

Northern Arizona University
College of Arts and Letters
School of Music

MUP – 208
PERCUSSION
TECHNIQUES II

Course Pack

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MUP 208
PERCUSSION TECHNIQUES II

Course Packet
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Why Marching Band?...

Nurturing skills & attitudes
that will become vital to future success:

- Developing and Enjoying Responsibility
- Developing Focus
- Refining One's Attention to Detail
- Developing Leadership Skills
- Developing Communication Skills
- Finding Self-Confidence
- Developing Self-Discipline
- Developing a Strong Work Ethic
- Living the Hard Work Experience
- Experiencing Inspirational Moments
- Developing Stamina
- Experiencing and Recognizing Dedication
- Developing Pride
- Recognizing Commitment
- Developing and Enjoying Respect
- Being a Team Player
- Reaching Goals
- Pushing Oneself
- Enjoying the Feeling of Accomplishment
- Developing Musical & Marching Ability
- Becoming a Better Player & Musician
- Developing Life-long Friendships
- Developing a Positive Outlook on Life
- Developing a Positive Attitude & Getting Along with People
- Having Fun with Music
- Enjoying a Rewarding Experience
- Playing for an Audience – the Experience of Communication
- Expanding One's Knowledge of Musical Theory and Notation
- Benefiting from Technical & Philosophical Experiences in Music Education

MUP 208 PERCUSSION TECHNIQUES II

THE MARCHING PERCUSSION UNIT

The marching percussion scene has been in a state of constant change for more than three decades. All aspects, including instrumentation, carrying harnesses, sticks and mallets usage, tuning, logistical set-ups, technique, visual effects, and compositional style have undergone significant development. From the early use of Scotch bass drums (the thin, identically pitched drums) to five and six tuned (tonal) size-graduated bass drums; from single tenor drums to clusters of "tri-toms," "quads," and "quints" and Latin clusters; from carried timpani and keyboard instruments to the "front" or "pit" percussion ensemble on the side-line; from the sling and leg-rest to specially designed super-alloy carrying harnesses, and the addition of a multitude of auxiliary instruments and special effects; the marching percussion section has evolved into a high-tech, multi-faced, showbiz product of 2006. Even publications focusing on this subject in the late 1970's, the '80's, and the '90's are sometimes dramatically out of date. Only with a watchful eye on the current practices of the major drum and bugle corps organizations, and/or the progressive marching band programs, can one remain knowledgeable about the percussion facet of marching music units in the public schools.

INSTRUMENTATION

Recommendation - Yamaha, Pearl, Dynasty, Premier, Ludwig
(Discounts of 40% to 50% available)

- Snare Drums - 14" x 12" (avoid 15" x 12") or 13" x 12" with 12 lugs (10 minimum): list prices range from \$400.00 to \$800.00. Carriers range from \$150.00 to \$200.00.
- Multi-toms ("tenors") in groups of 3, 4, 5, and 6 drums known as Tri's (tri-toms), Quads, and Quints, respectively. Recommendation - Quads with drum dimensions 8", 10", 12", and 13" or Quints with 6", 8", 10", 12", and 13."
- Bass Drums - choose from 14" x 18", 20", 22", 24", 26", 28", 16" x 30", and 16" x 32". Recommendation - avoid 30" and 32" drums because of excessive weight and visual difficulties.
- Marching Cymbals - select from 16", 17", 18", 19", 20", 22" diameters (be cautious about the use of 22" cymbals because of excessive weight). Recommendation - Sabian 18" AA *Viennese*. List from @\$290.00 to @\$480.00 per pair. Brilliant and Platinum finishes available. *hammered*
- Cases - Vulcanized Fiber: Humes & Berg (usually only 10% to 20% discounts).

INSTRUMENTATION BALANCE

5 Players:	1 Snares, 1 Quad, 2 Bass, 1 Cymbal	Band: 40-55
8 Players:	2 Snares, 1 Quad, 3 Bass, 2 Cymbal	Band: 55-70
10 Players:	3 (2) Snares, 2 (1) Quad, 3 (4) Bass, 2 Cymbal . .	Band: 70-85
12 Players:	3 Snares, 2 Quad, 4 Bass, 3 Cymbal	Band: 85-100
15 Players:	4 Snares, 2 Quad, 5 Bass, 4 Cymbal	Band: 100-115
20 Players:	6 Snares, 3 Quad, 5 Bass, 6 Cymbal	Band: 115-130
25 Players:	8 Snares, 4 Quad, 5 (6) Bass, 8 (7) Cymbal	Band: 130 and up

This instrumentation is only an approximate suggestion.

Avoid marching timpani (out of date), marching keyboard instruments (put on side-line), over-sized multi-toms, and the 32" bass drum (unless you have large people to play them). Be sure that the school has made the change from slings/leg rests to stable, light-weight carrying vests and harnesses for all marching drums.

TUNING

Current practice for marching snare drum tuning is to tension the head very tightly, producing the highest pitch practical (not necessarily possible). This can lead to the head pulling out from the "flesh hoop" or becoming brittle, producing a tendency to fracture or shatter. The snare drum should be considered the soprano voice of the percussion section.

The multi-toms or tenors (i.e., Quads/Quints) are considered the alto (middle) voice and should, therefore, be tuned just below the snare drum. Tuning the drums in a series of minor thirds will avoid a tonal center - a desirable omission.

The bass drums, similarly, should avoid a tonal center. Though there are many approaches to bass drum tuning, experiment with the following: tune in minor thirds with the exception of the lowest bass drum. Tune this one to the lowest reasonable pitch in order to create a powerful foundation for the band. Another method used is the structure of a minor 9 chord. To achieve a centered and crisp tone from each bass drum, experiment with 2" x 2" polyurathane foam glued to the inside of the shell with 1/3 or 1/4 of the material extending out beyond the shell (the head compresses the foam when placed on the drum) or use heavy adhesive weather stripping, commercially available from the drum companies, glued (in addition to the adhesive) to the out-side of the head about an inch from the rim all the way around the circumference (figure of a circle). Two inch weather stripping used for truck camper shell seal can also work to rid unwanted overtones.

Developing the Marching Percussion Section

- Identify and develop leadership within the percussion section. Select a student section leader for the entire battery or field percussion unit, and a section leader for each segment (snares, tenors, basses, cymbals, pit). Also, there may be need for a equipment technician/manager.
- Develop an instrument care and maintenance program for all students.
- Tune instruments of the drumline carefully and frequently.

- Be sure to develop musicianship within the marching percussion section; discuss and strive for the details and qualities of outstanding performance – pulse/timing control, technical control, dynamics, tone production, phrasing, and other expressive qualities.
- Schedule sectionals both for the entire marching percussion section and the individual segments: snare drums, tenors, basses, cymbals, and pit ensemble.
- Develop and maintain a program that emphasizes reading within the section.
- Make occasional or routine use of a heavily-amplified metronome or drum machine when working on pulse control.
- Use mirrors for visible practice feedback whenever possible.
- Technological aids, primarily videotape and digital recording, can help illustrate import feedback information to students.
- Be sure that the marching percussion section enhances the band’s performance and does not compete with the winds.
- Develop the pit ensemble with the acquisition of suitably constructed keyboard frames and instruct members of the pit regarding instrument care and maintenance.
- Ensure that all visuals are effective, utilizing simple manueurs that are consistently synchronized – visuals are effectly only when they are precisely synchronized.
- Use white plastic tape on sticks and mallets to establish uniformity, and to place emphasis on implement height control and visual effect.
- Use drum covers, available commercially or self-made, to protect shells from the elements and to minimize the fading of shell finishes.
- Contact marching percussion specialists to assist your percussion students in achieving their fullest potential.
- Contract an experienced percussion arranger who visits and recognizes the abilities, limitations, and specific instrumentation of your band’s percussion section.
- Acquire use marching percussion methods materials, sound recordings and video recordings for instructional resources.

RESOURCES

General

James Campbell	<i>Championship Technique for Marching Percussion</i>
Thom Hannum	<i>Championship Concepts for Marching</i>
Dennis DeLucia	<i>Percussion Discussion Vol. I (Master Edition; Snare Drum; Bass Drum/Cymbals; Multi-Tenors; Pit Percussion)</i>
Jim Casella & Murray Gusseck	<i>Fresh Perspectives for the Modern Drumline</i>
Jim Casella & Jim Ancona	<i>Up Front: A Complete Resource for Today’s Pit Ensemble</i>

Instrument-Specific

Edward Freytag	<i>The Rudimental Cookbook</i>
John Wooton	<i>The Rudimental Reference Book</i>
Bill Bachman	“Logic” Series (<i>Quad Logic; Rudimental Logic 3.0; Bass Logic</i>)
Paul Bissell	<i>Tenor Madness</i>
Julie Davila	<i>Modern Multi-Tenor Techniques</i>

Publishers/Websites

Drop 6 Media, Inc.

www.drop6.com

[marching & concert percussion literature and methods]

Row-Loff Productions

www.rowloff.com

[marching & concert percussion literature and methods, CDs]

Tap Space Publications

www.tapSPACE.com

[books; downloadable sheet music; *Virtual Drumline: 2* –
sample library and playback software program]

Summer Program

Yamaha:

Sounds of Summer

Yamaha Corporation of America

Band & Orchestral Division; E-mail: infostation@yamaha.com

www.yamaha.com/band

www.yamaha.com/soundsofsummer



10 (X 8)

9 (X 8)

8 (X 8)

7 (X 8)

6 (X 8)

5 (X 8)

4 (X 8)

3 (X 8)

2 (X 8)

1 (X 8)

5 Bass
Drums

BASS DRUM EXERCISES

S. Hemphill

(8 X)

(8 X)

(8 X)

(8 X)

(8 X)

(8 X)

(8 X)

(8 X)

(8 X)

(8 X)

(X = mallet played on rim.)

5 Bass
Drums

BASS DRUM EXERCISES - II

S. Hemphill

10

28) (8 X)

27) (8 X)

26) (8 X)

25) (8 X)

24) (8 X)

23) (8 X)

22) (8 X)

21) (8 X)

5
Bass
Drums

BASS DRUM EXERCISES - III

S. Hemphill

BASS DRUM EXERCISES - IV

5 Bass
Drums

Musical score for Bass Drum Exercises - IV, measures 29-36. The score is written on a single staff with a treble clef and a 2/4 time signature. It consists of eight measures, each labeled with a measure number (29-36) and a repeat sign with '(8 X)' below it. The exercises include various rhythmic patterns, including eighth notes, quarter notes, and eighth rests. Measures 31, 32, and 33 feature complex patterns with 'X' marks indicating mallet plays on the rim. Measure 31 includes a note with a 'V' mark. Measure 32 includes notes with 'V' marks and 'X' marks. Measure 33 includes notes with 'X' marks. Measures 34, 35, and 36 feature triplet patterns, indicated by a '3' above the notes. Measure 36 includes a note with a 'V' mark. The score is oriented vertically on the page.

Exercises for Tenors

Part I, continued

Quads or Quints
Crossing Exercises

Paul Bissell

5 
RLRLRL R L RLRLRL R L RL..⁶ ⁶

6 
R L R L R L R L R L R L R L R L R L R


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


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

7 
R R R R R R L L L L L L

8 
R L R L R L R L R L R L R L

9 
R L R L R L R L R L R L R L R L R L

10 
RLRL RLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL


R L R L R L R

X = crossing hand

Strive for good tone production, equal accentuation, & overall smoothness.

Exercises for Tenors

Part II

Quads or Quints

Paul Bissell

Sweeps (Scrapes) Exercises

1

Outside Sweeps

RLRLRRL RL RLRL RRL RL RRL RL RRL RRL RRL R

LR LR LLR LR LR LR LLR LR LLR LR LLR LR LLR LLR LLR LLR L

Inside Sweeps

RLRL RRL RL RLRL RRL RL RRL RL RRL RL RRL RRL RRL R

LR LR LLR LR LR LR LLR LR LLR LR LLR LR LLR LLR LLR LLR L

INSERTS FOR EXERCISE 1

1a

Outside Sweeps Inside Sweeps

R L R LRLLR L L R L R LLRR L R R L R L RLL R L L R L R LLRRL R

Outside Sweeps Inside Sweeps

R L R LRLLR L L R L R LLRR L R R L R L RLL R L L R L RLLR L R

Strive for good tone production, equal accentuation & overall smoothness.

Exercises for Tenors

Part II, continued

Quads or Quints

Paul Bissell

Sweeps (Scrapes) Exercises
Left Hand Workout

RLRLRL RLR LLRRL RLR LRL RLR LLRRL RLR LLRRL RLR LLRRL RLLR LLRRL RLLR LLRRL

2a Outside - Inside

RLR LRL RLR LLRRL RLR LRL RLR LLRRL RLR LLRRL RLR LLRRL RLLR LLRRL RLLR LLRRL
(Reverse pattern to Inside - Outside)

Follow the Leader

3

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

Circular Motion

3a

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

Check Pattern: Triple Strokes

4

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

A

B

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

C

D

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

Combination
Crosses & Sweeps

6

5

6

5

5

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

X = crossing hand

1) 7/8
 3 3 3 3 3 3 3 3 3 3

2) R L R L X R L sim.
 3 3 3 3 3 3 3 3 3 3

3) L R sim.
 3 3 3 3 3 3 3 3 3 3

4) R L R L R L
 3 3 3 3 3 3 3 3 3 3

R L R L L R L
 3 3 3 3 3 3 3 3 3 3

L R L
 3 3 3 3 3 3 3 3 3 3

R R
 3 3 3 3 3 3 3 3 3 3

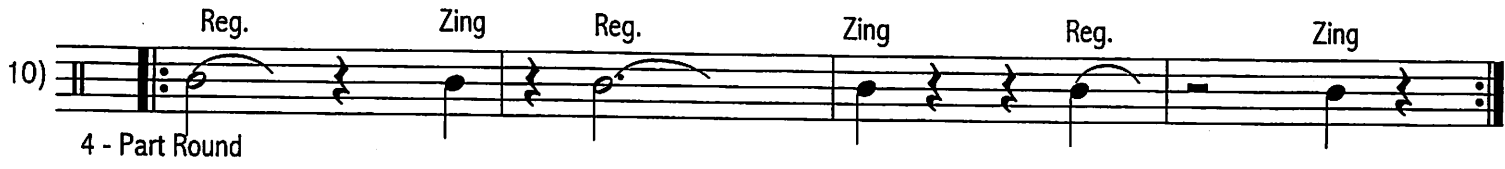
QUAD EXERCISES

8)
 7)
 6)
 5)
 4)
 3)
 2)
 1) 4 Parts

CYMBAL EXERCISES

4 Cym. 

Unison or 4 - Part Round

10) 

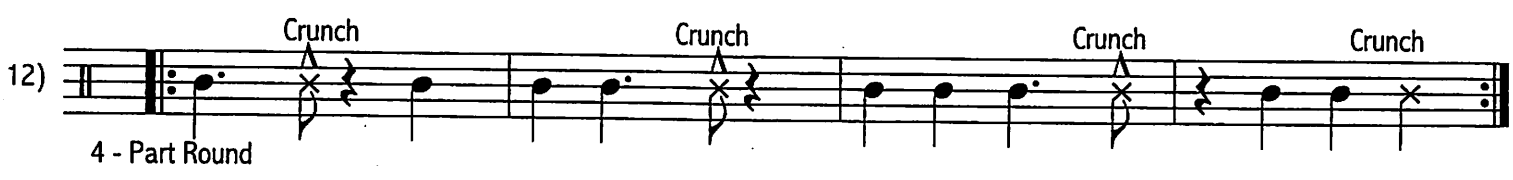
Reg. Zing Reg. Zing Reg. Zing

4 - Part Round

11) 

Ting T-Sizz. Ting T-Sizz

Unison

12) 

Crunch Crunch Crunch Crunch

4 - Part Round

13) 

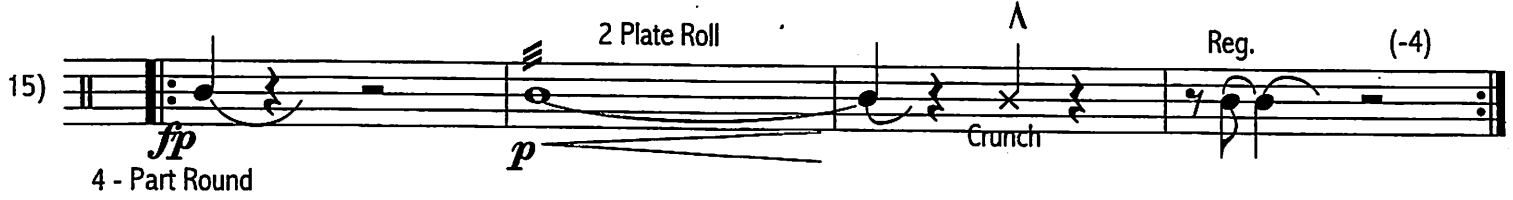
Crunch/Thump

Unison or 4 - Part Round

14) 

Thump T-Sizz Th./Hi-Hat T-Sizz

4 - Part Round

15) 

2 Plate Roll Crunch Reg. (-4)

fp *p*

4 - Part Round

16) 

Zing T-Sizz Ting Reg. Thump

Unison Crunch

* See Cymbal Notation Sheet for Details of Technique.

RAVE

In-Stands Music
"Technish"

Drumline

Musical score for Cymms, Bases, Quads, and SD. The score is written in 4/4 time and consists of four measures. The Cymms part has a dynamic marking of *ff*. The Bases part has a dynamic marking of *f*. The Quads part has a dynamic marking of *ff* and includes a 'Stick Shots' section in the final measure. The SD part has a dynamic marking of *f* and includes 'Stick Shots' in the final measure.

Musical score for Snare, Tom, and Bass. The score is written in 4/4 time and consists of four measures. The Snare part has a dynamic marking of *ff* and includes a 'Rim' section in the final measure. The Tom part has a dynamic marking of *ff*. The Bass part has a dynamic marking of *ff*. The page number '19' is written at the top left, and 'Drumline 2002' is written at the top center.

"DIGGA DIGGA BURR"

Drum set notation for the first system, 2/4 time signature.

Snares: *f* *mf*

Quads: *f* *mf*

5 Basses: *f* *mf*

Cymbals: H.H. *mf* *mp*

Drum set notation for the second system, 2/4 time signature.

one player - - - - -

mp *f*

mp *f*

mp *f*

Drum Care and Maintenance

I. Snare Drums

A. Preparation

1. Make sure that the shell is clean.
2. Lightly sand any rough areas where the head contacts the shell. Be sure that the bearing edge is smooth and clean.
3. All lugs/tension rods should be lubricated with a small dab of Vaseline (do not over use).
4. Make sure that all tension rods have two metal washers or at least one nylon washer.

B. Replacing and Tuning a Batter Head

1. Hand tighten all tension rods.
2. Seat head (press center of head firmly with your palm).
3. Press counterhoop (if needed) with palm over each lug and again tighten each tension rod.
4. Tighten head with a ratchet key using the "criss-cross" method.
 - a. Tighten each tension rod one full turn. Do this three/four times.
 - b. Proceed clockwise around the circumference of the drum using approximately one-half turn on each tension rod. Tap head about one to two inches in front of each tension rod to be sure that the drum is in tune with itself. Placing a finger or two lightly upon the exact center of the drum head may help clarify the pitch at each lug position.
 - c. Be sure that snares are off during the tuning procedure.
 - d. The head should be tight enough so that it is difficult to press the middle with the thumb.
 - e. Begin with the pitch of E5 and adjust as necessary.
(C4 = Middle C)

C. Tune whenever necessary. This is the full and exclusive responsibility of each snare drummer. A daily routine should be achieved. The more days between each tuning procedure, the more difficult it will be to correct the situation.

D. Snare Head (Bottom)

1. Same procedure as batter head.
2. Tensioning should be less than the batter head.
3. Use the interval of a minor 3rd lower in pitch.
4. Begin with the pitch of C#5 and adjust as necessary.

E. Tuning the Snares (Gut)

1. Be sure that all snares have approximately the same tension.
2. Although it is not necessary to tune each gut to the same pitch, the final decision will be made by either the snare segment leader or a majority vote of the members of the snare line.
3. If tuning each snare strand equally, tune each snare strand individually by using a "plucking style" tuning method. Increase tension by turning the screw clockwise; loosen with a counterclockwise turn. (Try a G4 or A4 pitch for each strand.) Avoid a "choked" dark sound, indicating that the snares are too tight against the bottom head.

F. Never use any muffling on either head.

G. Make sure that the snares are positioned straight across the head without bending around the bearing edge.

H. Do not overly tighten snare strands or severely pressure the snare against the bottom head (producing a "choked" sound).

I. Tune each drum to the same tension (pitch).

J. Remo "Falams" K-Series Batter Heads are used on top: KS-0214-C2 and Remo "Falams" Snare Heads are used on the bottom: KL-0214-SA.

II. Multi-toms

A. Use same procedures listed in I.-A and I.-B (snare drum batter head) for preparing and tuning multi-toms.

B. Start on the lowest-pitched head and work upward (13", 12", 10", then 8").

C. Use the interval of a minor 3rd. (C4 = Middle C)

D. Strive for a dry, high-pitched, clean sound.

E. Be sure that all quad sets are tuned exactly the same.

F. Tune whenever necessary. This is the full and exclusive responsibility of each quad player. A daily routine should be achieved. the more day between each tuning procedure, the more difficult it will be to correct the situation. It is recommended that each quad player own and use a pitch pipe for the tuning procedure and that the pitch pipe is at every rehearsal and performance.

G. Clear Remo "Pinstripe" Heads are used.

III. Bass Drums

- A. Use same procedures listed in I.-A (snare drums) for preparing the bass drum (except step #4).
- B. Use tuning procedures B.-1, B.-2, and B.-4a, 4b (snare drums) for tuning bass drums.
- C. Strive for a round, warm, true centered pitch with an interval of a minor third between each drum. (C4 = Middle C)
 1. 18" - E4
 2. 20" - C#4
 3. 22" - Bb3
 4. 24" - G3
 5. 26" - E3 (or lower pitch for greater impact if only 5 drums are used)
 6. 28" - C#3 or lower pitch for greater impact.
- D. Tune both heads of each drum exactly to the same pitch.
- E. Tune whenever necessary. This is the full and exclusive responsibility of each bass drummer. A daily routine should be achieved. The more days between each tuning procedure, the more difficulty it will be to correct the situation. It is recommended that each bass drummer own and use a pitch pipe for the tuning procedure and that the pitch pipe is at every rehearsal and performance.
- F. Muffling
 1. No internal muffling.
 2. External muffling is achieved by application of weather stripping.
 3. All muffling strips should be mounted only with the provided self-adhesive strip next to the bass drum rim.
 4. The following lengths of stripping are an approximate estimate for each drum.
 - a. 18" - approx. 17" muffling strip
 - b. 20" - approx. 18" muffling strip
 - c. 22" - approx. 30" muffling strip
 - d. 24" - approx. 38" muffling strip
 - e. 26" - approx. 55" muffling strip
 - f. 28" - approx. 58" muffling strip
- G. Smooth white Remo "Powerstroke" or "Emperor" heads are used.

IV. Cymbals

- A. Clean cymbals before each performance with cymbal cleaner provided. No abrasives! Use cleaning motions that go with the concentric grooves along the face of the cymbal.
- B. Learn to tie the correct cymbal knot.
- C. Adjust strap to the exact size of each hand. Re-adjust as necessary (straps will stretch some).
- D. Check cymbal knot at each rehearsal and performance for security.
- E. Use caution when holding cymbals for snare drummers: keep plates away from face and protect your ears with the use of ear plugs! Do not hesitate to discuss performance procedures and precautions with the snare drummers, section leader, or percussion instructor.
- F. Never force cymbals. The result could be the inverting of the cymbal bow-- a severe stress upon the area where the bell and the bow of the cymbal meet. The action of inverting a cymbal is the mark of an amateur. This instrument should be regarded as fragile. Report any incidence of cymbal inversion to the percussion instructor so that the instrument can be inspected for cracks.
- G. Never "drop" cymbals to the ground.
- H. Never leave cymbals upon the ground or floor unattended. Keep them away from areas of heavy traffic. Avoid placing the cymbals on rough surfaces such as concrete or pavement.
- I. If cymbals get wet, dry thoroughly before putting them away.
- J. Always store and transport cymbals in the provided cymbal bag. Keep the cymbal bag clean and in good condition. Store only cymbals, straps, music, and pencils in the cymbal bags.
- K. Do not loan cymbals to anyone.

V. Drum Maintenance Hints

- A. Clean dirt and dust from under hoops and inside shell.
- B. If drum gets wet, dry it off thoroughly before putting it away.
- C. Periodically clean and lubricate tension rods and lug casings. Lithium grease works well.
- D. Periodically check drum, inside and out, for loose screws, nuts, and bolts. It is the performers responsibility to always know the current condition of his/her instrument. Replace parts immediately!
- E. Keep the outside of the shell clean at all times.
- F. Keep track of snare drum "feet" – they tend to loosen.
- G. Frequently check the bottom heads on snare drums.
- H. Always position percussion instruments in performance "dress" format and away from pedestrian traffic areas.

* * * * *

PRACTICE

Be sure to warm-up properly and with care. Begin with repetitions of simple figures that loosen up the muscles by using material that is easily performed both physically and mentally. Be sure to **RELAX!** The basic objective of the warm-up process is to encourage and maintain complete relaxation of the hand, arms, shoulders, torso, etc., while increasing oxygen (through increased blood flow) in those areas. Slow, deliberate practice can help to fully exercise all muscles, in addition to the conditioning of tendons and ligaments.

In each session, concentrate upon the following:

- Sound production technique
- Accuracy
- Evenness and uniformity between hands
- Musical Interpretation
- Tempo and pulse control
- Relaxation, Breathing

And, keep in mind the basics of musicianship:

- Tone
- Dynamic Control
- Articulation and Accents
- Phrasing
- Timbrel Variety
- Emotional Involvement

HOW TO PRACTICE

Before discussion of the details required for effective and efficient, result-bearing practice, it is important to schedule practice sessions on a routine basis, the same time each day, if possible. Assigning importance to the practice schedule (high on the priority scale), just as one would for a job or a class in school, will help with the discipline and consistency necessary for serious, growth-minded musicians. Also, make it convenient to commence with practice sessions, retaining requisite materials (methods books and literature, stick/mallet bags, metronome, pencils, note pad or notebook, manuscript paper, etc.) in one location, always ready for each session. Perhaps one would benefit from maintaining notes or a keeping journal for each practice session, providing efficient time management from one session to another.

Be aware of immediate goals and define them for all practice sessions. What is the greatest weakness right now? What technical problems are most deserving of attention? Have I identified a sequential learning approach to my music and have I prioritized my needs? With specific goals in mind, one can begin to practice more effectively. Also, keep in mind long-term goals (the big picture) and how the designated short-term goals will help to reach important over-riding musical achievements.

1) How to Warm-Up

When practicing, always try to be very relaxed physically. Warm up completely, and use a proven technical routine which has been identified for its physical-support value and thoroughness. Attention should be focused frequently on arms, hands, fingers, legs, feet, back, neck, and face. Tension can inhibit a smooth and flowing performance and create a high degree of exhaustion. Good posture, relaxation, and physical flow can be enhanced by awareness of the breathing.

Then, begin the day's practice with a piece of music that is very familiar and which can be played comfortably. At this point, one can begin more difficult work, trying to stay relaxed at all times, in all parts of the body.

Often, it is beneficial to identify specific selections from exercise texts (e.g., *Method of Movement for Marimba* by Leigh Howard Stevens) which apply directly (i.e., with relationship to focused physical gestures, patterns, and motions of technique) to the music being studied. Simply match those exercises and studies to the needs of the specific work (many exercises in the Stevens' text have already been extracted in this way for preparation of specific solo marimba literature).

2) Slow, Careful Practice

Slow practice is probably one of the most important aids to learning/advancing on any instrument. Many students practice an exercise or a piece of music much faster than they can play it accurately and cleanly. Every time one makes mistakes due to practicing too fast, the mistakes are being learned! Always practice at a tempo that results in correct performance, progressively increasing the speed. The discipline required for slow, careful practice is a major musical commitment.

3) Frequent, Short Breaks

With the high frequency rate of repetitive motion ailments in the training of musicians, it is important that one often takes brief intermissions for relaxation during all practice sessions. Mild flexing motions, while stepping away from the instrument and without holding any object in the hands, can relax the shoulders, arms, wrists, hands and fingers. It is also critical to be refreshed and alert, mentally, if the practice session is to provide significant results. Personal development in the area of concentration will bring efficiency to each session. With a goal-driven orientation, time management also is important to the practice routine.

4) Using the Metronome

The proper use of the metronome goes hand-in-hand with slow practice. The metronome should be set at a tempo at which one can play a phrase (or larger section) easily and without mistakes. Play it several times at this tempo. Move the metronome up one or two notches. Play it several times at this faster tempo. Continue the process until the correct or desired tempo has been reached as indicated on the music. If mistakes begin to appear, move the metronome to a slower speed.

Also, the development of internal timekeeping, with a clock-steady pulse, is a discipline that is crucial to musical performance. The use of a metronome, drum machine, or computer with music sequencing software will aid greatly in this endeavor.

5) Repetition

Divide the music into short phrases, usually anywhere from one measure to a line or two in length. Practice each phrase many times consecutively. Focusing on short sections at a time will promote quick learning. Also, be sure to play the beginning of the following phrase each time, thereby avoiding difficulty connecting musical phrases when the work is played in its entirety.

Technical exercises (scales, arpeggios, sequences, rudiments, etc.) should be repeated many times, and at all tempi (especially extremely slow and fast tempi). Check for flow and

relation at MM = 60, 90, and 120. Repeat a pattern or musical gesture for 2 or 3 minutes instead of just 10 or 20 times.

6) Kinetic Awareness

Through controlled repetition, the musician can focus upon the feel of the activity and the accompanying motion involved, without visual aid (direct vision or use of a mirror). Tactile sensory is extremely important to the development of accuracy and relaxation. Try repeating phrases, not with the idea of playing a passage a certain number of times, but with the idea of repeating a passage for three or four minutes at a time, without pause. Body memory, or kinetic memory (orientation), should be a very positive and desired result.

7) Staying Alert

Not only does a musician strive for muscle memory ("auto pilot" mode), but he/she should strive for awareness on many different levels including the physical awareness of activity, aural awareness, and awareness of sensation or feeling. The use of a timer (i.e. a kitchen aid timing device) can help musicians focus on musical coordination and physiology, instead of the distraction of keeping one eye on the clock (thinking about when the practice session must end and imminent appointments of the day).

8) Over-Compensation

Practice difficult passages above the designated tempo. Being able to accurately perform difficult (technically demanding) music well above designated tempi will allow the performer to relax and play more expressively during performances where the original (slower) tempi are observed. (To be used in conjunction with #2.) In addition, a musical passage can be adjusted or re-composed to serve as a technical exercise, where the technical challenge is purposely increased: adding ornamentation; increasing intervalic relationships; doubling material between hands, etc.

