Stance - Feet should be shoulder-width apart with a comfortable bend in the knees. Give yourself some space from the instrument. DO NOT stand with your feet together while playing. You will need to be able to shift your weight from leg to leg depending on your position within your given musical passage. This will be physically impossible if you keep your stance narrow.

2-mallet grip - The majority of the time the grip will be very relaxed. You will use a "middle-fulcrum" approach for the majority of your 2 mallet playing. The hand will be slightly open up in the back fingers and allow for the mallet to breathe between the fingers and the palm.

4-mallet grip - This same "open" approach to the hand remains true when playing with the 4-mallet, [stevens] independent grip. All players will play with an independent grip using some elements of the L.H. Stevens technique as explained in his book: *Method of Movement.* We will explore and define the four basic hand movements and apply them to OUR method.

This will all be centered around one concept: RELAXED! :)

As with any instrument, there are multiple elements to sound production. These are the four elements to sound production we will focus on at Rhythmic Force:

1. preparation (breath)
2. attack (contact)
3. the release
4. approach

Prep - This will be a preparation to the attack. The mallet will rest in a down position about one inch away from the bar. Dependent upon the tempo, the prep may be one quarter-note before the first beat, or it may be one eighth-note before the beat.

Attack - This is the precise moment in which the mallet makes contact with the bar. The amount of velocity placed behind the mallet will depend upon the musical passage. Sometimes the velocity will be quick. Other times the velocity will be slower with a smoother, legato approach.

Release - The release will mainly serve a visual purpose. It will be defined per the musical passage, but usually will last about a quarter-note to an eighth-note in length. You will need to lift the mallet creating a 'rebound' feel and look.

Approach - Although this is the very FIRST and most important aspect of your playing, I chose to list this last because it should be the aspect that requires the most thought. The musician's approach to his/her instrument is everything.

Before playing a note, ask yourself:

- How do I approach my instrument? How have I been instructed to approach my instrument?
- What is my attitude toward my playing, my fellow musicians and my music?
- What SOUND do I want to hear when I play my instrument?
- What do I want to physically FEEL in my hands when I play my instrument? What have I been instructed to feel?
- Am I adapting throughout the rehearsal?
- Am I relaxed?
- Am I playing with my neighbor?
- Can I even HEAR my neighbor?
- Am I contributing to the ensemble sound?
- Am I open to making adjustments?
- Am I adjusting WHILE I PLAY?

Practice Tips:

- Practice with a plan. If you don't have one, create a chart.
    - Allows you to be smart and methodical about your approach, which leads to efficiency.
- Practice those things you cannot play perfectly.
    - Make EVERYTHING you play sound perfect and feel good!
- Practice on a keyboard.
    - There is no substitute for the chops you will gain practicing on an actual instrument
    - Practicing on the ground helps build chops and tempo control as well.
- Practice with a metronome.
    - As a percussionist, tempo control is crucial and should always be a top priority.

- Constantly evaluate and critique.
    - You should critique how you sound, look, and feel.
    - Constant self-evaluation is important in your development as a musician/performer. If something is not right, you should have the tools to diagnose the problem. Find a solution (practice tip) and fix it.

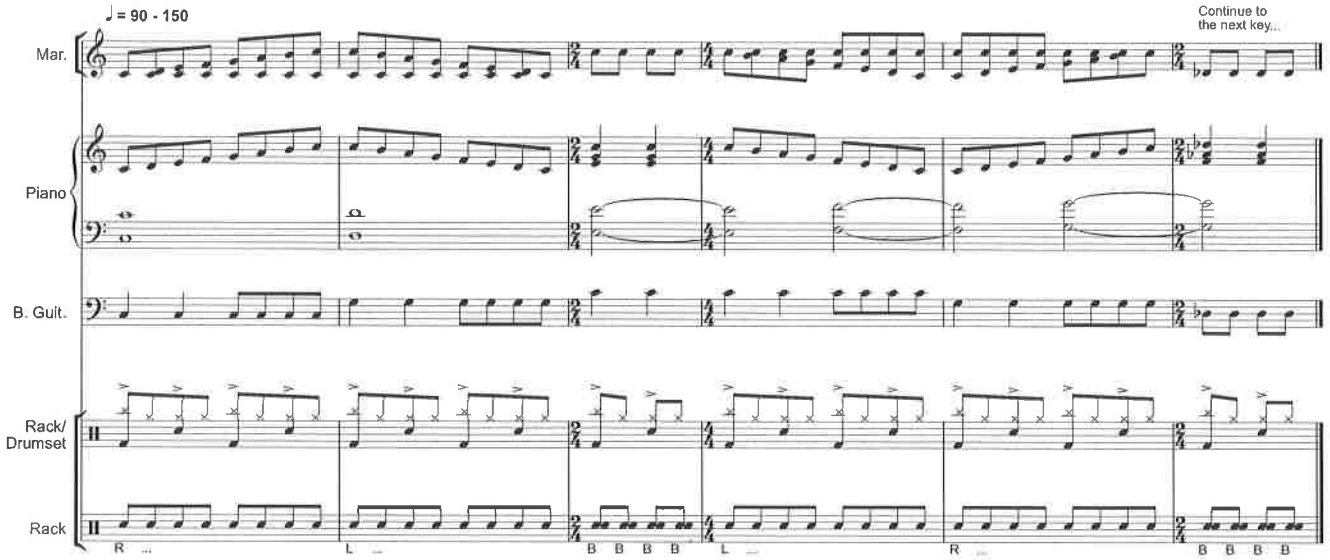
Rehearsal/Etiquette:

- Ensemble director will go over more details when you arrive
- "Consistency of approach equals consistency of result."
- Practice/rehearse with a purpose no matter whether you are alone or with a group.
- The group most prepared will succeed every time.
- Keep an open mind and be respectful of your surroundings.
- Be respectful of the staff and TRUST THE PROCESS.

GOOD LUCK!

Lockjaw

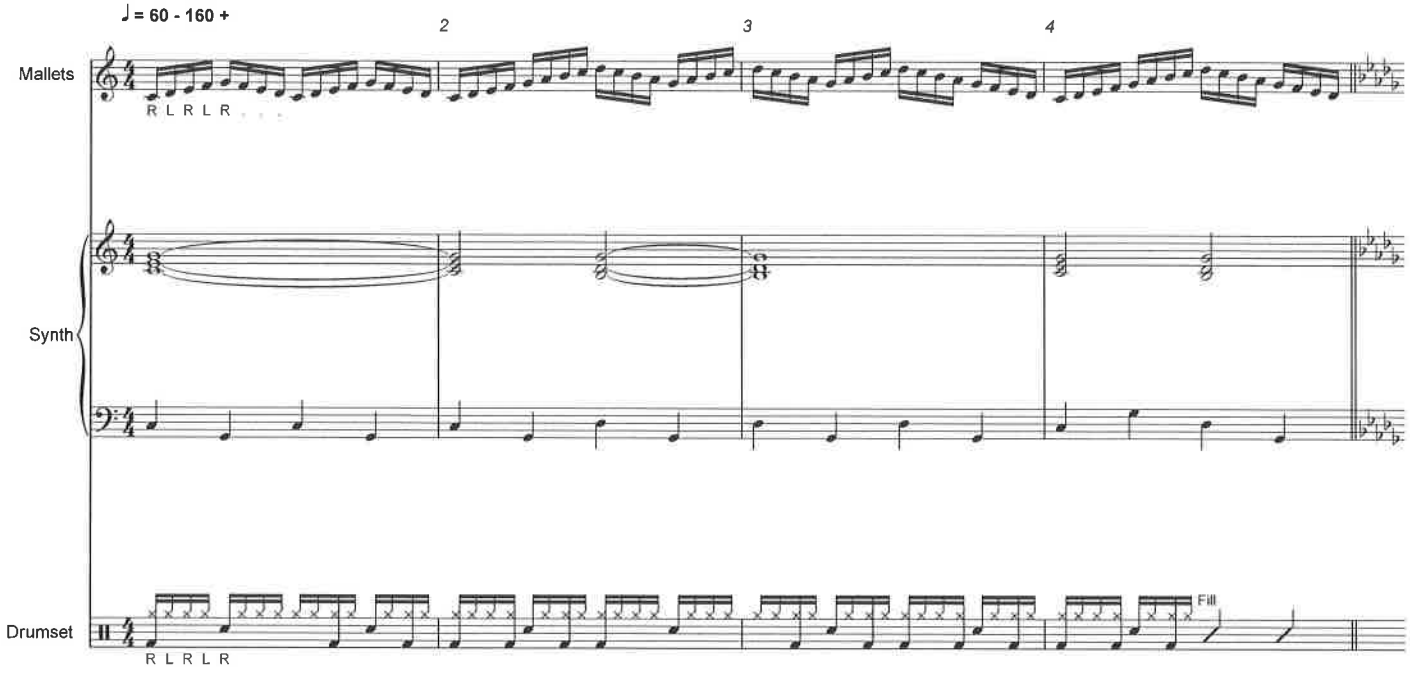
This exercise can be played in the circle of fourths, circle of fifths, and chromatically. Drumset players will be asked to play in different styles.

