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The Magazine for Percussionists and Percussion Teachers



RRRR

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ISSUE #4
SUMMER 2021

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PERCUSSION QUARTET

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

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

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

PERCUSSION QUINTET

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

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

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

PERCUSSION SEXTET

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

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

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

PERCUSSION OCTET

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

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

PERCUSSION NONET

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

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

PERCUSSION CHOIR

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

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

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

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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The Percussion Circle
----- Issue #4 -----
Summer 2021

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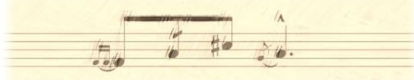
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NOTES FROM THE EDITOR



RLRR LRL

—JAMES CHRISTIAN, EDITOR

It's time for issue #4! In case you don't already know, each issue is published under a creative commons license. So feel free to share this magazine: You can copy it, arrange it, make recordings of it, turn it into confetti, etc. (See the previous page for legal details.)

This is our summer issue. And if you haven't already figured it out, this issue is all about paradiddles. With each issue so far, I have worked with several different people in the planning process. But with this issue, I have exercised my editor's prerogative, and the following pages are 100% my brainchild. I thought it would be fun to release an issue where all of the music could be played by the different sections in a drum line. And as you saw in last issue's letter column, we had a reader request the same idea. So there you have it—we listen carefully to reader requests, especially when we were already planning to do them!

So it doesn't matter if you have a corps-style group, a showband-style group, or a military band. It doesn't matter if you're just a battery, just a front ensemble, or a large 50-piece drum line. Every set of exercises in this issue can be played individually or along with all the other instruments.

I did my best to make the exercises accessible for different skill levels. If these seem difficult, just take them slowly. Learn a little bit each day. If you're extremely advanced, some of these exercises may seem simple, but don't forget: you can always work

them for longer repetitions and faster tempos. Find a tempo you can play a specific exercise at 10 repetitions. Tomorrow, try for 15 repetitions. The next day go for 20. Then push the metronome up 5 clicks, and do 10 repetitions at that tempo; then 15; then 20. Keep repeating the process, and you'll start to see results. By the end of the summer, you'll have some great chops.

A few quick notes: Even though these exercises have paradiddles as their foundation, not every instrument will play paradiddles on every exercise (especially on instruments like crash cymbals).

In the opening paragraph in the Bass Drums & Single Tenor Drums section, there are some helpful tips for adapting these exercises to different drum line sizes and instrumentations.

There is no four-mallet article in this issue, but I trust the two-mallet exercises will give plenty to work on.

Finally, this issue's *Inside the Circle* article talks about leadership—even when you don't have an official title. Check out our humorous memes in the *Ba-Dum Crash!* section. No letter column this issue—we'll compile a nice collection of comments after the summer. Of course, that means you need to write us and let us know how we're doing! Let us know what's great, what's not, and what you want to see next. Until next time... Keep practicing!

—JAMES

Contact us at: thecircle@rudimentaluniversity.com





YOU are a LEADER *(even if you don't think you are)*

—JAMES CHRISTIAN

The end of a school year requires us to let go of the past and look toward the future. In many schools, part of that process involves selecting next year's section leader. Some places call it a drum captain or principal player; some places have lieutenants and sergeants. Whatever term you use, it's all about *leadership*.

Student leadership roles can be great for empowering young adults, building teamwork, and strengthening the section all around. But it can also create hurt feelings, lead to ego trips, and leave new leaders with a sense of bewilderment about their new duties. Thankfully, all of us can overcome the pitfalls and enjoy the benefits when we understand that all of us are leaders in different ways.

What Is Leadership?

James Scouller says, "There are two kinds of leaders, both of whom influence others to make change happen: thought leaders and executive leaders."

Within a marching band, generally speaking, composers/arrangers and show designers are the thought leaders. They create the ideas the performers and teachers want to achieve. Band directors tend to be an overlap of both thought leaders (with regard to the overall band program) and executive leaders (with regard to running it). Student leaders—which this article is concerned with—are primarily executive leaders. They have a responsibility to make their section operate smoothly.

Read the last sentence again, and focus on the word *responsibility*. A section leader is given certain responsibilities. But are they the only ones with

responsibility? Of course not. Every single person is responsible for producing a great performance. Nobody wants to hear a group of musicians with only one responsible player!

So section leaders are given specific leadership roles with extra responsibilities. But they are not the only person responsible for leading. In fact, everyone leads every day, whether they want to or not. As long as you interact with other humans, you are exhibiting leadership—for either good or bad.

