

## Percussion

# BandFolio

## Band Method

### Book 1

To the student:

Congratulations on your decision to join the band. I am sure that you will find it a rewarding and fun experience, and it may lead to a life-long love of playing music. If you listen carefully and follow the recommendations of your band director, you will be making beautiful music and having a lot of fun in a very short time.

The key to getting a good start in band is practice. Your band director will recommend how much time you should practice each day. In order to get the most out of your practice sessions you should:

- Warm up. your band director will recommend a procedure for preparing your body and your instrument to play.
- Set a goal for each practice session.
- Practice the hard sections first, and break them down into smaller parts. Then put the parts together.
- Play something fun at the end of each practice session.
- Practice every day.

By working together with your band director and your classmates, band will become the high point of your school day, and will lead to years of musical enjoyment.



Jim Evans

**bandfolio.com**

Music Education Resources

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# Reference Page

## Percussion

### The Musical Alphabet

**A B C D E F, & G.**

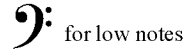
These letters repeat over and over as needed. As you go through the letters, the notes sound higher.

### Staff



Five lines (and four spaces) on which music is written

### Bass Clef



for low notes

### Treble Clef



for high notes

## Look up notes you don't know on the *Grand Staff*.

### Pitches on the Grand Staff

\* Notes that go above and below the staff are written on *ledger lines*.

### Lines & Spaces


Many people have memorized the notes of the staff this way.

## Basic rhythm concepts


### Meter Signature

$\frac{4}{4}$  4 beats in a measure  
 $\frac{4}{4}$  receives one beat

### Quarter note

 receives one beat in 4/4 meter signature

### Quarter rest

 receives one beat of silence in 4/4 meter signature

### Measures & Barlines

barline  barline

the music between barlines is called a measure

Percussion

# Basic Sticking Chart

In general, you should play strong beats with the right hand, and weak beats with the left hand, then switch. When a beat is divided into eighth notes, play the downbeat with the right hand, and the upbeat with the left.

You can also *play* the rests by simply not allowing the stick or mallet to strike the drum head.

R L R L	R (L) R L	R L (R) L	(R) L (R) L
R L R R L	R R L R L	R L R L R	R L R R L

Practice the double stroke roll slowly, then speed it up. Allow the stick to bounce off the drum head.

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

To play a *flam*, bring one stick down just ahead of the other, with the second landing on the beat.

<b>Flam</b>	<b>Flam</b>	<b>Flam Tap</b>
LR RL LR RL	RL LR RL LR	LR R RL L LR R RL L

**5 Stroke Roll**

RLRL R

**9 Stroke Roll**


RLRLRLRL R

**17 Stroke Roll**

RLRLRLRLRLRLRLRL R

# Percussion

## Percussion Clef

 Clef used to write parts for instruments of indefinite pitch

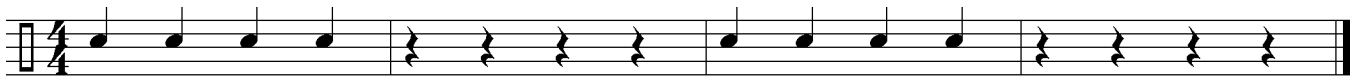
### 1. Our First Pitch

Final Barline  
(the end of a piece)

Snare Drum 

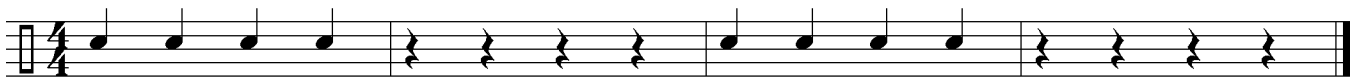
count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 2. Our Second Pitch



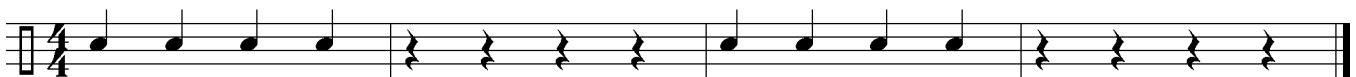
count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 3. Our Third Pitch



count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 4. Think Fast!



