



## 8 ON A HAND – EXERCISE OPTIONS

**OPTION 1**

The musical score for Option 1 is written in 4/4 time and consists of five measures. The instruments and their parts are as follows:

- Snare:** A simple eighth-note pattern: R, L, R, L, R.
- Tenors:** A more complex eighth-note pattern: R, L, R, L, R.
- 5 BD:** A simple eighth-note pattern: R, L, R, L, R.
- 4 BD:** A simple eighth-note pattern: R, L, R, L, R.
- Cymbals:** A simple eighth-note pattern: R, L, R, L, R.
- Mallets:** A simple eighth-note pattern: R, L, R, L, R.
- Timpani:** A simple eighth-note pattern: R, L, R, L, R.

This option provides variations for all instruments except snares.

- **Tenors:** This option includes a different “around the drums” part. Watch for proper beating area on each drum. In measures 3 & 4, the free hand should be at rest outside the path of the opposite mallet.
- **Bass Drums:** Includes split parts (often helpful when tempo gets fast). At a slow tempo, play every 8th on the right hand. At a fast tempo, alternate the two 8ths (R L).
- **Cymbals:** As an option, the cymbal players can work on exercises to build strength. This will help them to build stamina necessary for long practices and performances. Hold the cymbals above head, horizontally in front or horizontally out to side – or do pushups.
- **Mallets:** This is an easier option than the normal exercise. For inexperienced players, 8th notes can be alternated at faster tempi. In addition, you may add other scales (in circle of 4ths, 5ths, diatonically or chromatically). Always focus on playing in the proper beating area on the accidentals – in the center at a slow tempo, close to the edge at faster tempi.
- **Timpani:** Play 8 on a hand instead of alternating. You may choose to use a double sticking on the last two eighth notes of each measure for a relaxed transition to the opposite drum.

**OPTION 2**

The musical score for Option 2 is presented in a multi-staff format. It includes parts for Snare, Tenors, 5 BD (Bass Drum), 4 BD (Bass Drum), Cymbals, Mallets, and Timpani. The score is in 4/4 time and consists of five measures. Each instrument part includes a musical staff with notes and a corresponding sticking pattern below it. The sticking patterns are: Snare: R, R L R L R L R L -, R L L L -, L R L R L R L R -, L; Tenors: R, R L R L R L R L -, R L L L -, L R L R L R L R -, L; 5 BD: R, R L R L R L R L -, R, R L R L R L R L -, R; 4 BD: R, R L R L R L R L -, R, R L R L R L R L -, R; Cymbals: X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X; Mallets: R, R L R L R L R L -, R L L L -, L R L R L R L R -, L; Timpani: R, R L R L R L R L -, R L L L -, L R L R L R L R -, L.

This option provides a variation to work on alternating single strokes.

- **Snares/Tenors:** The rebound stroke from measure 1 to 2 (and 3 to 4) should remain consistent. Listen & watch for consistency of stick heights from hand to hand.
- **Tenors:** Practice first on one drum, then play the exercise as written around the drums. Work to minimize the motion of the forearms by relaxing the wrists.
- **Bass Drums:** Practice this exercise in unison before splitting the parts (applying the same sticking as the snares). On the split part, play both 8ths with right hand and alternate the four 16th notes.
- **Cymbals:** Split parts with a hi-hat technique. If only 2 players are present, split quarters and eights 2 ways instead of 4.
- **Mallets:** This is a great option for developing even alternating stroke required to play smooth rolls. Play the exercise first on one note, then as written. Work to keep all strokes even with no pulsations as you move from note to note.
- **Timpani:** This works on "passing rolls." Keep the 16th note strokes consistent as you move from drum to drum. Watch (and listen) to make sure you're striking the drums in the correct beating area on each stroke.

