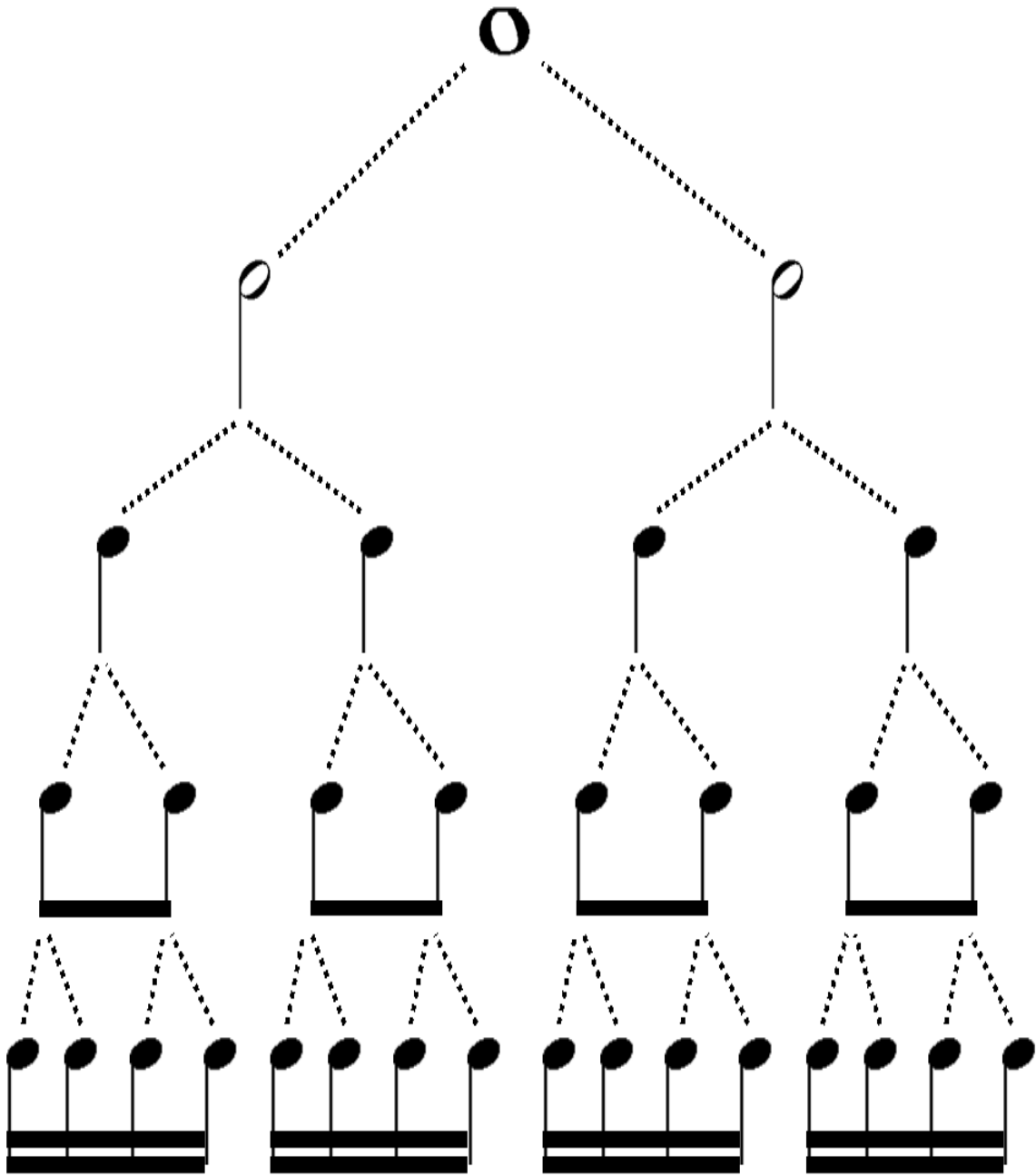


Cooper M.S. Percussion Packet 2023-24

PERCUSSION TECHNIQUE PACKET DESIGNED AND COMPILED BY DOUG WALLACE

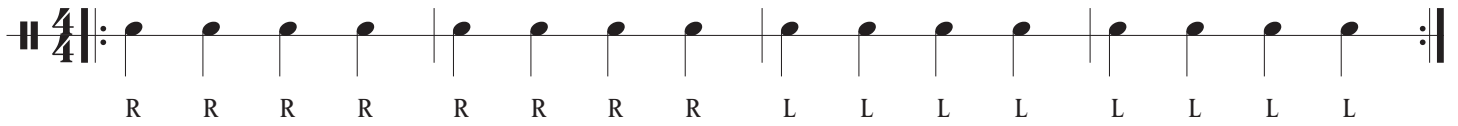


THE RHYTHM TREE



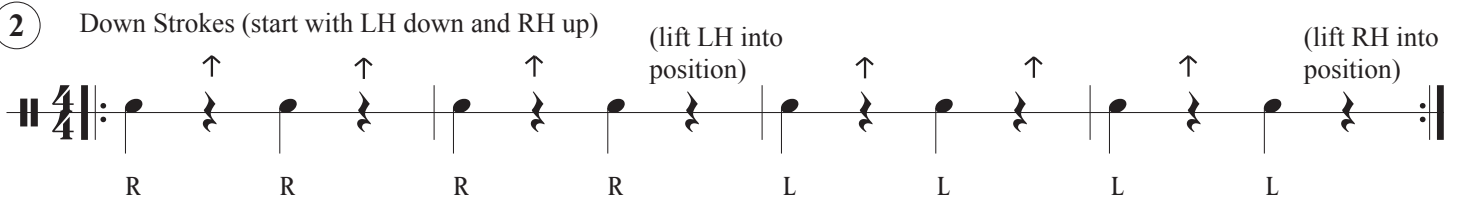
By Doug Wallace

1 Full Strokes (every stroke should rebound back to the position in which it started)



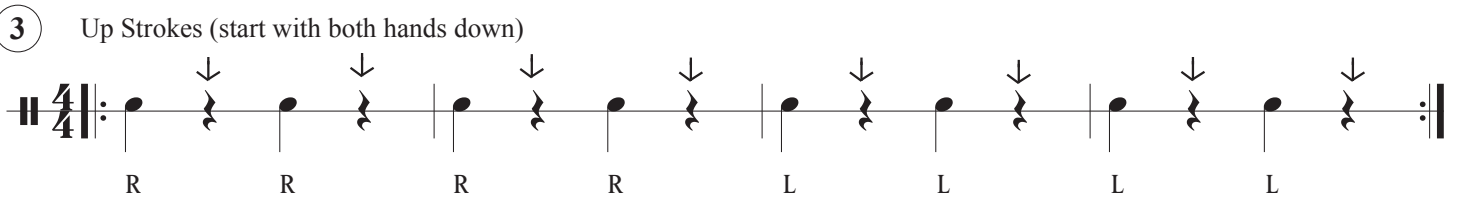
R R R R R R R R L L L L L L L L

2 Down Strokes (start with LH down and RH up) (lift LH into position) (lift RH into position)



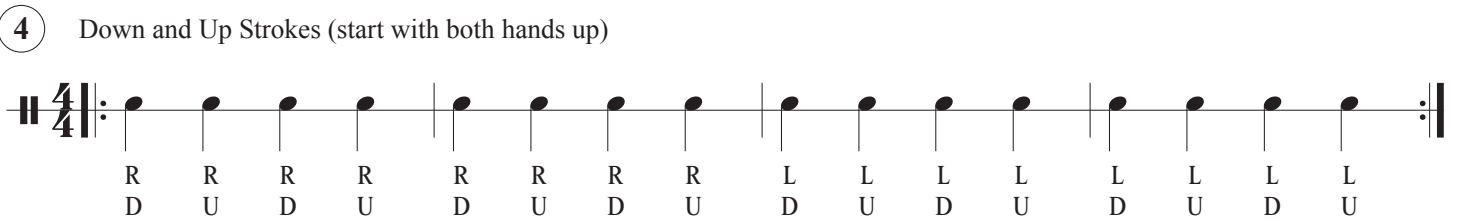
R R R R L L L L

3 Up Strokes (start with both hands down)



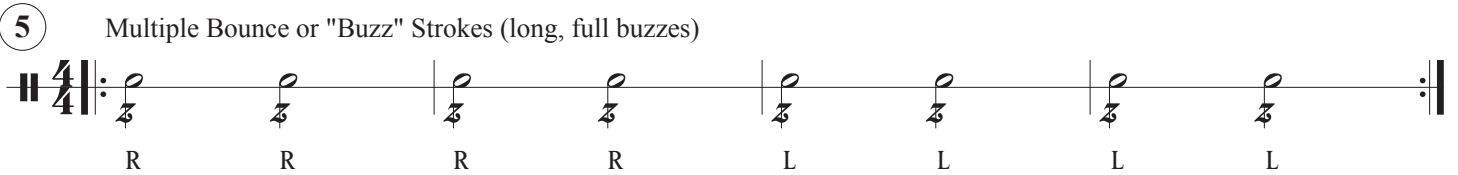
R R R R L L L L

4 Down and Up Strokes (start with both hands up)



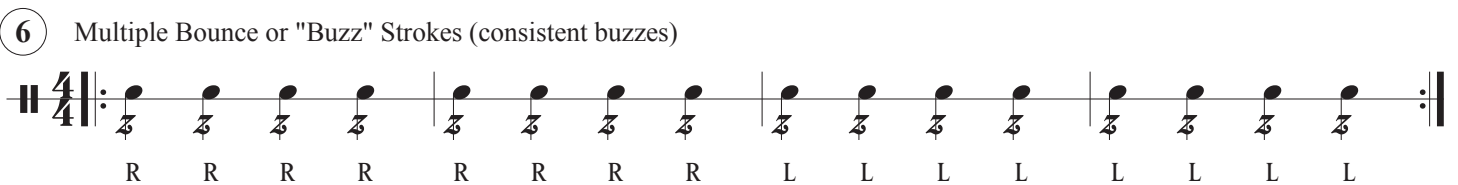
R R R R L L L L
D U D U D U D U

5 Multiple Bounce or "Buzz" Strokes (long, full buzzes)



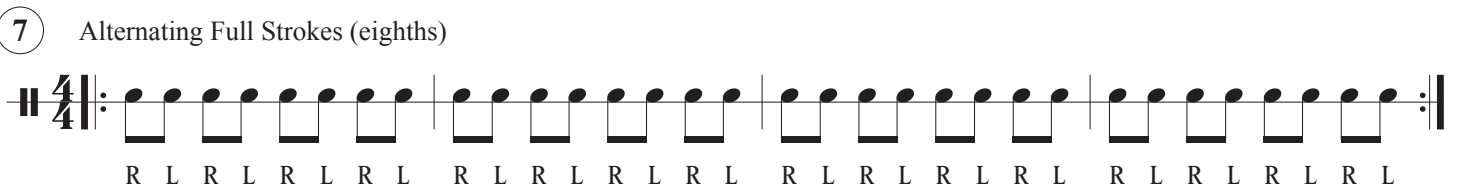
R R R R L L L L

6 Multiple Bounce or "Buzz" Strokes (consistent buzzes)



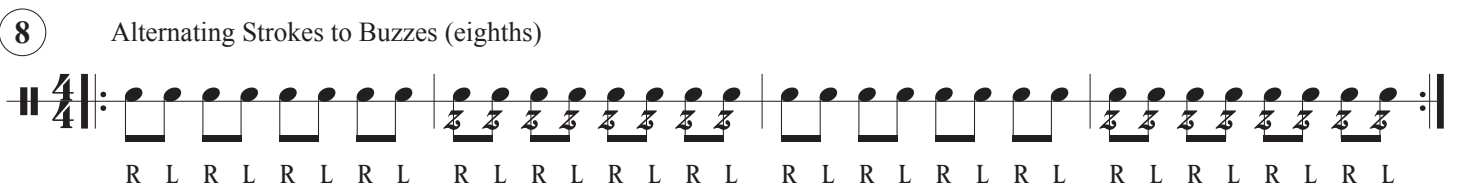
R R R R L L L L

7 Alternating Full Strokes (eighths)



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

8 Alternating Strokes to Buzzes (eighths)



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

9 Alternating Full Strokes (sixteenths)

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

