

RUDIMENTAL UNIVERSITY PRESS PRESENTS

The Percussion Circle

The Magazine for Percussionists and Percussion Teachers

XYLOPHONE SOLO:
"The New Year's Polka"

**NINE WAYS TO
SPICE UP YOUR
DRUM SET FILLS**
by McKenzie Webb

**COVID-19'S IMPACT ON
PERCUSSION COMPANIES**

IN THIS ISSUE:

**Build Fast Singles on Snare • 4-Mallet Roll Types
Music for Tenors, Bass Drum, Cymbals, & Timpani
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ISSUE #2

JANUARY-FEBRUARY 2021

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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

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PERCUSSION SEXTET

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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

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The Percussion Circle
----- Issue #2 -----
January-February 2021

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NOTES FROM THE EDITOR



So We Decided to Make a Sequel...

—JAMES CHRISTIAN, EDITOR

Welcome back to *The Percussion Circle!* You are reading issue #2. Our first issue went so well, we just had to make a sequel.

We have a lot of great percussion music in the pages to follow. Since this is being released at the beginning of the new year, we wanted to celebrate in some way. “Auld Lange Syne” is the most common New Year’s tune, but we wanted to do something different. (And in case you really want to play “Auld Lange Syne,” there is already a great four-mallet arrangement of it available at RudimentalUniversity.com.) So we have brought you a fun two-mallet keyboard solo based on a little gem entitled “The New Year’s Polka.”

Several readers have asked if we will be publishing traditional text articles in addition to the articles with sheet music. Well, this issue contains two. Both take a look at events from the previous year. Amidst the many challenges, there are a lot of reasons to stay hopeful. The first (“Turning Lemons into Lemonade”) focuses on personal leadership and how we can make adversity work in our favor. The second (“COVID-19’s Impact on Percussion Companies”) addresses an important issue affecting the entire percussion community.

In addition to that, we have articles exploring different types of four-mallet keyboard rolls, building fast singles on snare drum, and performing adjacent and non-adjacent sweeps on marching tenor drums.

We also cover some interesting rhythmic modulations on bass drum, quick crashes on cymbals, and pitch changes on timpani.

Finally, our guest writer for this issue is McKenzie Webb. He and I co-wrote “Nine Ways to Spice Up Your Fills” on drum set.

As always, we have humor and fun stuff in the *Ba-Dum Crash!* section. Be sure to check out the name-the-letter-column contest in the back.

A quick note on social media videos: We are revamping our video process. We are planning to release videos of every exercise in every issue. They will be gradually released over the next several months, so be sure to follow us everywhere and subscribe. In the meantime, if you find an exercise you like and want to record yourself playing it, send us a message on social media, and we will be happy to share your video.

As always, feel free to share this magazine. This is published under a creative commons license. You are free to copy it, arrange it, record yourself playing the music, turn it into visual art, etc. (See the table of contents page for specific legal details.)

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. Please let us know how we’re doing. Until next time... Keep practicing!

—JAMES

Contact us at:

thecircle@rudimentaluniversity.com



image courtesy of Freepik.com

Turning Lemons into Lemonade

—JAMES CHRISTIAN

The past year has produced countless challenges for the entire world—and the percussion community has certainly experienced its fair share of difficulties. However, we have good reason to take heart. I believe adversity is where percussionists truly shine, and we will only become stronger. After all, we trace our musical ancestry back to someone who saw two sticks and a log and thought to make music with them. What could be more resourceful than that?

The Percussionist: an Adaptable Spirit

Even in previous years—before we experienced a worldwide pandemic, massive business shutdowns, and virtual teaching sessions—I have always told students that a key to playing percussion is a spirit of adaptability. It's the essence of what we do: How often do we have to substitute a certain type of drum or auxiliary instrument? (Don't have a djembe? Maybe substitute a conga. Don't have finger cymbals? Perhaps you could substitute a triangle.) How often do we have to weigh the best options for different stick and mallet selections? How often do we have to get creative with stand assemblies and instrument setups?

These may seem like small examples, but what about performance “emergencies”? What happens when your triangle holder breaks in the middle of a performance? What do you do when you drop a stick? (Not that I've ever done that, of course. *cough, cough*) What do you do if your drum head breaks in the middle of a performance?

Your ability to adapt quickly in situations like these is a good indicator of your ability to adjust and make the most of a less-than-ideal situation.

I believe this mindset is critical for all performers and musicians. As the old saying goes, “The show must go on!” This especially rings true for percussionists with all the different responsibilities we have to juggle.

Lemons (and Lemonade) for THE PERCUSSION CIRCLE

If you want the inside scoop on what I and the support team at *The Percussion Circle* struggled with last year, we have overcome a lot to get these issues out to you, the wonderful readers.