# 16th NOTE TIMING

Brian S. Mason

The musical score is for a 4/4 time exercise. It consists of five measures. The instruments and their parts are:

- Snare:** Rhythmic patterns with letters R, L, L, R, R, L, L, R, L, L.
- Tenors:** Rhythmic patterns with letters R, L, L, R, R, L, L, R, L, L.
- 5 BD:** 16th note patterns.
- 4 BD:** 16th note patterns.
- Cymbals:** Techniques: (zing), (tap), (crunch), (sizzle), (suck).
- Mallets:** Rhythmic patterns with letters R, L, L, R, R, L, L, R, L, L.
- Timpani:** 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.



# Green Scales

(Circle of fourths)

**C**

**F**

**Bb**

**E**

**A** Musical staff A, first line: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a series of eighth-note runs starting on G4 and ascending to G5, followed by a descending eighth-note run.

Musical staff A, second line: Continuation of the eighth-note runs from the first line, ending with a whole rest and a double bar line.

**D** Musical staff D, first line: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a series of eighth-note runs starting on D4 and ascending to D5, followed by a descending eighth-note run.

Musical staff D, second line: Continuation of the eighth-note runs from the first line, ending with a whole rest and a double bar line.

**G** Musical staff G, first line: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a series of eighth-note runs starting on G4 and ascending to G5, followed by a descending eighth-note run.

Musical staff G, second line: Continuation of the eighth-note runs from the first line, ending with a whole rest and a double bar line.

**B** Musical staff B, first line: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp), 4/4 time signature. The staff contains a series of eighth-note runs starting on B4 and ascending to B5, followed by a descending eighth-note run.

Musical staff B, second line: Continuation of the eighth-note runs from the first line, ending with a whole rest and a double bar line.

Green Scales

2 mallets  
3



**\*\* This exerises can also be done in octaves\*\***

# Arpeggios (77357)

Mallets C  Musical staff for C major arpeggio, starting at measure 1. The staff is in treble clef with a common time signature. The notes are C4, E4, G4, C5, B4, A4, G4, F4, E4, D4, C4.

Db  Musical staff for D-flat major arpeggio, starting at measure 7. The staff is in treble clef with a common time signature. The notes are D-flat4, F4, A-flat4, D5, C5, B-flat4, A-flat4, G4, F4, E4, D4.

D  Musical staff for D major arpeggio, starting at measure 13. The staff is in treble clef with a common time signature. The notes are D4, F#4, A4, D5, C5, B4, A4, G4, F4, E4, D4.

Eb  Musical staff for E-flat major arpeggio, starting at measure 19. The staff is in treble clef with a common time signature. The notes are E-flat4, G4, B-flat4, E5, D5, C5, B-flat4, A4, G4, F4, E4.

E  Musical staff for E major arpeggio, starting at measure 25. The staff is in treble clef with a common time signature. The notes are E4, G#4, B4, E5, D5, C5, B4, A4, G4, F4, E4.

F  Musical staff for F major arpeggio, starting at measure 31. The staff is in treble clef with a common time signature. The notes are F4, A4, C5, F5, E5, D5, C5, B4, A4, G4, F4.

F#  Musical staff for F-sharp major arpeggio, starting at measure 37. The staff is in treble clef with a common time signature. The notes are F#4, A4, C#5, F#5, E5, D5, C5, B4, A4, G4, F4.

G  Musical staff for G major arpeggio, starting at measure 43. The staff is in treble clef with a common time signature. The notes are G4, B4, D5, G5, F5, E5, D5, C5, B4, A4, G4.

Ab  Musical staff for A-flat major arpeggio, starting at measure 49. The staff is in treble clef with a common time signature. The notes are A-flat4, C5, E5, A5, G5, F5, E5, D5, C5, B4, A4.

A  Musical staff for A major arpeggio, starting at measure 55. The staff is in treble clef with a common time signature. The notes are A4, C#5, E5, A5, G5, F#5, E5, D5, C5, B4, A4.

