

The

FUNDAMENTALS

to Snare Drum & Keyboards:
A Practical Guide for the Non-Percussionist

For the Band Director with zero
percussion experience
teaching beginner percussion:
this is where you start!

A guide for Band Directors written by Band Directors!

Learn how to recruit percussionists, start a
percussion class, know what equipment you'll
need, and how to setup your classroom.

*A step-by-step guide through the fundamental
percussion skills you need to know before teaching.*

Additional educational videos provided
to supplement material included!

SNARE DRUM:



- Parts of the Snare Drum and Drum Stick
- Matched Grip vs. Traditional Grip
- Rebound/Legato Stroke
- Single Stroke Roll
- Multiple Bounce Roll
- Flam Paradiddle

KEYBOARD:



- Most Common Keyboard Percussion Instrument
- Parts of the Keyboard Instrument
- Playing Position
- Grip and Stroke
- Sticking Patterns and Rolls

American Band College of Central Washington University

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First Year Master's Candidate

Summer 2018

CWU



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Introduction, Artist



Laretta Main is in her first year at the American Band College, partnered with Central Washington University, in pursuit of her Master's in Band Conducting. She graduated with Honors in 2008 from Ithaca College with her Bachelors of Music in Percussion Performance. After graduating, Laretta spent two years playing on various cruise ships aboard the Royal Caribbean Line. She moved to Houston has served as the full time Percussion Specialist for Klein Collins High School in Klein, TX, a position she has held for six years. She is a member of The Woodlands Concert Band, as well as a member of TMEA, TBA PAS, SAI, and a proud Vic Firth Education Artist. Laretta lives in Spring, TX with her husband, Andrew, a choir director, and her two rescue dogs, Moose and Gizmo.



Introduction, Author



Kelly Connell is the Assistant Band Director at Aldine Middle School (Houston, TX). She is currently in her fifth year of teaching, and her third year at Aldine Middle School. Connell conducts concert band, beginning woodwind classes, and assists the symphonic band. Under her direction, the AMS Concert Band received Superior ratings at the UIL Concert and Sight-Reading Contest in 2017 and 2018.

Prior to working in Houston, Connell served two years as Music Director at Holyoke Community Charter School (Holyoke, MA) where she built the school's inaugural Music Department. During that time, Connell was also the Founder and Director of the Pioneer Valley Beginner Band Camp

(South Hadley, MA) and a member of Leap of Faith Jazz Combo (Springfield, MA).

Connell graduated from the University of Dayton (Dayton, OH) where she received dual degrees: a Bachelor of Music degree in Music Education with concentrations in Urban Education and Instrumental Music; a Bachelor of Arts in Human Rights Studies; and a Minor in Philosophy. While at UD, she was Principal Flutist of all performance ensembles.

Connell has won several awards in her field, including most recently the Sigma Alpha Iota—Professional Development/Education Grant (March 2018). She is an active member of Sigma Alpha Iota, the National Association for Music Education, the Texas Music Education Association, the National Flute Association, and the Texas Bandmasters Association.

Ms. Connell is currently pursuing a Master of Music Education in Band Conducting through the American Band College of Central Washington University.



Preface

I am not a percussionist. In fact, originally, the idea of teaching it was terrifying. Did I take percussion pedagogy courses like every other good music education major? Yes, but I still did not feel like I knew enough to teach the next generation of percussionists! I, like I assume you, am a strong musician in my own right. I can pick up secondary instruments relatively quickly but don't know where to start when teaching others.

That is why I designed this guide.

This guide is for the Band Director who needs a road map to provide direction in all things beginner percussion pedagogy. I designed this to provide guidance through the fundamental percussion techniques *you* need to know in order to be a step ahead of your beginners. Starting with how to test and find percussionists, suggested equipment to get you and your class started, how your classroom should be setup, and the breakdown of fundamental snare drum and keyboard technique. QR codes are provided on resource pages for added support.

Consider this the beginning of a beautiful, new relationship with percussion! Happy drumming!



P.S. This guide is addressing percussion pedagogy ONLY. It is assumed that the band director already has a supplemental curriculum provided to teach music literacy and music theory separately.



Choosing the Beginner Percussionist

Percussion or “drums” is often one of the most popular choices when selecting an instrument for band. Just because a student is always tapping on things does not mean they are a natural percussionist. The percussion section should be the most select, hand-picked section of the band. Ideal qualities include:

- High grades
- Low disciplinary record
- Background in piano (not required)
- Extremely high gross and fine motor skills

During instrument testing, use the following rhythm/coordination test to choose your percussionists.

1. Have student sit in a chair and face you.
2. Turn a metronome on 72 with quarter notes.
3. Have the student tap her right foot with you mirroring (left foot).
4. While tapping her foot, have the student clap her hands with the beat.
5. She *should* get this—ask her if it is easy, which direction did her foot go, what part of the beat were she clapping on, etc.
6. Have her tap her foot and clap on the up-beats (this will show *a lot*).
7. **Clap/Count Procedure:**
 - Clap/Count Random**
 - You (Director) count 1, 2, 3, 4
 - Clap on 1, 2, 3, *or* 4 (change it up)
 - Clap/Count Sequential**
 - You (Director) 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 really makes them think!)
8. Have her tap their right foot, then tap her right leg, then add tapping her left leg in an alternating motion in eighth notes (right, left, right, left, etc.).
9. Go to a table and play some simple-to-hard rhythms for them to play back to you
10. Have her sing/hum pitches to you (F, Bb)₂.

