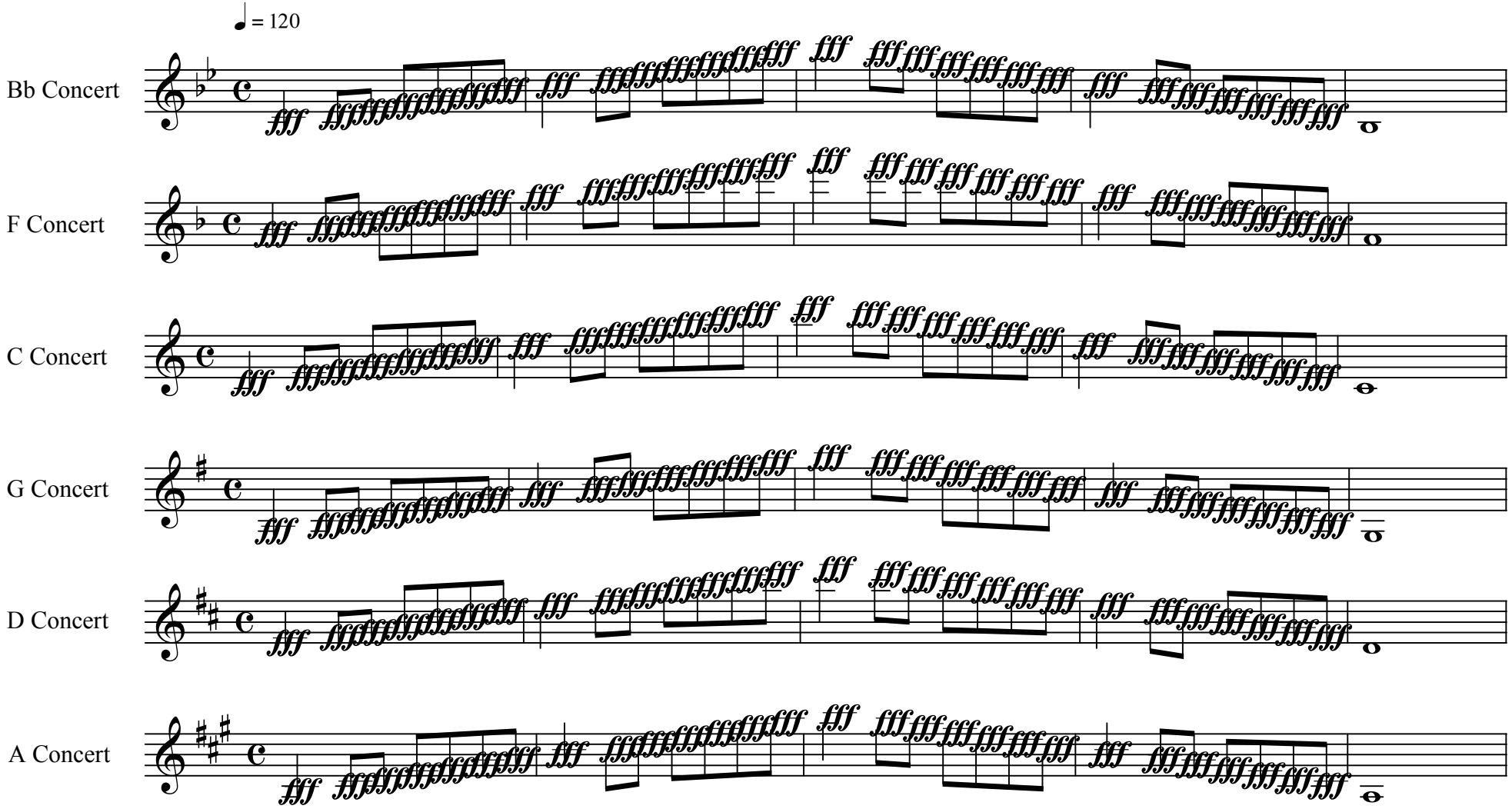
CCSD Standard Major Scale Sheet -- Band

Mallet Percussion

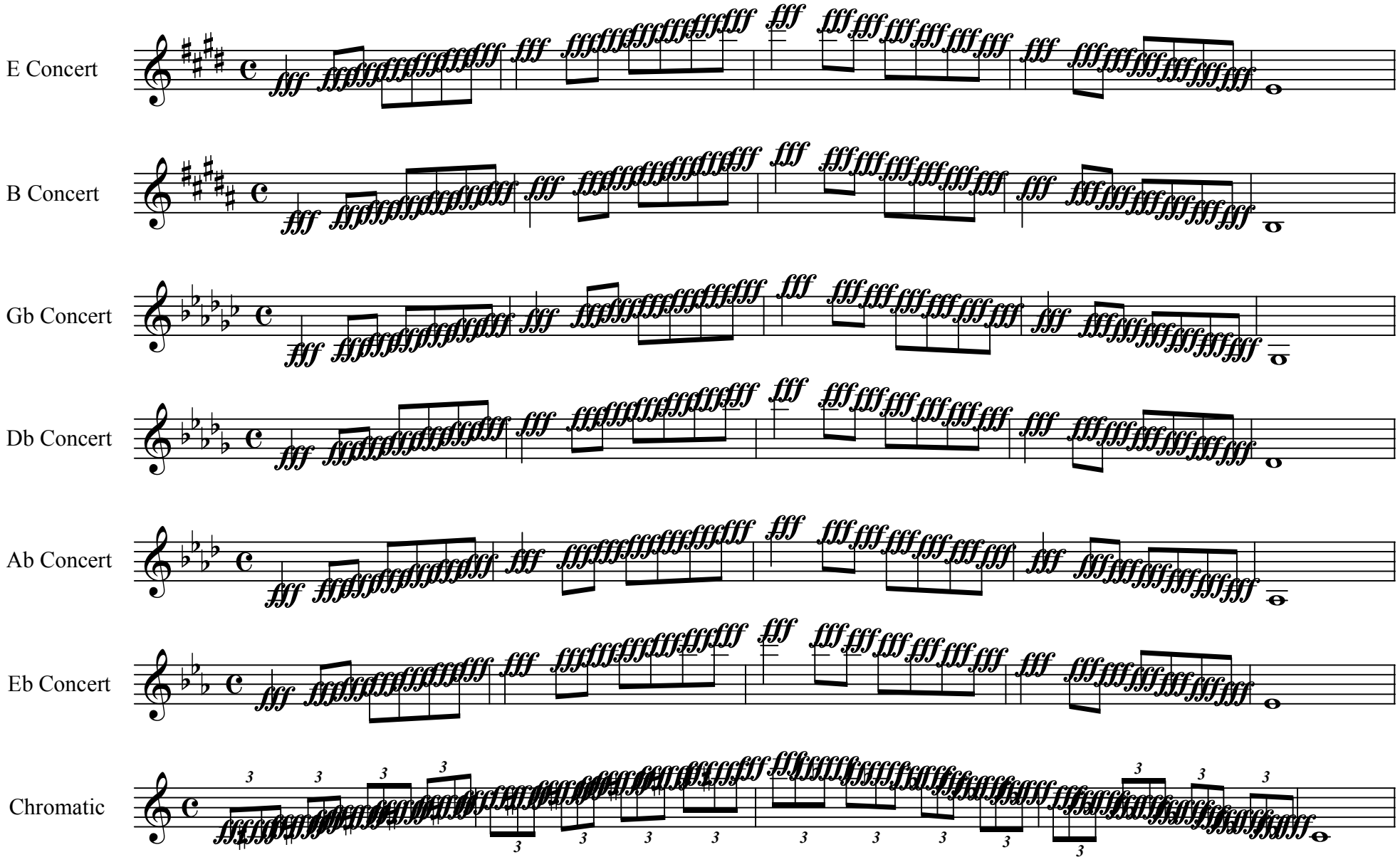
Middle School 1 octave required, High School required as written

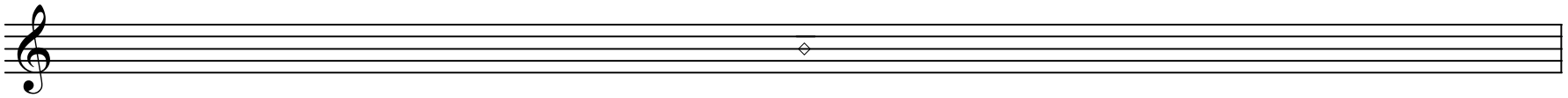


Revised Fall 2008

Major Scales, pg. 2

Mallet Percussion





Percussive Arts Society International Drum Rudiments

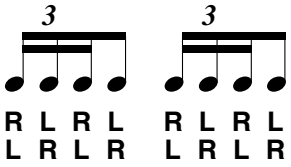
All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

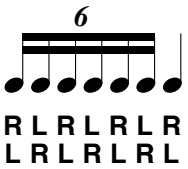
A. Single Stroke Roll Rudiments

1. Single Stroke Roll *

2. Single Stroke Four



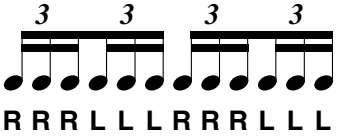
3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll

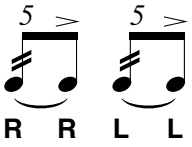
5. Triple Stroke Roll



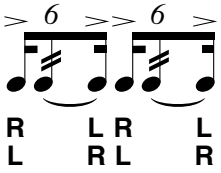
C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *

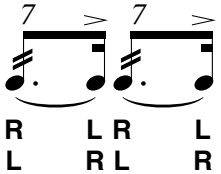
7. Five Stroke Roll *



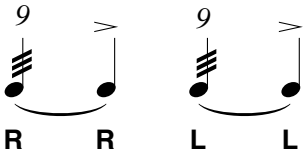
8. Six Stroke Roll



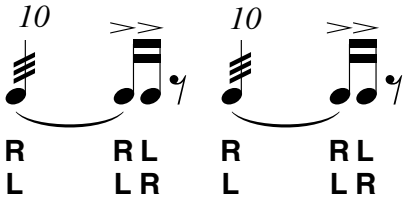
9. Seven Stroke Roll *



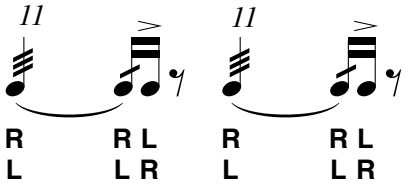
10. Nine Stroke Roll *



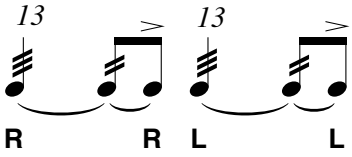
11. Ten Stroke Roll *



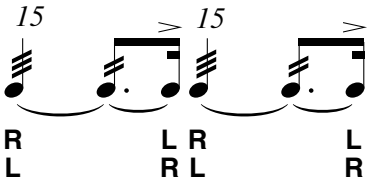
12. Eleven Stroke Roll *



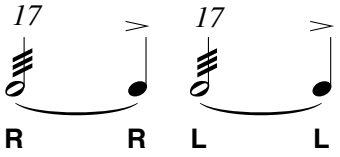
13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



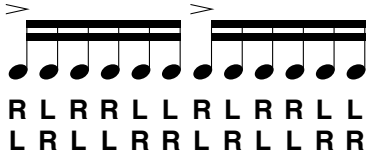
II. DIDDLE RUDIMENTS

16. Single Paradiddle *

17. Double Paradiddle *

18. Triple Paradiddle

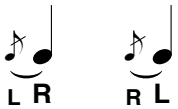
19. Single Paradiddle-diddle



* These rudiments are also included in the original Standard 26 American Drum Rudiments.

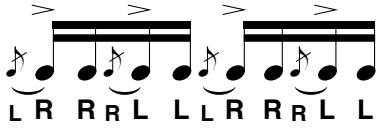
III. FLAM RUDIMENTS

20. Flam *

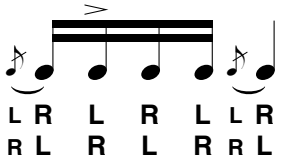


21. Flam Accent *

22. Flam Tap *



23. Flamacue *



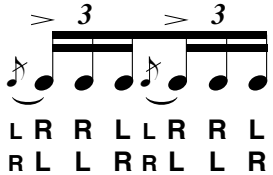
24. Flam Paradiddle *

25. Single Flammed Mill

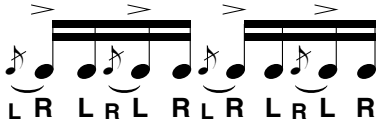
26. Flam Paradiddle-diddle *

27. Pataflafla

28. Swiss Army Triplet



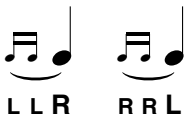
29. Inverted Flam Tap



30. Flam Drag

IV. DRAG RUDIMENTS

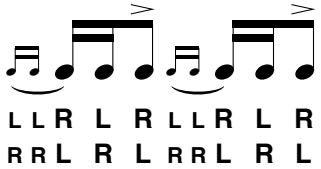
31. Drag *



32. Single Drag Tap *

33. Double Drag Tap *

34. Lesson 25 *



35. Single Dragadiddle

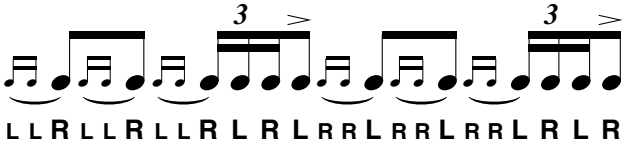
36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

38. Single Ratamacue *

39. Double Ratamacue *

40. Triple Ratamacue *



Northern Arizona University
College of Arts and Letters
School of Music

Percussion Techniques I

MUP 108 (1 hour credit) 9:35-10:50 a.m.; T/TH, Room 146
Dr. Steve Hemphill, Instructor
Phone: 928/523-3739; E-Mail: steven.hemphill@nau.edu
Syllabus for Fall 2006

COURSE OBJECTIVES: The primary aim of this course is to present technical, pedagogical, bibliographical, and historical information in the area of percussion studies, and to provide both performance and micro-teaching (including individual and group teaching) experiences in percussion for the preparation of the music education student toward the career of music educator in primary and secondary schools.

COURSE DESCRIPTION: The course will be divided into four major units. These include snare drum, keyboard percussion, timpani, and auxiliary percussion (band /orchestra concert percussion). Emphasis will be placed upon the student's ability to model correct performance techniques for the instruments listed above.

TEXTS: *Teaching Percussion* by Gary D. Cook, Thomson Schirmer, 2006 (3rd edition), and *The Orchestral Snare Drummer* by Anthony Cirone, Belwin Mills. All students are required to maintain a notebook for lecture notes, handouts, tests, catalogs and all reference materials. The notebook will be submitted for evaluation by the instructor. The notebook must be a hard cover, 3-ring binder, with unit dividers, and ownership clearly displayed both inside and out. All notes must be typed (12 or 14 point font). The student also will purchase a course packet before the second class meeting.

The student will require snare drum sticks (type must be approved) and a practice pad with stand (provided by the School of Music) for the duration of the snare drum unit. Requirements will be discussed in class.

EVALUATION METHOD: Performance competency must be displayed in the four instrumental areas (snare drum, keyboard percussion, timpani, and auxiliary percussion) through individual juries at the end of each unit. In addition, written examinations will be given covering both text and class lectures. It is possible that some competency tests may be scheduled outside of the scheduled class time (depending upon class size, but always in accordance with student schedules and convenience). The student's cooperation is very much appreciated. Final grades will be based upon the percentage of the total points accumulated: the combined competency tests and percussion ensemble concert attendance will make up forty-five percent of the final grade, reading and observation assignments (including class participation) will make up ten percent of the final grade, while the combined written tests and course notebook will make up forty-five percent of the grade. Letter grades are based upon one percent increments (A=90-100%, B=80-89%, C=70-79%, D=60-69%).

ATTENDANCE: Due to the lecture and participation format of the course, grades will be adversely affected by poor attendance. Therefore, attendance is mandatory and a record of attendance will be maintained. Excused absence must be documented (e.g., institutional excuse, medical evidence, explanatory note of a family emergency). An excused absence allows a student to make up missed work. Unexcused absences will prohibit the student from making up

Reading Assignments
Gary D. Cook: Teaching Percussion

Due Date	Assigned Pages and DVD Viewing
General Considerations and Prerequisites	
Aug. 31 (Th)	pp. xxi-xxvii (Introduction) AND pp. 1-13 (Chapter 1 up to *Organization of the Beginning Percussion Program*) VIEW: DVD-1 Chapter 1 – Classification of Instruments
Sept. 7 (Th)	pp. 11-23 (to end of Chapter 1) VIEW: DVD-1 Chapter 1 – Tone Production
Basic Percussion Technique Through the Study of the Snare Drum	
Sept. 14 (Th)	pp. 24-43 (Chapter 2 up to *Basic Drumming Technique*) VIEW: DVD-1 Chapter 2 – sections 1-11 (through "Accents")
Sept. 21 (Th)	pp. 44-78 (to end of Chapter 2) VIEW: DVD-1 Chapter 2 – sections 12-19 (start with: "Buzz")
Multiple Percussion	
Sept. 28 (Th)	pp. 79-92 (Chapter 3 – complete)
Keyboard Percussion	
Oct. 5 (Th)	pp. 93-107 (Chapter 4 up to *Keyboard Percussion Technique*) VIEW: DVD-1 Chapter 4 – sections 1-4 (through: "Reading")
Oct. 12 (Th)	pp. 107-127 (up to *Multiple Mallets*) VIEW: DVD-1 Chapter 4 – sections 5-6 ("Four Mallets...")
Oct. 19 (Th)	pp. 127-156 (to end of Chapter 4)
Timpani	
Oct. 26 (Th)	pp. 157-188 (Chapter 5 up to *Articulation Considerations and Musical Expression*) VIEW: DVD-1 Chapter 5 – sections 1-8 (through: "Basic Stroke")
Nov. 2 (Th)	pp. 188-214 (to end of Chapter 5) VIEW: DVD-1 Chapter 5 – sections 9-16
Bass Drum, Cymbals, and Accessories	
Nov. 14 (Tue)	pp. 215-234 (Chapter 6 to *Tambourine*) VIEW: DVD-1 Chapter 6 – sections 1-5 (through: "Triangle")
Nov. 21 (Tue)	pp. 234-252 (to end of Chapter 6) VIEW: DVD-1 Chapter 6 – sections 6-8
Musical Interpretation of Percussion Parts	
Nov. 30 (Th)	pp. 425-453 (Chapter 10 – complete)

MUP 108 Percussion Techniques I
Marching Percussion Adjudication Observations

Observer: JAMES WALKER Date: 10/7/06 Observation # 7

(Indicate identifiable problems and general observations— check all that apply)

Name of Drumline/Band: RIO VERDE **Field Time:** 3:00

Number in Battery: 8 **Number in Pit Ens:** 17 **Number of Winds:** _____

Segment Numbers Breakdown: Snare Drums 2 Tenors 2 Bass Drums 4

Cymbals 0 Other: Type 0 & Number _____

Number of Keyboards in Pit: Xylophone 2 Bells 1 Marimba 1 Vibes 1

Chimes 1 Crotales 0 Other: Type _____ & Number _____

Other Pit Instruments: ☒ Concert Bass Drum ☒ Timpani ☒ Gong/Tam-tam

☒ Suspended Cymbal (number identified 3) ☐ Drumset ☐ Ethnic Drums

☐ Auxiliary Perc.: list as many instruments that can be identified _____

Pit Set-up: Proximity and Sightline Angle to Drum Major: ☐ Good ☒ Poor

Most Instruments Positioned: ☒ Parallel to Audience ☐ At An Angle to Audience

Each of the Following Pit Ensemble Keyboard Percussion Instruments Was Difficult to Hear:

☐ Xylophone(s) ☐ Bells ☒ Marimba(s) ☐ Vibraphone(s) ☐ Chimes

☐ None; All Were Easy to Hear

The Pit Ensemble: ☐ was Rhythmically Precise with the Battery ☒ was Rhythmically In Front (in Tempo) of the Battery ☐ was Rhythmically Behind (in Tempo) the Battery

☒ Watched the Drum Major ☐ Listened Back-Field (not watching the Drum Major)

The Snare Drum Grip/Technique Used Was: ☐ Matched Grip ☒ Traditional Grip

Number of Drums (Type) in Tenor Arrangement: ☒ Quints ☐ Quads ☐ Tri's

Other: _____

Rhythms Were Precise and Synchronized Within the Percussion Ensemble:

☐ Consistently ☒ Usually ☐ Occasionally ☐ Rarely

The Battery Balance, Regarding Volume, With the Winds Was: ☐ Consistently Too Loud

☐ Usually Too Loud ☐ Occasionally Too Loud ☒ Usually Just Right ☐ Usually Too Soft

The Bass Drum Section: ☒ Was Balanced from Drum-to-Drum ☐ Was Balanced within the Battery ☒ Was Balanced with the Winds

Tuning/Muffling of the Bass Drums Was: ☐ High & Muffled ☐ Low & Muffled

☒ High & Open ☐ Low & Open ☐ Mid-range and Muffled ☐ Mid-range and Open

The Battery Was Synchronized (Ensemble Precision) With the Winds: ☒ Often ☐ Usually

☐ Occasionally ☐ Rarely

The Percussion Writing Enhanced the Winds/Overall Effect: ☒ Consistently ☐ Usually

☐ Occasionally ☐ Rarely

Staging: ☒ Battery Remained in a Closed/Tight Design ☐ Battery Was Spread Far Apart

☐ Battery Often Was In Front of the Band ☐ Battery Often Was Centered Near The Middle of the Band ☒ Battery Often Was Positioned Well Behind the Band

Ensemble Problems Between Battery & Winds Were: ☒ Few ☐ Many ☐ Dome-Related

The Drumline/Pit Performed a Feature (Solo without Winds): ☐ Yes ☒ No

Styles Performed: ☐ Swing ☐ Pop ☐ Rock ☐ Latin ☐ Patriotic ☐ Ballad ☐ March

☐ Broadway/Movie ☐ Other _____

Identifiable Show Theme: _____

The Drumline & Pit: ☒ Displayed Professionalism ☐ Displayed Intensity ☐ Displayed Spirit

☐ Displayed Mature Musicianship/Expression ☐ Displayed Showmanship ☒ Displayed Strong Tempo Control

Describe <u>One</u> Effective Cymbal Visual <u>OR</u> Stick Visual <u>OR</u> Postural Visual:

None

Please Write Any Other Observations on a Sheet of Paper and Attach to this Document.

MUP 108 Percussion Techniques I

Marching Percussion Adjudication Observations

Observer: ~~KEVIN WAREY~~ Date: 10/7/06 Observation # 2

(Indicate identifiable problems and general observations—check all that apply)

Name of Drumline/Band: CASA GRANDE UNION **Field Time:** 3:15
Number in Battery: 16 **Number in Pit Ens:** 8 **Number of Winds:** ____
Segment Numbers Breakdown: Snare Drums 4 Tenors 3 Bass Drums 5
Cymbals 4 Other: Type ____ & Number ____
Number of Keyboards in Pit: Xylophone 1 Bells 1 Marimba 1 Vibes 2
Chimes 1 Crotales 6 Other: Type CONCERT SNARE & Number ____
Other Pit Instruments: ☒ Concert Bass Drum ☒ Timpani ☒ Gong/Tam-tam
☐ Suspended Cymbal (number identified 6) ☐ Drumset ☐ Ethnic Drums
☐ Auxiliary Perc.: list as many instruments that can be identified ____

Pit Set-up: Proximity and Sightline Angle to Drum Major: ☒ Good ☐ Poor
Most Instruments Positioned: ☒ Parallel to Audience ☐ At An Angle to Audience
Each of the Following Pit Ensemble Keyboard Percussion Instruments Was Difficult to Hear:
☒ Xylophone(s) ☐ Bells ☒ Marimba(s) ☐ Vibraphone(s) ☐ Chimes
☐ None; All Were Easy to Hear
The Pit Ensemble: ☐ was Rhythmically Precise with the Battery ☒ was Rhythmically In Front (in Tempo) of the Battery ☐ was Rhythmically Behind (in Tempo) the Battery
☒ Watched the Drum Major ☐ Listened Back-Field (not watching the Drum Major)
The Snare Drum Grip/Technique Used Was: ☐ Matched Grip ☒ Traditional Grip
Number of Drums (Type) in Tenor Arrangement: ☐ Quints ☐ Quads ☐ Tri's
Other: 6 (HEXES?)
Rhythms Were Precise and Synchronized Within the Percussion Ensemble:
☒ Consistently ☐ Usually ☐ Occasionally ☐ Rarely
The Battery Balance, Regarding Volume, With the Winds Was: ☐ Consistently Too Loud
☐ Usually Too Loud ☐ Occasionally Too Loud ☒ Usually Just Right ☐ Usually Too Soft
The Bass Drum Section: ☒ Was Balanced from Drum-to-Drum ☐ Was Balanced within the Battery ☒ Was Balanced with the Winds
Tuning/Muffling of the Bass Drums Was: ☐ High & Muffled ☐ Low & Muffled
☐ High & Open ☒ Low & Open ☐ Mid-range and Muffled ☐ Mid-range and Open
The Battery Was Synchronized (Ensemble Precision) With the Winds: ☐ Often ☒ Usually
☐ Occasionally ☐ Rarely
The Percussion Writing Enhanced the Winds/Overall Effect: ☒ Consistently ☐ Usually
☐ Occasionally ☐ Rarely
Staging: ☒ Battery Remained in a Closed/Tight Design ☐ Battery Was Spread Far Apart
☐ Battery Often Was In Front of the Band ☐ Battery Often Was Centered Near The Middle of the Band ☒ Battery Often Was Positioned Well Behind the Band
Ensemble Problems Between Battery & Winds Were: ☒ Few ☐ Many ☐ Dome-Related
The Drumline/Pit Performed a Feature (Solo without Winds): ☒ Yes ☐ No
Styles Performed: ☐ Swing ☐ Pop ☐ Rock ☐ Latin ☐ Patriotic ☐ Ballad ☒ March
☐ Broadway/Movie ☐ Other ____
Identifiable Show Theme: ____
The Drumline & Pit: ☒ Displayed Professionalism ☒ Displayed Intensity ☒ Displayed Spirit
☒ Displayed Mature Musicianship/Expression ☒ Displayed Showmanship ☒ Displayed Strong Tempo Control
Describe One Effective Cymbal Visual OR Stick Visual OR Postural Visual:
CYMBALS CRASHED, THEN ~~[illegible]~~ CLICKED, BOTH ARMS EXTENDED AT ANGLES, ONE UP, ONE DOWN, WALKED AROUND WHILE TWISTING WRIST.

Please Write Any Other Observations on a Sheet of Paper and Attach to this Document.

MUP-108 Course Pack Contents:

Total Pages = 56 (including title page & contents)

Basic Stroke Types for Snare Drum

Steve Hemphill

The four stroke types described below are used in the development of the percussionist's hand technique and are systematically applied to the rudiments of snare drum performance.

