

Snare 1

Task: Perform *Snare Etude 1*.

Skill Focus: Single Stroke Roll

Speed: ¼ note = 160 bpm

Hints/Tips: Play single stroke rolls (continuous R & L sticking) along with your favorite recordings. Play along with varying speeds of music. Try to play throughout an entire song without stopping. Don't let boredom defeat you; good quality single stroke rolls are crucial for drumming.

Snare 2

Task: Perform *Snare Etude 2*.

Skill Focus: Single Paradiddle

Speed: ¼ note = 120

Hints/Tips: Play paradiddles on a drum (or pad). Lift one hand away so that you're air drumming with that hand and playing on the drum with the other (ex, R hand in the air, L hand on the drum). This will help with precision and will improve your drumset abilities too. As you increase your speed with paradiddles, allow the diddle to bounce (ex, R R is one stroke). While it can be tricky at first, it will make your paradiddles faster & much easier to play.

Snare 3

Task: Perform *Snare Etude 3*

Skill Focus: Flam Accents

Speed: Dotted ¼ note = 120

Hints/Tips: Make sure that your flam is "wide" enough to be heard as a flam; if the flam is too close to the note itself it may just sound like a mistake instead of an intended flam. Keep your flams lighter than the following notes too.

Snare 4

Task: Perform *Snare Etude 4*

Skill Focus: Lesson 25

Speed: 1/2 note = 100

Hints/Tips: Keep your ruffs/drag (small LL's or RR's) lighter than the notes that follow. Work on double stroke rolls & multiple bounce rolls to improve your control of the drag notes. Drags & flams make the music more interesting, but they are not the core substance of the music. They're like sprinkles on a cake. Don't overplay them. Play with finesse and keep them light.

Snare 5

Task: Perform *Snare Etude 5*

Skill Focus: Swiss Army Triplets

Speed: Dotted ¼ note = 120

Hints/Tips: Swiss Army Triplets are simply a double stroke roll played in a different rhythm (LRRL LRRL LRRL instead of RR LL RR LL). Allow the R hand to bounce; don't play the RR as two strokes unless you want to be a slow drummer. Play the RR as a single stroke. Add the flam to the RR and play that for a while (LRR LRR LRR). Once you've got that try playing the flam, the RR as a single stroke, then allow your left hand to bounce the LL as a single stroke. For example, play LRRL **pause** LRRL **pause** LRRL **pause**. Once you feel comfortable doing the RR's & LL's as single strokes, trying playing continuous Swiss Army Triplets. This is a challenging rudiment, but it is fantastic because it really helps you to control your abilities with the double stroke.

Snare 6

Task: Perform *Snare Etude 6*

Skill Focus: Paradiddle-diddles

Speed: ¼ note = 100

Hints/Tips: First, make sure you can play *paradiddles* with the diddle as a *double stroke* (for example, RR = one motion). Playing paradiddle-diddles with all single strokes is like riding a bike with training wheels on. It's okay at first, but let's do it right and move on, shall we? Play your paradiddle-diddles *slowly* at first but be sure to let the diddle be a real diddle. Let it bounce. Don't expect to master this one in a day. Give it weeks, or even months of dedication to do it the *right* way.

Snare 7

Task: Perform *Snare Etude 7*

Skill Focus: Flam taps

Speed: 1/2 note = 160

Hints/Tips: Keep your flams light. Let the RR's & LL's bounce. If you've made it this far (without skipping ahead) then hopefully you've learned the dedication to just sit at a practice for at least 30 minutes at a time just playing one thing. One thing only. Drumming can be monotonous at times (ask a pro, they'll tell you) but to be great you have to overcome the monotony. Keep it interesting while you work on your skills. Play along with music; play flam taps on a drumset (you'll find some cool sounds & grooves!). Just be ready to do these for a long, long time.

