

# PERCUSSION COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 4 ↓



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## **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!

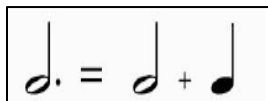
## Introduction and Review

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

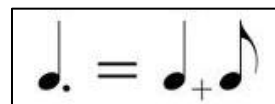
It is important that all students have good music theory knowledge in order to get the most out of this book. The recommended minimum level in the Music Theory course achieved should be approximately Level 3. This page provides an opportunity to refresh the minds of the students, but does not teach these concepts.

Before we start Level 4, here is a quick look at various basics learned in the previous levels. Be sure to check out the previous books if you feel you need a refresher on any of this material. This page should help prepare you for what is to come in Level 4!

### **Dotted Notes:**



When you put a **dot** after a note, you **add half the length** of the original note.

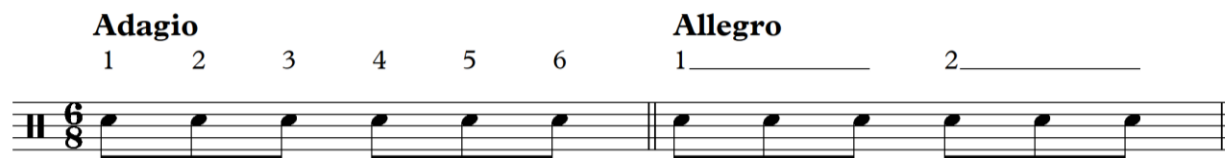


### **Compound Time:**



6 beats per measure  
Eighth note gets the beat

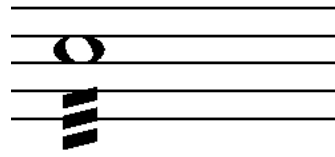
At a slow tempo, we can count six eighth note beats. At a faster tempo, we count two compound beats.



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

This might be a spot where you can remind your students of other time signatures like 4/4 and 3/4. Explain the differences in counting and grouping. It's very important they all have an understanding of time signatures and note values within each time signature.

**Rolls: (double stroke)**



In order to sustain a roll, bounce the drum sticks in a controlled manner. The bounce must alternate between hands after every double stroke. The stickings would look like this: RLLRLL...etc.

(Remember that each roll has a defined name. This is determined by the amount of times the drum is struck.)

- 5 stroke roll = RLLR
- 7 stroke roll = RLLRRL
- 9 stroke roll = RLLRLLR

**Instructor's tip:**

Some of the students may still be working on snare drum rolls. Ask them to play a 5, 7, or 9 stroke roll, but also ask for a long sustained roll. This will help with understanding the difference in the stroke definition.

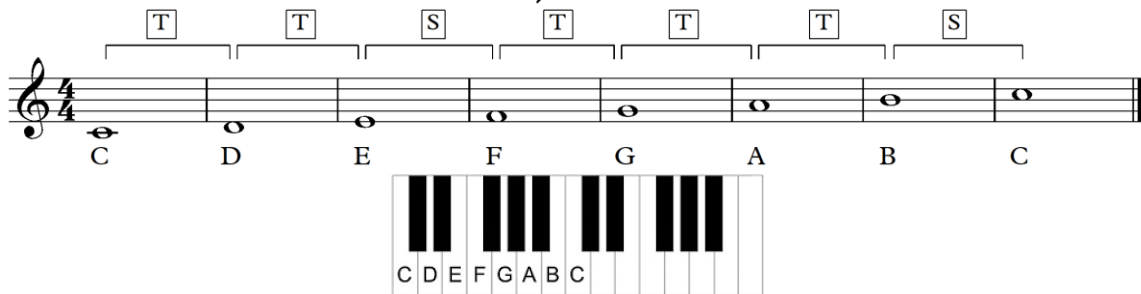
## Lesson 4.1 The Major Scale

Playing keyboard percussion can be very difficult, especially sight reading. Like playing piano or most other musical instruments, we gain more confidence and skills by practicing scales.

