

Music Arts Proficiency

M.A.P.

A Guide for Developing Musical Gifts

Student Form

Name:

Corps:

It is recommended that all the following areas be completed before proceeding to a higher level:

METHOD BOOK - Exercises to be completed before evaluation.

RUDIMENTS - Skills to be mastered before evaluation.

RHYTHM - Demonstrate increasing ability to play or clap back melodies with correct rhythm.

TECHNIQUE - Skills to be mastered before evaluation in auxillary percussion, timpani and mallet instruments.

THEORY - Completed at level, correlated with Theory M.A.P. form.

SOLOS - Two solos on snare drum taken from the suggested solos - one performed in public and a different solo for evaluation. Students at Levels PRIMER and ONE may play in a rehearsal for the public performance.

ENSEMBLE - Signature of corps music leader indicating satisfactory seasonal performance and attendance.

SIGHT-READING - At grade level, must be 90% correct.



LESSON PLANS FOR Percussion Level **PRIMER**

	METHOD BOOK	RUDIMENTS (SEE BACK)	RHYTHM
A	<i>Fundamentals of Rhythm for the Drummer</i> Pages 5-8 (quarter notes and rests)	Match grip technique	Quarter notes and rests
B	Pages 9-11 (add eighth notes)	Rudiment PA (buzz roll)	Quarter notes and rests, eighth notes
C	Pages 12-14 (eighth notes and quarter rests)	Rudiments PB1, PB2, PB3 (single stroke exercises with quarters and eighths)	Quarter notes and rests, eighth notes and rests
D	Pages 28-31 (eighth notes and rests)	Rudiment PC (alternating flams)	Review
E	Pages 32-35 (eighth notes and rests)	Rudiment PD (double stroke: drag)	Quarter, half and whole notes
F	Pages 37, 41-42 (half, dotted half, whole and tied notes)	Review (Level PRIMER Rudiments)	Quarter, half, dotted half and whole notes

EVALUATIONS BY INSTRUCTORS

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

**Solos within the rehearsal setting can be taken from the Fundamentals of Rhythm for the Drummer method book or repertoire being used within their ensemble.*

Recommended Level PRIMER Solos

Snare Drum: The Competition Collection, Thomas Brown
Rudelmint (page 3)
Way to Go (page 4)

Winning Snare Drum Solos for the Beginner, Thomas Brown
Drum Drops (page 2)
Waltzy Walter (page 3)
Laser Beats (page 4)
Stick Kickers (page 5)
Double Trouble (page 12)

Easy Rudimental Solos for Snare Drum, Jeffrey Funnell
Kay-Dance (page 1)

More Contest Solos for the Young Snare Drummer,
Murray Houllif
Act One (page 1)
Taking Giant Steps (page 2)

**Method Book Exercises*
**Ensemble Repertoire*



THEORY	SOLOS	INSTRUCTOR INITIALS & DATE
<i>excellence in Theory, Book 1, Pages 2-5</i> (staff, treble and bass clef)	1st Level PRIMER Solo on snare drum basic rhythms and stickings at a slow tempo	_____ ___ / ___ / ___
Pages 6-9 (ear training, ♩, ♪, ♫, measures and barlines, time signatures)	Learn difficult spots and work up to performance tempo.	_____ ___ / ___ / ___
Pages 10-13 (counting, ♩ - - time signatures, ear training)	Add dynamics and consider stage presence Perform for Public	_____ ___ / ___ / ___
Pages 14-16 (ledger lines, grand staff)	2nd Level PRIMER Solo on snare drum basic rhythms and stickings at a slow tempo	_____ ___ / ___ / ___
Pages 17-20 (2/4, 3/4, 4/4 counting, ♩, ties vs. slurs)	Learn difficult spots and work up to performance tempo.	_____ ___ / ___ / ___
Page 21 (ear training) Level PRIMER Test	Add dynamics and consider stage presence Perform for Evaluator	_____ ___ / ___ / ___

SOLOS

Public Solo Title: _____ Date Completed: ___ / ___ / ___

Evaluation Solo Title: _____ Date Completed: ___ / ___ / ___




COMMENTS	ENSEMBLE
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	Ensemble: _____
	Corps Leader: _____ Year: _____
	SIGHT-READING
	Title: _____
	Evaluation Score: _____ Date: _____

Percussion Level PRIMER Completion: _____

Evaluator Name _____ Date _____

LESSON PLANS FOR Percussion Level ONE

	METHOD BOOK	RUDIMENTS	RHYTHM	TECHNIQUE
A	<i>Fundamentals of Rhythm for the Drummer</i> Pages 15-19 ()	Rudiment 1A (multiple bounce roll with <i>cresc.</i> and <i>dim.</i>)	Four sixteenth and quarter note patterns	Introduce Suspended and Crash Cymbals (see back)
B	Pages 20-26 ()	Rudiments 1A2, 1A3 (5 stroke rolls on and off the beat)	Two sixteenth and eighth note patterns	Introduce Triangle
C	Pages 56-64 ()	Rudiments 1B1, 1B2, 1B3 (single stroke sixteenths) Rudiment 1D (double stroke single paradiddle)	5 stroke patterns with eighth note patterns	Introduce Woodblock
D	Pages 67-70 (downbeat 5 stroke rolls)	Rudiment 1C (flam taps)	5 stroke patterns with sixteenth note patterns	Introduce Bass Drum
E	Pages 71-74 (downbeat 5 stroke rolls)	Review (Level ONE Rudiments)	Rolls with eighth and sixteenth notes	Introduce Tambourine
F	Review (p. 27 ex. 1A & 1B, p. 65 ex. 1C, p. 75 ex. 1D, p. 83 ex. 1E)	Review (Level ONE Rudiments)	Review (Level ONE rhythm patterns)	Introduce Claves

EVALUATIONS BY INSTRUCTORS

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.
**Solos within the rehearsal setting can be taken from the Fundamentals of Rhythm for the Drummer method book or repertoire being used within their ensemble.*

