

PERCUSSION COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 2 ↓



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Canada and Bermuda Territory
2 Overlea Blvd. Toronto ON M4H 1P4**

**Original Author: Marcus Venables
Contributors: Rachel Ewing, Matthew Moore, Nicholas Samuel, Jacob Slous**

Introduction to the Instructor's Guide

Welcome to the Instructor's Guide for the Percussion Course. This book is meant to be used by the teacher/instructor of the course, either at music camps or in other programs.

Each student should have their own copy of the student workbook. In addition to these books, the students should be learning from our Music Theory course to help with all things music related. Learning percussion involves a lot of musical knowledge. At times, this course will work under the assumption that the students have already grasped certain music theory concepts. This course is functional for any number of students, and is also usable for self-teaching purposes.

Each lesson is designed to take approximately 30-45 minutes long including teaching and practice time. Do not let the students take shortcuts. It is important to practice each exercise at multiple speeds (fast and slow). Be sure to use additional ideas to re-enforce specific concepts to meet the needs of your students. Keep in mind that not every student will progress at the same pace. This may require working one bar at a time, or repeating more complex lessons and material.

Wherever you see boxed text with written instructions, this indicates teaching instructions that are not included in the student workbook.

Each student should take a placement test before being placed in a level. After a student completes a level, there is a separate final test that should be completed and passed before moving on to the next level. Be sure you have these materials.

If you are unfamiliar with percussion playing yourself, the workbook, along with this instructor's guide, should give you the necessary information to learn as you go.

Let's get teaching!

Introduction and Review

Instructor's tip:

Spend a good amount of time reviewing the material in this Introduction and Review. It is a good opportunity to get to know your students and what areas they might excel. You can run a question and answer time, or have the students read and explain these musical basics.

Before we start learning new material, let's take a look at some of the basics we should be comfortable with while reading music.

The three clefs **Treble Clef** **Bass clef** **Percussion Clef**

Notes in treble clef:




Notes in bass clef:




Notes in percussion clef:





Note and rest values


Whole note = 4 beats  = 1 2 3 4

Whole rest = 4 beats  = 1 2 3 4





Half note = 2 beats  = 1 2

Half rest = 2 beats  = 1 2

Quarter note = 1 beat  = 1

Quarter rest = 1 beat  = 1

Dynamics and Tempo

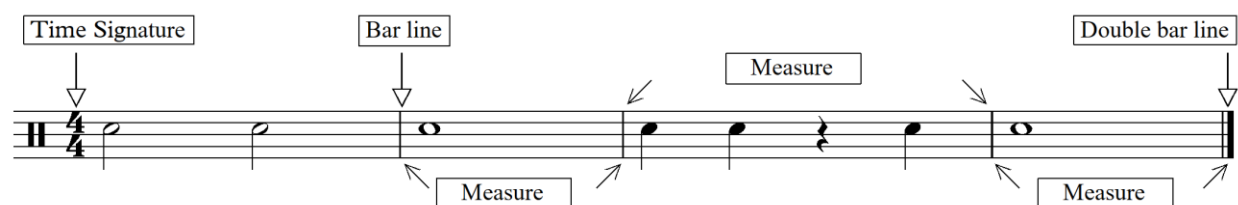
Adagio Slow	Moderato Medium	Allegro Fast	
			
<i>p</i> Soft	<i>mp</i> Medium soft	<i>mf</i> Medium loud	<i>f</i> Loud

Instructor's tip:

Hopefully all of your students understand this material. It is very important that they can identify note and rest values before starting Level 2. It might require sending some students back to Level 1. Do this in a friendly and helpful manner. Try to protect the confidence of the student and don't single them out in front of the entire class.

Lesson 2.1 Bar Lines and Time Signatures

Music is divided into measures. Each measure is separated by vertical lines called **bar lines**. Bar lines are like musical punctuation. In the same way that we use punctuation when writing sentences, we use **bar lines** to help organize the music. At the end of a piece of music, there is a special bar line called a **double bar line**.