9) Audio Record and Take Notes

Many conductors record ensemble rehearsals, then later listen back and take notes in preparation for the next rehearsal. With this approach, the conductor can address issues systematically and efficiently (either chronologically as the work progresses, or by addressing the most serious issues first, sequencing by priority of importance or impact). The soloist similarly can plan and implement practice strategies by recording practice sessions (use of tape recorders, mini-disc recorders, computers, etc.).

10) Video Record and Review

Similarly, video recording a practice session followed by review with a specific evaluation criteria can be quite effective in producing technical and musical results. A review form (see Video Review Form) could aid the process by focusing on technical (grip, method, finger/wrist; stroke types, rebound, recoil, velocity and efficiency; posture, height of instrument, movement of feet; tone production, playing spots) and musical (rhythmical and pitch accuracy; dynamics and accents, note releases, tapering; roll quality and support, use of roll speeds; phrasing, shaping, use of goal notes, climatic direction; emotional communication and expression; memory) aspects of performance in the practice room.

11) Seek Opportunity to Play for Others

Music is an art to be shared with a specific goal of aesthetic non-verbal expression at the core. If music is to be performed in front of people, all experiences in that setting should be desirable and highly valued.

12) Always Play Musically

Practicing is a life-long process, so demand musical qualities in all practice room endeavors. Strive for a singing style, with artistic qualities – those that speak through a musical communication. Enjoyment and appreciation of the instrument's sound is a prerequisite to practice time concentration.

13) Practice Does Not Make Perfect.

PERFECT PRACTICE MAKES PERFECT.

The Practice Doctor
- an analogy for practicing -

Practice is similar to that which takes place in a doctor's office, with the musician assuming the role of the doctor: the patient becomes the musical work being studied (except that the musical work can not tell the doctor "where it hurts" – the musician's ears must decide this).

- The "doctor" (musician) identifies an area that might have a technical or musical problem
- The "doctor" examines the area and gives a diagnosis
- The "doctor" treats the issue, prescribing a dose of musical exercise as a cure:
 - extracting a few notes, specifically, and repeating the fragment or phrase many times
 - playing the fragment or phrase very slowly, focusing on a specific difficulty
 - playing the fragment or phrase with a metronome, working slow to fast, incrementally
 - playing the fragment or phrase very slowly, emphasizing a specific detail
 - playing the fragment or phrase, but with different notes requiring a more demanding technique (over-compensation)
 - playing the fragment or phrase above the required tempo
 - playing the fragment or phrase at extreme dynamics (*ppp* or *fff*)
 - playing the fragment or phrase with various approaches to musical direction, emphasis, shape, and articulation
 - developing an original, spontaneous musical exercise which puts emphasis on a technique in question
- The "doctor" re-examines the "patient" to determine if the treatment has "healed" the problem (the musician plays the selected passage in the original musical context several times)
- The "doctor" then either: a) re-diagnoses the problem and prescribes a new or continuing treatment, or, b) the doctor declares that the "patient" is cured, and then seeks new issues (musical or technical) in the "patient"

MEMORIZING

Some people memorize music very easily, while others find it more difficult. Memorizing, like everything else, becomes easier with practice and experience. Repetition is key to memorization, with attention to all musical details (including stickings) at the outset. Avoid memorizing only the notes first, and then going back to memorize the musical aspects of a work (phrasing, dynamics, accents, etc.) – see and hear the entire work with all musical components intact.

If memorizing a work is troublesome, try steps 1-4 below as a prescribed process, and then try one or more of the other tasks (5-11):

1. Learn the music until it is fairly comfortable. It does not have to be completely up to tempo at this time.
2. Then, practice one phrase at a time. Set the metronome to about one-half the suggested tempo. Repeat the phrase twenty to thirty times. By then it should be memorized. Repeat this procedure for two or three days to ensure that the phrases have been correctly memorized.
3. Combine phrases into longer units, repeating many times.
4. Take the music up to proper tempo.
5. Practice/study the music away from the instrument (mental practice).
6. Sing or vocalize the music, and sing back specific passages without looking at the music.
7. Try writing out the music from memory.
8. Check the music occasionally, making certain that it has not been altered (learned incorrectly) in any way.
9. Record and/or videotape run throughs or performances of the piece and evaluate
10. If the piece is not overly demanding in a technical sense, attempt to play the work “cold” at the beginning of several practice sessions.
11. Develop your own concentration exercises.
12. Practice memorizing short etudes from method books in a short period of time, attempting to “beat the clock” by accomplishing the task in as brief a time period as possible.

MARCHING PERCUSSION ADJUDICATION PARAMETERS

By Steve Hemphill

Performance Quality

- **Musicianship**
 - Awareness of whole ensemble
 - Ensemble listening
 - Ability to follow/execute tempo changes
- **Precision/Execution**
 - Grip consistency within line
 - Angles
 - Stick heights
 - Velocity of stroke
 - Mental subdivision of beat
 - Use of "dut" vocalization
- **Interpretation**
 - Phrasing; dynamics with whole ensemble
 - Style: rudiments; accent weights
 - Roll qualities; buzz, doubles, triples
 - Subdivision of roll/rhythms; slurring
 - Light/lift vs. playing through the drum
- **Clarity and Balance**
 - BD: center of head – punch
 - Multi-tenors: playing spots – edge/pitch
 - Dynamics: segments; battery vs. pit ensemble
 - Balance within/between segments
 - Mallet choice
- **Tuning**
 - Head types used
 - SD: top head snap; bottom head; crisp snares
 - Multi-tenor/BD: min. 3rds, low 5th drum
 - Muffling: inside vs. outside; even/consistent; 2" x 2" foam; intact
 - Concert percussion (i.e. Bass Drum)
- **Technique**
 - SD/Multi's/BD: grips; wrist proportion to fingers; relaxation
 - No arm (except visual, intentional, etc.)
 - Stroke types: full, down, up, tap
 - Avoid "floating" sticks (in-between positions)
 - use of mirror work
 - Synchronized recoils/preparatory strokes "in rhythm"
 - Pre-determined stick heights: volume/precision

Repertoire

- **Musicality**
 - Enhances whole performance? Connection.
 - Roles: timekeeping/dramatic effects/punctuation/color

- Ensemble support vs. foreground
- **Creativity**
 - Stylistic changes
 - Rhythmic creativity
- **Musical Demand**
 - Aesthetically appropriate; engaging collaboration
 - Too dense/sparse
- **Technical Demand**
 - Too easy/difficult for the technical level of the group
- **Variety**
 - Sameness of writing style?
 - Use of silence/sparseness?

Coordination

- **Drill to Music**
 - Synchronization to music
 - Appropriate moves for percussion
 - Performance non-interference
- **Command of Audience**
 - Percussion feature(s); Intensity in Pit
 - Direction of intensity/release; Contour of performance (high/lows)
- **Professionalism**
 - Marching postures
 - Non-active appearance
 - "Covering" mistakes
 - Care/maintenance of instruments
- **Emotional Appeal**
 - "Hyped" endings/intros: arms/ single-hand/double-stickings
- **Special Effects**
 - Stick/hand visuals: keep simple & together
 - Instrument/body visuals
 - Equipment

Displayment: professionalism; intensity; spirit; maturity; musicianship; expression; showmanship; tempo control

AZPAS/ABODA
MARCHING PERCUSSION CRITERIA

Performance Quality

- Precision of the Percussion Ensemble is:
 - 1. Superb
 - 2. Strong
 - 3. Evident
- Technique & Training of All Players on All Instruments is:
 - 1. Superior
 - 2. Appropriate & Effective
 - 3. Immature/Underdeveloped
 - 4. Lacking Basics
- Tempo Control & Rhythmic Precision is:
 - 1. Flawless, Outstanding
 - 2. Solid & At a High Level
 - 3. Unclear, Not Discernable
- Musicianship & Expression is:
 - 1. A Superior Demonstration Throughout
 - 2. Apparent in All Areas
 - 3. Achieves a Level of...
 - 4. Not Apparent
- The Tuning of All Instruments:
 - 1. Fully Enhances
 - 2. Good Sound
 - 3. Some Attempt
 - 4. Not Apparent

Repertoire

- Writing in Melodic and Battery Areas is:
 - 1. Imaginative, Strong, Consistent
- Interpretation & Use of Time is:
 - 1. Superb
 - 2. Excellent
 - 3. Appropriate
- Musical Demands are:
 - 1. Sophisticated & Fully Compatible
 - 2. Challenging & At a Level Compatible
 - 3. Moderate
 - 4. Scoring Problems Create Difficulty

General Effect

- Overall Percussion Performance is:
 - 1. Superior
 - 2. Effective
 - 3. Somewhat Effective
 - 4. Marginally Effective
- Musical Styles:
 - 1. Superior Proficiency
 - 2. Excellent Proficiency
 - 3. Played Well & Good Level of Adapability
 - 4. Occasionally Adapts
- Ensemble:
 - 1. Mature, Confident, Projects Intensity & Spirit
 - 2. Confident/Excellent Intensity & Spirit
 - 3. Good Intensity & Confidence
 - 4. Professionalism Not Understood/Effects Not Achieved
- Showmanship:
 - 1. Virtuostic, Professionalism & Poise
 - 2. Apparent & Elevates Effectiveness
 - 3. Developing, Becoming Apparent

DRUMLINE 200_

The Marching Percussion Handbook will acquaint you with the goals, traditions, policies, and procedures of the _____ Marching Band Drumline. Be sure to read the handbook thoroughly and have it available at all rehearsals and performances. This handbook will also serve as a folder for performance music, cadences, in-stands music, and warm-ups/exercises used in the marching percussion course which meets on Monday, Wednesday, and Friday from 11:30 a.m. to 12:20 p.m.. All members of the drumline must be enrolled in this course for credit.

MARCHING PERCUSSION STAFF

Marching Percussion Specialist, _____, serves as composer and technical instructor for the 2007 season. This year's percussion Section Leader is _____. The Field Assistant and Equipment Technician will be appointed in the near future. Segment Leaders are determined immediately following auditions.

Section Leader: is directly responsible to the Percussion Instructor and Director of Bands for the accurate performance of the music. In addition, the *Section Leader* is responsible for the coordination of percussion activities, direction of sectional rehearsals, direction of "In-Stand" percussion performance, supervision of equipment and travel, and coordination of segment leadership.

Field Assistant: is directly responsible to the Director of Bands and the Percussion Instructor for the teaching and performance of the drill for all marching percussion members. The *Field Assistant* will be accountable as the factual resource regarding all drill charting and document interpretation.

Segment Leaders: are directly responsible to the Section Leader and the Percussion Instructor. *Segment Leaders* are musical examples for their percussion segment. *Segment Leaders* are responsible for direction of segment sectional rehearsals, coordination of segment visuals, and supervision of equipment condition and placement.

Equipment Technician: is directly responsible to the Section Leader and the Percussion Instructor for the inspection and repair of equipment, drum head inventory and distribution, and performance stick taping and distribution.

CALL FOR PERCUSSION COMPOSERS AND ARRANGERS

All members of the marching percussion section are enthusiastically invited to compose and arrange for the _____ High School Drumline. Especially needed is music for "in-stand" performance. All submitted materials will be read by the section and endorsed for performance by a majority vote.

Statement regarding the "Pit Percussion Ensemble"

Due to several introspective considerations, NAU will not incorporate a pit percussion ensemble for the 2007 season. Both lack of storage space at the Walkup Skydome and prohibitive costs for the necessary instruments (apart from the concert equipment housed in the Fine and Performing Arts building) for marching use currently remain as insurmountable restraints. Other considerations include the acoustic inadequacies of the dome which restrict the musical effectiveness of pit percussion. Sideline logistical concerns also discourage the development of any sizable ensemble. The inclusion of the pit percussion ensemble, without graduate assistance in percussion (as is the current situation), would significantly diminish instructional focus regarding the entire area of marching percussion. This statement does not indicate a lack of regard for the pit percussion ensemble, but is offered only as explanation for the current position regarding marching percussion at NAU.

All members of the NAU Marching Band Drumline are highly encouraged to use ear plugs or other types of ear protection. Participation in the drumline may subject students to high-volume environments which could potentially contribute to hearing impairment if basic precautions are not taken.

General Check List

Handbook
Sunglasses/Sunscreen
Drinking Water Bottle
Ear Plugs
Pencils
Ratchet-Type Drum Key













Music
Practice Pad
Extra Sticks/Mallets
Athletic Tape/Band-Aids
Soft Cloth for Cleaning
Time-Off Entertainments


Tour Check List

Cleaned and Sturdy Cases
Batter/SnareHeads
Quad Heads
Bass Drum Heads
Performance Tape for Sticks
Stick Box
Practice Pads
Cleaning Products

Adjustable Wrench
Phillips/FlatHead Screwdrivers
Sandpaper
Extra Tension Screws
Extra Nylon or Metal Washers
Vaseline Lube for Tension Rods
Paper Towels

Cymbal Notation

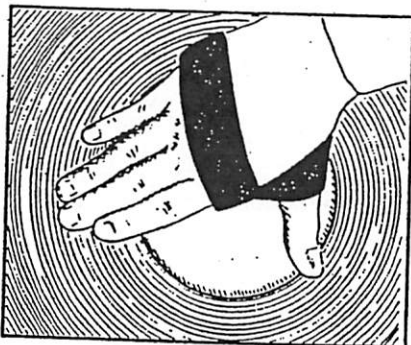
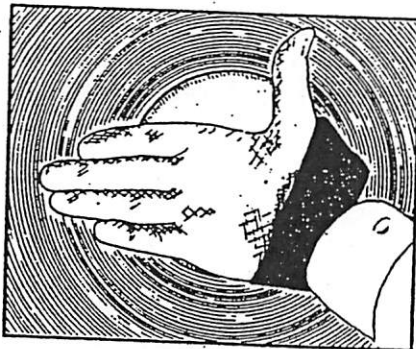
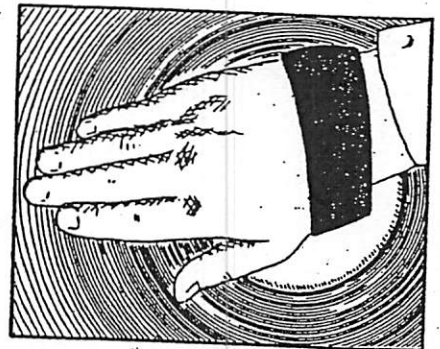
-  = "CHING": a light, "time-keeping" crash a la Sousa quarter notes
-  = "CHANG": a crash for accents
-  = "TING": edges are tapped together ("ting" is always specified)
-  = "ZING": edge of right plate is scraped on the inside of left plate ("zwischen" or "swish")
-  = "T=SIZZ": crash, then let top edges ring against each other
-  = "SIZZ": crash, then let back edges (toward chest) ring against each other as you draw the cymbals into your chest - a short "T-SIZZ"
-  = "THUMP": snap cymbals shut from a partially closed position
-  = "CRUNCH": close cymbals tight from a completely open position ("hi-hat" choke)
-  = "FORTE/PIANO": loud/soft crash is achieved by muffling one of the plates immediately following the crash
-  = "2 PLATE ROLL": the cymbals are rubbed together in an off-centered circular motion (this will always be indicated with "2 plate roll")
-  = example of "release" indication
-  = "HI-HAT" open-to-close effect ("fusion-crash")

The open  is used to indicate values greater than a quarter value (i.e. "let ring"). the length of vibration is often an interpretive matter. Rhythmic clarity within the cymbal line is achieved when performers agree upon cymbal note values and the specific placement of releases (muffling).

The Garfield Grip is highly recommended since the weight of the cymbal is distributed over the entire surface of the palm. This grip is the most effective means of controlling the cymbals while at the same time reducing hand tension.

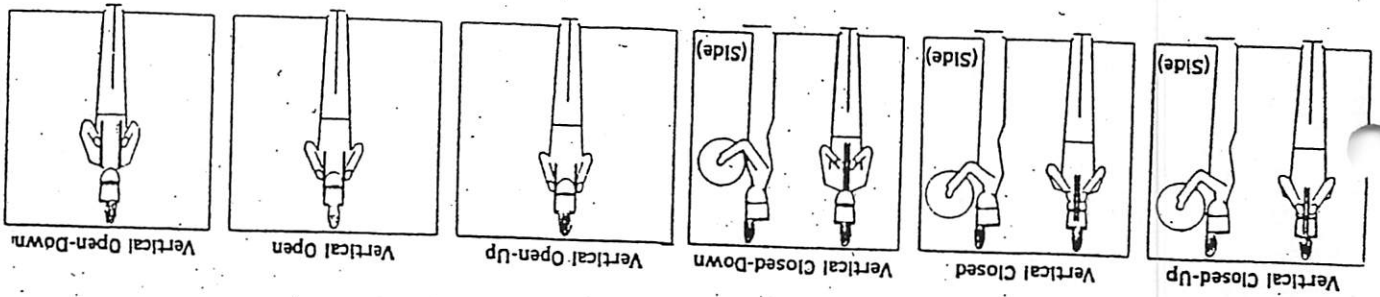
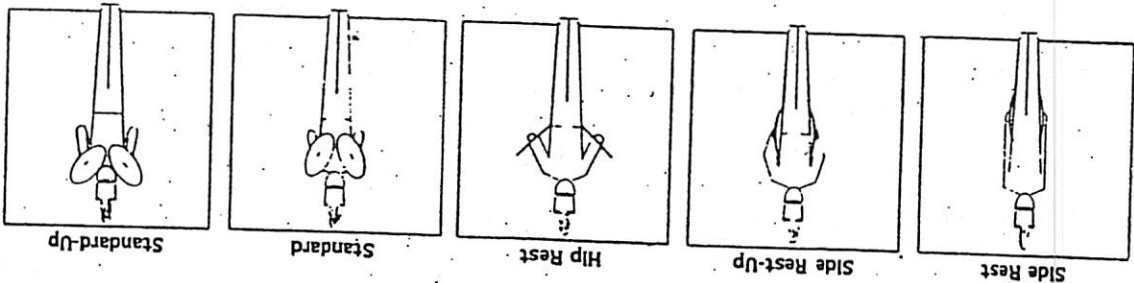
- Step 1 — Hold the cymbal in a vertical position () and put the entire hand through the strap up to the wrist.
- Step 2 — Turn the hand so the palm is facing away from the pad of the cymbal.
- Step 3 — Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at base of the thumb and forefinger.

Note: The strap may have to be loosened if the grip is too tight. It is important to keep finger tips off the surface of the cymbal in order to allow the instrument to vibrate freely.

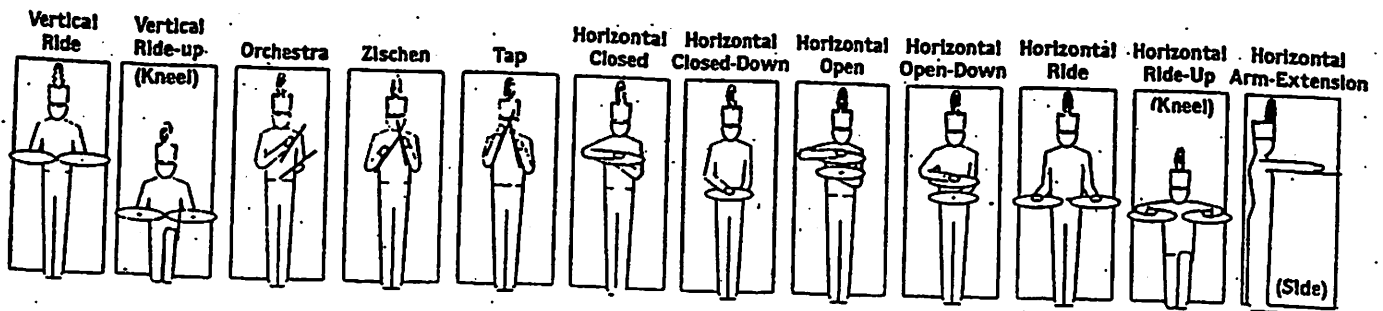


The Garfield Grip

Cymbal Holding Positions
 The hand-cymbalist is not only concerned with sound production but visual effects, rest positions, and instrumental carriage during performance. In each case, the way the cymbals are held is as important as how they are played. The following section illustrates a variety of cymbal holding positions used at rest, while playing, and for visual effects. These positions were devised for two reasons:
 1. To create a means of ensuring visual uniformity.
 2. To improve the consistency of sound production by utilizing predetermined starting and stopping points.



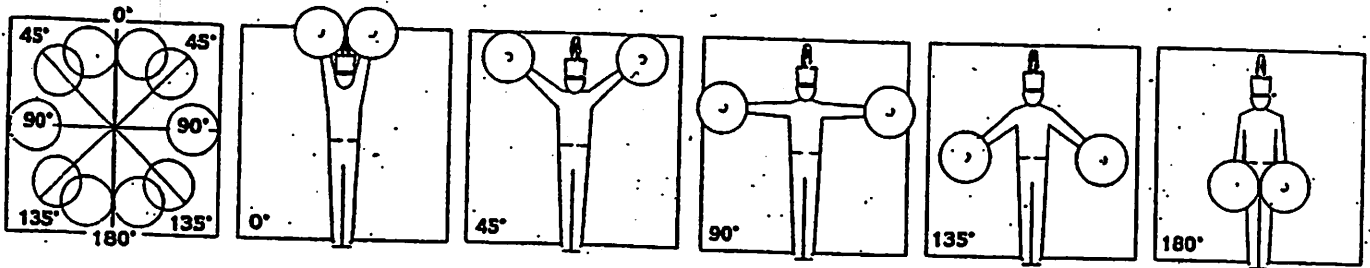
Holding Positions



Holding Positions (continued)

Circle Positions

The circle positions are a series of five instrumental positions used as reference points primarily for visual effects, although this concept may also apply to some playing techniques. In each position, the player's arms are fully extended.



Circle Positions

Physical Conditioning

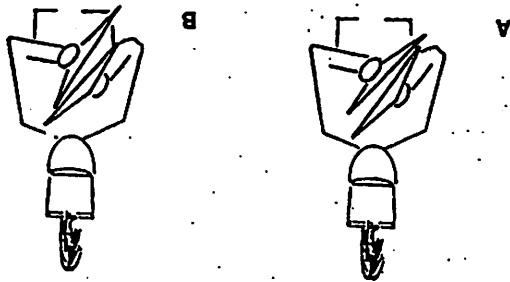
Playing hand-cymbals is one of the most physically demanding assignments in the marching percussion ensemble. In order to perform comfortably it is important to develop strength and flexibility in those muscles which are most frequently used. Take whatever steps are necessary to help prevent muscle cramps, wrist sprains, tendinitis and other injuries commonly experienced by the hand-cymbalist.

The following exercise program is divided into two parts: one, calisthenics without instruments; and two, calisthenics using the instruments along with the Holding and Circle Positions. Each sequence should be done as a group prior to every rehearsal and performance.

Calisthenics Without Instruments

1. Sit Ups — To strengthen stomach and back muscles lie down with the knees bent and slowly move to a sitting position. Return to the starting position keeping the knees bent at all times. Repeat 25 times.
2. Torso Twists — In a standing position place the hands on hips and rotate the upper torso to the right and left. Repeat 10 times.
3. Push Ups — Push ups strengthen arm and chest muscles needed for extended playing. Repeat 20 times.
4. Arm Rolls — Extend the right arm above the head and rotate it forward in a large circle 10 times. Repeat the exercise with the left arm. Then with the right arm, once again extended over the head, rotate it backward in a complete circle 10 times. Repeat the procedure with the left arm.
5. Running — Jog for a half mile to develop proper breathing and stamina.
6. Rest — A short rest period enables the players to slow their breathing and relax their muscles.

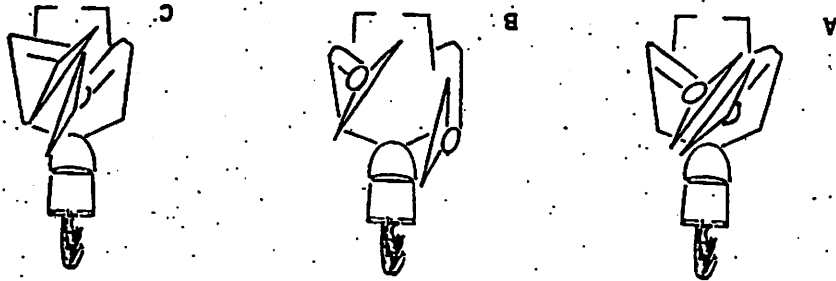
To avoid this pitfall, the primary cymbal should meet the secondary cymbal approximately 1 1/2" to 2" from the edge at the point of attack. The resultant "flam" effect which is necessary for a quality crash sound. The director and instructor must insist upon this "flam" technique.

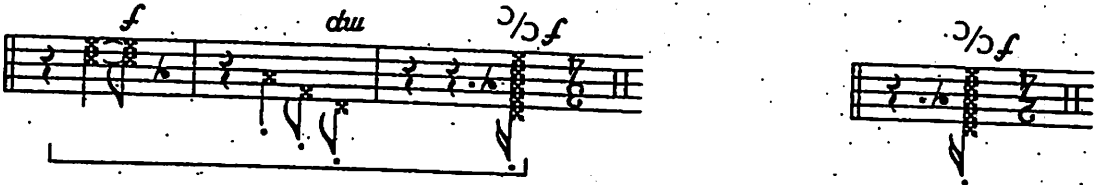


The Flam Concept

Three steps form the basis of any sound production method in hand-cymbal performance: preparation, attack, and follow through. All sound production techniques should be performed incorporating these three steps while using the Holding and Circle Positions as a guide. In the following explanation the right hand is considered the primary instrument. However, all techniques should be practiced with both the left and right cymbal as the primary instrument to develop dexterity and balance for the visual presentation.

Orchestral Crash
 With the cymbals in the orchestral position, move both instruments away from each other, then strike them together using the "flam" concept. At the instant of attack the bottom edges meet first followed by the top edges. Follow through moving both cymbals away from each other and conclude in the orchestral position.

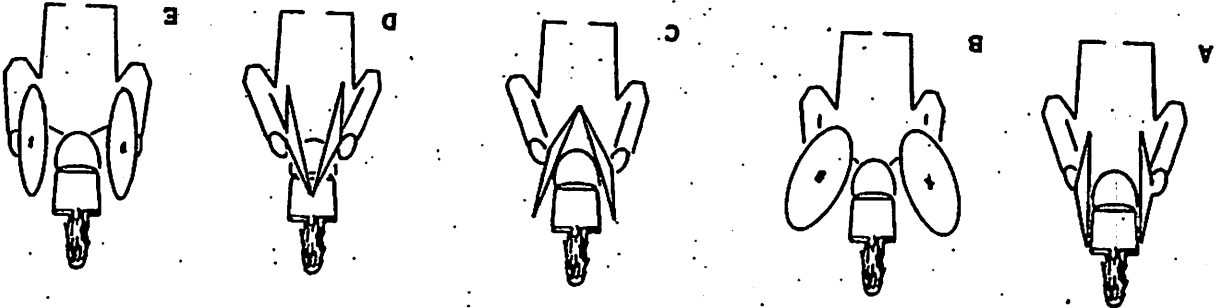




The sixteenth-note version of the valuation crash is referred to as a crash-choke because the crash and choke are one simultaneous motion. Any note value longer than a sixteenth has a pause between the crash and choke, proportionate to the duration of the note. The crash-choke is generally used for unison ensemble accents and staccato articulation as noted in the examples below.

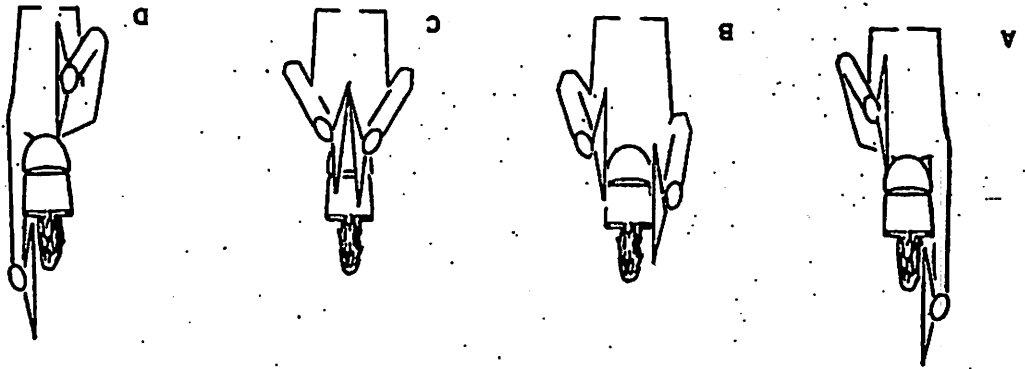


In the following example the performer crashes on the second eighth-note of the measure and dampens on the last eighth-note.



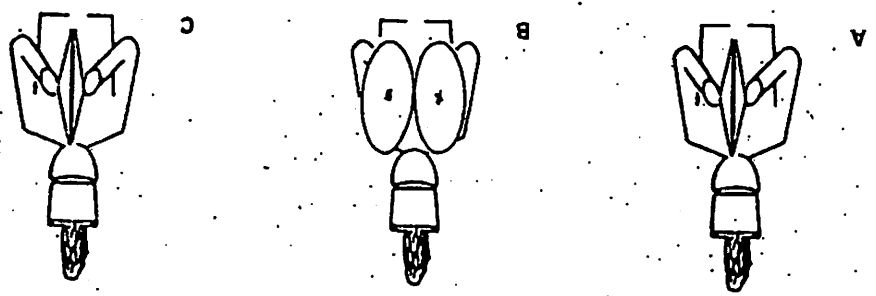
Valuation Crash?
 In a valuation crash the length of the after-ring is determined by the duration of the note value. For example, (♩) indicates a crash which is immediately dampened at the eighth-note rest and (♩) indicates a crash which is dampened at the quarter-note rest.
 To play a valuation crash start with the cymbals in the vertical open position and move them to the standard-up position. Quickly bring the cymbals together with the bottom edges touching first followed by the top edges. Both instruments should ring only for the duration of the note value before they are dampened against the chest. The valuation crash can be performed in a variety of positions.

Vertical Crash
 Start with the left cymbal in the vertical open-down position and the right cymbal in the 0 degree position with the bell facing inward. Raise the left cymbal and lower the right simultaneously so the instruments meet at shoulder height. At the point of attack the bottom edges meet first followed by the top edges. Follow through so the right cymbal is in the vertical open-down position and the left cymbal is in the 0 degree position with the bell facing inward.