10 Alternating Strokes to Buzzes (sixteenths)

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

11 Metered Concert Rolls (all rolls should be buzzed sixteenths blended together)

Rlrllrl R Lrlrlrl L Rlr R Lrl R Lrl R Lrl

12 More Metered Concert Rolls (all rolls should be buzzed sixteenths blended together)

R Lr L Rl R Lr L Rl R Lr L Rl R Lr L Rl R Lr L Rl R Lr L Rl R L

13 Concert Roll Speed Development

R L R L R L R L etc.

14 Sixteenth Note Rhythms (subdivide and play with exact rhythm)

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

15 Flams and Flam Taps

R L R L R L R L RR L L RR L L RR L L RR L L

16 Triplets and Flam Accents

RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL

Flams

① **4/4**

R R R R | R R R R | L L L L | L L L L

R L R L | R L R L | L R L R | L R L R

Flam Taps

② **4/4**

R R R R | R R R R | L L L L | L L L L

R R L R | R R L R | R L L R | R L L R

Flam Accents

③ **12/8**

R L R L | R L R L | R L R L | R L R L

R L R L | R L R L | R L R L | R L R L

Flamacues (1st sticking - RH Lead / 2nd sticking - Alternating)

④ **4/4**

R R R R | R R R R | R L L L | R L L L

R L R L | R L R L | R L R L | R L R L

Flam Paradiddles

⑤ **4/4**

R R R R | R R R R | L L L L | L L L L

R L R L | R L R L | R L R L | R L R L

Flam Paradiddle-Diddles (1st sticking - RH Lead / 2nd sticking - Alternating)

