

Welcome to the

 **Fundamental Music Instruction** 

Supplementary workbook for beginning students.

The goal of this booklet is to help the very beginning student explore the first sounds, begin a study of basic rhythmic playing, learn to play in a smooth – pleasing fashion and master several notes appropriate for this level of study.

To make the most progress possible, a student must find a quiet place to practice and get in the habit of truly listening to the sounds being produced. Learning to critique one's sound is the best tool for building a lasting mastery of musicianship on every level. With this in mind the music presented in this supplementary book is titled "Habits of Musicianship" and modeled after research done at the University of Texas by Robert Duke and James Byo. Try to practice 15 minutes – 5 days per week and always strive for a smooth, pleasing sound using good breath control and rhythmic clarity.

Ed Kelly, Fundamental Music Instruction Administrator

Lesson 1 Objective:

- Form Matched Grip (Both hands the same)
- Understand “Fulcrum and Rebound”
- Practice Basic Strokes
- Change stick heights to control Volume
- Begin basic reading skills learn to subdivide

LESSON 1–Percussion Basics

(Grip, Stokes, Fulcrum and rebound)

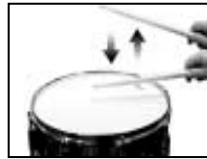
Learning to hold the sticks properly is essential for learning technique. Use the photos as a guide and make sure to memorize the feel of the following guidelines:

- Fulcrum (thumb and first two fingers) grip stick so that after the fulcrum is formed an inch of stick protrudes past the palm near the wrist.
- Finger contact - comfortably wrap all fingers around the stick; (not too tight),
- Bead placement Form a “V” (as close together as possible for an even sound) at the striking area (center of the drum head),
- Use wrist motion, not arm to form the down position and up positions for proper sticking.
- Posture - The drum should be at waist level. Put your hands in the playing position with the sticks in the center of the drum head. Your shoulders, arms, and hands should remain relaxed.



Stroke Motion, Rebounds, and Stick Heights

Here are the basic strokes you'll need to learn one by one: (notice down stroke ends with a rebound of approx. an inch up from the head of the drum • Make sure the head of the stick goes straight up and down. Try your best to land in the same spot on the drumhead with each stroke. No slicing motions! • Relax your fingers, hands, and arms so the stick will bounce (rebound). • Change stick heights to help control dynamics.



Full Stroke

(Starts and ends in up position)



Down Stroke

(Starts up ends down)



Tap Stroke (Half stroke)

(Starts down and ends down)

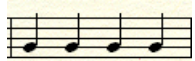


Up Stroke

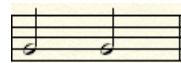
(Starts down, ends up)

****Notice that each stroke ending down includes a 1 inch rebound****

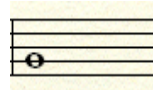
*Quarter Notes last
1 Beat Each
(Short Notes)
Count (say) -
1+2+3+4+
Tap drum only on the
numbers*



*Half Notes last
2 Beats Each
(A long note)
Count (say) 1 wait
3 wait
Tap drum on numbers
1 and 3*



*Whole Notes last
4 Beats Each
(Very Long Note)
Count (say) 1 wait wait
wait
Tap drum only on number
1*



The last step in this lesson is known as "Call and Response" Your teacher will sing or play Whole, Half and Quarter notes in various combinations and you will echo these combinations back as you hear them.

Lesson Objective:

- Build upon basic grip and sound
- Assemble Instrument
- Use Fulcrum and rebound properly
- Play Quarter notes and rests.

Lesson 2



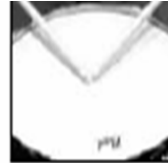
◀ (Review) ▶



Matched Grip (use Fulcrum)



Form "A"

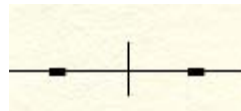
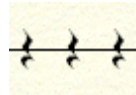


Down Stoke



Up Stroke (Rebound)

Call and Response Examples: While other instrument students are listening to the note, tone quality and note length played by your teacher (and echo this back), as a percussionist you will need to read and play 1 beat notes [Quarters], 1 beat rests, and 4 beat rests [whole rests]



1.

2.

3.

4.

5.

6.

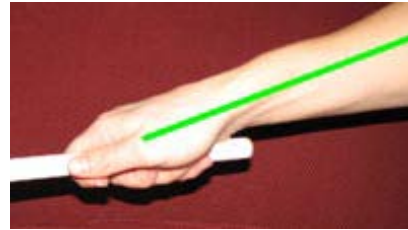
Arms should be positioned as shown

in the following image



Wrist / hand:

While in the playing position (sticks out, not playing) the hand should be in-line with the axis of the forearm, NOT angled down or up.



