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HOME STUDY PACKET
SNARE DRUM

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Accent & Buzz Studies

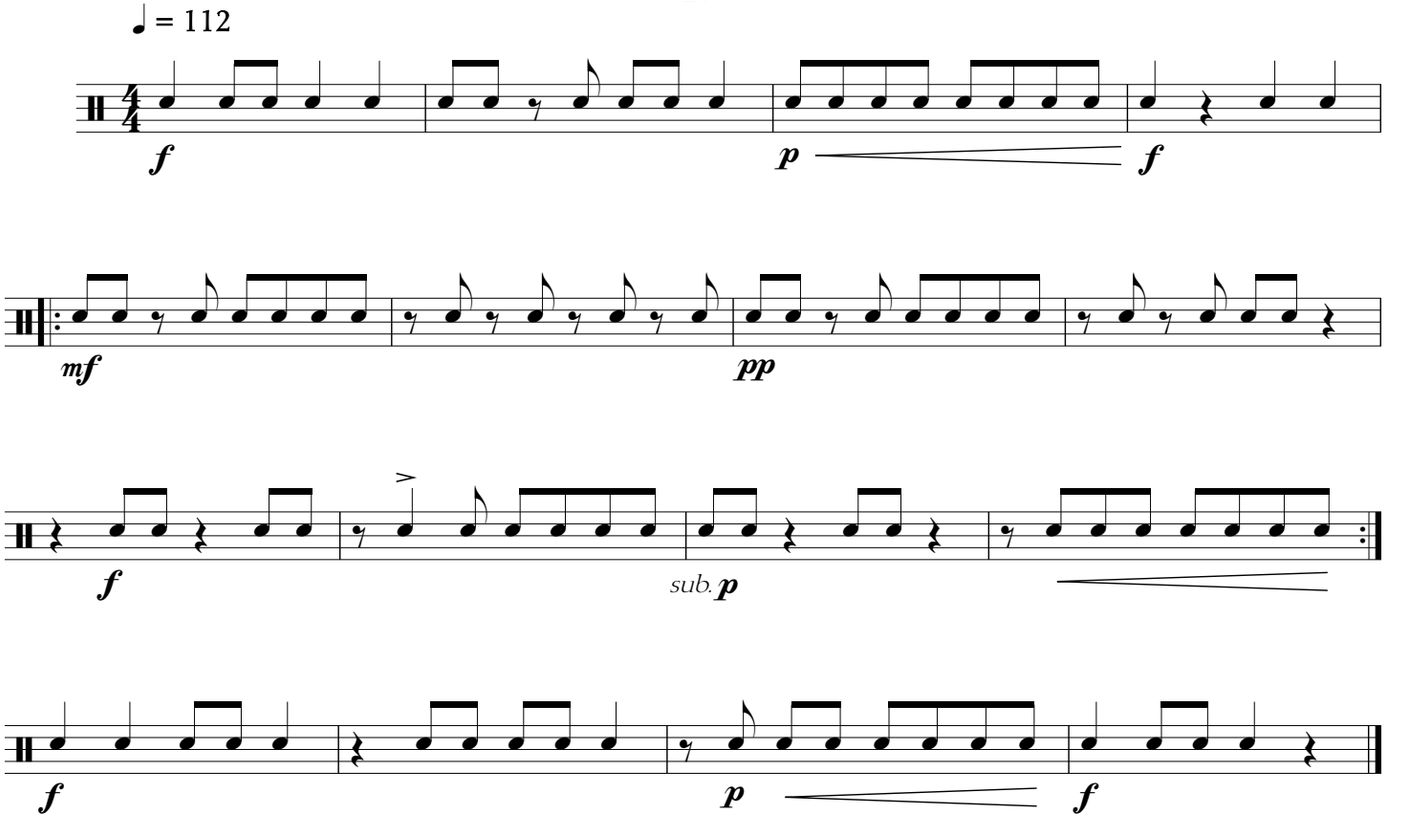
A Sequential Approach to Fundamental Snare Drum
Tom Morgan
Boomerang

Artistic Studies for Snare Drum
Keith Larson
Study #2

10 Sequential Solos for Rudimental Snare Drum
Tom Morgan
Hyperdrive

A Sequential Approach to Rudimental Snare Drum
Tom Morgan
Triple Threat

1.



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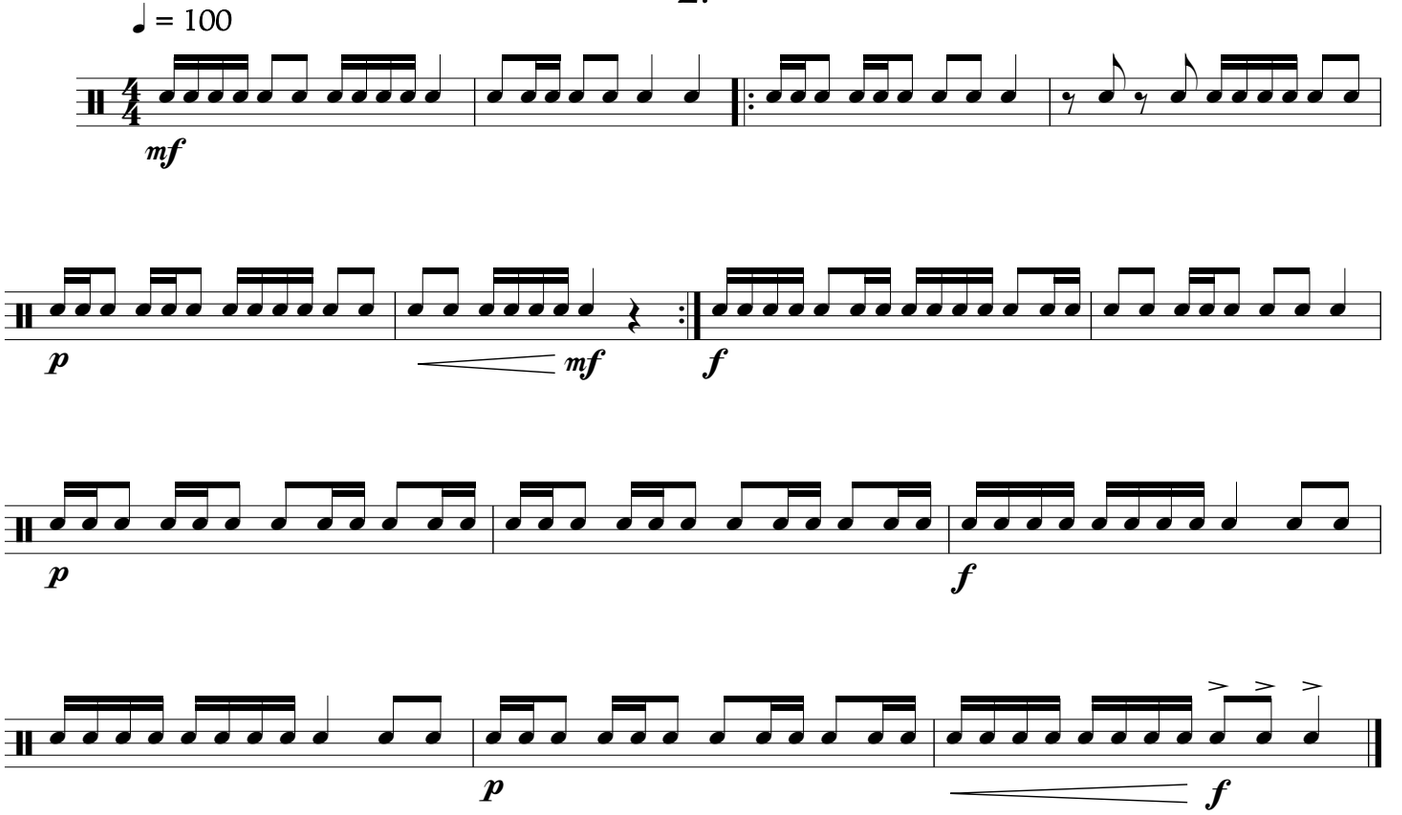

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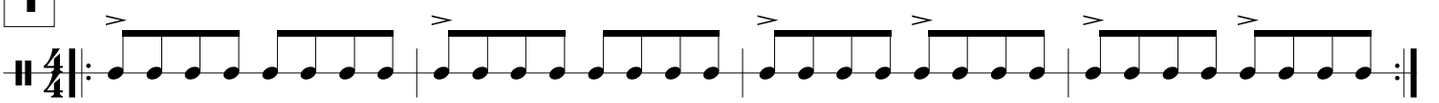
Accent Studies

Start each exercise with either hand. Alternate hands throughout.

1



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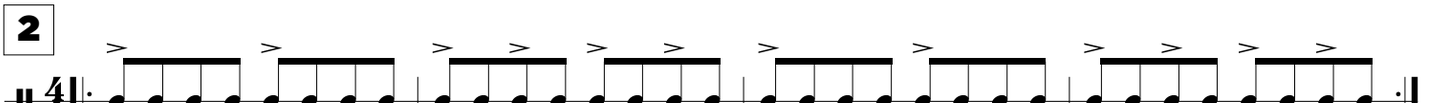

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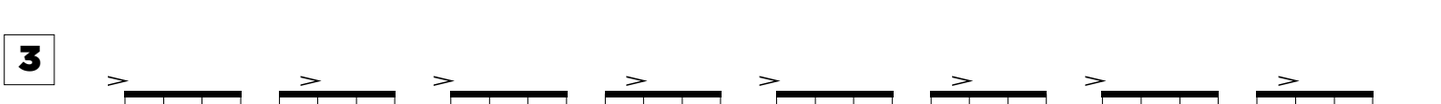

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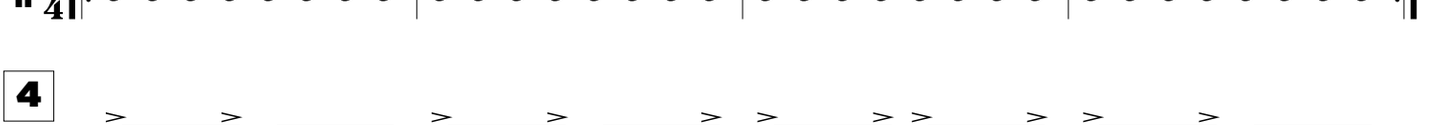


Buzz Studies

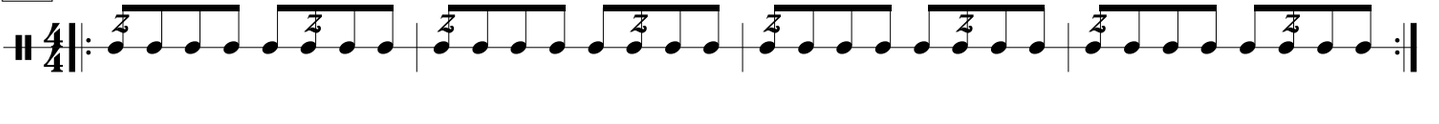
Buzz each note with a "z" on the stem.