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.



Equipment

Not all percussion equipment is created equal! These are essentials that every student should own and every band program should provide:

STUDENT EQUIPMENT

Recommended that every student is required to have:

- Remo practice pad and stand (brought back and forth everyday)
- Practice marimba (stays at home)
- Stick bag
- Snare drum sticks (Vic Firth SD1 Generals)
- Polyball mallets (Bob Becker BB34 "Becker Blues")
- Yarn mallets (Vic Firth M114)
- Timpani mallets (Vic Firth T1 Generals)
- Snare drum method book
- Keyboard method book
- Binder (for any exercises/music that may be hand out)
- Pencil

BAND HALL EQUIPMENT

Recommended that every band program should have:

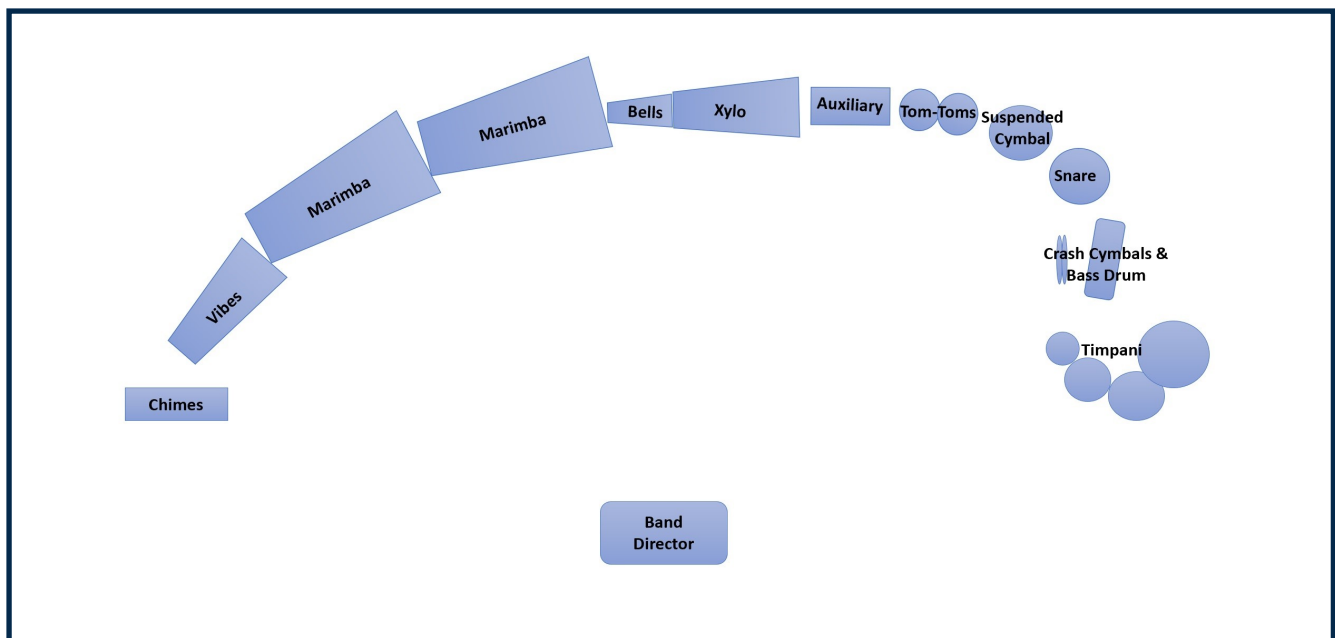
- Chimes
- Vibraphone
- Marimba (at least 2)
- Bells
- Xylophone
- Auxiliary (triangle, tambourine)
- Tom-toms
- Suspended Cymbal
- Snare drum
- Crash cymbals
- Bass drum
- Timpani (23", 26", 29", 32")₂.



Classroom Setup

If you can manage it, 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 beginning woodwind or brass classes.

Class should stand in a semi-circle. This way you (Director) can stand in the middle and can easily view all students¹⁰. Students will also be able to easily see any demonstrations you need to make¹⁰. Though setups may vary from band hall to band hall, and the limits placed on space and equipment, below is the recommended setup for any given beginner percussion class:



Snare Drum



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Parts of the Snare Drum and Drum Stick

As a percussion instructor, it is important to know the parts of both the snare drum and drum stick, so when teaching a percussion class, you can reference the instrument using proper terminology.



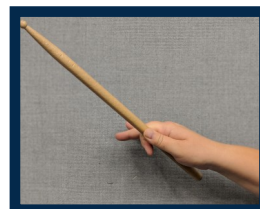
Matched Grip vs. Traditional Grip

MATCHED GRIP:

Matched grip is most commonly used because it applies universally to all other percussion instruments. Here is how to achieve matched grip:



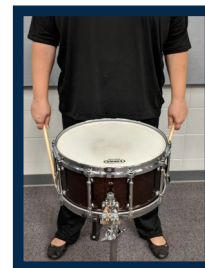
1. Grasp the stick between the thumb and the second joint of the index finger about 1/3 down the stick near the butt. This pinched contact is called the FULCRUM and serves as a pivot point when playing¹⁵.



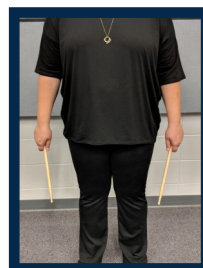
2. Gently, without applying any pressure, wrap the remaining three fingers around the stick. Do **NOT** squeeze¹⁵!



