

PERCUSSION COURSE

STUDENT WORKBOOK



↑ LEVEL 5 ↓



CANADA  BERMUDA
MUSIC AND GOSPEL ARTS

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Introduction and Review

Before we start Level 5, 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 to refresh any of this material. This page should be a helpful reminder of what was covered in Level 4.

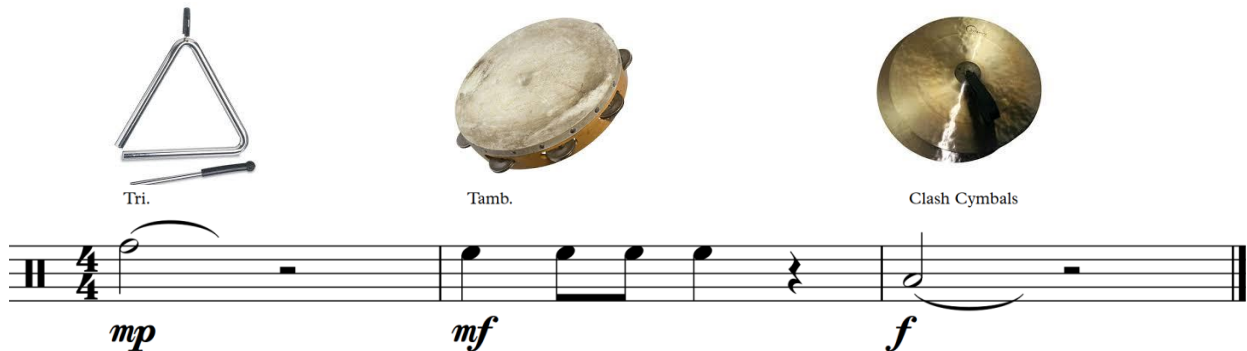
Triplets:

A triplet is a group of three notes that are played within one beat. In 4/4 time, you can have as many as 12 triplet eighths in one measure.



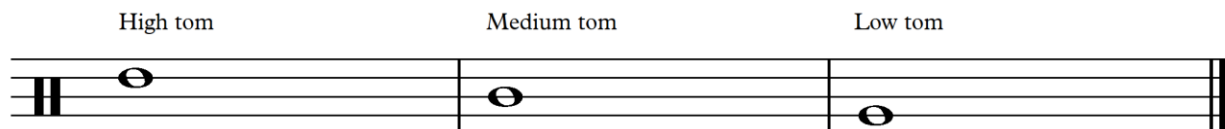
Other Instruments:

A common notation for triangle, tambourine and crash cymbal.



Tom-toms:

Toms are generally used as part of the drum kit. Here is the notation for high, medium and low toms.



Lesson 5.1 More Scales

In Level 4, we learned about playing major scales on keyboard percussion. Let's tackle three more major scales, remembering that they are all built on the following pattern of tones and semitones: **T T S T T T S**

Bb Major Scale

The Bb Major Scale is shown on a treble clef staff in 4/4 time. The notes are Bb, C, D, Eb, F, G, A, and Bb. Above the staff, brackets indicate the intervals: T (Bb to C), T (C to D), S (D to Eb), T (Eb to F), T (F to G), T (G to A), and S (A to Bb). Below the staff, the notes are labeled: Bb, C, D, Eb, F, G, A, Bb. A keyboard diagram below the staff shows the corresponding keys: Bb (black), C (white), D (white), Eb (black), F (white), G (white), A (white), and Bb (black).

D Major Scale

The D Major Scale is shown on a treble clef staff in 4/4 time. The notes are D, E, F#, G, A, B, C#, and D. Above the staff, brackets indicate the intervals: T (D to E), T (E to F#), S (F# to G), T (G to A), T (A to B), T (B to C#), and S (C# to D). Below the staff, the notes are labeled: D, E, F#, G, A, B, C#, D. A keyboard diagram below the staff shows the corresponding keys: D (white), E (white), F# (black), G (white), A (white), B (white), C# (black), and D (white).