Influence, Not a Title

John Maxwell has a famous quote: "Leadership is influence, nothing more, nothing less." The more we influence, the more we lead—not the other way around. Too many people think, "Now I have a title, so people have to listen to me." But that's not the way leadership works. It may be true that people do what you say because of a title. But if that's the only reason they listen to you, you are *coercing* them, not *leading* them.

People make fun of the idea of social media influencers. That's partly because "influencers" may not always provide the best influence. But when used productively, the concept is actually quite good. The more you create something that appeals to others—which popular social media channels do—the more reach and impact you have. The more people you impact, the more influence you have. And the more influence you have, the more people want you to lead them.

The Ways in Which You Lead

Your attitude creates an influence on others. Everyone is leading in different ways at the same time. If you show up on time every day with your music prepared and have a great attitude, do you think

that will influence those around you? You bet it will. You can lead as the weakest player getting help. You can lead by being the best player who stays humble and keeps reaching for the next level. You can lead by taking care of your equipment and picking up your messes. You can lead by unloading the equipment truck and working diligently until the job is done. You can lead by respecting those with roles of responsibility—whether students or teachers—even when you strongly disagree with them.

That's positive leadership. But what about the reverse? Do you think you'll influence others by showing up late, never practicing, and always having a bad attitude? You certainly will. Even if everyone else wants to do a great job, someone who undermines those efforts will negatively influence everyone in the group. If you're struggling, you can lead by never asking for help and making fun of those who do. If you're more experienced, you can lead by bragging and putting down others. You can lead by tearing up your equipment and leaving trash for others to pick up. You can lead by sitting around and not helping move equipment. And you can lead by criticizing those in authority and undermining their roles.

But what if everyone embraced a leadership role? What if everyone decided to be the best influence they could every single day? Sometimes section leaders will be tired. Sometimes band directors will be under stress. Even if you don't have an official title, you can lead them by showing up with a great attitude. Attitudes are contagious, and great attitudes are motivating. You can be a positive influence by giving an encouraging word or saying thank you. You can be the first one ready for rehearsal. If you're always putting out a positive vibe, taking responsibility for your actions, and encouraging others' efforts, who wouldn't be influenced by that?

Group Conformity vs. Group Leadership

In sports and music education, I often hear well-meaning phrases like: "Sacrifice yourself for the group," or "There is no 'I' in 'team'." Or even more troubling: "Don't think—just do what you're told."

All of these phrases suggest that individuals are less important than the group. But what is a group, except for a collection of individuals? In reality, a group is important *because* it represents so many individuals.

It's true there is no "I" in "team." But there is an "I" in "influence." And every successful team is comprised of motivated influencers.

Now, if you've had a teacher say, "There's no 'I' in 'team'," I'm not saying it's bad that they've said that. But I am saying there is a higher level you can achieve than mere group conformity. You can be a leader—an influencer—and your leadership helps to create a culture. When every person embraces this role, it creates an amazing synergy that everyone wants to be a part of.

If you're a section leader, you may have additional responsibilities, such as leading warmups, working with younger marchers, or checking that all the instruments have been put up properly. Again, you lead in these situations through your attitude. If you're resentful and tyrannical, then you may be commanding obedience, but you aren't leading through influence. But if you show up eager to help and serve, you take pride in carrying out your responsibilities, and you set the best possible example, then your leadership is amplified even more.

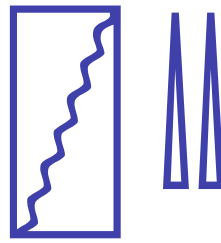
No matter what your official role—whether a senior section leader or a freshman novice—you get to decide whether you'll be a good influence or a bad influence—a positive leader or a negative leader.

Ultimately, the desire to be a positive influence comes from within. You have to decide to give 100% effort. You have to decide to have a positive attitude. In the long run, if that's the kind of culture you've helped to lead, then you'll reap rewards from it. There will be a day when you're feeling down, and you won't feel very motivated. But someone else who you've helped lead will be there to encourage you.

It all works together, and it grows exponentially. If all of us embrace this type of influence and leadership, there's no telling what we can achieve.

—JAMES

RUDIMENTAL SNARE DRUM



Paradiddle Family Exercises

by James Christian

Become comfortable with the rudiments before playing the exercises. Clearly distinguish between accented and non-accented notes. Be careful on doubles: maintain the timing, and play both notes at equal volume.

