



Starting Beginner Percussion

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Texas Bandmasters Association 2010 Convention/Clinic



**JULY 25-28, 2010
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

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Texas Bandmasters Association Convention
July 26, 2010, Room CC206

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Choosing the Beginning Percussionist

I like to start approximately 12 beginning percussionists a year. By starting this many, you can make sure there are plenty to outfit 2-3 MS/JH Bands and send 6-8 to high school every year.

Make sure that from the beginning the students and parents understand that this is not a “drum” class. Be up front with them so they know what they are actually getting into – learning snare drum, keyboards, timpani, accessories, etc.

I use the following rhythm/coordination test to choose my percussionists:

- Sit in a chair and face me
- Turn a metronome on 72 with quarter notes
- Have the students tap their right foot with you mirroring (left foot)
- While tapping the foot, clap your hands with the beat
- They will probably get this – ask them is it easy, which directions did your foot go, what part of the beat were you clapping on, etc.
- Then have them tap their foot and clap on the up-beat (this will show a lot)
- Clap/Count Procedure
 - In 4/4 time
 - Clap/Count Random
 - You count 1,2,3,4
 - Clap on 1,2,3 or 4 – change this up
 - Clap/Count Sequential
 - You count 1,2,3,4
 - Clap on 1 in 1st measure, 2 in 2nd measure, 3 in 3rd measure and 4 in 4th measure
 - This makes them think!
- Have them tap their right foot, then tap their right leg, then add tapping their left leg in an alternating motion in eighth notes (right, left, right, left, etc.)
- Go to a table and play some simple-to-hard rhythms for them to play back to you
- Have them sing/hum a couple of pitches to you (F, Bb)

I also prefer students with piano background (though not required). Piano background usually helps the students grasp the concepts more quickly.

General Overview

I like to spend a majority of the year (around 60%) on practice pad. I believe that proper development on the practice pad sets the basis for all playing on percussion. On the practice pad, you are able to develop the correct grip and wrist stroke that is needed to play most percussion instruments. Once the student has correctly developed this stroke, you can then apply it to keyboards and timpani.

I begin the school year by spending several weeks on the practice pad. Through these first several weeks, I am able to develop the stroke through single-handed exercises, stick control patterns, and sixteenth note exercises. I also begin doing reading of simple rhythms (quarter notes and eighth notes) during this time. I introduce all exercises in a very simple form. In

the past, as the first semester progresses, I make these exercises more advanced to challenge the students. For example, I take a double beat exercise and start by teaching it in quarter notes. Once the students understand this, then I change it to eighth notes. After they understand the eighth notes, I change it to sixteenth notes.

I would also suggest spending parts of the first few weeks showing them the various things they need to know about percussion...where all the equipment goes, always cover the instruments when you are finished playing, how to take care of their instrument, labeling their equipment, etc. By doing lots of “things” during class, the students feel like they are accomplishing a lot!

I begin keyboards around the beginning of the 2nd Six-Weeks. I would spend a 2-4 weeks on keyboards, and then review practice pad before getting to the Winter Concert music. As they need, intersperse days of timpani or accessories that they will need to know for the upcoming concerts/performances.

Equipment

- Remo Practice Pad and Stand (brought back and forth everyday)
 - Practice Pad vs. Snare Drum
 - Practice Pad is transportable so they play on the same instrument in class and at home
 - Practice Pad is more affordable
 - Practice Pad is a lot softer ☺
 - At home for mom and dad
 - At school with 8-12 “drummers” in class
 - Practice Pad Stand
 - All students need to purchase a practice pad stand. Having the practice pad stand allows them to practice with the same setup and grip that you have taught them during class.
 - I like for students to bring their practice pad stand to school each day. The stand does fit inside the large stick bags with the top sticking out of the bag. If you have enough snare drum stands at your school, you can have the students keep their stand at home and use the school stands during class.
- Keyboard Instrument
 - Practice Keyboards – these are great and will last through high school, but are expensive.
 - You will need to have enough keyboard instruments at school for your students to play on during class.
 - Cadence Practice Marimba – C600
 - Ross Practice Marimba – R409
 - Musser Practice Xylophone – M41
 - Bell Kit
 - These are cheaper and work fine, but are not as realistic as the practice keyboard.
 - If you do not have enough keyboard instruments at your school for students to use during class, have them obtain a bell set and they can take it back and forth from home and school.
- Innovative Stick Bag
 - This is a large bag that the practice pad will fit easily into
- Innovative IP-LD Snare Drum Sticks
- *Mike Balter 04R Light Green Rubber Mallets
 - I like the rattan handles as they do not break as easily
- *Mike Balter 23R Blue Cord Mallets
- *Vic Firth T3 Staccato Timpani Mallets
- Snare Drum Book