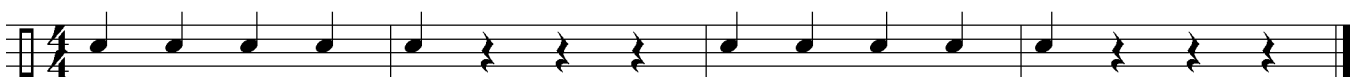
count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 5. Going Down



count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 6. Up & Down



count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

# Percussion

## 7. Mary's Song *Write in the Counts*

*Go to the next line!*

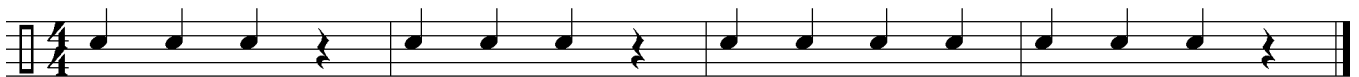


count:



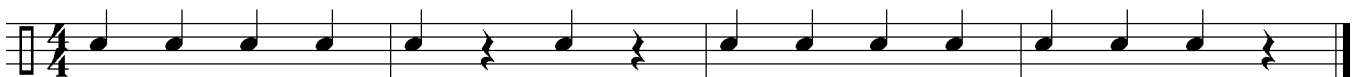
count:

## 8. Reading Music



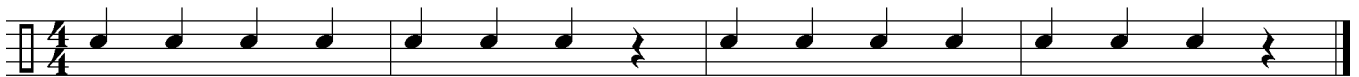
count:

## 9. Skill Builder



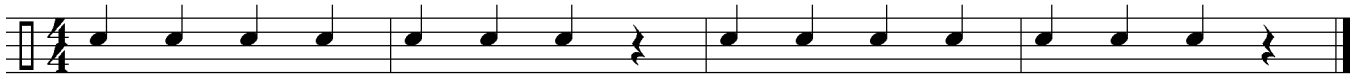
count:

## 10. Stepping Out



count:


## 11. More Stepping Out




count:

