

PERCUSSION GIVING YOU A CONCUSSION.....

LET'S HAVE AN **INTERACTIVE**
PERCUSSION DISCUSSION

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<http://stowband.org/OMEA.html>
Stow-Munroe Falls City Schools

What we say to Wind / String Players

Blend Key Signature Time Signature
Posture Dynamics
Balance Pitch Articulation
Listen Tuning
Breathe Support Rhythm
Tone
Prepare the
Attack Phrasing
Style Melody
Right Notes Intonation
Count! Stop the Slur

What do we say to our

Percussionists

Too Loud!

Watch!!

Don't Hit Him

Don't Sit

Are you reading
your music?

Don't Twirl Your
Sticks

Don't hit him again!

Are you Lost?

Don't talk

Where did Andy go?

Why are you in
Band?

Be Quiet!

Don't Hack

Where are your
Sticks?

Just hit it
with anything

Where's Your
Music

What should we be saying to our Percussionists

Blend

Key Signature

Posture

Pitch

Articulation

Balance

Dynamics

Listen

Tone

Rhythm

Tuning

Prepare the
Attack

Phrasing

Right Notes

Style

Count!

Melody

Intonation

Tone Quality

- **SHOULD BE OUR PRIMARY CONCERN**

- Hand Position: The Grip & Pressure
- Speed of the Attack
- Angle of the Attack
- Pressure/Weight of the Attack/Rebound
- Playing Area
- The Stick, Mallet or Instrument Choice

Best place to start

SNARE DRUM



Quick Word about Sticks

- Have students play with good quality sticks
- Round Beads will help with the bounce.
- The taper helps with balance.



Firth SD I



IP-LD

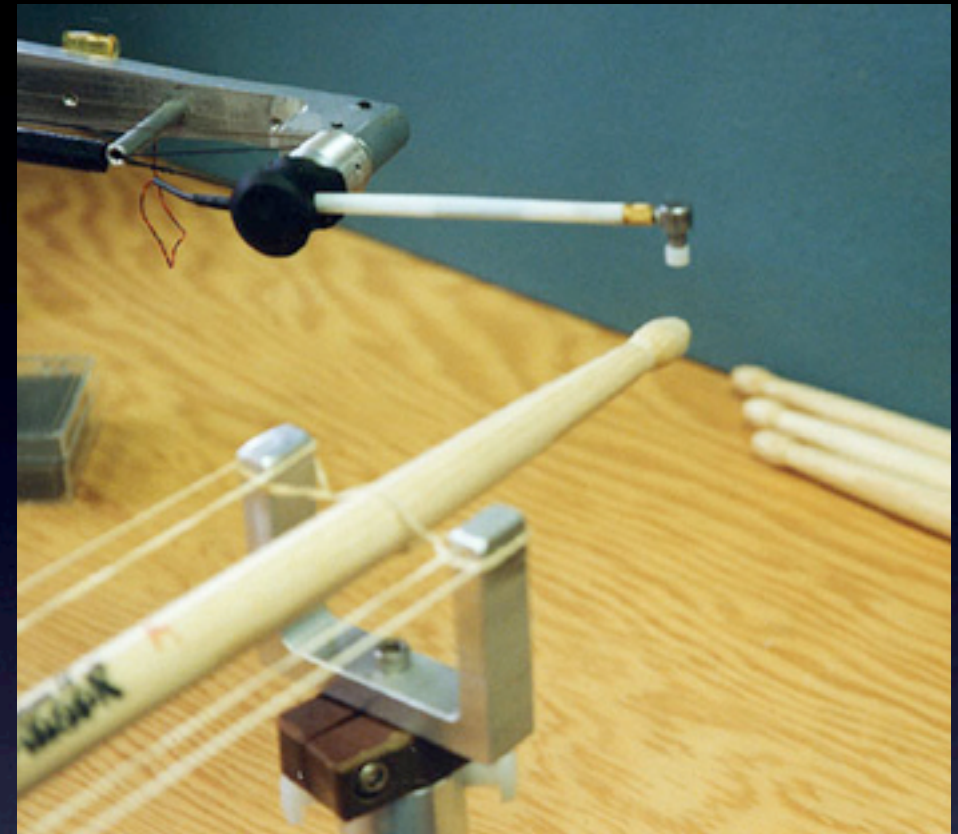


**Steve
Weiss**

Glenn
Steele

Pitch of Sticks

- Good quality sticks are pitched paired at the factory.
- You can also check the balance of the grip by playing against a hard surface (wall) and compare the pitch between each stick. Different pitches are due to inconsistent wood or different pressures between hands.