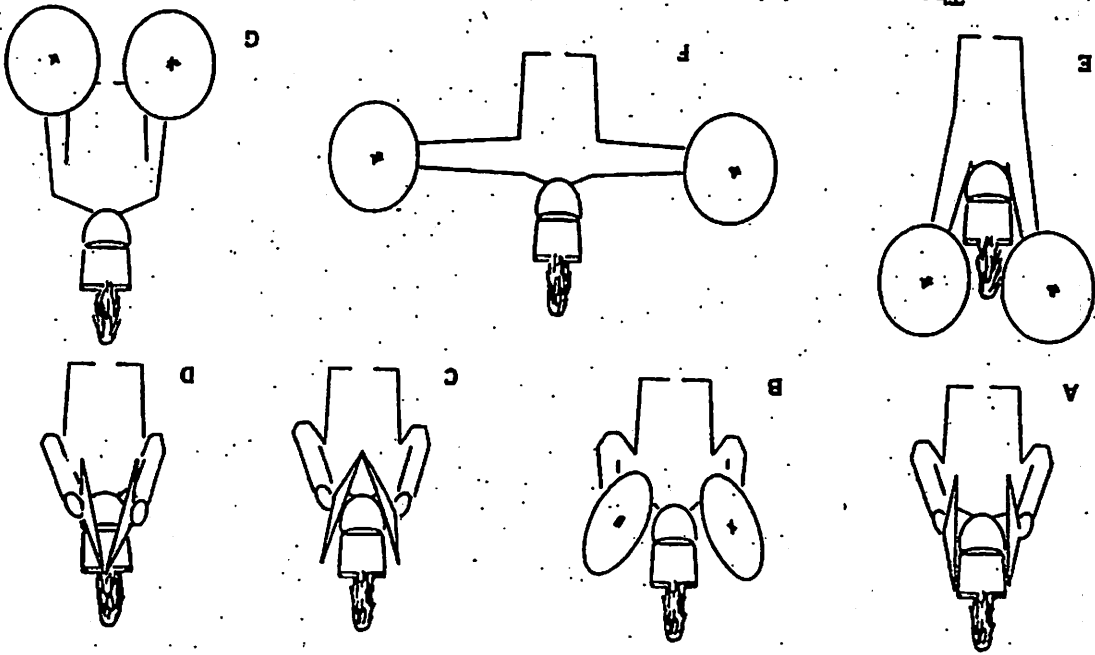


Chokes
 There are two types of chokes, the hinge approach and the open approach. Both may be played in a vertical or horizontal position. The term choke is derived from the fact that the cymbals' vibrations are eliminated, or "choked," at the point of attack. Chokes are best written as staccato eighth notes to insure a short sound.

1. **Vertical Hinge Approach** — Place the cymbals in the vertical closed-down position with the edges against the stomach. While keeping the edges closest to the body together, open the outer edges approximately 7" to 8". Quickly close the outer edges to create a "chick" sound characteristic of the hi-hat cymbal. The instruments should be slightly off-center to avoid an air pocket.
2. **Horizontal Hinge Approach** — Same as above except start and finish with the cymbals in the horizontal closed-down position with the edges against the stomach.



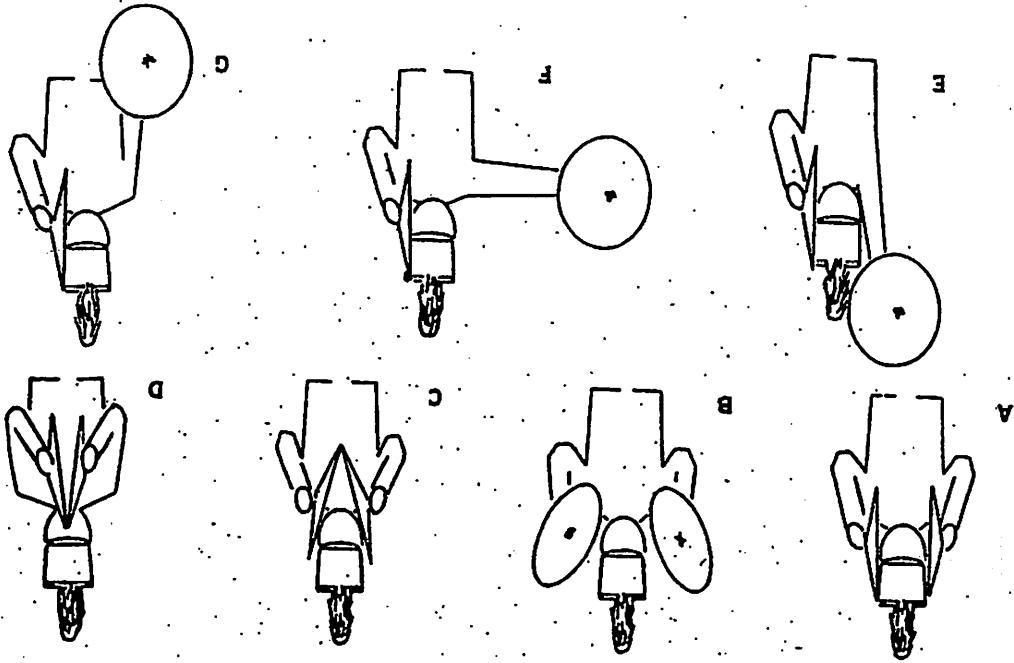
Spray Crash
 Start with the cymbals in the vertical open position and move them to the standard-up position. Quickly bring the cymbals together in an upward motion so the point of attack is directly in front of the eyes. The bottom edges make contact first followed by the top edges. With the arms fully extended, follow through to the 0 degree position and continue in a circular path re-turning to the vertical open position.



The spray crash is a visually oriented technique useful when the cymbal section is positioned behind the battery percussion in the drill. The following enables the cymbals to be seen and heard. This technique is effective in both a unison and sequential approach. At times it may be useful to originate the spray crash in a lower position to achieve a louder volume level. If so, start in the vertical open position and move to the standard-down position. Bring the cymbals together in an upward motion so the point of attack is at shoulder height. After the attack proceed as explained above.

Fair Crash

The fair crash is identical to the spray crash except just one cymbal continues the follow through while the other cymbal returns to the vertical open position after the attack.



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Callistentics With Instruments

While facing each other, hold the cymbals in the following positions for approximately 30 seconds. Each performer should check the placement of the instruments, then make adjustments to improve visual uniformity.

1. Side Rest
2. Horizontal Ride
3. Vertical Ride-up
4. 0 degree Circle Position
5. 90 degree Circle Position
6. Horizontal Ride
7. 90 degree Circle Position
8. Side Rest

After the above sequence has been completed place the cymbals on the ground and repeat the torso twists, arm rolls, and rest period as outlined previously. These exercises help relax stomach, back, arm, and chest muscles as well as regulate breathing.

The final portion of the warm-up incorporates all the various Holding Positions. While facing each other the players hold the cymbals in each position for approximately 10 seconds as the instructor corrects all flaws regarding instrumental placement. The performers will begin to gain a feel for the proper location of the instruments in each position. Ultimately, this procedure will insure the visual uniformity required of a contemporary hand-cymbal section. The positions to use are as follows:

1. Side Rest
2. Side Rest-up
3. Hip Rest
4. Standard
5. Standard-up
6. Vertical Closed-up
7. Vertical Closed
8. Vertical Closed-down
9. Vertical Open-up
10. Vertical Open
11. Vertical Open-down
12. Vertical Ride
13. Vertical Ride-up
14. Orchestra
15. Zischen
16. Tap
17. Horizontal Closed
18. Horizontal Closed-down
19. Horizontal Open
20. Horizontal Open-down
21. Horizontal Ride
22. Horizontal Ride-up
23. Horizontal Arm-extension

Sound Production Techniques

The most important aspect of hand-cymbal performance in the marching ensemble is the production of sound. A competent cymbalist will always consider two factors when playing: the method of sound production and the visual effect. As a musician, the first priority must be to achieve the proper sound. The visual effect is secondary. As the player gains experience, he or she will know exactly how to approach each musical phrase to optimum audio and visual effect.

Most methods of sound production incorporate a primary instrument and a secondary instrument. Usually the primary instrument strikes the secondary instrument to initiate the sound. At the point of attack, the cymbals should NOT meet exactly together since this would result in an "air pocket." This action forces out most of the air that would normally be between the two cymbals and creates a partial vacuum which momentarily locks the cymbals together and kills most of the sound.¹ Nothing else points out a novice cymbal player more than the air pocket.

YAMAHA DRUM LINES

EDUCATION SERIES

TUNING TIPS

For Marching Drums

by Jay Wanamaker

Marching drums are a special breed of instrument and require special attention in their tuning. The following tuning tips are for marching snares, marching toms, and tuned bass drums. Each drum is assigned a specific pitch only as a point of reference. In the beginning, use these pitches until you find the ones that work best for you. C4 = Middle C.

- ◆ With plastic heads use a criss-cross tuning procedure. With kevlar heads tune in a clockwise direction.
- ◆ Make sure that every drum is in tune with itself.
- ◆ Drums should be fine-tuned on a daily basis and drumheads changed as necessary.
- ◆ Periodically lubricate each tension rod with a commercial grease lubricant.

SNARE DRUMS

*sfz*TM

Drum corps, university
and high school use.

14" x 12"

13" x 12"

Batter Head – F#5

Snare Head – B4

*FIELD-CORPS*TM

High school/junior high school use.

14" x 12"

Batter Head – D5

Snare Head – B4

*POWER•LITE*TM

Junior high school use.

14" x 10"

Batter Head – G4

Snare Head – E4

It is important that all batter heads in the snare drum section be tuned to the same pitch. A reinforced (dot) batter head is recommended for Field-Corps and Power-Lite snare while either a plastic or kevlar head is recommended for the SFZ.

SNARES

Tune each FibreTechTM synthetic gut strand individually by using a "plucking style" tuning method. Turn the drum upside down and place two small wooden dowels 2" from the bearing edge between the snare head and the FibreTech snares. Pluck each FibreTech gut while using a screwdriver to adjust the snares at the butt plate. Tensioning is done by turning each screw clockwise to tighten, or counter-clockwise to loosen snares. Strive to tune each strand to a uniform pitch (14" snares = G4 – A4).

SNARE STRAINER

The strainer should be adjusted after the individual FibreTech snares are tuned. First, loosen the tension on the horizontal adjustment knob so tension is relieved from the snares. Then set the vertical snare adjustments so that the snares lie firmly against the edge of the shell (bearing edge). As you tighten the snares with the horizontal snare adjustment, the snares will become brighter or higher sounding until that point when the snares become over tensioned, producing a "choked" darker sound. When this occurs, back off the tension in order to attain a crisp, articulate, high-pitched snare sound.

MARCHING TOMS

PITCH When tuning marching toms, strive for a dry, high-pitched, clean sound with the interval of a minor third between each tom. Avoid mixing trio with quad combinations. In today's music, quads and quints have become the most popular of the marching tom sets.

FIELD-CORPS

6" - G#5
 8" - F5
 10" - D5
 12" - B4
 13" - G#4
 14" - F4

POWER-LITE

8" - B4
 10" - G#4
 12" - F4
 13" - D4

DRUMHEADS Pinstripe heads are recommended.

SIZES Recommended Set

FIELD-CORPS

Quad - 8, 10, 12, 13 (or 10, 12, 13, 14)
 Quint - 6, 8, 10, 12, 13 (or 6, 10, 12, 13, 14)
 Trio - 10, 12, 13 (or 12, 13, 14)

POWER-LITE

Quad - 8, 10, 12, 13
 Trio - 8, 10, 12 (or 10, 12, 13)

TUNED BASS DRUMS

PITCH It is important to strive for a round, warm, centered pitch when tuning bass drums. It is best to tune the basses a minor third apart for every 2" increase in the drum's diameter. Remember that both heads of a bass drum should be tuned to the same pitch.

FIELD-CORPS

POWER-LITE

SOUND IMPACT STRIPS™ (per head)

16" - F4	B3	14"
18" - D4	G#3	17"
20" - B3	F3	18"
22" - G#3	D3	30"
24" - F3	B2	38"
26" - D3	G#2	55"
28" - B2	F2	58"
30" - G#2		75"
32" - F2		100"

MUFFLING

Additional muffling is needed to reduce overtones and unwanted ring. YAMAHA SOUND IMPACT STRIPS are designed for this specific purpose. These strips should be attached to the drumheads next to the hoops. The table for Yamaha Tuned Bass Drums includes a list of recommended lengths for Yamaha Sound Impact Strips.

DRUMHEADS Smooth white bass drumheads are recommended.

SIZES

FIELD-CORPS

9 Drums - 16, 18, 20, 22, 24, 26, 28, 30, 32
 8 Drums - 18, 20, 22, 24, 26, 28, 30, 32
 7 Drums - 18, 20, 22, 24, 26, 28, 30
 6 Drums - 18, 20, 22, 24, 26, 28
 5 Drums - 20, 22, 24, 26, 28
 4 Drums - 22, 24, 26, 28
 3 Drums - 24, 26, 28
 2 Drums - 24, 28
 1 Drums - 28

POWER-LITE

7 Drums - 16, 18, 20, 22, 24, 26, 28
 6 Drums - 18, 20, 22, 24, 26, 28
 5 Drums - 18, 20, 22, 24, 26
 4 Drums - 20, 22, 24, 26
 3 Drums - 20, 22, 24
 2 Drums - 20, 24
 1 Drums - 24

YAMAHA CORPORATION OF AMERICA

Band & Orchestral Division

P.O. Box 899, Grand Rapids, MI 49512-0899

1994 Permission to Duplicate

Marching Bass Drum Muffling

Foam Plastic Specialties, Inc. (FPS)
1421 South McClintock Drive
Tempe, AZ 85281
Phone: (480) 966-6889
Fax: (480) 966-2975

Description: #1033 Grey 2" X 2" X 96"
Stock # FPS4087A00
Unit Price: \$3.42
Amount: \$82.08
Tax: \$6.07
Total: \$88.15

There is a minimum order of \$80.00. The foam comes in a 4' X 8' sheet. The company will cut 2" X 2" strips for free. This cut will produce 24 strips that are 8' long each. This is enough for 12 bass drums—perhaps share with another school's drumline. Other dimensional cuts are possible.



Internal muffling gives the bass drum section a clean, visually appealing appearance. With internal muffling, all drums look alike, and should the adhesive fail, pieces of foam will not dangle from the instrument during performance. With internal muffling, all adjustments require time to remove the head before working, and more time to re-install/retune the head when finished.

An adhesive is needed to apply strips to inner shell of drums. Options include using a heat glue gun or a spray adhesive, such as *Super 77 Spray Adhesive Aerosol*—both will work. The foam should protrude past the edge of the bearing edge of the drum for the head to press against when placed on the shell and tuned. Perhaps 1¼" of the foam's surface should contact the drum shell with glue, while ¾" will be available to muffle the head with contact. A half & half proportion is also viable. If less surface contact of foam to head is desired, an angle cut can reduce surface area of the foam. Using an electric carving (kitchen) knife will produce very smooth, straight cuts.

Drumhead inked industry logos can be removed by using fingernail polish remover and a soft, clean rag. Adhesives can be removed by using aerosol products such as *Goo Off*. Glass and general cleaners, such as *Windex* and *409* can be used to remove dirt and various marks on the head.

For a very dry sound, some prefer to use 4" x 4" foam, purchased as furniture stores or furniture repair stores and cut as needed.

2006 _____ Marching Band
PERCUSSION EQUIPMENT BUDGET REQUEST

Drumline 2006: 4 snare drums, 2 tenors, 5 bass drums, 4 cymbals

#	MAKE	CAT #	DESCRIPTION	UNIT \$	DISCOUNT	TOTAL
				List	@40% Off*	
6	Remo	KL-0214-00	14" Falam - Smooth White Batter Head	@\$51.00	@\$24.75	\$148.50
4	Remo	KL-0214-SA	14" Falam - Bottom (Snare) Head	@\$47.50	@\$22.75	\$ 91.00
3	Remo	PS-0306-MP	6" Marching Pin Stripe Batter Head	@\$20.75	@\$9.65	\$ 28.95
3	Remo	PS-0308-MP	8" Marching Pin Stripe Batter Head	@\$22.25	@\$10.25	\$ 30.75
2	Remo	PS-0310-MP	10" Marching Pin Stripe Batter Head	@\$23.25	@\$10.75	\$ 21.50
2	Remo	PS-0312-MP	12" Marching Pin Stripe Batter Head	@\$25.25	@\$11.65	\$ 23.30
2	Remo	PS-0313-MP	13" Marching Pin Stripe Batter Head	@\$26.00	@\$12.50	\$ 25.00
2	Remo	BR-1220-00	20" Emperor Smooth White Bass Drum Head	@\$42.75	@\$19.65	\$ 39.30
2	Remo	BR-1222-00	22" Emperor Smooth White Bass Drum Head	@\$45.50	@\$20.90	\$ 41.80
2	Remo	BR-1224-00	24" Emperor Smooth White Bass Drum Head	@\$48.50	@\$22.25	\$ 45.50
2	Remo	BR-1226-00	26" Emperor Smooth White Bass Drum Head	@\$54.75	@\$26.30	\$ 52.60
2	Remo	BR-1228-00	28" Emperor Smooth White Bass Drum Head	@\$59.50	@\$28.60	\$ 57.20
					Sub Total =	\$605.40
8	Vic Firth	SRH Corpsmaster	Snare Drum Sticks: Ralph Hardimon – Outdoor/Wood Tip	@\$13.25	@\$7.88	\$63.04
3	Vic Firth	MT1A	Tenor Mallet – Nylon, Alum. Shaft	@\$34.00	@\$20.40	\$61.20
2	Vic Firth	MT2A	Tenor Mallets – Hard, Alum. Shaft	@\$37.00	@\$22.20	\$44.40
2	Vic Firth	MT3A	Tenor Mallets – Sofr, Alum. Shaft	@\$41.00	@\$24.60	\$49.20
2	Vic Firth	MB1H	Small Bass Drum Mallets: Hard Felt	@\$39.00	@\$23.40	\$46.80
1	Vic Firth	MB2H	Medium Bass Drum Mallets: Hard Felt	@\$42.00	@\$25.20	\$25.20
1	Vic Firth	MB3H	Large Bass Drum Mallets: Hard Felt	@\$50.00	@\$30.00	\$30.00
1	Vic Firth	MB4H	X-Large Bass Drum Mallets: Hard Felt	@\$55.00	@\$33.00	\$33.00
4 pr	Sabian		18" A.A. Viennese Crash Cymbals	@\$450.00	@\$226.00	\$904.00
4	Sabian		Cymbal Straps (pairs, with leather washers)	@\$10.00	@\$8.98	\$35.92
4	Sabian		Cymbal Pads (pairs)	@\$14.00	@\$12.68	\$50.72
4	Yamaha	MSH1	Marching Snare Stick Bag	@\$22.00	@\$15.95	\$63.80
4	Yamaha	SNC14	14" Marching Snare Drum Cover	@\$41.00	@\$29.98	\$119.92
2	Yamaha	QDC4	Marching Tenors Cover	@\$60.00	@\$44.98	\$89.96
1	Yamaha	BDC20	20" Marching Bass Drum Cover	@\$62.00	@\$45.98	\$45.98
1	Yamaha	BDC22	22" Marching Bass Drum Cover	@\$62.00	@\$45.98	\$45.98
1	Yamaha	BDC24	24" Marching Bass Drum Cover	@\$67.00	@\$48.75	\$48.75
1	Yamaha	BDC26	26" Marching Bass Drum Cover	@\$67.00	@\$48.75	\$48.75
1	Yamaha	BDC28	28" Marching Bass Drum Cover	@\$67.00	@\$48.75	\$48.75
4	Humes/Berg	Tuxedo	20" Cymbal Bag w/shoulder strap	@\$74.00	@\$54.98	\$219.92
			Colored Plastic Stick Tape (White) for Sticks	\$25.00?		\$25.00
					Sub Total =	\$2100.29
					Grand Total =	\$2705.69

*Steve Weiss Music
 2324 Wyandotte Road
 Willow Grove, PA 19090
 (215) 659-0100

_____ High School
_____ Marching Band

**MARCHING PERCUSSION
AUDITION SHEET**

NAME _____ **1st Choice** _____ **2nd Choice** _____

Snare Drum

Rudiments	1	2	3	4	5	6	7	8	9	10
Warm-ups	1	2	3	4	5	6	7	8	9	10
Prepared Material	1	2	3	4	5	6	7	8	9	10
Sight Reading	1	2	3	4	5	6	7	8	9	10
Technique	1	2	3	4	5	6	7	8	9	10

Total Score (50) _____

Quads

Rudiments	1	2	3	4	5	6	7	8	9	10
Warm-ups	1	2	3	4	5	6	7	8	9	10
Prepared Material	1	2	3	4	5	6	7	8	9	10
Sight Reading	1	2	3	4	5	6	7	8	9	10
Technique	1	2	3	4	5	6	7	8	9	10

Total Score (50) _____

Bass Drum

Warm-ups	1	2	3	4	5	6	7	8	9	10
Prepared Material	1	2	3	4	5	6	7	8	9	10
Sight Reading	1	2	3	4	5	6	7	8	9	10
Technique	1	2	3	4	5	6	7	8	9	10

Total Score (40) _____

Cymbals

Warm-ups	1	2	3	4	5	6	7	8	9	10
Prepared Material	1	2	3	4	5	6	7	8	9	10
Sight Reading	1	2	3	4	5	6	7	8	9	10

Total Score (30) _____

COMMENTS:

Percussion Techniques II MUP 208
Marching Percussion Unit

Original Drumline Street Cadence: All students will be assigned a rehearsal/performance date to work with the class drumline. Missing the assigned date will automatically lower the project grade a minimum of one full letter grade. The score of the cadence is to be a minimum of 16 measures in length (4/4 time). A student working score, a score copy for the instructor, and all individual parts must be provided by the student. *All score and parts must be computer generated.* The total points possible for the project equals 100 points.

Project Requirements:

- The score copy (instructor copy) is submitted one class before performance date and all parts are fully prepared and submitted on the performance date. [10 points]
- The score and parts are both clear and neat. [5]
- The student regards detail: stickings, accents, phrasing, appropriate roll indications, etc. [5]
- The student uses proper score-order, barlines, and rehearsal marks in the score and parts. [5]
- The notation is accurate, appropriate, and relatively easy to understand. [10]
- The student understands and uses appropriate rudiments for educational and compositional need. [5]
- The student balances all 4 parts well regarding interest, challenge, and musical contribution. [5]
- The student knows the score thoroughly. [10]
- The student is able to distinguish correct and incorrect performance within the ensemble. [5]
- The student uses time efficiently. [10]
- The student demonstrates leadership and speaks with a clear voice at appropriate volume levels (without having to repeat instruction). [5]
- The composition shows a high level of effort and demonstrates clear ideas and motivation. [15]
- The composition indicates the composer's understanding and familiarity with the marching percussion instruments and their performance. [10]

MUP 208 Percussion Techniques II
Marching Percussion Unit
Composing for the Drum Line & Pit Ensemble

Assign Percussion Students a Marching Percussion Composition Project

Just start! But, start small...

- 1) A "snippet" – where the student attempts to make a passage more exciting, more appropriate for a group, more musical; perhaps feature a strong player among the group
- 2) Hear it – the student must hear their creation either on computer playback or at a live rehearsal

Ask for Volunteers (without pay), for those interested – just to get experience

- Writing a stand cheer (low pressure)
- Writing a drum cadence (low pressure)
- Writing a portion of a pit/battery chart or book

All compositions should be on notation software!

Assignment can not be late – deadlines must be met!

Include copyright (use a template) on the bottom of the front page

Who are the publishers for the students to review? Row-Loff (often well known by students), Drop-6 (a bit more high-brow), Warner Bros., C. Alan, etc. Check the band's library for score study.

Listen to Publisher's CDs!

Perhaps students could start with writing easy music! Grades 1, 2, & 3! (Marching BDs – lots of unisons)

What are the concert needs in the schools? What would be fun? Examples:

- 7th grade Spring Concert
- 6th grade Holiday Concert

The material should function successfully and should be foolproof.

- Does it sound good immediately?
- Does it look good & is it user friendly? The writer must know the software very well! (i.e., percussion maps; how to notate flams, rolls, etc.)

Composition experience also is good for applying to music school, and makes one more marketable.

COMPOSING FOR MARCHING PERCUSSION SECTIONS

THE BATTERY

- S - snares
- T - tenors
- B - basses (5)
- C - cymbals
- Publishers put cymbals above the snare drums
- Publishers write all stems up

Needed knowledge of band before writing percussion parts:

- Level of band (grade 1 – 6)?
- Number of wind players? – important issue for balance
- Style of the music to be performed?
- Number of bass drums and what level of playing ability?
- Strength of weakest player & are the BDs the “worst” section?
(Bass Drums – most important segment – all about pulse control!)
- What are the low brass doing? (i.e., walking bass line?) Bass drums must mirror the tuba part.

Needed knowledge of snare drummers before writing percussion parts:

- General playing ability level? (...any chops on the line?)
- Good feet? (marching ability level)
- Good time? (pulse control issues, relevant to writing difficulty level)

The writer must know what the woodwinds are doing and interact with those lines. For example, the SD may double the woodwinds or trumpets, while the tenors (serving as the mid-voices) double the saxophones and mellophones. BOA (Bands of America) groups still work this way, but with more variation and deviation.

The Role of the Battery – SUPPORT & a Little Color

BD Sounds Available: open, muffle, rim clicks, implements changes

BD Assignment Difficulty

- Hard-to-Easy: 2, 4, 1, 5, 3
- 2 & 4 have no downbeats
- If 1 has chops, can add body (rolls with snares)
- Conversation occurs between 1 & 2

The percussion arranger must SUPPORT the band arranger’s chart!

SD Sounds Available: shots, implement changes, rim click, playing spot, snares off, rolls-sustain, ride cym., etc.

Tenor Sounds Available: pitch, splits (remember set-up: 4-2-1-3), skanks, implement changes, visual, etc.

Cymbal Sounds Available: crashes, various techniques, hi-hat, sizes and types (e.g., Chinese) of cymbals, rides, visual, support (unisons). Cymbal sections usually either are awesome or awful! They must contribute and not detract if they are to be used on the field! They are the loudest field sound – they have power! Cymbals weights must match the people (go lighter with cymbal weights). Visuals should be a significant part of their role and they should be clean and precise – highly visible. There is a new or current practice of putting all cymbals in

the pit – no field section. To go with a battery cymbal section, there must be someone dedicated to teaching cymbals on the staff. If not, put all cymbals in the pit.

Percussion Music Should Not Be Over-Written!

- Support the music
- Write musically (less notes, more color)
- Better – fewer notes played clean, than more notes played dirty

PIT WRITING

Pit – score order:

CH – chimes

B – bells (write with high woodwinds; flutes & trumpets)

X – xylophone (write with high woodwinds; flutes, trumpets, & clarinets)

V – vibes (write with mid voices; saxophones, etc.)

M – marimba (use the marimba on any part or parts that are a weakness – perhaps doubling those instruments with limited numbers or availability – in the band)

T – timpani (write with tuba section; add pedaling with player ability in mind)

P1 – percussion

P2 – percussion

P3 – percussion

Design and add the “set-up” (other percussion) after the keyboard percussion is completely written. Then, if a person is not busy with a keyboard part, add a percussion part for that person. Finally, add other needed percussion parts as they relate to the needs of the music and the number of pit percussionists available.

“Suspended cymbals are your friends” – double them for volume

- crescendos: must be with suspended cymbal roll
- dynamics
- impact points
- ability to “cover” bad/poor band attacks
- can also destroy the band!

For better bands, add more runs and more activity in general. Brass runs should be supported with metal (high), while lower runs should be supported with wood (xylophone & marimba).

Formula writing is appropriate only for music grades 1-4. For BOA writing, the pit is independent, used as a whole other voice.

Winds = the “cake”

Pit = the “icing”

Pit percussion is dangerous unless the players are trained well.

Writing for Band Arrangements

- Battery is written 1st
 - Pit is written 2nd
- Pit writing can hurt battery if not played well.

Stock Charts

- Winds are written 1st
- Percussion is written 2nd

DRUM SET EQUIPMENT

Steve Hemphill

Terms, Parts, Sizes, Considerations, and Recommendations

- Drum set, set, kit, drum kit, trap set, traps, tubs, cans
- Yamaha, Pearl, DW, Gretsch, Tama, Ludwig, etc. (many more brands available) – an example of a good school-level kit is a Yamaha “Stage Custom” ^{ENTER LEVEL}
- Double-headed bass drum (jazz) – 18” for combo, 20” for general (recommended), 22” perhaps for big band, but a 20” drum is more versatile
- Double-headed bass drum (rock) – 20,” 22,” 24” (20” recommended for versatility)
- Spurs (bass drum leveling & slide deterrent)
- Mounted-toms (generally 8” x 12,” 9” x 13”) – also known, historically, as “wing toms,” “ride toms”
- Floor tom (14,” 16,” 18”) – instead, recommend a stand-mounted drum (no legs involved; usually less deep in size – easier to control sound; 14,” 15,” 16”)
- Snare drum (5” depth is general, with 14” diameter) – wood, metal, hammered, etc.: check snare adjustment mechanism (use normal coiled wire – don’t pull snares to the head too tightly), number of lugs (10 minimum), type/weight of rim (counterhoop), avoid piccolo snare drums and those with extra depth
- Hardware (refers to all metal parts – stands, etc.) – recommend medium or light weights for hardware; include snare drum stand, hi-hat, drum throne (seat), 3 cymbal stands
- Cymbal stands (w/rubber feet) – tilter base holds a metal curved disc or plastic washer to support cymbal weight; maintain a plastic, fiber, or rubber sleeve over the threads on the tilter section; felt washers (2 – 1 above & 1 below cymbal) – protects the cymbal and prevents unwanted rattles; wingnut (buy extra—they get lost)
- Cymbal Types:
 - General
 - *Ride* (set up to player’s right, if right-handed): required for all drumsets; usually 20” with a dry, rhythmic sound quality
 - Specialty ride cymbals:
 - ❑ *Flat Ride*: usually a lighter version of a ride cymbal, good for playing behind soloists; this cymbal has no bell/cup (not required)
 - ❑ *Mini Cup Ride*: also a lighter version of a ride, producing a different range of overtones (not required)
 - *Crash* (set up to player’s left, if right-handed): at least one required for all drumsets; usually 16” or 17” – medium thin or thinner (2 work well for big band – use two different sizes: i.e. 15” and 17” – one on each side of the ride cymbal); for accents/explosive hits
 - ❑ *Crash-Ride*: designed for duo use (ride & crash) – difficult to find one that works well for both roles (not required)
 - Special Effect
 - *Splash*: a specialty cymbal usually 6,” 8,” or 10” (recommend 8” or 10” if used); very useful for energetic Latin styles (not required)
 - *Sizzle* (or Rivet): any cymbal can be a sizzle cymbal with a number of rivets drilled into it (usually on 18” or 20” ride cymbals) – excellent for ballets (brush work), or backing up a jazz singer (not required)
 - *Chinese* (“China” or “China-Boy”): has upward-flanged edges giving it a “trashy” sound – good for energized funk/fusion, etc. (not required)
 - ◆ There are many other kinds!
 - ◆ Sizes: paper thin, thin, medium thin, medium, heavy
 - ◆ Makers: Sabian, K-Zildjian & A-Zildjian, Paiste, Istanbul, etc.