Recommended Level ONE Solos

10 Intermediate Snare Drum Solos, John Beck

Single Stick It (page 2)
 Flam It (page 4)
 Ruff It (page 12)

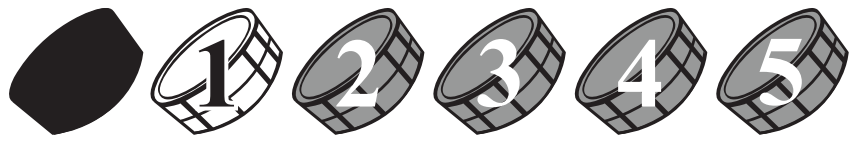
Snare Drum: The Competition Collection, Thomas Brown


Rough It (page 5)
 Flamery Flats (page 6)
 Monkey Dance (page 7)
 Turbo Tubs (page 8)
 A Stitch in Time (page 9)
 Whiskit (page 10)
 Paradiddle Do Do (page 11)

Winning Snare Drum Solos for the Beginner, Thomas Brown
 Fivery (page 8)
 Snaarzz (page 9)
 Flampage (page 10)
 Diddle Pad (page 11)

Contest Solos for the Young Snare Drummer, Murray Houllif
 A Strange Accent (page 2)
 William Tells All (page 5)

**Method Book Exercises*
**Ensemble Repertoire*



THEORY	SOLOS	INSTRUCTOR INITIALS & DATE
<i>excellence in Theory, Book 1, Pages 22-25</i> 	1st Level ONE Solo on snare drum basic rhythms and stickings at a slow tempo	_____ / / /
Pages 26-29 (ear training, sharps, flats)	Learn difficult spots and work up to performance tempo.	_____ / / /
Pages 30-34 (naturals, accidentals, half and whole steps, ear training, enharmonics)	Add dynamics and consider stage presence Perform for Public	_____ / / /
Pages 35-37 (tetrachords, major scales, ear training)	2nd Level ONE Solo on snare drum basic rhythms and stickings at a slow tempo	_____ / / /
Pages 38-41 (scale degrees, sharp scales, flat scales)	Learn difficult spots and work up to performance tempo.	_____ / / /
Pages 4 and 14 (bass clef and ledger lines) Level ONE Test	Add dynamics and consider stage presence Perform for Evaluator	_____ / / /

SOLOS

Public Solo Title: _____ Date Completed: ___/___/___

Evaluation Solo Title: _____ Date Completed: ___/___/___

COMMENTS **ENSEMBLE**

	Ensemble: _____
	Corps Leader: _____ Year: _____
	SIGHT-READING
	Title: _____
	Evaluation Score: _____ Date: _____


Percussion Level ONE Completion: _____

Evaluator Name Date

LESSON PLANS FOR Percussion Level TWO

	METHOD BOOK	RUDIMENTS	RHYTHM	MALLET TECHNIQUE (OPT.)
A	<i>Fundamentals of Rhythm for the Drummer</i> Pages 80-82 (cut time)	Rudiment 2A1, 2A2 (open roll, 9 stroke)	Sixteenths to dotted eighths / dotted eighths to sixteenths	<i>Getting It, Book One</i> Pages 3-7 (middle C and D)
B	Pages 84-86 (dotted eighth and sixteenth notes)	Rudiment 2A3, 2A4 (open roll, 13 stroke and 17 stroke)	Syncopation with eighth and quarter notes	Pages 8-10 (add E, F, G)
C	Pages 88-91 (syncopation)	Rudiment 2B (single stroke quarter and eighth notes)	Eighth note triplets	Pages 11-13 (add A, B and key of G)
D	Pages 92-94 (triplets)	Rudiment 2C (flam accent #2)	Sixteenth note triplets	Pages 14-16 (high C, low B and two Bb's)
E	Pages 95-99 (triplets continued)	Rudiments 2D1, 2D2 (double stroke double paradiddle, lesson 25)	Combine eighth notes and triplets	Pages 17-18 (add F# and C#)
F	Review (p. 83 ex. 2A, p. 87 ex. 2B, p. 91 ex. 2C, p. 98 ex. 2D & 2E)	Rudiment 2D3 (single ratamacue) Review Level TWO	Review (Level TWO rhythm patterns)	Pages 19-20 (high D and two Eb's)
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____	_____	_____	_____
	____/____/____	____/____/____	____/____/____	____/____/____
Recommended Level TWO Solos				
Snare Drum Solos <i>10 Intermediate Snare Drum Solos</i> , John Beck Five to Nine (page 10) Paradiddle Waltz (page 14) <i>Snare Drum: The Competition Collection</i> , Thomas Brown Rapper Upper (page 12) Roller Derby (page 13) Ratamacat (page 15) <i>Winning Snare Drum Solos for the Beginner</i> , Thomas Brown Quick Sticks (page 14) Power Drums (page 15) <i>Easy Rudimental Solos for Snare Drum</i> , Jeffrey Funnell Trident (page 2)			Mallet Solos <i>Getting It, Book One</i> , Bill Quick Turn the Whole Thing Upside Down (page 12) Mary Had a Little BAG (page 13) B Round (page 15) Keep It Sharp (page 18) Bs and Es Flatter Than a Pancake (page 20)	



THEORY	SOLOS	INSTRUCTOR INITIALS & DATE
<i>excellence in Theory, Book 2, Pages 5-6</i> (key signatures, sharp keys)	1st Level TWO Solo on snare drum basic rhythms and stickings at a slow tempo	_____ _ / _ / _
Pages 7-8 (key signatures, flat keys)	Learn difficult spots and work up to performance tempo.	_____ _ / _ / _
Pages 9-13 (major key signatures, circle of fifths and fourths)	Add dynamics and consider stage presence Perform for Public	_____ _ / _ / _
Pages 14-19 (chromatic scale, repeat signs, 1st and 2nd endings, coda)	2nd Level TWO Solo on snare drum basic rhythms and stickings at a slow tempo	_____ _ / _ / _
Pages 20-24 (dynamics, articulation, tempo markings, ear training)	Learn difficult spots and work up to performance tempo.	_____ _ / _ / _
Pages 25-29 ( , ear training) Level TWO Test	Add dynamics and consider stage presence Perform for Evaluator	_____ _ / _ / _

