

Then, gently place the head of the mallet on the drum head and move in a circular motion around the playing area. The pitch will gradually rise and fall.

Accessories

Since the number of accessories and their techniques are so numerous, we recommend the following books for reference.

Firth, Vic. *Percussion Symposium*.
New York: Carl Fischer, Inc., 1966

Payson, Al. *Techniques of Playing Bass Drum, Cymbals and Accessories*. Park Ridge, Illinois: Payson Percussion Products, 1971.



tionally, will probably turn out to be an endless variation of very few and very simple basic units.¹³ Therefore, all reading concepts will be covered in duple and triplet meter.

The objectives of the music reading section are as follows:



1. To develop interpretation and accuracy of duple and triplet rhythmic patterns.
2. To develop interpretation and accuracy of duple and triplet roll patterns.
3. To read by recognition.
4. To provide a means for uniform sticking throughout the ensemble.
5. To develop the hand coordination and rhythmic accuracy of cymbal players by using sticks or mallets to play all reading materials.

READING

Learning to read music for percussionists has long been an extremely trying task for both the student and teacher. Quite simply, "drummers" get extremely bored and have no interest in reading whole notes, quarter notes, and quarter note rests. These note and rest values provide no challenge to their technical ability. Most percussion music contains rhythms of much smaller subdivision and a majority of method books take too long to address this fact. It is time to acknowledge this deficiency and offer a method which focuses on the needs of the percussionist.

When observed closely it becomes clear that all music is some form of duple () or triplet () groupings. As Paul Hindemith states, "There are but two basic metrical units; those of two beats and those of three beats; and rhythm once explained ra-

Check Patterns

The student will learn two simple phrases referred to a "Check Patterns," one duple () and one triplet (). These eight measure phrases utilize the "natural sticking" concept, meaning a (R)ight stroke followed by a (L)eft stroke. This negates any awkward doublings of one hand or the other.

The teacher or instructor will play the duple check pattern as the students listen, tap their feet on each downbeat, and watch the music. After several hearings the students play the check pattern while looking at the music. Take a slow tempo to insure accuracy. Remember to tap the downbeat.

After each student is able to play the check pattern and tap their foot simultaneously, repeat the above process for the triplet check pattern.


Duple Check Pattern



The musical notation for the Duple Check Pattern is presented in two systems. Each system consists of two staves (treble and bass clef) in 2/4 time. The first system shows a continuous pattern of eighth and quarter notes across four measures. The second system shows a similar pattern but ends with a whole rest in the final measure of each staff. The notes are eighth and quarter notes, with 'R' for right and 'L' for left strokes indicated below.

Triplet Check Pattern




One Beat Variations




Below are 14 variations incorporating different note and rest values which total 4 sixteenth-notes (), or one beat. Insert each variation into the duple check pattern where an arc appears above a group of sixteenth notes. Begin at $\text{♩} = 64$.

Ex. of No. 1

All stickings are derived by eliminating the stroke of the note which is rested. Then play the remaining values in the sequence of "natural sticking." For example, in Var. 1 the first sixteenth-note is rested so the sticking is LRL.

The following chart illustrates how note and rest values determine sticking patterns.

 = R or L
 = R/L or L/R
 = R/L/R or L/R/L

 = R or L
 = R/L or L/R
 = R/L/R or L/R/L

14 Duple Variations

1



8



2



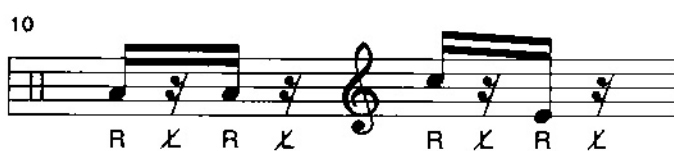
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3



10



4



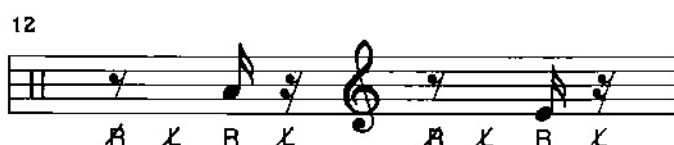
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5



12



6



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


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14



Below are 6 variations incorporating different note and rest values which total 3 eighth-notes () or one beat. Insert each variation into the triplet check pattern where an arc appears above a group of eighth-notes. Begin at $\text{♩} = 84$.

Ex. 57 No. 1

The first system consists of two staves. The top staff has a treble clef and a 12/8 time signature. It contains two measures of music, each with a repeat sign. The bottom staff has a bass clef and a 12/8 time signature. It also contains two measures of music, each with a repeat sign. Below each staff are stickings: LR RLR R R for the first measure and LR RL LR RL R R R R R for the second measure.

The second system also consists of two staves. The top staff has a treble clef and a 12/8 time signature. It contains two measures of music, each with a repeat sign. The bottom staff has a bass clef and a 12/8 time signature. It also contains two measures of music, each with a repeat sign. Below each staff are stickings: LR RLR R R for the first measure and LR RL LR RL R for the second measure.

All stickings are derived by eliminating the stroke of the note which is rested. Then play the remaining values in the sequence of "natural sticking." Due to the odd number of notes per beat (3), each consecutive down-beat starts on a different hand. The resulting sequence is a right hand on beats 1 and 3; a left hand on beats 2 and 4. For example, in No.1 the first eighth-note is rested so the sticking is LR-RL.

The following chart illustrates how note and rest values determine sticking patterns.

$\text{♪} = \text{R or L}$
 $\text{♩} = \text{RL or LR}$
 $\text{♫} = \text{RLR or LRL}$

$\text{♩} = \text{R or L}$
 $\text{♫} = \text{RL or LR}$
 $\text{♫} = \text{RLR or LRL}$

6 Triplet Variations

1

Below the staff are stickings: R L R L R L.

4

Below the staff are stickings: R L R L R L.

2

Below the staff are stickings: R L R L R L.

5

Below the staff are stickings: R L R L R L.

3

Below the staff are stickings: R L R L R L.

6

Below the staff are stickings: R L R L R L.

Note: The duplet and triplet check patterns and their variations should be memorized since each make an excellent exercise when played in the following sequence; check pattern, variations, check pattern. Both are ideal for playing at pianissimo when marching to and from sectional and ensemble rehearsals.