

# PERCUSSION COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 3 ↓



## **Table of Contents**

<b><u>Lesson</u></b>	<b><u>Page</u></b>	<b><u>Material</u></b>
Review	2	Note values, Keyboard, Dynamics/Tempo
3.1	4	Sixteenth Notes and Rests
3.2	6	Ties, Slurs and Dotted Notes
3.3	10	Compound Time
3.4	14	Rolls
3.5	19	Drum Kit Patterns
Rudiments	23	Rudiment practice
Conclusion	24	Level 3 wrap-up

**Produced by The Salvation Army  
Music and Gospel Arts Department**

**1st Edition  
Copyright 2017 The Salvation Army  
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**

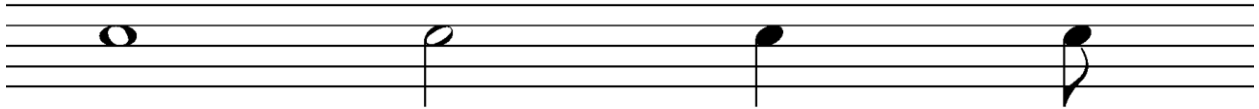
### **Instructor's tip:**

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.

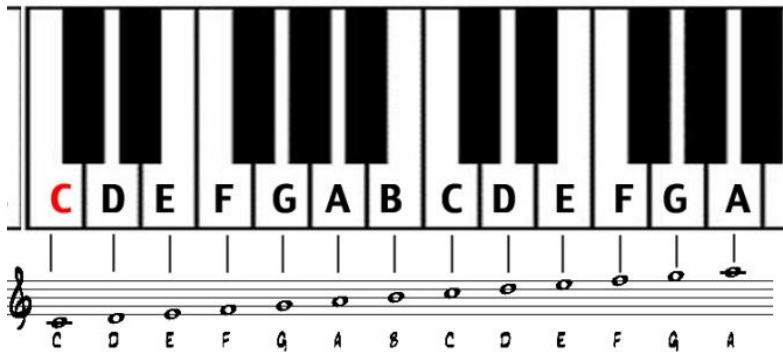
Before we start Level 3, let's take a look at some of the material we learned in Level 2. This will all be considered general knowledge throughout the entire level, so you must be comfortable with everything on this page while reading music.

### **Note Values:**

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



### **Keyboard Percussion:**

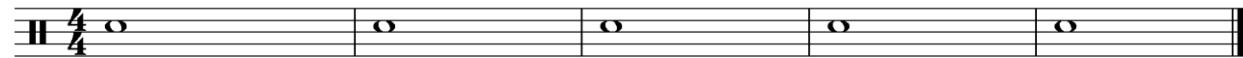


## Dynamics:



## Tempo:


**Molto adagio      Adagio      Moderato      Allegro      Presto**



### Instructor's tip:

Hopefully all of your students understand this material. It is very important that they can identify note and rest values, as well as understand dynamics and tempo before starting Level 3. It might require sending some students back to Level 2. 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.

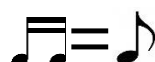
## Lesson 3.1 Sixteenth Notes and Rests

In this lesson, we will learn about the sixteenth note and rest. 

































A sixteenth is half the value of an eighth. This means there are 2 sixteenths in 1 eighth. Even though this is a very quick note, it still has a value. We can learn to count sixteenths by saying:

***"1-e-and-a, 2-e-and-a, 3-e-and-a...etc."***

- A sixteenth note =  $\frac{1}{16}$  of a beat (16 sixteenths = 1 whole note)



Here is a value chart with all the notes we have learned so far.

1 whole note																
2 half notes																
4 quarter notes																
8 eighth notes																
16 sixteenth notes																

Try counting this out loud. It might sound funny, but it really works.

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a



## Let's practice

Try practicing these studies switching between a **single**

**stroke** (RLRL), **double stroke** (RLL) and **single paradiddle** (RLRR LRL) patterns. Keep repeating until the sixteenths feel natural and sound even.

**Instructor's tip:**

These exercises can be played on multiple instruments. Set a metronome to ♩=72 to start off, but increase it gradually to about ♩=120.

## Adagio

a) 

## Adagio

b)

Musical notation for exercise b) in 4/4 time. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The exercise ends with a double bar line and repeat dots.[illegible]**Moderato**

c)  Musical notation for exercise c). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. The music features eighth notes, quarter notes, and sixteenth notes.