Demo

Starting with Drum Pad

Things to Think About

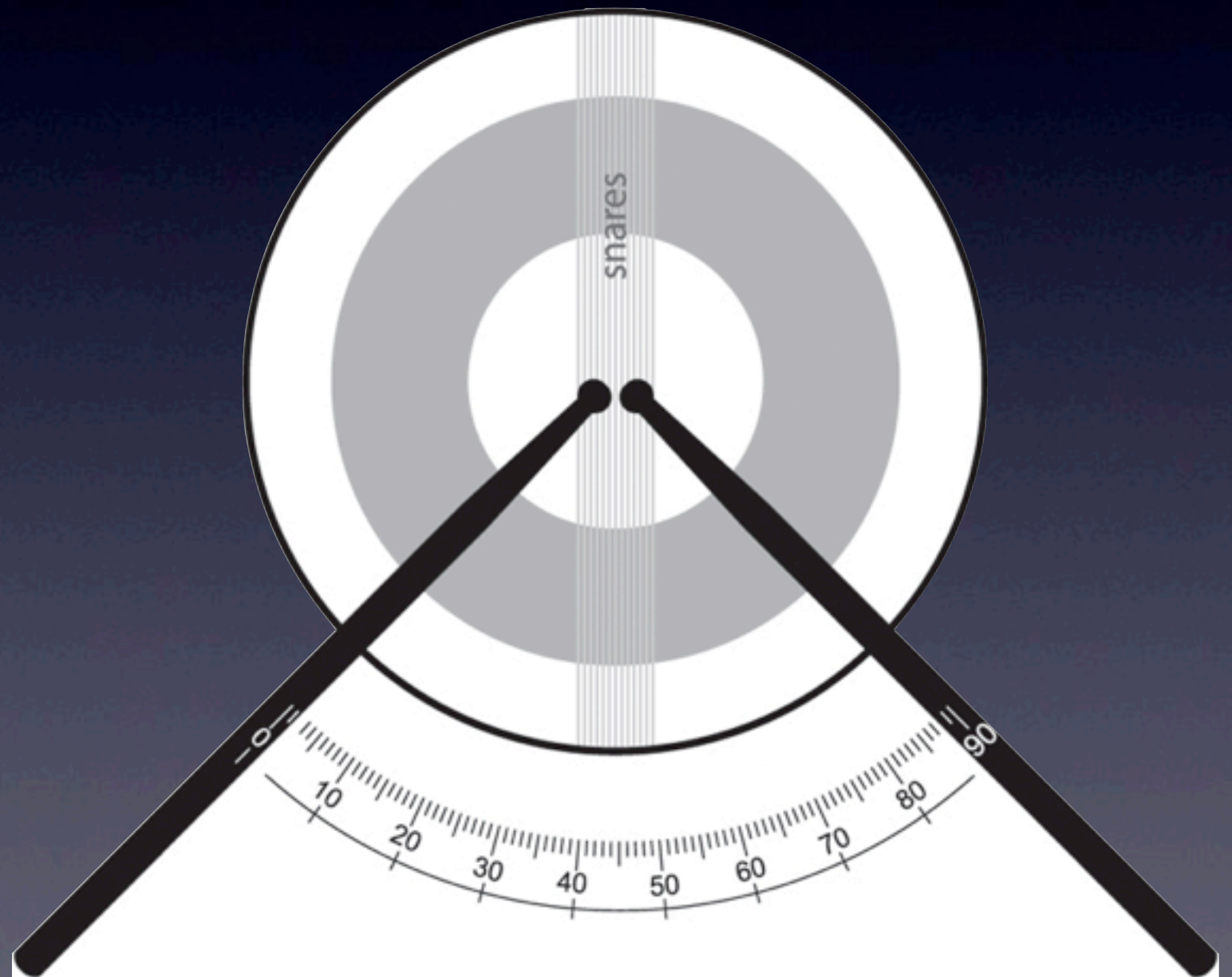
Hand Position Check List

- **Thumbs** Thumbnails should look at each other
- **Jello**: Arms should be relaxed and float about waist high.
- **Flap**: Elbows should be away from the sides.

Things to Think About

Hand Position Check List

- **Pizza:** Sticks should form a slice of pizza on the drum. Both sticks should strike in the same area



Things to Think About

Hand Position Check List

- **Three V's:** You should see 3 V's per hand.
 - From Thumb to Index Finger
 - From Stick to the back of the hand
 - V formed by elbow
- **Basketball:** Everything is a Bounce and the speed of the Stroke and Rebound are the same.



Things to Think About

Hand Position Check List

● **Neutral Position:**

- *Correct ergonomic positioning of the body in order to reduce stress and fatigue on muscles and joints, thereby reducing the possibility of neuromuscular disorders or repetitive strain injuries.*
- **For percussion:** When the stick/mallet strikes the surface the wrist is flat.

Why is Neutral Position
so important?