Snare 8

- Task:** Perform the following rudiments from memory:
- Double Stroke Roll
 - Nine Stroke Roll
 - Seventeen Stroke Roll
 - Single Paradiddle
 - Paradiddle-diddle
 - Flam Accents
 - Flam Taps
 - Pataflafla
 - Swiss Army Triplets
 - Flam Drag
 - Lesson 25
 - Single Ratamacue
- Skill Focus:** *Memorization & Mastery* of the most distinct and commonly used rudiments.
- Speed:** The “Speed of Success”: play each rudiment multiple times, as fast as you can, without errors.
- Hints/Tips:** As you’re practicing, say the name of each rudiment as you’re playing it. Have a friend quiz you on your rudiments. Multi-task: work on rudiment memorization while you watch TV. Play through each rudiment 5 times before you go to sleep each night ; you might be asleep but your brain is still functioning at night...give it something good to process. Good luck!

Timpani 1

- Tasks:** Complete the Timpani Tuning Written Test.
Prepare/tune timpani and perform *Etude No. 1*.
- Skill Focus:** Timpani tuning & notation.
- Speed:** Moderato (¼ note = 100bpm)
- Hints/Tips:** Keep your strokes light and crisp. Don't try to play the timpani with heavy hands. A great timpanist will play with finesse.

Timpani 2

- Tasks:** Prepare/tune timpani and perform *Etude No. 2*.
- Skill Focus:** Timpani notation. 6/8 time. Dynamic Contrast.
- Speed:** Vivace (dotted ¼ note = 140bpm)
- Hints/Tips:** Make sure that the accented notes are clearly different than the non-accented notes. That will give *Etude No. 2* the right 'feel' as you play it. Practice this with a metronome so you can feel the groove.

Timpani 3

- Tasks:** Prepare/tune timpani and perform *Etude No. 3*.
- Skill Focus:** Tuning "on the fly". Light staccato notes.
- Speed:** Largo (¼ note = 65bpm)
- Hints/Tips:** Practice bending the pitch on one drum while playing a continuous mezzo-piano roll. This will give you a good feel of how far you need to press the pedal to change between notes. Try singing or humming the notes as you play them. Your ear can often be better at finding the right note on the timpani if it can associate the sound with your own voice's vibrations. It may sound crazy, but it works.

Timpani 4

- Tasks:** Prepare/tune timpani and perform *Etude No. 4*.
- Skill Focus:** Tuning "on the fly". Finding tuning changes & writing them in.
- Speed:** Maestoso (¼ note = 90bpm)
- Hints/Tips:** Sometimes composers put tuning changes into your music. For professional musicians, most of the time, they do not. Scan your music for notes that are different from your marked tuning notes (Ab,C,Db,Eb). Once you find a different note look for which one of your marked notes is *not* being used. Use that drum to tune to the new note. There are several instances in *Etude No. 4* where you need to change a drum to a different note, even while you are playing. This takes considerable amounts of concentration and the ability to multi-task. Good luck!

Timpani 5

- Tasks:** Prepare/tune timpani and perform *Etude No. 5*.
- Skill Focus:** Coordination & accuracy during runs/busy parts. 9/8 time. Meter change to 2/4 time.
- Speed:** Allegro (dotted ¼ note = 130bpm)
- Hints/Tips:** To successfully perform *Etude No. 5* you will need to find the most efficient sticking during the runs/busy parts. Once you find the best sticking, feel free to right in the R & L under each note. Then use the same sticking each time. Carefully subdivide the end of each section so that your meter change is without error.

Timpani 6

- Tasks:** Prepare/tune timpani and perform *Etude No. 6*.
- Skill Focus:** Glissandos. Extreme dynamics. Multiple tuning changes. 5/4 time.
- Speed:** Andante (¼ note = 76bpm)
- Hints/Tips:** *Etude No. 6* uses all of the timpani-specific skills learned thus far. Study the piece and look for tuning changes that aren't marked. While the glissandos do change the tuning, they are not the only change in the piece.