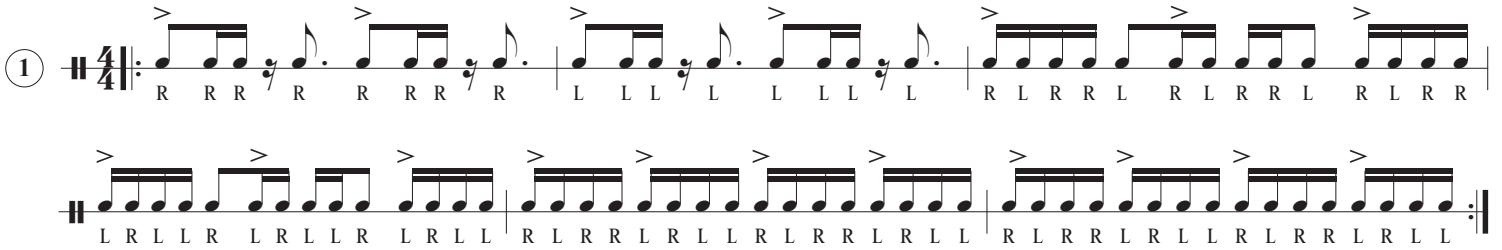
⑥ **8/8**

R R R R | R R R R | L L L L | L L L L

R L R R | R L R R | R L R R | R L R R

Single Paradiddles

① **4/4**

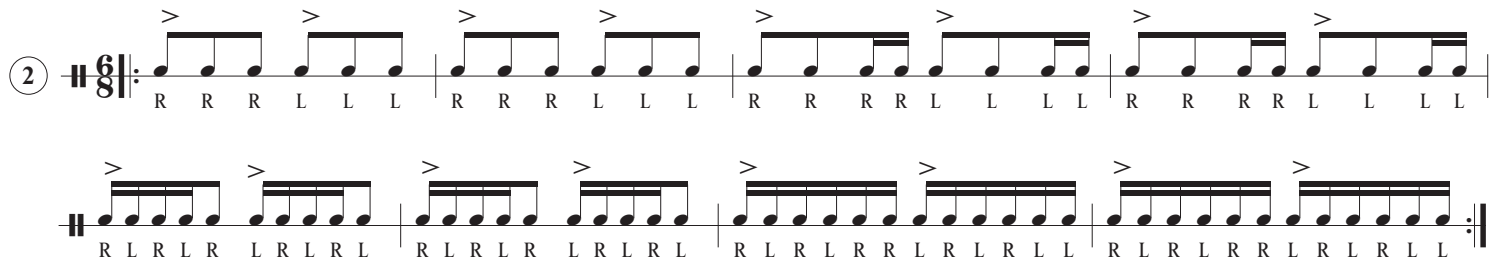


R R R R R R R R L L L L L L L L R L R R L R L R R L R L R R

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

Double Paradiddles

② **6/8**

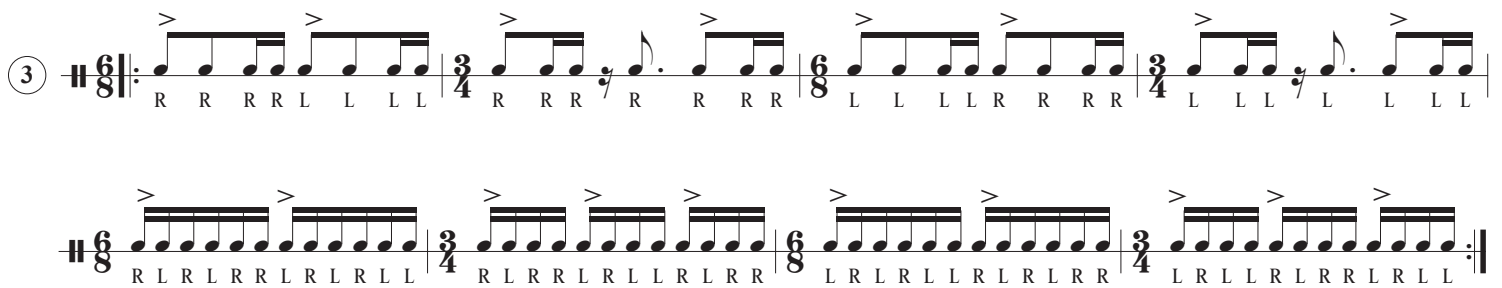


R R R L L L R R R L L L R R R R L L L L R R R R L L L L

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

Combination Exercise

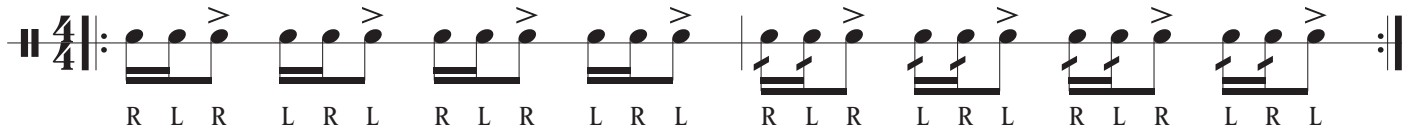
③ **6/8**



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

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

5-Stroke Roll



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

7-Stroke Roll



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

9-Stroke Roll



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

10-Stroke Roll



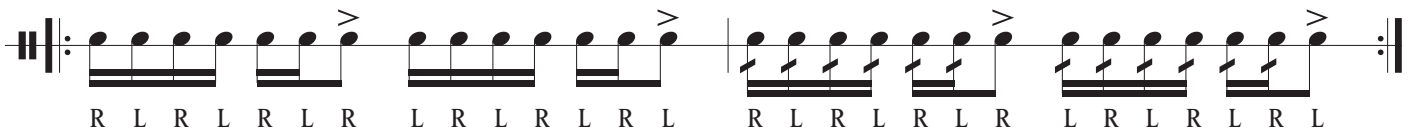
R L R L R L R L R L R L R L R L R L

11-Stroke Roll



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

13-Stroke Roll



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

15-Stroke Roll



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

No. 4

Use alternating sticking.

Andante ♩ = 72

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. Above the first few notes, the sticking pattern is indicated as R, L, R, L, R, L, R, L, R, L, R, L. The music is written in a single melodic line. The second staff continues the melody. The third staff features a boxed letter 'A' above the final measure, which is marked with a dynamic of *p*. The fourth staff continues the melody with a series of eighth notes. The fifth staff continues the melody. The sixth staff features a boxed letter 'B' above the first measure, which is marked with a dynamic of *f*. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a final note and a double bar line.