The reason for this "stroke-type" approach is three-fold:

1) SPEED DEVELOPMENT
2) DYNAMIC CONTROL (multiple dynamic plateaus)
3) EASE OF LEARNING AND TEACHING

STROKE TYPE	BEGINNING HEIGHT	ENDING HEIGHT	VOLUME
Full	(high)	(high)	Loud
Down	(high)	(low)	Loud
Up	(low)	(high)	Soft
Tap	(low)	(low)	Soft

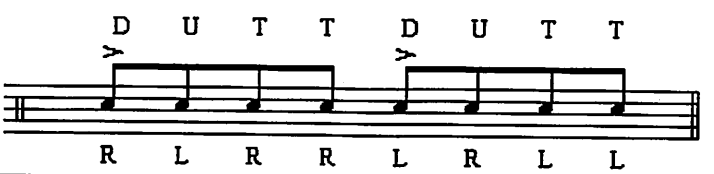
It is necessary to complete the following steps in determining which type of stroke is appropriate for each rudimental pattern:

1) Before choosing the stroke types to be used, determine the general volume of all notes in the pattern.
2) Determine the specific volume of the first note in the pattern in one hand. (A loud dynamic will require a full or down stroke; a soft dynamic will bring the choice to an up or tap stroke.)
3) Determine the specific volume of the next note that is to be played by the same hand. (This will finalize the decision of exactly which stroke type to use: a loud note followed by a loud note will require a full stroke; a loud note followed by a soft note will need a down stroke; a soft note followed by a loud note will require an up stroke; and a soft note followed by a soft note will use a tap stroke.)

Generally, accents are considered loud notes and non-accented notes are soft volume notes. The following example shows the results of this decision-making process:

THE PARADIDDLE

(D = down stroke, U = up stroke, and T = tap stroke)



EVANS TUNING TIPS

Seating the Head

By Bob Gatzen

ATTENTION! Improper installation can permanently damage a new drumhead. Please, carefully follow this procedure to ensure maximum performance and extended playing life of the head.

STEP 1: PREPARATION

- Prepare your drum. Use a clean dry cloth to wipe off the hoop and bearing edges, removing stick shavings, dust, and any build-up that may have formed. Be sure to remove and debris that falls into the drum.
- Place the head onto the drum and spin is around the bearing edge to ensure clean contact.
- Tighten the tension rods until they make contact with the hoop.

DO NOT APPLY PRESSURE TO THE HEAD YET.

STEP 2: TUNING UP

- Following the "opposite lug sequence" (see illustrations), begin tensioning by turning each key rod 1 complete revolution. Repeat this procedure, then continue the tensioning sequence using smaller increments (½ turn). Tension the head to approximately the pitch of an average tuned snare drum. (NOTE: pitches will vary in relation to the size of the drum you're tuning. A moderate to high amount of tension should be applied, but use caution. Excessive tension can cause damage to the head.)
- Tap around the circumference of the head listening for high and low spots. Tension up the low areas in an effort to maintain evenness in pitch. It is not always possible to maintain perfect evenness, and it may be helpful to select one rod at a time, detune, and then bring the rod back up to pitch while tapping the edge. Listen closely to detect any improvement in the evenness of the overall sound.

TUNING TIP – Always tune below, then up to desired pitch.

STEP 3: HEAD STRETCHING

- Place the drum on the floor or table (to isolate the sound of the top head). Tap the head *dead center* with the tip of your finger. Listen… then hum or sing the pitch and remember it.
- Place your palm in the center of the head and, with your other hand on top, apply a firm amount of downward pressure using your arms. Listen to the pitch again, and remember the original pitch you hummed. If the pitch has lowered, tension the head up to the original pitch and repeat the procedure.

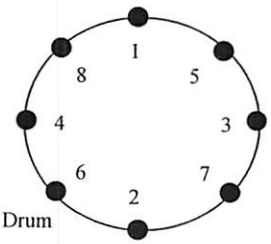
STEP 4: DETUNING/TUNING UP TO PITCH

- Begin detuning, using the "opposite lug sequence" procedure until each key rod releases itself from the hoop. Then tweak each key rod back down again, making contact with the hoop.
- Moving clockwise, tension each key rod in very small increments (¼ turns) until the head begins to resonate.
- Again, check for high and low spots. Tap the center for overall pitch (which will become clearer the more evenly the head is tensioned). Attempt to find the *lowest possible pitch* the head will resonate at.

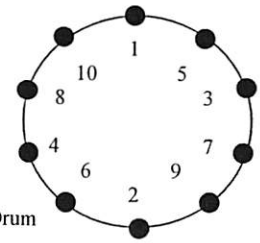
TUNING TIP – Be aware that certain tension rods can be more effective than others to even out the sound of the head. Experiment!

- Turn the drum over and tune the bottom head to approximately the same pitch as the top (batter) head. The overall sound of the drum begins by setting the pitch of the batter head and then getting the bottom head close to that pitch.

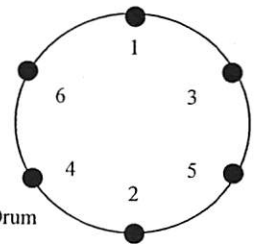
TUNING TIP – For maximum resonance and clarity, the bottom (resonating) head should be tuned to the relative tuning area of the batter head.



8 Lug Drum



10 Lug Drum



6 Lug Drum

Good luck, good drumming, and thank you for purchasing Evans products.

For more information on tuning, refer to: *Tuning, Sound and Design* (DCI Music Videos/Warner Bros. Publications) by Bob Gatzen.

Northern Arizona University
School of Music

PERCUSSION TECHNIQUES I
Snare Drum Study Guide

- Be able to discuss the four stroke types, how & why they are use (in specific terms)
- Be able to name the rudiments, know how many are used today, know how rudiments are categorized (and how many categories there are); consider the history of the rudiments, and be able to notate rudiments with correct stickings (below the notes), accents, and stroke types (above the notes)
- Discuss the grip including: history, matched vs. traditional; function of fingers and wrist; fulcrum design and placement; arms
- Discuss when & where the snare drum is struck (exact points on the head in relation to volume) and what angle of stick to head surface is used & why
- Discuss the roll: types & uses
- Discuss the pedagogy of rolls, including sequence of roll types and sequence of steps
- Discuss parts of the snare drum, including names, what they are made of and how they function
- Discuss common sizes of snare drums used in schools today
- Discuss how to set up a snare drum: angles, height (and how this is determined), type of stand used
- Discuss how the fundamentals of producing an even-sounding multiple-bounce (buzz) roll (including 3 steps regarding evenness)
- Discuss the four steps in the process of stick selection (in their proper order)
- Discuss drum head types: manufacturers, models of thickness (in order), and other pertinent information
- Discuss tuning of the snare drum heads, the process involved, and pitch relationships between heads
- Discuss when & how the snare tension adjustment screw is used in performance
- Discuss the pedagogy of the double stroke roll

SIGHT-READING
FOR KEYBOARD PERCUSSION
An Outline for a Multi-faceted Approach
by Steve Hemphill

Sight-reading is a most important skill in achieving success as a professional musician. Frequently, it is also the most underdeveloped skill among student percussionists. My own frustrations as a student pursuing these skills encouraged me to organize a goal-oriented approach to sight-reading at the family of percussion keyboards.

Developing the skill of sight-reading requires:
- patience
- focused concentration
- repetition
- and clearly outlined goals

Several factors influence this goal:
- a relaxed finger-oriented grip & stroke type
- eye movement control
- Kinetic orientation at the keyboard
- aural recognition of intervalic relationships
- a confidence built upon successful experiences

General technique:
- finger-oriented technique, using the "full" stroke
- one technique is better than alternating between two (fingers vs. wrist)

Four concepts of eye movement:
1. Eyes stay on music (philosophically/literally)
2. When a look at the keyboard is necessary (e.g. large leaps), use only an "unfocused" glance which is less than one second in length of time. This is the "bounce" technique.
3. Eyes must constantly move forward (experiment: 3" x 5" card covering part(s) of the measures - using a metronome)
4. Read note groups, not note-to-note (use scale fragments, triadic arpeggios, sequences, etc.)

Music stand placement:
- low - short distance for eyes to move to bars, good for peripheral sight
- high - poor peripheral sight, but better 2-point sight line (music to conductor - ensemble communication) and more reliance upon Kinetic orientation/memory. Better posture, less muscle stress. Recommended.
- place stand at center of instrument or in central area of the portion of instrument played (if music is studied ahead of time).

TEMPO IS PROPORTIONATE TO MOVEMENT
KNOWN TEMPO
GREEN STUDYS

Relationships of vertical speed to lateral motion:
- experiment: roll on "c" - push player up the scale
- experiment: roll on "c" - up the scale with eyes closed/light off
- intervalic "feel" - distances

Looking at the keyboard:
- the eyes will do whatever is demanded of them!
- "Bouncing" technique - pick a spot on a wall & move eyes to palm (placed near stomach)
- less than a second of elapsed time - unfocused (glassy or day-dreaming stare, mostly peripheral)
- eyes "magically" bounce back to the same place in the music (you don't have to hunt for your place in the music) - this technique must be practiced
- use "snap-shot" sighting of instrument (just enough time for a flash-bulb) of 4" to 6" sections: use "landmarks" (e.g. C#-D#, F# lower corner, A# upper corner), no need to see lower "manual" of bars
- do not watch mallet strike bar (you have already turned back to the music)
- avoid moving head or neck; only the eyes

Music theory:
- knowledge of music "theory" helps to see note groupings
- [analogy to sight recognition: a photo of a family with a person following this description - short blonde hair, glasses, mustache, dimple on left cheek -- that's my brother! - no way]
- many pianists (e.g. accompanists) read many measures in advance - you can develop this ability too

Aural Intervalic Recognition (Ear Training)
- hear intervals in the "mind's ear" before you play it (without looking)
- easy to do w/Mozart, difficult w/contemporary music
- if a note is missed, make a physical adjustment without looking (exercise: sixteenth-notes on octave "c's", 1 up/3 down)
- professional horn players and fretless string players (e.g. violin) must do this well

Repetition:
- sight-read every day (10 minute minimum)
- begin w/easy music from repertoire of any instrument (suggestions: Telemann, Haydn, Handel, Mozart, Quantz, Scarlatti, some Bach)
- if music library is available, check out enough music for a 2-week sight-reading program, then return and check out more
- even more fun are duets - forces players not to stop
- experiment w/playing duets w/recorded tapes of parts self-produced earlier
- the more you sight-read, the better you become

Experiments:

- using a bed sheet covering the entire keyboard - the player is compelled to rely upon "Kinetic touch"
- making a sight-reading "bib" (coat hanger & cardboard) - to block any sight of the keyboard
- study the music away from the instrument, making decisions about exactly where it is necessary to glance at the keyboard, then mark those points in the music with some recollection device (e.g. ^)... allow the eyes to move away from the page only at those points so indicated

Summary:

- decide that acquiring sight-reading skills is a high priority
- schedule sight-reading in every practice session
- practice eye movement concepts, study theory, try some experiments
- goal setting and attainment are necessary to development
- know that sight-reading skills are basic to musicianship and professional success

KEYBOARD SIGHT-READING

A Methodical, Daily Routine

Steve Hemphill

Approach the practice room as if it were an academic classroom. The musician is both the student and the teacher (but one should focus on the role of the teacher, as if teaching a "third party").

Needs for the "Classroom:"

- Goals
  - Remain looking at the music, not at the keyboard
  - Keep eyes moving forward (read "in the future," play "in the present")
  - Read note-groupings and entire measures, or groups of measures (avoid note-to-note reading)
    - Identify general and theoretical aspects of composition
      - Rhythm
      - Musical Line Contour
      - Intervals
      - Scale Fragments
      - Musical Sequences
      - Triads & Arpeggios
      - Chord Progressions
  - Achieve accuracy through kinetic orientation and technical approach
  - Perform with steady pulse, avoiding stops
  - Play musically (read all printed indications: dynamics, phrasing, etc.)
  - Produce a fine musical tone from the instrument consistently
  - Remain relaxed
- Lesson plan (prescribed activities for the allotted time)
- Outcome assessment (recording, journal of activity including a metronome schedule)
- Materials (books, appropriate sight-reading music)
- Tools (metronome, sight-reading bib, electronic hat/head-tilt indicator, bed-sheet)

Teach Self Methodically and Sequentially:

- Begin with easy music, moving incrementally toward more demanding music
- Begin with slow metronomic division, moving incrementally toward faster tempi
- Before playing, scan music for key signature, time signature, tempo indication, style, repeat markings (and other "road-map" indications), dynamics, reoccurring accidentals, stickings (if applicable), etc.
- Identify the most difficult passage or phrase; then set a beginning tempo which is appropriate and/or that can accommodate the difficult section (without slowing down)
- Always maintain a steady tempo

Divide "Classroom" (Practice Room) Activities into Various Components/Units (create interest):

- Training
  - Books
    - George H. Green. *Instruction Course for Xylophone: A Complete Course of Fifty Lessons*
    - Elden "Buster" Bailey. *Mental and Manual Calisthenics*
    - Gordon Stout. *Ideo-Kinetics: A Workbook for Marimba*

- Exercises and Activities
  - Use of metronome, promoting solid pulse
  - Covering notes/measures in advance with index card (integrated with metronome), promoting forward eye movement
  - Use of bib, inhibiting peripheral vision, encouraging kinetic aspect
  - Use of bed-sheet, inhibiting peripheral vision
  - Use of darkness (turn lights out), inhibiting peripheral vision
  - Use of electronic hat, indicating eye/head movement toward instrument (baseball cap installed with mercury switch, beeper, 9-volt battery)
- External Preparation
  - Design flashcards (single measures, extracted from various method books, from simple to complex)
  - Sing/hum along when reading two-mallet marimba studies (encourage intervallic identification)

- Sight-Reading Materials
  - Two-Mallets
    - Raynor Carroll. *Ten Progressive Etudes for the Marimba*
    - Howard Zwickler. *Tone-row Exercises for Mallet Percussion*
    - John Bergamo. *Style Studies*
    - Pasquale Bona. *Rhythmical Articulation*
    - Morris Lang. *14 Contemporary Etudes for all Mallet Instruments*
    - Morris Goldenberg. *Modern School for Xylophone, Marimba, and Vibes*
    - Goldman & Smith. *Arban's Complete Conservatory Method for Trumpet* and other materials from the wind and string instrumental methodology
  - Four-Mallets
    - James Moyer. *Four-Mallet Method for Marimba*
    - Luigi Morleo. *120 Four-Mallet Studies*
    - Bart Quartier. *Image: 20 Children's Songs for Marimba*
    - Karen Ervin Pershing: *Contemporary Etudes for 3 & 4 Mallets*
    - Max Neuhaus. *Graded Reading Exercises for Four Mallets*
    - Ramon Meyer. *Multiple Mallet Studies for Marimba*
- Duets

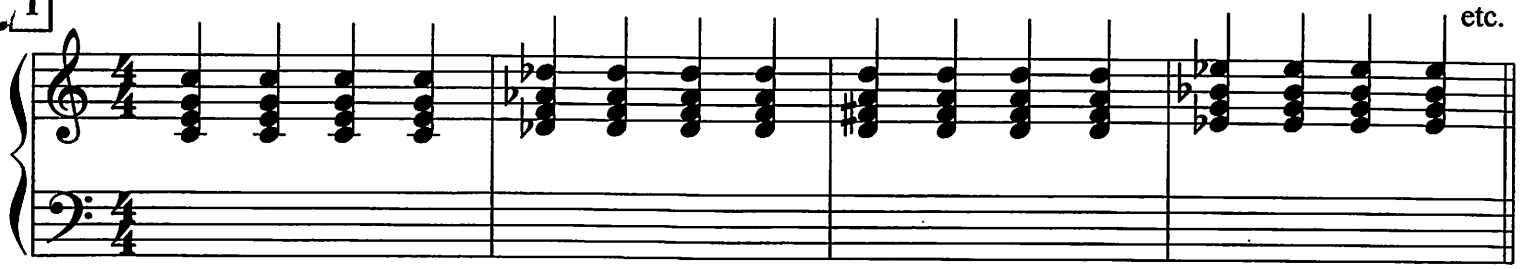
  Organize a schedule with another percussionist (or several) for duet sessions; or record (use of tape, video, or mini-disc recorder) oneself performing one voice of the duet, then play the second duet voice over playback of original voice.
  - Karen Ervin Pershing. *Mallet Duets for the Student & Teacher: 18 Sight-Reading Duets Playable on One Marimba*
  - Karen Ervin Pershing. *Contemporary Mallet Duets: 12 Two-Mallet Duets for the Intermediate Player*
  - Everett Gates. *Odd Meter Duets: for All Instruments in Treble Clef*
  - Georg Philipp Telemann. *Six Canonic Sonatas for Two Flutes*
  - Morris Lang. *15 Bach Inventions: Especially Arranged and Transcribed for All Mallet Instruments in Duet Form*
  - Carl Poole. *Jazz for Juniors: 15 Progressive Duets Designed to Develop Interpretation of Dance Music*
  - Carl Poole. *Jazz for Seniors: 15 Progressive Duets Designed to Develop Interpretation of Dance Music*
  - Other duet materials from the wind and string instrumental repertoire

Four-Mallet Marimba Exercises

Be sure to practice in all keys.

NAU Percussion Studies

1 **Double Vertical Strokes** (wrists only, keeping them in low position)



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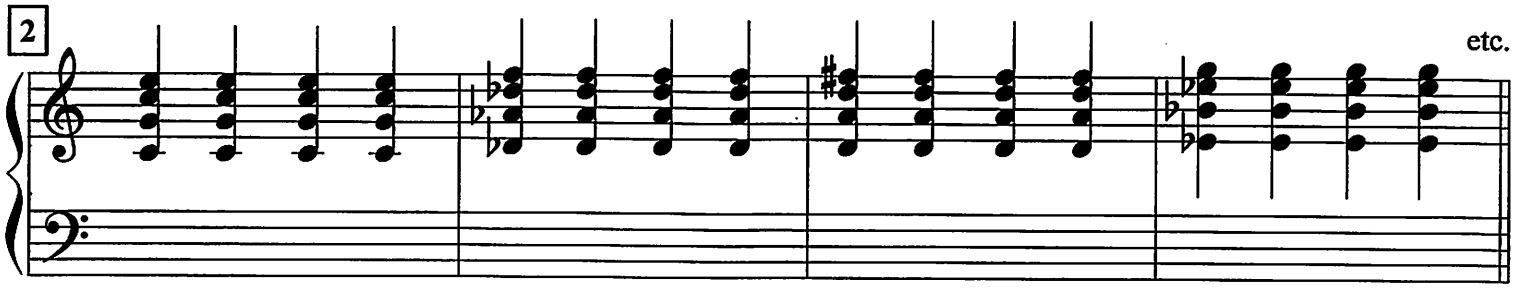

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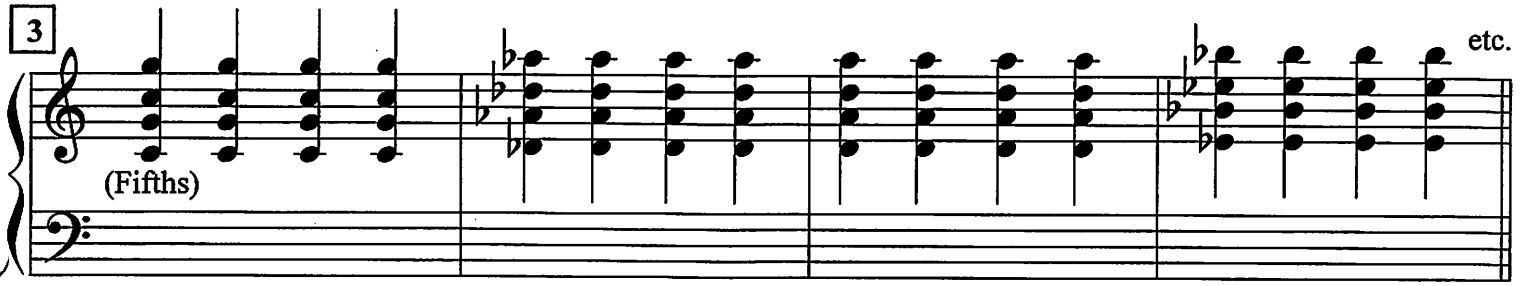

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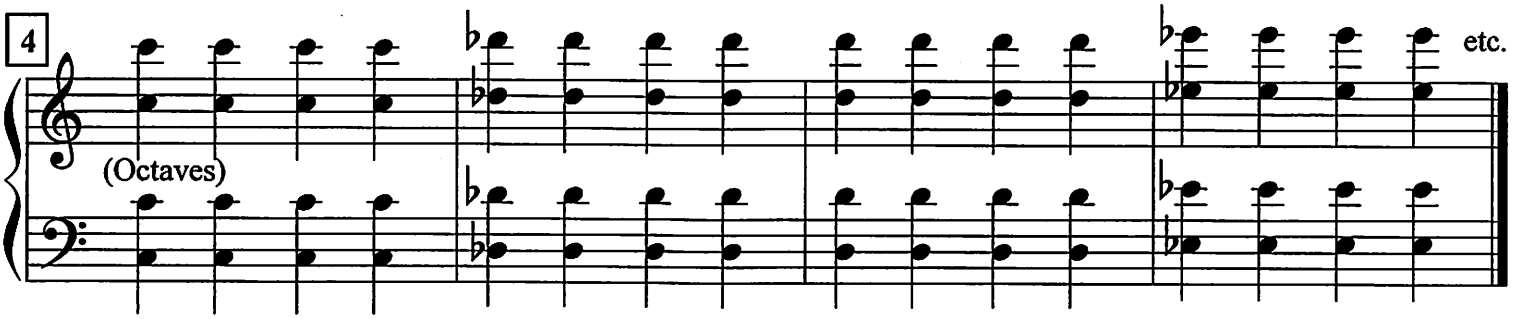
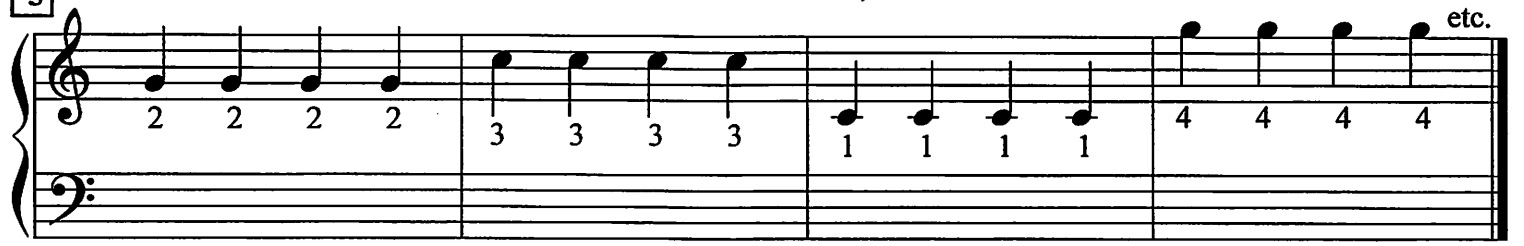


5 **Single Independent Strokes** (one wrist rotation for each note)



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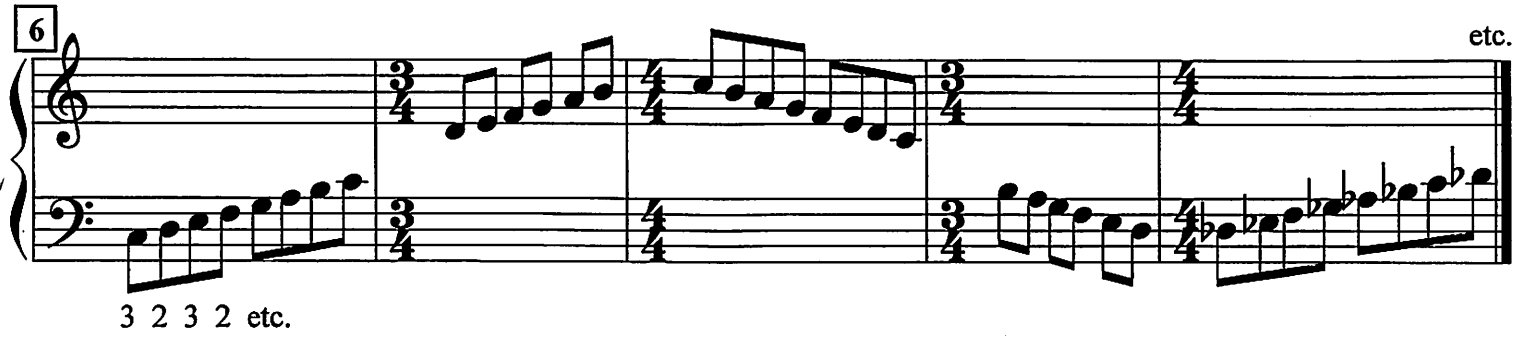
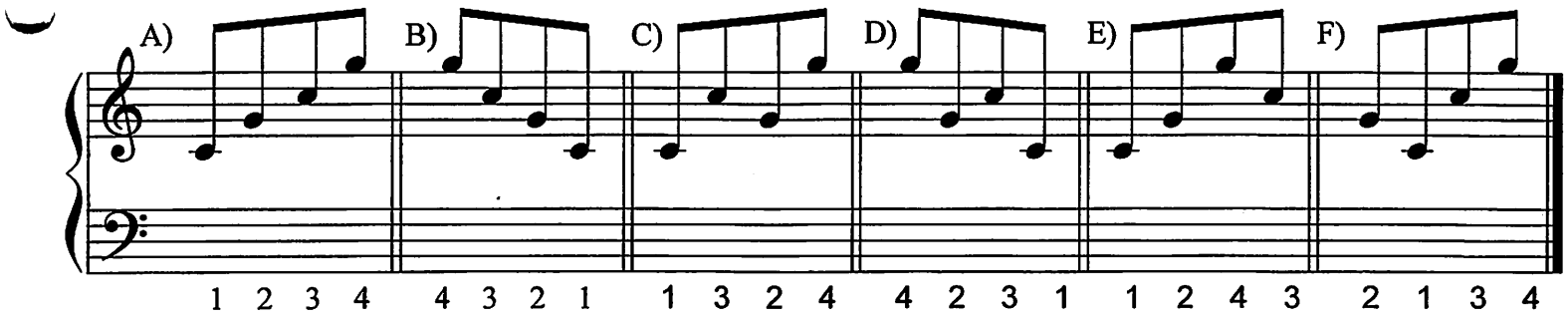
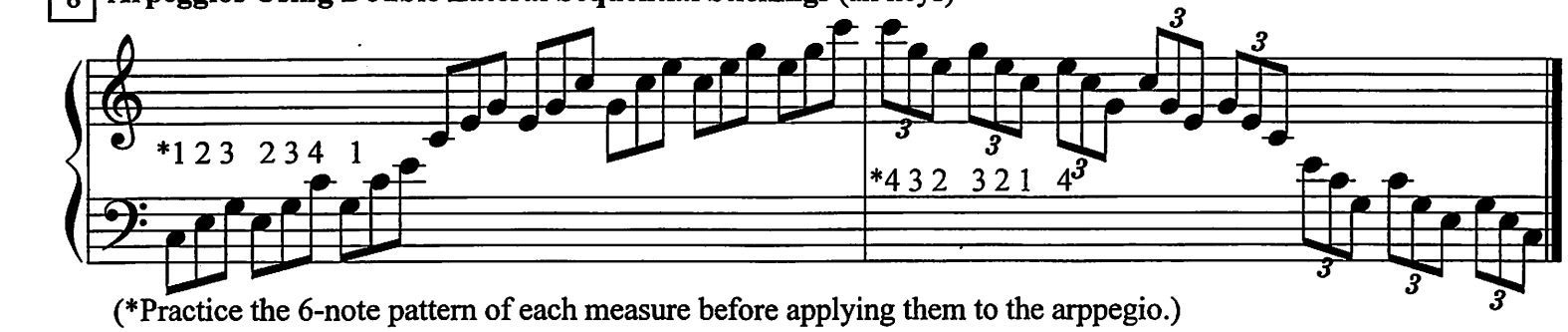


