

PERCUSSION COURSE

STUDENT WORKBOOK



↑ LEVEL 2 ↓



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Introduction and Review

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

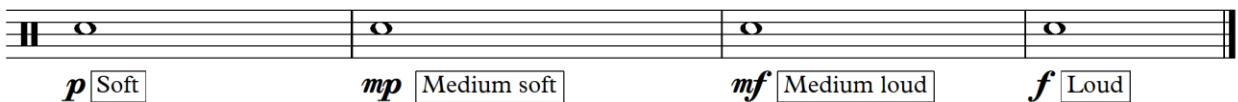
Quarter rest = 1 beat  = 1

Dynamics and Tempo

Adagio Slow

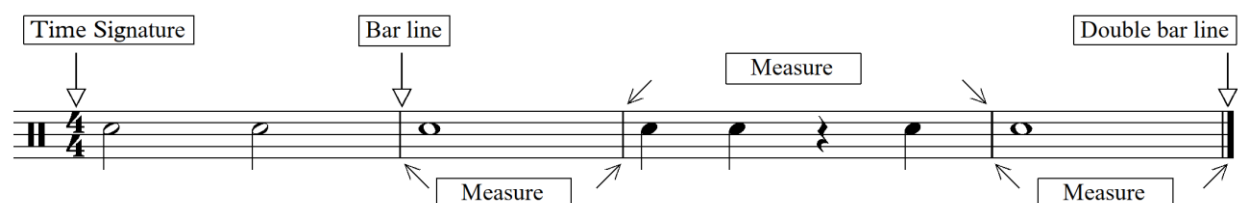
Moderato Medium

Allegro Fast

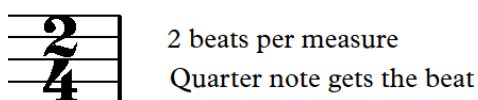
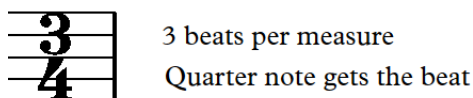
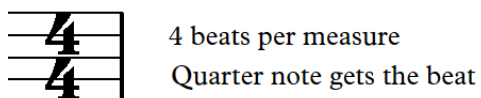


Lesson 2.1 Bar Lines and Time Signatures

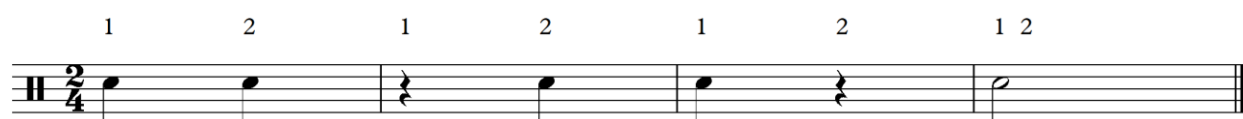
Music is divided into measures. Each measure is separated by vertical lines called **bar lines**. Bar lines are like musical punctuation. In the same way that we use punctuation when writing sentences, we use **bar lines** to help organize the music. At the end of a piece of music, there is a special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



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



Let's practice

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) 

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)

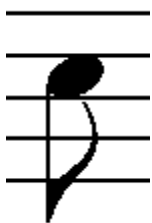
Here is a chart that shows the number of beats a whole, half, quarter, and eighth will receive.

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								

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.

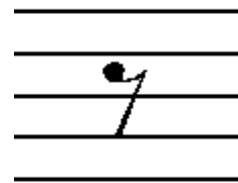
One eighth note by itself



Two eighth notes together



Eighth rest



Let's practice

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) 
mf
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


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 +

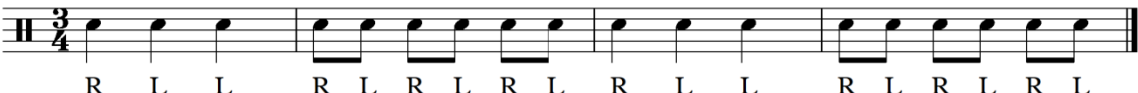
b) 
mf
R L R L R L R L R L R L R L R L R L R L R L R L

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

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

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

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) 

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

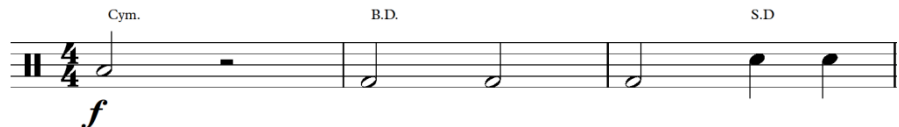
Make sure you have a proper bass drum mallet. Hold it in your right hand just like you hold a snare drum stick. The beating spot on the drum is halfway below the centre of the head and the rim. Your left hand muffles the ring of the bass drum. Place your open left hand on the opposite head that you strike,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

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.

f

5

p

9

f

Moderato

h)

B.D. S.D. Cym.

f

5

p

9

f

Allegro

i)

S.D. B.D. Cym.

f

5

p

9

f

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



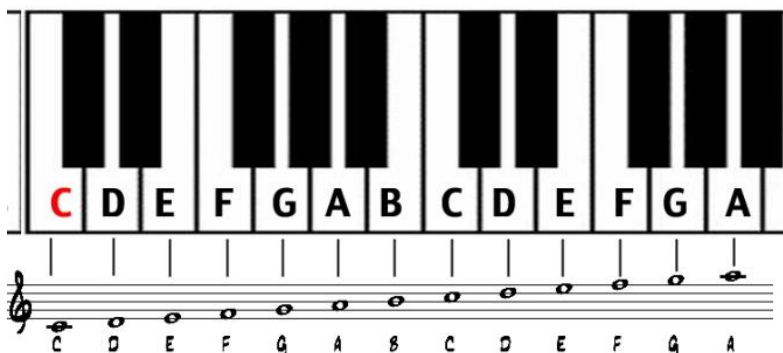
Marimba



Vibraphone

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

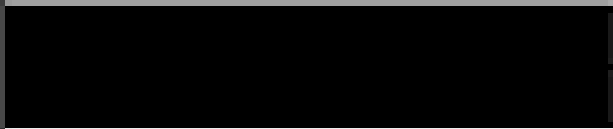
You will require different mallets for more advanced music in the future. For now, you can use a hard mallet to play, but be gentle and don't damage the instruments. **Do not use regular drum sticks!**



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.



