

ESSENTIAL ELEMENTS FOR BAND

COMPREHENSIVE BAND METHOD

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Band is... **M**aking music with a family of lifelong friends.

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

Percussion instruments were invented by prehistoric cultures. However, most percussion history is connected with military groups. Drums were used in the 700 A.D. Moorish invasion of Africa. These instruments were ancestors of the snare drum and timpani. Both the Scots and Swiss developed the snare drum around 1300.

Around 1450, Turkish military bands featured triangles, cymbals and several sizes of drums. The instruments used in these “Janizary Bands” communicated signals to large numbers of fighting troops.

J. S. Bach, Mozart, Beethoven, Berlioz, Debussy, Sousa and Stravinsky are all important composers who have included percussion in their writing.

Common percussion instruments are the snare drum, bass drum, crash cymbals, triangle and timpani. Famous percussionists include Vic Firth, Peter Erskine, Buddy Rich and Al Payson.

HISTORY OF PERCUSSION

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THE BASICS

Posture

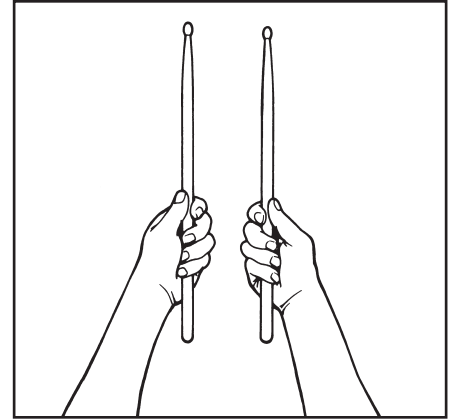
Stand near your instrument, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Matched Grip (A Natural Stick Position)

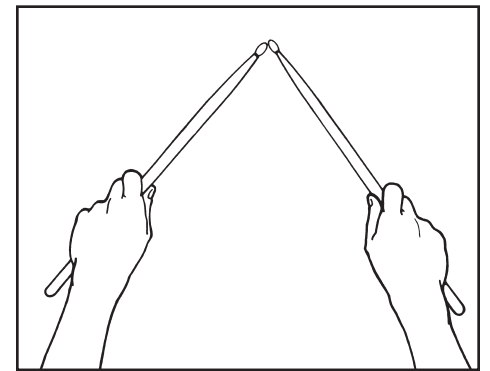
Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same “matched” way.

- Place the sticks in front of you with the tip of the sticks pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right stick with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger’s top knuckle and the thumb hold the stick in place, creating a pivot point.
- Gently curve your other fingers around the stick.
- Check to be sure the stick is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position.
- Follow the same procedure for your left hand.



Practice & Performance Position

- Put the practice pad on a flat surface slightly below your waist.
- Stand up straight with your arms relaxed at your side. Raise your forearms by bending your elbows.
- Form the outline of a slice of pie with the sticks about 2 inches above the practice pad.
- Move your wrists to raise the sticks 6–8 inches from the practice pad. This is the “up” position.
- Begin with your right hand. Strike near the center using a quick, reflex-like wrist action. Let the stick return to the “up” position to prepare for the next strike.
- Follow with your left hand, and strike about 1 inch away from your first right hand strike. Return to the “up” position.
- When resting, keep the sticks about 2 inches above the practice pad in the outline of a slice of pie.



Sticking Work-Outs

R = Right hand stick

L = Left hand stick

Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

R **L** **R** **L** | **REST** | **R** **L** **R** **L** | **REST** |

● ● ● ● ● ● ● ●

You will learn several “sticking” methods in this book.
The method above is called **Right Hand Lead** (RLRL...RLRL, etc.).

THE BASICS

Posture

Stand near your instrument, and always keep your:

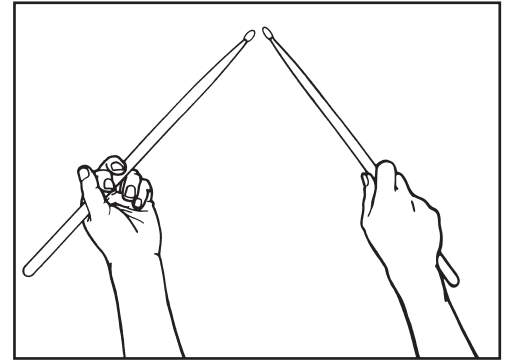
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Traditional Grip

The traditional grip is another way to hold your snare drum sticks. Your teacher will tell you which grip you should use.