7 **Single Independent Evolving into Double Lateral Strokes**
(one wrist rotation for every two notes in each hand)

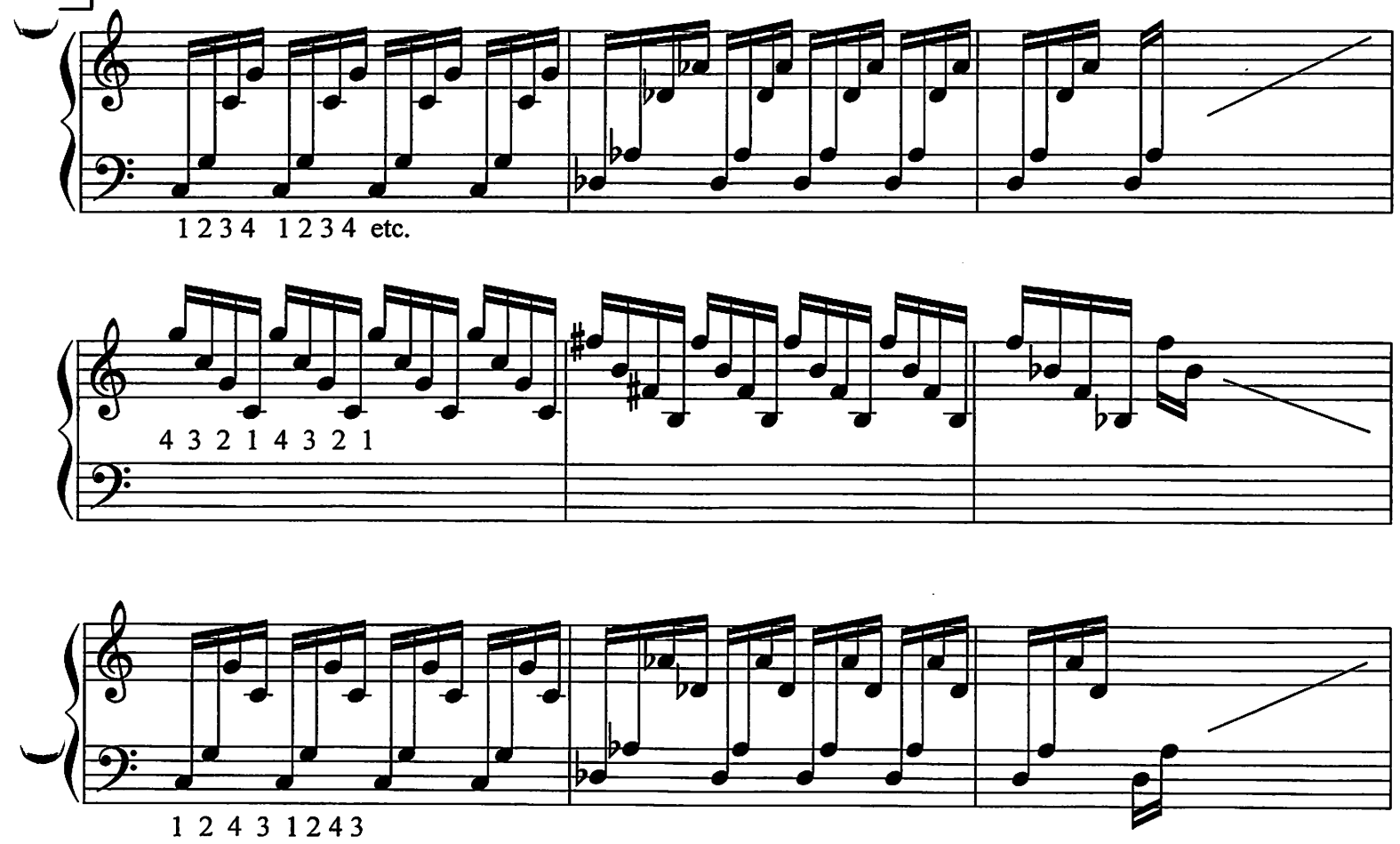


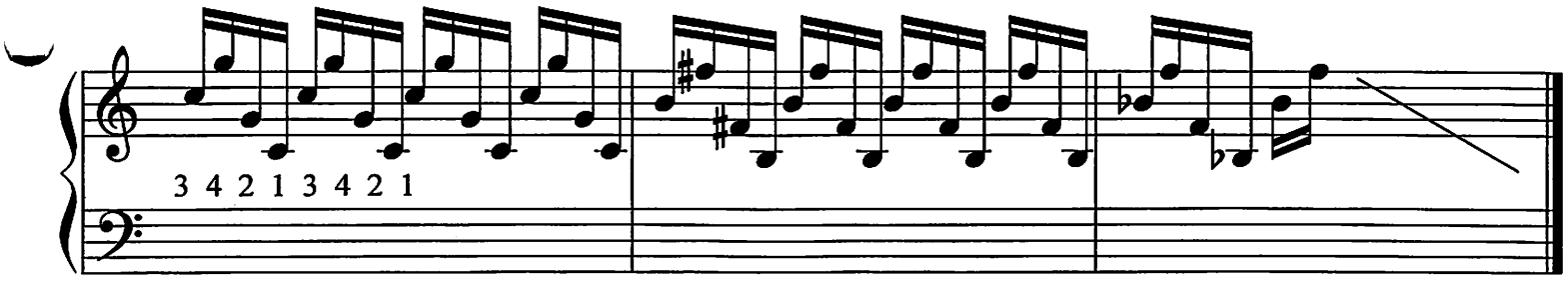
8 **Arpeggios Using Double Lateral Sequential Stickings** (all keys)



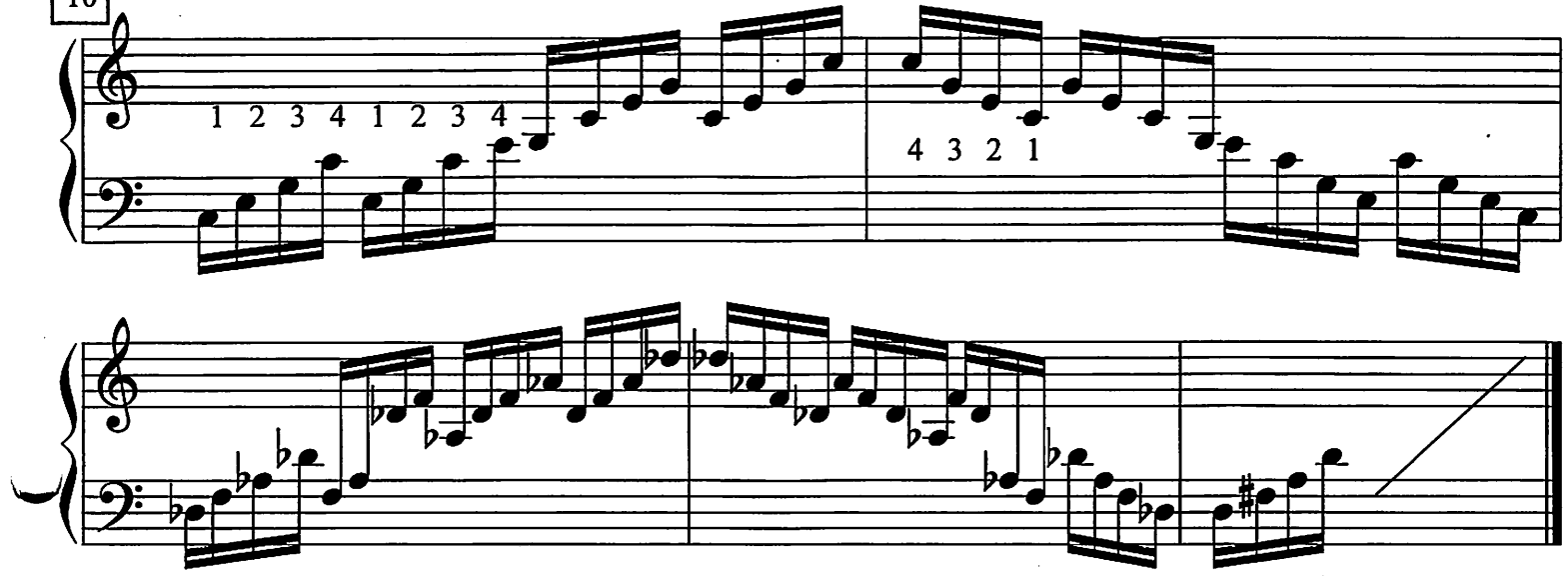
(*Practice the 6-note pattern of each measure before applying them to the arppegio.)

9 **Double Lateral**

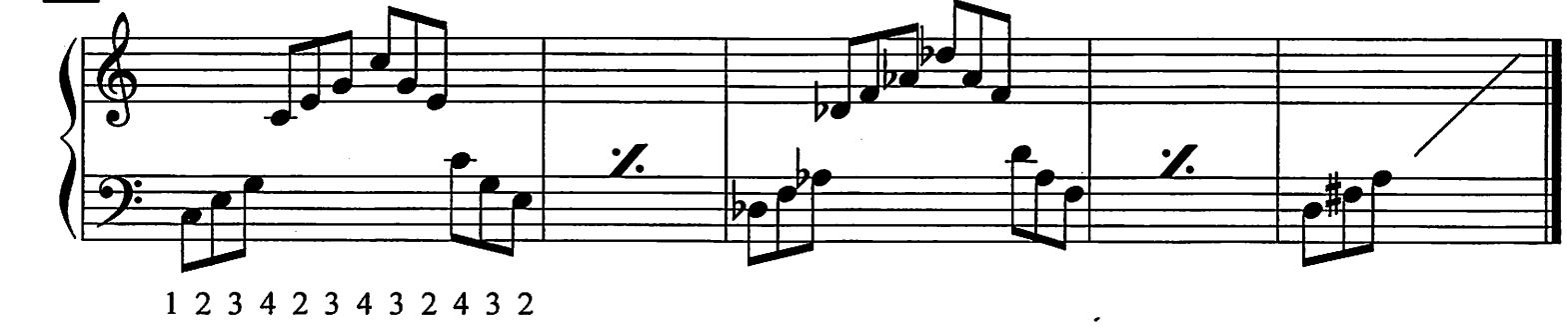




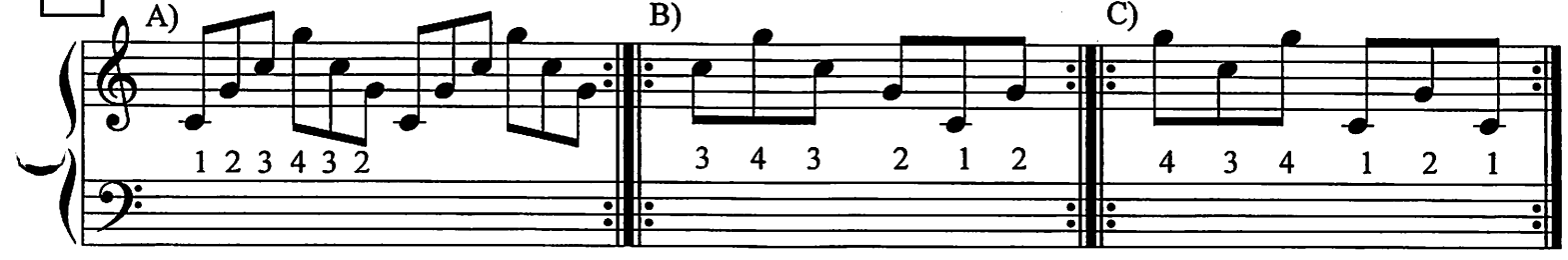
10 **Double Lateral**

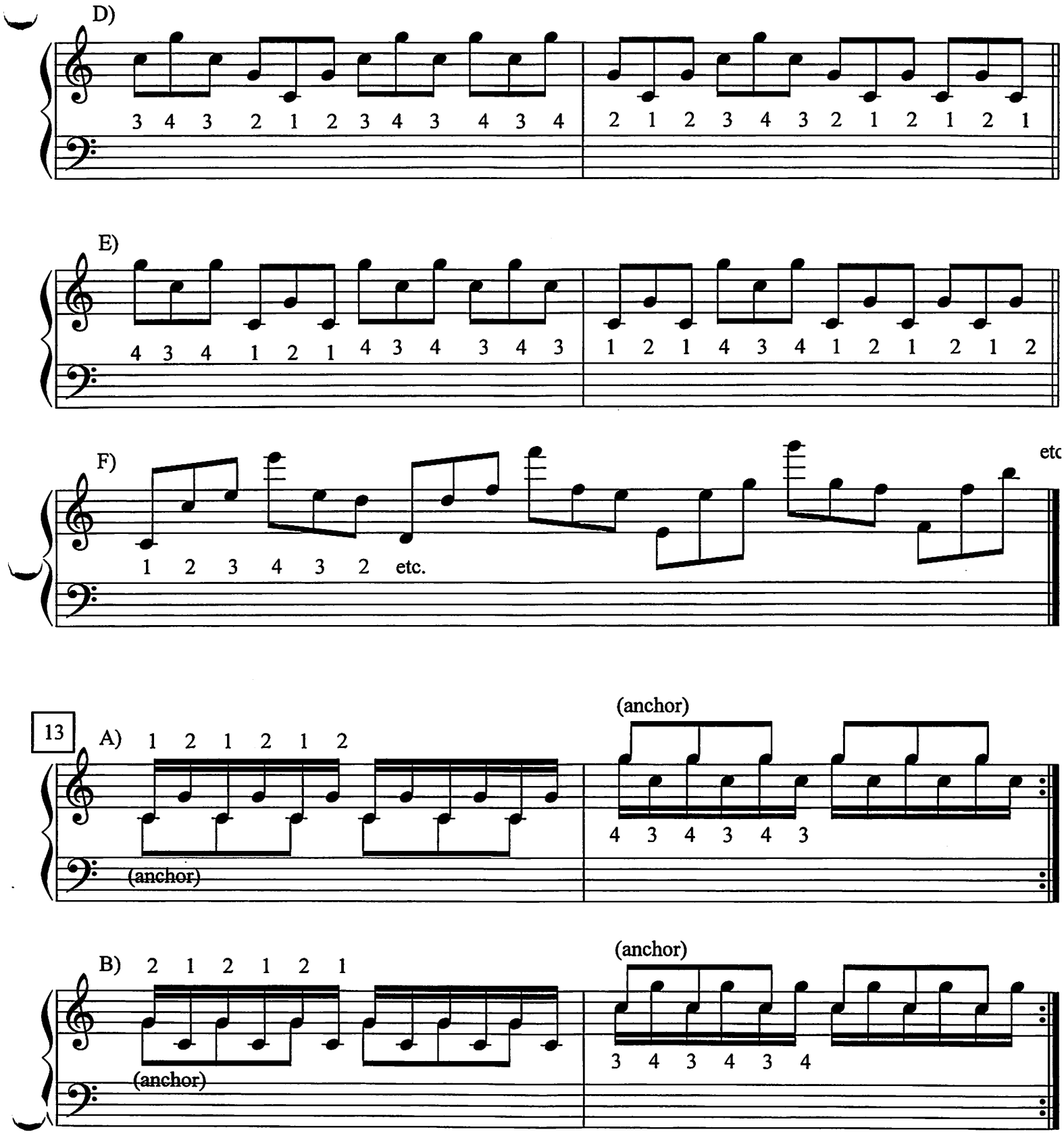


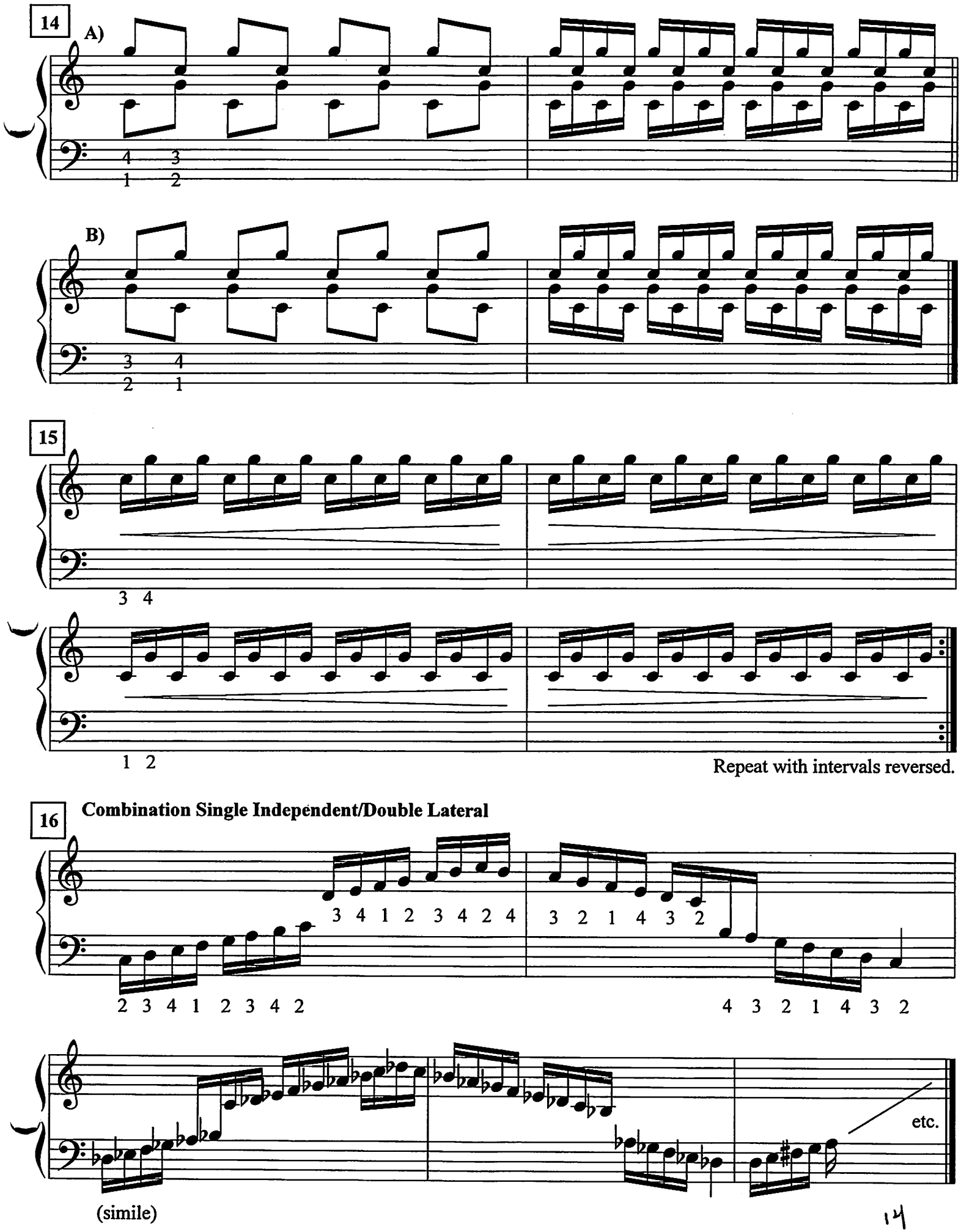
11 **Single Independent and Single Alternating**



12 **Independent Roll Exercises**




D)
3 4 3 2 1 2 3 4 3 4 3 4
2 1 2 3 4 3 2 1 2 1 2 1
E)
4 3 4 1 2 1 4 3 4 3 4 3
1 2 1 4 3 4 1 2 1 2 1 2
F)
1 2 3 4 3 2 etc.
etc
13
A)
1 2 1 2 1 2
(anchor)
(anchor)
4 3 4 3 4 3
B)
2 1 2 1 2 1
(anchor)
(anchor)
3 4 3 4 3 4


14
A)
4 3
1 2
B)
3 4
2 1
15
3 4
1 2
Repeat with intervals reversed.
16
Combination Single Independent/Double Lateral
3 4 1 2 3 4 2 4
2 3 4 1 2 3 4 2
3 2 1 4 3 2
4 3 2 1 4 3 2
etc.
(simile)

Northern Arizona University
College of Arts and Letters
School of Music

Percussion Techniques I
Keyboard Playing Test

Name_____ Date_____

I. **Scales and Exercises** (From 29 Exercises) [25%]: COMMENTS

- Exercise #_____, Key of _____.
- Exercise #_____, Key of _____.
- Exercise #_____, Key of _____.
- Exercise #_____, Key of _____.

II. **Keyboard Solo** [25%]:

- Pasquale Bona "Largo" (#75)

III. **Technique** (The Model) [50%]:

- Low Wrists
- Fulcrum Placement & Use
- Finger/Wrist Use Proportions
- Use of Full Stroke
- Point of Contact with Bars
- Rolls (including smooth note connections)

TOTAL_____

Vibe Clinic

By Steve Hemphill

Vibraphone

- Four Mallet Grip for Jazz Vibes – Gary Burton – a cross-stick grip with the outside mallets hand on top of inside mallets (within the palm)
- Pedaling Technique: quick upward foot motions; "after pedaling"
- Mallet Dampening (4 types)
  1. Regular Dampening: quickly and silently slide mallet head from node toward center of bar while simultaneously striking new note
  2. Follow Dampening (adjacent notes only): one mallet plays scale-like passage while other mallet "follows" with a sliding motion using slight downward pressure—timing exactly with sound of new note
  3. Slide Dampening (adjacent notes only): the striking mallet also dampens the previously played note by immediately sliding (upon contact in an L-shaped fashion) from the struck note to the last-played/adjacent note using a "down-stroke" motion (almost a "dead stroke")
  4. Finger Dampening (naturals to *b*/# only): use little finger (or knuckle) to dampen natural bar when simultaneously striking a *b* or # which is aligned with the natural
- Grace notes: play with a "dead stroke" technique, leaving the mallet head pressed into the bar
- Double stickings: use doubled left and right hand sticking to reduce motions between manuals (naturals vs. #s and *b*s); example—E*b* major scale would use the following sticking: E*b* (Left), F (Right), G (R), A*b* (L), B*b* (L), C (R), D (R), E*b* (L)
- Mallet placement on 4-note chords: use the ends of the bars (the portion) of the bar on the outside of the node (where the suspension cord passes through the bar). This can be useful not only on the *b*s and #s, but also on the naturals—striking the bar end away from the player, when striving to reduce ackward and difficult arm/wrist angle changes.
- Developing "orchestrated" voices on the vibraphone—producing a transparent quality with musical contrast and expression:
  1. The melody line (top voice) is played with the heaviest weight (loudly)
  2. The bass line (bottom voice) is played with the second heaviest weight (moderately loud)
  3. The harmony (inner chordal voices) are played with the lightest weight (quietly)

  Note: There are many exceptions to this approach in vibraphone music.
  Example: *The Waltz King* (from "Music of the Day—a collection of original compositions for solo vibraphone; Kendor Music, Inc.) by Bill Molenhof

Vibe Books

1. *Vibraphone Technique: dampening and pedaling*, David Friedman; Berklee Press Publications
2. *A Musical Approach To Four Mallet Technique for Vibraphone, Vol. I* (and Vol. II), David Samuels; Excelsior Music Publishing Co.
3. *Contemporary Mallet Method: An Approach to the Vibraphone and Marimba*, Jerry Tachoir; Riohcat Music

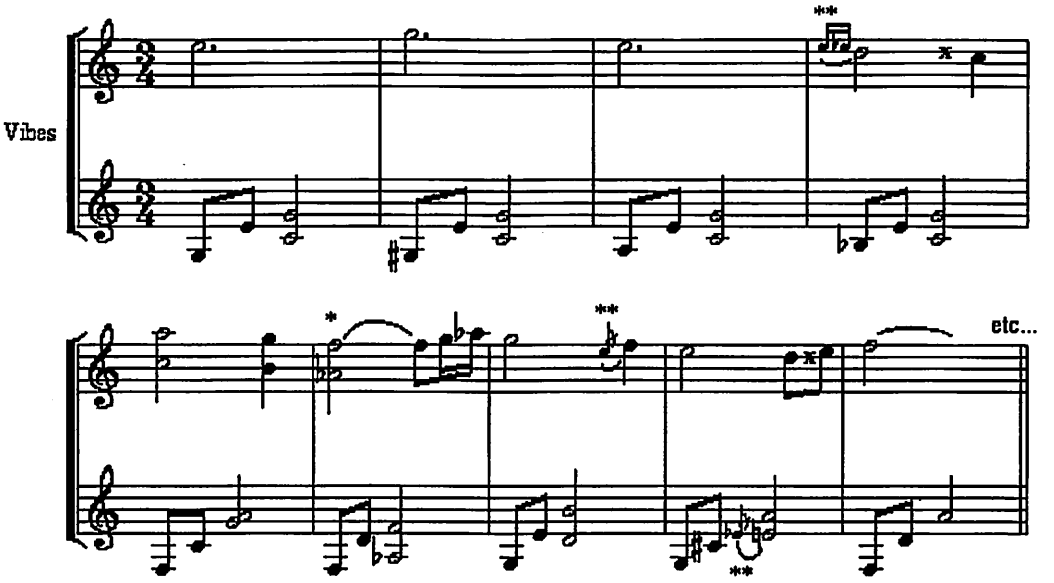
4. *Jazz Mallets: In Session*, Arthur Lipner; Row-Loff Productions
5. *The Vibes Real Book*, Arthur Lipner; MalletWorks Music

Collections:
1) *Music of the Day*, Bill Molenhof; Kendor
2) *Vibe Songs*, Bill Molenhof; Belwin Mills
3) *New Vibe Madness*, Bill Molenhof; CPP Belwin
4) *Solo Vibraphone Collection*, Marlène and Jerry Tachoir; Riohcat
5) *Design for Vibraphone and Piano*, Jerry Tachoir; Riohcat
6) *Solo*, Gary Burton; Creative Music
7) *Mirror from Another*, David Friedman; CPP Belwin
8) *Place to Visit*, Arthur Lipner: MalletWorks Music

Resources

1. Steve Weiss Music: 2324 Wyandotte Road, Willow Grove, PA 19090; Phone 215/659-0100; Fax 215/659-1170
2. Jamey Aebersold Jazz: PO Box 1244, New Albany, IN 47151-1244; Phone 1-800-456-1388; Fax 1-812-949-2006; http://www.jazzbooks.com

Example of "Orchestrated" Balance:
from *The Waltz King*
by Bill Molenhof (edited by Steve Hemphill)



Balance: play melody notes (top staff) at forte level; play bass notes (downbeat notes in lower staff) at a mezzo-forte level; play harmony notes (lower staff--2nd eighth-notes and half-notes) at a mezzo-piano level.

