Practical Applications #2

Technique Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Percussion

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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

1. A sudden belief that your band director has started to pick easier music
2. A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
3. A profound distortion of reality – what was once fast music is now quite slow and easily played
4. "Buff-ness" is evident in the area of the fingers, wrists, fore-arms and cerebral cortex.
5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
6. In short - YOU WILL BECOME A BETTER PLAYER!

ENLISTMENT INFORMATION

To the enlistee:

Welcome to Technique Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp – Rules and Regulations

1. The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment…YOU MUST ENLIST!

2. None of the drills in Technique Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.

3. **ALL** drills that contain metronome markings **MUST** be played with a metronome.

4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered – see General Order No. 1.

5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Technique Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant
Technique Boot Camp

PRACTICE GUIDELINES

To the enlistee:

Consider these guidelines to help yourself stay on track for daily practice:

- Set a regular time to practice.
- Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- Use your metronome consistently.
- Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout—teach your muscles by doing a little bit daily.
- Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to ***listen*** to yourself and make ***music*** as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Technique Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."

PROMOTION CHART

Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Technique Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Technique Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Technique Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should make sure to perform the stretching exercises every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Snare Sticking Drills	Snare Roll Drills	Snare Flam Drills	Mallet Technical Exercises	Mallet Scale Exercises	Date of Pro-motion
	Private						
	Private 1st Class						
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	

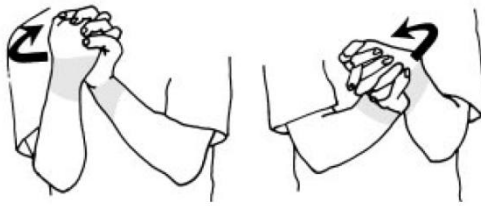
STRETCHING

First things first! Technique Boot Camp will demand a lot from the muscles in your fingers wrist and arms. You are, in fact, and athlete when it comes to playing a percussion instrument so you need to take care of your muscles like an athlete would. Make sure to stretch gently before you practice or perform. DO NOT SKIP THIS STEP.

Drill Sergeant's Orders:

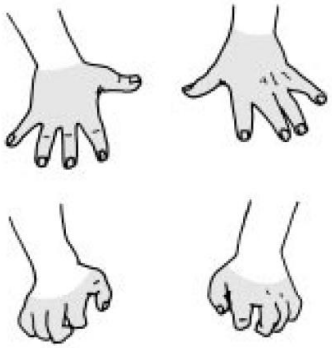
- Do all stretches every day
- Do each stretch GENTLY and SLOWLY
- Use this time to relax your mind as well. You want to be physically and emotionally calm while practicing. Tension is the enemy of great technique!

1



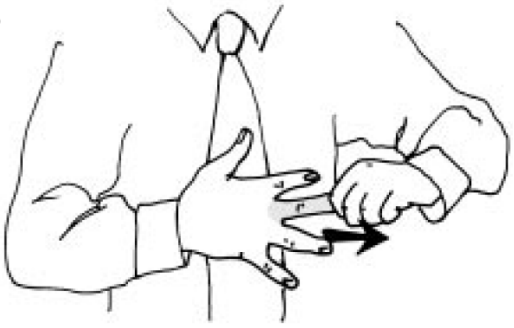
10 times
clockwise & counterclockwise

2



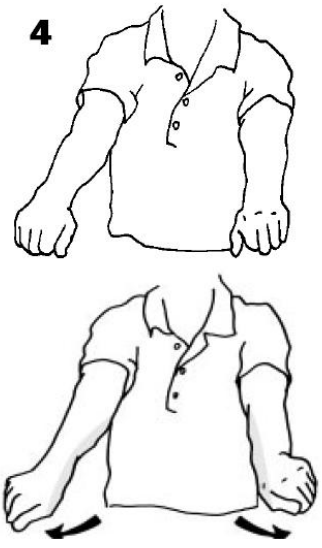
10 sec
each position

3



pull each finger & thumb gently
4 times each direction, do both hands

4

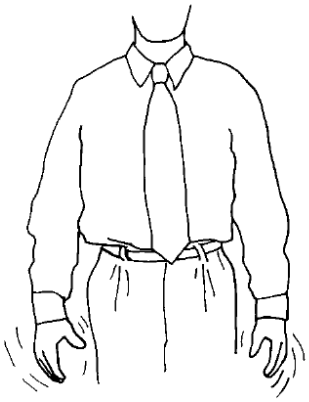


5 sec
2 times

5

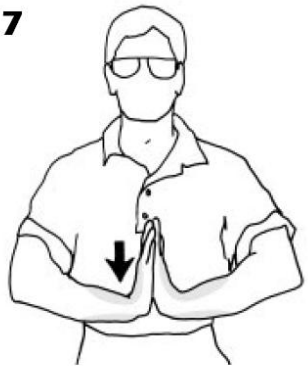
5 sec
each arm

6



10 sec
shake hands

7



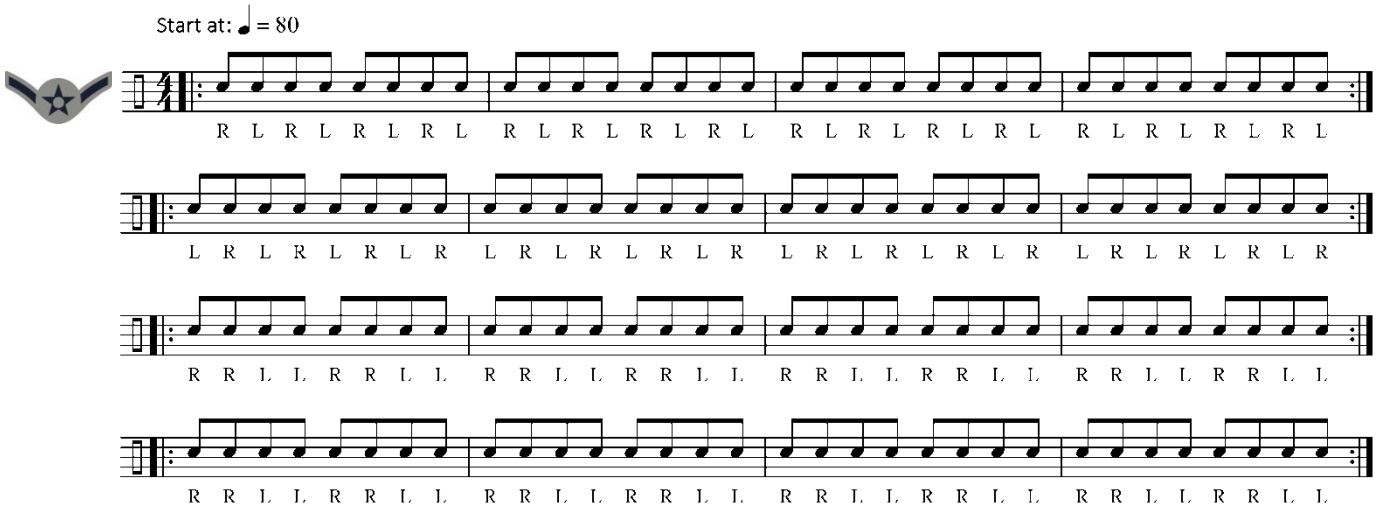
10 sec

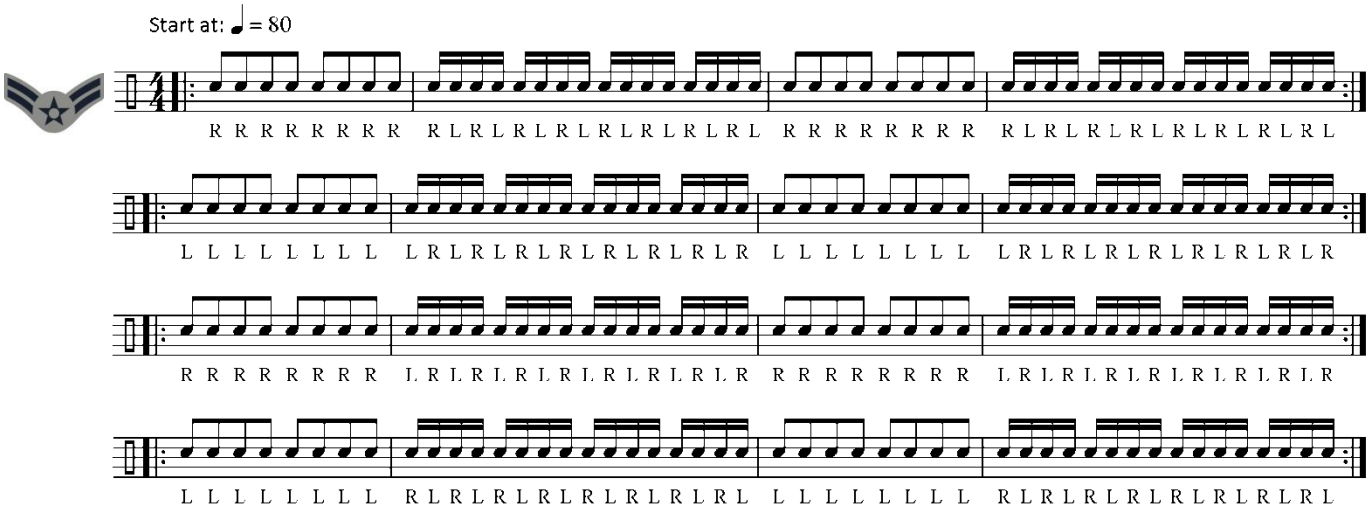
STICKING DRILLS

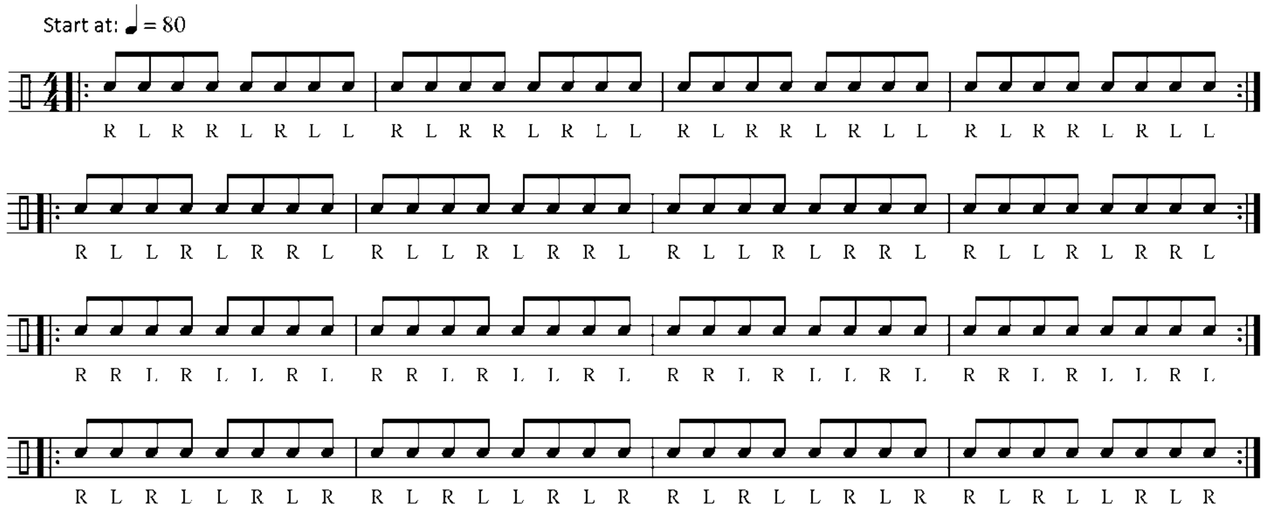
Your first playing of the day should reinforce good fundamental technique. During all of the drills contained in this book, make sure to focus on great hand and drum position. The whole point of these drills is not simply to practice them, but to practice them correctly.

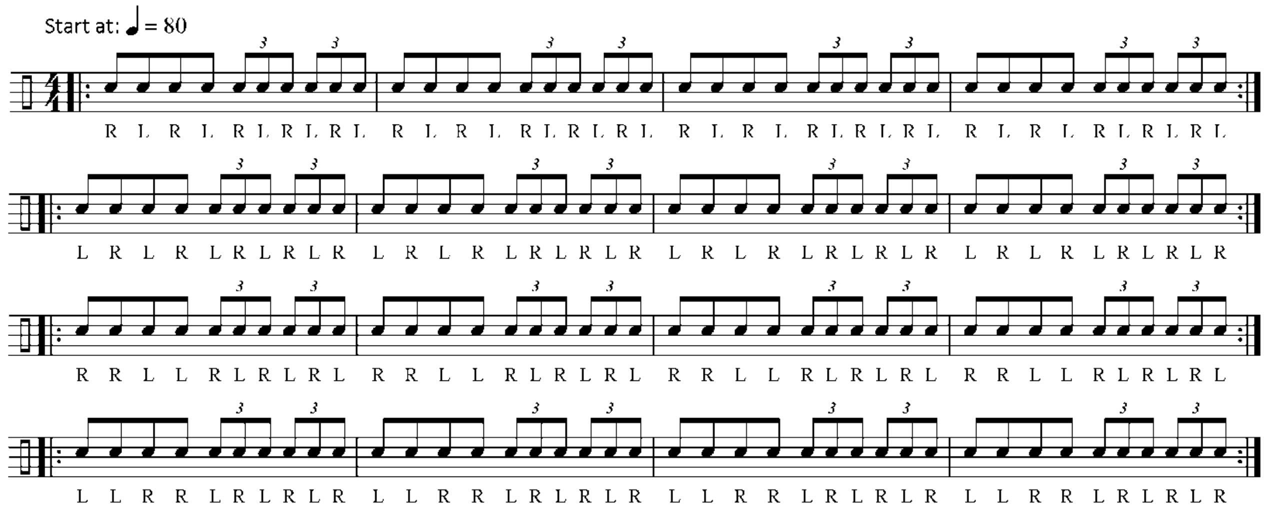
Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Starting metronome marking is exactly that – a place to start. Gradually shift the tempo upwards. Don't accept limits on your technique. You will surprise yourself.
- Sticking must be played precisely as written.
- All repeats should be played a total of 10 times. That's right. You heard me … 10 times.









Bob Becker

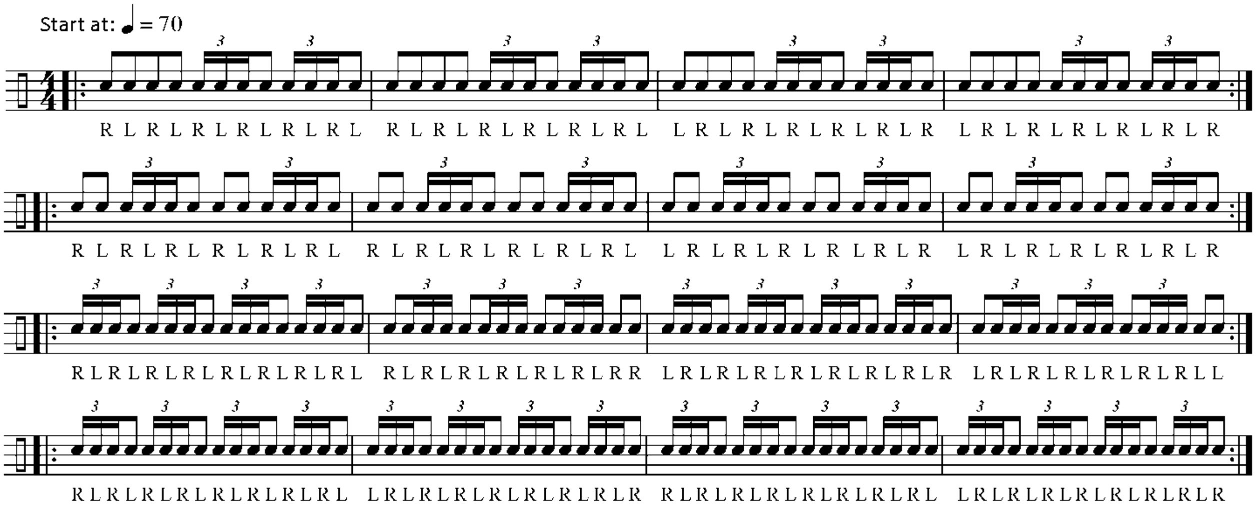
YOU ARE WHAT YOU EAT

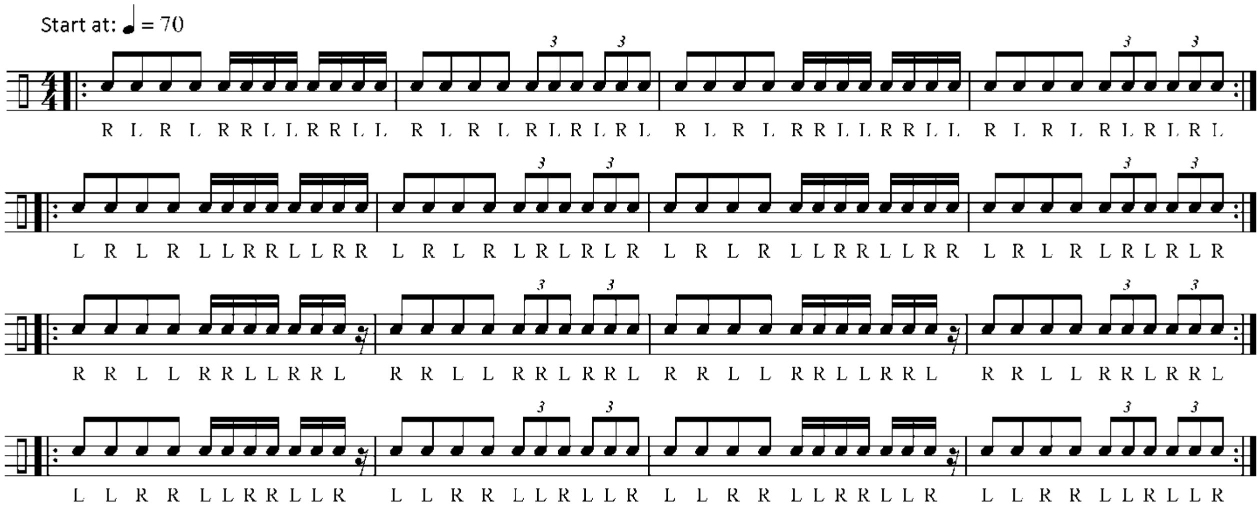
Great improvement can be achieved by simply listening to great percussionists and trying to mimic their sound and technique.

Listen to one of the most influential percussionists performing today - Bob Becker. Besides being one of the greatest virtuosos ever on the xylophone, Bob was a founding member of the professional percussion ensemble "Nexus."

In the recording on the right, Bob performs some of the most creative music for percussion with Nexus on "Out of the Blue."

GET IT!!





YOU ARE WHAT YOU EAT

Evelyn Glennie

Check out the most fascinating percussionists ever – Evelyn Glennie! She is considered to be the first ever full-time solo percussionist in 20th Century western society. She performs all over the world. She is also profoundly deaf and has taught herself to "hear" with other parts of her body. She regularly performs barefoot to feel the vibrations of the sound.