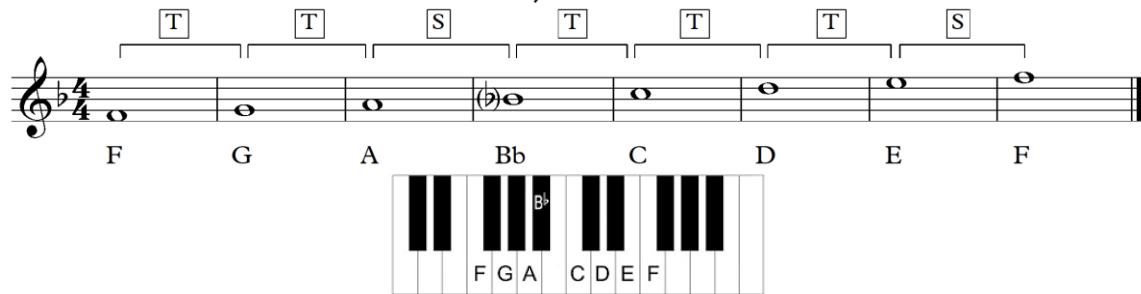
A **major scale** is formed by notes in a specific order, covering an **octave**. Remember, an **octave** is the distance between two notes of the same letter name (i.e. **C** to **C**, **G** to **G**).

A major scale can go **up** (ascending), **down** (descending) or both, and is formed using **tones (T)** and **semitones (S)**. In particular, the **ascending** scale is built on the following pattern of tones and semitones: **T T S T T T S**

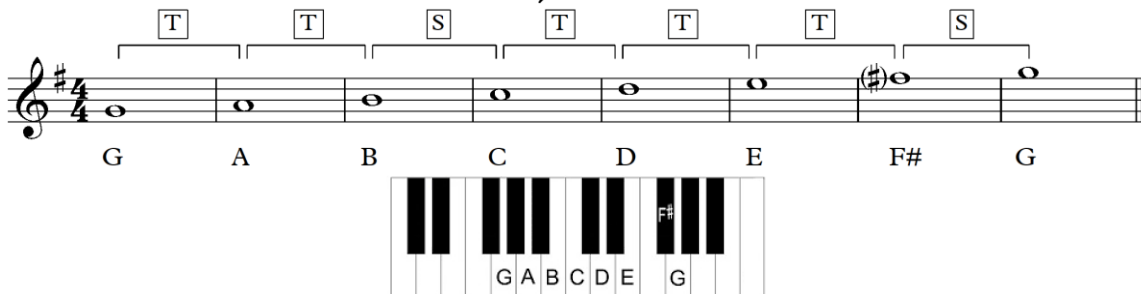
### C Major Scale



### F Major Scale



### G Major Scale



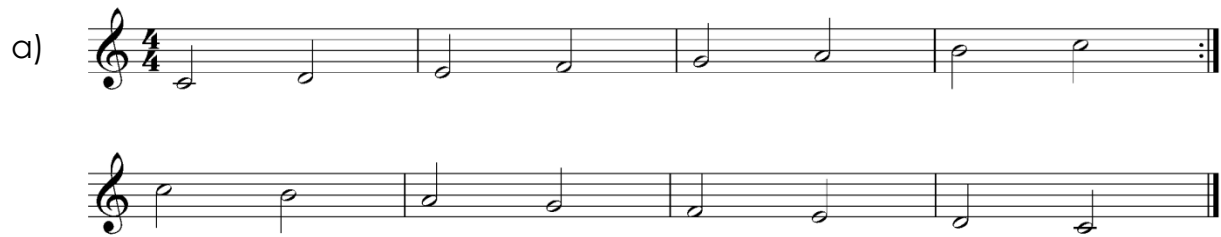
## Let's practice

Hopefully you have the appropriate instrument to practice these exercises. **Do not use regular drum sticks to play on keyboard percussion.**