# Percussion

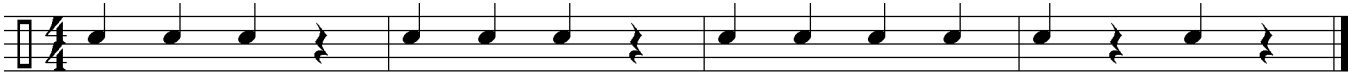
## Half Note

 receives two beats  
in 4/4 meter signature

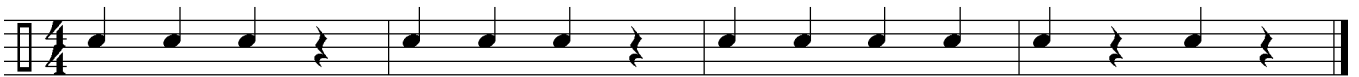
## Half Rest

 receives two beats of  
silence in 4/4 meter signature

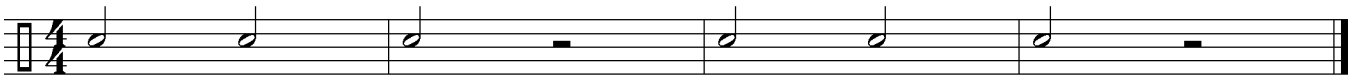
### 12. A New Note



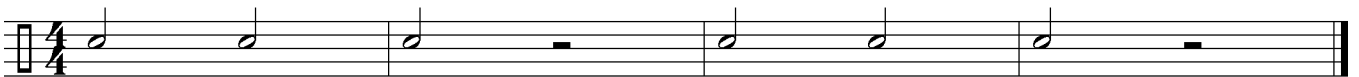
### 13. Another New Note



### 14. Go for Two!

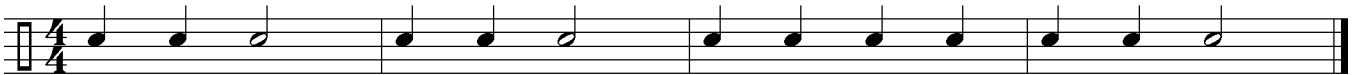


### 15. Take Five



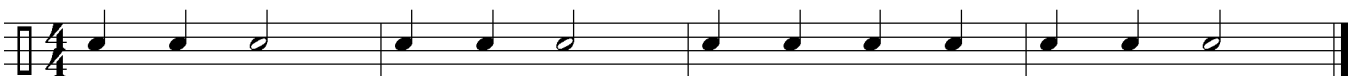
### 16. Mix and Match

*breath mark*




Lines 16 & 17 may be played together.

### 17. Putting it Together




# Percussion


## Common Time

 another way of writing the 4/4 meter signature


## Whole Note

 receives four beats in 4/4 meter signature


## Eighth Notes

 Two eighth notes receive one beat in the 4/4 meter signature

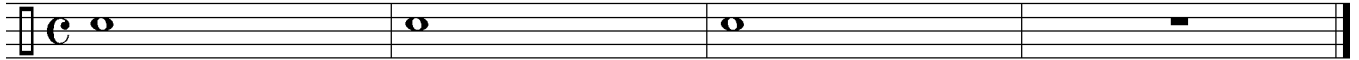
## Whole Rest

 receives four beats of silence in 4/4 meter signature

## Repeat Sign

 Go back to the beginning and play the selection again

### 18. The Whole Thing



### 19. Whole & Half

*Hint: A whole rest fills up a whole measure.*



### 20. Play it Again, Sam!



### 21. Claire de Lune



### 22. Up & Down Again



### 23. Skipping Around



## Rhythm Review

Draw a line from the musical symbol to its name.



whole rest

half rest

quarter rest

whole note

half note

quarter note

# Percussion

## Bass Drum

Bass drum parts are often written on the same staff with snare drum parts. The bass drum part is written on the bottom line, and the snare drum part on the third line of the staff.

## Closed Roll

Divide each beat into four parts, and allow the sticks to bounce as they strike the drum head. Try to make the sound as smooth as possible.



### 24. Count It Out

### 25. Bar None!

*Draw in the barlines before you play.*

Exercise 26 is a review of pitches. The mallet percussion line is included below.

### 26. Note Review *Write in the names of the notes.*

### 27. Ode to Joy

Ludwig van Beethoven



*D.C. al Fine*

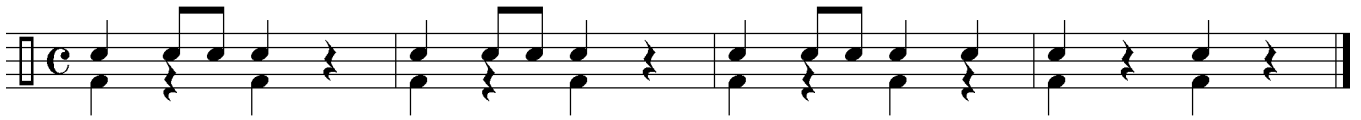
*Fine*

Go back to the beginning and play to the *Fine* mark.

The end

## Percussion

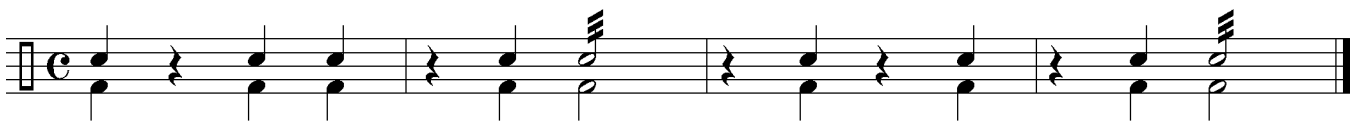
### 28. A New Note



### 29. Take it Easy



### 30. Make it Count



### 31. Twinkle, Twinkle



*Fine*



*D.C. al Fine*

### 32. Aura Lee



# Percussion

## 33. Rhythm Study

*Clap*

*Write in the Counts*

*Play*

count:

## 34. Hot Cross Buns

## 35. Farm Out!

## 36. Eighth Note Challenge

## 37. Asked & Answered

Percussion

Repeat Sign

$\%$  indicates to repeat the previous measure.

