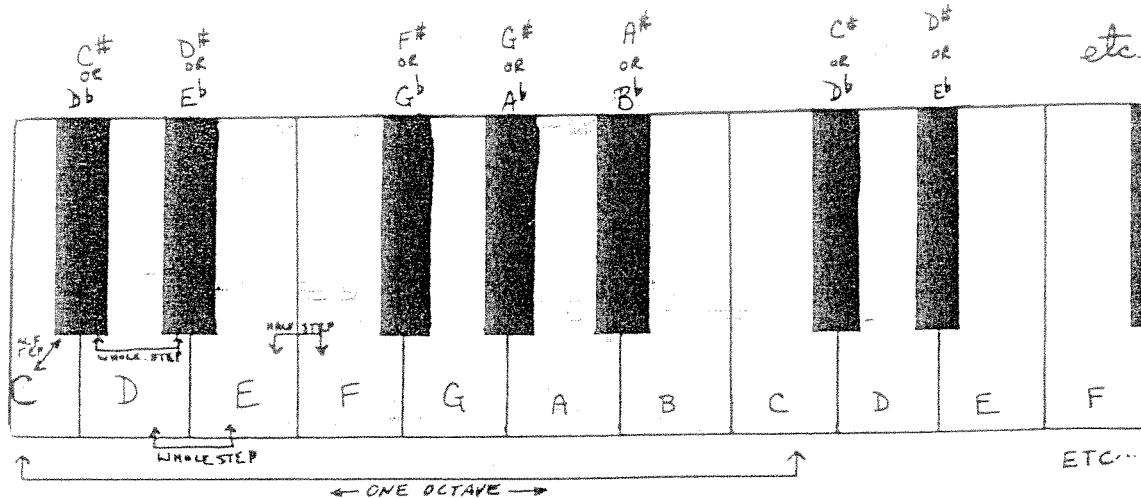


# MALLETS

## BASIC KEYBOARD and CHROMATIC SCALE

2. Notes descend as they go to the keyboards left.
3. An interval is the distance between two notes.
4. Half-steps and whole steps are the units which are used to measure intervals.
5. The interval between any two successive notes on the keyboard is a half-step. Two half-steps equal 1 whole step.



### USING SHARPS

### CHROMATIC SCALE

### TREBLE CLEF

*A# B*

*G G# A A# B C C# D D# E F F# G G# A A# B*

*C Bb A Ab G Gb F E Eb D D# C Bb A Ab G*

### USING FLATS

### BASS CLEF

*C C# D D# E F F# G G# A A# B C C# D D# E F F# G G#*

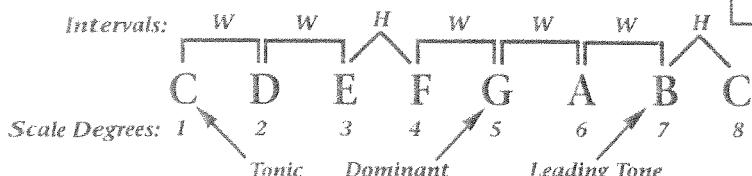
*A Ab G G# F F# E E# D D# C C# B B# A Ab G G# F F# D D# C*

### USING FLATS

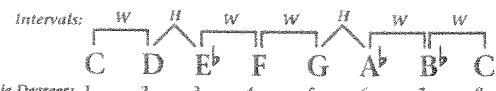
# Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave. Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order. The notes within scales have a specific whole step/half step intervalic relationship with each other.

**C major scale** (half steps are between scale degrees 3 - 4 and 7 - 8).



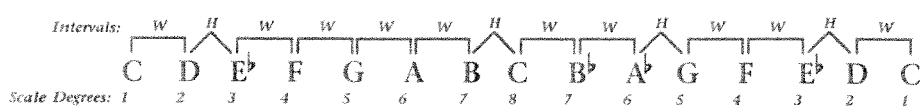
**C natural minor scale** (lower the 3rd, 6th, and 7th scale degrees a half step).



**C harmonic minor scale** (lower the 3rd and 6th scale degrees a half step).

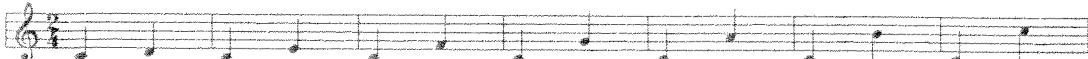


**C melodic minor scale** (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).



Intervals of the C major scale:

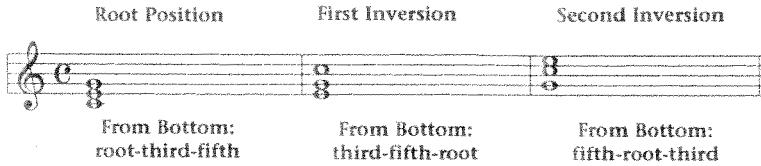
Major 2nd    Major 3rd    Perfect 4th    Perfect 5th    Major 6th    Major 7th    Perfect Octave



**Minor Intervals from C**



**C major triad (three note chord) in root position and inversions.**



**Essential Vocabulary:**

**Interval** - the distance between two notes

**Half Step** - the closest interval between two notes

**Whole Step** - an interval of two half steps

**Third** - the distance of two adjacent lines or two adjacent spaces

**Scale Degree** - a note's classification according to it's position in the scale

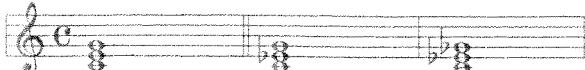
**Tonic** - the first note of a scale, the "key-note" from which the scale takes it's name

**Dominant** - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic

**Leading Tone** - the seventh scale degree, it is one half step below tonic and it's tendency is to "lead" or rise to the tonic

**Basic chord types constructed from C:**

Major                      Minor                      Diminished



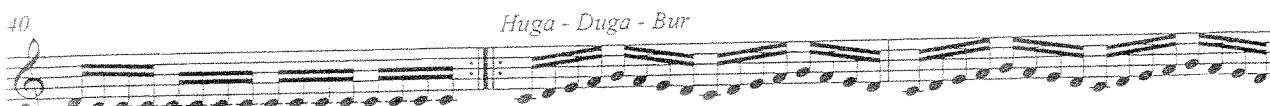
Augmented                  Sus 4  
raise fifth                  fourth replaces third



4b

## Pit Warm - Ups

*8 on a Hand*



# Major Keys

## A. The Flat ( $\flat$ ) Keys

Handwritten musical staff showing notes for C Major, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , and C $\flat$ .

## B. The Sharp ( $\sharp$ ) Keys

Handwritten musical staff showing notes for C Major, G, D, A $\sharp$ , E, B, F $\sharp$ , and C $\sharp$ .

# Minor Keys

## A. The (minor) Flat Keys

Handwritten musical staff showing notes for A minor, Dm, Gm, Cm, Fm, B $\flat$  m, E $\flat$  m, and A $\flat$  m.