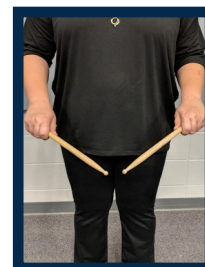
3. **PROPER PLAYING POSITION:** With your hands holding the sticks, bring your arms to your sides. Let them hang down relaxed —maintain fulcrum and wrapped fingers¹⁵!



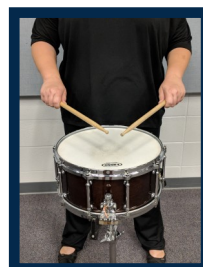
4. Bring your forearms up in front of your body slightly less than parallel and the beads close together at a 90-degree angle. Your elbows should feel relaxed, hands flat, and arms a couple inches from the body¹⁵.



5. **SNARE HEIGHT:** Adjust the snare drum stand so the rim is about 4 inches below the belly button¹⁵.



6. Bring both sticks up over the snare drum about 2/3 in. Hands, elbows, and arms are still relaxed and at a 90-degree angle¹⁵.



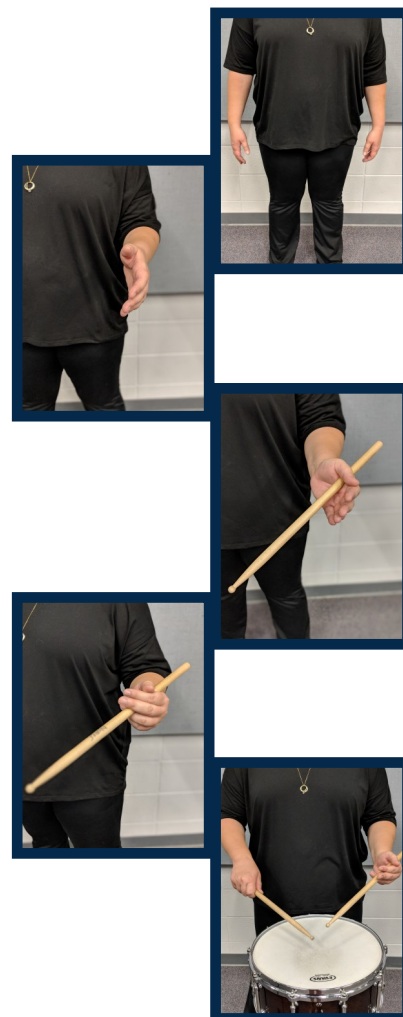
Matched Grip vs. Traditional Grip

TRADITIONAL GRIP:

Traditional grip was developed in the thirteenth century when drums were worn hanging on the side of the body. Here is how to achieve traditional grip:



1. Bring your arms to your sides, shoulders relaxed¹⁵.
2. Pick up your left arm maintaining the relaxed hand position. When looking down at your hand you should be able to see your thumb nail¹⁵.
3. Open your left hand as if you're holding a tennis ball. Lay the stick in the "L" of your palm between the thumb and index finger about 1/4 down the stick near the butt. This is the FULCRUM.
4. The shaft will rest between the second joint and cuticle of the ring finger. Wrap the index finger around the stick and gently close the hand without applying any pressure¹⁵.
5. Bring yourself into playing position over the snare drum (see step 6 on page 10). The thumbnail should be pointing towards the ceiling¹⁵.



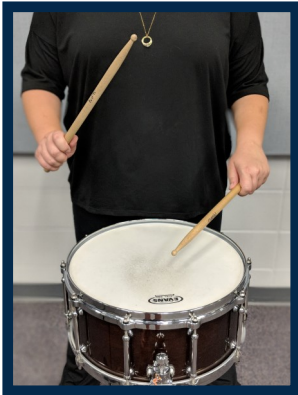
WHICH IS BETTER?

It is recommended that beginning percussionists start with matched grip as it is much easier to play when both hands are holding the stick and moving the exact same way¹⁶. It's often recommended that students switch to traditional grip **ONLY** after matched grip fundamentals are developed¹⁶. Even then, students don't necessarily have to learn traditional grip.

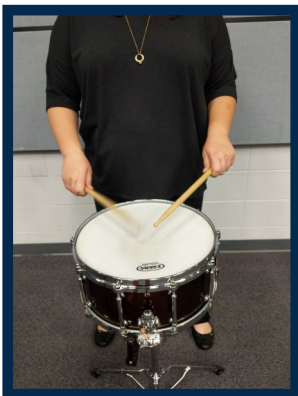


Rebound/Legato Stroke

The most fundamental percussion stroke is the REBOUND STROKE. The name comes from the way the stick *rebounds* naturally when striking the drum head¹⁵. It's often called the LEGATO STROKE because of its fluid motion¹⁶. After teaching matched grip to beginners, this will be the next concept you will want to teach your percussion class:



1. Using matched grip, get into playing position over a snare drum. Lift the stick in the right hand up so the bead is pointing towards the ceiling (approximately nine to twelve inches above the drum). The hand, elbow, and wrist should continue to stay relaxed¹⁵.



2. The physical down motion is similar to bouncing a basketball: there will be a natural rebound and the only pressure is applied at the front. With the stick facing "up," throw it down towards the drum and allow it to rebound naturally, and allowing the right hand to go back up into the up position¹⁵.

NOTE:

- The fulcrum should be intact the entire stroke.
- The energy of the rebound should push the hand back up naturally. Do *not* manually pull the stick back up.
- Keep the body as relaxed as possible!

