

Hybrid Theory: A Study of Hybrid Rudiments through Classical Musical Form

by

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Dedication

I would like to dedicate this project to everyone who helped me along in my music career and took a chance on me and made me the musician I am today. A special thanks to Daniel Del Moro, Andrew Chunn, Andrew Gaskill, Chris Johnston, Jack Bounds, AJ Collins, Tyler Stewart, Josh Spaulding, Cody Satterwhite, Shelby Shelton, D'Angeleau Newsome, Zach Hewitt, Tyrell Carver, Julie Davila, Lalo Davila, Russell Wharton, Dr. Brain Mueller, Tony Teleky, and Adam Wiencken.

Abstract

I composed ten works for solo snare drum which consisted of nine hybrid rudiments and five types of classical musical form. I spent the Spring of 2020 working with Professor Russell Wharton, my assigned private lessons teacher, on the first three compositions, and finished the remaining seven under Julie Davila during the Spring of 2021. During the composition process, I sent the drafts to my peers and played the pieces for Professor Davila to make sure they were coherent, as well as appropriate, for the intended audience. After the completion of this project, I intend to publish this work with Row-Loff Productions.

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I. Introduction

In the second grade, I began my musical journey playing the guitar. It was not until the sixth grade, however, that I began playing percussion instruments. As someone who loves being a jack of all trades, I was inspired by the plethora of instruments available to me. Although I loved percussion at the time, I had very little knowledge of the marching arts and how it would affect me and my musical path. One of my sisters performed with the Pioneer Drum and Bugle Corps, a marching ensemble based in Milwaukee, Wisconsin. This was my first introduction to the marching arts. When I saw my sister perform, I knew that someday I would want to march and play percussion in a Drum and Bugle Corps. This would be a once-in-a-lifetime experience I would not have even fathomed having when I first became a percussionist. As I continued my studies and practice of percussion, I learned the 40 Percussive Arts Society International Rudiments. These rudiments are the basic building blocks of any percussionist's vocabulary. Through this acquisition of knowledge, I began playing the marching snare drum and joined the high school marching band.

Following high school marching band, I have since marched with the MTSU Band of Blue, Pioneer Drum and Bugle Corps for two years, the same as my sister, and am currently marching my fifth season with Audio Theater Percussion, based in Nashville. I also have taught marching percussion at Shelbyville Central High School and Columbia Central High School, where I was a liaison to the writer, with liberty to modify the music as needed. As my exposure to the activity increased, so did my knowledge of rudimental snare drumming, writing for percussion, and my overall love for music.

Since beginning my journey as a composer, I have written and published two smaller, advanced works for percussion with Row-Loff Productions. For my next step, I wanted to contribute a more substantial compilation of snare drums solos, that will advance contemporary percussion language and styles for the marching arts. Since there are limited resources currently available, the marching percussion world could benefit from new material and a fresh perspective.

There are already numerous books that show ways to learn rudiments and put them into context of a solo. Most notably, Lalo Davila's *Contemporary Rudimental Studies and Solos* has been a staple for high school and college percussion students. Being very familiar with this book and style of playing, I began wondering what I could do to provide a next step for students after they learn the basics in a book like Mr. Davila's. What is the next step? After learning and understanding the 40 PAS Rudiments, most percussionists are exposed to hybrid rudiments. A hybrid rudiment is a type of fusion between two or more rudiments. An example of a hybrid rudiment would be a cheese, which is based off the flam, a part of the 40 PAS Rudiments. A flam is when both hands strike the head, but one note comes slightly before the other. The note that comes slightly before is called a grace note, and the other, louder note is referred to as the primary note. For most rudimental contexts, the grace note is played approximately one-and-a-half to three inches above the drumhead. A cheese is a variation of a flam where the primary note is played with two notes on the primary hand instead of just one.

As someone who is interested in composition, I've always been interested in classical writing styles and wished I had learned more prior to attending university, to influence me as a young composer. I chose to create a book formatted similarly to Mr.

Davila's book but with a focus on classical musical form and hybrid rudiments.

Additionally, this compilation will include numerous types of classical forms, as well as a well-rounded selection of hybrid rudiments that a percussionist, hungry for more information, will find useful in their growth.

