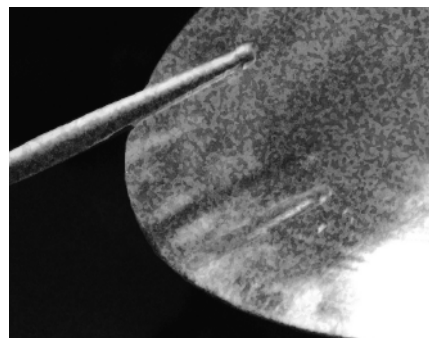


Can't Remember Percussion Techniques? Percussion for Non-Percussionists

Presented by
Steve Houghton and Linda Petersen
2004 Midwest International Band and Orchestra Clinic



Sponsored by GIA Publications, Inc. • Chicago, IL

Clinic Concepts

1. Listening/Modeling Using CDs/ Instructive Listening

A teacher must take advantage of sound modeling at all levels. Play-along CDs are the ultimate teaching tool and have replaced the soundless band method books of old, which were often practiced to a metronome. CD's provide the player/teacher with a wide assortment of valuable information to be used frequently throughout a music teaching career. Rudiment practice format, various stylistic accompaniments, and basic drumset beats enhance learning for percussionists at all levels.

Ask students to listen for a specific instrument, beat, or style element to develop critical listening skills.

2. Percussion Ensembles - The Key to Efficient, Effective Learning

Percussion ensemble activity is perhaps the single most important way to both energize and unify the percussion section, and to teach the section to play as a stand-alone musical ensemble. If possible, form percussion ensembles who can rehearse throughout the school year.

Learning Strategies

- Sing every exercise or part before playing it. Percussionists must have excellent aural skills.
- Play with CDs. Recorded backgrounds also help develop accurate time and balance.
- Subdivide, subdivide, subdivide! Mandatory for all musicians!
- Rotate parts so students are sure to gain experience on all percussion instruments.

3. Assessment - Saves teacher's time because students actively participate in their own progress

- Self assessment - Evaluate your own work (video, record - independent student work)
- Peer assessment - Evaluate the progress of others using specific descriptors
- Teacher assessment - Evaluate student's work (preferably after self assessment)
- Portfolio assessment - Set weekly goals, expanded learning tasks, references, reflections

4. Drumset and World Percussion

Nearly every beginning percussionist wants to play drumset, and many start banging right away on sets they coerced their parents into purchasing. Opportunities for drumset performance in traditional percussion education are very limited, and usually don't become available until late middle school or high school when students perform in jazz band or combos. However, the drumset should be integrated into the percussion section as soon as possible, depending entirely on instruments, personnel and literature available, and should reflect the diversity of styles utilized in the band program.

In many K-4 general music classes, the current focus is on multicultural or world music, which utilizes creative movement, improvisation, and group performances (hand drumming, drum circles). But as we progress to school band programs, many of those important learning concepts fall by the wayside. Granted, the concert band director must be concerned with many essential issues, but somehow, the sheer joy, spirit, inventiveness, excitement, physical movement, and raw enthusiasm of those early years must find their way into the band room. Hand drumming can be integrated easily into contemporary band literature and many percussion ensembles.

5. Improvisation

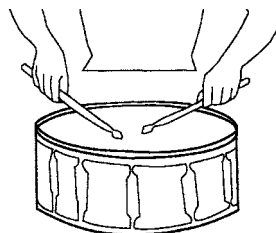
As suggested in the National Standards, improvisation (rhythmic and melodic) plays an important role in a student's musical development. It makes sense to start this process immediately on all percussion instruments, including mallet keyboards. The act of improvising in a musical fashion provides many benefits to the player:

- Stronger sense of time
- Improved sense of phrasing
- More developed rhythmic awareness
- Stronger melodic sense
- Clearer sense of form

SNARE DRUM STROKE

- A. Position the sticks in a "ready position" 1" to 2" over the head at an angle of about 60 degrees.

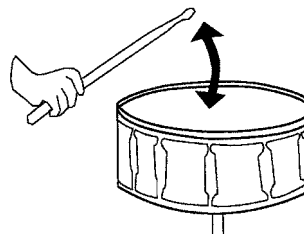
Note: To play on the rim of the snare drum, move far enough away from the drum to position the tips of the sticks just past the rim.



- B. Use your wrist to raise the stick 6" to 8" above the head.

- C. Drop the stick and allow it to rebound back to a position 6" to 8" above the head.

Note: Steps B and C should be one smooth and continuous motion.



- D. Repeat steps B and C with the left hand.

NEW SKILL!

Rudiments

Rudiments are technical exercises which form the foundation for snare drum technique and reading skills. They are found in most concert band and orchestral music. The Percussive Arts Society (PAS) recognizes 40 different rudiments (see page 104). This book introduces 16 rudiments. All rudiments should be practiced slow-fast-slow as is demonstrated on CD#1.