* Mallet placement on Ab and F: play both notes on the end of the bars - outside of the nodes.

** Use "dead-stroke" for grace-notes (only use on 2nd grace-note in measure 4).

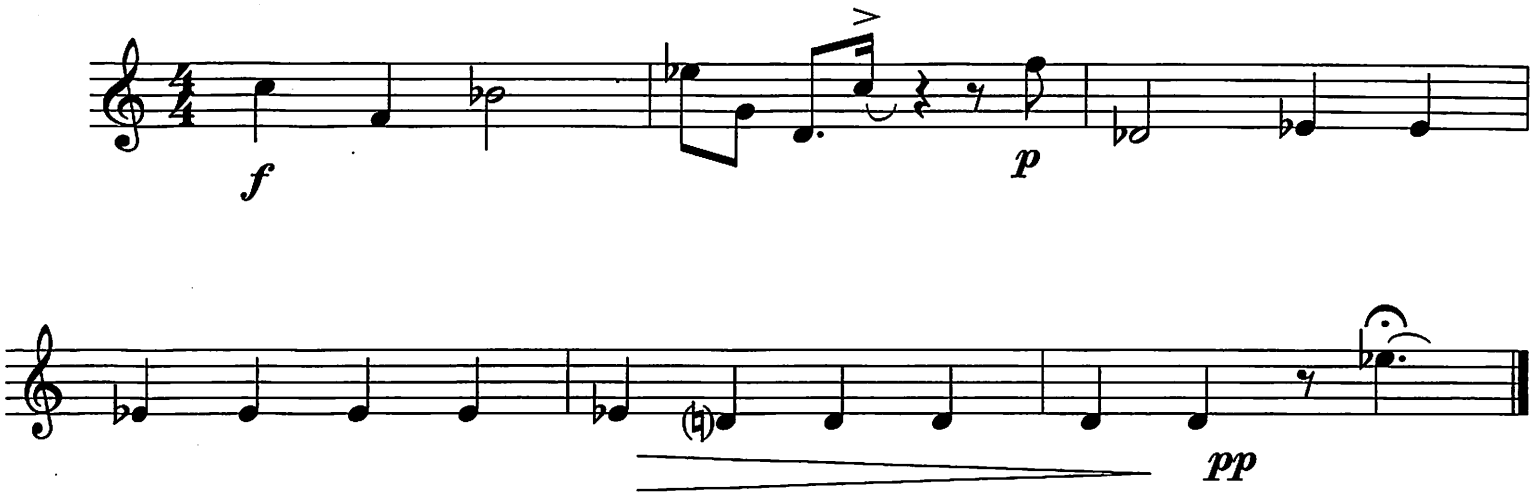
x = Mallet dampen ("Follow Dampening") between these notes.

Pedal at each bar line. Avoid gaps in sound (use "after-pedaling" technique).

STUDY FOR CHIMES
Class Percussion I

Chimes

NAU Percussion Studies



Use exercise with various tempo indications. Execute with two chimes mallets, followed by execution with one chime mallet. If two faces of hardness are available on the same chime mallet, change from a hard surface to a soft surface at the end of measure two.

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PERCUSSION TECHNIQUES I
Keyboard Percussion Study Guide

- Be able to describe proper physical technique for playing; wrist position, mallet position, type of stroke required (most frequently used), wrist to finger use ratio.
- Describe the node as it relates to acoustics and as it relate to the marimba.
- Describe the resonator and its function.
- Describe differences between xylophone and marimba; consider physical differences, acoustic differences, range & transposition, and other tangible differences.
- Describe the advantages of synthetic materials used for marimba and xylophone bars, including the names of these materials.
- Discuss playing spots on keyboard bars and the technical concerns related to location. And specifically, address the placement of mallets for rolls. Identify anti-node and its ramifications.
- Discuss weight of stroke as it relates to technique and lift; include the use of "down strokes."
- Discuss the technical production of rolls and the use of wrists, fingers, and forearm (if any) in that production.
- Identify the specific ranges (including highest and lowest notes) and transpositions for all five types of keyboards: marimba, xylophone, vibraphone, orchestra bells, and chimes.
- Identify the specific ranges (including highest and lowest notes) and transpositions for all five types of keyboards: marimba, xylophone, vibraphone, orchestra bells, and chimes.
- Discuss the different types of mallets appropriate for use on all keyboard instruments, including advantages and disadvantages, and for what types of literature/performance. Also, include discussion of mallet handles (e.g. rattan, fiberglass, dowel).
- Identify the specific ranges (including highest and lowest notes) and transpositions for all five types of keyboards: marimba, xylophone, vibraphone, orchestra bells, and chimes.
- Discuss how and when the study of keyboard percussion instruments should begin in public school programs or within private instruction.
- Identify the different types of mallet dampening used in association with vibraphone technique.

- Discuss rationale for placement of keyboard percussion instruments in the large ensemble in relation to acoustic properties (including logistics).
- Discuss the use of roll speed on keyboard percussion instruments in terms of intensity, expressiveness, and note release.
- Identify/describe the various types of four-mallets techniques/grips, the versatility of each and which should be taught. Include Traditional, Musser, Burton, and Stevens.
- Describe eye movement in relation to keyboard percussion sight-reading skills.
- Discuss storage, care & maintenance of keyboard instruments and potential pitfalls regarding student behavior.
- Discuss emphases regarding the content of study for the beginning student. Include solos, scales & exercises, ensemble music, and sight-reading.

Northern Arizona University
School of Music

Timpani Tuning:
Ear Training Procedure

1. Introduce each interval individually, both ascending and descending, with the student singing aloud

2. Give beginning pitch; then provide a short, random sequence of 3-4 note intervals, singing aloud at every step

3. Give beginning pitch; followed by short interval sequence to be sung silently, with the last pitch sung aloud (sustain until piano plays correct pitch - match intonation)

4. Give beginning pitch; followed by medium interval sequence (5-7 notes) silently, the last pitch sung aloud - match with piano

5. Give beginning pitch; followed by long sequence (8-10 notes) silently, the last pitch sung aloud - match with piano

6. When teaching young students, run the sequences silently with the final pitch played on piano and observe the facial expressions to check accuracy (the student does not sing aloud)

7. Give a time limit to each sequence by way of conducting a predetermined number of measures rest (at first symmetrical meter, then mixed meter)

8. Follow steps 1, 3, 4, 5, and 7 with music being played (live or via stereo) in the background

9. Practice sequences mentally followed by the physical application of pitch (last) to an appropriate drum .

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Timpani Tuning:
Melodies for Interval Association

ASCENDING

- minor 2nd: *Jaws*; *Ode to Joy* (Beethoven's 9th Symphony); chromatic scale
- Major 2nd: *Do-Re-Mi*; *Country Roads*; *Can-Can*; *Silent Night*; *London Bridge*; *Happy Birthday*; major scale
- minor 3rd: Brahms' *Lullaby*; *Edelweiss*; *What Child Is This* (*Greensleeves*); *Georgia*
- Major 3rd: *Marines' Hymn*; *When the Saints Go Marching In*; major triad
- Perfect 4th: *Here Comes The Bride*; *There's No Business Like Show Business...*; *Reveille*; *Taps*; *Mexican Hat Dance*; *Oh Taunnumbaum*; *The Farmer in the Dell*: *Jeopardy* Theme
- Tritone: *Maria* (West Side Story) ; *The Simpson's* Theme
- Perfect 5th: *Twinkle, Twinkle Little Star*; *2001 Space Odyssey*; *Star Wars* Theme
- minor 6th: Theme from *Love Story*; *The Entertainer* (notes 4-5)
- Major 6th: *My Bonnie Lies Over the Ocean*; *NBC*; *It Came Upon A Midnight Clear*
- minor 7th: *There's A Place For Us* (West Side Story); *Have You Driven a Ford, Lately?* (TV Commercial);
- Major 7th: Bali-Hai (musical, notes 2-3); *Star Trek* TV Theme
- Octave: *Somewhere Over The Rainbow*; *When You Wish Upon A Star*; *The Weather Outside Is Frightful* (Let It Snow...); *Take Me Out To The Ball Game*

DESCENDING

- minor 2nd: *Joy To The World*; *Habenera* (Carmen—opera); *God Bless America*; *Für Elise*; chromatic scale
- Major 2nd: *Mary Had A Little Lamb*; *Three Blind Mice*; *Mambo* (Westside Story)
- minor 3rd: *The Star Spangled Banner*; "bridge" section from *Over The Rainbow*; *This Old Man*
- Major 3rd: *Swing Low-Sweet Chariot*; Beethoven's 5th Symphony (Opening); *Sentimental Journey*; *Summer Time*
- Perfect 4th: *I've Been Working On The Railroad*; *Old Mac Donald*; *Born Free*; *Oh My Darling*; *O, Come All Ye Faithful*
- Tritone: European Siren
- Perfect 5th: *Feelings*; *Flintstones* (TV cartoon theme)
- minor 6th: Theme from *Love Story*
- Major 6th: *Nobody Knows The Trouble I've Seen*; *Over There*; *Music of the Night* (Phantom of the Opera)
- minor 7th: Opening theme from *An American in Paris* (George Gershwin)
- Major 7th: *I Love You* (Cole Porter)
- Octave: *Scherzo* from Beethoven's 9th Symphony (or simply invert an ascending octave)

Improve the list with selected melodies that are familiar, specifically, to the individual student. Melodies will only help the student if he or she is very familiar with them. This list should be offered to a student only after assigning the student to find as many melodies for himself/herself as possible. Folk tunes and nursery rhymes are excellent sources, with lasting melodies.

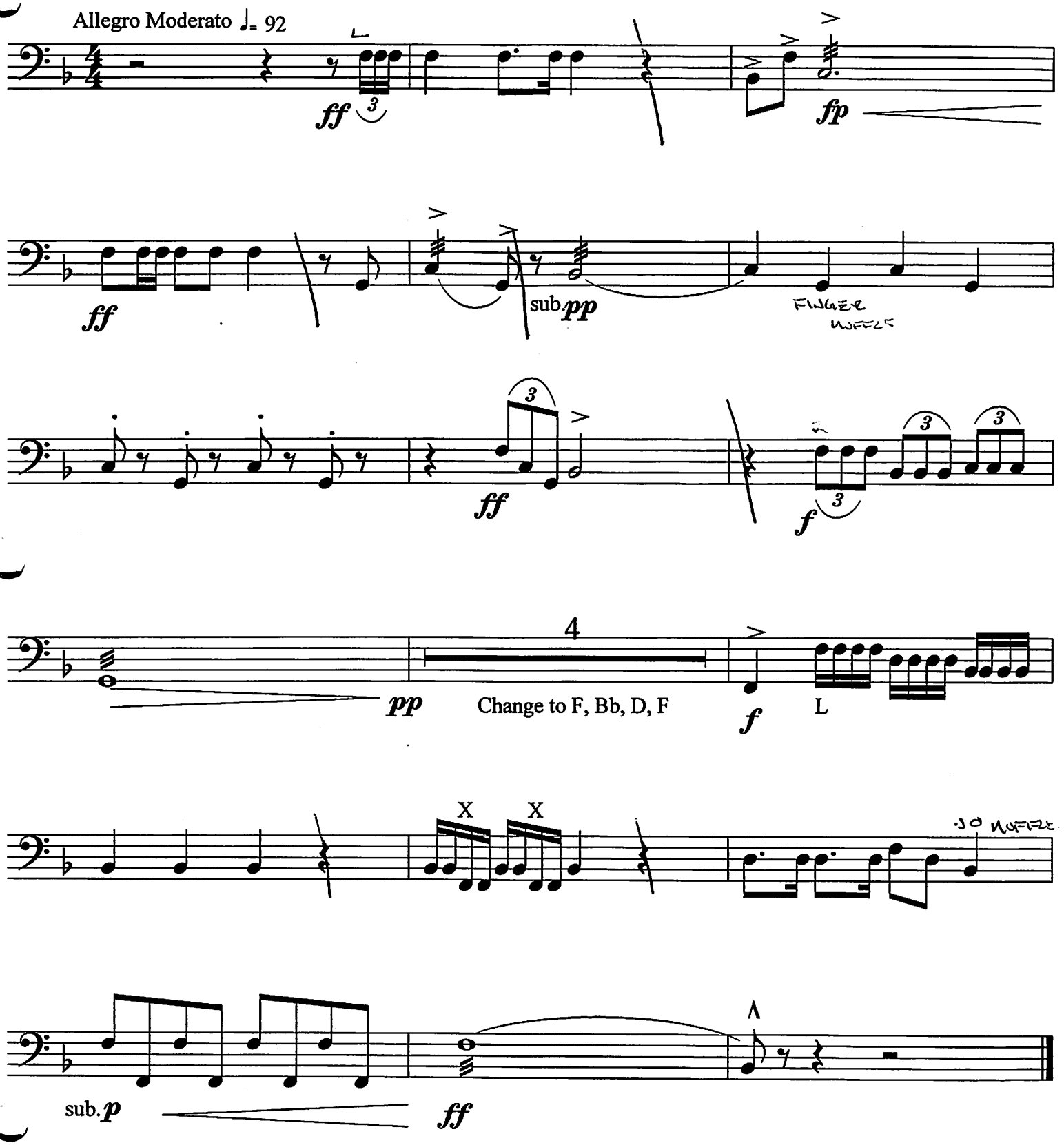
(2004)

TIMPANI ETUDE

Northern Arizona University MUP 108

G, Bb, C, F

Steve Hemphill

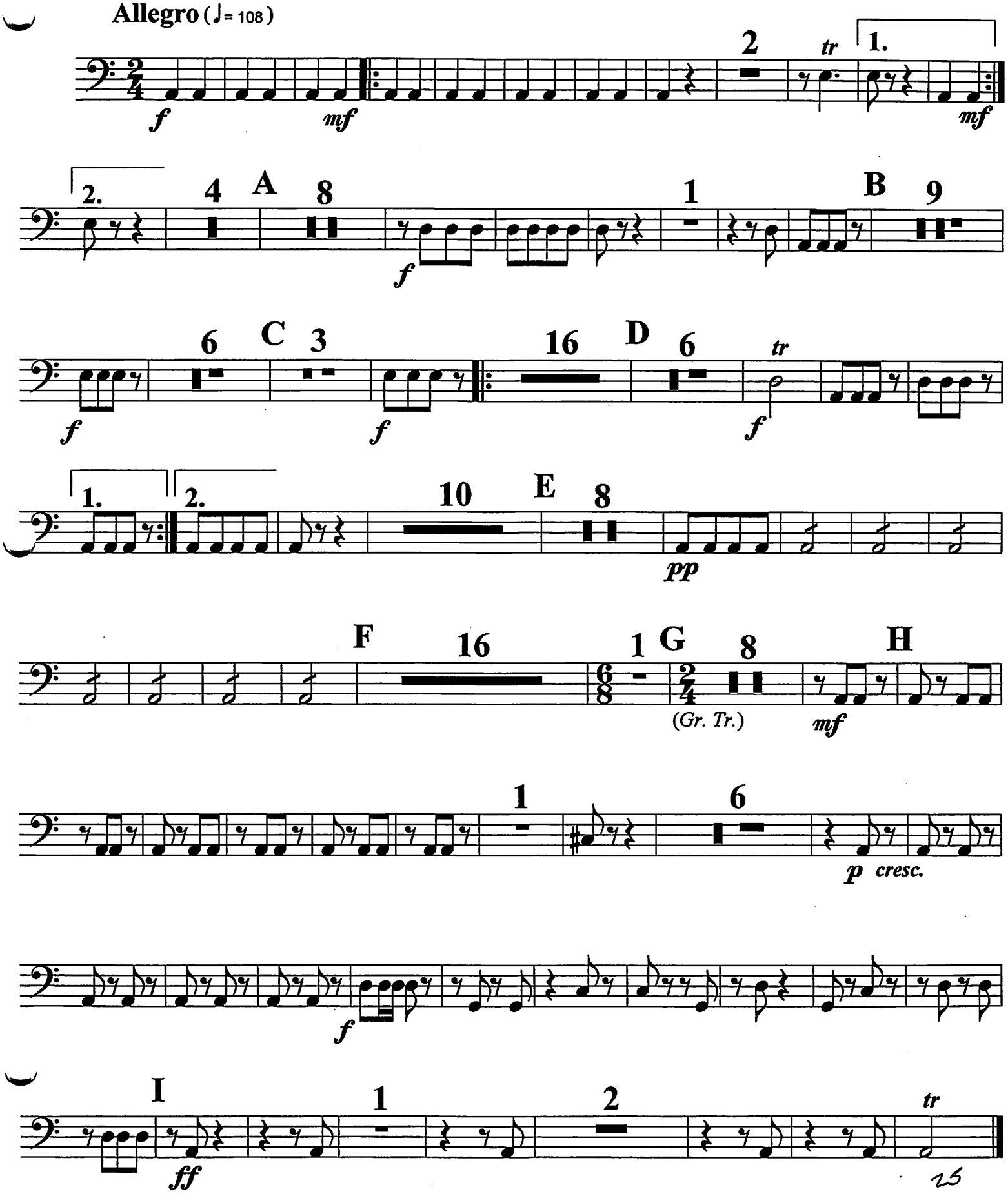


X = cross-stick.

Timpani Study

(Marking Parts)

Pauken



TIPS FOR FITTING LUDWIG TIMPANI

Both Remo and Ludwig timpani heads are available. It is important to note that each manufacturer uses a different method of sizing. This is further complicated by the fact that Ludwig timpani have been manufactured using two different styles of head. The following information should be helpful in putting together a timpani head order.

Regular Collar Heads – pre 1981
Ludwig timpani manufactured before 1981 take "regular" collar heads. Regular collar heads pull sharply down, close to the bowl perimeter, with the chrome-plated counter hoop fitting closely around the bowl. *Regular collar heads measure approximately one inch larger than the bowl diameter.*

Extended Collar Heads – post 1981
Extended collar heads, used on Ludwig timpani manufactured after 1981, extend approximately one inch beyond the bowl perimeter, with the chrome-plated counter hoop being about two inches greater in diameter than the bowl. *Extended collar heads measure approximately two inches larger than the bowl diameter.*

Sizing Remo Heads (recommended)
Remo heads are sized by the actual diameter of the head. Regular collar timpani take Remo heads one inch larger than the bowl size. Extended collar timpani take Remo heads two inches larger than the bowl size.

Sizing Ludwig Heads (not recommended)
Ludwig heads are sized according to the size of the timpani. A 26" Ludwig timpano head is made to fit a 26" timpano. In fact, the actual head measurement will be somewhat larger. To clarify, a 26 inch Ludwig timpano head will fit a 26 inch bowl but will not measure 26 inches. It will measure approximately 27 inches for a regular collar head and approximately 28 inches for an extended collar head.

REMO TIMPANI HEADS
The size of timpani head is determined by the diameter of the bowl itself. Measure the old head from the outer edges. If this measurement exceeds the bowl size by more than 1¾ inches, an *extended collar* head is needed. When ordering, mention the make and the model of timpani concerned. "Hazy" heads are recommended.

Word of Caution: Care must be taken when removing old timpani heads. Many pedal-type models of timpani (i.e. Ludwig, Yamaha) have tuning mechanisms which are spring loaded. The pedal will move to the toe-down forward position – do not try to hold it back (unless you "block" the pedal in a central position with a piece of wood or similar object). Also, do not adjust the balancing spring tension. It is recommended to use a small dab of Lithium grease or Vaseline Petroleum Jelly on the threads of the tension rods for lubrication. Be sure to clean the bearing edge of the bowl with denatured alcohol or similar chemical. It should be smooth to the touch. If possible, apply a very thin film of clarinet cork grease to the bearing edge (or use a high-grade Teflon tape) before replacing the head. Avoid use of paraffin wax for purposes of rim lubrication.

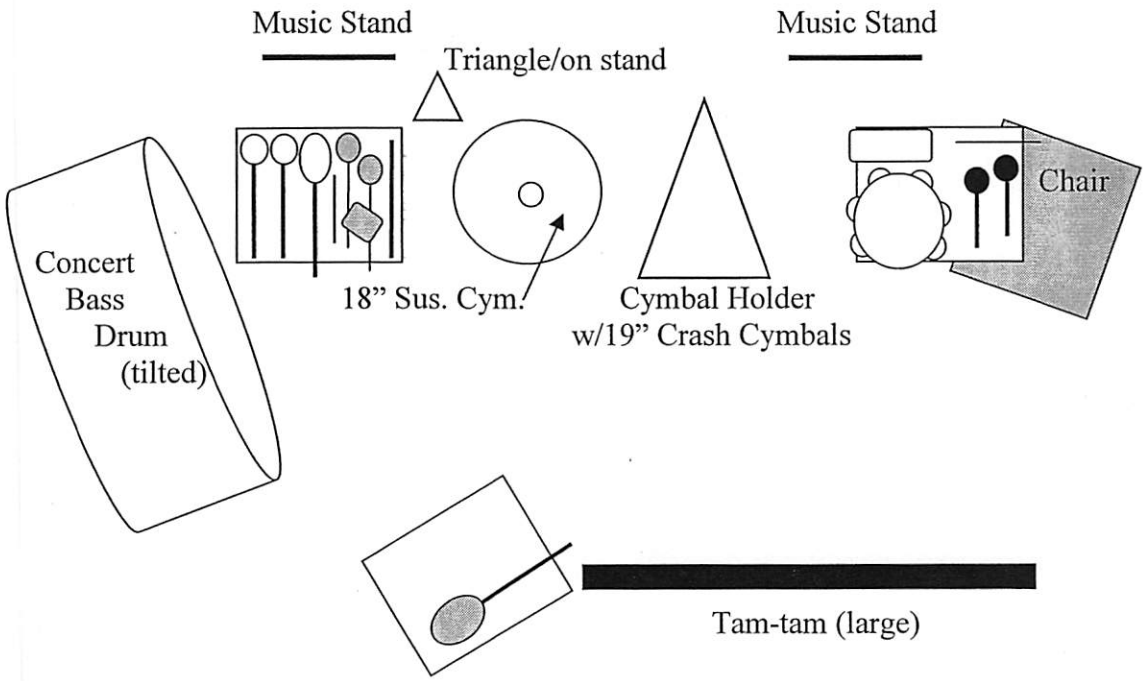
TIMPANI - REPLACEMENT HEAD SELECTION TABLE

Bowl Size Diameter	IN. CM.	18" 45.7	20" 50.8	22" 55.9	23" 58.4	24" 60.9	25" 63.5	26" 66	27" 68.6	28" 71.1	29" 73.7	30" 76.2	31" 78.7	32" 81.3
MANUFACTURER														
ADAMS	Professional		2200		2500			2800			3100			3400
	Symphonic		2300		2600			2900			3200			3500
CLEVELANDER			2200			2600		2800			3100		3300	
GOODMAN Chain		2000	2200	2400	2500	2600	2700	2800	2900	3000	3100	3200	3300	
GOODMAN* Dresden					2508 2500*		2712 2800*		3008*	3100				
GP PERCUSSION			2300			2608		2808			3108			3500
HINGER Dresden or Cable			2300	2500	2600		2800			3100			3400	3412
JENCO Dresden or Rotary					2608		2708	2808			3008	3300		
KOLBERG				2308		2600		2800			3100		3300	
LIGHT, WALTER After 1986								2808						3400
LIGHT,WALTER** American Drum/Dresden					2600		2800	2800		3100	3108	3300	3300	3500
LUDWIG RINGER And Double Ring Suspended Bowl		After 1981	2200		2500			2800			3100			3400
LUDWIG** Pedal and Hand (Including Ludwig & Ludwig, Leedy & Ludwig, W.F.L. Ludwig Co.)		Pre 1981	2010*		2404	2500	2600	2700	2800	2900	3000	3100		
PEARL					2500			2800			3100			3400
PREMIER				2308		2600		2800		2900	3100	3100	3300	3300
GUNTHER RINGER Dresden			2208		2500		2708			3008		3200		
ROGERS			2200		2500			2800			3100			3400
SLINGERLAND					2404		2600	2700	2800	2900	3000	3100		
STOTZ Cable Timpani			2300	2500	2600	2700	2800	2900	3000	3100	3200	3300	3400	3500
YAMAHA			2200		2500			2800			3100			3400

AUXILIARY PERCUSSION
ETUDE

Set-up Diagram

Conductor
(Music Stand)



= Trap or Stick Tray (Manhassett Music Stand, Tilted 90°)

- Large Triangle Shape = crash cymbal holder for quick change (keep in low position)
- Trap Tray at BD (on left) = 1 pair BD rollers; 1 general BD beater; 1 triangle beater; 1 pair yarn suspended cymbal mallets; BD mitt; 1 SD stick (old stick for striking suspended cymbal)
- Trap Tray on Right = tambourine (grip area overhanging tray edge); woodblock; 1 pair castanets; 1 medium rubber mallet for woodblock
- Trap Tray at Tam-tam (bottom) = holds large tam-tam beater (2 or 3 puck core)
- Chair is for one foot placement supporting castanet performance (or use short stool)
- Cover all 3 trays with black towels
- Place BD mitt on cymbal mallet handles in an "open-mouth" position for quick entry
- Apply wax (raw bee's wax) to the tambourine head's outer edge for finger roll execution

Northern Arizona University
School of Music

PERCUSSION TECHNIQUES I

Auxiliary Percussion Unit

Player:

	_____	_____	_____	_____	_____
Bass Drum					
Triangle					
Suspended Cymbal					
Crash Cymbals					
Woodblock					
Tam-tam					
Tambourine					
Castanets					
Total	____	____	____	____	____

Player:

	_____	_____	_____	_____	_____
Bass Drum					
Triangle					
Suspended Cymbal					
Crash Cymbal					
Woodblock					
Tam-tam					
Tambourine					
Castanets					
Total	____	____	____	____	____

Player:

	_____	_____	_____	_____	_____
Bass Drum					
Triangle					
Suspended Cymbal					
Crash Cymbals					
Woodblock					
Tam-tam					
Tambourine					
Castanets					
Total	____	____	____	____	____

TAMBOURINE HEAD REPLACEMENT

1. Soak head in lukewarm water for ½ to 1 hour (often requires much less time than this). Head should become soft and pliable (similar to a wet dish rag).

2. While head is soaking, use medium grade sandpaper to sand the top edge (bearing edge) of the shell until all old glue is removed.

3. Remove head from water (after appropriate soaking time) and wipe off excess water with paper towel.

4. Apply a liberal amount of Elmer's or carpenter's glue to sanded edge, spreading the glue evenly around the rim.

5. Place the wet head on top of the glue-coated edge, centering the head so about 1 inch extends past the edge of the shell on all sides.

6. Stretch a giant rubber band over the head and rim, attaching the head to the shell. At this point, you may need assistance in holding the head in place. If rubber band is unavailable, try tying a string securely around the rim of the tambourine.

7. Pull out the slack in the head by pulling the edge of the skin until taut.

8. Leave the tambourine in a humid place to slowly dry. Do not leave in a very dry place. If necessary, cover the head with a damp towel.