1

2

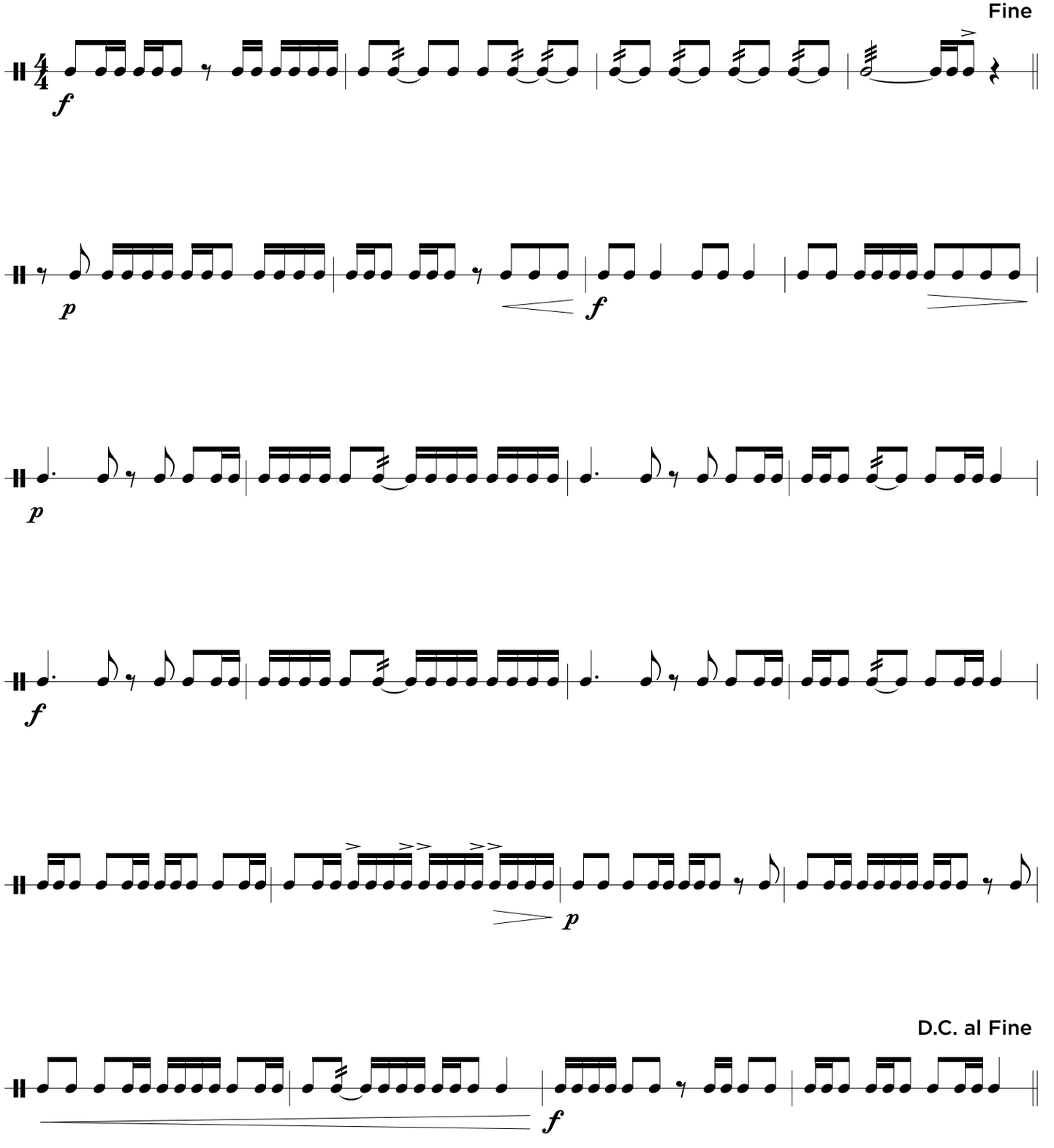
3

4



SOLO: Boomerang

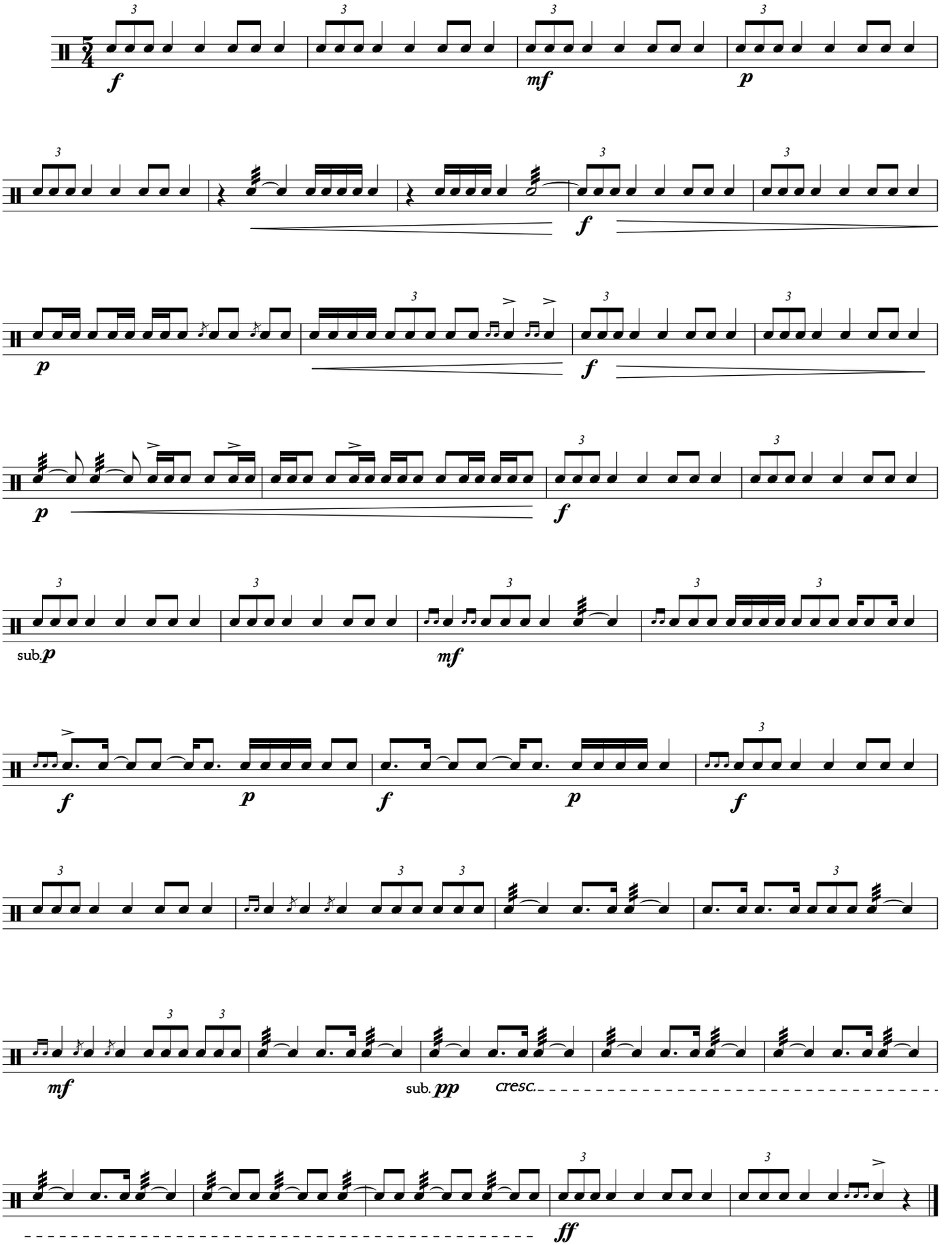
This solo adds the **D.C. al Fine**. *D.C.* stands for *Da Capo,* which means to go back to the beginning. Then play until you come to the *Fine*, which indicates the end of the solo.



BRAVO! You have completed another solo!

2.

Tempo di 'Mars' (♩ = 132)

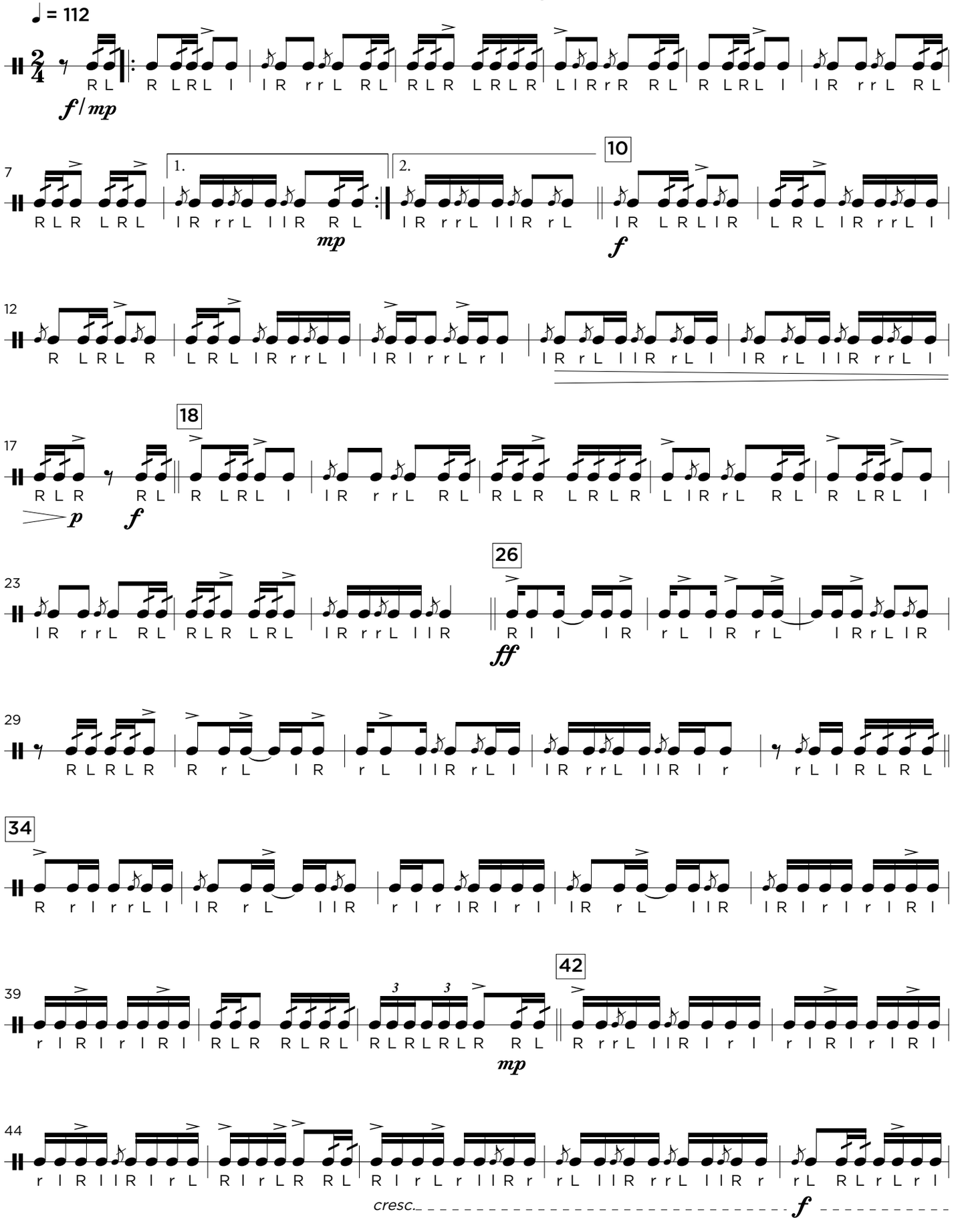


Hyperdrive

Supplement for Solo 4 (p. 22)

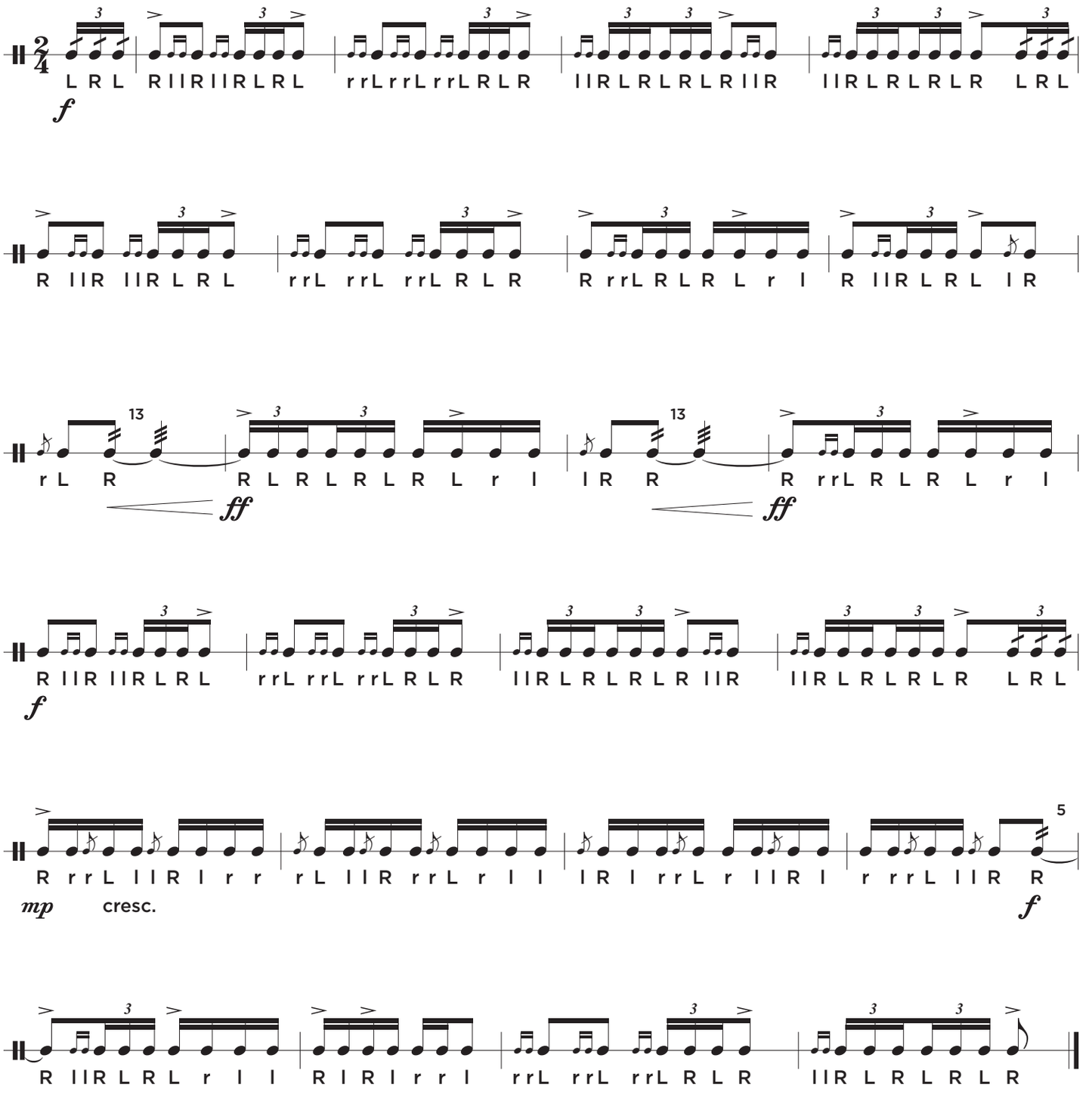
flam • flam tap

Tom Morgan



Triple Threat!

