It is recommended that all the following areas be completed before proceeding to a higher level:

**METHOD BOOK** - Exercises to be completed before evaluation.

**RUDIMENTS** - Skills to be mastered before evaluation.

**RHYTHM** - Demonstrate increasing ability to play or clap back melodies with correct rhythm.

**TECHNIQUE** - Skills to be mastered before evaluation in auxillary percussion, timpani and mallet instruments.

**THEORY** - Completed at level, correlated with Theory M.A.P. form.

**SOLOS** - Two solos on snare drum taken from the suggested solos - one performed in public and a different solo for evaluation. Students at Levels PRIMER and ONE may play in a rehearsal for the public performance.

**ENSEMBLE** - Signature of corps music leader indicating satisfactory seasonal performance and attendance.

**SIGHT-READING** - At grade level, must be 90% correct.
<table>
<thead>
<tr>
<th>METHOD BOOK</th>
<th>RUDIMENTS (SEE BACK)</th>
<th>RHYTHM</th>
</tr>
</thead>
</table>
| **A**       | **Fundamentals of Rhythm for the Drummer**  
Pages 5-8  
(quarter notes and rests) | Match grip technique | Quarter notes and rests |
| **B**       | Pages 9-11  
(add eighth notes) | Rudiment PA  
(buzz roll) | Quarter notes and rests, eighth notes |
| **C**       | Pages 12-14  
(eighth notes and quarter rests) | Rudiments PB1, PB2, PB3  
(single stroke exercises with quarters and eighths) | Quarter notes and rests, eighth notes and rests |
| **D**       | Pages 28-31  
(eighth notes and rests) | Rudiment PC  
(alternating flams) | Review |
| **E**       | Pages 32-35  
(eighth notes and rests) | Rudiment PD  
(double stroke: drag) | Quarter, half and whole notes |
| **F**       | Pages 37, 41-42  
(half, dotted half, whole and tied notes) | Review  
(Level PRIMER Rudiments) | Quarter, half, dotted half and whole notes |

**EVALUATIONS BY INSTRUCTORS**

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

*Solos within the rehearsal setting can be taken from the Fundamentals of Rhythm for the Drummer method book or repertoire being used within their ensemble.*

**Recommended Level PRIMER Solos**

- **Snare Drum: The Competition Collection**, Thomas Brown
  - Rudelmint (page 3)
  - Way to Go (page 4)

- **Winning Snare Drum Solos for the Beginner**, Thomas Brown
  - Drum Drops (page 2)
  - Waltzy Walter (page 3)
  - Laser Beats (page 4)
  - Stick Kickers (page 5)
  - Double Trouble (page 12)

- **Easy Rudimental Solos for Snare Drum**, Jeffrey Funnell
  - Kay-Dance (page 1)

- **More Contest Solos for the Young Snare Drummer**, Murray Houllif
  - Act One (page 1)
  - Taking Giant Steps (page 2)

*Method Book Exercises  
*Ensemble Repertoire
# Theory

| **excellence in Theory, Book 1, Pages 2-5** (staff, treble and bass clef) | **1st Level PRIMER Solo** on snare drum  
basic rhythms and stickings at a slow tempo | **INITIALS & DATE** |
| --- | --- | --- |
| Pages 6-9  
(ear training, measures and barlines, time signatures) | Learn difficult spots and work up to  
performance tempo. | **INITIALS & DATE** |
| Pages 10-13  
(counting, time signatures, ear training) | Add dynamics and consider stage presence  
**Perform for Public** | **INITIALS & DATE** |
| Pages 14-16  
(ledger lines, grand staff) | **2nd Level PRIMER Solo** on snare drum  
basic rhythms and stickings at a slow tempo | **INITIALS & DATE** |
| Pages 17-20  
(2/4, 3/4, 4/4 counting, ties vs. slurs) | Learn difficult spots and work up to  
performance tempo. | **INITIALS & DATE** |
| Page 21  
(ear training)  
**Level PRIMER Test** | Add dynamics and consider stage presence  
**Perform for Evaluator** | **INITIALS & DATE** |

## Solos

<table>
<thead>
<tr>
<th><strong>SOLOS</strong></th>
<th><strong>INITIALS &amp; DATE</strong></th>
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| Public Solo Title:  
Date Completed:  
**Date Completed:** | **Date Completed:** |
| Evaluation Solo Title:  
Date Completed:  
**Date Completed:** | **Date Completed:** |

## Comments

**ENSEMBLE**

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Corps Leader:  
Year: |  |

## Sight-Reading

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Evaluation Score:  
Date: |  |