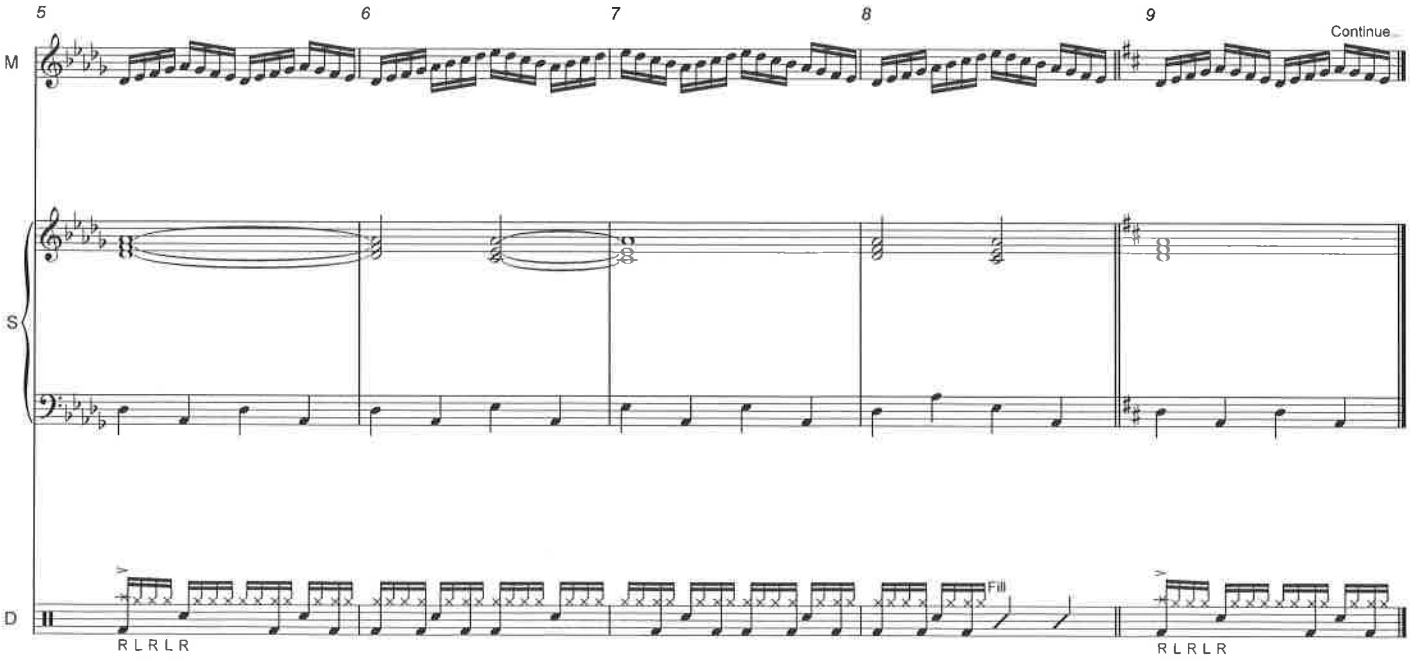


Lesson One

George Hamilton Green

-Exercise shown in chromatic progression
-Prepare in all major and minor keys



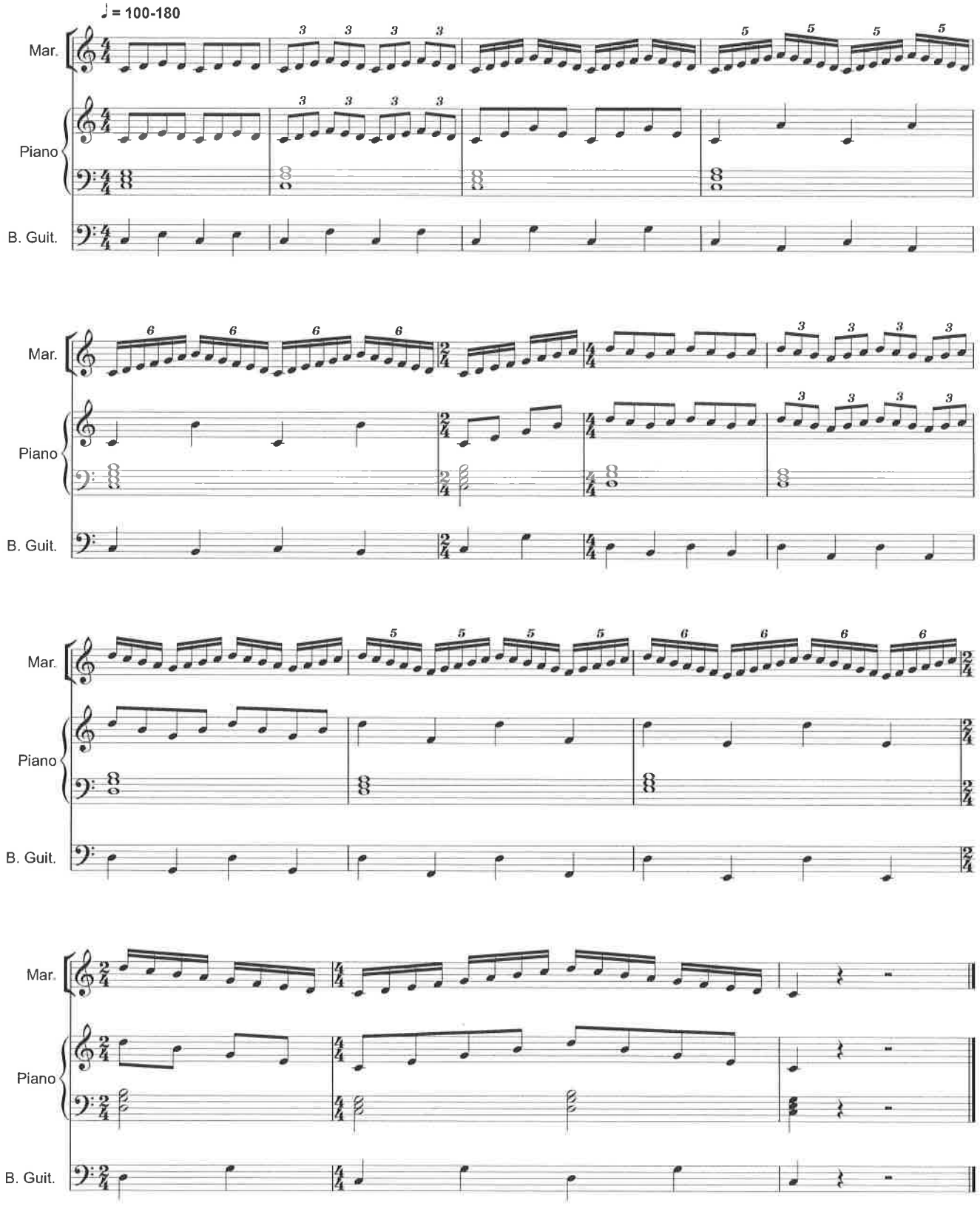


Metric Green

Rack and Drum set should keep time and play the rhythm of the keyboard part.

Play in all Major and Minor keys

♩ = 100-180

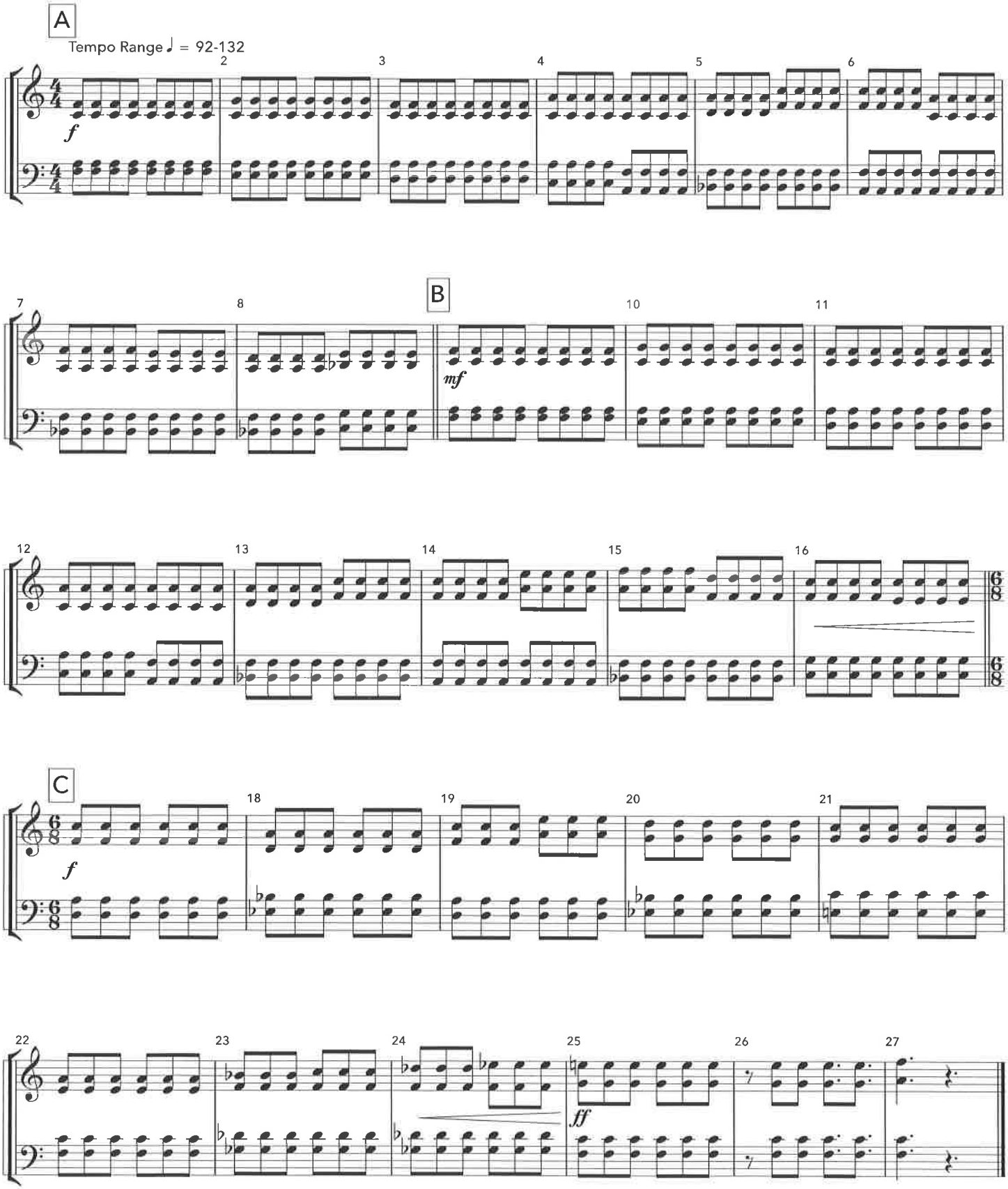


Marimba

Hyperspace

Four Mallet Etude

Andrew Markworth



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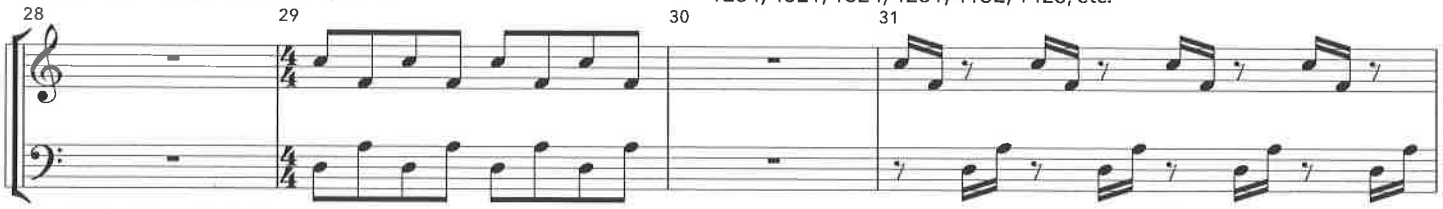
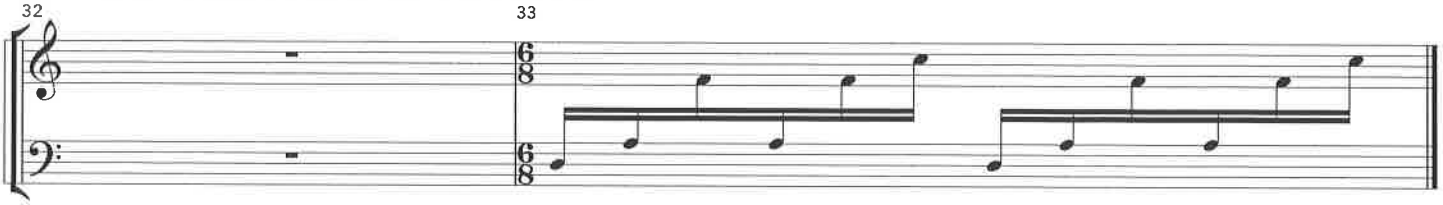
8th Pattern Styles for 4/4 or 6/8:
14 23 (Above), 23 14, 13 24, 24 13

16th Pattern Styles for 4/4:
4312 (Above), 3421, 1243, 2134,
1234, 4321, 1324, 4231, 4132, 1423, etc.