Timpani 7

- Tasks:** Find an orchestral timpani excerpt that appeals to you. Perform the excerpt from memory.
- Skill Focus:** Memorization. Audition Preparation.
- Speed:** As the composer intends.
- Hints/Tips:** Listen to recordings of professional musicians, or at least college level musicians, playing the excerpt. Use your resources: Google, Youtube, iTunes, VicFirth.com, etc. There are *many* wonderful examples of professional musicians playing excerpts or even entire works.

Timpani 8

- Tasks:** Find an orchestral timpani excerpt that is *different* from your Timpani 7 choice. Perform the excerpt from memory.
- Skill Focus:** Memorization. Audition Preparation.
- Speed:** As the composer intends.
- Hints/Tips:** Use your resources. Listen to professionals. Copy what they do. Never stop trying to improve.

Mallets 1

- Tasks:** Complete the Keyboard Note Name Written Test.
 Demonstrate that you can properly hold four mallets with the Stevens grip.
 Perform *Mallet Etude 1*.
 Perform C Major, A natural minor, F Major, & D natural minor scales from memory.
 Perform C Major Thirds from memory.
- Skill Focus:** Keyboard notation. 4-mallet fundamentals.
- Speed:** *Mallet Etude 1* at ¼ note=140bpm. Scales at least ¼ note=90bpm.
- Hints/Tips:** While you're away from the instrument try holding mallets, sticks, pencils, chopsticks, etc in your hand using the Stevens grip. The more you do it the more comfortable it will become. Don't squeeze so hard that your hand gets tired or stressed out. Use a solid grip; not a death grip.

Mallets 2

- Tasks:** Perform *Mallet Etude 2*.
 Perform Narrow Intervals 1 & 2, as well as Wide Intervals 1 & 2, from *Mallet Interval Exercises*.
 Perform G Major, E natural minor, Bb Major, & G natural minor scales from memory.
 Perform G Major Thirds from memory.
- Skill Focus:** 4-mallets. Shortening and/or widening intervals.
- Speed:** *Mallet Etude 2* at ¼ note=90bpm. Interval Exercises at least ¼ note=90bpm.
 Scales at least ¼ note=90bpm.
- Hints/Tips:** While you're away from the instrument, practice touching your fingertips to your thumb. Use only one hand at a time. For example, touch your pinky, ring, middle, then your index finger. This will help with dexterity and coordination. Know thy self!

Mallets 3

- Tasks:** Perform *Mallet Etude 3*.
 Perform Narrow Intervals 3 & 4, as well as Wide Intervals 3 & 4, from *Mallet Interval Exercises*.
 Perform D Major, B natural minor, Eb Major, & C natural minor scales from memory.
 Perform Eb Major Thirds from memory.
- Skill Focus:** Shortening and/or widening intervals. R hand & L hand independence. Treble & Bass clef.
- Speed:** *Mallet Etude 3* at ¼ note=170bpm. Interval Exercises at least ¼ note=100bpm.
 Scales at least ¼ note=100bpm.
- Hints/Tips:** Try practicing the music at a piano using your thumb & pinky instead of mallets. Try practicing the music backwards: start at the last measure and work your way forward, one measure at a time. Watch great 4-mallets percussionists and try to emulate their movements. Great percussionists make what they do look easy, while it is usually ridiculously challenging. The best musicians in this world listen and watch other great musicians and try to be like them. It is a great way to learn style, technique, & musicianship!

Mallets 4

- Tasks:** Perform *Mallet Etude 4*.
Perform A Major, F# natural minor, Ab Major, & F natural minor scales from memory.
Perform A Major Thirds from memory.
- Skill Focus:** 4-mallet rotations. Arpeggios.
- Speed:** *Mallet Etude 4* at ¼ note=60bpm. Scales at least ¼ note=100bpm.
- Hints/Tips:** Pretend that you are turning a door knob back and forth many times. This will be close to the motion of a mallet rotation. Repeat this motion often (preferably *not* in a public place!) to improve your control and coordination of your mallet rotations.