EVALUATOR	COMMENTS
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_____ _ / _ / _	Public Solo Title: _____ Date Completed: _ / _ / _ Evaluation Solo Title: _____ Date Completed: _ / _ / _
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SOLOS	ENSEMBLE
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One solo should be on snare drum and one on mallets. Public Solo: _____ Date: _____ Instrument: _____ Evaluation Solo: _____ Date: _____ Instrument: _____	Ensemble: _____ Corps Leader: _____ Year: _____	
	<table border="1"> <thead> <tr> <th data-bbox="813 1654 1523 1724">SIGHT-READING</th> </tr> </thead> <tbody> <tr> <td data-bbox="813 1724 1523 1877"> Title: _____ Evaluation Score: _____ </td> </tr> </tbody> </table>	SIGHT-READING
SIGHT-READING		
Title: _____ Evaluation Score: _____		

Percussion Level TWO Completion: _____ <div style="display: flex; justify-content: space-between; width: 100%;"> Evaluator Name Date </div>

LESSON PLANS FOR Percussion Level THREE

	METHOD BOOK	RUDIMENTS	RHYTHM	MALLET TECHNIQUE (OPT.)
A	<i>Here's the Drum, Vol. 1</i> Pages 20-26 (5 stroke rolls in 6/8)	Rudiment 3A1 (double stroke open roll)	Combined quarter and eighth notes in 6/8 time	<i>Getting It, Book One</i> Pages 21-22 (two Ab's and Db's)
B	Pages 26-28 (review of cut time, dotted eighths and triplets)	Rudiments 3A2, 3A3 (stroke rolls, 7 and 15 stroke rolls)	Dotted eighth and sixteenth notes in 6/8 time	Pages 23-24 (eighth notes and rests)
C	Pages 29-31 (7 stroke rolls)	Rudiment 3B (single stroke quarter and eighth note triplets)	Sixteenth notes and eighth rests in 6/8 time	Pages 25-28 (eighths on different beats)
D	Pages 34-38 (9 stroke rolls, 7 stroke rolls)	Rudiments 3C1, 3C2, 3C3 (Flam accent #1, flam drag, flam paradiddle)	Rolls in 6/8 time	Pages 29-30 (four eighths in a row)
E	<i>Here's the Drum, Vol. 2</i> Pages 44-47 (flam accents and flam paradiddles)	Rudiments 3D1, 3D2, 3D3 (single dragadiddle, drag paradiddle, single drag tap)	Flams and flam taps in 6/8 time	Pages 31-32 (dotted notes)
F	Review (Level THREE method book work)	Review (Level THREE Rudiments)	Review (Level THREE rhythm patterns in 6/8, 9/8 and 12/8 time)	Pages 33-35 (eighths in 3/4 time)
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____ / /	_____ / /	_____ / /	_____ / /
Recommended Level THREE Solos				
Snare Drum Solos <i>The Peach Grove Drummer</i> , Alan Abel <i>10 Intermediate Snare Drum Solos</i> , John Beck Mixing It Up (page 16) Syncopated (page 18) <i>Winning Solos for the Intermediate Drummer</i> , Tom Brown Lift Off (page 4) On a Roll (page 8) Metro Man (page 14) <i>The Solo Snare Drummer, Volume 1</i> , Pratt/Schinstine/Moore The Connecticut Halftime (page 5) <i>Here's to the Ratamacue</i> , John Pratt			Mallet Solos <i>Getting It, Book One</i> , Bill Quick Hear the Bells' Ring (page 22) A Mighty Fortress (page 26) Break Forth, O Beautiful, Heavenly Light (page 26) Be Kind to Your Web-Footed Friends (page 28) Londonderry Air (page 32) Be Thou My Vision (page 35) St. Agnes (page 35) Timpani Solos <i>Primary Handbook for Timpani</i> , Garwood Whaley	



THEORY		TIMPANI TECHNIQUE (OPT.)	SONGS/SOLOS	INSTRUCTOR INITIALS & DATE
<i>excellence in Theory, Book 3, Pages 2-4</i> (intervals, harmonic and melodic intervals)		<i>Primary Handbook for Timpani</i> Pages 7-9 (quarter and half notes)	1st Level THREE Solo basic rhythms and stickings at a slow tempo	_____ / /
Pages 5-7 (intervals, perfect and major intervals, ear training)		Pages 11-13 (eighths)	Learn difficult spots and work up to performance tempo.	_____ / /
Pages 8-10 (minor intervals, major and perfect intervals, ear training)		Pages 14-18 (rolls)	Add dynamics and consider stage presence Perform for Public	_____ / /
Pages 11-13 (augmented and diminished intervals, review other intervals, ear training)		Pages 19-21 (rolls)	2nd Level THREE Solo basic rhythms and stickings at a slow tempo	_____ / /
Pages 14-18 (3/8, 6/8, 9/8, 12/8, 2/2, cut time, ear training)		Pages 22-25 (muffling)	Learn difficult spots and work up to performance tempo.	_____ / /
Pages 19-22 (all triads) Level THREE Test		Pages 26-29 (staccato)	Add dynamics and consider stage presence Perform for Evaluator	_____ / /
EVALUATOR	EVALUATOR	COMMENTS		
_____ / /	_____ / /			
SOLOS		ENSEMBLE		
One solo should be on snare drum, one on timpani and one on mallets.		Ensemble: _____		
Public Solo: _____		Corps Leader: _____ Year: _____		
Date: _____ Instrument: _____		SIGHT-READING		
Evaluation Solo: _____		Title: _____		
Date: _____ Instrument: _____		Evaluation Score: _____		
Percussion Level THREE Completion: _____				
			Evaluator Name	Date

