

# Karns Middle School Indoor Percussion Ensemble



---

## Percussion Manual

Welcome to the KMS Percussion section! Throughout this season you will become part of a family of percussionists learning new and exciting techniques. The following pages will help get you started. As the season progresses, you will receive further printed information that you will need to add to this booklet including music exercises, performance music, technique, etc.



# Karns Middle School Indoor Percussion Ensemble



Percussion Manual

## Contents

Hand Positions .....	3
Style of Play .....	5
Expectation .....	5
Rudiments.....	6
Keyboard Fundamentals .....	8
Tympani Fundamentals .....	12
Rolls:.....	12
Dampening .....	12
Playing Area.....	13
Exercises.....	14
Legato/BUCS.....	14
Eighth Note Timing.....	14
5-7-9.....	16
Triplet Timing .....	16
Sixteenth Timing .....	18
Double Beat.....	18
Triplet Diddle .....	20
Sixteenth Diddle.....	20
Sixteenth Accent Pattern .....	21
Unison Bass Drum Exercise .....	22
Triplet Scale Pattern .....	22
Green Scales.....	22
Page 25.....	23
Changes .....	23



## Hand Positions

For most instruments in the percussion section we will use *Match Grip*. Match is defined as both hands being identical while in playing position. The hands are placed approximately 1 inch from the butt of the stick. The stick goes between the index finger and thumb. This is also where the fulcrum point, or main control point, is located. All finger tips stay on the stick at all times.

There should also be no space between the index finger and thumb.

When at playing position, the tips of the sticks should be almost touching in the center of the playing surface. The tops of the hands should be flat and parallel with the playing surface. Elbows should be angled pointing outward toward the persons on either side of you but no over exaggerated. Adjustments per instrument will occur. These adjustments will be provided during instruction while playing on specific instruments.

Snare players may also use Traditional Grip. Traditional grip is defined as having the right hand the same as Match Grip (see above) and the left hand turned thumb upward. The left thumb and index finger join at each first knuckle and make an "OK" sign. The stick goes through the "O" and rests on the 4<sup>th</sup> finger. The last/pinky finger supports the 4<sup>th</sup> finger. The middle finger supports the stick. The force of the thumb downward on the stick while resting on the 4<sup>th</sup> finger creates the fulcrum for playing traditional grip.

Mallet percussion is very similar to match grip. Elbows will constantly be moving, however, but wrist motion is the same.

Timpanists will use a combination of the French Grip, American Grip, and German Grip. The fulcrum or balance of the stick will be more in the tips of the fingers. While snare and other instruments place the fulcrum point about 1/3 of the way from the butt of the stick/mallet, for timpanists that balance point will be closer to the butt of the stick making the striking end top heavy.

### **How to form a French grip:**

1. Rotate your wrists so that your thumbnails are pointing towards the ceiling. Your thumbs should be on top of the mallet's shaft with your other finger underneath.
2. Mallet shafts and hands are parallel to or directed slightly outward from the forearms. The mallets should move in a relaxed fashion from the fingers, wrists, and arms.
3. Motion of the mallets are mainly controlled from the middle fingers and wrists, with occasional help from the ring fingers.
4. Strokes should feel similar to casting a fishing line.



### **How to form a German grip:**

1. Palms are parallel to the floor.
2. Motion of this grip is controlled from the wrists with little help from the middle fingers and ring fingers.
3. Strokes should feel similar to waving goodbye or bouncing a basketball.
4. This grip is most like the match grip for snare drum.



### **American Grip:**

This is a hybrid between the French and German grips. There are many variations. For now, we will focus on learning the traditional French and German grips.



## Style of Play

The styles of play we use are called *Down Stroke* and *Controlled Bounce*. The Down Stroke technique can be described as once a note is played the player stops the stick from rebounding. Do not hold the stick down to the playing surface. Stop the stick just as the rebound occurs.

This method was demonstrated at the first clinic for the clinic and will be a recurring demonstration throughout the clinic. In the player's mind, they should be targeting just below the playing surface with their strokes in order to produce a good quality of sound.

The Controlled Bounce technique is allowing the rebound to happen more naturally but leaving all fingers on the stick. The stick will rebound to a designated height but never stop in motion.

