

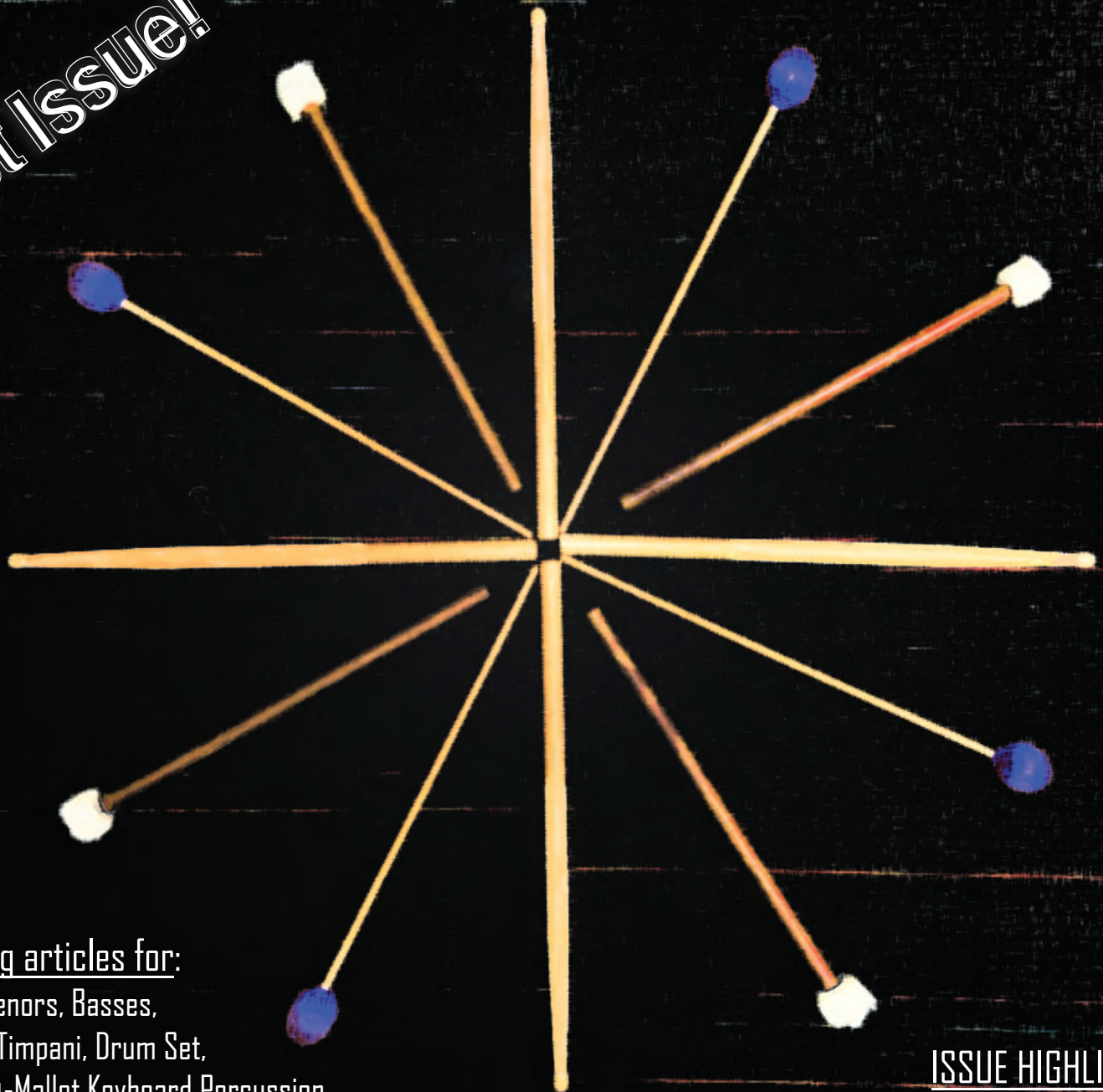
The

RUDIMENTAL UNIVERSITY PRESS PRESENTS

Percussion Circle

The Magazine for Percussionists and Percussion Teachers

1st Issue!



Featuring articles for:

Snares, Tenors, Basses,
Cymbals, Timpani, Drum Set,
and 2- & 4-Mallet Keyboard Percussion

ISSUE #1
OCTOBER 2020

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To Double or Not to Double? by Todd Ukena
Flam Essentials by James Christian
4-Mallet Permutation Drills
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LUDWIG COLLECTION OF DRUM SOLOS: This collection of solo material for exhibition and contest was written by legendary drummer William F. Ludwig. Gr. 2.5. 10610601

PERCUSSION QUARTET

CLARENCE BARBER - YARD SALE: Suppose your students went to a yard sale, bought all kinds of interesting items, and returned to school to play a concert with those items? Yeah, we think it would be really cool, too. Such is the premise for *Yard Sale*, a tour de force for young percussionists. Gr. 2. 50603002

BRIAN MONROE - DIALOGUES: Nuance abounds in this superlative work for young percussionists. Musicality will take precedence over bombast and reward the players with increased musical skills. A quartet of percussionists using four drums is required. Gr. 2. 50603003

JARED SPEARS - MIDNIGHT RIDE!: An intricate work inspired by the famous ride of Paul Revere, this composition teaches a myriad of skills and techniques important to percussion students and is also ideal for contest or festival performance. Gr. 2.5. 50603001

PERCUSSION QUINTET

BRIAN MONROE - JUBILEE: Two-mallet playing is all that is required from mallet players in this jubilant work. The single non-pitched percussionist has to carry a triangle beater in one hand along with a snare drum stick, creating a small challenge but, with no rolls, it is not a difficult technique to master. (Requires 5 players.) Gr. 3. 50604002

BRIAN MONROE - STAR DANCER: A melodic excursion for percussion, the work's primary difficulty is in a mallet switch in the percussion part. The tempo is bright to keep all players on their toes. Solidly and pedagogically written, *Star Dancer* is an outstanding addition to the genre. Gr. 3. 50606002

JARED SPEARS - IMPACT!: Spirited and energetic, yet subtle and nuanced, a combination that is certain to provide meaningful educational and musical moments for your students. Impact is an absolute delight to play, teach, conduct, or hear. Gr. 3. 50604001

PERCUSSION SEXTET

STANLEY LEONARD - BALLADE: Seldom does the percussion ensemble have the opportunity to perform melodic music of depth, beauty, and sensitivity. A 5-octave marimba is necessary for one player in the ensemble, which is comprised of orchestra bells (with a brief shared instrument passage on marimba), chimes, vibraphone, and 3 marimbas (6 players total). Gr. 3. 50605002

BRIAN MONROE - BATTLE SCENE: An exciting work for younger performers, *Battle Scene* uses three mallet players and three non-pitched percussionists to weave a description of an imaginary battle. Two-mallet playing is required. There is some flexibility with personnel to enable some expanded instrumentations. Gr. 2. 50605003

JARED SPEARS - RUNNING WILD!: The ever-moving, pulsating drive gives this exciting work its quite apt title. Only two timpani are needed, there is sufficient repetition to make learning parts easy, and the work sparkles with excitement. Gr. 2.5. 50605001

PERCUSSION OCTET

STANLEY LEONARD - MAIN STREET: Eight players salute the street around which many of our communities began. The work is a celebration of the indomitable spirit with which our communities were built. Gr. 4. 50607001

BRIAN MONROE - SECONDS IN TIME: The perfect tool for teaching percussionists balance and blend, *Seconds in Time* is melodic, not "drummy" and bombastic. The work is not overly reliant upon technique, focusing instead on acquiring musical skills. Eight players are needed for this work. Gr. 3. 50607002