II. Methodology

I began by gathering multiple books similar to the style in which I am aiming to improve. After playing through, analyzing, and reviewing the books, a list of positive and negative elements from each was written. From this analysis, I was able to figure out exactly what I wanted to do with the book. Before the start of composition, an additional list was created with the hybrid rudiments I planned on using and which musical form I intended to use with said rudiment. With the assistance of Julie Davila and Russell Wharton, I will provide works and progress within my weekly lessons and will do so using the music notation software, Sibelius. Along with each musical form, I will provide supplemental materials that will help the reader understand the form in a basic sense, as well as provide examples of the rudiments used in the chapter.

As the process of composition is still relatively new to me, I knew from experience and from my teachers that I just had to start writing something and then the ideas will be able to flow whenever I had something to reference on paper. This is the approach I took for most of these solos. I first began with *Rondo Report* as I find the book report rudiment very fun to play, and it seemed to be a good middle ground for difficulty of the rudiments I chose. From here, I decided to choose the rondo musical form, as it seemed to be the easiest for me to write in based on speculation. I continued this process for the remaining nine solos, consulting with Professors Wharton and Davila and making tweaks as they deemed necessary.

After composing most of the solos, I needed to decide how I would present this book to Row-Loff when I wanted it to be published. As someone who has

already published through them, I thought to take some of the pressure off of them and design the formatting for this book. For the cover, I outsourced the design to a friend, and she helped me to make an amazing cover to help convey the vibe of the book. From here, I had a few font choices to choose from as well as different ways to possibly utilize them. After switching fonts and asking for numerous opinions, I found a format that most readers seemed to enjoy. After formatting all of the solos the same way, I wrote the chapter introductions. For this, I figured out what content I wanted to write as well as how to implement visual components with the text. Once formatting for the whole book was done, I compiled and printed many of the documents to make sure my vision on screen looked the same way on paper. I then consulted with Professor Davila to make sure she was pleased with the formatting as well as the solos.