Harmony

Two or more pitches sounding at the same time.

38. Jingle Bells

First line of musical notation for 'Jingle Bells'. It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody consists of eighth notes, with repeat signs (two slanted lines with dots) appearing in the second, fourth, and sixth measures.

Second line of musical notation for 'Jingle Bells'. It continues the melody from the first line, ending with a double bar line. Repeat signs are present in the second, fourth, and sixth measures.

39. Jolly Old St. Nicholas

First line of musical notation for 'Jolly Old St. Nicholas'. It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is primarily composed of eighth notes.

Second line of musical notation for 'Jolly Old St. Nicholas'. It continues the melody from the first line.

Third line of musical notation for 'Jolly Old St. Nicholas'. It continues the melody from the second line, ending with a double bar line.

40. Up On the Housetop

First line of musical notation for 'Up On the Housetop'. It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is primarily composed of eighth notes.

Second line of musical notation for 'Up On the Housetop'. It continues the melody from the first line, ending with a double bar line. A repeat sign is present in the sixth measure.

# Percussion

**Meter Signature**  
 $\frac{3}{4}$  3 beats in a measure  
↓ receives one beat

**Dotted Half Note**  
↓ receives three beats in 3/4  
or 4/4 meter signature

## 41. Skip To My Lou

## 42. Long, Long Ago

## 43. The Dotted Half Note

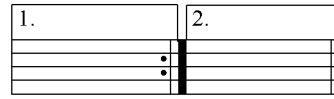
## 44. Oh, Dear, What Can the Matter Be?

# Percussion

## Pick-up Notes

Notes that come before the first full measure of a piece.

## First & Second Endings



Play to the repeat sign, then go back to the beginning. When you get to the first ending, skip over it, and go to the second ending.

## Tacet

Do not Play

### 45. A New Note



### 46. There's a Hole in the Bucket

*Where's the third beat?*



### 47. The Man on the Flying Trapeze



### 48. Johnny Has Gone

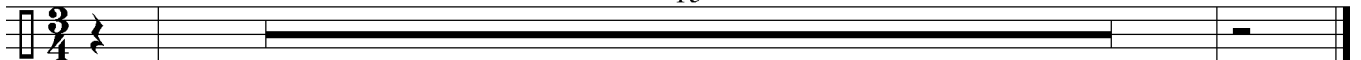


### 49. When Jesus Wept

All percussionists are encouraged to learn to play the mallet part (below) on this piece.

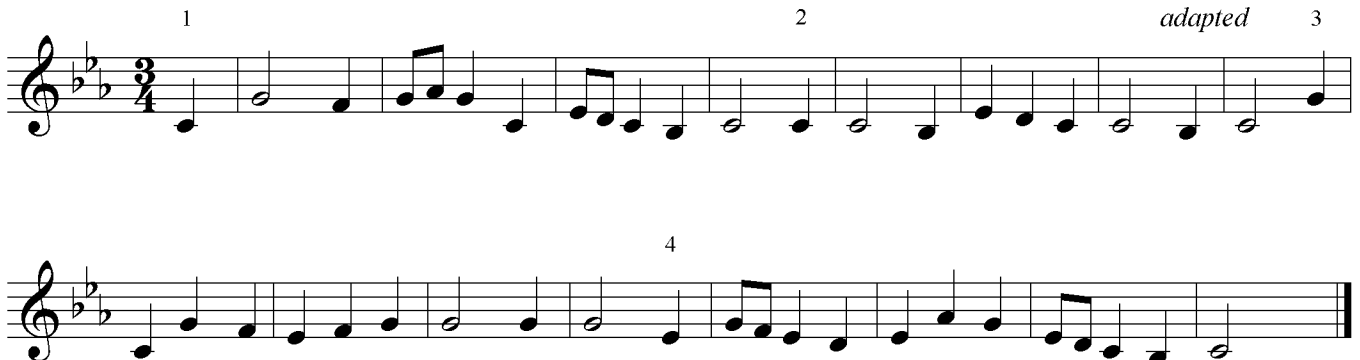
*Tacet*

15





### 49. When Jesus Wept

William Billings  
*adapted*



# Percussion

**Flam**  Strike the drum head with both sticks, one right before the other. Practice leading with the left and right sticks.

