

The

RUDIMENTAL UNIVERSITY PRESS PRESENTS

# Percussion Circle

The Magazine for Percussionists and Percussion Teachers

## This Issue

Larry Lawless Presents: Smart 4-Mallet Stickings!

Exploring Grace Notes on Snare Drum, Comping on Drum Set

Clave Rhythms on Hand Drums, Etudes for Triangle & Cymbals

Carl Czerny's Transcribed Keyboard Exercises, Timpani Rolls

Contest Winner Announcement!

And more!



ISSUE #3

MARCH-APRIL 2021

# THE LEGACY CONTINUES!

## Percussion Bestsellers & Recent Issues



# LUDWIG Masters

PUBLICATIONS

Exclusively Distributed by



**Alfred Music**  
LEARN • TEACH • PLAY



### CHARLEY WILCOXON

**THE ALL-AMERICAN DRUMMER:** 150 rudimental solos that have been used by countless drummers over the years. Gr. 3. 10300202

**MODERN RUDIMENTAL SWING SOLOS:** A classic collection of rudimental snare solos, by one of the legendary names in rudimental drumming. Also contains an introduction on performance techniques of each of the standard 26 rudiments. Essential to the library of every percussionist! Gr. 3. 10300203

### WILLIAM F. LUDWIG

**150 SOLOS FROM THE NARD:** A collection of 150 graded solos of the former National Association of Rudimental Drummers. Grades 2-3. Gr. 2.5. 10300111

**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

**Order Today!** Visit your favorite retailer or go to [www.alfred.com](http://www.alfred.com)

**The Percussion Circle**  
----- Issue #3 -----  
March-April 2021

# This Issue

**From the Editor’s Desk:** *...And Now for Something Different* ..... 2

**Inside the Circle:** *How to Become a Better Player*..... 4

Concert Snare Drum—*Exploring Grace Notes* ..... 6

Timpani Corner—*Roll Studies* ..... 8

Keyboard Percussion (2 mallets)—*Double Stopping with Czerny*.....10

Keyboard Percussion (4 mallets)—*Smart Arpeggio Stickings* by Larry Lawless.....12

**Percussion Humor & Fun:** *Ba-Dum Crash!* .....14

The Percussion Cabinet: Triangle—*Triangle Timbres* .....16

Cymbals—*Crashing Cousins: Two Études for the Cymbal Family* .....18

Hand Drums—*Clave Coordination* .....20

The Drum Set Groove—*Incomparable Comping*.....22

**Reader Insights** .....25

**Follow Us!**

**Website:** RudimentalUniversity.com      **YouTube:** youtube.com/RudimentalUniversity

**Twitter:** @RudimentalU      **Facebook:** @RudimentalU

**Instagram:** @RudimentalU      **TikTok:** @RudimentalU

This issue is published under a Creative Commons—Non-Commercial Attribution license. 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 included 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.

WANT TO **ADVERTISE** IN *THE PERCUSSION CIRCLE*?  
TO REQUEST A PRESS KIT, SEND AN E-MAIL TO US AT:  
ADVERTISE@RUDIMENTALUNIVERSITY.COM

## NOTES FROM THE EDITOR



# ...And Now for Something Different

—JAMES CHRISTIAN, EDITOR

Welcome to issue #3 of *The Percussion Circle*! We now have enough issues to make a trilogy. (“This time... it’s personal!”) We appreciate you taking the journey with us.

As always, feel free to share this magazine. Each issue is published under a creative commons license. You are free to copy it, arrange it, record yourself playing the music, make it into origami, etc. (See the previous page for specific legal details.)

As the title suggests, this issue is a bit different from previous issues. The past two issues have had a greater focus on marching percussion. But now it’s springtime, and most schools are focused on concert band right now. We want to spread the attention to instruments more often used in band and orchestra.

For all of you staunch rudimental drummers out there, don’t despair. There is still plenty in this issue to provide a good challenge. The **SNARE DRUM** article covers “rudimental” concert techniques with a focus on different grace note groupings. And the article for **HAND DRUMS** also requires skilled coordination and a confident groove to play clave rhythms with accompanying patterns.

On the mallet percussion front, our guest composer this issue is Larry Lawless. In addition to being an accomplished musician and teacher, he is an all-around friendly guy. He shares some ideas for playing smooth **FOUR-MALLET** arpeggios around the keyboard. (On a personal note, after I learned the exercises in this article, I found it greatly

enhanced my speed in learning arpeggiated passages. It’s definitely worth your time.)

And our **TWO-MALLET** exercises provide a fun take on double stops. We have transposed classic piano exercises from Carl Czerny (1791-1857), one of Ludwig van Beethoven’s most prolific students.

As always, we have our **TIMPANI** corner, and this issue focuses on roll studies in different contexts. Our **CYMBALS** study provides two colorful études—one for suspended cymbal and one for crash cymbals. We also shift to the jazz world in our **DRUM SET** study, which focuses on building comping skills—both with the hands and the ears.

Finally, we reach into the percussion cabinet and explore the shimmery sounds of the amazing **TRIANGLE**! (I can sense the excitement already. But seriously, it’s a good article you should check out.)

To cap it off, this issue’s *Inside the Circle* article provides 15 tips for becoming a better musician. There’s humor and fun in the *Ba-Dum Crash!* section. And we read your feedback and answer your questions in the *Reader Insights* section.

Remember: This is your magazine! Write us and let us know how we’re doing. Let us know what’s great, what’s “meh,” and what you want to see next. Until next time... Keep practicing!

—JAMES

Contact us at: [thecircle@rudimentaluniversity.com](mailto:thecircle@rudimentaluniversity.com)

**LOVE** this issue's cover?

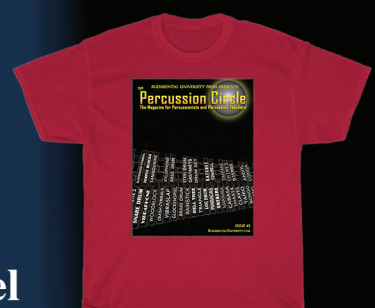
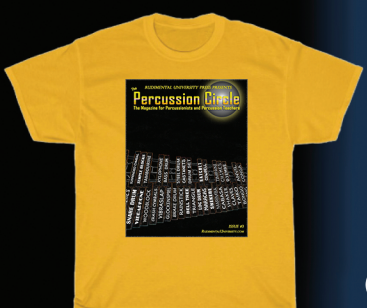
**Want to have it on a T-SHIRT?**

**Seriously... Who *doesn't* need another percussion shirt!?**

**Announcing: Limited run t-shirts of each issue's cover!**

Only available until issue #4 is released.

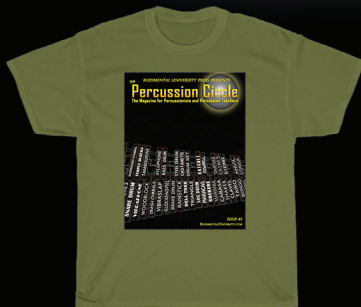
Get yours before time runs out!