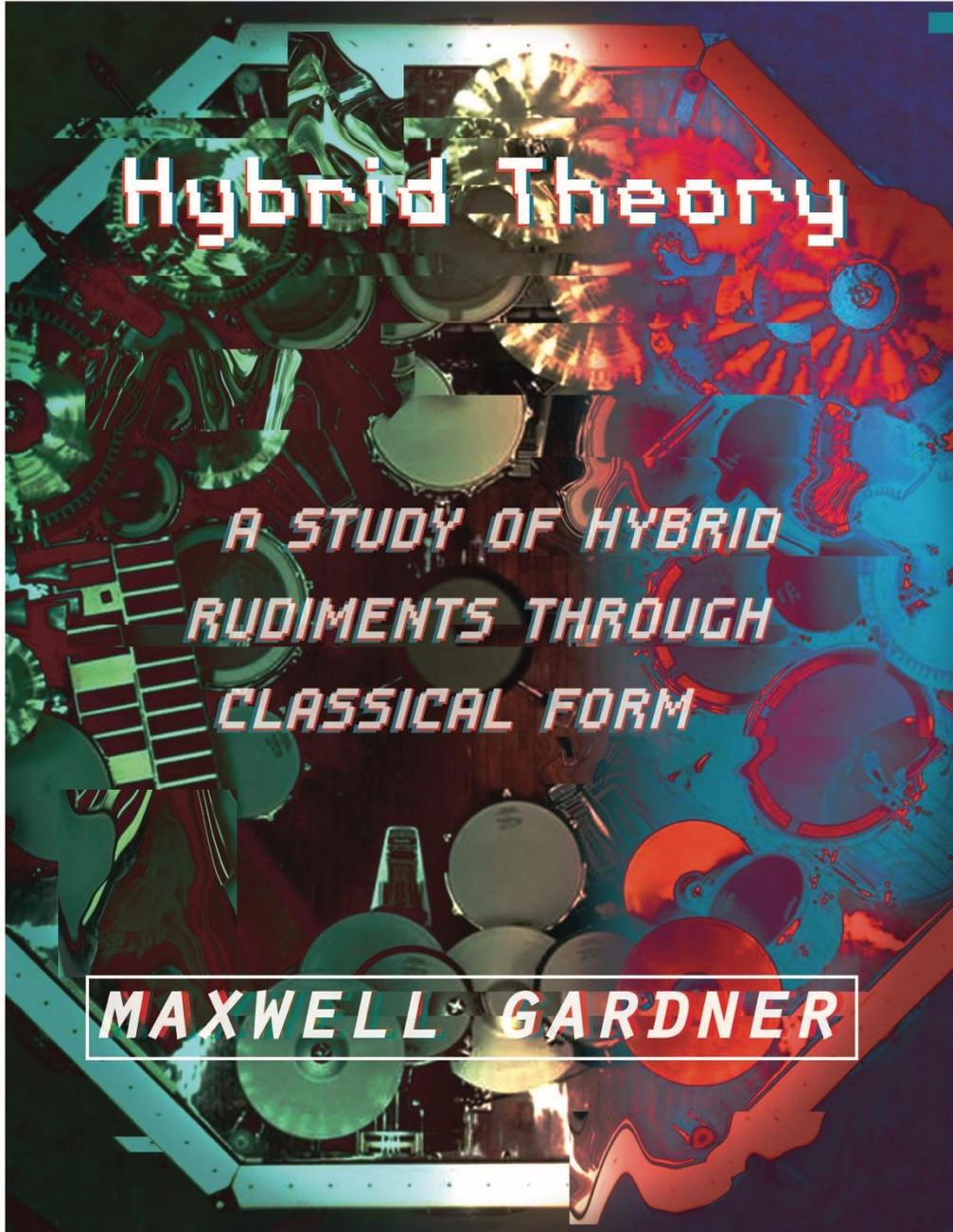
III. Evaluation

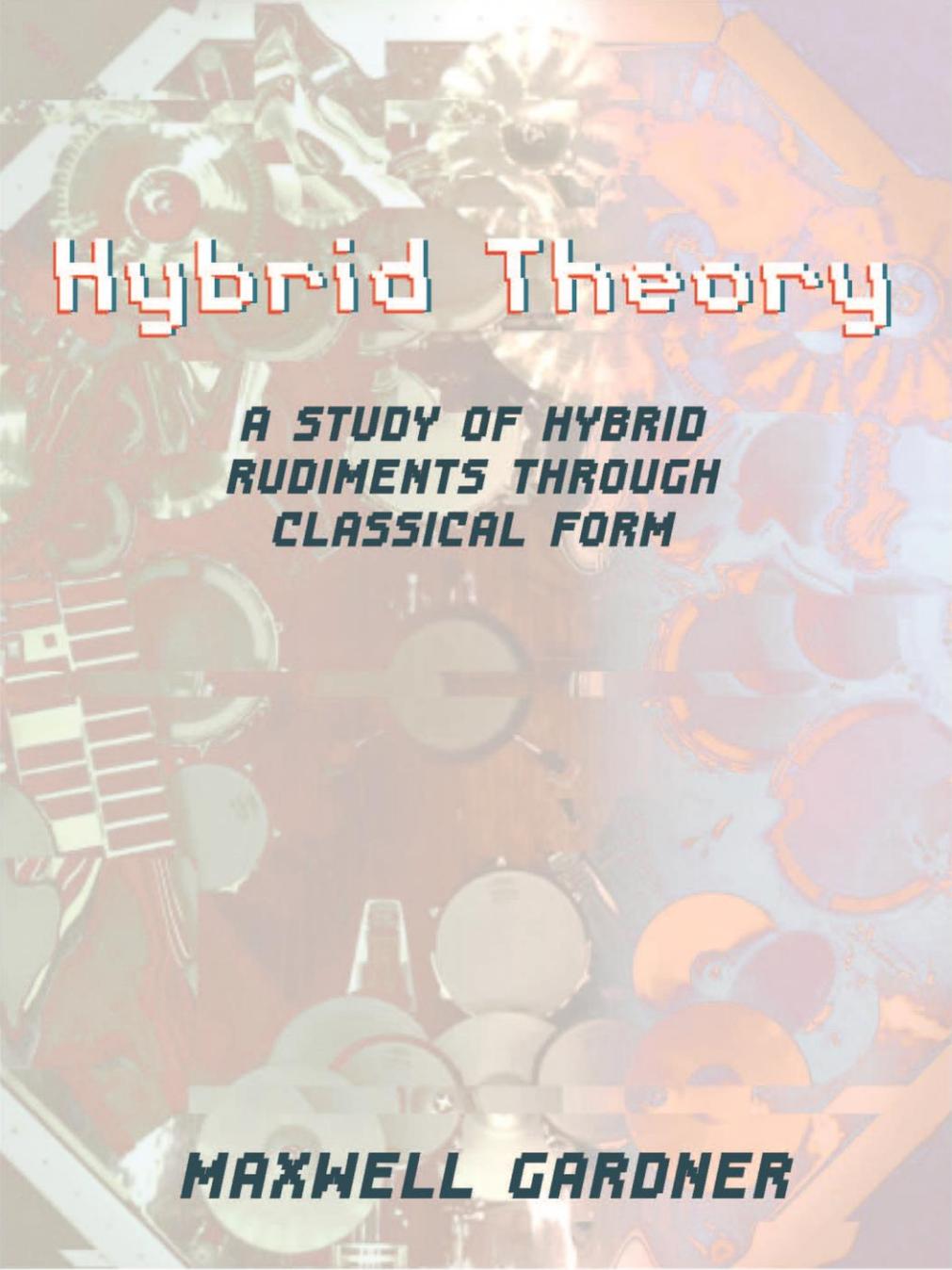
I learned quite a lot from this project. For my own writing, I learned how to make an unpitched percussion instrument sound as musical as possible by enabling techniques given to me by Professor Davila. Exploring dynamics and pacing helped me throughout this process and it will definitely stick with me for the compositions to come. I also learned more about how I perform under pressure. Given there was a lot of time for me to finish this project, I find that I work best when I have a deadline that is fairly close. While this may not be the healthiest way to be creative, it works for me and allows me to successfully put something on paper, which I find is usually the hardest part of composing. I think that I wouldn't have changed much about how I approached this project other than having more people play my pieces before-hand. Because of the COVID-19 pandemic, it was much harder to receive feedback, as I could not be with other people while writing the music. I would have also done research regarding shortcuts to Sibelius, which would have made my workflow much more streamlined instead of my clunky way of going about writing. Zoom was a very effective tool for this, despite the pandemic, as it allowed me to make real-time adjustments to my pieces and made editing very streamlined during my meetings. I'm very thankful that I had the opportunity to write this book and am very appreciative of Professor Davila for her dedication and time.