## B. The (minor) Sharp Keys

Handwritten musical staff showing notes for A minor, Em, Bm, F $\sharp$  m, C $\sharp$  m, G $\sharp$  m, D $\sharp$  m, and A $\sharp$  m.

# Rhythmic Scales

1. Start Slowly - Play accurately and musically.
2. Play in all keys.
3. Play one octave (up and down).
4. Play two octaves (up and down).
5. Don't expect to play every exercise equally well - some are harder than others.

C major

Sheet music for C major rhythmic scale. The key signature is C major (no sharps or flats). The scale consists of eighth notes. Fingerings: L, R, R, L. The scale ends with a half note G.

F major

Sheet music for F major rhythmic scale. The key signature is F major (one flat). The scale consists of eighth notes. Fingerings: R, L, R, L, L, R, L, R. The scale ends with a half note C.

Bb major

Sheet music for Bb major rhythmic scale. The key signature is Bb major (two flats). The scale consists of eighth notes. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, R, L, R, L, R, L. The scale ends with a half note D.

Eb major

Sheet music for Eb major rhythmic scale. The key signature is Eb major (three flats). The scale consists of eighth notes. Fingerings: RL, RL, RL, RL, RL, RL, LR, RL, RL, RL. The scale ends with a half note G.

G major

Sheet music for G major rhythmic scale. The key signature is G major (no sharps or flats). The scale consists of eighth notes. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, RL, RL, RL, RL, RL. The scale ends with a half note E.

Sheet music for G major rhythmic scale. The key signature is G major (no sharps or flats). The scale consists of eighth notes. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, RL, RL, RL, RL, RL. The scale ends with a half note E.

D major

Sheet music for D major rhythmic scale. The key signature is D major (one sharp). The scale consists of eighth notes. Fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, RL, RL, RL. The scale ends with a half note A.

Sheet music for D major rhythmic scale. The key signature is D major (one sharp). The scale consists of eighth notes. Fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, LR, RL, RL, R. The scale ends with a half note A.

In numbers 7 - 12, the right hand moves on the ascending scales (left hand stays on the tonic).

On the descending scales the left hand moves (right hand stays on the tonic).

### 7. A minor

Musical staff for exercise 7 in A minor. The left hand is stationary on the tonic note C. The right hand plays an ascending scale pattern of eighth notes starting from the fourth finger of the left hand.

### 8. D minor

Musical staff for exercise 8 in D minor. The left hand is stationary on the tonic note F# (D). The right hand plays an ascending scale pattern of eighth notes starting from the fourth finger of the left hand.

### 9. G minor

Musical staff for exercise 9 in G minor. The left hand is stationary on the tonic note E (G). The right hand plays an ascending scale pattern of eighth notes starting from the fourth finger of the left hand. Fingerings '3' are indicated above certain notes.

### 10. C minor

Musical staff for exercise 10 in C minor. The left hand is stationary on the tonic note A (C). The right hand plays an ascending scale pattern of eighth notes starting from the fourth finger of the left hand.

### 11. E minor

Musical staff for exercise 11 in E minor. The left hand is stationary on the tonic note C# (E). The right hand plays an ascending scale pattern of eighth notes starting from the fourth finger of the left hand. Fingerings '5' are indicated above certain notes.

### 12. B minor

Musical staff for exercise 12 in B minor. The left hand is stationary on the tonic note G# (B). The right hand plays an ascending scale pattern of eighth notes starting from the fourth finger of the left hand. Fingerings '6' are indicated above certain notes.

### 13. Rolling Scales

Play in all keys. Play at different tempos and volumes.

Play one octave until smooth; then play two octaves.

On ascending roll patterns lead with the right hand, on descending roll patterns lead with the left hand.

1. Eighths - Sixteenths On A Roll

(change key)

Sheet music for Exercise 1. The staff shows a continuous pattern of eighth and sixteenth notes. Below the staff, a sequence of alternating R and L is provided: R L R L R L R L R L. The music concludes with a short dash.

2. Up N Down

Sheet music for Exercise 2. The staff shows a continuous pattern of eighth and sixteenth notes. The pattern consists of eighth notes followed by sixteenth-note pairs.

(change key)

Continuation of Exercise 2. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the first part but with a different starting point.

3. Skimming The Bars #1

Sheet music for Exercise 3 #1. The staff shows a continuous pattern of eighth and sixteenth notes. The pattern consists of eighth notes followed by sixteenth-note pairs.

Continuation of Exercise 3 #1. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the first part but with a different starting point.

Final continuation of Exercise 3 #1. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the previous parts but with a different starting point.

(change key)

Final continuation of Exercise 3 #1. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the previous parts but with a different starting point.

7. Skimming The Bars #2

Sheet music for Exercise 7 #2. The staff shows a continuous pattern of eighth and sixteenth notes. The pattern consists of eighth notes followed by sixteenth-note pairs.

Continuation of Exercise 7 #2. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the first part but with a different starting point.

Final continuation of Exercise 7 #2. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the previous parts but with a different starting point.

(change key)