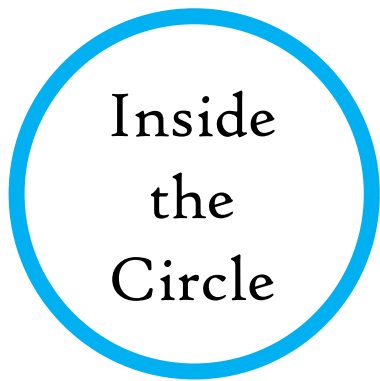


Available in 8 colors

Sizes: S-XXL

Order at: [rudimentaluniversity.com/apparel](http://rudimentaluniversity.com/apparel)





## Inside the Circle

# *How to Become a Better Player*

—JAMES CHRISTIAN, EDITOR

People frequently ask me how to become a better drummer or a better musician. (Contrary to popular belief, these two things are not mutually exclusive!) From talking with top players and experimenting on my own, I have found a lot of helpful methods over the years. Here are some of my best tips for percussionists:

**1. *Always play with a good sound.*** No matter what you're playing or what technique you're using, it needs to sound good. Let your ears guide you in any decision you make.

**2. *Always practice with good technique.*** Don't train your muscles to follow bad habits. Train them to move exactly how you want—every single time.

**3. *Use method books to help you.*** Do an Internet search for “best snare drum books” or “best marimba books,” and you'll find essential books for practicing. These books are full of great exercises and études to sharpen your skills.

**4. *Develop a repertoire and keep adding to it.*** As important as exercises are, it's also important to practice solos and ensembles. Exercises help you build technique, and performance literature helps you apply that technique to different musical situations.

**5. *Practice with a metronome.*** Unless the piece requires a lot of rubato, a metronome is invaluable. No one has perfect timing, and we can all benefit from tempo accountability.

**6. *No matter what instrument you're focusing on, always spend some time each week practicing rudiments.*** Spend time working on singles, rolls, etc. on one drum,

because the techniques you develop there are the foundation of everything.

**7. *Set regular goals.*** In order to grow, you must set new challenges. With regard to musicality, you should always have the goal of playing with intentionality and optimal sound quality, articulation, and phrasing. With regard to physical ability, there are three main areas to develop—speed, endurance, and coordination. Examples of measurable goals:

a. Play a double stroke roll for one minute every day this week. Next week, play it for two minutes. The next week, play it for three. Keep going until you get to ten minutes. You will notice significant improvement in endurance.

b. You can do something similar with tempo goals. Find a comfortable tempo to start. Play a roll for one minute every day. Next week, bump it up by 10 clicks on the metronome. Keep repeating the process, and you will see an improvement in your speed.

c. Learn different coordination patterns, such as flam rudiments, in a method book.

d. Learn all 12 major scales in the circle of fifths by a certain date. Then learn all 12 natural minor scales. Then learn all 12 harmonic minor scales. Set tempo goals.

**8. *Practice in front of a mirror.*** This will give you instant feedback.

**9. *Video record yourself.*** A video will help you see things you didn't realize you were doing, both positive and negative. Video is often more helpful than a mirror, because it

CONTINUED ON PAGE 25...







Etude  
Allegretto

Level 3

*f*

*f*

*mf* *f*

*mf* *f*

*mf* *p* *sf*

MASTERING THE LOOSE GRIP HAS NEVER BEEN EASIER



**HINGESTIX® Practice Drumsticks**

Great drumming starts with a relaxed grip and proper hand technique.

Develop proper stick technique from day one.

Avoid and eliminate bad habits, and learn:

- Bounce and Rebound
- Finger Technique
- Proper Grip and Fulcrum
- Single, Double, and Buzz Strokes
- Proper Hand and Wrist Motion
- Speed and Precision
- Moeller Technique



Order your pair today at [HINGESTIX.COM](http://HINGESTIX.COM)



Available in 5A and 5B Models

# TIMPANI CORNER



# Roll Studies

by James Christian

Almost everyone loves the sound of timpani rolls! The exercises and études below help you refine your sound and technique. Allow the tension of the head to dictate the roll speed. (Looser tension requires slower speed, and tighter tension requires faster speed.) 26" and 29" drums are recommended.

The exercises do not require pitch changes, but the second étude does. The first étude incorporates some timbre changes by requiring the player to play in the center of the head. (Unless otherwise noted, always play in the proper beating spot—a few inches from the edge.) The second étude incorporates several odd-metered time signatures.

①

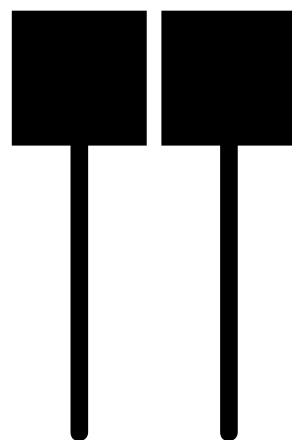
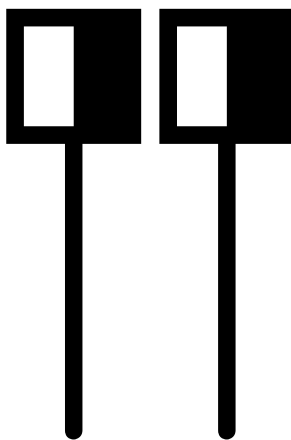
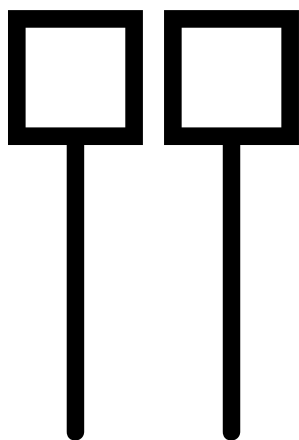
## Exercises



②



③



# Étude #1

♩ = 88-132

Musical score for Étude #1, measures 1-10. The piece is in 2/4 time. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. It features a series of eighth notes with accents, followed by a half note chord with a dynamic marking of *mf*. The second staff continues with a half note chord, a dynamic marking of *f*, and a series of eighth notes. The third staff features a series of eighth notes with a dynamic marking of *mf*, followed by a half note chord with a dynamic marking of *mp*. The fourth staff consists of a series of half notes with a dynamic marking of *p*. The fifth staff begins with a dynamic marking of *f*, followed by a series of eighth notes with a dynamic marking of *mf*, a half note chord with a dynamic marking of *f*, and a half note chord with a dynamic marking of *sfz*. The instruction "hit in center of drumhead" is written above the second staff.

