

Practical Applications #2

# Technique Boot Camp

*A Progressive Daily Routine for the Serious  
Instrumentalist*

Percussion



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Summer 2011

# Technique Boot Camp - Percussion



## TABLE OF CONTENTS



Enlistment Information .....	4
Practice Guidelines for Enlistee and Parents .....	5
Promotion Chart .....	6

### **The Warm-Up**

Stretching .....	7
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### **Snare Exercises**

Sticking Drills .....	8
Roll Drills .....	11
Flam Drills .....	14
Rudiment Reference Sheet .....	17

### **Mallet Exercises**

Technical Drills .....	19
Major Scale Drills .....	23

Acknowledgments .....	36
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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!



# Technique Boot Camp - Percussion



## 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



# Technique Boot Camp - Percussion



## 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."



# Technique Boot Camp - Percussion



## 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 Promotion
	Private						
	Private 1 <sup>st</sup> 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	



# Technique Boot Camp - Percussion



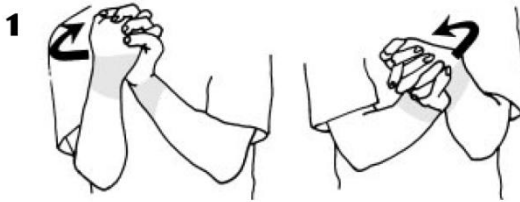
## STRETCHING



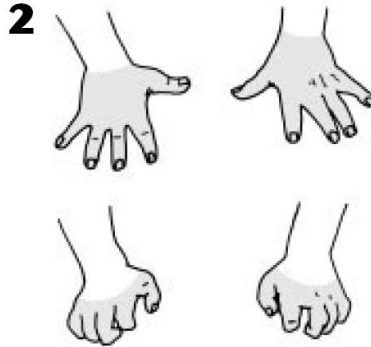
First things first! Technique Boot Camp will demand a lot from the muscles in your fingers wrist and arms. You are, in fact, an athlete when it comes to playing a percussion instrument so you need to take care of your muscles like an athlete would. Make sure to stretch gently before you practice or perform.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

### Drill Sergeant's Orders:

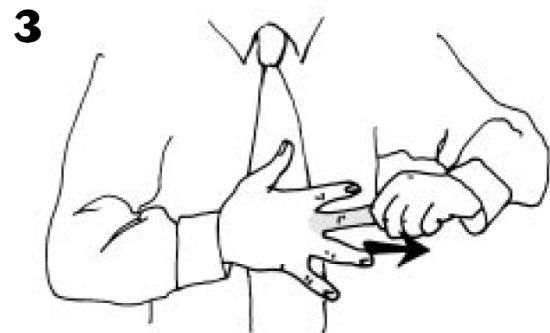
- 👉 Do all stretches every day
- 👉 Do each stretch GENTLY and SLOWLY
- 👉 Use this time to relax your mind as well. You want to be physically and emotionally calm while practicing. Tension is the enemy of great technique!



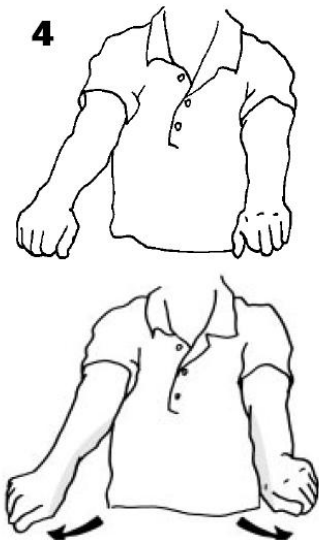
10 times  
clockwise & counterclockwise



10 sec  
each position



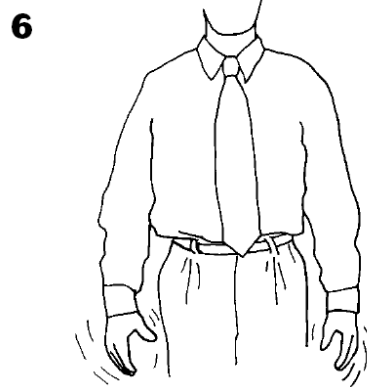
pull each finger & thumb gently  
4 times each direction, do both hands



