



# Exercises

for the  
Beginning  
Percussionist



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Ginter

## Preface

In preparation for writing this book I revisited the method books from which I studied as a child. Many of them are books that are revolutionary in their approach to teaching percussion – books that concentrate on snare drum, drumset, and mallet percussion – and are still widely used today. The exercises in these books are timeless because of their ability to target areas of technique, rhythm, and musicianship. Exercises are frequently accompanied by text giving practice suggestions (or warnings), explaining the author's methodology. However poignant and helpful it may be, I am convinced that the average student does little more than glance over this text. A skillful teacher either explains the information in the text or gives his or her own instructions for practicing, so why should the student take the time and read it? In the event that the student reads the text, does he or she absorb the advice found within?

Perhaps the idea of a method book is becoming obsolete. Many teachers use their own method, a combination of their experiences as a performer and a teacher, supplementing it with a variety of instructional books. Also many method books are specialized, making it necessary for a beginning percussion student to own separate books for snare drum, mallet percussion, drumset and timpani.

The necessity arose in my own teaching for *one* book that covers all of these areas. I have attempted to keep the following goals in mind while writing the exercises in this book:

1. Keep exercises short, in order to encourage practicing
2. Allow ample writing space for the teacher and student
3. Include text only when necessary

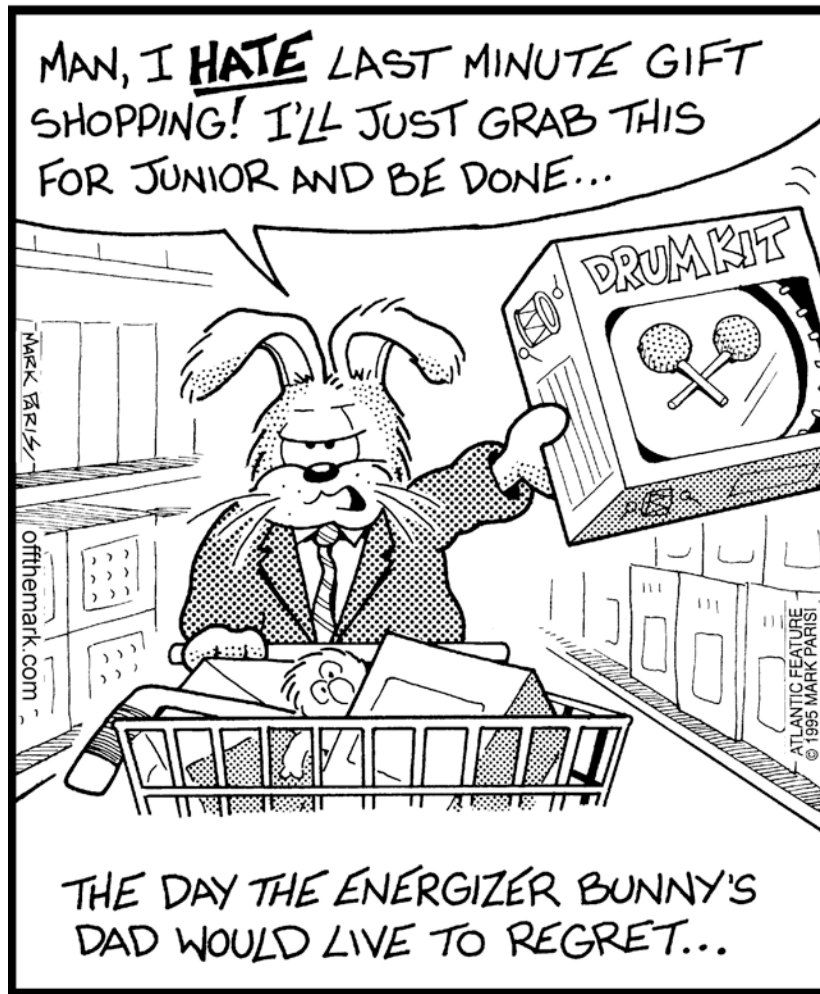
I encourage you to make Exercises for the Beginning Percussionist your *own* method book. Teachers: explain concepts that relate to the exercises, and write them in the book. Better yet, explain the concepts and have the *student* write them in the book. For example, use the snare drum exercises to explain counting. Explain open – closed – open. Use the etudes and cadences as a mini-recital for the student's parents. Explain the relationship between major and minor scales. Transpose the simple songs and mallet etudes to different keys. Students: write in your own stickings. Add accents. Use all of the exercises for developing proper technique, solid rhythm and good sound production. These suggestions merely scratch the surface, and a clever teacher will surely include many more.

