Name	,

Lessons

PRACTICE PROGRESS CHART

WEEK	ASSIGNMENT	M	Т	W	TH	F	s	s	TOTAL	Signed
Week 1										
Week 2										
Week 3										
Week 4	-									
Week 5										
Week 6										
Week 7										
Week 8										
Week 9										
Week 10										
Week 11										
Week 12			T							
Week 13										
Week 14										
Week 15					1					
Week 16										
Week 17										
Week 18										
Week 19										
Week 20										
Week 21										
Week 22										
Week 23	3									
Week 24	1									
Week 25	5									
Week 26	3									
Week 27	7									
Week 28	8									
Week 29	9									
Week 3	0									
Week 3	1									
Week 3	2									
Week 3	3						L			
Week 3	4						_			
Week 3	5						_			
Week 3	6									
Week 3	37						-	_		
Week 3	38						1	1		
Week 3	39						1	_		
Week 4	10							1		
Week 4	11									

Student Page 46 Percussion / Accessory Percussion,

Advantage

Rudiments

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL *



2. SINGLE STROKE FOUR



3. SINGLE STROKE SEVEN



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll



5. Triple Stroke Roll

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. Double Stroke Open Roll *



7. Five Stroke Roll *



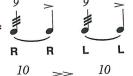
8. SIX STROKE ROLL



9. SEVEN STROKE ROLL *



10. NINE STROKE ROLL *



11. TEN STROKE ROLL *



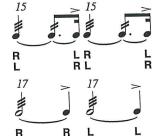
12. ELEVEN
STROKE ROLL *



13. THIRTEEN
STROKE ROLL *



14. FIFTEEN
STROKE ROLL *



15. SEVENTEEN STROKE ROLL

II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle



19. Single Paradiddle-diddle

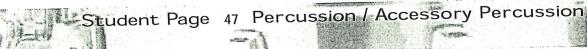




* These rudiments are also included in the original Standard 26 American Drum Rudiments.

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PAS INTERNATIONAL DRUM RUDIMENTS PAGE 2