LESSON PLANS FOR Percussion Level **FOUR**

	METHOD BOOK	RUDIMENTS	MALLET TECHNIQUE (OPT.)	TIMPANI TECHNIQUE (OPT.)
A	<i>Here's the Drum, Vol. 2</i> Pages 50-21, 64-65 (11 stroke rolls, 10 stroke rolls)	Rudiments 4A1, 4A2, 4A3 (open, 10, and 11 stroke rolls)	<i>Fundamental Method for Mallets, Book 1</i> Pages 34-40 (key: C and G)	<i>Primary Handbook for Timpani</i> Pages 30-33 (cross sticking)
B	Pages 46-49 (flam paradiddle, flamacue)	Rudiment 4B (single stroke 4s, single stroke 7s)	Pages 40-45 (key: F Major, B Major scale)	Pages 35-38 (staccato stroke, without tuning)
C	Pages 52-55 (flam tap and lesson 25 review)	Rudiments 4C1, 4C2 (flamacue, flam paradiddle-diddle)	Pages 46-50 (key: D Major and scale)	Pages 39-42 (triple/dotted rhythms without tuning)
D	Pages 56-60 (15 stroke roll, single and double drag)	Rudiment 4D1 (triple paradiddle)	Pages 51-59 (key: Bb Major, chromatic scale)	Pages 44-45 (ruff and flam, forte piano)
E	Pages 61-62, 67-68 (ratamacue, 4 stroke ruff)	Rudiments 4D2, 4D3 (double ratamacue, triple ratamacue)	Pages 60-69 (key: a minor and scale)	Pages 46-47 (7/8 time, accents)
F	Review (Level FOUR method book work)	Review (Level FOUR Rudiments)	Pages 74-78 (key: A Major and scale)	Page 43 (musical study with tuning)
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____ / /	_____ / /	_____ / /	_____ / /
Recommended Level FOUR Solos				
Snare Drum Solos <i>The Colonial Drummer</i> , John Beck <i>Advanced Solos for Snare Drum</i> , John Beck Double-Timing (page 2) Rudiwaltz (page 4) <i>14 Modern Contest Solos for Snare Drum</i> , John S. Pratt Drum Corps On Parade (page 4) <i>The New Pratt Book</i> , John S. Pratt The Conquering Legions of Rome (page 2) Cider Jug (page 5) Sound Off (page 11)			Mallet Solos <i>Fundamental Method for Mallets, Book 1</i> Use Reading Studies as solos: G Major (pages 39-40) F Major (pages 44-45) D Major (pages 49-50) Bb Major (pages 54-55) Chromatic (pages 58-59) a minor (pages 54-65) Double stops (pages 72-73) A Major (pages 77-78)	
Timpani Solos - Select from: <i>Primary Handbook for Timpani</i> , G. Whaley (pages 30-47) <i>10 Intermediate Timpani Solos</i> , John Beck				



THEORY		SOLOS	INSTRUCTOR INITIALS & DATE
<i>excellence in Theory, Book 3, Pages 23-24</i> (triads in major scales, ear training)		1st Level FOUR Solo basic rhythms and stickings at a slow tempo	_____ / / /
Pages 25-27 (minor scales, relative keys, forms of minor scales)		Learn difficult spots and work up to performance tempo.	_____ / / /
Pages 28-29 (triads in minor scales, ear training)		Add dynamics and consider stage presence Perform for Public	_____ / / /
Pages 30-32 (common chord progressions in major keys, harmonizing melodies)		2nd Level FOUR Solo basic rhythms and stickings at a slow tempo	_____ / / /
Pages 33-34 (common chord progressions in minor keys, harmonizing melodies)		Learn difficult spots and work up to performance tempo.	_____ / / /
Pages 35-38 (V7 chord, harmonizing with V7, ear training) Level FOUR Test		Add dynamics and consider stage presence Perform for Evaluator	_____ / / /
EVALUATOR	EVALUATOR	COMMENTS	
_____ / / /	_____ / / /		
SOLOS		ENSEMBLE	
One solo should be on timpani, another on a mallet instrument and one on the snare drum.		Ensemble: _____ Corps Leader: _____ Year: _____	
Public Solo 1: _____		SIGHT-READING	
Public Solo 2: _____			
Evaluation Solo: _____			
Percussion Level FOUR Completion: _____			
		Evaluator Name	Date