Mallets 5

- Tasks:** Perform *Mallet Etude 5* for your classmates.
Perform E Major, C# natural minor, Db Major, & Bb natural minor scales from memory.
Perform Db Major Thirds from memory.
- Skill Focus:** Rolls/tremolos. Performing for peers.
- Speed:** *Mallet Etude 5* at ¼ note=110bpm. Scales at least ¼ note=110bpm.
- Hints/Tips:** Work on your rolls/tremolos at a slow speed. Make sure you have an even sound between each mallet in your hand. Speed will come with time. Go for consistency right now. Once you gain the muscle memory to play consistent rolls and to have L & R hand independence you will have it forever. This piece isn't going to be easily sight-read. You'll need to put in some serious work to be able to play this. Don't just work smarter; work harder *and* longer too if you want to be successful.

Mallets 6

- Tasks:** Choose a 3-mallet or 4-mallet solo. Perform the solo for your classmates.
Perform B Major, G# natural minor, Gb Major, & Eb natural minor scales from memory.
- Skill Focus:** Performing for peers. Learning mallet repertoire.
- Speed:** As composer intends. Scales at least ¼ note=110bpm.
- Hints/Tips:** When performing just remember that everyone wants you to do *well*. They want to hear a good performance. Make sure you've prepared well enough to provide that good performance. If you've practiced well you will perform well. It's a win-win.

Where do I find a solo? Which one do I choose?

Here are a few options: Tapspace.com, Lonestarpercussion.com, Steveweissmusic.com, JWPepper.com, or you can go to your local music store. Between these places alone you'll have access to over 1000 solos for mallet percussion. And, you can search by difficulty, length, how many mallets are required, etc. Choose a solo that you will enjoy playing, but will also stretch your capabilities. You can find recordings of many of the solos on the store websites or on internet video sites like Youtube.com. There are so many great solos out there to choose from. After you learn a solo piece you can keep it in your repertoire and use it as audition music. Keep the music you've learned.

Mallets 7

- Tasks:** Choose a 3-mallet or 4-mallet solo. Perform the solo, from memory, for your classmates. Perform C whole tone & C half-whole diminished scales from memory.
- Skill Focus:** Memorization. Performing for peers.
- Speed:** As composer intends. Scales at least ¼ note=120bpm.
- Hints/Tips:** Use your resources (Google, Youtube, etc) to hear other musicians performing the same solo as you. Also, feel free to move with the music. Being a percussionist isn't just about notes & rhythms; you're a *visual* performer too. Don't be rigid when performing. Be relaxed and allow yourself to move.

Mallets 8

- Tasks:** Choose a 4-mallet solo. Perform the solo, from memory, for your classmates. Perform Db whole tone & C whole-half diminished scales from memory.
- Skill Focus:** Memorization. Performing for peers.
- Speed:** As composer intends. Scales at least ¼ note=120bpm.
- Hints/Tips:** Practice, practice, practice. There is no substitute for hard work. Good luck!

Auxiliary 1

- Task:** Learn & perform all of the Quad Drum parts on the *Drumline Warmups*. Demonstrate that you can do the following with proper technique:
- Suspended cymbal roll
 - Suspended cymbal crash
 - Crash cymbals: crash at *piano* and at *forte*
 - Crash cymbals: hi-hat
 - Crash cymbals: scrape
- Skill Focus:** Multiple Percussion Techniques
- Speed:** *Drumline Warmups* ¼ note = at least 100bpm
- Hints/Tips:** Each percussion instrument has a technique. Using the proper technique will give you the best sound possible for each instrument.

Auxiliary 2

- Task:** Perform all of the Quad Drum parts on the *Drumline Warmups* faster. Demonstrate that you can do the following with proper technique:
- Muted concert bass drum hit
 - Warm-up & strike a gong
 - Play a triangle with vibrato
 - Play a triangle then mute it
- Skill Focus:** Multiple Percussion Techniques
- Speed:** *Drumline Warmups* ¼ note = at least 140bpm
- Hints/Tips:** As you play faster on the Quad drums, lower your stick height. This will allow you to play with more control & finesse.