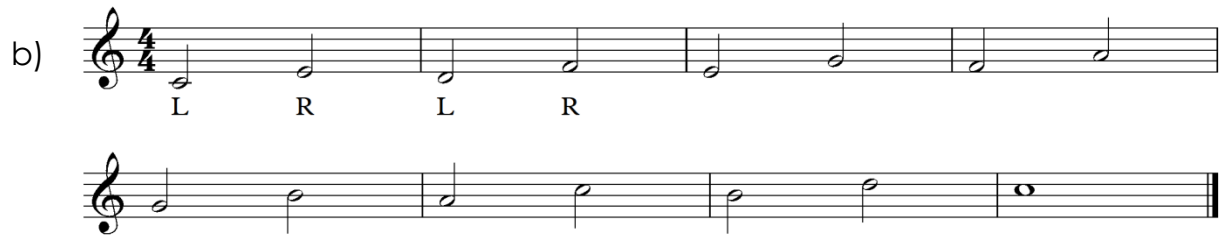
### **Instructor's tip:**

Keyboard percussion instruments are required for these exercises. If you only have one instrument and are working with multiple students, be sure to give equal playing time for everyone.

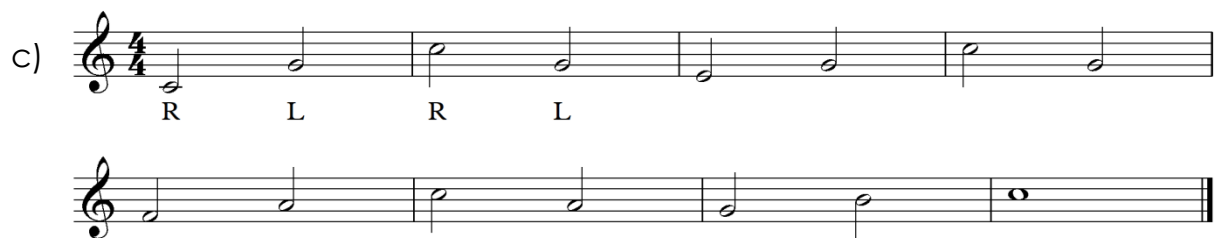
Once they are comfortable with reading the notes, set a metronome ranging from ♩=72 to about ♩=120.



We'll continue to work on C major exercises, but with increasing difficulty.



Keep the mallet placements very consistent. In this next example, notice how the left hand has to cross over top of the right. This helps in minimizing movement. As you can see, the left mallet almost stays completely on the G. Simply angle the left mallet so it won't obstruct the motion of the right hand.



Most of these exercises can be played in single stroke alternating pattern or you can utilize some double stroke patterns. Just aim for accurate rhythm and attacks. Remember that almost all of the technique learned on these instruments is transferable with the other.

**Instructor's tip:**

Keep an eye on stick positioning. The palm of your hands should be angled to face the keyboard. The sticks/mallets should curve towards each other at the tips with your hands spread apart. It should look something like this: /\

Let's take a look at F major. Keep in mind to play Bb when notated and remember that the key signature carries through each bar.

d)



Watch out for the large leaps.

e)





Now, we'll add different rhythms.

f)




Let's look at G major. It is important to continue to practice scale patterns and various speeds on your own.

g)



The next exercise focuses on playing thirds. It is good to play all your scales in this format as well.

h)



Practicing scales with different rhythmic patterns is great for combining rudiment practice with keyboard/mallet practice.

i) Single Paradiddle

j) Double Paradiddle

There's one last exercise to practice before we finish this lesson. This is a common pattern for keyboard percussion. Maintain a relaxed feeling and let the left hand move up and down as needed.

k)

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

**Instructor's tip:**

If you feel your students need more material, have them read through the tune book, or any kind of sheet music.


As the instructor, you should understand that keyboard percussion is in concert pitch. This means that it is the same pitch as a piano, flute, etc. For example: When you play a Bb on the Glockenspiel, this will be a C for a Bb-Cornet. When a D is played on the Glockenspiel (or any other keyboard instrument), this will be an E for a Bb-Cornet.