PERCUSSION NONET

HANNAH LEMKE - LATIN FLAIR: Imagine a tasty Latin groove—in 3/4 time! There's enough repetition to make learning the work easy and that infectious groove will have everyone enthralled. A wonderful first published work from a young composer. Gr. 3. 50608005

TIMOTHY K. STRELAU - WINTER WARMTH: Written to expose young percussionists to ABA form, easy mallet parts, and delicacy of approach, *Winter Warmth* is scored for ten players. The work will be a remarkable change of pace for programming and perfect for a first-year group! Gr. 2. 50608003

PERCUSSION CHOIR

CLARENCE BARBER - THE MAD HATTER'S TEA PARTY: In Lewis Carroll's *Alice's Adventures in Wonderland*, Alice called this the stupidest party she had ever attended. She was bombarded with riddles, and the Cheshire Cat was awakened violently from nap after nap by the March Hare and the Hatter. It's madness Gr. 2. 50608002

CURTIS GRUVER - SKULLS FOR BRUNCH (A TRASH CAN ODYSSEY): A work for percussion ensemble of eight or more players (11 is ideal), this work may be utilized indoors or outside. It is visually and musically appealing, and just downright fun! Gr. 3. 50608006

KERRY KENNARD - THE NEXT STAR: You can handle a host of performance options with this versatile and engaging work. Standard drum line instrumentations, Winter Guard groups, or indoor percussion ensembles will find this a treat to perform. Gr. 2. 50608004

SNARE DRUM COLLECTIONS

ALAN ABEL - SNARE DRUM SOLOS: The solos in this collection have been a staple on festival and contest lists across the country. Pedagogically sound and musically satisfying, they are an important addition to any drummer's repertoire list. Gr. 3. 50610003

THE COLLECTED SOLOS OF CHARLEY WILCOXON: Seventeen solos from this educational master are included herein, from his most famous to some little known gems. Having the solos inside one cover makes the ideal festival book for the high school or middle school teacher. Gr. 2.5. 50610002

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NOTES FROM THE EDITOR



Welcome to The Percussion Circle

—JAMES CHRISTIAN, EDITOR

Greetings! What you are about to read is the first issue of something we believe will be an amazing resource for percussionists and percussion teachers for years to come. This magazine is being presented free—yes, *free*—to the percussion world. It is specifically designed for high school percussion programs around the globe. We encourage you to make photocopies of the articles and to share them with every percussionist you know. We are here as a resource for promoting the great art of percussion playing. As far as we're concerned, the more people who learn this information and produce great music, the better.

Since we mentioned photocopying, our lawyers tell us we need to include some quick legal fine print. We'll print it small because that's what makes it fine print, right?

Every issue is released under a Creative Commons—Non-Commercial Attribution license. That is: "Others are free to copy, distribute, display, perform, and modify the work for any purpose other than commercially, so long as they give credit to the author. Unlimited photocopies are permitted. However, if anyone wants to distribute the work in any way without acknowledging the author or for commercial purposes, then they must get permission from the author." The "author" refers to the author of each article. Their contact information is often found at the top of each article. If in doubt, send us a message at rudimentaluniversity.com, and we will do our best to get you in touch with the appropriate person.

All right—enough of the legal talk. Back to normal sized print.

Now what is this magazine? It is published by Rudimental University Press, a publication company dedicated to producing quality percussion resources that connect and inspire the percussion community. Why is this magazine called *The Percussion Circle*? We want to express the idea of community. We originally thought of calling it *The Drum Circle*—the type of ensemble where everyone joins in a circle and contributes to the musical performance. However, we felt "drum circle" was too exclusionary. What about the xylophones, vibraphones, and marimbas? What about the triangles, woodblocks, and vibraslaps? We need all of them too, so we expanded it from a *drum circle* to a *percussion circle*. (Of course, we still left out the clarinets, trombones, and violas. That just shows wisdom on our part.)

As you look through the following pages, you'll see that each article focuses on one instrument or playing concept. Every article is intended to serve three levels of performers—novice, intermediate, and advanced.

Novice: Many percussionists are new to playing or have not had consistent access to specialized instruction. For that reason, every article will contain some basic concepts from which everyone can benefit. Some of the material may be beyond your current ability level—and that is okay. There is always room to grow, and we encourage you to soak up what you can and continue to work on the rest.

Intermediate: At the high school level, most players fall into this level. You have attained a certain level of proficiency, but there are still several areas that need to be developed. If you're at this level, you have a solid grasp on the basic concepts and are ready to take them a bit further. Some of the material will still present quite a challenge, but with diligent practice you can get there.

Advanced: Super-dedicated upper-classmen will usually fall into this category. You have worked hard learning percussion for several years, and you welcome every challenge that comes your way. You may be preparing for college auditions or other advanced opportunities. Most of the concepts in these pages will be familiar, but we have always included something to provide you with an extra challenge. Sometimes that challenge is highly technical; sometimes it is highly musical. Even if you find a particular article on the simpler side, don't underestimate the power of simple ideas. At the very least, you can always use the material to focus on your technique and sight-reading.

Whatever your skill level, gaining exposure to new music is always beneficial. If you need some extra help, demonstration videos of every article—plus lots of bonus material—will be released at rudimentaluniversity.com.

A word to the teacher: We encourage you to use this material as it fits your instructional needs. Most teachers will

distribute the copies they receive and make extra copies for any additional students. You can use this material as part of your curriculum, as audition material, or for additional “just for fun” music students can practice. We also encourage you to read through the material, as it will be helpful to know what your students are working on.

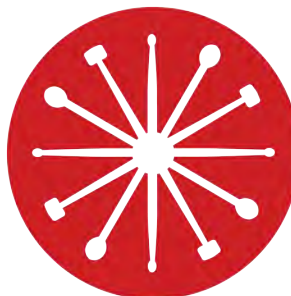
Finally, we want to give a huge thank you to our sponsors. As you look through the advertisements in these pages, please consider purchasing their products and services. These companies believe in the mission of promoting quality percussion education, and they have made this publication possible.

That's ultimately what the “percussion circle” is all about. We have great teachers, fantastic students, amazing publishers, talented authors and composers, skilled instrument manufacturers, amazing mallet and stick manufacturers, and so many others who make music possible. We are all in this circle together. If we support each other's efforts, we can make something great.

Remember: This is your magazine! If you like something, we want to hear about it. If you don't like something, we want to hear that too. Look for contact details on the back page, and let us know how we're doing. Until next time... Keep practicing!

—JAMES

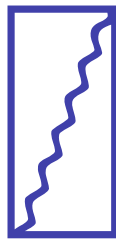
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THE
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RUDIMENTAL SNARE DRUM




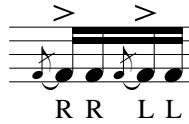
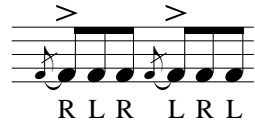
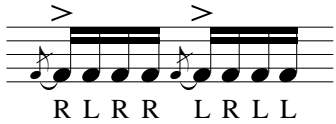
Flam Essentials

by James Christian

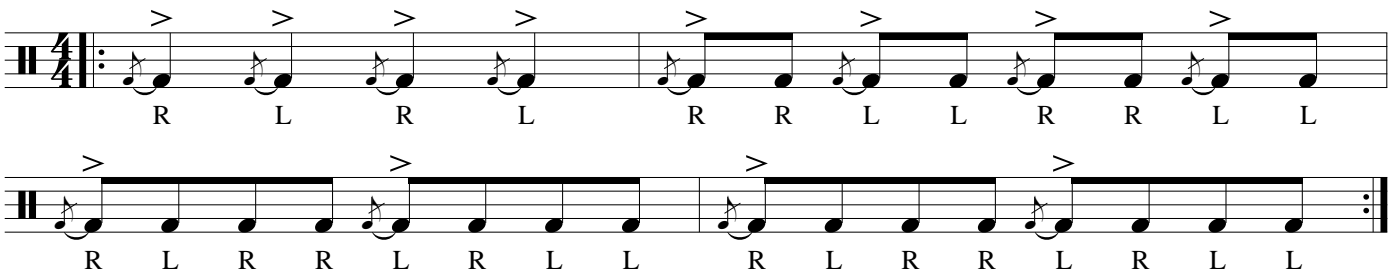
Visit RudimentalUniversity.com to see these exercises played!