Consistent hand motion is key in both styles of play. Never should the right hand sound any different than the left and never should any note have a different length than another unless otherwise written.

The following pages contain beginner knowledge worksheets and exercises we will use during the clinic. These will each be included on a web page once completed. We will review the interpretation of this during rehearsal.

## Expectation

Marching arts is a performance based group activity. In order to maximize your positive experience as a member of this drumline, you will be expected to make the following commitments:

1. I will bring a positive attitude to this activity, every time.
2. I will decide FOR MYSELF why I am here, and how to maximize my positive contribution.
3. I will make the commitment to be excellent at this activity.
4. I will attach all aspects of this activity with enthusiasm and energy.
5. I will practice diligently, effectively, intelligently, and with a purpose.
6. I will do my part to make this activity fun for myself and the others around me (Number 6 cannot be achieved without performing numbers 1 through 5)





### III. FLAM RUDIMENTS

20. Flam \*  
  
 LR RL

21. Flam Accent \*  
  
 LR L R RL R L

22. Flam Tap \*  
  
 LR RRL LLR RRL L

23. Flamacue \*  
  
 LR L R LLR  
 RL R L RRL

24. Flam Paradiddle \*  
  
 LR L R RRL R L L

25. Single Flammed Mill  
  
 LR R L RRL L R L

26. Flam Paradiddle-diddle \*  
  
 LR L RRL L R L L R R

27. Pataflafla  
  
 LR L RRL LR L RRL

28. Swiss Army Triplet  
  
 LR R LLR RL  
 RL L RRL L R

29. Inverted Flam Tap  
  
 LR LRL RLR LRL R

30. Flam Drag  
  
 LR L L RRL R RL

### IV. DRAG RUDIMENTS

31. Drag \*  
  
 LLR RRL

32. Single Drag Tap \*  
  
 LLR L RRL R

33. Double Drag Tap \*  
  
 LLR LLR L RRL RRL R

34. Lesson 25 \*  
  
 LLR L R LLR L R  
 RRL R L RRL R L

35. Single Dragadiddle  
  
 RRL R R LLR L L

36. Drag Paradiddle #1 \*  
  
 R LLR L R R L RRL R L L

37. Drag Paradiddle #2 \*  
  
 R LLR LLR L R R L RRL RRL R L L

38. Single Ratamacue \*  
  
 LLR L R L RRL L R L R

39. Double Ratamacue \*  
  
 LLR LLR L R L RRL RRL R L R

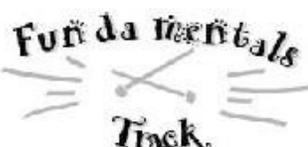
40. Triple Ratamacue \*  
  
 LLR LLR LLR L R L RRL RRL RRL R L R



For more information on becoming a Percussive Arts Society subscriber contact PAS at:  
 110 W. Washington Street, Suite A, Indianapolis, IN 46204 . E-mail: [percarts@pas.org](mailto:percarts@pas.org) . Web site: [www.pas.org](http://www.pas.org)



## Keyboard Fundamentals



### Keyboard Percussion Basics

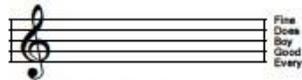
by Rich Holly & James Lambert



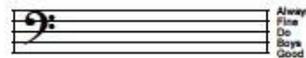
www.pas.org

### BASIC THEORY

1. A beginning mallet percussionist must memorize the 12 major scales. These scales relate to other harmonic information that the student will need. With each marimba bar one half step away from the next bar, the major scales are built on a series of half steps and whole steps (w,w,h,w,w,h). Below are the note names for the lines of the bass and treble clefs.



Treble Clef Lines E G B D F



Bass Clef Lines G B D F A

2. Learning key signatures for these scales is important. The key signature is indicated at the top of the music with sharps and flats (a sharp will raise a pitch one half step, a flat will lower a tone one half step). Below is the order sharps and flats are used in key signatures, i.e. F major has one flat (B-Flat), B-Flat major has two flats (B-Flat and E-Flat, etc.).

Flats:            B    E    A    D    G    C    F

Sharps:         F    C    G    D    A    E    B

3. Each key signature has a major and minor scale. To find the relative minor scale from the major scale, go down three half steps from the tonic or "home base."