III. FLAM RUDIMENTS

20. FLAM *

21. FLAM ACCENT *



22. FLAM TAP *



23. FLAMACUE *



24. FLAM PARADIDDLE *



25. SINGLE FLAMMED MILL



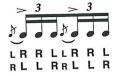
26. FLAM PARADDIDLE-DIDDLE *



27. PATAFLAFLA



28. Swiss Army TRIPLET



29. INVERTED FLAM TAP



30. FLAM DRAG



IV. DRAG RUDIMENTS

31. DRAG *

32. SINGLE Drag Tap *



33. DOUBLE DRAG TAP *



34. Lesson 25 *



35. SINGLE DRAGDIDDLE



36. DRAG **PARADIDDLE** #1 *



37. Drag Paradiddle #2 *



38. SINGLE RATAMACUE *

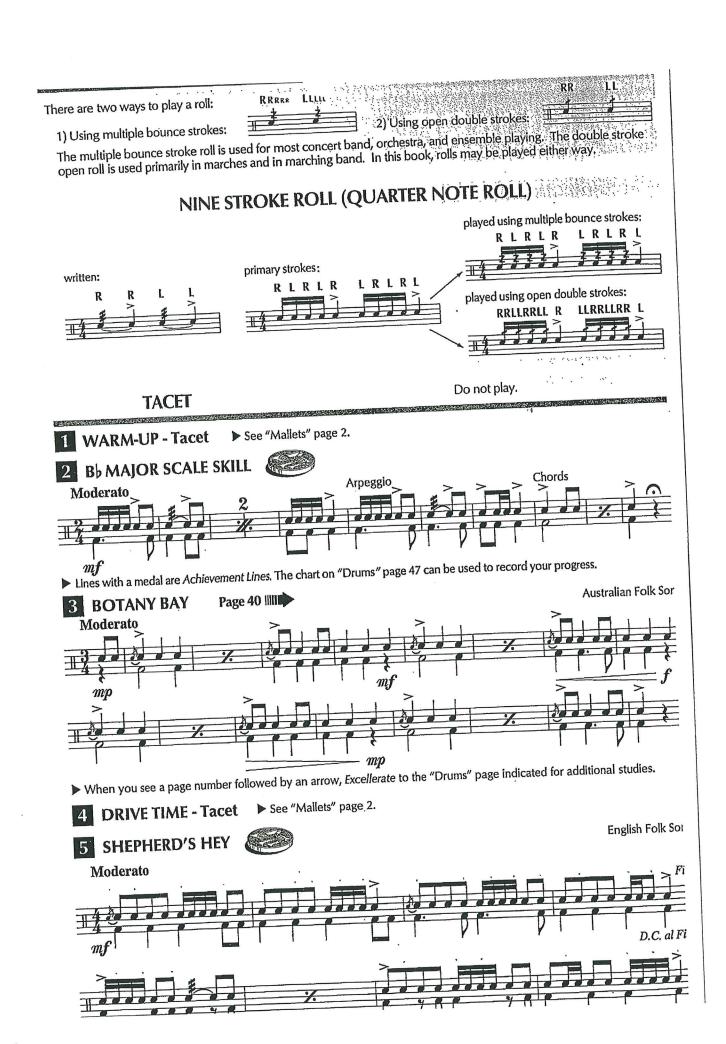


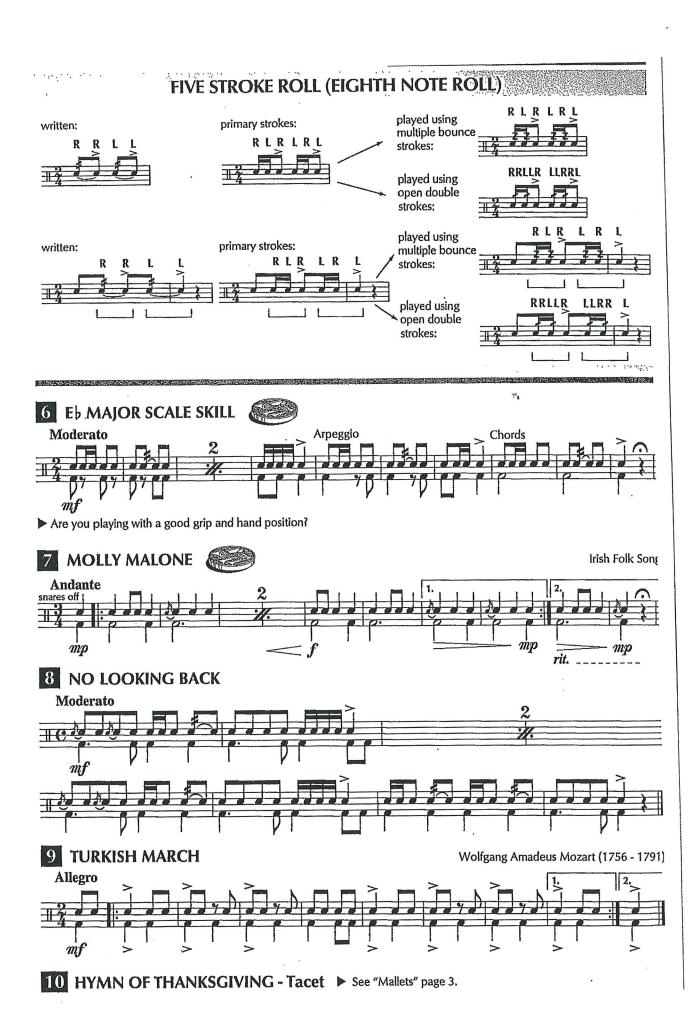