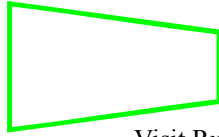
The year 2020 started really well. At that stage, I was working solo to generate interest in the magazine and form partnerships with various percussionists. I had been working toward this magazine for several years, and I was excited and full of enthusiasm.

Unfortunately, I got very sick in February, and I was out of commission for several weeks. (Yes, I'm pretty sure I had COVID-19. Not fun at all. I wouldn't wish it on anyone.) Just when I got my health back, the shutdowns began around the world. Since live performances were canceled, many individual performers were suddenly out of work. Many percussion companies had to shut down operations. Among those who didn't, there was a great deal of economic uncertainty. With this new environment, it was suddenly much more difficult to form partnerships with advertisers.

But I kept at it. As I spoke with one individual (who has asked to remain anonymous), they saw the potential for this magazine and very generously donated some funds to help the first few issues get started. With funds secured and additional team members added, we proceeded to launch the first issue.

As you know, the first issue has been released, but

TWO MALLET



The New Year's Polka

a transcription of the work by Charles d'Albert

Visit RudimentalUniversity.com to perform with the play-along accompaniment!

This enjoyable little tune is a great way to start off the new year! English composer Charles d'Albert wrote many dances, and this is a fun one. He produced waltzes, quadrilles, galops, and waltzes—all for popular audiences. (His son Eugen d'Albert would go on to become an even more recognized composer and pianist, studying with Franz Liszt and writing 21 operas.) Remember that this is lively dance music, so have fun with it! If you want to hear the tune and perform with a play-along accompaniment track, be sure to visit this issue's page at RudimentalUniversity.com.

Polka

A

1 2 3 4 5 6 7 8 9 10 11

f *p*

B

12 13 14 15 16 17 18

ff

C

19 20 21 22 23 24 25 26 1. 27 2.

D

29 30 31

32 33 34 35

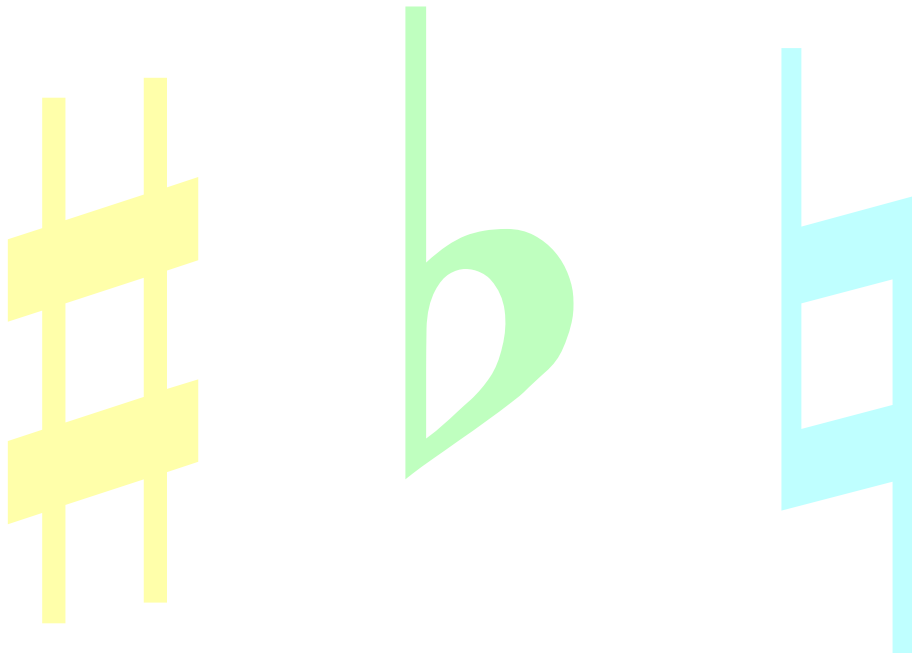
p

E

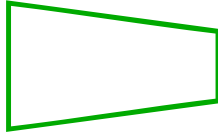
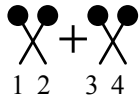
37 38 39

40 41 42 43

ff



FOUR MALLET



Musical Options with Rolls

by James Christian

Composers stipulate rolls on percussion instruments to create a sustained sound and to create a unique texture. Utilizing four mallets on keyboard percussion instruments enables a wide range of textures. Composers often decline to indicate the preferred type of roll, which allows the player some flexibility to decide what makes the most musical sense. This article will equip you with a variety of options. The special roll notations are taken from Kevin Bobo's excellent *Permutations for the Advanced Marimbist*.

TWO-MALLET ROLLS

This is your standard roll with two mallets. Even though this passage only utilizes two mallets, hold four and play it with your inner mallets.

