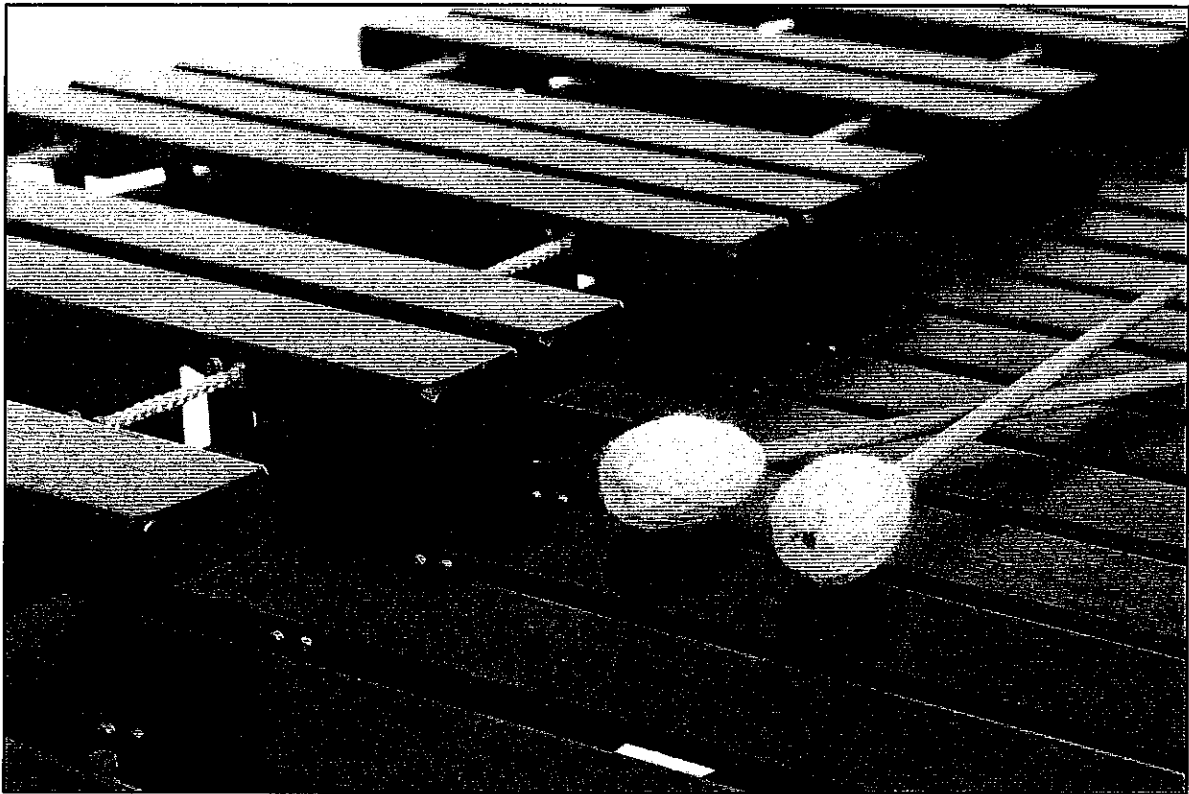


TMS BAND HANDBOOK PERCUSSION SUPPLEMENT



Welcome to the TMS Percussion Section and thank you for fulfilling this very important role within our band program! Percussion instruments (and the people who play them) add a wealth of tonal variation, rhythmic subdivision, and “groove” to the music we play in band. We would not be able to do what we do without percussion!

Many of the concepts percussionists have to learn are very specialized and altogether different than what wind musicians do. Percussionists are also responsible for a much greater amount of equipment than wind musicians and must learn a greater variety of basic techniques. This packet is meant to address a few of those issues and get you a good head start on the year. Please read this packet carefully and keep it in your folder - you will need to refer to it throughout the school year. If you have questions about anything in here, please ask! I will be happy to assist you with whatever you need.

Happy Practicing!

Mr. Harper

Contents

- Percussion Section Guidelines
- Required Equipment
- Instrument Specific Techniques
- Mallet Diagrams
- 40 International Rudiments
- Percussion Warmups/Exercises

Percussion Section Guidelines

1. Always give your best effort.
2. We are a team – be supportive and encouraging to your fellow percussionists!
3. Set up **everything** you need for rehearsal as soon as you get to the band room.
4. **Everyone** helps to clean up before leaving the band room or performance space. **EVERYONE.**
5. Ask permission to borrow sticks/mallets from Mr. Harper if you forget yours (and treat them with care and respect ☺).
6. Be gentle with our instruments. Many of them are delicate and can be broken if not properly cared for.
7. If you haven't been shown by an instructor how to operate a piece of equipment, please leave it alone or ask to be shown how to do it properly.
8. Non-percussion students are **not allowed** to touch or operate TMS percussion equipment without instructor permission.
9. Notify Mr. Harper immediately if any equipment is broken or needs adjustment.
10. Set a positive example for the rest of the band to follow. You are a percussionist – be a leader!