Eb Major Scale

The Eb Major Scale is shown on a treble clef staff in 4/4 time. The notes are Eb, F, G, Ab, Bb, C, D, and Eb. Above the staff, brackets indicate the intervals: T (Eb to F), T (F to G), S (G to Ab), T (Ab to Bb), T (Bb to C), T (C to D), and S (D to Eb). Below the staff, the notes are labeled: Eb, F, G, Ab, Bb, C, D, Eb. A keyboard diagram below the staff shows the corresponding keys: Eb (black), F (white), G (white), Ab (black), Bb (black), C (white), D (white), and Eb (black).

Minor Scales

Sometimes music will be in a minor key. We need to work toward being able to play comfortably in these key signatures. It is easier than you might think since we have already learned some minor scales without being aware of it.

First, let's take a look at how a minor scale is built. For now, we will only work on the natural minor scale which uses the following pattern of tones and semitones:

T S T T S T T

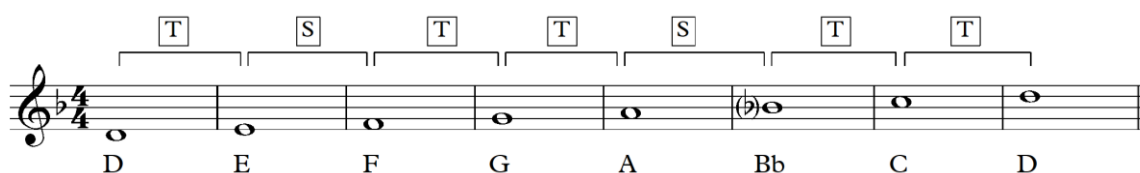
A Natural Minor Scale



Notice how the **A minor scale** is the same as the **C major scale**, only starting on the note A. There are no flats or sharps, just like the C major scale. This is what we call a relative major/minor.

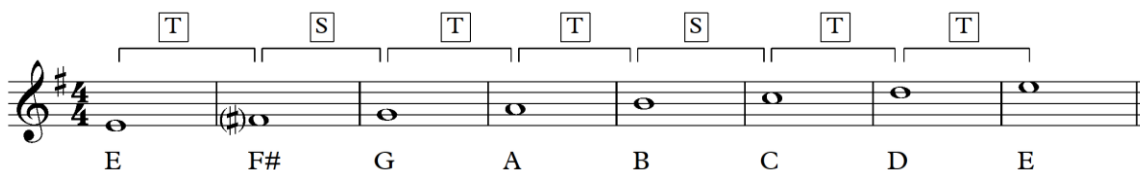
See if you can identify what the relative major is for this next scale, D minor.

D Natural Minor Scale



What major key has one flat? Can you identify the next scale?

E Natural Minor Scale



The trick to identifying the relative minor is that it is 3 semitones lower than the major. Also, notice that the third note of each minor scale is your relative major. For a major scale, the sixth note will be your relative minor.

Let's practice

The following exercises are designed to expand your abilities with keyboard/mallet percussion. As you work through all of them, try to recognize the feeling of certain key signatures and their stickings. For example, in **Bb major**, you may find yourself playing all of the **E flats** with your right hand. Let that hand gravitate towards that spot on the keyboard.

a) 

b) 

c) 

You should try to practice your major scales in a variety of rhythms. The attention given to scales enhances your ability to play within that particular key.