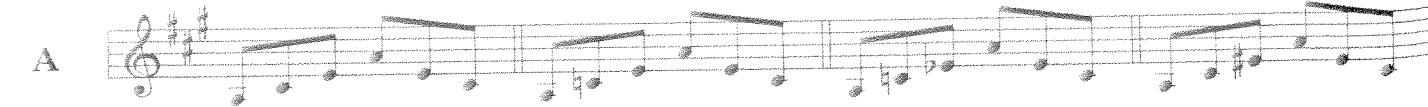
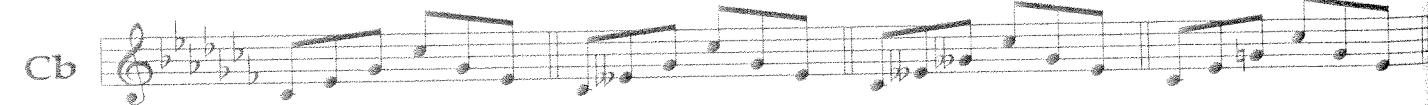
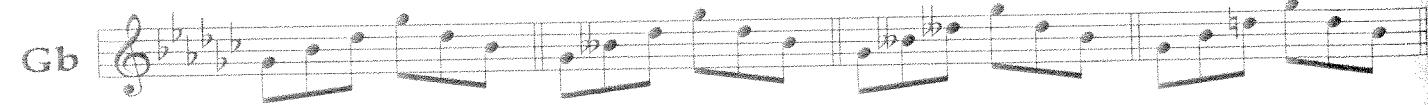
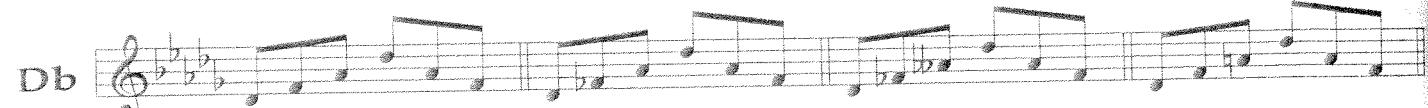
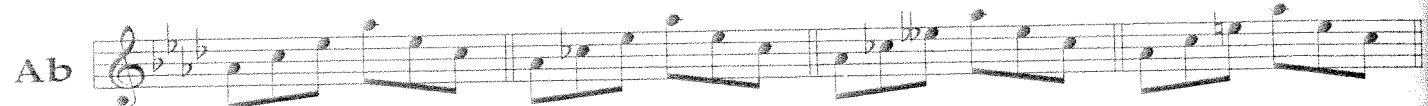
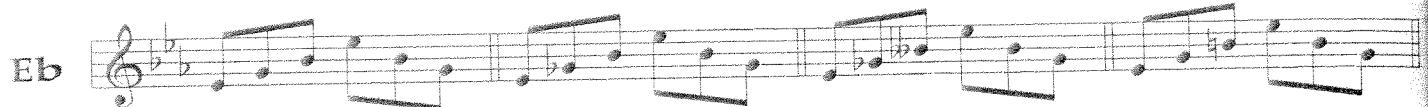
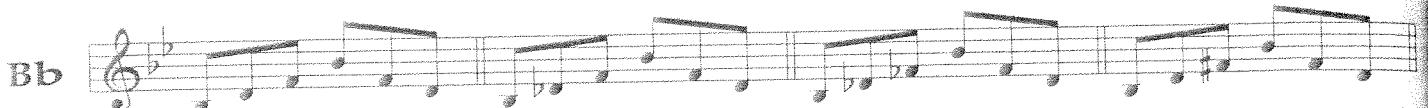
Final continuation of Exercise 7 #2. The staff shows a continuous pattern of eighth and sixteenth notes, similar to the previous parts but with a different starting point.

# Your Basic Arpeggios

(Major, Minor, Diminished, Augmented)

*Play each measure many times before moving on.*

## Major



## Chromatic Scales

卷之四

A musical staff in common time (indicated by a 'C') and treble clef. The staff consists of ten measures, each containing a continuous eighth-note pattern. Above each note in every measure is a '3', indicating a triplet feel. The notes are grouped by vertical bar lines.

F

6

16

A

A musical score excerpt showing a single melodic line on a five-line staff. The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The melody consists of eighth-note patterns. Above the staff, there are ten '3' symbols, indicating a three-measure grouping for each pattern. The notes are primarily quarter notes, with some eighth-note pairs and sixteenth-note patterns.

36

A musical score for a solo instrument, likely woodwind or brass. It features a treble clef, a common time signature, and a key signature of one sharp. The music begins with a series of eighth-note pairs connected by slurs, followed by a measure of sixteenth notes. This pattern repeats several times. The score then transitions to a section of sixteenth-note patterns, starting with a measure of sixteenth notes followed by a measure of eighth notes. The music concludes with a final section of sixteenth-note patterns.

8

A musical score for the first section of "The Star-Spangled Banner". The key signature is common C (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth-note patterns. The first measure starts with a bass note followed by a series of eighth notes. Subsequent measures show a repeating pattern of eighth-note groups, some with grace notes and slurs. The melody continues with a series of eighth-note patterns, ending with a single eighth note.

C

A horizontal strip of sheet music showing measures 3 through 10. The key signature is one sharp. Measure 3 starts with a half note followed by six eighth notes. Measures 4-6 show a pattern of eighth notes. Measures 7-10 continue the eighth-note pattern. The music ends with a single eighth note followed by a repeat sign.

DB

A musical score for 'The Star-Spangled Banner' in common time and C major. The key signature changes from one flat to one sharp. The vocal line consists of eighth-note patterns. Measure 3 starts with a bass note followed by a eighth-note pattern of B-flat, A, G-sharp, F-sharp, E, D, C-sharp, B-flat. Measures 4-5 show a similar pattern starting on A. Measures 6-7 start on G-sharp. Measures 8-9 start on F-sharp. Measure 10 ends with a single eighth note on D.

5

A musical score page showing measures 3 through 11. The key signature changes from A major (no sharps or flats) to E major (one sharp). The time signature is common time (indicated by 'C'). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 3-10 show various patterns of eighth and sixteenth notes with accidentals. Measure 11 ends with a single note followed by a repeat sign and a double bar line.

四

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and common time. The score consists of two staves of music. The first staff begins with a melodic line consisting of eighth-note pairs followed by sixteenth-note pairs. The second staff continues this pattern, with some notes tied over from the first staff. The music is primarily composed of eighth and sixteenth notes, with occasional quarter notes and half notes.

3

The image shows the first ending of a musical score. It features a treble clef, a common time signature, and a key signature of one sharp. The music is divided into two staves, each containing six measures. Measure numbers 3 through 9 are written above the staves. The notation includes sixteenth-note patterns with grace notes and slurs.

## Four Mallet Grips

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### Standard Four Mallet Keyboard Percussion Grips

#### The Burton Four Mallet Grip (created by and named after vibraphonist, Gary Burton)

1. Hold a single mallet between your thumb and index finger with all other fingers wrapped around it. The shaft should rest between the first and second joint of the index finger.
  - Slide a second mallet between your index and middle fingers on top of the shaft of the first mallet. The "outside" shaft should rest between the second joint and base of the middle finger. Allow the index finger to be loose and to extend between the mallet shafts.
  - Hold the mallets with your palm facing the floor.
  - Rotate your hand slightly to the right so that the mallet heads are parallel to the keyboard.
  - Do the same steps with the other hand to hold all four mallets.
2. The second or "outside" mallet will cross the "inside" mallet in the palm of the hand.
  - At the point where the mallets cross, grasp both mallet shafts with your fourth (ring) finger and little (pinkie) finger.
3. Movement of the mallet heads toward or away from each other to play different intervals of notes is created by the thumb and index finger moving the "inside" mallet in either direction.
  - The fourth finger tip anchors the shaft of the "outside" mallet against the palm for control during interval changing.
4. Use quick "down-up" strokes to strike the bars as if you are waving "good-bye." Strive to remain relaxed at all times.