Supplement for **Solo 14** (p. 69)



Need more time to work on your single & double paradiddles anddouble & triple ratamacues?

Check out **The Temple of Doom**
in **10 Sequential Solos for Rudimental Snare Drum** (Item #19490)

Tom Morgan

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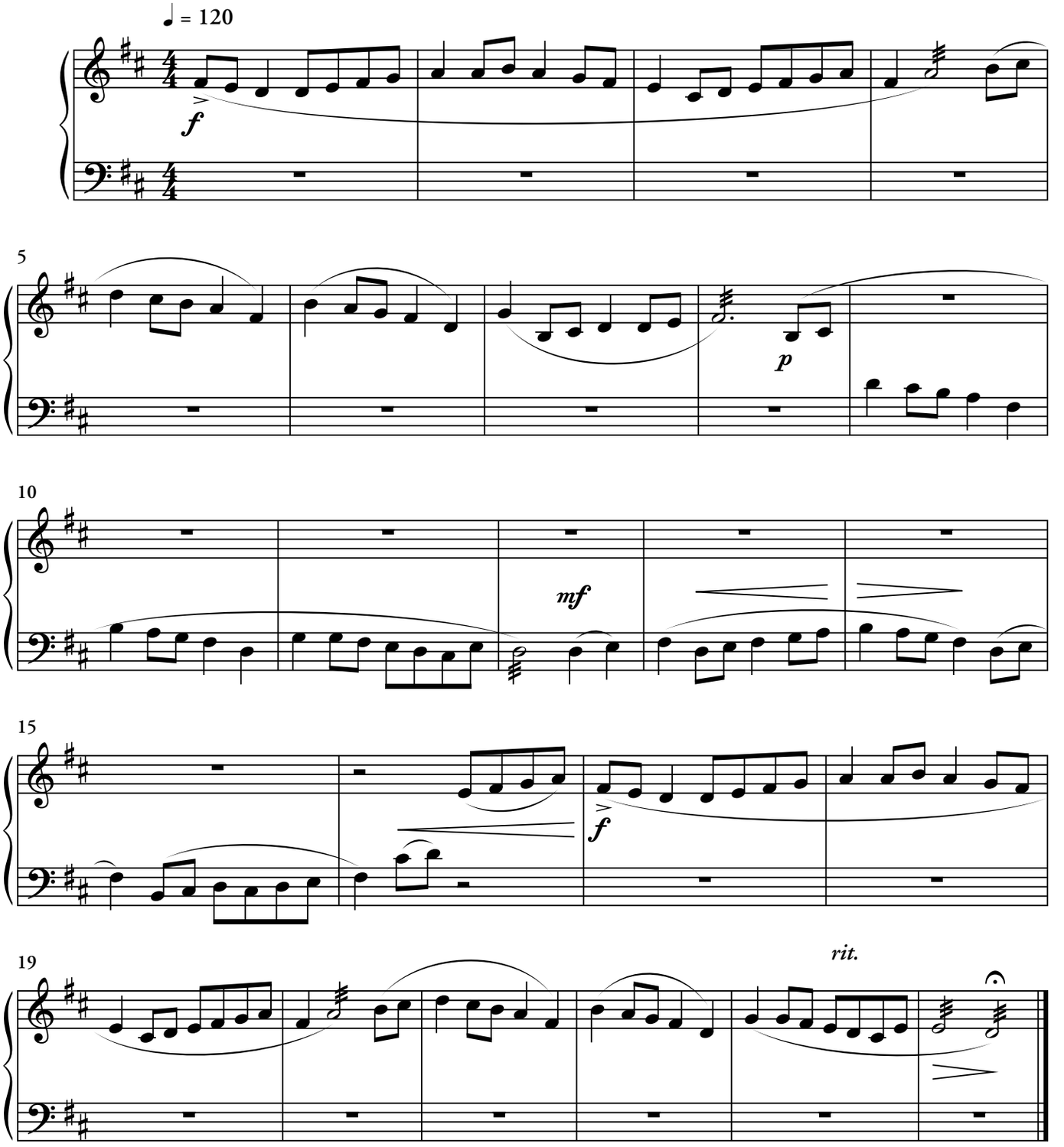
Amazing Grace

5

Long & Short Phrases

Phrasing can be acheived by adding a slight rise and fall to the music, following the basic curve of the phrase marking. Phrases often begin softly, grow slightly, and then taper off near the end. However, experiement with a variety of ways to include tension/release in a phrase. Use this technique to create a contrast between the longer and shorter phrases in this etude.

When a phrase ends with a rolled note, adding a slight separation will create the sense of one phrase ending and another beginning. Observe the dynamics throughout, keeping phrases intact, even when the dynamics change.