**Allegro**

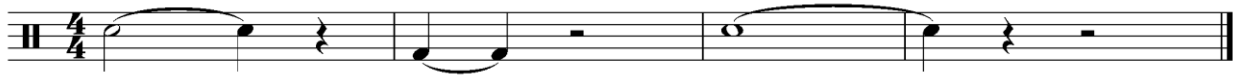
d) 

## Lesson 3.2 Ties, Slurs and Dotted Notes

### Ties

A **tie** in music is a small curved line which joins together two notes of the **same pitch**. When this happens, the sound is held for the total value of all notes combined.

Notice that the **tie** (the line itself) is always placed opposite to the direction of the note's stem.



### Slurs

A **slur** in music is a small curved line which joins together two (or more) notes of a **different pitch**. When playing or singing notes joined by a slur, we move **smoothly** from one note to the next.

As with ties, the line is placed opposite of the stem direction.





## **Dotted Notes**

When we use a tie, we make the note longer. For example, if you tie a half note to a quarter note, you get 3 beats. Another way to make a note longer is to use a **dotted note** (by placing a **dot** in the space after the note).

For example:



In the first measure, a half note is tied to a quarter note, and in the second measure there is a **dotted half note**. Although they look different, they are the same length (3 beats)!

Here is another example of how a dotted note can be used:



When you put a **dot** after a note, you **add half the length** of the original note. For example, for a dotted half note you add half of a half note (i.e. a quarter note), which equals 3 beats total.



*Note:* Dotted notes help us avoid writing too many ties in music. However, there are occasions where you must use ties instead of dotted notes. One example is when you want a note to be held across a bar line, such as from bar 1 to 2 below:



## Let's practice

As we practice dotted notes and ties, try to always maintain a constant pulse by counting in your head. Even on long notes, it is important to be counting either in quarter or even eighth notes.

### **Instructor's tip:**

These exercises can be played on multiple instruments. Set a metronome to  $\text{♩}=72$  to start off, but increase it gradually to about  $\text{♩}=132$ . Play with and without the metronome.

### **Moderato**

a) 

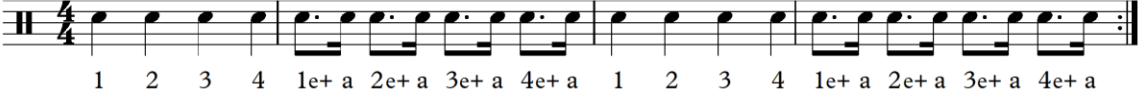
In this next example, we start with quarter notes and then the next bar has dotted quarters followed by an eighth note. In order for us to be in time, we need to count "1+2+3+4+" throughout. Your dotted quarter will last for "1+2" and the eighth is played on the "+/and" of "2".

### **Moderato**

b) 

Now it is time to practice dotted eighth followed by a sixteenth. In order to time it, we must be counting in sixteenths like we did in Lesson 1 ("1e+a2e+a"). Let's give it a try.

### **Moderato**

c) 

Here is another chance to practice the timing of the dotted eighth. It is important that it equals 3 sixteenths.

d) 

Now, let's work on more extended exercises that involve many different rhythms. Even though there will be tempos marked, it is a good idea to try it with several different speeds.

**Moderato**

e)

5

9

13

Let's use some sixteenth rests, and a few more ties.

**Moderato**

f)

5

9

13

**Instructor's tip:**

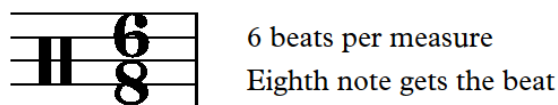
For additional material on ties, slurs and dotted notes, see Level 3 of Music Theory pages 18-23.

## **Lesson 3.3 – Compound Time**

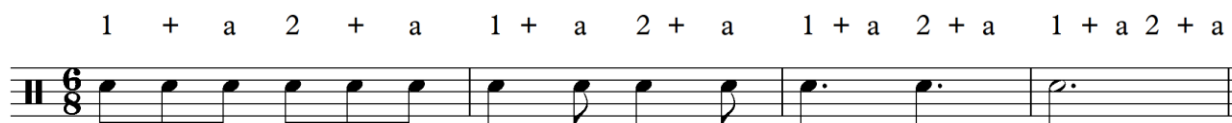
At this point, we have learned the most basic **Time Signatures**. Let's take a second to remind ourselves how we read a time signature:

- The top number tells us how many beats are in a measure.
- The bottom number tells us what note value gets one beat.

