

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!

Lesson One

George Hamilton Green

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

$\text{♩} = 60 - 160 +$

Mallets

2 3 4

Synth

Drumset

R L R L R

5 6 7 8 9 Continue...

M

S

D

R L R L R

R L R L R

Metric Green

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

Play in all Major and Minor keys

$\text{♩} = 100-180$

Mar.

Piano

B. Guit.

Mar.

Piano

B. Guit.

Mar.

Piano

B. Guit.

Mar.

Piano

B. Guit.

Hyperspace

Four Mallet Etude

Andrew Markworth

A

Tempo Range ♩ = 92-132

Musical notation for section A, measures 1-6. The piece is in 4/4 time. The first measure starts with a forte (*f*) dynamic. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with sixteenth notes and eighth notes, often beamed together. Measure numbers 2, 3, 4, 5, and 6 are indicated above the treble staff.

B

Musical notation for section B, measures 7-11. The piece is in 4/4 time. The first measure of this section starts with a mezzo-forte (*mf*) dynamic. The notation consists of two staves: a treble clef staff and a bass clef staff. The music continues with the complex rhythmic patterns from section A. Measure numbers 7, 8, 10, and 11 are indicated above the treble staff.

Musical notation for section B, measures 12-16. The piece is in 4/4 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music continues with the complex rhythmic patterns from section A. Measure numbers 12, 13, 14, 15, and 16 are indicated above the treble staff. The section concludes with a double bar line and repeat signs.

C

Musical notation for section C, measures 17-21. The piece changes to 6/8 time. The first measure of this section starts with a forte (*f*) dynamic. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with eighth notes and sixteenth notes. Measure numbers 18, 19, 20, and 21 are indicated above the treble staff.

Musical notation for section C, measures 22-27. The piece is in 6/8 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music continues with the complex rhythmic patterns from section C. Measure numbers 22, 23, 24, 25, 26, and 27 are indicated above the treble staff. The section concludes with a double bar line and repeat signs.

Hyperspace • Marimba • p. 2

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.

Musical notation for measures 28-31. Measure 28 is a whole rest in both staves. Measure 29 is in 4/4 time, with the treble staff playing a sequence of eighth notes (G4, A4, B4, C5) and the bass staff playing a sequence of eighth notes (F3, G3, A3, B3). Measure 30 is a whole rest in both staves. Measure 31 is in 4/4 time, with the treble staff playing a sequence of eighth notes (G4, A4, B4, C5) and the bass staff playing a sequence of eighth notes (F3, G3, A3, B3).

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

Musical notation for measures 32-33. Measure 32 is a whole rest in both staves. Measure 33 is in 6/8 time, with the treble staff playing a sequence of eighth notes (G4, A4, B4, C5) and the bass staff playing a sequence of eighth notes (F3, G3, A3, B3).

Xylo

Hyperspace

Four Mallet Etude

Andrew Markworth

A

1 2 3 4 5 6

f

7 8 **B** 10 11

mf

12 13 14 15 16

C 18 19 20 21 22 23

f

24 25 26 27 28 29

ff

30 31 32 33

ff

Hyperspace

Four Mallet Etude

Andrew Markworth

A

f

2 3 4 5 6

B Inside Mallets

7 8 10 11

12 13 14 15 16

C

18 19 20 21 22

23 24 25 26 27 28-33

ff

TACET

Vibes

Hyperspace

Four Mallet Etude

Andrew Markworth

A

1 2 3 4 5 6

f Ped.

7 8 **B** Inside Mallets 10 11

12 13 14 15 16

C 18 19 20 21 22 23

24 25 26 27 28 29

30 31 32 33

Hyperspace

Four Mallet Etude

Andrew Markworth

A

Piano

f

Ped.

