The Floppy "Paw-Book"

Second Edition

A Supplemental Collection of Musical Etudes, Exercises, and Other Kibbles n' Bits of Information

Exclusively For Students of Black Dog Music Studio

by Ben Wahlund

To the Reader:

After some years of teaching music, I have come to realize that there are many things that I have either written for students too many times or wished that had been explained in a different fashion. Our time together is too special to spend with them watching me find handouts in a file, writing down an exercise, or verbally explaining something that is better written out anyway. With the goal of making our studies together even more effective and engaging, *The Floppy Paw-Book* was compiled.

This is not a "text" book in the sense that no attempts are made to present ideas in a linear fashion (except for the snare drum and mallet etudes). Instead, this is simply a collection of tools often referenced during lessons to further expedite the learning process. Upon studying this book one will quickly realize that there are few explanations of exercises, if any at all. This is because the explanations themselves must always be presented in age appropriate fashions with our combined musical experiences in mind. A book will never replace working together with a competent teacher.

This second edition of *The Floppy Paw-Book* features more snare drum exercises, new keyboard solos and exercises, an overhauled drumset section, a more intuitive and logical layout, and a handful of edits from the first edition. Otherwise, this is simply a second printing.

It is my sincere hope that this collection of information will serve as a clean, efficient tool in our work together as we explore the amazing world of music.

Many thanks are extended to my family, friends and teachers without whom this book would not be possible;

Robert and Nancy Wahlund
Scott Prebys
David Eyler
Robert Chappell
Orlando Cotto
Rich Holly
Greg Beyer
Tony Monforte
Pat Schlecker

Brandon Estes
Chris Dandeles
Vicki Jenks
Jeff Stitely
Vern Spevak
Marc Dicciani *(to whom, special thanks are in order for the majority of the new drumset material)*

my best friend, wife, and teacher, Jennifer

and my original, black dog, Sam.

Let the joy of hard work explode with every page we turn together!

-Ben Wahlund

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The "Dos" and "Don'ts" of Matched Grip

By Ben Wahlund and Brandon Estes

Do...

Do Always use your wrists & Fingers to drum.

Do Always be aware of where your Fulcrum rests between your thumbs and the knuckles of your index fingers.

Do make sure your palms face down, which will make your thumbs face each other.

Do keep the back three fingers in contact With the stick and use a gentle squeeze from the back three Fingers to help with a "snap" in your stroke

Do be sure to show "relaxed intensity" When holding your sticks and drumming.

Do let your arms rest by your side in a Relaxed manner, but with your elbows Away from your ribs.

Do make sure that the stick always moves Perpindicular to the drum. (straight up and Down)

Do, generally, keep the tips or your sticks next to each other.

Don't...

Don't just use your arms to drum.

Don't over-extend your thumbs or index finger.

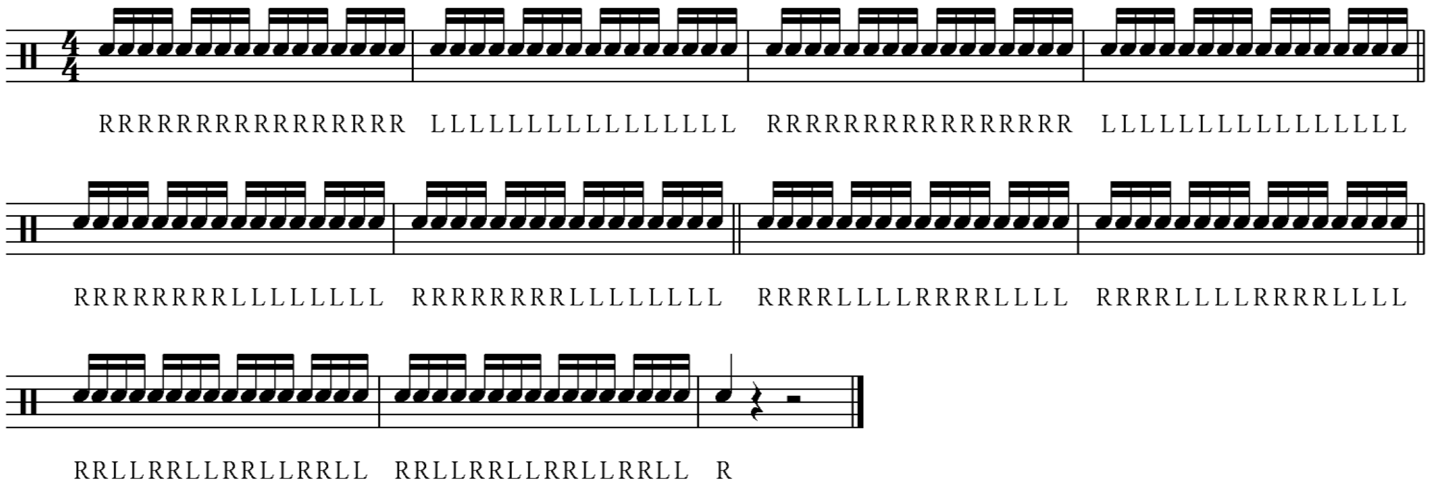
Don't "roll out", making the thumbs Face up.

Don't stick your pinky fingers out.

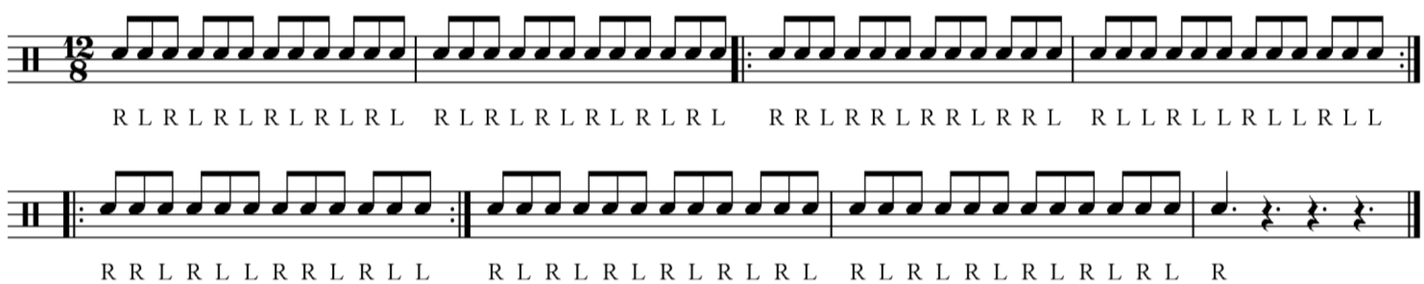
Don't hold your sticks so tightly That they cannot move naturally or so loose that they bounce Around, uncontrolled, in your hand.

Don't "Slice" when drumming.

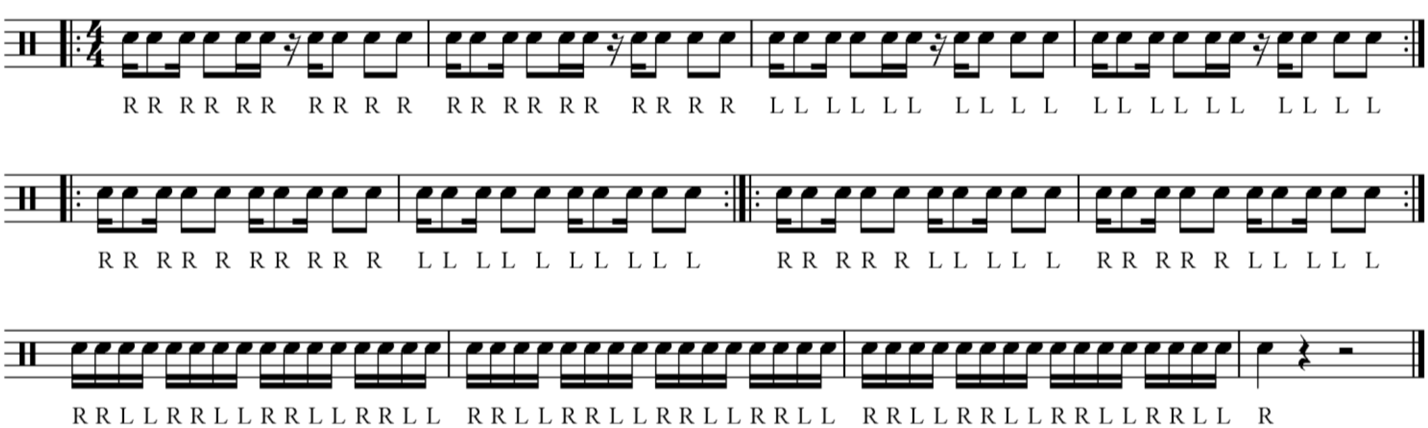
#1- Single Stroke Exercise



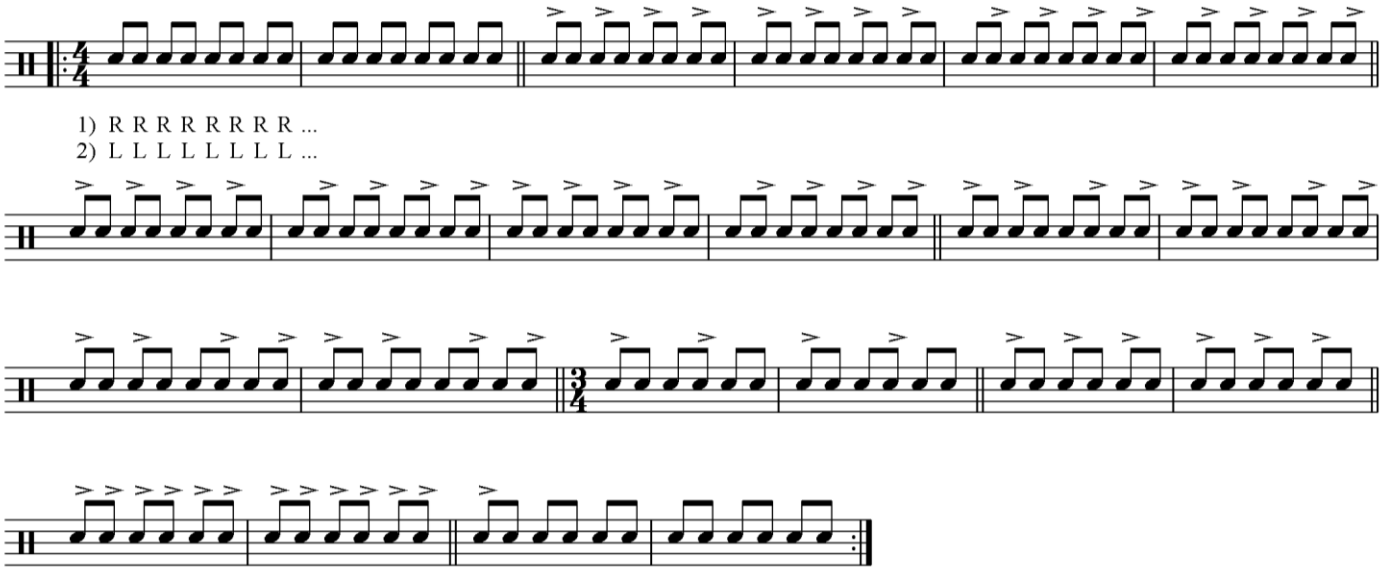
#2 - Uniformity Exercise



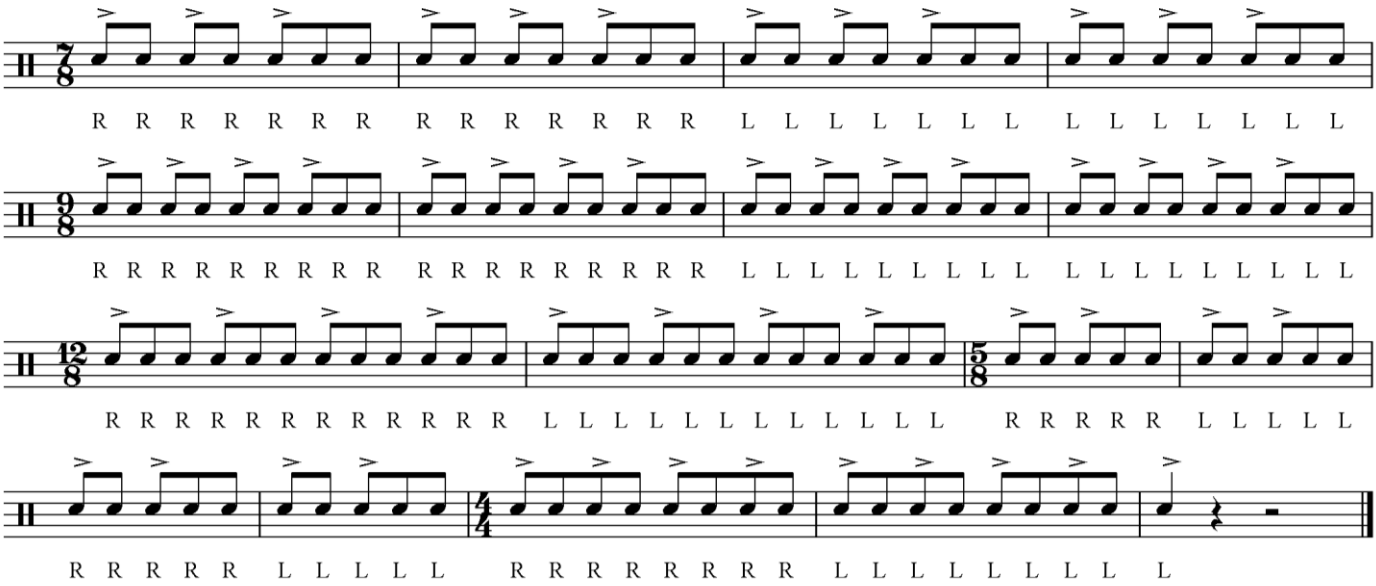
#3 – Double Stroke Development Exercise



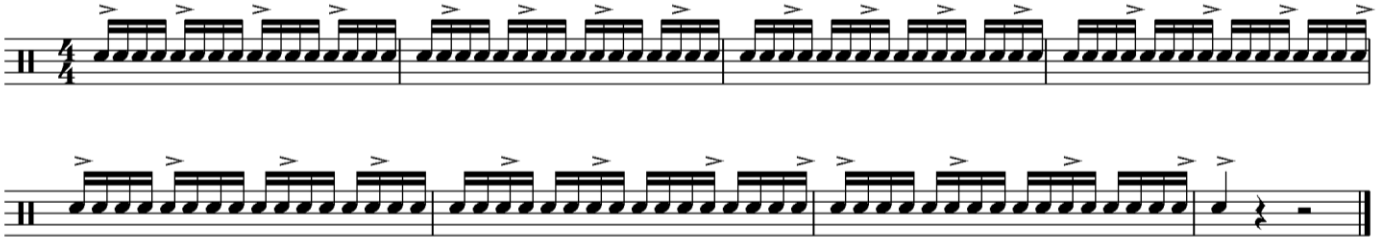
#4a – One-Handed Accent Exercise



#4b – One-Handed Accent Exercise



#5a – Two Handed Accent Grid



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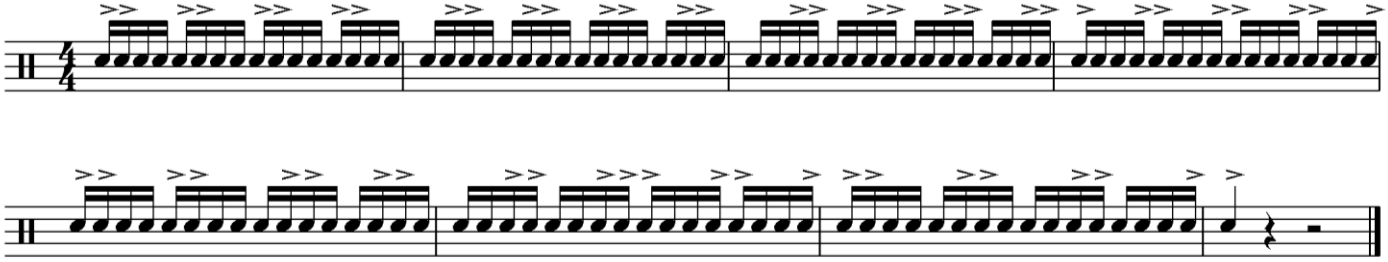
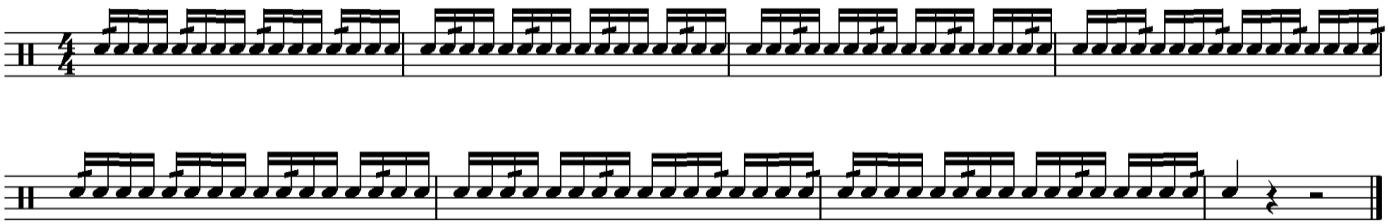


#6a – Diddle Grid



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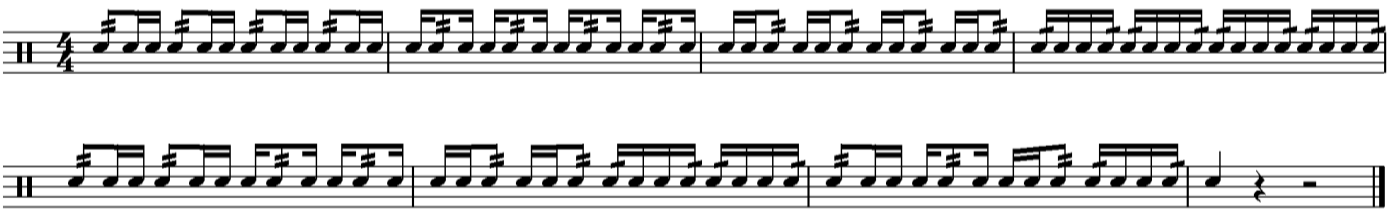
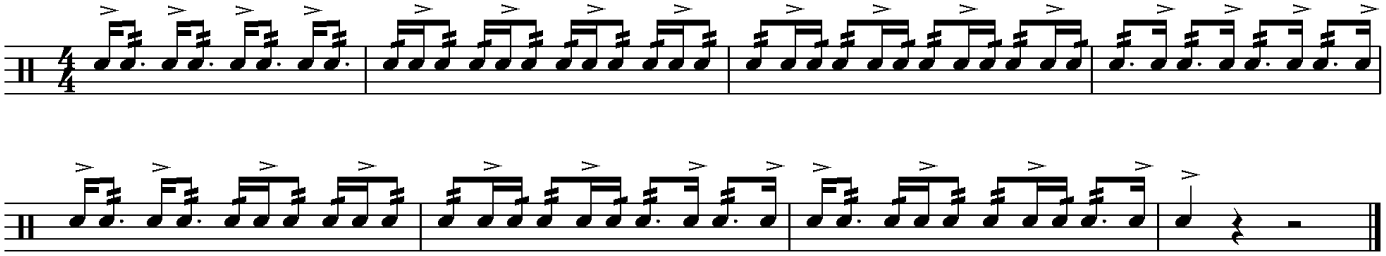
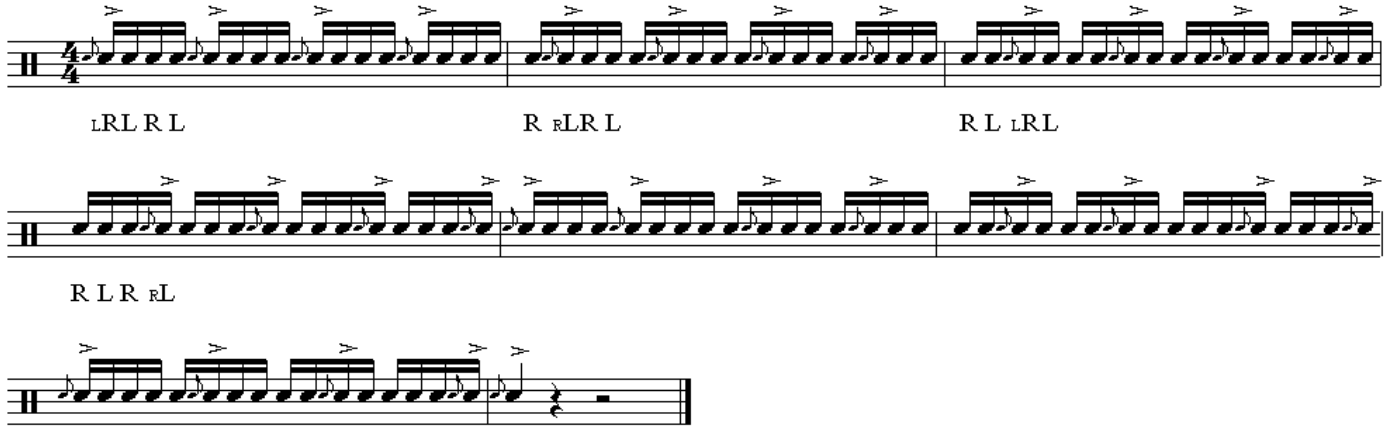


#6c – Diddle Grid



#7 – Flam Grid



#8 - Triple Stroke Development Exercises

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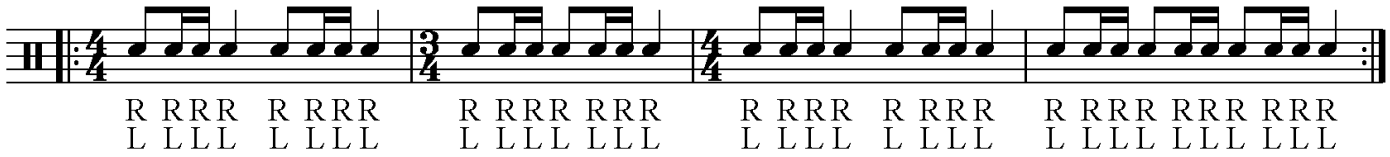

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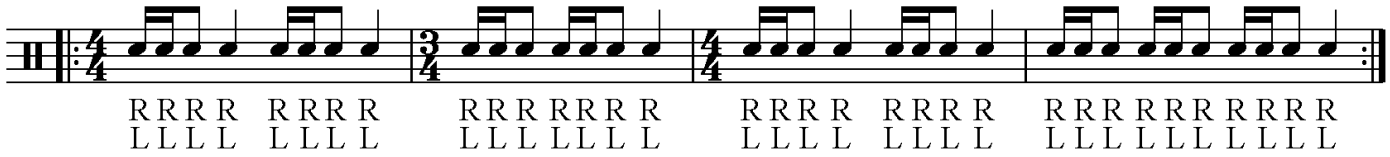

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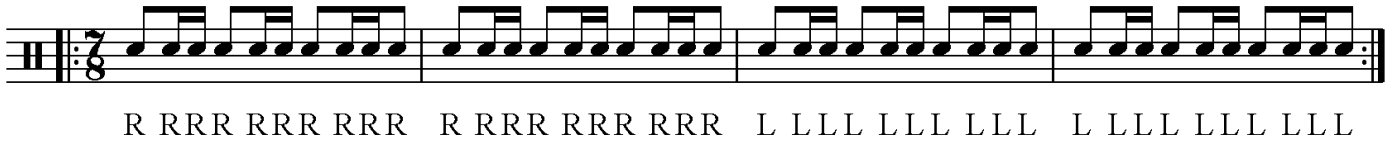

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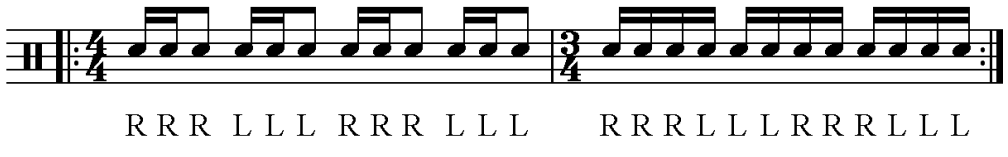

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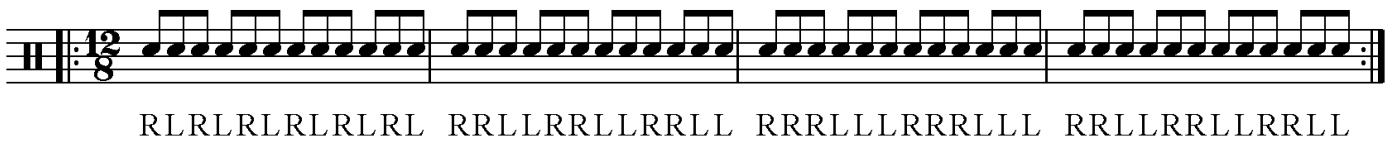

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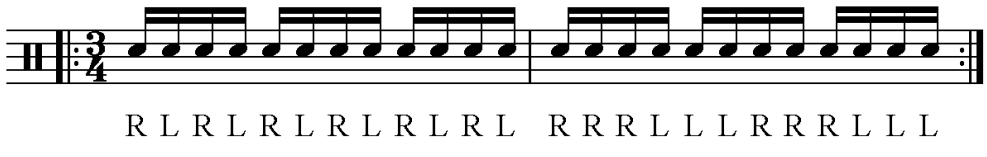
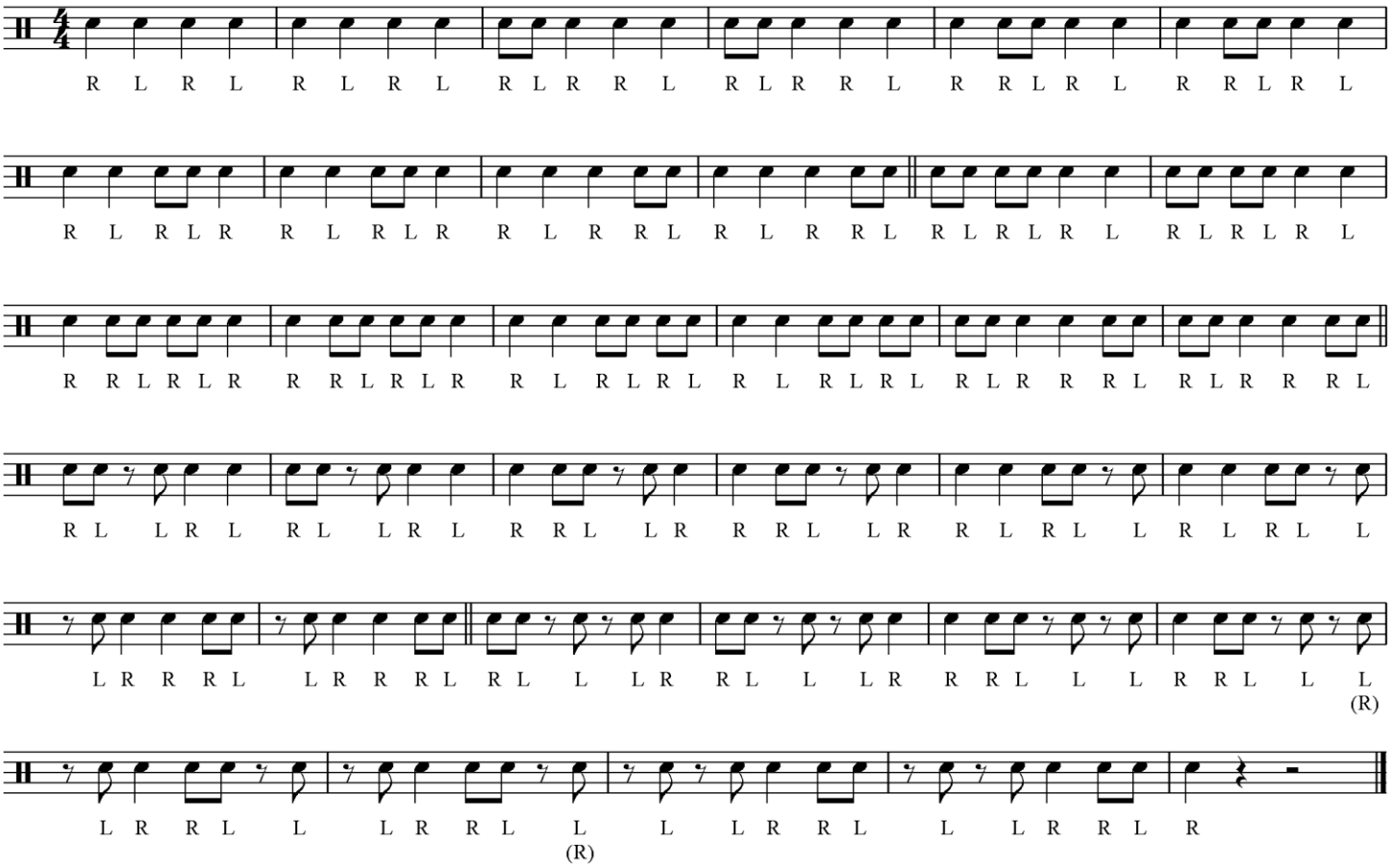
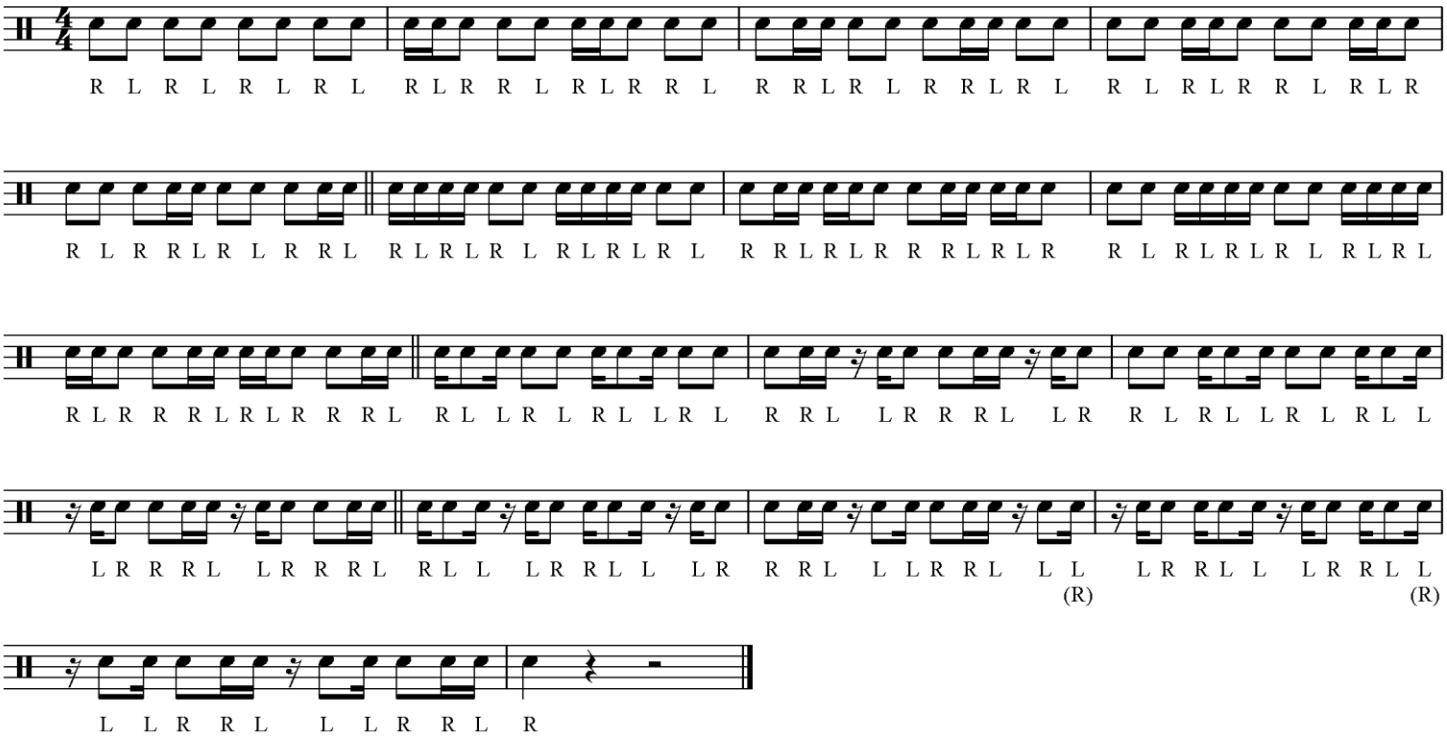


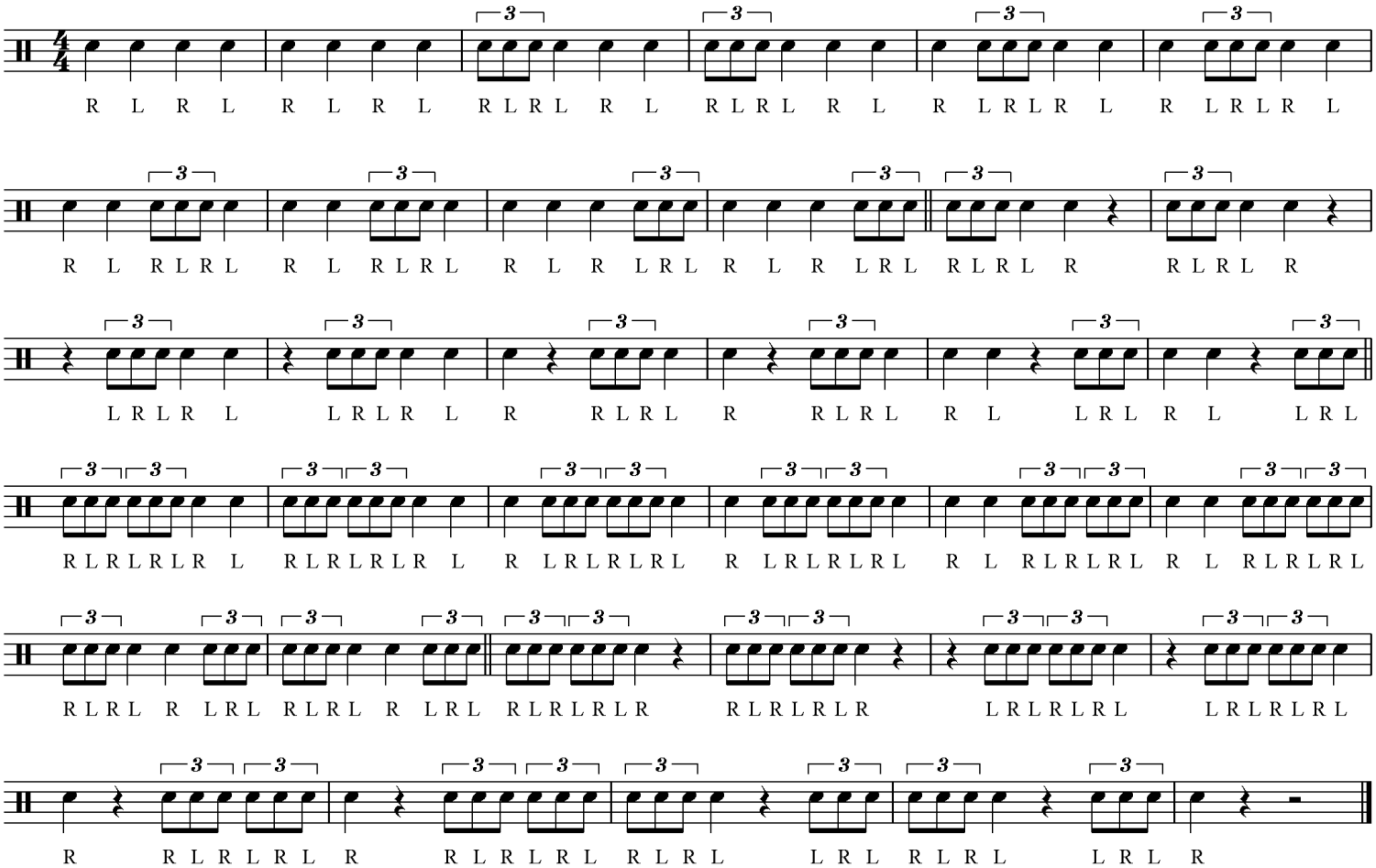
Right Hand Lead Sticking Permutations (8th Notes)



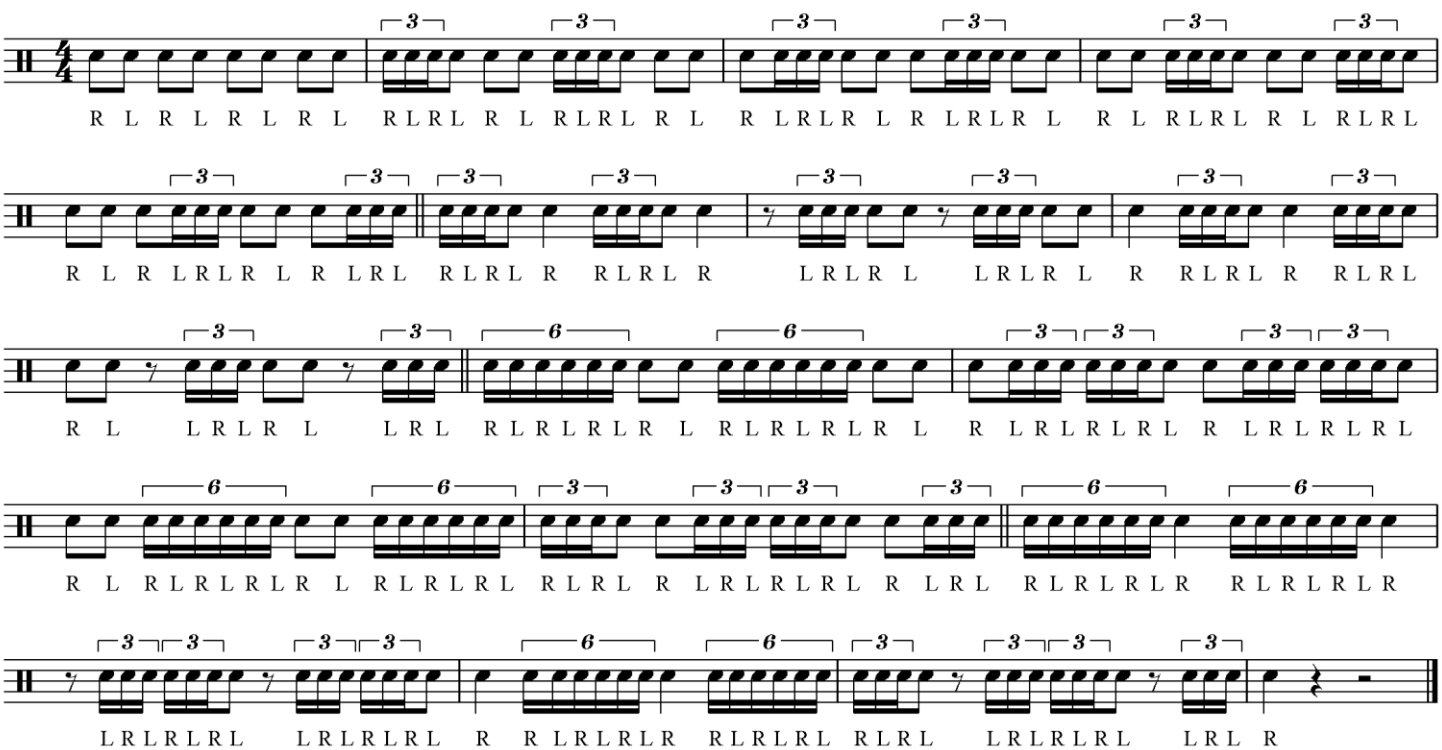
Right Hand Lead Sticking Permutations (16th Notes)



Right Hand Lead Sticking Permutations *(8th Note Triplets)*



Right Hand Lead Sticking Permutations *(16th Note Triplets)*



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

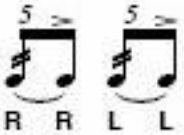
4. MULTIPLE BOUNCE ROLL

5. TRIPLE STROKE ROLL

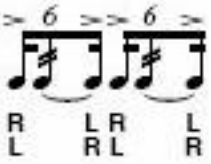
C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL *

7. FIVE STROKE ROLL *

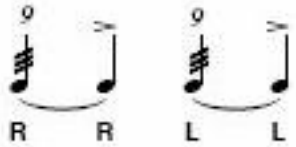


8. SIX STROKE ROLL

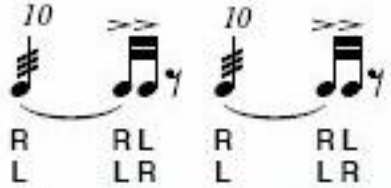


9. SEVEN STROKE ROLL *

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 *

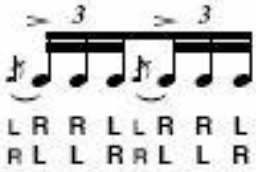
24. Flam Paradiddle *

25. Single Flammed Mill

26. Flam Paraddidle-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 Dragdiddle

36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

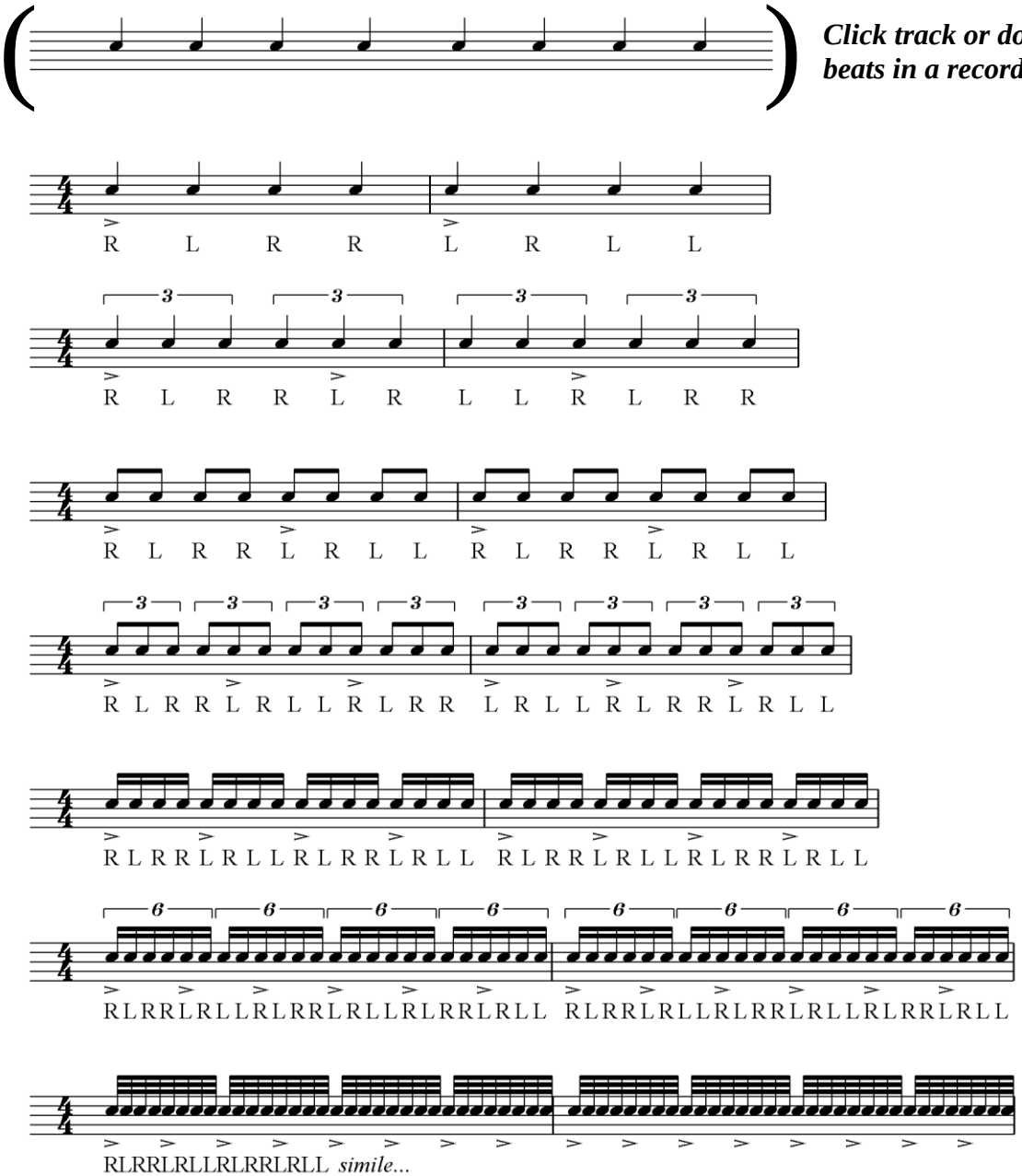
38. Single Ratamacue *

39. Double Ratamacue *

40. Triple Ratamacue *

The Rudiments in Different Rhythmic Constructs

As percussion literature becomes more sophisticated, it is very important for the modern percussionist to be able to entertain new ways of using old ideas. This exercise lends itself to new ways of thinking about rudiments in a very methodical fashion. With a metronome, perform any (if not, all) rudiments in different rhythmic constructs (i.e. as ¼ notes, ¼ note triplets, 8th notes, 8th note triplets, 16th notes, etc.) For example, observe the paradiddle below:



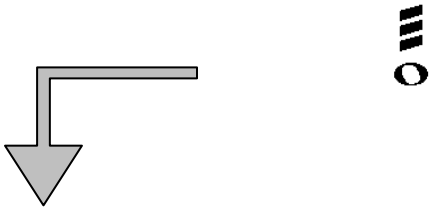
The Anatomy of the Roll

One of the most recognizable sounds in percussion is the drum roll. Excluding single stroke rolls, Western traditions of drumming split rolls into two families; ***closed rolls*** and ***open rolls***.

Closed rolls are generated using multiple bounce strokes known as buzz strokes, which create a continuous "buzz" sound.

Open rolls use double bounce strokes known as diddles, which created a sound much like the tail of a rattlesnake or a ratchet.

Closed rolls are generally reserved for concert/orchestral drumming while open rolls are favored for marches and other rudimental drumming.



1) **Concert/Orchestral Drumming** **Rudimental Drumming**

2) **Closed Roll** * **Open Roll** *

3)

Multiple Bounce Strokes
also called "buzz strokes"

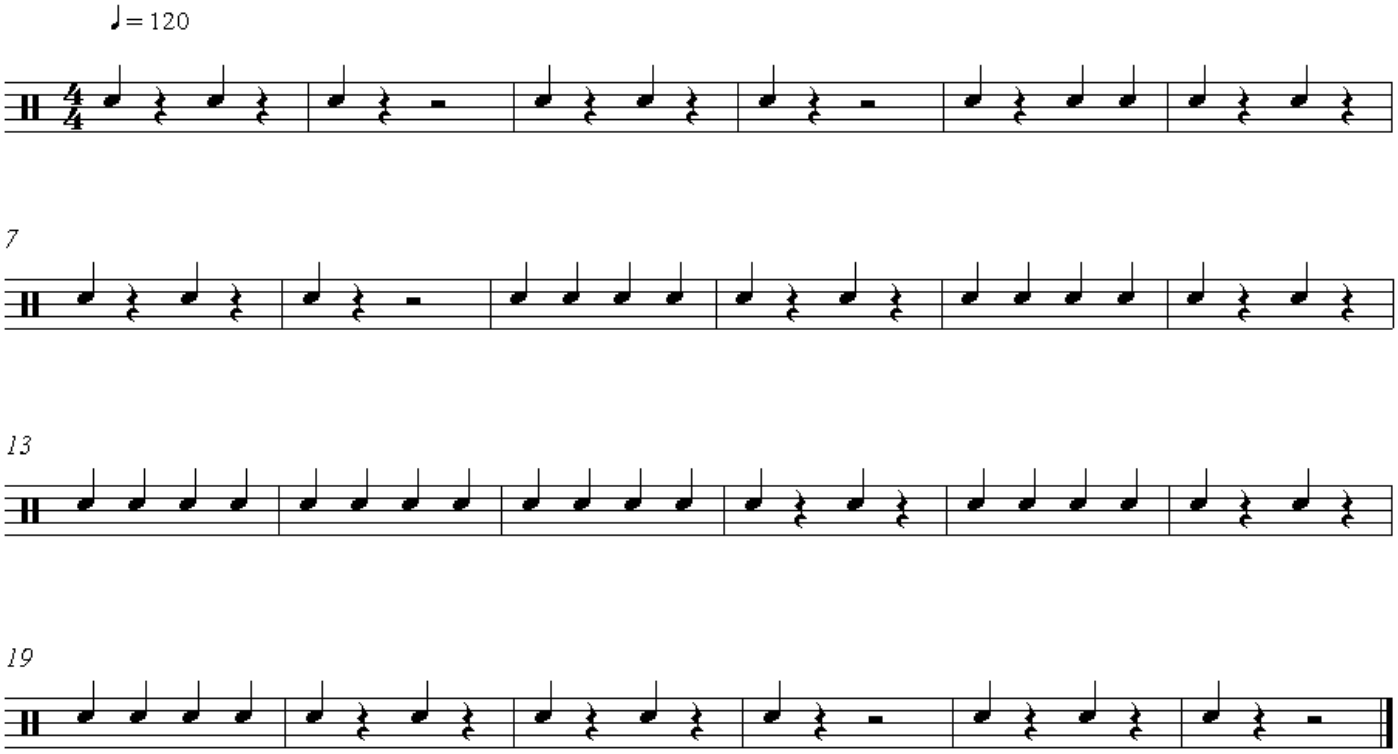
Double Bounce Strokes
also called "diddles"

* When playing louder or softer **closed rolls** (cresc./decresc.) the roll base changes depending on the volume (slower and more closed stroke = softer; faster and more open stroke = louder).

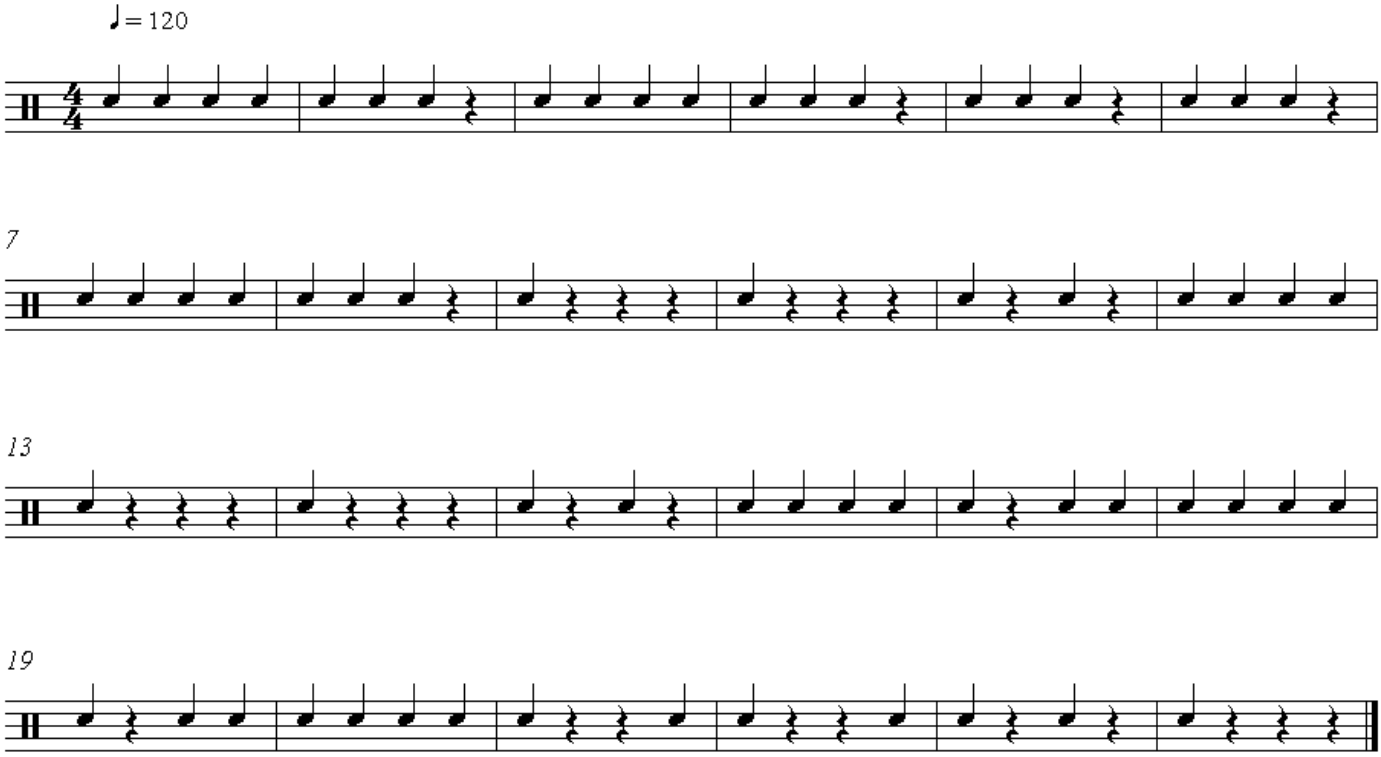
When playing louder or softer **open rolls**, the roll base stays consistent.

In both rolls, dynamics are still primarily controlled by stick height and placement on the drum.

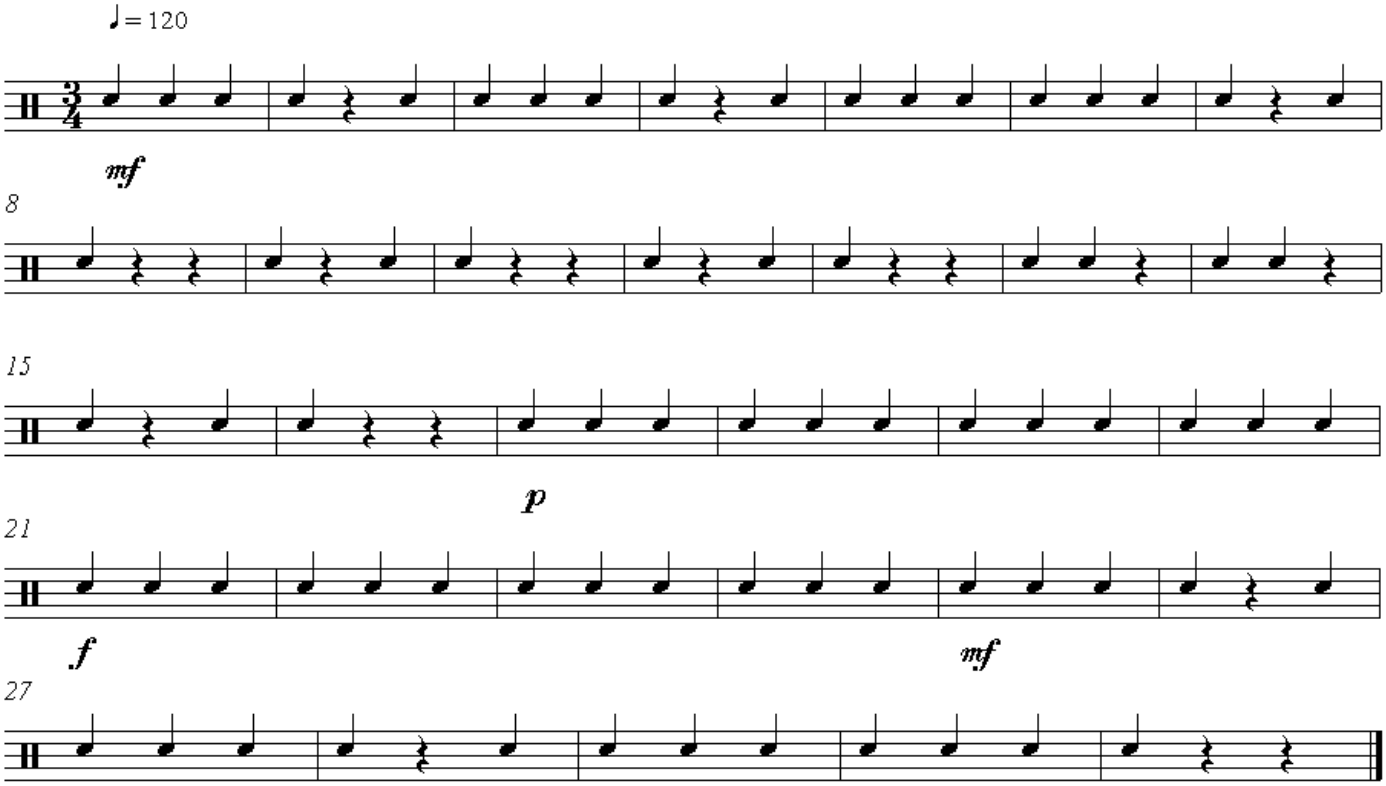
1. My Pet Dog, Sam



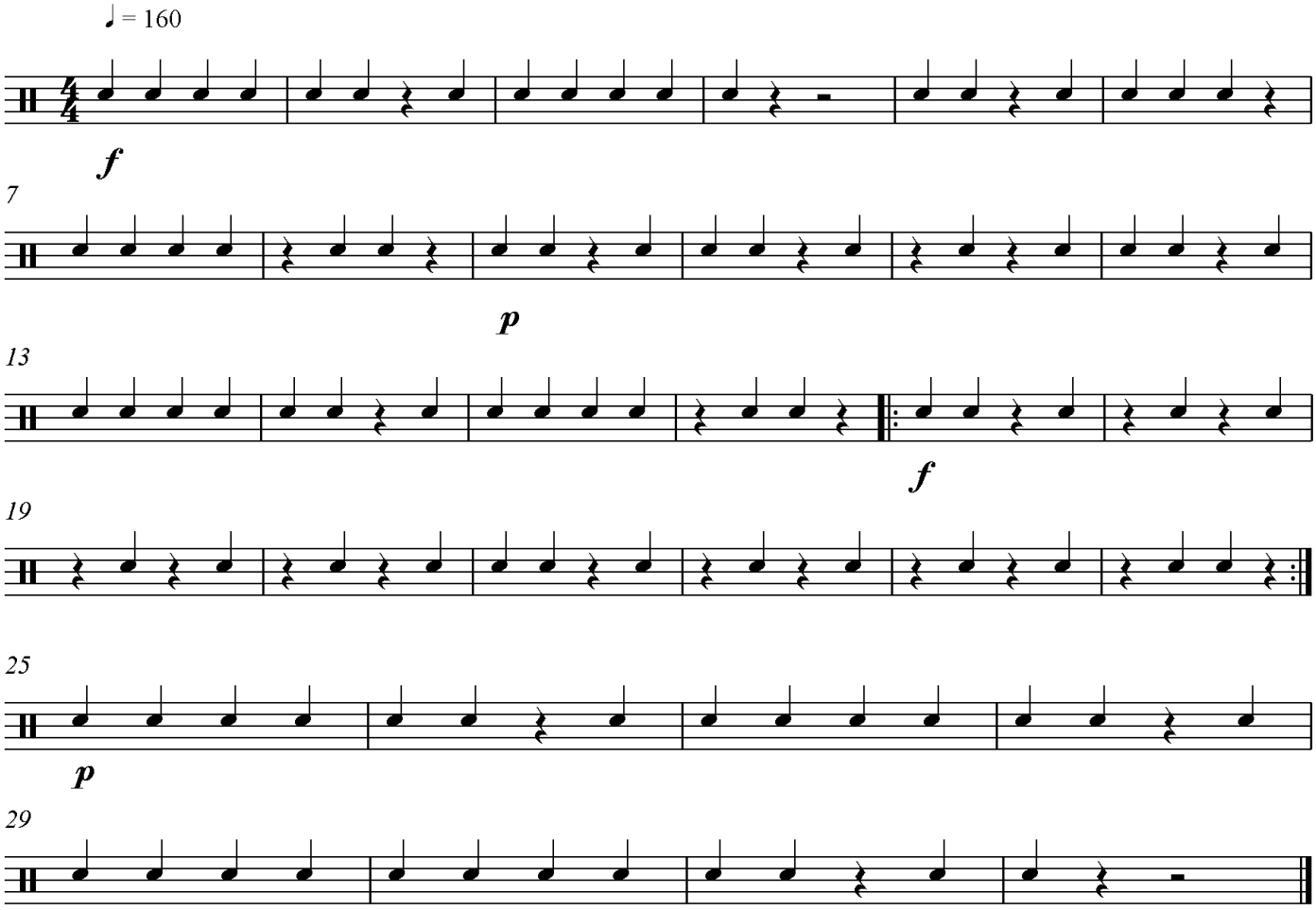
2. Route 59



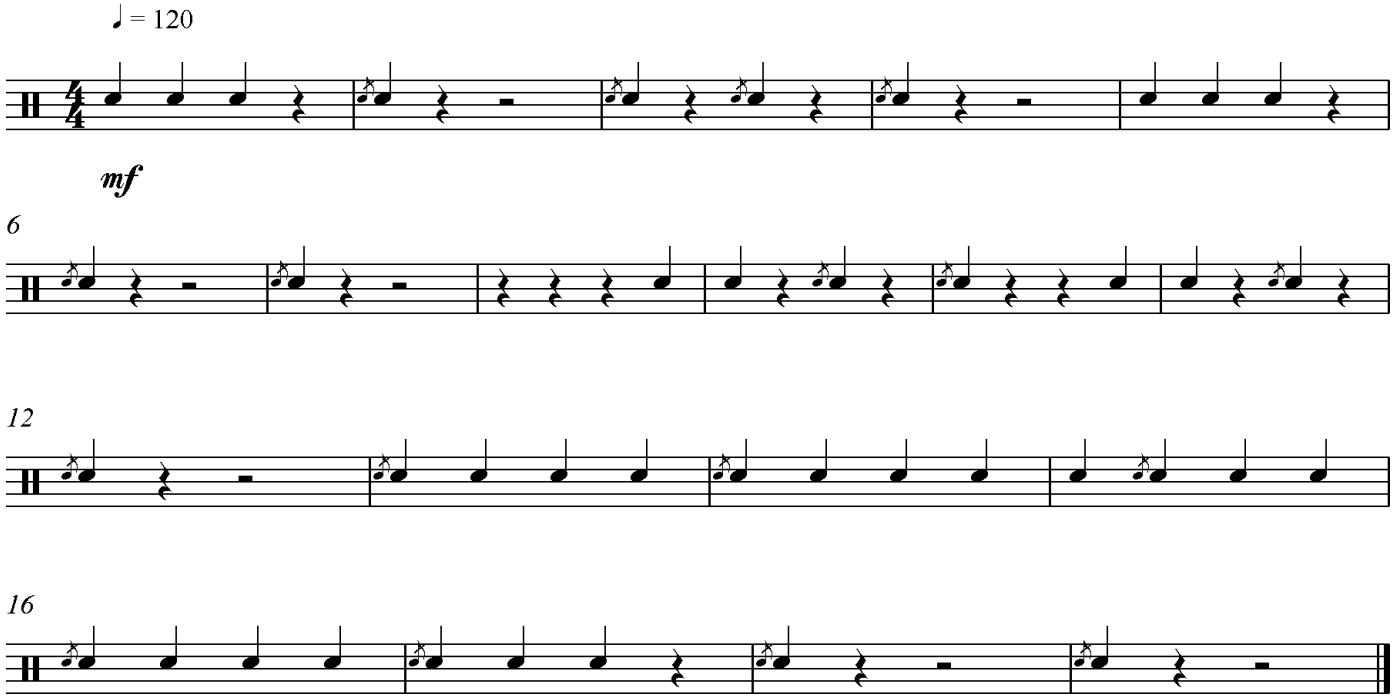
3. Paisley Ties



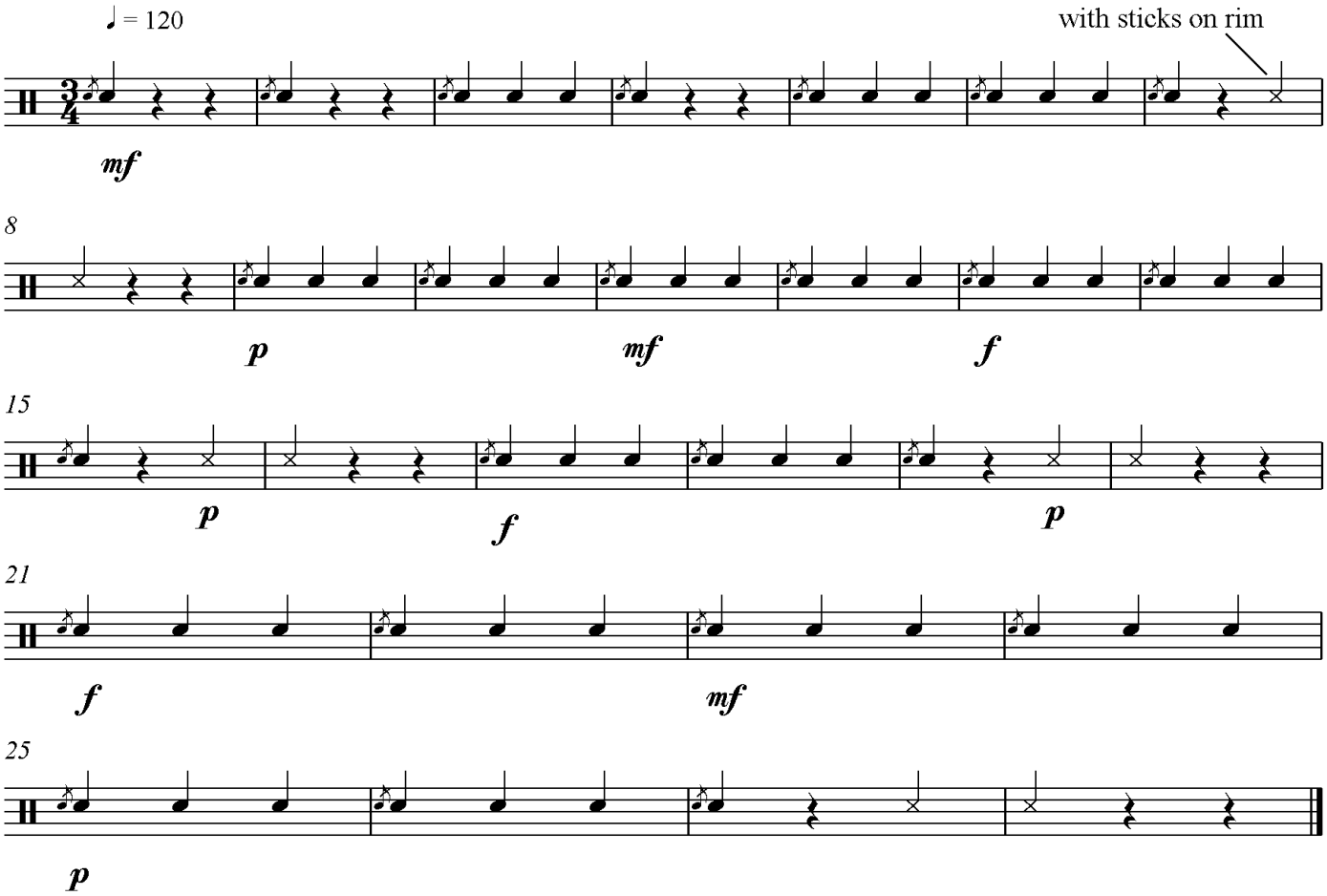
4. Tollway Stops



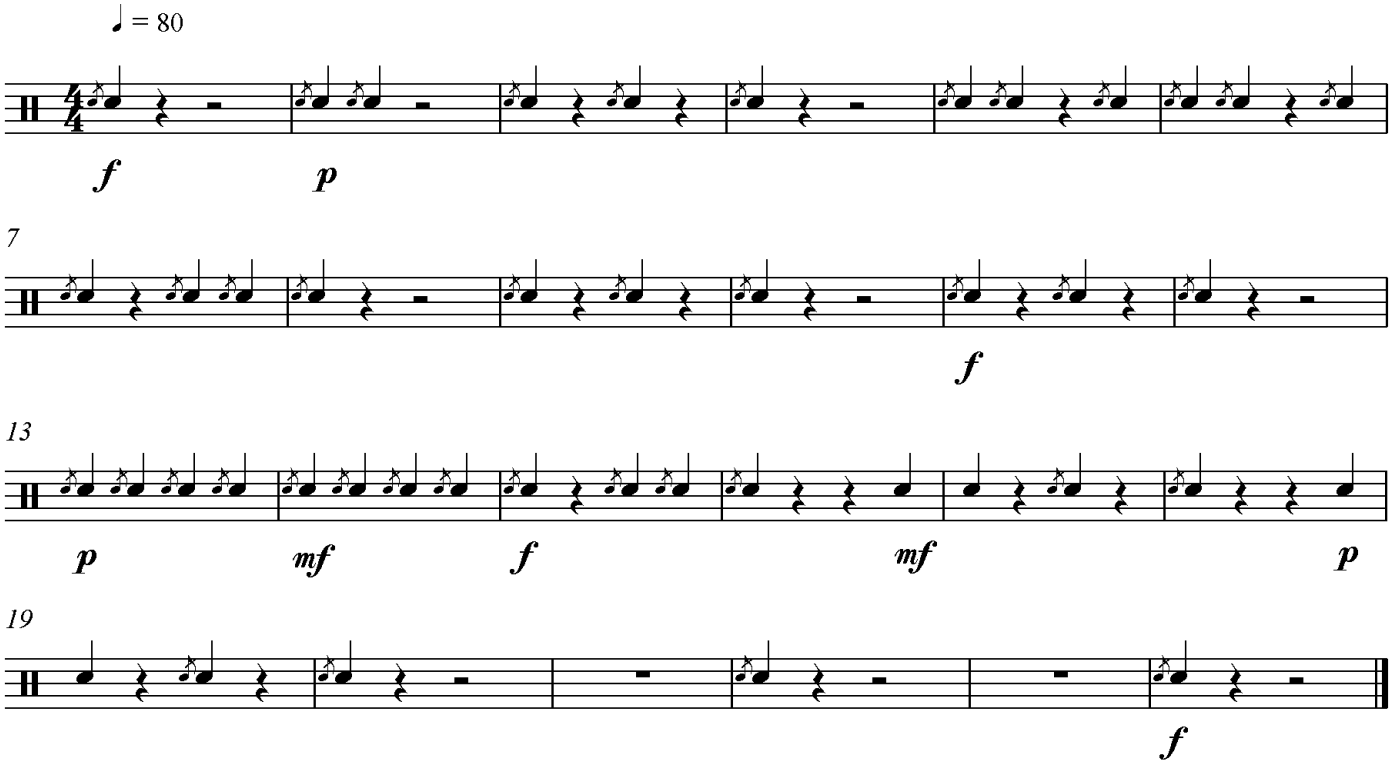
5. Cinnamon Sticks



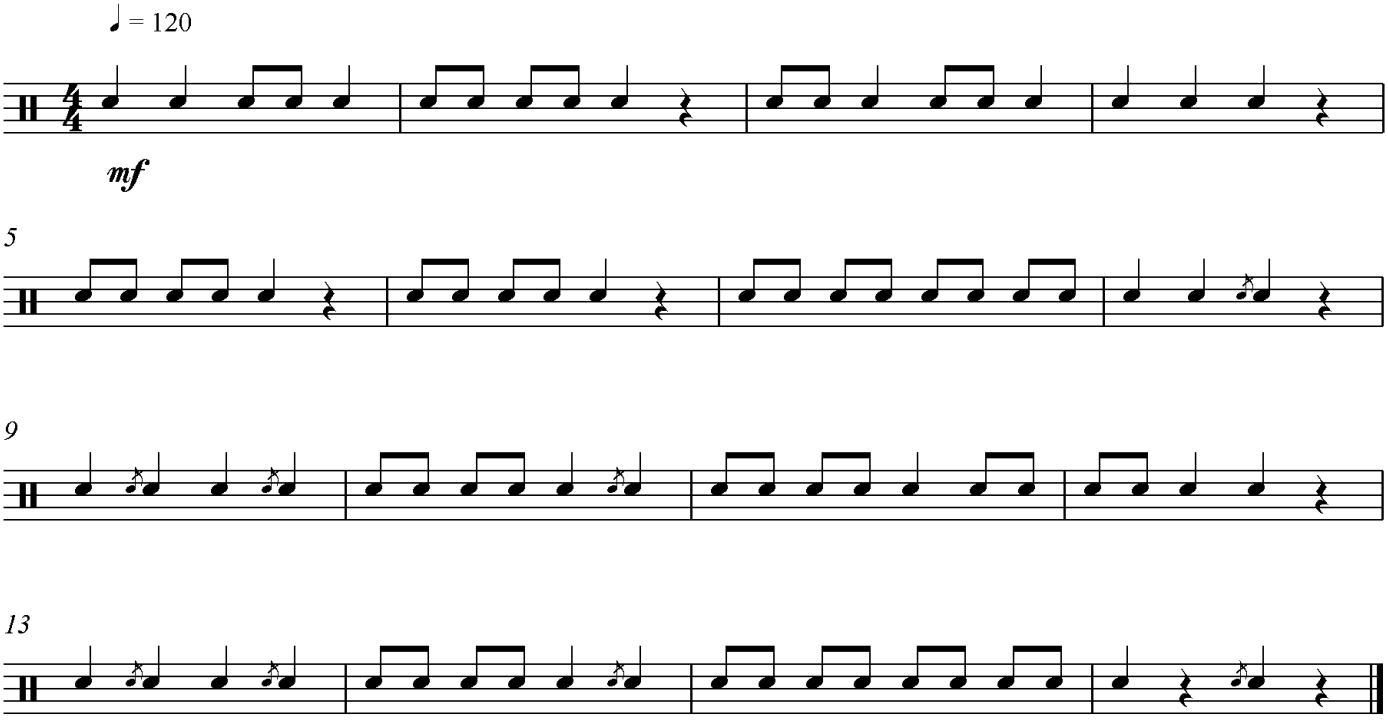
6. Say What?!



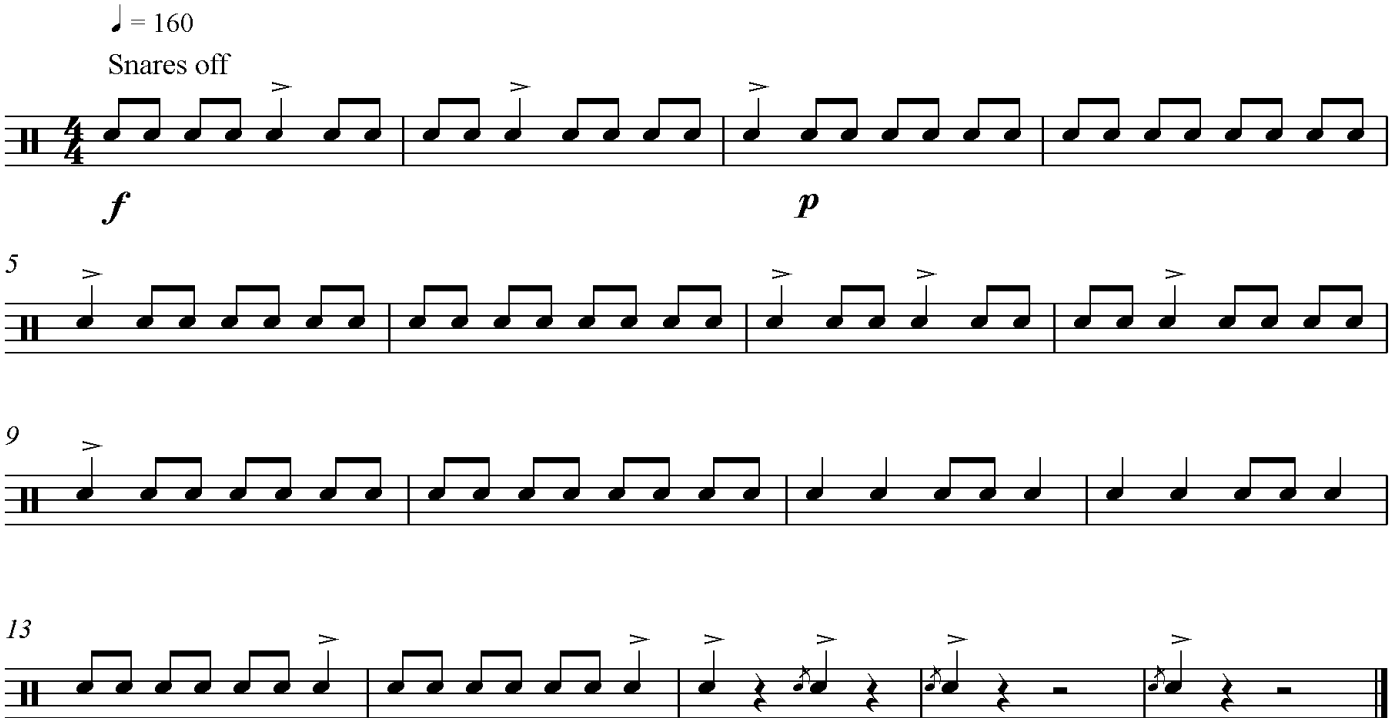
7. Waiting



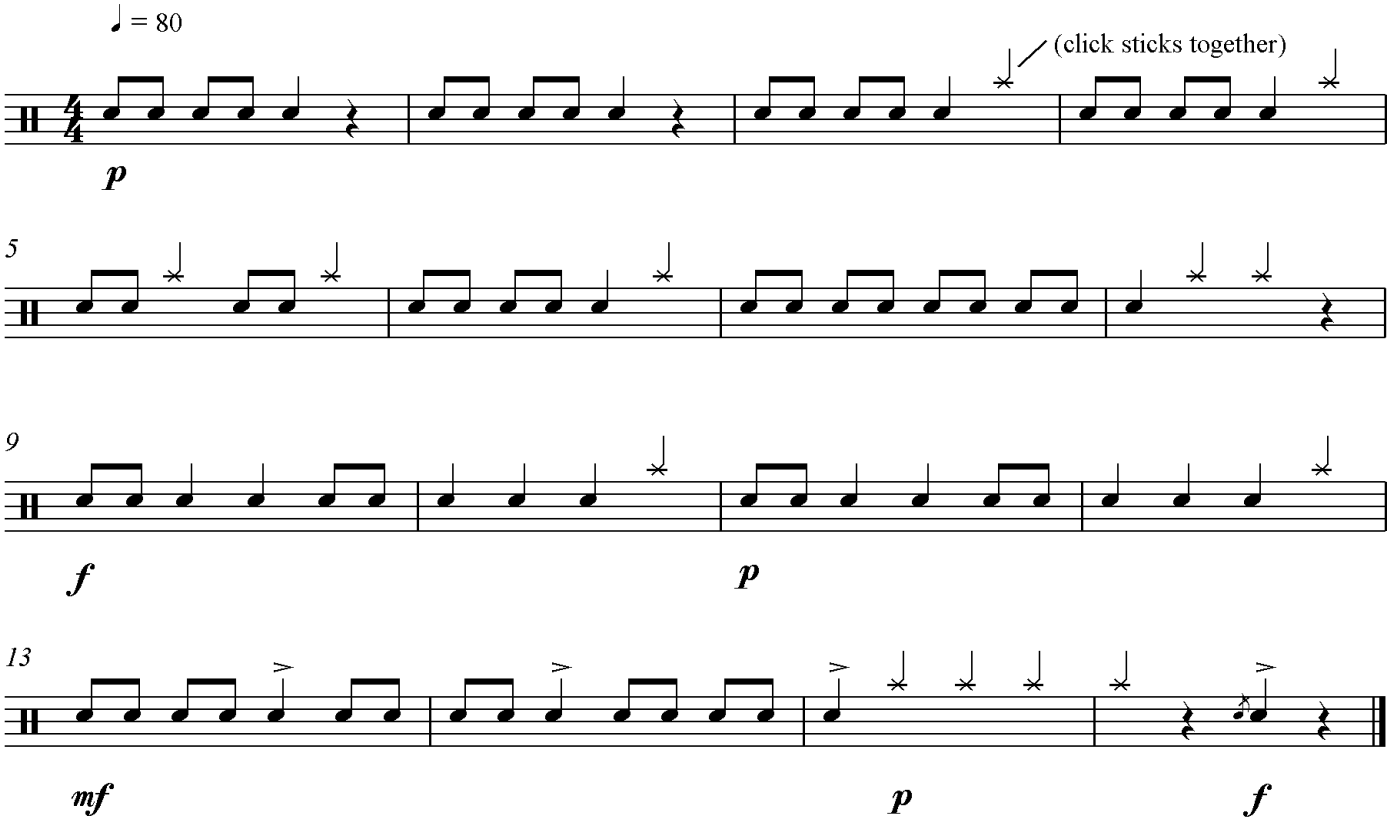
8. Crackerbox



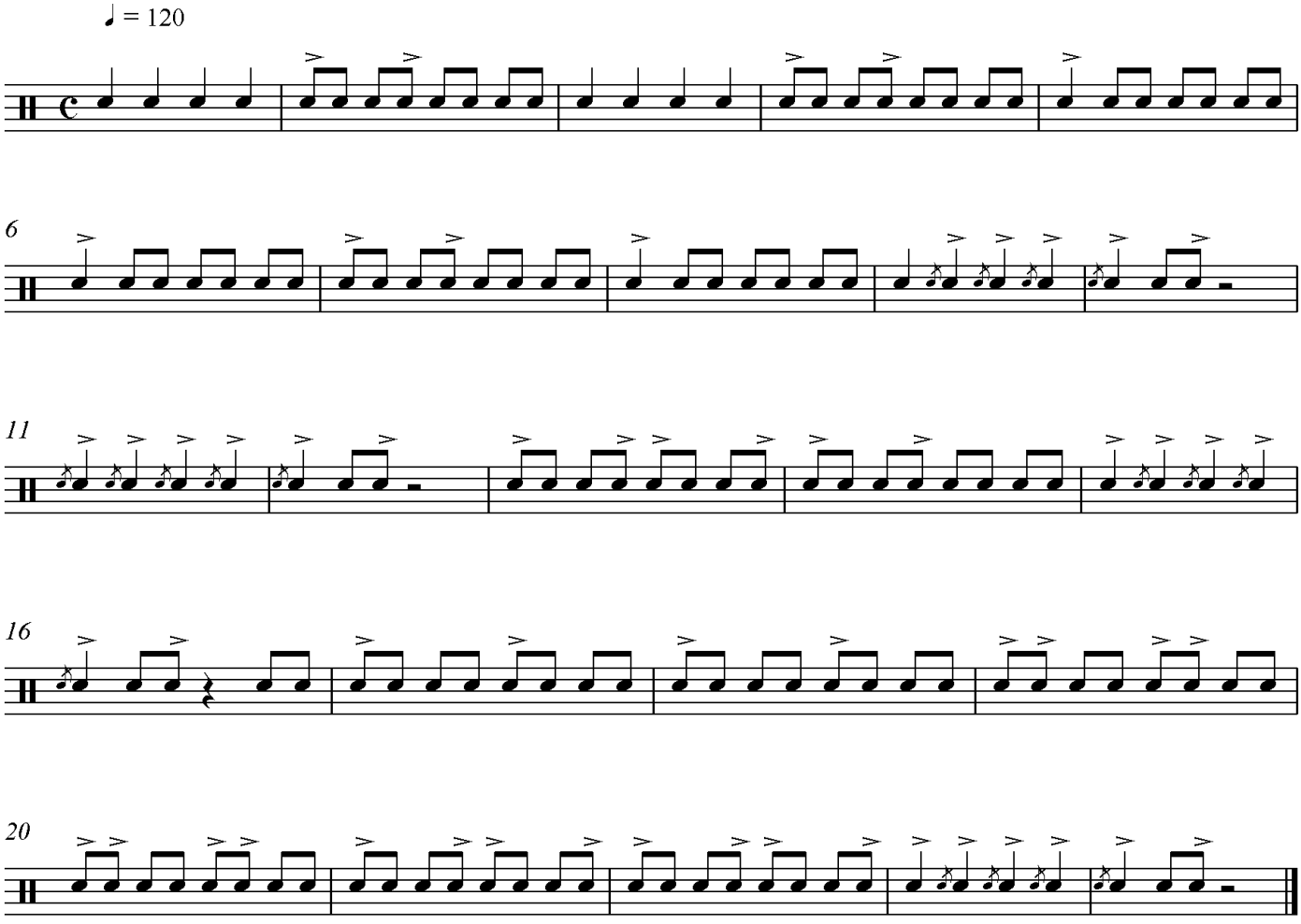
9. Igloo Skylight



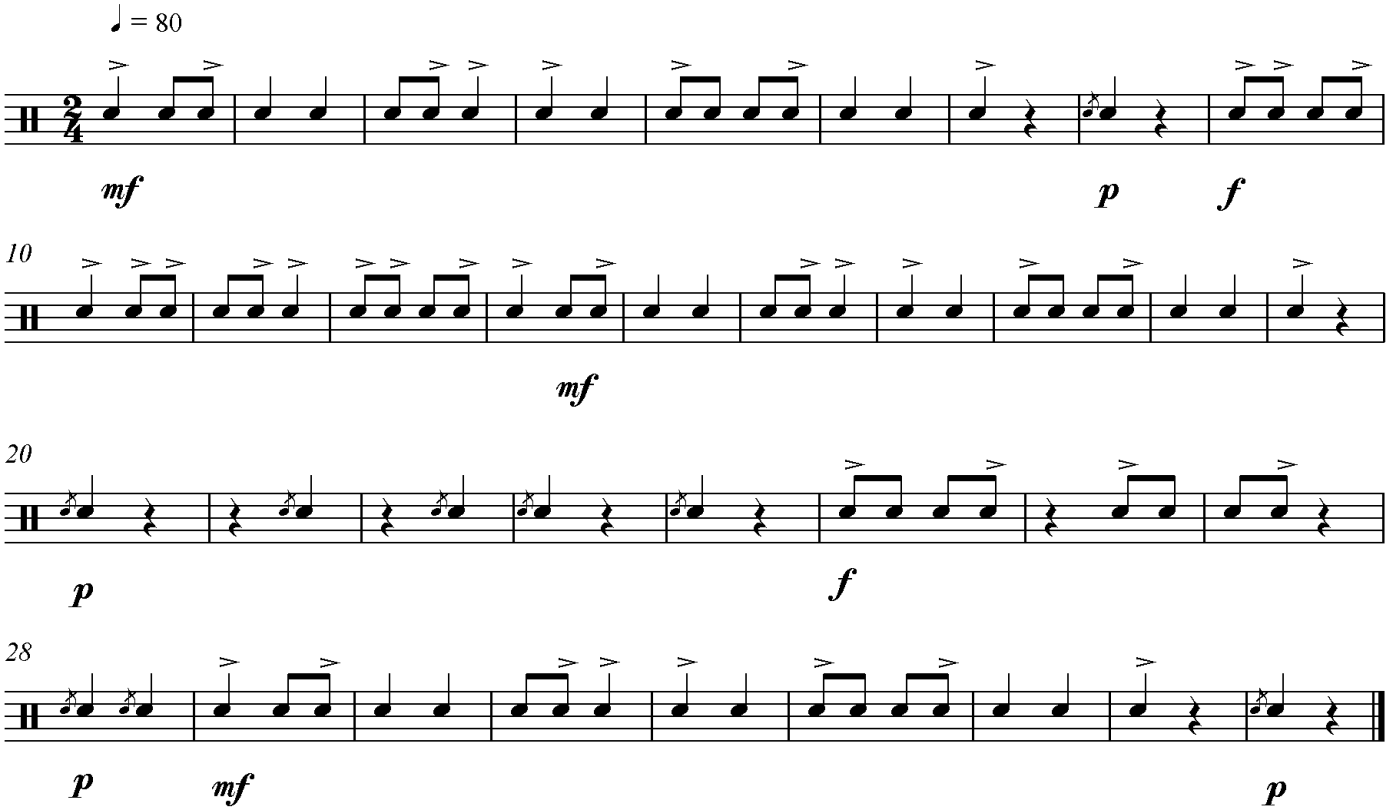
10. Patio Swing



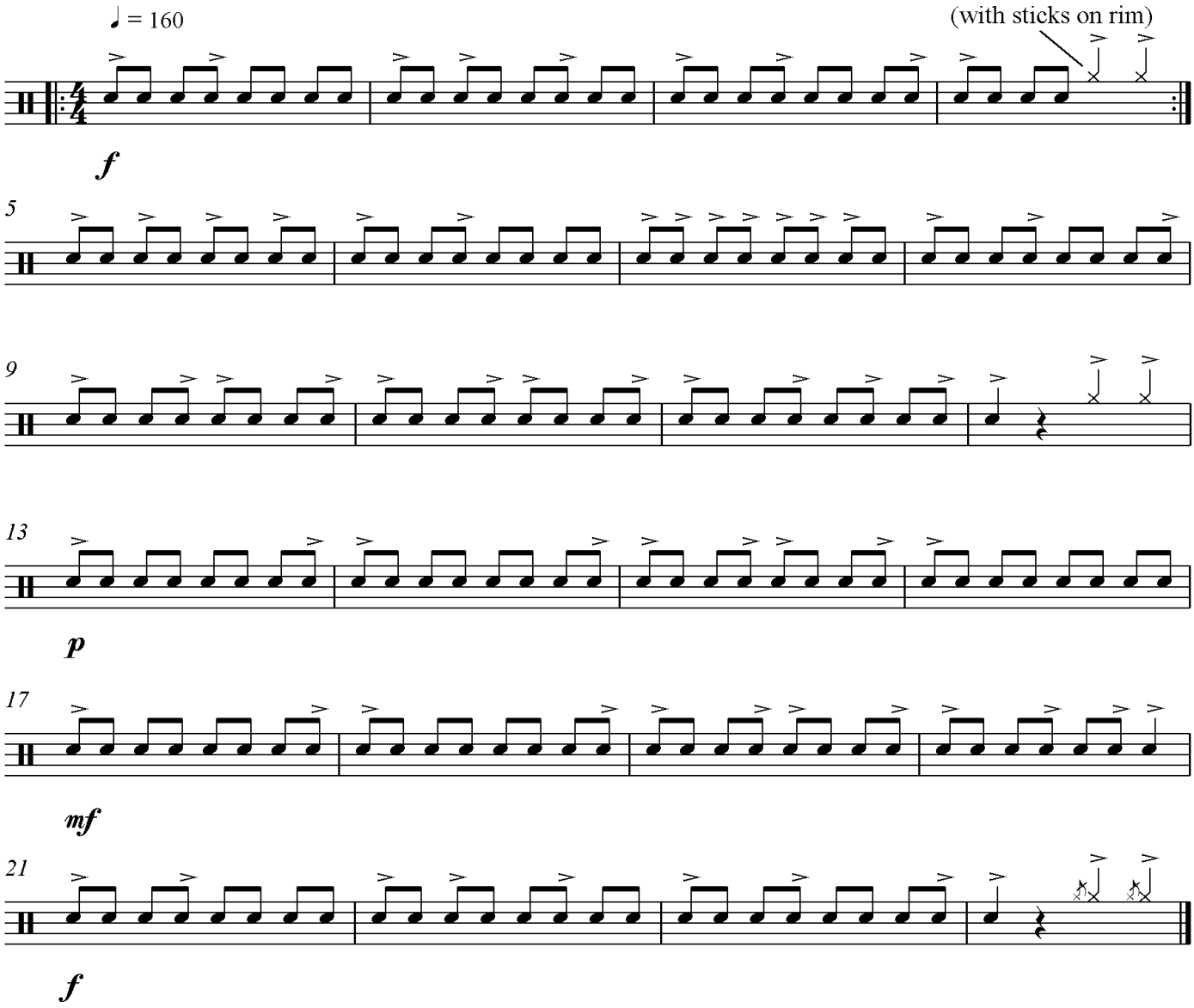
11. Ping-Pong Table



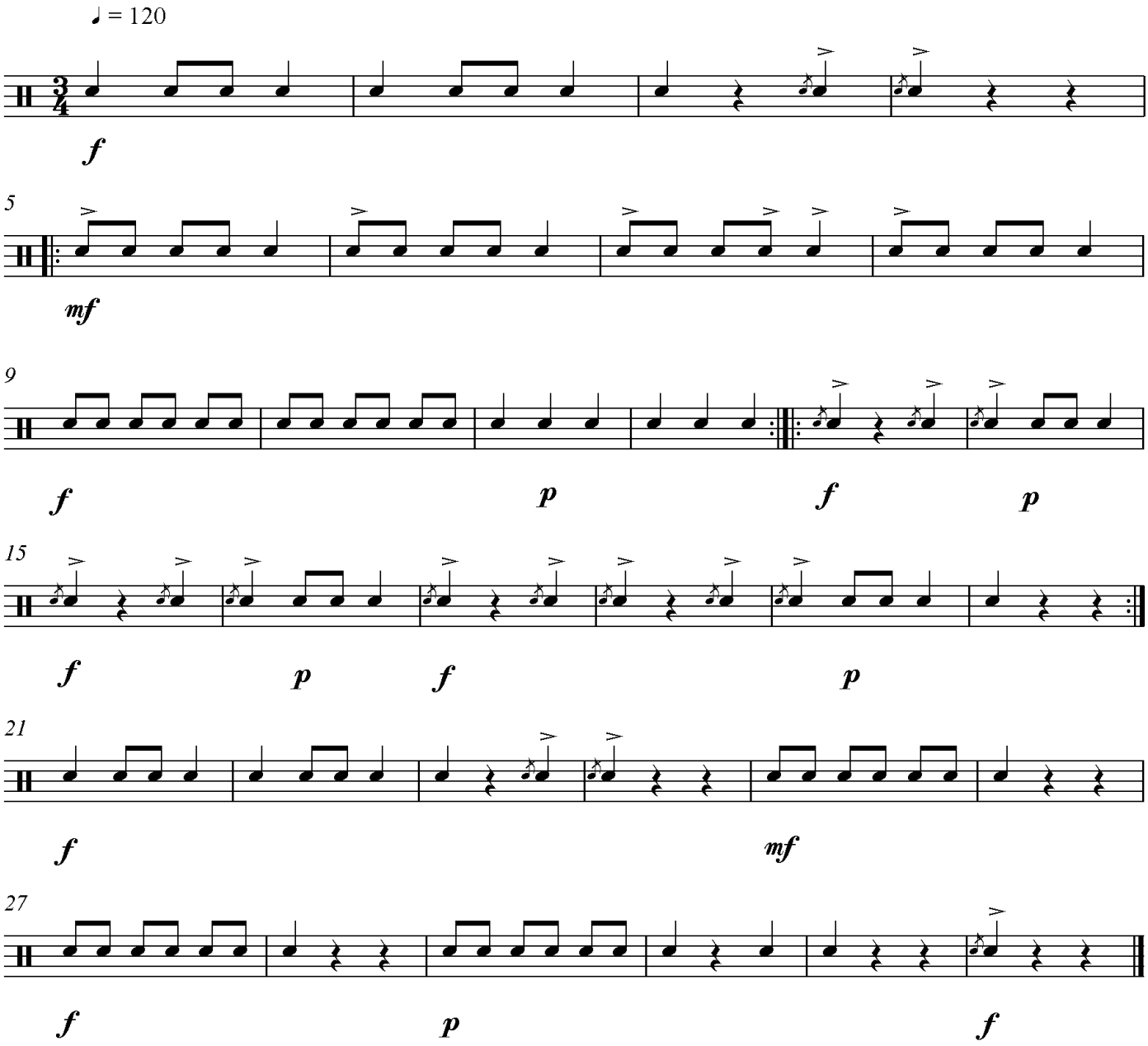
12. Fizz



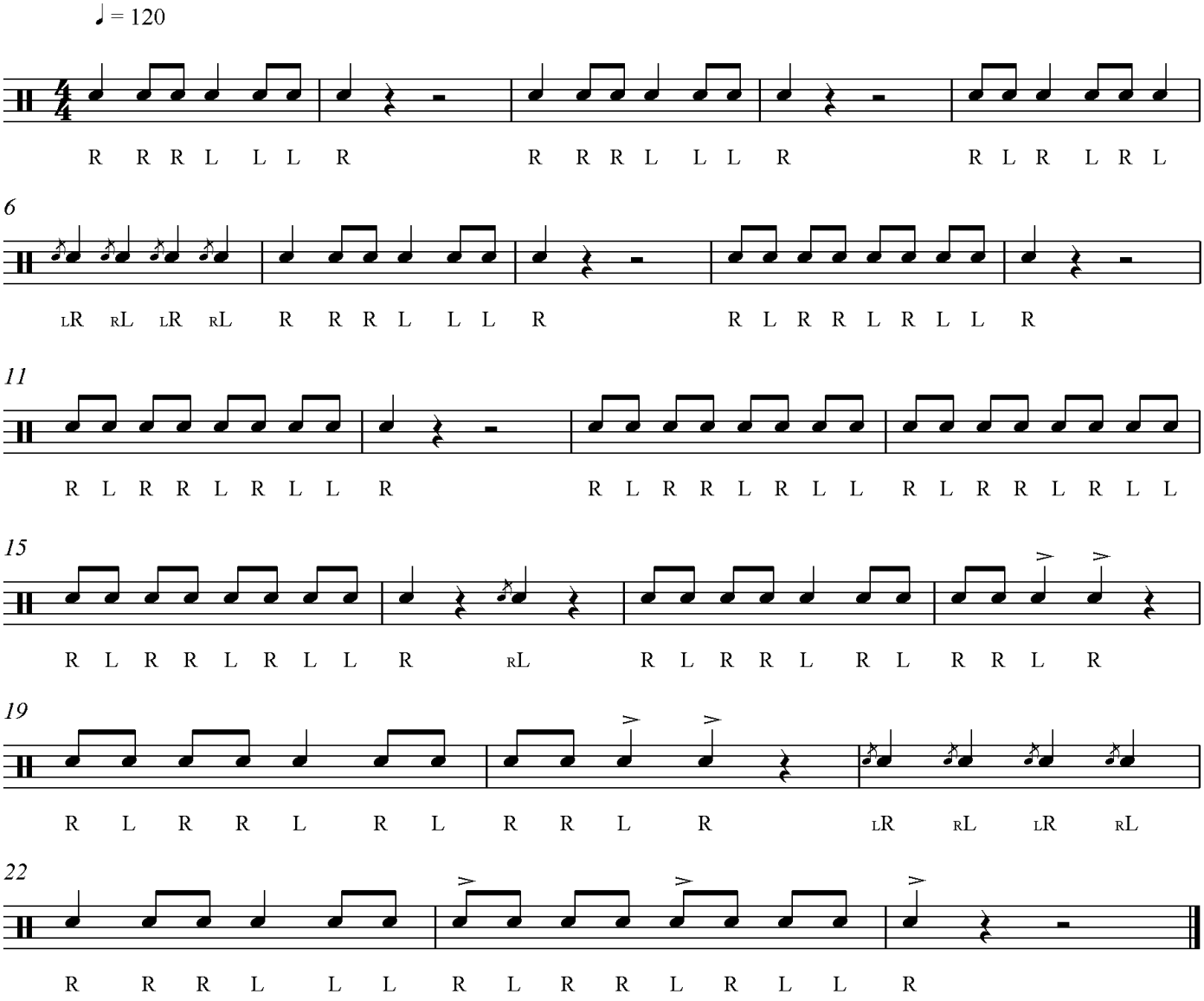
13. Red Umbrella



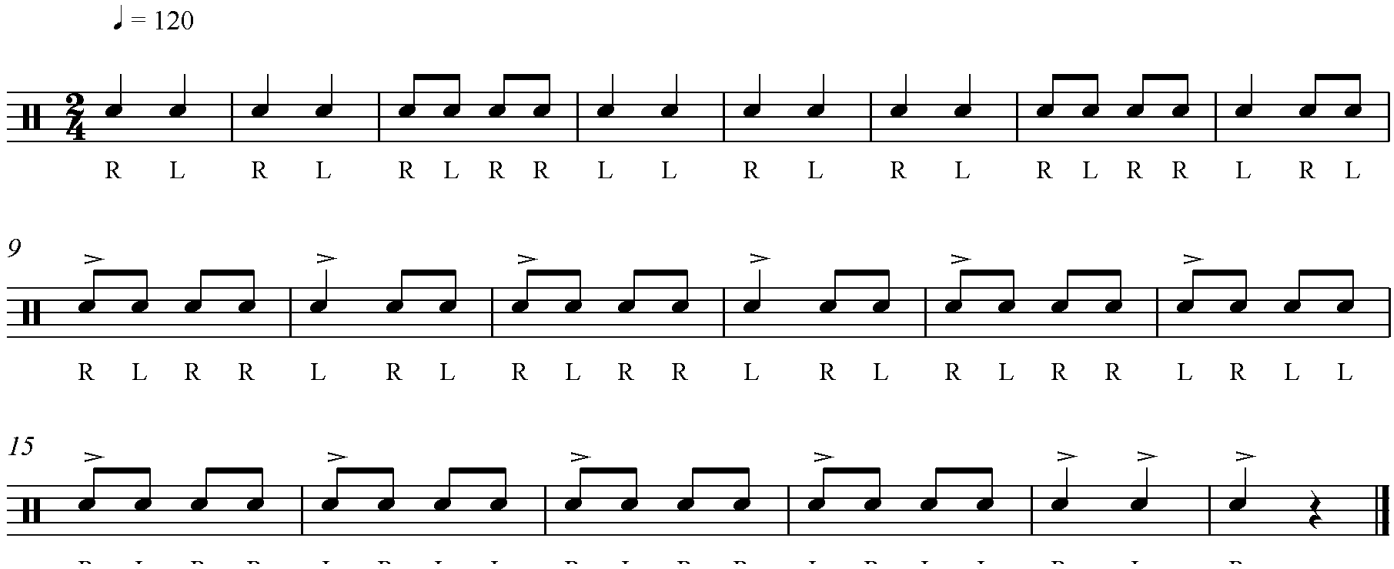
14. Carrot Juice Waltz



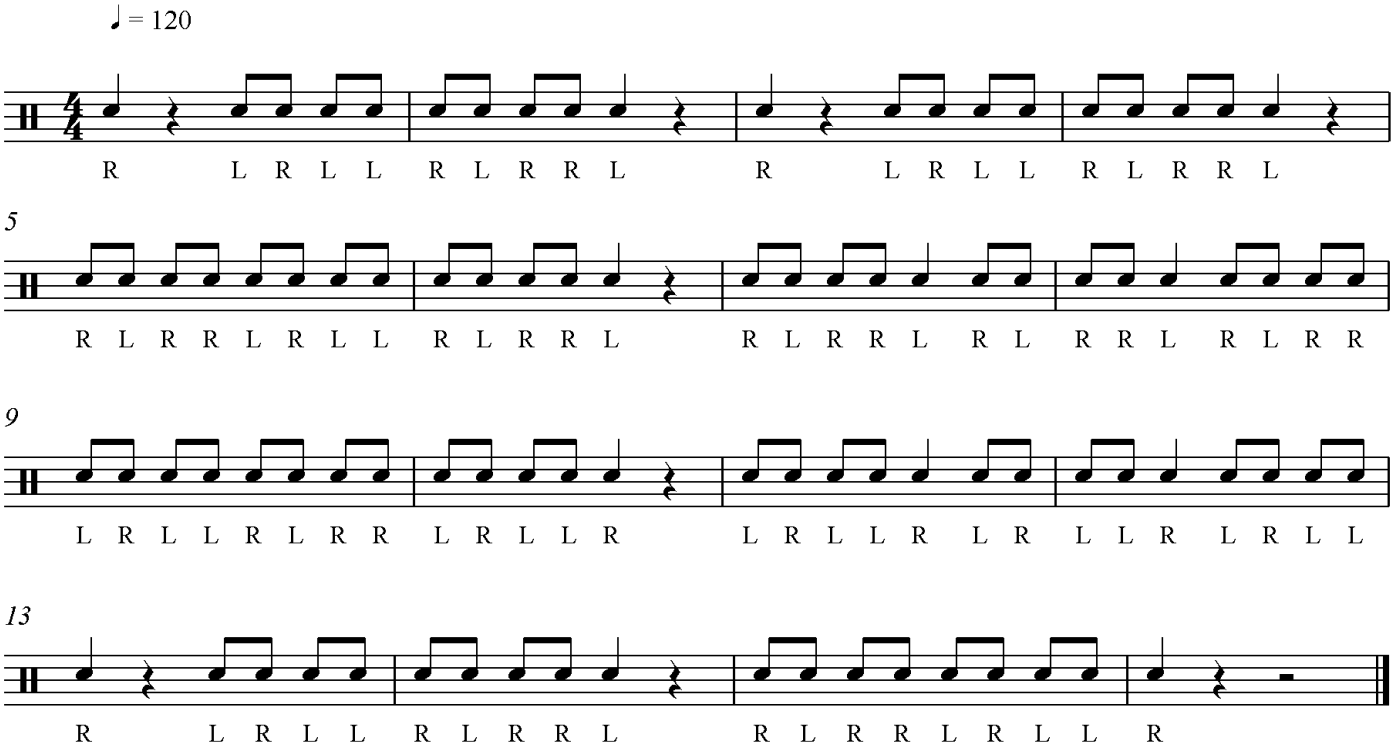
15. Chubby Fingers



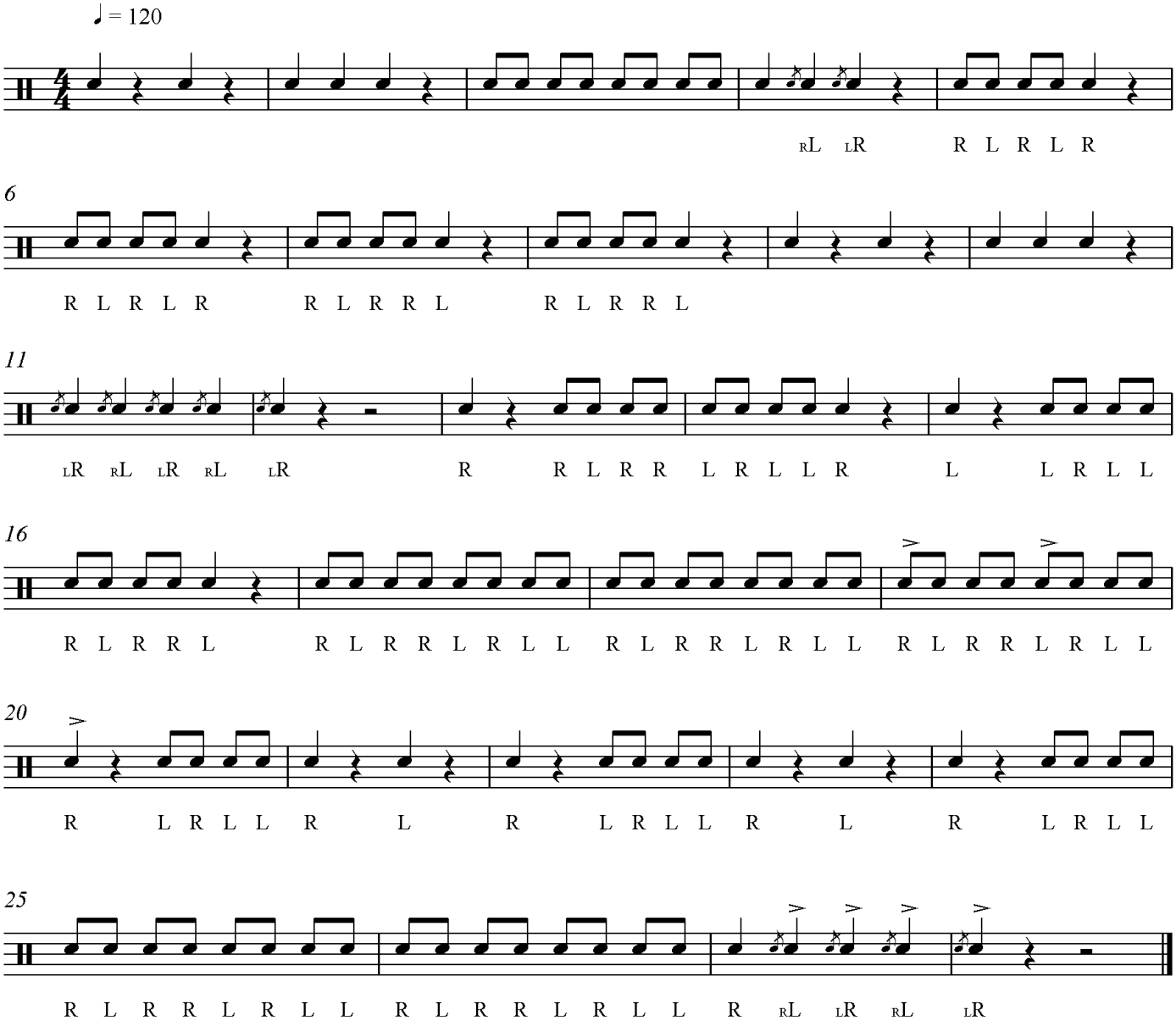
16. Lime Green Car



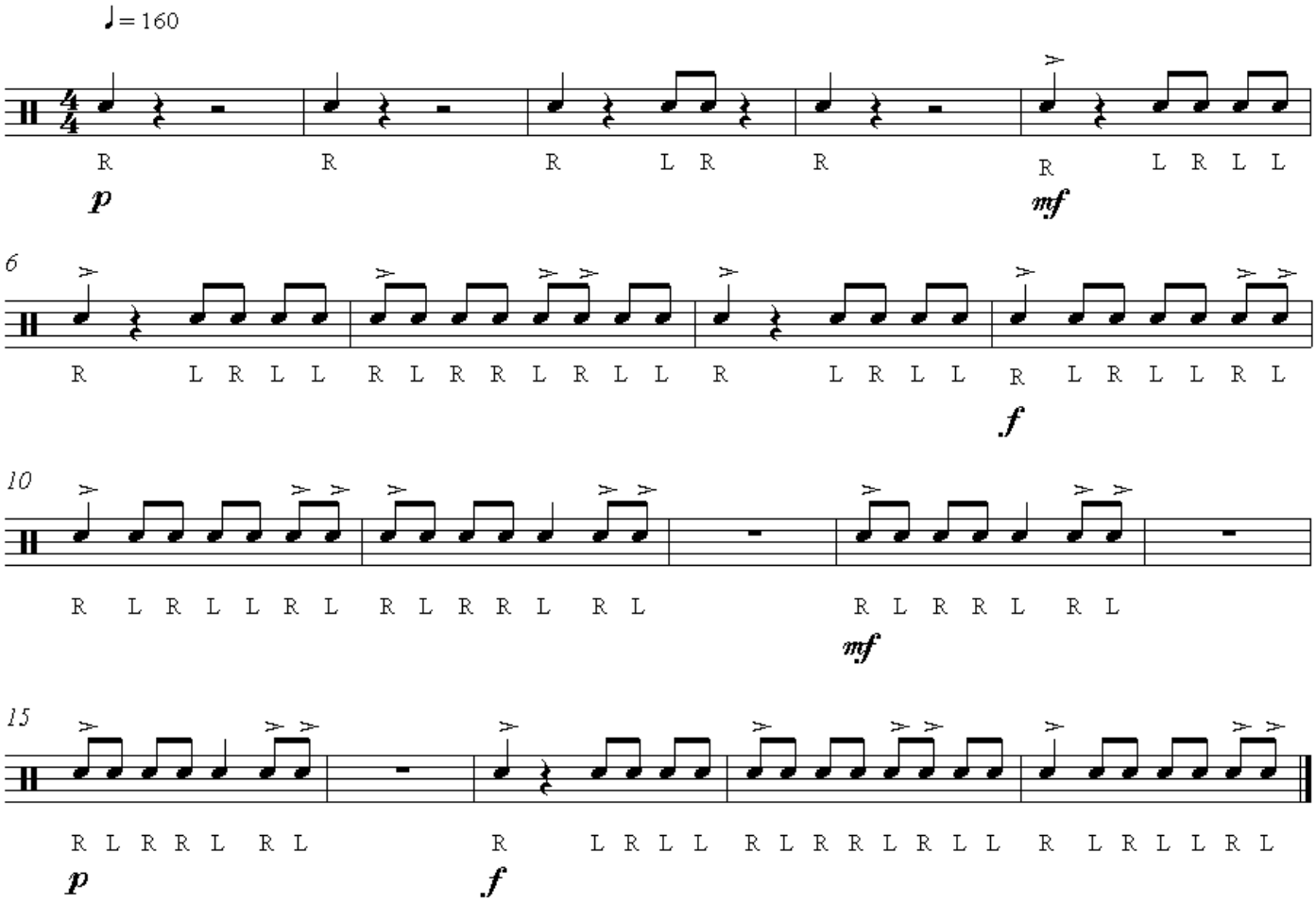
17. Snowplow



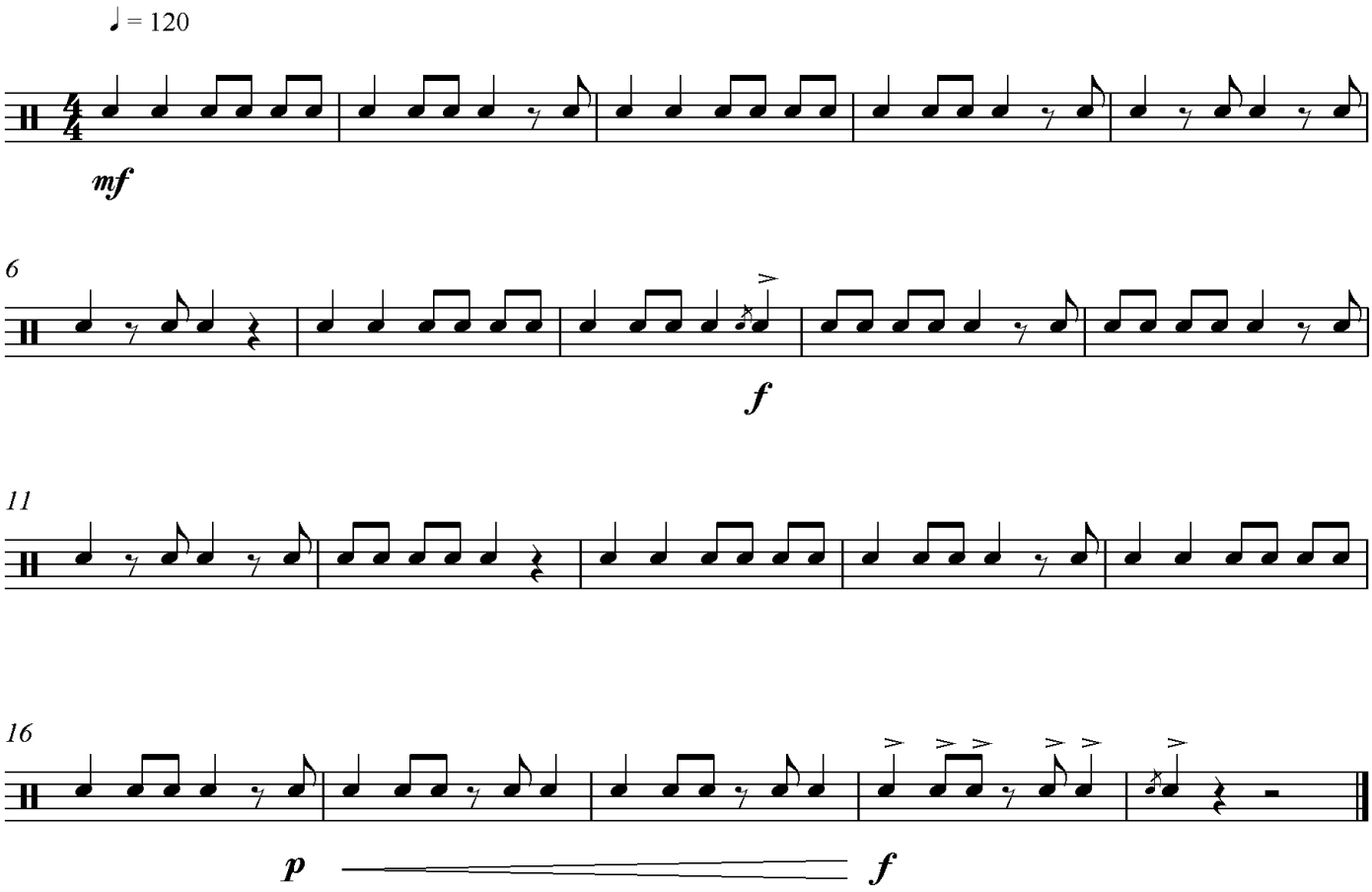
18. Soup Can


♩ = 120
rL lR R L R L R
6
R L R L R R L R L R R L R L R R L
11
lR rL lR rL lR R R L R R L R L L R L L R L L
16
R L R 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
20
R L R L L R L R L R L L R L R L R L L
25
R L R R L R L L R L R R L R L L R rL lR rL lR