Let's take a look at **D major**. We now have two sharps to play. At times, it will be easier to use double stroke patterns in this key signature.

d)

Exercise d) in D major, 4/4 time. It consists of three staves. The first staff has four measures of quarter notes: D4-E4-F#4-G4, A4-B4-C#5, B4-A4-G4, F#4-E4-D4. The second staff has four measures: D4-E4-F#4-G4, A4-B4-C#5, A4-G4-F#4-E4, D4-C#4-B3-A3. The third staff has four measures: D4-E4-F#4-G4, A4-B4-C#5, A4-G4-F#4-E4, D4-C#4-B3-A3, ending with a double bar line.

e)

Exercise e) in D major, 4/4 time. It consists of three staves. The first staff has four measures of quarter notes: D4-E4-F#4-G4, A4-B4-C#5, B4-A4-G4, F#4-E4-D4. The second staff has four measures: D4-E4-F#4-G4, A4-B4-C#5, A4-G4-F#4-E4, D4-C#4-B3-A3. The third staff has four measures: D4-E4-F#4-G4, A4-B4-C#5, A4-G4-F#4-E4, D4-C#4-B3-A3, ending with a double bar line.

f)

Exercise f) in D major, 4/4 time. It consists of two staves. The first staff has four measures: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), B4-A4-G4 (quarter), F#4-E4-D4 (quarter). The second staff has four measures: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), A4-G4-F#4-E4 (quarter), D4-C#4-B3-A3 (quarter), ending with a double bar line.

g)

Exercise g) in D major, 4/4 time. It consists of two staves. The first staff has four measures: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), B4-A4-G4 (quarter), F#4-E4-D4 (quarter). The second staff has four measures: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), A4-G4-F#4-E4 (quarter), D4-C#4-B3-A3 (quarter), ending with a double bar line.

Continuing on with learning new keys, we take a look at **E \flat major**. These exercises will help us learn the new key and help our reading ability. Individual practice on scale patterns is strongly encouraged.

h)

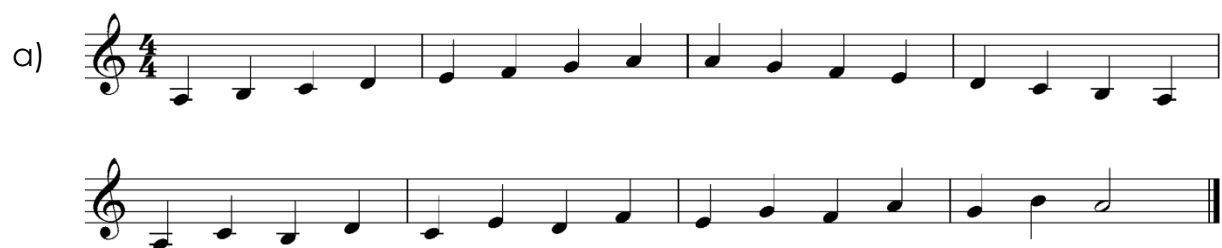
i)

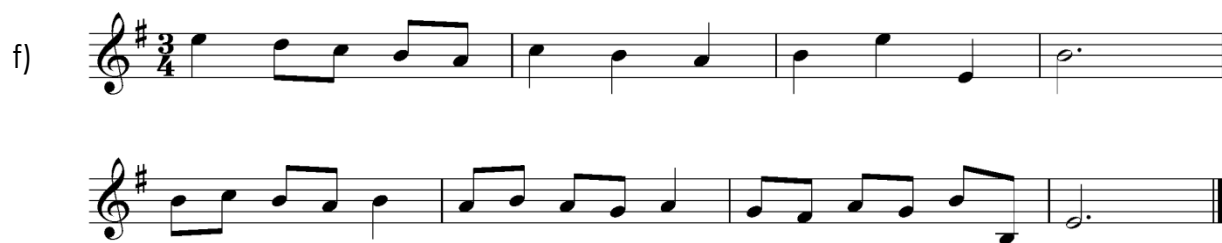
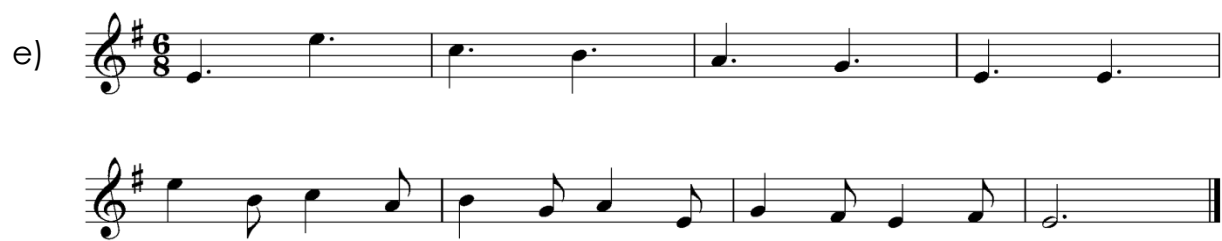
j)

