

Percussion

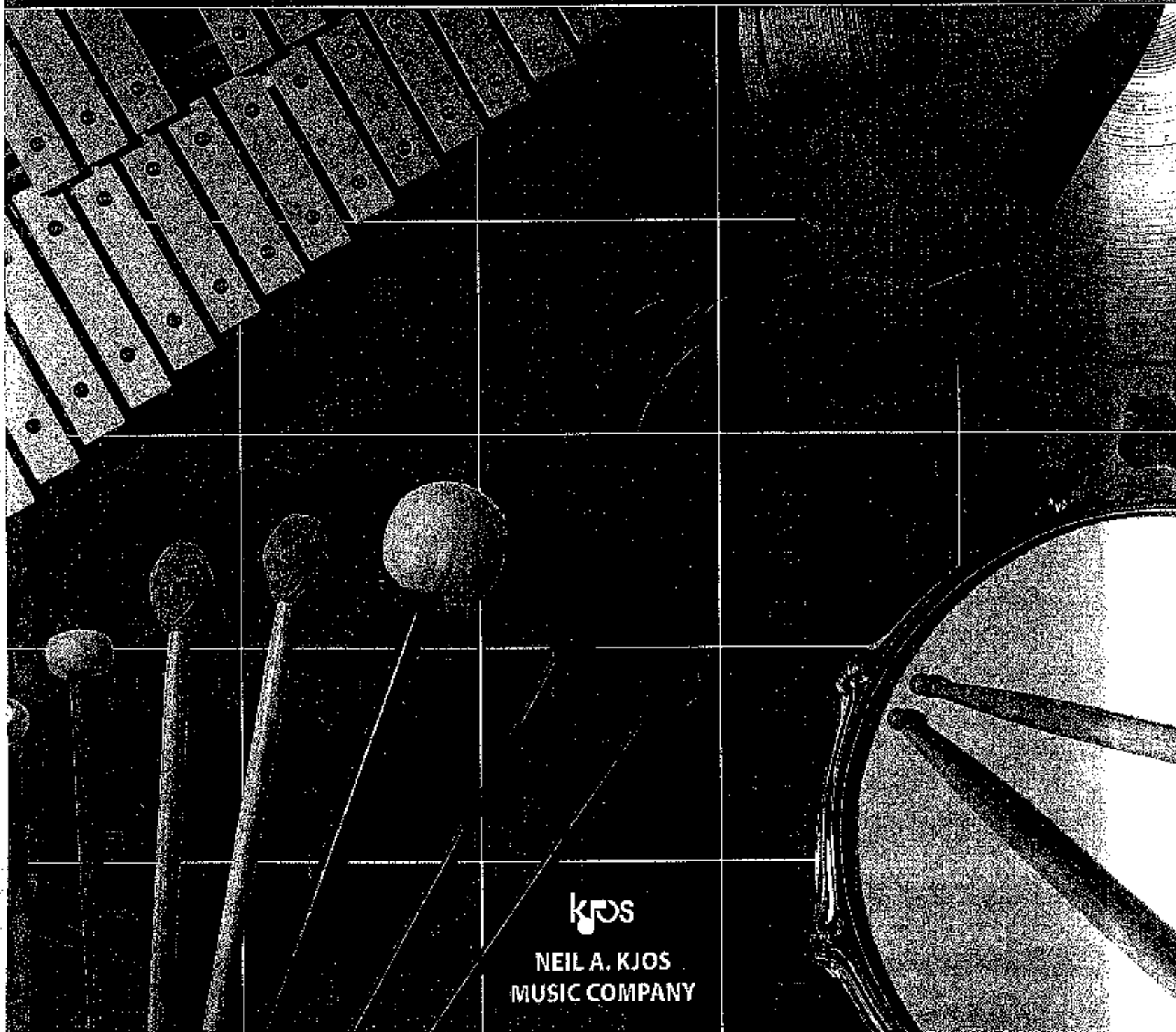
Book 1

W61PR

# Tradition of Excellence™

Comprehensive  
Band Method

by Bruce Pearson  
& Ryan Nowlin



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**Mallet percussion (keyboard percussion)** is the melodic and harmonic element of the percussion section. The Mallets (Mlts.) exercises in this book can be played on many instruments.



**Bells** (also called *glockenspiel* or *orchestra bells*) – metal bars; use hard plastic, rubber, wood, or brass mallets (p. 3A)

**Xylophone** – wood or synthetic bars; use rubber, plastic, or wood mallets



**Marimba** – wood bars; use soft or medium yarn, cord, or rubber mallets



**Vibraphone** (also called *vibes* or *vibraharp*) – metal bars with damper pedal to control ringing and motor-rotated disc in each resonator that can create a pulsating, vibrato effect; use rubber, yarn, or cord mallets

**Drums** bring rhythmic drive, definition, and energy to music of all types.



**Snare Drum** – shell with two heads: the “batter” (top) head is struck and the “snare” (bottom) head has strands against it that create the characteristic buzz; use sticks or brushes (p. 2A)

**Bass Drum** – large shell with two heads; use heavy, weighted felt mallet(s) (p. 2B)



**Timpani** – kettle-shaped bowls of various sizes, each with a single head and pedal for changing pitch; use felt covered, wood, or other specialty mallets (*Timpani Mini-Method*)



**Auxiliary percussion** adds color and rhythmic vibrancy to music.



**Suspended Cymbal** – cymbal mounted on or hung from a stand; use stick(s) or yarn mallet(s) (p. 3B)



**Triangle** – metal rod formed into the shape of a triangle; use metal triangle beater(s) (p. 3B)



**Sleigh Bells** – sphere-shaped bells attached to a handle; hold the handle in one hand and strike it with the other (p. 12A)



**Wood Block** – rectangular block of wood with slits; use stick(s) or rubber mallet(s) (p. 12A)

**Cowbell** – rectangular metal bell without a clapper; use heavy drum stick(s), cowbell beater, or other mallet(s) (p. 12B)



**Claves** – (“CLAW-vays”) pair of rosewood cylinders; rest a clave on one hand and strike with a clave in the other hand (p. 12A)



**Tambourine** – shell (frame) with jingles and single head (some are headless); play with hands (p. 12B)



**Maracas** – hollow bulbs on handles with pellets inside; hold one in each hand and flick from the wrist (p. 12B)



**Crash Cymbals** – pair of cymbals; hold one in each hand and bring together to create sound (p. 27)



**The drum set (drum kit)** provides the driving rhythmic force in much popular, rock, jazz, and show music.



**Drum Set** – kit combining snare drum, toms, bass (kick) drum, hi-hat, and other cymbals; use sticks, brushes, or other mallets/beaters (*Drum Set Mini-Method*)

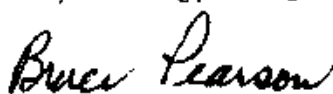
# Tradition of Excellence™ Comprehensive Band Method

## by Bruce Pearson & Ryan Nowlin

### Dear Student:

Welcome to your study of percussion—an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

We wish you many rewarding years of percussion playing.



Bruce Pearson



Ryan Nowlin

### **Interactive Practice—the key to EXCELLENCE!**

#### **INTERACTIVE Practice Studio**

Make your practice sessions as fulfilling and productive as possible by frequently visiting your *Interactive Practice Studio* at [www.kjos.com/ips](http://www.kjos.com/ips).



Hear each piece and play along! You can even change the speed. All recorded accompaniments can also be played from the DVD.



Create recordings of your playing that you can save and email to friends, family, and your teacher.



Learn to play your first notes, care for your instruments, and overcome challenges as you progress. Video lessons feature Stephen Solook and Bonnie Whiting Smith and can also be viewed from the DVD.



Keep an eye out for fun Extras: stories behind the songs, classical and world music recordings, practice tips, a practice journal, and more!



Use the Music Writer Touch software to complete written exercises and compose your own music.



Download audio and video files to your computer and use them on your portable media device.



Access your saved recordings for playback and sharing.



Use the Tuner/Metronome during every practice session to improve your pitch and rhythm.



smartmusic

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**Tradition of Excellence**

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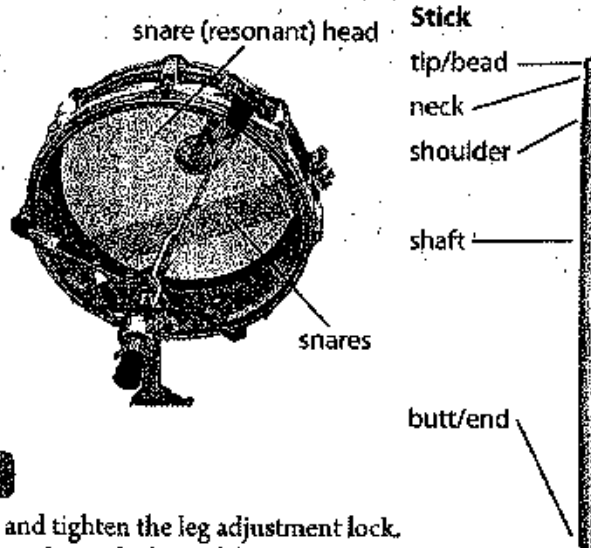
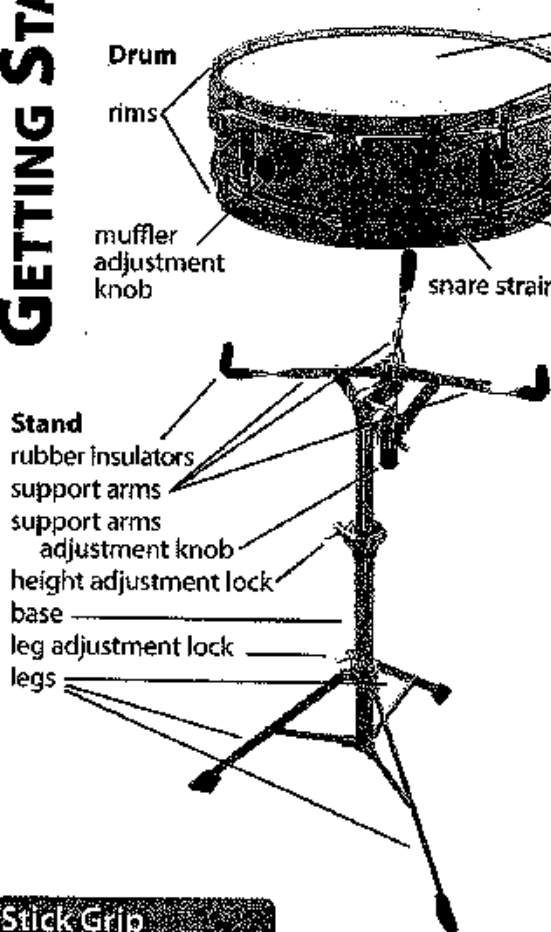


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For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.

## Snare Drum (S.D.)

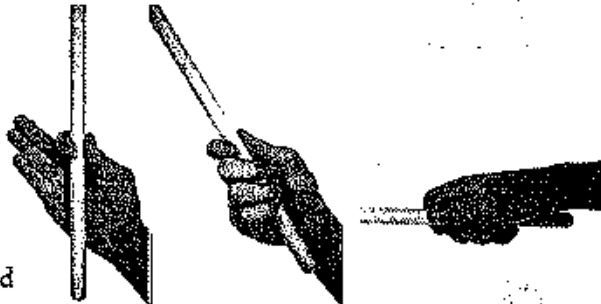


### Set-Up

- 1) Spread the stand legs and tighten the leg adjustment lock.
- 2) Insert the top of the stand into the base if the stand is not assembled. Adjust the stand height so that the top rim of the drum will be slightly below waist height.
- 3) Fully extend the support arms. Adjust the angle of the arms so that the drum will be parallel to the floor.
- 4) Place the drum on the support arms. The snare release lever should be directly in front of you. Adjust the support arms to hold the drum snugly.
- 5) Tighten or loosen the snare tension adjustment knob as necessary to achieve a crisp, clear sound.

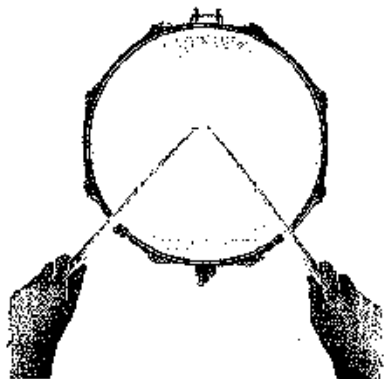
### Stick Grip

- 1) Bend your arm at the elbow until your forearm is at a slight angle away from the floor.
- 2) Find the spot on the stick approximately  $\frac{1}{3}$  of the length from the butt. Place that part of the stick between the first joint of your index finger and the pad of your thumb. This point acts as a **fulcrum** (pivot point).
- 3) Lightly wrap your other fingers around the stick so they make contact with the stick while remaining relaxed. Your thumb should always point toward the stick tip. Rotate your wrist so that your palm is facing down.
- 4) Repeat steps 1 through 3 with your other hand so that your right and left hand grips mirror one another. This is called **matched grip**.



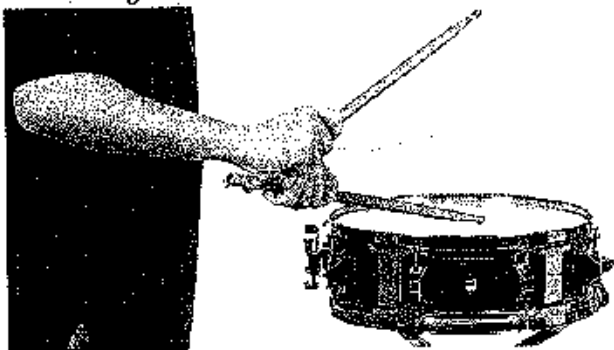
### Playing Position

- 1) Stand behind the drum with your feet comfortably apart and weight equally placed on each foot.
- 2) Grip the sticks in a relaxed fashion with your forearms angled slightly downward. Your elbows should be in line with, but slightly away from the sides of your body.
- 3) Place the tips of the sticks together at a 90-degree angle.
- 4) Move toward the drum until the stick tips are above the drum head, just slightly off-center. The sticks should be one to two inches above the head. Adjust the stand height if necessary.



## Playing the Snare Drum

1) Using your wrist, raise the tip of the stick 8 to 12 inches above the drum head. Then, drop the stick tip to the head, allowing the stick to naturally **rebound** (bounce off the head) to its original position to create a **full stroke**. Use a relaxed wrist motion as if bouncing a ball. The stick should strike the head slightly off-center directly above the snares.



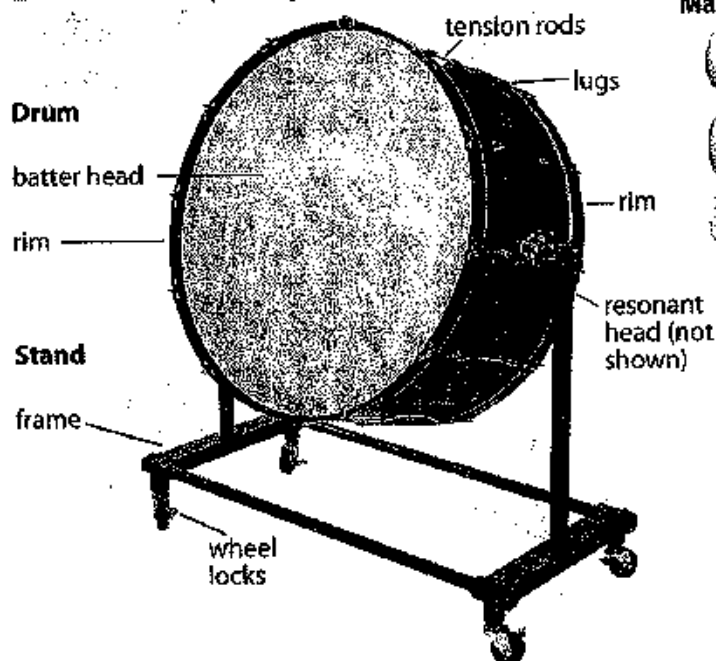
2) To follow immediately with another stroke played by the same hand, proceed directly to the downward part of the next stroke. To pause between strokes, allow the stick to rebound to a rest position 1 to 2 inches above the drum head.

## Care & Maintenance

- 1) When the drum or stand become dusty or dirty, wipe them off with a soft, clean cloth.
- 2) Periodically tune the batter and snare heads. Replace the heads whenever they become worn.
- 3) Store your sticks in a stick bag, along with your other mallets and beaters. Pack the drum and stand in the case(s) when you need to move them from place to place. Be sure the snare strainer is engaged to prevent damage to the snares.



