



# Keller Central Percussion

## ESSENTIAL FUNDAMENTALS

a collection of basic to advanced technique exercises for the classroom and the parking lot

**YOGO:** You only get one chance to prove it to the audience...**Are you thriving, or just surviving?**



# BATTERY ESSENTIALS

The following pages include basic to advanced technique and coordination exercises for the marching percussion idiom. Also included are arounds and splits for tenors and basses for some exercises. Be sure you have a firm grasp of each exercise on one surface before you attempt to learn the splits. These are by no means all the exercises that can be played in the drumline setting, but they represent a solid place to start as we work towards a unified rudimental approach.

In a group setting, all exercises will begin with a count off. Be able to perform all exercises while marking time with your feet. As the exercises are defined, we will also add some cosmetics that will aid in timing and uniformity of the drumline "look."

**Duplet count-off**

**Triplet count-off**

The releases to some the exercises in this packet are implied. We will also add a "sticks in" on beat 2 following the release of each exercise.

## A note about practicing...

Remember that constant self-evaluation is crucial to your development as a percussionist and musician. Use tools to help yourself evaluate, such as a metronome, a mirror, or video of yourself.

Ask yourself these questions: Am I playing in time? Are my heights correct? Are my stick paths straight up and down? Are there any unnecessary motions? Is my body symmetrical? Am I breathing calmly? Is there tension in my back, shoulders, arms or wrist? Do I look relaxed? Am I making it look easy?

# ONEheight

## Eights

S **II C**

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

Rhombi

T **II C**

Re-Tri

T2 **II C**

Option 2

T3 **II C**

B **II C**

S **II**

T **II**

T2 **II**

T3 **II**

B **II**

## 8 to 1

S   
 R R R R R R R R L L L L L L L L R R R R R R R L L L L L L L R R R R R L L L L L

T 

B 

S   
 L L R R R R R L L L L L R R R R L L L L R R L L R L R

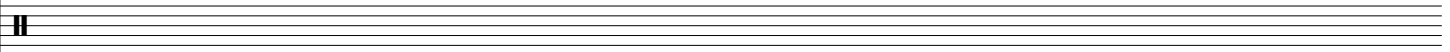
T 

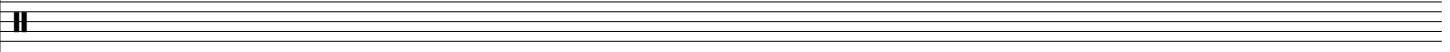
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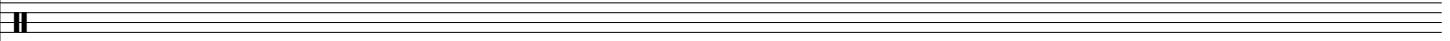
## 8 and 16

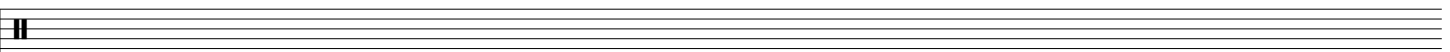
S 

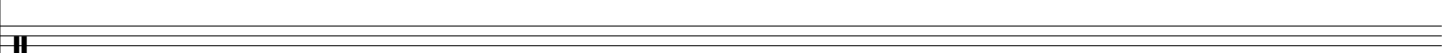
Use this space to write down any additional splits or arounds.

















# NeoMetric

S

T

T2

B

1st time

2nd time

S

T

T2

B

Tag

S

T

B

## Stick Control

**S**

Drum notation for Snare (S). The staff shows a sequence of eighth notes. The first measure contains four eighth notes with the letters R, L, R, L below them. The second measure contains eight eighth notes with the letters R, R, L, R, R, L, R, R below them. The third measure contains eight eighth notes with the letters L, R, L, R below them. The fourth measure contains eight eighth notes with the letters L, L, R, L, L, R, L, L below them.

**T**

Drum notation for Snare (T). The staff shows a sequence of eighth notes. The first measure contains eight eighth notes with the text "snare sticking" below them. The second measure contains four eighth notes. The third measure contains four eighth notes. The fourth measure contains eight eighth notes. The fifth measure contains four eighth notes. The sixth measure contains four eighth notes. The seventh measure contains four eighth notes. The eighth measure contains four eighth notes.

**B**

Drum notation for Bass (B). The staff shows a sequence of eighth notes. The first measure contains four eighth notes with the letters R, L below them. The second measure contains four eighth notes with the letters R, R, R, R below them. The third measure contains four eighth notes with the letters R, L below them. The fourth measure contains four eighth notes. The fifth measure contains four eighth notes. The sixth measure contains four eighth notes. The seventh measure contains four eighth notes. The eighth measure contains four eighth notes with the letter A below them.

S

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

T

B

R R R R + + + R L R r L L R

S

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

T

B

R R R                                  L L L

S

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

T

B

R L r L L R r L    R ...                      R    R    R    R    R L    R

# Gallop

S

R R L R L L

T

B

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

Tag 1

Tag 2

The musical score for 'Gallop' is written for three staves: S (Snare), T (Tom), and B (Bass). The score is divided into two main sections, each with a 'Tag' section. The first section consists of four measures of music. The second section consists of four measures of music. The 'Tag 1' section consists of two measures of music. The 'Tag 2' section consists of two measures of music. The letter patterns (R, L) are placed below the notes to indicate the foot patterns for the snare and bass drums.