Required Equipment

All of the equipment on this list, unless marked optional, is required for all TMS percussion students to have and bring to rehearsal every day. Every piece of equipment listed on this page is of high quality and to produce a characteristic tone color on their respective instrument. You can either purchase on your own (Steve Weiss Music or similar online vendors), or you can buy or rent through TMS at the beginning of the school year. To put things in perspective, all of the equipment required at the 6th grade level costs about the same as 2-3 months of rental fees for a trumpet or clarinet. Students in upper level ensembles only need add the items they need for that year instead of purchasing an entirely new set. This equipment, if properly cared for, will last you into high school.

6th Grade/Beginning Band Requirements:

- Concert Snare Sticks, Plastic or Poly Bell/Xylophone Mallets, Rubber Marimba Mallets, Stick Bag
 - Package Option 1: Innovative Percussion FP1 Elementary Mallet Pack
 - Includes IP-LD (Lalo Davila) Concert Snare Sticks, F8 Rubber Marimba Mallets, F10 Bell Mallets, SB3 Stick Bag (Current Price - \$49.95)
 - Package Option 2: Vic Firth EP1 Elementary Education Pack
 - Includes SD1 Snare Sticks, M5 Medium Hard Rubber Mallets, M14 Soft Rubber Mallets, BSB Stick Bag (Current Price - \$63.99)
- Practice Pad
 - Evans HQ 12" RealFeel 2-Sided (\$31.95), Vic Firth 12" Double Sided (\$39.99)

Concert Band Requirements:

- All above listed equipment
- Medium Yarn Mallets
 - Innovative Percussion IP-240 Medium (\$31.95), Vic Firth M2 Medium (\$27.95), Promark PSM25 Medium (\$26.95)

Symphonic Band Requirements:

- All above listed equipment
- General or Staccato Timpani Mallets
 - Vic Firth T1 General or T3 Staccato (\$29.99), Innovative Percussion CT3 General (\$33.95), Promark JH4 General (\$37.49)

Jazz Band Requirements:

- Drumset Sticks
 - Vic Firth 5A or 7A (\$9.99), Innovative Percussion IP5A or IP7A (\$9.50)
- Wire Brushes
 - Vic Firth Jazz Brush (\$22.49), Regal Tip 583R (\$22.50)

**Students choosing to rent or buy 6th grade mallet packs through TMS will have an opportunity in the first week of school to place those orders with Mr. Harper.

**Anyone experiencing financial hardship should speak with Mr. Harper immediately to discuss options.

**Prices reflect current pricing on steveweissmusic.com

Ready? Set? Play!

Sound advice for getting started on your instrument



- ▶ *Instruments*
- ▶ *Care & Maintenance*

YOUR INSTRUMENT—KEYBOARD (MALLET) PERCUSSION

The keyboard percussion family includes orchestra bells, xylophone, marimba, vibraphone and chimes. Each instrument is arranged chromatically in two rows similar to a piano keyboard. Because of the different materials used, each instrument has a unique sound. Since few of the keyboard percussion instruments have been standardized in range, the most practical ranges for school use are listed below.

ORCHESTRA BELLS

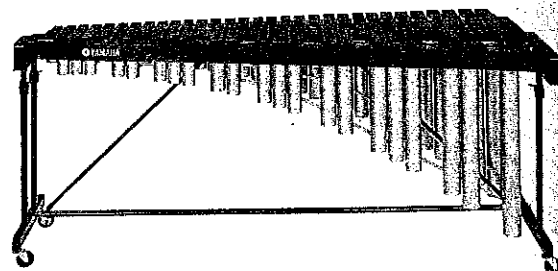
(also called Bells or Glockenspiel)

Although some student bell kits are $1\frac{1}{2}$ octaves, the standard range is $2\frac{1}{2}$ octaves. The instrument is played with brass, plastic or hard-rubber mallets.



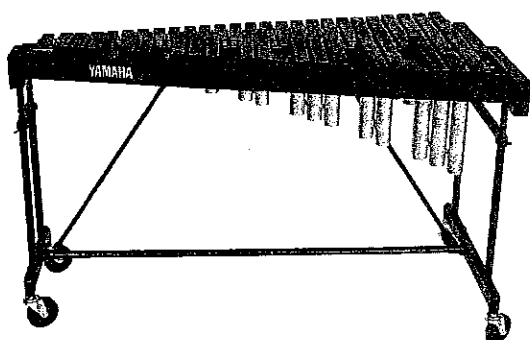
MARIMBA

The most practical range is either a 4 or $4\frac{1}{2}$ octave instrument. It is played with yarn, cord-wound or rubber mallets. Do not use wood, plastic or metal mallets!



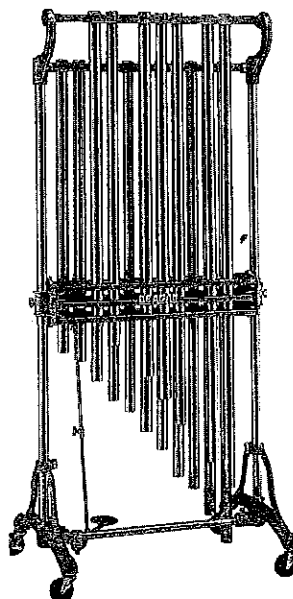
XYLOPHONE

The most practical range is either a 3 or $3\frac{1}{2}$ octave instrument. It is played with wood or hard-rubber mallets. Do not use metal mallets!