9. When dry, remove the rubber band and trim excess skin with an exacto knife or single-edged razor blade. Be careful!

10. Add tacks if so desired. (Optional)

Tambourine Head Replacement Kit available from:
Grover Pro Percussion, Inc.
38 Montvale Ave., Suite G-25
Stoneham, MA 02180
Tel. (617) 438-4600
Fax (617) 438-6611

COMMON FOREIGN PERCUSSION TERMS*

ENGLISH	ITALIAN	FRENCH	GERMAN
Antique Cymbals	Crotali	Crotales	Antiken Zimbeln
Anvil	Incudine	Enclume	Amboss
Bass Drum	Gran Casse	Grosse Caisse	Grosse Trommel
Castanets	Castagnetta	Castagnettes	Kastagnetten
Chimes, (Tubular Bells)	Campane, (Campanelle)	Closhes	Glocken
Orchestra Bells	Campanelli	Jeu de Timbres	Glockenspiel
Cowbell	Cencerro	Cloche a'Vache	Almenglock, Amglock.
Cymbals	Piatti, Cinelli	Cymbales	Becken, Tellern
Field Drum	Tamburo Militare	Tambour Militare	Militar Trommel
Guiro (Gourd)	Raspe	Rape	Raspel
Timpani, (Kettledrums)	Timpani	Timbales	Pauken
Marimba	Marimba	Marimba	Marimbaphon
Percussion	Percussione	Batterie	Schlagzeug
Snare Drum	Tamburo	Caisse Claire	Kleine Trommel
Tambourine	Tamburo Basco	Tambour de Basque	Tamburin, Schellentrommel
Tenor Drum	Tamburo Rullante	Caisse Roulante	Ruhrtrommel
Whip	Frusta	Fouet	Holzklapper
Woodblock	Cassa di Legno	Bloc de Bois	Holztrommel
Xylophone	Xylofono	Xylophone	Holzharmonika, Strohfidel

* For further information: Lang, Morris and Spivack, Larry. Dictionary of Percussion Terms. New York: Lang Percussion Company

MISCELLANEOUS FOREIGN TERMINOLOGY

ENGLISH	ITALIAN	FRENCH	GERMAN
Suspended Cymbals	Piatto sospeso	Cymbal suspendue	Becken hangend
2 Cymbals	a 2, a due due piatti	a l'ordinaire, avec plateaux	gewohnlich, mit tellern
Hit with ...	colpo con ...	frappee avec ...	mit dem ...
Mallet	Mazza	Mailoche	Klopper
Stick (or) Wood Stick	Bacchetta Bachetta di Legno	Baquette Mailoche de Bois, Tampon	Schlagel Holzschlagel
Brush (Wire)	Verge Scovolo	Brosse	Stahlburste
Timpani Mallet	Bachetta di Timpani	Mailoche de Timbales	Paukenschlagel
hard	dure	dur	schwerer
soft	molle	douce	weicher
Let Ring	Lesciare Vibrare	Laissez Vibrer	Klingen Lassen
dampened	secco	etouffe	dampfen
muffled	con sordino coperto velato	sons voiles sourdine voilee	abdampfen bedeckt gedampft
muffle off	modo ordinario senza sordino	naturel sans sourdine	gewohnlich dampfung ab
at the edge	all' estremita	au bord	Am rand

Unusual Percussion Considerations
Concert Band Literature
Grades 2-5

Exceptional section writing: **Karel Husa (V-VI)**
David Maslanka (II-VI)
Fisher Tull (IV-V)
Vincent Persichetti (IV-V)
Daniel Bukvich (II-V)
Francis McBeth (II-V)

Composer	Title	Grade	Percussion Considerations
McBeth, Francis	*Canto*	2	playing on timpani bowls
Adler, Samuel	*Little Night & Day Music*	3	bowed vibraphone
Brant, Henry	*American Debate*	3	section is placed antiphonally
Chattaway, Jay	*Mazama*	3	animal bells on straps, roto-toms, flexatone
Erb, Donald	*Stargazing*	3	slide whistles, prepared tape
Reed, H. Owen	*Heart of the Morn, The*	3	unusual timbral combinations, sizzle cymbal
Strauss, Josef	*Feuerfest*	3	solo anvil
Susato, Tielman	*Battle Pavane, The*	3	antiphonal cymbals
Arnold, Malcolm	*Grand, Grand Overture*	4	3 vacuum cleaners, floor polisher, rifle shots
Arnold, Malcolm	*Prelude, Siciliano, & Rondo*	4	maraca part (independence)
Bach, Johann S.	*O Mensch...*	4	4 part writing for keyboard percussion
Bach, P.D.Q.	Grand Serenade	4	bells and whistles, rifle, crasho grosso
Bennett, David	*Symphonic Songs*	4	"peep"
Bukvich, Dan	*Maine Vigils*	4	ice bell, 5 triangles, muted drums, brake drums
Bukvich, Dan	*Symphony #1*	4	"gong" drums, brake drums
Chance, John Barnes	*Incantation & Dance*	4	whip, section soli
Chance, John Barnes	*Variations on Korean*	4	muted timpani
Duffy, Tom	*Crystals*	4	crystal glasses, hoses, lion's roar, water gong
Konagaya, Soichi	*Japanese Tune*	4	O Daiko, Shime Daiko, cymbals
Margolis, Bob	*Color*	4	crystals, sizzle cymbal
McBeth, Francis	*Beowulf*	4	garbage can lids
Schuman, William	*When Jesus Wept*	4	field drum solo
Tull, Fisher	*Introit*	4	percussion soli; exceptional section writing
Tull, Fisher	*Jargon*	4	percussion ensemble feature
Tull, Fisher	*Passing Fantasy, A*	4	crystals, hoses, bowed vibraphone, flexatone plays a melody
Walker, Gwyneth	*Match Point*	4	uses tennis balls on battery perc
Williams, Clifton	*Concerto*	4	percussion feature

Adams, John	*Short Ride in a Fast Machine*	5	2 synthesizers, crotales
Barnes, James	*Variations on Paganini*	5	section solo
Barnhouse, C.L.	*Battle of Shiloh*	5	pistol shots
Bedford, David	*Sea and Sky...*	5	4 crystals
Bedford, David	*Sun Paints Rainbows...*	5	8 whisky bottles, tuned with water level
Chance, John Barnes	*Symphony #2*	5	timpani solo
Gould, Morton	*West Point Symphony*	5	marching machine
Gregson, Edward	*Sword & the Crown, The*	5	antiphonal bass drums, timpani, hung handbells, multiple bell trees, mark trees
Hanson, Howard	*Laude*	5	antiphonal timpani
Hart, Paul	*Cartoon*	5	lots of bells and whistles
Maslanka, David	*Golden Light*	5	crotales, Indian drum, 3 triangles, bass drum with mounted cymbal, temple blocks pitched at Ab, Bb, & C
McTee, Cindy	*Circuits*	5	4 almglocken
Orff, Carl	*Carmina Burana*	5	2 pianos, 3 sets of bells, 2 players on timpani, beer steins, 2 sets of xylophones
Peck, Russell	*Cave*	5	exceptional section writing (10 players)
Reed, H. Owen	*La Fiesta Mexicana*	5	exceptional section writing
Schuman, William	*Be Glad Then, America*	5	timpani solo
Tull, Fisher	*Sketches on a Tudor Psalm*	5	exceptional section writing
Williams, Clifton	*Symphonic Dance, #3*	5	ratchet solos
Chavez, Carlos	*Sinfonia India*	6	ancient Indian instruments
Husa, Karel	*Apotheosis of the Earth*	6	exceptional section writing
Husa, Karel	*Music for Prague*	6	exceptional section writing
Margolis, Bob	*Terpsichore*	6	you name it (e.b.t.k.s.)

PERCUSSION INSTRUMENT NEEDS
FOR THE HIGH SCHOOL

Keyboards:
Xylophone (3½ octaves)
Orchestra Bells (2½ octaves)
Chimes (C-F or C-G)
Marimba (4 1/3 octaves minimum)
Vibraphone

Timpani:
4 drums (32"-29"-26"-23")

General:
36" bass drum (on ring "suspended" stand)
snare drum (6½") (also a 5")
field/tenor drum
2 sizes of suspended cymbals
3 pairs of crash cymbals (16"-17"-19")
(select from "Viennese" and "German")
tam-tam (30"-36" Wu Han "Chau")
4 graduated concert tom-toms
temple blocks (set of 5)
tambourine (2)
triangle (2)
castanets (Epstein)
trap table(s)

Latin Percussion:
2 congas w/stands (quinto and conga sizes)
timbales
cow bells (2 sizes)
bongos (plastic heads)
claves
guiro
maracas
shakers (afuché and tubos)

Jazz Band:
drumset w/cymbals (4 or 5 piece)

Marching Percussion:
include marching snares, quads (or quints), graduated bass drums (4-5), marching cymbals

Northern Arizona University
School of Music

MUP 108 PERCUSSION TECHNIQUES I

Sticks, Mallets and Beaters
(School/Band Ownership Recommendations)

- 1 General Bass Drum Beater (Vic Firth/Gauger TG03-Oval Head; Gauger TG02-Legato; or Gauger TG01-General)
- 1 Pair Bass Drum Roll Mallets (Vic Firth/Gauger #4-Rollers)
- 1 Tam-tam Beater (home-made with hockey pucks –1, 2, or 3 Epoxy-cemented together, drill hole for dowel handle- 7/8" or 1," add friction tape for rounder shape and cover with 4-ply yarn)
- 1 Pair Chime Mallets (yellow Plexiglas hammers from hardware store)
- 3 or 4 Assorted Pairs of Matched Triangle Beaters (Stoessel #1, 2, 3; Black Swamp STB #1, 2, 3; Grover Percussion TB #2, 3, 4; or home-made from Drill Rod purchased from hardware store)
- 1 Pair Hard Xylophone Mallets (Vic Firth M133-medium poly, light; Vic Firth M134-medium hard urethane; or Malletech ORR39)
- 1 Pair Hard Bell Mallets (Vic Firth M141-medium hard nylon or Malletech ORR48)
- 1 Pair Medium-Soft Yarn Mallets for Marimba and Suspended Cymbal (Vic Firth *American Custom* M2-medium hard; Musser M-008 [yellow]; or M-208 [yellow])
- 3 Pair Assorted Timpani Mallets (Vic Firth T1 General, T2 Legato, and T3 Staccato) or other

Sticks and Mallets for Student Percussionists
(Student Ownership Recommendations)

- 1 Pair Concert Snare Drum Sticks (Vic Firth SD1-General or Regal Tip/Calato "Saul Goodman-A")
- 1 Pair Drum Set Sticks (Vic Firth SD4 Combo)
- 1 Pair Wire Brushes (Vic Firth HB Heritage Brush or Regal Tip/Calato 561A)
- 1 Pair Medium-Soft Yarn Mallets for Marimba and Suspended Cymbal (Vic Firth *American Custom* M2-medium hard; *American Custom* M3-medium mushroom head; Musser M-008 [yellow]; or M-208 [yellow])
- 2 Pair Medium-Hard or Hard Vibe Mallets (Vic Firth M25-Gary Burton model)
- 2 Pair Medium Marimba Mallets for 4-Mallet Studies (Vic Firth M114-Robert Van Sice Model, medium, rubber core)
- 3 Pair Assorted Timpani Mallets (Vic Firth T1 General, T2 Legato, and T3 Staccato) or other
- 1 Pair General Purpose Snare Drum Sticks for Suspended Cymbals, Cowbells and Miscellaneous Percussion (Vic Firth SD9-Driver)

For the younger students, consider Vic Firth *Education Packs*—developed with a "step-up" approach:

- **EP1** – a Vic Firth stick bag equipped with a pair of SD1 snare drum sticks, a pair of M5 medium rubber mallets, and a pair of M14 soft poly mallets for xylophone.
- **EP2** – a Vic Firth stick bag equipped with a pair of SD2 snare drum sticks, a pair of M3 mallets-medium mushroom head, a pair of M6 hard Phenolic ball mallets for xylophone/bells, and a pair of T3 *American Custom* staccato timpani mallets.

Important Companies:

Innovative Percussion (IP)	Malletech	Vic Firth	Pro-Mark
Grover Percussion	Black Swamp	Adams (Duff)	Cooperman

THE PERCUSSIONIST'S TOOL/REPAIR KIT

Tools
- Flat & Phillips screwdrivers
- 6" pliers
- needle nose pliers
- 6" adjustable Crescent wrench
- hammer
- knife
- wire cutters
- multiple hex wrench set
- wood & metal files
- punch
- scissors
- razor blade
- masking & duct tape
- fine & rough sandpaper
- steel wool (fine)
- mole skin
- white (Elmers) glue
- wood "super" glue
- large rubber bands

Additional Tools
- hacksaw
- 7" vise-grip
- drill with bits
- pipe wrench
- 4" Crescent wrench
- rubber hammer
- woodsaw
- cord or string
- electrical extension cords

Replacement Parts
- string for snare drum
- cable or gut for gong
- cable or Venetian blind cord for chimes
- cymbal stand pads
- plastic/rubber tubing for cymbal stand sleeves
- miscellaneous nuts and bolts; wing nuts
- yarn; needle & thread
- piano felt
- unwaxed dental floss

Cleansers
- old clothes
- cymbal cleaners
- Lemon Oil Furniture Polish (all natural: no silicones, Linseed oil, synthetics, or wax)
- chrome cleaner
- household oil (3-in-1) (VIBES BUTTERFLY PEDAL)
- lubricant (WD-40)
- petroleum jelly (Vaseline)
- glass cleaner (Windex, etc.)
- rags (medium heavy duty & very soft)
- paper towels (LOTS)
- pipe cleaner/swaps (Q-Tips)
- mineral spirits (TISSUE PAPER)
- Liquid Wrench
- rust remover (Naval Jelly)
- White Lithium Grease (ALL THREADS)
- GAFFERS TAPE

14 COMMON PERCUSSION PERFORMANCE ISSUES FOR HIGH-SCHOOL ENSEMBLES

by Steve Hemphill

As one has the opportunity to observe a music festival or similar educational event for music students, it is quite common to identify reoccurring issues that diminish what otherwise would be considered strong performances. Although the following items of discussion reflect the writer's observations at a recent festival of high school percussion ensembles, similar observations can be made at many solo and ensemble, band, and orchestra festivals. Included here for consideration are a few suggestions, in general terms, that may help to strengthen the percussionists' contribution to any ensemble performance.

1. **Prevalence of a "down stroke" technique (the implement starts from a high position and remains low to the playing surface after contact) resulting in dull, thuddy percussion sounds.** One may observe the absence of "lift" or relaxed follow-through of the percussionist's stroke, lacking in both tonal resonance and a full-bodied sound from the instruments. The tone that is produced is a noisy, percussive sound with prominent contact "tick" If "down stroke" technique is developed and applied in the marching percussion program, one should identify the need for a technically different, less harsh approach to indoor concert performance.

2. **Playing (producing the sound) at an inappropriate location on the instrument for basic tone production (with the exception of desired tonal interpretations or special effects).** One can observe students playing on the nodes (where suspension strings pass through the bars on keyboard instruments), attaining a very dull, non-resonant tone. Playing too near the edge on timpani, tom-toms and timbales, will produce a thin sound with high overtones. The opposite issue, playing too near the center on snare drums, timpani, tom-toms, timbales, and bongos, will produce a dull, thuddy tone lacking in resonance. With the exception of the special playing areas relating to timpani performance (typically two to four inches from the edge), most "drums" can be played just off center and still achieve a resonant sound quality. Also, playing suspended cymbals at or near the edge will achieve more fundamental pitch and "darkness" in quality.

3. **When performing very loud volumes, the arms, wrists and hands over-extend to a very high position, well away from the instrument being played and out of correct position for good tone production and effortless technical execution.** Often, a percussionist's sound is not controlled: playing areas are inconsistent, the quality of tone suffers, and musical phrasing becomes almost non-existent. With hands and arms out of position, general accuracy can become lost regarding note placement in time (the rhythmic precision is degraded), while the ensemble suffers and becomes less refined. The sound, in general, can be too harsh and heavy for the instruments' capabilities, where tonal qualities are distorted. It is recommended that players use lower stick and mallet heights, perhaps at the same time using faster

strokes (a higher velocity of stroke speed), with plenty of lift. This type of stroke, when appropriate, might be described as a "hot" stroke – a quick and immediate lift following the produced sound.

4. **The angle of sticks or mallets to the instrument's playing surface is too great. The result is a reduction in tonal resonance, while adding contact noise to the instrument's tone.** In addition, the large stick-to-instrument angle reduces rebound qualities of the instrument, adding extra effort required by the performer to execute technique. It is recommended that percussionists keep the angles of sticks and handles of mallets as parallel to the playing surface as possible, with hands low to the instrument. This can be accomplished by raising instruments to a height which allows for an ease of technical execution and for the improvement of tonal qualities. Percussion programs should acquire "concert height" stands for snare drums and use blocks under wheels to raise keyboard heights or make use of height adjustment mechanisms.

5. **Inappropriate mallets are used on percussion instruments, failing to produce a tone most commonly associated with fundamental sound production excellence.** A few typical scenarios might include concert bass drum or suspended cymbal played with timpani mallets; tam-tam played with bass drum beater; extra-hard (compressed felt) mallets used as a general implement to play timpani; marching sticks used to play concert percussion instruments. Mallet cores should be compatible (in weight, size, mass, and construction) with the instrument played, allowing for a full sound spectrum, especially fundamental frequencies, to be heard.

6. **Evidence of lapses in ensemble precision**. Students should strive to be consistent with the accurate and continuous use of mental subdivision of pulse/beat. This requires mental preparation, training and practice. Students should develop a strong understanding of a specific counting method, especially when dealing with quarter-note and half-note triplet figures (based upon eighth-note triplet subdivision). Percussion students can achieve improved subdivision accuracy by practicing rhythmic etudes while counting aloud.

7. **Evidence present of exaggerated body movement for the support or reinforcement of the execution of steady time (i.e. a drumset player's head and torso "bobbing" up and down).** Percussionists should avoid excessive and distracting movement, potentially interfering with performance interpretation and accuracy. Once again, the performer should internalize the pulse-drive, as much as possible, as both a mental activity and a feel.

8. **Basic feet positions and movements for percussion keyboard players are not logical or efficient.** A percussion student should begin with a weight distribution that is even (usually with feet approximately shoulder-width apart) and avoid crossing the feet when moving laterally. Players should lean to one leg (changing weight distribution) or use a side-stepping motion for effective positioning at the keyboard. Consideration may be given to moving the feet (one slightly forward and one slightly

back), in addition to the use of hip rotation, for effectively reaching the raised bars (sharps and flats) with a single mallet of a four-mallet set. Generally, the percussionist should try to keep feet movement to an efficient minimum. Awareness of extraneous noise created by the movement of feet is always an important element of performance.

9. **The percussionists rarely look at the conductor.** Percussionists should develop the habit of looking directly at the conductor a moment prior to a new musical entrance, when entering after a lengthy rest, when entering with a solo passage, or when a change of instrument occurs. This action can promote trust, confidence, and a strong musical rapport with the conductor through consistent eye communication (giving weight to entry reassurance, agreement of musical placement and dynamic, and the general promotion of chamber music-related skills and understanding). If the ensemble is not conducted, the student should be comfortable enough with his or her own part to glance occasionally at other performers, promoting familiarity with all parts of the ensemble.

10. **Performer's visual contact with the conductor is insufficient and/or misaligned, regarding both the percussion instruments played and the music stand placement.** Music stand placement (direction and height) should be consistent in all conducted ensembles. Player, instrument, and music stand should face directly at the conductor whenever possible. When playing a hand-held instrument (i.e. triangle, tambourine, wood block), it is recommended that the height of the music stand should be positioned to contribute to good performance posture, and to ensure an appropriate three-point sight line (alignment) of instrument, music, and conductor. The hand held instrument should be held at chest or neck height. When playing other percussion instruments (i.e. bass drum, keyboard percussion, timpani), the music stand should be high enough to ensure a two-point sight line of music and conductor. Music stand placement should not be so high that the performer can not see the conductor's ictus (lowest point of the conducting gestures used).

11. **Extraneous noises from the percussion section are audible to the audience.** Identifiable causes include stick and mallet retrieval, preparation of hand-held instruments (especially tambourine and sleighbells), interchanging instruments, and moving between stations of performance. It is recommended that noises be eliminated by using appropriate trap tables and stick trays (horizontal tops of music stands); by purchasing black hand-towels or making special stick tray covers; by being aware and practicing the use of caution when manipulating instruments; and by reducing feet noises when moving about the section.

12. **Foot-tapping is audible and visible by audience members.** The elimination of this habit, or reducing it to a level that is unnoticeable, should be a primary performance goal. Instructors can encourage students to internalize pulse and incorporate time-keeping exercises in the students' preparation for lessons or performance.

13. **Performers can be seen chewing gum during rehearsals or performances.** This activity can be seen as a distraction by audience members (as well as being perceived as amateurish) and should be eliminated from the musical venue. In addition, for young performers, the activity actually can interfere with musical timing and concentration.

14. **Members of the ensemble can be seen talking during applause.** Musicians should remember to respect an audience and acknowledge their appreciation of the performance by directing attention to the audience at the end of a performance. Learning the important aspects of refined stage presence should not be overlooked.

Selected Internet Percussion Resources

Percussion Instruments & Drumheads
www.adams.nl/
www.blackswamp.com
www.custommusiccorp.com
www.evansdrumheads.com
www.groverpro.com
www.innovativepercussion.com
www.interstatemusic.com – TEACHER FRIENDLY
www.kamanmusic.com
www.larkinam.com LOOK IN THE MORNING (GOOD EARLY STUFF)
www.lonestarpercussion.com
www.lpmusic.com
www.ludwig-drums.com
www.marimba1.com
www.pearldrum.com
www.percussioncenter.com
www.percussionsource.com
www.remo.com
www.sabian.com
www.steveweissmusic.com
www.tocapercussion.com
www.vicfirth.com
www.wwandbw.com
www.yamaha.com/band
www.zildjian.com
DRUMWEBWARD.COM

Percussion Music
www.alfredpub.com
www.bedford.net/honeyrock
www.c-alanpublications.com
www.drop6.com
www.equilibri.com
www.percussionmusic.com
www.rowloff.com
www.southernmusic.com
www.studio4music.com

DANIEL KNIGHT "MUSICAL PERCUSSIONISTS"

Organizations
www.pas.org
www.menc.org
www.mtna.org
www.iaje.org
www.music.org (CMS)
www.cbdna.org
www.nationalbandassoc.org

NORTHERN ARIZONA UNIVERSITY
SCHOOL OF PERFORMING ARTS

MUP 354 – MARCHING BAND - FALL 2006
12:40-2:40, MWF

INSTRUCTORS:

Dr. Daniel Schmidt
Director of Bands
Bldg. 37a, Rm. 180
928.523.7680
daniel.schmidt@nau.edu

Dr. Carson L. Vermillion
Associate Director of Bands
Bldg. 37a, Rm. 180a
928.523.4224
carson.vermillion@nau.edu

PREREQUISITES: None, open to all students

COURSE DESCRIPTION AND GOALS: The existence of the Marching Band at NAU is to provide students with the opportunity to continue music making beyond the high school level. We feel that it is important to provide students with a musically stimulating activity that promotes a continued appreciation of the art of music. Simultaneously, the NAU Marching Band will strive to serve the music department, the university community, athletic department, and the student body through the highest level of performance.

COURSE STRUCTURE /APPROACH: The course will meet as an ensemble in the NAU Skydome unless otherwise noted by the Directors. Required performances and events are scheduled throughout the semester and are listed in the NAU band handbook.

All students enrolled have received a Band Handbook. The Handbook contains all information regarding grading, schedule, expectations, policies, and procedures. Additionally, all students enrolled have signed an agreement stating that they will honor these expectations.

NORTHERN ARIZONA UNIVERSITY
POLICY STATEMENTS

SAFE ENVIRONMENT POLICY

NAU's Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault or retaliation by anyone at this university. You may obtain a copy of this policy from the college dean's office. If you have concerns about this policy, it is important that you contact the departmental chair, dean's office, the Office of Student Life (523-5181), the academic ombudsperson (523-9368), or NAU's Office of Affirmative Action (523-3312).

Northern Arizona University
School of Music

PERCUSSION TECHNIQUES I
Snare Drum Performance Test

Name TRAVIS (N) HALEY Date 11/6/06

TECHNIQUE
B+ Grip Correctness choke-up a bit / little finger drop
A Position (Height) of Drum
A- Playing Spot - sticks too far apart
B+ Arm/Wrist Position - watch rotation

RUDIMENTS
A- Multiple Bounce Roll smooth out (little slower/longer buzz)
B- Double Bounce Roll No buzz
A- Rudiment #1 (flam accent)
B+ Rudiment #2 (flam tap)
A- Rudiment #3 (paradiddle) - all wrist

ETUDE (The Orchestral Snare Drummer: Page 37, No. 39) too close to edge
A Steady Tempo
A- Correct Rhythms use fingers
B+ Dynamics
B+ Correct Stroke Types
A Alternating Sticking
A- Accents ok
C+ Roll Quality/Accuracy - really fast hand speed - use longer buzzes, 7's - open (no buzz slower hands
A- Flams
B- 4 Stroke Ruffs

RUDIMENTAL SOLO (Freytag) no buzz
A- Steady Tempo
B Correct Rhythms and Rudiments
B+ Appropriate Accents more
C+/B- Appropriate Rolls roll speed, 7's, etc
B Correct Stickings and Stroke Types

COMMENTS

body language?