# Étude #2

♩ = 100-160 (♩ = 200-320)

Musical score for Étude #2, measures 1-10. The piece is in 7/8 time. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. It features a series of eighth notes with a dynamic marking of *cresc.*. The second staff continues with a series of eighth notes with a dynamic marking of *f*. The third staff features a series of eighth notes with a dynamic marking of *f*. The fourth staff begins with a dynamic marking of *p*, followed by a series of eighth notes with a dynamic marking of *mf*. The fifth staff features a series of eighth notes with a dynamic marking of *p*, followed by a series of eighth notes with a dynamic marking of *f*. The instruction "G to A" is written above the fourth staff, and "A to G" is written above the fifth staff.

# TWO MALLET



# Double Stopping with Czerny

by James Christian  
inspired by Carl Czerny's op. 337

Carl Czerny (1791-1857) was a student of Ludwig van Beethoven. In his day, he was a well-respected piano virtuoso, and he was also a prolific composer. He composed over 800 compositions, most of them for the piano. Pianists today still practice from his numerous technical studies. The following exercises are transcriptions—or in some cases, logical extensions—of finger exercises from his book *40 Daily Studies (40 Tägliche Studien)*, opus 337.

These have been adapted from Study #1 to develop double stop technique for two-mallet keyboard percussion. Take each exercise at a comfortable tempo and focus on accuracy. The final exercise is particularly challenging at quick speeds. Czerny advises that performers play through each exercise 20 times without interruption before proceeding. And who are we to argue with Carl Czerny?

1 ♩ = 60 to ♩ = 100 (adjust as needed)

2

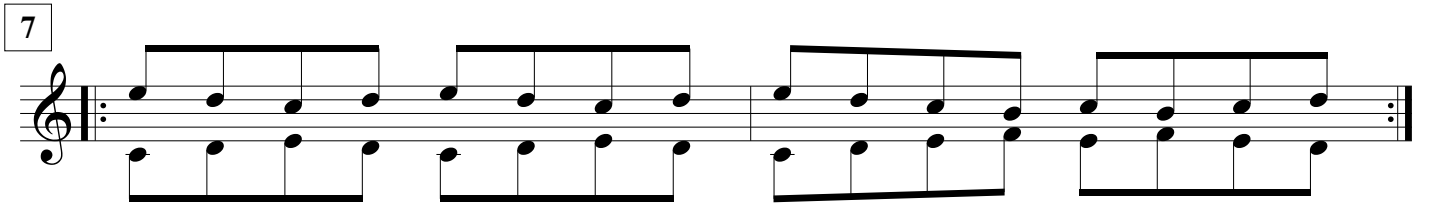
3

4

5

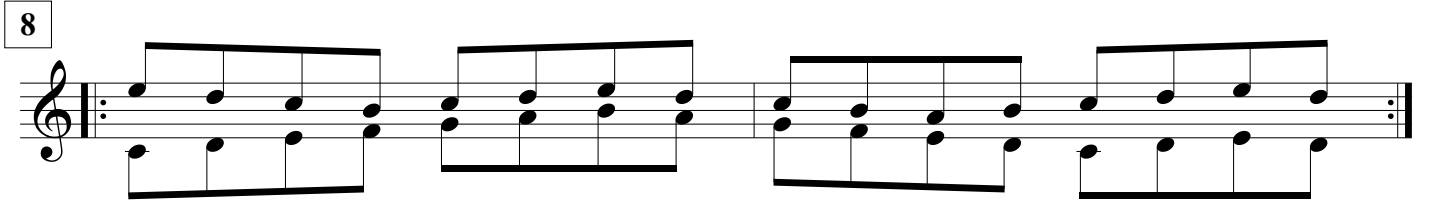
6

7



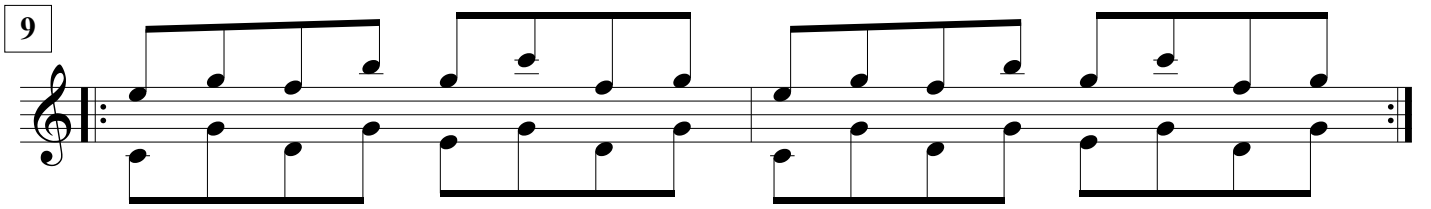
Musical notation for measure 7, featuring a treble clef and a key signature of one sharp (F#). The notation consists of two staves: the upper staff contains a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and the lower staff contains a sequence of eighth notes (F#3, G3, A3, B3, C4, B3, A3). The measure is divided into four equal parts by bar lines.