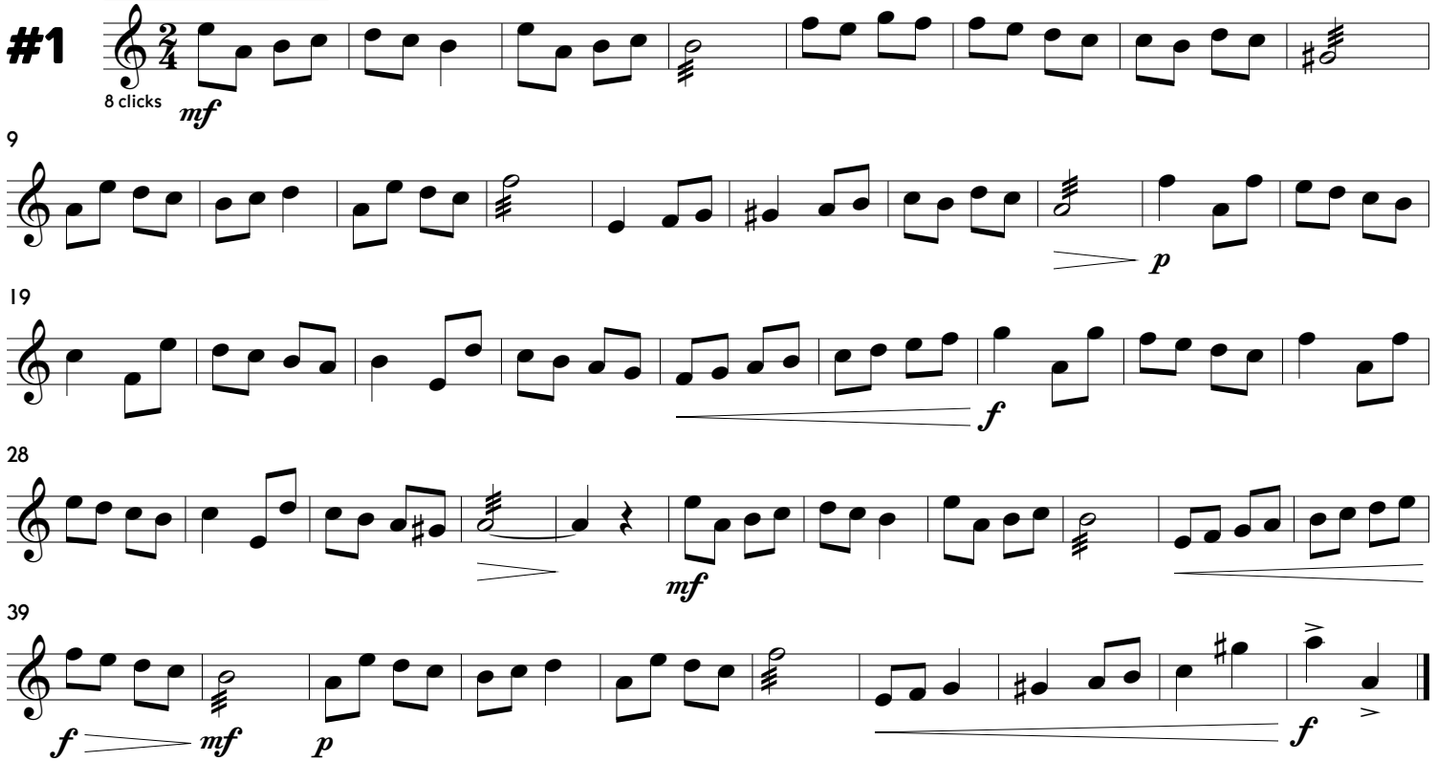


KEYBOARD PERCUSSION

#1

♩ = 84

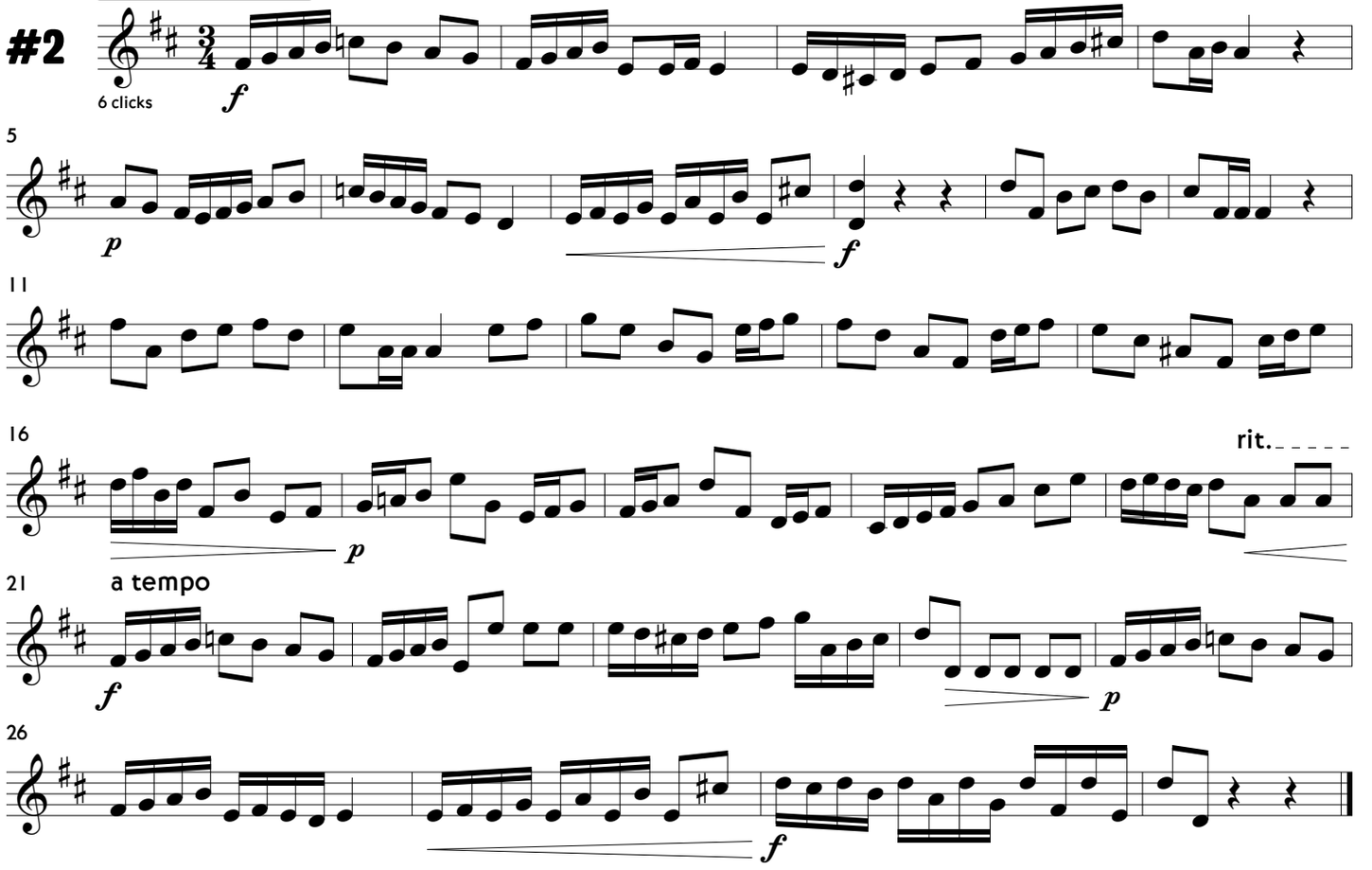
Xylophone or Marimba 2 mallets



#2

♩ = 120

Xylophone or Marimba 2 mallets

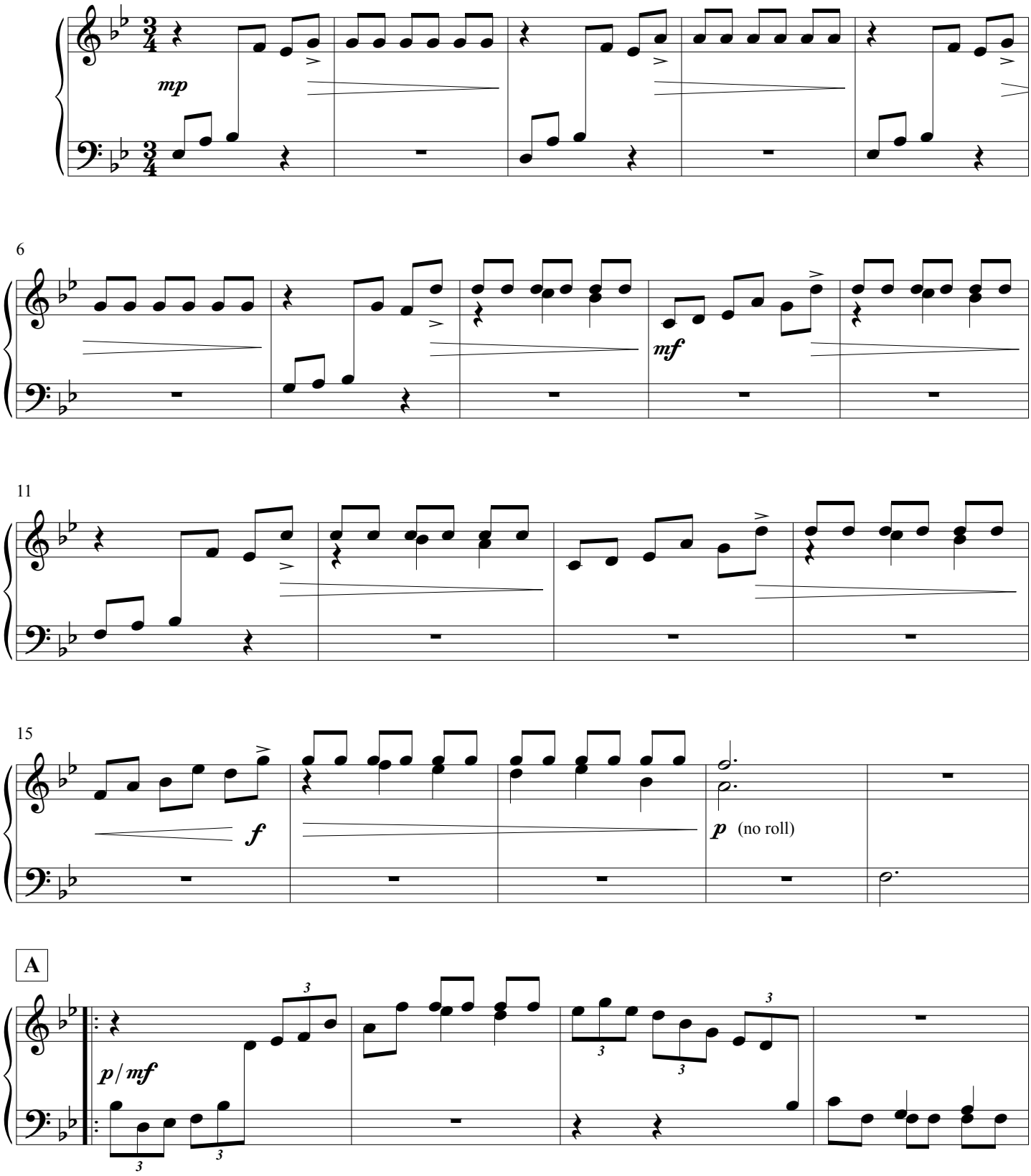


Spring Falls

for solo marimba

Nathan Daughtrey
(ASCAP)

Freely ♩ = 132



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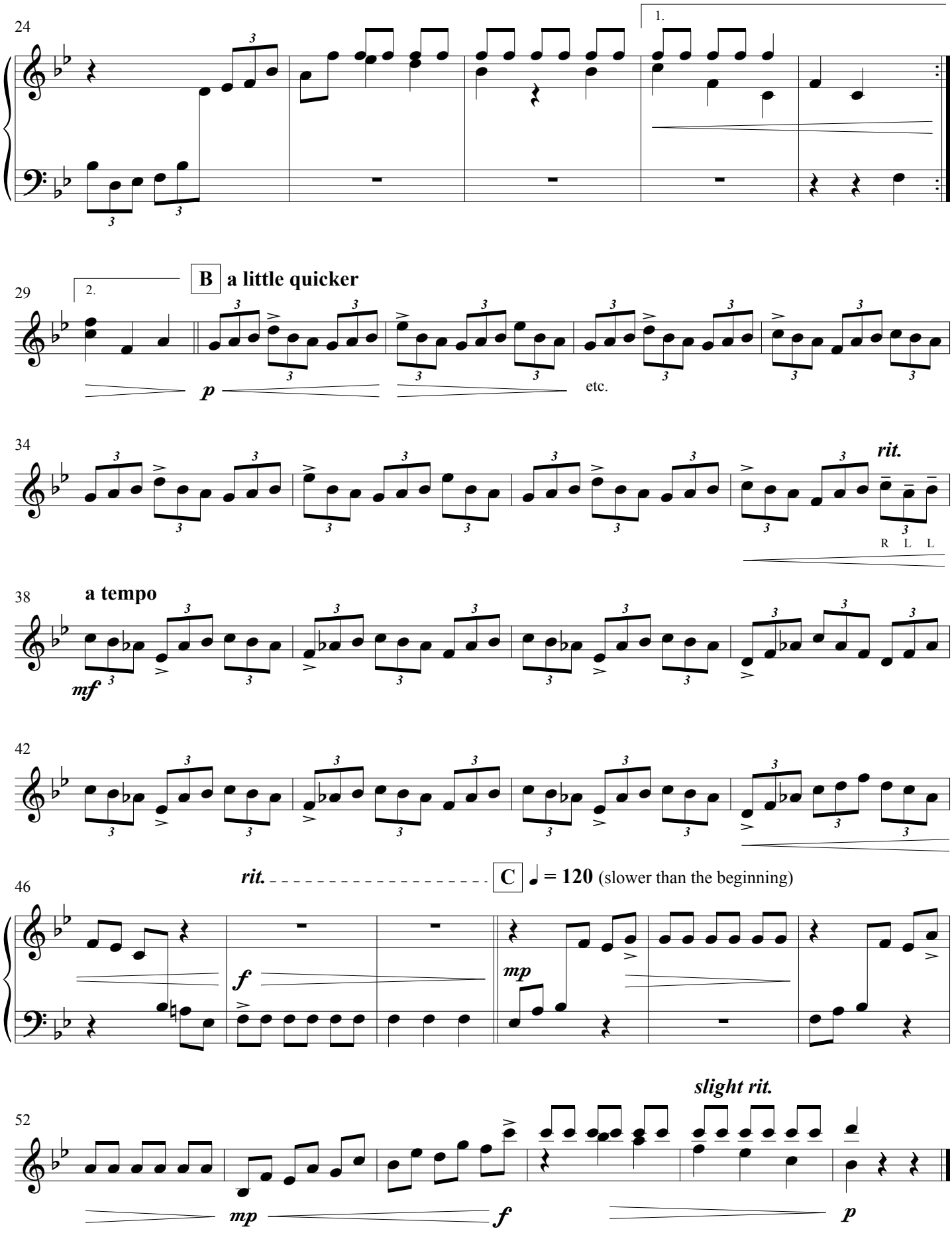
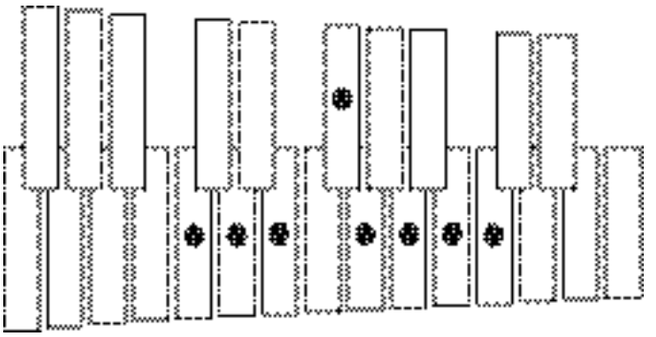
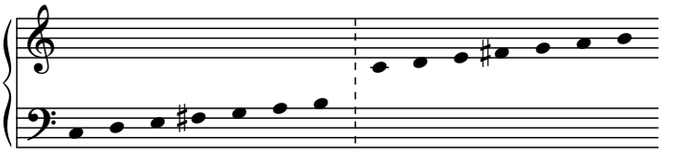

24
1.
29
2.
B
a little quicker
p
etc.
34
rit.
R L L
38
a tempo
mf
42
rit.
C
♩ = 120 (slower than the beginning)
46
f
mp
slight rit.
52
mp
f
p

4. Lydia

Jon Metzger

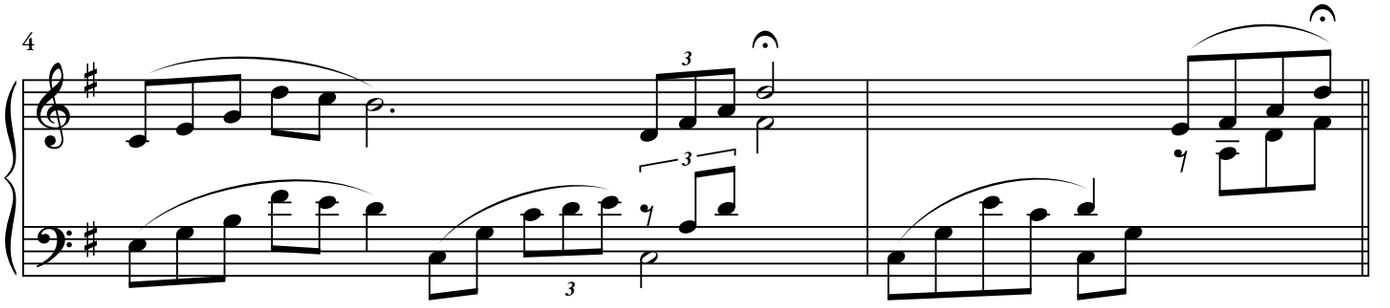


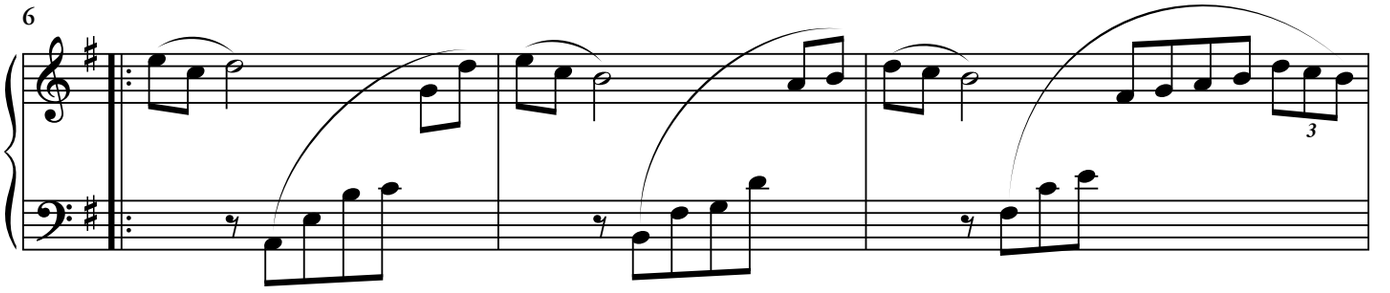


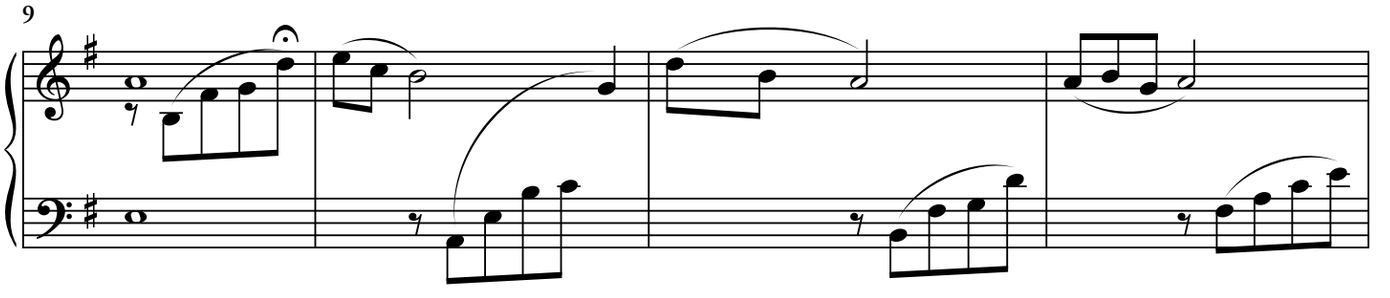
Lydian Mode (built on C)
(4th mode of the major scale)