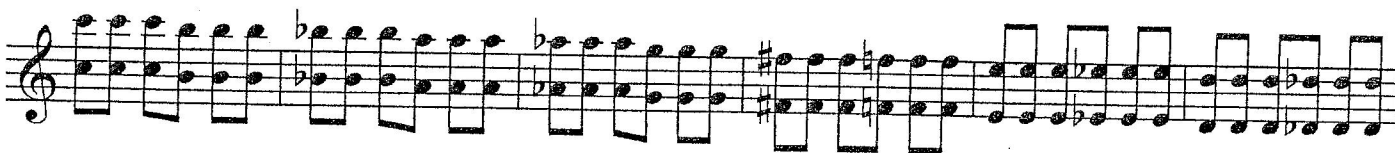
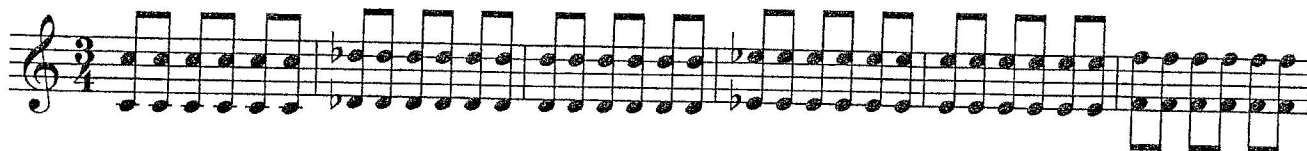
Arpeggios (77357)

2 & 4 mallets

2  
61  
B<sub>b</sub>

# 6 3 2 1

Mallets



# Pop Goes the Weasel

4  
4

Mallets



# Pop Goes the Weasel

6

8

Mallets

The musical score is written for two mallets in 6/8 time. It consists of five staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat (B-flat). The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The second and third staves feature a complex accompaniment with many beamed sixteenth notes and rests, creating a busy, rhythmic texture. The fourth staff continues the melodic line with similar rhythmic patterns. The fifth staff concludes the piece with a final cadence, including a double bar line and repeat dots.



# 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.

## Single Independent Strokes

Musical notation for the Single Independent Strokes exercise. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains two measures of eighth notes. The first measure has notes G4, A4, B4, C5, with fingerings 3, 3, 3, 3 below. The second measure has notes D5, E5, F5, G5, with fingerings 4, 4, 4, 4 below. The bass staff contains two measures of eighth notes. The first measure has notes G3, F3, E3, D3, with fingerings 1, 1, 1, 1 below. The second measure has notes C3, B2, A2, G2, with fingerings 2, 2, 2, 2 below.

\* to strengthen single independent strokes, try slowly playing the Green exercises one mallet at a time.

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)

Musical notation for the Pie (Single Alternating Strokes) exercise. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains two measures of eighth notes. The first measure has notes G4, A4, B4, C5, with fingerings 3, 4 below. The second measure has notes D5, E5, F5, G5, with fingerings 2, 1 below. The bass staff contains two measures of eighth notes. The first measure has notes G3, F3, E3, D3, with fingerings 2, 1 below. The second measure has notes C3, B2, A2, G2, with fingerings 2, 1 below.

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

Musical notation for the Falling Fifths exercise. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains two measures of chords. The first measure has notes G4, B4, D5, F5. The second measure has notes E5, G5, B5, D6. The bass staff contains two measures of chords. The first measure has notes G3, B3, D4, F4. The second measure has notes E4, G4, B4, D5.

# Sevens

Mallets

4  
3  
2  
1

3 4  
1 2

1 4 2 3

# 8th 16th

Mallets

1 2 3 4

4 3 2 1

# Tap Timing

Mallets

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

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

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

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

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

R R R R

# Irish Spring

Mallets

R RR RR RR RR RR RR RRLR L LL LL LL L

L LL LL LLRL R RR RR RRLR L LL LL LLRL

R RRLRL LLRL R RRLRL LRLR RRRL LLRRLLL

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