**Fermata**  Hold notes under a fermata longer than usual, or until your director cuts you off.

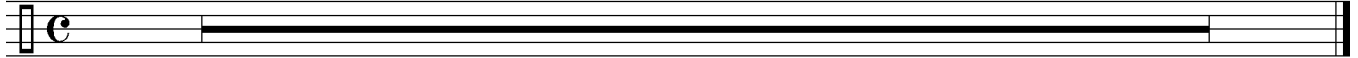
**Dynamics**  
*p* piano - soft  
*f* forte - loud

**Note**  
Dynamics are always at the director's discretion.

## 50. Chorale

*Tacet*

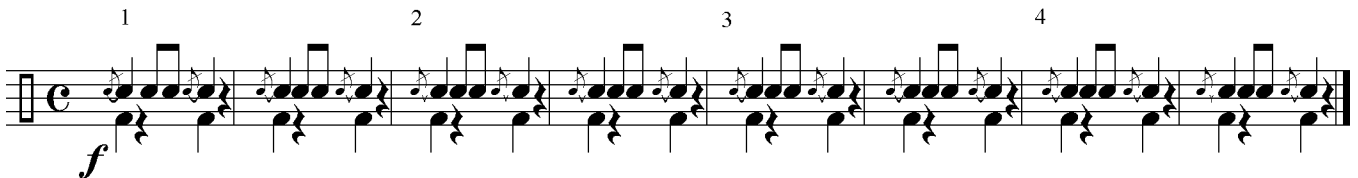
8



## 51. A New Note



## 52. Christmas Greetings (A Four Part Round)



## 53. Red River Valley



## 54. Mexican Clapping Song



# Percussion

## Dynamics

*mp* moderately soft  
*mf* moderately loud

## Eighth Note & Eighth Rest



## Repeat Sign

**2**  
Repeat the last two measures

## Eighth Rest & Eighth Note



## Meter Signature

**2** two beats in a measure  
**4** receives one beat

### 55. Lip Slurs

### 56. Oranges, Lemons

### 57. Roll Over

### 58. Simple Gifts


### 59. Slur Study

# Percussion

## Articulation

How a note is played

## Accent

Emphasize notes with an accent mark.  


### 60. Articulation Study



*mp*

### 61. Surprise!

Franz Josef Haydn  
*adapted*



*p*

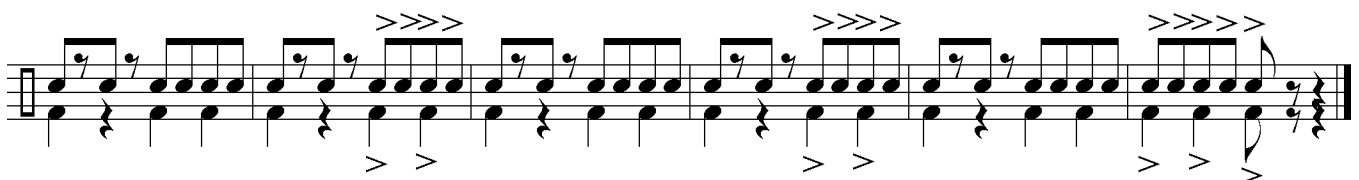


*f*

### 62. Bingo



*mf* *f*



*f*

### 63. Pictures At an Exhibition

*Majestically*

Modest Mussorgsky  
*adapted*



*f*



# Percussion

**Tempo** *how fast or slow a piece is played*

**Allegro** *Fast*

**Moderato** *Moderate*

**Andante** *Slow, walking speed*

## 64. Rhythm Study

Moderato

Musical notation for 64. Rhythm Study, Moderato. The piece is in common time (C) and features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The dynamic is marked *mp*.

