



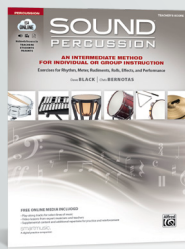
SOUNDTM PERCUSSION

**AN INTERMEDIATE METHOD
FOR INDIVIDUAL OR GROUP INSTRUCTION**

BROCHURE & SAMPLER



Page 5



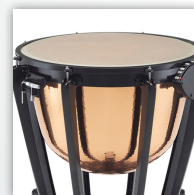
Page 6
Teacher's Score



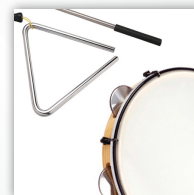
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Snare Drum & Bass Drum



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Mallet Percussion



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Accessory Percussion



Authors

The authors’ passion for education and a deep belief in the importance of music for students of all ages is at the heart of Sound Percussion.



Dave Black

As one of the best-selling percussion authors in the world, Mr. Black is the author and/or co-author of over 30 books, including *Alfred’s Drum Method*. His books and music are used and performed by young people all over the world, with combined sales now totaling two million units. In addition, many of his compositions have been used as source/background music on numerous TV shows and movies, including the film *Drumline*. Currently he is the Editor-in-Chief, School Methods Strategy, for Alfred Music.



Chris Bernotas

As an instrumental music teacher at Mountain Lakes High School in New Jersey, Chris Bernotas brings a fresh perspective to the world of music education. Mr. Bernotas holds a BM from William Paterson University and an MAT from Marygrove College. An active composer and arranger of concert band and string orchestra music, his works have been performed at the Midwest Clinic and have appeared on J.W. Pepper’s Editor’s Choice list and numerous state lists. Chris has been teaching for more than 25 years and is in demand as a conductor, clinician, and adjudicator.



8 Ways to Make Your Percussionists an Integral Part of Each Rehearsal

By Dave Black and Chris Bernotas

Do you ever struggle to keep your percussion students involved throughout the entire rehearsal? What do you do with them for pieces that don’t include many percussion parts? Are you ever concerned that they’re not getting enough meaningful instruction during rehearsal because you’re so focused on the rest of the ensemble, or because they are usually all the way in the back of the room? Here are a few ideas you can try that we’ve found to be helpful in addressing these issues, as well as some other thoughts. Planning and thoughtful consideration can help ensure your percussion section is not just “kept busy,” but are an integral part of every ensemble rehearsal.

Read more of this article and other teaching solutions on our blog at alfred.com/SPblog/

SOUND PERCUSSION OVERVIEW


Sound Percussion for Individual or Group Instruction is a comprehensive resource for teaching intermediate to advanced percussion students. It is the perfect solution with answers to all your percussion-specific questions and “how-to’s” of percussion technique—especially helpful if your primary instrument is something other than percussion. Sound Percussion is a perfect complement or supplement to ANY band method book, as it provides a clear progression of notes, rhythms, and skills needed for students to become well-rounded percussionists.


Features:


- ▶ This resource is comprised of a Teacher’s Score plus four student books: Snare Drum & Bass Drum • Mallet Percussion • Timpani • Accessory Percussion.
- ▶ Each book can be used independently to focus on a particular instrument or in any combination with each other up to a full percussion ensemble.
- ▶ Detailed MasterClass videos and performance tracks are available streaming through SI Online, as well as audio tracks and worksheets for further reinforcement.


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 Accessory Percussion Pages 14–15

Why Sound Percussion?

Whether you are a percussion specialist or not, Sound Percussion will be the perfect resource for you and your students. It provides a clear progression of notes, rhythms, and skills along with plenty of reinforcement through a variety of exercises, as well as detailed skill explanation and demonstration videos on SI Online.

Structure & Organization

There are six main sections included in each book:

- ▶ Sound Rhythm
- ▶ Sound Meter
- ▶ Sound Rudiments
- ▶ Sound Rolls
- ▶ Sound Effects
- ▶ Sound Performance

Each section is divided into levels that follow a logical progression for clarity and maximum skill development. Directors can work through the book(s) progressively or jump from section to section to address the specific educational needs of their students. The mallet book, however, is more sequential by nature of the note introduction sequence.

Sound Rhythm: Level 1
Quarter Notes through Whole Notes in 4/4

SOUND CONCEPTS

Due to the slow decrease in sound of the orchestral bells and vibraphone, **FINGER DAMPENING** may be necessary. To stop the tone from resonating, gently touch the bar with your finger. Sometimes there will be an indication to **LET RING** (notated with either *l.v.* or a half tie *-*). When you see this, do not dampen the instrument.

NEW NOTES

F G F

1

Sound Meter: Level 2
Compound Meter (3/8)

SOUND CONCEPTS

Tune: A, B, G

210

211

Tune: A, B, G

SI Online

SI
ONLINE

Encourage more effective practice with access to streaming MasterClass videos integrated throughout the entire method—not retrofitted to it—as well as audio tracks and worksheets for additional reinforcement.

Learn more on page 5.

SmartMusic smartmusic.

Track student progress through Sound Percussion with SmartMusic. Immediate feedback in SmartMusic transforms passive repetition into active practice by showing students their accuracy with pitch and rhythm.

Rhythm Introduction

Some students have trouble understanding the subdivision of dotted rhythms and often just feel the rhythm rather than truly understand how to perform them. To help solve that issue and other similar issues, accents are used to help teach rhythms. This will also ensure better accuracy in performance.

Accents with subdivisions are used to introduce new rhythms throughout the book. This will help ensure a clearer understanding and a more accurate performance.

59

Skill Introduction & Reinforcement

The progression of rhythms, skills, and note introduction, as well as the pacing of each, has been carefully considered to promote true comprehension and development. Skills are introduced with a backward-by-design approach: learning goals are first identified, and then exercises are logically designed with obtainable steps that lead students toward achieving the goals. This methodology is particularly helpful for mallet note recognition and snare drum rolls.

In order to maintain consistent delivery of instruction, each level follows the same outline (where appropriate):

Sound Meter: Level 1
Simple Duple Meters
SOUND CONCEPT: 2/4 METER

194

SOUND REINFORCEMENT

195

SOUND COMBINATION

196

Sound Concepts introduce the concept/skill in unison.

Sound Reinforcement exercises follow with the addition of dynamics and accents still in unison.

Sound Combinations focus on performance skills with more independent parts.

Mallet Note Introduction

Mallet note reading and performance are approached in a unique and revolutionary way that won't overwhelm students with too much, too soon.

Learn more on pages 10–11.

Sound Advice

The Teacher's Score and student books contain many tips and ideas to help foster understanding while providing reminders about important concepts.

SOUND ADVICE: Two grace notes in a row are called **DRAGS** on the snare drum and follow a particular sticking pattern. On mallet instruments, multiple grace notes can appear together, as in exercise 307. Experiment with various sticking patterns to find the most comfortable and musical way to perform the music.

Fun Facts

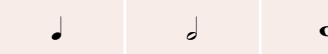



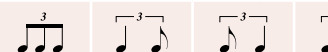
Student books include **Fun Facts** which include historical information and well-known biographies of performers. The instrument-specific focus will help students learn more in-depth and interesting stories, as well as provide inspiration.