#### The Stevens Four Mallet Grip (created by and named after marimbist, Leigh Howard Stevens)

1. Make a fist with one hand, palm down, creating a straight line between the elbow and base of the pinkie.
  - Rotate your hand so that the thumb faces the ceiling and the pinkie faces the floor.
2. Place the end of the "outside" mallet shaft between the middle and fourth fingers.
  - Push the shaft down into the fourth (ring) and little fingers leaving approximately 1/8" of the shaft below the little finger - wrap the fourth finger and pinkie around the shaft.
  - The mallet head should be held firmly and upright with these two fingers.
3. Slightly extend the middle finger out in a curve.
  - Take the second mallet (inside) and place the end of mallet between the base of the middle and fourth finger on the inside of the hand. *The middle finger base is the point where the finger connects to the hand.*
  - Balance the "inside" mallet on the first joint of the middle finger.
  - The index finger and thumb should not be touching the mallet shafts at this point.
  - There should be approximately one foot of space between the mallet heads.
  - The mallet heads should be parallel to the keyboard.
4. Allow the tips of the thumb and the index finger to touch the shaft of the "inside" mallet.
  - The top of the thumb should be facing the ceiling much like the "French" grip for timpani.
  - The mallet shafts do not cross in the palm of the hand.
  - Do the same steps with the other hand to hold all four mallets.
5. Movement of the mallet heads toward or away from each other to play different intervals of notes is best described in the four mallet marimba text, *Method of Movement*, by Leigh Howard Stevens.
6. Use "down-up" strokes to strike the bars. This is also described in *Method of Movement*.

54

Both grips are applicable to all keyboard percussion instruments.

## Vertical Stroke Variations

Practice these slowly to develop the piston stroke, then slowly increase the tempo to work on the legato stroke. In either case, the wrist motion should be smooth and relaxed. Also make sure the elbow is relaxed. Avoid using an arm motion for the vertical stroke, particularly with octaves. Don't forget to focus on your shifting when you move through the keys or if the variation involves interval changes. If you are getting a "flam" sound with your vertical stroke, perhaps the mallets aren't "hanging" evenly.

Review the four mallet grip concepts on page 104.

The page contains twelve musical staves, each labeled with a number from 1 to 12. Each staff is in common time with a treble clef. The music consists of vertical strokes (piston strokes) on the keys. The variations involve different fingerings, key changes, and note groupings. For example, staff 1 shows eighth-note pairs, while staff 12 shows sixteenth-note patterns.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

## Independent Stroke Variations

The independent stroke is a study in efficiency. If you play this stroke correctly, the unused mallet will simply rotate in place while the other mallet strikes the bar. Start by practicing this stroke slowly (in slow motion even), away from the keyboard. This will help your muscles to memorize the rotating motion. One key to getting the unused mallet to not shake or twitch while the other is in motion is to keep the hand completely relaxed. In other words, the fingers should not be "gripping" the mallets. This allows the hand to act as a **shock absorber**, which will provide smooth looking, efficient strokes. Start with variation 27, then, try playing through the rhythmic timing variations (13 – 26).

13.

14.

15.

16.

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30.

## Alternating Stroke Variations

Unlike the independent stroke, where the mallets move independently of each other, the alternating stroke is about team work. As one mallet strikes the bar, the wrist motion will force the opposite mallet to rebound. Again, a relaxed wrist and elbow are the keys to success. One myth about this stroke is that if you play it fast enough, you can develop an independent, or one-handed, roll. This, I'm sorry to say, is not true. If done correctly, this stroke style has a speed limit, it can only be played so fast. If you want to develop your independent rolls see pages 152-153.

31.

32.

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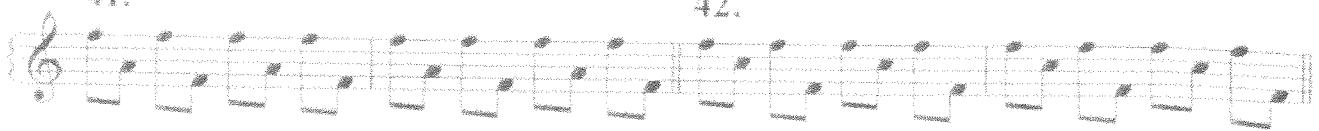
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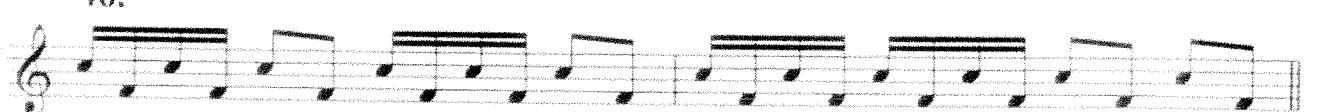


44.

45.



46.



# TIMPANI

# Intervals - The Key To Tuning

## Perfect Fourths

Ascending Melody: "Here Comes The Bride"

Descending Melody: "O Come All Ye Faithful"

G      Ab      A      Bb      Cb      C      Db      D      Eb      E      F      Gb      G  
D      Eb      E      F      Gb      G      Ab      A      Bb      B      C      Db      D

A "perfect fourth" is equal to the first and fourth steps of a major scale.

Count 5 half steps up or down from your starting note. (e.g. C - Db - D - Eb - E - F)

1    2    3    4    5

## Perfect Fifths

Ascending Melody: "Twinkle, Twinkle, Little Star"

Descending Melody: "Feelings"

A      Bb      B      C      Db      D      Eb      E      F      F#      Gb      G  
D      Eb      E      F      Gb      G      Ab      A      Bb      B      C      Bb      C

A "perfect fifth" is equal to the first and fifth steps of a major scale.

Count 7 half steps up or down from your starting note. (e.g. C - Db - D - Eb - E - F - Gb - G)

1    2    3    4    5    6    7

## Perfect Octaves

Ascending Melody: "Take Me Out To The Ball Game"

Descending Melody: "Scherzo (Beethoven's 9th Symphony)"

D      Eb      E      F      F#      G  
D      Eb      E      F      F#      G

## Major Seconds

Ascending Melody: "Happy Birthday"

Descending Melody: "Mary Had A Little Lamb"

E      F      F#      G      Ab      A      Bb      B      C      C#      D      Eb      E  
D      Eb      E      F      Gb      G      Ab      A      Bb      B      C      Bb      C      Db      D

A "major second" is 2 half steps up or down from the starting note. (e.g. C - Db - D / E - F - F#)

## Intervals - The Key To Tuning

### Major Thirds

Ascending Melody: "Michael, Row The Boat Ashore"

Descending Melody: "Swing Low, Sweet Chariot"

A musical staff in bass clef with 12 notes. The notes are labeled below the staff: F# (D), G (Eb), G# (E), A (F), Bb (Gb), B (G), C (Ab), C# (A), D (Bb), D# (B), E (C), F (Db), and F# (D). The notes are grouped into four sets of three, representing major thirds intervals.

A "major third" is 4 half steps up or down from the starting note. (e.g. C - Db - D - Eb - E)  
1 2 3 4

### Major Sixths

Ascending Melody: "N - B - C" or "My Bonnie Lies Over The Ocean"

Descending Melody: "Over There"

A musical staff in bass clef with 10 notes. The notes are labeled below the staff: B (D), C (Eb), C# (E), D (F), Eb (Gb), E (G), F (Ab), F# (A), and G (Bb). The notes are grouped into five pairs, representing major sixths intervals.

