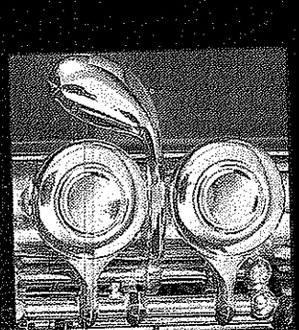
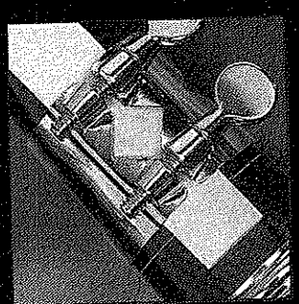
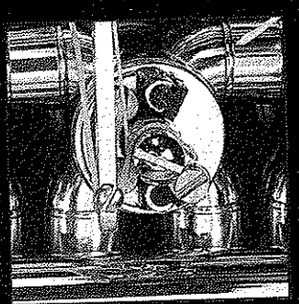
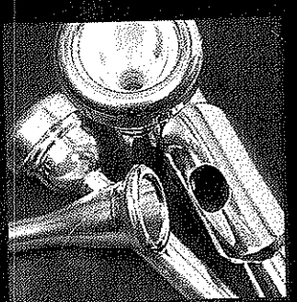
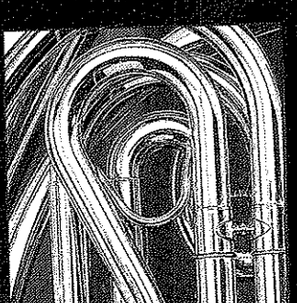
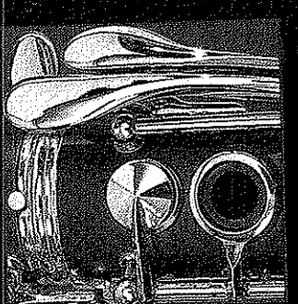
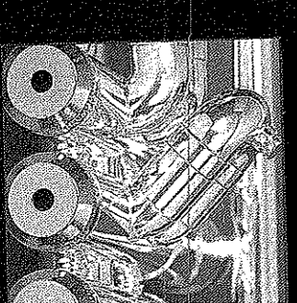
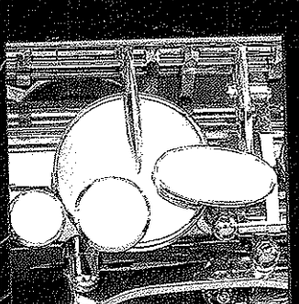
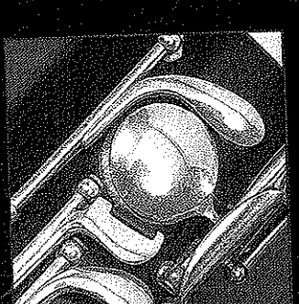
PERCUSSION W32PR

FOUNDATIONS FOR SUPERIOR PERFORMANCE

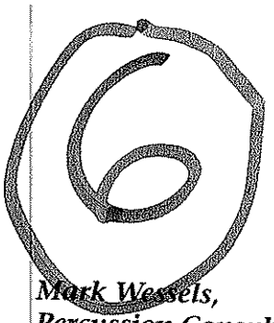
Warm-Ups & Technique for Band

Richard Williams & Jeff King

kjos
NEIL A. KJOS
MUSIC COMPANY
PUBLISHER



Mark Wessels,
Percussion Consultant

Mark Wessels is the head band director at Shepton High School in Plano, TX. He is the former Percussion Instructor/Arranger for the Sky Ryders Drum and Bugle Corps, a position he held from 1985-1991. Mr. Wessels holds a Bachelor of Music Degree from the University of Texas at Arlington and is a former instructor of the famed University of North Texas Drumline.

Mark is very active in the area of secondary education and has given numerous clinics around the United States. He is an adjudicator for Drum Corps International. His beginning method books, ***A Fresh Approach to the Snare Drum*** and ***A Fresh Approach to Mallet Percussion*** are best sellers throughout Texas and are rapidly spreading to other areas of the country. Mark is a clinician for the Ludwig Drum Company and the Sabian Cymbal Company.

Percussion

Name _____

Foundations for Superior Performance
Warm-Ups and Technique for Band

by Richard Williams and Jeff King

Mark Wessels, Percussion Consultant

A comprehensive and sequential book of warm-ups, scales, technical patterns, chord studies, tuning exercises, and chorales for concert band.

Designed to organize the daily rehearsal and advance the performance level of the ensemble.

Practical and efficient exercises in all twelve major keys developed in the classroom.

Table of Contents

Mallets

Section 1: Mallet Warm-Ups

Concert F Around the Band 2
Articulation Exercises 3
Long Tones 4A-5B
Warm-Up Sets 1 through 4 ..... 6A-9B

Section 2: Mallet Technique

Concert B♭ 10-11
Concert F 12-13
Concert C 14-15
Concert G 16-17
Concert D 18
Concert A 19
Concert E 20
Concert B 21
Concert G♭ 22-23
Concert D♭ 24-25
Concert A♭ 26-27
Concert E♭ 28-29

Section 3: Mallet Chorales and Tuning Exercises

Concert B♭ 30-31
Concert F 32-33
Concert E♭ 34-35
Concert C 36
Concert c minor 37
Concert G 38
Concert g minor 39
Concert A♭ 40

Mallet Appendix

Circle of Fifths 41
One Octave Scales and Arpeggios 42-43
Full Range Scales 44-45
Chromatic Scales 46
Major Arpeggios and Inversions 47
Four Mallet Grips 90

Snare

Section 1: Snare Drum Warm-Ups

Concert F Around the Band ..... (tacit)
Articulation Exercises ..... (tacit)
Long Tones 48-53
Warm-Up Sets 1 through 4 54-61

Snare and Auxiliary Percussion

Section 2: Snare Drum and Auxiliary Percussion Technique

Major and Minor Scales 62
Mini-Scales 63
Scale Patterns 1 and 2 64
Scales in Thirds 65
Interval Study 66
Chord Study 1 67
Chord Study 2 68
Ensembles for Major and Minor Scales, Scale Patterns 1 and 2, Mini-Scales, Scales in Thirds, and Interval Study 69
Ensembles for Chord Study 1 and 2 70

Timpani

Section 3: Timpani Chorales and Tuning Exercises

Timpani Basics 71
Concert B♭ 72-73
Concert F 74-75
Concert E♭ 76-77
Concert C 78
Concert c minor 79
Concert G 80
Concert g minor 81
Concert A♭ 82

Snare Appendix

Circle of Fifths 83
One Octave Scales and Arpeggios 84
Full Range Scales 85
Chromatic Scales 86
Major Arpeggios and Inversions 87
Snare Drum Rudiments 88-89

ISBN 0-8497-7015-7

© **1998 Neil A. Kjos Music Company,** 4380 Jutland Drive, San Diego, California 92117
International copyright secured. All rights reserved. Printed in U.S.A.
Warning! These arrangements are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law.
Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

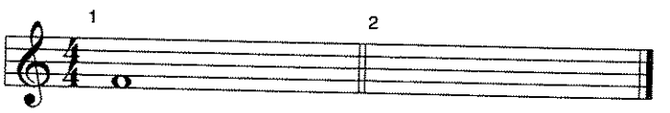
KJOS Neil A. Kjos Music Company, Publisher

W32PR

Concert F Around The Band

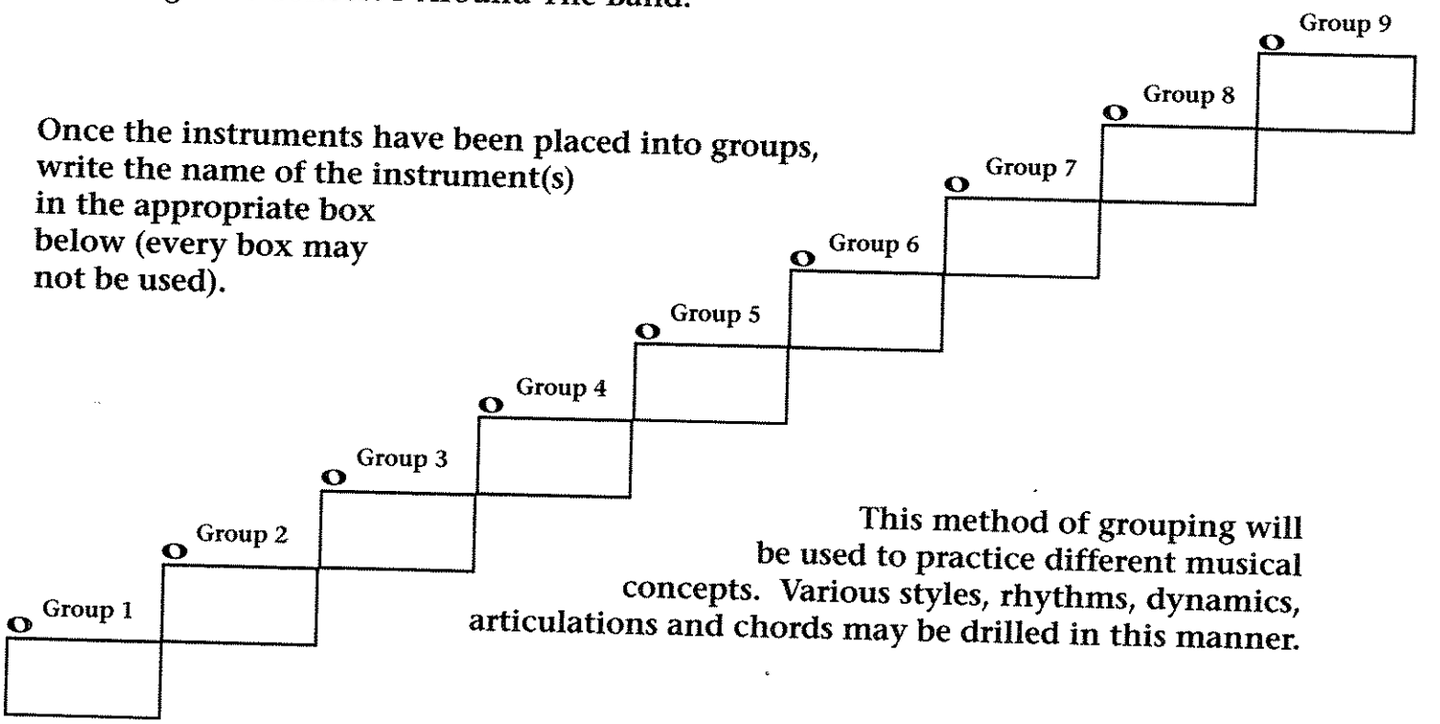
Each instrument will play concert F in their middle register. Since the mallet percussion are concert pitched instruments, there is no need to transpose.

Copy the note in measure one into measure two.



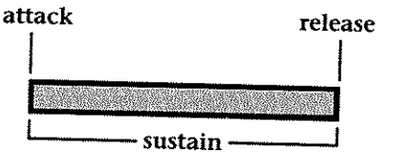
Your director will divide the band into various sections or groups for the listening drill Concert F Around The Band.

Once the instruments have been placed into groups, write the name of the instrument(s) in the appropriate box below (every box may not be used).



This method of grouping will be used to practice different musical concepts. Various styles, rhythms, dynamics, articulations and chords may be drilled in this manner.

As you play the exercise, keep the following concepts in mind:



- match the primary parts of each note (attack-sustain-release)
- work for a smooth shape to each note (no bumps in the sound)
- hand off tenuto notes (full value) without creating "holes" between the attacks
- match intonation, intensity, volume, tone quality, and the "body of sound"
- be aware of the different colors (timbres) of the instrument groups and their location in the room
- listen from the bottom groups and balance low-middle-high

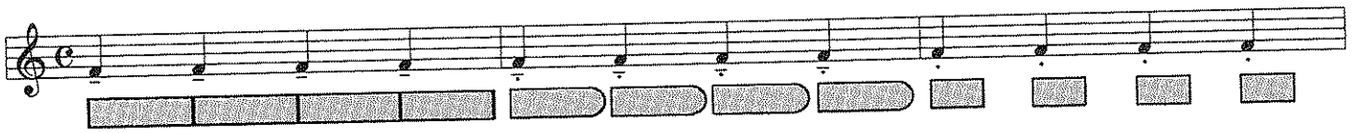
Articulation Exercises

Articulations: A Study in Styles

Four connected quarter-notes (tenuto). The sound of one note "touches" the next note.

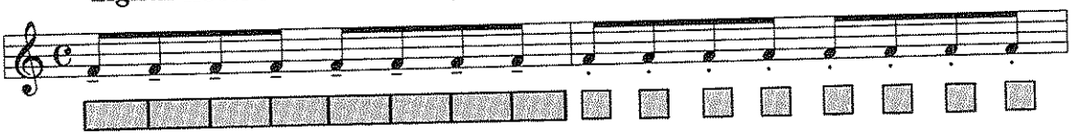
Four quarter-notes in "lifted" style. The attack is the same as tenuto, but the end of the note is tapered.

Four quarter-notes "lifted and short" (staccato). Separated and detached (half full value).



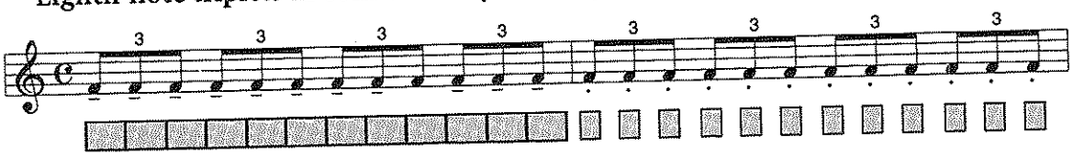
Eighth-notes in connected style.

Eighth-notes in lifted and short style.

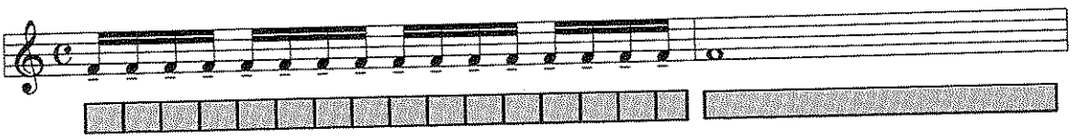


Eighth-note triplets in connected style.

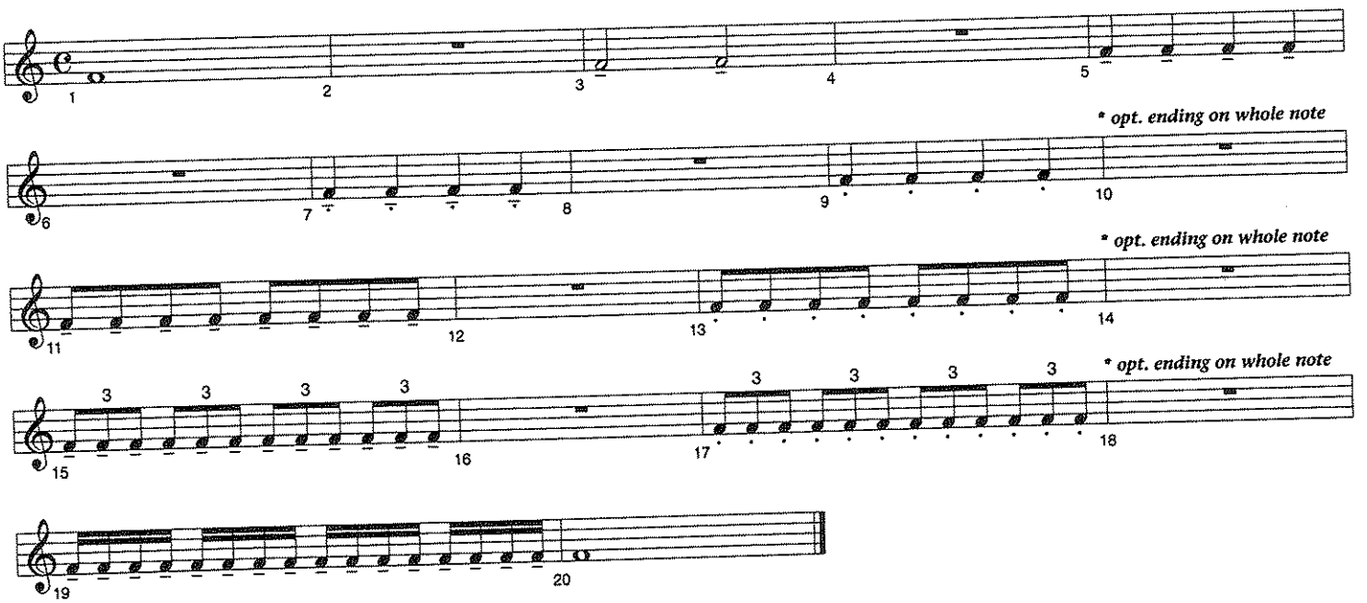
Eighth-note triplets in a detached style (bounced).



Sixteenth-notes in a connected style.



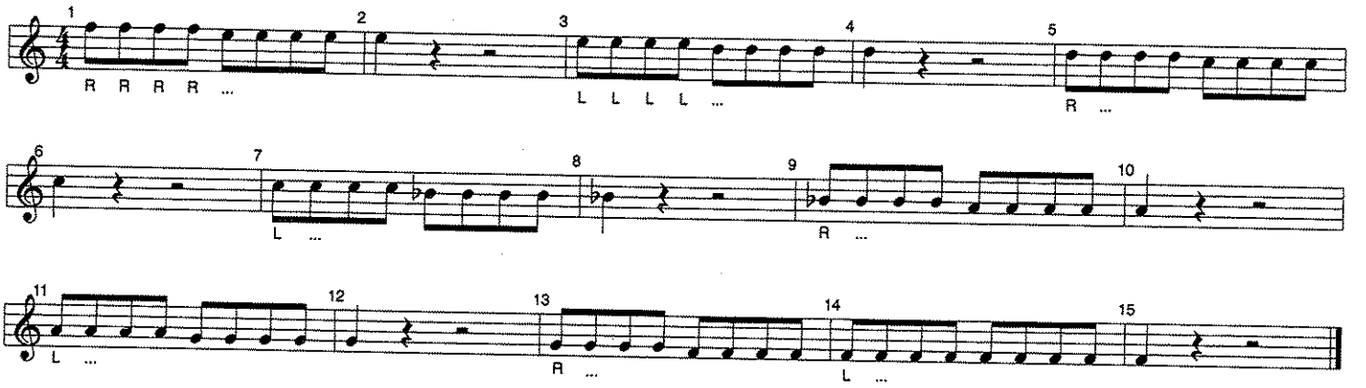
Articulation Exercise on Concert F



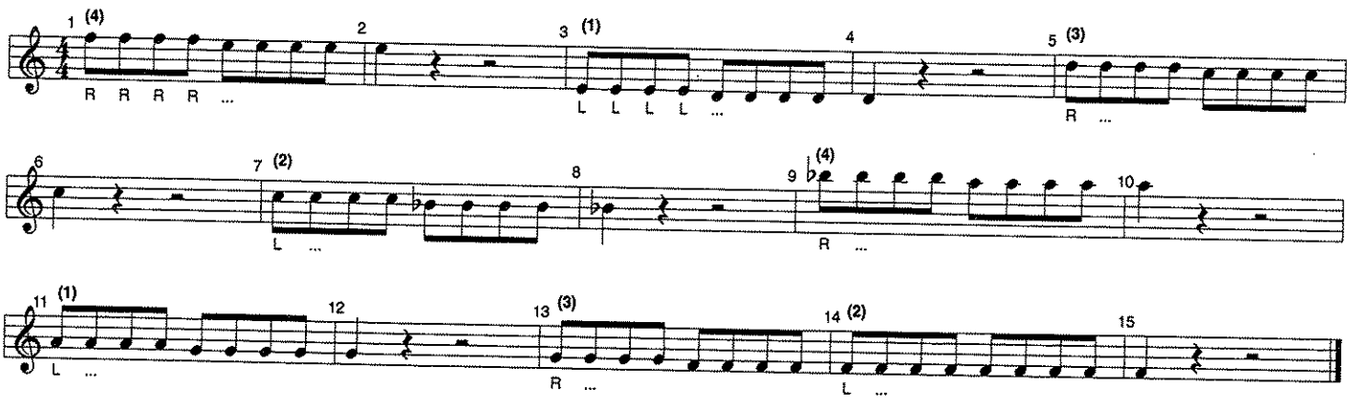
Long Tones

Concert F Descending 1

Two Mallet Pattern: Single Strokes

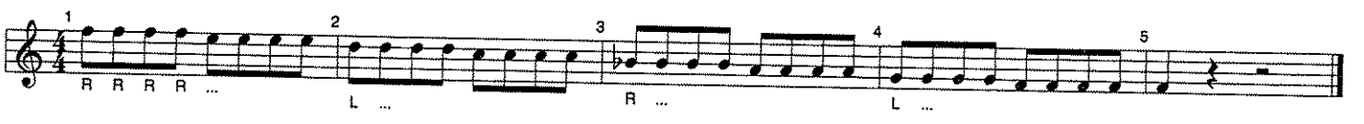


Four Mallet Pattern: Single Independent Strokes 1 2 3 4

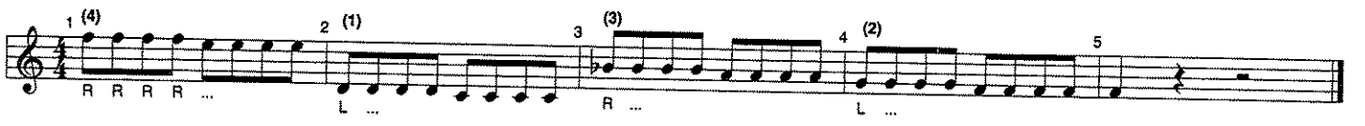


Concert F Descending 2

Two Mallet Pattern: Single Strokes

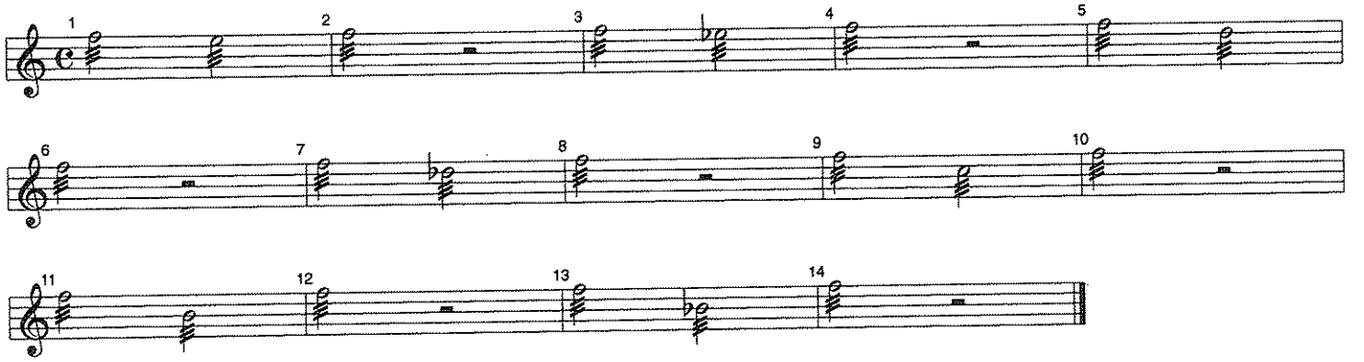


Four Mallet Pattern: Single Independent Strokes 1 2 3 4

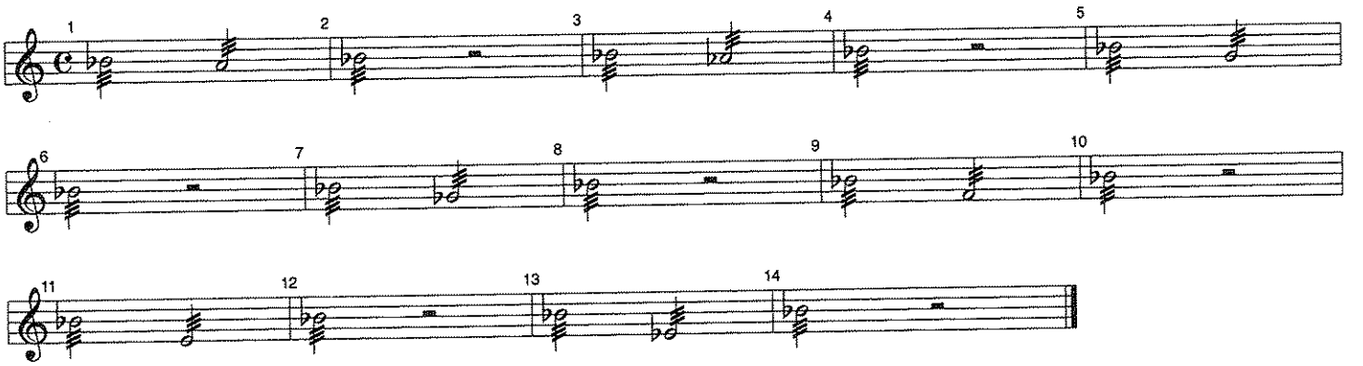


Long Tone 1

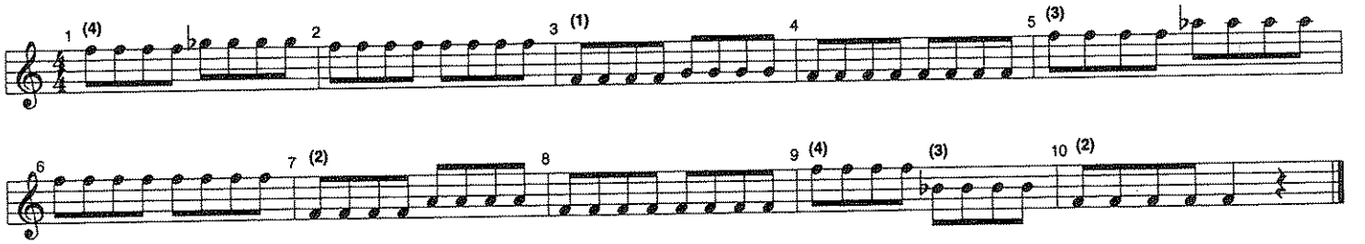
1a - Two Mallet Pattern: Rolls



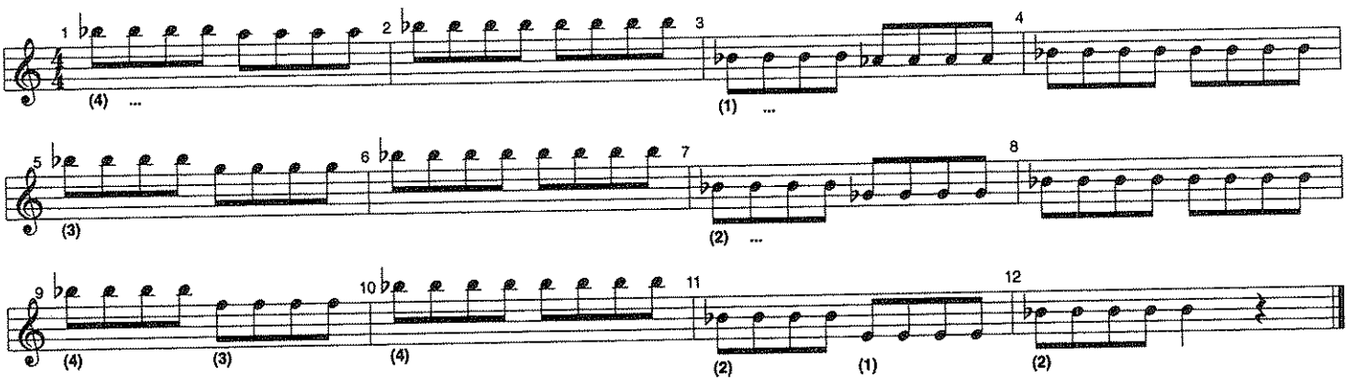
1b - Two Mallet Pattern: Rolls



1c - Four Mallet Pattern: Single Independent Strokes 1 2 3 4



1d - Four Mallet Pattern: Single Independent Strokes 1 2 3 4

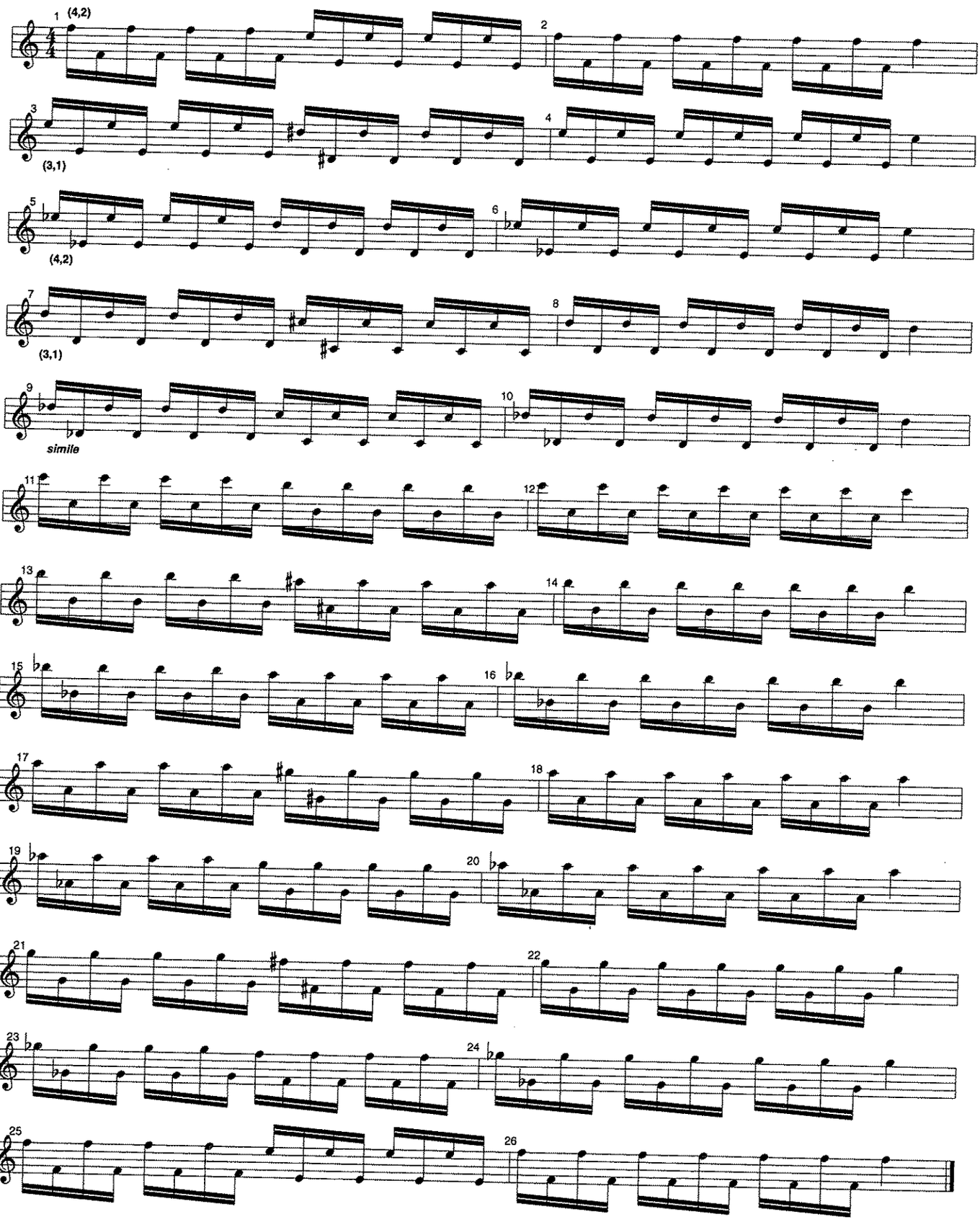


5A

Long Tones

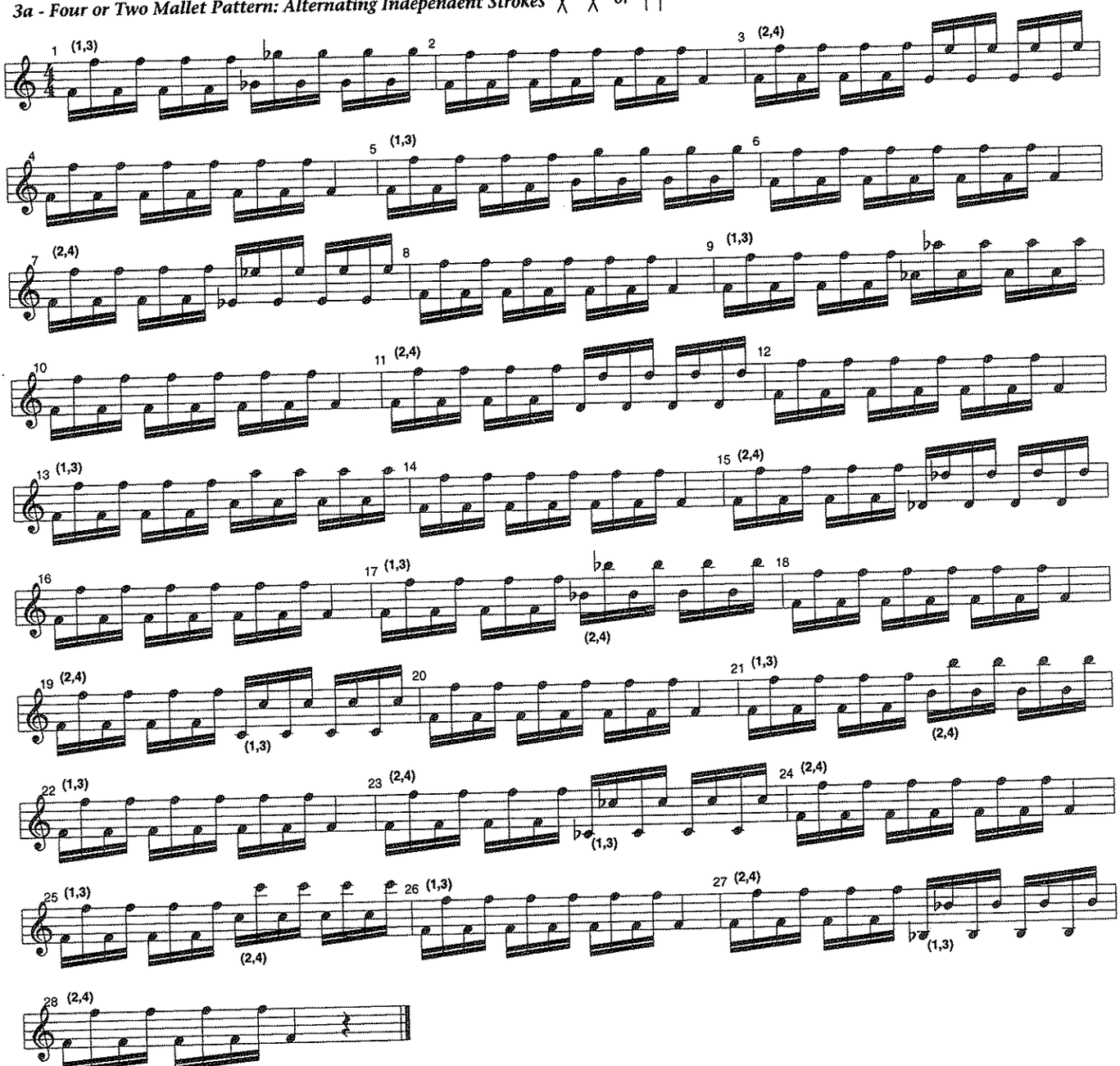
Long Tone 2

Four or Two Mallet Pattern: Alternating Independent Strokes 1 2 3 4 *or*

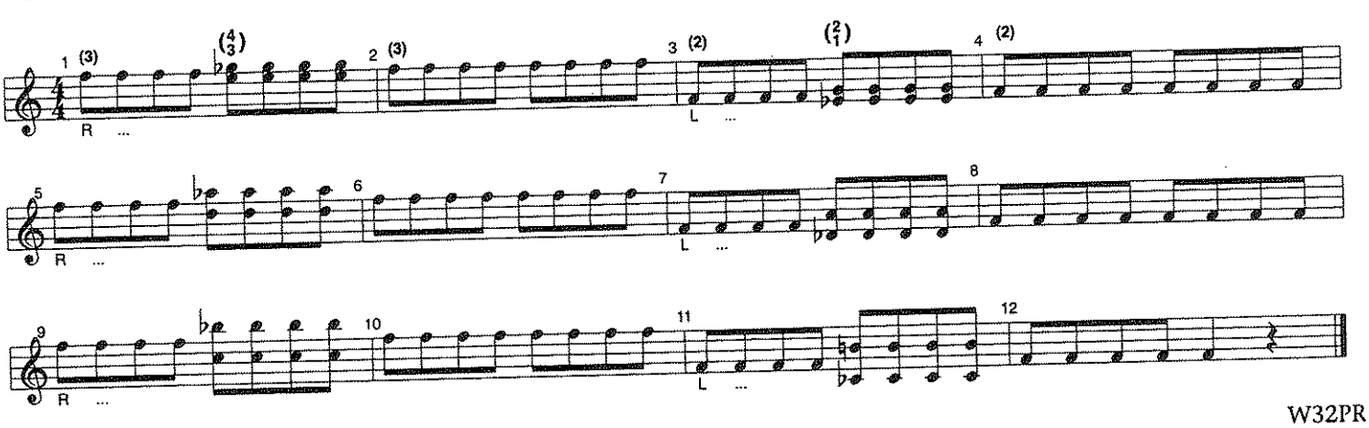


Long Tone 3

3a - Four or Two Mallet Pattern: Alternating Independent Strokes 1 2 3 4 *or*



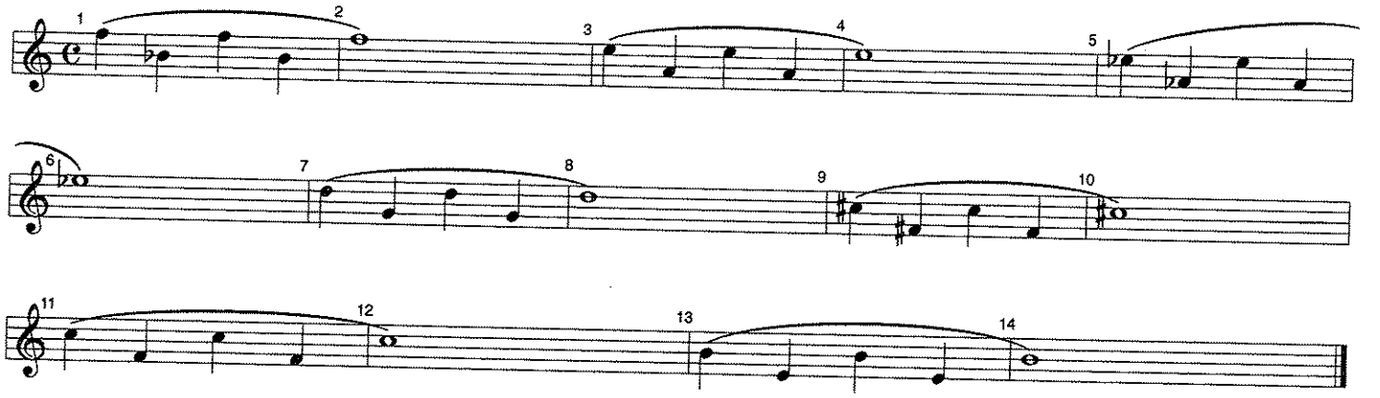
3b - Four or Two Mallet Pattern: Single Independent Strokes 1 2 3 4 *or*



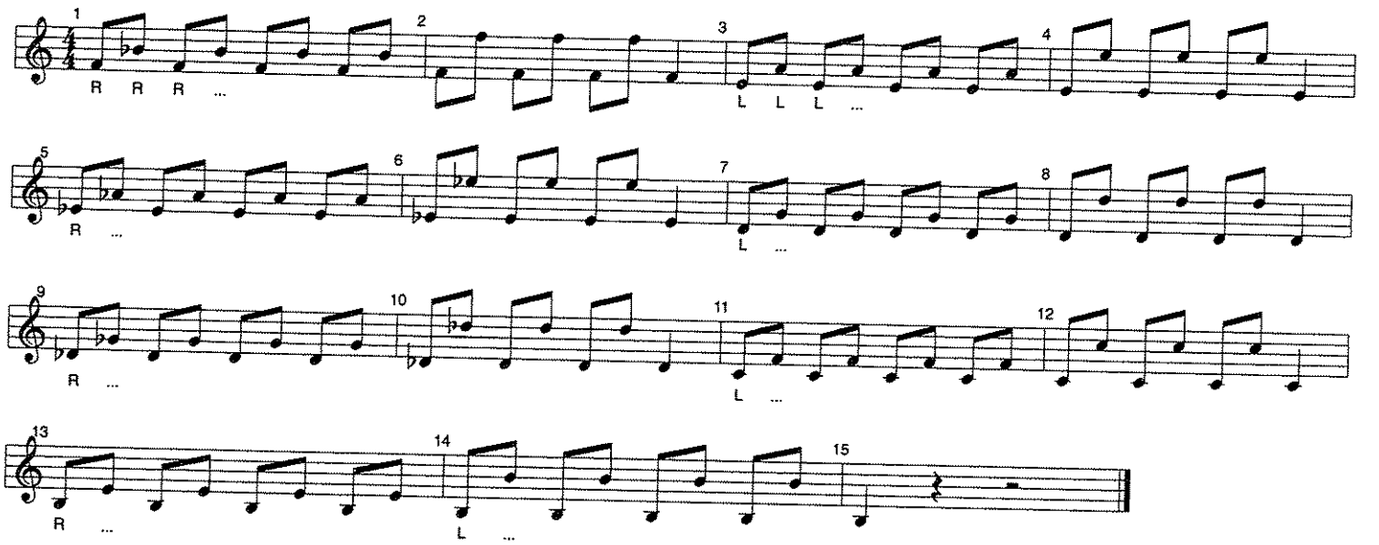
6A

Warm-Up Set 1

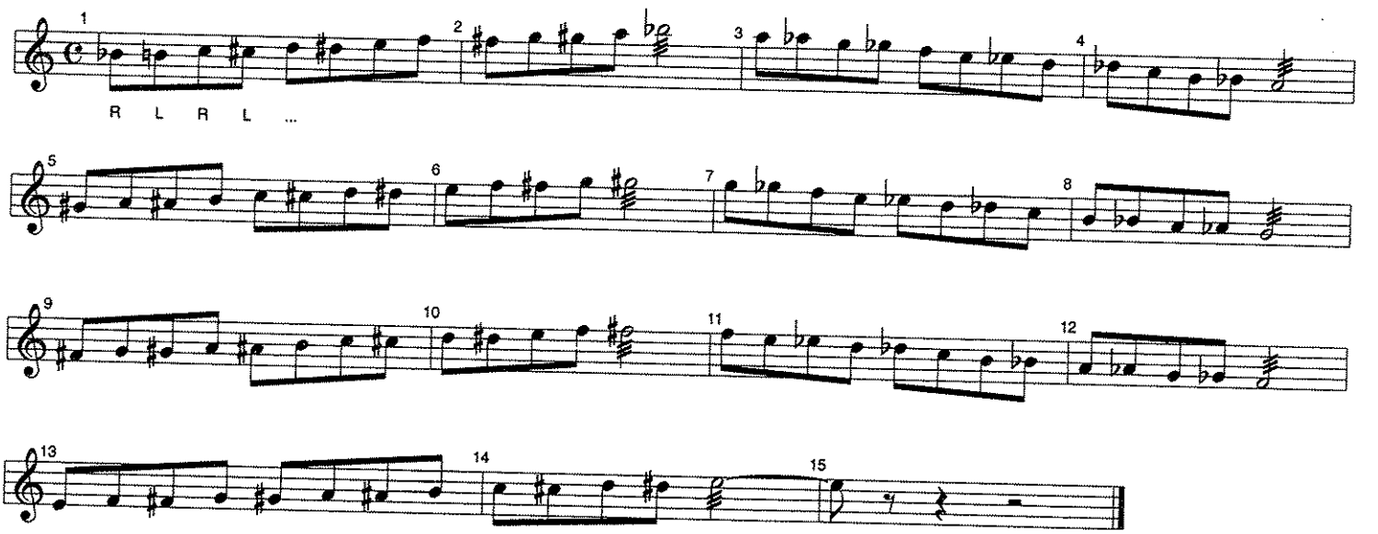
Option 1 (roll all notes)



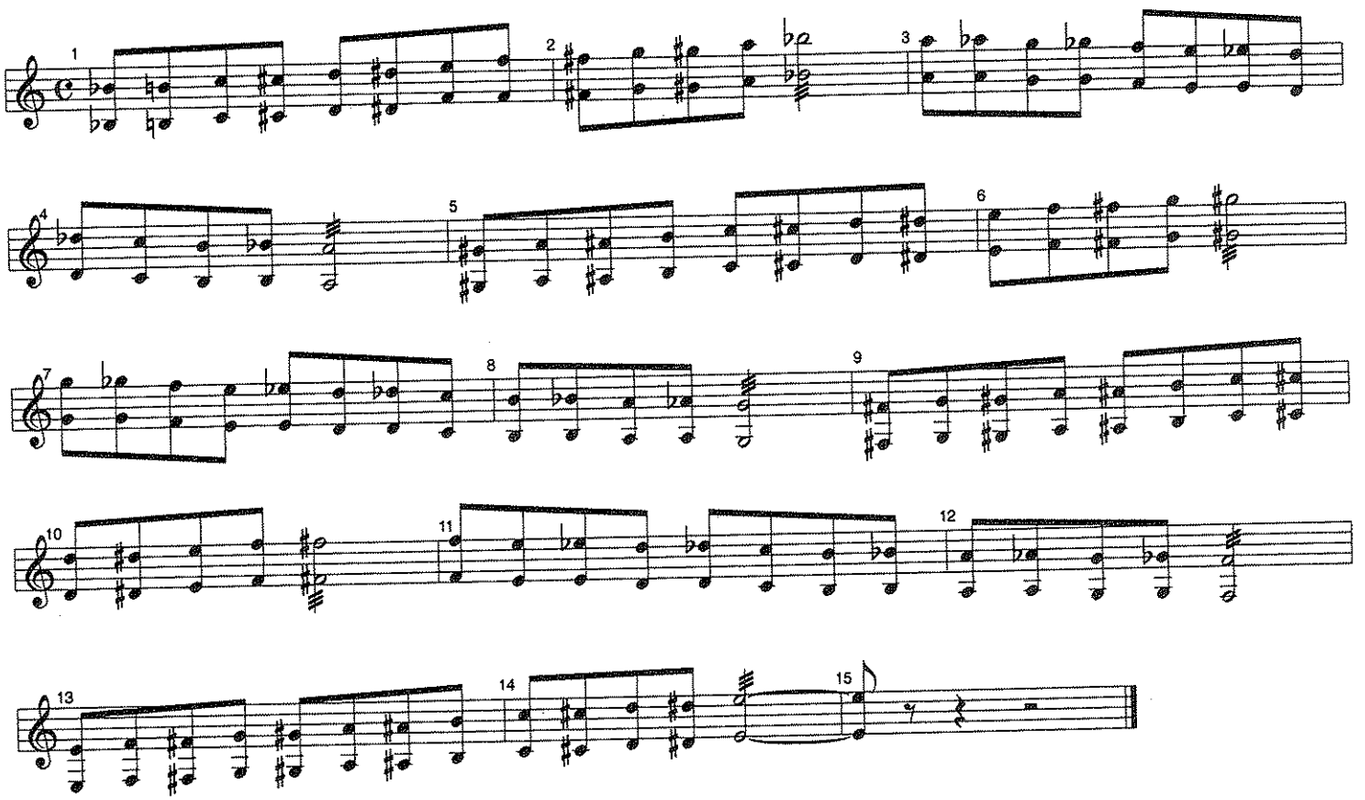
Option 2



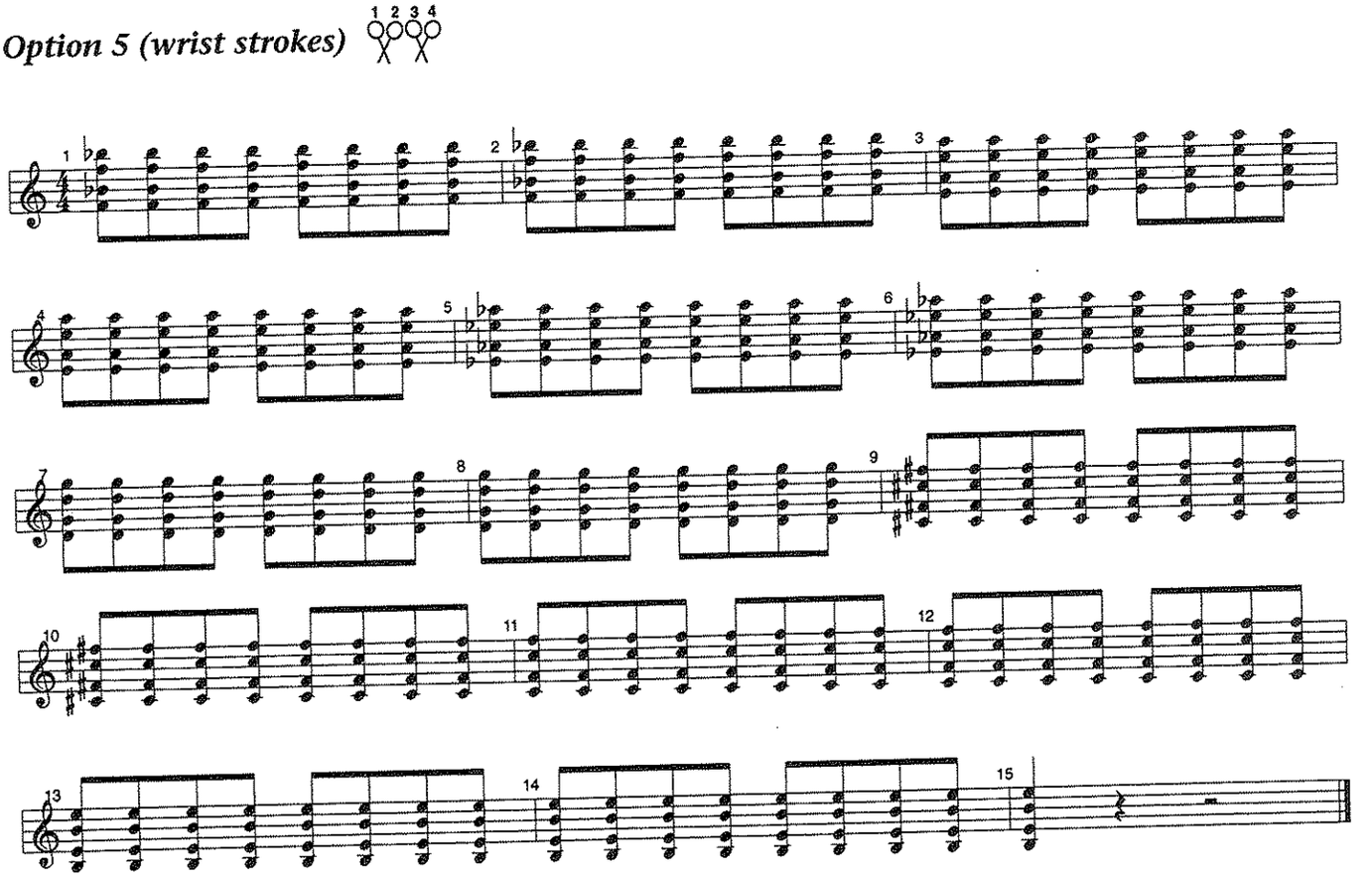
Option 3 (wrist strokes)



Option 4 (wrist strokes)



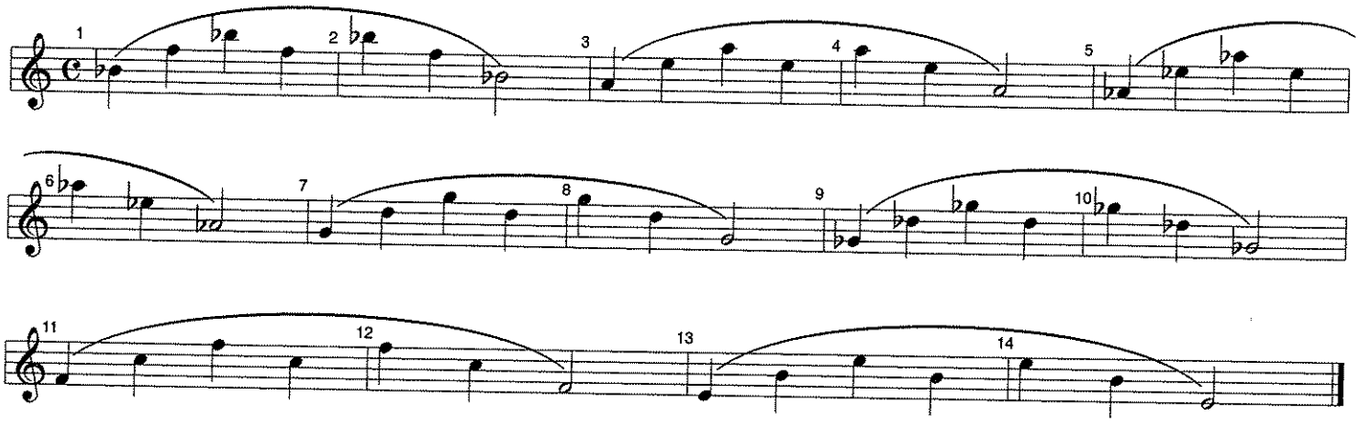
Option 5 (wrist strokes)



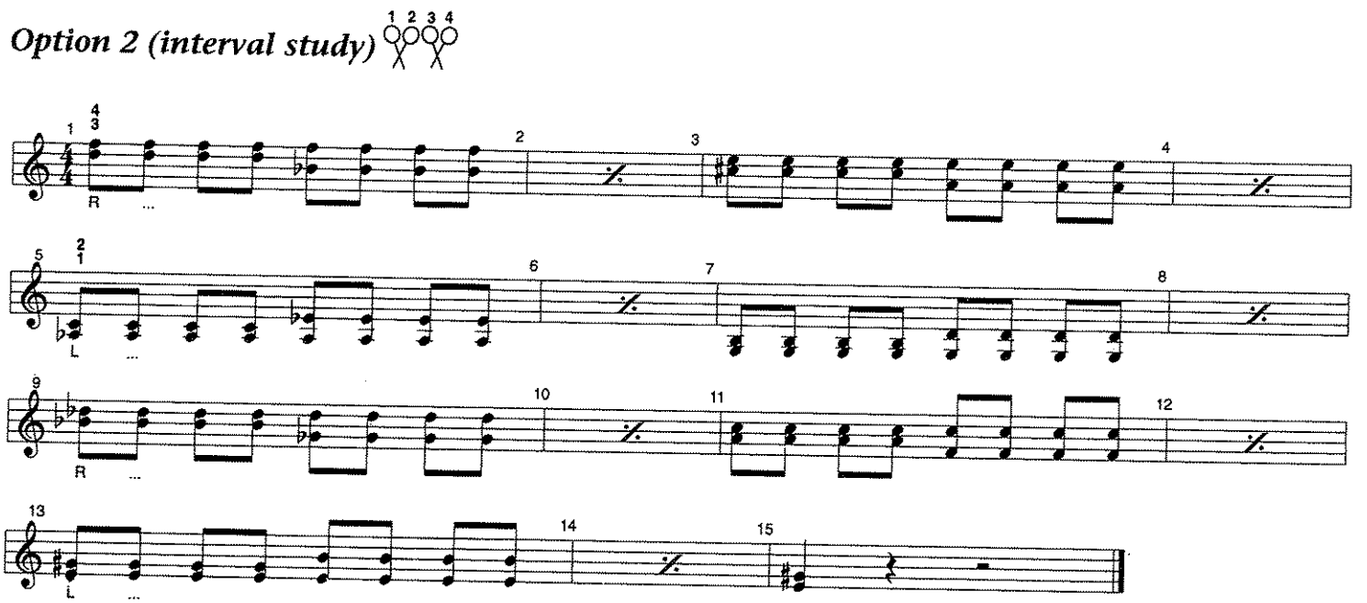
7A

Warm-Up Set 2

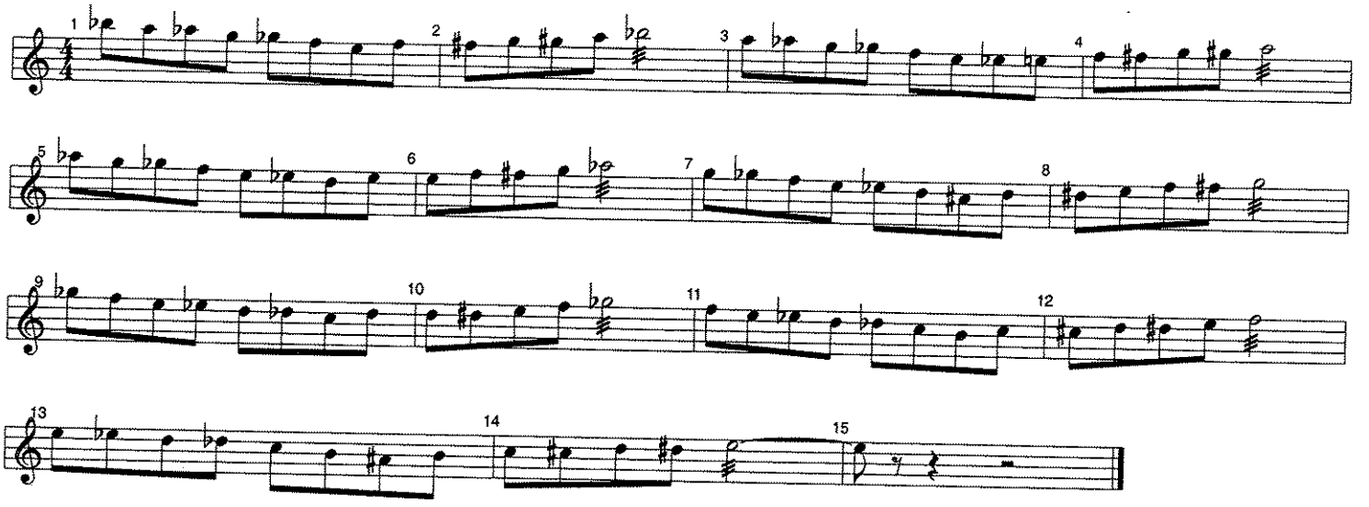
Option 1 (all notes rolled)



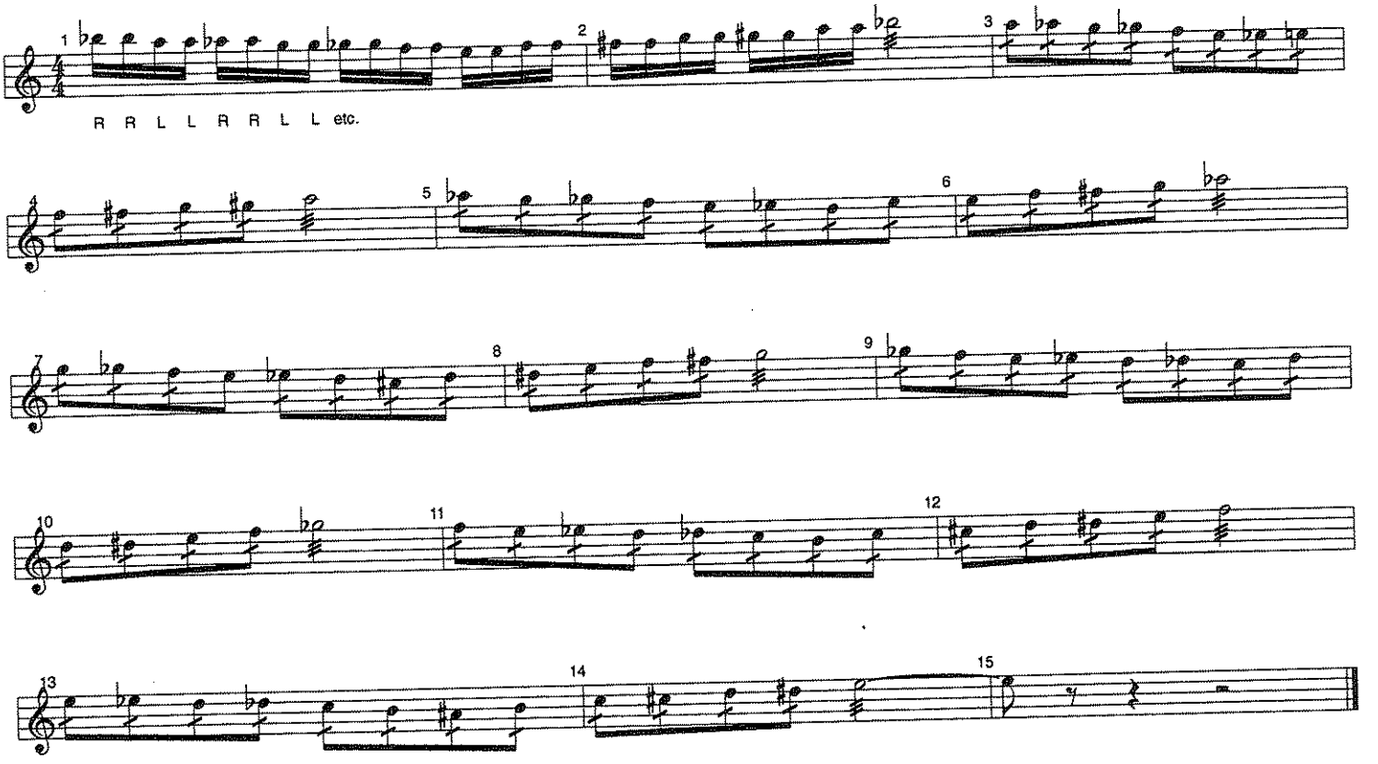
Option 2 (interval study)



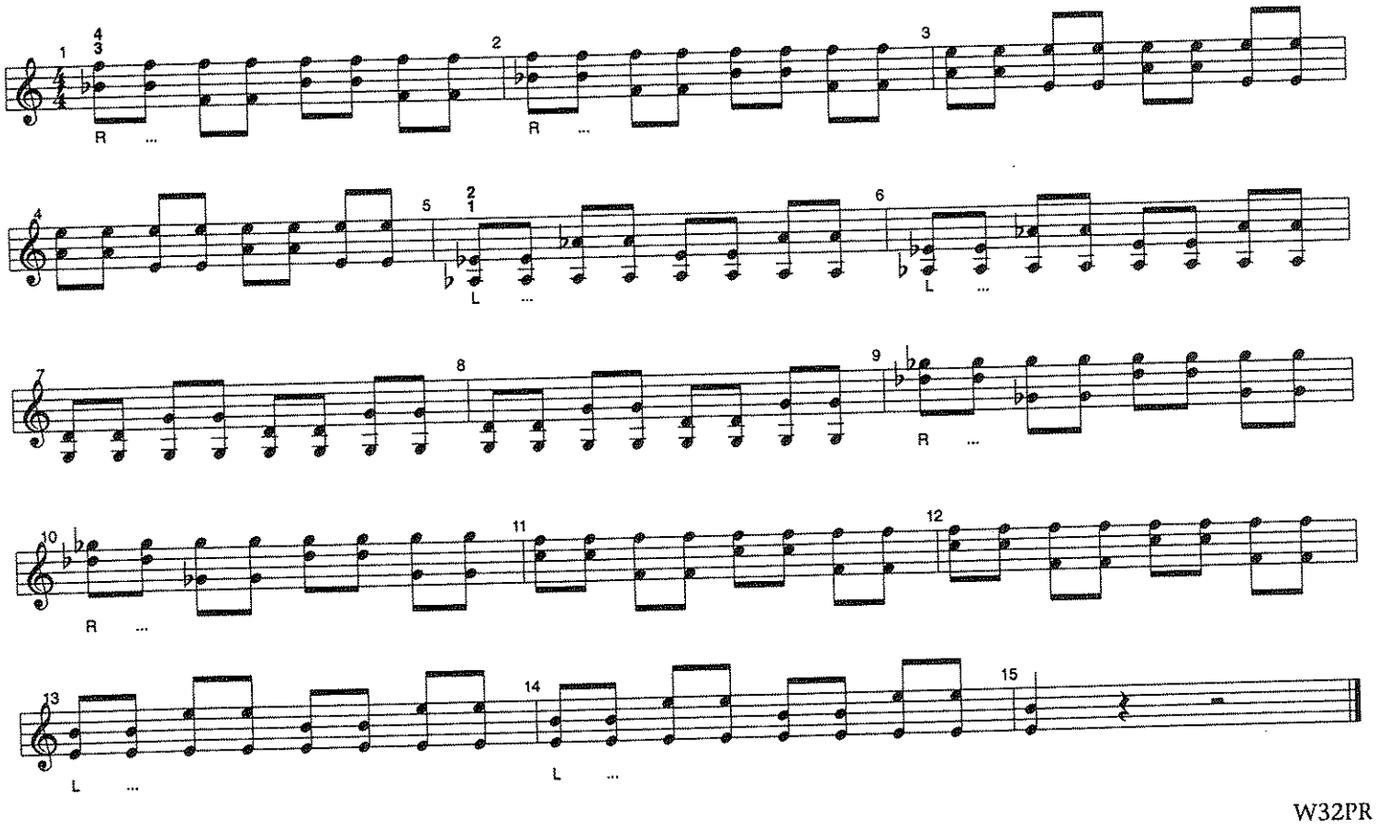
Option 3



Option 4



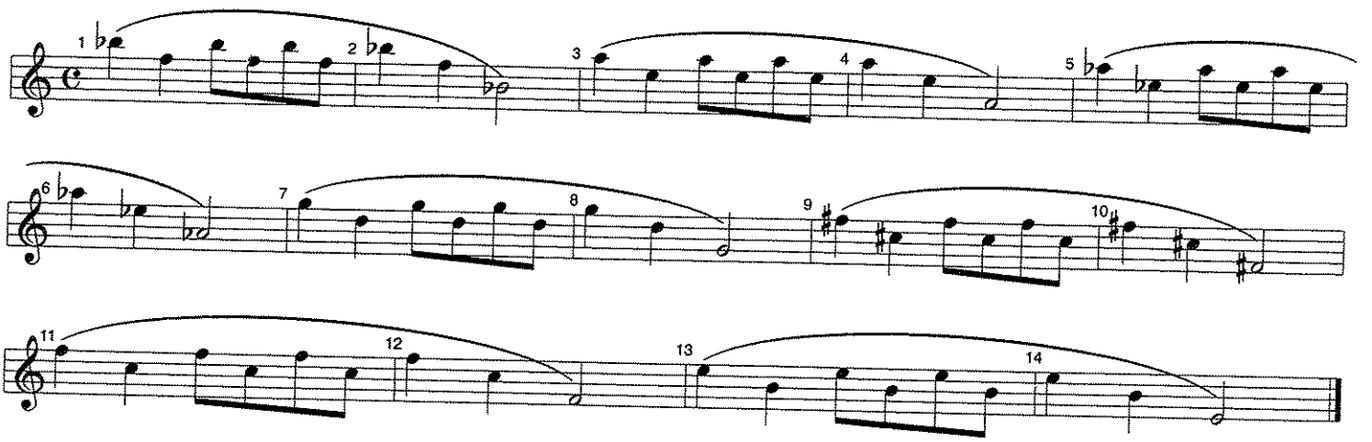
Option 5 (wrist strokes) 1 2 3 4 *or*



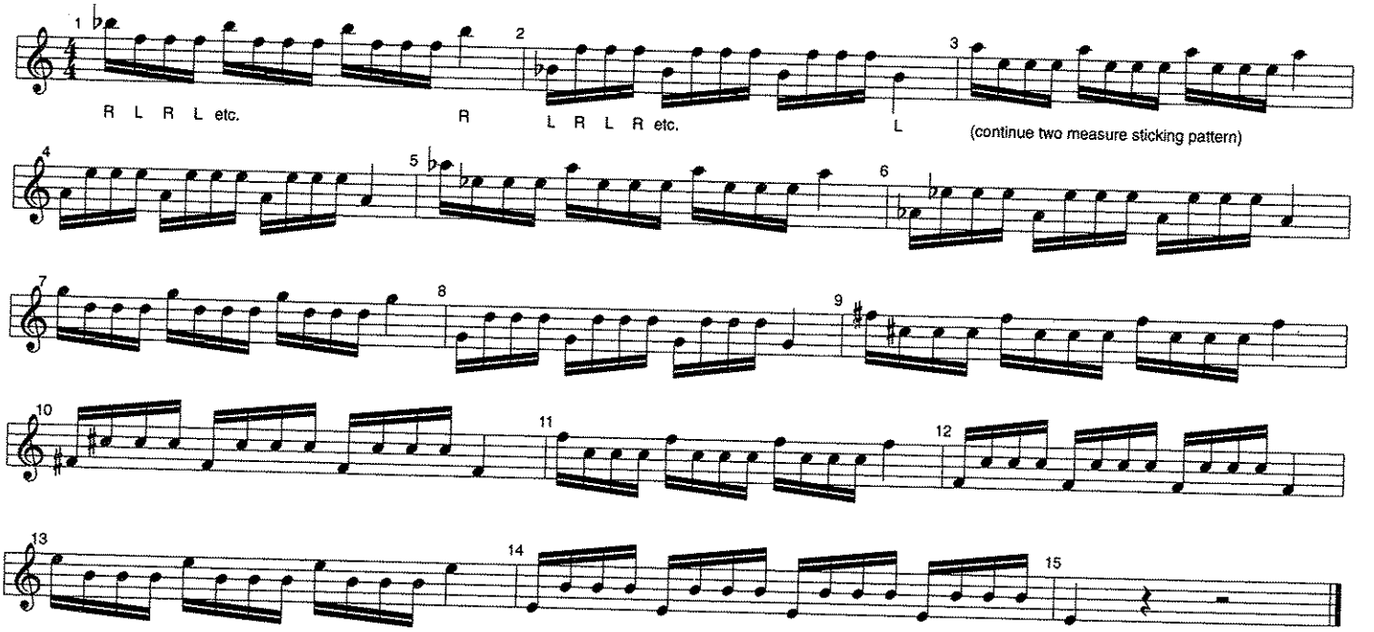
8A

Warm-Up Set 3

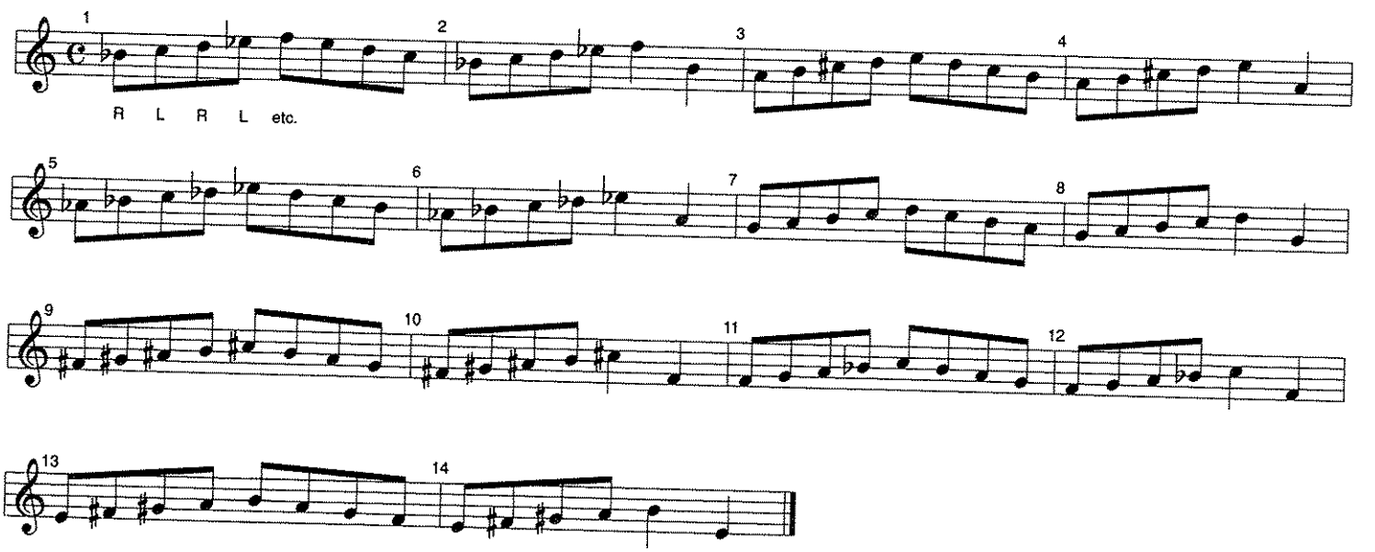
Option 1 (roll quarters and above)