- Hi-Hat ("Sock" Cymbals): 13" "K-Z", "New Beat," "Quick Beat," Sabians (in 13," 14," and 15" formats – avoid 15" hi-hat cymbals)
- Hi-Hat Clutch – holds top hi-hat cymbal to hi-hat stand (don't tighten this onto the cymbal too much – let the cymbal move loosely) – buy a spare because they get lost; not all clutches fit each stand (check a new purchase)
- Drum throne (stool) – select threaded-spindle type for easy height adjustments, often needed adjustment for the variety of student size
- Bass drum pedal: drum manufacturers pedals; DW, Yamaha, and Camco "Chain" pedal; double pedals w/remote system (not required) – pedal should have several, easily-manipulated adjustment mechanisms for tension & angle (usually require use of a drum key)
 - Felt bass drum beater for jazz and general purpose
 - Wood/plastic bass drum beater for rock (felt can be used, too)
- Drum rug – keeps kit from sliding away from player when on wood or linoleum floors (strongly recommend a rubber-based rug, i.e. business door mat, 3' by 4' or 4' by 5' for large kits) – even if room is carpeted, drum rugs will prevent marks & grease spots
- Drum heads recommendations – for snare and toms: Remo *Ambassador* (medium) coated – for batter (top head); Remo *Diplomat* (thin) clear – for on bottom
Other head types:

Remo <i>Pinstripe</i> (good on toms)	Remo <i>Blackdot</i> (not recommended)
Remo <i>Fiberskyn III</i>	Remo <i>Renaissance</i> (jazz only)
Remo Clear	Attack
Evans (many types)	Premier
Aquarian	(Ludwig heads not recommended)
- Mufflers:
 - For bass drum:
 - Remo *muffl's* placed on rim before head, b) pre-muffled Evans heads (i.e. EQ2 Clear),
 - foam wedge for inside of drum, d) a felt strip under both heads, e) packing blankets or pillows (very dead sound)
 - For snare drums & toms:
 - Zer-O-Rings (Cooley & Noble), b) all manufacturers now make some kind of external muffling rings from Mylar (similar to Zer-O-Rings), c) homemade rings cut from old heads (strongly recommend leaving snare and toms "open" without muffling if possible),
 - Dead Ringers (weather stripping - ¾")
- Drum keys – regular "T" type (fine for drumsets); Z-Type; Ratchet Type, Torque (giant "T")
- Drum sticks – Vic Firth – SD4 Combo (recommended style); also Regal Tip; Pro-Mark; Zildjian Sticks, Others.... (Wood & Nylon available – wood recommended for jazz cymbal sound)
- Brushes – (wire or Nylon available): Vic Firth *Heritage Brush*; Regal Tip (model 561A – wire; *Clayton Cameron* model), & others; thermoplastic and bundled dowels are good for lighter rock-style feels (recommend Nylon brushes for schools – wire brushes bend too easily for beginners)
- Yarn Mallets – (or felt mallets): needed for cymbal/tom-tom rolls in ballad styles
- Stick Bags – a necessity; can be strung/attached to drumset for convenience (low tom)
- Cases – buy reinforced, weather-proof, foam-lined, (with wheels – for the large case for stands/hardware): Humes & Berg Co. – *Enduro* molded plastic recommended (avoid untreated fiber cases – will be damaged in rain) Humes & Berg catalog available: 4801 Railroad Avenue, East Chicago, IN 46312; Toll Free 1-800-348-9737; FAX 1-219-397-4534

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- Jazz styles tend to use smaller, lighter drums with higher tunings and drum heads that ring. Cymbals are dryer, lighter, and lower in pitch (thinner). Playing of "time" focuses on the top end of the kit (ride cymbal & hi-hat), with a relatively legato interpretation and approach to the music. A four-piece kit (snare, 1 mounted tom, floor tom, and bass drum) is common to jazz performance. Tuning intervals of minor thirds often are used between the 2 toms and snare. If a five-piece kit is used, minor thirds again can be used, or a major triad can be applied with the toms sounding the trumpeter's horse racing call (i.e. C-E-G), the bass drum playing a defined or undefined last note (i.e. low G).
- Funk, hip hop, and fusion styles use bigger, heavier drums with lower tunings and heads with fewer overtones. The term "funk" is not as common today as "urban contemporary," "hip hop," "R & B," or "rap." A "punchy" stylistic approach with solid rhythmic precision enhances these styles of music. A "wet," pitch-bending (downward) tone from the tom-toms is often heard (the batter head is quite loose, with the bottom head relatively tight), while the bass drum batter head is very loose, with the higher overtones completely muffled out. A five-piece kit (snare, 2 mounted toms, a low rack tom or floor tom, bass drum), or a kit with more toms, is most common for these styles.
- Latin styles can cross between the two depending on the style. Cymbals lead and define the time in jazz styles, drums lead and define the time in rock. An analogy used (by Alex Acuna) to describe the interpretation and feel of Latin grooves is the comparison or difference between rolling a ball down a straight inclined surface (rolling smoothly, machine-like) and rolling an egg down the same surface (rolling with a characteristic tilt, full of character and nuance – a fine Latin feel). A small (10") splash cymbal is characteristically used for accents in this style of music, along with one or more cowbells (a larger "Mambo" type of cowbell is common).

Instructional Resources for Drum Set

The student of drum set should examine drumset genres and styles; define an overview of performance history; discover the diversity and comprehensiveness offered by published instructional materials including texts, audio recordings, and videotape recordings; and investigate analysis and transcription techniques; learn, through the listening of recordings, the musical foundations of various styles.

Suggested Drumset Study Objectives

1. To experience the components of an artistic approach to performance style through performance, transcription, assigned readings, and assigned listening.
2. To examine (through analysis, transcription and performance) the differentiating factors in jazz, funk, fusion, rock, Cuban, and Brazilian music as they relate to the drum set.
3. To understand the historic development of drum set performance in the areas of jazz, commercial, and Latin-based music.

The following resources can be helpful for the non-percussionist music teacher or the percussion teacher who is unable to demonstrate concepts on the drum set. They will enrich the teacher's understanding, as well as provide audio and video examples to instruct and motivate the student.

METHOD BOOKS

General

- Chapin, Jim. *Advanced Techniques for the Modern Drummer*. Chappell. [beginning-intermediate]
- *Erskine, Peter. *Drum Concepts and Techniques*. Hal Leonard (dist) [intermediate-advanced]
- Hadden, Skip. *The Beat, the Body, and the Brain*. CPP Belwin, inc. (w/cass.) [intermediate-advanced]
- Morello, Joe. *New Directions in Rhythm: Studies in 3/4 and 5/4 Jazz*. Jomor Pub./Ludwig. [intermediate-advanced]
- Moses, Bob. *Drum Wisdom*. Modern Drummer Pub. Inc. [advanced]
- Ramsay, John. *Art Blakey's Jazz Messages*. Warner Bros. [intermediate-advanced]
- Ramsay, John. *The Drummer's Complete Vocabulary as Taught by Alan Dawson*. Manhattan Music Pub. (w/CD) [intermediate-advanced]
- Reed, Ted. *Syncoption for the Modern Drummer*. Ted Reed. [intermediate-advanced]
- Riley, Herlin/Vidacovich, Johnny. *New Orleans Jazz and Second Line Drumming*. Manhattan Music Pub. (w/CD) [intermediate-advanced]
- Riley, John. *Beyond Bop Drumming*. Manhattan Music Pub. (w/CD) [advanced]
- *Riley, John. *The Art of Bop Drumming*. Manhattan Music Pub. (w/CD) [intermediate-advanced]
- Soph, Ed. *Essential Techniques for Drum Set: Book I*. Meredith Music Publications. [intermediate-advanced]
- Spagnardi, Ron. *Progressive Independence: A Complete Guide to Basic Jazz Drumming Technique*. Modern Drummer Publications. [intermediate-advanced]
- *Weigert, Dave. *Jazz Workshop for Bass and Drums*. Advance Publications. [beginning-intermediate]

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Discography
LIVES SALES
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Brushes

Bellson, Louie. *Contemporary Brush Techniques*. Alfred Publishing Co. (w/cass.)

*Thigpen, Ed. *The Sound of Brushes*. Warner Bros. Pub. (w/CD)

Music Reading

Cottler, Irv. *I've Got You Under My Skins*. Alfred Pub. Co. (w/cass.)

Hanna, Jake. *Syncopated Big Band Figures Duets Vol. 2*. Try Publishing Co.

Houghton, Steve. *The Ultimate Drumset Reading Anthology*. Alfred Pub. Co. (w/CD)

*Houghton, Steve. *Studio and Big Band Drumming*. CL Barnhouse Co. (w/CD)

Lewis, Mel. *It's Time for the Big Band Drummer*. Kendor Music Inc.

*Soph, Ed. *Big Band Primer for Drumset*. RonJon Publishing, Inc.

Spagnardi, Ron. *The Big Band Drummer*. Modern Drummer Publications, Inc.

Rock/Funk/Fusion/Contemporary

*Chester, Gary. *The New Breed*. Modern Drummer Pub.

Fullen, Brian. *Contemporary Country Styles*. Alfred Pub. Co. (w/CD)

*Garibaldi, David. *The Funky Beat*. Manhattan Music. (w/CD)

Lombardo, John. *Rockin' Bass Drum*. Alfred Music Co. (w/CD)

Morgenstein/Mattingly. *The Drumset Musician*. Hal Leonard. (w/CD)

Afro-Cuban/Brazilian

Berroa, Ignacio. *Groovin' in Clave*. Carl Fisher. (w/CD)

*Goines/Ameen. *Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums*.
Manhattan Music Pub. (w/CD)

Malabe/Weiner. *Afro-Cuban Rhythms for Drumset*. Manhattan Music Pub. (w/CD)

Silverman, Chuck. *Afro-Caribbean Practical Playalongs for Drumset*. Palito
Productions. (w/CD)

Uribe, Ed. *The Essence of Afro-Cuban Music*. Warner Bros. (w/CD)

Uribe, Ed. *The Essence of Brazilian Percussion and Drum Set*. CPP Belwin. (w/CD)

Weiner, Bob and Da Ronscca, Duduka. *Brazilian Rhythms for Drumset*. Warner Bros.
(w/CD)

Play-A-Long

Davis, Steve. *Standard Time: Jazz Drums*. Jamey Aebersold Jazz inc. CD.

Davis, Steve. *Drummers: Masters of Time*. Jamey Aebersold Jazz inc. CD. 90002

★ Houghton/Warrington. *Essential Styles for the Drummer and Bassist, Books 1, 2*. CD.

Weckl, Dave. *Contemporary Drummer + One*. CPP Media. CD.

Weckl, Dave. *Ultimate Play-along for Drums Level 1, Vol. 1*. Manhattan Music Pub. CD.

The Rhythm Section Workout, Vol. 30B. Jamey Aebersold Jazz inc. CD.

Turn It Up & Lay It Down – The Ultimate Tool for Creative Drumming.

www.drumfun.com (Spence@drumfun.com). CD.

Fills/Solos

Cusatis, Joe. *Rudimental Patterns*. Henry Adler Pub.

Cusatis, Joe. *Rhythmic Patterns*. Henry Adler Pub.

Morello, Joe. *Rudimental Jazz*. Jomor Pub./Ludwig.

Reed, Ted. *Drum Solos and Fill-ins for the Progressive Drummer*. Ted Reed.

Prepared Pieces/Transcriptions
Houghton/Nishigomi. *Percussion Recital Series: Drumset*. Warner Bros. Pub. (w/CD)
Houghton/Yuponsee. *Drumset Performance Pak*. CPP Belwin. (w/CD)
Morello, Joe. *Off the Record*. (transcribed by Marvin Dahlgren) Jomor Pub./Ludwig.
Rogers, Dennis. *Recital Pieces for Drumset*. Good Music Publications. (w/CD)
Rogers, Dennis. *Solo Studies, Books 1, 2, 3*. Southern Music Co.
Schinstune/Hoey. *Drum set Tunes*. Mel Bay. (w/CD)

Resources For The Beginner

These materials are well-sequenced drum set methods which can provide a curriculum for student instruction.

Black, Dave. *Drumset: Independence & Syncopation*. Alfred Pub. Co.
*Erskine, Peter. *Drumset Essentials, Vol. 1*. Van Nuys, CA: Alfred Pub. Co., 2002. (w/CD)
Feldstein/Black. *Alfred's Beginning Drumset Method*. Alfred Pub. Co. (w/CD)
Hapke, Tom. *Drumming the Easy Way!* Hal Leonard.
Magadini, Peter. *Learn to Play the Drumset, Books 1, 2*. Hal Leonard Publishing Corp.
Neely/Mattingly. *Drums 1, Drums 1 Songbook*. Hal Leonard. (w/CD)
O'Gorman, Peter. *Drum Sessions, Books 1, 2*. Neil A. Kjos Music Co. (w/Cass.)
*Schaefer, Sandy. *A Student's Guide to the Drumset*. IMP Publishing and Recording.

SELECTED VIDEO INSTRUCTION FOR DRUM SET

- Berroa, Ignacio. *Mastering the Art of Afro-Cuban Drumming*. Warner Bros. Pub.
- Bozzio, Terry. *Solo Drums*. Warner Bros. Pub.
- Cameron, Clayton. *The Living Art of Brushes*. Warner Bros. Pub.
- Chafee, Gary. *Phrasing and Motion*. Warner Bros. Pub.
- Chafee, Gary. *Sticking Time, Linear Time, Rhythm and Meter*. Warner Bros. Pub.
- * • Erskine, Peter. *Everything is Timekeeping*. Warner Bros. Pub. *Good*
- Erskine, Peter. *Timekeeping 2*. Warner Bros. Pub.
- Gadd, Steve. *In Session*. Warner Bros. Pub.
- Gadd, Steve. *Steve Gadd Up Close*. Warner Bros. Pub.
- Goines/Ameen. *Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums*. Warner Bros. Pub.
- * • Houghton, Steve. *The Contemporary Rhythm Section/Drums*. CPP/Belwin *Video of Good to you*
- Houghton, Steve. *The Drummer's Guide to Reading Drum Chart*. CPP/Belwin
- Palmer, Earl and Ernest, Herman. *From R & B to Funk - New Orleans Drumming Series*. Warner Bros. Pub.
- Jose Luis "Changuito" Quitana. *The History of the Songo*. Warner Bros. Pub.
- Riley, Herlin. *Ragtime and Beyond: Evolution of a Style - New Orleans Drumming Series*. Warner Bros. Pub.
- Roach, Max. *In Concert & In Session*. Warner Bros. Pub.
- Silverman, Chuck. *Practical Applications of Afro-Caribbean Rhythms to the Drumset*. Warner Bros. Pub.
- Soph/Arnold. *The Drum Set: A Musical Approach*. Yamaha
- Thigpen, Ed. *The Essence of Brushes*. Interworld Music
- Vidacovich, Johnny. *Street Beats: Modern Applications - New Orleans Drumming Series*. Warner Bros. Pub.
- Weckl, Dave. *Back to Basics*. Warner Bros. Pub. * *Really Good for any school kid*
- *Legends of Jazz Drumming: 1920-1950*. Warner Bros. Pub.
- *Legends of Jazz Drumming: 1950-1970*. Warner Bros. Pub.

RECORDINGS

Selected audio recordings for historic and performance analysis:

<u>ARTIST</u>	<u>TITLE</u>	<u>DRUMMER</u>	<u>LABEL</u>
Louis Armstrong	Satchmo at Symphony Hall	Sid Catlett	Decca GRD 661
Art Blakey	A Night At Birdland	Art Blakey	Blue Note 46520
Art Blakey	Moanin'	Art Blakey	Blue Note 46516
Clifford Brown	Brown/Roach Inc.	Max Roach	Emarcy 814 644
Clifford Brown	Study in Brown	Max Roach	Verve B0000046NG
Clifford Brown	More Study In Brown	Max Roach	Emarcy 814 637
Ornette Coleman	Change of the Century	Billy Higgins	Atlantic 7 81341 2
John Coltrane	Giant Steps	Cobb/Art Taylor	Atlantic 1311
John Coltrane	Blue Train	Philly Joe Jones	Blue Note 460952
John Coltrane	A Love Supreme	Elvin Jones	Impulse 155
John Coltrane	Impressions	Elvin Jones	Impulse 5887
John Coltrane	Live At Birdland	Elvin Jones	Impulse 33109
John Coltrane	Ballads	Elvin Jones	Impulse B000003N71
John Coltrane	Coltrane Live at Birdland	Elvin Jones	Impluse B000003N8O
Chick Corea	Now He Sings, Now He Sobs	Roy Haynes	Blue Note 90055
Chick Corea	Trio Music Live In Europe	Roy Haynes	ECM B0000261GR
Baby Dodds	Baby Dodds	Baby Dodds	American Music 1
Baby Dodds	Talking & Drum Solos	Baby dodds	American Music 17
Miles Davis	Relaxin'	Philly Joe Jones	Prestige OJC 190
Miles Davis	Kind of Blue	Jimmy Cobb	Columbia 40579
Miles Davis	Milestones	Philly Joe Jones	Columbia 40837
Miles Davis	Nefertiti	Tony Williams	Columbia 46113
Miles Davis	ESP	Tony Williams	Columbia 46863
Miles Davis	Complete Concert: 1964	Tony Williams	Columbia C2K48821
Miles Davis	Someday My Prince Will Come	Jimmy Cobb	Sony/Columbia B00000J7SU
Miles Davis	Four and More	Tony Williams	Pidm B00004U2Q3
Miles Davis	Miles Smiles	Tony Williams	Sony/Columbia B00000DCHI
Stan Getz	Yours and Mine	Ben Riley	Concord 4740
Stan Getz	Sweet Rain	Grady Tate	Verve 815 054 2
Herbie Hancock	Maiden Voyage	Tony Williams	Blue Note B000001L29
Joe Henderson	Page One	Pete LaRoca	Blue Note 84140
Joe Henderson	The Wynton Kelly Trio	Jimmy Cobb	Verve 314 531 561 2
Joe Henderson	Lush Life	Greg Hutchinson	Verve 511-779
Joe Henderson	So Near, So Far	Al Foster	Verve 314 517 674 2
G. Krupa/B. Rich	Krupa & Rich	Krupa & Rich	Verve 835 314 2
Thelonious Monk	Monk's Dream	Frankie Dunlop	Columbia 40786
Thelonious Monk	Criss Cross	Frankie Dunlop	Columbia 48823
Wes Montgomery	Smokin' at the Half Note	Jimmy Cobb	Verve 829 578
Ahmad Jamal	At The Pershing	Vernel Fournier	Chess CHD 9108
Keith Jarrett	At The Blue Note	Jack DeJohnette	ECM 1577
Charlie Parker	Now's The Time	Max Roach	Verve 825 671
Art Pepper	Art Pepper + 11	Mel Lewis	OJCCD 341 2
Max Roach	Drums Unlimited	Max Roach	Phantom B00005669A
Sonny Rollins	Saxophone Colossus	Max Roach	Prestige OJC 291
Sonny Rollins	The Contemporary Leaders	Shelly Manne	OJCCD 3402
Wayne Shorter	Speak No Evil	Elvin Jones	Blue Note 46509
Wayne Shorter	Ju-Ju	Elvin Jones	Blue Note 37644
Bill Stewart	Snide Remarks	Bill Stewart	Blue Note 32489
McCoy Tyner	The Real McCoy	Elvin Jones	Blue Note 46512
Ben Webster	Meets Oscar Peterson	Ed Thigpen	Verve 829 167 2
Larry Young	Unity	Elvin Jones	Blue Note 84221

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LISTENING: THE SHORT LIST

The importance of listening for the drum set player cannot be over emphasized. Since most young drummers are already familiar with the important rock drummers, they should be encouraged to round out their listening by exposing themselves to the major jazz innovators. Listening will be essential for the teacher who wishes to gain an in-depth understanding of the drum set. The following short list of recordings would be a good way to begin:

▲ Max Roach

- The Greatest Jazz Concert Ever*
- Study in Brown*
- Saxophone Colossus*
- Drums Unlimited*

Charlie Parker
Clifford Brown
Sonny Rollins
Max Roach

★ Jimmy Cobb

- Kind of Blue*
- Someday My Prince Will Come*

Miles Davis
Miles Davis

Philly Joe Jones

- Milestones*

Miles Davis

Elvin Jones

- Coltrane Live at Birdland*
- Ballads*

John Coltrane
John Coltrane

(or any Coltrane album w/Elvin Jones)

Roy Haynes

- Now He Sings, Now He Sobs*
- Trio Music*

Chick Corea
Chick Corea

▶ Tony Williams

- Four and More*
- Miles Smiles*
- ESP*
- (or any Miles album w/Tony Williams)
- Maiden Voyage*

Miles Davis
Miles Davis
Miles Davis

Herbie Hancock

★ ... & for Brushes: Elvin Jones on *Tommy Flanagan Overseas* (1957 trio CD; Prestige 7134: OJCCD-1033-2, with Tommy Flanagan on piano and Wilbur Little on bass)

John Riley's has an even shorter mandatory list (only 6) of classic jazz listening CDs:

- 1) *Clifford Brown & Max Roach* (Clifford Brown & Max Roach on the Emarcy label), 2) *Moanin'* (Art Blakey & The Jazz Messengers on Blue Note), 3) *We Three* (Roy Haynes on Prestige), 4) *Milestones* (Miles Davis on Columbia), 5) *Art Pepper + Eleven* (Art Pepper on Contemporary), and 6) *Monk's Dream* (Thelonious Monk on Columbia).

BIG BAND DRUMMING

Big band drumming listening opportunities should include ensembles with Mel Lewis, Sonny Payne, Harold Jones, Rufus Jones, Buddy Rich, John Riley, Ed Soph, Jake Hanna, Jeff Hamilton, Nick Ceroli, and others. Among other groups, check the following big bands:

Count Basie

Thad Jones/Mel Lewis

Bob Florence

Duke Ellington

Buddy Rich

Bob Mintzer

Woody Herman

Toshiko Akiyoshi

Stan Kenton

Listening opportunities related to Funk/Fusion drumming should include ensembles with drummers Bernard Purdie, Ed Green, David Garibaldi, Steve Gadd, Dave Weckl and Alex Acuna, among others.

Quote Drumset Class

SELECTED ARTICLES

Bissell, Paul. "The Art of Drumset Transcription." *Percussive Notes* Vol. 36, No. 2 April 1998. pp 14-19.

Breithaupt, Bob. "Charting the Course for Drumset Study." *Percussive Notes* Vol. 35, No. 3 June 1997. pp. 18-19.

Coffin, Jim. "The Failure of Drumset Instruction in College Methods Classes." *Percussive Notes* Vol. 35, No. 4 August 1997. pp. 18-20.

Derrick, Frank. "Troubleshooting and Solving Drumset Coordination Problems." *Percussive Notes* Vol. 36, No. 6 December 1998. pp. 15-17.

Hobbs, Gary. "Drummer-Yes! Musician-?" *Percussive Notes* Vol. 34, No. 1 February 1996. pp. 12-13.

Houghton, Steve. "Basic Beats." *Percussive Notes* Vol. 36, No.6 December 1998. pp. 16-18.

Houghton, Steve. "Drum Solo? Oh No!" *Percussive Notes* Vol. 34, No. 1 February 1996. pp. 15-17.

Korn, Steve. "Jazz Related Systems for Use with Reed's *Syncopation*." *Percussive Notes* Vol. 35, No. 6 December 1997. pp. 14-18.

LaBarbera, Joe. "Rhythmic Ideas Using Brushes." *Percussive Notes* Vol. 37, No. 1 February 1999. p. 13.

MacDonald, Richard. "Hints for Positioning Drummer and Drums." *Percussive Notes* Vol. 36, No. 2 April 1998. pp. 26-28.

Magadini, Peter. "Choreography and the Drum Chart." *Percussive Notes* Vol. 38, No. 3 June 2000. pp. 17-18.

Marucci, Mat. "Getting the Hi-Hat Sound." *Percussive Notes* Vol. 34, No. 4 August 1996. p. 22.

Morgan, Tom. "Learning the Drumset." *The Instrumentalist* Vol. 51, No. 12 July 1997. pp. 44ff.

Morgan, Tom. "Ten Mechanical Considerations to Improve Jazz Drumset Performance." *Percussive Notes* Vol. 34, No. 4 August 1996. p. 38.

Nussbaum, Adam. "Playing Musically." *Percussive Notes* Vol. 35, No. 6 December 1997. p. 20.

O'Mahoney, Terry. "Alternative Brush Ideas." *Percussive Notes* Vol. 34, No. 3 June 1996. pp. 20-24.

Ramsay, John. "Preparing for the College Drumset Audition." *Percussive Notes* Vol. 35, No. 1 February 1997. pp. 24-26.

Rucker, Stephen P. "Orchestrating Paradiddles." *Percussive Notes* Vol. 37, No. 1 February 1999. pp. 14-19.

Rupp, Jim. "The Young Big Band Drummer." *Percussive Notes* Vol. 36, No. 3 June 1998. pp. 24ff.

Shaughnessy, Ed. "Setting Up Drums to Give Both Hands a Chance." *Percussive Notes* Vol. 34, No. 3 June 1996. pp. 26-27.

Soph, Ed. "It's All in the Music: Musical Frameworks for Rhythmic Style and Improvisation." *Percussive Notes* Vol. 35, No. 3 June 1997. pp. 22-25.

Soph, Ed. "Learning and Teaching Big Band Drumming by Ear." *Jazz Educators Journal* Vol. XXX, No. 6 May 1998. pp. 65ff.

Soph, Ed. "Preparing for a Drumset Audition." *Percussive Notes* Vol. 37, No. 4 August 1999. p. 38.

Vose, David. "Dynamic Independence." *Percussive Notes* Vol. 35, No. 4 August 1997. p. 22.

Weigert, Dave. "Effective Practice for the Bassist and Drummer." *Jazz Educators Journal* Vol. XXX, No. 2 September 1997. pp. 43ff.

BEGINNING APPROACH TO DRUM SET STUDY

Five Approaches to Reading Drum Set Notation

by Steve Hemphill

For many students, learning the limb independence and coordination required when reading drum set notation can be a tedious and frustrating problem-solving process. As each student learns differently, it may be beneficial for the student and teacher, together, to explore a variety of approaches to the cognitive process in finding an efficient method (or a combination of methods) which best suits the individual student. Hopefully, the result will be a learning ease which may serve to motivate the student to read music and self-teach, quicken the achievement of short term goals, and provide a more pleasant learning experience.

It is suggested that the student select a rhythmic pattern (perhaps first using the example provided) and apply the following approaches, one at a time, taking time to experiment with each of the methods. Later, select another rhythmic pattern from a drum set method book, and note the amount of time required to assimilate the pattern from the beginning point of sight reading all the way to a comfortable, consistent, great-feeling groove, using one of the approaches. Then, the student should try another rhythmic pattern, using a different approach, and time the process. Experimenting with all of the approaches, finding an efficient personalized approach to learning should make "beat the clock" a fun exercise in learning.

Before you start – the student should consider these four important points:

- 1) Begin slowly (and increase speed gradually)
- 2) Always count (aloud is best)
- 3) Sing (or verbally mimic) all parts – each limb separately
- 4) Work with a metronome

1. Single Line Addition

- Start with one limb alone (something easy, such as the right hand).
- Then, one at a time, add another limb (perhaps, the left hand next).
- Next, add the right foot - and finally, add the left foot.

2. Vertical Analysis – "Continuous"

- Looking at the rhythms vertically, play all parts that sound together on the first note (see example on next page noting the rectangular "window:" the right hand and right foot play together on the first eighth-note, while the left hand and left foot rest).
- The next eighth-note incorporates only the right hand (a solo note).
- The third eighth-note employs the right hand (cymbal), the left hand (snare drum), and the left foot (hi-hat) only. No bass drum is played here.
- Continue this step-wise approach through the entire rhythm. Although somewhat mechanical in approach, this method of lining up all instruments vertically, and playing them exactly together; clearly shows the order and unity between the individual components.

✓ 1502 Approach

3. Vertical Analysis – "Beat-by-Beat"

- Using the vertical approach, learn everything that happens in the first full beat (from the beginning to, but not including, count "2"). This would include both eighth-note values. Repeat until correct results are consistently achieved.
- Vertically learn everything that happens in the second beat, (do not include the 3rd count). Repeat several times.
- Put the 1st and 2nd beats together and repeat until comfortable.
- Vertically learn beat 3, repeating until comfortable.
- Put the 2nd and 3rd beats together, repeating until comfortable.
- Put beats 1, 2, and 3 together.
- Learn the 4th beat, then add it to the previously learned beats. Continue the process, gradually increasing speed.

4. Mixed Combinations

- Play the right hand part with the left hand part.
- Play the right hand part with the right foot part.
- Play the right hand part with the left foot part.
- Then, play the left hand part with the right foot part first, followed with the left foot part.
- Continue the process of combining all limbs in various combinations, until all limbs are playing simultaneously.

5. Singing Additions

- Play the right hand part with the left hand, then (while continuing playing), "sing" the bass drum (right foot) part.
- Next, play the right hand, left hand, and right foot parts together, then vocally add the hi-hat part while continuing to play the other parts.
- Continue this process utilizing all combinations possible. Once the student can "sing" the next-to-be-added part before attempting to play it, going back to approach number one will most likely prove to be very successful. There exists a well known musician's quote: "If you can't sing it, you can't play it." In this case, the statement is more than just a philosophy.

EXAMPLE:

Count "1" "2" "3" "4"

Ride Cymbal (R.H.)
Snare Drum (L.H.)
Bass Drum (R.F.)
Hi-Hat (L.F.)

The rectangle shows the vertical alignment of each instrument. Imagine the rectangle moving along the measure in eighth-note increments (or sixteenth-note increments for beat "2").

Leak Maturity
Rich Maturity
Paso Dors

Drumset Class
 (from "Syncopation," by Ted Reed)

SYNCOPIATION EXERCISES

Drumset: Various Studies (Swing)
 5/4 Bass, 5/4 Lys, 5/4
 5/4 Bass, 5/4 Lys, 5/4
 5/4 Bass, 5/4 Lys, 5/4
 5/4 Bass, 5/4 Lys, 5/4

The image displays a musical score for a rhythmic exercise titled "Syncopation". It consists of ten staves of music, each containing a series of rhythmic patterns. The notation includes quarter notes, eighth notes, and rests, often with accents or slurs. The patterns are designed to be played in a 4/4 time signature, with the first staff starting with a treble clef and a key signature of one flat. The exercise is labeled "Exercise 1" in the bottom right corner.

Syncopation

Teaching Swing

LEFT HAND "COMPING"

Drumset

Steve Hemphill

Example of Left Hand Figure - play with swing eighth-note style

Snare Drum



Musical notation for Snare Drum in 4/4 time, showing a left hand figure with eighth notes and rests, indicating a swing eighth-note style.