## 65. A New Note

Moderato

Musical notation for 65. A New Note, Moderato. The piece is in common time (C) and features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The dynamic is marked *mf*.

## 66. March Madness

Allegro

Musical notation for 66. March Madness, Allegro. The piece is in 2/4 time and features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The dynamic is marked *f*. A cymbal effect is indicated by a star symbol and the text *Cr.Cym.* above the staff.

## 67. Morning

Andante

Edvard Grieg

Musical notation for 67. Morning, Andante. The piece is in 3/4 time and features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The dynamic is marked *mp*.

## 68. A Mighty Fortress is Our God

Andante

Musical notation for 68. A Mighty Fortress is Our God, Andante. The piece is in common time (C) and features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The dynamic is marked *f*.

Sixteenth Note Combinations

1 e & a 1 e & 1 & a

Dotted Quarter Note - Eighth Note

Tempo  
Largo *Very slow*

1 & 2 & = 1 & 2 &

Percussion

69. B $\flat$  Concert Scale

Moderato

*mf*

70. Rhythm Study

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

71. Theme from Symphony No. 9

Largo

*p*

Antonin Dvorák

72. Kum Bah Yah

Andante

*mp*

73. Finale (from The Firebird Suite)

Largo

Igor Stravinsky

*p*

# Percussion

Meter Signature

Cut Time

$\text{C}$  or  $\frac{2}{2}$   $\downarrow$  receives one beat

## 74. Rhythm Study

Moderato

count: 1 & 2 & 3 e & a 4 & 1 & 2 e & 3 & 4 & 1 & a 2 & 3 e & 4 & 1 & 2 e & a 3 & 4 &

## 75. Button, You Must Wander

Allegro

## 76. Bright Eyes Will Find You

Andante

Compare this piece to number 75. How are they alike? How are they different?

## 77. Ten Little Indians Write in the Counts

Moderato

## 78. Name That Tune Write in the Counts

Moderato

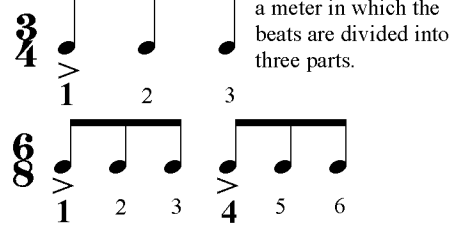
Compare this piece to number 77. How are they alike? How are they different?

## 79. Skip To My Lou Revisited

Moderato

# Percussion

## Compound Meter



### 80. When the Saints Go Marching In

*Allegro*

### 81. Blow the Man Down

*Allegro in one*

### 82. For He's a Jolly Good Fellow

*Allegro in one*

### 83. Yankee Doodle

*Allegro*

# Percussion

## Syncopation

1 & 2 & or 1 & 2 &

When longer notes fall on weak or unexpected beats.

## Dotted Eighth Note & Sixteenth Note

1 e & a

(or in cut time)  
dotted quarternote & eighth note

1 e & a

### 84. Row, Row, Row Your Boat (a four-part round)

Moderato *in one*

*mf*

### 85. Simple Meter

*f*

Compare this piece to number 84. How are they alike? How are they different?

### 86. Do, Lord

*f*

### 87. Shoo, Fly

*f*

# Percussion

## 84. London Bridge

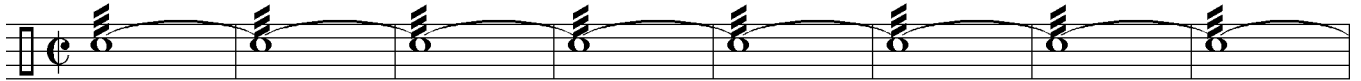
Moderato



*mf*

## 85. Bridal Chorus

Moderato



*f*



## 86. Can-Can

Allegro



*f*

## 87. Scale Study

*Start slowly, then speed the tempo as you improve.*



# Major Scales

## Percussion

Make sure that you are playing the exact pitch that is shown. If the note name does not contain a *sharp* ( $\sharp$ ), or a *flat* ( $\flat$ ), it is *natural* ( $\natural$ ).