Notice at the beginning of this example that there is a **time signature**. The top number tells us how many **beats** are in a measure, and the bottom number tells us what kind of note gets one **beat**.



4 beats per measure
Quarter note gets the beat



3 beats per measure
Quarter note gets the beat



2 beats per measure
Quarter note gets the beat

Here are examples with the counts (beats) written out.



Instructor's tip:

Spend a good amount of time counting out loud in each time signature. Some students may be visual learners, so be sure to point to each note as it passes by on the examples above. For additional material on time signatures, see Level 2 of Music Theory pages 4-15.

Let's practice

Instructor's tip:

Drum sticks and drums are recommended but not required for these exercises.

Be sure to look at the time signature and count the amount of beats indicated within each measure.

Moderato

1 2 3 1 2 3 1 2 3 1 2 3

a) 

Moderato

1 2 3 1 2 3 1 2 3 1 2 3

b) 

Moderato

1 2 1 2 1 2 1 2

c) 

Moderato

1 2 1 2 1 2 1 2

d) 

Instructor's tip:

Once you have finished working on each exercise, try faster and slower tempos. The use of a metronome for the entire Percussion Course is strongly advised. This will help maintain speeds perfectly. The instructor's tip will provide suggested speeds, but choose what works best with your students.

Lesson 2.2 - Eighth Notes and Rests

So far we've learned about three different values for notes and rests.




















- Whole note = 4 beats
- Half note = 2 beats (2 half notes = 1 whole note)
- Quarter note = 1 beat (4 quarter notes = 1 whole note)

Now we'll look at the **eighth note**  and **eighth rest** .

- An eighth note = $\frac{1}{2}$ beat (8 eighths = 1 whole note)

Here is a chart that shows the number of beats a whole, half, quarter, and eighth will receive.

Whole	4							
Half	2				2			
Quarter	1	1	1	1	1	1	1	1
Eighth	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2

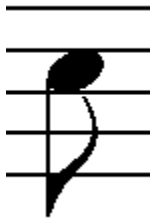
Whole								
Half								
Quarter								
Eighth								

Instructor's tip:

A good way for your students to learn the length of eighth notes is to count (quarter notes) "1,2,3,4" out loud while clapping eighth notes. Then, switch it around by saying (eighth notes) "1 and, 2 and, 3 and, 4 and" out loud while clapping the quarter notes. There is an opportunity for practical learning during the practice exercises on page 9.

Eighth notes are half the length of quarter notes, which are half the length of half notes, which are half the length of whole notes. Remember that the value of each note is the same as the rest with the same name and value. This means an eighth note and an eighth rest are both half a beat.

One eighth note by itself



Two eighth notes together



Eighth rest



Instructor's tip:

There might be additional need to explain the grouping of eighth notes. Identifying that two eighth notes on the beat will be beamed together. Later on, the beaming will be even more spread out with groups of four. This isn't vital to explain, but instead get them used to the concept of beaming eighth notes.

Metronome suggestions:

As mentioned a bit earlier, it is a good idea to use a metronome with the practice exercises. Here is a chart to help you determine the speed to set it at.

Adagio = 66-76.

Andante = 76-98

Moderato = 98-120

Allegro = 120-156

Presto = 156+

Something to consider:

Be aware of what you are setting the metronome at and how it relates to the beats in the bar. For example: a piece in 4/4 labeled Moderato means you should set your metronome to 98-120 and the quarter note gets the beat. To simplify it, the metronome marking will look something like this: ♩=98-120

For additional material on the metronome, see Level 3 of Music Theory pages 32-34.

Let's practice

Instructor's tip:

Drum sticks and drums are recommended but not required for these exercises. All exercises should be practiced anywhere from ♩ = 66-120 on the metronome.

Because eighth notes get half the value of quarter notes, we have to count a little bit differently to properly time each note. To count in eighth notes we say "1 and 2 and 3 and 4 and." Instead of writing out the word "and," let's use the + sign.

Try counting these practice examples out loud before playing them.

