

8 ON A HAND

Brian S. Mason

Snare

Tenors

5 BD
(unison)

Cymbals
(hi-hat)

Mallets

Timpani

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

6

sn

tn

5 bd

cy

6

key

6

Timp

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

ACCENT TAP

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The musical score is written for a percussion ensemble and is divided into two systems. Each system contains six staves: Snare, Tenors, BD (Bass Drum), Cymbals, Mallets, and Timpani. The music is in 4/4 time and features a consistent eighth-note pattern with accents. The Mallets part includes specific malleting instructions: 'R L R L R' for the first system and 'R L R L R L R L R L' for the second system. The Snare, Tenors, and BD parts are marked with 'R' and 'L' to indicate right and left hand playing. The Cymbals part is marked '(hi-hat)'. The Timpani part is marked with 'R' and 'L'. The score begins with a rehearsal mark '5' at the start of the first system and another '5' at the start of the second system. The notation includes various rhythmic values and dynamic markings such as accents (>).

DOUBLE BEAT

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Musical score for the first system, measures 1-4. The score includes parts for Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The Snare and Tenors parts feature a rhythmic pattern of eighth notes with dynamic markings of *f* and *f* respectively. The 5 BD and 4 BD parts also feature eighth-note patterns with a *f* dynamic. The Cymbals part includes a *f* dynamic and a '(sizzle/suck)' instruction. The Mallets part is in treble clef with a *f* dynamic. The Timpani part is in bass clef with a *f* dynamic.

Musical score for the second system, measures 5-8. The score includes parts for sn, tn, 5 bd, 4 bd, cy, key, and Timp. The sn and tn parts feature a rhythmic pattern of eighth notes with dynamic markings of *f* and *f* respectively. The 5 bd and 4 bd parts also feature eighth-note patterns with a *f* dynamic. The cy part includes a *f* dynamic and a '(HI-HAT)' instruction. The key part is in treble clef with a *f* dynamic. The Timp part is in bass clef with a *f* dynamic.

The musical score is arranged in a grand staff format with seven staves. From top to bottom, the parts are:

- sn** (Snare): Two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. It includes a dynamic marking of *mf* and a rehearsal mark *9*. The notation shows a series of eighth notes with a double stroke in the first half of the piece, followed by a rest and a single note in the second half.
- tn** (Tenor): Two staves. Similar to the snare part, it includes a dynamic marking of *mf* and a rehearsal mark *9*. The notation shows a series of eighth notes with a double stroke in the first half, followed by a rest and a single note in the second half.
- 5 bd** (5 Bass Drum): Two staves. The notation shows a series of eighth notes with a double stroke in the first half, followed by a rest and a single note in the second half.
- 4 bd** (4 Bass Drum): Two staves. The notation shows a series of eighth notes with a double stroke in the first half, followed by a rest and a single note in the second half.
- cy** (Cymbal): Two staves. The notation shows a series of eighth notes with a double stroke in the first half, followed by a rest and a single note in the second half.
- key** (Keyboard): One staff with a treble clef and a key signature of one flat. The notation shows a chromatic scale of eighth notes.
- Timp** (Timpani): One staff with a bass clef and a key signature of one flat. The notation shows a series of eighth notes.

Rehearsal Notes

This exercise works on developing a quality double stroke – necessary for great sounding rolls. Here are a few things to look for during your daily rehearsal:

- The wrist directs each stroke with a relaxed rebound motion. Listen for evenness of sound. A wrist that is too tight will result in a choppy sounding double stroke. A “bounced” double stroke will result in the first stroke being louder than the second. Think of this as you do the “8 on a hand” exercise – but “2 on a hand” instead.
- In the first half of the exercise, isolate the motion to the wrists as much as possible (no large forearm motions for the beginning of each double stroke). In the second half, there will be a slight forearm motion as the check pattern flows from hand to hand.
- Practice also with your hands on your leg (or sticks on a pillow).
- **Tenors:** Practice on one drum first, then play the exercise as written.
- **Bass Drums:** Play the exercise in unison first, then as written. In measures 5-8, the 16th notes should be alternated (R L), single 8th notes are played on the right hand. Listen to snares and tenors to line up split 8ths and 16ths in m5-10.
- **Cymbals:** This exercise incorporates the same sizzle/suck technique as Alternated 16ths, but with a more complex split part. Play measures 1-4 in unison. Measures 5-11 are split.
- **Keyboards:** This exercise incorporates octave strokes on a chromatic scale. At a slow tempo, play the accidentals in the center of the bar – at faster tempi, at the edge. Inexperienced players may choose to play the exercise in one octave with alternating strokes.