**B $\flat$  Concert**  
Your Key of B $\flat$

**Scale**      **Arpeggio**

B $\flat$  C D E $\flat$  F G A B $\flat$  A G F E $\flat$  D C B $\flat$       B $\flat$  D A B $\flat$  F D B $\flat$

**E $\flat$  Concert**  
Your Key of E $\flat$

**Scale**      **Arpeggio**

E $\flat$  F G A $\flat$  B $\flat$  C D E $\flat$  D C B $\flat$  A $\flat$  G F E $\flat$       E $\flat$  G D E $\flat$  B $\flat$  G E $\flat$

**F Concert**  
Your Key of F

**Scale**      **Arpeggio**

F G A B $\flat$  C D E F E D C B $\flat$  A G F      F A E F C A F

**C Concert**  
Your Key of C

**Scale**      **Arpeggio**

C D E F G A B C B A G F E D C      C E B C G E C

**A $\flat$  Concert**  
Your Key of A $\flat$

**Scale**      **Arpeggio**

A $\flat$  B $\flat$  C D $\flat$  E $\flat$  F G A $\flat$  G F E $\flat$  D $\flat$  C B $\flat$  A $\flat$       A $\flat$  C G A $\flat$  E $\flat$  C A $\flat$

# Rhythm Challenge

Go as far as you can without stopping, then work on problem rhythms.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32



# Rhythm Challenge

33 34 35 36

Measures 33-36 in 3/4 time. Measure 33: quarter note, quarter note, quarter note. Measure 34: quarter note, quarter note, quarter note. Measure 35: quarter note, quarter note, quarter note. Measure 36: quarter note, quarter note, quarter note.

37 38 39 40

Measures 37-40 in common time. Measure 37: eighth note, eighth note, eighth note, eighth note, quarter note, quarter note, quarter note. Measure 38: quarter note, quarter note, eighth note, eighth note, eighth note, eighth note, quarter note, quarter note. Measure 39: quarter note, quarter note, quarter note, quarter note, eighth note, eighth note, quarter note, quarter note. Measure 40: eighth note, eighth note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.

41 42 43 44

Measures 41-44 in common time. Measure 41: eighth note, eighth note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note. Measure 42: eighth note, eighth note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note. Measure 43: eighth note, eighth note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note. Measure 44: eighth note, eighth note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.

45 46 47 48

Measures 45-48 in common time. Measure 45: quarter note, quarter note, quarter note, quarter note. Measure 46: quarter note, quarter note, quarter note, quarter note. Measure 47: quarter note, quarter note, quarter note, quarter note. Measure 48: quarter note, quarter note, quarter note, quarter note.

49 50 51 52

Measures 49-52 in common time. Measure 49: quarter note, quarter note, quarter note, quarter note. Measure 50: quarter note, quarter note, quarter note, quarter note. Measure 51: quarter note, quarter note, quarter note, quarter note. Measure 52: quarter note, quarter note, quarter note, quarter note.

53 54 55 56

Measures 53-56 in 2/4 time. Measure 53: quarter note, quarter note, quarter note, quarter note. Measure 54: quarter note, quarter note, quarter note, quarter note. Measure 55: quarter note, quarter note, quarter note, quarter note. Measure 56: quarter note, quarter note, quarter note, quarter note.

57 58 59 60

Measures 57-60 in 2/4 time. Measure 57: quarter note, quarter note, quarter note, quarter note. Measure 58: quarter note, quarter note, quarter note, quarter note. Measure 59: quarter note, quarter note, quarter note, quarter note. Measure 60: quarter note, quarter note, quarter note, quarter note.

61 62 63 64

Measures 61-64 in 6/8 time. Measure 61: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Measure 62: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Measure 63: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Measure 64: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.