Adagio
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

a) 
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
mf


To make sure we're counting the eighth notes correctly, we will now switch between quarters and eighths. The goal is to have the numbers 1-2-3-4 all remain at the same speed, and the + fits in between those numbers.

Adagio
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

b) 
R L R L R L R L R L R L R L R L R L R L R L R L
mf

Now try it in the 3/4 time signature. Only count up to 3 in each measure.

Adagio
1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

c) 
R L R L R L R L R L R L R L R L R L R L R L R L
f

Adagio
1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

d) 
R L L R L R L R L R L L R L R L R L
f

In these next few exercises, there will be eighth rests to count.


Moderato
1 2 3 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 4

e) 

Moderato
1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 4

f) 

Moderato
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

g) 

To finish this lesson, let's play all of the note lengths we've learned up to this point. Remember that the speed you are counting should remain the same, even though the speed of the notes is increasing.

Moderato
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

h) 

Instructor's tip:

For additional material on time signatures, see Level 3 of Music Theory pages 13-17.

Lesson 2.3 – Playing Different Percussion Instruments

We are going to take a closer look at specific instructions for playing different percussion instruments, as well as how to read the music when there are multiple instruments on one line.



Bass Drum

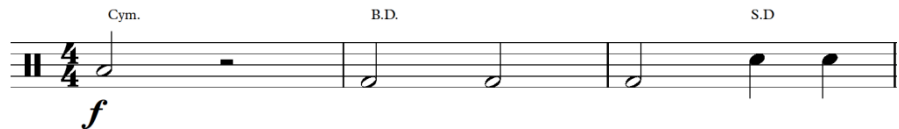
Make sure you have a proper bass drum mallet. Hold it in your right hand just like you hold a snare drum stick. The beating spot on the drum is halfway below the centre of the head and the rim. Your left hand muffles the ring of the bass drum. Place your open left hand on the opposite head that you strike, about 6 inches below the top rim.



Cymbals

Use soft mallets when playing a suspended cymbal unless the music asks for something different, such as hard mallets. Using the soft mallet, strike the cymbal about 2 inches from the edge and let it ring after it is played.

Often percussion parts will have more than one instrument per part. Each line and space receives a specific instrument.



As you can see, there are three instruments on that one part, but each instrument is being played individually. Sometimes you will see different instruments being played at the same time. Take a look at the example below. (This might mean you'll need more than one person to play with you.)



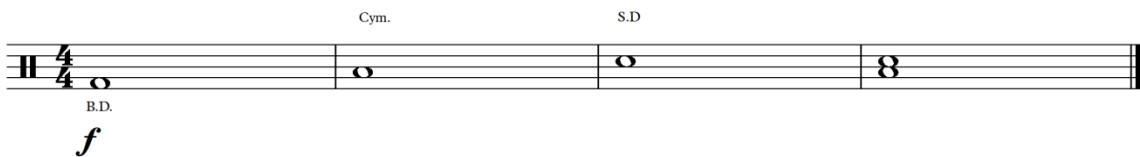
Let's practice

Instructor's tip:

Bass drum, suspended cymbal and snare drum, along with all of the correct sticks, are required for these exercises. All exercises should be practiced anywhere from ♩ = 66-120 on the metronome.

In these practice exercises, we'll work on reading parts that have multiple instruments per line. Divide up the instruments and only play when it is notated. Each exercise will get a bit more challenging. Make sure you remember to count.

Allegro

a) 

Allegro

b) 

Allegro

c) 


Adagio

d) 

Adagio

e) 

Adagio

f) 

Here are more extended exercises that involve even more attention. Make sure you only play when your instrument is notated.

Moderato

g) B.D. S.D. Cym.

5

9

Moderato

h) B.D. S.D. Cym.

5

9

Allegro

i) S.D. B.D. Cym.

5

9

Instructor's tip:

It is important that all of the students try all three instruments. There are some tricky rhythms in these exercises, so treat this as a rehearsal where you work on single bars at a time. Be sure they are playing at the correct place in the music.