39. DOUBLE RATAMACUE *

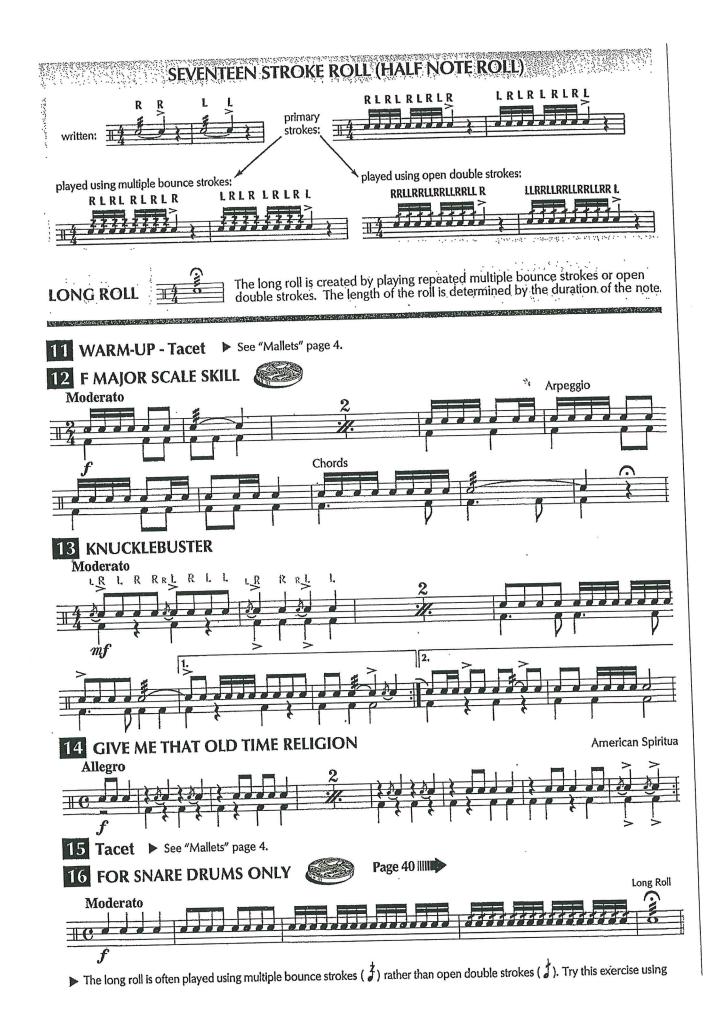


40. Triple Ratamacue *













A Secretaria de la comprese della co

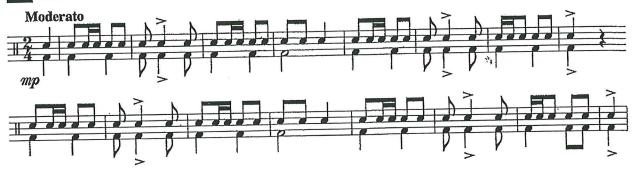
A rhythmic effect which places emphasis on a weak or unaccented part of the measure.

17 SYNCOPATION SENSATION



18 THE RIDDLE SONG

American Folk Son



▶ Write in the counting for the B.D. part before you play.

19 NOBODY KNOWS THE TROUBLE I'VE SEEN

American Spiritua



20 INTERVAL INQUIRY - Tacet

▶ See "Mallets" page 5.





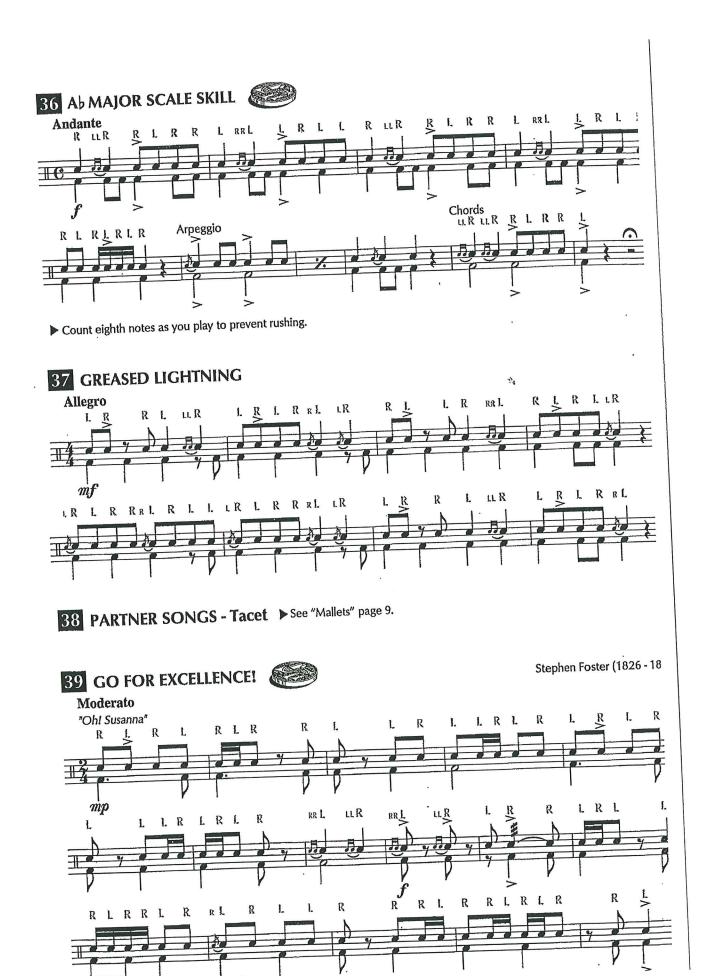
American Folk Son;