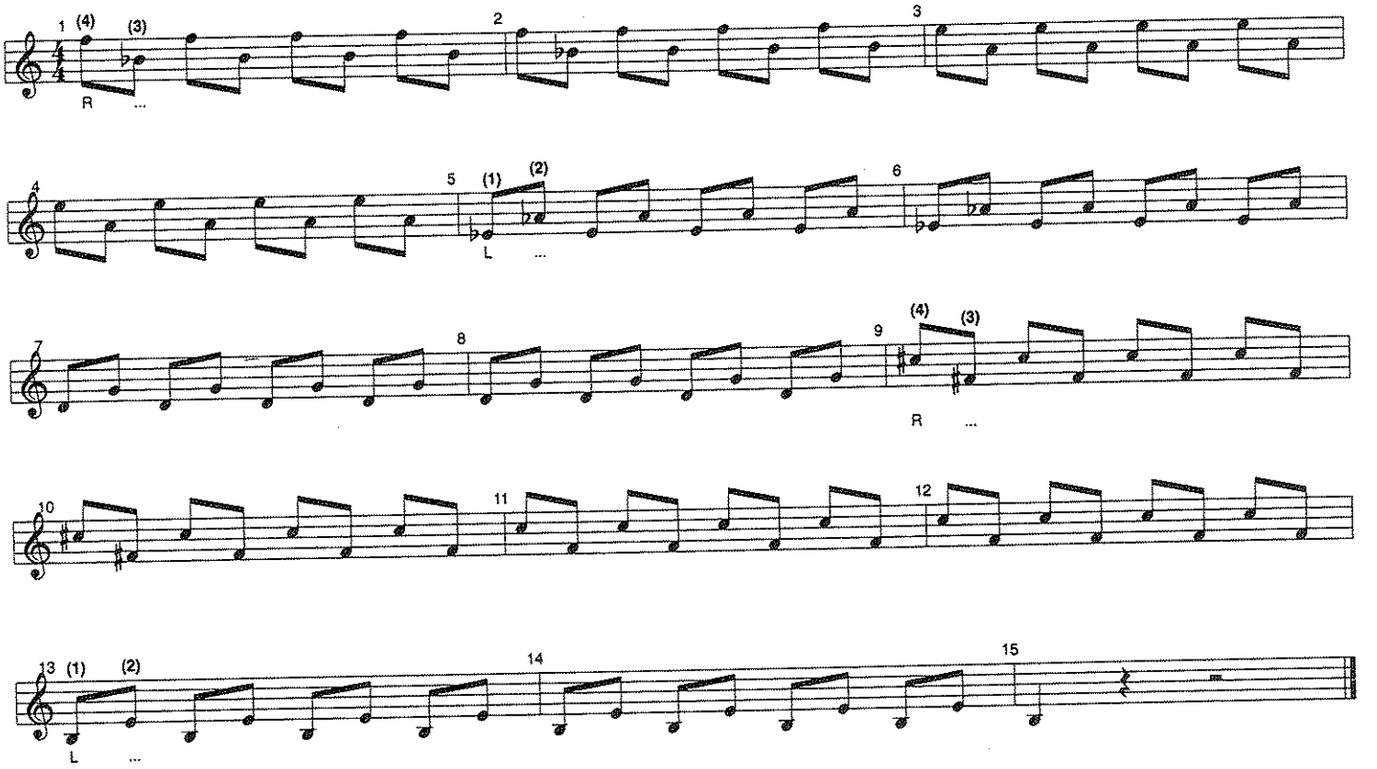
Option 2



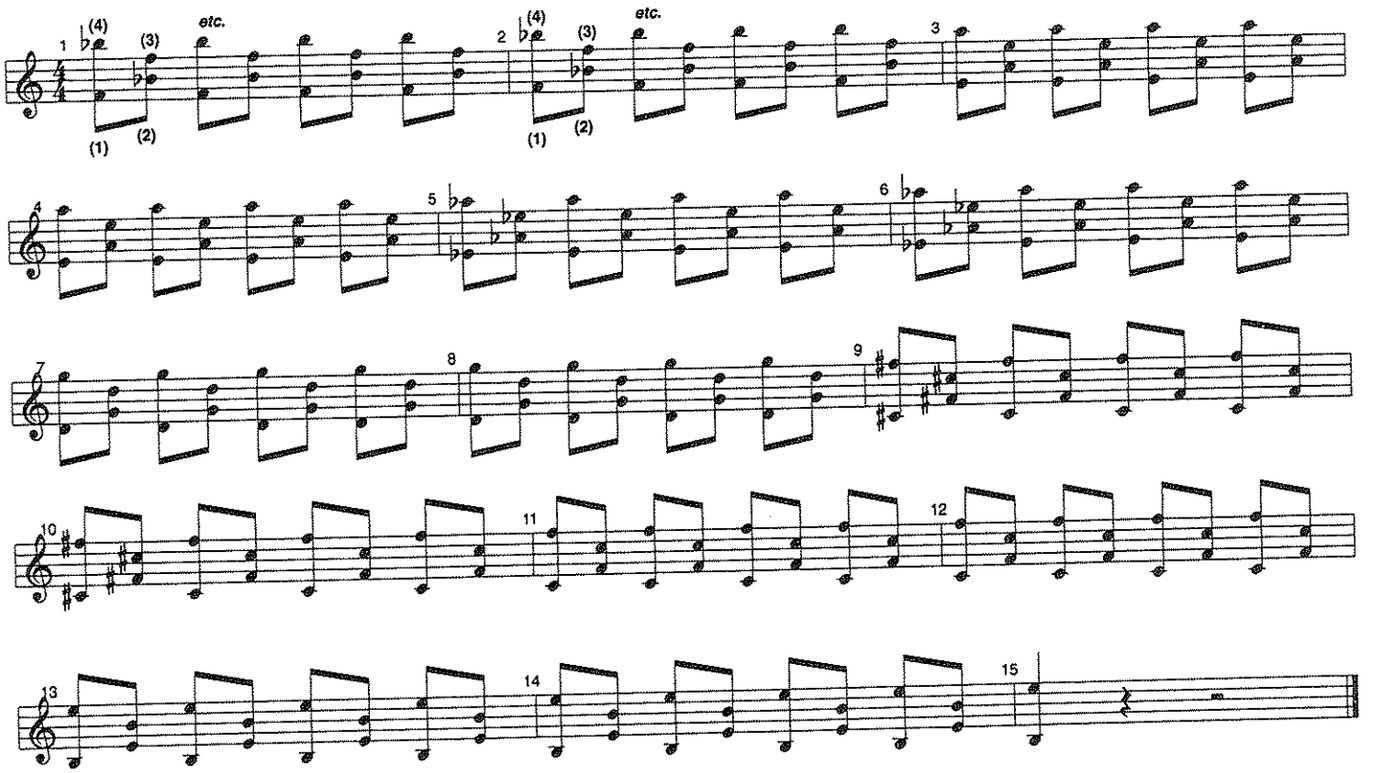
Option 3



Option 4 (interval study) 1 2 3 4



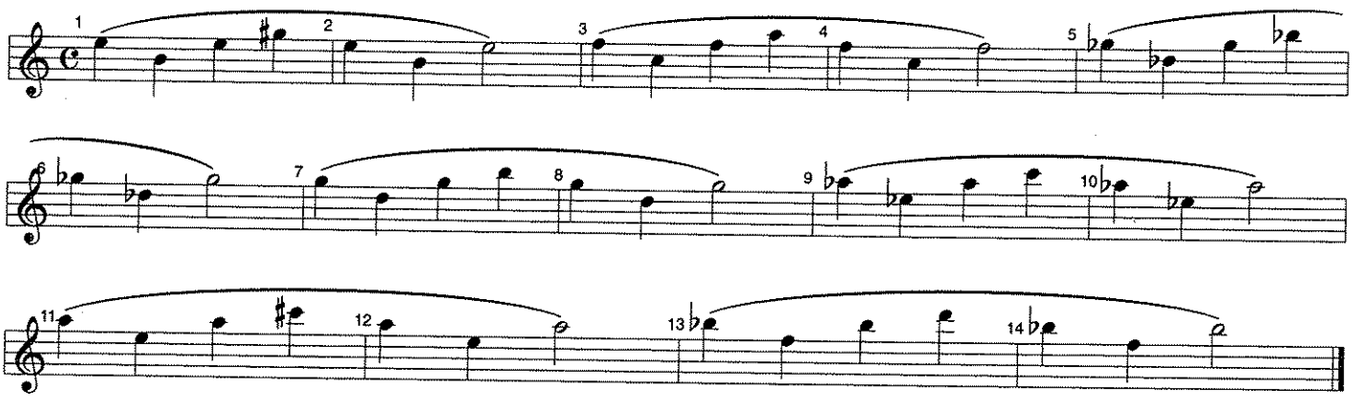
Option 5 (wrist strokes) 1 2 3 4



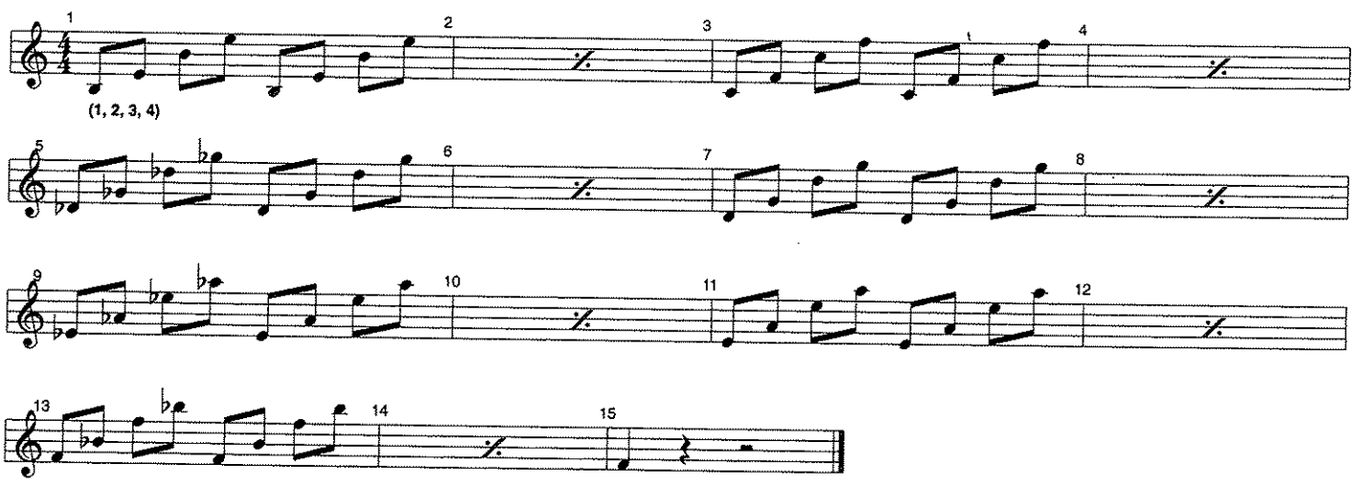
9A

Warm-Up Set 4

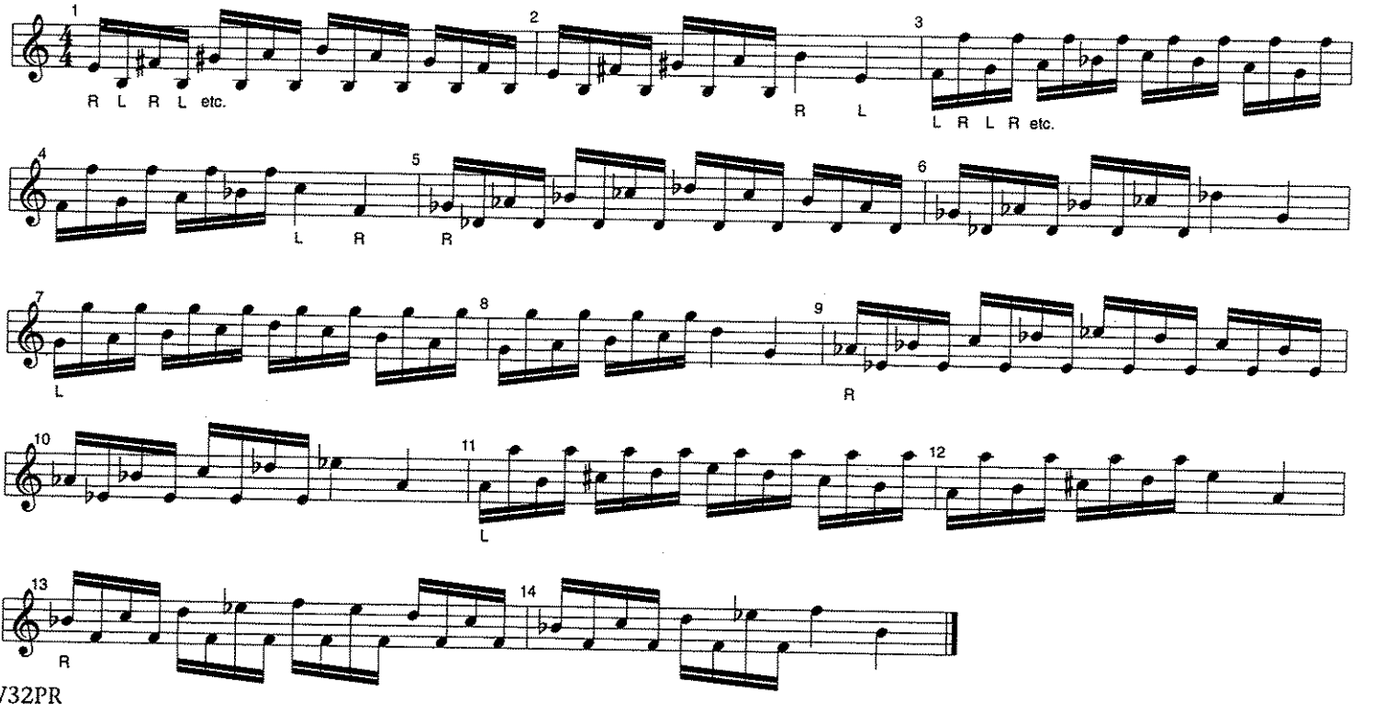
Option 1 (roll all notes)



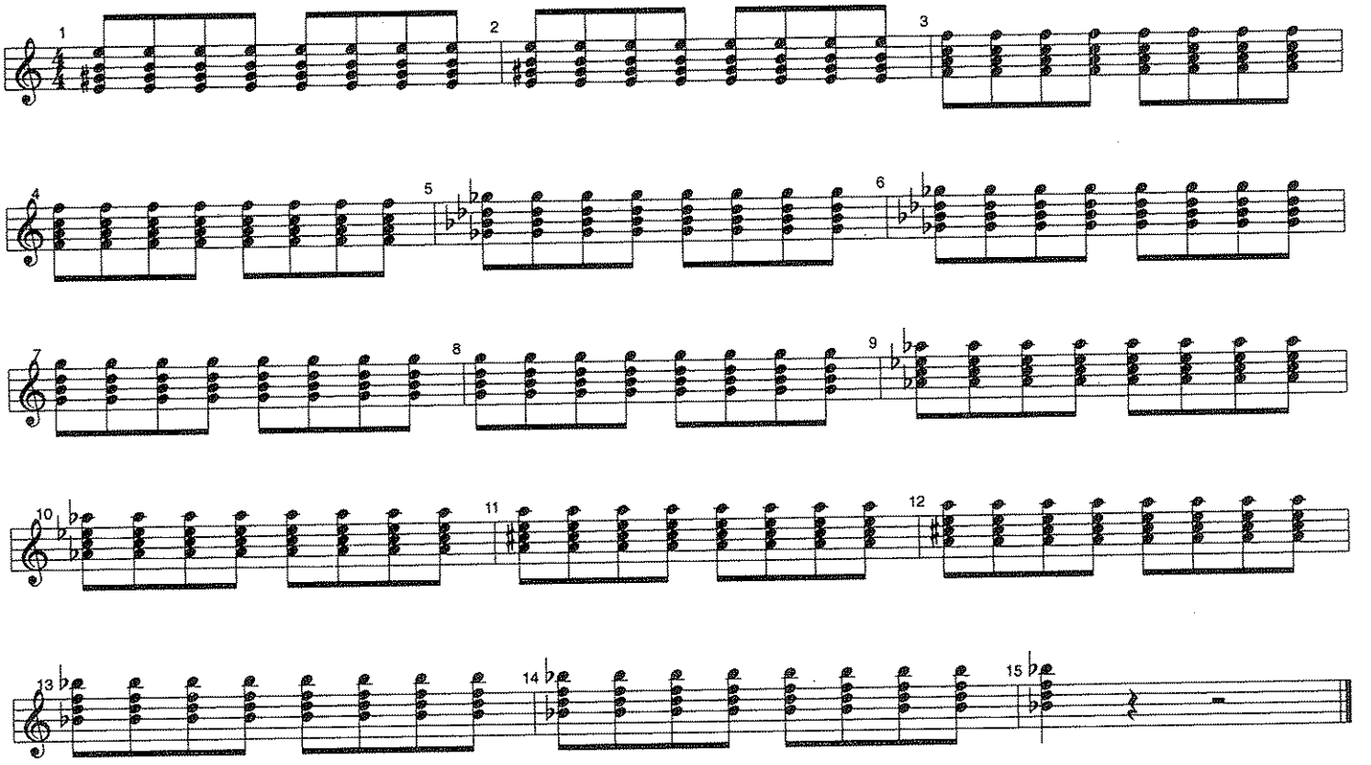
Option 2 (interval study) 1 2 3 4 or



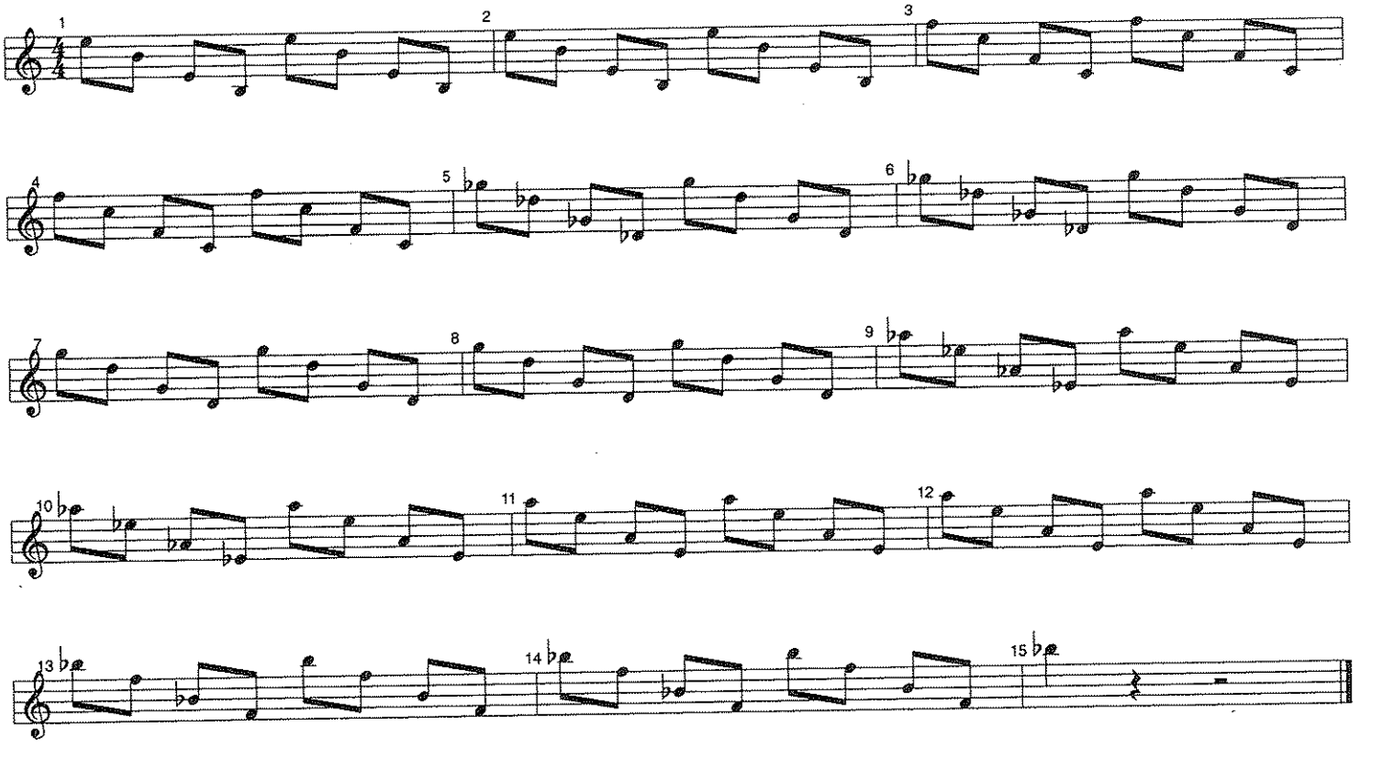
Option 3



Option 4 (wrist strokes) 1 2 3 4

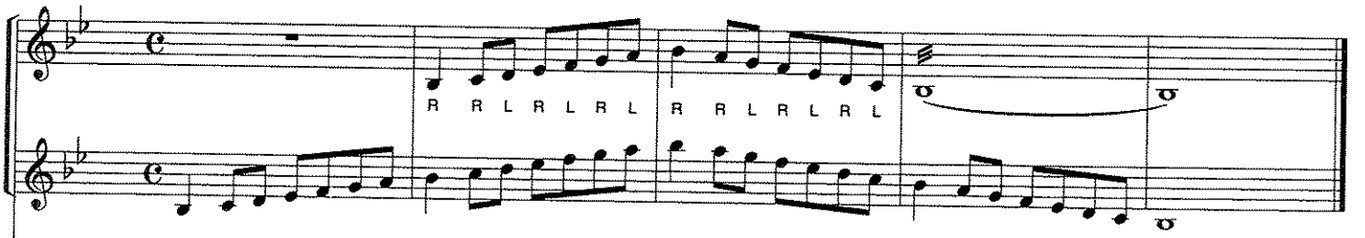


Option 5 (wrist strokes)