16th Pattern Styles for 6/8:
123234 (Above), 432321, 123432, 432123,
412312, 312412, 143243, 243143, 343212, 434121, etc.

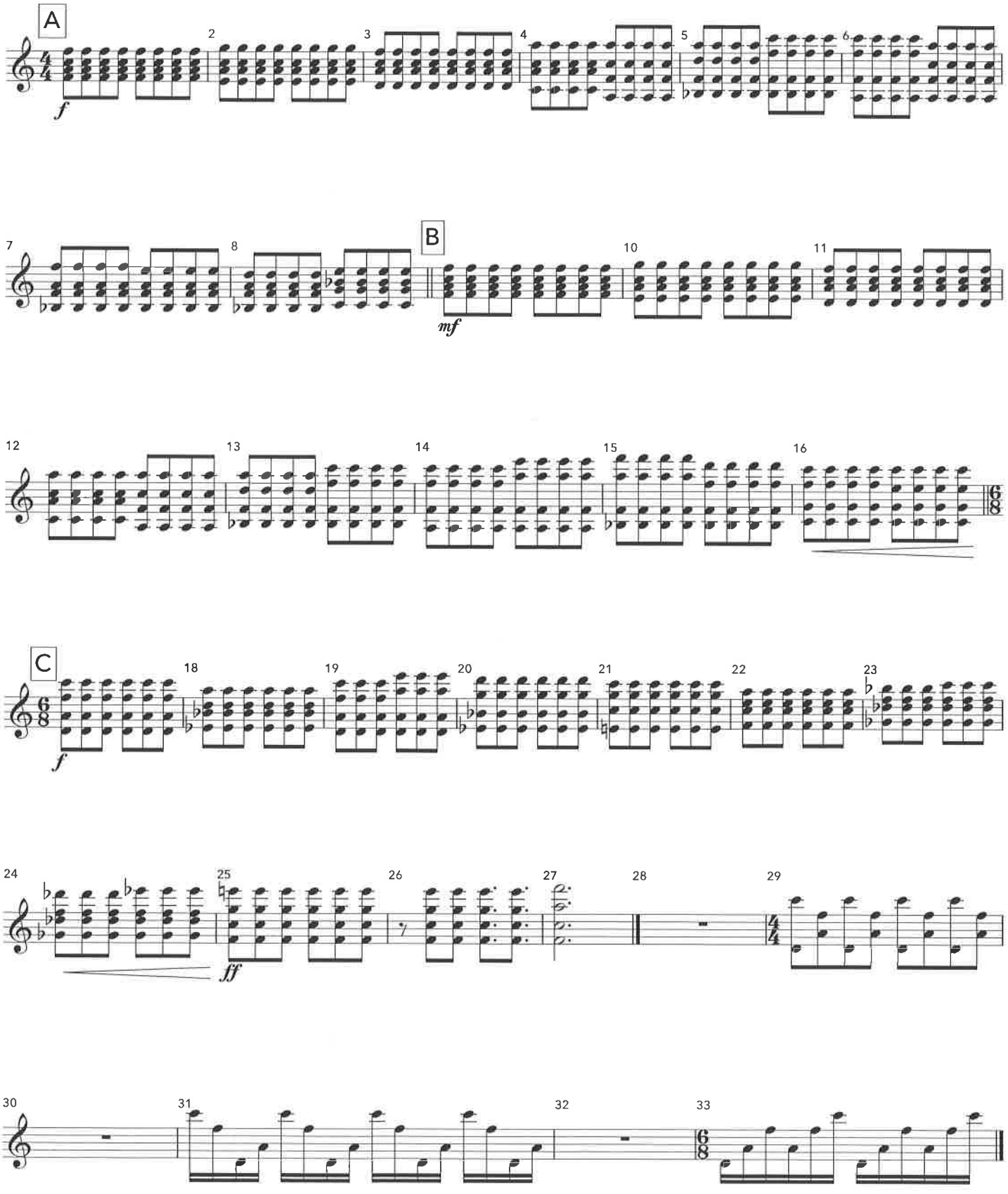


Xylo

Hyperspace

Four Mallet Etude

Andrew Markworth



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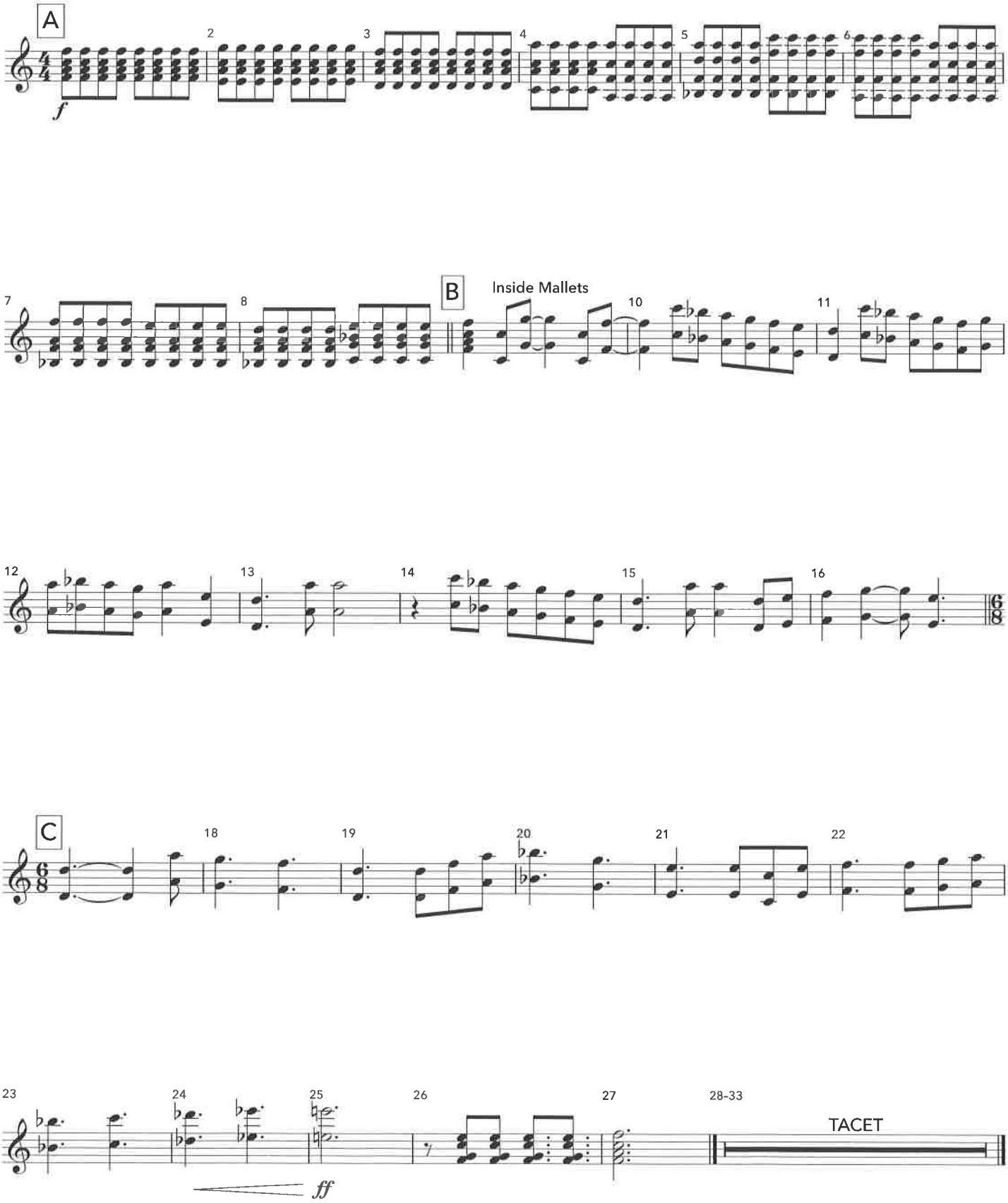
Glockenspiel