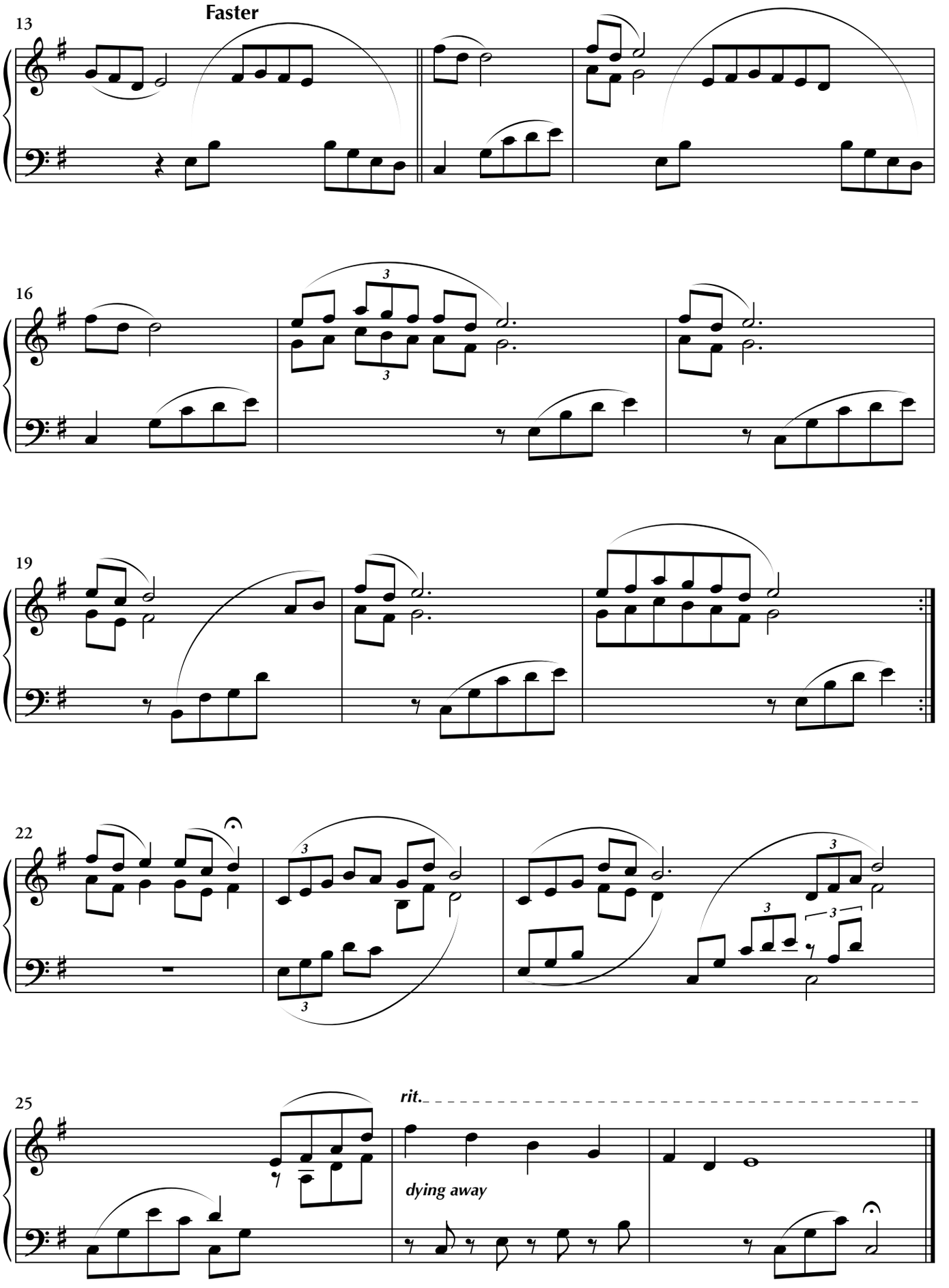
Lovingly

mp








Faster
13
16
19
22
25
rit.
dying away

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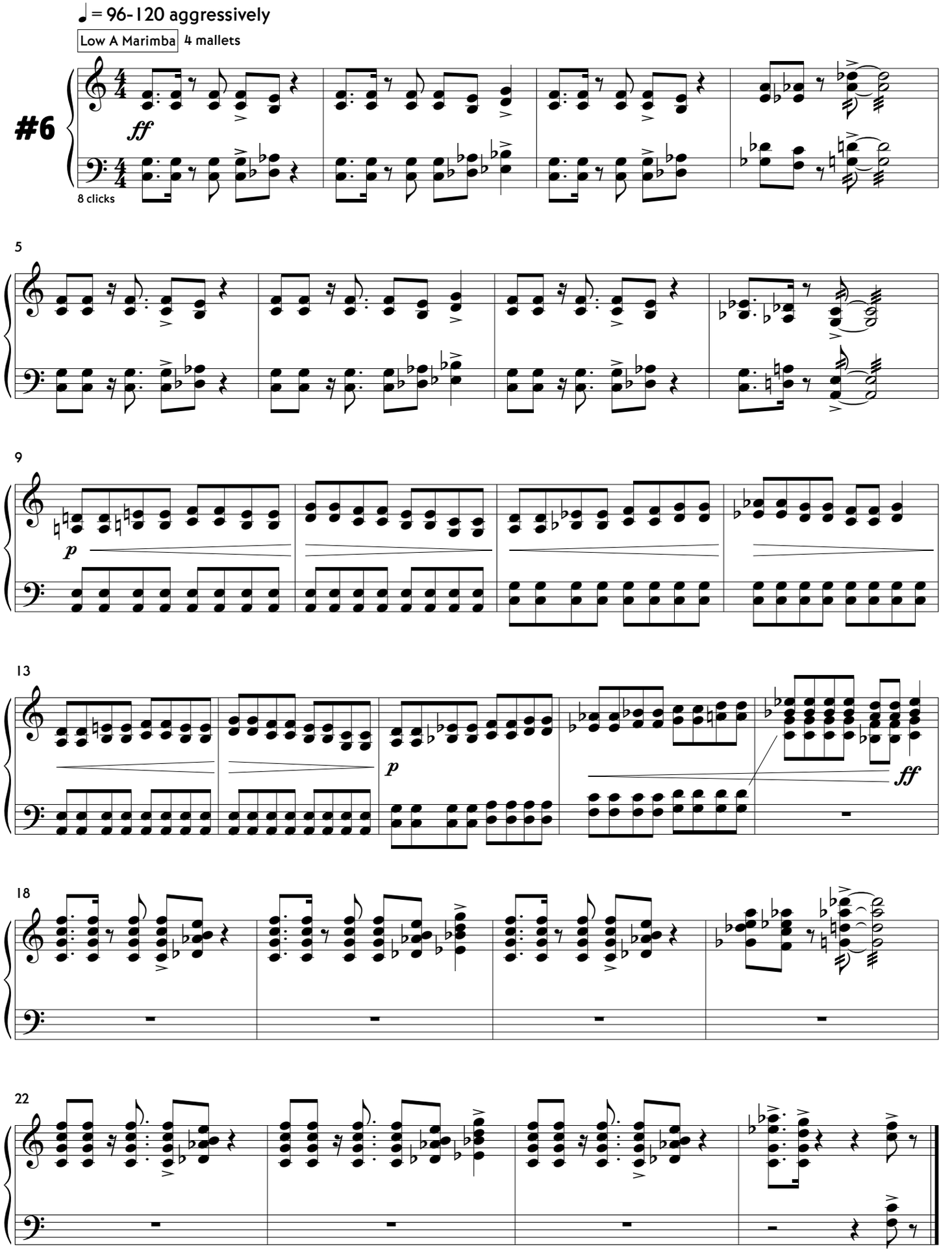
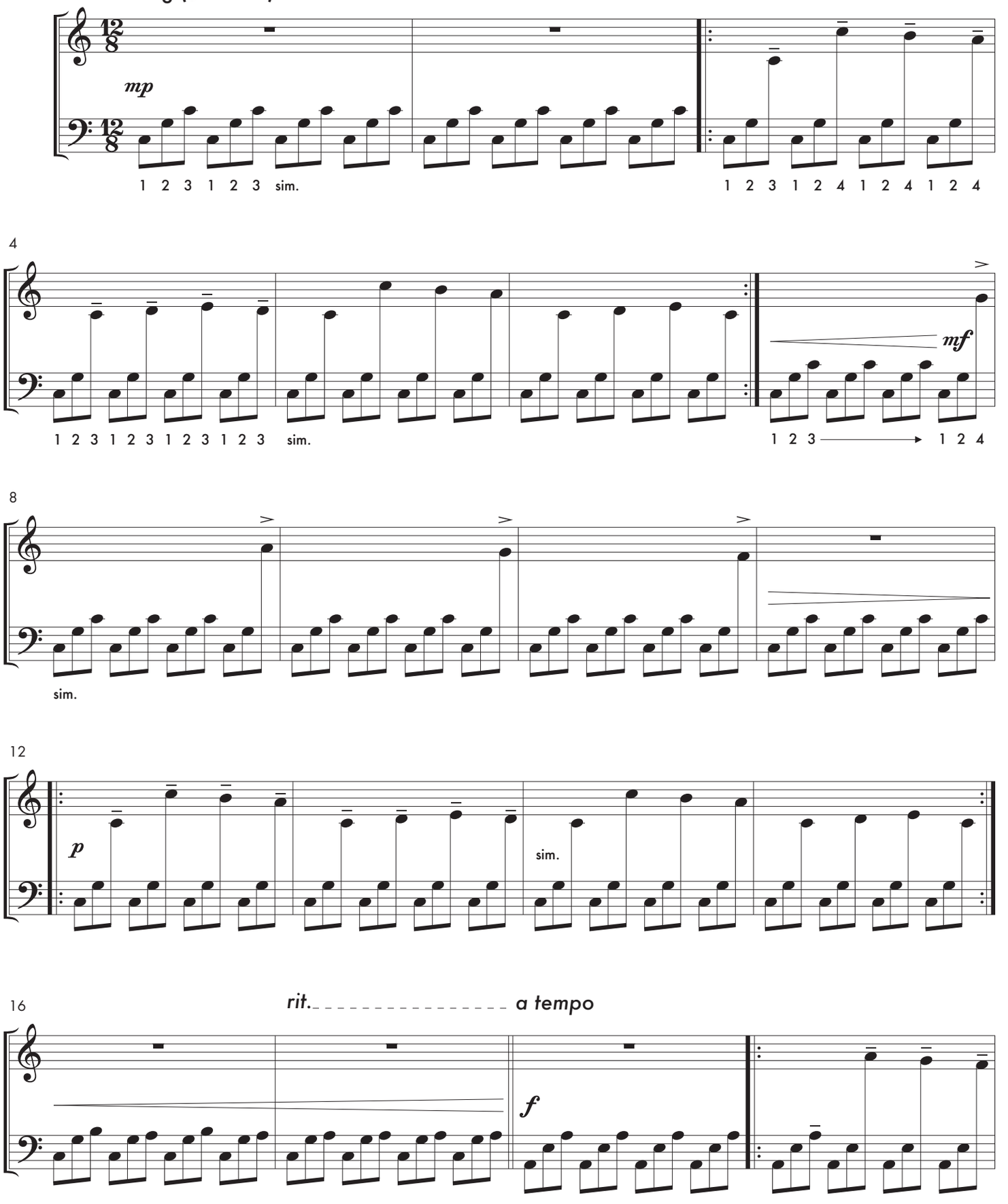