The recording on the right is her "Greatest Hits" CD. It is 2 discs of some of the most amazing percussion music you will ever find.

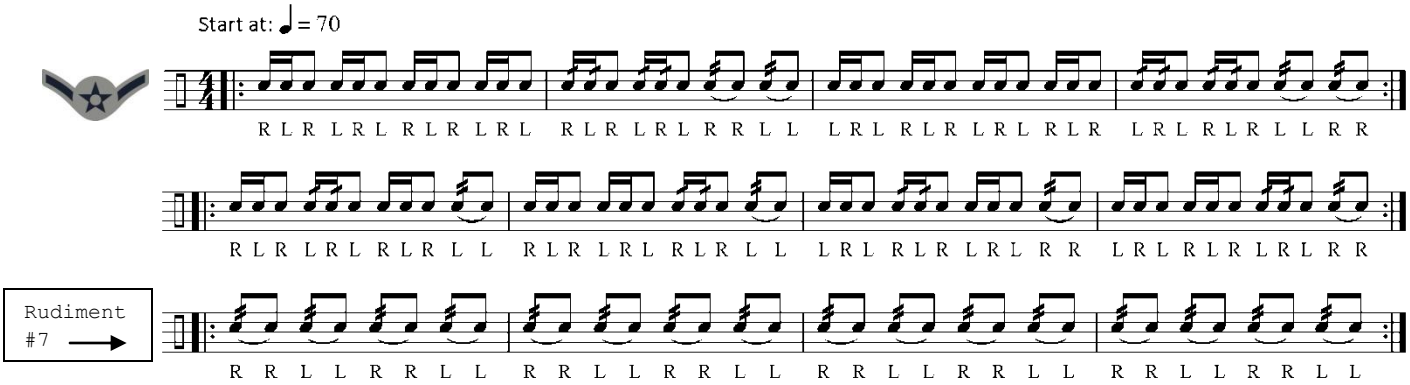
CHECK IT OUT!!

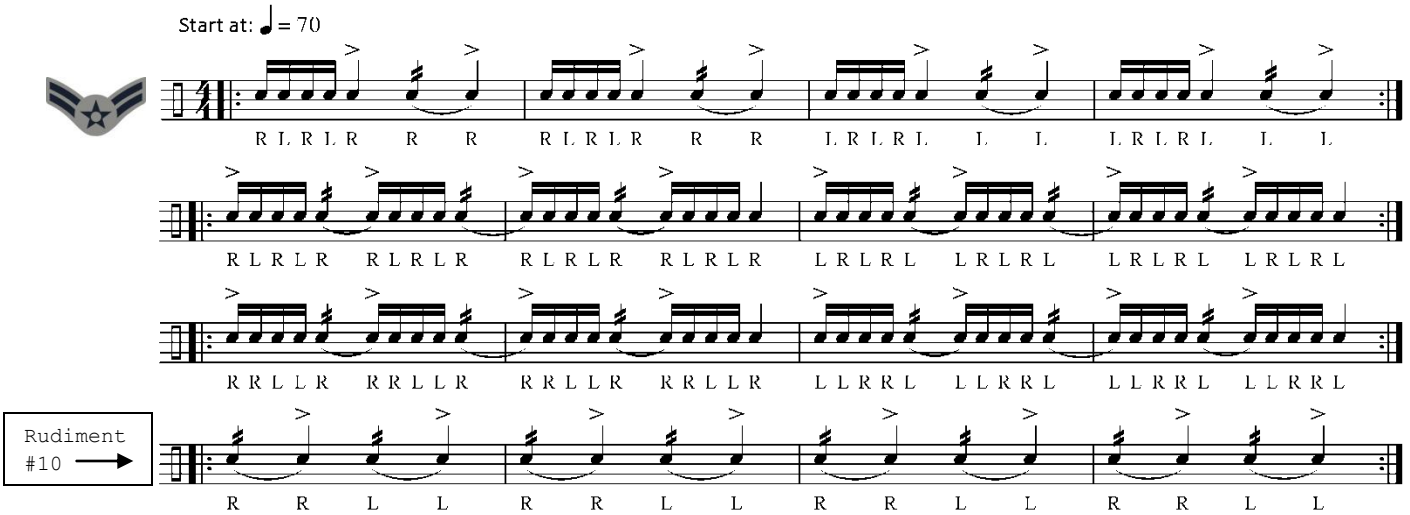
ROLL DRILLS

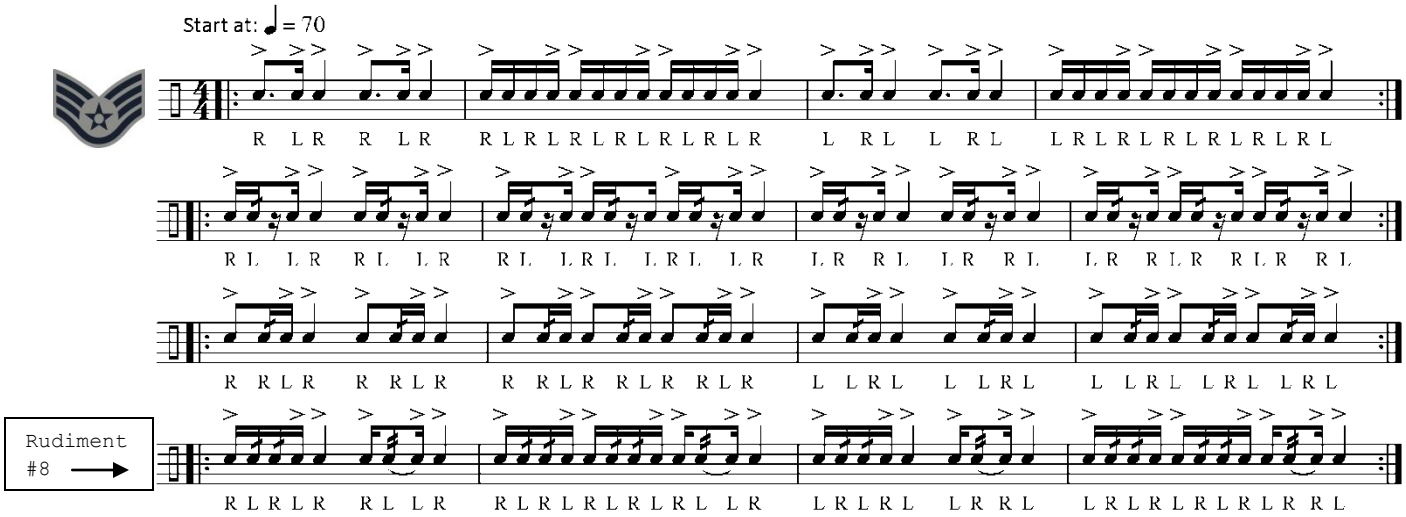
Rolls are, of course, one of the most integral parts of good snare technique. The drills that follow are designed to give you the opportunity to gain increased speed and, more importantly, precision in your rolling technique. It might be necessary to review the open and closed roll for these following drills. It is assumed throughout these drills that both the open and the closed roll will be practiced and that the difference between these rolls well known to the enlistee. If not, review the techniques involved with the help of other sources and come back to these drills.

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Starting metronome marking is exactly that – a place to start. Gradually shift the tempo upwards. Don't accept limits on your technique. You will surprise yourself.
- Sticking must be played precisely as written.
- All repeats should be played a total of 10 times.
- Practice all notated rolls both open and closed.
- Most rolls in these exercises are preceded by a rhythm that demonstrates the exact hand motion of the roll. Make every effort to continue this hand motion throughout each roll.



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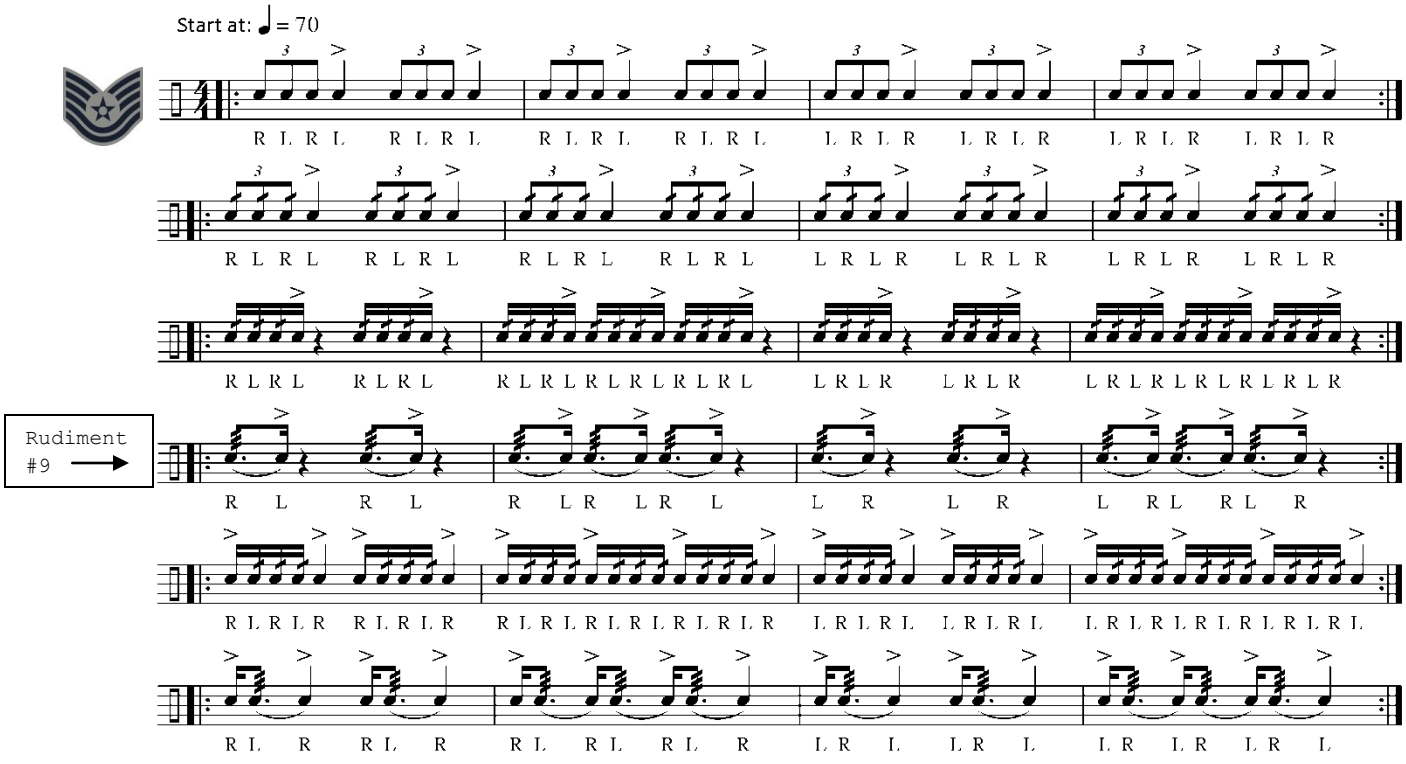
Rudiment #8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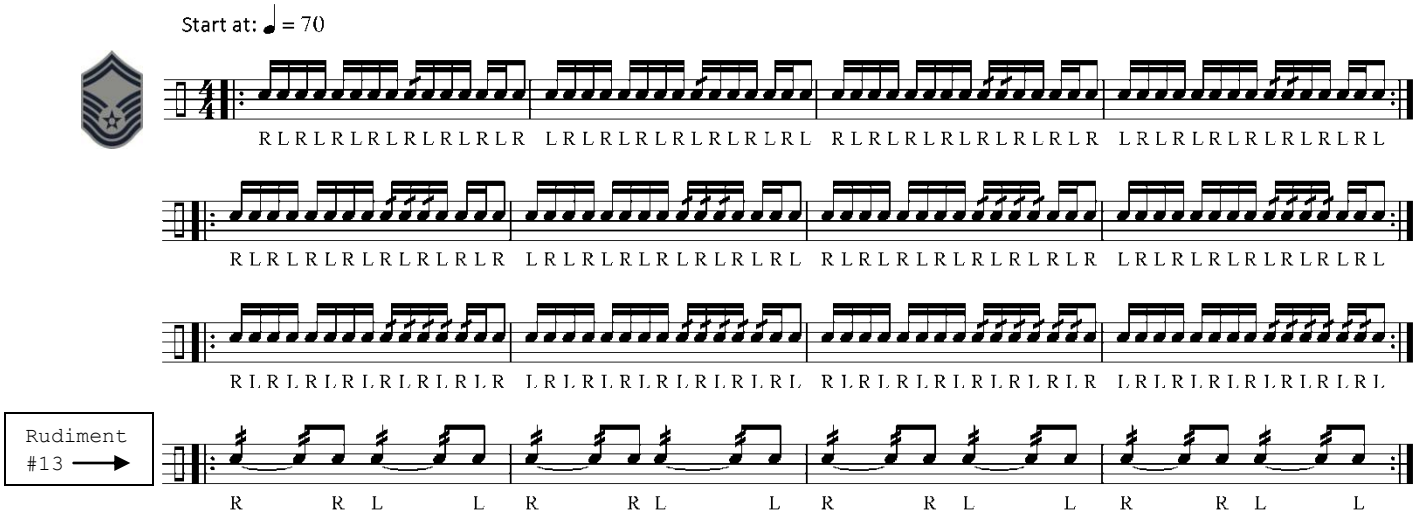
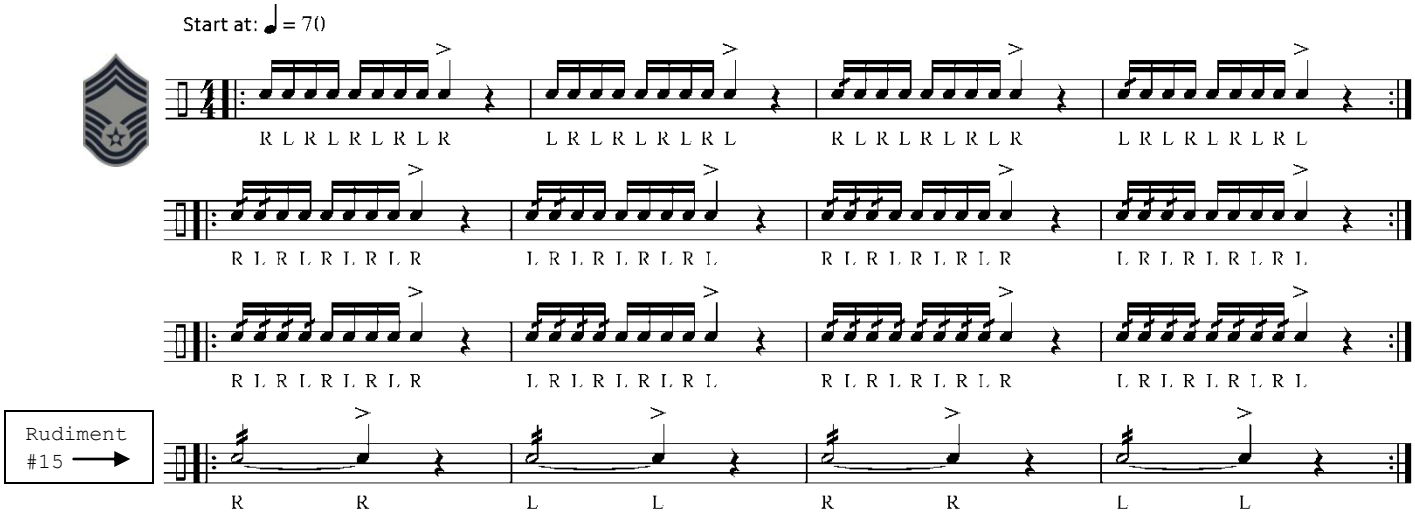
Rudiment #9





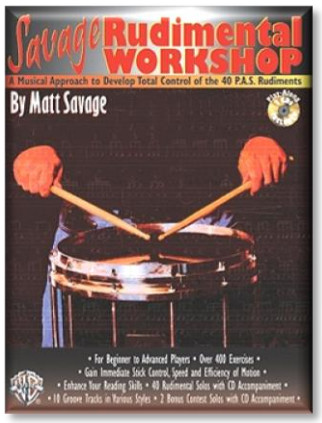
Matt Savage

YOU ARE WHAT YOU EAT

Are you hungry for more rudiments? Check out marching percussionist extraordinaire – Matt Savage.

In the book on the right, "Savage Rudimental Workshop," is an awesome resource for learning all of the percussion rudiments, complete with a CD of Matt playing all of the exercises and solos found in the book.

YOU NEED THIS BOOK!

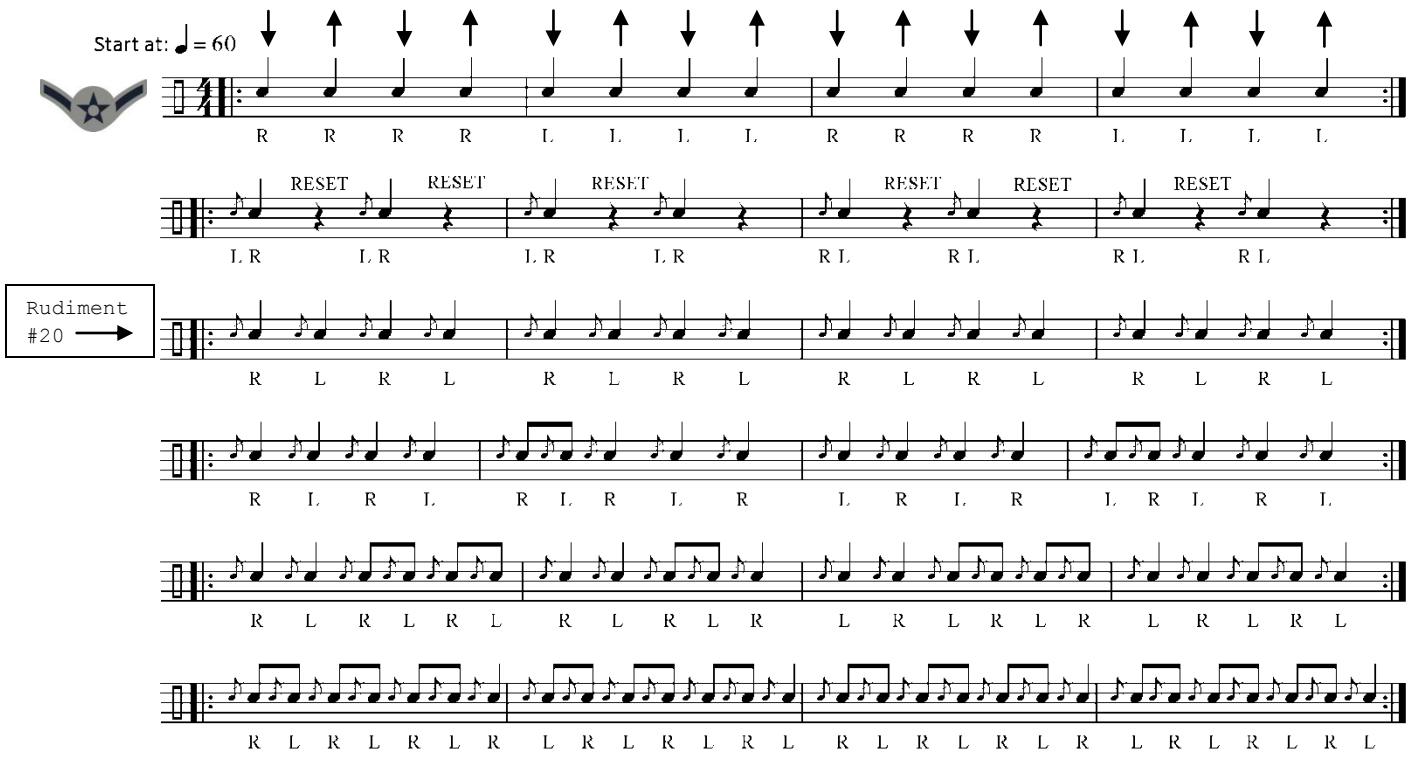


FLAM DRILLS

Flams and Drags are an essential part of good snare technique. The Flam consists of two different types of strokes: down-stroke and up-stroke. The down-stroke starts high and ends low (near the drumhead). The up-stroke starts near the drumhead and ends high. The first drill works these two strokes carefully (notated by the arrows). Be diligent with learning these strokes as they are the key to accurate flams and drags.