Preparation Exercises

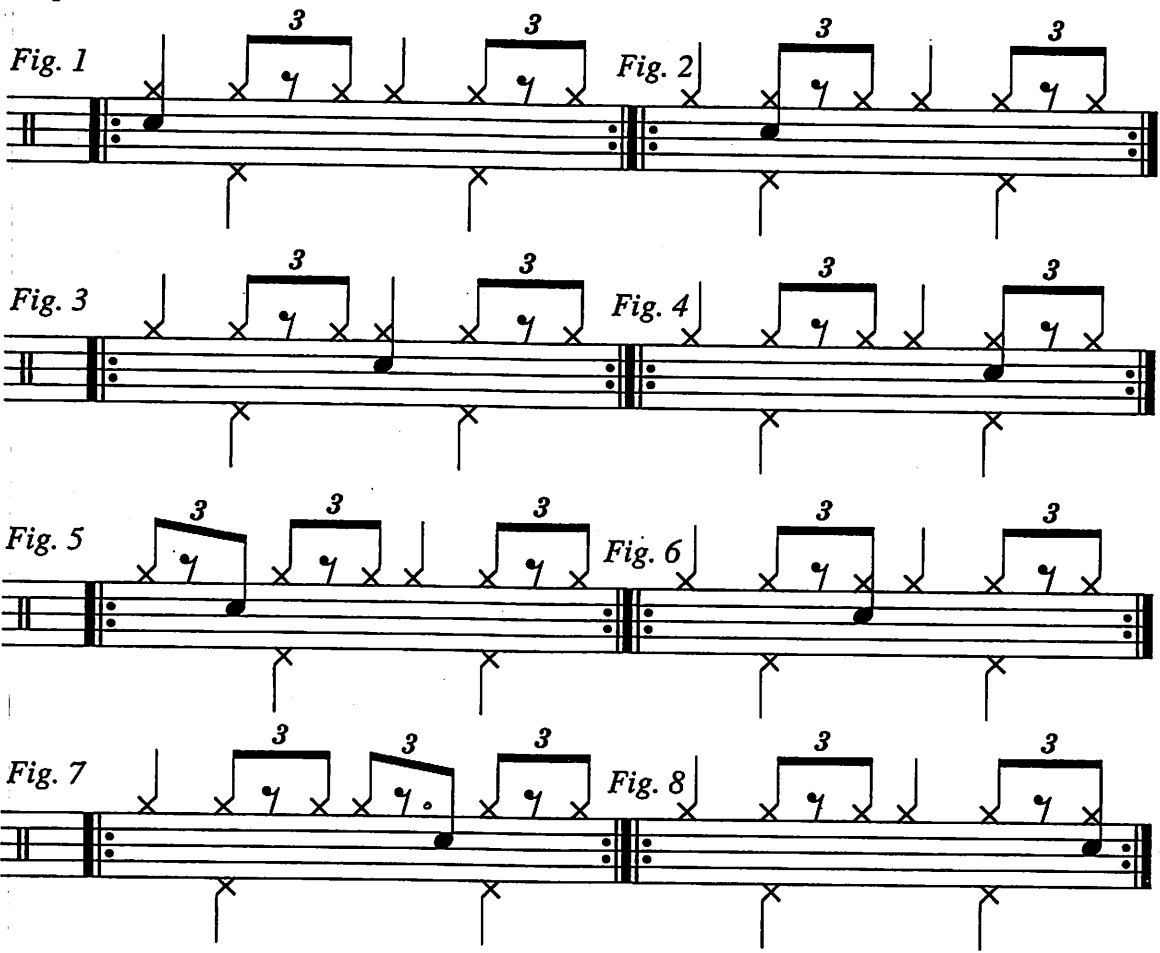


Fig. 1 Fig. 2 Fig. 3 Fig. 4 Fig. 5 Fig. 6 Fig. 7 Fig. 8

Musical notation for Preparation Exercises, showing eight figures (Fig. 1 to Fig. 8) with triplets and eighth notes, designed for left hand comping practice.

Exercises for playing 2 notes per measure, one and a half beats apart (keep hi-hat on 2 & 4):

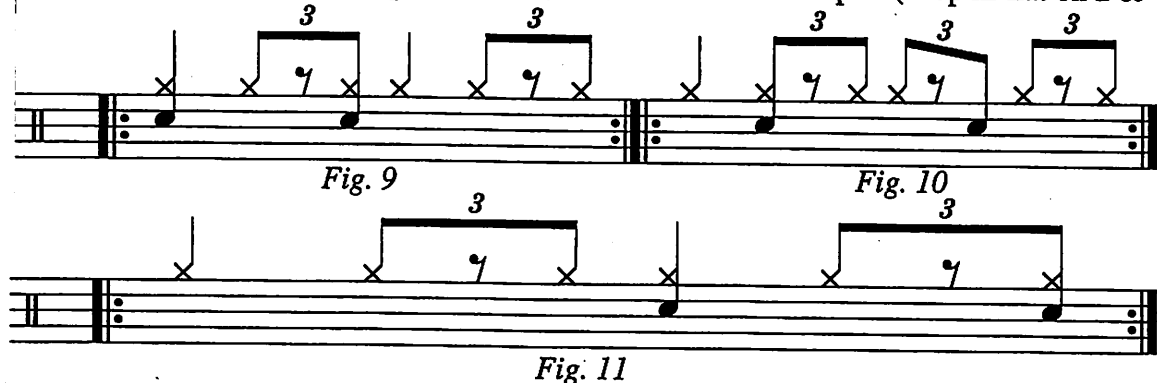


Fig. 9 Fig. 10 Fig. 11

Musical notation for Exercises for playing 2 notes per measure, one and a half beats apart, showing three figures (Fig. 9, Fig. 10, Fig. 11) with triplets and eighth notes.

The student may prefer to play one measure of "cymbal time" between each figure repeat.

WHEN YOU'RE SMILING

By Shaw, Goodwin, & Fisher
Arr. by Tom Kubis

Drums

The drum score consists of ten staves of music. The first staff is marked with a '2' and a 'Tenor' label. The second staff is marked with a 'fill' label. The third staff contains a complex rhythmic pattern. The fourth staff is marked with a 'B' in a box and 'In 4'. The fifth staff is marked with a 'fill' label and a 'f' dynamic marking. The sixth staff contains a complex rhythmic pattern. The seventh staff contains a complex rhythmic pattern. The eighth staff is marked with a 'p' dynamic marking. The ninth staff is marked with an 'A' in a box and 'In 2'. The tenth staff contains a complex rhythmic pattern.

THE EVOLUTION OF THE DRUMS IN JAZZ

Early Jazz

Warren "Baby" Dodds; King Oliver Creole Jazz Band & Louis Armstrong, 1920's
Zutty Singleton; Jelly Roll Morton, Louis Armstrong's *Hot Five*, 1920's
George Wettling; Bunny Berrigan, Woody Herman, & Paul Whiteman

Swing

William "Chick" Webb; Cotton Club & Savoy; discovered Ella Fitzgerald in 1935
Sidney "Big Sid" Catlett; bridged swing to bop, Armstrong to Gillespie & Parker
William "Cozy" Cole; Cab Calloway (1932-42) & Louis Armstrong
"Papa" Joe Jones; Count Basie Band, 1936-48
Gene Krupa; Benny Goodman, 1935-38, "Sing, Sing, Sing"
Dave Tough; Woody Herman, 1940's
Buddy Rich; Artie Shaw, Tommy Dorsey, his own band until death in 1987

EAST DANCEABLE

Bebop

Kenny Clarke; Dizzy Gillespie, Thelonius Monk, Charlie Parker ('40's & '50's)
Max Roach; Dizzy Gillespie, Bud Powell, Charlie Parker, Miles Davis

TECHNICAL

Cool Style

Mel Lewis; Thad Jones, *The Complete Solid State* Joe Morello; Dave Brubeck Quartet
Shelly Manne; Sonny Rollins, *Way Out West* Chico Hamilton; Gerry Mulligan Quartet

WEST COAST

"POACH"

Hard Bop

Philly Joe Jones; Miles Davis, *Milestones* Roy Haynes; McCoy Tyner, *Reaching Forth*
Art Blakey; Jazz Messengers, *Moanin'* Art Taylor; John Coltrane, *Giant Steps*
Albert Heath; John Coltrane, *Coltrane* Dannie Richmond; Charles Mingus, *Mingus Presents Mingus*
Elvin Jones; John Coltrane, *Live at Birdland* Alan Dawson; Booker Ervin, *The Freedom Book*
Louis Hayes; John Coltrane, *Dear Old Stockholm* Billy Higgins; Lee Morgan, *The Sidewinder*

Free Jazz

Ed Blackwell; Ornette Coleman, *Ornette* Andrew Cyrille; Cecil Taylor, *Unit Structures*
Paul Motian; Bill Evans, *Live... Village Vanguard* Sonny Murray; Cecil Taylor, *Air*
Jon Christenson; Keith Jarrett, *Belonging* Milford Graves; Albert Ayler, *Love Cry*
Barry Altschul; Chick Corea, *ARC, Circle* Beaver Harris; as leader, *Beautiful Africa*

Post-Bop

Tony Williams; Miles Davis, *Four & More* Billy Cobham; Freddie Hubbard, *Skydive*
Jack DeJohnette; Miles Davis, *Bitches Brew* Al Mouzon; Weather Report, *I Sing The Body Electric*
Joe Chambers; Wayne Shorter, *Etcetera* Lenny White; Freddie Hubbard, *Red Clay*
Billy Hart; Charles Lloyd, *The Call* Steve Gadd; Chick Corea, *The Leprechaun*
Eric Gravatt; McCoy Tyner, *Focal Point*

Contemporary

Terry Bozzio, Bill Bruford, Dennis Chambers, Peter Erskine, David Garibaldi, Omar Hakim, Steve Houghton, Joe Porcaro, Bernard Purdie, John Riley, Steve Smith, Ed Soph, Chester Thompson, Dave Weckl

MUP 208 Percussion Skills
History of the Drumset

Earliest:

- from influences of both Africa, and European military organizations
- walking funeral bands of New Orleans ("2nd line")
- military musicians in peace time society
- drumset developed through economic reasons (fewer players required): a snare drummer kicked the bass drum - later developed a pedal mechanism
- drums had calfskin heads and rope tensioning

Early 20th Century:

- ragtime, fox-trots, Dixieland (later)
- vaudeville, theater pits, movie houses - see Roy Knapp's photo in *Teach Yourself To Play Drums* by Patrick Wilson (Alfred Music)
- radio (later)
- time keeping had a military (march) approach: "diggin' coal" on the snare drum
- double-sticking used for the purpose of phrasing
- sets included a few cymbals on gooseneck stands and Chinese tom-toms, sound effects (e.g. woodblock, cowbell, temple blocks - all mounted to the bass drum), a snare drum, a bass drum, an "epic" cymbal (later becoming the "low boy" and then the "hi-hat"): set was known as "traps" or "trap set" - see photos in *History of the Ludwig Drum Company* by Paul William Schmidt (Centerstream Publishing)
- names of drummers: Arthur "Zutty" Singleton (Louis Armstrong's *Hot Five*), Warren "Baby" Dodds (King Oliver *Creole Jazz Band* and Louis Armstrong's *Hot Seven*), William "Chick" Webb - see photos in *The Greatest Jazz Drummers* by Ronald Spagnardi (Modern Drummer Publications)

The '30s and '40s:

- the sound effects were removed
- cymbals and hi-hat became more important
- two-headed tom-toms replaced the Chinese tom-tom
- heavy bass drum sound kept the beat
- names of drummers: William "Cozy" Cole, "Papa" Jo Jones (Count Basie), Sidney "Big Sid" Catlett, Dave Tough (Woody Herman), Gene Krupa - see photos in *The Greatest Jazz Drummers*

The '50s:

- *Bebop* elevated the drummer's roll in ensembles
- time keeping shifted more from the bass drum to the ride cymbal & hi-hat
- limb independence developed; soloing became more common
- names of drummers: Buddy Rich, Max Roach (Charlie Parker), Roy Haynes, Shelly Mame, Louie Bellson (Benny Goodman, Tommy Dorsey, Duke Ellington), Sonny Payne (Count Basie), Art Blakey (*Jazz Messengers*), Philly Joe Jones (Miles Davis), Jimmy Cobb (Miles Davis) - see photos in *The Greatest Jazz Drummers*

The '50s and 60's:

- Rock & Roll influence the drumset: more toms and cymbals
- stylized time keeping rock beats with straight eighth-notes on the ride cymbal and strong backbeats (beats 2 & 4) on the snare drum
- big band, post-bop, free jazz
- names of drummers: Rock & Roll - Ringo Star (*The Beatles*), Carmine Appice; Jazz - Ed Thigpen (Oscar Peterson), Joe Morello (Dave Brubeck), Ed Blackwell (Ornette Coleman), Mel Lewis (Thad Jones/Mel Lewis Big Band), Elvin Jones (John Coltrane), Tony Williams (Miles Davis) - see photos in *The Greatest Jazz Drummers*

The '70s, '80s, and '90s:






- use of even larger drumsets (more toms & cymbals), some with double bass drums (only a few double bass drum set-ups before this time, such as Louie Bellson)
- use of lower pitches in the tuning of drums: plastic heads changed sounds
- manufacturers developed more variety of sounds for cymbals; hardware changes
- development of electronic drums began
- later, digital interfacing and sampling (digitally recording, storing, editing of acoustic sounds, and recalling those sounds with electronic triggers or drum pads)
- names of drummers: Funk - Will Calhoun, Dennis Chambers, Dave Garibaldi; Latin/Fusion - Alex Acuna, Greg Bissonette, Omar Hakim, Steve Smith; Rock/Heavy Metal - Kenny Aronoff, Neil Peart, Simon Phillips; Odd-Time - Billy Cobham; Jazz - Jack DeJohnette (Miles Davis), Steve Gadd (recording), Peter Erskine (Stan Kenton, *Weather Report*, *Steps Ahead*, recording), Dave Weckl (Chick Corea), Jeff Watts (Wynton Marsalis) - see photos in *The Greatest Jazz Drummers*

Northern Arizona University
School of Performing Arts
Drumset Techniques and Pedagogy

JAZZ ARTICULATION

Rhythm players must be able to articulate notes, just as wind players do. Too often, rhythm players read notes simply as rhythms rather than as a series of long and short sounds. As a result, a player who cannot sing a jazz phrase with the correct articulation will probably never play the phrase correctly.

Certain syllables are often used when singing jazz phrases providing a verbal representation of musical sounds:

<u>SYLLABLE</u>	<u>APPLICATION</u>	<u>NOTATION</u>
Doo, Bah, Dah	legato 8 th notes	
Doo, Dee	long, accented notes	
Dop, Dat	marcato accent (fat note)	
Dit	short, staccato note	
Doo-Dop	long – short	
Doo-Dat	long – short	
Dee-Dat	long – short	
(Bee-Bop)	long – short	

SOME ARTICULATION CONSIDERATIONS:

In order to convey the difference between long and short notes on a drum, it may be helpful for the performer to slightly accent the shorter note. Following are ideas related to wind instruments.

- The interpretation of “swing” 8th notes should be in a triplet (12/8) feel.
- When an 8th note is on the off-beat, it should be interpreted and played as the third part of a triplet.
- When an 8th note is on the off-beat, it should be interpreted and played as the third part of a triplet.
- Phrase endings are usually played short (unless tied).
- Accents within linear phrases should be subtle and not over-played.
- Notes of a quarter value or greater that are on off-beats create syncopation and should be accented (stressed).
- Eighth notes tied over a bar line to a note value greater than an 8th note are usually played with an accent (long accent).
- Eighth notes tied over a bar line to another 8th note can be interpreted either as short or long depending on the sylge of the music, the preceding phrase, and the following phrase.
- Tied notes within a measure are accented (and usually played long)
- When two 8th notes begin on the beat, the first is usually long and the second is short. (Slightly accent the shorter note.)
- When two 8th notes begin off the beat, the first note is usually accented.
- When a note is somewhat isolated (by the equivalent of a quarter value rest or more) it is accented.
- In a series of 8th notes (3 or more) where the last note ends on an off-beat, the last note is accented.
- In a series of 8th notes (3 or more) that begin off the beat, accent the first note.

DRUMSET RUDIMENTS

Swing Phrases

(>) (>) (>) (>) (>) (>)



f ("Shuffle")

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



Six-Stroke Roll (then to a, b, c, or d)

Five-Stroke Roll (then to a, b, c, or d)

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



a) "Diddles"

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



Swing Phrases

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



(Keep All 16th-Notes Even)

R R R (Bass Drum)

R L L L L

R R R (Bass Drum)

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



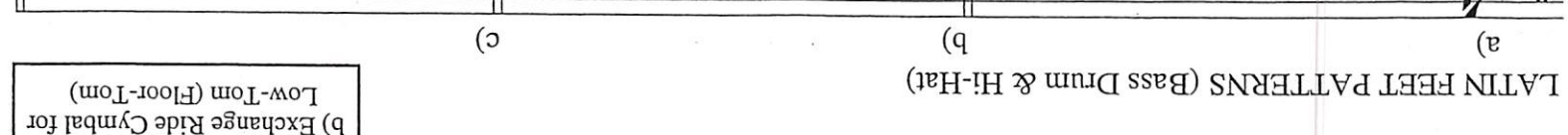
(Keep All 16th-Notes Even)

R R R (Bass Drum)

R L L L L

R R R (Bass Drum)

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



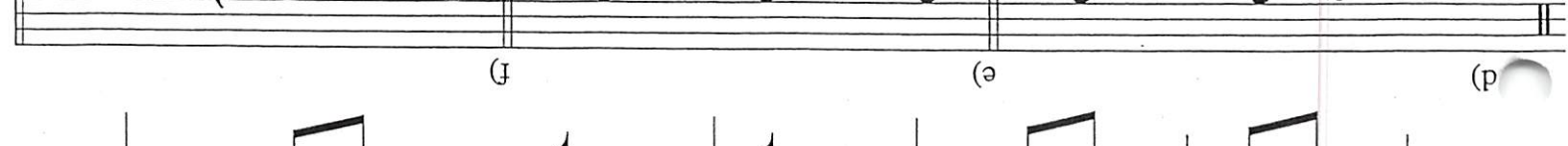
L L L

R R R (Bass Drum)

R L L

R R (Bass Drum)

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



d)

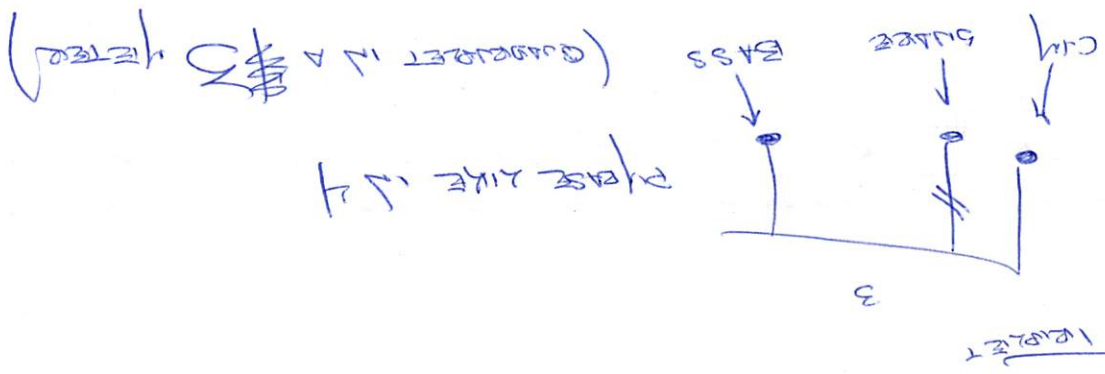
e)

f)

L L

LATIN FEET PATTERNS (Bass Drum & Hi-Hat)

- a) Exchange BD for Hi-Hat;
- b) Exchange Ride Cymbal for Low-Tom (Floor-Tom)



TRIPLET-BASED TIME-KEEPING FILLS

Based on Ted Reed's SYNCOPATION (p. 55)

Drumset Techniques & Pedagogy

All accents are played with the cymbal & bass drum; other notes are played in left hand on snare

ONE ALL BASS DRUM FILLS BY NOT LEAVING THE SNARE CATCH!

11

10

9

8

7

6

5

4

3

2

1

BASIC STYLES FOR DRUMSET

KEY:

Ride Cymbal or H.H.
 Snare Drum
 Bass Drum
 Cross-stick on S.D.
 Hi-tom
 Low-tom
 Hi-Hat w/foot

Light Rock/Ballad

R.C. or H.H.
 Snare: regular or cross-stick

or

R.C. or H.H.

Rock

R.C. or H.H.

Swing

R.C.

Basie groove

H.H.

2 Beat
 (in a 2 Feel)

R.C. or H.H.

Shuffle

R.C.

BASIC STYLES FOR DRUMSET

Broken Swing Feel

Musical notation for Broken Swing Feel. The top staff is labeled 'R.C.' and shows a pattern of eighth notes with triplets. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs and triplets.

Jazz Waltz or 3/4 Swing

KEEP STYLE (FEEL)

Musical notation for Jazz Waltz or 3/4 Swing. The top staff is labeled 'R.C.' and shows a pattern of eighth notes with triplets and accents. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs and triplets, with accents (>) over some notes.

Polka

Musical notation for Polka. The top staff is labeled 'R.C. or H.H.' and shows a pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs.

Disco

Musical notation for Disco. The top staff is labeled 'H.H.' and shows a pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs, with '+' and 'o' marks above some notes.

Pop Funk

Musical notation for Pop Funk. The top staff is labeled 'H.H.' and shows a pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs, with accents (>) over some notes.

Rock & Roll

Musical notation for Rock & Roll. The top staff is labeled 'R.C. or H.H.' and shows a pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs, with accents (>) over some notes.

Rock Funk/Fusion

Musical notation for Rock Funk/Fusion. The top staff is labeled '1/2 Open H.H.' and shows a pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs, with accents (>) over some notes. The text 'or more busy' is written above the second part of the pattern.

or

Musical notation for Rock Funk/Fusion (continued). The top staff is labeled 'H.H.' and shows a pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The pattern consists of eighth notes with 'x' marks above them, grouped in pairs, with accents (>) over some notes. The text '3 0' is written above the first part of the pattern. A handwritten '29' is in the bottom right corner.

BASIC STYLES FOR DRUMSET

R & B
(Rhythm & Blues)

R.C. 3

(H.H. on 2 & 4) () = optional

Detailed description: A single staff of music for a drum set. The top line is labeled 'R.C.' (Right Conga). It features a 4-measure pattern of eighth notes. Each measure contains a triplet of eighth notes. The first and third notes of each triplet are marked with an 'x', while the second note is marked with an '(x)'. The bottom line of the staff shows a bass drum pattern with eighth notes on measures 2 and 4.

Reggae

H.H. 3

Snare: cross-stick

Detailed description: A single staff of music for a drum set. The top line is labeled 'H.H.' (Hi-Hat). It features a 4-measure pattern of eighth notes. Each measure contains a triplet of eighth notes. The first and third notes of each triplet are marked with an 'x', while the second note is marked with a '7'. The bottom line of the staff shows a snare drum pattern with a cross-stick on measures 2 and 4.

Bossa Nova
(3-2 clave)

R.C. or H.H. 3

(H.H. on 2 & 4)

Detailed description: A single staff of music for a drum set. The top line is labeled 'R.C. or H.H.'. It features a 4-measure pattern of eighth notes. Each measure contains a triplet of eighth notes. The first and third notes of each triplet are marked with an 'x', while the second note is marked with an '(x)'. The bottom line of the staff shows a bass drum pattern with eighth notes on measures 2 and 4.

Cha-Cha

H.H. 0

Cow Bell

Detailed description: A single staff of music for a drum set. The top line is labeled 'H.H.'. It features a 4-measure pattern of eighth notes. Each measure contains a triplet of eighth notes. The first and third notes of each triplet are marked with an 'x', while the second note is marked with a '0'. The bottom line of the staff shows a cowbell pattern with eighth notes on measures 2 and 4.

Mambo

Cym. Bell or Cow Bell 7

(H.H. on 1 & 3)

Detailed description: A single staff of music for a drum set. The top line is labeled 'Cym. Bell or Cow Bell'. It features a 4-measure pattern of eighth notes. The first and third notes of each measure are marked with an 'x'. The bottom line of the staff shows a hi-hat pattern with eighth notes on measures 1 and 3.

Samba

R.C. (>)

Detailed description: A single staff of music for a drum set. The top line is labeled 'R.C.'. It features a 4-measure pattern of eighth notes. Each measure contains a triplet of eighth notes. The first and third notes of each triplet are marked with an 'x', while the second note is marked with a '>'. The bottom line of the staff shows a bass drum pattern with eighth notes on measures 2 and 4.

Songo

Cym. Bell or Cow Bell ()

(H.H. on 1 & 3) () = "ghosted"

Detailed description: A single staff of music for a drum set. The top line is labeled 'Cym. Bell or Cow Bell'. It features a 4-measure pattern of eighth notes. The first and third notes of each measure are marked with an 'x'. The bottom line of the staff shows a hi-hat pattern with eighth notes on measures 1 and 3. Some notes in the hi-hat pattern are marked with a '()' symbol.

Afro-Cuban 6/8

Cym. Bell 80

() = "ghosted"

Detailed description: A single staff of music for a drum set. The top line is labeled 'Cym. Bell'. It features a 4-measure pattern of eighth notes. The first and third notes of each measure are marked with an 'x'. The bottom line of the staff shows a cowbell pattern with eighth notes on measures 2 and 4. Some notes in the cowbell pattern are marked with a '()' symbol.

BEATING THE COMMON ROCK RUT

Creating Bass Drum Patterns

by Steve Hemphill

Many young drumset students sit at the drums daily and play the same old rock beats over and over again. Presented below is an easy method to get out of that "rock rut" and to learn beginning composition skills.

Drawing from 16 choices shown on the next page, the student can compose new bass drum patterns utilizing a vast number of combinations. Each of the patterns, 1-16, is equivalent to a quarter-note value beat (in 4/4 time), and together comprise all common possibilities excluding triplet and thirty-second note patterns. By selecting any four patterns and arranging their order, a new 4/4 bass drum pattern is composed.

Over a selected bass drum pattern, the student should apply the various hand patterns (a-l) listed below the bass drum beat options. The less experienced student should begin with easier hand patterns such as a), c), d), and f) before attempting more complex patterns. Each combination of bass drum patterns and hands patterns will exhibit a different feel and groove. The less experienced student may select bass drum beat choices at random and immediately notate the pattern. The more experienced student should try to "hear" given choices in the "mind's ear" before making a selection and writing them down on paper.

RULES (for composing bass drum patterns)

- 1) In making the decision of order, consideration must be given to the snare drum part. Avoid simultaneous snare/bass drum notes (exceptions exist for some styles).
- 2) At the beginning, eliminate patterns that require three (or more) sixteenth-notes in succession. So omit the use of choices 13, 15, and 16 until some mastery of other combinations is accomplished.
- 3) It is suggested that the use of silence be utilized often. Using 1, 2, 4, 5, 6, and 7 can certainly produce excellent results.

Write all new patterns on staff paper and retain in a personal notebook. Some patterns may be uncharacteristic or awkward, but they can be altered later to become more idiomatic. Most patterns will prove to be useful sometime - keep them all!

EXAMPLES

- 1) Hand pattern a), over bass drum pattern (in order) 1, 7, 8, 7 (write out)
- 2) Hand pattern d), over b.d. pattern 1, 7, 4, 7 (write out)
- 3) Hand pattern g), over b.d. pattern 1, 6, 10, 2 (write out)
- 4) Hand pattern i), over b.d. pattern 5, 2, 9, 7 (write out)

It's your turn to compose. New ideas and fresh patterns will come for a long time.

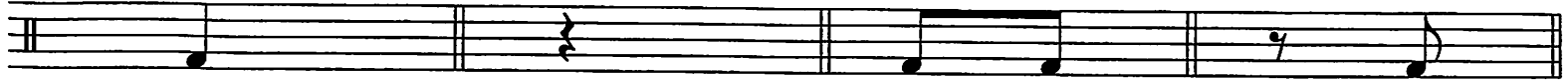
BEATING THE COMMON ROCK RUT

Creating Bass Drum Patterns

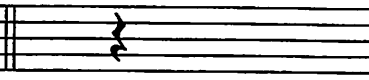
by Steve Hemphill

Each "measure" constitutes one quarter beat. Therefore, a combination of any four "measures" will equal one measure of 4/4 time. Place a one or two measure phrase in 4/4 time under the various hand patterns shown below.

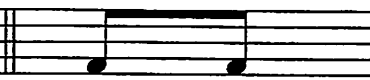
1)



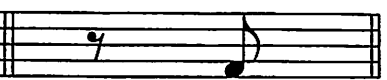
2)



3)



4)



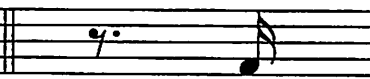
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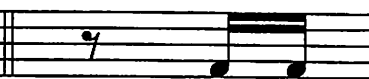
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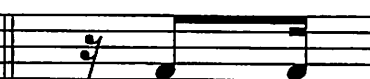
9)



10)



11)



12)



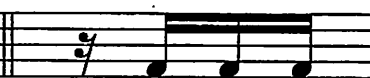
13)



14)



15)



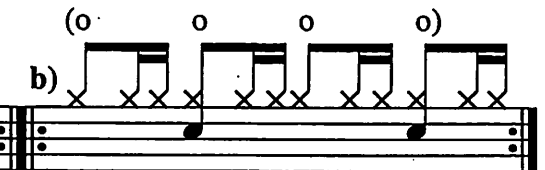
16)



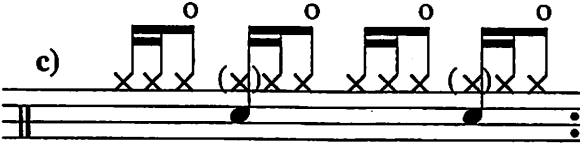
a)



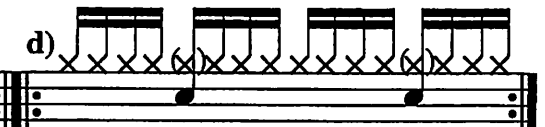
b)



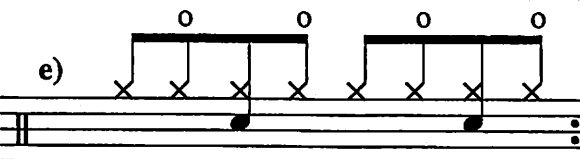
c)



d)



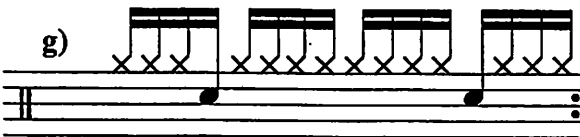
e)



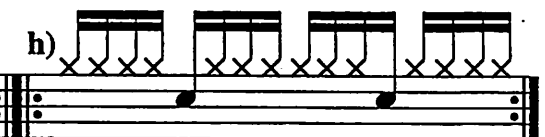
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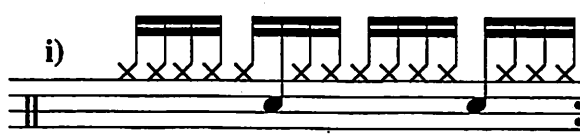
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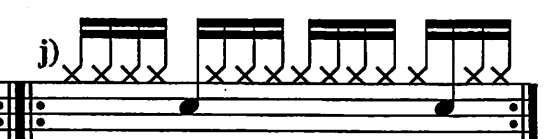
h)



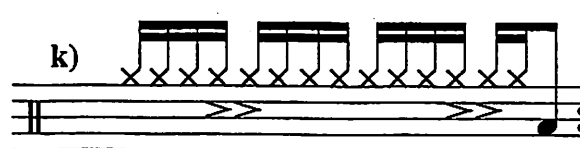
i)



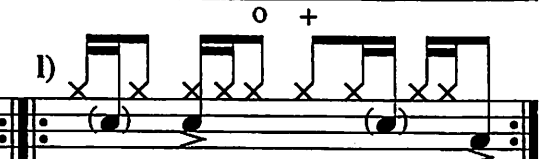
j)



k)



l)



Apply the bass drum patterns that you composed to the hand patterns shown here: a-l. The right hand can play on the ride cymbal, the ride cymbal bell, or the hi-hat (some patterns will sound well with the cowbell). Use other variations for the hands - be creative. Write all of your patterns on paper and compile a catalog of different types of grooves. (For the hi-hat: o = open, + = closed).