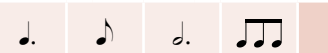

Fun Fact

Profoundly deaf since the age of 12, **EVELYN GLENNIE** (Born 1965) is the first such person in history to successfully create and sustain a full-time career as a solo percussionist. She has performed worldwide with some of the greatest conductors, orchestras, and artists, including a leading role in the Opening Ceremony of the 2012 Olympic Games in London. Her many awards include the Polar Music Prize, two Grammys, a BAFTA nomination, an OBE, a Dame Commander of the British Empire, and the Companion of Honor.

Scope & Sequence Chart

Sound Notation	Notation Concepts		Time Signatures		Tools	
	Clef, meter, accents, staccato		$\frac{4}{4}$		Rhythm and rest tree, dynamics chart, practice tips	

Sound Rhythm	Level	Rhythms	Notation Concepts	Techniques	Keys (mallets)
	Level 1		Snare/Bass: one-bar repeat Mallets & Timpani: double stop	Finger dampening, muffling, let ring (l.v.)	F major
	Level 2		Mallets: multi-measure rest All: repeat sign, 1st and 2nd endings		F major scale
	Level 3		Mallets & Accessory Perc.: multi-measure rest		D minor/B-flat major, D minor scale
	Level 4		Snare/Bass: ties, solo Mallets: two-bar repeat		B-flat major scale
	Level 5		Accessory Perc.: one-bar repeat		G minor and B-flat major, G minor scale

Sound Meter	Level	Rhythms	Time Signatures	Notation Concepts	Keys (mallets)
	Level 1		$\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{9}{8}$	Hemiola	E-flat major
	Level 2		$\frac{6}{8}$	Snare/Bass & Accessory Perc.: two-bar repeat	E-flat major scale
	Level 3				C minor and E-flat major, C minor scale
	Level 4		$\frac{3}{8}$ $\frac{9}{8}$ $\frac{12}{8}$		A-flat major
	Level 5		$\frac{5}{8}$ $\frac{7}{8}$ $\frac{4}{4}$	Timpani: two-bar repeat	Mallets: A-flat major and F minor, A-flat major scale and F minor scale
	Level 6		Changing meter		

Sound Rudiments	Level	Rudiments	Keys (mallets)
	Level 1	Diddles: single paradiddle, double paradiddle	C major, C major scale
	Level 2	Flams/Grace Notes: flam accent, flam tap, flamacue, flam paradiddle	C major and A minor, A minor scale
	Level 3	Drags: drag (or three-stroke ruff), drag paradiddle #1, single ratamacue, four-stroke ruff	A minor and C major

Sound Rolls	Level	Rolls	Special Concepts	Keys (mallets)
	Level 1	Snare: single stroke and multiple bounce rolls Mallets: two-mallet rolls Timpani: rolls and double drum roll Accessory Perc.: bass drum, suspended cymbal, and tambourine rolls	Snare: Z notation Mallets: C chromatic scale (low) and enharmonics Accessory perc.: shake and thumb roll Timpani: trill	
	Level 2	Snare: double-stroke roll (open roll) Mallets: four-mallet technique and rolls Timpani: muffling/dampening, double sticking, and cross sticking Accessory Perc.: triangle, maraca, castanet, and cowbell rolls	Snare: open vs. closed rolls Mallets: C chromatic scale (high)	
	Level 3	Roll Rudiments: 5-, 9-, 13-, 17-, 7-stroke (16th base)	Mallets: G major scale and E minor scale	G major and E minor
	Level 4	Triplet Roll and Rudiments: 7-stroke (triplet base) and single-stroke 7	C chromatic scale	
	Level 5	Rolls in Compound Meter: 5-, 7-, 6-, 13- stroke		B-flat major, E-flat major, F major, G minor, C minor
	Level 6	Duple and triplet roll application		B-flat major, F major, E-flat major, A-flat major, C major



Access MasterClass Videos and More Anywhere, Anytime

Sound Percussion comes with free access to streaming MasterClass videos, audio and video play-along tracks, and supplemental worksheets. No CDs or DVDs to lose! Your students can practice anywhere with internet access, a practice pad, and sticks!

Streaming Videos

The addition of video instruction allows for detailed explanations and examples that will help guide students and teachers through the more advanced concepts of percussion performance. They also serve as role models of posture, performance, and excellence—helping students and teachers set high personal standards.



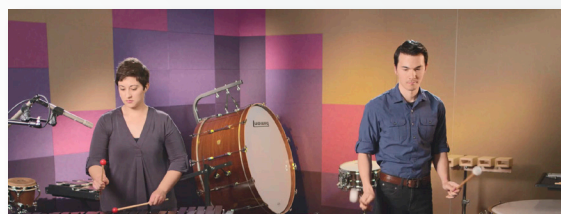
Full Performance Videos

Full performance videos include a quad screen of all five instruments with both wide-screen and close-up shots for detailed examination of performance techniques.



MasterClass Videos

MasterClasses enable the student to emulate the teacher's tone, technique, and musicianship. Videos include buzz and open roll demonstrations, four-mallet grip, various sound effects, and more.

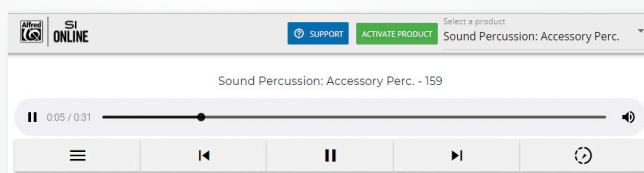


Performance Videos Minus Three

Many of the Sound Combination exercises feature videos that include only timpani and mallets so your students can become part of the percussion ensemble and learn part independence.

Audio Tracks

Encourage at-home practice with recorded accompaniments that are provided for selected lines of music in the book. Both video and audio can be sped up, slowed down, and looped for effective practice.



Enrichment Pages

Additional exercises and worksheets help reinforce note reading and other concepts used in modern percussion music.

Easy Access

- ▶ Simply enter the book product number at SIOnline.Alfred.com—your browser will remember it when you return.
- ▶ Click on Activate Product to add more books.
- ▶ Enter the score product number to gain access to all student books.
- ▶ Use your computer or mobile device to access the site anywhere.
- ▶ Browse audio, video, and supplemental PDFs.

Learn more at alfred.com/SIOnlineSP.

Rudiments Quiz

Match the following rudiments with the correct name by drawing a line from the name to the rudiment.

Sound Percussion: Snare/Bass Drum Contents - Collapse All

Search Filter: [icon] [icon] [icon]

Introduction +

Sound Rhythm: Level 1 +

Sound Rhythm: Level 2 +

Sound Rhythm: Level 3 +

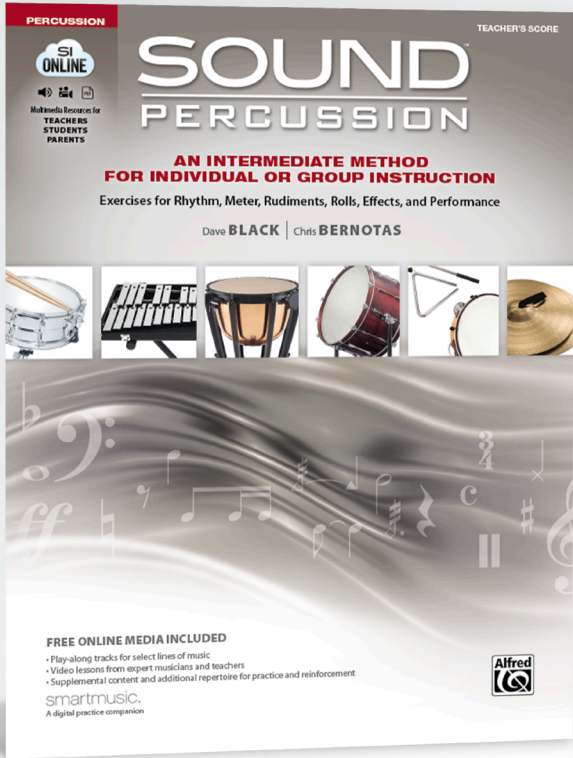
Sound Rhythm: Level 4 -

146	[icon]	[icon]	[icon]
147 (Mallets & Timpani Only)	[icon]	[icon]	[icon]
148	[icon]	[icon]	[icon]
149 (Mallets & Timpani Only)	[icon]	[icon]	[icon]
150 (Mallets & Timpani Only)	[icon]	[icon]	[icon]
158 (Mallets & Timpani Only)	[icon]	[icon]	[icon]
159	[icon]	[icon]	[icon]