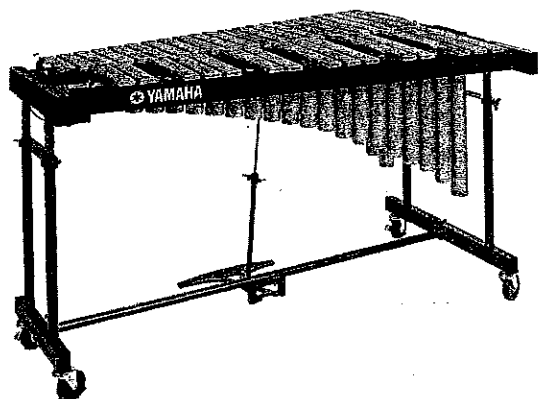
CHIMES

(also called Tubular Bells)
The standard range for this instrument is $1\frac{1}{2}$ octaves. It is played by striking the ridge of the cap at the top of each tube with a hammer-shaped mallet made of rawhide. A foot-operated damper pedal controls the sustain.



VIBRAPHONE (also called Vibraharp)

The standard range for this instrument is 3 octaves. It is played with yarn and cord-wound mallets. Do not use brass mallets! A foot-operated damper pedal controls the sustain.



CARE AND MAINTENANCE

- A. Use a cloth to keep your mallet instruments clean. The use of furniture polish on wooden bars should be avoided as it will leave a residue. When not in use, the instruments should be covered.
- B. Mallets should be stored in a bag with your sticks.
- C. Other than mallets, do not set anything on top of a keyboard instrument. It is not a table!

Ready? Set? Play!

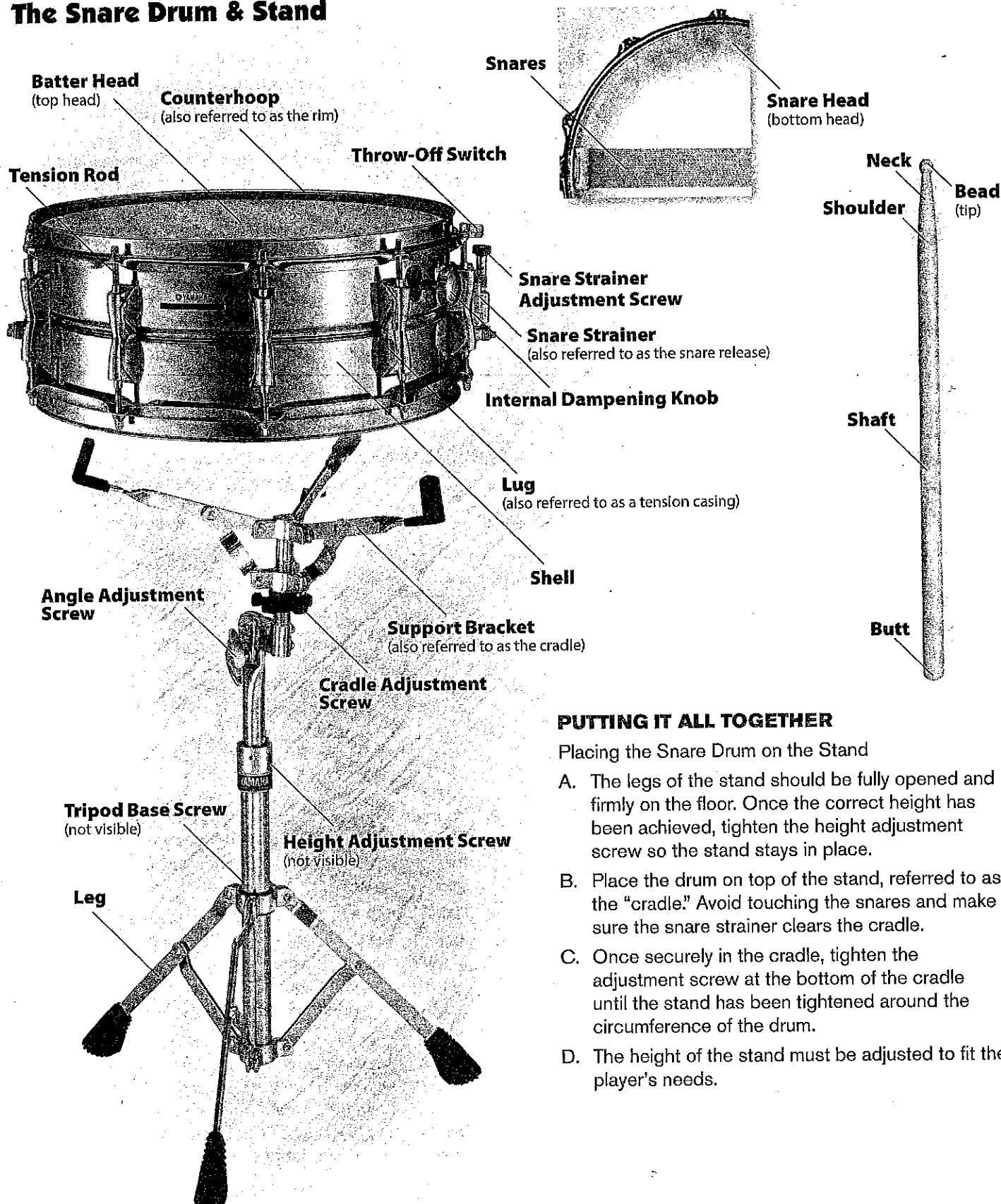
Sound advice for getting started on your instrument