Examples:      C major and "a" minor (no sharps or flats)

                  F major and "d" minor (one flat)

                  D Major and "b" minor (two sharps)

4. To find the chord or triad for a given pitch, use the first, third and fifth scale degrees.

Example:        Major chord - 1, 3, 5 of major scale

                  Minor chord - 1, flat-3, 5 of major scale

                  Augmented chord - 1, 3, sharp-5 of major scale

                  Diminished chord - 1, flat-3, flat-5 of major scale



.....

*Fundamentals*  
*Track*

## Keyboard Percussion Basics

by Rich Holly &  
James Lambert

www.pas.org

.....

**Percussion Keyboard Reading for Beginners**

1. Select a passage to read from one of the books recommended on page 8 of this handout or one suggested to you by a percussion teacher.
  - a. Determine the tonality of the composition.
  - b. Review your technique for that key with the suggested exercises..
2. Speak the note names of the selection—in correct rhythm.
3. Touch the keys with your index fingers (without mallets) and also speak the note names in rhythm (attempt to match pitch and keep eyes on the printed music).
4. Play the piece with mallets—slowly—while speaking/singing the note names. Do your best to develop peripheral vision so that you are not looking from the music stand to the keys, but focusing on the printed music with the mallets in your lower peripheral vision.
5. Gradually increase the tempo—with the assistance of a metronome—until the optimum speed and style are achieved.

**Practice Habits**

1. Find a regular time—dedicated to yourself—every day to develop your abilities.
2. Use a relaxed grip, with your palms facing the floor. The primary fulcrum for two-mallet playing should be between the thumb and forefinger. Be certain that you are not gripping the mallet too tightly! Be relaxed, and use your wrist—not elbow or shoulder movement.
3. A suggested 25–30 minute practice session could include:
  - a. 5-10 minutes for techniques (scales, arpeggios, rolling, movement, etc.)
  - b. 15 minutes preparing assigned material
  - c. 5–10 minutes for sightreading and improvisation
4. Have Fun!



*Fundamentals*  
Track

## Keyboard Percussion Basics

by Rich Holly & James Lambert

www.pas.org

---

**Key Signatures and Exercises**

<i>C Major/a minor</i>	<i>F Major/d minor</i>	<i>Bb Major/g minor</i>	<i>Eb Major/c minor</i>	<i>Ab Major/f minor</i>
<i>D Major/a minor</i>	<i>G Major/e minor</i>	<i>C Major/a minor</i>	<i>G Major/e minor</i>	<i>D Major/b minor</i>
<i>A Major/f minor</i>	<i>E Major/c minor</i>	<i>B Major/g minor</i>	<i>F Major/d minor</i>	<i>C Major/a minor</i>

**Stroke Development**

*Double Stroke*

L L R R L L R R etc.

R R L L R R L L etc.

*Single Stroke*

L R L R etc.

L R L R etc.

Keyboard Percussion Basics Page 2



.....

*Fundamentals*  
Track

**Keyboard Percussion Basics**  
by Rich Holly & James Lambert

  
www.pas.org

.....

**Stroke Development (continued)**

Oblique Stroke



R L R L R L R L etc.

L R L R L R L R etc.

**Chromatic Study**



.....

COURTESY OF PERCUSSIVE ARTS SOCIETY





## **Karns Middle School Beaver Band**

possible. The act of dampening stops many of resonating vibrations. You do not have to muffle the sound completely.

Excessive pressure should not be placed on the drum's head. This will result in a different pitch and this practice will damage the head long term.

### **To dampen:**

- Keep your fulcrum set with your thumb and first finger.
- With the extra three fingers should lightly be place on the head to stop the vibrations.
- You can also dampen with the opposite hand if it is free.

### **Three Rules for When to Muffle:**

Rule #1: Muffle if the park is marked staccato

Rule #2: Muffle if the rest after the note is more than two beats

Rule #3: Muffle if there is a cut-off at the end of the composition. It is also important to muffle all the drums after striking only one drum because the vibrations of that drum will cause other drums to vibrate.

### **Playing Area**

To achieve the best sound possible, the timpani should be played roughly 3 to 4 inches in from the rim. The timpani should never be played in the center.