- Simple Steps to Successful Snare Drumming – Keenan Wylie
- A Fresh Approach to Snare Drum – Mark Wessels
- Mallet Book
 - Simple Steps to Mallets and Other Percussion – Keenan Wylie
 - A Fresh Approach to Mallet Percussion – Mark Wessels
- Pocket Metronome
- Folder for any exercises/music I hand out
- Pencil
- ***Always keep keyboard and timpani mallets in the plastic bags they come in so the mallets last longer

Classroom Setup

- Try to have a class that is only beginning percussion. Beginning Percussionists need a class to themselves because there are so many special things they need to be taught that do not relate to the beginning woodwind/brass classes
- I have the students stand in a semi-circle. This way I can stand in the middle of the circle and can easily view and assess all students. Students are also very easily able to see any demonstrations I need to make

Practice Pad

- Proper Setup
 - The pad should be approximately 1-2 inches below the student's waist. You will want to check with each individual student to make sure their elbows are not in or out too much.
 - Make sure the legs at the bottom are spread out correctly...mainly look for not spread out enough
- Proper Grip
 - Steps to the Proper Snare Drum Grip
 - Sticks should be at a 90 degree angle
 - Sticks should be approximately one inch apart and one inch off the top of the drum head
 - "Windows" Closed
 - Wrists Flat (should be able to keep a quarter on top)
 - See the butt ends of the stick out of the corner of your eye
 - Fulcrum should be firm
 - Fingers around the stick
 - No gaps in the fingers
 - ***If you do all these things correctly, the stick should move straight up and down.
- Levers
 - Lever 1 – Arm – Only a day or two at the beginning – they will use this later for buzz rolls
 - Lever 2 – Wrist – This is what they will use once you teach it for the rest of the year. Teach this in a down/up pattern so they begin feeling the subdivision – lift up on the & or te and down on the downbeat
 - Lever 3 – Finger – for very high level playing (rarely used in middle school)
- Exercises
 - *Do all exercises with a "right hand lead". This is what we will begin most practice pad/snare drum pieces with. However, once students become comfortable with the various exercises, it is a good idea to do a "left hand lead" to help the students become more comfortable with the left hand and not completely dependent on the right hand
 - Eight on a Hand
 - 8s and 16s
 - Single-Beat Combinations/Stick Control (Lesson 1 in your book)

- Double Beat
- Upstroke/Downstroke Exercise
- Double-Bounces
 - As you speed up the Double Beat exercise, this leads into the Double-Bounce.
 - Begin by teaching the double-bounce in each hand separately
 - Squeeze the fulcrum firmer
 - Let the back fingers relax and come off the stick a little
 - Use a combination of Lever 1 and 2
 - Lift with your arm, and drop into a double stroke/bounce – make sure there are only 2 Bounces!
 - Diddles Exercise
 - Chicken and a Roll Exercise
- Buzz Rolls
 - Begin by teaching the buzz in each hand separately
 - Squeeze your fulcrum firmer
 - Let the back fingers relax and come off the stick a little
 - Use Lever 1 (arm)
 - Lift with your arm, and press down into the pad
 - Let the stick vibrate for as long as possible
 - Single-Handed Buzz Exercise
 - Once you have mastered the single-hand buzz, then move to slowly alternating back and forth. Start with slow alternating and then speed up until a smooth and calm buzz roll is achieved
 - Buzz Roll Exercise
 - Students will need to build into a 16th note roll base
- Rudiments – Learn these in groups of 8
 - Paradiddles
 - Double Paradiddles
 - Triple Paradiddles
 - Paradiddle-diddles
 - Flams
 - Flam Accents
 - Flamadiddles
 - Flam Taps
 - Ruff
 - 5-Stroke Roll
 - 7-Stroke Roll
 - 9-Stroke Roll
 - 13-Stroke Roll
 - 17-Stroke Roll
- Lines out the Book/Solos
 - I would suggest working on lines out of the book that correspond with what fundamentals you are teaching
 - Try to do at least one line out of the book each day
- After Spring Break, I would hand out some easy solos to give them some different literature
 - Rudimental Cookbook – Edward Freytag
 - There are several solos at the beginning of the book that students can learn quickly
 - Shazaam – John Pollard
 - This book has simple, yet “cool-sounding” solos that students will love playing!