You should now be relatively comfortable with the C, F, G, B \flat , D, and E \flat major scales. Keep coming back to these scales to increase your proficiency.

Let's practice...natural minor scales

Here are a few exercises to work on in **A minor**, **D minor** and **E minor**.





Here is one more exercise that will take you through several different keys. Keep a consistent tempo and aim for note accuracy.



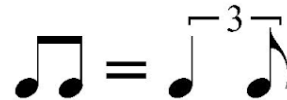
Lesson 5.2 Swing Rhythms

As we get further along in learning percussion, there are increasingly more techniques and styles that are expected of us as players. Up to this point, we have learned how to do standard rock/kit patterns that use straight rhythms as the feel for the music.

In this lesson, we will take a look at swing rhythms. This is not unlike compound time rhythms, but it will be written in a common time signature.

The first concept that we will focus on relates to the eighth notes and what their value is within a time signature.

In swing, two eighth notes grouped together have the feel of a quarter note to eighth note triplet. Here is an example of how it would look versus how it will sound:



- The first eighth has a longer value
- The second eighth has a shorter value

Will sound like this.

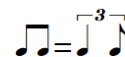


It is important that you maintain the triplet length for the first and last eighth. It may come close to sounding like a dotted quarter to sixteenth, but that won't be correct for swing. Most often, you will play swung eighths with one hand as opposed to switching between left and right.

Not like this.



You will be required to learn swing on all percussion instruments. To identify if a piece of music is in a swing style, it will most likely be labeled on the music like this:



Let's practice

Select a moderate tempo that will give you the ability to play all the notes in the appropriate timing. We will slowly add instruments to form the drum kit, but this should only be done when you can play the first few exercises confidently.

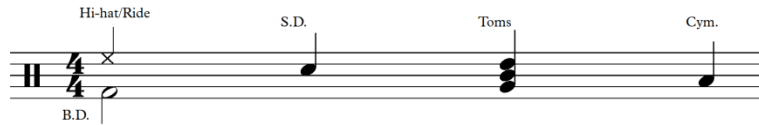

a) 


b) 


c) 

As you might notice, the rests are equally as important as the notes. They create space and rhythm, even though there is nothing being physically played or hit. Remember to use rests within the music as part of the sound.

Now we will add the extra parts to the **drum kit**. Here is a helpful reminder of the drum kit notation.



d)

e)

f)

Here is a slightly different drum pattern to try. Play the swing rhythm on the toms, and play the Hi-hat with your foot by opening and closing.

g)

Continue to perfect the swing style across all percussion instruments. Remember to make a difference between swing, straight, and dotted rhythms.

Here are a few bonus exercises for **keyboard** percussion. This gives you a chance to gain more experience with this style.

h)



i)



j)



k)



Lesson 5.3 Timpani



The timpani can enhance the sound of any music group when played accurately and in tune. Depending on how many drums are available, you can expect to have anywhere from 2 to 4 drums to play the music. **Set up the timpani with the largest on the left and smallest on the right.** The timpani are similar to other percussion instruments like tom-toms and congas, except that the player must change the actual pitch of the drum to match the notes written on the staff.