James Christian is the 7-time DCA tenor drum champion and author of *The Art of Multi-Tenor Drumming*.

The following exercises focus on four of the most common flam rudiments—the flam, flam tap, flam accent, and flam paradiddle. Play through the rudiments until you are confident with them before attempting the exercises. Focus on keeping the grace notes controlled and close to the drum. Avoid flat flams! The extreme tempo ranges are suggestions for beginner to advanced level, but adjust as needed.

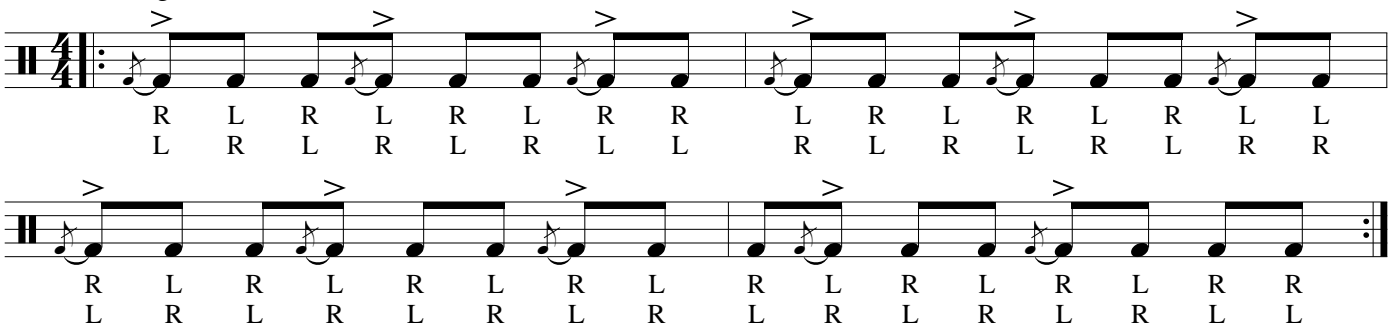
<p>FLAM</p>  <p>L R R L</p>	<p>FLAM TAP</p>  <p>R R L L</p>	<p>FLAM ACCENT</p>  <p>R L R L R L</p>	<p>FLAM PARADIDDLE</p>  <p>R L R R L R L L</p>
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Exercise #1 ♩ = 80-240+



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

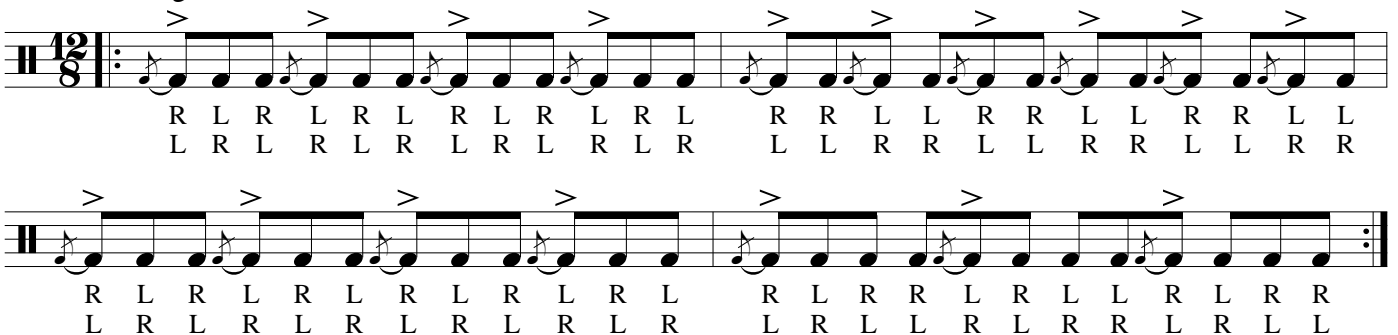
Exercise #2 ♩ = 80-240+



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

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

Exercise #3 ♩ = 52-200+



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

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

Exercise #4

♩ = 52-120+

RR LL RR LRL RR LL RR LRL RR LL RLR LL RR LRL RR LL RLR

LL RR LL RLR LL RR LL RLR LL RR LRL RR LL RLR LL RR LRL

RR LL RR LL RR LL RR LL RLR LRL RLR LRL RLR LRL RLR LRL

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MARCHING TENOR DRUMS

Cross Threes, Fives, & Sevens

by James Christian

Visit RudimentalUniversity.com to see these exercises played!

James Christian is the 7-time DCA tenor drum champion and author of *The Art of Multi-Tenor Drumming*.

Cross threes, cross fives, and cross sevens are great tools to have in your repertoire. They add a lot of visual flair, and they also improve your musical and technical versatility. Play each pattern 20+ times before attempting the exercises. Focus on consistent note spacing and smooth, fluid playing. Do not add accents unless written. (The "X" symbol denotes a crossover.)

<p>CROSS THREES</p> <p>R L R L R L</p>	<p>CROSS FIVES</p> <p>R L R L R L R L R L</p>	<p>BACHMAN FIVES (popularized by Bill Bachman)</p> <p>R L R L R L R L R L</p>	<p>CROSS SEVENS</p> <p>R L R L R L R L R L R L</p>
--	---	---	--

Cross Threes Exercise

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

Cross Fives Exercise

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

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

Cross Sevens Exercise

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

Combination Exercise

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

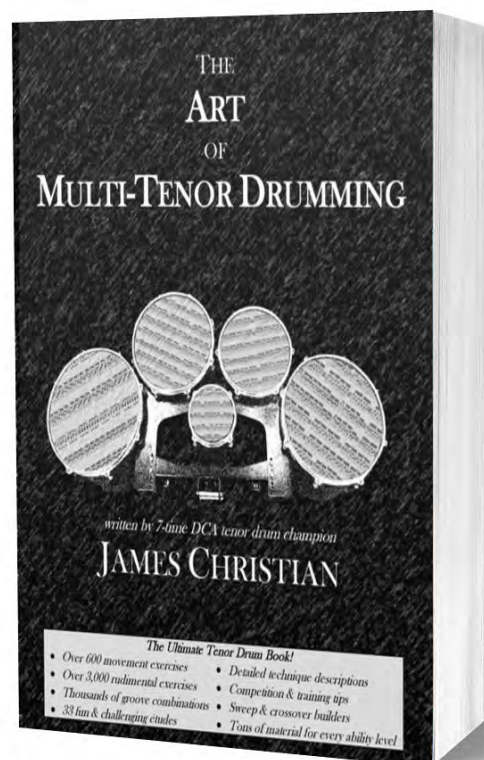
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by 7-time DCA tenor drum champion

James Christian

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BASS DRUM RHYTHMS



Get Up with Downbeats, Get Down with Upbeats

Visit RudimentalUniversity.com to see these exercises played!

by James Christian

These exercises cover some of the foundational duple-based rhythms found in a great deal of marching bass drum music. However, these rhythms aren't just for bass drummers. They are important to practice for *every* percussion instrument. (Okay, maybe 32nd notes aren't usually played on the vibraslap, so vibraslap players get a pass. Everyone else should practice them though.) They cover common rhythms starting on the upbeat and the downbeat. Each exercise is similar, but they progress in difficulty. Practice them slowly with a metronome and gradually speed them up. As you get faster, take care to articulate each note carefully.