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Starting metronome marking is exactly that – a place to start. Gradually shift the tempo upwards. Don't accept limits on your technique. You will surprise yourself.
- Sticking must be played precisely as written.
- All repeats should be played a total of 10 times.
- Focus on performing precise strokes (up or down). This will help speed and accuracy.



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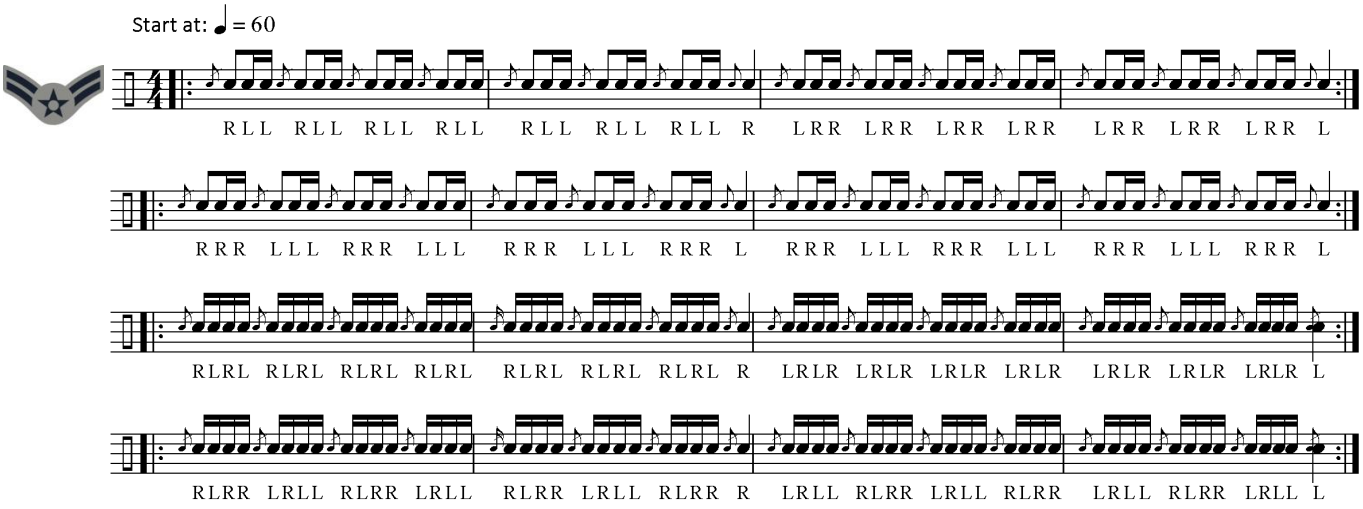
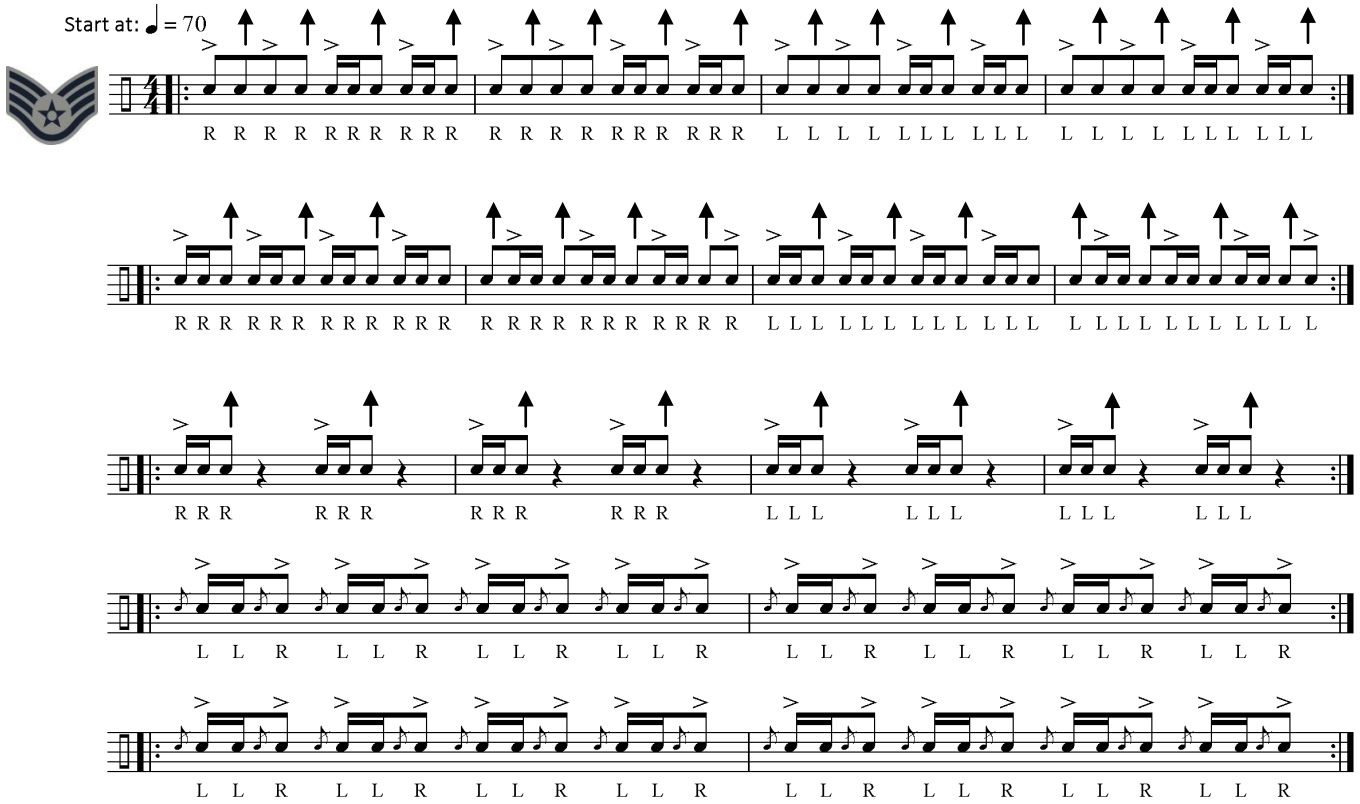
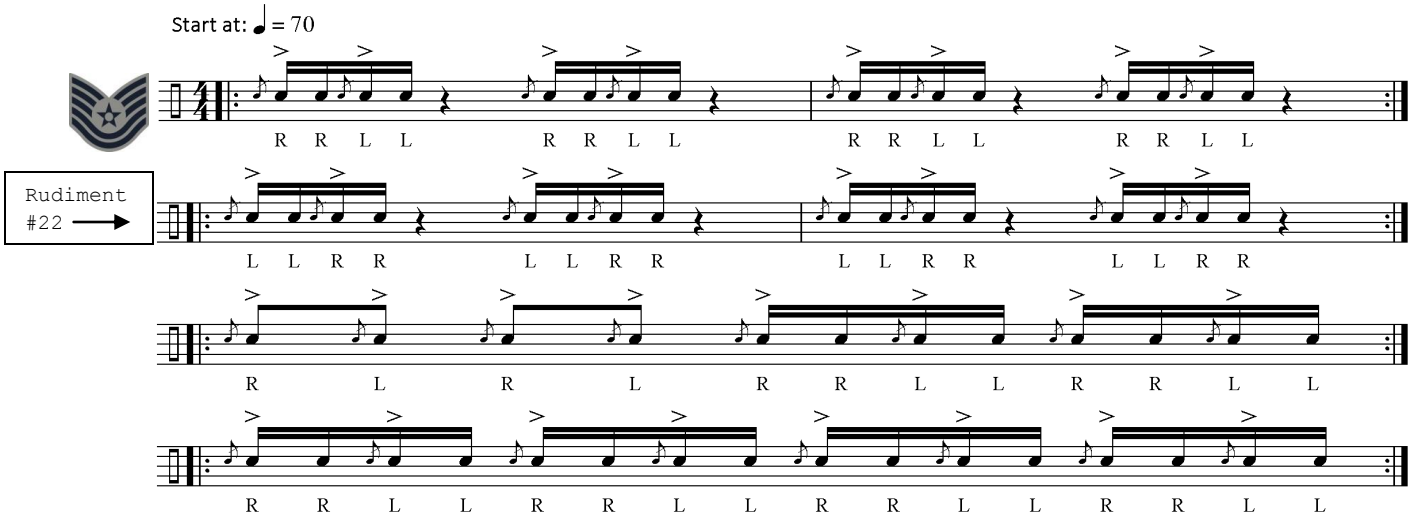


Start at: ♩ = 70

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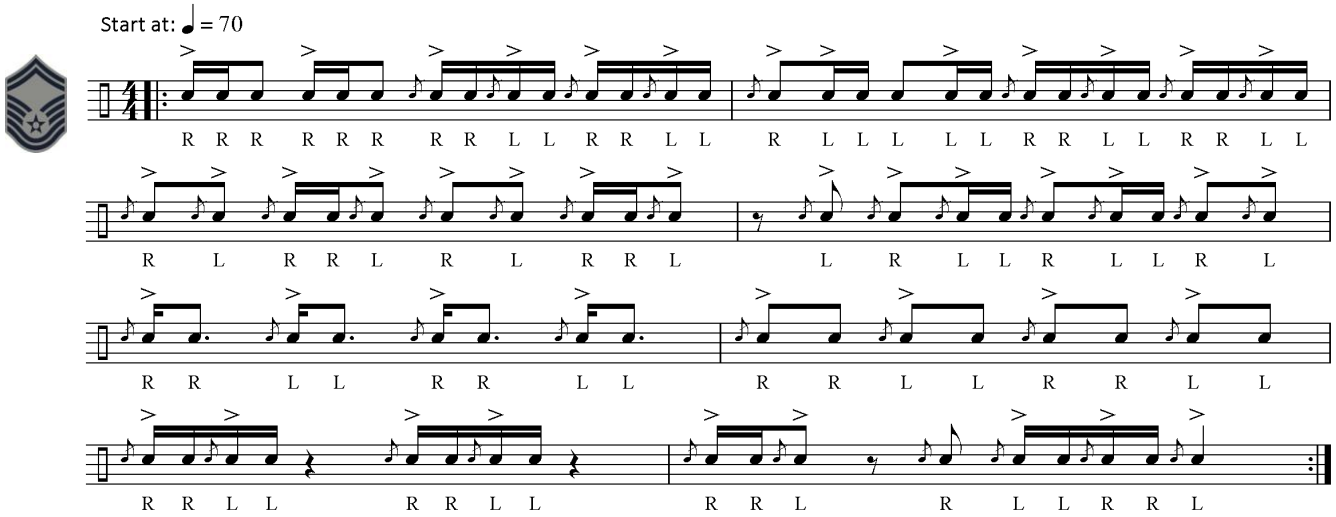
Rudiment #22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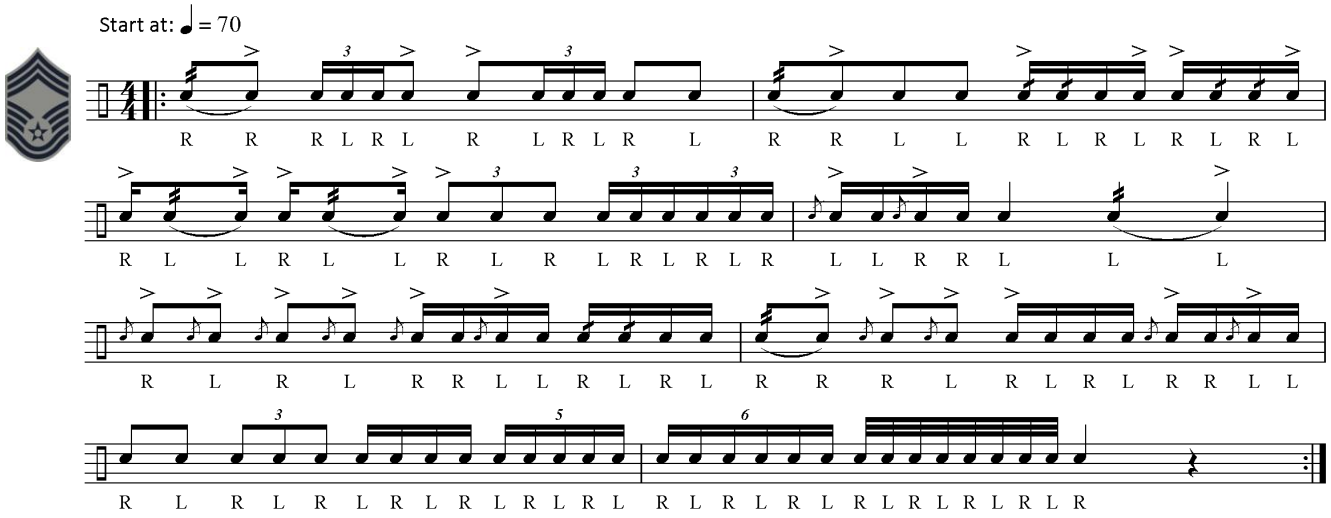
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RUDIMENT REFERENCE

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

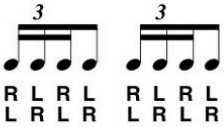
ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

I. ROLL RUDIMENTS

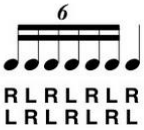
A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL *

2. SINGLE STROKE FOUR



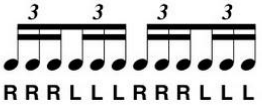
3. SINGLE STROKE SEVEN



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL

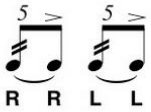
5. TRIPLE STROKE ROLL



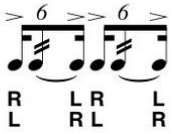
C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL *

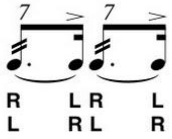
7. FIVE STROKE ROLL *



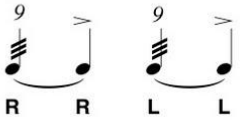
8. SIX STROKE ROLL



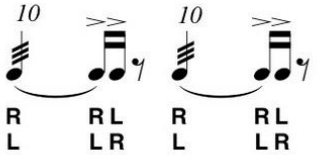
9. SEVEN STROKE ROLL *



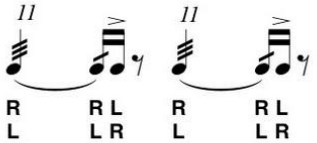
10. NINE STROKE ROLL *



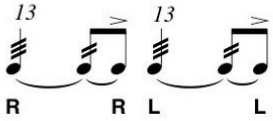
11. TEN STROKE ROLL *



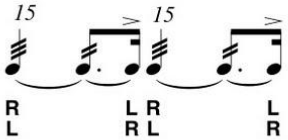
12. ELEVEN STROKE ROLL *



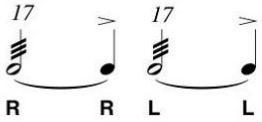
13. THIRTEEN STROKE ROLL *



14. FIFTEEN STROKE ROLL *



15. SEVENTEEN STROKE ROLL



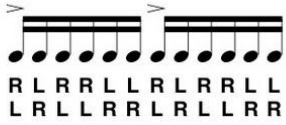
II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE *

17. DOUBLE PARADIDDLE *

18. TRIPLE PARADIDDLE

19. SINGLE PARADIDDLE-DIDDLE



PAS International Drum Rudiments page 2

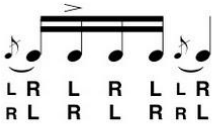
III. FLAM RUDIMENTS

20. Flam *

21. Flam Accent *

22. Flam Tap *

23. Flamacue *



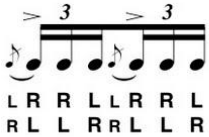
24. Flam Paradiddle *

25. Single Flammed Mill

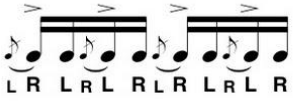
26. Flam Paradiddle-diddle *

27. Pataflafla

28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag

IV. DRAG RUDIMENTS

31. Drag *

32. Single Drag Tap *

33. Double Drag Tap *

34. Lesson 25 *

35. Single Dragadiddle

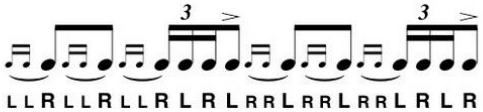
36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