SYNCOPATED NINE STROKE ROLL (SYNCOPATED QUARTER NOTE RO



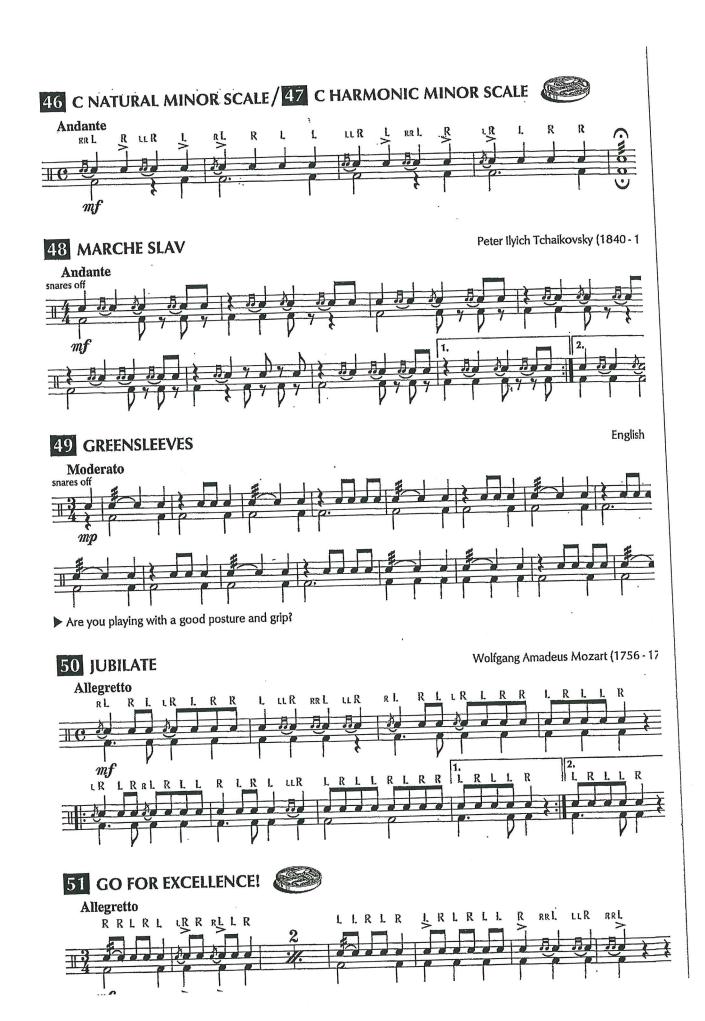




LLR The single drag tap SINGLE DRAG TAP is a Rudiment, Allegretto - light and lively; slightly slower than Allegro 40 WARM-UP - Tacet ▶ See "Mallets" page 10. 41 CHROMATIC CAPERS Page 40 IIIII Moderato Single Lt R Drag Tap RLLR 42 SHENANDOAH American Folk S Andante 43 THEME FROM SYMPHONY NO. 94 - Tacet ► See "Mallets" page 10. 44 PARADE OF THE TIN SOLDIERS Léon Jessel (1871 - 194 Allegretto mf 2. 45 FOR DRUMS ONLY Page 40 ||||| Moderato

Play each pattern several times. The S. Cym, and S.D. parts should be played by one percussionist. Advanced percussionists may also try playing all parts including the B.D. part on draw set

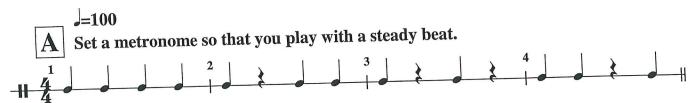
B.D.



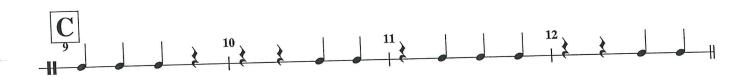


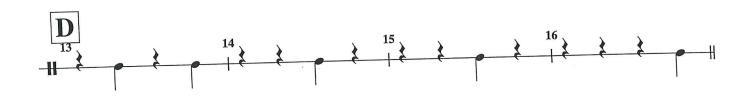
Rhythm Drills

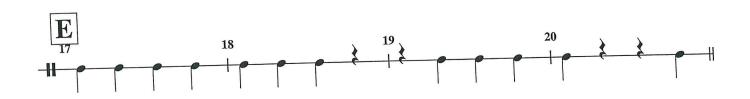
Quarter Notes and Quarter Rests





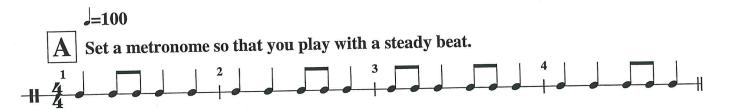




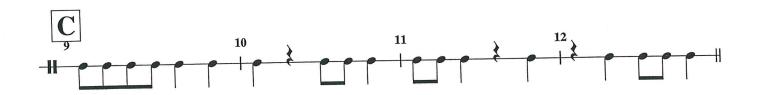


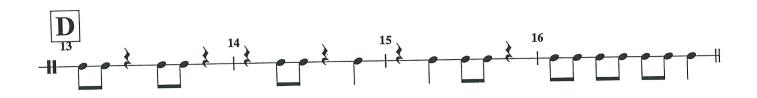


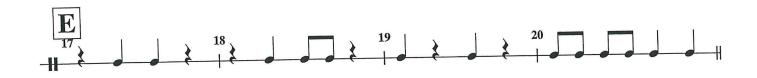
Rhythm Drills
Quarter Notes, Two Eighths, Quarter Rests