- ▶ *The Snare Drum*
- ▶ *Setting Up the Snare*
- ▶ *Choosing Drumsticks*

YOUR INSTRUMENT—THE SNARE DRUM, BASS DRUM AND ACCESSORY PERCUSSION

The Snare Drum & Stand



PUTTING IT ALL TOGETHER

Placing the Snare Drum on the Stand

- The legs of the stand should be fully opened and firmly on the floor. Once the correct height has been achieved, tighten the height adjustment screw so the stand stays in place.
- Place the drum on top of the stand, referred to as the "cradle." Avoid touching the snares and make sure the snare strainer clears the cradle.
- Once securely in the cradle, tighten the adjustment screw at the bottom of the cradle until the stand has been tightened around the circumference of the drum.
- The height of the stand must be adjusted to fit the player's needs.

First Sounds

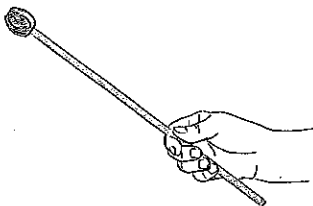


- ▶ *Choosing & Holding Mallets*
- ▶ *Playing Position & Striking the Instrument*

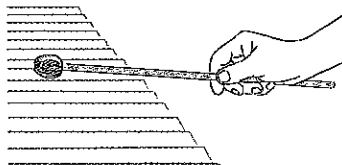
HOLDING THE MALLETS

Keyboard percussion instruments are always played using the matched grip (similar to that used for playing the snare drum).

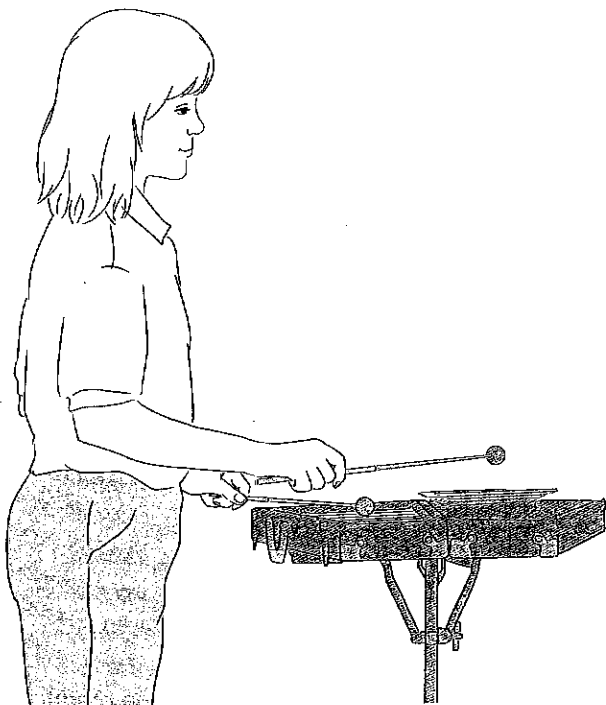
- A. First, extend your right hand as if you were going to shake hands with someone.
- B. Place the mallet between your thumb and the first joint of your index finger (called the fulcrum), approximately $\frac{1}{3}$ the way up from the end of the mallet.



- C. Curve the other fingers around the shaft of the mallet.
- D. Turn your hand over so your palm is facing towards the floor.
- E. Repeat steps A–D with your left hand.



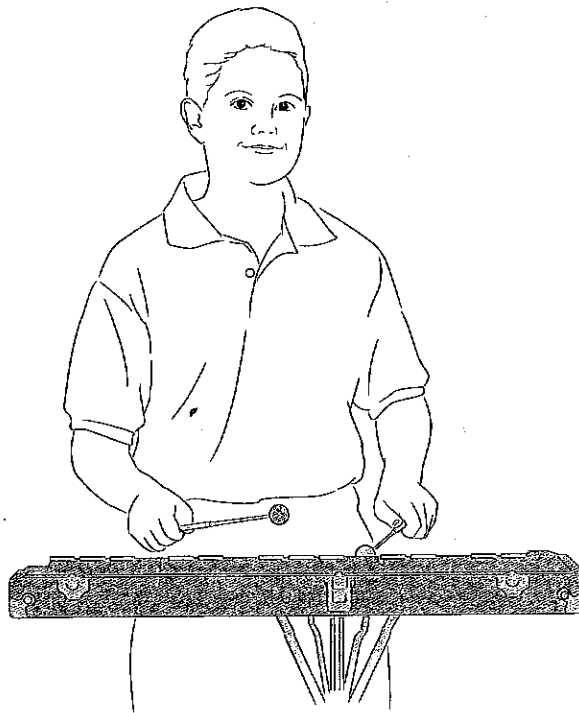
THE PLAYING POSITION



- A. All keyboard instruments, except the chimes, should be flat and parallel to the floor.
- B. When using adjustable stands, the height of the instrument should be at about waist level or slightly below.