Hyperspace

Four Mallet Etude

Andrew Markworth



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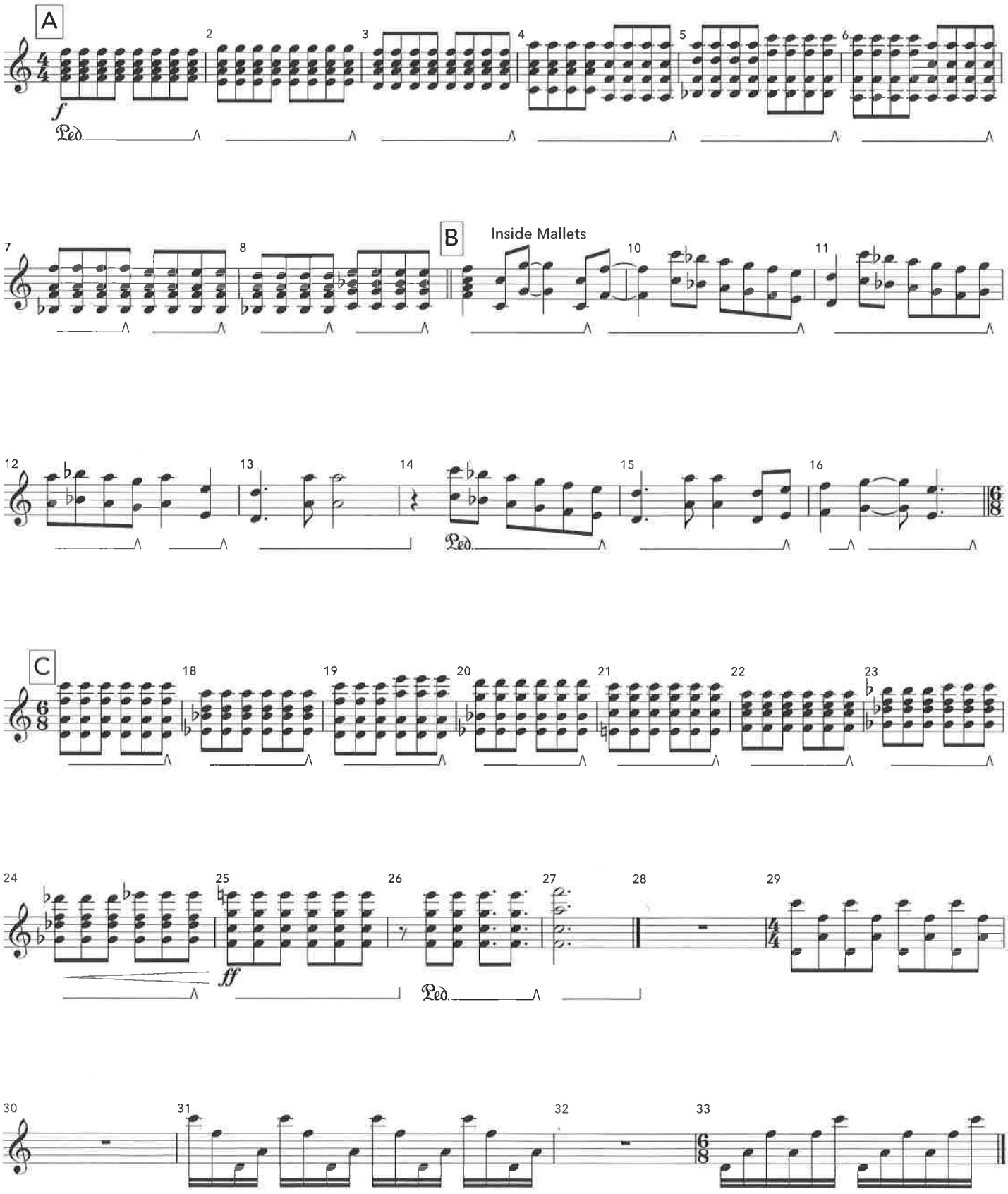
Vibes

Hyperspace

Four Mallet Etude

Andrew Markworth



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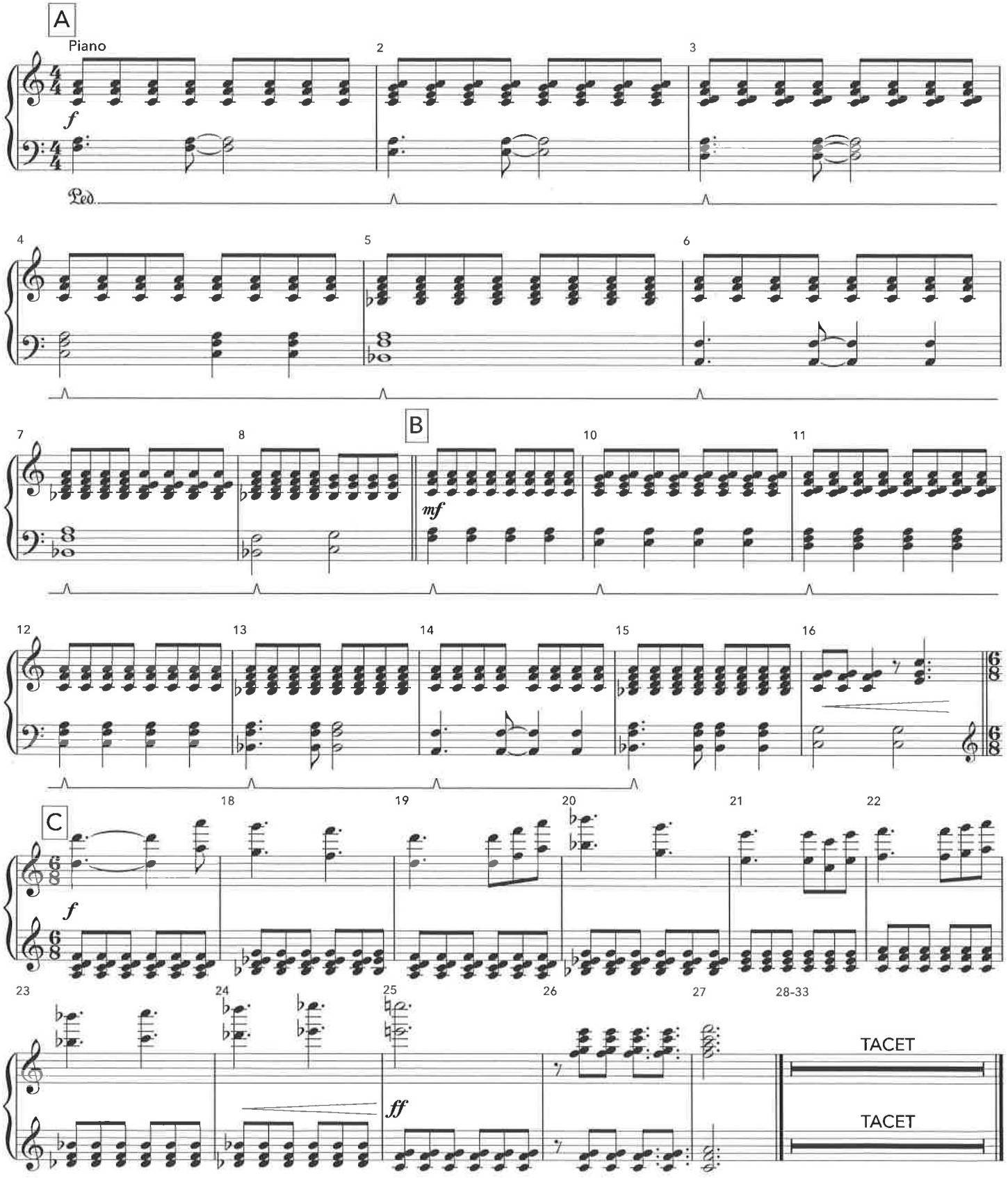
Synth 1

Hyperspace

Four Mallet Etude

Andrew Markworth



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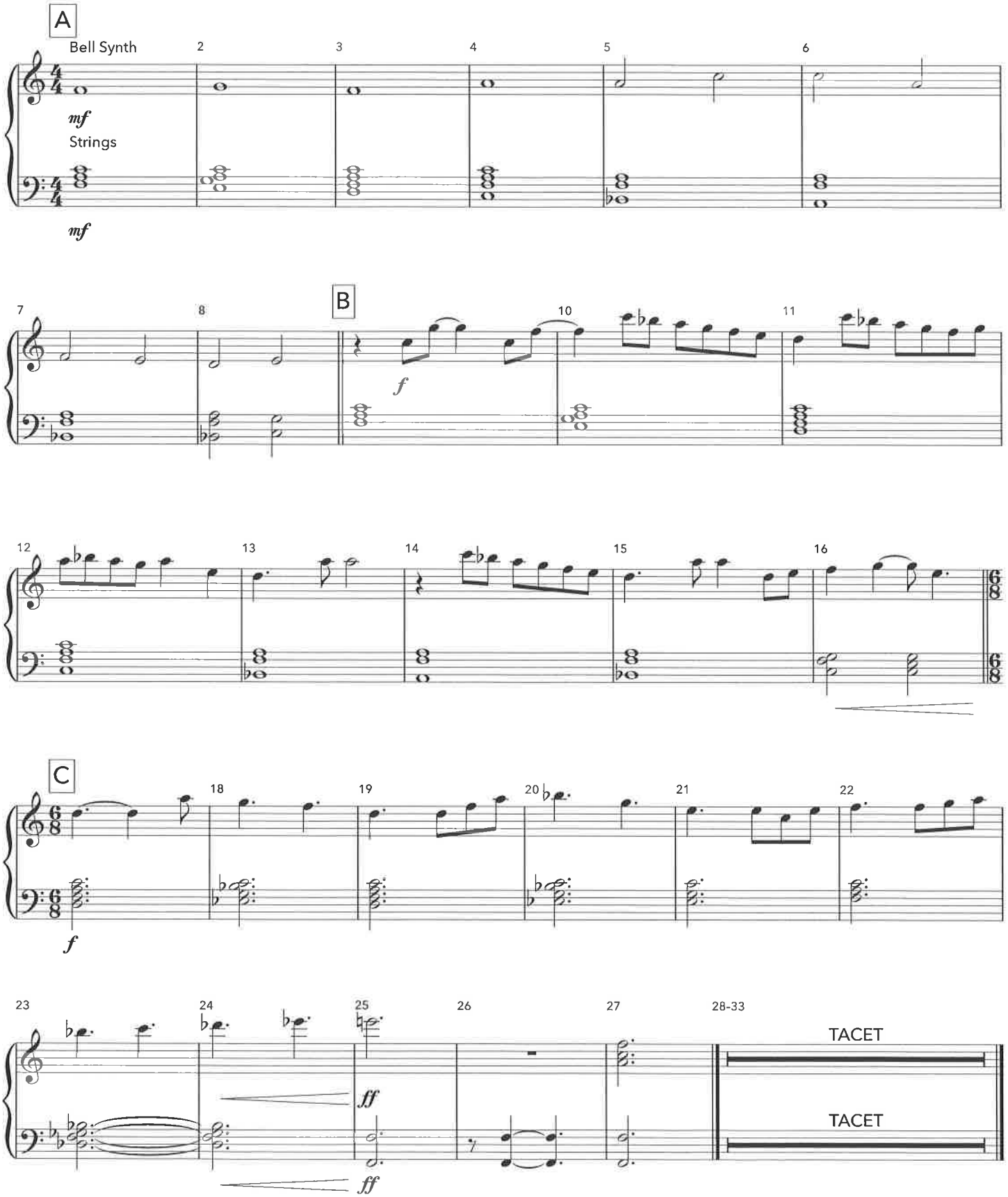
Synth 2