Rebound/Legato Stroke

The only way to master the rebound/legato stroke is develop a muscle memory of the technique and process¹⁰. Complete the exercises below to train your muscles to play perfect rebound/legato strokes consistently.



Set the metronome to 60 BPM and play right hand strokes for 2 minutes¹⁵.
Repeat this exercise and increase the speed by increments of 20 BPM.

If there are mirrors available to you and your kids, practice in front of them and check the grip and motion of the stick.



8 on a Hand:

The most fundamental exercise for learning rebound/legato stroke, 8 on a Hand is exactly what it sounds like. Practice for at least 60 seconds with the metronome set at 120 BPM. Repeat the exercise, increasing speed in increments of 20 BPM until you are playing at 180 BPM.

This is a great warm up for beginner percussion class.

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

PROCEED WITH CAUTION!

Do **NOT** allow you or your students to continue to learn other exercises or rudiments until they have mastered each concept!



Rudiment #1—Single Stroke Roll

The single stroke roll, also known as ALTERNATING SINGLE STROKES, consists of playing perfect alternating rebound strokes¹⁵.

Exercise #1:

Similar to the “8 on a Hand” exercise, practice this for a full minute at 120 BPM, and increase by increments of 20 BPM until you are playing for a full minute at 180 BPM.

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

Exercise #2:

Same as Exercise #1, but start with your nondominant hand in order to build equal strength in both hands and make every stroke sound the same.

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



Rudiment #2—Double Stroke Roll

The double stroke roll, also known as ALTERNATING DOUBLE STROKES, is similar to the single stroke roll, but instead of playing one hand and then alternating, you play two strokes on each hand then alternate¹⁵.

Exercise #1:

Practice this for a full minute at 120 BPM, and increase by increments of 20 BPM until you are playing for a full minute at 180 BPM.

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

Exercise #2:

Same as Exercise #1, but start with your nondominant hand in order to build equal strength in both hands and make every stroke sound the same.

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

If you are making the same mistakes over and over again,

SLOW DOWN!

Decrease the metronome to a speed where you can play with 100% accuracy, and slowly increase the speed in smaller increments.



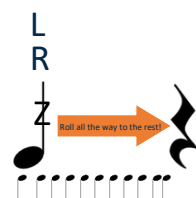
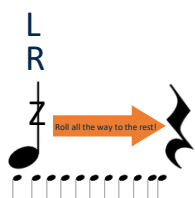
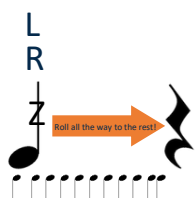
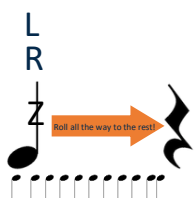
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Rudiment #3—Multiple Bounce Roll

The multiple bounce roll, also known as **BOUNCE STROKE**, makes the same type of sound as a “buzz roll¹⁵.” The multiple bounce roll consists of consecutive and alternating multiple bounce strokes, which are represented by the “Z” on the note stems from the exercises below. To play a multiple bounce stroke, play a rebound/legato stroke and add pressure to the fulcrum, allowing the stick to start bouncing. As the stick bounces, gradually release pressure so the bounce lengthens¹⁶.

Exercise #1:

Practice several multiple bounce strokes on each hand. Try at least 10 on each hand at 60 BPM.



Exercise #2:

Quarter note = 60 BPM.



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



Rudiment #4—Flam Paradiddle

The flam paradiddle is two rudiments—the flam and the paradiddle—combined. To break it down:

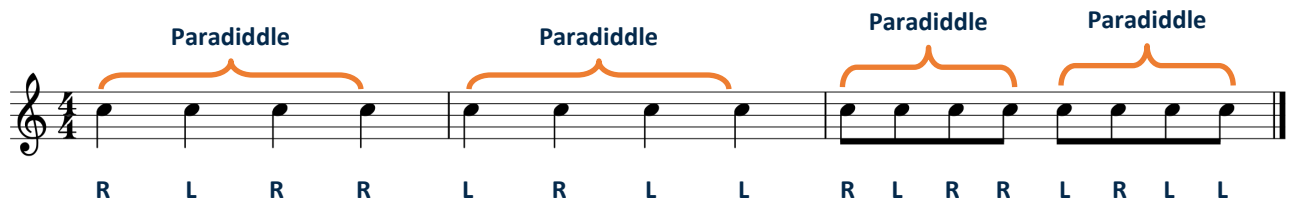
- A **FLAM** is a grace note (stroke) added before the beat, and
- A **PARADIDDLE** is a combination of single and double strokes, starting with playing two alternating singles then a double.

Flam:

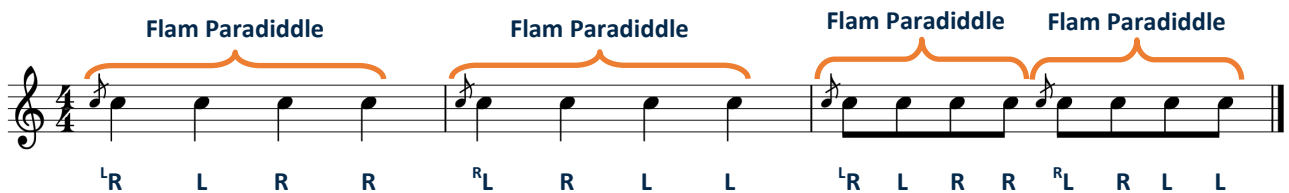


With one stick in the down stroke position and the other stick in the up stroke position you will **play** both sticks at the same time. Because the up stick is closer to the drum it will hit the head slightly ahead of the down stick and create the **FLAM**₁₅. When you finish, your sticks are in the reverse position.