Lesson 2.4 – Keyboard Percussion

In Level 1, we learned that the snare drum, bass drum and cymbals are often called unpitched percussion. In this lesson, we will start learning about keyboard percussion instruments. This includes the Glockenspiel, Xylophone, Marimba, Vibraphone, or any instrument that uses the same layout as a piano keyboard.



Glockenspiel



Xylophone



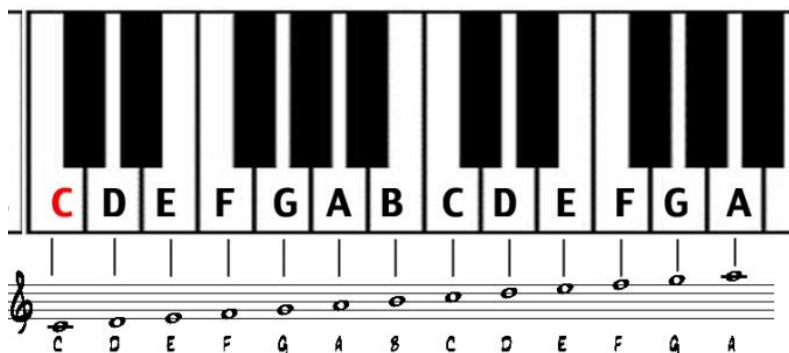
Marimba



Vibraphone

These are pitched percussion instruments and all read from the **treble clef**.

You will require different mallets for more advanced music in the future. For now, you can use a hard mallet to play, but be gentle and don't damage the instruments. **Do not use regular drum sticks!**



Instructor's tip:

This might be an important time to review the names of the notes. If your students have the need for this, see Level 1 of Music Theory pages 11-13.

To play these instruments, you need to know the note names and be able to identify where they are placed on the keyboard. Look at the image above, which shows us where each note is placed. We will learn "E-F-G-A" in this lesson.



If you don't have an instrument to play on, try using the keyboard we provide in this book by placing it on your table and playing on the correct notes with your sticks or mallets.



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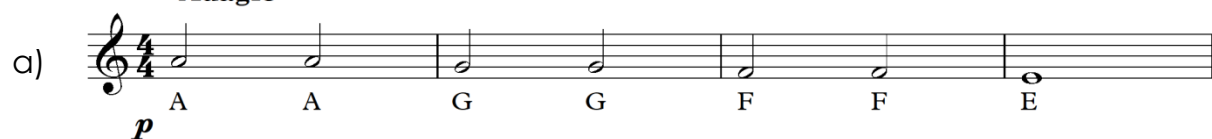
Let's practice

Instructor's tip:

Keyboard percussion instruments and mallets are recommended but not required for these exercises. In their absence, use any kind of stick on the blank keyboard on page 15 (student workbook page 11).

In these exercises, try to play the correct notes on whatever keyboard percussion instrument you have, or you can use the printed keyboard.


Adagio

a) 

Adagio

b) 

Adagio

c) 

Now try it without the letter names written in. If you need help, use the keyboard diagram on page 10.

Moderato

d) 

Instructor's tip:

Be sure the students identify the ascending and descending aspect of music. Show how it relates visually on the keyboard itself and on the written music.

e) **Moderato**

f

This exercise is written for a single staff in 3/4 time. It consists of five measures, each containing a half note followed by a quarter rest. The notes are G4, A4, B4, C5, and D5. The piece concludes with a double bar line.

f) **Moderato**

f

This exercise is written for a single staff in 3/4 time. It consists of five measures, each containing a half note followed by a quarter rest. The notes are G4, A4, B4, C5, and D5. The piece concludes with a double bar line.

Here are two pieces to play as a group. There are four different instruments, so read the music carefully. The glockenspiel part can be played on any keyboard instrument.

g) **Allegro**

Glockenspiel

mf S.D.

B.D.

5

Cym.

This exercise is written for two staves in 4/4 time. The top staff is for the Glockenspiel (Glockenspiel) and the bottom staff is for the B.D. (Bass Drum). The piece is marked **Allegro** and *mf*. The Glockenspiel part consists of four measures, each containing a half note followed by a quarter rest. The notes are G4, A4, B4, and C5. The B.D. part consists of four measures, each containing a half note followed by a quarter rest. The notes are G4, A4, B4, and C5. The piece concludes with a double bar line.

h)

Moderato
Glockenspiel

mp

Cym. S.D. B.D.