38. Single Ratamacue *

39. Double Ratamacue *

40. Triple Ratamacue *

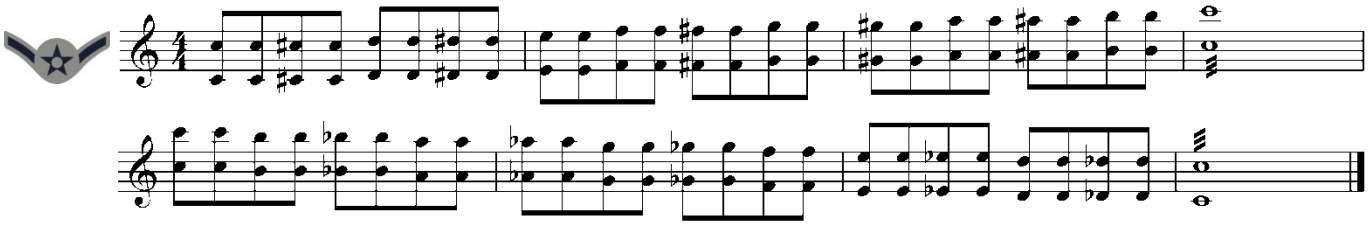


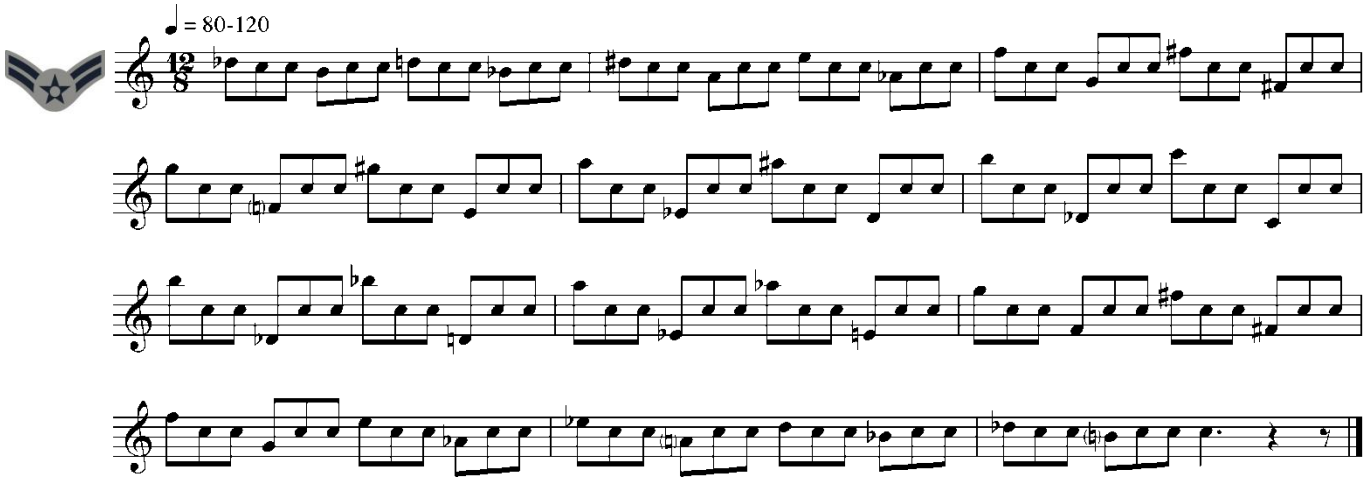
TECHNICAL DRILLS

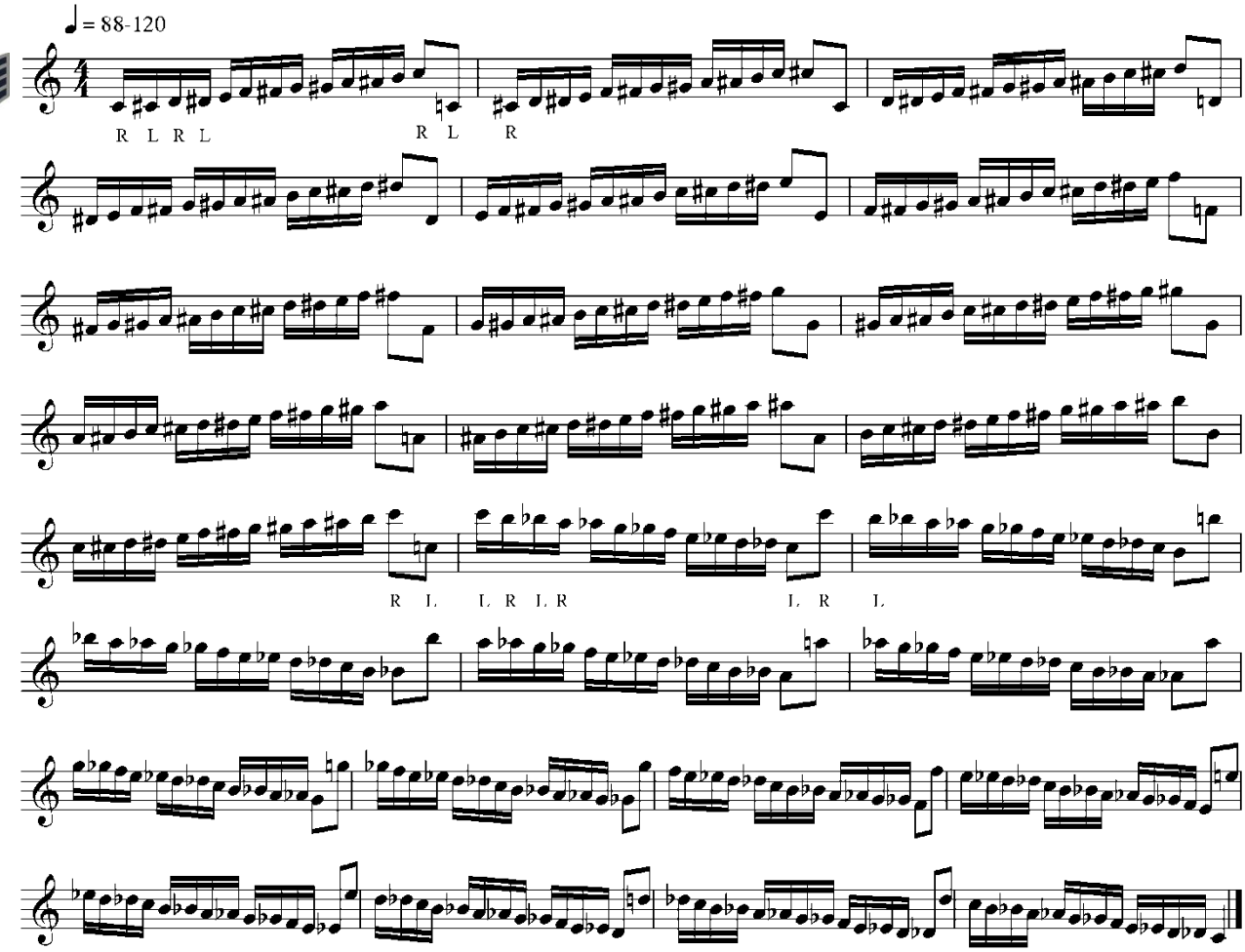
So far in your routine you have worked snare technique so now it is time to move to the mallet instruments. These exercises will work best on marimba (the instrument having the largest range), but a xylophone or even vibraphone will work for almost all drills. It is important in today's musical world to be a well rounded "percussionist" not just a good "mallet player" or "drummer." Work hard to gain a solid technique on all the percussion instruments and take pride in the term, "percussionist!"

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Sticking must be played precisely as written.
- Focus on great tone. Make sure you are hitting the bars over the resonators and not over the nodes. Work for a full even tone no matter what hand is being used or what note is being played.
- Work for memorization so that you can monitor your technique as you play by looking solely at the instrument.
- Next work your muscle memory and peripheral vision by focusing your eyes solely on the music and play the exercise.
- Use alternate sticking where sticking is unmarked.





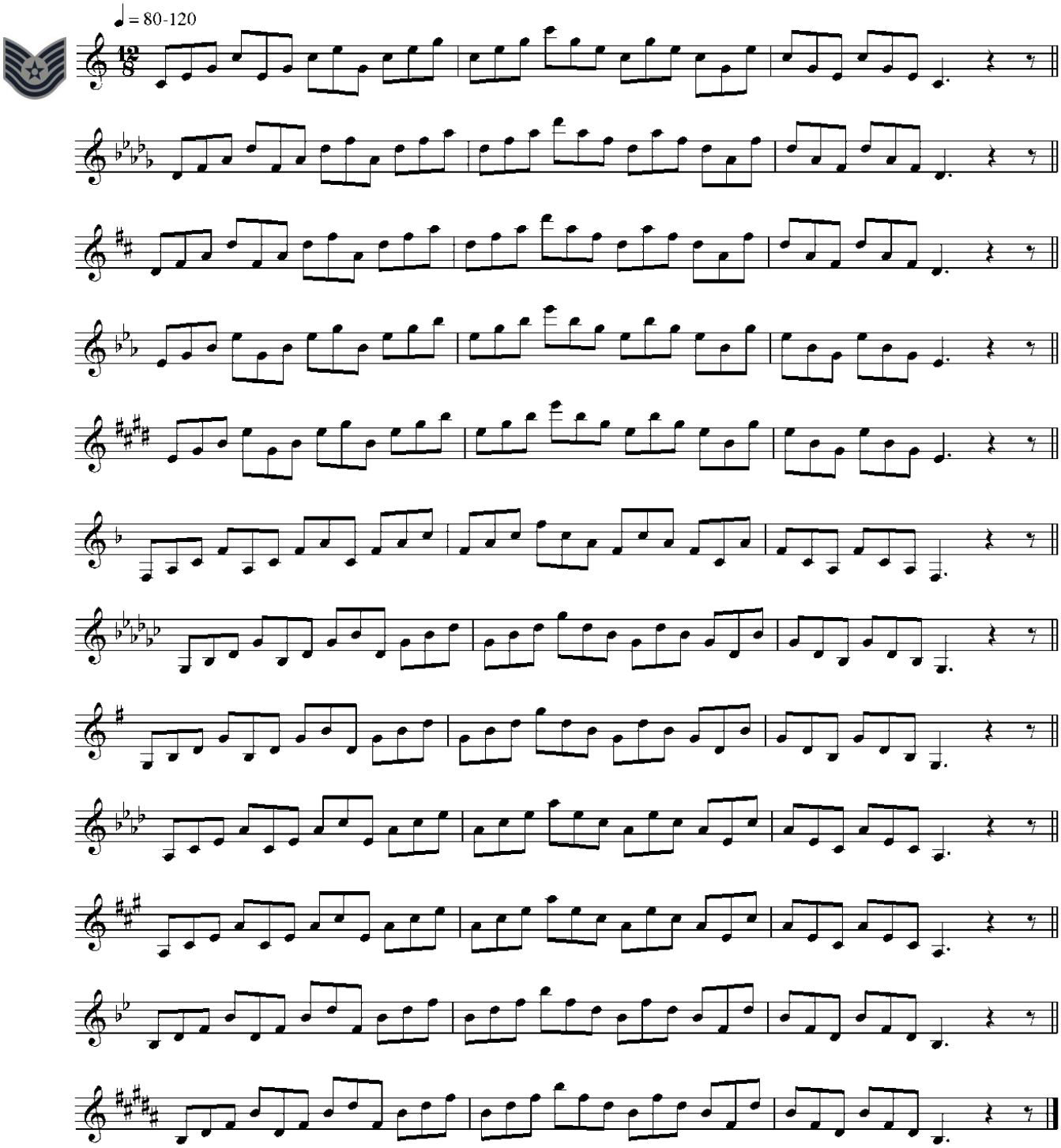


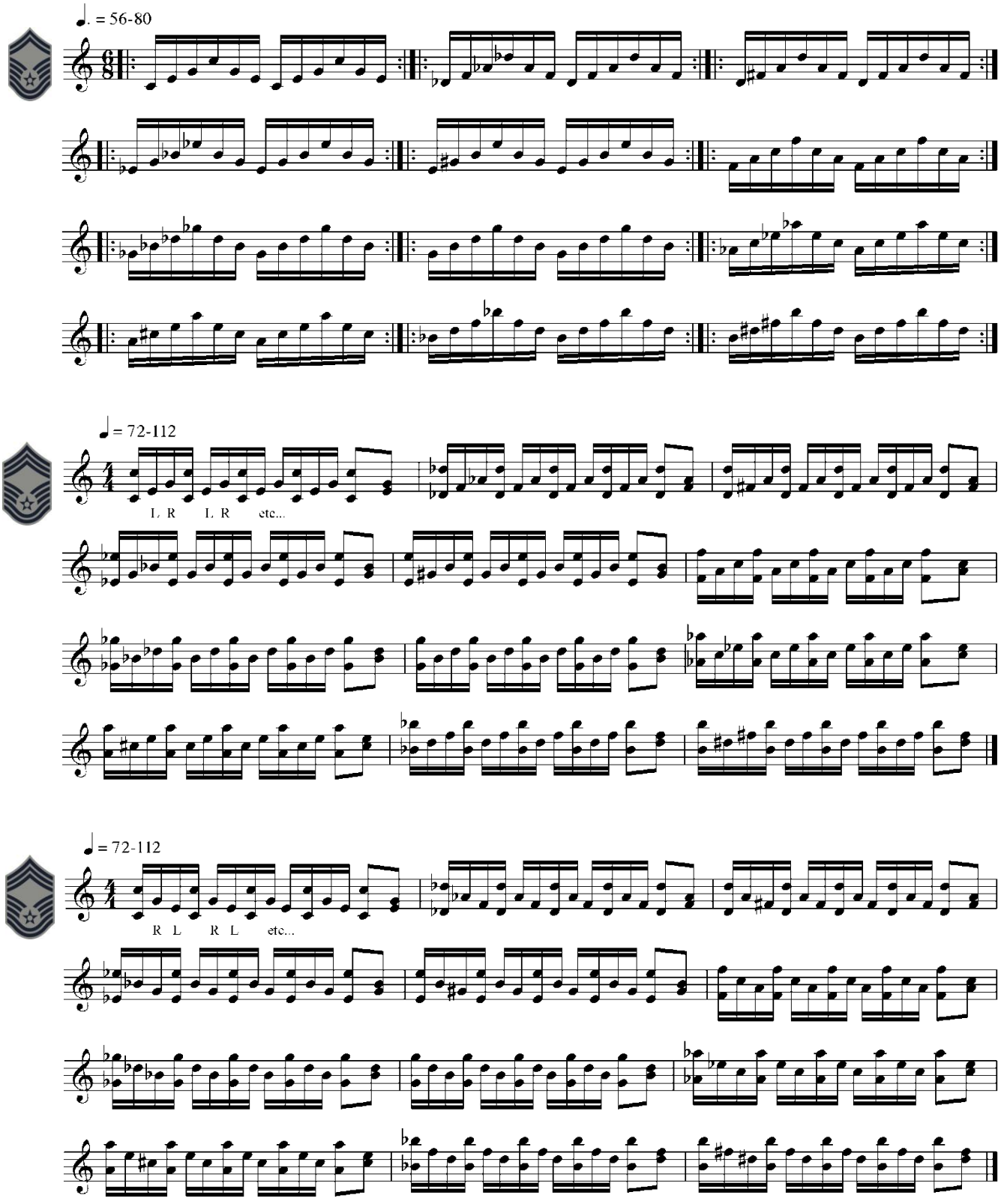
YOU ARE WHAT YOU EAT

Listen to one of the most influential percussionists of all time – Leigh Howard Stevens. Leigh is a pioneer of four mallet marimba playing. So much so, that the most popular grip used to hold all four mallets is called the "Steven's Grip."

In the recording on the right, "Leigh Howard Stevens Plays Bach", Leigh Howard Stevens … well … plays Bach … really well!

YOU NEED THIS RECORDING!!


♩ = 80-120


♩. = 56-80
♩ = 72-112
L R L R etc...
♩ = 72-112
R L R L etc...

MAJOR SCALE DRILLS

These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Sticking must be played precisely as written.
- Focus on great tone. Make sure you are hitting the bars over the resonators and not over the nodes. Work for a full even tone no matter what hand is being used or what note is being played.
- Practice your least favorite scales the most. Chances are that you will have scales that you like more than others. Chances are even greater that the scales you don't like are the scales that need to most practice. Practice not just to feel good, but to improve!

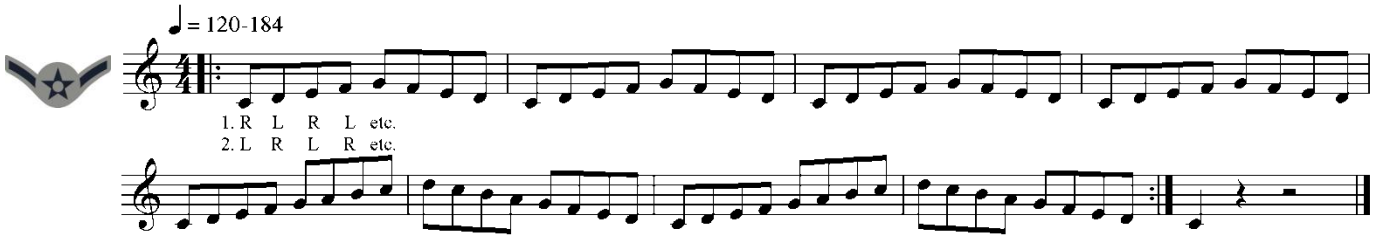
Minnesota Orchestra Percussion Section
Brian Mount, Jason Arkis, Kevin Watkins along with Fernando Meza
(percussion instructor at the University of Minnesota)

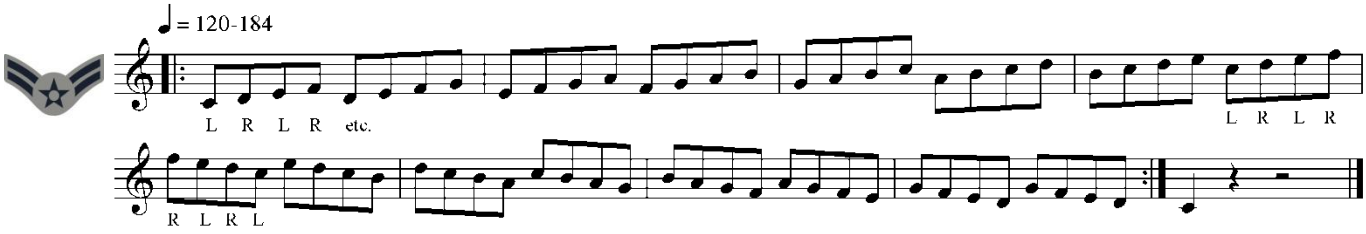
YOU ARE WHAT YOU EAT

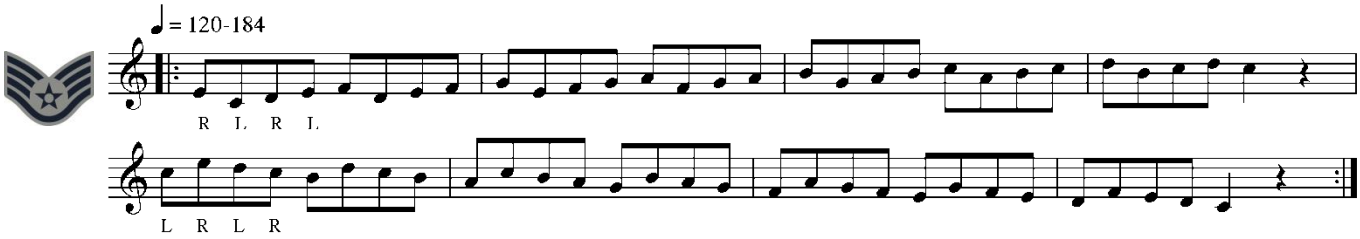
Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful percussion section.