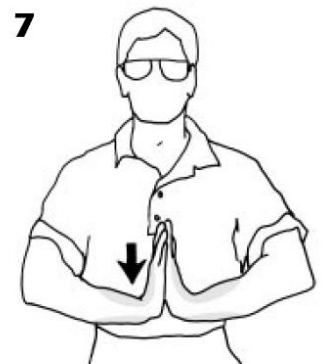
5 sec  
2 times



5 sec  
each arm



10 sec  
shake hands



10 sec





# Technique Boot Camp - Percussion



## 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.

Start at: ♩ = 80



R L R L R L R L R L R L R L R L R L R L R L R L  
L R L R L R L R L R L R L R L R L R L R L R L R  
R R I I R R I I R R I I R R I I R R I I R R I I  
R R I I R R I I R R I I R R I I R R I I R R I I


Start at: ♩ = 80





R R R R R R R R R L R L R L R L R L R L R L R L R L R L R L  
L L L L L L L L L R L R L R L R L R L R L R L R L R L R L R  
R R R R R R R R I R I R I R I R I R I R I R I R I R I R I R  
L L L L L L L L R L R L R L R L R L R L R L R L R L R L R L

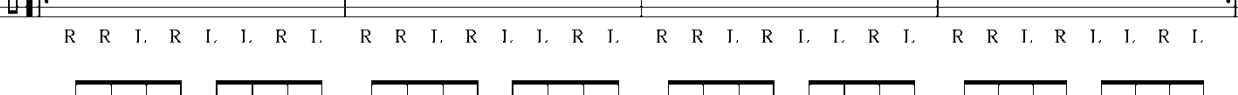





  
R L R R L R L L    R L R R L R L L    R L R R L R L L    R L R R L R L L


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


  
R R I. R I. I. R I.    R R I. R I. I. R I.    R R I. R I. I. R I.    R R I. R I. I. R I.


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

Start at: 1 - 60

R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L

L R, L R, L R, L R, L R, L R, L R, L R, L R, L R, L R, L R


R R, L L, R L, R L, R L, R L, R R, L L, R L, R L, R L, R L

L L, R R, L R, L R, L R, L R, L L, R R, L R, L R, L R, L R



# YOU ARE WHAT YOU EAT

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."



NEXUS & Fritz Hauser out of the blue

GET IT!!



# Technique Boot Camp - Percussion



Start at: ♩ = 70

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL



Start at: ♩ = 70

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

## 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 20<sup>th</sup> 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!!





[illegible]

Rudiment  
#8 →

[illegible]

Rudiment  
#9 →



# Technique Boot Camp - Percussion

Start at:  $\bullet = 70$

[illegible]

Start at:  $\bullet = 70$



The musical notation for the 'Rhythm of the Rain' exercise consists of four staves, each with a 4-measure phrase. The first three staves use a treble clef and a key signature of one sharp (F#). The first staff has a 2/4 time signature. The first three staves feature eighth-note patterns with accents. The fourth staff uses a bass clef and a key signature of one flat (Bb), with half-note patterns and accents. Below each staff is a sequence of letters corresponding to the notes.

Staff 1 (Treble Clef, 2/4):  
 Measure 1: R L R L R L R L  
 Measure 2: L R L R L R L L  
 Measure 3: R L R L R L R L  
 Measure 4: L R L R L R L L

Staff 2 (Treble Clef, 2/4):  
 Measure 1: R L R L R L R L  
 Measure 2: L R L R L R L L  
 Measure 3: R L R L R L R L  
 Measure 4: L R L R L R L L

Staff 3 (Treble Clef, 2/4):  
 Measure 1: R L R L R L R L  
 Measure 2: L R L R L R L L  
 Measure 3: R L R L R L R L  
 Measure 4: L R L R L R L L

Staff 4 (Bass Clef, 2/4):  
 Measure 1: R R  
 Measure 2: L L  
 Measure 3: R R  
 Measure 4: L L



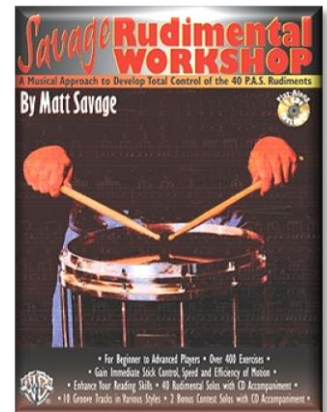
## Matt Savage

# 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!



# Technique Boot Camp - Percussion



## 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.

Start at: ♩ = 60



Drill notation showing rhythmic patterns for Flam and Drag strokes. The notation includes arrows indicating stroke direction (down for Flam, up for Drag) and letters R (Right) and L (Left) for sticking. The drill is divided into sections with 'RESET' markers.

