

Final Review Study Sheet

Percussion

Name _____

Define:

Macrobeat – The large beat

Microbeat – Breaks down the macrobeat

Divisions – Breaks down the microbeat

Be able to decipher time signatures, determine how many macrobeats and what gets the macrobeat.

4 – How many macrobeats

4 – Reflects the denominator of the rhythm that gets the macrobeat (1/4 note in this case)

Memorize the Stroke Types and be able to write an explanation.

1 Full Stroke – Starting at an Up position and returning to an Up position through a connected *legato* stroke.

2 Down Stroke – Starting at an Up position and through weight, not tension, rebounding down to parallel to the drum.

3 Tap Stroke – Often called a *mini-full stroke*, starting at parallel to the drum and returning using rebound.

4 Up Stroke – Starting at parallel to the drum and using weight, turning down and then lifting up.

Be able to determine Natural Sticking for 16th note patterns.



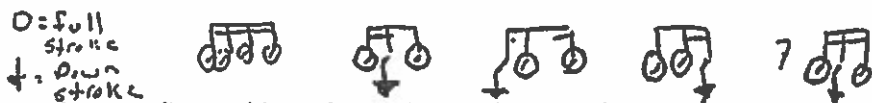
Be able to determine Natural Sticking for a 4 beat passage (combination of above)

Extra credit:

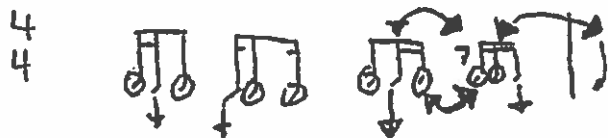


Be able to determine stroke types for individual rhythms, when do full strokes occur?

- Full strokes occur when there are two sixteenth-notes located in a macrobeat
- Down strokes occur when there is one sixteenth-note located in a macrobeat

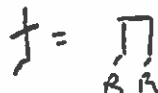
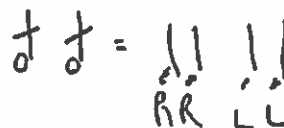
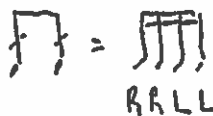
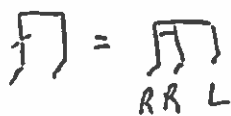


Extra credit: Be able to determine Stroke Types for a passage of music



Be able to write out Rhythmic Enharmonics for Double Stroke Notation as well as stickings

/ = doubles
 / = sticking, cuts rhythm in half,



In addition, each section has specifics

Snares –

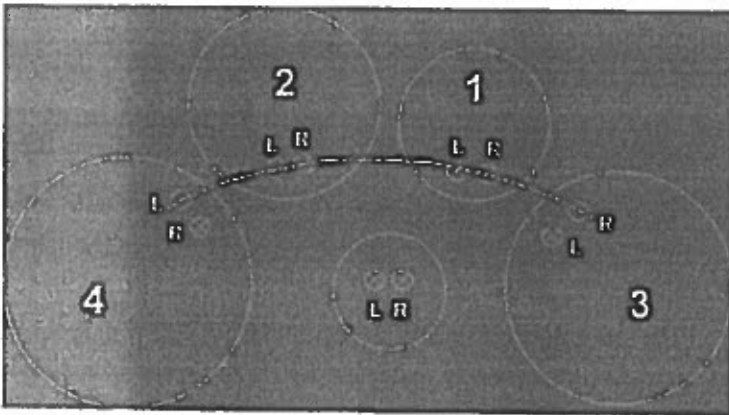
Be able to write out an explanation of how to form a Traditional Grip left hand, does not have to be in order but you must hit these points.

1. The stick sits in the web between the thumb and index finger. It will sit deep in here, this is your main fulcrum.
2. Your fingers follow the natural curve of your hand, round.
3. Your secondary fulcrum is the pad of your thumb connected to the top knuckle of your index finger.
4. Your Index and middle finger sit on top of the stick.
5. The stick sits on the 'crest of your nail bed' or cuticle of your ring finger.
6. The pinkie sits under and inside your ring finger.
7. Your palm must never face up at a resting position but in (to the right).

Be able to play 'Stock Flams' and 'Diddle' with correct sticking and readable rhythms.

Tenors – Be able to play the around for 8's and Sanford Shuffle

Be able to determine zones on each drum as well as where your sticks sit when playing on one drum.



Be able to define the following.

Sweeps- Double Strokes where the second note is on a different drum than the first. **Crossovers –** When one hand is over another while playing. **Drum Numbers – 1,2,3,4** are down in pitch, the spock drums are the two small drums in the middle. **Set Position –** Over drums 1 and 2, or, if starting in the middle of an excerpt, over the drum where you were

Audiation – is the process of thinking, imagining, hearing, singing in your head to engage yourself musically. *Your innermost musician.*