Exercise #1

Exercise #1 musical notation, consisting of four staves in 4/4 time. The first staff shows a sequence of quarter notes on the downbeat and eighth notes on the upbeat. The second staff shows eighth notes on the downbeat and sixteenth notes on the upbeat. The third staff shows eighth notes on the downbeat and eighth-note triplets on the upbeat. The fourth staff shows sixteenth-note triplets on the downbeat and sixteenth-note groups on the upbeat.

Exercise #2

Exercise #2 musical notation, consisting of four staves in 4/4 time. The first staff shows a sequence of quarter notes on the downbeat and eighth notes on the upbeat. The second staff shows eighth notes on the downbeat and sixteenth notes on the upbeat. The third staff shows eighth notes on the downbeat and eighth-note triplets on the upbeat. The fourth staff shows sixteenth-note triplets on the downbeat and sixteenth-note groups on the upbeat.

Exercise #3

The image displays a musical score for Exercise #3, consisting of 12 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signatures vary across the staves: 4/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 2/4, 2/4, 2/4, 4/4, and 4/4. The exercises include a variety of rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped into triplets. Some staves feature complex rhythmic structures like sixteenth-note runs and dotted rhythms. The score is organized into measures, with repeat signs and double bar lines indicating the end of sections.

CRASH CYMBALS



Build Arm Strength and Perform with Confidence!

Visit RudimentalUniversity.com to see these exercises demonstrated!

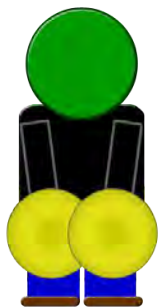
by James Christian

Playing on a cymbal line requires many skills. Of course, you must always play with a great sound, and you need to have excellent timing. Two other vital skills are *arm strength* and *visual confidence*.

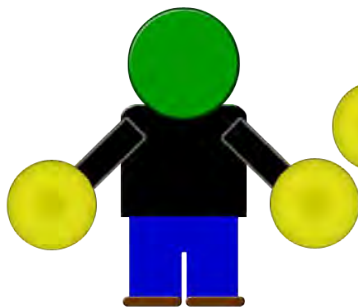
This article covers two classic exercises that will help you build arm muscle. Carrying plates of metal requires endurance! Do these every day during your warm-up, and you will notice your strength increase over time.

Furthermore, as you're building power and endurance, also use this opportunity to focus on your visual presentation. Cymbals are a very visual instrument. Don't work through these exercises by merely "going through the motions." Infuse every movement with energy and precision. Practice your showmanship and presentation. If you do this every day, your confidence will be strong when it's time to perform for an audience!

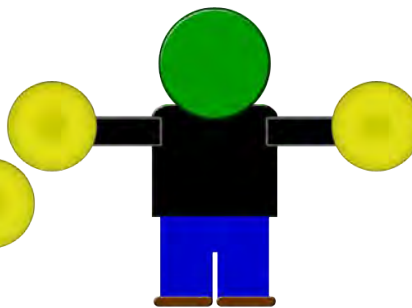
STRENGTH BUILDER #1: THE CLOCK



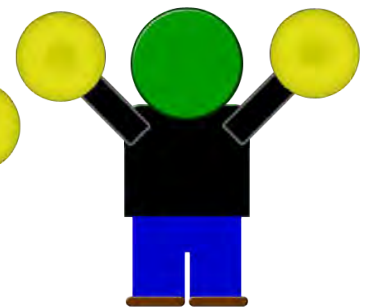
position A
6:00 (L) & 6:00 (R)



position B
7:30 (L) & 4:30 (R)

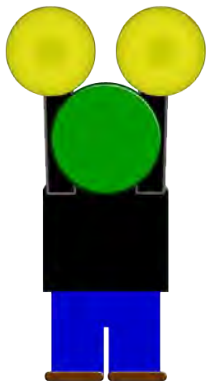


position C
9:00 (L) & 3:00 (R)

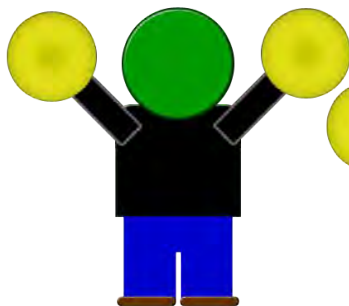


position D
10:30 (L) & 1:30 (R)

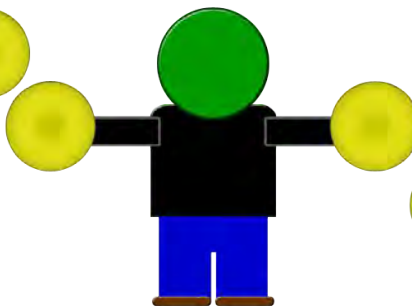
*Practice each position with 8 counts, 4 counts, 2 counts, and 1 count.
For added endurance, practice with 16 counts, 32 counts, or 64 counts!*



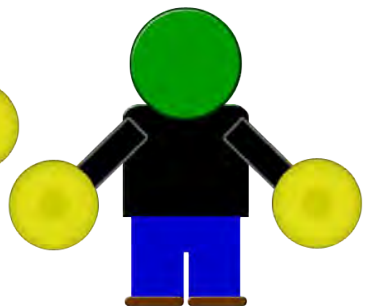
position E
12:00 (L) & 12:00 (R)



position F
10:30 (L) & 1:30 (R)

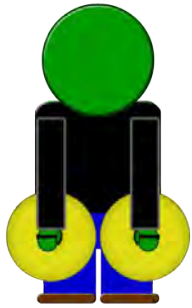


position G
9:00 (L) & 3:00 (R)

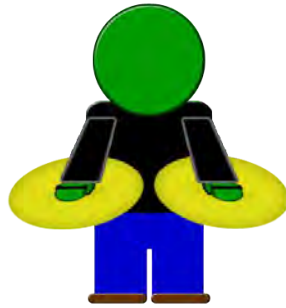


position H
7:30 (L) & 4:30 (R)

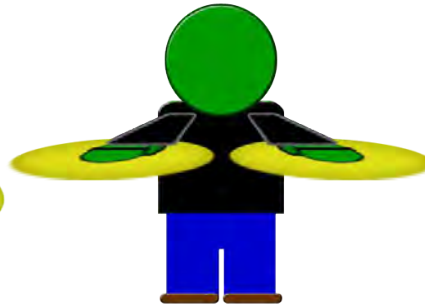
STRENGTH BUILDER #2: THE FRANKENSTEIN



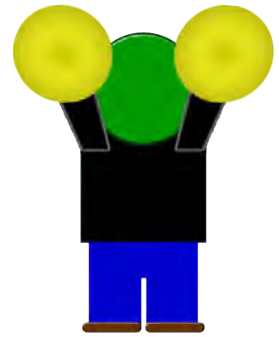
position A
-90°



position B
-45°



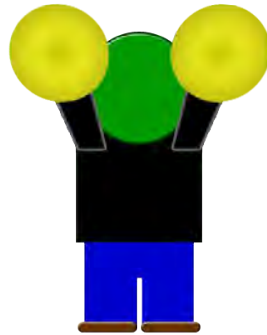
position C
0°



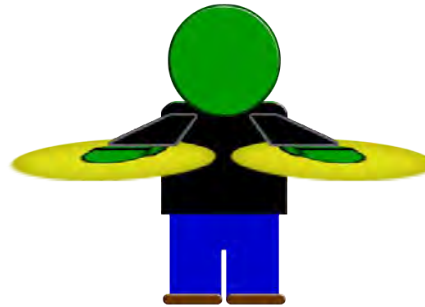
position D
45°



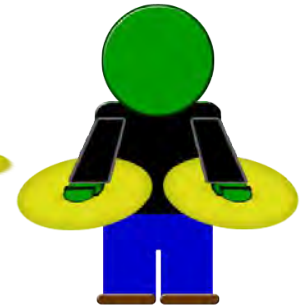
position E
90°



position F
45°



position G
0°



position H
-45°

DRUM LINE CADENCES

Learn some new street beats and grooves for the stands!