EXTENDING THE DRUMSET METHOD BOOK

by Steve Hemphill

For all of those method books that forge through page after page of various rock beats, use the following additions to create valuable exercises for the development of truly independent hands and feet. These right hand and left foot patterns allow the student to extend the use of books that only explore bass drum/snare drum combination patterns. For example, try these variations with the method book entitled *Rockin' Bass Drum* by John Lombardo and Charles Perry (published by Alfred Music).

Hi-Hat Variations

1) 2)

2) 4)

3) 3)

4) 4)

5) 6)

Right Hand (Cymbal/Hi-Hat) Variations

1) 2)

2) 4)

3) 3)

4) 4)

5) 6)

6) 8)

7) 10)

8) 10)

9) 10)

10) 10)

Add each of the Right Hand and Hi-Hat Variations to the following pattern:

Write your own variations - be creative.

Brush Playing for the Young Drummer By Steve Hemphill

The high school drumset student typically views brush playing as a puzzling challenge, frequently boring or unfulfilling, sometimes meeting a resistance equal to that of a teenager burdened by an undesirable chore. The student may ask "Is it necessary to play those slow tunes in jazz band?" Perhaps the best way for a band director or teacher to approach brush playing with students should be multi-faceted: a) listening to audio recordings of both slow and fast brush performances, b) viewing an instructional videotape on brush playing, c) identifying and studying brush performance method books (some are accompanied by very helpful audio cassettes) which illustrate a catalog of usable physical gestures that can be grouped into tempo-appropriate, well-sounding brush patterns.

The student may need to be persuaded that brushes can provide an elegant, beautiful and delicate accompaniment for ballads, light jazz hits, and some Latin grooves, whether the ensemble is a big band, a vocal jazz group or a jazz combo. Peter Erskine, in his book *Peter Erskine: Drum Concepts and Techniques*, introduces the section on brushes with the following statements: "Playing the drums with brushes is a satisfying experience, and need not be restricted to ballads, the beginning of standards, or the accompaniment to bass solos. We use brushes because we don't want the attack of the stick." The techniques associated with brush work can become somewhat of an adding endeavor; the better the mastery of the brush patterns—the more the drummer will seek opportunities to utilize this craft. In addition, as students master a few brush gestures, it is common for similar fluidity of motion and gestural nuance to influence their stick playing in a very musical way.

A practical and mystery-free introduction to the art of brush playing should be clearly outlined at the earliest stage of studying a ballad-style chart in the jazz band. The essence of brush work could be described as the production of sustained sound, requiring one or both brushes to be in constant (or almost constant) contact with the snare drum head and by producing sounds with smooth, resistance-free gestures. It is important to address the usual issue: that is to help the inexperienced student avoid the rut of playing the jazz ride pattern on the cymbal with brushes for every ballad-style chart. Save that commonplace practice for accompanying a string bass solo or a similarly delicate scenario. Another common problem is the inappropriate or accidental implication of "double-timing" the brush patterns when the music should sound relaxed and flow in a slow triplet feel. It is important, as the student focuses on executing the intricacies of the brush patterns, that the steady and solid feel of the hi-hat sound on counts two and four not be overlooked in the process.

Grip and Position

The legato style of brush playing often can be achieved by using the "traditional" grip in the left hand, where the fulcrum is located deep in the notch between the thumb and the forefinger, the forefinger curls over the handle and is in contact with the thumb pad, the middle finger guides the outside of the brush handle, and the ring and little fingers

support the handle from below. In the right hand, many players use a timpani grip (or "French" grip) with the thumb on top of the brush handle. Both of these grips, with the forearms facing into each other, allow the fingers to do much of the work pushing and pulling on the brush, while the wrists can pivot with small motions in a very free manner.

Technique

Applying a variety of brush weights (e.g., light, medium, and heavy), produces an interesting palate of sounds when used with common patterns. The student first should learn to play the patterns using only the light weight of the brush itself. After achieving a smoothness of style, the student can then apply various "shades" of weight: a light weight (using only the tip of the brush strands) could be considered a white-like shade; a middle weight (using the tip and approximately the first inch of brush that comes into contact with the drum head) could be considered a gray shade; a heavy weight (using considerable pressure to engage the entire brush surface) could be considered a dark or black-ish shade. By applying varying degrees of shading at different points along a circular gesture, most frequently in the left hand, the sonic "shape" of the pattern will come to life. Using Nylon brushes on a clean, flat surface or on the hard side of a rubber practice pad is a good way to practice controlling the motions necessary for brush playing.

When a "stick" quality and volume is needed, the brush player can come close to achieving this by using a technique commonly referred to as "air drumming," that is playing an invisible head surface approximately one inch above the actual head. As the player's wrist stops its motion with a snap, where the brush is one inch above the drum head, the tips of the brush strands will whip into the head with a strong popping sound. Because brushes can produce clear, articulate sounds with this method, technical improvement can be attained by practicing the common 40 drum rudiments on the snare drum. Another type of sound used resembles that of a slapping tone, sometimes used for a heavier punch or kick, played with a slight "whipping" motion in the wrist (perhaps accompanied by a quick drawing of the fingers to the palm). This concept requires a manipulation of the brush so that a broad area of the brush strikes the drum head at precisely the same time (occasionally described as a "duck foot-slap"):

Sustain Techniques

Before looking at traditional brush patterns, the student should understand and practice several general techniques that can be used to sustain sounds around the drumset, striving to imply the legato style needed for effortless performance.

- 1) Using smooth linear brush strokes, curved or straight, on the snare drum or toms (coated heads must be used).
- 2) Using single-handed, horizontal oscillations of a brush (using motions that remain parallel to the geometric plane of the brush surface) on a drumhead.
- 3) Using the same (see #2) single-handed, horizontal oscillations of a brush on top of a cymbal, playing across the concentric ridges lathed into the bowed surface.
- 4) Using single-handed, vertical oscillations on a cymbal, where the player splits the spread surface of the brush face (positioned at a 90 degree angle to the face of the cymbal) equally on both the upper and lower sides of the cymbal's edge.

- 5) Using the circular metal ring end of the brush handle (if available), making a glissando "zing" effect by quickly moving the ring from the cymbal's bell to edge. Using this "zinging" technique on the opening downbeat of a ballad, each hand on a different cymbal, can be quite effective.
- 6) Using the rubber end of the brush handle (if available), rolling on a cymbal (or the player can use a yarn-covered mallet, or similar implement).
- 7) Making use of lightly played, foot-activated "crashes" on the hi-hat.
- 8) Making use of the "sizzle" cymbal (rivets placed in the bow of the cymbal, or stimulating this type of cymbal by placing a ball chain—purchased at a hardware store—on the cymbal, stretching from the bell to the edge).

Changing from Brushes to Sticks

Some of the techniques listed above also can be used to "cover" the act of changing from sticks to brushes, or the reverse. One common stick-to-brush technique is the simple striking of a crash cymbal (perhaps a musical, syncopated "kick") coming out of a stick passage, or the crashing of the hi-hat by the foot, or the combination of both. A similar commonly-used "bridge of sound" is playing four or five (or more if needed) soft quarter-note crashes on the hi-hat with the foot while quickly putting down the sticks and picking up the brushes. This same hi-hat crash technique also can be used when going from brushes to sticks. Another "cover" can be achieved by a single striking of a sizzle cymbal, providing a beautifully sustaining "sizzle" effect while changing implements. Lastly, the drummer can change the right hand from brush to stick and play on the ride cymbal, while playing circular patterns (or rhythmic "comping" figures) on snare drum with a brush still placed in the left hand; then change the left hand brush to stick when convenient.

Listening

If only one CD was available to young students for showcasing a variety of examples of brush playing at various tempos, perhaps the 1957 trio CD *Tommy Flanagan*: *Overseas* (Prestige 7134: OJCCD-1033-2) with Tommy Flanagan on piano, Wilbur Little on bass, and Elvin Jones on drums, would be an excellent choice. All of the nine tunes (plus three second cuts) feature brushes exhibiting all kinds of tempos with occasions of "trading-fours" soloing; even a brush/stick combination can be heard on one cut. Most importantly, the brushes can be heard very easily on this recording.

The reissue of the John Coltrane Quartet CD (Impulse GRD 156), *Ballads*, again with drummer Elvin Jones, also can serve as a listening study for young students. Six of the eight tracks showcase beautiful, conservative-style brush playing, with the longest of the tunes lasting only a bit over five minutes.

Another brush artist, Philly Joe Jones, is featured on a reissued CD of *Relaxin' With The Miles Davis Quintet* (Prestige 7129). On this recording, one can hear brushes on three of six cuts, including ballad, medium and up-tempo grooves. It may be necessary for the student to listen to the recordings at a relatively high volume level in order to hear the important nuances that can be found within the brush patterns. Of course, there are many other important jazz recordings which feature outstanding brush artistry.

Method Books

Many drumset method books have brief sections devoted to brushes. Perhaps the student may benefit more from studying a method book entirely devoted to brush playing. The following books are commonly available:

- Louis Bellson, Hank Bellson and Dave Black. *Contemporary Brush Technique* (with tape), Alfred Publishing Company
- Bobby Christian. *The Art of Wire Brush Technique*, Bobby Christian Music Publishers
- Willis Kirk. *Brushfire*, Hal Leonard
- Ed Thigpen. *Sound of Brushes* (with tape), Ed Thigpen/Action-Reaction

In addition, the book by Philly Joe Jones, *Brush Artistry*, published by Premier Drum Company, is very useful. Although it is currently out of print, it may still be found.

Video Instruction

Certainly, it is most helpful to both see and hear examples of brush patterns, and instructional videos clearly provide this type of help. One popular instructional brush performance video is Clayton Cameron's *The Living Art of Brushes*, published by Warner Bros. Another fine instruction video devoted to brush playing is *The Essence of Brushes* by Ed Thigpen, also available from Warner Bros.

After working with books and videos, and listening to brush work on CDs, most important is the creativity and insight which can be attained by the student's attempt to invent original patterns, perhaps notating them in a notebook (photocopy the *Brush Techniques Pattern Design* form, see *Figure 1*). The three brush patterns provided (see *Figures 2, 3, 4*) indicate one method of notation which may be suitable for indicating the required physical gestures of brush patterns.

Types of Brushes

There are many brushes on the market which vary in size and weight, construction material and features. Features may include the ability to telescope (the wires drawing inside the handle for protection during non-use); metal-ring, rubber-ball, or metal-rod ends for providing special sound effects on cymbals; rubberized handles which provide the friction necessary for the "flutter" rotation effect when the brush is laid across both rim and head, then rolled quickly back and forth; "crimp-proof" brush material (both Nylon and thermal plastics); handles of wood, plastic, rubber, or metal; handle width; and overall weight. Most drummers seem to prefer a wide spread from the brush (providing a full sound), using this criteria in selecting the brushes they use. Retractable brushes can afford the advantage of changing the brush spread, closing up the width of the spread for a more stick-like feel and attack, preferred by some for up-tempo brush work.

In general, relatively lightweight, metal-wire brushes work well for small combos, while bigger, heavier, Nylon or plastic brushes can be suitable for larger ensembles and/or greater volume requirements. Those brushes using thermal plastics and/or bundled groups of thin wooden dowels can be an excellent solution for rock and funk grooves needing a lighter weight and volume—especially useful for combo and vocal group work.



“Figure-Fight” Pattern (see Figure 3): This pattern is excellent for slow tempos. The learning process for this pattern is best described in two steps. The first step focuses on the basic shape that each hand will fashion on the head, while the second step will round out and refine the shapes. The right brush first will move in the shape of a backwards letter “C,” with the top of the “C” figure arriving for counts one and three at the twelve o’clock position, and the bottom of the “C” figure arriving for counts two and four at the six o’clock position. The brush remains in contact with the head at all times. The left hand first moves in the shape of the letter “C” (not backwards), opposite of the right hand. Always remaining in opposition of the right hand, the left brush will begin at the six o’clock position for count one, then sweep upward in a curved fashion to the twelve o’clock position for count two (again, opposite of the right hand). The pattern continues with a sweeping motion back down to the six o’clock position for count three and back up to the twelve o’clock position for count four. Summarizing, the brushes start in opposites, the right hand at twelve o’clock, the left hand at six o’clock (count one) and they simply reverse positions for count two, using a fluid sweeping motion to maneuver

At the same time, the left hand is playing a continuous “clockwise” circular motion, without losing contact with the head. On count one, the left hand starts at the nine o’clock position, exactly opposite of the right hand’s position. The brush stroke sweeps over and down to the five o’clock position (approximately), arriving here for count two, then curving toward the player and continuing back up to the starting position in a path that sweeps along the rim of the drum (along clock positions six, seven, and eight). The brush should arrive at the nine o’clock position for count three. The circular pattern is repeated for counts three and four. For a heavier pulse feeling, the speed of the brush may be increased going toward the position of counts two and four (perhaps also applying more pressure onto the brush for a darker swish sound) while the speed (and pressure) can be relaxed when returning to the position for counts one and three.

“Traditional” Pattern (see Figure 2): The first pattern is quite common and it is often referred to as the “traditional” pattern. It is very useful for medium and up-tempo. Essentially, the right hand taps out the ride cymbal pattern (on the snare drum), beginning with count one at the three o’clock position. For count two, the right hand brush will cross over the left hand brush to the position of ten o’clock (approximately) and then begin to move back towards the three o’clock position. Just before arriving at the three o’clock position, the third note of the triplet of count two is tapped just to the left of count one’s original position. Count three is played exactly where count one was played and the pattern is repeated for counts three and four. The player may wish to accent count two and four if a bit heavier swing feel is desired.

Brush Patterns
 To provide reference points for brush position and movement, the drummer may find it beneficial to assign clock numbers to the circumference of the snare head, giving the player the perspective of looking down on a clock face with twelve o’clock at the top of the drum, away from the player, and six o’clock at the bottom of the drum, nearest the player.

around the other brush. On count three, the brushes return to the positions used for count one and the pattern repeats, continuing through count four.

The second step will focus on rounding the end points of the figures, creating a pattern similar to a figure-eight. At both end points of the backwards "C" figure, the right hand will make a circular, "counter-clockwise" motion. This can be achieved easily with a fluid wrist motion and a slight, gentle finger manipulation of the brush handle. The left brush will move in similar fashion, except that the direction of the circular motions at the end points of the "C" figure will be "clockwise." For a pulse with more weight, the speed of the brushes can be increased momentarily (creating a heavier wave-like sound) when going into and through the small circular figures at the top and bottom of each count.

"Eyes" Pattern (see *Figure 4*): In his book *Brush Artistry*, Philly Joe Jones gave this pattern its name. Excellent for medium and slow tempos, the two large crossing circular figures drawn by the brushes in this pattern resemble two large eyes. With both brushes fashioning large circles, meeting in the center of the drum, it is important to be consistent with brush positions so that entanglement does not occur. The right brush will make "counter-clockwise" motions, starting near the center—perhaps slightly above (nearer twelve o'clock), then returning to this position for each count of the measure, making one full circle for every beat. The left brush, making a similar, but opposite motion (moving in a "clockwise" direction), must remain slightly in front of the respective right hand positions, avoiding conflict at each count where the brushes cross each other (keep the left brush under the right brush; the right brush crosses over the left).

Again, increasing the speed of the brushes when approaching the top of the circles (accelerating before each count) and relaxing the speed just after each count, will give the pattern's sound more lift or a heavier groove. For light, syncopated "kicks" in the left hand, lift the brush slightly from the head between count one and the last count of the triplet of one, without changing the shape or speed of the brush's motion. Simply "skid" back onto the drumhead on the rhythm desired (in this case, the last note of the triplet of count one) and continue the original figure without change. Be sure that the left brush arrives in time to slide under the right brush. The same rhythmic "kick" can be played without breaking contact with the head. Instead of lifting, simply add a bit of pressure, pushing the brush surface into the head, exactly at the time of the syncopated pulse division desired. A slight increase of speed may help achieve clarity and a good rhythmic feel.

It is hoped that the student, being introduced to the patterns provided in this article, will find incentive for further investigation into the craft and artistry of brush playing. The accumulation of basic brush-playing skills may help the drummer student achieve another level of musical growth, and equally as important, enable him or her to contribute to a more musically satisfying jazz ensemble experience.

¹ Peter Erskine. *Peter Erskine: Drum Concepts and Techniques*. Milwaukee, WI: Hal Leonard Publishing Corporation Productions, 1987.

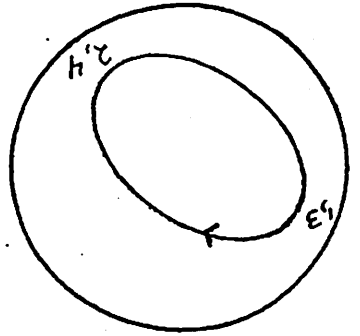
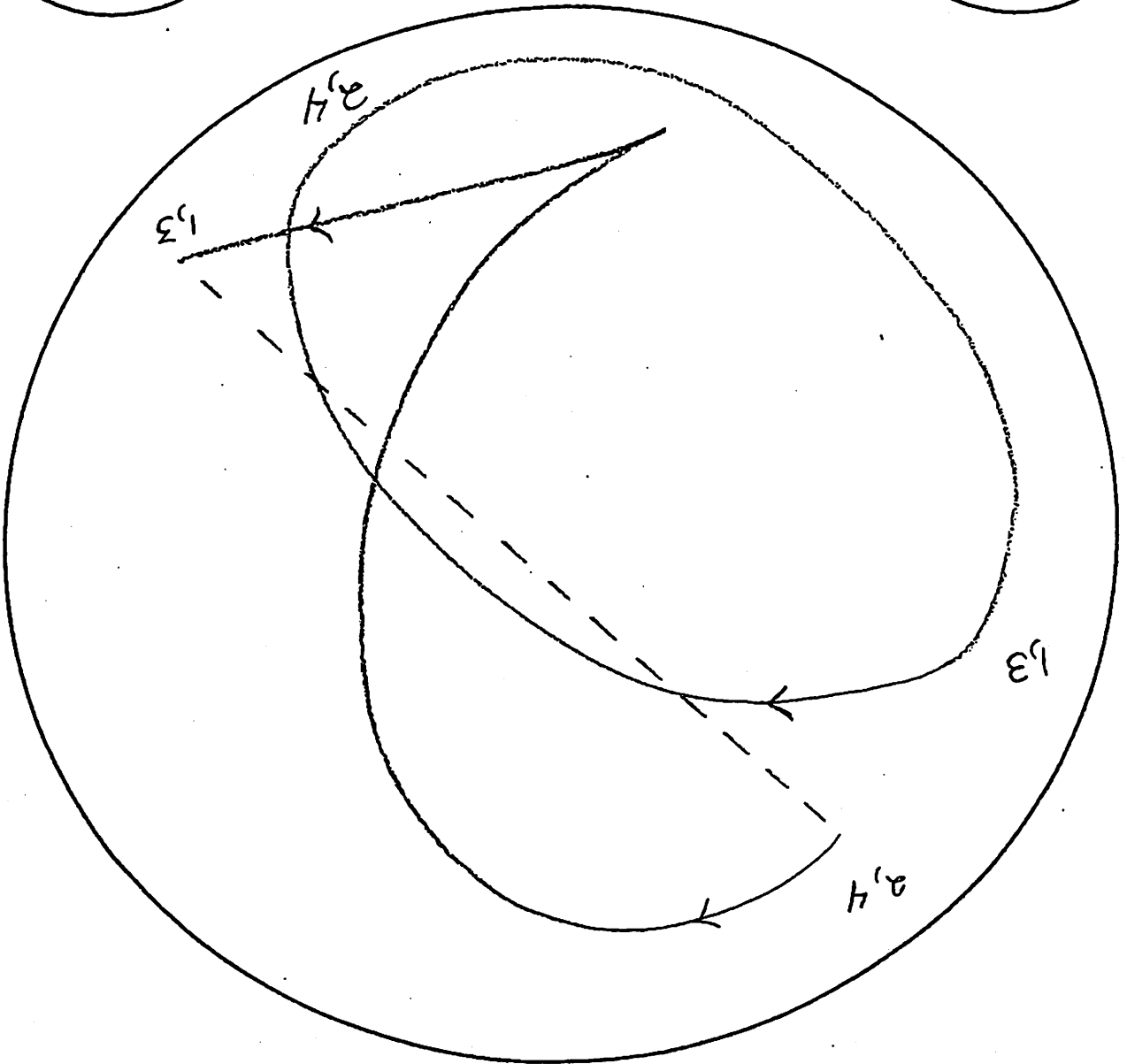
BRUSH TECHNIQUES

Pattern Design

Pattern Title: Z Pattern

Tempo: medium slow, medium

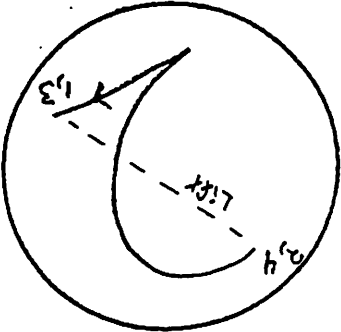
Description: Also known as "Z" pattern



Left Hand: Very smooth motion.
 Right Hand: Quick speed at the sharp angle.
 Light brush at dotted line.

Pattern By _____

90



BRUSH TECHNIQUES

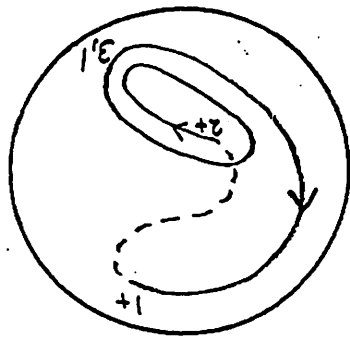
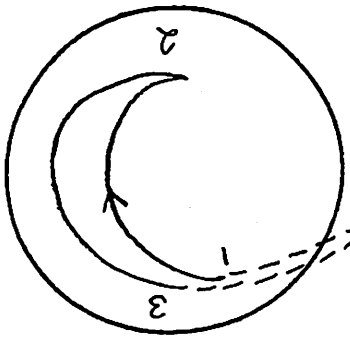
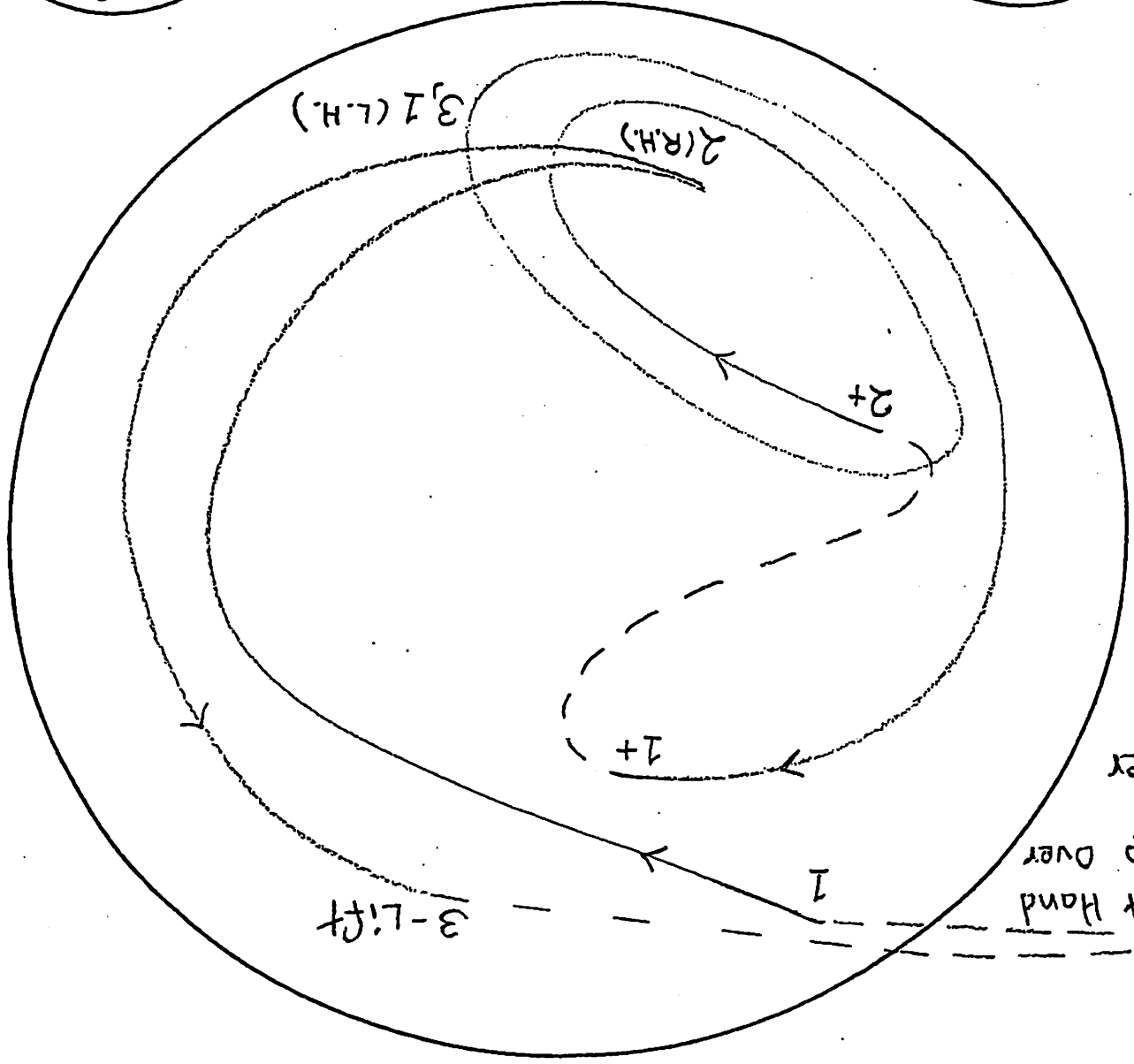
Pattern Design

Pattern Title: 3/4 Swing

Tempo: Medium

Description: Lift on dotted lines.

3+ Right Hand
Sweep Over
Left
Shoulder



Left Hand: Quick
 speed into
 count 1+
 Accent "landing"
 into count 2+
 Big air sweep
 over left shoulder
 at dotted line.

Right Hand: Quick
 speed into
 count 3.

Pattern By _____

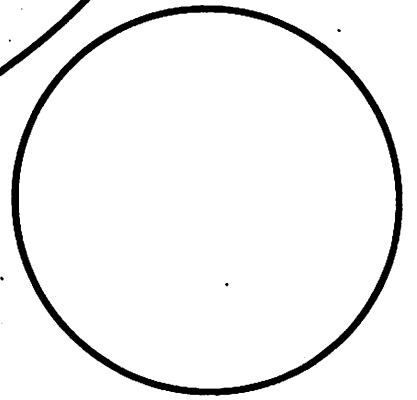
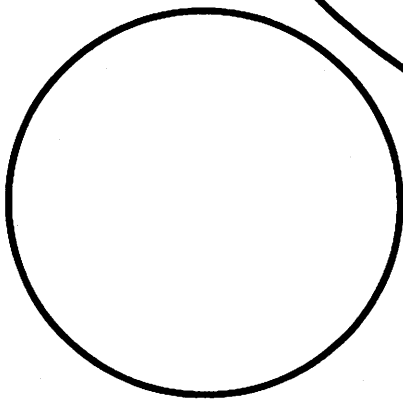
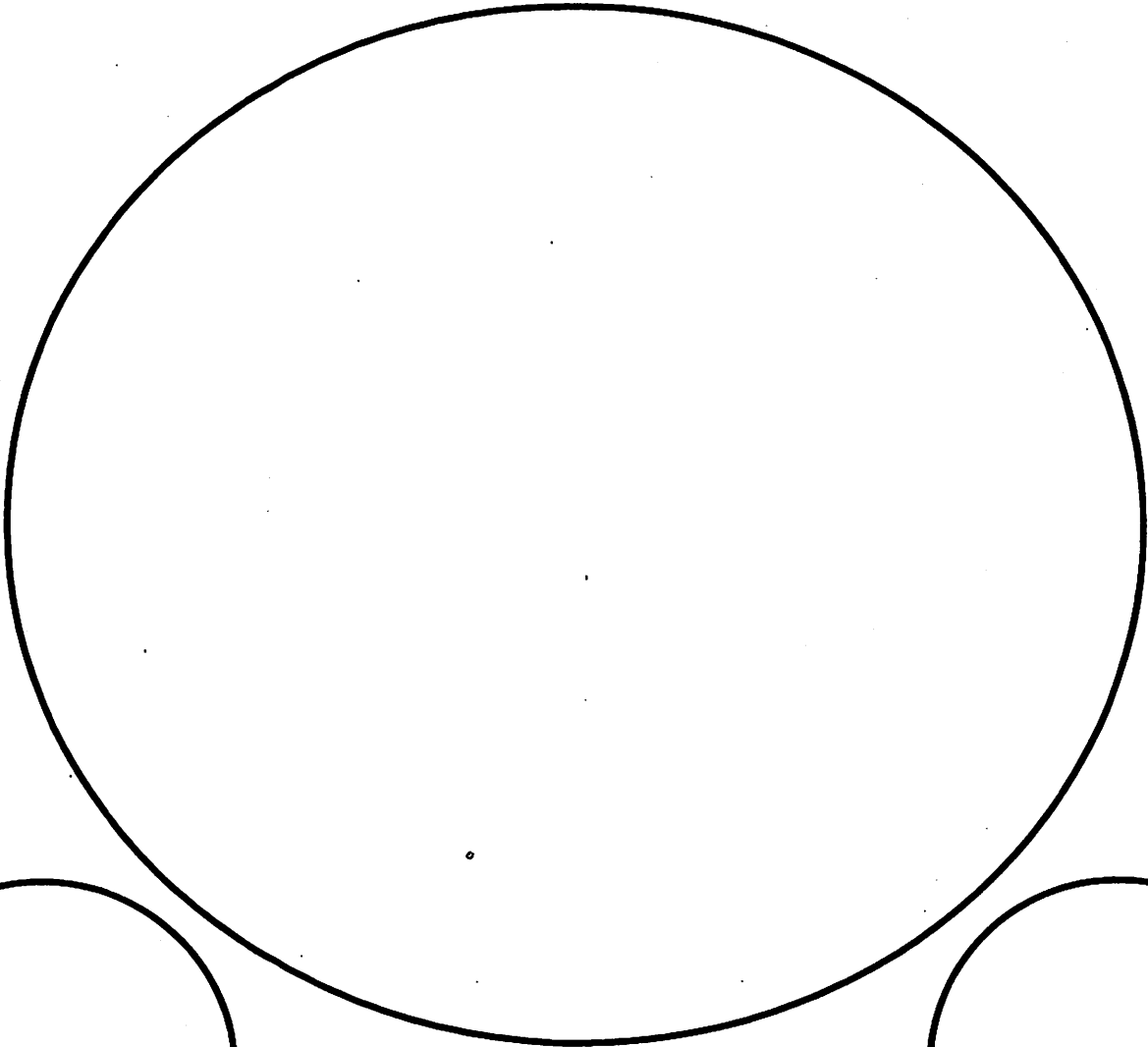
BRUSH TECHNIQUES

Pattern Design

Pattern Title: _____

Description: _____

Tempo Use: _____



Left Hand: _____

Right Hand: _____

Pattern By: _____

Drum Set Soloing

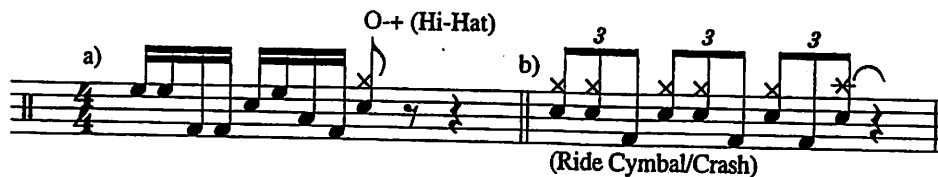
Steve Hemphill

Ground Rules

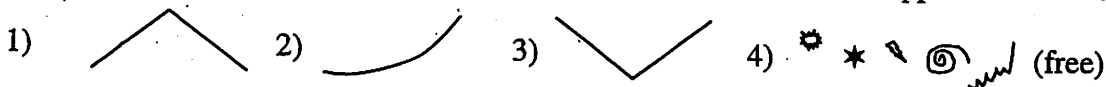
- Drummers should be able to sing the melody (the head) of the song or tune.
- The drummer must know the form of the tune; “play” the written form; and establish each phrase.
- “Creativity” should not interfere with the drummer’s job of playing solid time, unless the solo is of the “out-of-time” style.
- The drummer should build ideas on what was played previously – develop rhythmic motives from the melody or a soloist’s motive or phrase.
- Be sure the solo: a) is played in the style of the tune, b) has a good feel, c) tells a story.