Now, let's look at the 6/8 time signature. What does this mean and look like?

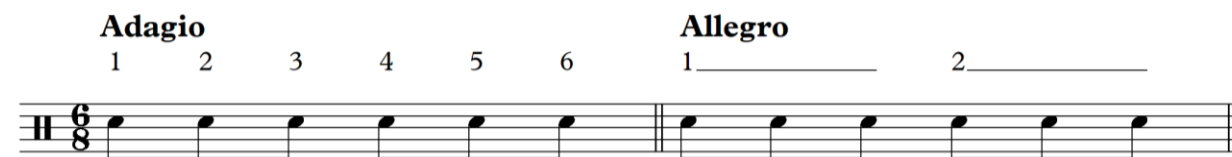


In 6/8 time, you will notice there are six eighth notes in every measure. However, did you notice that the beats are divided into two groups of three? This is called a **compound time signature**. This means we can count 6/8 "in two" (with two beats per bar) when the tempo is fast.



At a slow tempo, we can count "1 2 3 4 5 6". However, at a faster tempo, this might be tricky! If we group the eighth notes into groups of three, we see that there are two **compound** beats per measure. At a faster tempo, even though the top number says six, we can count 6/8 time "in two."

Here's an example:



## Let's practice

### Instructor's tip:

When working in 6/8 (compound) time and trying to figure out a metronome speed, you need to determine if the eighth note or the dotted quarter note gets the beat. You will need to multiply the dotted quarter note marking by 3 if you want the eighth note metronome marking

Here is an example conversion chart for compound time:

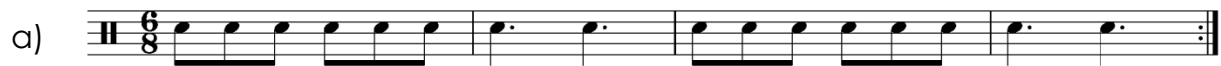
Adagio -  $\text{♩} = 68$  which would convert to:  $\text{♩} = 204$

Moderato -  $\text{♩} = 98$  which would convert to:  $\text{♩} = 294$

Start off by working with the eighth note getting the beat at approximately  $\text{♩} = 68$  (which converts to a very slow  $\text{♩} = 22$ ). Eventually, you will want to be at  $\text{♩} = 98$ .

There are a couple of things to consider while practicing these exercises. How fast are the eighth notes? Is it better to count in six or two? Play these as **single stroke** patterns for now, and later in this book we will look at different triplet rudiments that can be used.

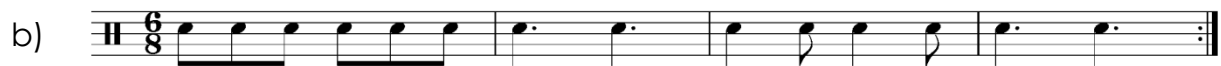
### Adagio



Notice how 6/8 is grouped. Three eighths and three eighths. This ensures that beats **1** and **4** are visible, so that at a faster speed these would turn into compound beats **1** and **2**. Try drawing a circle around each grouping of 3 eighth notes in each bar. This way, you can see how the 6 beats fit into 2 compound beats.

Now, practice this next one that includes different rhythm combinations.

### Adagio



Let's try adding in some rests. Don't let them throw you off.

**Adagio**

c)

All of these should be played at different speeds. Even though each exercise is marked at **Adagio**, you can speed it up to **Presto** eventually.

Now we will add sixteenth notes to some of the next exercises. You may need to play it at a slower speed. Here is a short exercise that helps with the timing of sixteenth notes in 6/8 time.

**Adagio**

d)

**Instructor's tip:**

Compound time is something that can take a lot of time to figure out. For additional material, see Level 3 of Music Theory pages 35-41.

Here are a couple more exercises that really focus on measurement. You might need to zero in on one bar at a time to really figure out the rhythm. Don't just play the entire exercise each time, work on the tricky bars.

**Instructor's tip:**  
The next exercises are quite difficult. This will take a lot of work to figure out. Set a starting metronome to 120 and have them speak the rhythms a few times. Be sure to subdivide in eighths.