Tone Quality

- **SHOULD BE OUR PRIMARY CONCERN**
 - Hand Position: The Grip (Thumbs, 3V's)
 - Speed of the Attack (Basketball)
 - Angle of the Attack (Pizza, Jello, Neutral Position)
 - Pressure/Weight (Flap, 3V's, Neutral Position)
 - The Stick or Mallet Choice

**A MIRROR MAKES A GREAT
PRACTICE TOOL AT THIS PHASE**

Let's Play

- RRRR RRRR LLLL LLLL
- RRRR LLLL RRRR LLLL
- RRLL RRLL RRLL RRLL
- RLRL RLRL RLRL RLRL

Listen for a **BALANCED** sound from Both hands.

Different Hand Grip Pressures or Bad Sticks can
create different tones.

Modeling & Mirroring

Modeling & Mirroring

WHAT's NEXT

- Add Paradiddles:
 - RLRR LRLL
 - RLRLRR LRRL
 - RLRRLL RLRRLL (or LRRL)
- **COUNT DOWN:**
 - Right 8, Left 7, Right 6, Left 5, Right 4, Left 3, Right 2, Left 1, Right 1

STROKES

- **Wrist Stroke:** Sticks move from the up position to neutral then back to the up position.
 - **Piston Strokes:** Down and Up at same speed.
 - **Down Strokes:** Drop and freeze 1" off the drum
 - **Up Strokes:** Start at 1", strike the surface & rebound
- **Bounces / Rolls:** sticks must be stopped in neutral position
 - **Multiple Bounces:** Introduced first.
 - **Double Stroke Rolls:** A roll involving 2 bounces per hand. Developed by lifting sticks up to same height as the normal stroke.
 - **Orchestral Roll:** An roll involving 3-4 bounces per hand. Just pressure the index finger more
- **Fingers Strokes:** for faster patters. (double tonguing)

GREAT METHOD BOOK

- FRESH APPROACH
TO SNARE DRUM:
Mark Wessles

It does an excellent job of:

Stroke Technique

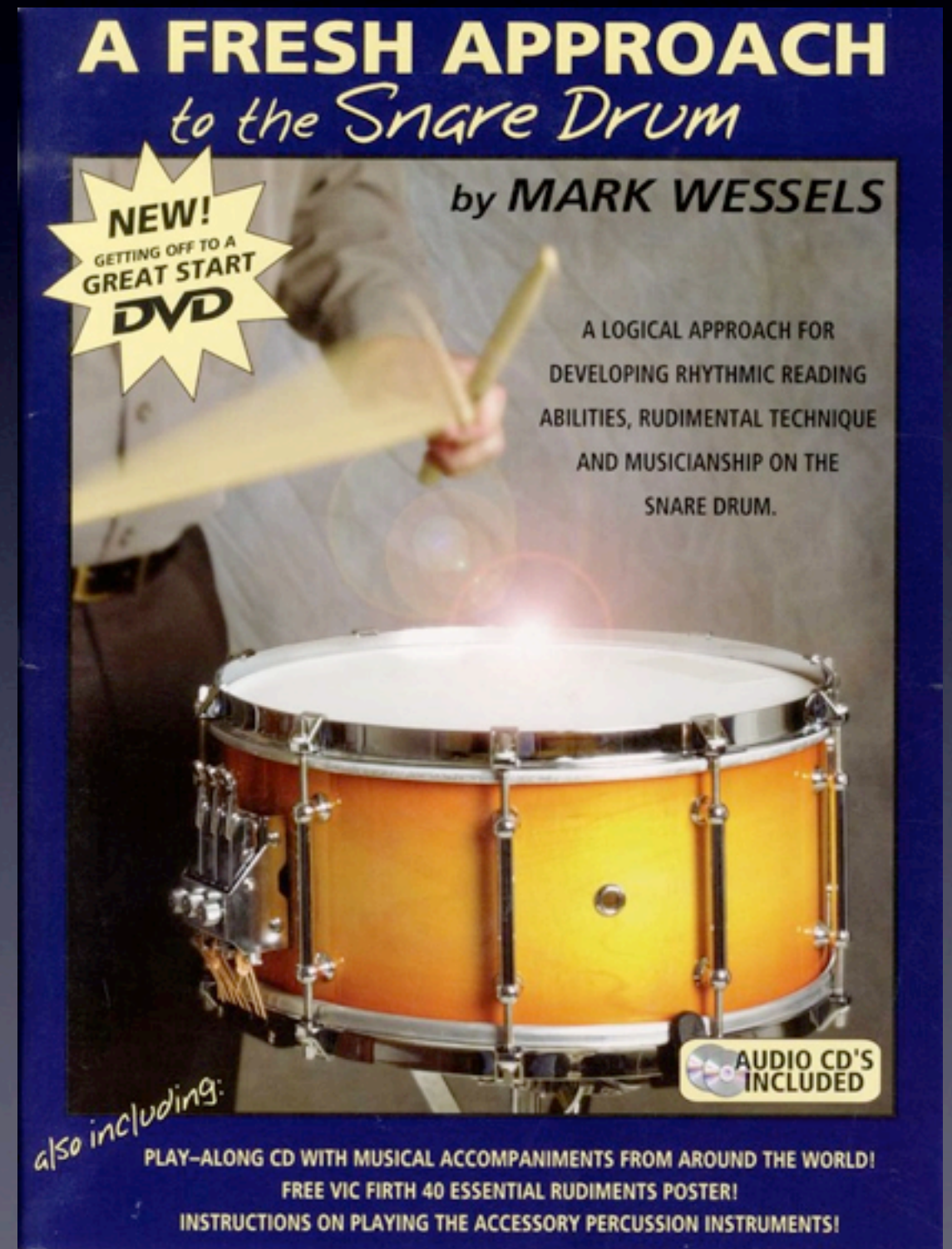
Rudimental & Orchestral Playing

Rudiment Introductions

Good Performance Tips

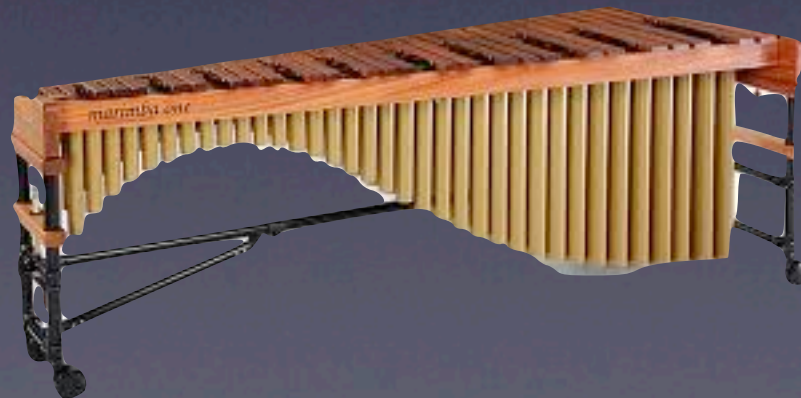
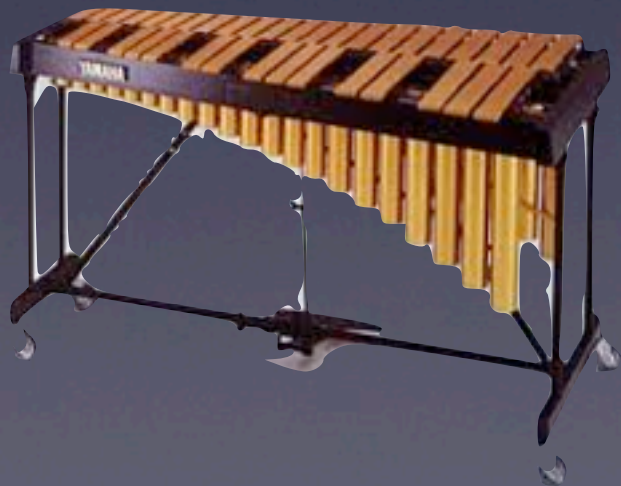
Great Roll Development Exercises

Contains an Appendix of specific
exercises.