LESSON PLANS FOR Percussion Level FIVE

	METHOD BOOK	RUDIMENTS	MALLET TECHNIQUE (OPT.)	TIMPANI TECHNIQUE (OPT.)
A	<i>Portraits in Rhythm</i> Lessons 1-8 ()	Rudiments 5A1, 5A2 (triple stroke roll, 6 stroke rolls)	<i>Fundamental Method for Mallets, Book 1</i> Pages 82-86 (e minor)	<i>Concepts for Timpani</i> Pages 22-33 (developing slow, medium and fast lift)
B	Lessons 9-16 ()	Rudiment 5B (eighth, sixteenth and thirty-second notes)	Pages 87-90 (Eb Major)	Pages 54-57 (muffling)
C	Lessons 17-24 ()	Rudiments 5C1, 5C2, 5C3 (single flammed mill, inverted flam tap, swiss triplet)	Pages 91-95 (d minor)	Pages 59-64 (cross sticking)
D	Lessons 25-32 ()	Rudiments 5D1, 5D2 (single paradiddle- diddle, double drag tap)	Pages 96-105 (key: E Major, g minor / g minor scale)	Pages 65-75 (combination etudes)
E	Lessons 33-41 ()	Rudiments 5D3, 5D4 (drag paradiddle #2, pataflafla)	Pages 106-109 (Ab Major)	Pages 92-109 (solos)
F	Lessons 42-45 ()	Review (Level FIVE Rudiments)	Pages 110-113 (b minor)	Review (Level FIVE timpani techniques)
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____ / /	_____ / /	_____ / /	_____ / /
Recommended Level FIVE Solos				
Snare Drum Solos <i>Advanced Solos for Snare Drum</i> , John Beck Two for Six (page 6) J.R. Special (page 9) <i>Winning Snare Drum Solos</i> , Thomas Brown Reggae Rhythms (page 6) "Drag" Ons (page 8) <i>East Meets West (Orchestral Style)</i> , Murray Houllif <i>Syncopating the Single Drag</i> , John S. Pratt Timpani Solos - Select from: <i>Concepts for Timpani</i> , John Beck <i>10 Intermediate Timpani Solos</i> , John Beck <i>Fundamental Solos for Timpani</i> , Mitchell Peters <i>The Developing Solo Timpanist</i> , William Schinstine			Mallet Solos <i>Fundamental Method for Mallets, Book 1</i> Use Reading Studies as solos: A Major (pages 77-78) e minor (pages 85-86) Eb Major (pages 89-90) d minor (pages 94-95) E Major (pages 99-100) g minor (pages 104-105) Ab Major (pages 108-109) b minor (pages 112-113)	



THEORY		SOLOS	INSTRUCTOR INITIALS & DATE
Handouts <i>Inversions of Triads and Inversions of Dominant Seventh Chords (5-A)</i>		1st Level FIVE Solo basic rhythms and stickings at a slow tempo	_____ _ / _ / _
Handouts <i>Harmonic Analysis and Secondary Dominants (5-B)</i>		Learn difficult spots and work up to performance tempo.	_____ _ / _ / _
<i>excellence in Theory, Book 3, Pages 39-40 (composing a melody, various assignments)</i>		Add dynamics and consider stage presence Perform for Public	_____ _ / _ / _
Handout <i>Solo Composition (5-D)</i>		2nd Level FIVE Solo basic rhythms and stickings at a slow tempo	_____ _ / _ / _
Handout <i>Vocal Arrangement (5-E)</i>		Learn difficult spots and work up to performance tempo.	_____ _ / _ / _
Handout <i>Brass Arrangement (5-F)</i>		Add dynamics and consider stage presence Perform for Evaluator	_____ _ / _ / _
EVALUATOR	EVALUATOR	COMMENTS	
_____ _ / _ / _	_____ _ / _ / _		
SOLOS		ENSEMBLE	
One solo should be on timpani, another on a mallet instrument and one on the snare drum.		Ensemble: _____	
Public Solo 1: _____		Corps Leader: _____ Year: _____	
Public Solo 2: _____		SIGHT-READING	
Evaluation Solo: _____		Title: _____	
		Evaluation Score: _____	
Percussion Level FIVE Completion: _____			
		Evaluator Name	Date

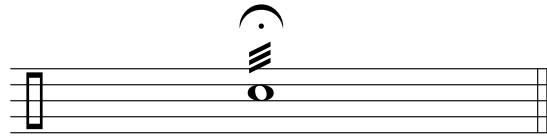
SNARE DRUM RUDIMENTS

A Six Level Sequence by Bill Quick

Level PRIMER Snare Drum Rudiments

PA. Roll Rudiment: Buzz Roll

Play the long roll using multiple bounce (closed/buzzed) strokes.



Start R or L

PB. Single Stroke Exercises: Quarter and Eighth Notes

Start each line with either hand and then alternate hands until the end of the exercise.

The lines should be played evenly without accent in a steady tempo.

Snare Drum: 1 2 3 4 1 & 2 & 3 & 4 &

1.

Foot Tap: 1 2 3 4 1 2 & 3 4 &

2.

3.

PC. Flam Rudiment: Alternating Flams

u D u D u D u D

L R R L L R R L

KEY:

D = Accented Down Stroke
u = Unaccented Up Stroke
bu = Bounced Up Stroke
t = Tap
R = Right Hand
L = Left Hand

PD. Double Stroke Rudiment: Drag (Ruff/Half Drag)

bu D bu D bu D bu D

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

Level ONE Snare Drum Rudiments

1A. Roll Rudiments: Multiple Bounce (Closed/Buzzed/Concert) Roll & 5 Stroke Roll

Start the multiple bounce roll with either hand. Use stick placement from the edge to the center of the drum and back to help create the dynamic contrast. Play the 5 stroke rolls open or closed.

1. Multiple Bounce Roll



2. 5 Stroke Roll (on the beat)

3. 5 Stroke Roll (off the beat)

pp < *fff* > *pp*

RRLR R LLRR L RRLR R LLRR L

R LLRR L RRLR R LLRR L RRLR

R

Edge to Center to Edge

1B. Single Stroke Exercises: Quarter, Eighth and Sixteenth Notes

Start each line with either hand and then alternate hands until the end of the exercise.

1 2 3 4 1 e & 2 e & 3 e & 4 e &

Snare Drum:

1.

Foot Tap:

1 2 3 4 1 & a 2 & a 3 & a 4 & a

2.

1 2 3 4 1 e & a 2 e & a 3 e & a 4 e & a

3.

1C. Flam Rudiment: Flam Tap

u D t u D t u D t

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

KEY:

D = Accented Down Stroke

u = Unaccented Up Stroke

t = Tap

R = Right Hand

L = Left Hand

1D. Double Stroke Rudiment: Single Paradiddle

D u t t D u t t

R L R R L R L L

Level TWO Snare Drum Rudiments

2A. Roll Rudiments: Double Stroke (Open/Rudimental) Roll, 9 Stroke, 13 Stroke and 17 Stroke Rolls

Play the 9, 13 & 17 stroke rolls open or closed with the indicated sticking.

