

FREE DOWNLOAD

Playing on Multiple Surfaces

These exercises from the Drummer's Guide are designed to be an intro to playing on multiple surfaces for young drummers. A variety of instruments can be used on these as long as each instrument produces either a different sound or has different pitches. These are also great prep works for a later introduction to the drumset. There are two mp3's available, one at metronome marking 112 and one at 126.

Enjoy!

PLAYING ON MULTIPLE SURFACES

Playing on a **single surface** is not all that a percussionist potentially will be required to do. Very often performers will need to play on **multiple surfaces**...many times, several multiple surfaces. The challenges involved with multiple surfaces include not only the movement of technique from surface to surface, but also the reading of print notation that indicates which surface to strike. Often the notation will be on a single staff utilizing the lines and spaces in, above, and below the staff proper. Sometimes **multiple staves** will be used connected together to notate the multiple surfaces. Even with multiple staves the notation is still generally designed to be played by a single percussionist.

Multiple surface notation will include notes in both the upper and lower parts of the staff. Generally, the surfaces will have different pitch centers or different textures and timbres. *Higher placed staff notes are usually used for higher pitched instruments while lower placed notes would be reserved for lower pitched instruments.* Examples where this might be the case could be pitched concert toms, different pitched snare drums, timpani, percussion keyboards, pitched cymbals and gongs, and pitched triangles, just to name a small few! Percussion composers will often use different types of noteheads to designate various surfaces and/or instruments. It is common practice to use a triangle shaped notehead to represent the use of the triangle as an instrument...cowbells and cymbals are often designated by a notehead that looks like an "x". Composers are at liberty to use any kind of notehead desired to represent any instrument of their choosing and to place that notehead on any line or space of the staff or staves as long as higher pitches are placed higher on the staff and lower pitches on the lower portion of the staff.

When playing on multiple surfaces, stickings become servant to the placement of the surfaces. Very often, double strokes and/or other rudimental patterns become better choices than alternate sticking. Still, the use of alternate or right hand lead sticking is encouraged and preferred when playing multiple surfaces unless indicated otherwise by the composer.

*the following exercises are designed for any **two or three** surfaces that have different pitch centers. The sticking in the exercises requires that the highest pitched surface be to the right of the performer and the lowest to the left.

34 *two playing surfaces

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R L R L R L R L

35 *utilizing the sticking for the single paradiddle

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

36

36

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

*utilizing double strokes

37

37 *utilizing double strokes

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

*utilizing three playing surfaces

38

38 *utilizing three playing surfaces

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

*please notice that in **exercises 35 - 38** different staff lines and/or spaces are used to notate the different playing surfaces. Remember that composer preference will dictate where on the staff notation for particular surfaces will be located. Once a composer locks in how his/her notation will be exhibited, it should remain the same throughout the entire composition. Some composers will even develop a particular "style" of notation that will remain constant throughout all of their compositions and many will provide a "legend" at the beginning of each piece detailing how various instrument surfaces will be notated.

39 *two playing surfaces

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

40 *utilizing the sticking for the double paradiddle *the **double stop** occurs when two strokes or two surfaces are played simultaneously double stop

R L R L R R L R L R L L R L R R L R R L Both

41 *three playing surfaces

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

42

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

*two playing surfaces

This particular exercise (**ex. 43**) will require a quick motion to the left by the **left hand** after completing a stroke on the upper surface (right side) followed by a **right hand** on the lower surface (left side). This quick motion will prevent the performer from striking the sticks/mallets together when executing the passage. It also prevents the performer from always choosing the right hand for the right surface and the left hand for the left surface. Places where this occurs are marked with an arrow

43

R L ↑ R L R L R L ↑ R L R L L R L ↑ R L R L R

44 *utilizing the sticking for the triple paradiddle

R L R L R L R R L R L R L R L L R L R L R L B