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

RESET RESET RESET RESET RESET RESET

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

Rudiment #20 →

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

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

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

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



# Technique Boot Camp - Percussion

Start at: ♩ = 60



RLL RLL RLL RLL RLL RLL RLL R LRR LRR LRR LRR LRR LRR LRR L

RRR LLL RRR LLL RRR LLL RRR L RRR LLL RRR LLL RRR LLL RRR L

RLRL RLRL RLRL RLRL RLRL RLRL R LRLR LRLR LRLR LRLR LRLR LRLR LRLR L

RLRR LRLR RLRR LRLR RLRR LRLR R LRLR LRLR RLRR LRLR LRLR LRLR LRLR L

Start at: ♩ = 70



R R R R RRR RRR R R R R RRR RRR L L L L LLL LLL L L L L LLL LLL

RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR LLL LLL LLL LLL LLL LLL LLL L

RRR RRR RRR RRR RRR RRR RRR RRR LLL LLL LLL LLL LLL LLL LLL L

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

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





# Technique Boot Camp - Percussion

Start at: ♩ = 70



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

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

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

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

Rudiment #22 →

Start at: ♩ = 70



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

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

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

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

Start at: ♩ = 70



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

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

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

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





## 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.

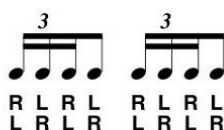
#### I. ROLL RUDIMENTS

##### 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

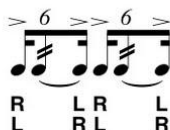
###### 6. DOUBLE STROKE OPEN ROLL \*



###### 7. FIVE STROKE ROLL \*



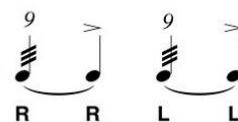
###### 8. SIX STROKE ROLL



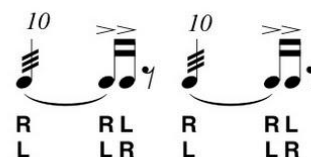
###### 9. SEVEN STROKE ROLL \*



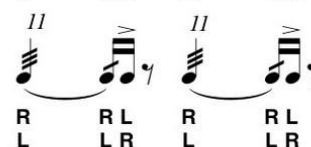
###### 10. NINE STROKE ROLL \*



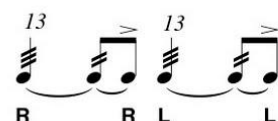
###### 11. TEN STROKE ROLL \*



###### 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



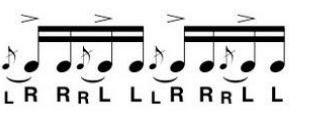
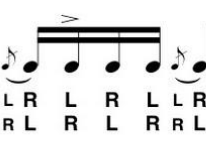
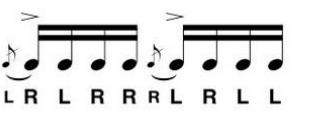



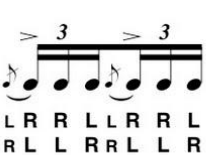
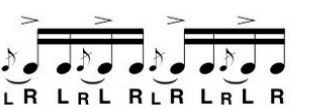



###### 19. SINGLE PARADIDDLE-DIDDLE




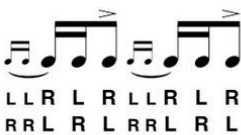








## PAS INTERNATIONAL DRUM RUDIMENTS PAGE 2

### 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 \*
- 
- LLR RRL
32. SINGLE DRAG TAP \*
- 
- LLR L RRL R
33. DOUBLE DRAG TAP \*
- 
- LLR LLR L RRL RRL R
34. LESSON 25 \*
- 
- LLR L R LLR L R  
RRL R L RRL R L
35. SINGLE DRAGADIDDLE
- 
- RRL R R LLR L L
36. DRAG PARADIDDLE #1 \*
- 
- R LLR L R R L RRL R L L
37. DRAG PARADIDDLE #2 \*
- 
- R LLR LLR L RRL RRL RRL R L L
38. SINGLE RATAMACUE \*
- 
- LLR L R L RRL R L R
39. DOUBLE RATAMACUE \*
- 
- LLR LLR L R L RRL RRL R L R
40. TRIPLE RATAMACUE \*
- 
- LLR LLR LLR L R L RRL RRL RRL R L L