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I. Sample of Full Project – *Hybrid Theory: A Study of Hybrid Rudiments through Classical Musical Form*





Hybrid Theory

*A STUDY OF HYBRID
RUDIMENTS THROUGH
CLASSICAL FORM*

MAXWELL GARDNER

Hybrid Theory

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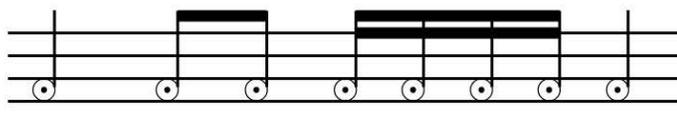
AMALGAMATION: 43

Musical Notation Key

SHOULDER SHOT,
UNLESS NOTATED AS A GOK



PING SHOT



RIM (C-SPACE)



STICK SHOT



Chapter 1:
Theme and Variation

Theme and Variation

THEME AND VARIATION, OR VARIATIONAL FORM, IS A MUSICAL FORM THAT TAKES AN IDEA AND CHANGES IT OVER MANY REPETITIONS. THE TRUE ORIGIN OF THEME AND VARIATION IS UNKNOWN, BUT THE MOST BACKED THEORIES SAY THAT IT STEMS FROM ARISTOCRATIC DANCES FROM THE 1600 AND 1700s. THE MAIN ELEMENTS THAT ARE CHANGED IN A THEME AND VARIATION ARE: MELODY, TEMPO, HARMONY, AND RHYTHM.

Famous Examples:

- "12 VARIATIONS ON 'AH VOUS DIRAI-JE MAMAN'" BY WOLFGANG AMADEUS MOZART
- "CANONIC VARIATIONS ON 'VON HIMMEL HOCH DA KOMM ICH HER'" BY JOHANN SEBASTIAN BACH
- THEME AND VARIATION SECTION OF "APPALACHIAN SPRING SUITE" BY AARON COPLAND

Form Layout:

IN THEME AND VARIATION WORKS, THE PIECE BEGINS WITH A MELODY, TYPICALLY RANGING FROM EIGHT TO THIRTY-TWO MEASURES, AND CHANGES SOMETHING EVERY TIME THE MELODY REPEATS. THE FORM WOULD LOOK LIKE:

$$A - A^1 - A^2 - A^3 \dots$$

Fla Fla Fla...