A "major sixth" is 9 half steps up or down from the starting note.

It is also 3 half steps less than an octave.

e.g. C - C is an octave; C - B - Bb - A ; so C - A is a major sixth)

1/2 1/2 1/2

### Major Sevenths

Ascending Melody: Perfect octave up and a half step down.

Descending Melody: Perfect octave down and a half step up.

A musical staff in bass clef with 8 notes. The notes are labeled below the staff: C# (D), D (Eb), D# (E), E (F), F (Gb), F# (G), and G (Ab). The notes are grouped into four pairs, representing major sevenths intervals.

A "major seventh" is on half step less than a perfect octave.

(e.g. C - C is an octave, C - B is a major seventh. G - G is an octave, G - F# is a major seventh.

### Minor Seconds

Ascending Melody: "Ode To Joy"

Descending Melody: "God Bless America"

A musical staff in bass clef with 15 notes. The notes are labeled below the staff: Gb (F), G (F#), Ab (G), A (G#), Bb (A), B (A#), C (B), Db (C), D (C#), Eb (D), E (D#), F (E), and Gb (F). The notes are grouped into five sets of three, representing minor seconds intervals.

A "minor second" is 1 half step up or down from your starting note.

## Intervals - The Key To Tuning

### Minor Thirds

Ascending Melody: "Greensleeves" or "Brahms Lullabye"

Descending Melody: "The Star Spangled Banner"

F Gb G Ab Bbb Bb Cb C Db D Eb Fb F  
D Eb E F Gb G Ab A Db B Bb C Cb D

A "minor third" is equal to the first and third steps of a minor scale.

Count 3 half steps up or down from your starting note. (e.g. A - Bb - B - C)  
1 2 3

### Minor Sixths

Ascending Melody: "Bei Mir Bist Du Schon"

Descending Melody: "Love Story"

Bb Cb C Db Ebb Eb Fb F Gb Gb G  
D Eb E F Gb G Ab A Bb B G Bb

A "minor sixth" is equal to the first and sixth steps of a minor scale.

Count 8 half steps up or down from your starting note. (e.g. C - Db - D - Eb - E - F - Gb - G - Ab)  
1 2 3 4 5 6 7 8

### Minor Sevenths

Ascending Melody: "Somewhere"

Descending Melody: "An American In Paris" (opening Theme)

C Db D Eb Fb F Gb G  
D Eb E F Gb G Ab A Bb B G A

A "minor seventh" is equal to the first and seventh steps of a minor scale.

It is 2 half steps less than an octave. (e.g. A - A is an octave, A - G is a minor seventh)

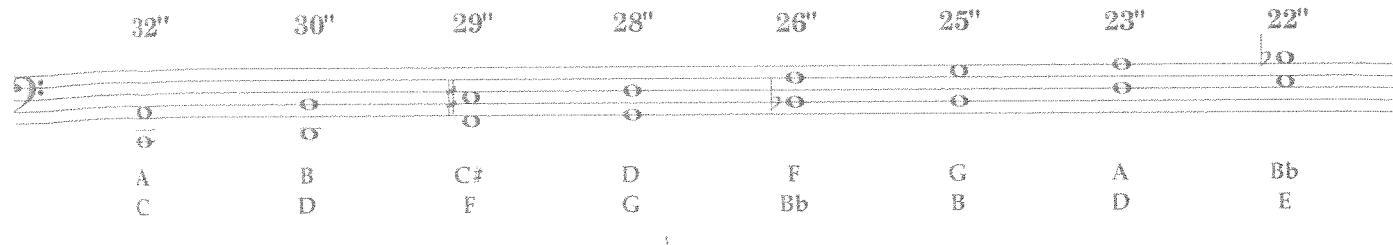
### Tri-Tones *Augmented Fourths or Diminished Fifths*

Ascending Melody: "Maria"

Descending Melody: A perfect fourth plus a half step down.

Ab A Bb B C Db D Eb E F Gb G  
D Eb E F Gb G Ab A Bb B C Gb

# Ranges of the Drums



## Roll Build-Up

This exercise will help develop a smooth roll and fluid movement from drum to drum.

$\text{♩} = 90\text{-}160$

Sheet music for a Roll Build-Up exercise. The music is in common time (indicated by a 'C') and consists of five staves of sixteenth-note patterns. The tempo is marked  $\text{♩} = 90\text{-}160$ . The patterns build in complexity from left to right across the staves. The first staff uses a bass clef. Subsequent staves switch between bass and treble clefs. The patterns are labeled with drum strokes: R (right hand), L (left hand), and combinations like RL, LR, etc. The patterns transition through various groupings: pairs (e.g., RL, LR), triplets (e.g., 3 over three groups), and sixths (e.g., 6 over three groups). The final staff ends with a bass clef and a repeat sign.

# Timpani Exercises: Intervals

Play at  $\text{J} = 60, 90, 110, 132 \& 156$ .  
As always, quality of sound must be your primary goal.

## Perfect Fourths A - D

1.

2. F - Bb

## Perfect Fifths G - D

3.

4. Bb - F

## Major Thirds C - E

5.

## Timpani Exercises: Intervals

G - B

1.

*mf*

*p* — *f*

Minor Thirds A - C

2.

*mp*

*3* — *f*

C - Eb

3.

*mp* — *ff*

*pp* — *mf* — *ff* *rit.*

Major Sixth A - F#

4.

*sub. p* — *f* — *pp*

Tritone F - B

5.

*p* — *sp* — *f*

*pp* — *ff*

66.

## TIMPANI STUDIES

 $\text{J} = 80$ 

a.

b.

c.

d.

e.

f.

 $\text{J} = 96$ 

g.

h.

i.

j.

k.

l.

$J = 96$

$J = 96$

3

68

# DRUM SET

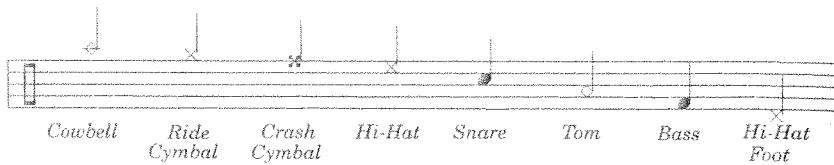
# 33 Drum Set Grooves

The 33 grooves are listed under three headings:

1. *Eighth-note based*
2. *Triplet based*
3. *"Latin"/Brazilian/Ethnic*

There are many, many ways to play a samba, waltz, shuffle, rock pattern, etc. Learn the *rhythmic and textural characteristics* that differentiate one groove from another, then find recorded examples and listen to how the drummer/percussionist interprets a groove that you have just mastered. Play along. Experiment. Once you're comfortable with a groove, try playing 3 bars of "time" (the groove) and a 1-measure fill in the same style as the groove. Then trade twos and fours with yourself (2 bars of groove, 2 bars of solo, then 4-bars and 4-bars). Create your own style. Have fun!