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is indicated as 100-112. The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff features a *sfz* (sforzando) dynamic followed by a *mf* (mezzo-forte) dynamic. The third staff includes a *f* dynamic, a *p* dynamic, and a *cresc.* (crescendo) marking. The fourth staff begins with a *f* dynamic. The fifth staff starts with a *mf* dynamic. The sixth staff ends with a *f* dynamic. The seventh staff features a *p* dynamic. The eighth staff includes a *f* dynamic and a *p* dynamic. The ninth staff starts with a *mf* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The tenth staff begins with a *f* dynamic. The eleventh staff starts with a *f* dynamic and ends with a *dim.* (diminuendo) marking. The twelfth staff concludes with a *p* dynamic.

DUET

13

TAMB

TRI

TAMB

TRI

TIMES TWO

Times Two uses only quarter notes, eighth notes, quarter rests and eighth rests but adds variety by incorporating the sound of the rim and varying dynamics. This is great starting duet for young players.

Angela Kepley

$\text{♩} = 140-180$

Player 1

Player 2

head rim

f

5

1

2

A

1

2

mf

13

1

2

B

1

2

f

21

1

2

p

f

JUST LIKE JENNIFER

Just Like Jennifer focuses on the fundamentals of paradiddles, flams, buzz strokes, and dynamics. The buzzes in m. 9-10 should be performed as single buzzes in each hand, aiming for lengthy smooth sounds. The buzzes in m. 11 are an overlap of 2 buzzes to sound like one, beginning to develop a smooth roll. I encourage young players to practice the opposite sticking as well.

Angela Kepley

♩ = 120

Player 1

Player 2

5

1

2

11

1

2

15

1

2

22

1

2

27

1

2

ROLL IT UP & THROW IT DOWN

Roll It Up & Throw It Down includes rolls in various contexts and stick clicks throughout. Students are encouraged to add movement of the stick clicks higher and lower to create a visual effect.

Angela Kepley

$\text{♩} = 100$

Player 1

Player 2

6

1

2

A

10

1

2

stick click*

mp

stick click*

mp

* During repeated stick clicks, performers may gradually move sticks higher-lower in the air to create visual effects.