Sound Rhythm: Level 5 +

Sound Meter: Level 1 +

Sound Meter: Level 2 +



Sound Advice

Sound Advice sections throughout the book include invaluable tips and suggestions to help ensure understanding, as well as to provide reminders about important concepts.

SOUND ADVICE: Exercises may be played on any available mallet instrument, or rotated for variety. Where appropriate, feel free to add rolls to longer durations throughout the book, depending upon which mallet instrument is being used. Please refer to page 60 for proper roll technique before applying them to exercises.

Organization

The material is organized into six sections to provide intermediate goals, benchmarks, and opportunities for assessment. All students are involved in every exercise. No longer will students watch ONE player practice timpani, as they will all get to rehearse.

Appendix

The appendix features additional helpful hints for the director, including strategies for keeping students involved in rehearsals.

THE CROSS-TENSION SYSTEM

Before tuning, it will be helpful to number each tension rod by making a mental note, using either the logo or air hole as a point of reference for tension rod #1 (see diagram).

The top head is referred to as the batter head, and the bottom head is referred to as the snare head. When tuning, start with the batter side first. Starting with tension rod #1, use a drum key or torque wrench (for marching drums) to tighten each rod one-half turn (or twist of the wrist). Do this repeatedly until the drumhead feels firm. Be sure not to tension any lug more than you do the others.

Once the initial tensioning of the drumhead is complete, you may get the head in tune with itself by point tuning. Point tuning is achieved by tapping the head with a drumstick about 2" from each rod, to be certain the pitch is consistent all the way around the drum. If it is not, adjust any location where the pitch is lower than average by turning the nearest tension rod clockwise as needed. Adjust any location where the pitch is higher than average by turning the nearest tension rod counter-clockwise as needed.

Teacher's Score

Depending on the specific educational objective of each lesson and the needs of the students, directors can work through the book(s) progressively or jump from section to section. Use it as you see fit! Because you'll now have all the tools needed to help prepare students for any challenge they may face musically, Sound Percussion will give you, the director, a renewed sense of confidence to foster student understanding, growth, development, precision, performance, and excitement as they work towards becoming well-rounded percussionists.

Clear Instructions

The Teacher's Score includes all of the information found in each student book and serves as a complete resource for percussion instruction. Perfect for non-percussion specialists, this is the solution with answers to all your percussion-specific questions and "how-to's" of technique.

Sound Rolls: Level 6

Duple and Triplet Roll Application

S.D./B.D.

In triplet rolls, the hands play a triplet subdivision rather than a duple subdivision. The use of a triplet roll versus that of a duple depends on the tempo of the music. As a general rule, if the pulse or beat is too fast to successfully achieve a clear roll with a duple subdivision, then a triplet roll should be used. For example, if the quarter-note pulse is 180 BPM, that would require the use of an eighth-note-triplet roll. If the quarter-note pulse is 90 BPM, a sixteenth-note-sextuplet roll would be required.

SOUND RHYTHM: LEVEL 1	
QUARTER NOTES THROUGH WHOLE NOTES IN 4	28
Sound Concepts	F Major 28
Sound Reinforcements	F Major 31
Sound Combinations	F Major 37
SOUND RHYTHM: LEVEL 2	
EIGHTH NOTES, DOTTED QUARTER NOTES, AND SYNCOPATION IN 4	40
THE ROLE OF THE PERCUSSION SECTION IS TO ADD RHYTHM, COLOR, EFFECT, ENERGY, AND MELODY.	
a. In a well-crafted piece of music, percussion parts are not simply an afterthought, but an integral part of the musical score that often relates to other instruments performing similar or complementary parts. While it's fun to startle the audience with a massive cymbal or gong crash, percussionists must be aware of why the composer included a particular instrument. You can support them by engaging the entire ensemble in a discussion about why the composer uses these aural devices to create a fuller, musical statement.	62
b. When percussion parts are written for effect or independently of what the rest of the band is doing, be sure the wind players in the ensemble recognize the role of the percussion section as well.	62
c. Discuss how composers use percussion as punctuation marks to help develop a mood through stronger dynamic scoring.	67
d. Having discussions and dialogue with students regarding the role of percussion in the repertoire will not only encourage you to be more involved through your own score studies, but to achieve a clearer, overall view of what the composer intended.	72
e. Sharing your vision about the music with the percussion section is always important. It should be communicated to them so they can use their skills to support you.	

Maintenance & Repair

The Teacher's Score includes information and step-by-step instructions for tuning and changing heads, as well as other instrument maintenance that may be required.

smartmusic. Available fall 2018!

SmartMusic connects you and your students through the web. Send assignments to your students using the material in Sound Percussion. Students receive immediate feedback as they practice each assignment, and the best performances are sent back to you to provide assessment. SmartMusic also provides students with vital practice tools, including a tuner and metronome. **Learn more at smartmusic.com.**



Snare Drum & Bass Drum Student Book

Starting with the introduction of each instrument and continuing through to the application of duple and triplet rolls, students will be well-rooted with a solid foundation as they develop their percussion skills. Focusing on snare drum proficiency can help students learn, develop, and apply rhythmic knowledge, technique, and performance skills that can serve as a basis for growth in all areas of percussion performance.

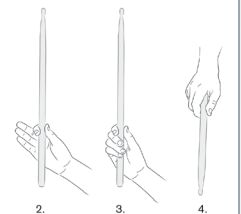


Your Instrument Sections

A **Your Instrument** section is included in each instrument book with information on how to set up the instrument, posture, stick selection and grip, care and maintenance, and other essentials for getting started.

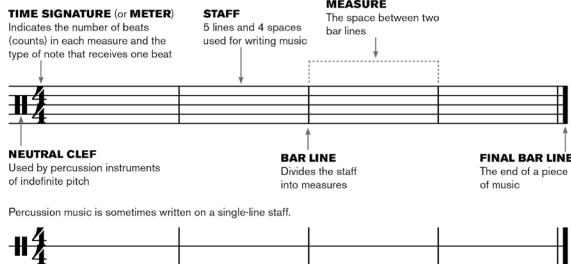
HOW TO HOLD THE STICKS AND MALLETS (MATCHED GRIP)

1. First, extend your right hand as if you were going to shake hands with someone.
2. Place the stick or mallet between your thumb and the first joint of your index finger (called the **FULCRUM**), approximately a third of the way up from the butt end of the stick (see diagram).
3. Curve the other fingers around the stick (see diagram).
4. Turn your hand over so your palm is facing towards the floor (see diagram).
5. Repeat steps 1–4 with your left hand.