LEFT HAND

- Turn your left hand palm-down and open your fingers.
- With the tip pointing down, place the stick in the webbing of your thumb. About 1/3 – 1/4 of the stick should extend above the thumb.
- Turn your hand palm-up, and let the stick rest gently between your middle and ring fingers. The webbing of your thumb **holds** the stick in place. Your fingers simply **balance** it.
- The left forearm and wrist control the stick motion.



RIGHT HAND

- Follow the Matched Grip instructions on page 2 – Matched Grip.
- Check to be sure the sticks are cradled in the palm of your hand as shown:

Practice & Performance Position

- Put the practice pad on a flat surface slightly below your waist.
- Stand up straight with your arms relaxed at your side. Raise your forearms by bending your elbows.
- Form the outline of a large slice of pie with the sticks about 2 inches above the practice pad. Your left stick will be further away from your body than the right.
- Move your wrists to raise the sticks 6–8 inches from the practice pad. This is the “up” position.
- Begin with your right hand. Strike near the center using a quick, reflex-like wrist action. Let the stick return to the “up” position to prepare for the next strike.
- Follow with your left hand, and strike about 1 inch away from your first right hand strike. Return to the “up” position.
- When resting, keep the sticks about 2 inches above the practice pad or drum head in the outline of a large slice of pie.

Sticking Work-Outs

R = Right hand stick

L = Left hand stick

Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

R **L** **R** **L** | **REST** | **R** **L** **R** **L** | **REST** |

● ● ● ● ● ● ● ●

You will learn several “sticking” methods in this book.

The method above is called **Right Hand Lead** (RLRL...RLRL, etc.).

BASIC PERCUSSION INSTRUMENTS

Percussionists play several instruments. Snare drum and keyboard percussion instruments provide the basic techniques to play all other instruments in the percussion section. Ask your director to help you identify each of these basic percussion instruments and mallets you may have in your school's band room.

INSTRUMENT

MALLET/STICK

Concert Snare Drum with stand	5B or 2B sticks
Concert Bass Drum with stand	1 pair medium bass drum mallets
Crash Cymbals (16" to 18")	Played in pairs
Suspended Cymbal and stand (16" to 18")	1 pair medium yarn mallets
Triangle with clip	1 pair metal beaters
Wood Block	1 pair medium rubber mallets 1 pair hard rubber mallets
Timpani (23", 26", 29", 32")	1 pair general timpani mallets 1 pair hard timpani mallets
Bells	1 pair very hard lexan mallets 1 pair hard rubber mallets
Xylophone	1 pair hard rubber mallets 1 pair medium rubber mallets
Chimes	2 plastic or 2 rawhide mallets
Marimba	Various yarn and rubber mallets
Vibraphone	Various yarn and rubber mallets

General Accessories:

Tambourines (with and without head),
Cowbell, Bongos, Congas, Timbales,
Maracas, Guiro, Claves, Castanets,
Slapstick, Sleigh Bells, Slide Whistle.

The Beat


The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."


One beat = 1 &



Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

1. THE FIRST NOTE *Play your quarter note as the band plays their long tone.*

Snare Drum



▲ Start with right-hand stick

2. COUNT AND PLAY



Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE



▲ Play sticking as marked.

4. TWO'S A TEAM



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN *Always stand straight and tall with your shoulders relaxed.*



6. MOVING ON UP



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

14. ROLLING ALONG

Go to the next line. ▼

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Repeat Sign ▼

Alternate Sticking A hand to hand sticking pattern usually beginning with the right hand.

Bass Drum When playing half notes, use a slower stroke to *pull* the sound out of the bass drum.

16. THE HALF COUNTS *Practice Alternate Sticking as marked.*

17. HOT CROSS BUNS

Musical notation for 'Hot Cross Buns' in 4/4 time. The piece is written for guitar with a treble clef and a key signature of one flat (B-flat). The melody is on the treble staff, and the bass line is on the bass staff. The melody consists of quarter notes and eighth notes, with a repeating pattern of quarter notes and eighth notes. The bass line consists of quarter notes and eighth notes, with a repeating pattern of quarter notes and eighth notes. The piece ends with a double bar line and repeat dots.