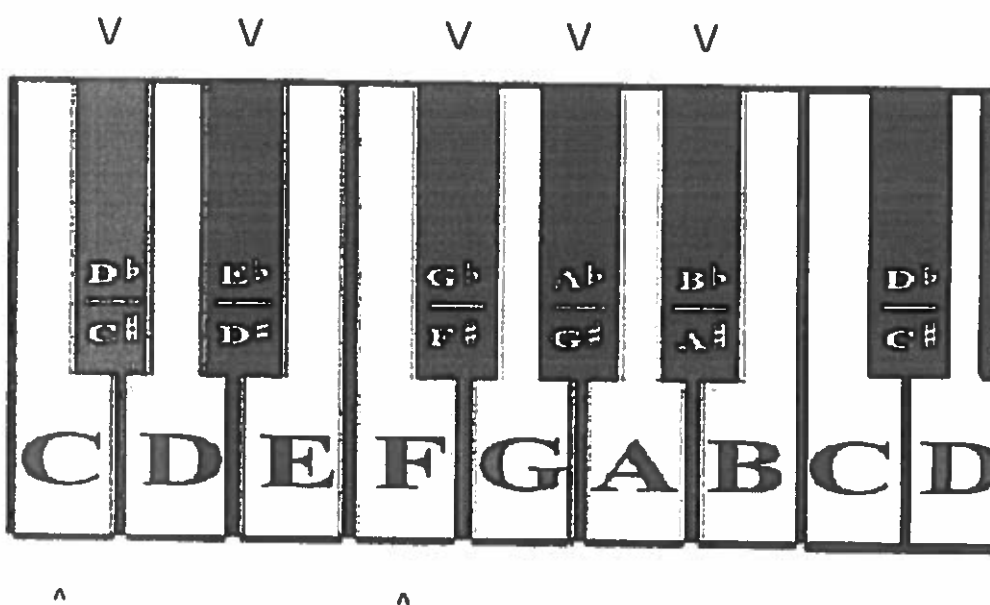
Resting tone – is 'home base' in a musical sequence. It is the note we start a scale on. Both harmony and melody push towards the Resting Tone. In major it is *Do*.

Leading tone – is a ½ Step under the Resting Tone. It pushes you towards the Resting Tone. In major it is *Ti*.

½ Step - is the smallest written musical interval (minor 2nd), on a piano, notes a ½ Step apart have no other pitches between them. These are often 'accidentals' but there are natural notes that are a ½ Step apart, (B and C, E and F), it is important to know them.

Flat b – lowers a pitch by a ½ Step

Sharp # - raises a pitch by a ½ Step. (Memorize this!)



C is before the two accidentals, F is before the three accidentals

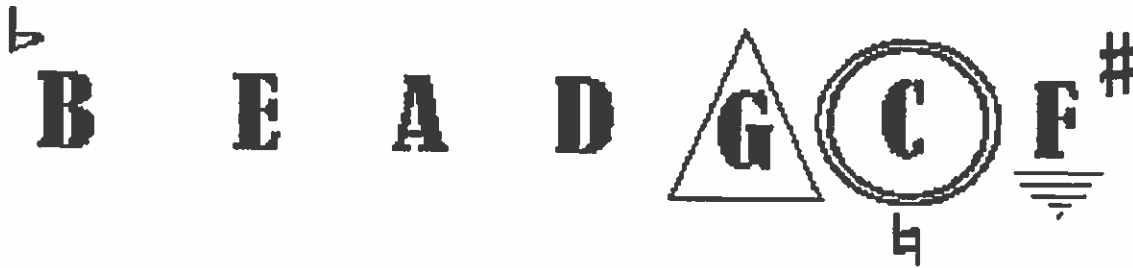
Chromatic Scale – Moving by ½ steps.

(Diatonic) Scale – 'Scale', from Resting Tone to Resting Tone with each pitch being represented only once (until the next octave).

Major Scales – Do, Re, Mi, Fa, Sol, La, Ti, Do

You will be asked to play a scale out of the 'scale cup'. Remember to reference your solfege and think where the half steps are! Remember, from E to F# is a whole step (same with B- C#)

Students will be given *Do* and be asked to determine what is in the key signature.



- In determining Key Signatures (what is in the scale) it is imperative to know the Order of Flats (Circle of Fourths) shown above. You can remember this by memorizing the word *BEAD* and the acronym *G.C.F.* (Greatest Common Factor). *BEAD-G.C.F.*; *BEADGCF.*
- C Scales (C, C#, Cb) are all in, - C, all naturals, C#, all sharps, Cb, all flats
- F is the only flat scale without a flat (b) in the name, it contains Bb

Fiat Scales

1. From left to right, take all flats up to and including the *Resting Tone*.
 2. **ADD ONE** more. Eg. Ab scale; Bb Eb Ab + Db
- *Don't forget that F is the exception and includes Bb*

Sharp Scales

1. Determine the *Leading Tone*, from right to left, take all sharps until the *Leading Tone*.
- *Don't forget that all sharp scales have natural names except C# and F#*

Playing Portion

Students will have to prepare a piece on snare drum and melodic percussion.

Students will be expected to site read on snare drum and melodic percussion.

Instrumental Final Exam

Grading Rubric

Part I - 50%

Name _____ Instrument _____ Date _____

2 Scales (2.5 each) _____

Etude/Piece _____

Area	2	3	4	5
Tone	Tone lacks direction, embouchure or technique is not characteristic	Tone sometimes has a focus, technique shows limited training	Tone has quality and technique is evident	Tone is brilliant and inspiring. Technique is textbook or beyond
Rhythmic Accuracy	Unable to discern any correct rhythms	Some or few of the rhythms are played accurately	Most of the rhythms are played accurately	All of the rhythms are played accurately
Pitch Accuracy	Unable to play the excerpt and/or number of wrong notes made it difficult to discern the melodic line	Some of the notes were correct	Most of the notes were correct	All of the notes were correct
Articulation	None of the articulation marks are observed	Some of the articulation marks are observed	Most of the articulation marks are observed	All of the articulation marks are observed
Technique	The student does not demonstrate training	The student demonstrates limited training	The student demonstrates sufficient training	The student is an example of technique
Total=				

Tonal/Rhythmic Development

Was the student able to echo tonal patterns? _____ (10pts)

Was the student able to perform the melody of the rote song? _____ (5pts)

Was the student able to perform the bass line of the rote song? _____ (5pts)

Was the student able to modulate the rote song? _____ (20pts)

Was the student able to improvise on the bass line? _____ (15pts)

Was the student able to count/dictate their assigned rhythms? _____ (Three, 5pts each)