Sound Notation

Music has its own language and symbols that are recognized worldwide.



Sound Notation

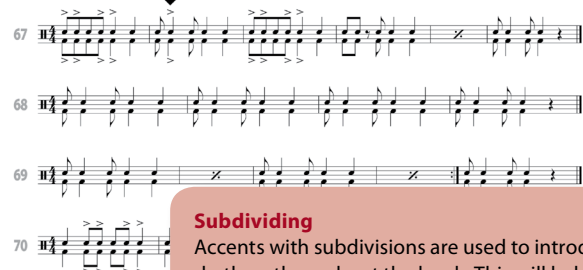
Musical notation is introduced in a clear and straightforward manner, great for both beginning and more advanced musicians—including plenty of detailed illustrations, basic notation graphics, a rhythm and rest tree, a dynamic chart, and more.

Sound Rhythm

In order to support student retention, the **Sound Rhythm** section introduces all new rhythms in a logical manner with a lot of reinforcement. New rhythms are introduced in unison (when appropriate) and in $\frac{4}{4}$ to provide clarity before introducing more complicated time signatures and syncopated rhythms.



SYNCOPIATION occurs when there is emphasis on a weak beat.



Subdividing

Accents with subdivisions are used to introduce new rhythms throughout the book. This will help ensure clear understanding and accurate performance.

Sound Meter

Meters are introduced starting with simple duple meters first, followed by compound meter, then asymmetrical meter, making students prepared and confident for the last level that features changing meter.

Sound Rudiments

Sound Rudiments includes many of the essential rudimental patterns that students should become familiar with. Both the accompanying MasterClass videos and SmartMusic access will support accurate at-home practice. Included are detailed explanations and clear graphics with exercises to reinforce the performance and development of:

- ▶ Single paradiddle
- ▶ Double paradiddle
- ▶ Flams
- ▶ Flam accent
- ▶ Flam tap
- ▶ Flamacue
- ▶ Flam paradiddle
- ▶ Drag / three-stroke ruff
- ▶ Drag paradiddle #1
- ▶ Single ratamacue
- ▶ Four-stroke ruff

Sound Rolls

This section introduces both open and closed rolls, as well as 5-, 9-, 13-, 17-, 7-stroke rolls, and more. Rolls are approached with exercises that are designed to culminate with a successful roll. Necessary skills are isolated and experimentation is encouraged to help students learn to develop a clean, clear sound. Students will also be introduced to understanding and applying the subdivision that is under the roll. Once rolls are successfully performed, the multiple-bounce and open rolls can be applied to the other rudimental rolls.

Multiple-Bounce Roll (also referred to as a "Buzz" or Unmeasured Roll)

A **MULTIPLE-BOUNCE/BUZZ ROLL** is an unmeasured roll comprised of multiple bounces on each stick. It can be notated either with a diagonal line or with a "z" (most often found in marching band music).



In order to achieve a clear, clean, and connected **MULTIPLE-BOUNCE/BUZZ ROLL**, drop each stick onto the drumhead, and let them bounce back naturally (slightly increasing the pressure between the thumb and first knuckle to control the bounces). Experiment with how you strike the drum, as well as the pressure between your thumb/first fingers, as the multiple bounces are compressed into a smooth, singular buzz sound. Do not squeeze the back three fingers tightly around the sticks, as too much pressure will reduce the number of bounces each stroke produces. Those fingers should make light contact with each stick and be used to help maintain control of the stick's motion. This skill will take some experimentation and practice in order to accomplish the desired, seamless sound. Use active listening to be sure the sound of both hands is the same.

EXERCISE 1

Strike the drum with either the right or left hand, starting the stroke from about 5" to 6" above the drumhead. Allow the stick to bounce. Use your ear (as a wind player would to tune his or her instrument) to find the right amount of pressure, as well as the best area of the drumhead, to produce a good sound.

Play the following exercises without a metronome and unmeasured.



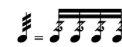
Open Rolls vs. Closed Rolls

When playing closed or open rolls your hands will play the same subdivision. Open rolls have a specific number of bounces, closed rolls have an unspecified number of bounces. Exercises on the following pages that use open rolls should also be practiced with closed rolls by moving the hands in the same subdivision but with buzz strokes instead of double strokes.

Open



Closed



Sound Rolls: Level 2

Double-Stroke Roll (also referred to as an Open Roll)

The **DOUBLE-STROKE ROLL** is a series of connected double strokes.



In order to produce a clean, clear double-stroke (or open) roll, you will need to build control of the bounce by practicing the **DOUBLE STROKE**. Like the **MULTIPLE-BOUNCE ROLL**, the double-stroke roll will take plenty of practice in order to achieve a smooth, consistent sound. A double stroke is achieved by striking the drum with enough downward pressure to start the bounce, but *lifting* the stick after the second bounce to ensure an even sound of both strikes.

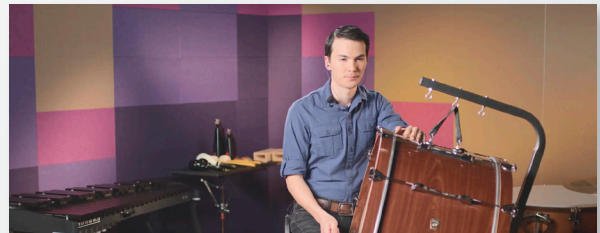
SI Online Videos

Streaming MasterClass videos provide excellent instruction with detailed and close-up views to help student comprehension and encourage at-home practice. Topics include dampening/muffling, single and flam paradiddles, single-stroke and multiple-bounce rolls, and more. Performance videos provide opportunities for practicing with an ensemble and learning part independence.



Snare Drum MasterClass Video

MasterClass videos introduce, explain, and perform each of the exercises in the roll section to ensure student understanding. Go to alfred.com/SPbrochure to view a snare drum MasterClass video clip.



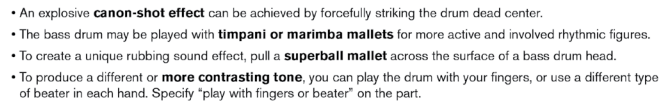
Bass Drum MasterClass Video

This bass drum video introduces bass drum rolls with clear explanations and close up views. Go to alfred.com/SPbrochure to view a bass drum MasterClass video clip.

Sound effects are fun! Students will be introduced to common sound effects created with both snare drum and bass drum, and will be encouraged to create their own unique sounds, such as the canon-shot effect, rim shot, and more.

The **Sound Performance** section provides an introduction to full-length percussion ensemble music. An arrangement of “The Stars and Stripes Forever” and an original piece, “Engage,” are included for students to apply all they have learned in a fun and exciting way.

- A soft roll can produce a faintly threatening sound much like that of **distant thunder**.



THE STARS AND STRIPES FOREVER



All books contain a **Glossary** where appropriate instrument-specific musical terms and instrument parts are defined. The Sound Percussion glossary is a quick and easy reference that students will use throughout the year.