## Bass Drum (B.D.)

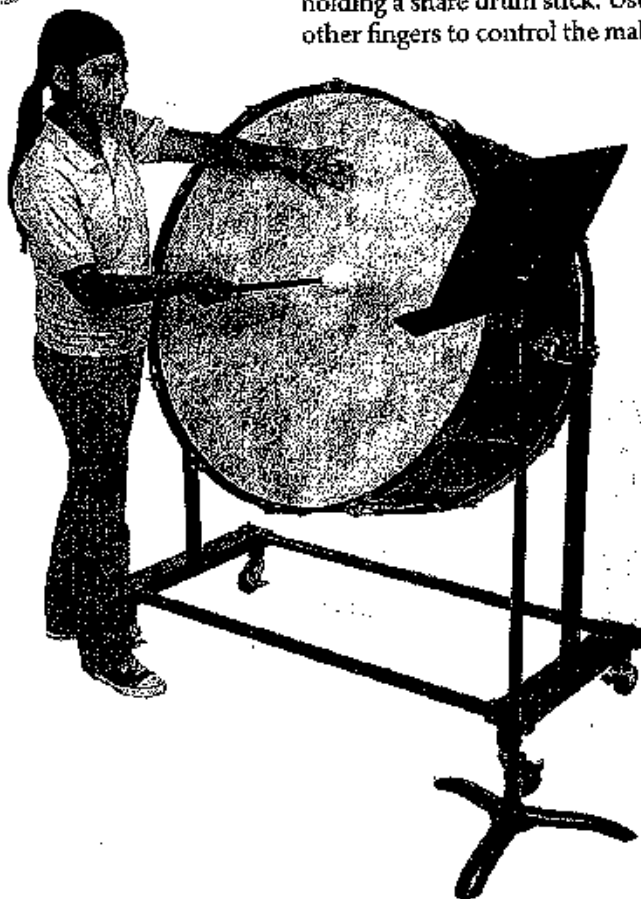


## Mallets



## Mallet Grip

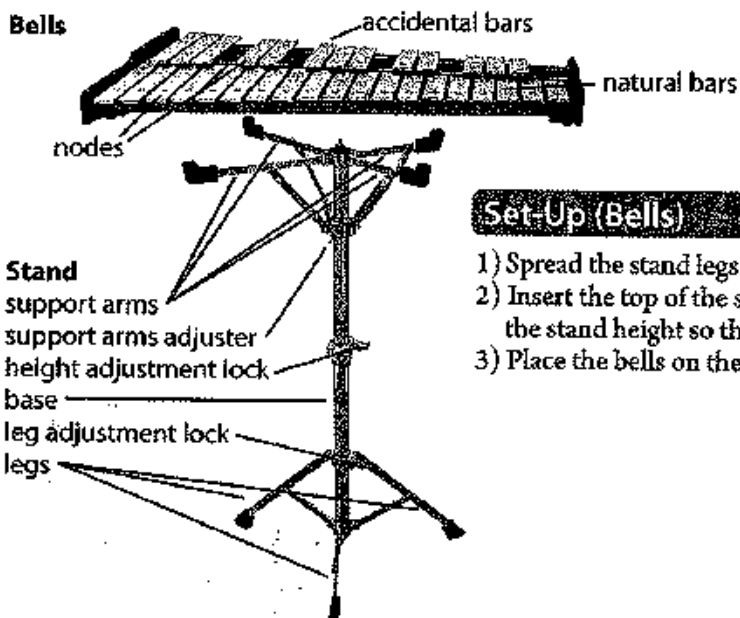
- 1) Choose a felt-covered bass drum mallet that has a heavy, weighted feel at the playing end.
- 2) Grip the bass drum mallet between the first joint of your index finger and the pad of your thumb as when holding a snare drum stick. Use your other fingers to control the mallet.



## Playing the Bass Drum

- 1) Lock the stand wheels and tilt the drum. The angle can vary depending on the music you are playing and what is most comfortable. Stand behind and slightly to the right of the drum.
- 2) Strike the batter head just off-center, creating a deep, dark, open sound. Use a direct right forearm/wrist motion to create the stroke, then immediately pull the mallet off the head. Avoid glancing or circular motions.
- 3) A concert bass drum rings naturally after you strike it. You may allow it to sustain or you may **dampen** the head with your fingers to stop the ringing.

## Mallet Percussion (Mlts.)

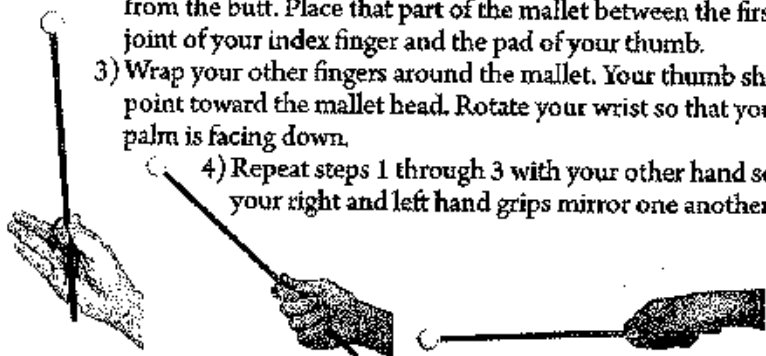


### Set-Up (Bells)

- 1) Spread the stand legs and tighten the leg adjustment lock.
- 2) Insert the top of the stand into the base if the stand is not assembled. Adjust the stand height so that the bars will be slightly below waist height.
- 3) Place the bells on the stand so that the larger bars are to your left.

### Mallet Grip

- 1) Bend your arm at the elbow until your forearm is at a slight angle away from the floor.
- 2) Find the spot on the mallet approximately  $\frac{1}{3}$  or  $\frac{1}{4}$  of the length from the butt. Place that part of the mallet between the first joint of your index finger and the pad of your thumb.
- 3) Wrap your other fingers around the mallet. Your thumb should point toward the mallet head. Rotate your wrist so that your palm is facing down.
- 4) Repeat steps 1 through 3 with your other hand so that your right and left hand grips mirror one another.

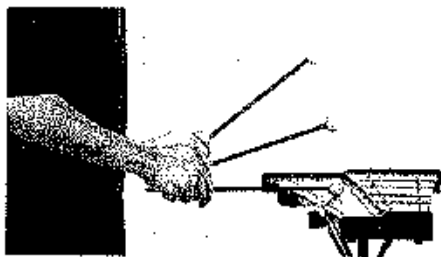


### Playing Position

- 1) Stand with your feet comfortably apart and weight equally placed on each foot.
- 2) Grip the mallets in a relaxed fashion, and position them two to three inches above and almost parallel to the bars. Your forearms should be angled slightly downward.

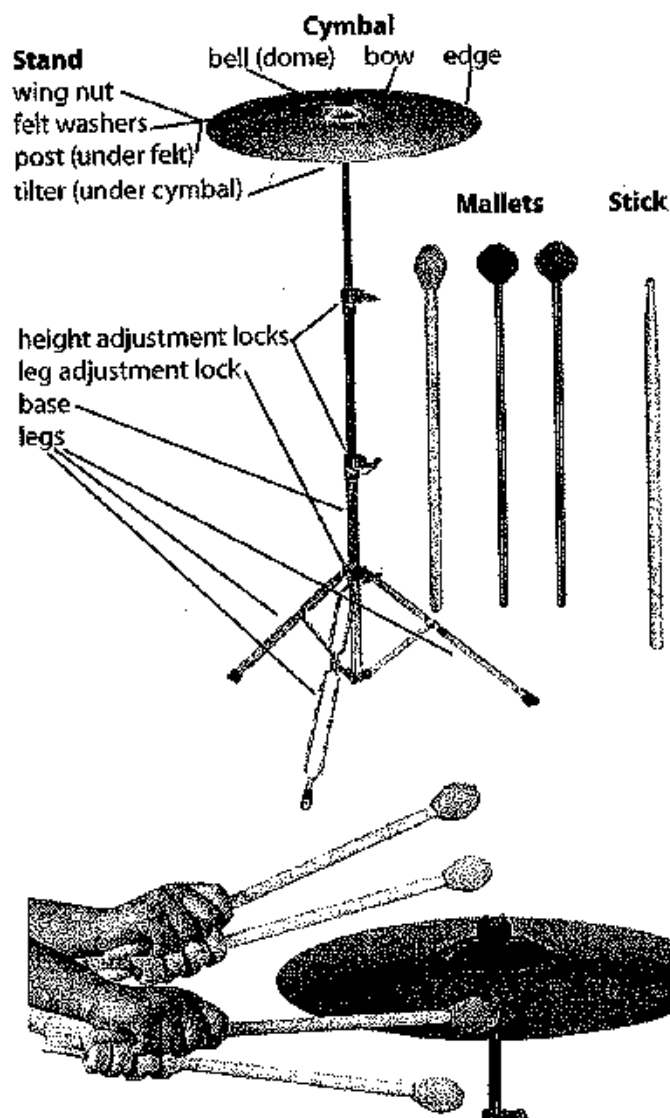
### Playing Mallet Percussion

- 1) Using your wrist, raise the head of the mallet above the bars. Then, strike a bar with a continuous down-up motion that returns the mallet to its starting position. Strike the bars in the center or slightly off center. (For more technical passages, it may be necessary to strike accidental bars on the edge closest to you.)
- 2) If playing the same note with alternating hands, strike the bar in as close to the same spot as possible with each mallet. If necessary, position one mallet in front of the other.



### Care & Maintenance

- 1) When the bars or stand become dusty or dirty, wipe them off with a soft, clean cloth. Check regularly to see that the bars are able to vibrate freely, and make any necessary adjustments.
- 2) Store your mallets in a stick bag, along with your other sticks and beaters. Pack the mallet percussion instrument and stand in the case(s) when you need to move them from place to place. Cover the instrument if you leave it set up.



## Suspended Cymbal (S. Cym.)

### Set-Up

- 1) Spread the stand legs and tighten the leg adjustment lock.
- 2) Insert the top of the stand into the base if the stand is not assembled. Adjust the stand height and tilter angle so that the cymbal will be at waist height and parallel (or at a slight angle) to the floor.
- 3) Place the cymbal on the stand. Attach the wing nut to the post without overtightening it.

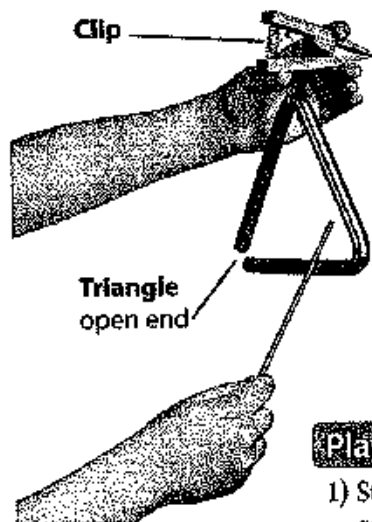
### Playing Position

- 1) Choose a drum stick or yarn mallet appropriate for the music. Grip it as when playing mallet percussion.
- 2) Position the stick or mallet a few inches above the cymbal.
- 3) Often, you will use two mallets—one in each hand.

### Playing the Suspended Cymbal

- 1) Using your wrist and forearm, raise the stick or mallet, then strike the cymbal with a smooth, continuous motion.
- 2) Where and how you strike the cymbal will determine the sound created. Common options include:
  - a) on the bow with the tip of a stick or head of a mallet;
  - b) on the bell with the tip, neck, or shoulder of a stick.
- 3) A cymbal rings naturally after you strike it. You may allow it to sustain or dampen it with your hands.

## Triangle (Tri.)



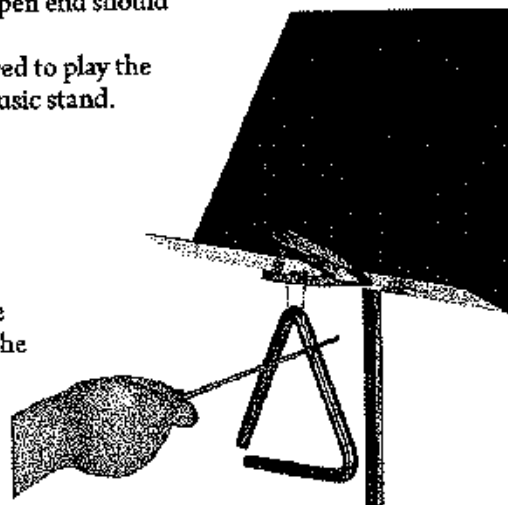
### Playing Position

- 1) Attach the triangle to the clip. Form an open circle with the thumb and middle finger of one hand and position the clip so that it rests on top of the open circle. Place your index finger on top of the clip for stability. With your other hand, grip a beater between your thumb and index finger.
- 2) Suspend the triangle at eye level. The open end should be opposite your playing hand.
- 3) In certain situations, you will be required to play the triangle while it is suspended from a music stand.

### Playing the Triangle

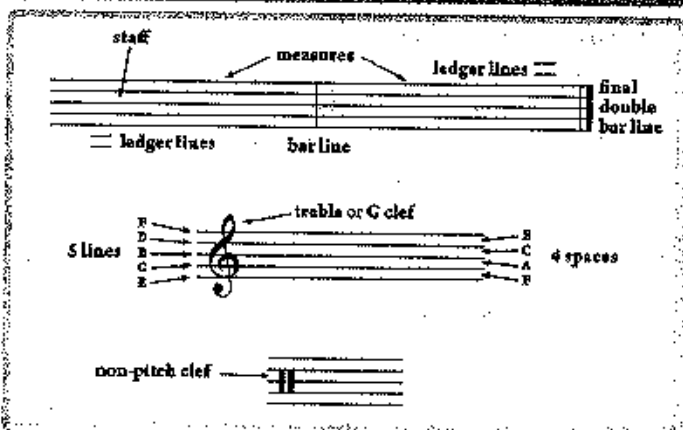
- 1) Strike the triangle near the upper corner on the side opposite the open end  $\triangle$  or on the base opposite the open end  $\triangle$ . Use a quick wrist motion.
- 2) A triangle rings naturally after you strike it. You may allow it to sustain or dampen it with your fingers.

### Beaters





**Terms & Symbols**



**music alphabet** – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff, except when the non-pitch clef appears

**Time Signature**

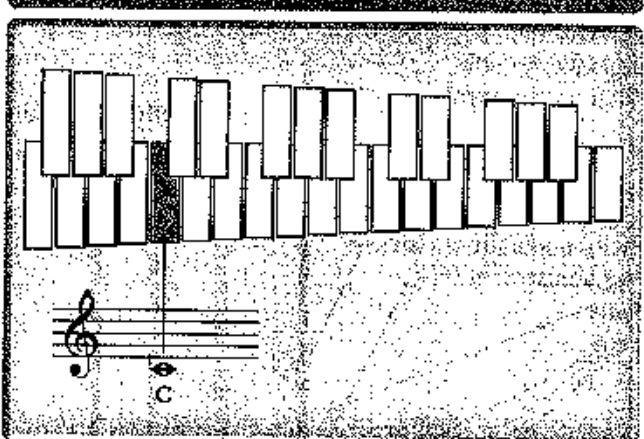
= number of counts per measure  
= type of note (♩) that gets one count

**Rhythm**

quarter note = 1 count of sound in 4

quarter rest = 1 count of silence in 4

**Notes**



**Percussion Technique**

sticking

L = play with left hand  
R = play with right hand

**COUNTING & CONDUCTING**

counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines



sticking

**1. Right Hand Ramble**

Musical score for "Right Hand Ramble" showing Mlts. and S.D. parts with R R R R notation.

► Music for snare drum (S.D.) is often written in the third space of the staff.

**2. Lots of Lefts**

Musical score for "Lots of Lefts" showing Mlts. and S.D. parts with L L L L notation.



## 3. Four of a Kind

▶ Practice strokes at different volumes by changing the stick or mallet height.

▶ Practice with the upper sticking pattern first, then the lower.

▶ Strike the bar or head near the same spot with both right and left hand strokes to match the sound. Listen for a "sweet spot" on the instrument.

## 4. Keep It Steady

## 5. Chop Builder

▶ Practice in front of a mirror and strive to make the motions of both hands the same.

## 6. Percussion Power

▶ Count out loud as you play.



**11. Stick With It** ▶ Count out loud and strive for a steady pulse.

**12. Great Grip**

**13. Keep the Beat**

▶ For additional practice, go back and play exercises 6-9 and 12-13 with just your right hand and just your left hand.

**14. Percussion Expert** ▶ Be sure to use the written sticking as you play.

1 3 1

### Terms & Symbols

Diagram illustrating musical staff components: staff, measures, ledger lines, bar line, final double bar line, treble or G clef, 5 lines, 4 spaces, and non-pitch clef.

**music alphabet** – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff, except when the non-pitch clef appears

**accidental** – symbol that alters the pitch of a note until the end of the measure

**flat** – lowers the pitch of a note one half step

**articulation** – type of attack used to play a note or group of notes

**accent** – emphasize the note

### Theory & Composition

**interval** – distance between two pitches

**half step** – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

### Notes

### Time Signature

**4/4** = number of counts per measure = type of note (♩) that gets one count

### Rhythm

- whole note = 4 counts of sound in 4/4
- whole rest = 4 counts of silence in 4/4
- quarter note = 1 count of sound in 4/4
- quarter rest = 1 count of silence in 4/4

### COUNTING & CONDUCTING

counting	1	2	3	4
other counting				

### Percussion Technique

**sticking** L – play with left hand  
R – play with right hand

**Rudiments** – fundamental techniques and sticking patterns used in drumming

**Single Paradiddle** – one of the 40 Percussive Arts Society (PAS) International Drum Rudiments (see Drums p. 47)

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

### 1. Away We Go!

▶ When learning new notes on mallet percussion instruments (Mlts.), try playing them with your index fingers first; once comfortable, switch to mallets.