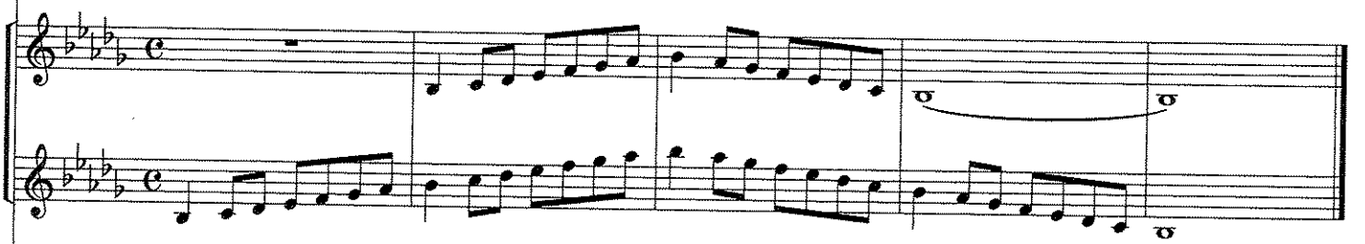


Technical Exercises in the Key of B♭

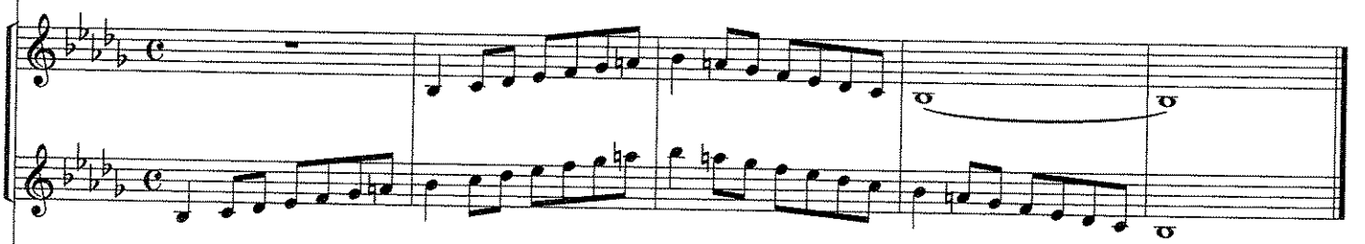
Major Scale



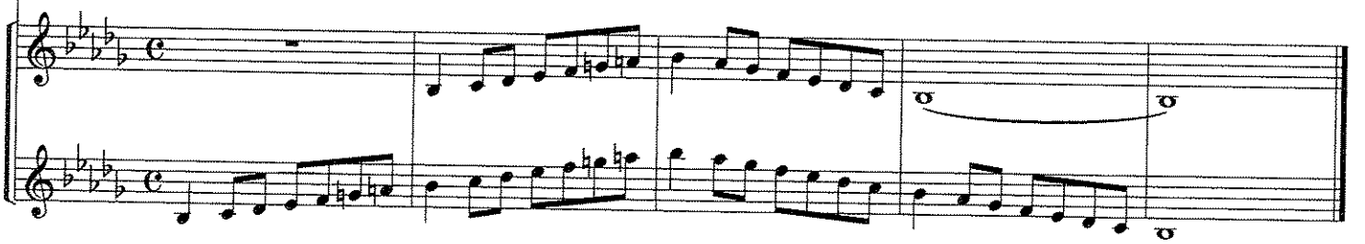
Natural Minor



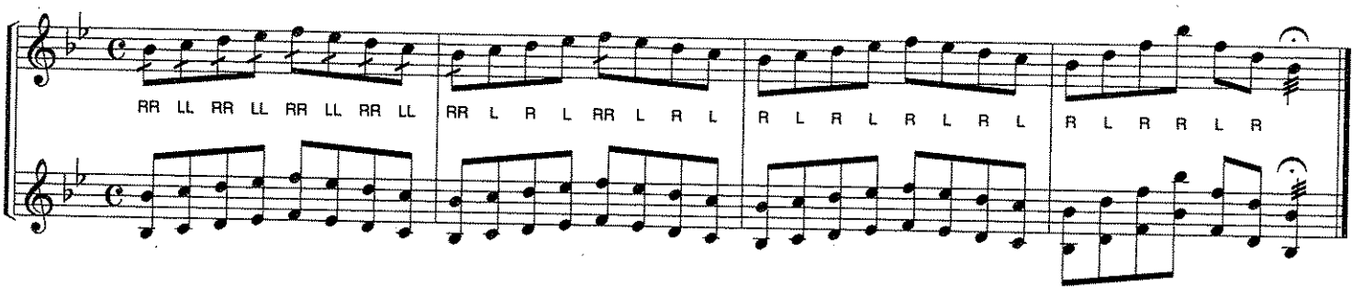
Harmonic Minor



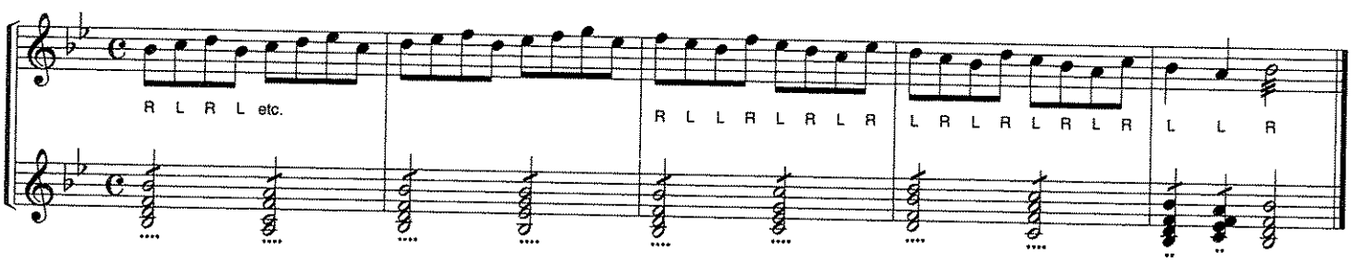
Melodic Minor



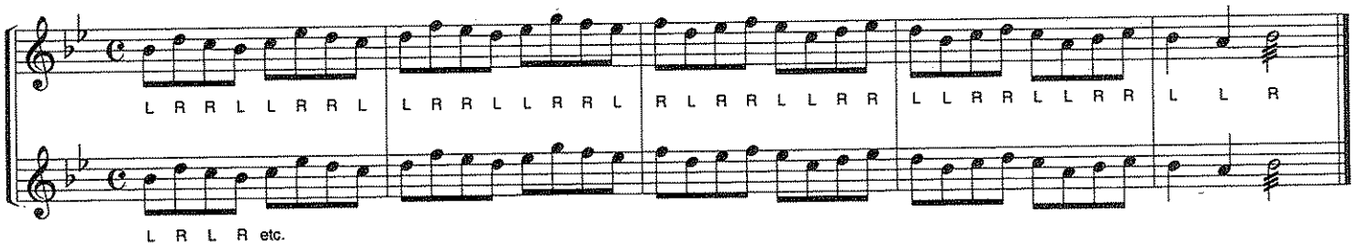
Mini-Scale & Tonic Arpeggio



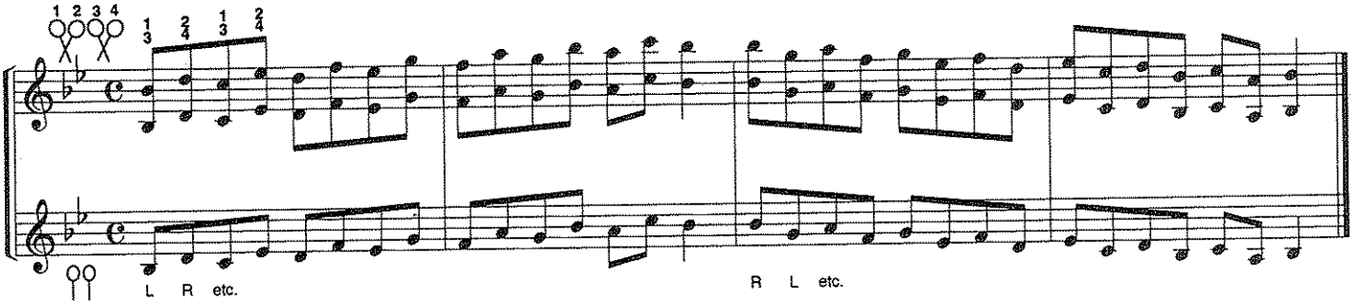
Scale Pattern 1



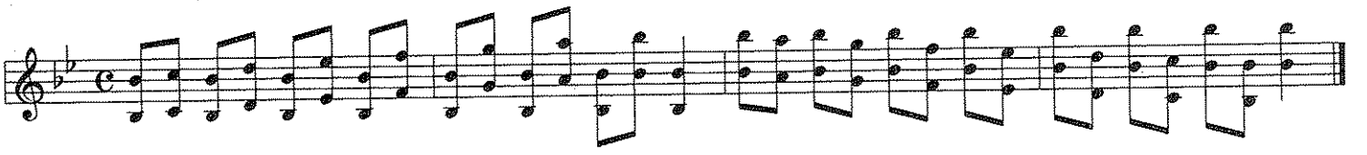
Scale Pattern 2



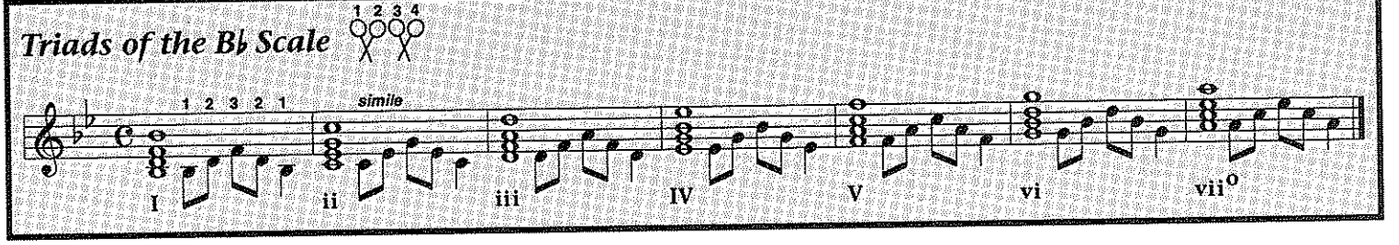
Scale in Thirds



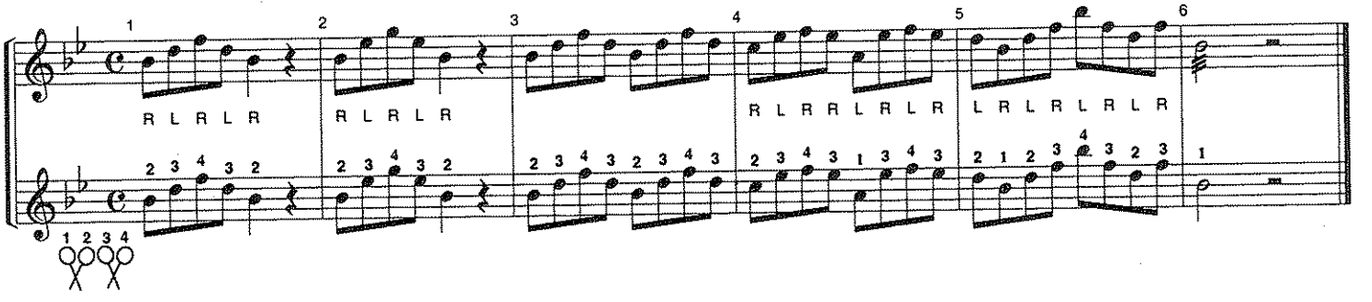
Interval Study



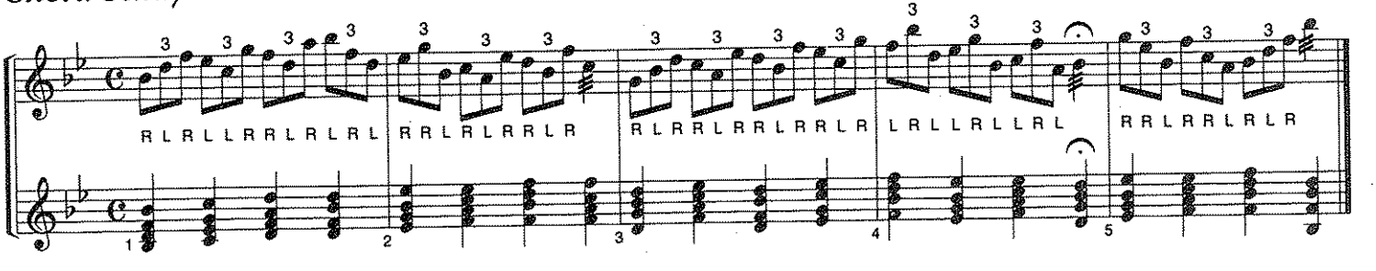
Triads of the B♭ Scale



Chord Study 1

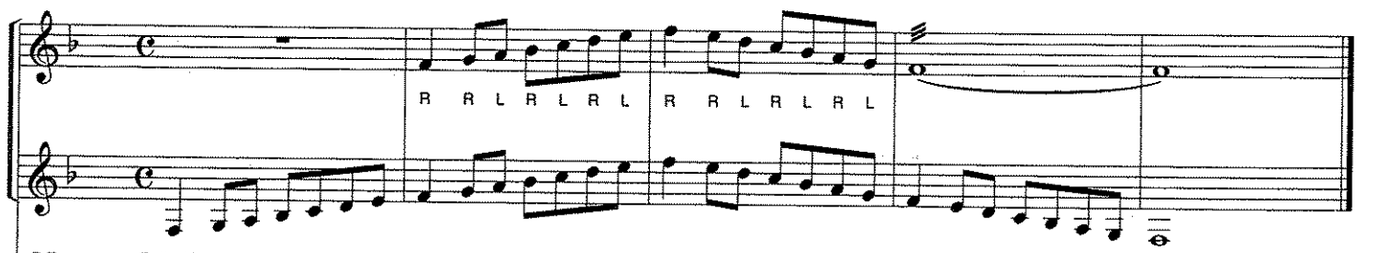


Chord Study 2

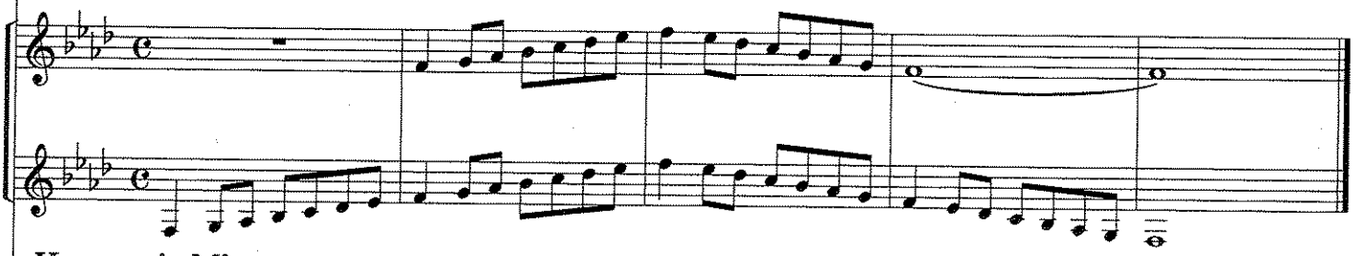


Technical Exercises in the Key of F

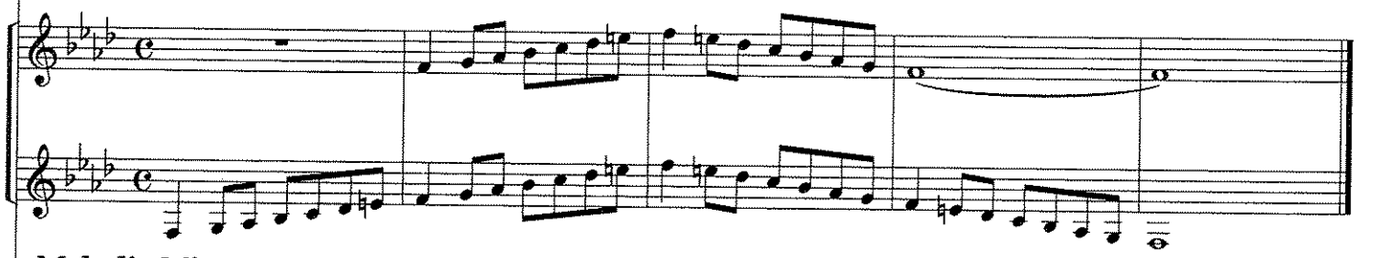
Major Scale



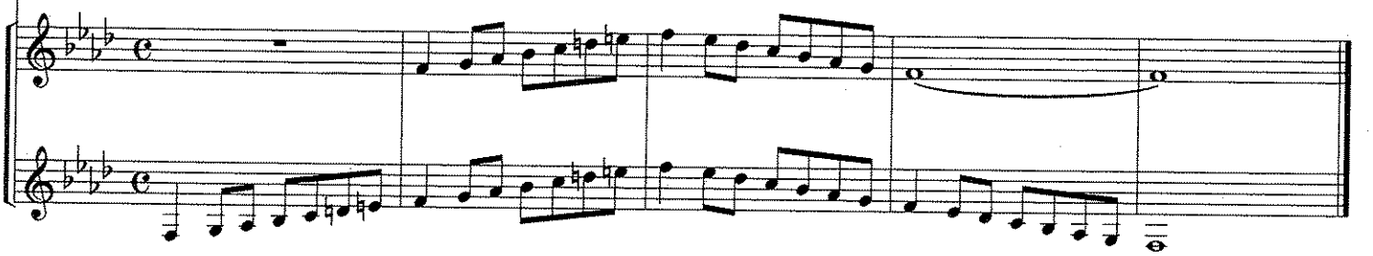
Natural Minor



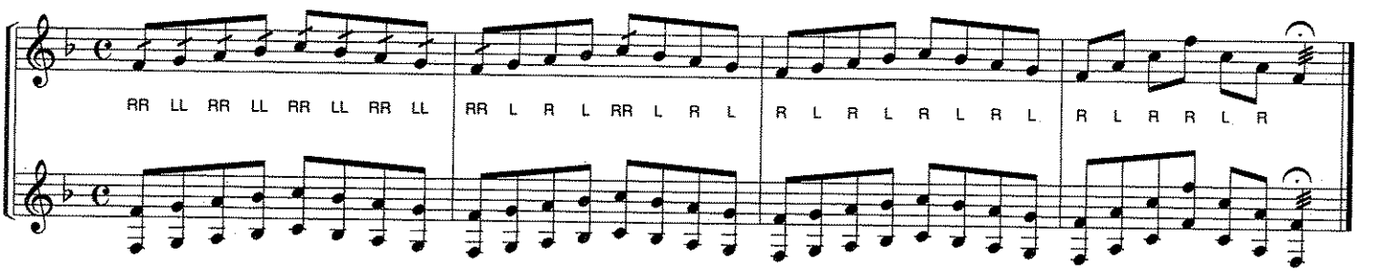
Harmonic Minor



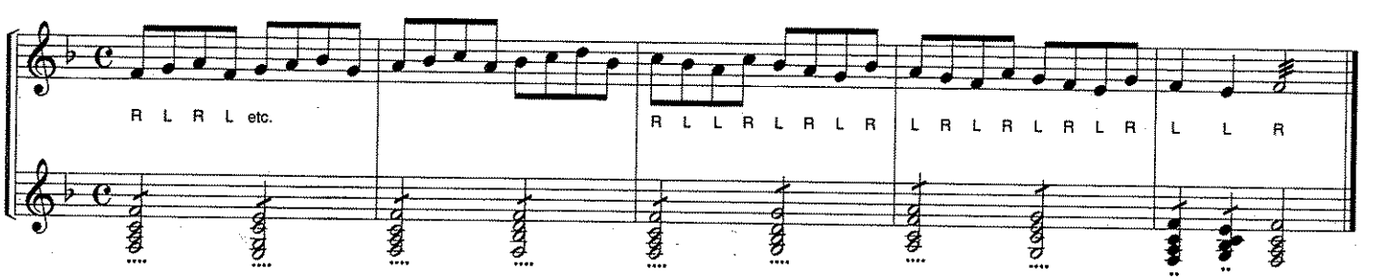
Melodic Minor



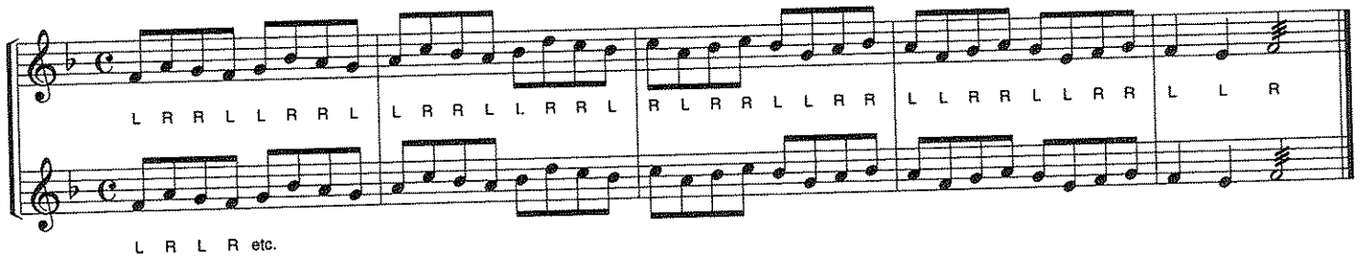
Mini-Scale & Tonic Arpeggio



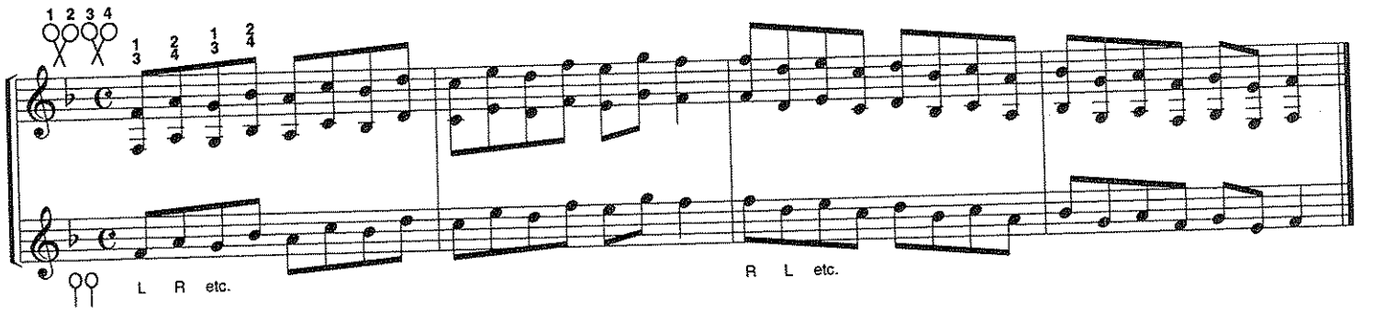
Scale Pattern 1



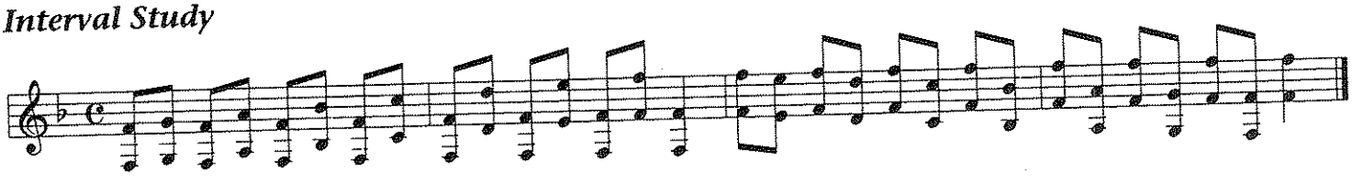
Scale Pattern 2



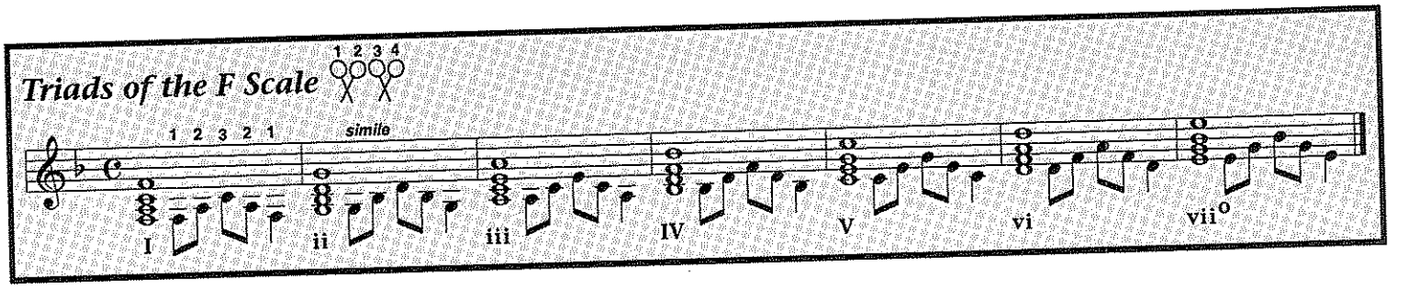
Scale in Thirds



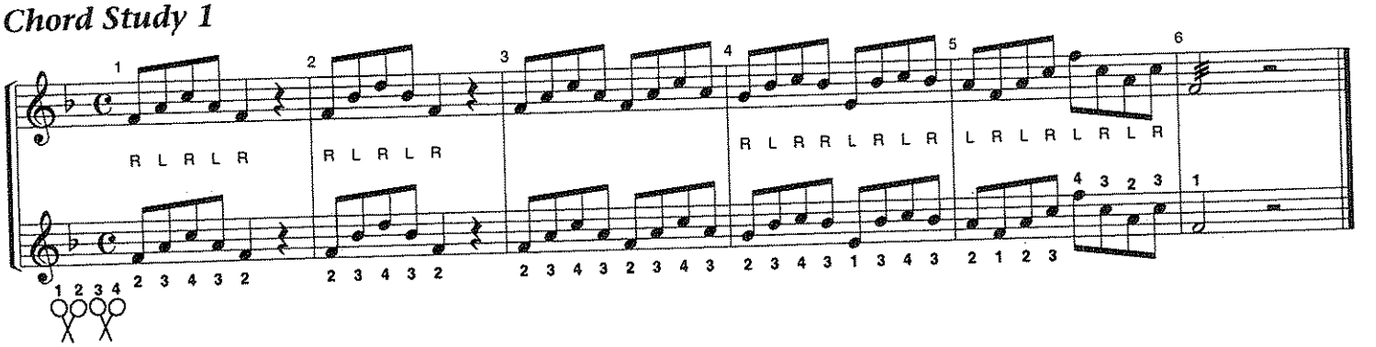
Interval Study



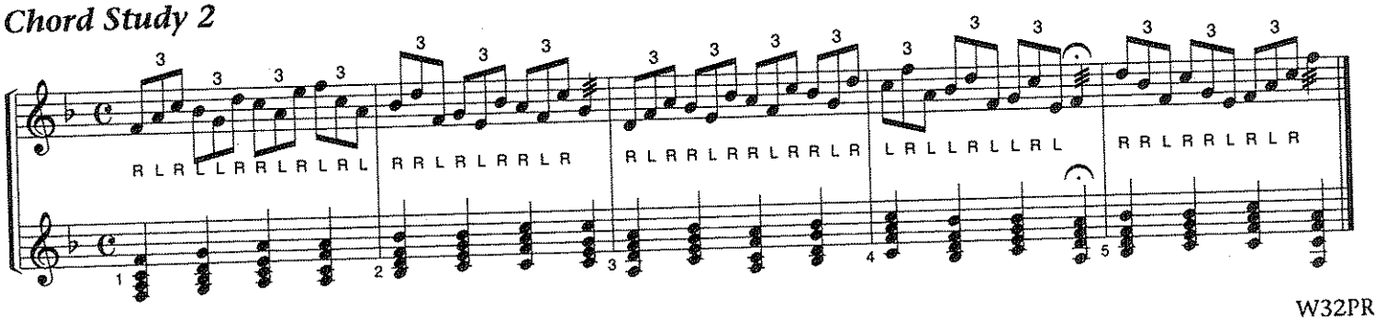
Triads of the F Scale



Chord Study 1

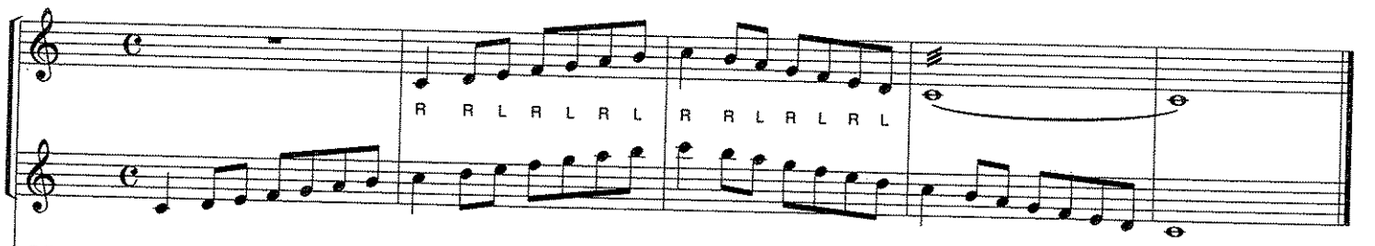


Chord Study 2

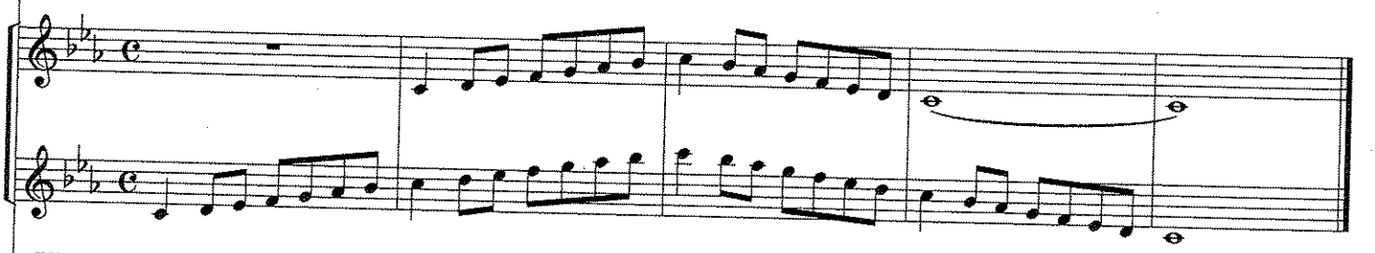


Technical Exercises in the Key of C

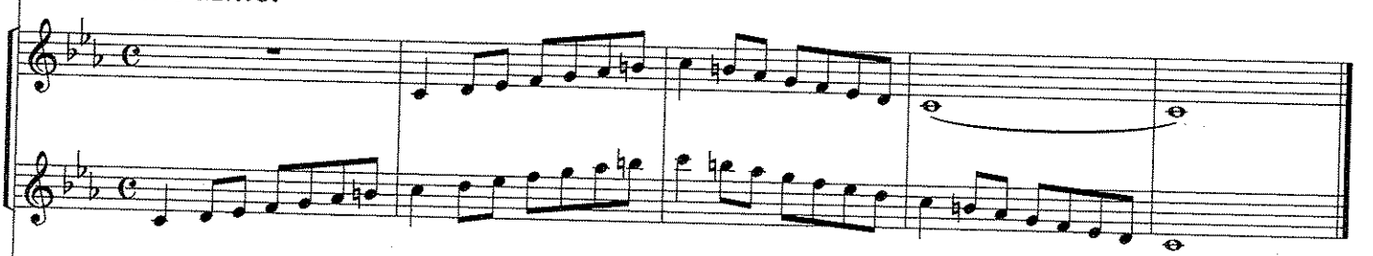
Major Scale



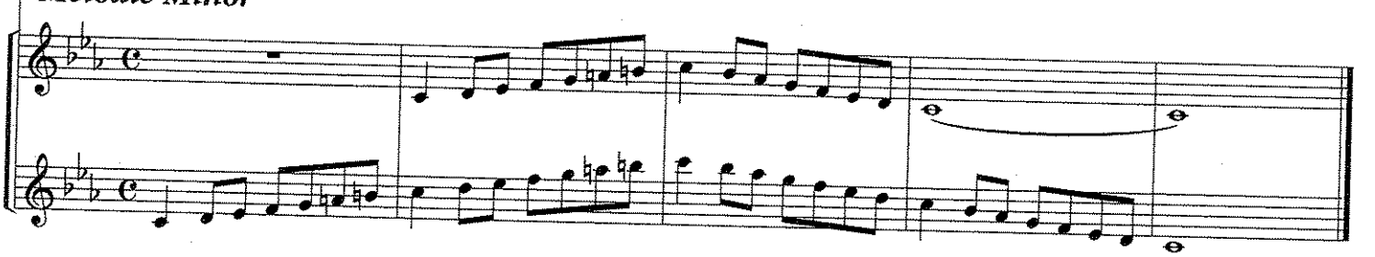
Natural Minor



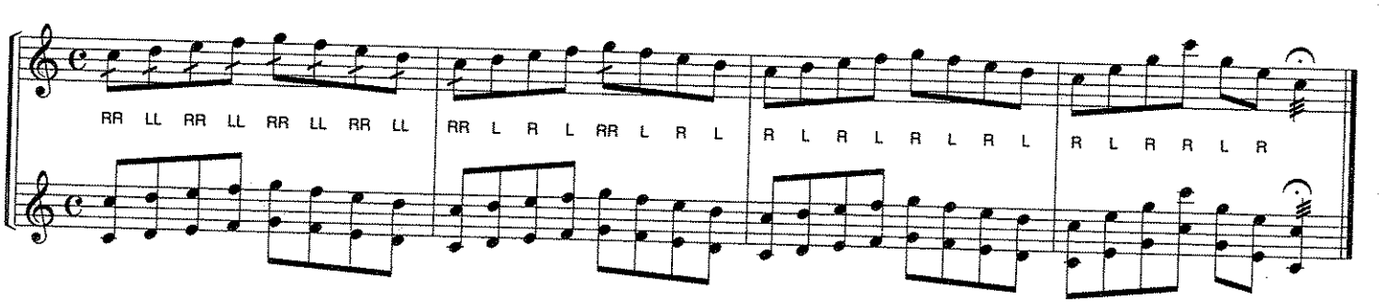
Harmonic Minor



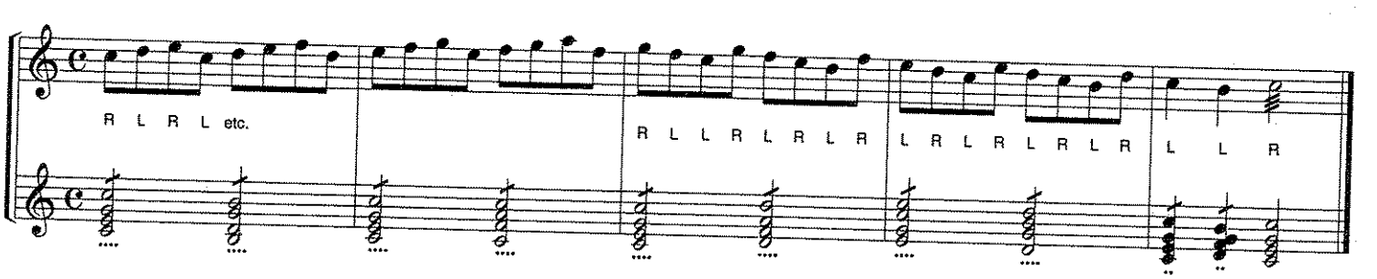
Melodic Minor



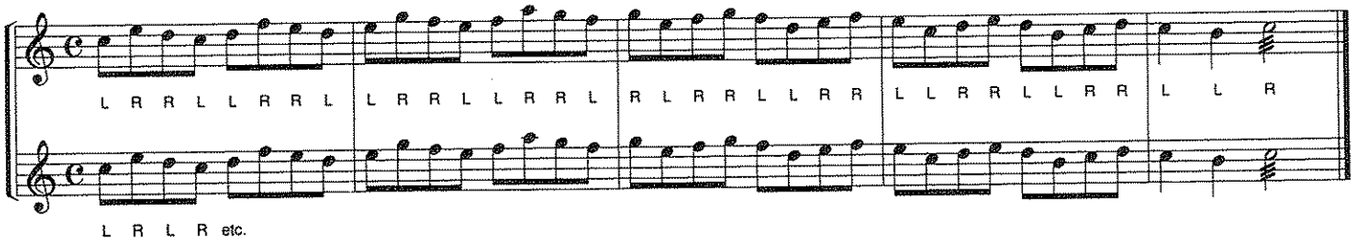
Mini-Scale & Tonic Arpeggio



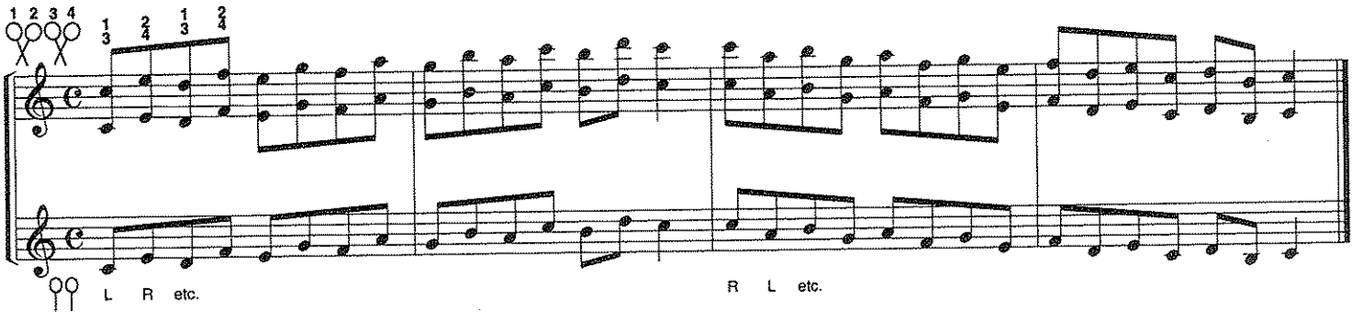
Scale Pattern 1



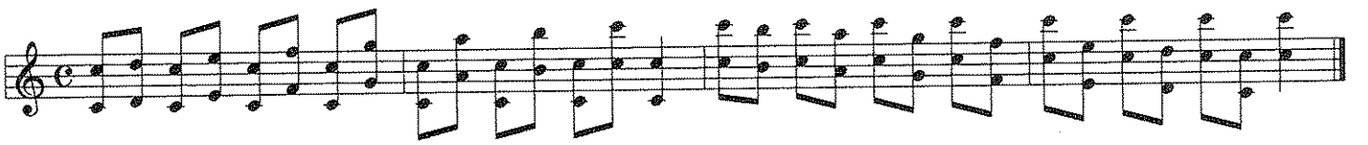
Scale Pattern 2



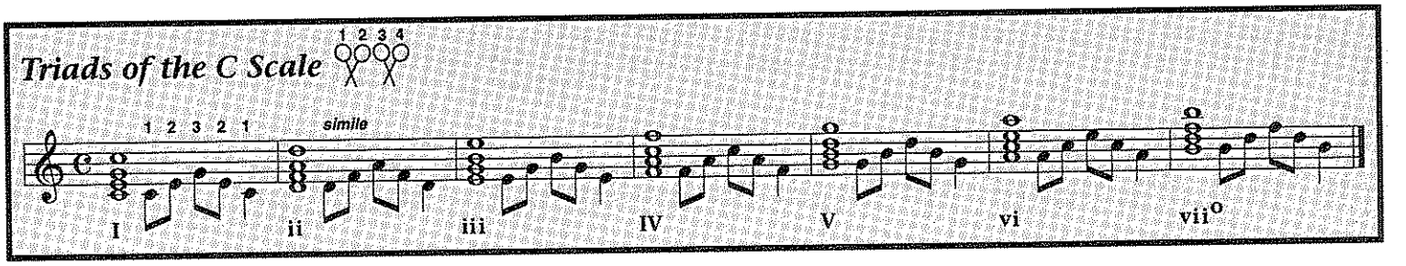
Scale in Thirds



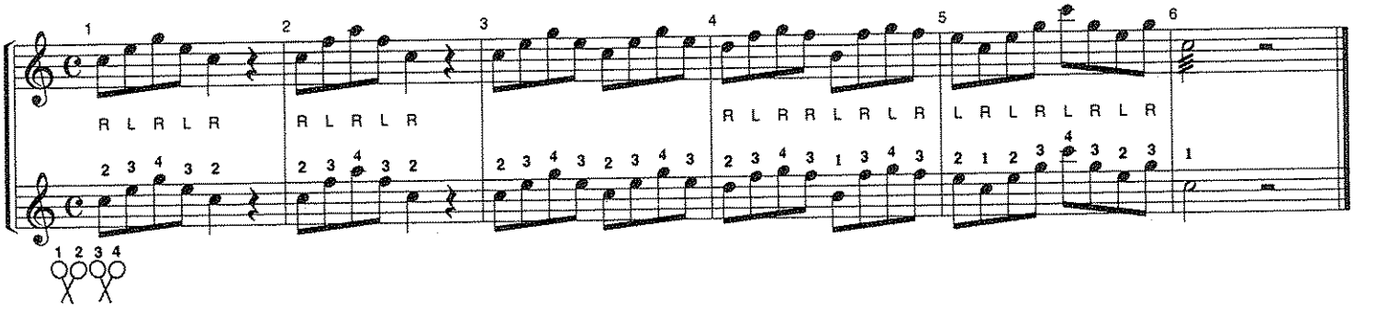
Interval Study



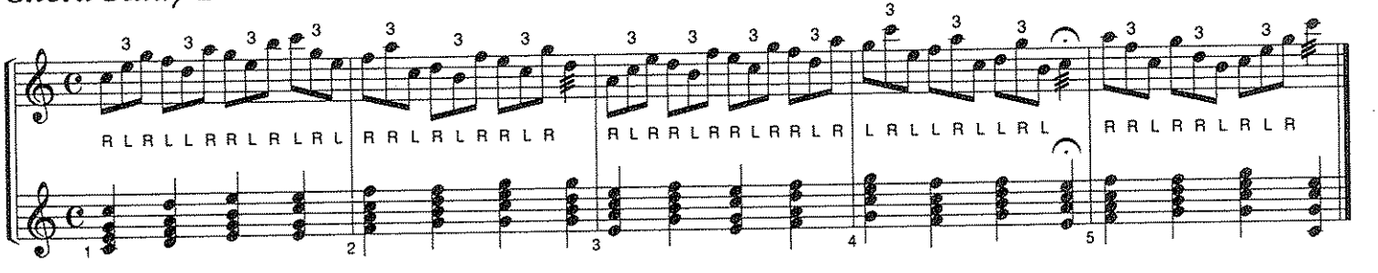
Triads of the C Scale



Chord Study 1

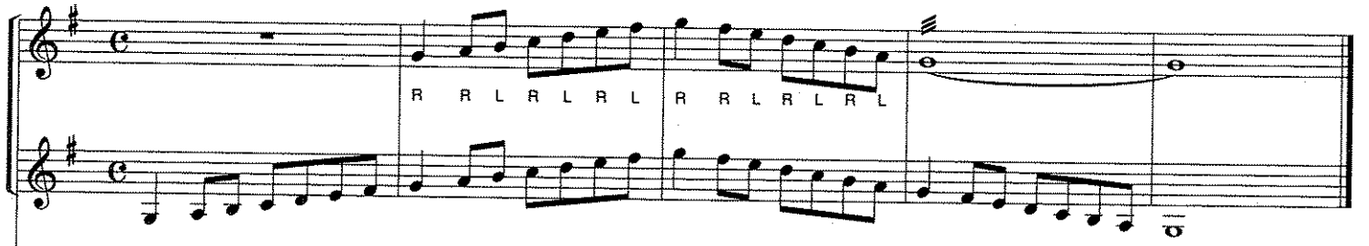


Chord Study 2

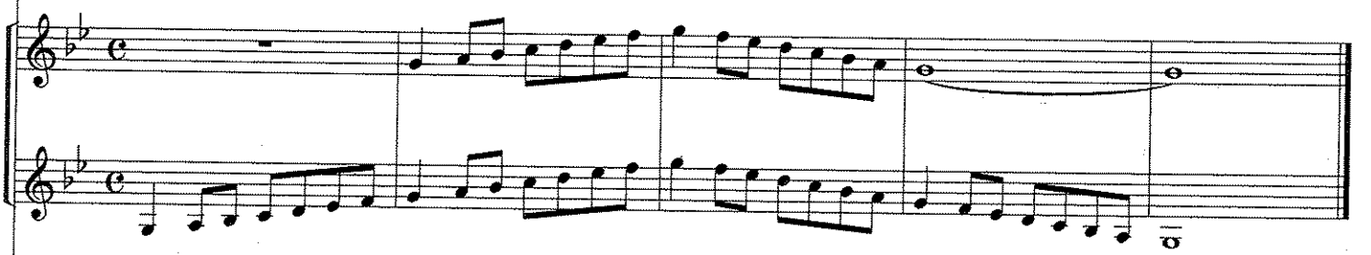


Technical Exercises in the Key of G

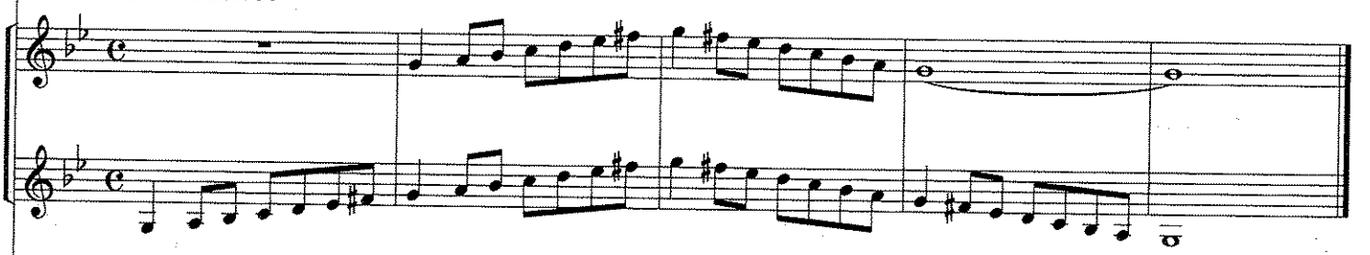
Major Scale



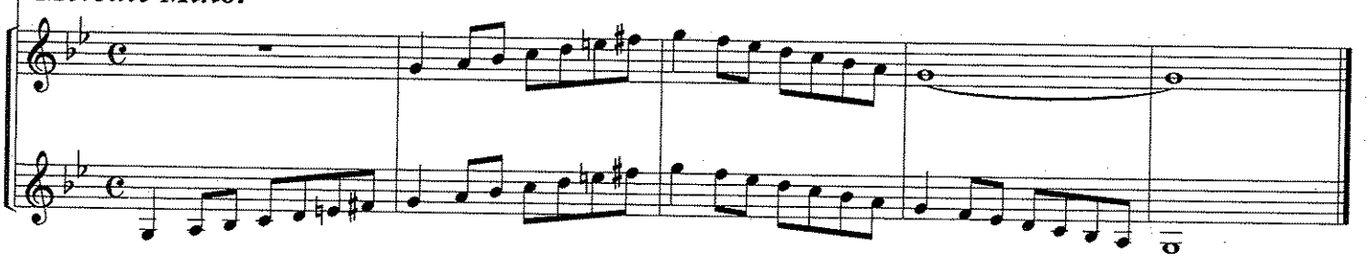
Natural Minor



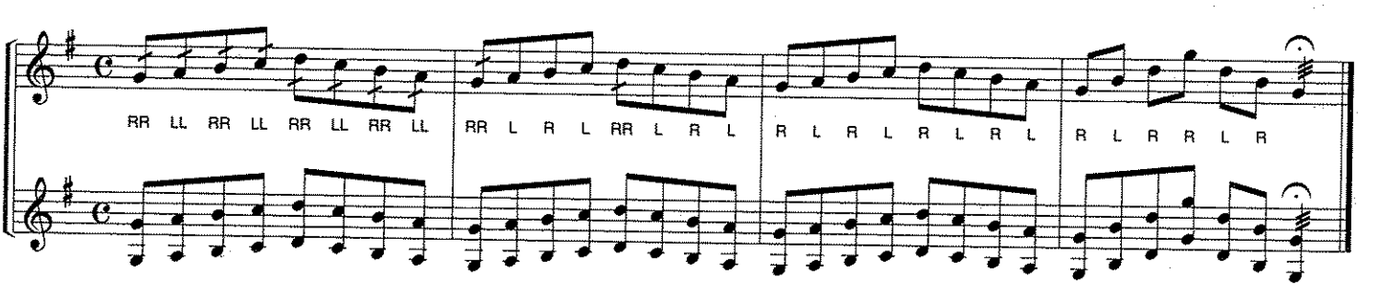
Harmonic Minor



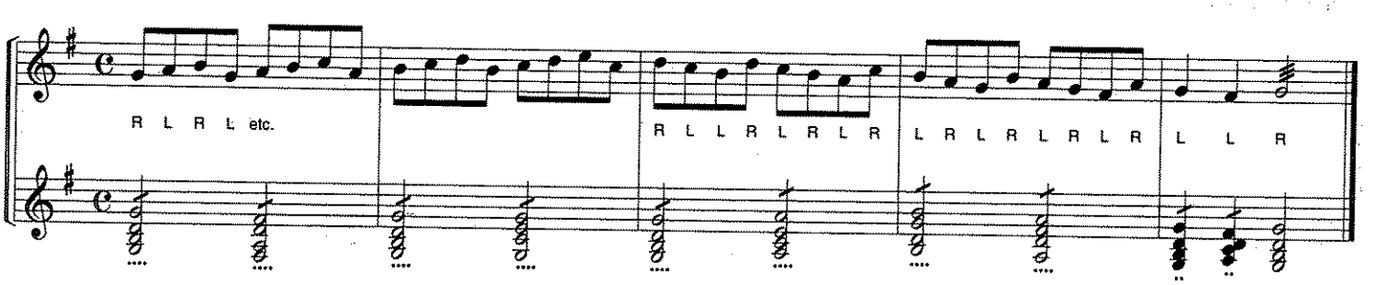
Melodic Minor



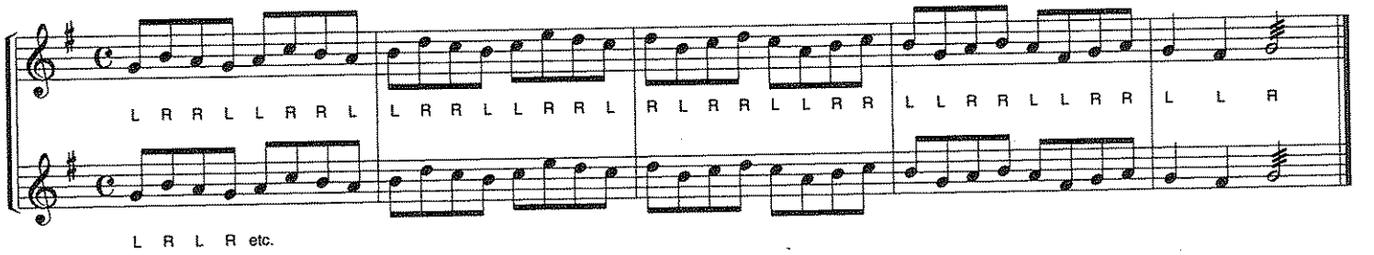
Mini-Scale & Tonic Arpeggio



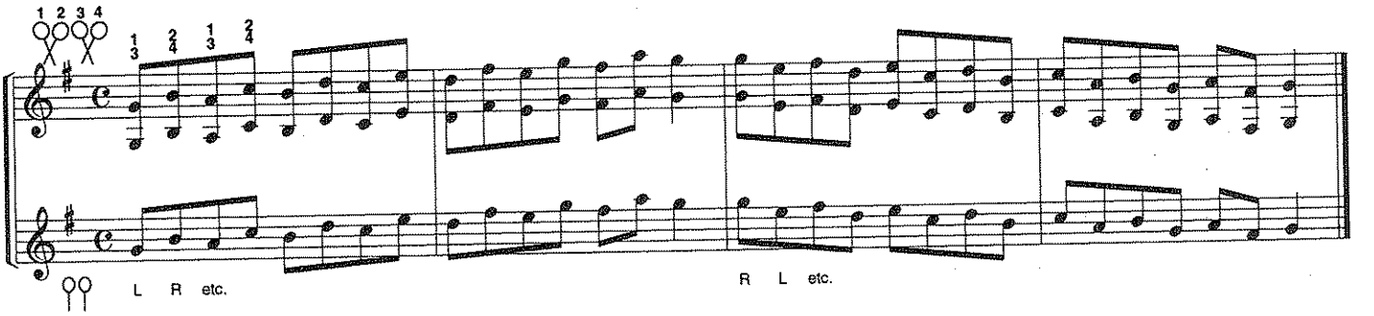
Scale Pattern 1



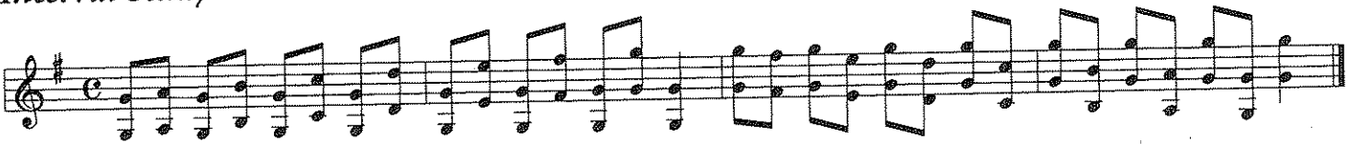
Scale Pattern 2



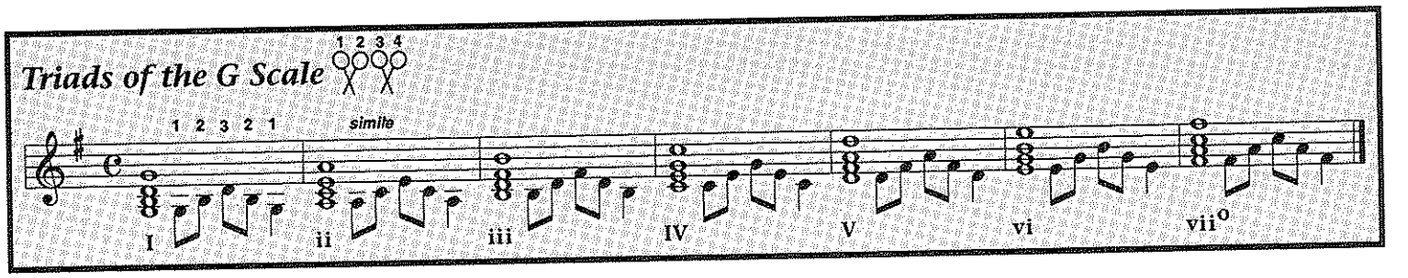
Scale in Thirds



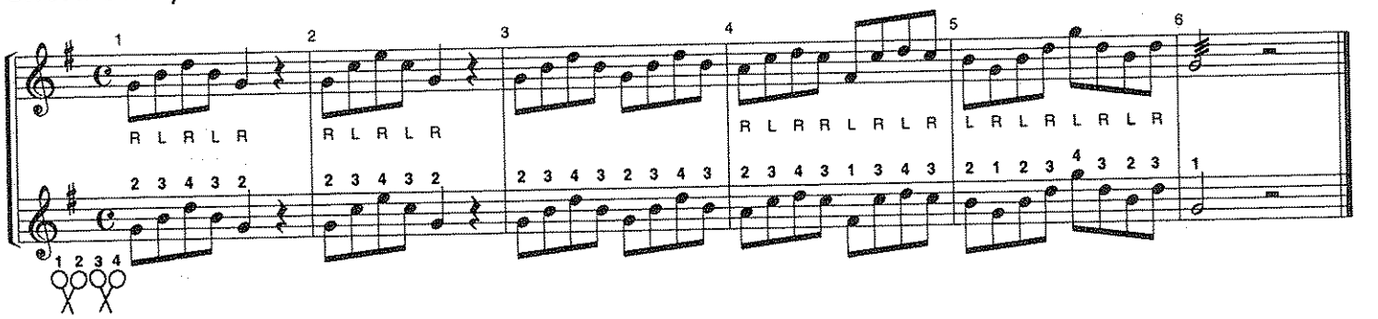
Interval Study



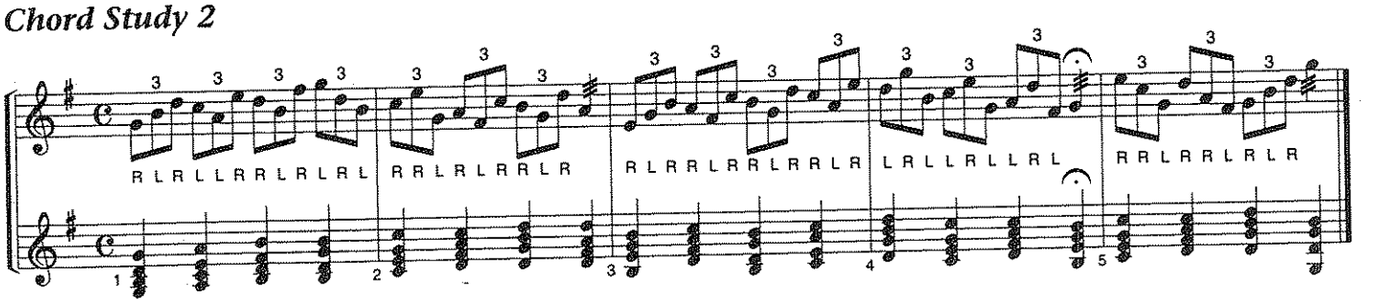
Triads of the G Scale



Chord Study 1

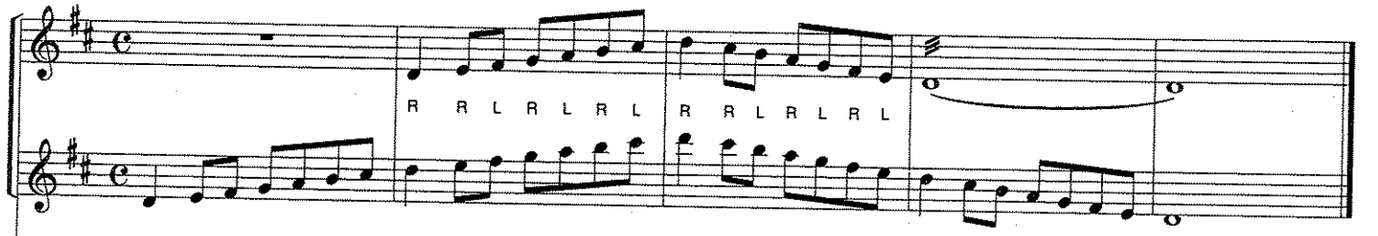


Chord Study 2

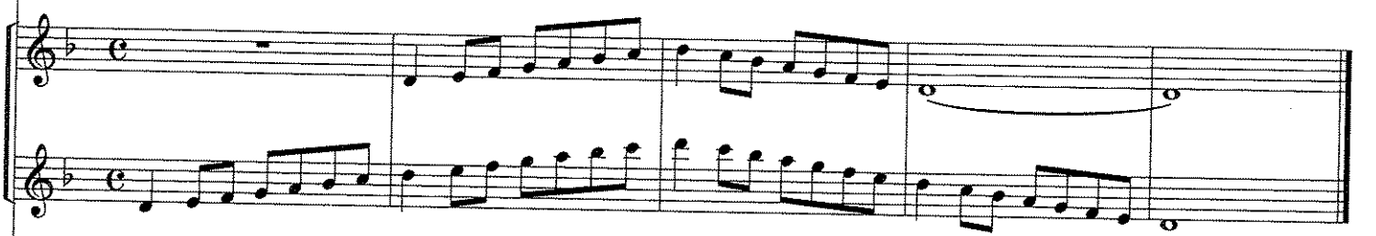


Technical Exercises in the Key of D

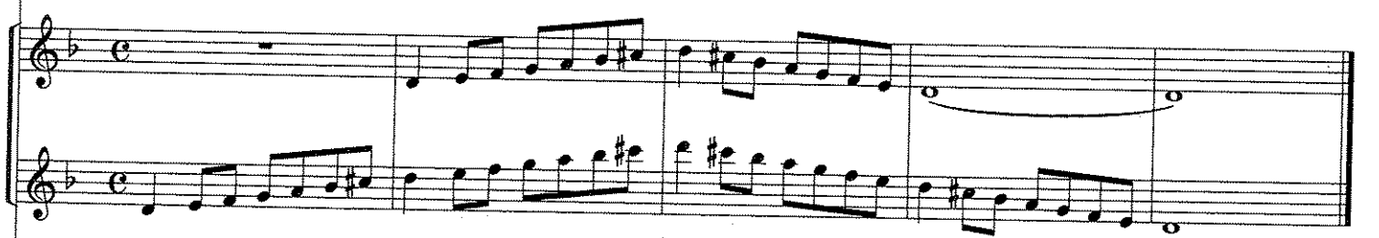
Major Scale



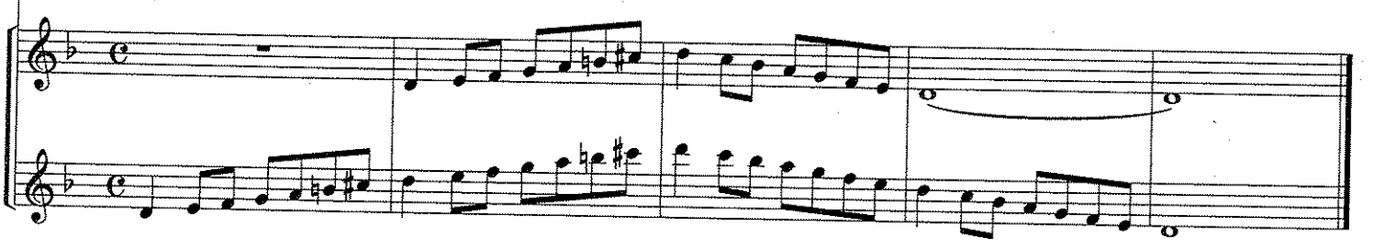
Natural Minor



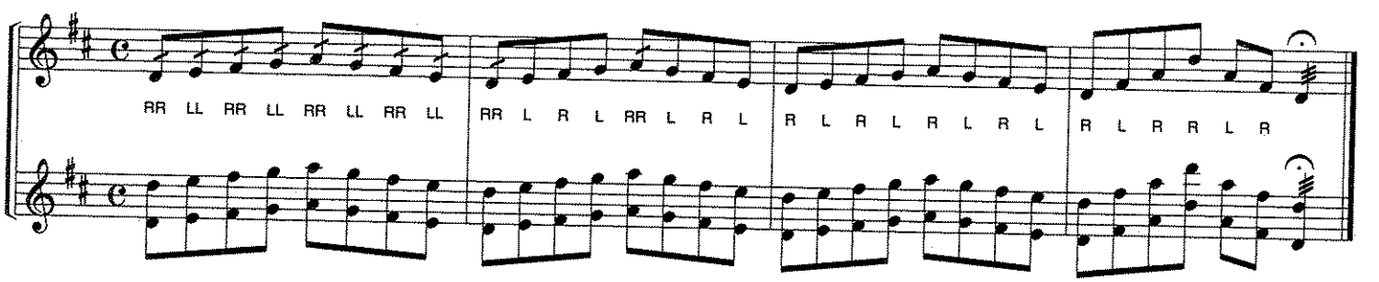
Harmonic Minor



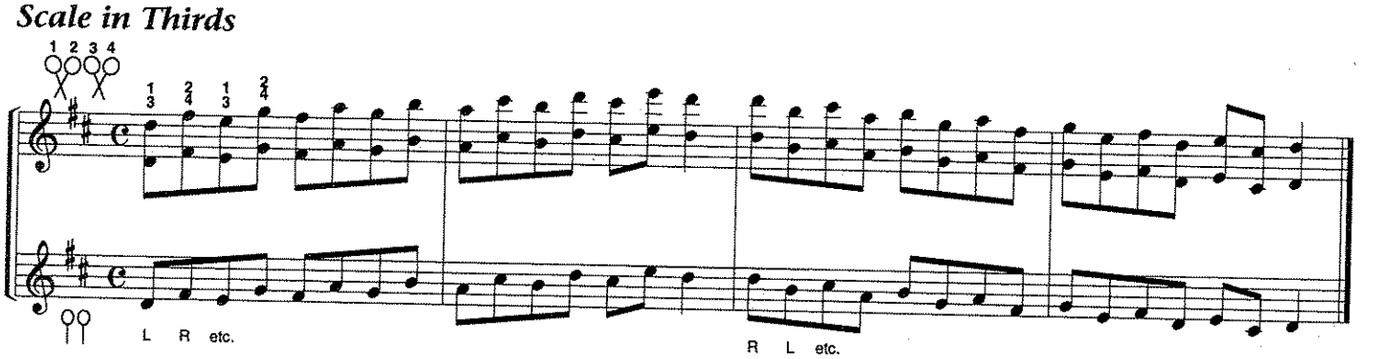
Melodic Minor



Mini-Scale & Tonic Arpeggio

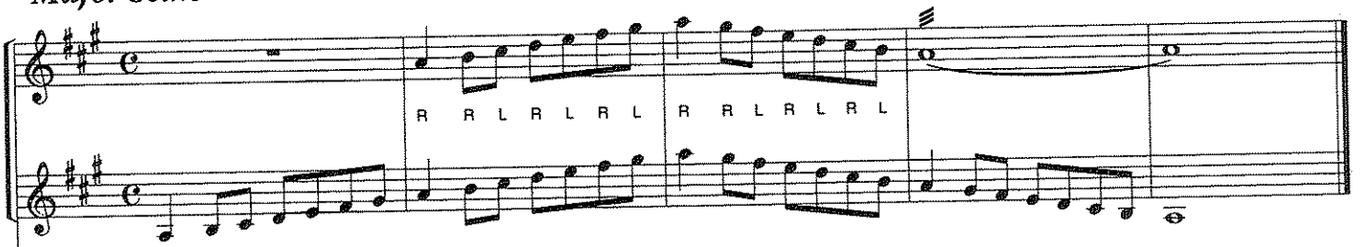


Scale in Thirds

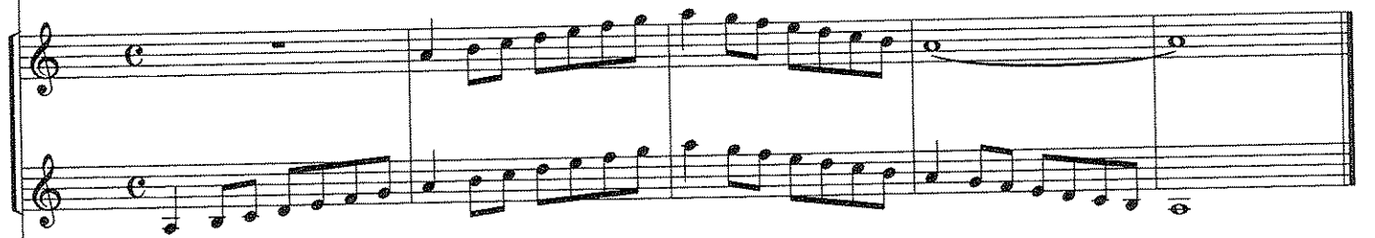


Technical Exercises in the Key of A

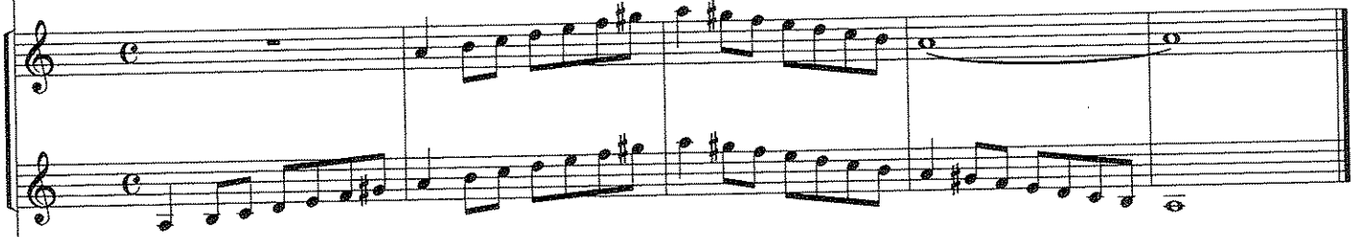
Major Scale



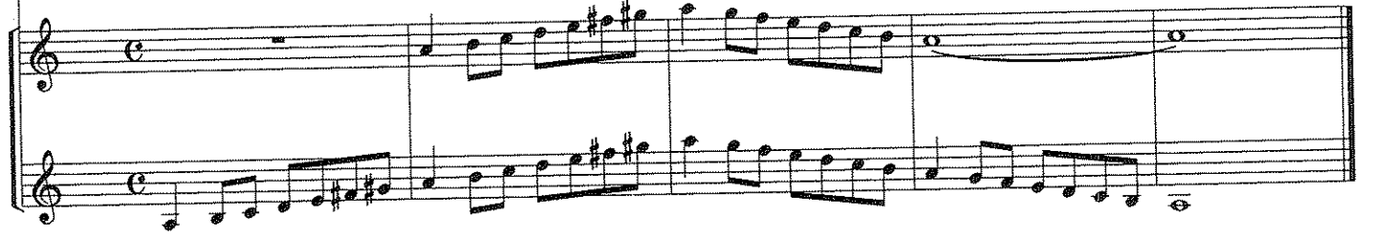
Natural Minor



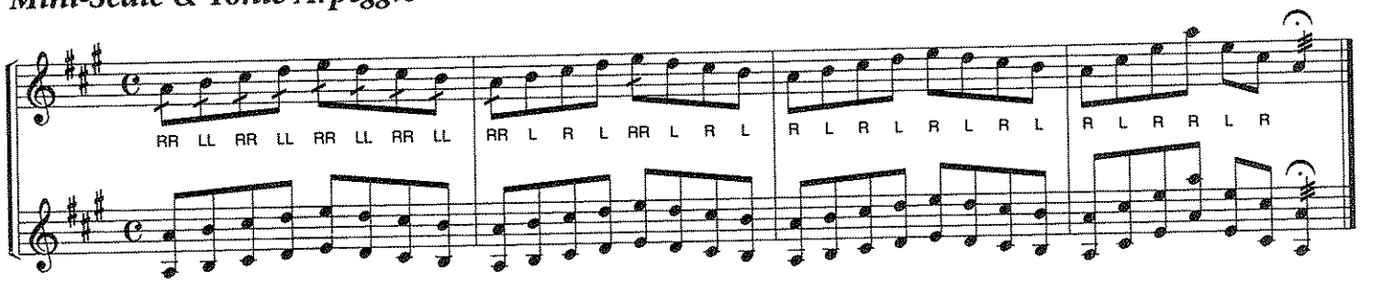
Harmonic Minor



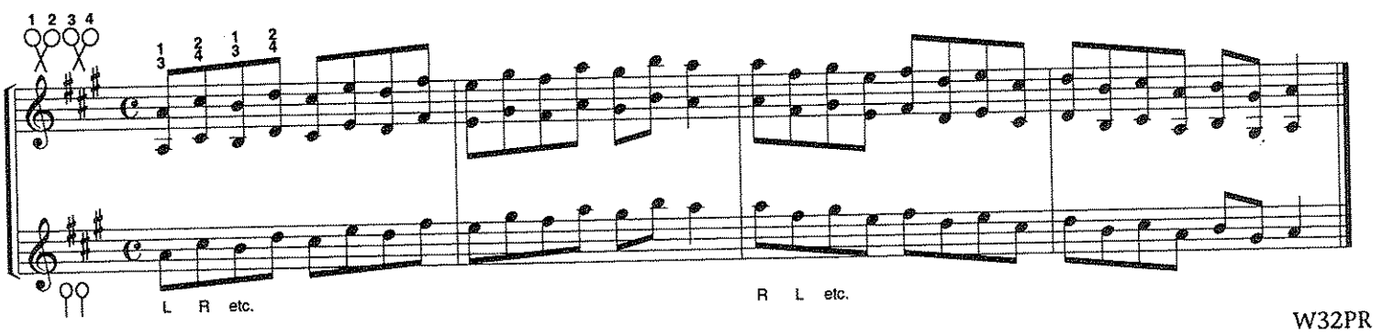
Melodic Minor



Mini-Scale & Tonic Arpeggio

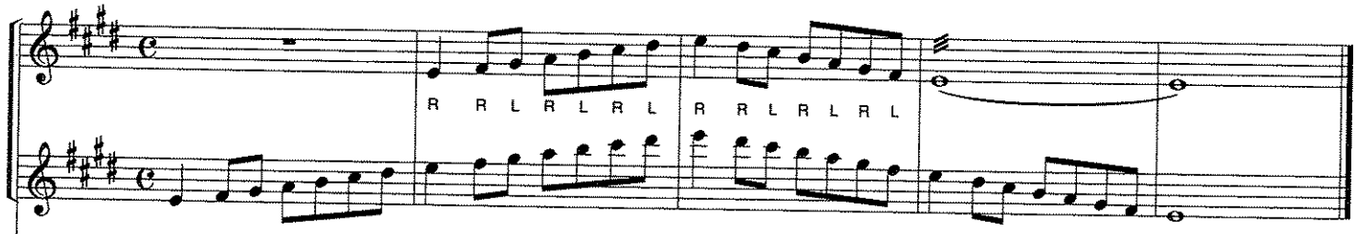


Scale in Thirds

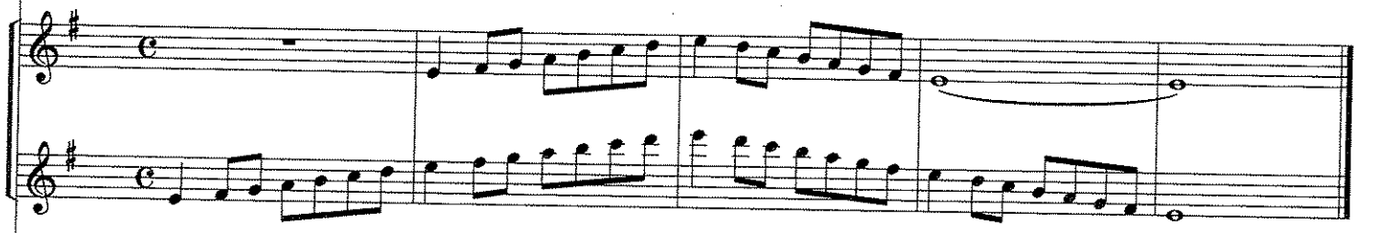


Technical Exercises in the Key of E

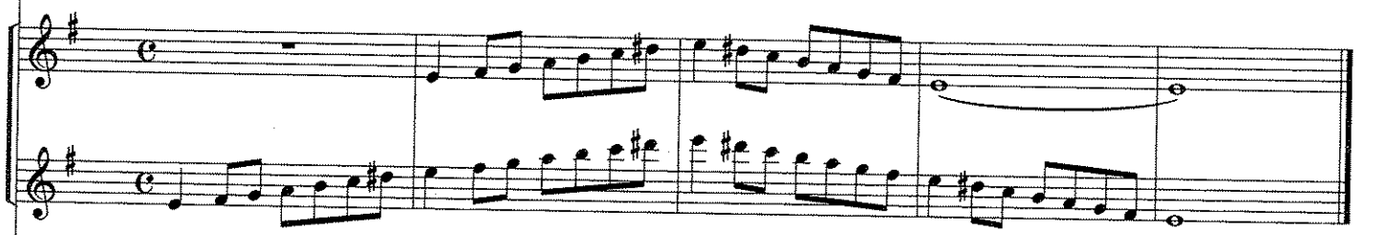
Major Scale



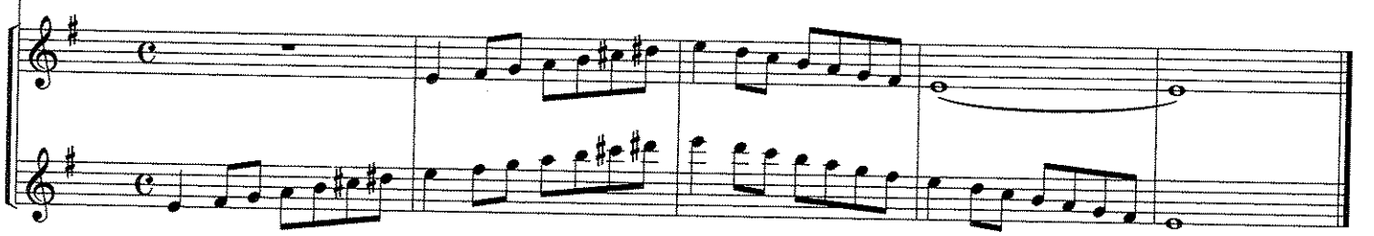
Natural Minor



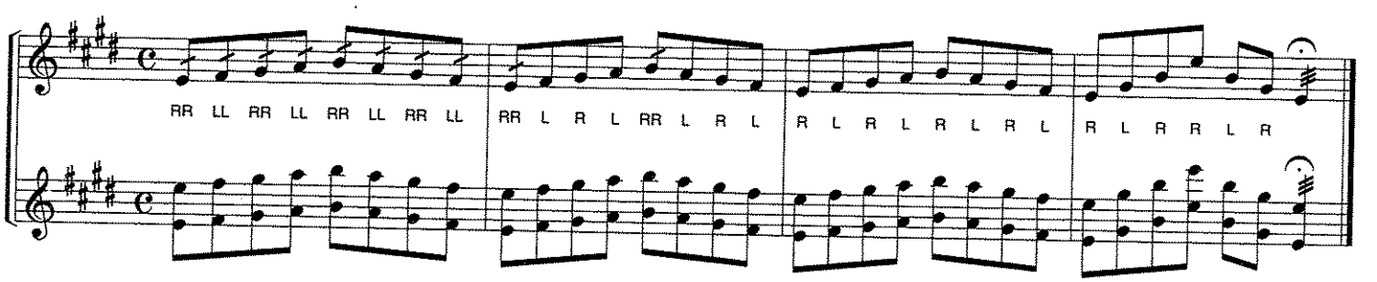
Harmonic Minor



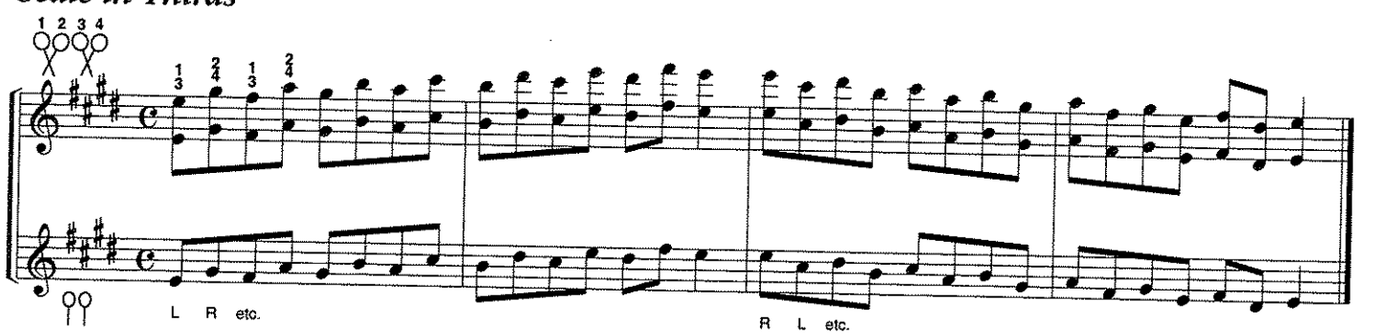
Melodic Minor



Mini-Scale & Tonic Arpeggio

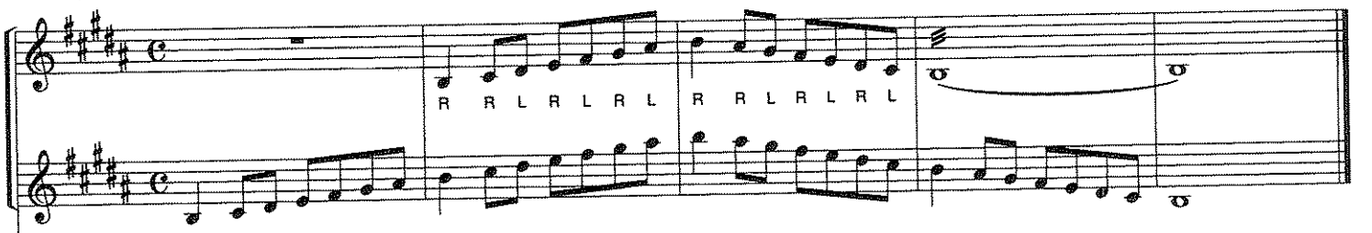


Scale in Thirds

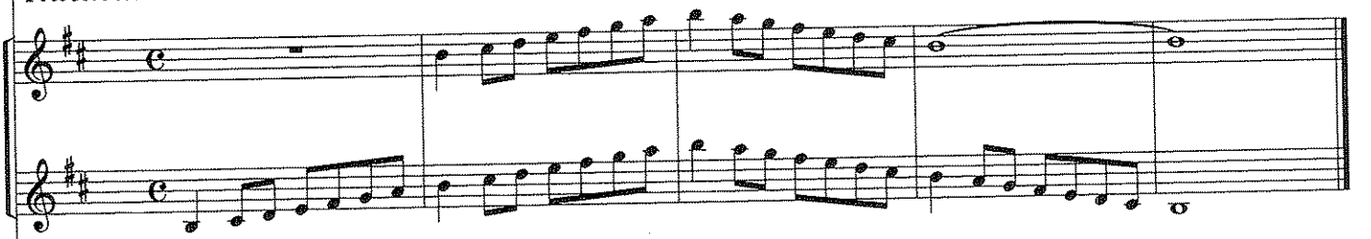


Technical Exercises in the Key of B

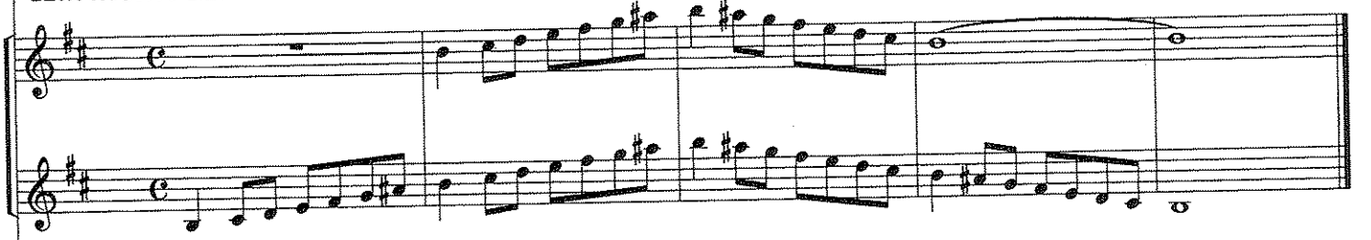
Major Scale



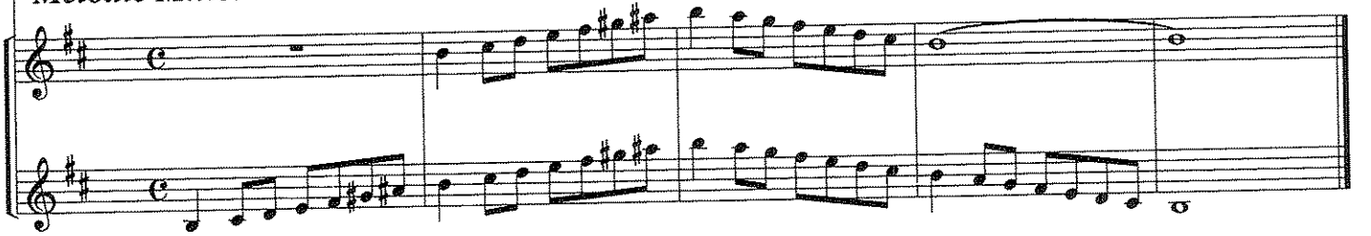
Natural Minor



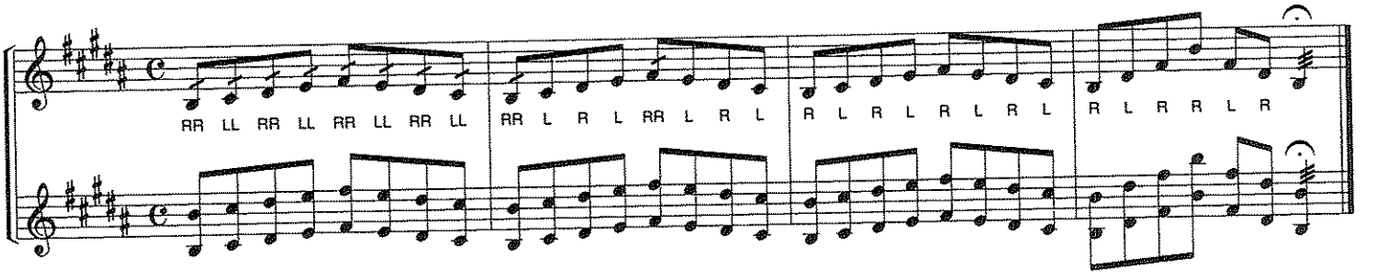
Harmonic Minor



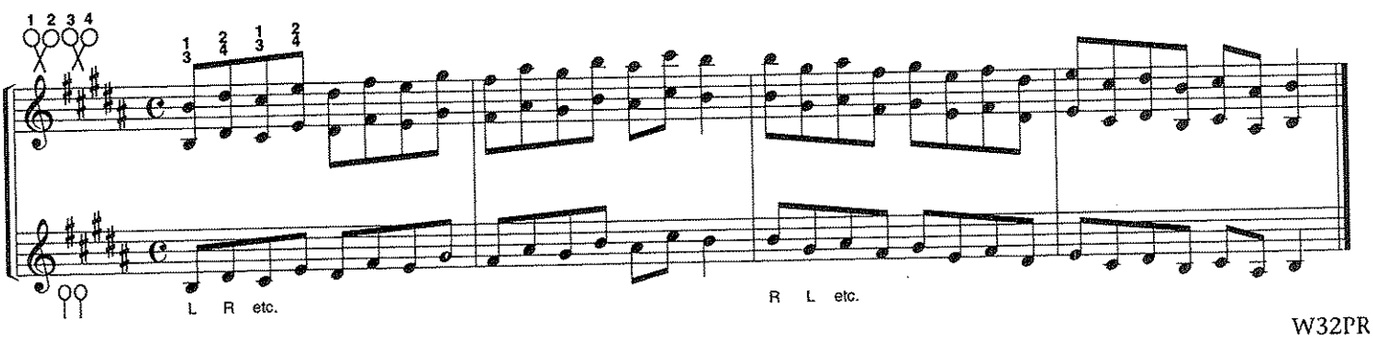
Melodic Minor



Mini-Scale & Tonic Arpeggio

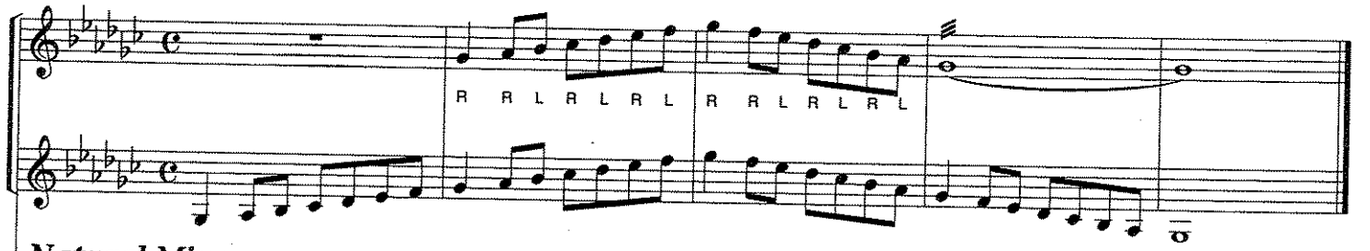


Scale in Thirds

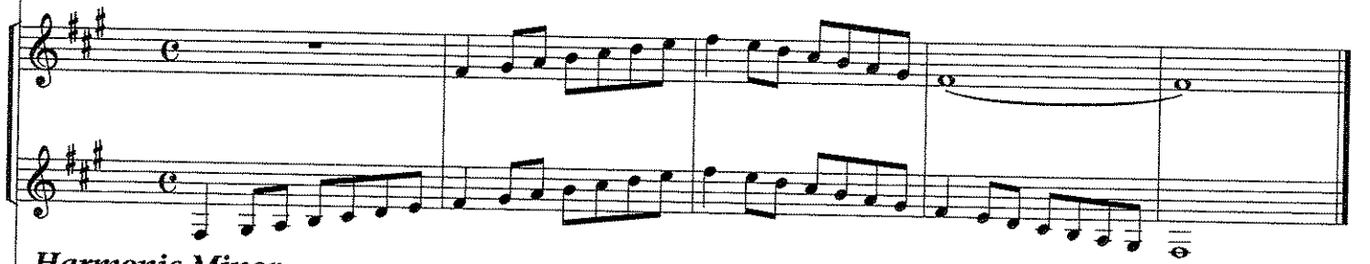


Technical Exercises in the Key of G♭

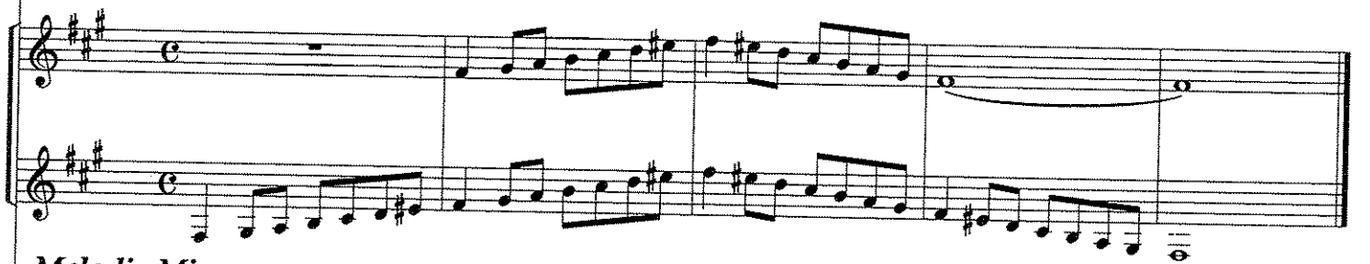
Major Scale



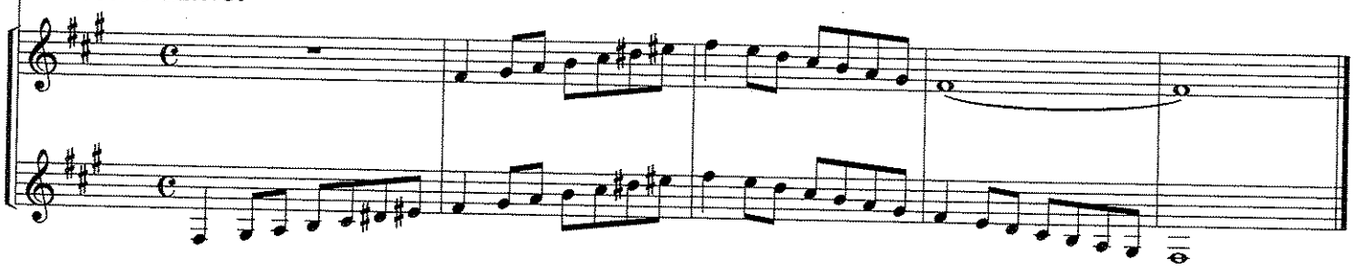
Natural Minor



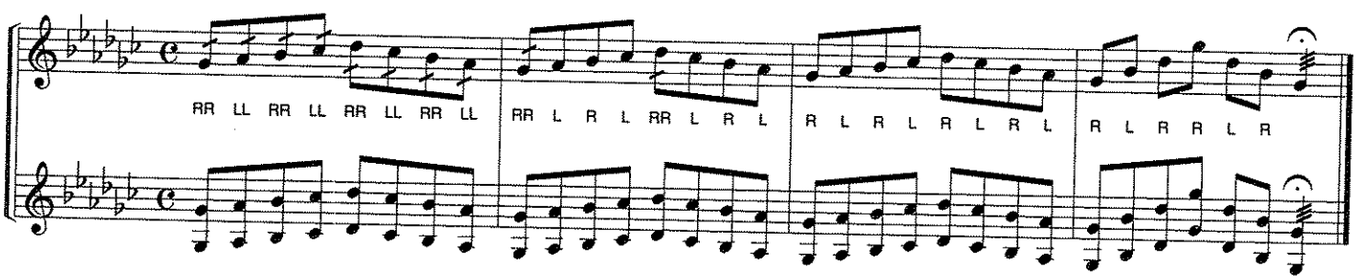
Harmonic Minor



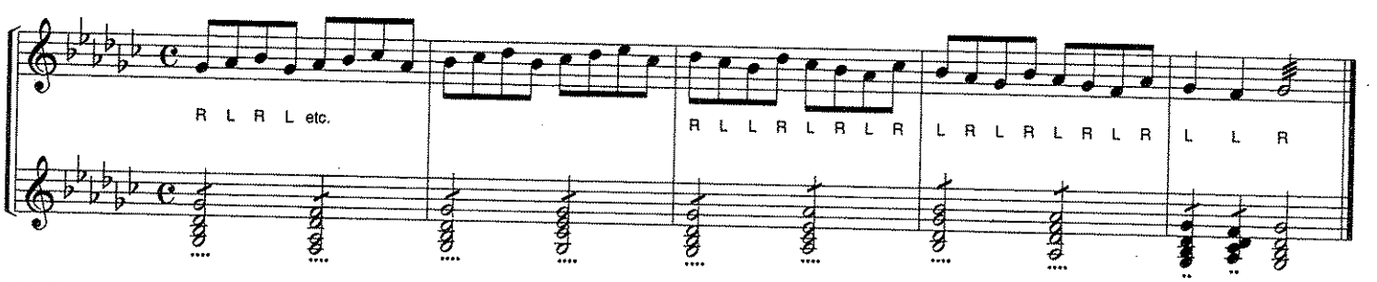
Melodic Minor



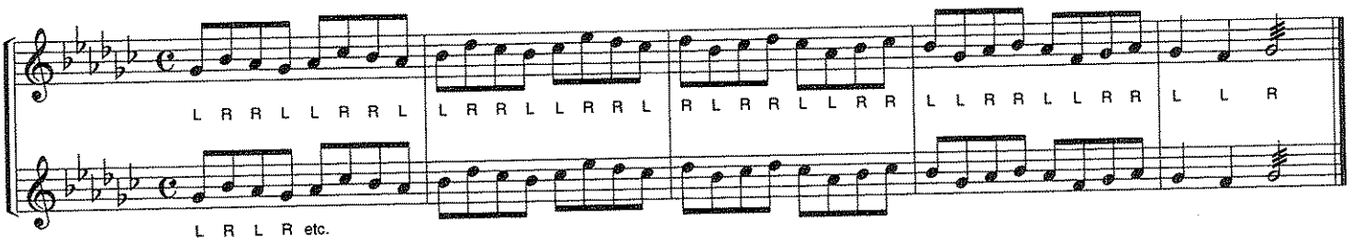
Mini-Scale & Tonic Arpeggio



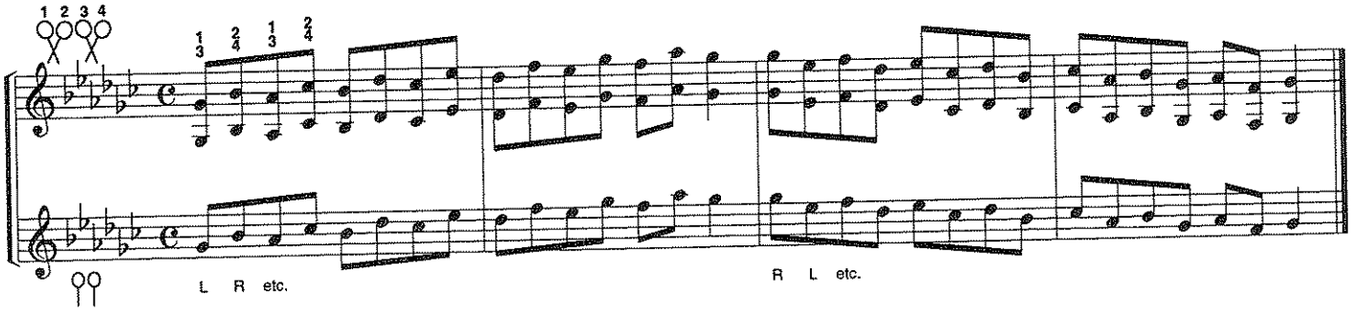
Scale Pattern 1



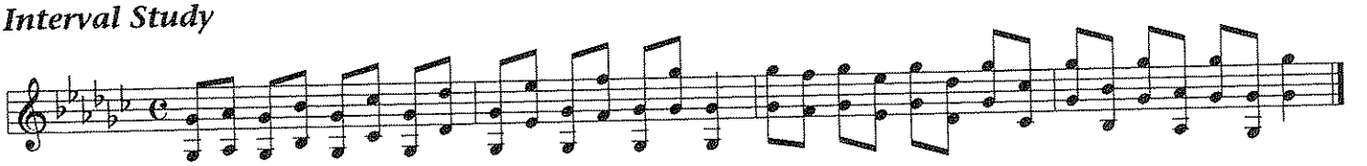
Scale Pattern 2



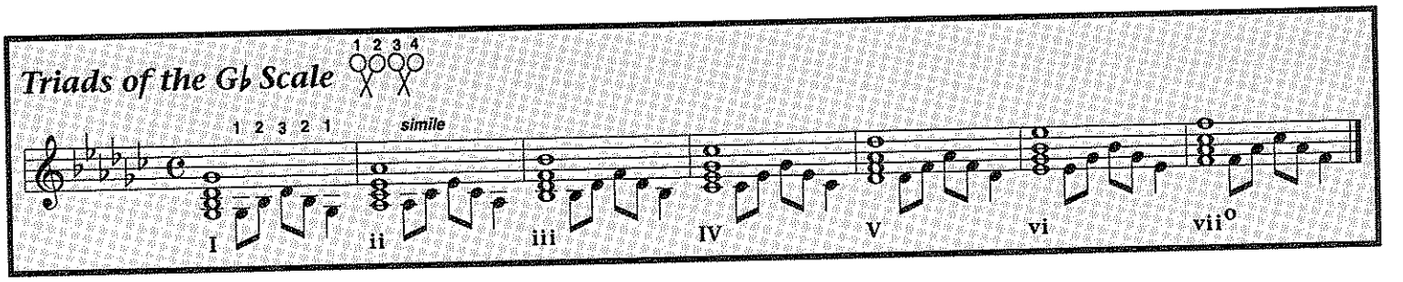
Scale in Thirds