Hyperspace

Four Mallet Etude

Andrew Markworth



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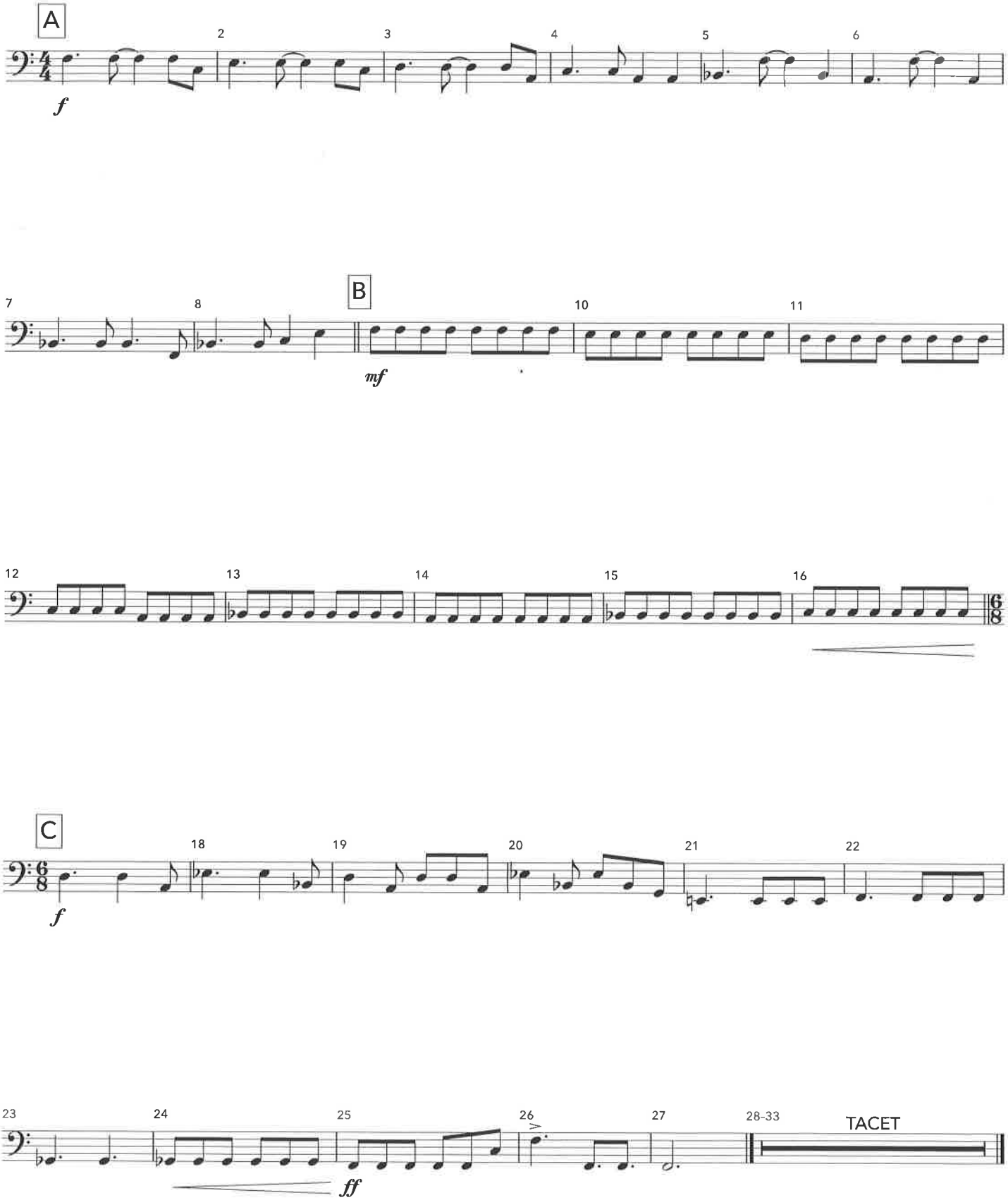
Bass

Hyperspace

Four Mallet Etude

Andrew Markworth



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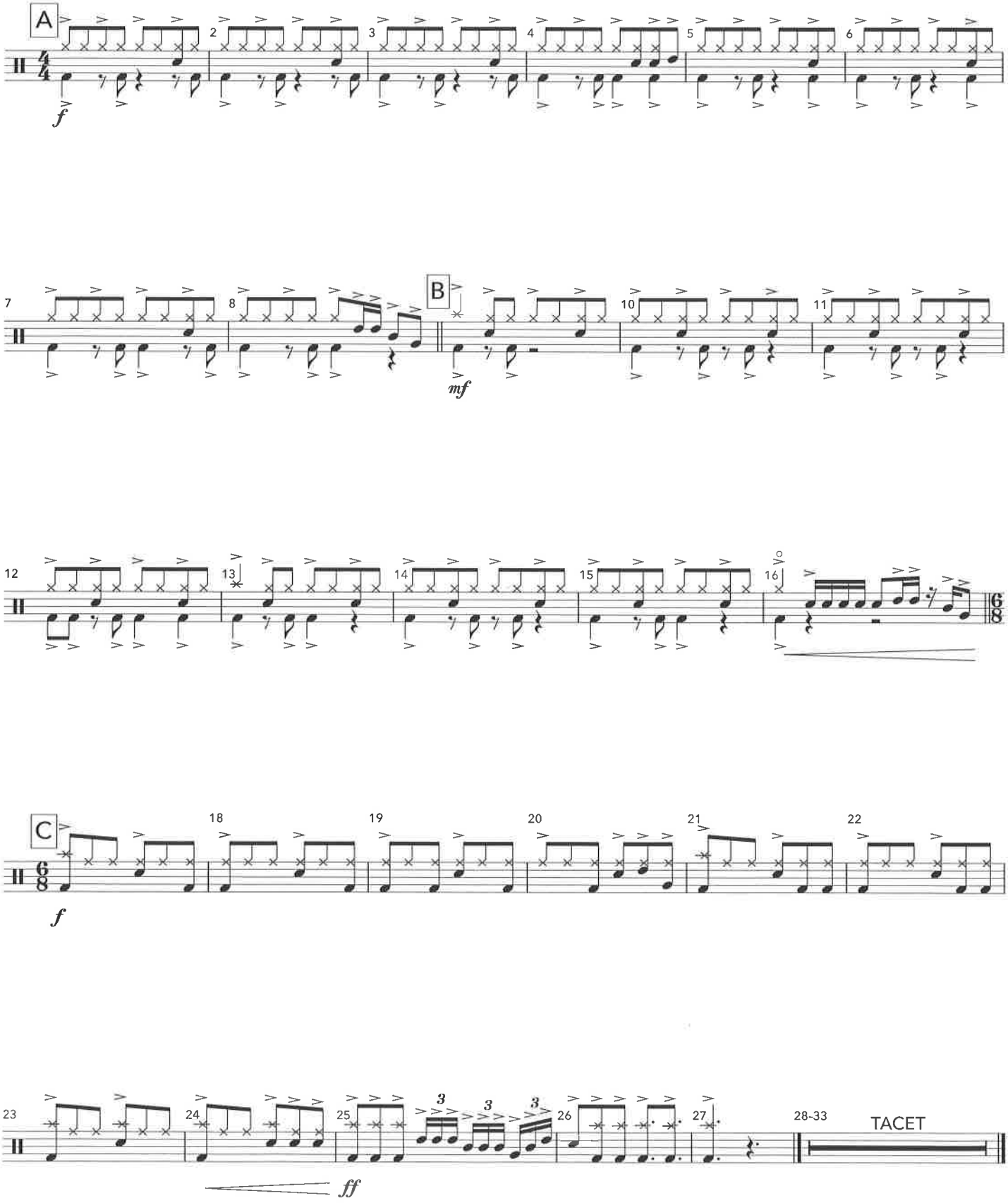
Drum Set