The right fingers should grip the stick such that the stick follows the pads of each finger

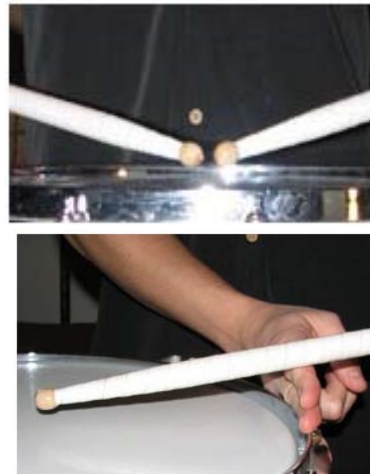
Stick Playing position:

The beads of the sticks should be centered in the middle of the head. The space between the left and right beads should be kept as small as possible, (but not so small that you are constantly hitting your sticks together).

The beads should be held approximately one pointer finger thickness above the surface of the head



The sticks should be angled down slightly to form a wide 'v' shape when viewed from the front. This angle is very important for sound quality. With most sticks, as you increase the stick angle you will be playing with a smaller and smaller area of the bead. As you do this, you will hear that the sound quality continually gets thinner and thinner.



When viewed from above, the right stick should be between the 4 and 5 O'clock lugs and the left stick should be above the 8 O'clock lug.



Lesson Objective:

- Reinforce legato style playing and musical control using two-note songs
- Stick control & musicianship
- Enhance Note Reading Skills

Use this excerpt to develop home practice skills:



1. The first time you read through each note say Line note or Space Note
2. The next time Say the letter names of each note (then play the excerpt)
3. Now identify each note as long short or very long – (2 beats, 1 beat, or 4 beats) – say these words keeping each word the same length as the sound it identifies.
4. Say each note identifying how many fingers each note takes. Now play all of “Breathin’ Easy” (found on the “Habits of Musicianship” page)
5. You should practice this series of notes until you can play it at a comfortable speaking speed – think of a sentence that matches the speed of the written rhythm such as “I play the Flute and it’s really cool”

The following pages are used as a supplement to other lesson material such as the “First Songs for Band” booklet or any other lesson book used in class. The songs and exercises included in this series introduce one new thing at a time and should be played with a smooth controlled sound known as *Legato*.

Habits of Musicianship

Snare Drum

Remember to say each number at an even speed - try not to speed up the numbers even though you are not playing

Breathin' Easy

1 (2) 3 4 1 (2) 3 4 1 (2) 3 (4) 1 (2 3 4) 1 (2) 3 4 1 (2) 3 4 1 (2 3 4) (1 2 3 4)

1 2 3 4 1 (2 3 4) 1 2 3 4 1 (2 3 4) 1 2 3 4 1 (2) 3 4 1 (2 3 4) (1 2 3 4)

The odd thing about percussion music is half note + half note rest winds up to be counted and played like a whole note

Either Or

1 (2) 3 (4) 1 (2) 3 (4) 1 2 (3) 1 (2 3 4) 1 (2) 3 (4) 1 2 3 (4) 1 2 3 4 1 (2 3 4)

Be careful to follow all the stickings because they do not follow the same pattern as the last page did

Give it up for Twon Notes

Three musical staves showing rhythmic patterns for 'Give it up for Twon Notes'. Each staff has a treble clef and a key signature of one flat. The notes are quarter notes. Above each note is a sticking (r for right hand, l for left hand). Below each note is a finger number (1-4). The patterns are as follows:

- Staff 1: 1 (2) 3 (4) | 1 (2) 3 (4) | 1 2 3 (4) | 1 2 3 (4) | 1 (2) 3 (4) | 1 2 3 4 | 1 (2) 3 (4) | 1 (2 3 4)
- Staff 2: 1 (2) 3 (4) | 1 2 3 4 | 1 (2) 3 4 | 1 2 3 4 | 1 (2) 3 (4) | 1 2 3 4 | 1 2 3 (4) | (1 2 3 4)
- Staff 3: 1 (2) 3 (4) | 1 (2) 3 (4) | 1 2 3 (4) | 1 2 3 (4) | 1 (2) 3 (4) | 1 (2) 3 4 | 1 2 3 4 | (1 2 3 4)

Movin' on Up

Musical staff for 'Movin' on Up' with a treble clef and one flat key signature. The notes are quarter notes. Above each note is a sticking (r for right hand, l for left hand). Below each note is a finger number (1-4). The pattern is as follows:

- 1 (2) 3 (4) | 1 2 3 4 | 1 2 3 4 | 1 (2) 3 (4) | 1 2 3 4 | 1 (2) 3 (4) | 1 2 3 4 | 1 2 3 4 | 1 (2) 3 (4) | 1 (2) 3 (4) | 1 (2 3 4)