## Double Beat

S

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

T

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

B

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

S

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

T

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

B

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

## A/B

S

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

T

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

B

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

S

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

T

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

B

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



## Shups

S

T

B

The image shows a musical score for three voices: Soprano (S), Tenor (T), and Bass (B). Each part is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The Soprano part begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter rest, then another triplet of eighth notes (C5, B4, A4), and so on. The Tenor part begins with a quarter rest, followed by a triplet of eighth notes (G3, A3, B3), and so on. The Bass part begins with a quarter rest, followed by a triplet of eighth notes (G2, A2, B2), and so on. The score is divided into three measures by vertical bar lines. The first measure contains the first two measures of the music, and the second measure contains the third measure. The third measure contains the fourth measure of the music. The music is written in a style that is typical of a musical score, with notes, rests, and bar lines clearly visible. The Soprano part is written in a higher register than the Tenor and Bass parts, and the Tenor and Bass parts are written in a lower register than the Soprano part. The music is written in a style that is typical of a musical score, with notes, rests, and bar lines clearly visible.

S

T

B

Three musical staves for Soprano (S), Tenor (T), and Bass (B) parts. Each staff begins with a treble clef and a key signature of one flat (B-flat). The Soprano part starts with a half rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth notes. The Tenor part starts with a half rest followed by a quarter note E3, then a quarter note D3, and continues with a series of eighth notes. The Bass part starts with a half rest followed by a quarter note C2, then a quarter note B1, and continues with a series of eighth notes. All three parts feature triplets of eighth notes throughout the piece.

**S**

Musical notation for the Soprano part of 'The Rose Tree'. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The lyrics 'R R ...' are written below the first measure, and 'L L ...' are written below the third measure. The piece ends with a double bar line and repeat dots.

**T**

Musical notation for the Tenor part of 'The Rose Tree'. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The lyrics 'R R ...' are written below the first measure, and 'L L ...' are written below the third measure. The piece ends with a double bar line and repeat dots.

**B**

Musical notation for the Bass part of 'The Rose Tree'. The staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The lyrics 'R R ...' are written below the first measure, and 'L L ...' are written below the third measure. The piece ends with a double bar line and repeat dots.

[illegible]

## Triplet Roll Build-up (Trolls)

S  R


T 

B  R


S 


T 


B 


S 

T 

B 

S 

T 

B 

# Jedi

As a percussionist, one must never stop counting- drumline is no different. Each member of the percussion section must count precisely to place each note exactly where it belongs. Jedi Eights is an exercise that tests your focus and your ability to count and maintain a steady, unified subdivision among the entire group. With some practice the drumline will be able to conjure clean attacks seemingly out of thin air.

Jedi Eights is created by taking an eight note and displacing it by one eighth note each measure. In 4/4 time there are 8 eighth notes between each note you play.

## Jedi Eights



The same principle can be applied to any combination of notes or rhythm to create multiple different Jedi exercises. The possibilities are endless.

The next example shows a Jedi exercise using two conjoined eighth notes. Notice that when the second eighth note gets pushed past the barline, it loops back to the beginning of the measure.

## Two Notes



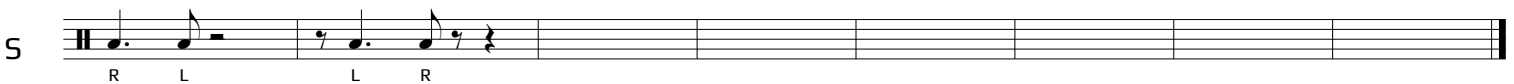
This version of Jedi displaces two quarter notes.

## Quarter Notes



Try building your own Jedi exercise with a dotted quarter note space between each note.

## Dotted Quarter Notes



This concept can be applied to any time signature. This version of Jedi is in 6/8 time.

## Six-Eight



# Timing

You may have heard it said that timing is everything. When it comes to an entire battery percussion section striving for absolute cleanliness and precision this couldn't be more true. In our daily practice as percussionists it is important to create exercises that test our understanding of different subdivisions, our ability to group notes in those subdivisions,

The first example is a 16th note timing exercise made up of 3-note patterns that align with 16th notes. There are 4 patterns in all. Each is preceded by subdivision called the "check." All patterns can be played with any sticking, but should be mastered with natural sticking first.

## 3-note 16th Timing

Check Pattern 1 Pattern 2

Pattern 3 Pattern 4

## 2-note 16th Timing A

Check Pattern 1 Pattern 2

Pattern 3 Pattern 4

## 2-note 16th Timing B

The same concept can be applied to any subdivision of the beat. Here are some examples based on triplets.

## 2-note Triplet Timing

## 1-note Triplet Timing

All of these exercises should be played with multiple stickings and should be applied to the 4-2-1 formula.

**4-2-1** refers to the number or repetitions of each pattern. The "4" portion is given above. Next you would play 2 counts of each pattern with 2 counts of check. Then you would repeat the "2" portion. Finally you would play 1 count of each pattern with 1 count of check. You would then play the "1" portion 3 more times.

## Pantera

The musical score is written for three voices: Soprano (S), Tenor (T), and Bass (B). The time signature is 2/4. The score is divided into four systems, each containing three staves. The first system includes a 'continue alternating...' instruction. The second system includes a 'R L R' instruction. The third system includes a 'R L R' instruction. The fourth system includes a 'R L R' instruction. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and a 'continue alternating...' instruction.