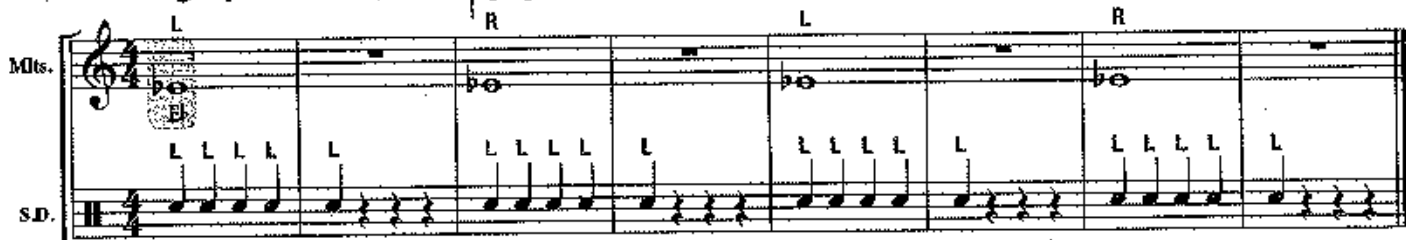
staff & bar lines sticking

Mlts. R L R L

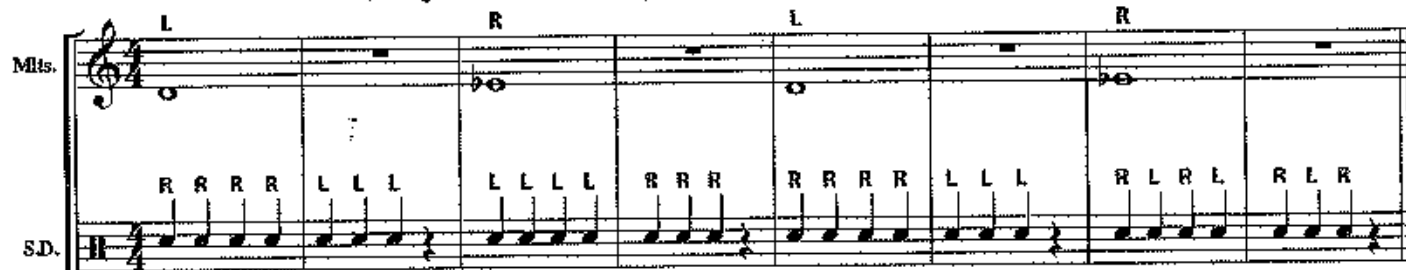
S.D.

▶ Music for snare drum (S.D.) is often written in the third space.

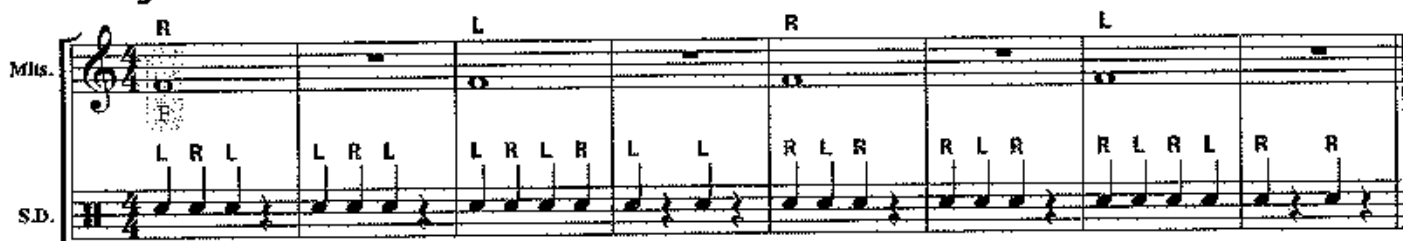
accidental, b. **2. Going Up?** ▶ Are you creating a good tone on the instrument as you play?


Mits. 

**3. Count Me In** ▶ 1) Write the counting under the music. 2) Clap the rhythm. 3) Sing the Mits. notes using "too," the note names, or solfège. 4) Play!

Mits. 

**4. Higher Ground**

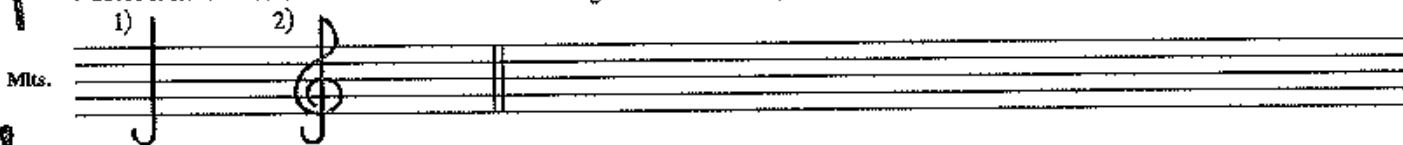
Mits. 

**5. Moving Around**  ▶ Write the note names below the Mits. line before you play.

Mits. 

**6. Mallets Private Lesson**

▶ Here is how to draw a treble clef. ▶ Draw eight treble clefs on your own. Be sure they circle the second (G) line.

Mits. 

**6. Drums Private Lesson**

▶ Memorize every Rudiment you learn.

Single Paradiddle

S.D. 

**Terms & Symbols**

**sight-reading** – playing or singing a piece of music for the first time

**Theory & Composition**

**duet** – piece of music featuring two different parts played or sung together

**harmony** – two or more notes played or sung at the same time

**Percussion Technique**

**snare off** – disengage the snare release lever so that the snare no longer contact the head

**Rhythm**



half note = 2 counts of sound in 4



half rest = 2 counts of silence in 4

**COUNTING & CONDUCTING**

counting	1	2	3	4
other counting				

- ▶ As you play Mlts., keep your eyes on the music and use your peripheral vision to see the bars and the conductor.
- ▶ Suspended cymbal (S. Cym.) is introduced on page 3b.

**7. Deep Breaths**

Mlts. (Melodica) staff: Treble clef, 4/4 time. Notes: G4 (L), A4 (R), B4 (L), C5 (R), D5 (L), E5 (R), F5 (L), G5 (R).

S. Cym. (Suspended Cymbal) staff: Treble clef, 4/4 time. Notes: G4 (L), A4 (R), B4 (L), C5 (R), D5 (L), E5 (R), F5 (L), G5 (R). Includes 'with yarn mallet' instruction.

S.D. (Snare Drum) staff: Treble clef, 4/4 time. Rhythmic notation with 'L' and 'R' markings for left and right hand strokes.

**8. Rhythm Time**

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on S.D. or S. Cym. (with yarn mlt.), or on the note D (Concert D) on Mlts.

Melodica staff: Treble clef, 4/4 time. Rhythmic notation: quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter rests.



- ▶ Bass drum (B.D.) is introduced on page 2b.
- ▶ To begin exploring drum set studies, ask your teacher for the *Tradition of Excellence Drum Set Mini-Method*, or access it in your *Interactive Practice Studio*. See page 1 for details.

**9. Half Note Rock**

Mlts. (Melodica) staff: Treble clef, 4/4 time. Notes: G4 (R), A4 (L), B4 (R), C5 (R), D5 (L), E5 (R), F5 (R), G5 (L), A5 (R), B5 (L), C6 (R).

S. Cym. (Suspended Cymbal) staff: Treble clef, 4/4 time. Notes: G4 (R), A4 (L), B4 (R), C5 (R), D5 (L), E5 (R), F5 (R), G5 (L), A5 (R), B5 (L), C6 (R). Includes 'with S.D. stick' instruction.

S.D. (Snare Drum) and B.D. (Bass Drum) staff: Treble clef, 4/4 time. Rhythmic notation with 'R' and 'L' markings for right and left hand strokes.

▶ Music for B.D. is often written in the bottom space.

sight-reading

## 10. Sight-Reading Challenge: Steppin'

▶ Always carefully inspect music before you sight-read it.  
Keep your eyes on the music as you play.

Musical score for 'Steppin'' in 4/4 time. The score consists of two staves: Mlts. (Melody) and S.D. (Snare Drum). The Mlts. staff has a treble clef and a key signature of one flat. The S.D. staff has a bass clef. Above the Mlts. staff, the following rhythm pattern is written: R L R L R L R L R L R L. The S.D. staff contains a complex rhythmic pattern with various note values and rests, including accents.

duet, harmony,  
snare off

## 11. El Camino Mariachi — Duet

▶ Count, clap, sing, and play!

▶ A duet is created between the Mlts. parts and between the S.D. parts.  
The Mlts. parts combine to create harmony.

Musical score for 'El Camino Mariachi' in 4/4 time. The score consists of four staves: two Mlts. (Melody) and two S.D. (Snare Drum). The Mlts. staves are labeled A and B. The S.D. staves are also labeled A and B. The S.D. staff B includes the instruction 'snare off' in the second measure. The Mlts. parts are in a 4/4 time signature with a key signature of one flat.

12. Cuckoo **TEST**

Traditional

Musical score for 'Cuckoo' in 4/4 time. The score consists of three staves: Mlts. (Melody), S. Cym. (Snare Drum with Yarn Mallet), and S.D. (Snare Drum). The Mlts. staff has a treble clef and a key signature of one flat. The S. Cym. staff has a bass clef and a 4/4 time signature. The S.D. staff has a bass clef. Above the Mlts. staff, the following rhythm pattern is written: R L R R L R R L R L L R L. The S. Cym. staff contains a rhythmic pattern with various note values and rests, including accents. The S.D. staff contains a complex rhythmic pattern with various note values and rests, including accents.

## 13. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7.  
In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

Musical score for 'Excellence in Ear Training' in 4/4 time. The score consists of one staff: Mlts. (Melody). The Mlts. staff has a treble clef and a key signature of one flat. The score is divided into eight measures, labeled 1 through 8. Measures 1, 3, 5, and 7 are labeled 'Listen' and contain starting notes. Measures 2, 4, 6, and 8 are labeled 'Play' and contain starting notes.



**Percussion Technique**

**multiple bounce stroke** - may be used to sustain the sound on a drum. To create a multiple bounce stroke, squeeze at the fulcrum (pivot point between your thumb and index finger) once the stick strikes the drum. Strive for a sustained "buzz" sound consisting of many bounces that gradually decrease in intensity.

Written: R L      Sounds: RRRR... L.L.L.L.

**Notes**

**14. Rhythm Time**

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on S.D. or S. Cym. (with S.D. stick), or on the note D (Concert D) on Mlts.



**15. Rising Rhythms**

- ▶ Strike the Mlts. notes in the center of the bars.

Mlts. L R L R L      R R L R R      L R L R L R      L R L R L

S.D. R L R L R R      L R L R L L      R L R L R R      L R L R L

**16. Stepping Stones**

- ▶ Be sure the strokes repeated by the same hand sound alike.

Mlts. R R L L R      L L R R L      R L R L R      L R L R L R L

S.D. L R L L R      R L R R L      L R L L R      R L R R L R L

**17. Rain, Rain**

- ▶ Triangle (Tri.) is introduced on page 3b.

Traditional

Mlts. R L R R L R R L R L R L R L R L R L

Tri. R L R R L R L L R L R R L R L L R L R L L L R

S.D. R L R R L R L L R L R R L R L L R L R L L L R

18. In a Minor Mood ▶ Count, clap, sing, and play!

Mits. 

Tri. 

S.D. B.D. 

19. Hot Cross Buns

English Folk Song

Mits. 

R L L L R L R L L L R L R R L R L L R L L L R

S.D. B.D. 

20. Go Tell Aunt Rhodie



American Folk Song

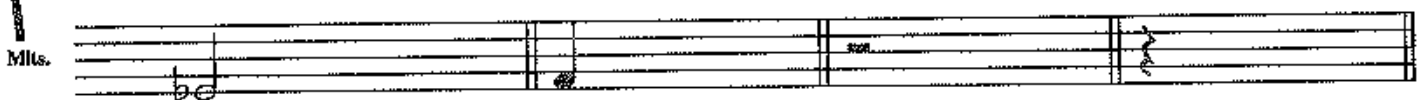
Mits. 

R L R R L R L R L L R L R L R L R L R R L

S.D. B.D. 


21. Mallets Private Lesson

- ▶ 1) Draw a treble clef at the beginning of the staff.
- ▶ 2) Trace the notes, accidental, and rests, and draw three more of each.

Mits. 


21. Drums Private Lesson

- ▶ Draw a non-pitch clef at the beginning of each staff.
- ▶ Experiment to find the right amount of fulcrum squeeze to create a long "buzzzzz."

A 

▶ Allow the multiple bounce strokes to overlap to create a continuous sound.

B 

▶ If you prefer open double stroke to multiple bounce stroke study, interpret the "z" strokes  as open double strokes throughout *Tradition of Excellence*. For more information on open double strokes, see Drums page 39.

**Terms & Symbols**

- Solo** – only one person plays or sings.
- Soli** – a small group or section plays or sings
- Tutti** – everyone plays or sings



repeat sign – play or sing the music again

**Time Signature**



common time = 4

**Theory & Composition**

- phrase** – musical sentence, often 4 or 8 measures long
- round** – song in which the same part is played or sung by two or more groups starting at different times
- composition** – creation of music that can be performed later, usually from written notation

Solo, Tutti

**22. Little Robin Redbreast**

Traditional

phrase

Musical score for 'Little Robin Redbreast' in 4/4 time. It features two staves: Mts. (Melody) and S.D. B.D. (Snare Drum/Bass Drum). The melody is divided into two phrases. The first phrase consists of 8 measures, with the first 4 measures marked 'Solo' and the last 4 marked 'Tutti'. The second phrase also consists of 8 measures, with the first 4 marked 'Solo' and the last 4 marked 'Tutti'. Rhythmic notation is provided below the melody staff, using 'L' for left hand and 'R' for right hand.

**23. Skill Builder: Merrily We Roll Along**

▶ Count, clap, sing, and play! When you reach the end of the song, repeat once from the beginning.

Traditional

Musical score for 'Merrily We Roll Along' in 4/4 time. It features three staves: Mts. (Melody), S. Cym. (Snare Drum/Cymbal), and S.D. B.D. (Snare Drum/Bass Drum). The melody is a single line of 16 measures. Rhythmic notation is provided below the melody staff. The S. Cym. part consists of a series of claps and cymbal hits corresponding to the rhythm. The S.D. B.D. part provides a steady accompaniment.

**24. Itsy Bitsy Spider — Round**

▶ Add brackets to show the phrases.

Traditional

Musical score for 'Itsy Bitsy Spider — Round' in 4/4 time. It features two staves: Mts. (Melody) and S.D. B.D. (Snare Drum/Bass Drum). The melody is a single line of 16 measures, divided into two rounds. Round 1 is marked with a circled '1' and Round 2 with a circled '2'. Rhythmic notation is provided below the melody staff. The S.D. B.D. part provides a steady accompaniment.

Sol<sup>o</sup> 25. A La Rueda

▶ Play the non-accented S. Cym. notes with the stick tip and the accented notes with the stick shoulder. Try dampening on the rests.

Spanish Folk Song

Soli (woodwinds) Tutti Soli (brass/percussion) Tutti

Mts.

S. Cym. with S.D. stick on bell

S.D. B.D. snares off

▶ Be sure to suspend the Tri. at eye level with the open end opposite your playing hand.  
▶ Try dampening on the rests.

26. Love Somebody — Duet

Traditional

Mts. A.

Mts. B.

S.D. B.D. A.

Tri. B.

27. Good King Wenceslas



Traditional English Carol

Solo/Soli Tutti Solo/Soli Tutti

Mts.

Tri.

S.D. B.D.

28. Excellence in Composition

▶ 1) Draw a treble clef. 2) Complete and play your composition.

Title \_\_\_\_\_ Composer \_\_\_\_\_

Mts.



**Terms & Symbols**

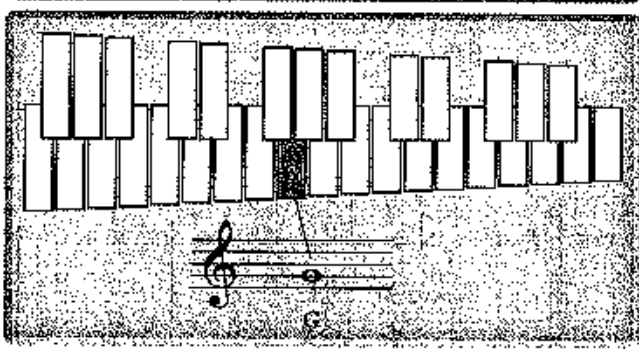


**one-measure repeat sign** – play or sing the previous measure again

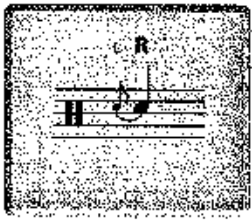
**Percussion Technique**

**Flam** – one of the 40 PAS International Drum Rudiments (see Drums p. 47)

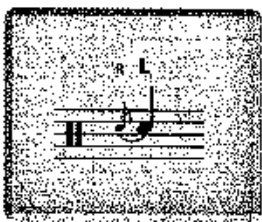
**Notes**



**right Flam** – left stick strikes just before the right; sounds like "FLAM"



**left Flam** – right stick strikes just before the left; sounds like "FLAM"



**29. Warm-up: Serenity — Round**

Mits. ① ② ③

**30. Chop Builder**



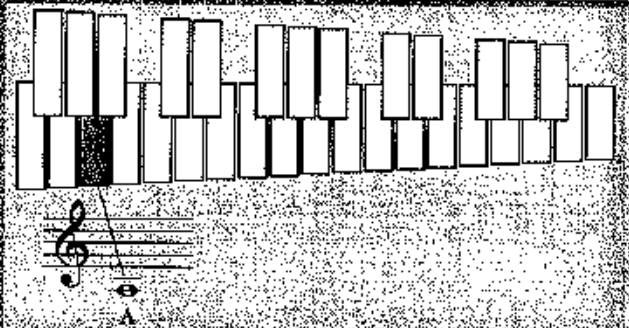









Mits. R L R R L R L R L R L R L R

**31. Camptown Races** ▶ Draw the missing notes in the ovals before you play.

Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826. American Composer

Solo/Soli Tutti Solo/Soli Tutti



<b>Time Signature</b>	<b>Rhythm</b>	<b>Notes</b>									
 <p>= two counts per measure = quarter note gets one count</p>	 <p>tie - marking that connects notes of the same pitch to make one longer note</p>										
<b>COUNTING &amp; CONDUCTING</b>	<table border="1" style="width: 100%;"> <tr> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> <tr> <td style="text-align: center;">counting</td> <td style="text-align: center;">1 2</td> <td></td> </tr> <tr> <td style="text-align: center;">other counting</td> <td></td> <td></td> </tr> </table>					counting	1 2		other counting		
											
counting	1 2										
other counting											

<b>Key Signature</b>	In these key signatures, play or sing:			
sharp (#) or flat (b) signs placed after a clef	no sharps or flats	every F as F sharp	every B as B flat	every B as B flat, every E as E flat
				

**36. Rhythm Time**

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on S.D. or Tri., or on the note C (Concert C) on Mts.