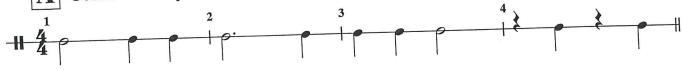


Rhythm Drills

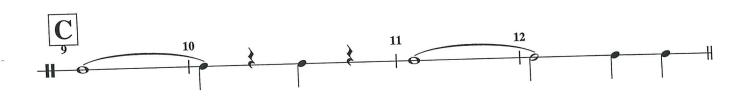
Mixed Quarter, Half, Whole notes, Ties, Rests

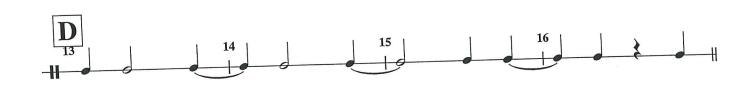


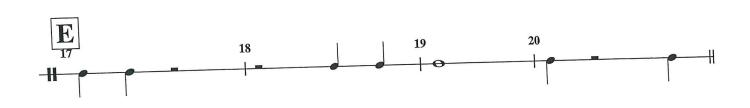
A Count carefully! Be sure to hold notes full value.

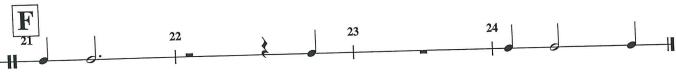






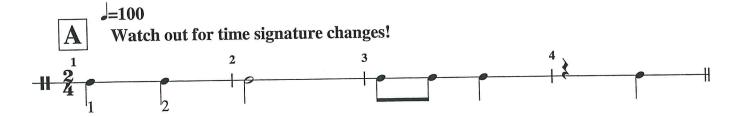




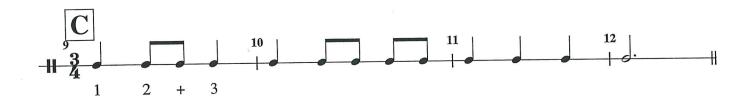


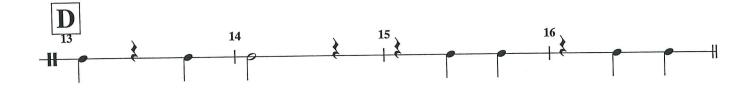
Rhythm Drills

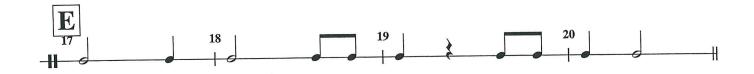
2/4, 3/4, 5/4 time signatures









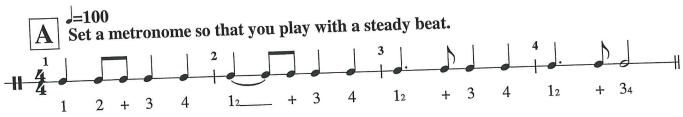




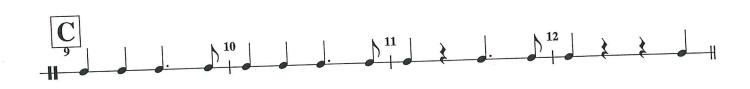
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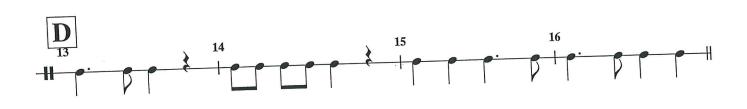
Rhythm Drills

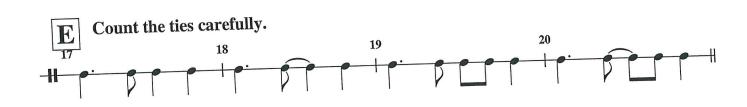
Dotted Quarter Notes











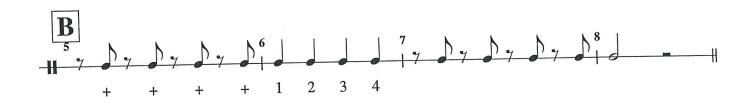


Rhythm Drills

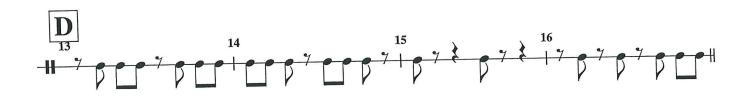
Eighth notes on and off the beat

You need to look very carefully at where each beat is. Does the note fall ON the beat, or OFF the beat? \(\begin{align*} \le 80 \end{align*}







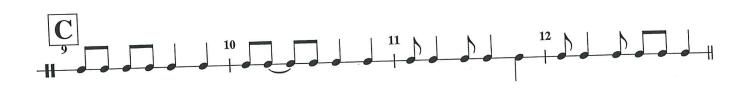


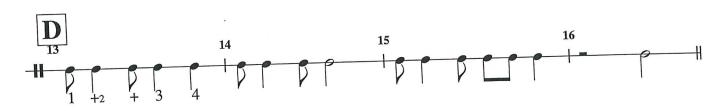


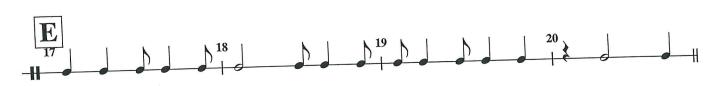


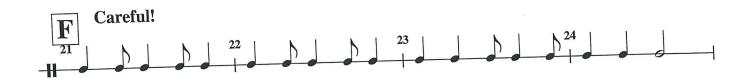
Rhythm Drills Basic Syncopation A Set a metronome so that you play with a steady beat.