14

1

2

19

1

2

B Heavy

f

f

24

1

2

30

1

2

mf

f

35

1

2

mf

p

mp

mf

p

mp

C

40

1

2

mf

f

mf

f

D

46

1

2

ff

mf

ff

ff

mf

53

1

2

f

p

f

p

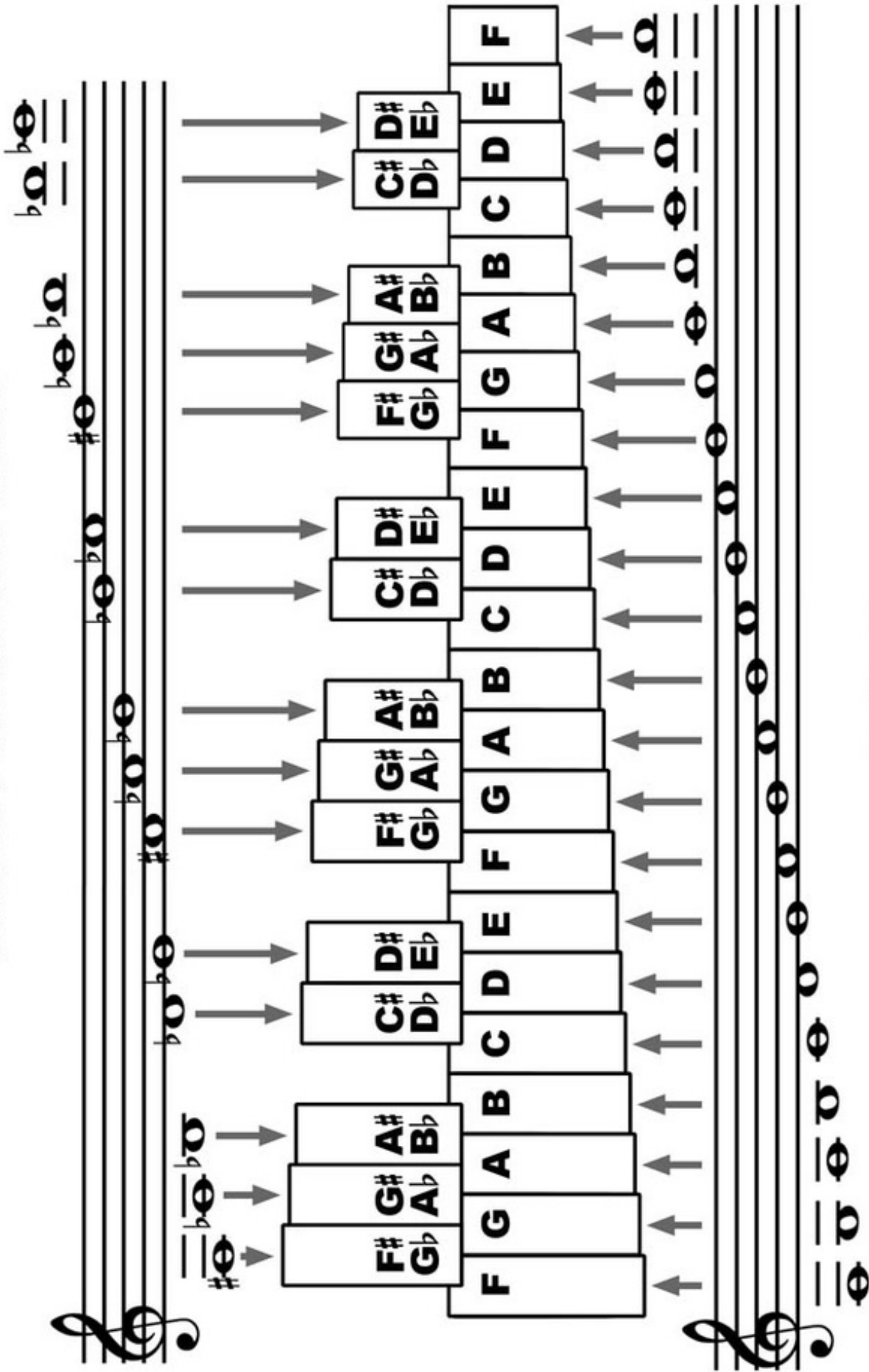
f

f

p

f

Essential Range Mallet Percussion Chart



Correlates with
STEPWISE FLASHCARDS
www.fingeringcharts.org

Keyboard Layout Game

1. On beat one, the teacher will call off the letter name of a note.
2. On beat two, the student will locate the note visually.
3. On beat three, the student will strike note in the center of the bar with a good tone.
4. On beat four the teacher will think of the next note to call.
5. The four beat cycle will repeat.

Example:

"C" Locate Strike "F" Locate Strike "B-flat" Locate Strike "D-sharp" Locate Strike

Level 1 - C and F

Level 2 - C, D, E, F

Level 3 - C, D, E, F, G, A, B

Level 4 - Flats (Db, Eb, Gb, Ab, Bb)

Level 5 - Sharps (C#, D#, F#, G#, A#)

Level 6 - Sharps and Flats (C#/Db, D#/Eb, F#/Gb, G#/Ab, A#/Bb)

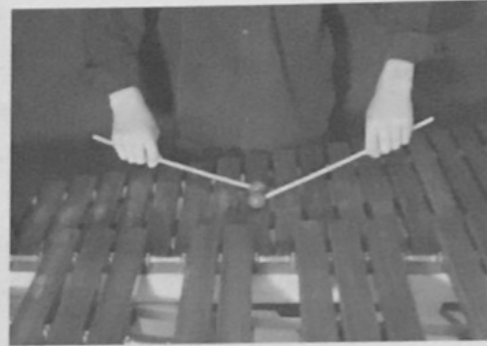
Level 7 - All Notes Excluding B#, Cb, E#, Fb

Level 8 - All Notes, Everything in Play

Performing Scales on a Mallet Instrument

Mental Preparation

1. Figure out the notes in the scale utilizing the Circle of Fifths.
2. Decide the number of octaves you are going to play.
3. Place your left mallet on the lowest note and your right mallet on the highest note.
4. Stand directly in between these notes with your feet shoulder-width apart.
5. Visualize the pattern of notes without playing.
6. Bring your right hand down and place it on the lowest note underneath your left hand (in other words, place your right hand closer to your body). Keep your hands in this position whenever possible in order to avoid one stick getting in the other's way. Some players prefer to reverse this position, placing the left hand closer to the body. This is not incorrect; however, the author prefers the former.