**37. Two Step**

▶ In the Mts. part, circle the notes changed by the B $\flat$  major (Concert B $\flat$  major) key signature highlighted in purple.

A	
Mts.	
S.D. B.D.	

**38. Sight-Reading Challenge: Shoo Fly**

▶ Keep your eyes on the music as you play. The Tri. part is shaded for easier reading from line to line. American Folk Song

Mts.	
Tri.	
S.D. B.D.	
Mts.	
Tri.	
S.D. B.D.	



### 39. Russian Folk Song — Duet

Beethoven bridged music history's  
Classical and Romantic Periods.

Ludwig van Beethoven (1770–1827)  
German Composer

### 40. San Serení

**TEST**

► Add brackets to show the phrases.

Puerto Rican Folk Song

### 41. Excellence in Theory

► Add the notes and rests together to find the number of counts. A quarter note gets one count.



a)  $\text{quarter note} + \text{quarter note} = \underline{\hspace{2cm}}$

b)  $\text{quarter note} + \text{half note} = \underline{\hspace{2cm}}$

c)  $\text{quarter note} + \text{quarter note} + \text{rest} = \underline{\hspace{2cm}}$

d)  $\text{half note} + \text{rest} = \underline{\hspace{2cm}}$

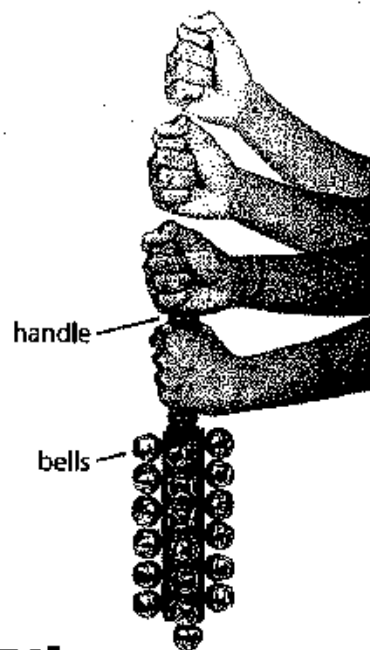
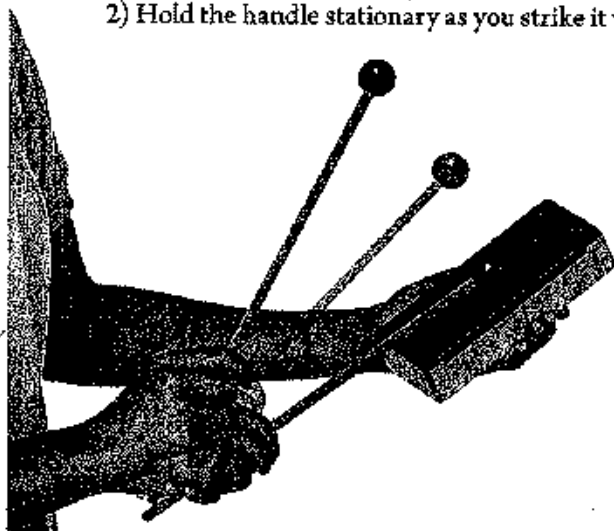
## Sleigh Bells (Slgh. Bls.)

### Playing Position

- 1) With one hand, hold the handle of the sleigh bells at chest or shoulder level so that the instrument points down.
- 2) With your other hand, make a fist and place it on the end of the handle.

### Playing the Sleigh Bells

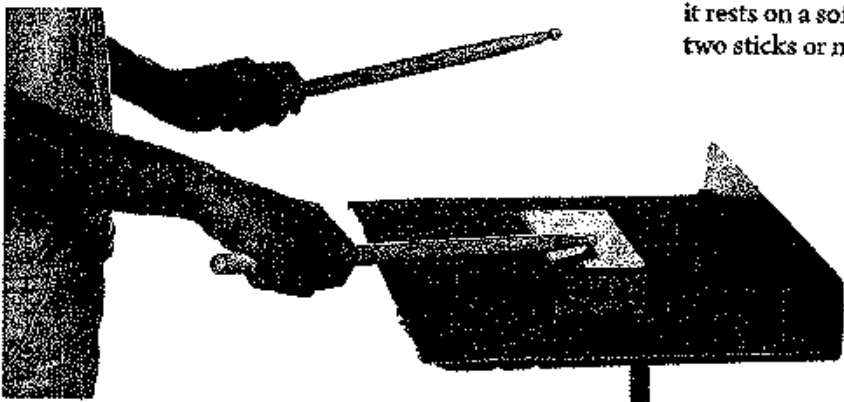
- 1) Raise your fist and firmly strike the end of the handle to create a jingle sound.
- 2) Hold the handle stationary as you strike it with your fist.



## Wood Block (W. Blk.)

### Playing Position

- 1) With one hand, hold the wood block from the bottom; do not squeeze too tightly.
- 2) With your other hand, grip a rubber mallet or drum stick and position it a few inches away from the wood block.
- 3) In certain situations, you will play the wood block while it rests on a soft surface. In these cases, you may also use two sticks or mallets—one in each hand.



### Playing the Wood Block

- 1) With the mallet or stick, strike the top surface of the woodblock just off-center. Use a quick, down-up wrist motion.
- 2) In certain situations, you will be required to play the wood block while it rests on a soft surface.

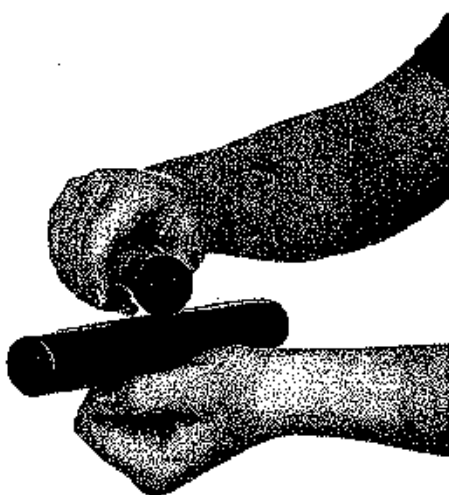
## Claves (Clvs.)

### Playing Position

- 1) Turn one hand palm-up and bend your fingers toward your palm to create a loose fist. Place one of the claves on that hand so that the clave rests between the base of your thumb and your fingertips. Your hand should form a hollow chamber underneath the clave.
- 2) With your other hand, hold the other clave by the end. Position the claves at an angle to one another.

### Playing the Claves

- 1) Bring the clave you are holding by the end down to strike the clave in your cupped hand. Use a quick, down-up motion.
- 2) Hold your cupped hand stationary as the claves are played.



## Tambourine (Tamb.)



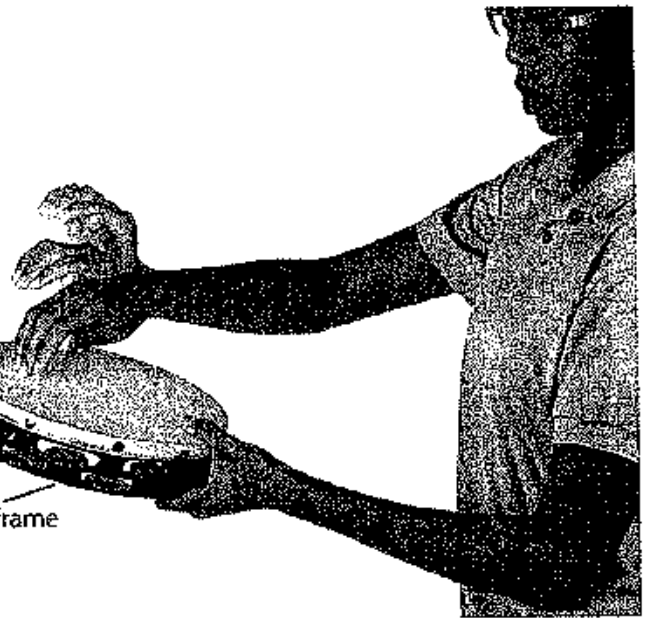
### Playing Position

- 1) With one hand, grip the tambourine rim with your thumb on the head side and your other fingers curling around the shell. Grip at a position on the shell where there are no jingles.
- 2) Hold the tambourine at chest or shoulder level and at an angle to the floor.
- 3) With your other hand, bunch together your fingertips and position them above the head.

### Playing the Tambourine

- 1) With your fingertips, strike the head off-center. Use a quick wrist motion.
- 2) Hold the tambourine stationary as you strike it.
- 3) Keep your fingers on the head after making contact unless the music calls for a more open sound.

head  
rims  
jingles  
shell/frame



## Maracas (Mcas.)



### Playing Position

- 1) With each hand, grip the handle of a maraca. You may wish to extend the index finger of each hand so that it touches the bulb.
- 2) Position the maracas parallel or at a slight angle to the floor.

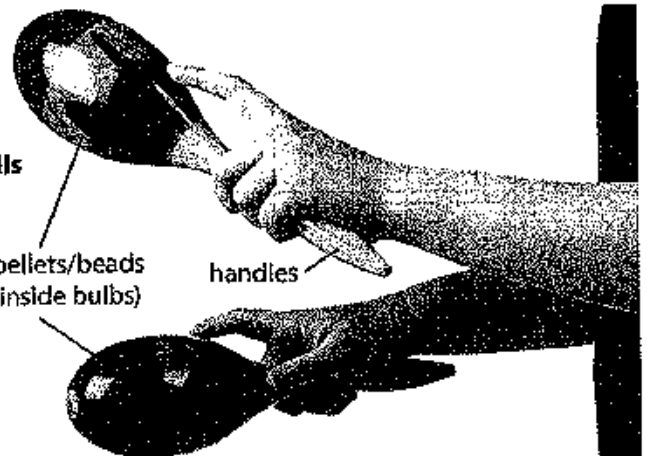
### Playing the Maracas

- 1) Using your wrist to create a miniature whipping motion, flick one of the maracas to create a "tsk" sound.
- 2) To play consecutive notes, first flick one maraca, and then the other.

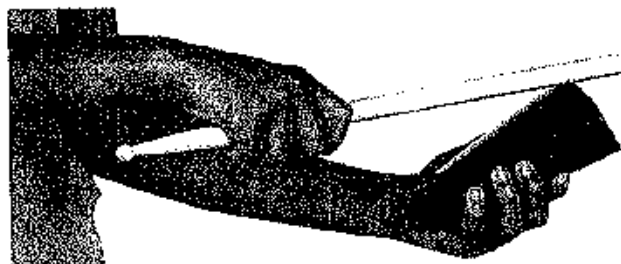
bulbs/bells

pellets/beads  
(inside bulbs)

handles



## Cowbell (Cwbl.)



top

mouth



### Playing Position

- 1) Rest the cowbell in one hand, with your thumb and little finger supporting the sides. Use your other three fingers for dampening, or to provide additional support.
- 2) With your other hand, grip a heavy drum stick, cowbell beater, or other mallet.

### Playing the Cowbell

- 1) With the stick or beater, strike the cowbell on the top surface or edge of the mouth. Use a quick, down-up wrist motion.
- 2) Hold the cowbell stationary as you strike it.

## Theory &amp; Composition

**trio** – piece of music featuring three different parts played or sung together

**introduction** – opening passage of a piece of music

**theme** – a melody within a piece of music

## Terms &amp; Symbols

5

**rehearsal numbers** – find important places in the music using these markers

**1st and 2nd endings** – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through

**fermata** – hold a note or rest longer than its usual value

## Conducting Technique

- Enter the stage or performance area confidently. Make eye contact with the audience and smile.
- Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

**Solo:** Mlts. A    **Duet:** Mlts. A + B    **Trio:** Mlts. A + B + C

**Percussion Ensemble or Full Band:** All Percussion Parts

## Jingle Bells

J.S. Pierpont (1822–1893)

American Composer

trio  
introduction  
theme

rehearsal  
numbers  
1st & 2nd  
endings

▶ Repeat back to 5.

## Jingle Bells

▶ Sleigh bells (Sigh. Bls.) are introduced on page 1.2a.

Introduction

▶ No double bar line...music continues on the next page.

**5 Theme**

Slgh. Bbs.

S.D.  
B.D.

1. 2.

Repeat back to 5.

# Jolly Old St. Nicholas

Traditional

**Theme**

Mits. A.

Mits. B.

Mits. C.

1. 2.

# Jolly Old St. Nicholas

**Theme with yarn mallet**

S. Cym.

Tri.

S.D.  
B.D.

snare off

1. 2.

# The Dreidel Song

Jewish Folk Song

*Theme*

Mits. A. 2 3 4 5 6 7 8

Mits. B.

Mits. C.

Mits. 9 10 11 12 13 14 15 16

Detailed description: This block contains the vocal score for three voices, labeled Mits. A., B., and C. The music is in 2/4 time with a key signature of one flat (Bb). The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. Each system begins with a 'Theme' section. Measures 2, 10, and 14 contain a double bar line with a slash through it, indicating a full measure of rest. The melody consists of quarter and eighth notes, with some phrases spanning across bar lines.

# The Dreidel Song

► In  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and other time signatures,  $\text{—}$  indicates a full measure of rest.

► Wood Block (W. Blk.) is introduced on page 12a.

*Theme*  
with rubber mallet

W. Blk. 2 3 4 5 6 7 8

Trl.

S.D.  
B.D.

W. Blk. 9 10 11 12 13 14 15 16

Trl.

S.D.  
B.D.

L R L R R L

R L R L L R L R

Detailed description: This block contains the percussion score for 'The Dreidel Song'. It features three parts: Wood Block (W. Blk.), Triangle (Trl.), and Snare Drum (S.D.)/Bass Drum (B.D.). The music is in 2/4 time. The Wood Block part consists of quarter notes. The Triangle part consists of eighth notes. The Snare and Bass Drum parts provide a rhythmic accompaniment. The score is divided into two systems, covering measures 1 through 16. The first system includes the 'Theme' section. Measures 2, 10, and 14 contain a double bar line with a slash through it, indicating a full measure of rest. The percussion parts are synchronized with the vocal melody. The letters 'L' and 'R' are placed below the Snare and Bass Drum staves to indicate the hand used for each stroke.

# Kwanzaa Celebration

David Bobrowitz (b. 1945)  
American Composer

Introduction 5 Theme

Mits. A. Mits. B. Mits. C.

13

Mits. A. Mits. B. Mits. C.

# Kwanzaa Celebration

► Claves (Clvs.) are introduced on page 12a.

Introduction 5 Theme

Clvs. Sgh. Bk. S.D. B.D.

on rim

► Strike the S.D. rim with the shoulder of the stick.

13

Clvs. Sgh. Bk. S.D. B.D.







**Theory & Composition**

Improvisation – spontaneous composition of music through playing or singing

**49. Unforgettable Eighth Notes**

Mits. *L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

S.D. *L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

Clap

**50. Mahnomen Harvest**

► Count, clap, sing, and play! ► Maracas (Mcas.) are introduced on page 12b.

Mits. 1. 2.

Mcas. Tamb. 1. 2.

S.D. B.D. snares off

**51. Eighth Notes on the Edge**

Mits. *R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

S.D. *R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

Clap

**52. Now Let Me Fly**

► Count, clap, sing, and play!

*Spirituals are religious folk songs created in the 18th and 19th centuries.*

American Spiritual

Mits. Solo/Soli Tutti

S. Cym. Solo/Soli with S.D. stick Tutti

S.D. B.D. snares off

### 53. Sight-Reading Challenge: Promenade

- ▶ 1) Write the counting and draw the bar lines. 2) Sight-read!
- ▶ Keep your eyes on the music as you play.

Mits.

Mits.

### 54. Rio Con Brio



Mits.

Mits.

### 55. Excellence in Improvisation

- ▶ Play along with the recorded accompaniment, Measures 1-2; Play the written notes. Measures 3-5: Improvise using the same notes.

Mits.

**Rhythm**



**pick-up or anacrusis** – music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

**Key Signature**



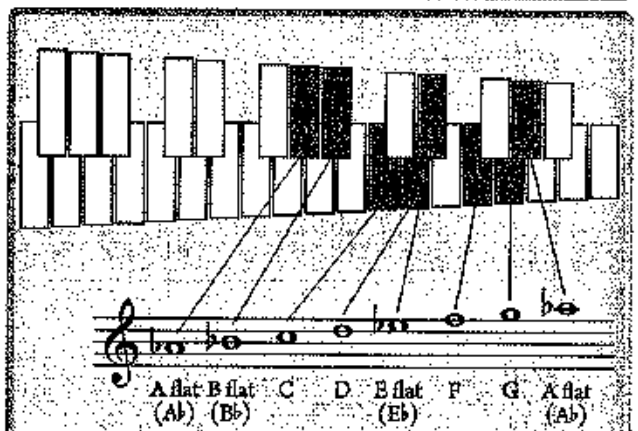
**E♭ major (Concert E♭ major)**  
play or sing every B as B♭, E as E♭, A as A♭

**Theory & Composition**

**theme and variation** – type of composition that begins with a main melody (theme) and continues with different versions (variations) of the main melody

**octave** – interval between a note and the next higher or lower note with the same name

**Notes**



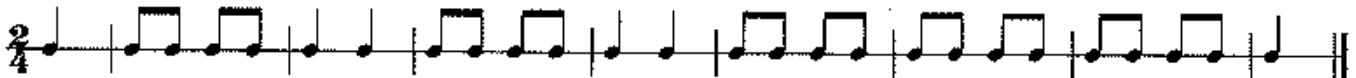
**56. Warm-up: Chorale — Duet**

Mlts. A. B. A♭

S. Cym. Tri. with S.D. stick

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on S.D. or W. Blk., or on the note E♭ (Concert E♭) on Mlts.