- Cadences are graded from easy to advanced
- Several are free!
- Materials for every ensemble level

The image displays five sets of drum line cadence sheet music. Each set includes notation for Snare, Tom, Bass, and Cymbal. The pieces are: **Protest**, **A.D.M. (Acoustic Dance Music)**, **Starfish**, **Nebula**, and another **Starfish**. The notation is arranged in a grid-like fashion, showing the rhythmic patterns for each instrument across different parts of the ensemble.

BA-DUM CRASH!

— HUMOR & FUN —

Classic Self-Deprecating Drummer Jokes

(because we have to laugh at ourselves sometimes!)

How do you know if a drummer is knocking on your door?
The beat rushes.

How do you know if a stage is level?
The drummer is drooling from both sides of his mouth.

*What's the difference between an average rock band
and the world's greatest percussion ensemble?*

People buy tickets to see a rock band!

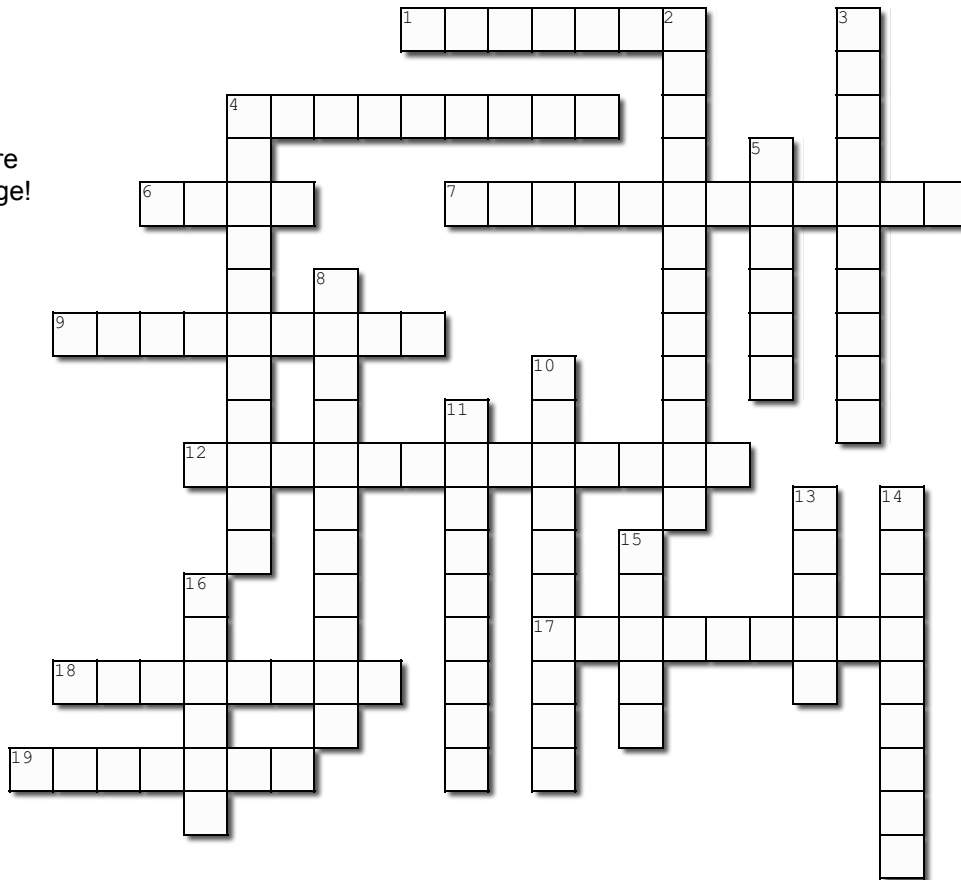


Auxiliary Percussion Instruments

Can you figure out which instrument is which?

Need a hint?

The answers are
on the back page!



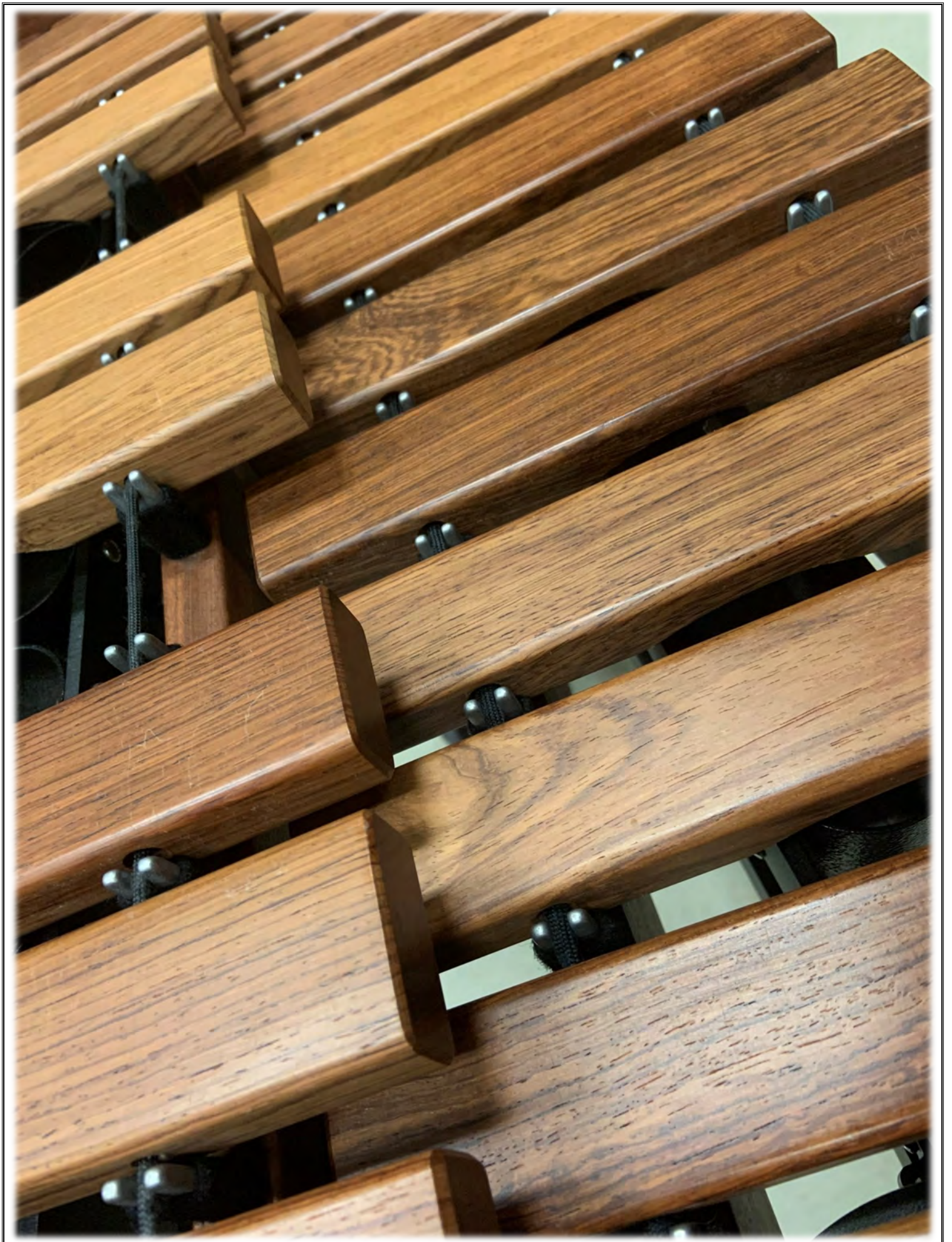
Created using the
Crossword Maker on
TheTeachersCorner.net