# Technique Boot Camp - Percussion



## TECHNICAL DRILLS



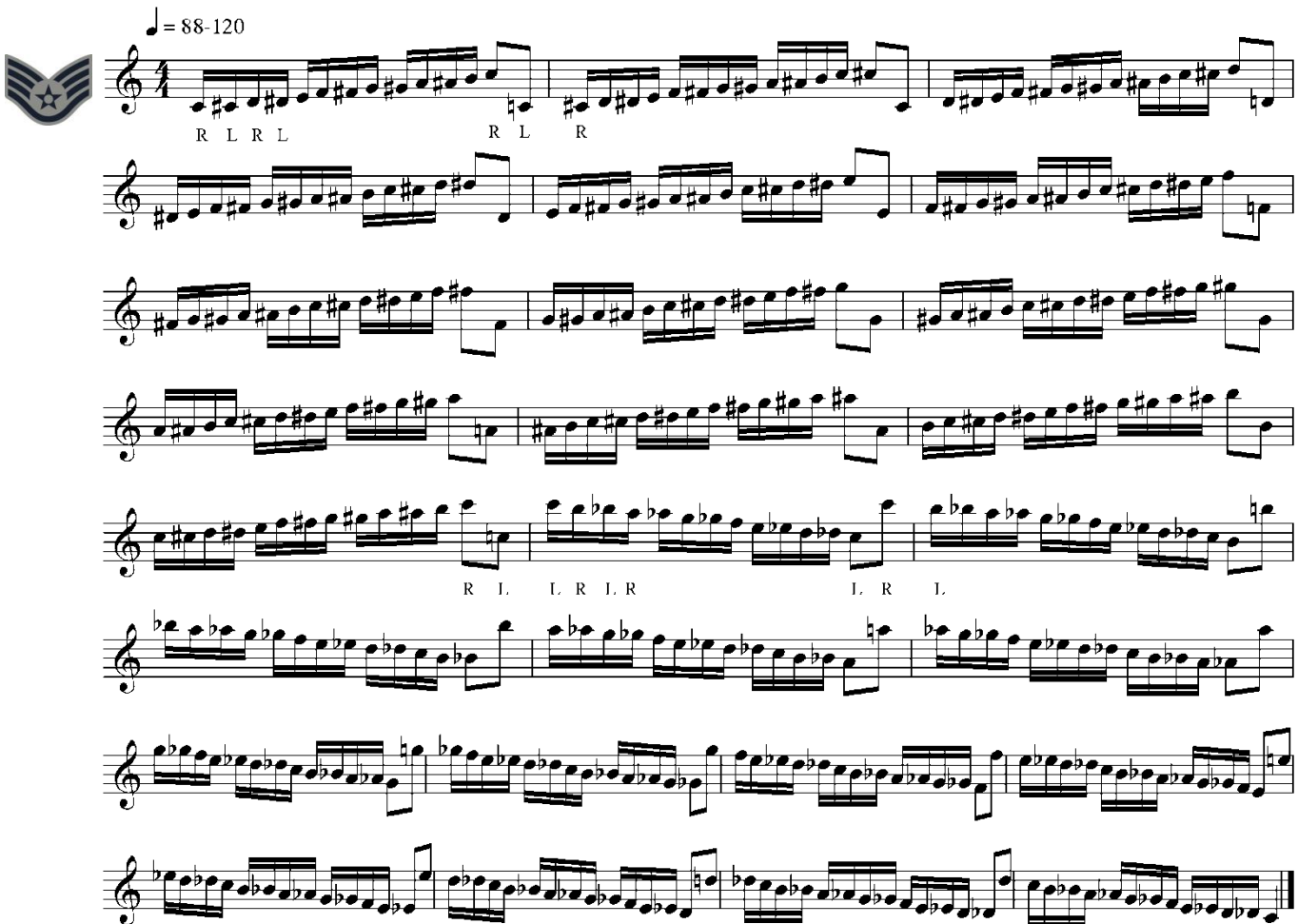
So far in your routine you have worked snare technique so now it is time to move to the mallet instruments. These exercises will work best on marimba (the instrument having the largest range), but a xylophone or even vibraphone will work for almost all drills. It is important in today's musical world 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.



