

# General Battery Percussion

## Writing Guidelines by Skill Level\*

### Level 1 (Beginner):

- Rhythmic values used: whole notes - sixteenth notes (light usage of mixed eighth and sixteenth note rhythms)



- Common rhythms used:



- Notable rhythms avoided:

- Ensemble writing is mostly tutti with very little reliance on soloistic playing
- Use of the copy and paste tool is heavily prioritized within phrases
- Rhythms between snare drum and tenor parts are prioritized to be similar
- No usage of polyrhythms
- Accents are prioritized to be mostly on the right hand and on the down beat during sixteenth note passages,
- Buzz roll pulsing not indicated, only a starting and ending hand
- Sticking written for every note in snare, tenor, and bass drum parts (split and unison)
- Dynamics used: piano - forte
- Use of crescendos and decrescendos prioritized to be over long durations
- Crescendos and decrescendos are usually written for the entire ensemble
- Open handed tenor parts (no crossovers)
- No scrapes in tenor parts
- Unison bass drum parts are heavily prioritized
- Sixteenth notes prioritized to be in top 2 bass drum parts (depending on size of bass line)
- At least one beat per drum in bass drum splits; no meter changes during splits; no skipping drums during splits
- Bass drums use single strokes exclusively (no double stroke rhythms)
- Single strokes prioritized over double strokes
- Buzz rolls prioritized over open double stroke rolls, but some eighth note core rhythm rolls might be present
- Additional notable rudiments used: paradiddles, flams, flam taps
- Cymbal techniques used: hi-hat choke, crash, sizzle, sizzle/suck
- No split cymbal parts (regardless of how many players)
- Half-time grooves avoided unless specifically asked for by the director


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# General Battery Percussion

## Writing Guidelines by Skill Level\*

### Level 2 (Beginner +):

- Rhythmic values used: same as level one, add eighth note triplets. Increased usage of mixed eighth and sixteenth note rhythms

- Common rhythms used: same as level one, add ,

- Notable rhythms avoided: , 

- Examples of rhythmic patterns used: , , ,



- Ensemble writing is still mostly tutti but with a few instances of soloistic voices
- Use of the copy and paste tool is still prioritized, but more variety can be seen
- Rhythms between snare drum and tenor parts are still prioritized to be similar, but there are more instances of independent parts than level one
- No usage of polyrhythms
- Accents are still prioritized to be on the down beat during sixteenth note passages, but some accents can occur on upbeats and on the left hand
- Buzz roll pulsing not indicated, only a starting and ending hand
- Sticking written for every note in snare, tenor, and unison bass drum parts
- Dynamics used: all from level one, add pianissimo and fortissimo
- No restrictions on the length of crescendos and decrescendos
- No restrictions on having unison crescendos and decrescendos throughout the battery
- Some crossovers present in tenor parts during hit points (not during moving rhythmic figures), open hand playing still prioritized
- No scrapes in tenor parts
- Unison bass drum parts are still prioritized, but more split parts are present than in level one
- Sixteenth notes prioritized to be in top 3 bass drum parts (depending on size of bass line)
- Whole beat per drum prioritized in bass drum splits, with some instances of half a beat (eighth note) per drum present; still no meter changes during splits; still no skipping during splits
- Bass drums still use single strokes exclusively (no double stroke rhythms)
- Single strokes still prioritized over double strokes, but less so than in level one
- Eighth note based rolls (sixteenth note core rhythm) prioritized over sixteenth note based rolls
- If sixteenth note rolls are used, the patterns will still work even if the rolls are taken out
- Additional notable rudiments used: same as level one, add flam accents and paradiddle-diddles
- Cymbal techniques used: same as level one, add ding
- No split cymbal parts (regardless of how many players)
- Half-time grooves are still not prioritized, but are possible depending on the musical situation


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## Writing Guidelines by Skill Level\*

### Level 3 (Intermediate):

- Notable timbres used with each drum:
  - Snare drum: same as level one, add stick shot
  - Tenors: same as level one
  - Bass drums: same as level one, add individual rims
- Rhythmic values used: same as level two, and sixteenth note triplets and thirty second note single strokes

- Common rhythms used: same as level two, add 

- Notable rhythms avoided: 

- Examples of rhythmic patterns used: ,  ,  ,  ,



- No restrictions on soloistic writing
- No restrictions on the copy and paste tool
- Snare drum and tenor parts will have different rhythms
- No restrictions on which hand plays accents
- No usage of polyrhythms
- Buzz roll pulsing is indicated
- Dynamics used: same as level two
- Crossovers present in tenor parts during hit points and becoming more present in moving rhythmic figures
- Scrapes begin to appear in tenor parts, but only in the right hand
- Playing positions indicated in snare drum parts: center, edge; option exists to have
- Half a beat per drum can be used freely in bass drum splits, still no meter changes during splits
- No restrictions on sixteenth notes in any individual bass drum part
- No restrictions on ratio of unison vs. split bass drum parts
- Single strokes are not necessarily prioritized over double strokes in bass drum parts; skipping drums can be included
- Eighth note based rolls (sixteenth note core rhythm) included
- Triplets may have double stroke rolls attached to them
- Additional notable rudiments used: same as level two, add hertas and pud-a-duhs
- Cymbal techniques used: same as level two, add zing
- Some split cymbal parts are present, but singular parts are still prioritized
- No restrictions on half-time grooves

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# General Battery Percussion

## Writing Guidelines by Skill Level\*

### Level 4 (Advanced):

- No restrictions on rhythmic values or polyrhythms
- Buzz roll pulsing is indicated
- Sticking written for every note in snare, tenor, and unison bass drum parts- individual drums are left to interpret stickings for themselves
- No restrictions on dynamic usage
- No restrictions on crossovers or scrapes in tenor parts
- Playing positions indicated in snare drum parts: all from level three, add “off-center”
- No restrictions on duration per drum in bass drum splits, meter changes during splits, or skipping drums during splits
- No restrictions on the use of double strokes vs. single strokes in any instrument (including bass drums)
- No restrictions on rolls (usually will only go up to a thirty-second note core rhythm)
- No restrictions on rudiments used
- No restrictions on cymbal techniques
- No restrictions on split parts in cymbals

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