**57. Rhythm Time**



**58. Skill Builder: Boil the Cabbage Down — Duet**

- ▶ On Mlts., since you must move quickly between the natural and accidental bars, play each E♭ and A♭ on the edge of the bar if necessary
  - ▶ Circle the notes changed by the key signature in Mlts. line B.
- American Folk Song

Mlts. A. B.

Tamb. A. B.

S.D. B.D.







### 64. Sight-Reading Challenge: Theme from "Cambridge Overture"

Anne McGinty is one of the most prolific female composers of band music and has over 225 pieces published for band, orchestra, and flute.

Anne McGinty (b. 1945)  
American Composer

Musical score for 'Theme from Cambridge Overture' featuring Mpts. (Melody) and S.D./B.D. (Accompaniment). The score is in 3/4 time and includes two first endings. Dynamics include *f* (forte).

From *Cambridge Overture* (©1981077), ©1991 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

### 65. I've Just Come From Sydney **TEST**

Australian Folk Song

Musical score for 'I've Just Come From Sydney' featuring Mpts. (Melody), W. Bk. (Woodwind), and S.D./B.D. (Accompaniment). The score is in 3/4 time and includes dynamics *p* (piano) and *f* (forte).

### 66. Excellence in Composition: Carnival of Venice

Italian Folk Song

- ▶ 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. *Bingo Variations*. **Bonus:** Improvise a variation!
- ▶ Compose and play an S.D. part to accompany the Mpts.

Musical score for 'Carnival of Venice' showing the Theme for Mpts. and Accompaniment for S.D. in 3/4 time. Dynamics include *f* (forte).

Musical score for 'Carnival of Venice' showing the first and second endings for Mpts. and S.D. in 3/4 time.

**Terms & Symbols**

tempo – speed of a piece of music

Andante – walking tempo; slower than Moderato

Moderato – medium tempo

Allegro – fast tempo

*mp* mezzo piano – medium soft

*mf* mezzo forte – medium loud

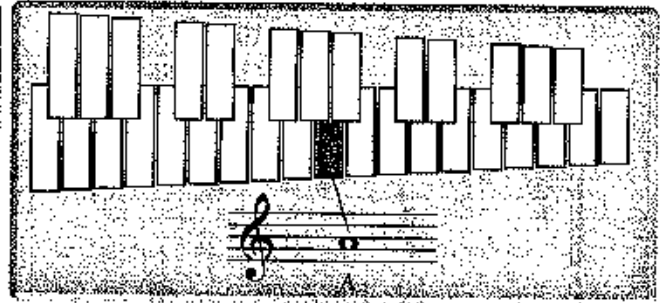


two-measure repeat sign – play or sing the previous two measures again



each eighth rest = 1/2 count of silence in 2, 3, 4, or C

**Notes**



**Percussion Technique**



double stop – two notes played at the same time by one player



Flam Accent – one of the 40 PAS International Drum Rudiments (see Drums p. 47)

**Andante 67. Warm-up: Lullaby**

Weish Folk Song



**Allegro 68. Ezekiel Saw the Wheel — Duet**

▶ Cowbell (Cwbl.) is introduced on page 12b.

American Spiritual

**Allegro**

A. **Mlts.** *p* *f* *p* *f*

B. **Mlts.** *p* *f* *p* *f*

A. **Cwbl. Tamb.** *p* *f* *p* *f*

B. **S.D. B.D.** *p* *f* *p* *f*

on rim

**69. Rhythm Time**

- ▶ 1) Write the counting and clap the rhythm before you play.
- ▶ 2) Play on S.D. or W. Blk., or on the note B $\flat$  (Concert B $\flat$ ) on Mlts.

**Moderato**







As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

## The Good Life

Mallet Percussion Solo with Piano Accompaniment  
or Percussion Ensemble (when combined  
with Tambourine, Snare Drum, Bass Drum)

Ryan Nowlin (b. 1978)  
American Composer

**Moderato**

Mallet Percussion

Piano

1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14.

1. 2. 3. 4.

15. 16. 17. 18. 19. 20. 21.

22. 23. 24. 25. 26. 27. 28. 29.

*mf* *mf* *f* *p* *mp* *mf* *f* *mf*

The musical score is written for Mallet Percussion and Piano. It consists of four systems of music. The first system (measures 1-7) is marked 'Moderato' and 'mf'. The second system (measures 8-14) includes first and second endings, with dynamics ranging from 'f' to 'mf'. The third system (measures 15-21) features dynamics from 'p' to 'f'. The fourth system (measures 22-29) is marked 'mf'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

## SOLO/ENSEMBLE



As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

## The Good Life

Snare Drum Solo (Unaccompanied) or  
Percussion Ensemble (when combined with  
Tambourine, Bass Drum, and Mallet Percussion)

Ryan Nowlin (b. 1978)  
American Composer

**Moderato**

3

Tambourine

mf

R R R R L L L

Snare Drum  
Bass Drum

mf

6 7 8 9 10 11 12

Tamb.

R L R R L L

S.D.  
B.D.

1. 2.

13

Tamb.

f on rim

f

p

S.D.  
B.D.

18 19 20 21 22 23

Tamb.

mp mf f

R L R R L R L L L R R

S.D.  
B.D.

mp mf f

25

Tamb.

mf

R L R L R L R L L R L R L (R) L R L R L R R L L L R

S.D.  
B.D.

mf

**Theory & Composition**

**chord** – two or more notes sounded at the same time  
**closing** – last measures of a composition, often containing music added to give a feeling of finality

**Terms & Symbols**



**long rest or multiple-measure rest** – rest for the number of measures indicated



- If you make a mistake, never let it show. Keep playing or singing as if nothing happened.
- When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

**Warm-up: Tone, Balance, and Tuning**

► There are many ways to perform a warm-up; follow the instructions given by your director.

Chords: Tonic Chord, Subdominant Chord, Dominant Chord, Tonic Chord

*Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.*

**March Across the Seas**

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978) American Composers

long rest  
closing

**Introduction**  
**Allegro**  
 Bells, Triangle

Measures: 1-4 (Bells), 5 (1st Theme), 6-7, 8-14, 15 (2nd Theme), 16-22, 23 (1st Theme), 24-26, 27-32 (Closing)

**March Across the Seas**

**Introduction**  
**Allegro**  
 Snare Drum, Bass Drum

Measures: 1-4, 5 (1st Theme), 6, 7-8, 9, 10, 11 (1st Theme), 12, 13 (2nd Theme), 14, 15 (2nd Theme), 16-21

23 1st Theme

mf f

Closing

28 29 30 31 32

R L R R L (R) L R L R R L L

*Water Music* was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.

### Procession from "Water Music"

George Frideric Handel (1685-1759)  
English Composer  
arr. Ryan Nowlin

Introduction  
Moderato

Bells

2 3 4 5 12 8 13 2nd Theme 14

15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

*f* *f* *p* *mf* *f* *f*

### Procession from "Water Music"

Introduction  
Moderato

Snare Drum  
Bass Drum

2 3 4 5 1st Theme 6

7 8 9-10 11 12

13 2nd Theme 14 15-16 17 18 19

20 21 Closing 22 23 on rim 24 25

26 27 28 29 30

*f* *mf* *f* *mp* *mf* *f* *f*

► The Clvs. and Cwbl. parts share music but should be played by two percussionists.

# Banana Boat Song

Jamaican Folk Song  
arr. Ryan Nowlin

**Introduction**  
**Moderato**  
Meas.

Maracas  
Claves  
Cowbell

Clvs. & Cwbl.  
*mf*

*f*

5 1st Theme  
*mf*

6 7-8 2 9 2nd Theme  
*p*

10 11 12

13 14 15 16 17 1st Theme  
*f*

*mf*

18

19-20 2 21 Closing  
*p*

22 23 24  
*mp* *f*

# Banana Boat Song

**Introduction**  
**Moderato**  
snare off

Snare Drum  
Bass Drum

on rim

*mf*

*f*

5 1st Theme  
R L R R (L) R L R L L R L R L  
*mf*

6 7-8 2 9 2nd Theme  
on rim  
*p*

10 11 12

13 14 15 16 17 1st Theme  
*f*

R L R R L R L L R L R L R L R R (L) R L R L R L R L R L  
*mf*

18

19-20 2 21 Closing  
*p*

22 23 24  
*mp* *f*



# Indigo Rock

Bruce Pearson & Ryan Nowlin  
American Composers

*Introduction*  
**Moderato**  
with S.D. stick  
*f*

Suspended Cymbal  
Cowbell

5 Theme

# Indigo Rock

*Introduction*  
**Moderato**  
*f*

Snare Drum  
Bass Drum

5 Theme

on rim

Closing

**Rhythm**



sixteenth note = 1/4 count of sound in 2/4, 3/4, 4/4, or C

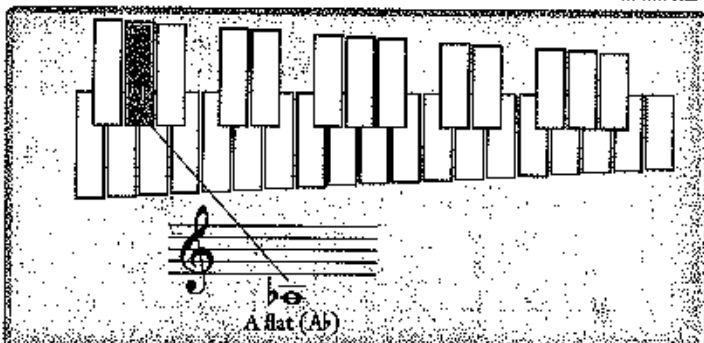
a single sixteenth note has two flags  
a group of sixteenth notes is connected by two beams

**COUNTING & CONDUCTING**

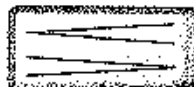


counting	1 e & a	2 e & a	3 e & a	4 e & a
other counting				

**Notes**



**Terms & Symbols**



crescendo – gradually louder  
decrescendo – gradually softer



natural – cancels a flat (b) or sharp (#)

**74. Warm-up: "Werde munter" — Duet**

*Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.*

Johann Schop (1590–1667)  
German Composer

**Andante**

Mits. A. *mp* *f* *mp* *f* *p*

Mits. B. *mp* *f* *mp* *f* *p*

**75. Fais Dodo**

**Andante**

French Folk Song

Mits. *mf* *p*

S.D. R.D. *mf* *p*

L R L R L (R) L R L R L R L R L R L R L R L R L R L R

**76. Baroque March**

**Moderato**

*Though considered an English composer, Handel was born in Germany.*

George Frideric Handel (1685–1759)  
English Composer

Mits. *f*

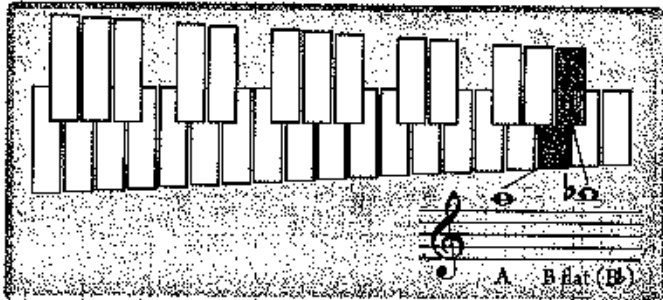
S.D. R.D. *f*



**Theory & Composition**

**whole step** – interval consisting of two half steps  
**major scale** – series of whole (w) and half (h) steps in the following pattern: 1 2 3 4 5 6 7 8  
 w w h w w w h  
**arpeggio** – notes of a chord sounded one after another  
**orchestration** – choice of instruments used to play the music

**Notes**



**80. Going Up or Down?**

**Andante**

Mits. *mf*

Tamb. *mf*

S.D. B.D. *mf*

Mits.

Tamb.

S.D. B.D.

**81. Just By Accident**

**Andante**

Mits. *mf*

Sigh. Bts. *mf*

**82. Sight-Reading Challenge:**  
**Theme from "Orpheus in the Underworld"**

In addition to composing, Jacques Offenbach was a fine cellist.  
 Jacques Offenbach (1819–1880)  
 French Composer

**Allegro**


Mits. *f*

S.D. B.D. *f*

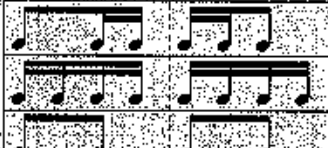
1. 2.


RRRL




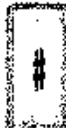
**Rhythm**  eighth/sixteenth note combinations

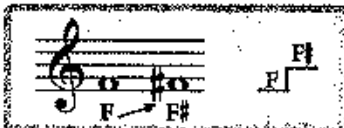
**COUNTING & CONDUCTING**

	2 4	
counting	1 e & a 2 e & a	
other counting		

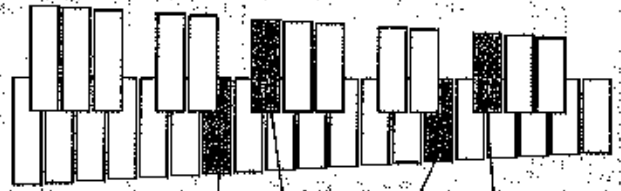
**Key Signature**  F major (Concert F major) – play or sing every B as B $\sharp$

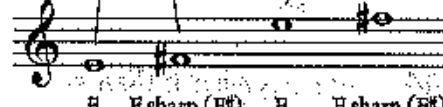
**Terms & Symbols**  courtesy accidental or cautionary accidental – reminder that the bar line has canceled an accidental

 sharp – raises the pitch of a note one half step

  $F$   $F\sharp$

**Notes**



  $F$   $F\sharp$   $F$   $F\sharp$  ( $F\sharp$ )

**87. Warm-up: Chop Builders** ▶ Check your grip, playing position, and sound.

Andante  $F$

Mits.  *mf*

S.D.  *mf*

B.D. 


**88. Song of Remembrance**


Moderato


Mits.  *mp*

**89. F Major Scale, Arpeggio, and Chords (Concert F Major)**


Major Scale


Mits.  *mf*


S.D.  *mf*

B.D. 


Arpeggio


Mits. 


S.D. 

B.D. 

Chords

Mits. 

S.D. 

B.D. 

### 90. Santa Lucia

► Circle the notes changed by the key signature in the Mlts. part. Also circle every E♭.

Italian Folk Song

**Moderato**

Mlts. *mf* snares off

S.D. *mf*

R.D.

courtesy  
accidental

### 91. Sight-Reading Challenge: Boogie Blues

► The S. Cym. (S.D. rim) and S.D. parts should be played by one percussionist. You may also play these parts, plus B.D., on drum set. Use the *Tradition of Excellence Drum Set Mini-Method* page 9, #11A-B, to learn the grooves.

**Allegro**

Mlts. *mf*

on S. Cym. (or S.D. rim)

S. Cym. *mf*

S.D. *mf*

R.D.

Mlts. *mp* *f*

S. Cym. *mp* *f*

S.D. *mp* *f*

R.D. *mp* *f*

### 92. Skill Builder

**TEST**

**Moderato**

Mlts. *mp* *f*

R L R R L R L L R L L R L L R L R

S.D. *mp* *f*

R.D. *mp* *f*

### 93. Mallets Private Lesson

► Experiment with various stickings. Find one that works for you, write it above the exercise, and use it consistently.

Mlts. *mf* E♭ E♭

### 93. Drums Private Lesson

MASTERING EXCELLENCE: Mallets p. 38, #3

**A** R L R L R R L R L R L L R L L R L

S.D. *mf*

**B** L R L R L L R L R R L R L R L R L

S.D. *mf*

**94. Warm-up: Tone Builder**

▶ Listen to the tone you are producing as you play.

**Andante**

Mits. *f* LR RL R L LR RRL L R

S.D. B.D. *f*

Mits. RL LR LR RL LLR RRL

S.D. B.D.

**95. E♭ Major Scale, Arpeggio, and Chords (Concert E♭ Major)**

Mits. Major Scale Arpeggio Chords *mf*

S.D. B.D. *mf*

**96. When the Saints Go Marching In**  
**Allegro**

*When the Saints Go Marching In is often performed in a Dixieland jazz style. Dixieland originated in New Orleans, Louisiana in the early 20th century.*

**American Spiritual**

Mits. *f* RLRRLL RLRLR RLRLRL RR

S.D. B.D. *f*

Mits. L L L L RLRLR RLRLRL RR

S.D. B.D.

Mits. 1. 2.

S.D. B.D.



97. Musette

*Bach's death marked the end of the Baroque Period.*

Johann Sebastian Bach (1685–1750)  
German Composer

**Allegro**  
Solo/Soli

**Tutti**

1. 2.

Mits. *p*

Tri. *p*

98. Bella Bimba

Italian Folk Song

**Moderato**

1. 2.

Mits. *p*

S.D. B.D. *p*

♩ L L R L L R R L R ♩ L R L R L R ♩ L R L R

99. Skill Builder



► Are you playing with good posture?

**Moderato**

Mits. *mp* *mf* *mp*

Cwbl. *mp* *mf* *mp*

S.D. B.D. *mp* *mf*

Mits. *mf* *mp*

Cwbl. *mf* *mp*

S.D. B.D. *mp* *mf*

100. Excellence in Ear Training

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play

Mits.

