

Concert Percussion Guide:

1. You are expected to play the parts given to you. You are also responsible for being ready to play when the band is. Use warmup time to set up. If you are not playing, have something else to quietly.
2. **You must always have a pair of snare drum sticks with you daily.**
3. **You are expected to keep the percussion section clean at all times.** No food or drink in the room at any time. Symphonic and Concert bands especially!!!!!! Do not use the percussion cabinet as a garbage can.
4. **All cymbals, drums or stands need to be locked in the percussion cabinets once symphonic band and wind ensemble have finished.** Tambourines and triangles should be placed in their bags then put away in the cabinet. Make sure all triangle beaters are kept in the triangle cases.
5. **Any items taken from the Percussion Storage Room** (repair room or large practice room) **need to be returned to that same room when you are finished with them.** Please return them where you found them.
6. It is the **entire section's job** to clean up and put instruments and mallets away after band. This duty should not be placed on one or two persons.
7. Covers **must** be placed over all instruments.
8. **Each band has their own sticks and mallets.** Please keep them in good shape. Do not toss, or misuse these mallets in anyway. You are financially responsible for each and every item in the stick case and/or percussion cabinet.

MALLET CHOICE: As a percussionist you must make decisions on which mallets to use to match the music being performed by the winds. Always listen and read to make the choice. Here is a guide to assist you.

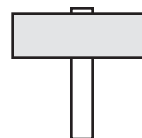
WOODEN XYLOPHONES: DO NOT use any hard plastic or metal mallets (Black, White or Brass Heads) unless you are instructed to do so by your director. Hard mallets are fine on the synthetic xylophones.

MARIMBAS: USE ONLY RUBBER or YARN COVERED MALLETS on the marimba. NEVER USE any hard plastic or brass mallets on these instrument.

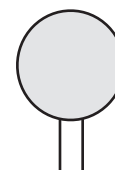
VIBRAPHONES: USE ONLY RUBBER, YARN or CORD WOUND MALLETS. NEVER USE any hard plastic or brass mallets on these instrument

TIMPANI MALLETS: There are a three basic different types of mallets. Each is constructed for a specific sound. Do not touch the felt with your hands as it destroys the felt.

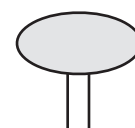
CARTWHEEL STICKS: are used for soft playing.
Roll and longer legato passages at piano, mezzo piano or below. Sometimes called a legato mallet.



BALL MALLETS: Felt balls are used to cover many different cores. (wood, rubber, hard felt). These mallets come in the most variety of hardness, from general to staccato. General/Staccato mallets can be used for rolled or quarter to 8th notes. Use staccato mallets when you need more to play faster notes.



ULTRA STACCATO MALLETS: These are wood mallets with a very thin covering of felt. They should be used for complex or fast rhythms.



WOODEN MALLETS: These are used for special effect and should only be used when called for. The shape can vary. These are for very articulate playing.

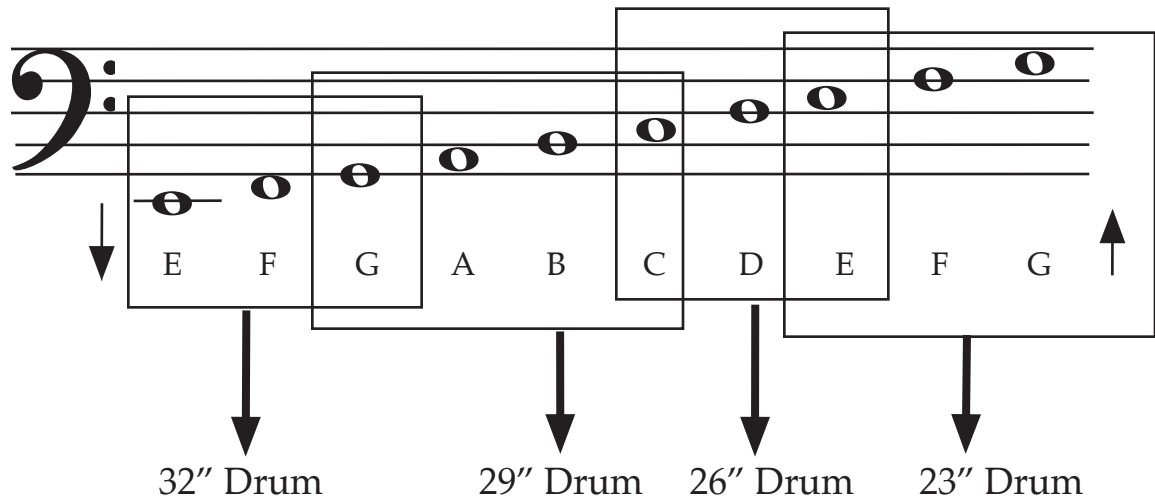
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TIMPANI