# Technique Boot Camp - Percussion



$\text{♩} = 88-120$

R L R L R L R

R L L R L R L R L



## 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!!



## Technique Boot Camp - Percussion



$\text{♩} = 80-120$



The image displays 12 staves of musical notation for percussion. Each staff begins with a treble clef and a key signature. The first staff is in C major (no sharps or flats). The subsequent staves follow a chromatic scale: D major (one sharp), E major (two sharps), F major (one flat), G major (no sharps or flats), A major (three sharps), B major (four sharps), C minor (three flats), D minor (two flats), E minor (three flats), F minor (four flats), and G minor (two sharps and two flats). The notation consists of eighth and sixteenth notes, often beamed together, with rests, indicating a rhythmic exercise. The tempo is marked as  $\text{♩} = 80-120$ .



## Technique Boot Camp - Percussion



♩ = 56-80

Four staves of musical notation for a percussion exercise. The first staff is in 8/8 time and contains three measures of eighth-note patterns. The subsequent three staves are in 4/4 time and contain three measures of eighth-note patterns. The notation includes various accidentals (flats, sharps) and repeat signs.



♩ = 72-112

Four staves of musical notation for a percussion exercise. The first staff is in 4/4 time and contains three measures of eighth-note patterns, with the text "L, R L, R etc..." written below it. The subsequent three staves are in 4/4 time and contain three measures of eighth-note patterns. The notation includes various accidentals (flats, sharps) and repeat signs.



♩ = 72-112

Four staves of musical notation for a percussion exercise. The first staff is in 4/4 time and contains three measures of eighth-note patterns, with the text "R L R L etc..." written below it. The subsequent three staves are in 4/4 time and contain three measures of eighth-note patterns. The notation includes various accidentals (flats, sharps) and repeat signs.







## 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?



# Technique Boot Camp - Percussion

## Drills in C Major




$\text{♩} = 120-184$

1. R L R L etc.  
2. L R L R etc.



$\text{♩} = 120-184$

L R L R etc. L R L R  
R L R L




$\text{♩} = 120-184$

R L R L  
L R L R



$\text{♩} = 60-120$

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



$\text{♩} = 60-120$

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



$\text{♩} = 60-120$

# Technique Boot Camp - Percussion

## Drills in Db Major



♩ = 120-184

1. R L R L etc.  
2. L R L R etc.

This drill is written for two staves in Db major (three flats). The tempo is marked as ♩ = 120-184. The first staff begins with a repeat sign and contains a series of eighth notes. The second staff continues the pattern with eighth notes and rests, ending with a double bar line.

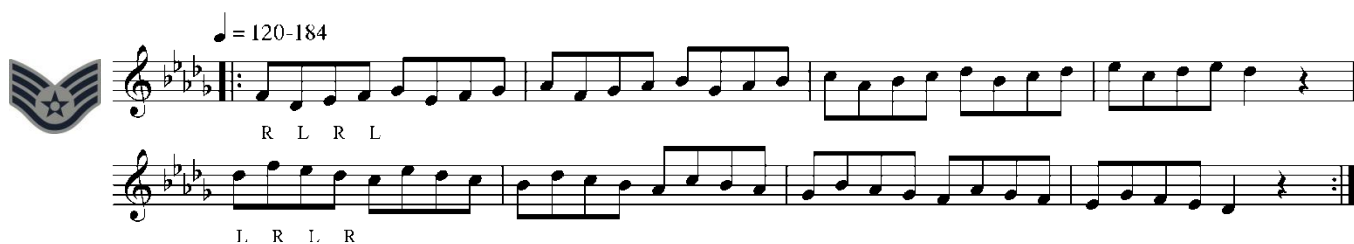


♩ = 120-184

1. R L L R etc.  
R L R L

L R L R

This drill is written for two staves in Db major. The tempo is marked as ♩ = 120-184. The first staff contains eighth notes with the pattern "1. R L L R etc." and "L R L R" at the end. The second staff continues the pattern with eighth notes and rests, ending with a double bar line.