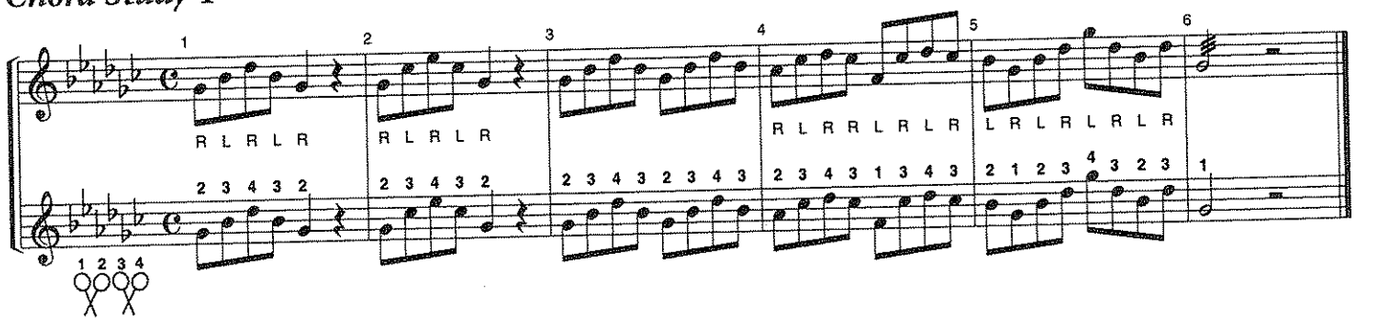
Interval Study



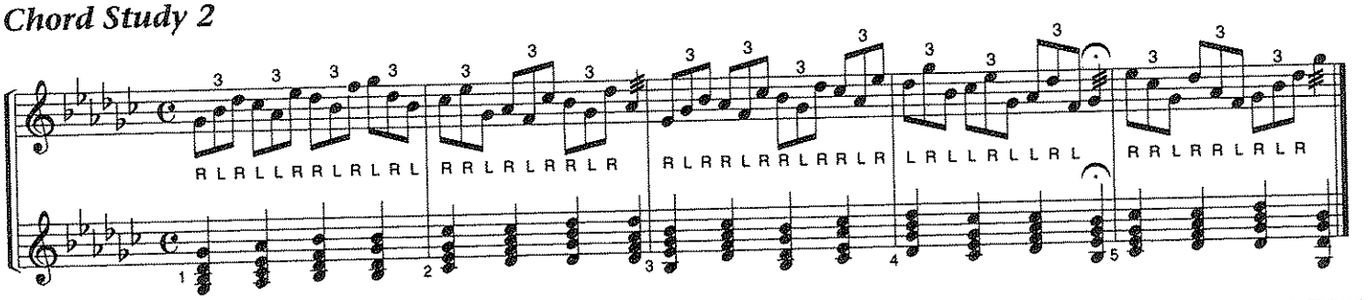
Triads of the G♭ Scale



Chord Study 1

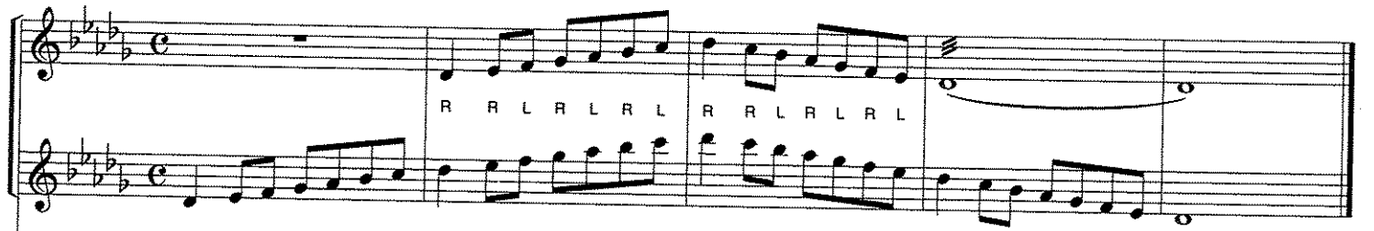


Chord Study 2

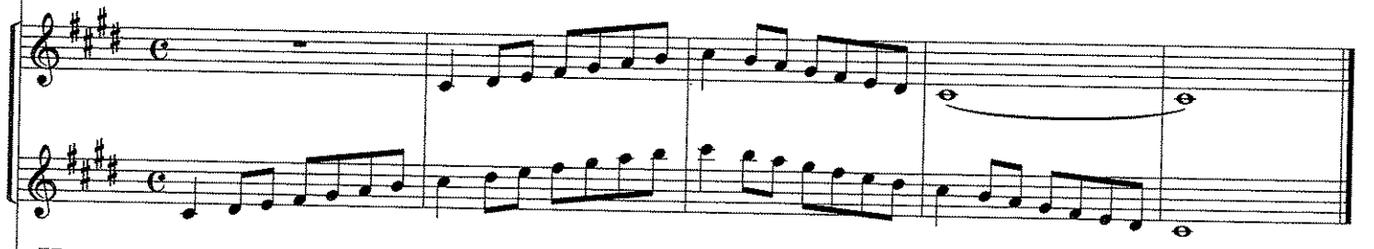


Technical Exercises in the Key of D♭

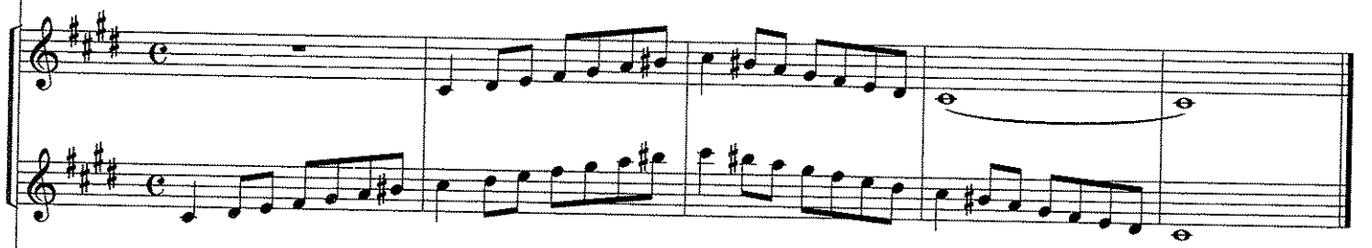
Major Scale



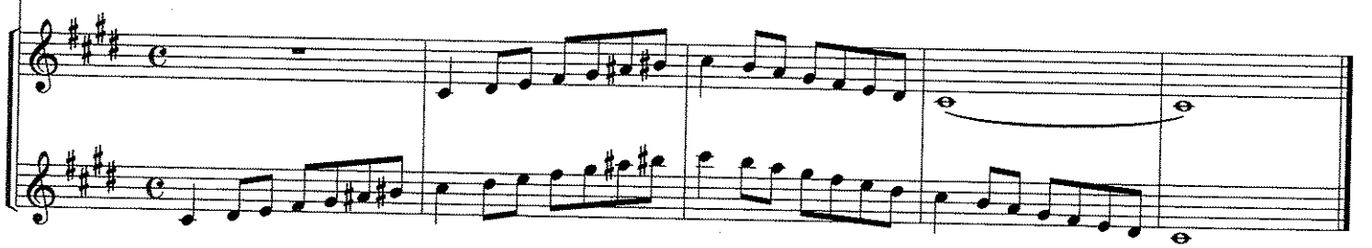
Natural Minor



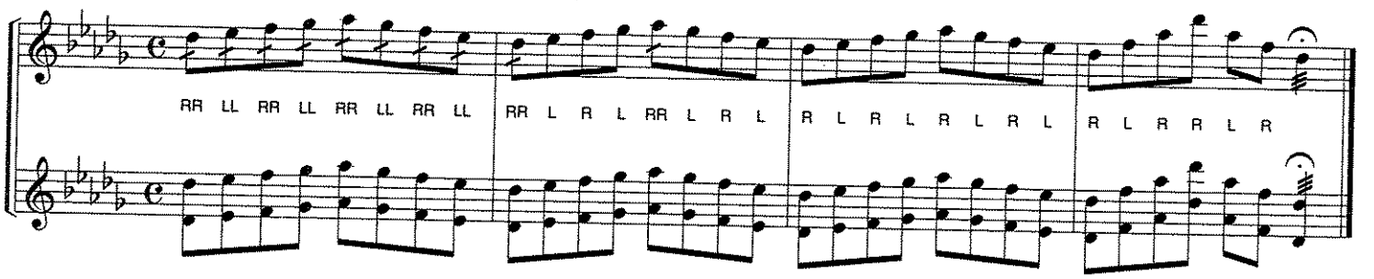
Harmonic Minor



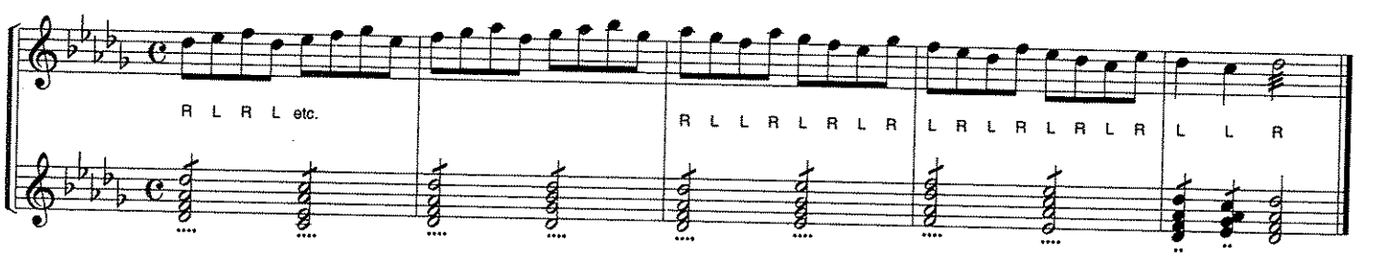
Melodic Minor



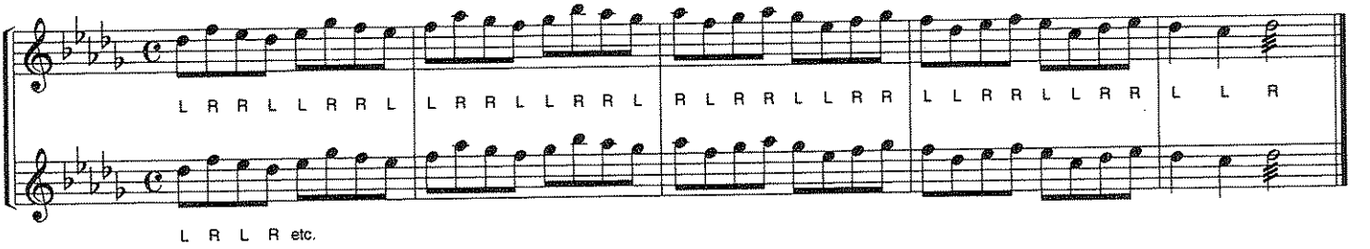
Mini-Scale & Tonic Arpeggio



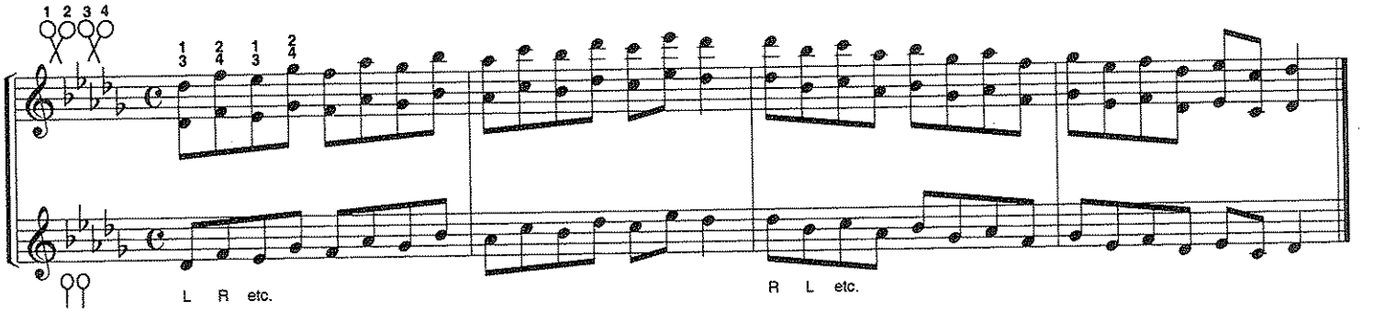
Scale Pattern 1



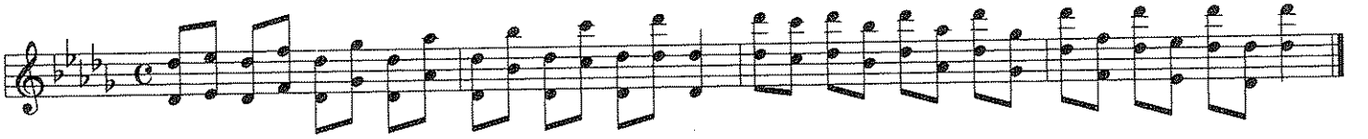
Scale Pattern 2



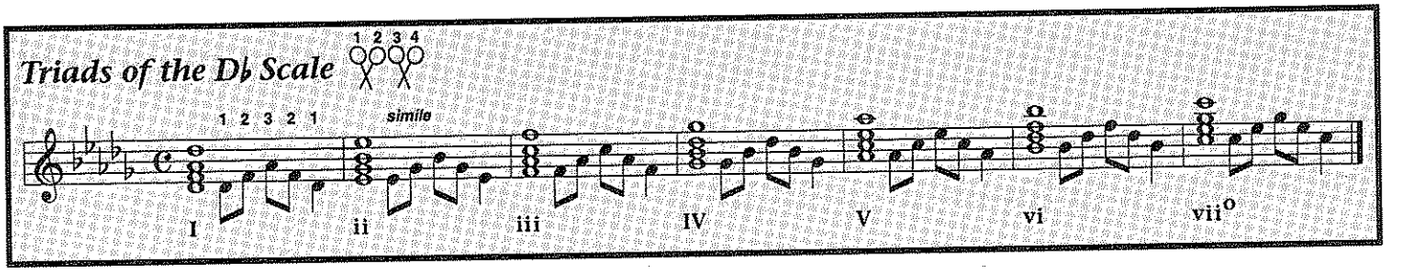
Scale in Thirds



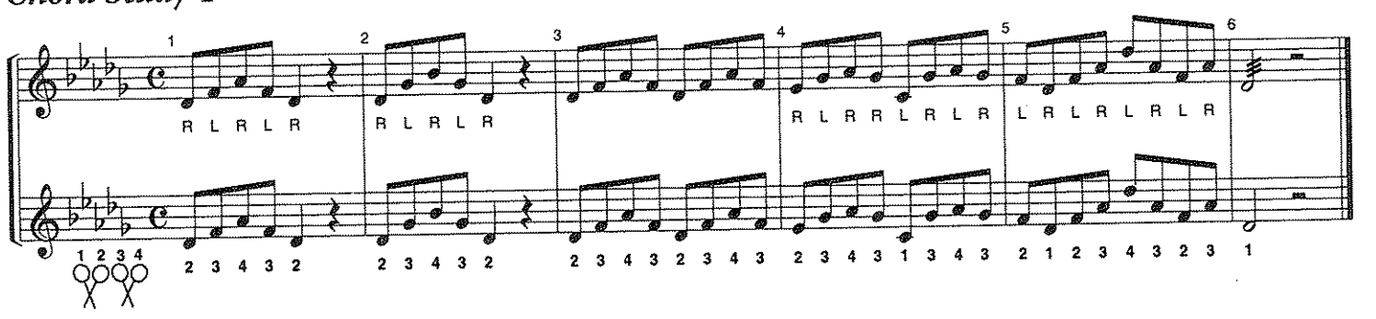
Interval Study



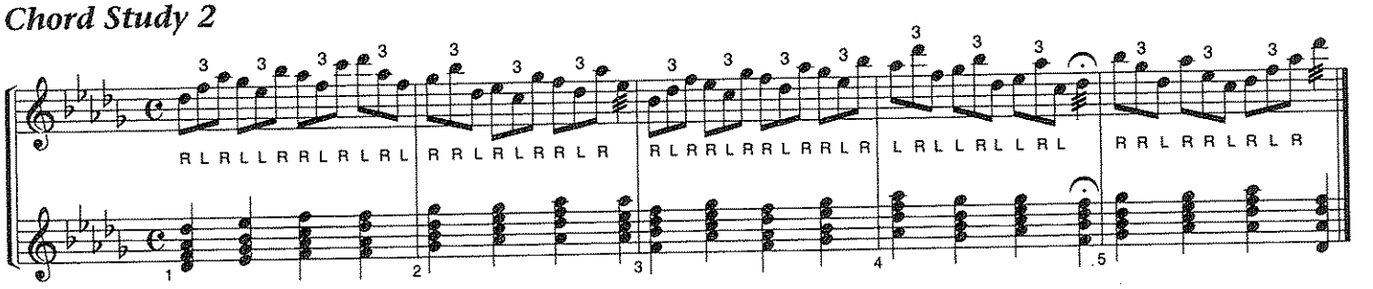
Triads of the D♭ Scale



Chord Study 1

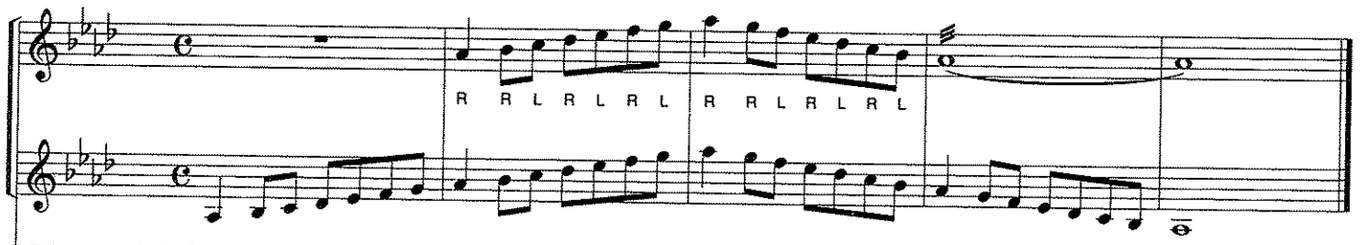


Chord Study 2

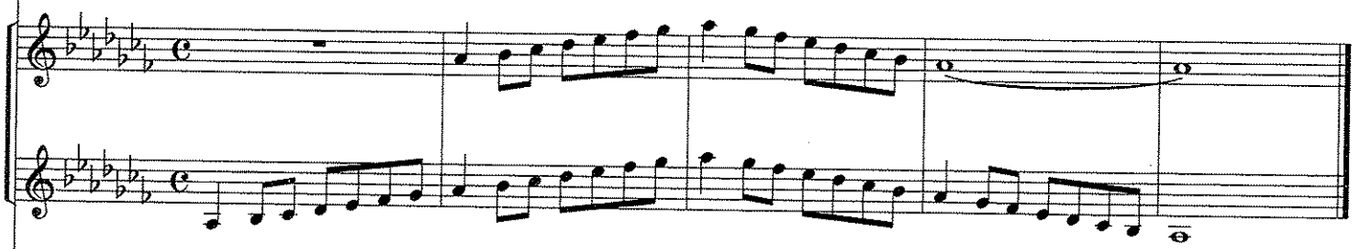


Technical Exercises in the Key of A♭

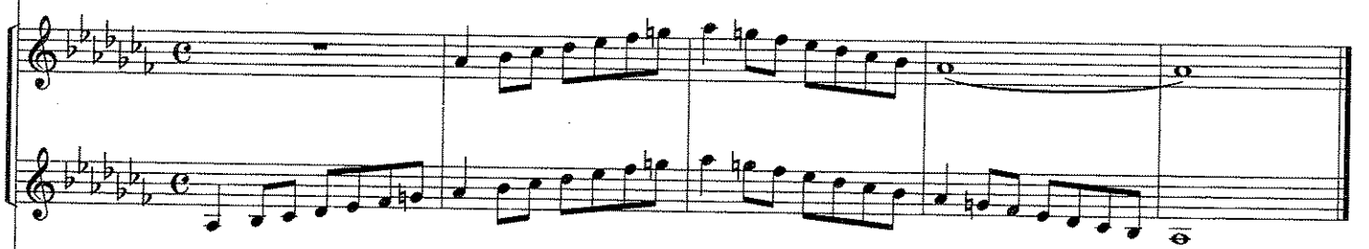
Major Scale



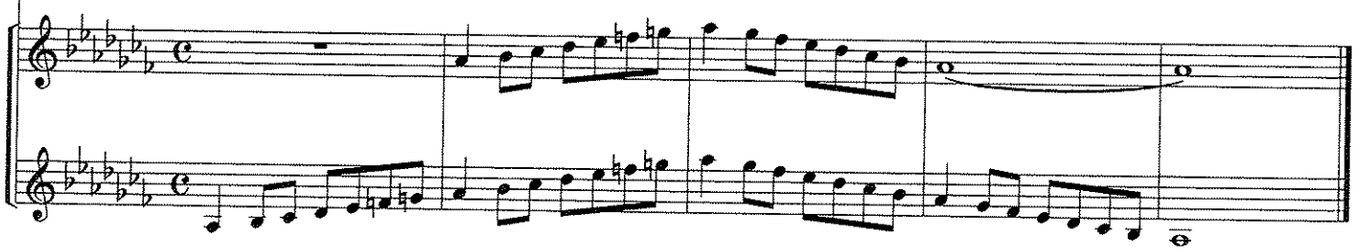
Natural Minor



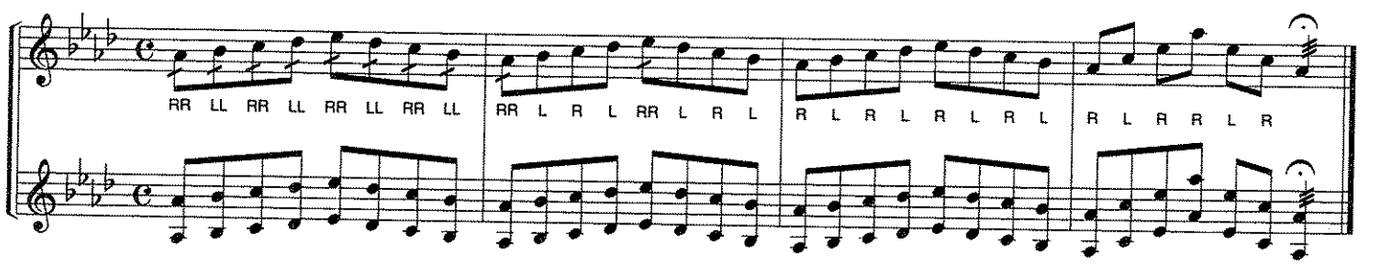
Harmonic Minor



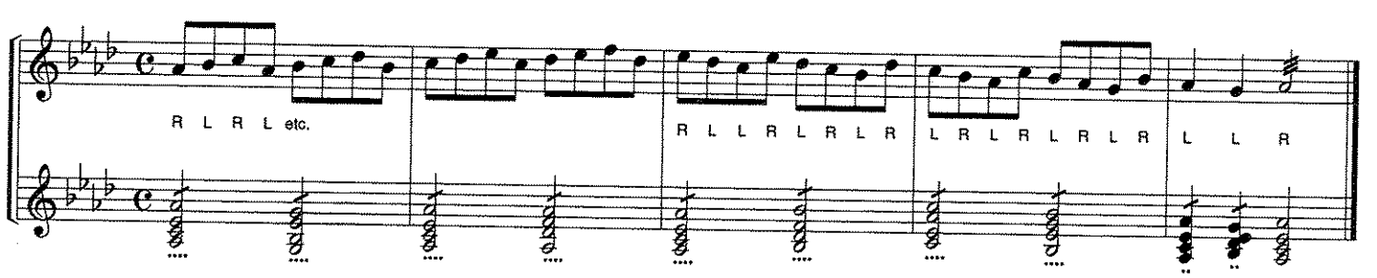
Melodic Minor



Mini-Scale & Tonic Arpeggio

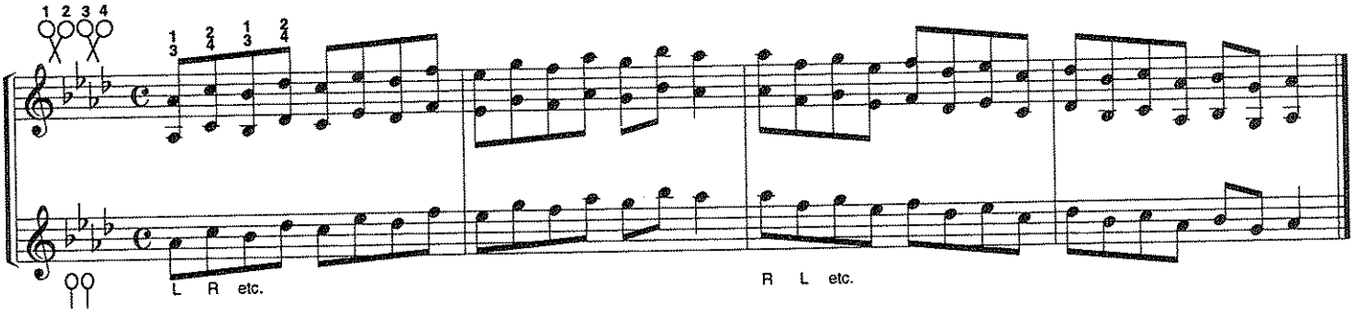


Scale Pattern 1

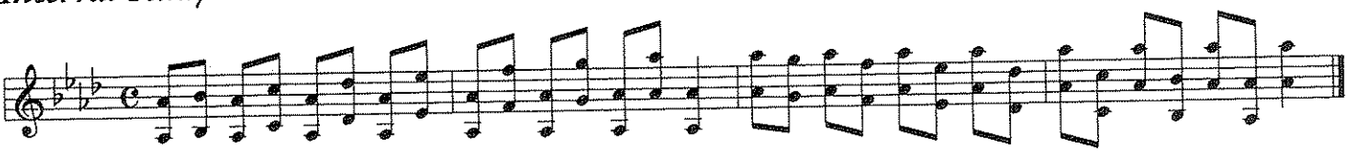


Scale Pattern 2

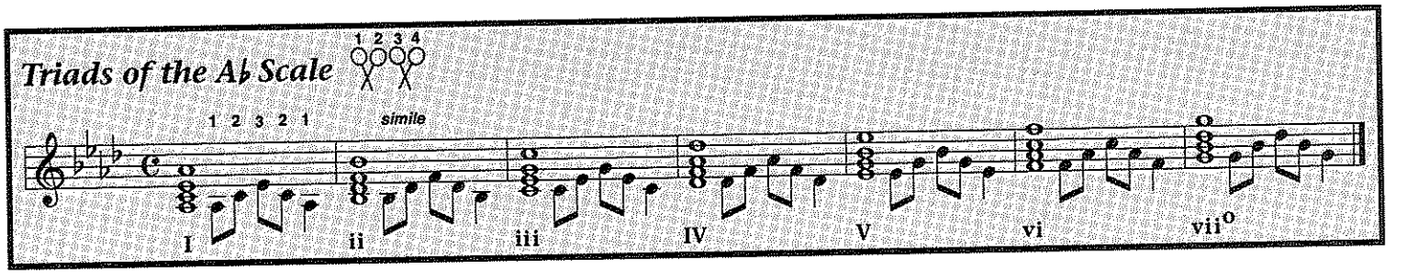
Scale in Thirds



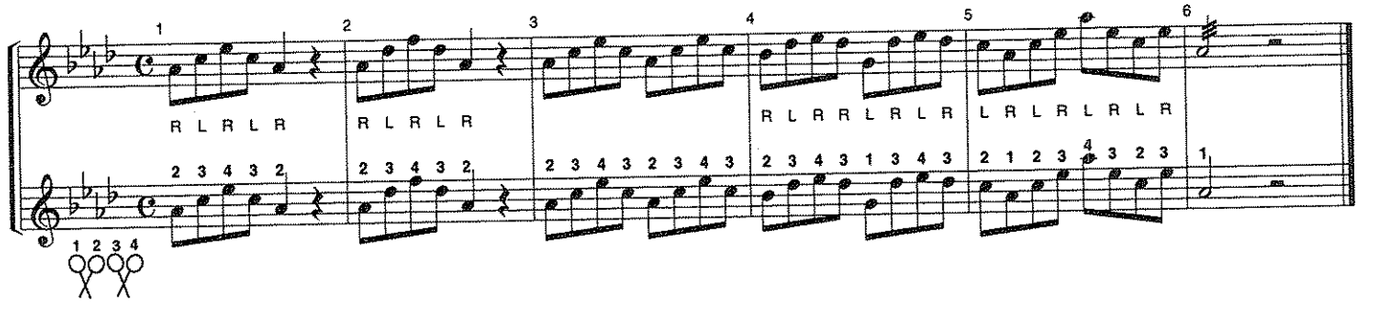
Interval Study



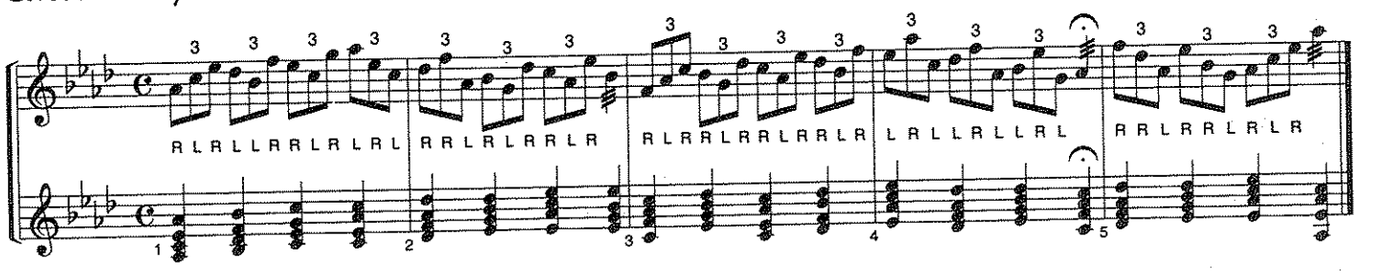
Triads of the A♭ Scale



Chord Study 1

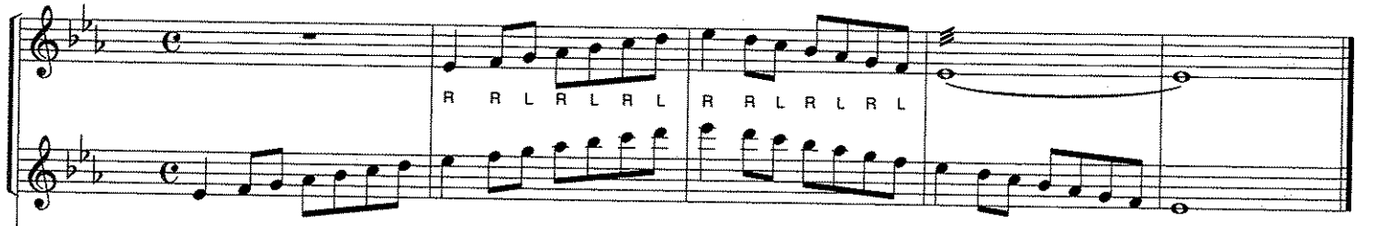


Chord Study 2

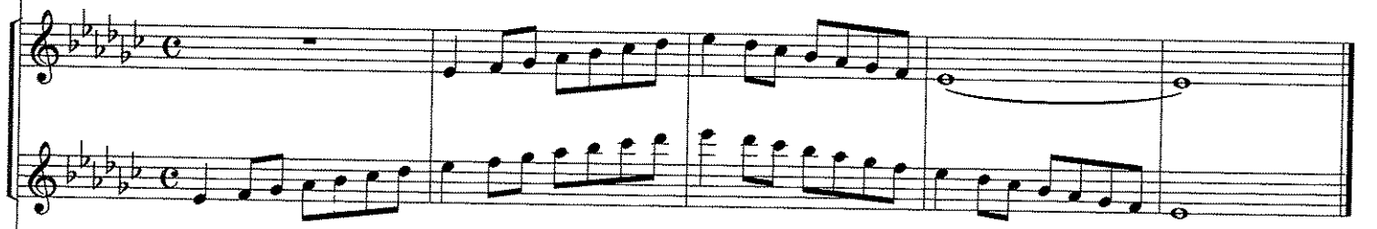


Technical Exercises in the Key of E♭

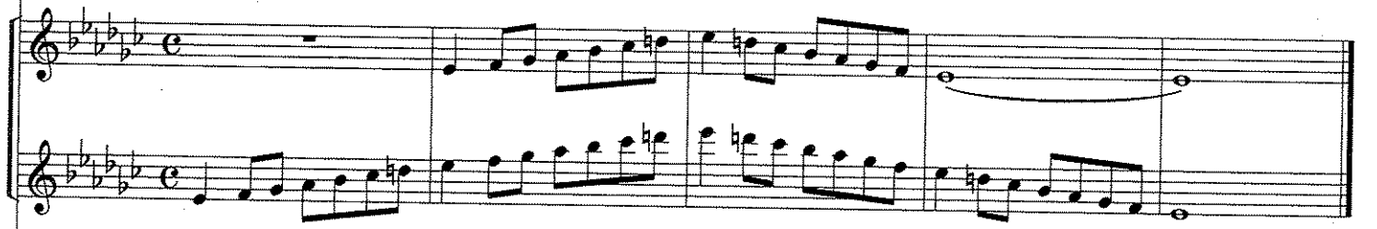
Major Scale



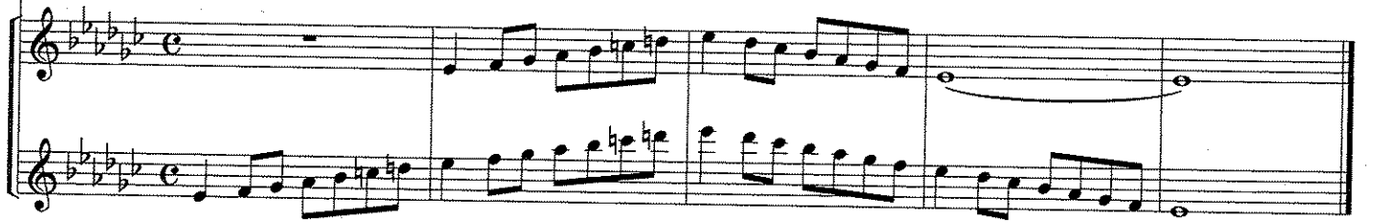
Natural Minor



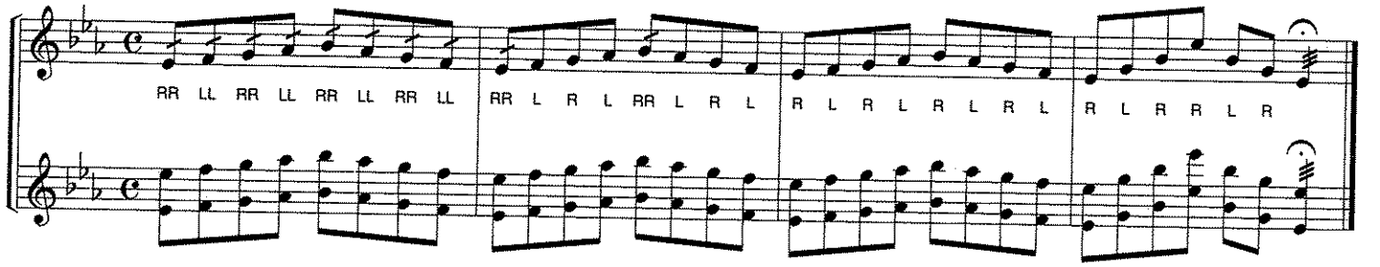
Harmonic Minor



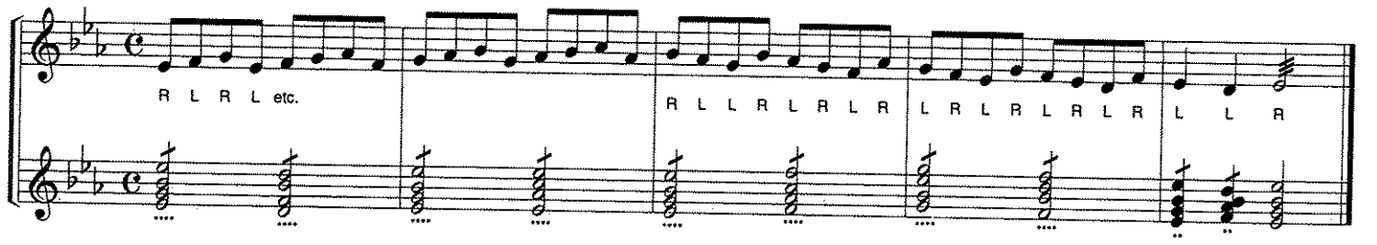
Melodic Minor



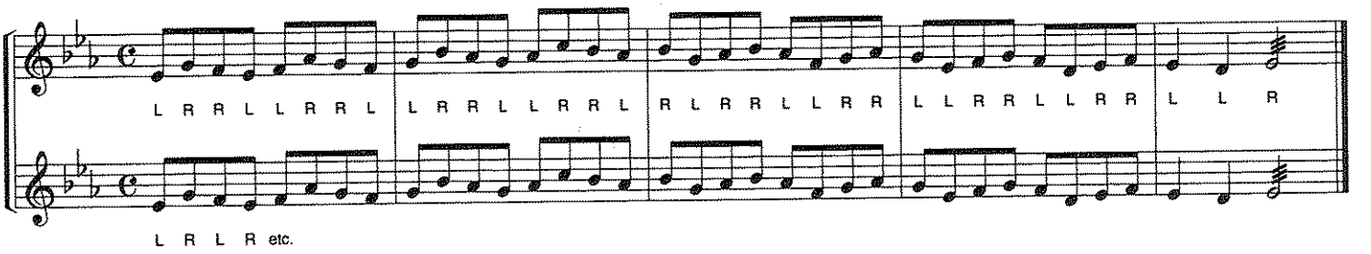
Mini-Scale & Tonic Arpeggio



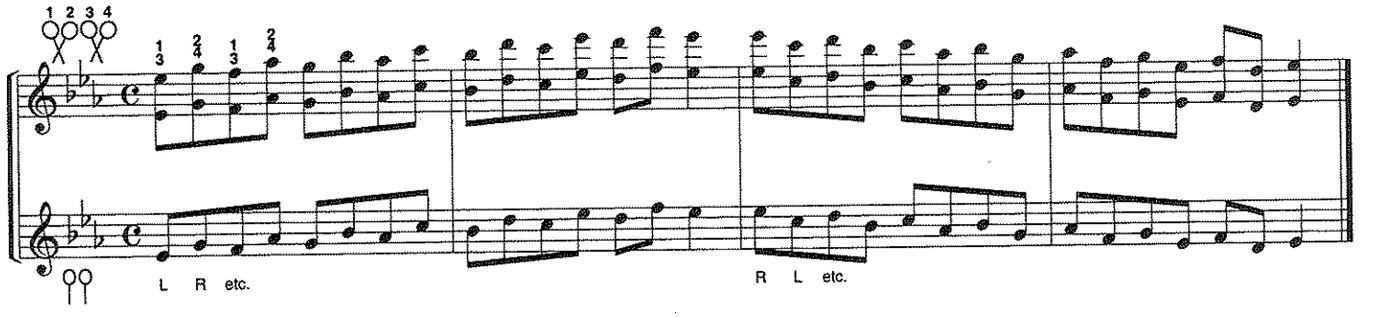
Scale Pattern 1



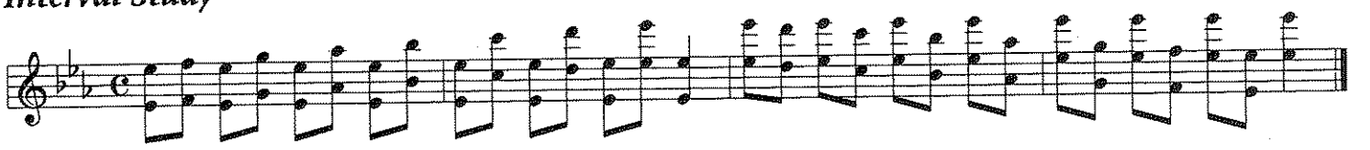
Scale Pattern 2



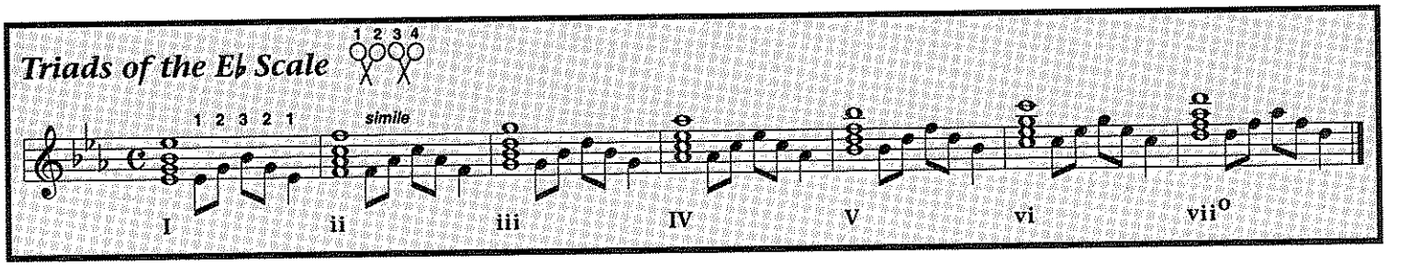
Scale in Thirds



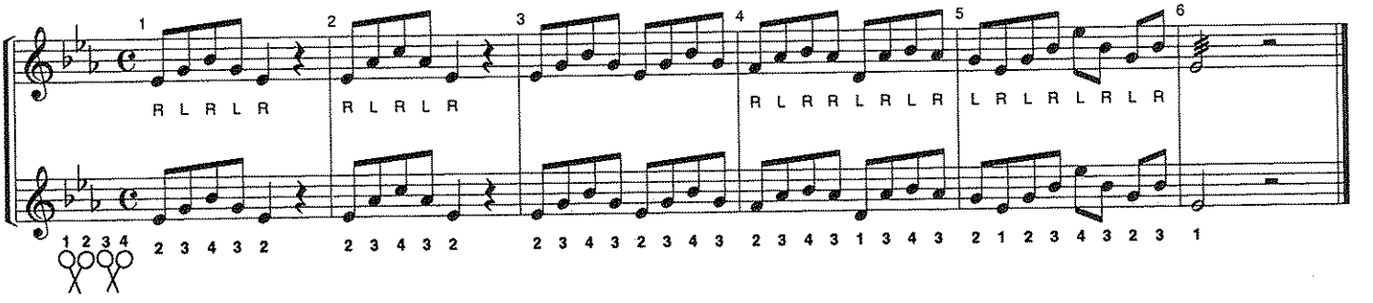
Interval Study



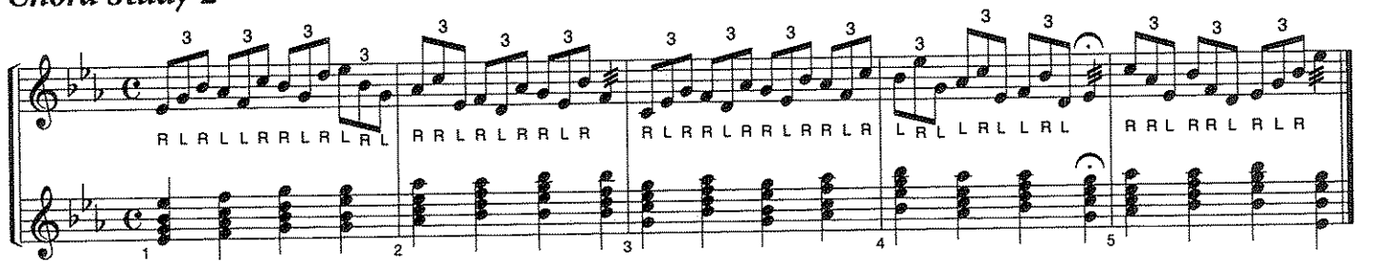
Triads of the E♭ Scale



Chord Study 1



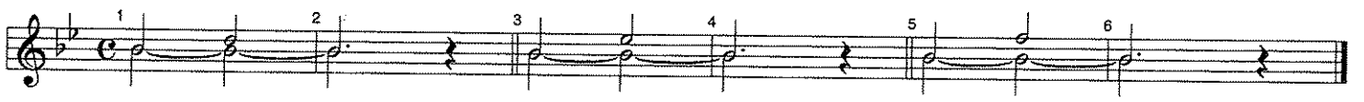
Chord Study 2



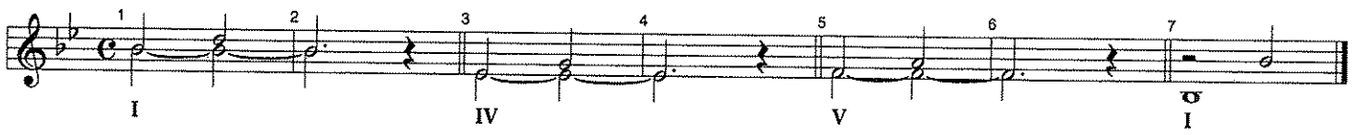
Chorales & Tuning Exercises in B♭

Interval Tuning

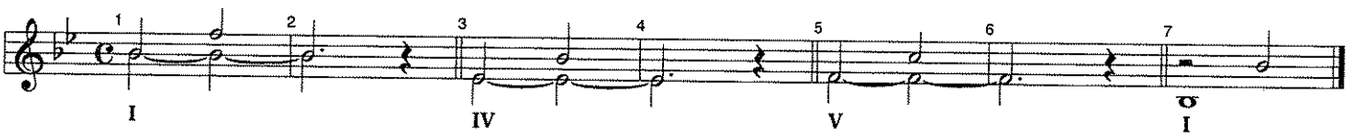
1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



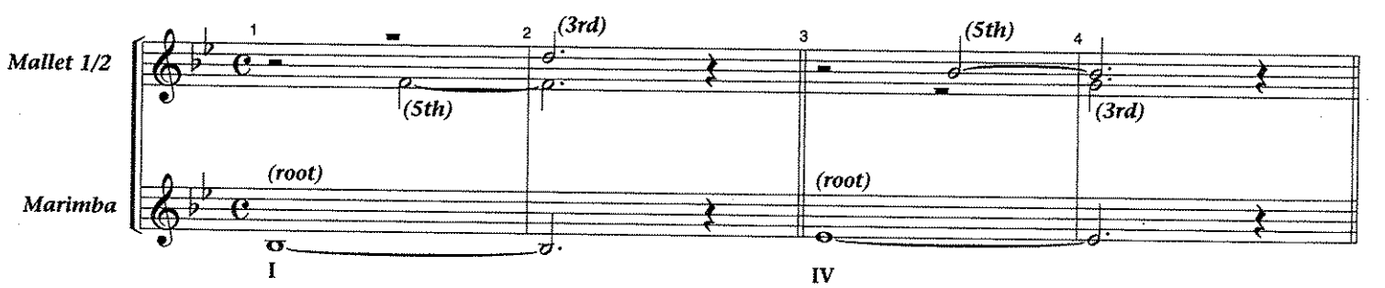
2 Intervals of a major 3rd on the I-IV-V-I chord progression

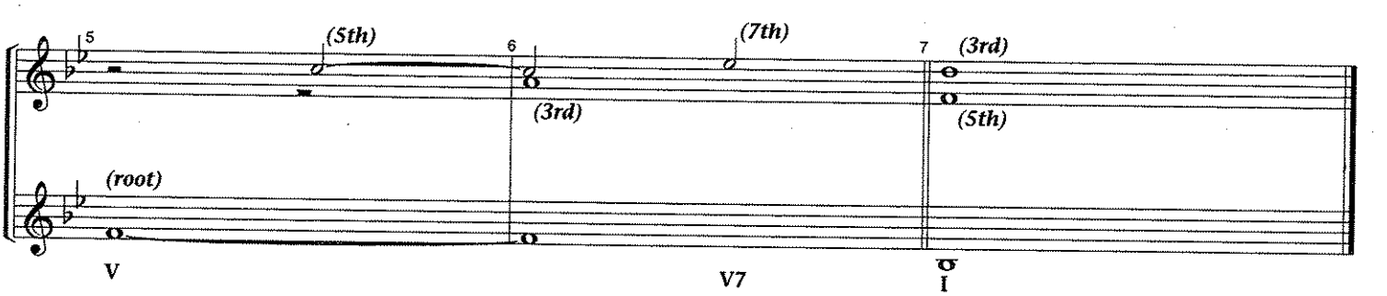


3 Intervals of a perfect 5th on the I-IV-V-I chord progression

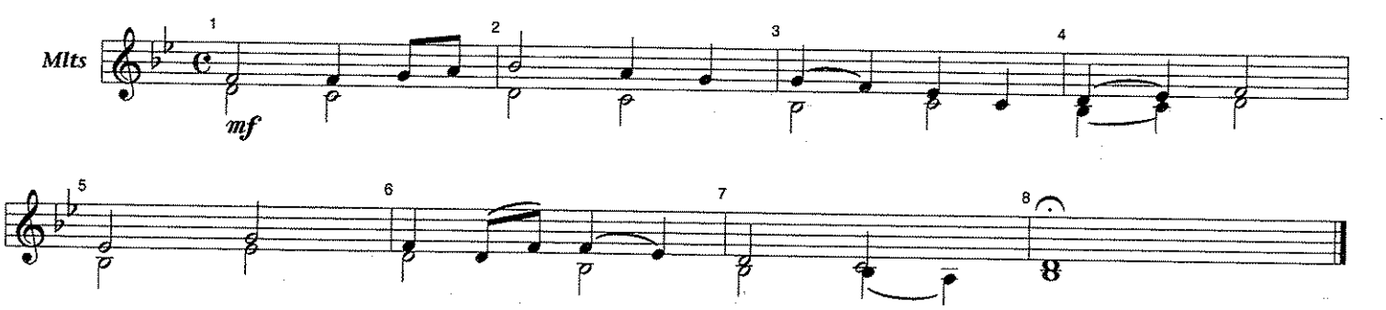


Chord Tuning

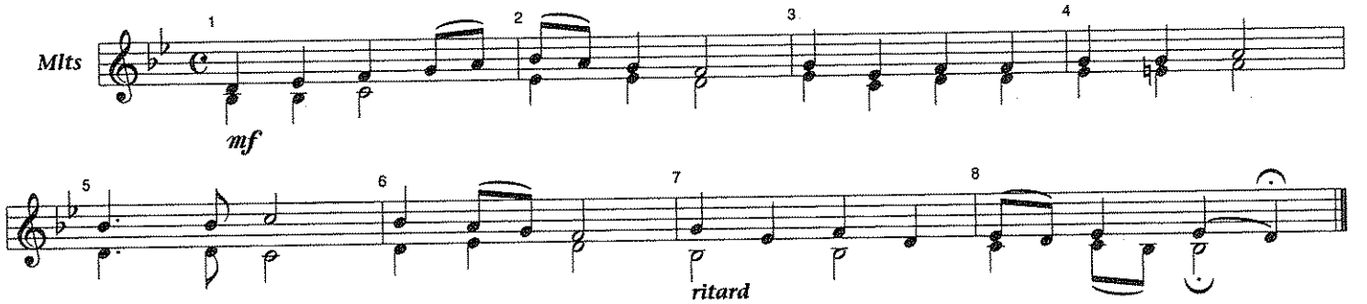




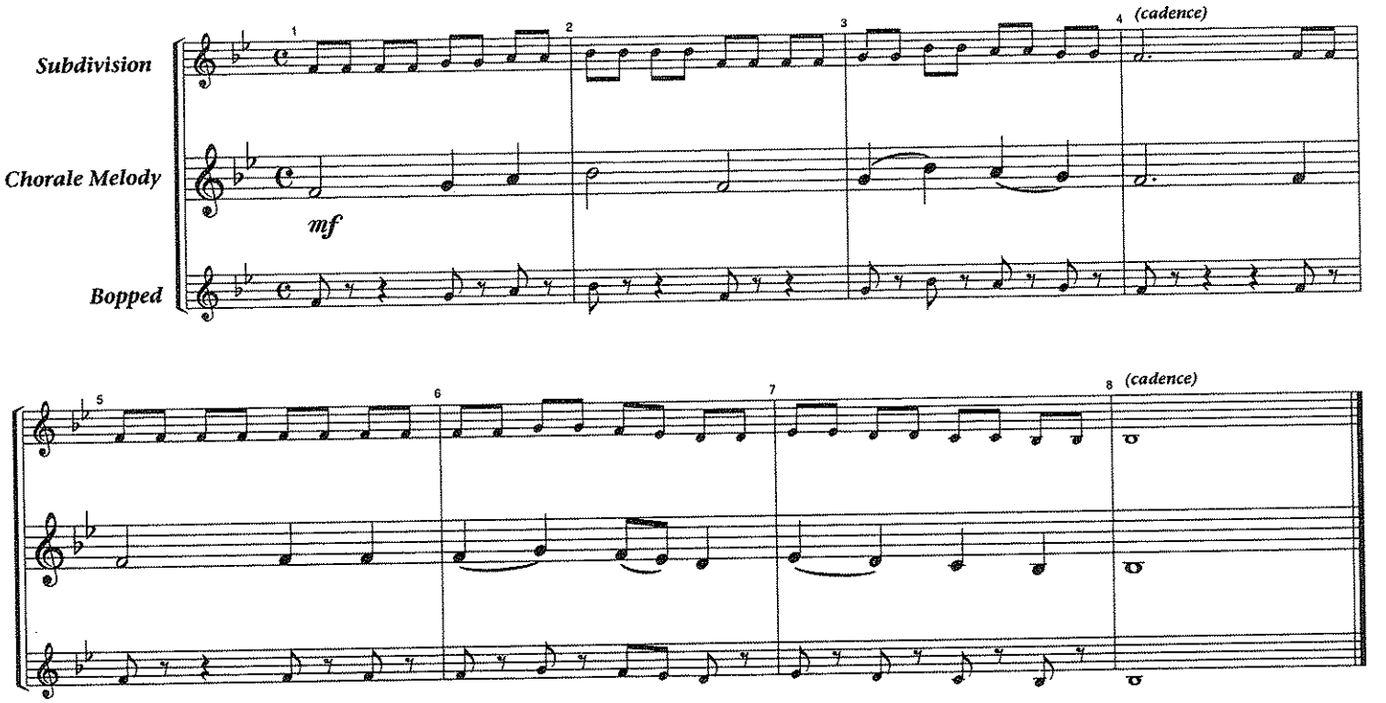
Chorale 1 (full band)



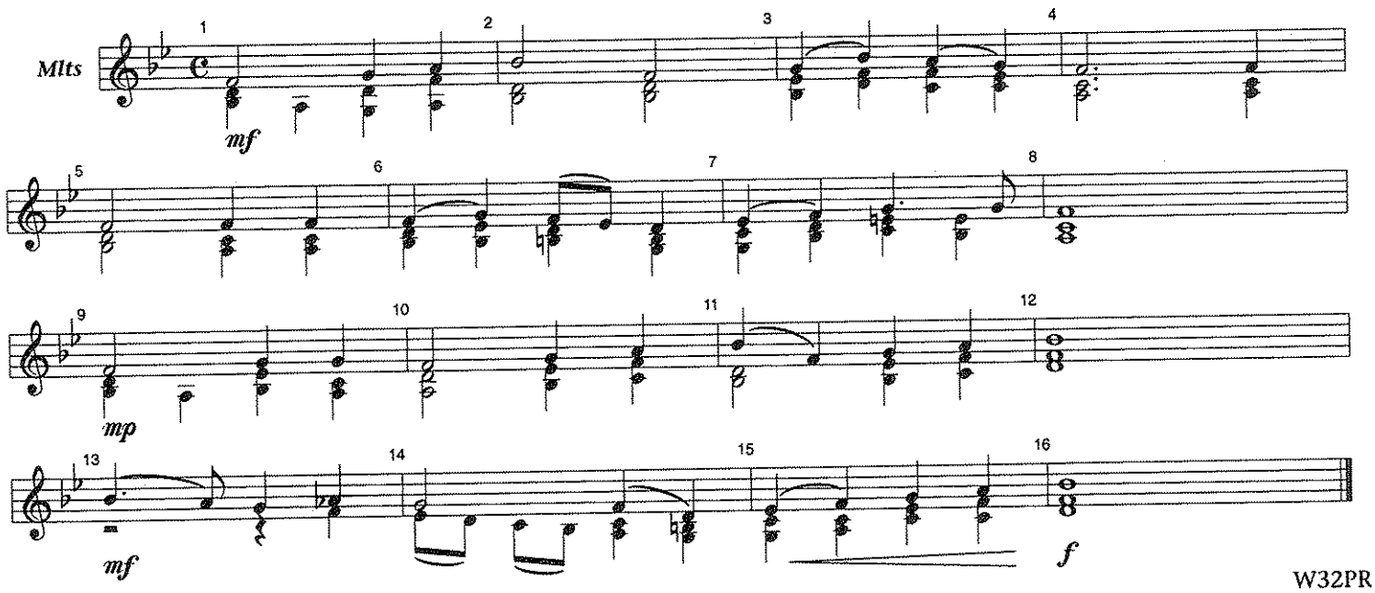
Chorale 2 (full band)



Chorale Melody on Chester



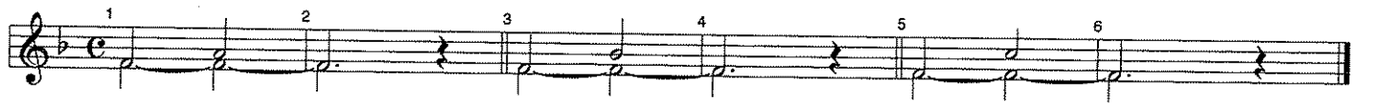
Chester (full band)



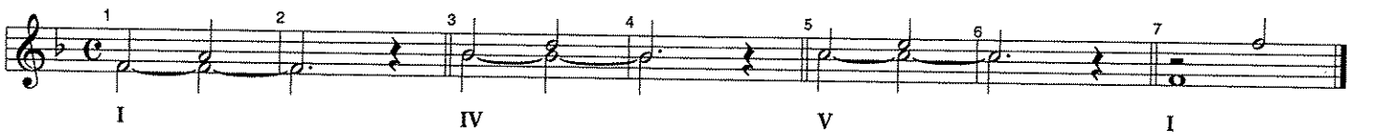
Chorales & Tuning Exercises in F

Interval Tuning

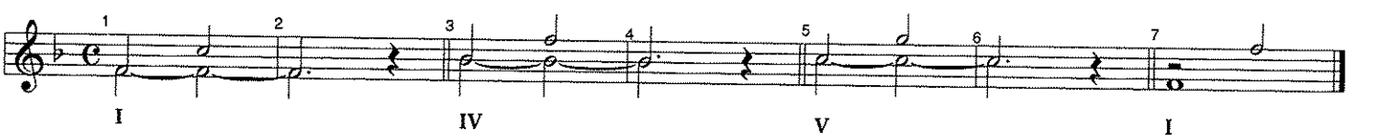
1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



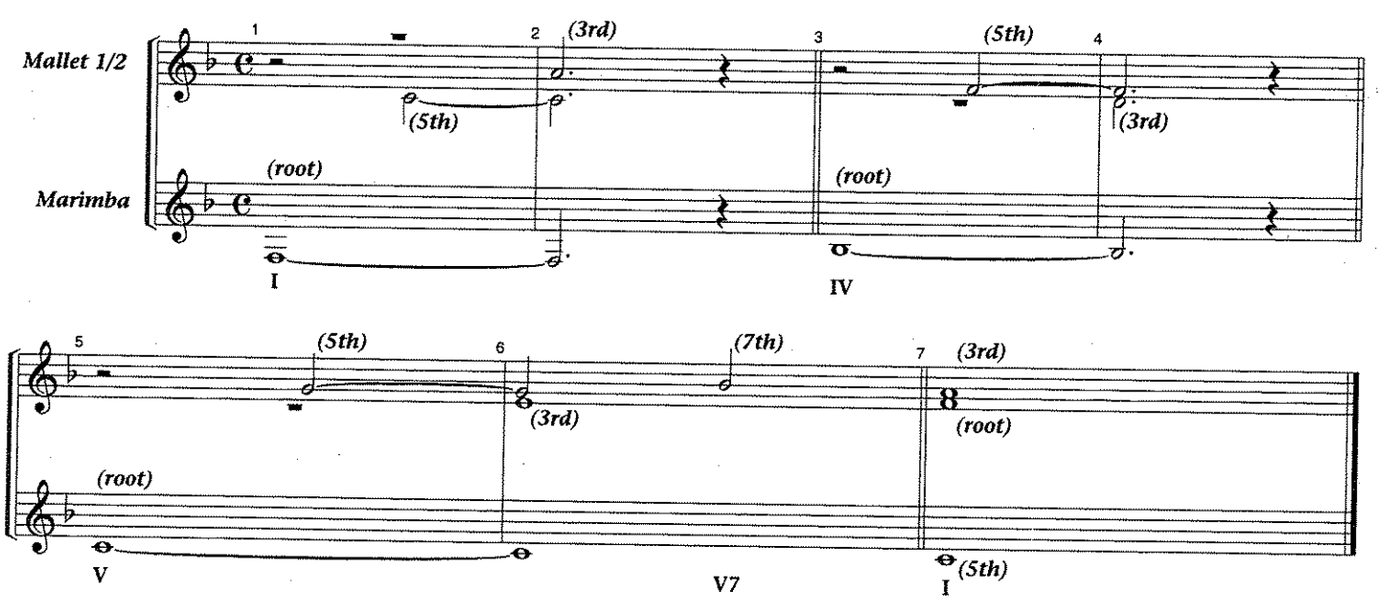
2 Intervals of a major 3rd on the I-IV-V-I chord progression



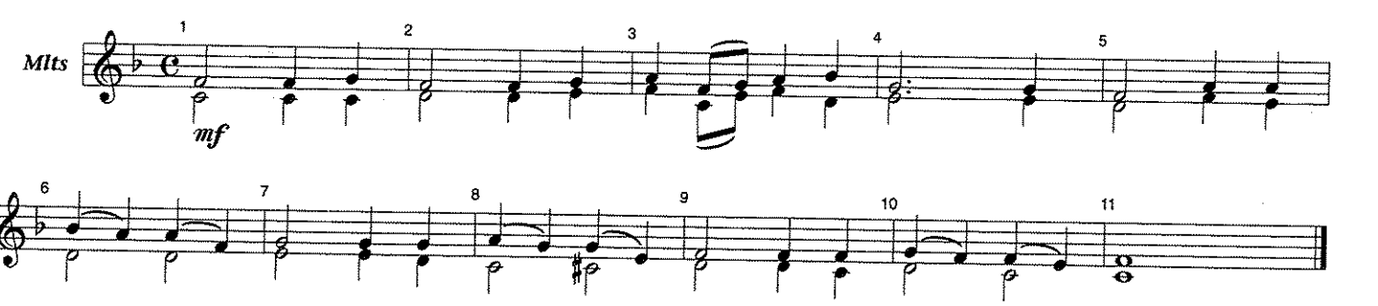
3 Intervals of a perfect 5th on the I-IV-V-I chord progression



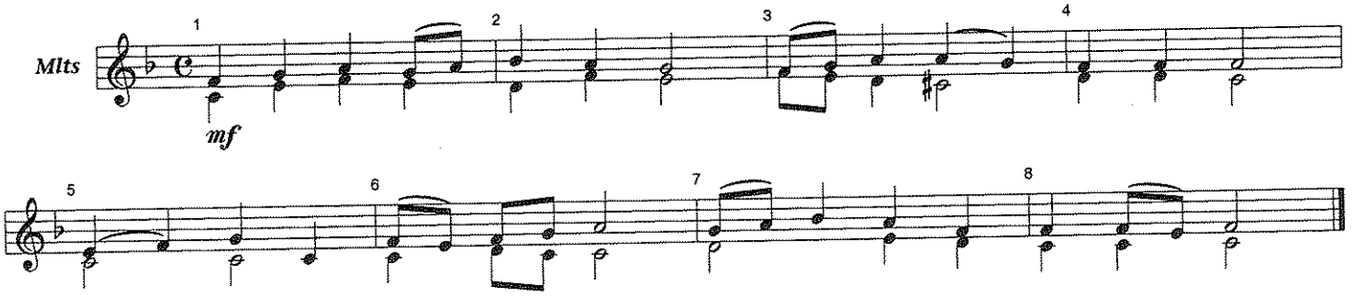
Chord Tuning



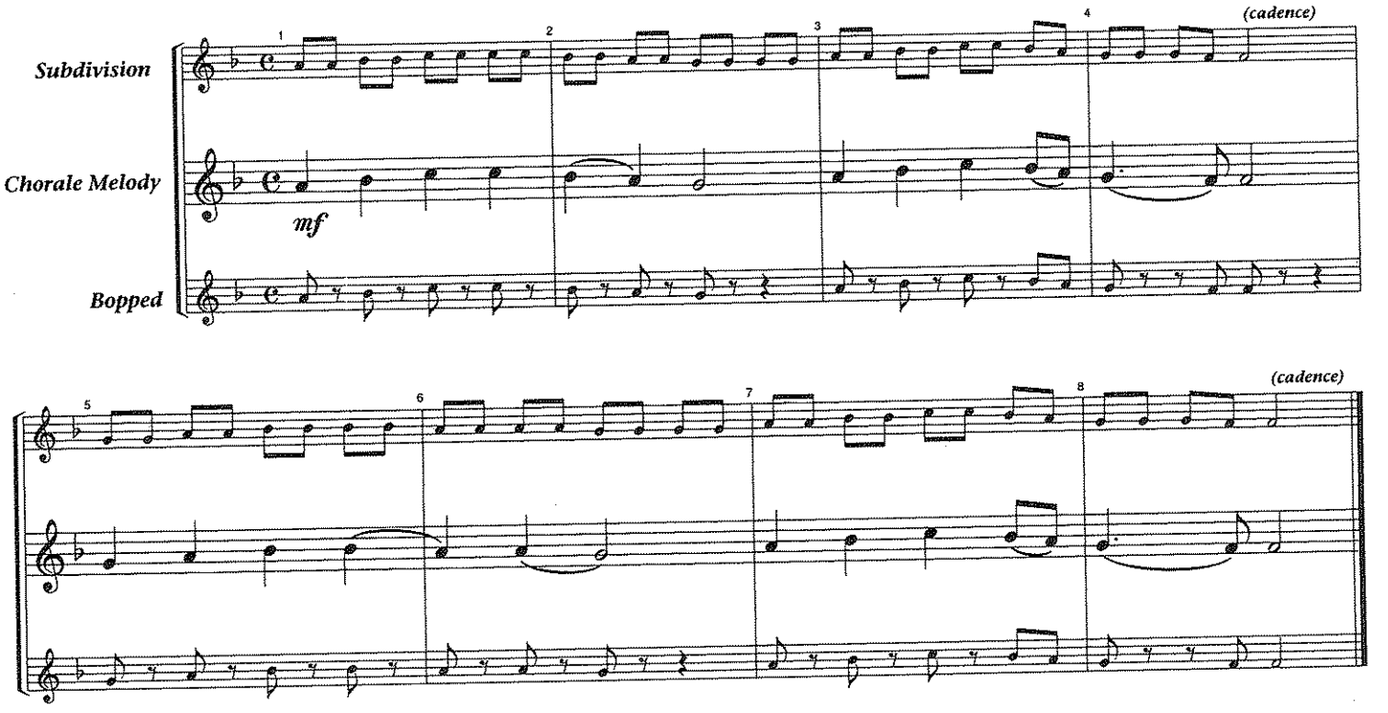
Chorale 3 (full band)



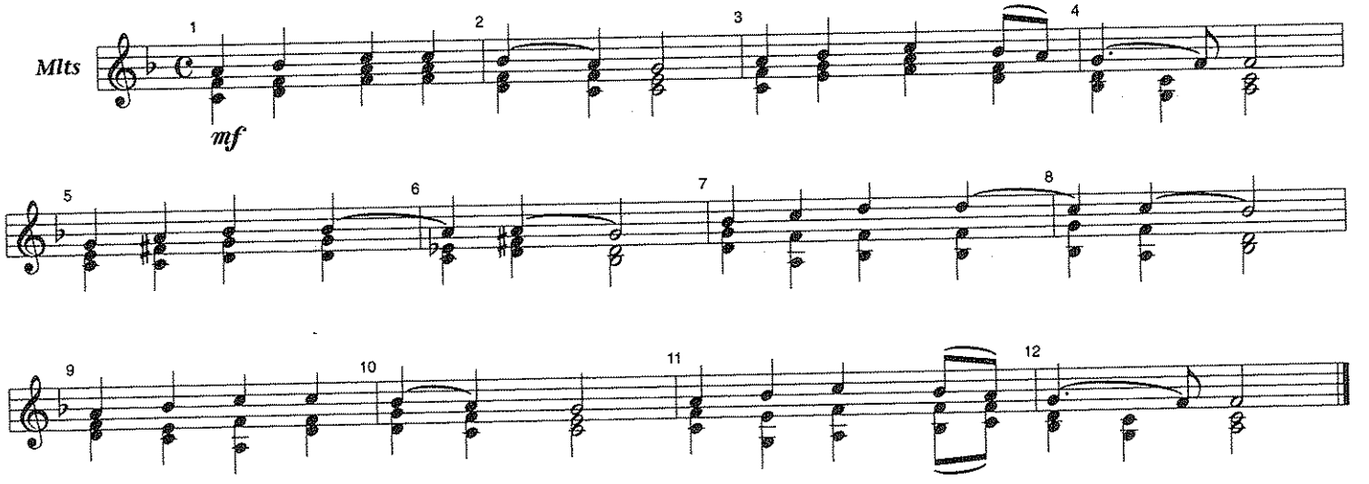
Chorale 4 (full band)



Chorale Melody on Bach 95



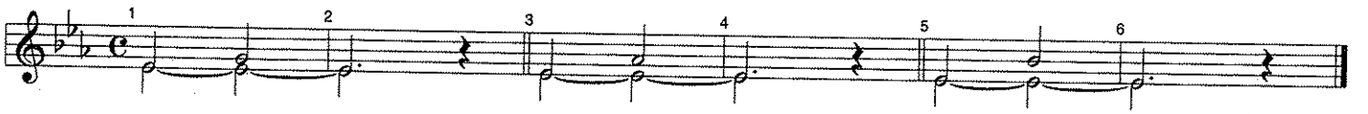
Bach 95 (full band)



Chorales & Tuning Exercises in E♭

Interval Tuning

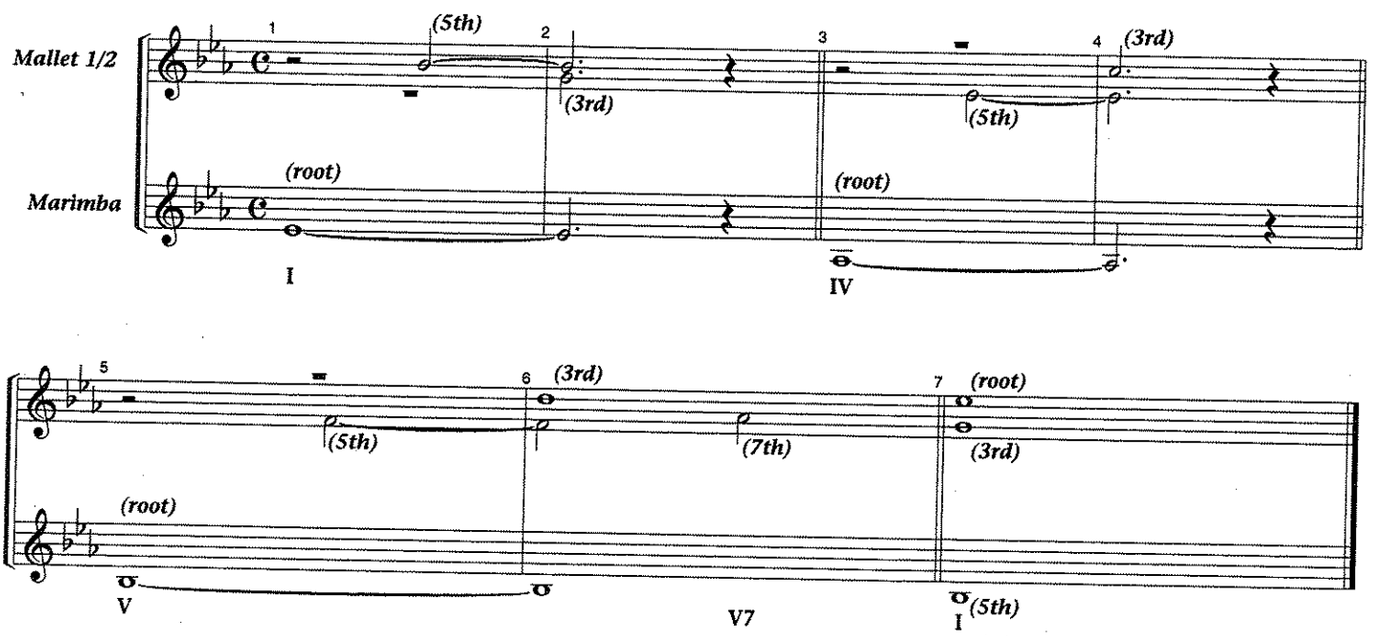
1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



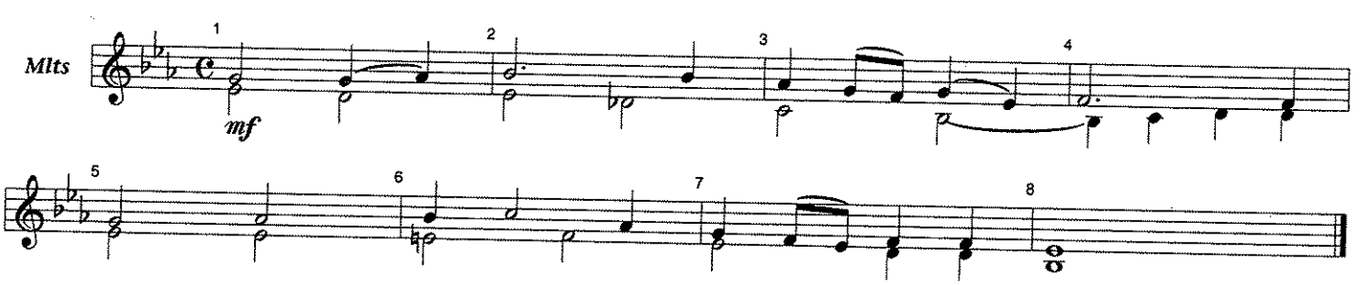
2 Intervals of a major 3rd on the I-IV-V-I chord progression

3 Intervals of a perfect 5th on the I-IV-V-I chord progression

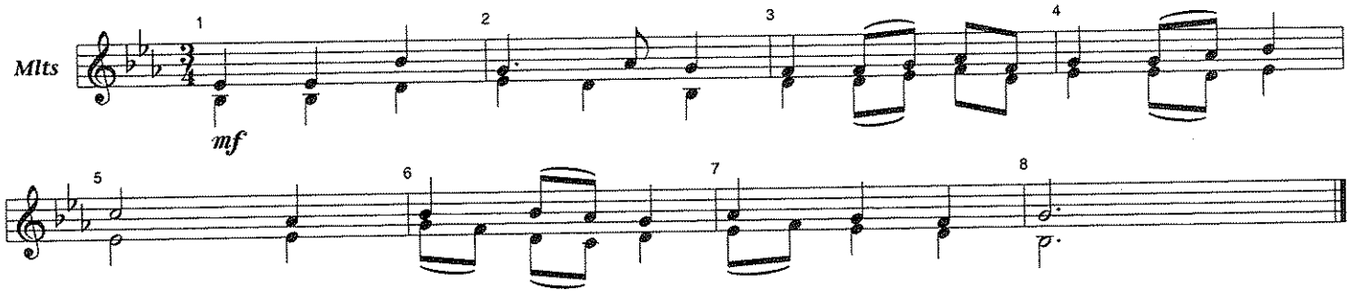
Chord Tuning



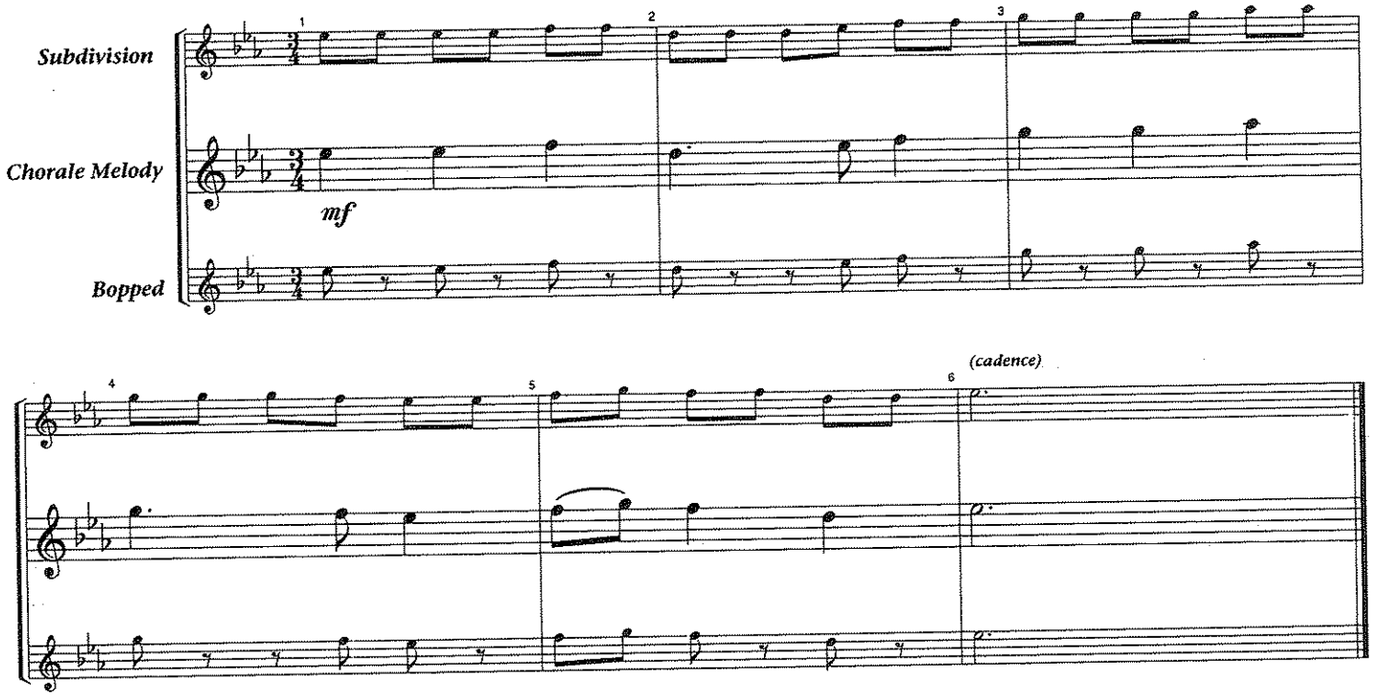
Chorale 5 (full band)



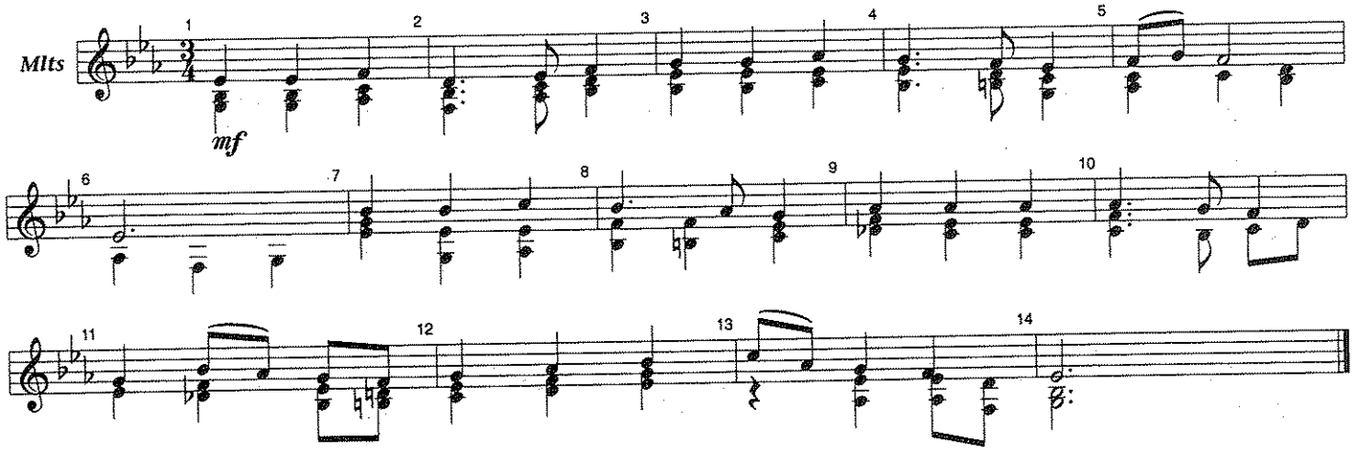
Chorale 6 (full band)



Chorale Melody on America



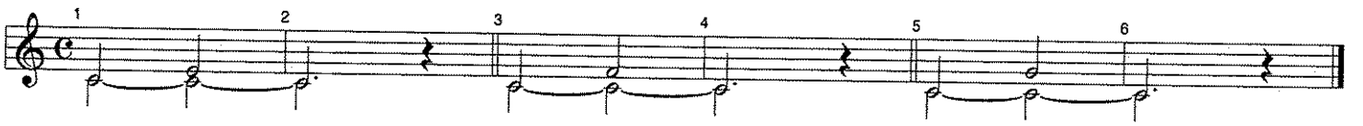
America (full band)



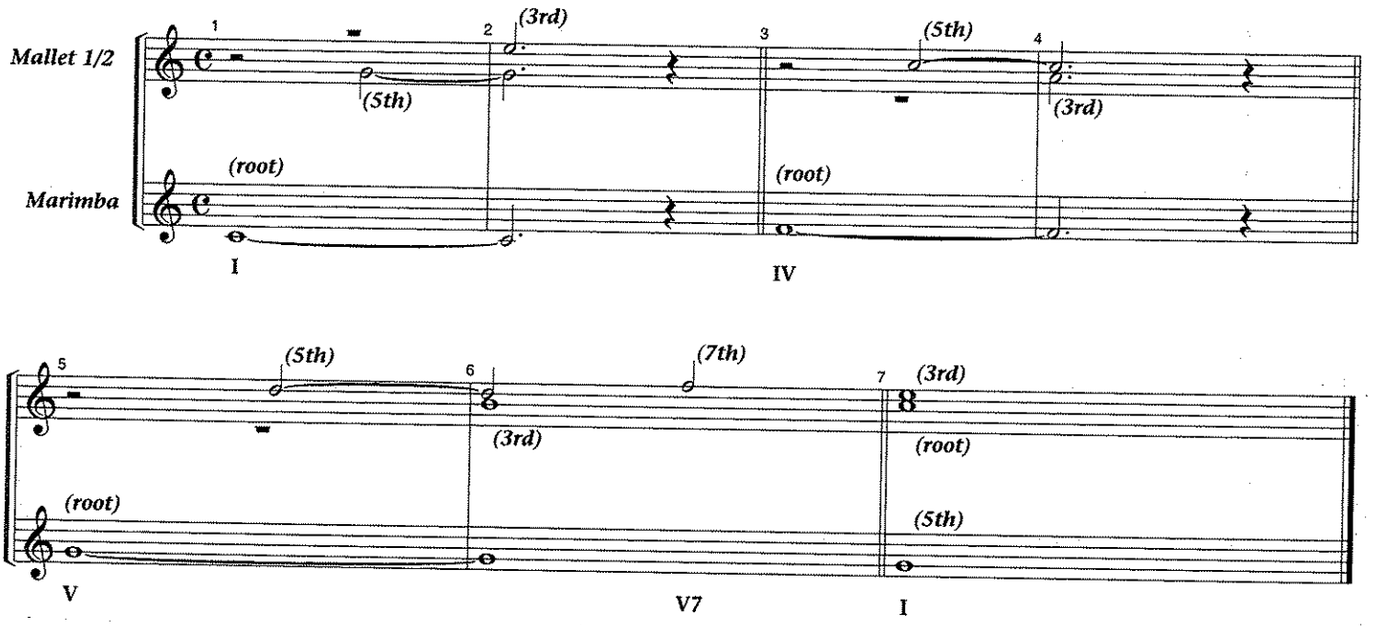
Chorale & Tuning Exercises in C

Interval Tuning

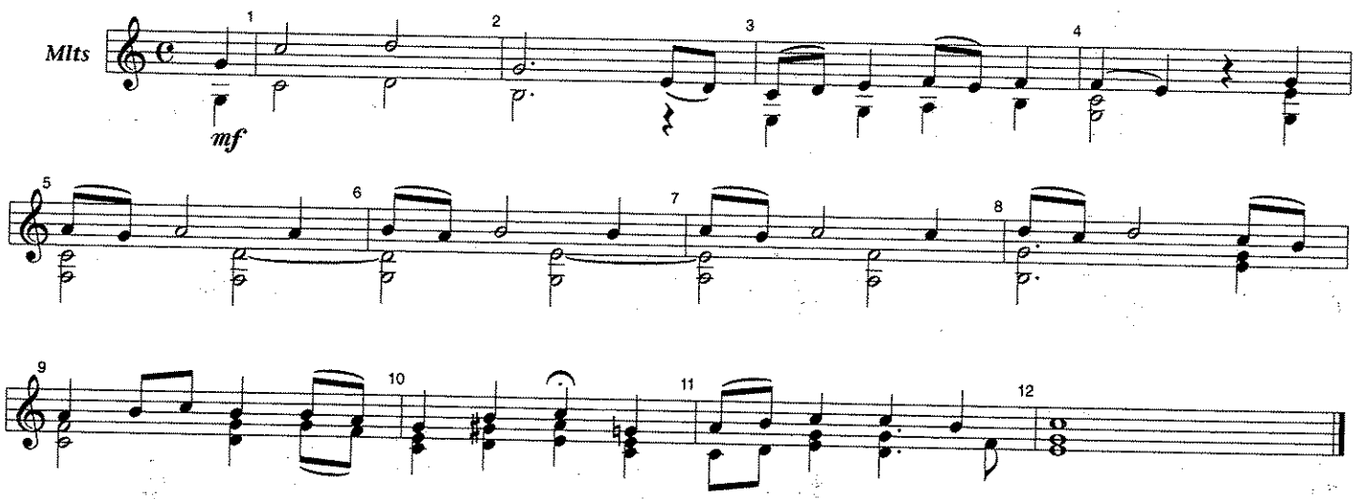
1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



Chord Tuning



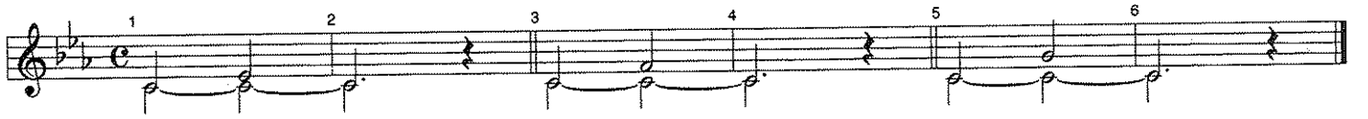
Air (full band)



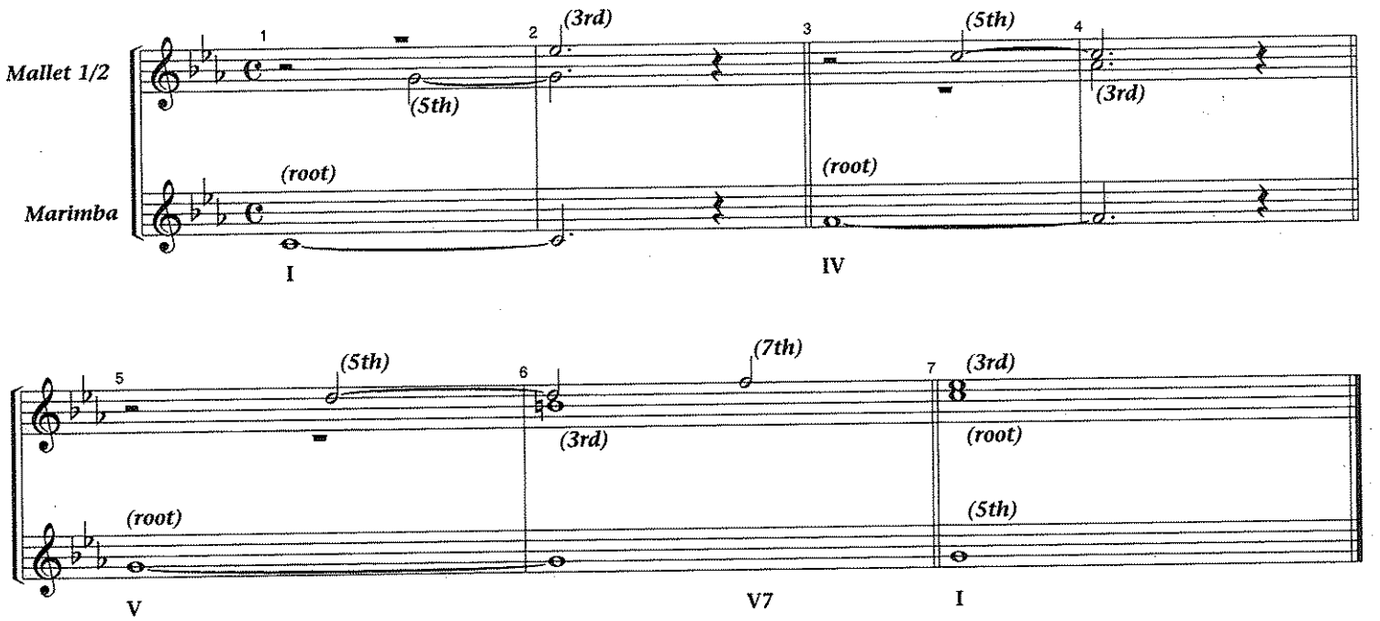
Chorale & Tuning Exercises in c minor

Interval Tuning

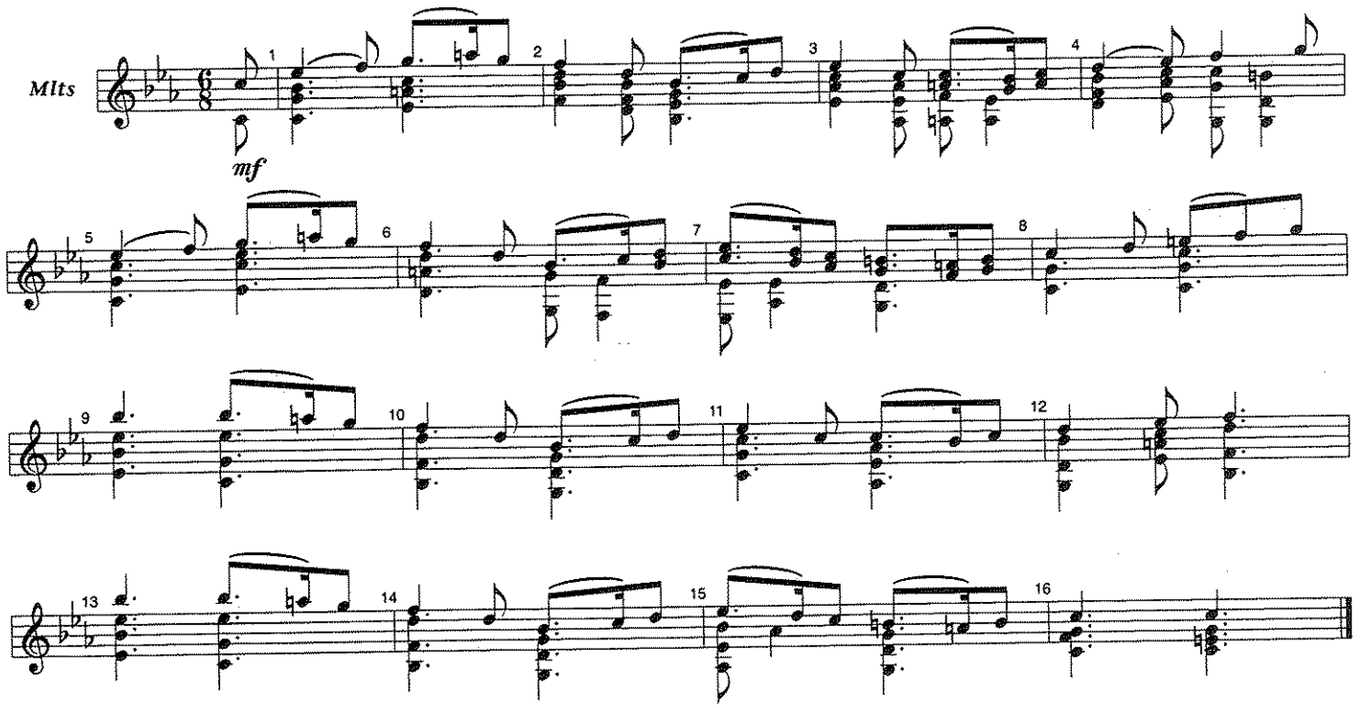
1 Intervals from tonic (minor 3rd, perfect 4th, perfect 5th)



Chord Tuning



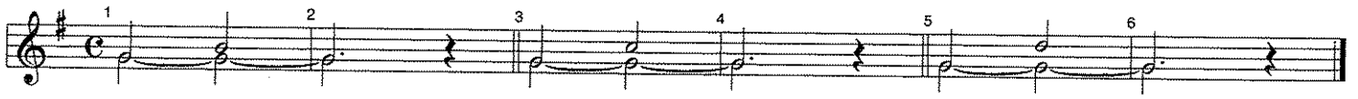
Greensleeves (full band)



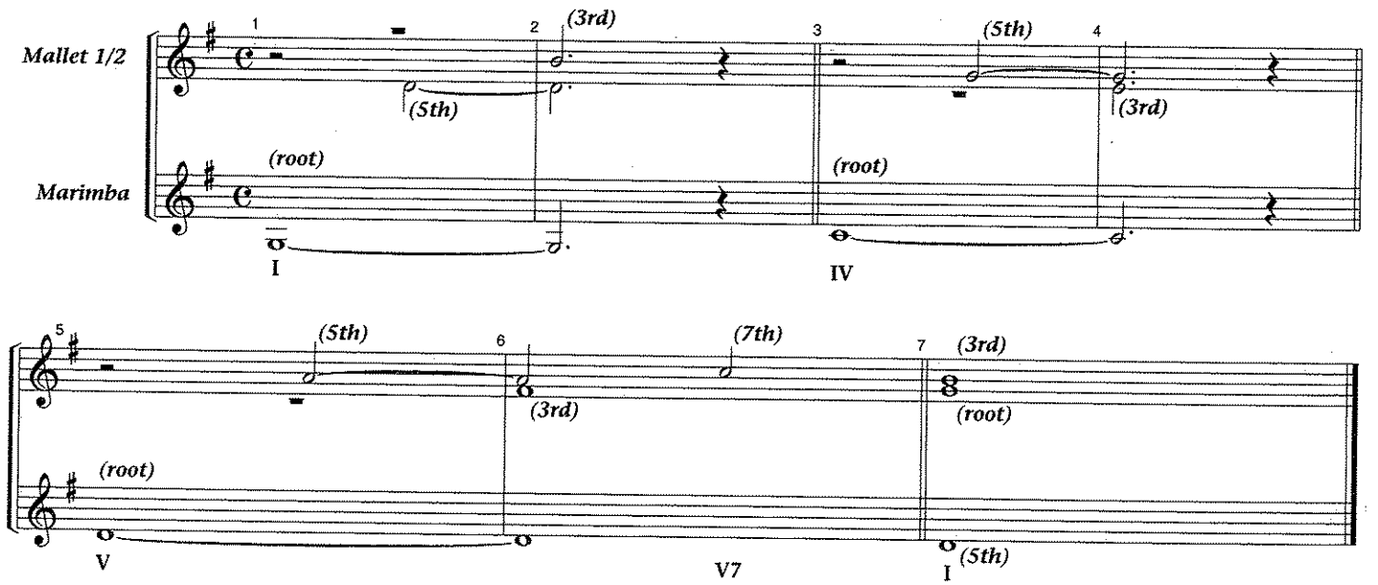
Chorale & Tuning Exercises in G

Interval Tuning

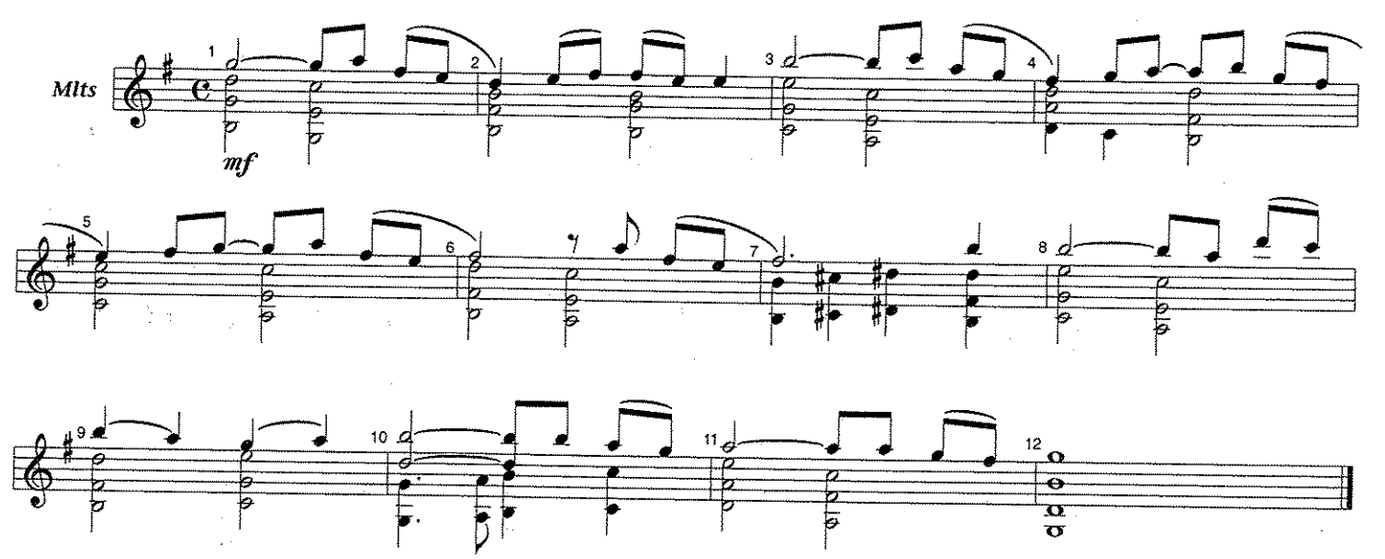
1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