To review concert pitch and transposition, see Level 7 of Music Theory pages 14-22.

## Lesson 4.2 Triplets

A group of three eighth notes can also occur in simple time signatures (2/4, 3/4, 4/4). In this situation, they are called **triplets**.

A triplet is a group of three notes that are played within one beat. For example, in 4/4 time, you could have **triplet eighth notes** which would take up the same amount of time as **two eighth notes**:

 \* Notice that two eighth notes in the first measure and triplet eighth notes in the second measure *both equal one simple beat* in 4/4 time.

In 4/4 time, you can have as many as 12 triplet eighths in one measure.

Within a triplet, you can combine eighth notes in different ways. Here's an example which shows triplets that look a little different:

## Let's practice

The majority of the following exercises can be played on any percussion instrument. The focus will be on rhythmic accuracy and finding the differences between triplets and other note values. Practice them all with varying degrees of tempo and dynamics. Single stroke is the best pattern to use at this point.

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

All these exercises should be worked on at various speeds. Set a metronome ranging anywhere from ♩=72 to ♩=156. Once these have been played to a high enough proficiency, try mixing up the exercises. For example: split up your students into groups and play a/c at the same time. Try this in multiple different combinations until the triplet feel is natural.

a) 

b) 

c) 

In addition to standard rhythm patterns, we will now work on timing triplets with the inclusion of rests. Try to make a distinction between the triplet quarter to eighth and the dotted eighth to sixteenth seen in exercises *f)* and *g)*.






**Instructor's tip:**

For additional material on triplets, see Level 4 of Music Theory pages 19-22.

## Lesson 4.3 – More Percussion Instruments

One of the exciting parts of playing percussion is being able to play a number of different instruments, usually within the same piece. In this lesson, we will quickly go over the basics for the **triangle**, **tambourine** and **clash cymbals**.

 <h3>Triangle</h3> <p>Make sure the triangle is hanging free of any obstructions.</p> <p>Strike the triangle on the outside top corner furthest from the open side. Keep the beater at a forty-five degree angle to the triangle's side to produce a full sound.</p> <p>Be aware of the dynamic you are to play. A lighter stroke should be given for a softer sound, and a stronger stroke for a louder sound.</p> <p>Dampen the sound, depending on the length of the note, with your other hand by pressing the resonating side of the triangle.</p>	 <h3>Tambourine</h3> <p>A tambourine should be held in your non-dominant hand. Angle the head of the tambourine towards your dominant hand so that you have ample room to strike the head.</p> <p>Hold your four fingers together with your thumb flush to your middle finger and quickly strike the head at a location about a third of the distance towards the center of the head from the frame.</p> <p>When playing a more upbeat style that requires faster tambourine rhythms, you can hold it in your dominant hand to control the shake speed. To create an accented note, hit the tambourine against your palm.</p>	 <h3>Clash Cymbals</h3> <p>Hold the cymbal with the thumb and index finger. Let the fingers wrap around the strap and push the top cymbal (which is held in the dominant hand) into the other clash cymbal at a slightly off centred angle.</p> <p>Let the cymbals vibrate for the notated length. To dampen, bring the cymbals into the upper part of the body and arms.</p> <p>Less volume will be produced the closer the cymbals are held.</p> <p>Always be sure to press them together evenly as to avoid double attacks.</p>
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Notation for these instruments can always vary from piece to piece. But more often than not, you will find them notated like this:



The image shows a musical staff with three measures. The first measure is labeled 'Tri.' and contains a half note on a middle line with a dynamic marking of *mp*. The second measure is labeled 'Tamb.' and contains a quarter note on a middle line, followed by a quarter rest, then a quarter note on a middle line, and a quarter rest, with a dynamic marking of *mf*. The third measure is labeled 'Clash Cymbals' and contains a half note on a middle line with a dynamic marking of *f*.