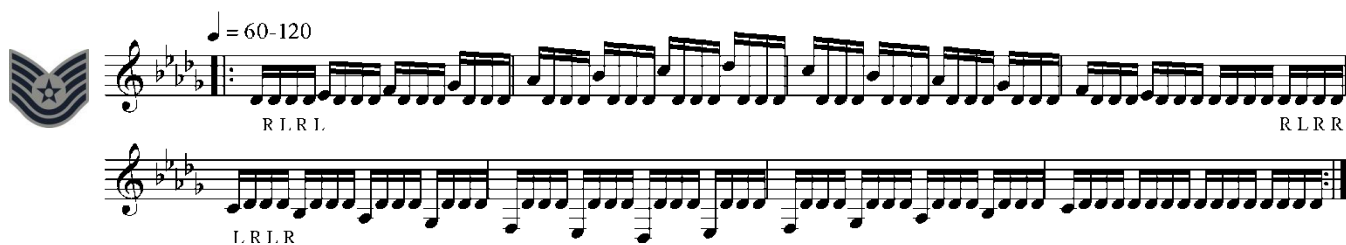


♩ = 120-184

R L R L

L R L R

This drill is written for two staves in Db major. The tempo is marked as ♩ = 120-184. The first staff contains eighth notes with the pattern "R L R L". The second staff continues the pattern with eighth notes and rests, ending with a double bar line.



♩ = 60-120

R L R L

L R L R

This drill is written for two staves in Db major. The tempo is marked as ♩ = 60-120. The first staff contains eighth notes with the pattern "R L R L". The second staff continues the pattern with eighth notes and rests, ending with a double bar line.



♩ = 60-120

R L R R L R L L

R L R R L R L L

This drill is written for two staves in Db major. The tempo is marked as ♩ = 60-120. The first staff contains eighth notes with the pattern "R L R R L R L L". The second staff continues the pattern with eighth notes and rests, ending with a double bar line.



♩ = 60-120

This drill is written for two staves in Db major. The tempo is marked as ♩ = 60-120. The first staff contains eighth notes. The second staff continues the pattern with eighth notes and rests, ending with a double bar line.



# Technique Boot Camp - Percussion

## Drills in D Major



$\text{♩} = 120-184$

1. R I. R I. etc.  
2. I. R I. R etc.

Drill 1: A two-staff musical exercise in D major (one sharp). The top staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bottom staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piece concludes with a double bar line and a whole rest on the top staff.



$\text{♩} = 120-184$

1. R I. R etc. L R L R

Drill 2: A two-staff musical exercise in D major. The top staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bottom staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piece concludes with a double bar line and a whole rest on the top staff.



$\text{♩} = 120-184$

R L R L

Drill 3: A two-staff musical exercise in D major. The top staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bottom staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piece concludes with a double bar line and a whole rest on the top staff.



$\text{♩} = 60-120$

RLRL R L R R

Drill 4: A two-staff musical exercise in D major. The top staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bottom staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piece concludes with a double bar line and a whole rest on the top staff.



$\text{♩} = 60-120$

RLRR LRL L R L R R L L

Drill 5: A two-staff musical exercise in D major. The top staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bottom staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piece concludes with a double bar line and a whole rest on the top staff.




$\text{♩} = 60-120$

Drill 6: A two-staff musical exercise in D major. The top staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bottom staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piece concludes with a double bar line and a whole rest on the top staff.

# Technique Boot Camp - Percussion


## Drills in Eb Major



$\text{♩} = 120-184$

1. R L R L etc.  
2. L R L R etc.

Drill 1: Euphonium. Treble clef, Eb major (three flats). 4/4 time. First staff: Quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4. Second staff: Quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3. Repeat sign at the end of the second staff.



$\text{♩} = 120-184$

L R L R etc. L R L R

R L R L

Drill 2: Euphonium. Treble clef, Eb major (three flats). 4/4 time. First staff: Quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4. Second staff: Quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3. Repeat sign at the end of the second staff.




$\text{♩} = 120-184$

R L R L

L R L R

Drill 3: Euphonium. Treble clef, Eb major (three flats). 4/4 time. First staff: Quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4. Second staff: Quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3. Repeat sign at the end of the second staff.