Across

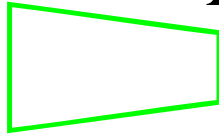
- Two of these are usually shaken--and occasionally stirred.
- A resonant rectangular prism of lumber.
- The tam-tam is a member of this family.
- Wooden (or sometimes plastic) instrument that usually comes in a set of five and tuned to a pentatonic scale.
- Strike a sphere to get an eerie vibration.
- Two small, dissonant metallic discs.
- This instrument will make you hear precipitation.
- Two closed corners, one open corner.
- Bovine-related instrument.

Down

- Similar to a trombone and technically a wind instrument, this is usually played by a percussionist.
- Many people hang this metallic instrument on their porch.
- Used to create blustery sounds.
- These two cylinders share the name of the rhythm they play.
- A drum taken from a one-horse open sleigh.
- Jingly frame drum.
- This drum will make you hear waves.
- A blacksmith uses this--and cartoon characters tend to get hit by it.
- A drum taken from a car.
- Brazilian friction drum; don't rub me the wrong way!
- If you shake it, you become the name of this instrument.



TWO MALLET



To Double or Not to Double?

by Todd Ukena

Visit RudimentalUniversity.com to see these exercises played!

Todd Ukena is a composer, arranger, educator, and clinician. He has taught at all levels from elementary to college, and he has published many compositions including the *Gorilla in the Room* series and *Almost 40 "Rudiments" for Mallets*.

website: UkenaMusic.com Facebook: [@Ukena-Music-266322486754026](https://www.facebook.com/Ukena-Music-266322486754026) YouTube: [youtube.com/ToddUkena1](https://www.youtube.com/ToddUkena1)

I once lived in a two-story house with numerous rooms but spent most of my time in four of them. The problem was they were at opposite ends. There were days I went from my computer in one room to the printer in the other, and I did this many times. It wasn't too bad if I could stay in the two upstairs rooms or the two downstairs rooms where I kept my drums and percussion. It was a hassle when I had to change floors, particularly when moving from downstairs to upstairs. It became quite a workout.

Playing marimba with upper and lower keyboard levels is like my two-story house. If you have two different notes to play with the same hand, it is easiest if they are both on the same level (like running between two upstairs rooms). If you have two notes on different levels, it is easier if they move from a higher level to a lower level (like running from upstairs to downstairs). It is challenging if it is from a lower level to an upper level.

Level 1 Exercises

A beginner will likely stay with their dominant hand on patterns that require doubling regardless of where it takes them in their house. To expand your abilities, here are a few exercises to help develop doublings in both hands, inward and outward, staying "upstairs" or "downstairs."

1a. Inward LH

1b. Outward LH

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

1c. Inward RH

1d. Outward RH

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

2a. Inward and Outward LH

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

2b. Outward and Inward RH

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

(A challenge for the beginner is to increase the distance from step-wise motion to thirds or fourths in the hand that is doubling, inwardly or outwardly.)

Level 2 Exercises

The intermediate player can work on doublings that pull toward the body (like running from upstairs to downstairs) with inward and outward motions. The following exercises demonstrate this with wider intervals.

<p>3a. Outward "Upstairs" to "Downstairs" LH</p> <p style="text-align: center;">R L L R L L R L L R L L</p>	<p>3b. Inward "Upstairs" to "Downstairs" LH</p> <p style="text-align: center;">R L L R L L R L L R L L</p>
<p>3c. Inward "Upstairs" to "Downstairs" RH</p> <p style="text-align: center;">L R R L R R L R R L R R</p>	<p>3d. Outward "Upstairs" to "Downstairs" RH</p> <p style="text-align: center;">L R R L R R L R R L R R</p>

Here the doublings are pushing away from the body (downstairs to upstairs) with inward and outward motions. These kinds of doublings are quite a workout.

<p>4a. Inward "Downstairs" to "Upstairs" LH</p> <p style="text-align: center;">R L L R L L R L L R L L</p>	<p>4b. Outward "Downstairs" to "Upstairs" LH</p> <p style="text-align: center;">R L L R L L R L L R L L</p>
<p>4c. Outward "Downstairs" to "Upstairs" RH</p> <p style="text-align: center;">L R R L R R L R R L R R</p>	<p>4d. Inward "Downstairs" to "Upstairs" RH</p> <p style="text-align: center;">L R R L R R L R R L R R</p>

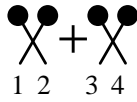
Level 3 Exercises

The advanced player can utilize doublings that involve both hands—pulling toward the body or pushing away with one hand, while the other hand doubles inward or outward. The player is running all over the "house," both upstairs and downstairs.

(There's some great rudimental technique here. Look for the Swiss triplets in various combinations. These patterns are used frequently in xylophone rags.)

<p>5a. Combination Doubles #1</p> <p style="text-align: center;">L B R L B R L B R L B R L B R</p>	<p>5b. Combination Doubles #2</p> <p style="text-align: center;">R B L R B L R B L R B L R B L</p>
<p>5c. Combination Doubles #3</p> <p style="text-align: center;">R B L R B L R B L R B L R B L</p>	<p>5d. Combination Doubles #4</p> <p style="text-align: center;">L B R L B R L B R L B R L B R</p>

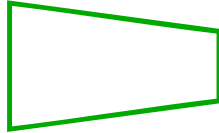
FOUR MALLET



Applying the Eight Permutations

by James Christian

Visit RudimentalUniversity.com to see these exercises played!



Permutations refer to four-mallet configurations in which all four mallets are struck independently. Each hand alternates between the other hand. That is, mallet 1 or 2 is followed by mallet 3 or 4 (and vice versa). At slower tempos, these will require single independent strokes (a clear prep and attack for each note). At faster tempos, these will require single alternating strokes (a relaxed rotating motion).

There are eight possible permutation patterns. For all the exercises in this article, the permutations will follow the order on the staff below. Take some time to practice these eight patterns until you know them thoroughly. You can practice these with any desired intervals on a keyboard or on any flat surface.

THE EIGHT PERMUTATIONS

EXERCISES

Exercise #1 focuses on small interval changes on the lower manual (the bottom keys). Exercise #2 incorporates interval changes with the upper manual. And exercise #3 maintains the interval of a fifth while moving across the keyboard.