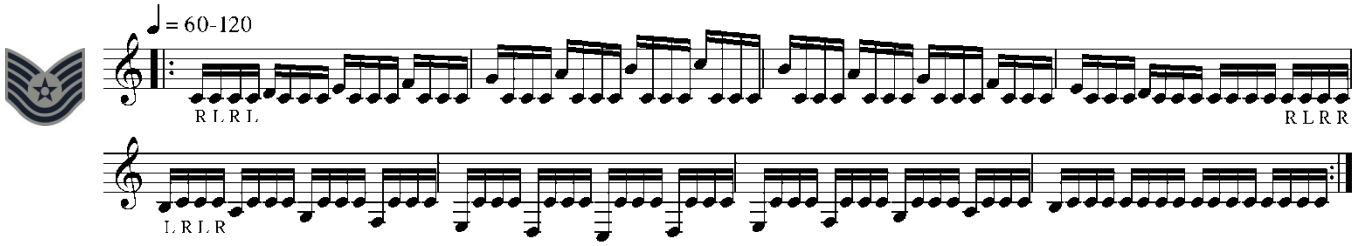
How would these great players perform the drills in this book?

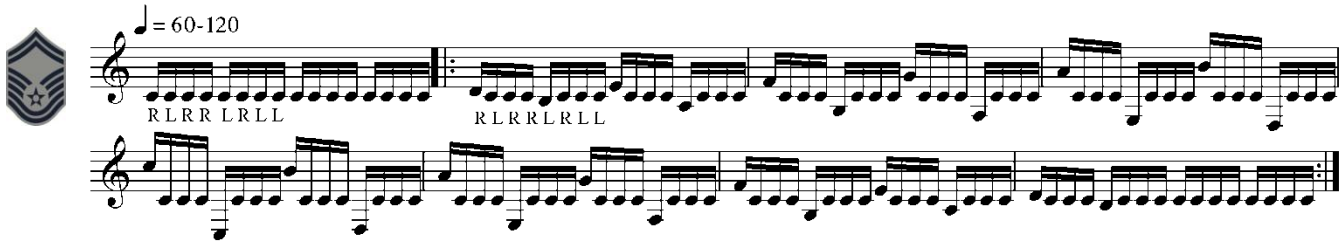
Drills in C Major

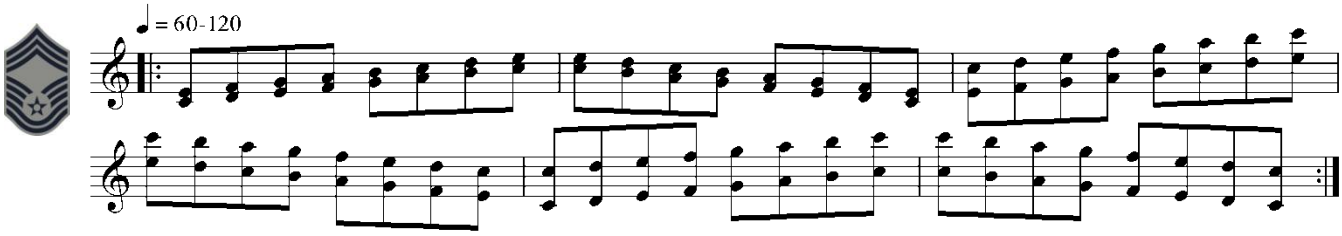




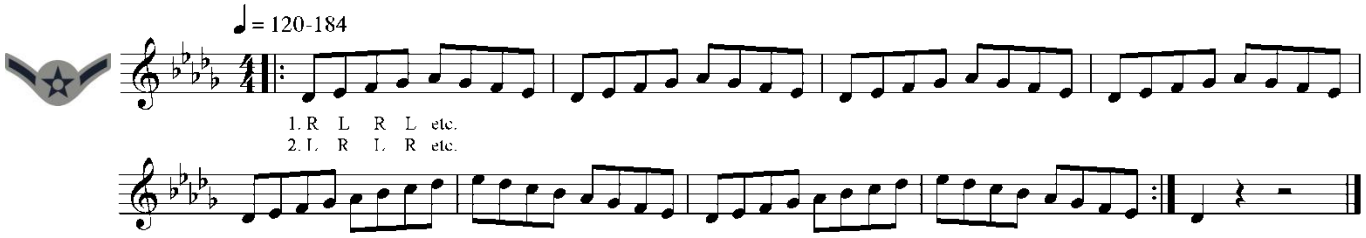


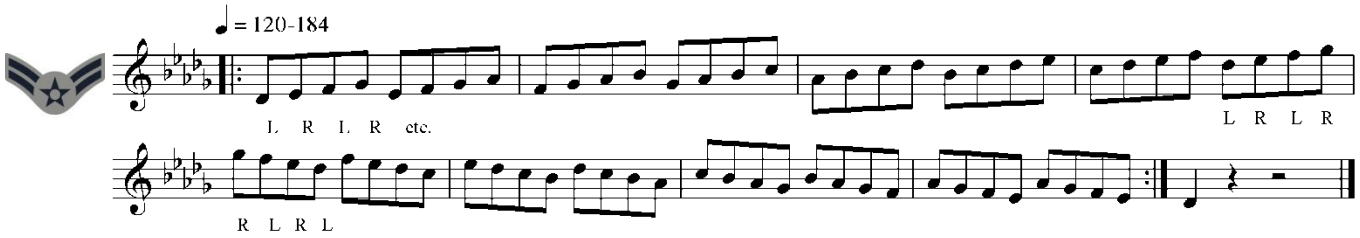


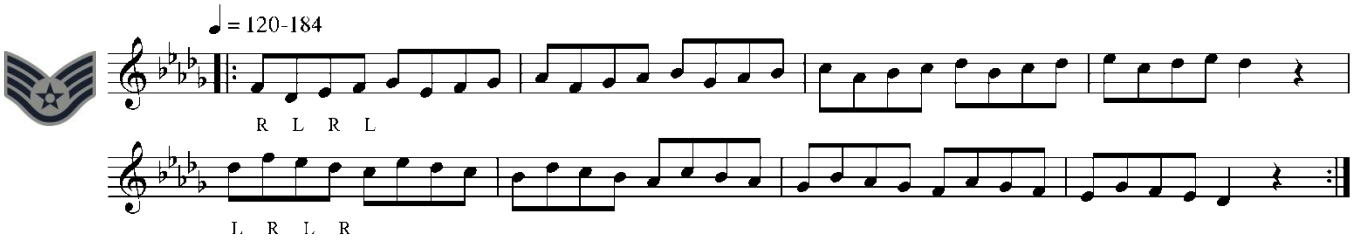


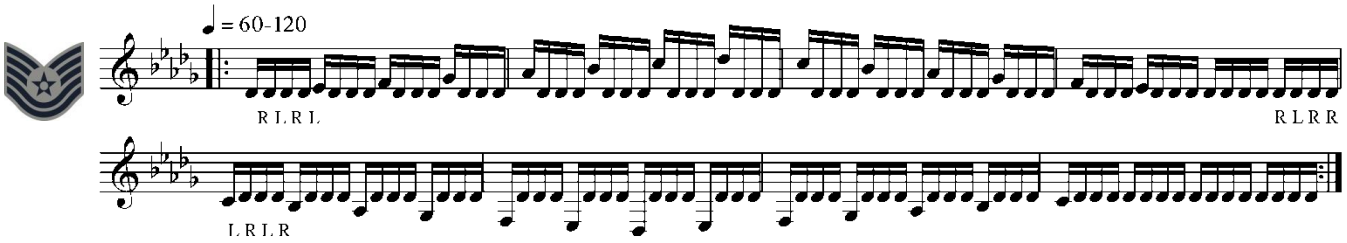


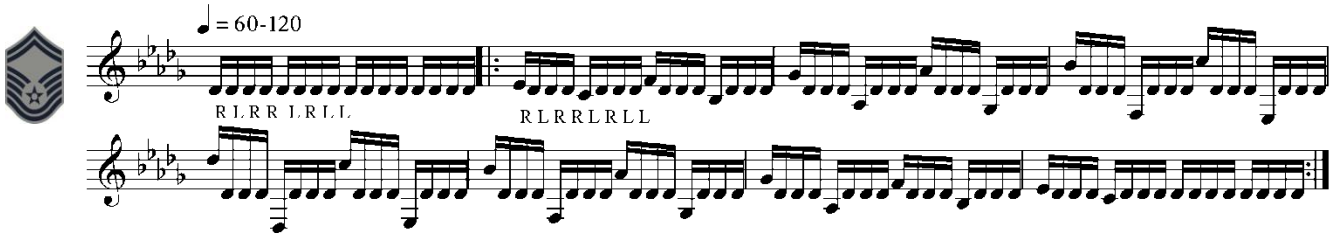
Drills in Db Major

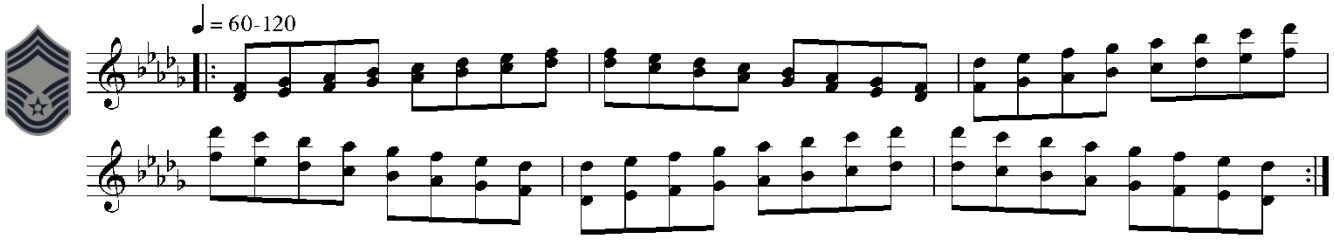




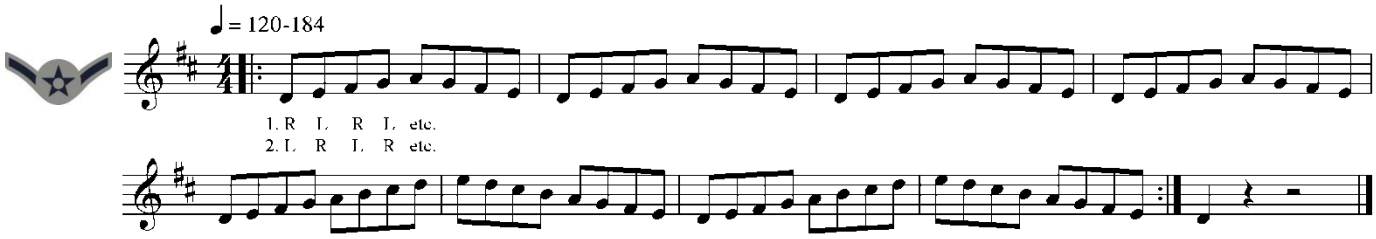


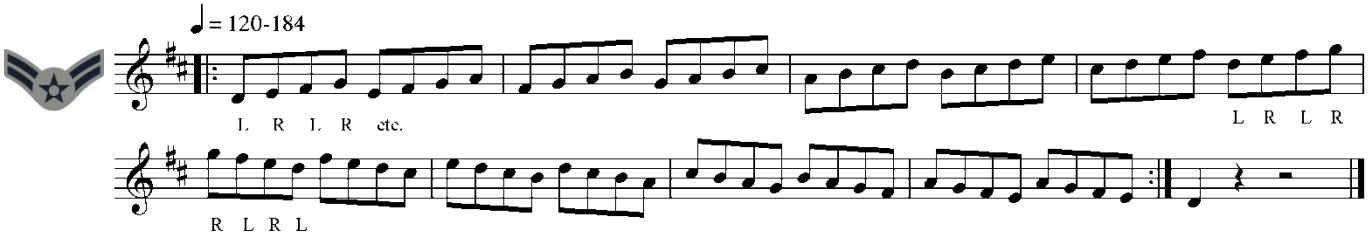


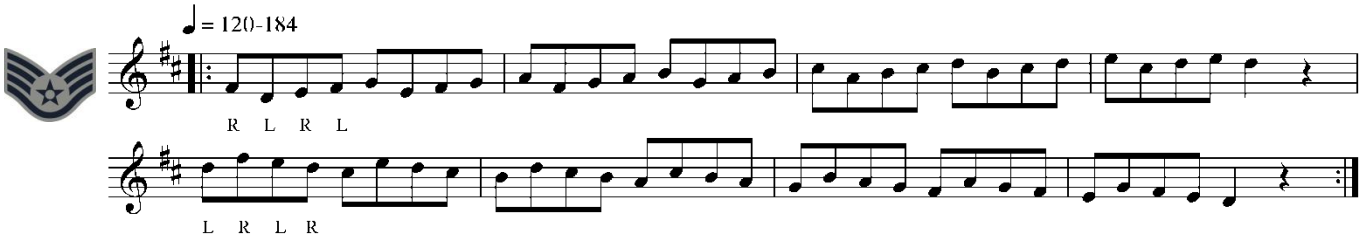


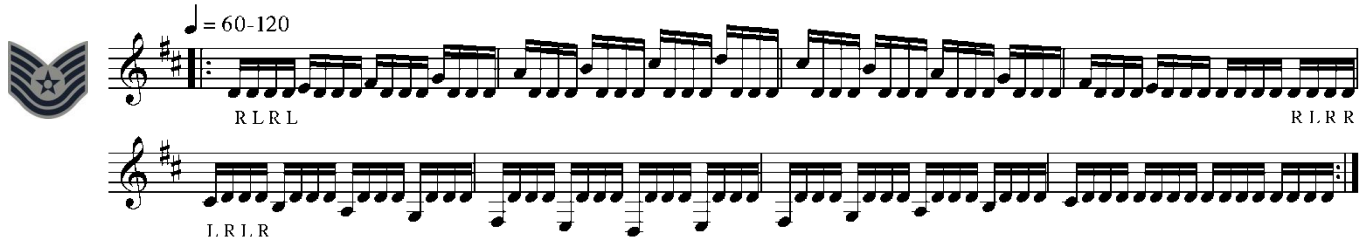


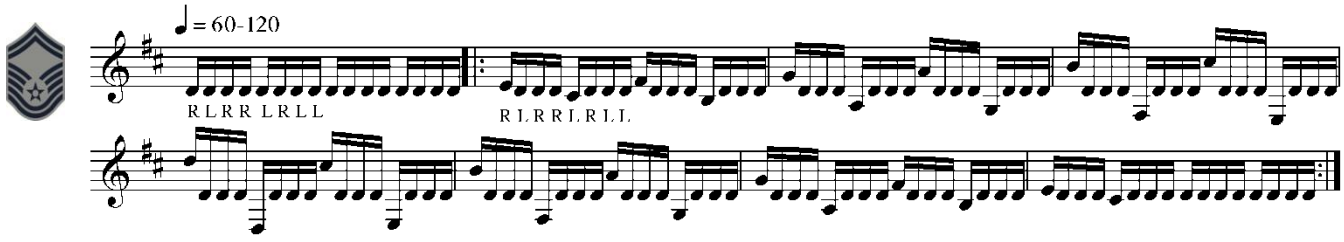
Drills in D Major

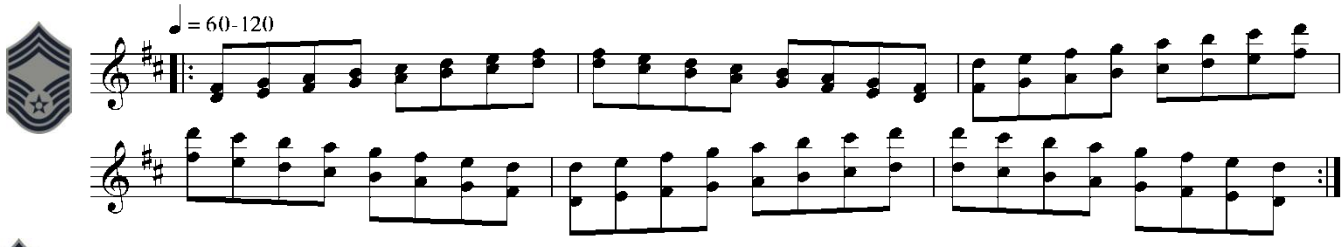




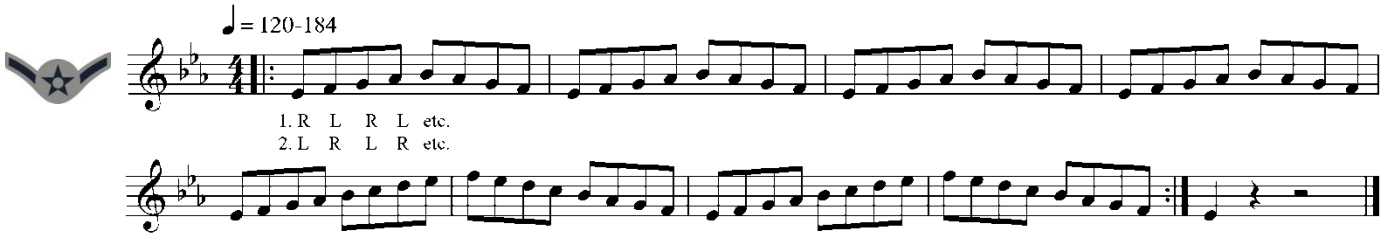


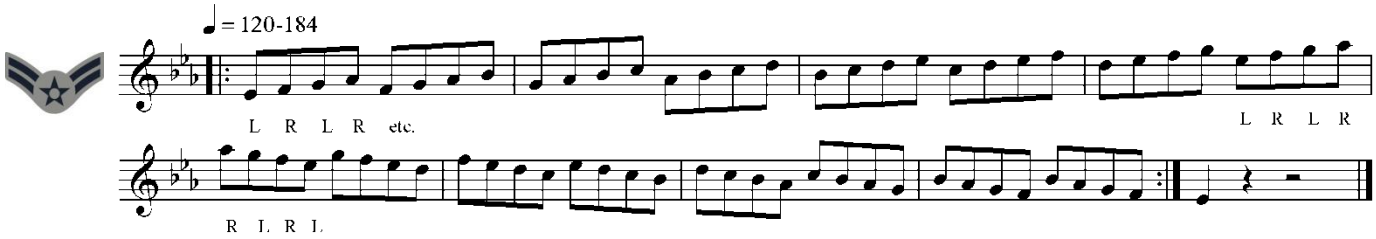