**Rhythm**



**dotted quarter note** =  
1 1/2 counts of sound in  
2/4, 3/4, or C

**COUNTING & CONDUCTING**

counting	1 &	2 &
other counting		

**Terms & Symbols**

**Da Capo al Fine (D.C. al Fine)** – go back to the beginning of the piece and play or sing until the *Fine*

**Percussion Technique**



**roll** – technique used to sustain the sound of a note or to create a different effect or color on a percussion instrument

**mallet percussion roll** – strike the bar repeatedly using fast, related, alternating single strokes

**suspended cymbal roll** – strike the cymbal repeatedly near the edge at the 3 o'clock and 9 o'clock positions using relaxed, alternating single strokes. Use yarn mallets unless another type of stick or mallet is called for. Move the mallets or sticks at a speed that produces a sustained sound

**snare drum roll** – strike the head repeatedly using multiple bounce or open double strokes

**Nine Stroke Roll (Quarter Note Roll)** – four multiple bounce stroke sixteenth notes and a single stroke at the end; creates a sustained S.D. sound for the duration of a quarter note. One of the 40 PAS International Drum Rudiments (see Drums p. 47)

written: R R L L

primary strokes: R L R L R L R L R L

played: R L R L R L R L R L

**101. Warm-up: Chop Builders**

▶ Also play the S.D. part using all alternating strokes.

**Andante**

Mts.

S.D. B.D.

Mts.

S.D. B.D.

**102. Low Down**

**Andante**

Mts.

Mcas. Clvs.

### 103. Dotted Quarters

▶ The bottom line provides the basic pulse.

Moderato

Mits. *mf*

S.D. *mf*

Clap

L R L R L R L R L R L R L R L R L

RHYTHM STUDIES: p. 45, #36-40; p. 46, #47-48, 59-60

### 104. Alouette

▶ Orchestrate by writing in the instruments that will play each four-measure section.

French Canadian Folk Song

Allegro

Mits. *p* *Fine*

Orchestration: \_\_\_\_\_

Mits. *mf* *f* *D.C. al Fine*

### 105. Ronde

TEST

Tielman Susato was a Renaissance composer, trumpet player, lute music publisher. He wrote mostly dance music, including Ronde.

Tielman Susato (c. 1500–c. 1562)  
Flemish (Belgian) Composer

Moderato

Mits. *mf* *f*

S.D. *mf* *f*

R R L R L R L R L R L R L R L R L R L R L R L

snare off

### 106. Mallets Private Lesson



mallet:  
- percussion roll,  
- suspended  
- cymbal roll

▶ Adjust the speed of the roll strokes to get the best sound quality. Play a single stroke at the end of the roll as shown by the note attached to the tie.

Mits. *mf*

MASTERING EXCELLENCE: Mallets p. 38, #4

### 106. Aux. Percussion Private Lesson



▶ Alternate only as fast as necessary to sustain the sound of the cymbal. Striking too often may deaden the sound.

S. Cyra. *p* *f*

### 106. Drums Private Lesson



snare drum roll,  
Nine Stroke Roll  
(Quarter Note Roll)

▶ Stickings that appear above a roll tell you which hand(s) begin and end the roll.

S.D. *f*

R R L R R L R R L R R L R L R L R L R L R L R L

played: R R L R R L R L R L R L R L R L

played: L R L R L R L R L R L R L R L R L

▶ To learn about timpani rolls, refer to page 7 of the Tradition of Excellence Timpani Mini-Method.

MASTERING EXCELLENCE: Drums p. 39, #5

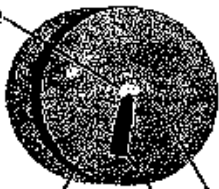
## Terms &amp; Symbols

Maestoso – majestically

## Crash Cymbals (C. Cyms.)



bell/dome



edge strap bow



## Playing Position

- 1) Stand up straight with your feet slightly apart and weight distributed evenly. For the best possible cymbal sound, remove any pads attached to the straps.
- 2) Grip the strap of either cymbal between your thumb and index finger. The feel will be similar to that of holding a key. Grip close to the bell. Firmly curl the rest of your fingers around the strap. Do not place your hand through the strap loop. Repeat this step with your other hand.

## Playing the Crash Cymbals

- 1) Hold the cymbals directly in front of you at an angle, and a few inches apart. The edge of one cymbal should be slightly lower than the edge of the other.
- 2) Allowing the weight of the cymbals to do the work, bring the plates together with the top edges meeting slightly before the bottoms, or vice versa, then pull the plates apart. At first, hold one plate stationary while the other moves to create the contact. Once you become comfortable, move both plates in opposite directions as you play.
- 3) Allow the cymbals to ring freely after they strike. If repeated strokes are necessary, return to the starting position and repeat the motion.
- 4) To dampen the ringing of the cymbals, firmly pull the edges of the plates against your upper body. Unless specific instructions are written in the music or given by your director, listen to the music to determine how long the cymbals should ring.



## 107. Soar!

Andante

Musical score for 107. Soar! (Andante). The score is in 3/4 time and consists of two systems. Each system has a Melody line (Mits.) and a Cymbal line (S. Cym. C. Cyms.).

The Melody line is in G major (one sharp) and 3/4 time. The Cymbal line is in 3/4 time. The score is marked *mp* (mezzo-piano) and *f* (forte).

The first system consists of 8 measures. The second system consists of 8 measures. The Cymbal line features a rhythmic pattern of quarter notes with a fermata over the final note of each measure.

## 108. Skill Builder

Moderato

Musical score for 108. Skill Builder (Moderato). The score is in 4/4 time and consists of two systems. Each system has a Melody line (Mits.) and a Snare Drum line (S.D. B.D.).

The Melody line is in G major (one sharp) and 4/4 time. The Snare Drum line is in 4/4 time. The score is marked *mf* (mezzo-forte).

The first system consists of 8 measures. The second system consists of 8 measures. The Snare Drum line features a rhythmic pattern of eighth notes with a fermata over the final note of each measure. The pattern is labeled with 'L' and 'R' for left and right hand strokes.

### 109. Sight-Reading Challenge: Theme from "The Red Balloon"

Anne McGinty (b. 1945)  
American Composer

▶ Let the Tri. ring through the rests to match the flowing nature of the music.

Moderato

From *The Red Balloon* (Q882119), ©1993 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

Maestoso

### 110. Trumpet Voluntary — Duet

**TEST**

*Trumpet Voluntary is also known as Prince of Denmark's March and was originally composed for harpsichord.*

Jeremiah Clarke  
(c. 1674–1707)  
English Composer

Introduction

Maestoso

Theme

### 111. Excellence in Theory

▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) =     

b) =     

c) =     

d) =

**Percussion Technique**

**Five Stroke Roll (Eighth Note Roll)** – two multiple bounce stroke sixteenth notes and a single stroke at the end, creates a sustained S.D. sound for the duration of an eighth note. One of the 40 PAS International Drum Rudiments (see Drums p. 47)

written: R R L L      primary strokes: R L R L R L      played: R L R L R L

or

The diagram shows three variations of the Five Stroke Roll in 2/4 time. The first variation shows the written notation (R R L L), primary strokes (R L R L R L), and played notation. The second variation shows an alternative written notation (R R L L) and primary strokes (R L R L R L). The third variation shows an alternative written notation (R L R L R L) and primary strokes (R L R L R L).

**112. Warm-up: Range, Tone, and Tuning**

Andante

Musical score for exercise 112, Warm-up: Range, Tone, and Tuning. It features three staves: Mts. (Melody), Cwb. (Woodblock), and S.D./B.D. (Snare/Drum). The key signature is one flat (Bb) and the time signature is 3/4. The tempo is Andante. The score includes dynamics such as *f* and *snare off*.

**113. Skill Builder**

Moderato

Musical score for exercise 113, Skill Builder. It features three staves: Mts. (Melody), W. Blk. (Woodblock), and S.D./B.D. (Snare/Drum). The key signature is one flat (Bb) and the time signature is 3/4. The tempo is Moderato. The score includes dynamics such as *mp*, *mf*, and *mp*.

**114. Look Before You Leap**

Andante

Musical score for exercise 114, Look Before You Leap. It features four staves: Mts. (Melody), S.D./B.D. (Snare/Drum), Mts. (Melody), and S.D./B.D. (Snare/Drum). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is Andante. The score includes dynamics such as *f* and includes drum notation like L R L R R R L.

### 115. In the Bleak Midwinter — Duet

20th Century composer Gustav Holst was a professional trombonist. *In the Bleak Midwinter* was originally written for congregational singing.

Gustav Holst (1874–1934)  
English Composer

Andante

Mits. A. *mp* *mf* *mp*

Mits. B. *mp* *mf* *mp*

### 116. Theme from "Symphony No. 9"



Beethoven was completely deaf when he wrote *Symphony No. 9* in 1824.

Ludwig van Beethoven (1770–1827)  
German Composer

Moderato

Mits. *p* *mf* *p* *mf* *p*

S. Cym. C. Cym. with yarn mallets *p* *mf* *p* *p*

S.D. B.D. *p* *mf* *p* *mf* *p*

Mits. *mf* *f*

S. Cym. C. Cym. *mf* *mp* *f* *mp* *f*

S.D. B.D. on rim *mf* *f*

### 117. Mallets Private Lesson

► Write the note names.

Mits.

### 117. Drums Private Lesson



Five Stroke Roll (Eighth Note Roll)

R L R L R R L R L R L R R L R L  
L R L R L L R L R L R L R L L R

R R L R L R R L R R R L R L R R R  
L L R L R L R L R L L R L R L L L

A. S.D. *mf* played:

B. S.D. *mf* played:

*Erin Watson was born in Wichita Falls, Texas, the Lone Star State. She plays violin, piano, and accordion. She studied with famed American composer Joan Tower.*

**118. Lone Star Waltz** ▶ 1) Orchestrate by writing in the instruments that will play each two-measure section of the music. 2) Add dynamics.

Erin A. Watson (b. 1977)  
American Composer

**Andante**

Musical score for 'Lone Star Waltz' in 3/4 time, marked Andante. The score is for three parts: Mlt. (Melody), Tamb. (Tambourine), and S.D./B.D. (Snare Drum/Bass Drum). The melody is in G major and consists of a series of eighth and quarter notes. The tambourine part features a steady eighth-note pattern with accents. The S.D./B.D. part provides a rhythmic accompaniment with quarter and eighth notes.

**119. Sight-Reading Challenge: Yangtze Boatman Chantey**

Chinese Folk Song

▶ Add brackets to show the phrases.

**Andante**

Musical score for 'Yangtze Boatman Chantey' in 4/4 time, marked Andante. The score is for three parts: Mlt. (Melody), W. Bk. (Wood Block), and S.D./B.D. (Snare Drum/Bass Drum). The melody is in D major and consists of a series of quarter and eighth notes. The wood block part features a steady eighth-note pattern with accents and dynamic markings. The S.D./B.D. part provides a rhythmic accompaniment with quarter and eighth notes. The score includes dynamic markings like 'p' and 'f' and includes a 'snare off' instruction.

**120. E-Z Does It**

▶ Are you using good technique on all percussion instruments? Review pages 2-3 and 12 for reminders.

**Andante**

Musical score for 'E-Z Does It' in 4/4 time, marked Andante. The score is for four parts: Mlt. (Melody), Cwbl. (Cowbell), S. Cym. Tamb. (Small Cymbal/Tambourine), and S.D./B.D. (Snare Drum/Bass Drum). The melody is in G major and consists of a series of quarter and eighth notes. The cowbell part features a steady eighth-note pattern with accents and dynamic markings. The S. Cym. Tamb. part features a steady eighth-note pattern with accents and dynamic markings. The S.D./B.D. part provides a rhythmic accompaniment with quarter and eighth notes. The score includes dynamic markings like 'f' and 'p' and includes a 'with S.D. stick' instruction.



121. Mary Ann — Duet

Moderato

*Calypso began in early 20th century Caribbean communities where slaves used music to communicate without their master's understanding. Today, the music often features guitar, steel drums, and other percussion instruments accompanying the vocals.*

Calypso Song

Musical score for 'Mary Ann — Duet'. It consists of two systems of staves. The first system includes vocal parts for A and B (Measures 1-4), Micas/Civvies (Measures 1-4), and Steel Drums/Bass Drums (Measures 1-4). The second system includes vocal parts for A and B (Measures 5-8), Micas/Civvies (Measures 5-8), and Steel Drums/Bass Drums (Measures 5-8). Dynamics include *mf*. The score includes rhythmic notation for percussion instruments.

122. Skill Builder: Happy Little Donkey — Round



Andante

American Folk Song

Musical score for 'Happy Little Donkey — Round'. It features a vocal line with three phrases marked 1, 2, and 3, and a percussion accompaniment. The score includes dynamics like *mf* and *v*. The percussion part includes notation for W. Bk. and S.D./B.D.

123. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

Ear training exercise notation showing a sequence of 8 measures. Measures 1, 3, 5, and 7 are labeled 'Listen', and measures 2, 4, 6, and 8 are labeled 'Play'. The starting notes for each measure are indicated by a vertical line.

▶ To apply your ear training skills to timpani studies, use page 9 of the *Tradition of Excellence Timpani Mini-Method*.

**Percussion Technique**



**double stop roll** - rapidly alternate between the written notes

**Seventeen Stroke Roll (Half Note Roll)** - eight multiple-bounce stroke sixteenth notes and a single stroke at the end; creates a sustained S.D. sound for the duration of a half note. One of the 40 PAS International Drum Rudiments (see Drums p. 47)

**mallet percussion rolling (economy of motion)**

- rolling from one bar to another (general):  
lead with the right hand when the music ascends;  
lead with the left hand when the music descends
- natural to accidental bar: lead with the hand closest to the accidental bar
- accidental to natural bar: lead with the hand closest to the natural bar

**Terms & Symbols**

*ritardando* (*ritard.* or *rit.*) - gradually slow the tempo

**124. Warm-up: Chop Builders**

▶ Remain relaxed as you play and strive for a consistent sound from stroke to stroke.

**Moderato**

**125. Oh Yeah!**

▶ Listen for a smooth, sustained sound as you play the rolls.

**Andante**

**126. Skill Builder**

**Andante**



**Rhythm**



syncopation - rhythmic effect that places emphasis on a weak beat

The blues developed in the United States during the early 1900s as an outgrowth of African-American spirituals and work songs. Blues melodies are usually 12 measures long.

- ▶ Practice playing each pair of repeated Mlts. notes 1) using alternating sticking (RL or LR) and 2) using the same hand for both notes (RR or LL). Strive for an even sound with both sticking approaches.
- ▶ The S. Cym. (S.D. rim) and S.D. parts should be played by one percussionist. You may also play these parts, plus B.D., on drum set. Use the *Tradition of Excellence Drum Set Mini-Method* page 9, #11G, to learn the groove.

**130. A Little Blue**

Moderato

Mlts. *f*

Tamb. *f*

S. Cym. (or S.D. rim)

S.D. *f*

B.D.

MASTERS OF EXCELLENCE: Drums p. 39 #8

**131. Classical Dance**

Allegro

Mozart was a child prodigy, and his father took him on tours of Europe to display his son's talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.

Wolfgang Amadeus Mozart  
(1756-1791)  
Austrian Composer

Mlts. *f*

S.D. *f*

B.D.

Mlts. *p*

S.D. *p*

B.D. *rit.*

132. Sound of Syncopation ▶ The bottom line provides the basic pulse.

Moderato

Mpts. *mf*

R L R L R L (R) L R L (R) L R R L R L R (L) R L R (L) R L L

S.D. *mf*

Clap

133. Sleeping Princess ▶ Check your Tri. and C. Cyms. technique by reviewing pages 3 and 27. Swedish Folk Song

Moderato

Mpts. *mf* *f*

Tri. C. Cyms. *mf* *f*

S.D. B.D. *mf* *f*

1. 2.

134. Skill Builder: Samba-lêlé **TEST**

Brazilian Folk Song

Moderato

Mpts. *mf*

Mcas. Cwhl. *mf*

S.D. B.D. *mf*

135. Excellence in Theory

A. Write these tempo marks in the correct blanks: *slowest* ← \_\_\_\_\_ → *fastest*

Andante Allegro Moderato

B. Write these dynamic marks in the correct blanks: *softest* ← \_\_\_\_\_ → *loudest*

*mf* *p* *f* *mp*

## 136. Warm-up: Ye Banks and Braes o' Bonnie Doon — Duet

Scottish Folk Song

**Andante**

Mits. A. *p* *mf* *p* *p*

Mits. B. *p* *mf* *p* *p*

S. Cym. Trl. A. *p* *mf* *p* *p*

B. *p* *mf* *p* *p*

with yarn mallets

1. 2.

## 137. Open the Door for Me!

▶ Add brackets to show the phrases.

▶ In measures 1-8, strike the Cwbl. on the top surface for a lighter sound.

South African Folk Song

**Moderato**

Mits. *mf* *Fine*

Sgh. Bb. *Fine*

Mcas. Cwbl. *mf* snares off

S.D. B.D. *mf*

Mits. 1. 2. *D.C. al Fine* *f* *mf*

Sgh. Bb. 1. 2. *D.C. al Fine* *f* *mf*

Mcas. Cwbl. *f* *mf*

S.D. B.D. *f* *mf*

### 138. Shepherd's Hey

Australian-born composer Percy Grainger (1882-1961) is well known for his arrangements of English folk songs and country dances. His 1918 version of *Shepherd's Hey* for concert band shows Grainger's skills in orchestration, and is part of the band world's standard repertoire.