Paradiddle:



Flam Paradiddle:



Rudiment #4—Flam Paradiddle

Exercise #1 (the Flam):

Practice 60 BPM, and increase by increments of 20 BPM until you are playing for 30 seconds at 120 BPM:

Musical notation for Exercise #1 (the Flam) in 4/4 time. The notation consists of two measures. The first measure contains a quarter note on the treble clef staff with a 'R' above it and an 'L' below it. The second measure contains a quarter rest with a 'z' above it. The third measure contains a quarter note on the treble clef staff with a 'R' above it and an 'L' below it. The fourth measure contains a quarter rest with a 'z' above it. The piece ends with a double bar line.

Exercise #2:

Practice 60 BPM, and increase by increments of 20 BPM until you are playing for 60 seconds at 120 BPM:

Musical notation for Exercise #2 in 4/4 time. The notation consists of four measures. The first measure contains a quarter note on the treble clef staff with an 'L' above it and an 'R' below it. The second measure contains a quarter rest with a 'z' above it, followed by a quarter note on the treble clef staff with an 'R' above it and an 'L' below it. The third measure contains a quarter note on the treble clef staff with an 'L' above it and an 'R' below it, followed by three eighth notes on the treble clef staff with 'L', 'R', and 'R' above them. The fourth measure contains a quarter note on the treble clef staff with an 'R' above it and an 'L' below it, followed by three eighth notes on the treble clef staff with 'R', 'L', and 'L' above them. The piece ends with a double bar line.

CONCLUSION:

What you have just learned gives you, the instructor, the basic skills you need before teaching a beginner snare drum. If you cannot complete these exercises to a level of excellence, then you cannot expect it of your students. On the following page are additional materials and resources for you and your students to reference in your class and in your curriculum planning.



Snare Drum Resources



CURRICULUM *Recommended methods to guide your beginner percussion class:*

- *A Fresh Approach to the Snare Drum* by Mark Wessels
- *Simple Steps to Successful Beginning Percussion* by Kennan Wylie
- *The Packet* by Frank Chapple

Matched Grip vs. Traditional Grip

Lauretta Main—Matched Grip vs. Traditional Grip	
Vic Firth—Setup and Playing Position	
Vic Firth—Matched Grip	

Rebound/Legato Stroke


Lauretta Main—Rebound/Legato Stroke	
Vic Firth—The Basic Stroke (Rebound/Legato)	
Rebound/Legato Stroke Play Along Recording	

Single Stroke Roll




Lauretta Main—Single Stroke Roll	
Vic Firth—Roll Fundamentals	
Single Stroke Roll Play Along Recording	

Snare Drum Resources






Double Stroke Roll

Lauretta Main—Double Stroke Roll	
Vic Firth—Roll Fundamentals	
Double Stroke Roll Play Along Recording	

Multiple Bounce Roll

Lauretta Main—Multiple Bounce Roll	
Vic Firth—Roll Fundamentals	
Multiple Bounce Roll Play Along Recording	

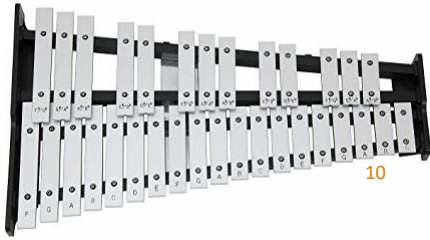
Flam Paradiddle

Lauretta Main—Flam Paradiddle	
Vic Firth—Flams	
Vic Firth—Single Paradiddle	
Vic Firth—Flam Paradiddle	
Flam Paradiddle Play Along Recording	

Keyboards



Most Common Keyboard Instruments



BELLS

Also known as the *glockenspiel*, the bars are made of steel that should only ever be played with brass, plastic, or rubber mallets¹⁶.

Xylophone

The bars are made of either rosewood, or synthetic material and should be played with medium plastic, rubber, or yarn mallets¹⁶.