For developing players, focus on fluidity and accuracy. A good starting tempo is quarter note = 60 bpm (but take it slower if needed). Advanced players will be able to play the first three exercises at 200+ bpm and the final exercise at 120+ bpm. Be sure to maintain clarity as speeds increase.

<p>SINGLE PARADIDDLE</p> <p>R L R L R L L L</p>	<p>DOUBLE PARADIDDLE</p> <p>R L R L R R L R L L L</p>	<p>TRIPLE PARADIDDLE</p> <p>R L R L R L R R L R L R L L L</p>	<p>PARADIDDLE DIDDLE</p> <p>R L R R L L R L R L L</p>
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Exercise #1: Fundamentals

Exercise #2: Singles/Doubles/Triples

Note 1: If playing this with keyboard, timpani, or auxiliary instruments, you must play the repeat, as their part is twice as long.
 Note 2: If you are a developing player, repeat the first five measures continuously, and do not attempt the backsticking until the first half is solid.

Exercise #3: Ragtime Paradiddleiddles

Exercise #4: Chop Builder

This exercise is written by Rick Beckham, and it is based on the accent pattern of "Three Camps." It is great for working short bursts and building your paradiddle speed.

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MARCHING TENOR DRUMS



Paradiddle Family Exercises

by James Christian

Become comfortable with the rudiments before playing the exercises. Clearly distinguish between accented and non-accented notes. Be careful on doubles: maintain the timing, and play both notes at equal volume.

For developing players, focus on fluidity and accuracy. A good starting tempo is quarter note = 60 bpm (but take it slower if needed). Advanced players will be able to play the first three exercises at 200+ bpm and the final exercise at 120+ bpm. Be sure to maintain clarity as speeds increase.

<p>SINGLE PARADIDDLE</p> <p>R L R R L R L L</p>	<p>DOUBLE PARADIDDLE</p> <p>R L R L R R L R L L</p>	<p>TRIPLE PARADIDDLE</p> <p>R L R L R L R R L R L L</p>	<p>PARADIDDLE DIDDLE</p> <p>R L R R L L R L R L L</p>
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Exercise #1: Fundamentals

Exercise #2: Singles/Doubles/Triples

Note 1: If playing this with keyboard, timpani, or auxiliary instruments, you must play the repeat, as their part is twice as long.

Note 2: The x-noteheads denote crossovers. If you are a developing player, repeat the first five measures continuously, and do not attempt the crossovers until the first half is solid.

Exercise #3: Ragtime Paradiddleiddles

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

Exercise #4: Chop Builder

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

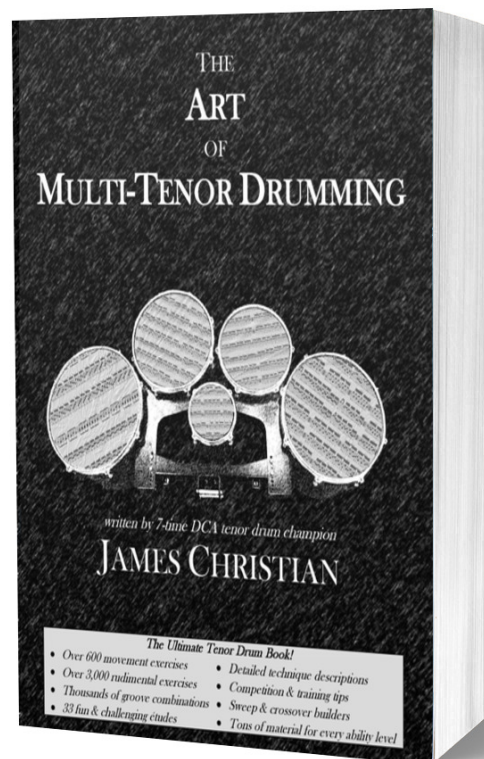
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BASS DRUMS & SINGLE TENOR DRUMS



Paradiddle Family Exercises

by James Christian

All four exercises are presented in a unison version for any size bass line. These parts can also be doubled by a single tenor line, a "flub" line, or front ensemble members playing on hand drums, practice pads, or any other instrument that makes musical sense.

The final exercise is also presented in a split version for 2, 3, 4, or 5 bass drums. If you have more than 5 players, simply double up on the bass 5 part or whatever makes sense for your configuration.

Exercise #1: Fundamentals

More advanced lines can double the snare drum part.

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

Exercise #2: Singles/Doubles/Triples

Note 1: If playing this with keyboard, timpani, or auxiliary instruments, you must play the repeat, as their part is twice as long.