$\text{♩} = \text{c. } 100$

FOUR-MALLET KEY

Note: The rhythms below are just examples. Depending on the musical context, you may want to adjust the metering of the rolls.

Double Vertical Roll $\begin{matrix} 2 & 4 & 2 & 4 \\ 1 & 3 & 1 & 3 \end{matrix}$

Lateral Roll $1 \ 2 \ 4 \ 3$

Mixed Roll A $1 \ 2 \ 3 \ 1 \ 2 \ 3$ **Mixed Roll B** $\begin{matrix} 2 & 2 \\ 1 & 4 \ 3 \ 1 \ 4 \ 3 \end{matrix}$

Independent Roll $1 \ 2 \ 1 \ 2 \ 1 \ 2 \ 1 \ 2$

Double Vertical Rolls or Traditional Rolls

This is where you alternate between the right and the left hand, but the mallets in each hand strike at the same time. This roll texture is useful for quick rolls, such as in measures 1-3. It is also useful for powerful, full-bodied rolls, such as in the final measure.

$\text{♩} = \text{c. } 110$

Lateral Rolls or Ripple Rolls

This is where each mallet strikes separately, but quickly in succession (usually in the 1234 configuration). It creates an arpeggiated sound. This approach is ideal when you want something light and airy.

$\text{♩} = \text{c. } 52$

Mixed Rolls *or* Burrirt Rolls

Thomas Burrirt is the first person I've seen advocate this option. It's basically a combination of Double Vertical Rolls and Lateral Rolls. This is useful for something "in between." You can bring out either the right hand or the left hand with the fuller double verticals while retaining a lighter, more open sound in the other hand.

Independent Rolls *or* One-Handed Rolls

This technique is required when one hand sustains a roll and the other plays an accompanying line. This usually works best at softer dynamic levels. Don't try to play the roll too fast! Just let the notes resonate and focus on a smooth, sustained sound.

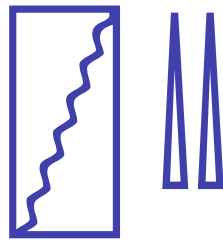
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RUDIMENTAL SNARE DRUM



The Foundation of All Percussion

by James Christian

In percussion, single strokes are the foundation of *everything*. The greater control you have over your singles, the greater control you have over everything else. These exercises below focus on different aspects of triplet-based accented singles—which are especially useful because they alternate and work both hands equally.

The first two exercises are good building exercises. Exercise #1 is especially good for building speed and fine-tuning your rhythmic timing. Exercise #2 incorporates different accent patterns with single stroke fours and single stroke sevens. (Practice both exercises at different dynamic levels!) The final exercise is great for building accent coordination and endurance. (Take all repeats the first time through with right hand lead. When you encounter the D.C., go back to the beginning and play the entire exercise with left hand lead.)

Exercise #1

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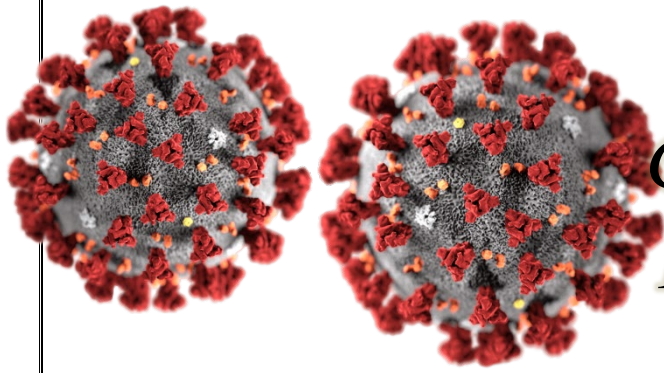
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COVID-19's Impact on Percussion Companies

—JAMES CHRISTIAN, EDITOR

Throughout the past year, I have been concerned about the impact of COVID-19 on the percussion community. I have interviewed many owners and managers at music and percussion companies to understand what they've been facing. I thought it would be helpful to share the results of these conversations with the readers. We all want our favorite companies to survive the business shutdowns and thrive for years to come. Hopefully we can all help that happen by understanding the situation they are facing.

The Situation

At some point over the past year, many companies have had to completely shut down operations. At the beginning of the pandemic, it was surreal calling many long-time giants of the percussion world and realizing they were out of the picture for an indefinite length of time.

Remo, located in California, was not even answering their phone. Their voice message said they were unable to respond to messages until they reopened. D'Addario & Company—which is in New York and oversees Promark, Evans, PureSound, and RealFeel—had to close their factories completely. With their remaining stock, their distribution center was approved to ship orders according to strict guidelines.