There are three steps to playing the timpani that are listed below. It is important to be comfortable with them all.

| | | |
|---|------------------------------|---|
| 1 | Tuning/Changing the pitch | <p>The timpani functions by the use of a pedal that tightens/loosens the head of the drum. The tighter the head, the higher the pitch, and vice versa.</p> <p>On some timpani, there will be “cheaters” or “note guides” that help for quick changes. It is important to have a tuner so that you can accurately place the pitch of the drum.</p> <p>Each drum has a specific range. The larger the drum, the lower it sounds. Get to know what range each drum covers.</p> |
| 2 | Playing/Striking/Beating | <p>Using the appropriate timpani mallets, beat the head approximately 4 inches in from the edge. Rolls are often used in timpani parts, however it will a single stroke roll. Try to keep your wrists loose and rapidly alternate between the left and right hands.</p> <p>Be aware of how much volume is produced by the timpani. Understand that depending on the style of music, you may have to use harder sticks for more precision in softer passages and softer sticks for more tone in general.</p> |
| 3 | Dampening/Stopping the sound | <p>There are two parts to the sound of the timpani. The first is the initial attack, and the second is the sustained ringing. Let the timpani ring for the duration of the note, and dampen the drum by placing a hand on the head.</p> |

Let's practice

Let's start practicing with the timpani tuned to a **C** on the high drum and **G** on the low drum. Be absolutely sure they are tuned correctly by using your tuner.

a) Timpani (C-G) exercise in 4/4 time. The first staff shows a sequence of half notes: C4, G4, C4, G4. The second staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4.

b) Timpani (C-G) exercise in 4/4 time. The first staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4. The second staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4.

c) Timpani (C-G) exercise in 4/4 time. The first staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4. The second staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4.

d) Timpani (C-G) exercise in 4/4 time. The first staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4. The second staff shows a sequence of eighth notes: C4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* (forte) and *p* (piano).

Let's change the pitch to **D** and **A**. You have to increase your efficiency in switching between notes, so practice this until you can do it almost immediately. There will be times that you will have to change the pitch of the timpani during a piece of music.

e)

Timpani (D-A)

Exercise e) consists of two staves in 4/4 time. The top staff is for Timpani (D-A) and the bottom staff is for a second timpani. The top staff has four measures: a quarter note D (f), a quarter note A (f), a quarter note D (p), and a quarter note A (p). The bottom staff has four measures: a quarter note D (p), a quarter note A (p), a quarter note D (f), and a quarter note A (f). Dynamics are indicated by *f* and *p* with hairpins.

In this next exercise, set the timpani to **D - A** and halfway through you will need to adjust the lower timpani to **G**. Remember to continue counting your rests in time.

f)

Timpani (D-A)

Exercise f) consists of two staves in 4/4 time. The top staff is for Timpani (D-A) and the bottom staff is for a second timpani. The top staff has four measures: a quarter note D (f), a quarter note A (f), a quarter note D (f), and a quarter note A (f). The bottom staff has four measures: a quarter note D (p), a quarter note A (p), a quarter note D (f), and a quarter note A (f). Dynamics are indicated by *f* and *p* with hairpins. A double bar line with a '2' above it is placed after the second measure of the top staff.

And now we will adjust both timpani in the middle of this next exercise.

g)

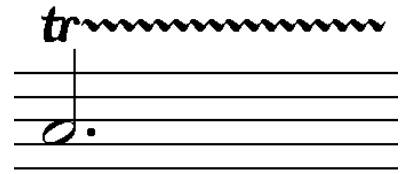
Timpani (D-A)

Exercise g) consists of two staves in 4/4 time. The top staff is for Timpani (D-A) and the bottom staff is for a second timpani. The top staff has four measures: a quarter note D (f), a quarter note A (f), a quarter note D (f), and a quarter note A (f). The bottom staff has four measures: a quarter note D (p), a quarter note A (p), a quarter note D (f), and a quarter note A (f). Dynamics are indicated by *f* and *p* with hairpins. A double bar line with a '2' above it is placed after the second measure of the top staff.

Try playing the timpani in a controlled manner. Do not merely bang the timpani head and hope that it sounds nice. You have to strike it in a way that allows the head to produce a resonating sound.