"FLA FLA FLA..." IS A THEME AND VARIATION BASED ON THE FLAM-FIVE-FLA-FLA RUDIMENT. THE FLAM-FIVE-FLA-FLA IS AN EXTENSION OF THE PATAFLAFLA RUDIMENT WHERE THE FIRST PARTIAL BECOMES A CHEESE, AND THE SECOND PARTIAL BECOMES A DOUBLE.

Musical notation for "Fla Fla Fla..." on a single staff. It consists of four measures, each starting with an accent (>) over the first note. The notes are eighth notes. The first two notes of each measure are beamed together. The rhythmic pattern is R L R L R L R L. The notes are: Measure 1: R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter). Measure 2: R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter). Measure 3: R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter). Measure 4: R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter).

Swiss Differential

"SWISS DIFFERENTIAL" IS A THEME AND VARIATION BASED ON THE SWISS-DRAG RUDIMENT. THE SWISS-DRAG IS AN EXTENSION OF THE SWISS ARMY TRIPLET RUDIMENT WHERE A DOUBLE IS ADDED ON THE SECOND PARTIAL.

Musical notation for "Swiss Differential" on a single staff. It consists of four measures, each starting with an accent (>) over the first note. The notes are eighth notes. The first two notes of each measure are beamed together and marked with a triplet '3'. The rhythmic pattern is R R L R R L R R L. The notes are: Measure 1: R (quarter), R (quarter), L (quarter), R (quarter), R (quarter), L (quarter), R (quarter), R (quarter). Measure 2: R (quarter), R (quarter), L (quarter), R (quarter), R (quarter), L (quarter), R (quarter), R (quarter). Measure 3: R (quarter), R (quarter), L (quarter), R (quarter), R (quarter), L (quarter), R (quarter), R (quarter). Measure 4: R (quarter), R (quarter), L (quarter), R (quarter), R (quarter), L (quarter), R (quarter), R (quarter).

BOTH PIECES UTILIZE A RHYTHMIC MOTIF AS THE MAIN MELODIC ELEMENT THAT IS VARIED. "FLA FLA FLA..." USES BOTH DYNAMIC VARIATION AS WELL AS TEMPO VARIATION TO CONVEY THE DIFFERENT FEELS OF A PATAFLAFLA/FLAM-FIVE-FLA-FLA. "SWISS DIFFERENTIAL" USES RHYTHMIC AND DYNAMIC VARIATION IN TANDEM TO SHOW THE VERSATILITY AND APPLICATIONS OF A SWISS ARMY TRIPLET/SWISS-DRAG.

Fla Fla Fla...

FLAM FIVE FLA-FLA - THEME AND VARIATION

A q = 90 - 100

1 *f*
R L RLRLRLRL RL RLRLRLRL RLRL RLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL

5 *mp* *mf* *f*
E - - - - - C
RLRLRLRLRL RL RL RLRLRLRLRLRLRL RL RL RL RLRLRLRLRL

B

9 *f*
R L RLRLRLRL RL RLRLRLRL RLRL RLRLRLRLRLRL RLRLRLRLRLRLRL

12 *mp*
6 E - - - - -
RLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRL

14 *mf* *f*
C
RLRLRLRLRL RL RL RL RLRLRLRLRL RLRLRLRLRLRLRL

C q = 150

17 *f*
R L RLRLRL RLRL RL RL RLRLRL RLRL RLRLRLRL

25
RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

31 *mf* *f*
RLRL RLRL RL RL RLRLRL RLRL RLRLRL RLRLRL

D

31 *ff* *p* *ff* *p* *f*

35 *p* *ffmp*

37 *f* *p*

40 ONLY CRESC ACCENTS *fp*

E

42 *ff* *ffp* *ffp* *sim..*

44 *p/pp*

46 *ffp*

F

48 *ffp* *p* *ffp* *p* *fp*

52 *fmp* *f* *mp/p*

55 *f* *sub. p*

58 *ff*

25

Chapter 4:
Sonata-Allegro

Sonata-Allegro

SONATA-ALLEGRO FORM IS AN ESSENTIAL PART OF MANY WESTERN SONATAS, SYMPHONIES, AND STRING QUARTETS. THE FORM CONSISTS OF EXPOSITION, DEVELOPMENT, AND RECAPITULATION SECTIONS THAT FOLLOW IN SUIT WITH TERNARY FORM, BUT IT ADDS DIFFERENT ELEMENTS THAT MAKE IT DIFFER FROM STRICT TERNARY FORM.