Some companies had to furlough employees. Others reduced hours to a few days a week, because they were only allowed to operate with a small number of people in the building at one time. For example, at Alfred Music, the entire staff worked at home except those in the warehouse.

Earasers—a company in Florida that makes earplugs for musicians—had everyone working

from home. I spoke with one of the employees at her residence, and she said, "Earplugs are considered a medical device, so we have been able to stay open in a very limited capacity." They experienced a sudden drop in revenue, but the owner personally payed the employees to keep everyone afloat.

Robin Orr, the owner of RamPad (which makes really cool drum pads) told me they usually make half the year's revenue at Winter Guard International (WGI) championships. When the event was canceled, they lost a lot of business. Thankfully, WGI treated their vendors well and refunded their booth costs.

In April, when I asked the owner of Tough Carts—which makes field frames for percussion instruments—how the coronavirus shutdowns had affected his business, he said, "There's not much to tell. Everything is dead... The orders just stopped."

Other companies dealt with similar situations. Many more examples could be cited. Some companies—such as the new startup Control Clips—went completely out of business. Unfortunately, there's still a chance more companies will have to permanently close their doors.

Some Silver Linings

Some companies have fared better. At Mode Marimba, they continued to receive orders, because students who were suddenly at home wanted instruments they could practice.

Key Poulan, legendary drum corps and marching band arranger, encountered many hurdles with the bands he worked with. He had already written shows for seven drum corps and many

marching bands, but seasons were canceled, school budgets were frozen or even eliminated, and the future was uncertain. However, he was able to work out unique solutions with many groups. Some schools created virtual shows, and some are also planning to do virtual shows this spring. Others used the opportunity to create some interesting musical experiences. One school took their fall show and reworked it into a virtual show combining their marching band, jazz band, and other ensembles—and they even had a few professional players make guest appearances in the process. He, along with many composers/arrangers, has extended show commissions into the 2021 season. But that is going to create a loss of business this year (assuming shows will even be running normally this fall).

Many companies have created new virtual music experiences. For example, FJH Music Company donated a lot of digital music. They made social media videos with a conductor conducting one of their publications, so that students could practice with a real conductor from home. Zildjian has recently increased their educational content, and many other companies have too. Even though many businesses are struggling, they are finding ways to serve customers. If you explore drum companies online, you'll see that a lot of interesting things are happening (like this magazine!).

What We Can Do to Help

I asked every business: *What is one thing your loyal customers could do to help once we return to some semblance of "normal"?* The answers were interesting. Many encouraged musicians and teachers to explore the different companies out there and make purchases when possible.

No specific company said this, but as I listened to the different responses, I felt this was the message to convey: I encourage every musician to think of their favorite company. Think of that one product or brand you would be really sad to see disappear. You don't have to spend a ton of money, but if it's within your ability to do so, please help

these companies by purchasing something from them. Let's keep the music industry going.

If you work with regular arrangers, don't forget them. See if you can commission them for a small project or just talk with them and see what would be beneficial. If you were planning to buy a new vibraphone or a new set of drums this year, that may be beyond the current budget. But reach out to company representatives and tell them what you were planning to do. Maybe you can find some mutually beneficial arrangements. Maybe a small payment now could get you a really good discount!

Instrument manufacturers did ask me to emphasize that other non-music companies have also been affected. For a while, it was taking weeks just to receive an order of common items like screws. Most of those problems have been worked out now, but understand the supply chain may be have been delayed. Please be patient and communicate regularly if you have any concerns.

Finally, I think Kyle Hackinson, vice president of FJH Music Company, summarized the situation best: "Stay passionate about music and music education! If we do that, everything will work out."

We have the power to take care of each other. Remember the joys of making music and all the people who make that possible. We will get through this together.

—JAMES

Thank you to the following companies. Their owners and representatives were especially helpful in writing this article:

Mode Marimba	modemarimba.com
Earasers Earplugs	earasers.net
Pyle Percussion	pylepercussion.com
Tough Carts	toughcartsbuilder.com/home-page.html
FJH Music Company	fjhmusic.com
RamPad	rampad.com
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Key Poulan Music	keypoulanmusic.com

BASS DRUM RHYTHMS



Rhythmic Adventures

by James Christian

Due to the COVID-19 lockdowns, many bass lines are currently unable to meet in person. Whether or not that is your situation, we've got you covered! To make this accessible to as many people as possible, we're going to cover some important rhythmic concepts that you can practice on your own. These patterns are definitely important for those in a bass line, but they are also important for all percussion instruments. So no matter which instrument is your specialty, this article has something useful for you. The timing gets tricky, so be sure to practice with a metronome!