Let's practice...timpani rolls

Here is a quick look at how a timpani roll is notated. As mentioned before, they are played using a single stroke roll. The sustained sound of the timpani will help create the continuous sound of the roll. Notice that the notation for timpani rolls is usually identified by the trill symbol.



Let's play a few exercises to practice timpani rolls. Be sure to play them for the value of the note or the length of the symbol itself.

a) Timpani (C-G)

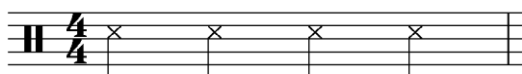
b) Timpani (C-G)

c) Timpani (D-G)

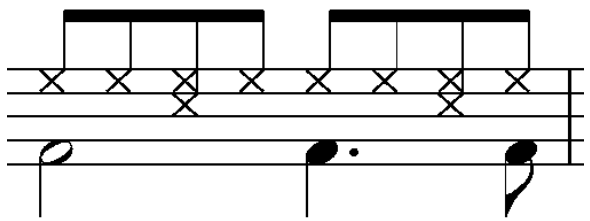
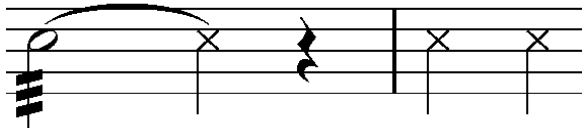
Lesson 5.4 More Techniques

Here are some basic extended techniques for various percussion instruments. These techniques are pretty straight forward, and you may already be utilizing them in your playing. Let's go through them to confirm the correct approach.

Rim Shots



There are a couple different types of rim shots, but we will cover the “**lay-over**” and “**power-shot**” techniques. Most of the time, it is up to the percussionist to identify what styles of music will call for certain techniques.

| Lay-over | Power-shot |
|---|---|
| <p>To execute a lay-over rim shot, the butt of the stick is laid across the rim of the drum at approximately the two o'clock position. Holding the stick in your left-hand with just the tips of your thumb and first finger, keeping the bead of the stick on the centre of the drum, you lift the butt to articulate the rim shot.</p> <p>You will feel the stick on part of the palm of your hand, but do not wrap the other fingers underneath the stick. The objective is to produce a popping, wood-block sound.</p> <p style="text-align: center;">Rim</p>  | <p>The power-shot is most common in marches and is used to amplify accented passages or to cut through the ensemble. The objective is to have the bead of the stick strike the head of the drum at the same time as the rim.</p> <p>Often this occurs on individual notes, but it can also be found at the end of a roll. To achieve this, your dominant hand will need to be raised slightly higher on the final stroke to accentuate the rim shot. This is most effectively achieved by the simple flick of the wrist.</p>  |

Open and Closed

There are some instruments that naturally ring and sustain when played. Sometimes this will be notated by the use of symbols like **+** and **o**. The **hi-hat**, is a good example of this. Usually, it is played closed with the two cymbals tightly touching, but when the **o** symbol is placed above the note, it means the cymbals should be kept open and naturally vibrating. This is done by slightly lifting your left foot, which is placed on the hi-hat pedal, opening up the cymbals.

+ = closed
 o = open

The same premise applies to the **triangle**, except we assume that if not otherwise notated, it is played open.

Not only is the length of sound for the hi-hat and triangle impacted by whether it's open or closed, but it changes the texture for overall attacks. For example, repeated quarter notes on a triangle in the closed position has a very dead yet bright sound to it. The hi-hat, in an open position, creates a wild and messy texture that is opposite to its normal and tight percussive sound. Keep these ideas in mind as you practice the open and closed techniques.