8

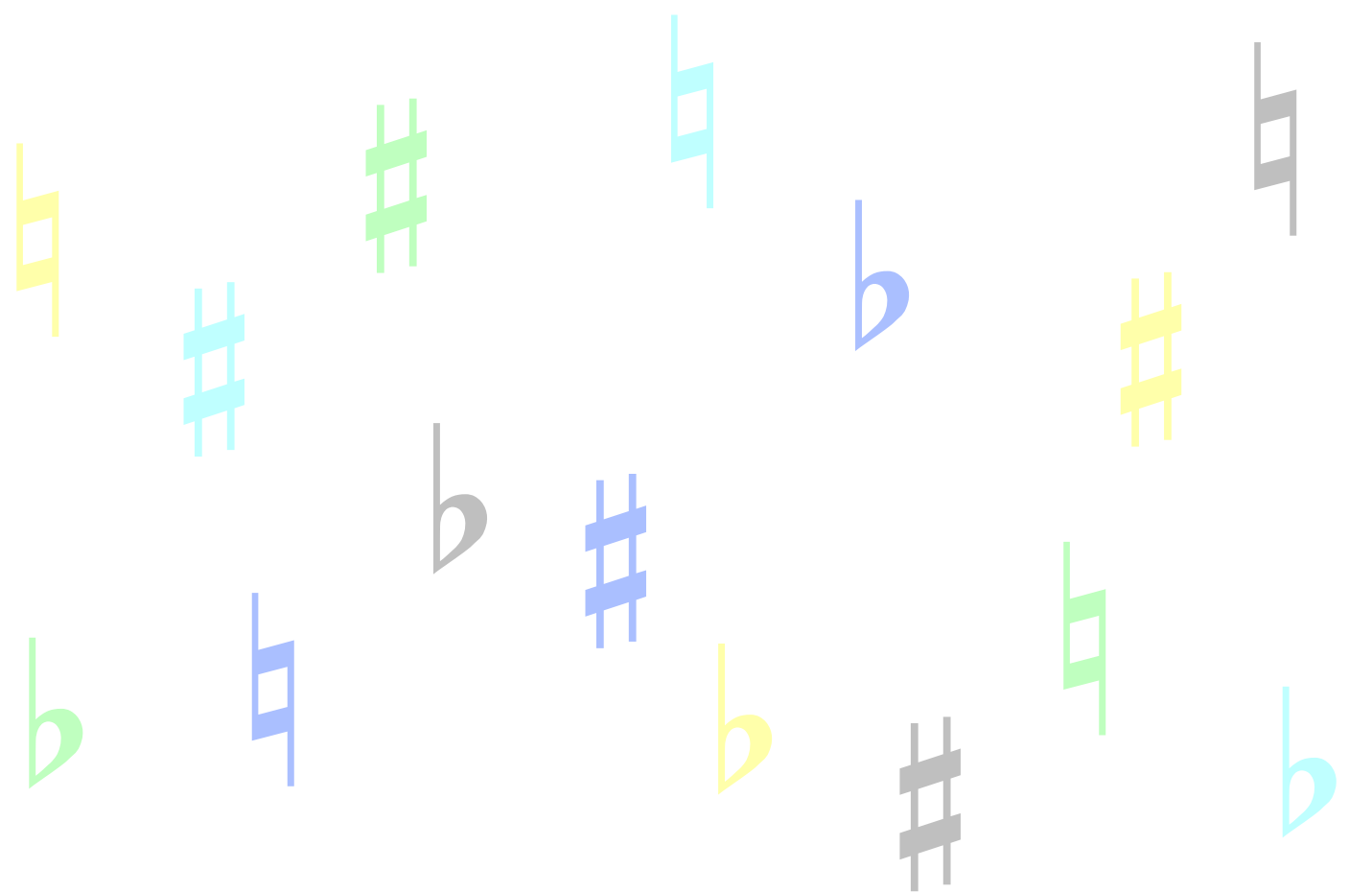


Musical notation for measure 8, featuring a treble clef and a key signature of one sharp (F#). The notation consists of two staves: the upper staff contains a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and the lower staff contains a sequence of eighth notes (F#3, G3, A3, B3, C4, B3, A3). The measure is divided into four equal parts by bar lines.

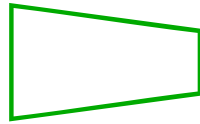
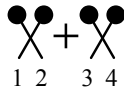
9



Musical notation for measure 9, featuring a treble clef and a key signature of one sharp (F#). The notation consists of two staves: the upper staff contains a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and the lower staff contains a sequence of eighth notes (F#3, G3, A3, B3, C4, B3, A3). The measure is divided into four equal parts by bar lines.



# FOUR MALLETs



# Smart Arpeggio Stickings

by Larry  
Lawless

Larry Lawless is a composer, arranger, educator, and clinician. He has taught at the grade school and university level, and he is the former president of the Texas PAS chapter. He currently performs with the Silver Thistle Pipe Band, and he has published many compositions including *Music Literacy for Mallets* and *Music Literacy for Snare Drum*.

Practicing scales and arpeggios is an essential part of developing technical and musical literacy on keyboard percussion. However, stickings for 4-mallet arpeggios often seem awkward, resulting in unnatural hand positions (think of a B $\flat$  major chord).

What if a more natural sticking pattern could be utilized? Ideally, it would be based on the relationship of the chord tones to the manual of the marimba on which they're positioned (akin to piano fingerings based on white key/black key configurations). After some experimentation, I found that all possible triad combinations (major, minor, diminished, augmented) could be grouped into four categories based on the relationship of black to white keys.

**Category I** is where all three notes of the triad lay on the same manual. For example, C major, E $\flat$  minor, and B diminished. This sticking works for all these chords across three octaves:

The triads that fall into this category are: C maj, D min, E $\flat$  min, E min, F maj, F $\sharp$ (G $\flat$ ) maj, G maj, A min, and B(C $\flat$ ) dim.

**Category II** triads are those whose root lies on one manual and the 3rd and 5th of the chord lie on a different manual. For example, C diminished, E $\flat$  augmented, and B $\flat$  major:

The triads that fall into this category are: C dim, C $\sharp$ (D $\flat$ ) dim, C $\sharp$ (D $\flat$ ) aug, D aug, E $\flat$  aug, F $\sharp$ (G $\flat$ ) dim, G dim, A $\flat$  dim, A $\sharp$  aug, B $\flat$  maj, and B(C $\flat$ ) maj.

**Category III** triads have the root and the 5th on the same manual, with the 3rd of the chord on a different manual. For example, C minor, E $\flat$  major, and B augmented:

The triads that fall into this category are: C min, C $\sharp$ (D $\flat$ ) maj, C $\sharp$ (D $\flat$ ) min, D maj, E $\flat$  maj, E maj, E aug, F min, F dim, F $\sharp$ (G $\flat$ ) min, G min, A $\flat$  maj, A $\flat$  min, A maj, A aug, B $\flat$  aug, and B(C $\flat$ ) aug.

**Category IV** triads have the root and 3rd on the same manual, with the 5th on a different one. For example, C augmented, E $\flat$  diminished, B $\flat$  minor:

The triads that fall in this category are: C aug, D dim, E $\flat$  dim, E dim, F aug, F $\sharp$ (G $\flat$ ) aug, G aug, A dim, B $\flat$  min, B $\flat$  dim, B(C $\flat$ ) min.

These stickings cover all possible triad configurations. I also have stickings for some of the more common 7th chords. If there is sufficient interest in this subject, I will cover those in a future article.

## 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

VIEW ALL OUR CADENCES AT: [RUDIMENTALUNIVERSITY.COM/DRUM-LINE-CADENCES/](http://RUDIMENTALUNIVERSITY.COM/DRUM-LINE-CADENCES/)

# BA-DUM CRASH!

— HUMOR & FUN —



**What do you do when your kid can only count to four?**  
Buy him a drum set and call him gifted!



**What if your kid can only count to three?**

Give him a triangle. Tell him to keep counting the sides until the song is over.



**What if your kid can only count to two?**

Give him two cymbals and tell him to crash when you point at him.



**What if your kid can only count to one?**

Give him one cymbal and tell him to wave it in the air when you point at him.



**What if your kid can't count at all?**

Give him a guitar. Guitarists don't ever count.