If you are fortunate enough to have other percussionists with whom you can practice, perform these together and focus on matching your rhythmic interpretation. Before playing, look through each exercise and discuss the sticking you will use. For added benefit, practice at different dynamic levels.

Exercise #1

Exercise #2

Exercise #3

Exercise #3 consists of ten staves of music. The first staff starts with a treble clef, a repeat sign, and a 2/4 time signature. It contains a sequence of eighth notes with a triplet of three eighth notes. The second staff continues with a 3/4 time signature, a 6/4 time signature, and another triplet. The third staff features a 5/4 time signature, a 3/4 time signature, and a 4/4 time signature, with fingerings 6, 5, 3, 5, and 3. The fourth staff has a 4/4 time signature, a 3/4 time signature, and a 2/4 time signature, with a triplet. The fifth staff includes a 3/4 time signature, a 4/4 time signature, and a 5/4 time signature, with fingerings 3, 5, and 3. The sixth staff has a 5/4 time signature, a 6/4 time signature, and a 4/4 time signature, with fingerings 3, 5, 3, 5, and 6. The seventh staff features a 6/4 time signature, a 5/4 time signature, and a 4/4 time signature, with fingerings 6, 5, 3, 5, and 3. The eighth staff has a 4/4 time signature, a 3/4 time signature, and a 2/4 time signature, with fingerings 3 and 3. The piece concludes with a double bar line.

Exercise #4

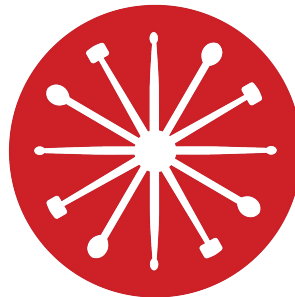
Exercise #4 consists of four staves of music. The first staff starts with a treble clef, a repeat sign, and a 4/4 time signature. It contains a sequence of eighth notes with fingerings 3, 3, 3, 5, and 5. The second staff continues with a 6/4 time signature, a 5/4 time signature, a 6/4 time signature, a 5/4 time signature, and a 3/4 time signature, with fingerings 6, 5, 6, 5, and 3. The third staff includes a 3/4 time signature, a 4/4 time signature, a 3/4 time signature, a 5/4 time signature, and a 5/4 time signature, with fingerings 3, 3, 3, 5, and 5. The fourth staff has a 6/4 time signature, a 5/4 time signature, a 6/4 time signature, a 5/4 time signature, and a 3/4 time signature, with fingerings 6, 5, 6, 5, and 3. The piece concludes with a double bar line.

Etude

crash

The musical score consists of ten staves. The first staff is in 12/8 time, marked *f*, with a 'crash' annotation above it. The second staff continues the melody in 7/8 time, also marked *f*. The third staff is a hi-hat pattern in 7/8 time, marked *mf*, with a 'hi-hat choke' annotation above it. The fourth staff is in 9/8 time, marked *mf* and *f*, with a 'crash' annotation above it. The fifth staff is in 9/8 time, marked *mf*, *mp*, and *p*. The sixth staff is in 5/8 time, marked *f* and *mf*, with 'hi-hat choke' annotations above it. The seventh staff is a hi-hat pattern in 5/8 time. The eighth staff is in 5/8 time, marked *f*, with a 'crash' annotation above it.

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BA-DUM CRASH!

— HUMOR & FUN —

TERRIBLE MUSIC PUNS

(We warned you!)

"I write elevator music," Tom noted.

"I like hitting the drum," said Tom strikingly.

"I like playing rolls on the tambourine," said Tom shakily.

"Let's play a B-flat, a D-flat, and an F," the band said with one accord.

"We're going to play *Sleigh Ride* for the Christmas concert? I want to play the whip," Tom cracked.

Word Search: Types of Cymbals

Words can be forward, backward, up, down, and diagonal.

K L Z S K P D V Z C L U Q X A C
F A M I C L L S M H A E L F R Y
L B K Z Y A A C L L B Y C L S M
A M M Z M B B H L A M L Y A L E
B Y J L R M M A A B Y A M B A C
M C L E S Y Y P B M C B B M Z L
Y L A C M C C P M Y D M S Y U A
C L B Y A E H A Y C E Y P C K S
H E M M N D S F C H D C M G W H
S B Y B J I A H R S N A S N B C
A B C A I R R F E A E N P I A Y
L P T L R G T Z G R P I M J S M
P G E A A R O B N C S H Y U C B
S R V H H A R E I Q U C C Y Y A
L V I S M I T D F Y S B M Y C L
Z H R L R B H R A X Q R N A L S

Suspended Cymbal
Ride Cymbal
Trash Cymbal
Jing Cymbal
Hi-Hat
Chappa

Crash Cymbal
Splash Cymbal
Sizzle Cymbal
Rivet Cymbal
Taal

Clash Cymbal
China Cymbal
Bell Cymbal
Finger Cymbal
Manjira

"The A on the keyboard
is tuned to 440 Hz,"
said Tom in measured tones.