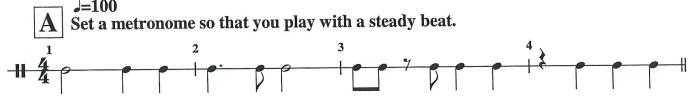




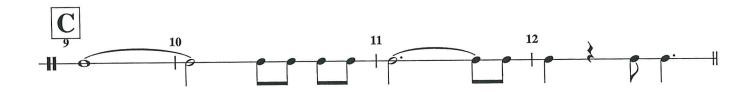


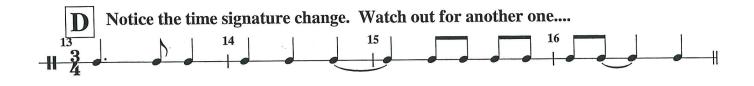
Rhythm Drills

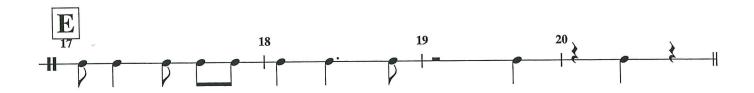
Review

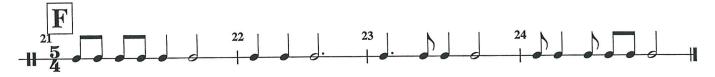






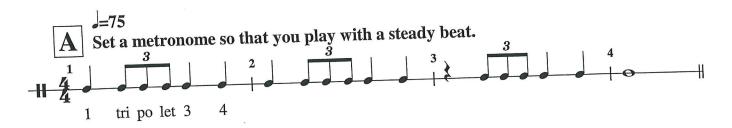


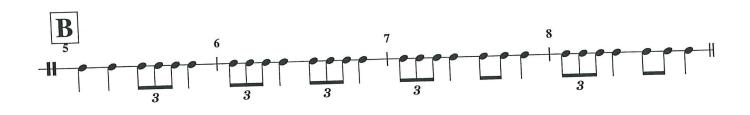


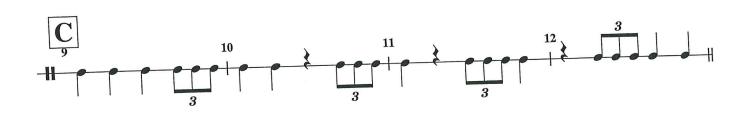


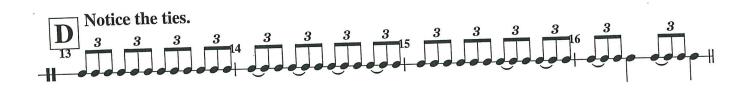
Rhythm Drills

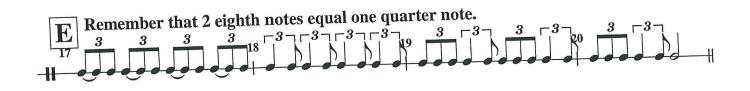
Triplets

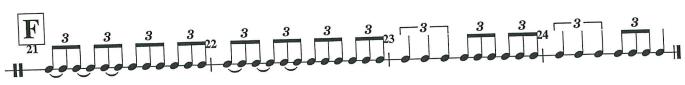








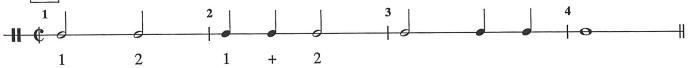




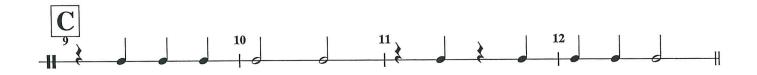
Rhythm Drills

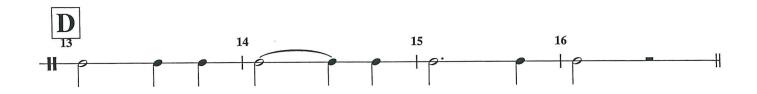
Cut Time

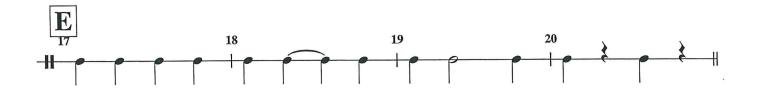
A In cut time, the half note gets the beat and there are two beats in the measure.