♩ = 96-120 aggressively
Low A Marimba
4 mallets
#6
ff
8 clicks
5
9
p
13
p
ff
18
22

Triple Vision

Single Alternating • Single Independent

Josh Gottry

Flowing (♩. = 120)



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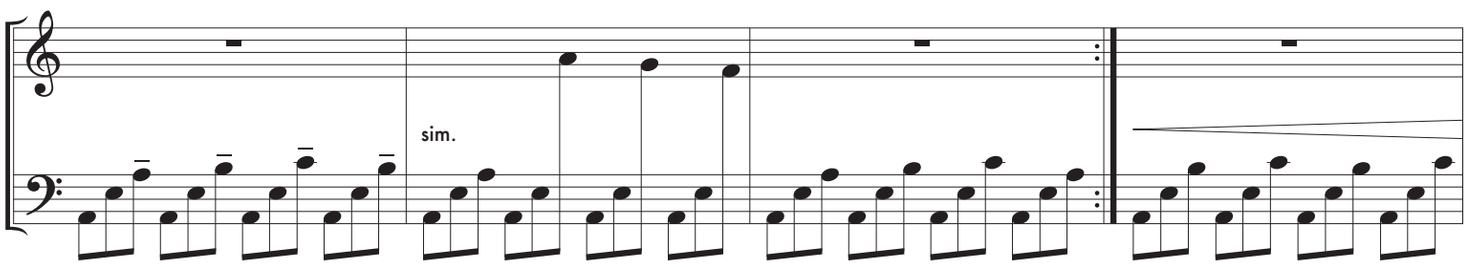

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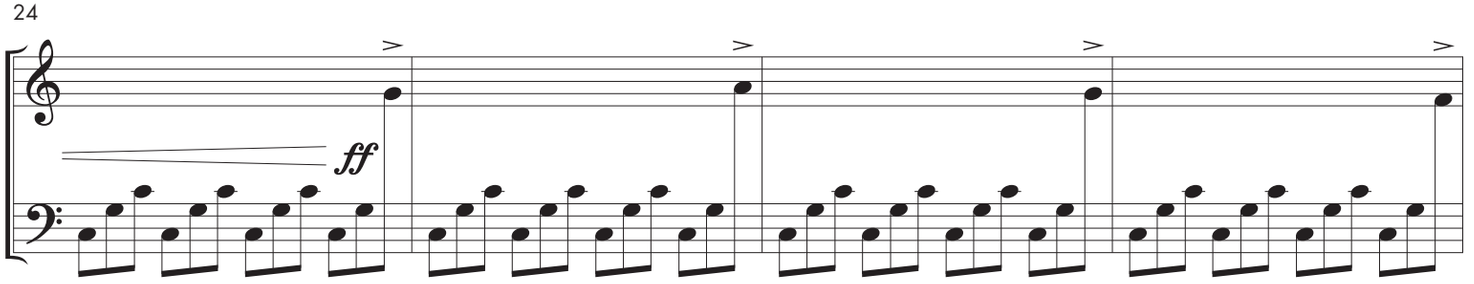

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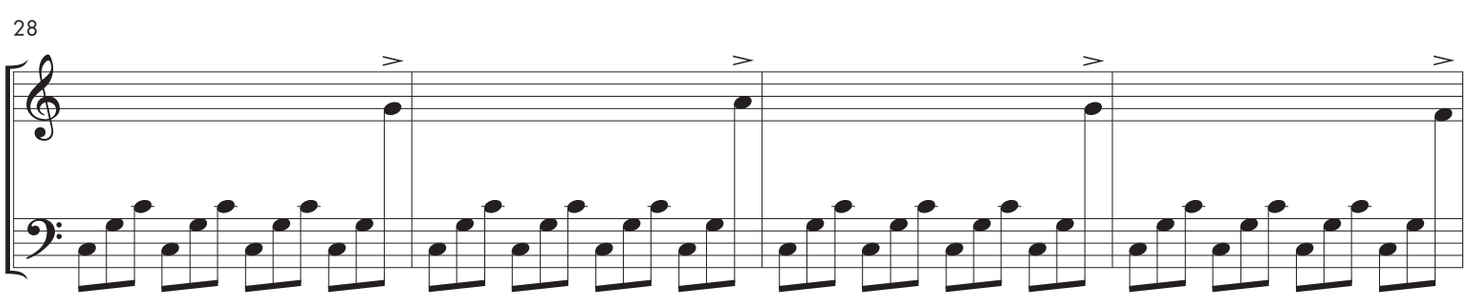

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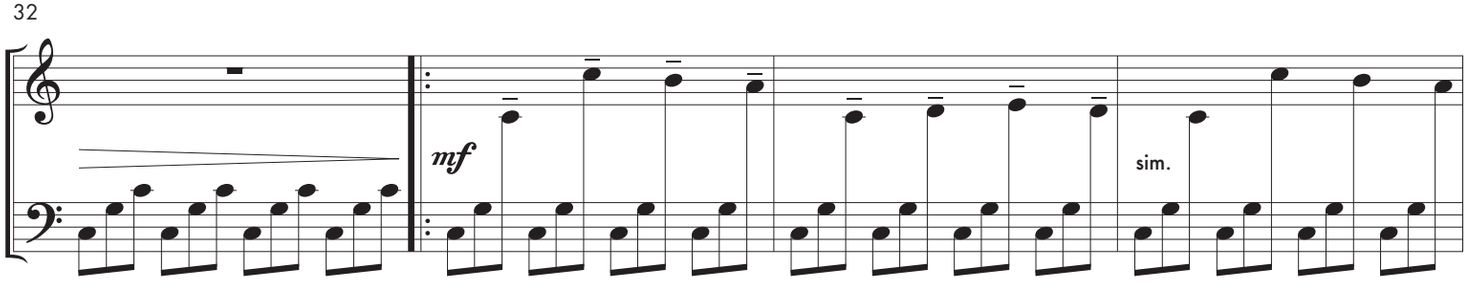
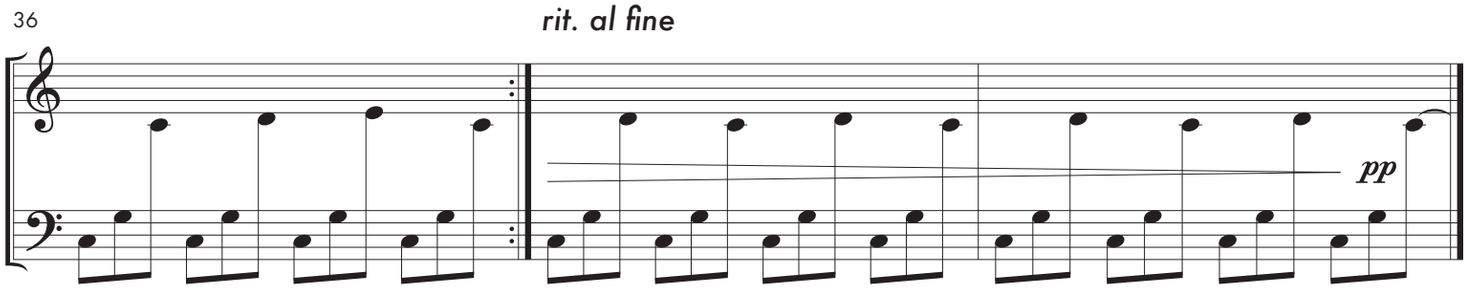


36

rit. al fine



Suite Pepper

1. Datil Do

Double Vertical Stroke

(Parallel Placement, Mostly Consistent Interval)

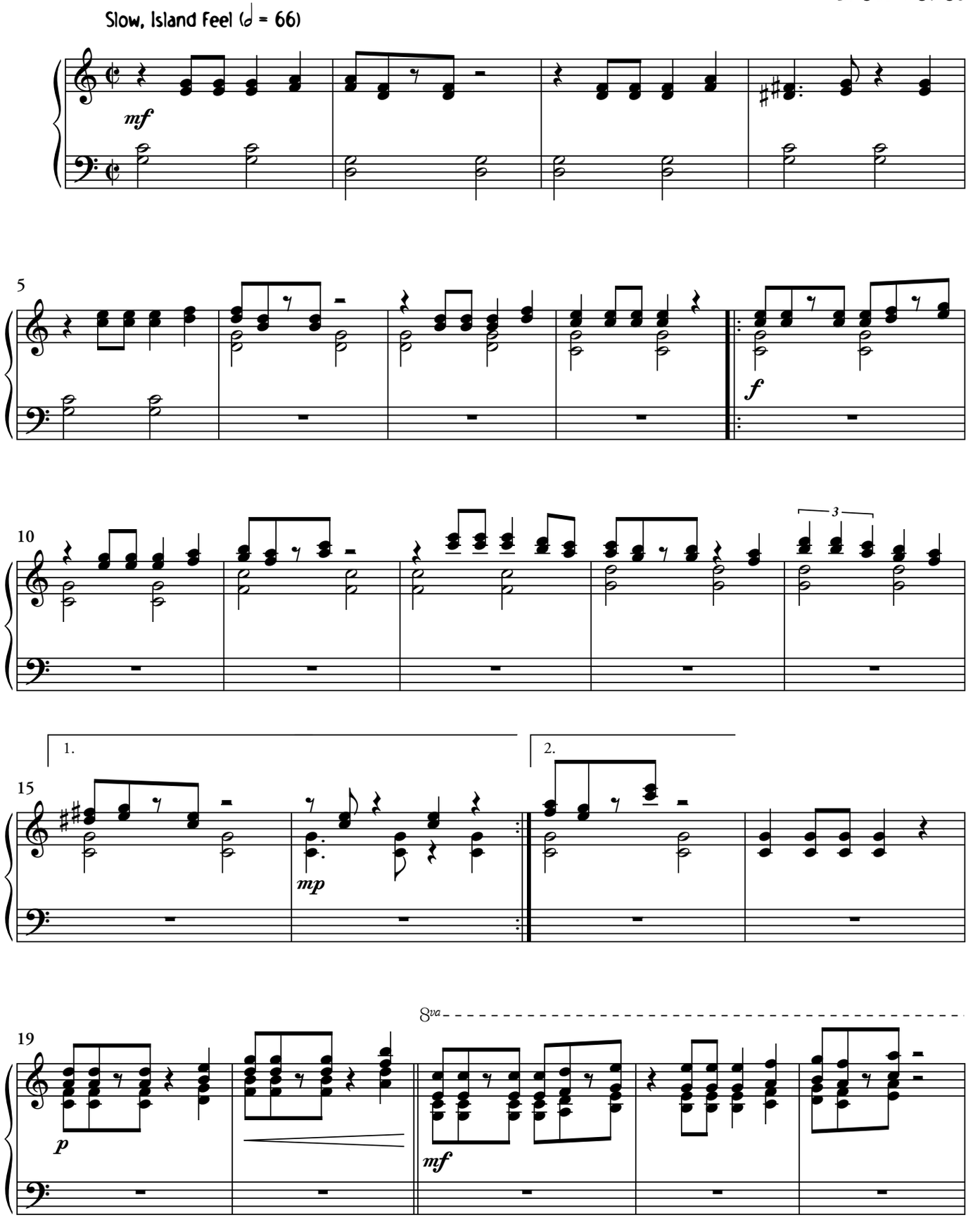
The Double Vertical Stroke is a motion in which both mallets in one hand hit the bars of the marimba simultaneously. For example, both left hand mallets (mallets 1 and 2), or both right hand mallets (mallets 3 and 4) will strike different bars of the marimba at the same time. The Double Vertical Stroke involves only a down-and-up wrist motion. Students should be careful not to use too much arm; the Double Vertical Stroke primarily utilizes a wrist motion. Students must also avoid the technical error of placing their hands too high above the instrument, which forces the mallets to strike the bars at a downward angle. Rather, the hands should be only slightly higher than the marimba bars.