**Instructor's tip:**

The next exercises are quite difficult. This will take a lot of work to figure out. Set a starting metronome to ♩.=68 and have them speak the rhythms a few times. Be sure to subdivide in eighths.

### Moderato

e)

6

11

16

**Moderato**

f)

5

9

13

17

21

## **Lesson 3.4 – Rolls**

As we already learned, notes can have various lengths. In order to sustain notes of longer values, we have to use a drum roll. This creates a continuous sound from the instrument you are playing, and can be played on any length of note.

Depending on the instrument, the techniques may vary slightly (from snare to xylophone), but the intention is to hold the sound for more than just the initial attack.

### **Snare Drum**

In order to sustain a controlled and consistent roll, we need to remember all the rudiment practice we have learned up to this point. We know that the sticks can bounce naturally when you keep your wrists relaxed. First we will learn about the **double stroke roll**.

The double stroke roll works by bouncing your dominant hand followed by the non-dominant. If you are right handed you would play: RRLLRRLLRRL...etc.



This is an example of what it might look like. Keep in mind the value of the roll is determined by how long or short it is written. This example shows four complete beats, finishing on beat one of the next bar.

As you can see in the example below, there are ties connecting across the bar line. This means it is a continuous roll.

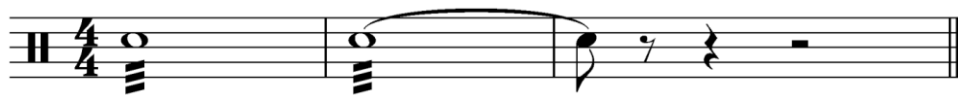


#### **Instructor's tip:**

Ask your students to try and play a roll. Encourage them to feel the bounce of the sticks and to time the alternating feel. If you see tension in the arms, wrists and even neck, tell them to relax.



In this next example, there is no tie over the first bar line. This means that measure two requires a new attack for the roll.

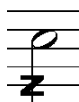


As we start to learn how to roll, remember to go slowly. You'll need time to gain control.

- Make sure you're moving your drum sticks in a straight line.
- Make sure the beads of the sticks hit the same spot on the drum for each stroke.
- Practice as long as it takes to feel in control.
- As you feel more comfortable controlling the drum sticks, move up to a faster pace.
- Eventually you should be able to do a quick-paced roll.

## **Let's practice**

We'll start by practicing the bounce in each hand. Feel the control and looseness. We are not rolling yet, so only use the hand that is labeled. We call these "buzz rolls." It looks like this:



Let the sticks bounce as long as possible. Try to sustain the buzz.

RRRRRR...LLLLLLLL...etc. (However, make sure there is only one stroke played per buzz.)



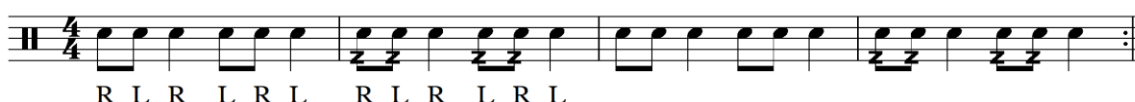
Once that feels controlled, we can start adding regular attacks among buzz rolls. Maintain a strong beat and simply add a buzz where it is marked.




Now we'll add different rhythms. Keep your bounce controlled. It will sound like there is empty space, but it is giving you the control needed for the next step.

c) 

Obviously we aren't rolling yet. The next step is to play these buzz rolls on eighth notes so that the sound is connected.

d) 

e) 

f) 

Remember that you can't master rolls overnight. The next set of exercises will get you close to a rolled sound. You will play sixteenth notes with and without the buzz. Keep repeating all of these exercises until you feel very comfortable.

**Instructor's tip:**  
Set your metronome to ♩=68.

g) 

h) 

i) 

## Something to know

We've covered the basics of playing rolls. However, as we learned at the beginning of this lesson, rolls are often notated in a much more simplified manner. The next step for us is to play exercises that are notated with the roll symbol.



Each roll has an official name and they are very easy to remember. Simply put, it is named after the amount of times you hit the drum. For example:

### 5 stroke roll



For the sake of learning, let's say each "buzz" equals two strokes. And the tap is one. buzz-buzz-tap or RR-LL-R or 2-4-5.

Actual notation



### 7 stroke roll.



The same rule applies here. buzz-buzz-buzz-tap or RR-LL-RR-L or 2-4-6-7.