Keyboards

- When do I start keyboards?
 - I like to start keyboards around the beginning of the second six-weeks or when they start to get bored with the practice pad
 - The stroke is a fluid stroke while trying to achieve even stick heights – this is the same thing we address when playing the practice pad
- Scales/Patterns
 - Students should know at least the Region Band Tryout scales for your region – if you have time, do not hesitate to learn all 12 Major Scales
 - If there is time, I would suggest learning the Green Pattern, Thirds and Arpeggios because that will enhance their musical knowledge and they will be able to play more advanced literature easier and quicker
 - Learn the Chromatic Scale – Two Octaves – C-C or F-F – teach them what they need to know for Region Band Tryouts
 - I like starting with the left hand and alternating while trying to achieve a smooth motion
- Rolls
 - Single-Stroke Rolls
 - Have them play straight sixteenth notes, then just relax their hands/fingers and speed their hands up a little
- Reading
 - Students should be able to read music without writing in note names
 - Students should be able to play a new piece of music while looking at the music and not looking at the keyboard
 - Start by reading pieces with just 2-3 notes, and start reading pieces that gradually add more notes
- 4-Mallets
 - I use the Stevens Grip
 - It is a good thing to show the kids how to hold 4-mallets at the end of the year. This way they can begin working on the proper technique in 7th grade
 - Bring in a percussionist to teach and demonstrate this skill

Timpani

- Amount of instruction time
 - I do not spend a lot of time on timpani – I feel they just need to know the “basics” of playing timpani
 - They need to know the proper up-stroke
 - Teach the students to use an up-stroke because you want them to pull the sound out of the drum. Keep your wrist down and close to the drum and keep the head of the mallet about nine inches above the head – do a quick wrist stroke to strike the drum and quickly bring the mallet back to where you started while keeping the wrist down
 - This up-stroke will give you a clearer, more resonant sound. Using a downstroke or pounding will give you a much harsher and duller sound
 - They need to know the proper playing zones (2-3 inches from the edge between the lugs)
 - Teach them the sizes (32, 29, 26, 23 – moves by 3 inches)
- Grip
 - American Grip (what I use in MS/JH)
 - Same as the matched grip for snare drum
 - French Grip
 - Thumb is facing directly up. I do not teach this in MS/JH
- Sample Exercises/Songs
 - I like to have students do an 8s and 16s exercise on timpani to work the proper timpani stroke – the sixteenths build into the “roll”

- Any songs out of your method book or the Modern Method for Timpani by Saul Goodman that are 2-3 drums with simple rhythms (quarter, eighth and basic sixteenth)
- Rolls
 - Single-Stroke Rolls
 - Have them play straight sixteenth notes, then just relax their hands/fingers and speed up a little
- Tuning
 - Have the students sing pitches you play on a keyboard instrument – you can even start this at the beginning of the year while they are still real excited – then as the year progresses, they don't think singing is weird
 - Once they can sing a pitch, they can try to tune the timpani
 - Start with the pedal to the floor, have the pitch in your head, tap the drum with a mallet and slowly glissando up to the pitch
 - You can even have the students sing the pitch, and while you glissando up, have them raise their hand when they think you get to the correct pitch
- Moving the Timpani
 - Students need to know the proper way to transport timpani from one place or room to another. They need to grab the timpani by the legs opposite the pedal, place one foot on the bottom dome of the timpani, and pull the timpani back onto the wheels for easier transport.

Accessories

- Bass Drum
 - Tilt the bass drum at a 30-45 degree angle to the floor
 - Play on the higher pitched head
 - Place your left hand on the top of the batter head and press lightly to dampen the excess ring
 - Play with the mallet in your right hand, and use no more than a 2-inch stick height either right above or below the center of the head
 - Rolls: use two identical bass drum roller mallets and play at a 180 degree angle about 4-6 inches from the edges of the drum
 - Use a single stroke roll
- Crash Cymbals
 - Do not put your hands through the straps – this is only for marching band!
 - Hold one cymbal in your left hand at a 30-45 degree angle and hold it still (think of it as a table)
 - You will do all work with the right hand: lift and drop into the left hand cymbal with a flam motion – this allows any air collected to escape out either side of the cymbals
 - For the flam motion, you can hit the bottom or top first – your preference – then bring the top cymbal back up to allow for as much ringing and resonance as possible
- Suspended Cymbal
 - Play all single notes with your mallets at a 180 degree angle, and strike both mallets at the same time with an upstroke
 - Rolls are single-stroke at a 180 degree angle – start rolling at 1 inch and then grow to 4-6 inches depending on the dynamic level of the music
 - Ride Cymbal Music – play with a snare drum stick about 1-2 inches from the edge
- Triangle
 - Have your left hand form a “C” and let the clip rest on top of the “C”
 - Hold the beater with two fingers and a thumb in your right hand and play at a 45 degree angle to the triangle in the bottom right corner
 - The opening of the triangle should go to your left
 - Hold the triangle high enough so you can look through the triangle at the conductor