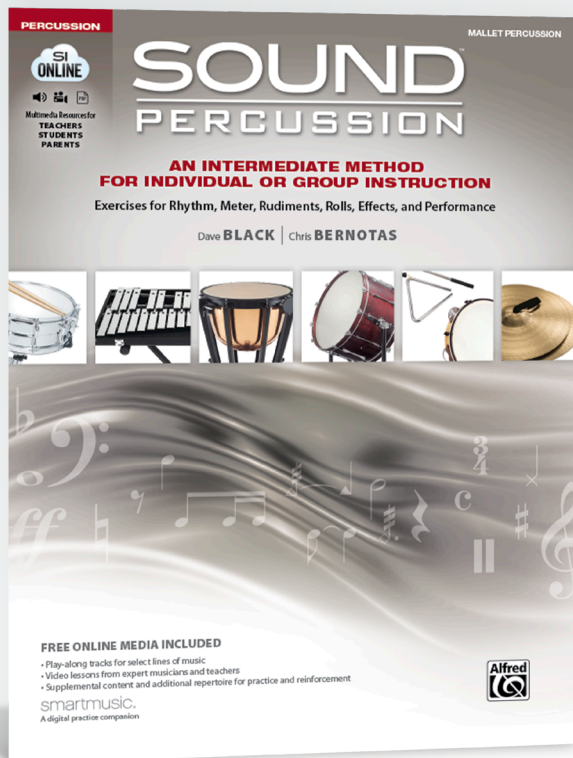
drag paradiddle #1 – A combination of a tap, followed by two small notes (grace notes) in front of

Both general and instrument-specific fun facts are scattered throughout the book to provide insight and inspiration.

With the goal of standardizing, revising, and updating the Standard 26 American Drum Rudiments, the Percussive Arts Society (PAS) introduced the PAS International Drum Rudiments, using the Standard 26 American Drum Rudiments as their nucleus. Added to the traditional 26 rudiments are 14 drum corps, orchestral, European, and contemporary drum rudiments, forming what is now referred to as the **PAS 40 INTERNATIONAL DRUM RUDIMENTS**.

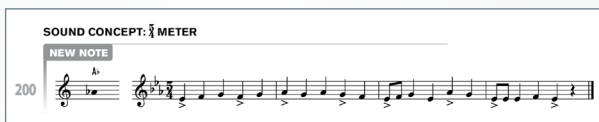
- ▶ Practice the exercises in Level 1 within the tempo range of $\text{♩} = 80\text{--}132$ until you can play each one comfortably. Be sure to count! Play each of the exercises at a medium volume level.
- ▶ Throughout the book, you may notice some rhythms that look different but sound the same (exercise 6, measures 1 and 2). A well-rounded percussionist must be able to interpret various ways rhythms can be written.

Sound Advice sections throughout the book include invaluable tips and ideas to help student understanding, as well as to provide reminders about important concepts.



Sound Rhythm

New rhythms are introduced in unison (when appropriate), using notes that have already been learned. The isolation of the new concepts will ensure comprehension. Plenty of skill support is provided in the **Sound Reinforcement** sections immediately following each new concept.



Fun Fact

CLAIR OMAR MUSSER (1901–1998) was a mallet virtuoso (someone with great technique). His innovations in grip, mallets, and technique revolutionized mallet playing. He was also a composer, an inventor, and a designer of mallet instruments.

Glossary

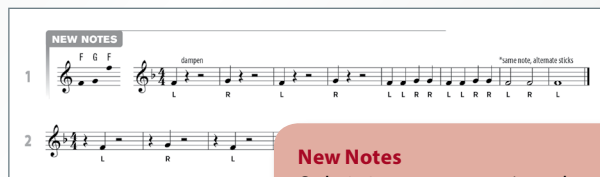
All books contain a **Glossary** where appropriate instrument-specific musical terms and instrument parts are defined. The Sound Percussion glossary is a quick and easy reference that students will use throughout the year.

Mallet Percussion Student Book

Mallet note reading and performance are approached in a unique and revolutionary way that won't overwhelm students with too much, too soon. Starting with Sound Rhythm: Level 1, students will learn only two to three notes at a time, each reinforced with interesting and engaging exercises. New notes will be systematically introduced and similarly reinforced, keeping students motivated while achieving retention. Once all the notes of each included scale have been taught and reinforced, the full scale will be presented, in its common form, for further practice and understanding. Students will learn bit by bit, build confidence, and be surprised and excited when they realize how far they have come. As they progress through the book, students will be introduced to new keys in a similar fashion.

Keys are introduced in the following order as they are the ones most commonly found in intermediate band literature:

F major / D minor • B-flat major / G minor • E-flat major / C minor • A-flat major / F minor • C major / A minor • G major / E minor.

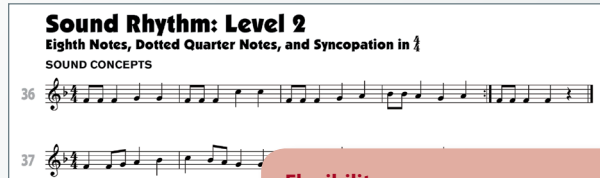


New Notes

Only 2–3 new notes are introduced at a time so students aren't overwhelmed.

Your Instrument Section

The **Your Instrument** section explains many of the different mallet instruments, their parts, setup, mallet selection, playing position, and more.



Flexibility

All exercises may be played on any available mallet instrument, or rotated for variety.

Sound Meter

Meters are introduced starting with simple duple meters first, followed by compound meters, then asymmetrical meters, helping students become prepared and confident for the last level that features changing meters.

Fun Facts

Instrument-specific **Fun Facts** are scattered throughout the book and may provide inspiration to your students as they learn about some of the heroes and heroines of percussion such as Clair Musser and Evelyn Glennie.

half-tie (let-ring tie) (–) – Let vibrate until the sound dies away.

harmonic overtones – High pitches, other than the fundamental pitch, that resonate after a drum or cymbal has been struck.

SOUND CONCEPT: FLAM PARADIDDLE



Sound Advice

Sound Advice sections are provided throughout the book to help students know what to focus on, and to provide reminders about important concepts. **Sound Advice** sections also point out what other instruments are learning and how it applies to their part.

SOUND ADVICE: Three grace notes in a row are called a **FOUR-STROKE RUFF** on the snare drum and follow a particular sticking pattern. On mallet instruments, multiple grace notes can appear together, as in exercise 313. Experiment with various sticking patterns to find the most comfortable and musical way to perform the music.

Accidentals & Enharmonics

In order to aid in better comprehension, enharmonics and chromatic examples are presented in a clear and understandable way with reinforcement exercises immediately following.

Chromatic Scale

C Chromatic Scale (low)

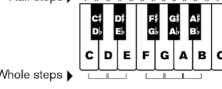


This is the **C CHROMATIC SCALE** in order and in a common rhythm. It is composed of all 12 half steps of an octave.

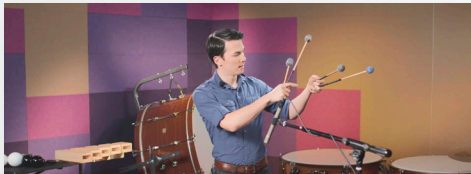
ENHARMONIC refers to two notes that sound the same but are written differently, for example:

- F# is a half step higher than F.
- Gb is a half step lower than G.
- F# and Gb sound the same, therefore they are enharmonic.

Half steps ▶



Whole steps ▶



SI Online Videos

Streaming Masterclass videos show detailed and close-up views to help student comprehension and encourage at-home practice. Go to alfred.com/SPbrochure to see a mallet MasterClass excerpt.

Sound Effects

• **WHITE-NOTE GLISSANDOS** can be produced by sliding a mallet across the desired keys.