## Word Search: Keyboard Percussion

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

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

SOLUTION  
ON BACK  
PAGE

Xylophone

Marimba

14 Glockenspiel

Vibraphone

Chimes

Lithophone

Balafon

Marimbaphone

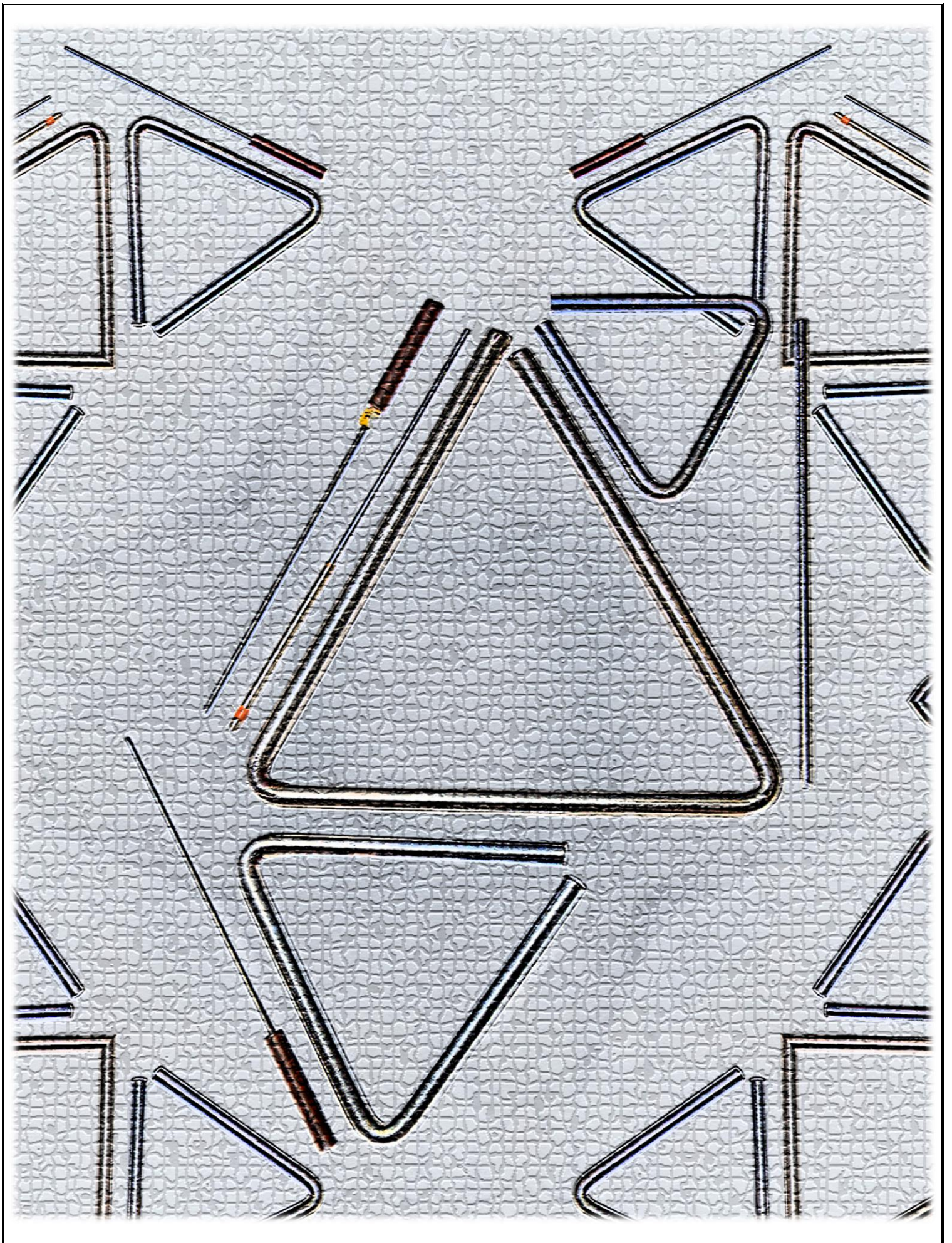
Aluphone

Glass Marimba

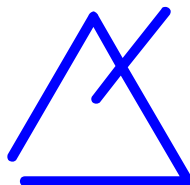
RudimentalUniversity.com

Viscount Bells





# THE PERCUSSION CABINET: TRIANGLE



## Triangle Timbres

by James Christian

When composers write "triangle" on a sheet of percussion music, they are leaving a lot of room for the performer's interpretation. The sound will change according to the brand and model, but generally speaking, these things are true: 1) The solid side of the instrument will produce a purer tone. 2) The non-solid, open sides will produce a more "exotic" sound with greater overtones. Some composers give detailed instructions, but most do not. As a performer, you must decide which sound is most appropriate for the musical situation. Similarly, unless indicated, you must also decide when to dampen the instrument and when to let it ring. The following études are an aid to exploring the available options.

### First Étude

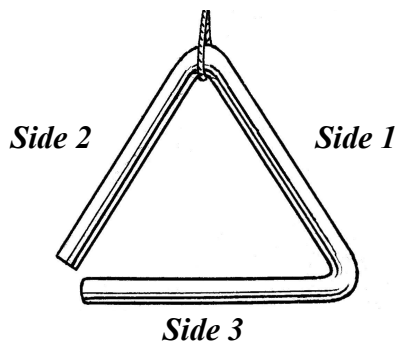
**Mysteriously** (♩ = c. 90-108)

**Joyously**

**Eerily**

**Broadly, Heavenly**

### KEY FOR SECOND ÉTUDE



Side 1 (Solid Side)

muted

half muted

open

choke

Side 2 (Non-Solid Side)

Side 3 (Non-Solid Base)

## Second Étude

Clip on a music stand; use two beaters.

♩ = c. 120

*mf*

*f* *p* *mp*

*mf* *mf* *mf* *f*

*mf* *mp* *p* *mp* *pp* *f*

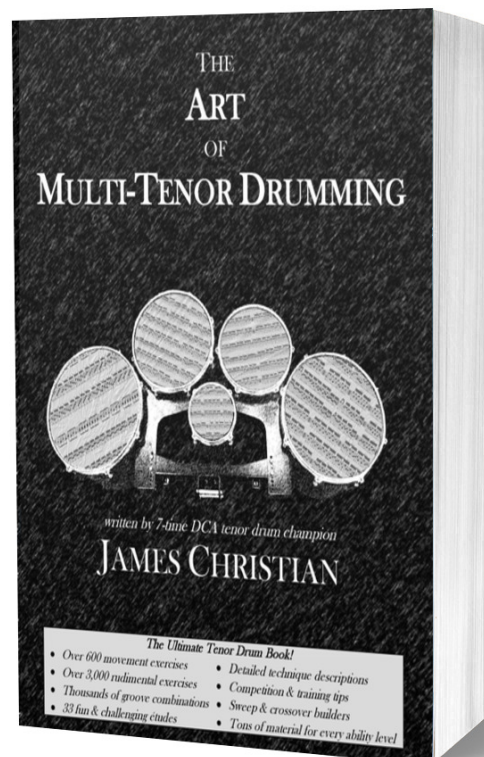
## THE ART OF MULTI-TENOR DRUMMING

by 7-time DCA tenor drum champion

James Christian

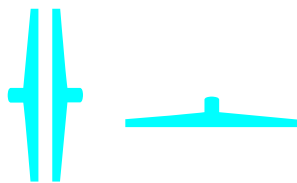
### ***The Ultimate Tenor Drum Book!***

- 366 pages of material
- Over 600 movement exercises
- Over 3,000 rudimental exercises
- Thousands of groove combinations
- 33 fun & challenging etudes
- Detailed technique descriptions
- Competition & training tips
- Sweep & crossover builders
- Tons of material for every ability level



GET YOUR COPY AT: [RUDIMENTALUNIVERSITY.COM/PRODUCT/ART-OF-TENOR-DRUMMING/](http://RUDIMENTALUNIVERSITY.COM/PRODUCT/ART-OF-TENOR-DRUMMING/)

# CRASH & SUSPENDED CYMBALS



# Crashing Cousins

Two Études for the Cymbal Family

For all of you avid cymbalists out there, here are two fun études to explore! The first is for suspended cymbal, and it requires a pair of drum sticks and a pair of yarn mallets. The second is for crash cymbals, and it covers several techniques. Check each étude's key for explanations.