- Rolls can be done at the top or bottom rounded corner of the triangle by striking both sides of the triangle in an even back-and-forth motion
- Tambourine
 - Hold the tambourine in your left hand where there are no jingles with the head facing up
 - Hold it up at a 45 degree angle
 - Use your right hand to strike the tambourine
 - Soft Playing – use two or three fingers to tap the edge of the tambourine
 - Medium Playing – bunch your fingers together and use a wrist stroke to tap the tambourine
 - Loud Playing – Use a fist and play with an arm motion
 - Rolls – Have them learn a shake roll by rotating the tambourine at a slight angle back and forth as quick as possible with a good sound. Have the students try the shake roll in each hand and see which one is better

Band Music

- Setup
 - If the percussion are in the back, use this order from left-to-right: Timpani, Bass Drum, Snare Drums, Accessories, Keyboards
 - If the percussion are on either side, use this order from front-to-back: Keyboards, Bass Drum, Snare Drums, Timpani, Accessories behind the Bass Drum and Snare Drums
- Distribution of Parts
 - For three band pieces, I try to have each student play snare drum, mallets, and one accessory part
 - I typically use no more than 4 snare drummers and 4 mallet players in a single piece
 - Always put a strong person on snare drum and a strong person on mallets to lead the other students
- Rewriting/Adding Parts
 - Feel free to rewrite or add parts to make the music more interesting to play. Many times beginning band percussion parts are very easy and boring, and rewriting or adding parts can keep the students more interested and engaged
 - I would suggest adding additional accessory parts, congas, bongos and/or tom-toms and timpani
- Ensemble Skills
 - Because the band music is easy, you can use this time to begin teaching ensemble skills while playing with the band
 - Watch the conductor every 1-2 measures
 - Listen to who has the melody and not play louder than them
 - Play “tastefully”

Ensemble Music

- I think that beginning percussionists should learn and perform 2-3 percussion ensembles. They will think it is extremely cool to play a piece on the concert by themselves! There are many great easy pieces that are fun to learn that get the students excited
- Ensembles I use
 - Jingle Bells by Mark Wessels
 - William Tell Overture arranged by Keenan Wylie
 - Parade of the Wooden Soldiers – Leon Jessel/John Willmarth
 - Other good ensembles:
 - Oriental Mambo by Thomas Brown
 - Other easy ensembles arranged by Keenan Wylie
 - Rhythmsicles by Row-Loff Productions
 - Groovesicles by Row-Loff Productions
 - Orientale by O’Connor

Various Tips

- Try to play at least one line/song out of the book each day – they will feel like they are moving forward more quickly than they actually are.
- Have a 6th Grade Solo and Ensemble Contest at the end of the year to get feedback on what they have learned and motivate them to stick with it by earning a ribbon or medal.
- School or Cluster Percussion Concert
- Private Lessons – these should be highly recommended due to the large number of instruments and techniques the students need to know. While the band director is working on one skill, the private lesson teacher can either work on that skill or continue helping the student master previously taught skills.
- Don't hesitate to bring in actual percussionists to demonstrate or teach new techniques or accessories.
- Give the students various websites of percussion manufacturers as they have many podcasts and videos demonstrating cool percussion stuff!
- Promote your high school marching band and DCI. These are additional venues that excite percussionists!

Year at a Glance

First Six-Weeks

- Music Theory
 - Approximately Two Weeks
 - Begin interspersing things such as how to hold the stick, how to set up the pad, labeling equipment, etc. to help the time go by faster
- Practice Pad
 - Lever 1
 - Lever 2
 - Exercises
 - 4/8 on a Hand
 - 8s and 16s
 - Single Beat Combinations/Stick Control (Lesson 1 in your book)
 - Sixteenth Note Timing Patterns (Begin with Quarter Note, then move to Eighth Note)
 - Upstroke/Downstroke Exercise
 - Double Beat (Begin with Quarter Note, then move to Eighth Note)
 - Begin reading simple rhythms (quarter notes, eighth notes)