1. Double Stroke

(Open/Rudimental) Roll 2. 9 Stroke Roll

3. 13 Stroke Roll

4. 17 Stroke Roll

Start R or L RRLRLRL R LLRLRLRL L RRLRLRLRLRL R LLRLRLRLRLRL L RRLRLRLRLRLRLRLRLRLRL R LLRLRLRLRLRLRLRLRLRLRL L

2B. Single Stroke Exercise: Quarter and Eighth Notes

Start the line with either hand and then alternate until the end of the exercise.

1 2 3 4 1 & 2 & 3 & 4 &

Snare Drum:

Foot Tap:

1 e & a 2 e & a 3 e & a 4 e & a 1 & 2 & 3 & 4 & 1 2 3 4

2C. Flam Rudiment: Flam Accent #2

u D t u D t

L R R R L L

KEY:

- D = Accented Down Stroke
- u = Unaccented Up Stroke
- t = Tap
- b = Bounced Stroke
- bu = Bounced Up Stroke
- R = Right Hand
- L = Left Hand

2D. Double Stroke Rudiments: Double Paradiddle, Lesson 25 & Single Ratamacue

1. Double Paradiddle

2. Lesson 25 (on the beat)

3. Lesson 25 (off the beat)

D t t u t t D t t u t t b u t D b u t D D b u t D b u t

R L R L R R L R L R L L LLR L R LLR L R R LLR L R LLR L

RRL R L RR L R L L RRL R L RRL R

4. Single Ratamacue (on the beat)

5. Single Ratamacue (off the beat)

b t u t D b t u t D D b t u t D b t u t

LL R L R L RR L R L R R LLR L R L RR L R L

Level THREE Snare Drum Rudiments

3A. Roll Rudiments: Single Stroke Roll (Slow-Fast-Slow), 7 Stroke & 15 Stroke Rolls

Single Stroke Rolls are played with one stroke per hand that rebounds naturally without a multiple bounce.

Match the speed of the roll to the drum head tension (Low/Loose: Slow, High/Tight: Fast)

1. Single Stroke Roll (Slow-Fast-Slow)

2. 7 Stroke Roll

3. 15 Stroke Roll

Start R or L
 OT: LLRRL R LLRRL R LLRRL R LLRRL R LLRRL R LLRRLRRLLRRL R LLRRLRR LLRRL R
 R RLLRR L RLLRR L RLLRR L RLLRR L RLLRR L OT: RLLRRLRLLRR L RLLRRLRLLRR L

3B. Single Stroke Exercises: Quarter & Eighth Note Triplets

Start the line with either hand then alternate hands until the end of the exercise.

1 2 3 4 1 La Lee 2 La Lee 3 La Lee 4 La Lee

Snare Drum:

1.

Foot Tap:

1 2 3 4 1 La Lee 2 3 La Lee 4

2.

1 2 3 4 1 2 La Lee 3 4 La Lee

3.

3C. Flam Rudiment: Flam Accent #1, Flam Drag & Flam Paradiddle

1. Flam Accent #1

2. Flam Drag

3. Flam Paradiddle

KEY:

D = Accented Down Stroke

u = Unaccented Up Stroke

t = Tap

b = Bounced Stroke

bD = Bounced Down Stroke

bu = Bounced Up Stroke

R = Right Hand

L = Left Hand

t D u t t D u t t D u t t D u t t D u t t

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

3D. Double Stroke Rudiments: Single Dragadiddle, Drag Paradiddle #1 & Single Drag Tap

1. Single Dragadiddle

2. Drag Paradiddle #1

3. Single Drag Tap

bD u t t bD u t t D b t u t t D b t u t t but D but D

RR L R R LL R L L R LL R L R R L RR L R L L LLR L RRL R

Level FOUR Snare Drum Rudiments

4A. Roll Rudiments: Long Roll (Slow-Fast-Slow), 10 Stroke & 11 Stroke Rolls

Play the Long Roll starting with two slow full strokes per hand - gradually get faster into open/double strokes - get faster into closed/multiple bounce strokes - switch to fast bounced open/double strokes - gradually slow down into two full strokes per hand that return to the starting tempo.

1. Long Roll
(Slow to Fast to Slow)

2. 10 Stroke Roll

3. 11 Stroke Roll

Start with R or L

RRLRLRL R L RRLRLRL R L

RRLRLRL RR L RRLRLRL RR L

OR: LLRLRLR L R LLRLRLR L R

OR: LLRLRLR LL R LLRLRLR LL R

4B. Single Stroke Exercises: Quarter, Eighths, Single Stroke 4s & Single Stroke 7s

Start the lines with the right or left hand and then alternate hands until the end of the exercise.

1 2 3 4 1 & ta tee 2 & ta tee 3 & ta tee 4 & ta tee

Snare Drum:

1.

Foot Tap:

1 2 3 4 1 ta tee & 2 ta tee & 3 ta tee & 4 ta tee &

2.

1 2 3 4 1 ta tee & ta tee 2 3 ta tee & ta tee 4

3.

4C. Flam Rudiment: Flamacue & Flam Paradiddle-Diddle

1. Flamacue

2. Flam Paradiddle-Diddle

u d [>] u t t D u d [>] u t t D

t [>] D t t t t u t [>] D t t t t u

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

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

OR: R L R L R R L R L R L R L

Level FOUR Snare Drum Rudiments (Continued)

4D. Double Stroke Rudiments: Triple Paradiddle, Double Ratamacue & Triple Ratamacue

1. Triple Paradiddle

D t t t t u t t D t t t t u t t

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

2. Double Ratamacue

b t b t u t D b t b t u t D

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

3. Triple Ratamacue

b t b t b t u t D b t b t b t u t D

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

KEY:

- D = Accented Down Stroke
- d = Unaccented Down Stroke
- u = Unaccented Up Stroke
- t = Tap
- b = Bounced Stroke
- bD = Bounced Down Stroke
- bu = Bounced Up Stroke
- R = Right Hand
- L = Left Hand

Level FIVE Snare Drum Rudiments

5A. Roll Rudiments: Triple Stroke (Slow-Fast-Slow) & Six Stroke Rolls

Start the Triple Stroke Roll with three slow full strokes per hand - gradually get faster into bounced open triple strokes - get faster into closed/multiple bounce strokes - switch to fast bounced open triple strokes - gradually slow down into three full strokes per hand that return to the starting tempo.