$\text{♩} = 60-120$

RLRL

RLRR

LRLR

Drill 4: Euphonium. Treble clef, Eb major (three flats). 4/4 time. First staff: Eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. Second staff: Eighth notes G4, F4, E4, D4, C4, Bb3, A3, G3. Repeat sign at the end of the second staff.



$\text{♩} = 60-120$

R L R R L R L L

R L R R L R L L

Drill 5: Euphonium. Treble clef, Eb major (three flats). 4/4 time. First staff: Eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. Second staff: Eighth notes G4, F4, E4, D4, C4, Bb3, A3, G3. Repeat sign at the end of the second staff.



$\text{♩} = 60-120$

Drill 6: Euphonium. Treble clef, Eb major (three flats). 4/4 time. First staff: Quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4. Second staff: Quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3. Repeat sign at the end of the second staff.



# Technique Boot Camp - Percussion

## Drills in E Major



$\text{♩} = 120-184$

1. R L R L etc.  
2. L R L R etc.

Drill 1: A two-staff musical exercise in E major (three sharps). The top staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The bottom staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The exercise is marked with a tempo of 120-184 and includes two variations of the rhythm.



$\text{♩} = 120-184$

L R L R etc. L R L R


Drill 2: A two-staff musical exercise in E major. The top staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The bottom staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The exercise is marked with a tempo of 120-184 and includes two variations of the rhythm.



$\text{♩} = 120-184$

R L R L

Drill 3: A two-staff musical exercise in E major. The top staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The bottom staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The exercise is marked with a tempo of 120-184 and includes two variations of the rhythm.



$\text{♩} = 60-120$

R L R L R L R R

Drill 4: A two-staff musical exercise in E major. The top staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The bottom staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The exercise is marked with a tempo of 60-120 and includes two variations of the rhythm.



$\text{♩} = 60-120$

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

Drill 5: A two-staff musical exercise in E major. The top staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The bottom staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The exercise is marked with a tempo of 60-120 and includes two variations of the rhythm.



$\text{♩} = 60-120$

Drill 6: A two-staff musical exercise in E major. The top staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The bottom staff contains a sequence of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. The exercise is marked with a tempo of 60-120 and includes two variations of the rhythm.

# Technique Boot Camp - Percussion

## Drills in F Major



$\text{♩} = 120-184$

1. R L R L etc.  
2. L R L R etc.



$\text{♩} = 120-184$

L R L R etc. L R L R  
R L R L



$\text{♩} = 120-184$

R L R L  
L R L R



$\text{♩} = 60-120$

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



$\text{♩} = 60-120$

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



$\text{♩} = 60-120$





# Technique Boot Camp - Percussion

## Drills in Gb Major



$\text{♩} = 120-184$

1. R I. R I. etc.  
2. L R L R etc.

Drill 1: A two-staff musical exercise in Gb major, 4/4 time. The tempo is marked as  $\text{♩} = 120-184$ . The first staff contains a sequence of eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. The second staff contains a sequence of eighth notes: Ab, Bb, Cb, D, Eb, F, Gb, Ab. The drill is repeated twice, with the second repetition ending with a double bar line.



$\text{♩} = 120-184$

L R L R L R L R


Drill 2: A two-staff musical exercise in Gb major, 4/4 time. The tempo is marked as  $\text{♩} = 120-184$ . The first staff contains a sequence of eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. The second staff contains a sequence of eighth notes: Ab, Bb, Cb, D, Eb, F, Gb, Ab. The drill is repeated twice, with the second repetition ending with a double bar line.



$\text{♩} = 120-184$

R L R L L R L R

Drill 3: A two-staff musical exercise in Gb major, 4/4 time. The tempo is marked as  $\text{♩} = 120-184$ . The first staff contains a sequence of eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. The second staff contains a sequence of eighth notes: Ab, Bb, Cb, D, Eb, F, Gb, Ab. The drill is repeated twice, with the second repetition ending with a double bar line.



$\text{♩} = 60-120$

R L R L R L R R

Drill 4: A two-staff musical exercise in Gb major, 4/4 time. The tempo is marked as  $\text{♩} = 60-120$ . The first staff contains a sequence of eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. The second staff contains a sequence of eighth notes: Ab, Bb, Cb, D, Eb, F, Gb, Ab. The drill is repeated twice, with the second repetition ending with a double bar line.