Note 2: The twirls add visual interest. If you are a developing player, repeat the first five measures continuously, and do not attempt the twirls until the first half is solid.

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

twirl LH twirl RH twirl LH twirl RH

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

twirl LH twirl RH twirl LH twirl RH twirl LH twirl RH

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

Exercise #3: Ragtime Paradiddle

More advanced lines can double the snare drum part.

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

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

Exercise #4: Chop Builder (Single Voice)

Musical notation for Exercise #4: Chop Builder (Single Voice). It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and features a sequence of eighth-note chords with accents (>) above them. The rhythm is R L R L R L R R L R L R L L. The second staff has a bass clef and the same key signature and time signature. It features a sequence of eighth-note chords with accents (>) above them. The rhythm is R L R L R L R R L R L R L L. The exercise concludes with a double bar line and repeat dots.

Exercise #4: Chop Builder (2 Drums)

Musical notation for Exercise #4: Chop Builder (2 Drums). It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The second staff has a bass clef and the same key signature and time signature. It features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The exercise concludes with a double bar line and repeat dots.

Exercise #4: Chop Builder (3 Drums)

Musical notation for Exercise #4: Chop Builder (3 Drums). It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The second staff has a bass clef and the same key signature and time signature. It features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The exercise concludes with a double bar line and repeat dots.

Exercise #4: Chop Builder (4 Drums)

Musical notation for Exercise #4: Chop Builder (4 Drums). It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The second staff has a bass clef and the same key signature and time signature. It features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The exercise concludes with a double bar line and repeat dots.

Exercise #4: Chop Builder (5 Drums)

Musical notation for Exercise #4: Chop Builder (5 Drums). It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The second staff has a bass clef and the same key signature and time signature. It features a sequence of eighth-note chords. The rhythm is R L R L R L R R L R L R L L. The exercise concludes with a double bar line and repeat dots.

CRASH CYMBALS



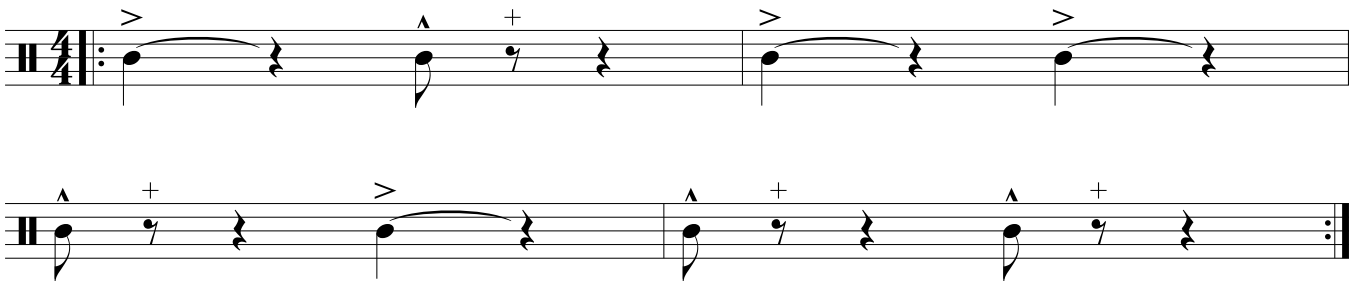
Paradiddle Family Exercises

by James Christian

Paradiddles on crash cymbals? Yes! ...well, sort of. The first exercise creates an "approximate" paradiddle by alternating between regular crashes and crash chokes. The other exercises work specialized cymbal techniques. If you follow the special notes, exercises 2, 3, and 4 works both hands and arms equally. Descriptions of the techniques are given with each exercise. (There are several good online videos that provide additional visual instruction if you need more help. We plan to add additional videos to our website in the near future.)

Exercise #1: Fundamentals

Regular crashes are notated with a tie (indicating to let it ring). Crash chokes are notated with with a note followed by the + symbol (indicating to choke the sound quickly).



Exercise #2: Singles/Doubles/Triples

Ding: Rotate the left cymbal away from your body, so that you can clearly see the inside of the cymbal. Hold the right cymbal perpendicular to the left. Hit the inside dome of the left cymbal with the right cymbal, creating a "ding" sound.
Tap: Hold the left cymbal perpendicular to the ground with the strap side facing away from your body. Hold the right cymbal parallel to the ground with the strap side facing the sky. Bring the cymbal edges to a 90° angle. Lift the right cymbal and tap the inside of it on the edge of the left.