Auxiliary 3

- Task:** Perform letters B through C from *Engine* on the Quad drums. Demonstrate that you can do the following with proper technique:
- Play the claves
 - Play the maracas
 - Play a marcato hit on the tambourine
 - Play a thumb roll on the tambourine
- Skill Focus:** Multiple Percussion Techniques
- Speed:** *Engine* ¼ note = 120bpm
- Hints/Tips:** Practice the quad part slowly. Pay carefully attention to the sticking. There are a few moments where your hands will have to cross each other. This is done for visual effect, which can be an important part of playing the quad drums.

Auxiliary 4

- Task:** Perform letters C through E from *Mvmt 1 – Wild Nights* on the Quad drums.
Demonstrate that you can do the following with proper technique:
 Play a woodblock
 Play a shaker
 Play a whip
- Skill Focus:** Multiple Percussion Techniques
- Speed:** *Wild Nights* ¼ note = 150bpm
- Hints/Tips:** This quad part requires careful dynamic control. Make sure that your flams are subtle at *piano* volumes.

Auxiliary 5

- Task:** Demonstrate that you can do the following with proper technique:
 Play a guiro
 Play a bell tree
 Play the cowbell
 Play a ratchet
- Skill Focus:** Multiple Percussion Techniques
- Hints/Tips:** You can get many sounds out of a cowbell. Try hitting the cowbell in many different places. Also, if you're holding it in your hand, try applying some pressure to get a 'dry' sound or release pressure to get a wet 'ringy' sound.

Auxiliary 6

- Task:** Demonstrate that you can do the following with proper technique:
 Play the wind chimes
 Play the sand blocks
 Play the samba whistle
- Skill Focus:** Multiple Percussion Techniques
- Hints/Tips:** Keep your hands and wrists relaxed as you play the sand blocks. This instrument provides a subtle texture more than a loud, percussive sound. Don't press them together too hard.

Auxiliary 7

Task: Demonstrate that you can do the following with proper technique:

- Play the cabasa
- Play the castanets
- Play the sleigh bells

Skill Focus: Multiple Percussion Techniques

Hints/Tips: Put the sleigh bells in your hand and let the bells hang down. Then, with your opposite hand, gently hit the end of the sleigh bell handle. This will allow you to play with an authentic sleigh bell sound. For the castanets, keep your fingers relaxed and use light pressure when playing. Castanet players are quick with their fingers.

Auxiliary 8

Task: Demonstrate that you can do the following with proper technique:

- Play the shekere
- Play the Flex-a-tone
- Play the vibra-slap
- Slide Whistle

Skill Focus: Multiple Percussion Techniques

Hints/Tips: Keep your hand relaxed while playing the Flex-a-tone. Short, rapid strokes provide a more even sound. When playing the vibra-slap, keep a loose grip on it; this will allow it to vibrate as much as possible.

Drumset 1

- Task:** Perform all grooves on *Drumset Grooves 1*.
- Skill Focus:** Fundamental Rock & Swing beats.
- Speed:** at least ¼ note = 120bpm
- Hints/Tips:** Work on the foundation groove more than the others. The foundation groove will be a part of many of the grooves that you will learn such as the Bossa Nova, the Grid, or Advanced Rock grooves.

Drumset 2

- Task:** Perform all grooves on *Drumset Grooves 2*.
- Skill Focus:** 16th note variations on Rock & Swing beats.
- Speed:** at least ¼ note = 100bpm
- Hints/Tips:** Keep your 16th notes on the hi-hat very light. If you can't play the groove right away break it down into parts. First play one foot at a time, then add the other. Then add the hands after that. Before you add each layer try to vocalize the rhythm that you're about to play. This method is tried and true. With enough repetition you will be successful.