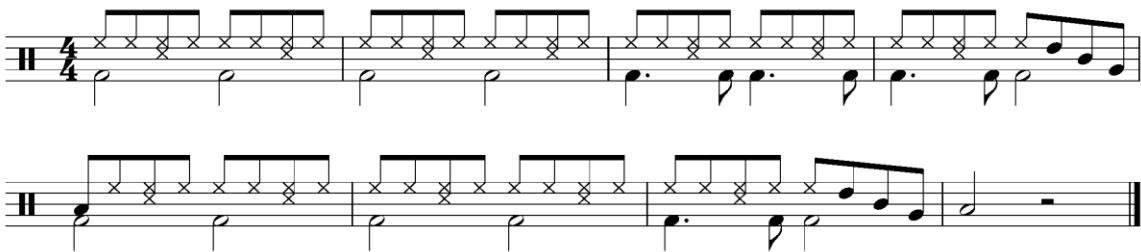
Notation tip:

There will be times where the hi-hat is a half note value. Because it is normally notated with an x note head, it will have a circle around the x note head.

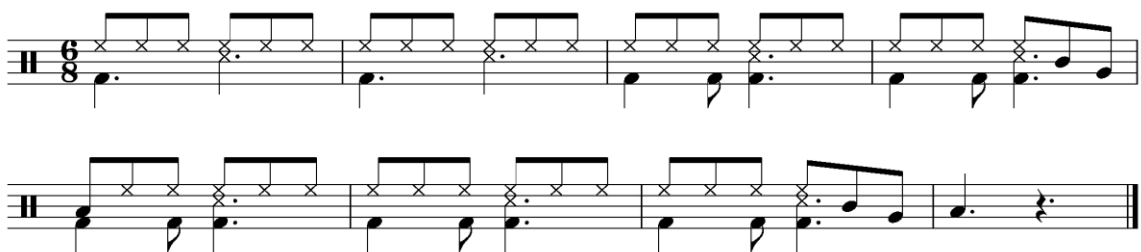
Let's practice

First, let's practice the **lay-over**. This involves playing a simple drum kit pattern.

a)



b)




Next, we'll cover the **power shot**. Make sure you have a clear understanding of where and when you are going to be hitting the rim.

c)



d)



Now it's time to work on the **open and closed** technique on the **hi-hat** and **triangle**. (You can use exercises e) and f) for both instruments.)

e)

f)

Let's apply everything we've learned with the full drum kit setup. Try to open the hi-hat to a spot that allows the cymbals to separate but is still close enough so that they vibrate against each other.

g)

h)

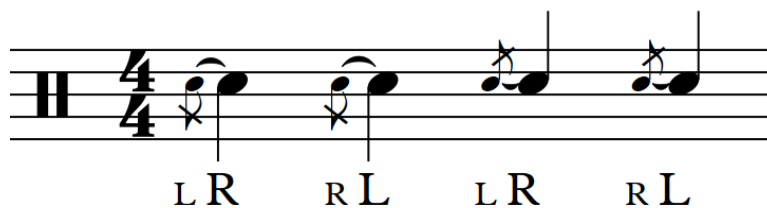
Rudiment practice

Flams:



A flam is a pair of notes played on a drum. The first note is a grace note, which doesn't have a designated value, but rather is a very quick note played prior to the preceding note. The second note is the primary note and it's played on the beat or in rhythm.

In this example, you can see that there are four main notes on each beat. The small note (grace note) is rhythmically placed slightly before each quarter note.



Drags:

A drag is very similar to a flam, only there are two grace notes played prior to the primary note.

The sticking technique used to perform a drag is very much like the start of a double stroke roll. Your dominant hand (let's say right) will play the primary note, but the two drag notes (grace notes) are placed just before with a bounce effect by the left hand. On other percussion instruments and with different sticks that don't bounce, you will use a simple hand alternating style to play a drag. For example on Timpani, you will start the drag with the same hand that you use to play the primary note.



Other Rudiments

Paradiddle:



Double Paradiddle:



Triple Paradiddle:



Single Stroke Four:



Single Stroke Seven:



Single Paradiddle-diddle:



Single Dragadiddle:



Level 5 Wrap-up

Level 5 has covered a broad range of material. This includes major and minor scales, swing rhythms, playing the timpani, and an increasing number of extended techniques and rudiments. The following exercises include most of the material looked at in this level as a recap.

a) (Flams)



b)



c)



d)