Hyperspace

Four Mallet Etude

Andrew Markworth

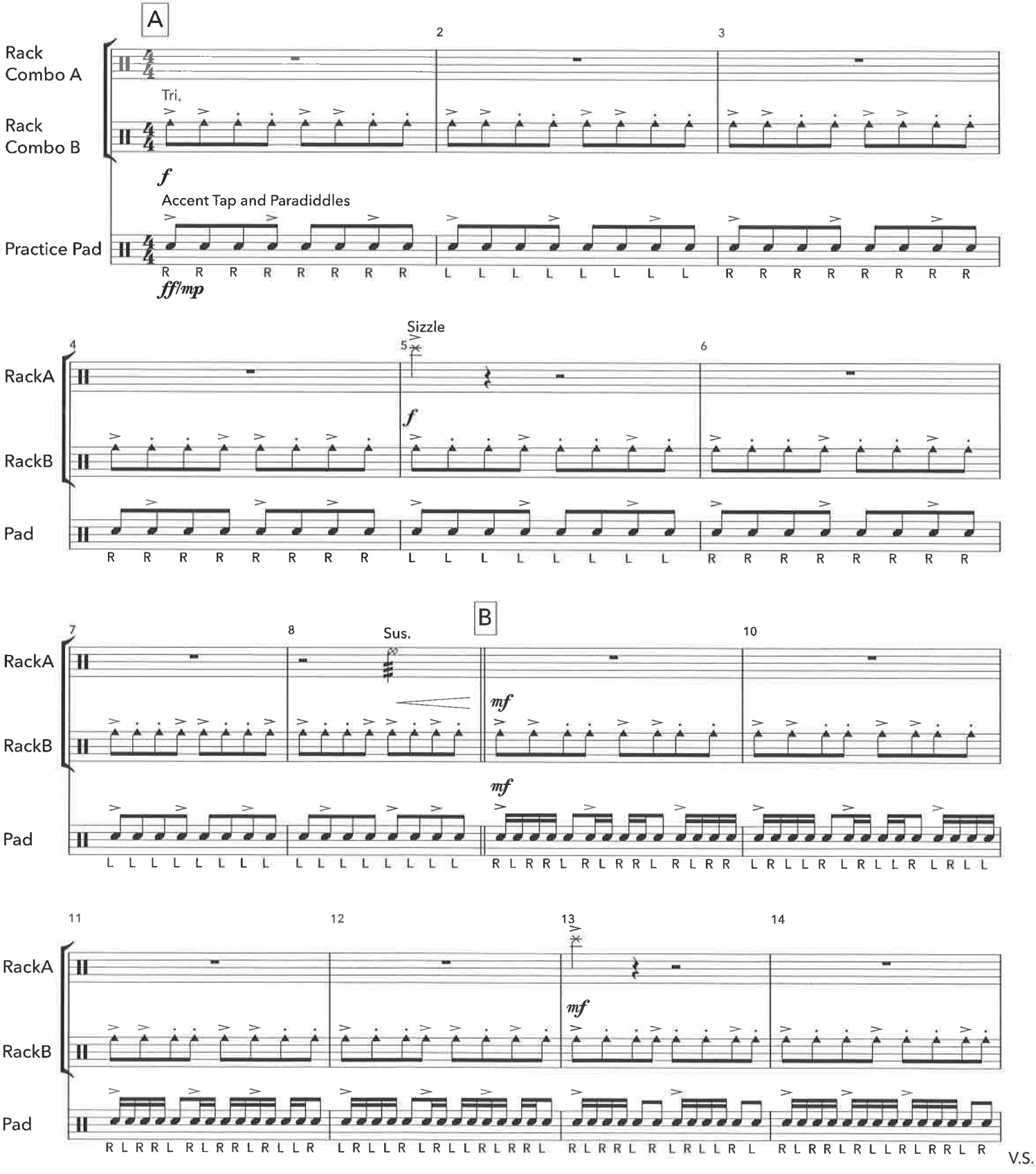


Rack/Pad

Hyperspace

Four Mallet Etude

Andrew Markworth



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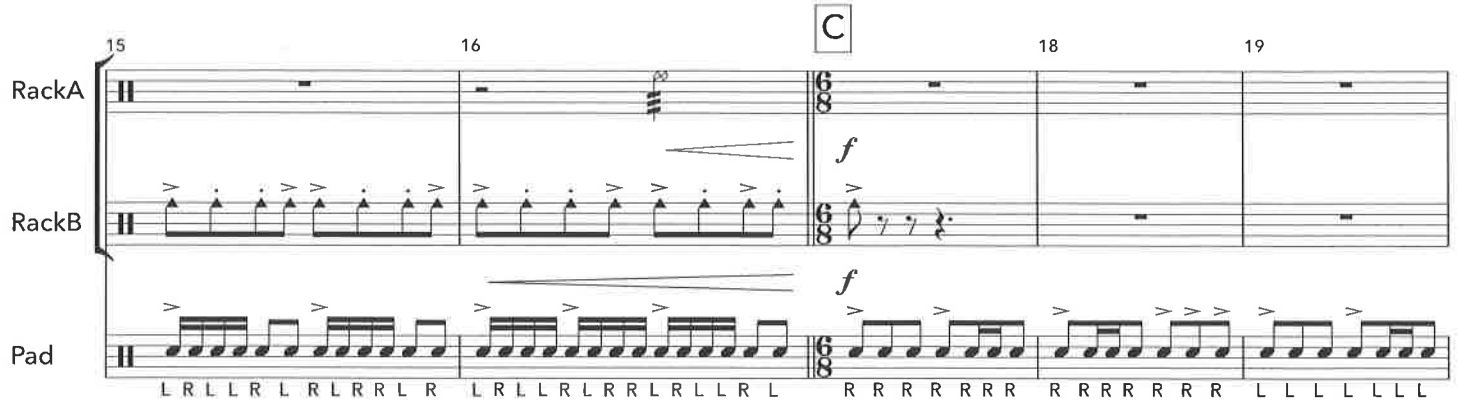
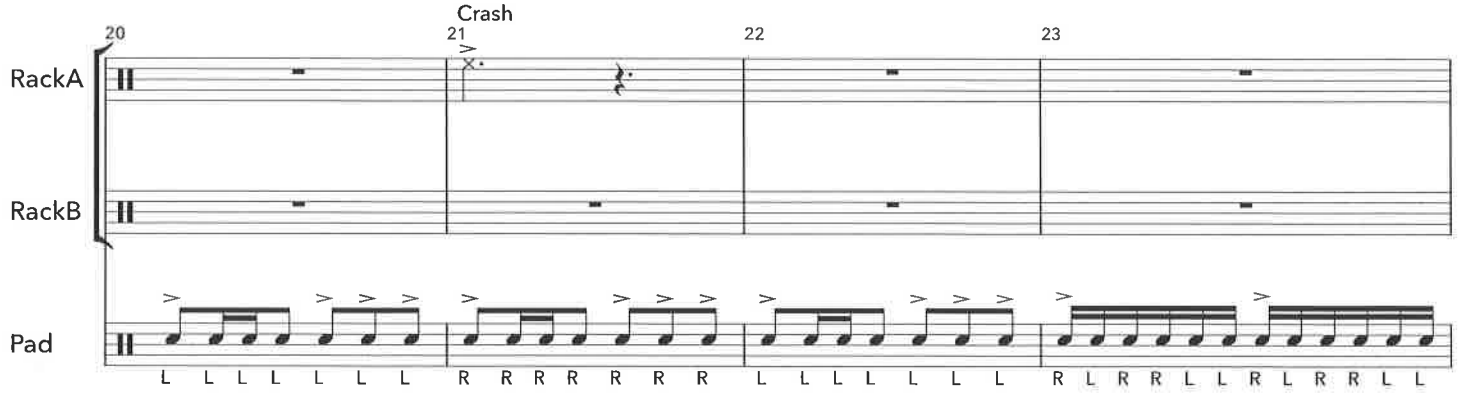
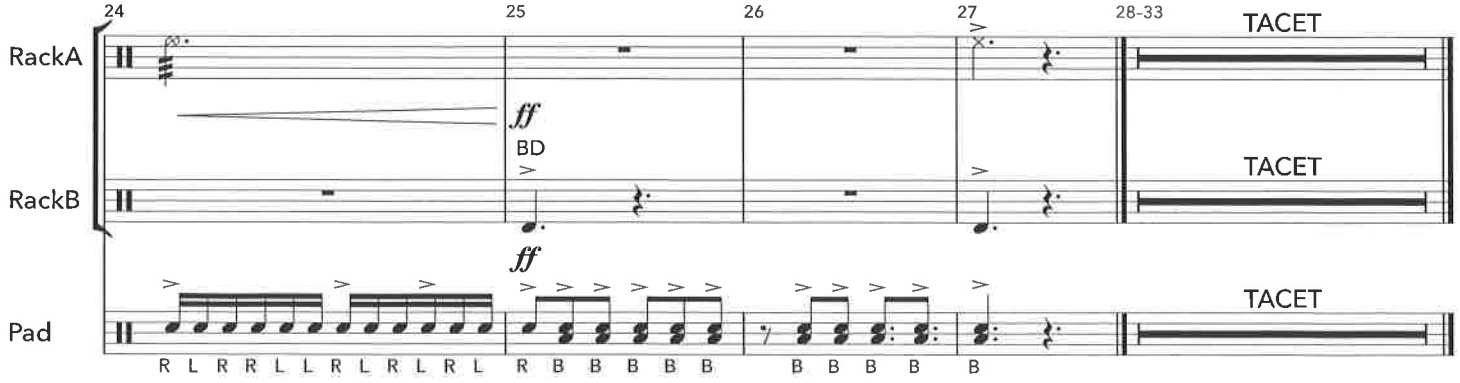

C
15
16
18
19
RackA
RackB
Pad
f
f
L R L L R L R L R R L R
L R L L R L R R L R L L R L
R R R R R R R
R R R R R R R
L L L L L L L


Crash
20
21
22
23
RackA
RackB
Pad
L L L L L L L
R R R R R R R
L L L L L L L
R L R R L L R L R R L L