## Let's practice

For the first few exercises, we will focus on the individual instruments one at a time. Remember to hold them correctly.

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

Triangle, tambourine and clash cymbals are all required for these exercises. If you are working with multiple students, be sure to give equal time to everyone. Correct form is the most important thing at this point. Look for rhythmic accuracy after they have settled into proper playing techniques.

a) **Tri.**

Exercise a) for Triangle is written on two staves in 4/4 time. The first staff contains four measures: a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff contains four measures: a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piece ends with a double bar line.

b) **Tamb.**

Exercise b) for Tambourine is written on two staves in 4/4 time. The first staff contains four measures: a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff contains four measures: a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piece ends with a double bar line.

c) **Clash Cymbals**

Exercise c) for Clash Cymbals is written on two staves in 4/4 time. The first staff contains four measures: a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff contains four measures: a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piece ends with a double bar line.

The above exercises are just the starting point for these instruments. Be sure to dampen the sound of the triangle and clash cymbals.

The next exercises will have more complex rhythms and time signatures.

**Instructor's tip:**

Now it's time to really zero in on reading and playing in time. A recommended metronome range would be ♩=56 to ♩=120. Once these exercises have been played to a high and accurate standard, try mixing them up and play them all at the same time.

d)

Exercise d) consists of two staves. The top staff is in 6/8 time, with a key signature of one flat (Bb) and a common time signature of 6/8. It begins with a treble clef and a key signature of one flat. The first measure contains a dotted quarter note on G4 and a dotted eighth note on F#4. The second measure contains a dotted quarter note on E4 and a dotted eighth note on D4. The third measure contains a dotted quarter note on C4 and a dotted eighth note on B3. The fourth measure contains a dotted quarter note on A3 and a dotted eighth note on G3. The fifth measure contains a dotted quarter note on F3 and a dotted eighth note on E3. The sixth measure contains a dotted quarter note on D3 and a dotted eighth note on C3. The bottom staff is in 6/8 time, with a key signature of one flat (Bb) and a common time signature of 6/8. It begins with a bass clef and a key signature of one flat. The first measure contains a dotted quarter note on G3 and a dotted eighth note on F#3. The second measure contains a dotted quarter note on E3 and a dotted eighth note on D3. The third measure contains a dotted quarter note on C3 and a dotted eighth note on B2. The fourth measure contains a dotted quarter note on A2 and a dotted eighth note on G2. The fifth measure contains a dotted quarter note on F2 and a dotted eighth note on E2. The sixth measure contains a dotted quarter note on D2 and a dotted eighth note on C2. The piece ends with a double bar line.

e) 

f) 

Here are a few more exercises for the **tambourine**. Because of the rhythmic nature of the instrument and its use within Salvation Army music, it requires some more practice to keep the rhythm steady and precise.

g) Tamb.

The exercise is written on two staves. The first staff is in 4/4 time and contains a rhythmic pattern of eighth and sixteenth notes. The second staff is in 4/4 time and contains a rhythmic pattern of eighth notes and quarter notes.



h) **Tamb.**

The notation for exercise h) consists of two staves in 4/4 time. The top staff is a treble clef with a key signature of one sharp (F#) and contains a continuous eighth-note pattern. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a continuous eighth-note pattern. The exercise is labeled 'h)' and 'Tamb.'.

Play the next exercise by holding the tambourine in your dominant hand and shaking it in rhythm. Take note of the accents in measures 3 and 4, these are emphasized notes that you play by hitting the tambourine against your palm.

**Instructor's tip:**

Set your metronome to ♩=80-120.

i) **Tamb.**

The notation for exercise i) consists of two staves in 4/4 time. The top staff is a treble clef with a key signature of one sharp (F#) and contains a continuous eighth-note pattern. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a continuous eighth-note pattern. The exercise is labeled 'i)' and 'Tamb.'. There are accents (>) on the eighth notes in measures 3 and 4 of both staves. A box labeled 'Hit against palm' with arrows points to the accented notes in measures 3 and 4 of the bottom staff.