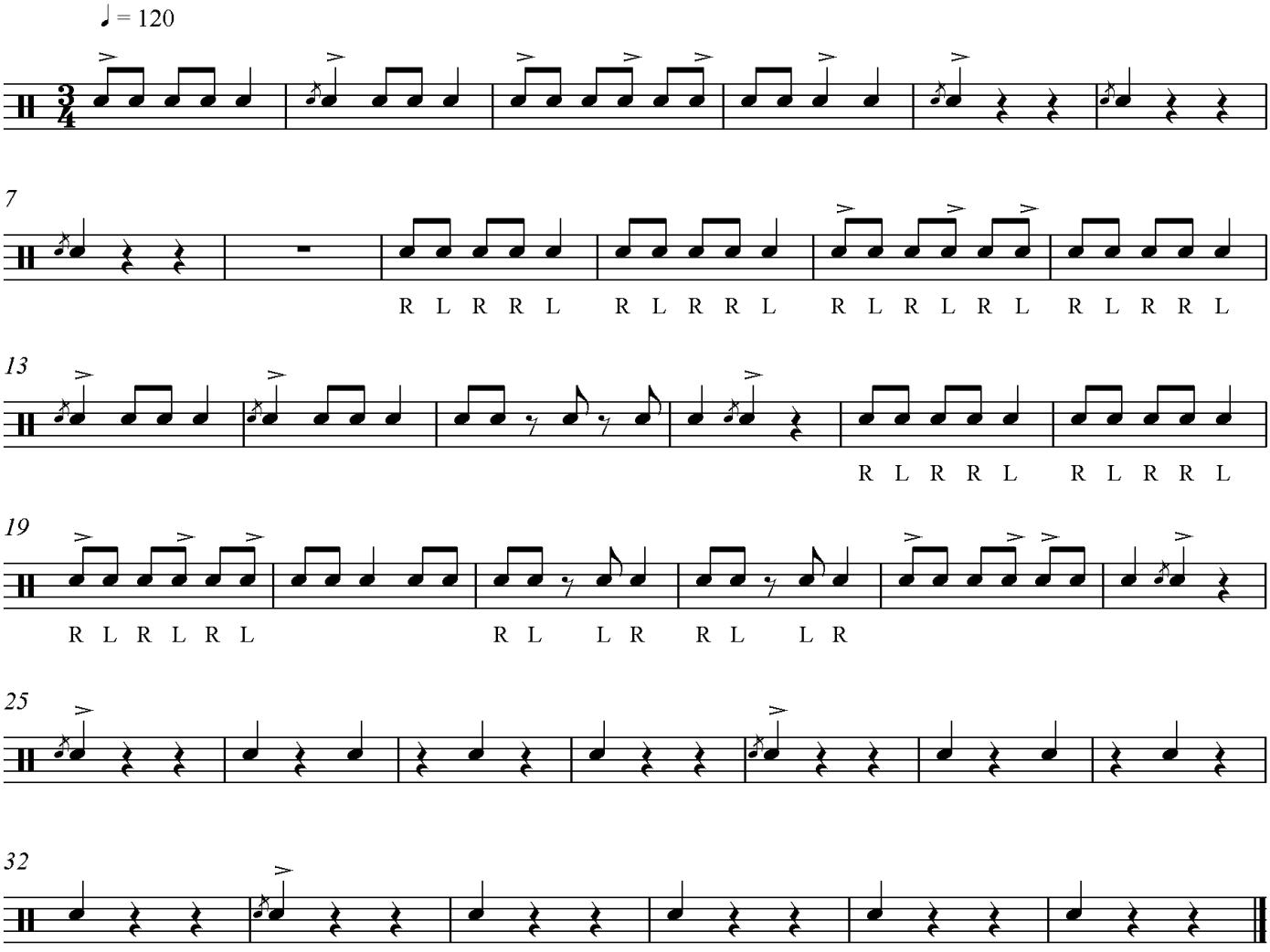
19. Firecracker



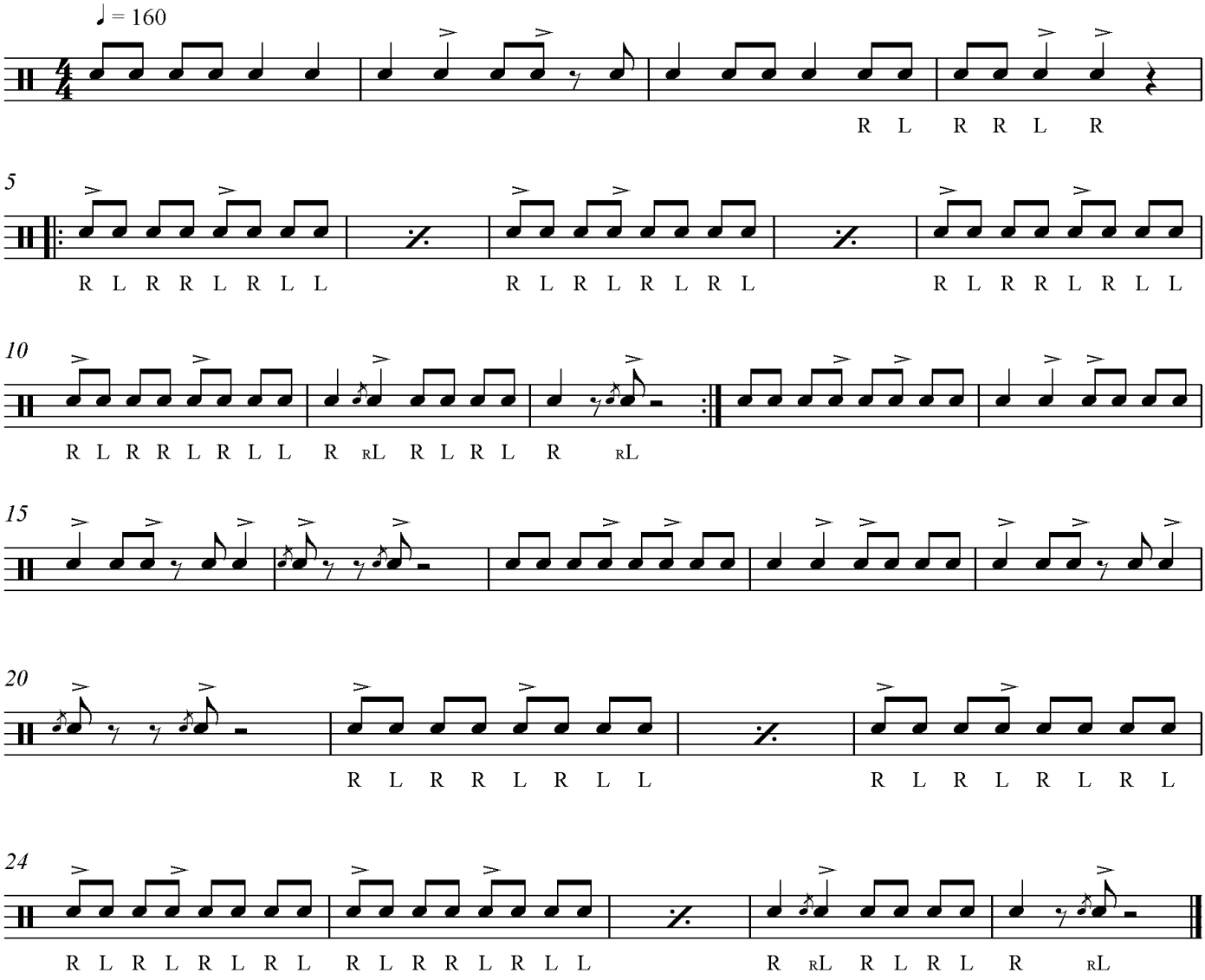
20. Raspberry Jam



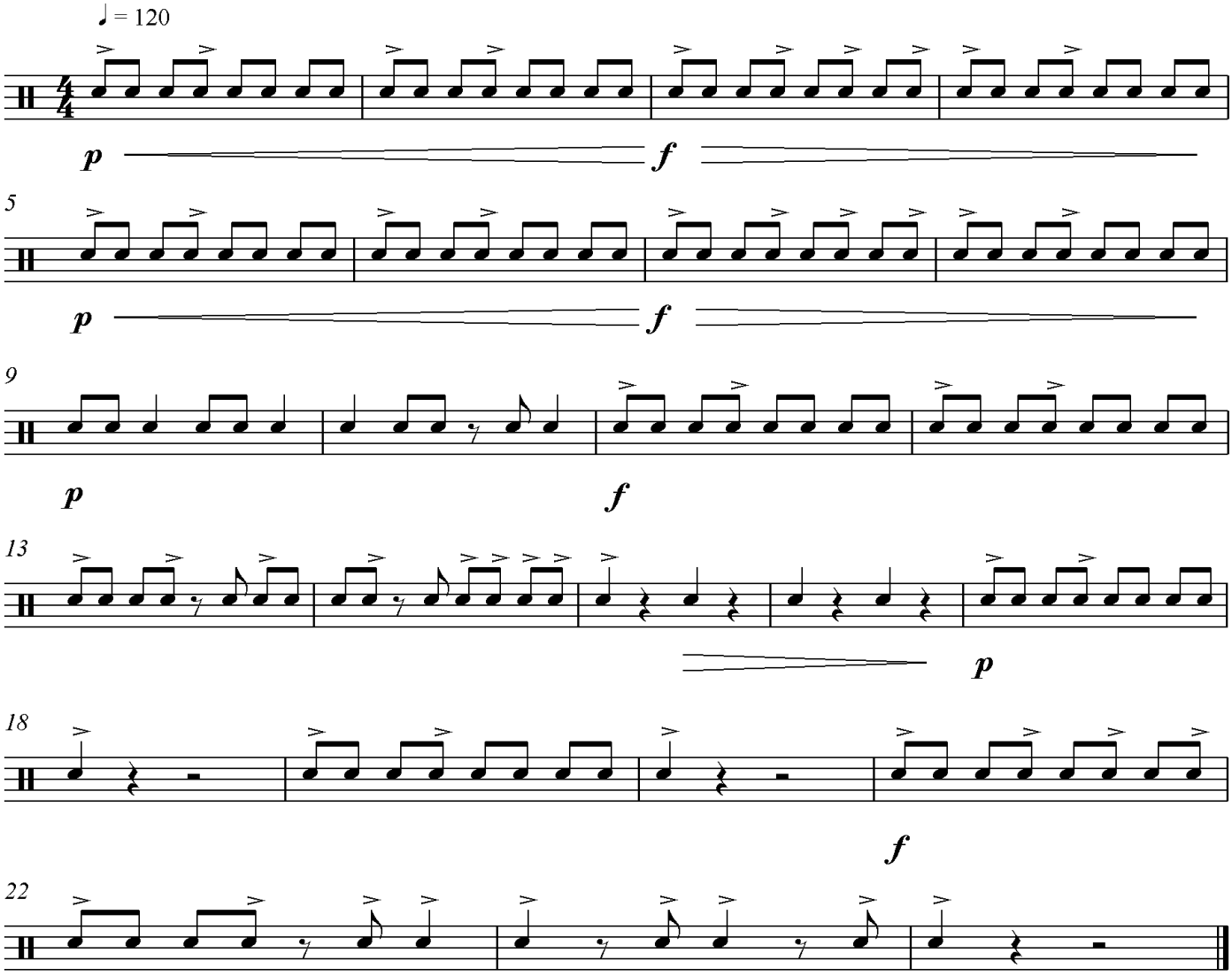
21. Triangles



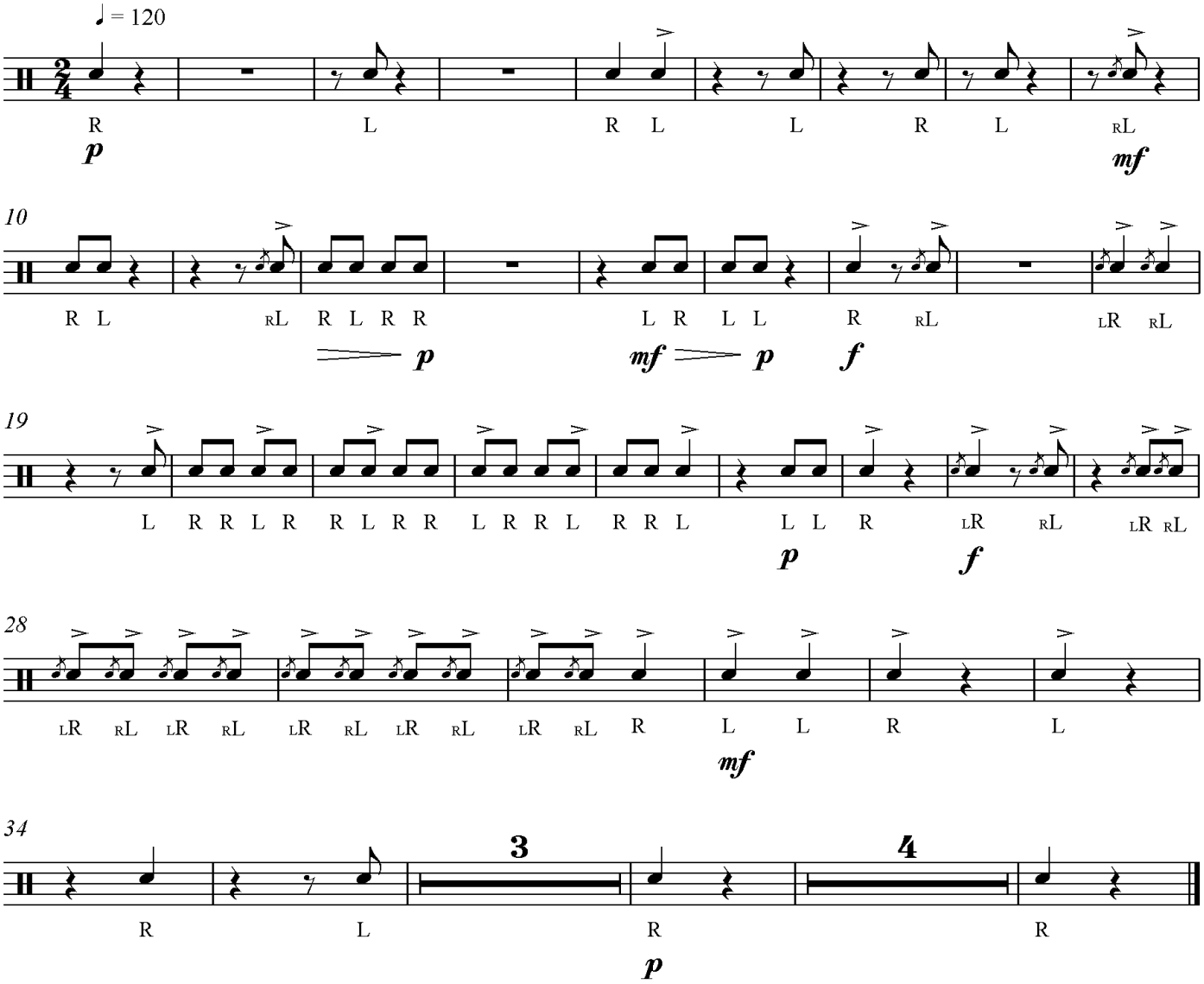
22. Saturday Morning Soccer Matches



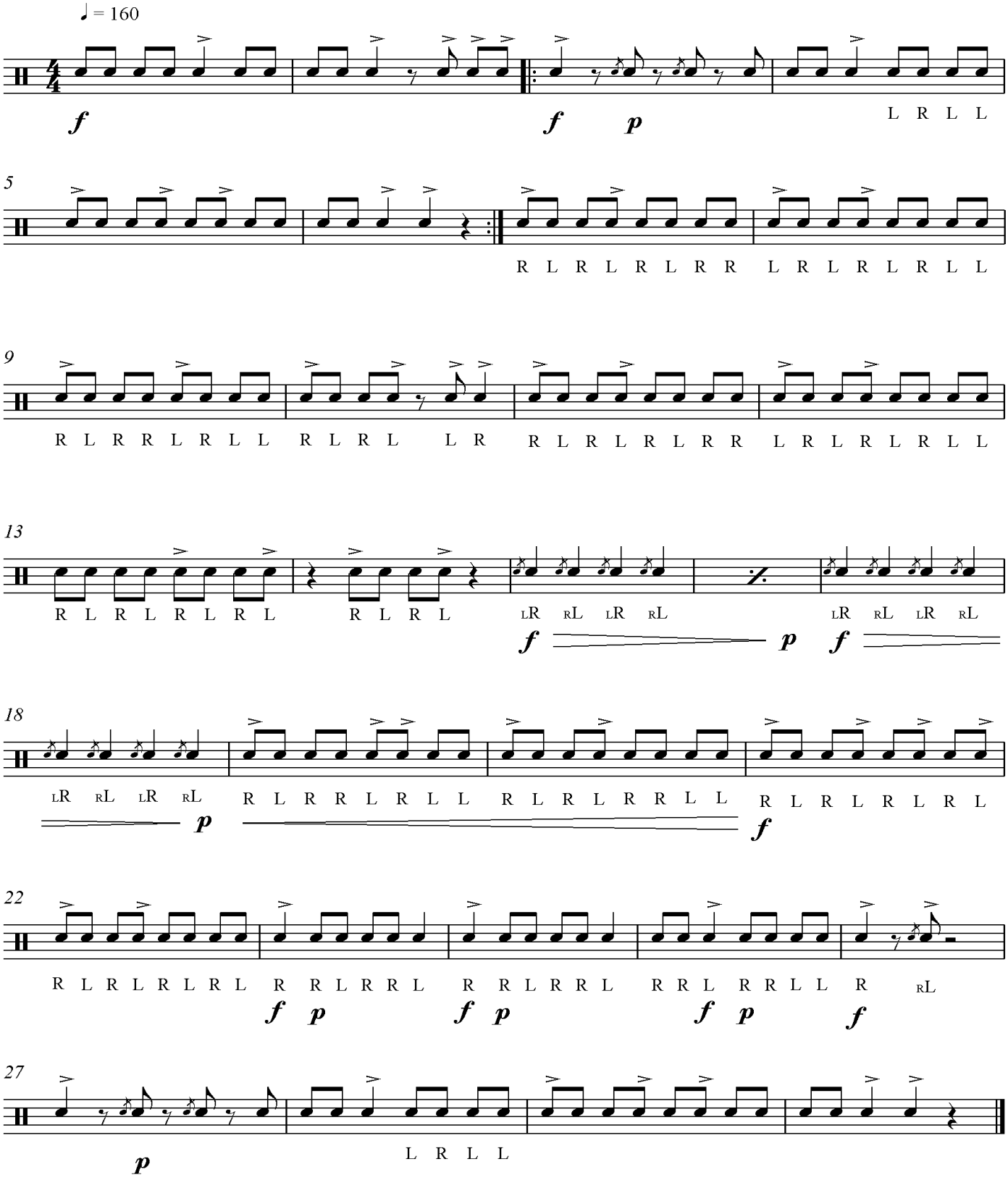
23. Come n' Go



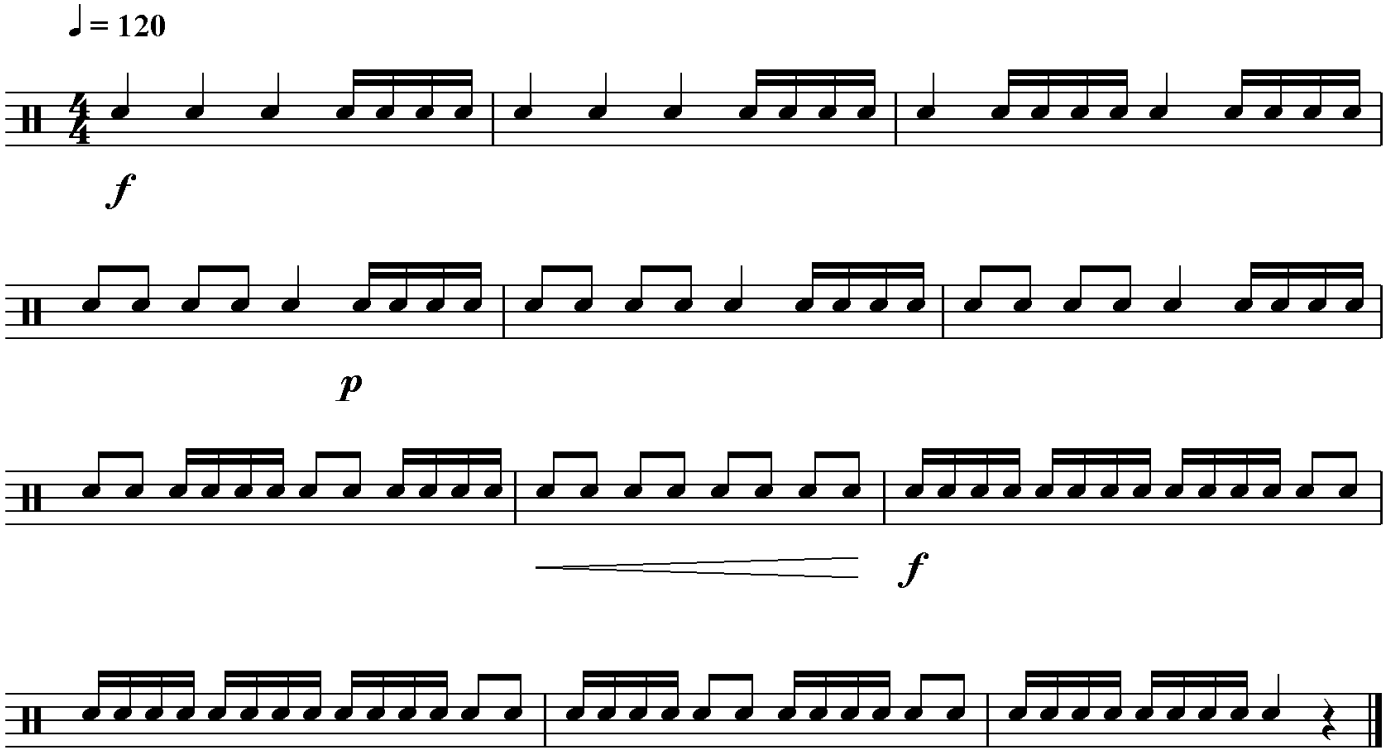
24. Popcorn


♩ = 120
R L R L L R L RL
p mf
10
R L RL R L R R L R L L R RL LR RL
p mf p f
19
L R R L R R L R R L R R L R R L L L R LR RL LR RL
p f
28
LR RL LR RL LR RL LR RL LR RL R L L R L
mf
34
3 4
R L R R
p

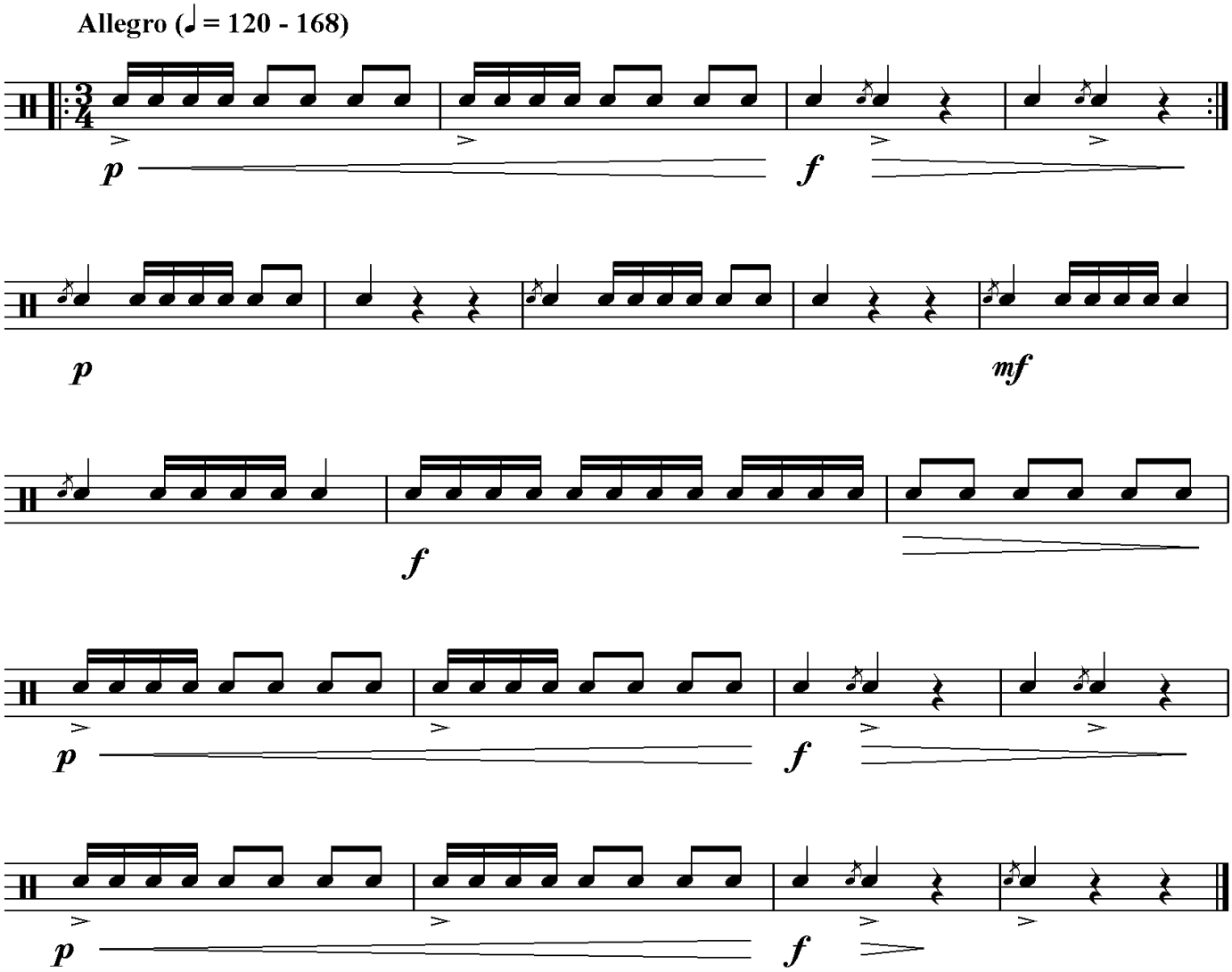
25. Purple Trampoline



26. Walking the Dog

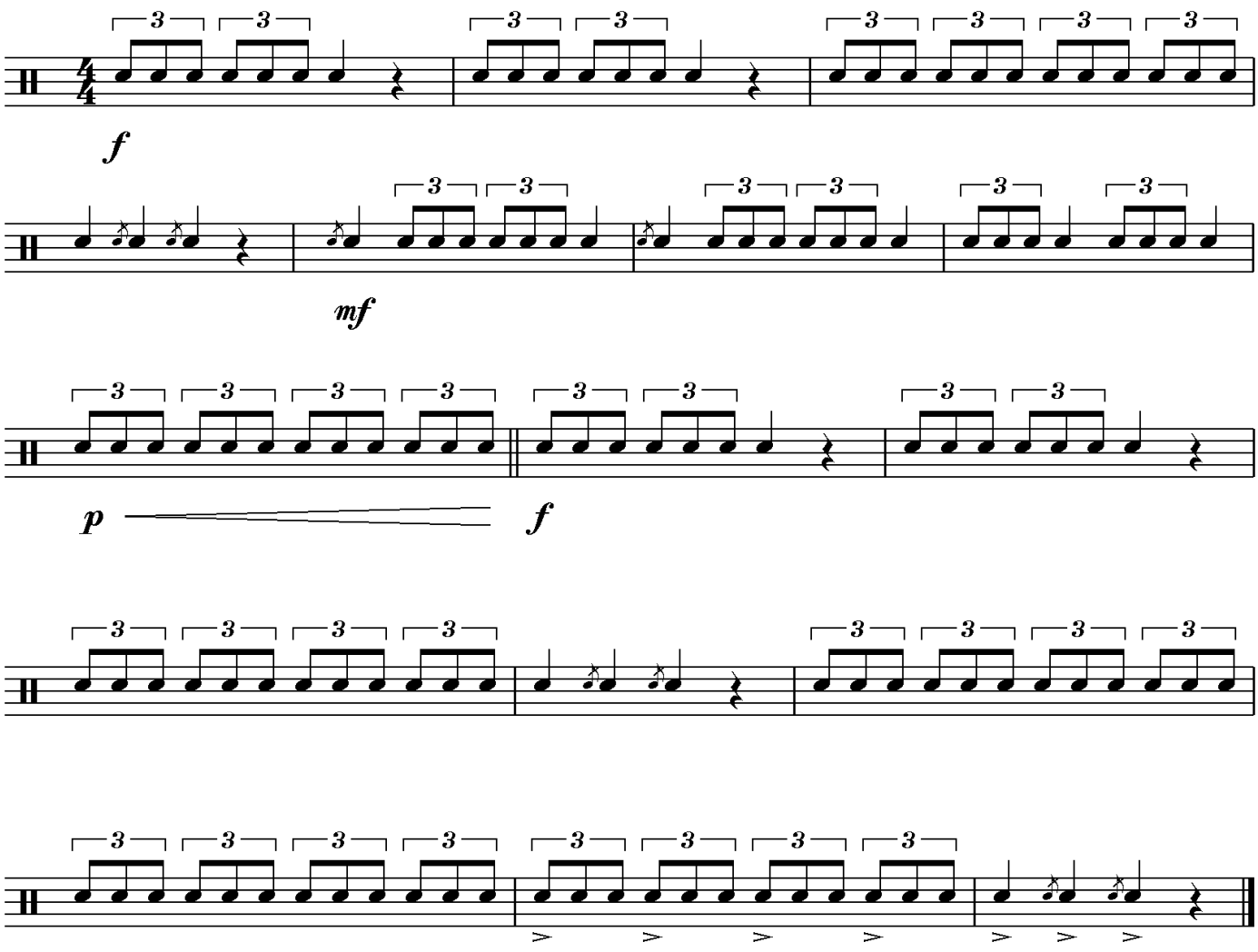


27. Dishwasher

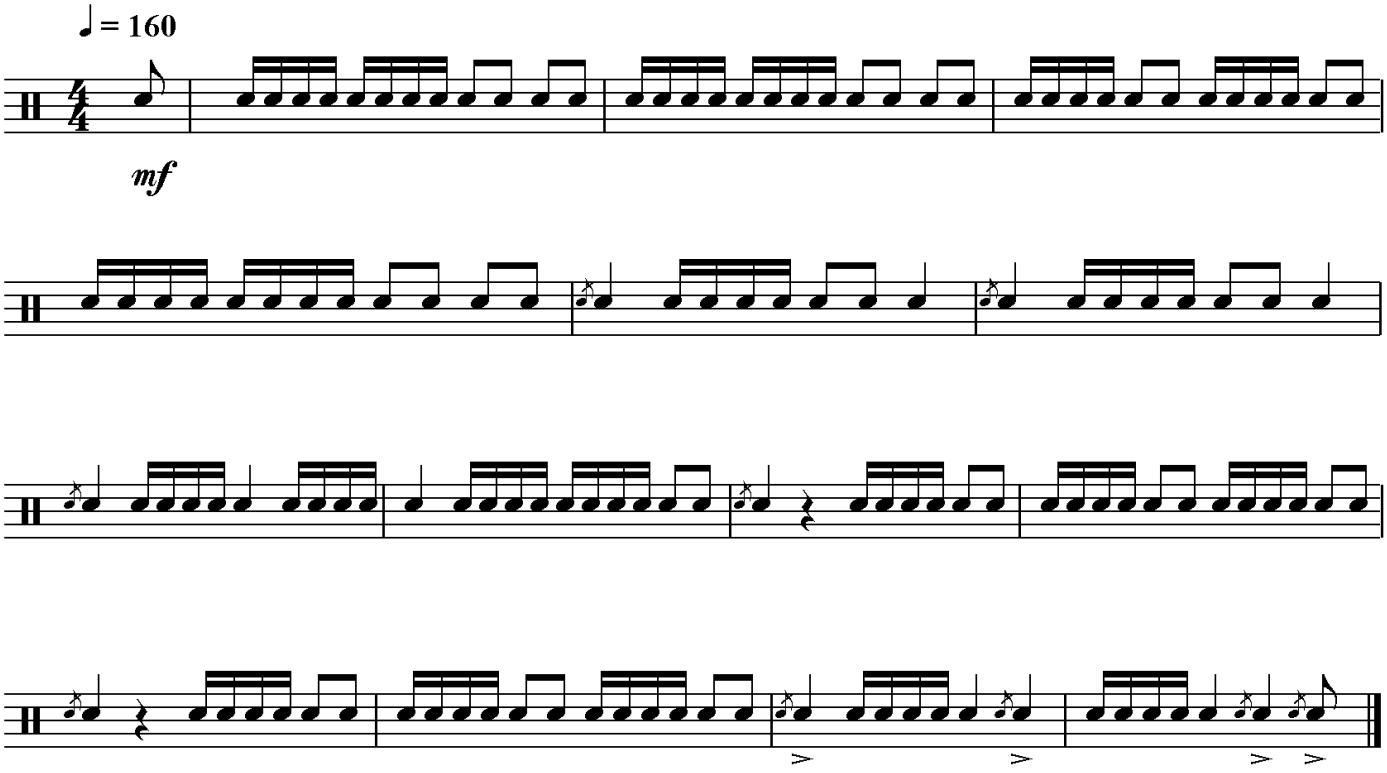


28. Mr. Zookeeper

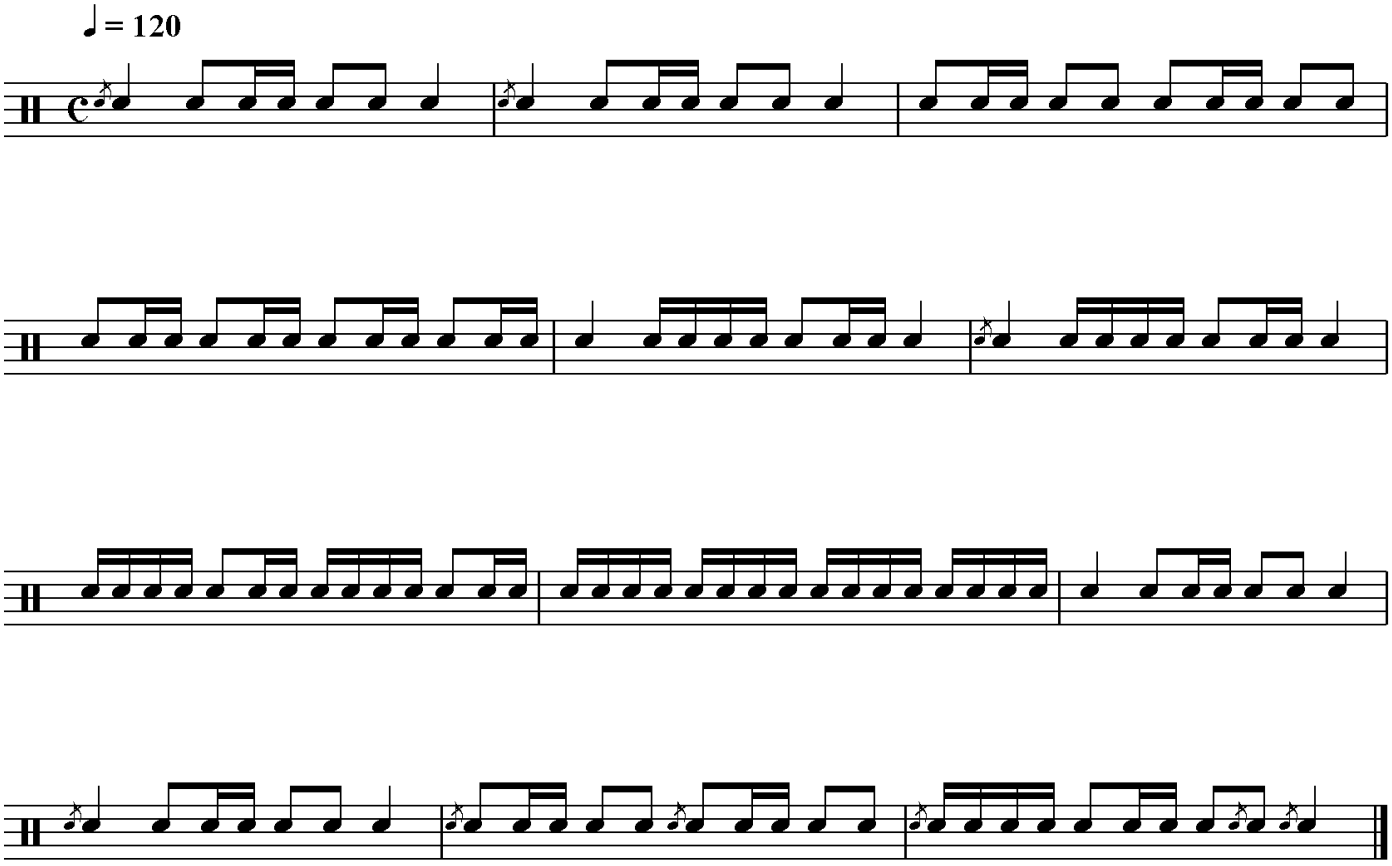
Andante (♩ = 76 - 108)



29. Helicopter

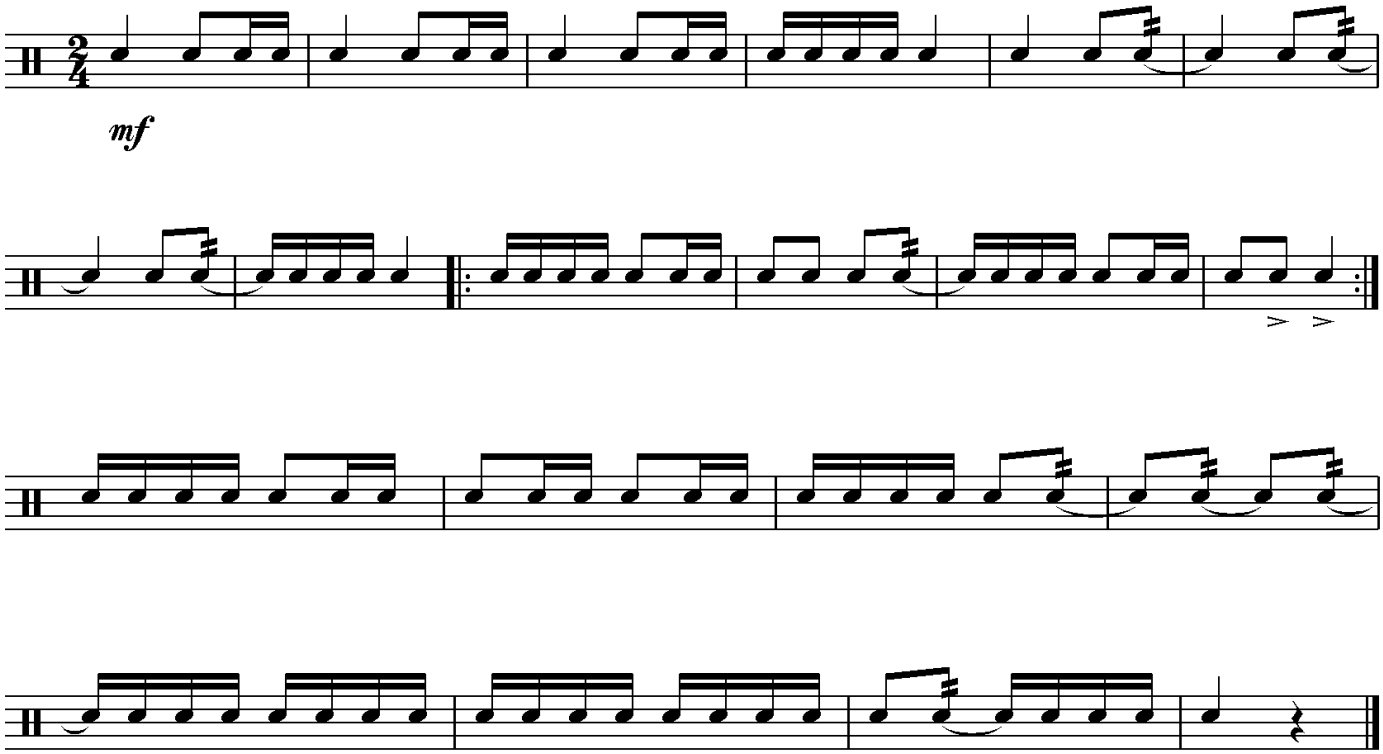


30. Fireplace



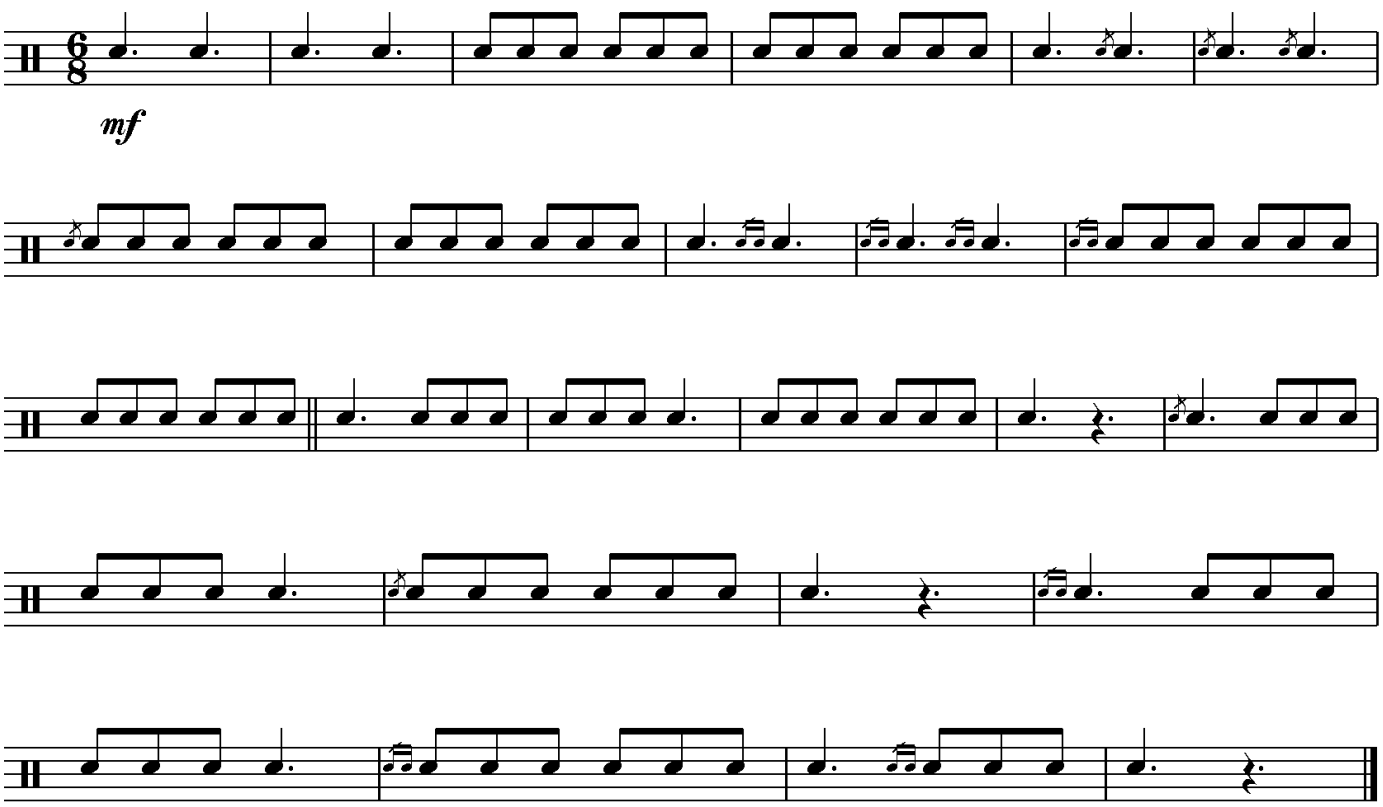
31. Chubby Sparrows

Moderato (♩ = 108 - 120)

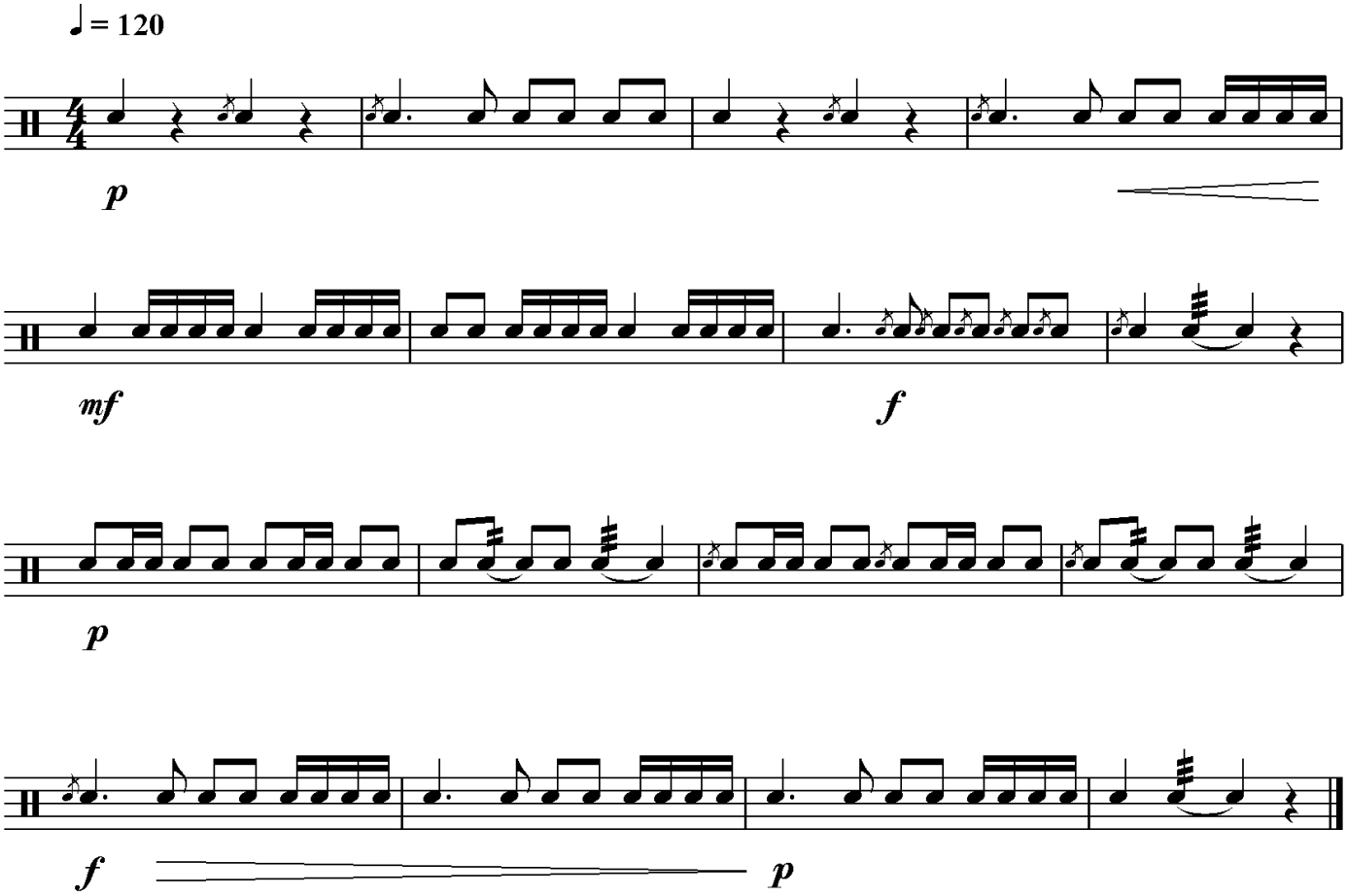


32. Sandpaper

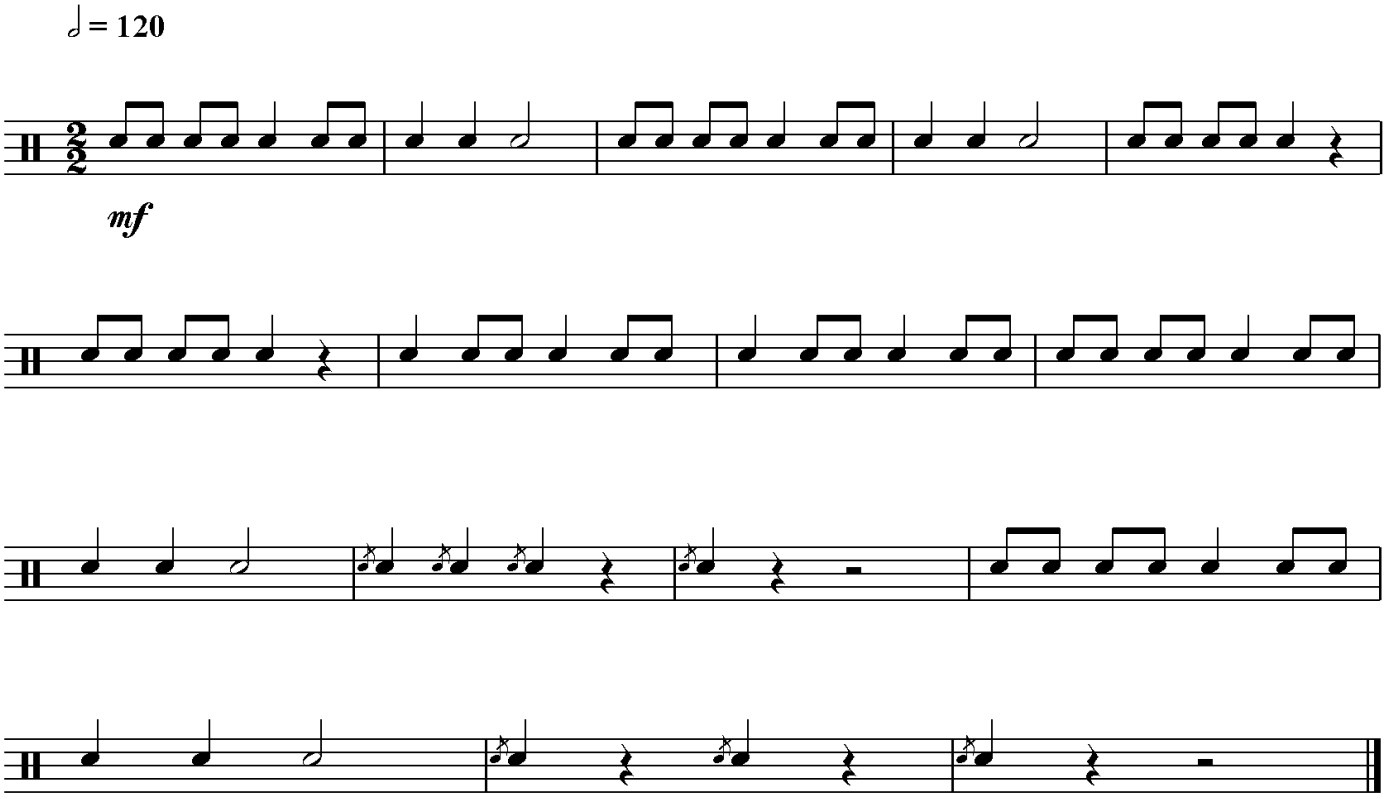
Andante (♩. = 76 - 108)



33. Circus

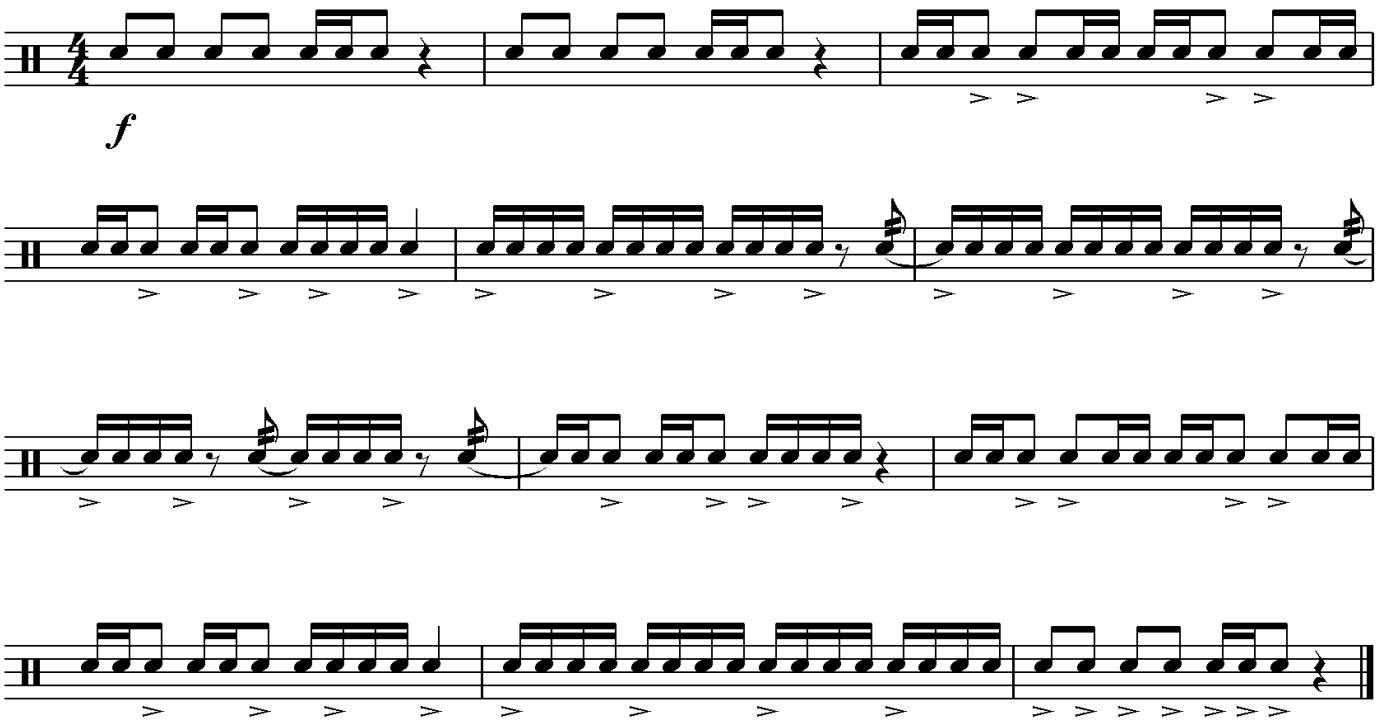


34. Jump

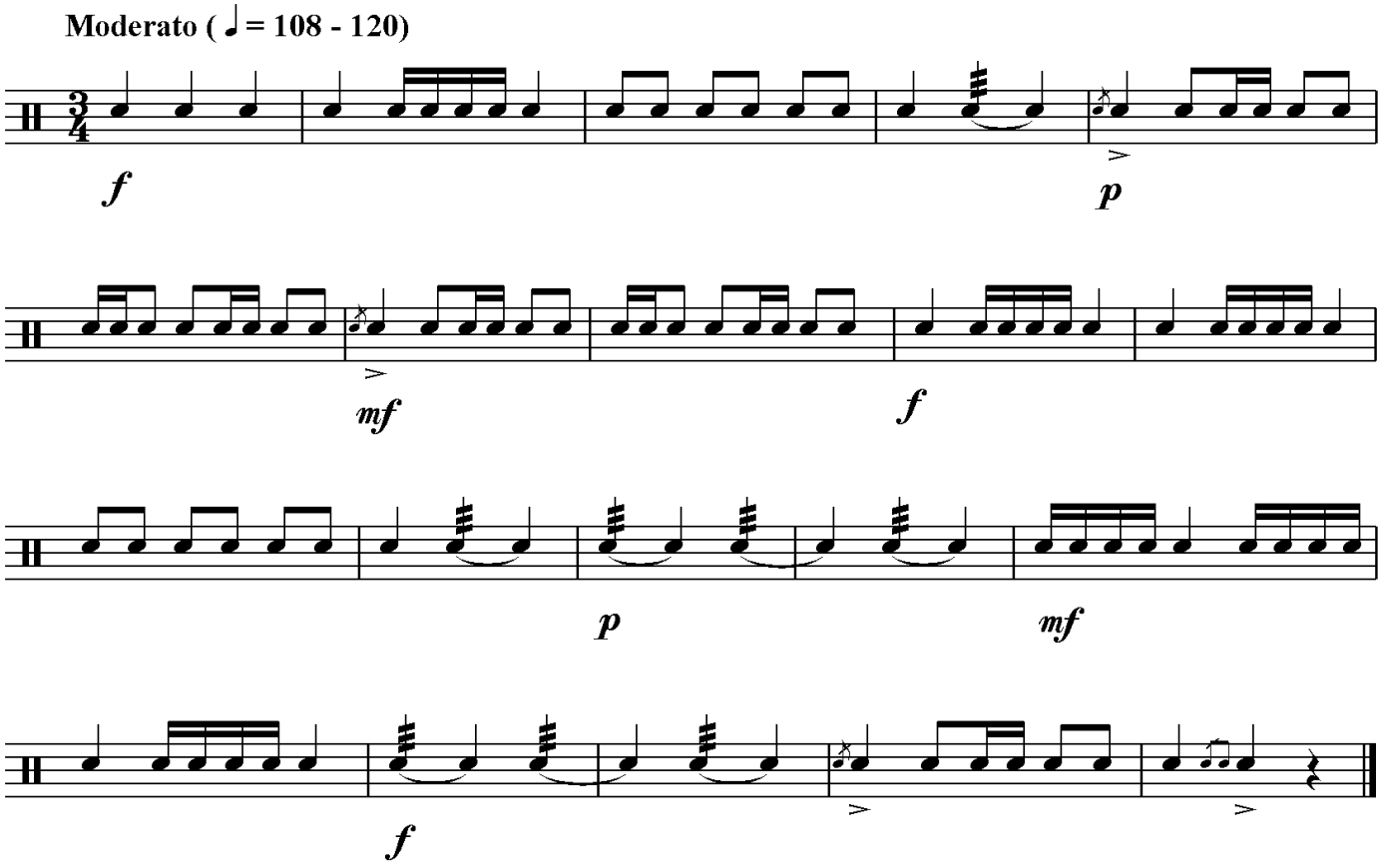


35. Pickle

Andante (♩= 76 - 108)

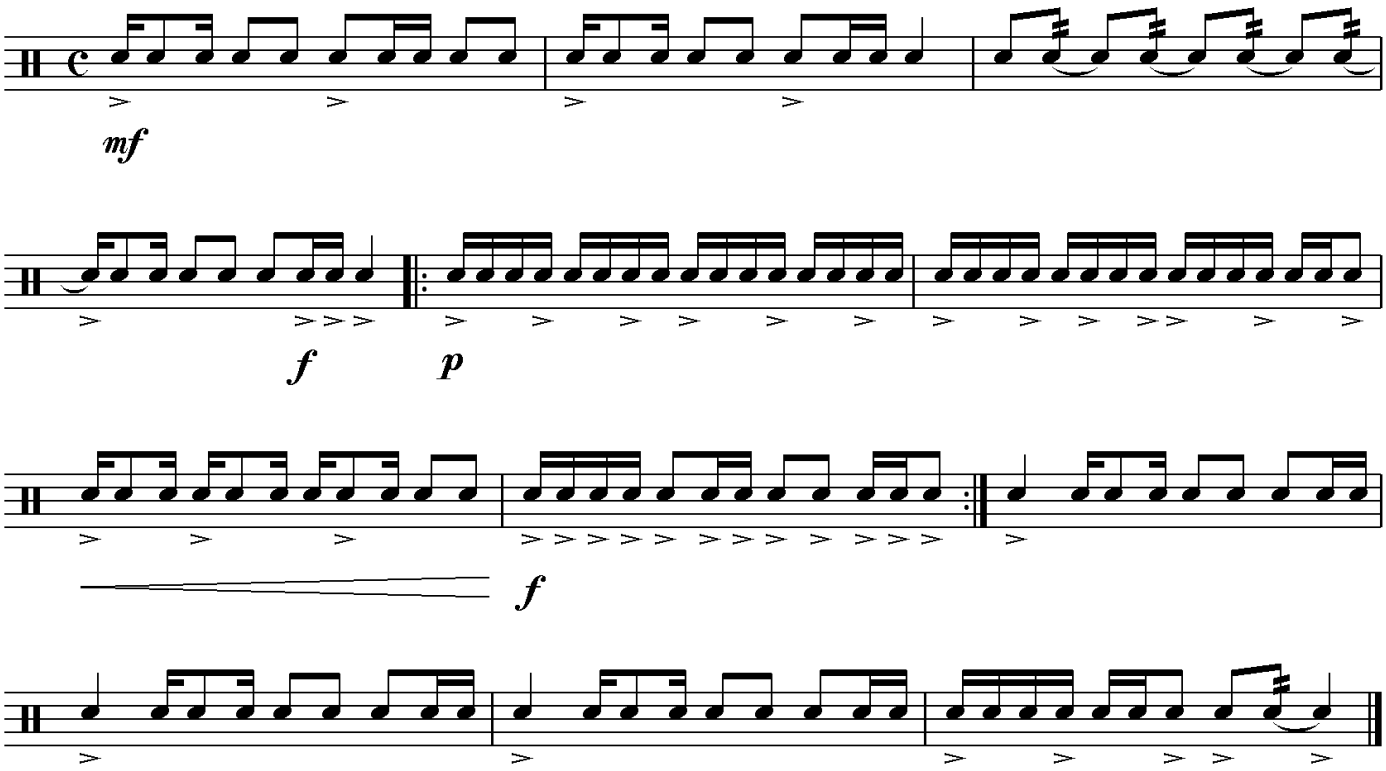


36. The Lonely Possum



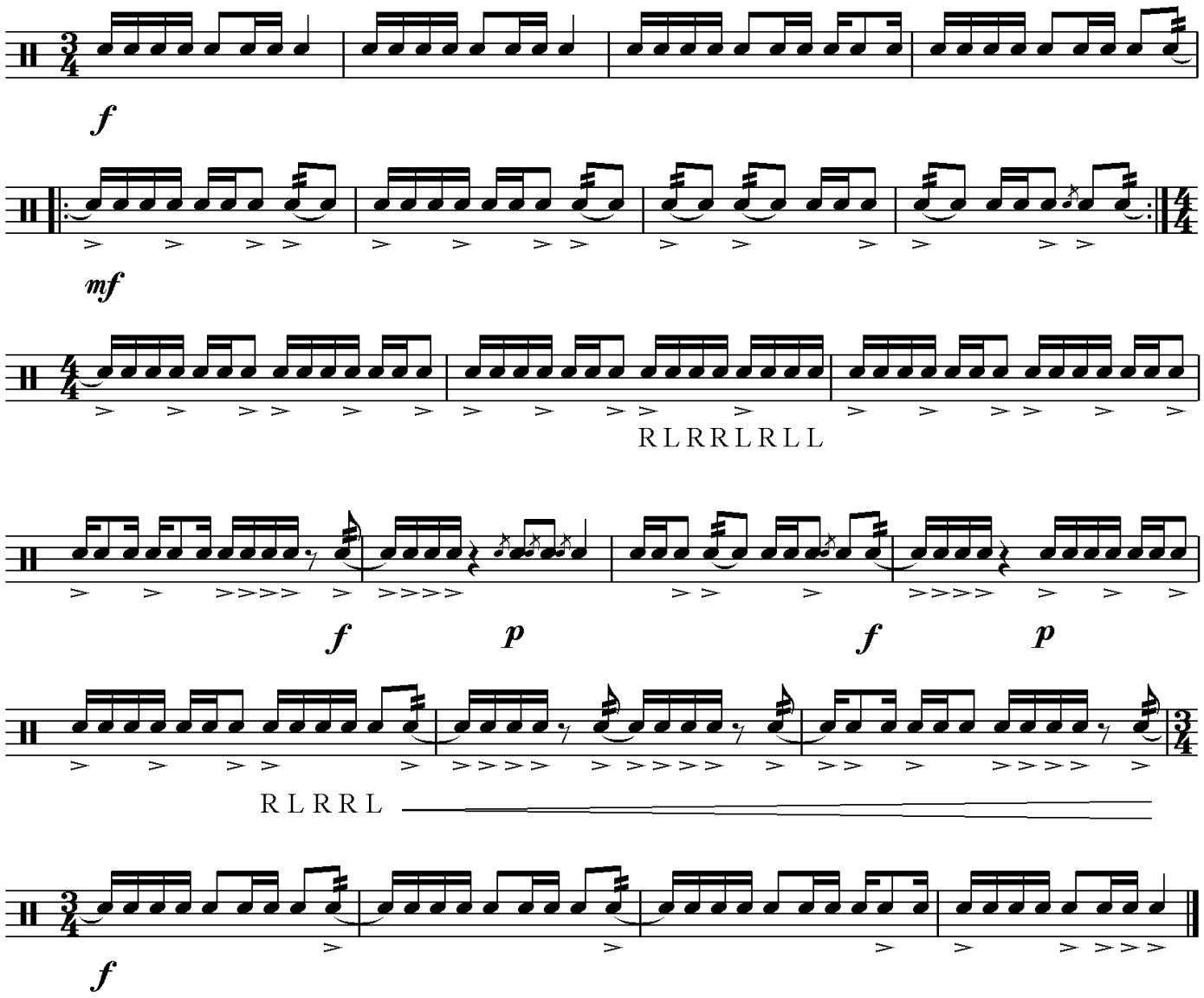
37. Escape from the Moving Fern

Allegro (♩ = 120 - 168)



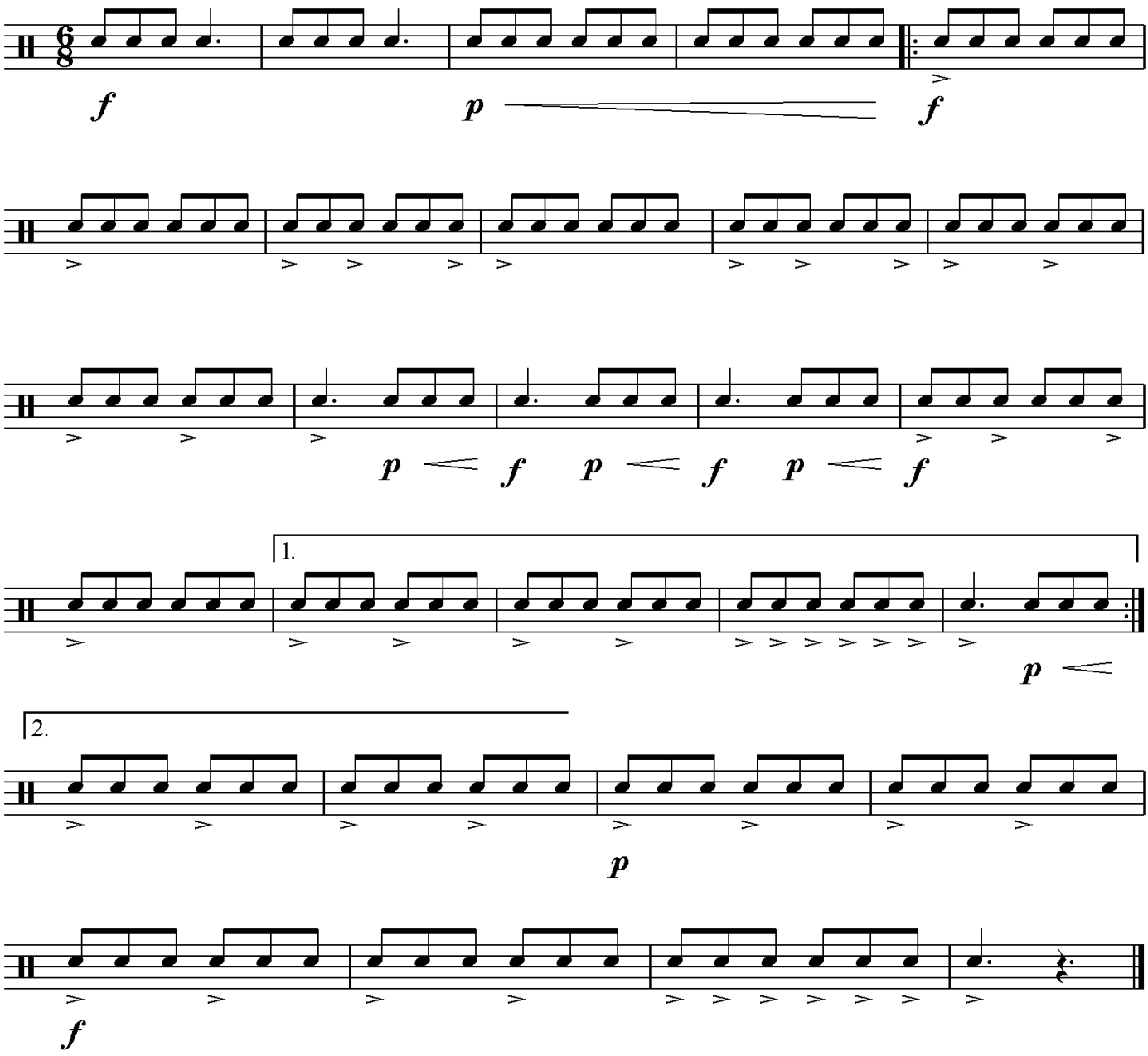
38. The Best Drummer in Wisconsin

Allegro (♩ = 120 - 168)



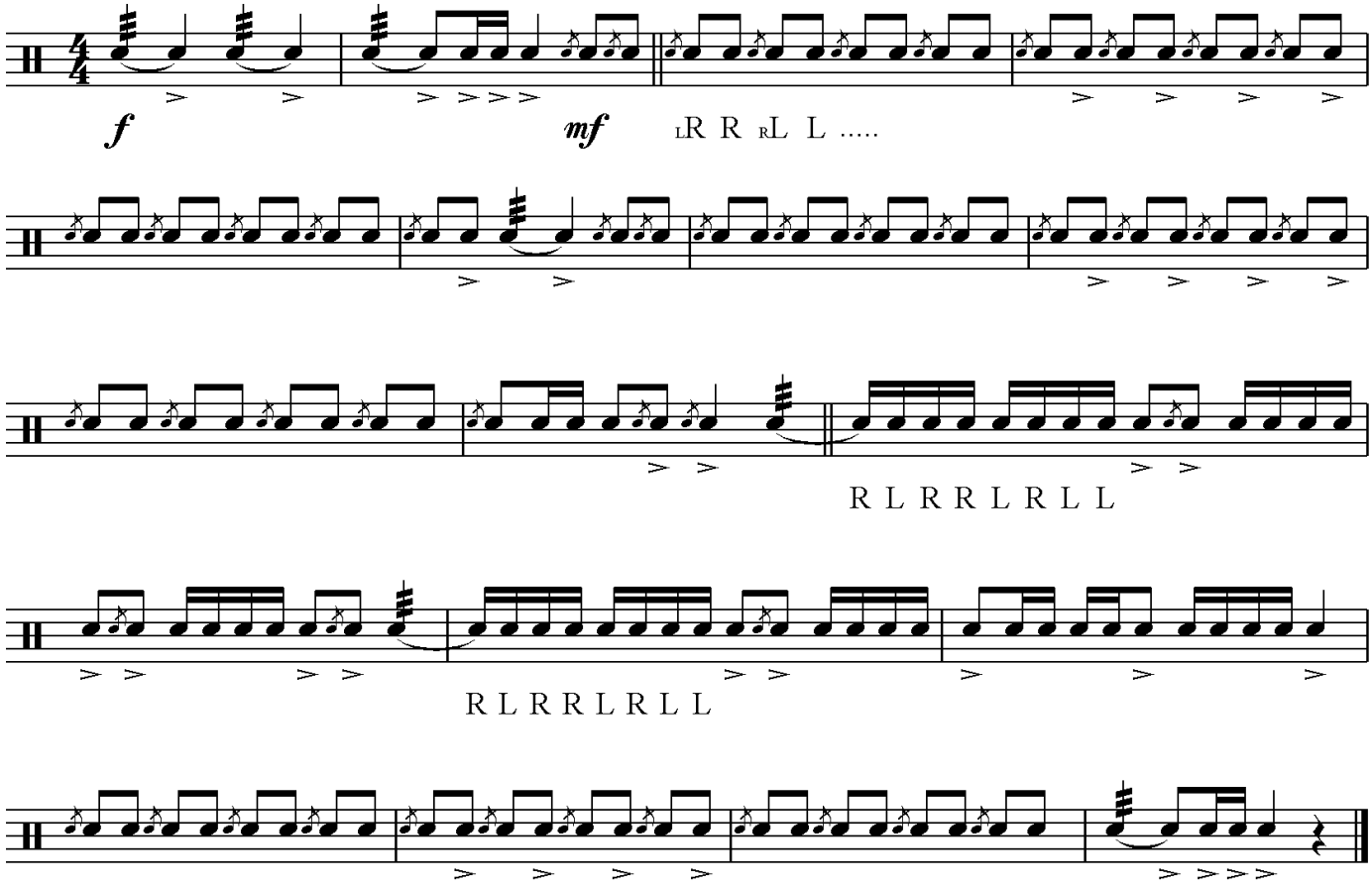
39. Green Bird

Allegro (♩. = 120 - 168)



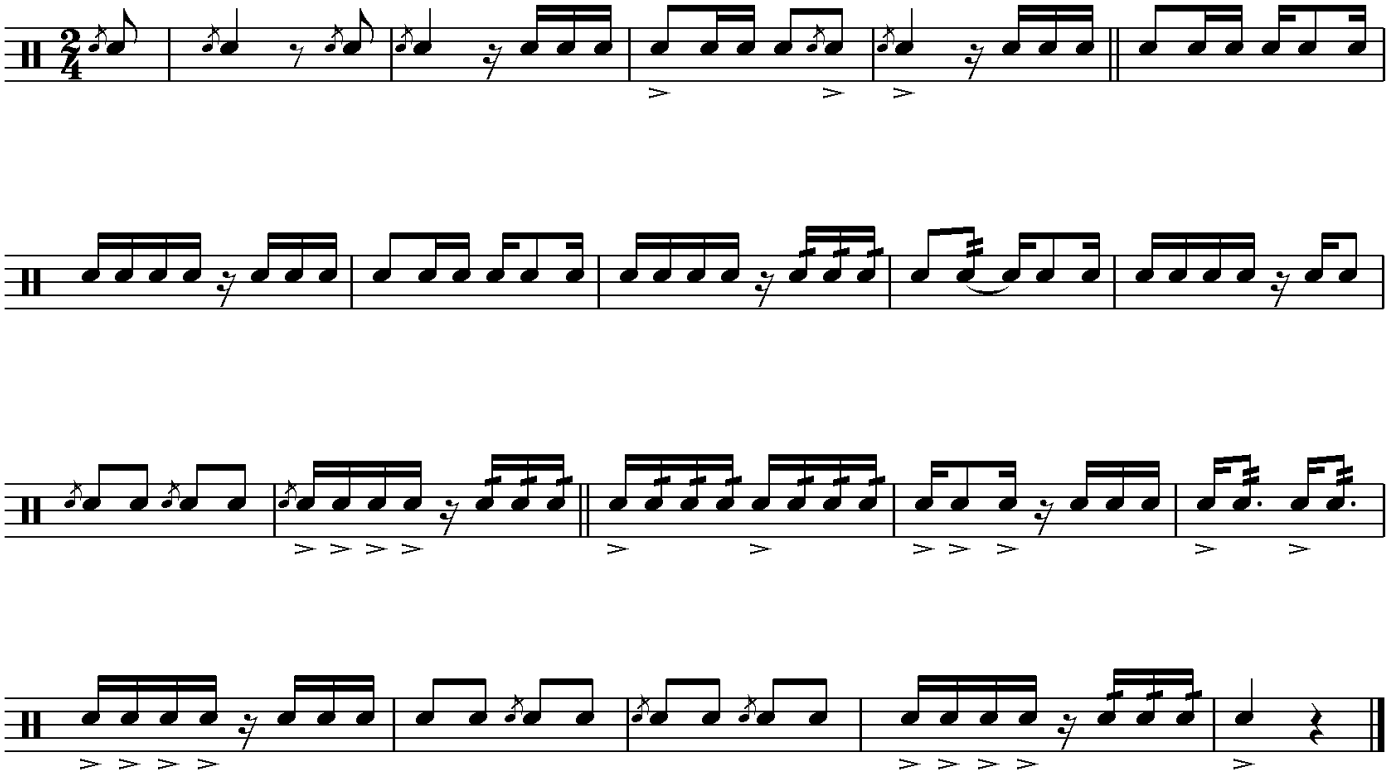
40. Channel Surfing

Moderato



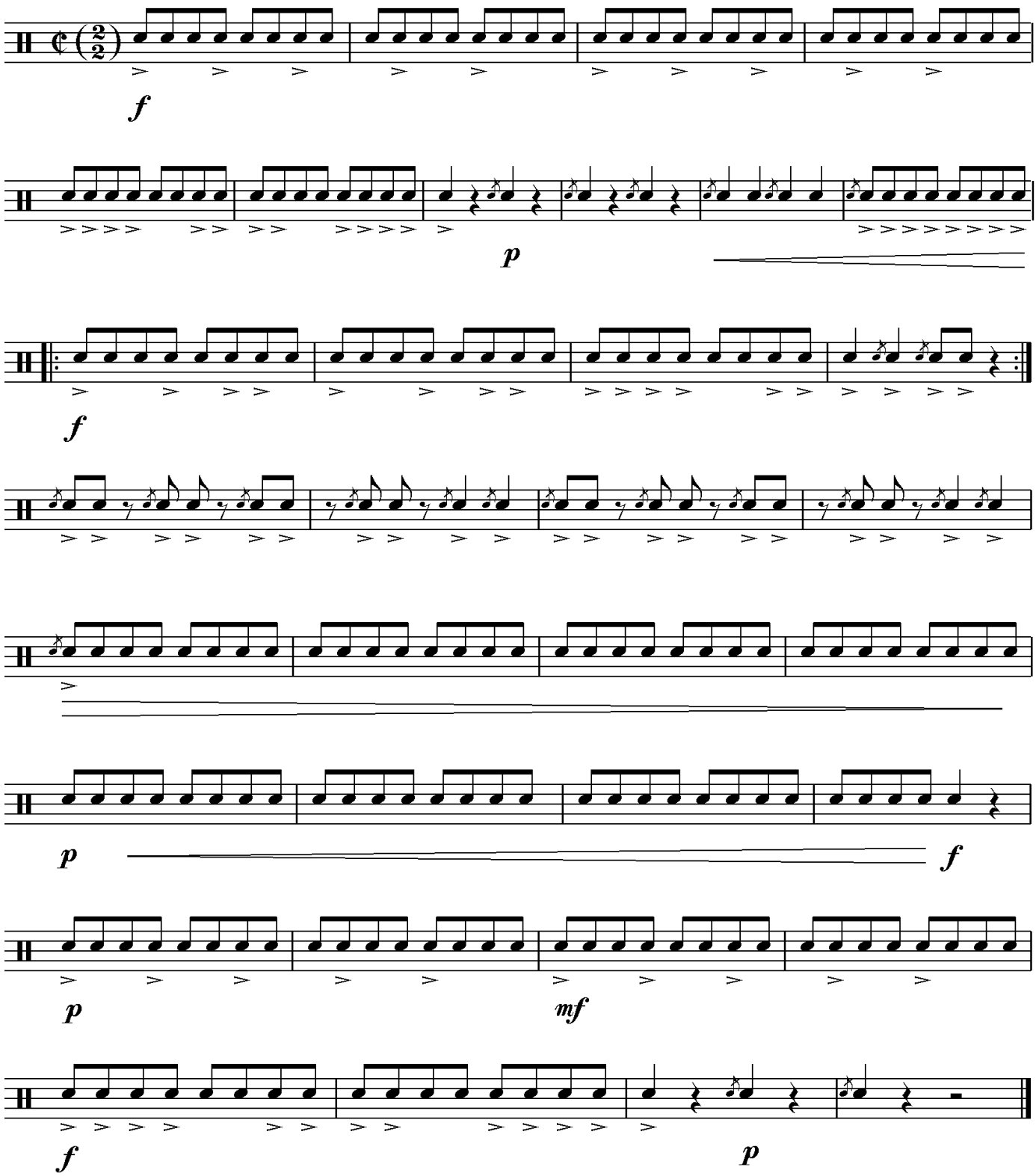
41. Yellow Smiley Face

Moderato



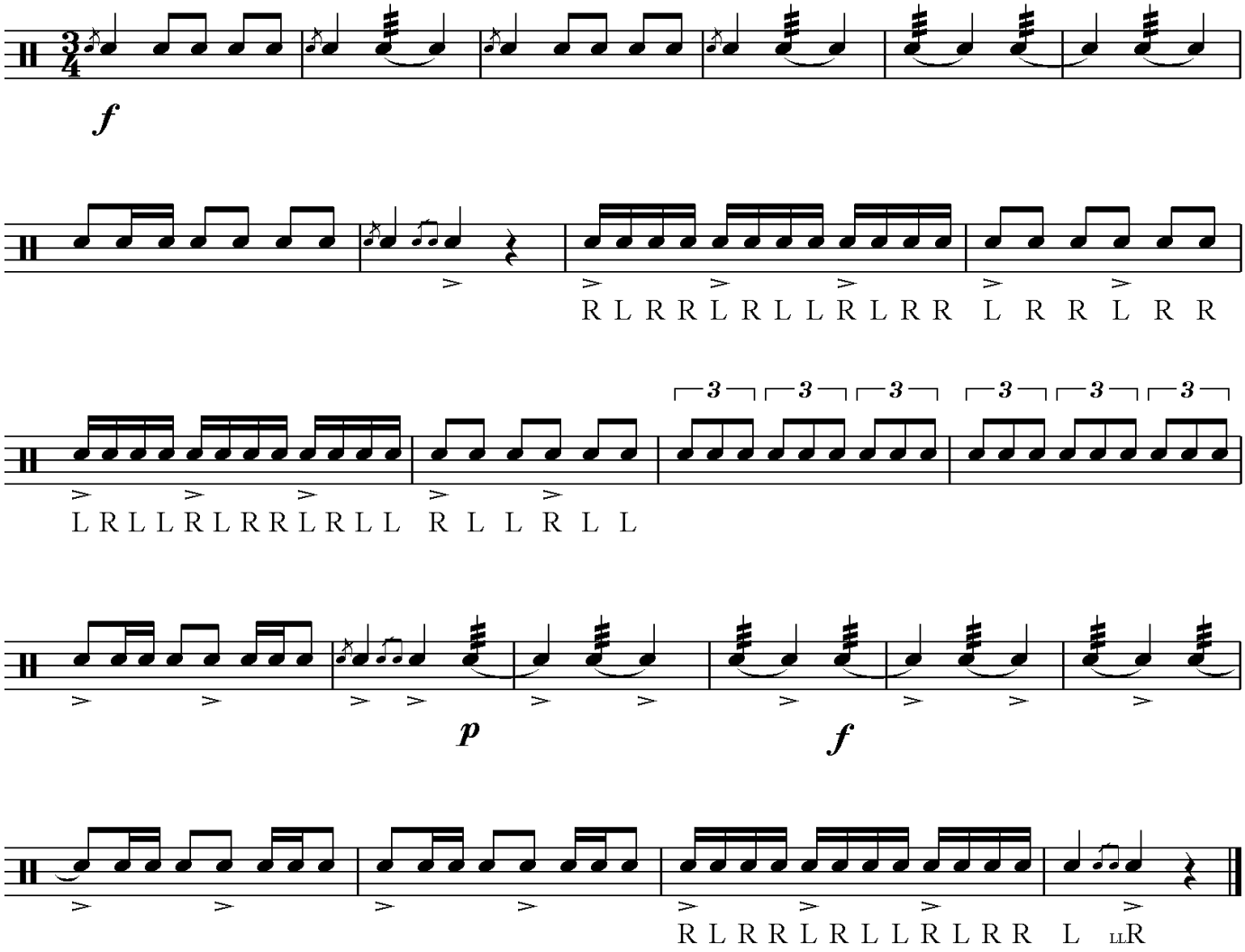
42. Tom's Big Day

Allegro



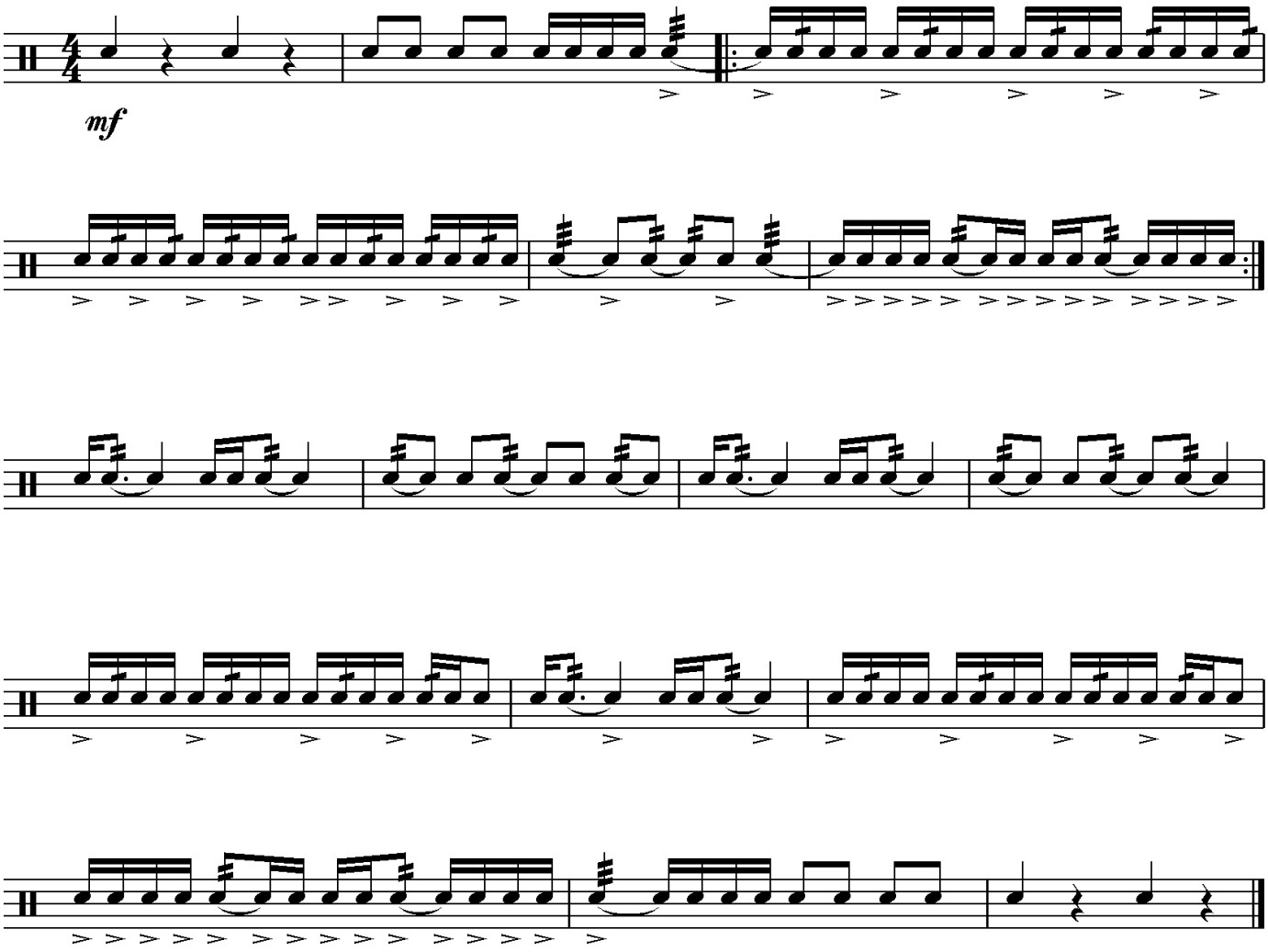
43. Cheesecake

Allegro

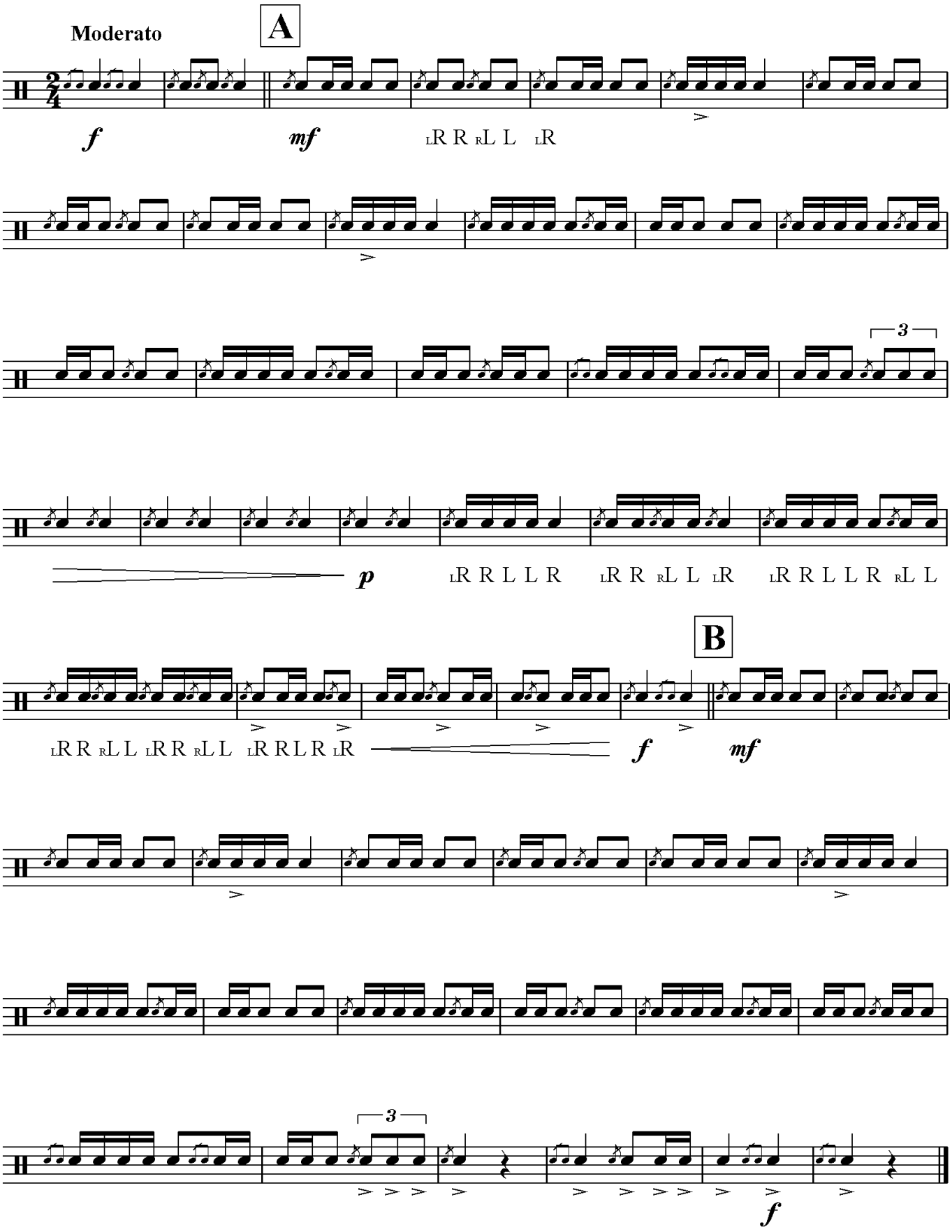


44. Pop Rocks

Andante (♩ = 76 - 108)

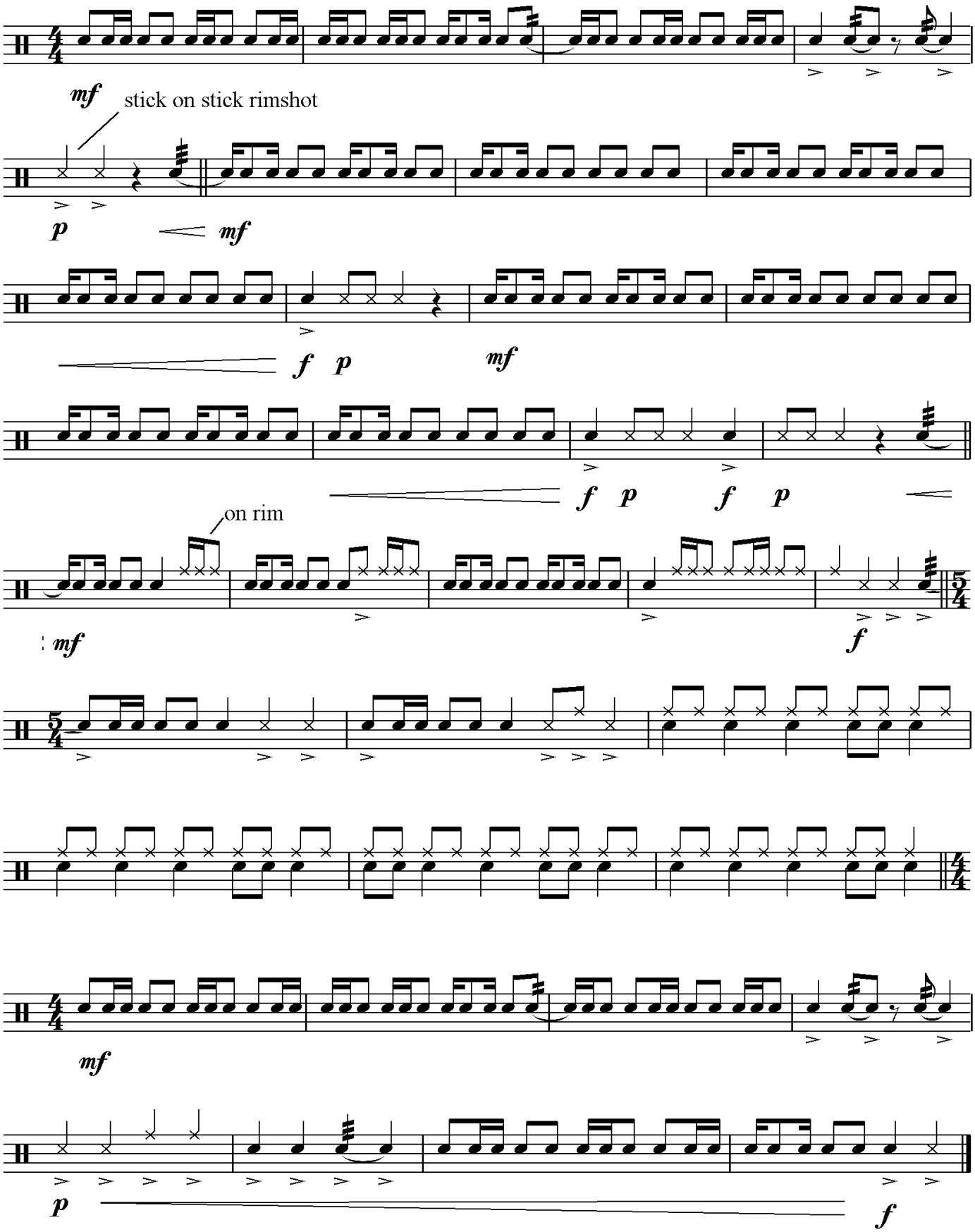


45. The Puerto Rican Rooster



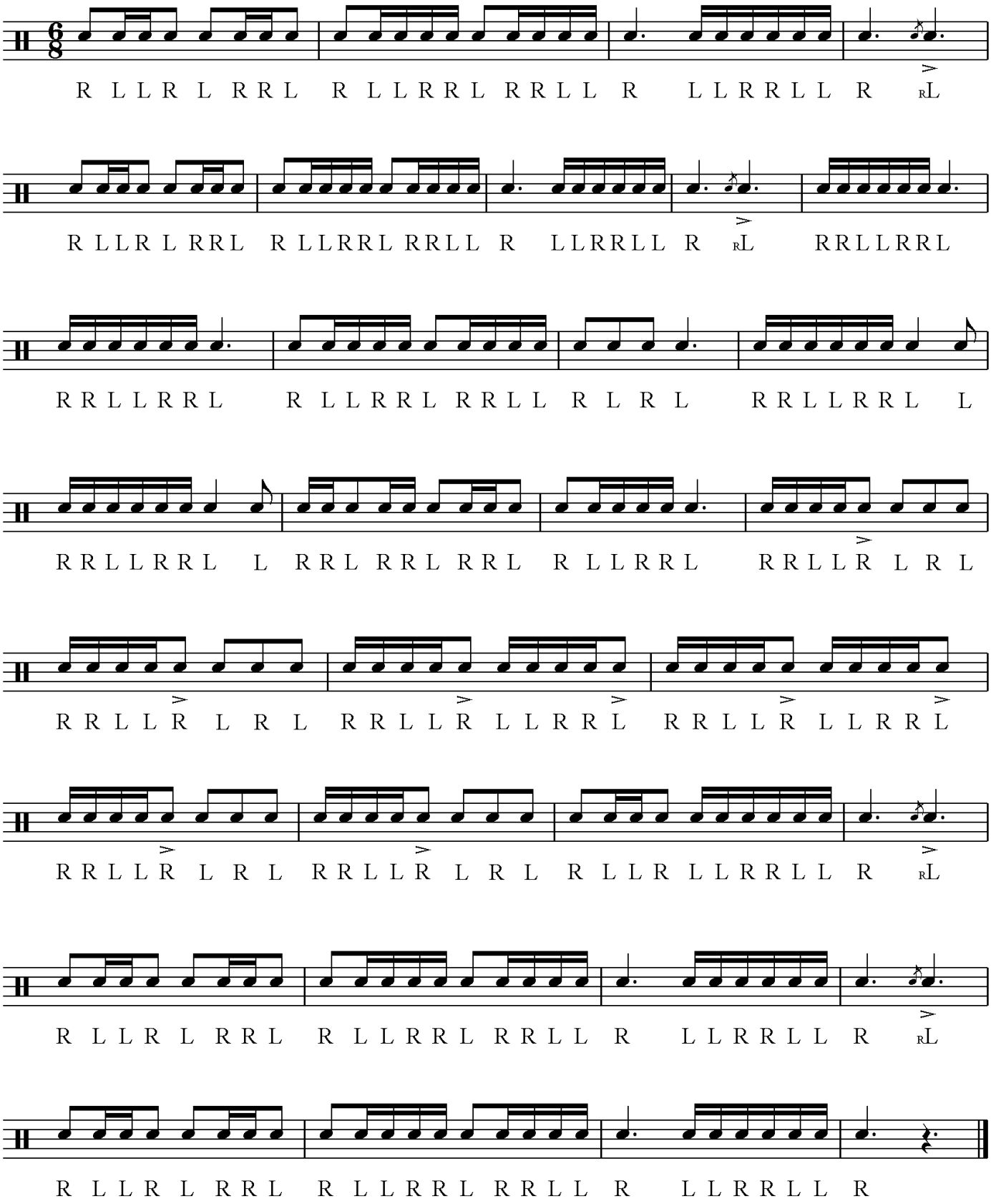
46. Chipmunks and Rabbits

Allegro

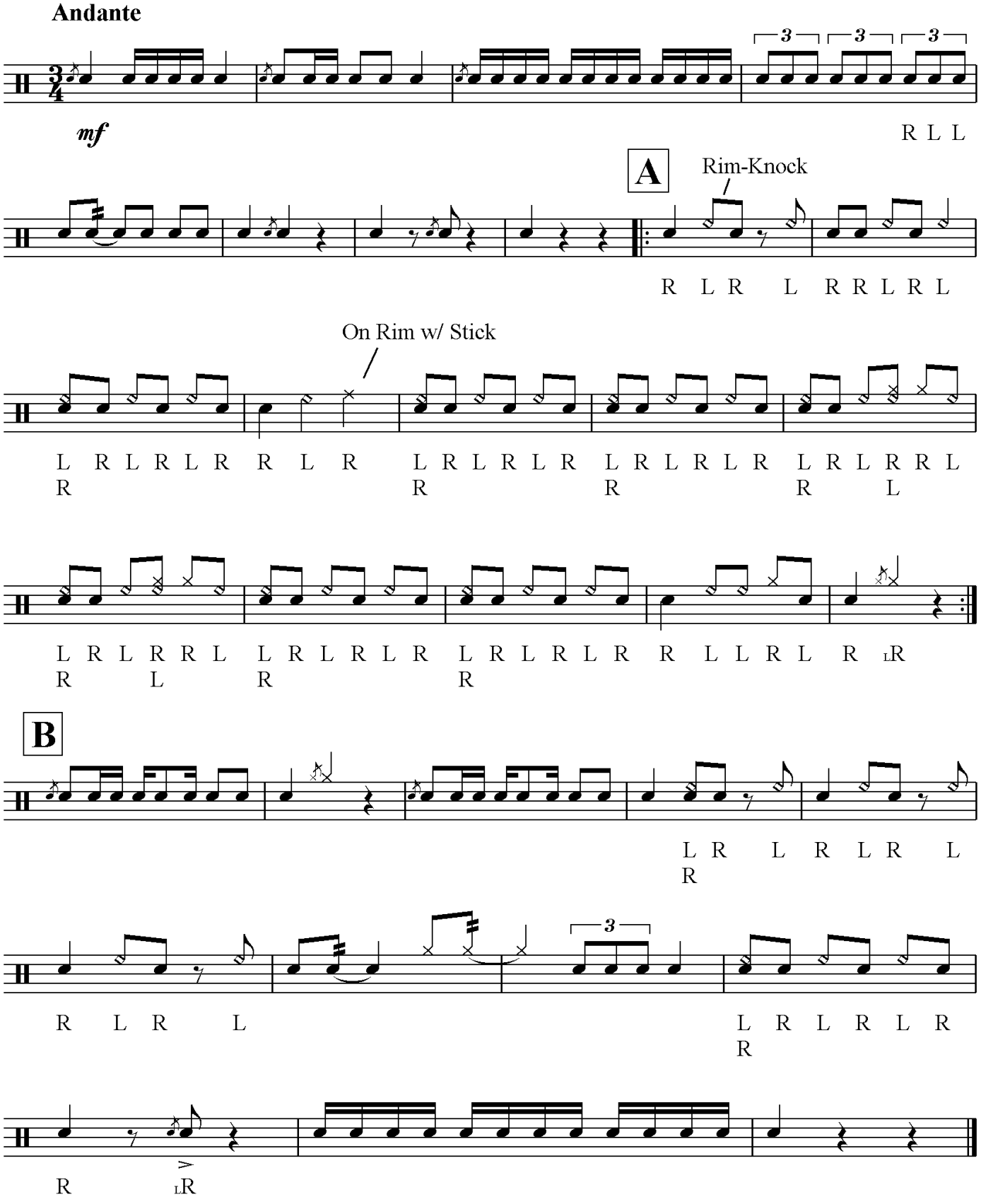


47. The Man with Two First Names

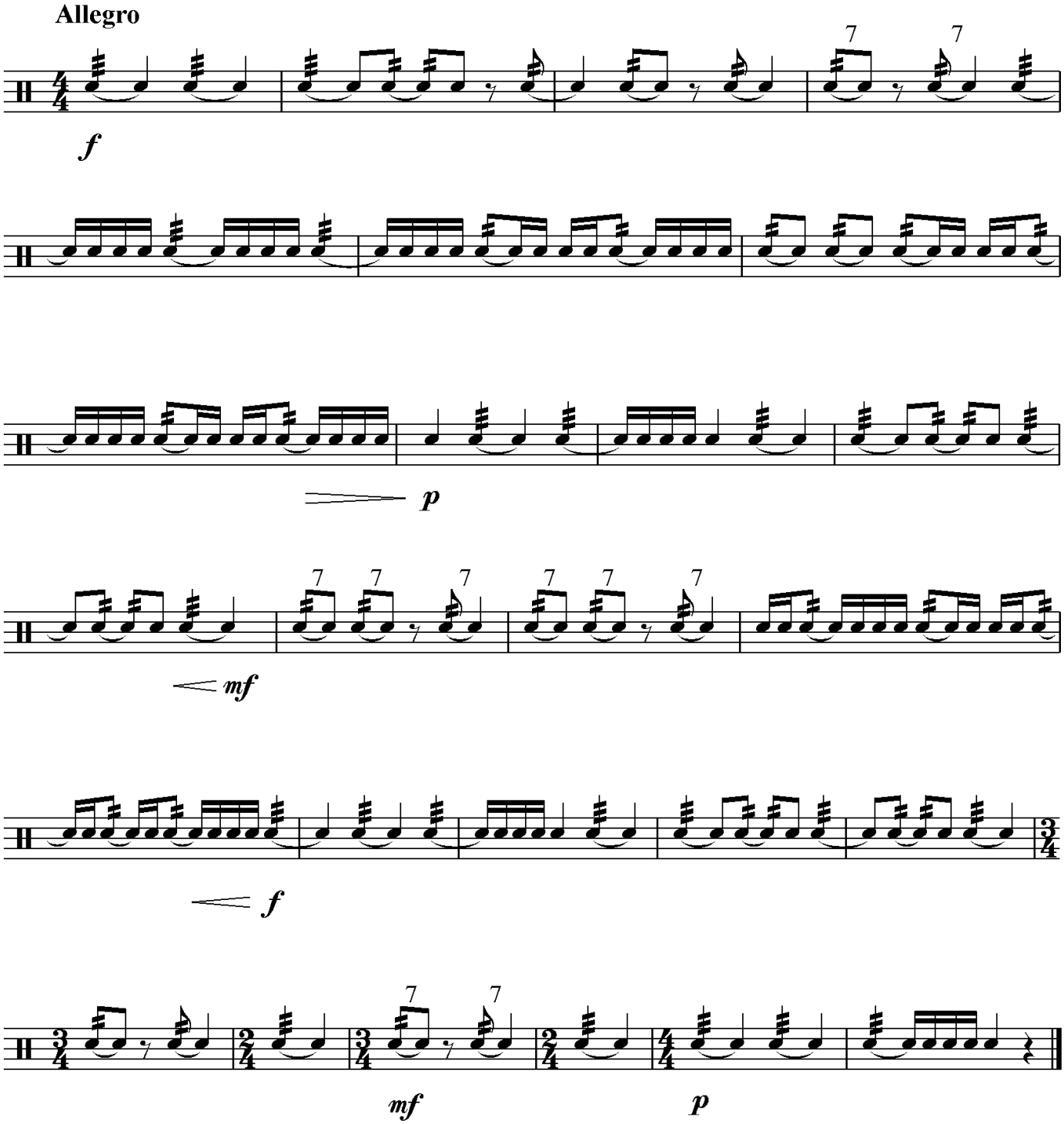
Allegro (♩. = 120 - 168)