2 3

4 5 6

B

7 8 10 11

mf

12 13 14 15 16

18 19 20 21 22

C

f

23 24 25 26 27 28-33

ff

TACET

TACET

Hyperspace

Four Mallet Etude

Andrew Markworth

A

Bell Synth 2 3 4 5 6

mf
Strings

mf

B

7 8 10 11

f

12 13 14 15 16

C

18 19 20 21 22

f

23 24 25 26 27 28-33

ff

ff

TACET

TACET

Bass

Hyperspace

Four Mallet Etude

Andrew Markworth

A

f

B

mf

6/8

C

f

ff

TACET

Hyperspace

Four Mallet Etude

Andrew Markworth

A

1 2 3 4 5 6

f

7 8 **B** 10 11

mf

12 13 14 15 16

C 18 19 20 21 22

f

23 24 25 26 27

28-33 TACET

ff

Rack/Pad

Hyperspace

Four Mallet Etude

Andrew Markworth

A

2 3

Rack Combo A

Rack Combo B

Tri.

f
Accent Tap and Paradiddles

Practice Pad

ff/mp

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

4 5 6

RackA

RackB

Pad

Sizzle

f

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

B

7 8 10

RackA

RackB

Pad

Sus.

mf

mf

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

11 12 13 14

RackA

RackB

Pad

mf

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

V.S.

②

Hyperspace • Rack/Pad • p. 2

C

Musical score for measures 15-19. RackA is silent. RackB has a rhythmic pattern of eighth notes with accents. Pad has a complex rhythmic pattern with accents. Dynamics include *f*. A box labeled 'C' is above measure 17. A 6/8 time signature is shown at the start of measure 17.

15 16 17 18 19

RackA

RackB

Pad

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

Musical score for measures 20-23. RackA has a 'Crash' at measure 21. RackB is silent. Pad has a rhythmic pattern with accents. Dynamics include *f*.

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

Musical score for measures 24-33. RackA has a *ff* dynamic and a 'BD' label. RackB has a *ff* dynamic. Pad has a *ff* dynamic. Measures 28-33 are marked 'TACET'.

24 25 26 27 28-33 TACET

RackA

RackB

Pad

R L R R L L R L R L R L R B B B B B B B B B B B

Foot Patterns

Coordination

8th Notes - Ones

Musical notation for 8th Notes - Ones, measures 1-9. The notation is on a single staff with a double bar line at the beginning. It consists of four measures of eighth notes, each with a '1' above it, followed by four measures of eighth notes, each with a '2' above it. The final measure of the second group is a quarter rest.

8th Notes - Twos

Musical notation for 8th Notes - Twos, measures 1-9. The notation is on a single staff with a double bar line at the beginning. It consists of four measures of eighth notes, each with a '1' above it, followed by four measures of eighth notes, each with a '2' above it. The final measure of the second group is a quarter rest.

16th Notes - Ones

Musical notation for 16th Notes - Ones, measures 1-13. The notation is on a single staff with a double bar line at the beginning. It consists of four measures of 16th notes, each with a '1' above it, followed by four measures of 16th notes, each with a '2' above it, and then five measures of 16th notes, each with a '3' above it. The final measure of the third group is a quarter rest.

16th Notes - Twos

Musical notation for 16th Notes - Twos, measures 1-13. The notation is on a single staff with a double bar line at the beginning. It consists of four measures of 16th notes, each with a '1' above it, followed by four measures of 16th notes, each with a '2' above it, and then five measures of 16th notes, each with a '3' above it. The final measure of the third group is a quarter rest.

16th Notes - Threes

This musical score consists of three staves of music, each containing a sequence of 16th-note triplets. The first staff is numbered 1 through 4, the second staff 5 through 8, and the third staff 9 through 13. The notation includes a double bar line at the beginning of each staff and a final double bar line at the end of the third staff. The notes are grouped in threes, with a small 'x' above each note indicating a triplet. The music is written on a single-line staff with a treble clef.

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!

Hands - Closed Hi Hat "C"
Feet - 8th Notes - Ones

1 2 3 4

5 6 7 8 9

Detailed description: This block contains the first two staves of a drumset exercise. The first staff is labeled 'Hands - Closed Hi Hat "C" / Feet - 8th Notes - Ones'. It shows a 4-measure pattern: measure 1 has a closed hi-hat on the first half and an eighth note on the second half; measure 2 has a closed hi-hat on the first half and an eighth note on the second half; measure 3 has a closed hi-hat on the first half and an eighth note on the second half; measure 4 has a closed hi-hat on the first half and an eighth note on the second half. The second staff continues the pattern for measures 5 through 9, ending with a double bar line.