Knowledge

- Drummers should develop “drum scat” – being able to sing (mimic) drum sounds (i.e. “bug-ga-duh-ga, big-ga-dig-ga, bat” for a 16th note pattern – example a; “did-it-n, did-it-n, did-n-dow” for a triplet-based pattern – example b).



- Many drummers focus on compositional structure: phrases (four bar and eight bar); the form of the tune (12 bar blues, 8 bar, 16 bar, 32 bar); taking breaths as singers do; singing along with the solo; they consider developing a motive using compositional devices - augmentation, diminution, fragmentation, embellishing, revoicing (reassignment to instruments or drums), changing basic subdivisions and use of rhythmic (metric) modulation, etc.
- The music (solo) should lead to a climax or drive to a new event, showing direction (i.e. going to the next soloist or back to the head of the chart).
- Drummers should be familiar with possible architectural/directional approaches or structures for solos:



- Define overall shapes (i.e. as in the writing of a novel): build to a climax & return to start as in #1 above; build throughout the solo ending in a climax as in #2 above; begin hot or explosive, let it settle, then go out intensely as in #3 above; go through various sub-climaxes.
- Keep texture in mind: simple/sparse (laid back) vs. complex/busy (driving).
 - Consider sectionalizing the solo: colors (cymbals vs. drums, brushes or mallets or hands vs. sticks), density (sparse vs. busy), dynamics (soft vs. loud), meter/time (steady vs. rubato vs. free form vs. mixed or odd meter).

Ideas for Building Solos

- Play and build a solo over the melodic phrases, mentally hearing the melody.
- Take an idea stated at the end of the previous soloist’s chorus, and repeat it. Go on to develop the idea for the remainder of the solo.
- Stay with one idea or concept for the entire solo.
- Think of the solo as a series of musical questions and answers.
- Consider using: a) theme & variation, b) call & response, c) dynamic contrasts, d) tension & release, e) textural changes, f) repetition, g) re-orchestration (drum/cymbal assignments), h) adding rests to create rhythmic displacement, i) omitting notes from a previous phrase, j) three-beat motives
- Use repetition, keep it simple, play tunes, and improvise.

Developing Longer Solos

Utilizing a "question & answer" system, draw rhythmically and melodically from a memorable melodic phrase of the tune – develop a one- or two-bar drum phrase. Design a phrase with a breath (a one-beat or two-beat rest) at the end of each two bars. Only three different phrases need be used. Consider the following structure for a 16-measure form.

The diagram shows four musical staves, each representing a 4-measure phrase. The first staff is labeled "Question 1" and "Answer 1". The second staff is labeled "Question 1 (again)" and "Answer 2". The third staff is labeled "Answer 1 - As a Question" and "Answer 2". The fourth staff is labeled "Answer 1 - As a Question (again)" and "Question 1 - As an Answer". Each staff contains rhythmic notation consisting of slanted lines representing notes, with a double bar line at the end of each phrase.

Tools

- Think about a linear, melodic approach; consider polyrhythmic applications.
- Use dynamics for general shaping and "ghosted" notes for inflection.
- Sing solos: sing-then-play; play-then-sing (mimic) – this takes practice.
- Write out original solos and transcribe from recordings.

Practice & Study

- Maintain a consistent practice routine.
- Use a metronome, drum machine, or the time-keeping features of an electronic drum set.
- Trade 2's, 4's, 8's, 16's; all styles and tempos; practice soloing over a complete chorus, then multiple choruses.
- Read *The Contemporary Rhythm Section: Complete* by Houghton, Viapiano, Ranier, & Warrington (Warner Bros. Publications).
- Study the drum set method books (and Chaffee's instructional videos) by Gary Chaffee and John Riley.
- Read Dave Weigert's *Jazz Workshop for Bass and Drums* (Advance Publications).

DRUMSET PROFICIENCY EVALUATION

When: This performance test must be taken during the fourth (Senior) year of high-school study, scheduled in consultation with the instructor.

Requirements:

Evaluation must include demonstrated proficiency in the following areas:

- Drums Set-Up: ability to set-up appropriate to kinetic approach, appropriate to proportion of player's limbs, appropriate for correct angle of stick contact with heads/cymbals.
- Reading (jazz style):
 - a) left hand playing rhythm on snare drum (page 37 from Ted Reed's *Syncopation* book)
 - b) right foot playing rhythm on bass drum (page 37 from Ted Reed's *Syncopation* book)
 - c) selected material from *Big Band Primer for Drumset* (Ed Soph)
- Required Styles (performance of patterns as printed):
 - a) rock
 - b) funk
 - c) swing
 - d) shuffle (swing)
 - e) $\frac{3}{4}$ swing
 - f) bossa nova
 - g) samba
 - h) mambo
 - i) songo
 - j) cha-cha
 - k) Afro-Cuban 6/8
- Brush work as follows:
 - a) "figure 8" (slow tempo)
 - b) traditional (medium tempo)
 - c) "eyes" – R.H. counter-clockwise (slow, medium tempo)
 - d) "Z" pattern (medium-slow, medium tempo)
 - e) "Slide – tap" (medium tempo)
 - f) $\frac{3}{4}$ swing (medium tempo)
- Play-Along: selected from *Standard Time: Jazz Drums* (Steve Davis) or *Drummers: Masters of Time* (Steve Davis) or *Essential Styles for the Drummer and Bassist* (Steve Houghton & Tom Warrington)
- Trading Fours (swing style): tempo correctness, steadiness, stylistically appropriate, clarity, compositional structure/relevance, volume/balance, and accuracy of re-entry.
- Other: material that the student would like to present as representative of knowledge, ability, or experience in the area of drumset performance.

**HELP
FOR THE
RHYTHM SECTION**

SOLUTIONS FOR SELECTED RHYTHM SECTION PROBLEMS

<u>Problem</u>	<u>Solution</u>
• Lack of counting & subdivision	Maintain a triplet or straight-eighth count & feel
• Note lengths between bass & drums do not line up	Balance bass & bass drum sound; check muffling (too much?) and tension/tuning of bass drum
• Bass drum is too loud (when all quarter-notes are played)	“Feather” the bass drum; play bass drum with heel-down technique (flat-foot)
• When drum and bass parts are written-out, in detail, tempo slows down	Students memorize basic patterns, then take music away from players
• Drummer has head “buried” in music	Take away drummer’s music
• Bass/Drums do not lock in together	Be sure drummer is aware of bass style/pattern Have bassist & drummer rehearse grooves with each other, separately from the ensemble
• Time cohesiveness is at issue	Jazz: bass player listens to ride cymbal/hi-hat Rock: bass player listens to bass drum (& snare) Latin: bass player listens to combination of upper & lower sounds of kit
• Drummer overplays part, too many kicks, hits, punches, set-ups, and fills	Take away drummer’s part
• Rhythm section not playing, supportively, as unit behind wind soloists	Take away all rhythm section parts (after familiarity of chart is established)

MUSIC/PART PREPARATION FOR STUDENTS

- Mark in numbers above multiple repeated bars
- Mark phrases: 8 / 16 / 32 or 12-bar blues with “||” – oversized double-bar lines
- Mark in form of chart with letters: A A B A (as an example)
- Mark “wings” on all repeat signs
- Enlarge chord symbols (performance stage lighting can be poor)
- Enlarge numbers on 1st and 2nd endings
- Work on memorizing music (every chart)
- Listen to a recording of each chart, if available (multiple hearings preferred)

DRUMMER'S CHECK LIST FOR JAZZ ENSEMBLE DIRECTORS

- 1) **Use a rug.** On a hard floor, the hi-hat and bass drum will slide away from the player if something is not done to hold them in place!
- 2) **Put the music stand on the left.** This makes it possible to turn pages with the left hand while still playing the ride cymbal with the right hand. Left-handed drummers may want to put the music stand on the right.
- 3) **Take the "stuff" out of the bass drum.** If the bass drum is being used in a jazz setting, an appropriate tuning could involve a strip of felt under each head. This allows the bass drum to resonate in a controlled manner and to blend well with the longer sounds of the walking bass line. A completely dead bass drum (with a blanket or pillow inside) is a common tuning for rock or funk, which corresponds to the "slappy," more staccato electric bass patterns. Using a dead bass drum sound doesn't work if the jazz ensemble repertoire is primarily a swing-originated style, such as Count Basie or Woody Herman.
- 4) **Let tom-toms ring.** For drums to project, they must resonate. Dampening the heads with tape will produce a sound that won't carry past the first few rows of seats. Free-ringing tom-toms will project and will also make fills and solos sound smoother and more connected. Always use two heads (top and bottom) on all tom-toms.
- 5) **Give the ride cymbal priority.** Because the ride cymbal will probably be in use ninety percent of the time, put it in the most comfortable location. Fit the tom-toms around the ride cymbal, not the other way around. When playing a ride pattern, the upper arm should be relaxed at the side of the body, not in a "reaching" position.
- 6) **Let cymbals move freely.** An easy way to crack a cymbal is to tighten the wingnut so hard that the cymbal can't move when it is struck. Most cymbals sound better when they are allowed to vibrate naturally. The rubber or plastic sleeve between the stand and cymbal is very important.
- 7) **Avoid extreme angles.** Slanting drums or cymbals at extreme angles will make it much more difficult to move smoothly around the set. In addition, the tom-tom tone quality is diminished and there is more risk for dents being put into the heads.
- 8) **Position foot pedals for maximum techniques.** Pedals should be positioned so that playing with the foot flat, with a rocking motion or with the toe are all possible. Sitting too close or too far will eliminate one or more of the possible techniques, potentially produce tension in the legs, and limit the drummer musically.
- 9) **Experiment with throne height.** The only way to have a relaxed playing style is to be relaxed while playing. Relaxed playing begins with proper throne height. Sitting too low can cause back problems as well as restrict the movement of the feet and sitting too high can make playing rimshots difficult. The upper leg, or thigh, should either be parallel to the floor or sloping slightly downward toward the drums.
- 10) **Select appropriate sticks.** The shape and size of the bead of the stick will greatly affect the sound of the cymbal. Depending upon the cymbal, sticks with a more elongated bead (rather than a round bead) generally produce a more appropriate jazz sound. Avoid using marching or other heavy sticks in the jazz ensemble.

LISTENING FOR DRUMMERS

LISTEN TO THE STYLE

Just as one would never try to speak a foreign language without hearing it spoken, so jazz must be heard in order to develop the concepts necessary to play in a musically valid way. There is a wealth of excellent new method books on the market with accompanying CDs. Two favorites are John Riley's *the Art of BeBop Drumming* and Steve Houghton's *Essential Styles*.

LISTEN TO THE BAND

Make sure the drummer is in a position to hear the ensemble as well as the rest of the rhythm section. The rhythm section should be set up as a trio, able to hear and see each other, and function as a group. The bass player's amp should be behind the drums. The section should also be close to the rest of the band. Try placing the drums right next to the trombone section giving the drummer the opportunity to hear the brass section clearly; in a small group, place drummer and soloist close together.

LISTEN TO THE SOLOIST

Most of the drummer's role is accompanying a soloist. Therefore, interaction is the key. Ideally, the soloist should stand in front of the rhythm section or as close as possible. Consider the following:

- Is the drummer playing a style that supports the soloist both dynamically and texturally?
- Is the drummer interacting with the soloist to create a back-and-forth "conversation?"
- Is the drummer doing everything possible to make the soloist feel comfortable?

LISTEN TO THE SOUND OF THE DRUMSET

The tuning and setup that makes a great rock kit is not necessarily good for a jazz drumset. A full, resonant, legato sound is best. Putting a large center hole in the front bass drum head and a pillow inside the bass drum works well for some settings, but usually provides too much slap and not enough sustain for a big band. Some of the new bass drum heads (e.g., Remo PowerStroke, Evans EQ1) have built-in muffling to take away excess boominess, or use Remo *Muffl's* by inserting behind the batter head. The toms and snare should sing. Drums are rarely miked in a big band, so they need to sound fat and full, complementing the sound of the band. The drummer, upon occasion, should have someone else play the kit and go out front to hear what the kit sounds like. It is important to listen to recordings for clues regarding what type of tunings are typically used.

MAKE USE OF DYNAMICS

Because they can play louder or softer than anyone else, drummers can control the dynamics of the band. That power can help the shout choruses "shout" and the subtle sections "whisper." Contrast between dynamics is incredibly powerful and adds immeasurably to the impact of the performance. Too often, drummers get caught in the *mezzo-forte* or *forte* dynamic range and remain there for the entire concert.

“FEATHER” THE BASS DRUM

There are many times when it is very appropriate to play the bass drum on all four beats; but there is nothing worse than hearing all four beats played too loudly on a funk-sounding drum in a big band. The first key is to “feather” the drum so it is felt rather than heard. If the director out front can hear it, it’s too loud. The second key is to tune the bass drum to give a round legato sound; as mentioned in the tuning section, a staccato “slap” funk sound is not desirable. If the band is playing a classic Basie blues, then playing on all four beats would be the right style. If the tune has a looser, more flowing feel, then *not* playing on all four beats would be more appropriate. Once again, studying recordings will give a feel for when to play “four on the floor.”

PHRASE WITH THE ENSEMBLE AND SOLOISTS

This is a very important skill to be learned—how to phrase musically. For example, ride cymbals should not be changed in the middle of a phrase; waiting until the end of a section, or a new soloist, or for the top of a chorus to change the texture of your cymbal sound is more musical. Playing figures or “comping” to outline the form of a song is another way to accompany or phrase with a soloist.

COMMON DRUMMER/RHYTHM SECTION-RELATED COMPLAINTS BY JAZZ FESTIVAL ADJUDICATORS

- 1) Too many bands have the drumset at an inappropriate angle, with no eye contact between drummer and bass player, and the amp positioned between the hi-hat and the band
- 2) Acoustic imbalance of the rhythm section
- 3) The drums are not tuned properly for the music played
- 4) The kit is not set up to fit the player’s size, nor is it set-up correctly – ergonomically
- 5) A lack of association regarding the playing of “time” between players
- 6) Most drum fills, regardless of style, are based on 16th notes
- 7) The drummers have their noses buried in the music
- 8) Directors are conducting as if they are in front of an 80-piece concert band
- 9) The playing of ballads, with brushes, are studies in futility
- 10) The drum kit is grossly oversized and of an inappropriate type for the music being played

SOLUTION:

Several books address the needs listed above, such as Bob Breithaupt’s *The Complete Percussionist* (Barnhouse), Steve Houghton’s *Studio and Big Band Drumming* (Barnhouse) and Ed Soph’s *Essential Techniques for the Drum Set* (Meredith).

DRUMSET TECHNIQUES AND PEDAGOGY

AUDIO TRANSCRIBING FOR THE DRUMSET

1. If using a vinyl recording, transfer to tape (to avoid record wear). CD's are best.
2. Determine boundaries of the transcription (number of measures).
3. If the transcription is to be lengthy, divide it into short sections. Work on one section at a time.
4. Try to memorize the short section (to the point of being able to vocalize or mimic the sounds) as quickly as possible. Attempt to work from memory most of the time.
5. Determine the meter (number of beats to the bar) and determine/record the tempo with the aid of a metronome.
6. Determine an instrumental "key" to allow for readable notation (instrument placement on musical staff). Be consistent.
7. Use notational values that lend themselves to ease of reading. Write quickly, possibly omitting detail, e.g. note heads, etc. Conserve on all details during first draft.
8. Listen for "landmark" events (e.g. snare drum back beats, etc.).
9. If necessary (or possible), mechanically slow the speed of the original sound source.
10. Transcribe one kind of sound at a time (e.g. first, bass drum only, then snare drum, etc.), but notice relationships between instruments.
11. First, transcribe repetitious rhythms so that there is a "yardstick" by which to relate the more varied and syncopated rhythms (for example, steady eighth-notes on the hi-hat).
12. Always count and/or provide an external pulse (tap foot, hand, etc.).
13. Compare instrument to instrument (e.g. snare drum to bass drum) to calculate rhythmic placement. (For example, ask yourself "does the snare drum and bass drum ever sound simultaneously?")
14. When sounds are rhythmically intricate, there may be a need to change the count to sixteenth-notes or sixteenth-note triplets (as appropriate) in determining accurate placement.
15. Go back & sing the part you just have written: compare with the original, memorized vocal version.
16. Check accents, bar lines, and phrase structure.
17. Recopy as close to the style of printed music as possible (it must be very clear to read). Input to computer (Sibelius, Finale, Encore, etc.)
18. Play on drumset and recheck.
19. Maintain a notebook or catalog of your transcriptions, and the transcriptions of others.

How to Teach Latin Percussion Instruments (& Friends)

by Dr. Steve Hemphill

Demonstration and discussion of Latin and related auxiliary percussion instrument performance techniques can be useful in supporting the activities of the "other" drummer in the junior high and high school jazz band; the pit ensemble needs with the marching band, and the Latin percussion issues in concert band and orchestra. Hands-on participation and helpful handouts are very important.

Congas

- Names for sizes: *Quinto* (smallest, @ 11" diameter), *Conga* (middle size, @ 11¾"), *Tumba* (or *Tumbadora* – largest, @ 12½"). Use only natural rawhide heads (never plastic)
- Basic set-up includes two drums (usually *Quinto* and *Conga*), with *Quinto* centered in front of player and *Conga* (lower, larger drum) to the right of the *Quinto*
- Tuning: intervals of perfect 4th common: many players tune high drum (of 2) to middle C; low drum to G below middle C – today Bb and Eb (above)
- Basic Tones (these sounds or stroke types include):
 1. Open Tone: fingers together, play from tips to palm area near edge of drum; hand can be flat or slightly cupped (different sounds); lift hand away from drum immediately, or allow palm to remain in contact with rim of drum while fingers rebound – drum must have a deep, ringing tone
 2. Slap (single hand): two types – a) hand remains on head upon contact—flat or slightly cupped; b) hand immediately rebounds from head—flat or slightly cupped. Slaps require much practice.
 3. Muffled Slap: right hand slaps while the left hand rests on head
 4. Bass Tones: a) strike center of large drum (*conga* or *tumba*) with fleshy part of hand or bottom of fist (side of little finger)
 5. Left Hand Techniques:
 - a) heel of hand – usually alternated with fingertips in a rocking motion for filling in 8th-note patterns
 - b) fingertips – usually alternated with heel of hand in a rocking motion for filling in 8th-note patterns
 - c) flat hand – usually placed on head opposite of right hand striking area to fill in single 8th-note in a pattern or to muffle the head for a right hand slap
 6. Finger Slides (also known as a "Moose"): usually played on larger, lower pitched drums, a stiff middle finger is used to rub across the head producing a low-pitched, resonating moan (slide). Finger may need to be moistened (use of tongue) to acquire friction for production of appropriate sound.

Tumbao Rhythm: one-measure pattern of straight 8th-notes with accents on beats 2 (slap), and 4 and 4+ (open tones); heel-toe-slap-toe-heel-toe-open-open. Two-drum *tumbao*: low drum is played on the 3-side of the clave (open tones on beats 2+ and 3).

Resources

Manufactures & Catalogs of Instruments and Instructional Materials

1. LP Music Group (Latin Percussion): 160 Belmont Avenue, Garfield, NJ 07026; Phone 973/478-6903; Fax 973/772-3568
2. Steve Weiss Music: 2324 Wyandotte Road, Willow Grove, PA 19090; Phone 215/659-0100; Fax 215/659-1170
3. 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>

Latin Percussion

1. *Salsa Guidebook for Piano & Ensemble*, Rebeca Mauleón; Sher Music Co.
2. *Latin-American Percussion: Rhythms and Rhythm Instruments from Cuba and Brazil*, Birger Sulsbrück; Den Rytmsiske Aftenskoles Forlag/Edition Wilhelm Hansen, Copenhagen
3. *Congas, Bongo, and Timbale Techniques: Live and in the Studio*, David Charles; Marimba Productions
4. *Conga Drumming: Disco-Soul-Reggae-Rock*, Jerry Daraca; Congeros Publications
5. *Brazilian Percussion Manual: Rhythms and Techniques with Application for the Drum Set*, Daniel Sabanovich; Alfred

Equipment Demonstrated Today

LP Trap Table/Rack (with black towel)

On Table:

- | | |
|------------------------------|----------------------|
| a) Torpedo (Metal Guiro) | j) Udders |
| b) King Clave claves | k) Goat Hooves |
| c) Afro-Cuban claves | l) Rain Stick |
| d) Flex-a-tone | m) lemon shakers (2) |
| e) Vibraslap | n) large shakere |
| f) Cylinder Shaker (2 kinds) | |
| g) Afuché | |
| h) Gourd Shakere | |
| i) Crescent Tambourine | |

- Congas (2) on double stand
- Timbales with mounted cowbells & and Jam Block
- Bongos on stand
- Mark Tree (graduated wind chimes) on stand
- Suspended Cymbal on stand
- Box of Egg Shakers
- Box of Fruit Shakers
- LP Catalogs

Implements:

- Snare Drum Sticks (or timbale sticks)
for: Splash Cymbal, Ribbon Crasher,
Agogo Bells, Cowbells, etc.

Mounted:

- | |
|--|
| a) Mambo Cowbell |
| b) Cha-cha Cowbell |
| c) Agogo Bells |
| d) Ribbon Crasher |
| e) Jam Blocks
(Red/large & Blue/small) |
| f) Splash Cymbal
(with boom-arm attachment) |

Boombox

Joropo CD
Dom Moio CD
CD from Cuban Book

Videos

Chanquito
Hidalgo Conga
Sulsberger/Steinholtz?

- Guiro Scraper (stick)
- Timbale Sticks
- Torpedo Rake
- Yarn Mallets for Sus. Cymbal

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Clave

3-2 Direction

Son Clave

Rumba Clave

3-2 Direction

2-3 Direction

Son Clave

Rumba Clave

2-3 Direction

Cowbell (Cencerro)

Bongo Bell

Muffled

Open

3-2 Son Clave

Open tones are played at the mouth of the bell.
 Muffled tones are played by striking the center (flat part) of the bell, while muffling the under-side of the bell.

Congas

Tumbao (1 drum)

L L R L L L R R

H T S T H T O O

Tumbao (2 drums)

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

H T S T H T O O H T S O O T O O

2-3 Son Clave

H = Heel (Left Hand) T = Toe (Fingers of Left Hand)
 S = Slap O = Open Tone
 L = Left Hand R = Right Hand

Timbales

Cascara

Son Clave

Right Hand

Left Hand

3-2 Direction

Open Tone

Muffled Tone

M

Muffle Tone (Left Hand) = fingers playing dead stroke in center of large drum.
 Open Tone (Left Hand) = fingers playing at edge (with ringing sound) of large drum.

Bongos

Martillo

R L R L R L R L

O F S T O F O T

Right Hand:
 O = Open Tone
 S = Slap (played as open tone with L. H. fingers remaining on head)

Left Hand:
 F = Fingers (2, 3, & 4 - rotating from 1st finger)
 T = Thumb

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Clinic Outline: LATIN PERCUSSION (& Friends)

I) Clave

- a) Son
 - 1) 2-3
 - 2) 3-2
- b) Rumba
 - 1) 2-3
 - 2) 3-2
- c) Attendees clap/Test

II) Guiro

- a) up – down/up; down – up/down
- b) attendees participate with hand rub in guiro style

III) Shakers

- a) forward/back; elbow placement for centered pendulum
- b) accent placement for 8th-note and triplet patterns
- c) shuffle style – elbow at side (back)

IV) Tambourine (commercial style; headless)

- a) straight 8th-note pattern (lateral motion)
- b) accents placed on left (on-beat) and right (off-beat) side of instrument

V) Afuché

- a) same technique as commercial tambourine
- b) straight 8th-note pattern (forward and back motion)
- c) accents played by forehand and backhand positions

VI) Cowbell (hand held)

- a) rhythm pattern: quarter-note and two 8th-notes (alternating with two quarter-note pattern)
- b) open tone on edge of mouth (quarter-note)
- c) closed tones: first 8th-note near closed end; second 8th-note between closed and open end of cowbell

VII) Congas

- a) names; set-up (smaller drum on left)
- b) tuning
- c) basic tones: open, bass, slaps, muffled strokes, left hand, slides
- d) *Tumbao* patterns

VII) Timbale

- a) right hand rhythm – example of Mambo – on cowbell
- b) on shell -- *Cáscara*
- c) one stick; one hand – left hand plays in center of low drum and then at edge (off-beats)
- d) *abanico* (“fan”) – a riff (usually a 7-stroke roll) beginning on beat 4 and ending on beat 1 to introduce different sections of a song or a change in dynamics. There are many interpretations.

VIII) Bongos

- a) small drum (6” diameter) on player’s left, larger drum (8”) on player’s right
- b) tuning: very high, sharp, piercing sounds; common intervals of min. 3rd, major 3rd, perfect 4th, or perfect 5th
- c) *Martillo* (“hammer”) rhythm: one-measure pattern similar to *Tumbao* for congas
- d) Open tones, muffled tones, and left hand rotation technique (thumb/fingers)

Latin Percussion

CASHARA - [Signature]

Mambo

Claves

Timbales

(Right hand with stick on side of small drum or cowbell)

(Left hand with fingers on large drum)

ABOLUOG - THE ANTISEPTIC UP

MIDDLE OF DRUM

o = "dead" stroke
o = open tone

Congas

Pop

Palm

o = open tone / Palm = flat palm in center of head
F = fingertips of L.H. / H = heel of left palm
R = right hand / L = left hand

Bongos

Low Drum

F = fingertips of L.H. / o = open tone
T = thumb of L.H. / + = finger "pop" (closed tone) of R.H.

Bass

Claves

Guero

Timbales

Congas

Bongos

Bass

D = Down Stroke
U = Up Stroke

(Or D/UD - U/DU)

(Right hand with stick on side of small drum or on cowbell)

+ = "dead" stroke
o = open tone

o = open tone / Palm = flat palm in center of head
F = fingertips of L.H. / H = heel of left palm
R = right hand / L = left hand

F = fingertips of L.H. / o = open tone
T = thumb of L.H. / + = "pop" (closed tone) of R.H.

Hand Drumming

Hand drum = DUM TOCK > DUM TOCK

TAR (Small Frame Drum)

R.H. Dum Tock Tock Tock Muffle Tock Tock

L.H.

Right hand plays all notes with stems up / Left hand plays all notes with stems down.
 Dum: ring finger of right hand plays 1/2 way between center and edge of drum.
 Tock: in either hand, ring finger plays at very edge of drum.
 Muffle: all fingers (except thumb) of right hand play near center of head.

The left hand holds the frame drum at "6 o'clock" with the top of the drum leaning slightly forward and away from the player; thumb wraps around shell of drum or is positioned through the hole in shell. The right hand thumb is positioned at "3 o'clock" (player's point of view) and pivots during "dum" and "tock" strokes.

Bodhran (Large Frame Drum)

R.H. T Tock F T Tock F T Tock T Tock Dn Up Dn Up Dn Tock

L.H.

Right hand plays all notes with stems up / Left hand plays all notes with stems down.
 T: thumb of right hand plays 1/2 way between center and edge of drum.
 Tock: ring finger of left hand plays at very edge of drum.
 F: all fingers (except thumb) of right hand play 1/2 way between center and edge of drum, with a muffle stroke (or "dead stroke") style.
 Dn: = "down" for right hand scratching motion in center of head using finger tips or nails.
 Up: upward scratching motion in right hand.

Notice Note Groupings: 3 + 3 + 2 + 2 + 6 (or 5 + 1)
 Base of right thumb (just below bottom knuckle) rests on edge of drum at "3 o'clock" with entire drum resting vertically on leg, head facing away from player.
 Left hand rests on top of drum with fingers facing toward players right.

West African Drumming Ewe Tribe, Ghana

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(Left = with palm at center, Right = with fingers at edge)

Sogo (Large)

(With sticks, + = dead stroke / o = open stroke)

Kidi (Medium)

(All open strokes/with sticks)

Ke (Shaman)

(Up: play shaker into palm of left hand, Down: play on knee)

Axatse (Shkere)

(Dampen low bell after first strike)

Gankogui (Double Bell)

Sogo (Large)

Kidi (Medium)

Ke (Shaman)

Axatse (Shkere)

Gankogui (Double Bell)

DIANSA

from Guinée, Mali & Burkino Fasso

"Celebration"

by Mamady Keita

Alouan Drumming Ensemble

S S S S T T S B S B T T

Djembe I

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

For all Djembe parts, the other 1/16 notes can be played as "fill-in" ghosted notes.

S S S T T S S S T T

Djembe II

R L R R L R L R R L

Kenkeni

R

Sangban

R

DunDun

R

Gankogui

K K K K H K K K K H

Ekere

- = open (lift) • = "dead" stroke
 S = slap, T = open tone, B = bass tone, K = on knee, H = with hand (on top)

WES

African Drumming

"Ku Ku" Celebration

3 Djembes; Djun-Djun w/bell

as taught by David Huffman

Djembe I

T T S T T S T T S T T S

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

Djembe II

B B T T T T

R L R L R L

Djembe III

B T T S B T T S

L R L R L R L R

Bell
Djun-Djun

L.H.