Vibraphone

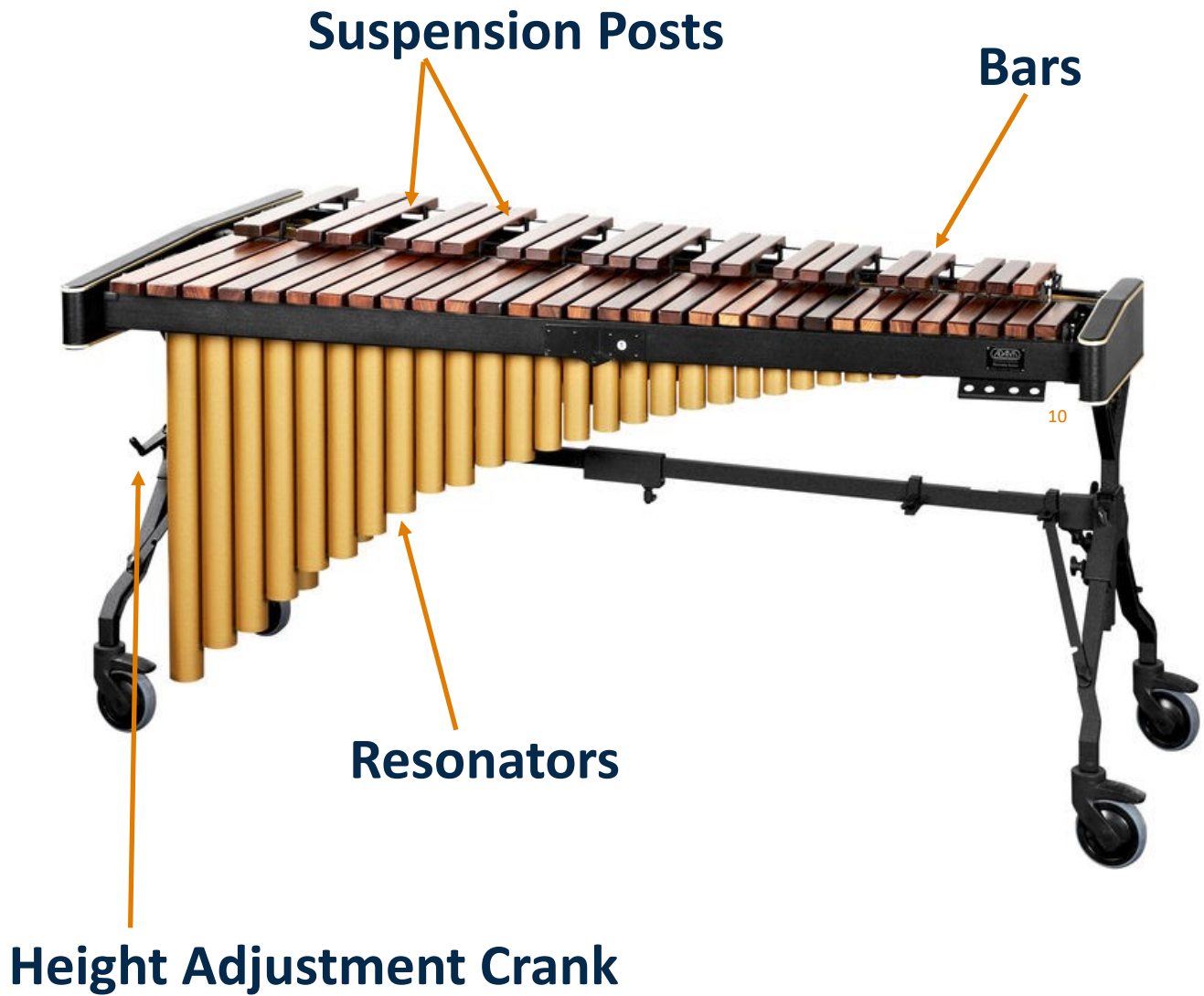
The bars are made of metal¹⁷. The vibraphone has a damping pedal that can be used to control the ringing of the bars¹⁶. Rubber or yarn mallets should be used¹⁶.

Marimba

Also has bars made of rosewood or synthetic material¹⁶. It should only be played with yarn or rubber mallets¹⁶.

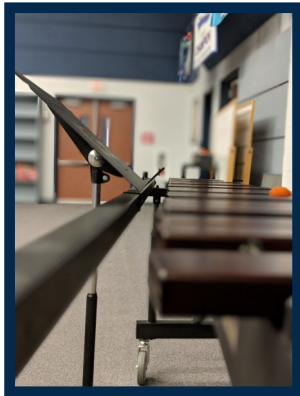
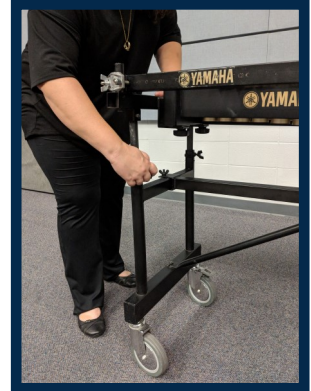


Parts of the Keyboard Instrument



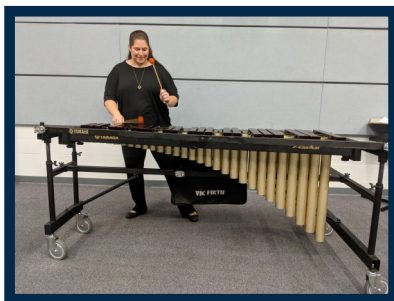
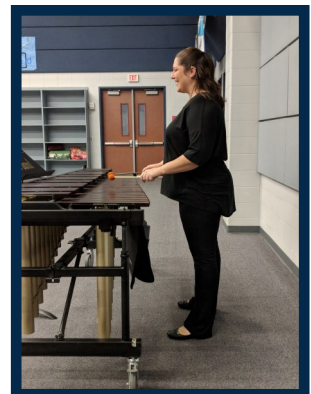
Playing Position

If possible, adjust your keyboard instrument until it is about 4 inches below your waist (like snare drum)¹⁶.



Align your music stand with the center of your keyboard instrument. It should be close enough that it is almost touching the edge of the bars¹⁶.

Stand about 6-8 inches away from the instrument so when you put your mallets out to play they naturally land on the center of the bars¹⁶. Stand up tall with feet shoulder width apart with weight distributed evenly in both feet¹⁶.



When moving between octaves of the instrument make sure you are not twisting, but keep your body facing the instrument and shifting your weight back and forth¹⁶. It might be necessary to take a step or two to cover the whole range of the instrument¹⁶.

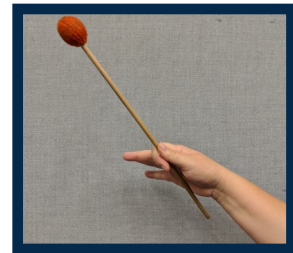
Grip and Stroke

GRIP:

This is when knowing matched grip on Snare Drum is very helpful—the grip for keyboard instruments is *almost* identical!