Drumset 3

- Task:** Perform all grooves on *Drumset Grooves 3*.
- Skill Focus:** The Grid: 16th note accuracy & coordination
- Speed:** at least ¼ note = 100bpm
- Hints/Tips:** Keep your 16th notes on the hi-hat very light. Try vocalizing each measure before you play it. Also, if you get stuck on Part 2 or Part 3, go back to Part 1 and work on it until you hate it. Then work on it some more. Part 1 lays the foundation for Parts 2 & 3.

Drumset 4

- Task:** Perform all grooves on *Drumset Grooves 4*. Write your own groove and learn to play it.
- Skill Focus:** Linear Grooves
- Speed:** at least ¼ note = 90bpm
- Hints/Tips:** Linear grooves are great because they sound really busy and cool, but you only play one note at a time. Check out Carter Beauford (drummer for Dave Matthews Band) for great examples of linear drumming. As you practice you'll find that you can create your own interesting linear grooves. As always, start out slowly at first then gradually increase speed. Once the linear style 'clicks' for you, you'll never lose it.

Drumset 5

- Task:** Perform all grooves on *Drumset Grooves 5*.
- Skill Focus:** Latin Grooves
- Speed:** at least ¼ note = 100bpm
- Hints/Tips:** These latin grooves require prior knowledge of.... The Foundation Groove! Try playing the feet only (Bass Drum & Hi-Hat) and vocalize the snare drum part. Don't worry about the hand that plays the hi-hat; that is the easiest part of it. Focus on the snare rhythm and how it relates to the rhythms played by your feet. Don't be discouraged if you don't 'get it' right away. It can take some people *months* before they've mastered the Bossa Nova or the 3-2 Son Clave.

Drumset 6

- Task:** Find a recording of music where you can learn the drumset part. Learn *all* of the drum beats, fills, transitions, etc. Perform the drumset part, along with the recording, for your peers.
- Skill Focus:** Listening. Copying. Performing for peers.
- Speed:** as the original music intends.
- Hints/Tips:** Choose a piece of music that is achievable. Don't try to play speed metal unless you can play all of it. Also, don't choose something too easy. Find a song where the drum grooves interests you and then learn it. Also, be willing to practice without a drumset; you can learn a lot, if not all, of a piece of music without an actual drumset.

Drumset 7

- Task:** Ask your teacher for a copy of a swing drumset chart from jazz band. Learn to play the chart including all of the grooves, fills, & transitions.
- Skill Focus:** Reading. Performing for peers.
- Speed:** as the original music intends.
- Hints/Tips:** Fills, fills, fills. Fills can be, and are often, overplayed. Drummers try to play too much during fills. Try doing as little as possible during a fill, but play just enough to keep it interesting. Almost anyone can make a lot of noise during a fill. Talented drummers choose their notes wisely and play only those that are interesting to listen to. Listen to professional jazz drummer s and 'borrow' some of their ideas for fills. Ask your teacher if you need some suggestions for listening.

Drumset 8

- Task:** Create a drum solo that lasts at least 2 minutes. Showcase as many of the grooves that you have learned as possible. Create space for interesting transitions and/or fills in between your different grooves. Right down the order of your drum solo so that you have something to read while performing.
- Skill Focus:** Creativity. Showcasing skills learned. Performing for peers.
- Speed:** your choice.
- Hints/Tips:** If you're not sure of where to start, try playing 4 or 8 measures of a groove you've learned. At the end of the phrase you can fill or transition to a different groove. Also, play grooves at varying speeds. A solo that is $\frac{1}{4}$ note=120bpm the whole time may not be all that interesting. If you still need a creative spark then use your resources (Google, Youtube, iTunes, etc) and listen to others playing solos. If they do something that you like, then 'borrow' it and use it in your own solo.

Hand Drumming 1

- Task:** Demonstrate the four common hand drumming tones: Bass, Open, Slap, Muffled Slap
Perform all exercises on *Hand Drumming Exercises 1*. Use congas, bongos, or two other drums of different size and sound.
- Skill Focus:** Fundamental Hand Drumming Tones.
- Speed:** ¼ note = 160 bpm
- Hints/Tips:** Read through the "Hand Drumming Basics" to fully understand the technique for creating each kind of tone. Grab a drum and improvise rhythms and grooves using the proper technique to create various tones.