- C. Stand in the middle of the instrument (or the range being played) about six to eight inches from the bars. Your body weight should be evenly distributed with your feet spread comfortably apart (about 12 inches). Your body should be relatively straight, or bent slightly toward the instrument (for a taller player).
- D. The music stand should be placed above the bars so you can see both the music and the bars at the same time. For the chimes, place the music stand to the side of the instrument.
- E. When moving from one register of the instrument to another, slide your feet from side-to-side, rather than crossing them.

STRIKING THE Mallet INSTRUMENT

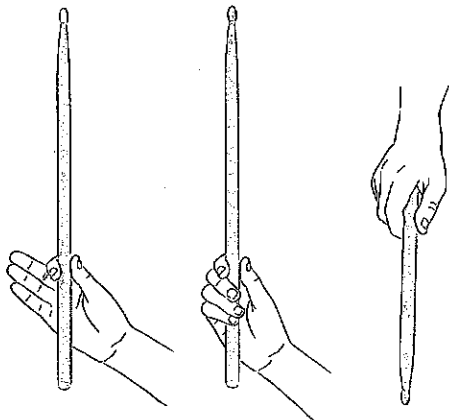


- A. Your arms and shoulders should be relaxed. The forearms should remain relatively parallel to the keyboard. The stroke is executed from the wrist, and not the arms.
- B. Using your wrist, raise the head of the mallet six to eight inches above the bar. Strike the center of the bar with a quick down-up motion and return the mallet to the starting position. For fast passages or scales, the bars may be struck in the center or on the ends (sharp bars).
- C. Unlike the head of a snare drum, there is very little rebound with mallet instruments, so you must supply some lift (using the wrist) in order to bring the mallet back to the playing position. Think of the stroke as drawing the sound out of the bar.
- D. When playing repeated single notes or rolling on a single bar, place the ball of one mallet **in front** of the ball of the other.

First Sounds

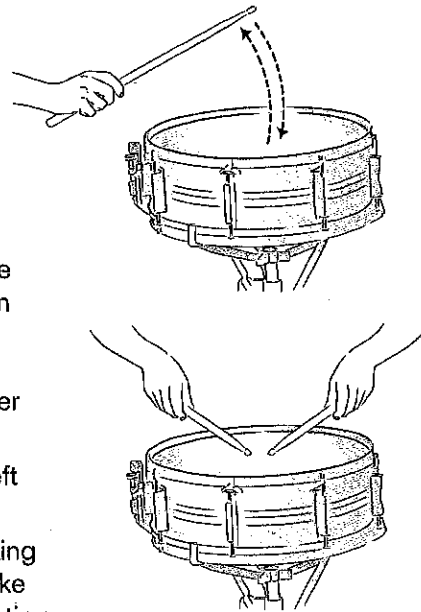
HOW TO HOLD THE STICKS, MALLETS AND BEATERS (THE MATCHED GRIP)

- First, extend your right hand as if you were going to shake hands with someone.
- Place the stick or mallet between your thumb and the first joint of your index finger (called the fulcrum), approximately $\frac{1}{3}$ the way up from the butt end of the stick.
- Curve the other fingers around the stick.
- Turn your hand over so your palm is facing towards the floor.
- Repeat steps A-D with your left hand.



STRIKING THE SNARE DRUM

- Hold the tip of the right stick above the drumhead.
- Use the wrist (not the forearms) to lift the stick about four inches off the drum.
- Drop the stick on the drum and let it return to the up position. It should strike near, but not on, the center of the drumhead.
- Repeat, using the left stick.
- Repeat, slowly, making sure both sticks strike within the same beating area.

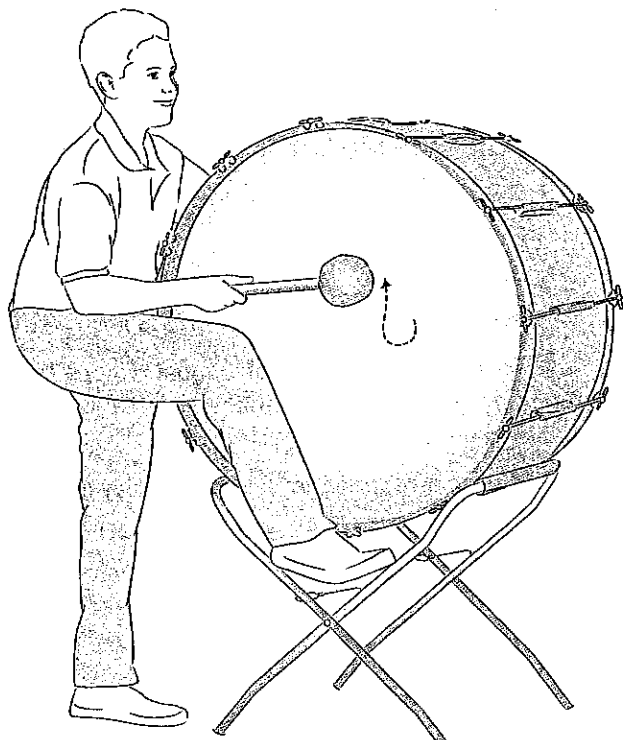


The Bass Drum

The parts of the bass drum closely resemble their counterparts on the snare drum.