Take each piece at a moderate tempo. Adjust according to your musical preference and needs.

## Étude for Suspended Cymbal

<b>KEY</b>	choke	hit w/ yarn mallet	hit w/ back of yarn mallet	hit w/ SD stick	cymbal bell

♩ = 100

yarn mallet

*p* *f* *p* *f* *ff* *f* *mf* *mp*

back of yarn mallet

*p* *pp* *ppp* *p* *mp* *mf* *p*

*f* *ff*

SD stick cymbal bell

*mf*

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





yarn mallet

*p* *mf* *p* *f*

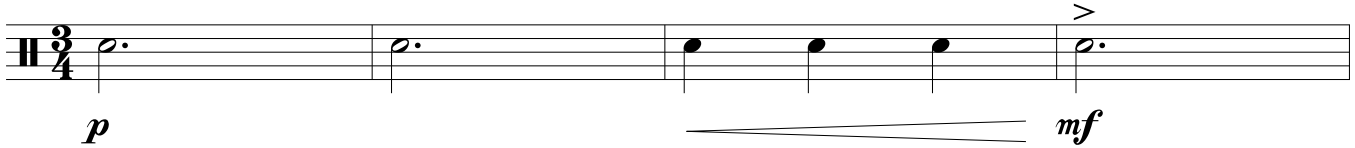
*p* *f* *p* *pp*

# Étude for Crash Cymbals

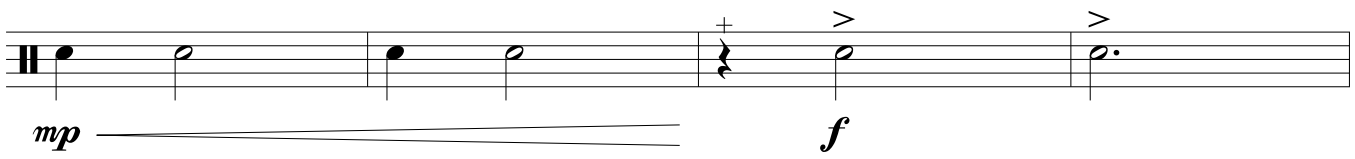
**KEY**

choke	normal crash	hi-hat choke (close both cymbals together like a hi-hat)	zing (hold cymbals perpendicularly and scrape one against the other)
			

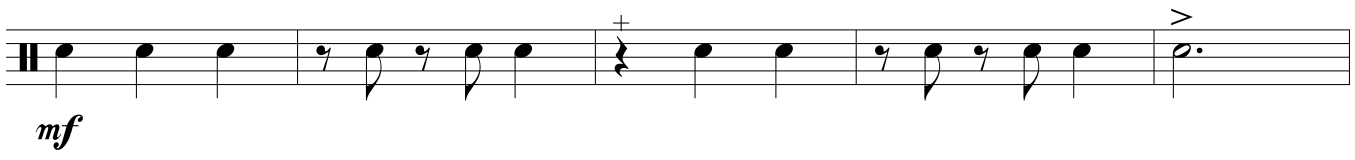
♩ = 100



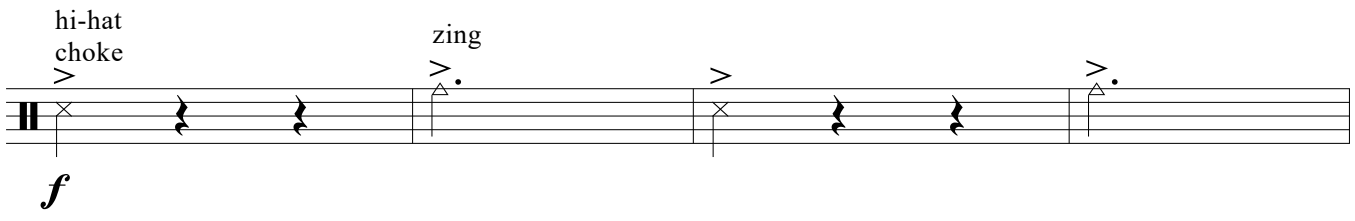
*p* *mf*



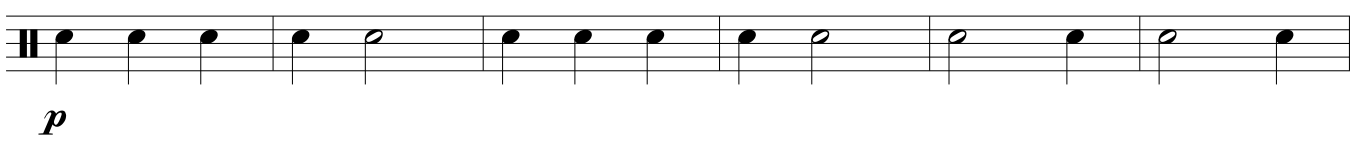
*mp* *f*



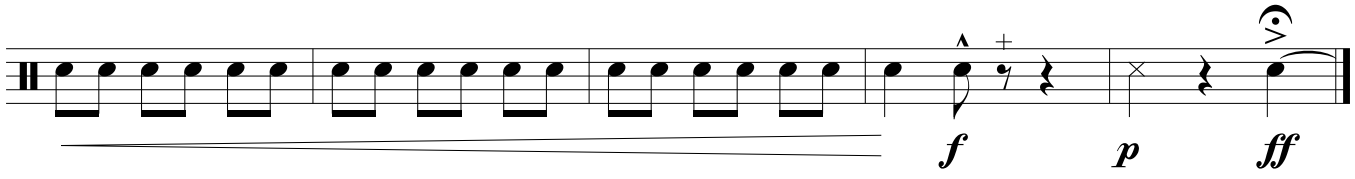
*mf*



*f*

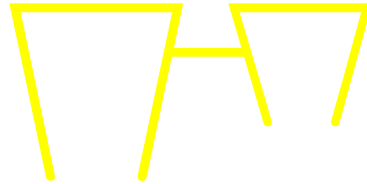
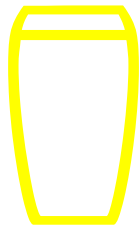


*p*



*f* *p* *ff*

# HAND DRUMS



# Clave Coordination

by James Christian

The word *clave* (pronounced CLAH-vae) has two meanings. The first and original meaning refers to a rhythm. The second refers to the percussion instrument made of two wooden cylinders. The instrument is named after the rhythm, because it is commonly used to play it. Here we will focus on the rhythm, not the instrument.