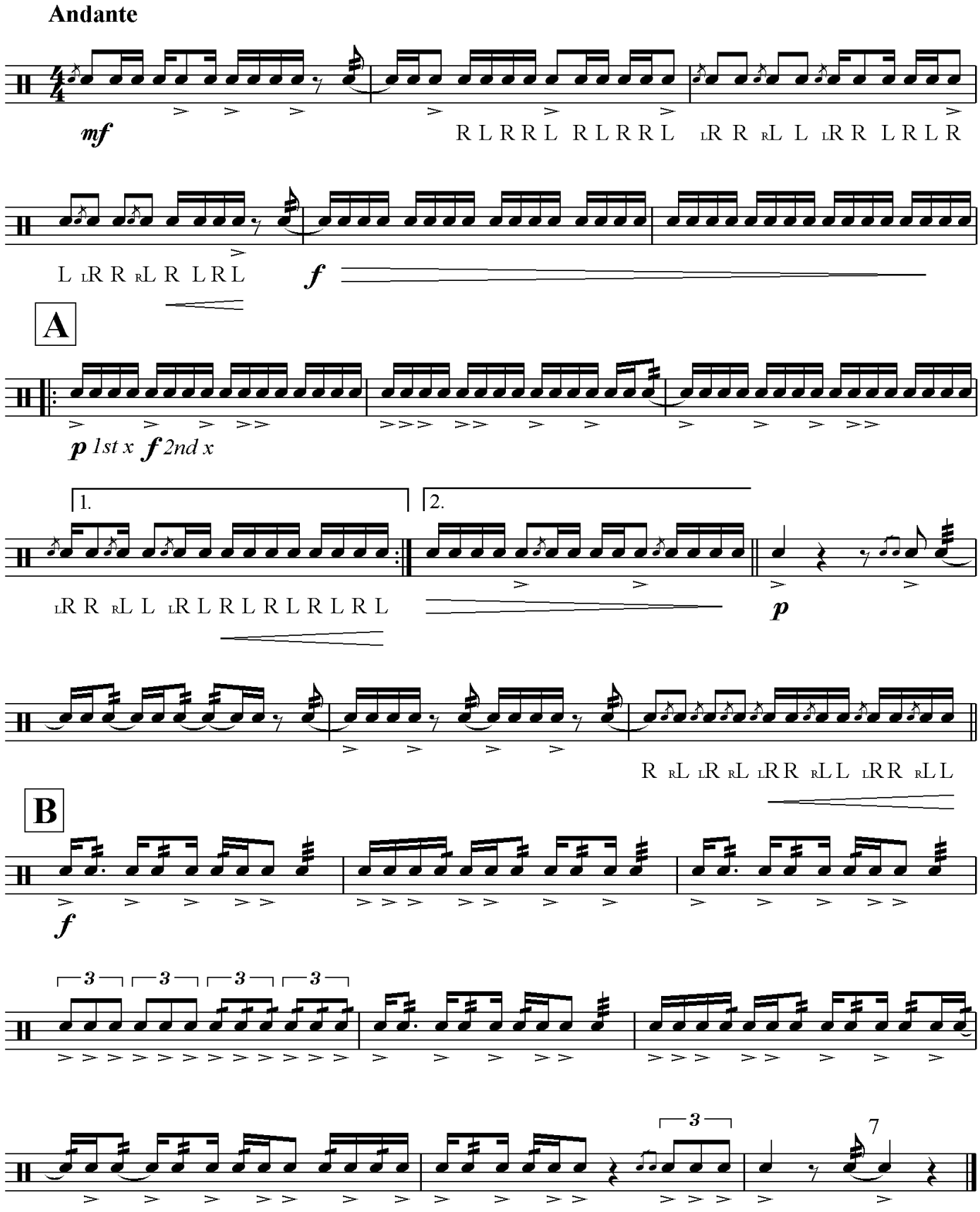
48. The Laughing Oak Tree



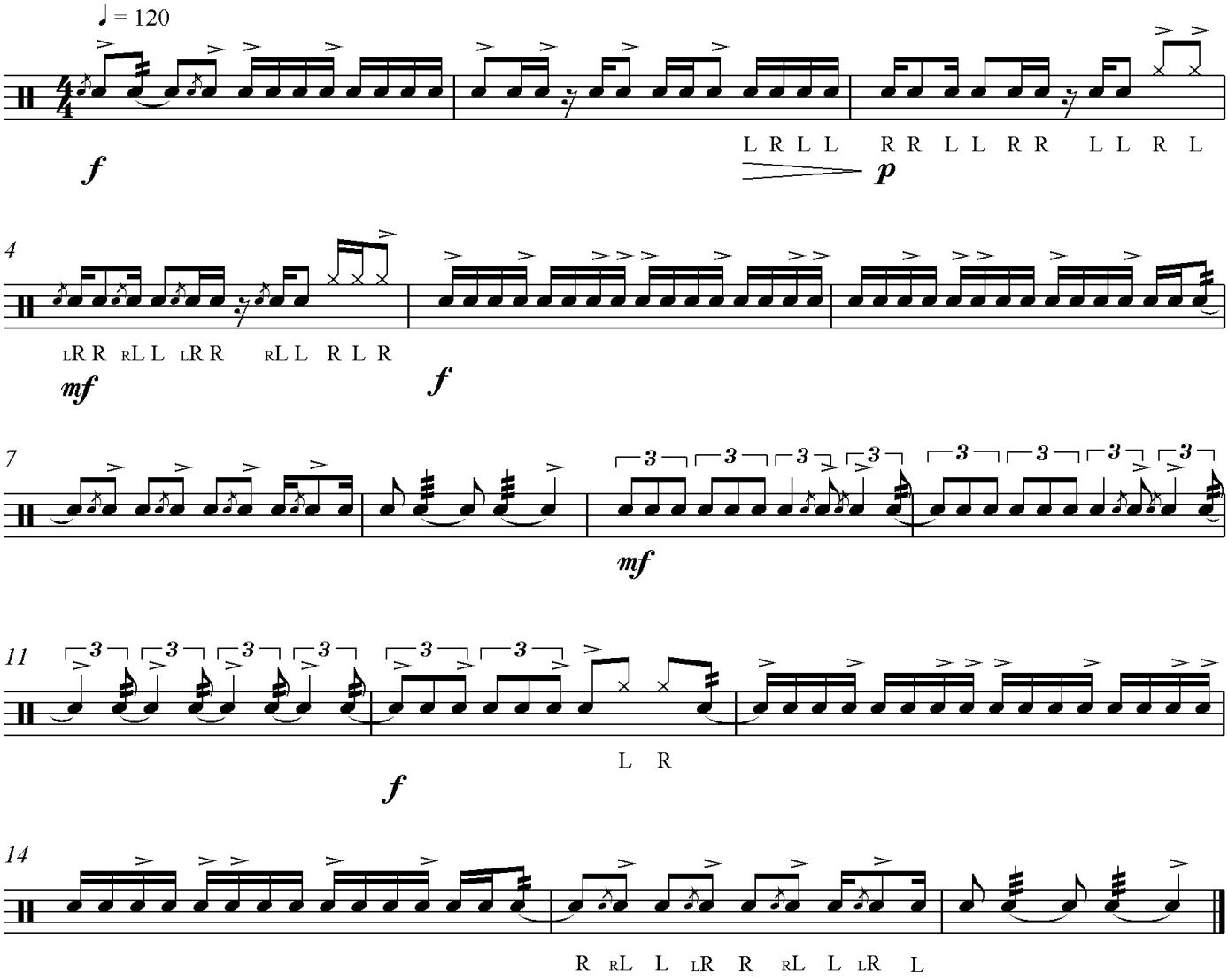
49. Noisy Faucet



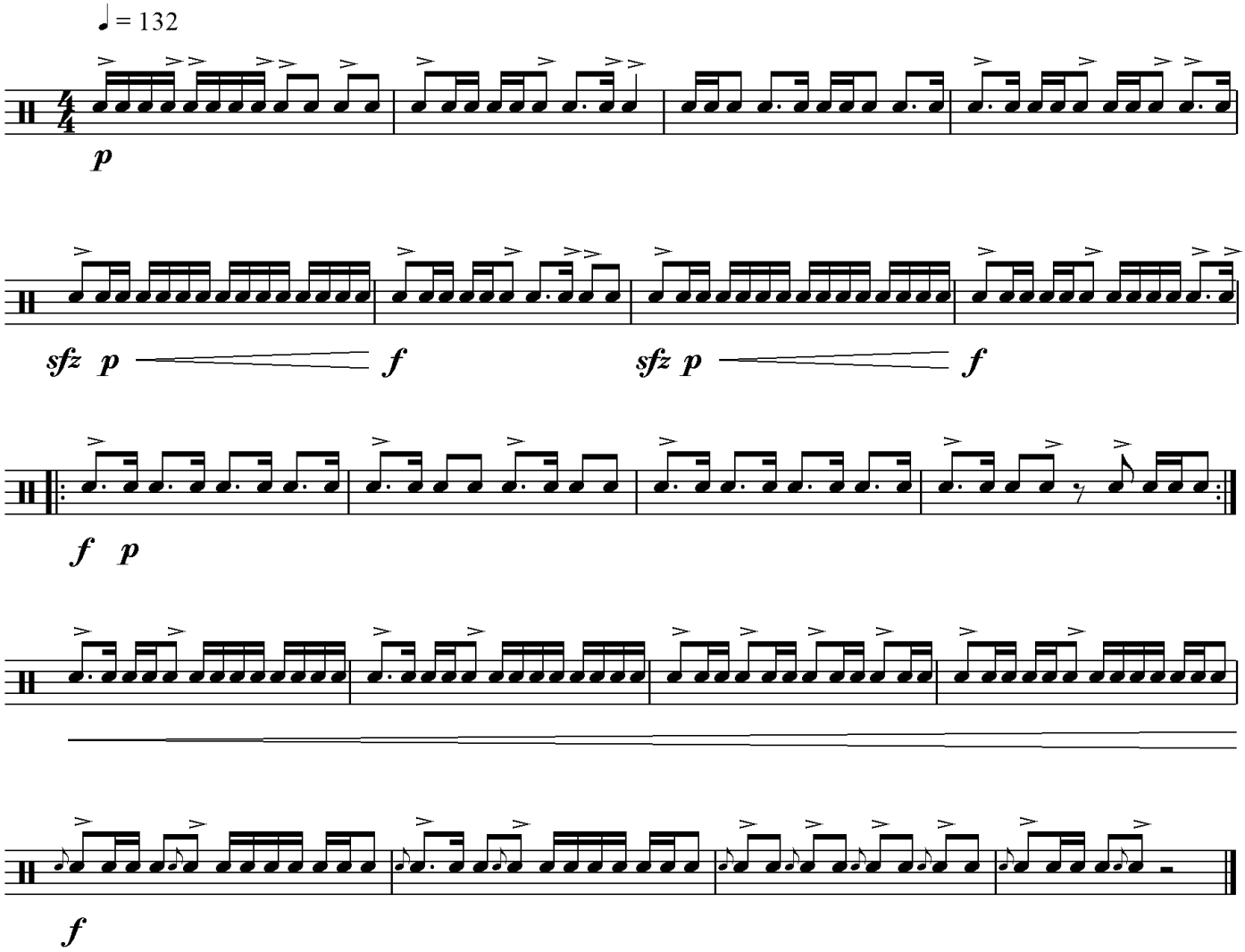
50. Charlie's Pet Duck



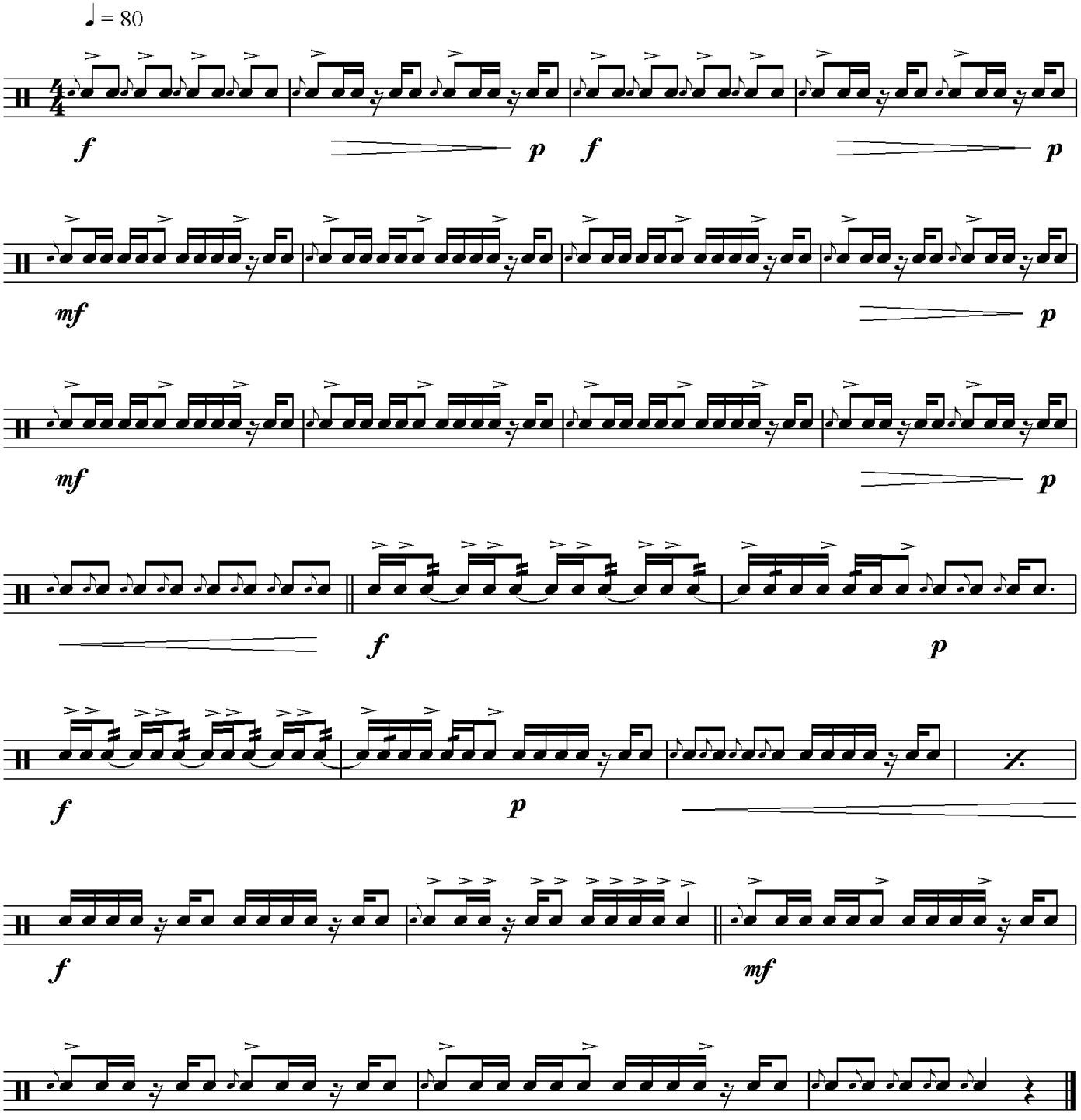
51. S.J.P.


♩ = 120
f
L R L L R R L L R R L L R L
p
4
LR R RL L LR R RL L R L R
mf
f
7
3
mf
11
3
L R
f
14
R RL L LR R RL L LR L

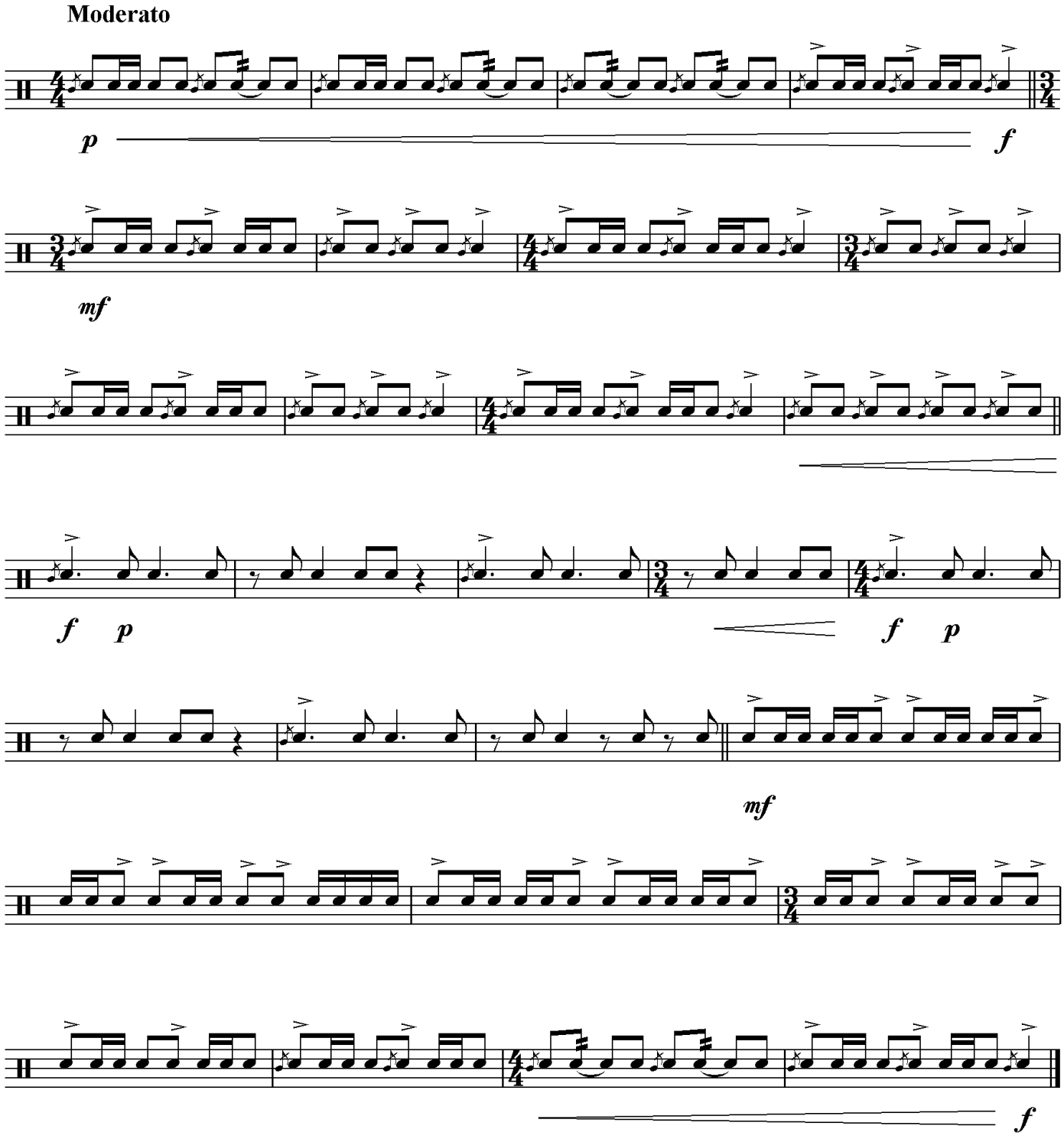
52. Penny River



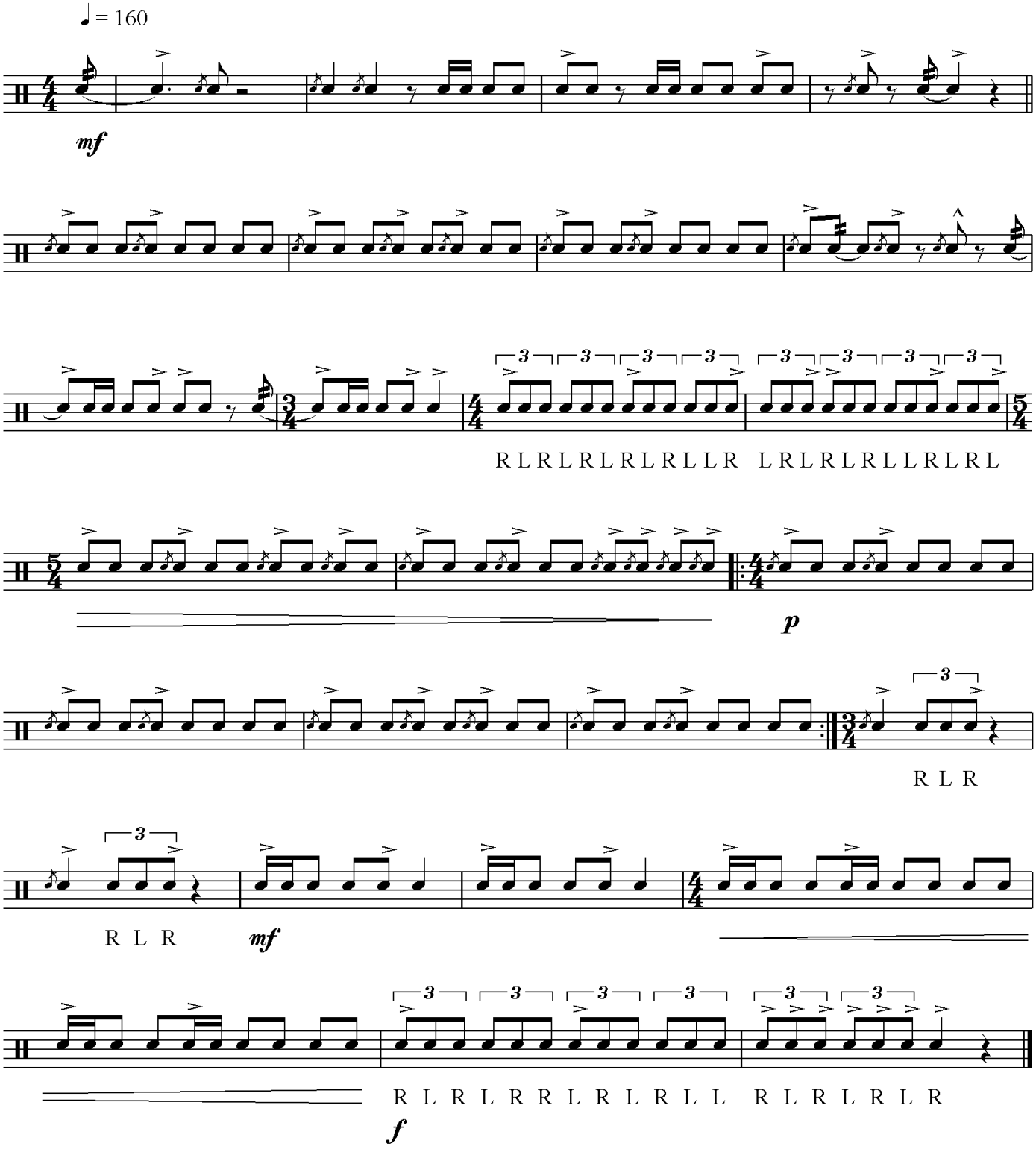
53. Little, Green Plastic Army Guys



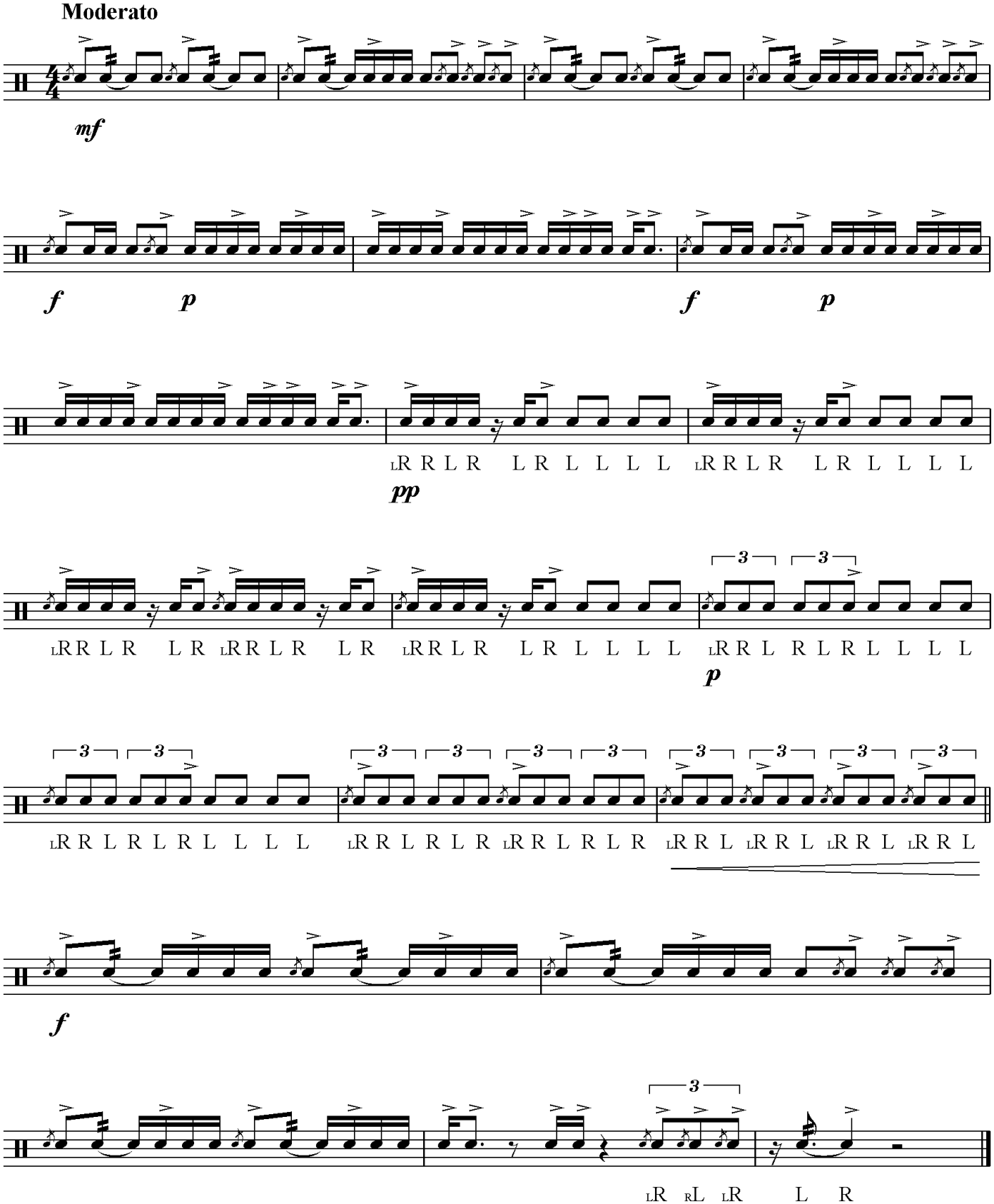
54. The Island of Doctor Moreau



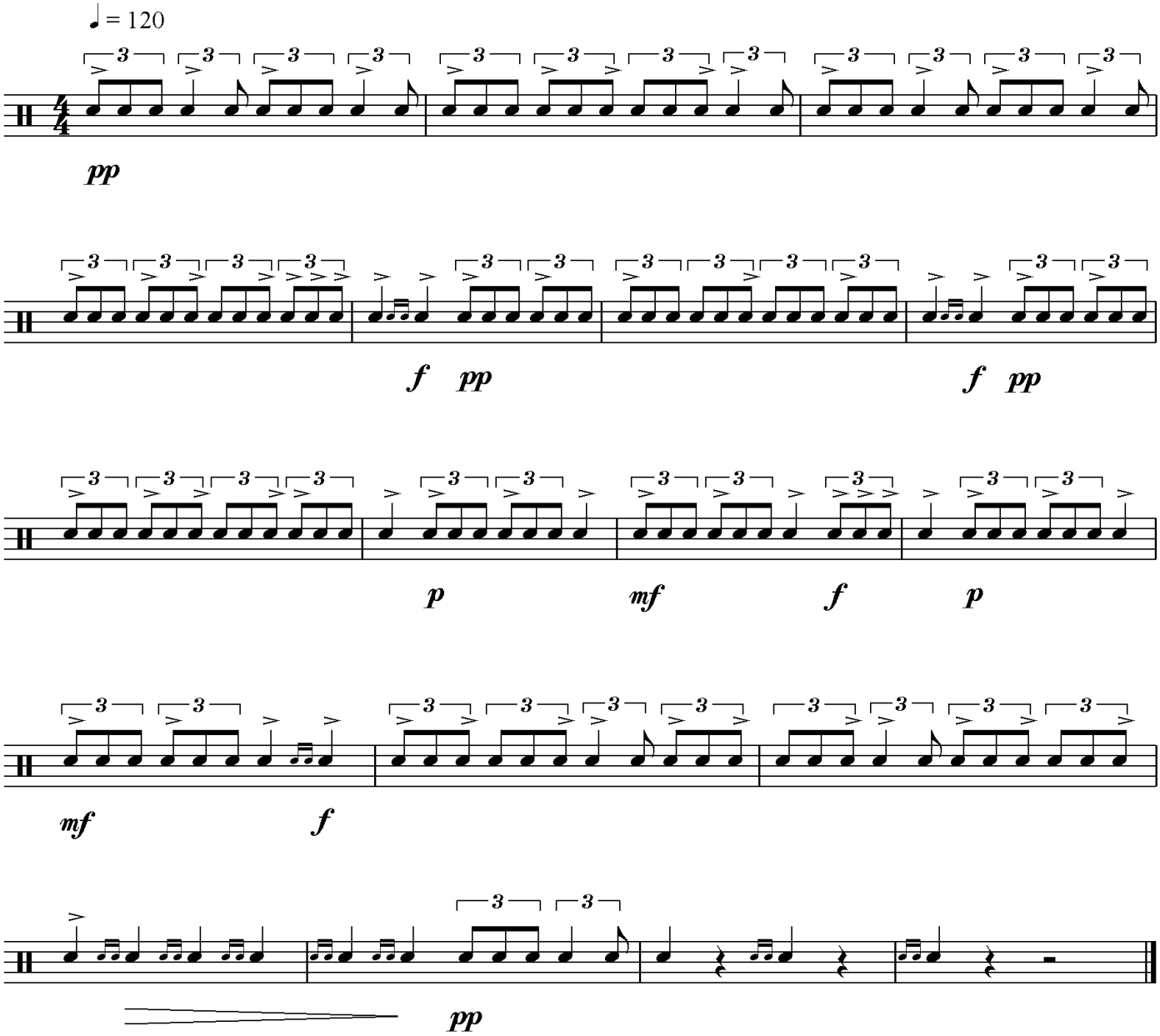
55. High Fructose Corn Syrup



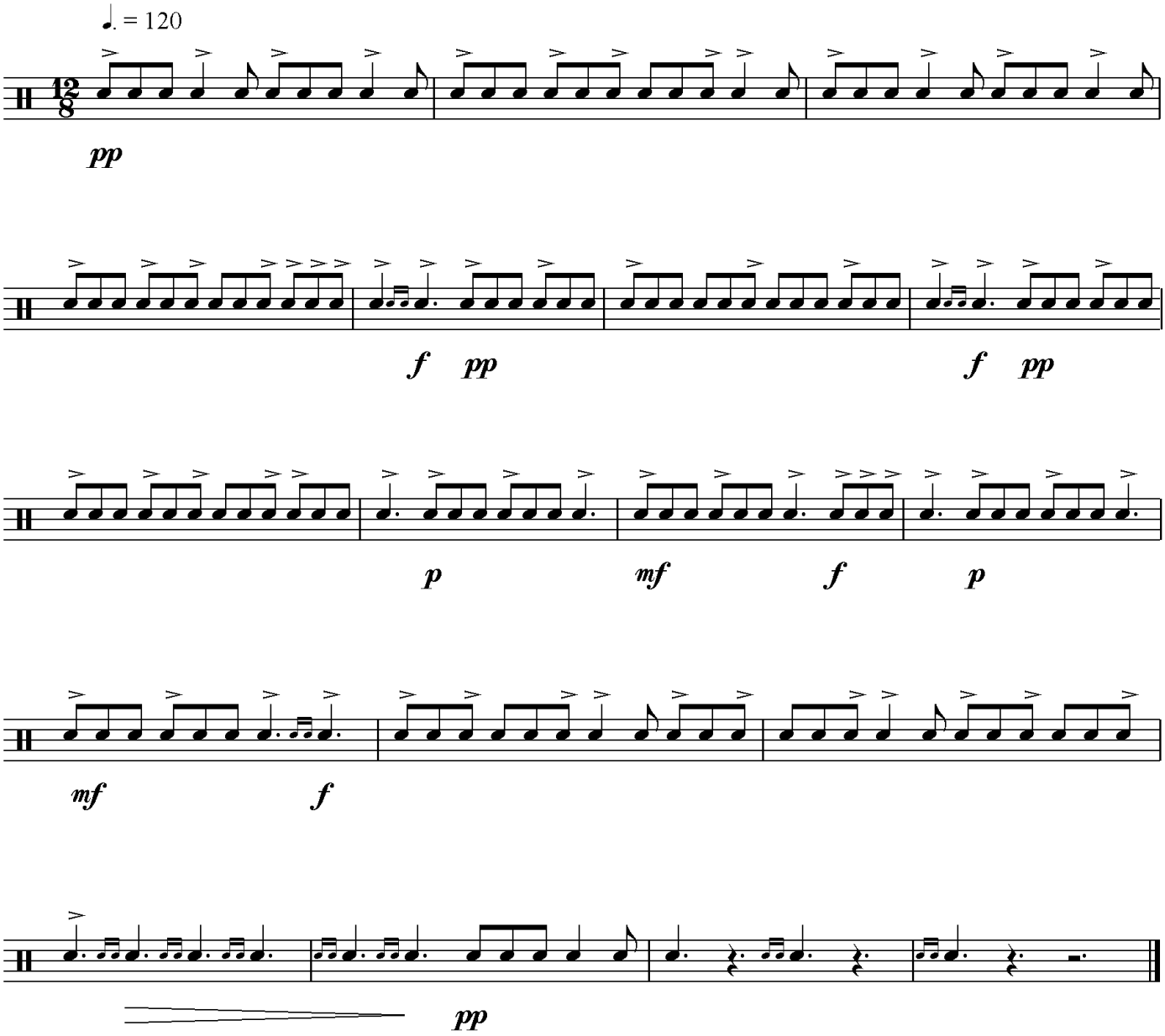
56. Stoppit!



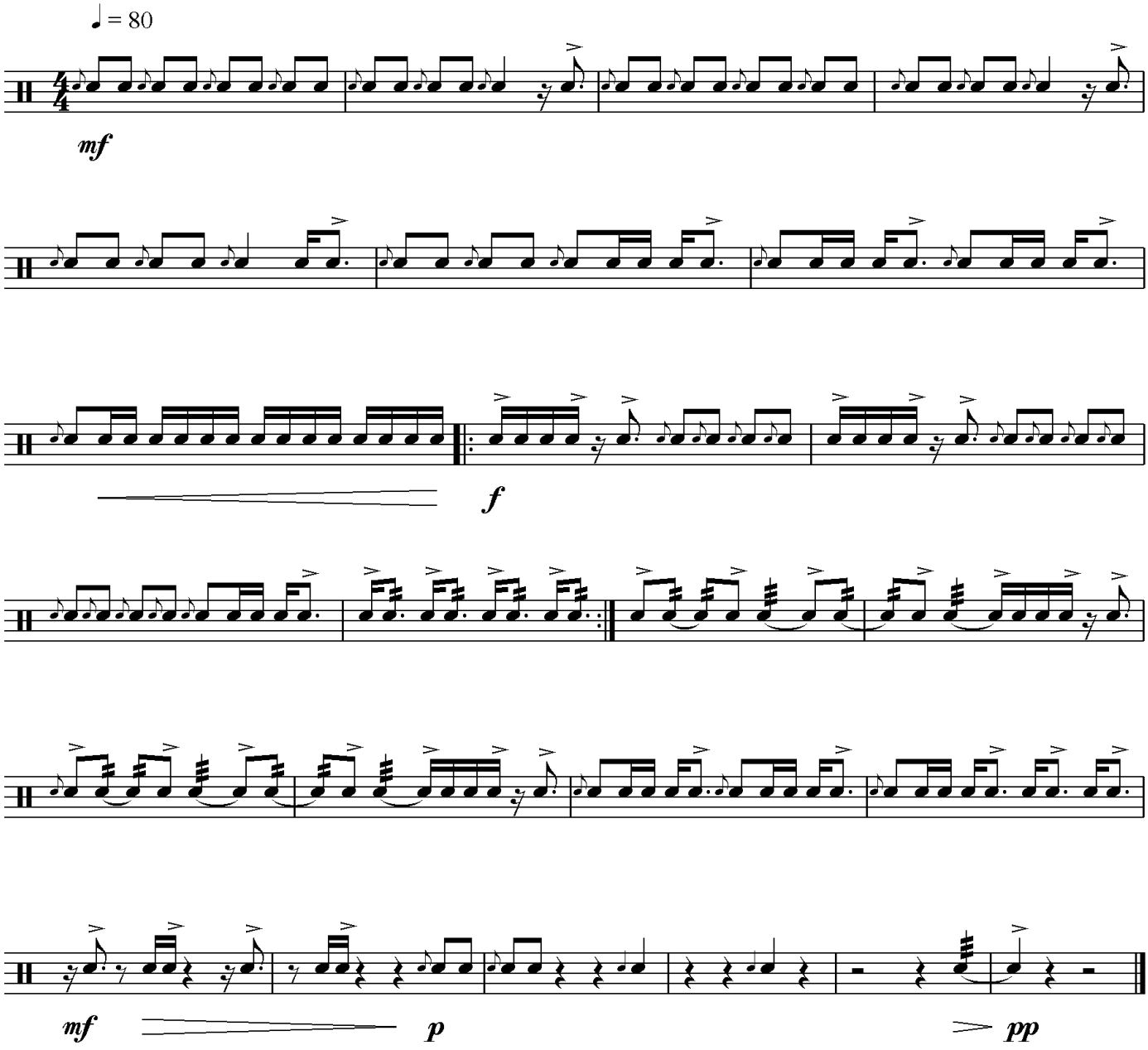
57. Teddy Roosevelt #1



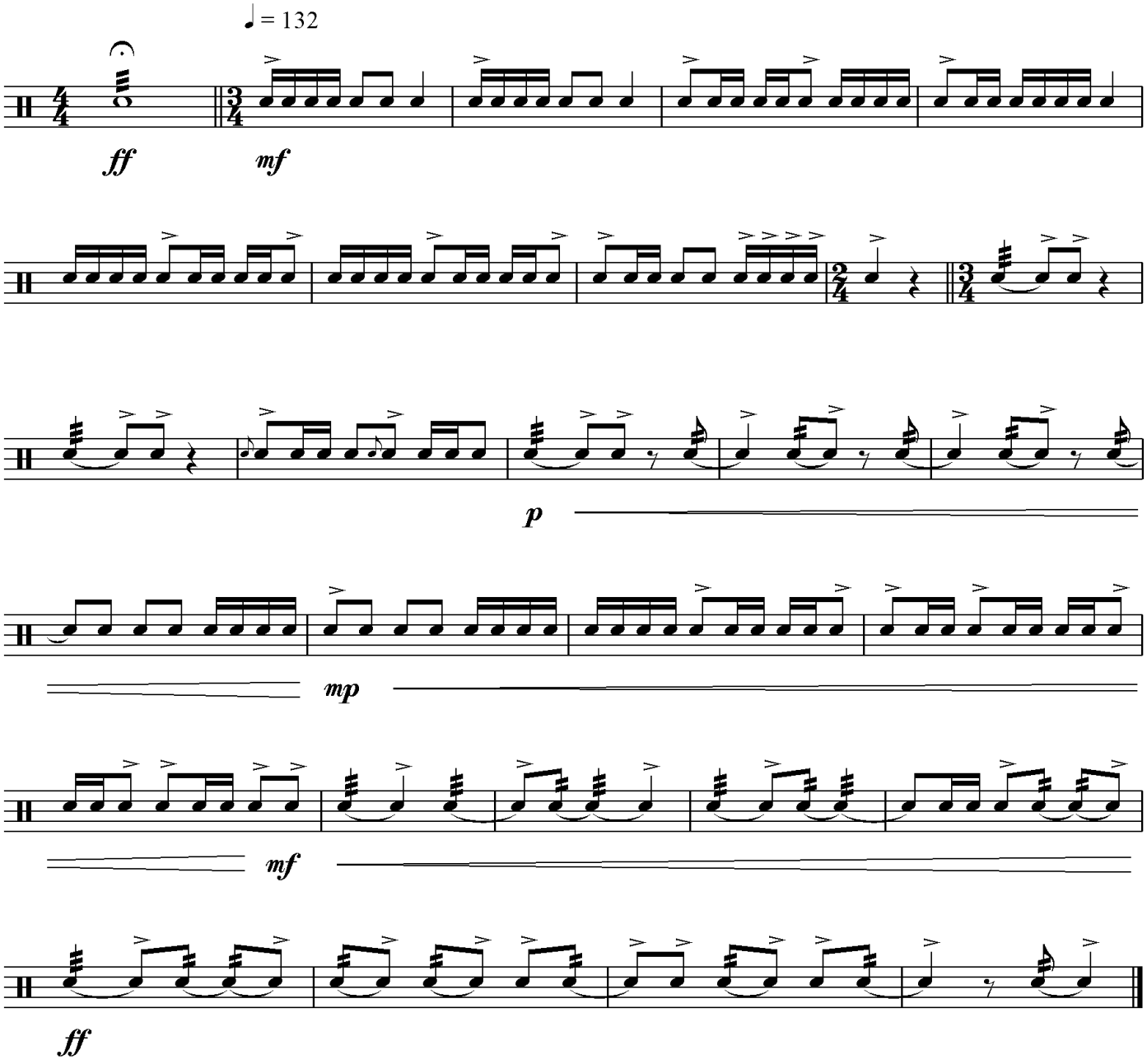
58. Teddy Roosevelt #2



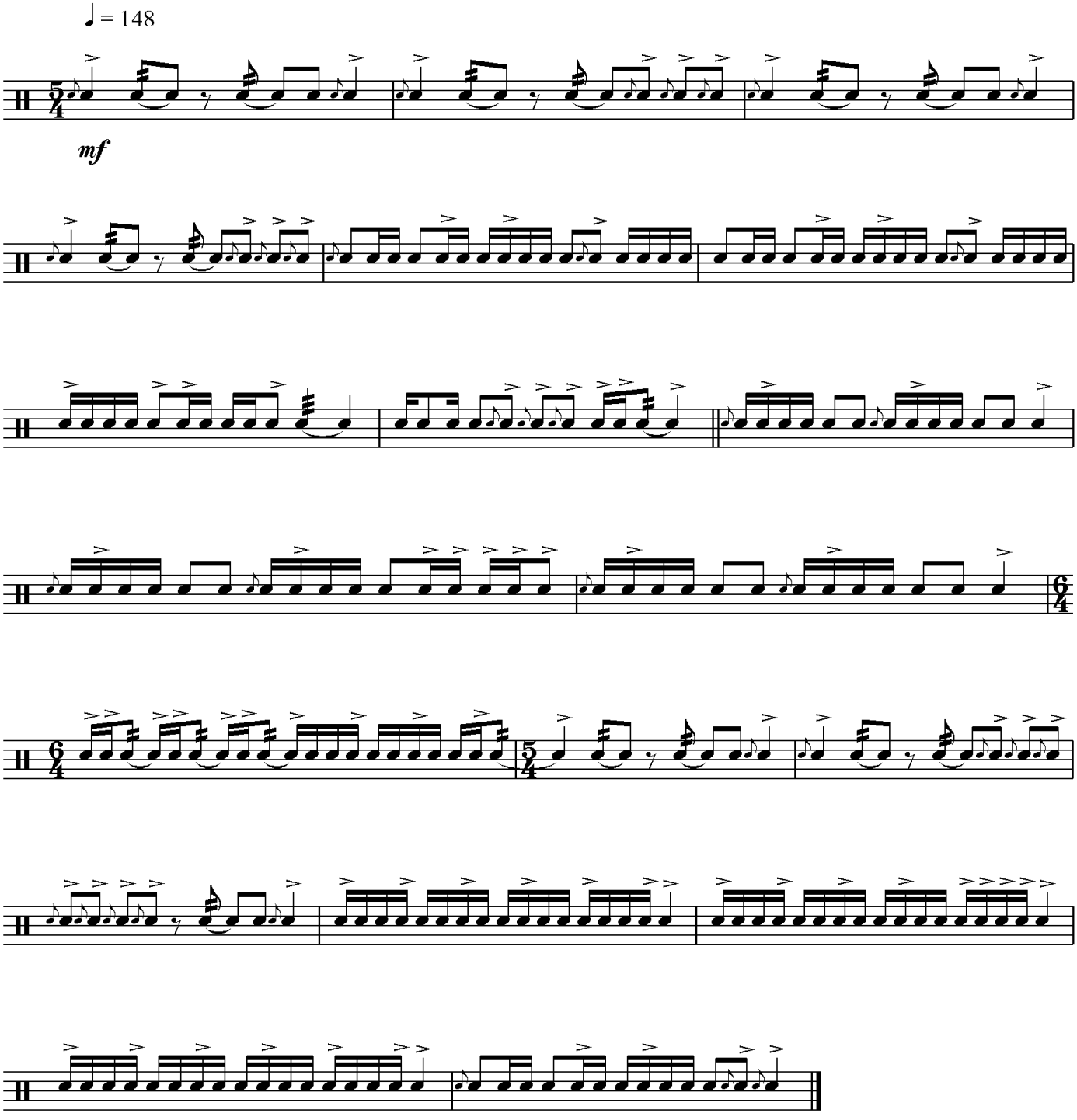
59. Left Turn Signal



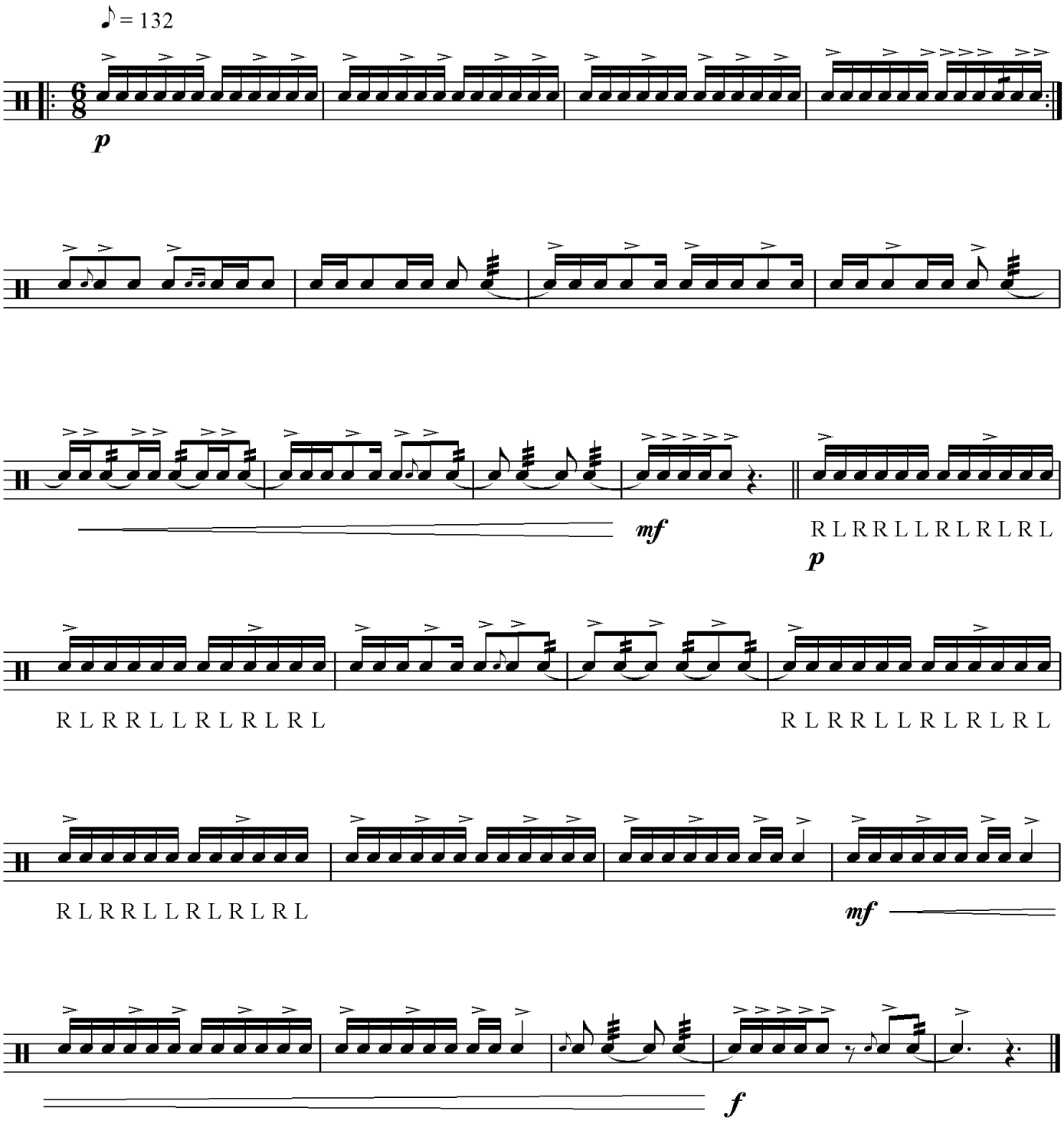
60. Ratchet



61. Mister Summoner

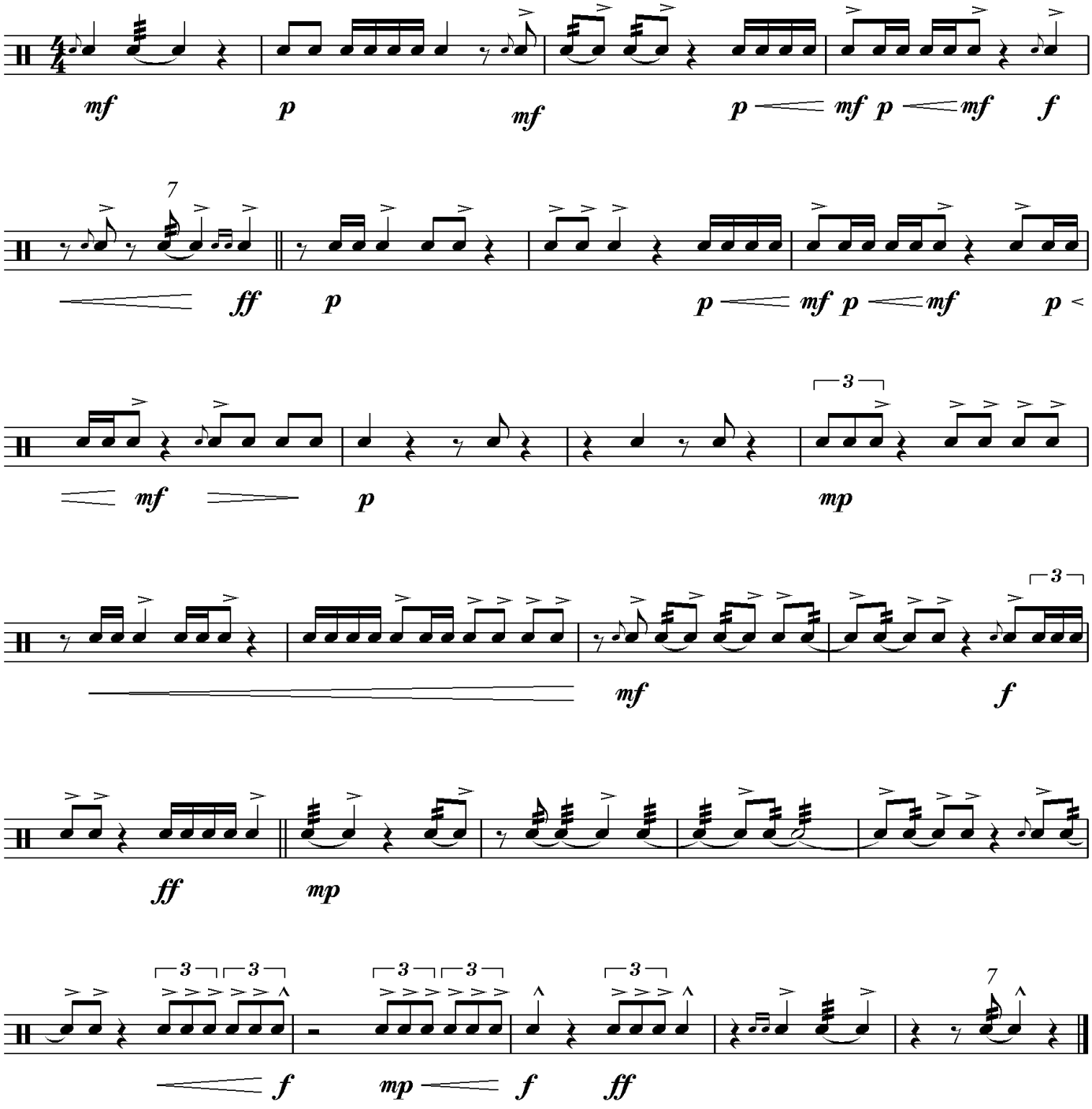


62. It Wasn't Me

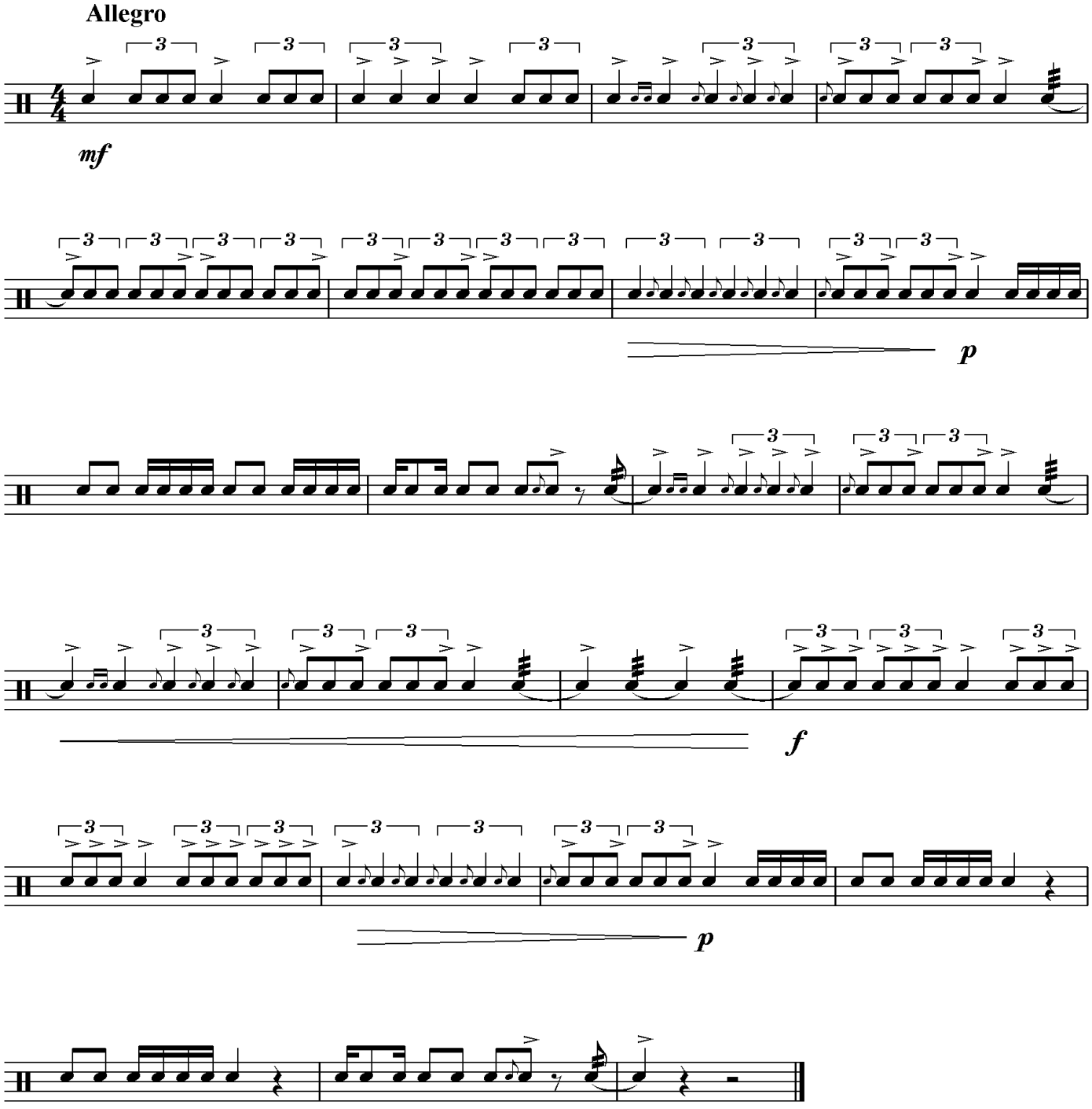


63. Noisy Mannequin

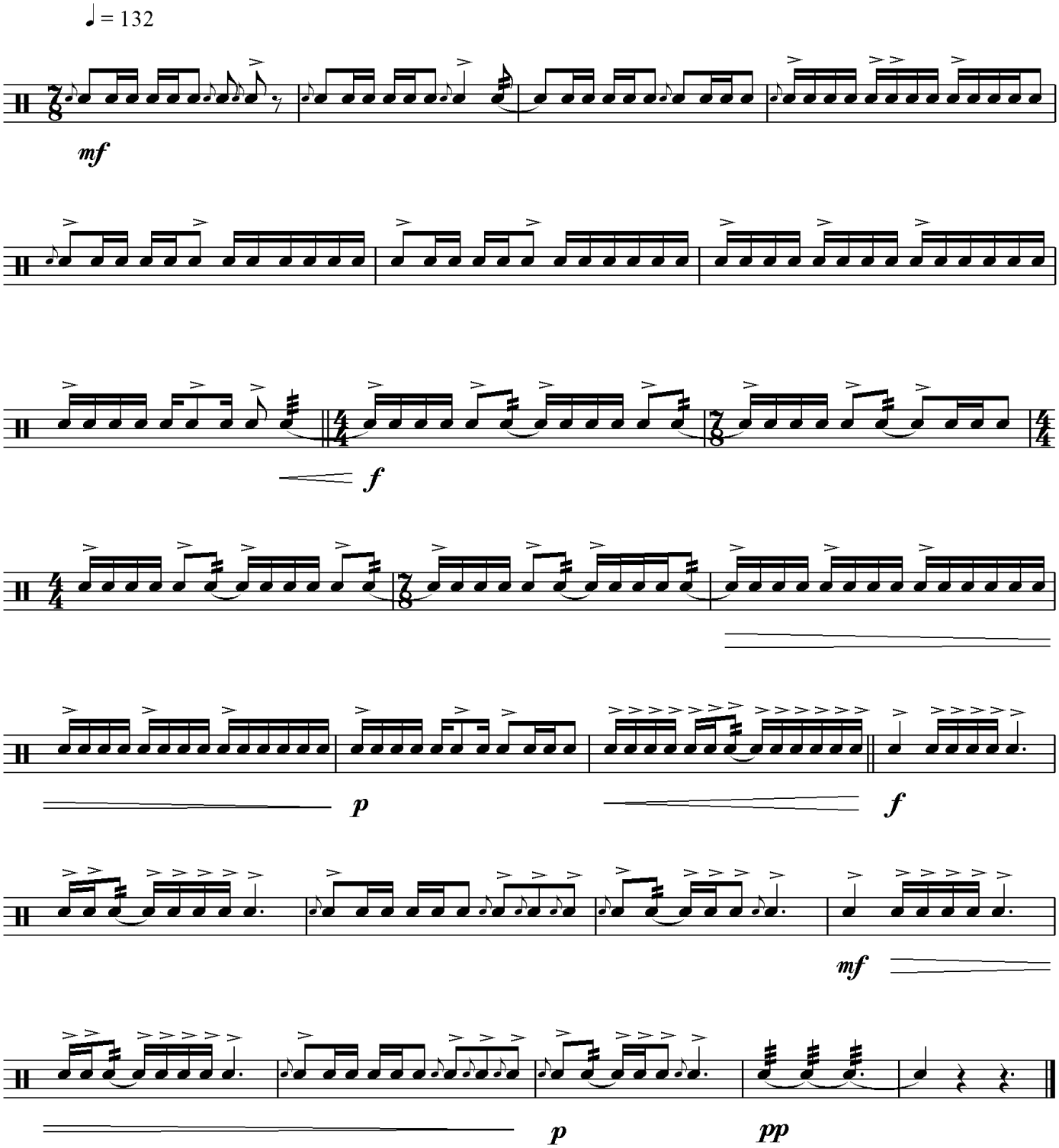
Moderato



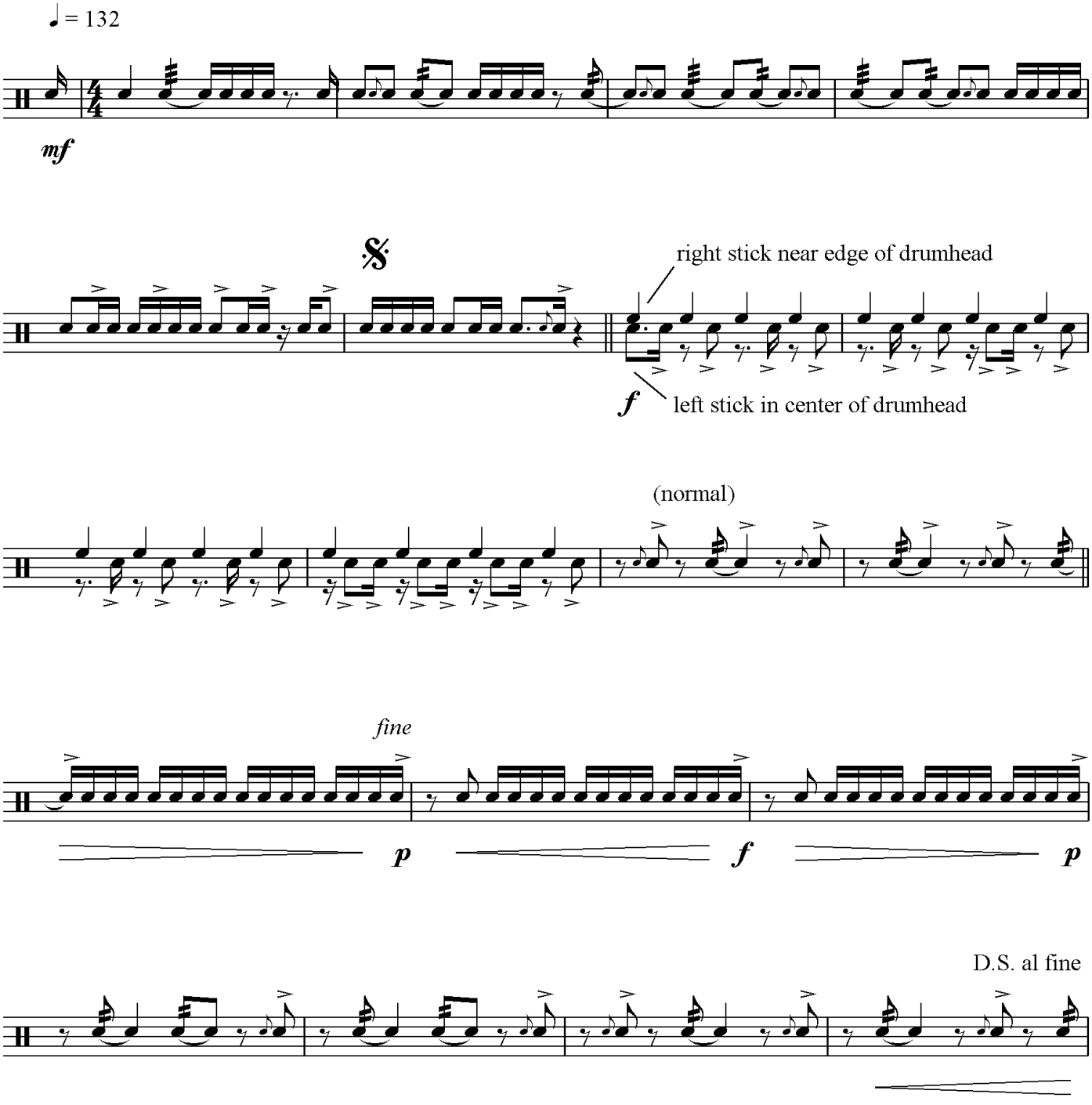
64. 7:45 a.m.



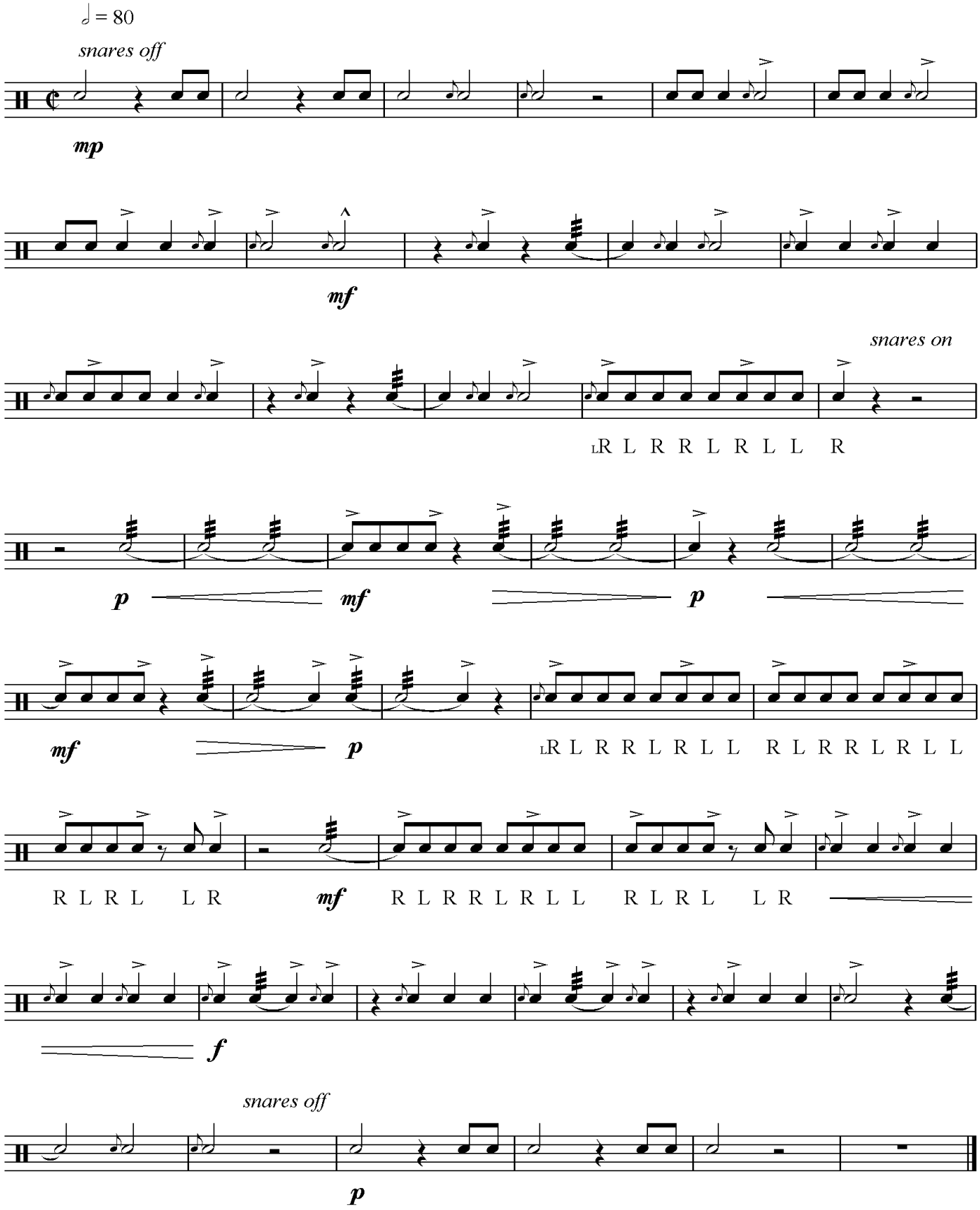
65. Windy Leaves



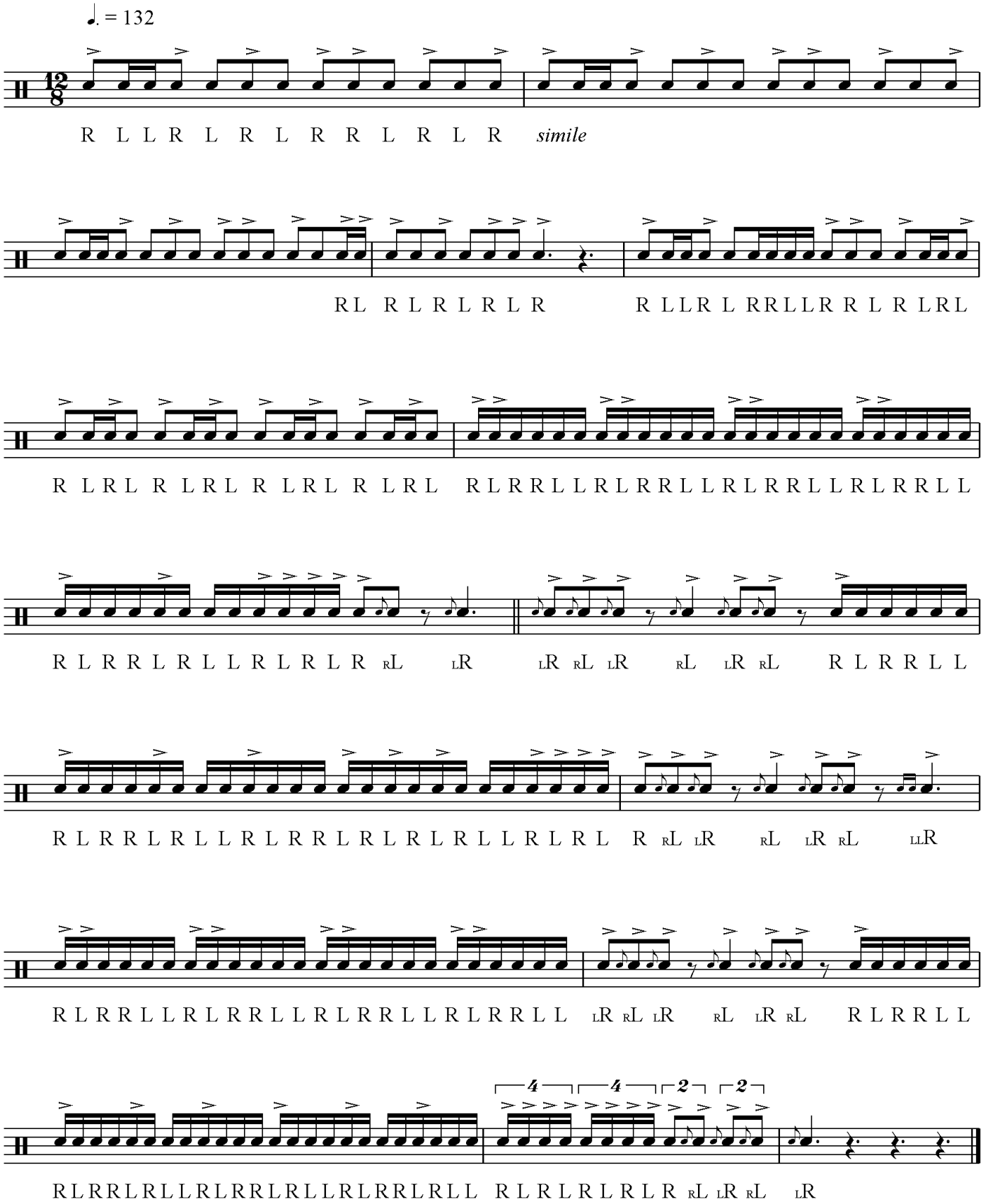
66. Afterthought



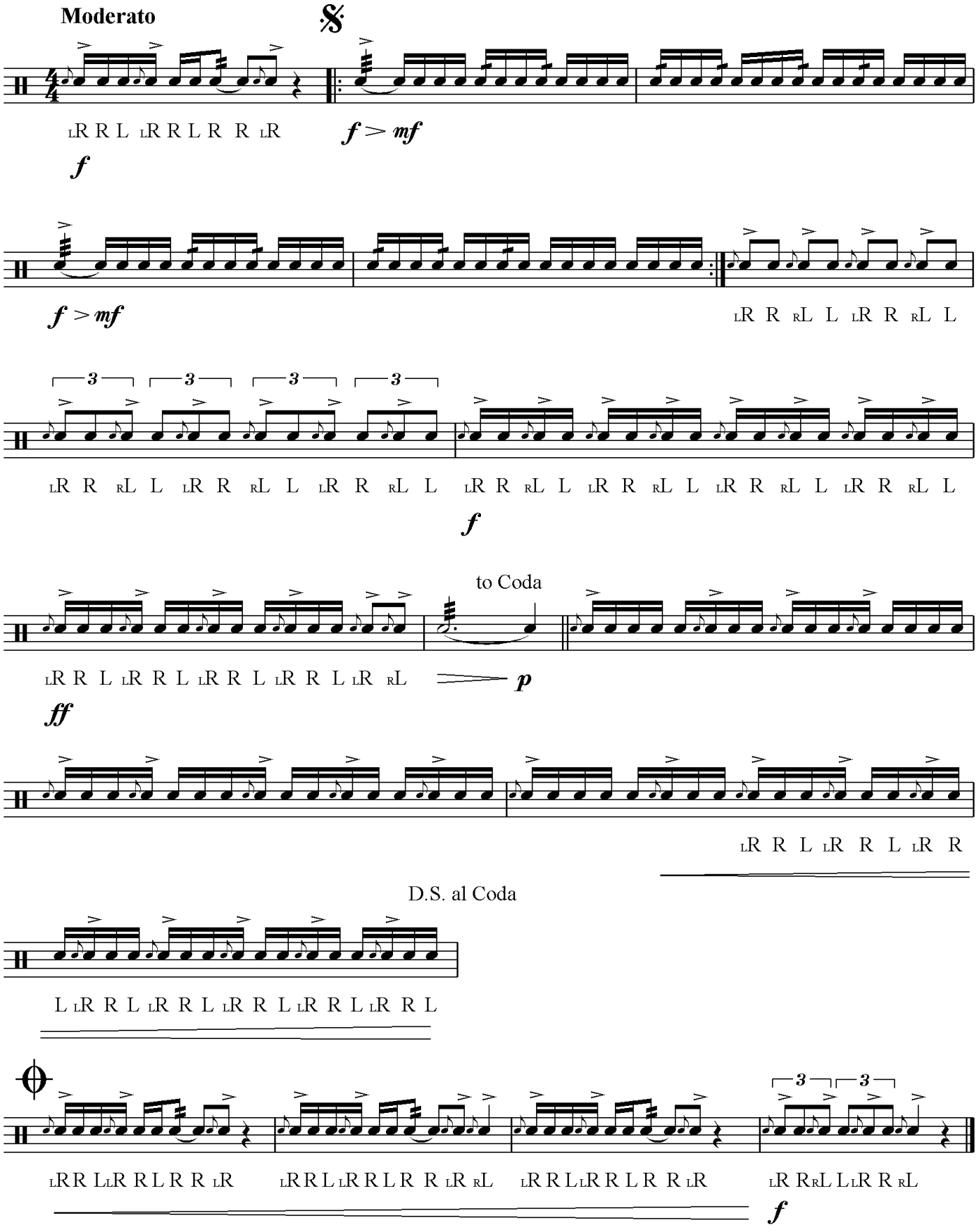
67. Brian's Big Mistake



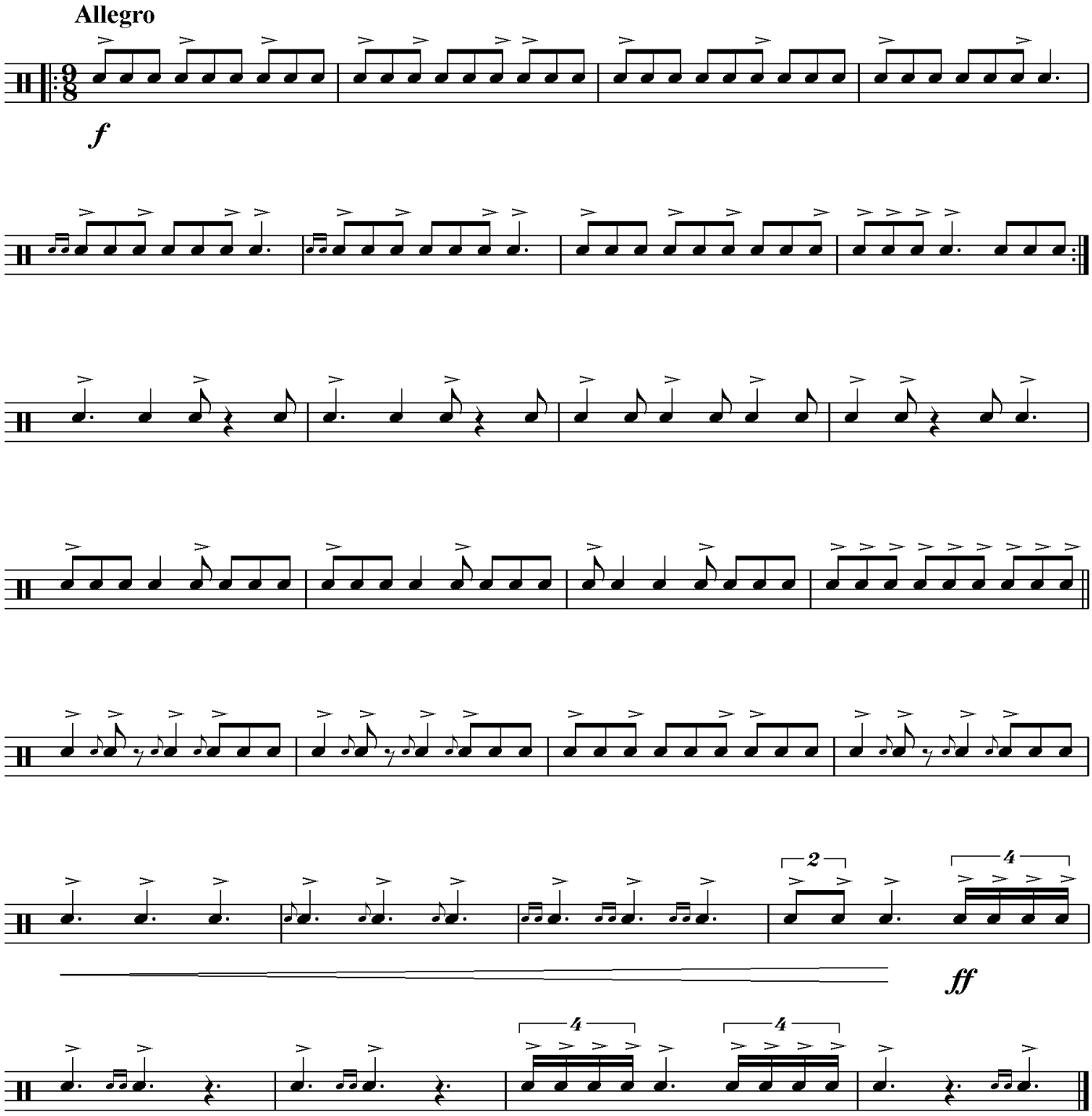
68. Sand Dunes



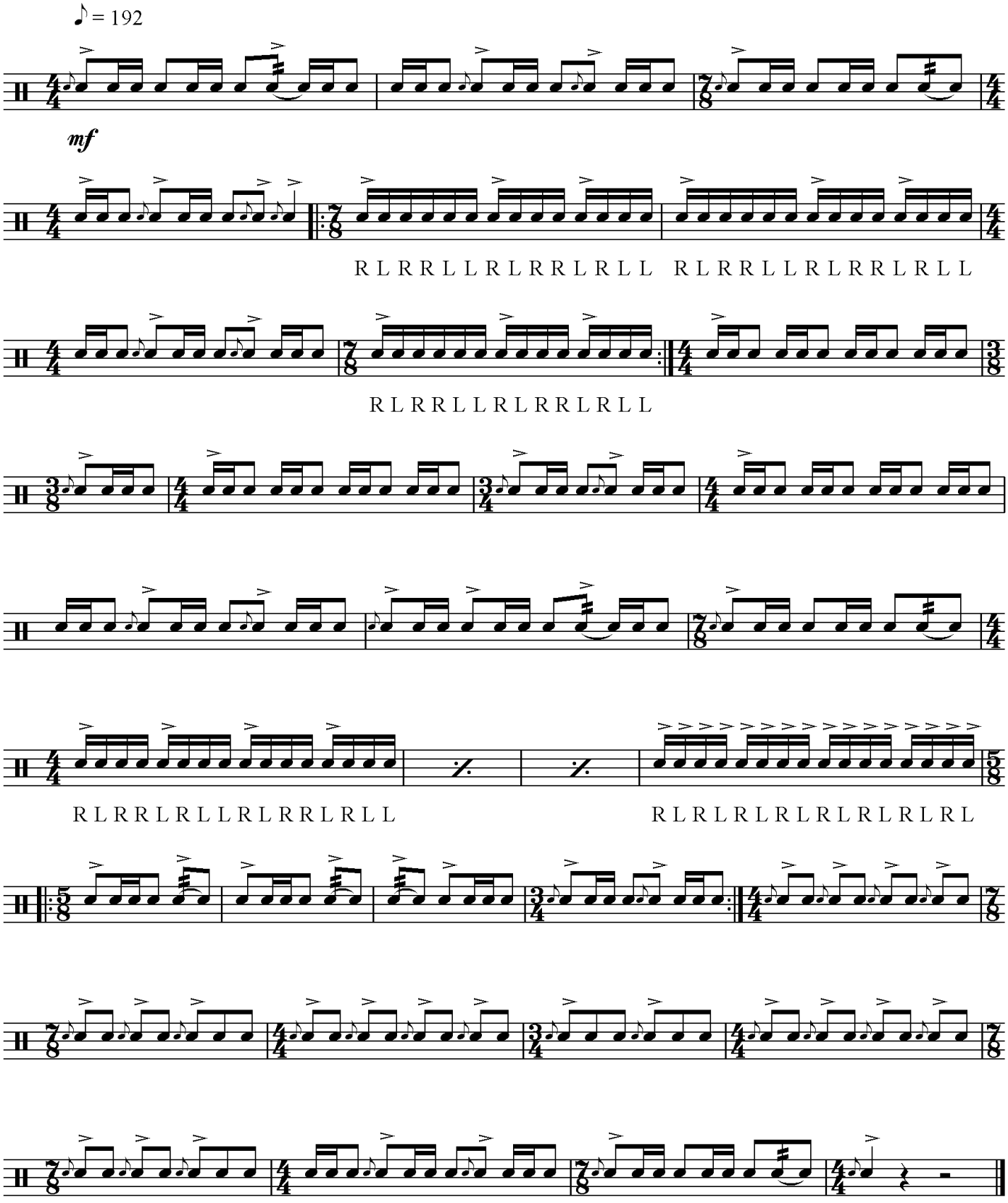
69. All-Terrain Vehicle



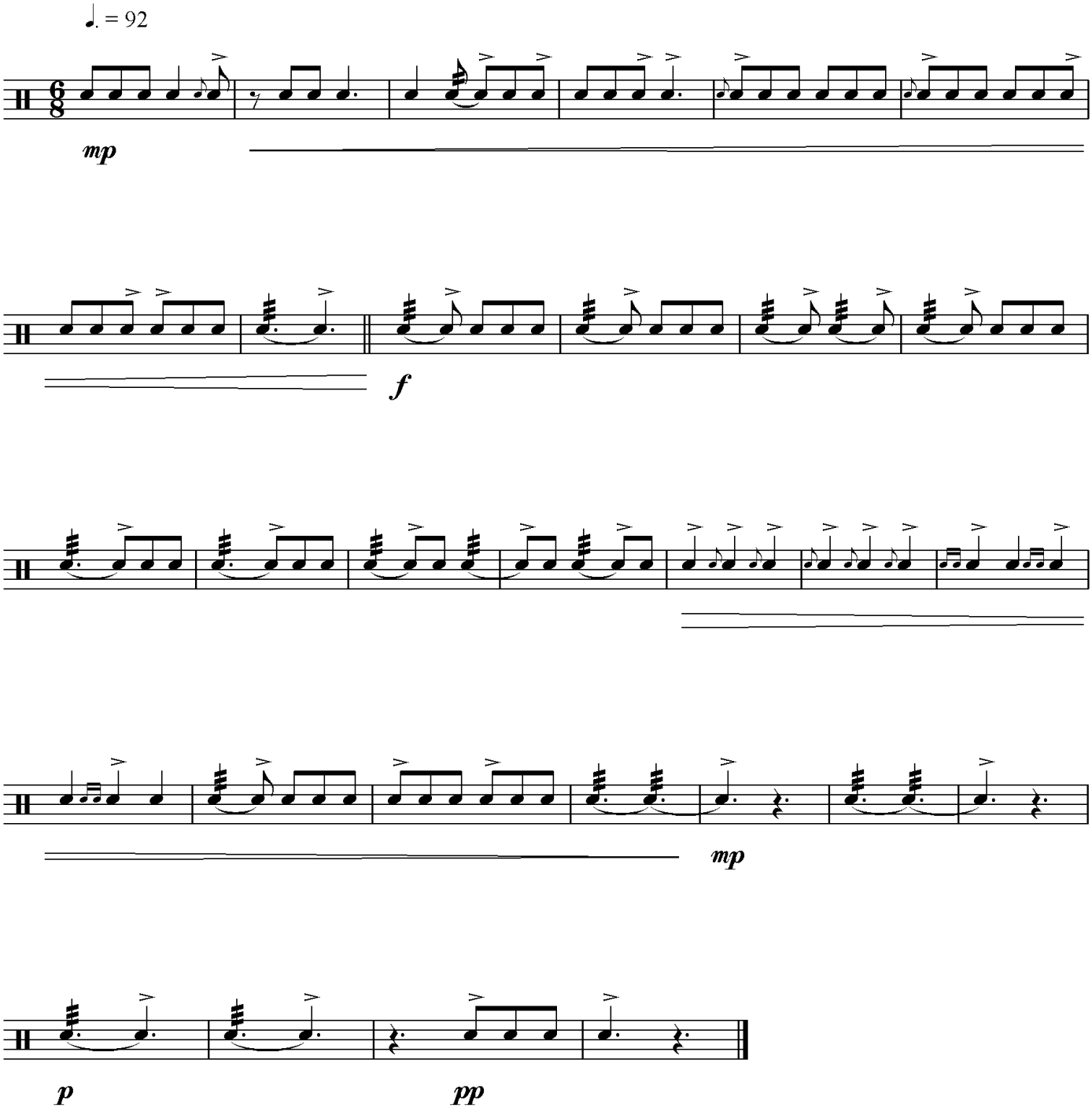
70. Bouncing, Baby Billie



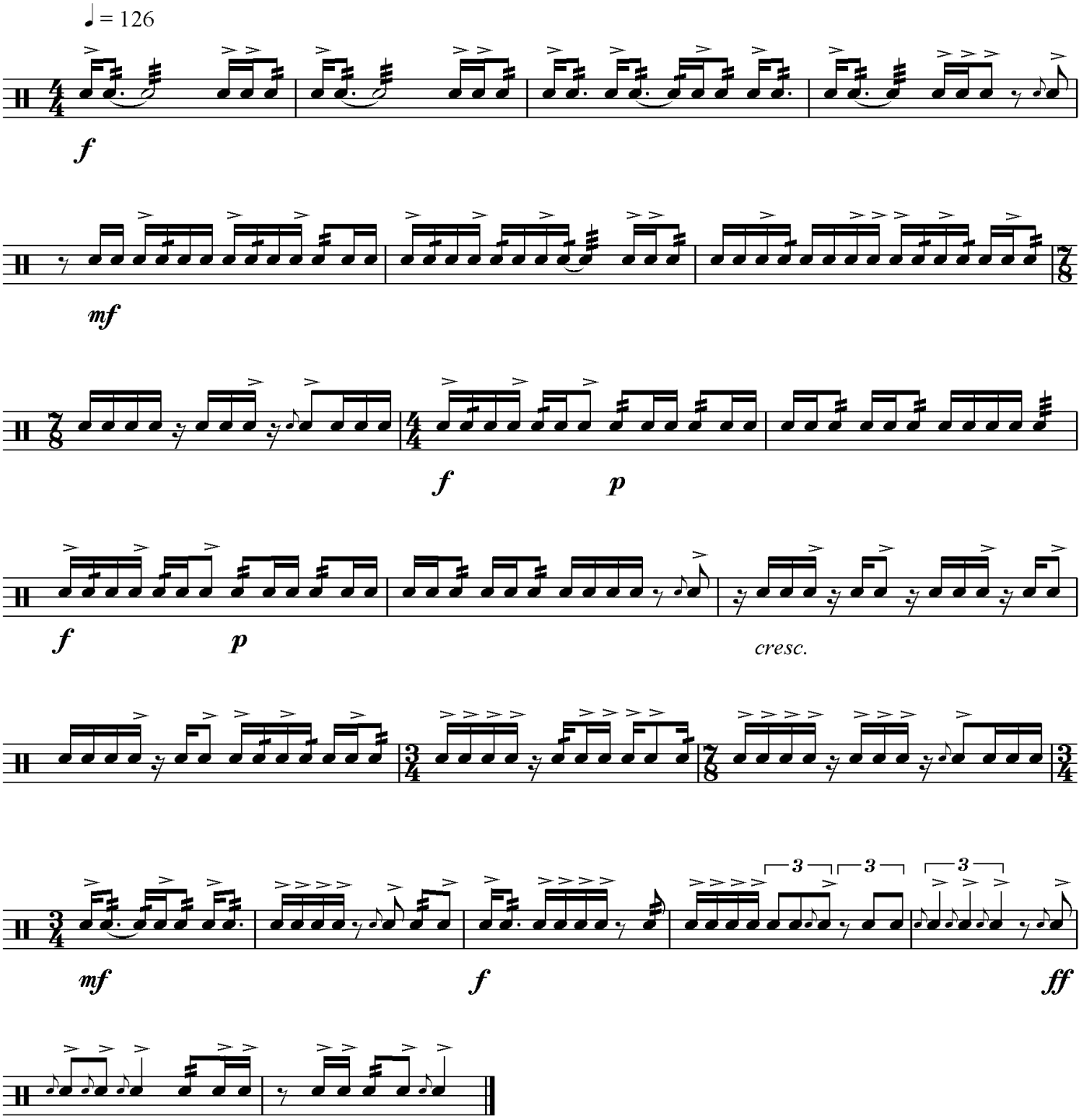
71. Flavor of the Month



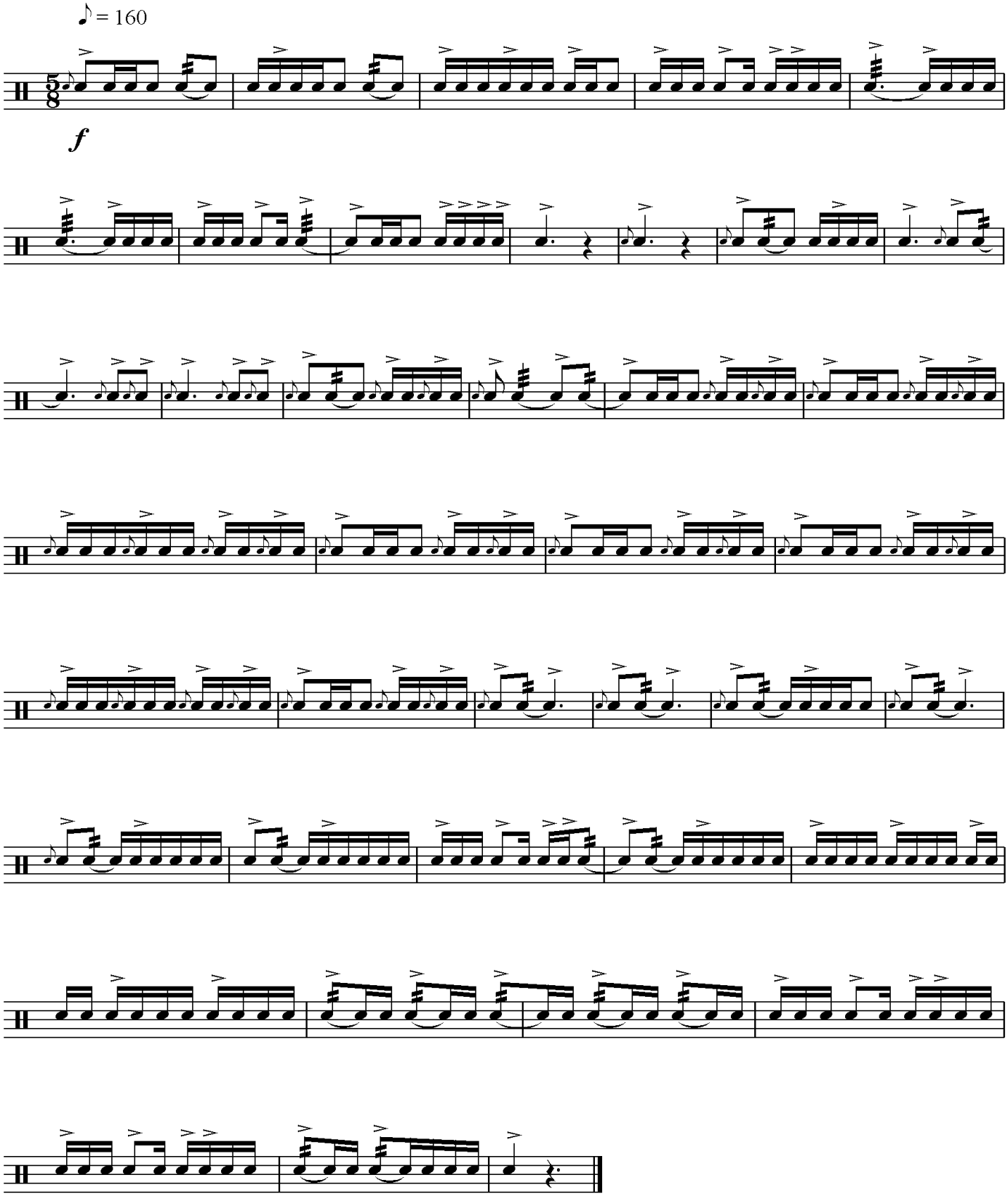
72. Hand-Me-Down Clothes



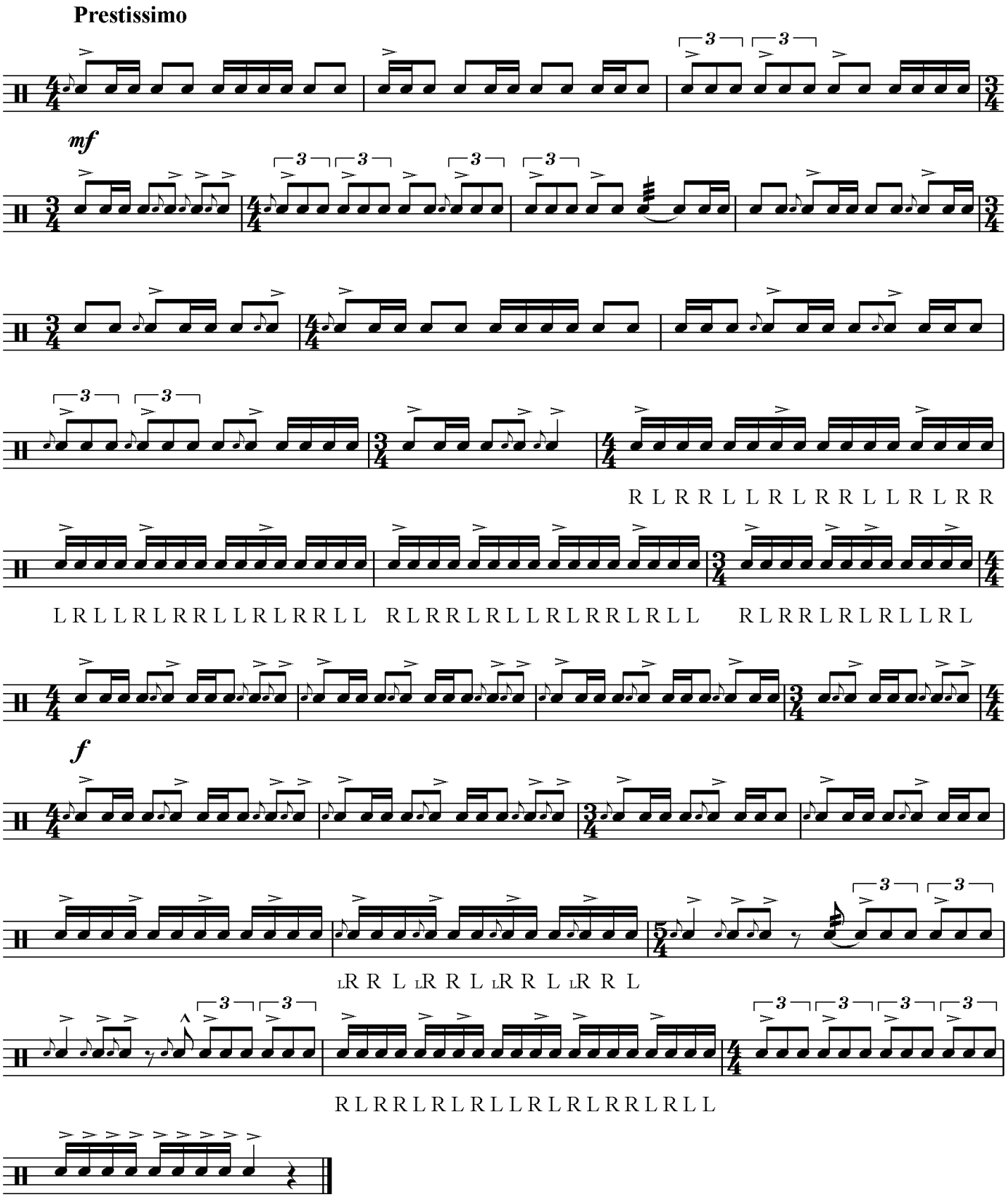
73. Mr. Huxley's Daydream



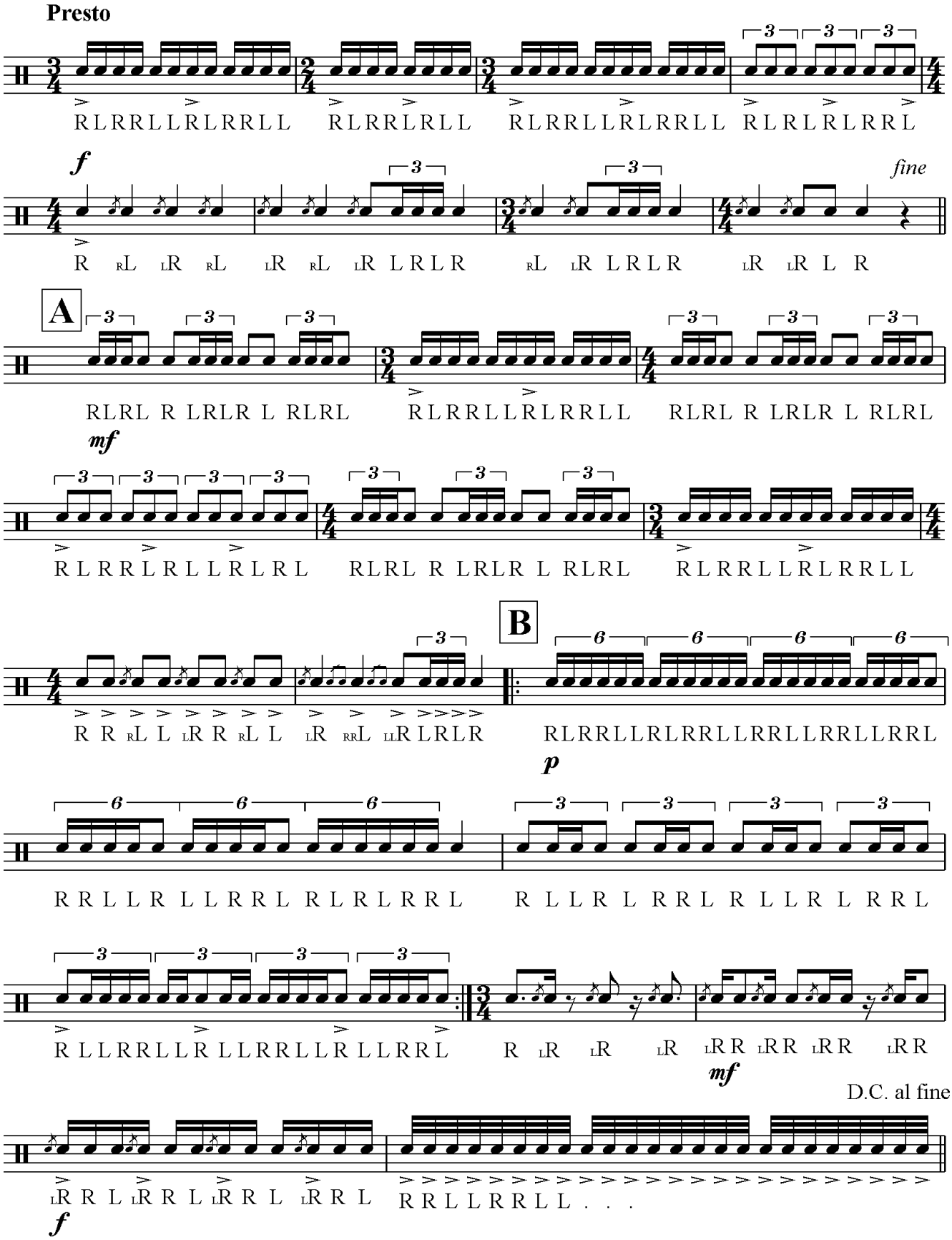
74. Happy Tails



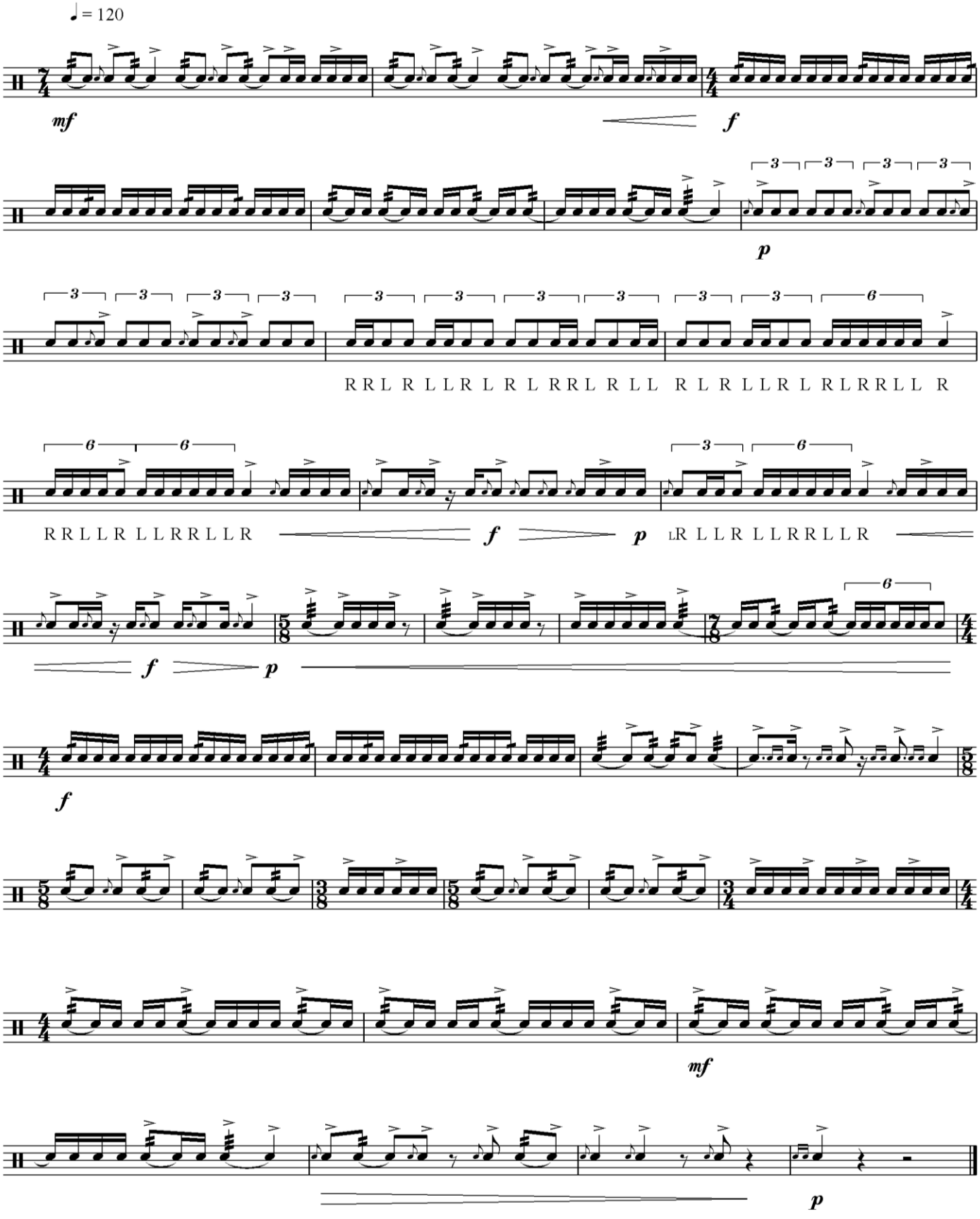
75. The Frantic Bus Driver



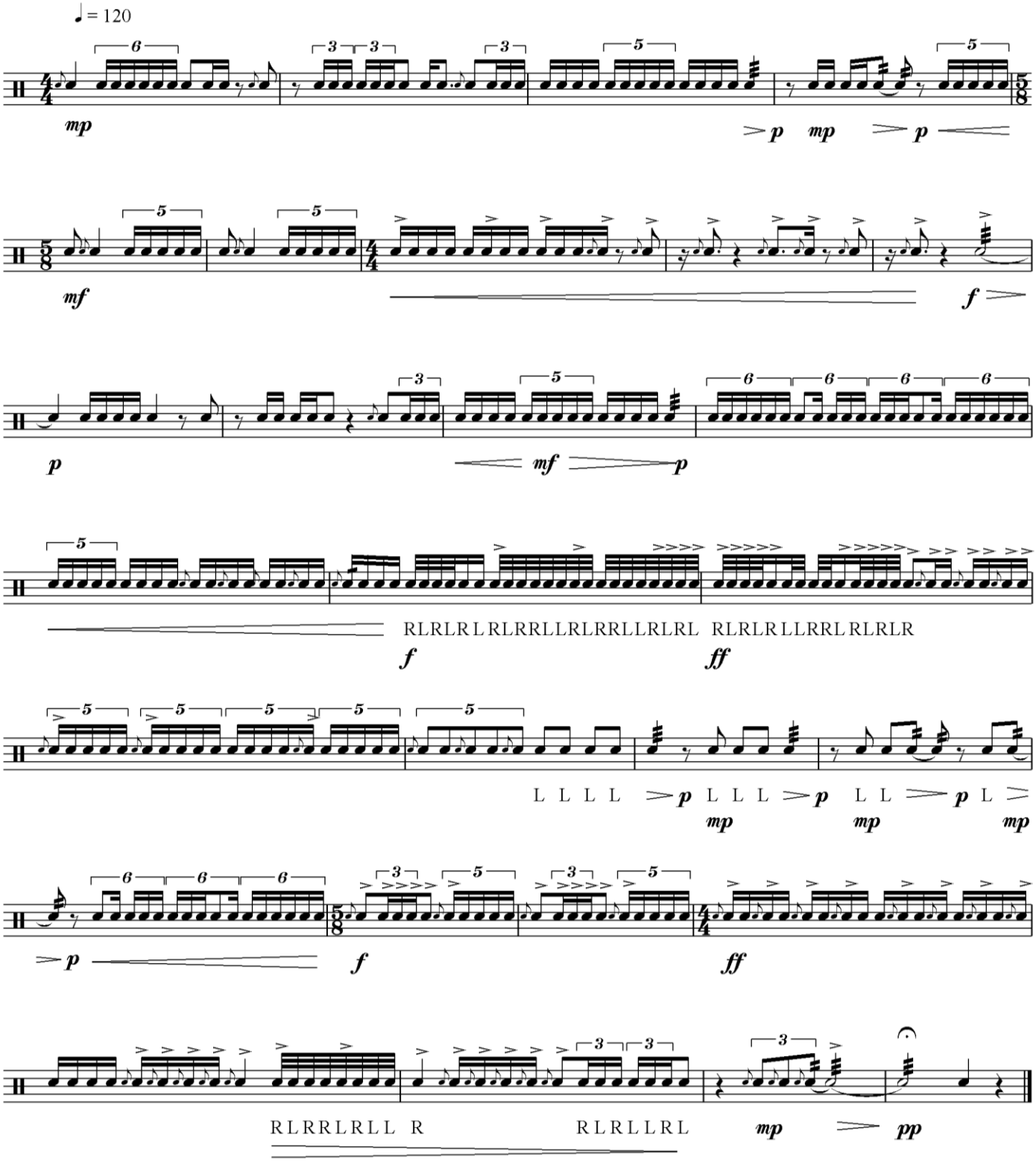
76. No Closing Costs



77. Streetlight Juncture



78. Mister Dee's Impersonator

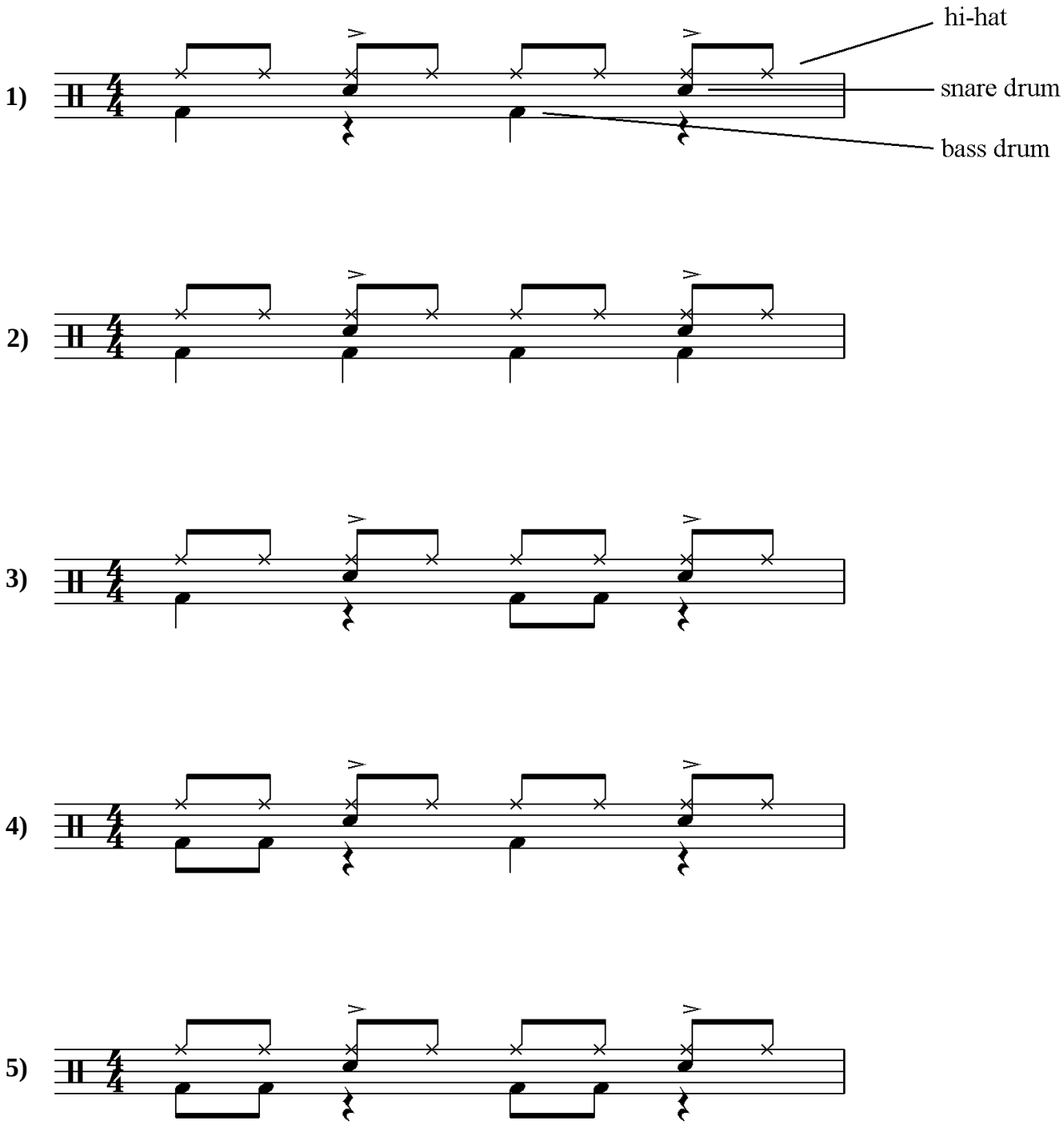


Basic Drumset Studies (Page 1 of 2)