Famous Examples:

- *FIRST MOVEMENT OF "SYMPHONY NO. 38 IN D MAJOR, K. 504" BY WOLFGANG AMADEUS MOZART*
- *FIRST MOVEMENT OF "SYMPHONY NO. 3 IN E-FLAT MAJOR" BY LUDWIG VAN BEETHOVEN*
- *"PIANO SONATA NO. 23 IN F MINOR" BY LUDWIG VAN BEETHOVEN*

Form Layout:

AS STATED ABOVE, SONATA-ALLEGRO FORM FOLLOWS VERY CLOSELY IN LINE WITH TERNARY FORM, BUT USES THE DIFFERENT SECTIONS TO HAVE SOME VARIATION OF THE A SECTION. THE FORM IS TECHNICALLY THE SAME AS TERNARY FORM, BUT USES THEM FOR THE EXPOSITION, DEVELOPMENT, AND RECAPITULATION, RESPECTIVELY. EXPOSITION DEFINES THE THEME, THE KEY, AND A SENSE OF HOME. THE DEVELOPMENT BUILDS UPON THE THEME BY INTRODUCING UNFAMILIAR ELEMENTS BEFORE RETURNING HOME. THE RECAPITULATION IS A RESTATEMENT OF THE BEGINNING THEME, BUT USUALLY IS A LITTLE DIFFERENT, ALMOST RESEMBLING GROWTH AFTER A LONG JOURNEY.

A - B - A

Mirley Shonata

"MIRLEY SHONATA" IS A PIECE WRITTEN IN SONATA-ALLEGRO FORM AND IS BASED ON THE SHIRLEY MURPHY RUDIMENT. THE SHIRLEY MURPHY IS A 1-2-3 OR A COMBINATION OF A SINGLE, DOUBLE, AND TRIPLE STROKE.

The musical notation for "Mirley Shonata" consists of two groups of sixteenth notes on a single staff. Each group is marked with an accent (>) and a '6' above it, indicating a sixteenth-note triplet. The rhythm line below the staff is: **R L L R R R L R R L L L**.

Chut a-Choo

"CHUT A-CHOO" IS A PIECE WRITTEN IN SONATA-ALLEGRO FORM AND IS BASED ON THE CHUT-UH-CHUH/CHEESE-CHUH RUDIMENT. THE HYBRIDS ARE AN EXTENSION OF THE FLAM ACCENT THAT ADD A FLAM ON THE THIRD PARTIAL AND ADD A DOUBLE ON THE FIRST PARTIAL FOR THE CHEESE VARIATION.

The musical notation for "Chut a-Choo" consists of four groups of eighth-note triplets on a single staff. Each group is marked with an accent (>) and a '3' above it. The rhythm line below the staff is: **R L R L R L R L R L R L**.

BOTH PIECES EMBODY THE FORM THROUGH AS MANY DIFFERENT TIMBRAL ELEMENTS AS POSSIBLE TO MIMIC THE DEVELOPMENT OF HARMONY THAT IS IMPLIED BY THE FORM. THE DEVELOPMENT SECTIONS OF THE FORM ARE USED TO DEMONSTRATE REAL-WORLD APPLICATIONS OF THESE RUDIMENTS AS WELL AS SHOW THE VERSATILITY OF EACH RUDIMENT.

75

ff *p*

79

p *mp*

83

f *p*

89

f *p*

95

mp

98

f *p*

101

ff

Appendix

Terms

- 40 Percussive Arts Society Rudiments: a comprised list made by the Percussive Arts Society to serve as a vocabulary that prepare percussionists for percussion scores.
- Rudiment: a rhythmic pattern combined with a specific sticking used as a writing and playing tool for percussionists.
- Sticking:
- Hybrid Rudiment: an extension, “more difficult” variation, or the fusion of two or more rudiments from the 40 PAS rudiments. Hybrid rudiments also explore unique or modified stickings from the standard PAS list.
- Drum and Bugle Corps: a musical, marching ensemble consisting of 154 members. Sections include marching brass (trumpet, mellophone, baritone, euphonium, and tuba), marching drumline (snare drum, tenor drum, and bass drum), color guard, and front ensemble (marimba, vibraphone, xylophone, drum set, and electronics).