Hand Drumming 2

- Task:** Memorize the 3-2 Son Clave. Learn to play polyrhythms: 2 against 3 3 against 4
Perform all exercises on *Hand Drumming Exercises 2*. Exercises 1, 3, & 4 must be memorized.
- Skill Focus:** Clave patterns. Polyrhythms.
- Speed:** ¼ note = 90 bpm
- Hints/Tips:** Polyrhythms are fun to play in all areas of percussion. Simply put, they are two or more rhythms played simultaneously, hence the name: poly - rhythms. Practice exercises 2 and 3 on non-drum surfaces, like a countertop. This will help you to memorize the feel and coordination required to successfully perform polyrhythms. To gain even more mastery of polyrhythms try snapping with one hand and tapping with the other hand. Then try to play them with just your feet. Once you've mastered that try play polyrhythms with one foot and one hand. Good luck and have fun!

Hand Drumming 3

- Task:** Learn to play the Djembe. Perform all exercises on *Hand Drumming Exercises 3*.
- Skill Focus:** Djembe. Polyrhythms. 2-part coordination.
- Speed:** 120 bpm
- Hints/Tips:** Make sure you get a deep bass sound of the djembe. If you're not getting a full bass tone then try adjusting where and how you hit the drum. Each authentic, hand-made djembe is different. You can still practice these exercises, even if you don't own a djembe. The important thing here is to master the coordination required to play these exercises. Exercise 5 will be particularly challenging because you are playing different rhythms with each of your hands. Practice at a very slow tempo and make sure that you can do it perfectly before you try to do it faster. Unless you've done this sort of thing a lot, i.e. if you've played a *lot* of drumset, then start at about 70bpm. Also, try playing these grooves with a friend: jam together! You can really hone your skills by playing in a jam session or in a drum circle. If you memorize these rhythms you'll be able to join any drum circle and groove with them!

Hand Drumming 4

- Task:** Research the following drums: congas, bongos, djembe, ashiko, talking drums, Native American hand drums, water drums, bodhran, doumbek, tabla, tambora, cajon. Use the *Hand Drumming 4* sheet as your guide.
- Skill Focus:** Knowing your hand drums from around the world.
- Hints/Tips:** Get on the internet and look up examples of each type of drum. You'll be amazed at how incredible and peculiar hand drums sound throughout the world. There are distinct differences between tablas & djembes, and between doumbeks and congas. If you want to experience how these drums sound live go to the percussion section in a music store. They often carry hand drums that you may not played, or even seen, before.

Hand Drumming 5

- Task:** Make a hand drum using natural and/or synthetic materials.
- Skill Focus:** Drum materials, drum construction, drum acoustics.
- Hints/Tips:** This may seem like an odd task, but, it is a worthwhile task. Our modern percussion instruments weren't just invented. They were developed over centuries using creative trial & error. Musicians had to be resourceful when creating their percussion instruments. That is why so many drums are made from gourds, hollowed out wood, and animal skin. While you could simply take a coffee can and put a head on it, I recommend that you stretch your imagination a bit further. Try different materials for the drum shell. Experiment with different materials for a drum head. What happens when you put something inside of the drum? There are countless options for making a drum and many new sounds for you to create & discover. The more effort you put in to this drum, the more you'll appreciate it and enjoy playing it! Have fun!

Hand Drumming 6

- Task:** Interpret the music on *Hand Drumming Exercises 6*. Create your own notation key, share your interpretation and perform the music for your classmates.
- Skill Focus:** Interpreting non-standard notation, creativity, performance.
- Speed:** You interpret how fast to play the piece.
- Hints/Tips:** Use what you've learned about notation and see if you can make a connection this non-standard piece. There isn't a right or wrong answer here. However, your interpretation of the notation should be intentional. That means that you should interpret the notation to be the sounds that you think they should be, not what someone else tells you to think. Don't just do what your classmates before you have done. See what new sounds you can create and interpret while still playing the music.