(Note: The roles of the right and left hand can be reversed. For added difficulty, switch from right-hand lead to left-hand lead on measure 6. That is, strike the left cymbal with the right cymbal in measures 1-5, and strike the right cymbal with the left cymbal in measures 6-10.)

If playing this with keyboard, timpani, or auxiliary instruments, you must play the repeat, as their part is twice as long.



Exercise #3: Ragtime Paradiddlediddles

The cymbals help provide a groove for this exercise, and it requires a good sense of 8th-note pulse. The whole exercise uses hi-hat sounds. Hold the cymbals together against your stomach. Keep the edges against your stomach together while lifting the opposite edges apart; then close them quickly to get a hi-hat sound. The \circ symbol means to create an open hi-hat sound. Move the cymbals out from your stomach; strike them together just as with the regular hi-hat sounds, but quickly pull them apart to let them ring.

(Note: As with the previous exercise, you can make this more challenging by switching between right-hand lead and left-hand lead every four measures.)

Exercise #4: Chop Builder

Clicks: Press both cymbals against the sides of your body. (The inside of the cymbals should be facing toward each other.) Bring the cymbal edges toward each other. Tap the inside of the right cymbal on the edge of the left cymbal. With the cymbals muted against your body, this will make a "click" sound.

(Note: The dominant hand is labeled below. In measures 1-2, click the right cymbal against the left cymbal. In measures 3-4, click the left cymbal against the right cymbal.)

clicks

BA-DUM CRASH!

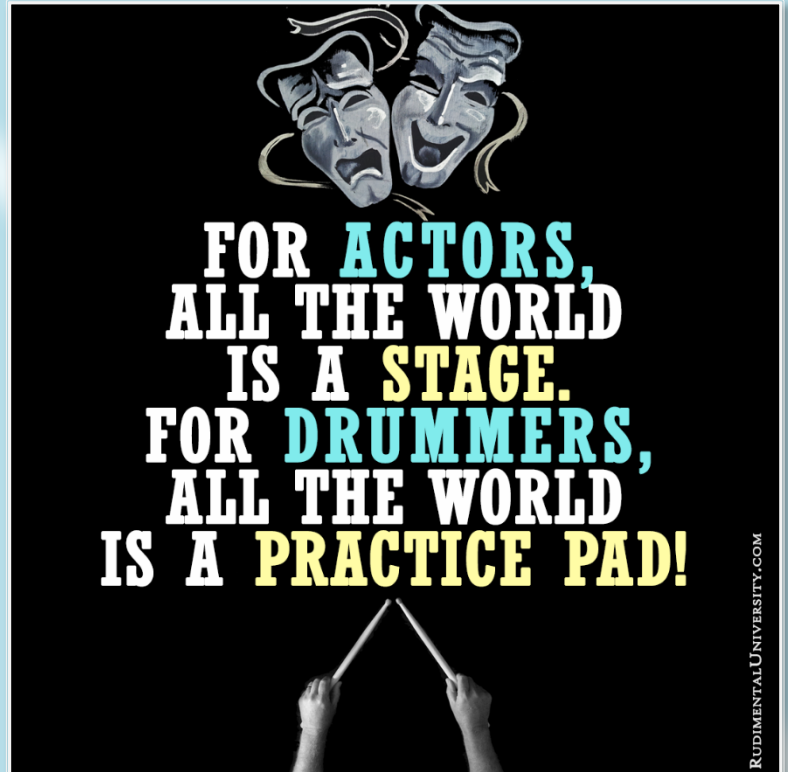
— HUMOR & FUN —

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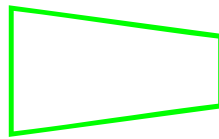
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TWO-MALLET KEYBOARD PERCUSSION