1. **TUNING:** Play the pitch on a mallet instrument or a pitch pipe. Tap the head with your finger once. Listen to the pitch as you slowly push the pedal down. Only strike to drum once. You will hear as the note matches.



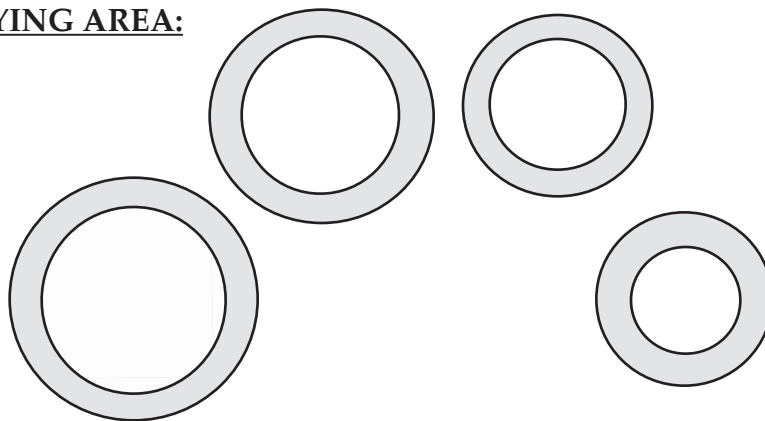
Please note that some pitches can be shared between drums. These boxes represent the best sounding pitch placements.

2. **STROKE & HAND POSITION:** I like to use the "FRENCH GRIP". This is like a snare drum grip but with the thumbs turned up. The thumbnails will face you. Keep the fingers loose so the mallet can bounce off of the head.



3. **THE STROKE:** The LIFT is the most important part of playing the timpani. Once the mallet strikes the head it bounces and lifts off the head. The longer the note the longer & higher the lift. The stroke & lift always starts with the WRIST!

4. **PLAYING AREA:**



The best playing area is between 1 1/2 to 2 inches from the rim of the drum. (area in gray) Try to play only between the lugs. never in front of them.

5. **THE ROLL:** A SINGLE STROKE ROLL is used on timpani. The bounce roll is never used. On lower the note, roll slower. As the pitch goes up, the roll should go faster. Always stay loose and let the stick do all the work. This keeps the sound open and smooth.

6. **FLAMS & RUFFS:** Flams should be played as they are on snare drum but slightly more open. Ruffs should be performed as single strokes RLR. Do not do a snare drum style bounced ruff.
7. **MUFFLING:** Muffling is the process of stopping the sound on timpani. To muffle a note brush your hand across the drum head. This allows for the the sound to gradually go away. If immediate silence is needed, touching your hand to the head will stop the sound. If you need to muffle 2 or more drum at once your entire arm(s) can be used.

When to muffle:
 1. Muffle when going to loud to soft
 2. Muffle at the end of a song.
 3. To match the articulation (note lengths and style) of other instruments.
 4. Muffle when a comma (,) or when the words "*secco* " or *dampen* is used.
8. **TRANSPORTING:** Never move the drum by pulling on the rims. Always lift from the support braces.