1) Slow (♩ = 80)

2) Medium (♩ = 120)

3) Fast (♩ = 160)



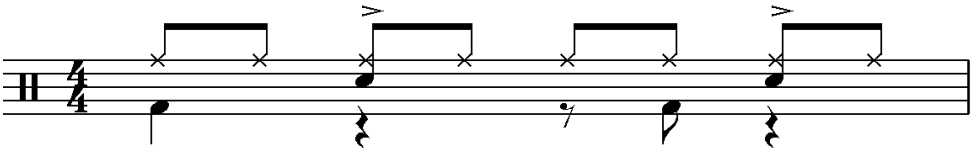
Basic Drumset Studies (Page 2 of 2)

1) Slow (♩ = 80)

2) Medium (♩ = 120)

3) Fast (♩ = 160)

6)



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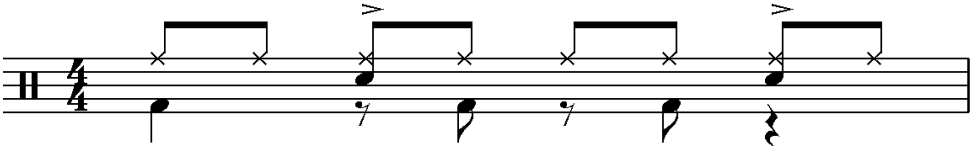

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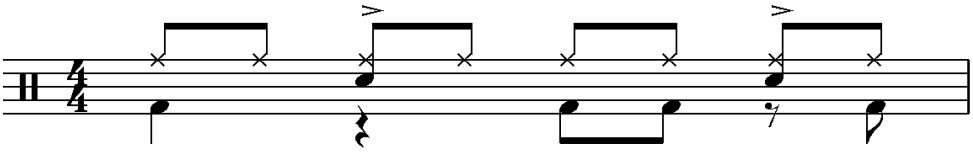

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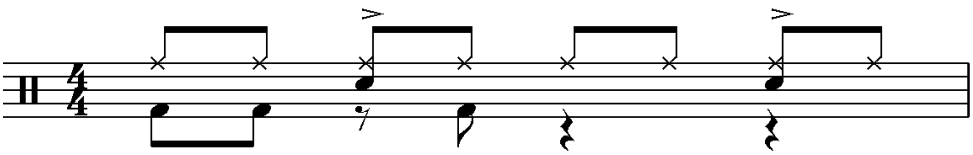

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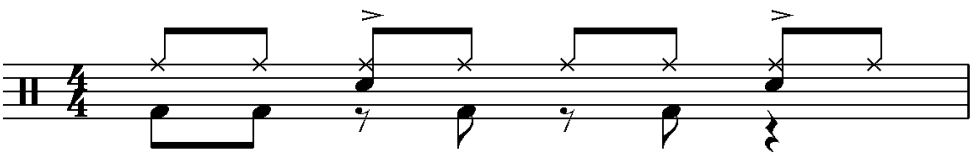
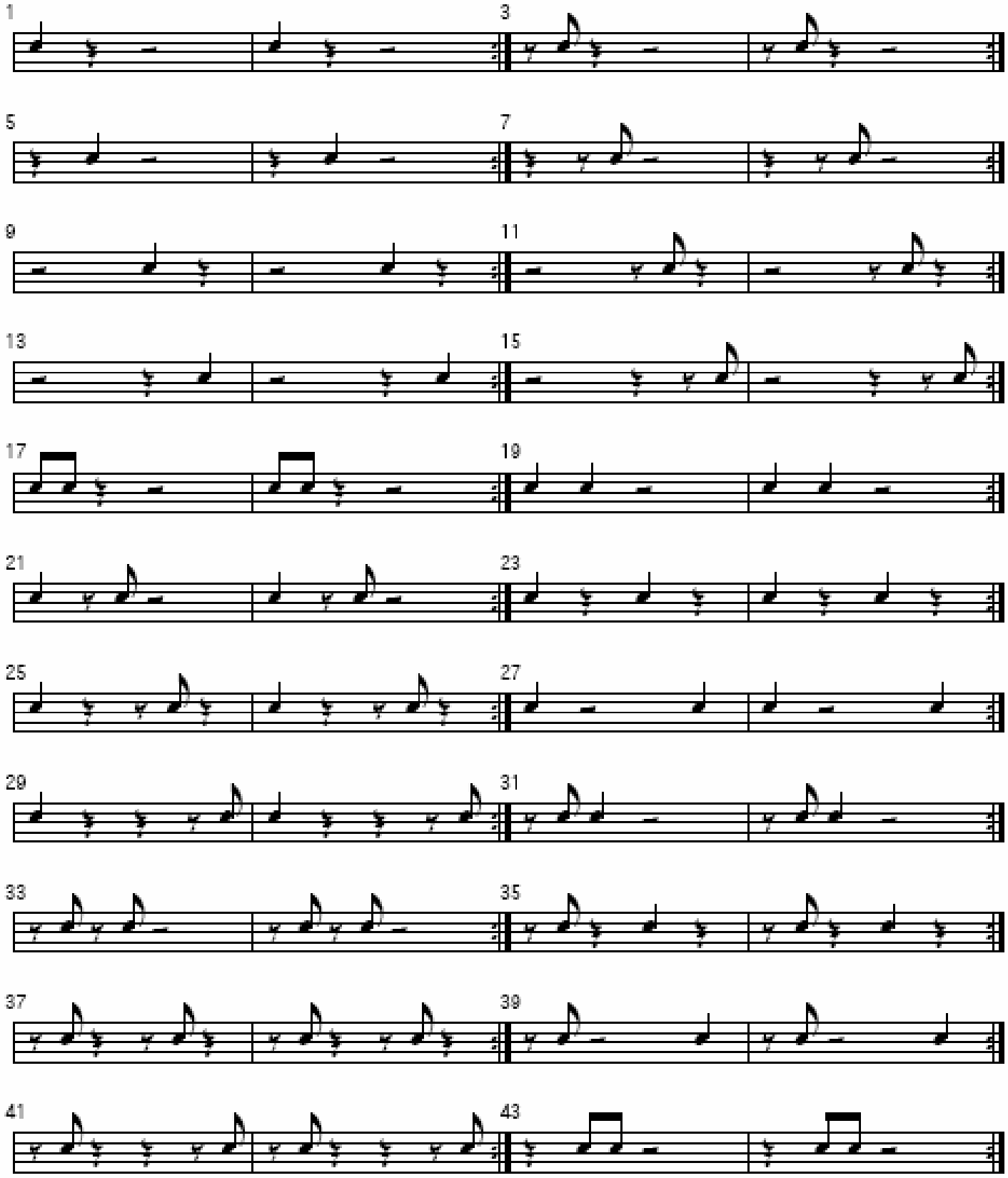
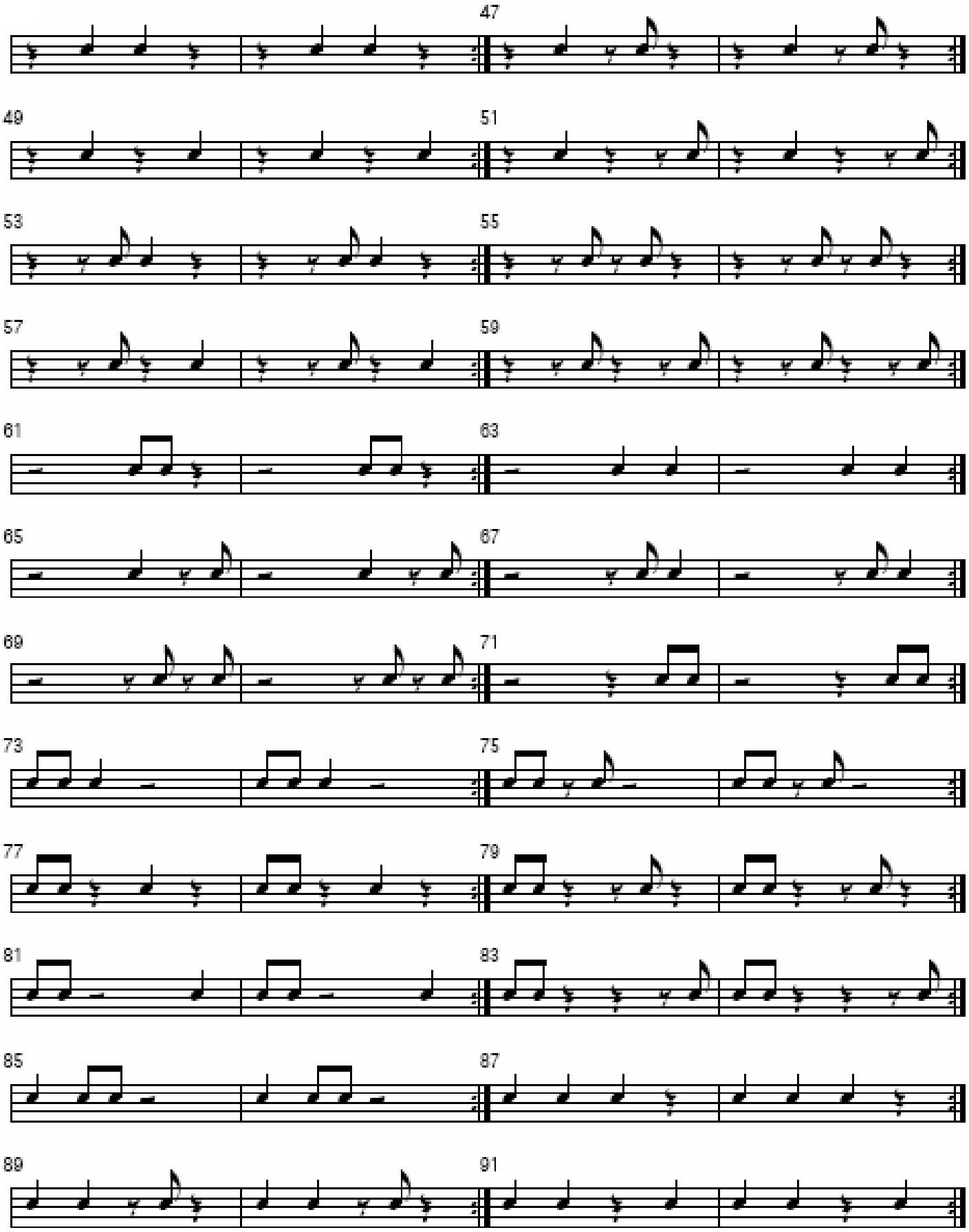


Complete 8th Note Variations

(1-measure)

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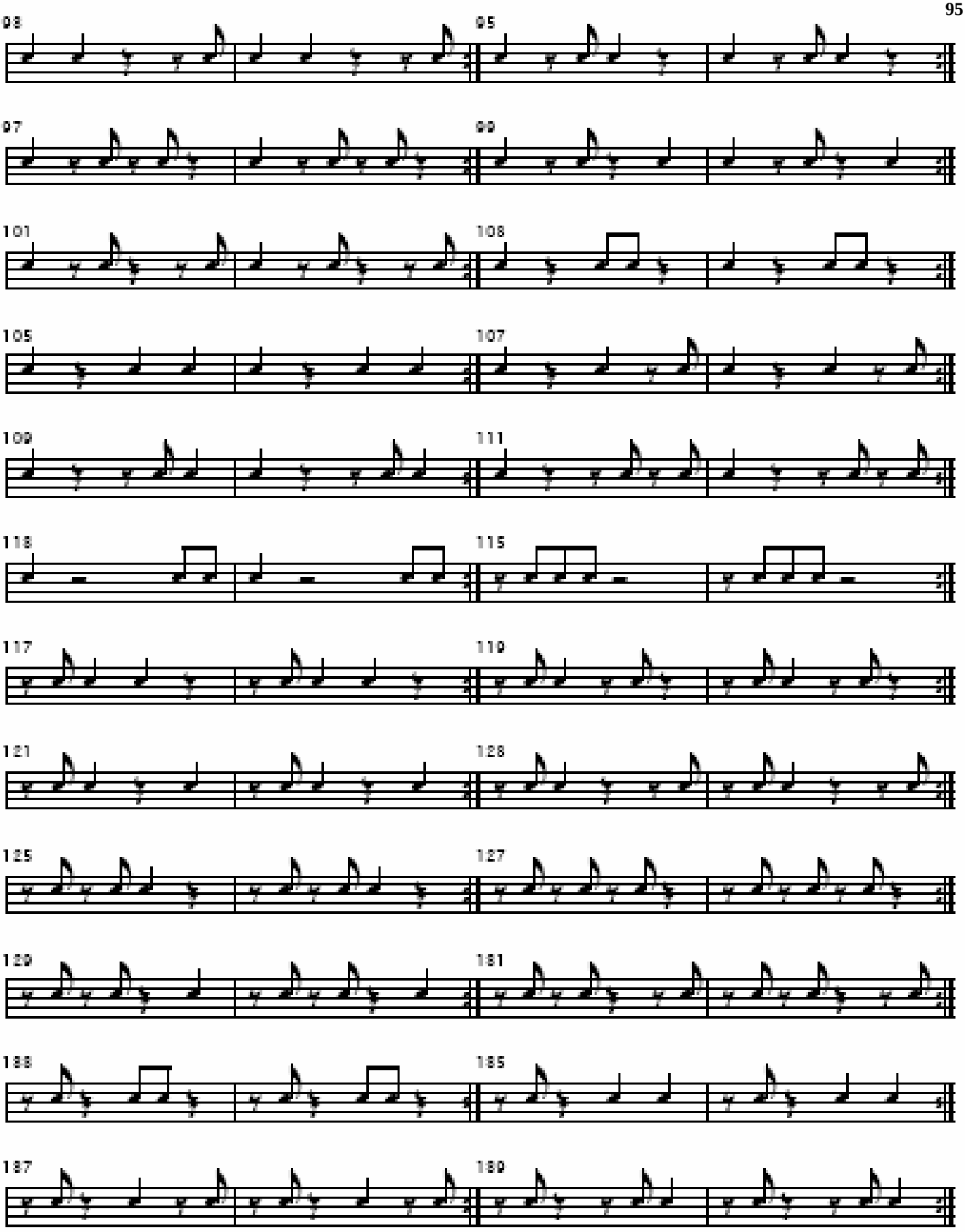
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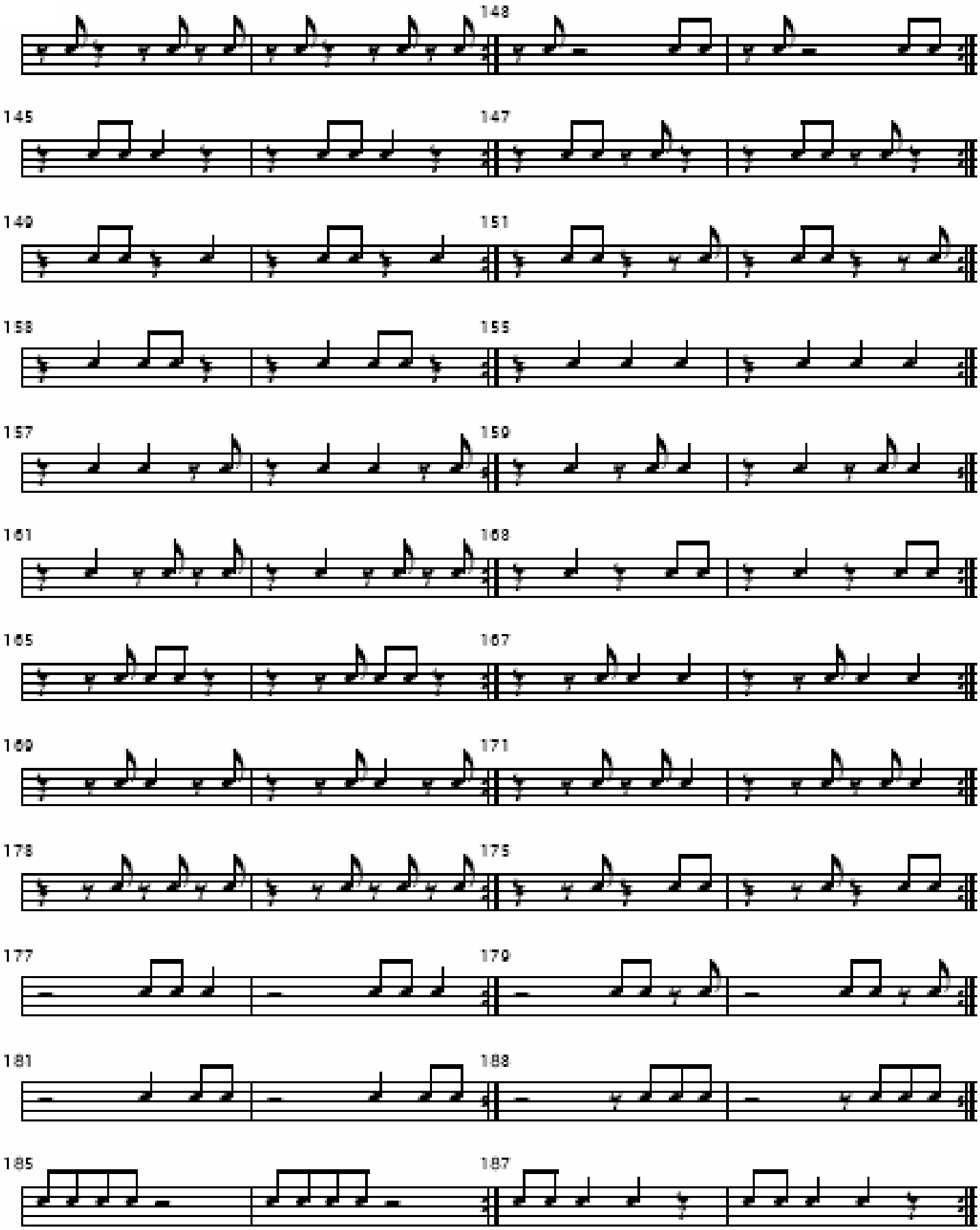
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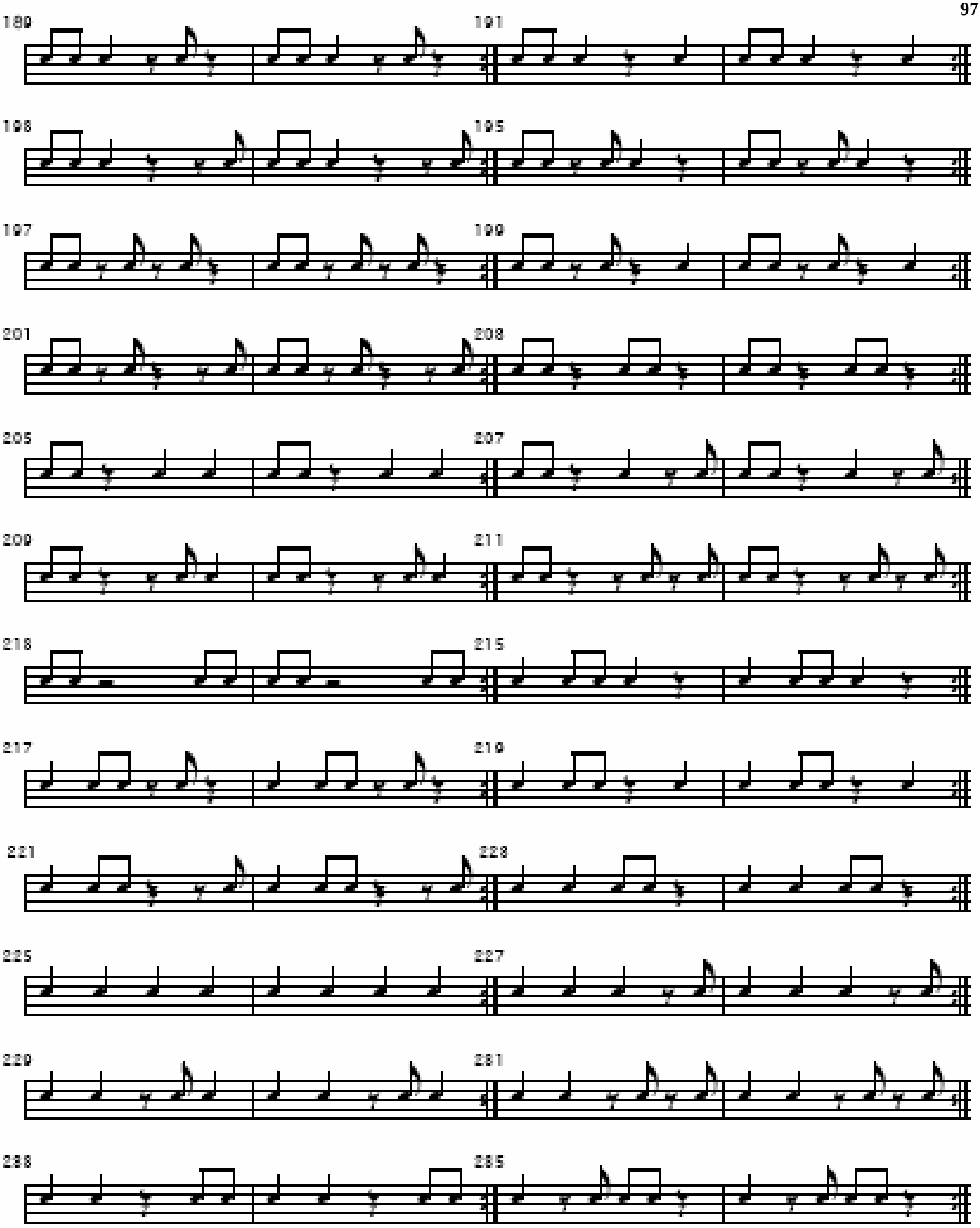
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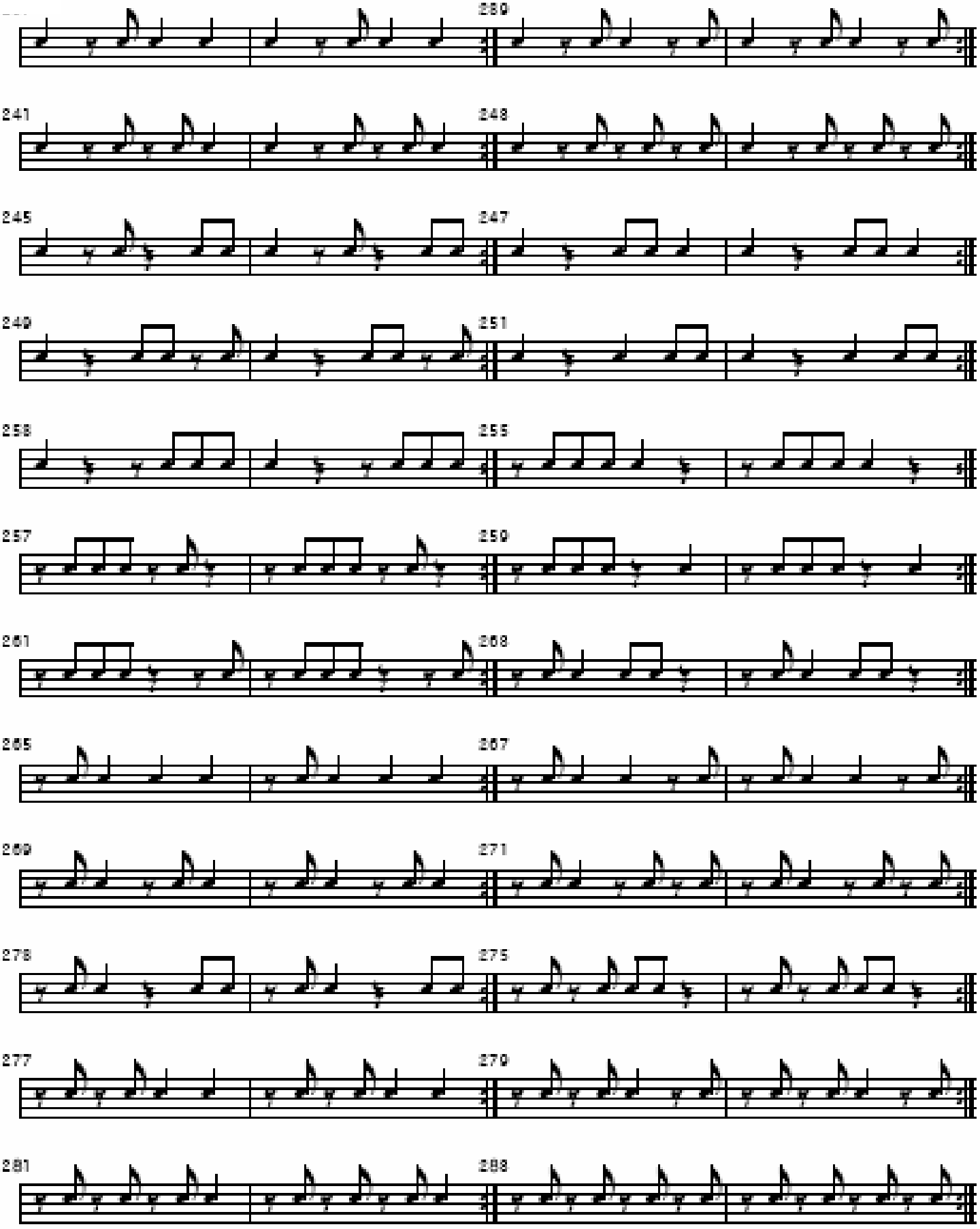
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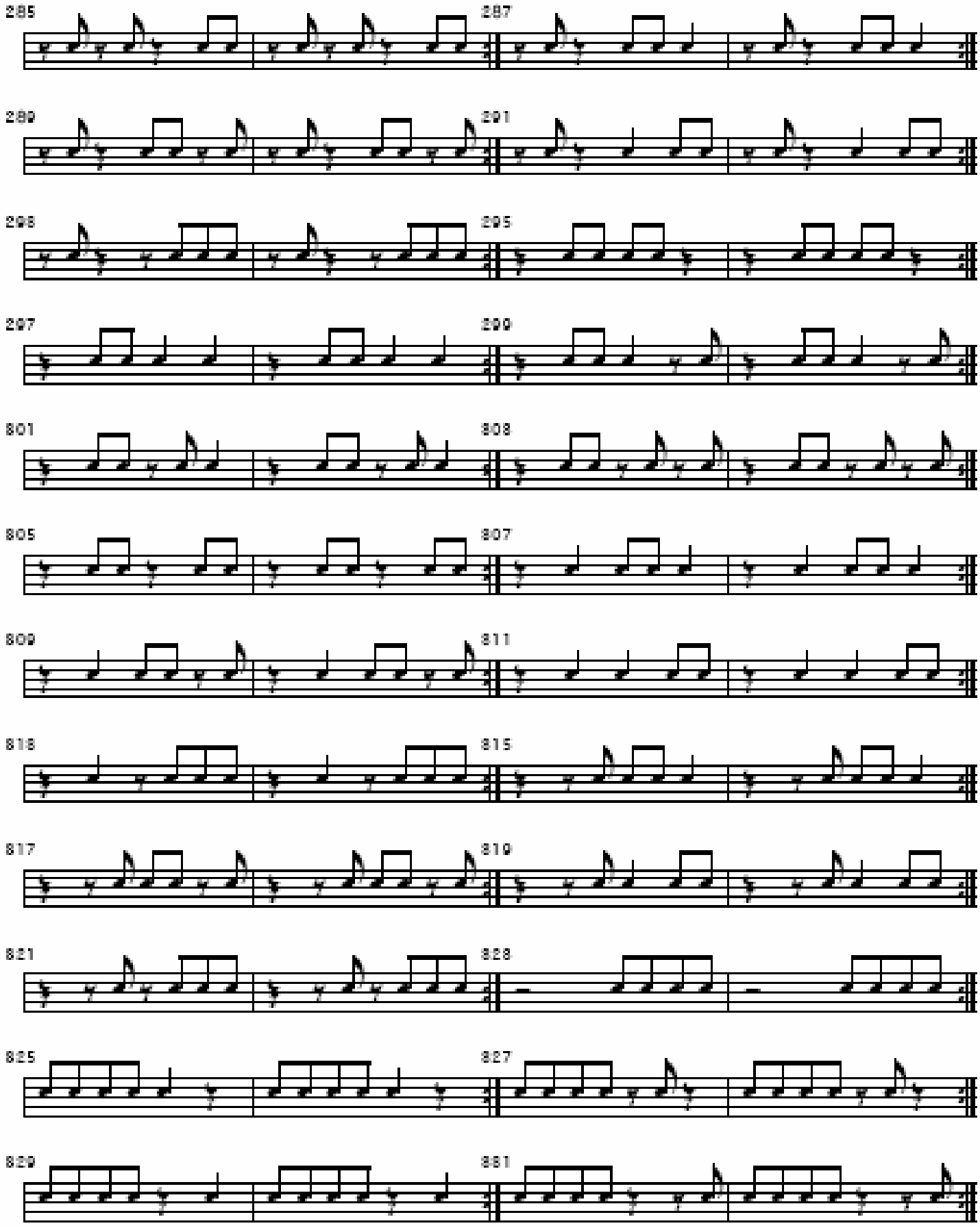
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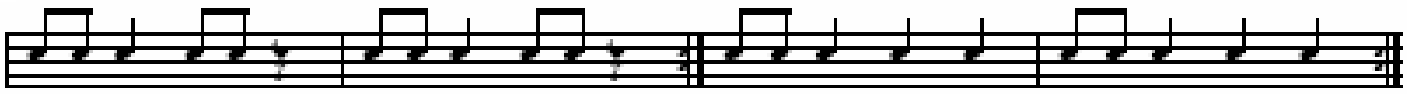

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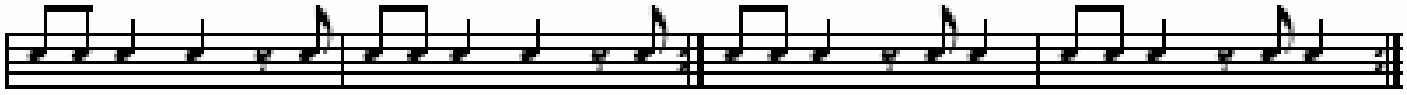

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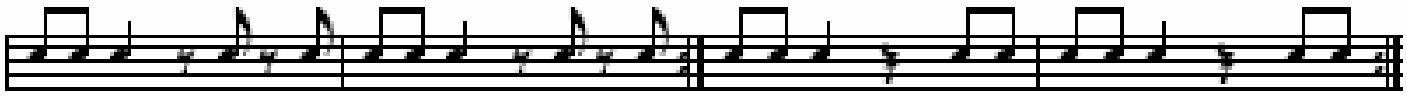

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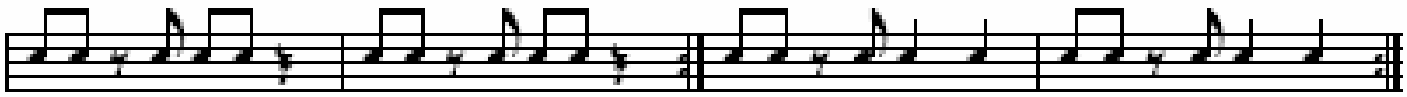

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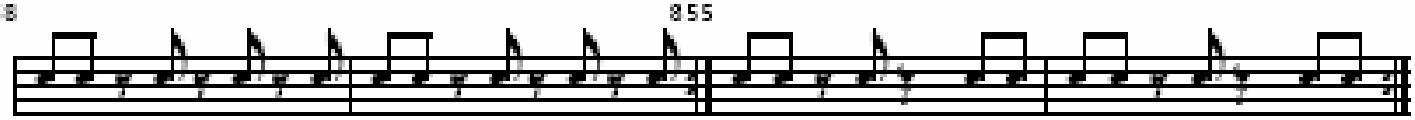

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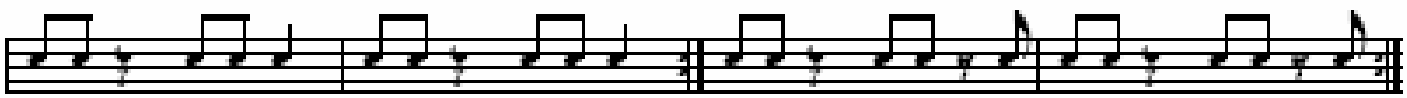

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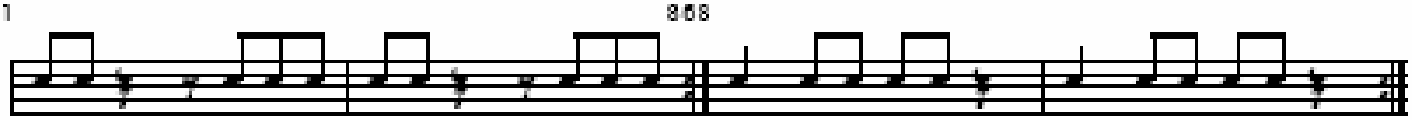

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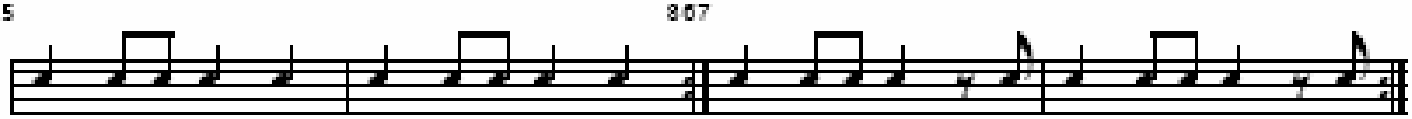

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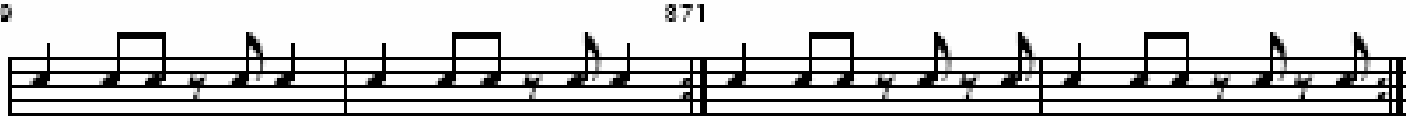

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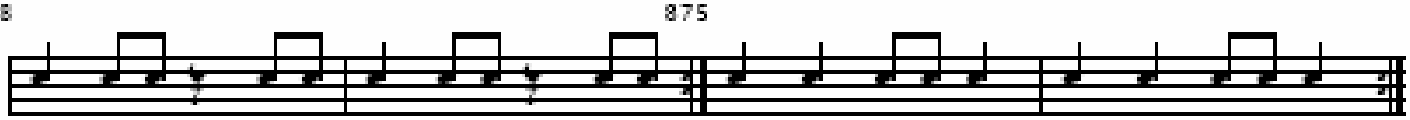

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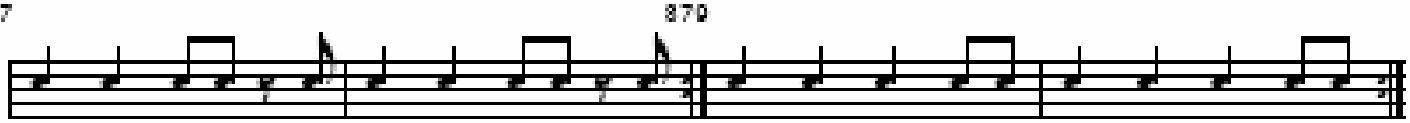

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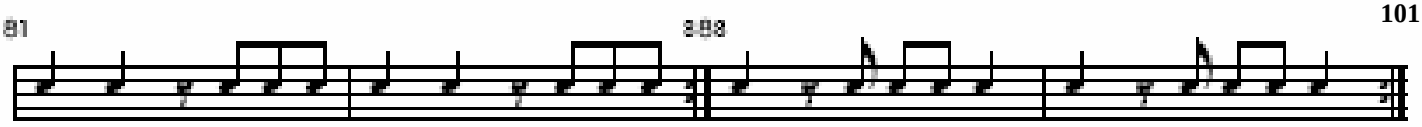

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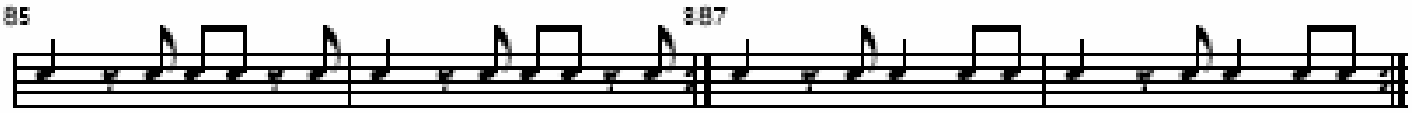

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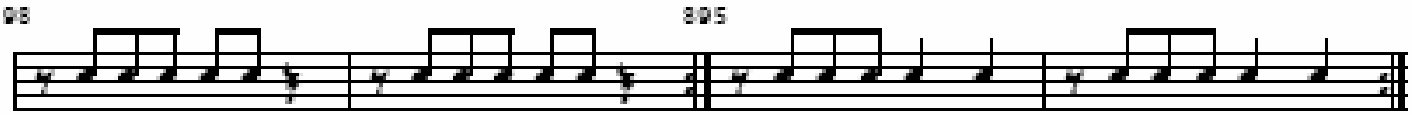

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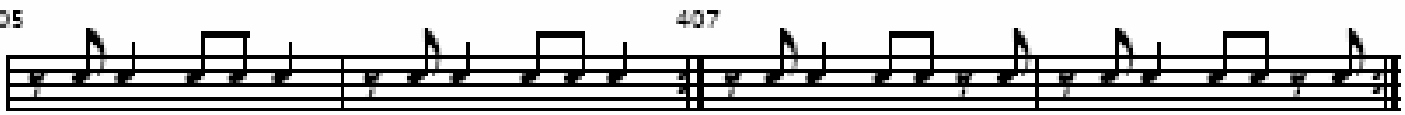

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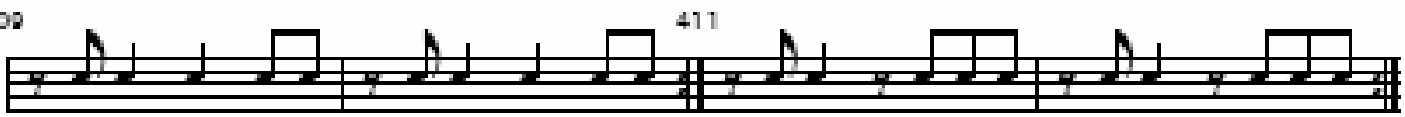

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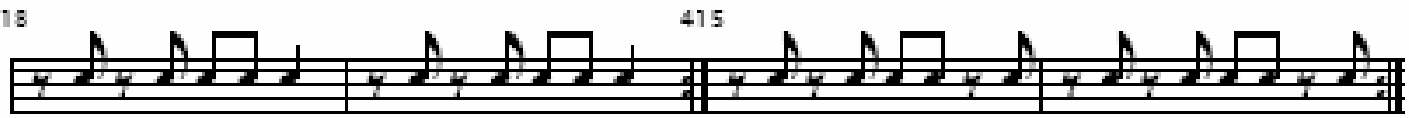

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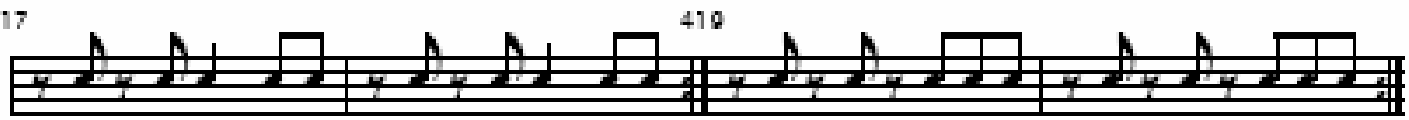

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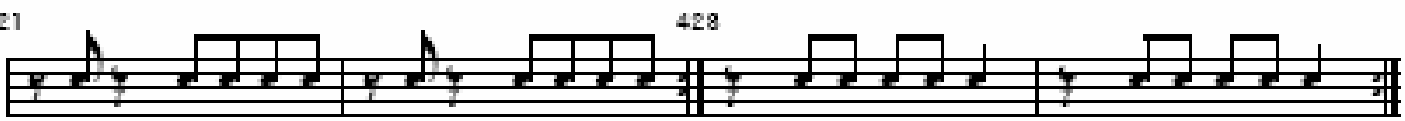

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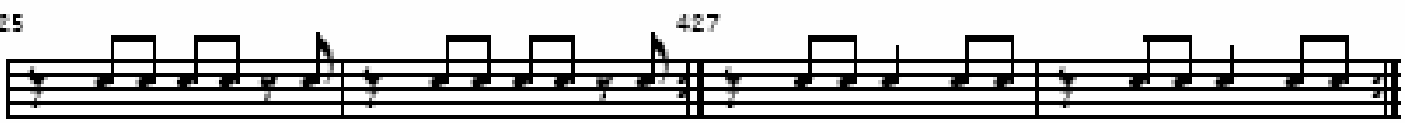

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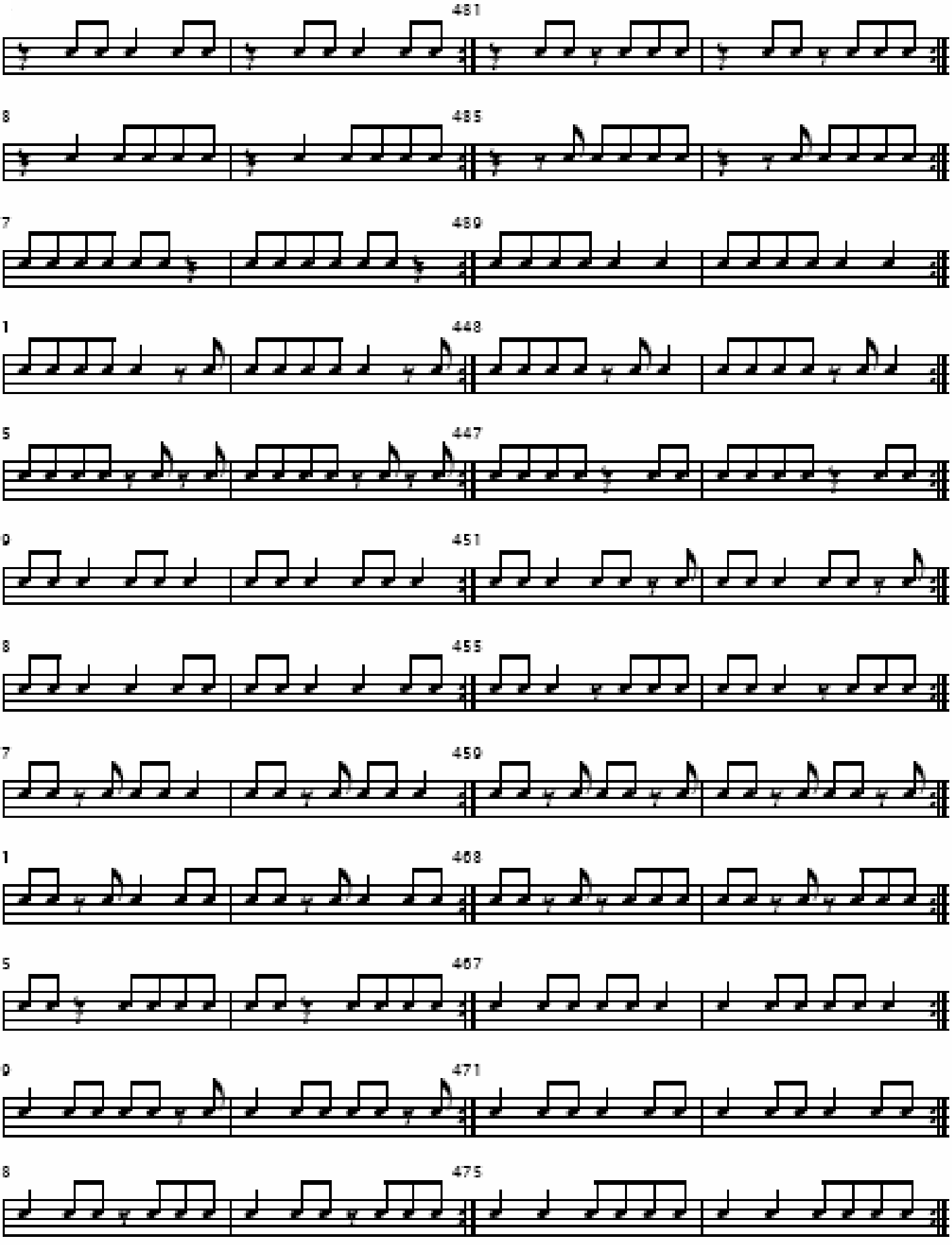
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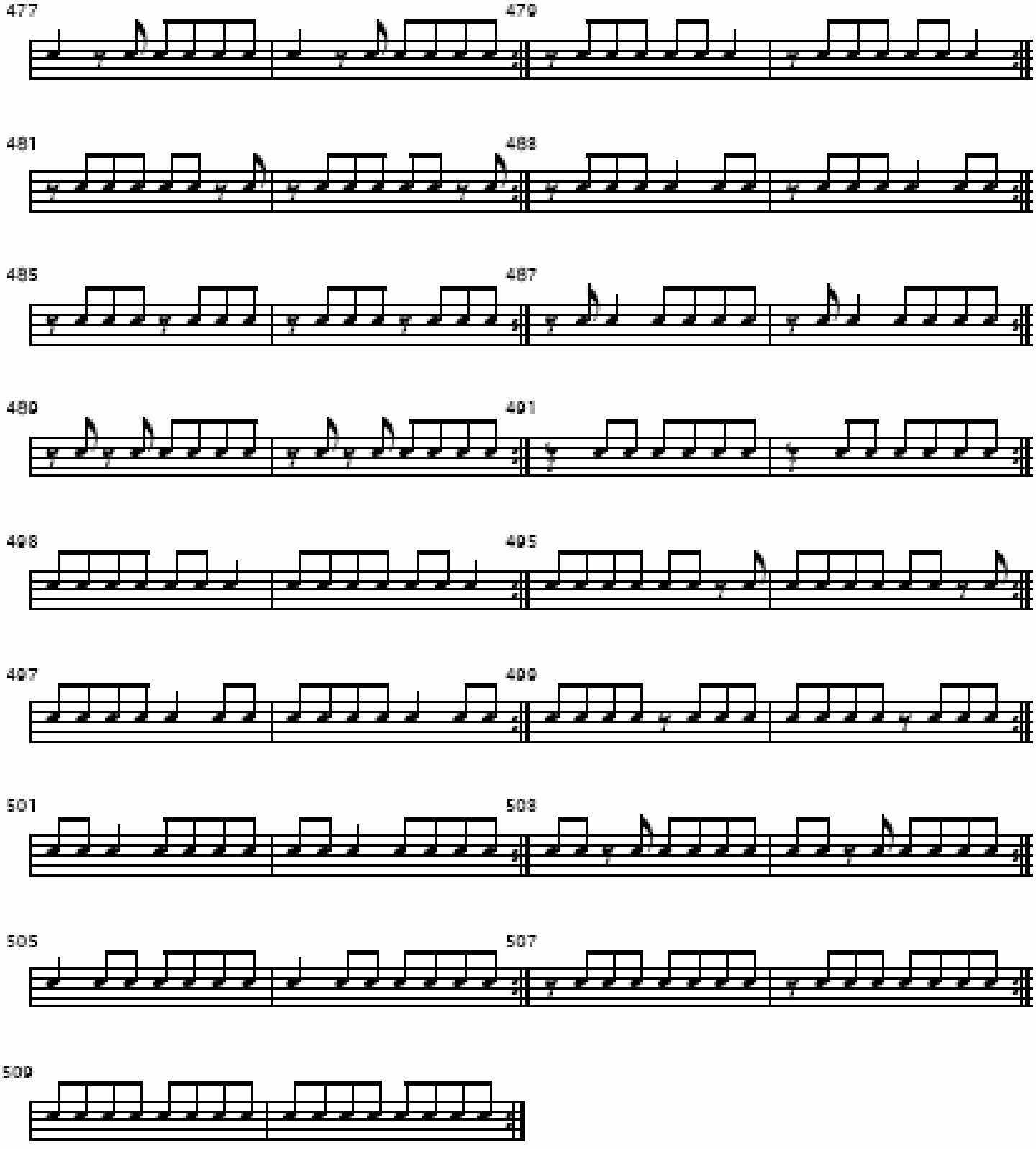
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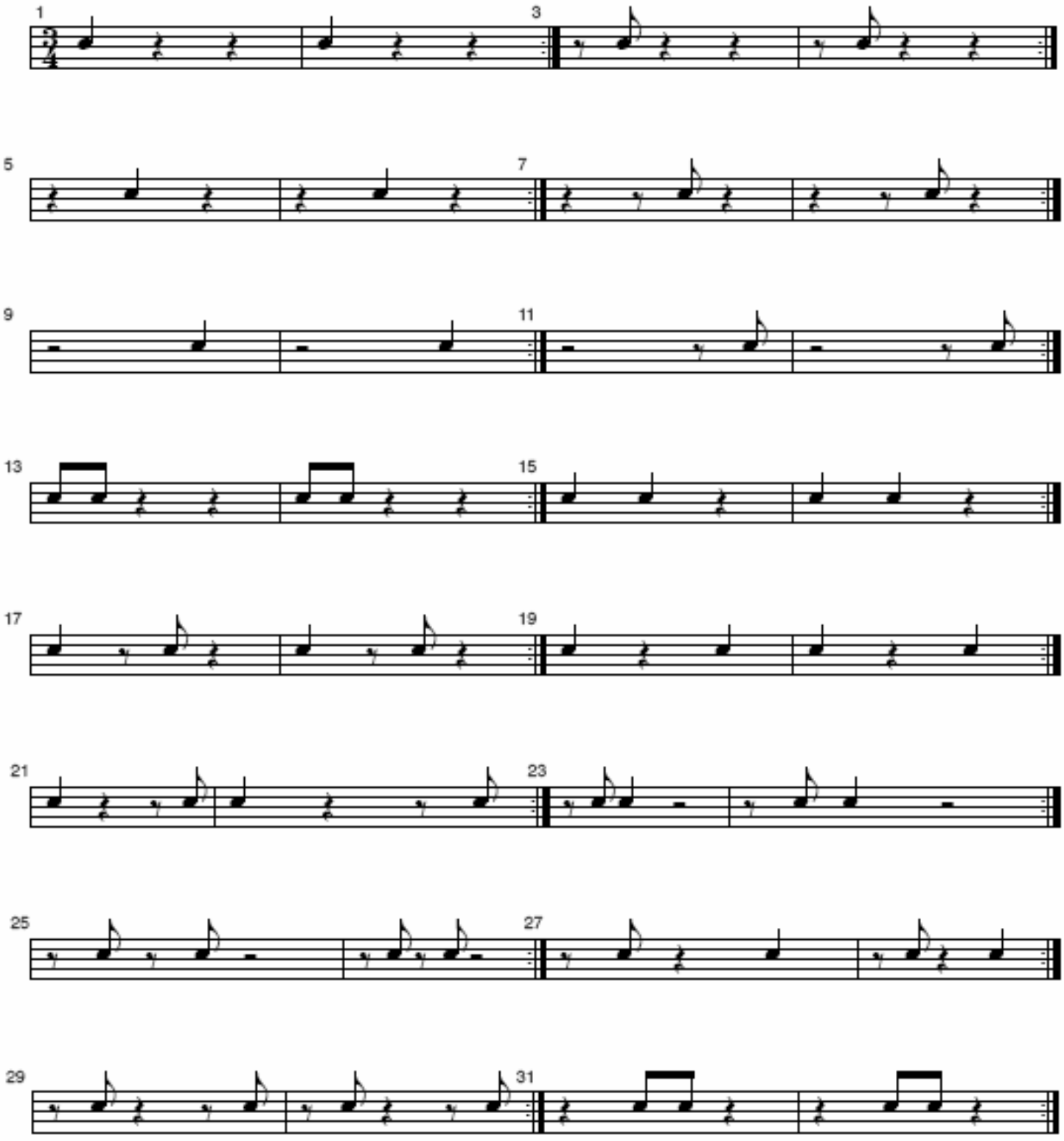
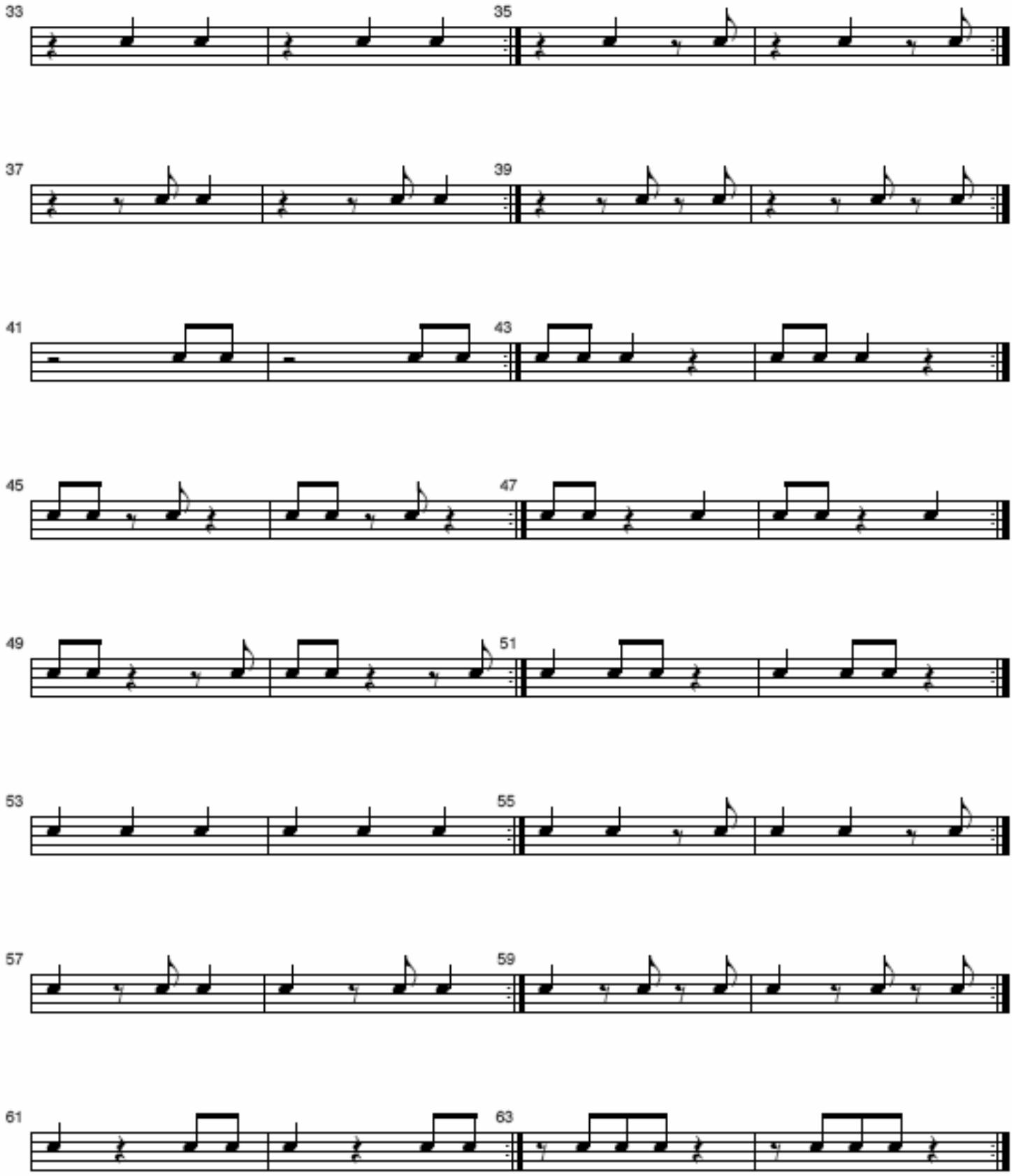
Complete 8th Note Variations
(3/4, 1-measure)

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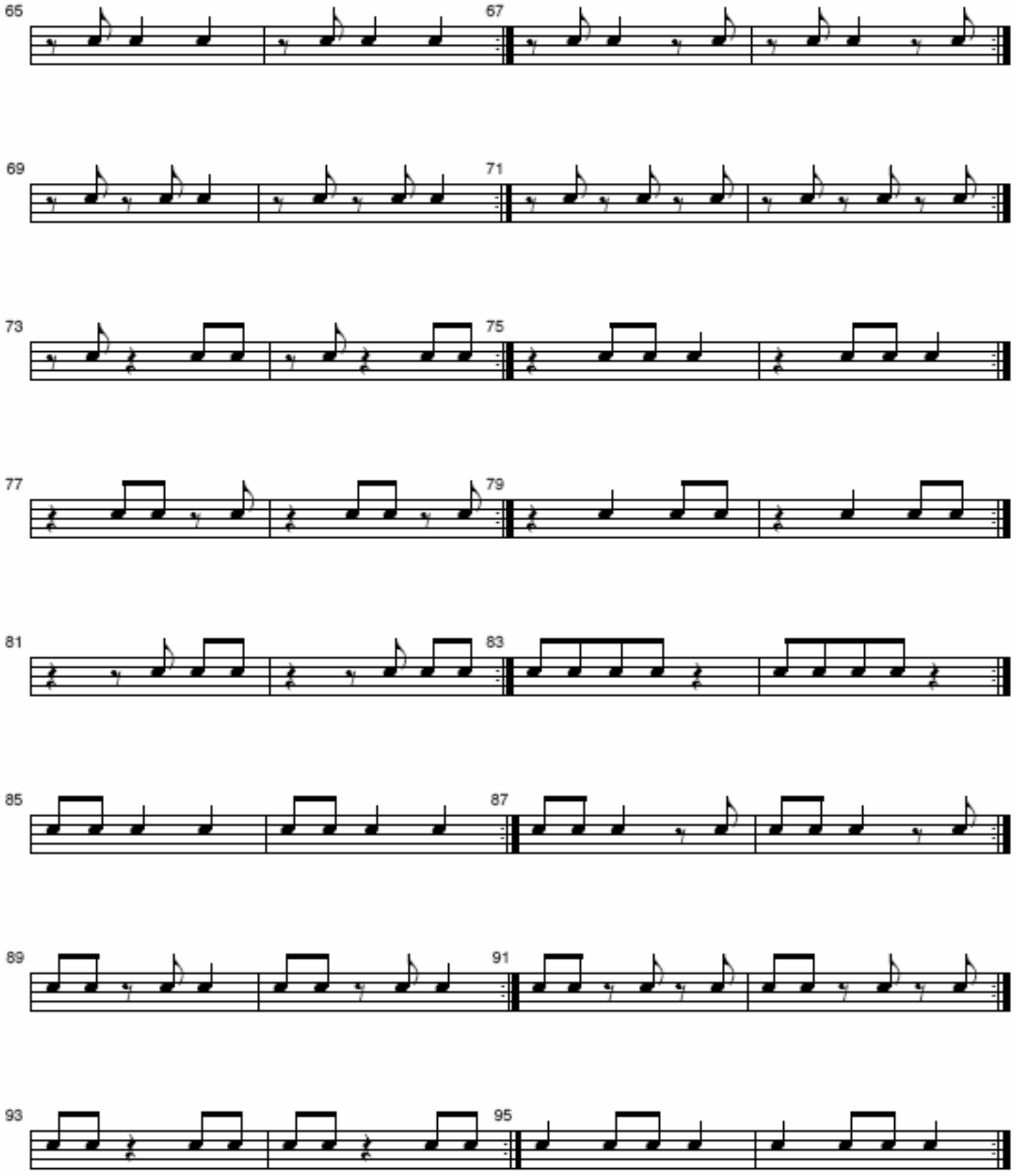
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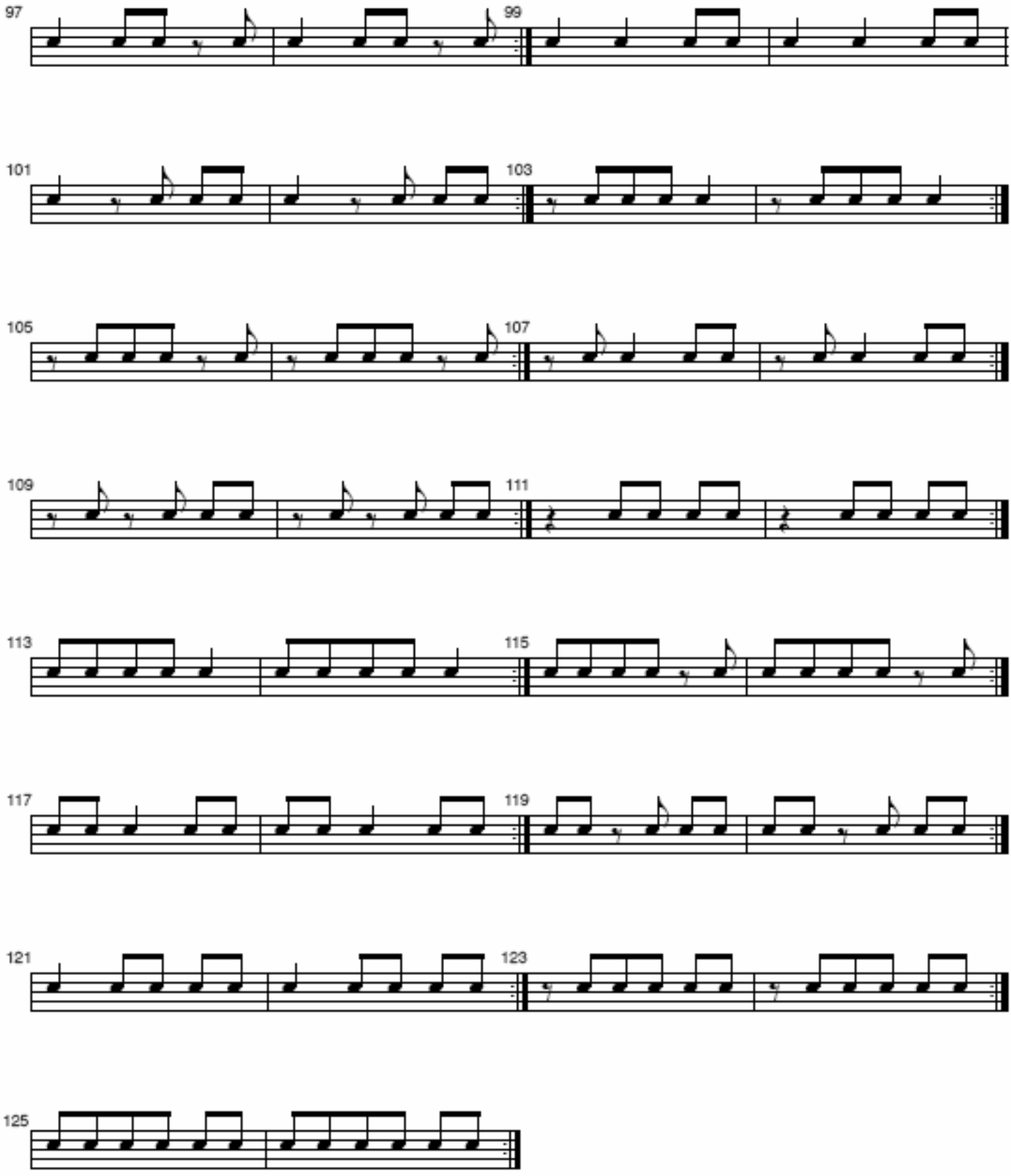
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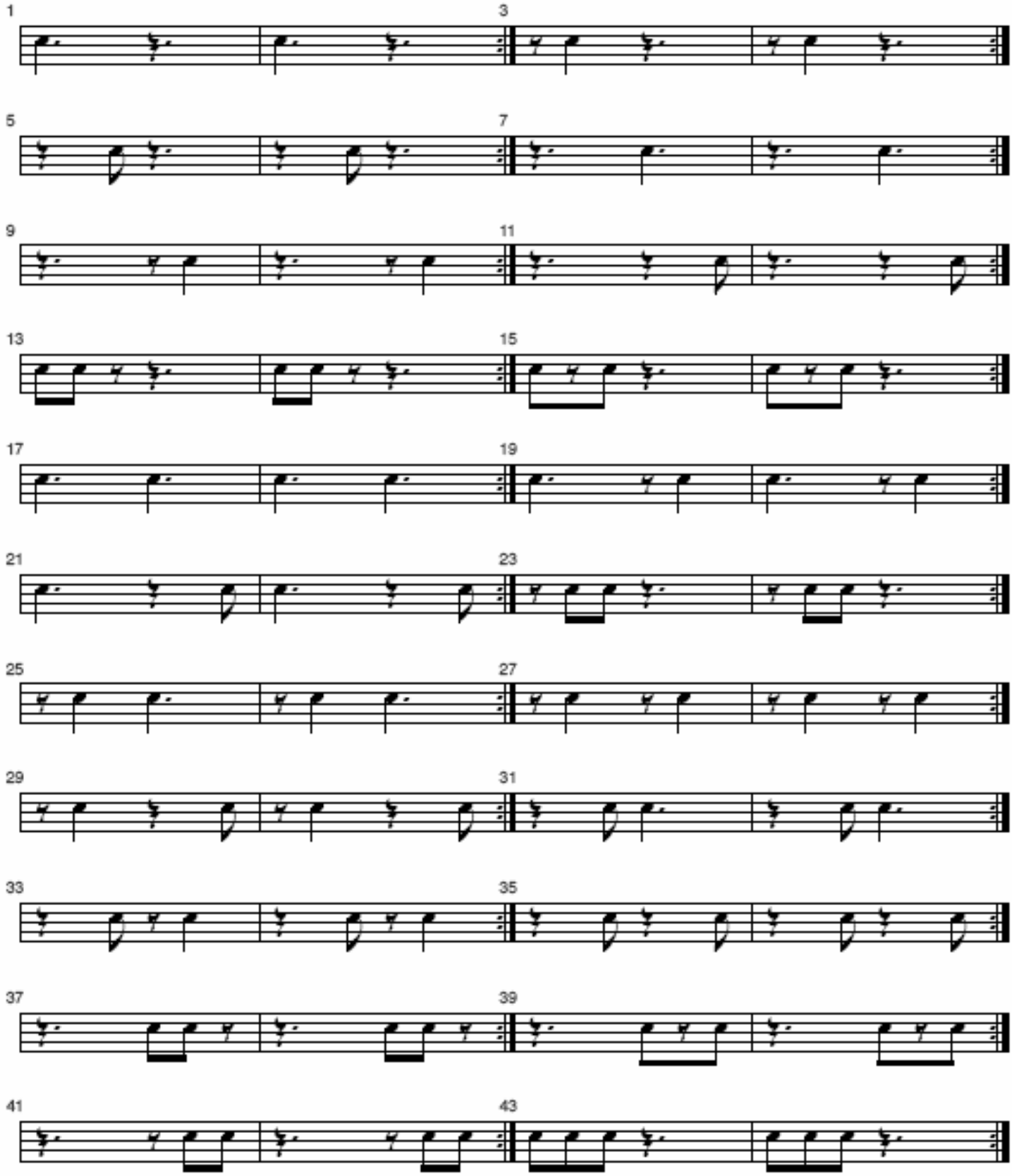
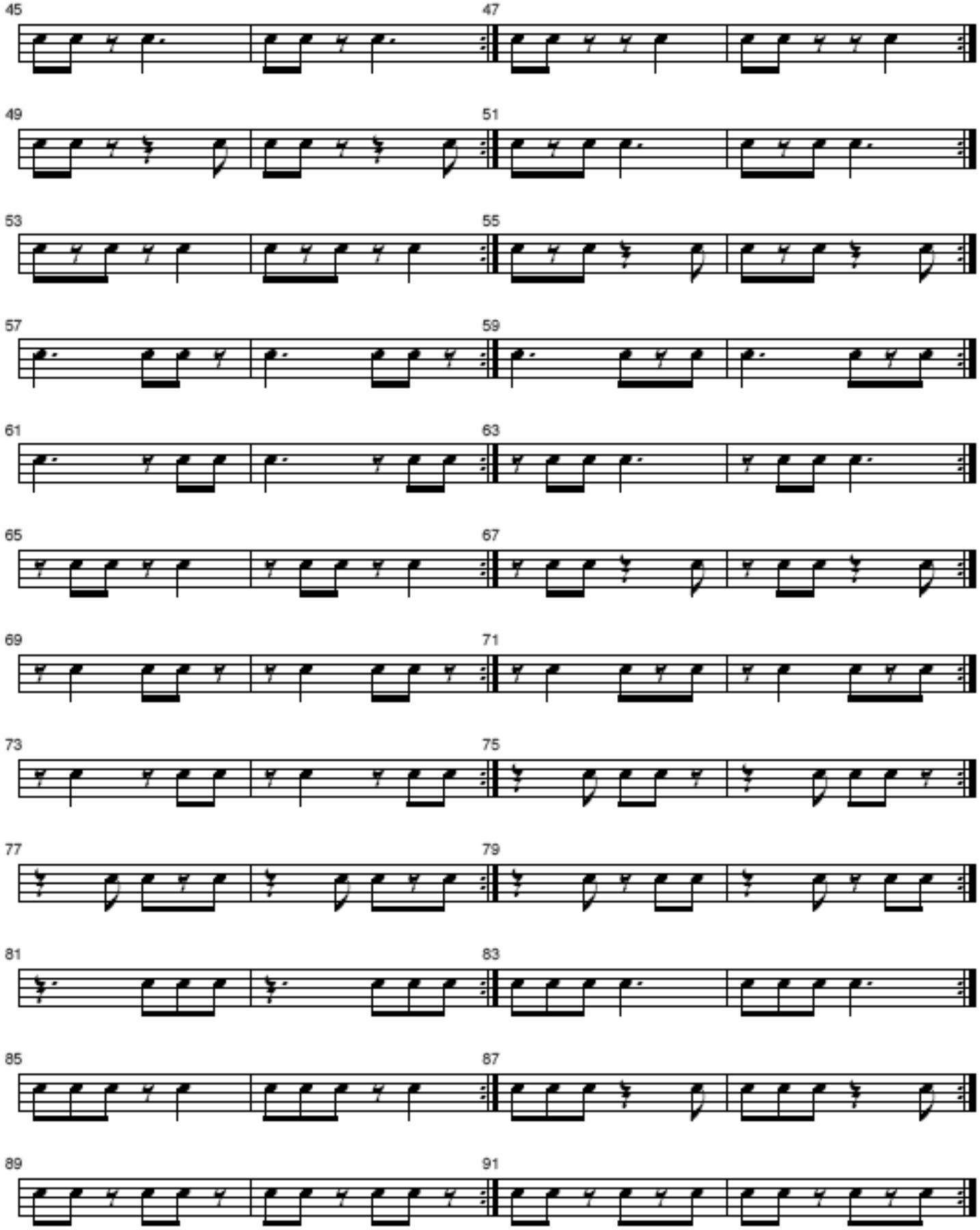
Complete 8th Note Variations in 6/8

(1-measure)

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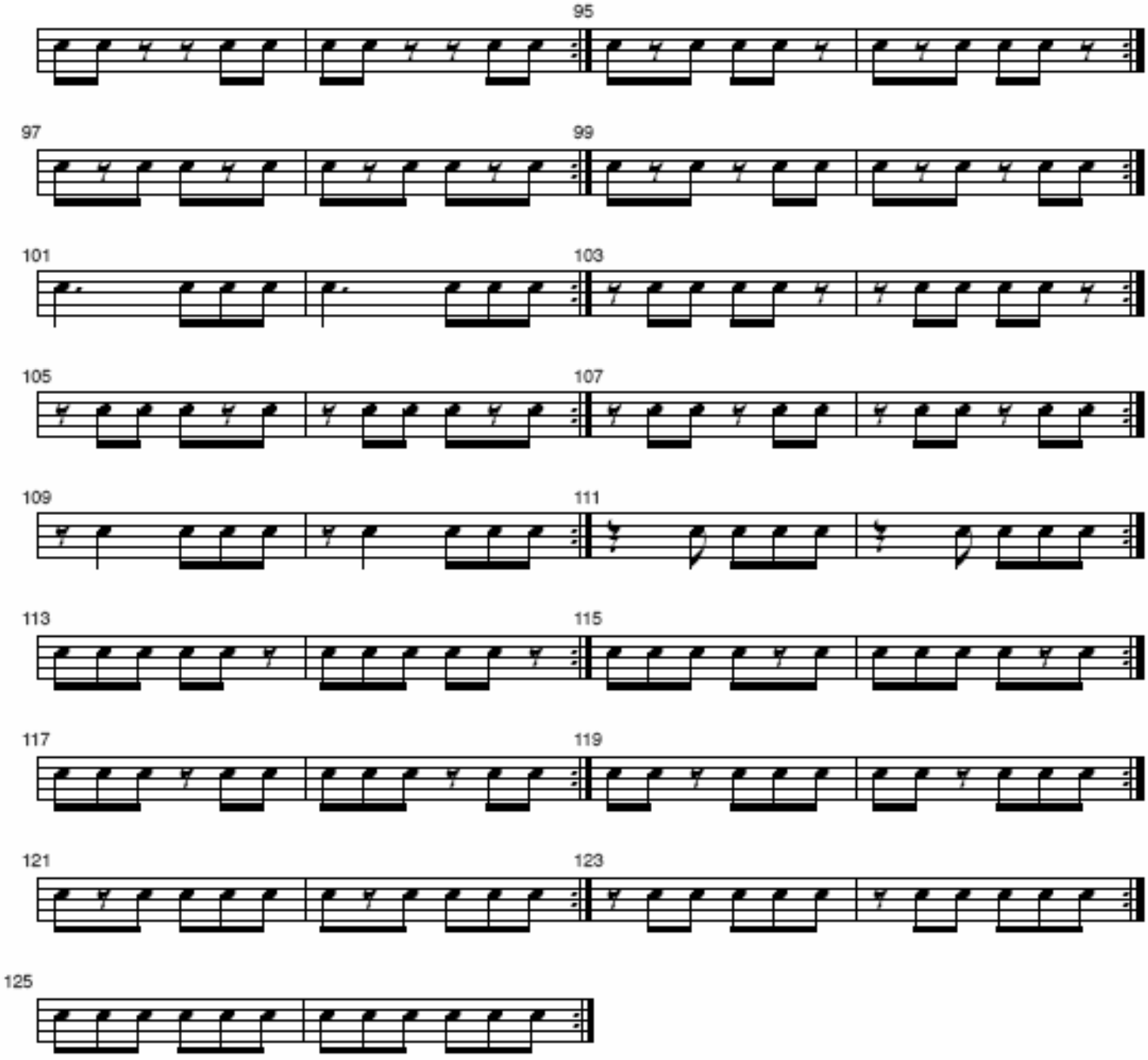
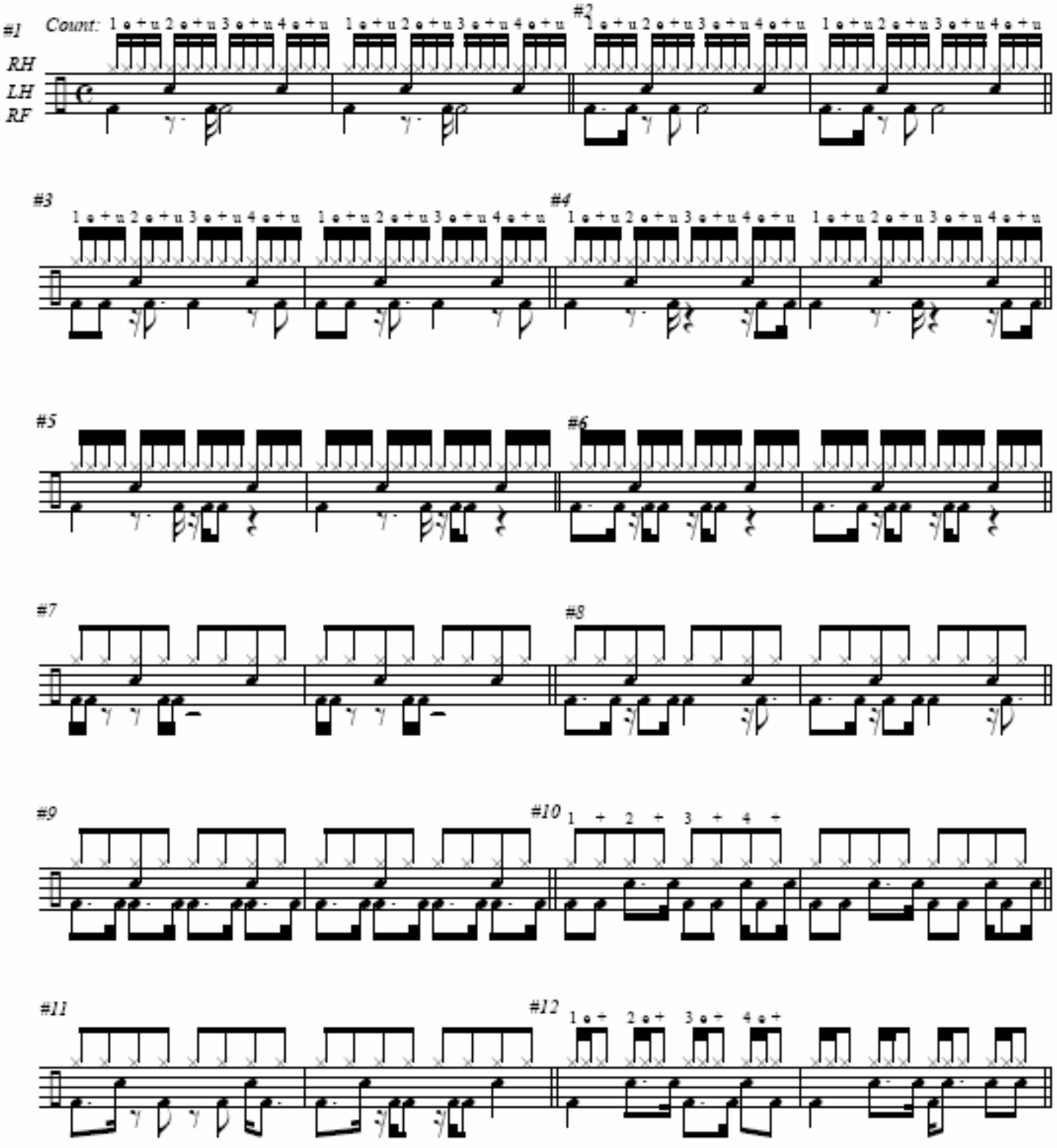


Compiled by Mr. Marc Dicciani (www.dicciani.com) and Used with His Permission for Black Dog Music Studio

Basic Straight 16th Note Drum Set Patterns

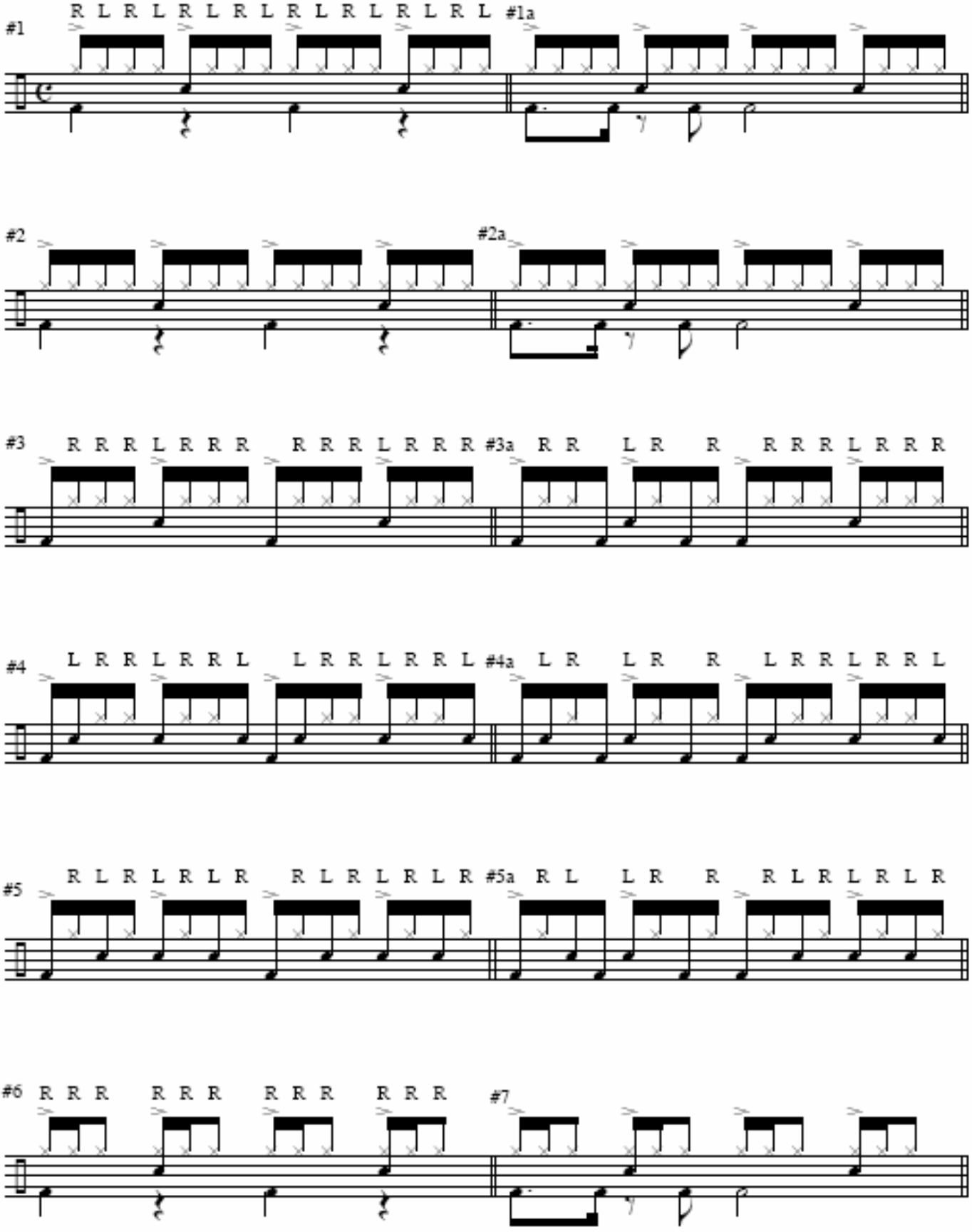
Play the following patterns three ways:
1) with right hand (RH) on ride cymbal
2) with RH on closed high hat
3) with RH on ride cymbal and left foot on high hat on beats "2" and "4"

** Strive for exact rhythmic alignment between limbs/sounds*



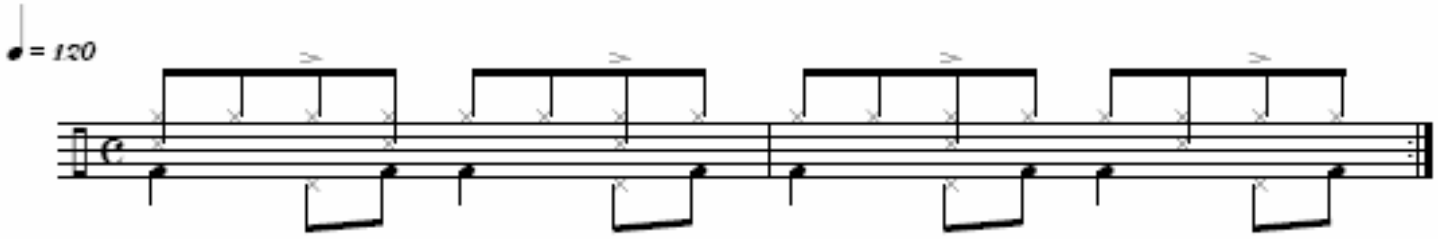
Methods for Developing 16th-Note Drum Set Patterns

(using vertical and linear concepts)

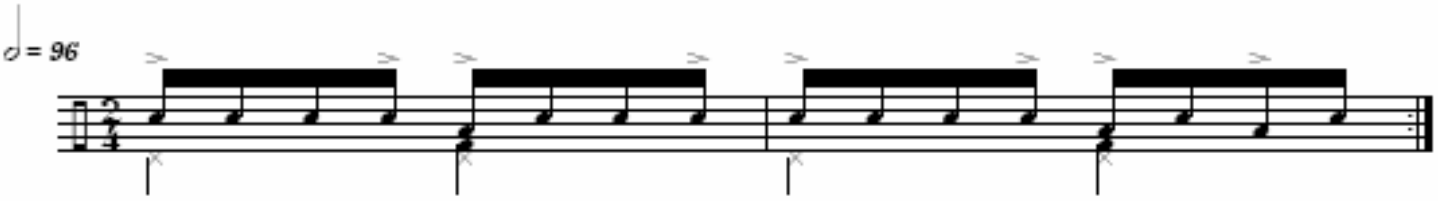


Introduction to Rhythmic Styles for Drumset

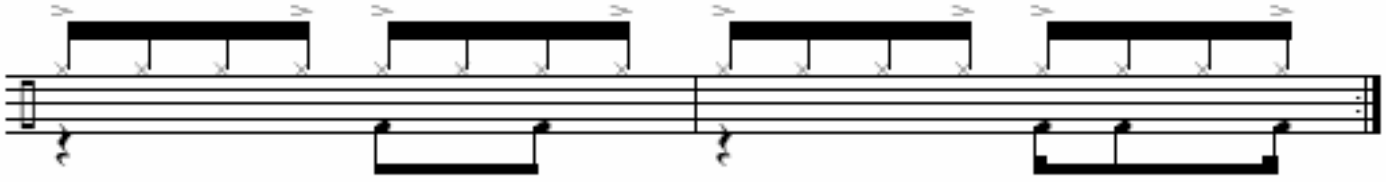
Bossa Nova



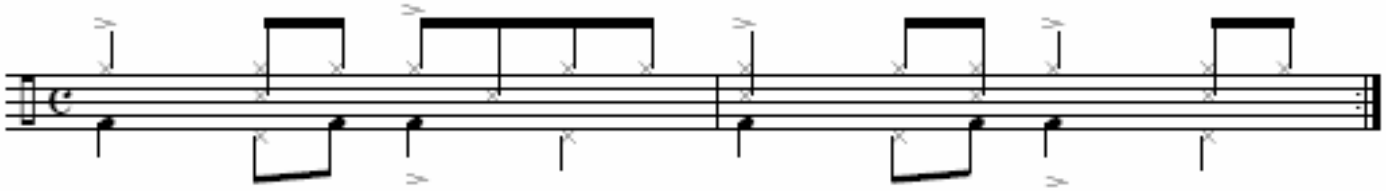
Samba (Batucada)



Samba (Partido Alto)

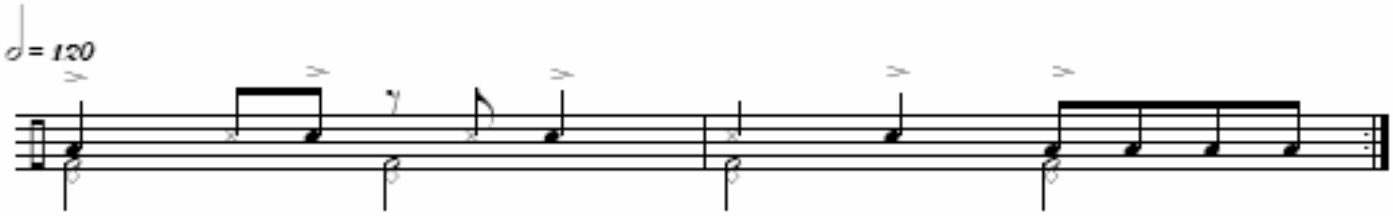


Jazz Samba



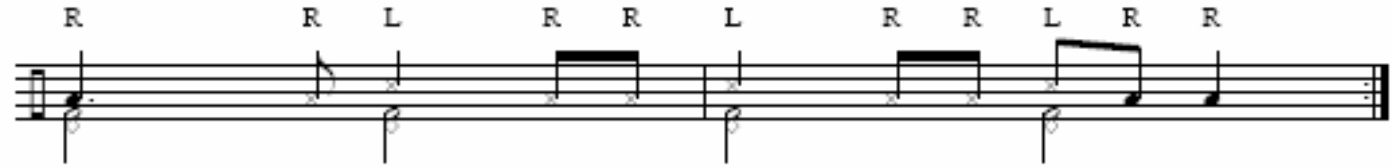
Merengue #1 (Dominican Republic)

* Play LH with stick across rim of snare, and RH on snare (muffled) and floor tom

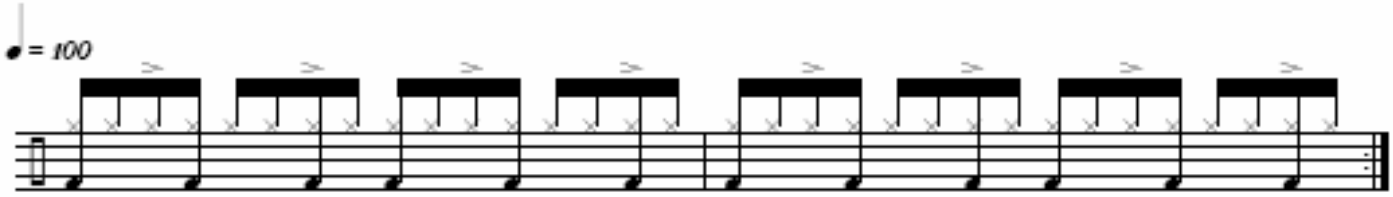


Merengue #2

* Play LH with stick across rim of snare, and RH on rim of floor tom and on drum



Calypso #1 (Trinidad)

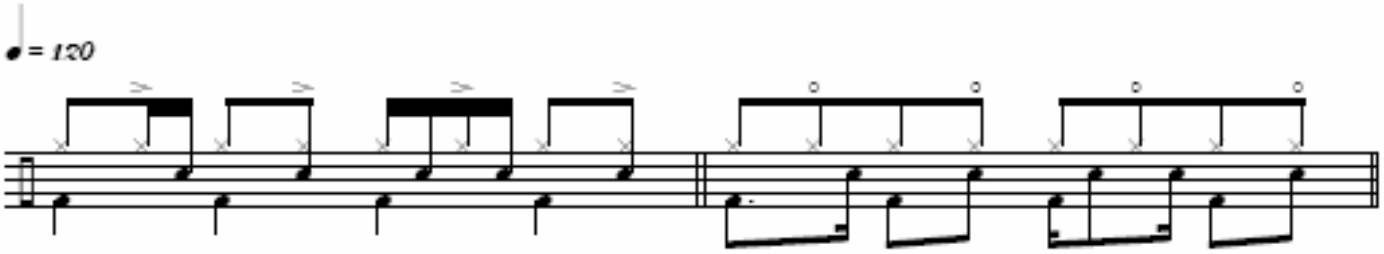


Calypso #2

* RH plays cowbell, LH plays on snare rim or high hat

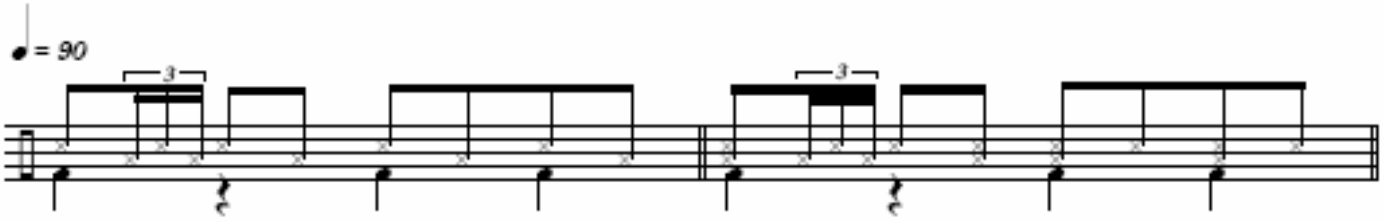
Soca (Trinidad)

* The following two measures are written differently, but are played, and sound, the same



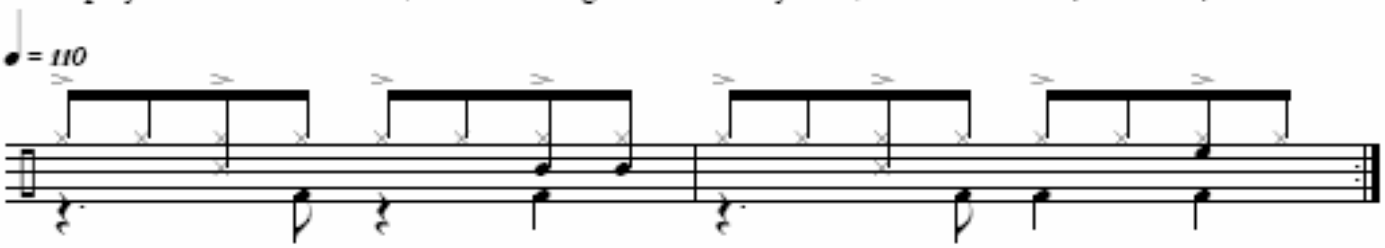
Basic Bolero (Cuba)

* RH plays on rim or shell of floor tom; LH plays on rim of snare w/snares off



Cha-Cha-Cha (Cuba)

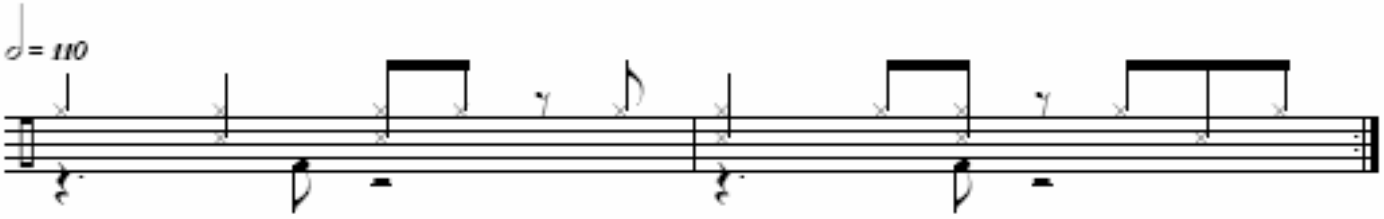
* RH plays on rim of floor tom, the bell of high hat or ride cymbal, or cha-cha bell (snares off)



Basic Cascara Rhythm (used in Mambo, Son, and other Afro-Cuban styles)

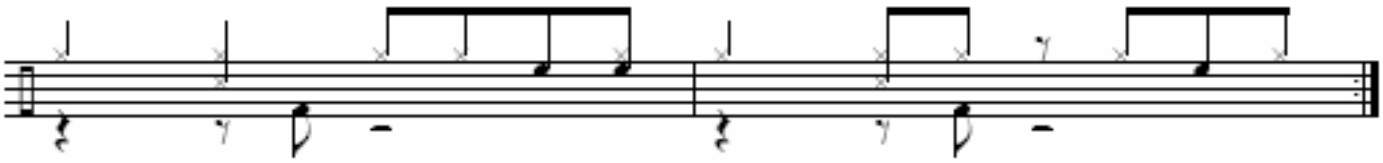
(with 2-3 Rumba Clavé in LH)

RH plays on shell or rim of floor tom, the bell of high hat or ride cymbal, or mambo bell; LH on rim of snare

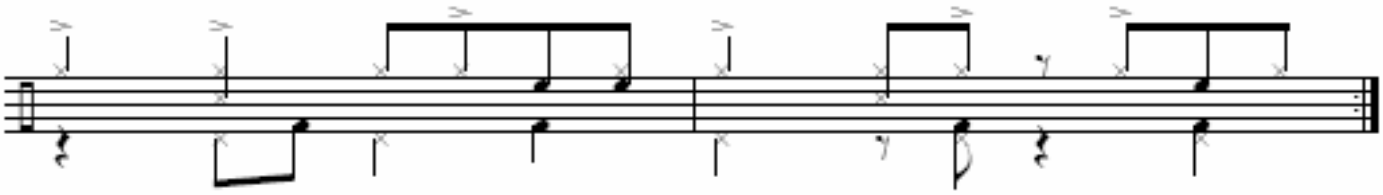


Cascara Rhythm

(2-3 Son Clavé)

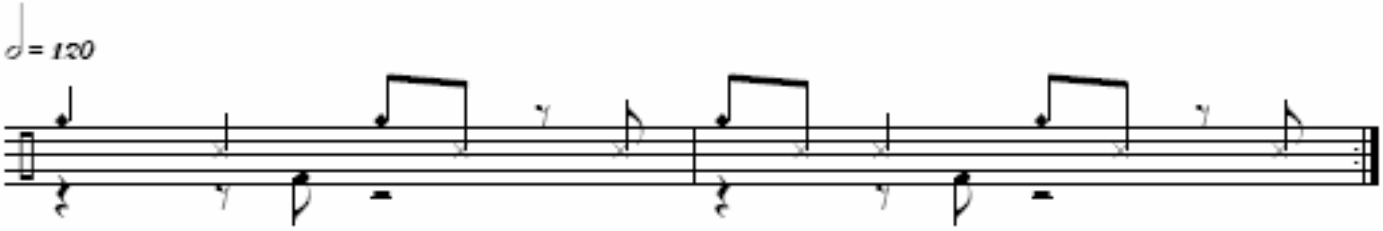


Cascara Rhythm (complete w/LF 2-3 clavé)



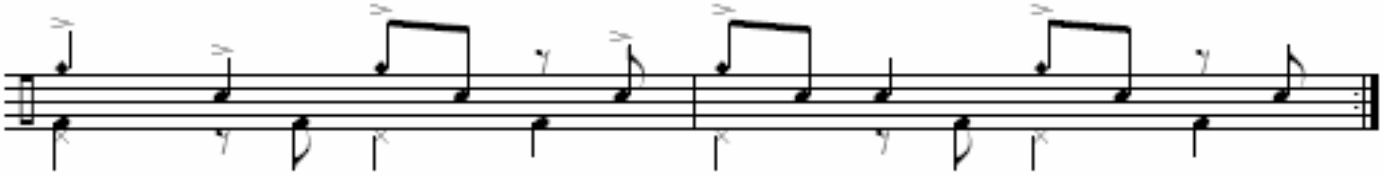
Basic Songo (Cuba/U.S.)