R.H.

M

Djun-Djun & Bell - Variations

Bell
Djun-Djun

R.H. a. b.

L.H.

M M

M M

Bell
Djun-Djun

c. d.

M M

M M

T = tone (open); S = slap ("pop"); B = bass tone (palm in center of drum); M = muffled tone ("dead stroke")

M

INTERVIEW / ANDOST
TECH PLATES IN FINALE

MUP 208 Percussion Techniques II Percussion Ensemble Composition Project

PERCE JUST / ASE
A PURPOSE

Instrumentation

3/4 4/4 3/4

- ✓ General
- ✓ Bass Drum
- ✓ Snare Drum/Tenor Drum
- ✓ Crash Cymbals
- ✓ Suspended Cymbal
- ✓ Tambourine
- ✓ Triangle
- ✓ Wood Block
- ✓ Temple Blocks
- 4 Concert Tom-toms

- ✓ Timpani (up to 4)
- ✓ Orchestra Bells
- ✓ Xylophone
- ✓ Marimba (up to 2)
- ✓ Vibraphone
- ✓ Chimes
- ✓ Tam-tam

- Special
- Congas (up to 3)
- Bongos
- Timbales
- ✓ Cowbell
- ✓ Guiro
- Vibraslap
- Claves
- Castanets
- Slapstick

- ✓ Ratchet
- ✓ Finger Cymbals
- ✓ Sleighbells
- ✓ Brake Drum
- ✓ Anvil
- ✓ Chinese Bell Tree
- ✓ Wind Chimes

Notation

Clefs ♦ Specific Spaces ♦ Note Head Shapes ♦ Rolls
Text/Special Instructions ♦ Multiple Set-up Considerations ♦ General Set-ups

- Typical Marching Band Notation (Staff Notation)
- Drumset Notation (Staff Notation)
- Staff Notation and Expanded Staff Notation: Keyboard & Timpani & Non-Pitched Instruments (common) [Cook: pg. 104/Ex. 3A]
- Line Score: Single Instrument per System (common & clear) [Cook: pg. 105/Ex. 3C]
- Symbol Notation: Pictograms Represent Instruments/Techniques (in combination w/line score-clarity) [Cook: pg. 106/Ex. 3D & Symbol Notation: Table 3.1, pg. 106-7]
- Adapted Keyboard Notation (Conventional Five-line Staff): Instruments Assigned to Individual Lines & Spaces (somewhat difficult to learn) [Cook: pg. 108/Ex. 3E]

Project Preparation

- Submit all materials from computer generation (Finale, Sibelius, Encore, etc.)
- Select the correct/appropriate type of instrument, suggest tuning, offer stickings when helpful or needed.
- Include: Dynamics & Articulations / All Necessary Information for Successful Reading
- Write for 6 Players/Each Composer Conducts & Rehearses Own Work
- Produce Complete List of Instruments and Mallets Needed: post on door of room 160 a minimum of 24 hours before session
- **Arrive Early** and Assist in Instrument Moving and Set-up
- Provide Clear Individual Parts and 2 Complete Scores

Ensemble Etiquette

- Set-Up Time
 - Arrive a minimum of 30 minutes before scheduled start time if possible - 1) set-up carefully, 2) help others, 3) then warm-up a little (after everyone is set).
 - Do not allow casual conversation to interfere with efficient set-up obligations.
 - If course obligations across campus prohibit early arrival, communicate with principal (section leader) and make arrangements for providing extra assistance in putting equipment away.
- Do Not Leave Rehearsals
 - If you don't play on a work: remain in the area; if appropriate, perhaps begin to remove unnecessary equipment very quietly, or practice in percussion area until needed (if those arrangements are appropriate).
 - Always keep in touch with the principal; do not assume anything regarding posted schedules - the conductor can change the rehearsal order and the needs for percussion.
 - Always return at the end of rehearsal to complete the process of equipment storage. Do not leave before EVERYTHING is stored properly. Let the principal know when you are leaving the premises.
- Between Ensemble Rehearsals
 - Members of the ensemble rehearsing first should return all unnecessary instruments and equipment, after checking with the principal percussionist of the second ensemble - all members should know what moves are necessary.
 - Make lists of equipment, if necessary (be thankful that the first ensemble percussionists do not have to return all of the equipment and that the second ensemble percussionists are not required to reassemble the section from scratch).
 - Members of the second ensemble reset the percussion section and bring other needed instruments and equipment to the rehearsal.
- Check the Band/Orchestra Board
 - Each member of the percussion section is individually responsible for rehearsal information (e.g. rehearsal order of works, etc.).
 - Check the rehearsal board on the way into the percussion area; don't always ask the principal what the order is unless arrangements/decisions have declared one member to check the board before each rehearsal.
- Check Percussion Equipment Lists
 - Check the posted instruments list(s) on the wall inside room 160.
 - Copy the list for yourself and place inside of your folder, if necessary, or ask the principal if additional copies of the list can be available.
 - Know what is going on - become aware of the total needs of the percussion section, not just your own needs.
- Always Bring the Following to All Rehearsals
 - All necessary sticks and mallets, trap cloths, pencil, instruments, paraphernalia, etc.
 - If you must borrow, arrange for it well ahead of time - not on the spot.
 - Try to avoid borrowing instruments and mallets. Always be courteous.
 - Arrive with the music prepared carefully and completely.
 - Arrive with a positive attitude, be helpful, be flexible, and always give 100%.

The High School Percussion Ensemble

CONCEPT

Student percussionists in the public schools can best develop their technical and musical abilities within the framework of a percussion ensemble experience rather than in the traditional band/orchestra rehearsal environment. The reasoning behind this statement is that often the percussion ensemble can technically and musically stimulate the percussion student beyond that of the band/orchestra repertoire.

Musical challenges associated with complete melodic and harmonic responsibility, phrase shaping, large-scale architectural consideration, and the interactions of tempo and dynamics in the production of varying degrees of intensity, are critical to musical growth of percussionists, just as it is with the wind- and string-playing members of the instrumental music program. These challenges are rarely found within the typical band/orchestra program.

With the offering of the percussion ensemble experience, two objectives are met: (1) the development of technical and musical excellence in percussionist students and, (2) enhancing the functional and musical performance of percussionists within the large ensemble experience.

PERSONNEL and ENROLLMENT

A thriving percussion program should have a percussion specialist – an individual trained in a quality university percussion program – who can both understand and cultivate the capabilities of high school percussionists. These capabilities often are woefully underestimated. Although this individual may or may not be a band/orchestra director, it may be advantageous to have an assistant who is a percussion specialist.

Frequently, students numbers in public school percussion programs is a positive issue. Most schools have more students wishing to play percussion than that for which they have a need. With the proliferation and success of corps-style marching band programs, often with as many as 30 percussionists in the marching band, the need for a percussion ensemble class grows, especially in the concert season.

FACILITIES

Perhaps the least controllable variable in developing a quality percussion program is the nature of institutional facilities. An ideal program might have two adjacent large rehearsal facilities in which percussionists could rehearse at the same time as the band or orchestra. Percussion ensembles generally do not take up huge spaces, but there is a need for more space than other like-instrument ensembles require. Storage space for instruments and equipment also is an important concern.

EQUIPMENT

Quality percussion programs require large amounts of expensive equipment. In order for students to develop their musical and technical skills, programs must invest in the instruments needed to perform today's music. The standard inventory of band/orchestra instruments often is insufficient to develop a quality percussion ensemble program.

The primary investment must be in keyboard percussion instruments – marimbas, vibraphones, orchestra bells, xylophones, chimes, and crotales. Most programs will have orchestra bells, xylophones, and chimes as part of their standard array of instruments for the institution's large ensembles, but a need may exist to invest in marimbas and vibraphones in order to provide students

with the harmonic and melodic percussion instruments necessary to develop musical concepts and to fulfill repertoire requirements of the contemporary percussion ensemble.

REPERTOIRE

Challenging, high quality music for the public school percussion ensemble is developing at a slow but steady pace. It is important that students play good music for the percussion ensemble medium, and that they perform on quality instruments. "Cutesy" percussion ensemble pieces usually are counterproductive beyond a certain age level, although novelty compositions may have their place on occasion.

Transcriptions of orchestra and band music often provides an excellent means of developing musical concepts. The practice of adding orchestrated mallet instrument parts for band and orchestra repertoire is an excellent way to enhance both the sound of the large ensemble and to train percussionists in the melodic and harmonic areas of percussion performance.

Also appealing for the percussion ensemble experience is the inclusion of quality arrangements of popular music. It can be important to distinguish between the melodic note-accuracy demands placed upon percussionists in the traditional band/orchestra setting and the elevated challenges placed upon them in the percussion ensemble setting. Performing "stand-alone" popular music for percussion ensemble is as technically and musically challenging as any style.

Percussion Ensemble Class Models

Model Program A – Grades 5-12

- 5th grade once per week as separate class
- 6th grade twice per week as a class
- 7th/8th grade classes meet daily separately; private study once per week
- 9th grade meets twice per week separately
- High school meets three times per week separately during band time. Select group (15-20) meets after school twice per week for 2 hours.

Model Program B – Grades 6-12

- 6th grade meets daily separately
- 7-9 grades meet in band
- High school meets daily separately from band either during school or after school

Model Program C – Grades 7-12

- 7th grade meets separately daily
- 8-12 grades meet separately three times weekly, twice weekly with band

Conceptual "IDEAL" Model

- Grades 6-8 meet three times/week separately; twice weekly with band/orchestra
- Grades 9-12 meet 75% of the time separately; 25% of the time with the large ensemble. After school rehearsals twice weekly.

Recommended Elementary Percussion Ensembles

(Elementary/Junior High School)

By Richard Gipson

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Alford	<i>Contrapunctus III</i> (3 players: all marimba, may be played on two instruments)	SMC
Krause	<i>Little Suite</i> (6 players: 3 timpani, bells, xylophone, snare drum, woodblock, bass drum, gong)	Belwin
Lefever	<i>Lafayette</i> (5 players: 2 snare drums, 3 toms, suspended cymbal, bass drum)	SMC
McClaren	<i>Swing It Straight</i> (5 players: snare drum, bass drum, tenor drum, field drum, one mallet instrument)	Ludwig
McClaren	<i>Introduction and Allegro</i> (4 players: 4 toms, 3 suspended cymbals, 2 snare drums, tambourine, woodblock or castanets, gong)	Wingert- Jones
Monteverdi/ Gipson	<i>Lasciatemi Morire</i> (5 players: all marimba – 3 instruments)	OU Press
Ostling	<i>Variations On A Rhythmic Theme</i> (4-6 players: bells, woodblock, 2 timpani, tambourine, triangle, cymbals, snare drum, bass drum; bells and timpani parts may be omitted)	Belwin
Peters	<i>March of the Eagles</i> (5 players: 2 timpani, snare drum, 2 toms, crash cymbals, bass drum)	KSM
Tobias	<i>Tango D'Oriental</i> (6 players: marimba, gong, chimes, suspended cymbal, castanets, bells, temple blocks, tom-tom, tambourine, 3 timpani)	Adl
Ukena	<i>Conversations</i> (10 players: snare drum, bass drum, tenor drum, cymbals, 2 timpani, tambourine, cowbell, triangle, woodblock, temple blocks)	SMC
Varner	<i>Ancient Voices Distant Storms</i> (5 players: xylophone, 2 bells, chimes, suspended cymbal, tom, bass drum, gong)	SMC
Whaley	<i>Etude</i> (4 players: snare drum, triangle, tom, maracas, bass drum, guiro, crash cymbal, tambourine)	Kendor

Recommended Intermediate Percussion Ensembles

(Junior High/High School)

By Richard Gipson

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Frock	<i>Three Asiatique Dances</i> (6 players: triangle, suspended cymbal, bells, chimes, 5 metal sounds, 3 toms, woodblock, tambourine, temple blocks, bass drum, gong, vibes)	SMC
Houllif	<i>Blue Samba</i> (11 players: bells, marimba, 2 toms, woodblock, cowbell, claves, tambourine, hi-hat, snare drum, bass drum, electric bass)	SMC
Hovhaness	<i>October Mountain</i> (6 players: marimba, bells, 2 timpani, tenor drum, bass drum, 2 gongs)	CFP
Kraft	<i>Trio for Percussion</i> (3 players: tambourine or bongos, snare drum, bass drum)	MCA
Leonard	<i>Prelude</i> (4 players: all marimba – may be played on two instruments)	Volk
Peters	<i>A La Nanigo</i> (5 players: 2 cowbells, suspended cymbal, triangle, bongos, bass drum, 3 toms, tambourine, 3 timpani, temple blocks, woodblock)	KSM
Peters	<i>Piece for Percussion</i> (4 players: snare drum, xylophone, 3 toms, bells, castanets, 3 timpani, temple blocks, bass drum, tambourine, triangle, finger cymbals, chimes)	M. Peters
O'Connor	<i>The Winding River</i> (6 players: marimba, vibes, snare drum, temple blocks, 4 toms, suspended cymbal, gong, 2 timpani)	Barnhouse
O'Reily	<i>Three Episodes</i> (5 players: snare drum, 4 toms, field drum, woodblock, guiro, suspended cymbal, bass drum)	Schirmer
Raga	<i>Nails</i> (6 players: gong, bass drum, suspended cymbal, 2 snare drums, 2 toms, 3 timpani, crash cymbals)	Ciro
Saint-Saëns/ Gipson	<i>Adagio</i> (8 players: all marimba, need 4)	OU Press

Slater	<i>Suite for Keyboard Percussion</i> (4 players: all marimba)	OU Press
Spears	<i>Mosaics</i> (6 players: snare drum, 4 toms, tambourine, woodblock, suspended cymbal, bass drum, triangle, 2 timpani)	Barnhouse
Volz	<i>Prelude and Allegro</i> (5 players: snare drum, tambourine, 4 toms, 2 timpani, suspended cymbal, triangle, gong, bass drum)	Bourne
Whaley	<i>Interplay</i> (6 players: bells, xylophone, 2 timpani, snare drum, crash cymbals, bass drum)	Rald
Williams/ Gipson	<i>Princess Leia's Theme</i> (7 players: bells, vibes, chimes, 2 marimbas, 4 timpani, Triangle, cymbal, mark tree)	Fox

Kean
A. E. G. H. A.

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Recommended Advanced Percussion Ensembles

(High School)

By Richard Gipson

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Beck	<i>Concerto for Drum Set</i> (8 players: drum set, marimba, vibes, xylophone, bongos, conga, 4 toms, 4 timpani)	Kendor
Beck	<i>Jazz Variants</i> (8 players: vibes, marimba, bells, chimes, tambourine, bell tree, guiro, triangle, bongos, suspended cymbal, cowbell, bass drum, conga, 4 toms, 4 timpani, drum set)	Bost
Breuer/ Gipson	<i>Back Talk</i> (5 players: xylophone solo with 4 marimbas)	OU Press
Colgrass	<i>Three Brothers</i> (9 players: bongos, snare drum, 4 timpani, cowbell, tambourine, suspended cymbal, maracas, 3 toms)	MFP
Combs	<i>Antiphone</i> (10 players: 4 snare drums, bongos, 4 toms, 4 timpani, bass drum, crash cymbals)	SMC
Creston	<i>Ceremonial</i> (7 players plus piano: 3 triangles, temple blocks, tom-tom, snare drum, tenor drum, suspended cymbal, marimba, chimes, claves, xylophone, vibes, bells, gong, crash cymbals, tambourine, 4 timpani, bass drum, bongos, castanets)	Schirmer
Firth	<i>Encore in Jazz</i> (7 players: 4 timpani, 2 snare drums, 2 toms, vibes, marimba, cowbell, bongos, conga, drum set)	Fisher
Kraft	<i>Suite for Percussion</i> (4 players: bongos, 2 bells, tambourine, flexitone, 2 snare drums, 2 bass drums, field drum, tenor drum, vibes, cowbell, 2 gongs, tom-tom)	Mills
Leonard	<i>Two Contemporary Scenes</i> (3 players: vibes, bells, marimba, xylophone)	Leonard
Moore	<i>The Entertainer</i> (4 players: all marimba – may be played on two instruments)	Permus
Spears	<i>Bayport Sketch</i> (8-9 players: xylophone, bells, marimba, opt. 2 nd marimba, chimes, vibes, 2 timpani, suspended cymbal, 2 toms, snare drum)	Barnhouse

Spears	<i>Clintonian Sketch</i> (7 players: bells, xylophone, marimba, vibes, chimes, 4 timpani, triangle, tambourine, snare drum, 4 toms, suspended cymbal)	Barnhouse
Tull	<i>Sonatina</i> (4 players: woodblock, triangle, snare drum, gong, finger cymbals, tambourine, crash cymbals, suspended cymbal, slapstick, xylophone, vibes, temple blocks, tenor drum, bells, 4 timpani, bongos)	B & H
Williams/ Gipson	<i>Cantina Band</i> (10 players: bells, xylophone, vibes, 2 marimbas, 4 timpani, ratchet, train whistle, cowbell, triangle, temple blocks, brake drum, bird whistle, siren, drum set)	Fox

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Percussion Techniques II MUP 208
Percussion Ensemble Unit

All students will be assigned a rehearsal/performance date. Missing the assigned date will automatically lower the project grade a minimum of one full letter grade. The score is to be a minimum of 32 measures in length. A student working score, a score copy for the instructor, and all individual parts must be provided by the student. The total points possible for the project equals 100 points.

Project Requirements:

- The score copy (instructor copy) is submitted one class day before performance date. [10 points]
- The list of equipment and the list of mallets and sticks are submitted one class day before performance date. [5]
- All parts are complete and submitted upon performance date. [5]
- The set-up diagram is accurate, appropriate, and neat. [5]
- The score and parts are both clear and neat. [5]
- The notation is accurate, appropriate, and relatively easy to understand. [10]
- The student knows the score thoroughly. [10]
- The student conducts with appropriate gestures and indications. [5]
- The student provides herself/himself with a personal conducting baton (or borrowed). [5]
- The student is able to distinguish correct and incorrect performance within the ensemble. [5]
- The student uses time efficiently. [10]
- The student demonstrates leadership and speaks with a clear voice at appropriate volume levels. [5]
- The composition shows a high level of effort and demonstrates clear ideas and motivation. [10]
- The composition indicates the composer's understanding and familiarity with percussion instruments and their performance. [10]

MUP 208 Percussion Techniques II
Public School Percussion Class
PROJECT PAPER

Format

- Goal: design a proposal for an independent Percussion Class at the high school level
- 3 pages: one page devoted to the *Rationale* for the course (use a narrative here), one page for the *Syllabus* (use an outline), and one page for *Budget and Materials* (use an outline or a table here)
- Paper must be typed, using a 12-point *Time New Roman* font, and single spaced
- Provide a fictional name for the high school for use in the paper's title and narrative
- Be sure your name (and date) is on the paper
- Present the paper in as professional a manner as possible – it should represent a professional document that would be forwarded to a school principal, a committee, or a board of education
- The goal is 3 pages, but if more pages are required, limit the paper to 6 pages maximum

Rationale (page 1) – considerations

- 1 Involvement of high numbers from marching (percussion) season - retention
- 1 High numbers in the "Band Classroom" – effective management & teaching issues
- 1 Disparate techniques and disciplines between wind and percussion performance techniques
- 1 Large number of instruments to teach in the percussion family alone
- 1 Extra time needed for marching percussion preparation (show, parade, in-stands – all memorized; need for supervised segment and sectional rehearsals)
- 1 Preparation for solo & ensemble festivals
- 3 Support for all programs in music: jazz ensemble (drumset), school musicals (drumset), pep band (drumset and/or percussion), marching and concert bands, orchestra, jazz or show choir (drumset)
- 1 A more comprehensive approach to teaching musicianship for percussionists
- 3 Repertoire: much wind literature has minimal, unchallenging, or no work for percussionists
- 4 Retention & Recruitment: a need for percussion focused performance as primary musical outlet, instead of "supporting" a wind-based focus
- 3 Escalation of national visibility (*Stomp*, *Blue Man Group*, Disney percussion groups) and passion for percussive environment: able to be socially inclusive (drum circles, African drumming ensembles, steel drum bands, etc.)
- 1 Cultural diversity: through Latin percussion instruments, drumset, and hand drums, percussion studies allows for an avenue to cultural understanding and study (percussion instruments often are used to suggest environmental and geographical parameters for large ensemble literature)

Syllabus (page 2) – considerations

- Marching percussion component in the fall
- Overview of organization: role of section leader/principal percussionist, assignment of parts, marking music, storage of instruments and music, set-up/tear-down assignments, maintenance & cleaning program, attitude and respect regarding instruments, sticks/mallets ownership policy, practice routine & opportunity, mallet usage

- Snare drum: fundamentals, rudiments & rolls, reading
- Keyboard family: fundamentals, reading, 2 and 4 mallet playing
- Timpani: fundamentals, ear training & tuning, reading
- Concert (auxiliary) percussion: fundamentals of bass drum, crash cymbals, suspended cymbal, tambourine, triangle, tam-tam, wood block, castanets, temple blocks)
- Drumset: fundamentals, styles, tuning, reading
- Latin percussion: fundamentals, tuning, styles and role of instruments (congas, bongos, timbales, guiro, claves, cowbell, maracas)
- Miscellaneous: afûché, shakers, vibraslap, flexatone, hand drums, other cultural instruments
- Special techniques: bowing instruments, stick harmonics, etc.
- Solo preparation and presentation
- Ensemble rehearsal and performance (AZ Percussive Arts Society Festivals)
- Regional and All-State preparation
- Mallet wrapping and instrument repair/tuning/maintenance
- Listening: audio recordings (CD)
- Viewing: instructional percussion videos (VHS) Materials
- General reference/resource: *Teaching Percussion*, Gary Cook, Schirmer Publishing
- Snare drum method/rudiments/solos
- Keyboard methods/solos
- Timpani methods/solos
- Concert percussion teaching materials & methods
- Drumset methods
- Latin percussion instructional materials
- CDs for listening (percussion ensemble, band literature, jazz ensemble recordings, solo percussion literature)
- Videos for viewing (world and Latin percussion, drumset, auxiliary/concert percussion)
- Tools, tuning keys, mallet-wrapping materials and repair materials

Budget/Instruments/Materials (page 3) – considerations

- Develop a fictional scenario (decide what the school owns and what addition equipment & materials will be needed)
- See “Marching Percussion Budget” for help
- Locate internet resources: Yamaha, Ludwig (Musser), Sabian, Zildjian, Latin Percussion (LP), Drums in the Wind (www.wwandbw.com), Interstate Music (www.interstatemusic.com), etc.
- Check with a catalog from Steve Weiss Music for instruments, implements, music, method books, etc. (see instructor or percussion student)
- Include teaching materials cited in Cook’s *Teaching Percussion* and cited in class
- Include: all instruments in the program and needs for the class content the course will address; all implements needed for the program (including the band, ensembles, program); all instructional materials (method books, a budget for ensemble music, solo literature, CDs, instructional videotapes, etc.); and any supplemental needs (i.e. *Dr. Beat* metronome, amplification, stereo system, mini-disc recorder, video recorder and playback monitor, etc.) – include a rationale for any unusual request(s)
- Be somewhat reasonable regarding the development of a realistic budget
- Be creative and have fun!

MUP 208 PERCUSSION TECHNIQUES II

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 Mallettech ORR39)
- 1 Pair Hard Bell Mallets (Vic Firth M141-medium hard nylon or Mallettech 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 *European Classic* ET1 General, ET2 Legato, and ET3 Staccato)

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 Drumset Sticks (Vic Firth SD4 Combo)
- 1 Pair Wire Brushes (Vic Firth HB Heritage Brushes 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 *European Classic* ET1 General, ET2 Legato, and ET3 Staccato)
- 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.

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Northern Arizona University
 College of Arts and Letters
 School of Music

**PERCUSSION STUDIES
 VIDEO REVIEW FORM**

(For use with applied percussion studies – lesson/practice videotapes)

Name _____ Date _____ Instrument _____

TECHNIQUE (Viewing #1)

TECHNIQUE	OBSERVATION / EVALUATION
Grip/Method; Fulcrums; Relaxation	
Stroke Types; Stroke Velocity; Playing Spots	
Tone Quality; Tonal Colors; Extraneous Noise	
Rebound-Recoil; Stroke Preparation; Lateral Movement	
Finger/Wrist/Arm %; Posture; Feet Movement	

MUSIC (Viewing #2)

MUSIC	OBSERVATION / EVALUATION
Note Accuracy; Rhythmic Accuracy	
Phrasing; Musical Lines; Shaping & Tapering	
Dynamics; Accents; Goal Notes; Climatic Points; Inflection	
Rolls: Support, Roll Connections; Note Releases	
Physical Gesture; Intensity; Musicality	

Please use the back of this sheet for listing general impressions of musical and technical performance and a possible plan(s) of action regarding behavior modification for specific items observed.

Northern Arizona University
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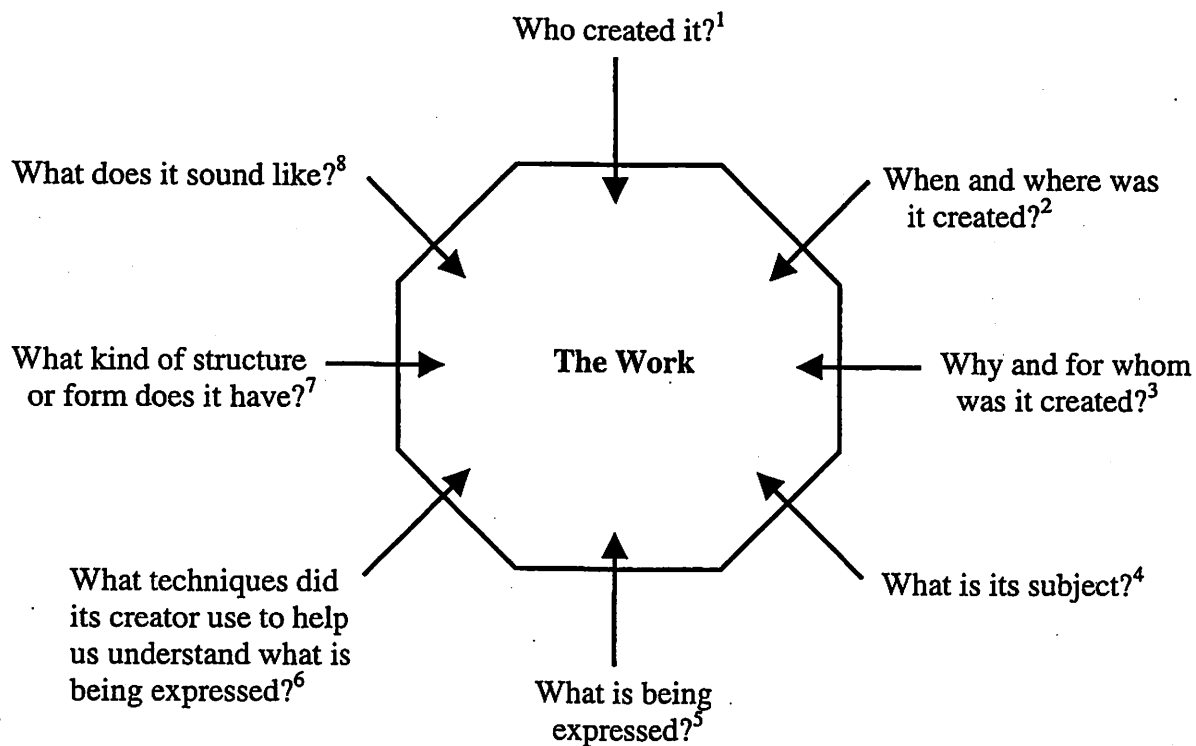
PERCUSSION STUDIES
VIDEO REVIEW FORM
FOR ENSEMBLES

Name _____ Date _____ Ensemble _____

Etiquette	OBSERVATION / EVALUATION
Appearance: Dress; Posture (Standing & Seated)	
Extraneous Movement & Gestures (itches, preparations, shake- outs); Visual Distractions	
Extraneous Noise; Chair Movements	
Excessive Feet Movement	
Appropriate "Entrance Preparation Time"	
Stage Entrance/Exit; Acknowledging Audience Response	

MUSICIANSHIP	OBSERVATION / EVALUATION	TECHNIQUE	OBSERVATION / EVALUATION
Ensemble and Rhythmic Accuracy; Intonation		Grip/Execution Method; Relaxation/Performance Posture	
Instrument Control; Articulations; Instrument Choices		Playing Spots; Implement Choices	
Dynamics; Accents; Ensemble Blend; Climatic Points; Inflection		Technical and Mental Preparation (practice time & score study – knowledge of the score)	
Phrasing; Musical Lines; Shaping & Tapering		Characteristic Sound (The Visual-Aural Approach); Tuning	
Physical Gesture; Intensity; Musicality		Set-up and Logistics; Instrument Placement & Facing Direction	

Facets of Artistic Expression with Emphasis on Structural and Expressive Issues



¹ Bio, Specialty, Collaboration, etc.

² Studio vs. live (recording); date/period of style; historical context/influences, etc.

³ Is there an obvious incentive for the work?; dedicated to whom; awards, etc.

⁴ Musical subject (programmatic vs. abstract); point of work; technical subject, etc.

⁵ Emotional context; aesthetic features, etc.

⁶ Setting; dynamic structure; interaction of voices; how feeling is conveyed, etc.

⁷ Sectionalization; name of specific form used; development of work, etc.

⁸ Overview in general terms

Expressive Properties in Music

In contemplating the *mood* that a work (or a section of a work) evokes, the artist may look to aesthetic components and expressive properties in the music, and attempt to describe or interpret the work through the assignment of words (adjectives; subtle and varied vocabulary) as a point of departure. This process may help to promote aesthetic awareness and motivation, appropriate attitudes toward expression, specific technical adjustments in expression, delineation of transitional support within the work, and touch modulation and general sensitivities to the intended context of the work.

		bright		
		cheerful		
		happy		
	agitated	joyous	delicate	
	dramatic	merry	fanciful	
	exciting		graceful	
	exhilarated		humorous	
	passionate		light	
	restless		playful	
	sensational		quaint	
	soaring		sprightly	
	triumphant		whimsical	
emphatic				calm
exalting				leisurely
majestic				lyrical
martial				quiet
ponderous				serene
robust				soothing
vigorous				tranquil
	awe-inspiring		dreamy	
	dignified		longing	
	lofty		plaintive	
	sacred		pleading	
	serious	dark	sentimental	
	sober	depressing	tender	
	solemn	doleful	yearning	
	spiritual	frustrated		
		gloomy		
		heavy		
		melancholy		
		mournful		
		sad		
		tragic		

BUILDING YOUR LIBRARY
(Some Suggestions)

- Apel, Willi. *Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 1969).
- Backus, John. *The Acoustical Foundations of Music – Musical Sound: its properties, production, behavior, and reproduction*, 2nd edition (New York: W. W. Norton & Company, 1977).
- Blanchard, Kenneth and Johnson, Spencer. *The One Minute Manager* (New York: William Morrow and Company, 1982).
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