# TWOheights

## Bucks Breakdown

Check

S

R r R r R r R r  
L l L l L l L l

## Old School

S

R l r L r l R l r L r l r l R l r L r l R l r L

T

R l r L r l R l r L r l r l R l r L r l R l r L

B

S

R l r L r l R l r L r l r l R l r L r l R l r L

T

R l r L r l R l r L r l r l R l r L r l R l r L

B

S

R l r L r l R l r L r l r l R l r L r l R l r L

T

R l r L r l R l r L r l r l R l r L r l R l r L

B

## 9/8 Bucks

Pattern 1

Pattern 2

Pattern 3

Accents In

R

L

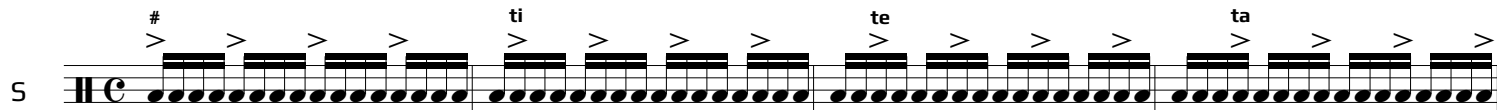
The musical score is organized into three systems, each corresponding to a different drum pattern. Each system consists of three staves: Snare (S), Tom (T), and Bass (B). The time signature is 9/8. Pattern 1 and Pattern 2 are 8-measure phrases, while Pattern 3 is a 16-measure phrase. The score includes various rhythmic notations such as eighth notes, sixteenth notes, and rests, with accents and dynamic markings like 'R' and 'L'.

# "The Grid"

Percussion music uses many different rhythmic subdivisions and a variety of embellishments. When you start to combine rhythms and accents with things like flams and diddles the possibilities are endless. The term "Grid" refers to an exercise that moves an embellishment across all the parts of a specific subdivision. It is a percussionist's way of preparing for anything.

Below is the most basic grid exercise based on the sixteenth note subdivision. As you count sixteenth notes, the beat is divided into 4 parts called "partials." In a grid exercise the embellishment, in this case an accent, moves sequentially across each partial. Always be aware of how the accent relates to the downbeat (your feet). Repetition helps to build consistency in the timing of each pattern.

## Sixteenth Accent Grid



## Triplet Accent Grid



Like the timing exercises earlier in the packet, the grid is to be played in the **4-2-1** format. You should also play the patterns **backwards** (in reverse order) and **off the left hand**.

Below are some examples of what it looks like to add an embellishment (in this case a diddle) to the grid. The embellishment usually stays anchored to one partial, but could also move along with the accent.

*"diddle on the downbeat"*



*"flam on the downbeat"*



*"full of diddles"*



*"full of buzzes"*



## Five-let Grid



The possibilities are endless...



In 7/8 time notes are often grouped in groups of two or three. Below is the skeleton for a grid on which you can place various stickings and rudiments. The most common variation consists of paradiddles and paradiddle-diddles, but it is by no means the only possible combination. Try flam taps and flam accents or change the paradiddle-diddles to double paradiddles. Again, the possibilities are endless.

7/8 Grid

S 

7/8 Paradiddle

S   
R l r r L r l l R l r r l l R l r r l l R l r r L r l l

T   
snare sticking

B   
snare sticking

S 

T 


B   
R R R R r l r l r l r

Paradiddle Breakdowns


Paradiddles

S   
R r L l R r L l R r r L l l R r r L l l R l r r L r l l R l r r L r l l

Paradiddle-diddles


S   
R r R r R r R r R r r R l r r R l r r l l

Double Paradiddles

S   
R r r L l l R r r L l l R r r r L l l l R r r r L l l l R l r l r r L r l r l l R l r l r r L r l r l l

# THREE heights

A.T.G. (accent, tap, grace)