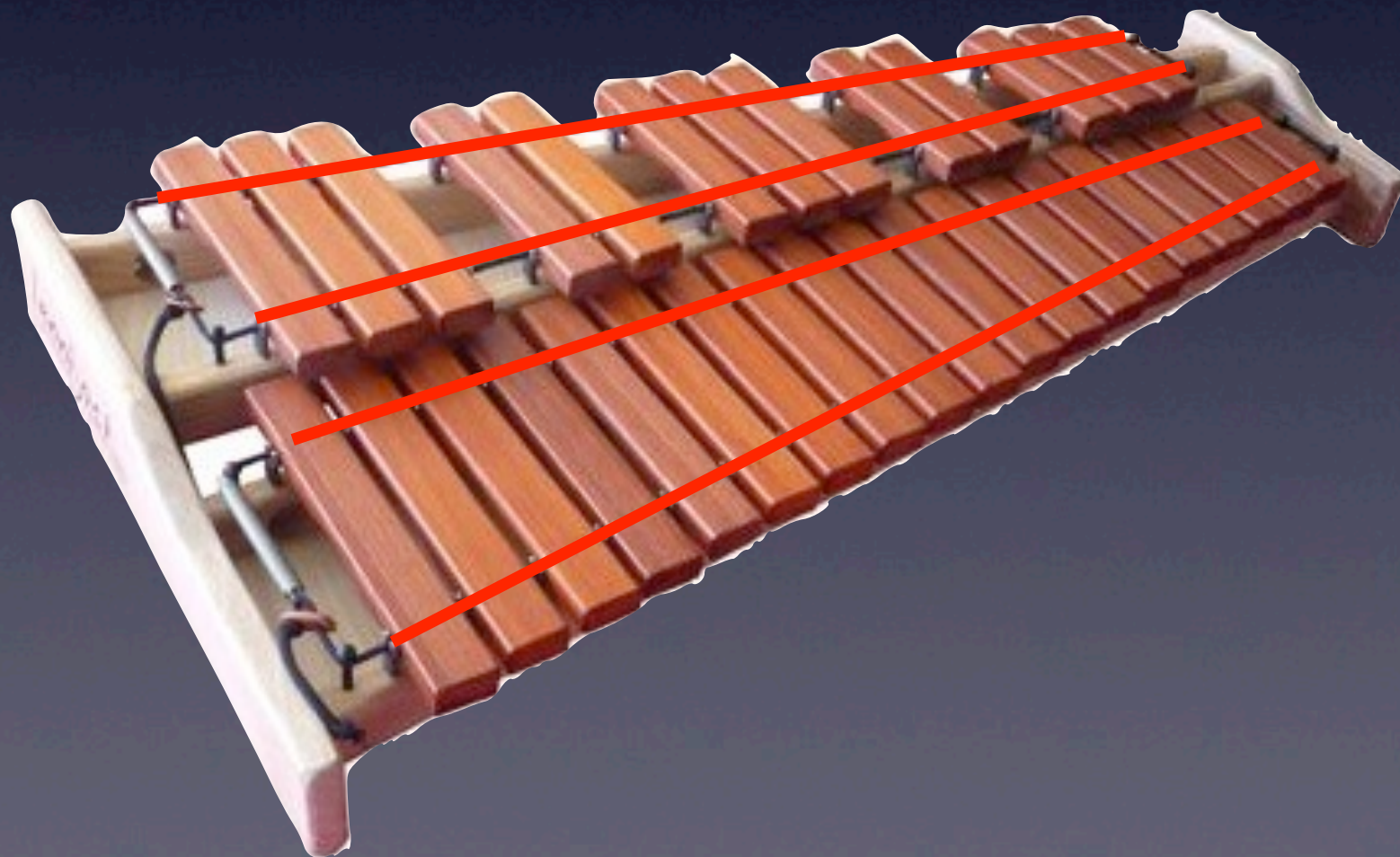
Mallet Percussion

- Many of the same concepts can be used but the “natural bounce” is much less
- You need to work to “feel” the bounce.