Exercise #1

Exercise #2

Exercise #2 consists of four staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns with fingerings: 1 3 2 4, 1 4 2 3, 2 3 1 4, and 2 4 1 3. The second staff contains four measures with fingerings: 2 4 1 3, 3 1 4 2, 3 2 4 1, and a final measure with a fermata. The third staff contains four measures with fingerings: 4 1 3 2, 4 2 3 1, 4 2 3 1, and a final measure with a fermata. The fourth staff contains four measures with fingerings: 4 1 3 2, 4 2 3 1, 4 2 3 1, and a final measure with a fermata.

Exercise #3

Exercise #3 consists of four staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns with fingerings: 1 3 2 4, 1 4 2 3, 1 4 2 3, and 1 4 2 3. The second staff contains four measures with fingerings: 2 3 1 4, 2 4 1 3, 2 4 1 3, and 2 4 1 3. The third staff contains four measures with fingerings: 3 1 4 2, 3 2 1 4, 3 2 1 4, and 3 2 1 4. The fourth staff contains four measures with fingerings: 4 1 3 2, 4 2 3 1, 4 2 3 1, and 4 2 3 1. The fifth staff is a dynamic exercise consisting of a series of chords, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic.

TIMPANI CORNER



Famous Orchestral Excerpts

by James Christian

Visit RudimentalUniversity.com to see these excerpts performed!

It's always a good idea to play through some of the classics. The following excerpts are among the most commonly requested for orchestral timpanist auditions—and they are simply great music. I recommend finding professional recordings of the originals. Listen to them for inspiration and then play along. (Note: In case you aren't familiar with the notation, the trill mark is another way of notating a single stroke roll.)

Excerpt #1: *Also Sprach Zarathustra* by Richard Strauss (mm. 1-29)

Sehr breit (Very Broad)
(♩ = c. 52)

C, G

pp

p < f

ff

p < f

ff

Breiter werden
(Continuously Broader)

p < ff

p < f

cresc.

ff

Weniger breit
(Less Broadly)

ff

pp

p *dim.*

Excerpt #2: *Symphony No. 9, Movement 1* by Ludwig van Beethoven (mm. 1-34)

Allegro ma non troppo,
un poco maestoso (♩ = 88)

D, A

ff

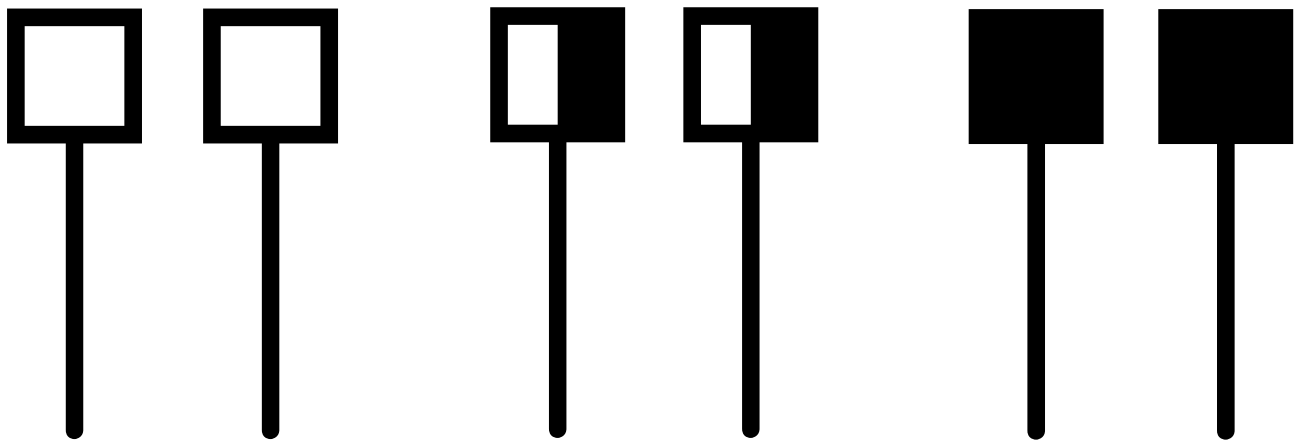
sf *sf* *sf* *sf* *sf* *f* *p*

f *p* *f* *sf* *sf* *sf* *f* *p*

Excerpt #3: *Symphony No. 1, Movement 4 (Finale)* by Johannes Brahms (mm. 391-end)

C, G Allegro (♩ = c. 132)

The musical score is written for bassoon in C major and G major, 2/4 time, Allegro (♩ = c. 132). It consists of six staves. The first staff begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The second staff features a forte (*f*) dynamic and includes a four-measure rest followed by a six-measure rest. The third staff contains a triplet of eighth notes. The fourth staff includes a five-measure rest and a triplet of eighth notes. The fifth staff features sixteenth notes and triplets. The sixth staff includes sf (sforzando) dynamics and trills.



THE GROOVE: DRUM SET



Four-Way Coordination

by James Christian

Visit RudimentalUniversity.com to see these exercises played!

All the time, I see people asking how to build four-way coordination. The following exercises approach this in two ways: 1) playing limbs separately; 2) playing limbs together. These exercises cover every possible combination. Start slowly, use a metronome, focus on accuracy, and repeat until you feel comfortable enough with each pattern to make it groove!

KEY

Ride Cymbal (right hand) Snare Drum (left hand) Bass Drum (right foot) Hi-Hat (left foot)

Independent Limbs

Combined Limbs

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LETTERS & CONTESTS

In future issues, we will use this page to publish your letters. But since you're just now reading the first issue, you haven't had a chance to send us any letters yet. That means you need to get writing! Let us know what you have liked, what we can improve upon, and what you would like to see in the future. Submit your feedback at: rudimentaluniversity.com/contact-us/

Since we have the space this issue, we want to tell you about some ongoing opportunities and contests we have available:

Online video resources: Every month, our website will be featuring demonstration videos covering the music in our articles and additional playing tips. In addition to these videos, we will be featuring exclusive interviews, Q&A's, contest winners, and more. Subscribe to our main video channel at: youtube.com/RudimentalUniversity

CONTEST—Name the letter column: We admit "Letters & Contests" is a rather boring title for a letter column. We need your help. You can submit your idea several different ways: 1) Send an e-mail to support@rudimentaluniversity.com; or 2) message @RudimentalU on Twitter or Facebook; or 3) use the hashtag #PercussionCircle on Twitter or Facebook to submit your idea. Whichever method you choose, we'll see it! We will list some of the best entries in the upcoming issues. If your title is selected, we will contact you. Both students and instructors may enter. The winner will receive a \$25 gift certificate to Steve Weiss Music.

Get paid for writing an article and submitting a video! This is primarily

intended for instructors and other experienced performers. But we know many students who have excellent ideas, and we won't ever turn down something worth sharing. So if you have an idea for an article—regardless of age—we'd like to hear from you. The best part is: if we use your article, we will pay you!

To learn all the details, send an e-mail to support@rudimentaluniversity.com, and tell us a little about yourself. We will send you the writing guidelines and payment information.