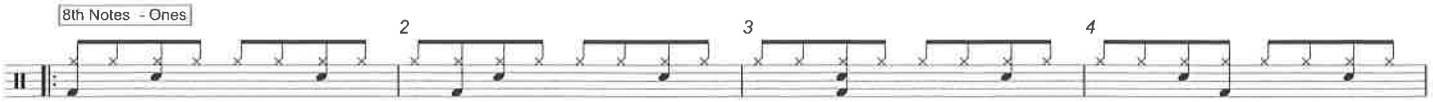

24
25
26
27
28-33
TACET
RackA
RackB
Pad
ff
BD
ff
TACET
TACET
TACET
R L R R L L R L R L R L
R B B B B B
B B B B
B

Drumset

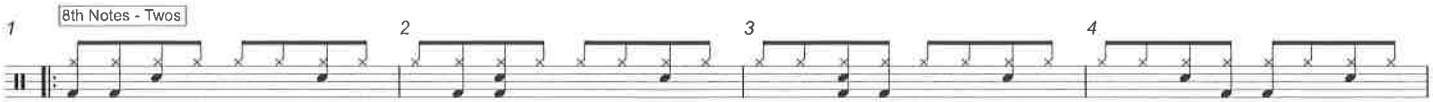
Foot Patterns

Coordination

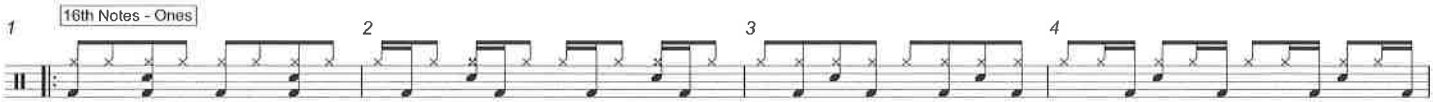
8th Notes - Ones

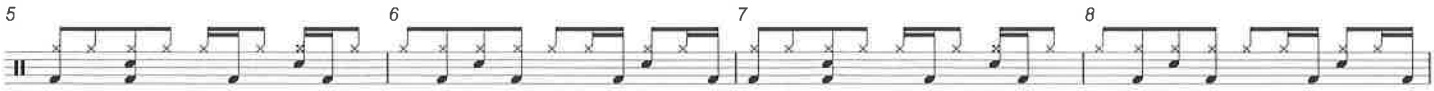


8th Notes - Twos

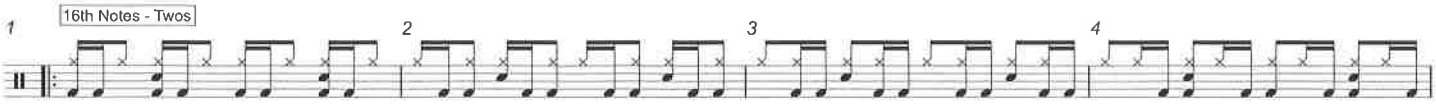


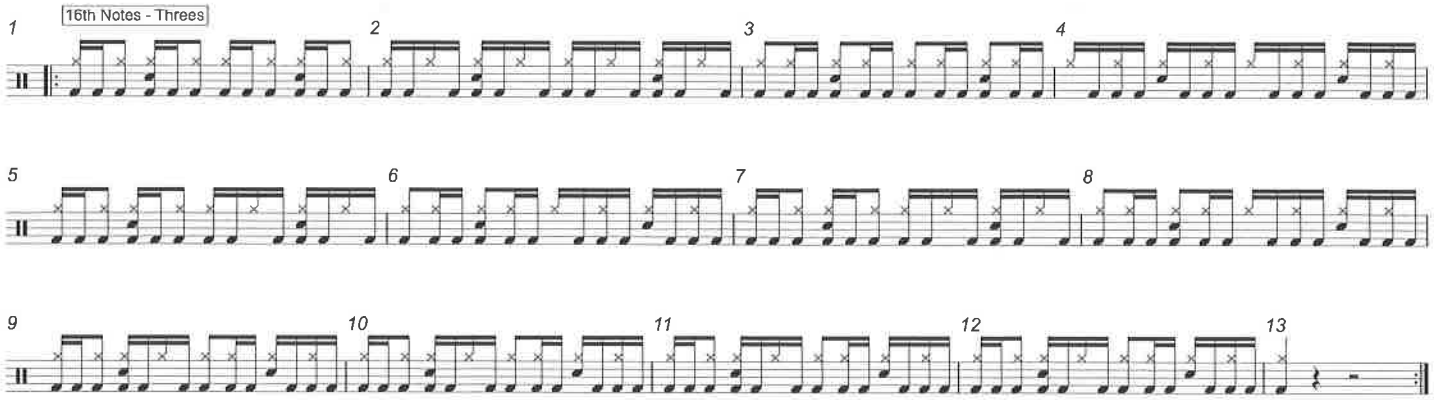
16th Notes - Ones





16th Notes - Twos

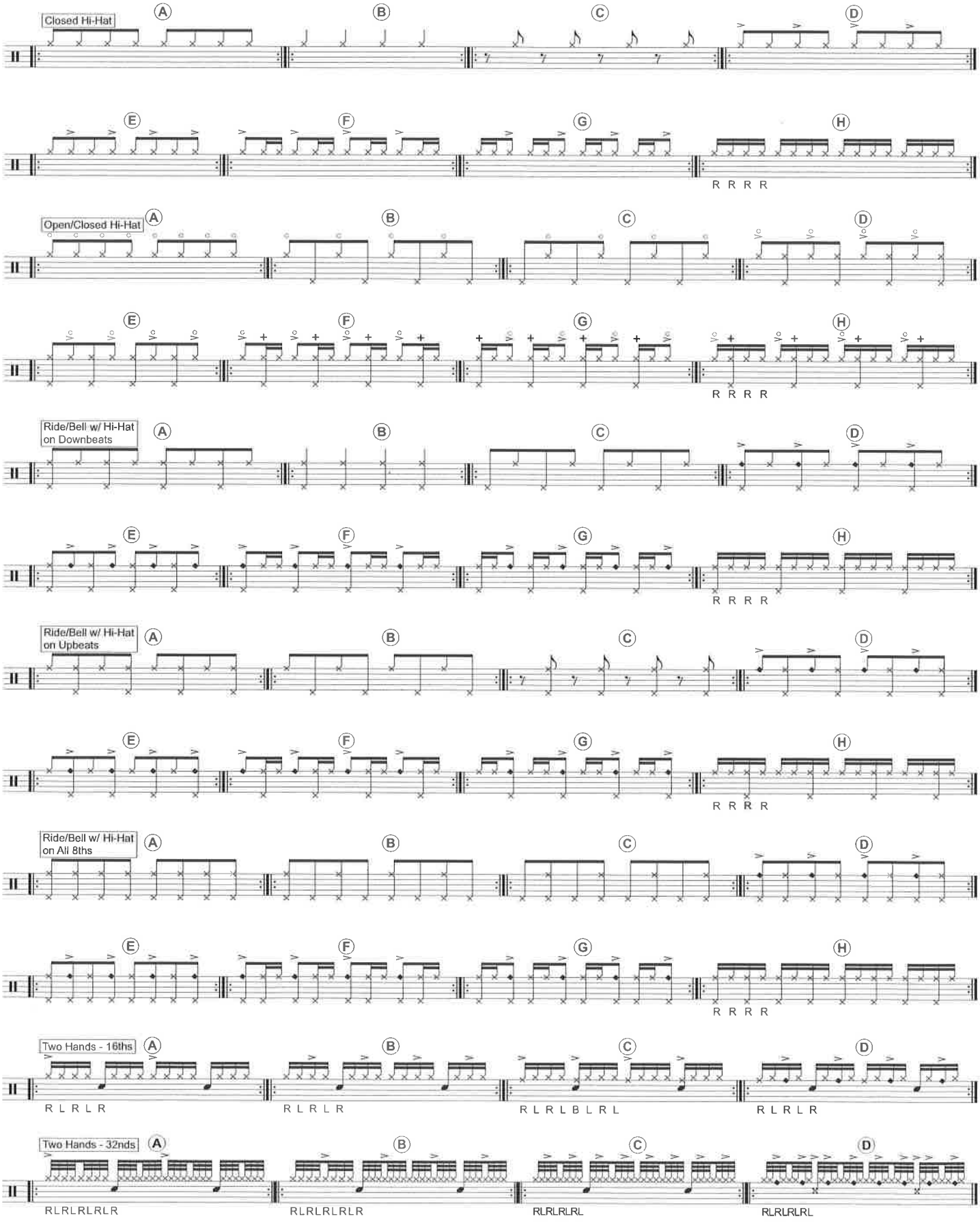



16th Notes - Threes
1
2
3
4
5
6
7
8
9
10
11
12
13

Drumset

Hand Patterns

Coordination

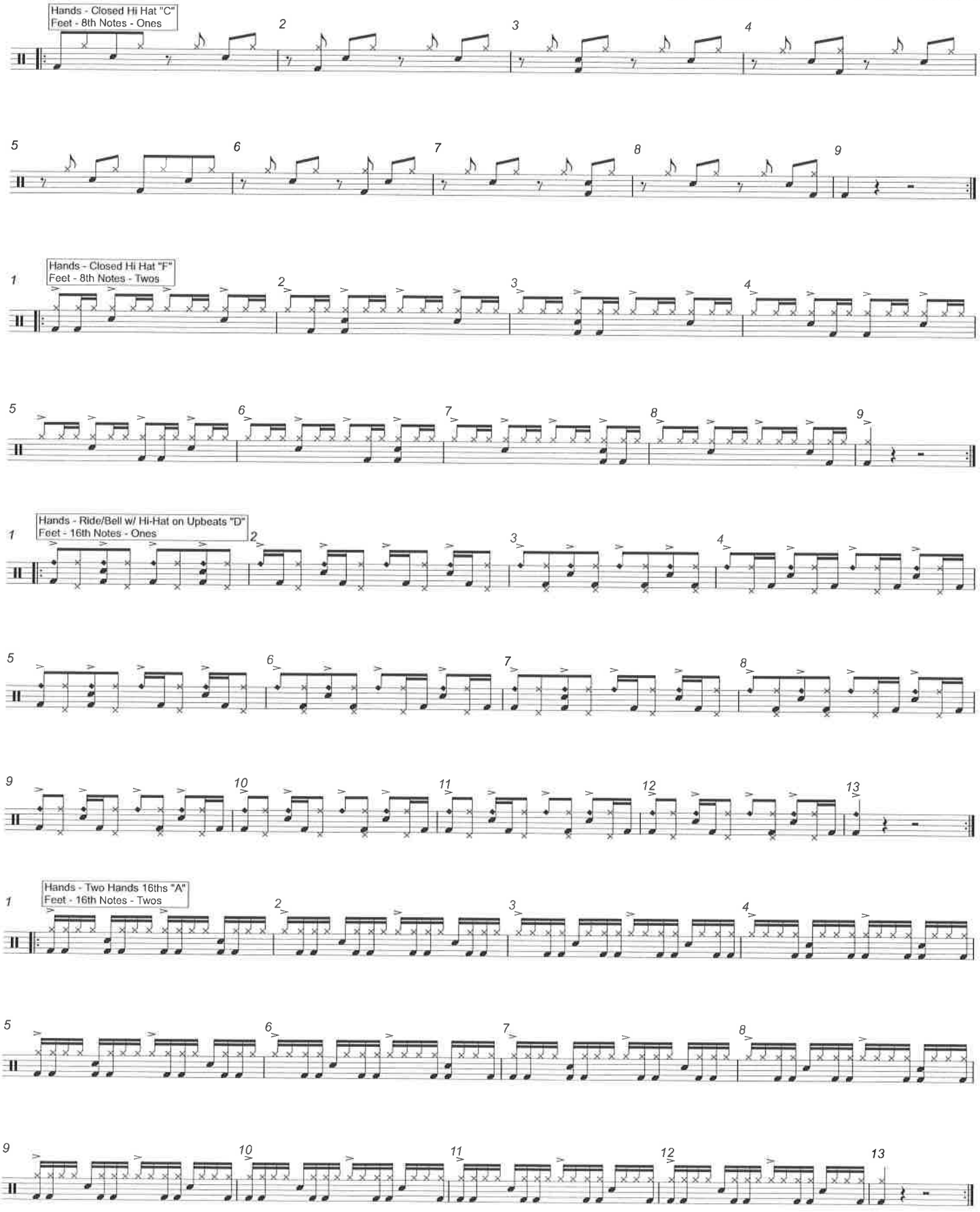


Drumset

Hand and Foot Patterns

Coordination

Once you have practiced both hand and foot patterns separately, practice each foot pattern with different hand patterns. The possibilities are nearly endless. A couple of options are written below. Happy practicing!



Groove Construction

The previous exercises develop coordination and independence but fail to address groove construction. What is groove construction? Simply put, it is combining the different instruments of a drumset to make a musically appropriate groove.

Simplicity and repetition are often the key to effective groove construction. However, even the best grooves can become stagnant without variation. The "Alphabet Soup" exercises will take you through the steps of forming groove variations on a micro and macro scale.

Fills

What is the point of a drum fill?