5   
R r r L l l

## Flam Tap Build-up


5   
R r r R r r R r L R r L R r L R r L


## Finger Pyramid

5   
R t t t t t

5 


## The Big 3

5   
R l r L r l


5 

## Flam Breakdowns

*Flam Paradiddles*

5   
R r r r r R r r r r R r r L r R l r r L r l l

*Pataflaflas*

5   
R r r R r r R r r R r r R r L R r L R l r L R l r L

*Swiss Army Triplets*


5   
R r R r R r R r R r R r R r R r l R r l R r l R r l


# Flamskis


S    
 R r | R r | R r | R r | R r | L | r L | r L | r L | r L |

T    
 R r | R r | R r | R r | R r | L | r L | r L | r L | r L |

B 

S    
 R r | R r | R r | L | r L | r L | R r | R r | R r | R r |

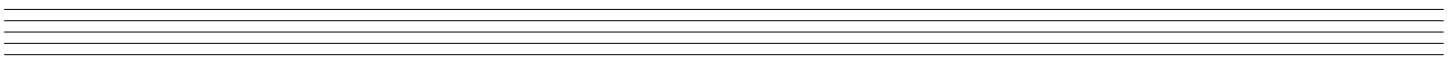
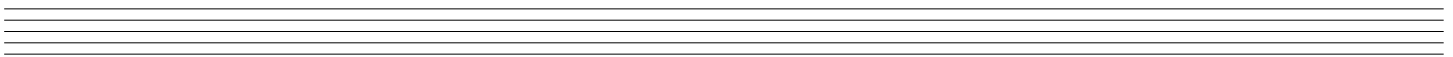
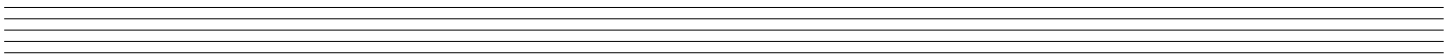
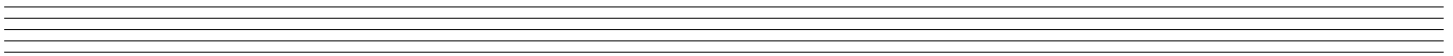
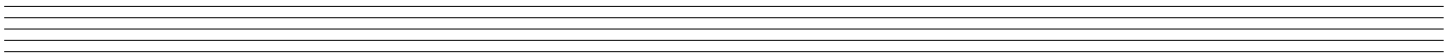
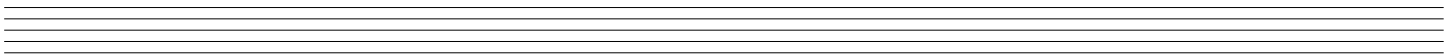
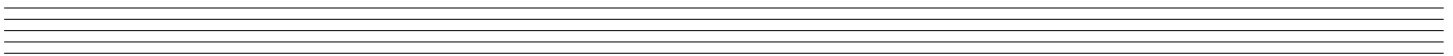
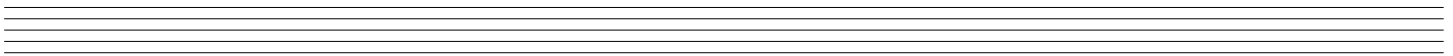
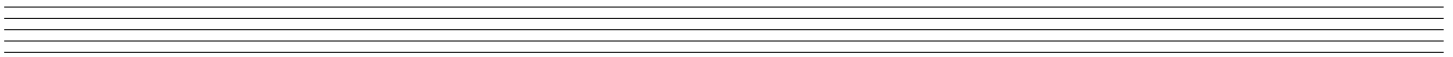
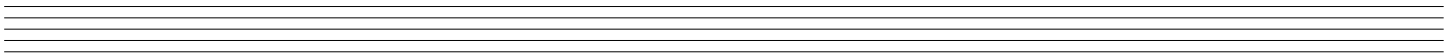
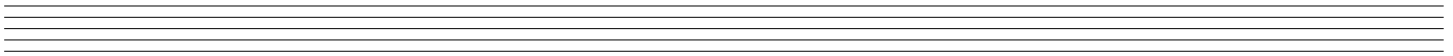
T    
 R r | R r | R r | L | r L | r L | R r | R r | R r | R r |