1. Triple Stroke Roll

(Slow - Fast into a buzz - Slow)

2. 6 Stroke Roll (on the beat)

3. 6 Stroke Roll (off the beat)

Start with R or L

RLL
or: LLRR

R L
R R

RLL R L
LLRR L R

R LLRR L R
or: L RLL R L

LLRR L R
RLL R

LLRR L R
RLL R

LLRR L R
RLL R

L R
R

5B. Single Stroke Exercise: Quarter, Eighth, Sixteenth & Thirty-second Notes

Start the line with the right or left hand and then alternate hands until the end of the exercise.

1 2 3 4 1 & 2 & 3 & 4 &

Snare Drum:

Foot Tap:

1 la lee 2 la lee 3 la lee 4 la lee 1 e & a 2 e & a 3 e & a 4 e & a

1 ta e ta & ta a ta 2 ta e ta & ta a ta 3 ta e ta & ta a ta 4 ta e ta & ta a ta

1 e & a 2 e & a 3 e & a 4 e & a 1 la lee 2 la lee 3 la lee 4 la lee

1 & 2 & 3 & 4 & 1 2 3 4

5C. Flam Rudiment: Single Flammed Mill, Inverted Flam Tap & Swiss Triplet

1. Swiss Army Triplet

2. Single Flammed Mill

3. Inverted Flam Tap

t D u t t D u t

t D t u t t D t u t

t D u t D u t D u t D u

L R R L L R R L
or: R L L R R L L R

L R R L R R L L R L

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

Level FIVE Snare Drum Rudiments (Continued)

5D. Double Stroke Rudiments: Single Paradiddle-Diddle, Double Drag, Drag Paradiddle #2 & Pataflafla

1. Single Paradiddle-Diddle

D t t u t t D t t u t t

> >

R L R R L L R L R R L L
or: L R L L R R L R L L R R

2. Double Drag Tap

b t but D b t but D

> >

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

3. Drag Paradiddle #2

D b t b t u t t D b t b t u t t

> >

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

4. Pataflafla

t D u t u D t D u t u D

> > > >

L R L R R L L R L R R L
or: R L R L L R R L R L L R

KEY:
 D = Accented Down Stroke
 u = Unaccented Up Stroke
 t = Tap
 b = Bounced Stroke
 bD = Bounced Down Stroke
 bu = Bounced Up Stroke
 R = Right Hand
 L = Left Hand

Snare Drum Single Stroke Exercises Summary

Level PRIMER

Snare Drum:

Musical notation for Snare Drum exercise, Level PRIMER, first staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Foot Tap:

Musical notation for Foot Tap exercise, Level PRIMER, first staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Musical notation for Foot Tap exercise, Level PRIMER, second staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Level ONE

Musical notation for Snare Drum exercise, Level ONE, first staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Musical notation for Snare Drum exercise, Level ONE, second staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Musical notation for Snare Drum exercise, Level ONE, third staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Level TWO

Musical notation for Snare Drum exercise, Level TWO, first staff. It consists of two measures of music on a five-line staff. The first measure contains four quarter notes. The second measure contains four eighth notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Musical notation for Snare Drum exercise, Level TWO, second staff. It consists of two measures of music on a five-line staff. The first measure contains four eighth notes. The second measure contains four quarter notes. A common time signature 'C' is at the beginning, and a repeat sign is at the end.

Level THREE

Three staves of musical notation for Level THREE. Each staff starts with a common time signature 'C'. The first two staves feature a sequence of four quarter notes followed by a triplet of eighth notes. The third staff features a sequence of four quarter notes followed by a triplet of eighth notes.

Level FOUR

Three staves of musical notation for Level FOUR. Each staff starts with a common time signature 'C'. The first two staves feature a sequence of four quarter notes followed by a triplet of eighth notes. The third staff features a sequence of four quarter notes followed by a sextuplet of eighth notes.

Level FIVE

Five staves of musical notation for Level FIVE. Each staff starts with a common time signature 'C'. The first staff features a sequence of four quarter notes followed by a sequence of eighth notes. The second staff features a sequence of four quarter notes followed by a sequence of eighth notes. The third staff features a sequence of four quarter notes followed by a sequence of eighth notes. The fourth staff features a sequence of four quarter notes followed by a sequence of eighth notes. The fifth staff features a sequence of four quarter notes followed by a sequence of eighth notes.

TECHNIQUE TIPS for CONCERT PERCUSSION

Presenting Fundamentals for: Auxiliary Percussion, Timpani and Mallet Percussion

SUSPENDED CYMBAL



1. Check the felt and tubing before playing. Nothing ruins a suspended cymbal sound more than metal hitting brass.
2. Prime the cymbal with your fingers or mallets to start it vibrating before the first entrance.
3. When rolling, use a single stroke roll that matches the vibration of the cymbal. It should be played with yarn mallets hard enough to get a good attack, but soft enough so individual strokes are not heard. Roll on the very edge of both top sides of the cymbal.
4. For notes that are struck, rather than rolled, use hard yarn mallets on the very edge of both top sides of the cymbal.