The word *clave* means "key." The clave pattern is the rhythmic key to a song. The clave can be found in numerous genres of music—salsa, rumba, songo, mambo, mozambique, bossa nova, samba, and many more. There are different clave patterns; one commonality is that they are always asymmetrical. That is, they have different rhythms in consecutive measures.

This article will cover a few standard clave rhythms as applied to hand drums. But there's a twist! You have to play the clave rhythm on one drum while the other hand plays accompanying rhythms on another drum. I recommend practicing these patterns on two bongos or congas. But if you only have one drum available, you can place one hand near the rim and place the other hand toward the center of the drum head. (This approach also works quite well on a djembe or darbuka. But practically any type of drum will work.)

The clave rhythm is written on top and the accompanying rhythm underneath, but practice these rhythms with both the right and hand left hands playing each part. Have fun grooving!

$\text{♩} = 60 - 240+$

3/2 SON CLAVE

The musical notation for 3/2 SON CLAVE is presented in five systems. Each system consists of two staves. The top staff of each system shows the clave rhythm, which is an asymmetrical pattern of notes and rests. The bottom staff shows an accompanying rhythm, which is a more complex pattern of notes and rests. The notation includes various note values, rests, and repeat signs.

2/3 SON CLAVE

Musical notation for 2/3 SON CLAVE. The score consists of five systems, each with a treble clef staff and a bass clef staff. The treble clef staff contains a single melodic line with notes and rests. The bass clef staff contains a rhythmic accompaniment consisting of eighth and sixteenth notes, often beamed together. The notation includes repeat signs and first/second endings.

RHUMBA CLAVE

Musical notation for RHUMBA CLAVE. The score consists of five systems, each with a treble clef staff and a bass clef staff. The treble clef staff contains a single melodic line with notes and rests. The bass clef staff contains a rhythmic accompaniment consisting of eighth and sixteenth notes, often beamed together. The notation includes repeat signs and first/second endings.

# THE DRUM SET GROOVE



## Incomparable Comping by James Christian

"Comping" (short for "accompanying") is a crucial skill for all drummers, and it's especially important in jazz. It's often described as playing light rhythms on the snare drum to support the rest of the music. While this is often true, there is more to it than that. Good comping requires an awareness of the melody, the harmony, the soloists, the rhythm section, and everything else involved in the structure of the piece.

**Read this before playing the exercises!!!** — One way to provide quality comping is to listen for rhythmic figures played by a soloist and/or piano player. You can repeat back the rhythm or give it a slight variation. The following studies are intended to help develop both listening skills and limb coordination. The rhythmic figures are written *as if a soloist was playing them*. Your job is to give them space and keep an underlying groove. Then in the following measure(s), either repeat the rhythm or give it a slight variation. You can also mix it up by changing the voicing between snare drum, toms, and bass drum. If you're new to comping, I recommend playing patterns on the snare drum only. As you get more comfortable with the coordination involved, you can experiment with different instrument voicings. Check out the example below. If you see this:

EXAMPLE  
(what a soloist might play)



...you might play this:

EXAMPLE  
(what you might play)

Ride Cymbal  
Snare Drum

Bass Drum  
Hi-Hat (w/ foot)

In the example above, the soloist plays a rhythm in measure 1, and the snare drum repeats it in measure 2. However, the soloist's part in measure 3 is modified slightly in measure 4 to give a bit of variety. Keep time during the measures in rhythmic notation; imagine a soloist playing that rhythm. Then play your comping pattern in the measures with slash notation. Repeat each exercise below until you know it inside and out. Be creative and experiment!

①

②

③



④

⑤

⑥

⑦

⑧

MASTERING THE LOOSE GRIP HAS NEVER BEEN EASIER



### HINGESTIX® Practice Drumsticks

Great drumming starts with a relaxed grip and proper hand technique.

Develop proper stick technique from day one.

Avoid and eliminate bad habits, and learn:

- Bounce and Rebound
- Finger Technique
- Proper Grip and Fulcrum
- Single, Double, and Buzz Strokes
- Proper Hand and Wrist Motion
- Speed and Precision
- Moeller Technique



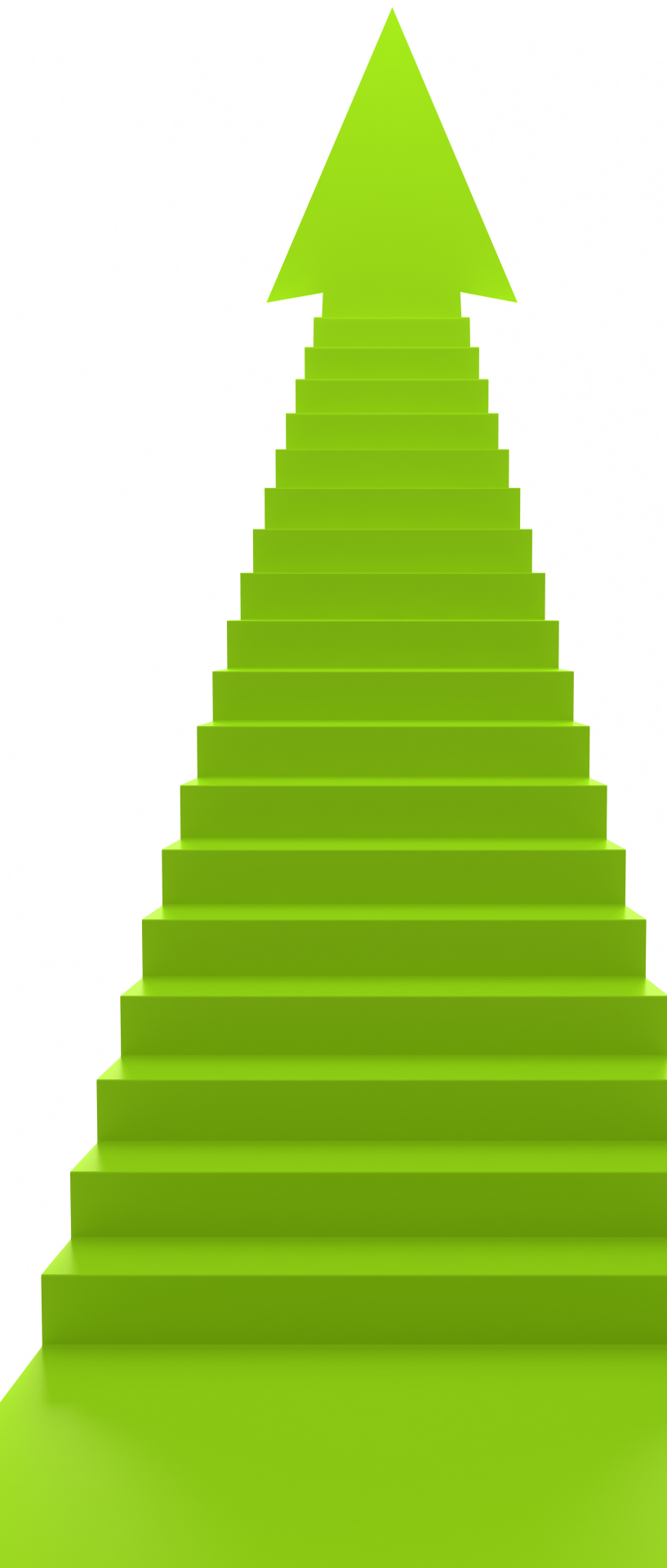
Available in 5A and 5B Models

Order your pair today at [HINGESTIX.COM](http://HINGESTIX.COM)





**“HOW TO BECOME A BETTER PLAYER”**  
*(continued from page 3)*



allows you to review things you may have missed in real time.