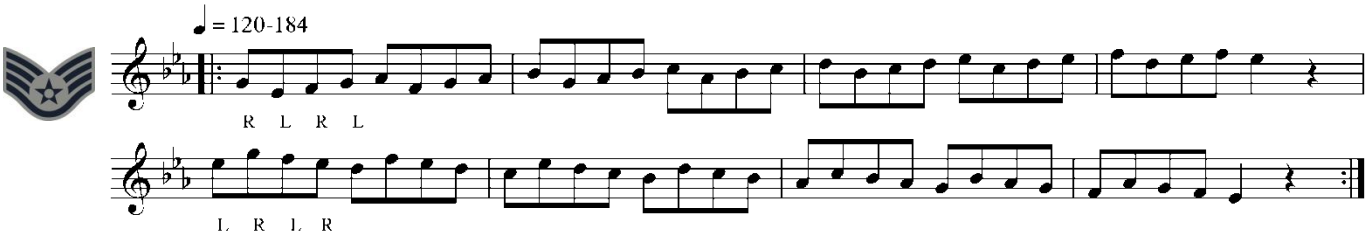


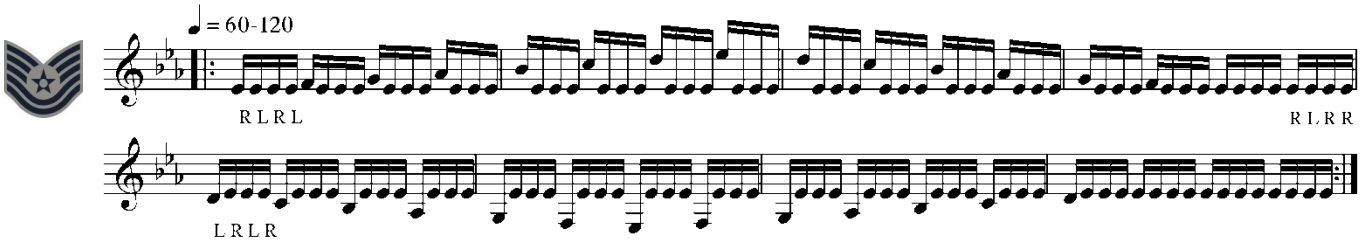


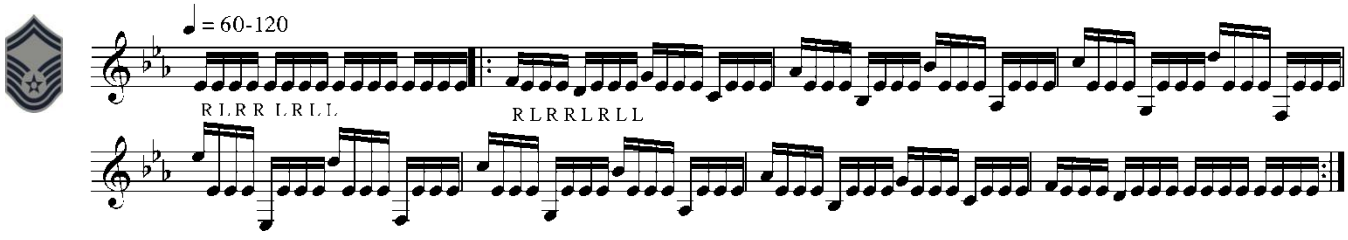
Drills in Eb Major

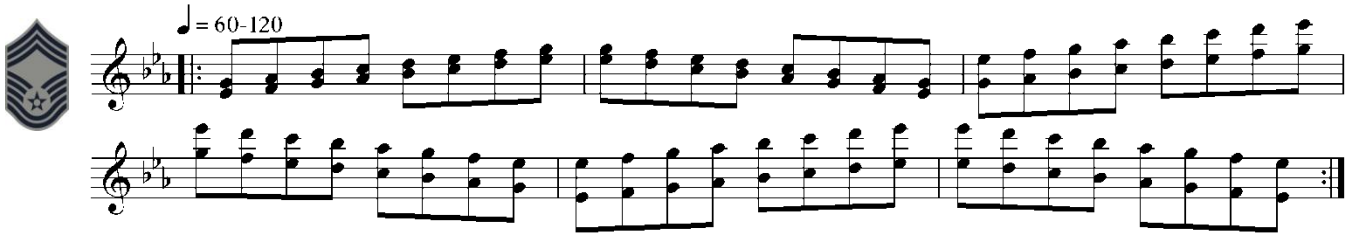




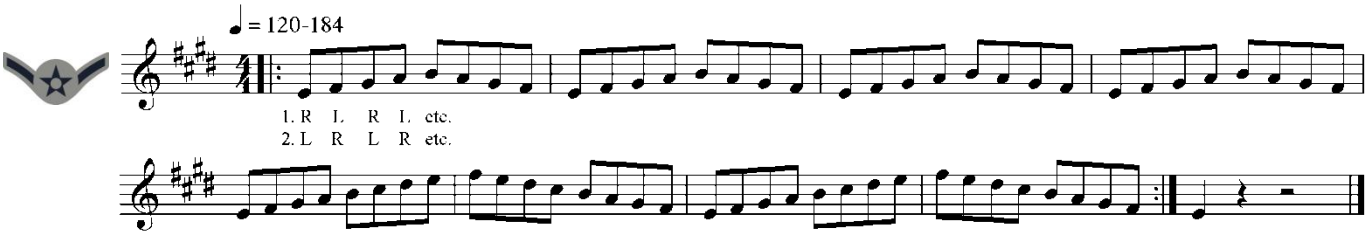


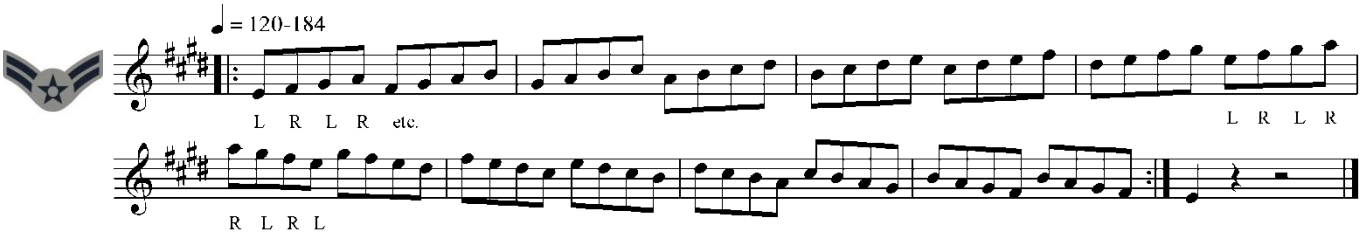


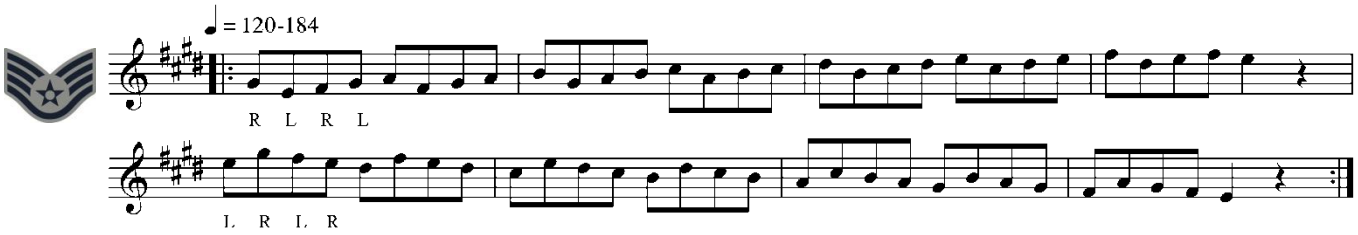


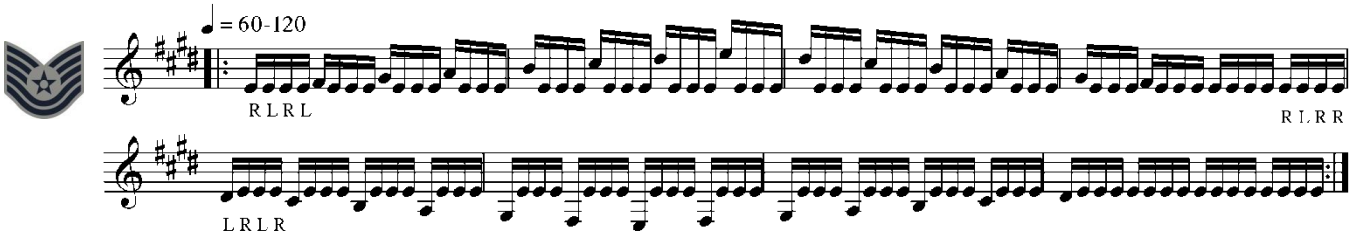


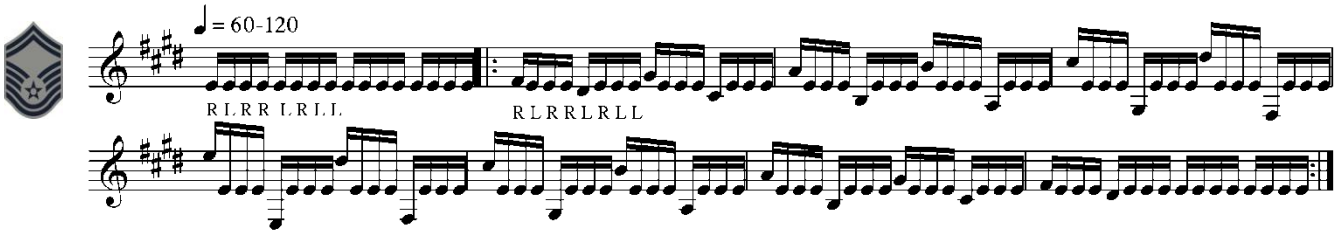
Drills in E Major

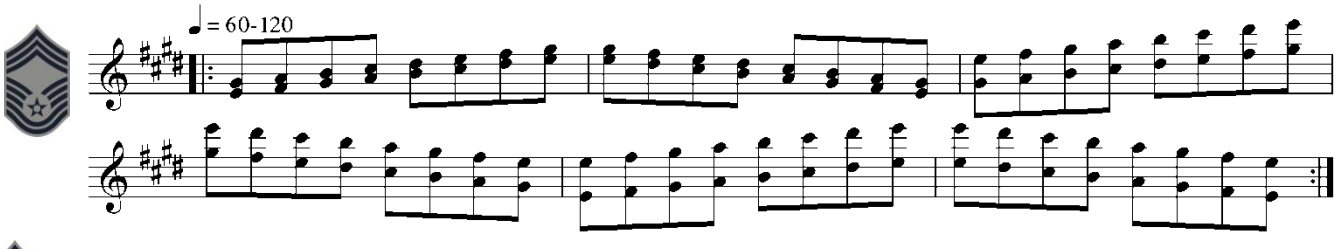




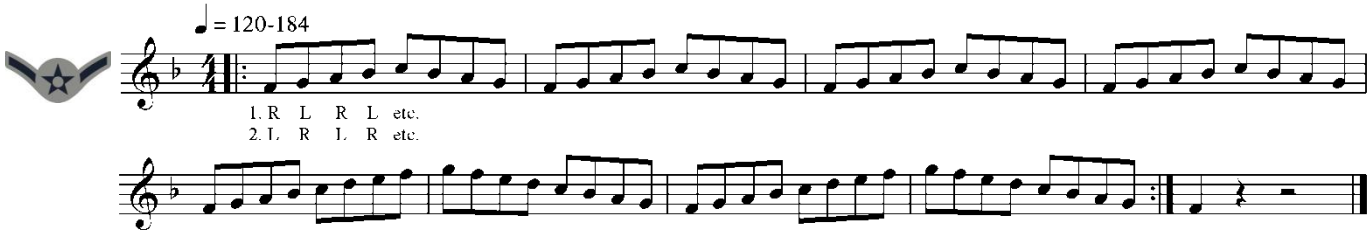


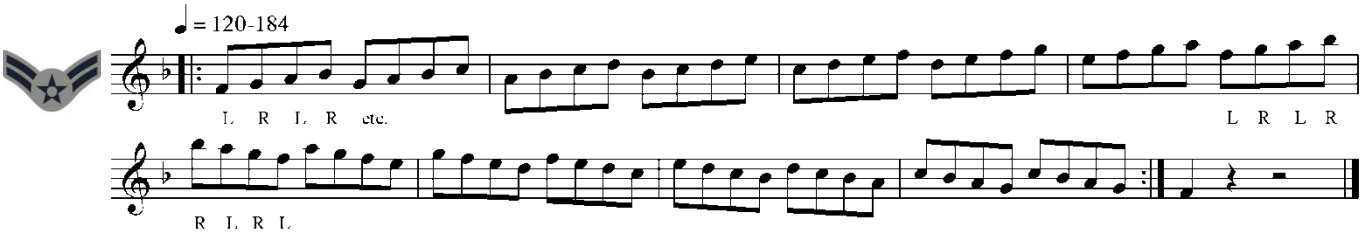


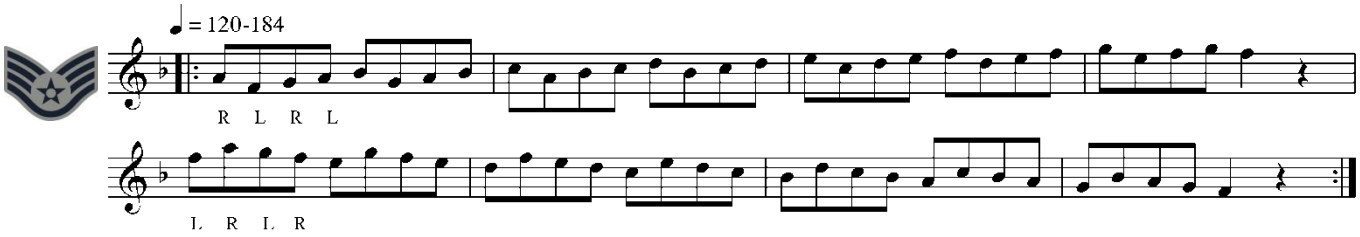


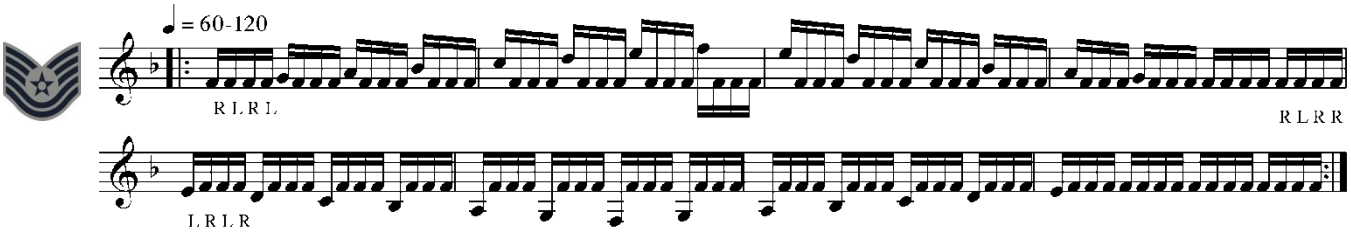


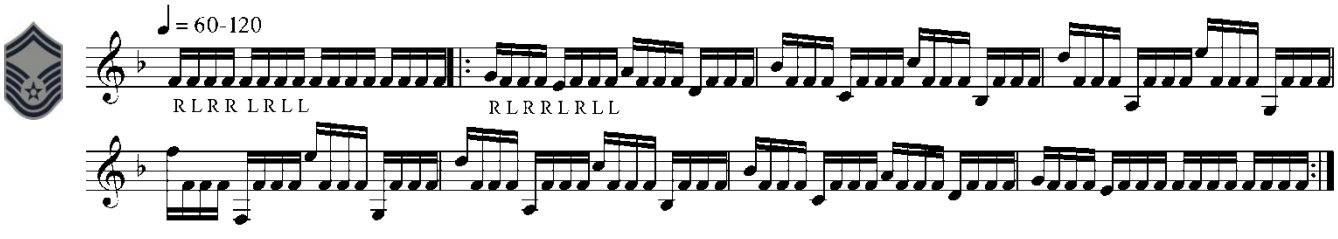
Drills in F Major

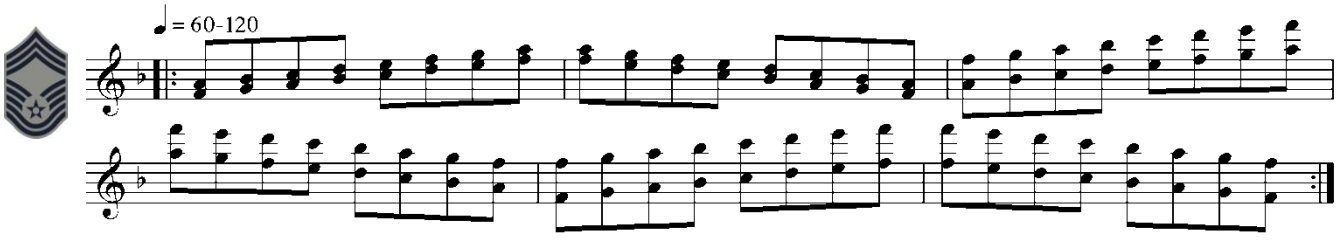




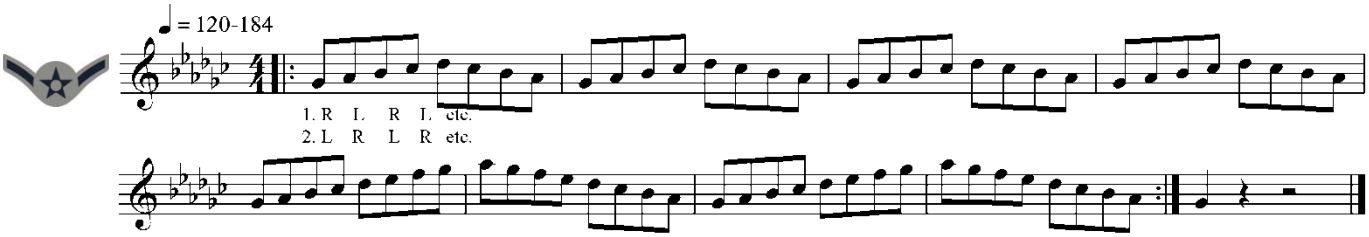


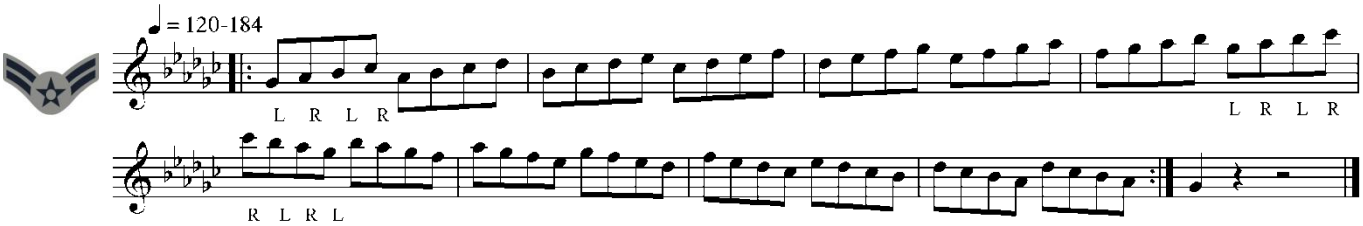


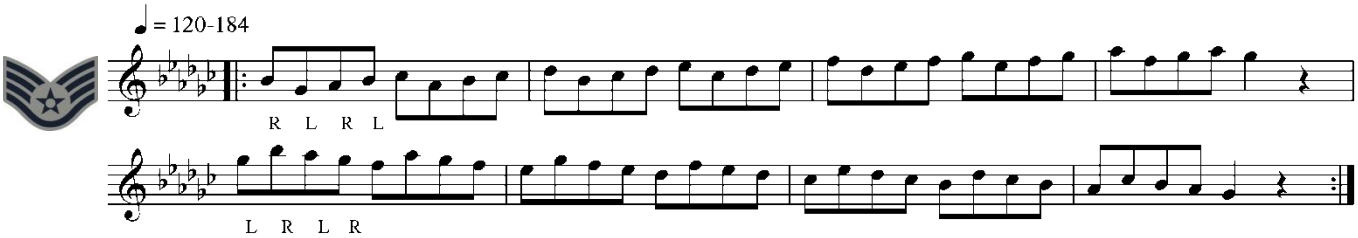