**Percussion Level PRIMER Completion:**  
**Evaluator Name**  
**Date**
# LESSON PLANS FOR Percussion Level ONE

<table>
<thead>
<tr>
<th>METHOD BOOK</th>
<th>RUDIMENTS</th>
<th>RHYTHM</th>
<th>TECHNIQUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Fundamentals of Rhythm for the Drummer</td>
<td>Rudiment 1A (multiple bounce roll with cresc. and dim.)</td>
<td>Four sixteenth and quarter note patterns</td>
</tr>
<tr>
<td></td>
<td>Pages 15-19</td>
<td></td>
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<tr>
<td></td>
<td>(and</td>
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</tr>
<tr>
<td>B</td>
<td>Pages 20-26</td>
<td>Rudiments 1A2, 1A3 (5 stroke rolls on and off the beat)</td>
<td>Two sixteenth and eighth note patterns</td>
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<tr>
<td></td>
<td>(and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Pages 56-64</td>
<td>Rudiments 1B1,1B2,1B3 (single stroke sixteenths) Rudiment 1D (double stroke single paradiddle)</td>
<td>5 stroke patterns with eighth note patterns</td>
</tr>
<tr>
<td></td>
<td>(and</td>
<td></td>
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<tr>
<td>D</td>
<td>Pages 67-70</td>
<td>Rudiment 1C (flam taps)</td>
<td>5 stroke patterns with sixteenth note patterns</td>
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<tr>
<td></td>
<td>(downbeat 5 stroke rolls)</td>
<td></td>
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<tr>
<td>E</td>
<td>Pages 71-74</td>
<td>Review (Level ONE Rudiments)</td>
<td>Rolls with eighth and sixteenth notes</td>
</tr>
<tr>
<td></td>
<td>(downbeat 5 stroke rolls)</td>
<td></td>
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<tr>
<td>F</td>
<td>Review</td>
<td>Review (Level ONE Rudiments)</td>
<td>Review (Level ONE rhythm patterns)</td>
</tr>
<tr>
<td></td>
<td>(p. 27 ex. 1A &amp; 1B, p. 65 ex. 1C, p. 75 ex. 1D, p. 83 ex. 1E)</td>
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</table>

## EVALUATIONS BY INSTRUCTORS

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

*Solos within the rehearsal setting can be taken from the Fundamentals of Rhythm for the Drummer method book or repertoire being used within their ensemble.

## Recommended Level ONE Solos

- 10 Intermediate Snare Drum Solos, John Beck
  - Single Stick It (page 2)
  - Flam It (page 4)
  - Ruff It (page 12)
- Snare Drum: The Competition Collection, Thomas Brown
  - Rough It (page 5)
  - Flamery Flats (page 6)
  - Monkey Dance (page 7)
  - Turbo Tubs (page 8)
  - A Stitch in Time (page 9)
  - Wriskit (page 10)
  - Paradiddle Do Do (page 11)
- Winning Snare Drum Solos for the Beginner, Thomas Brown
  - Fivery (page 8)
  - Snaarzz (page 9)
  - Flampage (page 10)
  - Diddle Pad (page 11)
- Contest Solos for the Young Snare Drummer, Murray Houllif
  - A Strange Accent (page 2)
  - William Tells All (page 5)
- *Method Book Exercises
- *Ensemble Repertoire
<table>
<thead>
<tr>
<th>THEORY</th>
<th>SOLOS</th>
<th>INSTRUCTOR INITIALS &amp; DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>excellence in Theory, Book 1, Pages 22-25</em> (♩♩♩♩♩)</td>
<td><strong>1st Level ONE Solo</strong> on snare drum basic rhythms and stickings at a slow tempo</td>
<td></td>
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<tr>
<td></td>
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<tr>
<td>Pages 26-29 (ear training, sharps, flats)</td>
<td>Learn difficult spots and work up to performance tempo.</td>
<td></td>
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<tr>
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<tr>
<td>Pages 30-34 (naturals, accidentals, half and whole steps, ear training, enharmonics)</td>
<td>Add dynamics and consider stage presence <strong>Perform for Public</strong></td>
<td></td>
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<tr>
<td>Pages 35-37 (tetrachords, major scales, ear training)</td>
<td><strong>2nd Level ONE Solo</strong> on snare drum basic rhythms and stickings at a slow tempo</td>
<td></td>
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<tr>
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<tr>
<td>Pages 38-41 (scale degrees, sharp scales, flat scales)</td>
<td>Learn difficult spots and work up to performance tempo.</td>
<td></td>
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<tr>
<td>Pages 4 and 14 (bass clef and ledger lines) <strong>Level ONE Test</strong></td>
<td>Add dynamics and consider stage presence <strong>Perform for Evaluator</strong></td>
<td></td>
</tr>
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</table>

**SOLOS**

Public Solo Title: ________________________________________ Date Completed: ___/___/___
Evaluation Solo Title: ________________________________________ Date Completed: ___/___/___

**COMMENTS**

**ENSEMBLE**

Ensemble: _______________________________ Year: _____
Corps Leader: ___________________________ Year: ____

**SIGHT-READING**

Title: _________________________________
Evaluation Score: __________ Date: _________

**Percussion Level ONE Completion:**

Evaluator Name ___________________________ Date __________
# LESSON PLANS FOR Percussion Level TWO

<table>
<thead>
<tr>
<th>METHOD BOOK</th>
<th>RUDIMENTS</th>
<th>RHYTHM</th>
<th>MALLET TECHNIQUE (OPT.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td><em>Fundamentals of Rhythm for the Drummer</em>&lt;br&gt;Pages 80-82 (cut time)</td>
<td>Rudiment 2A1, 2A2 (open roll, 9 stroke)</td>
<td>Sixteenths to dotted eightths / dotted eightths to sixteenths</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>Pages 84-86 (dotted eighth and sixteenth notes)</td>
<td>Rudiment 2A3, 2A4 (open roll, 13 stroke and 17 stroke)</td>
<td>Syncopation with eighth and quarter notes</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>Pages 88-91 (syncopation)</td>
<td>Rudiment 2B (single stroke quarter and eighth notes)</td>
<td>Eighth note triplets</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>Pages 92-94 (triplets)</td>
<td>Rudiment 2C (flam accent #2)</td>
<td>Sixteenth note triplets</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td>Pages 95-99 (triplets continued)</td>
<td>Rudiments 2D1, 2D2 (double stroke double paradiddle, lesson 25)</td>
<td>Combine eighth notes and triplets</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>Review (p. 83 ex. 2A, p. 87 ex. 2B, p. 91 ex. 2C, p. 98 ex. 2D &amp; 2E)</td>
<td>Rudiment 2D3 (single ratamacue)</td>
<td>Review (Level TWO rhythm patterns)</td>
</tr>
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</table>