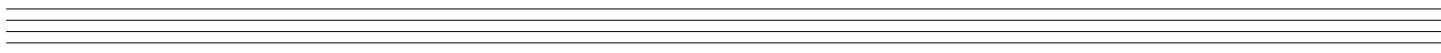
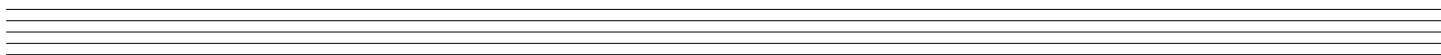
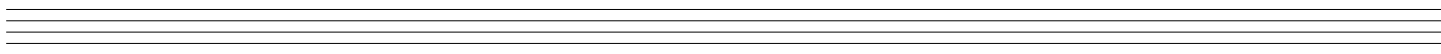
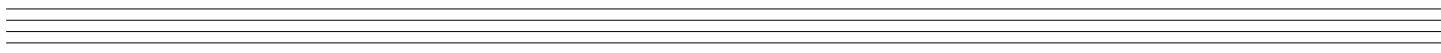
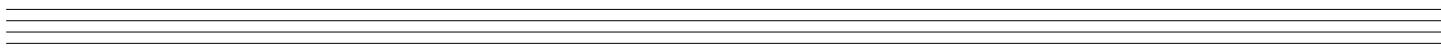
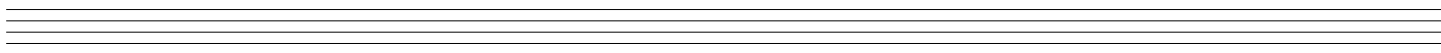
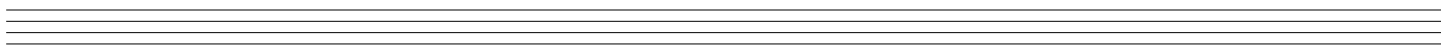
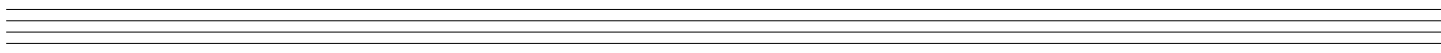
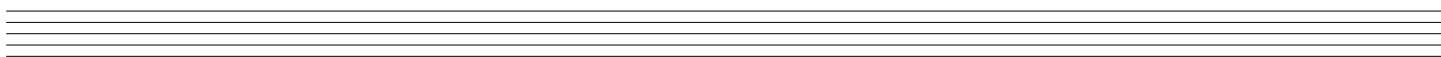
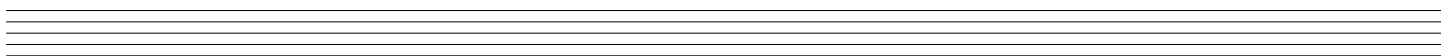
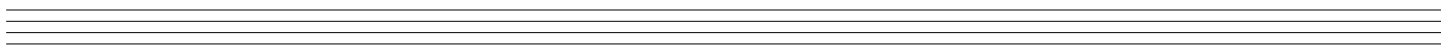
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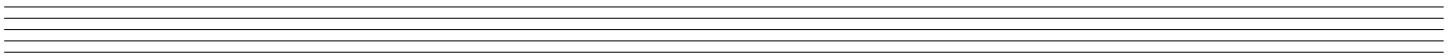
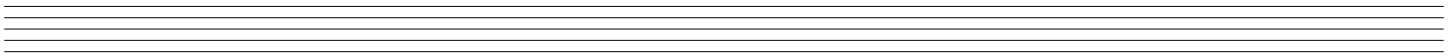
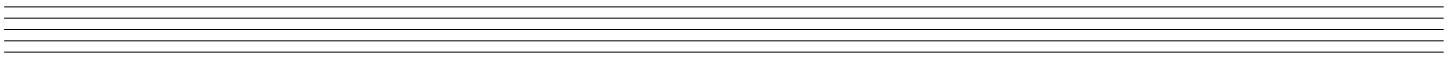
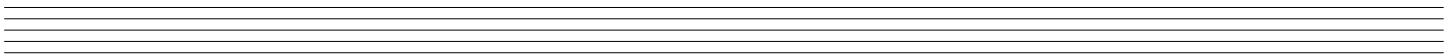
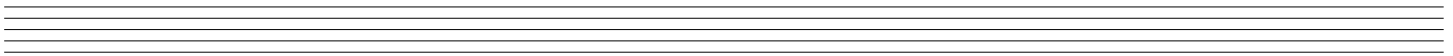
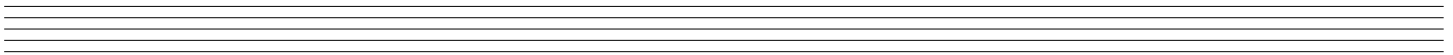
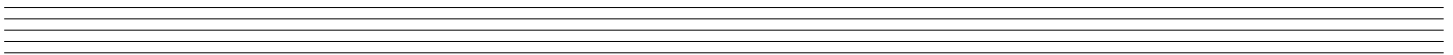
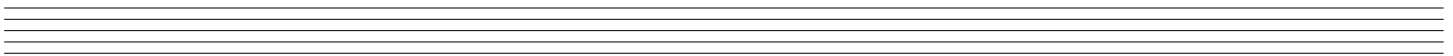
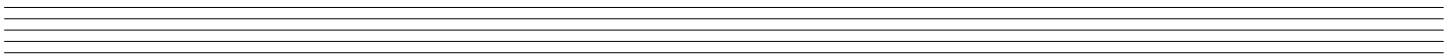
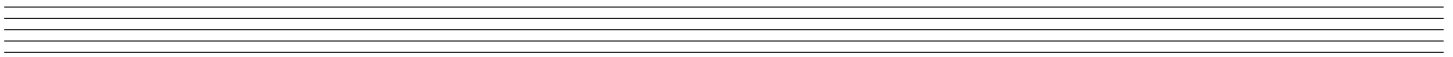
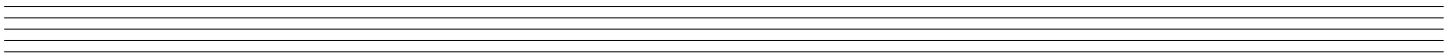
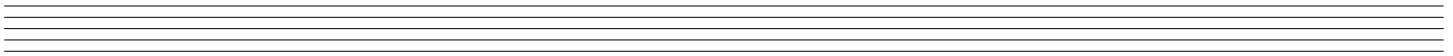
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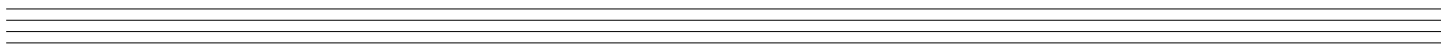
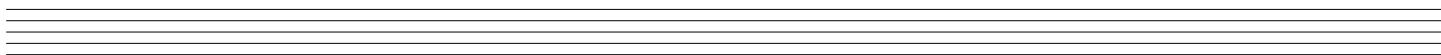
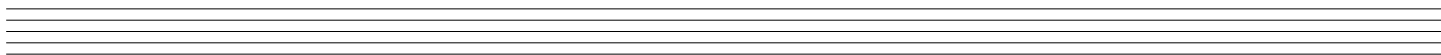
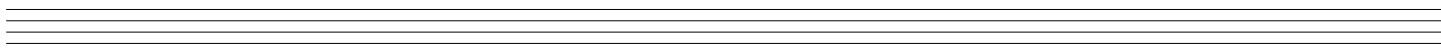
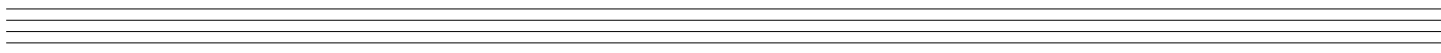
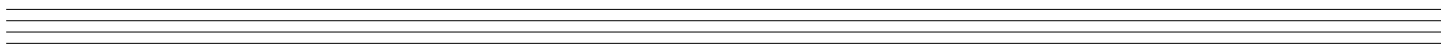
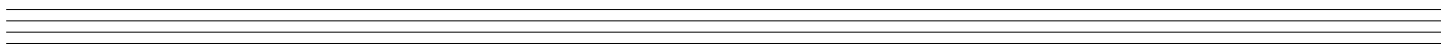
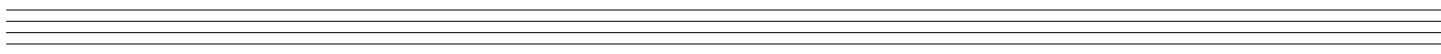
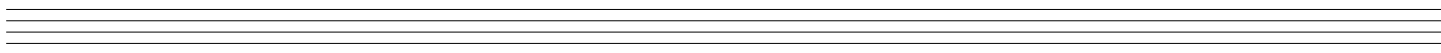
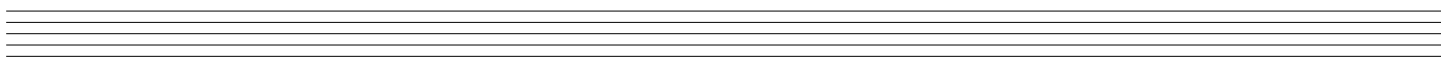
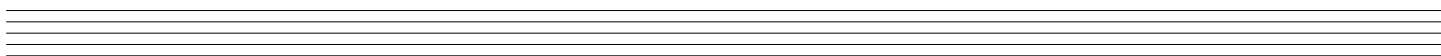
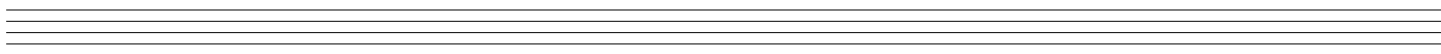
T    
 L r r | L | r L | R r | R r | L | r L | r L | R r | R r | L | r L | R