## Key:



## Eighth-Note Grooves

### 1. Rock $\text{J}=100 - 152$

Right hand on ride cymbal or hi-hat. Left hand - rim-shot.

### 2. Half-Time Rock $\text{J}=108 - 138$

Right hand on ride cymbal or hi-hat. Accent "3".

### 3. Funk $\text{J}=100 - 126$

Syncopated.

### 4. Ballad $\text{J}=72 - 96$

Right hand on hi-hat.  
Left hand - cross stick rim shot.

### 5. Half-Time Ballad $\text{J}=80 - 104$

Right hand on hi-hat.  
L.H. - cross stick. Accent "3".

Start to substitute the bass drum patterns from pages 49-51. Be sure the substitutions stay within the feel of the groove.

# Drum Set Grooves

## ghost-note Grooves / cont.'

**Country/Chattahoochee**  $\text{♩} = 88 - 112$

Can be played with Blasticks.

**Waltz**  $\text{♩} = 80 - 120$

Lightly. Vary cymbal timbre.

**5/4**  $\text{♩} = 108 - 152$

Right hand on hi-hat.  
Left hand - cross stick rim shot.

**Polka**  $\text{♩} = 116 - 126$

'Oom-pah'. 2-beat feel.

## triplet-Based Grooves (swing, etc...)

· denotes swing feel.

1. **Swing (Jazz)\***  $\text{♩} = 116 - 250$

Bass drum is light and "feathered".  
Add left hand independence.

1. **Killer Joe\***  $\text{♩} = 112 - 126$

Light bass drum.

Left hand plays cross stick rim shot.

2. **Fox Trot\***  $\text{♩} = 132 - 152$

Light bass drum.

Use brushes.

3. **Shuffle\***  $\text{♩} = 120 - 152$

4. **Half-Time Shuffle\***  $\text{♩} = 116 - 138$

Accent "3".

# Drum Set Grooves

## Triplet-Based Grooves / cont.'

15. **12/8 Ballad**  $\text{J} = 56 - 80$

Delicately.

16. **Jazz Waltz\***  $\text{J} = 132 - 200$

Often taken "in one".

17. **5/4 ("Take Five")\***  $\text{J} = 160 - 200$

Add light left hand "ghost" strokes.

18. **9/8 ("Blue Rondo")**  $\text{J} = 160 - 200$

Left hand *lightly* on snare;  
heavier on toms.

## Latin/Brazilian/Ethnic Grooves

19. **Bossa Nova**  $\text{J} = 104 - 160$

Left hand - cross stick rim shot.  
Right hand - brush (on snare, hi-hat  
or ride).

20. **Samba**  $\text{J} = 96 - 120$

Snares on.  
Open hi-hat where indicated.  
Many variations.

21. **Cha-Cha-Cha**  $\text{J} = 108 - 126$

Snares off.  
Right hand plays cowbell.  
Strong quarter feel.

22. **Nañego**  $\text{J} = 108 - 132$

Snares off.  
Right hand plays cowbell.  
*Strong R.H. - light L.H.*

23. **Mambo**  $\text{J} = 104 - 120$

Snares off.  
L.H. - cross stick rim shot.

# Drum Set Grooves

## Latin/Brazilian/Ethnic Grooves

### Beguine      $\text{J} = 104 - 120$

Snares off; use soft mallets; accent is essential.

Drum set groove for Beguine. The pattern consists of eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. Accents are placed on the first note of each measure.

### Merengue      $\text{J} = 116 - 144$

Snares off; use soft mallets.

Drum set groove for Merengue. The pattern features eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The snare drum has a specific 'Merengue' stroke pattern.

### Rhumba      $\text{J} = 104 - 126$

Snares off; use sticks or mallets; lightly.

Drum set groove for Rhumba. The pattern includes eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The snare drum part is very light and rhythmic.

### Mozambique      $\text{J} = 108 - 132$

Snares off; use assorted toms.

Drum set groove for Mozambique. The pattern features eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. Tom-tom patterns are integrated into the mix.

### Songo      $\text{J} = 108 - 132$

Left hand - cross stick rim-shot; snares off; B.D. part is essential; strong cowbell quarters.

Drum set groove for Songo. The pattern includes eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The left hand provides rim-shots on the tom-toms.

### "Afro-Blue" 3/4      $\text{J} = 160 - 200$

Snares off; light left hand; ("ghost" strokes).

Drum set groove for "Afro-Blue" in 3/4 time. The pattern consists of eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The left hand uses ghost strokes on the toms.

### Reggae\*      $\text{J} = 126 - 152$

Swing feel; accent "3"; L.H. plays cross stick rim-shot.

Drum set groove for Reggae. The pattern includes eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The left hand provides rim-shots on the toms.

### Tango      $\text{J} = 108 - 132$

Snares on; accent "and" of "4".

Drum set groove for Tango. The pattern consists of eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The snare drum has a distinct 'Tango' stroke pattern.

### 7/8 Greek      $\text{J} = 108 - 144$

(3-2-2) Play each measure 4 x's.

Drum set groove for 7/8 Greek. The pattern features eighth-note pairs on the hi-hat, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. The snare drum part emphasizes the '3' and '4' beats.

# Drumset Patterns

1 Basic Rock      2      3      4

Rock with Snare embellished

5      6      7      8

Rock with Bass embellished

9      10      11      12

13 Basic Swing      14      15      16

17 Rock Shuffle      18      19      20

21 Bossa Nova      22      23      24

25 Samba      26      27      28

29 Salsa      30      31      32

Samuel Stokes, <http://stokesmusic.tripod.com>

# Drumset Independence Exercise

2 3 4

RH LH RH LF

5 6 7 8

RH RF LH RH

9 10 11 12

LH RF LH LF

13 14 15 16

RF RH RF LF

17 18 19 20

RF LH LF LH

21 22 23 24

LF RH LF RF

Samuel Stokes, <http://stokesmusic.tripod.com>

# Drum Set Independence

"Rock" - Play each measure many times.

**Column A**  
R.H. on ride cymbal

**Column B**  
R.H. on ride or hi-hat

**Column C**  
closed hi-hat

Feel free to play rim-shots on any strong beat, (e.g. "2" or "4")

## Drum Set Independence / Bass Drum

Play "hand" independence #1 from column "A" on previous page;  
 add the bass foot by playing #'s 101 through 110 in column "T" below.  
 Continue playing every "hand" part with every bass part. A total of 900 combinations!  
*Hi-hat (left foot) can be added on "2" and "4" and again on every quarter note.*

**Column T**

**Column U**

|       |   |
|-------|---|
| (111) |   |
| (112) |   |
| (113) |   |
| (114) |   |
| (115) |   |
| (116) |   |
| (117) |   |
| (118) |   |
| (119) |   |
| (120) | <i>B.D. plays every eighth-note that left hand does not play.</i> |

Each row contains a circled number followed by a musical staff showing a specific bass drum pattern. Row 120 includes a descriptive note at the end of the staff.