BASS DRUM When playing the bass drum two important techniques are critical:

1. The Stroke / Placement
2. Control of the Ring.

1. **THE PLAYING AREAS:** The drum is divided into thirds

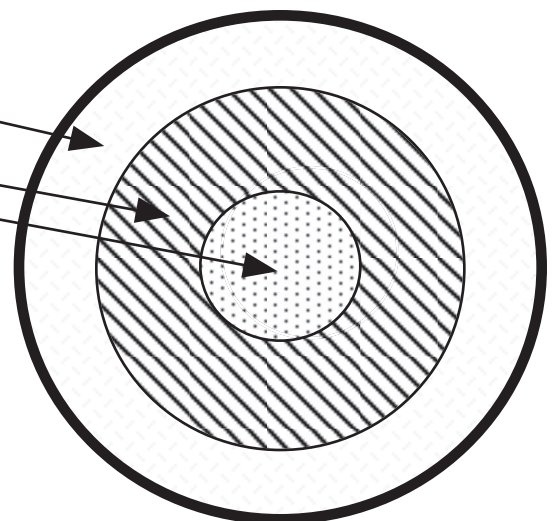
Soft rolls, and special effects

General Playing Area

Secco "short" Playing, "Cannon Shots" Effects

2. **THE STROKE:** When you strike the drum, the action should be just like when you play snare drum with the exception that the thumb nail should be turned up to face you. Remember that the rebound is critical to the sound of the drum.

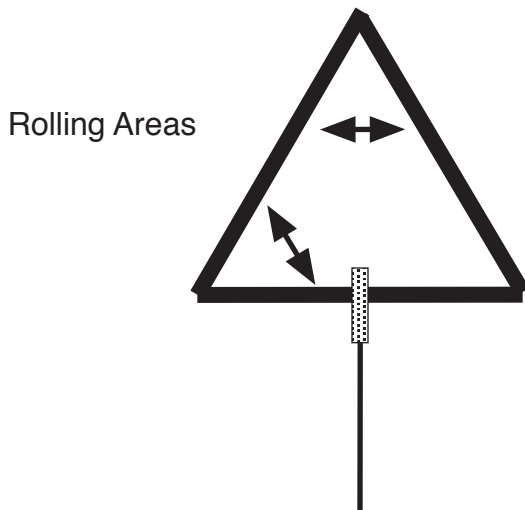
3. **MUFFLING & DAMPING:** Muffling means to partially stop the sound ringing from the head while Damping means to completely stop the ring. In most pieces (Marches, Fast Pieces) the drum should be muffled. Very infrequently should the drum be allowed to ring freely (mainly if a note is held by the band). Use the notes to help you decide what to do. You may need to muffle with opposite hand muffling technique. R L R L when the right hand is the mallet and the left is the hand.



OTHER INSTRUMENT:

1. **TRIANGLE:** Triangles come in different sizes and timbres. Try to pick the correct triangle to match the sound of the piece you are playing. When you play make sure (if possible) you hold the instrument up where it can be heard clearly. Do not play it from the stand.

Playing Area: Play parallel to the triangle, not perpendicular to the floor.



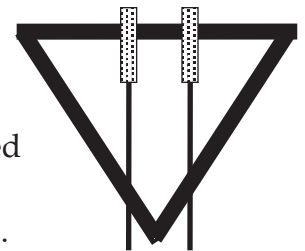
Special Effects:

At times there are "+" and "o" in the music. "+" means to muffle the tri. while striking it. "o" stands for open tone or let the ring.

Vibrato: Once you strike the triangle you can use your hand to fan the front of the triangle causing the sound to waver.

Fast Playing:

For fast playing the triangle should be clamped to a stand with 2 clamps and played with 2 beaters.



2. **SUSPENDED CYMBALS:**

NEVER STRIKE THE CYMBAL WITH A TIMPANI Mallet EVEN IF THE MUSIC TELLS YOU TO DO SO!!!!!! The composers don't have to buy \$30.00 timpani mallets!!!!!!

The Roll:

This is the area where you should roll. Use your fingers keep the sound quick and even.



ALWAYS MAKE SURE THE CYMBAL STAND HAS A PLASTIC SLEEVE and a FELT.