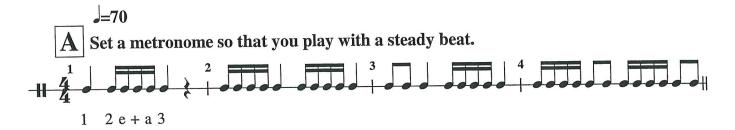




Rhythm Drills 6/8 time J.=65 A In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets. 456 123 2 1 Copyright 2006 by Jonathan M. Peske

Rhythm Drills

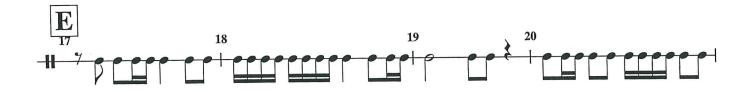
Basic Sixteenth Note patterns







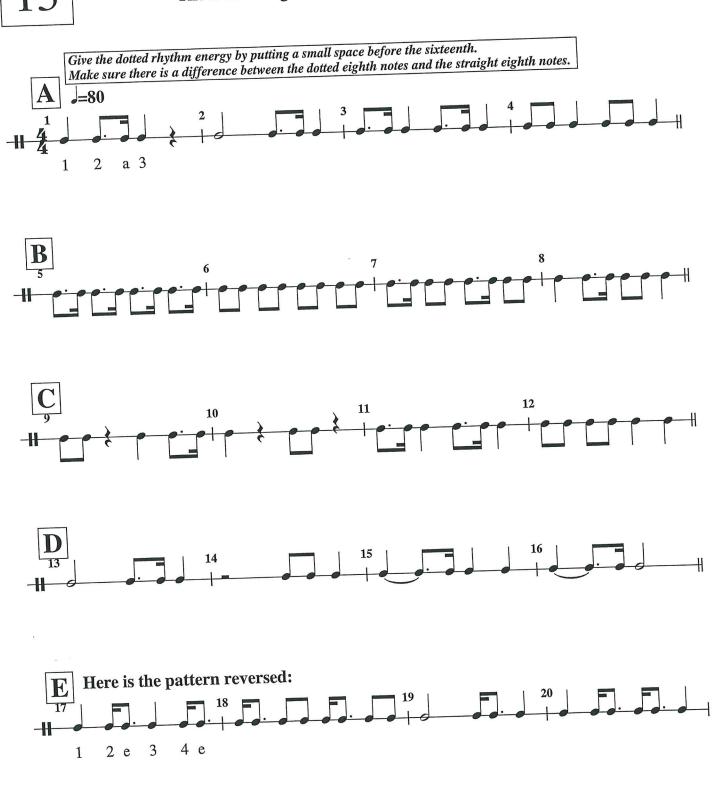






Rhythm Drills

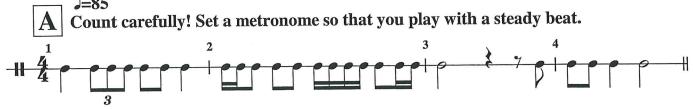
The Dotted Eighth-Sixteenth Note Pattern



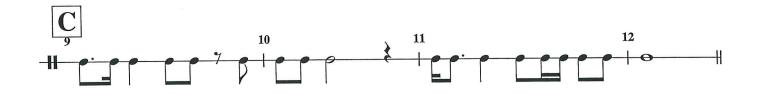
Be very careful!

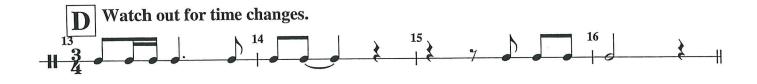
Rhythm Drills

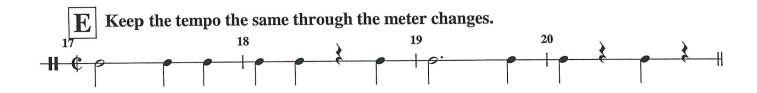
Mixed Review













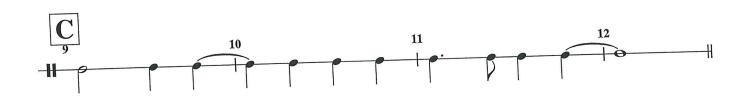
Rhythm Drills

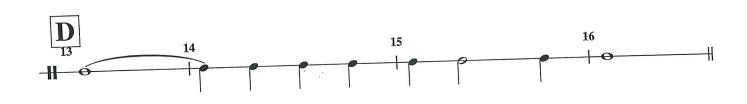
Cut Time

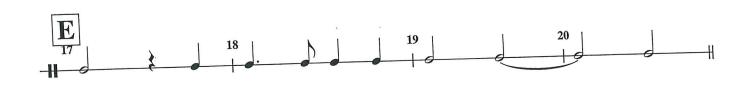
A Remember that the half note gets the beat.