Let's put these three instruments together to play a few different exercises. This will require more than one person, however if you are on your own, you can pick one part at a time and count all the other rests.

j) **Clash Cymbals** **Tamb.** **Tri.**

The notation for exercise j) consists of two staves in 4/4 time. The top staff is a treble clef with a key signature of one sharp (F#) and contains a continuous eighth-note pattern. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a continuous eighth-note pattern. The exercise is labeled 'j)'. The notation includes dynamic markings: *f* (forte) and *p* (piano). The exercise is labeled 'Clash Cymbals', 'Tamb.', and 'Tri.'.

We will use different staves for each instrument in the next exercise. Notice the inclusion of snare drum. The goal is for everything to match rhythmically. Listen for balance and maintain a good steady tempo.

k)

Play all 4 times Repeat 3 times

The musical score for exercise k) consists of two systems of four staves each, representing different instruments. The first system includes specific playing instructions for each instrument:

- Snare Drum:** Play all 4 times
- Clash Cymbals:** Don't play 1st time
- Triangle:** Play 3rd & 4th time
- Tambourine:** Play 4th time

The second system shows the rhythmic notation for each instrument. The score is to be repeated 3 times.

## Lesson 4.4 – More Drum Kit Patterns

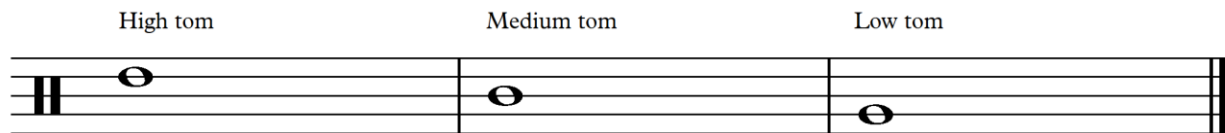
In Level 3, we learned the basics of playing the drum kit. Now it's time to expand on the basics by introducing **Tom-toms** and different **Time signatures**.



### **Tom-toms:**

Tom-toms (also referred to as just simply "toms") are another part of the drum kit and can be used in a variety of different ways. For now, we will use it within a **drum fill**. The number of toms on your drum kit is up to you, but the standard is three.

Here is the standard notation for toms. Keep in mind, the smaller the tom the higher the sound, so the notation is relative to the pitch it makes.



### **Time Signatures:**

Playing the kit for different time signatures is essential. We will look at playing the kit for both 3/4 and 6/8. It will feel a little bit different than the 4/4 patterns we worked on in Level 3, but a lot of the principal ideas are the same. Here are two examples:



As you might notice, the bass drum plays on the first beat which is common for most basic patterns. When the snare plays can always vary, but it often gives the overall feel of the pattern by accenting something other than the down beat.

We learn these patterns by slowly adding all of the layers together. You can use this way of learning even in your band setting. The most important thing is to maintain rhythm and time. Add in the different instruments as you get more familiar with the feel.

## Let's practice

Here are a few exercises to practice playing toms before putting it all together with the entire drum kit. Try using multiple types of stroke patterns to find the most suitable fit for each specific notated rhythm.

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

A full drum kit (with three toms) is required for this lesson. Play with and without a metronome. Keep an eye on stick technique and make sure there are no accidental stick collisions. Recommended tempo range: ♩=80-120.

a) 

b) 

c) 

d) 

The next step is to add the other parts of the drum kit alongside the toms. Remember that it is notated as follows:



You will see notated stickings in these next few exercises. This is merely a guide to help you learn. However, this is not a set rule that you must follow. Use these as a starting point for your drum kit practice.

f)

g)

h)

### ***Something to keep in mind:***

When playing the drum kit, always keep the time and rhythm steady. If the addition of toms is throwing off the consistency of the eighths, scale it back until you can utilize the toms seamlessly.