18. GO TELL AUNT RHODIE


American Folk Song

Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time. The piece is written for guitar with a treble clef and a key signature of one flat (B-flat). The melody is on the treble staff, and the bass line is on the bass staff. The melody consists of quarter notes and eighth notes, with a repeating pattern of quarter notes and eighth notes. The bass line consists of quarter notes and eighth notes, with a repeating pattern of quarter notes and eighth notes. The piece ends with a double bar line and repeat dots.

19. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw the melody notes on the staff before playing.

Musical notation for 'Essential Elements Quiz' in 4/4 time. The piece is written for guitar with a treble clef and a key signature of one flat (B-flat). The melody is on the treble staff, and the bass line is on the bass staff. The melody consists of quarter notes and eighth notes, with a repeating pattern of quarter notes and eighth notes. The bass line consists of quarter notes and eighth notes, with a repeating pattern of quarter notes and eighth notes. The piece ends with a double bar line and repeat dots.



Treble Clef: $E\flat$ F $E\flat$ D $E\flat$ D C $B\flat$ C D $E\flat$ D $E\flat$
 S.D. R L L L L R L R L L R
 B.D.

Fermata

Hold the note (or rest) longer than normal.

Rudiments

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

Flam

The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.

Right Hand Flam

Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

Left Hand Flam

Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

A flam produces a sound that is slightly longer than a regular note (a tap). Listen to the difference between flams and taps.

27. REACHING HIGHER
28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

Harmony

Two or more notes played together. Each combination forms a *chord*. Listen to the band's harmony while you play.

30. LONDON BRIDGE *Mark your own sticking before you play.*

English Folk Song

Musical score for 'London Bridge' in 4/4 time. The score consists of two systems of two staves each. The top staff of each system contains a melody with eighth and quarter notes. The bottom staff contains a bass line with chords and rests. The piece ends with a double bar line and repeat dots.

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

Triangle

The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. **Tri.** is the abbreviation for triangle.

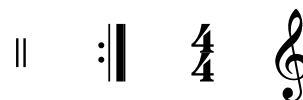
31. A MOZART MELODY

Adaptation

Musical score for 'A Mozart Melody' in 4/4 time. The score is arranged for three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Triangle. The S.D. and B.D. parts are on a grand staff with a treble clef. The Triangle part is on a single staff with a bass clef. The S.D. part features a rhythmic pattern of eighth notes and rests. The B.D. part features a pattern of quarter notes and rests. The Triangle part features a pattern of quarter notes and rests. The piece ends with a double bar line and repeat dots.

32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:



Musical score for the 'Essential Elements Quiz' in 4/4 time. The score is arranged for three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Triangle. The S.D. and B.D. parts are on a grand staff with a treble clef. The Triangle part is on a single staff with a bass clef. The S.D. part features a rhythmic pattern of eighth notes and rests. The B.D. part features a pattern of quarter notes and rests. The Triangle part features a pattern of quarter notes and rests. The piece ends with a double bar line and repeat dots.

40. RHYTHM RAP *Clap the rhythm while counting and tapping.*


Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Multiple Bounce Eighth Notes

Special Percussion Exercise

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

Connect  so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Suspended Cymbal

One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

42. SKIP TO MY LOU

American Folk Song

S.D. *mf*

B.D.

Sus. Cym. *mf*

mf

43. LONG, LONG AGO

p

Wood Block

Cup your palm to form a resonating chamber under the wood block.

Curved wood block—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.

Flat wood block—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.

Wd. Blk. is the abbreviation for wood block.

44. OH, SUSANNA

Stephen Collins Foster

Musical score for "Oh, Susanna" by Stephen Collins Foster. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Wood Block. The S.D. part consists of a steady eighth-note pattern. The B.D. part consists of a steady quarter-note pattern. The Wood Block part consists of a steady quarter-note pattern. The score is marked with a forte (*f*) dynamic.

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

HISTORY

Crash Cymbals

Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.

Choke = muffle (or stop) the sound immediately.

Cr. Cym. is the abbreviation for crash cymbals.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

Musical score for "William Tell" by Gioacchino Rossini. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Cr. Cym. (Crash Cymbal). The S.D. part consists of a steady eighth-note pattern. The B.D. part consists of a steady quarter-note pattern. The Cr. Cym. part consists of a steady quarter-note pattern. The score is marked with a mezzo-forte (*mf*) dynamic. A yellow lightning bolt icon is present on the left side of the score.