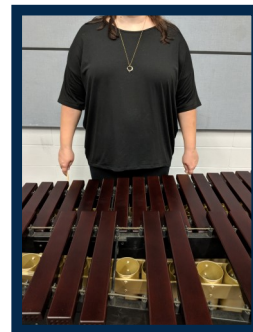
1. Grasp the stick between the thumb and the second joint of the index finger about 1/3 down the stick near the butt. This pinched contact is called the FULCRUM and serves as a pivot point when playing¹⁵.



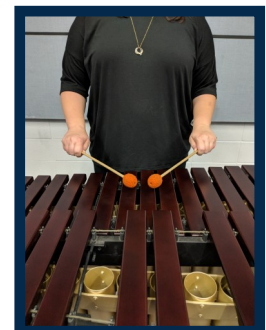
2. Gently, without applying any pressure, wrap the remaining three fingers around the stick. Do **NOT** squeeze!¹⁵



3. Stand behind the keyboard instrument with your arms relaxed by your side holding the sticks¹⁶. Let them hang down relaxed —maintain fulcrum and wrapped fingers¹⁶!



4. Bring your forearms up in front of your body slightly less than parallel and the tips close together at a 90-degree angle. Your elbows should feel relaxed, hands flat, and arms a couple inches from the body¹⁷.



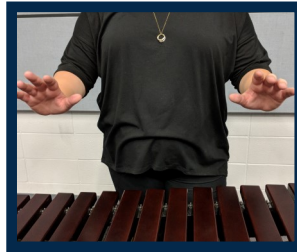
Grip and Stroke

STROKE:

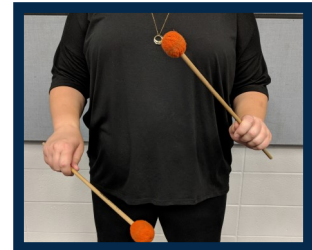
Stroke technique is where snare drum and keyboard techniques start to diverge:



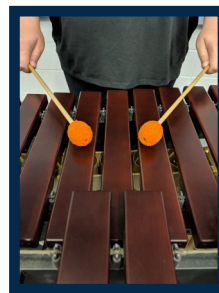
1. To learn the mallet stroke, the wrist needs to move as if you're waving "bye bye". Practice without your mallets in your hands this motion¹⁶. The hand should stay very relaxed and the arm should not moving at all. This is the wrist motion your arm will use to produce a stroke¹⁷.



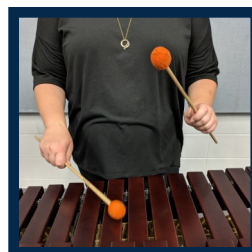
2. Place the mallet in your hand and try to use the same wrist motion in the air (no keyboard)¹⁶. The goal is to produce a stroke with the wrist and fingers as relaxed as possible. Keep the motion only in the wrist—no forearms moving¹⁶!



3. Bring your hands back over the keyboard instrument¹⁶. When you play, only hit in the playing zone of the keys: the middle of the bar or on the very end is okay¹⁶. Any higher will produce a dead sound and potentially crack the key (if rosewood)¹⁷.



4. Strike the bar using the "bye bye" wrist motion. Instead of hitting *down*, pull the sound *out* of the bar.



When striking the bar, be careful not to strike on the node, right above the string. Striking here will produce a dull thud instead of a characteristic sound!



Grip and Stroke

Like snare drum, the only way to master the mallet stroke is to develop a muscle memory of the technique and process. Complete the exercises below to train your muscles to play perfect strokes consistently.



Set the metronome to 60 BPM and play right/left hand strokes for 2 minutes. Repeat this exercise and increase the speed by increments of 20 BPM.

If there are mirrors available to you and your kids, practice in front of them and check the grip and motion of the stick.



8 on a Hand:

The most fundamental exercise for learning mallet stroke, 8 on a Hand is exactly what it sounds like. Practice for at least 60 seconds with a metronome set at 60 BPM. Repeat the exercise, increasing speed in increments of 20 BPM until you are playing at 120 BPM.

This is a great warm up for beginner percussion class.



PROCEED WITH CAUTION!

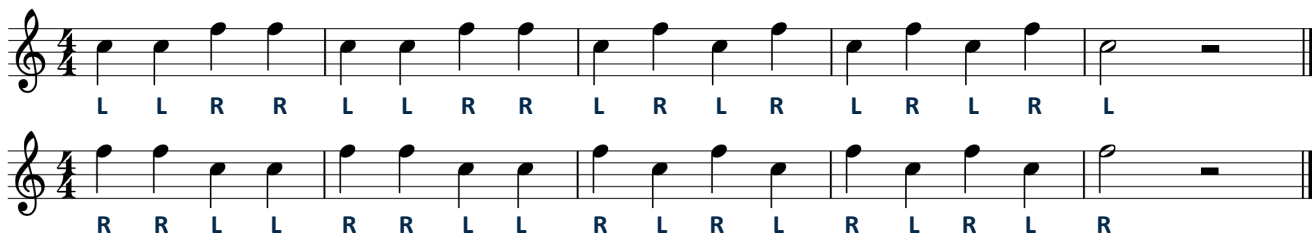
Do **NOT** allow your students to continue to learn other exercises or rudiments until they have mastered each concept!