RH plays on rim of floor tom, high hat or ride cymbal bell, or mambo bell



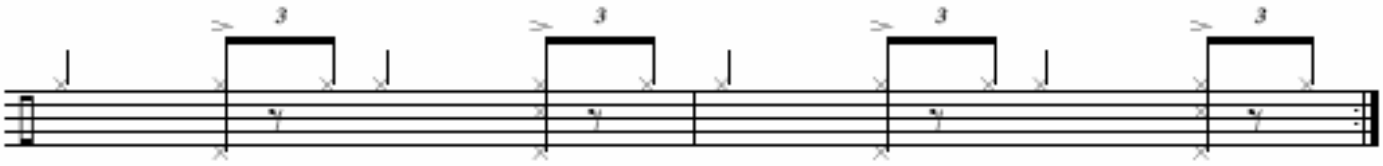
Songo

RH plays on high hat or ride cymbal bell, or mambo bell



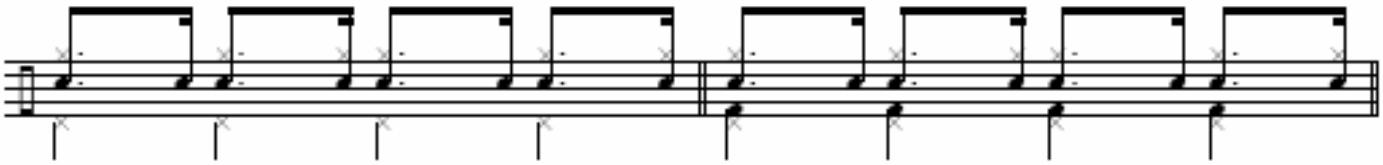
Basic Swing

Play RH on ride cymbal and LH across rim of snare



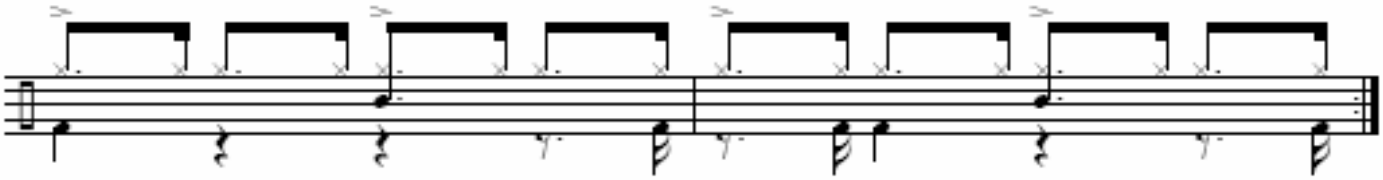
Basic Shuffle

(may be played with a triplet or dotted-eighth/sixteenth feel)

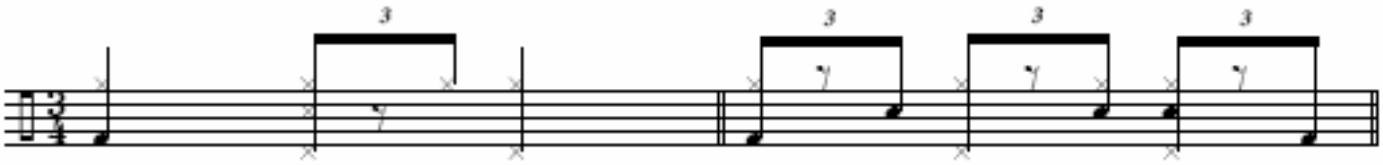


Basic Rock Shuffle

(may be played with a triplet or dotted-eighth/sixteenth feel)

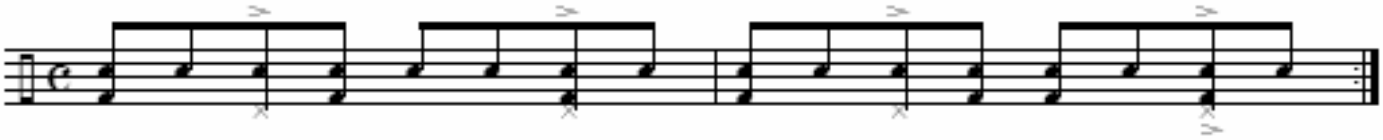


3/4 Jazz

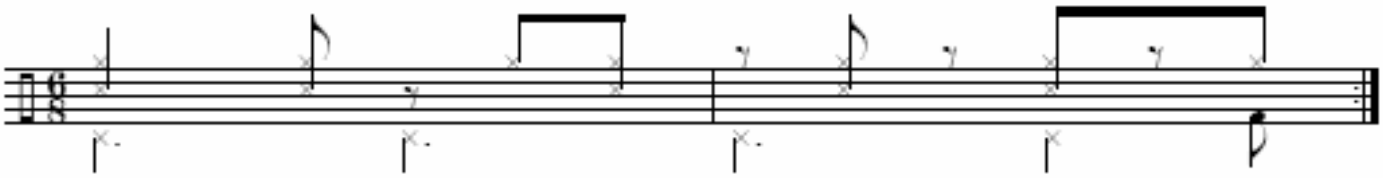


Second Line Rhythm (New Orleans)

* The eighth notes are played with a "swing", or triplet, feel

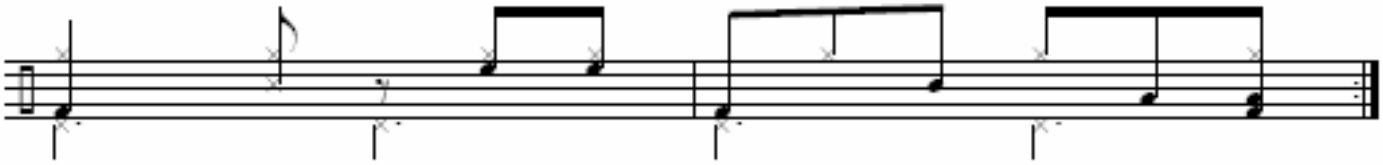


Afro-Cuban 6/8 (Cuba)

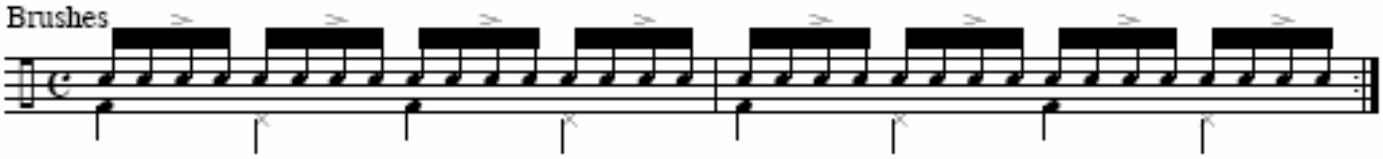


Afro Cuban 6/8 (#2)

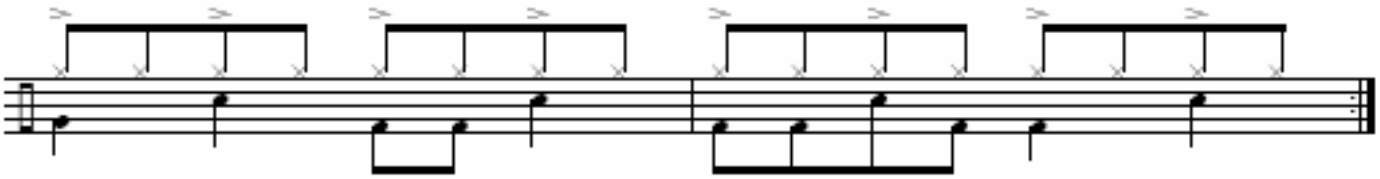
* Play RH on rim of floor tom, bell of ride cymbal or high hat, or mambo bell



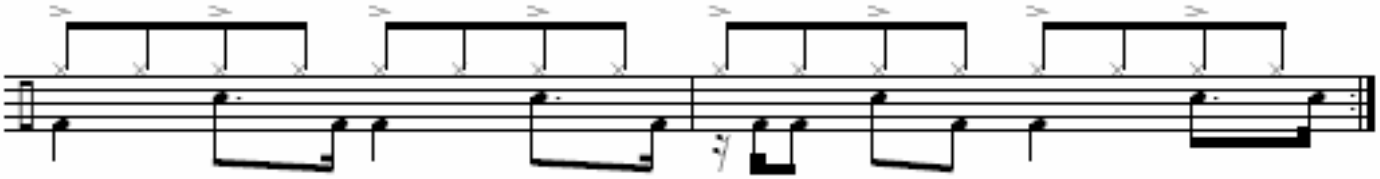
Bluegrass



Straight 8th Rock

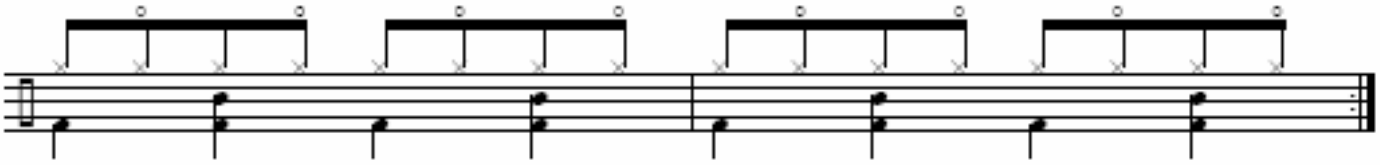


Straight 16th Funk

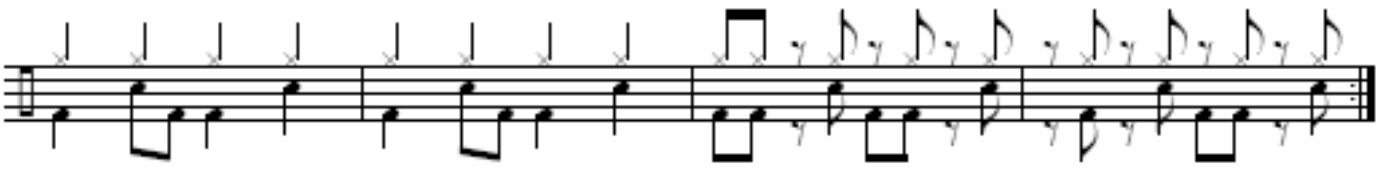


Straight 8th Dance

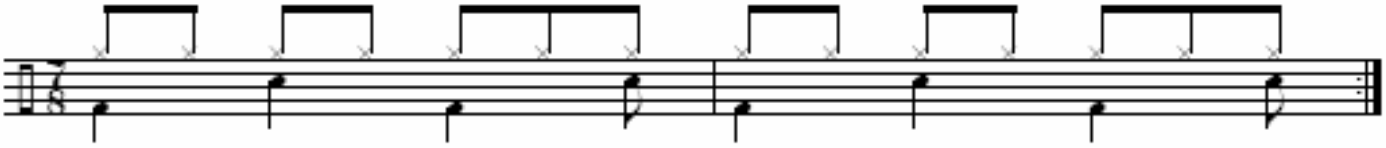
* High hat opens on up-beat 8ths and closes on down-beat 8ths



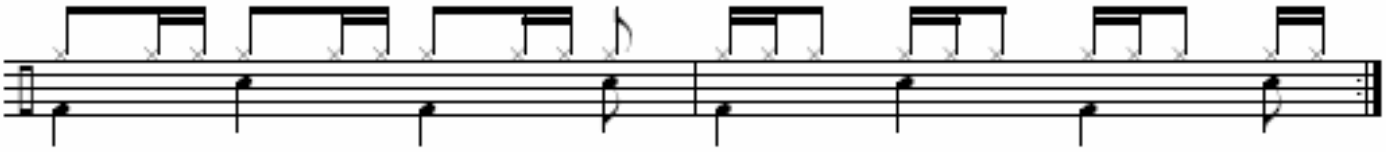
Straight 8th Displacement



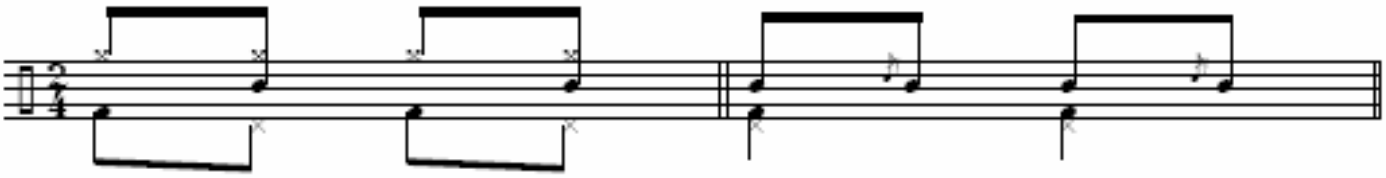
7/8 Straight 8th Rock



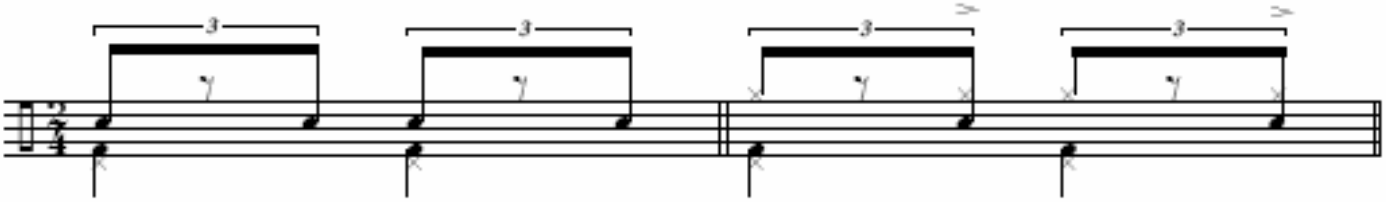
7/8 Rock w/RH pattern repeating over two measures



Polka



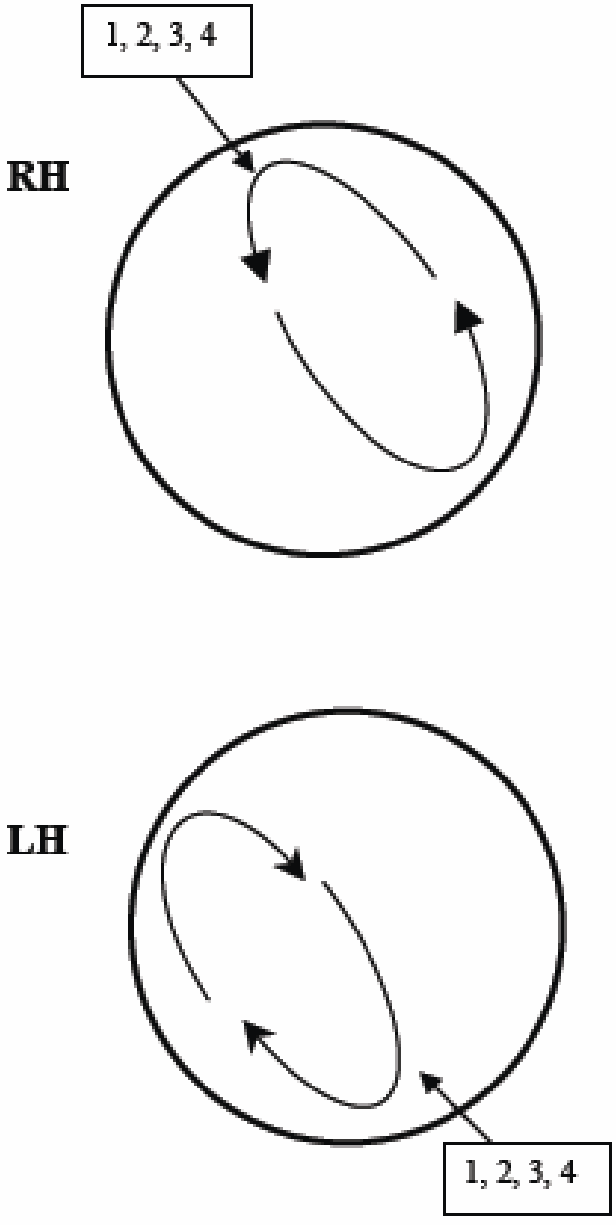
Tarantella



Basic 4/4 Brush Patterns (Page 1 of 4)

'4 sweep': 4 sweeps, or revolutions, per measure (1 per quarter note)

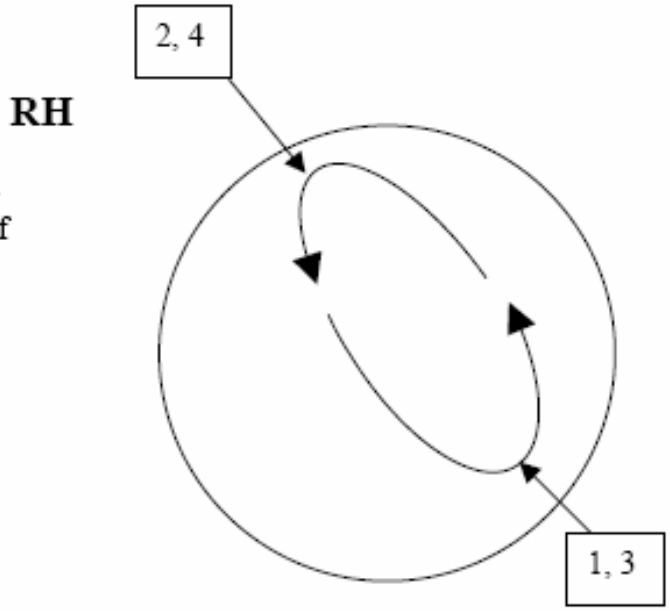
- The 'sweep' sound is the most characteristic and identifiable sound with brushes
- The sweep is produced by moving the brush in an almost circular motion while keeping the strands in contact with the drum head
- Strive for smooth even sweeps
- Keep your hands moving in the tempo of the piece you're playing
- Try using the tips of the brushes for the sweep
- Vary the size and shape of the sweep for different sound
- The larger the sweep, the louder the volume
- The more circular the sweep the more even the sound; the more oval or angular the sweep the more rhythmic the sweep
- Add a slight accent or 'push' on 2 & 4, or 1, 2, 3, & 4. This sound (accent) is created by moving the brush faster as it travels over the quarter note, or wherever the accent is desired
- If you'd like to avoid having your hands passing over/under each Other and entangling the brush strands, make the shape of your sweeps more oval than round. You can also avoid hand/brush overlap by having each hand play its sweep on separate portions of the drumhead (as shown in the example to the right).

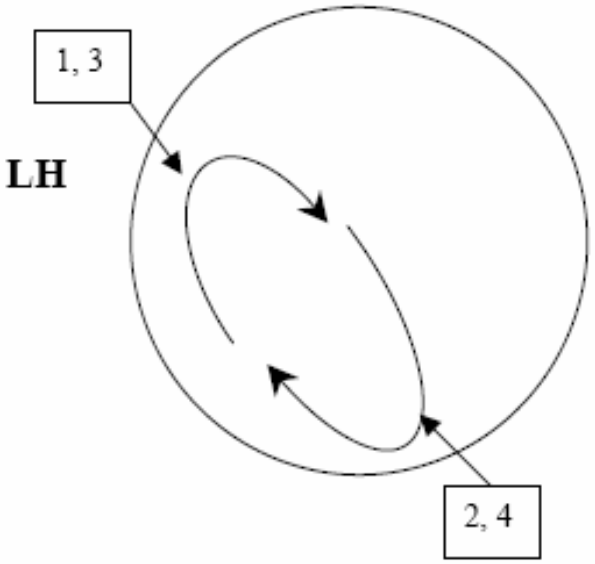


Basic 4/4 Brush Patterns (Page 2 of 4)

‘2 sweep’: 2 sweeps/revolutions per measure

- The decision to play a 2-sweep or a 4-sweep is based largely on the tempo of the song, not whether the bass is playing in a ‘2’ feel (2 half notes per measure), or ‘4’ feel (4 quarter notes per measure)
- At slower tempos, a 4sweep usually works best. As the tempo increases, you will reach the point where it becomes easier, and more musical, to play a 2-sweep.
- It will also be easier to play fast tempos if you play smaller sweeps
- Try varying the shape of the sweep, making it more angular, or straight back and forth, for a different sound/feel

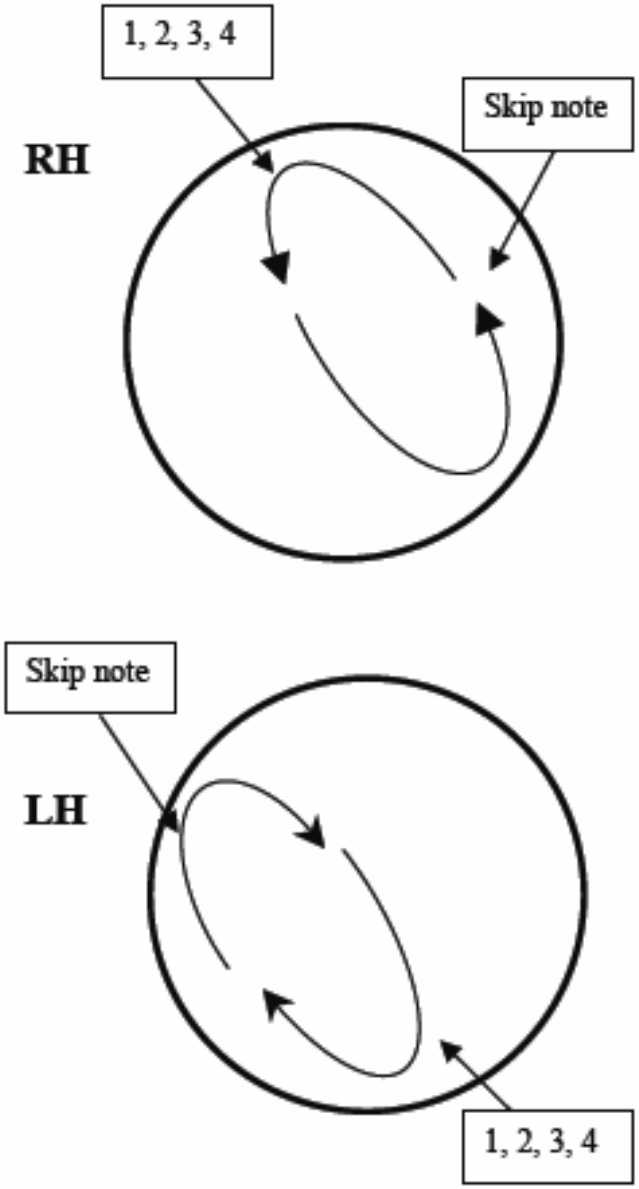




Basic 4/4 Brush Patterns (Page 3 of 4)

‘4 sweep’ with jazz time

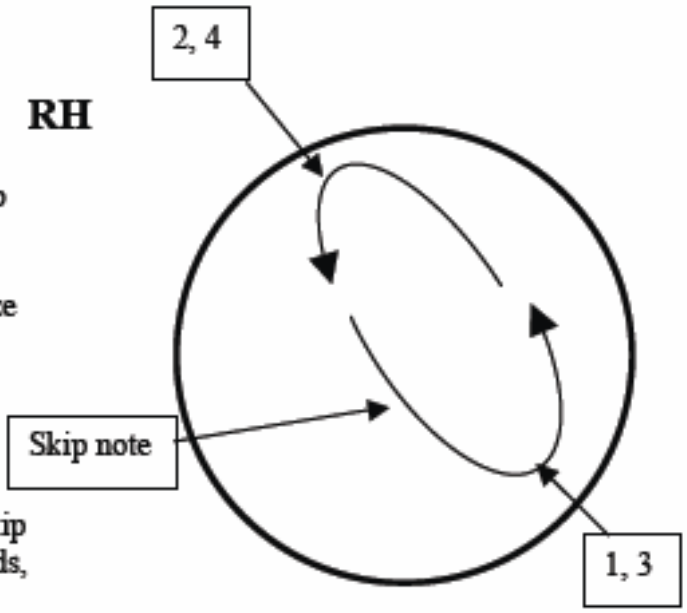
- While playing with sticks, it’s common for the right hand to play the jazz ride pattern, however with brushes, because both hands are often playing on the same sound (snare drum), you have greater flexibility to play the ‘skip’ note with either hand
- Try playing the skip note with the right hand while still playing the sweep with the RH…keep the brush on the drum and achieve the skip rhythm by speeding up slightly to get more volume…the left hand continues to play quarter note sweeps
- Also try playing the skip note with the left hand while still playing the sweep with that hand…keep playing quarter sweeps with the right hand
- The diagram at the right shows an approximate location where the skip note would occur during the sweep with either hand. Find the ideal location within the shape of your sweep to play your skip note
- Remember to keep the sweeps as smooth as possible, and try to not make ‘too much’ out of the skip note (don’t play it too loud). Go, instead, for a smooth and even sound to the sound and feel of your ‘time’.



Basic 4/4 Brush Patterns (Page 4 of 4)

‘2 sweep’ with jazz time

- The decision to play a 2 or a 4-sweep is based largely on the tempo of the song
- At faster tempos, try reducing the size of your sweeps
- Try varying the shape of the sweep, making it more angular, or straight back and forth, for a different sound/feel
- Try playing and accenting just the skip note with the left hand (in other words, don’t accent the quarters with that hand), and while doing this accent just the quarters with the right hand
- If you want to play steady jazz time, including the skip notes, with the RH, especially as the tempo increases, it will be easier to do this if you make a slight adjustment to you hand positions on the drum, as shown in Fig 2, below.



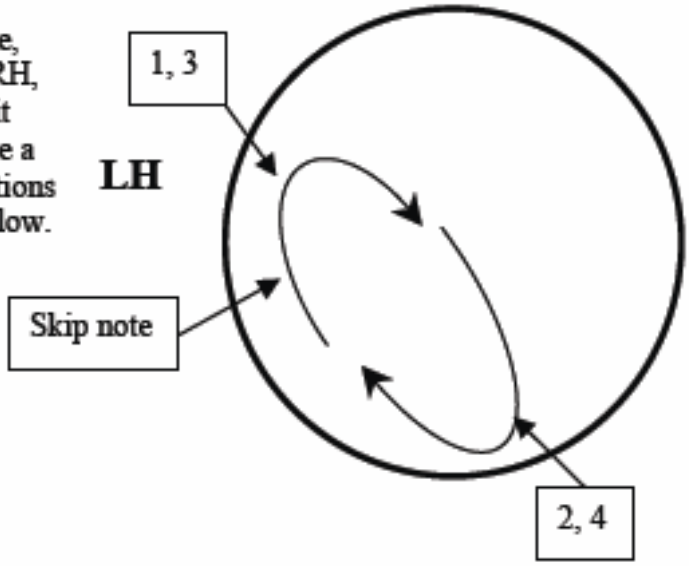
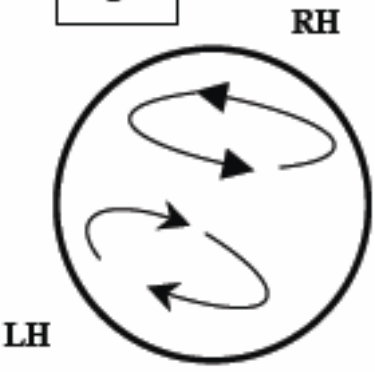


Fig 2



Intro to Afro-Cuban Mambo Ryhthms and Drumset Patterns

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Afro-Cuban Clave Basics

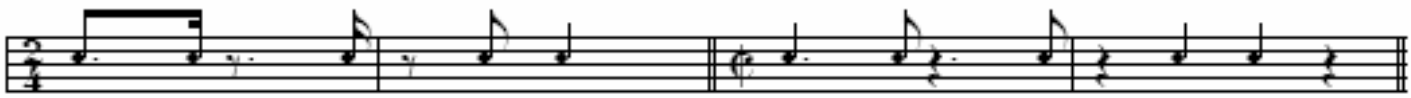
Most Afro-Cuban styles of music are built around a 2-measure rhythm called "clave", a Spanish word meaning "key". Clave forms the foundation for rhythms played by the percussionists, as well as those played and sung by all other instrumentalists and singers, including melodic phrases, background and accompanying parts, and improvisation. Clave is a "fixed" rhythm - it does not turn around, mutate, nor permutate, and the 2 measures are never divided nor separated and repeated. Each ensemble member must always be on the same measure (side) of the clave.

Every song, or section, is in either 2-3 or 3-2 clave. In a song in 3-2 clave the first bar contains the 3 beats of the clave rhythm and the second bar contains the 2 other beats. Of course, 2-3 clave is the opposite of that. The only difference is which side of the clave you are playing in the first measure. Once created in a particulart clave, a song or arrangement always remains in that clave and can not be played in the other, since so many parts of the song and arrangement are built around the clave rhythm.

The 3-side of the clave (the measure which contains 3 notes), is known as the "tresillo" and is the strong side of the clave (tension); the 2-side of the clave is called the "debil" and is the weak side of the clave (release). The specific clave rhythm is often not played by itself, but can be heard as part of, and the basis of, other rhythmic parts.

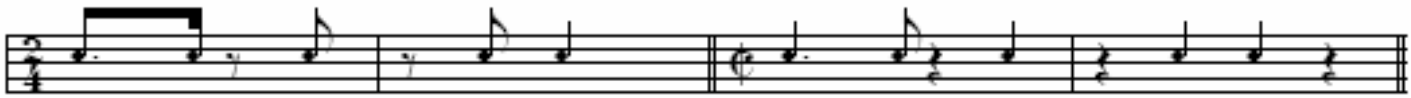
Traditionally, many latin musics are written in 2/4 time. The following rhythms are written in both 2/4 and 2/2 time signatures.

3-2 Rumba Clave



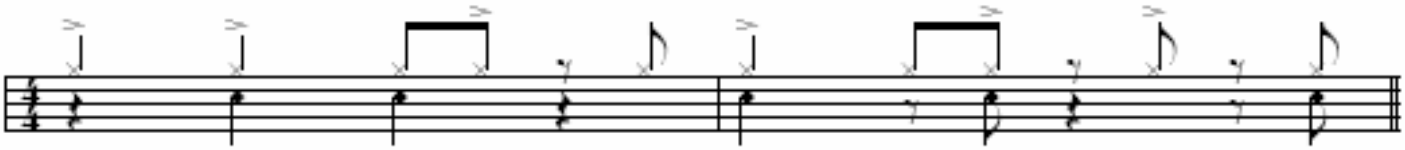
Son and rumba clave are differentiated by the placement of the last note on the 3-side.
The 2nd note on the 3-side of the clave is called the "bombo", the 3rd note on the 3-side is called the"ponche".

3-2 Son Clave



Bell, palito, and cascara patterns used in many traditional and contemporary styles, which are often played by the timbalero and/or the drummer, are derived from both sacred and secular folkloric traditions.The cascara or "shell" pattern is a very commonly heard rhythm in Afro-Cuban styles. It is called cascara because it is often played on the shells of the timbales or on the rim of the floor tom on the drum set during soft sections of an arrangement. It is also sometimes referred to as palito which means "little sticks" because it is sometimes played on the gua gua, a mounted piece of bamboo. Today, cascara refers more to the rhythm itself than to the drum on which it is played.

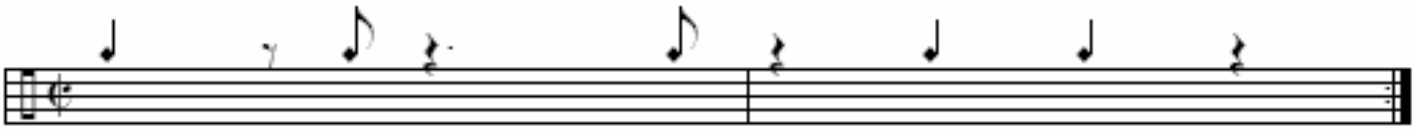
Cascara pattern with 2/3 rumba clave



Clave Patterns

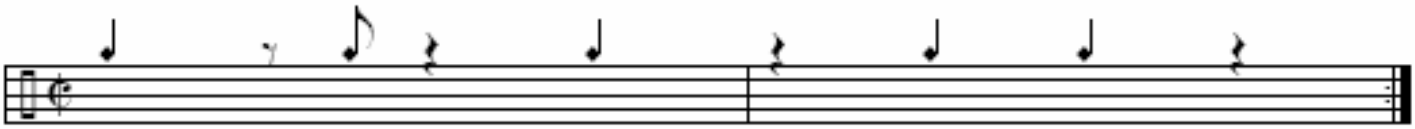
3/2 rumba clave

#1



3/2 son clave

#2

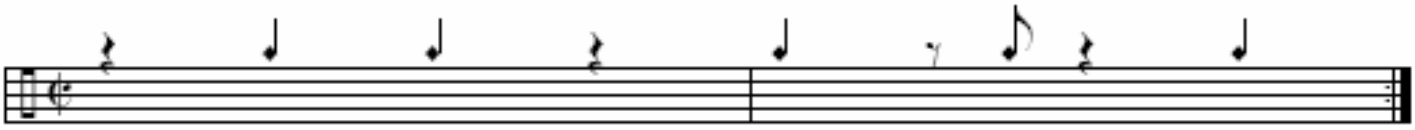


2/3 rumba clave

#3

2/3 son clave

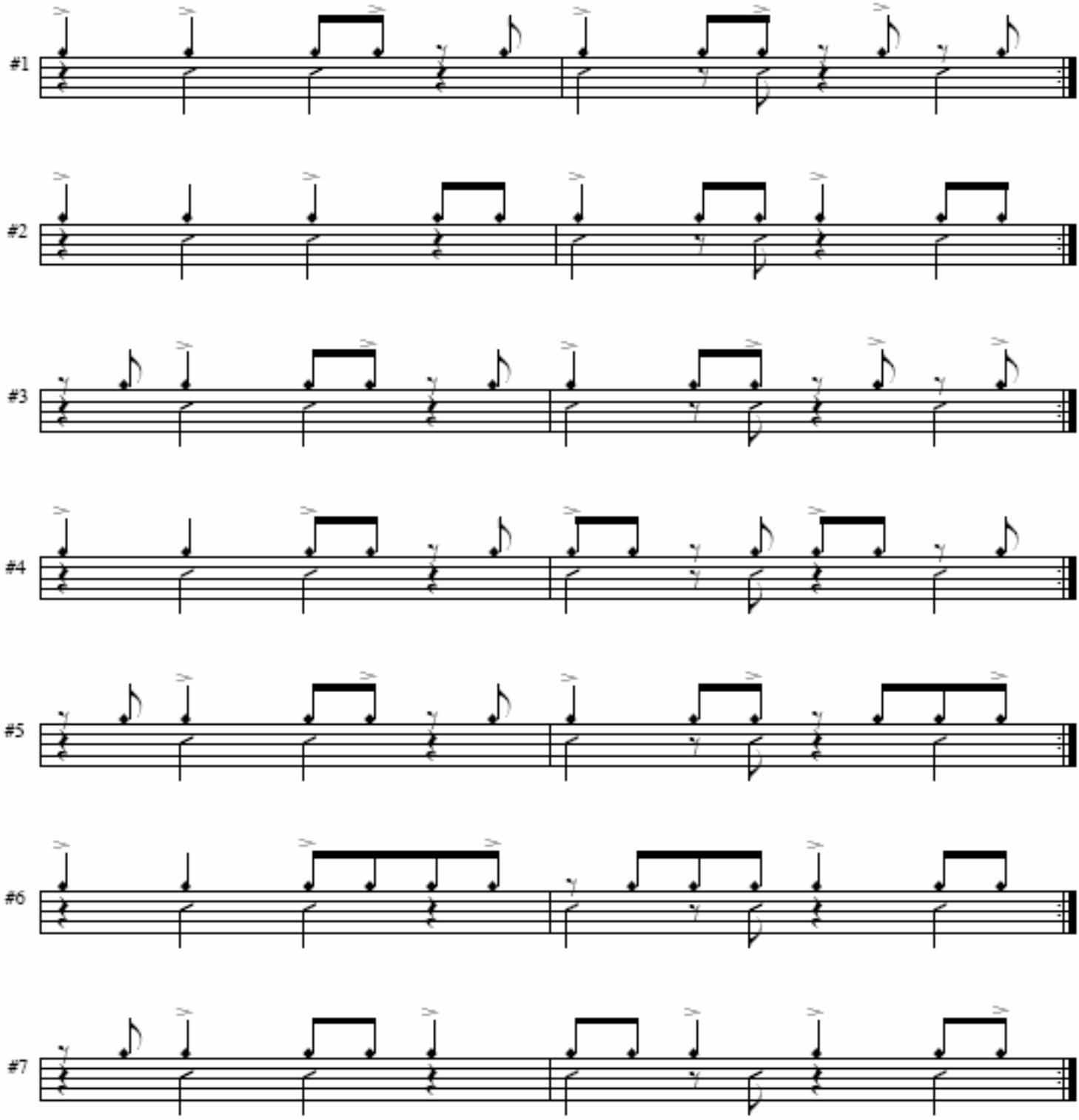
#4



2/3 Bell/Cascara Patterns

Played with Son Clave

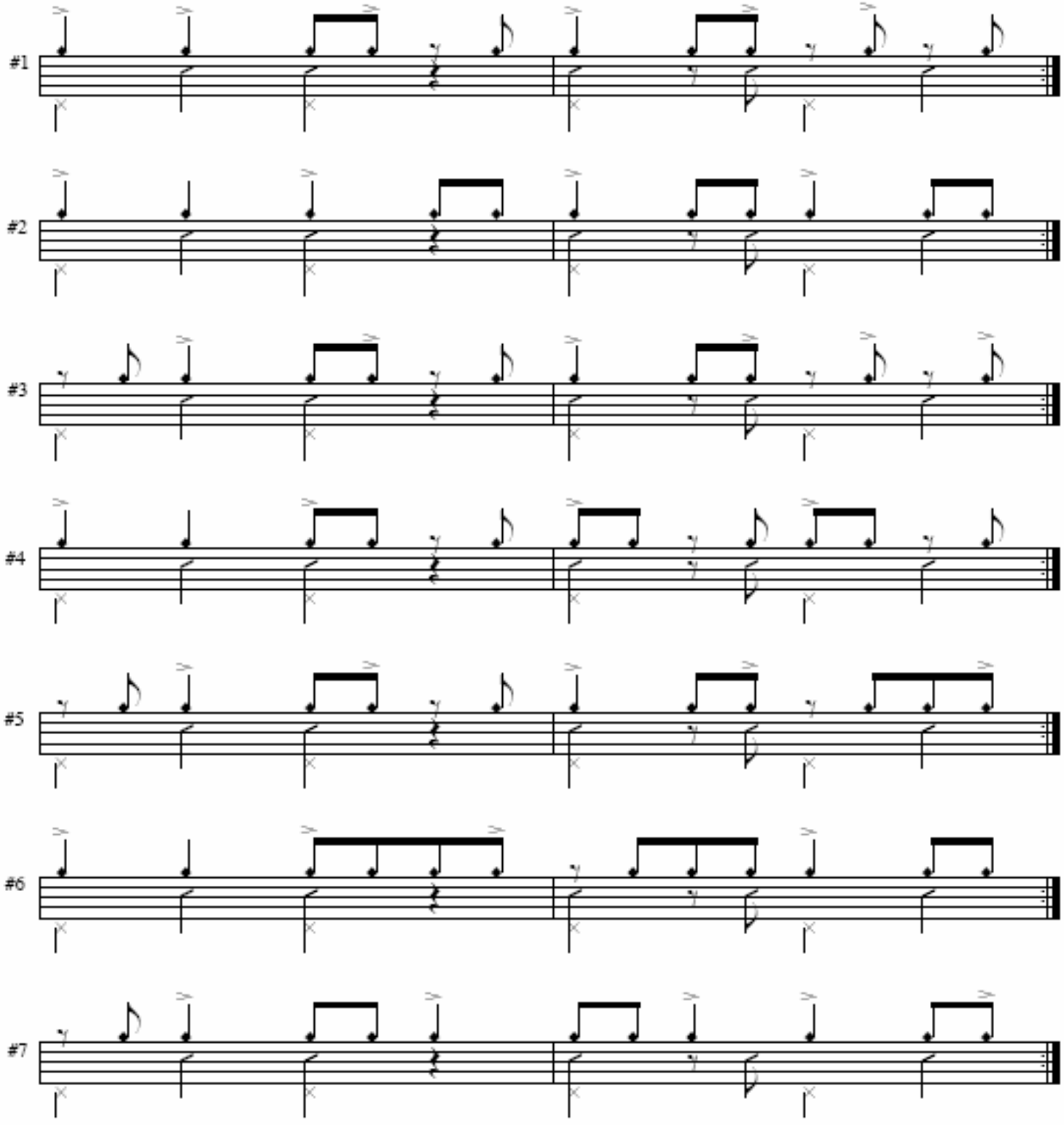
1) Play the bell pattern with the RH on the rim or shell of the floor tom, a mambo bell, or a cymbal bell. Play the clave with the LH across the rim of the snare (snares off), on the high hat, or around the drums.
2) Reverse the hand assignments, and play the bell pattern with the LH, and the clave rhythm with the RH.



2/3 Bell/Cascara Patterns

With Son Clave and Left Foot on 1 and 3

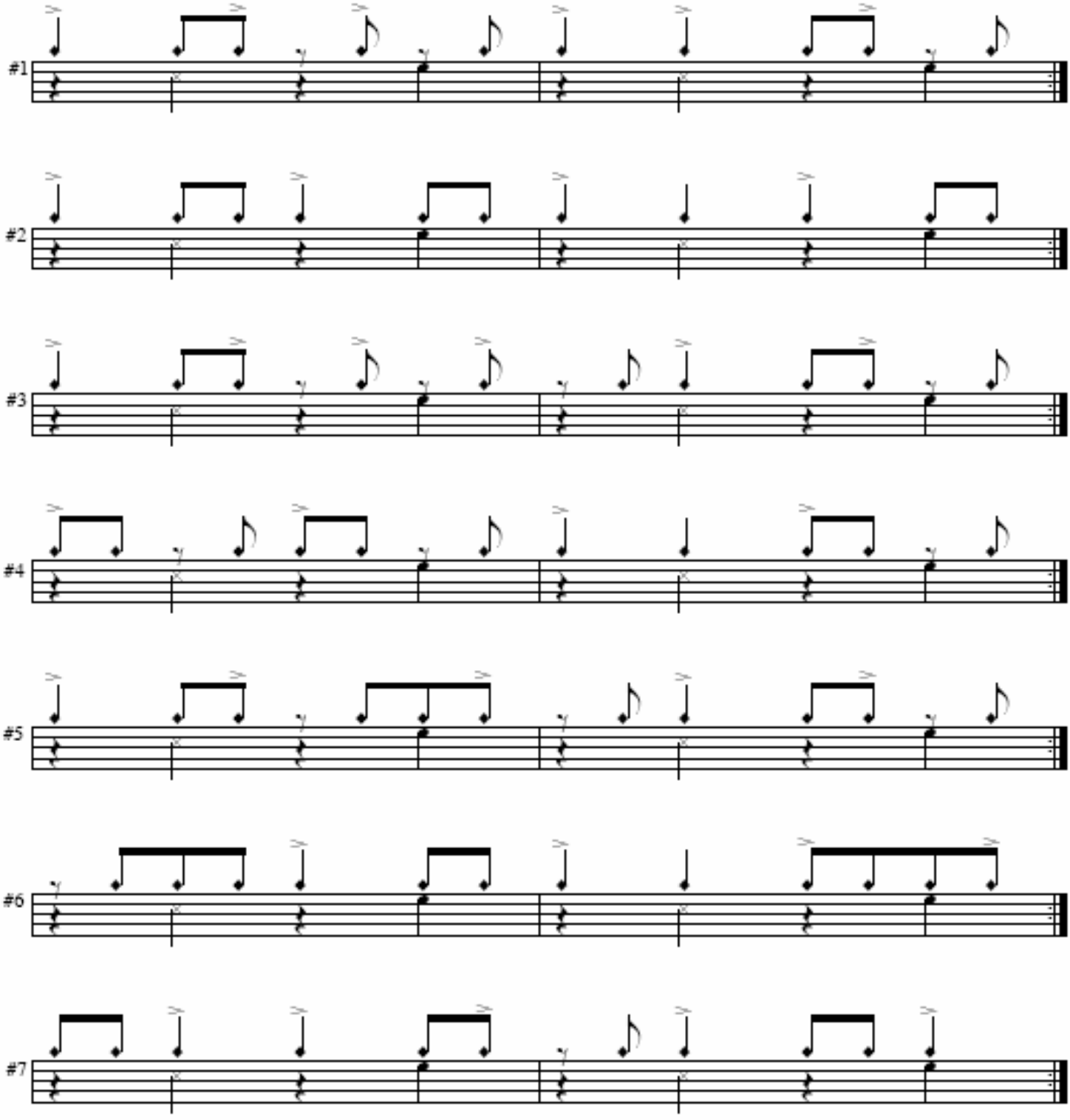
1) Play the bell pattern with the Right Hand on the rim or shell of the floor tom, a mambo bell, or a cymbal bell. Play the clave rhythm with the Left Hand across the rim of the snare (snares off), on the high hat, or around the drums.
   Play Left Foot on high hat, or with a foot pedal on a wood block/cowbell.
2) Reverse the hand assignments and play the bell pattern with the Left Hand, and the clave rhythm with the Right Hand.



3/2 Bell/Cascara Patterns

With Left Hand Variation #1

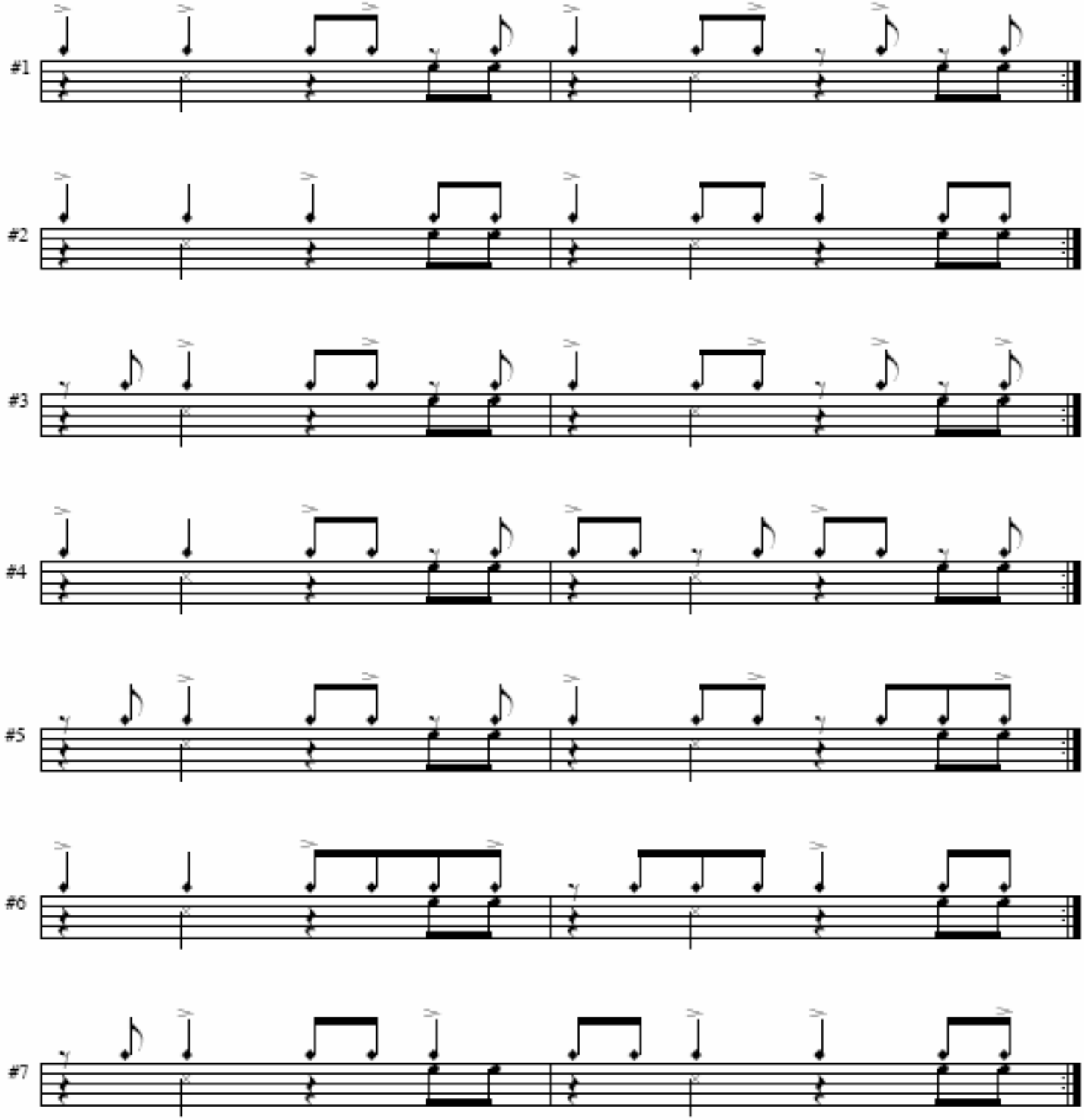
1) Play the bell pattern with the Right Hand and the other rhythm with Left Hand.
2) Reverse the hand assignments and play the bell pattern with the Left Hand and the other rhythm with the Right Hand.



2/3 Bell/Cascara Patterns

With Left Hand Variation #2

1) Play the bell pattern with the Right Hand and the other rhythm with Left Hand.
2) Reverse the hand assignments and play the bell pattern with the Left Hand and the other rhythm with the Right Hand.



Recommended Listening List for Drummers (as complied by the UArts Drumset Faculty)

Note: the categories listed below are a subjective labeling of the recorded music and the drumming style, but NOT the drummer

Drummer	CD category	CD title #1	CD artist	CD title #2	CD artist
		real book stories	**brian blade**		
Berroa, Ignacio	afro/cuban	Live At the Keystone Co	Paquito D'Rivera	Nocturne	Charlie Haden
Hernandez, Horacio	afro/cuban	Thru My Eyes	Michel Camilo	Mi Gran Pasio	Gonzalo Rubalcaba
Quintana, Jose	afro/cuban	Songo	Los Van Van	Barbarisimo	Frank Emilio Flyn
Bellson, Louie	big band	Ellington Uptown	Duke Ellington Band	Louis Rides Again	Louis Bellson Big Band
Field, Gregg	big band	For Ella	Patti Austin	The Duets	Frank Sinatra
Lewis, Mel	big band	Complete Solid State Rec	Thad Jones/Mel Lewis Big Band	Plus Eleven	Art Pepper
Payne, Sonny	big band	April in Paris	Count Basie	Breakfast Dance and Barbecue	Count Basie
Rich, Buddy	big band	Best of Buddy Rich: Paci	Buddy Rich Big Band	Mel Torme w/The Buddy Rich C	Buddy Rich Big Band
Banana, Milton	brazilian	Getz/Gilberto	Getz, Gilberto, Jobim	Aos Amigos	Milton Banana
Braga, Paulo	brazilian	Rio Revisited	Antonio Carlos Jobim	Bossa Nova Stories	Eliane Elias
DaFonseca, Duduka	brazilian	Brazil From the Inside	Trio De Paz	Partido Out	Trio De Paz
Silva, Roberto	brazilian	Milton (Minas)	Milton Nascimento	Journey to Dawn	Milton Nascimento
Leim, Paul	country/pop	Come On Over	Shania Twain	Where Your Road Leads	Trisha Yearwood
Jordan, Steve	funk/R&B	Casa Loco	Steve Kahn	Straight to the Heart	David Sanborn
Purdie, Bernard	funk/R&B	Live At the Fillmore	King Curtis	Aja	Steely Dan
Starks, Jabo	funk/R&B	Funk Power 1970	James Brown	Get on the Good Foot	James Brown
Stubblefield, Clyde	funk/R&B	Sex Machine	James Brown	I Got the Feelin'	James Brown
Baylor, Marcus	jazz: contemporary	Mint Jam	The Yellowjackets	Twenty Five (Live)	The Yellowjackets
Bozzio, Terry	fusion/contemporary	Heavy Metal Bebop	Brecker Brothers	You Can't Do That On Stage An	Frank Zappa
Carrington, Terri Lynne	fusion/contemporary	Real Life Story	Terri Lynne Carrington	Work	Mulgrew Miller
Chambers, Dennis	fusion/contemporary	Bent	Gary Willis	Blue Matter	John Scofield

Cobham, Billy	fusion/contemporary	Spectrum	Billy Cobham	Crossroads	Billy Cobham
Colaiuta, Vinnie	fusion/contemporary	Secrets	Alan Holdsworth	Ten Summoners Tales	Sting
Gadd, Steve	fusion/contemporary	Friends	Chick Corea	Aja	Steely Dan
Kennedy, Will	fusion/contemporary	Blue Hats	The Yellowjackets	Greenhouse	Yellowjackets
Weckl, Dave	fusion/contemporary	Synergy	Dave Weckl Band	Acoustic Band	Chick Corea
White, Lenny	fusion/contemporary	Romantic Warrior	Chick Corea	Finest Hour	Gato Barbieri
Blakey, Art	jazz: traditional	Moanin'	Art Blakey	Free For All	Art Blakey
Jones, Philly Joe	jazz: traditional	Blue Trane	John Coltrane	Milestones	Miles Davis
Morello, Joe	jazz: traditional	Time Out	Dave Brubeck	Greatest Hits	Dave Brubeck
Roach, Max	jazz: traditional	Studies in Brown	Clifford Brown + Max Roach	Deeds Not Words	Max Roach
Erskine, Peter	jazz: contemporary	Benny Rides Again	Eddie Daniels	8:30	Weather Report
Hamilton, Jeff	jazz: contemporary	Live in Paris	Diana Krall	The Best Things Happen	Jeff Hamilton
Haynes, Roy	jazz: contemporary	Thelonious in Action	Thelonious Monk	Now He Sings, Now He Sobs	Chick Corea
Jones, Elvin	jazz: contemporary	A Love Supreme	John Coltrane	Night Dream	Wayne Shorter
Nash, Lewis	jazz: contemporary	Rhythm Is My Business	Lewis Nash	In Blue	Karrin Allyson
Stewart, Bill	jazz: contemporary	Meant To Be	John Scofield	Telepathy	Bill Stewart
Williams, Tony	jazz: contemporary	Four and More	Miles Davis	Emergency	Tony Williams
Baron, Joey	jazz: non-traditional	Live w/Bill Frisell	Bill Frisell	Grace Under Pressure	John Scofield
Blade, Brian	jazz: non-traditional	Real Book Stories	Brian Blade	Elastic	Joshua Redman
DeJohnette, Jack	jazz: non-traditional	Japan '96	Keith Jarrett	Gnu High	Kenny Wheeler
Motian, Paul	jazz: non-traditional	Portrait in Jazz	Bill Evans	Live At The Deer Head Inn	Keith Jarrett
Questlove (Thompson, A	hip hop	The Roots Come Alive	The Roots	The Philadelphia Experiment	The Philadelphia Experiment
Porcaro, Jeff	pop/contemporary	Best of Toto	Toto	Silk Degrees	Boz Scaggs
Robinson, J. R.	pop/contemporary	Back in the Highlife	Steve Winwood	Q's Juke Joint	Quincy Jones
Beauford, Carter	rock/funk	Everyday	Dave Matthews Band	Listener Supported (Live)	Dave Matthews Band
Bonham, John	rock/funk	Hole In the Sky	Led Zeppelin	Led Zep IV	Led Zeppelin

Carlock, Keith	rock/funk	Morph the Cat	Donald Fagan	Your Basic Live	Wayne Krantz
Donati, Virgil	rock/funk	Just Add Water	Virgil Donati	Moonbabies	Planet X
Garibaldi, David	rock/funk	Live and In Living Color	Tower of Power	Anthology	Tower of Power
Rod Morgenstein	rock/funk	What If	Dixie Dregs	Dregs of the Earth	Dixie Dregs
Smith, Steve	rock/funk	Vital Tech Tones	Steve Smith	Best of Journey (Live)	Journey
Starr, Ringo	rock/funk	The Beatles Top 20 Hits	The Beatles	The Anthology...So far	The Beatles
Watts, Charlie	rock/funk	Best of the Rolling Stone	Rolling Stones	Some Girls	Rolling Stones
Zigaboo Modeliste	New Orleans/second line rhtyhm	Funkify Your Life	The Meters	Rejuvination	The Meters
Moore, Stanton	New Orleans/second line rhtyhm	Stanton Moore III	Stanton Moore	Crazy Horse Mongoose	Galactic
Riley, Herlin	New Orleans/second line rhtyhm	Blues in Our Heart	David Ostwalt Gully's Low Jazz	Watch What You're Doing	Herlin Riley

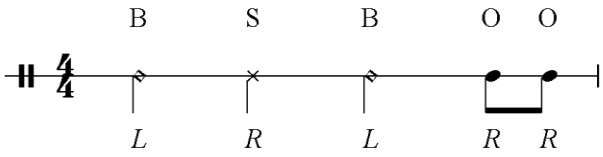
Basic Conga Patterns

The conga drum is one of the cornerstones of Afro-Cuban hand drumming. The patterns below are all examples of the most common conga drum pattern called "tumbao". There are three basic tones of the conga drum;

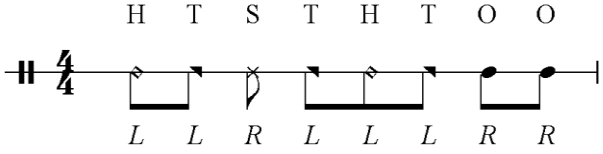
1) Bass Tone
2) Open Tone
3) Slap

Additionally, there is a fourth fundamental stroke on conga for the intermediate drummer.

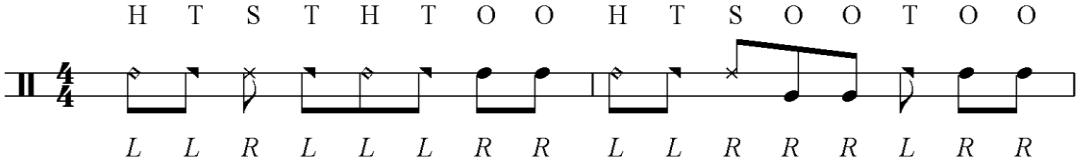
4) Heel/Tap or Tap/Heel/Tap.



Basic Tumbao - One Drum



Intermediate Tumbao - One Drum

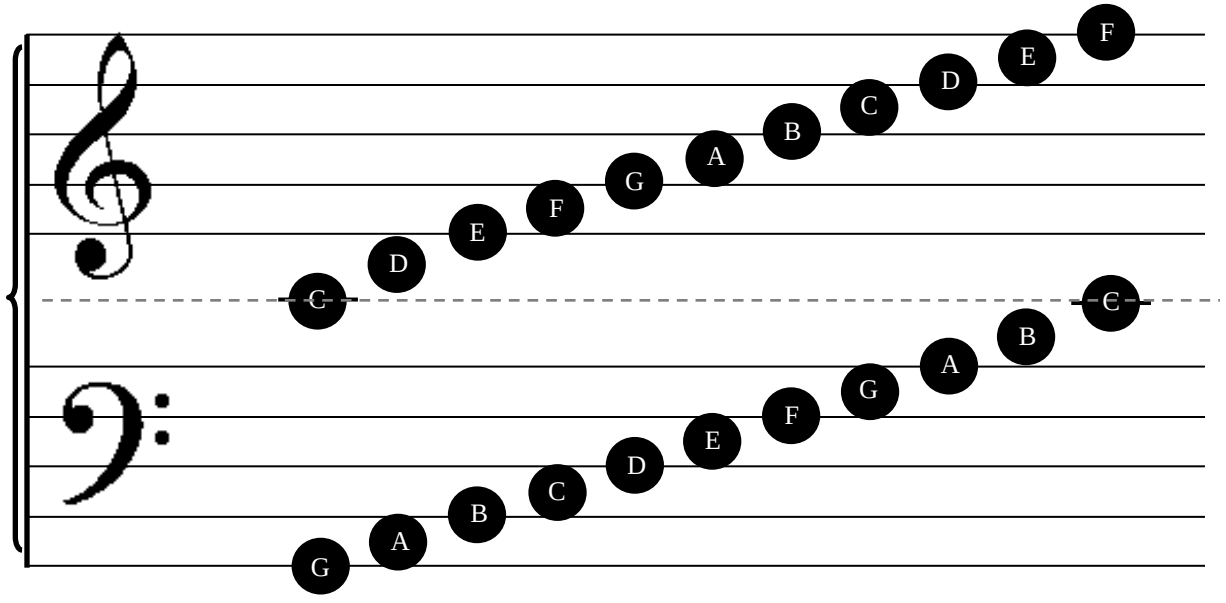


Intermediate Tumbao (above) – Two Drums

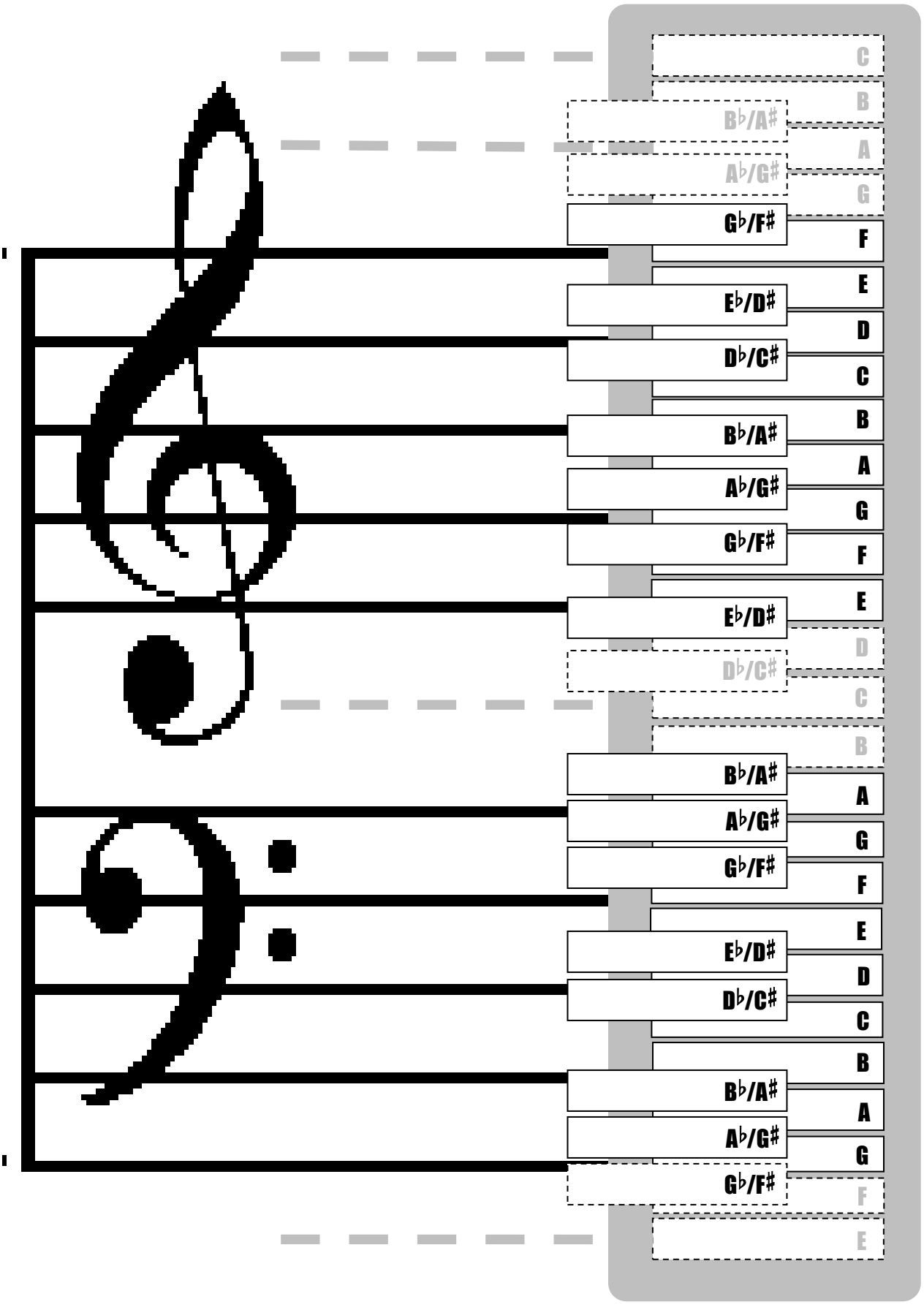
Keyboard Instrument Comparison Chart

	Marimba	Vibraphone	Orchestra Bells	Xylophone
Bars	Rosewood or Synthetic	Metal	Metal	Rosewood or Synthetic
Resonators	Long	Long	None	Short
Mallets	Yarn, Cord or Rubber	Yarn, Cord or Rubber	Plastic or Metal	Plastic, Rubber or Soft Wood
Sustain	Medium	Long	Long	Short

The Grand Staff with Note Names



The Grand Staff as it Relates to the Keyboard



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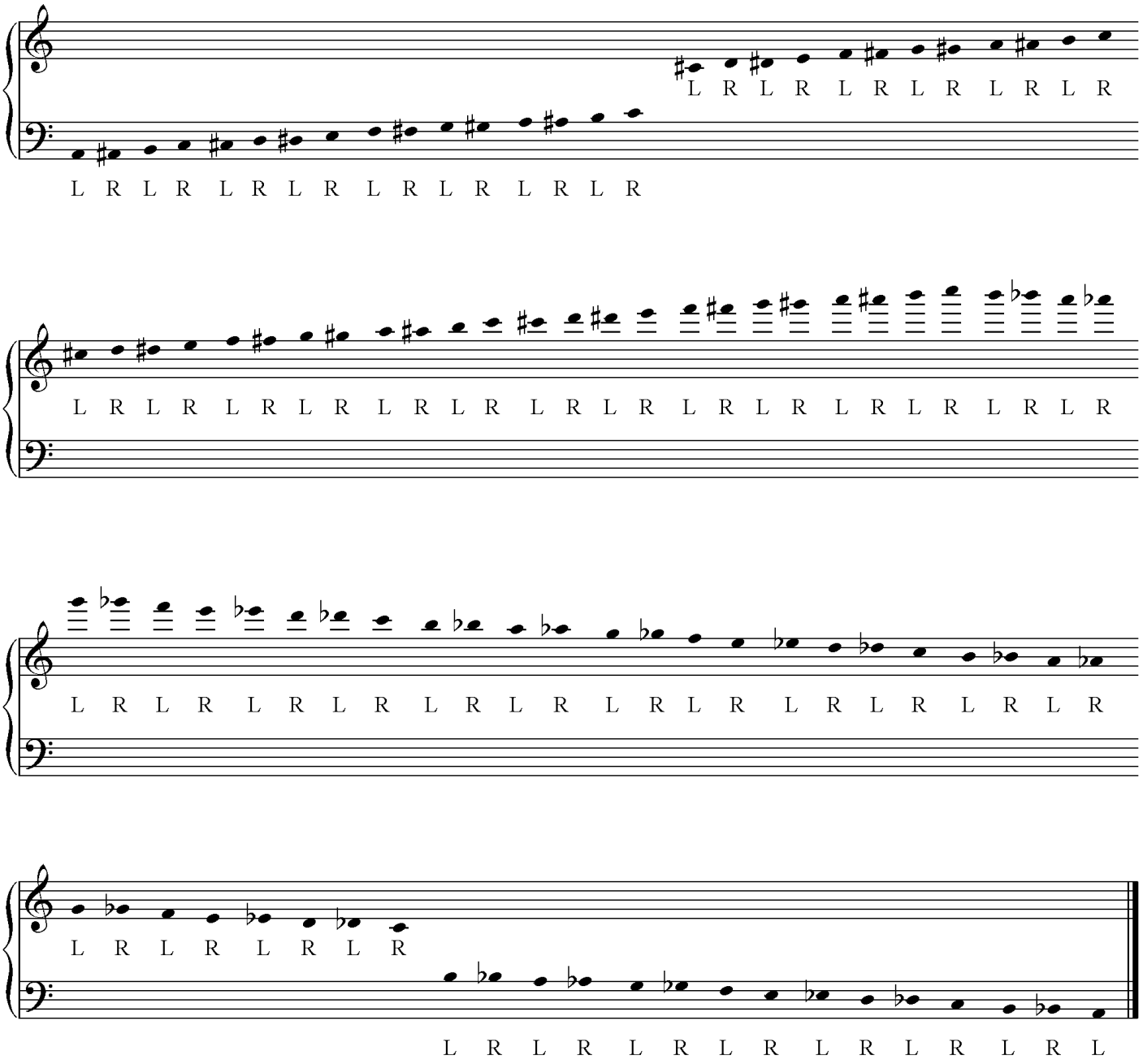
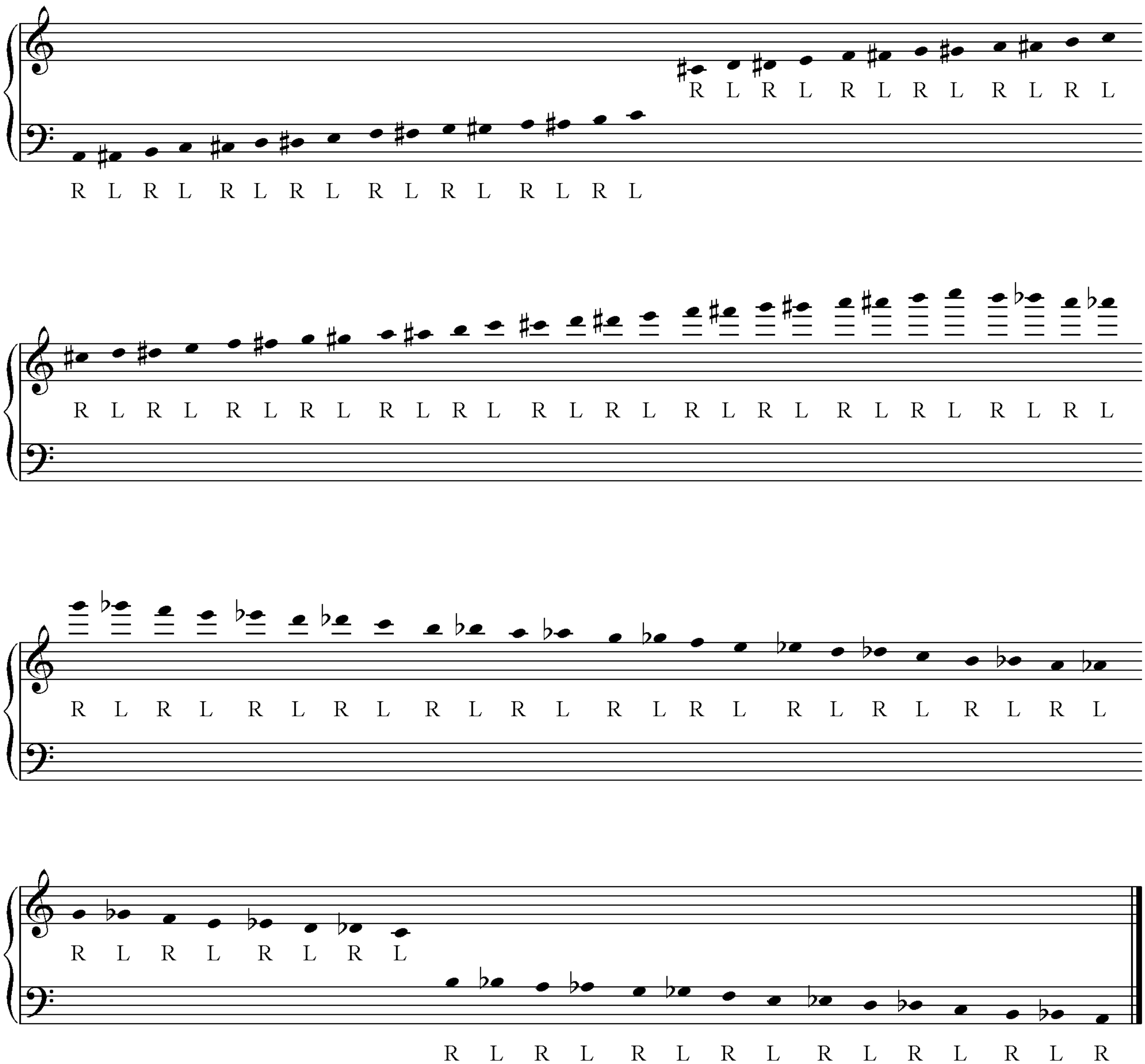
Chromatic Scale Exercise #1

(Left Hand Lead, Alternating Strokes)



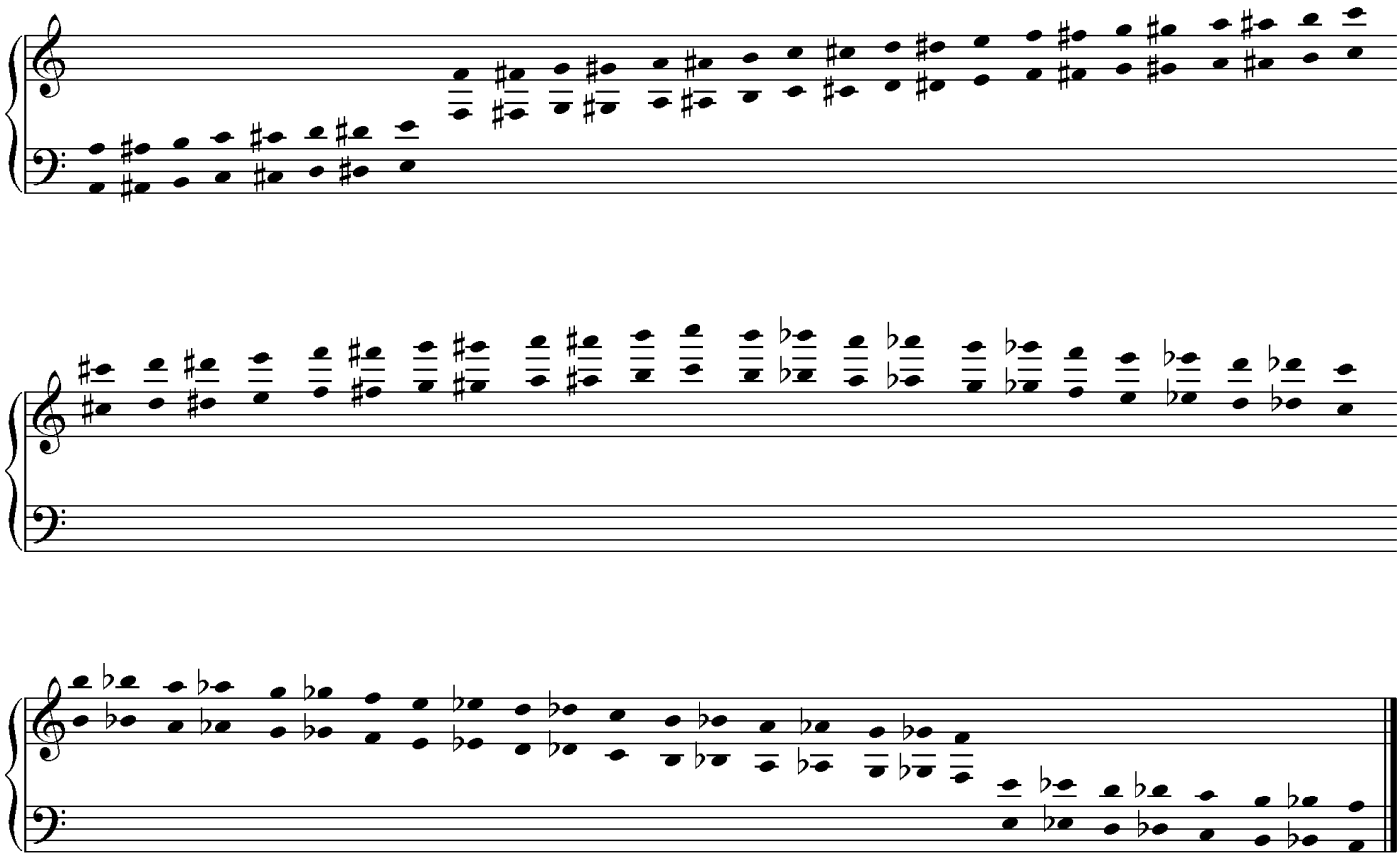
Chromatic Scale Exercise #2

(Right Hand Lead, Alternating Strokes)



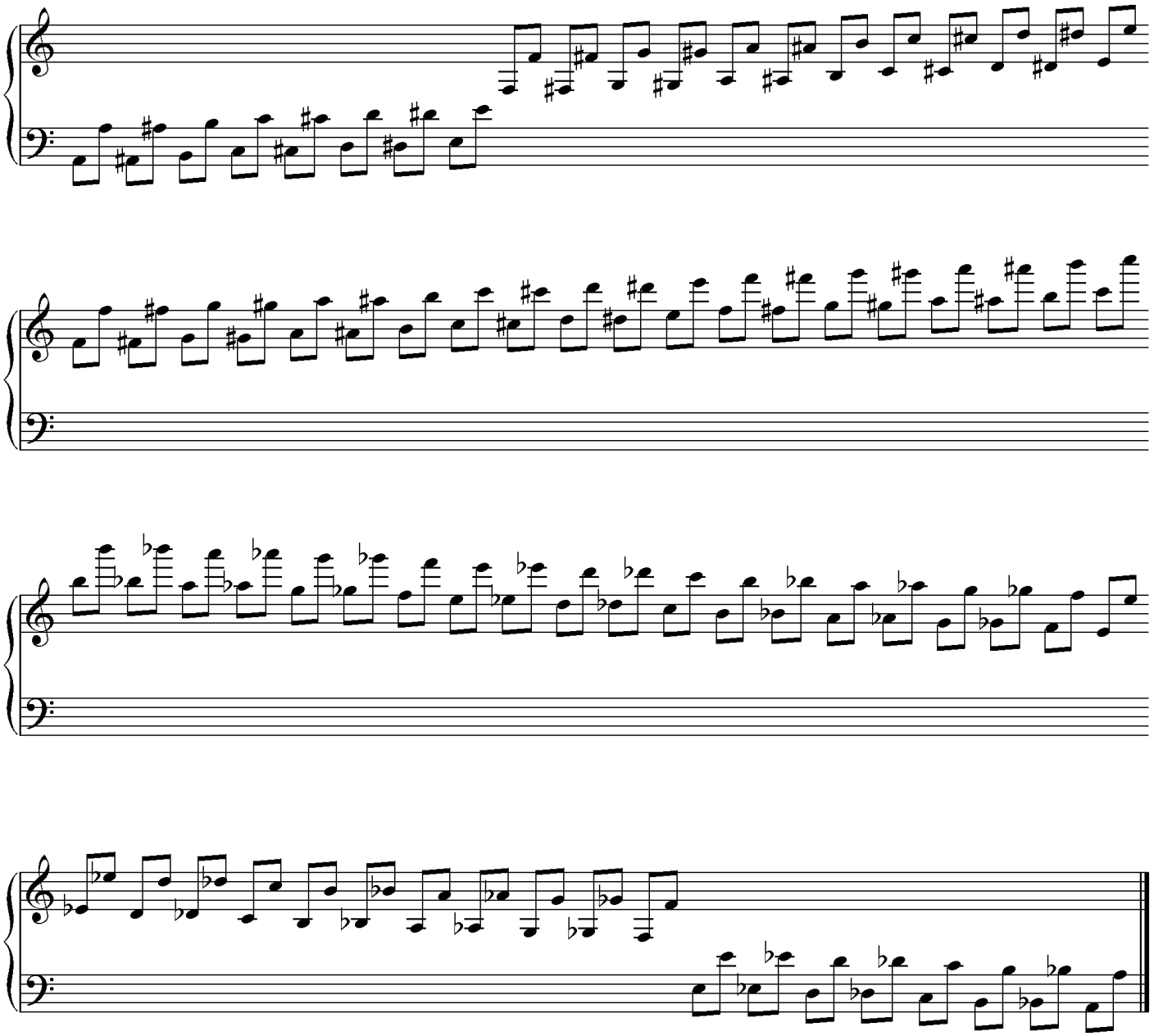
Chromatic Scale Exercise #3

(Octave Double Stops)



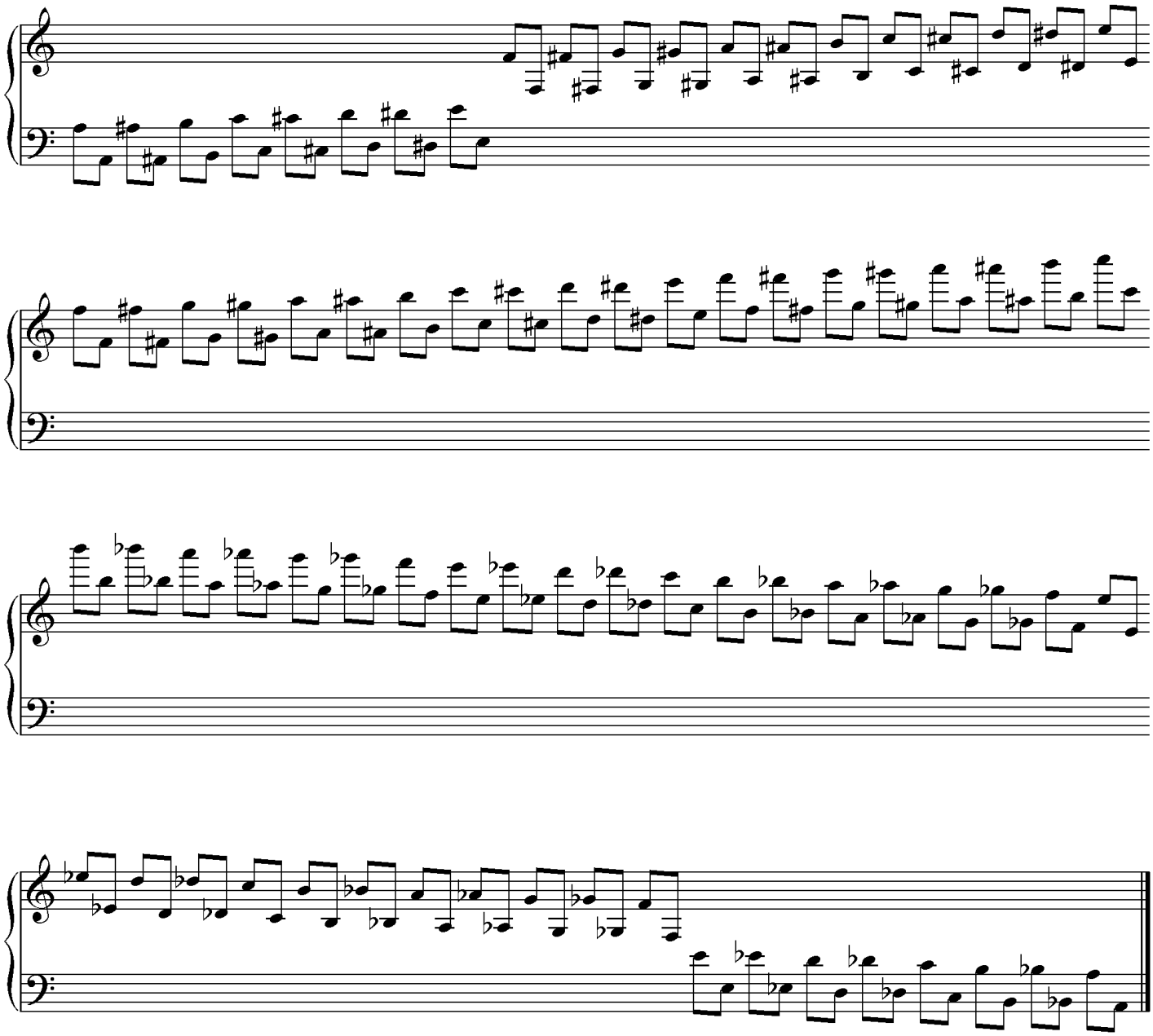
Chromatic Scale Exercise #4

(Left Hand Lead, Alternating Octaves)



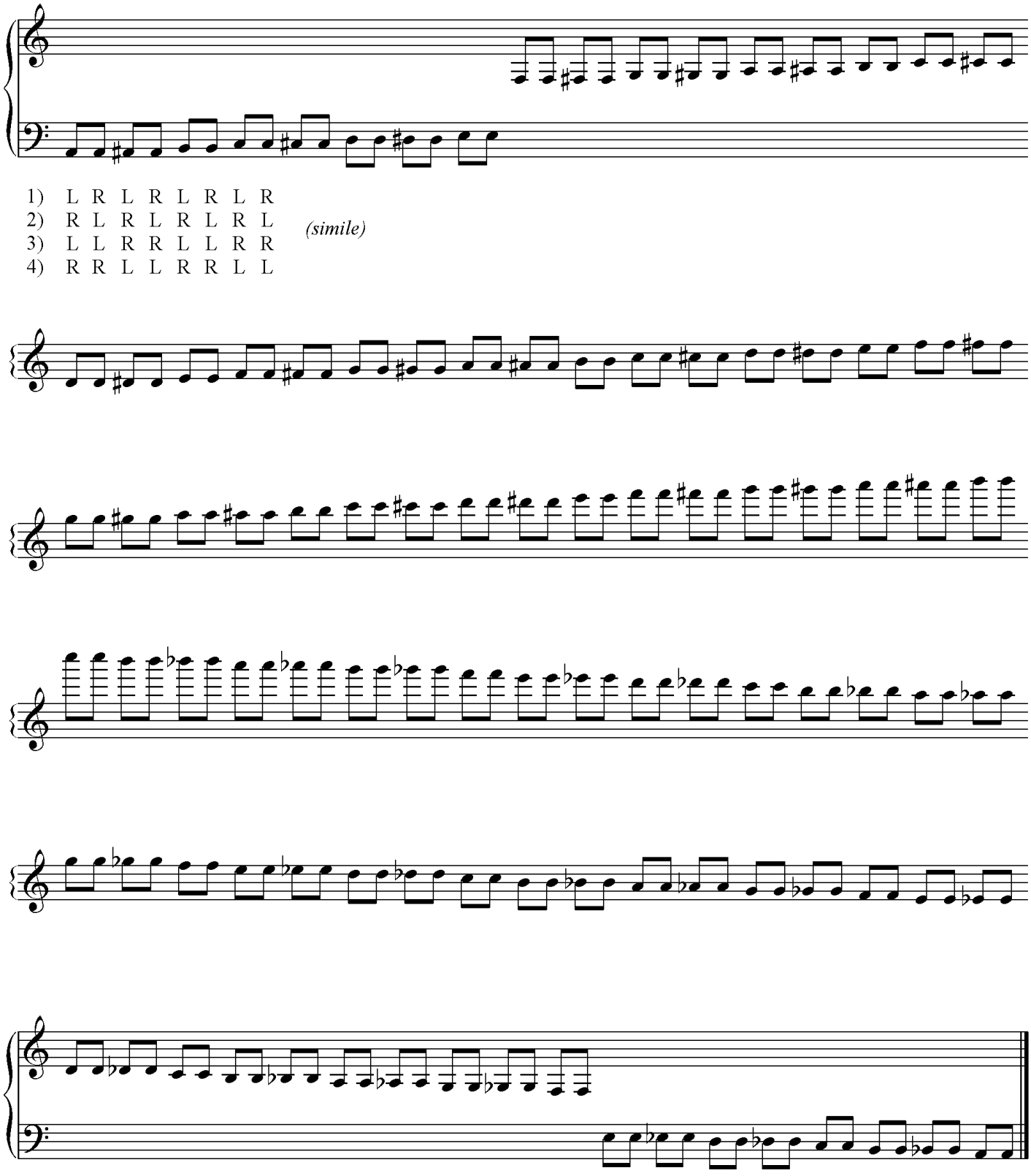
Chromatic Scale Exercise #5

(Right Hand Lead, Alternating Octaves)



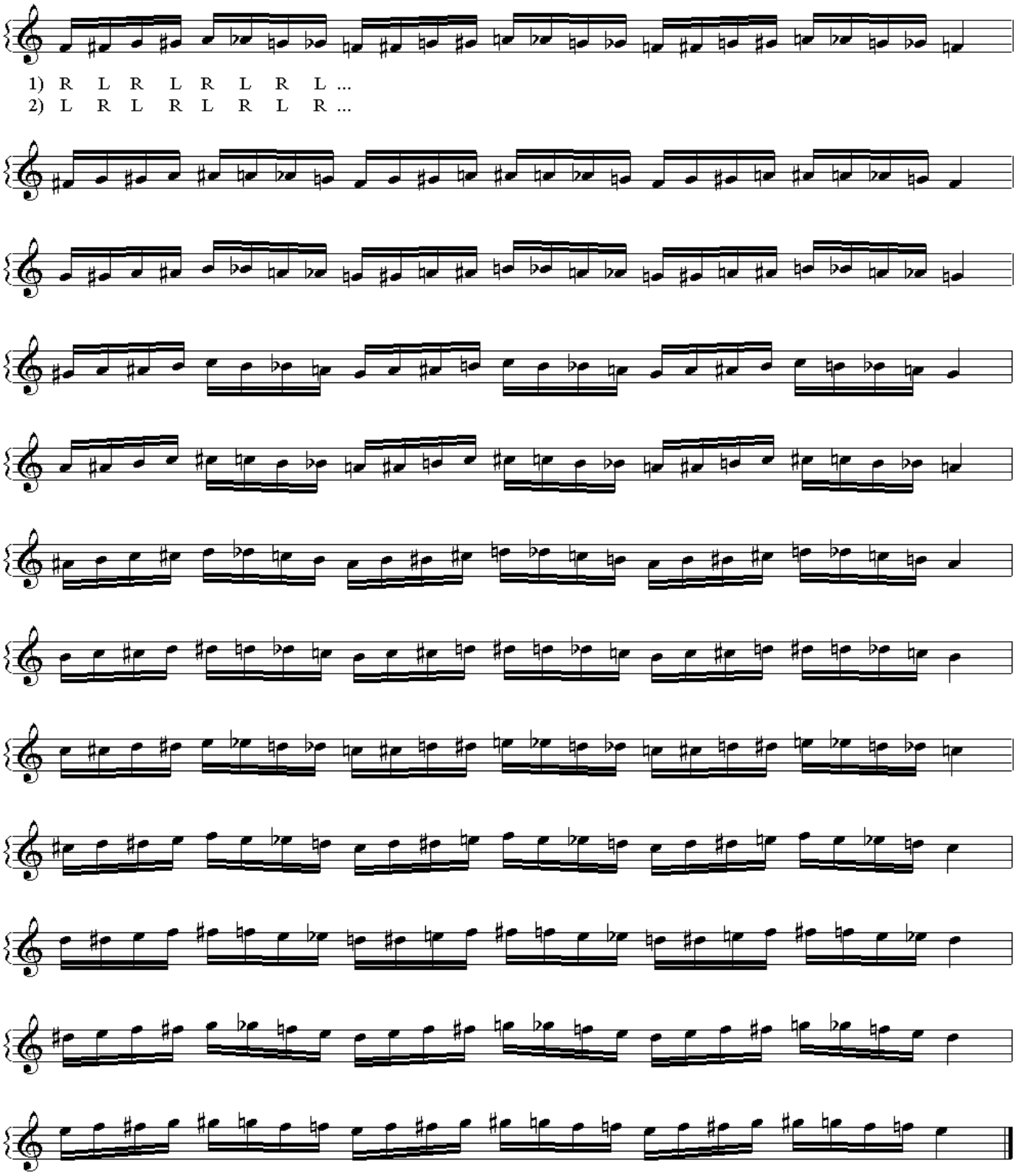
Chromatic Scale Exercise #6

(Alternating Strokes and Double Strokes)

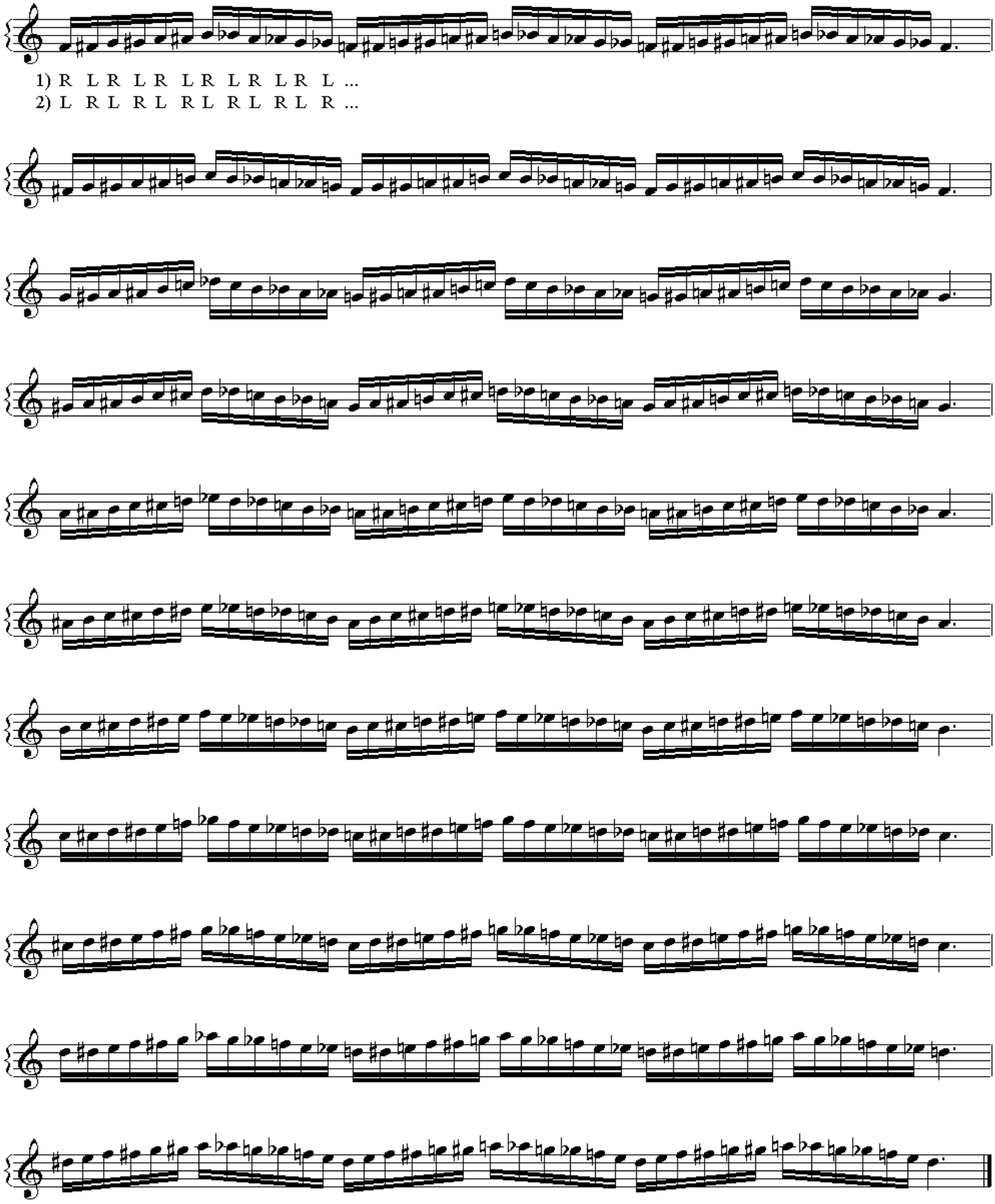


Chromatic Scale Exercise #7

(Ascending and Descending Five-Note Passages)



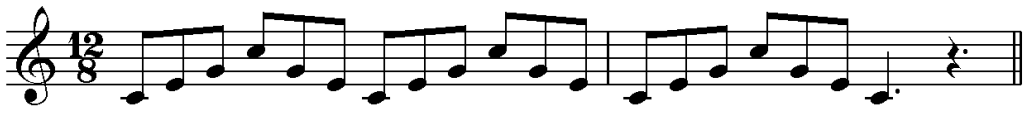
Chromatic Scale Exercise #8



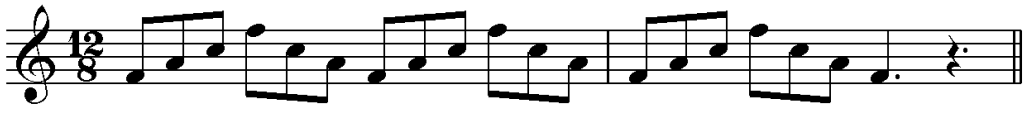
1) R L R L R L R L R L R L ...
2) L R L R L R L R L R L R ...

Major Arpeggio Triplet Exercise

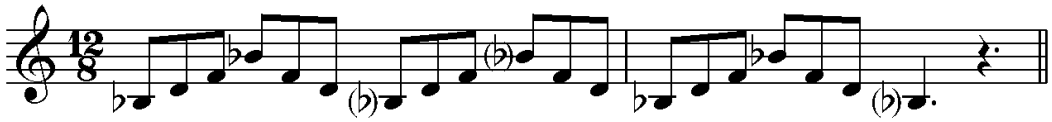
(Page One)



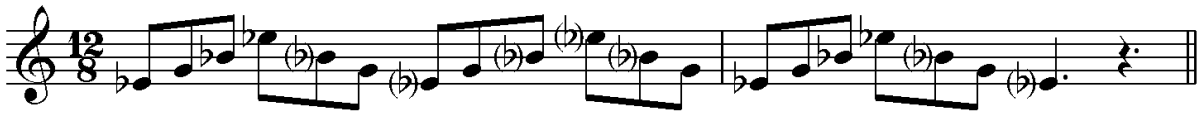
C:



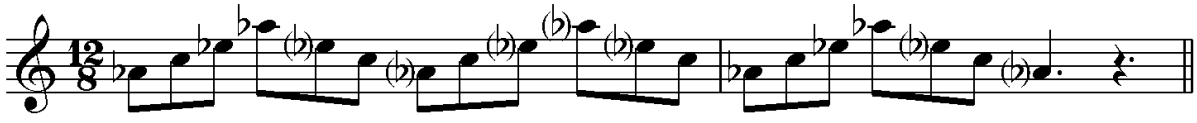
F:



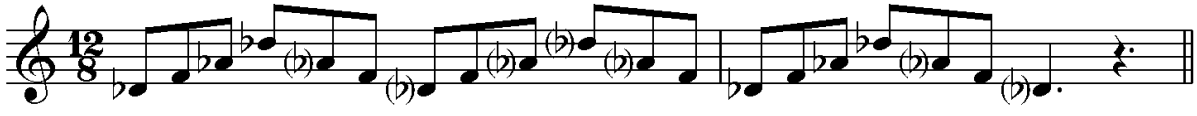
B♭:



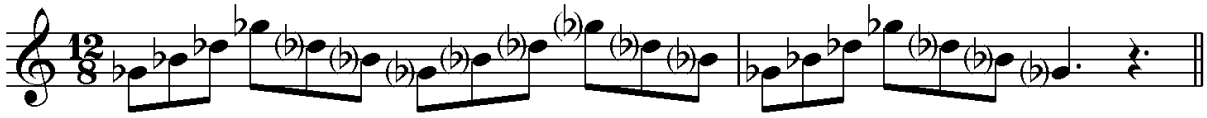
E♭:



A♭:



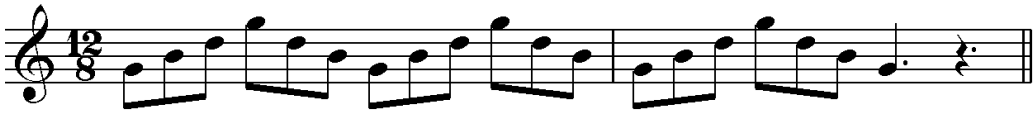
D♭:



G♭:

Major Arpeggio Triplet Exercise

(Page Two)



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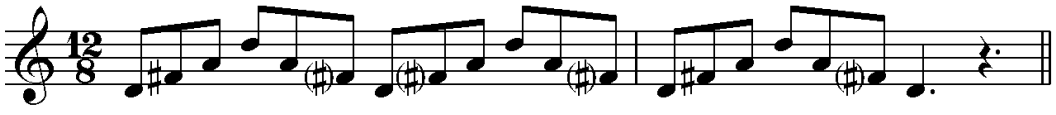

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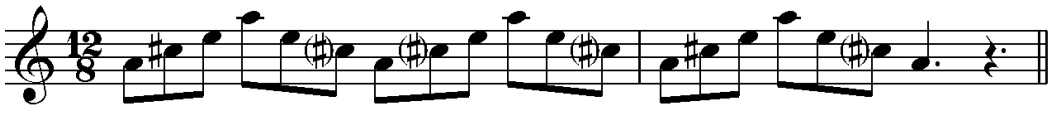

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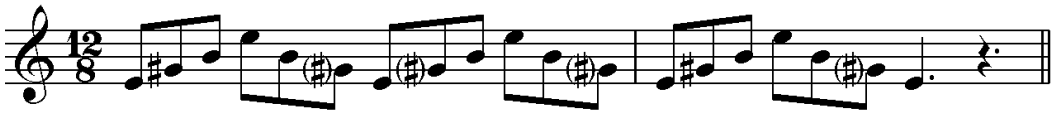

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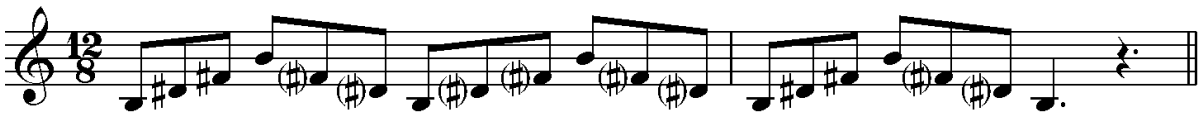

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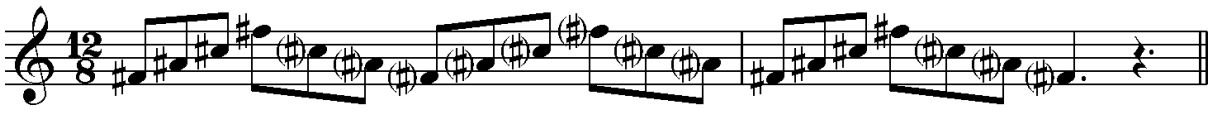

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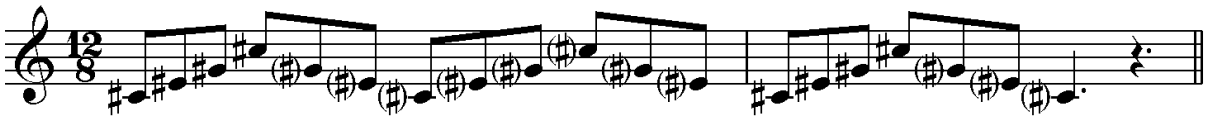

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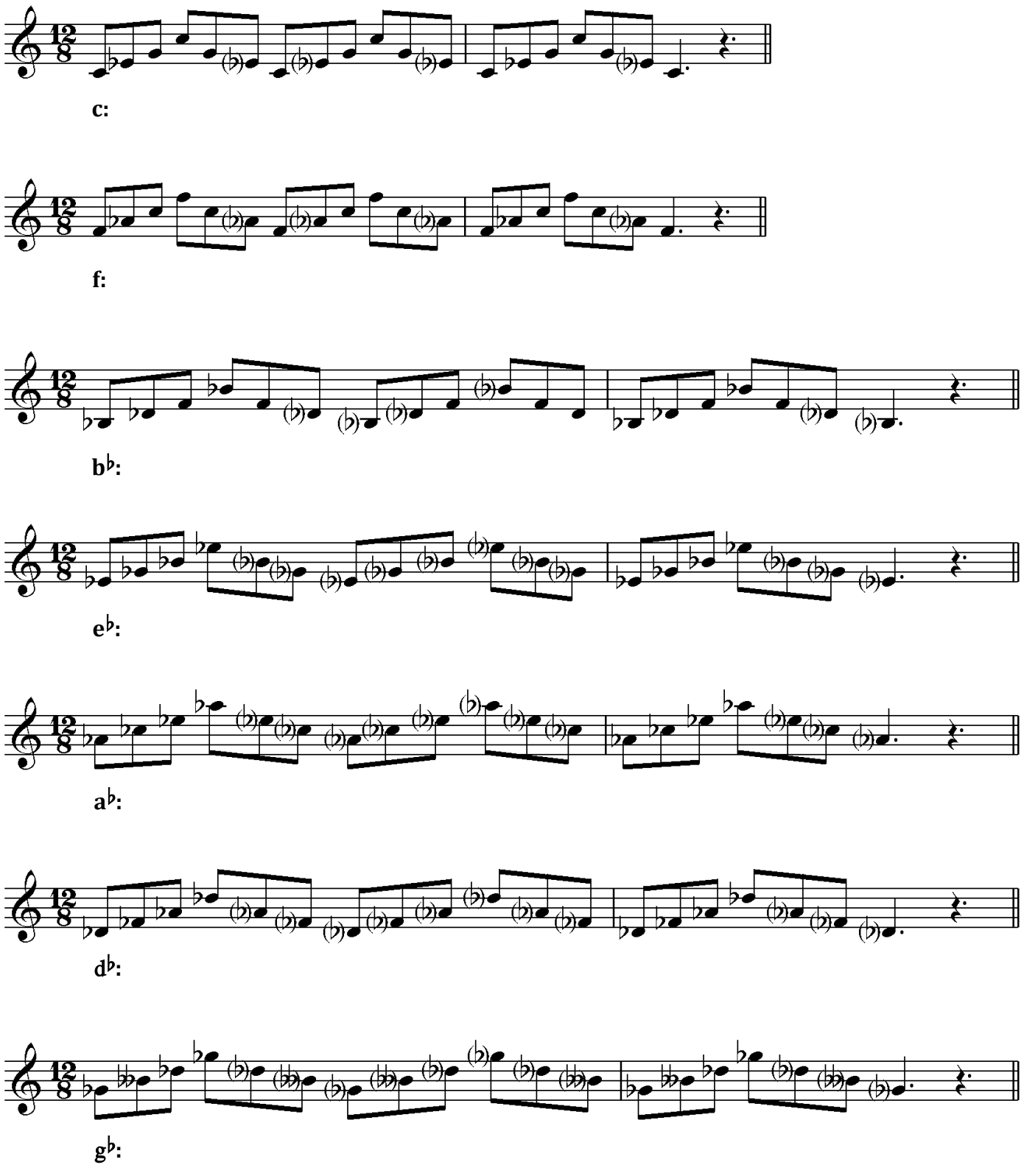
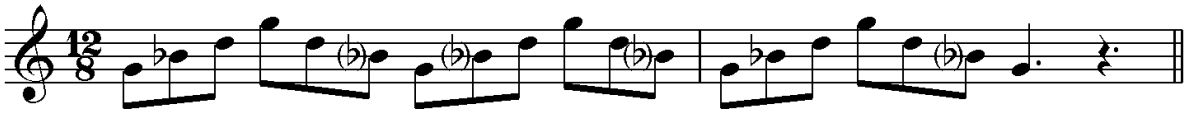
Minor Arpeggio Triplet Exercise

(Page One)



Minor Arpeggio Triplet Exercise

(Page Two)



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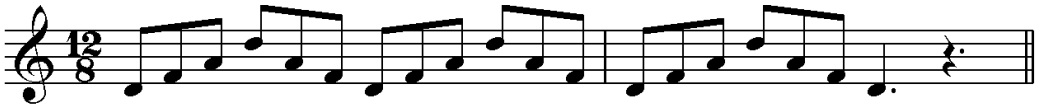

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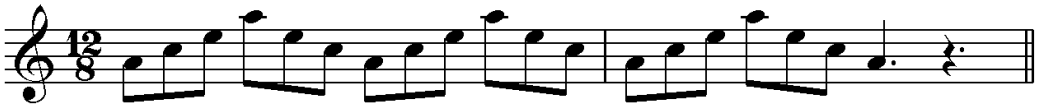

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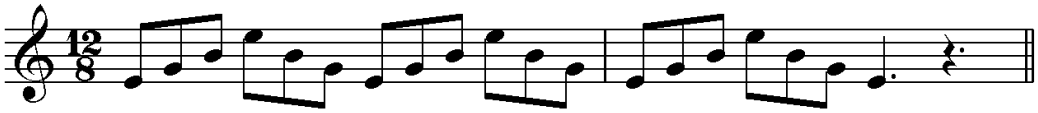

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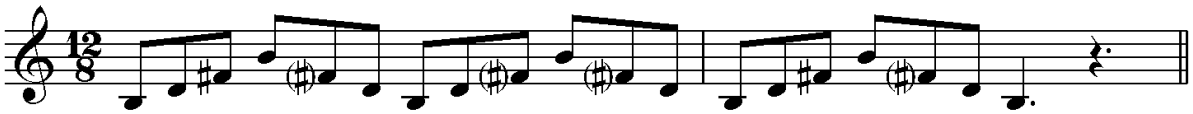

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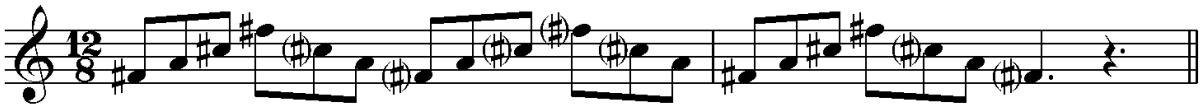

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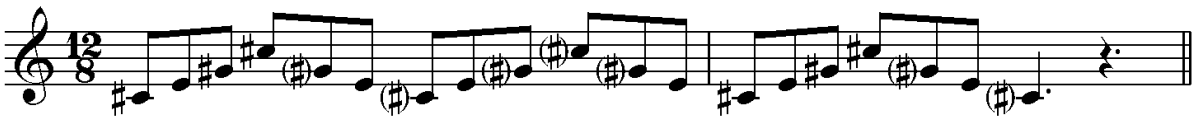

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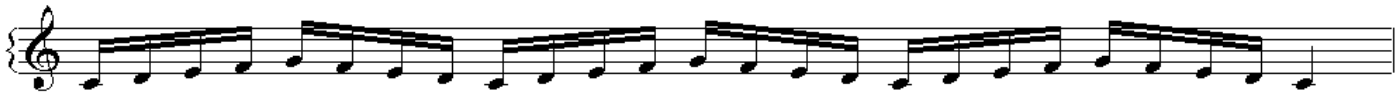
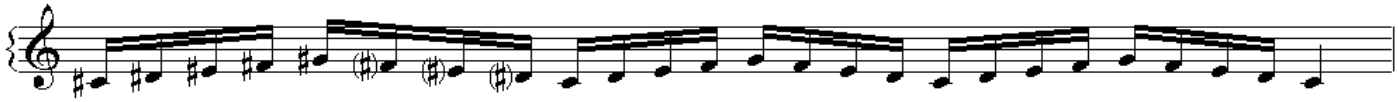
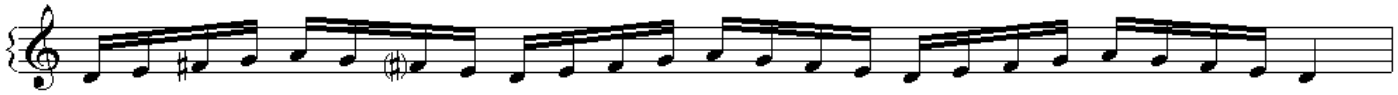
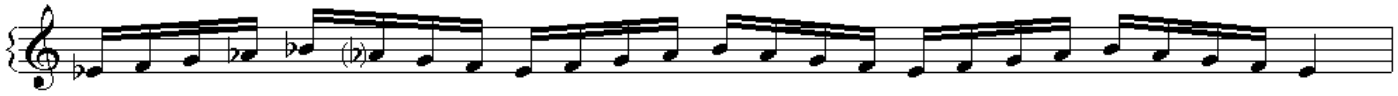
Major Pentascales

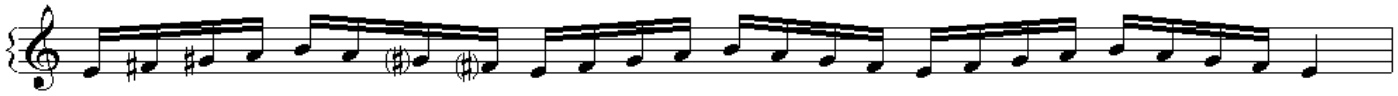


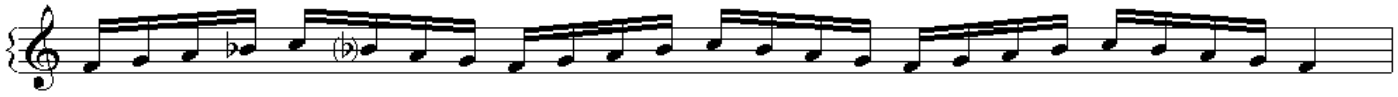
1) R L R L R L R L ...
2) L R L R L R L R ...