$\text{♩} = 60-120$

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

Drill 5: A two-staff musical exercise in Gb major, 4/4 time. The tempo is marked as  $\text{♩} = 60-120$ . The first staff contains a sequence of eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. The second staff contains a sequence of eighth notes: Ab, Bb, Cb, D, Eb, F, Gb, Ab. The drill is repeated twice, with the second repetition ending with a double bar line.



$\text{♩} = 60-120$

Drill 6: A two-staff musical exercise in Gb major, 4/4 time. The tempo is marked as  $\text{♩} = 60-120$ . The first staff contains a sequence of eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. The second staff contains a sequence of eighth notes: Ab, Bb, Cb, D, Eb, F, Gb, Ab. The drill is repeated twice, with the second repetition ending with a double bar line.

# Technique Boot Camp - Percussion

## Drills in G Major



$\text{♩} = 120-184$

1. R L R L etc.  
2. L R L R etc.



$\text{♩} = 120-184$

L R L R L R L R




$\text{♩} = 120-184$

R L R L L R L R



$\text{♩} = 60-120$

R L R L L R L R



$\text{♩} = 60-120$

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



$\text{♩} = 60-120$



# Technique Boot Camp - Percussion

## Drills in Ab Major

 ♩ = 120-184

1. R L R L etc.  
2. L R L R etc.



 ♩ = 120-184

L R L R L R L R



 ♩ = 120-184

R L R L L R L R



 ♩ = 60-120

RLRL RLRL RLRL RLRL



 ♩ = 60-120

RLRL RLRL RLRL RLRL



 ♩ = 60-120



# Technique Boot Camp - Percussion

## Drills in A Major




$\text{♩} = 120-184$

1. R L R L etc.  
2. L R L R etc.




$\text{♩} = 120-184$

L R L R L R L R



$\text{♩} = 120-184$

R L R L L R L R



$\text{♩} = 60-120$

R L R L L R L R



$\text{♩} = 60-120$

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



$\text{♩} = 60-120$



# Technique Boot Camp - Percussion

## Drills in Bb Major

♩ = 120-184

1. R L R L etc.  
2. L R L R etc.

[illegible][illegible]

♩ = 60-120

R L R L

L R L R

♩ = 60-120

R L R R L R L L      R L R R L R L L

♩ = 60-120

The musical score is written for two staves in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 60-120. The first staff begins with a repeat sign and contains the first four measures of the melody. The second staff contains the next four measures, ending with a double bar line and repeat dots. The score is presented on a white background with a blue border.

# Technique Boot Camp - Percussion

## Drills in B Major



$\text{♩} = 120-184$

1. R I. R I. etc.  
2. L R L R etc.

Drill 1: A two-staff musical exercise in B major (three sharps). The top staff contains a sequence of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4. The bottom staff contains a sequence of eighth notes: B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3. The piece concludes with a double bar line and a final B4 note.



$\text{♩} = 120-184$

L R L R L R L R

Drill 2: A two-staff musical exercise in B major. The top staff contains a sequence of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4. The bottom staff contains a sequence of eighth notes: B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3. The piece concludes with a double bar line and a final B4 note.



$\text{♩} = 120-184$

R L R L R L R L

Drill 3: A two-staff musical exercise in B major. The top staff contains a sequence of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4. The bottom staff contains a sequence of eighth notes: B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3. The piece concludes with a double bar line and a final B4 note.



$\text{♩} = 60-120$

R L R L R L R L

Drill 4: A two-staff musical exercise in B major. The top staff contains a sequence of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4. The bottom staff contains a sequence of eighth notes: B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3. The piece concludes with a double bar line and a final B4 note.



$\text{♩} = 60-120$

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

Drill 5: A two-staff musical exercise in B major. The top staff contains a sequence of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4. The bottom staff contains a sequence of eighth notes: B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3. The piece concludes with a double bar line and a final B4 note.



$\text{♩} = 60-120$

Drill 6: A two-staff musical exercise in B major. The top staff contains a sequence of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4. The bottom staff contains a sequence of eighth notes: B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3. The piece concludes with a double bar line and a final B4 note.





## 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