Grip and Stroke

Exercise #1:

Practice these for a full minute at 60 BPM, and increase by increments of 20 BPM until you are playing for a full minute at 120 BPM. Focus on keeping the fingers, wrists, and relaxed forearms still. Mallets should hit with equal force and stick height.



Exercise #1 musical notation: Two staves of music in 4/4 time. The first staff has notes with fingerings: L L R R | L L R R | L R L R | L R L R | L. The second staff has notes with fingerings: R R L L | R R L L | R L R L | R L R L | R.

Exercise #2:

Practice this for a full minute at 60 BPM, alternating hands, and increase by increments of 20 BPM until you are playing for a full minute at 120 BPM. Focus on not twisting your body, but moving side to side when moving up and down the instrument. Play this exercise forward and backward for dexterity! Eventually try taking the rests out and moving across octaves smoothly without twisting.

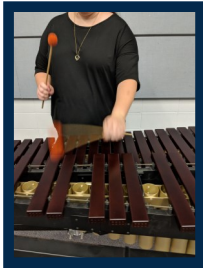
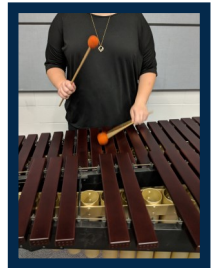


Exercise #2 musical notation: A single staff of music in 4/4 time. The notes are: C4, D4, C4, D4, C4, rest, rest, rest, D4, E4, D4, C4, rest, rest, rest, E4, F4, E4, D4, C4, rest.



Sticking Patterns and Rolls

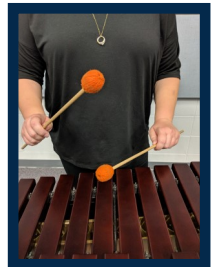
Practice scales and exercises starting with both the left and right hands₂. Alternate between your left and right hands as much as possible, using double sticking when alternating sticking is impractical₂.



DOUBLE STICKING:

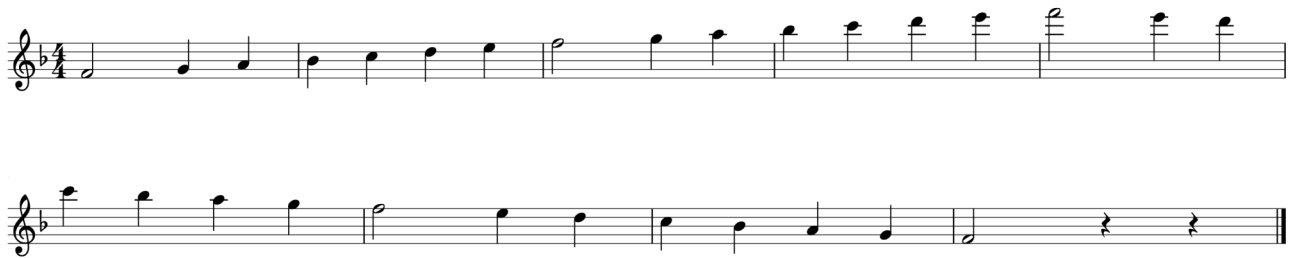
Playing two consecutive notes with the same hand₂.

ROLLS: On keyboard instruments, rolls are single strokes that create a sustained sound₁₀. The goal is not for the roll to be incredibly fast, but for it to stay smooth, even, and consistent. When moving from a rolled note to another rolled note, lead with the closer hand.



Exercise #1:

Practicing scales is a great way to work on sticking patterns. Start with both the left and right hands, and alternate between both as much as possible. Pick any one octave scale and practice at 60 BPM, increasing by increments of 20 BPM until you



Sticking Patterns and Rolls

Exercise #2:

When learning to play rolls, the goal is evenness—not speed. Practice rolls at 60 BPM for 2 minutes at various speeds, focusing on both mallets playing in the same spot on the bar, and wrists staying relaxed. Increase speed by 20 BPM intervals until you are able to play at 120 BPM.

The musical notation for Exercise #2 consists of six staves of music in 4/4 time. The first staff shows quarter notes and eighth notes. The second staff shows triplets of quarter notes. The third staff shows sixteenth notes. The fourth staff shows sixteenth notes with '6' written below. The fifth staff shows sixteenth notes with '6' written below. The sixth staff shows sixteenth notes with '6' written below. Each staff has a rest with a fermata and a quarter note with a fermata.

Keyboard Resources

CURRICULUM *Recommended methods to guide your beginner percussion class:*

- *A Fresh Approach to Mallet Percussion* by Mark Wessels
- *Simple Steps to Successful Beginning Percussion* by Kennan Wylie
- *The Packet* by Frank Chapple



Most Common Mallet Percussion Instruments

Vic Firth—Xylophone	
Vic Firth—Glockenspiel/Bells	
Vic Firth—Vibraphone	
Vic Firth—Marimba	

Parts of the Mallet Instrument




Lauretta Main—Parts of the Mallet Instrument	
Vic Firth—Characteristics and Maintenance	

Playing Position







Lauretta Main—Playing Position	
Vic Firth—Setup and Playing Position	

Keyboard Resources

Grip and Stroke

Lauretta Main—Grip and Stroke	
Vic Firth—Grip and Basic Strokes	
Grip and Stroke Play Along Recording	

Sticking Patterns and Rolls

Lauretta Main—Sticking Patterns	
Lauretta Main—Rolls	
Vic Firth—Sticking Considerations	
Vic Firth—Rolls	
Alternating Strokes Play Along Recording	
Rolls Play Along Recording	

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