5

mf

9

f

Instructor's tip:

Spend a lot of time on these exercises. Don't strictly play it at *Moderato*, but rather, set other tempos to work on timing and accuracy. It is also a good idea to add repeats and work on one part at a time.

Lesson 2.5 – Dynamics and Tempo

When we perform music, we want to make it as expressive and meaningful as possible. This is done in a variety of ways. One way is through the use of **dynamics**.

In Level 1, we learned that 'piano' (**p**) means soft and 'forte' (**f**) means loud. We also learned that 'mezzo' means medium. So **mp** = medium soft, and **mf** = medium loud.

Here are two more dynamic markings:

pp – **pianissimo** (very soft)

ff – **fortissimo** (very loud)

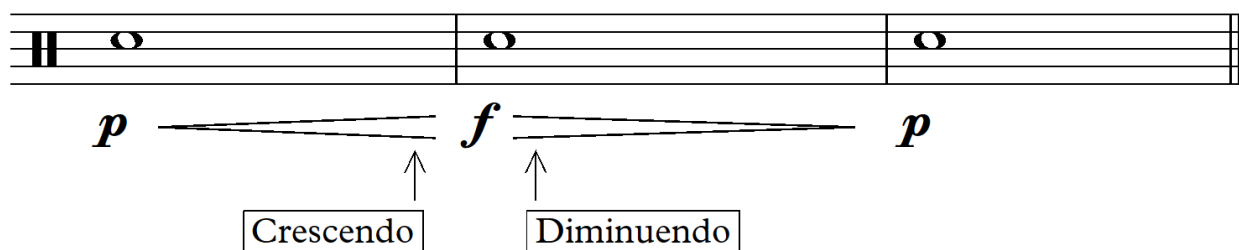
Here is an example of softest to loudest:



Dynamics are usually written below the staff.

Dynamic Changes

Sometimes composers want dynamics to change gradually. This is done through the use of the **crescendo** and the **diminuendo** (also called **decrescendo**). They look like this:



When we **crescendo** (cresc.), we gradually get louder. When we **diminuendo** (dim.), we gradually get softer.

Tempo

Tempo is the speed of the music (**fast or slow**). Tempo markings are given at the top left hand corner of a piece of music, just above the staff.

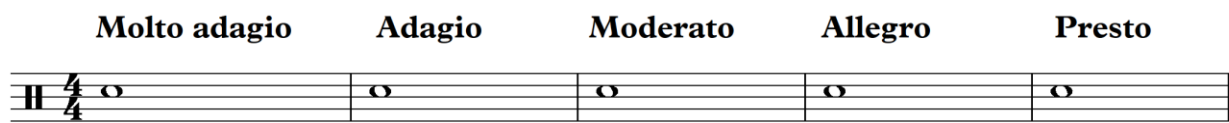
In Level 1, we learned some general tempo markings:

- **Adagio** means **slow**
- **Moderato** means **medium speed**
- **Allegro** means **fast**

Other tempo markings:

- **Presto** means '**very fast**'
- **Molto Adagio**. Molto means "a lot" so **Molto Adagio** means '**very slow**'

Here is an example of slowest to fastest:



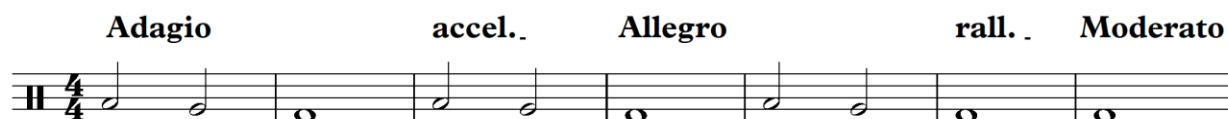
Tempo Changes

Just like dynamics, tempo can also be changed gradually.