"I prefer traditional over matched,"
said the drummer grippingly.

"This ensemble utilizes body
percussion," Tom snapped.

"Hit the bass drum loud, and let it
ring," the conductor boomed.

"I have to play a series of eighth
notes," said Tom quaveringly.

"I'm going to play the
tubular bells," Tom chimed.

"I rushed the tempo tonight,"
said the drummer, looking beat-up.

SOLUTION
ON BACK
PAGE

Level 3

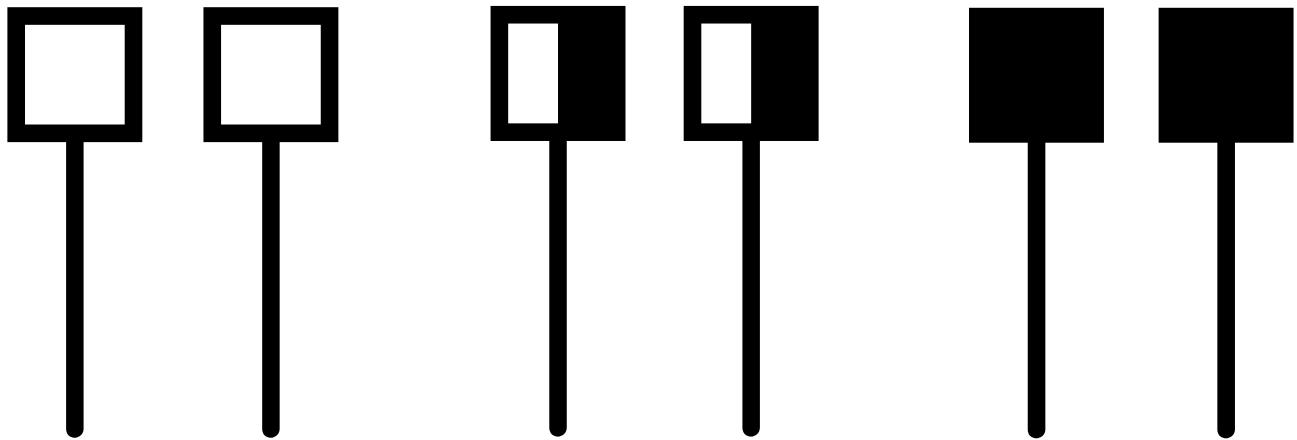
Etude

mf f p

mf p

mf mp f

mf ff



THE GROOVE DRUM SET



Nine Ways to Spice Up Your Fills by James Christian & McKenzie Webb

McKenzie Webb graduated from the University of Texas at Arlington with a B.A. in Jazz Studies. He was a member of Genesis and the Boston Crusaders Drum & Bugle Corps, and he performs regularly in the Dallas/Ft. Worth metroplex.

Instagram: @_kungfu_kenzie YouTube: youtube.com/GeneralSD1

Fills can do a lot to integrate the drum parts with other instruments and enhance the music, or they can sound detached and out of place. A common approach is to play a moving line (with varying degrees of busyness) around the drums. This is a tried-and-true method. However, there are a few rhythmic tools that can help you move beyond clichés. Here are a few ideas to help create variety and interest—as well as unify the musical ideas. Experiment with these, and see if they don't enhance your ability to generate creative fills.

KEY

The snare drum part has been written out. In this context, it can be considered as either part of the drum groove or a comping pattern that would be played in conjunction with a full ensemble rhythm. For the sake of simplicity, the pattern is repeated each measure. However, in real-life musical situations, you might need to select one key idea from the preceding phase. The fills are written out in rhythmic notation. Experiment by voicing these rhythms on different instruments to create different colors and timbres.

A

FILL #1: SAME RHYTHM
(move around drums for a new timbre)

B

FILL #2: SIMPLIFICATION
(same structure, but fewer notes)

C

FILL #3: ELABORATION
(same structure, but more notes)

D

FILL #4: AUGMENTATION
(proportionately longer rhythmic values)

E

FILL #5: DIMINUTION
(proportionately shorter rhythmic values)

F *FILL #6: EXTENSION*
(lengthened by repeating a rhythmic element)

G *FILL #7: TRUNCATION*
(shortened by eliminating rhythmic elements)

H *FILL #8: RETROGRADE*
(same rhythm played backwards)

I *FILL #9: FRAGMENTATION*
(using only a fragment of the rhythm)

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...“TURNING LEMONS INTO LEMONADE” (continued)

I lost count of the number of technical difficulties we experienced during its launch. We had website issues, digital magazine widget issues, e-mail issues, and just plain *issue* issues!