Execution/Technique

1. Practice the major and minor scales two octaves in the following rhythm. If you are having trouble with two octaves or if your instrument doesn't have the necessary range, start out with one octave. *Minor scales are explained on pages 24-28.



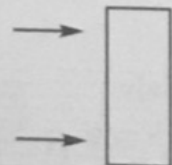
2. When performing a major or minor scale two octaves, always begin with your right hand and remember to alternate.
3. If you are performing a different number of octaves, remember this important sticking rule:

Even number of octaves = right-hand lead

Odd number of octaves = left-hand lead

4. Keep your hands low (knuckles close to the bars), but remember to lift the mallet off the bar after striking it. This will create a more resonant tone.
5. Strike all bars, including the accidentals, in the center of the bar. *Exception: if the tempo is extremely fast, you may strike the accidentals on the very edge of the bar. NEVER strike an accidental on the nodes.

Nodes – the thicker parts of a wooden, synthetic or metal mallet keyboard bar, often where the strings run through the bar or where the bar rests on the frame.



6. Keep the tempo steady and the rhythm accurate.

The Mallet Roll

- The following exercises will help you to improve your roll.
- Always play single stroke rolls (do not bounce the mallets).
- Connect (slur) each roll to the following note in order to create a more legato and smooth sound.
- The higher the note (smaller the bar), the faster the roll should be.

Try Roll Exercise 1 starting with the left hand as well!

♩ = 60-120

1

Play Roll Exercise 2 in all of the major and minor keys.

♩ = 60-120

2

Now try Roll Exercise 3.

It is very important that this exercise be played at a steady tempo and with a *legato* sound.

♩ = 40-100

3

Legato (♩) — played long and smooth with no separation between notes.

Staccato (♩) — played short and detached with separation between notes.

TECHNIQUE

C major triad

A single staff of music in treble clef with a common time signature (C). The melody consists of a sequence of eighth notes: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A finger number '1' is written below the first note (C4).

READING

Six staves of music in treble clef with a common time signature (C). Each staff contains a sequence of notes and rests, designed for reading practice. The notes are: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are grouped into pairs and triplets across the staves.

MEMORIZATION (TWINKLE, TWINKLE LITTLE STAR)

Three staves of music in treble clef with a common time signature (C). Each staff contains a sequence of notes and rests, designed for memorization. The notes are: C4, E4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are grouped into pairs and triplets across the staves.

Notice that much of the musical material in this work is reused. Learn to recognize reoccurring passages as this will enable you to become a more proficient reader.

New Terms

Allegro: Quick

MF - Mezzo Forte: Moderately loud

Rit. - Ritardando: A gradual reduction of speed

IMPERTINENCE

GEORGE FREDERIC HANDEL

Allegro

mf

rit.

Hungarian Dance No. 5

Allegro

BRAHMS

Londonderry Air

Andante espressivo
Roll all notes

TRADITIONAL

Also play Londonderry Air in octaves.

keyboard + keyboard

STARGAZER MARCH

Nathan Daughtrey

March Tempo ♩ = 120

A 

1 **Xylophone**
mf

2 **Marimba**
mf

13

B

1 *p*

2 *p*

mf

to Coda  C

36

1 *p* cresc.

2 *p* cresc.

D.S. al Coda

47

1 *f* decresc. *p* *f* *mf*

2 *f* decresc. *p* *f* *mf*

⊕ Coda

59

1 *p* cresc.

2 *p* cresc.

69

1 *ff* *p* *f*

2 *ff* *p* *f*

keyboard + keyboard
STARGAZER MARCH

Nathan Daughtrey

March Tempo ♩ = 120

Marimba

⌘

A

mf

11

21

B

p

31

mf

to Coda †

C

p cresc.

f

49

decresc.

p

f

mf

D.S. al Coda

† Coda

59

p cresc.

70

ff

p

f

SOPHIE THE SPY

Sophie the Spy prioritizes playing the descending B-flat scale and the scale in thirds for Player 1, and has simple half notes providing the harmony for Player 2.

Angela Kepley

♩ = 120-160

The musical score is written for two players, Player 1 and Player 2, in a 4/4 time signature with a key signature of one flat (B-flat major). The tempo is marked as ♩ = 120-160. The score is divided into four sections labeled A, B, C, and D.

- Section A (Measures 1-5):** Player 1 plays a descending B-flat scale (B-flat, A, G, F, E, D, C, B-flat) and a scale in thirds (B-flat, A, G, F, E, D, C, B-flat). Player 2 plays simple half notes: B-flat, A, G, F, E, D, C, B-flat. Dynamics are *mp*.
- Section B (Measures 6-11):** Player 1 plays a descending B-flat scale and a scale in thirds. Player 2 plays simple half notes. Dynamics range from *mf* to *f*. A box labeled 'A' is above measure 7.
- Section C (Measures 12-23):** Player 1 plays a descending B-flat scale and a scale in thirds. Player 2 plays simple half notes. Dynamics range from *f* to *mf*. A box labeled 'B' is above measure 12.
- Section D (Measures 24-28):** Player 1 plays a descending B-flat scale and a scale in thirds. Player 2 plays simple half notes. Dynamics range from *p* to *f*. A box labeled 'C' is above measure 24.

Additional markings include *mp* *If possible, play part 2 one octave lower and *p* at the end of section D.

MOLLY & JOJO

Molly & JoJo was inspired by two parakeets and is recommended for two glockenspiels, but it is playabale on any keyboard instrument.