16th NOTE TIMING

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The musical score is arranged in a system with seven staves. The top two staves are Snare and Tenors, both in 4/4 time. The Snare staff has rhythmic markings: R L R (measures 1, 3), R L L (measures 2, 4), R R L (measures 1, 3), and L R L (measures 2, 4). The Tenors staff has similar markings: R L R (measures 1, 3), R L L (measures 2, 4), R R L (measures 1, 3), and L R L (measures 2, 4). The 5 BD and 4 BD staves show a consistent 16th-note pattern. The Cymbals staff has five measures of techniques: (zing), (tap), (crunch), (sizzle), and (suck). The Mallets staff has rhythmic markings: R L R (measures 1, 3), R L L (measures 2, 4), R R L (measures 1, 3), and L R L (measures 2, 4). The Timpani staff shows a simple bass line.

Rehearsal Notes

This exercise works on the accuracy of playing the four 16th/8th rhythm permutations. Here are a few things you should work towards when rehearsing this exercise:

- Start at a slow tempo, working with a metronome or play-along track. The bass drums provide the 16th base on which all other instruments should line up the rhythmic figures.
- Marking time while playing the syncopated rhythms in measure 2 & 4 are occasionally problematic. If this is the case, first isolate one beat of the rhythm (plus a downbeat following) at a very slow tempo, then two, three, and finally all four. It's often helpful for students to think of "playing their feet" on the 16th rest in the 4th measure.
- **Snares/Tenors:** There should be a constant motion on repeated strokes (right hand strokes in measure 1&3, left hand strokes in measures 2&4) – similar to the "8 on a hand" exercise. The hand playing one stroke per measure should freeze immediately after the stroke (LH meas. 1&3, RH meas. 2&4).
- **Cymbals:** This exercise works on five different techniques to create new sounds. Watch the section video for this exercise to see a demonstration of each technique.

TRIPLET ROLLS

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Musical score for the first system, measures 1-4. The instruments are Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The score features triplet rolls in 4/4 time. The Snare, Tenors, 5 BD, and 4 BD parts play continuous triplet rolls. The Cymbals part has accents (>) on measures 1, 2, and 3. The Mallets part plays a melodic line with triplet rolls. The Timpani part plays a bass line with triplet rolls.

Musical score for the second system, measures 5-9. The instruments are sn, tn, 5 bd, 4 bd, cy, key, and Timp. The score continues the triplet rolls. The sn and tn parts have rhythmic patterns: sn (R, R) and tn (> 3, 3, > 3, 3). The 5 bd and 4 bd parts continue with triplet rolls. The cy part has accents (>) and is marked "Divisi" in measure 5. The key part has a melodic line with triplet rolls and is marked "L R R sim." in measure 6. The Timp part continues with triplet rolls. Measure 9 includes a "choke" instruction for the cymbals.

CHICKEN AND A ROLL

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6"
mf

6"
mf

mf
(taps)
Divisi (A/B)

mf

mf

mf

This section of the score covers the first two measures of the piece. It includes parts for Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The Snare and Tenors parts feature a 6" tom pattern with a *mf* dynamic. The 5 BD and 4 BD parts play a similar pattern. The Cymbals part is marked *mf* and includes the instruction "(taps) Divisi (A/B)". The Mallets part is marked *mf* and plays a melodic line. The Timpani part is marked *mf* and plays a bass line.

3 > 9"/3" >

R L R L R R L

9"/3" >

R L R L R R L

f

(zing)

3

3

This section covers measures 3 through 5. It includes parts for sn, tn, 5 bd, 4 bd, cy, key, and Timp. The sn and tn parts feature a 9"/3" tom pattern with accents (>) and a *f* dynamic. The sn part includes the instruction "R L R L R R L" above the notes. The tn part includes the instruction "R L R L R R L" below the notes. The 5 bd and 4 bd parts play a similar pattern. The cy part is marked "(zing)" and plays a zing pattern. The key part is marked "3" and plays a melodic line. The Timp part is marked "3" and plays a bass line.

ACCENTED 16ths

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Musical score for the first system, featuring six staves: Snare, Tenors, BD, Cymbals, Mallets, and Timpani. The Snare, Tenors, and BD parts consist of accented 16th-note patterns. The Cymbals part is marked "Divisi (A/B) (sizzle/suck)" and features a sustained note with a slur. The Mallets part has accented 16th-note patterns. The Timpani part has a few notes. Handwritten letters "R" and "L" are placed below the Snare, Tenors, and BD staves to indicate right and left hand patterns.

Musical score for the second system, featuring six staves: sn, tn, bd, cy, key, and Timp. The sn, tn, and bd parts consist of accented 16th-note patterns. The cy part has a sustained note with a slur, and a "(HI-HAT)" marking appears at the end of the staff. The key part has accented 16th-note patterns. The Timp part has a few notes. Handwritten letters "L", "R", "R", "L", "R" are placed below the sn, tn, and bd staves to indicate left and right hand patterns.