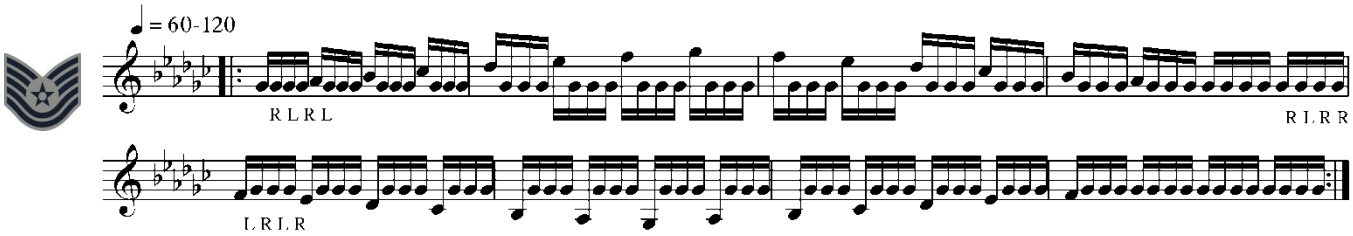


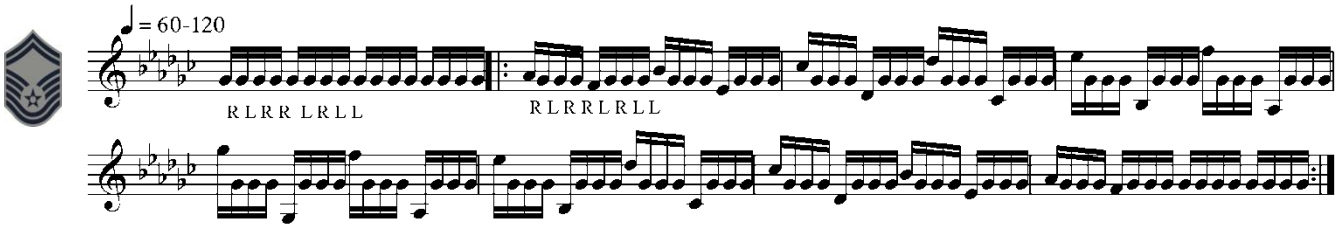
Drills in Gb Major

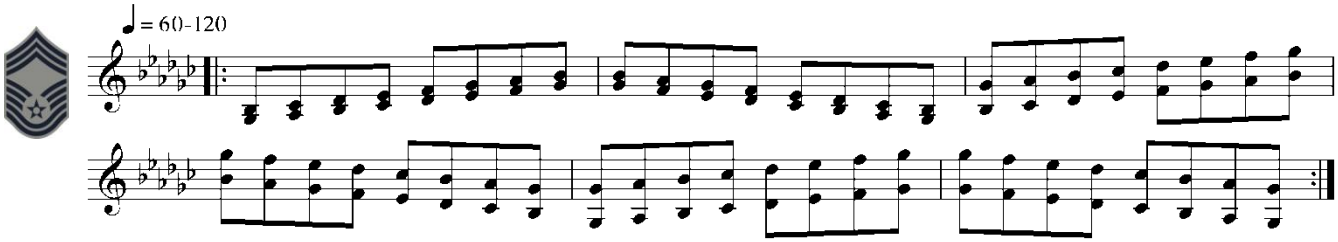




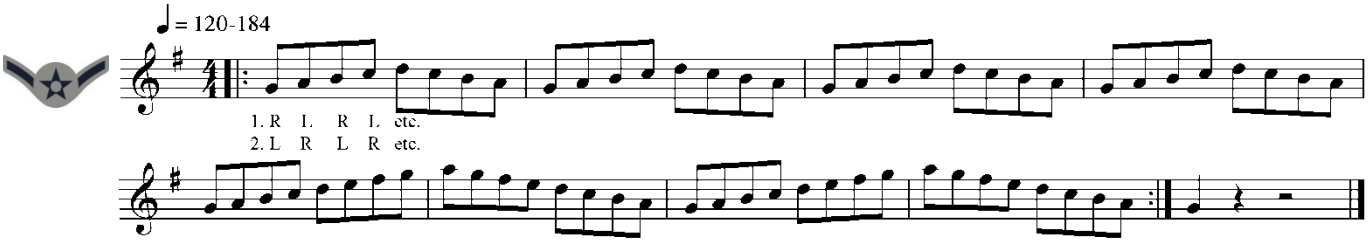


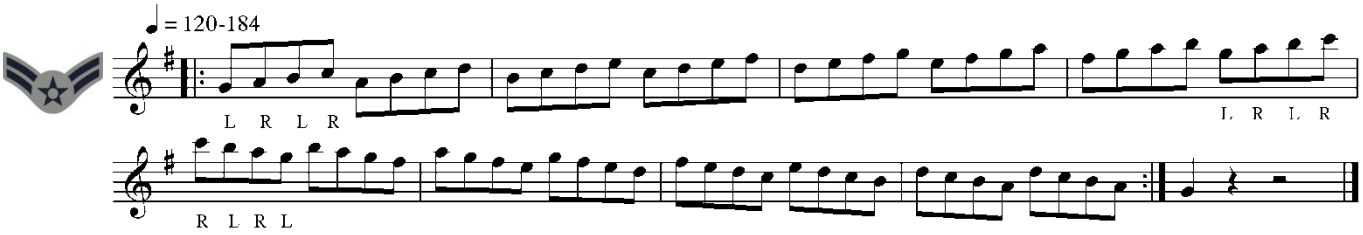


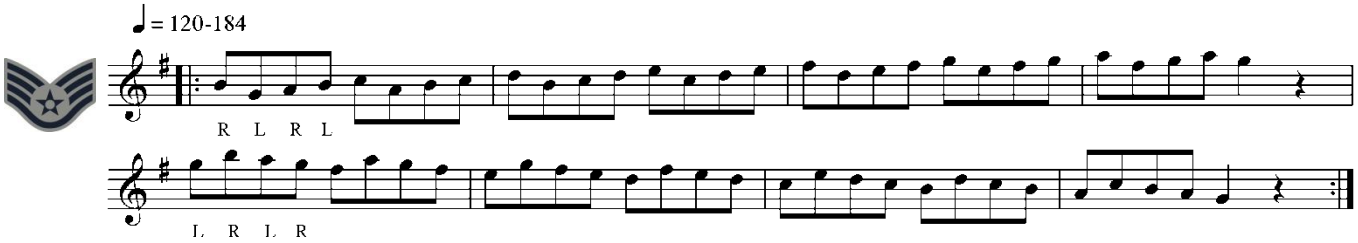


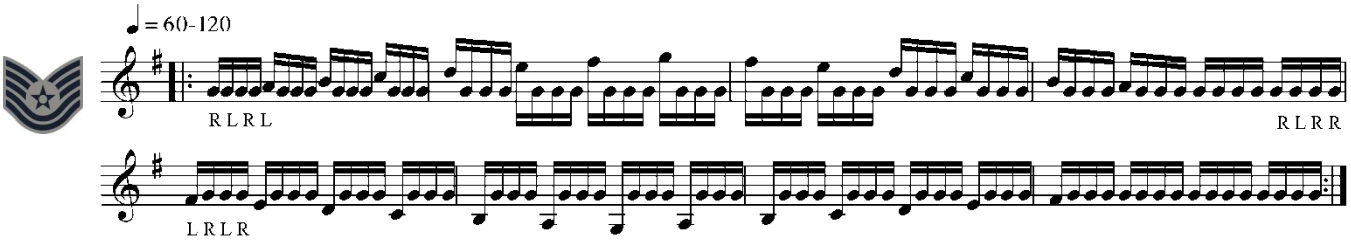


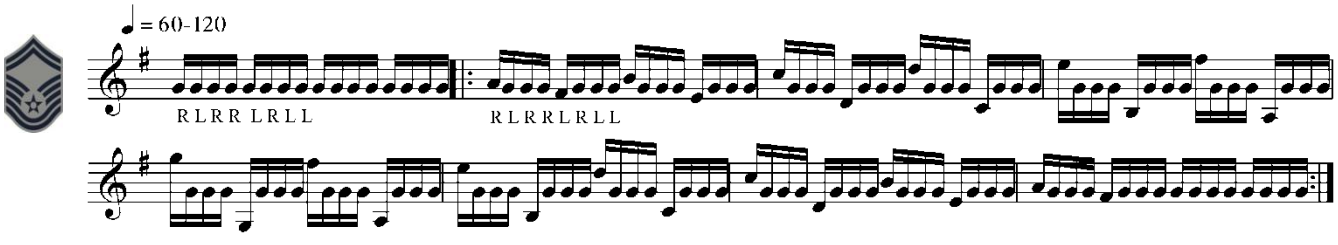
Drills in G Major

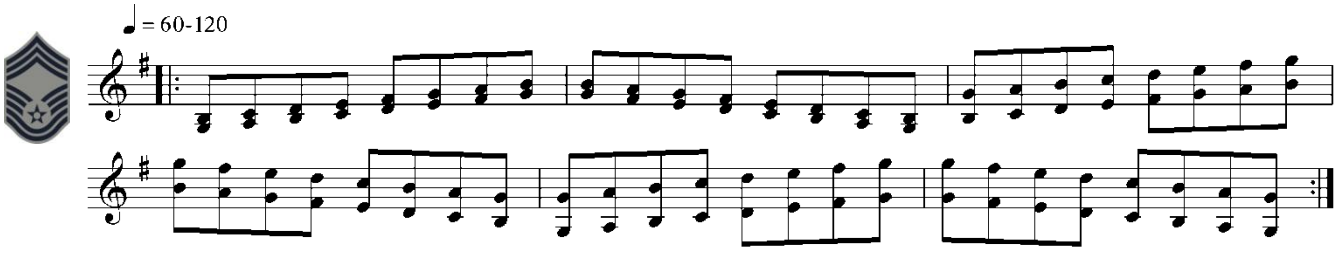






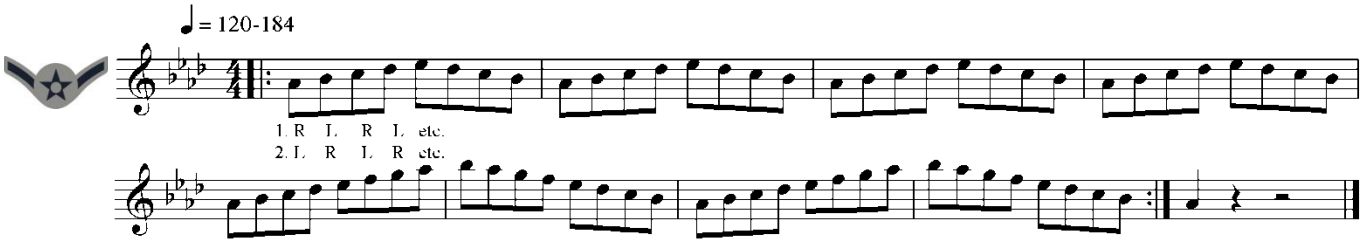






Drills in Ab Major

♩ = 120-184



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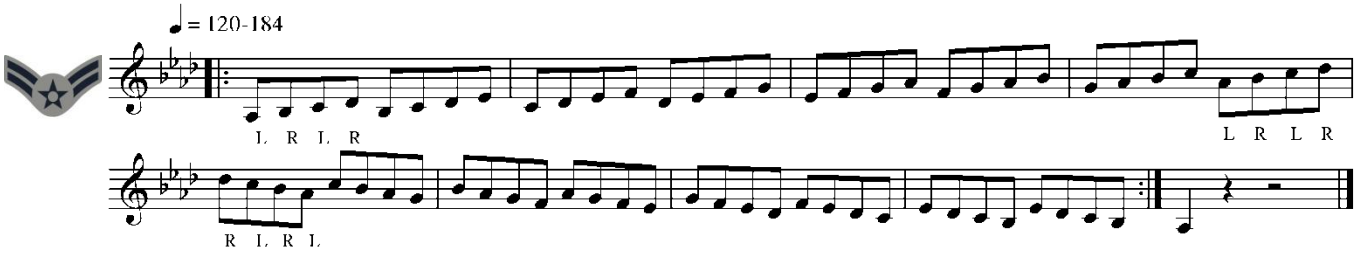

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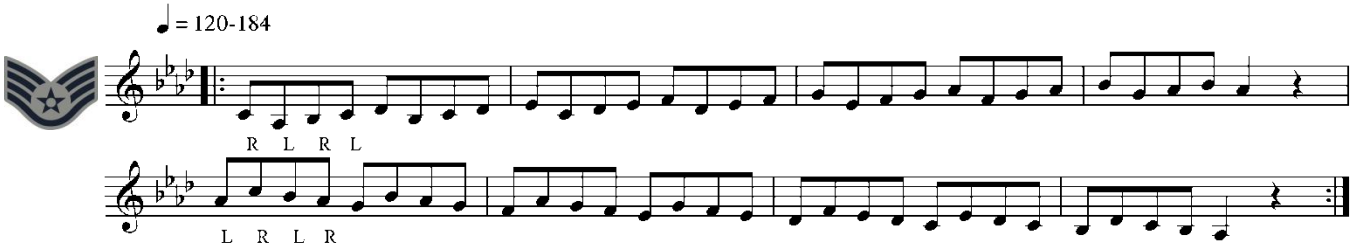

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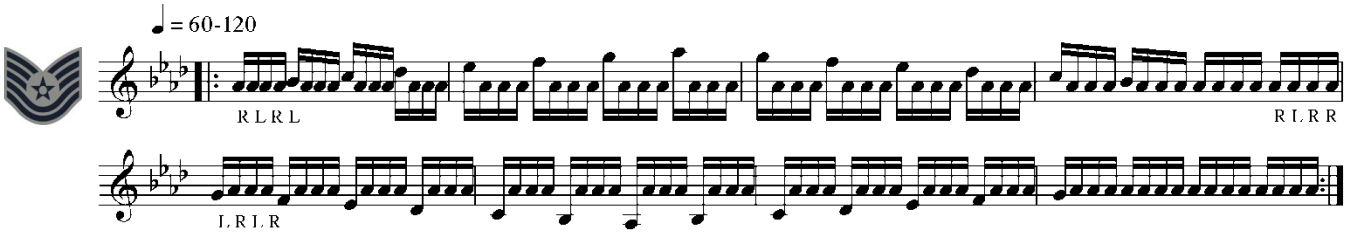

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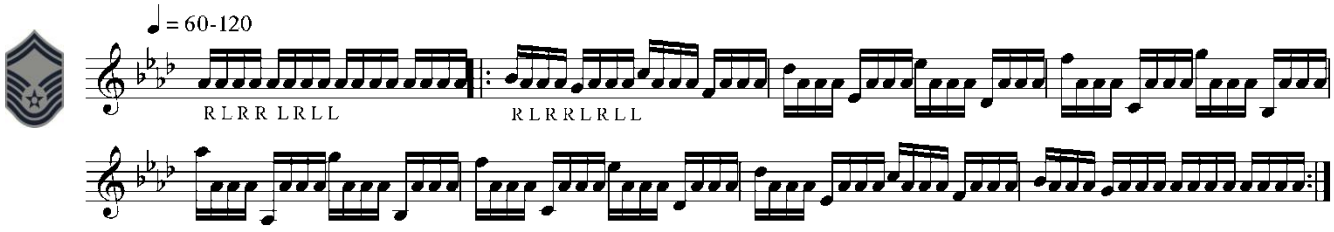