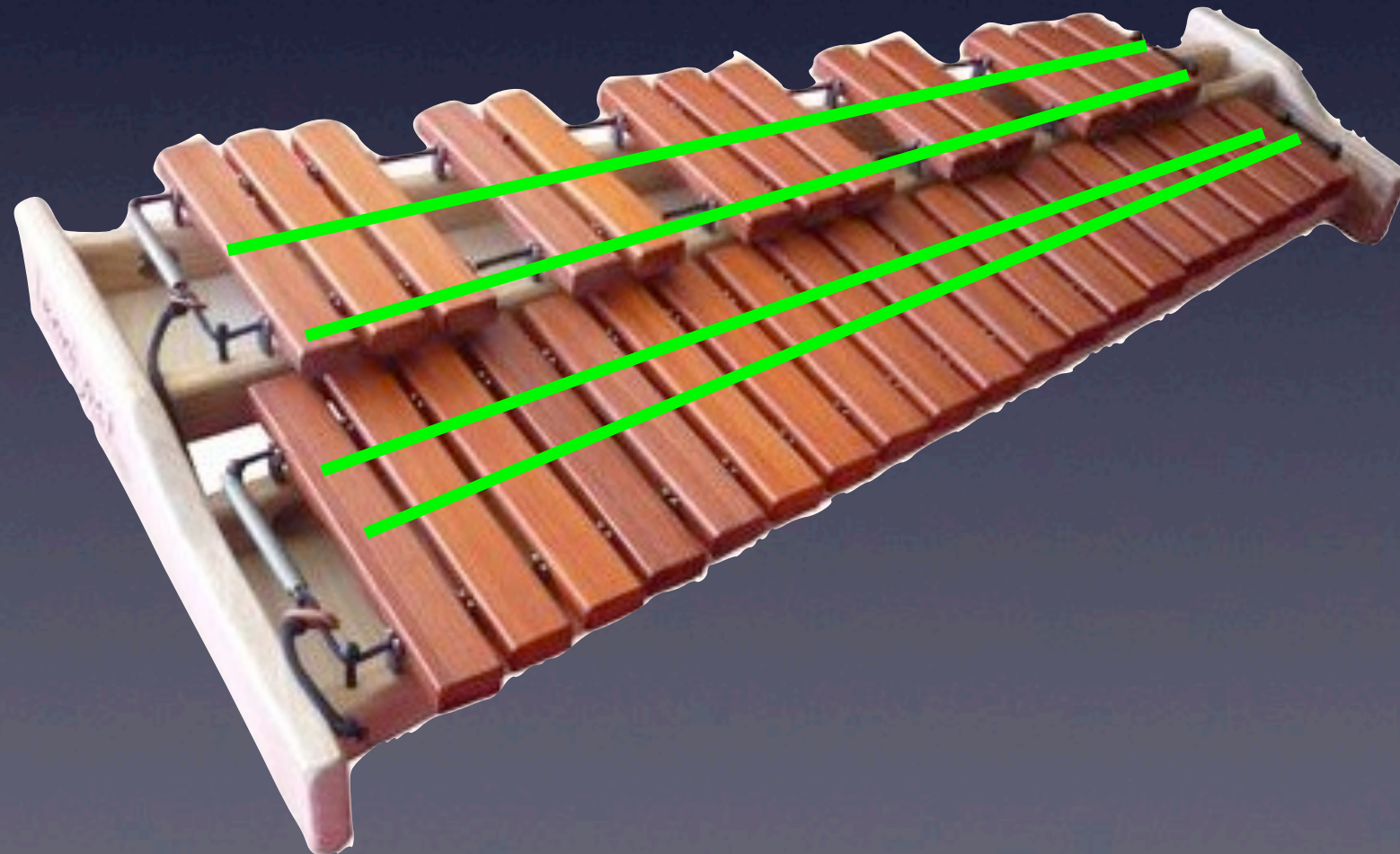
Linear Playing

- Play in the **Center** or **End** of the Bars never over the **NODES** (where the cord runs thru the bars)



Linear Playing

- Try to keep the mallets hitting in the same part of the bars



Linear Playing

- Always try to keep the mallets in front of you as you play and don't try to stand in one place.



Windshield Wipers



LINEAR PLAYING EXERCISES

#1 Use the Windshield wiper move to go up the scale. Slide the arm up the keyboard



#2 Lift one mallet out of the way of the other



#3 Keep moving the arms up the keyboard as your body stays in front of where you are playing



#4 Shift your weight as you ascend. You descend play on the ends of the bars and keep your arm motion only going with the direction of the keyboard not up and down.



#5 The A is always the Rotation point. smoothly move away chromatically. Arms should swing like Windshield Wipers