Chord Tuning



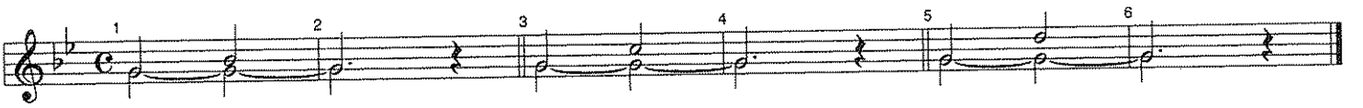
Pavane (full band)



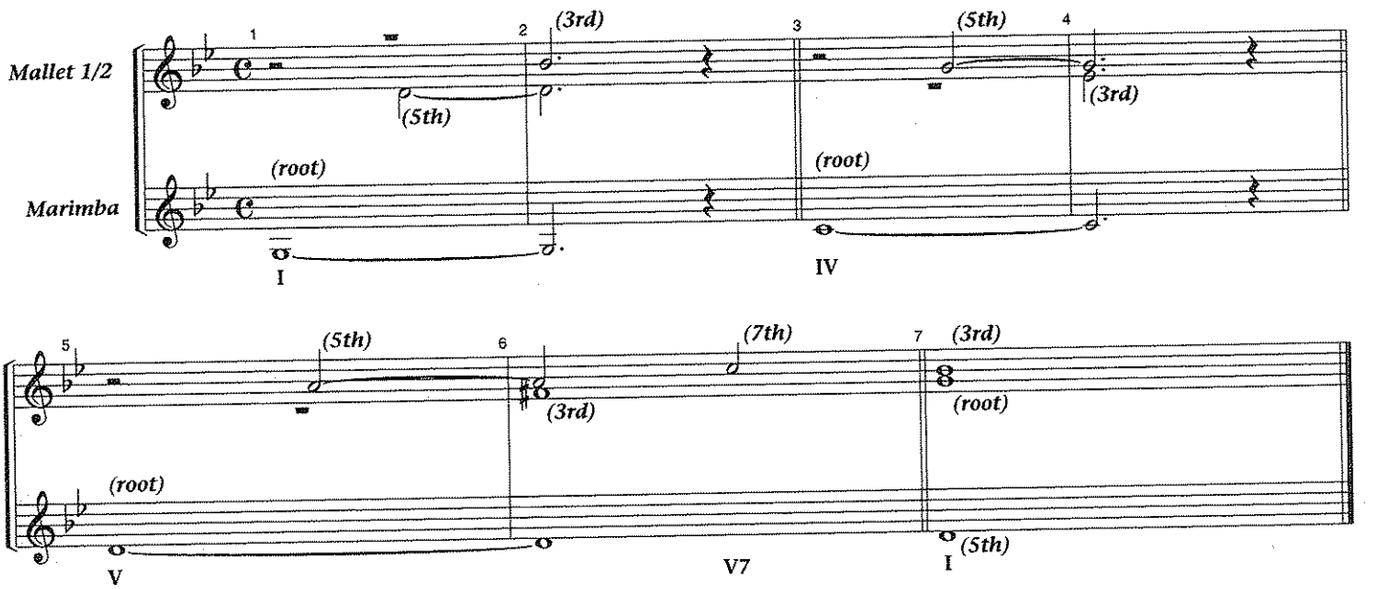
Chorale & Tuning Exercises in g minor

Interval Tuning

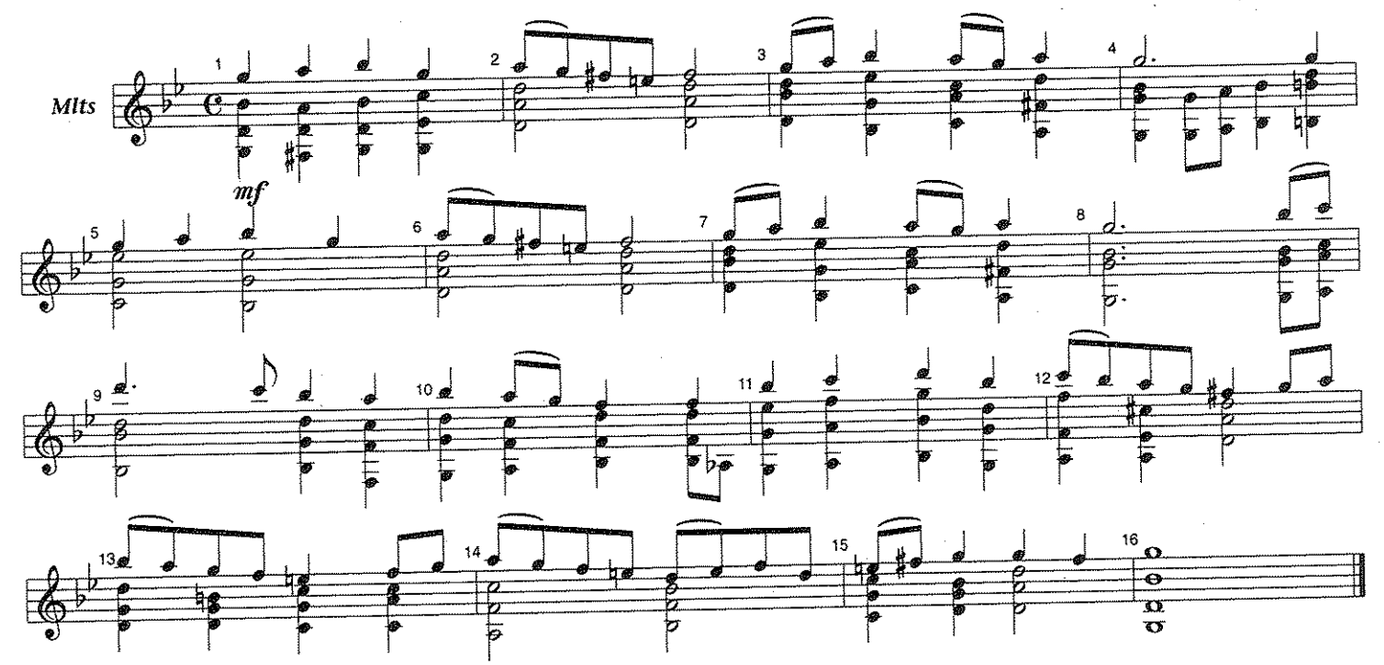
1 Intervals from tonic (minor 3rd, perfect 4th, perfect 5th)



Chord Tuning



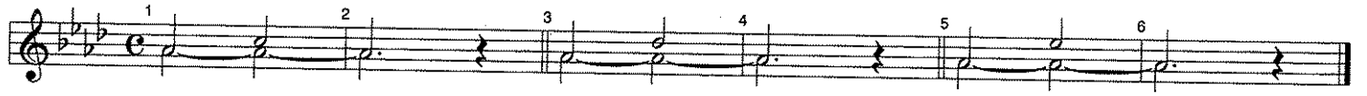
The Queene's Alman (full band)



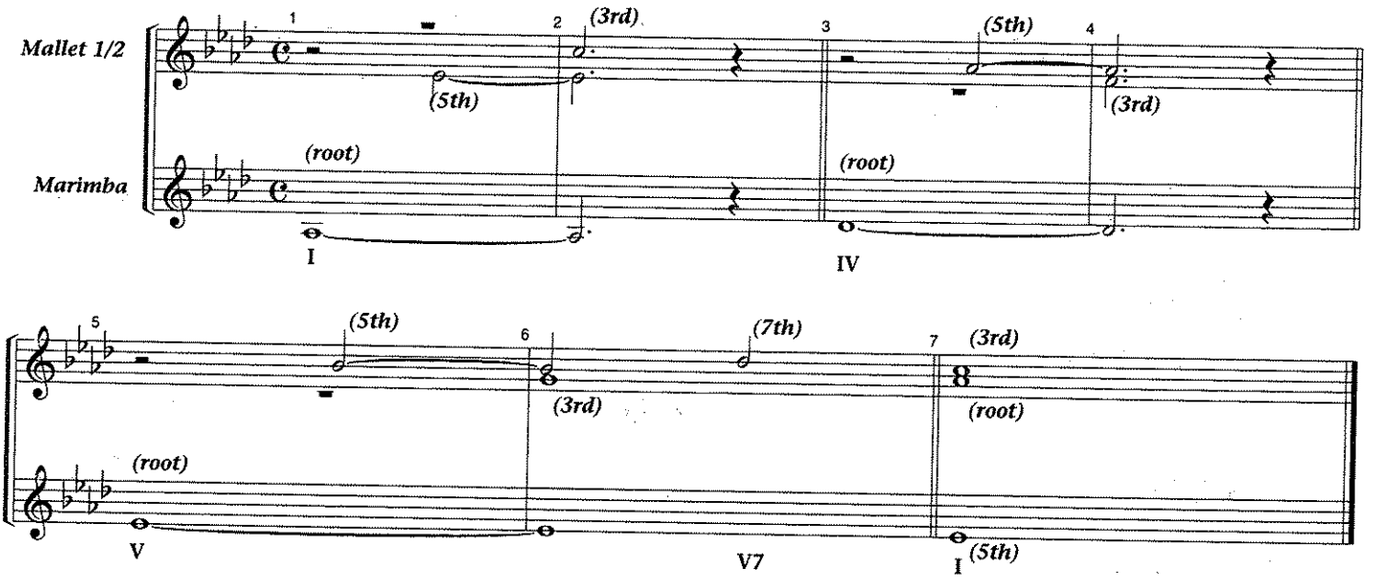
Chorale & Tuning Exercises in A♭

Interval Tuning

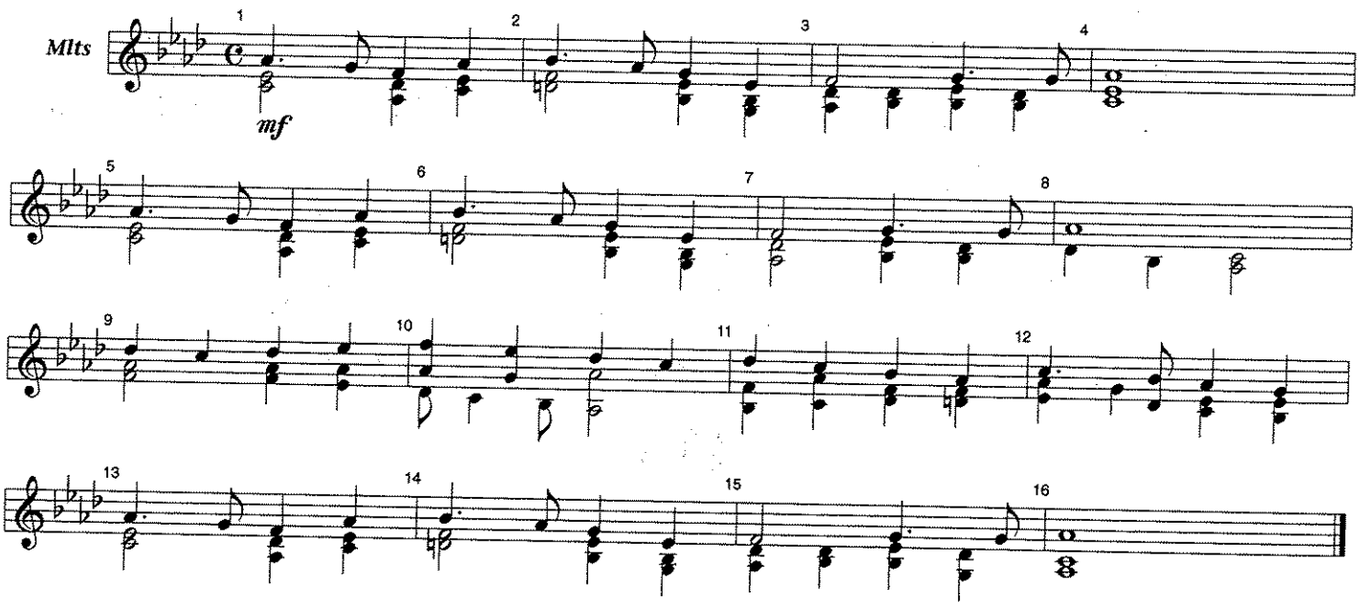
1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



Chord Tuning

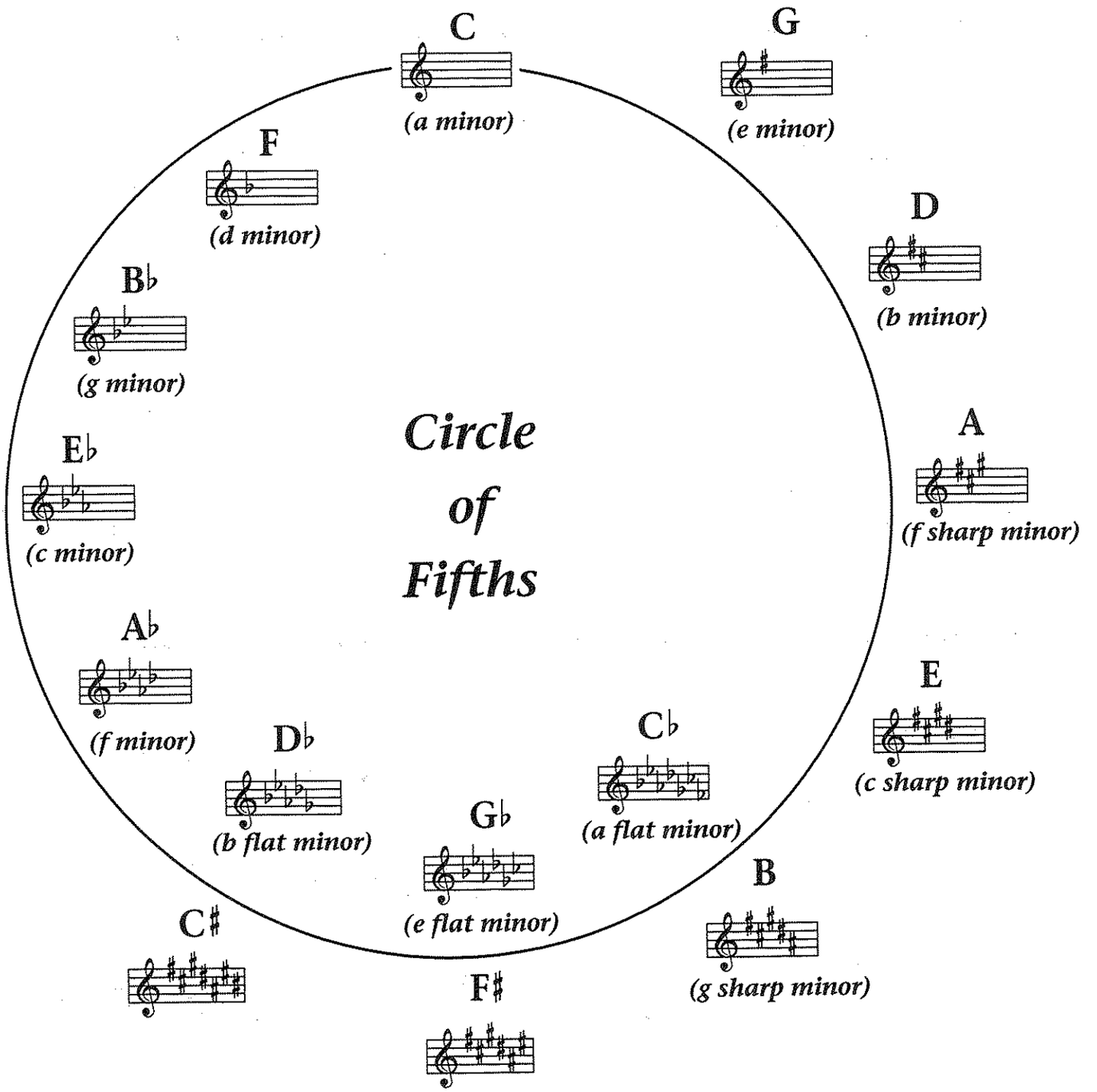


All Through the Night (full band)



Mallet Appendix

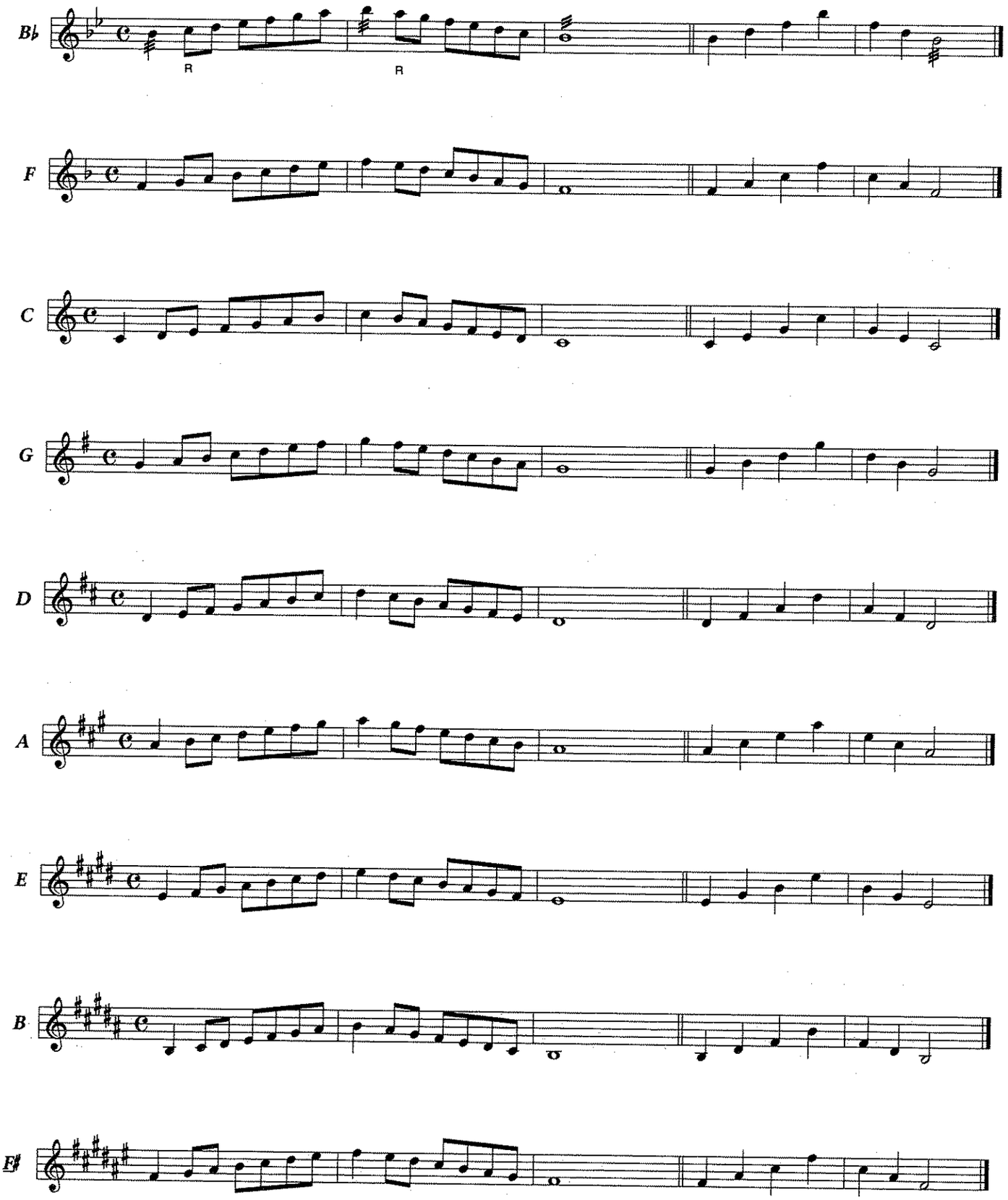
- *One Octave Scales and Arpeggios*
- *Full Range Scales*
- *Chromatic Scales*
- *Major Arpeggios and Inversions*
- *Four Mallet Grips* *(page 90)*

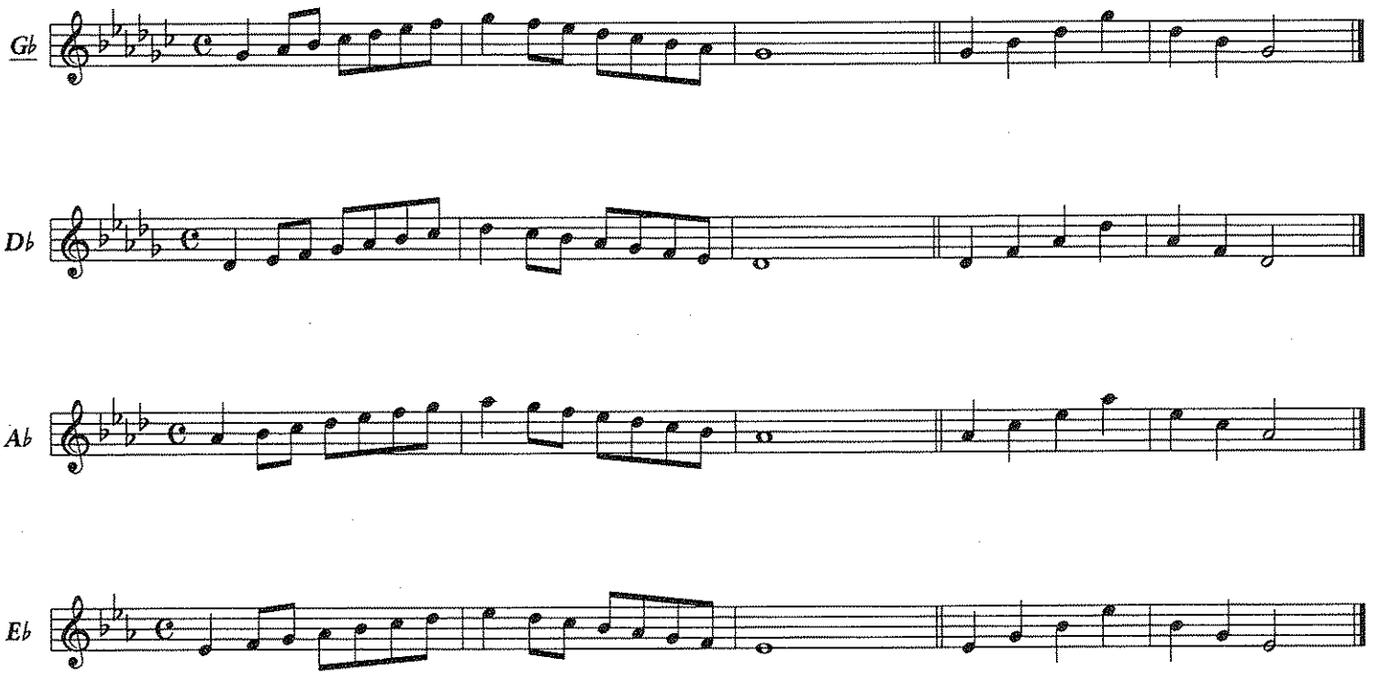


One Octave Scales & Arpeggios

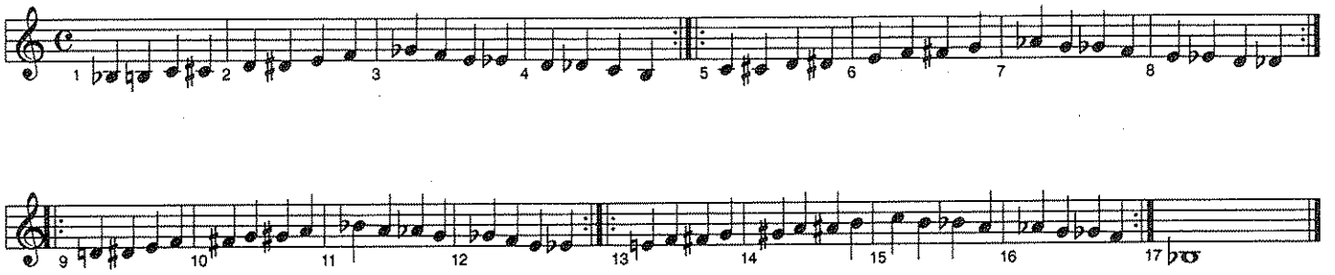
In All Twelve Major Key Signatures

Use the same sticking and rolls on all scales.

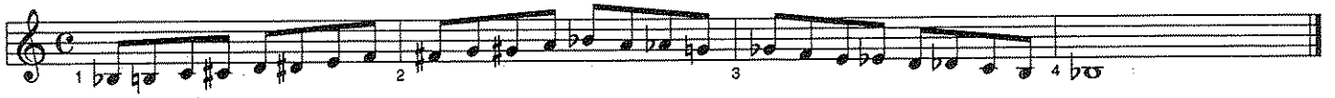




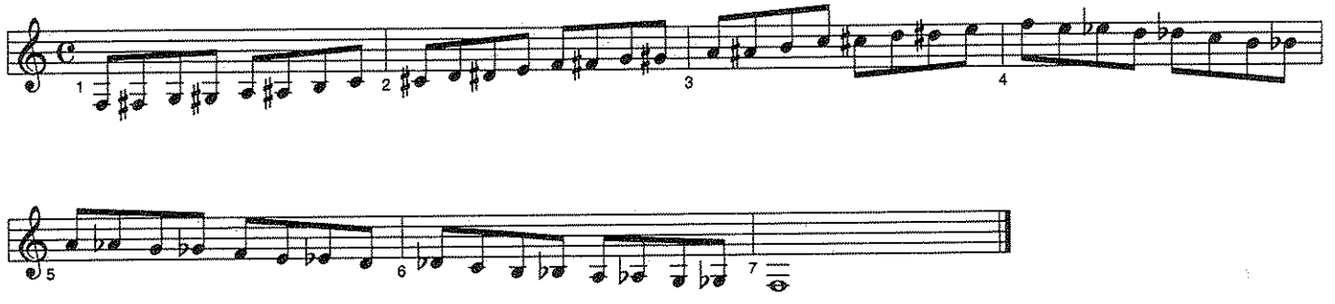
Chromatic Exercises



B♭ Chromatic Scale



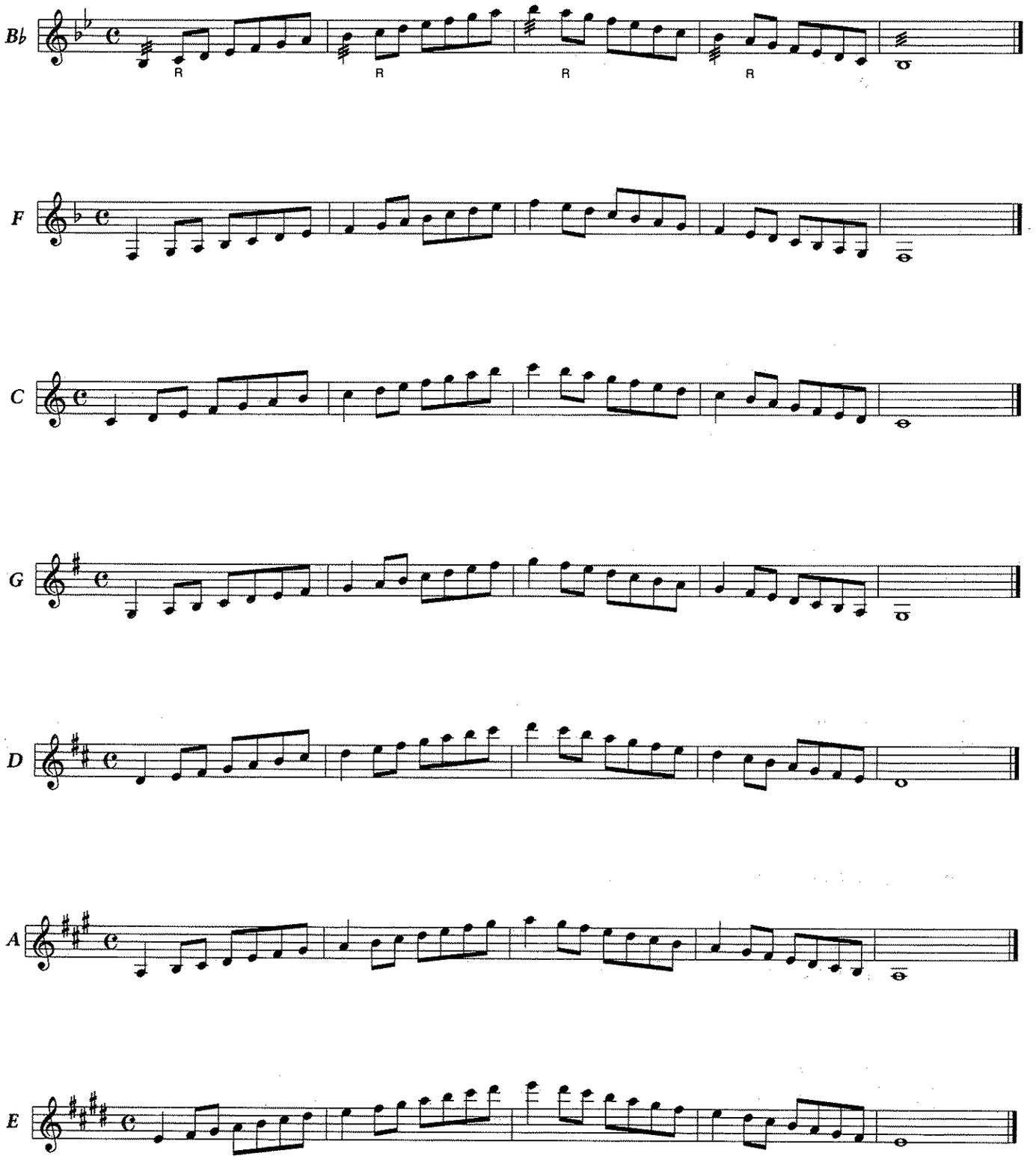
F Chromatic Scale

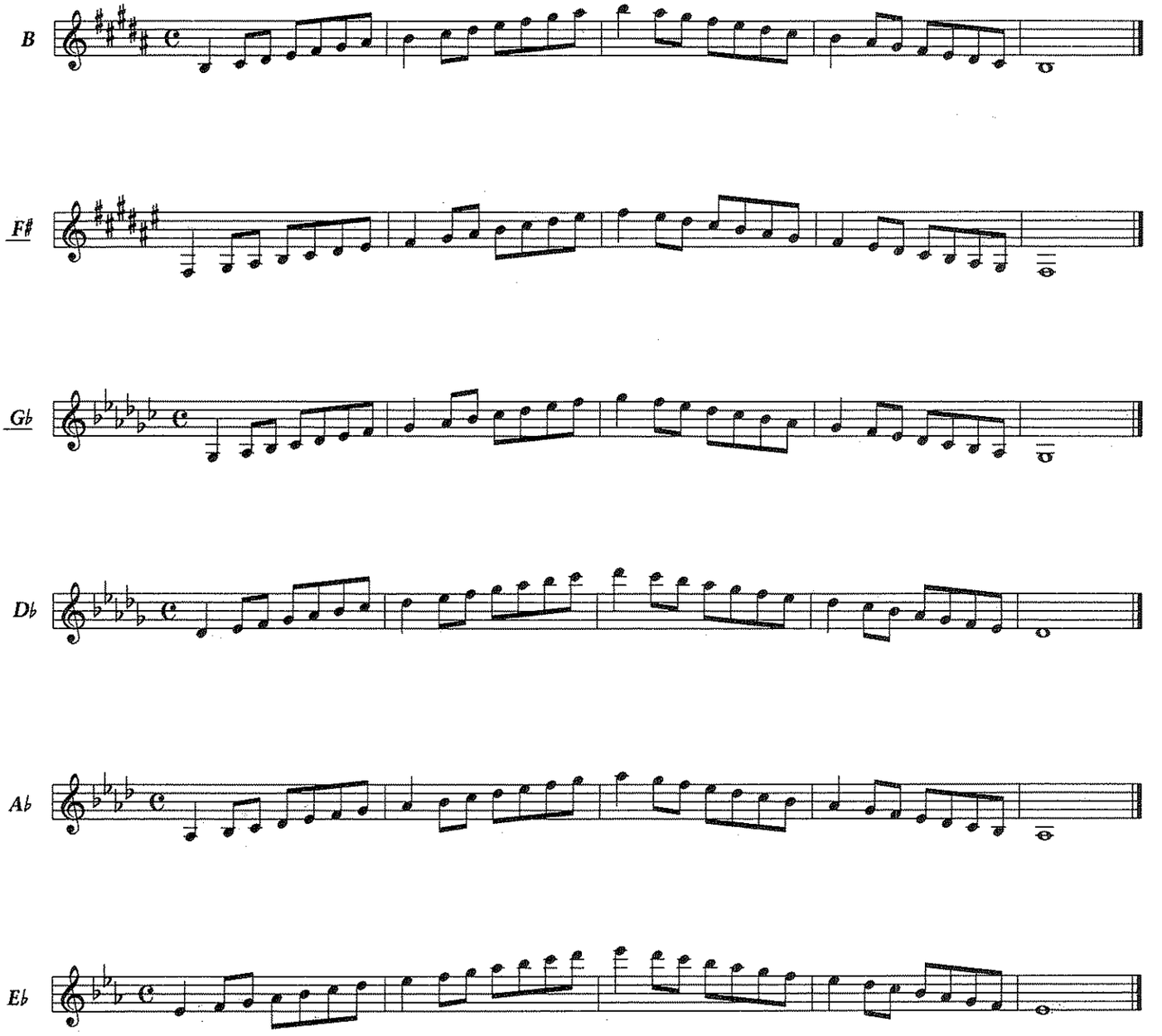


Full Range Scales

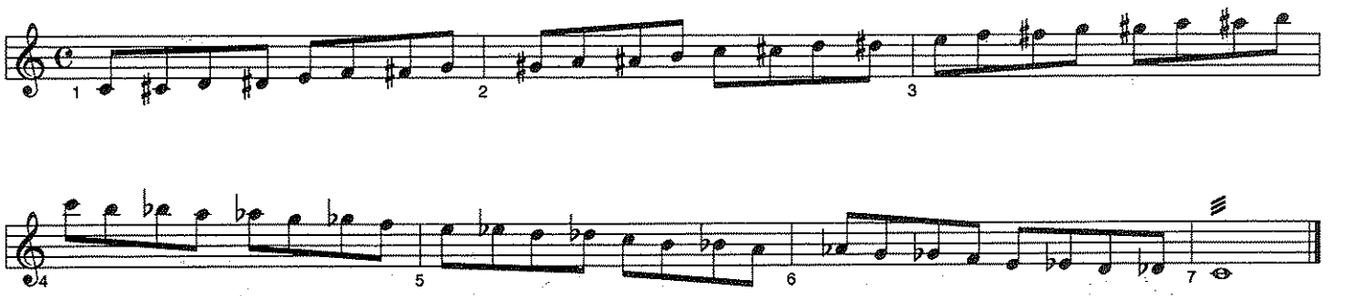
In All Twelve Major Key Signatures

Use the same sticking and rolls on all scales.



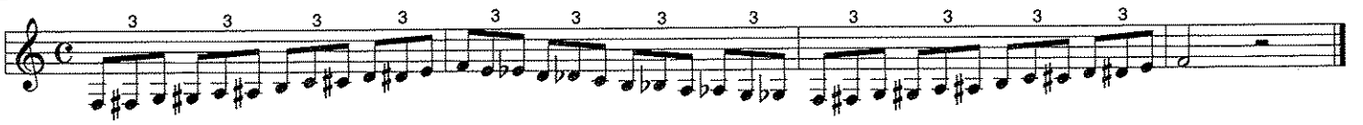


Full Range Chromatic - Mallets Only

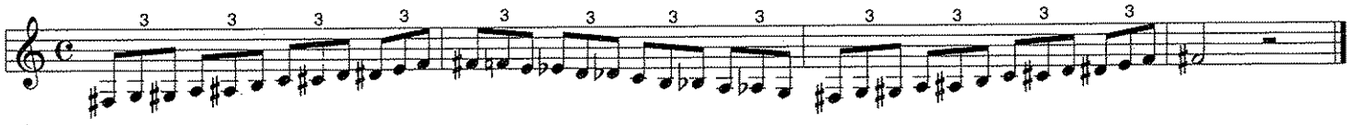


Chromatic Scales

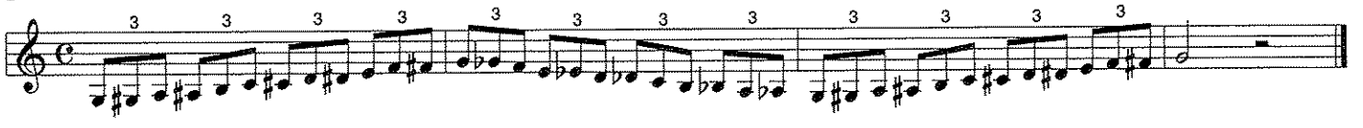
F



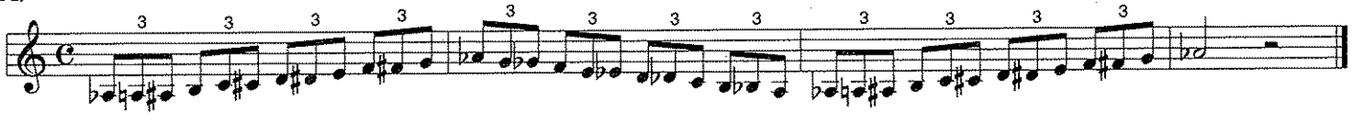
F♯



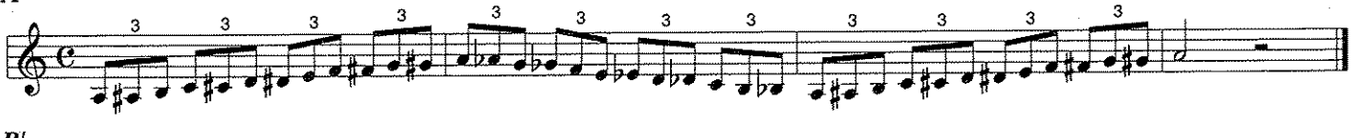
G



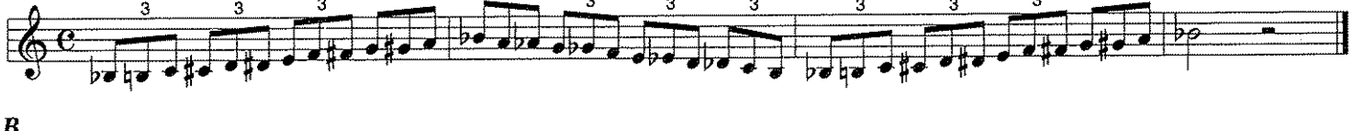
A♭



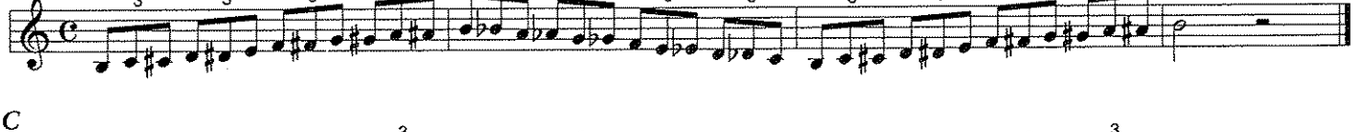
A



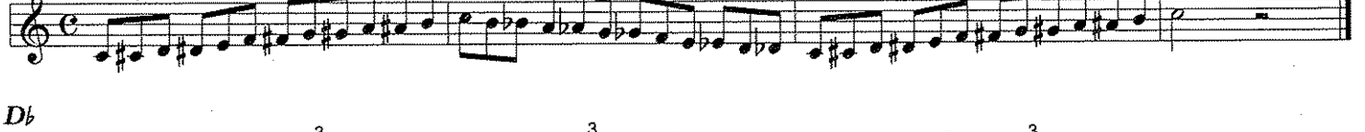
B♭



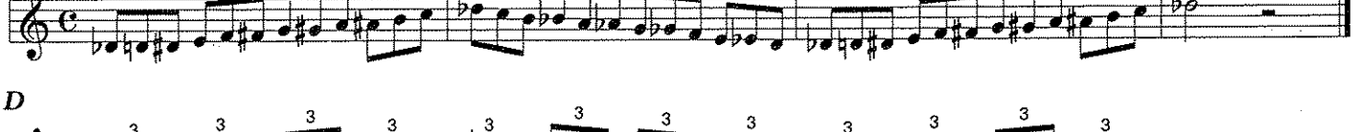
B



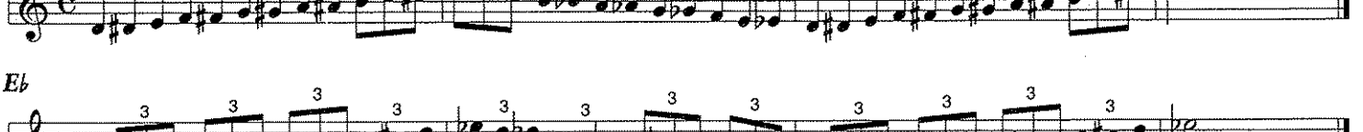
C



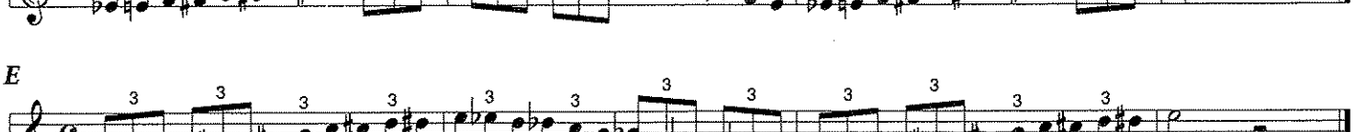
D♭



D

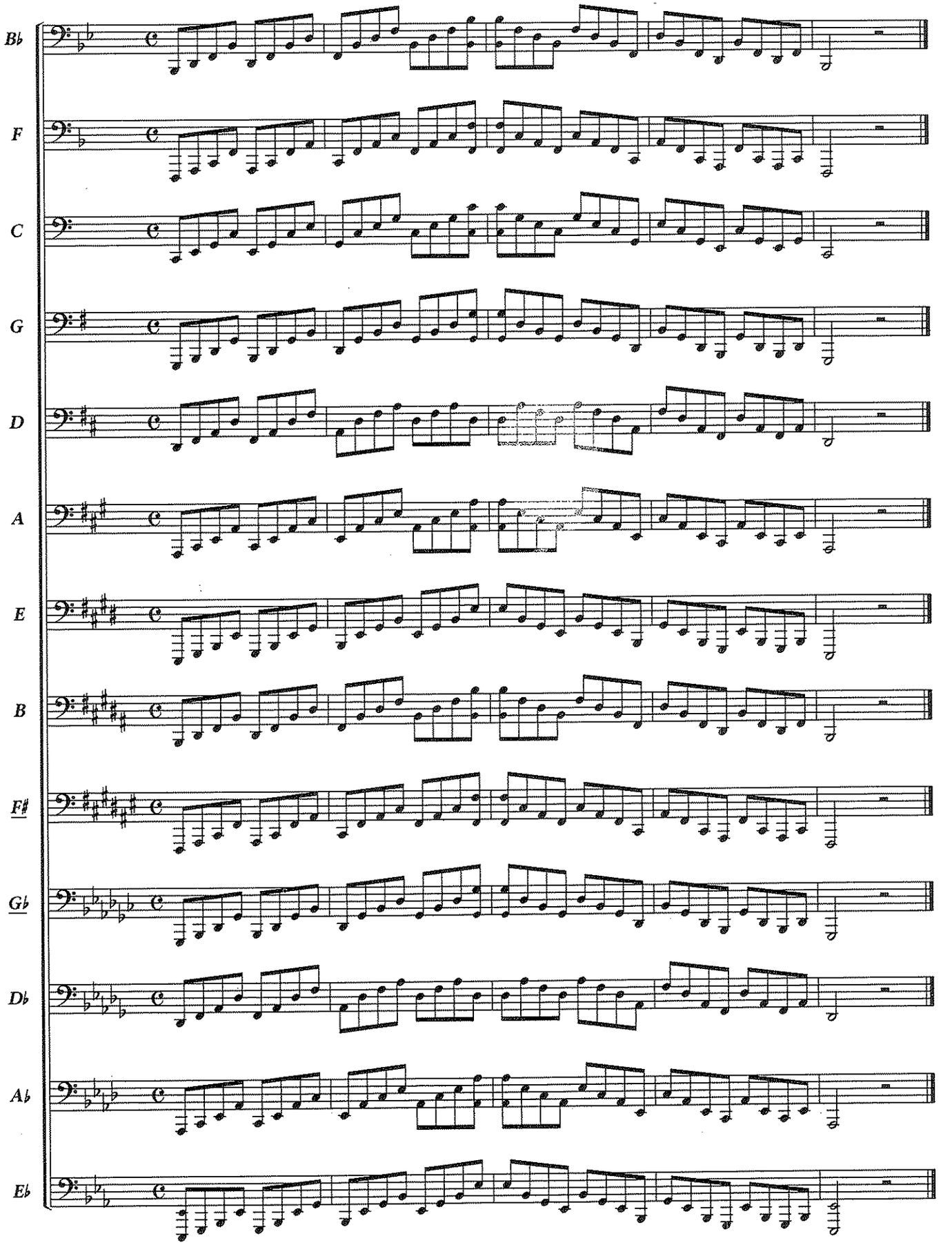


E♭

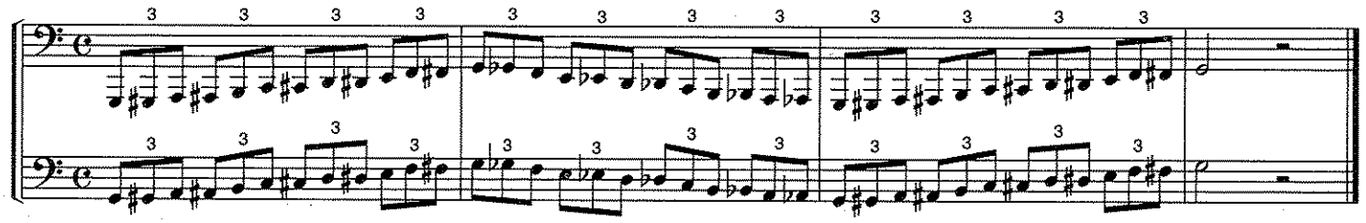


E

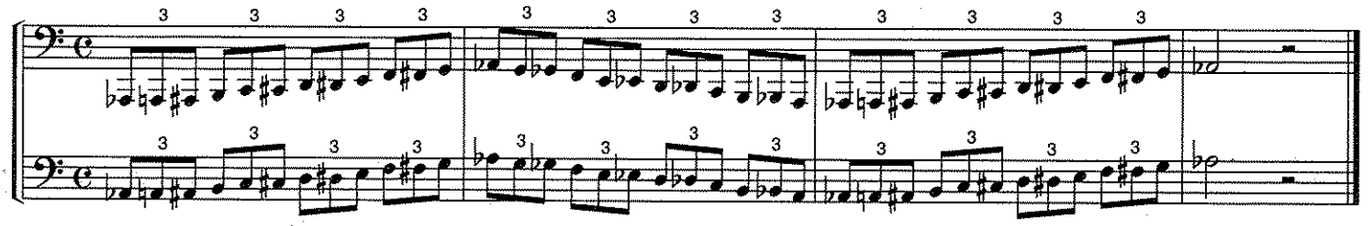
Major Arpeggios & Inversions



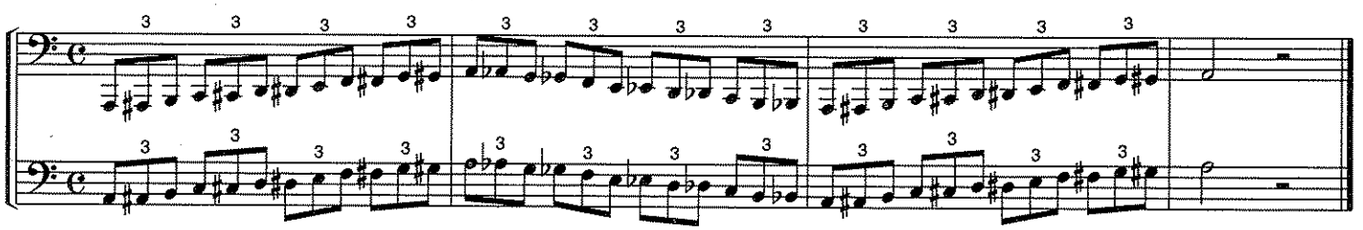
G



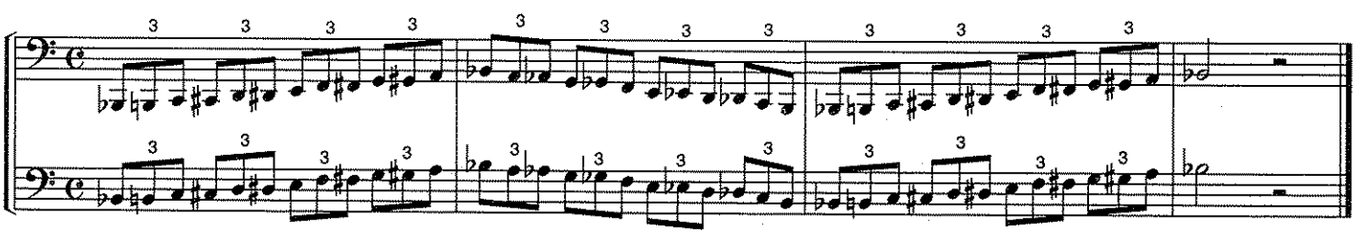
A♭



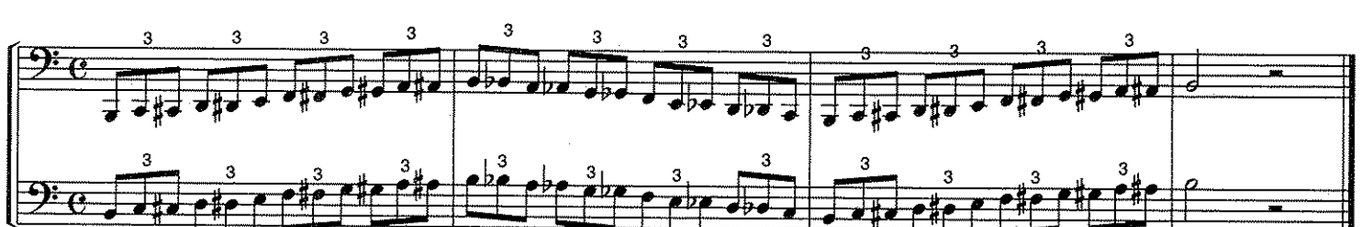
A



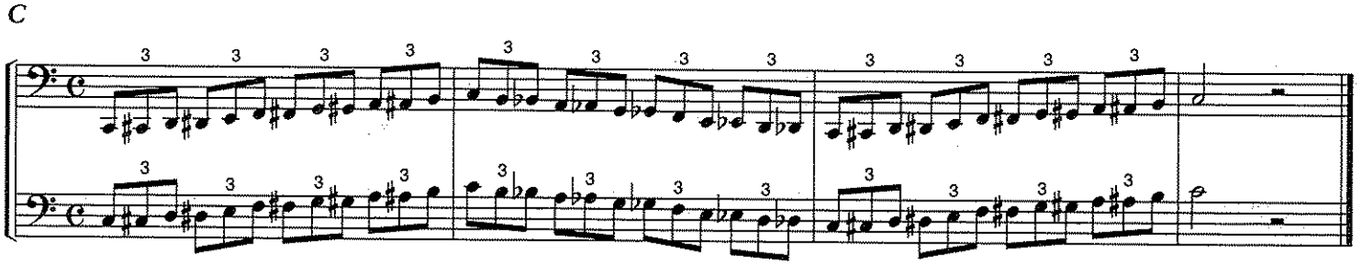
B♭



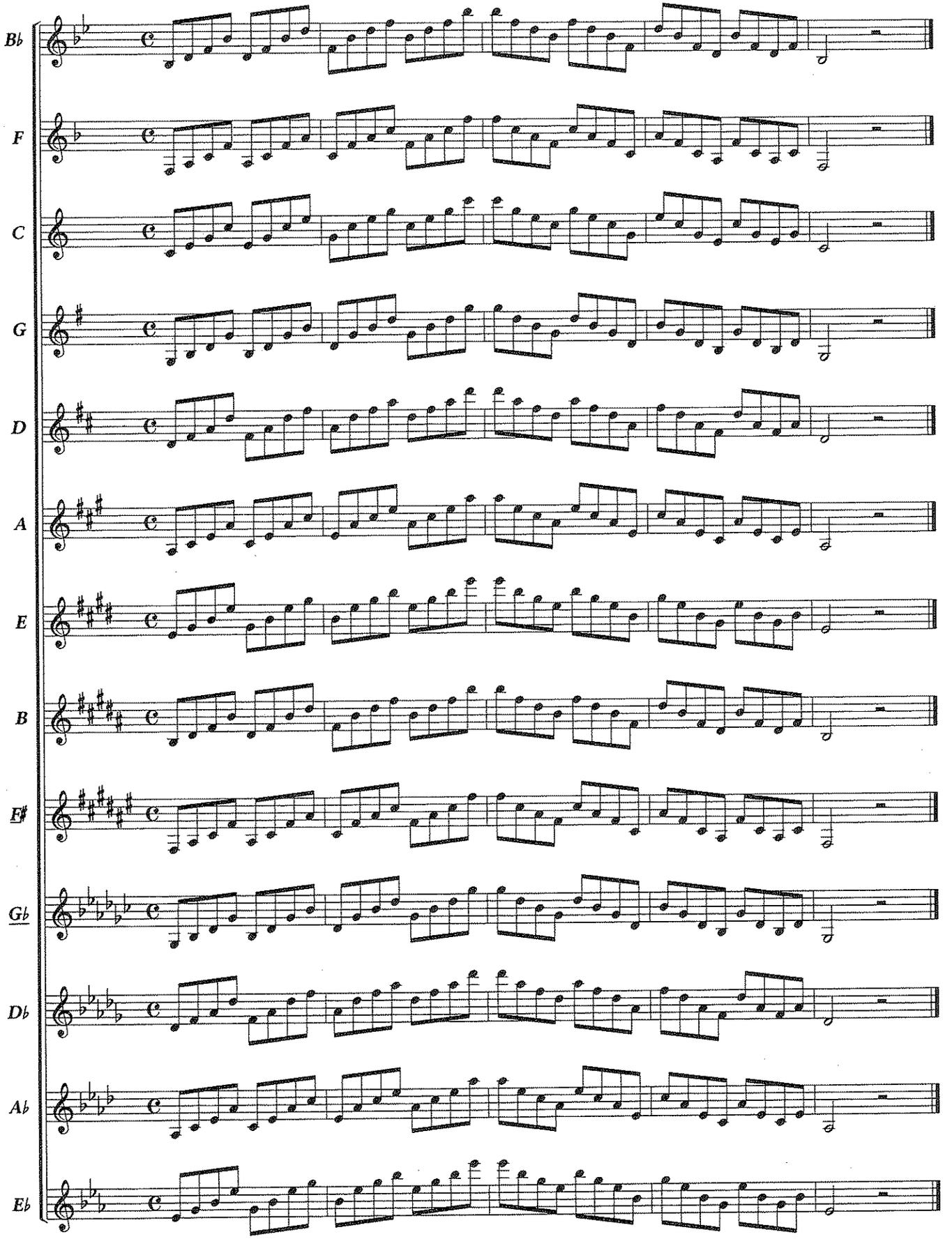
B



C



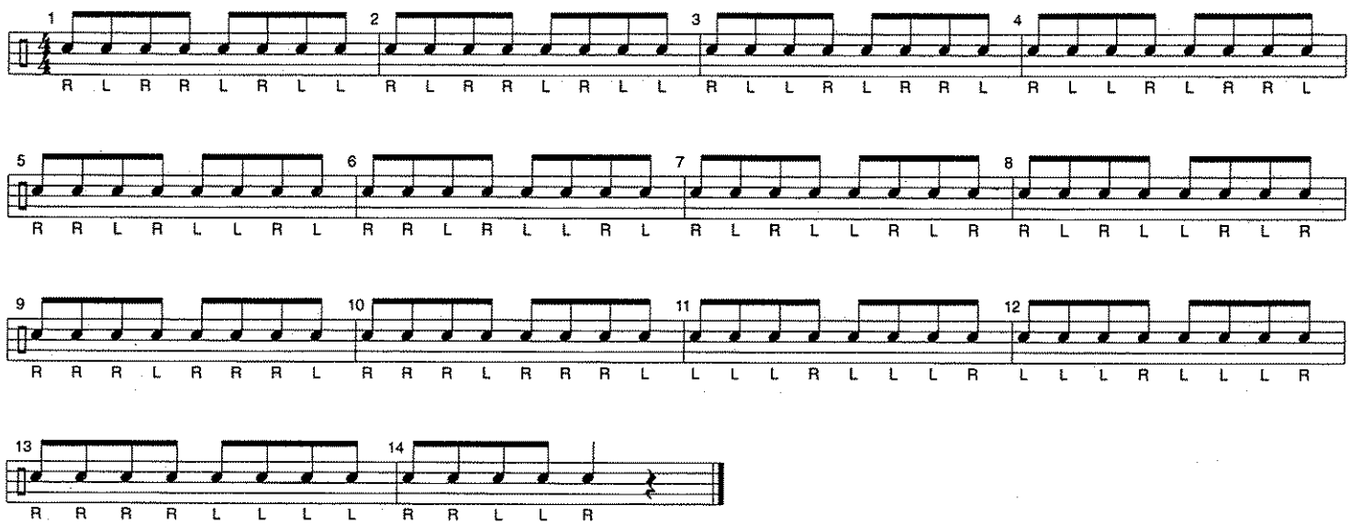
Major Arpeggios & Inversions



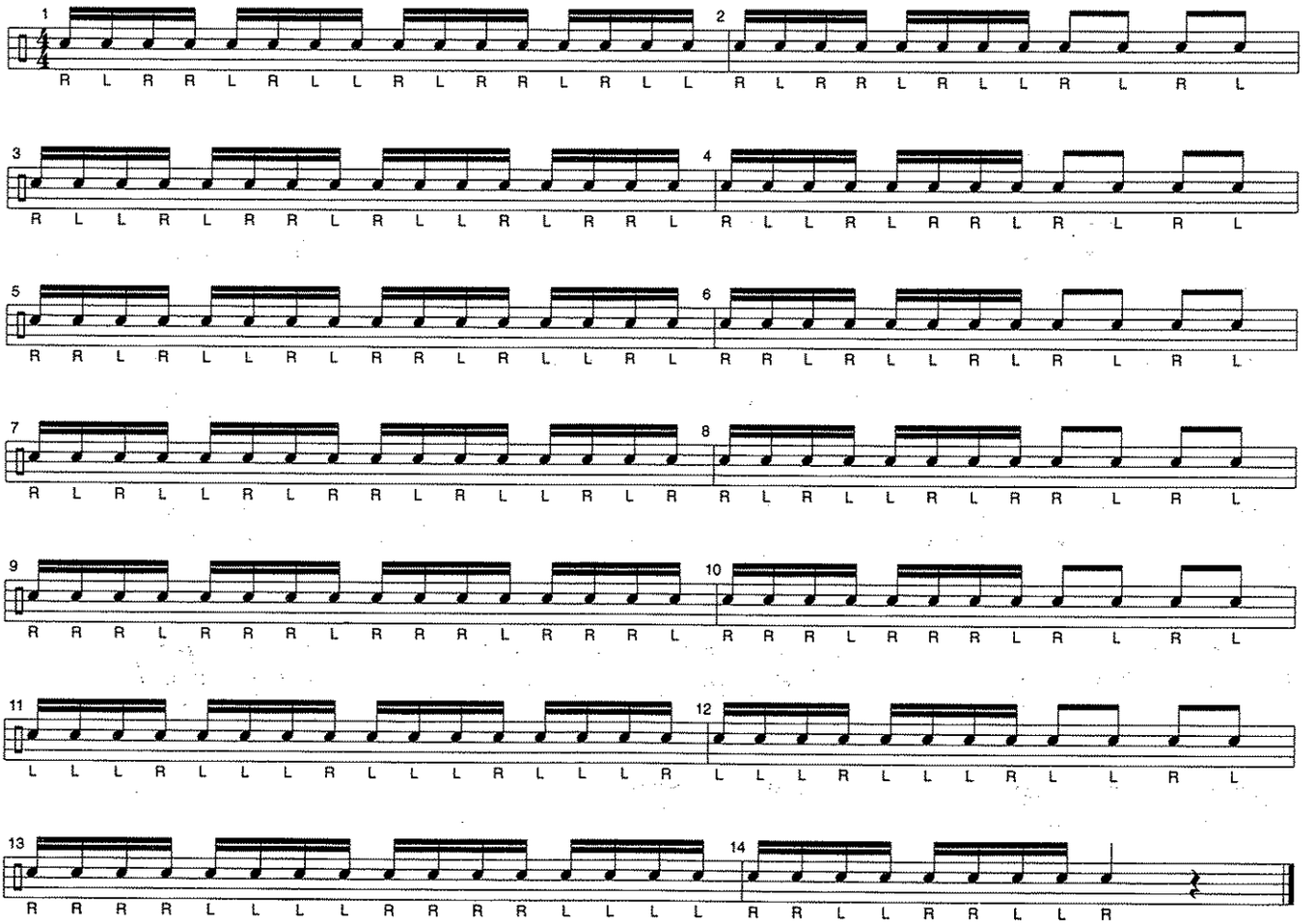
Long Tones

Long Tone 1A

Pattern 1: Stick Control

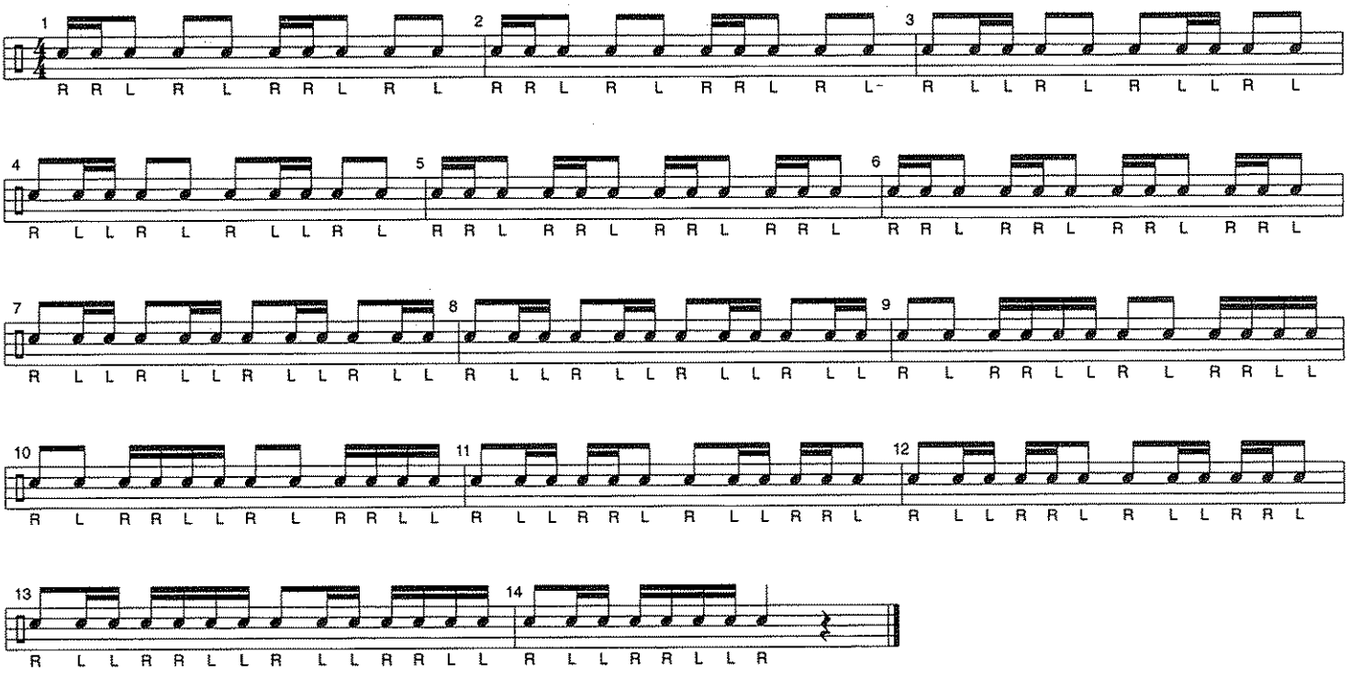


Pattern 2: Stick Control (advanced)

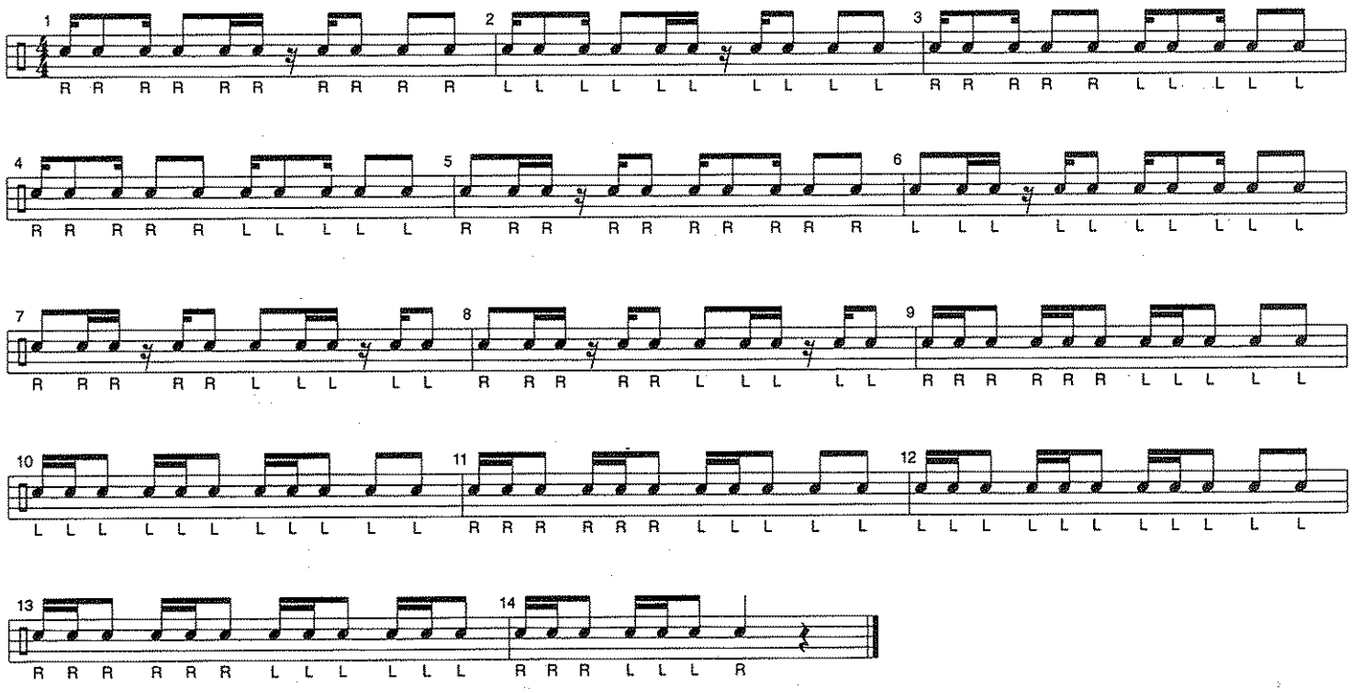


Long Tone 1B

Pattern 1: Isolated Double Strokes



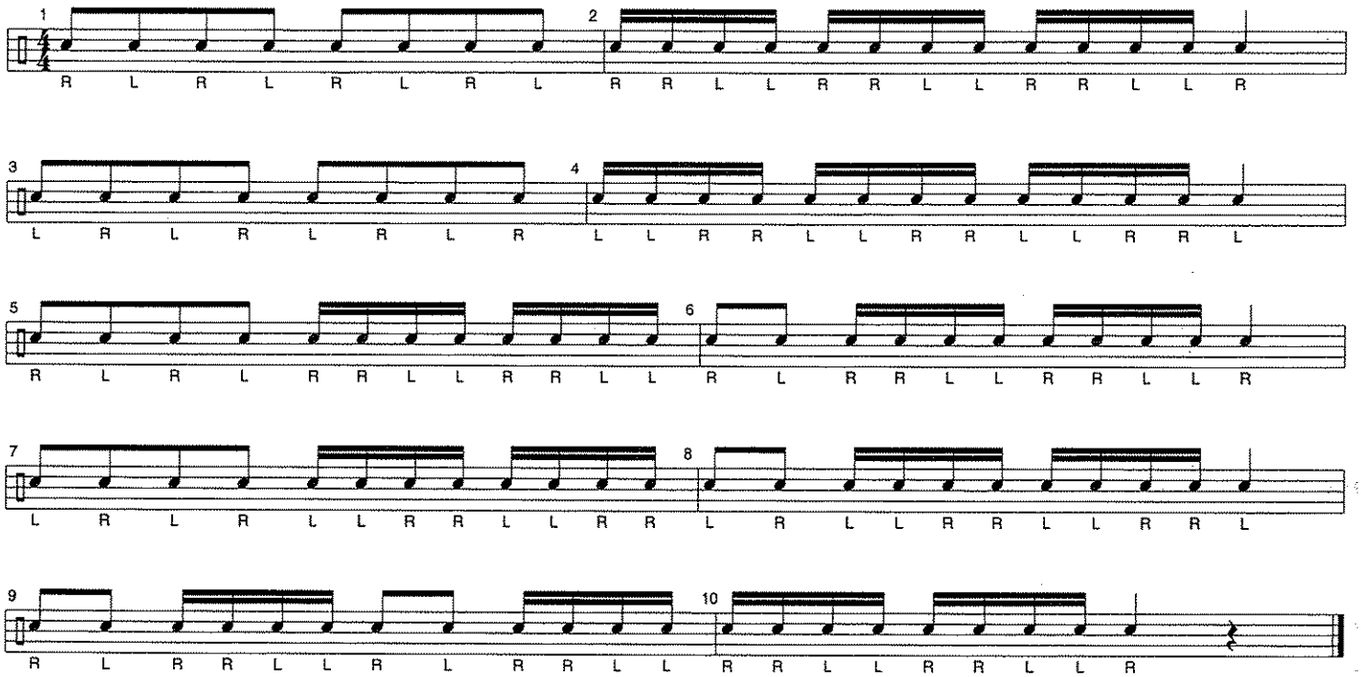
Pattern 2: Isolated Double Strokes (advanced)