B 











# FRONT ENSEMBLE ESSENTIALS

The following pages include basic to advanced technique and coordination exercises for the marching percussion idiom. Also included are the drumset and practice pad accompaniments for each exercise. A strong grasp of the piston stroke, and basic 4-mallet technique will be helpful in learning these exercises. In addition, students are expected to know the 12 major scales, as most of the exercises are scale-based. These are by no means all the exercises that can be played in the front ensemble setting, but they represent a solid place to start as we work towards a unified visual and musical approach.

In a group setting, all exercises will begin with a count off. As the exercises are defined, we will also add some cosmetics that will aid in timing and uniformity of the drumline "look."

**Duple count-off**

**Triplet count-off**

The releases to some of the exercises in this packet are implied. After the release, return to set position and wait for instructions.

## A note about practicing...

Remember that constant self-evaluation is crucial to your development as a percussionist and musician. Use tools to help yourself evaluate, such as a metronome, a mirror, or video of yourself.

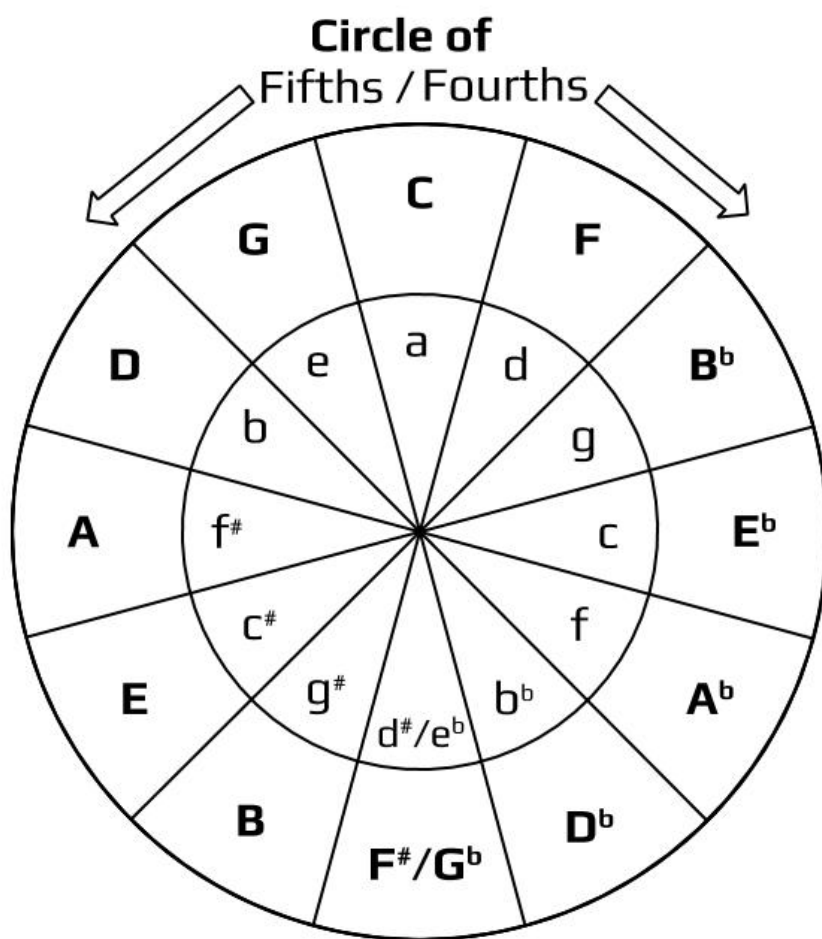
Ask yourself these questions: Am I playing in time? Are my heights correct? Are my stick paths straight up and down? Are there any unnecessary motions? Is my body symmetrical? Am I breathing calmly? Is there tension in my back, shoulders, arms or wrist? Do I look relaxed? Am I making it look easy?