**Column V**

|       |   |
|-------|---|
| (121) | <i>B.D. plays with L.H.</i>                           |
| (122) | <i>B.D. plays 1 quarter note after the first L.H.</i> |
| (123) |   |
| (124) |   |
| (125) |   |
| (126) |   |
| (127) |   |
| (128) |   |
| (129) |   |
| (130) |   |

Each row contains a circled number followed by a musical staff showing a specific bass drum pattern. Row 121 includes a descriptive note at the start of the staff.

# Drum Set Independence

"Swing" (Jazz) - Written  $\downarrow \square \downarrow$  but played as a triplet  $\downarrow \square \downarrow \square$

**Column D**  
R.H. on ride cymbal

Measures 1-4: X-X-X-X, X-X-X-X, X-X-X-X, X-X-X-X

Measures 5-8: X-X-X (over V), X-X-X (over V), X-X-X (over V), X-X-X (over V)

Measures 9-10: X-X-X (over A), X-X-X (over A), X-X-X (over A), X-X-X (over A)

**Column E**  
R.H. on ride cymbal

Measures 1-4: X-X-X-X, X-X-X-X, X-X-X-X, X-X-X-X

Measures 5-8: X-X-X (over V), X-X-X (over V), X-X-X (over V), X-X-X (over V)

Measures 9-10: X-X-X (over A), X-X-X (over A), X-X-X (over A), X-X-X (over A)

**Column F**  
R.H. on ride cymbal

Measures 1-4: X-X-X-X, X-X-X-X, X-X-X-X, X-X-X-X

Measures 5-8: X-X-X (over V), X-X-X (over V), X-X-X (over V), X-X-X (over V)

Measures 9-10: X-X-X (over A), X-X-X (over A), X-X-X (over A), X-X-X (over A)

## Drum Set Independence / "Swing" Bass Drum

Play "hand" independence #31 from column "D" on previous page;  
add the bass foot by playing #'s 131 through 140 in column "X" below.  
Continue playing every "hand" part with every bass part. A total of 900 combinations!  
*Hi-hat (left foot) can be added on "2" and "4" and again on every quarter note.*

Column X

This column contains 110 hand independence patterns, each consisting of two measures of 4/4 time. The patterns are numbered sequentially from 31 at the top to 140 at the bottom. The patterns involve various combinations of eighth and sixteenth note strokes on the snare drum, with rests and accents.

Column Y

This column contains 10 bass drum patterns, each consisting of two measures of 4/4 time. The patterns are numbered 141 through 150. They show various rhythms for the bass drum, such as eighth notes, sixteenth notes, and eighth-note pairs, often with accents or slurs.

Column Z

This column contains 10 bass drum patterns, each consisting of two measures of 4/4 time. The patterns are numbered 151 through 160. They continue the sequence of bass drum rhythms established in Column Y, maintaining the same measure lengths and accents.

**SIGHT  
READING –  
SNARE**

DRUMS

A handwritten musical score for drums, consisting of ten staves of music. Each staff begins with a common time signature and a key signature of one sharp. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. The score includes several dynamic markings, such as 'f' (fortissimo), 'p' (pianissimo), and '1' (強) (forte). Brackets and parentheses group certain measures together, indicating performance techniques like sustained notes or specific drum sets. The handwriting is clear and legible, though some dynamics and grouping symbols are less formal.

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## DRUMS

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

82

## DRUMS

21

22

23

24

25

26

27

28

83

## DRUMS

10

A handwritten musical score for the drums, consisting of six staves of music. The score is titled "DRUMS" at the top center. The page number "10" is located in the top right corner. The music is divided into measures numbered 29 through 34. Measures 29 and 30 show eighth-note patterns. Measures 31 and 32 introduce sixteenth-note patterns, with measure 32 containing a dynamic instruction "(f)". Measures 33 and 34 continue the sixteenth-note patterns. Measure 34 concludes with a final dynamic instruction "(f)". The music is written on five-line staves, with the bass clef and common time signature indicated.

## DRUMS

A handwritten musical score for drums, consisting of five staves of music. The score is divided into five measures, numbered 35 through 39. Each measure contains two staves, one for the treble clef (drum) and one for the bass clef (snare drum). The music is written in common time (indicated by a '4'). Measure 35 starts with a bass note followed by a treble note. Measures 36 and 37 begin with bass notes, while measure 38 begins with a treble note. Measure 39 begins with a bass note. Each staff features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes several grace marks, such as '3' over a note, indicating triplets, and '1' over a note, indicating a single note. Measure 39 concludes with a bass note followed by a treble note.

## DRUMS

7

40

41

42

43

## DRUMS

Handwritten musical score for Drums, featuring five systems of music. The score consists of two staves per system, with measures numbered 44 through 48. The music is written in 2/4 time, common time, and 3/4 time. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like '1' and '(c.)'.

44

45

46

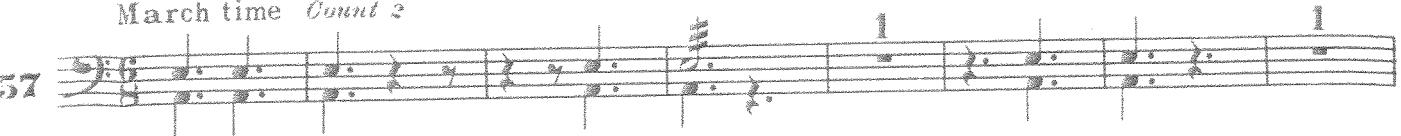
47

48

## DRUMS

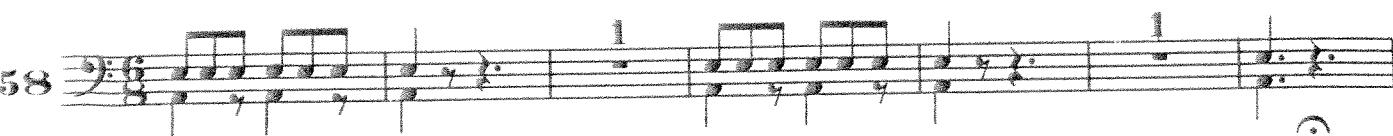
March time Count 2

57



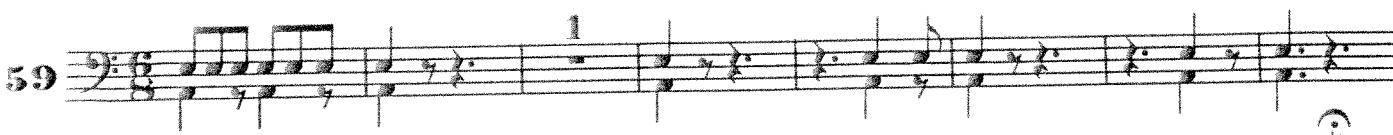
" "