Mallets & Uses

Rubber: Xylo, Marimba, Vibes



Polyball: Bells, Xylo



Hard Plastic: Bells, Xylo

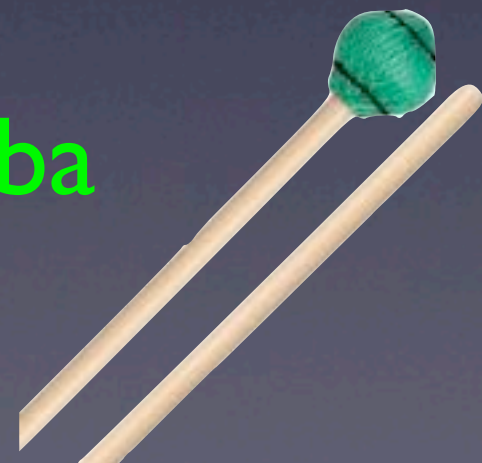


Brass or Aluminum: Bells, Crotales



Cord: Vibes/Marimba

Yarn: Marimba

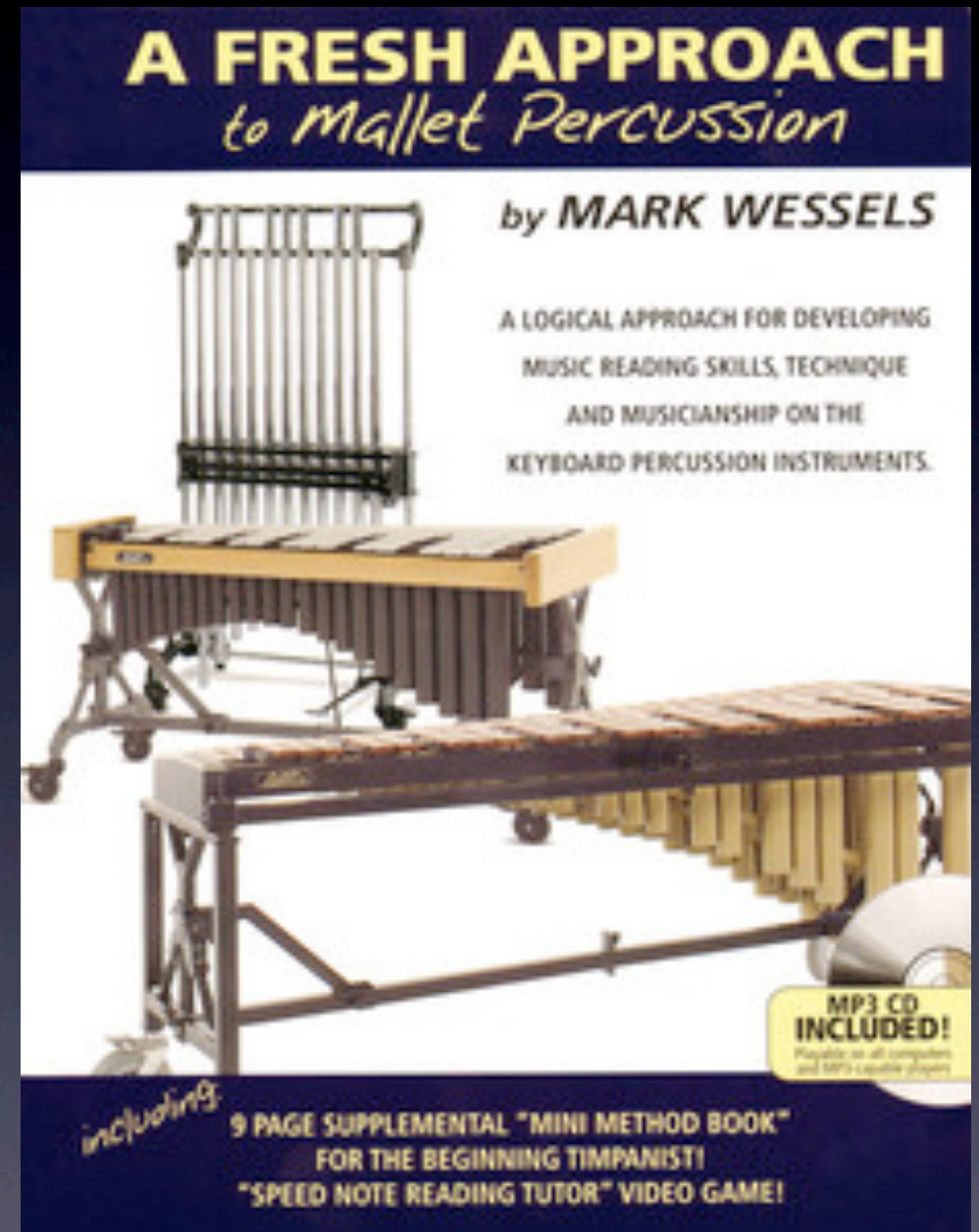


GREAT METHOD BOOK

- FRESH APPROACH TO Mallet Percussion:
Mark Wessles

It does an excellent job of:

Note Reading Games
Peripheral Vision (bigger notes)
Good choice of music
Sight Reading Tests
Includes Timpani



Auxiliary Percussion



somerville

The Bermuda Triangle

TRIANGLE: all about the Overtones

- 6" Alan Able



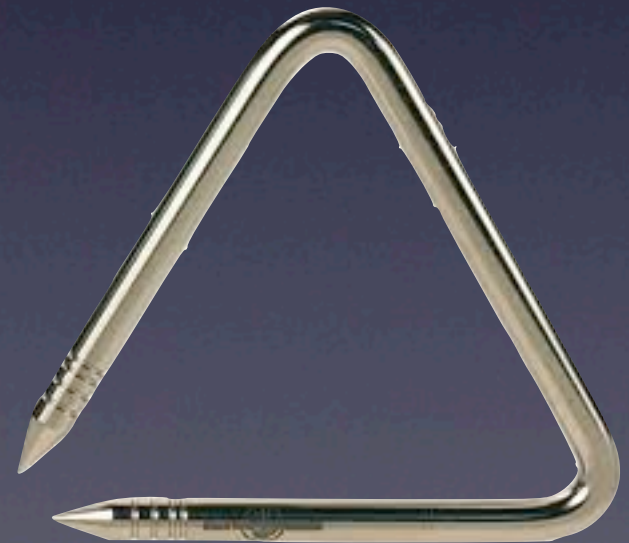
- 5" Sabian Hand Hammered Bronze



- 6" Grover Super Overtone Triangle



- 6" Black Swamp Artisan



TRIANGLE BEATERS

- Can be easily manipulated.
- Does not create a “tick”
- Contains some mass so you don’t need to work so hard

Black Swamp



Pearl Elite
Triangle
Beaters



Playing Areas

- Play the “**sweet spot**” for the most or least overtones.
- Rolls can be performed in any corner.
- If necessary to use 2 mallets, use two clips and suspend the Triangle between both



Triangle Clips

- “A” Clamps from the Hardware Store
- “Easy-Removal Cable Ties”
can be purchase from the
McMaster Carr (package of 500)
\$5.00



Tambourines: Wet/Dry

- Grover Beryllium Copper (wet)



- Black Swamp Chromium 25 / Phosphor Bronze (Dry)



ALWAYS REMEMBER

The *Tambourine* is a DRUM.
Play into the drum.