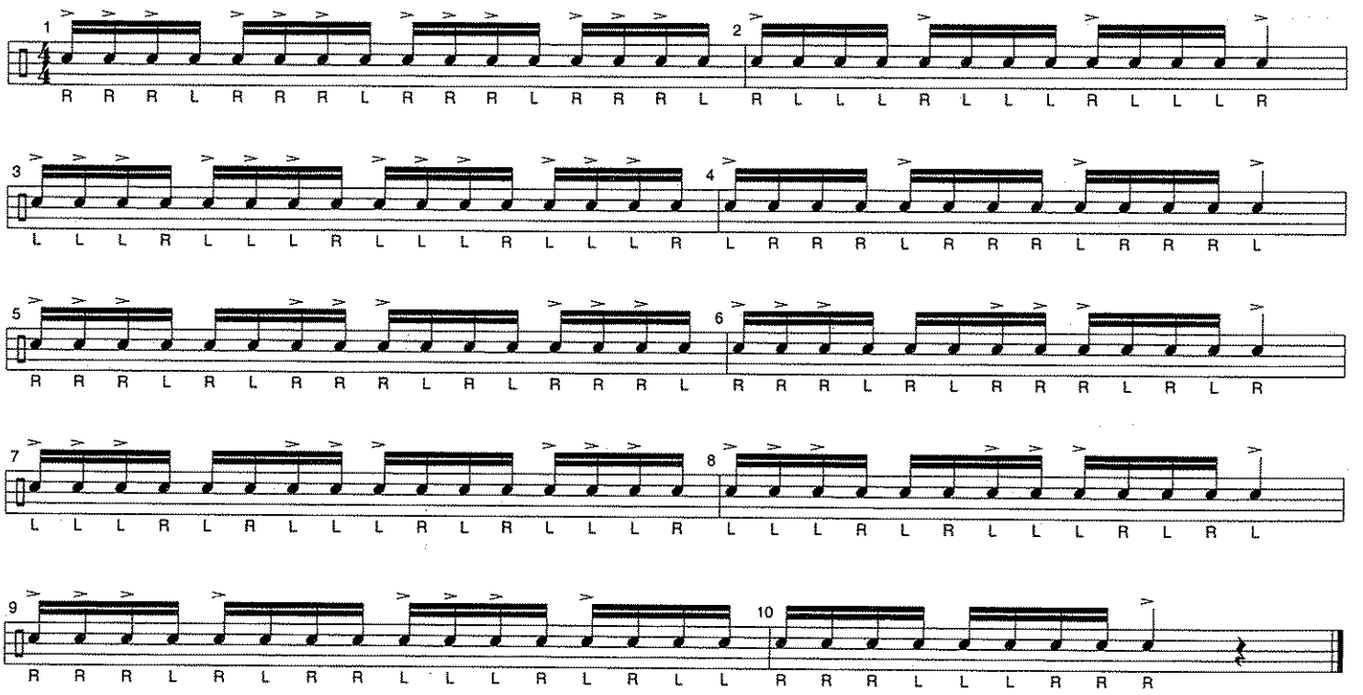
Long Tones

Long Tone 1C

Pattern 1: Stick Control

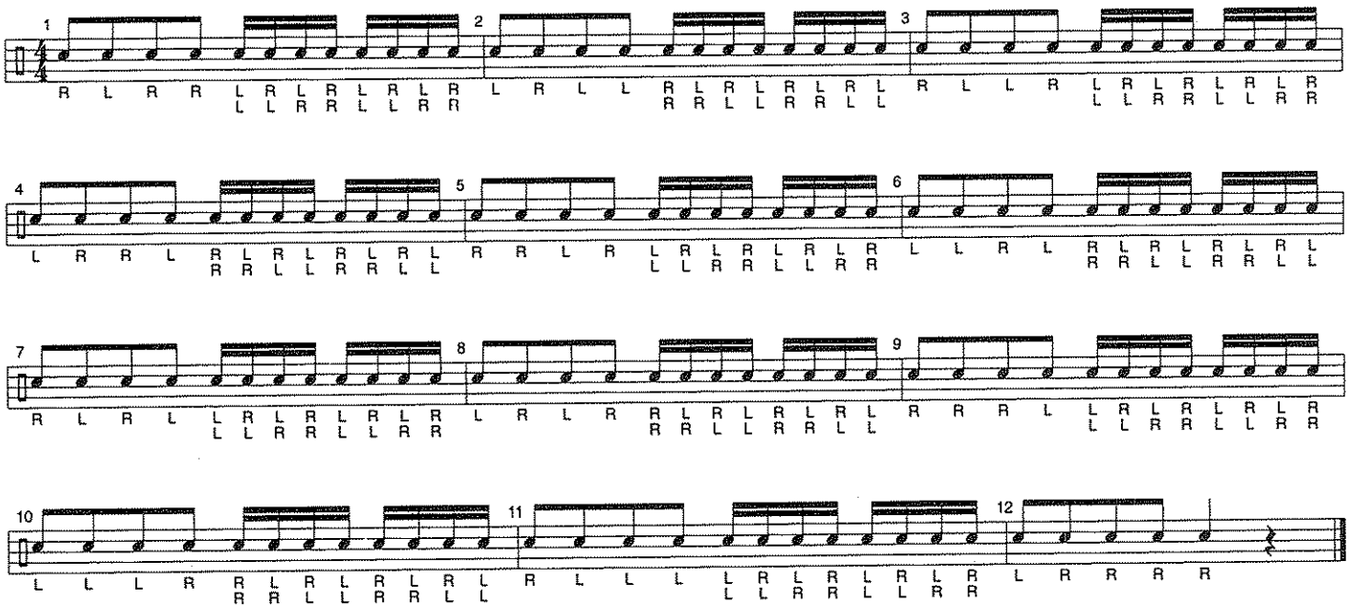


Pattern 2: Stick Control (advanced)

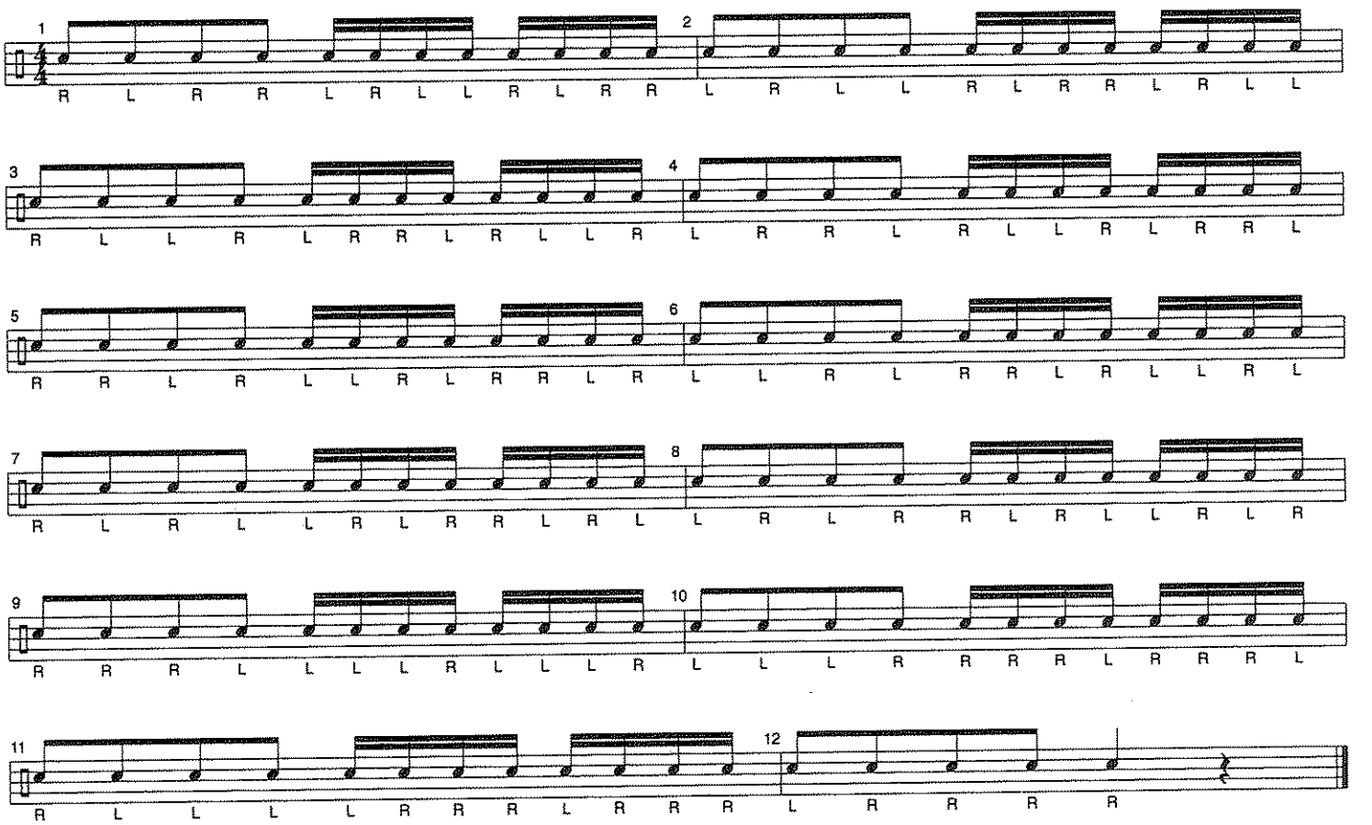


Long Tone 1D

Pattern 1: Stick Control/Timing



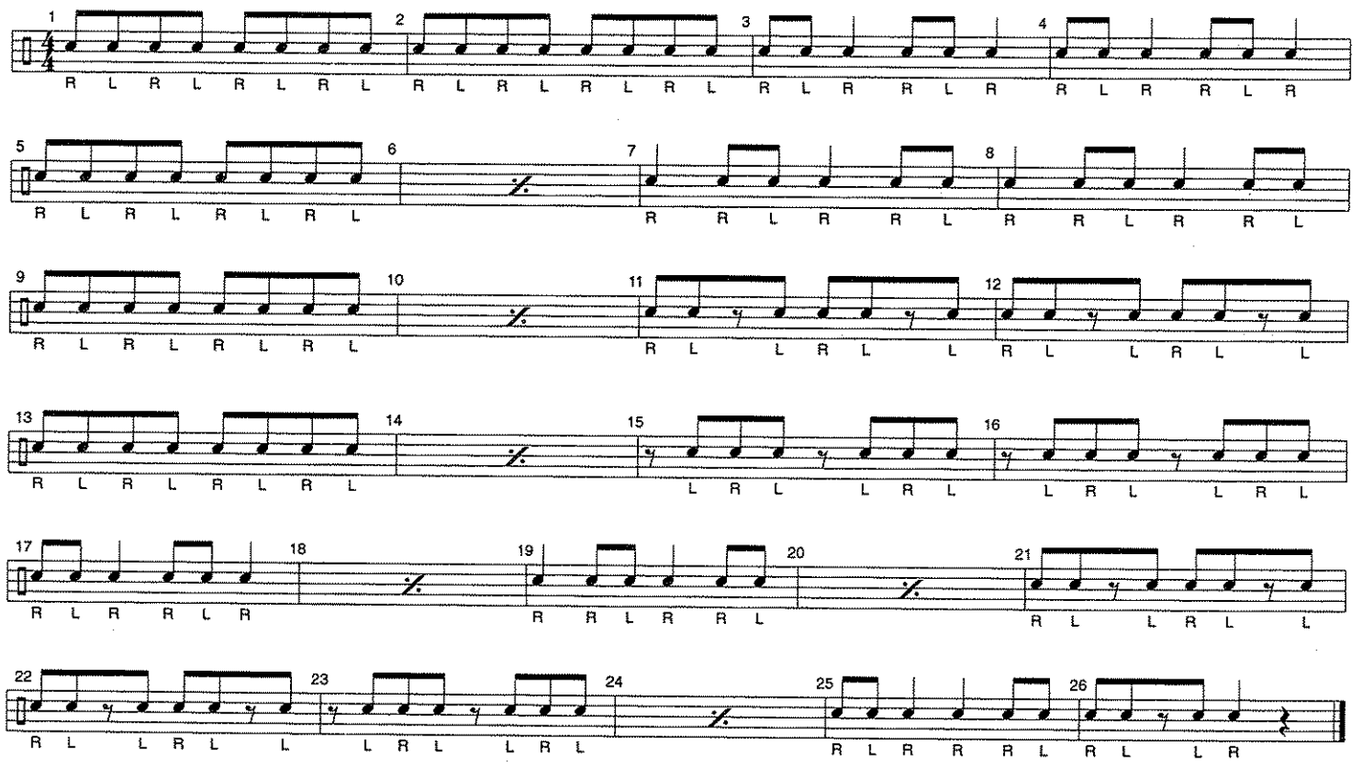
Pattern 2: Stick Control/Timing (advanced)



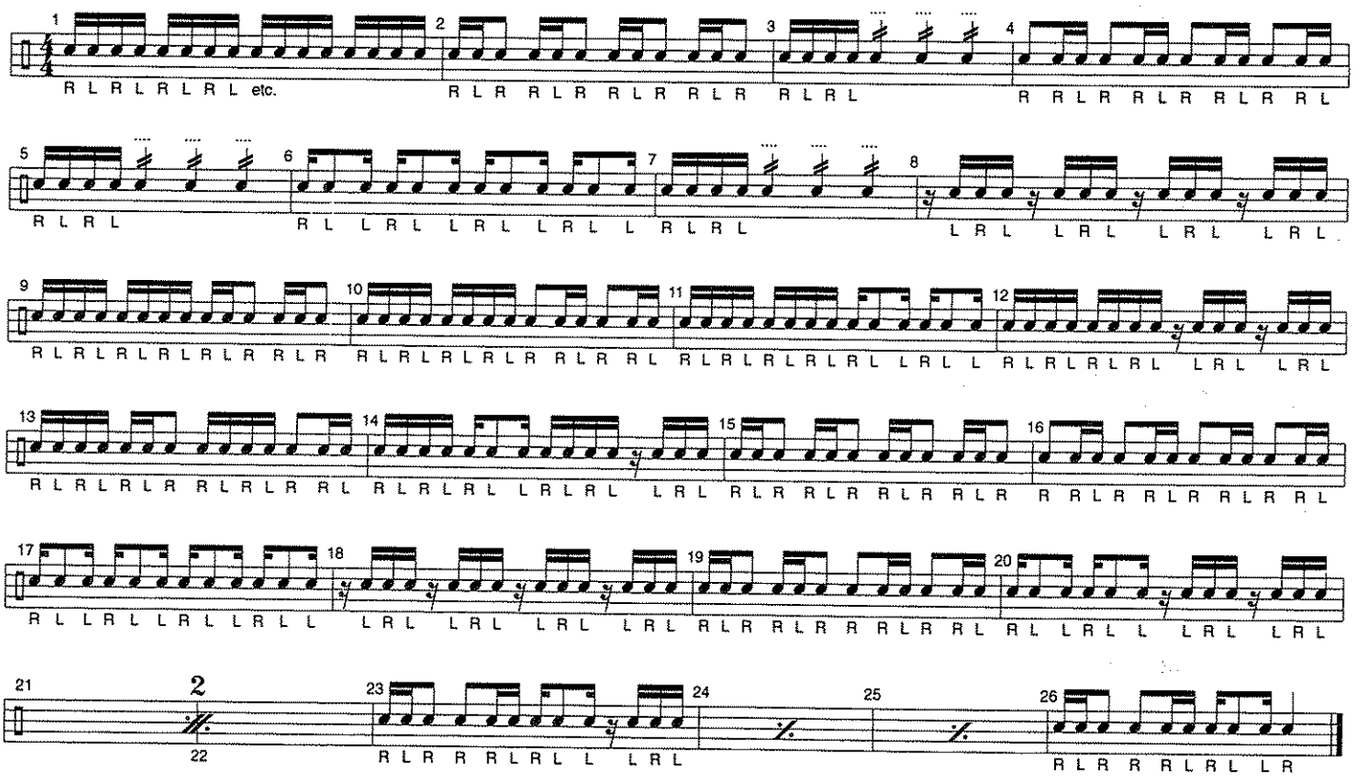
Long Tones

Long Tone 2

Pattern 1: 8th Note Timing

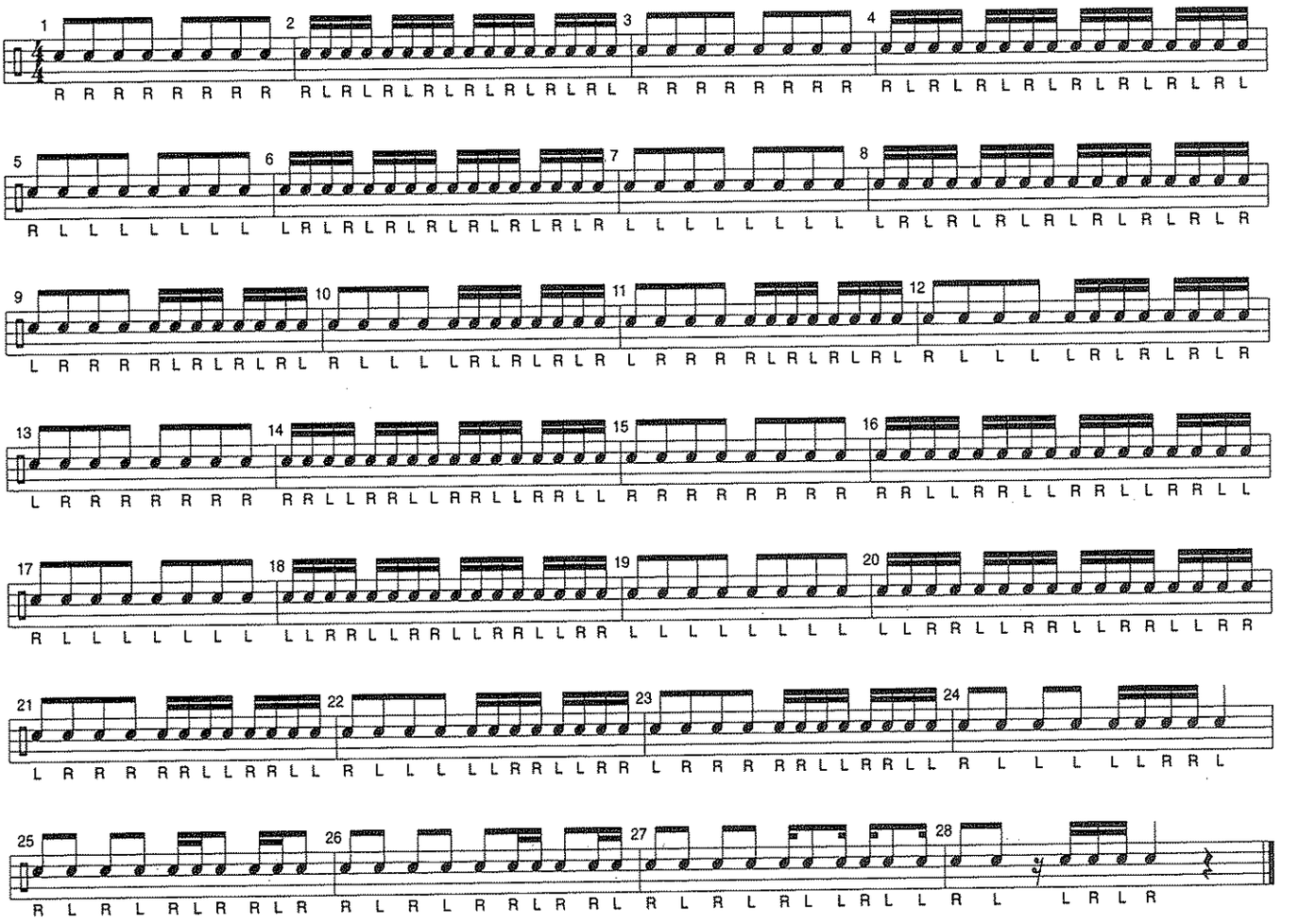


Pattern 2: 16th Note Timing



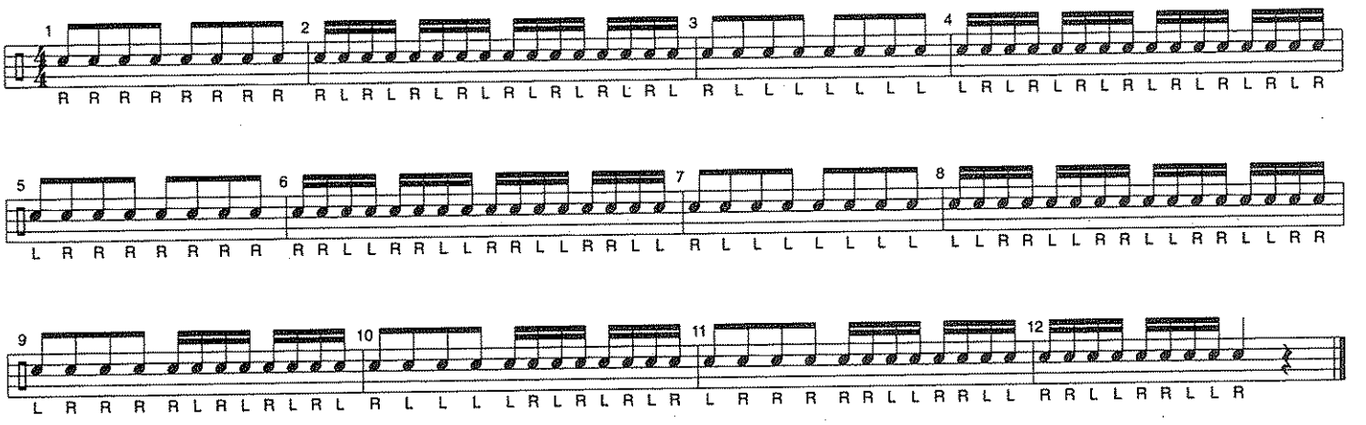
Long Tone 3A

Combination Study



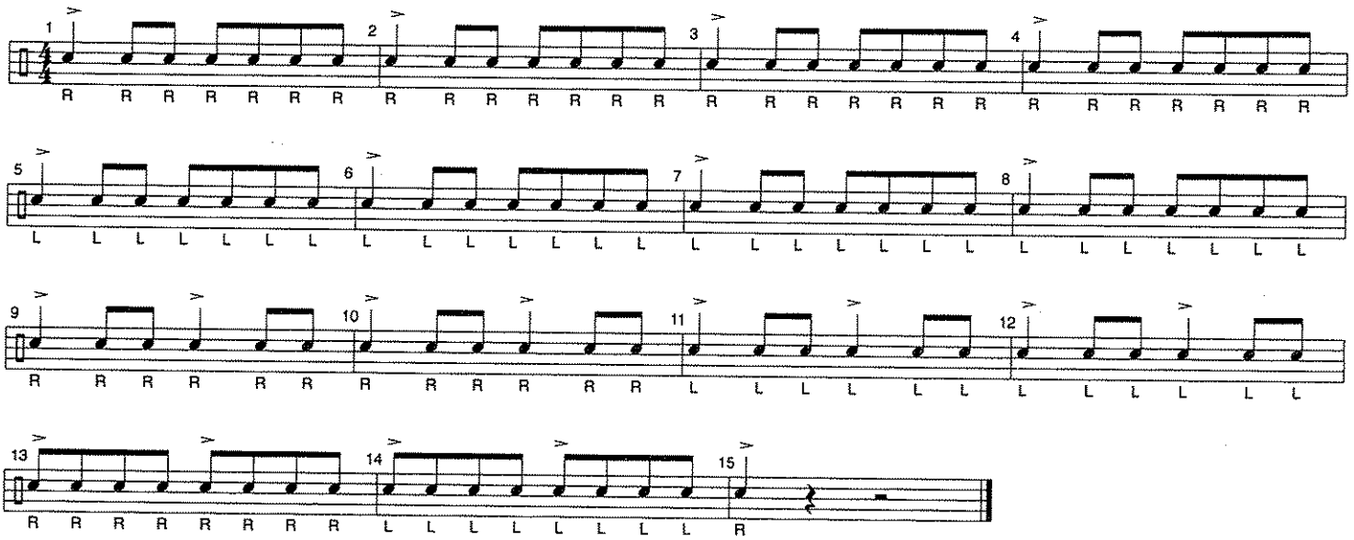
Long Tone 3B

Combination Study

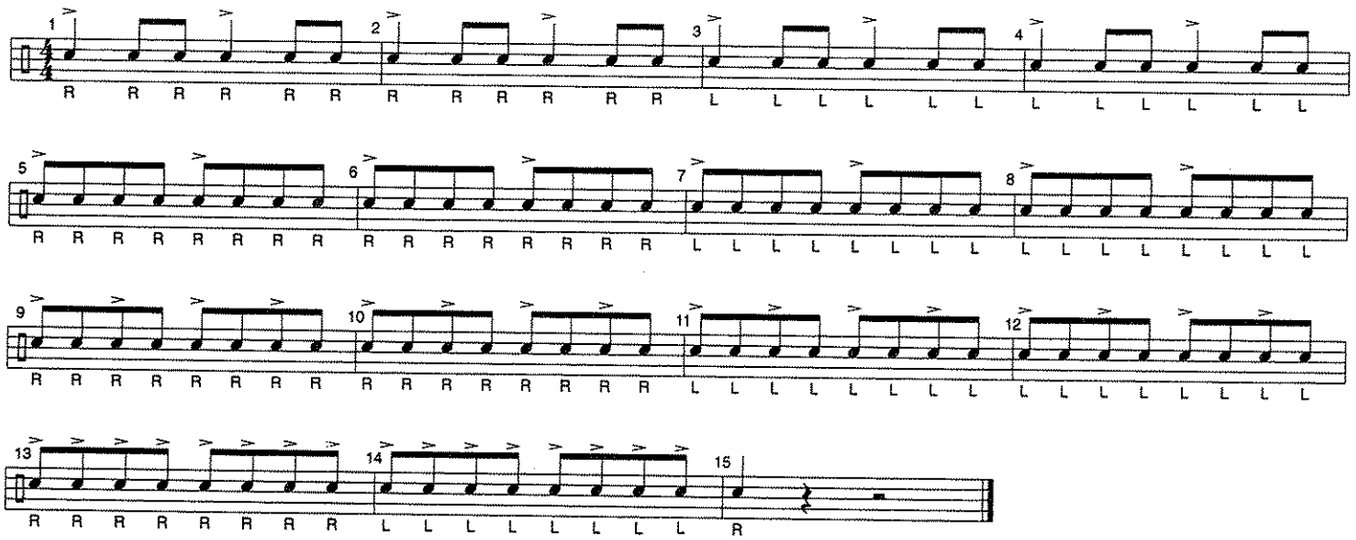


Warm-Up Set 1

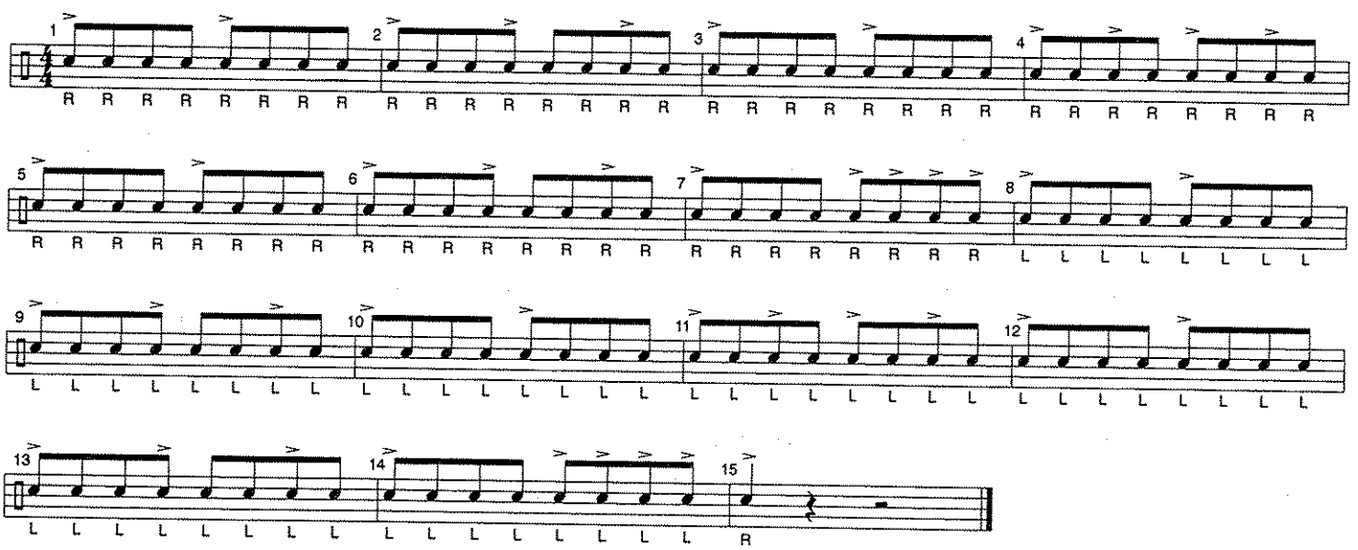
Option 1



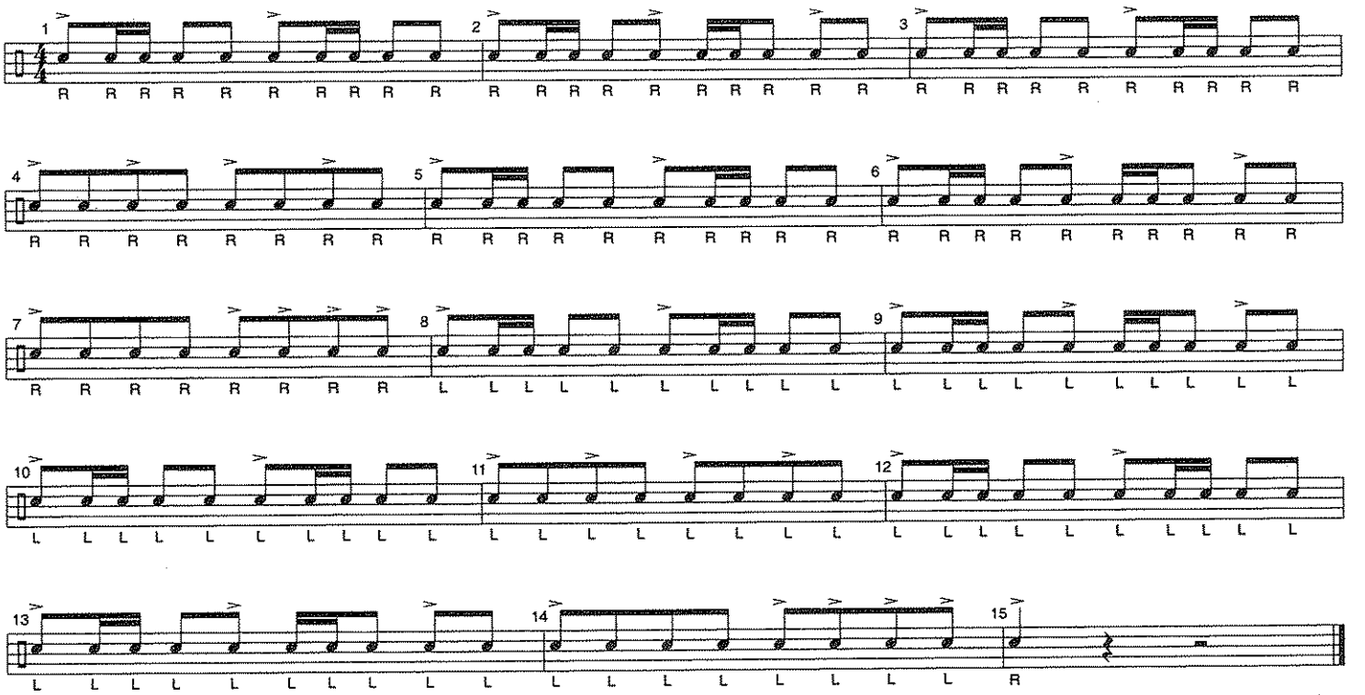
Option 2



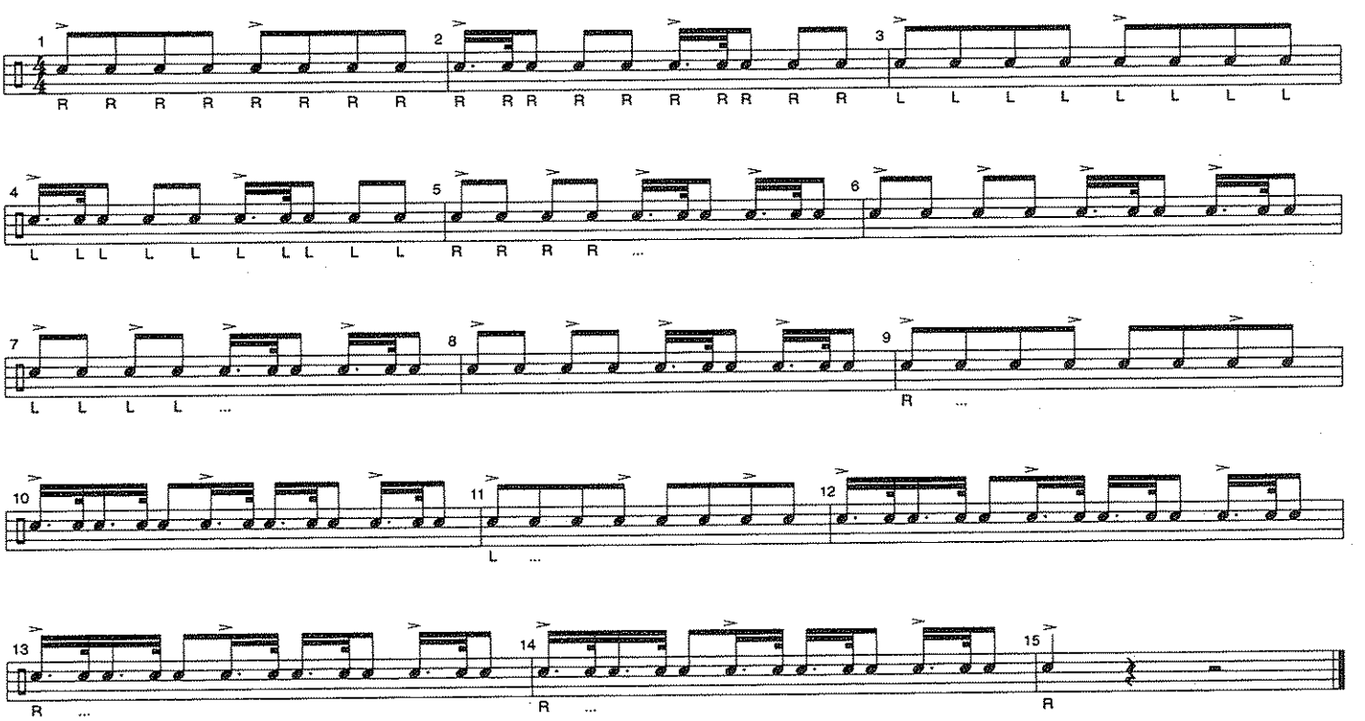
Option 3



Option 4

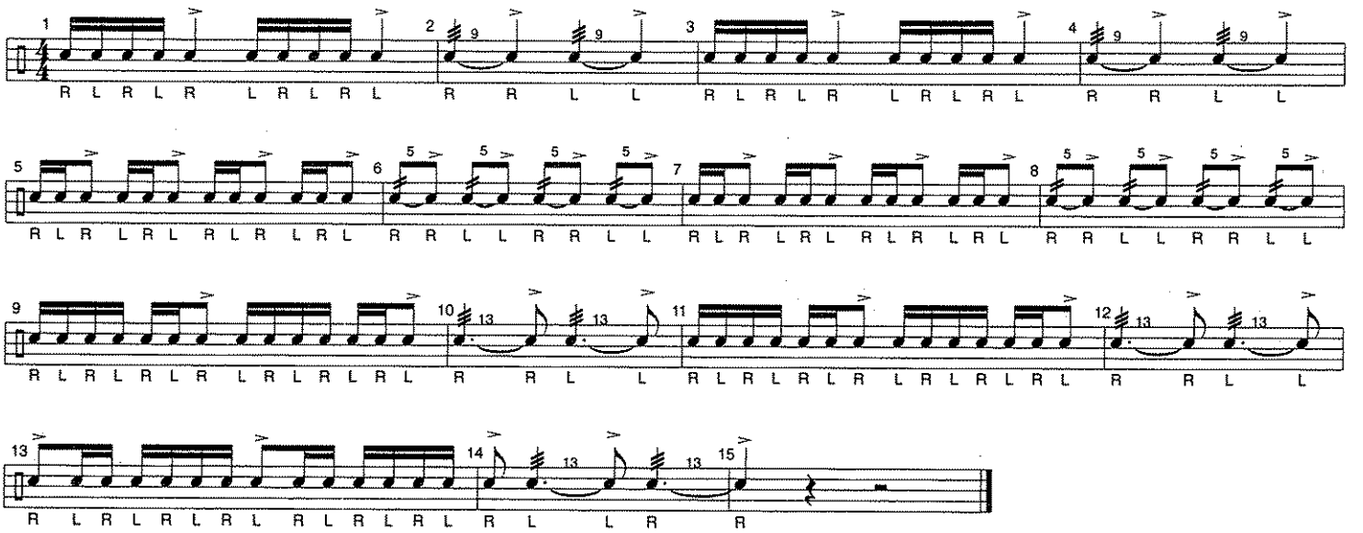


Option 5

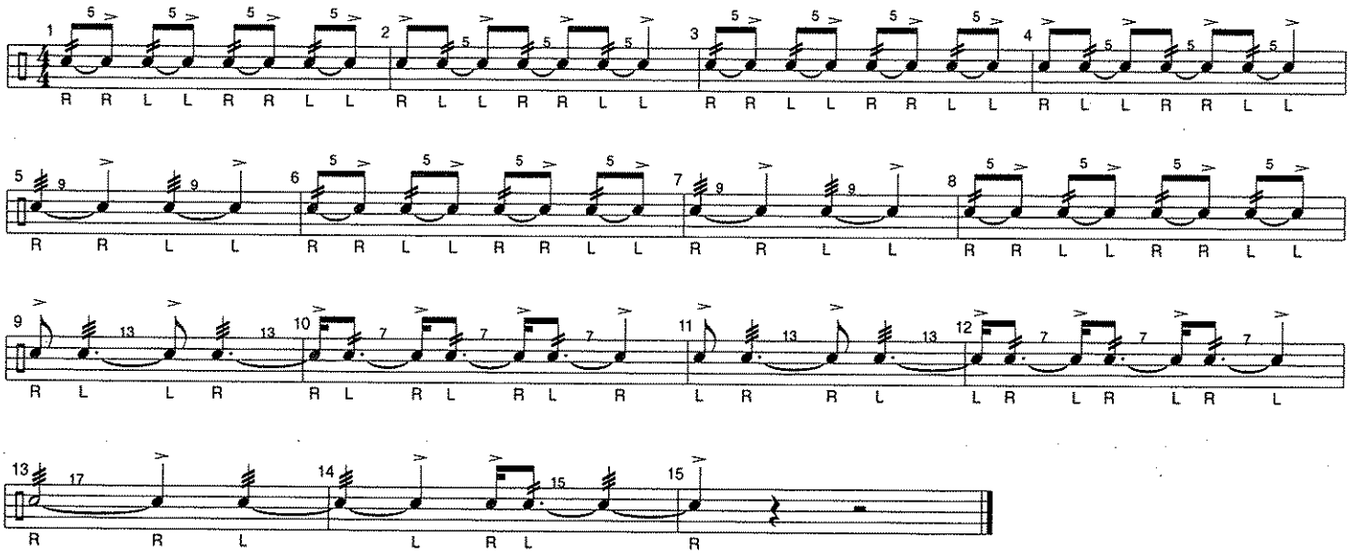


Warm-Up Set 2

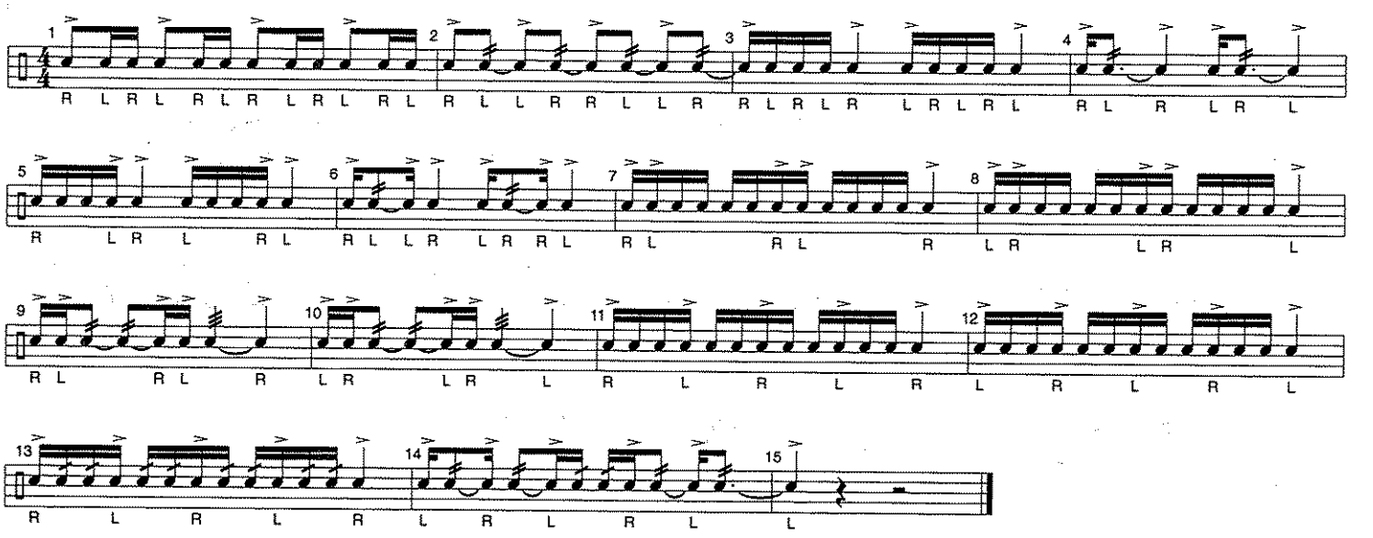
Option 1



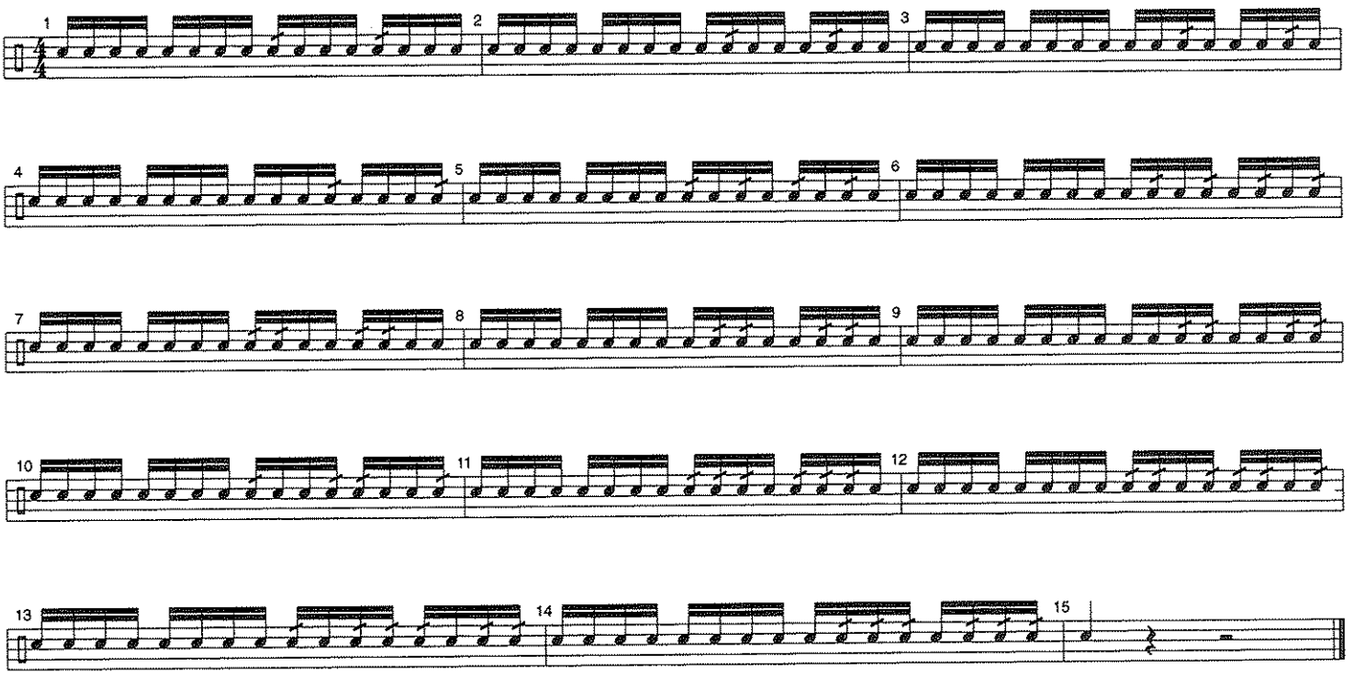
Option 2



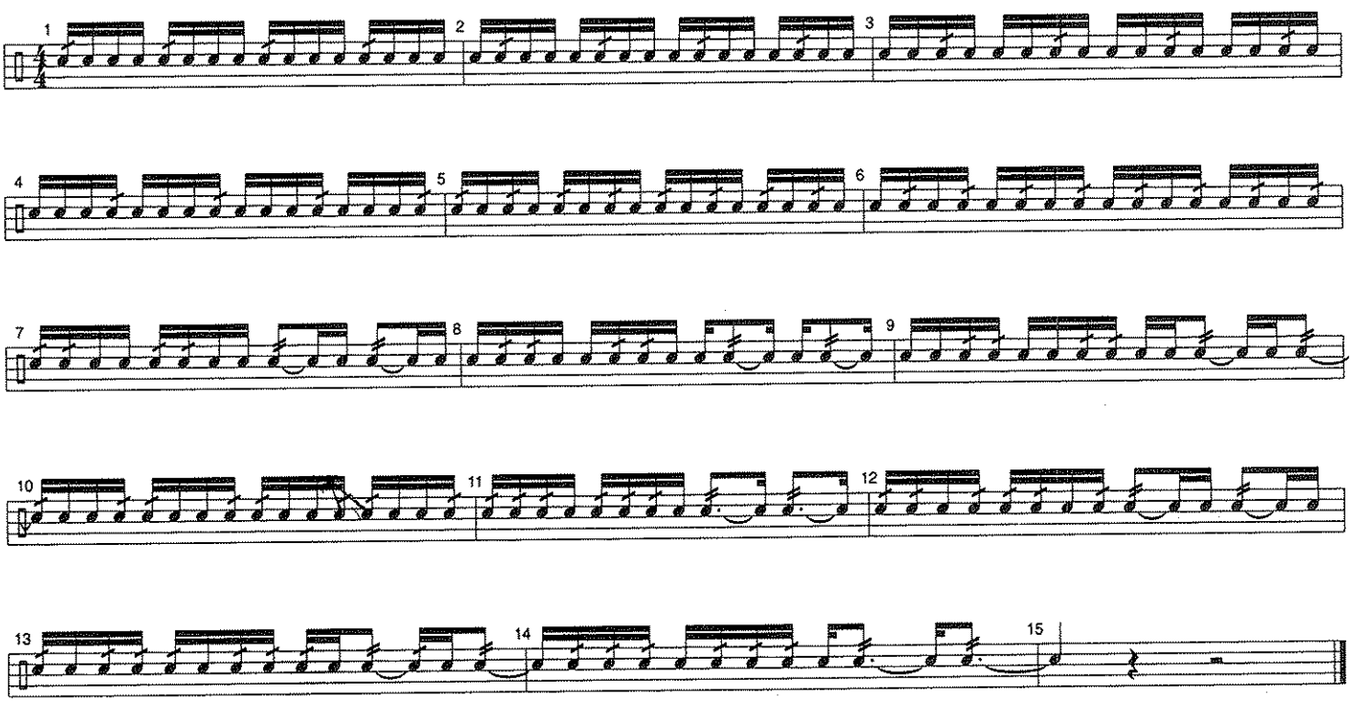
Option 3



Option 4

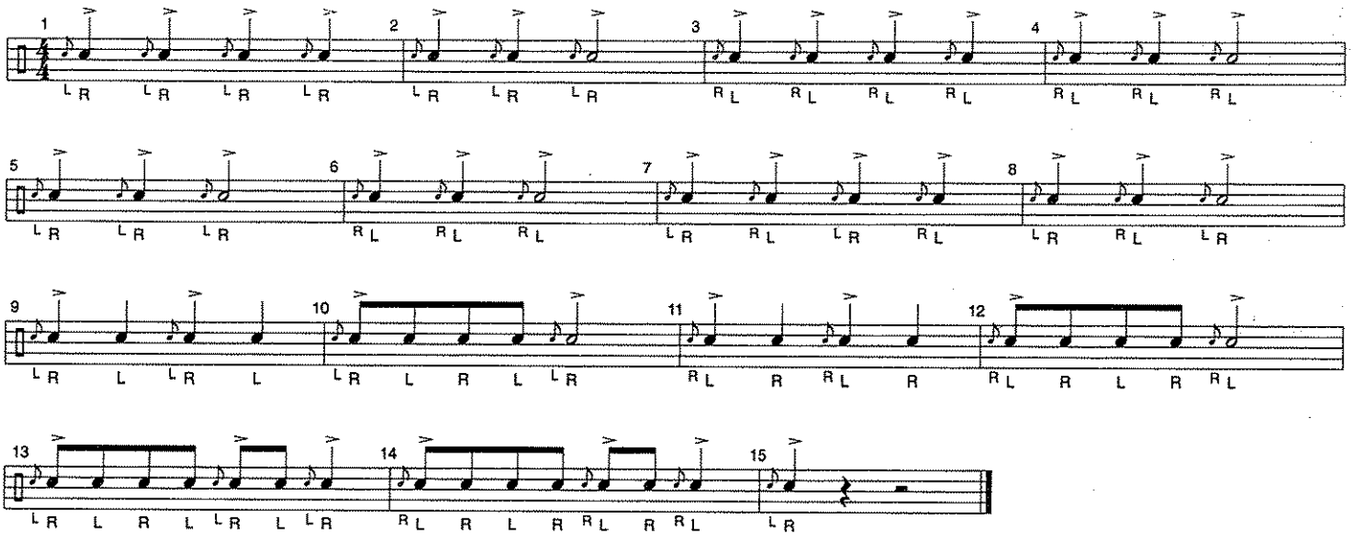


Option 5

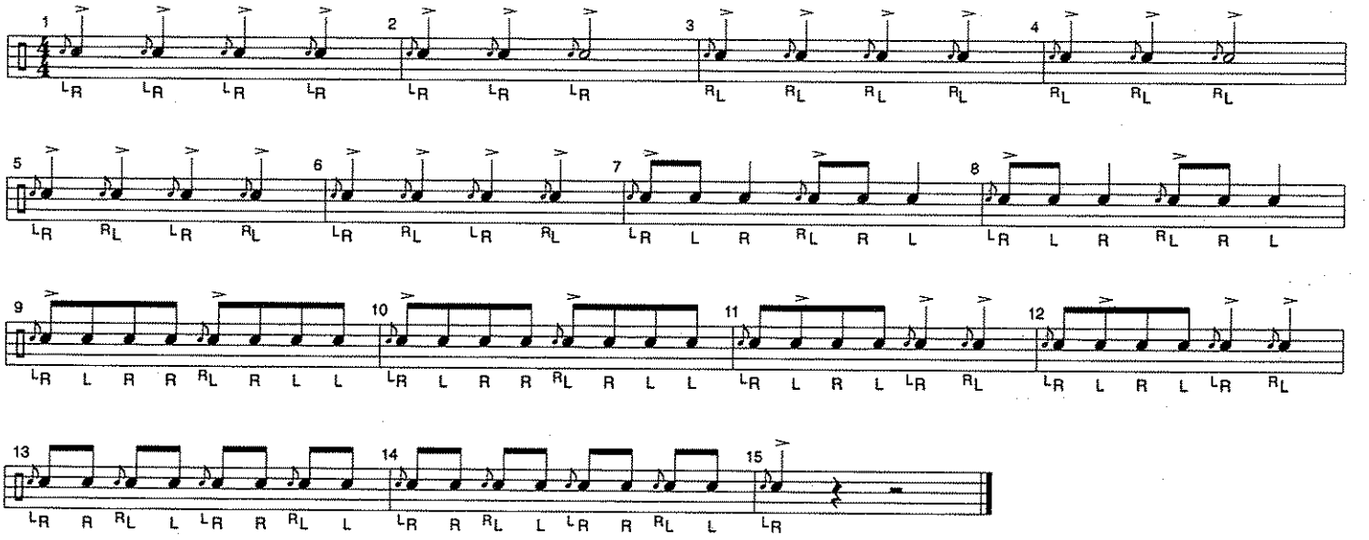


Warm-Up Set 3

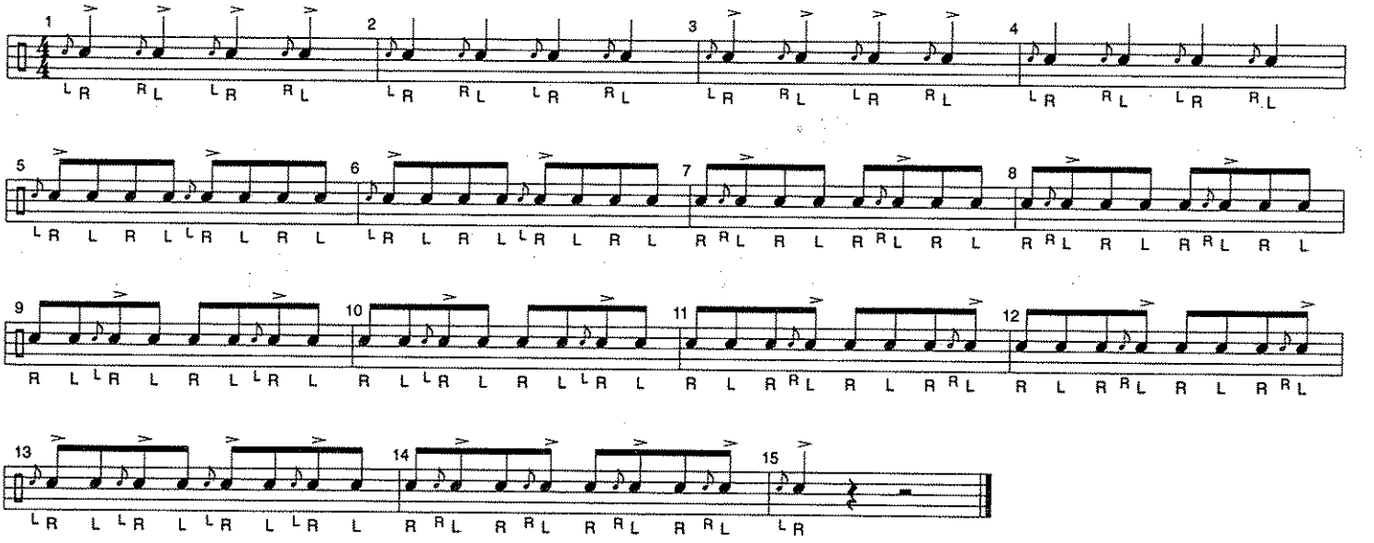
Option 1



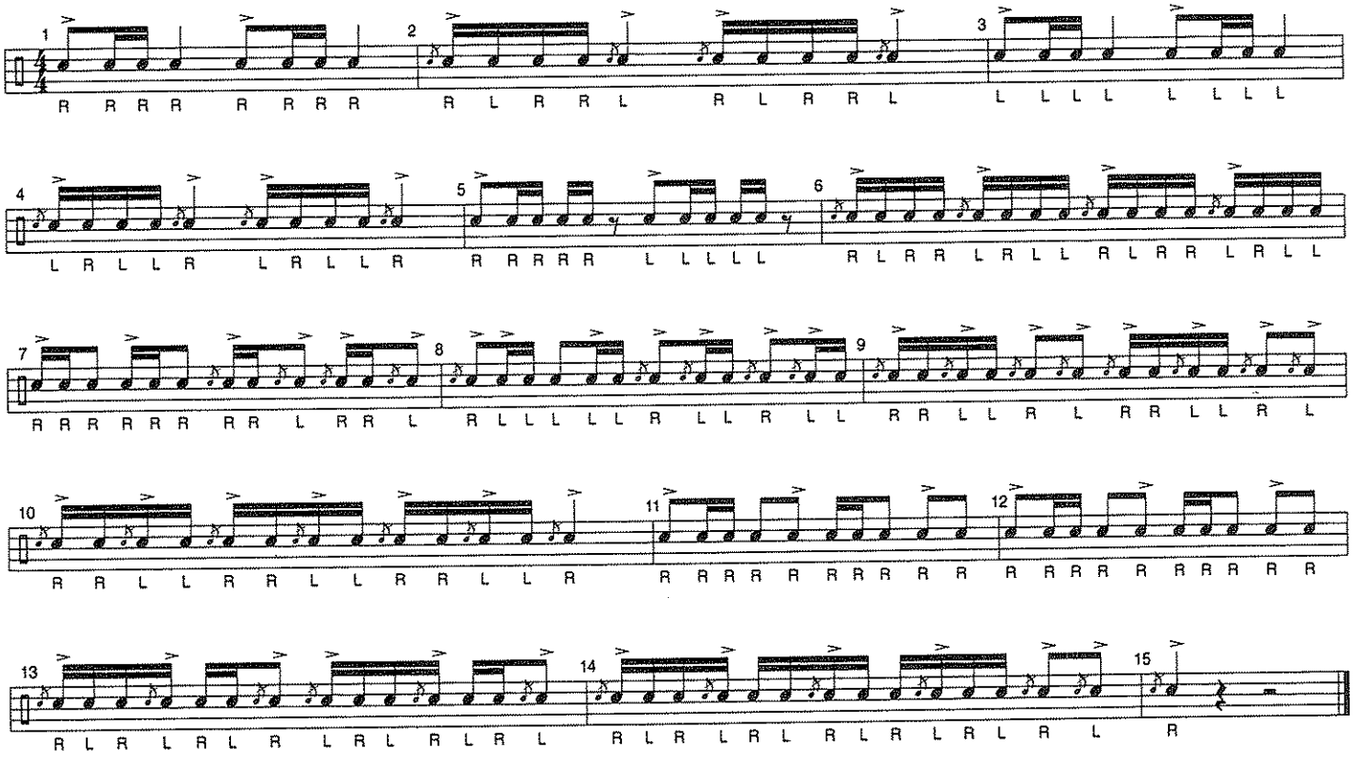
Option 2



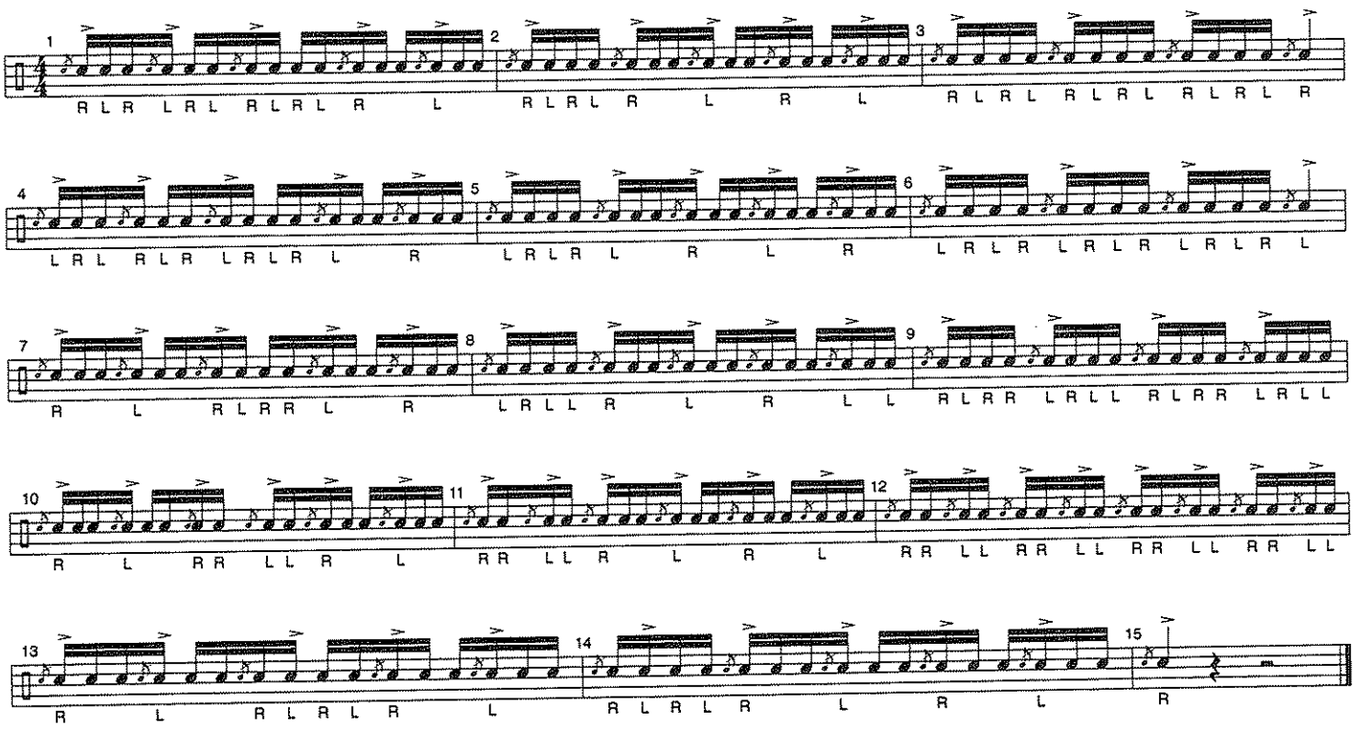
Option 3



Option 4

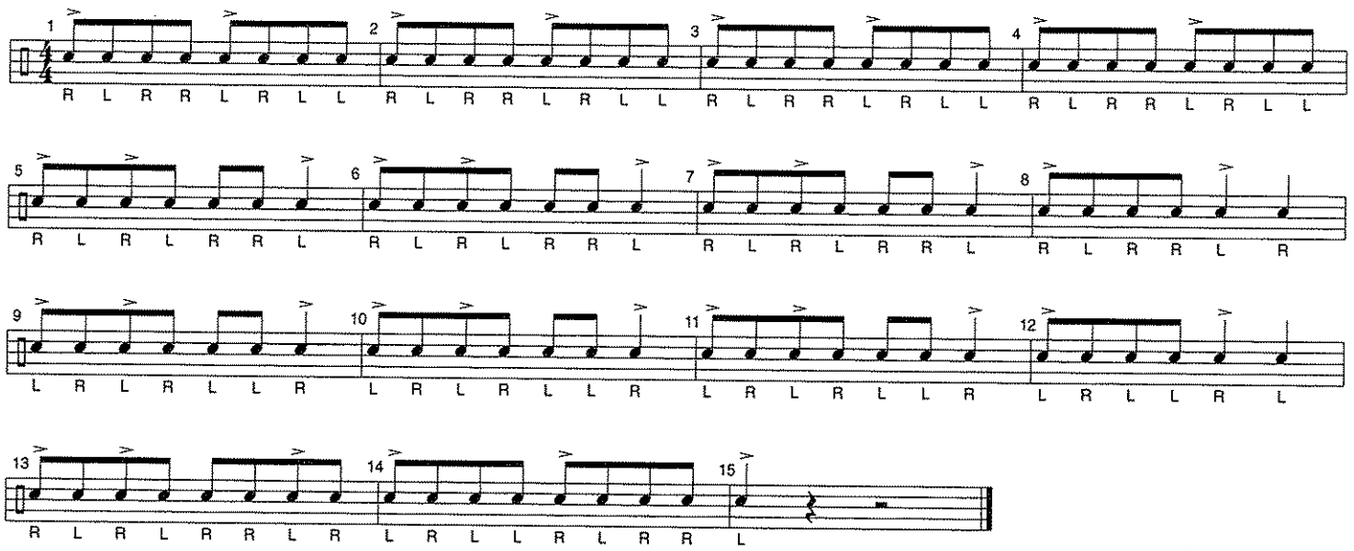


Option 5

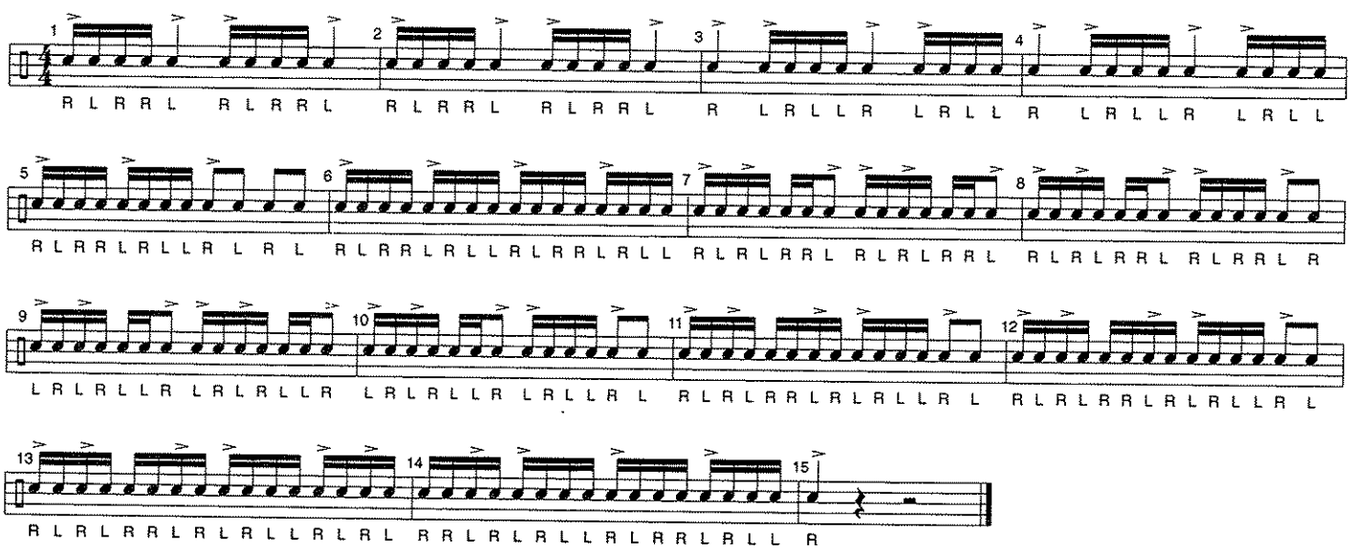


Warm-Up Set 4

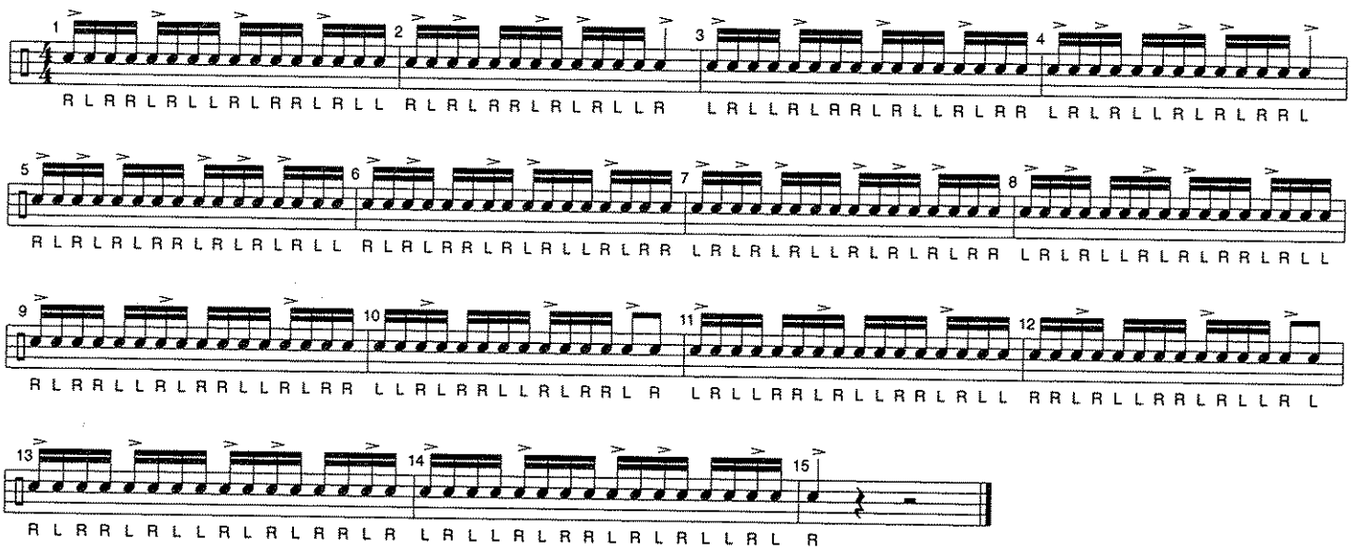
Option 1



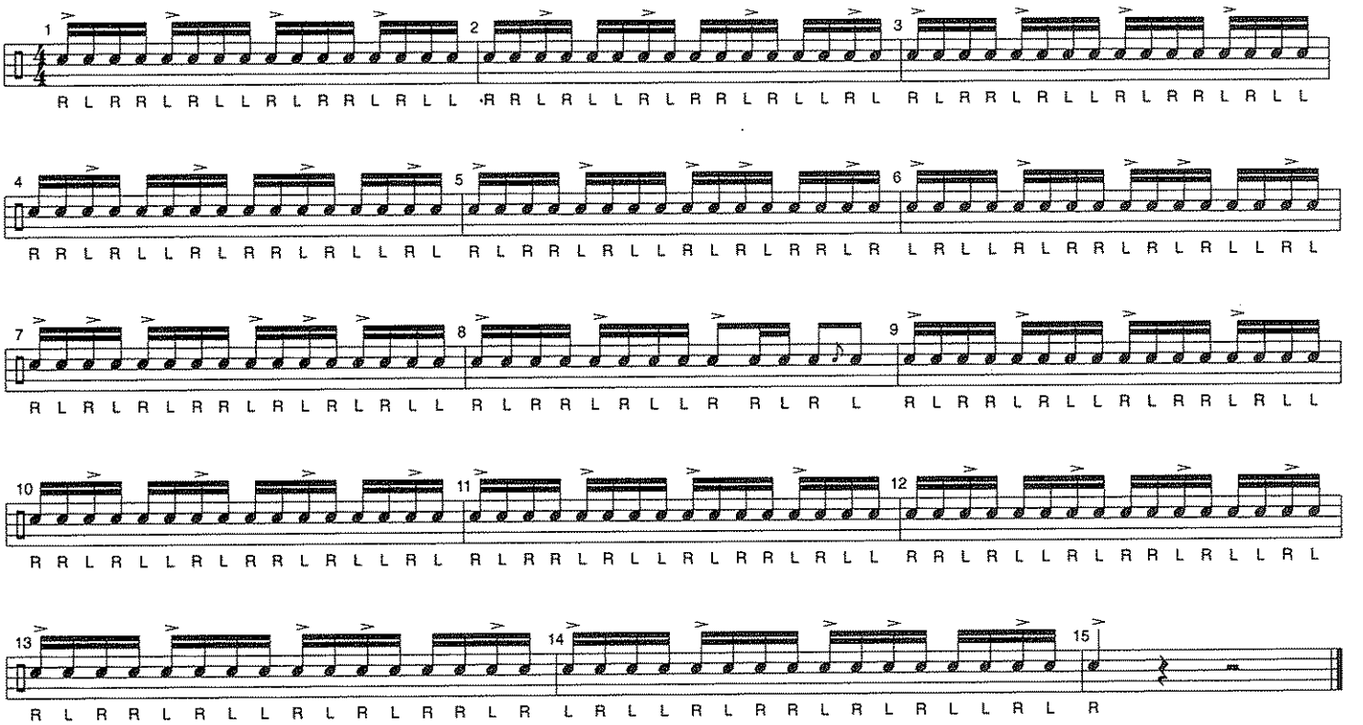
Option 2



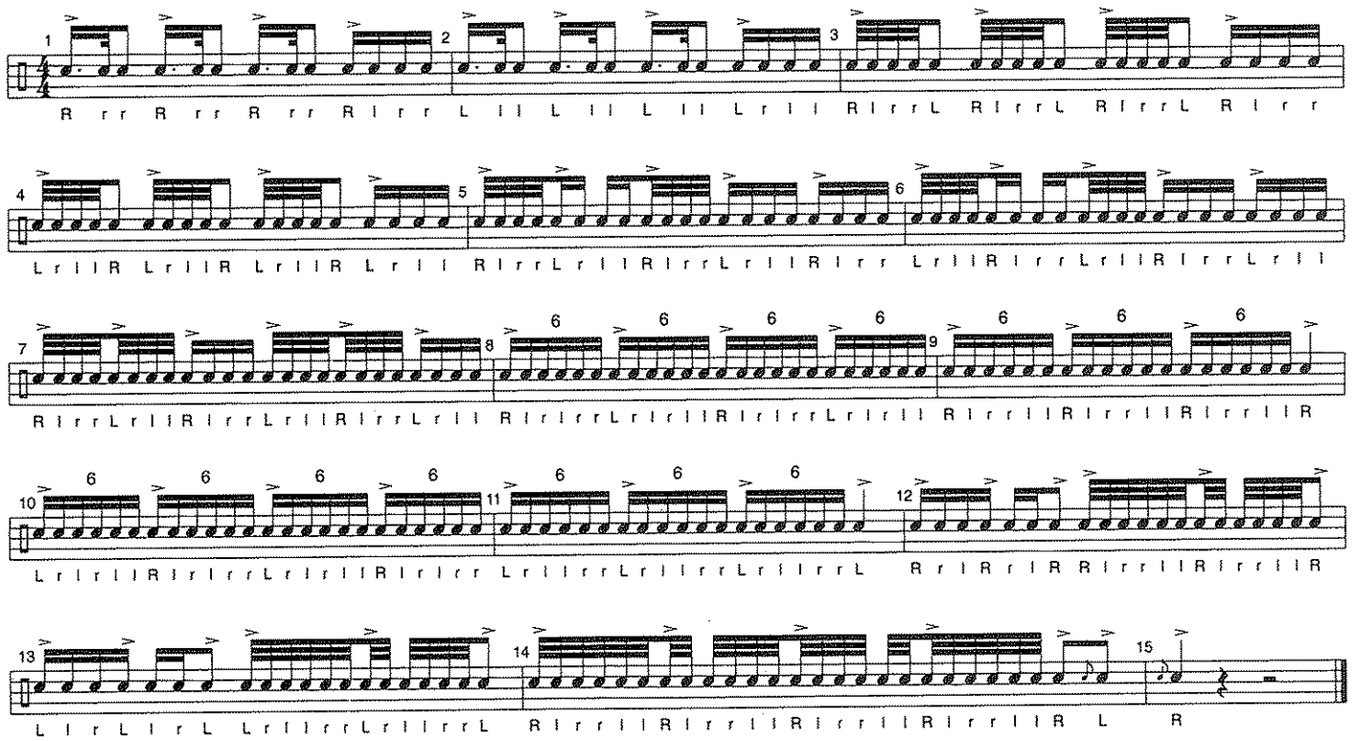
Option 3



Option 4

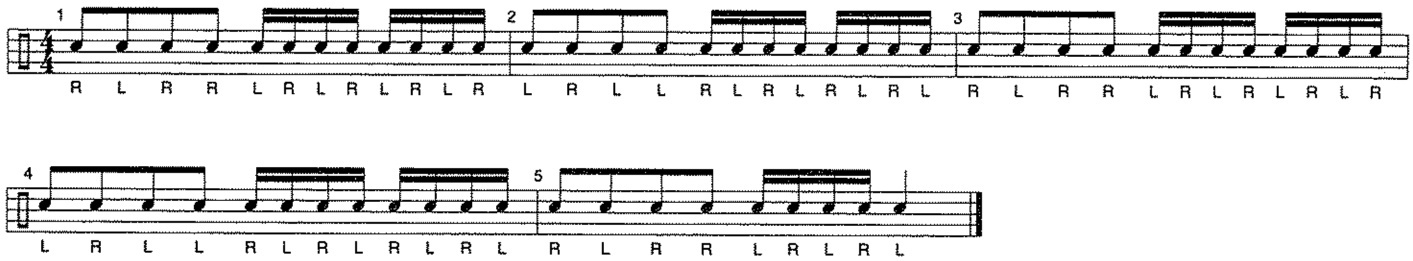


Option 5

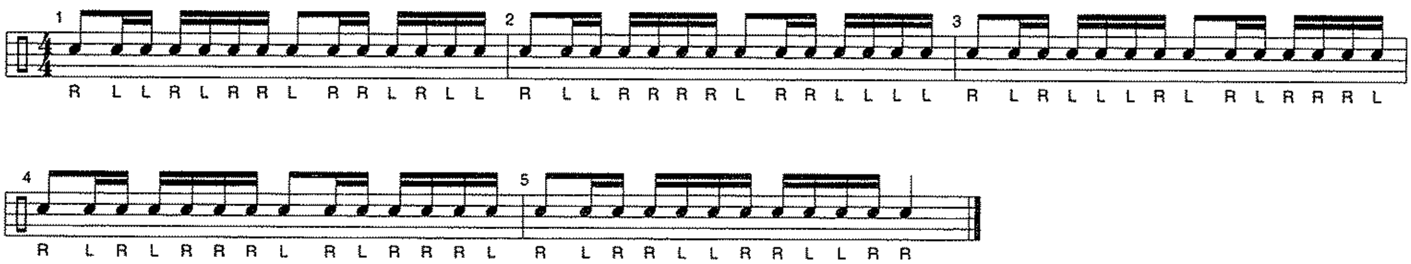


Snare & Auxiliary Technique - Exercises for Major & Minor Scales

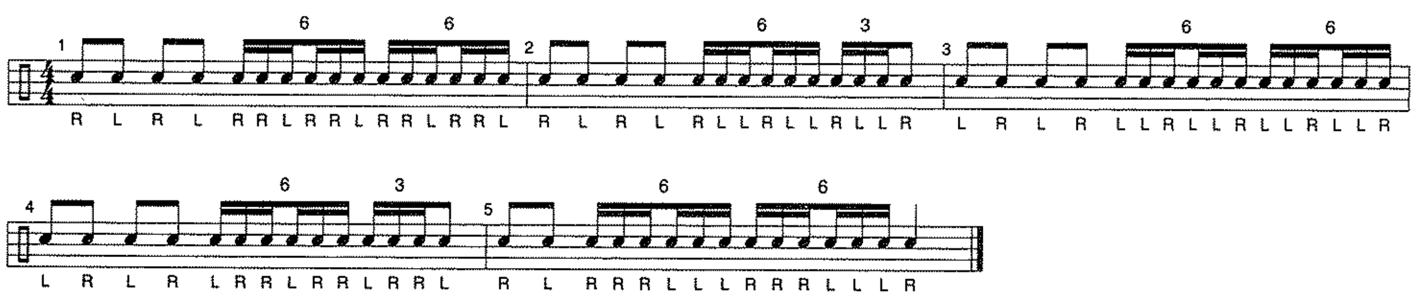
Exercise 1



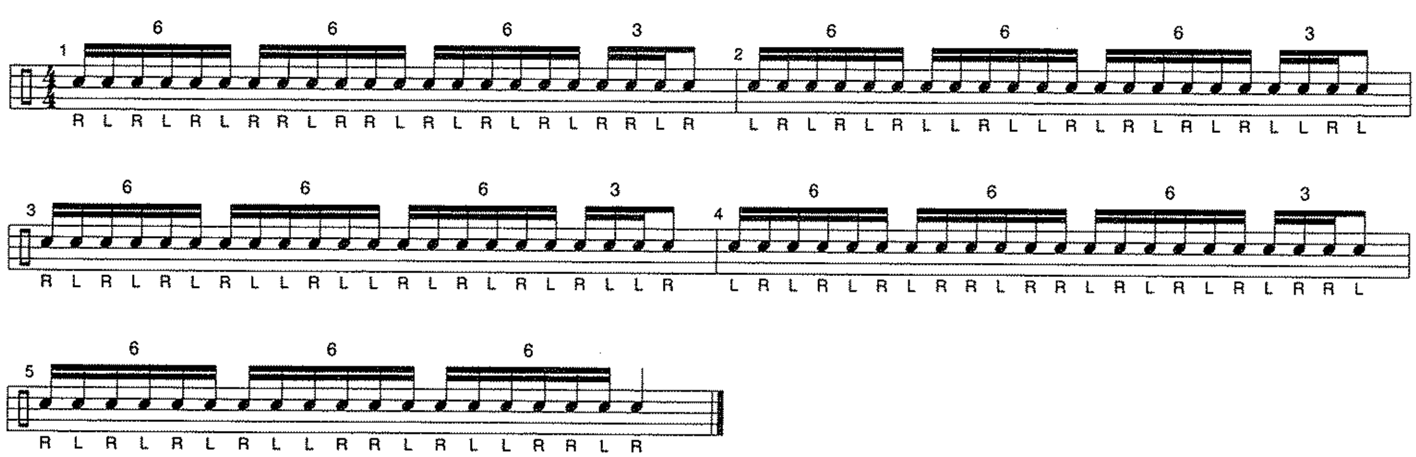
Exercise 2



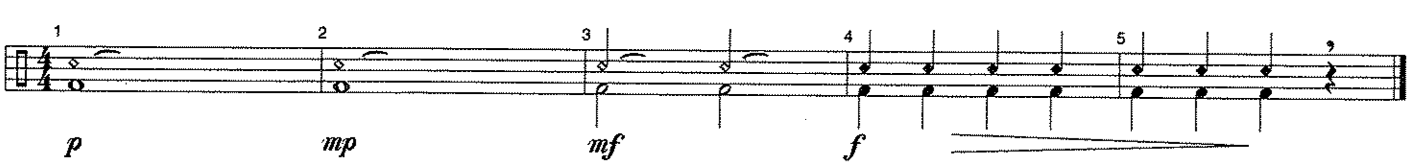
Exercise 3



Exercise 4

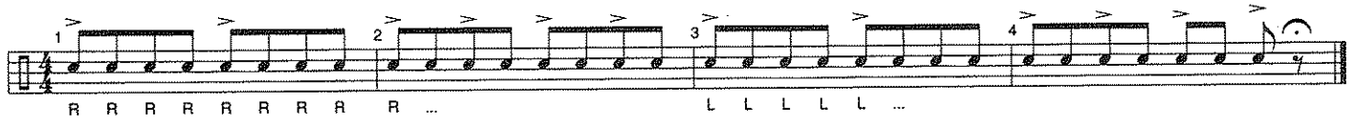


Auxiliary Exercise (crash cymbal & bass drum)