Second Six-Weeks

- Begin Keyboards – Have them learn C, F, Bb and Eb Scales (2 Octaves if possible)
 - Begin reading whole note and half note lines out the book that only use up to 5 notes
 - Speed on keyboards is not important at this time – it is imperative that they learn to play with a fluid/smooth stroke
- Practice Pad
 - Continue working on the same exercises that you have started, and begin working them into more advanced stages (i.e. quarter note exercises into eighth note exercises)
 - Double Beat into Sixteenth Notes
 - Sixteenth Note Timing Patterns into Sixteenth Notes
 - Add Flams and Buzz Rolls (near the end of the six-weeks)
 - Read more difficult quarter note and eighth note songs/exercises out of the book

Third Six-Weeks

- Practice Pad
 - All previous exercises should be in their most advanced stages (slow sixteenths)
 - Double Beat into Sixteenth Notes
 - Sixteenth Note Timing Patterns into Sixteenth Notes
 - Add Double-Bounce Roll/Chicken and a Roll Exercise
 - Begin working on songs/exercises that use basic sixteenth note rhythms out of the book
- Keyboards
 - Review C, F, Bb and Eb Scales, Add Green Pattern and Thirds

- Learn the Ab and Db Scales
- Proceed to reading quarter note and simple eighth note lines out of the book

- Timpani/Accessories
 - Prior to working on Concert Music, I would spend two or three days learning timpani and the most-commonly used accessories
- Winter Concert Music
- Winter Percussion Ensemble

Fourth Six-Weeks

- Practice Pad
 - Continue doing the previous exercises while continuing to build speed
 - Add Flam Accents, Flamaddles, Flam Taps
 - Start applying the Double-Bounce Roll to the 5-Stroke Roll, 9-Stroke Roll and 17-Stroke Roll
 - Add lines 5,6,7 of the Sixteenth Note Timing Patterns
 - Add complex sixteenth note rhythms to songs out of the book you play
- Keyboards
 - Review Previous Scales – Learn Green Pattern and Thirds
 - Learn the G, D, A Scales
 - Continue reading more songs/exercises that challenge the students
- Timpani/Accessories
 - Intersperse as you feel necessary
- Percussion Ensemble
 - Learn another easy ensemble that you can perform on a band concert or percussion concert

Fifth Six-Weeks

- Practice Pad
 - Continue developing and speeding up the exercises you have learned and learn anything that you may have skipped earlier in the year
 - Add lines 8,9 of Sixteenth Note Timing Patterns
 - Continue playing songs out of the book
 - Pass out simple solos
- Keyboards
 - Review Previous Scales – Learn Green Pattern and Thirds
 - Learn the E, B, Gb Scales
 - Learn the Chromatic Scale
 - Continue playing songs out of the book
 - Pass out simple solos
- Timpani/Accessories
 - Intersperse as you feel necessary
- Percussion Ensemble – Continue to work if necessary or if time

Sixth Six-Weeks

- Continue developing and speeding up any exercises/scales you have learned in previous six-weeks on all instruments
- Add arpeggios to the major scales
- Music for Final Concert
- Percussion Ensemble
- Tryout Music for Next Year's Bands
 - Students should have to play a "Concert" snare piece (uses buzz rolls), a mallet piece, and a timpani piece along with playing scales and rudiments

Recommended Sticks and Mallets

Snare Drum Sticks

- Cooperman 01 – Graham C John
- Cooperman 05 – Nick Petrella
- Innovative Percussion – IP-BK – Bret Kuhn (marching)

Keyboard Mallets

- Xylophone/Bells
 - Mallettech BB34
 - Mallettech ORR39
 - Mallettech ORR45
- Marimba
 - Deschler W-116
 - Mallettech CN14
 - Innovative Percussion IP240
- Vibraphone
 - Mallettech DS18
 - Innovative Percussion RS301

Timpani Mallets

- Black Swamp 1B – Staccato
- Black Swamp 2B – Medium Hard
- Holmes #3 – Ultra Staccato

Additional Stuff

- Large Stick Bag (Yamaha, Innovative, etc.)
- Black Hand Towel
- Kratt Pitch Pipe
- Tuning Fork

Lone Star Percussion – Dallas, Texas

www.lonestarpercussion.com

Steve Weiss Music – Philadelphia, Pennsylvania

www.steveweissmusic.com

The Percussion Source – Coralville, Iowa

www.percussionsource.com

Houston Percussion Center – Houston, Texas

www.percussiononline.com

Percussion Websites!!!!