New technique: the Paradiddle -
R L R R or L R L L -
you will find these in the quarter
note measures

New technique: "subdividing"
after each time you say the
number of the beat, say the
word and (+) - 1+2+3+4+

Fun "E"

1 + 2 + 3 + 4 + 1 + 2 + 3(+) 4(+)
1 + 2 + 3 + 4 + 1(+) 2(+) 3(+) 4(+)
1 + 2 + 3 + 4 + 1 + 2 + 3(+) 4(+)
1 + 2 + 3 + 4 + 1(+2+3+4+)

Eighth Notes = 2 sounds for every 1 Beat (play the 1st note when you tap your foot down and the 2nd when your foot is up.....)

Repeat to the Beginning

Doo Bah Doo Bah

1 + 2 + (3) 4 1 2 3 4
1 + 2 + (3) 4 1 2 3 4
1 + 2 + (3) 4 1 2 3 4
1 + 2 + (3) 4 1 (2 3 4)

This is called a Quarter Note Rest and is 1 beat of silence

Movin' Along

*
3/4

*try counting this without # markings

Time Signature

Spinning

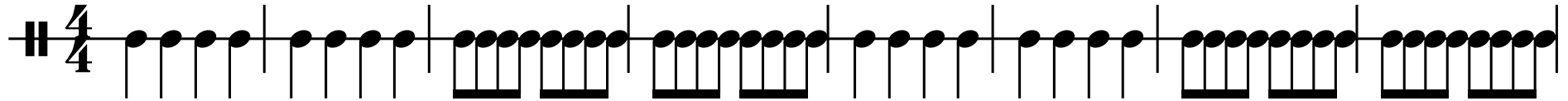
1 (2 3) 1 (2 3)
3/4 4/4

This Dot adds 1 beat to the note making it last 3 beats

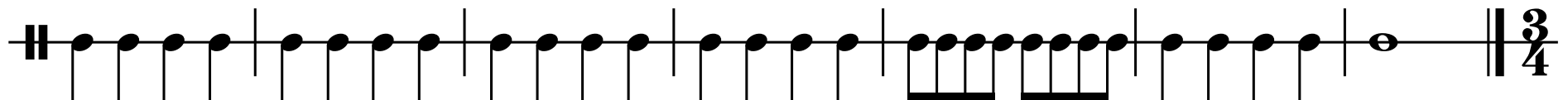
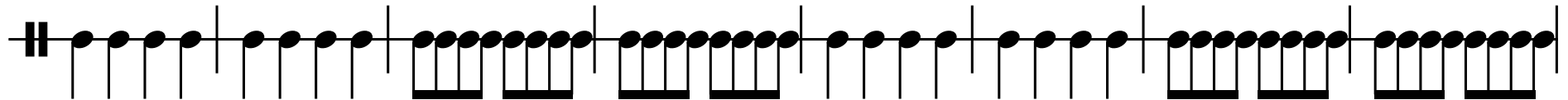
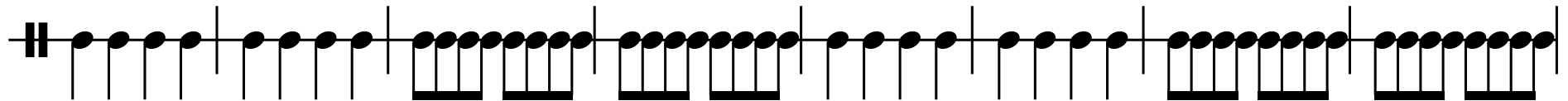
Remember the stick height suggested in lesson 2 - keep the bead of the stick 1 pointer finger thickness above the drum head. If you maintain this height even after the rebound of the note your volume level will remain appropriate for the sound of the class



Wiggle Room



*try using paradiddles for some of the quarter note and some of the eighth note patterns



*also insert some Flams in repetitive quarter note measures

Music in 3/4 often has a "skipping" quality to it - long short long short long short.....especially as you build speed

3/4 March

1 (2) 3 1 (2) 3 1 (2) 3 1 (2) 3

1 (2) 3 1 (2) 3

Fermata = play this note longer than it's normal value

A great deal of snare drum music used in band classes tend to be written in patterns - if you study these pieces you will find a 2 measure rhythm that repeats several times

Mirror

Musical notation for 'Mirror' in 4/4 time. The first staff shows a 2-measure pattern of eighth notes with stems pointing up and down, alternating between the two hands. The second staff shows the same pattern repeated for 8 measures.

Snappy Neighbors

Musical notation for 'Snappy Neighbors' in 4/4 time. The first staff shows a 2-measure pattern of dotted quarter notes with eighth notes, alternating between the two hands. The second staff shows the same pattern repeated for 8 measures.