Angela Kepley

♩ = 110-116

Player 1

Player 2

A

1

2

B

1

2

C

1

2

D

1

2

27

1

2

Level: Medium
Duration: 0'55"

Two-Part Invention No. 8

for mallet duo

J.S. Bach
arr. by Brian Slawson

Allegro ♩ = 118

Player 1
Player 2

mf *f*

1
2

mf *f*

1
2

mf *f*

1
2

mf *f*

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17

1

2

21

1

2

24

1

2

28

1

2

31

1

2

Player 1

Two-Part Invention No. 8

J.S. Bach
Arranged by Brian Slawson

Allegro ♩ = 118

The musical score is written on a single treble clef staff in 3/4 time. It begins with a key signature of one flat (B-flat major) and a tempo marking of Allegro with a quarter note equal to 118 beats per minute. The piece starts with a *mf* dynamic and a fermata over the first measure. The first measure contains a whole rest for the left hand and a quarter note for the right hand. The second measure has a *f* dynamic and a fermata. The score is divided into measures 1-4, 5-8, 9-13, 14-17, 18-21, 22-25, 26-29, and 30-32. Hand assignments (L and R) are placed above notes to indicate which hand plays them. Dynamic markings include *mf*, *f*, and *rit.* at the end. A fermata is placed over the final note of the piece.

Player 2

Two-Part Invention No. 8

J.S. Bach

Arranged by Brian Slawson

Allegro ♩ = 118

6

10

14

18

22

26

30

32

mf *f*

rit.

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Choosing Mallets

In order to properly perform on the timpani, a timpanist will need a minimum of three pairs of mallets:

1. **Soft Mallets** – For rolls and legato passages.
2. **Medium Mallets** – For most general playing.
3. **Hard Mallets** – For staccato passages and for extra articulation.

It is my recommendation, however, that school band, orchestra, and percussion ensemble directors provide at least five pairs of mallets for their students' use.

This will greatly increase the timpanist's ability to produce a desired sound. It will also open the timpanist's ears up to the numerous musical possibilities inherent to this wonderful instrument. The five types of mallets that I recommend are listed below.

1. **Cartwheel Mallets** – For rolls and a full, legato tone.
2. **Medium Soft Mallets** – For general playing (more tone than articulation).
3. **Medium Hard Mallets** – For general playing (more articulation than tone).
4. **Hard Felt Mallets** – For very staccato playing or for soft, articulate passages.
5. **Wooden Mallets** – For very articulate passages (a special effect that is usually indicated by the composer).

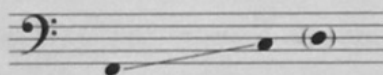
Tuning Timpani

1. Identify all of the pitches that need to be tuned in order to perform the particular piece or exercise that you are working on. You will need to be comfortable reading bass clef because timpani music is almost always written in bass clef.
2. Determine which drum to tune each note on by learning the ranges of the standard four timpani. Timpani sound better in the middle to high range, so you will usually want to tune a note on the largest drum possible. For example: a "C" (2nd space on the bass staff) will sound better on a 29" drum than it will on a 26" drum because it is higher in that particular drum's range.
3. Use a pitch source such as a tuning fork, a pitch pipe, a piano, or a mallet instrument to play the first note that you are going to tune.
4. Sing the note.

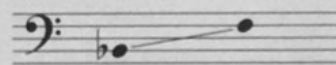
The Practical Ranges of the Standard Four Timpani

(Ranges will vary based on the manufacturer of the drums and the tension of the head.)

29" F-C (D)



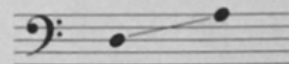
26" Bb-F



32" D-A (Bb)



23" D-A

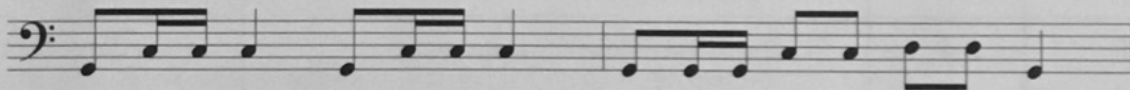


5. Once you have the pitch memorized, lean over and tilt your head so that your ear is almost touching the timpani head.



6. Tap the drum softly with your fingertip or timpani mallet and move the pedal up or down until the pitch is matched. It is easiest to hear if you approach the pitch from a lower note (glissando up to the note).
7. When the first note is in tune, it is time to tune the other notes. Beginners should use a pitch source to play and tune the additional notes one at a time (repeating #4-6 each time). More advanced students, or students with a very good sense of pitch, should practice tuning the additional notes using "relative pitch." This method of tuning is discussed on the following page.

Let's Try an Example

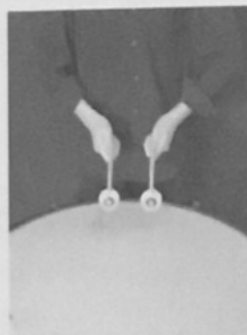


- Identify the notes in the musical example above. From low to high, the notes are G, C and D.
- Determine on which drums these notes sound best. Since notes sound better in the middle to high ranges of the timpani, G, C and D will sound best if tuned on the 32", 29" and 26" drums respectively.
- Play the G on a pitch source, sing it, and tune the 32" drum to that note.
- Tune the C and D either by playing the pitches on the pitch source or by using relative pitch.

The Timpani Stroke

1. Hold each mallet between your thumb and index finger as you did with snare drum sticks in Chapter One.

2. Unlike the snare drum grip, your fulcrum point should be further back on the stick and your thumbs should face upward (pictured to the right).