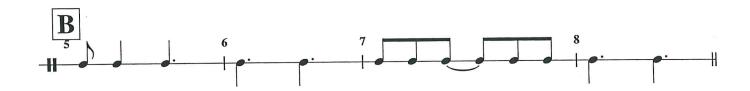


Rhythm Drills

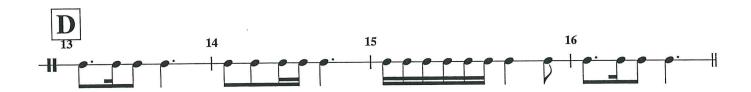
6/8 time; 3/8 time

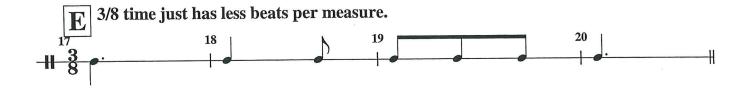
Sometimes, you actually do count in 6. Try these exercises counting in slow 6.

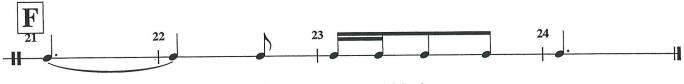




An eighth note can still be split into two sixteenth notes. Try these in slow 6, then fast 6. 1+2+3+4+5+6+



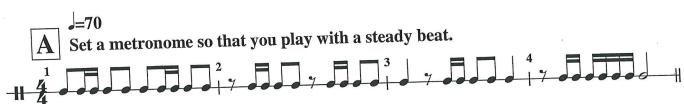


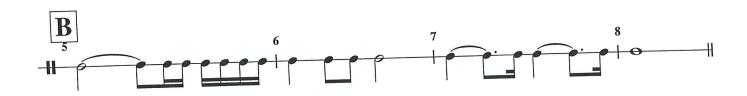


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Rhythm Drills

Sixteenth note patterns







$$\begin{array}{c|c} \mathbf{E} \\ \hline 17 \\ \hline \end{array}$$

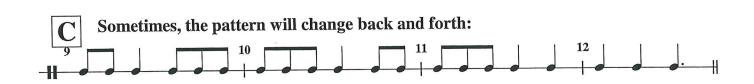
Rhythm Drills

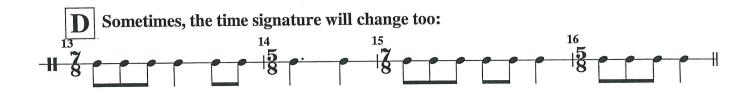
Compound Meter

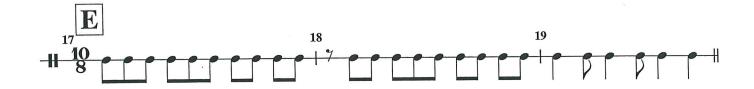
In compound meter, the eighth notes get grouped in groups of 2s and 3s.













Transpositions

Concert Pitch	С	c#/pb	D	D	E	F	F G	G	G#/A	A	A#/B	В
B _b Instruments	D	Dale	E	F	F [‡] /G [†]	G	G [‡] /A ⁵	A	A#/B	В	С	c#/p♭
E Instruments	A	A [‡] /B	В	С	$c^{\sharp/D^{\flat}}$	D	D#/E	E	F	F G	G	G ^H /A ^D
F Instruments	G	G [‡] /A	A	AH/B	В	С	c#/pb	D	D	E	F	FH/G

Mallets Major Scales













ORDER OF **SHARPS** IN A KEY SIGNATURE

F# C# G# D# A# E# B#

MALLETS MAJOR SCALES-PAGE 2









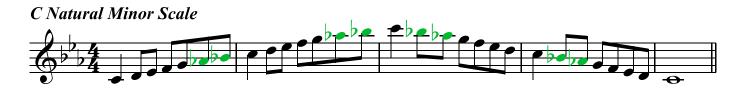




ORDER OF **FLATS** IN A KEY SIGNATURE

Bb Eb Ab Db Gb Cb Fb

Two Octave Natural Minor Scales













Two Octave Natural Minor Scales - Pg. 2











D Natural Minor Scale





Two Octave Harmonic Minor Scales

C Harmonic Minor Scale











C# Harmonic Minor Scale



Two Octave Harmonic Minor Scales - Pg. 2









D Harmonic Minor Scale





Two Octave Melodic Minor Scales

C Melodic Minor Scale











Two Octave Melodic Minor Scales - Pg. 2









D Melodic Minor Scale





ENHARMONICS

▶ Play using each of the following articulations:



D.



THE TEMPEST

PERCUSSION I (Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH



THE TEMPEST

ROBERT W. SMITH