That's going to do it for the first issue! Once again, please let us know your thoughts. If you have any questions about the magazine or percussion performance in general, submit them at: rudimentaluniversity.com/contact-us/

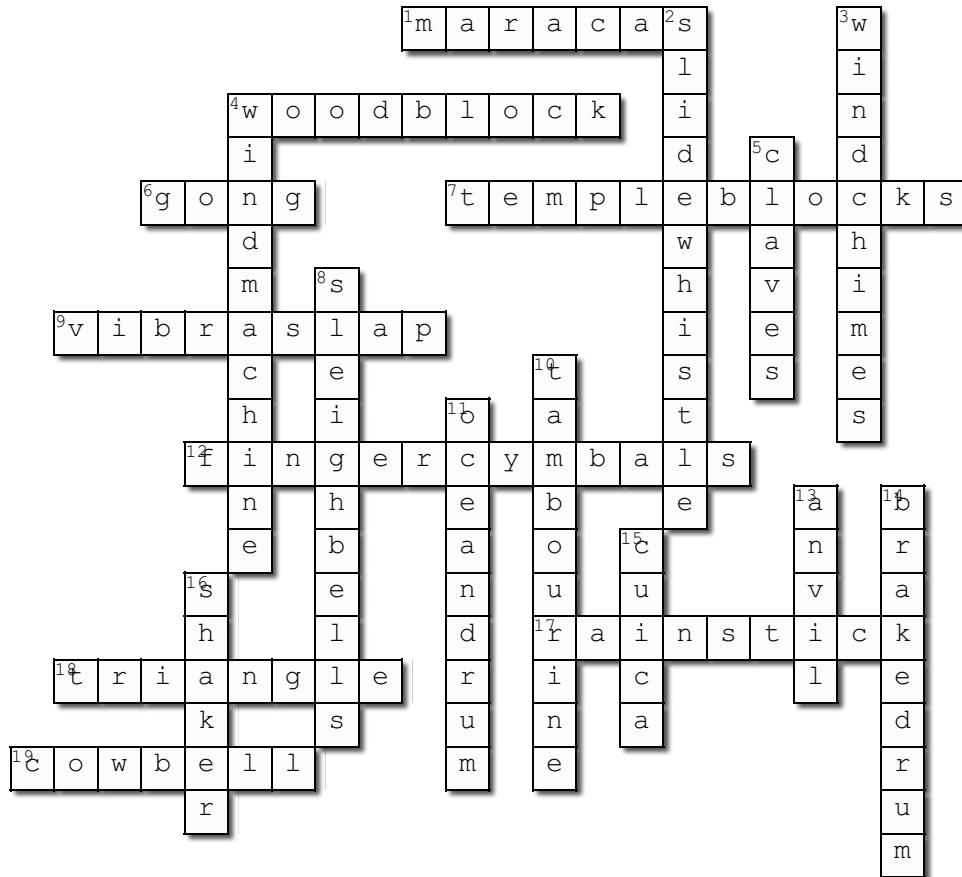
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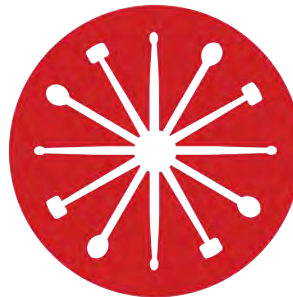
ANSWER KEY TO PUZZLE ON PAGE 12

Auxiliary Percussion Instruments

ANSWERS



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PERCUSSION QUARTET

CLARENCE BARBER - YARD SALE: Suppose your students went to a yard sale, bought all kinds of interesting items, and returned to school to play a concert with those items? Yeah, we think it would be really cool, too. Such is the premise for *Yard Sale*, a tour de force for young percussionists. Gr. 2. 50603002

BRIAN MONROE - DIALOGUES: Nuance abounds in this superlative work for young percussionists. Musicality will take precedence over bombast and reward the players with increased musical skills. A quartet of percussionists using four drums is required. Gr. 2. 50603003

JARED SPEARS - MIDNIGHT RIDE!: An intricate work inspired by the famous ride of Paul Revere, this composition teaches a myriad of skills and techniques important to percussion students and is also ideal for contest or festival performance. Gr. 2.5. 50603001

PERCUSSION QUINTET

BRIAN MONROE - JUBILEE: Two-mallet playing is all that is required from mallet players in this jubilant work. The single non-pitched percussionist has to carry a triangle beater in one hand along with a snare drum stick, creating a small challenge but, with no rolls, it is not a difficult technique to master. (Requires 5 players.) Gr. 3. 50604002

BRIAN MONROE - STAR DANCER: A melodic excursion for percussion, the work's primary difficulty is in a mallet switch in the percussion part. The tempo is bright to keep all players on their toes. Solidly and pedagogically written, *Star Dancer* is an outstanding addition to the genre. Gr. 3. 50606002

JARED SPEARS - IMPACT!: Spirited and energetic, yet subtle and nuanced, a combination that is certain to provide meaningful educational and musical moments for your students. Impact is an absolute delight to play, teach, conduct, or hear. Gr. 3. 50604001

PERCUSSION SEXTET

STANLEY LEONARD - BALLADE: Seldom does the percussion ensemble have the opportunity to perform melodic music of depth, beauty, and sensitivity. A 5-octave marimba is necessary for one player in the ensemble, which is comprised of orchestra bells (with a brief shared instrument passage on marimba), chimes, vibraphone, and 3 marimbas (6 players total). Gr. 3. 50605002

BRIAN MONROE - BATTLE SCENE: An exciting work for younger performers, *Battle Scene* uses three mallet players and three non-pitched percussionists to weave a description of an imaginary battle. Two-mallet playing is required. There is some flexibility with personnel to enable some expanded instrumentations. Gr. 2. 50605003

JARED SPEARS - RUNNING WILD!: The ever-moving, pulsating drive gives this exciting work its quite apt title. Only two timpani are needed, there is sufficient repetition to make learning parts easy, and the work sparkles with excitement. Gr. 2.5. 50605001

PERCUSSION OCTET

STANLEY LEONARD - MAIN STREET: Eight players salute the street around which many of our communities began. The work is a celebration of the indomitable spirit with which our communities were built. Gr. 4. 50607001

BRIAN MONROE - SECONDS IN TIME: The perfect tool for teaching percussionists balance and blend, *Seconds in Time* is melodic, not "drummy" and bombastic. The work is not overly reliant upon technique, focusing instead on acquiring musical skills. Eight players are needed for this work. Gr. 3. 50607002

PERCUSSION NONET

HANNAH LEMKE - LATIN FLAIR: Imagine a tasty Latin groove—in 3/4 time! There's enough repetition to make learning the work easy and that infectious groove will have everyone enthralled. A wonderful first published work from a young composer. Gr. 3. 50608005

TIMOTHY K. STRELAU - WINTER WARMTH: Written to expose young percussionists to ABA form, easy mallet parts, and delicacy of approach, *Winter Warmth* is scored for ten players. The work will be a remarkable change of pace for programming and perfect for a first-year group! Gr. 2. 50608003

PERCUSSION CHOIR

CLARENCE BARBER - THE MAD HATTER'S TEA PARTY: In Lewis Carroll's *Alice's Adventures in Wonderland*, Alice called this the stupidest party she had ever attended. She was bombarded with riddles, and the Cheshire Cat was awakened violently from nap after nap by the March Hare and the Hatter. It's madness Gr. 2. 50608002

CURTIS GRUVER - SKULLS FOR BRUNCH (A TRASH CAN ODYSSEY): A work for percussion ensemble of eight or more players (11 is ideal), this work may be utilized indoors or outside. It is visually and musically appealing, and just downright fun! Gr. 3. 50608006

KERRY KENNARD - THE NEXT STAR: You can handle a host of performance options with this versatile and engaging work. Standard drum line instrumentations, Winter Guard groups, or indoor percussion ensembles will find this a treat to perform. Gr. 2. 50608004

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ALAN ABEL - SNARE DRUM SOLOS: The solos in this collection have been a staple on festival and contest lists across the country. Pedagogically sound and musically satisfying, they are an important addition to any drummer's repertoire list. Gr. 3. 50610003

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