STRIKING THE BASS DRUM

- Position the bass drum so the music stand and director can be seen in a straight line.
- Use a soft, fairly heavy single-headed beater to strike the drum. Hold the beater in the right hand, similar to the matched grip.



MUFFLING OR DAMPENING THE BASS DRUM

- To muffle the bass drum (when placed in a stationary stand), lightly touch the opposite head with the fingertips of your left hand. For a drum mounted to a suspended/tilted stand, lightly touch the playing head with the fingertips of your left hand (refer to the video).
- You may also dampen the bass drum by bringing the knee of your right foot into contact with the playing head (refer to the video).

CARE AND MAINTENANCE

- Drumheads may be cleaned with a damp cloth or mild soap and water. They should be replaced when they become worn or broken.
- Metal shells and hoops may be cleaned with a damp cloth and/or metal polish. Wood and pearl finishes can be cleaned with a damp cloth and mild soap.
- Tension rods should be lubricated with petroleum jelly or light grease. Moving parts, such as the snare strainer, should be lubricated with light machine oil.

Note: Teacher supervision is strongly recommended.

BELLS

Bells sound two octaves higher than written.

The musical score for Bells consists of three staves. The top two staves are treble clefs with a key signature of one flat (B-flat major). The melody is written in a higher register than the notes shown on the xylophone. The xylophone is shown with 17 bars, each labeled with a letter from G to C. The notes on the xylophone are: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The bottom staff is a treble clef with a key signature of one flat, showing the notes as written, which are two octaves lower than the actual sound.

XYLOPHONE

The xylophone sounds one octave higher than written.

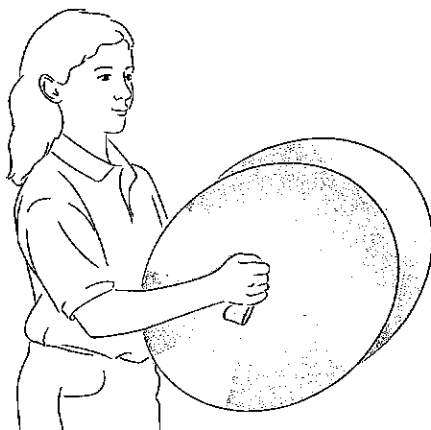
The musical score for Xylophone consists of three staves. The top two staves are treble clefs with a key signature of one flat (B-flat major). The melody is written in a higher register than the notes shown on the xylophone. The xylophone is shown with 17 bars, each labeled with a letter from F to C. The notes on the xylophone are: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The bottom staff is a treble clef with a key signature of one flat, showing the notes as written, which are one octave lower than the actual sound.

Accessory Percussion Instruments

 Cymbals Care & Maintenance

CRASH (HAND) CYMBALS

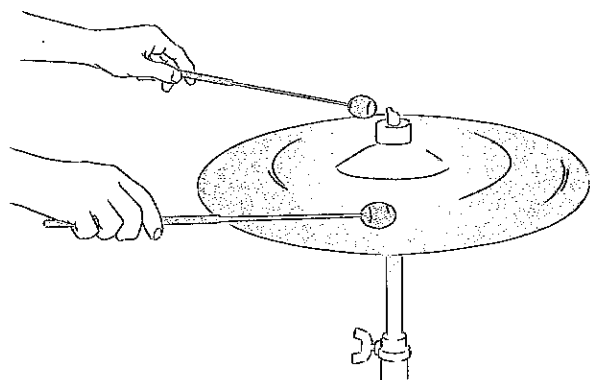
- Start with a basic pair of sixteen- to eighteen-inch medium-weight cymbals.
- Grasp the strap between the top of the first joint of the index finger and the flat, fleshy part of the thumb (close to the top of the bell). Do not put your hands through the loop of the straps.



PLAYING THE CRASH CYMBALS

- Hold the cymbals at approximately chest level.
- For a right-handed player, keep the left cymbal stationary and strike the right cymbal against it with a glancing blow. The right cymbal should strike the left cymbal at an angle to avoid an air pocket. Once the crash has been executed, the cymbals should move apart so they can ring freely.
- The distance between the cymbals will be wider for louder crashes and smaller for softer ones.
- To muffle or choke the cymbals, draw them against your chest or forearms.

THE SUSPENDED CYMBAL



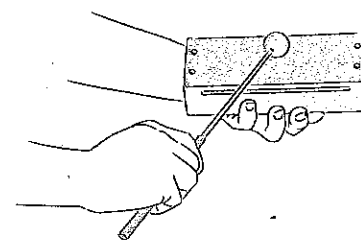
A suspended cymbal may be played with drumsticks or a variety of marimba and timpani mallets. Rhythmic passages are best articulated with snare drum sticks played near the edge.

CARE AND MAINTENANCE

- Fingerprints and dirt can be removed by using a solution of mild liquid detergent and warm water. Most cymbal manufactures also market specially formulated cymbal-cleaning products as well.
- Never use steel wool, wire brushes or other abrasive cleansers.