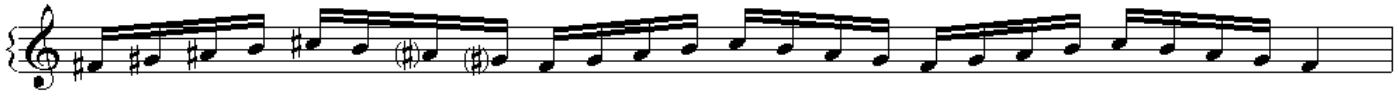


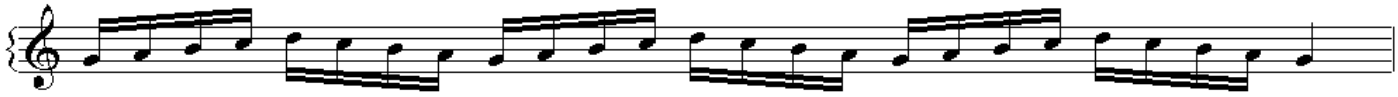


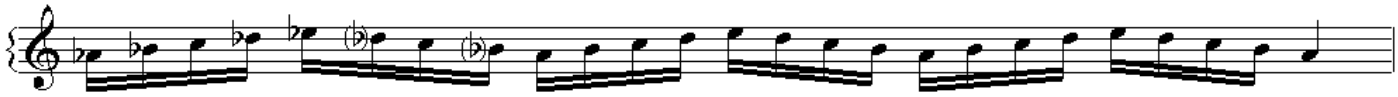


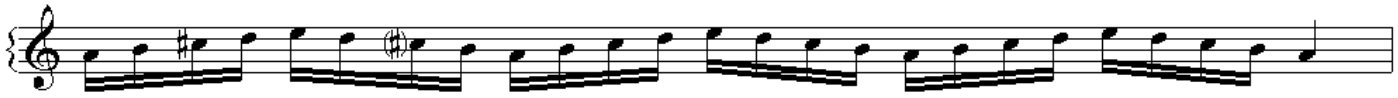


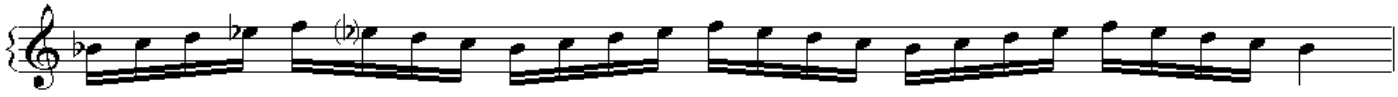


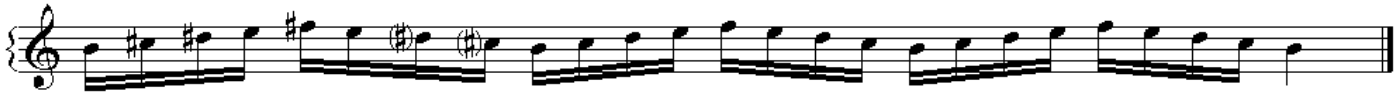




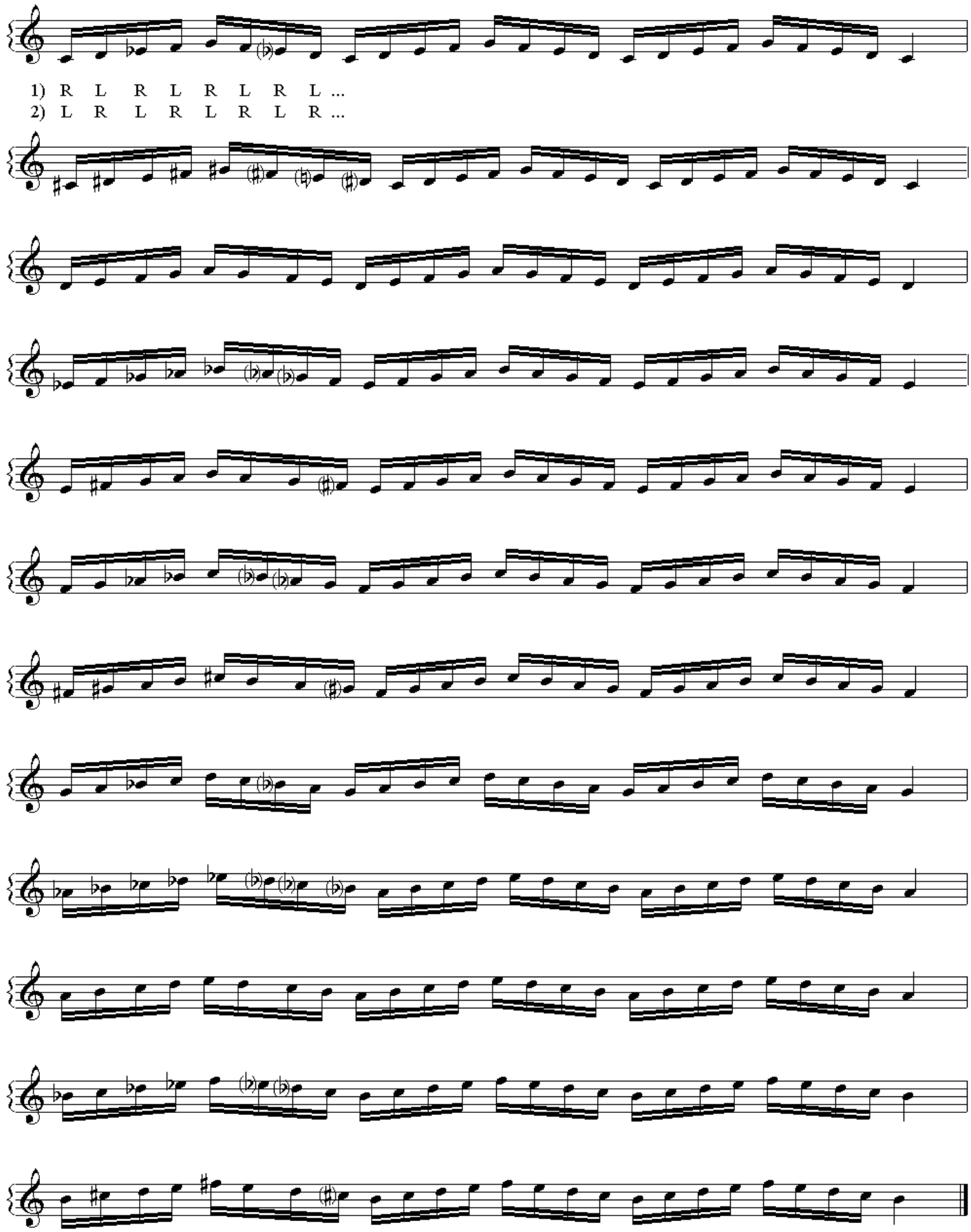




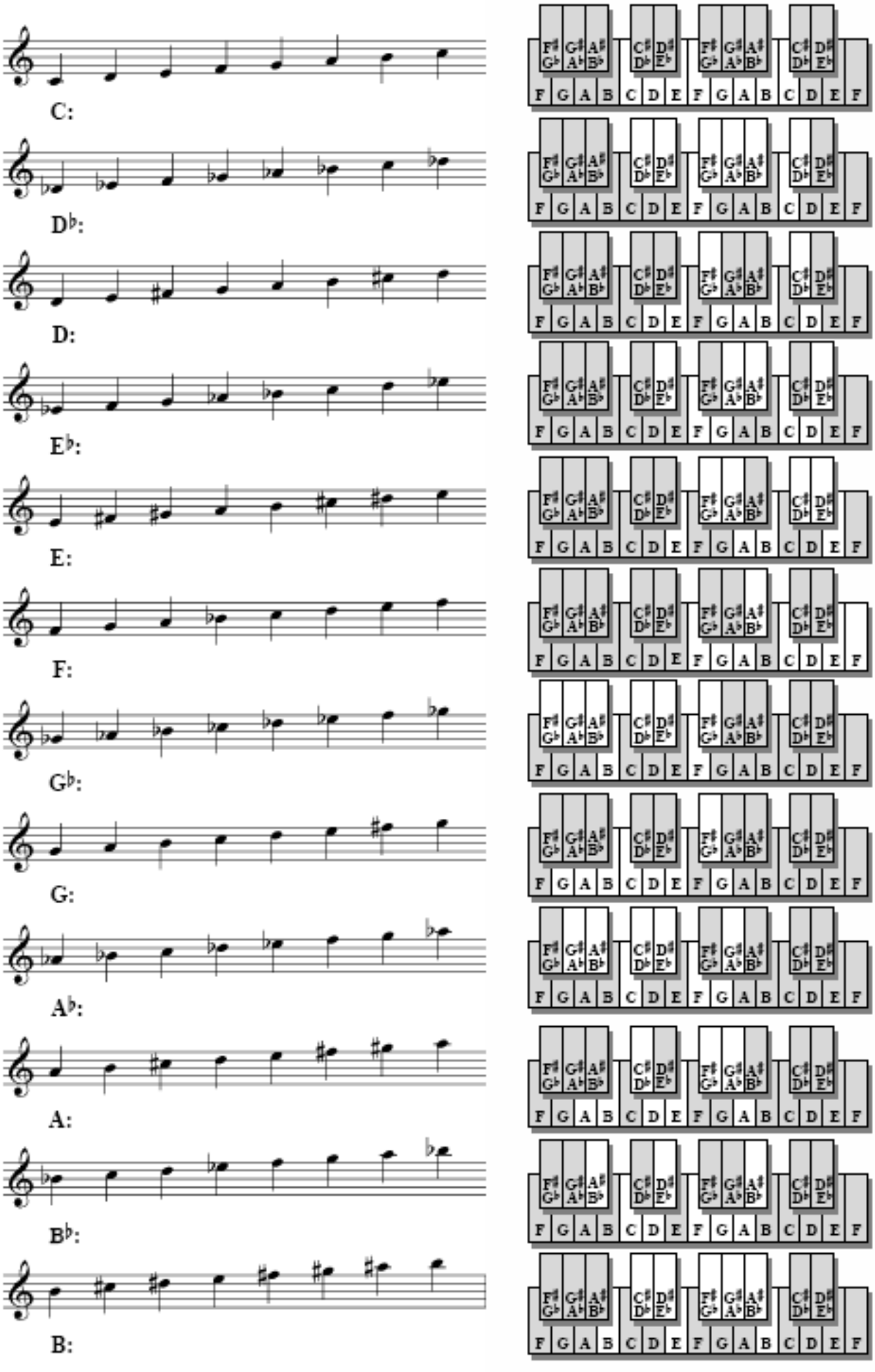




Minor Pentascales



Major Scales



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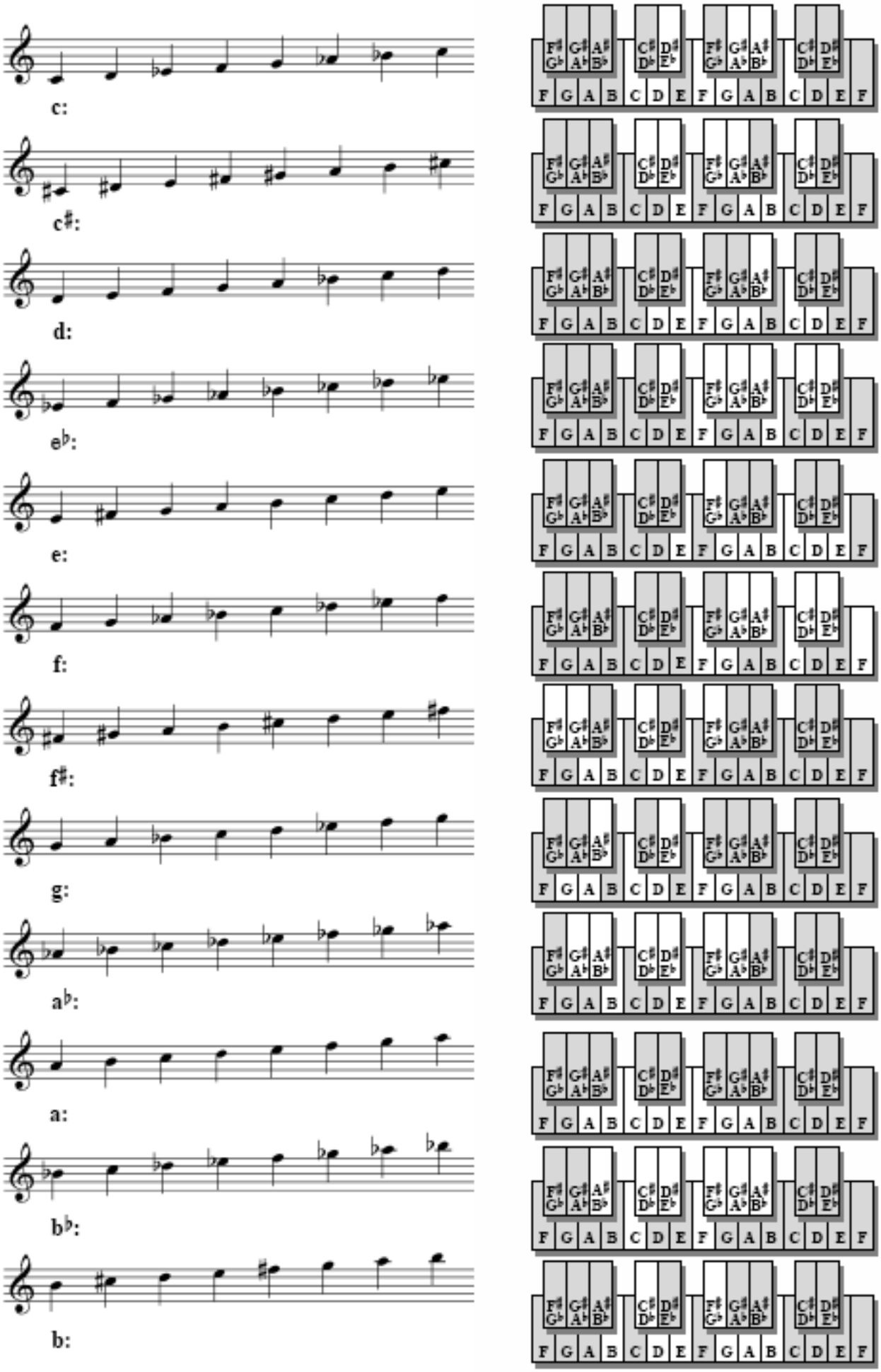
Natural Minor Scales



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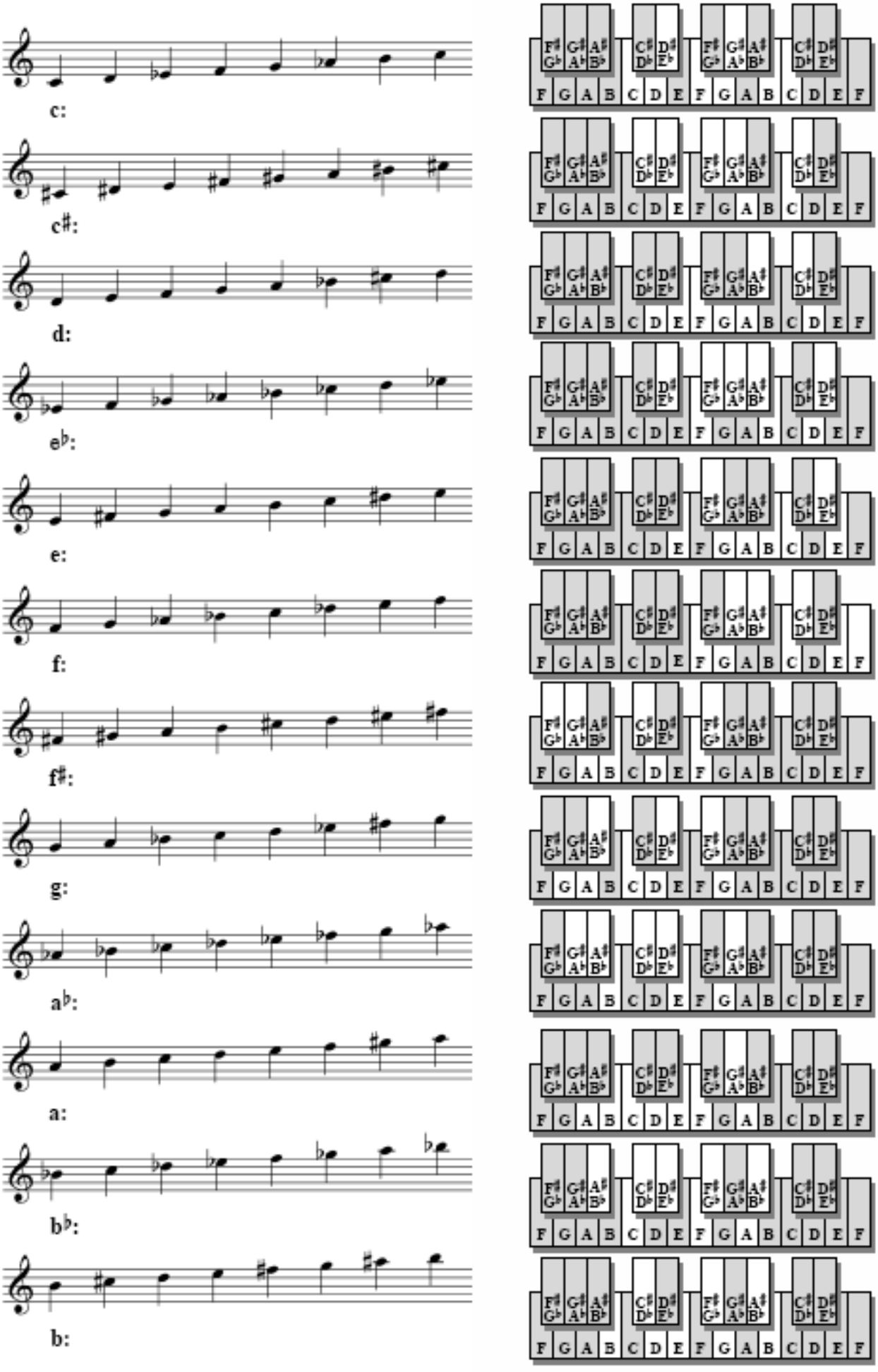
Harmonic Minor Scales



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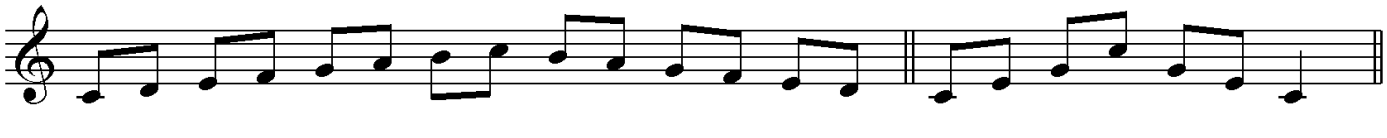
Major Scales with Arpeggios

(Page One)



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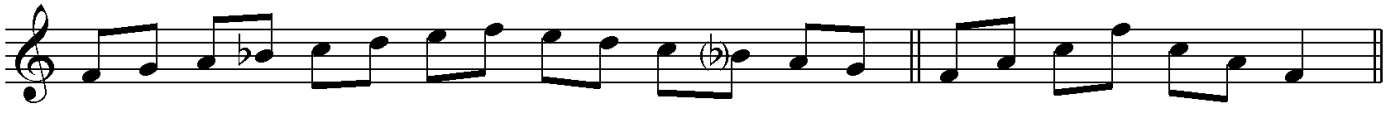

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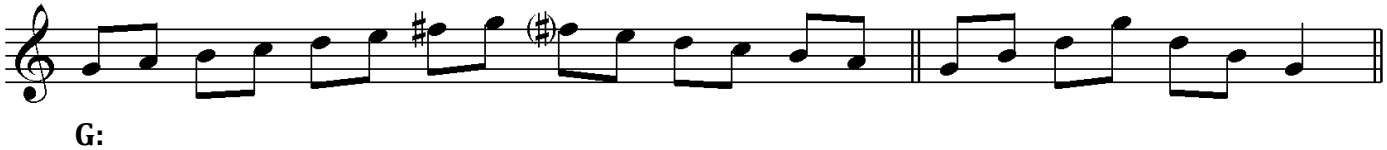

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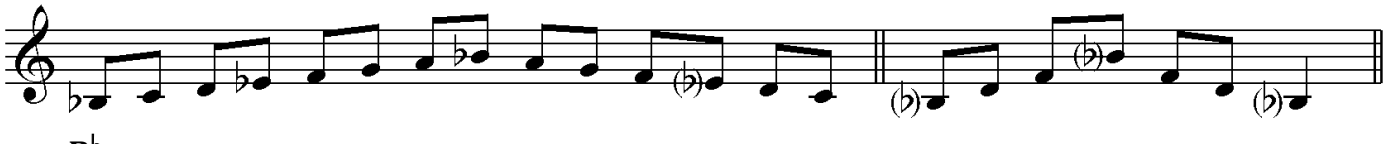

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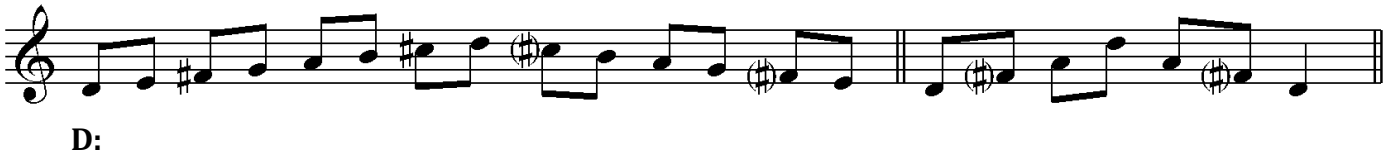

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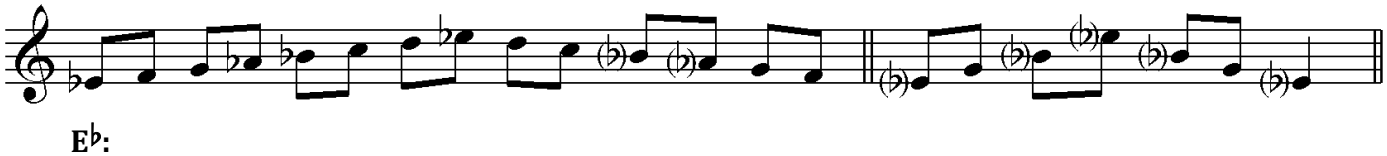

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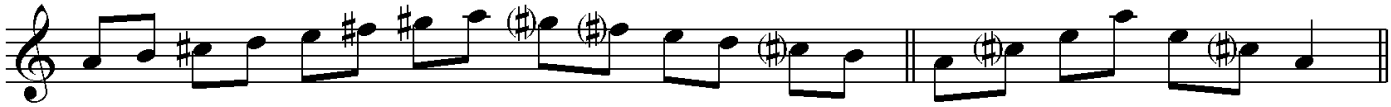
Major Scales with Arpeggios

(Page Two)



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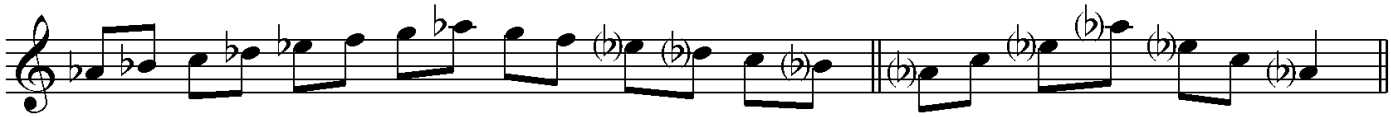

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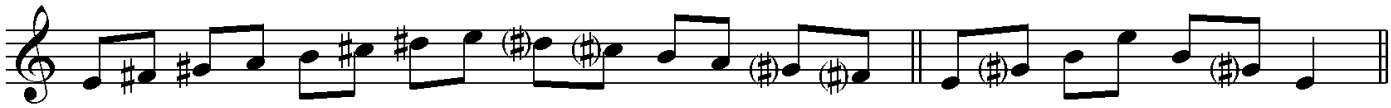

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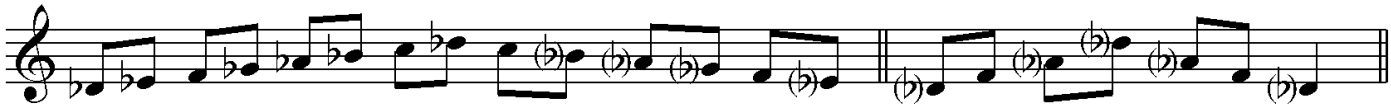

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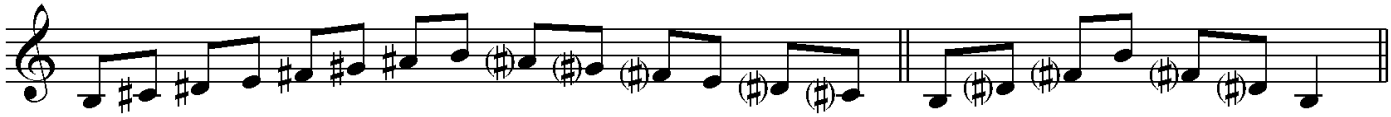

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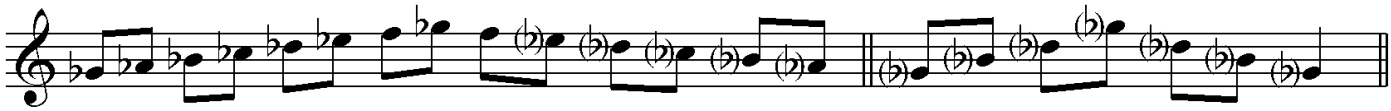

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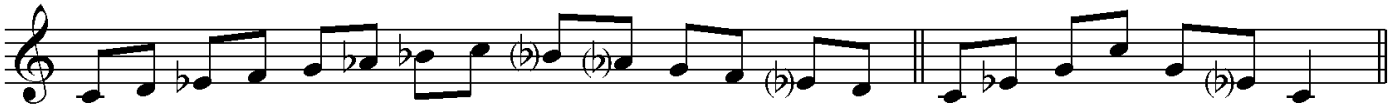
Natural Minor Scales with Arpeggios

(Page One)



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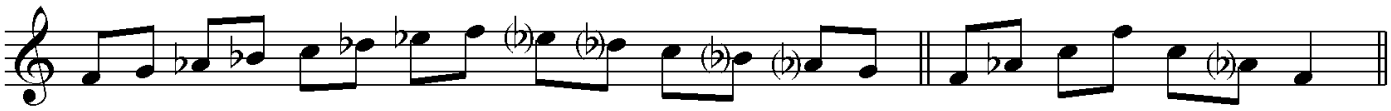

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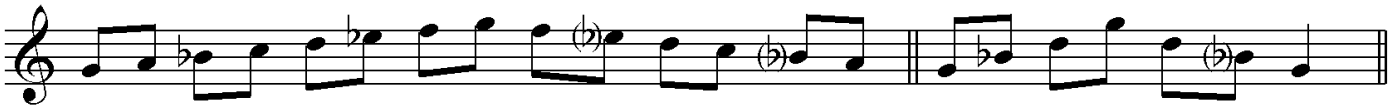

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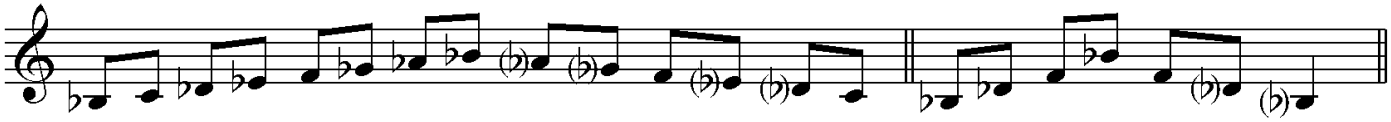

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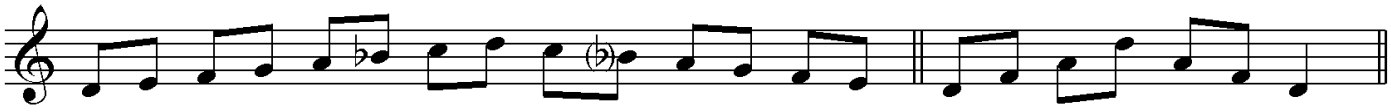

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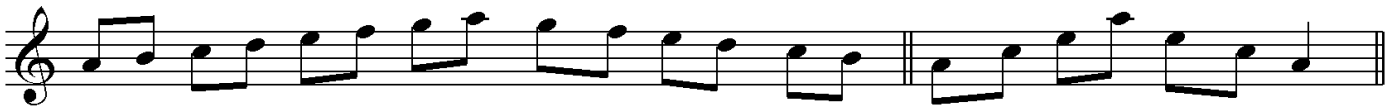
Natural Minor Scales with Arpeggios

(Page Two)



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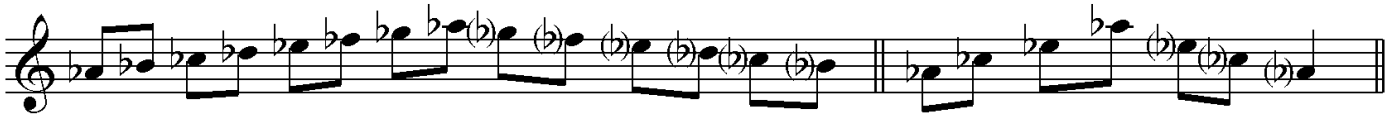

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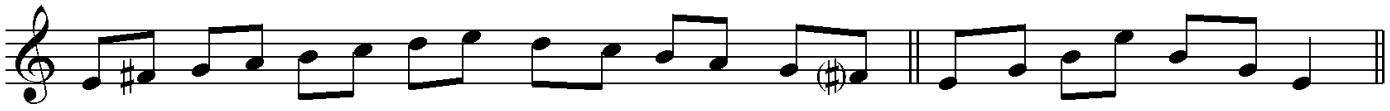

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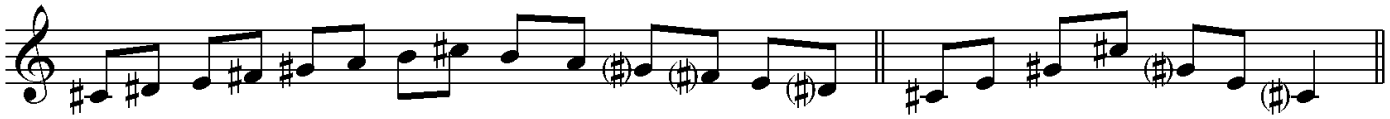

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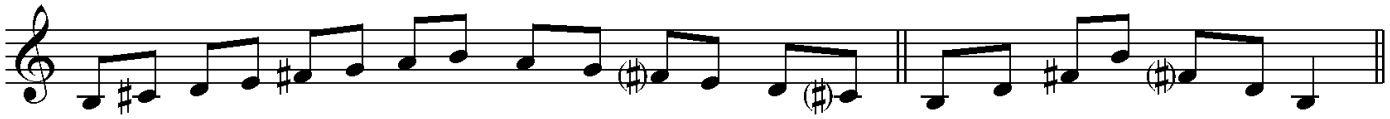

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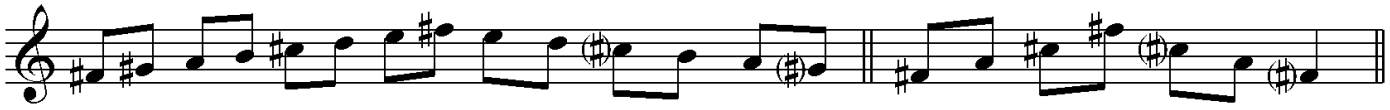
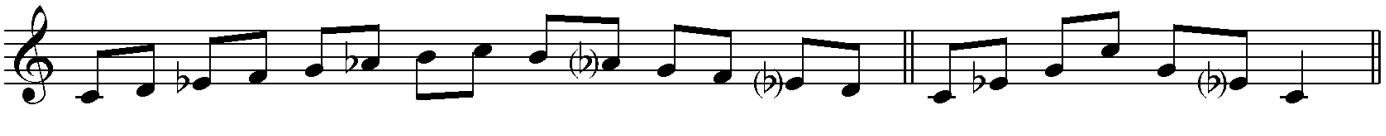


f#:

Harmonic Minor Scales with Arpeggios

(Page One)



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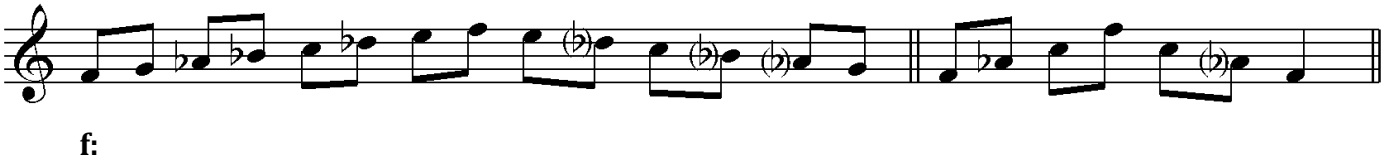

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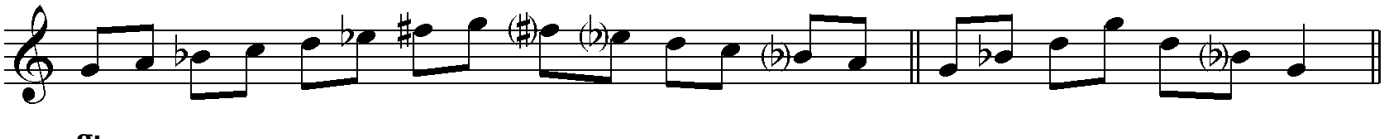
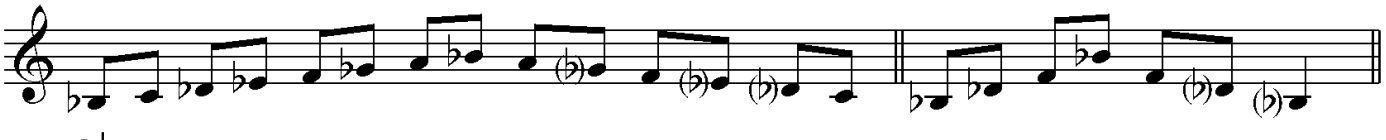
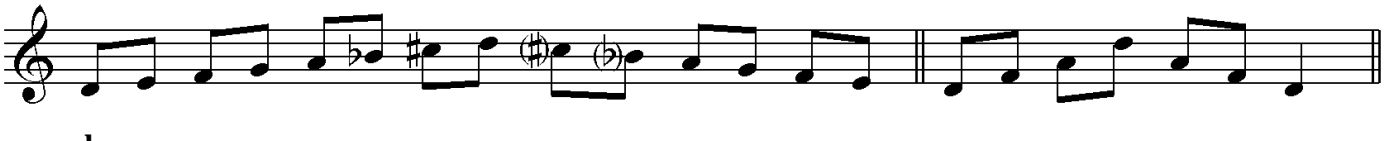


g:



b♭:



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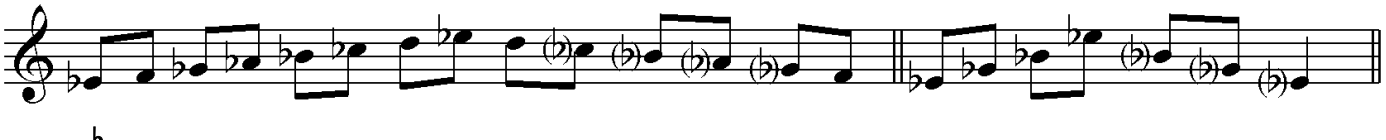
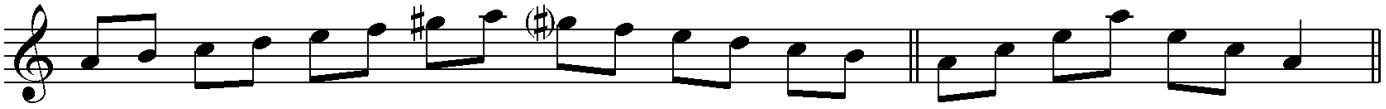


e♭:

Harmonic Minor Scales with Arpeggios

(Page Two)



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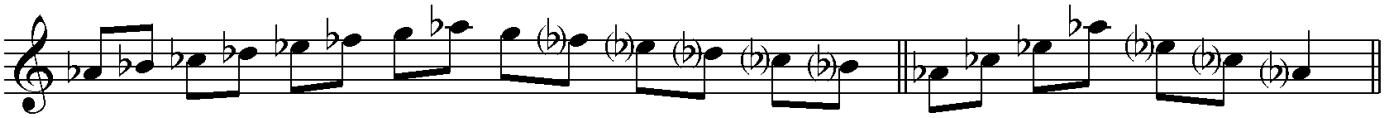

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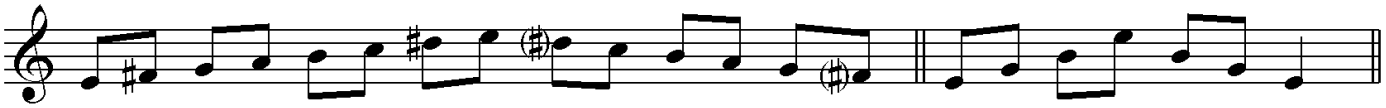

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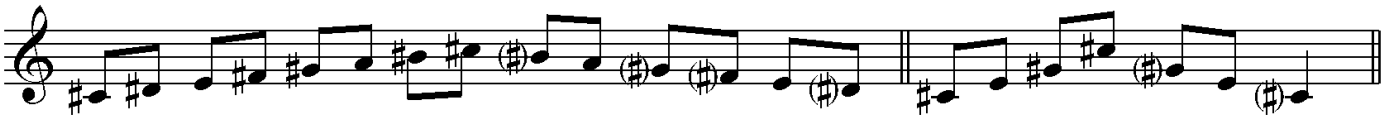

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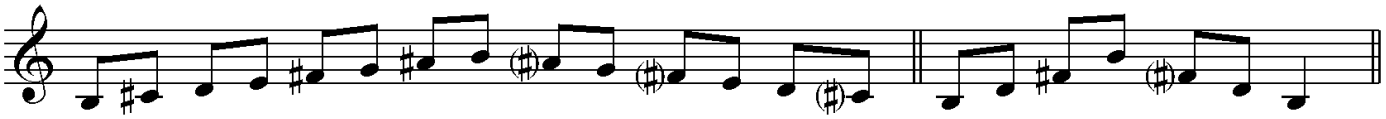

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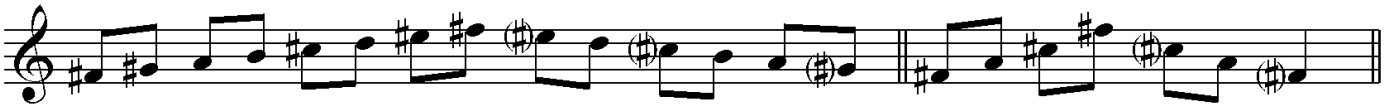
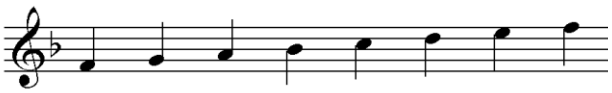


f#:

The Anatomy of Minor Scales

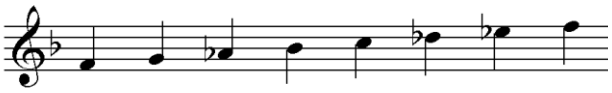
By Ben Wahlund

A minor scale is just like a major scale except that the order of whole steps and half steps within the scale is different. This means that certain notes will be flattened or sharpened from the major scale to adjust for those different steps. There are three types of minor scales; natural minor, harmonic minor (the most common), and melodic minor (the least common). These can be seen in the examples in the key of "F" below:



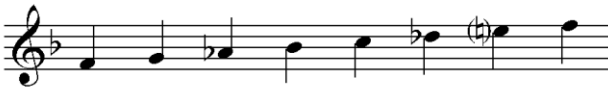
F: 1 2 3 4 5 6 7 8/1

F Major Scale



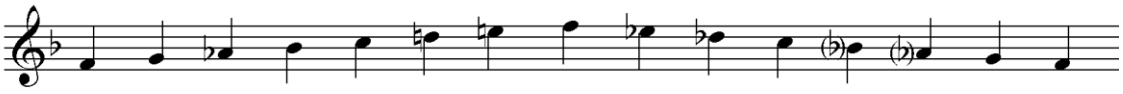
f : 1 2 ♭3 4 5 ♭6 ♭7 8/1

F Natural Minor Scale (♭3 ♭6 ♭7)



f : 1 2 ♭3 4 5 ♭6 7 8/1

F Harmonic Minor Scale (♭3 ♭6)



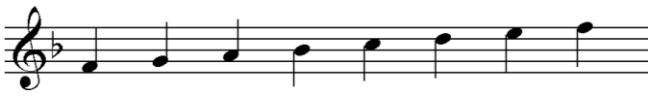
f : 1 2 ♭3 4 5 6 7 8/1 ♭7 ♭6 5 4 ♭3 2 1

F Melodic Minor Scale
(♭3 ♮6 ♮7 Ascending and
♭3 ♭6 ♭7 Descending)

Relative and Parallel Minor Scales

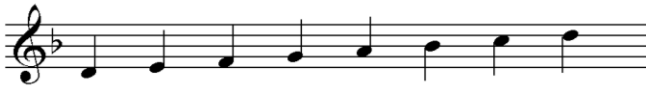
By Ben Wahlund

An interesting fact about natural minor scales is that their order of whole and half steps is already found in a major scale by starting on the sixth degree (note) of the major scale. This minor scale's relationship is called the "relative minor."



F: 1 2 3 4 5 6 7 8/1

F Major Scale

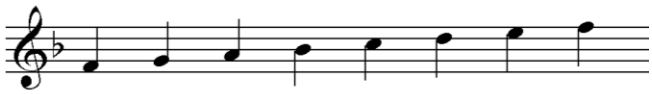


F: 6 7 8/1 2 3 4 5 6

d: 1 2 3 4 5 6 7 8/1

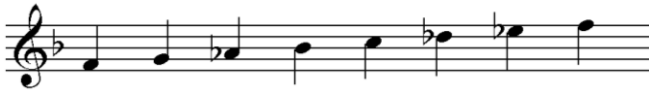
D Natural Minor Scale , which is the <u>relative minor</u> of F Major

As mentioned before, a major scale can be altered to become a minor scale. When a major scale keeps the same starting pitch but is altered to sound as a natural minor scale (by flatting the 3rd, 6th, and 7th degrees), the minor scale's relationship to the major scale is called a "parallel minor".



F: 1 2 3 4 5 6 7 8/1

F Major Scale

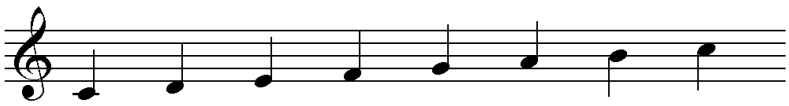


f: 1 2 ♭3 4 5 ♭6 ♭7 8/1

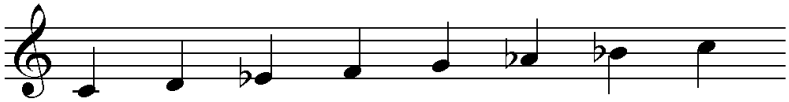
F Natural Minor Scale, which is the <u>parallel minor</u> of F Major

Common Scales and Modes

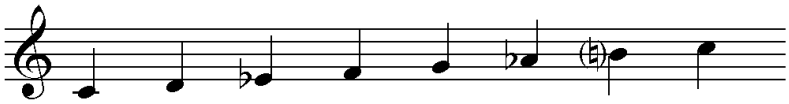
(Examples in the Key of C)



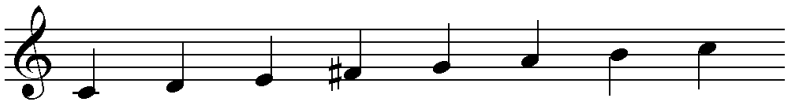
Major Scale (or Ionian Mode)



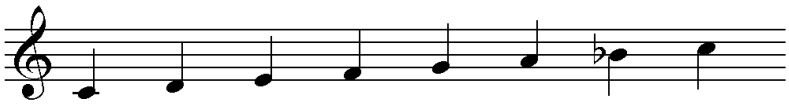
Natural Minor Scale (or Aeolian Mode)
- major scale with flat 3, 6, & 7



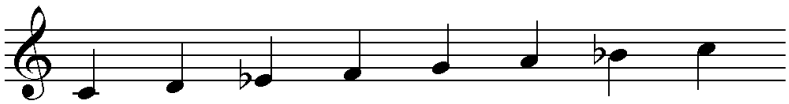
Harmonic Minor Scale
- natural minor scale with a raised 7th



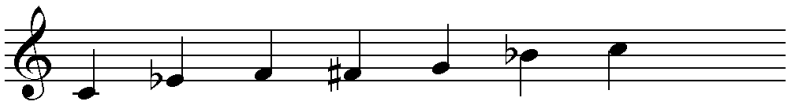
Lydian Mode
- major scale with a raised 4th



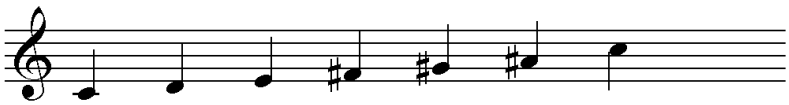
Mixolydian Mode
- major scale with a flat 7th



Dorian Mode
- natural minor scale with a raised 6th



Jazz/Blues Scale
- (as if in major) 1, ♭3, 4, #4, 5, ♭7, 8

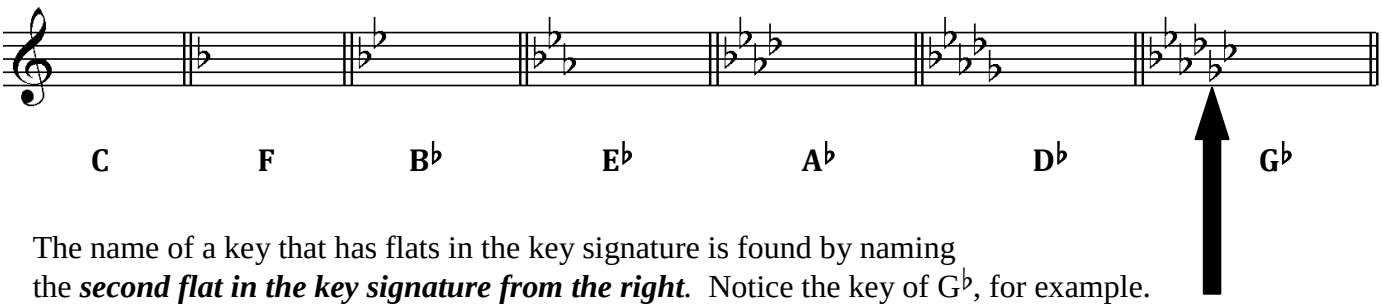


Whole Tone Scale
- entirely whole steps

Key Signature Recognition and the Order of Flats/Sharps

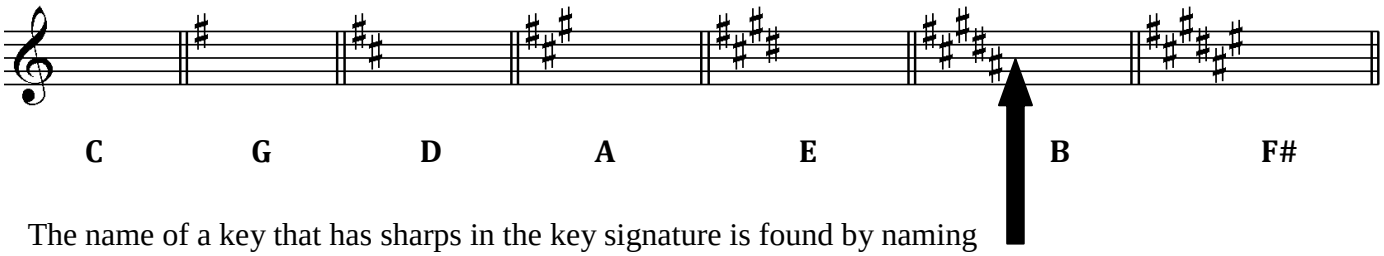
By Ben Wahlund

The Order of Flats = B, E, A, D, G, C, F



The name of a key that has flats in the key signature is found by naming the ***second flat in the key signature from the right***. Notice the key of G♭, for example.

The Order of Sharps = F, C, G, D, A, E, B

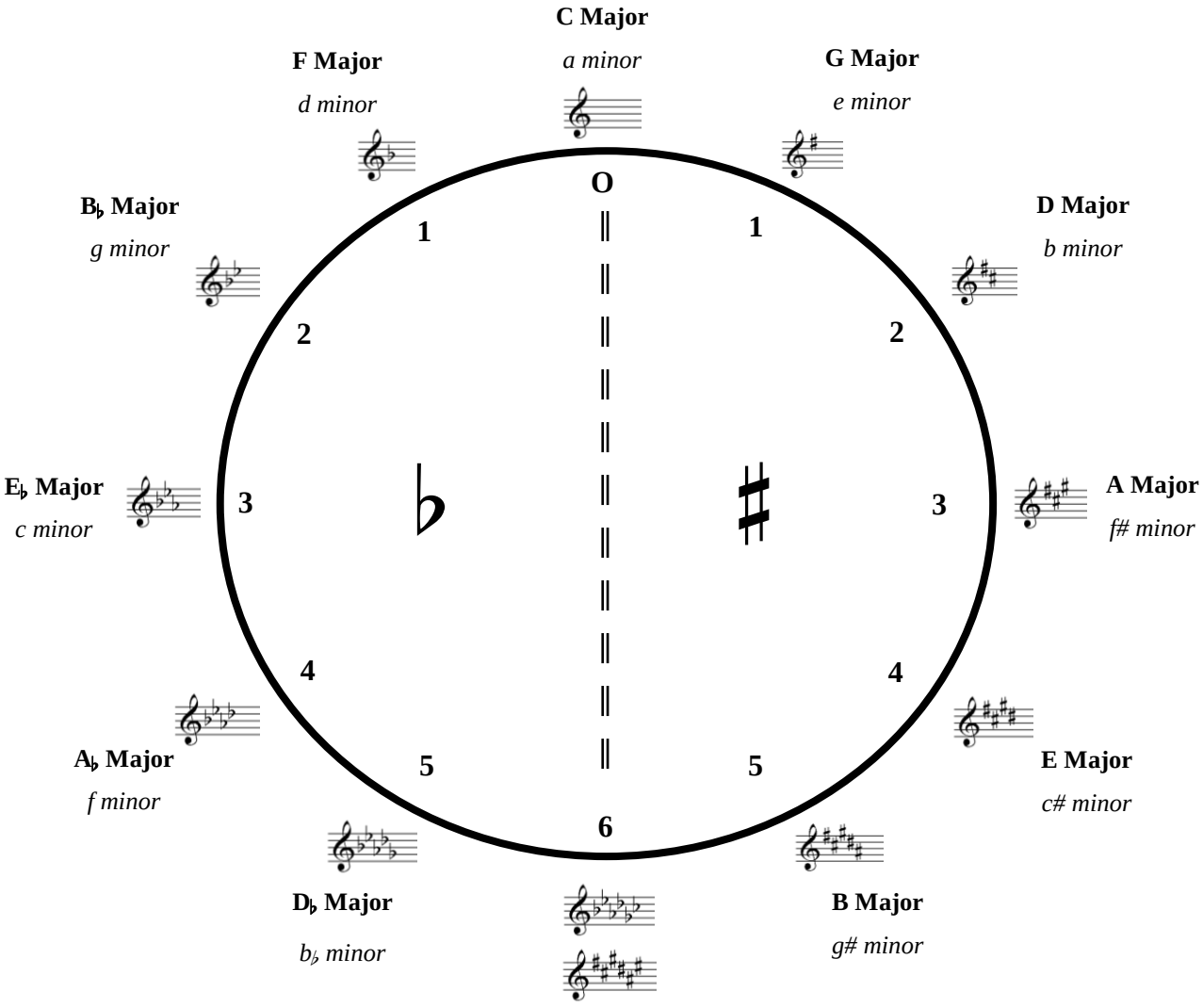


The name of a key that has sharps in the key signature is found by naming the ***note a ½ step above the last sharp on the right***. Notice the key of B, for example.

The Circle of Fifths/Fourths

By Ben Wahlund

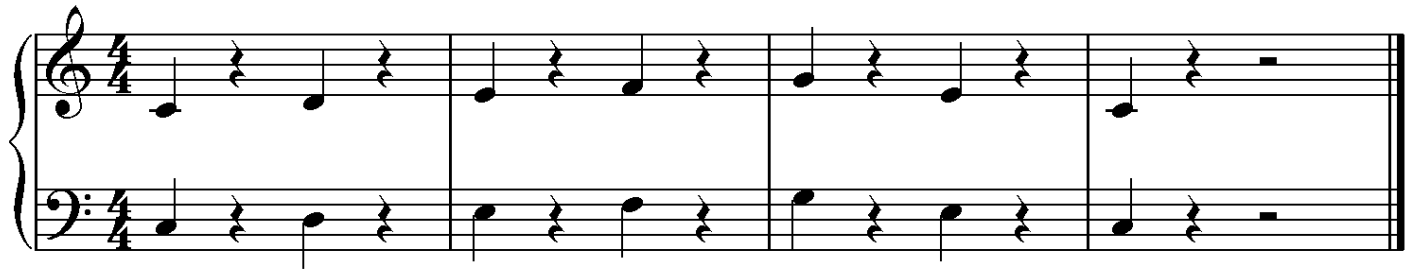
An interesting way of presenting key signatures and how one can remember them is shown in the picture below called *The Circle of Fifths/Fourths*. By studying this picture one quickly learns that as a key signature gains a sharp, the key it represents is raised by a fifth. In much the same way, by adding flats to a key signature, the key a key signature represents is raised by a fourth. See below and note that the same relationship exists for the relative minors, as well.



Keyboard Treasure Hunting

(Page 1 of 3)

1.



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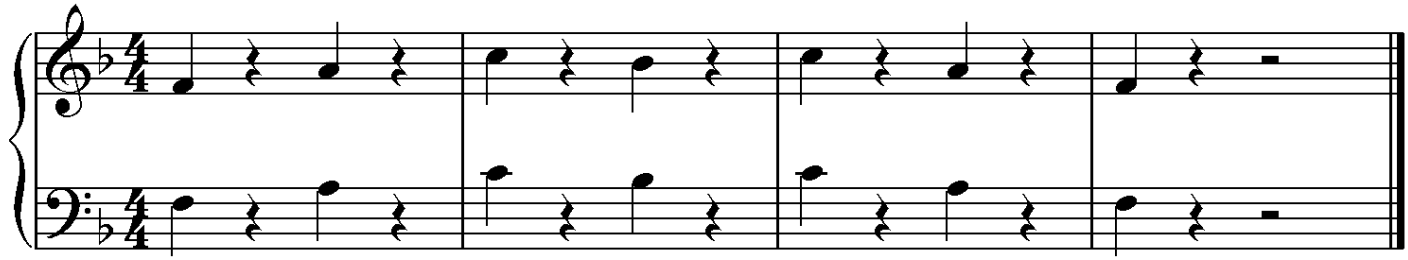

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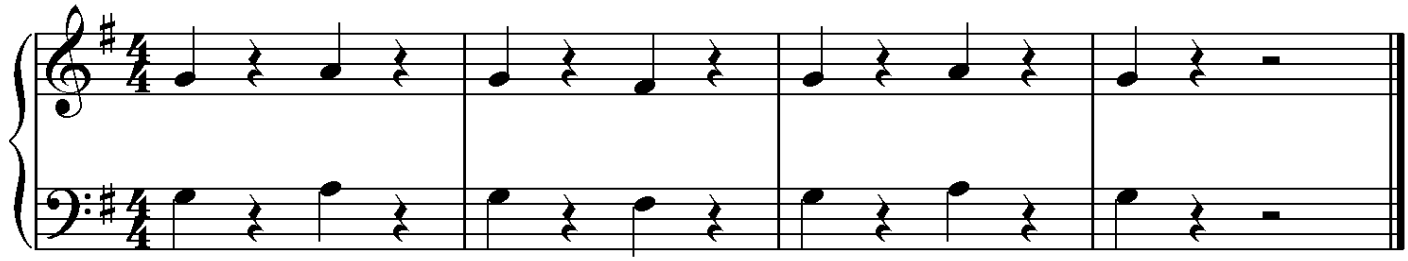

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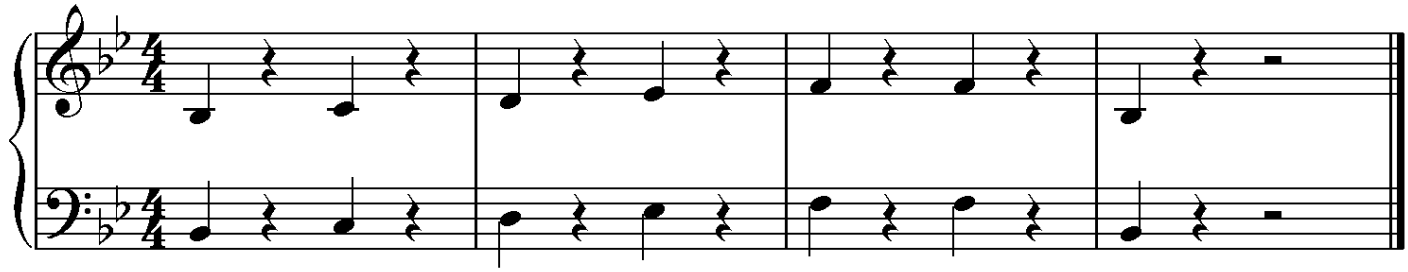
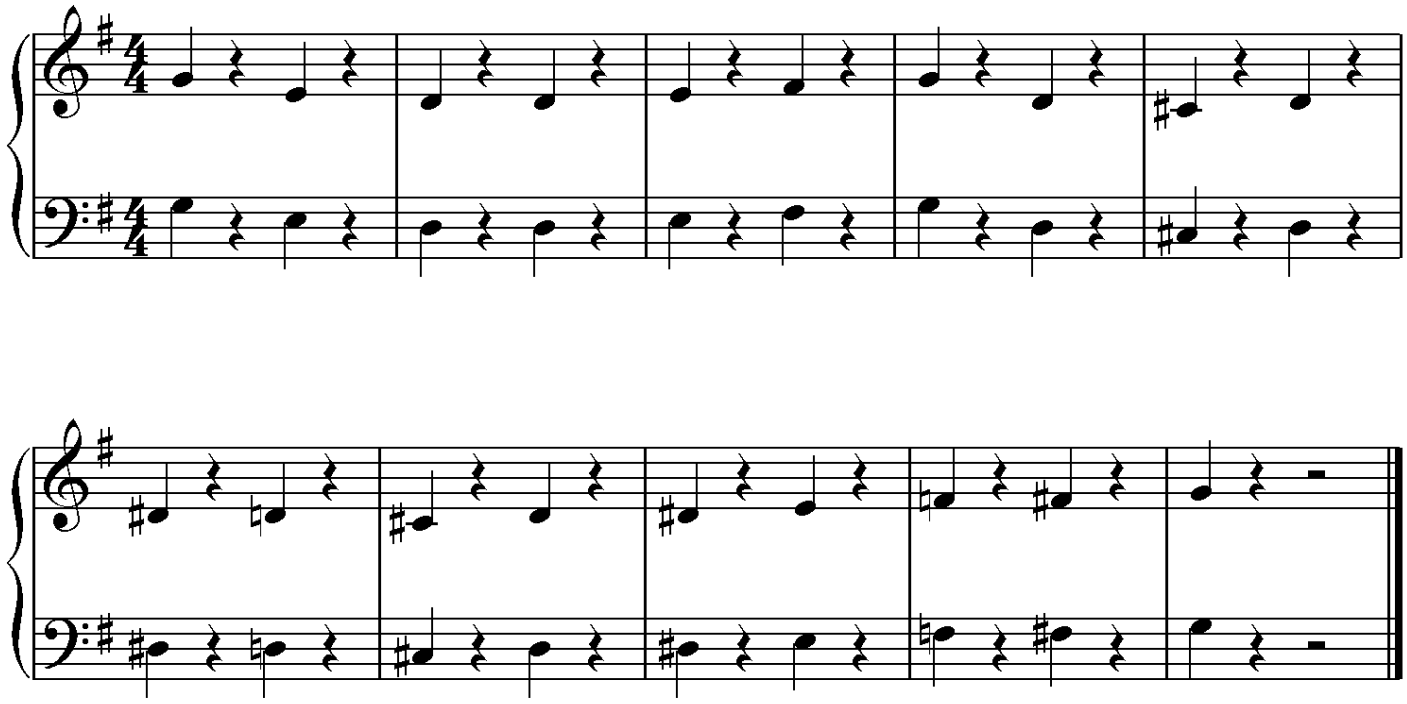


Keyboard Treasure Hunting – Cont'd (Page 2 of 3)

5.



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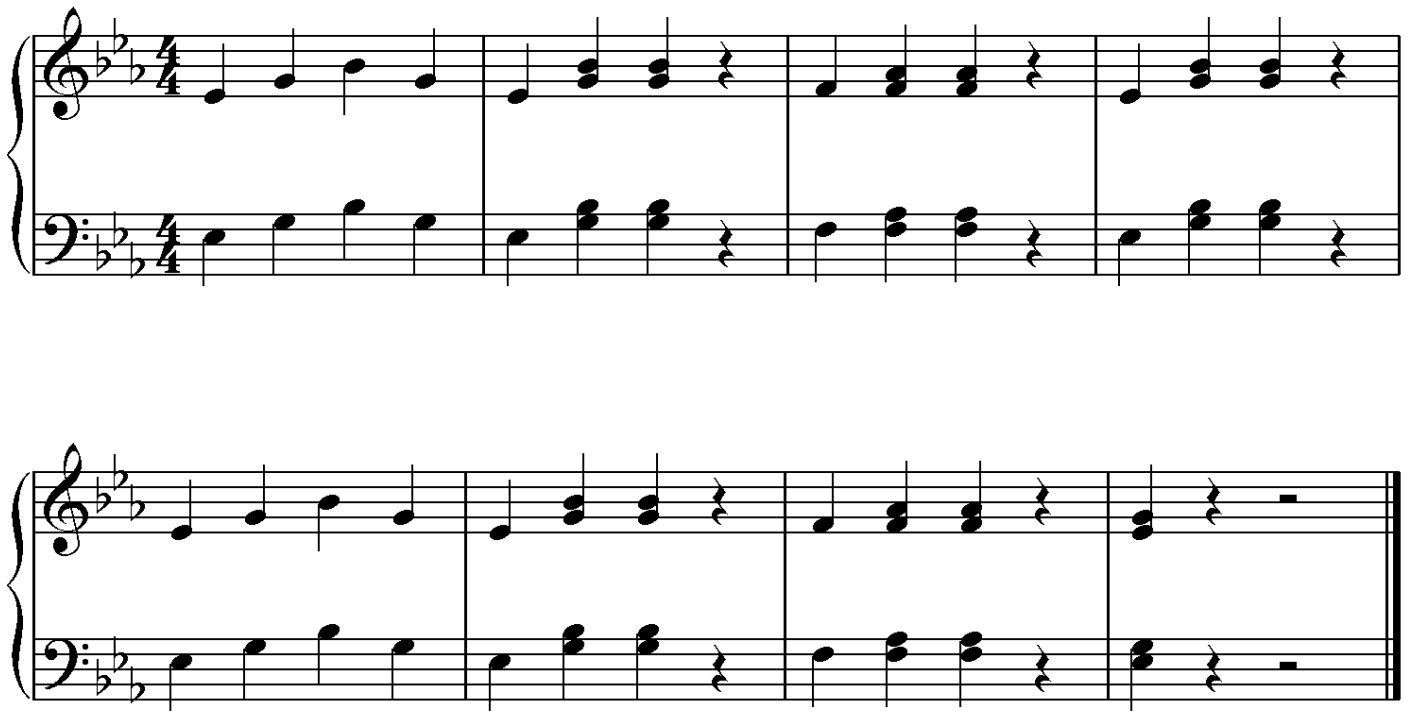
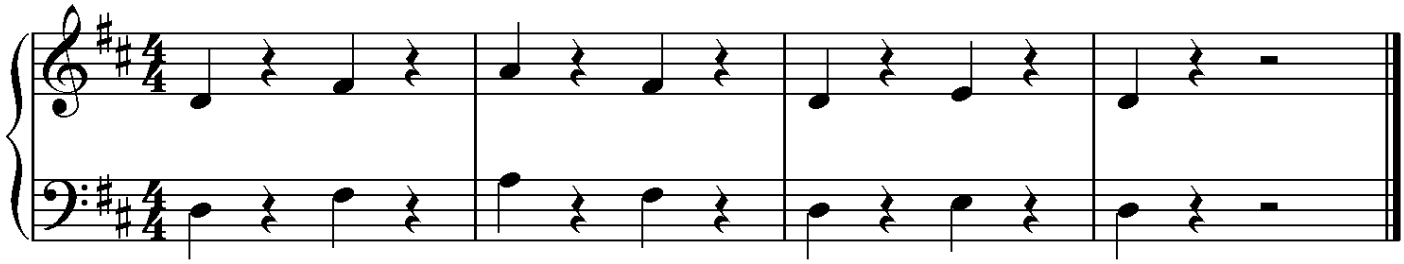


Keyboard Treasure Hunting – Cont'd (Page 3 of 3)

7.



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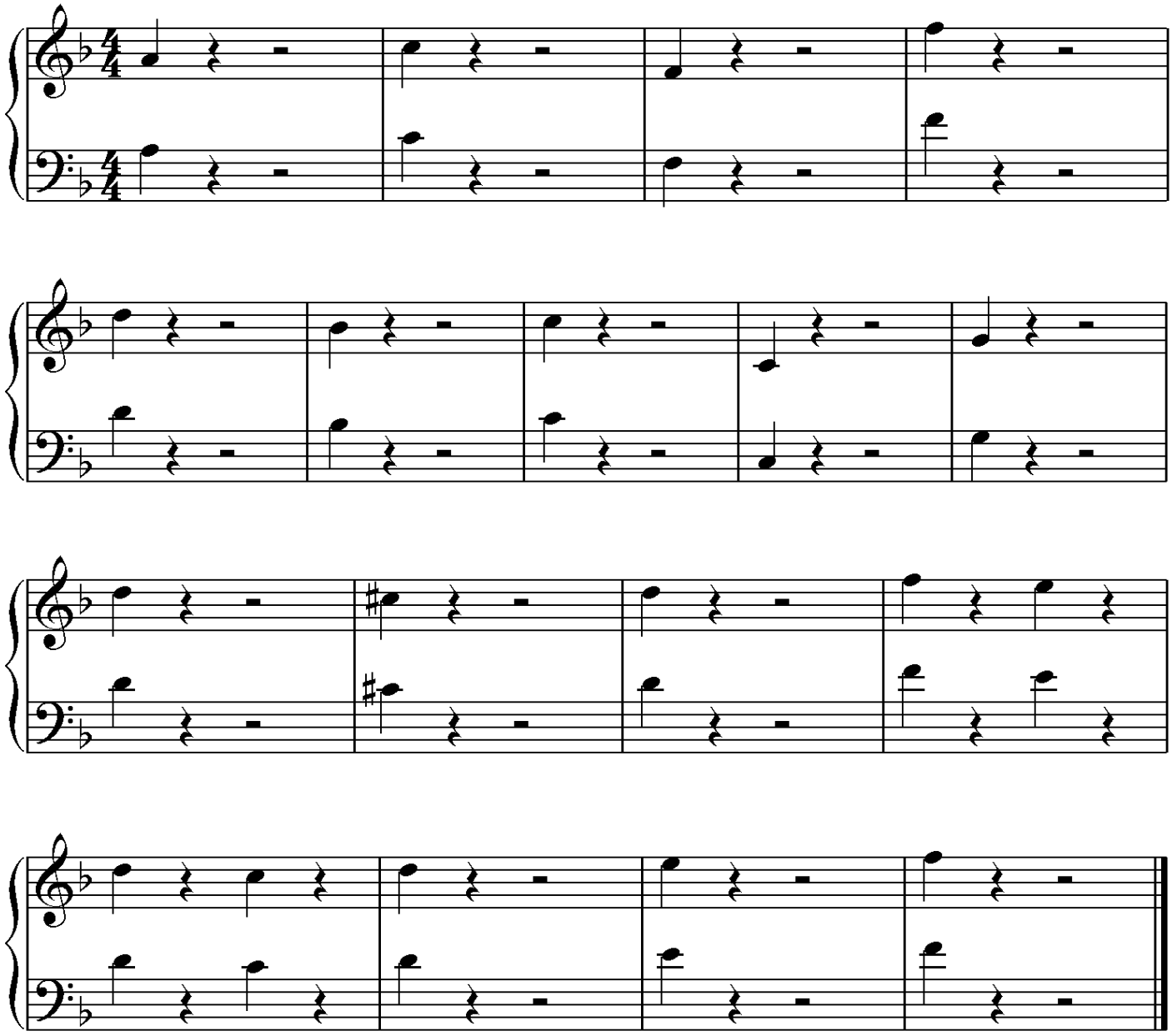
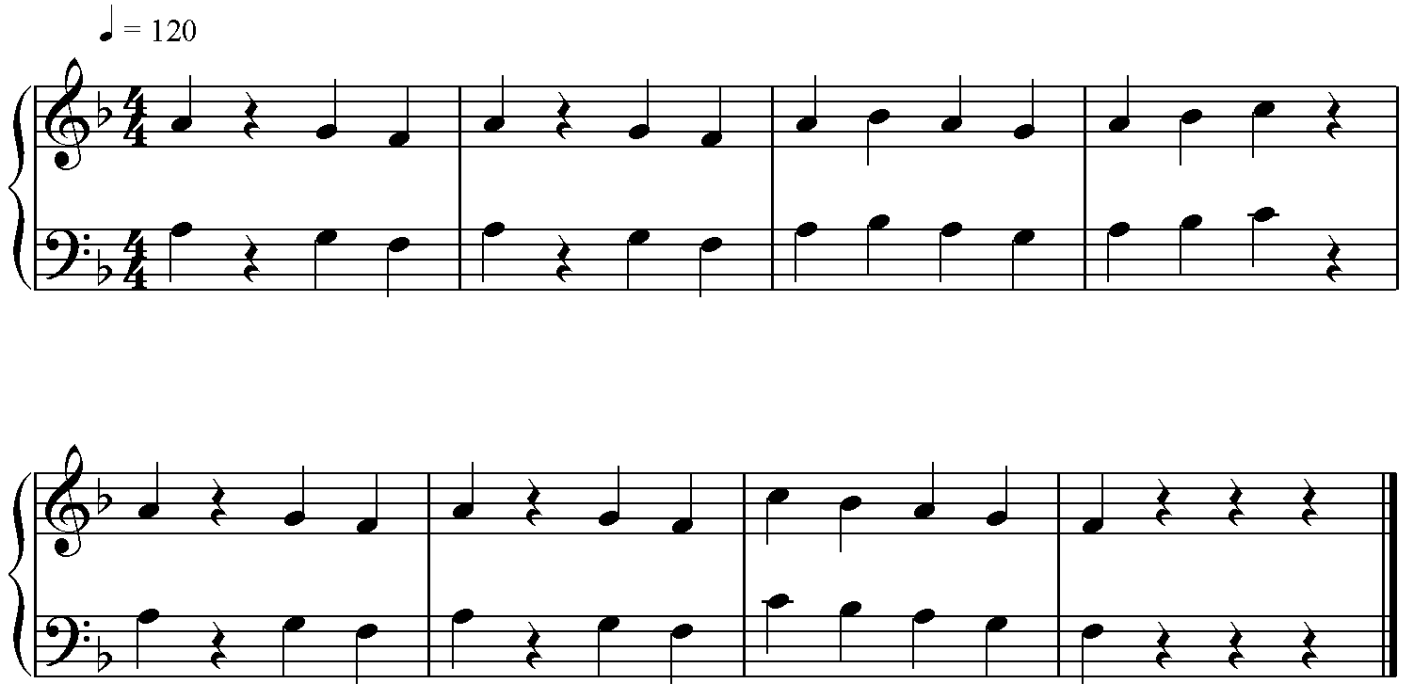
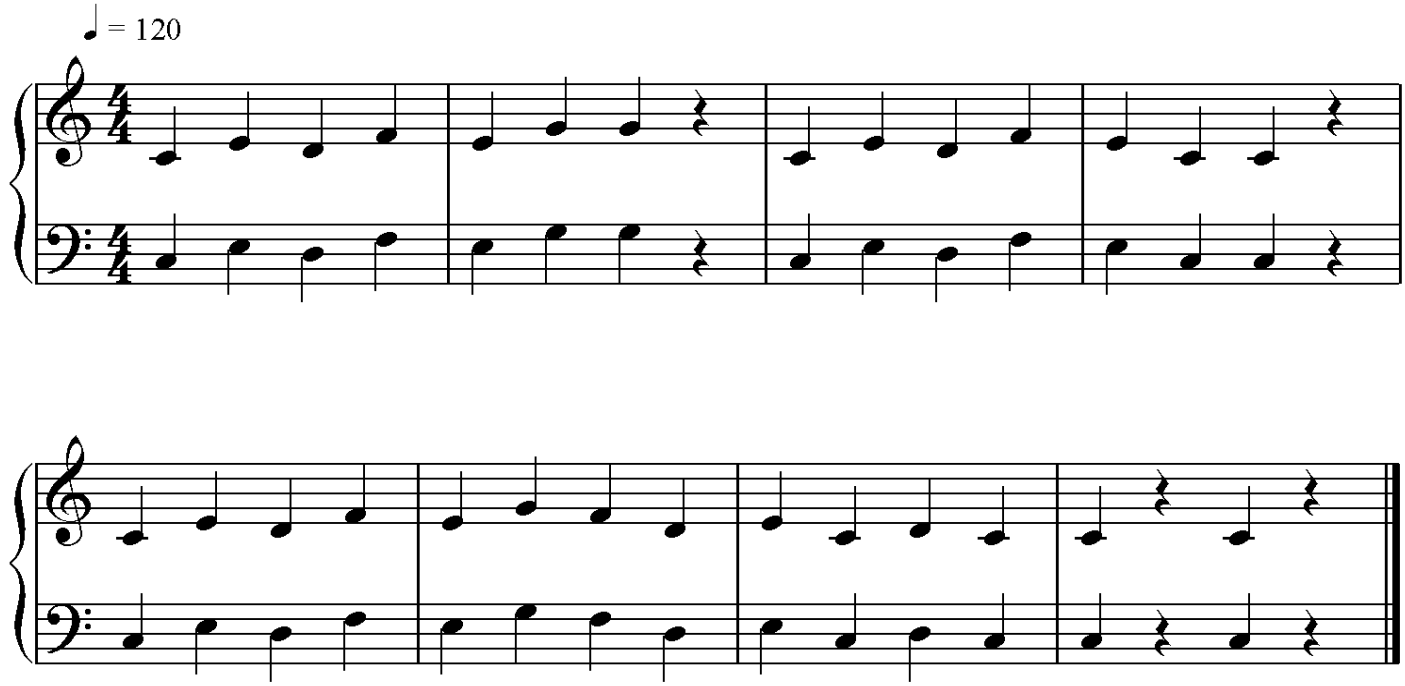