# Snare Drum

**off the mark**

by Mark Parisi

www.offthemark.com



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Write in Counting!

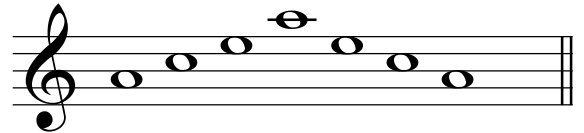
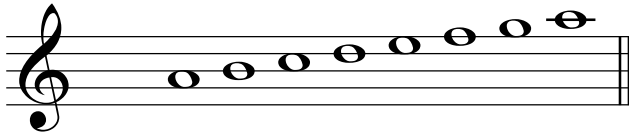




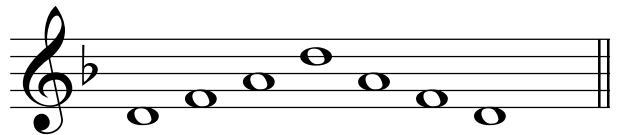
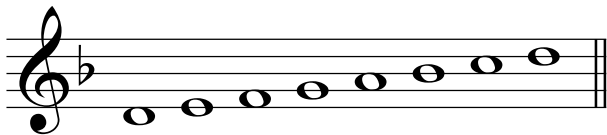
# Minor scales and Arpeggios

There are three types of minor scales:  
Natural minor, Harmonic minor, and  
Melodic minor.

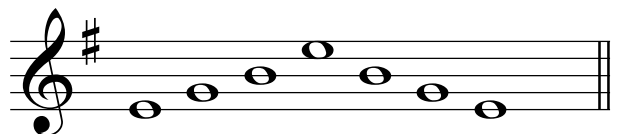
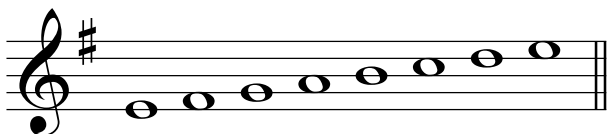
## A Minor (natural)



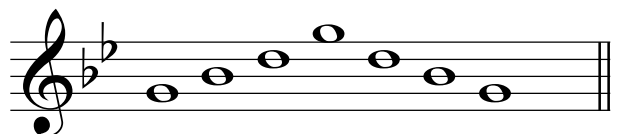
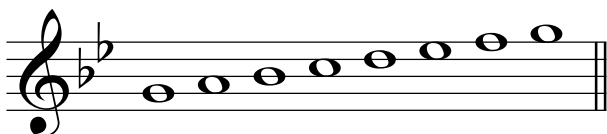
## D Minor



## E Minor



## G Minor



# 4 Count Breaks/Fills

1 2 3

4 5 6

7 8 9

10 11 12

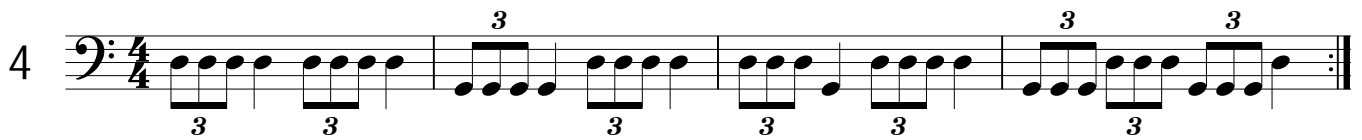
13 14 15

16 17 18

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Write in Counting!