When the music gradually becomes faster, it is referred to as an **accelerando**. When written above the staff, it is often shortened to **accel.**

When the music gradually becomes slower, it is referred to as a **rallentando**. When written above the staff, it is often shortened to **rall.**

This is what it looks like to see an accelerando and rallentando in a piece of music. Notice how the music speeds up to **Allegro**, and slows down at the end to **Moderato**.



Let's practice

Instructor's tip:

Snare drum, bass drum and suspended cymbal are required for these exercises. Keyboard percussion instruments and mallets are recommended but not required. Use any kind of stick on the blank keyboard on page 15 (student workbook page 11).

Now we can apply everything we've learned so far about dynamics and tempo. Count the beats out loud to help measure the gradual increase in tempo.

a) **Adagio** **accel.** **Presto**
S.D.
p f

b) **Adagio** **accel.** **Presto**
S.D.
f p

c) **Adagio** **accel.** **Presto**
f p f
rall. **Moderato**
pp ff

Let's try using multiple instruments while changing the tempo and dynamics.

d) **Moderato** **accel.** **Adagio**
f B.D. S.D. Cym.
Allegro **rall.** **Adagio**
ff pp

e) **Allegro**
Glockenspiel

p *f* Cym.

B.D. S.D.

rall. **Adagio**

mp

f) **Moderato**
Glockenspiel

f S.D. Cym.

B.D.

accel.

Presto **rall.**

ff *p*

Instructor's tip:

Timing both an accelerando and rallentando is very tricky as both have to be gradual in the rate at which they change. A good way to figure it out is by playing the entire exercises at both speeds. This way you'll understand the tempo you either have to speed up or slow down to. Another thing you need to reinforce is that the students only start the accel/rall at the marked spot.

Rudiment Practice

Over the next few levels, we will cover standard drum rudiments. These are essential to becoming a well-rounded percussionist. With brass instruments, rudiments are built around scales and tonguing exercises. Drum rudiments is a main focus to help you develop your skills in playing percussion. Because there are various different percussion instruments that include pitched and unpitched, the one standard learning experience we can keep constant is drum rudiments. Here we go!

Instructor's tip:

Most of the rudiments covered in this course should be practiced on as many different instruments as possible. Start the students off slow (approximately ♩=72) and increase the speed as they gain confidence and comfort.

Single Stroke:



A single stroke happens when evenly-spaced notes are played with alternating sticking. Here is an example that we can practice starting slow and getting faster.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 + 2 + 3 + 4 +

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

Instructor's tip:

The most important instruction you can give for the **single stroke** is to practice evenness between both hands. This is very important so that there is no distinguishable difference between your dominant and non-dominant hand.

Double Stroke:



The double stroke is evenly-spaced notes played with repeated sticking combinations. RRLL. Once again, we'll practice this at a moderate speed and slowly speed it up as we improve.

1 2 3 4 1 2 3 4 1 2 3 4 1 + 2 + 3 + 4 +

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

Paradiddle:



Here is one of the most important rudiments. It helps coordinate your hands with the combination of a single stroke followed by a double stroke, and then switching it around.



Instructor's tip:

The paradiddle should be taken very slowly for some considerable time. Remain on quarter note values until there is no doubt with the "RLRR LRLL" feeling. If the students have truly mastered both the single and double strokes, then evenness between hands won't be an issue.

Level 2 Wrap-up

To close out Level 2, let's review most of the material we have learned throughout the book. These exercises will require you to remember the different **time signatures**, all the **note** and **rest values**, various different **percussion instruments**, as well as adjusting the **tempos** and **dynamics** as you play. It also gives you a good opportunity to use the **double stroke** or **paradiddle** rudiment patterns.

a) **Adagio**

b) **Moderato**
Keyboard percussion

c) **Allegro**

Instructor's tip:

This is the conclusion of Level 2. The next step is to have the students take the Level 2 final test. To prepare them for this, the Level 2 Wrap-up includes most of the material from the entire level. However, for some students, additional review might be necessary. Do this in a planned way so that you do not single out or embarrass any student.