Vic Firth Percussion

www.vicfirth.com

Promark Percussion

www.promark.com

Innovative Percussion

www.innovativepercussion.com

Zildjian Cymbals

www.zildjian.com

Drum Corps International

www.dci.org

Pearl/Adams Percussion

www.pearldrums.com

Winter Guard International

www.wgi.org

Cook MS Beginning Percussion

Quarter Notes Exercises

Mr. Dick

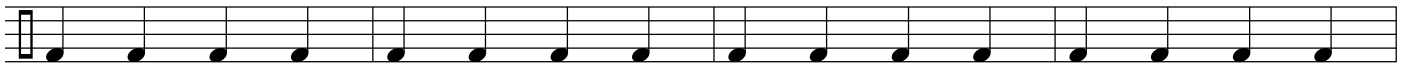
Percussion



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



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



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



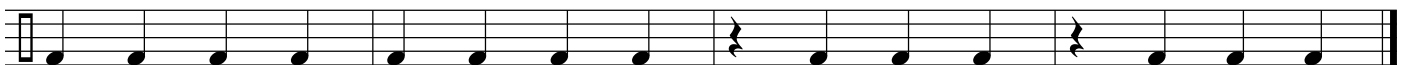
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R L R L R L R L R R R L R R L



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



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

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Quarter Notes Exercises No. 2

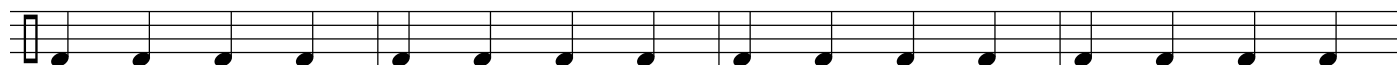
Mr. Dick

Stick Control

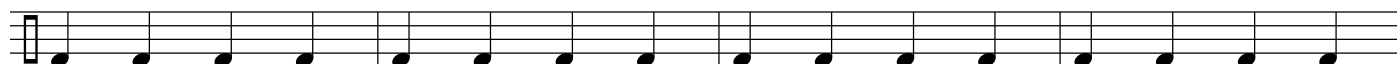
Percussion



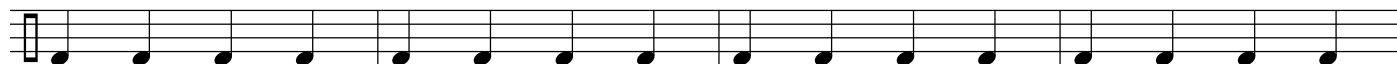
R L R L R L R L R R R L R R R L



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

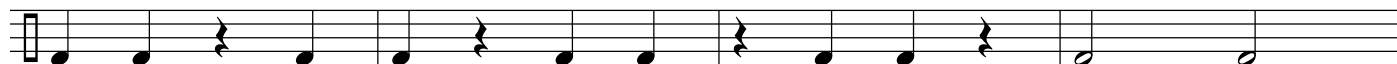


R L R L R L R L R R R R L L L L

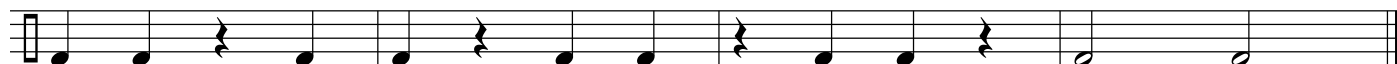


R L R L R L R L R R L L R R L L

Double Beat



R R R R R R R R R R




L L L L L L L L L L

Cook MS Beginning Percussion Eighth Note Exercises #2

Mr. Dick

Eight on a Hand

Percussion 
 Stick Control R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L


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


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


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


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

16th Note Timing Patterns


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


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


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


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

Double Beat


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

Cook MS Sixteenth Note Exercises

Mr. Dick

Percussion



RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

8s and 16s



R R R R R R R R L L L L L L L L RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

8s and 16s (Doubles)



R R R R R R R R L L L L L L L L RLRL RLRL RLRL RLRL RR LL R R LL R R LL R R LL

Double Beat (Advanced)



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



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

Sixteenth Note Timing Exercises (Advanced)



RLRL RLRL RLR RLR RLRL RLRL R RLR RL RLRL RLRL R L LRL L RLRL RLRL L R L L R L



RLRL RLR RLRLR RL RLRL RL L RLRL LRL RLRL RLR RLRLR RL RLRL RL L RLRL LRL

Cook MS Practice Pad Exercises

Upstroke/Downstroke Exercise (Quarter Notes)

Snare Drum **C**

5

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

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

Detailed description: This exercise consists of two staves of music. The first staff starts at measure 1 and ends at measure 8. The second staff starts at measure 5 and ends at measure 12. Each staff contains four measures of music. The notes are quarter notes on a single line. The first four measures of each staff are marked with an accent (>) and labeled 'R' (Right). The last four measures are marked with an accent (>) and labeled 'L' (Left).