# TWOmallets

Most of the two mallet exercises are written in C major, but are intended to be transposed to all 12 major/minor keys. Use the exercise below to practice all 12 major scales and arpeggios, then begin practicing their relative minor keys. Memorizing the key signatures and the order of accidentals is essential to success on keyboard percussion instruments.

## Scales and Arpeggios



Flats are always added to the key signature in this order: B, E, A, D, G, C, F  
Sharps are always added to the key signature in this order: F, C, G, D, A, E, B

This exercise is meant to build an efficient piston stroke. The stroke is initiated from the wrist starting at the appropriate dynamic height and returning to that height after striking the bar. When changing notes, the mallet arcs smoothly from note to note. This exercise also helps to improve the accuracy of each hand.

## Summertime

M

*f* *pp*

V

D

H.H.

P

R r r r R r r r l l L l l l L l R l r L r l R l r L r l R r R r R r R r

M

*f* *pp* *subito p* *cresc.*

V

D

P

l l l l l l l R r l R r l R r l R r l R r r R r r l l l l l

M

*f* *mp* *f* *p*

V

D

P

R r L l R r L l R r L l R r L l R l r L r l R r l R r L l R r L l R r l R

The Green exercises are well-known scale exercises meant to increase familiarity and facility within all the major keys. These exercises should be performed in all keys in a variety of orders (i.e. circle of 4ths, circle of 5ths, chromatic.)

## Green #1

M

4/4

Hello, hello, good morning to you, / It's a quiet revolution, / And the sound of silence.

D

4/4

H.H.

P

4/4

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

## Green #2

STICK CONTROL

M

R

H.H.

D

P

R L R L ...

R R L R R L R R L R R L R R L R L R L R ...

L L R L R ...

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

may substitute other patterns from Stick Control

### Green #3

M

R

D

Fill - - -

P

R L R

## Green Ram

The musical score for 'The Sound of Silence' is presented in three staves. The top staff, labeled 'M', is the melody in treble clef, 4/4 time, featuring a series of eighth and sixteenth notes. The middle staff, labeled 'D', is the drum part in bass clef, 4/4 time, using 'x' marks to denote hits on the snare and cymbals, with a 'Fill' indicated at the end. The bottom staff, labeled 'P', is the percussion part in bass clef, 4/4 time, using 'x' marks to denote hits on the snare and cymbals, with a 'Fill' indicated at the end.

Sardines is an exercise to develop fast hands and eyes for accuracy. The exercise can start in any key and continues chromatically until the instructor signals "last time." There are also multiple variations of this exercise including off-the-left (descending first), minor, modal, and octatonic.

## Sardines

Handwritten musical score for the "Sardines" exercise. It consists of three staves: M (Melody), D (Drum), and P (Percussion). The M staff is in treble clef and shows a chromatic arpeggio pattern across several measures. The D staff is in bass clef and shows a pattern of eighth notes with accents. The P staff is in bass clef and shows a pattern of eighth notes. Fingerings are indicated by letters L and R below the notes.

These exercises are meant to increase fluidity as you play arpeggios in all keys. The first is based on dominant seventh chords. Repeat the first section until you have made it through all major keys in the circle of fourths. You will need to jump down an octave before the Bb arpeggio and again every four measures so that you don't go out of range for the keyboard. The progression should bring you back to the note you started on, then you will play the "tag."

## Arpeggiated Dominance

Handwritten musical score for the "Arpeggiated Dominance" exercise. It consists of three staves: M (Melody), D (Drum), and P (Percussion). The M staff is in treble clef and shows a chromatic arpeggio pattern across several measures, with a "Tag" section at the end. The D staff is in bass clef and shows a pattern of eighth notes with accents. The P staff is in bass clef and shows a pattern of eighth notes. Fingerings are indicated by letters L and R below the notes. The score includes instructions like "continue through circle of fourths" and "repeat 6x".

Epic Dominance gets its name from the unique and open sound of the flat VI chord. Repeat the first section until you have moved up chromatically through all the keys. Once you reach C again, play the "tag."

## Epic Dominance

Handwritten musical score for the "Epic Dominance" exercise. It consists of three staves: M (Melody), D (Drum), and P (Percussion). The M staff is in treble clef and shows a chromatic arpeggio pattern across several measures, with a "Tag" section at the end. The D staff is in bass clef and shows a pattern of eighth notes with accents. The P staff is in bass clef and shows a pattern of eighth notes. Fingerings are indicated by letters L and R below the notes. The score includes instructions like "continue to next key chromatically" and "repeat 12x".

Metric Scales mixes arpeggios, major scales, and chromatic scales along with the rhythms that fit naturally. Be careful not to morph the rhythms as you switch subdivisions. Repeat the first section until you've moved up chromatically through all the key. Play C again and continue through the last measure, giving you a two octave chromatic scale.