Although the basic movement of the Double Vertical Stroke is important, there are other variables that can make this stroke more complex. One variable is the spacing between the two mallets held in one hand (eg. a fifth requires more space between mallets 1 and 2 than a third). Thus, if intervals remain constant, students need to make only minimum adjustments in the spacing of their mallets. Another variable is that of mallet placement. It refers to where a mallet strikes the bar (eg. the center or edge of a bar). Parallel mallet placement occurs when both mallets hit natural bars, or both hit accidental bars, but never a combination. Variable placement occurs when one of the mallets held in a hand plays a natural note, while the other plays a sharp or flat note. This requires a more advanced approach to arm and body position than parallel placement. With these variables in mind, the Double Vertical Stroke should be introduced in the simplest manner, with the student keeping a consistent interval between the mallets, and utilizing only parallel placement of the mallets.

Datil Do contains several statements of the same basic melody. At the beginning, the left hand has a chordal accompaniment that must be played with a slow and smooth wrist motion even though the right hand is playing faster-moving rhythms. Starting at measure 19, the hands play four-note block chords. Though the hands are playing the same rhythm, this is the most difficult section for note accuracy. At measure 32 a recapitulation of the main melody is played, but with an open chord position. Although the interval held in each hand stays fairly consistent there are two places (measures 20-21 in the right hand, and 31-32 in the left hand) where the interval quickly changes and the player must widen or close the interval he/she is playing. In other places the player is given a full measure to get the mallets set for a different interval.

1. Datil Do

Brett Jones



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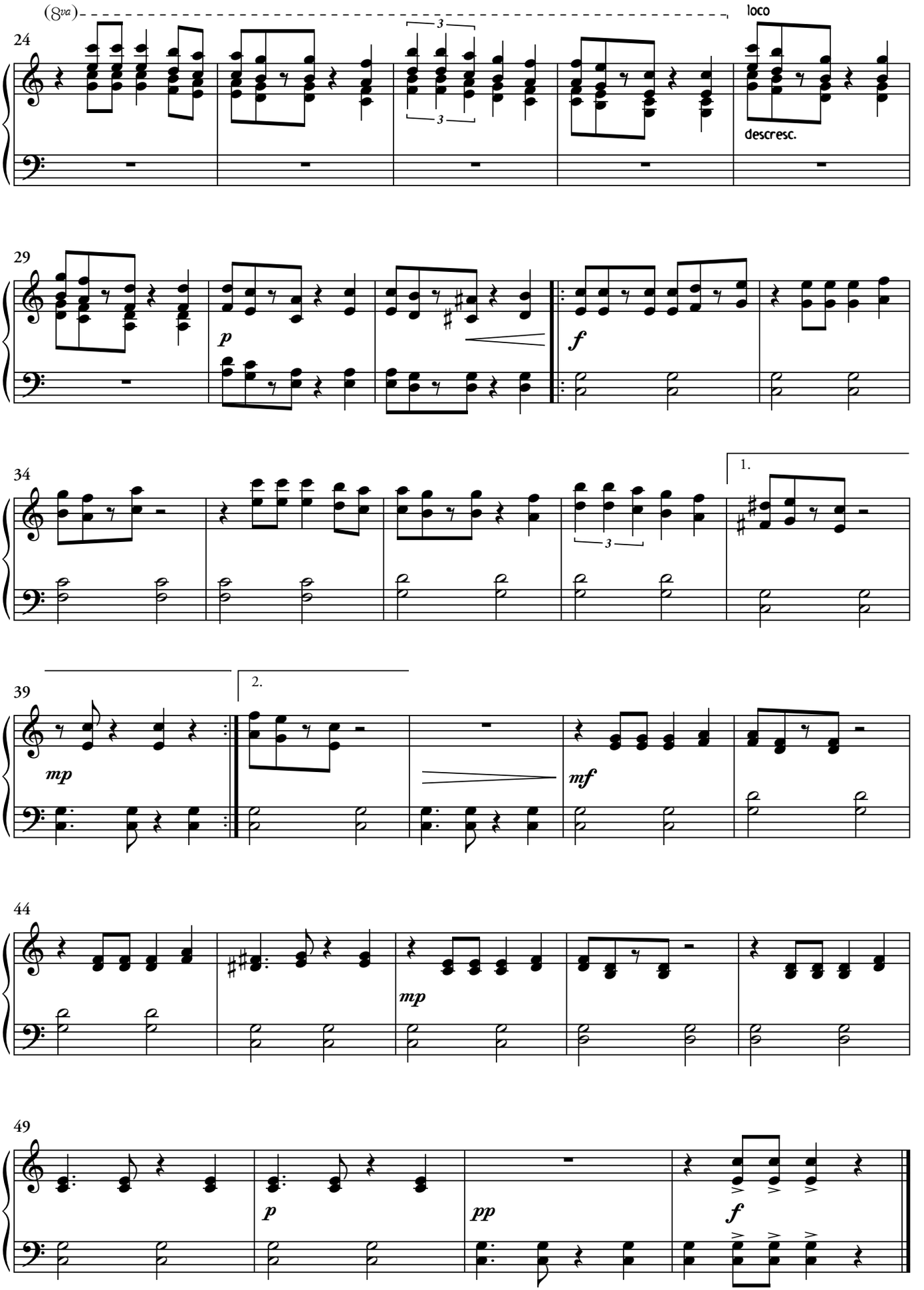
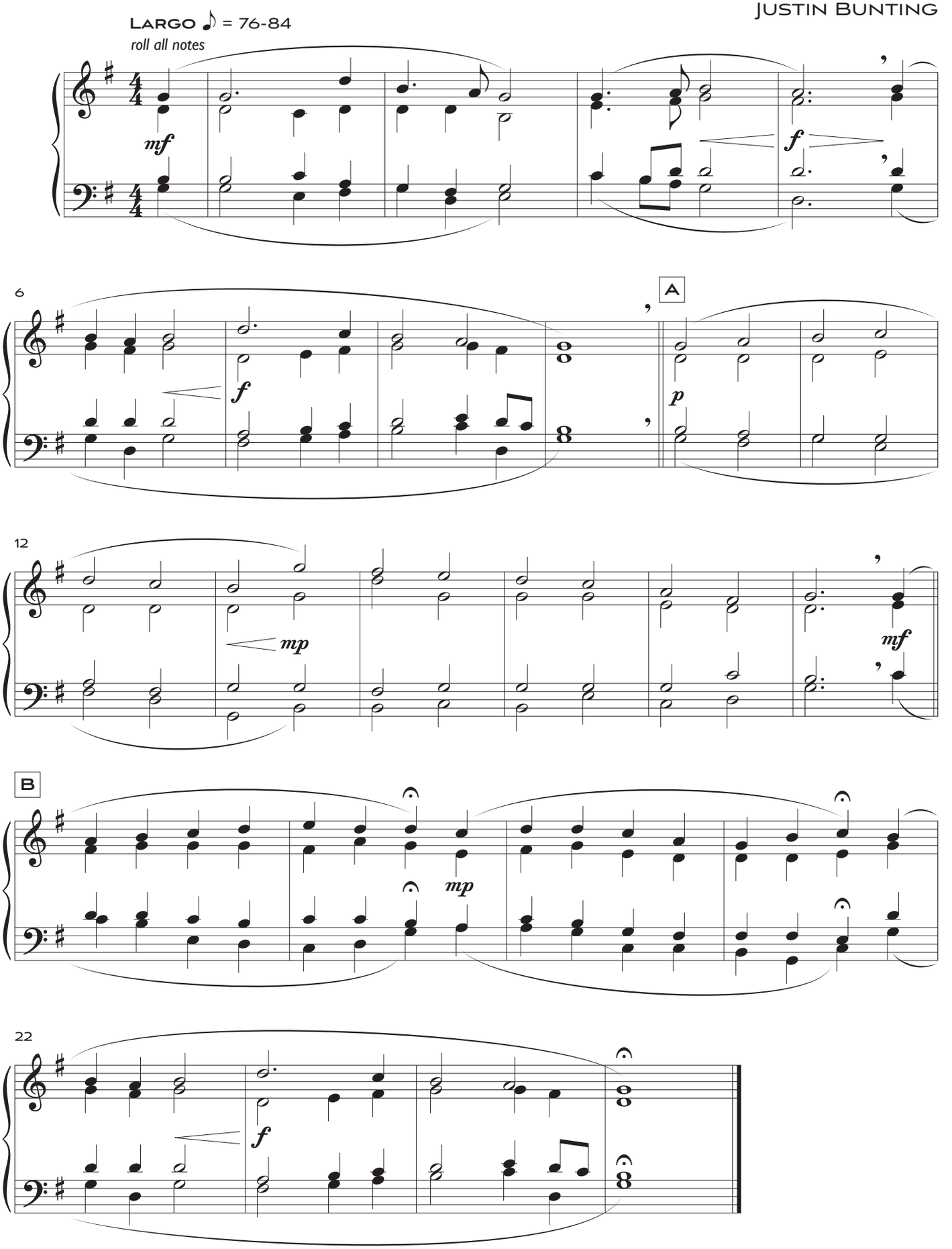

(8va)
24
loco
descresc.
29
p
f
34
1.
39
2.
mp
mf
44
mp
49
p
pp
f

Chorale at Dusk

Justin Bunting



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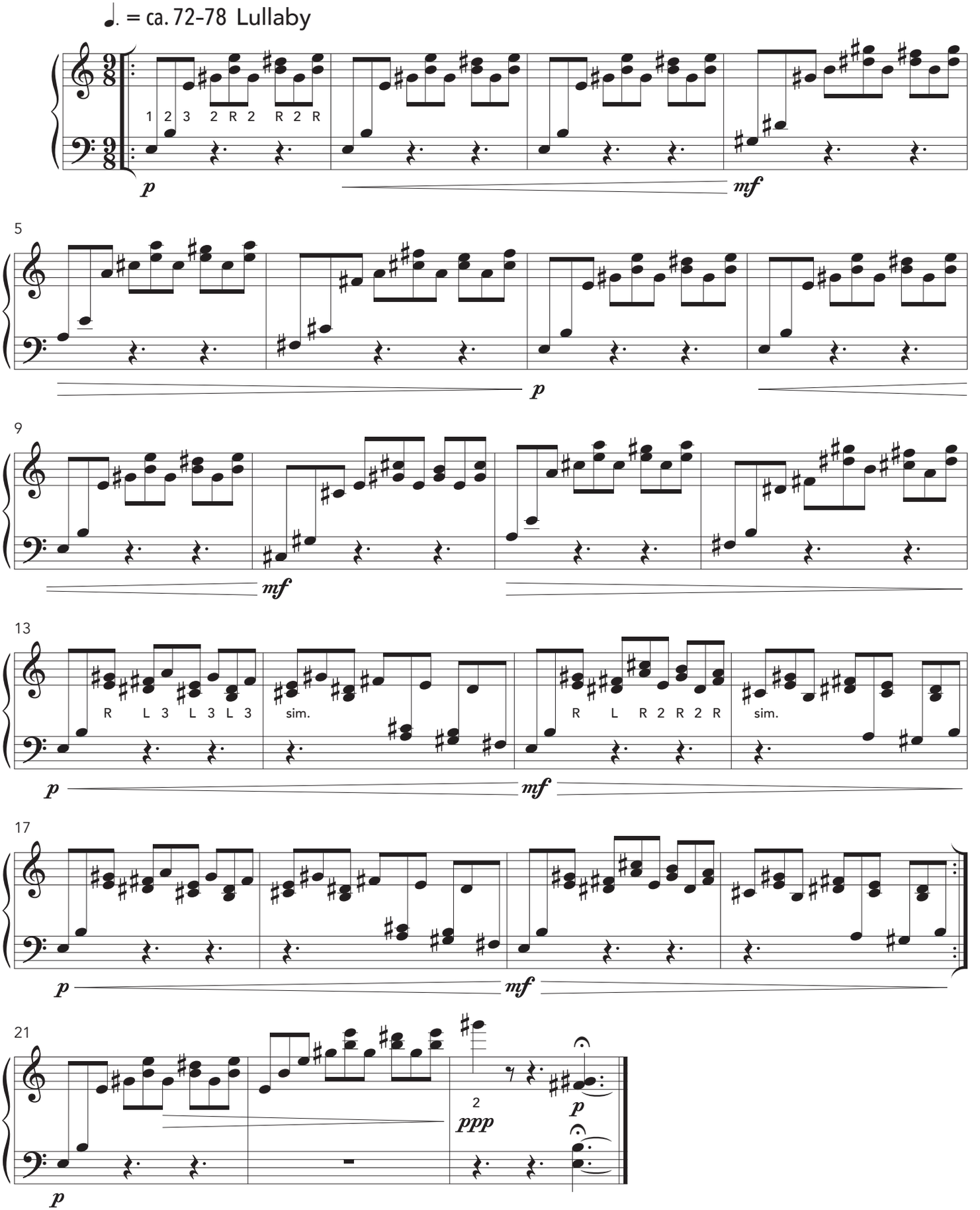
#6