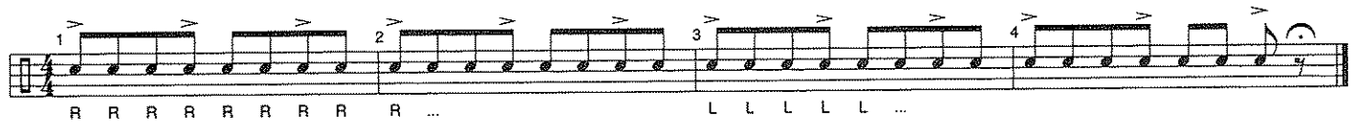


Snare & Auxiliary Technique - Exercises for Mini-Scales

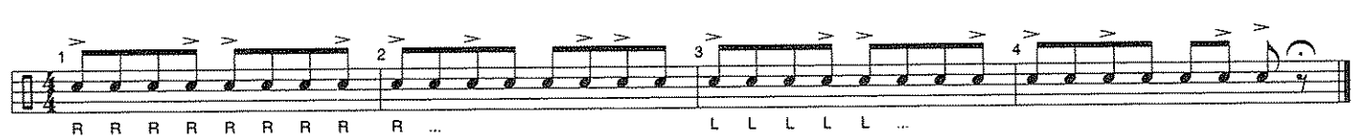
Exercise 1



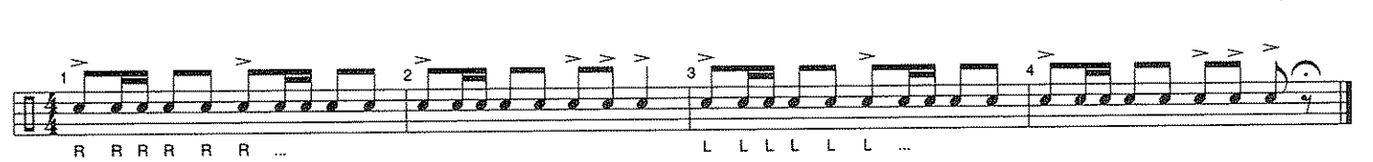
Exercise 2



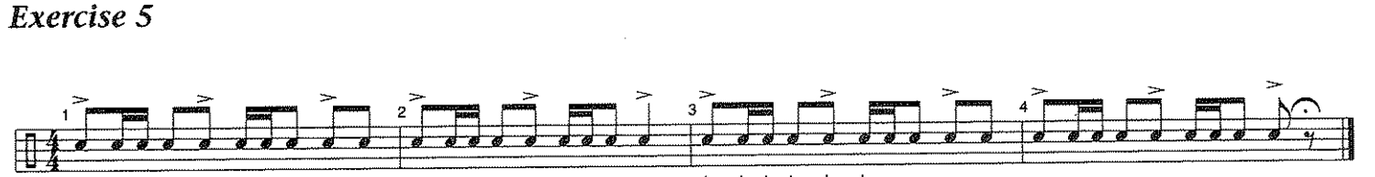
Exercise 3



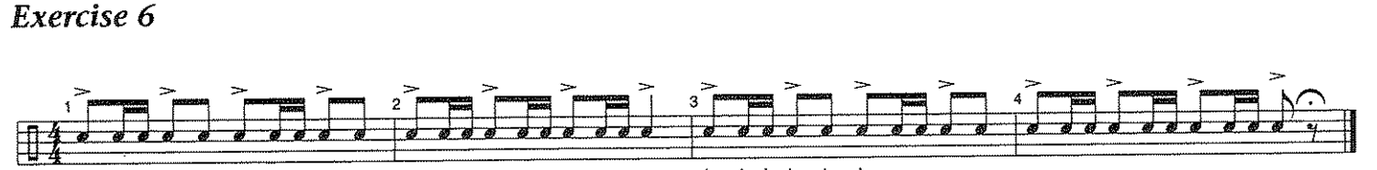
Exercise 4



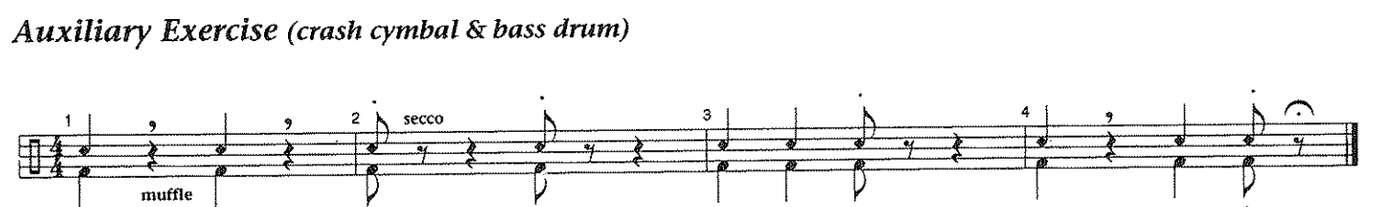
Exercise 5



Exercise 6

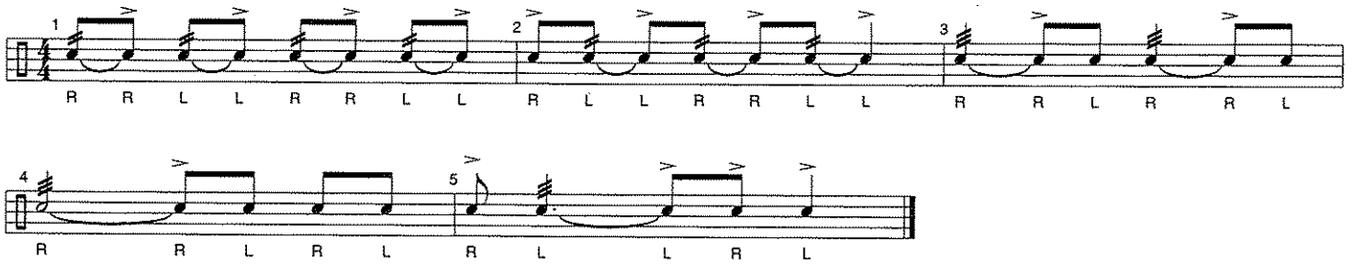


Auxiliary Exercise *(crash cymbal & bass drum)*

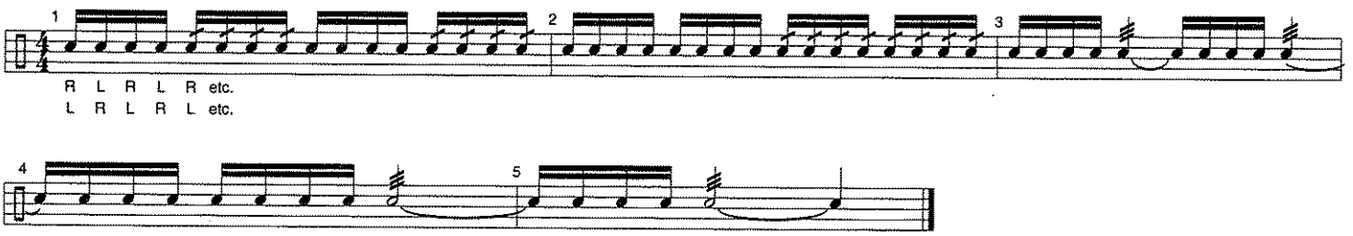


Snare & Auxiliary Technique - Exercises for Scale Patterns 1 & 2

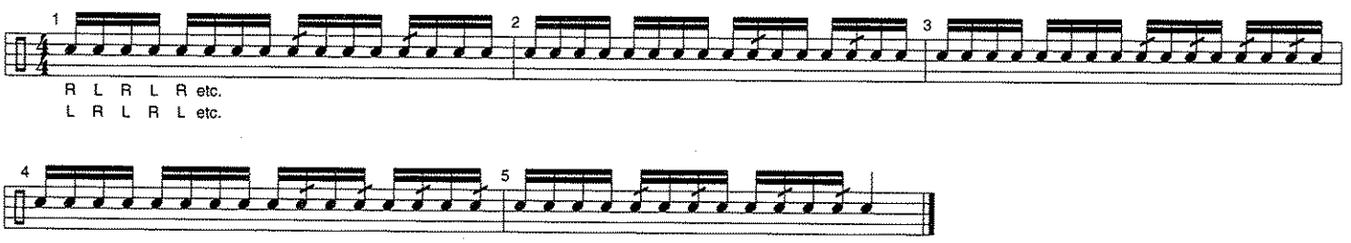
Exercise 1



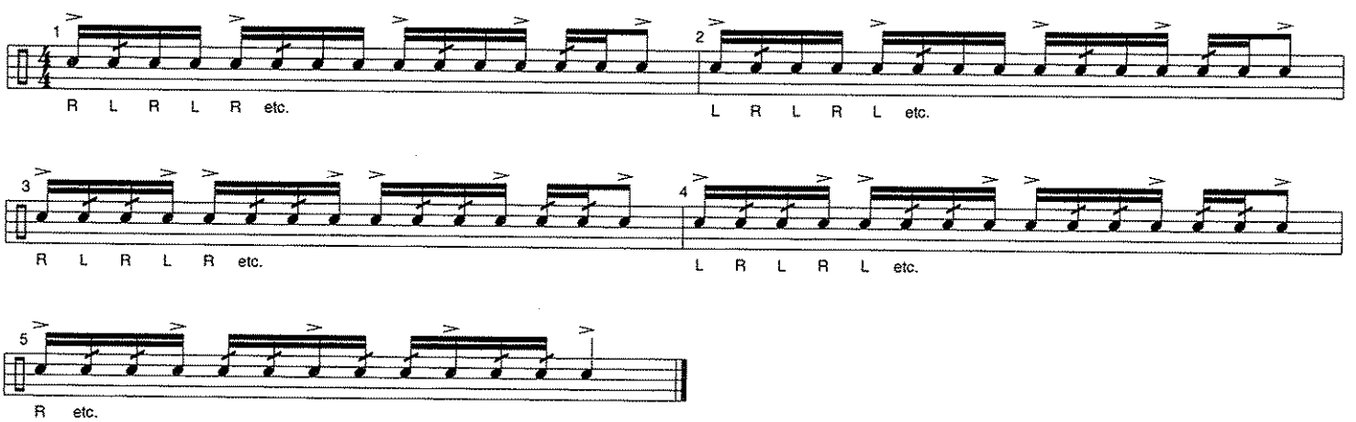
Exercise 2



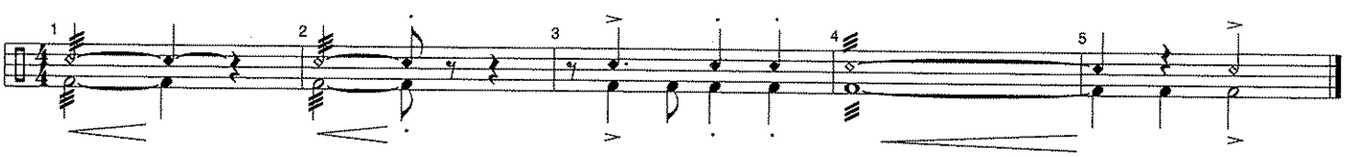
Exercise 3



Exercise 4

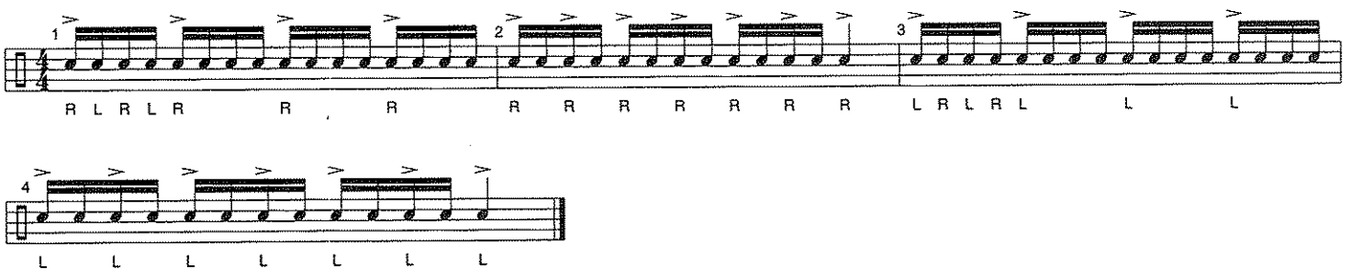


Auxiliary Exercise *(suspended cymbal & bass drum)*

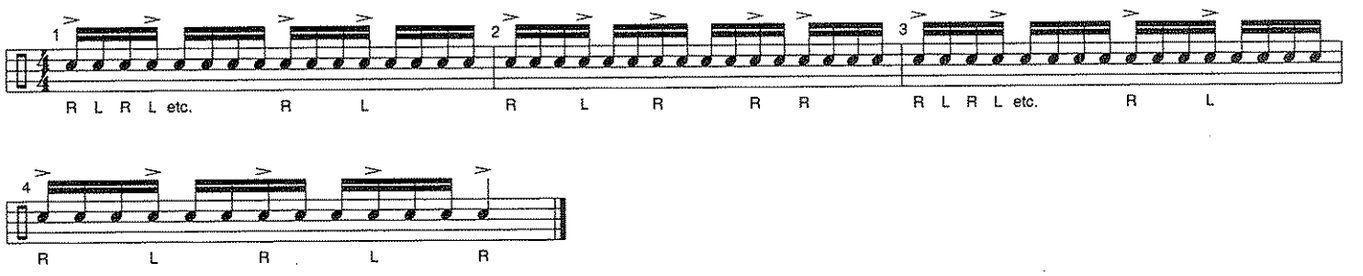


Snare & Auxiliary Technique - Exercises for Scales in Thirds

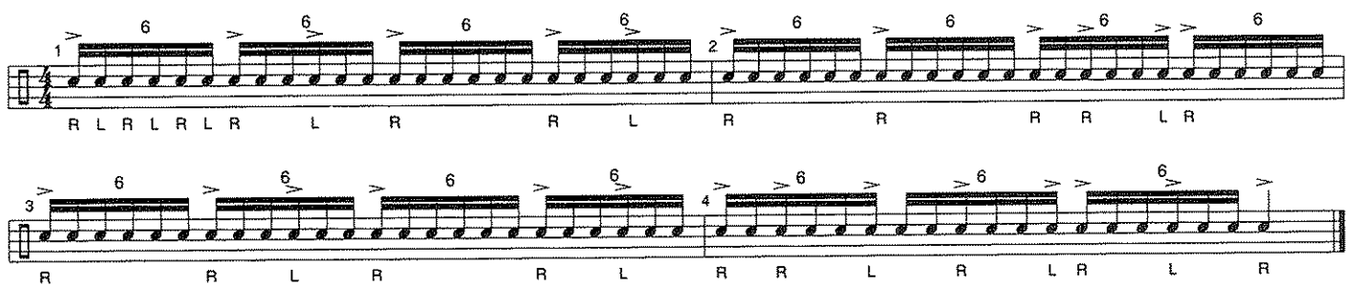
Exercise 1



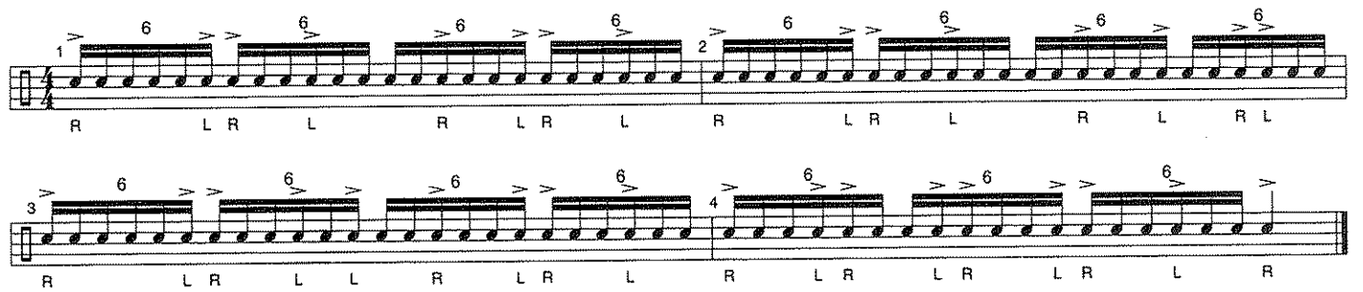
Exercise 2



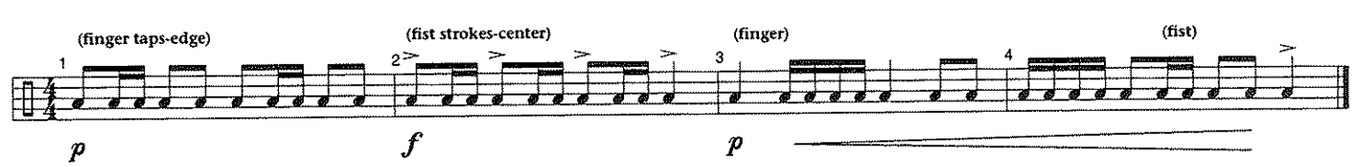
Exercise 3



Exercise 4

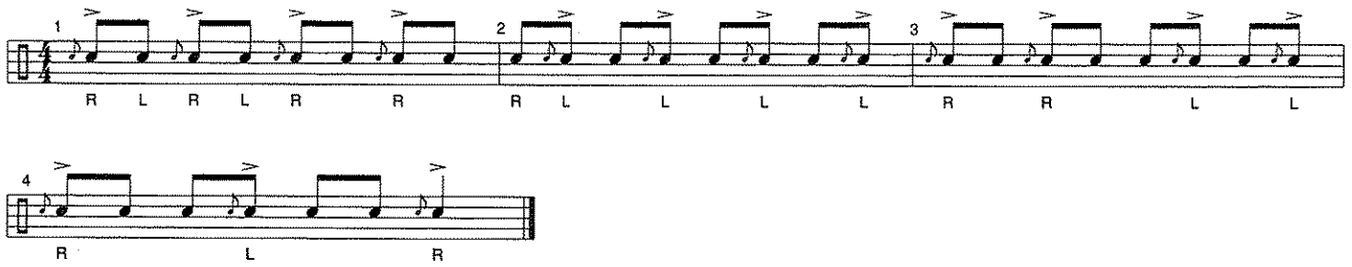


Auxiliary Exercise *(tambourine)*

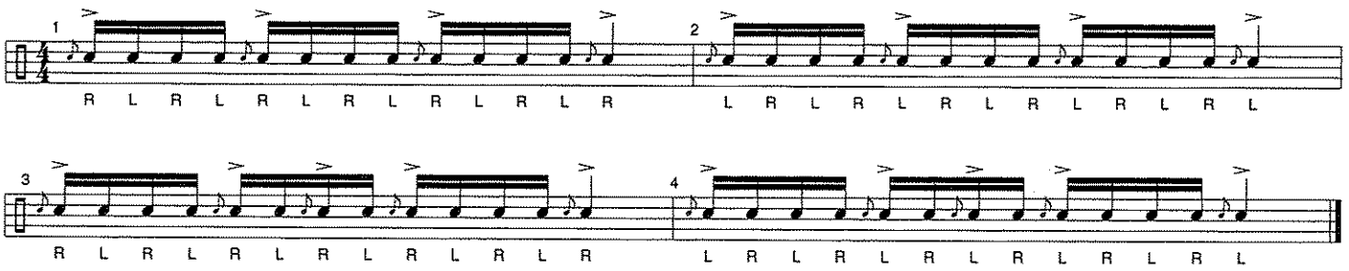


Snare & Auxiliary Technique - Exercises for Interval Study

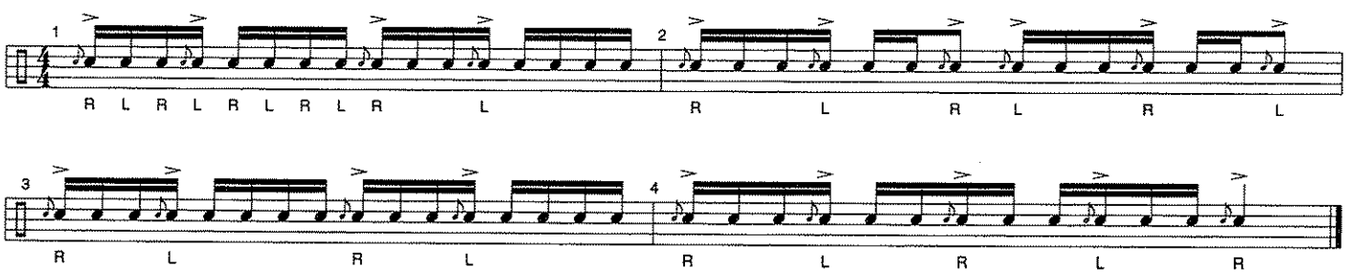
Exercise 1



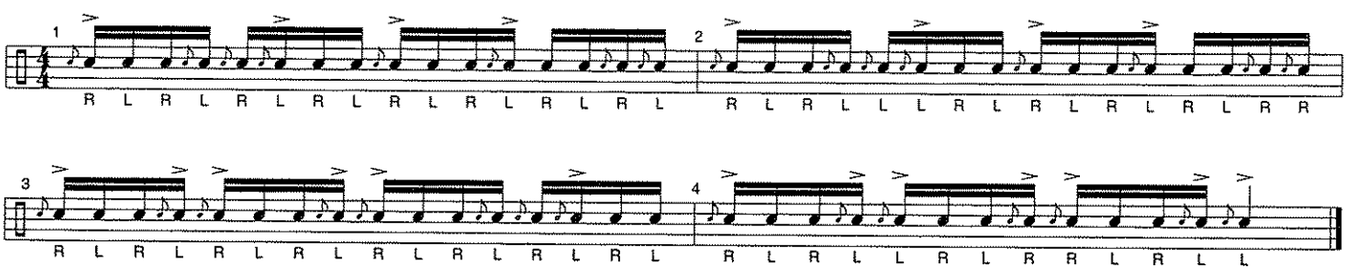
Exercise 2



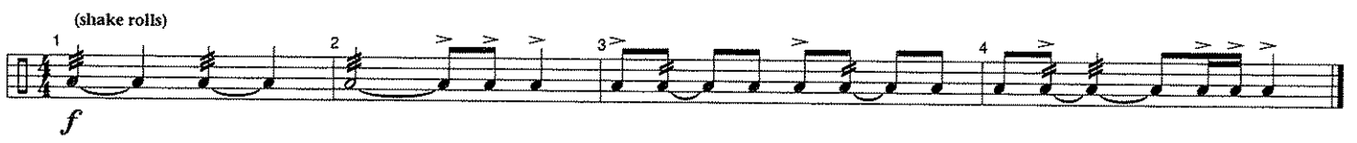
Exercise 3



Exercise 4

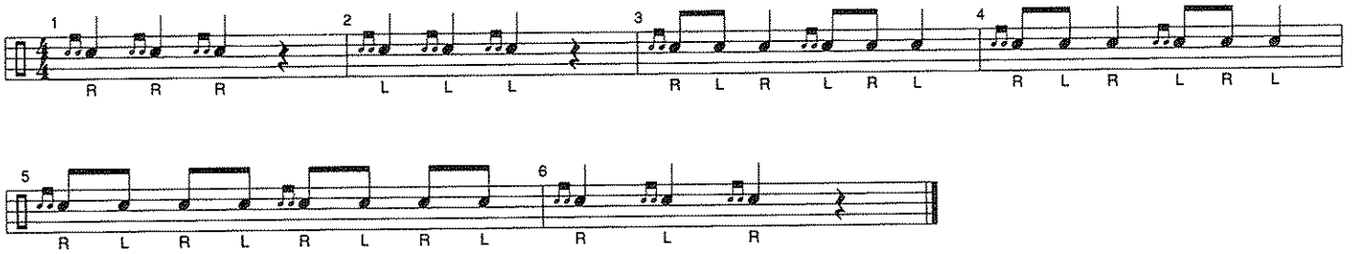


Auxiliary Exercise *(tambourine)*

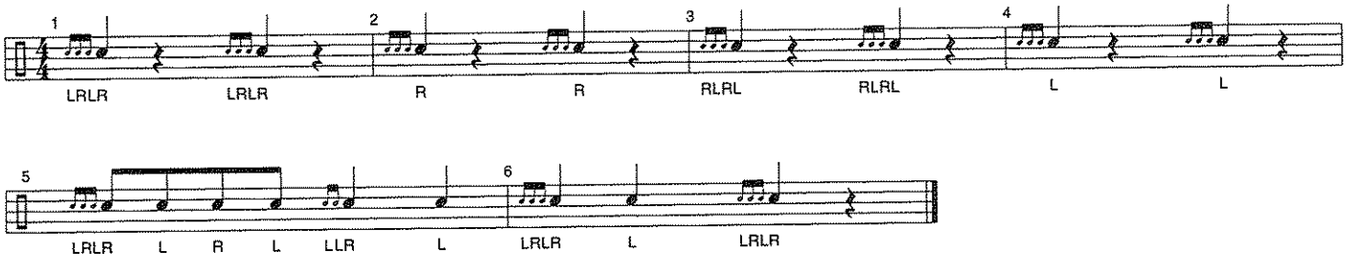


Snare & Auxiliary Technique - Exercises for Chord Study 1

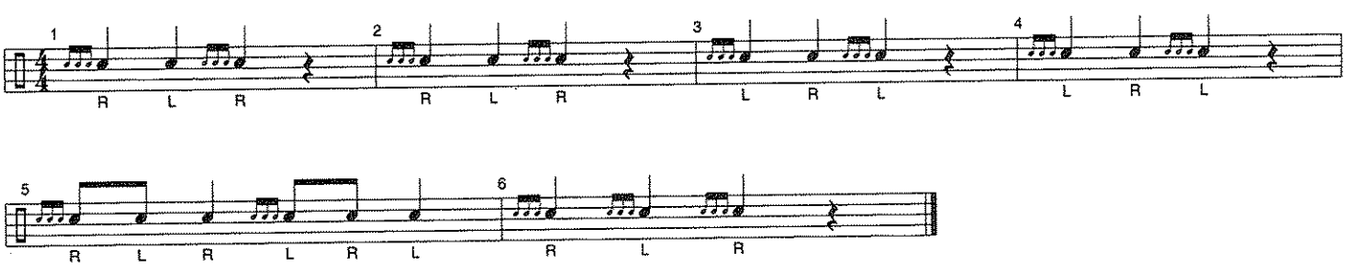
Exercise 1



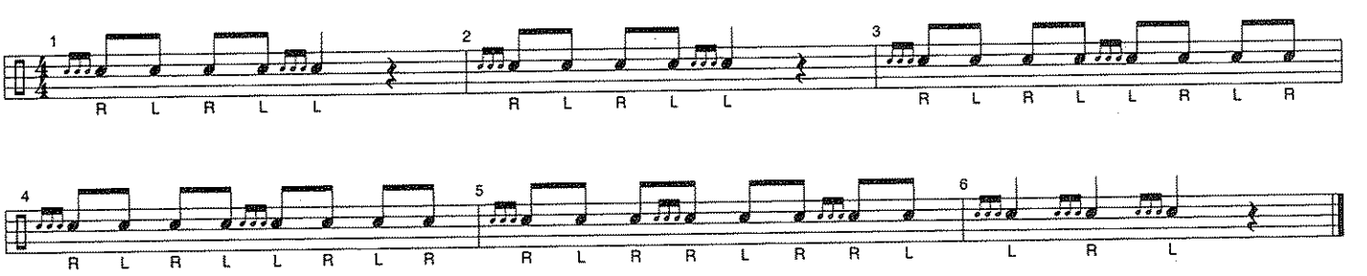
Exercise 2



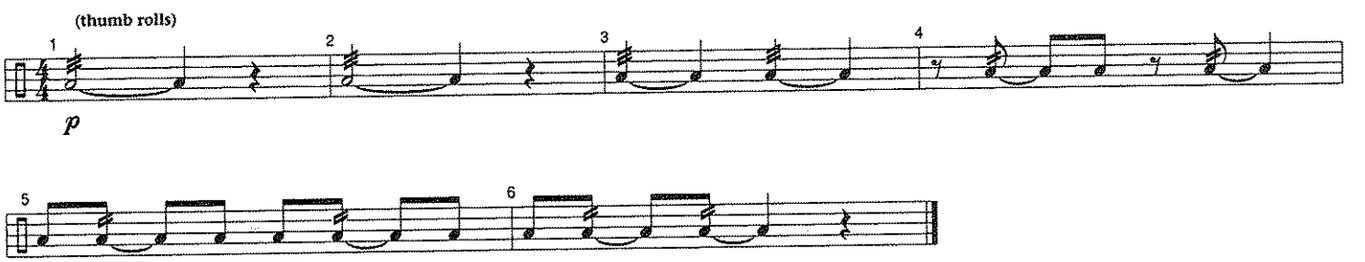
Exercise 3



Exercise 4

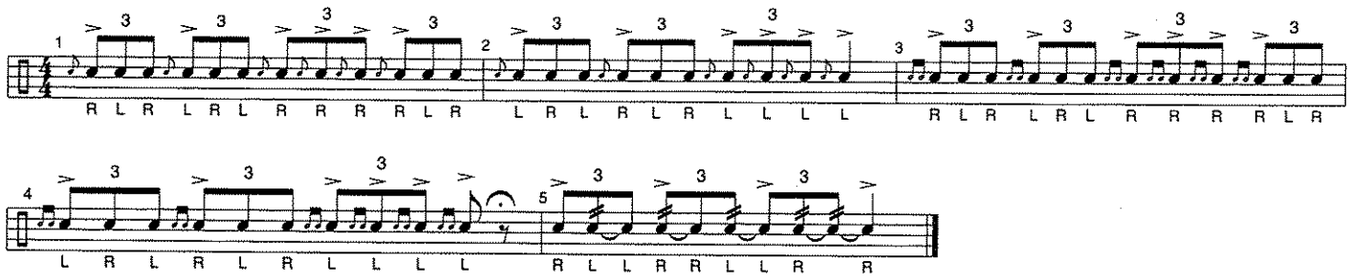


Auxiliary Exercise (tambourine)

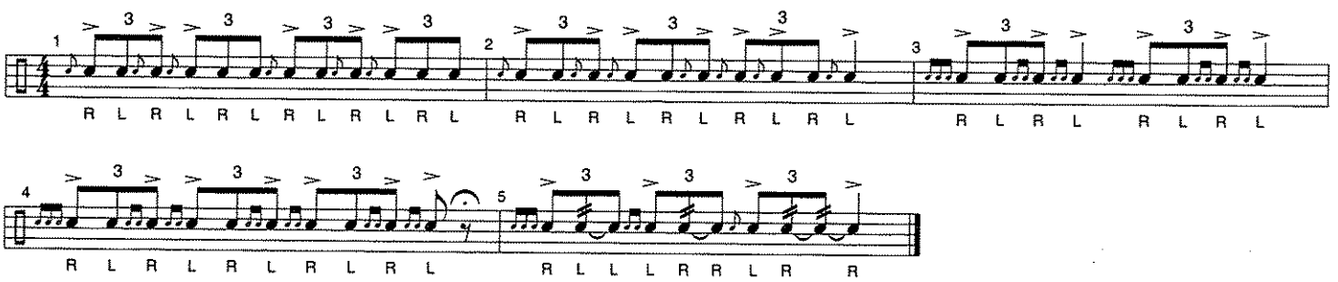


Snare & Auxiliary Technique - Exercises for Chord Study 2

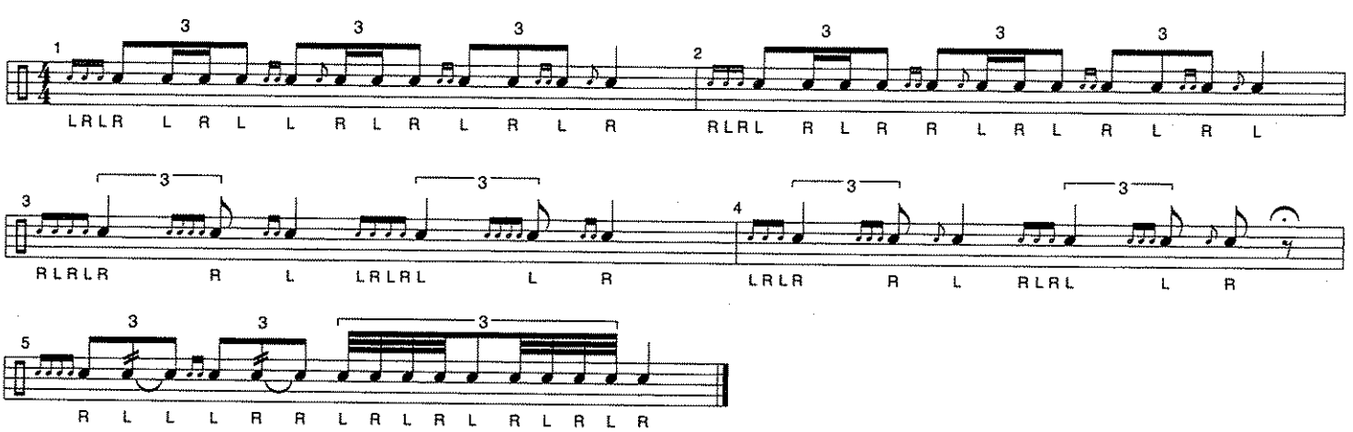
Exercise 1



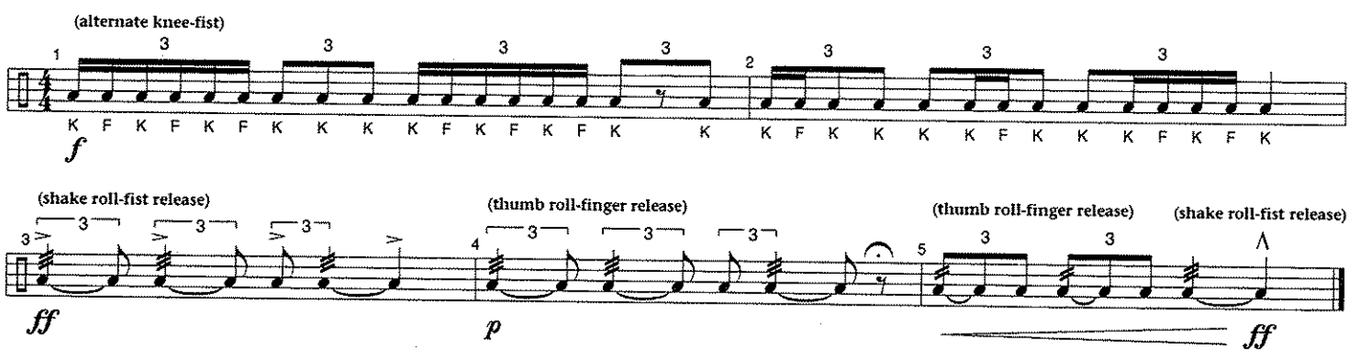
Exercise 2



Exercise 3

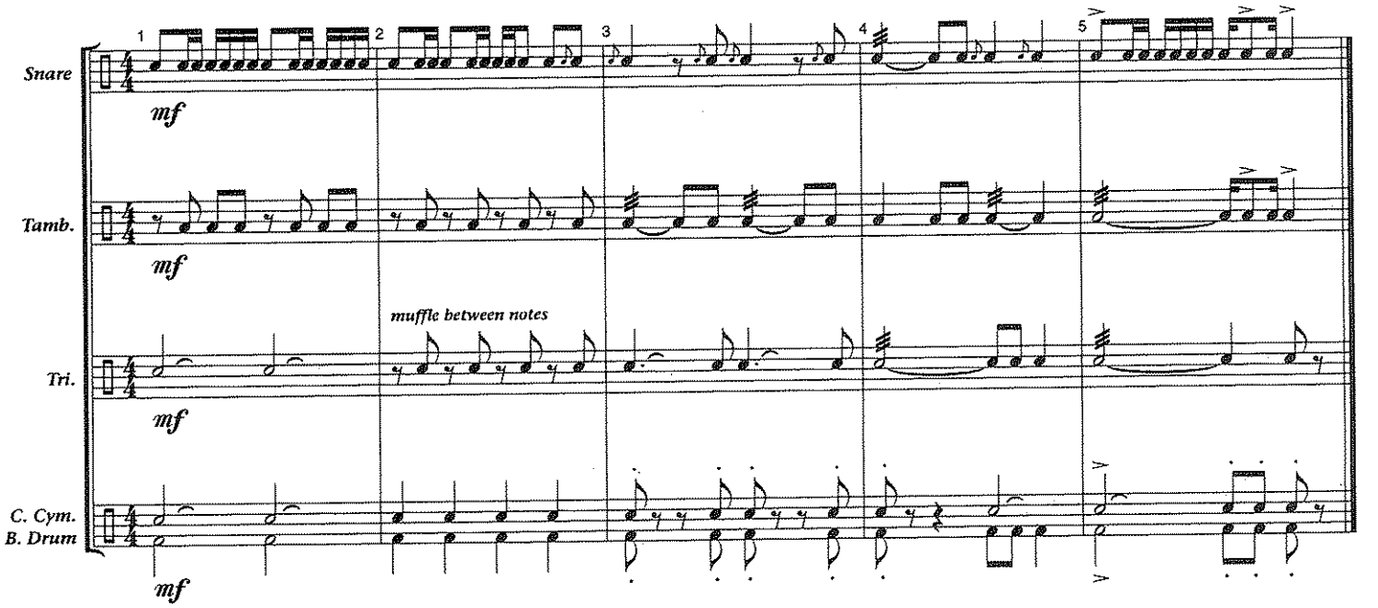


Auxiliary Exercise *(tambourine)*

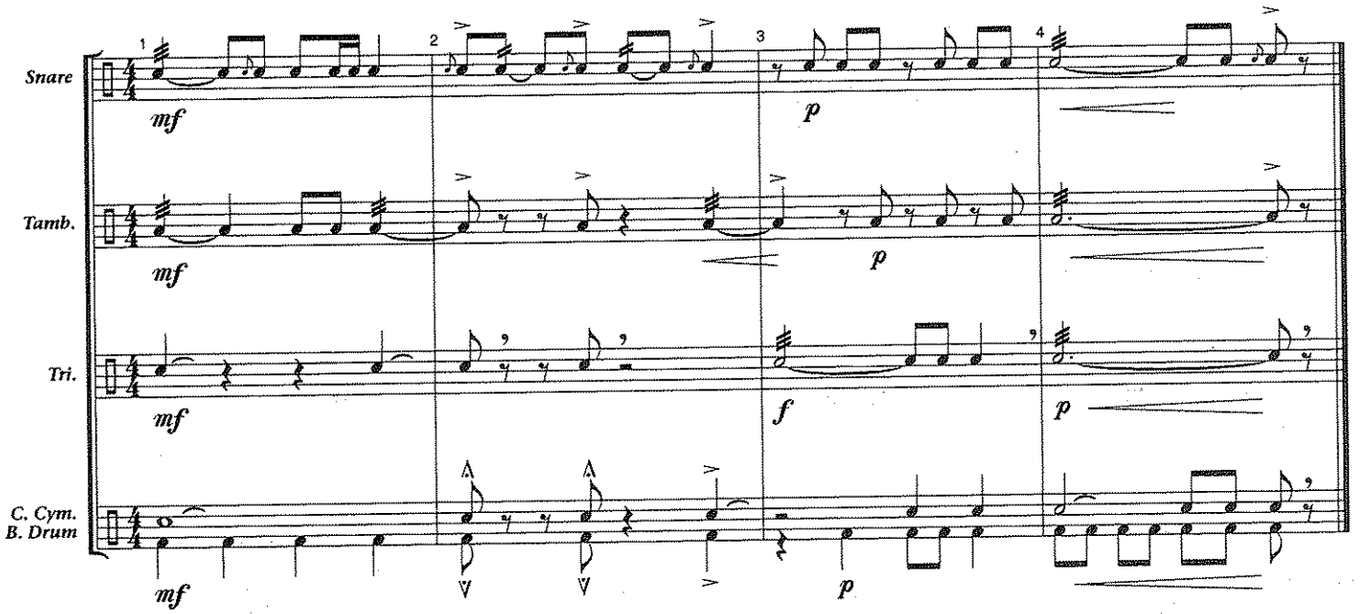


Percussion Ensembles - Accompaniments for Technical Exercises

Percussion Ensemble for major/minor scales and scale patterns 1 & 2

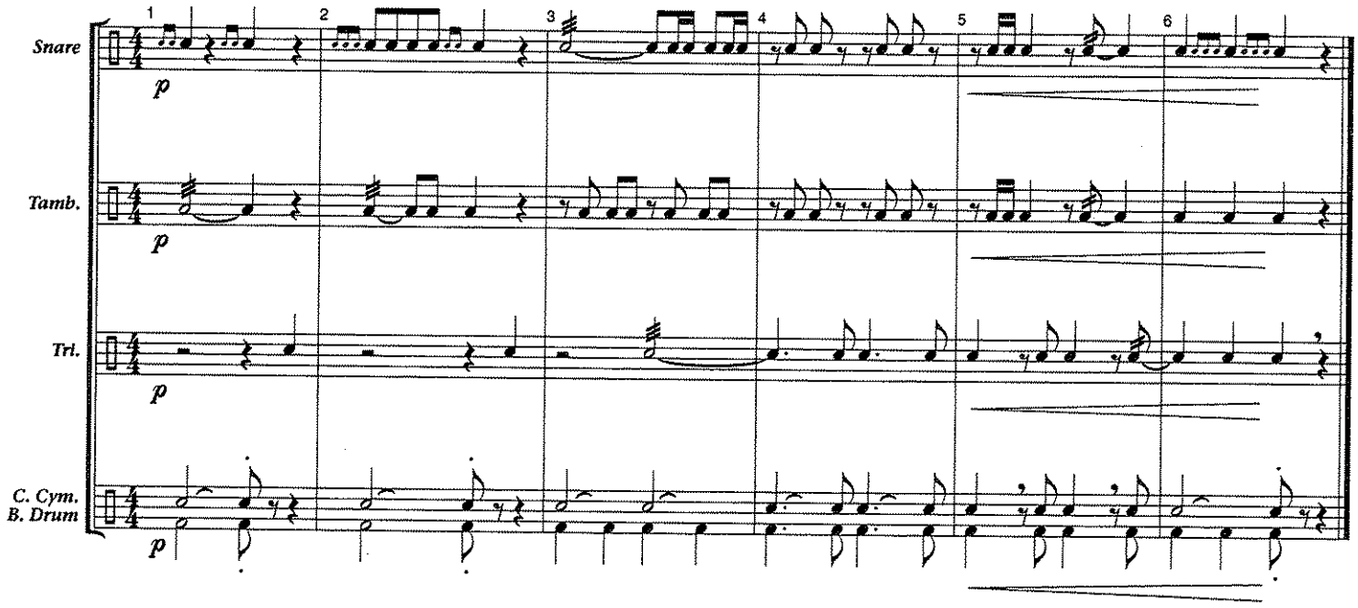


Percussion Ensemble for mini-scale, scale in thirds, and interval study

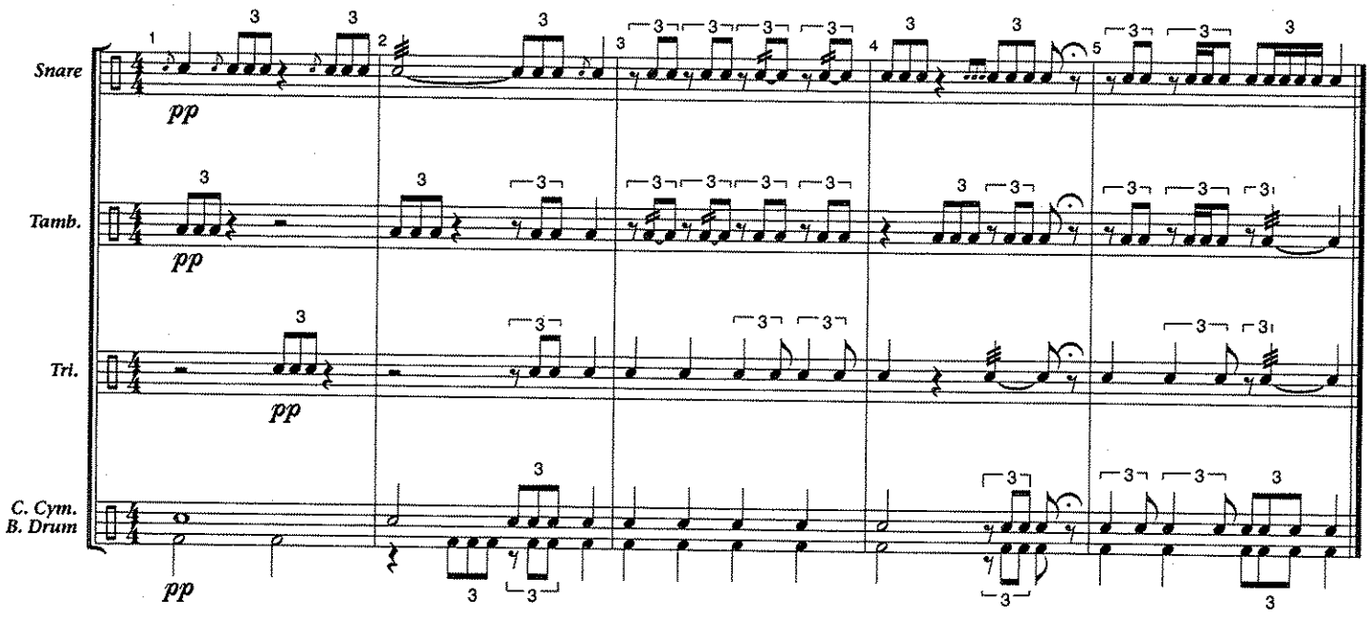


Percussion Ensembles - Accompaniments for Technical Exercises

Percussion Ensemble for chord study 1

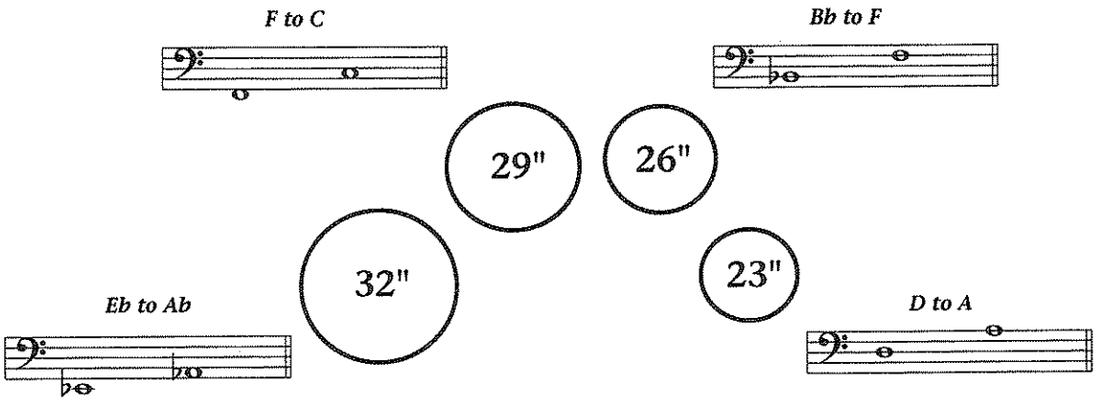


Percussion Ensemble for chord study 2

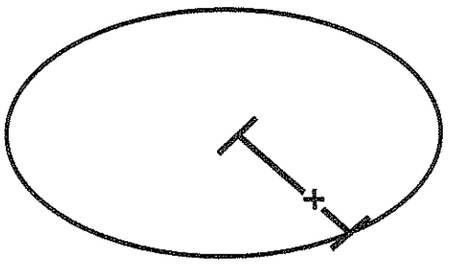


Timpani Basics

Timpani Sizes & Ranges



Proper Beating Spot



The proper beating spot on the timpani is approximately one-third the distance between the rim and the center of the head -- this is about 4 inches from the rim. Because the bowl acts as a resonating chamber, striking the head towards the center will produce increasingly less resonate attacks -- striking the head in the center will produce no vibration.

The Stroke Style

The Prep Stroke

- Start with the stick about 3 inches above the head with the "French" hand position. Keep the fingers relaxed -- for a darker, heavier tone, add more finger contact by squeezing the stick slightly. Raise the forearm slightly while leaving the mallet head in the same position -- this will cause the wrist to bend.

The Stroke

- Allow the weight of the forearm to carry the stick to the timpani head. The wrist, which needs to be totally relaxed, should react to the movement of the arm.

The Follow Through

- At the exact moment of impact, snap the wrist slightly. Allow the hand to come up to shoulder level then gently lower the stick back to playing position. This is the most important element of the stroke because it "draws" the sound out of the instrument.

Damping

Damping is the term used for stopping the sound of the drums at rests and other kinds of releases. One of two methods are used, depending on the dynamic level being played.

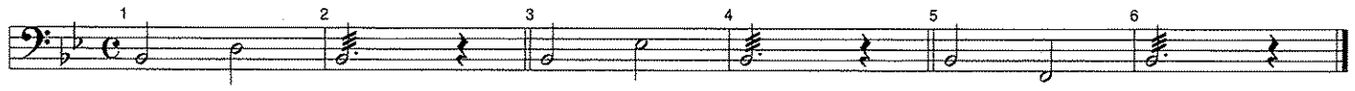
1) At pianissimo to mezzo-forte range, placing the finger-tips on the head at the same place where it was struck will be sufficient to stop the sound.

2) For dynamic levels of forte or greater, the fingertips may not be enough to stop the sound quickly. Add the heel of the hand to the head to completely stop the sound.

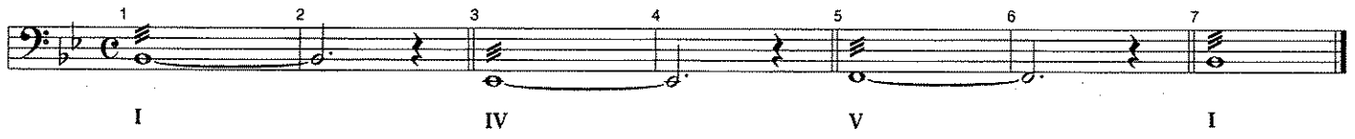
Chorales & Tuning Exercises in B♭

Interval Tuning

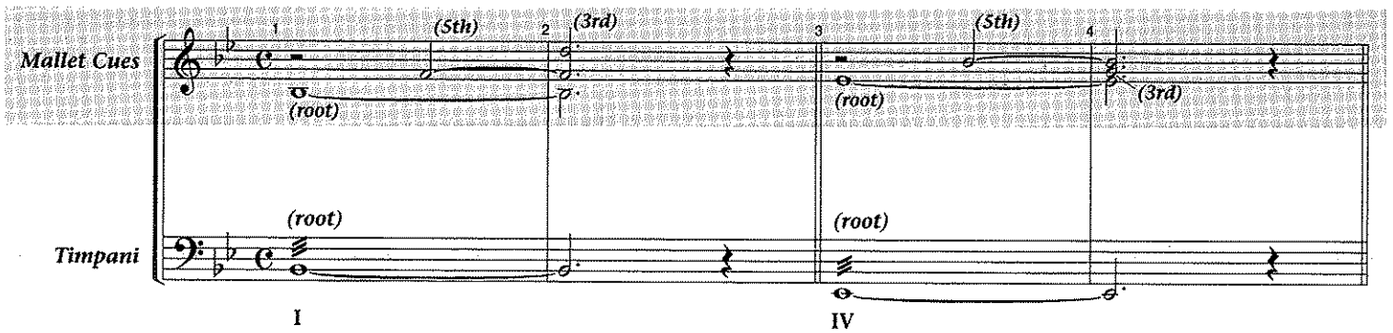
1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune F, B♭, D, & E♭)

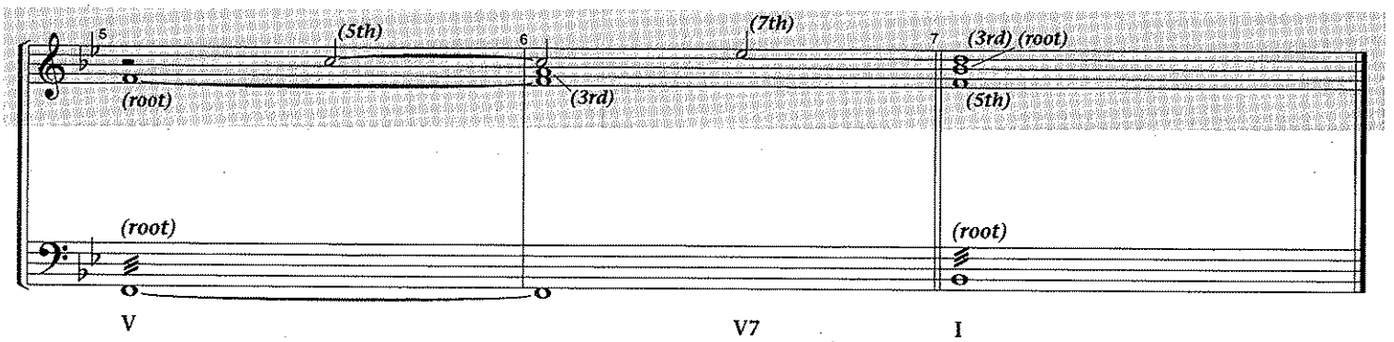


2 & 3 Intervals over the I-IV-V-I chord progression (tune E♭, F, & B♭)

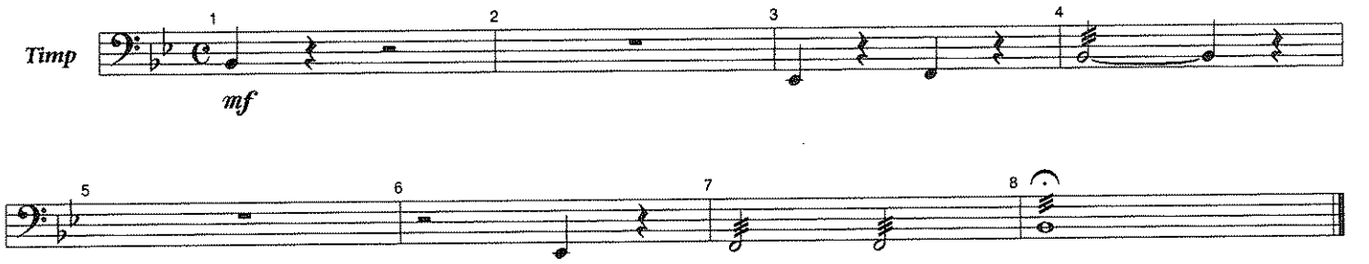


Chord Tuning *(tune E♭, F, & B♭)*

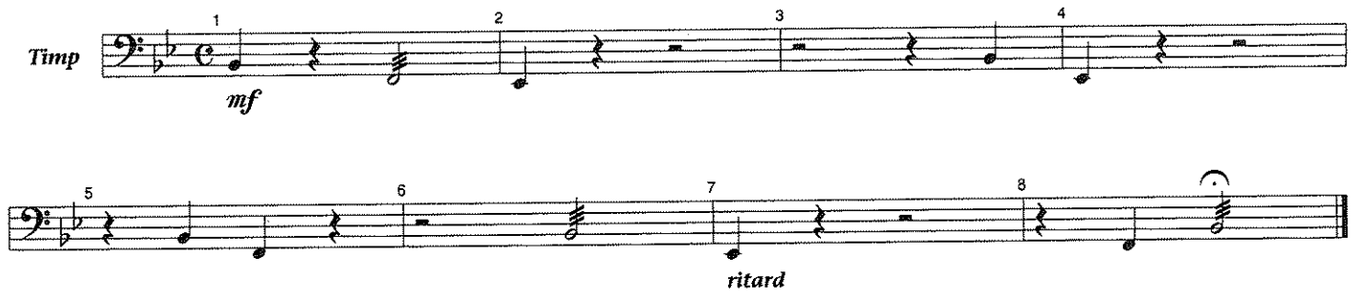




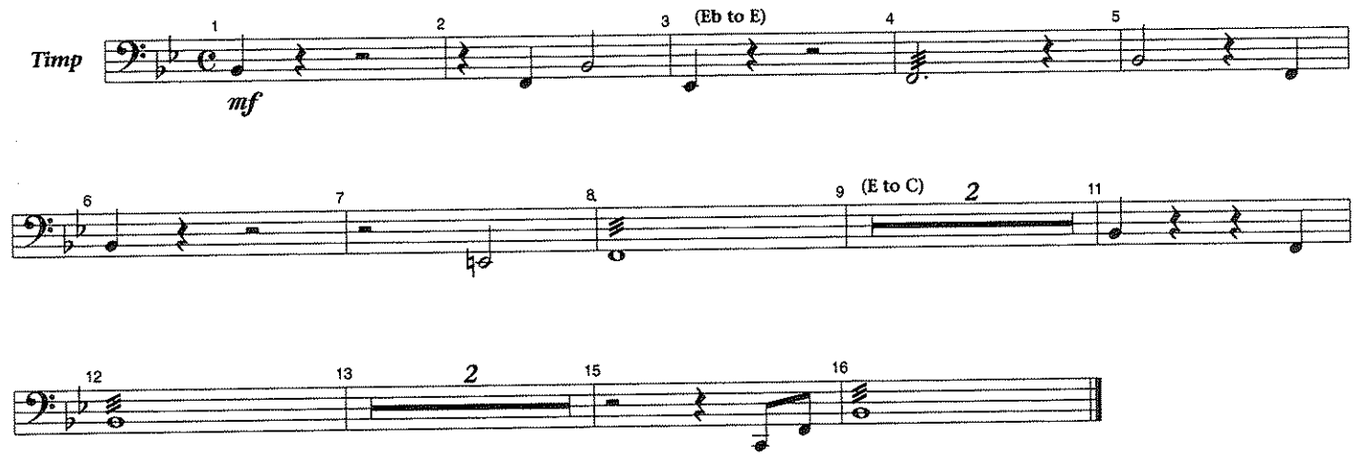
Chorale 1 - full band (tune Eb, F, & Bb)



Chorale 2 - full band (tune Eb, F, & Bb)



Chester - full band (tune Eb, F, & Bb)

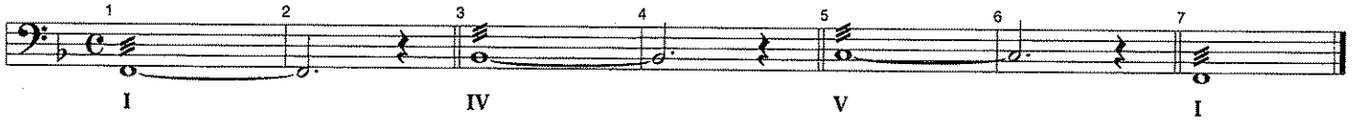


Chorales & Tuning Exercises in F

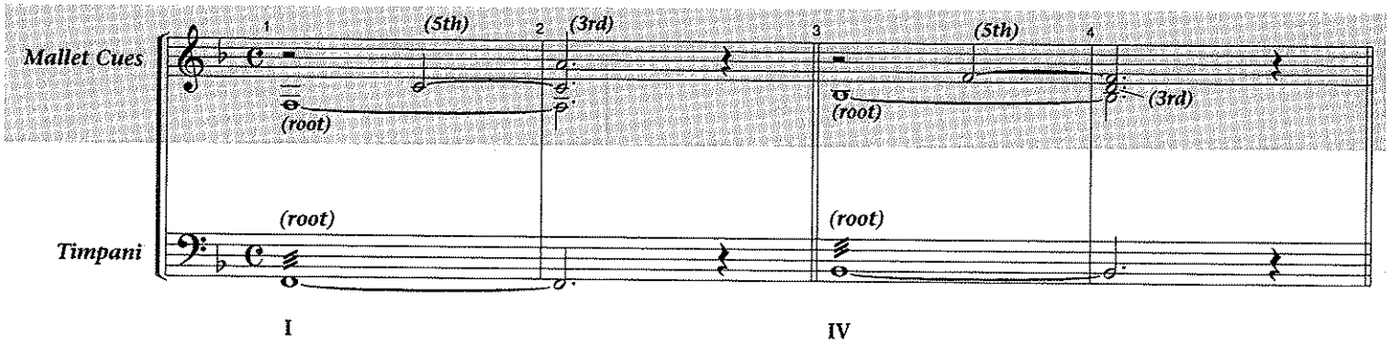
Interval Tuning

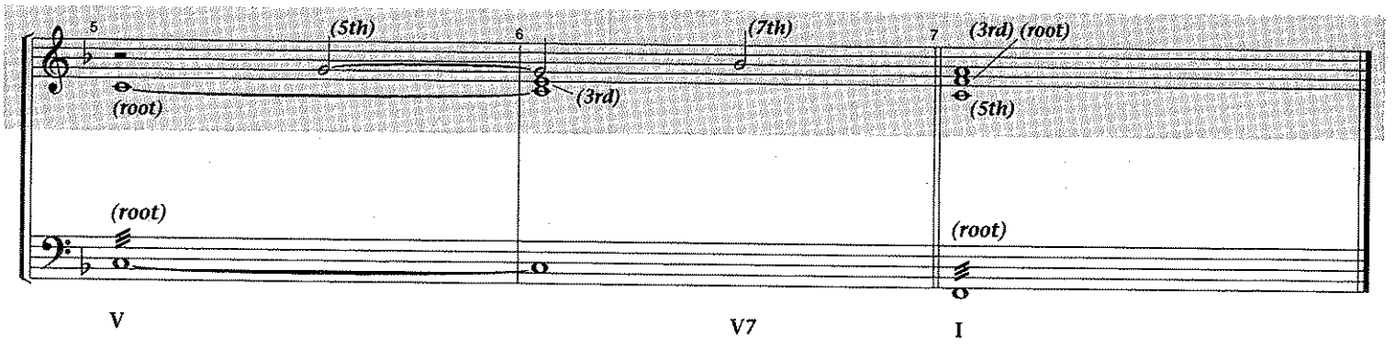
1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune F, A, B♭, & C)

2 & 3 Intervals over the I-IV-V-I chord progression (tune F, B♭, & C)