**EVALUATOR**

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</table>

**Recommended Level TWO Solos**

**Snare Drum Solos**
- *10 Intermediate Snare Drum Solos*, John Beck
- *Five to Nine* (page 10)
- *Paradiddle Waltz* (page 14)
- *Snare Drum: The Competition Collection*, Thomas Brown
- *Rapper Upper* (page 12)
- *Roller Derby* (page 13)
- *Ratamacat* (page 15)
- *Winning Snare Drum Solos for the Beginner*, Thomas Brown
- *Quick Sticks* (page 14)
- *Power Drums* (page 15)

**Mallet Solos**
- *Getting It, Book One*, Bill Quick
- *Turn the Whole Thing Upside Down* (page 12)
- *Mary Had a Little BAG* (page 13)
- *B Round* (page 15)
- *Keep It Sharp* (page 18)
- *Bs and Es Flatter Than a Pancake* (page 20)

**Easy Rudimental Solos for Snare Drum**, Jeffrey Funnell
- *Trident* (page 2)
<table>
<thead>
<tr>
<th>THEORY</th>
<th>SOLOS</th>
<th>INSTRUCTOR INITIALS &amp; DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>excellence in Theory, Book 2, Pages 5-6</strong> <em>(key signatures, sharp keys)</em></td>
<td>1st Level TWO Solo on snare drum basic rhythms and stickings at a slow tempo</td>
<td>__________</td>
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<tr>
<td>Pages 7-8 <em>(key signatures, flat keys)</em></td>
<td>Learn difficult spots and work up to performance tempo.</td>
<td>__________</td>
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<tr>
<td>Pages 9-13 <em>(major key signatures, circle of fifths and fourths)</em></td>
<td>Add dynamics and consider stage presence  <strong>Perform for Public</strong></td>
<td>__________</td>
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<tr>
<td>Pages 14-19 <em>(chromatic scale, repeat signs, 1st and 2nd endings, coda)</em></td>
<td>2nd Level TWO Solo on snare drum basic rhythms and stickings at a slow tempo</td>
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<td><em><strong>/</strong></em>/___</td>
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<tr>
<td>Pages 20-24 <em>(dynamics, articulation, tempo markings, ear training)</em></td>
<td>Learn difficult spots and work up to performance tempo.</td>
<td>__________</td>
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<tr>
<td>Pages 25-29 <em>(, ear training)</em></td>
<td>Add dynamics and consider stage presence  <strong>Perform for Evaluator</strong></td>
<td>__________</td>
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<td><strong>Level TWO Test</strong></td>
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<td>One solo should be on snare drum and one on mallets.</td>
<td>Ensemble: __________________________________</td>
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<td>Public Solo: __________________________________</td>
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# LESSON PLANS FOR Percussion Level THREE

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<tr>
<th>METHOD BOOK</th>
<th>RUDIMENTS</th>
<th>RHYTHM</th>
<th>MALLET TECHNIQUE (OPT.)</th>
</tr>
</thead>
</table>
| **A** | *Here's the Drum, Vol. 1*  
Pages 20-26  
(5 stroke rolls in 6/8)  
Rudiment 3A1  
(double stroke open roll)  
Combined quarter and eighth notes in 6/8 time  
*Getting It, Book One*  
Pages 21-22  
(two Ab's and Db's)  
| B | *Here's the Drum, Vol. 1*  
Pages 26-28  
(review of cut time, dotted eighths and triplets)  
Rudiments 3A2, 3A3  
(stroke rolls, 7 and 15 stroke rolls)  
Dotted eighth and sixteenth notes in 6/8 time  
*Getting It, Book One*  
Pages 23-24  
(eighth notes and rests)  
| C | *Getting It, Book One*  
Pages 29-31  
(7 stroke rolls)  
Rudiment 3B  
(single stroke quarter and eighth note triplets)  
Sixteenth notes and eighth rests in 6/8 time  
*Getting It, Book One*  
Pages 25-28  
(eights on different beats)  
| D | *Here's the Drum, Vol. 1*  
Pages 34-38  
(9 stroke rolls, 7 stroke rolls)  
Rudiments 3C1, 3C2, 3C3 (Flam accent #1, flam drag, flam paradiddle)  
Rolls in 6/8 time  
*Getting It, Book One*  
Pages 29-30  
(four eighths in a row)  
| E | *Here's the Drum, Vol. 2*  
Pages 44-47  
(flam accents and flam paradiddles)  
Rudiments 3D1, 3D2, 3D3 (single dragadiddle, drag paradiddle, single drag tap)  
Flams and flam taps in 6/8 time  
*Getting It, Book One*  
Pages 31-32  
(dotted notes)  
| F | Review  
(Level THREE method book work)  
Review  
(Level THREE Rudiments)  
Review  
(Level THREE rhythm patterns in 6/8, 9/8 and 12/8 time)  
*Getting It, Book One*  
Pages 33-35  
(eighths in 3/4 time)  

### EVALUATOR

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## Recommended Level THREE Solos

### Snare Drum Solos

*The Peach Grove Drummer*, Alan Abel

10 Intermediate Snare Drum Solos, John Beck
Mixing It Up (page 16)
Syncopated (page 18)

*Winning Solos for the Intermediate Drummer*, Tom Brown
Lift Off (page 4)
On a Roll (page 8)
Metro Man (page 14)