To finish off this lesson, we will work on playing 3/4 and 6/8 drum kit patterns. Obviously it is important to count. Remember the feel will be different than 4/4 time.

**Instructor's tip:**

Recommended tempo range: ♩=80-120

i)

**Instructor's tip:**

Recommended tempo range: ♩=68-120

j)

k)

l)

**Instructor's tip:**

Ask individual students to perform certain exercises to demonstrate their abilities.

## Lesson 4.5 – Playing Together

This won't be a lesson to learn new techniques, but rather it will be a chance to play as a group. There will be several three part studies that will cover many of the different techniques learned through all of the levels up to this point.

Select the group that is best suited for the instrument you are playing. (Example: Bass Drum or Clash Cymbal should play part C.) If you are alone, try playing each individual part on its own.

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

Recommended tempo range: ♩=80-120.

Assign different instruments to a line.

a)

The musical score is for three parts (A, B, and C) in 4/4 time. Part A starts with a rest, then plays a melody starting at measure 2 with a mezzo-piano (*mp*) dynamic. Part B also starts with a rest, then plays a melody starting at measure 2 with a mezzo-piano (*mp*) dynamic. Part C starts with a piano (*p*) dynamic and plays a steady eighth-note pattern. The score is divided into three systems. The first system contains measures 1-4. The second system, starting at measure 5, contains measures 5-8. The third system, starting at measure 9, contains measures 9-12. Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte).

b)

**Instructor's tip:**

Listen for correct rhythms and keep an eye on the roll techniques.

A 
 B 
 C

5

9

13

After playing through the above exercises, try switching parts to increase comfort and experience with playing all of the percussion instruments.



## Rudiment practice

### Single Stroke Seven:

We covered the single stroke rudiment in Level 2, and the single stroke four in Level 3. The seven is very similar and enables you to play two triplets in succession.



### Single Paradiddle-diddle:



This is a six stroke pattern that uses a double “diddle” at the end. It is a full single stroke followed by a double stroke.



### Single Dragadiddle:



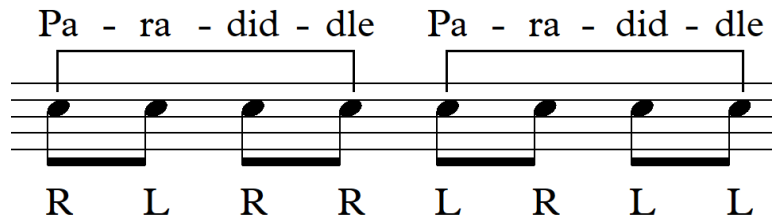
The single dragadiddle is essentially a paradiddle that rolls the first note of each paradiddle grouping. This is very close to a flam or a drag, but the difference comes with the initial attack. There should be no extra note added but rather a bounce inserted on the first note of each pattern.



## Other Rudiments

### Paradiddle:

Pa - ra - did - dle Pa - ra - did - dle



R L R R L R L L

### Double Paradiddle:



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

### Triple Paradiddle:



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

### Single Stroke Four:



R L R L

#### Instructor's tip:

It is important to go back and remind the students of previously covered rudiments. If they need more in depth teaching, see Levels 2 and 3.

## Level 4 Wrap-up

To finish up Level 4, let's review most of the material we have learned throughout the book. These exercises will include playing some of the new scales on keyboard percussion, with the inclusion of triplets and other use of new **rudiment patterns**. (Also practice using other stroke patterns.)

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

The exercises should be played on any keyboard instrument available. They can also be played on any unpitched instruments. Simply ignore the changing notes and only focus on the written rhythm.

a) (Single stroke seven)

(Single paradiddle-diddle)

b)

c) (Double paradiddle)

d)

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

This is the conclusion of Level 4. The next step is to have the students take the Level 4 final test. To prepare them for this, the Level 4 Wrap-up includes most of the material from the entire level. However, for some students, additional review might be necessary.