Hands - Closed Hi Hat "F"
Feet - 8th Notes - Twos

1 2 3 4

5 6 7 8 9

Detailed description: This block contains the first two staves of a drumset exercise. The first staff is labeled 'Hands - Closed Hi Hat "F" / Feet - 8th Notes - Twos'. It shows a 4-measure pattern: measure 1 has a closed hi-hat on the first half and two eighth notes on the second half; measure 2 has a closed hi-hat on the first half and two eighth notes on the second half; measure 3 has a closed hi-hat on the first half and two eighth notes on the second half; measure 4 has a closed hi-hat on the first half and two eighth notes on the second half. The second staff continues the pattern for measures 5 through 9, ending with a double bar line.

Hands - Ride/Bell w/ Hi-Hat on Upbeats "D"
Feet - 16th Notes - Ones

1 2 3 4

5 6 7 8

9 10 11 12 13

Detailed description: This block contains three staves of a drumset exercise. The first staff is labeled 'Hands - Ride/Bell w/ Hi-Hat on Upbeats "D" / Feet - 16th Notes - Ones'. It shows a 4-measure pattern: measure 1 has a ride/bell on the first half and a hi-hat on the second half; measure 2 has a ride/bell on the first half and a hi-hat on the second half; measure 3 has a ride/bell on the first half and a hi-hat on the second half; measure 4 has a ride/bell on the first half and a hi-hat on the second half. The second staff continues the pattern for measures 5 through 8, and the third staff continues for measures 9 through 13, ending with a double bar line.

Hands - Two Hands 16ths "A"
Feet - 16th Notes - Twos

1 2 3 4

5 6 7 8

9 10 11 12 13

Detailed description: This block contains three staves of a drumset exercise. The first staff is labeled 'Hands - Two Hands 16ths "A" / Feet - 16th Notes - Twos'. It shows a 4-measure pattern: measure 1 has two hands playing 16th notes on the first half and two eighth notes on the second half; measure 2 has two hands playing 16th notes on the first half and two eighth notes on the second half; measure 3 has two hands playing 16th notes on the first half and two eighth notes on the second half; measure 4 has two hands playing 16th notes on the first half and two eighth notes on the second half. The second staff continues the pattern for measures 5 through 8, and the third staff continues for measures 9 through 13, ending with a double bar line.

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.

Groove Construction

Alphabet Soup - Micro

Step One: Choose four groove variations

Musical notation for Step One showing four groove variations labeled A, B, C, and D. Each variation is a four-measure phrase on a single staff.

Step Two: Combine the letters in different orders

Musical notation for Step Two showing groove A followed by groove B.

Musical notation for Step Two showing groove B followed by groove A.

Musical notation for Step Two showing groove A followed by groove C.

Musical notation for Step Two showing groove A followed by groove D.

Step Three: Choose four groove variations

Empty musical staves for Step Three with labels A, B, C, and D above them.

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

Empty musical staff for Step Four.

Empty musical staff for Step Four.

Empty musical staff for Step Four.

Empty musical staff for Step Four.

Groove Construction

Alphabet Soup - Macro

(A) Step One: Pick a groove and make variations within said groove



(B) Step Two: Change everything but the hand and foot pattern
Rhythm



(C) Orchestration



(D) Orchestration



(E) Orchestration



(F) Accents



(G) Rhythm and Accents



(H) Rhythm, Accents, and Orchestration




Step Three: Play a different letter every 8 bars to form a musical phrase

(B) (F) (G) (H)



Step Four: Choose your own combination



Fills

Rhythm First!

1 2 3 4 5 6 7 8

4 Per Drum

2 Per Drum

R L R L R

9 10 11 12 13 14 15 16

Accents - RH up/ LH Down

R L R L R

17 18 19 20 21 22 23 24

Accents - Downbeats

Accents - 1 a 2

R L R L R

25 26 27 28 29 30 31 32

Paradiddles - RH

Paradiddles - LH

R L R R L

33 34 35 36 37 38 39 40

Paradiddles RH Lead "e" accents

Paradiddles LH Lead "e" accents

R L R R L

41 42 43 44 45 46 47 48

Hand-Foot Combinations HHHF H

Hand-Foot Combs - HHHF H

R L R

49 50 51 52 53 54 55 56

Hand-Foot Combinations HFHF H

Hand-Foot Combinations HHHF H

R R R R

57 58 59 60 61 62 63 64

Cymbals on Accents

R L R R L

65 66 67 68 69 70 71 72

Cymbals on Accents w/ HHHF

R L R R L

73 74 75 76 77 78 79 80

Miscellaneous

R L R R L