*The Solo Snare Drummer, Volume 1*, Pratt/Schinstine/Moore
The Connecticute Halftime (page 5)

*Here's to the Ratamacue*, John Pratt

### Mallet Solos

*Getting It, Book One*, Bill Quick
Hear the Bells' Ring (page 22)
A Mighty Fortress (page 26)
Break Forth, O Beautious, Heavenly Light (page 26)
Be Kind to Your Web-Footed Friends (page 28)
Londonderry Air (page 32)
Be Thou My Vision (page 35)
St. Agnes (page 35)

*Primary Handbook for Timpani*, Garwood Whaley

### Timpani Solos

*Practicing Timpani, Check-Off*, Robert S. Holley
Primary Handbook for Timpani, Garwood Whaley
<table>
<thead>
<tr>
<th>THEORY</th>
<th>TIMPANI TECHNIQUE (OPT.)</th>
<th>SONGS/SOLOS</th>
<th>INSTRUCTOR INITIALS &amp; DATE</th>
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</thead>
</table>
| excellence in Theory, Book 3, Pages 2-4 (intervals, harmonic and melodic intervals) | Primary Handbook for Timpani Pages 7-9 (quarter and half notes) | 1st Level THREE Solo basic rhythms and stickings at a slow tempo | ________
| Pages 5-7 (intervals, perfect and major intervals, ear training) | Pages 11-13 (eighths) | Learn difficult spots and work up to performance tempo. | ________
| Pages 8-10 (minor intervals, major and perfect intervals, ear training) | Pages 14-18 (rolls) | Add dynamics and consider stage presence Perform for Public | ________
| Pages 11-13 (augmented and diminished intervals, review other intervals, ear training) | Pages 19-21 (rolls) | 2nd Level THREE Solo basic rhythms and stickings at a slow tempo | ________
| Pages 14-18 (3/8, 6/8, 9/8, 12/8, 2/2, cut time, ear training) | Pages 22-25 (muffling) | Learn difficult spots and work up to performance tempo. | ________
| Pages 19-22 (all triads) Level THREE Test | Pages 26-29 (staccato) | Add dynamics and consider stage presence Perform for Evaluator | ________

EVALUATOR

Evaluator

COMMENTS

Evaluator

SOLOS

One solo should be on snare drum, one on timpani and one on mallets.

Public Solo: ______________________________

Date: __________ Instrument:_______________

Evaluation Solo:___________________________

Date: __________ Instrument:_______________

ENSEMBLE

Ensemble:______________________________

Corps Leader:__________________________ Year: _____

SIGHT-READING

Title:_______________________________

Evaluation Score:_____________________

Percussion Level THREE Completion:

Evaluator Name _______________________ Date ________
# Lesson Plans for Percussion Level FOUR

<table>
<thead>
<tr>
<th>Method Book</th>
<th>Rudiments</th>
<th>Mallet Technique (opt.)</th>
<th>Timpani Technique (opt.)</th>
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<tbody>
<tr>
<td>Pages 50-21, 64-65 (11 stroke rolls, 10 stroke rolls)</td>
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<tr>
<td><strong>B</strong></td>
<td>Rudiment 4B (single stroke 4s, single stroke 7s)</td>
<td>Pages 40-45 (key: F Major, B Major scale)</td>
<td>Pages 35-38 (staccato stroke, without tuning)</td>
</tr>
<tr>
<td>Pages 46-49 (flam paradiddle, flamacue)</td>
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<tr>
<td><strong>C</strong></td>
<td>Rudiments 4C1, 4C2 (flamacue, flam paradiddle-diddle)</td>
<td>Pages 46-50 (key: D Major and scale)</td>
<td>Pages 39-42 (triple/dotted rhythms without tuning)</td>
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<tr>
<td>Pages 52-55 (flam tap and lesson 25 review)</td>
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<tr>
<td><strong>D</strong></td>
<td>Rudiment 4D1 (triple paradiddle)</td>
<td>Pages 51-59 (key: Bb Major, chromatic scale)</td>
<td>Pages 44-45 (ruff and flam, forte piano)</td>
</tr>
<tr>
<td>Pages 56-60 (15 stroke roll, single and double drag)</td>
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<tr>
<td><strong>E</strong></td>
<td>Rudiments 4D2, 4D3 (double ratamacue, triple ratamacue)</td>
<td>Pages 60-69 (key: a minor and scale)</td>
<td>Pages 46-47 (7/8 time, accents)</td>
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<tr>
<td>Pages 61-62, 67-68 (ratamacue, 4 stroke ruff)</td>
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<tr>
<td><strong>F</strong></td>
<td>Review (Level FOUR method book work)</td>
<td>Review (Level FOUR Rudiments)</td>
<td>Pages 74-78 (key: A Major and scale)</td>
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</table>

**Recommended Level FOUR Solos**

**Snare Drum Solos**
- The Colonial Drummer, John Beck
- Advanced Solos for Snare Drum, John Beck
  - Double-Timing (page 2)
  - Rudiwaltz (page 4)
- 14 Modern Contest Solos for Snare Drum, John S. Pratt
  - Drum Corps On Parade (page 4)
- The New Pratt Book, John S. Pratt
  - The Conquering Legions of Rome (page 2)
  - Cider Jug (page 5)
  - Sound Off (page 11)

**Timpani Solos** - Select from:
- Primary Handbook for Timpani, G. Whaley (pages 30-47)
- 10 Intermediate Timpani Solos, John Beck