**10. *Audio record yourself.*** Listen to the sound you are making apart from watching it on video. What do you notice differently?

**11. *Get regular feedback from a teacher or more experienced player.*** You can do a lot on your own, but you will learn a lot more from having someone with more experience watch you play.

**12. *Find a practice partner/group.*** Find someone (or several people) relatively close in ability, and practice with them regularly. The friendly competition and support can help push all of you forward.

**13. *Listen to other great performers.*** Actively listening to music is vital for any musician’s growth. It helps you discern how others approach different musical situations, and new ideas will inspire you.

**14. *Spend some occasional practice time on an instrument other than your current focus.*** Many skills are transferable from one instrument to another. Sometimes you will find surprising results. For example, your four-mallet coordination may improve when you practice drum set. Or playing keyboard percussion may help your accuracy on other instruments.

**15. *Take occasional breaks.*** Learning a musical instrument is very rewarding, but there is more to life than that. Take time to enjoy family, relationships, art, exercise, and other pursuits. These will refresh you and make you a stronger person and a stronger musician in the long run.

I could write many more tips, and many of them will warrant their own article (which you will undoubtedly see in future issues!). But I hope these 15 points above offer some helpful ideas for growing further in your craft. Happy practicing! Until next time...

—JAMES

# READER INSIGHTS

You have great insights. We would love to hear from you!

E-mail us at: [thecircle@rudimentaluniversity.com](mailto:thecircle@rudimentaluniversity.com)

Or send us a direct message on social media:

Twitter: @RudimentalU

Instagram: @RudimentalU

TikTok: @RudimentalU

Facebook: @RudimentalU

YouTube: [youtube.com/RudimentalUniversity](https://youtube.com/RudimentalUniversity)

It's the moment you've all been waiting for... (Drum roll please.) Over the past two issues, we have held a name-the-letter-column contest. We received several interesting submissions. A couple of people suggested "Percussive Notes." That is an excellent title, but unfortunately it is already the name of the Percussive Arts Society's signature magazine, and we'd prefer to keep it unique to them!

As you can see, we settled on "Reader Insights." It's simple and clear. Out of all the submissions, we decided it best conveys the purpose of this page. Congratulations to Powa Marcelo! Your \$25 gift certificate to Steve Weiss Music is on its way!

Now, let's hear your feedback on the first issue! (Some letters truncated for length.)

*Thank you! I'm a percussion coordinator, and I'll work to share this with my students and colleagues as well! Very excited to have this as a resource!*

—LANCE BRIGHTWELL, LAKE TRAVIS HS

\*\*\*\*\*

*My students loved it, and we are interested in future issues.*

—ANDREW FOWLER, CHILDRESS HS

\*\*\*\*\*

*This is exactly what I need to be learning and teaching in the future. Thanks for your contribution to the advancement of marching percussion and the performing arts.*

—BILLIS WILLIS

Thank you for the kind words, gentlemen. We hope you have enjoyed the subsequent issues.

\*\*\*\*\*

*The articles were great. I especially liked the timpani excerpts. Your cymbal drawings looked kind of funny. I would like to see more focus on concert percussion.*

—RILEIGH STEWART

Well, we hope you enjoyed all the concert percussion in this issue. The cymbal drawings were a last-minute substitute. There was a schedule conflict with our cymbal model, and she had to cancel the photoshoot. But we made it work. We hope you were still able to benefit from our funny drawings!

\*\*\*\*\*

*I found two mistakes in the first issue. In the table of contents, you mixed up the page numbers for the timpani and drum set. Also, you mixed up the labels on the xylophone exercises. It should read "1C Outward" and "1D Inward." Otherwise, I enjoyed it immensely!*

—JEREMIAH C., CHICAGO, IL

Thanks for catching that, Jeremiah. Even with careful editing, we still slip up!

\*\*\*\*\*

*Hello. I'm a section leader at my high school. All of our percussionists enjoyed the articles on different instruments. We were thinking it would be fun if you made an issue where all the instruments could play together, like an ensemble or something. That would be some fun bonding for the section.*

—SHONDA SIMMS

Great minds think alike, Shonda! The entire next issue will feature exercises that can be played individually or with an entire percussion section. Don't miss it!

That does it for this issue. Thank you to everyone for your feedback. If you want to see your comments here in the next issue, you know what to do: **write us!** See you in issue #4!

# ANSWER KEY TO PUZZLE ON PAGE 17

## Keyboard Percussion Instruments

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

XYLOPHONE

MARIMBA

GLOCKENSPIEL

VIBRAPHONE

CHIMES

LITHOPHONE

CROTALES

BALAFON

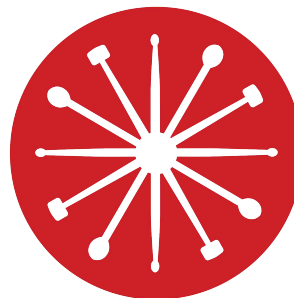
MARIMBAPHONE

ALUPHONE

GLASS MARIMBA

VISCOUNT BELLS

RUDIMENTAL UNIVERSITY PRESS



THE  
PERCUSSION  
CIRCLE

RUDIMENTALUNIVERSITY.COM

# THE LEGACY CONTINUES!

## Percussion Bestsellers & Recent Issues



# LUDWIG Masters

PUBLICATIONS

Exclusively Distributed by



**Alfred Music**  
LEARN • TEACH • PLAY



### CHARLEY WILCOXON

**THE ALL-AMERICAN DRUMMER:** 150 rudimental solos that have been used by countless drummers over the years. Gr. 3. 10300202

**MODERN RUDIMENTAL SWING SOLOS:** A classic collection of rudimental snare solos, by one of the legendary names in rudimental drumming. Also contains an introduction on performance techniques of each of the standard 26 rudiments. Essential to the library of every percussionist! Gr. 3. 10300203

### WILLIAM F. LUDWIG

**150 SOLOS FROM THE NARD:** A collection of 150 graded solos of the former National Association of Rudimental Drummers. Grades 2-3. Gr. 2.5. 10300111

**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

**Order Today!** Visit your favorite retailer or go to [www.alfred.com](http://www.alfred.com)