And then there were the social media video issues... The audio did not come out properly on some of them, and that took a major editing effort to improve the quality. I also performed in the snare exercise video. One of my sticks cracked the day before recording, so I went to a music store to buy some new ones. The model they carried was heavier than the one with which I had been practicing. I must admit I struggled to keep pace with the tempos I had previously been taking. When I watched the video, I saw all sorts of embarrassing technique things I did to compensate. (Hello, loose pinkies!)

Why do I mention this? It’s easy to focus on the negatives and get frustrated. But you know what? It all got done. It was not perfect, but we still turned out a nice product that thousands of people have enjoyed. We have received very encouraging feedback, and we have the structure in place to grow and create even better material in the future.

If we had waited for complete perfection or given up at every obstacle, there would be nothing to show for all that effort. As I look back over the previous year, the obstacles we had to face have actually directed us toward making a better business and a better publication than originally envisioned—and it will continue to get even better.

The Percussion Community Stepped Up

As the world adjusted to COVID conditions, the percussion world created some really interesting experiences. Many universities offered live percussion concerts. Groups like Sō Percussion and the U.S. Army Old Guard Fife & Drum Corps conducted special online events. The Percussive Arts Society International Convention (PASIC) was held online and made available to a much wider audience than normal. Many new YouTube accounts were started,

and many interesting solo videos were created. In short, many in the percussion community stepped up to the challenges they faced and produced something truly valuable.

Personal Applications

You can do the same—in both your musical growth and your personal growth. I firmly believe the process of learning musical skills teaches us how to develop skills in other areas of life. When we learn to adapt to various musical challenges, we also learn to adapt to challenges that are physical, psychological, relational, etc.

I’ll close with therapist Dr. David Richo’s wise words (from *Coming Home to Who You Are*—chapter 13, “Saying Yes to Reality”):

Life has certain givens, certain unavoidable facts. Five stand out for all of us: Everything changes and ends; things do not always go according to our plans; life is not always fair; suffering is part of everyone’s life; people are not always loving, honest, generous, loyal—nor can they be expected to be.

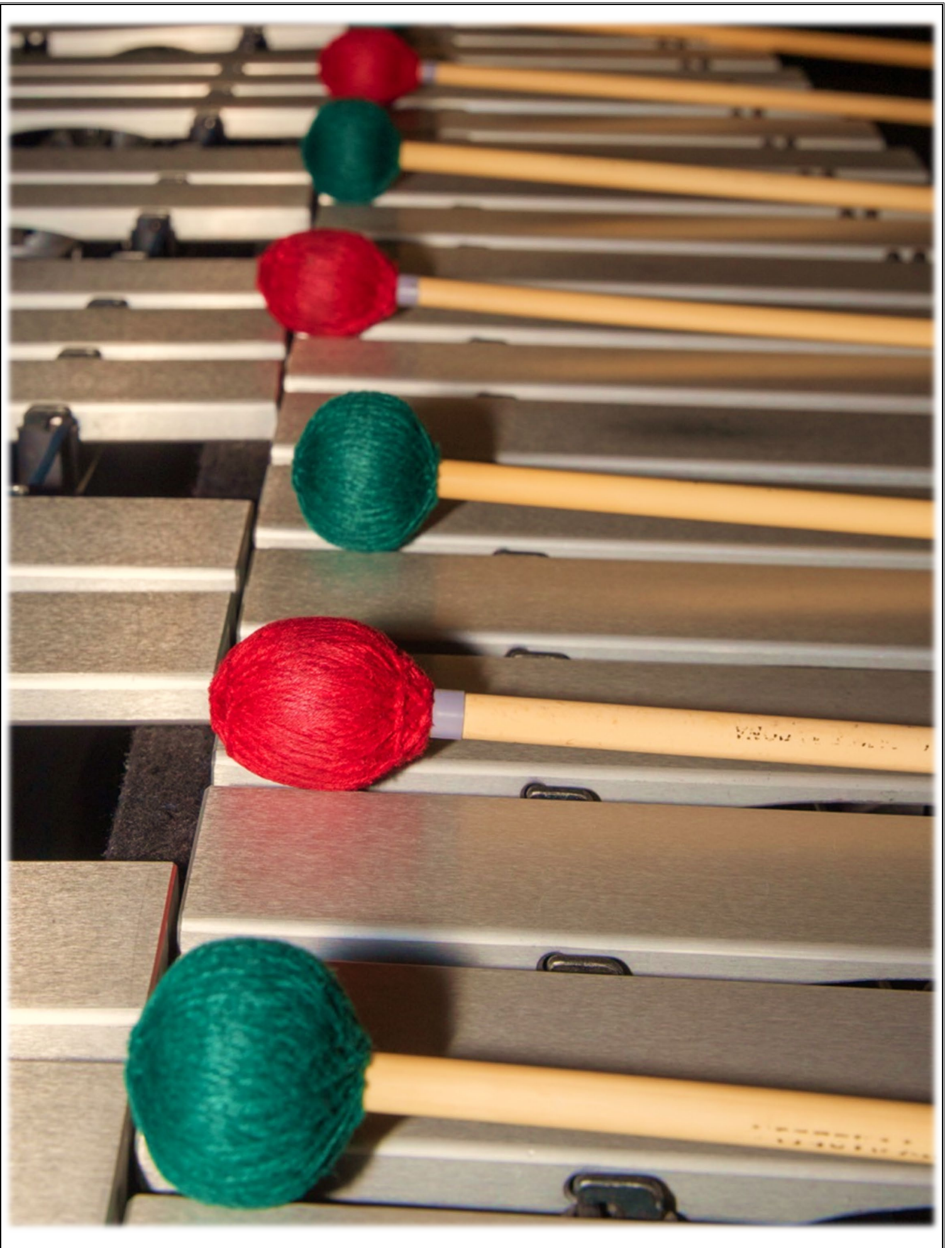
An unconditional yes to these facts of life is a surrender to what is. This is not resignation or giving up. It is aligning ourselves to reality with calm ruthlessness. We then find the wisdom to see the difference between what can and what cannot be changed...