PERFORMING

- **Normal Playing**
 - Normal: Fingers
 - Loud: Knuckles
- **Fast Playing**
 - Soft Playing: with tambourine turned over on knee and fingers on shell
 - Loud Playing: with tambourine turned over and played between knee and fist
- **Rolls:** always tap to start and stop.
- **Thumb Rolls:** Bee's Wax is your friend.

Animal Heads vs Synthetic

- Goat or Calf Skin Heads are effected by Humidity. and can become loose tomorrow. A lighter or hair drier may be used to dry the head.



CRASH CYMBALS



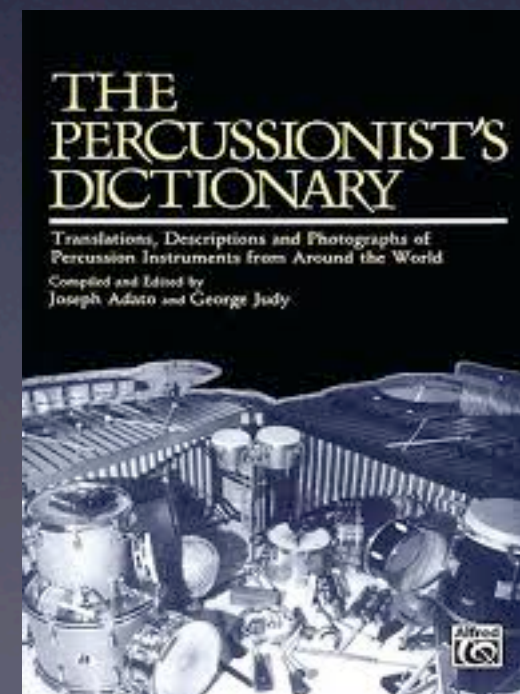
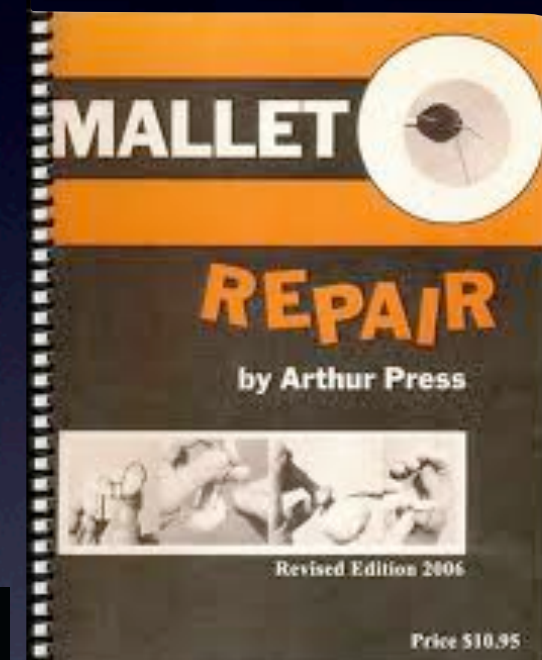
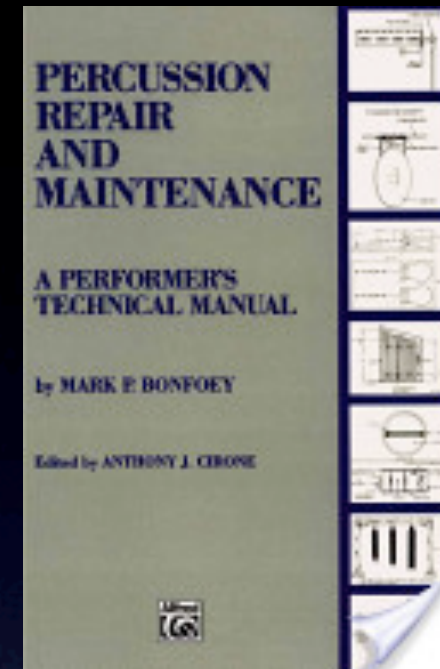
CRASHING CYMBALS



- Same Grip on the strap as a drum stick.
- One Cymbal Moves down into into a static one.
- The angle determines the Dynamic.

REFERENCE

- General Repair:
 - Percussion Repair & Maintenance (EBook on Google \$9.99)
- Mallet Wrapping
 - Mallet Repair: Arthur Press (Steve Weiss Music)
- Percussion Dictionary:
 - The Percussionist's Dictionary: Adato/Judy





DOWNLOADS

- <http://stowband.org/OMEA.html>
 - *Download this powerpoint and the Handout here.*

Special Thanks to
Central Instrument Company
for Donating the Sticks

Percussive Arts Society
for permission to share materials



"Studying music can enhance
a child's creativity, self-esteem,
and self-discipline!"

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