Sound Performance



THE STARS AND STRIPES FOREVER



Sound Rudiments

While those playing snare drum focus on the more advanced rudiments, mallet players will learn how to apply and experiment with sticking patterns. Their focus is to find patterns that allow for the most musical and comfortable performance of their parts while supporting the rudimental study.

Two- and Four-Mallet Rolls

Sound Percussion's comprehensive mallet approach introduces students to both two- and four-mallet rolls. Clear illustrations and video demonstrations are provided to aid in better comprehension.

Sound Rolls: Level 1

Two-Mallet Rolls

ROLLS are used to sustain the tone of the bar and are indicated by three diagonal lines drawn through the stem of a note or above/below a note (as in the case of whole notes). Use rapid, alternating single strokes beginning with either hand. Once you've become comfortable with playing the notes, **DETACHED** is a slight break between it between the notes.

FOUR-MALLET ROLLS

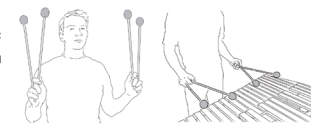
The most common roll used at the introductory level is the traditional alternated stroke roll (also referred to as a double vertical stroke roll). To execute this roll, the mallets in one hand strike the bars simultaneously, followed by both mallets in the other hand striking simultaneously.

ROLL EXERCISE #1



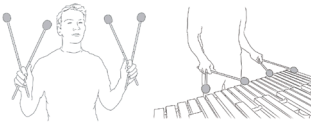
THE STEVENS GRIP

Sometimes referred to as the "Musser-Stevens Grip," this grip is preferred by most classically oriented marimba players. It was invented by Clair Omar Musser, and revised some years later by Leigh Howard Stevens. It is the most common grip used today because it provides greater independence between the two mallets in one hand, the greatest amount of flexibility when playing large and small intervals, and the most amount of flexibility when playing rolls.



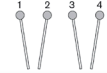
THE BURTON GRIP

This grip is popular with vibre players, most notably in the jazz and rock idioms. A variation of the traditional grip, it was developed by Gary Burton.



MALLET IDENTIFICATION

When labeling the sticks, mallets are numbered from 1 to 4, either from left to right or right to left. The following exercises are numbered the most common way, from left to right.



LATERAL EXERCISE #1



Four-Mallet Introduction

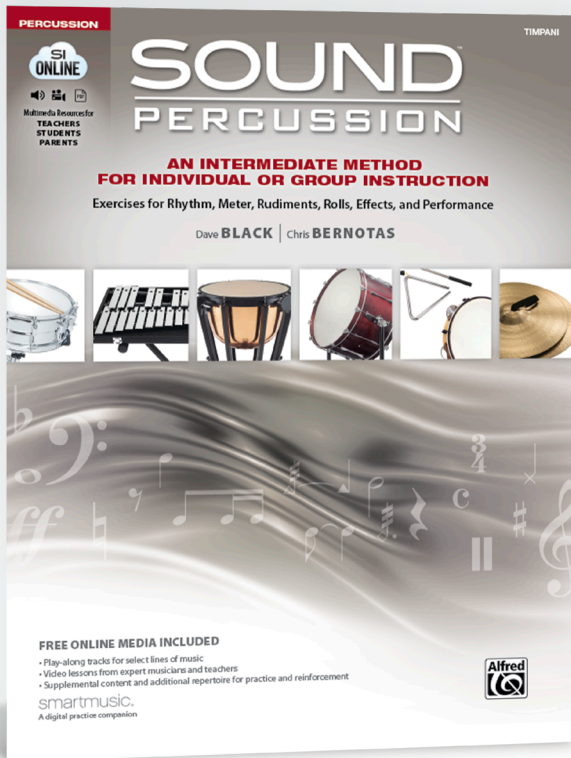
Clear illustrations of four-mallet playing position and grip are provided.

Sound Effects

Students are introduced to sound effects such as glissandos, tremolo effects, pitch bends, and more.

Sound Performance

The **Sound Performance** section provides an introduction to full-length percussion ensemble music. An arrangement of "The Stars and Stripes Forever" and an original piece, "Engage," are included for students to apply all they have learned in a fun and exciting way.



Your Instrument Section

The **Your Instrument** section explains instrument parts, setup, stick selection, mallet grip, playing position, and more. Students and directors will find the range chart particularly helpful to ensure the proper tuning of the drums.

TIMPANI RANGES

A standard set of timpani consists of four drums. Each drum has a practical range of a perfect fifth, but can accommodate notes that are higher or lower if necessary. The range of each drum will depend on the brand, model, and head type. With the pedals down to their lowest position, set the proper range of each drum by tuning the head to the following fundamental notes. When using only two drums, it is recommended you use the 26" and 29" drums.

32" = D-A
29" = F-C
26" = B-F
23" = D-A

INSTRUMENT PLACEMENT AND PLAYING POSITION

Timpani are usually positioned so the lowest drum is to your left. If using more than two drums, arrange them in a semi-circle with the pedals facing you. Stand behind the drums with your feet comfortably spread for proper balance and weight distribution. Some players prefer to lean against a stool to help facilitate pedal changes and to bring the arm position down to a comfortable playing position.

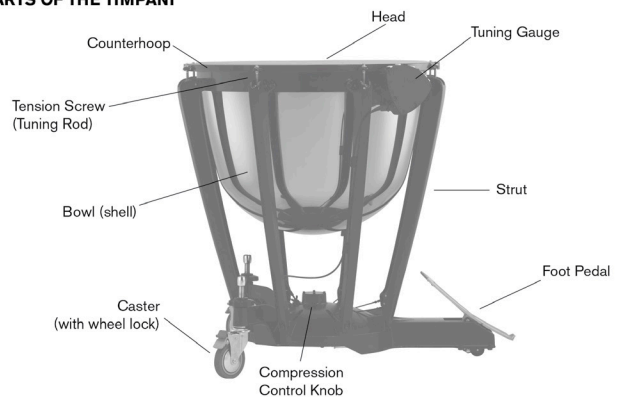


Timpani Student Book

Sound Percussion focuses on preparing students for all of the challenges they will face when performing on the timpani, including tuning the drums, fine-tuning the pitches, sticking and alternate sticking, and many more specialized skills. Throughout the book, timpani are treated not only as a supportive accompaniment but also as a melodic voice in the percussion ensemble.

Timpani parts usually support the tonic, subdominant, and dominant harmonies in music. While many of the exercises and examples follow suit, some of the exercises use other diatonic notes to allow students to gain experience tuning notes outside of the standard treatment. The timpani parts include one, two, and three notes per exercise allowing for great musical variety.

THE PARTS OF THE TIMPANI



INTERVALS

Below are a few examples of familiar melodies whose opening notes will be helpful in learning and remembering intervals. Feel free to add additional melodies that are more familiar to you as well.

MINOR SECOND UP

Theme from *Jaws*
Pink Panther
White Christmas

MINOR SECOND DOWN

Joy to the World
Oh Little Town of Bethlehem
Shall We Dance (from *The King and I*)

MAJOR THIRD UP

When the Saints Come Marching In
Kumbaya
Holy, Holy, Holy

MAJOR THIRD DOWN

Swing Low, Sweet Chariot

PERFECT FIFTH DOWN

Theme from *The Flintstones*
Minuet in G (Bach)
Theme from *Schindler's List*

MINOR SIXTH UP

The Entertainer

Intervals

The timpani book includes a list of familiar melodies to help your students learn important intervals needed for their repertoire.