English Folk Song

Moderato

Fine

Mits. *mf*

Tri. W. Bk. *mf*

S.D. B.D. *mf*

*Fine*

*D.C. al Fine*

Mits. *p*

Tri. W. Bk. *p*

S.D. B.D. *p*

*D.C. al Fine*

### 139. The Yellow Rose of Texas

American Folk Song

Moderato

Mits. *mf*

S.D. B.D. *mf*

Mits.

S.D. B.D.

## 140. Manhattan Beach March

TEST

Sousa played piano, violin, flute, cornet, trombone, and baritone. He is most remembered for his marches, and is known as "The March King."

John Philip Sousa  
(1854-1932)  
American Composer

Allegro

Mits. *f* *mf*

C. Cyms. *f* *mf*

S.D. B.D. *f* *mf*

Mits.

C. Cyms.

S.D. B.D.

Mits. 1. 2.

C. Cyms. 1. 2.

S.D. B.D. 1. 2.

► Rudiments are the foundation of good percussion technique. Review the ones you have learned so far and strive to master them through regular practice. See Drums page 47 for a complete listing of the Percussive Arts Society International Drum Rudiments, and place a check in front of each one you know. Eventually, learn to play every Rudiment slow to fast and back to slow, and at an even, moderate march tempo.



The term "military band" was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today's concert band. *Eccossaise for Military Band* was originally written by Beethoven in 1810 for this type of ensemble. The work is a *contradance*, a lively dance-inspired composition in  $\frac{2}{4}$ . In a *contradance*, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.

**Solo:** Mlts. A **Duet:** Mlts. A + B **Trio:** Mlts. A + B + C

**Percussion Ensemble or Full Band:** All Percussion Parts (cont. next page)

## *Eccossaise for Military Band*

▶ 1st x = first time through, 2nd x = second time through.

Ludwig van Beethoven (1770–1827)

German Composer

arr. Bruce Pearson

*Introduction*  
**Moderato**

1st Theme

1st x *mf*  
2nd x *mp*

2nd Theme

1st x *mf*  
2nd x *mp*

1st Theme

*mf*

# Ecoisaise for Military Band

▶ 1st x = first time through. 2nd x = second time through.

▶ Suspend the triangle from a music stand and play the repeated eighth notes with two triangle beaters.

**Introduction**  
**Moderato**

**5** 1st Theme  
R L R L

Tri.  $\frac{2}{4}$  *f*

C. Cym.  $\frac{2}{4}$  *mf*

S.D. B.D.  $\frac{2}{4}$  *f*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

**13** 2nd Theme  
R L R

Tri.  $\frac{2}{4}$  *mf*

C. Cym.  $\frac{2}{4}$  *mf*

S.D. B.D.  $\frac{2}{4}$  *mf*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

**21** 1st Theme  
R L R L

Tri.  $\frac{2}{4}$  *mf*

C. Cym.  $\frac{2}{4}$  *mf*

S.D. B.D.  $\frac{2}{4}$  *mf*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

## Theory &amp; Composition

**ternary form** – music with three sections: Section A, followed by a contrasting Section B, then Section A again

**trio** – third theme in a march, typically a contrasting section

- If you have completed the *Tradition of Excellence Timpani Mini-Method*, you are prepared to perform the timpani parts for the final Band Pieces in *Tradition of Excellence, Book 1: See, the Conquering Hero Comes and Riverside March*. The timpani parts are found on *Mini-Method* pages 11-12.

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

## See, the Conquering Hero Comes

from "Judas Maccabaeus"

*Judas Maccabaeus*, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.

George Frideric Handel (1685–1759)

English Composer

arr. Ryan Nowlin

ternary form

**Introduction**  
**Maestoso**

Bells

5-12 **Section A** 8

13

14 15 16

17 18 19 20

21-28 **Section B** 8

29-36 **Section A** 8 37 38 39

40 41 42 43

**Closing**

44 45 46 47 48

*mp* *f*

# See, the Conquering Hero Comes

from "Judas Maccabaeus"

*Introduction*  
**Maestoso**

Crash Cymbals  
Suspended Cymbal  
Triangle

C. Cyms. 2 3 4

5 Section A 6-11 6

13

S. Cym. (with yarn mallets)

12 14-15 2 16 17 18-20 3

*mp* *f* *mp* *f*

21 Section B

Tri.

22 23 24 25-26 2

27

S. Cym.

28 29 Section A 30-36 7

*p* *f*

37

C. Cyms. 38-40 3 41 42-44 3

Closing 45-46 2 47 48

*f* *f*

# See, the Conquering Hero Comes

from "Judas Maccabaeus"

*Introduction*  
**Maestoso**

Snare Drum  
Bass Drum

2 3 4

5 Section A 6 7 8

9 10 11 12

*f* *mf*

13

14 15 16

*f*

Musical notation for measures 13-16. Measure 13 is boxed. The music features a rhythmic pattern of eighth notes and sixteenth notes with a dynamic marking of *f*.

17 18 19 20

Musical notation for measures 17-20. Measure 17 is boxed. The music continues with a rhythmic pattern of eighth notes and sixteenth notes.

Section B 21-27 7

28

29 Section A

30 31

*f*

Musical notation for measures 21-31. Measures 21-27 are grouped under 'Section B' with a '7' below. Measure 28 is boxed. Measures 29-31 are grouped under 'Section A'. A dynamic marking of *f* is present.

32 33 34 35 36

Musical notation for measures 32-36. Measure 32 is boxed. The music features a rhythmic pattern of eighth notes and sixteenth notes.

37

38 39 40

Musical notation for measures 37-40. Measure 37 is boxed. The music features a rhythmic pattern of eighth notes and sixteenth notes.

41 42 43 44

Musical notation for measures 41-44. Measure 41 is boxed. The music features a rhythmic pattern of eighth notes and sixteenth notes.

Closing

45 46 47 48

*mp* *f*

Musical notation for measures 45-48. Measure 45 is boxed. The section is labeled 'Closing'. A dynamic marking of *mp* is present, followed by a dynamic marking of *f* at the end of the section.

# Riverside March

Ryan Nowlin (b. 1978)  
American Composer

▶ Notice the key signature changes at [27] and [47].

**Introduction**  
**Moderato**

**Bells**

Section A  
1st Theme

Section B  
Trio

Section A  
1st Theme

Section A  
Closing

# Riverside March

**Introduction**  
**Moderato**

**Crash Cymbals**

Section A  
1st Theme

Section B  
Trio

Solo

Section A  
1st Theme

Closing

# Riverside March

**Introduction**  
**Moderato**

**Section A**  
**1st Theme**

Snare Drum  
Bass Drum

11 **2nd Theme**

19 **1st Theme**

27 **Section B**  
**Trio**

54 **Section A**  
**1st Theme**

60 **Closing**

on rim

R R L R R L R R L R R L

R R L R R L R

Detailed description of the musical score: The score is for Snare Drum and Bass Drum. It begins with an Introduction in Moderato. Section A (1st Theme) starts at measure 3. Section B (Trio) begins at measure 27. The score concludes with a Closing section at measure 60, featuring a specific rhythmic pattern on the rim. Dynamics range from piano (p) to fortissimo (f). The piece is in 2/4 time, with a key signature of one sharp (F#).

A German dance is a general term for triple meter dances of the late 18th and early 19th centuries. German dances are usually of a lively character.

## German Dance

Mallet Percussion Solo  
with Piano Accompaniment

Franz Joseph Haydn (1732-1809)  
Austrian Composer  
arr. Bruce Pearson and Ryan Nowlin

**Moderato**

Mallet Percussion

Piano

*mf*

**Moderato**

*f*

*f*

*p*

*p*

2 3 4

5 6 7 8 9

10 11 12 13

14 15 16 17 18



19 20 21 22

mf

Detailed description: This system contains measures 19 through 22. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clefs) providing harmonic accompaniment. Measure 21 is boxed. A dynamic marking of *mf* is present in measure 21. A slur is placed over the right-hand piano part in measure 22.

23 24 25 26 27

*p*

Detailed description: This system contains measures 23 through 27. The top staff continues the melodic line. The bottom two staves provide accompaniment. A dynamic marking of *p* (piano) is present in measure 24. A slur is placed over the right-hand piano part in measure 23.

28 29 30 31

*mf*

Detailed description: This system contains measures 28 through 31. The top staff continues the melodic line. The bottom two staves provide accompaniment. Measure 29 is boxed. A dynamic marking of *mf* is present in measure 29.

32 33 34 35 36

*f*

Detailed description: This system contains measures 32 through 36. The top staff continues the melodic line. The bottom two staves provide accompaniment. A dynamic marking of *f* (forte) is present in measure 33.

*Rudimental drumming was introduced in the military during the 17th and 18th centuries as a way to relay messages and orders with sufficient volume to troops. The rudimental patterns used were a musical language unique to each army. In 1812, Charles Stewart Ashworth published A New, Useful and Complete System of Drum Beating, helping to establish a more formal listing of Rudiments. Today's Percussive Arts Society International Drum Rudiments (see Drums page 47) include many listed in Ashworth's original publication.*

# Rudimental Rally

## Snare Drum Solo

Bruce Pearson (b. 1942)  
American Composer

Moderato

Snare  
Drum

Measures 1-4: *f* *mf*

Measures 5-8: *p* *f* *p*

Measures 9-12: *f*

Measures 13-16: *p* *f* *p* *f*

Measures 17-20: 1st x *p*, 2nd x *f*

Measures 21-24: *p*

Measures 25-28: *mf* *p* *f*

Measures 29-32: *p* *mf* *p* *f*



1. After page 10, #35

Basic Preparatory Exercise

S.D.

Advanced Preparatory Exercise

S.D.

Mastering Excellence

S.D.

2. After page 14, #48

Basic Preparatory Exercise

S.D.

Advanced Preparatory Exercise

S.D.

Mastering Excellence

S.D.

3. After page 18, #73

Basic Preparatory Exercise

S.D.

Advanced Preparatory Exercise

S.D.

Mastering Excellence

S.D.

4. After page 22, #79

Basic Preparatory Exercise

S.D.

Advanced Preparatory Exercise

S.D.

Mastering Excellence

S.D.

Percussion Technique

There are two ways to play a snare drum roll:

1) Using multiple bounce strokes: R R R R L L L L L



2) Using open double strokes: R R L L

2) Using open double strokes: R R L L



In this book, rolls may be played either way.

See page 8 for information on the multiple bounce stroke. To produce the open double stroke, use a single wrist motion. After the first note is sounded, apply pressure to the stick between your thumb and index finger at the fulcrum (pivot point between your thumb and index finger) to produce the second note.

**Nine Stroke Roll** - one of the 40 PAS International Drum Rudiments (see Drums p. 47); also known as Quarter Note Roll.

5. After page 26, #106



► You will be playing Quarter Note Rolls when using multiple bounce strokes and Nine Stroke Rolls when using open double strokes.

Basic Preparatory Exercise

Multiple Bounce Stroke

Quarter Note Roll

Musical notation for Multiple Bounce Stroke exercise on a snare drum staff (S.D.). The notation includes rhythmic patterns with stick directions (R for right, L for left) and a 'played:' diagram below showing the physical stick positions for the notes.

Open Double Stroke

► Listen for nine distinct, evenly-spaced strokes when playing the open double stroke rolls.

Nine Stroke Roll

Musical notation for Open Double Stroke exercise on a snare drum staff (S.D.). The notation includes rhythmic patterns with stick directions and a 'played:' diagram below showing the physical stick positions.

Advanced Preparatory Exercise

Multiple Bounce Stroke

Musical notation for Advanced Multiple Bounce Stroke exercise on a snare drum staff (S.D.). The notation includes rhythmic patterns with stick directions and a 'played:' diagram below.

Open Double Stroke

Musical notation for Advanced Open Double Stroke exercise on a snare drum staff (S.D.). The notation includes rhythmic patterns with stick directions and a 'played:' diagram below.

Mastering Excellence

► Play this exercise twice: the first time use multiple bounce stroke rolls and the second time use open double stroke rolls.

Musical notation for Mastering Excellence exercise on a snare drum staff (S.D.). The notation includes rhythmic patterns with stick directions.

**Percussion Technique**

**Five Stroke Roll** - one of the 40 PAS International Drum Rudiments (see Drums p. 47); also known as Eighth Note Roll

**6. After page 28, #117**

► You will be playing Eighth Note Rolls when using multiple bounce strokes and Five Stroke Rolls when using open double strokes.

**A Basic Preparatory Exercise**



*Multiple Bounce Stroke*

**Eighth Note Roll**

R L R L R R L R L R L R R L R L  
L R L R L L R L R L R L L L R

S.D. played:

► Listen for five distinct, evenly-spaced strokes when playing the open double stroke rolls.

*Open Double Stroke*

**Five Stroke Roll**

R L R L R R L R L R L R R L R L  
L R L R L L R L R L R L L L R

S.D. played:

**Advanced Preparatory Exercise**

*Multiple Bounce Stroke*

R L R L R L R L R L R L R L R L R L R L  
L R L R L L R L R L R L L L R

S.D. played:

*Open Double Stroke*

R L R L R L R L R L R L R L R L R L R L  
L R L R L L R L R L R L L L R

S.D. played:

**Mastering Excellence**

► Play this exercise twice: the first time use multiple bounce stroke rolls and the second time use open double stroke rolls.

S.D.

**B Basic Preparatory Exercise**

*Multiple Bounce Stroke*

R R L R L R R L R R R L R L R R R  
L L R L R L L R L L L R L R L L L L

S.D. played:

► Listen for five distinct, evenly-spaced strokes when playing the open double stroke rolls.

*Open Double Stroke*

R R L R L R R L R R R L R L R R R  
L L R L R L L R L L L R L R L L L L

S.D. played:

**Advanced Preparatory Exercise**

*Multiple Bounce Stroke*

R L R L R L R L R L R L R L R L R L R L  
L R L R L L R L R L R L L L R

S.D. played:

*Open Double Stroke*

R L R L R L R L R L R L R L R L R L R L  
L R L R L L R L R L R L L L R

S.D. played:

**Mastering Excellence**

► Play this exercise twice: the first time use multiple bounce stroke rolls and the second time use open double stroke rolls.

S.D.



# Chop Builders

► Mix and match exercises 1A, 2A, and 3A in any combination.

## 1A.

## 2A.

## 3A.

**1B, 2B, 3B.** ► Use this line to accompany 1A, 2A, and 3A.



4. Match and Pass That Note

5. Dynamic Control

**Concert B $\flat$  Major Warm-Up**

1. B $\flat$  Major Scale and Arpeggios/Single Paradiddle Study

Major Scale

Arpeggios

2. B $\flat$  Major Technique Study/Nine Stroke Roll (Quarter Note Roll) Study

### 3. B $\flat$ Major Balance and Tuning Study

Mits. *Tonic Chord* *Subdominant Chord* *Dominant Chord* *Tonic Chord*

### 4. B $\flat$ Major Chorale: All Grace and Thanksgiving

Ryan Nowlin (b. 1978)  
American Composer

Mits. *mp* *mf* *mp* *mf*

## Concert E $\flat$ Major Warm-Up

### 1. E $\flat$ Major Scale and Arpeggios/Single Flam Tap and Flam Paradiddle Study

Mits. *Major Scale*

S.D. B.D.

Mits. *Arpeggios*

S.D. B.D.

### 2. E♭ Major Technique Study/Five Stroke Roll (Eighth Note Roll) Study

M.Hs.

S.D.  
B.D.

L R L L R L L L R  
R L R R L R R R L

M.Hs.

S.D.  
B.D.

L R L L R L L L R  
R L R R L R R R L

L R L L L R  
R L R R R L

▶ Also play with other S.D. parts:

A)

S.D.

B)

S.D.

### 3. E♭ Major Balance and Tuning Study

M.Hs.

Tonic Chord      Subdominant Chord      Dominant Chord      Tonic Chord





## Theory &amp; Composition

chromatic scale – series of 12 ascending or descending half steps

► For notes you do not know, refer to the keyboard layout/note chart.

1. Concert B $\flat$  Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

2. Concert E $\flat$  Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

## 3. Concert F Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

4. Concert A $\flat$  Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

## 5. Chromatic Scale

chromatic scale

# RUDIMENT STUDIES

► You may play any Rudiment Study with any Scale Study on the previous page. However, when playing Rudiment Studies 1-4 with 5. Chromatic Scale, use only the last eight measures of the Rudiment Study. When playing Rudiment Study 5 with 5. Chromatic Scale, do not observe the repeat.

## 1. Single Paradiddle Study

Musical notation for the Single Paradiddle Study, consisting of two staves. The first staff is in 4/4 time and contains two measures of music with rhythmic patterns: R L R R L R and L R L L R L. The second staff is in 2/4 time and contains three measures of music with rhythmic patterns: R L R R L R and L R L L R L. Repeats are indicated by double bar lines with a '2' above them.

## 2. Flam Tap/Flam Paradiddle Study

Musical notation for the Flam Tap/Flam Paradiddle Study, consisting of two staves. The first staff is in 4/4 time and contains two measures of music with rhythmic patterns: L R R R L L and R L L R R. The second staff is in 2/4 time and contains three measures of music with rhythmic patterns: L R R R L L and R L L R R. Repeats are indicated by double bar lines with a '2' above them.

## 3. Nine Stroke Roll (Quarter Note Roll) Study

Musical notation for the Nine Stroke Roll (Quarter Note Roll) Study, consisting of two staves. The first staff is in 4/4 time and contains two measures of music with rhythmic patterns: L R R R L L and R L L R R. The second staff is in 2/4 time and contains three measures of music with rhythmic patterns: L R R R L L and R L L R R. Repeats are indicated by double bar lines with a '2' above them.