58



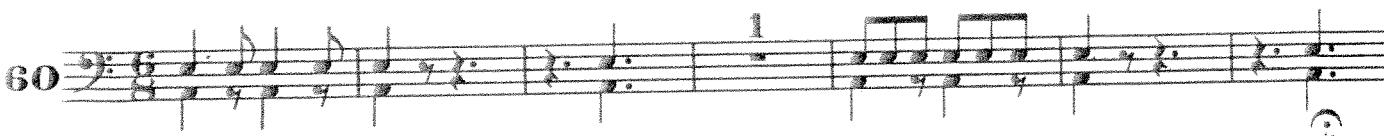
(end)

59



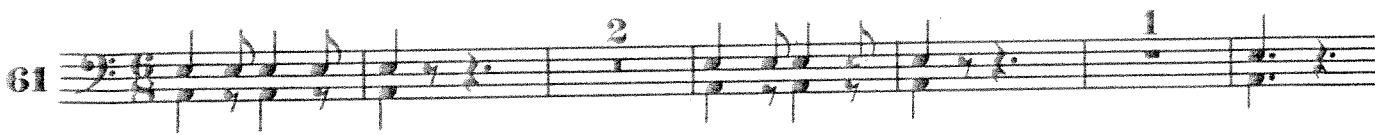
(end)

60



(end)

61



(end)

62



## DRUMS

Andante

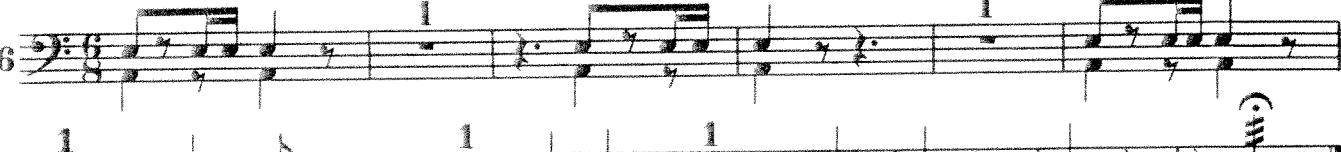
63 

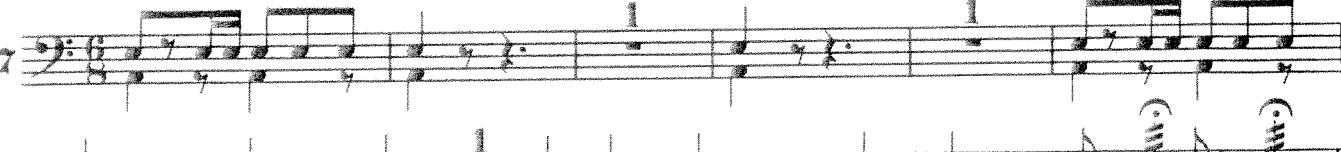
*Count 2 slow*

64 

65 

March time

66 

67 

68 

*Count 2*

69 

## DRUMS

13

Count 1

70

Count 2 slow

71

72

Andante Count 6

73

Andante Count 6

74

## DRUMS

March time Count 2

75

76

77

78

## DRUMS

Steady tempo

38

Handwritten musical score for drums, page 38. The score consists of three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Handwritten musical score for drums, page 38. The score continues from the previous page, showing three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Moderato

89

Handwritten musical score for drums, page 89. The score consists of three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Handwritten musical score for drums, page 89. The score continues from the previous page, showing three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Handwritten musical score for drums, page 89. The score continues from the previous page, showing three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Count 4

Handwritten musical score for drums, page 89. The score consists of three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Steady tempo

90

Handwritten musical score for drums, page 90. The score consists of three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Handwritten musical score for drums, page 90. The score continues from the previous page, showing three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

Handwritten musical score for drums, page 90. The score continues from the previous page, showing three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. The third staff starts with a quarter note followed by eighth notes.

## DRUMS

Steady tempo

96

Four staves of handwritten musical notation for drums. The notation uses standard musical symbols like eighth and sixteenth notes, with specific drum names like 'B' (bass drum) and 'S' (snare drum) written above certain notes. Measures 96-98 show a steady tempo with a focus on the snare drum. Measure 99 starts with a bass drum and continues the snare drum pattern.

Andantino

97

Four staves of handwritten musical notation for drums. The notation uses standard musical symbols like eighth and sixteenth notes, with specific drum names like 'B' (bass drum) and 'S' (snare drum) written above certain notes. Measures 97-99 show an 'Andantino' tempo with a focus on the snare drum. Measure 100 starts with a bass drum and continues the snare drum pattern.

Steady tempo

98

Four staves of handwritten musical notation for drums. The notation uses standard musical symbols like eighth and sixteenth notes, with specific drum names like 'B' (bass drum) and 'S' (snare drum) written above certain notes. Measures 98-100 show a steady tempo with a focus on the snare drum. Measure 101 starts with a bass drum and continues the snare drum pattern.

## DRUMS

Steady tempo

99

Moderato

100

*rit.*

*a tempo*

Slow Drag

101

*C*

*1*

*2*

**SIGHT  
READING –  
MALLETS**

## MALLET INSTRUMENT STUDIES

## MINUET

$\text{♩} = 104$  Andantino  
( $\frac{3}{4}$ )

W. A. MOZAR

## MINUET

$\text{♩} = 104$  Andantino  
( $\frac{3}{4}$ )

W. A. MOZAR

Trio

Fine

D.C. al F.

## RIGADOON

*J = 72*  
(*j+*) Lively

H. PURCELL

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

*J = 116*  
(*j+*)

MOORE

AMERICA THE BEAUTIFUL

*J = 84*  
(*j+*)

S. WARD

97

## LONDONDERRY AIR

IRISH FOLK SON

$J = 52$   
( $\frac{2}{4} +$ )

## DRINK TO ME ONLY WITH THINE EYES

ARI

$J = 88$   
( $\frac{2}{4} +$ )

## THE MERRY PEASANT

R. SCHUMA

$J = 88$   
( $\frac{2}{4} +$ )

## SWANEE RIVER

$\text{♩} = 88$   
 $(\frac{2}{3} +)$

S. FOSTER

## DIXIE

$\text{♩} = 88$   
 $(\frac{2}{3} +)$

EMMETT

## DOUBLE STOP STUDIES

## BLUE BELLS OF SCOTLAND

$\text{♩} = 76$   
 $(\frac{3}{2} + )$

OLD SCOTCH AIR

## SWEET AND LOW

$\text{♩} = 76$   
 $(\frac{3}{2} + )$

BARNE

106

mf

dim.