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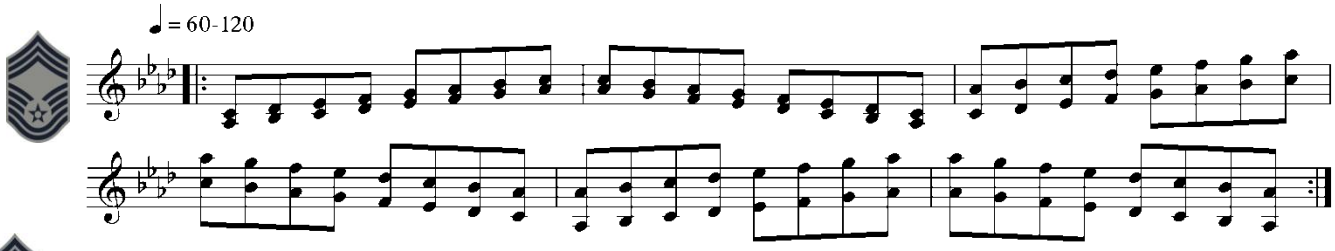
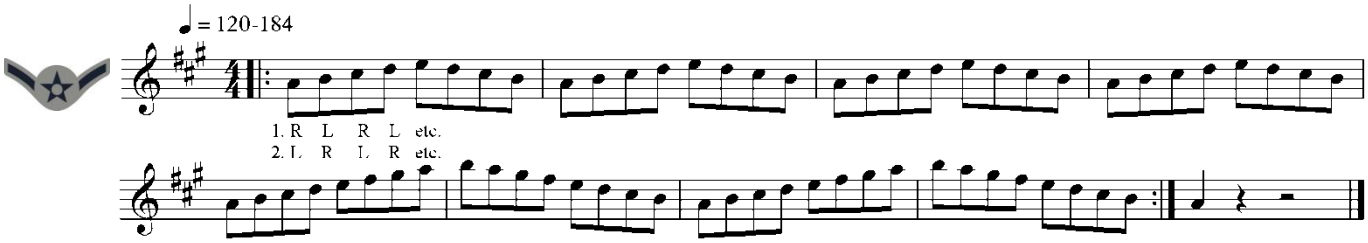
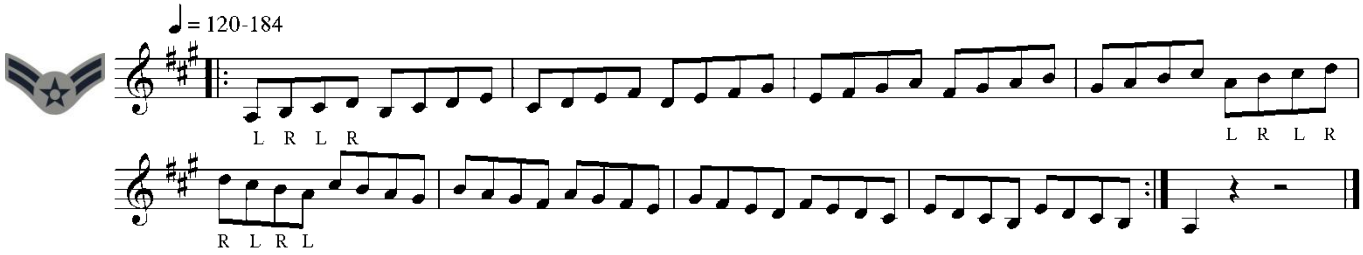
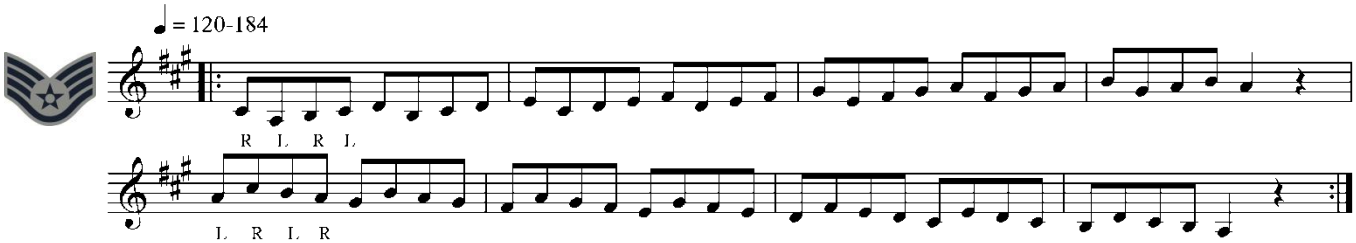
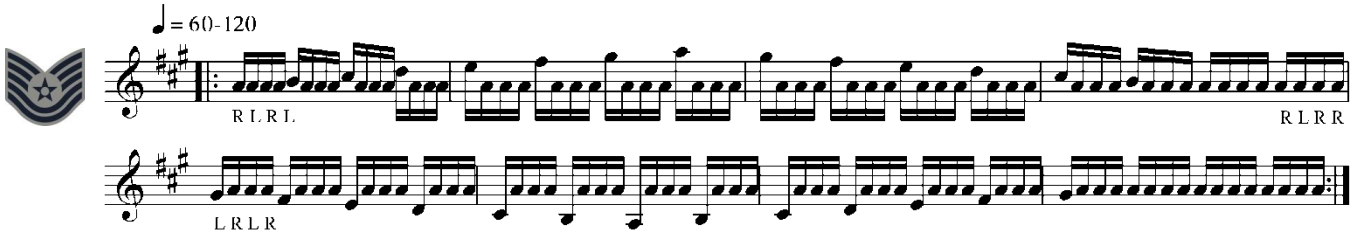


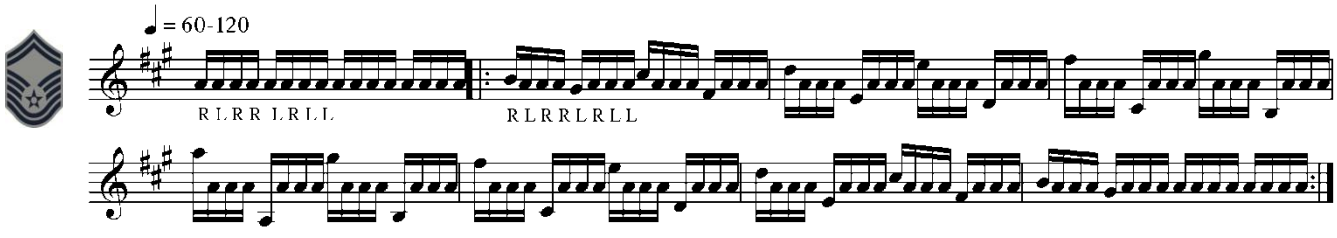
Drills in A Major

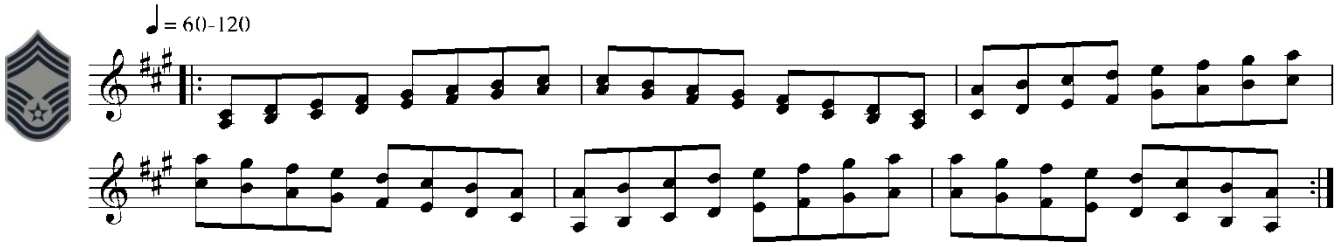




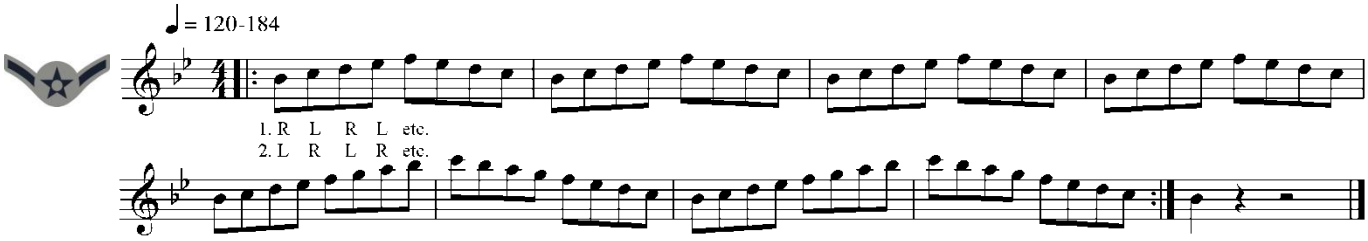


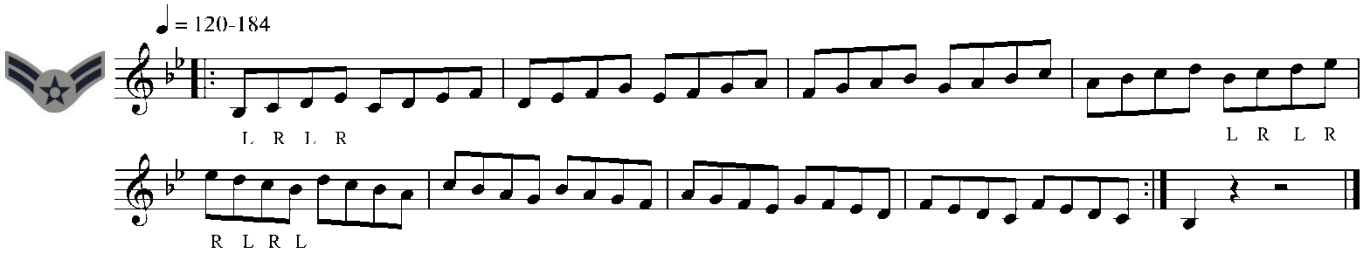


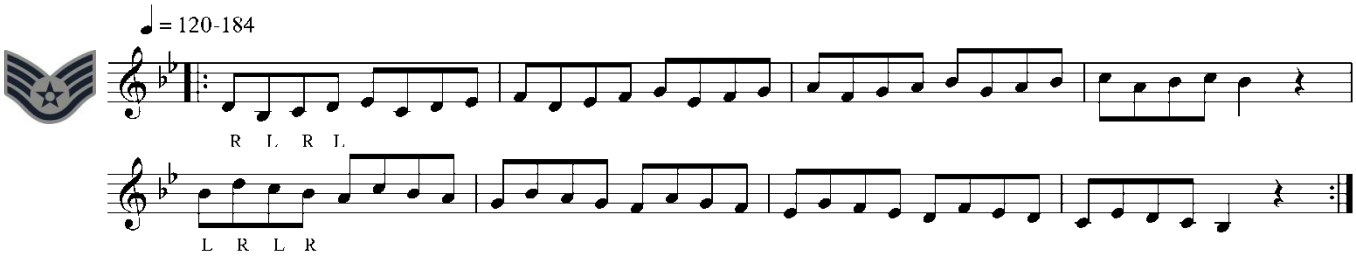


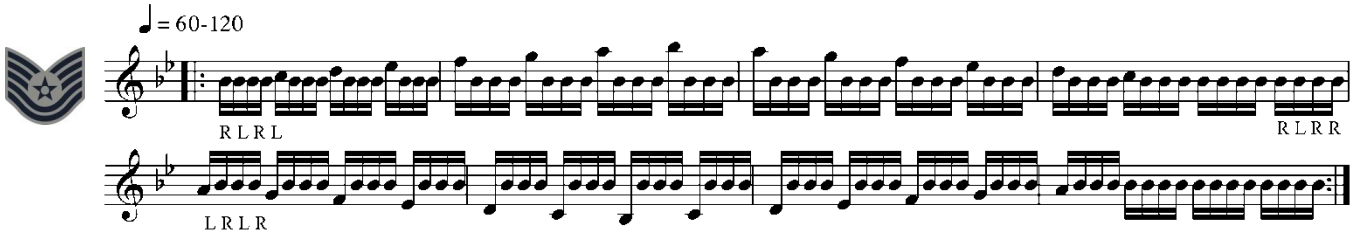


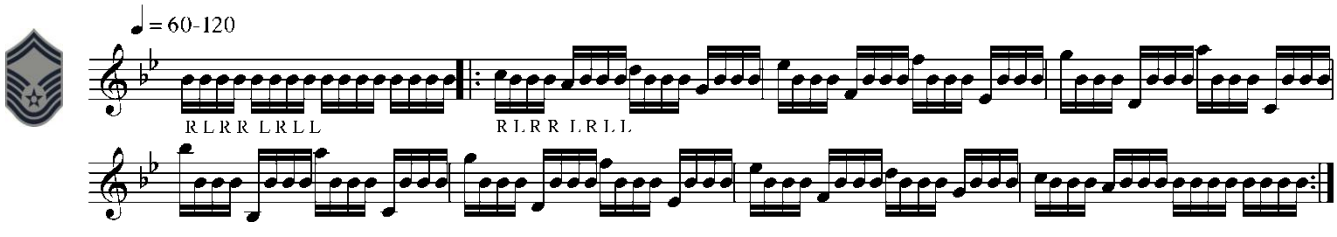
Drills in Bb Major

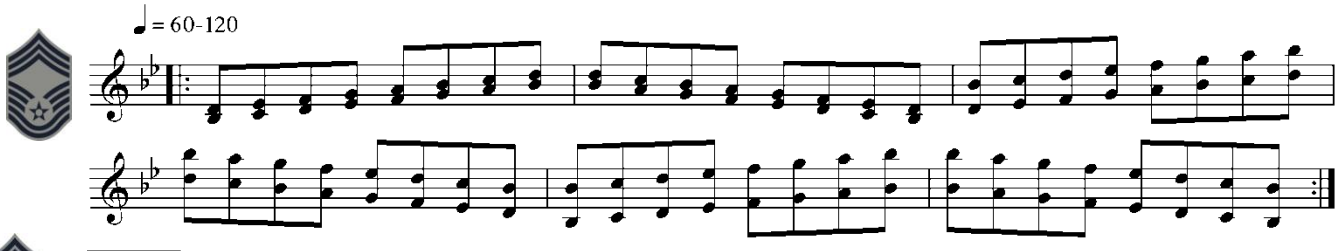




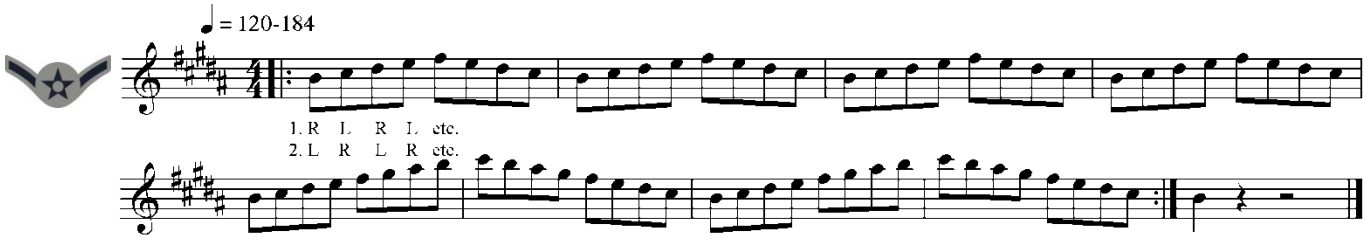


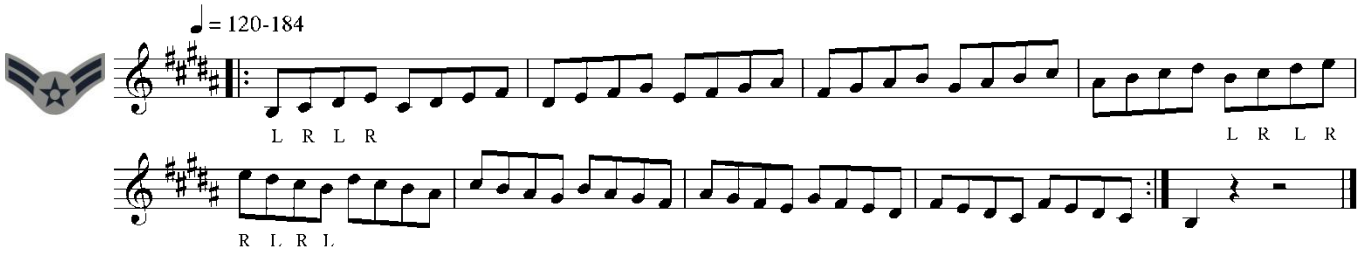


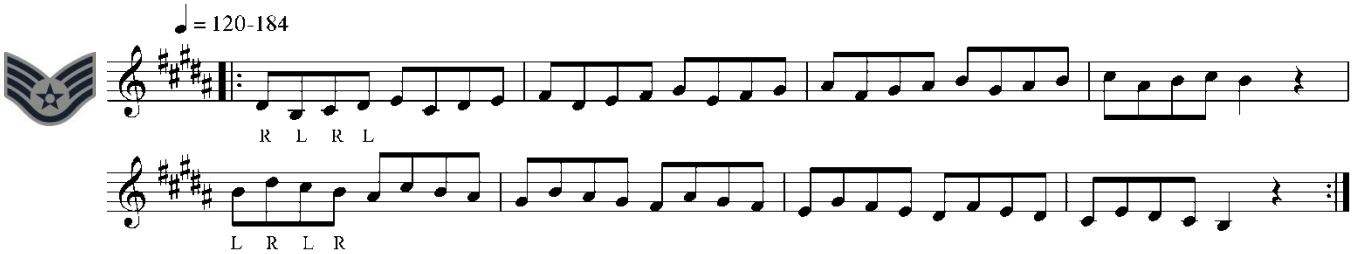


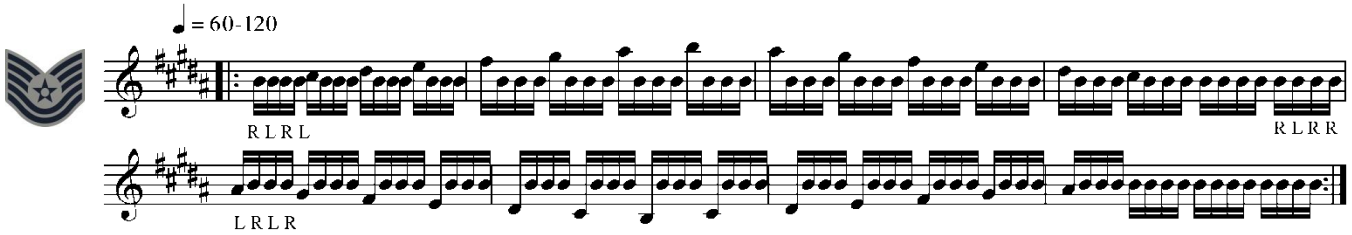


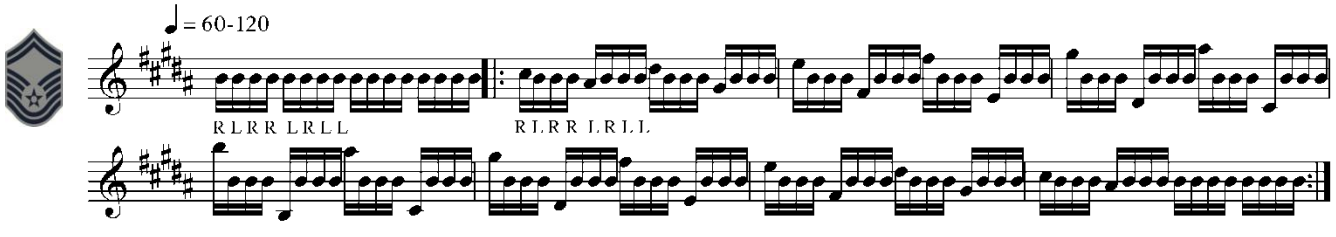
Drills in B Major

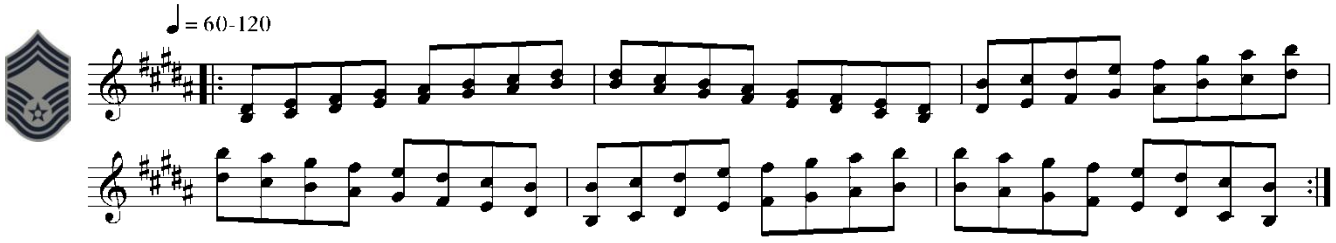












ACKNOWLEDGEMENTS

Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of percussion playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to a progressive daily routine. The following resources proved immensely helpful:

The American Band College Summer 2010 Notebook and Clinics
Robert Breithaupt
Robert Snider

The American Band College Summer 2011 Notebook and Clinics
Nick Petrella
Matt Savage

Fundamental Method for Mallets Book II – Mitchell Peters

Stick Control for the Snare Drummer – George Lawrence Stone

Savage Rudimental Workshop – Matt Savage

Two Mallet Technique – Robert Adney