[As we grow in maturity,] we notice that we no longer ask, “Why?” or “Why me?” Now we simply say, “Yes, now what?” This is a giant step into adulthood because our focus is on how to move on with our life, not on how immobilized we are as victims.

Whenever you’re faced with difficult challenges, ask yourself: What new possibilities does this situation create? What is one thing I can do right now to move forward in a positive direction?

As long as you maintain this mindset of adaptability, you’ll always find a way to turn lemons into lemonade and to turn struggles into opportunities.

—JAMES



LETTERS & CONTESTS

The feedback from the first issue is still trickling in. We'll wait until next issue to publish your letters. If you haven't written us yet, we want to hear from you! Let us know what you like, what we can improve upon, and what you would like to see in the future. Write to us at: thecircle@rudimentaluniversity.com.

CONTEST—Name the letter column:

Once again, we need a more exciting name for this page than “Letters & Contests.” Submit your idea, and if yours is selected, you will receive a \$25 gift certificate to Steve Weiss Music.

You can submit your idea several different ways: 1) Send an e-mail to thecircle@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. Everyone can enter. Whether you're a student, teacher, professional, enthusiast, or anything else, good ideas come from everywhere. (Except maybe the trombone section. But they probably aren't reading this.)

Get paid for writing an article and submitting yourself playing your exercises in 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 thecircle@rudimentaluniversity.com, and tell us a little about yourself and what you have in mind. We will send you the writing guidelines and payment information.

Get your percussion t-shirt! From now on, every issue's cover will be available on a t-shirt. They will be *limited runs*—i.e., once the next issue comes out, you will *not* be able to get one! Get yours while you can at: rudimentaluniversity.com/apparel/

That's it for this issue! We will begin publishing your comments next time. Once again, please let us know your thoughts. If you have any questions or comments about the magazine or percussion performance in general, submit them at:

thecircle@rudimentaluniversity.com

A final reminder: This magazine doesn't exist without our advertisers. Please let them know you saw their ad and you appreciate their support of music education. See you next issue!

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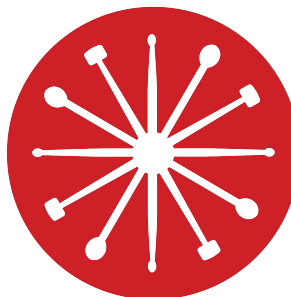
ANSWER KEY TO PUZZLE ON PAGE 17

Word Search: Types of Cymbals

ANSWERS

K L Z S K P D V Z C L U Q X A C
F A M I C L L S M H A E L F R Y
L B K Z Y A A C L L B Y C L S M
A M M Z M B B H L A M L Y A L E
B Y J L R M M A A B Y A M B A C
M C L E S Y Y P B M C B B M Z L
Y L A C M C C P M Y D M S Y U A
C L B Y A E H A Y C E Y P C K S
H E M M N D S F C H D C M G W H
S B Y B J I A H R S N A S N B C
A B C A I R R F E A E N P I A Y
L P T L R G T Z G R P I M J S M
P G E A A R O B N C S H Y U C B
S R V H H A R E I Q U C C Y Y A
L V I S M I T D F Y S B M Y C L
Z H R L R B H R A X Q R N A L S

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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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