THE WOODBLOCK

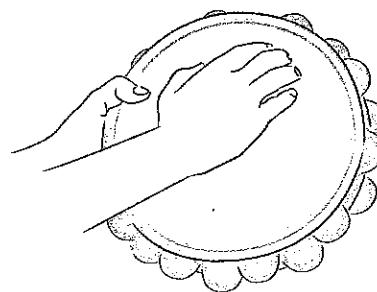
- The woodblock may be played by holding it in the hand, mounted to a clamp (attached to a stand), or placed on a padded table.



To produce the best tone, cup your hand to form a resonating chamber and strike the top center above the open slit. For fast, articulate passages, place the woodblock on a padded table and play it with two sticks or mallets.

- It is most commonly played with medium-hard to hard rubber xylophone mallets. The tip or shoulder of a drumstick may also be used for more articulate passages.

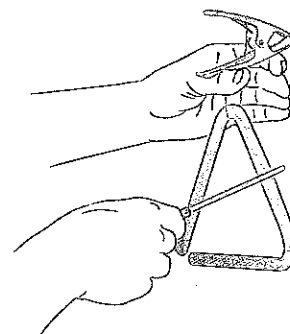
THE TAMBOURINE



- Hold the tambourine in one hand with your thumb placed on the head and your fingers wrapped around the shell. It should be held at least chest high and at a slight angle to the floor.
- For soft, rapid passages, place the tambourine on a horizontal, towel-covered music stand or padded table, and play it with the fingertips, sticks or mallets.

THE TRIANGLE

- The triangle is suspended from a triangle clip with a thin piece of nylon line. It can be held with the hand (at eye level), or attached to a music stand.



- It is usually played with a steel beater and may be struck in a variety of spots, including the bottom or the side opposite the opening.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

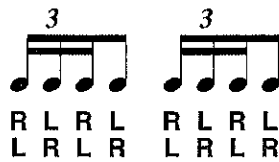
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll

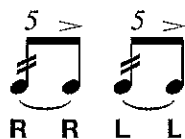


C. Double Stroke Open Roll Rudiments

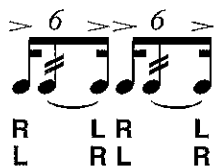
6. Double Stroke Open Roll *



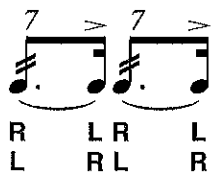
7. Five Stroke Roll *



8. Six Stroke Roll

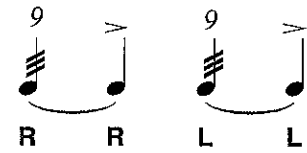


9. Seven Stroke Roll *

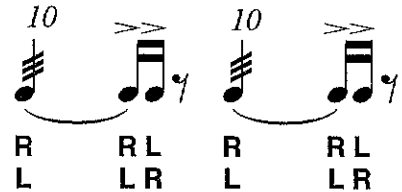


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

10. Nine Stroke Roll *



11. Ten Stroke Roll *



12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle



19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



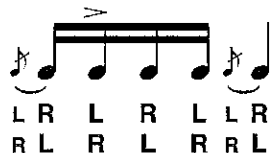
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



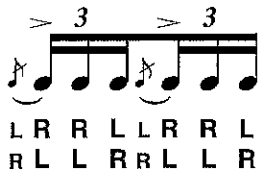
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



40. Triple Ratamacue *



1. Stick Control (Basic)

Musical notation for Stick Control (Basic) in 4/4 time. The piece consists of 14 measures of music, each with a corresponding rhythm pattern of R (Right) and L (Left) strokes. The patterns are as follows:

- Measure 1: R L R R L R L L L R L R R L R L L L R L L R L R L
- Measure 2: R R L R L L R L R R L R L L L R L R R L R L R L R
- Measure 3: R R R L R R R L R R R L R R R L L L L R L L L L R L L L L R
- Measure 4: R R R R L L L L R R L L L R

2. Pattern 2: Stick Control (advanced)

Musical notation for Pattern 2: Stick Control (advanced) in 4/4 time. The piece consists of 14 measures of music, each with a corresponding rhythm pattern of R (Right) and L (Left) strokes. The patterns are as follows:

- Measure 1: R L R R L R L L L R L R R L R L L L R L R R L R L L R L
- Measure 2: R L L R L R R L R L L L R R L R L L L R L R R L R L L
- Measure 3: R R L R L L L R L R R L R L L L R L R R L R L L L R L L R L
- Measure 4: R L R L L L R L R R L R L L L R L R R L R L L L R L R L
- Measure 5: R R R L R R R L R R R L R R R L R R R L R R R L R L L
- Measure 6: R R R L R R R L R R R L R R R L R R R L R R R L R L L
- Measure 7: L L L R L L L R L L L R L L L L R L L L L R L L L L R L L
- Measure 8: R R R L R R R L R R R L R R R L R R R L R R R L R L L
- Measure 9: R R R R L L L L R R R R L L L L R R R R L R R R L R L L
- Measure 10: R R R R L L L L R R R R L L L L R R R R L R R R L R L L
- Measure 11: R R R R L L L L R R R R L L L L R R R R L R R R L R L L
- Measure 12: R R R R L L L L R R R R L L L L R R R R L R R R L R L L
- Measure 13: R R R R L L L L R R R R L L L L R R R R L R R R L R L L
- Measure 14: R R R R L L L L R R R R L L L L R R R R L R R R L R L L