Grade B+

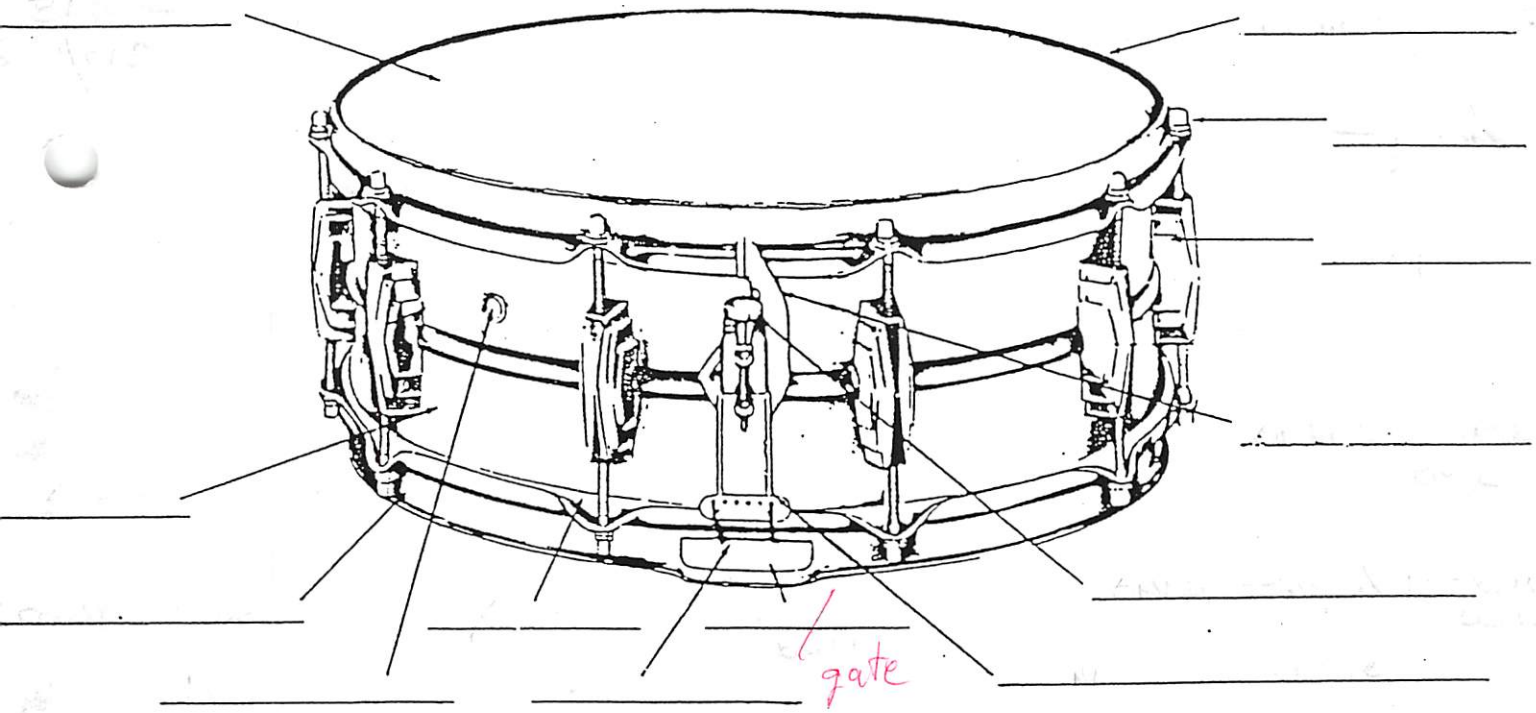
Northern Arizona University
College of Arts and Letters
School of Music

Percussion Techniques I
MUP 108

SNARE DRUM PARTS TEST

Name TRAVIS WHALEY Date 9/7/06

Parts of the Snare Drum



SNARE DRUM

How to select sticks: Questions to ask and how to test them.

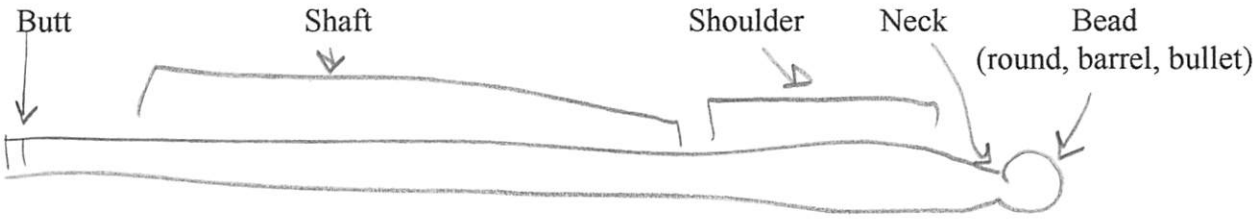
1. Are the warped?
   Roll on a flat surface.
2. Are the sticks the same weight?
   Place stick in the palm of hand and bounce around. Judge carefully.
3. Is the weight of the stick evenly distributed?
   Hold the end of the stick at the butt lightly and bobble up and down. The stick should not be too tip heavy.
4. Are the pitch's of the 2 sticks the same?
   Hold one stick tightly in one hand, strike with the other stick while rotating and bouncing

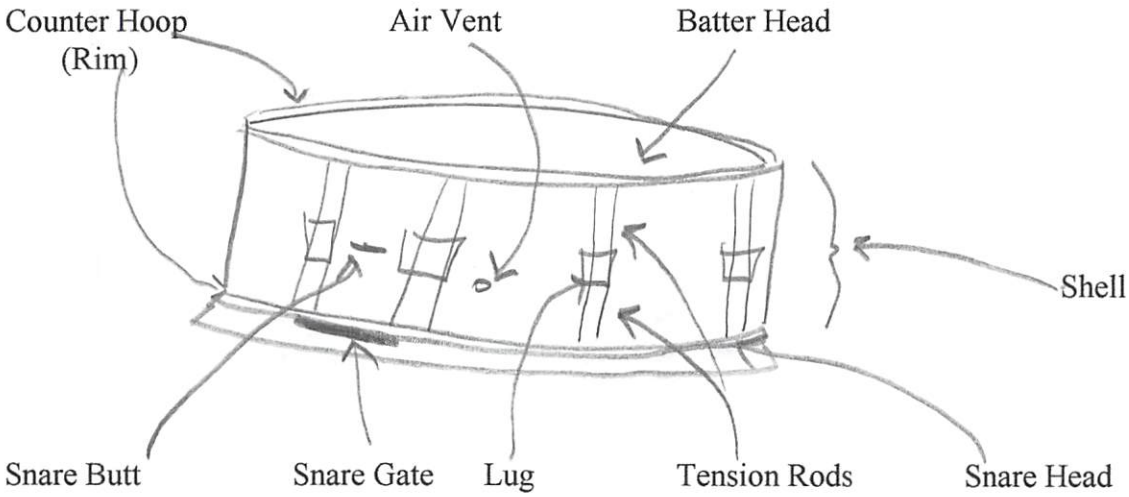
Good sticks to use:

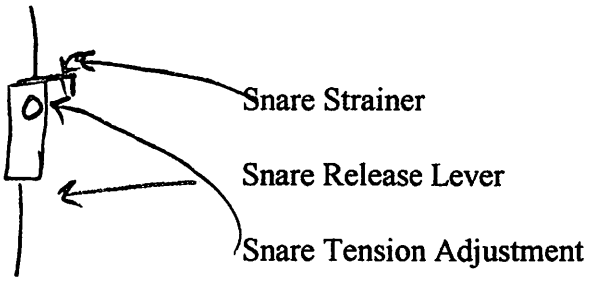
1. Vic Firth SD1
2. Pro Mark A

Percussion Arts Society: www.pas.org

Parts of a stick:







A typical high school snare drum should have **10 lugs**

History
Snare drum originated in the **1700's**.
The drums had **calf skin** heads.
They also bared a tack pattern with **Crests** and **Coats of Arms.**
In the Revolutionary War, Fifes and Drums were used
In the Civil War, Fifes were replaced with bugles, but drums stayed.

1. Those who played drums and that time were and average of **12 years old.**
2. If you left your drum more than **12 feet away** from you, you would be **court marshaled.**
3. Drums were used for standard **marching, calling for food, executions**, and **entertainment.**

Rudiments were created during the time of the Civil war.
Many rudiments together made compositions.
After the war, the only jobs a drummer could get were:

1. Performing for silent movies
2. Performing in Vaudeville

Heat will tighten the drum making the drum sharper.
Loosen the snares for loud passages, **tighten** the snares for soft passages.

Where should the drum be?

1. The snares should be perpendicular to your waist, or vertical to where you are facing
2. Strainer should be right in front of you, maybe slightly to the right
3. The leg of the drum stand should be to the right of your foot.

STROKES
Fulcrum is the **Pivot Point** and should be relaxed.
Long Roll: Diddles go faster and faster creating a roll.
Pronation strokes: Like waving "bye bye". Wrist goes up and down.
Rotation strokes: Wrist rotates left and right.
Beads: should be 1 inch apart from each other, 1 inch off the drum in "ready" position.
4 Stroke Types

1. Full Stroke (loud) Full motion of wrist. Start "up", strike, and end "up"
2. Up Stroke (soft) Like a check mark. Start "down", strike, and end "up"
3. Down Stroke (loud) Start "up", strike, and end "down"
4. Tap (soft) Starts "down", strike, and end "down"

The **premise** is to look ahead in music and see what notes are **loud or soft** and know what stroke **types** to use.

EXAMPLE:

Paradiddle starts with an accented loud note, but the next note is soft, therefore one must use a down stroke. Thus, the para diddle pattern is *Down stroke, up stroke, tap, tap*

A **flam** is just an upstroke in one hand and a down stroke in the other. The down stroke hits first. A considerable amount of time should be spent on just doing flam's.

One should also spend a considerable about of time working their weaker hand to sound even with the other hand.

Street beats are just a collection of rudiments.

Natural Sticking:

The dominant hand plays the beats and &'s, while the weaker hand plays the E's and A's.

Mylar is a typical material for drum heads. The head is held by the flesh hoop and must be tucked in. Mylar is crimped and glued in the flesh hoop. Keep it out of the rain!

Keep **skin heads** out of school!

3 types of Remo brand Heads.

1. Diplomat (lower head) thin thickness
2. Ambassador (Batter head) medium thickness
3. Emperor (Marching bass drums) thick thickness

#1 and #2 are good for orchestras and bands.

Coated heads are good. Keep up on latest trends.

NO DOTS. NO OIL. NO SELMER. NO LUDWIG.

Play from 1 inch from middle of the snare to avoid and anti node. Nodes are at the bearing edge. One could screw the lugs at the nodes of the shell.

Keep the stick as parallel to the head as possible. The stick will produce a bigger sound. Set up tom toms flat in a drum set for this reason.

Rebound properties are greatest when the stick is parallel with the head.

Longer sticks with bounce/buzz more.

When teaching, teach the **Multiple Bounce Stroke** first.

It's the easiest to start and get a good concept of, but hardest to master.

The 2nd sound must be the same quality as the first.

To get a good idea of this, bounce the stick of the snare drum freely with a loose fulcrum. Then pull the middle finger in and firm up the fulcrum until the sound is achieved.

If that doesn't work, have the student start with a dead stroke, and then loosen the grip up. THINK "OOOH(mild) to AHHH(relaxed)".

Idiophones: Self Vibrating (Marimba)

Aerophones: Produce sound with air through the instrument (Slide whistle)

Membranophones: Drums with a head. Produce sound when struck. (Snare, Timpani)

When performing the double stroke roll.

When producing the buzz roll, roll the thumbs out to achieve evenness.

80% buzz on head

20% recoil

Listen for **Density, Volume, and Texture** of the roll. You may use SOME arm to soften the attack.

Don't **snap** the recoil.

Eliminate **pulse**.

If the passage calls for a loud double bounce roll, **pull up** on your middle or ring finger.

Keep all your fingers **close together**.

Overlap the buzz with both hands while playing.

When learning, always **start slow** and work on **evenness** of playing.

Check pattern is the rhythm, or **subdivision** of the roll. Example, If 16^{th} notes sound too slow and 32^{nd}s are too fast, try sextuplets.

For advanced players, if basic subdivision doesn't work, try **5's, 7's, 9's**, and **11's**.

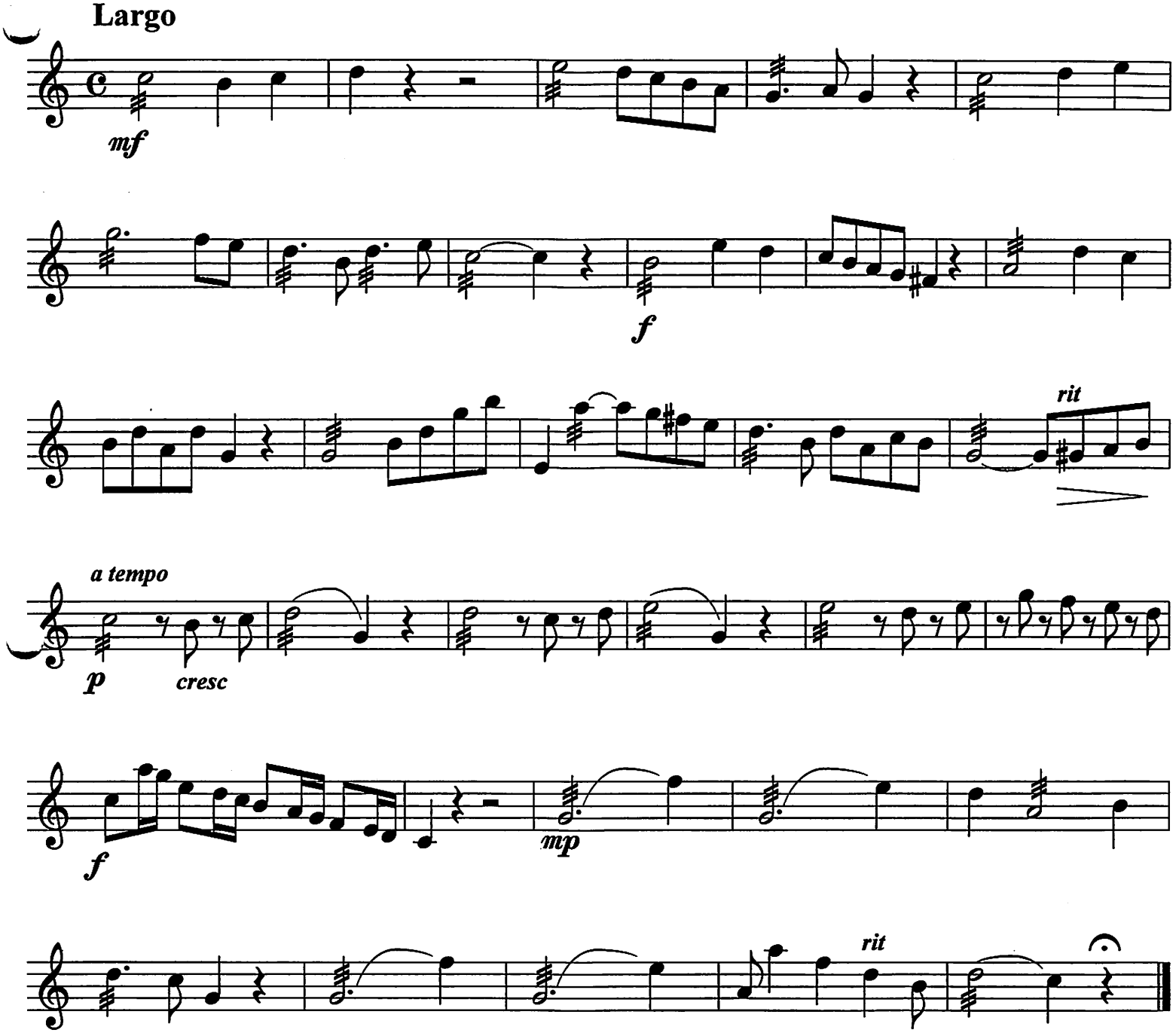
A good way to practice these subdivisions:

Quarter note = 68 4/4 time

1. Quarter notes for 1 measure
2. Eighth notes for 1 measure
3. Triplets
4. Sixteenths
5. 5's
6. 6's
7. 7's
8. 32^{nd}s

Marimba Etude

2-Mallets

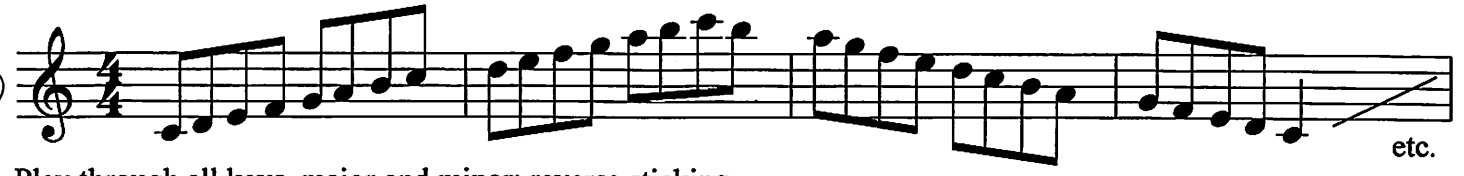


Two-Mallet Excercises & Warm-ups

Marimba

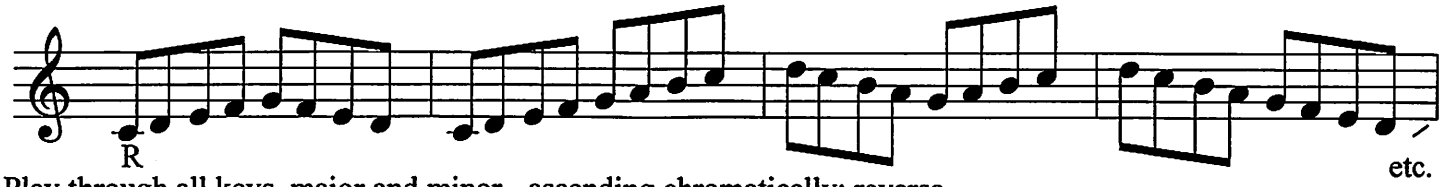
Steve Hemphill

1)



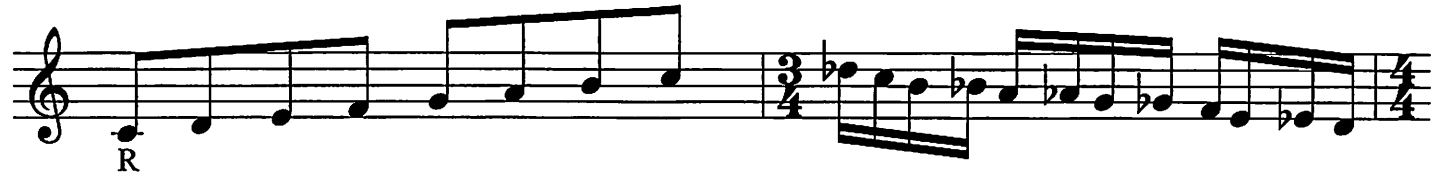
Play through all keys, major and minor; reverse sticking.

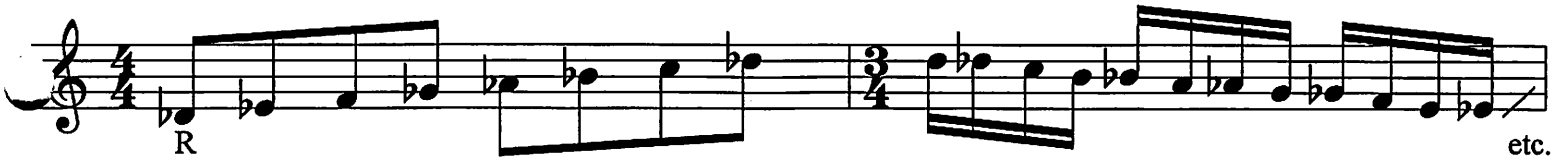
2)



Play through all keys, major and minor - ascending chromatically; reverse sticking.

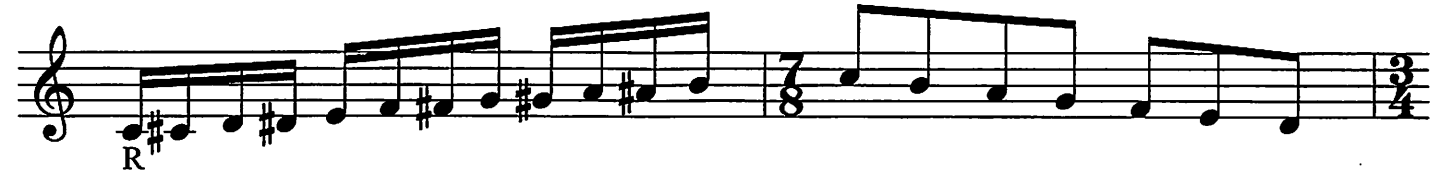
3)

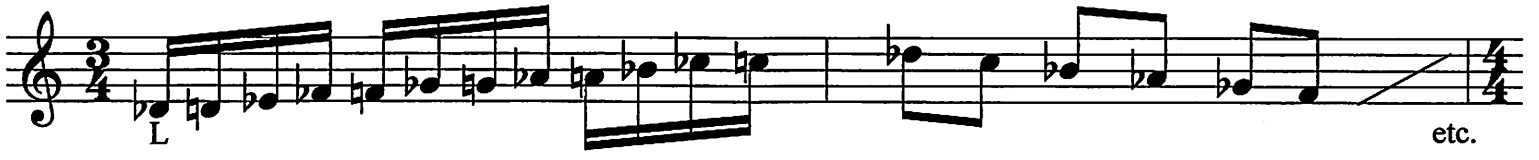




Play through all keys, ascending chromatically.

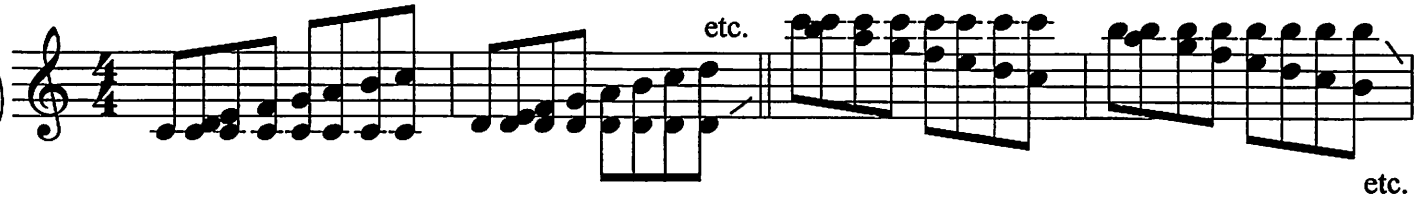
4)





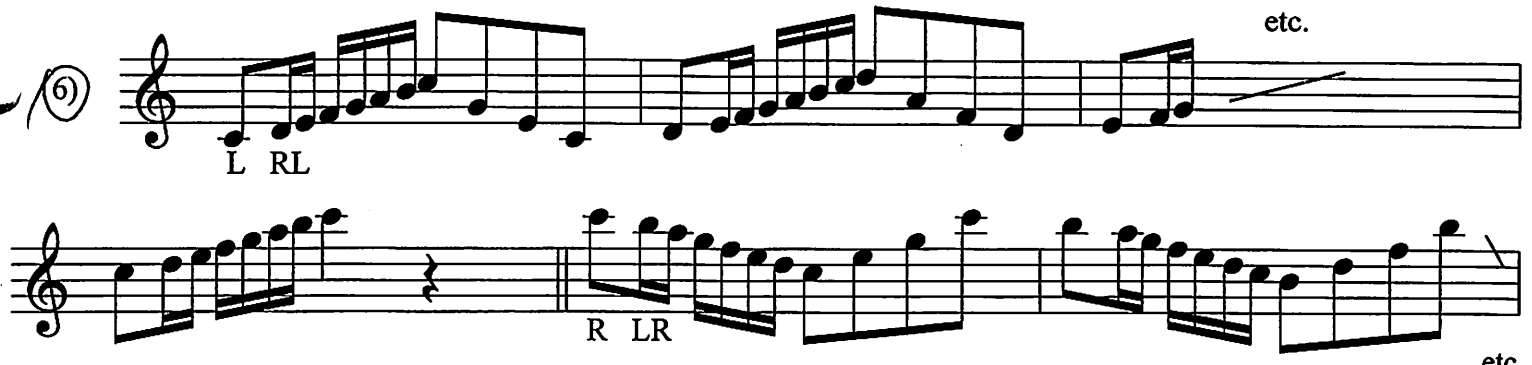
Play through all keys, ascending chromatically.

5)



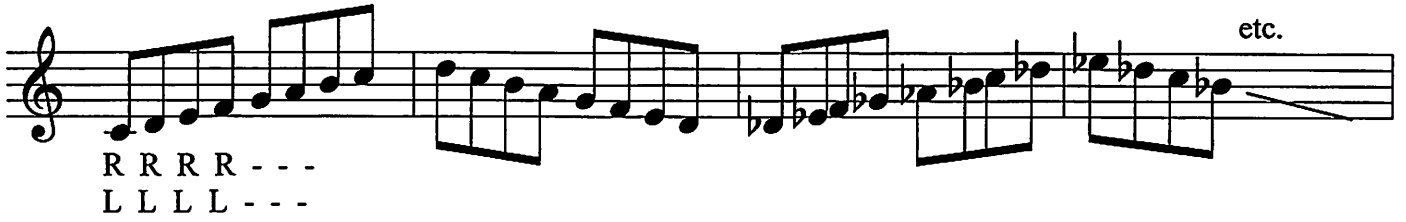
Play through all keys, major and minor - ascending chromatically.

6)



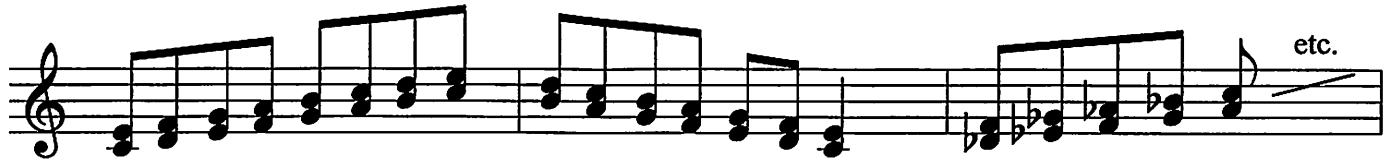
Play through all keys, major and minor.

7)



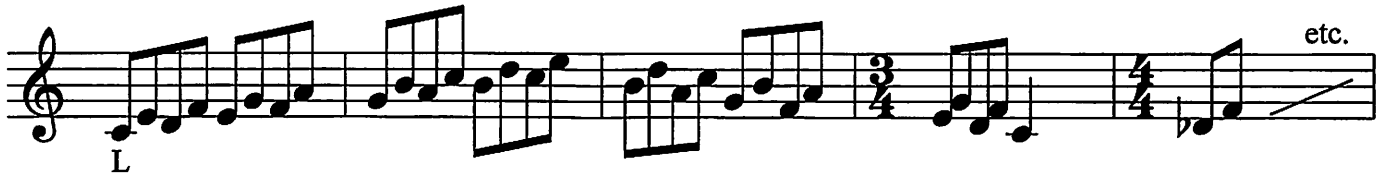
Play through all keys, major and minor - ascending chromatically.

8)



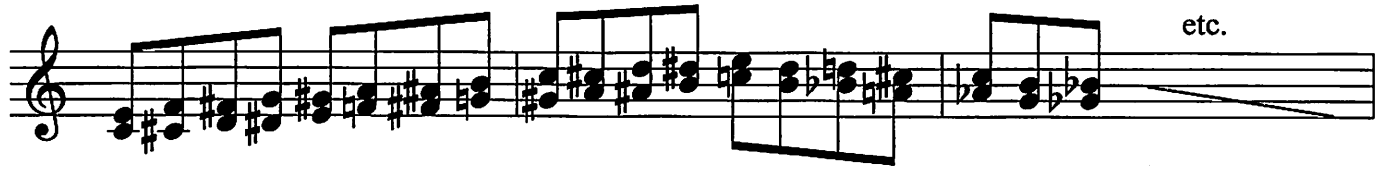
Play through all keys, major and minor - ascending chromactically.

9)



Play through all keys, major and minor - ascending chromactically.