Actual notation



### 9 stroke roll.



Do we even need to go over this? buzz-buzz-buzz-buzz-tap or RR-LL-RR-LL-R or 2-4-6-8-9.

Actual notation



## Let's practice...again

Keep a consistent tempo. Aim for a steady and even roll. Try to determine what kind of roll is needed.

### Instructor's tip:

Metronome speeds should range from ♩=68 to ♩=120+.



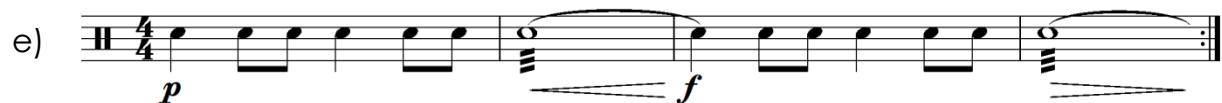
Remember to make a difference between the end of a roll and the start of a new roll. A separate attack is needed to articulate the new note.



Let's work some more on the separate attacks. Each one of these quarter notes should be a 7 stroke roll.



The last part of our practice is adding dynamics to the roll. Soft and loud, with crescendos and diminuendos. (Take note of the roll that is tied; be sure to finish the roll on the quarter note.) Keep repeating.



Rolls work the same way for all time signatures. The stroke pattern you use will depend on the length of the roll. We will continue to look at this as we progress along.

**Instructor's tip:**

Rolls should be a part of every percussionist's warm-up routine. It is a technique that is used a lot within Salvation Army band music. Encourage your students to perfect this part of their playing.

## **Lesson 3.5 – Drum Kit Patterns**

Learning to play the drum kit is a very important step, and is probably the most fun. It gives you the ability as a percussionist to play many different rhythms and instruments at the same time. For example, usually three different people would be required to play a snare, bass drum and cymbal part. However, because of the design and setup of the drum kit, your feet can play the bass drum and hi-hat, and your two hands can play whatever else is on your drum set.

For now, we will look at working out the simple drum set combination of bass drum, snare drum and ride cymbal (or hi-hat). We will leave out the tom-toms for now.

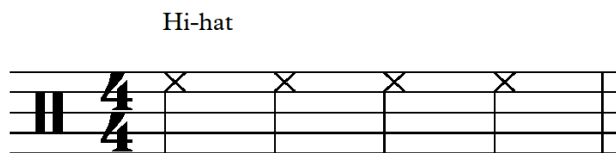
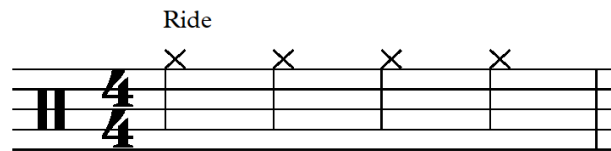
Here are some basic points and instructions before we start playing.

1. Sit straight up on your stool.
2. Place your right foot on the bass drum pedal.
3. Keep your heel on the pedal and play the stroke by pushing your foot down on the pedal as if tapping your foot.
4. Place your left foot on the hi-hat and keep it pressed down unless notated to loosen the hi-hat.
5. The stick in your right hand is used to play the ride cymbal (or hi-hat).
6. The left hand plays the snare drum.

**Instructor's tip:**

At this point, students will most likely be keen to start working on the drum kit. It is important to build slowly, making sure they have discipline. Playing one instrument at a time before piecing it all together is the best way to make sure all the right parts are being played.

**The Ride Cymbal** – This is different than a suspended cymbal. It has a deeper sound and is often played with regular snare drum sticks. Again, the notation of the ride cymbal can change, but it tends to be placed just above the staff.



**The Hi-hat** – Use the tip of the drum stick to strike the hi-hat while making sure it is closed (both cymbals are tightly touching). This is usually placed on the left side of the snare drum, so your right hand/arm will cross over top of the left. Your left foot is placed on the hi-hat pedal and is used to open and close the hi-hat. (More about this in Level 5.)

Here is what a kit part looks like with all the instruments playing at the same time.



## Let's practice

### **Instructor's tip:**

A drum kit(s) is recommended but not absolutely necessary for these exercises. Students can use buckets, boxes, or other items to mimic a drum setup.