Upstroke/Downstroke Exercise (Eighth Notes)

9

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

Detailed description: This exercise consists of one staff of music starting at measure 9 and ending at measure 20. It contains four measures of music. Each measure contains eight eighth notes. The first four measures are marked with an accent (>) and labeled 'R R R R'. The next four measures are marked with an accent (>) and labeled 'L L L L'. The last four measures are marked with an accent (>) and labeled 'R R R R'. The final four measures are marked with an accent (>) and labeled 'L L L L'.

Single-Handed Buzz Exercise

13

R L T R L R L

Detailed description: This exercise consists of one staff of music starting at measure 13 and ending at measure 22. It contains four measures of music. Each measure contains a series of eighth notes. The first measure is labeled 'R', the second 'L', the third 'T', and the fourth 'R L R L'.

Buzz Roll Exercise

Fine

17

RLRL R L RLRL R L RLRL RLRL RLRL RLRL RL...

Detailed description: This exercise consists of one staff of music starting at measure 17 and ending at measure 20. It contains four measures of music. Each measure contains a series of eighth notes. The first measure is labeled 'RLRL', the second 'R L', the third 'RLRL', and the fourth 'R L'.

D.C. al Fine

21

Detailed description: This exercise consists of one staff of music starting at measure 21 and ending at measure 22. It contains two measures of music. Each measure contains a series of eighth notes.

Diddle Exercise

23

RLRL...

Detailed description: This exercise consists of one staff of music starting at measure 23 and ending at measure 26. It contains four measures of music. Each measure contains a series of eighth notes. The first measure is labeled 'RLRL'.

27

Detailed description: This exercise consists of one staff of music starting at measure 27 and ending at measure 30. It contains four measures of music. Each measure contains a series of eighth notes.

Chicken and a Roll

31

R L R L R L R L...

Detailed description: This exercise consists of one staff of music starting at measure 31 and ending at measure 34. It contains four measures of music. Each measure contains a series of eighth notes. The first measure is labeled 'R L', the second 'R L', the third 'R L', and the fourth 'R L'.

Sixteenth Note Timing Exercises

Percussion



Musical staff 1: Percussion exercise in 4/4 time, first measure with a 4/4 time signature. The staff contains a continuous stream of sixteenth notes.



Musical staff 2: Percussion exercise in 4/4 time, second measure. The staff contains a continuous stream of sixteenth notes.



Musical staff 3: Percussion exercise in 4/4 time, third measure. The staff contains a continuous stream of sixteenth notes.



Musical staff 4: Percussion exercise in 4/4 time, fourth measure with accents. The staff contains a continuous stream of sixteenth notes with accents on the first, third, and fifth notes of each measure.



Musical staff 5: Percussion exercise in 4/4 time, fifth measure with dotted notes. The staff contains a continuous stream of sixteenth notes with dotted notes on the first, third, and fifth notes of each measure.



Musical staff 6: Percussion exercise in 4/4 time, sixth measure with eighth notes. The staff contains a continuous stream of sixteenth notes with eighth notes on the first, third, and fifth notes of each measure.



Musical staff 7: Percussion exercise in 4/4 time, seventh measure with dotted notes. The staff contains a continuous stream of sixteenth notes with dotted notes on the first, third, and fifth notes of each measure.



Musical staff 8: Percussion exercise in 4/4 time, eighth measure with accents. The staff contains a continuous stream of sixteenth notes with accents on the first, third, and fifth notes of each measure.



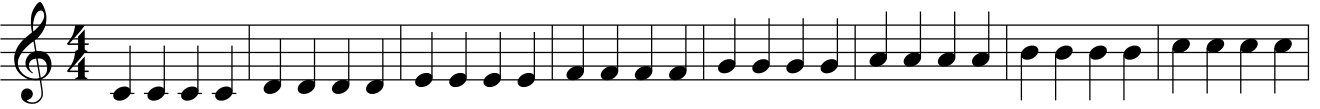
Musical staff 9: Percussion exercise in 4/4 time, ninth measure with accents. The staff contains a continuous stream of sixteenth notes with accents on the first, third, and fifth notes of each measure.

Cook MS Beginning Percussion Mallet Exercises #1

Mr. Dick

Eights Exercise

Mallets



Musical notation for the first staff of the Eights Exercise, featuring a treble clef, a 4/4 time signature, and a sequence of eighth notes across the staff.



Musical notation for the second staff of the Eights Exercise, featuring a treble clef and a sequence of eighth notes across the staff.

C Major Scale



Musical notation for the C Major Scale, featuring a treble clef and a sequence of notes across the staff.