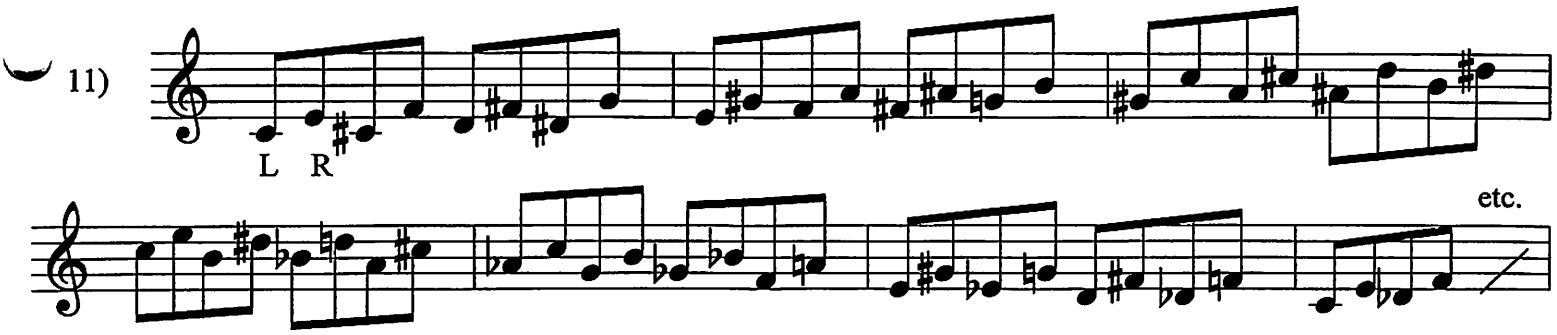
10)



Play through all key roots. Repeat ascending 2, then 3 octaves.

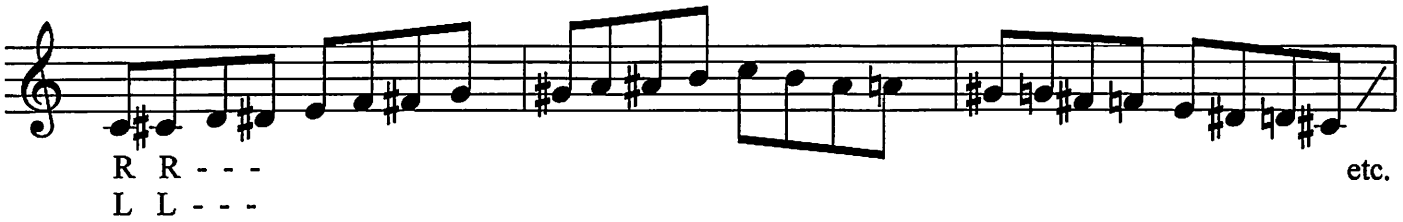
Utilize other intervals with this study (i.e. minor 3rds, perfect 4ths, etc.)

11)



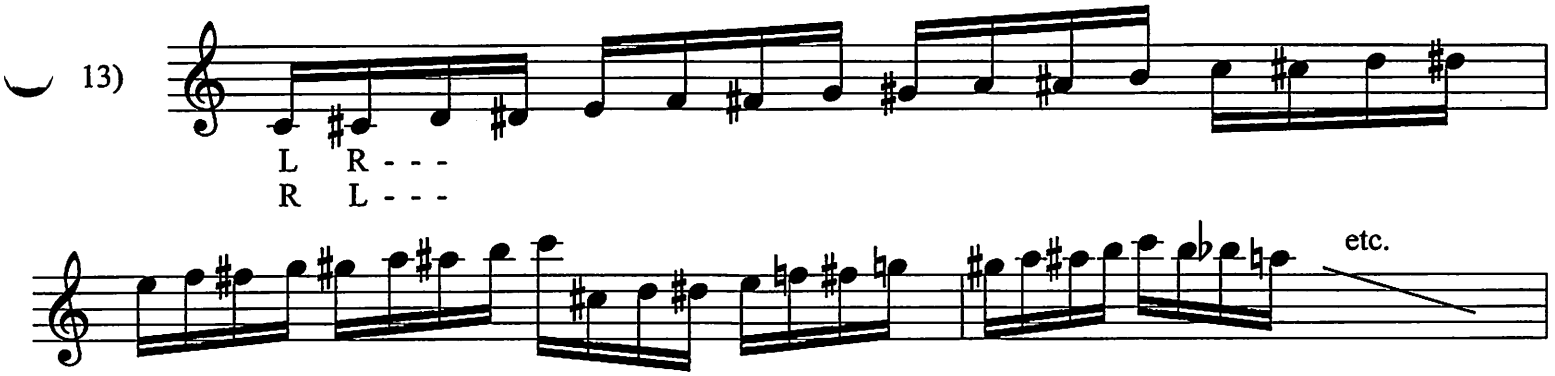
Play through all key roots - ascending chromatically. Also play through 2 and 3 octave ranges.

12)



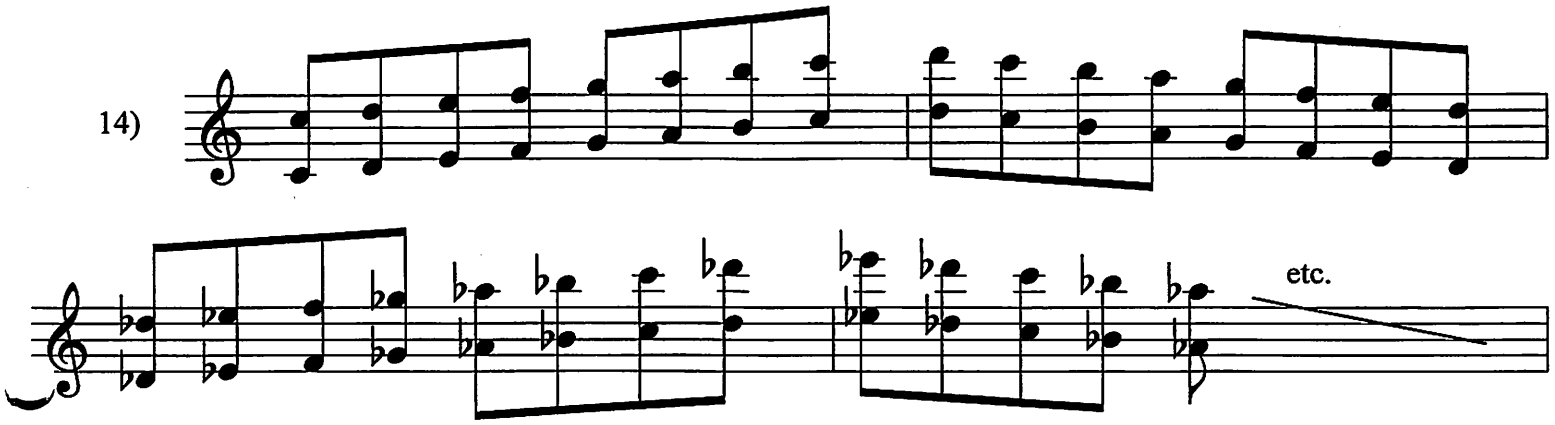
Play through all key roots - ascending chromatically.

13)

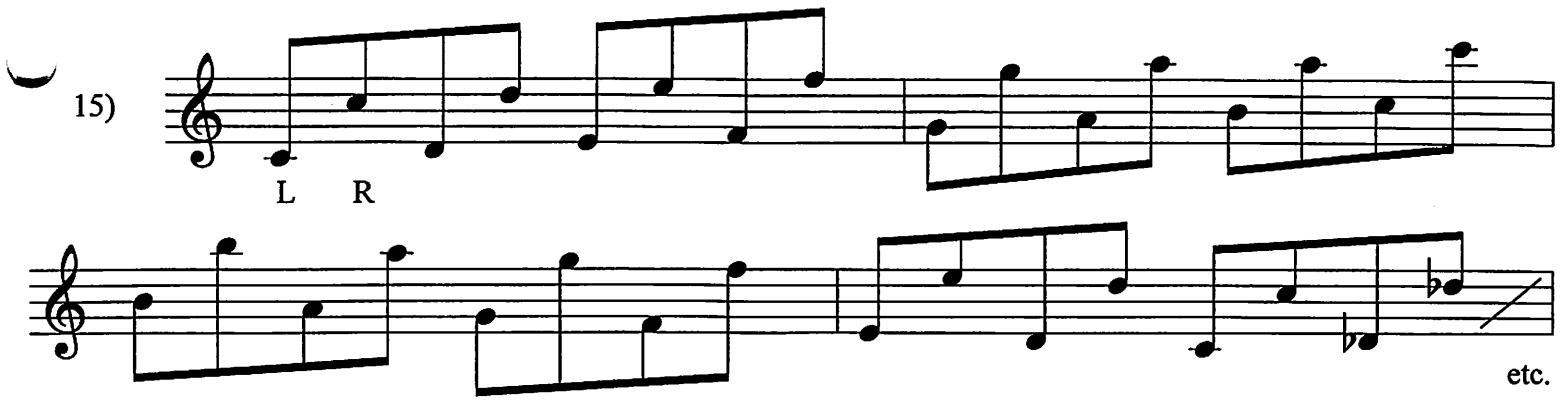


Play complete range of instruments.

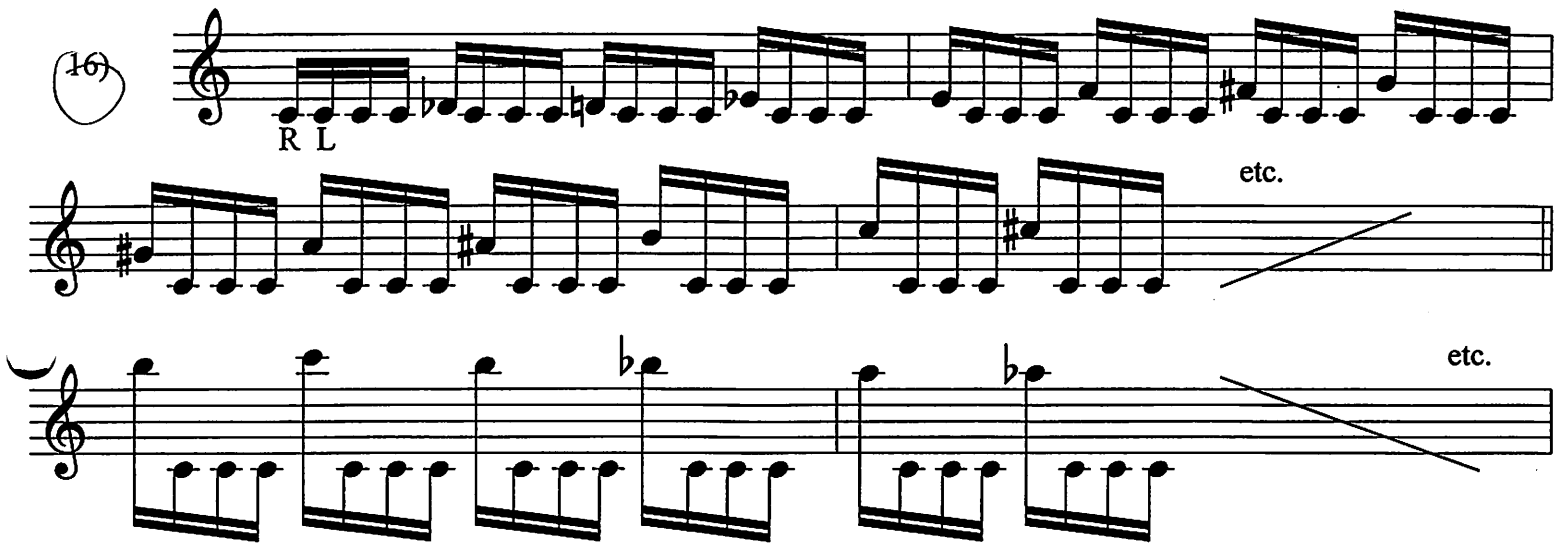
14)

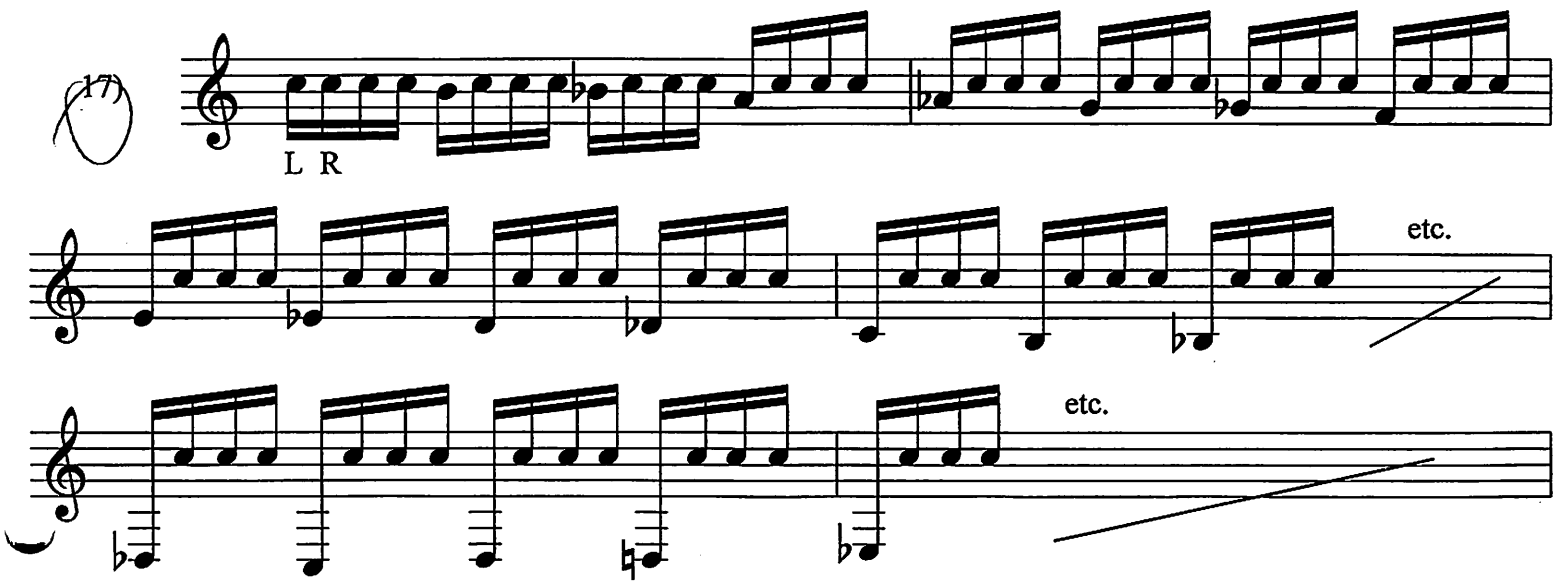


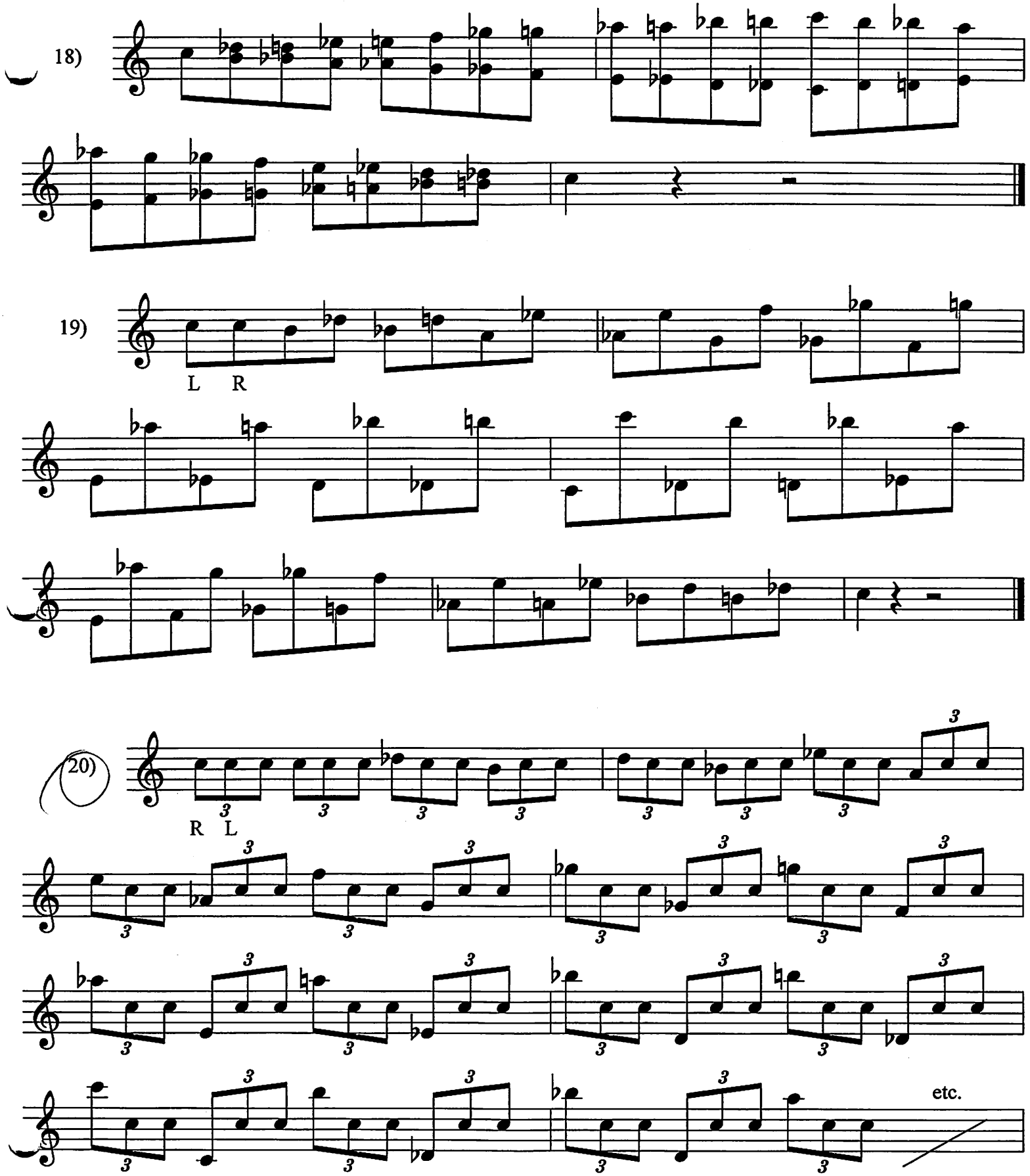
Play through all keys - ascending chromatically.



Play through all keys - ascending chromatically.

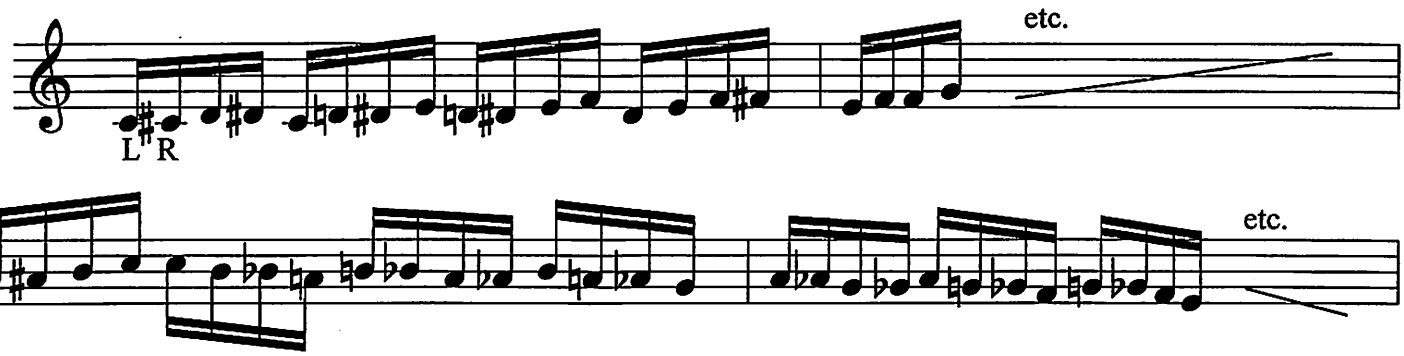






Return To Beginning Position

21)



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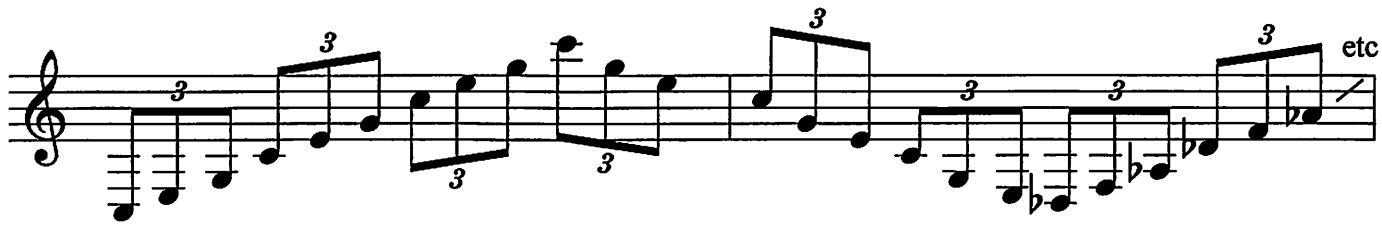
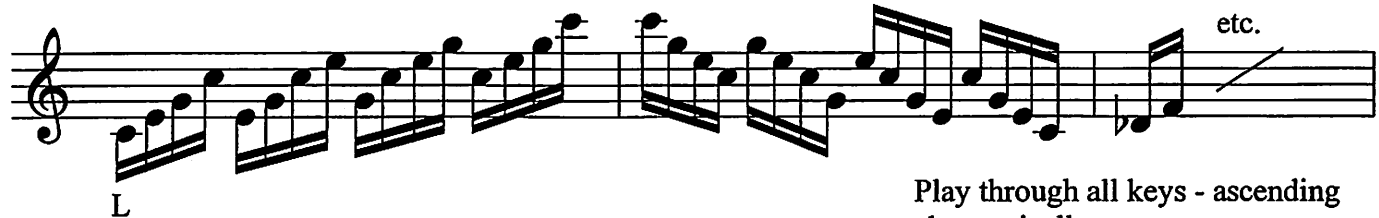


L R L R ----
R L R L ----

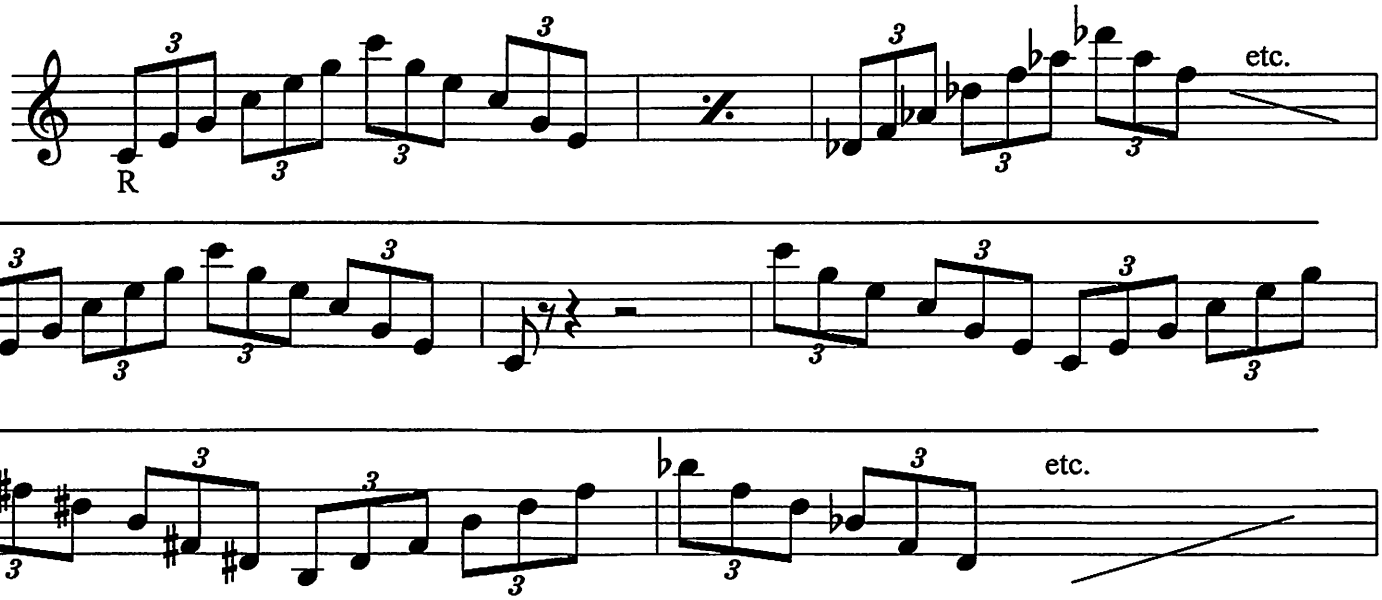
Play through all keys - ascending chromatically.

23)

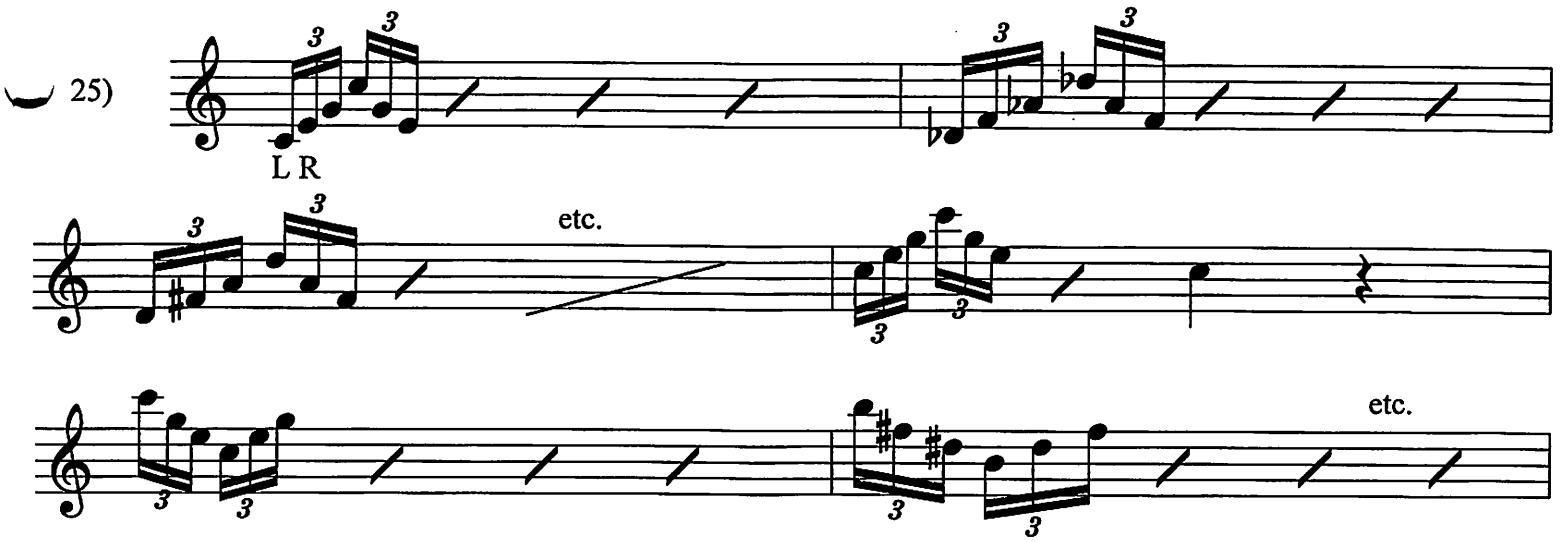


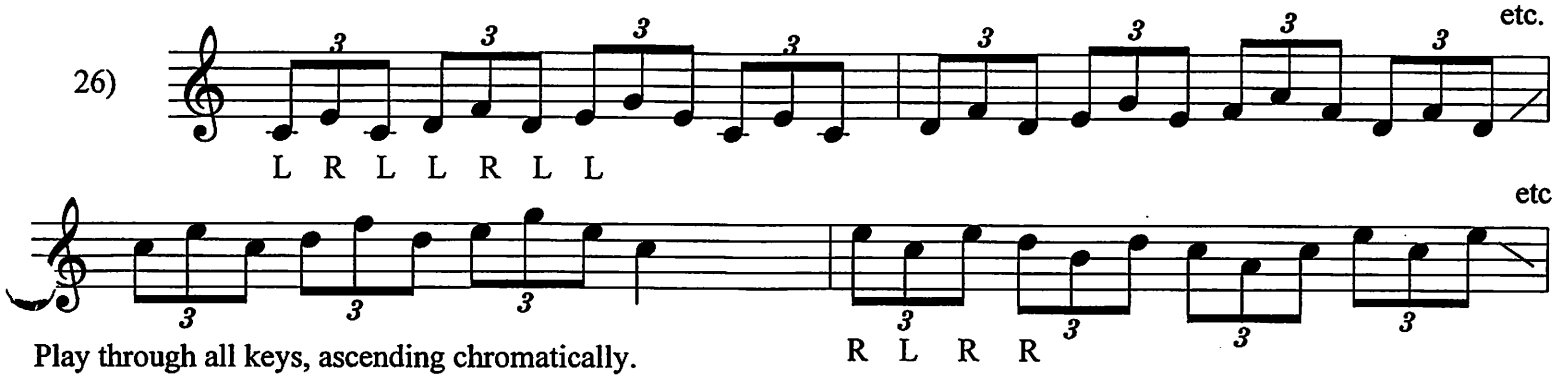
Play through all keys - ascending chromatically.