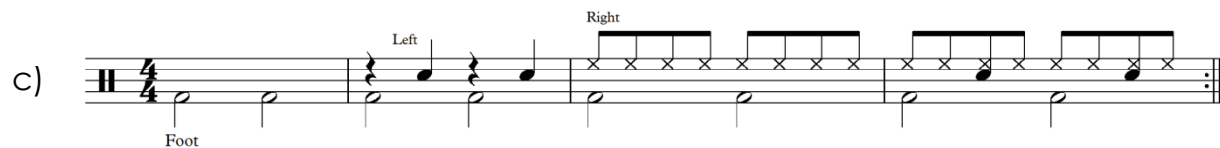
To start off, let's build it up part by part. Start with the bass drum, add the snare, switch to the hi-hat, and then all three parts together. All of these exercises can be played on either hi-hat or ride cymbal.



Continue to increase the speed, and get used to the feeling of this pattern.



Now, we'll change the right hand to eighths. Pick a starting speed that's manageable.



That final bar in the example above is one of the most used kit patterns. However, there are various different rhythms that can be added from time to time. In this next exercise, notice that the bass drum is more active.



Be very mindful of the bass drum. Here is an exercise that uses different rhythms on the hi-hat.



Continue to develop the feel for these patterns. When playing in a group, try to be aware of what else is going on around you.

Now, we will cover dynamic and tempo changes while playing the kit. Try to avoid speeding up when it gets louder.

f) **Allegro**

g) **Moderato**

Really aim for a controlled accelerando. It should be soft but fleeting.

h)

In this last exercise, there is a cymbal added in the second space. This is usually played by the right hand. Play it according to the dynamic written.

i) **Allegro**

**Instructor's tip:**

The most important aspect of this lesson is to have the students gain the coordination and timing skills required to play the drum kit. These patterns should be practiced continually with and without a metronome.



## Rudiment practice

In Level 2, we learned about the **Single Stroke**, **Double Stroke** and

**Paradiddle** rudiments. Let's continue to learn new techniques that are an important part of being a percussionist.

### **Instructor's tip:**

Start the students off slowly at approximately  $\text{♩}=68/\text{♩}=68$  and move the speed up as they gain confidence and comfort.

### **Double Paradiddle:**



The majority of the time, this is used in either compound time signatures or with triplets. It is an extension of the regular paradiddle.

RLRLRR-LRLRLL



### **Triple Paradiddle:**



The form for a triple paradiddle is the combination of two single stroke patterns followed by a half paradiddle and then alternate. Here is the sticking: RLRLRLRR-LRLRLRL.

This is often used with a pattern of accents or when playing instruments like bongos or temple blocks.



A musical staff showing a triplet of eighth notes. The notes are beamed together, and a '3' is written above the beam. Below the staff, the letters 'R', 'L', 'R', 'L' are written, corresponding to the notes.

We covered the single stroke rudiment in the previous level, and the single stroke four is essentially the same pattern. It is designed to be what is useful in triplet fills on a drum kit. Here is what it looks like:



In addition to working on these rudiments, as well as playing rudiments from the previous levels, spend some time reviewing and working on snare drum rolls. Mixing rudiments is another good routine to encourage as your students progress.

In addition to working on these rudiments, as well as playing rudiments from the previous levels, spend some time reviewing and working on snare drum rolls. Mixing rudiments is another good routine to encourage as your students progress.

### Level 3 Wrap-up

To close out Level 3, let's review most of the material we have learned throughout the book. These exercises will require you to remember all the different **note** and **rest values**, as well as **time signatures** we've already learned. It also gives you a good opportunity to use the **rudiment patterns** you have just learned. Keep working on **rolls** and other rudiments from previous levels.

**Moderato**

**Moderato**

b)

Musical score for exercise b) in 6/8 time, Moderato tempo. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with a key signature of one sharp (F#). The music features eighth and sixteenth notes, with some measures containing beamed sixteenth notes and others containing dotted eighth notes.

**Moderato**

c)

Musical score for exercise c) in 3/4 time, Moderato tempo. The score consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one sharp (F#). The music features quarter and eighth notes, with some measures containing beamed eighth notes and others containing dotted quarter notes.

**Instructor's tip:**

This is the conclusion of Level 3. The next step is to have the students take the Level 3 final test. To prepare them for this, the Level 3 Wrap-up includes most of the material from the entire level. However, for some students, additional review might be necessary. Additionally, it is strongly recommended that the students be finished Level 3 of Music Theory by this point.