## Metric Scales

My Favorite tests your ability to quickly recall the shapes of all the major scales in a chromatic sequence. Play one scale up, and the next one down. For an added challenge, try the exercise descending first or do the whole thing in minor keys.

## My Favorite

Chromaticism combines the chromatic scale with the diatonic scale, again testing your knowledge and flexibility between keys. This exercise can also be played in reverse order starting with an ascending major scale and a descending chromatic scale.

## Chromaticism

# FOURmallets

The Single Independent stroke is created by a rotating wrist motion similar to changing a light bulb. Turn the wrist to play a note with one mallet while the other mallet in that hand floats above the note it will play next. Velocity in the stroke is created by the torque (turning power) of the wrist. Small intervals require more torque than large intervals. Vary the key signature and intervals used in this exercise.

## Single Independent Strokes

\* to strengthen single independent strokes, try any of the 2 mallet exercises in the packet while holding 4 mallets.

The next exercise is a study of intervals and the Single Alternating stroke. Single Alternating strokes are simply Single Independent strokes that alternate between the mallets on one hand. Start very slowly when learning this exercise and be careful not to "see-saw." Each mallet should have its own lift before it strikes the key. Work to be very accurate with the interval changes.

## Pie (single alternating strokes)

Falling Fifths works on the Double Vertical stroke. This stroke is accomplished by using a vertical wrist motion to move both mallets at the same rate. Be sure to use the full range of motion of the wrist before incorporating the arm and return to the up position after each chord. Listen very carefully to ensure that all four mallets are striking the keys at the same time.

## Falling Fifths

The musical score for 'The Wind' by Gustav Mahler is presented in three staves. The top staff, labeled 'M', is the melody in 4/4 time, featuring a series of eighth and sixteenth notes. The middle staff, labeled 'D', is the drum part, featuring a series of eighth and sixteenth notes with accents. The bottom staff, labeled 'P', is the piano part, featuring a series of eighth and sixteenth notes with accents. The score is divided into three measures, with the second and third measures containing a double bar line and a repeat sign.

M

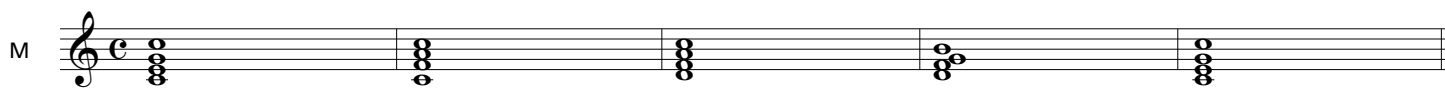
D

P

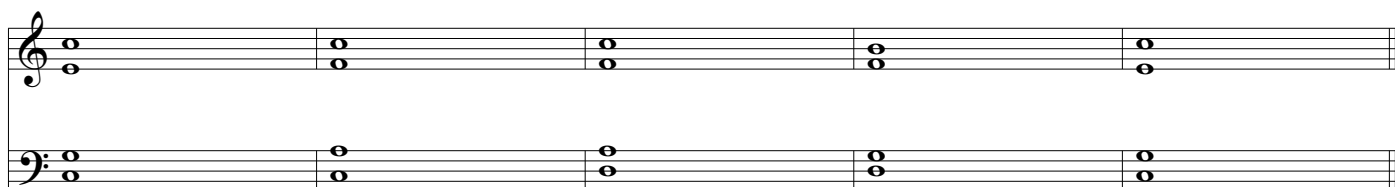
The musical score for 'The Rose Tree' is presented in three staves. The top staff, labeled 'M' for Melody, uses a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The middle staff, labeled 'D' for Drums, uses a single line and a key signature of one flat. It begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The bottom staff, labeled 'P' for Piano, uses a single line and a key signature of one flat. It begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The score is written in a style that is both simple and elegant, with clear notation for each instrument.

Transpose the chord progression below into all the keys. The chord is named by the scale degree that it is built on (ex. I= C chord, II=D chord, V=G chord). All notes are also affected by the key signature of the key you are transposing to. Knowing this progression in all keys will help you gain a basic understanding of music theory, and learn music faster.

### Chord Progression (closed position)



### Chord Progression (open position)



Below are some sticking variations you can apply to Falling Fifths or the chord progression. These variations allow you to practice different stroke types, permutations, and roll techniques. Each measure is a pattern to be applied to the whole exercise.

#### Doom Chucks



#### Alternating Double Verticals



#### Alternating Permutations - LH lead



#### Alternating Permutations - RH lead



Double Laterals are executed with a single vertical wrist motion and a slight scooping motion so that one mallet strikes before the other. You may want to begin practicing double laterals as flams at first, and then smooth them out into the rhythm below.

#### Double Laterals

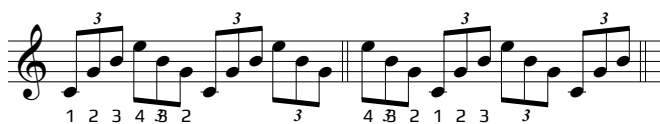


#### Double Laterals



The patterns below incorporate multiple stroke types including double laterals and double verticals. Work to make the rhythms as smooth as possible.

#### Triple Laterals



#### Combinations