CRASH CYMBALS

1. Use leather straps **without** cymbal pads, instead of handles, so the cymbals vibrate freely.
2. For **loud (*forte*) crashes:**
 - a. Hold the cymbals close together at an angle of about 45 degrees.
 - b. Slightly overlap the top cymbal.
 - c. Only move the top cymbal for the attack.
 - d. Pull the top cymbal away from the bottom cymbal after the initial attack.
 - e. Have the bottom cymbal arch away from the top cymbal, so both cymbals ring freely.
3. For **repeated, quick, loud crashes:**
 - a. Hold the cymbals close together at an angle of about 45 degrees.
 - b. Overlap the bottom cymbal so it sticks out slightly past the top cymbal.
 - c. Only move the top cymbal for the crash.
 - d. Different from the loud crash, quickly lift and reposition the top cymbal for the next stroke after the attack.
4. For **soft (*piano*) crashes:**
 - a. Hold the cymbals close together, so they are almost parallel to the floor.
 - b. Align the edges of the cymbals.
 - c. Only move the top cymbal for the cymbal crash.
 - d. Hit all edges together as softly as possible.
 - e. For extremely soft crashes, only hit the outside edge.
5. For **short, choked crashes:**
 - a. Hold the cymbals at a 90° angle.
 - b. Overlap the top cymbal.
 - c. Move both cymbals for the attack.
 - d. Arch the cymbals back, so they are muffled by the rib cage after the attack.



TRIANGLE



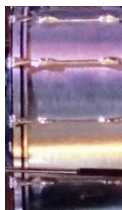
1. Make sure the triangle clip string is short enough, so the triangle will not spin when struck. Double string the triangle clip with a slightly longer safety string in case the main one breaks.
2. Strike the triangle with the tip of the triangle beater on the bottom in the spot that gives you the most harmonics for a “shimmering” sound.
3. Roll in the bottom corner of the triangle at an angle, so the triangle beater hits two sides of the triangle when struck.

WOODBLOCK

1. Use a medium soft rubber xylophone/marimba mallet for most playing.
2. Strike the woodblock on the edge near the opening.
3. If the woodblock is held while being played, make sure the opening is not blocked.



BASS DRUM



1. If possible, angle the bass drum so it can be played easily with two bass drum beaters on the same head. If a tilting bass drum stand is not available, put the drum flat on the stand with the best sounding head facing up.
2. Clip a towel to the rim of the batter head to be used for muffling.
3. Play off center towards the bottom of the head, or edge when the drum is lying flat.
4. Use a single stroke roll that is played slowly enough not to cancel out vibrations of the head.
5. Have a heavier beater for one-handed passages and a lighter, matched pair of beaters for two-handed passages.

TAMBOURINE

1. Use a tambourine with a good head.
2. Prepare the head using bee’s wax for thumb and finger rolls.
3. Hold the tambourine with the thumb on the top head and the fingers wrapped around the bottom rim.
4. Do not move the tambourine when it is struck.
5. **General tambourine playing:**
 - a. Play with a flat fist striking the center of the tambourine with the second sections of the fingers.
 - b. Keep the wrist straight.
6. **Soft (*piano*) tambourine playing:**
 - a. Play near the edge of the tambourine with the fingertips touching so they form a flat circle.
 - b. Make sure the jingles sound together.
7. **Extra soft (*pianissimo*) tambourine playing:**
 - a. Flip the tambourine over, resting it on the knee.
 - b. Rest the palms of the hands on the rim of the tambourine.
 - c. Play with the inside of the fingers on the rim.
8. **Extra loud (*fortissimo*) fast tambourine playing:**
 - a. Hold the tambourine in the strongest hand with the head facing down.
 - b. Keep the other arm and wrist straight. Form a fist with the hand and hold it inside the tambourine.
 - c. Position the tambourine over the knee on the same side as the strong hand.
 - d. Move the tambourine up and down, so one sound is made when the tambourine hits the knee and another is made when it hits the fist.





















9. Tambourine rolls:

- a. Create a roll by making the tambourine vibrate as the thumb slides around the edge of the head of the tambourine.
- b. Create a roll by making the tambourine vibrate as the third finger slides around the edge of the head of the tambourine. This technique makes it easier to switch from rolled to non-rolled notes.
- c. Shake the tambourine fast enough to create a roll. Strike the tambourine to start the roll.

CLAVES



1. Hold one clave as you would a snare drum stick using a loose matched grip.
2. Hold the second clave near the top with the thumb and pointer finger.
3. Curve the last fingers under the clave so the side of the clave rests on the fingernails.
4. Cup the hand to form a sounding chamber.
5. Strike the claves so they form a 45 degree angle and are free to vibrate.

RHYTHM	KODALY SYLLABLES	TAKADIMI	COUNTING
Duple Time (2/4, 3/4, 4/4)			
	ta (tah)	ALTERNATIVE COUNTING "GORDON"	ta (tah)*
	ti-ti (tee-tee)	ta-ti*	ta di
	ta-ah		ta
	ta-ah-ah		ta
	ta-ah-ah-ah		ta
	sh or ts, sh-m, sh-m-m-m, ts-ts, ts-ts-ts-ts**		(ta) rest
	ta-i-ti	ta-(ah)-ti	ta ____ mi
	syn-co-pa		ta di ____ mi
	ti-ri-ti-ri	ta-ki-ti-ki*	ta ka di mi
	ti-ti-ri	ta-ti-ki*	ta __ di mi
	ti-ri-ti	ta-ki-ti*	ta ka di _
	tim-ri	ta-kim*	ta ____ mi
	ti-rim	ta-kim*	ta ka ____
Compound Time (6/8, 9/8, 12/8)			
	tri-po-let		ta ki da
	ti-ti-ti ti-ti-ti	ta-ti-ti ta-ti-ti	ta ki da ta ki da
	ta-ti ta-ti		ta _ da ta _ da
	ti-ta ti-ta		ta ki __ ta ki __
	ta- ta-	tam - tam	ta ta
			1 ____ 2 ____
<p>* Ta is always on the beat, no matter what rhythmic value in these examples.</p> <p>** The whole rest equals one entire measure regardless of the time signature. (i.e. 2 beats in 2/4 time, 3 beats in 3/4 time, etc.)</p>			