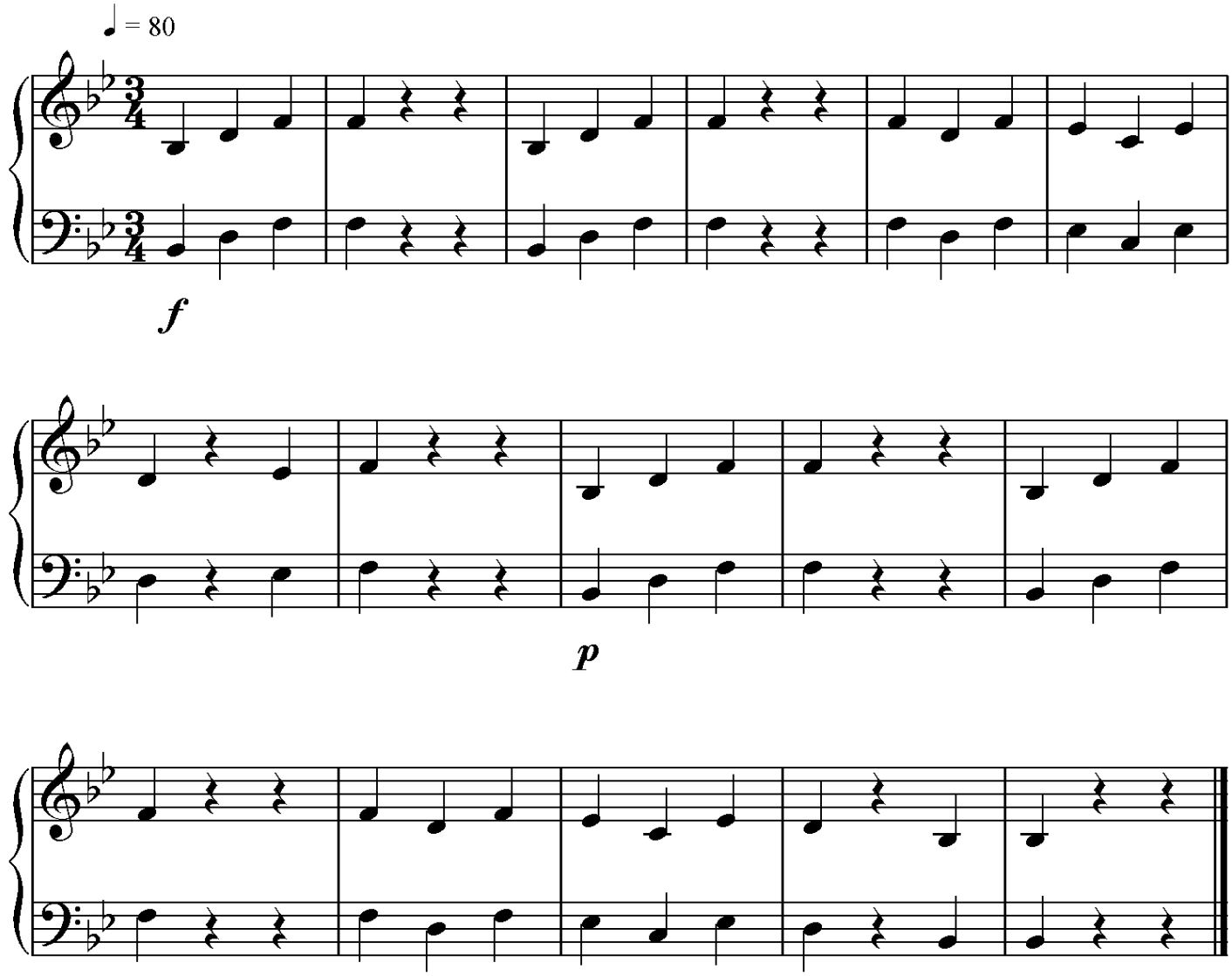
1. Floppy Ears



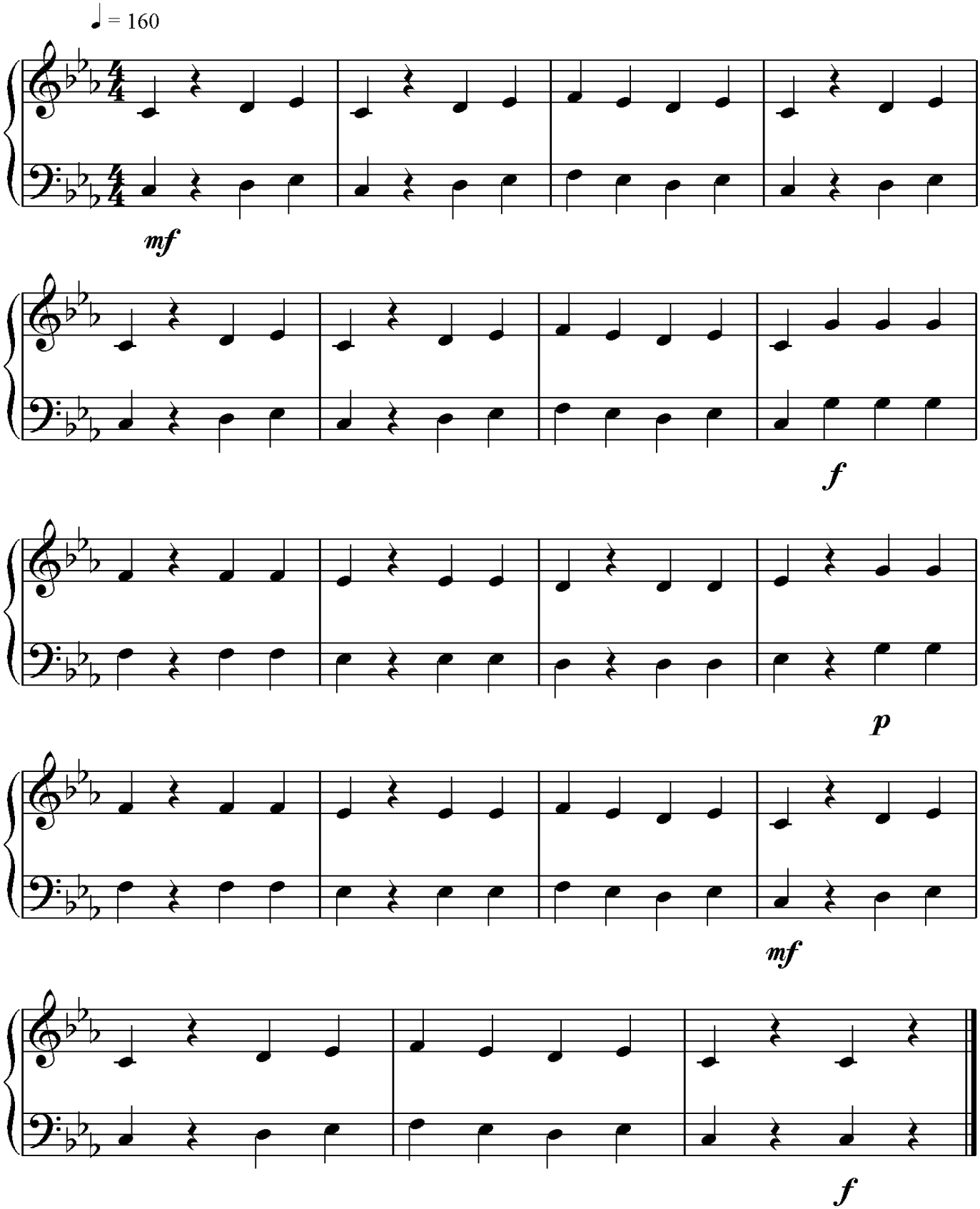
2. Tic-Tac-Toe



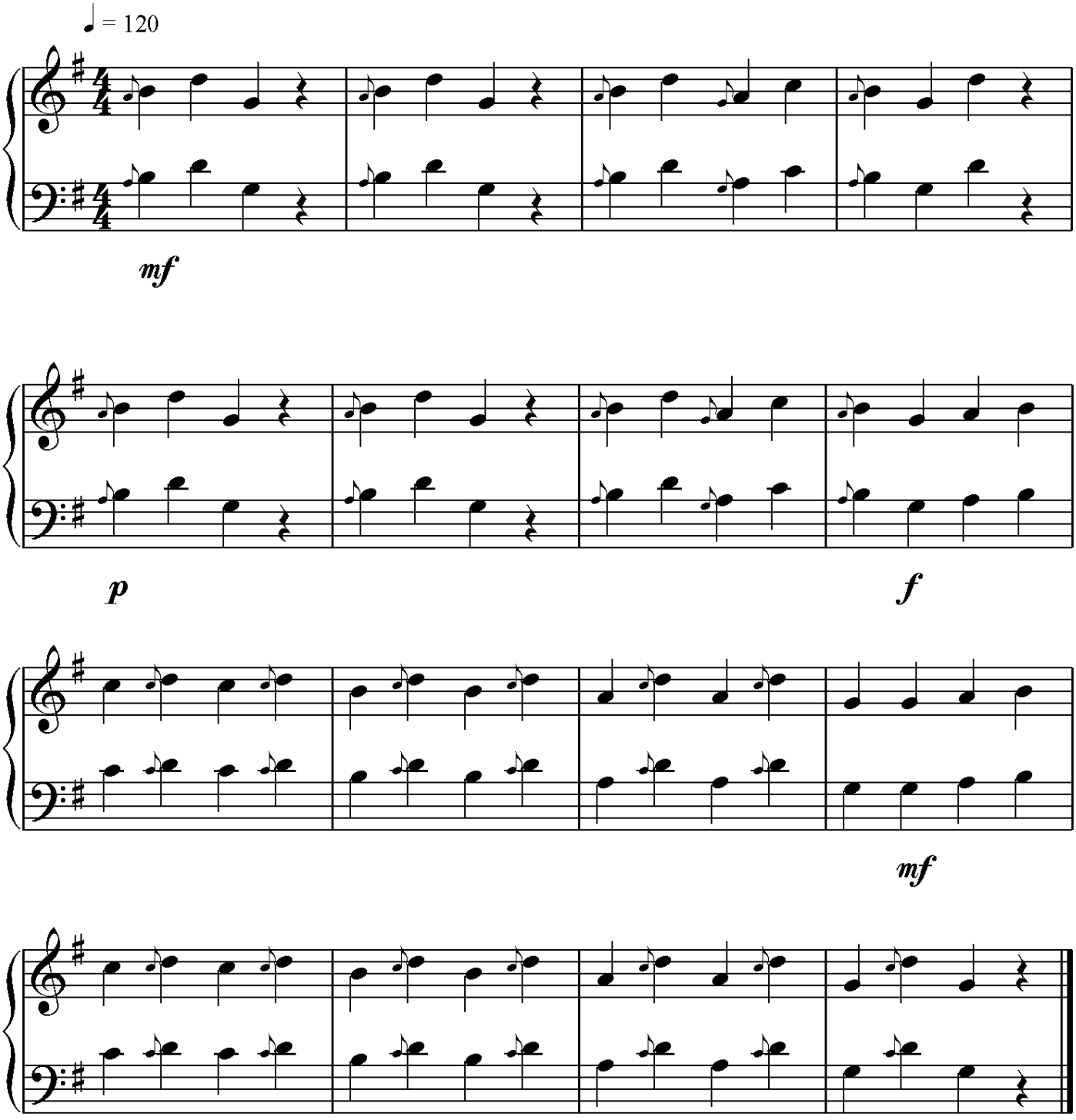
3. Remote Control



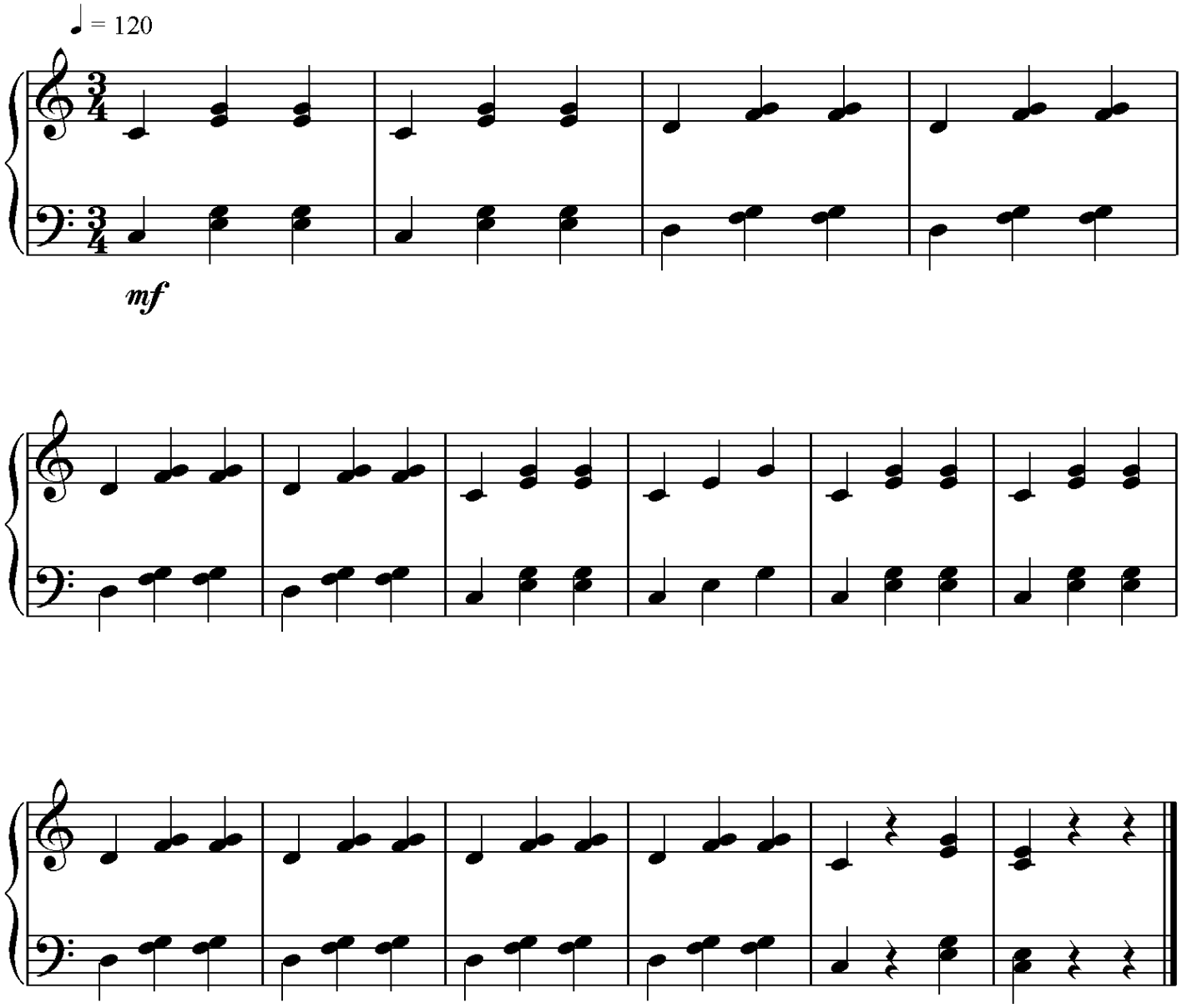
4. Car Chase



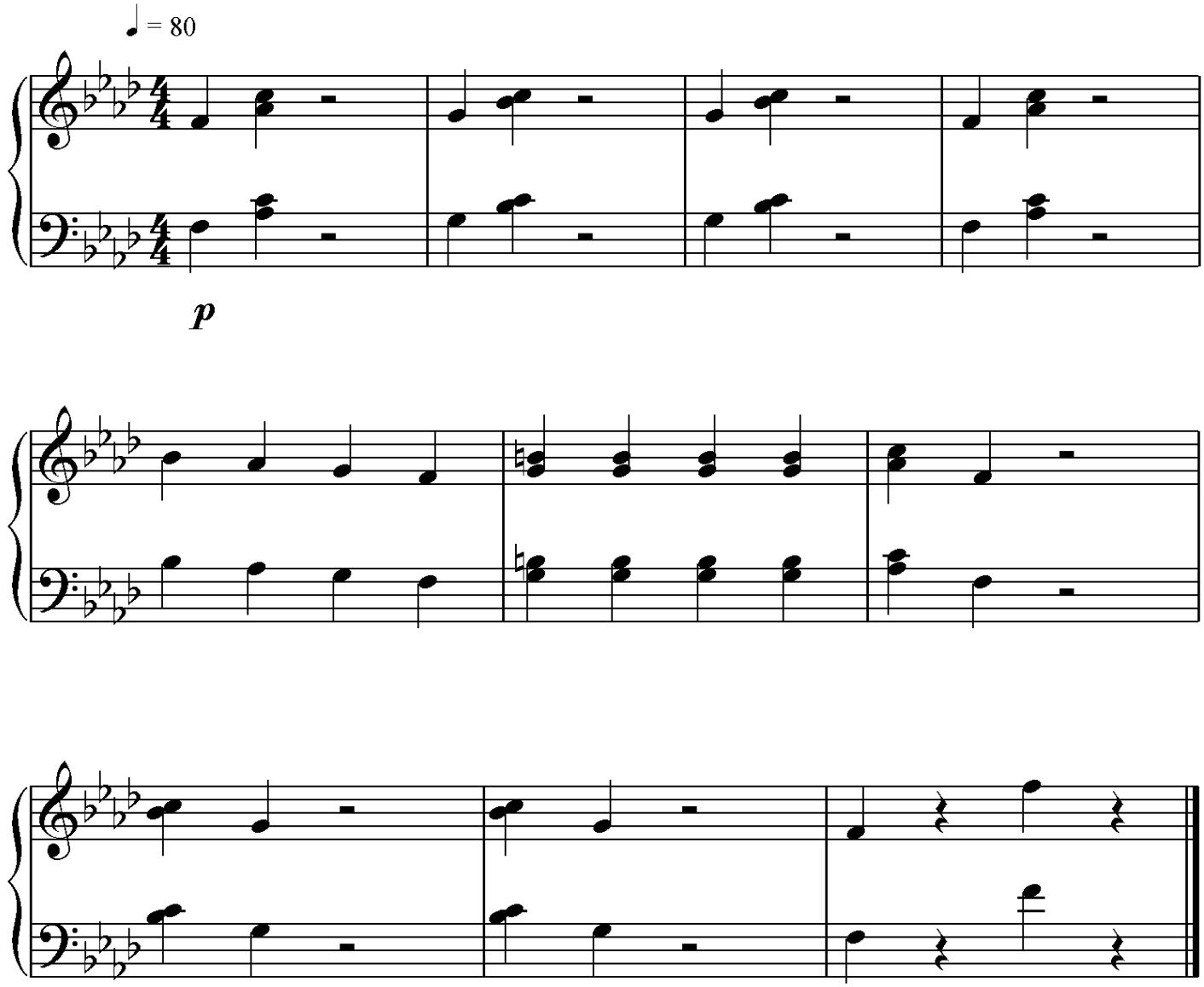
5. Blinking Politicians



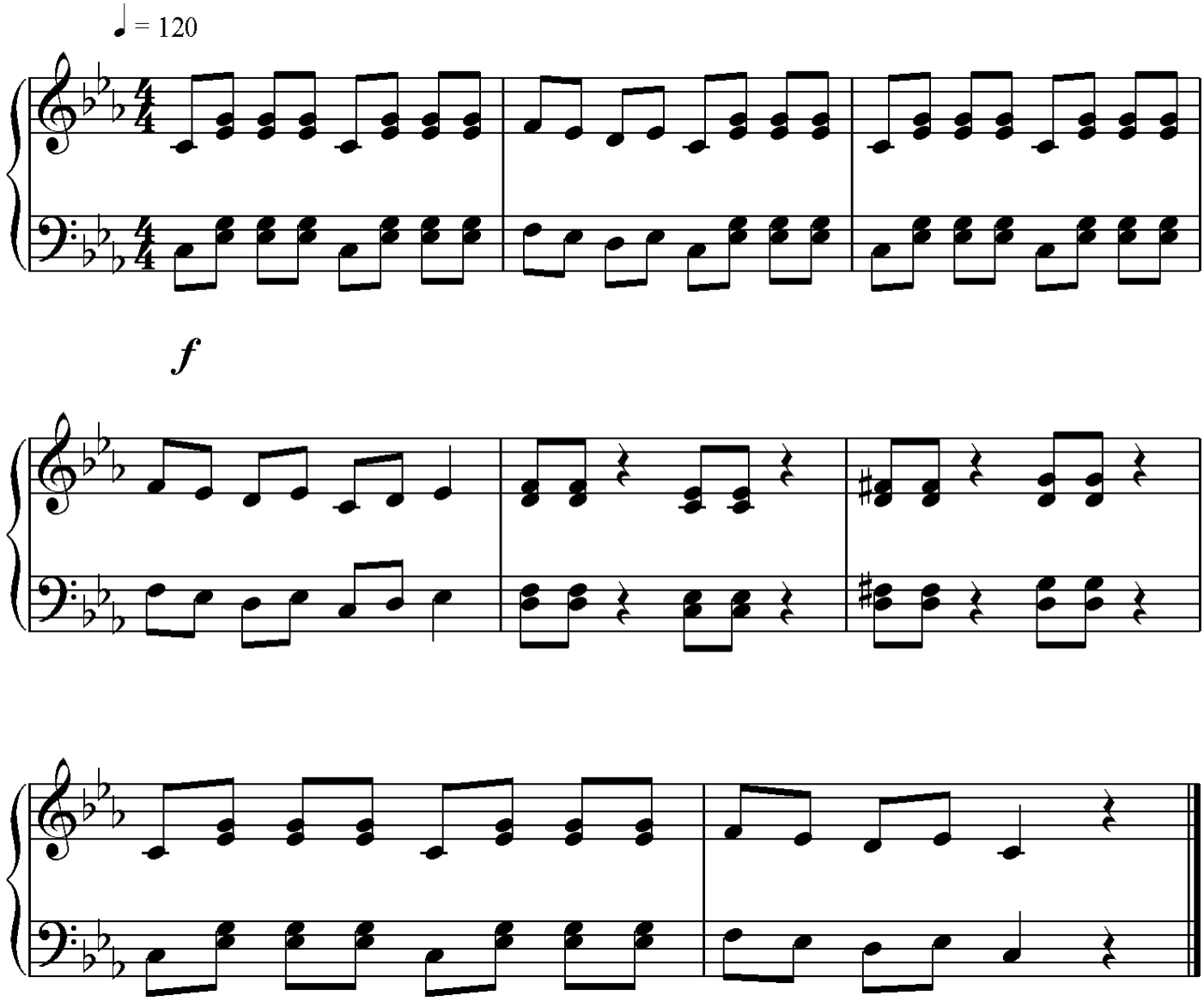
6. Bakery



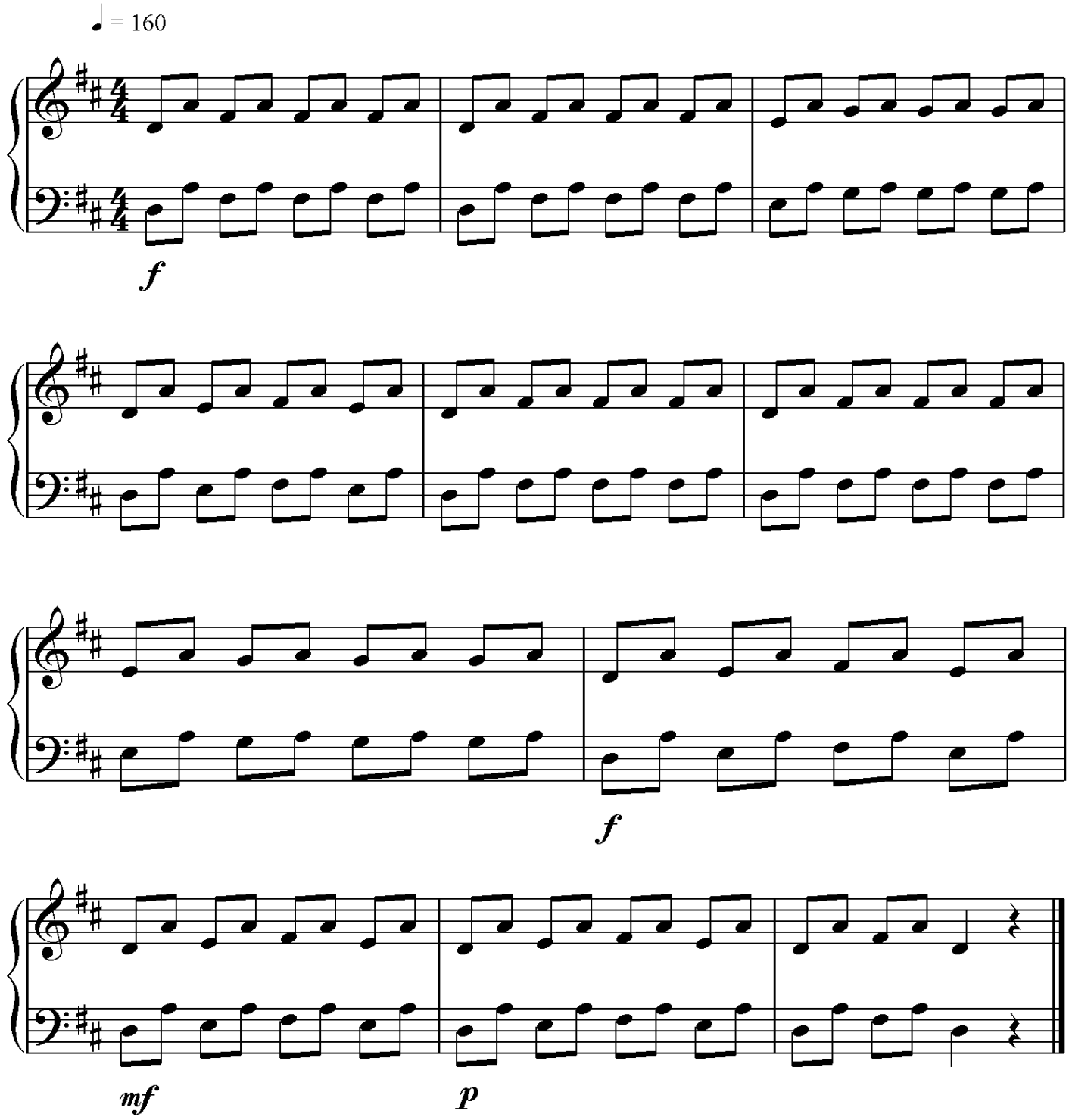
7. The Disappearing Twizzlers



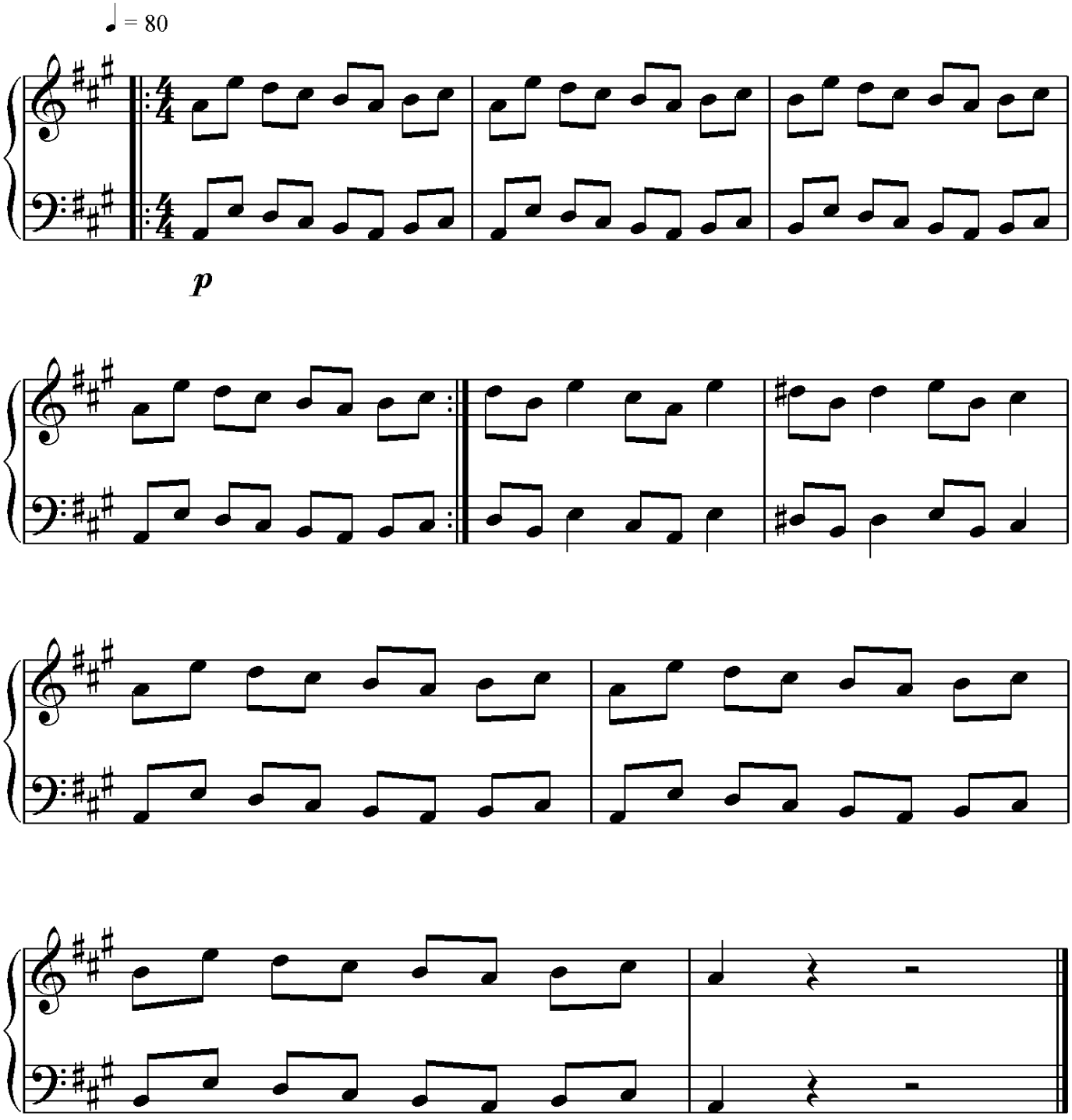
8. Penguin Talk Shows



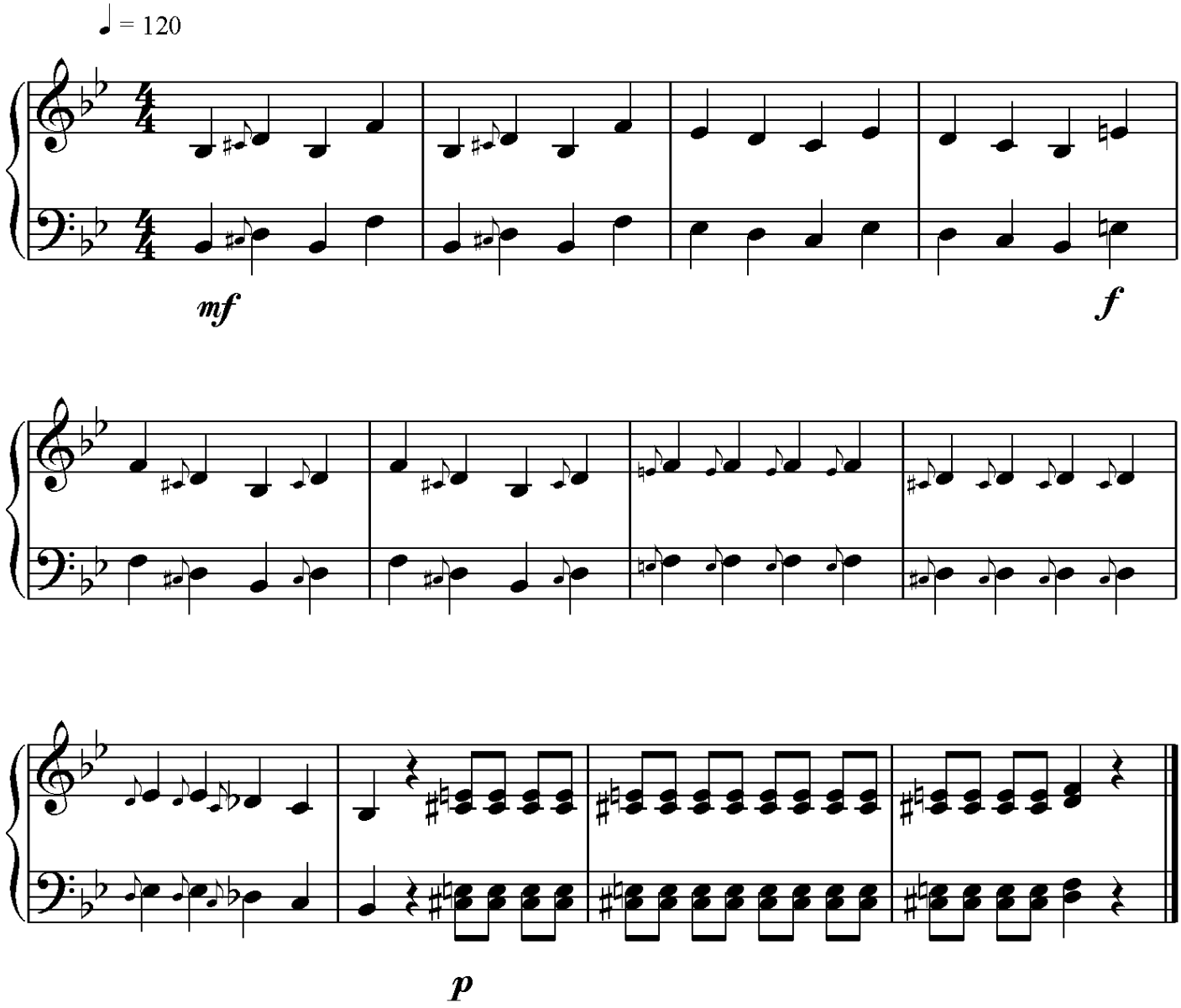
9. The Bearded Man's Wedding



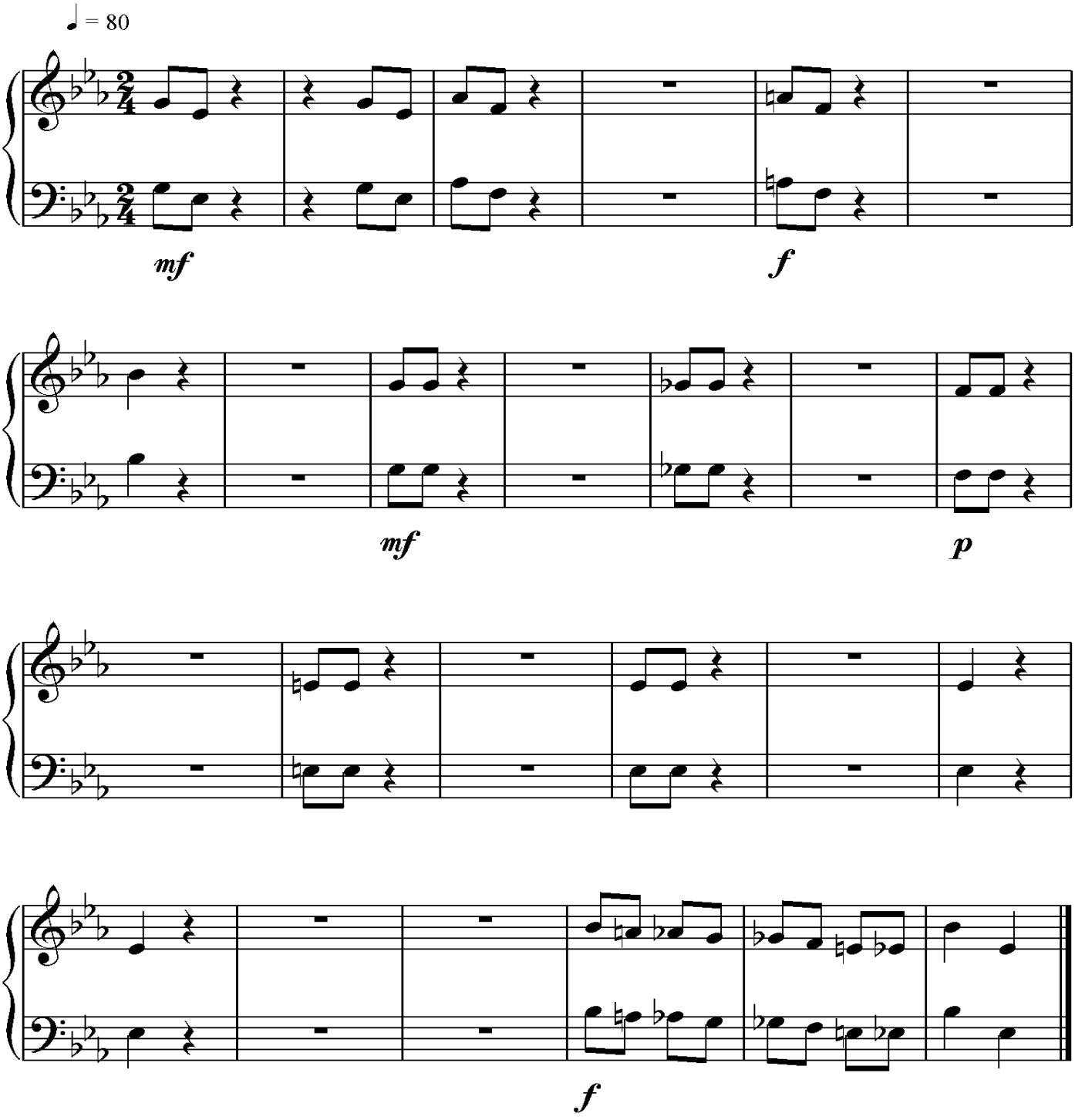
10. Rainbow



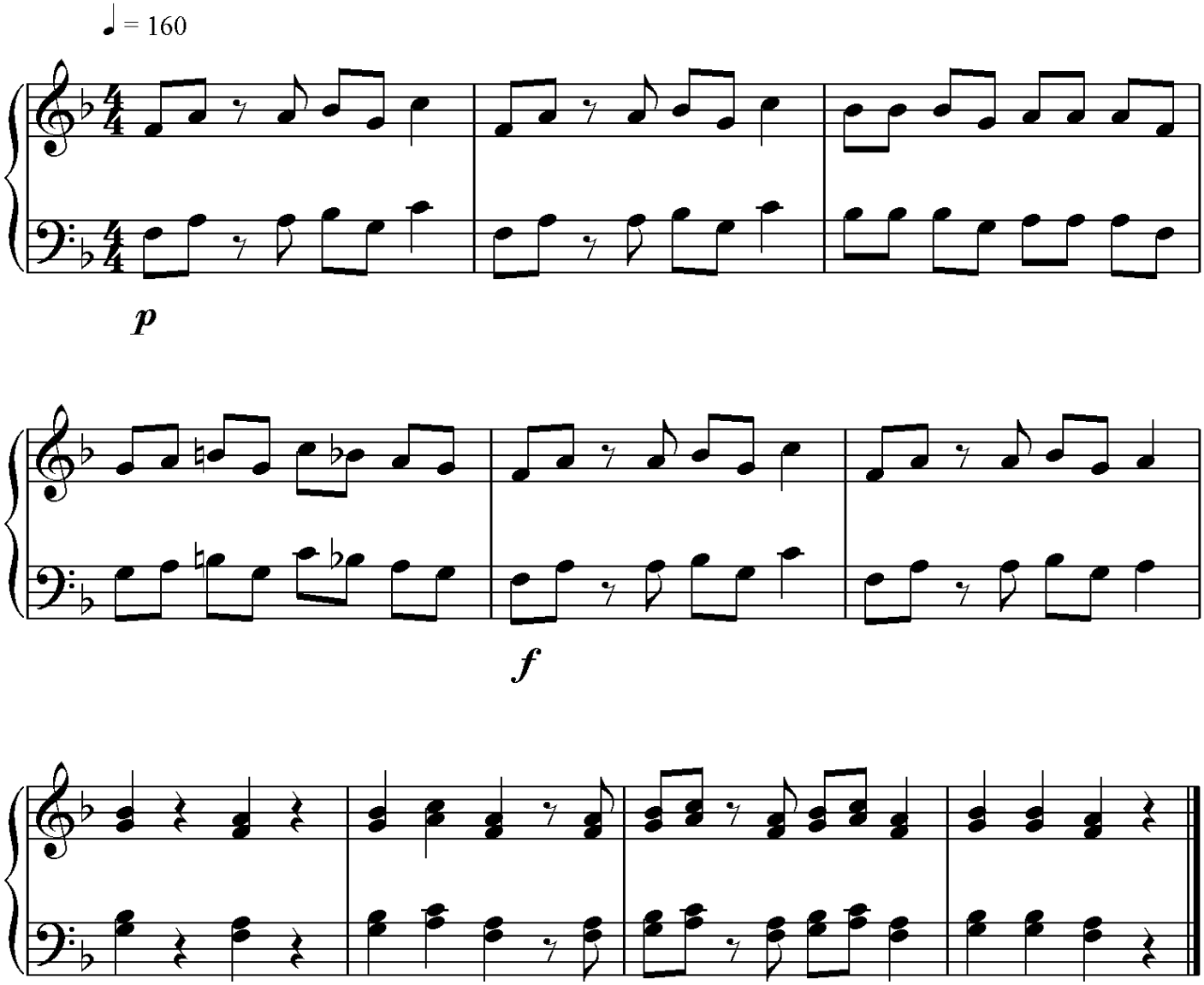
11. CoffeeShop



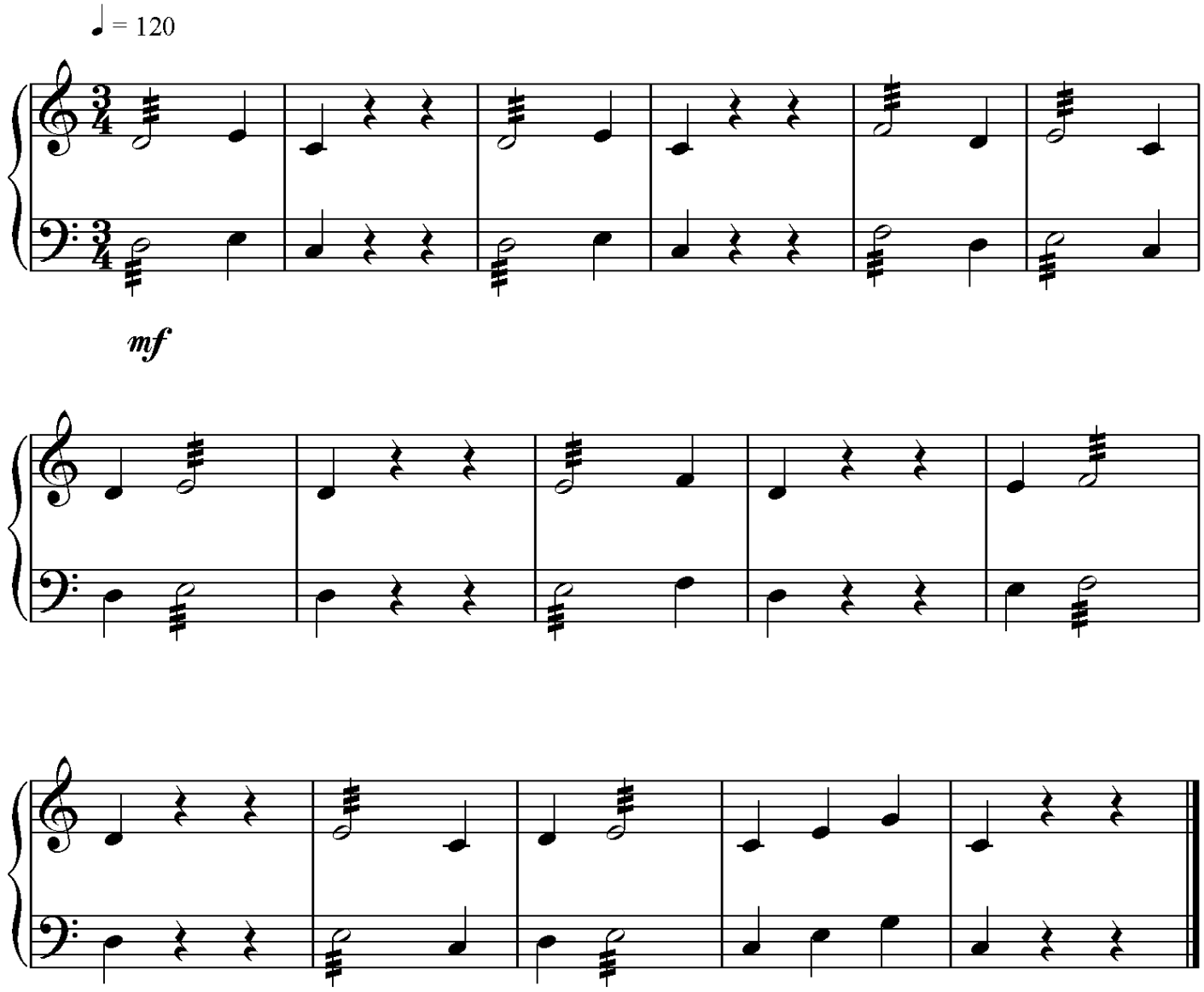
12. Sushi



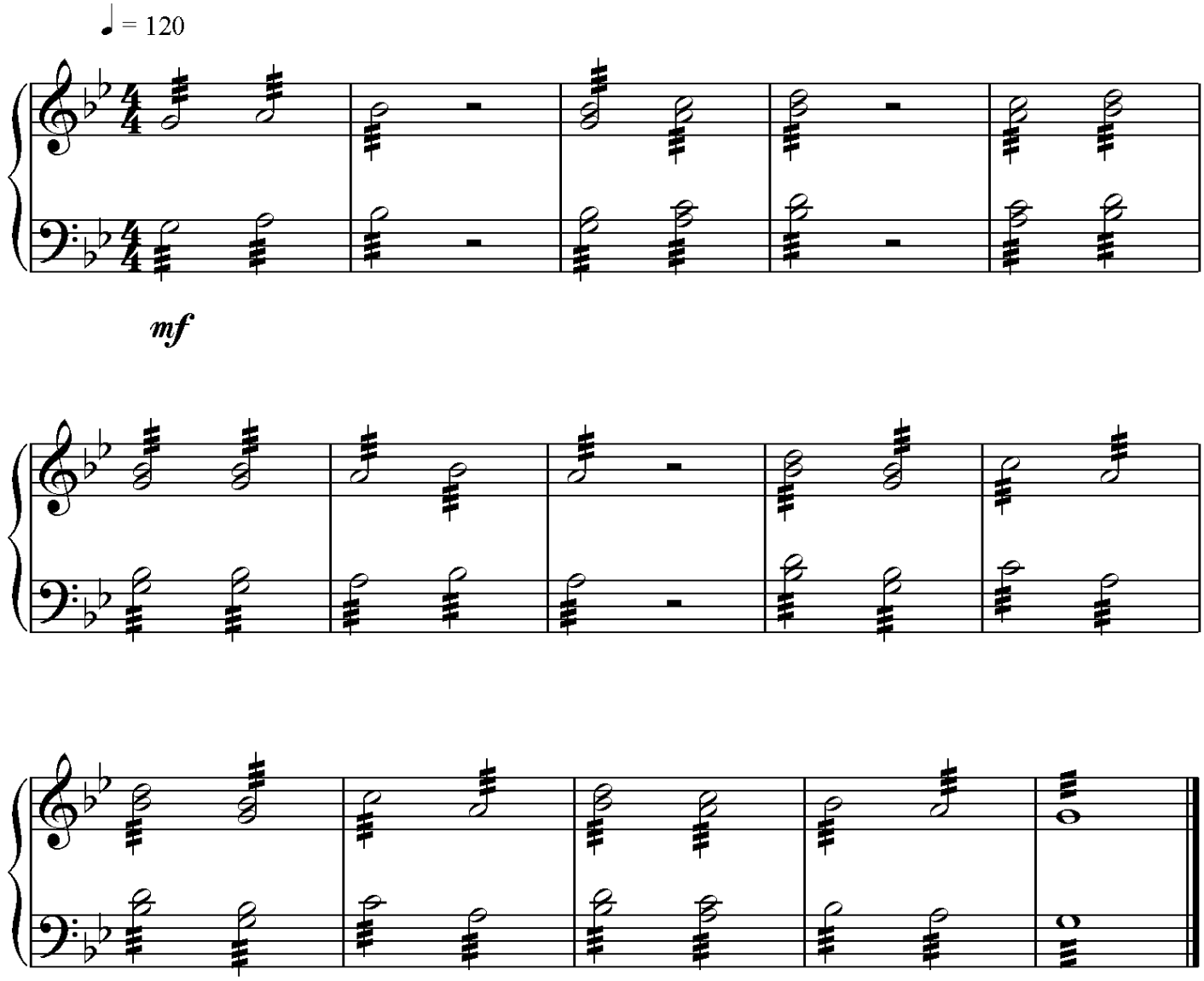
13. Hop-Walk



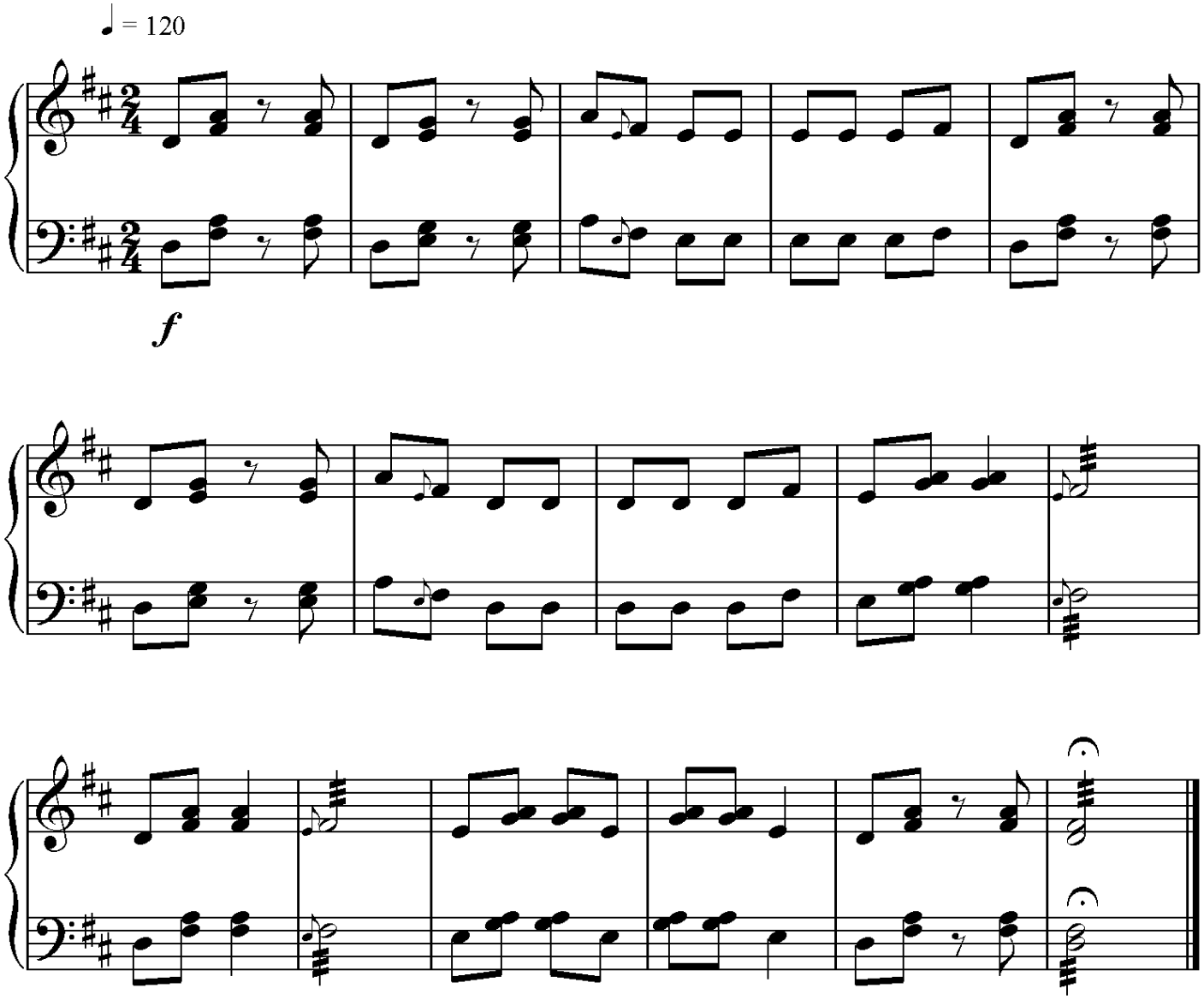
14. Mr. Church



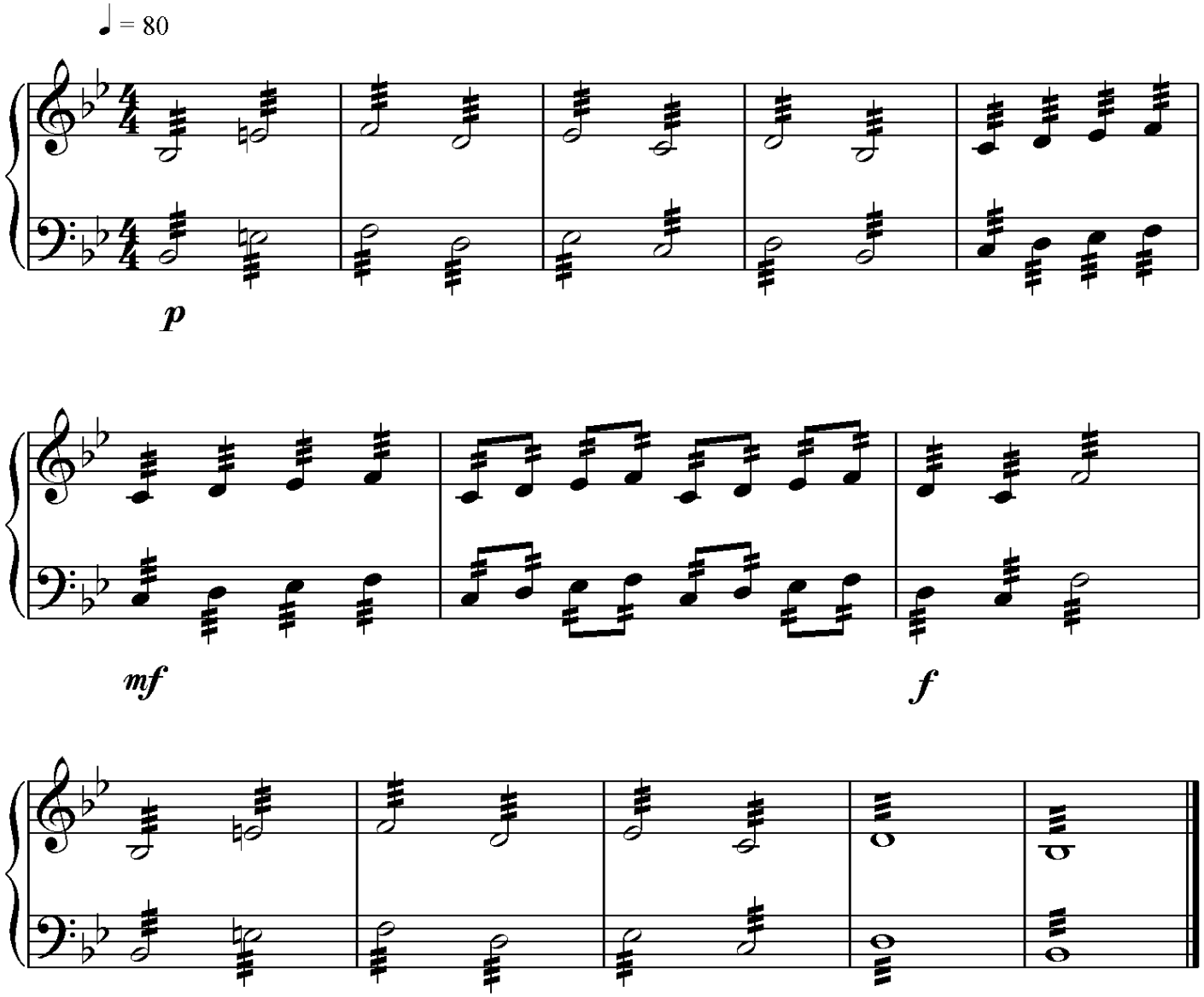
15. Sorry, Plant



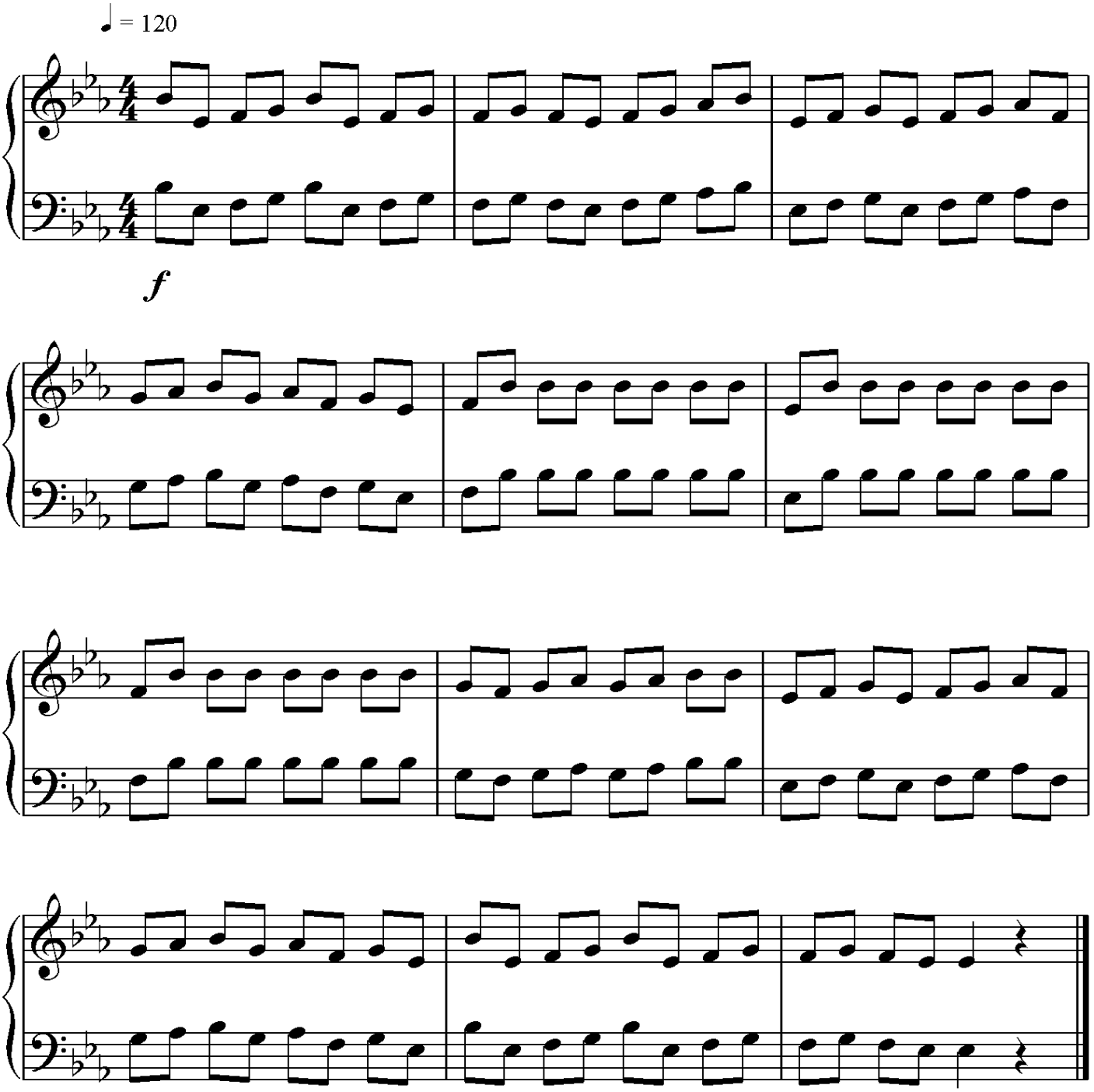
16. New Shoes



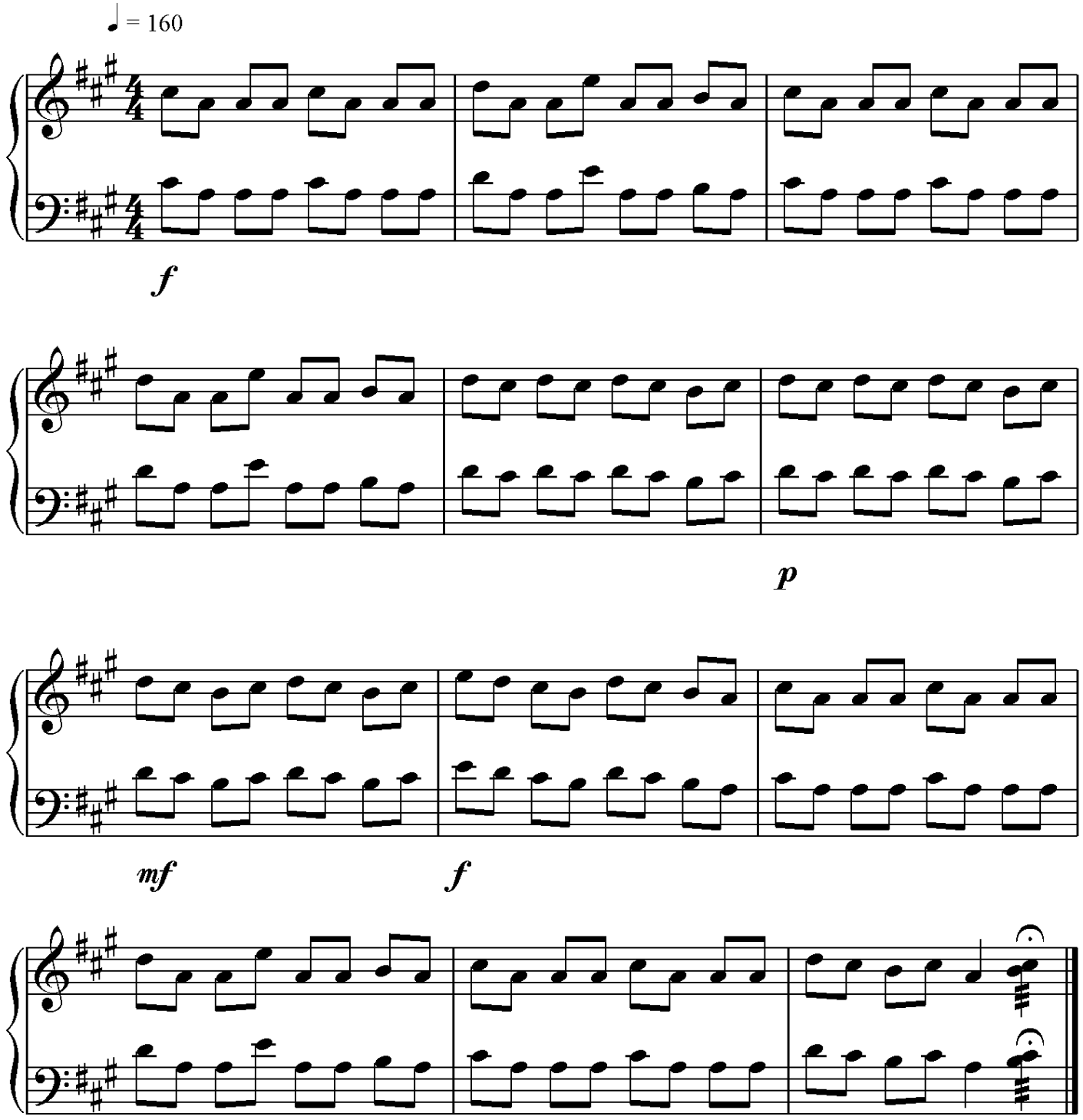
17. Morning Coffee



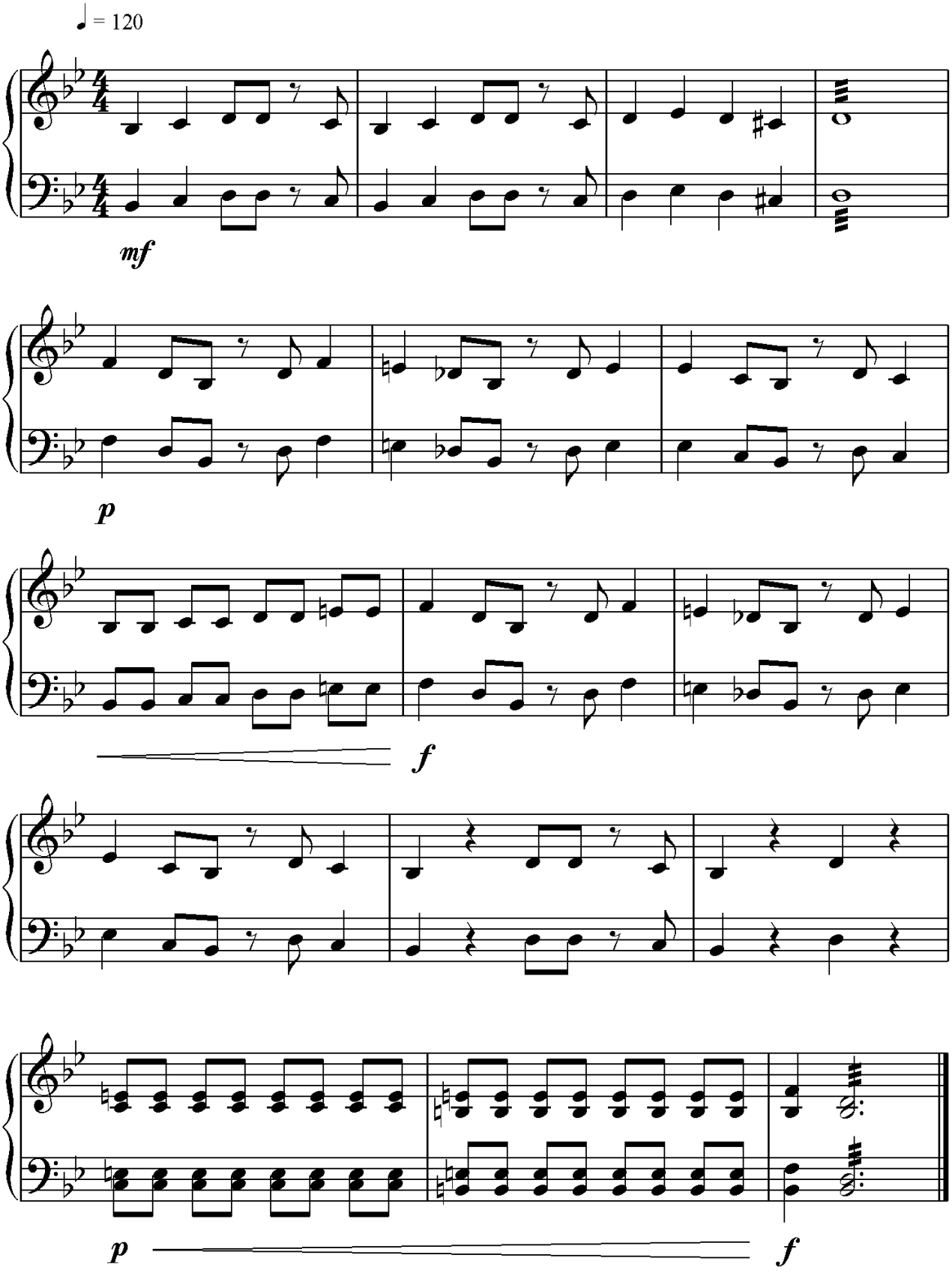
18. Happy, Yellow Spinning Thing



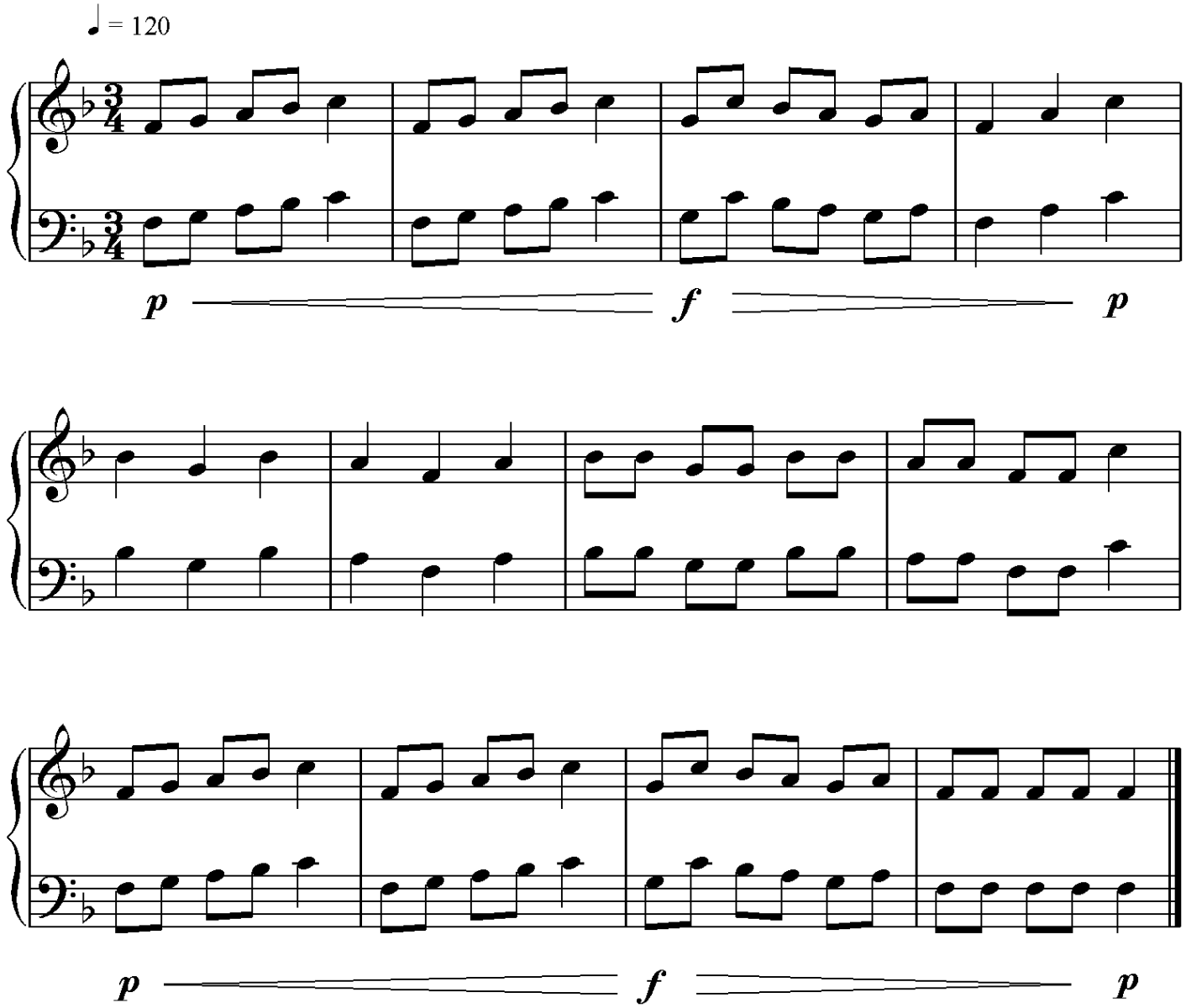
19. Riding Lawn Mowers



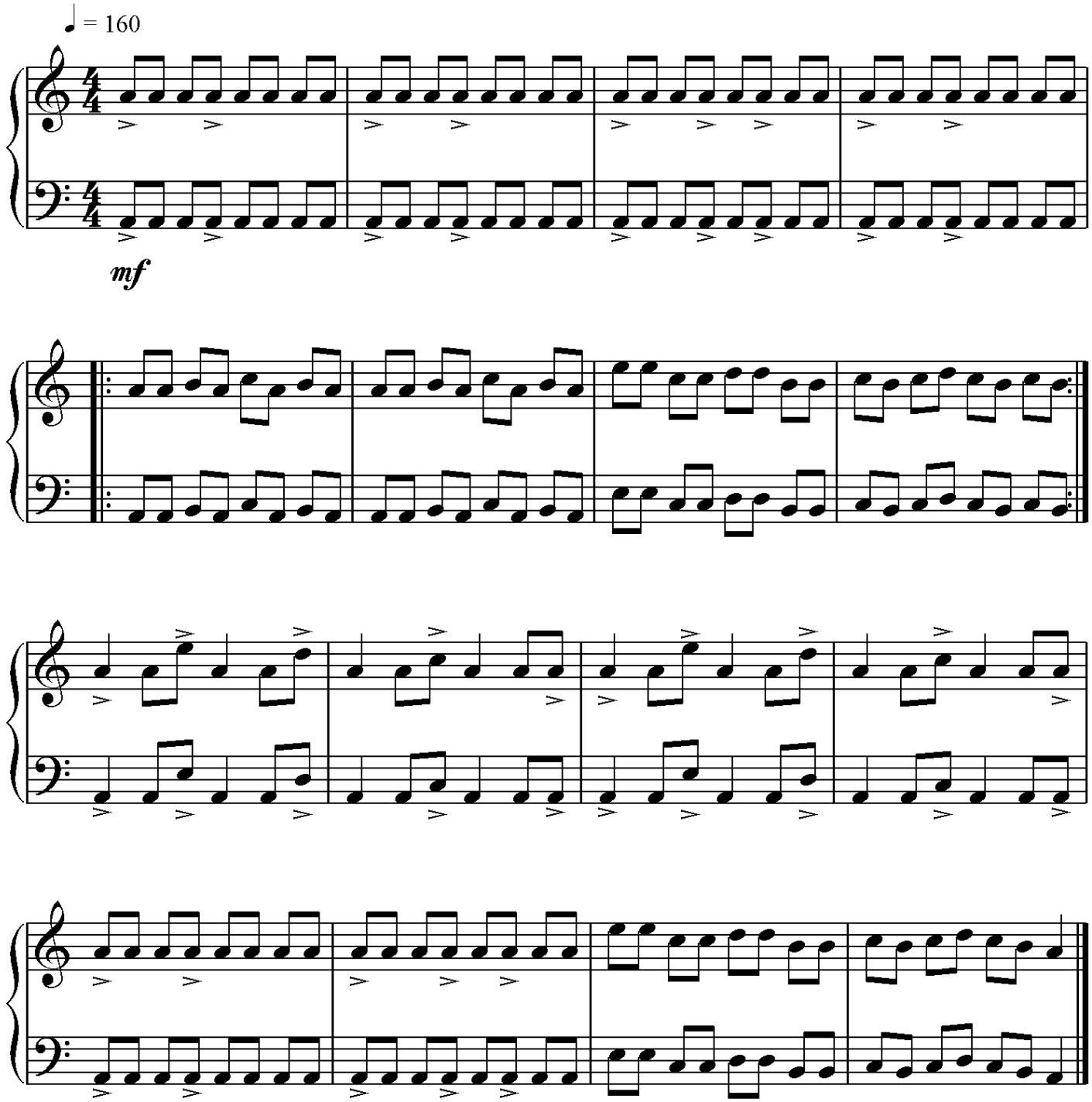
20. Fish Bowl



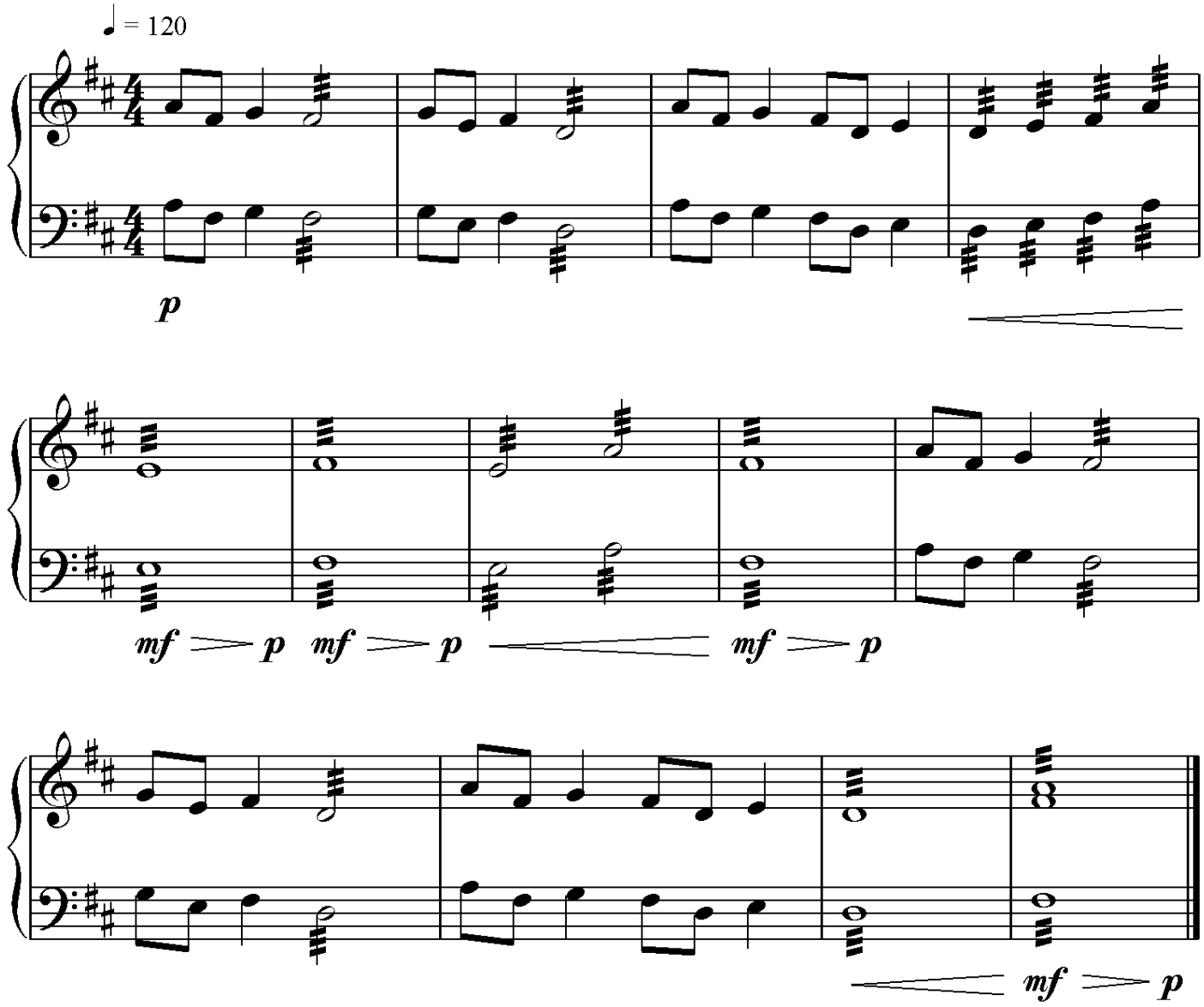
21. 75th Street



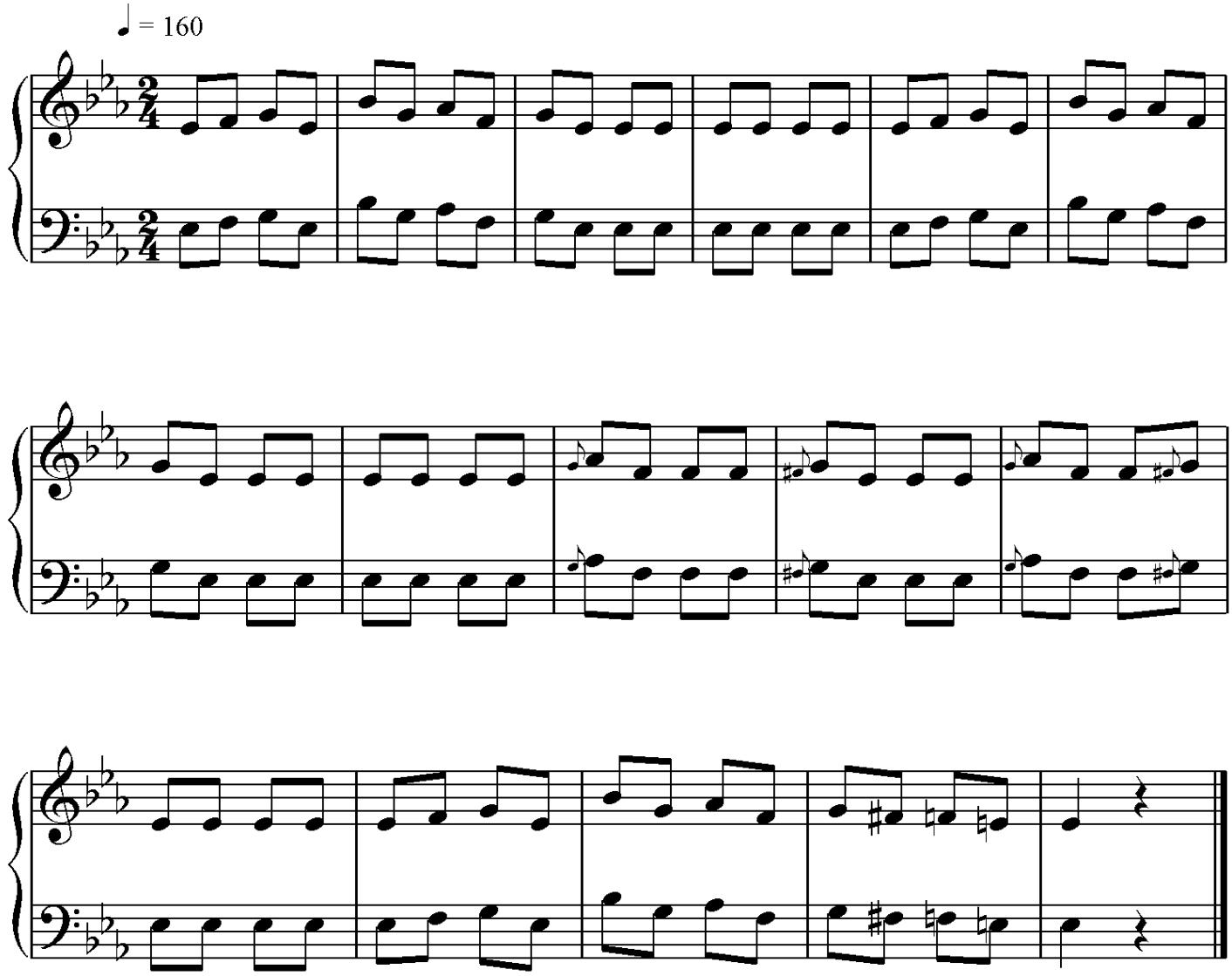
22. The Urgent Letter



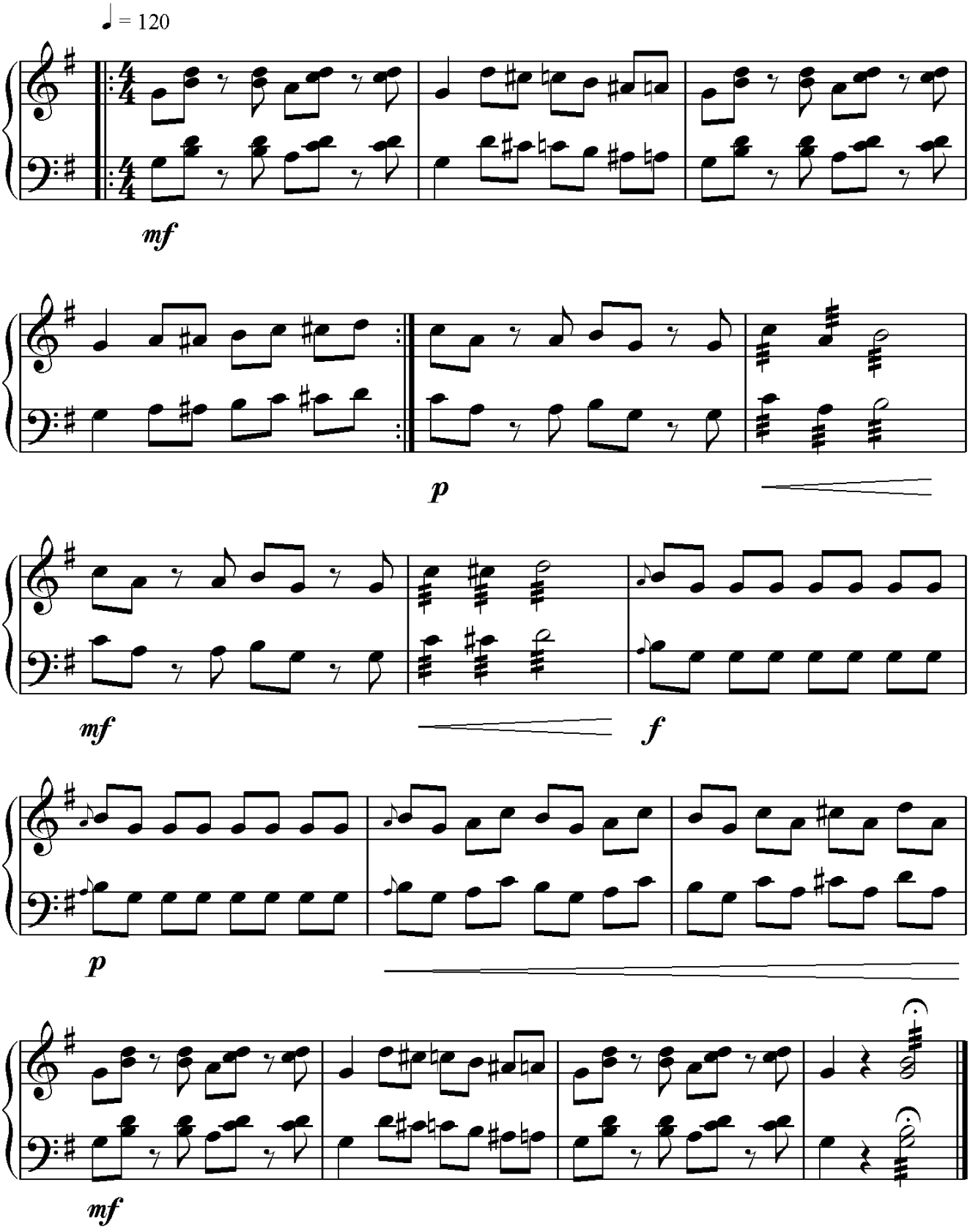
23. 5 a.m. Train



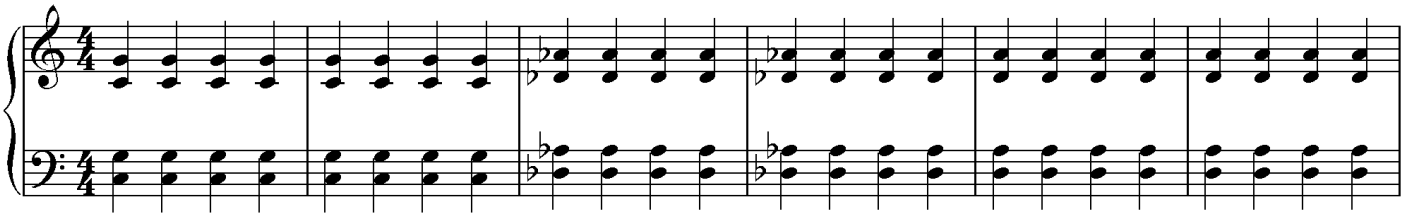
24. Telephone Lines



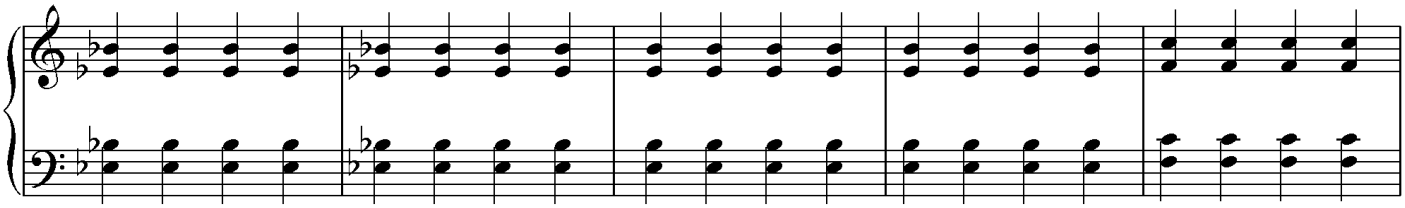
25. Mr. Bill Goes on a Walk

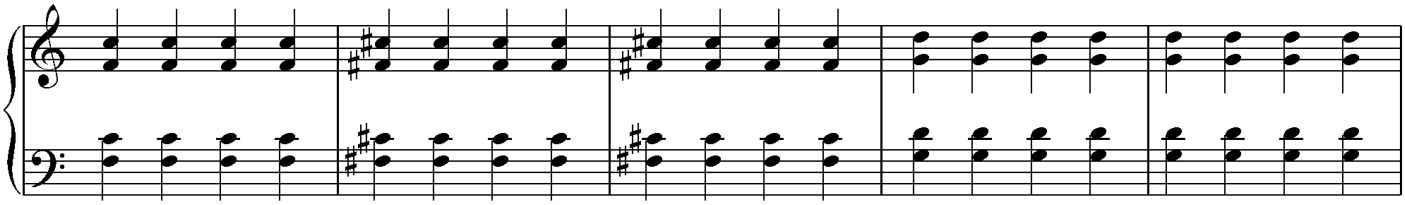


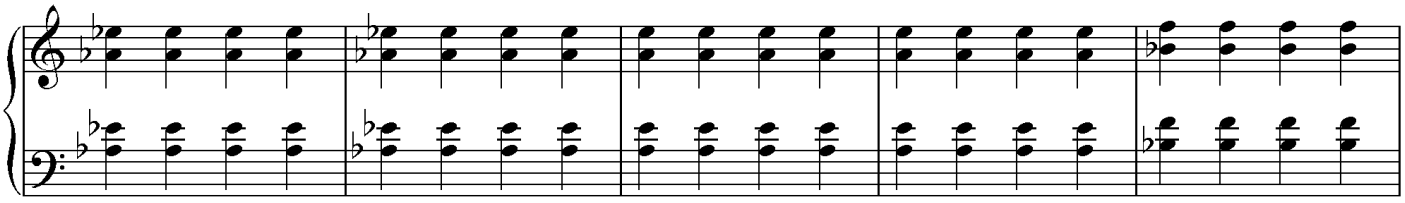
Double Vertical Stroke Exercise (5ths)

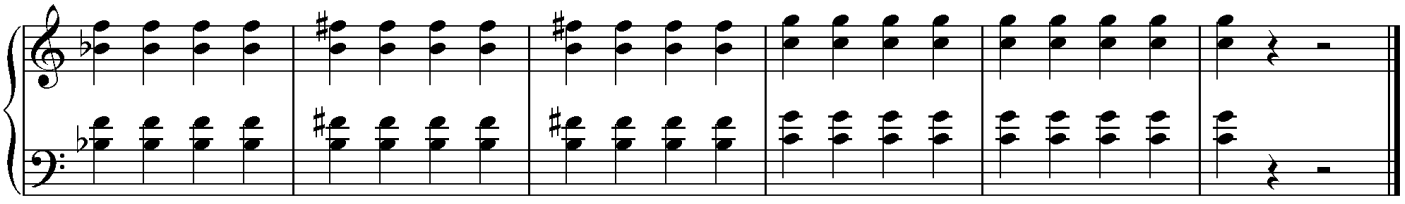


1) Right Hand Alone
2) Left Hand Alone
3) Both Hands Together

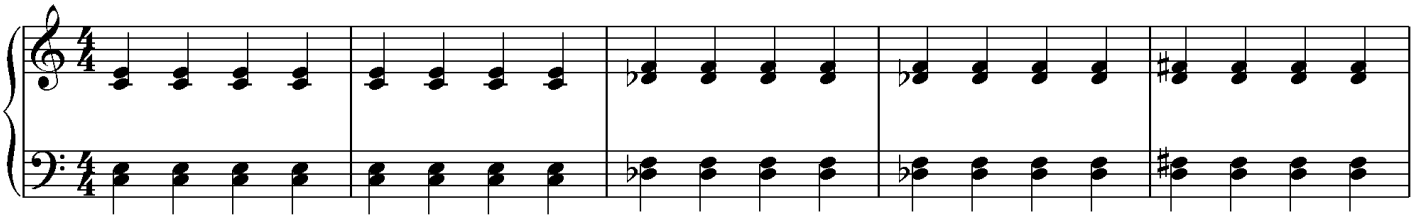




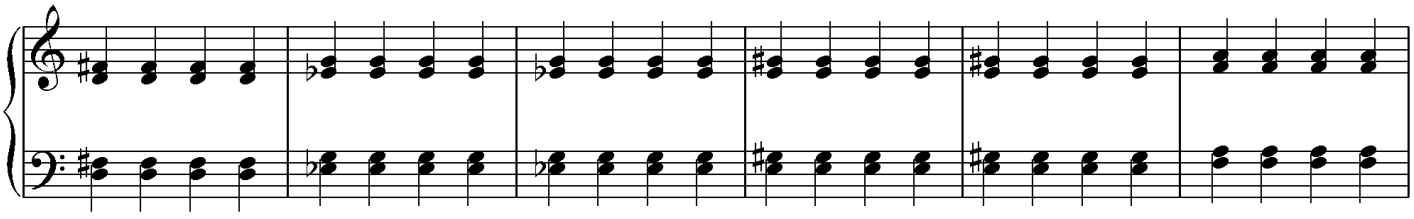


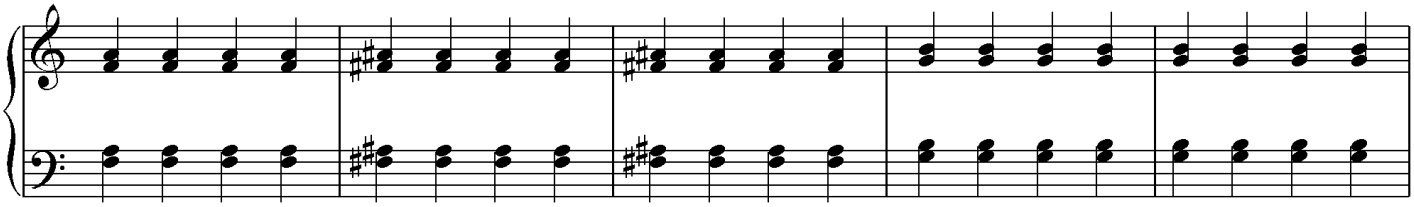


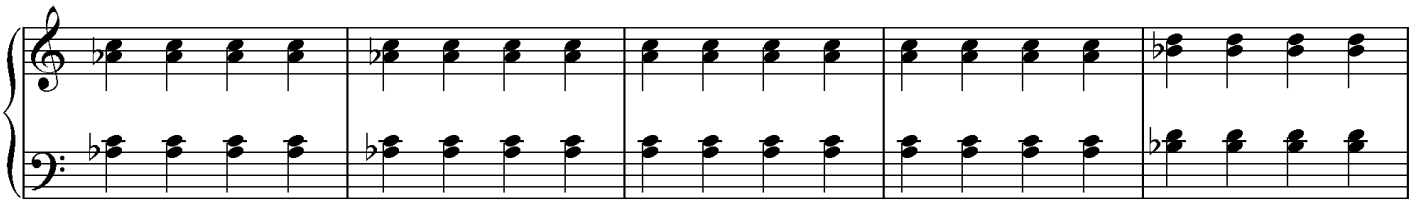
Double Vertical Stroke Exercise (3rds)

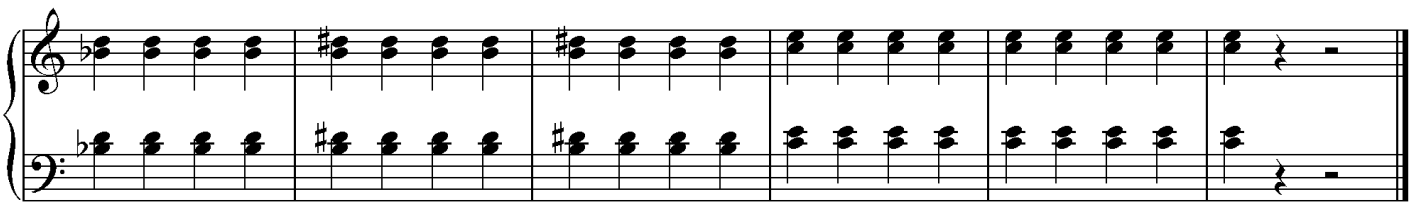


1) Right Hand Alone
2) Left Hand Alone
3) Both Hands Together

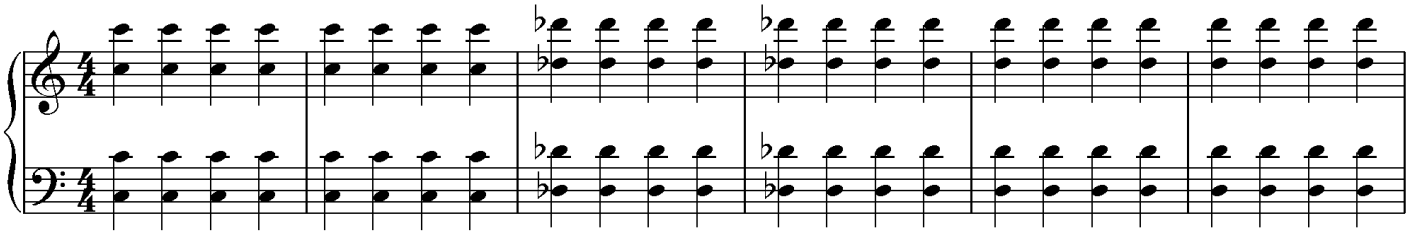




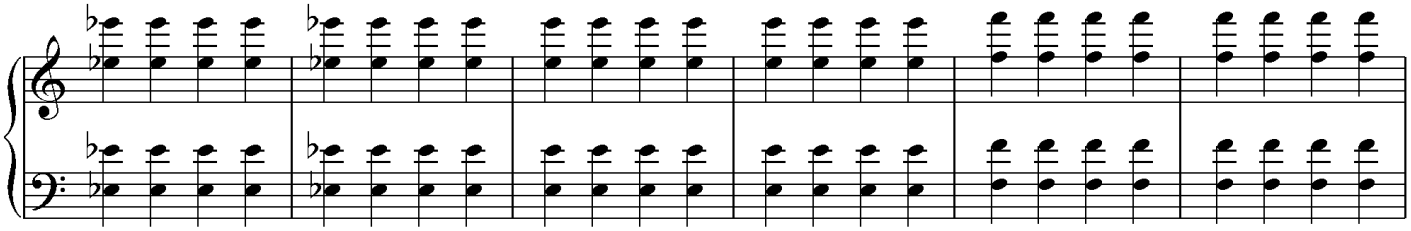


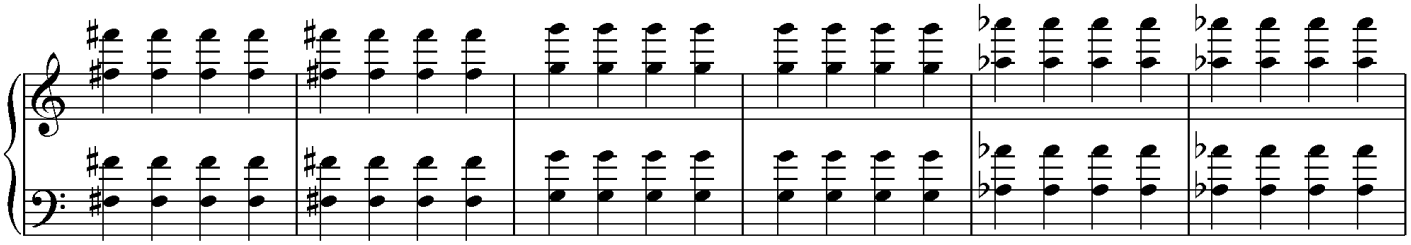


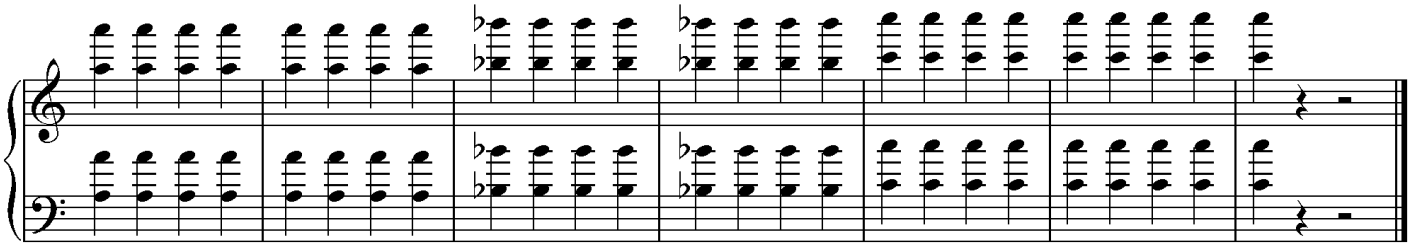
Double Vertical Stroke Exercise (Octaves)



1) Right Hand Alone
2) Left Hand Alone
3) Both Hands Together

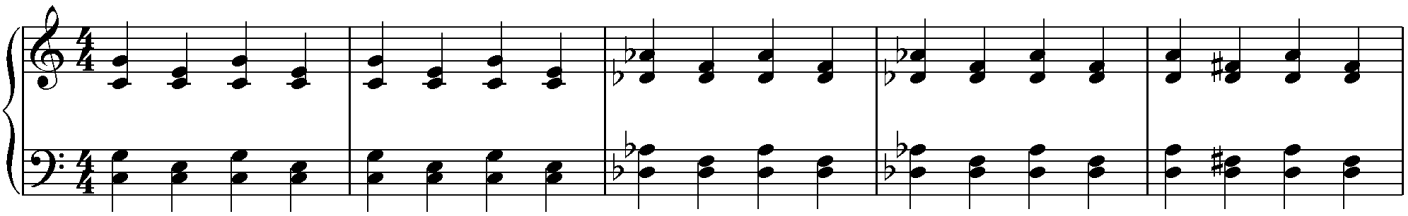




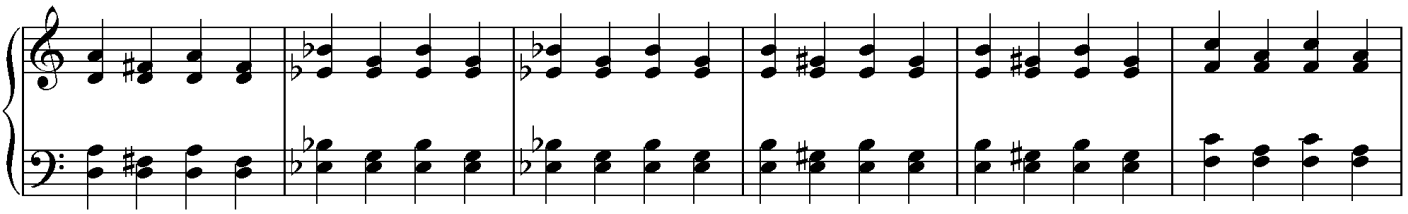


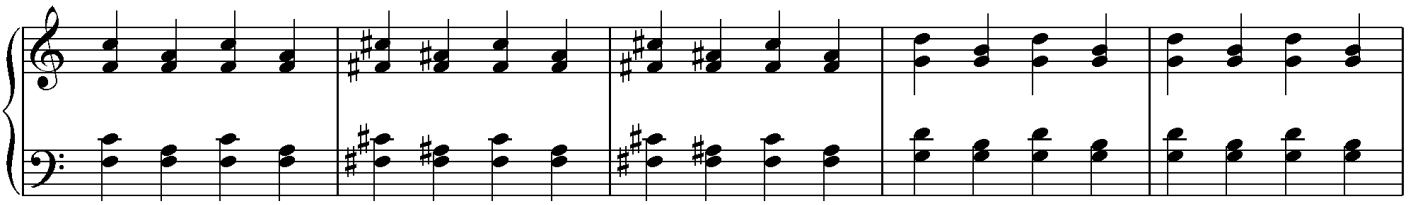
Double Vertical Stroke Exercise

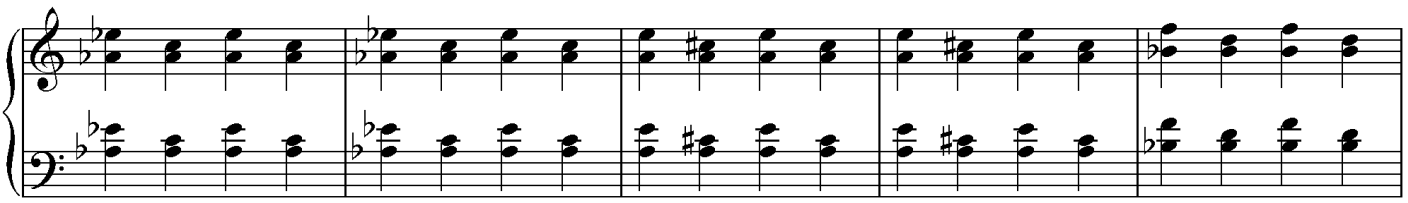
(5ths & 3rds Intervallic Shifts)

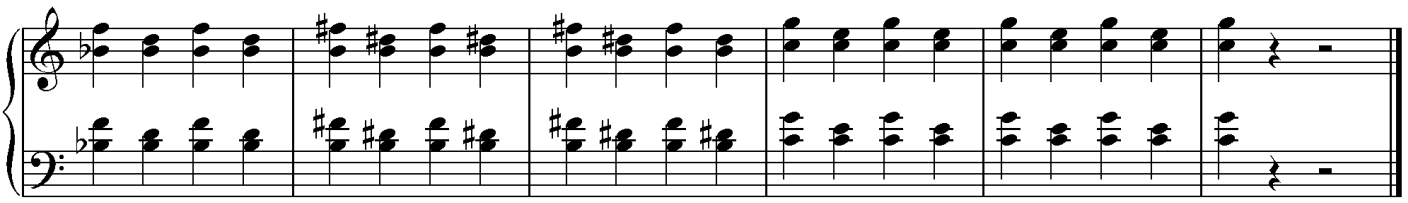


1) Right Hand Alone
2) Left Hand Alone
3) Both Hands Together



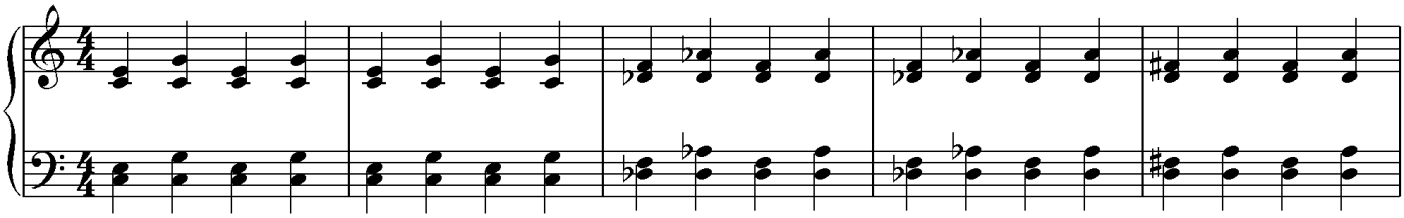




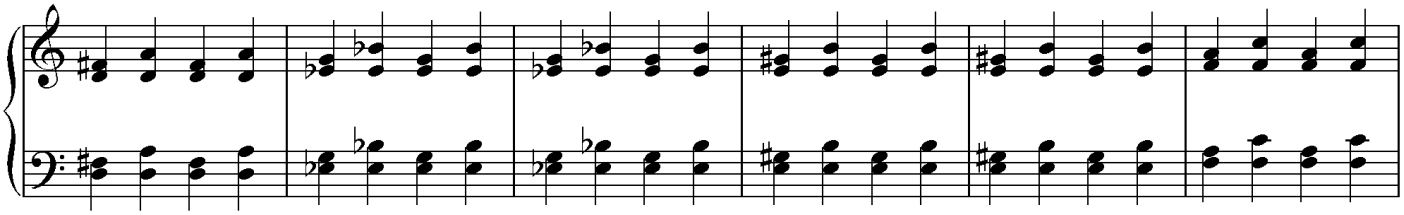


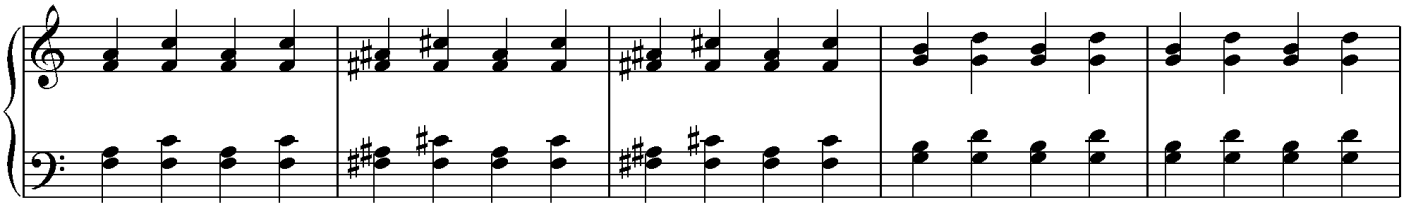
Double Vertical Stroke Exercise

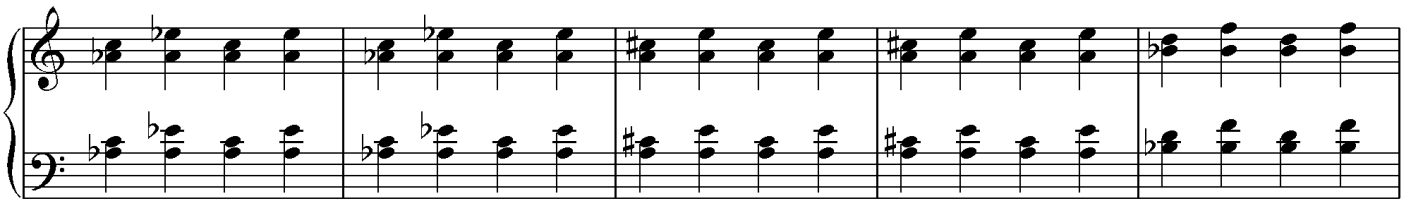
(3rds & 5ths Intervallic Shifts)

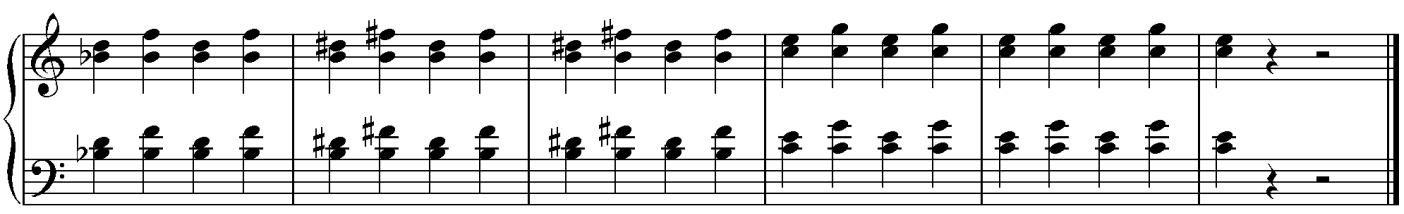


1) Right Hand Alone
2) Left Hand Alone
3) Both Hands Together

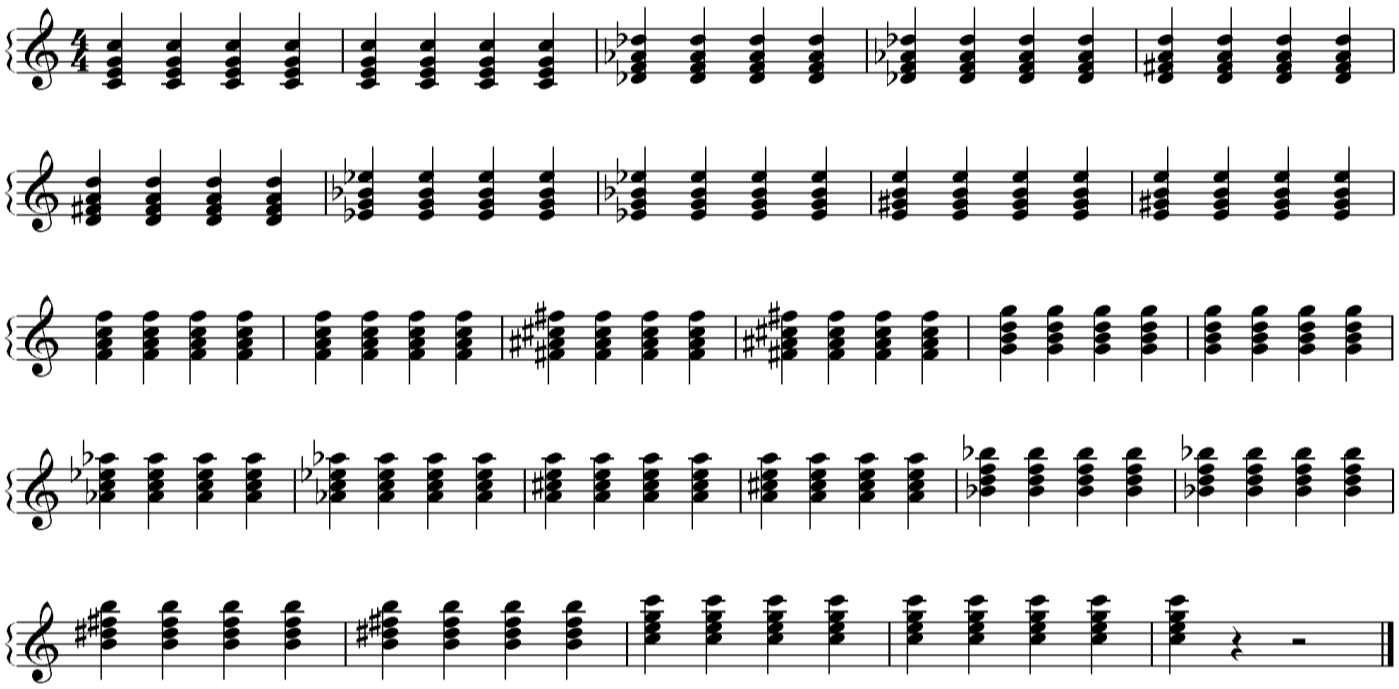




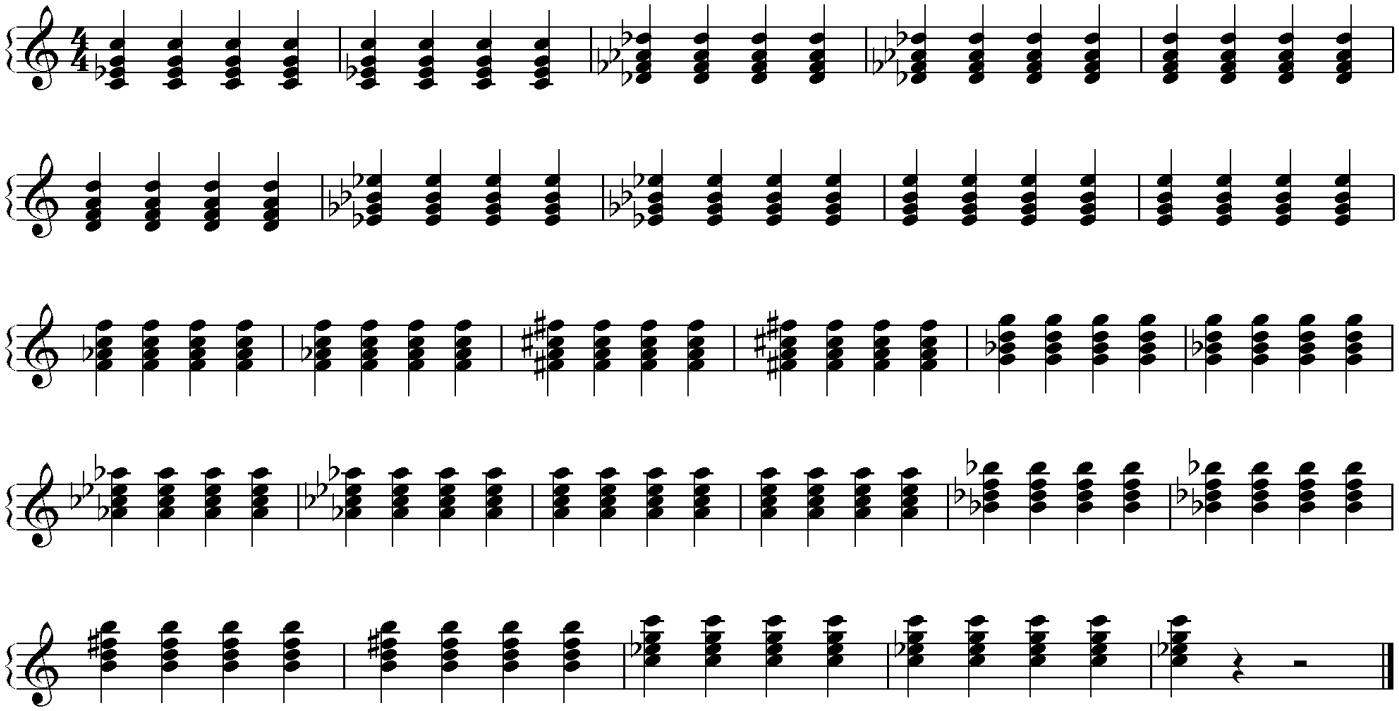




Major Chord Study #1

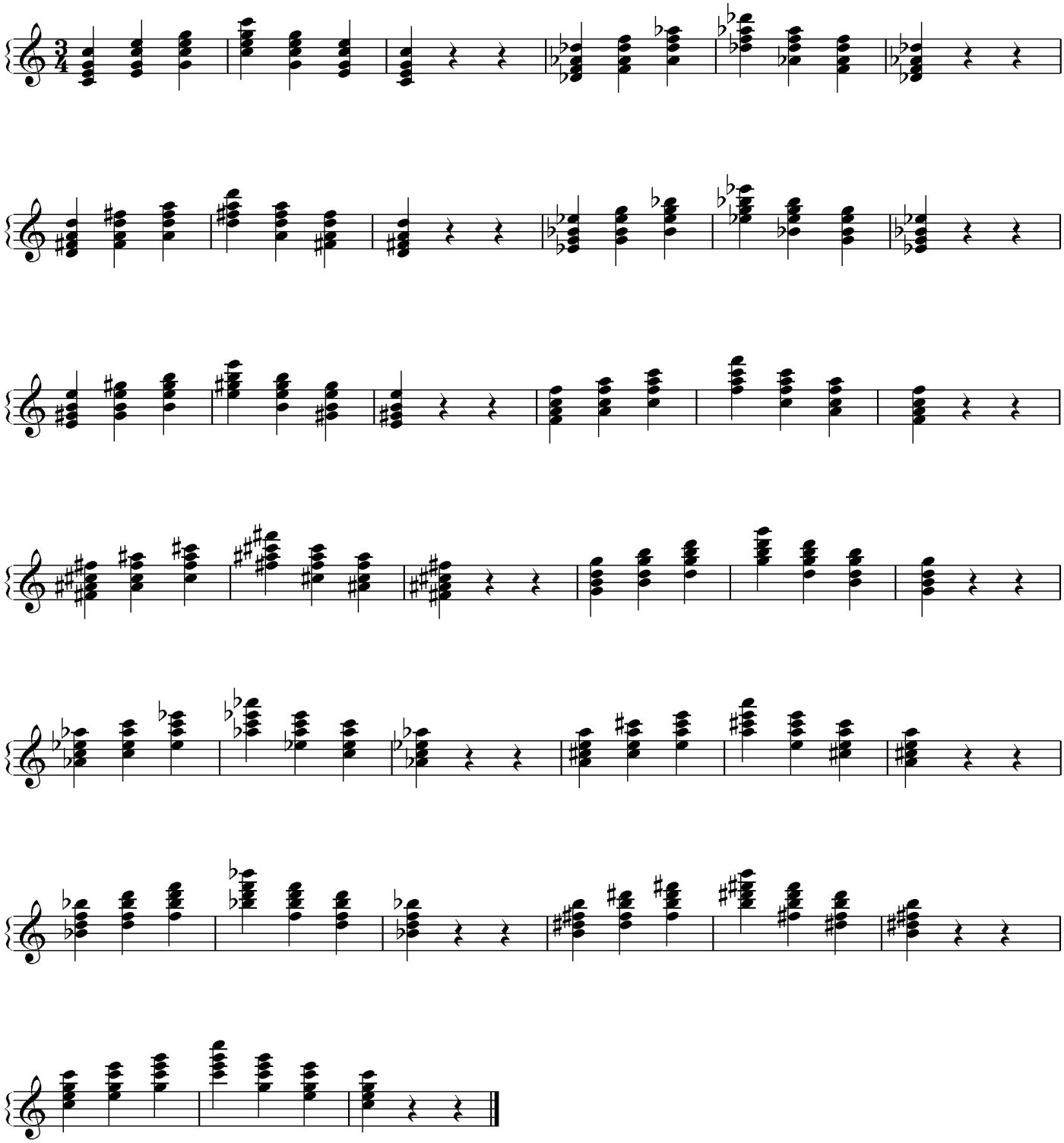


Minor Chord Study #1



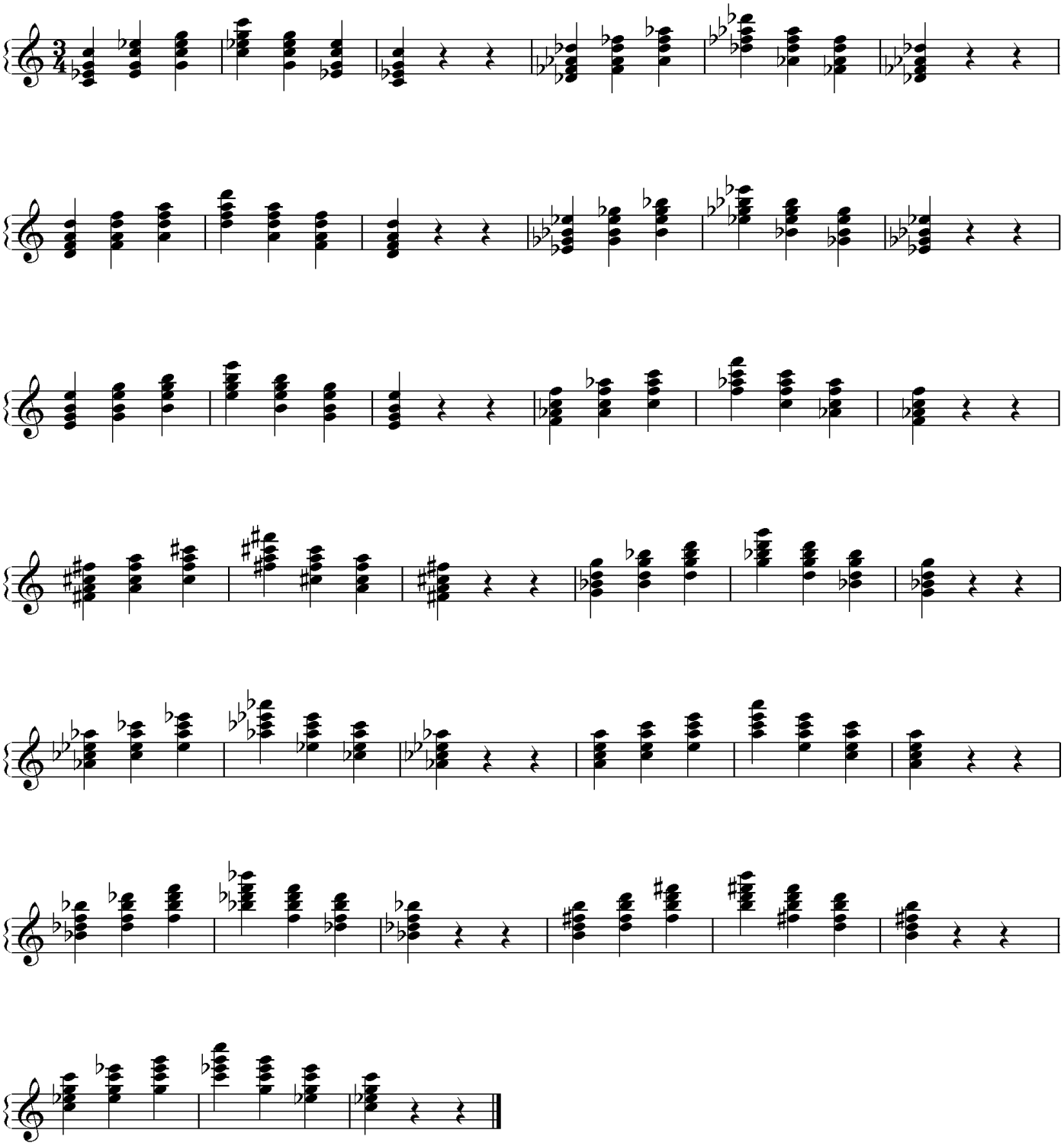
Major Chord Study #2

(Chord Inversions)



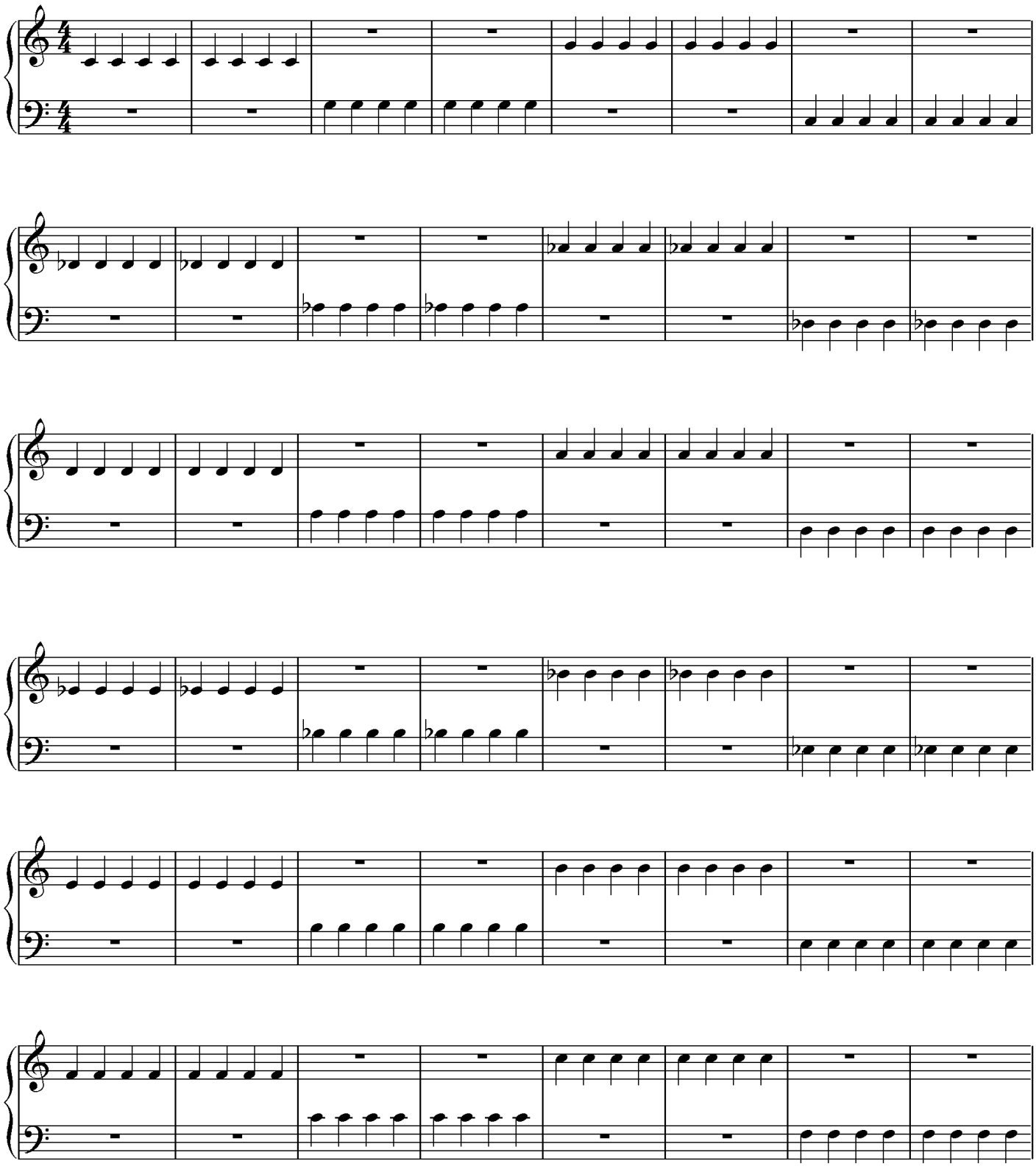
Minor Chord Study #2

(Chord Inversions)

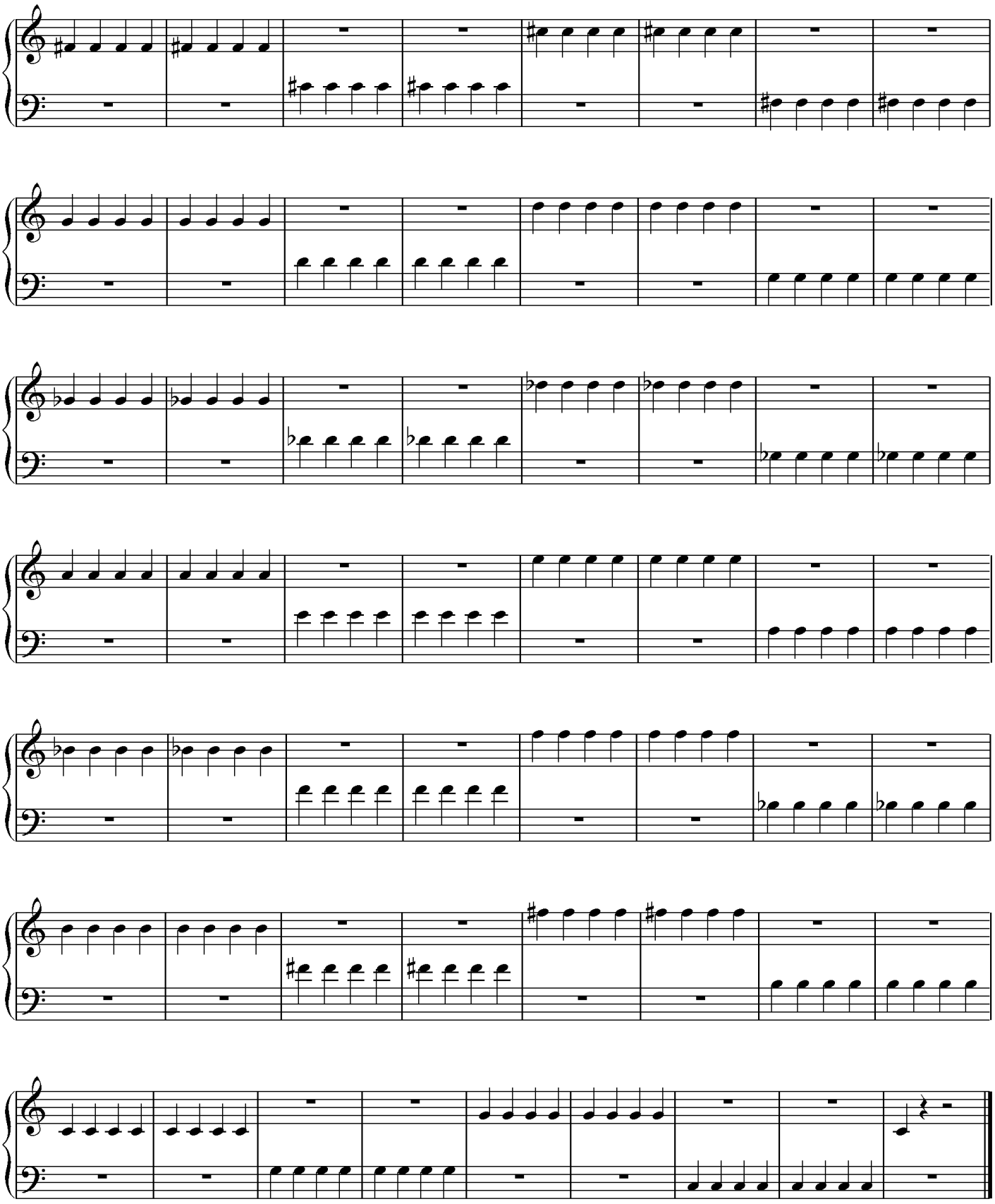


Single Independent Stroke Exercise (5ths)

(Page One)

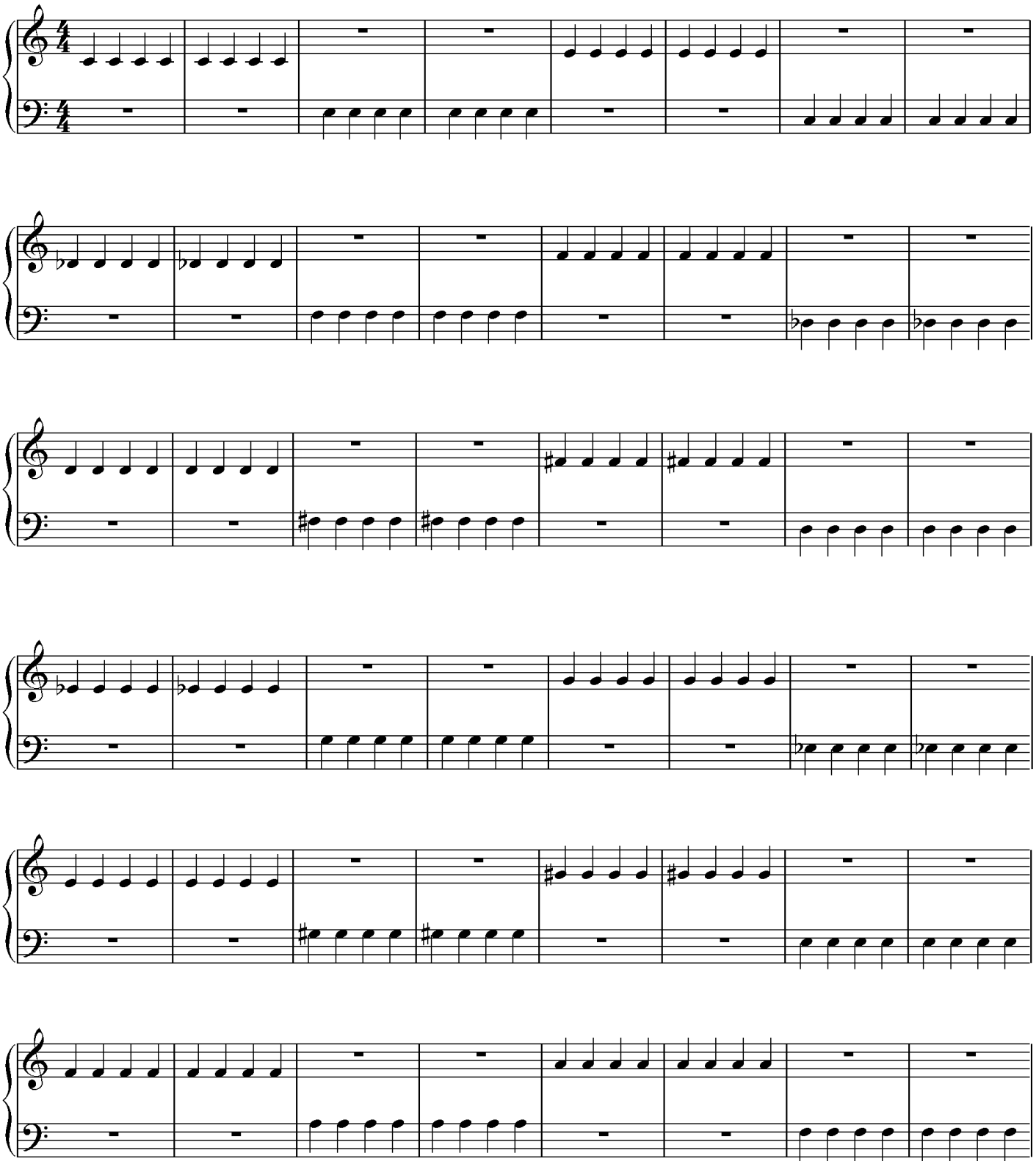


Single Independent Stroke Exercise (5ths) – (Page Two)

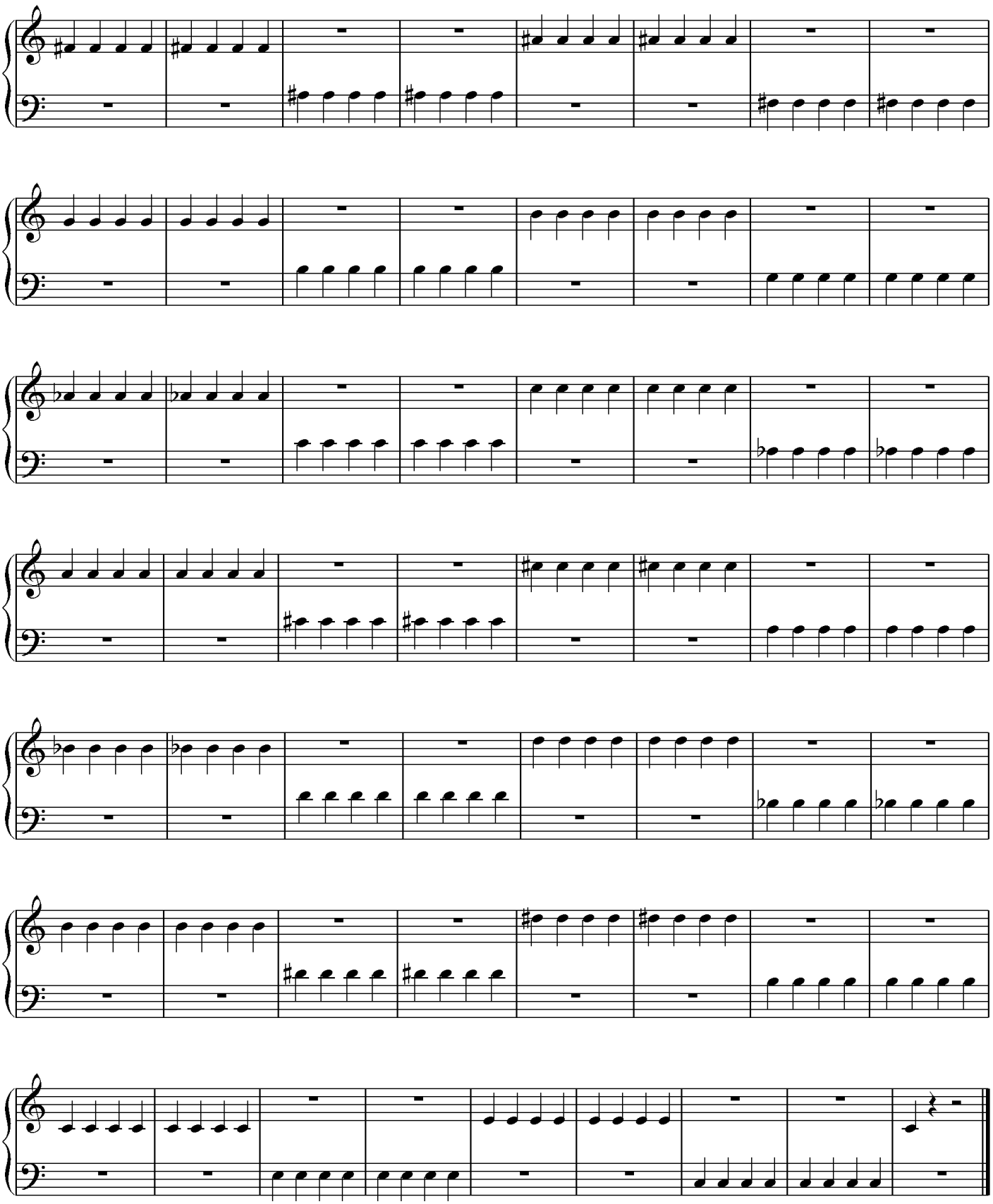


Single Independent Stroke Exercise (3rds)

(Page One)

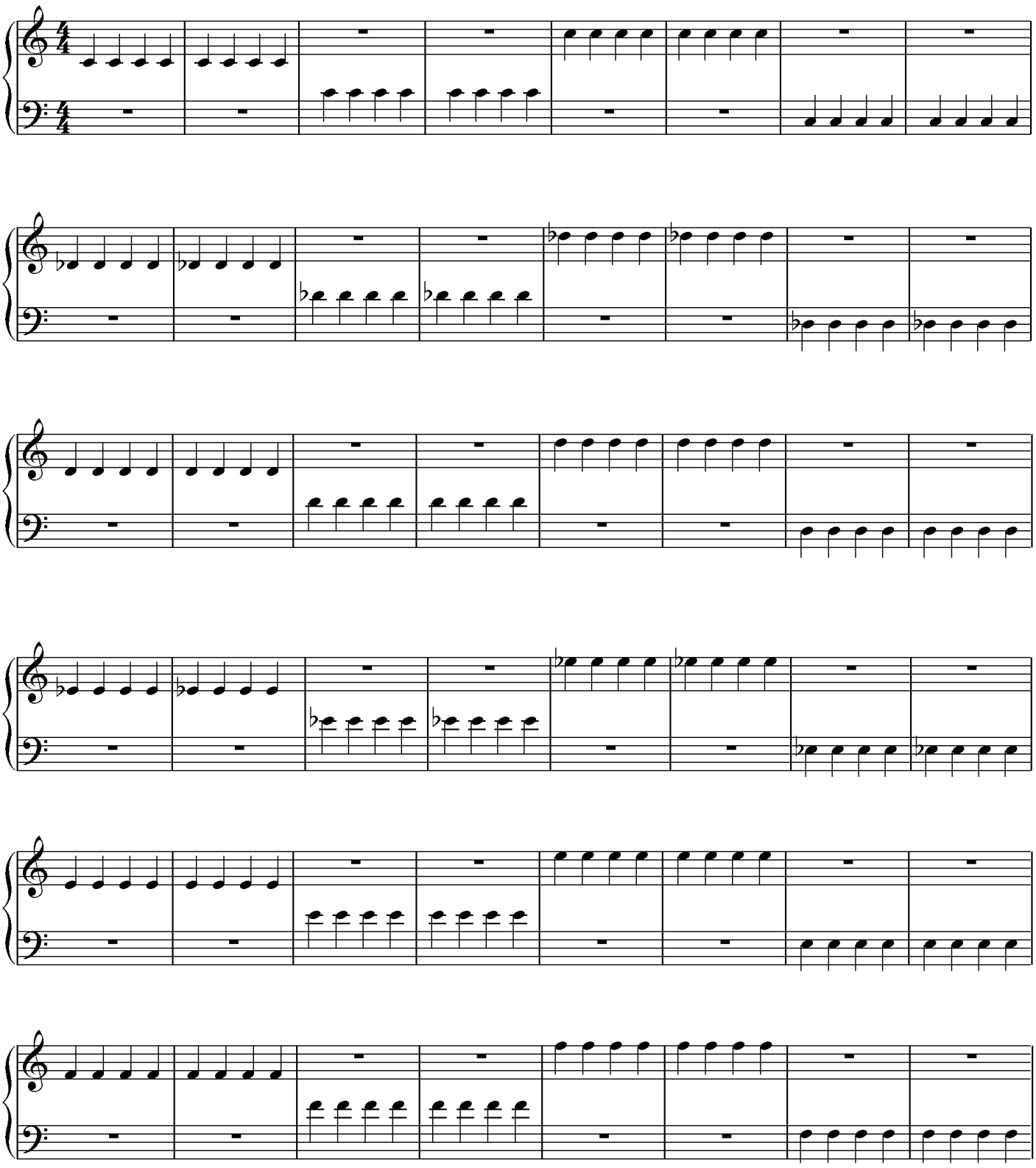


Single Independent Stroke Exercise (3rds) – (Page Two)

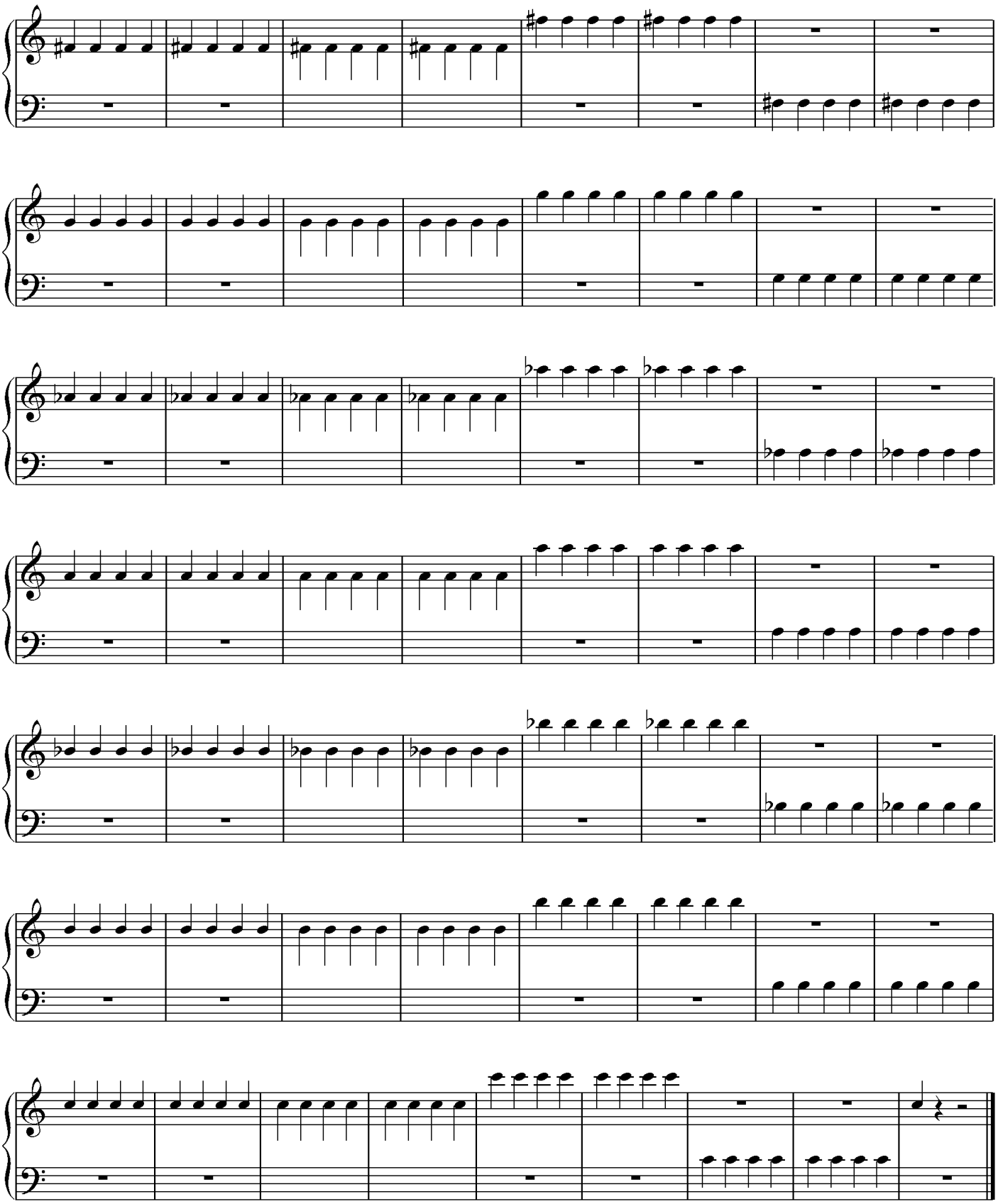


Single Independent Stroke Exercise (Octaves)