The playing area does vary with the size of the drum as well. These adjustments are very subtle. For the 32" drum, the playing area moves to towards the center slightly. The smallest drum (23") will be played closest to the rim of the drum.

When playing the timpani, you want to play over two tuning bolts that are next to each other. Unlike snare drum, playing in the same area of the drum will result in unclear articulation. This is because every other stroke will be dampened.



# Karns Middle School Beaver Band

## Exercises

### Legato/BUCS

Snareline

R R R R <sup>1</sup>R R R R R R R R <sup>2</sup>R R R R L L L L <sup>3</sup>L L L L L L L L <sup>4</sup>L L L L

S.Dr.

R R R R <sup>5</sup>R R R R R R R R <sup>6</sup>R R R R L L L L <sup>7</sup>L L L L L L L L <sup>8</sup>L L L L

### Eighth Note Timing

Mallets

Right Hand

Snareline

Right Hand

Tenorline

Right Hand

Bass Drums

Right Hand

Cymbal Line

Crushes



# Karns Middle School Beaver Band

5

Mal. 

Left Hand

5

S. Dr. 

Left Hand

T. Dr. 

Left Hand

B. Dr. 

Left Hand

5

Cym. 

10

Mal. 

R

10

S. Dr. 

R

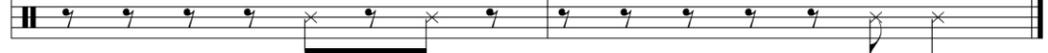
T. Dr. 

R

B. Dr. 

L

10

Cym. 

# Karns Middle School Beaver Band



Percussion Manual

5-7-9

Snareline

R R R R L L L L

S.Dr. <sup>5</sup>

S.Dr. <sup>9</sup>

S.Dr. <sup>12</sup>

## Triplet Timing

Marimba

Snareline

Tenorline

Bass Drums

Cymbal Line

# Karns Middle School Beaver Band



## Percussion Manual

4

Mrb.

4

S. Dr.

T. Dr.

B. Dr.

4

Cym.

7 115

Mrb.

7 >115

S. Dr.

115

T. Dr.

115

B. Dr.

7 115

Cym.

# Karns Middle School Beaver Band



## Percussion Manual

### Sixteenth Timing

Snareline

4

S.Dr.

7

S.Dr.

10

S.Dr.

### Double Beat

Snareline

Tenorline

Bass Drums

Cymbal Line

Marimba



# Karns Middle School Beaver Band

S.Dr.

T. Dr.

B. Dr.

Cym.

Mrb.

S.Dr.

T. Dr.

B. Dr.

Cym.

Mrb.

3

4

5

6

7

Detailed description: This image shows two systems of musical notation for a band. The first system contains staves for Snare Drum (S.Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), Cymbal (Cym.), and Maracas (Mrb.). The second system contains staves for Snare Drum (S.Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), Cymbal (Cym.), and Maracas (Mrb.). The Maracas part features numbered measures 3, 4, 5, 6, and 7. The notation includes various rhythmic patterns and rests for each instrument.

# Karns Middle School Beaver Band



## Percussion Manual

### Triplet Diddle

Snareline

S.Dr.

S.Dr.

S.Dr.

S.Dr.

16

### Sixteenth Diddle

3

6

9

12



## Sixteenth Accent Pattern

Snareline

3

5

7

9

11



Unison Bass Drum Exercise

### Unison Exercise

David Smelser

Bass Drum

Triplet Scale Pattern

### Triplet Scale Pattern

David Smelser

Marimba

Then move to next Chromatic Scale

Green Scales

*Smelser*

# Karns Middle School Beaver Band



Percussion Manual

Page 25

-----

1  
R L L R L L R L L R L L R R L R R L R R L R R L R L L R L L R L L R L L

4  
R R L R R L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L

7  
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 L R R L R L L R R L

10  
R L L R R L R L L R R L R

## Changes

Marimba

Snareline

Tenorline

Bass Drums

Cymbal Line

# Karns Middle School Beaver Band



6

Mrb.

S. Dr.

T. Dr.

B. Dr.

Cym.

11

Mrb.

S. Dr.

T. Dr.

B. Dr.

Cym.