24)

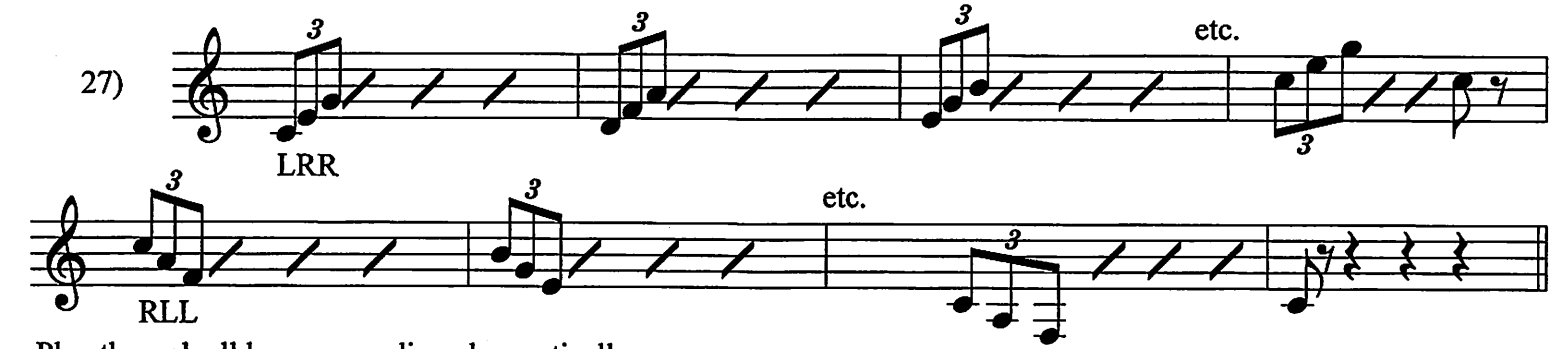


Play through all keys - chromatically.

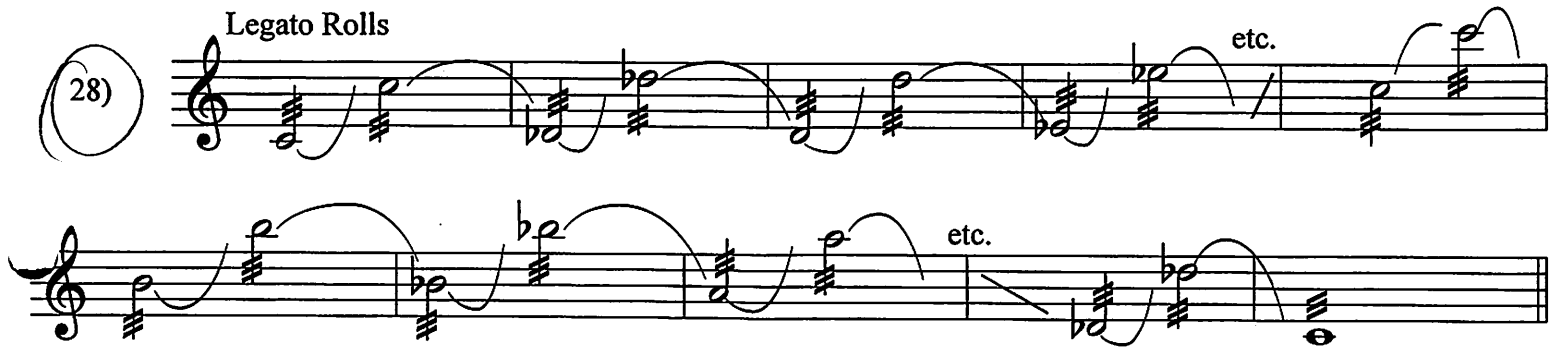




Play through all keys, ascending chromatically.



Play through all keys, ascending chromatically.



MARIMBA

You **do** have control over the sound that is produced!
All other countries' marimbas have buzzing properties.

1. Spider Membrane
2. Cigarette paper

Marimbas' have open resonators which are open tubes below the bars. THEY AMPLIFY
If you take a pipe that resonates a pitch, cut in ¼ and add a cap to the tube. It will produce the same pitch.
EXAMPLE…..

A=220 beats a second... 1128ft/second (speed of sound) divided by 220 = 5.12 feet. Then, if you cut that to ¼ its size to 1.2 feet and add a cap, you will have a perfect, smaller resonator.

The cap can be tuned to a 32nd of an inch, then you can hit the cap lightly for fine tuning.

DON'T TOUCH THE BARS!
Skin puts oil and dirt on the bars that can dampen the bars quality.
Node: 0 amplitude. Where the string goes through. 60%Finger, 40% wrist.

Xylophone: If one strikes at the node, one would hear an octave and a 5th above the struck note.
Marimba: If one strikes at the node, one would hear 2 octaves above the struck pitch.
The proper playing spot it ¼" out from the anti node, or dead center, on the "white keys" and ¼" in from the anti node on the "black keys" Made out of Honduran Rose wood.
Encourage students to listen to recordings of pro marimba players.

Striking the notes -Keep head up, use kinesthetic approach.
If wrist lacks fines and is strictly mechanical and too committed, you're like a "flat footed boxer" and cant move lateral very well. Its like running with boots.
One would want 60% finger and 40% wrist in the strokes.
NO DOWNSTROKES! ALL FULL!!
Accept in jazz vibes.
Xylophone and Marimba differences:

Can't tell be looking.	M's Are never less than 4 octaves
M 4.5 goes to A-F, 4.6 goes to A-E	X's are about 3½ octaves
The 4th octave transposes guitar	The 5th octave transposes cello

Might need a 5 octave for band or orchestra.
M's: Strike the node and hear 2 octaves above that pitch
Z's: Strike at the node and hear 1 octave and a 5th above that pitch
Z's are played with harder mallets. The bars are bade from the hard, inner wood of a tree.
M's are played with softer mallets. Bars are made from less dense wood from the outer tree.
Resonator only amplifies Beveled cut and long resonators are only cosmetic*
M's are concert pitch, they sound as written, or as the notes on the page.
X's sound 1 octave above what is written. 3½ octaves F-C
Orchestra bells sound 2 octaves above what is written.

Vibraphones are 3 octaves. (F-F) Can be 4.

Care and Maintenance

M's should be oiled with furniture polish with no preservatives or additives.
Can be propped up with 2x4's and furniture stoppers.
You can put fishing line on the bars so they don't jump. 3" is bad. 4" is good.
When transporting M's and X's, go straight down the ramp, don't twist.
Kalian (synthetic)
Wont go out of tune, harder to break, quality is poorer.
GRIP
Similar to snare drum, maybe 1/3 less thumb. About 85% of the weight should be use when striking the bar. 100% is to dull gives a finger orientation. HOT HOT HOT!
Like a hot beach and sand is staccato. "how can I get away from the note"
"finish the stroke" no windshield wiper.
The little finger should reach out and touch the bar.
When rolling, if the next pitch is lower, lead with the left hand. Higher, right.
Left hand will lead most of the time.
Faster rolls for higher notes. Play in same spot going up a scale. LIFT! 85%

VIBRAPHONE

Used a lot in jazz (slow Vibrato) and contemporary. Cost $500-$900
It originated in organ lofts in the 1920's. Get a toothed belt Yamaha with a touch plate
Electronic discs are on top of the resonators (butterflies)
Rods can get bent, keep them oiled. Its hard do replace a rod.

Lionel Hampton: Fast vibrato in 50's and 60's
Musser fiberglass mallets. Unbreakable. Bend pitch
Aluminum Alloy bar

PEDALING
After pedaling: strike note, then pull the pedal.
-Do not touch floor with pedal. Have it slightly open, not dry and closed.
No overlapping sharps or flats. FLAT PLANE. Make a minimum clearance.
Always pull over a door frame.
*Regular mallet dampening:
Touch the node and slide in when you strike the other notes.
Don't go passed center. Strike. Touch. Slide.
*Follow Dampening:
Note are next to each other. Play a G, have mallet on the F, and just slide over.
*Slide Dampening:
Adjacent notes. Down and up. Used in jazz. Loud.
*Finger Dampening
Only do it to sharp or flat. As the hand moves to strike the sharp or flat. stick finger out to dampen the "natural" note.

BELLS

Bells should be closer to you. The pitch is higher than all the other mallet instruments.

The are used to "highlight" other parts.
Might need to muffle with arms.
Brass can dent the bars.
Hard mallets are preferred
Brass mallets are too hard and bright. Sousa.
Aluminum have no body. DON'T USE

TIMBALES

Strike with bell mallets.
2 track system: keep mallets separated up and down board.
1 track system: lift with full strokes.

Mallet repair

Elmer's glue.

If hole is too big:

Put glue on your finger. When ½ way dry. Thread it.
Boil it to get the head off if the handle is broken.

CHIMES

Closest to audience.

Mallets: Get a Plexiglas hammer from a hardware store. Glue end with moleskin.

Don't use leather on mallets. Its inconsistent.

Some chimes are open to begin with, some are closed. Always check and strike when open.

Use 2 hands so you don't have to look. Use second hand as a reference.
Play on the caps.
Straight or slightly angle when playing.

LV: Let Vibrate.

4 Mallet Techniques

1) Stevens: Used for classical, 4 mallet marimba solo lit. (Method of Movement. 590 exercises)
2) Burton: Used on Vibraphone. Its backwards to traditional. Outside mallet is now on top. Its not a spring action. 2 ways to open and close: Back fingers, thumb and forefinger.
3) Musser: Similar to Stevens, but thumbs are out. DON'T DO IT.
4) Traditional: X sticking. Forefinger pushes apart with thumb and forefinger. X like a bird.

4 Mallet Techniques

1) Single Independent: 1" off the bar, pivot, outside or inside.
2) Single Alternating. Inside mallets alternate
3) Double Vertical: Both mallets play at the same time.
4) Double Lateral: V shaped motion (sequence roll)

Giff Howerth: Simply 4. Leigh Stevens: MOM

Northern Arizona University
School of Music

Percussion Techniques I
TIMPANI PERFORMANCE TEST

Name Travis Date 11-14-06

		Comments:
I. Tuning		
• Speed	A	
• Accuracy (Beginning)	A-	Bb - bit b; others good
• Accuracy (Changed 31" and 26")	A-	F good; D slightly ♭
• Striking With Finger	A	
• General Technique	A	
II. Technique		Some down strokes / from elbow
• Proper Timpani Set-up (Positioning)	B+	
• Grip and Hand Position (Thumbs Up)	A	
• Stroke Type (Lifting)	B+	
• Playing Spot (2-3" from edge)	B+	23" - very deep
• Rolls (Smooth Single Strokes)	B	
• Fp Rolls	A	
• Dampening Technique (Placement/Fingers)	B+	- spread fingers
• Sticking Appropriateness	A-	
• Cross-Sticking Technique	C	avoided
III. Musicianship		
• Steady Tempo	A-	
• Correct Rhythm	A-	
• Correct Drums (Right/Wrong Notes)	B+	3 wrong notes
• Dynamics	B+	
• Correct Note Values (Dampening)	A-	some dampening missing
• General Knowledge of Work	A-	

Avoid rimshots

Grade A-/B+

TIMPANI

Softer mallets are made of German felt. Harder mallets are made from American felt.

TIMPANI- Italian, Latin. Plural of Timpano. Flock of Timpani.

Most Important!!: Pitch!

Ear training should be done at a young age and is VERY helpful

PAULKEN- German timpani

TIMBALES- French and Spanish Timpani

Always use copper bowls. NO FIBERGLASS.

Apple Round: Project VERY well. Very bright.

Parabola: Don't project well. Dark. Semi-flat bowls.

Line all metal on metal contacts with moleskin.

Caste Spider is Good.

Pedals

Ratchet Balanced Action

Counterclockwise loosens the spring, clockwise tightens it.

Between lip and hoop is the collar.

Store Heads at Medium High range.

RANGES

32" D to A	(Perfect 5^{th})	29" F to C#	(Augmented 5^{th})
26" Bb to F	(Perfect 5^{th})	23" D to A	(Perfect 5^{th})

American Set Up. Large timpano on left of player.

Traditional Set Up. Large timpano on right of player.

Do not lift from the counter hoop, Lift from tension rod strut. Make sure heel doesn't drag.

Have a meeting with parents to establish timpani respect.

Play towards rim to get some resonance. No double stroke rolls! Only Single!

Mallets

Felt can be American or German. American: tightly woven like piano felt.

German: Loose, less dense, less durable.

Felt comes in slabs and are about $200. Inner of sheet is soft.

Mallets have a wood or hard compressed felt.

3 types of mallets. 1) Hard 2) Medium 3) Soft

Start with a "Staccato" hard mallet. Then get a medium. Then get a soft.

If on a 2 drum budget, get the 2 middle ones, then bottom, then top.

Use a tuning fork to tune in schools, not a patch pipe..

-Have students sing a pitch out loud. Start with a pitch and have tests on it.

-Timpani: NO FUNDAMENTAL

-5^{th} and 12^{th} is heard a lot.

-Timpani tuning is just a big match game.

DON'T TOUCH THE TIMPANI!

1) Oils collect on the head. Less reverberation. Less resonance
2) Mallets turn brown and compact because of oils.
3) Sound is produced when you touch the heads.
    Keep mallets in 3 different stacks
    Covering timpani, wood on plastic is not so good. Get lightweight covers.
    Don't let the covers touch the ground.

Timpani were brought from Turkey during the Crusades.

2 Schools of timpani playing

-Cloyd Duff: All the fingers on the stick. The arm is crooked (light bulb). And the mallets are parallel. Cleveland Philharmonic for 39 years with Frank Zell.

-Saul Goodman: Pivot on back of the thumb. Middle and ring finger control the movement. Wrist is straight. No choking up. NY Philharmonic for 41 years. VERY Finger orientated.

Thumbs up: French grip
Back of hand up: German grip
What kind of mallet??
    Bamboo is lighter. Good for Duff style. Have 6-8 inches apart
    Heavy ones are good for Goodman. Close together.
For perfect tuning. The Head, flesh hoop, counter hoop, much be perfectly round.
Playing spot is 2-3½ inches from edge.

Tension rods should have square bolts.

1) Bowl must be truly round.
2) Hoop must be perfect thickness all around.
3) Head must be a perfect plane.
4) Flatness and roundness must cope.
    Most of the vibrations are on the opposite edge. Center is the anti node.
    90 degrees for muting and lightly.

-One can stand to play, but must sit for technical passages. When you stand, you must always look for a playing spot. Sitting is very consistent and playing spots are good.
-Place 26's and 29's right next to each other. Elbows to the side. Find the perfect spot.
-Pivot at the waste for sticking.
-Full Strokes ALL THE TIME.
-Bring the drum to you, not you to the drum.
-Bottom drums don't project very well, so play into it more.
-No shields in front of any percussion instrument.

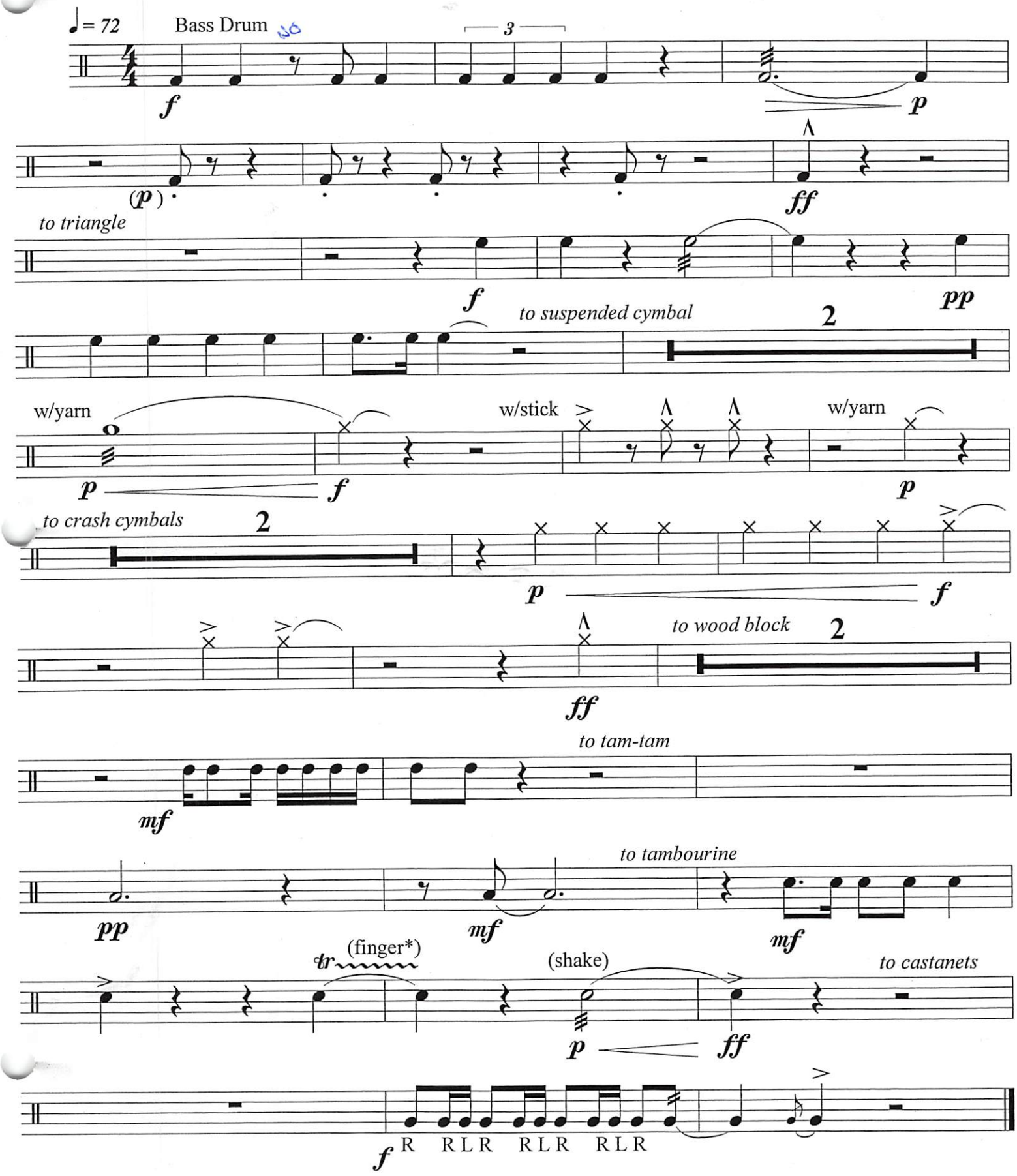
PLAYING SPOT

-Start in the edge and work to middle to find a good sound.
-Middle is thud. Edge is high in 5^{th}s and 12^{th}s. Bright and tinny.
-Tap in playing spot lightly to tune. No sticks. No flick. Heel all the way to the floor. Only one tap to start and one to fine tune. The head doesn't settle when going down from high.

AUXILIARY PERCUSSION ETUDE

Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals,
Wood Block, Tam-tam, Tambourine, Castanets

S. Hemphill



* Use finger roll technique followed by shake roll technique.

Northern Arizona University
School of Music

PERCUSSION TECHNIQUES I

Auxiliary Percussion Unit

Name_____ Date_____

Technique

Bass Drum

Triangle

Suspended Cymbal

Crash Cymbals

Woodblock

Tam-tam

Tambourine

Castanets

Musicality

Steady Tempo

Dynamics/Accents

Rhythms

Rolls

Extraneous Noise

Knowledge of Music

COMMENTS:

Grade_____

BASS DRUM

4 Zones of Playing.
1) Cannon Shot, strike in dead center of the drum. Dead shot. Hard mallet
2) 2" off center. Low fundamental. Rattling and buzzing from other instruments is good.
3) 6" off center. Loose fundamental.
4) Outside
    -Play drum with head facing conductor or slightly angled. Never share a music stand.
    -Keep mallets as low as possible.
    -36" x 18" is good.. So is 40" x 20"

-Stuff cotton in springs.
-Use white lithium grease for tension rods.
-Use moleskin on metal to metal or wood to metal.
Always use a suspended bass drum from a stand.
Don't tighten T rods too much.
Make sure mallets are equidistant from center.
Play at 90 degrees from center. (L)
The batter head is higher than the resonating head.
Play with a perpendicular stroke
Good rep for bass drum: -Mahler 3 -Rite of Spring -Old 60's marches

CYMBALS

The strap suspending the cymbal should be palm length. Cost $800-$900
1) Fold strap in half and pair up each strap.
2) Smooth side and rough side
3) Fold strap like a box.
Cymbals are snowflakes. No 2 are alike. Most are machine spun.
To choose 2, find 2 with a different fundamental. ½ step to a minor 3rd apart.
Bowl on top is (bell, dome, crown)
    Ziljian was founded in 1623. Sabian split from Ziljian. Bothers got in a fight.
A is Very cupped. (suspended)
K is flat (crash)
    -Made out of Zinc, Nickel, Copper, Brass.

High schools should have an 18" or 19" Viennese cymbal from Ziljian. (crash)
Germanic Cymbals:
    Thick and clangy. High fundamental. Very bright
Viennese Cymbals:
    Middle thickness and a full sound
French Cymbals:
    Thin and splashy or washy. Low and dark fundamentals.
PLAYING ENVELOPE
    1) Attack 2) Sustain 3) Decay 4) Release
Think of
    a) brightness b) darkness c) quickness d) musicality

-High cymbal in right hand
-Keep thumb high and pull knot out
-Gravity fall. Leave at a slight V shaped angle
-Let go on contact. Cymbals play themselves
-2 contact points. F-Lam
-Quieter is more parallel. Loud is wide
-Don't pass the cymbals
-Let them sizzle

-Hard to control volume if thumb isn't out
-Soft playing, edge to edge is okay

-Play in a circular motion for a zshang sound
-Check knots often

-Leaving is position is an equal sound
-Dangle down for long lasting

-Mickey Mouse ears change the timbre.

TRIANGLE

Play ¼ from the tip of beater.
Always buy beaters in pairs
Suspend with 12 lb. fishing line & hardware clamp.

Steossel Style is good
Most pitch at top. Most overtones on bottom
Play with thumbnail to face.

Grover 6" about $38-$50. Abel is good as well.

Keep 3 point sight line. Music. Conductor. Instrument
When striking, use no arm motion. Only wrist and thumb.
Tie the fishing line very close to the clamp.
Use 2 loops. If one breaks, the other will catch it.
Use the ring finger to dampen.
For rolls, twist wrist facing up and use fingers to roll. All fingers in.

WOODBLOCK

Buy a 3" x 3"(½) x 9" Vaughn Kraft (Very good)
Made out of Mahogany. LP percussion has the jam block. Get the large, plastic, red one.
Might need to in a band setting (high and low)
$30-$60
Thumbs and middle finger suspend it. Use a 3 point sight line.
And it to see the top and how deep you are
Strike at the nearest 1/3 to the slit and middle of the block.
Use a medium soft rubber mallet to blend and round sound.
Strike at mouth level. 45 degrees toward you.
Don't buy LP laminates. Grover and Blocks are good as well.

CASSANETES

No LUDWIG! Get Black swamp or Epstein. Cost $85-$95.
Embra is High Madro is Low.
Ebony, rose or blood (best) wood are good.
Play the high one in the right hand.
Play downward
Forefinger on the side
Forefinger 1/8" from carving
Knots facing up

Foot on Chair, but not too high.
Don't play flat
Double stroke roll
Stretch elastic band a little.
Samson and Delilah is good rep.

SUSPENDED CYMBAL

Get an 18" Hand hammered orchestral suspended cymbal.
Suspend cymbal at stomach height

Play at 4&8 or 5&7 o'clock.

Roll at the edge of the cymbal. Less "puh" and more lows with a thick sound.
Loud, speed up a little. Crescendo unevenly.
Go into the deep notch of the thumb. Blend cymbals together

TAMBORINES spelling

Plat at a 45 degree angle for the driest sound. Have thumb on top to play.
Use goat skin. NO PLASTIC.
Get a 10" for school, buy a 12" head to recover it. Don't change the head on a rainy day.
The heads will droop when wet. Soak head in water to change.

Bass Drum must be kept moist in heat with calf skin

Only buy a double row or shingles, parallel or off set.
3 TYPES OR METAL

1) German silver (Highs and ringy) GOOD!
2) Beryllium Copper Combo's of goods are good.
3) Phosphor Bronze (darker) GOOD!

Get a Grover or Black swamp. Cost $90-$140
Grover sells a replacement head kit.. But you need 4 hands.

JINGLES:

Could get some with pings in them. They are shaped like flanges)(

To dry up the sound, take pliers, go to center of shingle and twist
Or take pliers at a tangent angle and twist/crank up.

Hold tambourine in your weak hand. Strike with 3 fingers like a claw.
If passage is too fast, you "knee-fist" the passage.
Finger Rolls

Put wax on outer ½ inch of edge. The middle finger does the roll.
Brace at your thumb. Fly all the fingers out.
Play at about a 75 degree angle Start at 90, pull back a little

TAM-TAM

Mallets use 3 hockey pucks, 2, or 1. You need a drill press to do it
For 3 pucks, use a 1" handle For 2 or 1, use a 7/8" handle.