Sound Rhythm

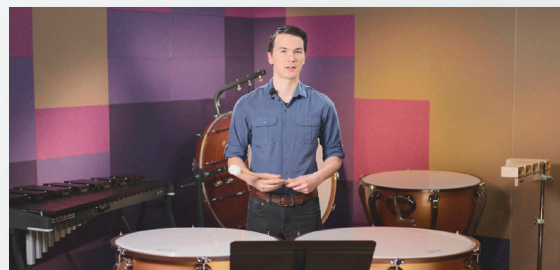
As with all new skills in Sound Percussion, new rhythms are introduced in unison (when appropriate) and in 4/4 to provide clarity before introducing more complicated time signatures and syncopation. Some rhythms have been simplified for timpani to maintain rhythmic clarity.

Sound Rhythm: Level 1

Quarter Notes through Whole Notes in 4/4

SOUND CONCEPTS

Due to the slow decrease in sound of the timpani, **DAMPENING/MUFFLING** may be necessary. To stop the tone from resonating, gently touch the drumhead with your fingers. Sometimes there will be an indication to **LET RING** (notated with either L.v. or a half tie -). When you see this, do not dampen the drum.



Video MasterClasses

Video icons are shown throughout the book to indicate where MasterClass or performance videos are available. MasterClass topics include rolls, dampening/muffling, glissando, cross-sticking, double-drum roll, double sticking, and more.

Go to alfred.com/SPbrochure to view a timpani MasterClass video excerpt.

Sound Advice

Sound Advice sections throughout the book include invaluable tips and ideas, including notes about how their parts relate with others.

SOUND ADVICE: Two grace notes in a row are called **DRAGS** on the snare drum and follow a particular sticking pattern. On timpani, multiple grace notes can appear together, as in exercise 307. The most common sticking pattern for this rhythm on timpani is RLR or LRL, which is different than the snare drum. Experiment with various sticking patterns to find the most comfortable and musical way to perform the music.

Sound Meter

Meters are introduced first with simple meters, followed by compound meter, then asymmetrical meter, making students prepared and confident for the last level that features changing meter.

Sound Meter: Level 1

Simple Duple Meters

SOUND CONCEPT: 2/4 METER

Tune: B, E



SOUND REINFORCEMENT

Tune: B, E



SOUND COMBINATION

Tune: B, E



Sound Rudiments

While those playing snare drum focus on the more advanced rudiments, timpanists will learn how to apply and experiment with sticking patterns. Their focus is to find patterns that allow for the most musical and comfortable performance of their parts while supporting the rudimental study.

Sound Rudiments: Level 2

Flams/Grace Notes

SOUND CONCEPT

GRACE NOTES (also referred to as **FLAMS** on snare drum) are occasionally found in timpani music. Because timpani are more resonant than a snare drum, flams played on timpani usually sound best when played more openly (more space between the grace note and the principal note).

Tune: G, C



Sound Effects

Both upward and downward **GLISSANDOS** are possible and effective in the lower and middle ranges. They are produced by striking or rolling on the drum while moving the pedal up and down.



A GONG G! (dome down) with the pedal

Sound Performance

THE STARS AND STRIPES FOREVER

March tempo (♩ = 120)



J. P. Sousa

ENGAGE

Aggressively (♩ = 144)

Tune: F, B, C



Sound Effects

Sound effects such as gong and cymbal glissandos, harmonics, and more are included at the end of the book.

Sound Performance

The **Sound Performance** section provides an introduction to full-length percussion ensemble music. An arrangement of "The Stars and Stripes Forever" and an original piece, "Engage," are included for students to apply all they have learned in a fun and exciting way.

balance – Occurs when performers adjust their volume so all players in the ensemble can be heard.

bearing edge – The outside circumference of the drum, where the head meets the shell.

bowl (sometimes referred to as "kettle") – Serves as the resonant chamber for the head. It can be made of copper or fiberglass.

Glossary

All books contain a **Glossary** where appropriate instrument-specific musical terms and instrument parts are defined. The Sound Percussion glossary is a quick and easy reference that students will use throughout the year.

Fun Facts

Both general and instrument-specific fun facts are scattered throughout the book to provide insight and inspiration from well-known percussionists.

Fun Fact

EVERETT JOSEPH "VIC" FIRTH (1930–2015) was an American musician and the founder of Vic Firth, Inc., the world's largest manufacturer of drumsticks and mallets. He was the principal timpanist of the Boston Symphony Orchestra from 1956 to 2002, and was their youngest member when he was hired in 1952. He held a Bachelor's degree and an Honorary Doctorate in Music from New England Conservatory in Boston.



Video MasterClasses

Video icons are shown throughout the book to indicate where masterclass or performance videos are available. MasterClass topics include suspended cymbal rolls, triangle rolls, instrument introductions to the guiro, cabasa, temple blocks, and more.

Go to alfred.com/SPbrochure to view an accessory percussion MasterClass video excerpt.

Sound Rhythm

As with all new skills in Sound Percussion, new rhythms are introduced in unison (when appropriate) and in $\frac{4}{4}$ to provide clarity before introducing more complicated time signatures and syncopation.

Sound Meter

Simple duple meters are introduced first, followed by compound meter, then asymmetrical meter, preparing students and building confidence for the last level that features changing meter.

Accessory Percussion Student Book

Sound Percussion focuses on many of the most common accessory percussion instruments and uses them as integral parts of the ensemble. While sometimes they perform as a supportive role, there are many times accessory percussion instruments take center stage. Specific techniques, rhythmically exciting parts, and full integration make this book one your students will want to play. Accessory instruments in the book include crash cymbals, suspended cymbal, triangle, tambourine, woodblock, bongos, concert toms, claves, cowbell, castanets, and more.

Your Instrument Section

The **Your Instrument** section explains each of the instruments' parts, setup, care and maintenance, playing position, stick selection, dampening, and more.

CONCERT TOMS

Tom-toms come in various sizes, do not have snares, and can have either one or two heads. The drums can be arranged so the lowest drum is to your left, and the highest to your right (or vice versa). A wide variety of beaters can be used such as drumsticks, yarn or rubber mallets, and brushes.

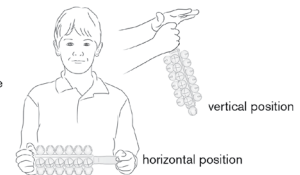


Additional Instruments

While the most common Accessory Percussion instruments are described in the front of the book, many additional accessory instruments are introduced toward the back of the book including maracas, guiro, sleigh bells, slapstick, gong/tam-tam, hi-hat, cabasa, wind chimes/Mark tree, and temple blocks.

SLEIGH BELLS

If using a stick-mounted set of sleigh bells, hold the instrument parallel to the floor (using both hands), and gently shake the bells. You can also hold them vertically and strike the top of the handle with either your fist or the palm of your opposite hand.



Sound Rhythm: Level 1

Quarter Notes through Whole Notes in $\frac{4}{4}$

SOUND CONCEPTS

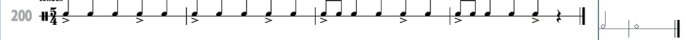
Due to the slow decrease in sound of certain accessory percussion instruments, **DAMPENING** may be necessary. To stop the sound from resonating, gently touch the instrument with your fingers. Dampening the crash cymbals is unique (see page 2 for information). Sometimes there will be an indication to **LET RING** (notated with either L.v. or a half tie —). When you see this, do not dampen the instrument.