Paradiddle Family Exercises

by James Christian

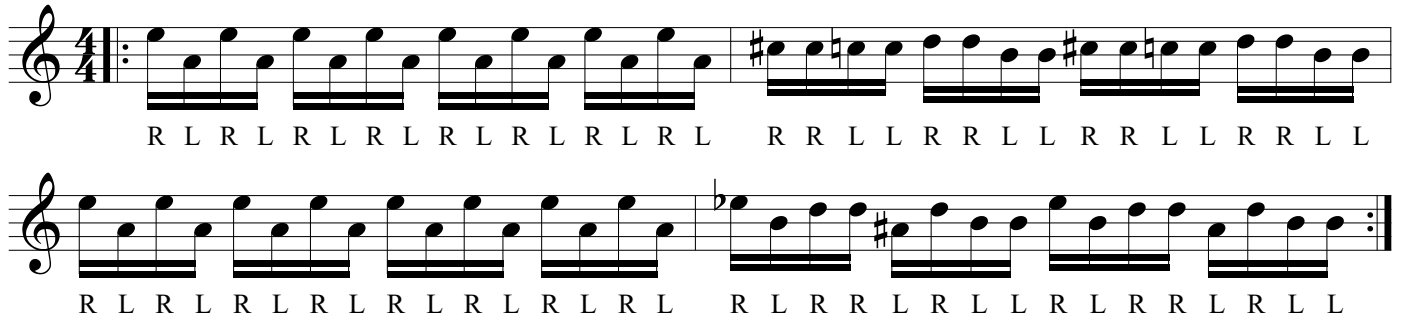
The following exercises complement the battery's paradiddle-based exercises found elsewhere in this issue. While not all of the exercises specifically cover paradiddles, they cover a wide variety of useful skills for building speed and coordination. Basic and advanced options are presented for all of them.

Exercise #1: Fundamentals (Basic Version)



Exercise #1: Fundamentals (Advanced Version)

This exercise covers essential sticking patterns essential to all percussion instruments.



Exercise #2: Singles/Doubles/Triples (Basic—one octave; Advanced—two octaves)

This exercise cycles through four common arpeggio patterns—major, minor, diminished, and augmented. It gets challenging as speeds increase. If necessary, you can simplify it by playing only one octave. (Watch the key signature! Remember that F \flat is enharmonically the same as E \sharp .)



TIMPANI CORNER



Paradiddle Family Exercises by James Christian

The following exercises complement the battery's paradiddle-based exercises found elsewhere in this issue. While not all of the exercises specifically cover paradiddles, they cover a wide variety of useful skills with regard to sticking and pedaling. Basic and advanced options are presented for all of them.

Exercise #1: Fundamentals (Basic Version); Suggested: 29" & 26"

Exercise #1: Fundamentals (Advanced Version); Suggested: 29" & 26"

Exercise #2: Singles/Doubles/Triples (Basic Version); Suggested: 29", 26", & 23"

Exercise #2: Singles/Doubles/Triples (Advanced Version); Suggested: 29", 26", & 23"

Exercise #3: Ragtime Paradiddlediddles (Basic Version); Suggested: 29" & 26"—or pedal with one drum

Exercise #3: Ragtime Paradiddlediddles (Advanced Version); Suggested: 32" & 29"

Exercise #4: Chop Builder (Basic Version); Suggested: 32", 29", & 26"

Exercise #4: Chop Builder (Advanced Version)

AUXILIARY: SUSPENDED CYMBAL



Paradiddle Family Exercises

by James Christian

The following exercises complement the battery's paradiddle-based exercises found elsewhere in this issue. While not all of the exercises specifically cover paradiddles, they focus on various suspended cymbal techniques and provide rich support for a fuller ensemble. This part is provided for an auxiliary/rack player in a front ensemble.

Also, be sure to check out the notes in the bass drum section of this issue. Some of the unison parts can also be played on drums or practice pads. When combined with the cymbal parts below, your front ensemble will be rockin'!

Exercise #1: Fundamentals

× = cymbal; ♦ = dome of cymbal

Exercise #2: Singles/Doubles/Triples

× = cymbal; ♦ = dome of cymbal

Exercise #3: Ragtime Paradiddlediddles

If multiple cymbals are available, hit random cymbals every few beats.

> = let ring

^ = choke immediately after striking

Exercise #4: Chop Builder

The upbeat accents provide some fun syncopation. Take care to space the 16th notes accurately.

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THE GROOVE: DRUM SET



Paradiddle Family Exercises by James Christian

The following exercises complement the battery's paradiddle-based exercises found elsewhere in this issue. While not all of the exercises specifically cover paradiddles, they will certainly build your coordination and technical abilities.

For individual practice, you can take these at any tempo. If these prove too difficult to play at faster tempos with a drum line, you can create a nice accompaniment with a basic rock groove that emphasizes the accents.

KEY

Snare Drum Bass Drum Hi-Hat Hi-Hat w/ foot Ride Cym. High Tom Floor Tom

Exercise #1: Fundamentals

Exercise #2: Singles/Doubles/Triples

Mm. 1-5: RH on Ride Cym., LH on tom; Mm. 6-10: LH on hi-hat, RH on tom
(If you have a left-handed setup, then reverse these stickings.)

Note: If playing this with keyboard, timpani, or auxiliary instruments, you must play the repeat, as their part is twice as long.

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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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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

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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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