This page has been intentionally left blank.

Let's practice

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

a) **Adagio**

Exercise a) is a musical staff in 4/4 time, marked **Adagio** and *p* (piano). It consists of a single melodic line with the following notes: A (quarter), A (quarter), G (quarter), G (quarter), F (quarter), F (quarter), and E (half). The notes are labeled with their letter names below the staff.

b) **Adagio**

Exercise b) is a musical staff in 4/4 time, marked **Adagio** and *f* (forte). It consists of a single melodic line with the following notes: E (quarter), F (quarter), G (quarter), A (quarter), G (quarter), F (quarter), E (quarter), and A (half). The notes are labeled with their letter names below the staff.

c) **Adagio**

Exercise c) is a musical staff in 4/4 time, marked **Adagio** and *f* (forte). It consists of a single melodic line with the following notes: E (quarter), A (quarter), G (quarter), F (quarter), and E (half). The notes are labeled with their letter names below the staff.

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

d) **Moderato**

Exercise d) is a musical staff in 3/4 time, marked **Moderato** and *f* (forte). It consists of a single melodic line with the following notes: E (quarter), F (quarter), G (quarter), A (quarter), G (quarter), F (quarter), E (quarter), and A (half). The notes are labeled with their letter names below the staff.

e) **Moderato**

Exercise e) is a musical staff in 3/4 time, marked **Moderato** and *f* (forte). It consists of a single melodic line with the following notes: E (quarter), F (quarter), G (quarter), A (quarter), G (quarter), F (quarter), E (quarter), and A (half). The notes are labeled with their letter names below the staff.

f) **Moderato**

Exercise f) is a musical staff in 3/4 time, marked **Moderato** and *f* (forte). It consists of a single melodic line with the following notes: E (quarter), F (quarter), G (quarter), A (quarter), G (quarter), F (quarter), E (quarter), and A (half). The notes are labeled with their letter names below the staff.

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.

h)

Moderato
Glockenspiel

mp S.D.

Cym.

B.D.

5

mf

9

f

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)

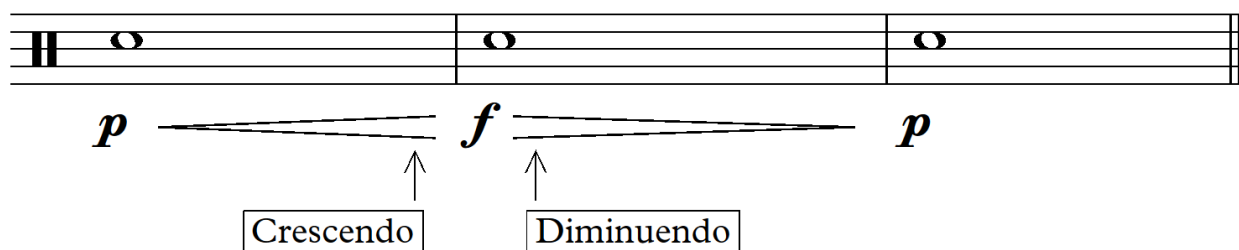
Here is an example of softest to loudest:



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.

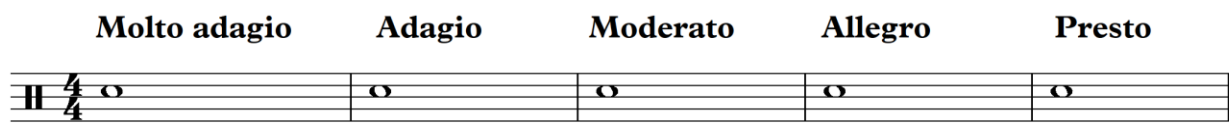
In Level 1, we learned some general tempo markings:

- **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:



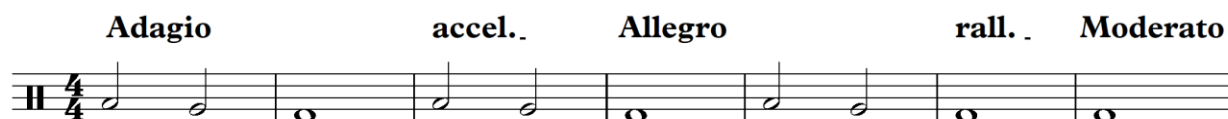
Tempo Changes

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

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** *S.D.* **accel.** **Presto**

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

c) **Adagio** **accel.** **Presto**

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

d) **Moderato** *S.D.* **accel.** *Cym.*

Allegro **rall.** **Adagio**

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*

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!

Single Stroke:

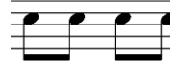
 A single stroke happens when evenly-spaced notes are played with alternating sticking. Here is an example that we can practice starting slow and getting faster.
R L R L

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 R L

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.
R R L L


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:

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

 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.
R L R R L R L L

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



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

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.

Adagio

a) 

Presto

Moderato

b) 

Allegro

c) 