Crash Cymbals

dampen

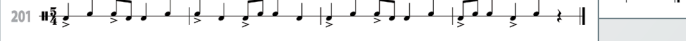
SOUND CONCEPT: $\frac{4}{4}$ METER

Cowbell



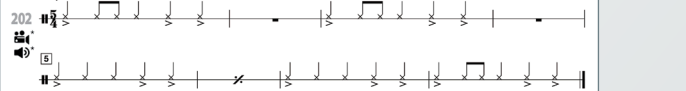
SOUND REINFORCEMENT

Concert Toms



SOUND COMBINATION

Sus. Cym. with sticks



Sound Rudiments

While those playing snare drum focus on the more advanced rudiments, accessory instrument players will learn how to apply and experiment with sticking patterns while playing supporting parts. Their focus is to find patterns that allow for the most musical and comfortable performance of their parts while supporting the rudimental study.

SOUND ADVICE: Two grace notes in a row are called **DRAGS** on the snare drum and follow a particular sticking pattern. A similar rhythmic ornament can be performed on many of the accessory instruments, as in exercise 307. Experiment with various sticking or hand-striking patterns to find the most comfortable and musical way to perform the music. Depending on the instrument (e.g. Tambourine), you may need to place it on a table and use sticks, mallets, or fingertips.

SOUND CONCEPT: FLAM PARADIDDLE



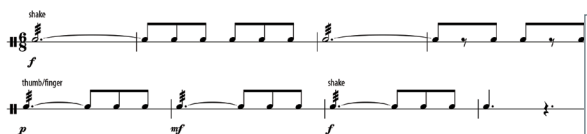
Sound Advice

Sound Advice sections are provided throughout the book to help students know what to focus on, to point out what other instruments their classmates are learning, and to provide reminders about important concepts.

Tambourine Roll

The most common type of tambourine roll is the **SHAKE ROLL**. This roll is good for higher dynamic levels when a crescendo from *p* to *f* is desired, or when the duration of the roll needs to be for a long period of time. To produce a shake roll, hold the tambourine in either hand, and shake it by rapidly rotating the wrist back and forth. Rolls can start and stop with a strike on the head.

The **THUMB (or FINGER) ROLL** is produced by rubbing the thumb or finger with the striking hand around the circumference of the tambourine head. The volume of the roll is directly related to its duration. For example, loud thumb rolls are of short duration, while soft rolls may last for two or three seconds.



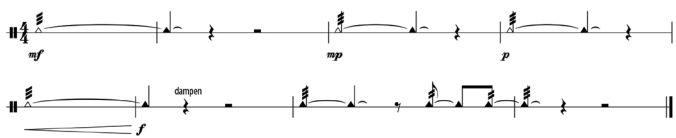
Sound Rolls

Rolls are explained in detail for each of the applicable accessory instruments, including video MasterClasses to aid in student comprehension.

Sound Rolls: Level 2

Triangle Roll

A triangle roll is executed in a closed corner by alternating beater strokes against adjoining sides.



Sound Effects

CYMBALS

- A fortissimo (very loud) roll may be produced by executing a single-stroke roll on the edge of any cymbal with the shoulder (or butt end) of your drumsticks.
- A pianissimo (very soft) roll may be produced by playing an orchestral or "buzz" roll with the tip of the sticks approximately midway between the bell and the edge of the cymbal.
- Cymbal scrapes can be produced by dragging a triangle beater, a coin, or the metal ring at the end of a brush across the cymbal from near the bell to the edge. This produces an interesting and colorful sound.
- One-handed cymbal rolls are produced by holding both mallets in the same hand (one mallet on top of the cymbal and the other underneath), and moving the wrist in an up-and-down motion to produce the roll.
- To create an eerie sound, place the tip of a wooden drumstick on top of the cymbal. While applying downward pressure, push the stick across the surface of the cymbal (see image).



TRIANGLE

- A vibrato effect can be achieved by striking the instrument and shaking it.
- The triangle can be muted by touching the instrument with one hand while striking it with a beater in the other (specify mute with hand). Sometimes the notation *o/+* (open/mute) can be used for specific rhythms (mostly in a pop or Latin context).

Sound Effects

Students are introduced to sound effects for many of the accessory instruments, such as cymbal scrapes, water-gong effect, rim shots, two-plate cymbal roll, and more.

Sound Performance

The **Sound Performance** section provides an introduction to full-length percussion ensemble music. An arrangement of "The Stars and Stripes Forever" and an original piece, "Engage," are included for students to apply all they have learned in a fun and exciting way.

Sound Performance

THE STARS AND STRIPES FOREVER

March tempo (♩ = 120)

0. Gm.

J. P. Sousa



ENGAGE

Aggressively (♩ = 144)

0. Gm.



muffle or muffler – A device used to absorb vibrations and eliminate after-ring.

muffling – A technique used to reduce head resonance, ring, or harmonic overtones.

Glossary

All books contain a **Glossary** where appropriate instrument-specific musical terms and instrument parts are defined. The Sound Percussion glossary is a quick and easy reference that students will use throughout the year.

Fun Facts

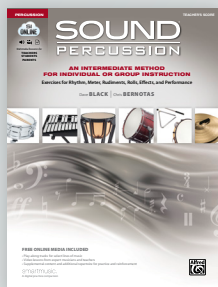
Both general and instrument-specific fun facts are scattered throughout the book to provide insight and inspiration from well-known percussionists such as Evelyn Glennie and Remo Belli.

Fun Fact

JAMES BLADES (1901–1999) was one of the most distinguished percussionists in Western music. His book *Percussion Instruments and Their History* (1971) is a standard reference work on the subject. He was a long-time associate of Benjamin Britten, with whom he conceived many of the composer's unusual percussion effects. Blades' pupils included the rock drummers Carl Palmer and Richard James Burgess, as well as the percussionist Evelyn Glennie.



SOUND[®] INNOVATIONS



Sound Percussion

This resource is comprised of four books plus a **Teacher's Score: Snare Drum & Bass Drum • Mallet Percussion • Timpani • Accessory Percussion**. Each

book can be used independently to focus on a particular instrument or in any combination up to a full percussion ensemble. Lessons are presented in a fun

and interesting way so that all members of the percussion section are engaged. Sound Percussion is perfect for the director who is a non-percussion specialist as it provides a clear progression of notes, rhythms, and skills.

smartmusic.

Access Sound Percussion with your SmartMusic educator subscription.




Sound Innovations for Concert Band


The foundation of Sound Innovations, **Books 1 and 2** are ideal for beginning musicians and feature clean page layouts, content organized into levels, and numerous opportunities for reinforcement and performance.

Ensemble Development is a complete curriculum to help beginning through advanced band students grow as ensemble musicians. It thoroughly complements and supplements performance music while isolating each ensemble concept, preparing students to be ready for any scenario in their repertoire.

smartmusic.

Track student progress through every level of Sound Innovations with SmartMusic. Get started with Book 1 for free at smartmusic.com/sound-innovations.

 Students can practice and play along with audio accompaniments

 MasterClass videos feature expert teachers/musicians that isolate and demonstrate concepts

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Robert Sheldon



Aaron Stang



Bill Purse

Learn how to incorporate Sound Innovations into your classroom and hear educational insight and teaching tips from these internationally renowned educators at a free Alfred Music Professional Development In-Service. Additional clinicians include Stephen Benham, Chris Bernotas, and Kirk Moss.

Visit alfred.com/professionaldevelopment for details on this in-service program.

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