- To cue other musicians
- To form a bridge between different grooves and different parts of a song
- To ornament the groove

What are the elements of a good drum fill?

- Rhythm
- Rhythm
- Rhythm
- Orchestration
- Accents
- Melody
- Appropriate musical placement
  - This packet will not attempt to explain the complex subject of appropriate fill choice and placement. *Studio & Big Band Drummer* by Steve Houghton does a great job of explaining this tricky subject.

What are the elements of a bad drum fill?

- Lack of rhythm
- Lack of rhythm
- Lack of rhythm
- Unclear or cluttered orchestration
- Lack of accents, or poorly placed accents
- Lack of, or a confusing melody
- Inappropriate musical placement

Once you have worked through the "Fills - Rhythm First!" apply the same process to different rhythms and to fills that last one, two, three, and four counts. Once you have started to explore the countless possibilities, use this fill concept to form a bridge between different grooves on the "Groove Construction: Alphabet Soup - Macro" exercise.

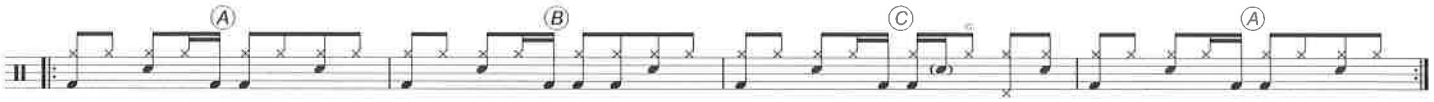
Drumset

Groove Construction

Alphabet Soup - Micro

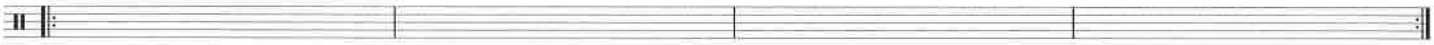
Step One: Choose four groove variations

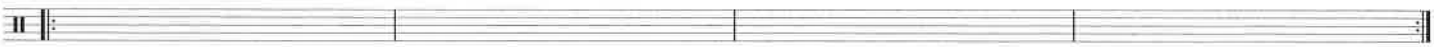
Step Two: Combine the letters in different orders

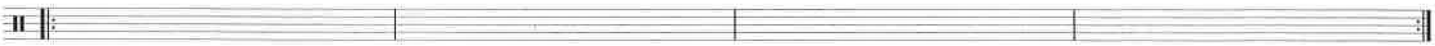


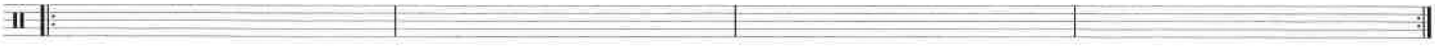
Step Three: Choose four groove variations

Step Four: Combine the letters in different orders
Feel free to write letters instead of the entire bar.





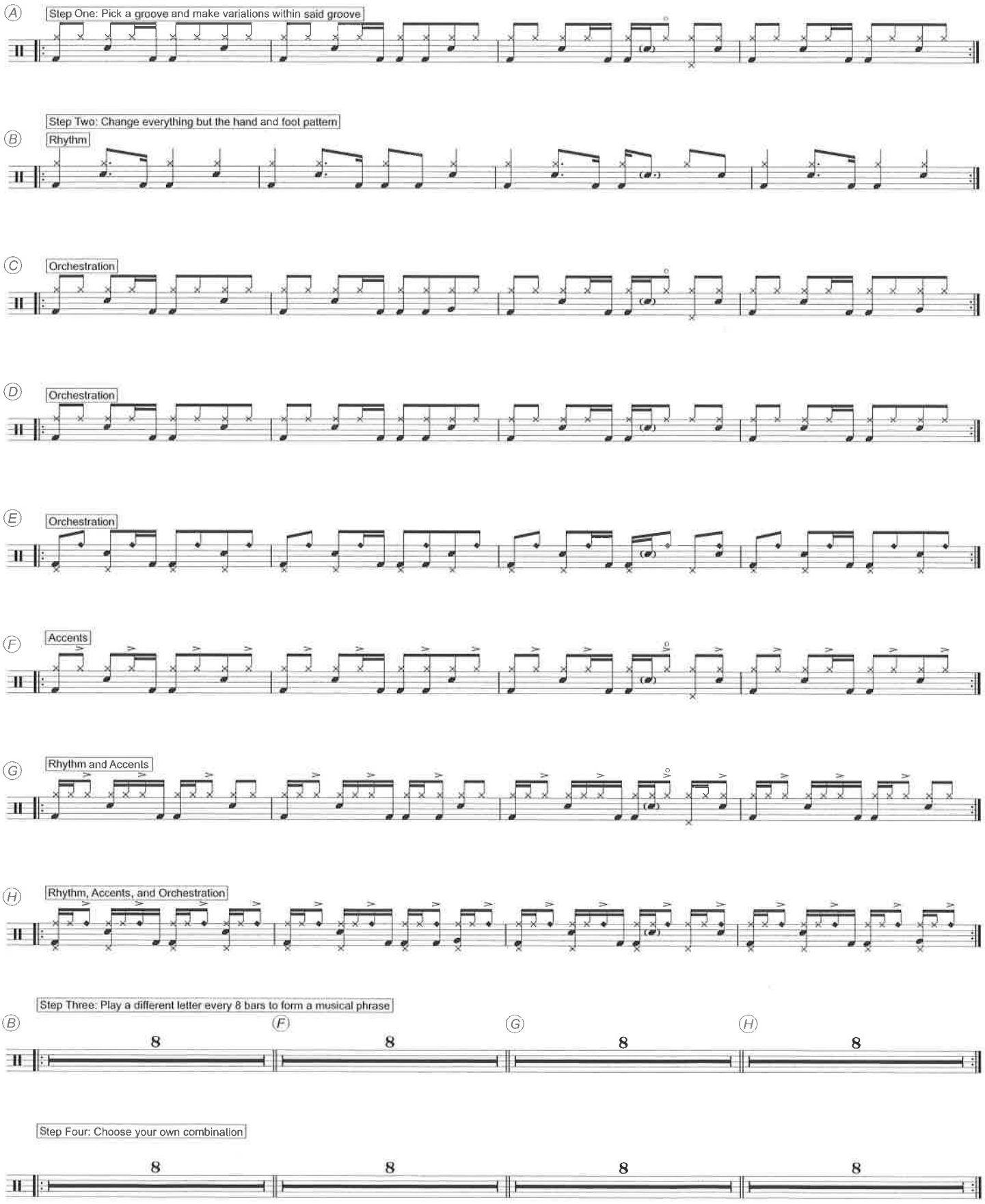




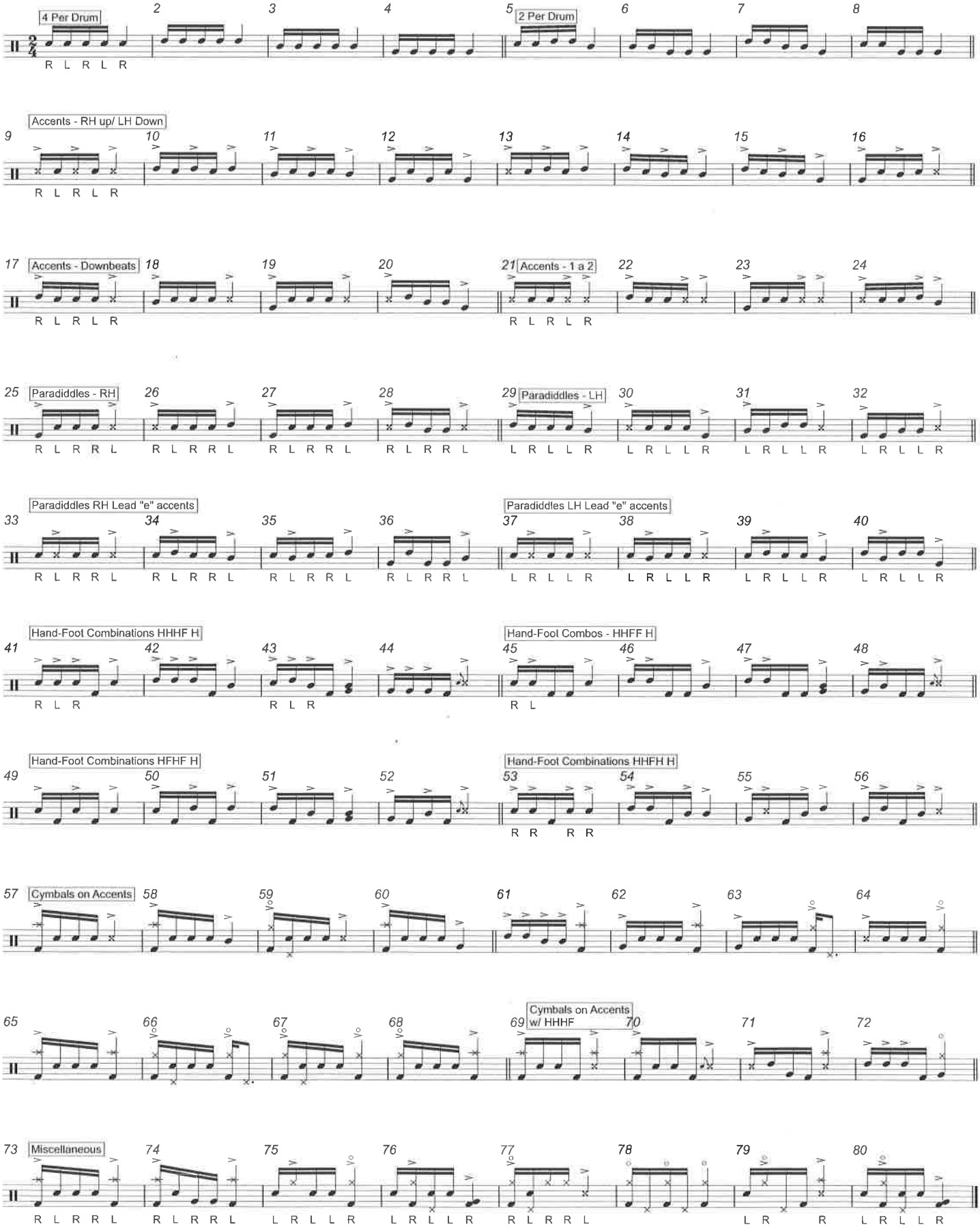
Drumset

Groove Construction

Alphabet Soup - Macro



Drumset

Fills

Rhythm First!