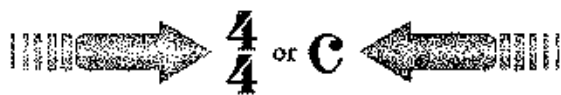
## 4. Five Stroke Roll (Eighth Note Roll) Study

Musical notation for the Five Stroke Roll (Eighth Note Roll) Study, consisting of two staves. The first staff is in 4/4 time and contains two measures of music with rhythmic patterns: L R R R L L and R L L R R. The second staff is in 2/4 time and contains three measures of music with rhythmic patterns: L R R R L L and R L L R R. Repeats are indicated by double bar lines with a '2' above them.

## 5. Seventeen Stroke Roll (Half Note Roll) Study

Musical notation for the Seventeen Stroke Roll (Half Note Roll) Study, consisting of two staves. The first staff is in 4/4 time and contains two measures of music with rhythmic patterns: L R R R L L and R L L R R. The second staff is in 2/4 time and contains three measures of music with rhythmic patterns: L R R R L L and R L L R R. Repeats are indicated by double bar lines with a '2' above them.

# RHYTHM STUDIES



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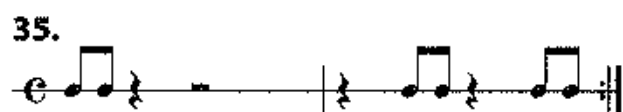
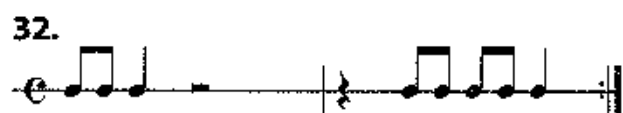
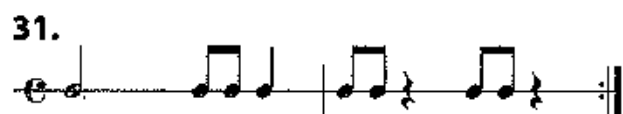
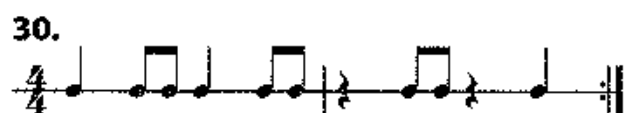
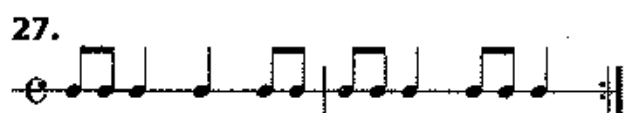
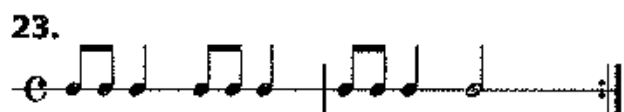
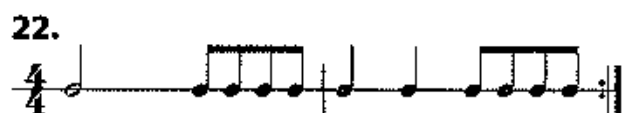
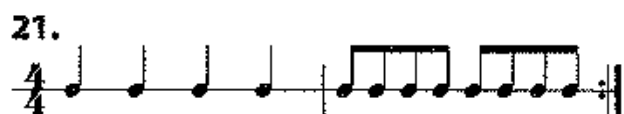
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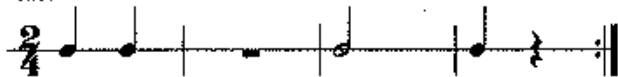


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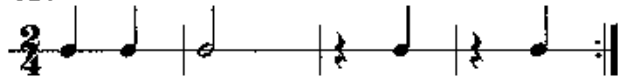
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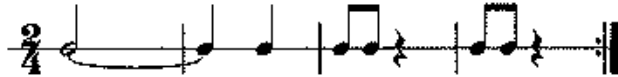
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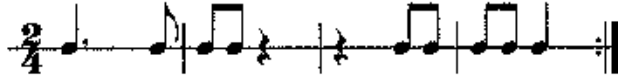
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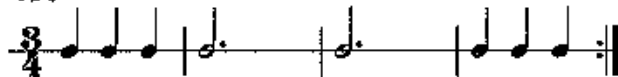
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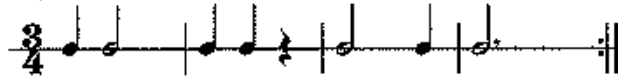
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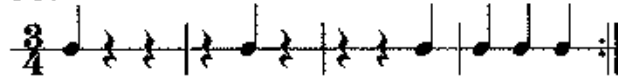
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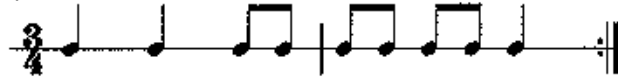
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# Percussive Arts Society International Drum Rudiments

► All Rudiments should be practiced: *open* (slow) to *close* (fast) to *open* (slow) and/or at an even, moderate march tempo.

## I. Roll Rudiments

### A. Single Stroke Roll Rudiments

#### 1. Single Stroke Roll\*



#### 2. Single Stroke Four



#### 3. Single Stroke Seven



### B. Multiple Bounce Roll Rudiments

#### 4. Multiple Bounce Roll



#### 5. Triple Stroke Roll



### C. Double Stroke Open Roll Rudiments

#### 6. Double Stroke Open Roll\*



#### 7. Five Stroke Roll\*



#### 8. Six Stroke Roll



#### 9. Seven Stroke Roll\*



#### 10. Nine Stroke Roll\*



#### 11. Ten Stroke Roll\*



#### 12. Eleven Stroke Roll\*



#### 13. Thirteen Stroke Roll\*



#### 14. Fifteen Stroke Roll\*



#### 15. Seventeen Stroke Roll



## II. Diddle Rudiments

#### 16. Single Paradiddle\*



#### 17. Double Paradiddle\*



#### 18. Triple Paradiddle



#### 19. Single Paradiddle-diddle



\*These Rudiments are also included in the original Standard 26 American Drum Rudiments.

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W61PR

### III. Flam Rudiments

20. Flam\*



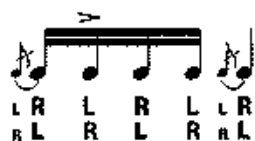
21. Flam Accent\*



22. Flam Tap\*



23. Flamacue\*



24. Flam Paradiddle\*



25. Single Flammed Mill



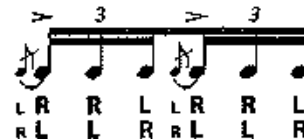
26. Flam Paradiddle-diddle\*



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



### IV. Drag Rudiments

31. Drag\*



32. Single Drag Tap\*



33. Double Drag Tap\*



34. Lesson 25\*



35. Single Dragadiddle



36. Drag Paradiddle #1\*



37. Drag Paradiddle #2\*



38. Single Ratamacue\*



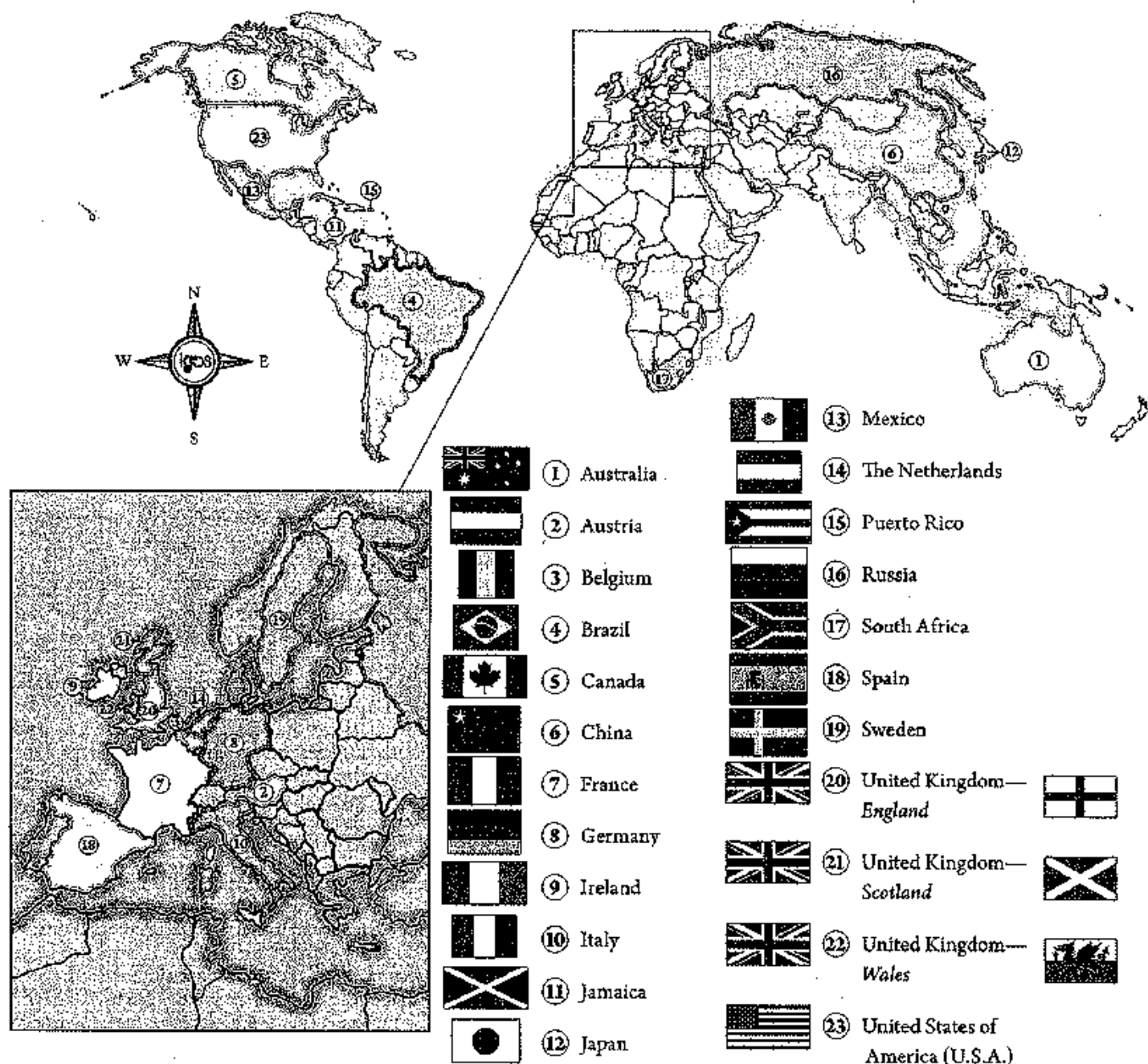
39. Double Ratamacue\*



40. Triple Ratamacue\*



## World Map



## About Percussion Instruments

Objects that are struck, shaken, scraped, and rubbed to create musical sound are known as percussion instruments. The earliest percussion sounds were produced by clapping and stomping and by striking found objects (like rocks and sticks) together to produce sound. The earliest types of drums, which are believed to have existed as early as 6000 BCE, were used for communication.

In Western classical music, a few percussion instruments, such as timpani, triangle, and cymbals, became popular in orchestras by the eighteenth century. Nineteenth and twentieth century music saw even more frequent use of percussion. Now, many modern performance groups consist of only percussion instruments—these are called percussion ensembles.

Musical instruments are classified by the **Sachs-Hornbostel system**. Two main types of percussion instruments are labeled in this system as **idiophones** and **membranophones**. An idiophone produces sound by vibrating itself, as with a triangle or a bar on a mallet percussion instrument. A membranophone produces sound by way of a vibrating membrane, as with the head of a drum. Another way of classifying percussion instruments is by whether they are **pitched/tuned**, like timpani or a mallet instrument, or **unpitched/untuned**, like snare drum or suspended cymbal.

## FUN FACTS

- ▶ Before the development of plastic drumheads in the late 1950s, heads were made from animal skins (some still are today).
- ▶ Modern music scores often use “found objects” as percussion instruments such as hammers, saws, buckets, pots, and pans.
- ▶ Check out these percussionists: Keiko Abe, Alan Abel, Bobby Christian, Anthony Cirone, Katarzyna Mycka, and Gordon Stout.

# Glossary/Index

- accent** – (p. 6) emphasize the note
- accidental** – (p. 6) symbol that alters the pitch of a note until the end of the measure
- Allegro** – (p. 18) fast tempo
- anacrusis** – (p. 16) see **pick-up**
- Andante** – (p. 18) walking tempo; slower than **Moderato**
- arpeggio** – (p. 23) notes of a chord sounded one after another
- articulation** – (p. 6) type of attack used to play a note or group of notes
- bar line** – (pp. 4, 6) divides the staff into measures
- cautionary accidental** – (p. 24) see **courtesy accidental**
- chord** – (p. 20) two or more notes sounded at the same time
- chromatic scale** – (p. 43) scale of 12 ascending or descending half steps
- closing** – (p. 20) last measures of a composition, often containing new material added to give a feeling of finality
- common time** – (p. 9) means the same as  $\frac{4}{4}$
- composition** – (p. 9) creation of music that can be performed later, usually from written notation
- courtesy accidental** – (p. 24) reminder that the bar line has canceled an accidental
- crescendo** – (p. 22) gradually louder
- Da Capo al Fine (D.C. al Fine)** – (p. 26) go back to the beginning of the piece and play or sing until the **Fine**
- decrescendo** – (p. 22) gradually softer
- dominant** – (p. 20) fifth note of a scale; chord built on the fifth note of a scale
- double stop** – (p. 18) two notes played at the same time by one player
- duet** – (p. 7) piece of music featuring two different parts played or sung together
- dynamics** – (p. 17) softness or loudness of a piece of music
- fermata** – (p. 12) hold a note or rest longer than its usual value
- final double bar line** – (pp. 4, 6) marks the end of the music
- 1st and 2nd endings** – (p. 12) play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending
- flat** – (p. 6) lowers the pitch of a note one half step
- forte (f)** – (p. 17) loud
- G clef** – (pp. 4, 6) see **treble clef**
- half step** – (p. 6) smallest interval used in Western music
- harmony** – (p. 7) two or more notes played or sung at the same time
- improvisation** – (p. 15) spontaneous composition of music through playing or singing
- interval** – (p. 6) distance between two pitches
- introduction** – (p. 12) opening passage of a piece of music
- key signature** – (p. 11) sharps or flats placed after a clef
- ledger line** – (pp. 4, 6) short line used for notes above or below the staff
- long rest** – (p. 20) rest for the number of measures indicated
- Maestoso** – (p. 27) majestically
- major scale** – (p. 23) series of whole (w) and half (h) steps in the following pattern: wwhwwwh
- measure** – (pp. 4, 6) area between two bar lines
- mezzo forte (mf)** – (p. 18) medium loud
- mezzo piano (mp)** – (p. 18) medium soft
- Moderato** – (p. 18) medium tempo
- multiple-measure rest** – (p. 20) see **long rest**
- music alphabet** – (pp. 4, 6) first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff
- natural** – (p. 22) cancels a flat or sharp
- non-pitch clef** – (pp. 4, 6) used for instruments without specific pitches
- octave** – (p. 16) interval between a note and the next higher or lower note with the same name
- one-measure repeat sign** – (p. 10) play or sing the previous measure again
- orchestration** – (p. 23) choice of instruments used to play the music
- percussion clef** – (pp. 4, 6) see **non-pitch clef**
- phrase** – (p. 9) musical sentence, often 4 or 8 measures long
- piano (p)** – (p. 17) soft
- pick-up** – (p. 16) music that comes before the first full measure of a piece
- rehearsal number** – (p. 12) find important places in the music using these markers
- repeat sign** – (p. 9) play or sing the music again
- ritardando (ritard. or rit.)** – (p. 30) gradually slow the tempo
- roll** – (p. 26) technique used to sustain the sound of a note or to create a different effect or color
- round** – (p. 9) song in which the same part is played or sung by two or more groups starting at different times
- Rudiments** – (pp. 6, 10, 14, 18, 36, 39, 43, 47) fundamental techniques and sticking patterns used in drumming
- sharp** – (p. 24) raises the pitch of a note one half step
- sight-reading** – (p. 7) playing or singing a piece of music for the first time
- snare off** – (p. 7) disengage the snare release lever so that the snares no longer contact the drum head
- Soli** – (p. 9) a small group or section plays or sings
- Solo** – (p. 9) only one person plays or sings
- staff** – (pp. 4, 6) 5 lines and 4 spaces for writing music
- subdominant** – (p. 20) fourth note of a scale; chord built on the fourth note of a scale
- syncopation** – (p. 31) rhythmic effect that places emphasis on a weak beat
- tempo** – (p. 18) speed of a piece of music
- ternary form** – (p. 34) music with three sections: Section A, followed by a contrasting Section B, then Section A again
- theme** – (p. 12) a melody within a piece of music
- theme and variation** – (p. 16) type of composition that begins with a main melody (theme) and continues with different versions (variations) of the main melody
- tie** – (p. 11) marking that connects notes of the same pitch to make one longer note
- time signature** – (pp. 4, 6) top number tells you the number of counts per measure; bottom number tells you the type of note that gets one count
- tonic** – (p. 20) first note of a scale; chord built on the first note of a scale
- treble clef** – (pp. 4, 6) the line it circles on the staff is called **G**
- trio (ensemble)** – (p. 12) piece of music featuring three different parts played or sung together
- trio (march)** – (p. 34) third theme in a march, typically a contrasting section
- Tutti** – (p. 9) everyone plays or sings
- two-measure repeat sign** – (p. 18) play or sing the previous two measures again
- variation** – (p. 16) see **theme and variation**
- whole step** – (p. 23) interval consisting of two half steps

## Timeline