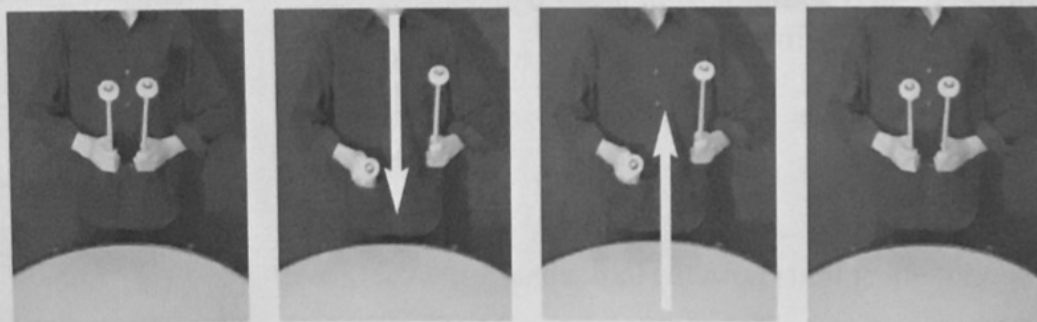


3. Lift your mallets into the position pictured to the right. You will begin your stroke from this position.



4. Rotate your wrist and forearm as if you are turning a doorknob and allow the mallet to strike the drum head. The mallet should make contact with the drum head approximately 2-4 inches from the rim closest to your body.

5. Assist the natural rebound of the mallet by rotating your wrist back to its original position. The faster you lift away from the drum head, the more staccato the sound will be.



6. Make every attempt possible to produce a musical tone rather than a percussive "thud."

$\text{♩} = 80$

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

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

The Legato Timpani Stroke

The legato timpani stroke is used to produce a warm, resonant tone with very little contact noise. The stroke is performed much like the normal timpani stroke in the sense that the grip and the wrist rotation are the same. It is different because more arm is used, because the mallet is allowed to drop freely to the timpani head, and because the mallet is lifted very slowly on the rebound.

Use the following exercise to practice your legato timpani stroke. Stick height should always be determined by the dynamics.

$\text{♩} = 72$

f

mf *p*

The Staccato Timpani Stroke

The staccato timpani stroke is used when extra articulation is necessary. It is performed by rotating the wrist forcefully to strike the head and then lifting quickly away. The amount of time that the stick is in contact with the head should be minimized as much as possible. Imagine that you have just touched a hot stove and that you want to pull your hand away as quickly as you can. The staccato timpani stroke is primarily a wrist stroke so there should be little to no arm movement.

Use the following exercise to practice your staccato timpani stroke. Stick height should always be determined by the dynamics.

$\text{♩} = 96$

p

f

The Timpani Roll

The roll is a technique that is used by a timpanist to produce a long tone. Like the mallet roll, the timpani roll is always a single stroke roll. A quality roll is achieved by rapidly and evenly alternating the hands back and forth in an effort to sustain the vibrations of the head.

A roll that is too fast will choke the vibrations of the head and reduce resonance. A roll that is too slow will sound more like a rhythm than a long tone. The proper speed for a timpani roll is determined by the following factors:

1. The tension of the head (the tighter the head, the faster the roll).
2. The size of the drum (if all other factors are equal—the smaller the drum, the faster the roll).
3. The dynamics (the loud roll should be slightly faster than the soft roll).
4. The type of mallets (harder mallets will require a faster roll).

There are five basic types of timpani rolls:

• The Sustained Roll

The sustained roll is a continuous single stroke roll. Every effort should be made to perform this roll with even and consistent strokes. This type of roll should be slightly faster at loud dynamics than it should be at softer dynamics and the number of strokes should not be counted.

• The Connected or Tied Roll

When a roll is connected or tied to a following note, there should be no break before the final stroke. The final stroke, however, should produce a clear and definite sound.

• The Separated or Untied Roll

Most rolls that are followed by a single note make more musical sense if they are tied to that note. This is true even when a composer does not write a tie. There are some situations, however, where a small break before the following note is appropriate. To perform this type of roll (separated roll), the mallets should be lifted off of the head in order to create space before the succeeding note is struck.

• The Measured Roll

The measured roll is a roll containing a specific, predetermined number of strokes. This type of roll is very useful when attempting to perform rhythmic passages containing rolls.

• The Fortepiano (*fp*) Roll

The *fortepiano* roll is most commonly played by:

1. Striking the drum at a forte dynamic.
2. Allowing the drum to resonate briefly.
3. Beginning to roll softly when the decay has reached the desired piano dynamic.

It is very important that there is no attack on the entrance of the soft roll!

If the pitch/tension of the drum is higher, the roll must be started sooner after the initial forte stroke. If the pitch/tension of the drum is lower, the roll may be started later.

Lesson 4

$\text{♩} = 120$
A - D

Lesson 6

$\text{♩} = 110$

G - C

f R L

A *p*

L *f*

B *p* L L

C *f*

p R

Part 2 - Tambourine and Triangle

16 Tambourine: Fist
Triangle: Center of Beater

4 fingers 3 Fingers 2 Fingers 1 Finger

Move Toward End Move Toward End Move Toward End Move Toward End

ff *f* *mf* *p* *pp*

17 Tambourine: Knee/Fist Technique
Triangle: Bottom/Side Technique

f F F F F F F F F F K F K F K F K F K F K F K F K F K F F K F F K F F K F F K F K F F K F F K F F K F F

18 Tambourine: On Knee or Towel
Triangle: With 2 Beaters

p *f*

19 Tambourine: Try Shake and Thumb/Finger Rolls
Triangle: Roll at Bottom Corner of the Triangle

mf

Part 3 - Bass Drum and Cymbals

20

f *p* *ff*

21

f *mf* *p* *ff*

22

p *f*

23

p *f* *ff* *mp* L.V.

Drum Set Styles Play Along

By Doug Wallace

Rock:

Play with Superstition by Stevie Wonder

Basic

Play with Honky Tonk Women by The Rolling Stones

Intermediate

Play with I Got The News by Steely Dan

Advanced

Latin:

Play with Rikki Don't Lose That Number by Steely Dan

Basic

Play with Agua De Beber by Antonio Carlos Jobim

Intermediate

Play with Só Danço Samba by Stan Getz and João Gilberto

Advanced

Jazz:

Play with The Way You Look Tonight by Frank Sinatra

(optional
open/closed hi hat)

Basic

Play with Freddie Freeloader by Miles Davis

Intermediate

Play with Straght No Chaser by Thelonius Monk

Advanced