Hand Drumming 7

Task: Create a system of notation for your hand drum that you made in Hand Drumming Task 5. Write a piece of music for your drum, using your own notation system, that lasts at least 30 seconds. Perform your piece of music for your classmates.

Skill Focus: Notation, creativity.

Hints/Tips: Your system of notation does not need to have lines and notes. In fact it doesn't need to look like standard Western music notation at all! Be creative, but be logical too. Try to make your notation system easy to read, easy to understand, and fun to play. Think outside of the box! Good luck!

Hand Drumming 8

Task: Lead your classmates in a drum circle. Use rhythms you've learned and also create new combinations.

Skill Focus: Improvisation, leadership, teamwork.

Hints/Tips: Be a positive leader. Invite new or younger players to join you. Acknowledge efforts to musically interact, to solo, or to re-invent the groove. *Don't be into what YOU are doing; be a part of the groove.*

Self 1

- Task:** Learn how to “hack”. Hacky-sack, that is. Keep a hacky-sack in motion, by yourself, for at least 8 continuous hits.
- Skill Focus:** Feet coordination.
- Hints/Tips:** Shoes that have flat areas work better than shoes that are very round and/or puffy. Don’t use your hands to hit the hacky-sack; feet, knees, elbows, chest, shoulders, & head *only*. Try to keep hit the hacky-sack so that it travels only a little bit each time. Big hits are harder to control.

Self 2

- Task:** Learn how to juggle. Juggle tissues, rags, or balls continuously for at least 30 seconds.
- Skill Focus:** Hand/eye coordination.
- Hints/Tips:** Starting with rags or tissues may be easier that starting with balls. Heavier objects will provide a better feel but will be harder to control. Try to keep your tosses less than 2 or 3 feet.

Self 3

- Task:** Help your teacher for one hour by cleaning instruments, organizing music, and/or cleaning the classroom.
- Skill Focus:** Cleanliness & organization.
- Hints/Tips:** When your class is organized and clean you will have a better learning experience. Ask your teacher what cleanliness & organization means to them. You will learn something about how valuable it can be, especially in a musical classroom setting.

Self 4

- Task:** Lead the class warm-ups for one day. If your teacher asks you to lead rehearsal, do that also.
- Skill Focus:** Leadership. Teamwork.
- Hints/Tips:** Be prepared by having a plan before the class starts. Know what you’re going to do, why you’re going to do it, and in what order you’re going to do it. Be patient with errors and give praise where it is deserved.

Self 5

- Task:** Learn to juggle with a partner. Perform a 30 second partner-juggling routine with balls and another 30-second routine with drumsticks.
- Skill Focus:** Hand/eye coordination. Teamwork. Creativity.
- Hints/Tips:** Be safe while throwing objects to your partner. Try creative tosses if you feel comfortable doing so. Being a percussionist isn’t just musical; it is visual too. Be visually interesting!

Self 6

- Task:** Lead an entire class for one day. Run everything from setup & warm-ups to the clean-up at the end.
- Skill Focus:** Leadership. Teamwork.
- Hints/Tips:** Meet with your teacher and prepare a plan. Be a servant leader instead of a tyrant. A good teacher is always willing to help. Help your peers improve their skills.

Self 7

- Task:** Help another student learn to hacky-sack. You will only pass this task if *they* pass **Self 1**.
- Skill Focus:** Teamwork. Mentoring.
- Hints/Tips:** Be patient with your student. Be encouraging. Remember that everyone was a beginner at least once.

Self 8

- Task:** Help another student learn & master their music in *two* of the following categories: Snare, Timpani, Mallets, or Drumset. You will pass **Self 8** only when *they* pass their *two* chosen tasks.
- Skill Focus:** Teaching. Mentoring.
- Hints/Tips:** Be patient with your student. Be encouraging. Don't just show them 'how it goes'; help them to *understand* the written music. You may learn more about your own musicianship from teaching others than you would by just practicing on your own.