3. **CRASH CYMBALS:** (see Mike Burritt article)

The Grip: Grip the cymbal strap like you hold a snare stick. Allow the cymbal to rest against the knuckles.

The Crash: When you crash the cymbals only one hand will move with a wrist stroke down.

Muffling: Never leave the cymbals together to muffle them. ALWAYS muffle them against your body.

4. **TAMBOURINE**

Holding Position: should be a roughly a 45° Angle. This allows for the jingles to ring without ringing out of control. Keep the instrument at chest level.



Playing Style:

1. *FF* to *mf*: Use knuckles
2. *pp* to *p*: Use finger tips
3. Fast Loud Playing: Turn the tambourine over and it between fist and the kneecap. Put the strong beats on the knee and the weaker beats on the fist.
4. Fast Soft Playing: Place the tambourine on your the leg and then use your fingers to play on the wooden rim of the tambourine



Rolls: Always start a roll with a tap. Slightly turn your hand back and forth like you are checking a door.
To end the roll always use a tap.

Thumb Roll: Lightly lick the pad of your thumb and wipe it off. Place slight pressure on the thumb and try to move it around the skin cover edge of the tambourine. The thumb just quickly bounce and slide around the surface. Thumb roll are used for softer aggressive rolls where the roll must be very consistent and fast.

Dynamics: If you need to crescendo on a roll, you can start with the roll down low and as you shake it faster, lift it up higher so a the loudest point it is even with your head.

LINEAR PLAYING EXERCISES

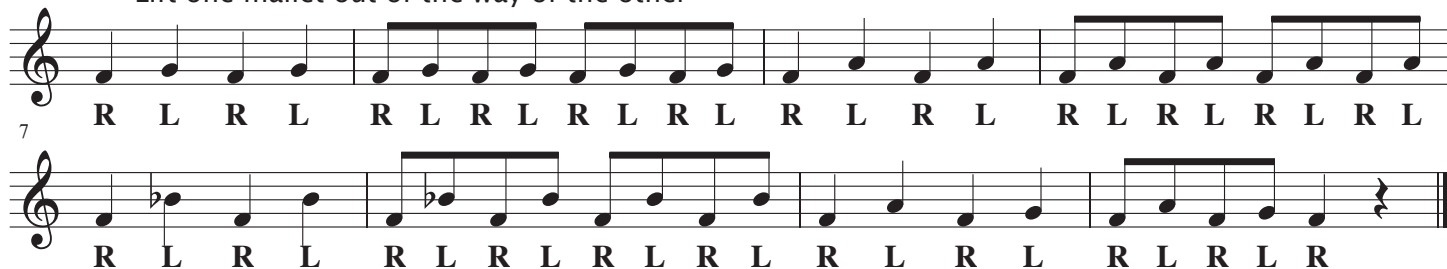
#1

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



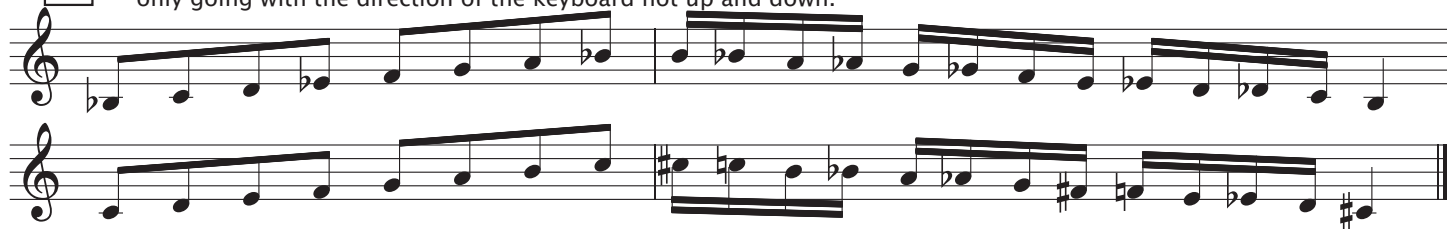
#3

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 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