**Mallet Solos**
- *Fundamental Method for Mallets, Book 1*
  - Use Reading Studies as solos:
    - G Major (pages 39-40)
    - F Major (pages 44-45)
    - D Major (pages 49-50)
    - Bb Major (pages 54-55)
    - Chromatic (pages 58-59)
    - a minor (pages 54-65)
    - Double stops (pages 72-73)
    - A Major (pages 77-78)
**THEORY** | **SOLOS** | **INSTRUCTOR INITIALS & DATE**
---|---|---

*excellence in Theory, Book 3, Pages 23-24*
(triads in major scales, ear training) | 1st Level FOUR Solo
basic rhythms and stickings at a slow tempo | 
| 

Pages 25-27
(minor scales, relative keys, forms of minor scales) | Learn difficult spots and work up to performance tempo. | 
| 

Pages 28-29
(triads in minor scales, ear training) | Add dynamics and consider stage presence **Perform for Public** | 
| 

Pages 30-32
(common chord progressions in major keys, harmonizing melodies) | 2nd Level FOUR Solo
basic rhythms and stickings at a slow tempo | 
| 

Pages 33-34
(common chord progressions in minor keys, harmonizing melodies) | Learn difficult spots and work up to performance tempo. | 
| 

Pages 35-38
(V7 chord, harmonizing with V7, ear training) **Level FOUR Test** | Add dynamics and consider stage presence **Perform for Evaluator** | 
| 

**EVALUATOR** | **EVALUATOR** | **COMMENTS**
---|---|---
| | | 
| | | 

**SOLOS** | **ENSEMBLE**
---|---

One solo should be on timpani, another on a mallet instrument and one on the snare drum.

Public Solo 1: _____________________________
Public Solo 2: _____________________________
Evaluation Solo: ____________________________

Ensemble: _____________________________
Corps Leader: _____________________ Year: _____

**SIGHT-READING**

Title: _____________________________
Evaluation Score: _____________________________

**Percussion Level FOUR Completion:**
Evaluator Name __________ Date _______
# LESSON PLANS FOR Percussion Level FIVE

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<tr>
<th>METHOD BOOK</th>
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<th>TIMPANI TECHNIQUE (OPT.)</th>
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<tr>
<td><strong>Portraits in Rhythm</strong> Lessons 1-8 ( )</td>
<td>Rudiments 5A1, 5A2 (triple stroke roll, 6 stroke rolls)</td>
<td>Fundamental Method for Mallets, Book 1 Pages 82-86 (e minor)</td>
<td>Concepts for Timpani Pages 22-33 (developing slow, medium and fast lift)</td>
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<td><strong>Lessons 9-16 ( )</strong></td>
<td>Rudiment 5B (eighth, sixteenth and thirty-second notes)</td>
<td>Pages 87-90 (Eb Major)</td>
<td>Pages 54-57 (muffling)</td>
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<td><strong>Lessons 17-24 ( )</strong></td>
<td>Rudiments 5C1, 5C2, 5C3 (single flammed mill, inverted flam tap, swiss triplet)</td>
<td>Pages 91-95 (d minor)</td>
<td>Pages 59-64 (cross sticking)</td>
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<td><strong>Lessons 25-32 ( )</strong></td>
<td>Rudiments 5D1, 5D2 (single paradiddle-diddle, double drag tap)</td>
<td>Pages 96-105 (key: E Major, g minor / g minor scale)</td>
<td>Pages 65-75 (combination etudes)</td>
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<td><strong>Lessons 33-41 ( )</strong></td>
<td>Rudiments 5D3, 5D4 (drag paradiddle #2, pataflafla)</td>
<td>Pages 106-109 (Ab Major)</td>
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<td><strong>Lessons 42-45 ( )</strong></td>
<td>Review (Level FIVE Rudiments)</td>
<td>Pages 110-113 (b minor)</td>
<td>Review (Level FIVE timpani techniques)</td>
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## Recommended Level FIVE Solos

### Snare Drum Solos
- **Advanced Solos for Snare Drum**, John Beck
  - Two for Six (page 6)
  - J.R. Special (page 9)
- **Winning Snare Drum Solos**, Thomas Brown
  - Reggae Rhythms (page 6)
  - "Drag" Ons (page 8)
- **East Meets West (Orchestral Style)**, Murray Houllif
  - *Syncopating the Single Drag*, John S. Pratt

### Timpani Solos - Select from:
- **Concepts for Timpani**, John Beck
- **10 Intermediate Timpani Solos**, John Beck
- **Fundamental Solos for Timpani**, Mitchell Peters
- **The Developing Solo Timpanist**, William Schinstine

### Mallet Solos
- **Fundamental Method for Mallets, Book 1**
  - Use Reading Studies as solos:
    - A Major (pages 77-78)
    - e minor (pages 85-86)
    - Eb Major (pages 89-90)
    - d minor (pages 94-95)
    - E Major (pages 99-100)
    - g minor (pages 104-105)
    - Ab Major (pages 108-109)
    - b minor (pages 112-113)
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<th>THEORY</th>
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<th>INSTRUCTOR INITIALS &amp; DATE</th>
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<tr>
<td>Handouts <em>Inversions of Triads and Inversions of Dominant Seventh Chords (5-A)</em></td>
<td>1st Level FIVE Solo basic rhythms and stickings at a slow tempo</td>
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<tr>
<td>Handouts <em>Harmonic Analysis and Secondary Dominants (5-B)</em></td>
<td>Learn difficult spots and work up to performance tempo.</td>
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<td><em>excellence in Theory, Book 3, Pages 39-40</em> (composing a melody, various assignments)</td>
<td>Add dynamics and consider stage presence <em>Perform for Public</em></td>
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<td>Handout <em>Solo Composition (5-D)</em></td>
<td>2nd Level FIVE Solo basic rhythms and stickings at a slow tempo</td>
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<td>Handout <em>Vocal Arrangement (5-E)</em></td>
<td>Learn difficult spots and work up to performance tempo.</td>
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<tr>
<td>Handout <em>Brass Arrangement (5-F)</em></td>
<td>Add dynamics and consider stage presence <em>Perform for Evaluator</em></td>
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<td>Ensemble: ___________________________________________________________</td>
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SNARE DRUM RUDIMENTS
A Six Level Sequence by Bill Quick