1 R L R L R L R L 2 R R L L R R L L R R L L R

3 L R L R L R L R 4 L L R R L L R R L L R R L

5 R L R L R R L L R R L L 6 R L R R L L R R L L R

7 L R L R L L R R L L R R 8 L R L L R R L L R R L

9 R L R R L L R L L R R L L 10 R R L L R R L L R

6. Pattern 2: Stick Control (advanced)

1 R R R L R R R L R R R L R R R L 2 R L L L R L L L L R L L L L R

3 L L L R L L L R L L L R L L L R L R R R L R R R L R R R L

4 L L L R L L L R L L L R L L L R L L L R L L L R L L L R L

5 R R R L R L R R R L R L L R R R L 6 R R R L R L R R R L R L L R

7 L L L R L R L L L R L L L R L L L R L L L R L L L R L L L R L

8 L L L R L L R L L L L R L L L R L L L R L L L R L L L R L

9 R R R L R L R R L L L R L R L L L 10 R R R L L L R R R

13.

Exercise 13 consists of four staves of rhythmic notation. Each staff begins with a measure number and a 'v' symbol above the first note. The notes are quarter notes. The first two staves are primarily 'R' (Right) patterns, while the last two staves are primarily 'L' (Left) patterns. The patterns are as follows:

- Staff 1: Measures 1-4, all 'R'.
- Staff 2: Measures 5-8, all 'L'.
- Staff 3: Measures 9-12, measures 9-11 are 'R', measure 12 is 'L'.
- Staff 4: Measures 13-15, measures 13-14 are 'R', measure 15 is 'L'.

14.

Exercise 14 consists of four staves of rhythmic notation. Each staff begins with a measure number and a 'v' symbol above the first note. The notes are quarter notes. The first two staves are primarily 'R' (Right) patterns, while the last two staves are primarily 'L' (Left) patterns. The patterns are as follows:

- Staff 1: Measures 1-4, all 'R'.
- Staff 2: Measures 5-8, all 'R'.
- Staff 3: Measures 9-12, all 'R'.
- Staff 4: Measures 13-15, measures 13-14 are 'R', measure 15 is 'L'.

15.

Exercise 15 consists of four staves of rhythmic notation. Each staff begins with a measure number and a 'v' symbol above the first note. The notes are quarter notes. The first two staves are primarily 'R' (Right) patterns, while the last two staves are primarily 'L' (Left) patterns. The patterns are as follows:

- Staff 1: Measures 1-4, all 'R'.
- Staff 2: Measures 5-8, all 'R'.
- Staff 3: Measures 9-12, all 'L'.
- Staff 4: Measures 13-15, all 'L'.

13.

Musical exercise 13 consists of 15 measures on a single staff in 4/4 time. The rhythm is based on quarter and eighth notes. The labels 'L' and 'R' are placed below the notes to indicate the hand used for each stroke. Measures 1-4: L R L R L R L R. Measures 5-8: L R L R L R L R. Measures 9-12: L R L L R L L R. Measures 13-15: L R L R L R L R.

14.

Musical exercise 14 consists of 15 measures on a single staff in 4/4 time. The rhythm is based on quarter and eighth notes. The labels 'L' and 'R' are placed below the notes to indicate the hand used for each stroke. Measures 1-4: L R L R L R L R. Measures 5-8: L R L R L R L R. Measures 9-12: L R L R R R L R. Measures 13-15: L R R R L R R R L R.

15.

Musical exercise 15 consists of 15 measures on a single staff in 4/4 time. The rhythm is based on quarter and eighth notes. The labels 'L' and 'R' are placed below the notes to indicate the hand used for each stroke. Measures 1-4: L R R L L R R L L. Measures 5-8: L R L R L R L R. Measures 9-12: L R L R L R L R. Measures 13-15: L R L R L R L R.

R L R A L L A L L R L R A L L A L L A L R R A L L L A L R A L L A L L

5 R L A L L A R L 6 A L A L L R A L 7 R L R L L A R L 8 R L R A L R

9 L R L A L L R 10 L A L R L L A 11 L A L R L L R 12 L R L L R L

13 R L A L R A L A L L R L L L A L A R L

9. 1 R L R A L A L R L 2 A L A L A L A L R L L L L A L R L L L R L A L L R L A L L R L L L

5 A L R A L L L A L L R L R L A L L L A L A L R L L A L R L R A L A L R A L R A L R A L R

9 L A L A L L A L A L L A L L R L L A L A L R L A L L A L A L R L A L L A L L A L L L L

13 A L R A L R A L A L L A L R A L R A L L L R L A R L L L R

0. 1 A L R A L L L A L R A L L A L R A L R L L L A L L L A L L L A L L A L L L A L R L A L L L R L A L R L

5 A L R L A L R A L R L A L L A L R A L A L L A L L L A L R A L L A L L A L L A L R L A L L A L L A L L

9 A L R A L L A L R A L L A L R L L A L R A L L L A L R L L L A L R L L L A L L L A L L A L L L A L

13 A L R A L L L A L R A L R A L R L L A L L L A L L L L A L L L L L L L L L L L L L L L L L L