1(2) + 3(4) + 1(2) + 3(4)

These Quarter Notes have dots next to them which makes them last 1 and 1/2 beats = tap your foot down/up and down again - you play the next note when your foot is up the 2nd time (eighth note)

These new markings are called Flams - the two notes next to each other are small and large - they also signify the volume of each strike soft and loud (not too loud) since volume is aided on a drum by the height of the stick the small note is the closest to the drum and the larger note is higher - when the 2 sticks strike the drum head they should sound almost exactly together with the softer note striking just ahead of the louder one

Movin' Down to Bb

LR R RL L R L RL LR R RL L LR RL LR R RL L R L LR RL L LR R L

Breathin' Easy with Bb

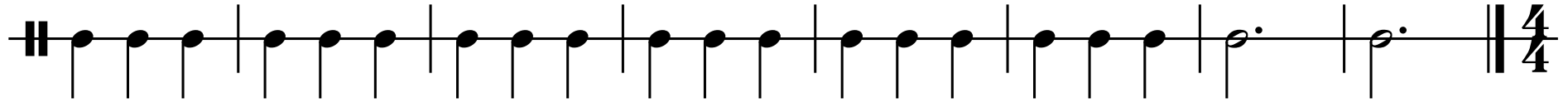
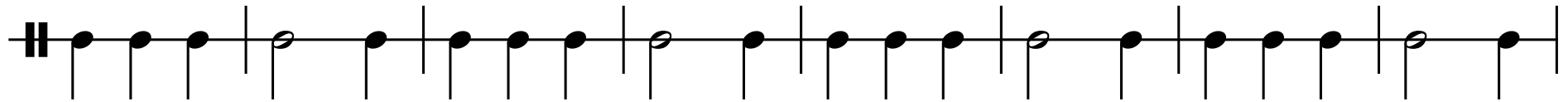
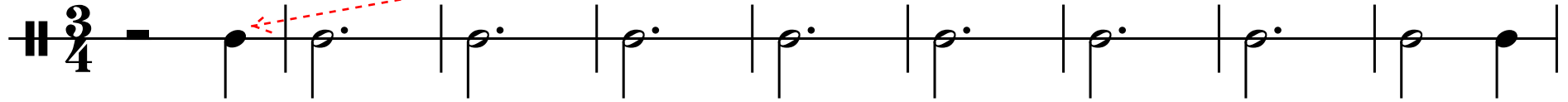
LR RL L R RL

Salt and Pepper

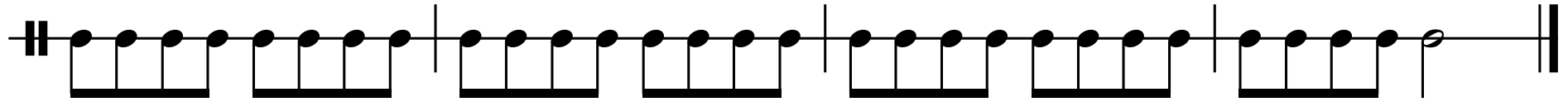
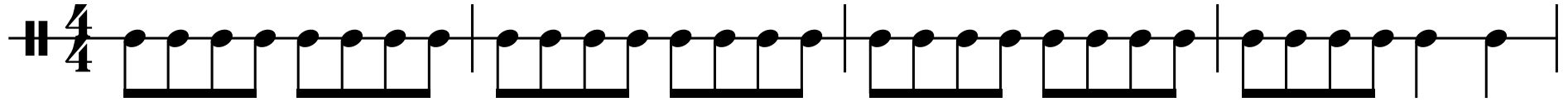
Remember - don't rush the beat-count steady

This is called a "Pick Up" Note which simply means the song starts with a measure with less beats than normal

Smooth Waves



Groovin' Fingers



More Neighbors

Musical notation for 'More Neighbors' on a single staff. The piece starts with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes with dotted stems, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, 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Fax Transmission Failed? Redial

The image displays four staves of musical notation, each representing a different rhythmic pattern for a piece titled "Fax Transmission Failed? Redial". The notation is written on a single-line staff with a double bar line at the beginning and end of each staff. The notes are represented by black dots with stems, and rests are represented by horizontal lines. Red letter labels (R and L) are placed below the notes to indicate the hand used for each note. The patterns are as follows:

- Staff 1:** R L R L | R R L R L | R R L R R L | R L R
- Staff 2:** R L R L | R R L R L | R R L R R L | This is a whole measure rest and lasts 4 beats
- Staff 3:** R L R L | R R L R L | R R L R R L | R L
- Staff 4:** R L R L | R R L R L | R R L R R L | R R