Level PRIMER Snare Drum Rudiments

PA. Roll Rudiment: Buzz Roll
Play the long roll using multiple bounce (closed/buzzed) strokes.

PB. Single Stroke Exercises: Quarter and Eighth Notes
Start each line with either hand and then alternate hands until the end of the exercise. The lines should be played evenly without accent in a steady tempo.

PC. Flam Rudiment: Alternating Flams

PD. Double Stroke Rudiment: Drag (Ruff/Half Drag)

KEY:
D = Accented Down Stroke
u = Unaccented Up Stroke
bu = Bounced Up Stroke
t = Tap
R = Right Hand
L = Left Hand

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Level ONE Snare Drum Rudiments

1A. Roll Rudiments: Multiple Bounce (Closed/Buzzed/Concert) Roll & 5 Stroke Roll
Start the multiple bounce roll with either hand. Use stick placement from the edge to the center of the drum and back to help create the dynamic contrast. Play the 5 stroke rolls open or closed.

1. Multiple Bounce Roll
2. 5 Stroke Roll (on the beat)
3. 5 Stroke Roll (off the beat)

pp fff pp
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

Edge to Center to Edge

1B. Single Stroke Exercises: Quarter, Eighth and Sixteenth Notes
Start each line with either hand and then alternate hands until the end of the exercise.

1 2 3 4 1 e & 2 e & 3 e & 4 e &

Snare Drum:
1.
Foot Tap:
2.
3.

1C. Flam Rudiment: Flam Tap

u D t u D t u D t u D t

l. R R R L L L R R L L

KEY:
D = Accented Down Stroke
u = Unaccented Up Stroke
t = Tap
R = Right Hand
L = Left Hand

1D. Double Stroke Rudiment: Single Paradiddle

D u t t D u t t

R L R R R L R L L

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Level TWO Snare Drum Rudiments

2A. Roll Rudiments: Double Stroke (Open/Rudimental) Roll, 9 Stroke, 13 Stroke and 17 Stroke Rolls

Play the 9, 13 & 17 stroke rolls open or closed with the indicated sticking.

1. Double Stroke (Open/Rudimental) Roll 2. 9 Stroke Roll 3. 13 Stroke Roll 4. 17 Stroke Roll

2B. Single Stroke Exercise: Quarter and Eighth Notes

Start the line with either hand and then alternate until the end of the exercise.

Snare Drum:

Foot Tap:

2C. Flam Rudiment: Flam Accent #2

KEY:

D = Accented Down Stroke
u = Unaccented Up Stroke
t = Tap
b = Bounced Stroke
bu = Bounced Up Stroke
R = Right Hand
L = Left Hand

2D. Double Stroke Rudiments: Double Paradiddle, Lesson 25 & Single Ratamacue

1. Double Paradiddle 2. Lesson 25 (on the beat) 3. Lesson 25 (off the beat)

4. Single Ratamacue (on the beat) 5. Single Ratamacue (off the beat)
Level THREE Snare Drum Rudiments

3A. Roll Rudiments: Single Stroke Roll (Slow-Fast-Slow), 7 Stroke & 15 Stroke Rolls

Single Stroke Rolls are played with one stroke per hand that rebounds naturally without a multiple bounce. Match the speed of the roll to the drum head tension (Low/Loose: Slow, High/Tight: Fast)

1. Single Stroke Roll (Slow-Fast-Slow)

2. 7 Stroke Roll

3. 15 Stroke Roll

3B. Single Stroke Exercises: Quarter & Eighth Note Triplets

Start the line with either hand then alternate hands until the end of the exercise.

Snare Drum:

Foot Tap:

3C. Flam Rudiment: Flam Accent #1, Flam Drag & Flam Paradiddle

1. Flam Accent #1

2. Flam Drag

3. Flam Paradiddle

3D. Double Stroke Rudiments: Single Dragadiddle, Drag Paradiddle #1 & Single Drag Tap

1. Single Dragadiddle

2. Drag Paradiddle #1

3. Single Drag Tap

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Level FOUR Snare Drum Rudiments

4A. Roll Rudiments: Long Roll (Slow-Fast-Slow), 10 Stroke & 11 Stroke Rolls

Play the Long Roll starting with two slow full strokes per hand - gradually get faster into open/double strokes - get faster into closed/multiple bounce strokes - switch to fast bounced open/double strokes - gradually slow down into two full strokes per hand that return to the starting tempo.

1. Long Roll
   (Slow to Fast to Slow)

2. 10 Stroke Roll

3. 11 Stroke Roll

4B. Single Stroke Exercises: Quarter, Eighths, Single Stroke 4s & Single Stroke 7s

Start the lines with the right or left hand and then alternate hands until the end of the exercise.