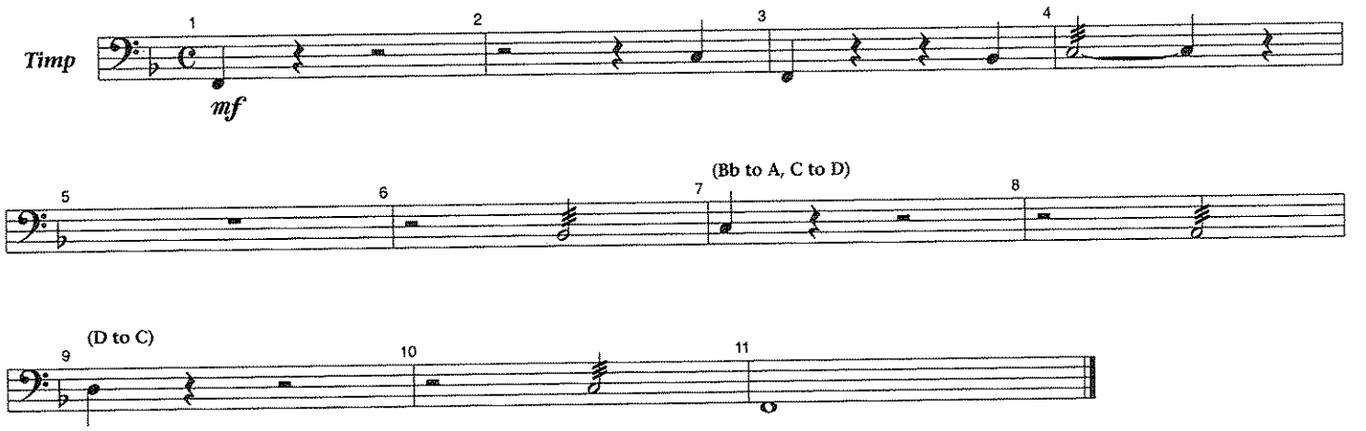


Chord Tuning *(tune F, B♭, & C)*

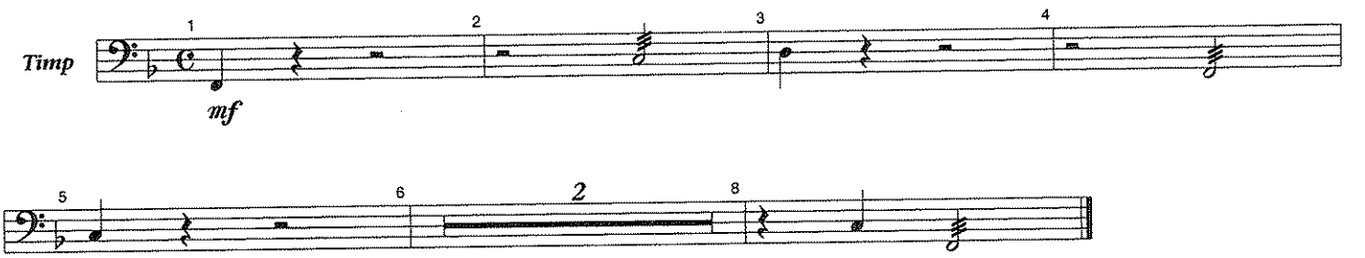




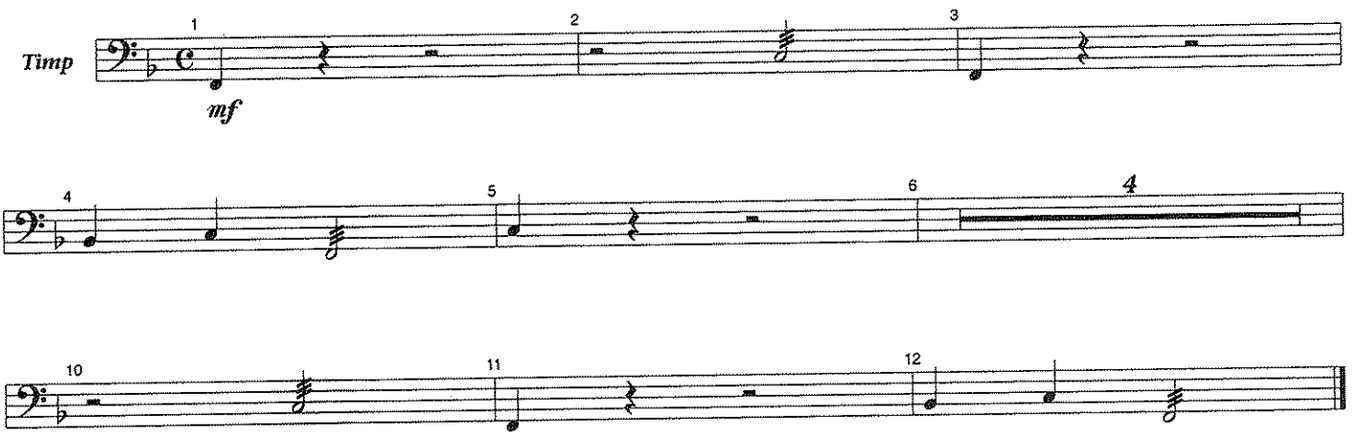
Chorale 3 - full band (tune F, B♭, & C)



Chorale 4 - full band (tune F, C & D)



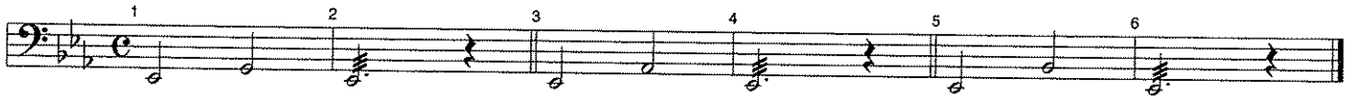
Bach 95 - full band (tune F, B♭, & C)



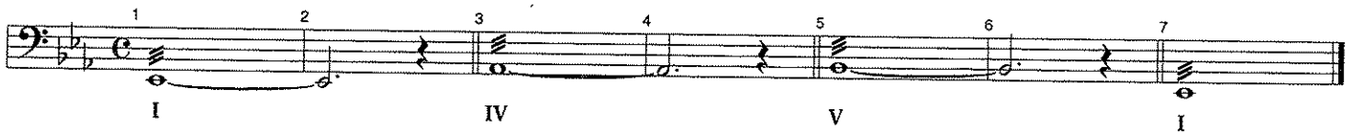
Chorales & Tuning Exercises in E♭

Interval Tuning

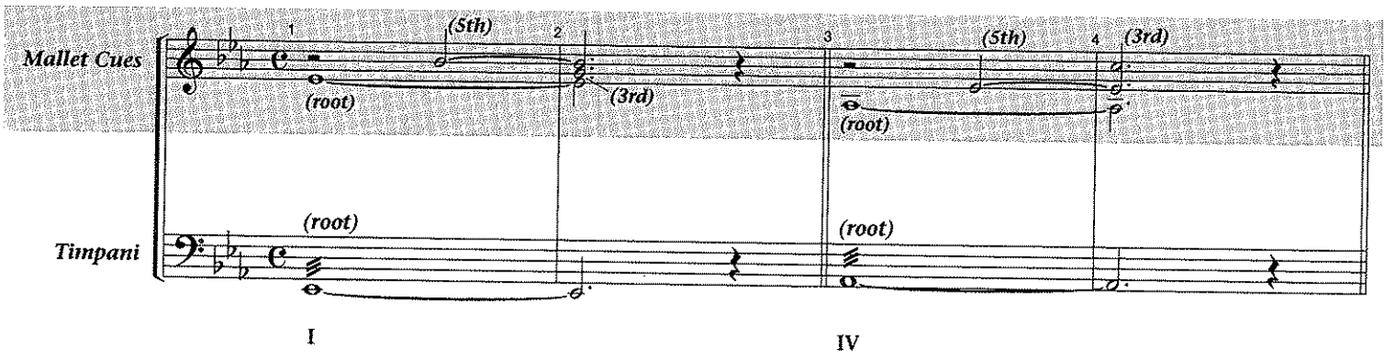
1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune E♭, G, A♭, & B♭)

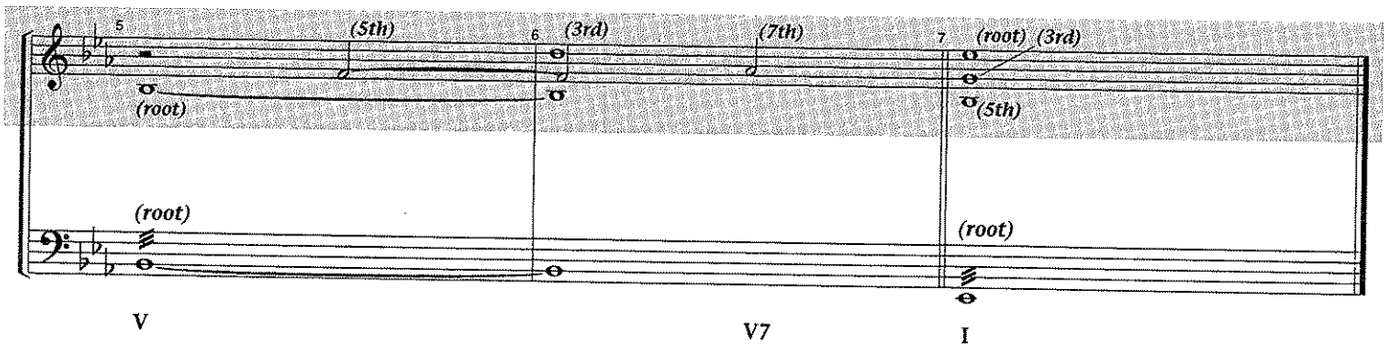


2 & 3 Intervals over the I-IV-V-I chord progression (tune E♭, A♭, & B♭)

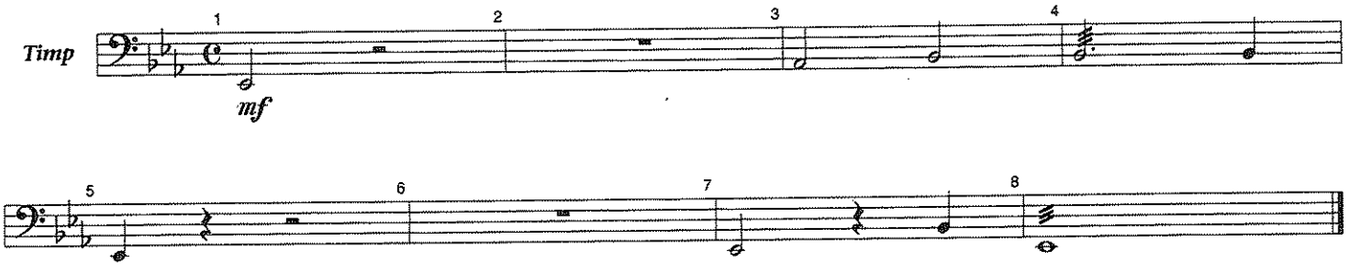


Chord Tuning *(tune E♭, A♭, & B♭)*

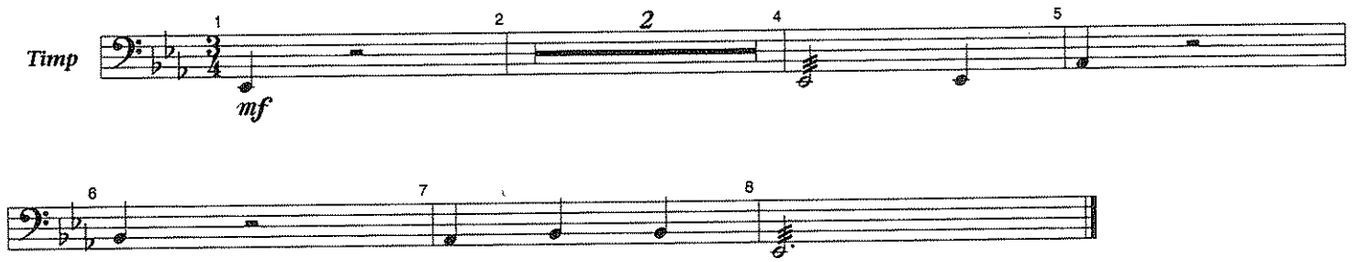




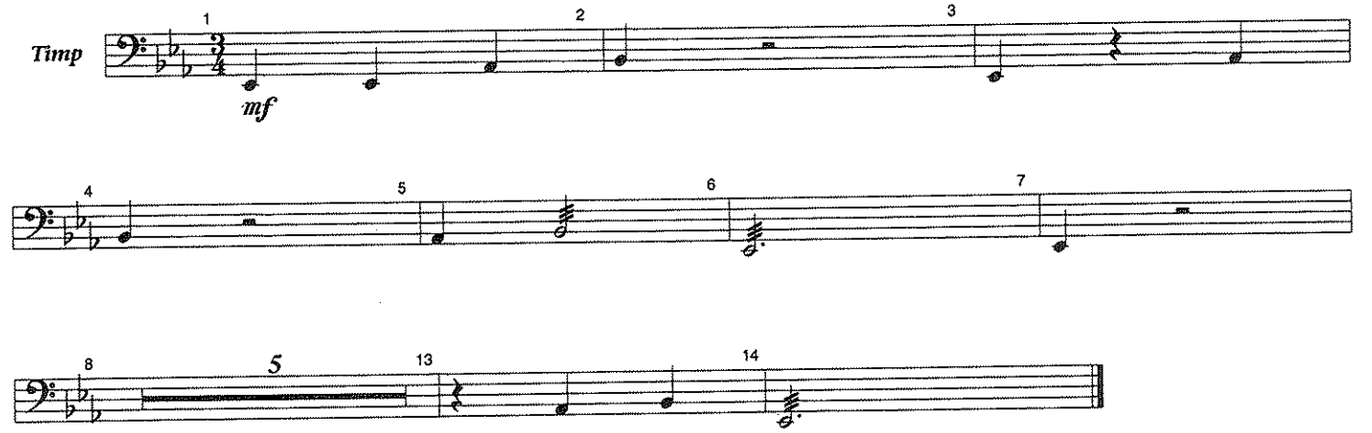
Chorale 5 - full band (tune Eb, Ab, & Bb)



Chorale 6 - full band (tune Eb, Ab, & Bb)



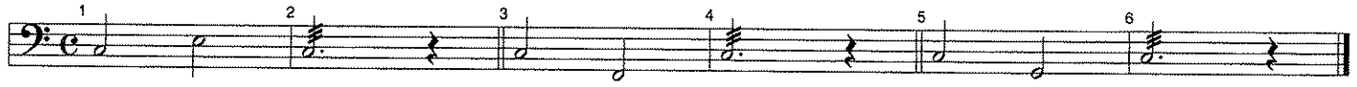
America - full band (tune Eb, Ab, & Bb)



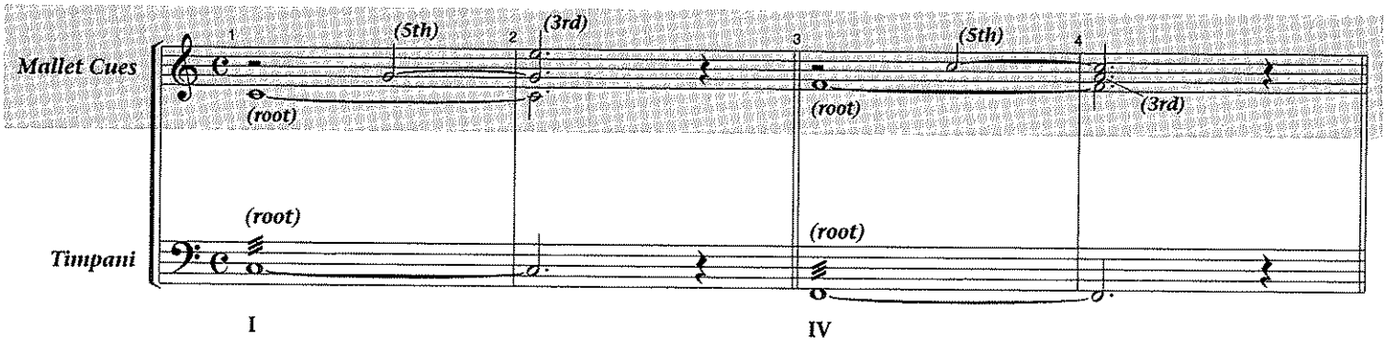
Chorales & Tuning Exercises in C

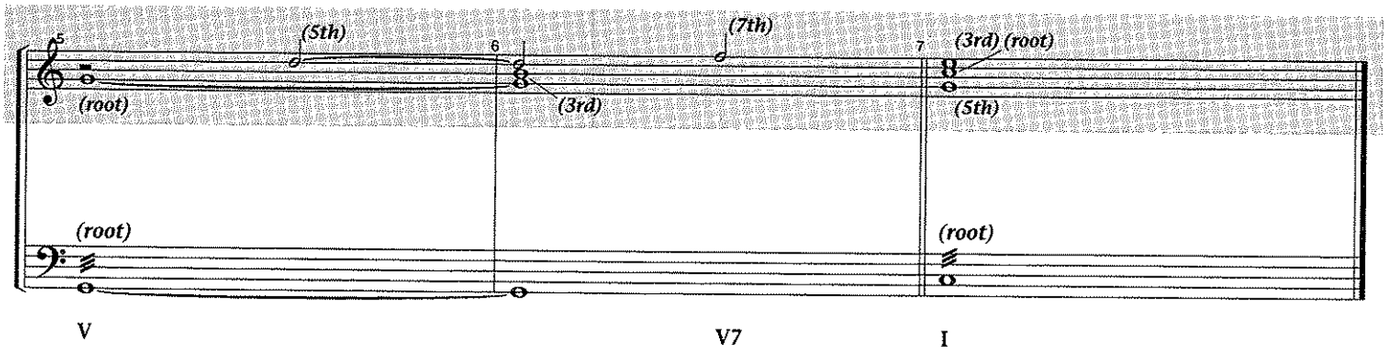
Interval Tuning

1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune F, G, C, & E)

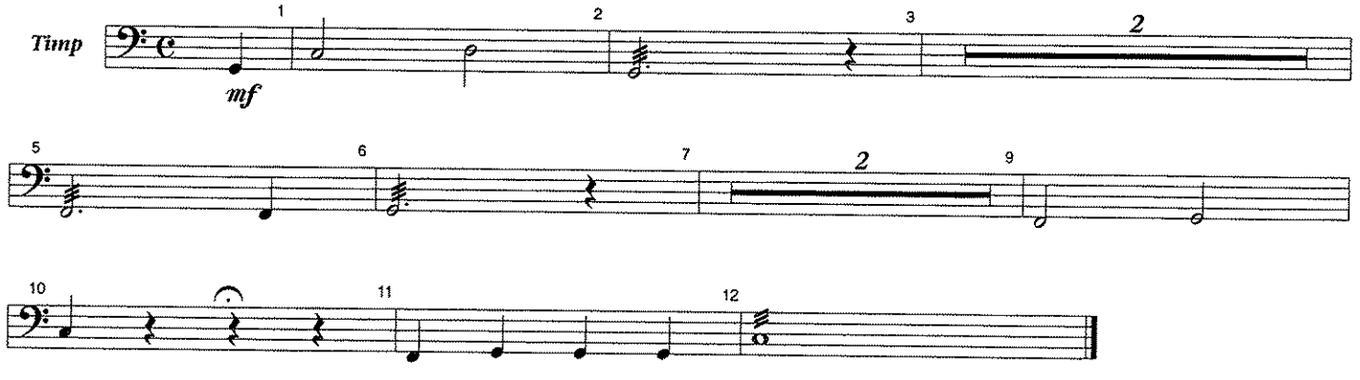


Chord Tuning (tune F, G, & C)





Air - full band (tune F, G, C, & D)

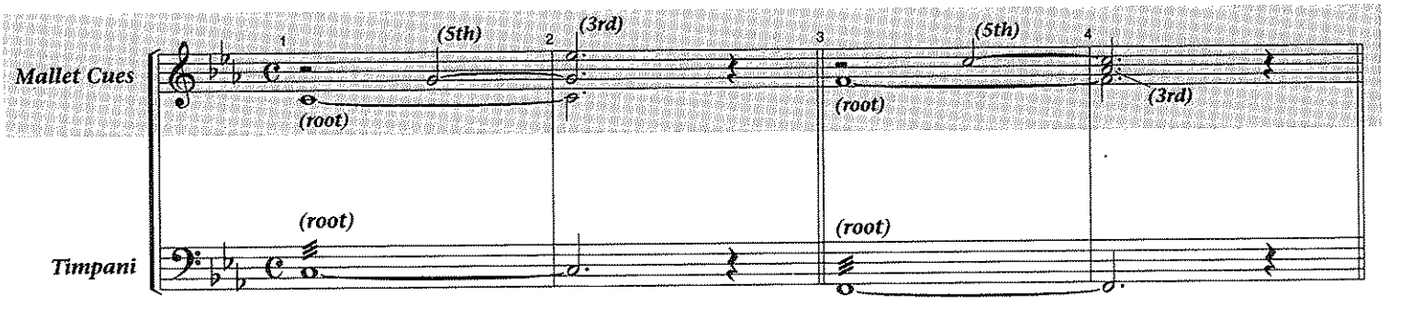


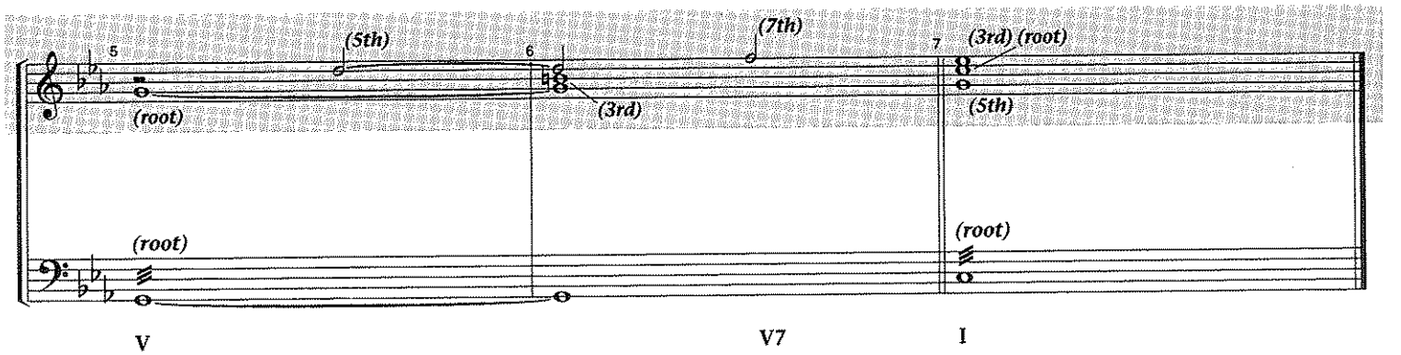
Chorales & Tuning Exercises in c minor

Interval Tuning

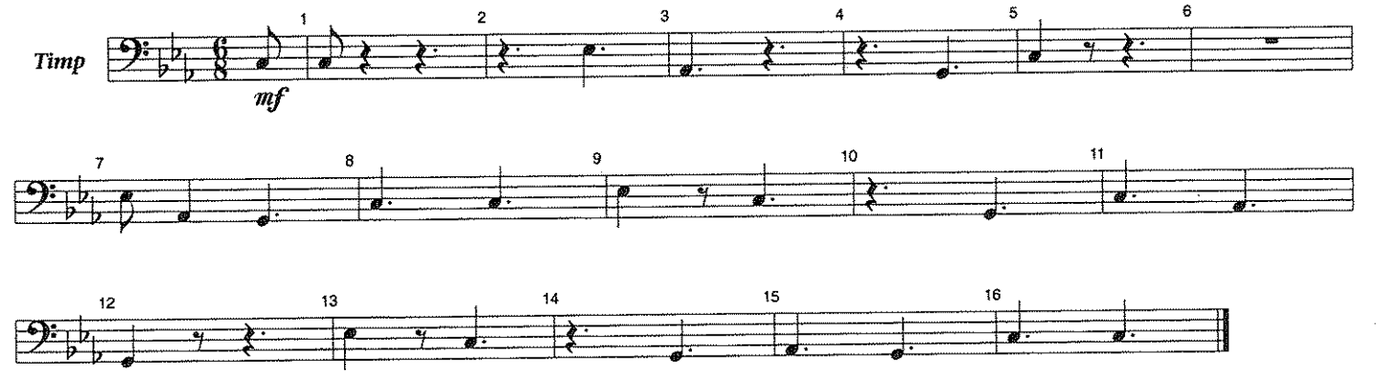
1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune F, G, C, & E♭)

Chord Tuning (tune F, G, & C)





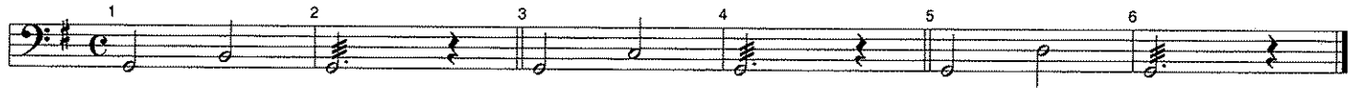
Greensleeves- full band (tune G, A♭, C, & E♭)



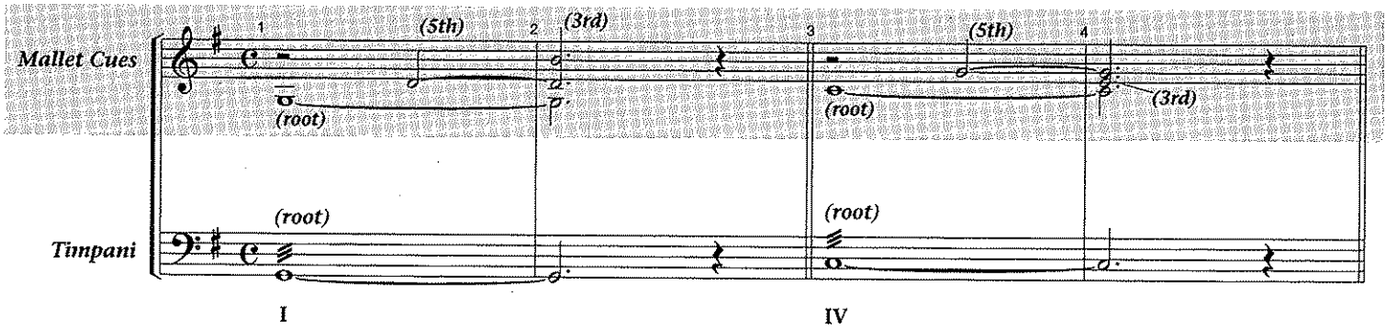
Chorales & Tuning Exercises in G

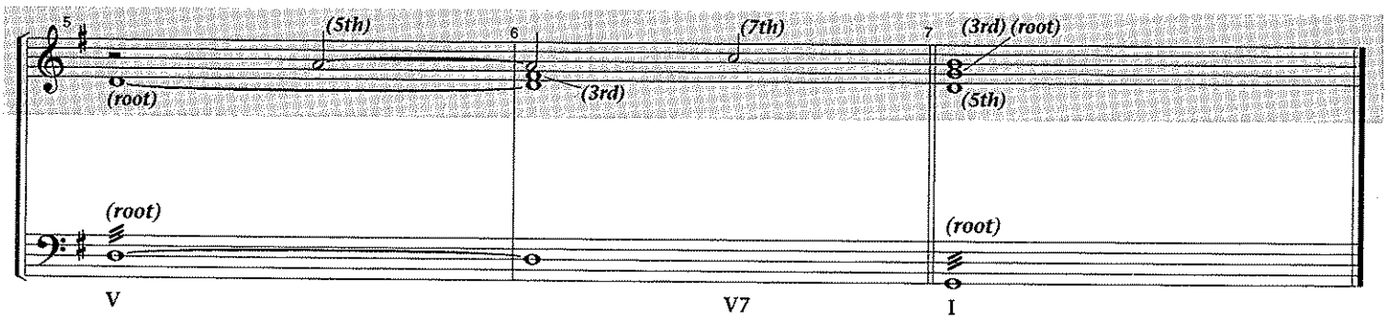
Interval Tuning

1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune G, B, C, & D)

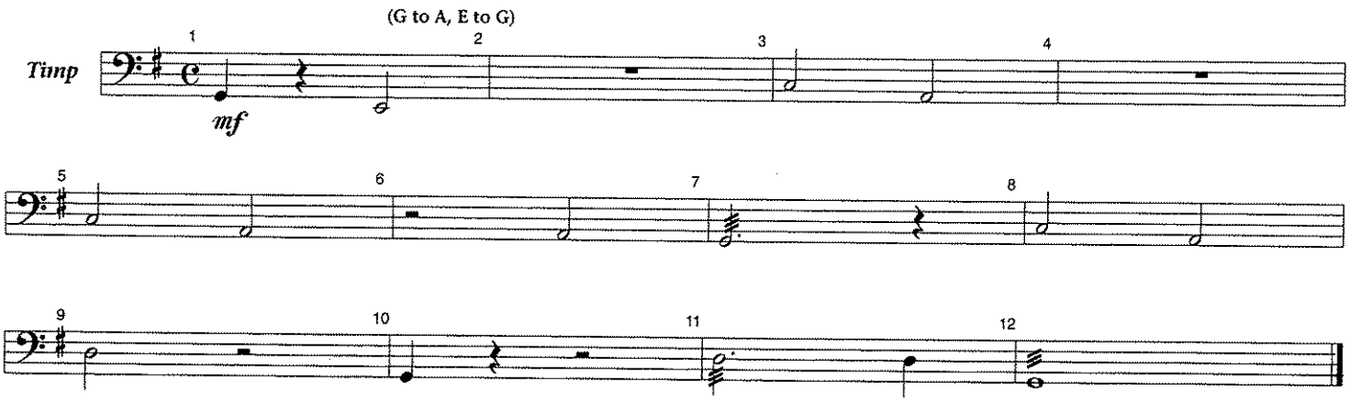


Chord Tuning (tune G, C, & D)





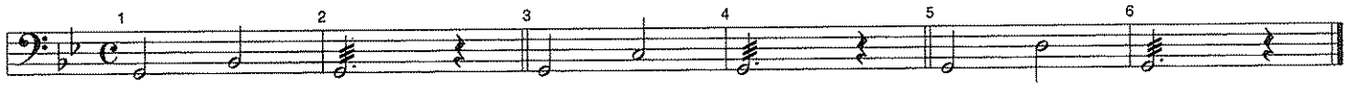
Pavane - full band (tune E, G, A, & C)



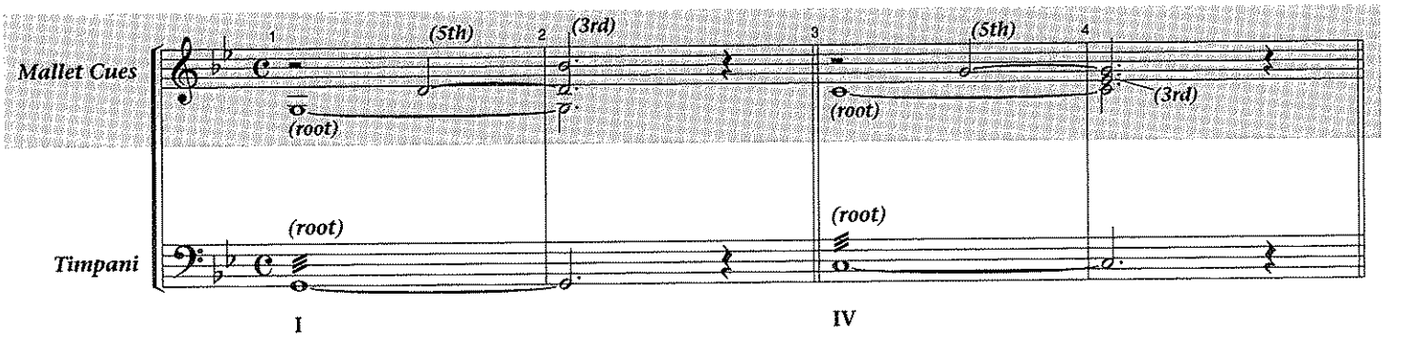
Chorales & Tuning Exercises in g minor

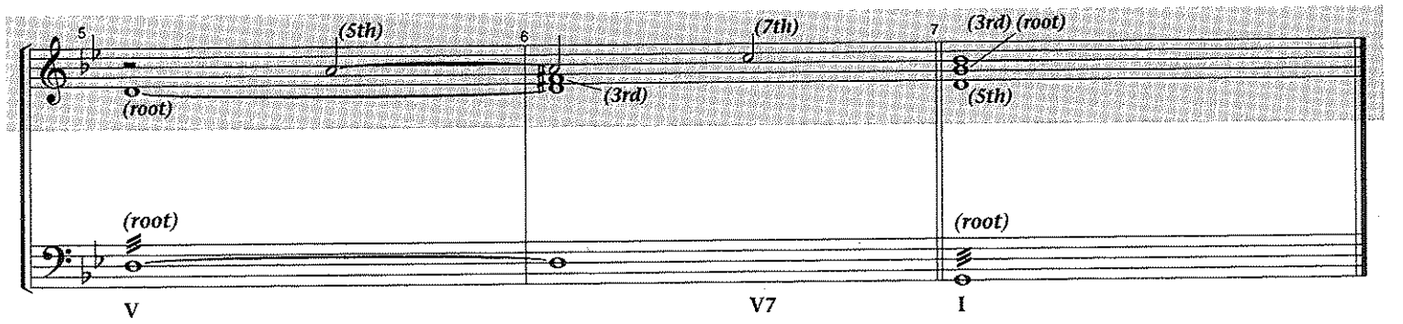
Interval Tuning

1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune G, B♭, C, & D)

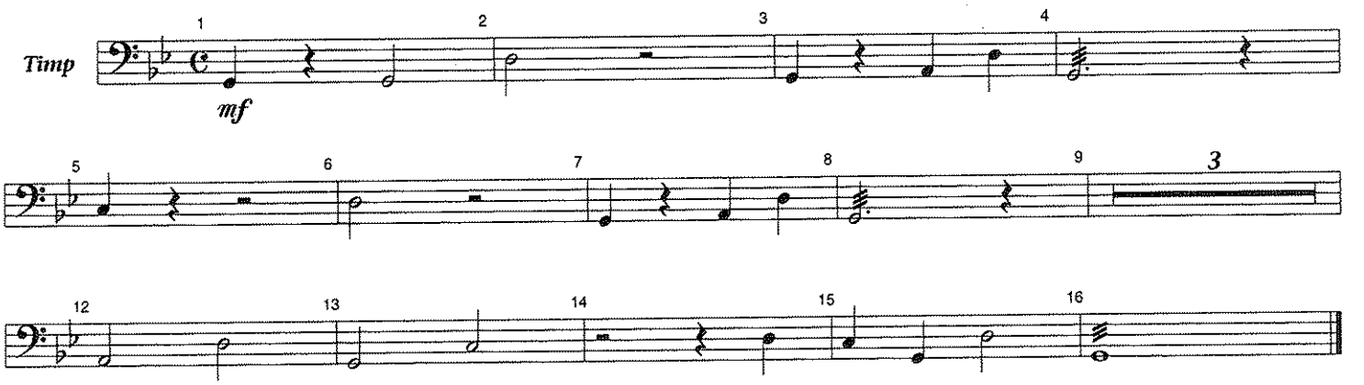


Chord Tuning (tune G, C, & D)





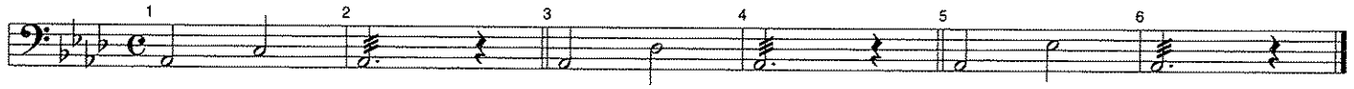
The Queene's Alman - full band (tune G, A, C, & D)



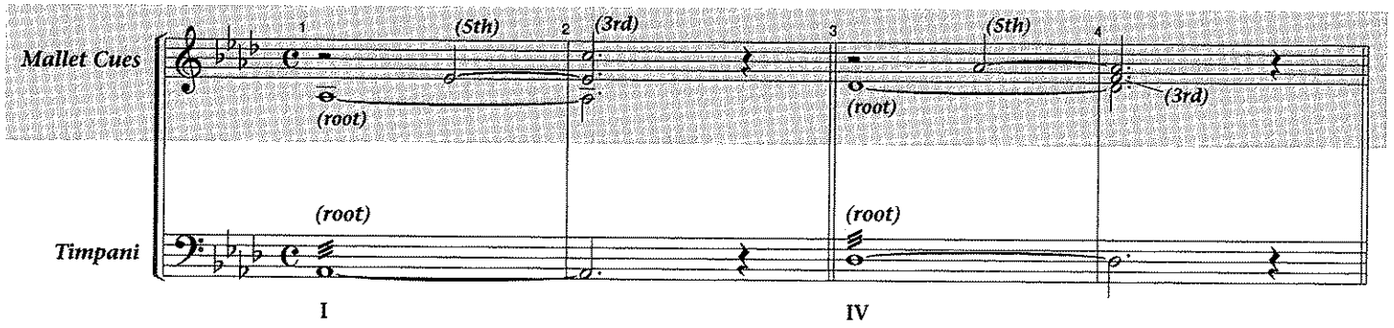
Chorales & Tuning Exercises in A♭

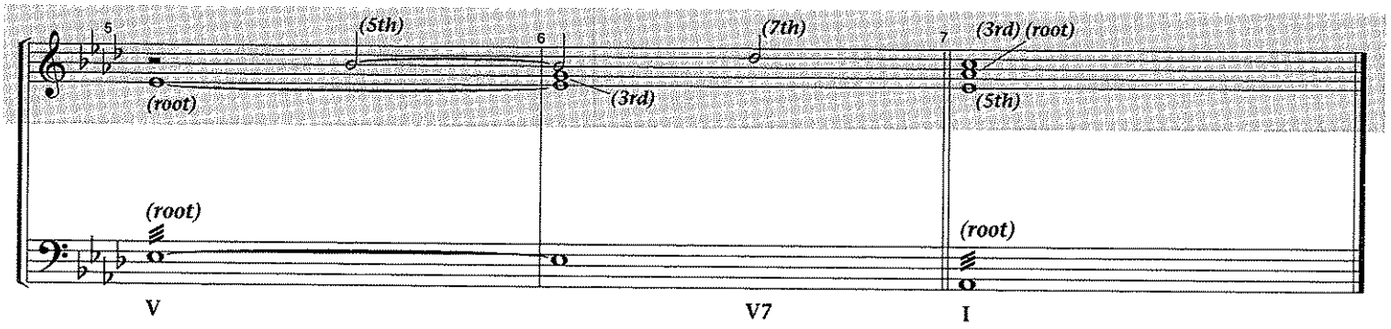
Interval Tuning

1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune A♭, C, D♭, & E♭)

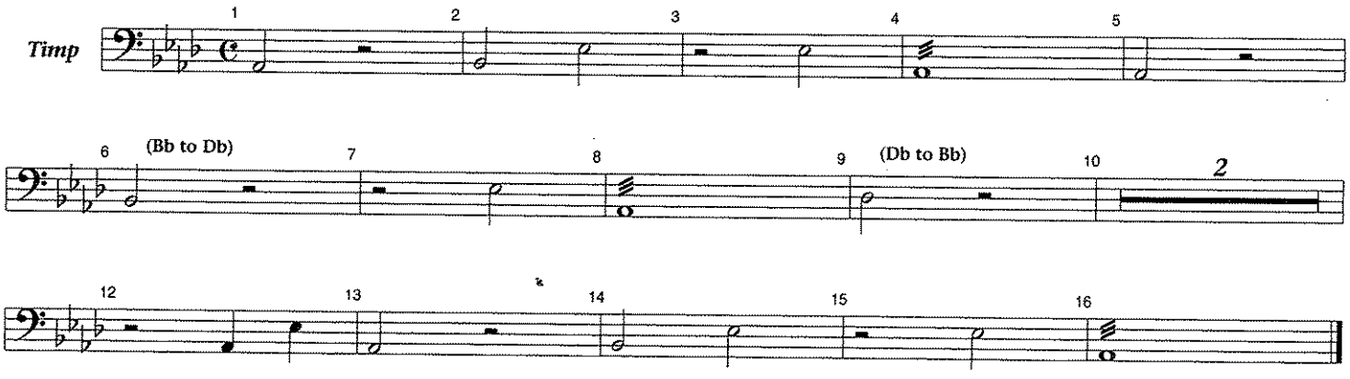


Chord Tuning *(tune A♭, D♭, & E♭)*



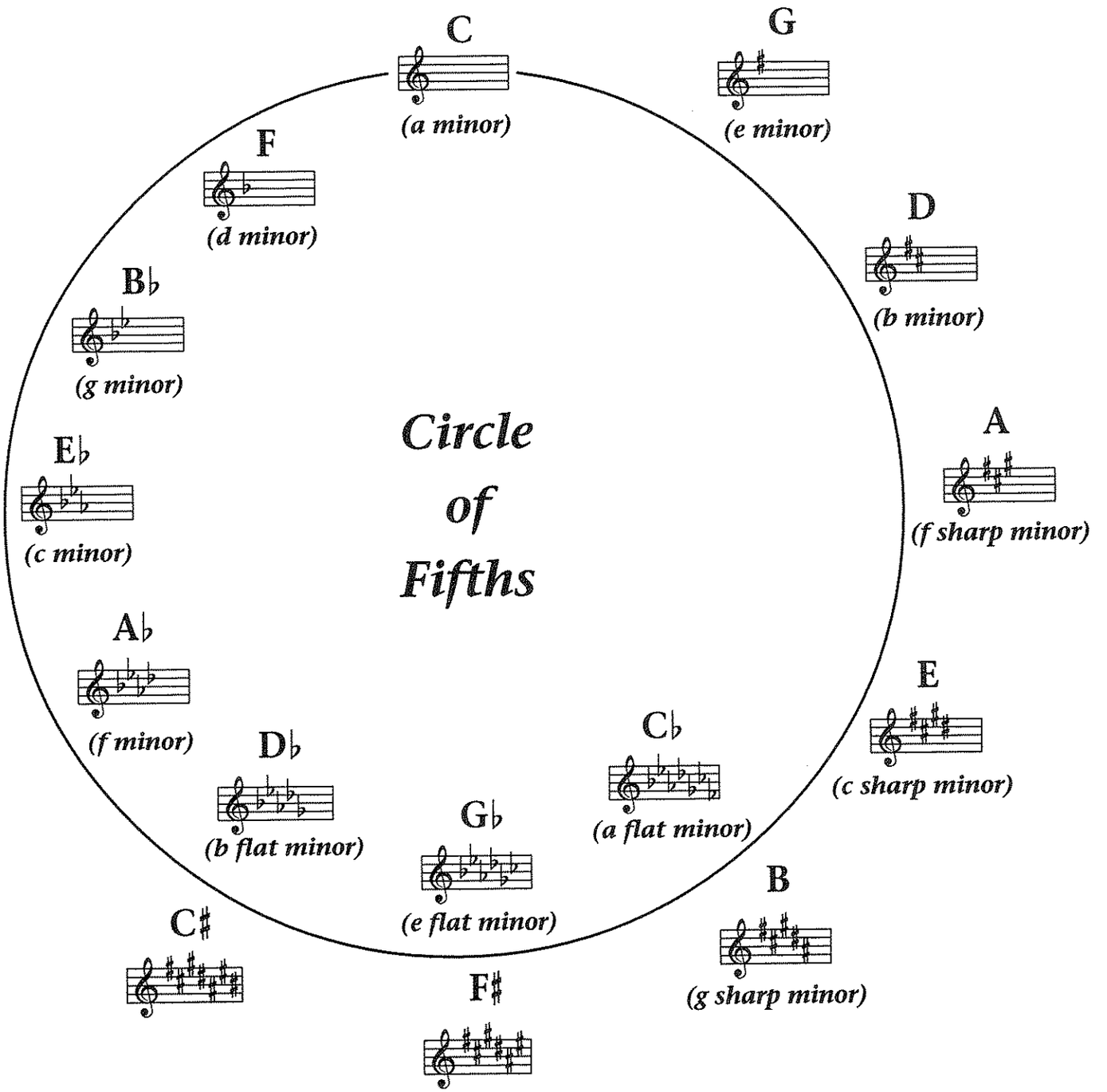


All Through the Night - full band *(tune A♭, B♭, D♭, & E♭)*



Snare Appendix

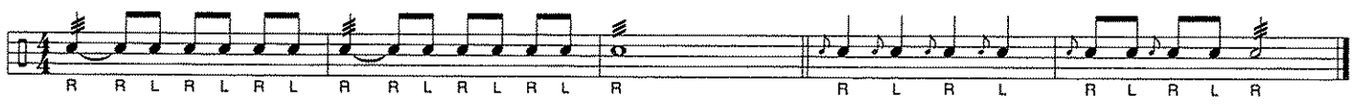
- *One Octave Scales and Arpeggios*
- *Full Range Scales*
- *Chromatic Scales*
- *Major Arpeggios and Inversions*
- *Snare Drum Rudiments*



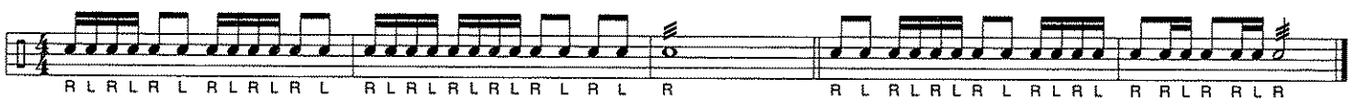
One Octave Scales & Arpeggios

Snare Drum Accompaniment Patterns

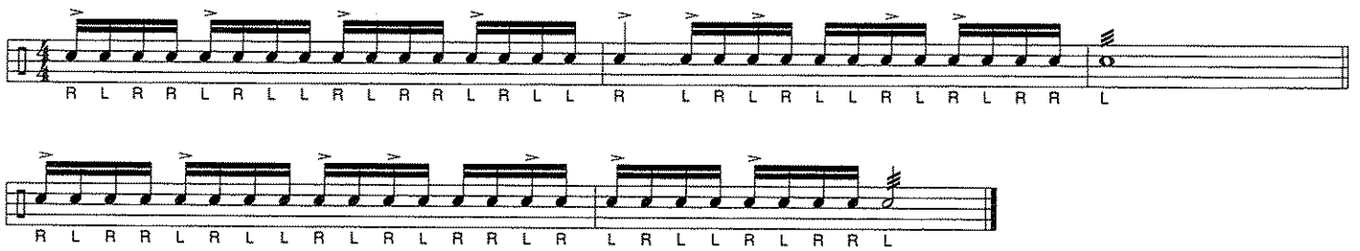
Pattern 1



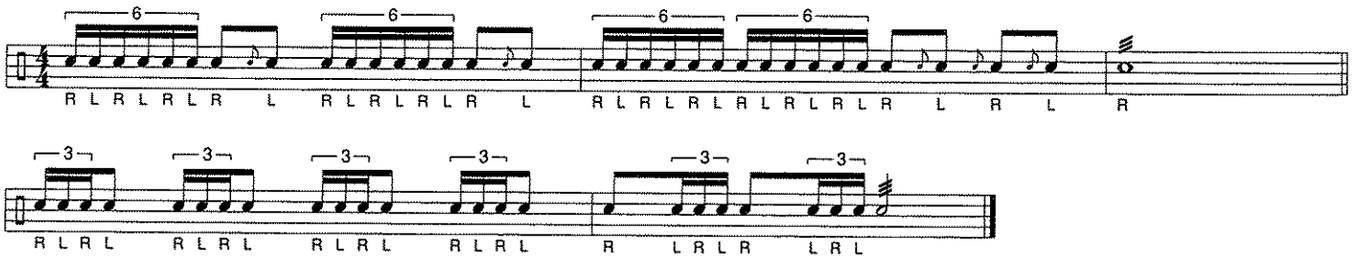
Pattern 2



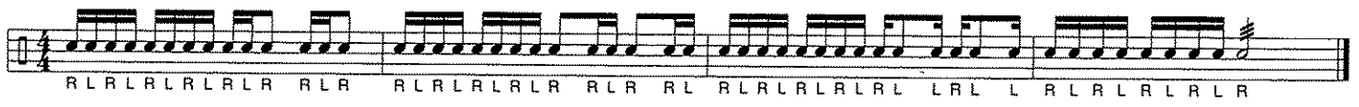
Pattern 3



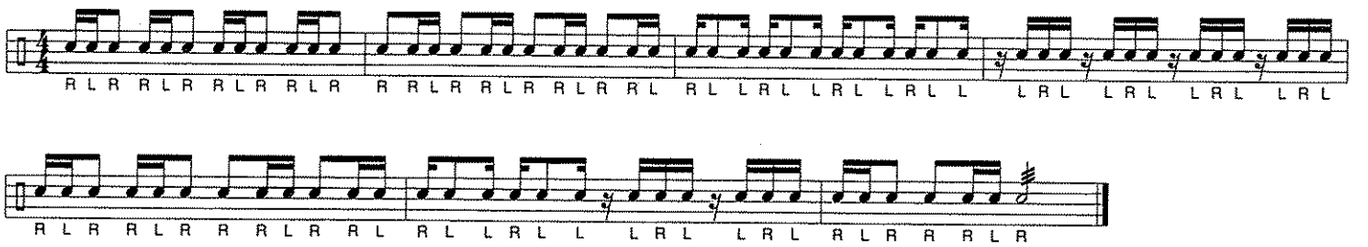
Pattern 4



B♭ Chromatic Scale



F Chromatic Scale

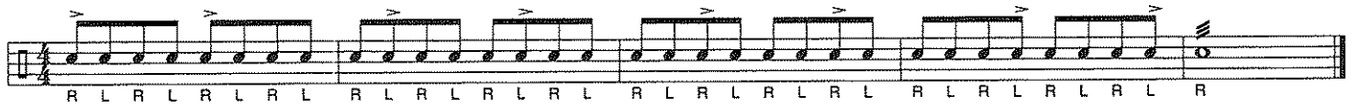


Full Range Scales

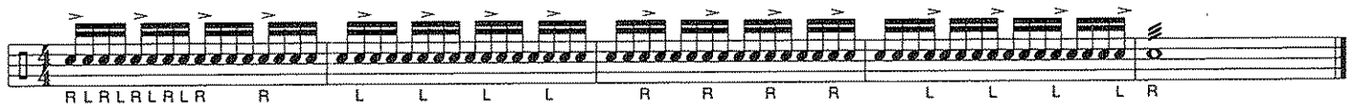
Two & Three Octave Snare Drum Accompaniment Patterns

Pattern 1 (two octaves)

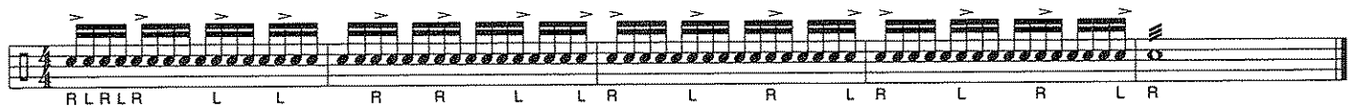
Pattern 2 (two octaves)



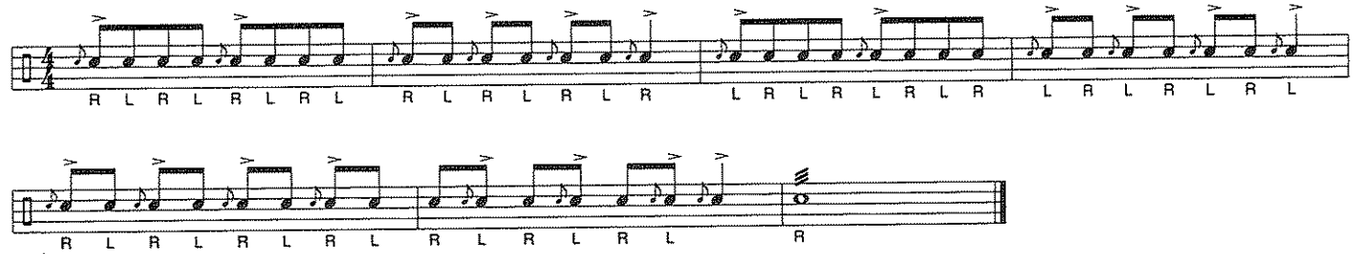
Pattern 3 (two octaves)



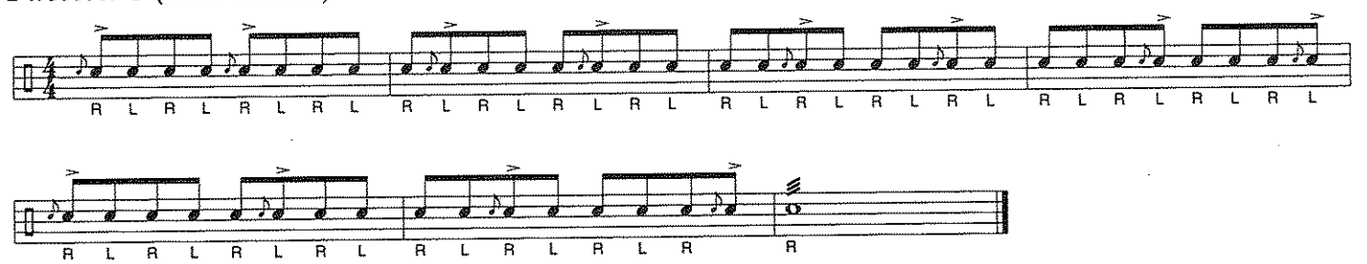
Pattern 4 (two octaves)



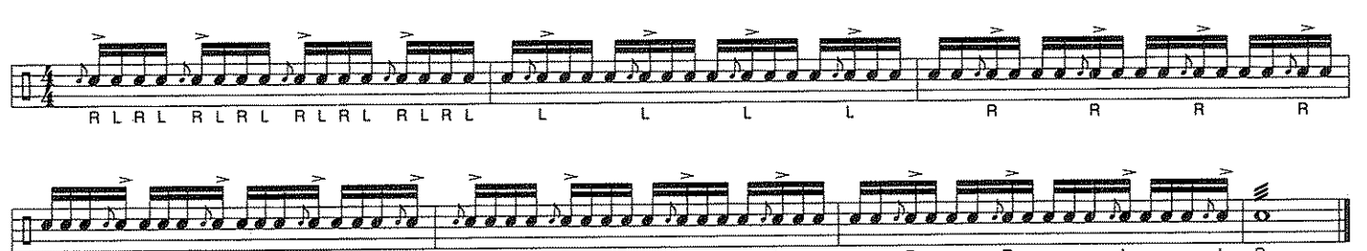
Pattern 5 (three octaves)



Pattern 6 (three octaves)



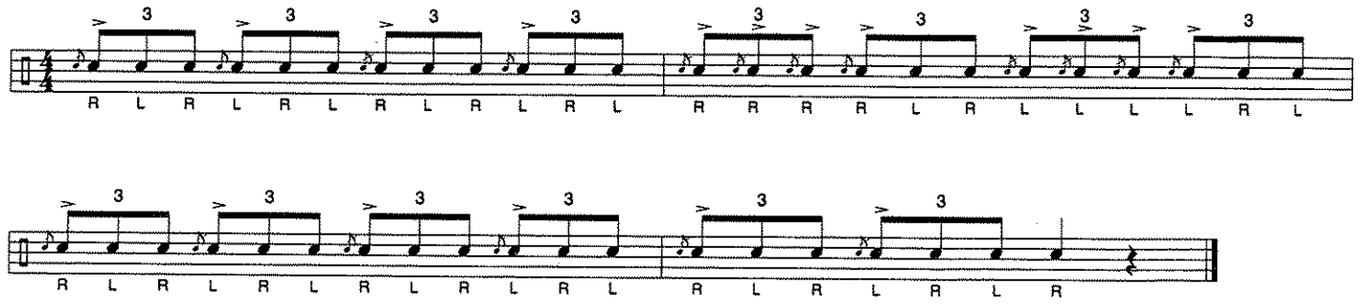
Pattern 7 (three octaves)



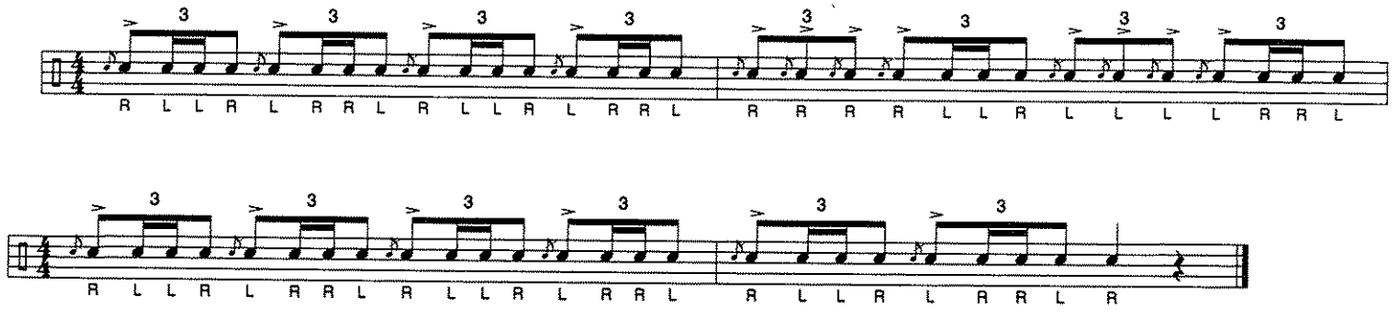
Chromatic Scales

Snare Drum Accompaniment Patterns

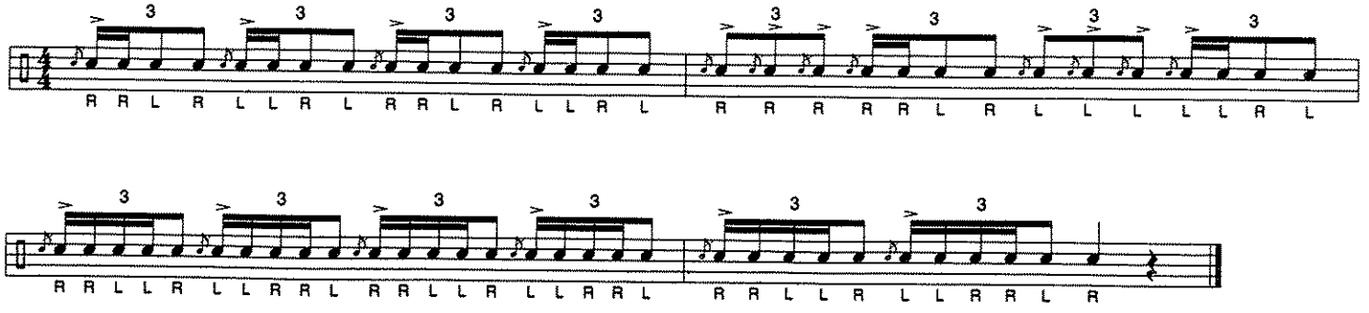
Pattern 1



Pattern 2



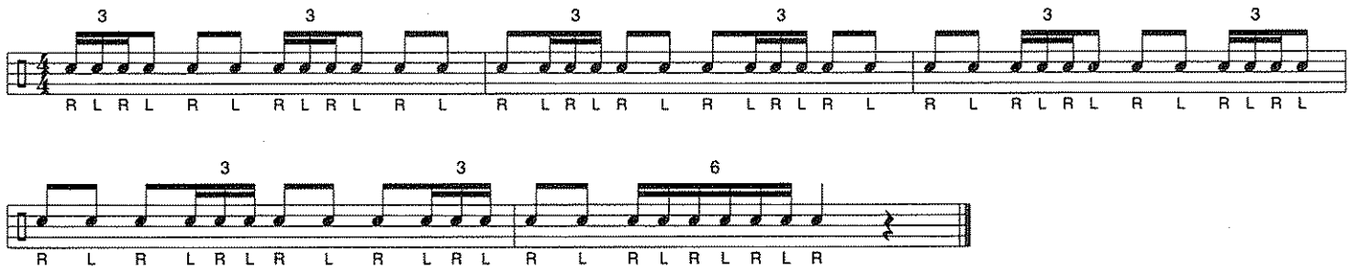
Pattern 3



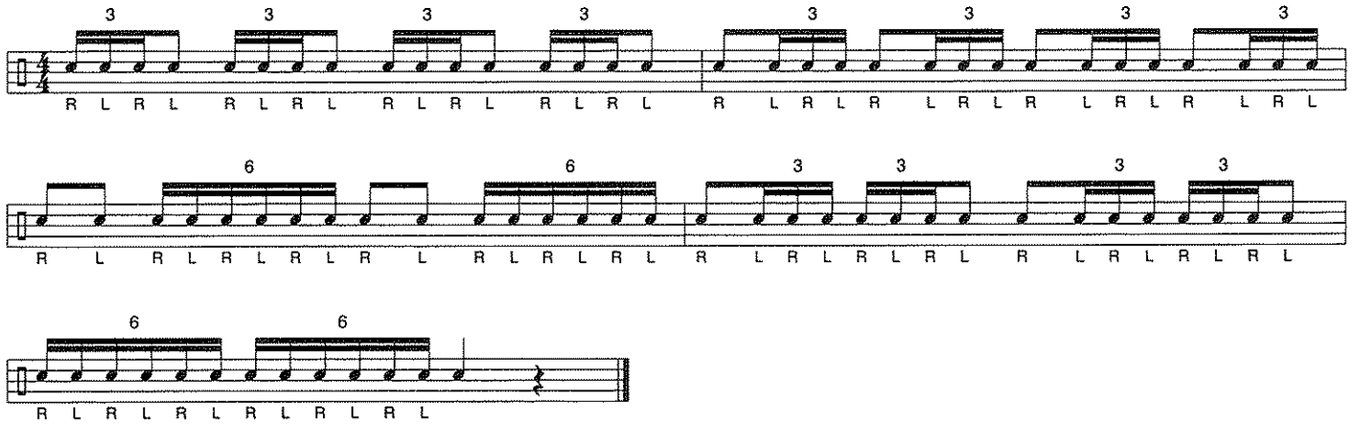
Major Arpeggios & Inversions

Snare Drum Accompaniment Patterns

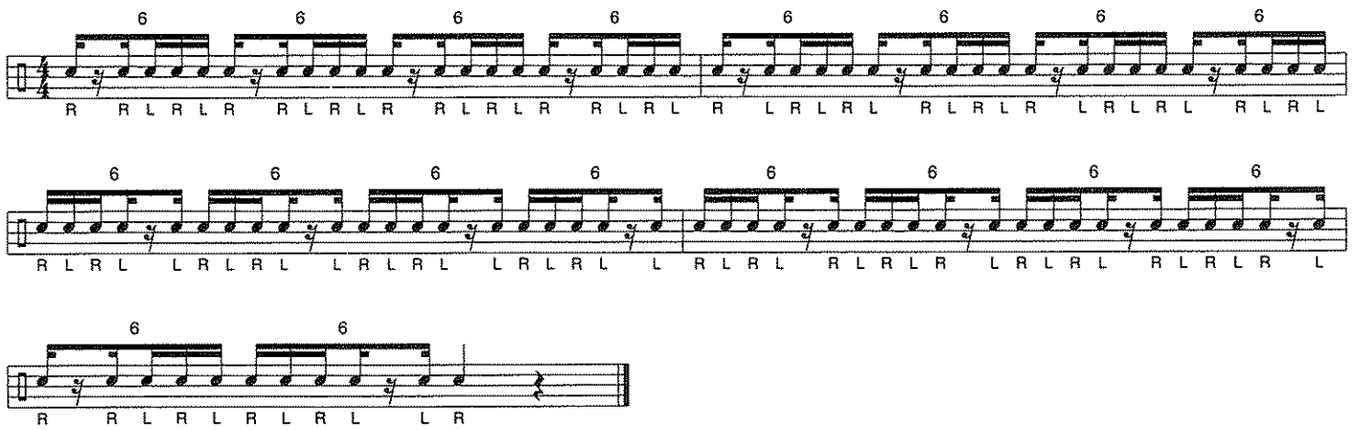
Pattern 1



Pattern 2



Pattern 3



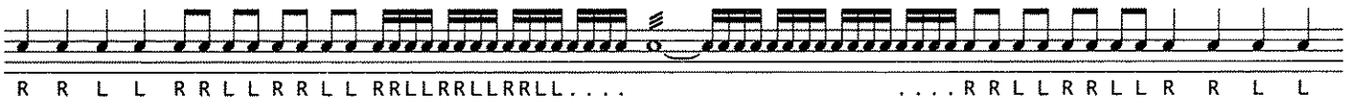
Snare Drum Rudiments

Open - Close - Open

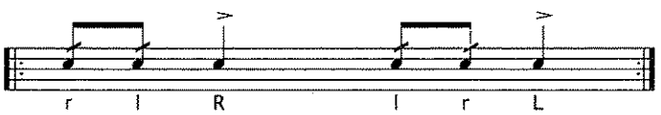
The Roll Family

Single Stroke Roll

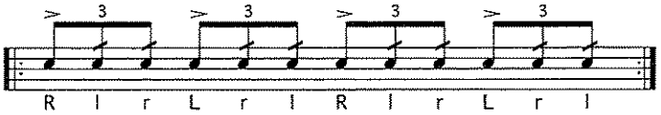
Long Roll



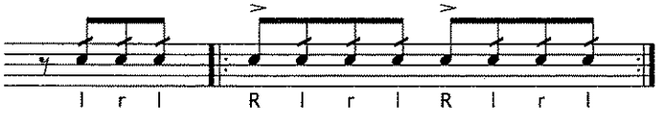
5 Stroke Roll



5 Stroke Roll Tuplet

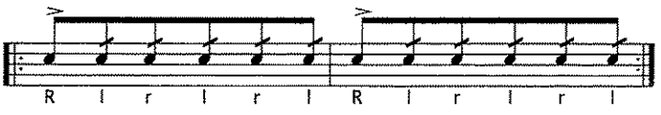


7 Stroke Roll

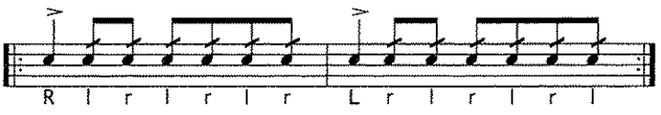


9 Stroke Roll

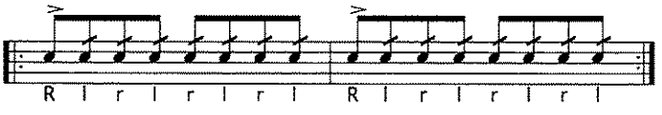
11 Stroke Roll



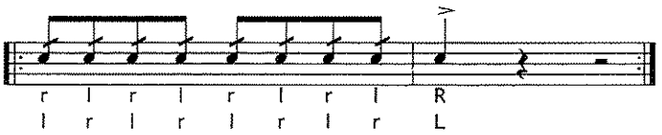
13 Stroke Roll



15 Stroke Roll

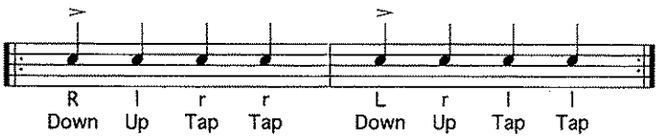


17 Stroke Roll

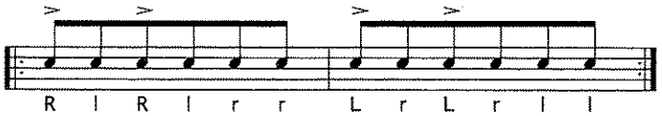


The Paradiddle Family

Paradiddle



Double Paradiddle

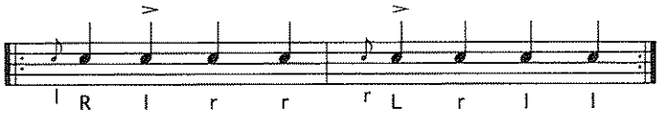


The Flam Family

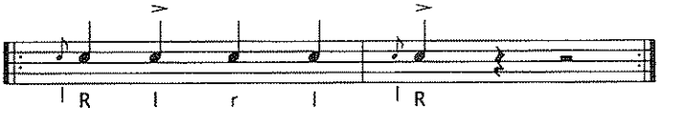
Alternating Flam

Flam Tap

Flamadiddle



Flamacue

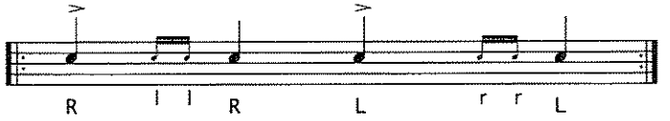


Flam Accent

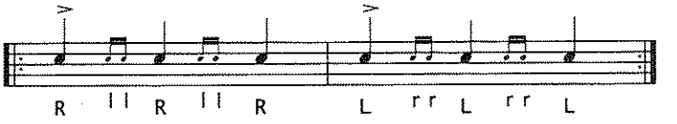
The Ruff Family

Alternating Ruff

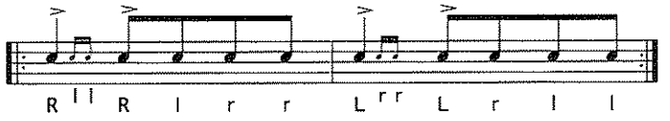
Single Drag



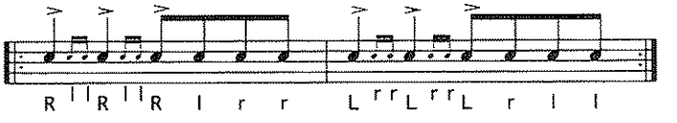
Double Drag



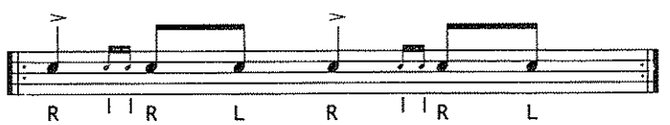
Drag Paradiddle 1



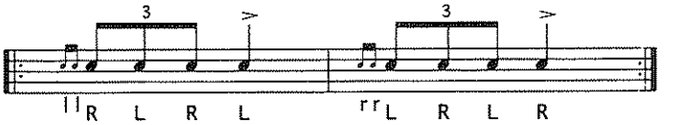
Drag Paradiddle 2



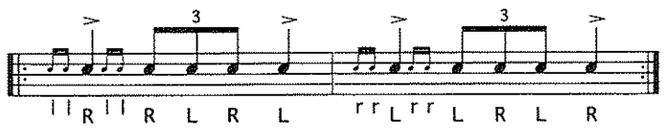
The Lesson 25



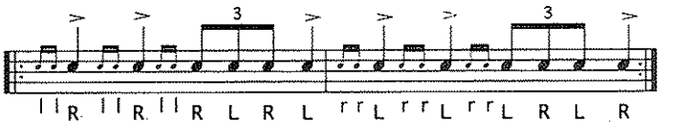
Ratamacue



Double Ratamacue



Triple Ratamacue



Standard Four Mallet Keyboard Percussion Grips

The Burton Four Mallet Grip ***(created by and named after vibraphonist, Gary Burton)***

1. Hold a single mallet between your thumb and index finger with all other fingers wrapped around it. The shaft should rest between the first and second joint of the index finger.

    - Slide a second mallet between your index and middle fingers on top of the shaft of the first mallet. The "outside" shaft should rest between the second joint and base of the middle finger. Allow the index finger to be loose and to extend between the mallet shafts.
    - Hold the mallets with your palm facing the floor.
    - Rotate your hand slightly to the right so that the mallet heads are parallel to the keyboard.
    - Do the same steps with the other hand to hold all four mallets.

2. The second or "outside" mallet will cross the "inside" mallet in the palm of the hand.

    - At the point where the mallets cross, grasp both mallet shafts with your fourth (ring) finger and little (pinkie) finger.

3. Movement of the mallet heads toward or away from each other to play different intervals of notes is created by the thumb and index finger moving the "inside" mallet in either direction.

    - The fourth finger tip anchors the shaft of the "outside" mallet against the palm for control during interval changing.

4. Use quick "down-up" strokes to strike the bars as if you are waving "good-bye." Strive to remain relaxed at all times.

The Stevens Four Mallet Grip **(created by and named after marimbist, Leigh Howard Stevens)**

1. Make a fist with one hand, palm down, creating a straight line between the elbow and base of the pinkie.

    - Rotate your hand so that the thumb faces the ceiling and the pinkie faces the floor.

2. Place the end of the "outside" mallet shaft between the middle and fourth fingers.

    - Push the shaft down into the fourth (ring) and little fingers leaving approximately 1/8" of the shaft below the little finger - wrap the fourth finger and pinkie around the shaft.
    - The mallet head should be held firmly and upright with these two fingers.

3. Slightly extend the middle finger out in a curve.

    - Take the second mallet (inside) and place the end of mallet between the base of the middle and fourth finger on the inside of the hand. *The middle finger base is the point where the finger connects to the hand.*
    - Balance the "inside" mallet on the first joint of the middle finger.
    - The index finger and thumb should not be touching the mallet shafts at this point.
    - There should be approximately one foot of space between the mallet heads.
    - The mallet heads should be parallel to the keyboard.

4. Allow the tips of the thumb and the index finger to touch the shaft of the "inside" mallet.

    - The top of the thumb should be facing the ceiling much like the "French" grip for timpani.
    - The mallet shafts do not cross in the palm of the hand.
    - Do the same steps with the other hand to hold all four mallets.

5. Movement of the mallet heads toward or away from each other to play different intervals of notes is best described in the four mallet marimba text, ***Method of Movement***, by Leigh Howard Stevens.

6. Use "down-up" strokes to strike the bars. This is also described in ***Method of Movement.***

Both grips are applicable to all keyboard percussion instruments.