Brett William Dietz



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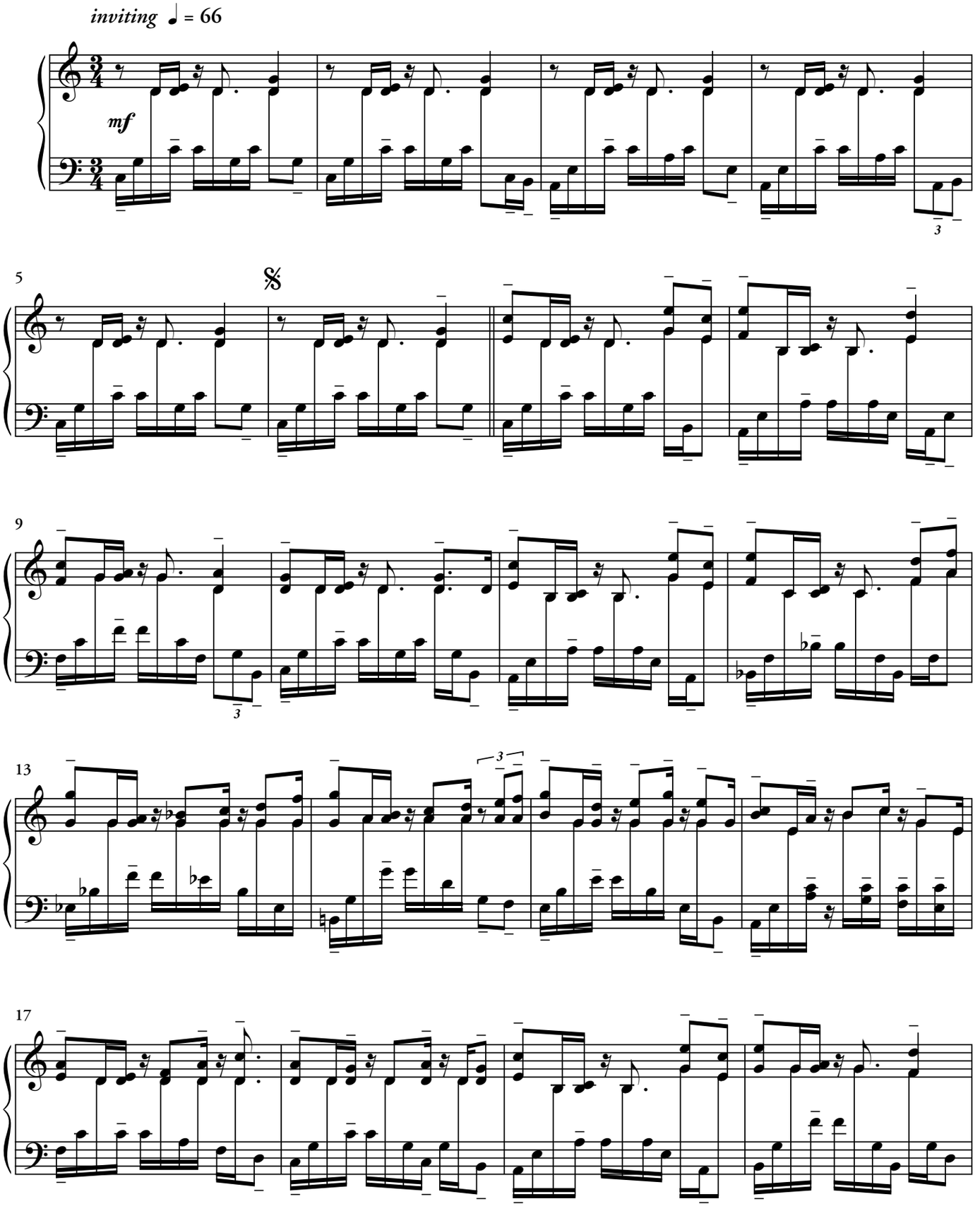
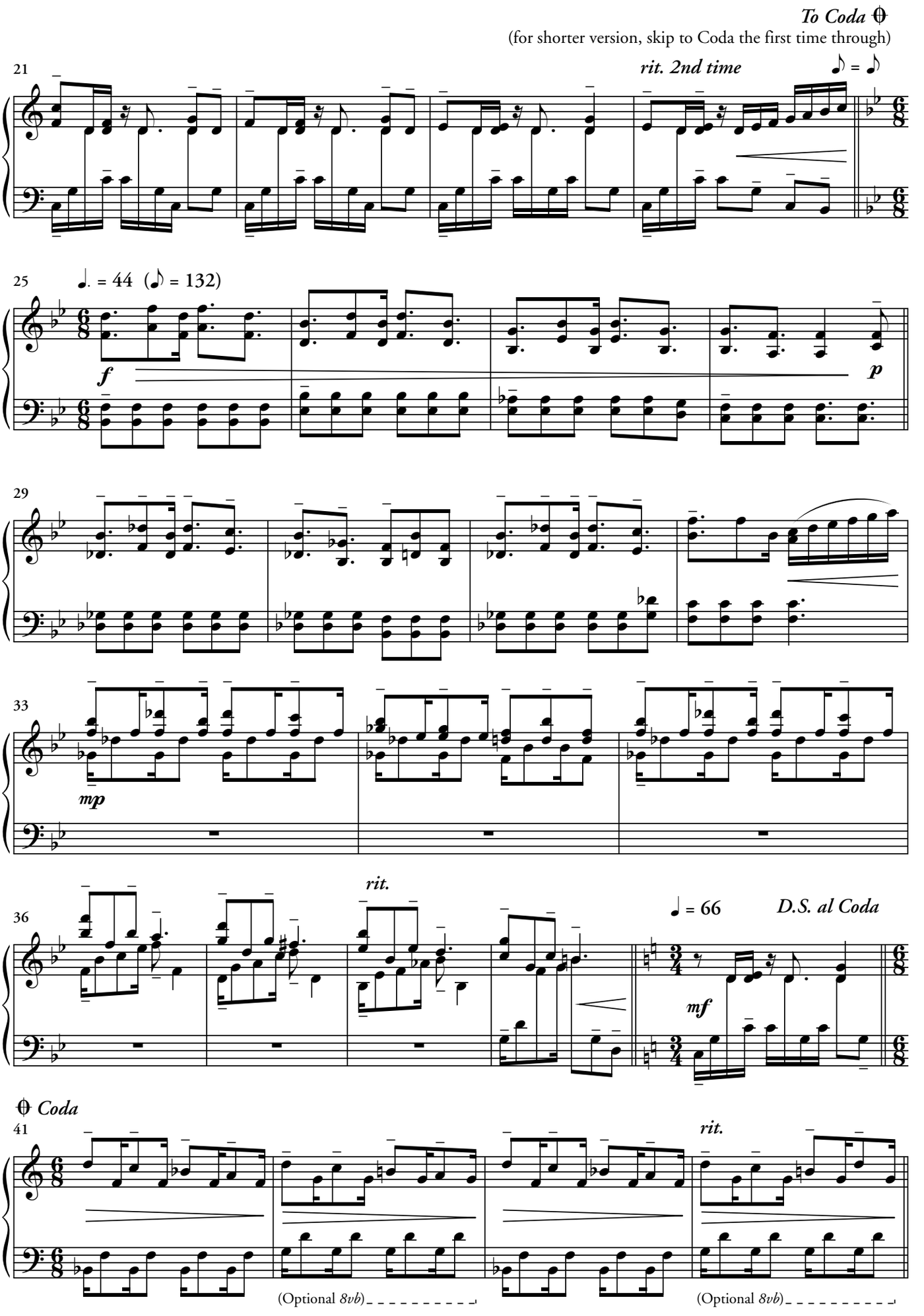
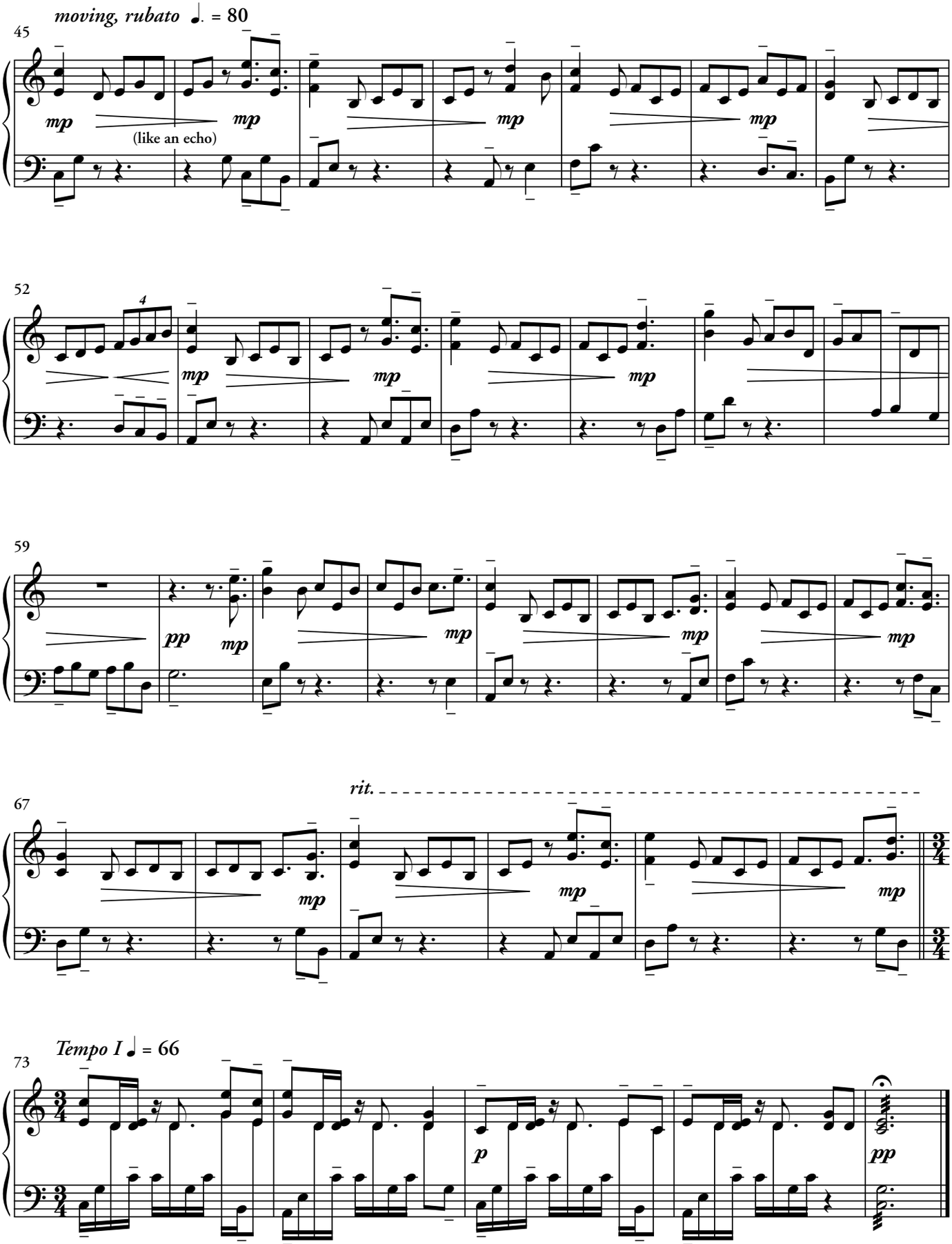
Offertory on

Amazing Grace

Traditional
arr. Nathan Daughtrey




To Coda
(for shorter version, skip to Coda the first time through)
21
rit. 2nd time
25
♩. = 44 (♪ = 132)
f
p
29
33
mp
rit.
36
♩ = 66
D.S. al Coda
mf
Coda
41
rit.
(Optional 8vb)
(Optional 8vb)


moving, rubato ♩. = 80
45
mp
mp
(like an echo)
mp
mp
52
4
mp
mp
mp
59
pp
mp
mp
mp
mp
rit.
67
mp
mp
mp
Tempo I ♩ = 66
73
p
pp