Snare Drum:

1. Long Roll
2. 10 Stroke Roll
3. 11 Stroke Roll

Foot Tap:

1. Single Stroke 4s
2. Single Stroke 7s

4C. Flam Rudiment: Flamacue & Flam Paradiddle-Diddle

1. Flamacue

2. Flam Paradiddle-Diddle

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Level FOUR Snare Drum Rudiments
(Continued)

4D. Double Stroke Rudiments: Triple Paradiddle, Double Ratamacue & Triple Ratamacue

1. Triple Paradiddle
   \[D \ t \ t \ t \ u \ t \ t \ D \ t \ t \ t \ u \ t \ t\]

2. Double Ratamacue
   \[b \ t \ b \ t \ u \ t \ D \ b \ t \ b \ t \ u \ t \ D\]

3. Triple Ratamacue
   \[b \ t \ b \ t \ b \ t \ u \ t \ D \ b \ t \ b \ t \ b \ t \ u \ t \ D\]

KEY:
- \(D\) = Accented Down Stroke
- \(d\) = Unaccented Down Stroke
- \(u\) = Unaccented Up Stroke
- \(t\) = Tap
- \(b\) = Bounced Stroke
- \(bD\) = Bounced Down Stroke
- \(bu\) = Bounced Up Stroke
- \(R\) = Right Hand
- \(L\) = Left Hand

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5A. Roll Rudiments: Triple Stroke (Slow-Fast-Slow) & Six Stroke Rolls
Start the Triple Stroke Roll with three slow full strokes per hand - gradually get faster into bounced open triple strokes - get faster into closed/multiple bounce strokes - switch to fast bounced open triple strokes - gradually slow down into three full strokes per hand that return to the starting tempo.

1. Triple Stroke Roll
   (Slow - Fast into a buzz - Slow) 2. 6 Stroke Roll (on the beat) 3. 6 Stroke Roll (off the beat)

5B. Single Stroke Exercise: Quarter, Eighth, Sixteenth & Thirty-second Notes
Start the line with the right or left hand and then alternate hands until the end of the exercise.

5C. Flam Rudiment: Single Flammed Mill, Inverted Flam Tap & Swiss Triplet
Level FIVE Snare Drum Rudiments
(Continued)

5D. Double Stroke Rudiments: Single Paradiddle-Diddle, Double Drag, Drag Paradiddle #2 & Pataflafla

1. Single Paradiddle-Diddle

\[
\begin{align*}
D & \quad t \\
\text{or:} & \quad L \\
\end{align*}
\]

2. Double Drag Tap

\[
\begin{align*}
D \quad b \\
\text{or:} & \quad L \\
\end{align*}
\]

3. Drag Paradiddle #2

\[
\begin{align*}
D \quad b \\
\text{or:} & \quad L \\
\end{align*}
\]

4. Pataflafla

\[
\begin{align*}
t \quad D \\
\text{or:} & \quad R \\
\end{align*}
\]

**KEY:**
- \(D\) = Accented Down Stroke
- \(u\) = Unaccented Up Stroke
- \(t\) = Tap
- \(b\) = Bounced Stroke
- \(bD\) = Bounced Down Stroke
- \(bu\) = Bounced Up Stroke
- \(R\) = Right Hand
- \(L\) = Left Hand

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Snare Drum Single Stroke Exercises Summary

Level PRIMER

Snare Drum:

Foot Tap:

Level ONE

Level TWO
**SUSPENDED CYMBAL**

1. Check the felt and tubing before playing. Nothing ruins a suspended cymbal sound more than metal hitting brass.
2. Prime the cymbal with your fingers or mallets to start it vibrating before the first entrance.
3. When rolling, use a single stroke roll that matches the vibration of the cymbal. It should be played with yarn mallets hard enough to get a good attack, but soft enough so individual strokes are not heard. Roll on the very edge of both top sides of the cymbal.
4. For notes that are struck, rather than rolled, use hard yarn mallets on the very edge of both top sides of the cymbal.

**CRASH CYMBALS**

1. Use leather straps *without* cymbal pads, instead of handles, so the cymbals vibrate freely.
2. For **loud (forte) crashes:**
   a. Hold the cymbals close together at an angle of about 45 degrees.
   b. Slightly overlap the top cymbal.
   c. Only move the top cymbal for the attack.
   d. Pull the top cymbal away from the bottom cymbal after the initial attack.
   e. Have the bottom cymbal arch away from the top cymbal, so both cymbals ring freely.
3. For **repeated, quick, loud crashes:**
   a. Hold the cymbals close together at an angle of about 45 degrees.
   b. Overlap the bottom cymbal so it sticks out slightly past the top cymbal.
   c. Only move the top cymbal for the crash.
   d. Different from the loud crash, quickly lift and reposition the top cymbal for the next stroke after the attack.
4. For **soft (piano) crashes:**
   a. Hold the cymbals close together, so they are almost parallel to the floor.
   b. Align the edges of the cymbals.
   c. Only move the top cymbal for the cymbal crash.
   d. Hit all edges together as softly as possible.
   e. For extremely soft crashes, only hit the outside edge.
5. For **short, choked crashes:**
   a. Hold the cymbals at a 90° angle.
   b. Overlap the top cymbal.
   c. Move both cymbals for the attack.
   d. Arch the cymbals back, so they are muffled by the rib cage after the attack.

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**TRIANGLE**

1. Make sure the triangle clip string is short enough, so the triangle will not spin when struck. Double string the triangle clip with a slightly longer safety string in case the main one breaks.
2. Strike the triangle with the tip of the triangle beater on the bottom in the spot that gives you the most harmonics for a “shimmering” sound.
3. Roll in the bottom corner of the triangle at an angle, so the triangle beater hits two sides of the triangle when struck.