(Page One)



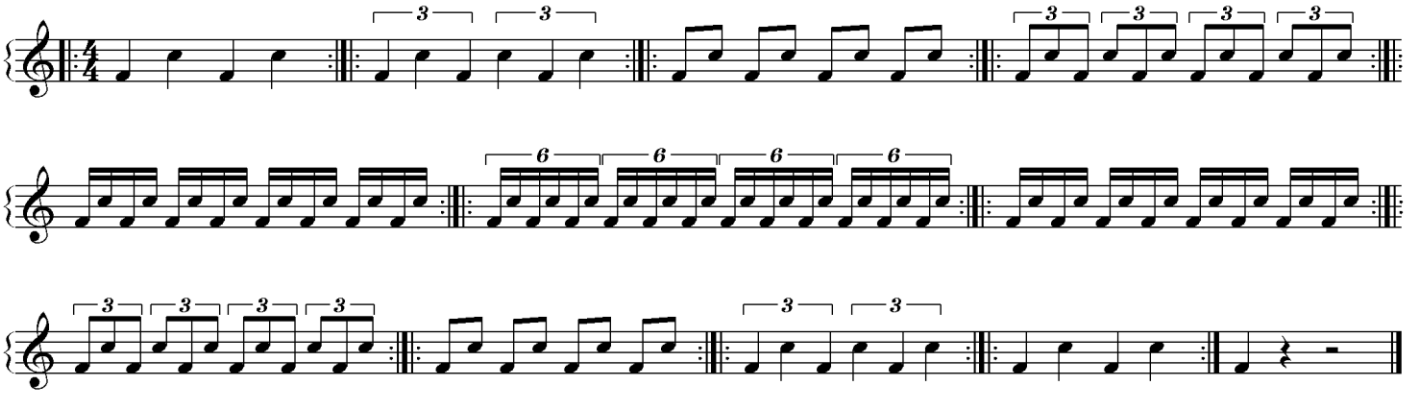
Single Independent Stroke Exercise (Octaves) – (Page Two)



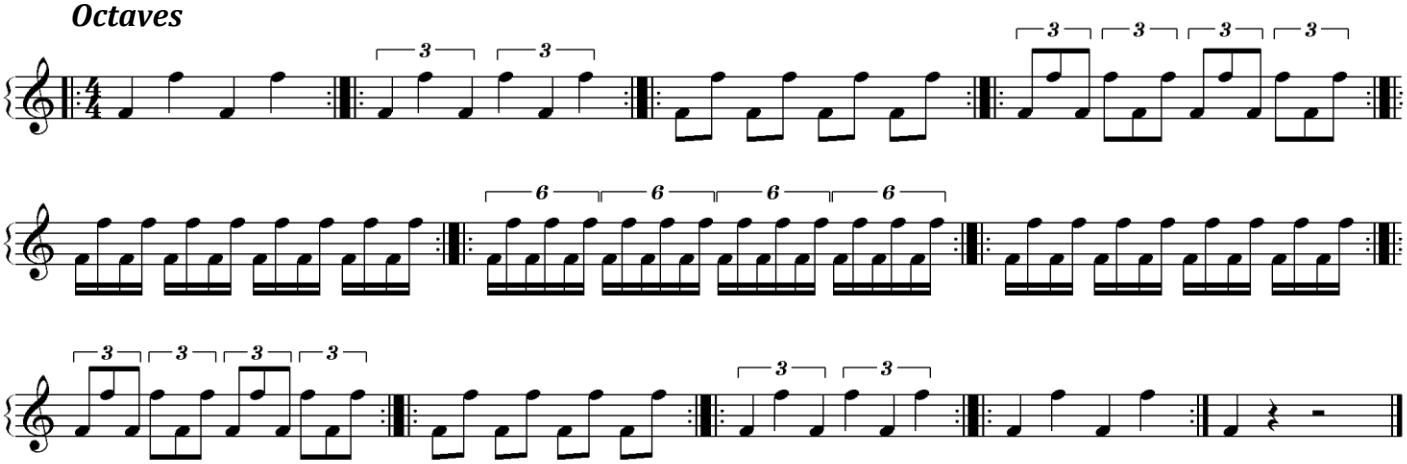
Individual, Alternating Stroke Exercise

(to be prepared with and without accents on downbeats)

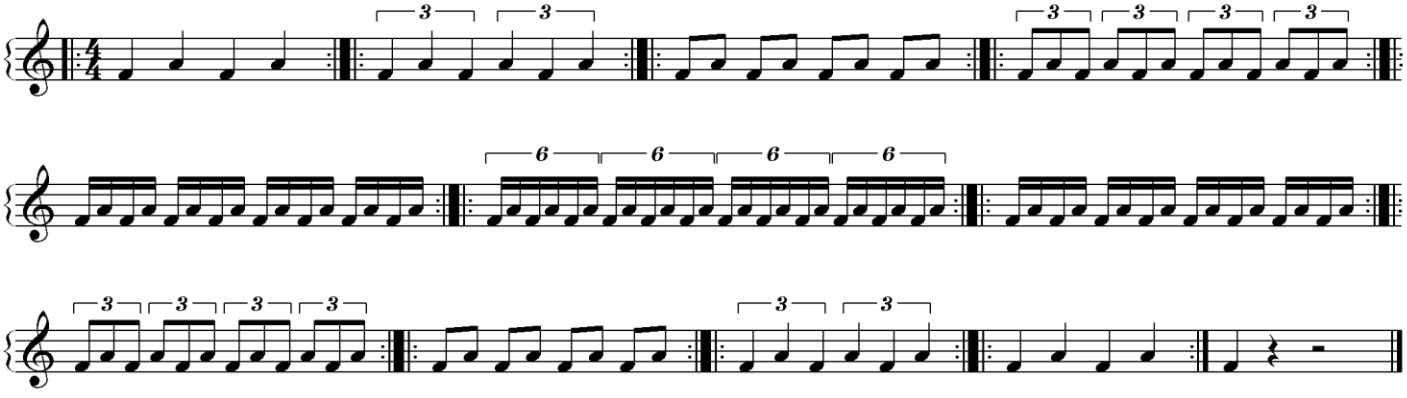
Fifths



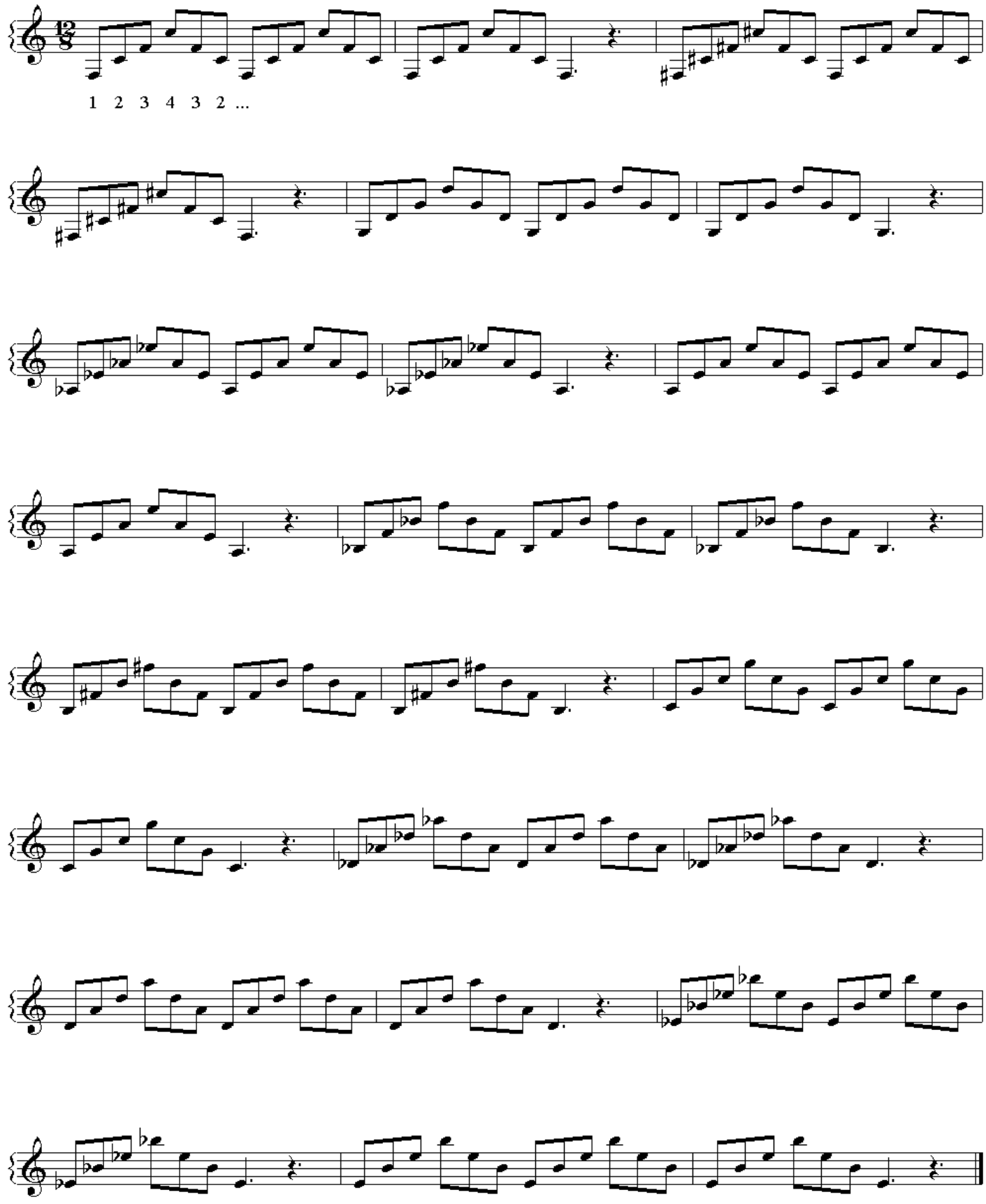
Octaves



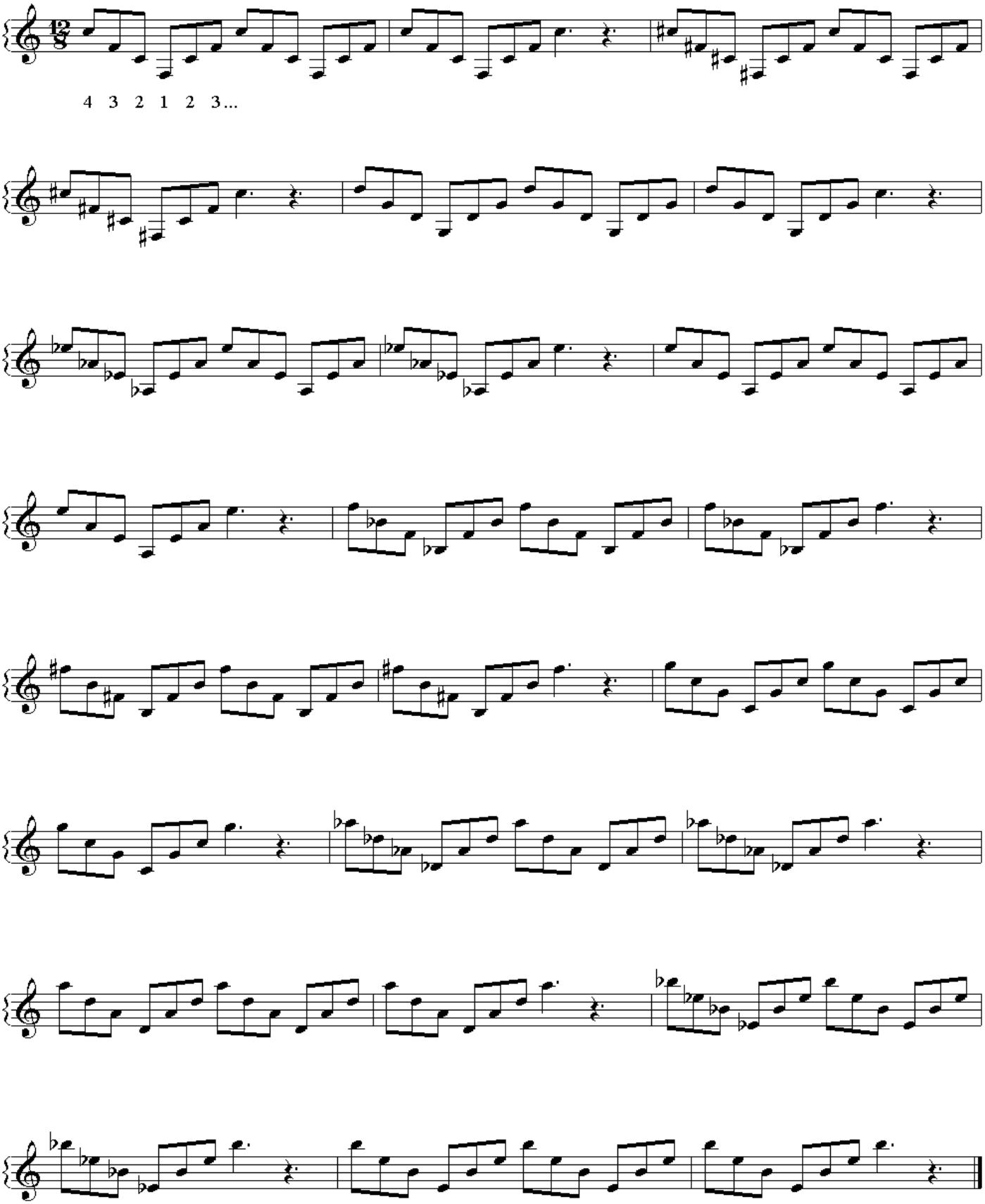
Thirds



Combined, Alternating Stroke Exercise #1

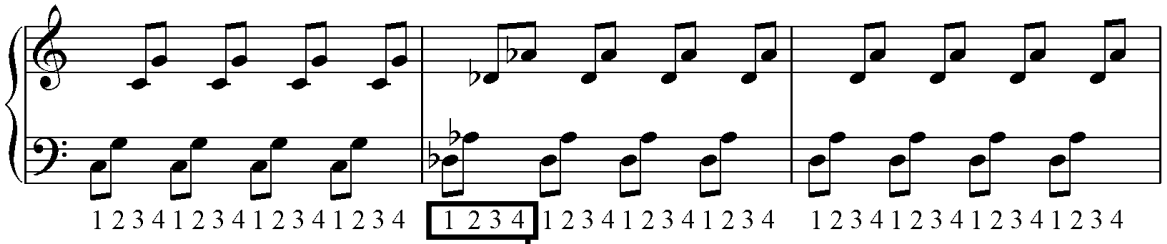


Combined, Alternating Stroke Exercise #2



Double Lateral Strokes, Alternating Strokes, and Common Permutations, Including Arpeggios

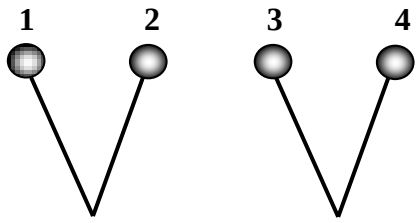
Example: Permutation 1,2,3,4



(etc. through all keys)

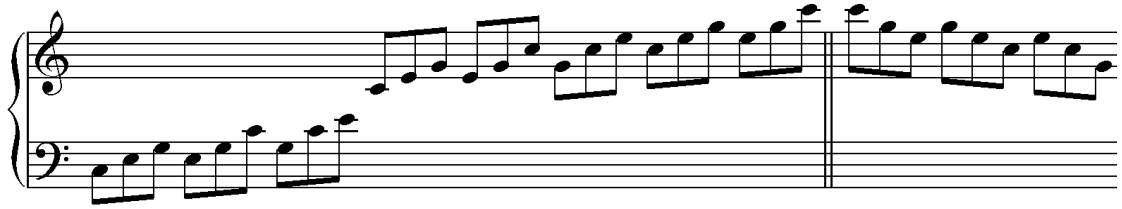
Common Permutations* using Double Lateral Strokes and Alternating Strokes

a: 1, 2, 3, 4
b: 4, 3, 2, 1
c: 1, 3, 2, 4
d: 4, 2, 3, 1
e: 1, 2, 4, 3
f: 4, 3, 1, 2
g: 2, 1, 3, 4
h: 3, 4, 2, 1
i: 2, 1, 4, 3
j: 3, 4, 1, 2



**** Additionally, these permutations should be practiced at different intervals (3rds, octaves, etc.) and do keep in mind that there are more combinations of double lateral strokes and alternation strokes not listed to consider. See another common example below:***

Example: Arpeggio Permutation 1,2,3,2,3,4



(continue inverse permutation to beginning and perform in all keys.)

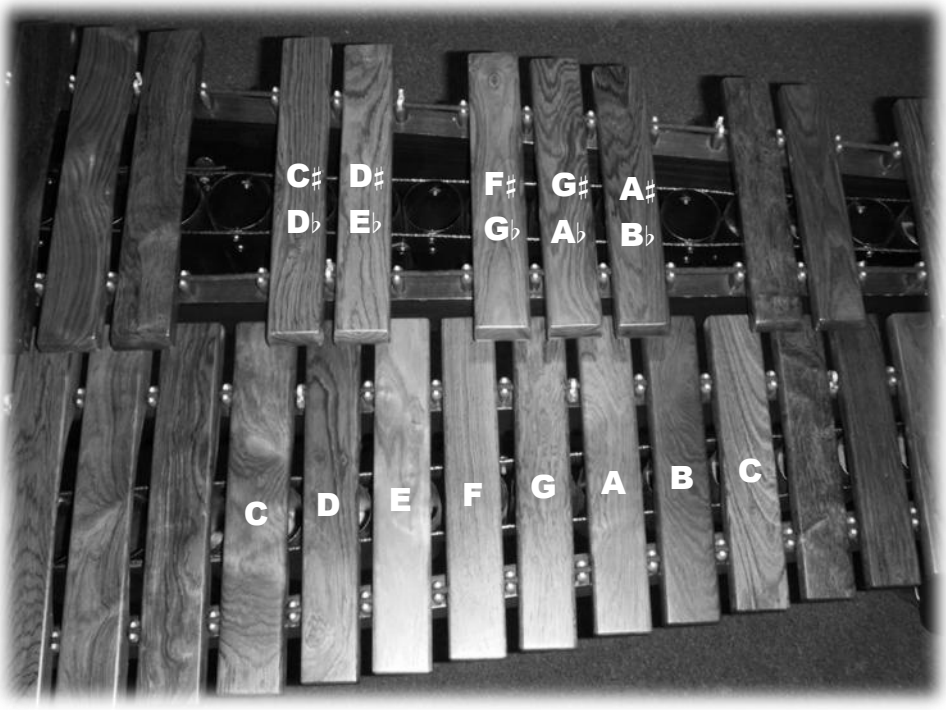
Intervals on the Keyboard

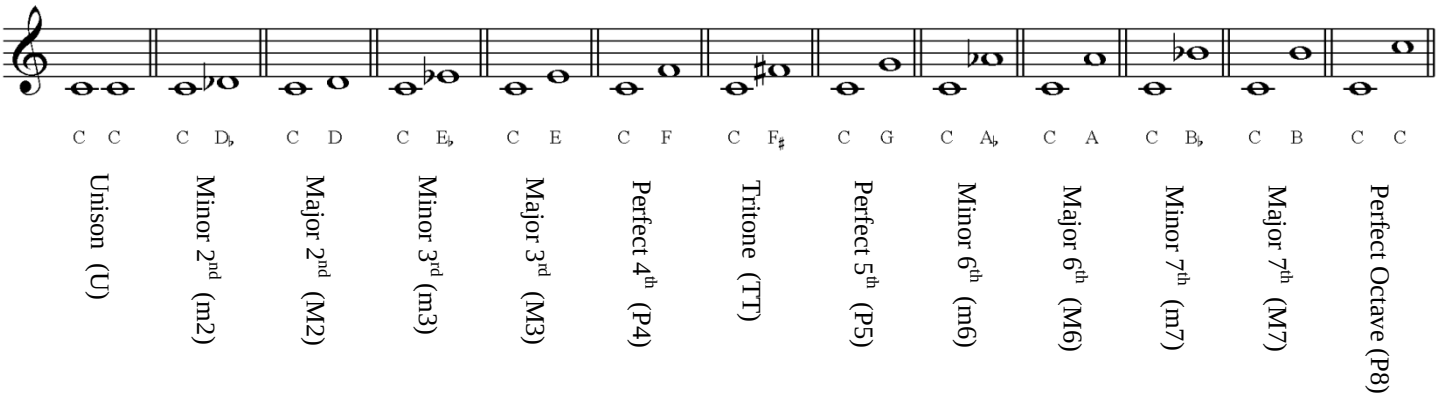
(www.blackdogmusicstudio.com)

The measurement of space between two pitches is called an *interval*. This can be found between any two pitches, but in the image below, we are concerned with how particular pitches relate to the bottom note, *C*.

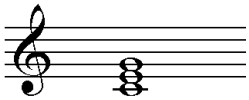
When considering scale degrees in C Major, the original intervals between them are referred to as Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th, and finally, the Perfect Octave.

Major intervals (2nd ,3rd ,6th , and 7th) can be lowered by a half-step to create *minor intervals*, which are represented with a lower case *m* (m2, m3, m6, m7).



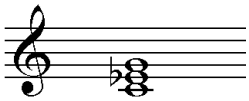


"The Magic Chord Sheet"



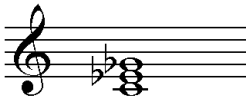
C Major, C Maj., or C

1, 3, 5



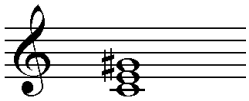
C Minor, C Min., c, Cm or C-

1, ♭3, 5



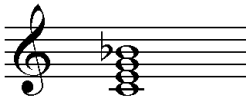
C Diminished, c dim. or C°

1, ♭3, ♭5



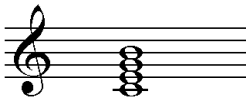
C Augmented, C Aug. or C^{+}

1, 3, #5



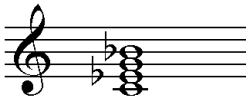
C Dominant Seventh or C7

1, 3, 5, ♭7



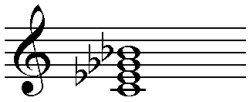
C Major Seventh, C Maj. 7, CM7 or C△

1, 3, 5, 7



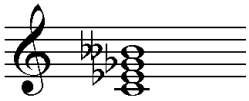
C Minor Seventh, Cm7, c7 or C-7

1, ♭3, 5, ♭7



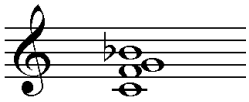
C Half Diminished Seventh or c⌀7

1, ♭3, ♭5, ♭7



C Fully Diminished Seventh or c°7

1, ♭3, ♭5, ♭♭7



C7 (sus4) or C sus7

1, 4, 5, ♭7

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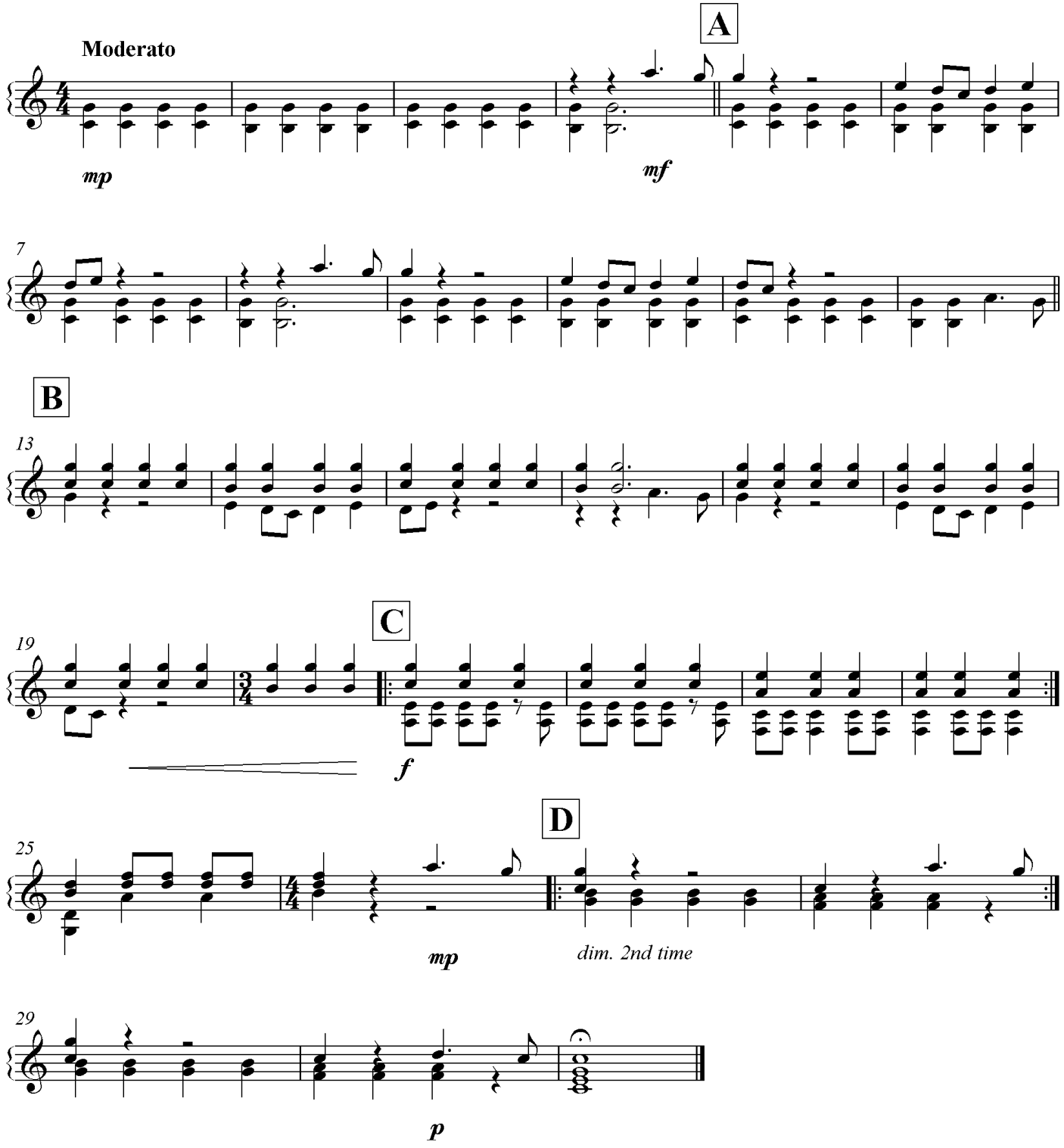
Mocha

Ben Wahlund

for Solo Marimba



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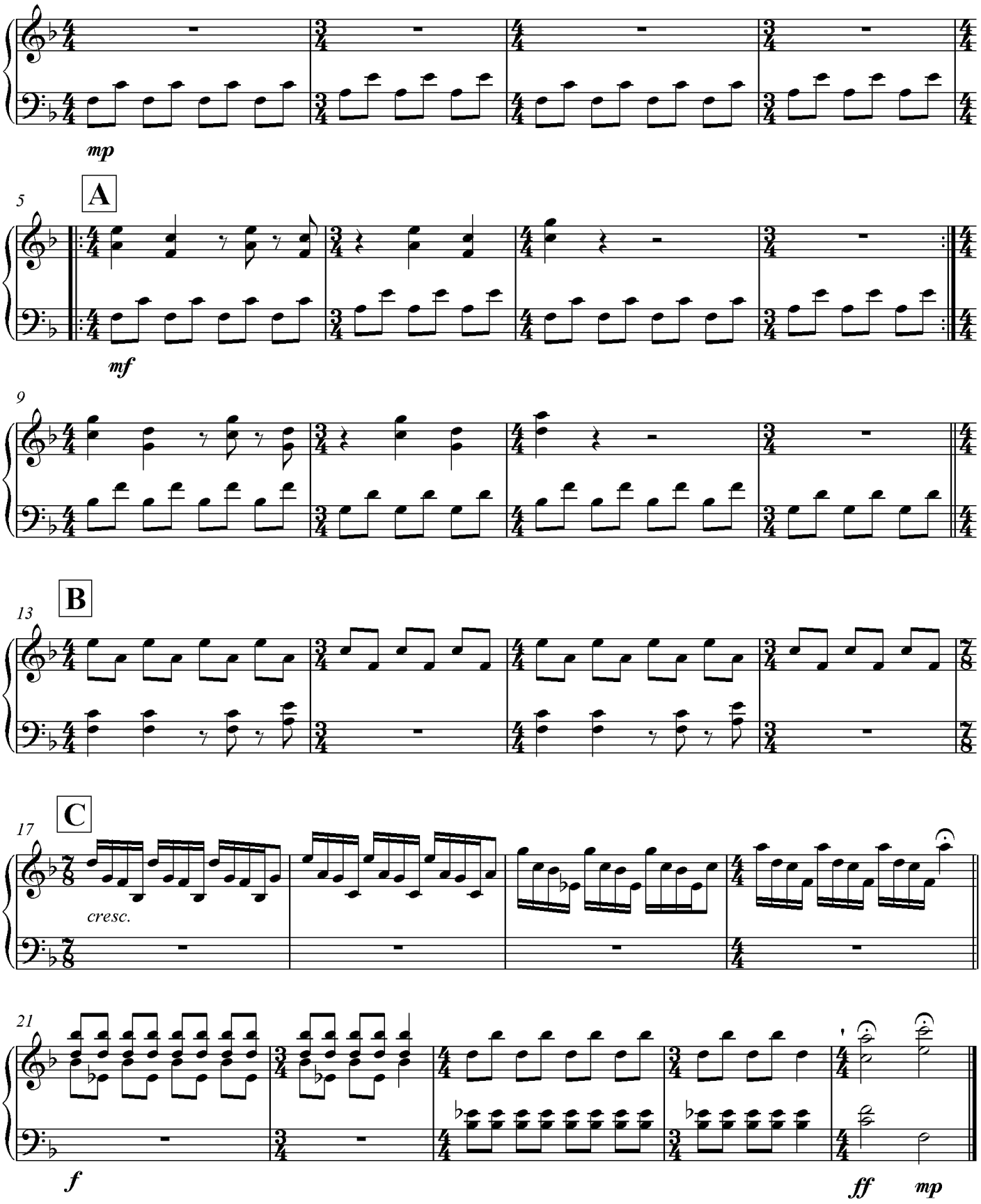
Flight

Ben Wahlund

for Solo Marimba

Andante



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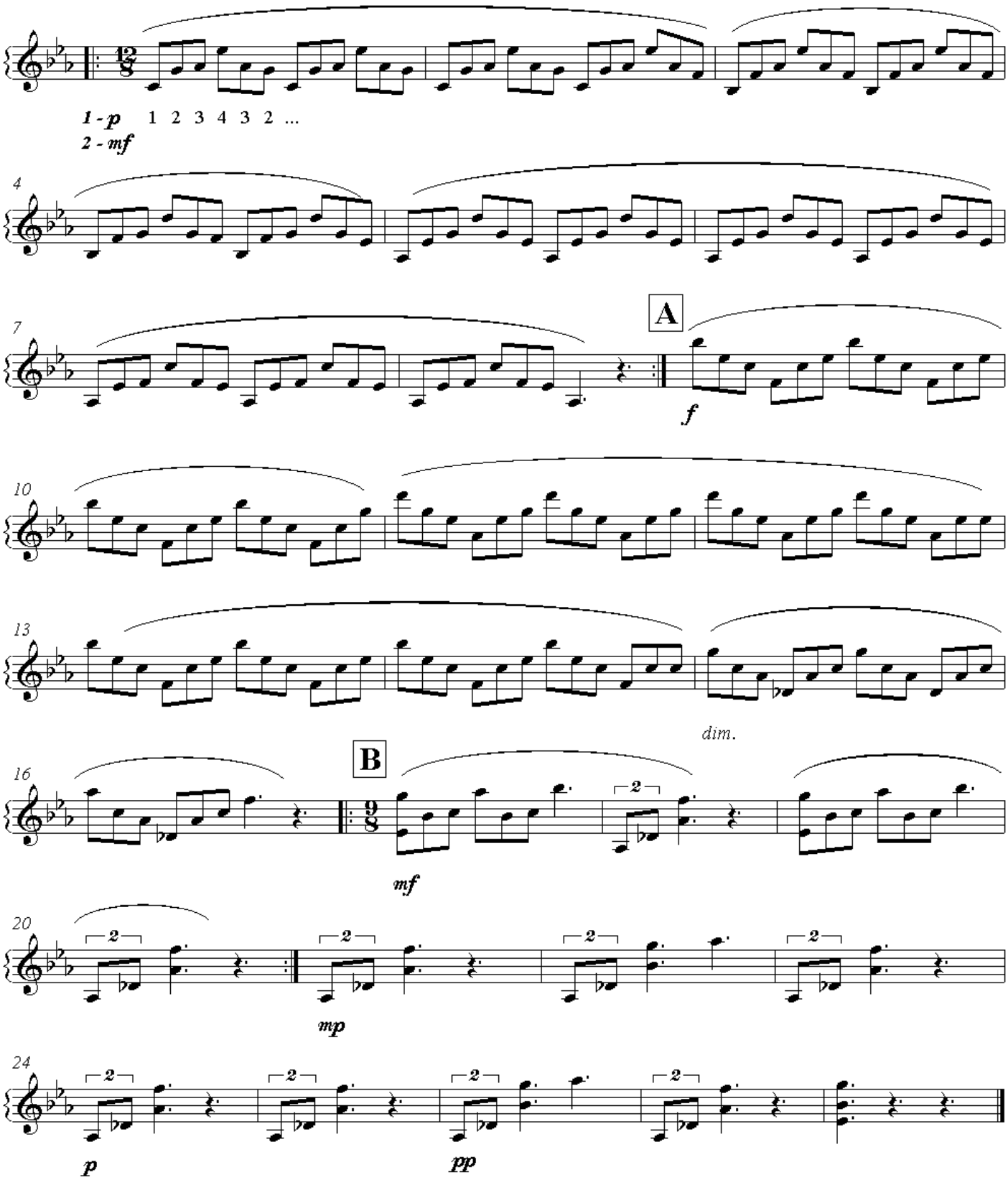
SEPTEMBER

Ben Wahlund

for Solo Marimba

Adagio, poco rubato



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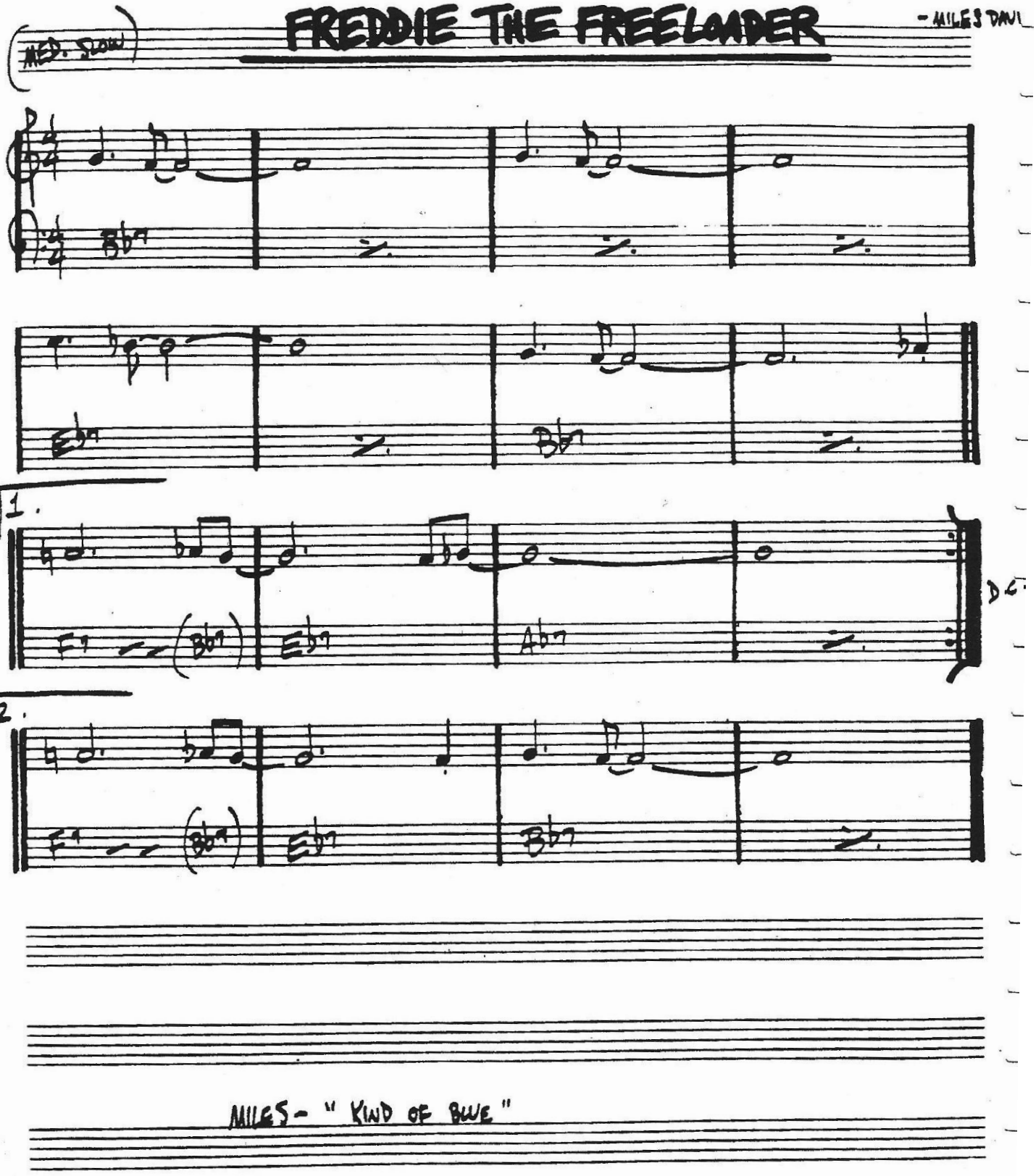
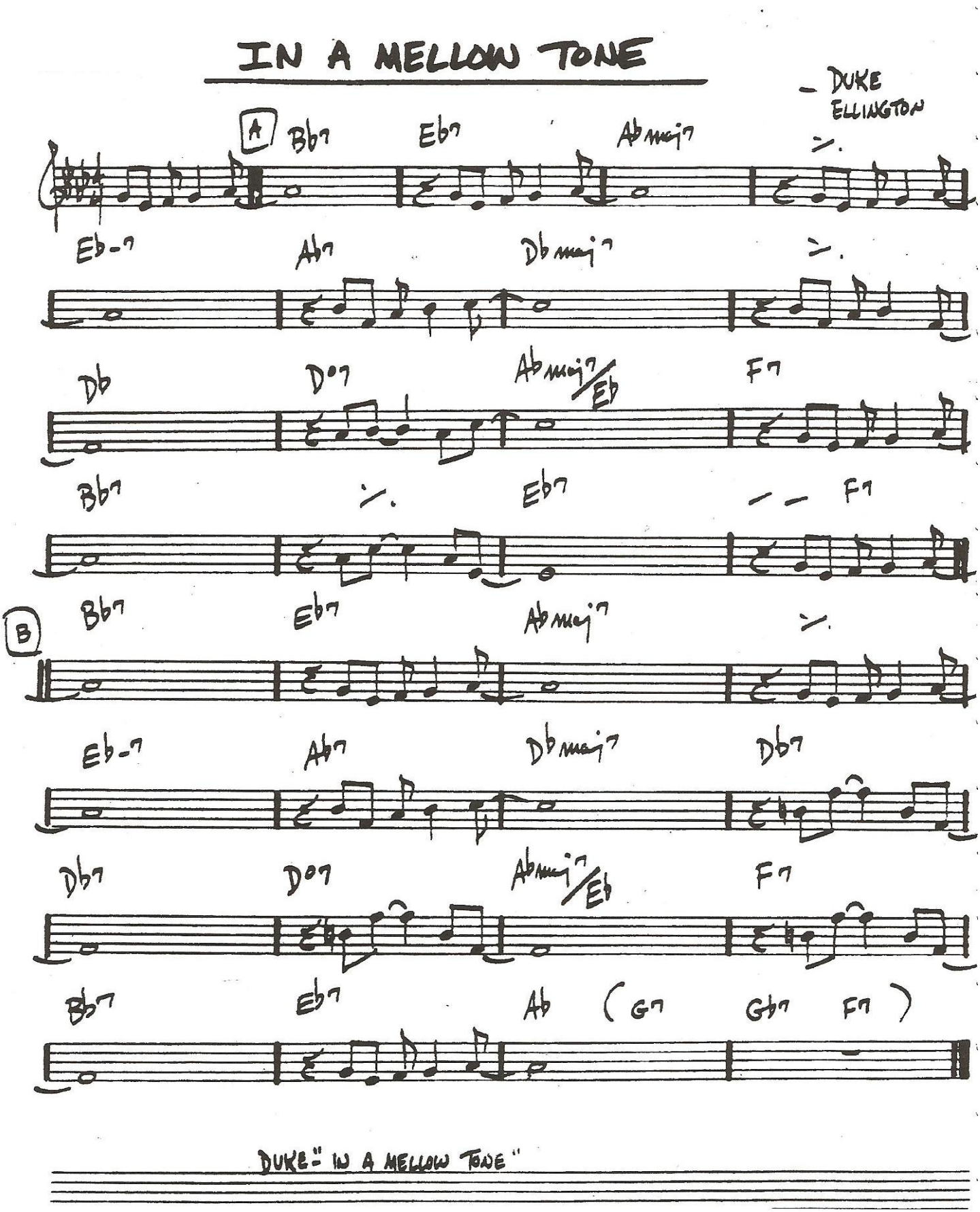
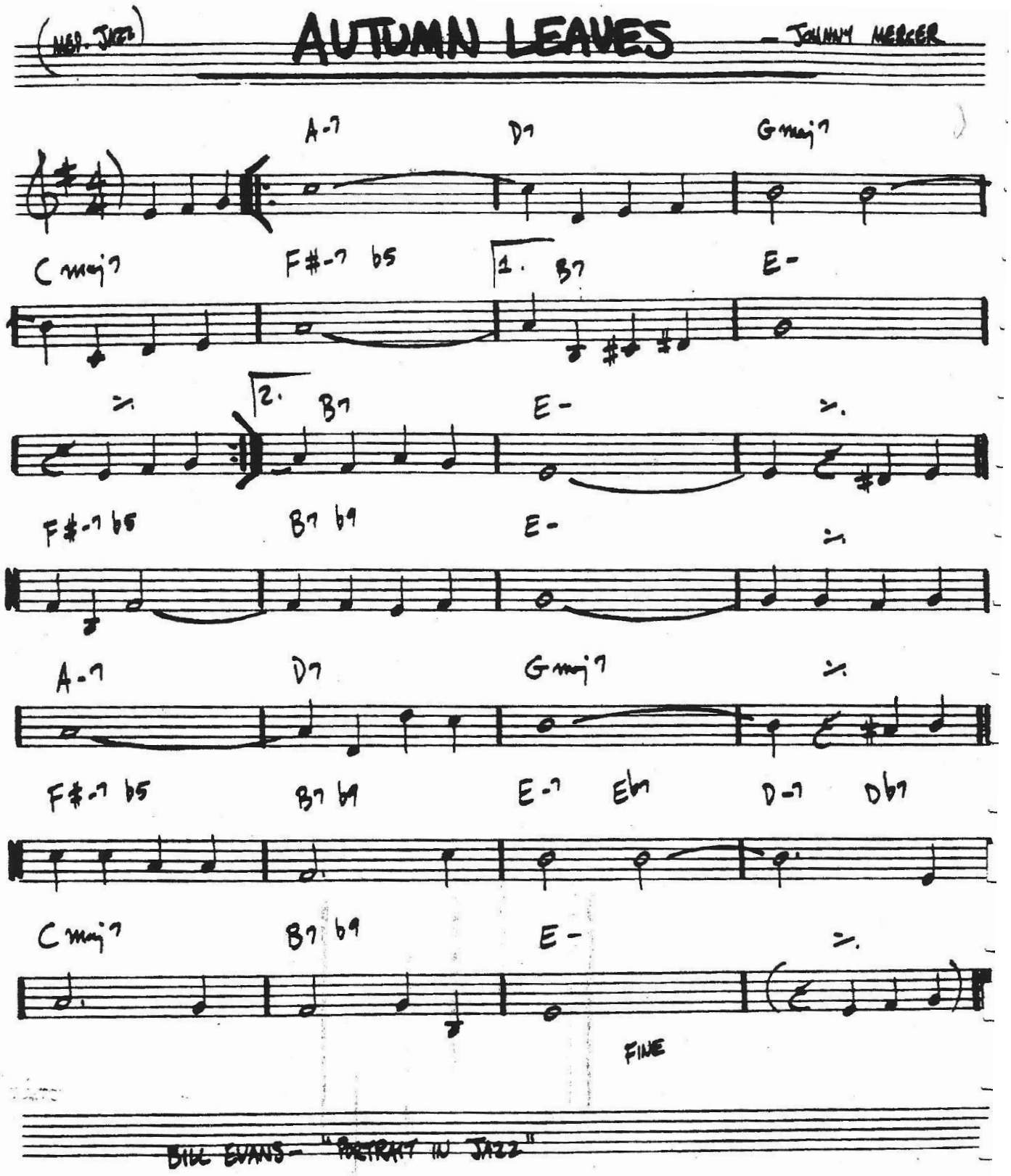
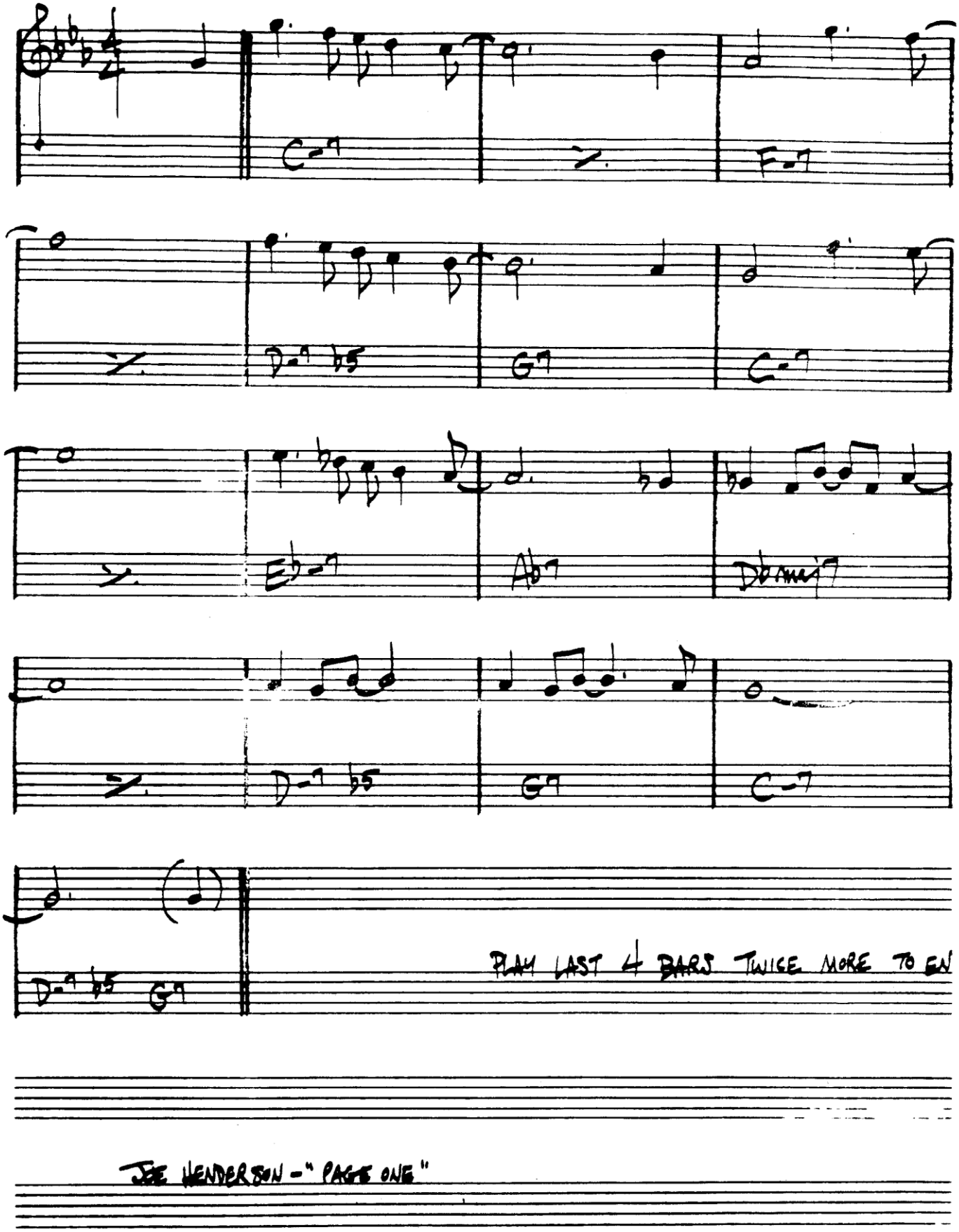

FREDDIE THE FREELOADER
- MILES DAVIS
MED. SLOW
1.
2.
D.C.
MILES - " KIND OF BLUE "


IN A MELLOW TONE
- DUKE ELLINGTON
A
Bb7 Eb7 Abmaj7
Eb-7 Ab7 Dbmaj7
Db D°7 Abmaj7/Eb F7
Bb7 Eb7 F7
B
Bb7 Eb7 Abmaj7
Eb-7 Ab7 Dbmaj7 Db7
Db7 D°7 Abmaj7/Eb F7
Bb7 Eb7 Ab (G7 Gb7 F7)
DUKE "IN A MELLOW TONE"


(MED. JAZZ)
AUTUMN LEAVES
– JOHNNY MERCER
A-7
D7
Gmaj7
Cmaj7
F#-7 b5
1.
B7
E-
2.
B7
E-
F#-7 b5
B7 b9
E-
A-7
D7
Gmaj7
F#-7 b5
B7 b9
E-7
Eb7
D-7
Db7
Cmaj7
B7 b9
E-
FINE
BILL EVANS – "PORTRAIT IN JAZZ"

BLUE BOSSA

· KELLY MARTIN



JOE HENDERSON - "PAGE ONE"

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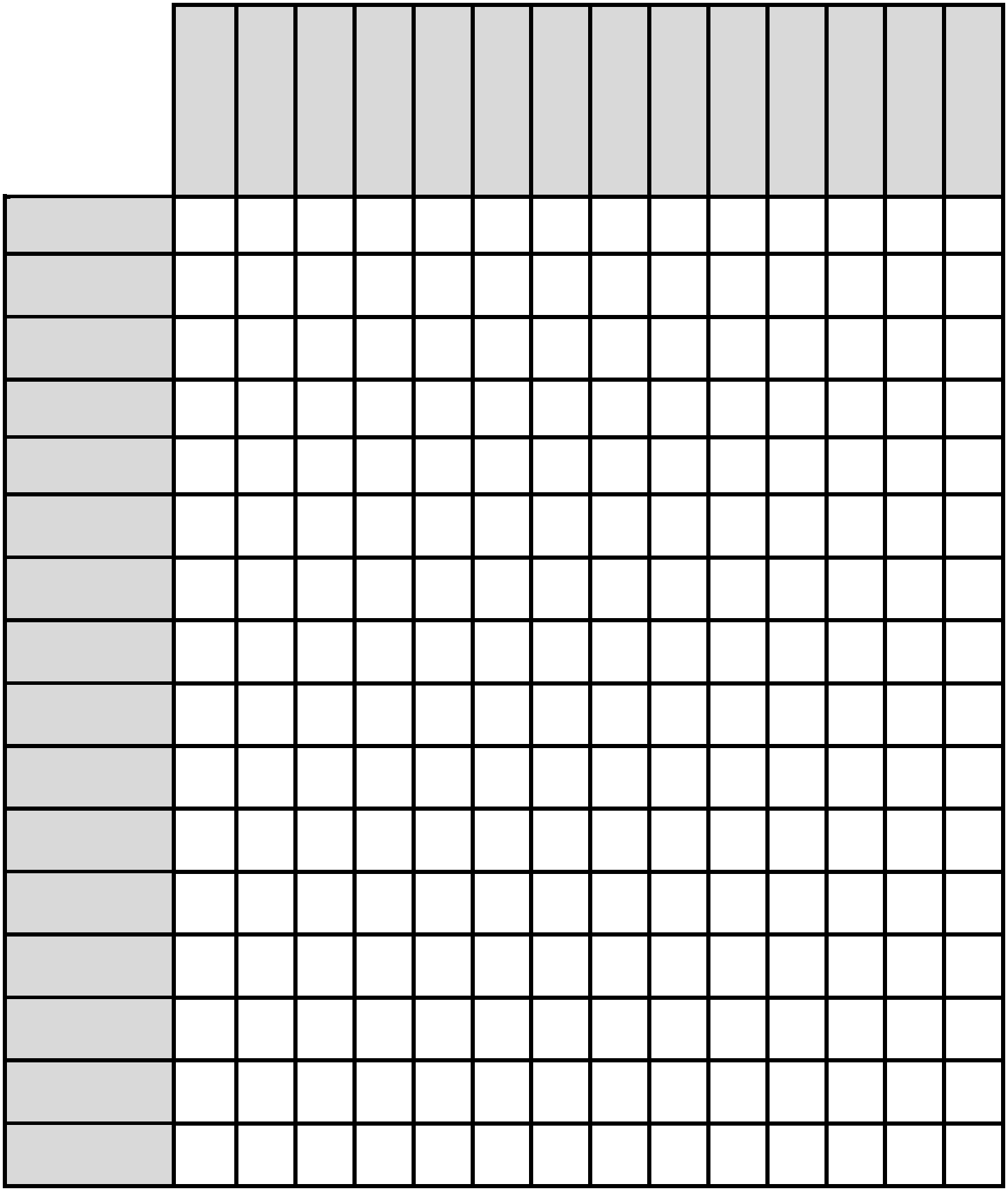
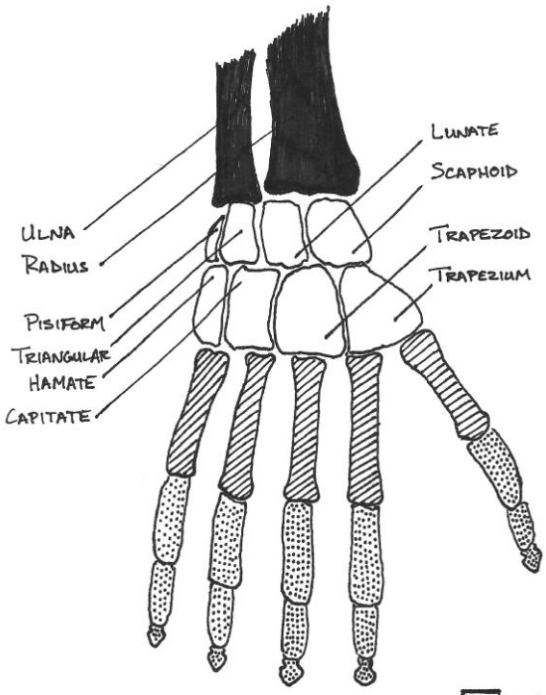
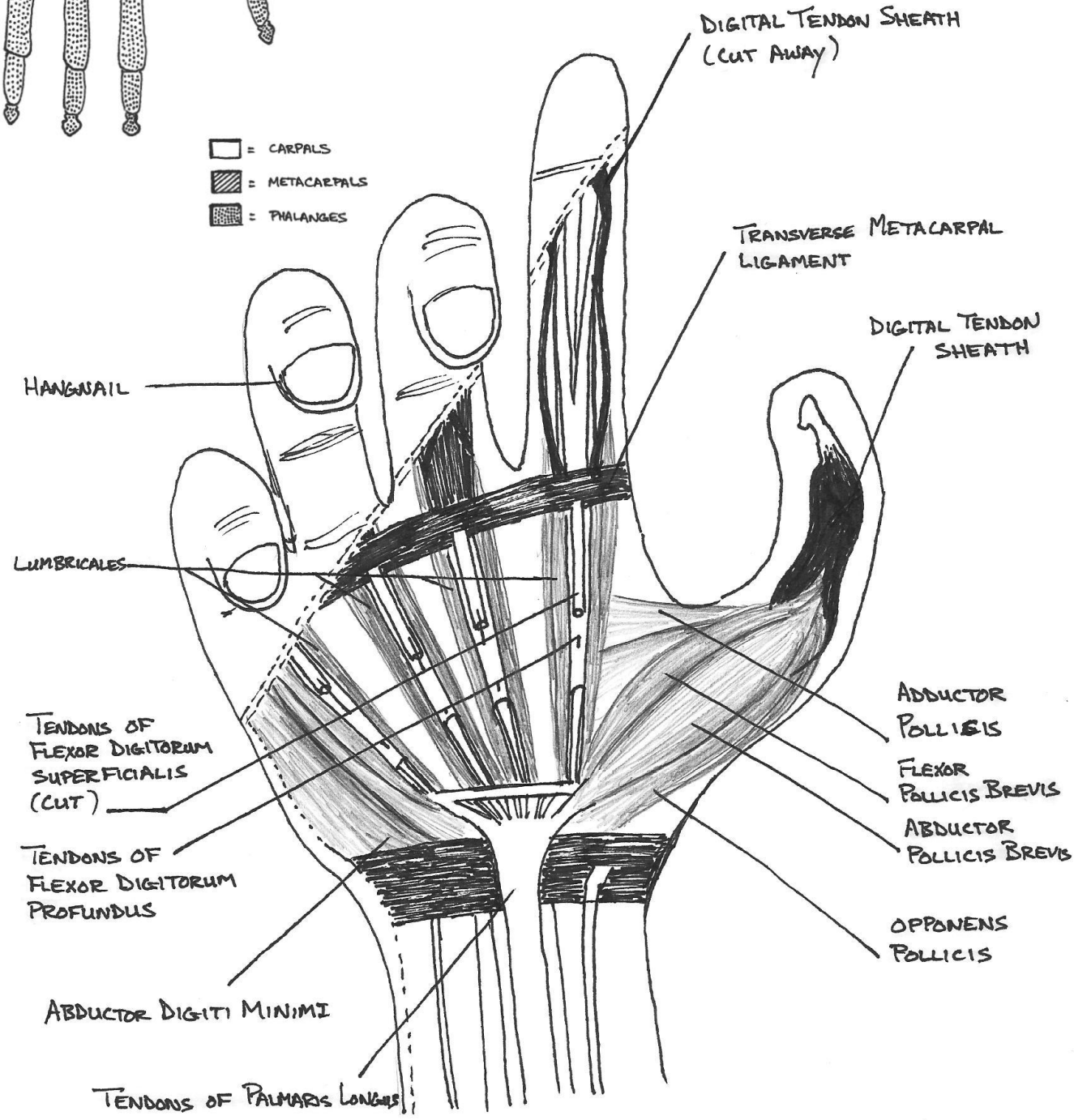


Two Studies of the Human Hand

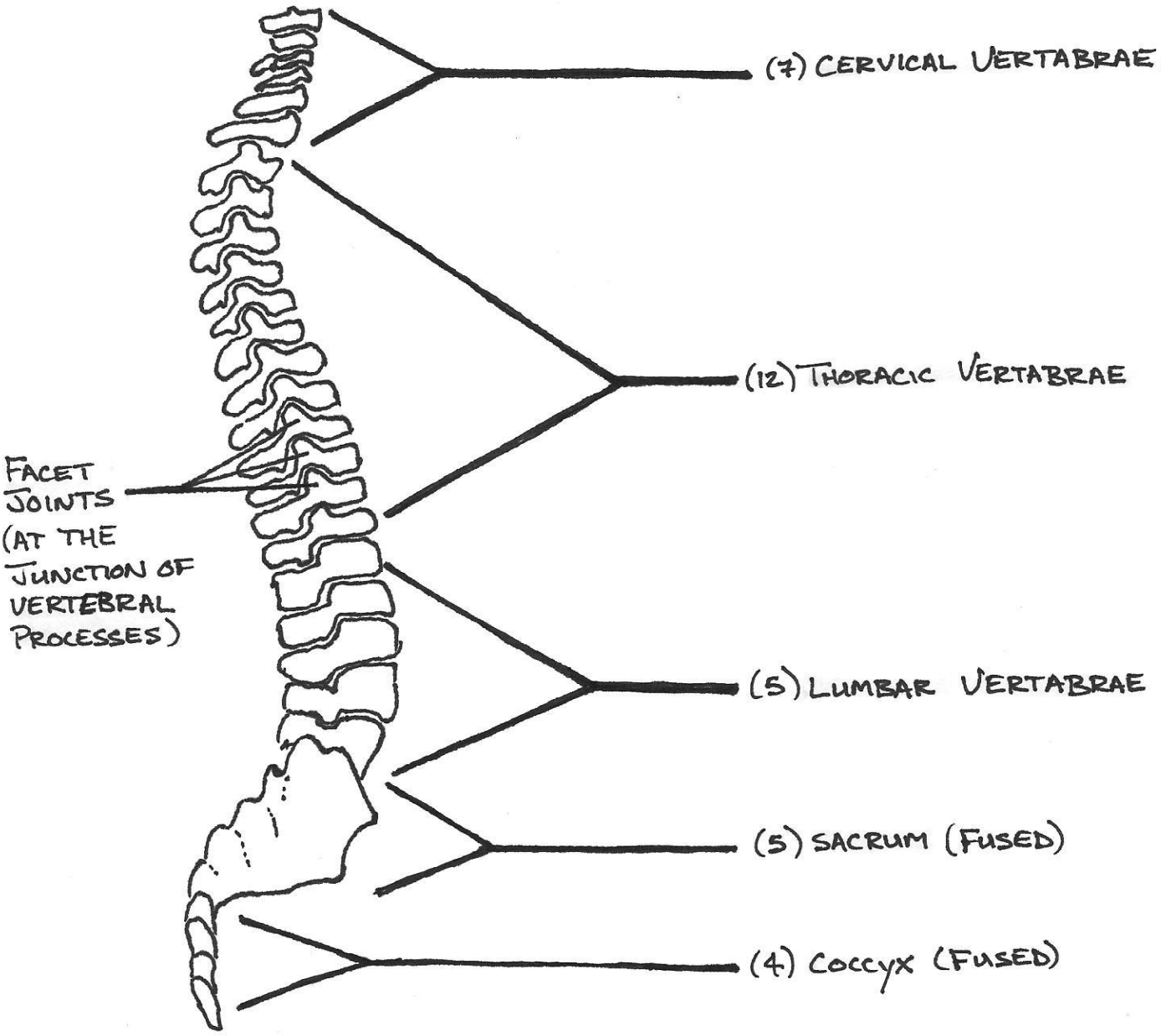
By Ben Wahlund
Spring, 2002





A Study of the Vertebral Column

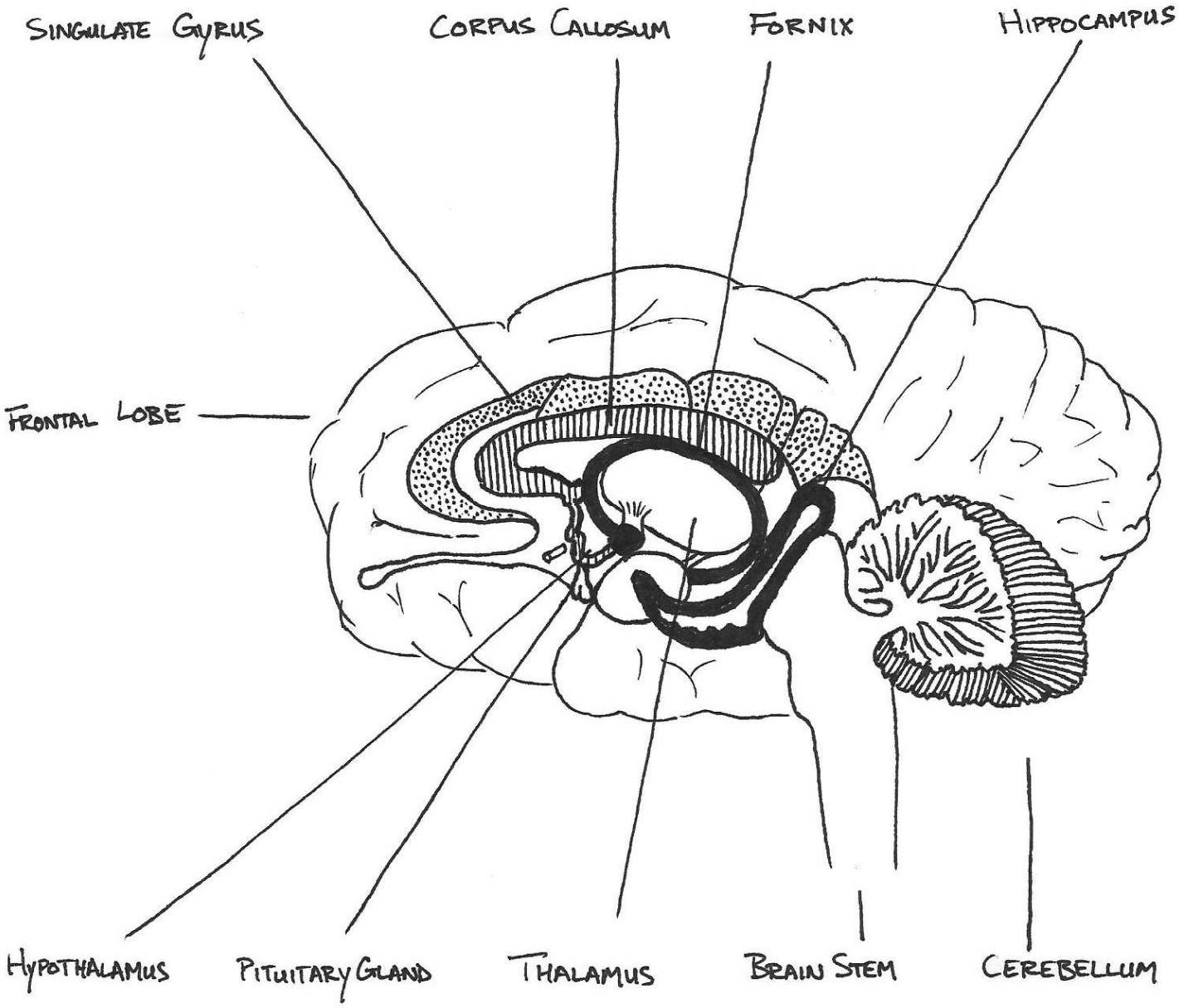
By Ben Wahlund
Spring, 2002



* IN BETWEEN EACH VERTABRAE IS A STRONG CARTILAGE DISK KNOWN AS AN INTERVERTABRAL DISK.

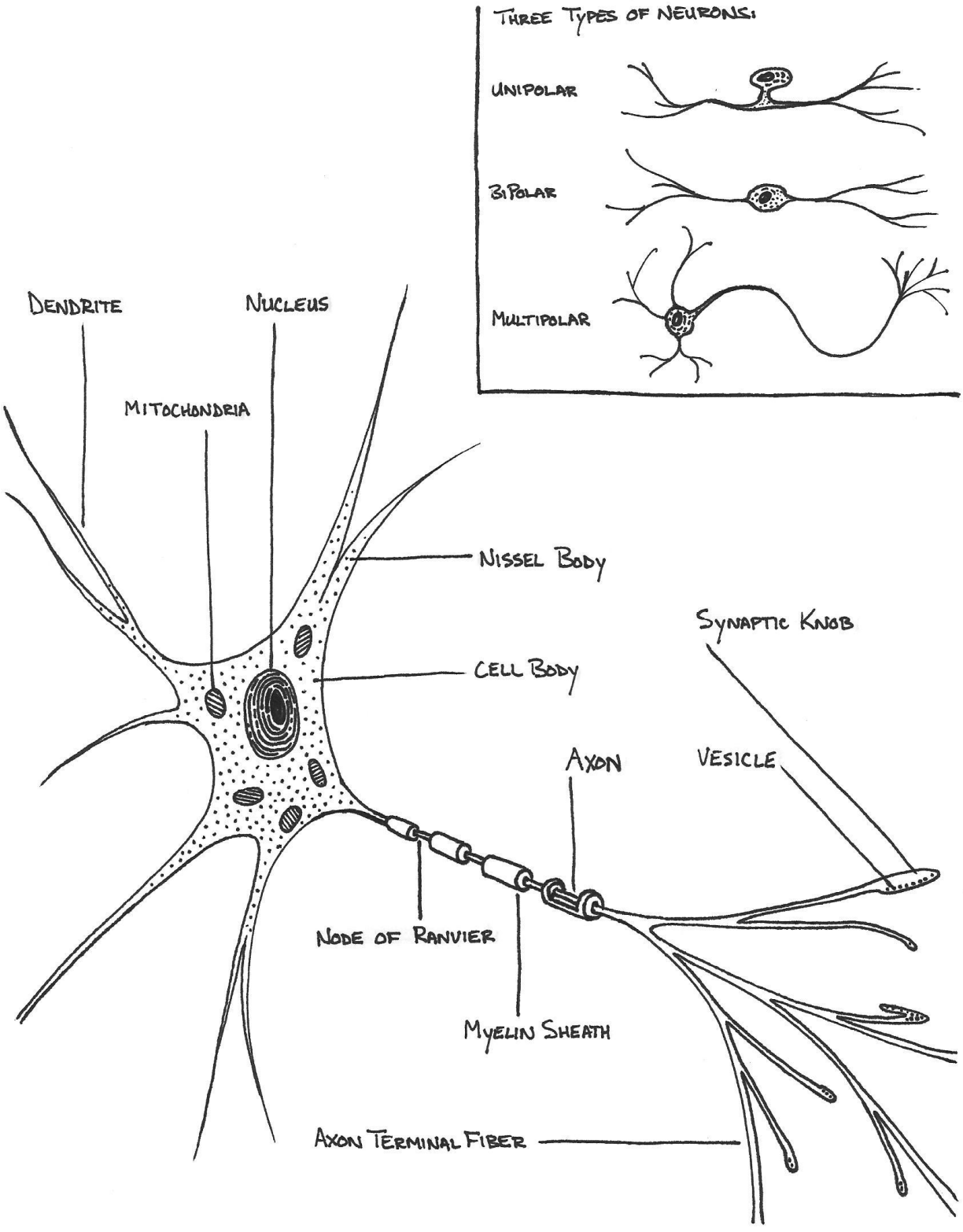
A Study of the Inner Brain Structure

By Ben Wahlund
Spring, 2002



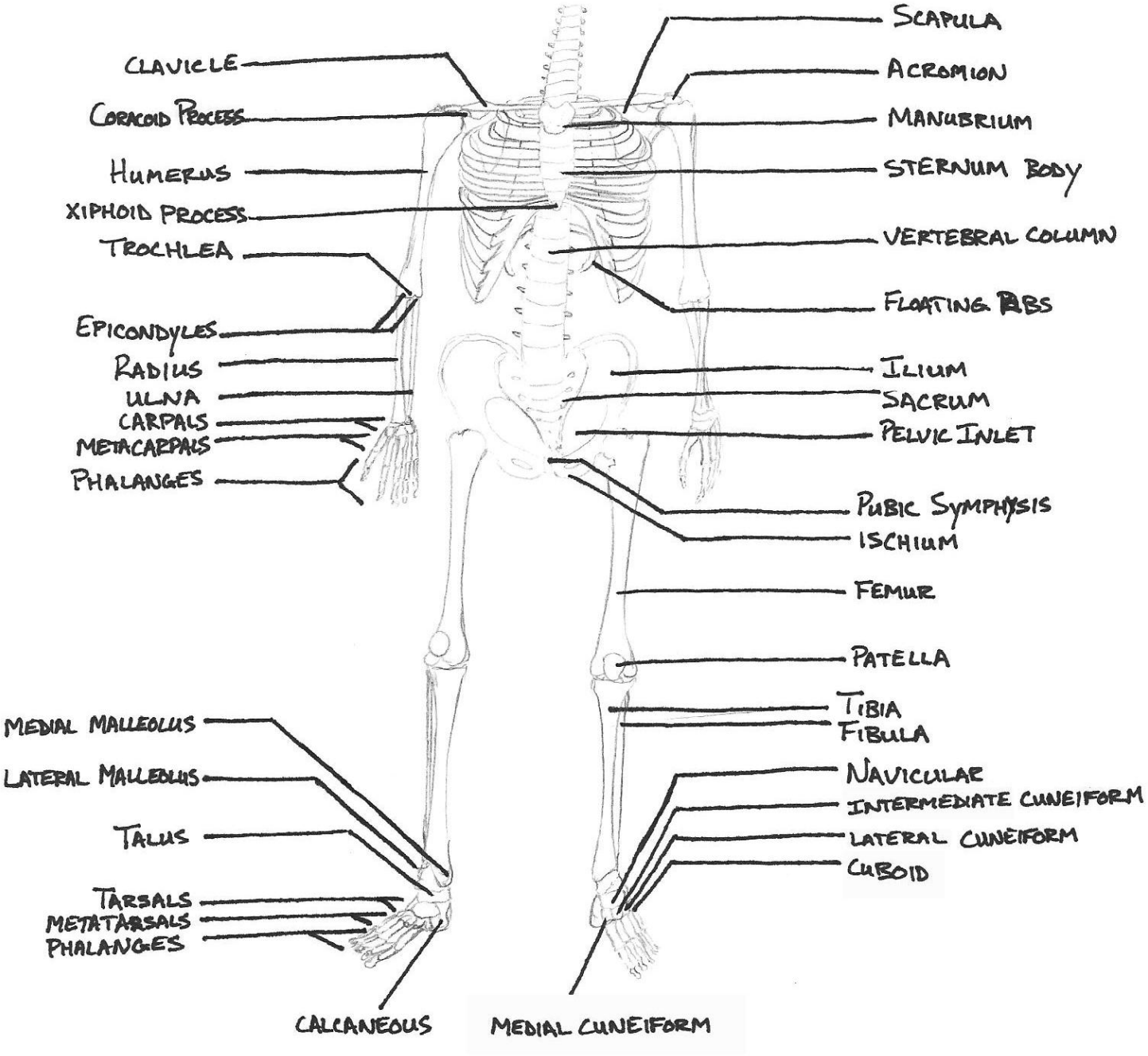
A Study of Neurons with Attention Given to Dendrites

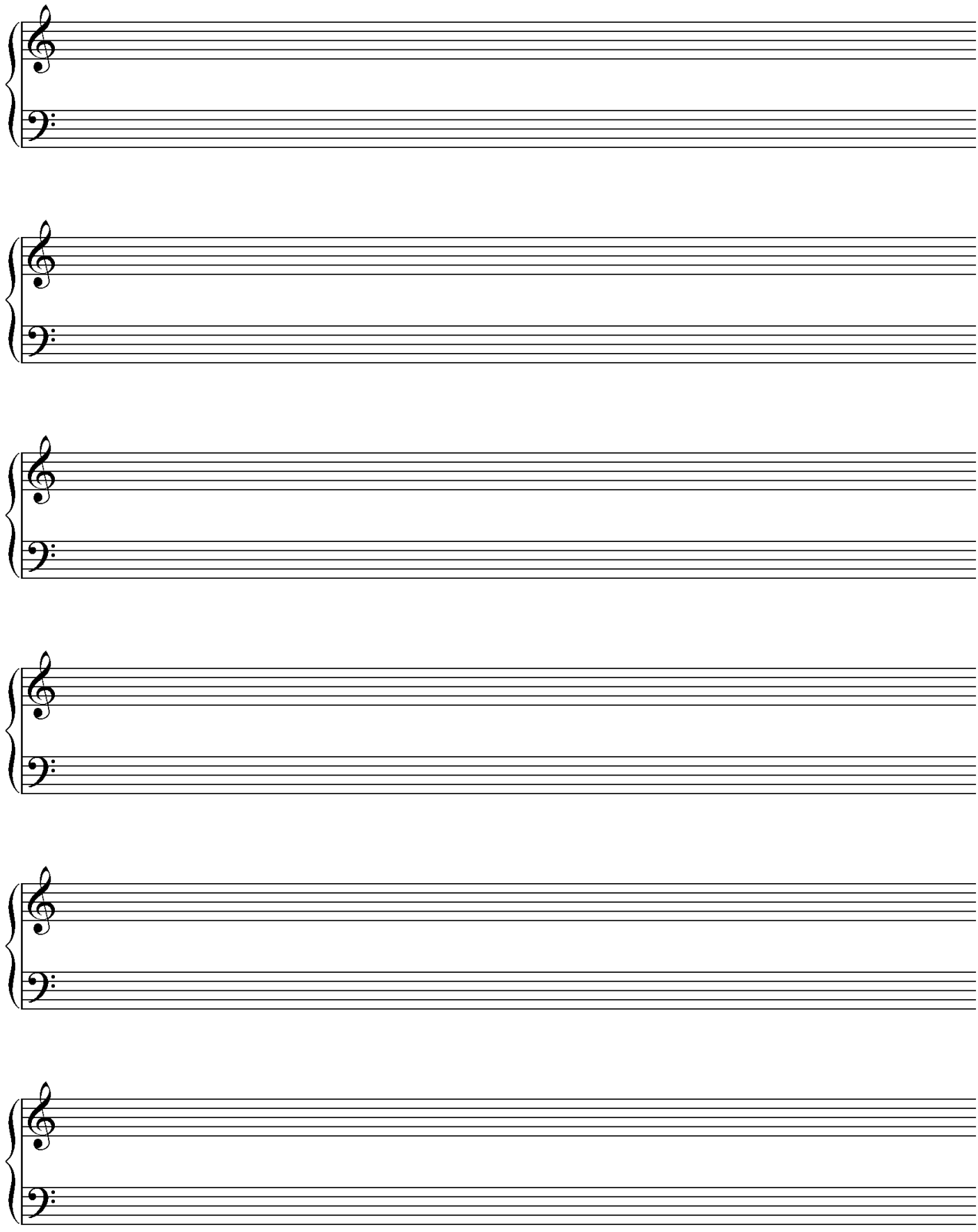
By Ben Wahlund
Autumn, 2002

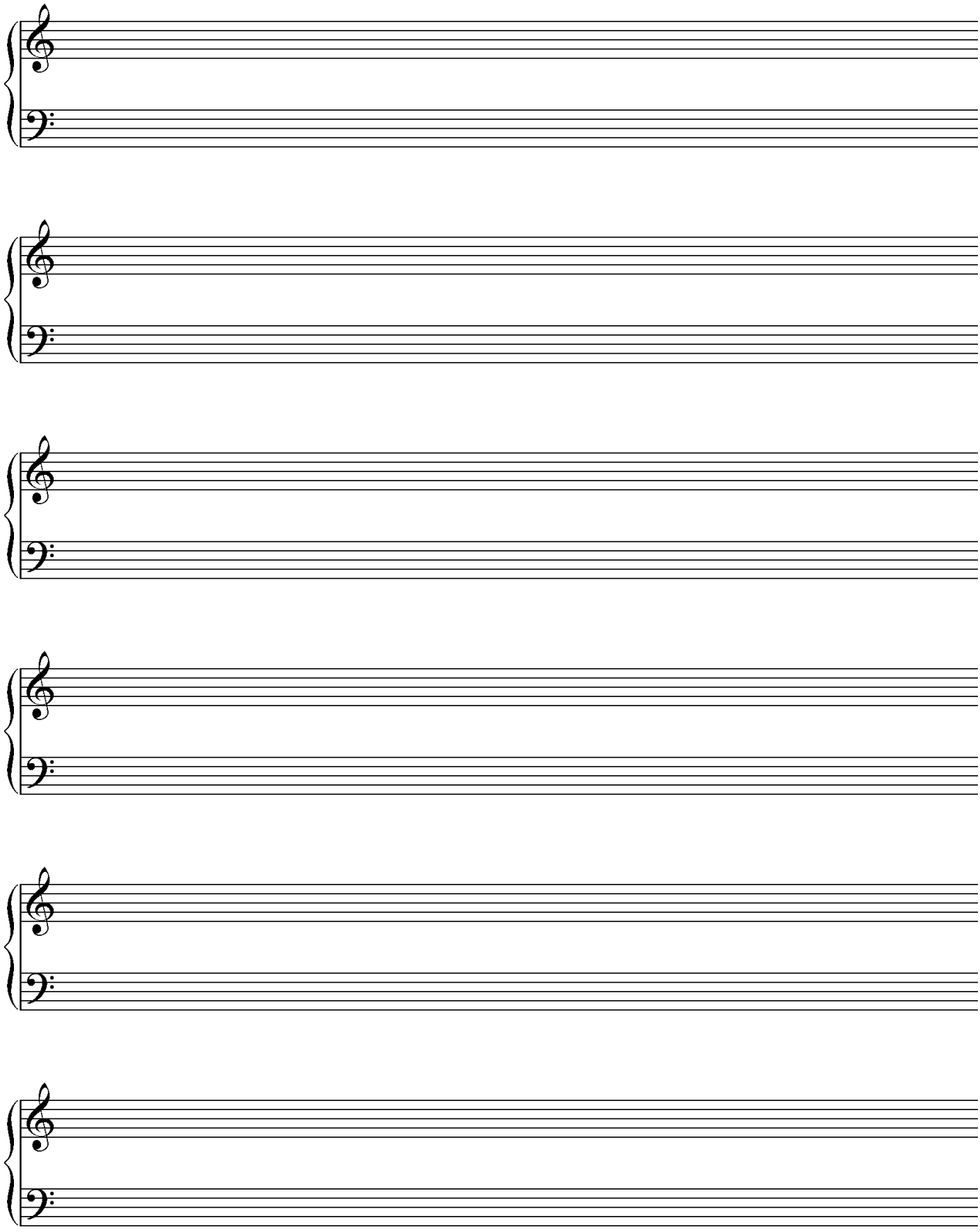


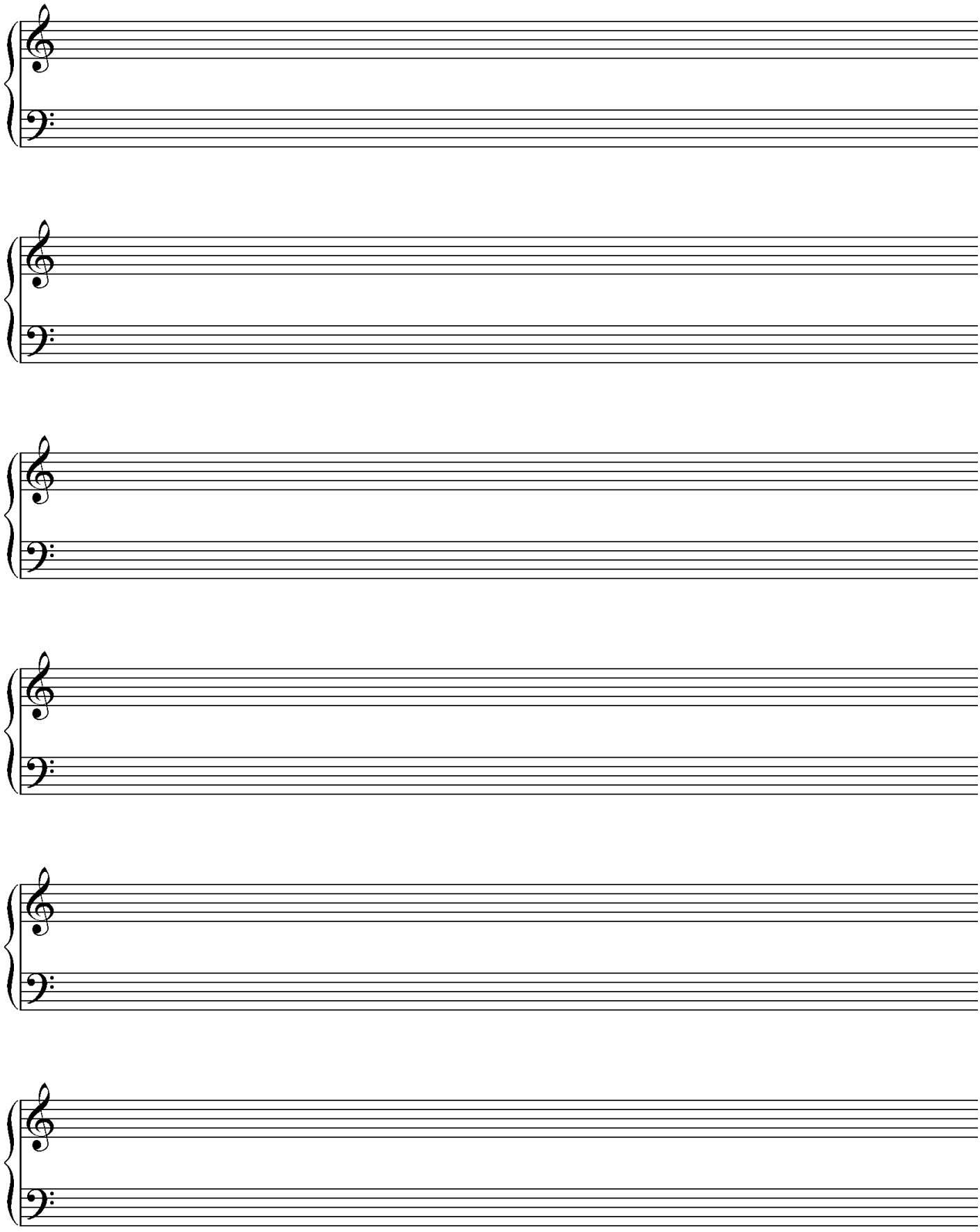
A Study of the Human Skeleton

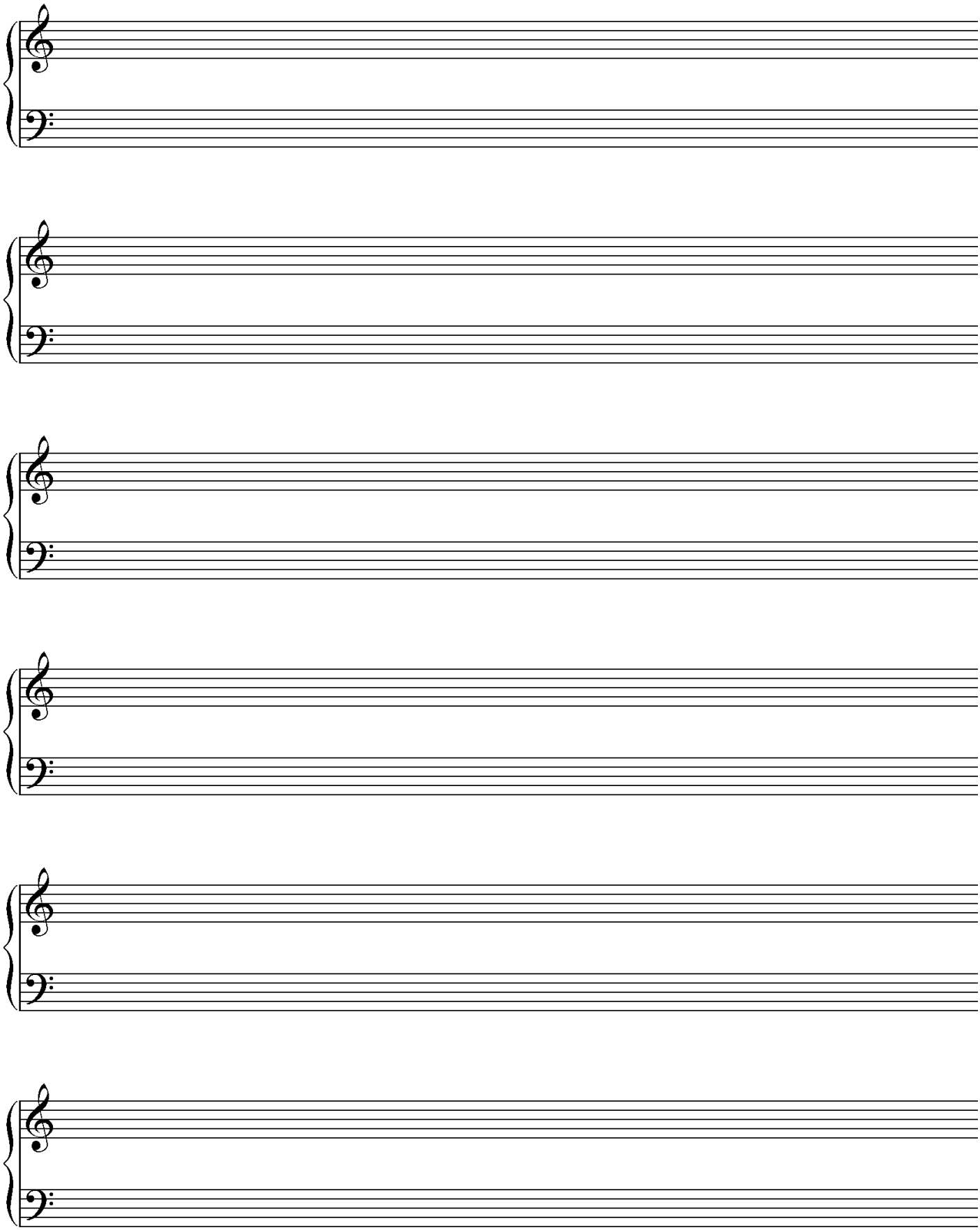
By Ben Wahlund
Spring, 2002

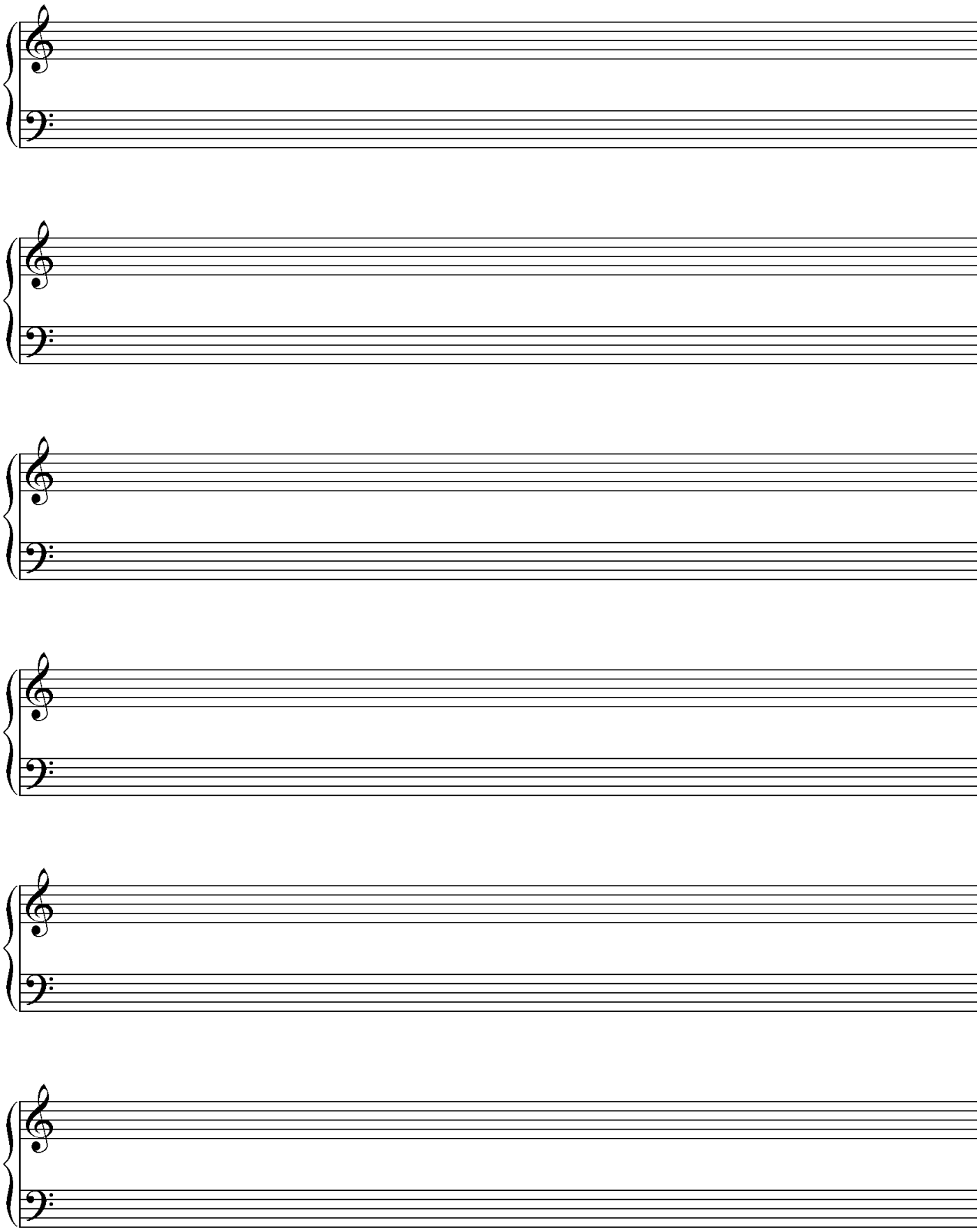


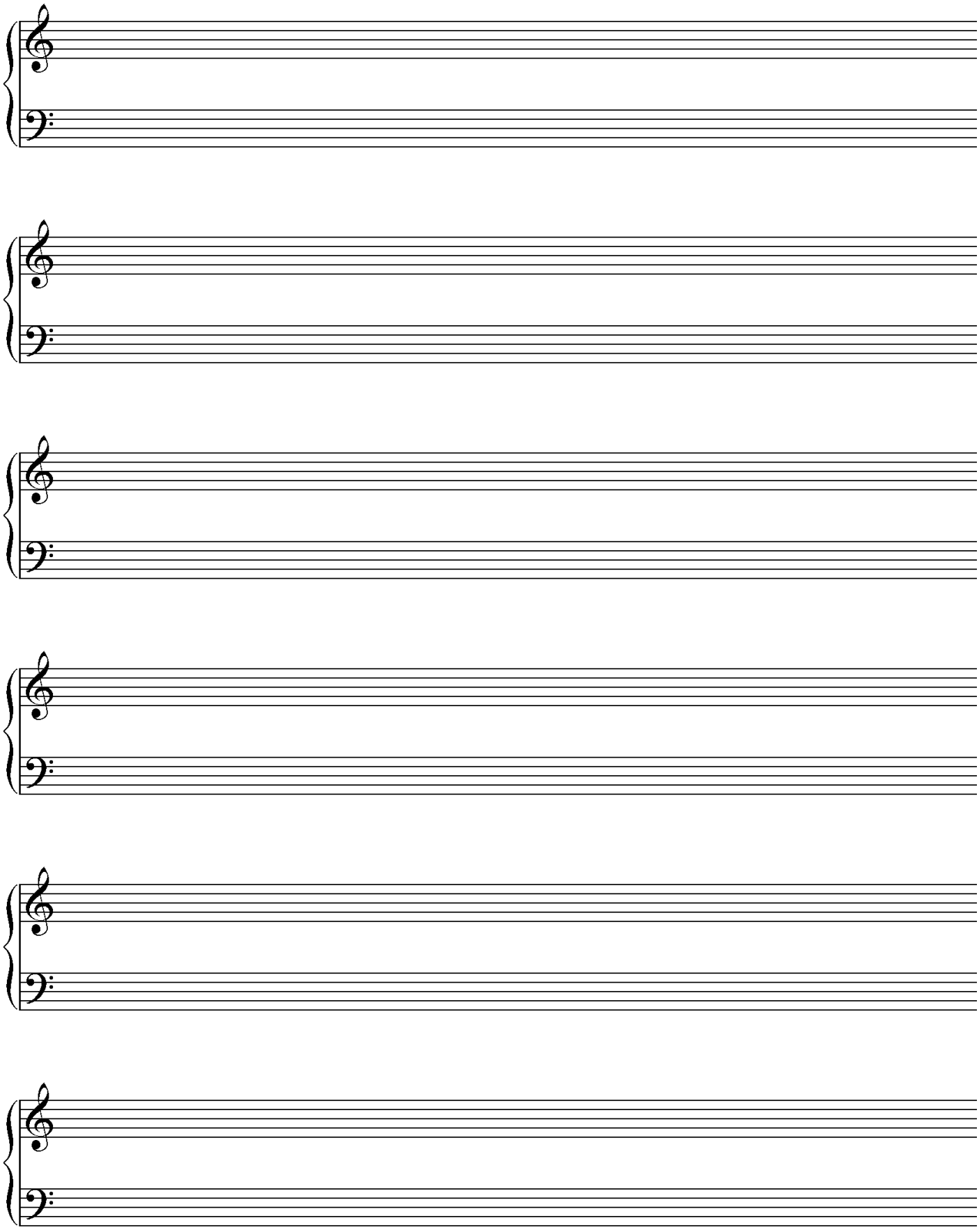












Marc's 30 (and counting) Non-conformist and Slightly Heretical (but logical) Principles for Learning and Playing the Drumset Musically *

*** These are not meant to offend anyone, but to make us all Think, Question, and Examine Why, How, and What we do as we travel on our paths to becoming better drummers, musicians, and people. They are NOT answers or truths; they are ideas.**

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mdicciani@uarts.edu http://www.dicciani.com/

1. **Respect the Music. Know All Styles of Music and Styles of Playing.**
   Jazz, R&B, Rock, Metal, Hip-hop, 2nd Line, Cha Cha Cha, Samba, Mozambique, Bossa Nova, etc. are not beats – they are styles of music and of playing that are often the result of many decades of development, evolution, and culture. These musics can be part of a religious celebration, social event, dance, custom, or environment that should be understood and studied.

2. **Tune Your Drums**…before every time you play or practice. The sound of your drums is your sound. If you're going to spend a lot of time practicing to play better, spend a few minutes to make sure what you're playing SOUNDS good.

3. **Listen all the time…**
   a) to recordings and live performances of all musicians…drummers, singers, guitarists, timbaleros, trombonists, etc.;
   b) to the other musicians you're playing with…pay attention not just to what you're saying, but to what they're saying, and to the musical 'conversation' you're all having;
   c) to yourself…record your playing often…even every day. Don't rely on your 'playing/subjective' ears; learn with your 'listening/objective' ears, and be brutally honest with yourself.

4. **Play to make others sound better**, and you'll sound better. Playing in a group or band is about communicating and making music together. Understand how what you're playing fits with, and contributes to, the music being played.

5. **Transcribe performances of other musicians**…study and analyze them, and try them out for yourself.

6. **You already play fast enough**; practice to play music better – not faster, louder, or more complicated.

7. **Don't think of 'playing the drums', think of 'playing music'**. Listen to the melody, the soloist, the lyrics, and especially the form of the song or arrangement.

8. **You can't learn how to be a good drummer from burying your head in drum books**; you learn to play drums by understanding concepts of playing, listening to yourself and others, and by focusing on the music you're learning and playing. You can certainly read and practice from a drum book, but then stop using it and try to incorporate those ideas, concepts, and techniques into your own playing.

9. **Practicing is not the goal – playing is the goal**. Don't practice to make your practicing better, practice to make your playing better. Practice smart, and have goals that are musically-driven every time you

practice. If you don't practice musically, you can't play musically. Practice things that make you a better drummer and musician, not a better 'practicer'.

10. **The practice pad is not a musical instrument.** Although there are times when it can be used as a tool to focus on certain aspect of technique, it should never be used as a substitute for playing the drums. Touch, tone, musicality, improvisation, styles, feel, balance, dynamics, interpretation, and developing your own musical voice cannot be developed on a piece of rubber glued onto a piece of wood.

11. **You are not a metronome;** you're a drummer trying to make music. Playing time that 'feels' and 'sounds' good is not about playing mathematically and metronomically perfect 8th, triplets, 16th, etc. Listen closely to great music and great drummers…great feel is not in perfect execution of computer-perfect notes…it's in the 'cracks'. Many of our musical and drumming heroes never even owned metronomes…they developed good time by practicing and playing music and drums musically.

12. **And speaking of metronomes…if you're a drummer, a metronome MIGHT NOT improve your time.** Playing with live musicians, music recordings, play-along recordings, sequences, and loops will do more to help your time and your musicality than a click that has no tone and no feel. Learn to be dependent on your own natural internal clock (that we're all born with), not an external non-musical click. If used incorrectly, a metronome can actually hinder the development of your natural time and feel. The more you play to, and with, music, the more you'll develop as a musician; the more you play to and with a metronome, the more you may begin to sound like one and divert your attention away from playing musically. Don't get me wrong – a metronome can be a valuable measuring tool to check relative tempos, and mark progress, identify correct tempos for playing various literature and musical styles, and even in developing your ability to play with a click or a click track (something often done in live and recording situations). BUT, learn to rely on, and develop your own musical time and feel.

13. **You can't see music, and it's not on a page,** or in a chart, or in a part; you need to MAKE the music. What's not on the page is more important than what is on the page (taken from a quote by Miles Davis). Stop looking at the page and start listening – music is aural not visual.

14. **Don't play to impress other drummers**…by learning tricks and playing licks. The people you need to impress are the musicians you'll be playing with, and you impress them by playing musically. Remember, they're the ones who will be hiring you to play the gig, the tour, and the session.

15. **Drumming is not a competition**…don't try to be better than anyone else, try to be the best YOU that you can be. There is plenty of room for all of us, so develop your own style and sound.

16. **Sing what you play; play what you sing.** The most valuable part of your body to help you play the drums better is not your hands or your feet, it's your ears. Hear the music, hear the ideas, and internalize the music and the feel. Then it will be easy to play that way.

17. **When you're practicing…practice; when you're playing…play**. There are few situations that are more frustrating than playing a gig or concert, or jamming with someone who is practicing, and who just wants to use you as his/her accompaniment to experiment and work on their licks.

18. **Drumming does not happen in a separate universe**. The laws of physics (sound, gravity, bounce, rebound, volume, speed, mass, etc.) and physiology (how our body moves, how our muscles work), apply to everything and everyone, drummer and non-drummer alike. Sometimes, I hear drummers explain grip, stroke, rebound, motion, and sound in a way that is completely false and contrary to the laws of physics and kinesiology; in other words don't make up your own laws of nature, and don't bend these laws to

conform to your own notions of how things work. I'm seen many many drummers harmed by misconceptions, misunderstandings, myths, and handed-down half-truths. Study these things and understand how they apply to drumming. Question everyone and everything you hear and read; don't make stuff up and don't allow others to do so either.

19. **Dynamics…use them wisely and often**…they help to color, shape, and structure you playing.

20. **Practice doesn't make perfect…it makes permanent**. Whatever you practice is what you will become skilled at…practice mistakes and you'll get very good at them; practice unmusically and you'll play that way. Practice to develop your sound, touch, feel, musicality, expression, versatility, and your ability to listen and understand, and that's how you'll play – like a musician.

21. **Select and use quality musical instruments** – drums, heads, sticks, and cymbals. It's better to assemble your drum set slowly with the highest quality equipment you can buy. Use professional equipment and keep in perfect playing shape: good drums and heads tuned properly, good-sounding cymbals, and sticks that are not chipped or cracked.

22. **Consult your best friend - "What If" - often.** "What If" – the question that lets you imagine the possibilities of what you can do and to take that to the next level and make it your own. In other words…What If I tried playing this way; What If I tune or set up my drums that way; What If I reversed that sticking, etc. You get the idea…use your imagination and develop your own voice and style.

23. **Let it breathe…rests are music, too.** Try not to fill up every eighth note, triplet, or sixteenth note in the song…the other musicians you're playing with have important things to say, as well. Use space and air wisely. Don't call attention to the quantity of notes you're playing but to the quality of what you're playing.

24. **Play with other musicians often**…as often as possible. Surround yourself with positive people with good habits who want to improve just as you do, and you'll all help each other grow together.

25. **Play with great feel**…HOW you play is always more important than WHAT you play. Concentrate on playing to make the music feel good and come to life.

26. **Fills and Solos – maybe, maybe not.** If the music calls for, then do it, but do it according to the consistent feel of the music. Not all songs or arrangements require drum fills, and when you do play a fill don't try to impress someone, or yourself, with what you can do. Ultimately, the musicians whom you play with, and who want to play with you, will be the most important judges of your playing.

27. **Play inside the volume of the band**…not louder…'nuff said.

28. **We're not the first, and we won't be the last**…drumming is a centuries-old aural tradition with a very rich history. Learn as much about what's been handed down to us, so that we can responsibly, honestly, and accurately pass it on the next generation of students of the instrument.

29. **Every song is not at 120 beats per minute.** You can't develop a good feel for playing slow tunes or very fast tunes if you never practice at those tempos. Make sure to vary the tempos at which you practice. And remember, just because a groove, fill, or musical idea sounds good at 110 beats per minute, it doesn't mean it will work at 80 or 175 beats per minute. Different tempos require different things to be played and different ways of playing.

30. **None of us have ever, or will ever, graduate…we're all 'students' of the instrument, and need to be lifelong learners**. I believe some of the best drummers are not the ones who have been *playing* the longest, but the ones who have been *learning* the longest, and who continue to learn throughout their entire lifetime. We all have an incredible potential every time we play, and our greatest limitation is not a lack of blazing technique or the shortcomings of our equipment, but the breadth of our imagination. Keep an open mind to explore your endless capability for expression through the drums, and remember to stay fresh, creative, unique, and a student for life. **We're lucky**…to have found something we love so much, and to be part a large brotherhood of like-minded people around the world who share our enthusiasm and spirit for the instrument. Let's take the time to learn from each other and to help others through this gift we've been given.

Ten Ways to Make Your Band Director Happy

by Ben Wahlund

1) Know what is expected of you. Meet those expectations, and then surpass them.

2) Actually listen to what your directors are sharing at *all* times and show them that you are listening. –Making a lot of eye contact is very helpful!

3) "Be here now."

4) Master the art of time management.

5) Contribute your opinion in *useful* ways.

6) Make "their" music "your" music by approaching every piece with a fresh, exciting attitude. There is always something to be learned.

7) Learn to be self sufficient, but willing to ask for help.

8) Take ownership in your ensemble's equipment.

9) Accept the responsibility of education as your own.

10) Be a good person! (And not just when it is easy.) ☺

Practice Tips for the Young (and Old) Musician

- **Establish a good practice environment** where interruptions and distractions are minimized. Other family members should be encouraged not to disturb you during practice time.

- **Always stay relaxed** when practicing or performing. It is often helpful to try giving yourself "relaxation" challenges.

- **Know your goal:** have a clear idea of what you hope to accomplish and a timeframe to accomplish it in.

- **"Divide and conquer":** break the task into easily accomplished small bits.

- **Use the metronome:** it is like your best friend, the one who is honest with you when it counts the most.

- **Be methodical** in your work. This means working very, very slowly sometimes.

- **Be "hyper-observant":** listening carefully and watching carefully will reveal new, more helpful goals.

- **Finish the job:** the most difficult practicing is that which raises *good* to *excellent*.

- **Establish a regular practice routine:** 20 minutes a day every day is much better than 1 hour a day but only twice a week. If you do find yourself in a longer practice session than normal, schedule a break time(s).

- **Take care of things outside of the practice room** so that they don't cloud your judgment in the practice room.

- **Don't beat yourself up.** It is tempting to do, but useless to time and spend energy yelling at yourself.

***Always* see to it that your job as a musician is to give rise to the joy of making music.**

A Great Thought from Professor Johnny Lee Lane

In the early 1990's I had the life-changing experience of attending "The United States Percussion Camp" hosted by Prof. Johnny Lee Lane a number of times before his retirement. It was there that he shared a quote with us that seems appropriate to end this collection with. I wish I knew where it came from, since I've heard it a number of times since then, but I didn't seem right not to credit the person I first heard it from.
Thanks, Prof!

-Thanks also for, "Early is on time - on time is late." and time timeless gem, "If you eat today, you practice today!"

-*Ben*

Watch your thoughts, they become your words.

Watch your words, they become your actions.

Watch your actions, they become your habits.

Watch your habits, they become your life.

Ben Wahlund (b. 1977) is an internationally award-winning composer, educator, and performer of percussion. With bachelor degrees from the University of Mary in Bismarck, North Dakota, as well as a Master's Degree in Music Theory and Composition and a Performance Certificate in percussion from Northern Illinois University in DeKalb, Illinois, Ben Wahlund has seen success as a musician on a number of fronts since the early 1990's.

Mr. Wahlund is the acting assistant director of the Birch Creek Music Center Percussion Session, in Egg Harbor, Wisconsin, as well as a private teacher and adjudicator in the Naperville, Illinois area and serves as part time music education faculty North Central College, in Naperville, IL.

Ben Wahlund also serves as the director of percussion at Naperville Central High School, where the high school percussion ensemble's concert *Drumshow* (www.nchsdrumshow.com) consistently performs to capacity crowds of over 2,500 people. Additionally, Ben teaches percussion at Naperville North High School and has designed and is director of the Riverwalk Percussion Camp.

His performance history involves successful performances in all aspects of percussion throughout the United States as well as Europe, including the Montreaux Jazz Festival, Lionel Hampton Jazz Festival, Elmhurst Jazz Festival, two Percussive Arts Society International Conventions, a number of state Days of Percussion, and the Illinois Music Educators Association State Convention.

As a composer, his works have been performed in the United States, Canada, Germany, Switzerland, Spain, Poland, Japan, Australia, France, China, and most recently, Jordan. Additionally, Ben Wahlund's compositions have placed twice in the Percussive Arts Society International Composition Contest, first place for the Quey Percussion Duo Annual Composition Contest, first place in the international Methanex "Symphony and Steel Composition Contest" for a concerto for steel pan and orchestra, and second place in the Keystone Composition Contest.

His effective and engaging teaching has earned him two Golden Apple Awards for Excellence in Education, a number of citations as outstanding studio staff member at NCHS, a nomination for the Disney Excellence in Education Award, and, most importantly, a roster of tremendously successful students.

Ben Wahlund endorses *Sabian Cymbals, Remo Percussion*, and *Innovative Percussion* Drumsticks and Mallets. Mr. Wahlund's work is published by HoneyRock Publications and Bachovich Music. Ben lives in the Chicago area with his wife, Jennifer, and two dogs, *Billie Holiday* and *Charlie Parker*.

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