Green Pattern



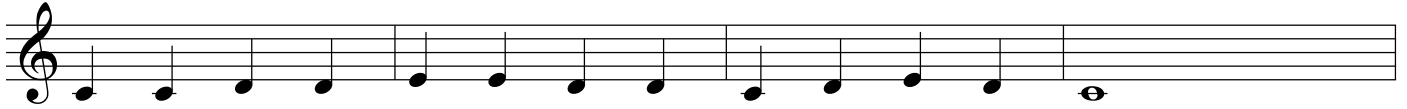
Musical notation for the Green Pattern, featuring a treble clef and a sequence of notes across the staff.

Note Reading Exercise #1



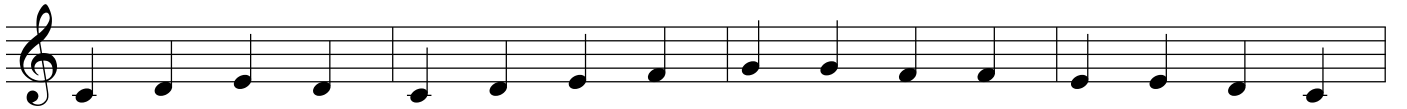
Musical notation for Note Reading Exercise #1, featuring a treble clef and a sequence of notes across the staff.

Note Reading Exercise #2



Musical notation for Note Reading Exercise #2, featuring a treble clef and a sequence of notes across the staff.

Note Reading Exercise #3



Musical notation for Note Reading Exercise #3, featuring a treble clef and a sequence of notes across the staff.

Mary Had a Little Lamb



Musical notation for the song Mary Had a Little Lamb, featuring a treble clef and a sequence of notes across the staff.

Cook MS Beginning Mallet Exercises - F Major

Mr. Dick

F Scale

Marimba

Musical notation for the F Scale exercise, written for Marimba in 4/4 time. The key signature has one flat (Bb). The scale is written as a single line of music with notes: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4.

Green Pattern

Musical notation for the Green Pattern exercise, written for Marimba in 4/4 time. The key signature has one flat (Bb). The pattern consists of a series of eighth notes: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7.

Roll Exercise

Musical notation for the Roll Exercise, written for Marimba in 4/4 time. The key signature has one flat (Bb). The exercise features sixteenth-note rolls across the scale: F2-G2-A2-Bb2, C3-D3-E3-F3, G3-A3-Bb3-C4, D4-E4-F4-G4, A4-Bb4-C5-D5, E5-F5-G5-A5, Bb5-C6-D6-E6, F6-G6-A6-Bb6, C7-D7-E7-F7.

Note Reading Exercise #1

Musical notation for Note Reading Exercise #1, written for Marimba in 4/4 time. The key signature has one flat (Bb). The exercise consists of eighth-note patterns: F2-G2-A2-Bb2, C3-D3-E3-F3, G3-A3-Bb3-C4, D4-E4-F4-G4, A4-Bb4-C5-D5, E5-F5-G5-A5, Bb5-C6-D6-E6, F6-G6-A6-Bb6, C7-D7-E7-F7.

Note Reading Exercise #2

Musical notation for Note Reading Exercise #2, written for Marimba in 4/4 time. The key signature has one flat (Bb). The exercise consists of eighth-note patterns: F2-G2-A2-Bb2, C3-D3-E3-F3, G3-A3-Bb3-C4, D4-E4-F4-G4, A4-Bb4-C5-D5, E5-F5-G5-A5, Bb5-C6-D6-E6, F6-G6-A6-Bb6, C7-D7-E7-F7.

Note Reading Exercise #3

Musical notation for Note Reading Exercise #3, written for Marimba in 4/4 time. The key signature has one flat (Bb). The exercise consists of eighth-note patterns: F2-G2-A2-Bb2, C3-D3-E3-F3, G3-A3-Bb3-C4, D4-E4-F4-G4, A4-Bb4-C5-D5, E5-F5-G5-A5, Bb5-C6-D6-E6, F6-G6-A6-Bb6, C7-D7-E7-F7.

Note Reading Exercise #4

Musical notation for Note Reading Exercise #4, written for Marimba in 4/4 time. The key signature has one flat (Bb). The exercise consists of eighth-note patterns: F2-G2-A2-Bb2, C3-D3-E3-F3, G3-A3-Bb3-C4, D4-E4-F4-G4, A4-Bb4-C5-D5, E5-F5-G5-A5, Bb5-C6-D6-E6, F6-G6-A6-Bb6, C7-D7-E7-F7.

Scale Pattern

Applies to all 12 Major Scales

This exercise should begin with the left hand and alternate unless otherwise notated