**WOODBLOCK**

1. Use a medium soft rubber xylophone/marimba mallet for most playing.
2. Strike the woodblock on the edge near the opening.
3. If the woodblock is held while being played, make sure the opening is not blocked.

**BASS DRUM**

1. If possible, angle the bass drum so it can be played easily with two bass drum beaters on the same head. If a tilting bass drum stand is not available, put the drum flat on the stand with the best sounding head facing up.
2. Clip a towel to the rim of the batter head to be used for muffling.
3. Play off center towards the bottom of the head, or edge when the drum is lying flat.
4. Use a single stroke roll that is played slowly enough not to cancel out vibrations of the head.
5. Have a heavier beater for one-handed passages and a lighter, matched pair of beaters for two-handed passages.

**TAMBOURINE**

1. Use a tambourine with a good head.
2. Prepare the head using bee’s wax for thumb and finger rolls.
3. Hold the tambourine with the thumb on the top head and the fingers wrapped around the bottom rim.
4. Do not move the tambourine when it is struck.
5. General tambourine playing:
   a. Play with a flat fist striking the center of the tambourine with the second sections of the fingers.
   b. Keep the wrist straight.
6. Soft (piano) tambourine playing:
   a. Play near the edge of the tambourine with the fingertips touching so they form a flat circle.
   b. Make sure the jingles sound together.
7. Extra soft (pianissimo) tambourine playing:
   a. Flip the tambourine over, resting it on the knee.
   b. Rest the palms of the hands on the rim of the tambourine.
   c. Play with the inside of the fingers on the rim.
8. Extra loud (fortissimo) fast tambourine playing:
   a. Hold the tambourine in the strongest hand with the head facing down.
   b. Keep the other arm and wrist straight. Form a fist with the hand and hold it inside the tambourine.
   c. Position the tambourine over the knee on the same side as the strong hand.
   d. Move the tambourine up and down, so one sound is made when the tambourine hits the knee and another is made when it hits the fist.
9. **Tambourine rolls:**
   a. Create a roll by making the tambourine vibrate as the thumb slides around the edge of the head of the tambourine.
   b. Create a roll by making the tambourine vibrate as the third finger slides around the edge of the head of the tambourine. This technique makes it easier to switch from rolled to non-rolled notes.
   c. Shake the tambourine fast enough to create a roll. Strike the tambourine to start the roll.

**CLAVES**

1. Hold one clave as you would a snare drum stick using a loose matched grip.
2. Hold the second clave near the top with the thumb and pointer finger.
3. Curve the last fingers under the clave so the side of the clave rests on the fingernails.
4. Cup the hand to form a sounding chamber.
5. Strike the claves so they form a 45 degree angle and are free to vibrate.
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<th>TAKADIMI</th>
<th>COUNTING</th>
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<td>ta (tah)*</td>
<td>1</td>
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<tr>
<td>⬇️</td>
<td>ti-ti (tee-tee)</td>
<td>ta-ti*</td>
<td>ta di</td>
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<td>ta-ah</td>
<td>ta</td>
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<td>ta-ah-ah</td>
<td>ta</td>
<td>1 - 2 - 3</td>
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<td>・</td>
<td>ta-ah-ah-ah</td>
<td>ta</td>
<td>1 - 2 - 3 - 4</td>
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<td>ta-____ mi</td>
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<td>syn-co-pa</td>
<td>ta di ___ mi</td>
<td>1 an_da</td>
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<td>ta-ki-ti-ki*</td>
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<td>ta-ti-ki*</td>
<td>ta ___ di mi</td>
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<td>ti-ri-ti</td>
<td>ta-ki-ti*</td>
<td>ta ka di _</td>
</tr>
<tr>
<td>⬆️</td>
<td>tim-ri</td>
<td>ta-kim*</td>
<td>ta ___ mi</td>
</tr>
<tr>
<td>⬆️</td>
<td>ti-rim</td>
<td>ta-kim*</td>
<td>ta ka ___</td>
</tr>
</tbody>
</table>

### Compound Time (6/8, 9/8, 12/8)

<table>
<thead>
<tr>
<th>RHYTHM</th>
<th>KODALY SYLLABLES</th>
<th>TAKADIMI</th>
<th>COUNTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>⬆️</td>
<td>tri-po-let</td>
<td>ta ki da</td>
<td>1 an da</td>
</tr>
<tr>
<td>⬆️ ⬆️</td>
<td>ti-ti-ti ti-ti-ti</td>
<td>ta-ti-ti ta-ti-ti</td>
<td>ta ki da ta ki da</td>
</tr>
<tr>
<td>⬆️ ⬆️</td>
<td>ta-ti ta-ti</td>
<td>ta _ da ta _ da</td>
<td>1 _ da 2 _ da</td>
</tr>
<tr>
<td>⬆️ ⬆️</td>
<td>ti-ta ti-ta</td>
<td>ta ki ___ ta ki ___</td>
<td>1 an ___ 2 an ___</td>
</tr>
<tr>
<td>⬆️</td>
<td>ta- ta-</td>
<td>tam - tam</td>
<td>ta ta</td>
</tr>
</tbody>
</table>

* Ta is always on the beat, no matter what rhythmic value in these examples.
** The whole rest equals one entire measure regardless of the time signature. (i.e. 2 beats in 2/4 time, 3 beats in 3/4 time, etc.)

**Note:**
- **Duple Time (2/4, 3/4, 4/4)**
- **Compound Time (6/8, 9/8, 12/8)**