The exercise numbers in Section 1 match the CD#1 Track numbers.



1 SINGLE STROKE ROLL > Practice slow-fast-slow.



The first rudiment is the single stroke roll. Listen to CD#1 Track 1 to hear how the single stroke roll should be practiced. When you practice R L R L (Right hand/Left hand) at various tempos, listen carefully to ensure you play steady strokes with even dynamics from both right and left hands.



53 BINGO (CD Intro)

Gaily

Sheet music for the percussion ensemble piece "BINGO (CD Intro)". The score is in 2/4 time and features parts for Bells, S.D. (Snare Drum), B.D. (Bass Drum), W.B. (Wood Block), Tamb. (Tambourine), H. Cym. (Hi-Cymbal), and T.Blks. (Tom-toms). The music is marked "Gaily" and includes a triplet of eighth notes in the first measure. The score consists of two systems of staves.



Create a Rock Drumset Sound within the Concert Percussion Section:

- Hand Cymbals imitate the Hi-Hat (see page 30).
- Bass Drum should be muffled with the hand or knee (see page 31).
- Snare Drum plays rock guitar rhythms.



66 JUBA
(CD Intro)

Musical score for 'JUBA (CD Intro)'. The score is in 2/4 time and consists of 16 measures. The instruments and their parts are:

- Kybd. Perc.:** Treble clef, 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- S.D. 1:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- S.D. 2:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- H. Cym.:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- B.D.:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- Cowbell:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- S.D./Sn. Off:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.
- W.B.:** 2/4 time. Measures 1-4: quarter notes G4, A4, B4, C5. Measures 5-8: quarter notes G4, A4, B4, C5. Measures 9-12: quarter notes G4, A4, B4, C5. Measures 13-16: quarter notes G4, A4, B4, C5.

- > Write out the woodblock part played on CD#1 Track 66.
- > Improvise a rock style accompaniment using Snare Drum, Bass Drum, Hand Cymbals, and Cowbell.
- > Name the percussion instrument which keeps the quarter note pulse in Juba: _____



SEVEN-STROKE ROLL

Musical notation for the Seven-Stroke Roll in 2/4 time. The notation shows a sequence of seven strokes: R, L, R, L, R, L, R. The notes are quarter notes with accents.

> Practice slow-fast-slow.

Primary strokes:

Four examples of primary strokes for the Seven-Stroke Roll, each consisting of a sequence of seven notes (quarter notes) with accents:

- RRLL RR L
- RR LL RR L
- RR LL RR L
- RR LL RR L



FLAM PARADIDDLE

Musical notation for the Flam Paradiddle in 2/4 time. The notation shows a sequence of seven strokes: L, R, L, R, R, L, L. The notes are quarter notes with accents.

> Practice slow-fast-slow.



71 THE STARS AND STRIPES FOREVER

➤ CD#1's final track (71) provides you with a chance to accompany a concert band playing one of our nation's greatest marches, *The Stars and Stripes Forever*, by John Philip Sousa. As always, play musically and give special attention to the written dynamics.

H. Cym.

S.D. B.D.

pp (4) (8) (4) *mf*

p *pp* (4) (8) *mp*

pp *mp* *ff*

ff

Cym. 2nd time only

pp-f (4) (8) (12) (4) (8) (12)

(4) (8)

(4) (8)

1. 2.

Skills Assessment • Exercises 37 – 44

SKILLS: **This performance demonstrates:**

	10	9	8	7	6	5	4	3	2	1	0
<p>Auxiliary Instruments (Tambourine, Maracas, Claves)</p> <ul style="list-style-type: none"> • Play Ex. 37, 38, 39, 40, 41. 	Consistently correct technique and tone on tambourine, maracas, claves. Rhythms are precise throughout.		Too tight or too loose hand positions creating slightly muffled tone and/or uncontrolled rhythms.			Incorrect hand positions create uncontrolled rhythms and uncharacteristic tones for these instruments.			Inability to play or hold tambourine, maracas, and/or claves correctly.		
<p>Composition</p> <ul style="list-style-type: none"> • 8 bars using Tambourine, Maracas, Claves. 	Distinct tension/release phrase(s), complementary rhythms, rests, and musical use. Writing is balanced for ensemble.		Phrase(s) which lack tension/release. Ensemble is compromised due to excessive or sparse use of rhythms and rests.			A complete composition, but one which lacks in ensemble unity. Phrase(s) are not obvious. Rests and rhythms are not effective.			Little or no sense of phrase or shape. Composition does not use all three instruments, or is less than 8 measures long.		
<p>Concert Instruments (Hand Cymbals, Bass Drum)</p> <ul style="list-style-type: none"> • Play Ex. 42, 43. 	Consistently correct technique on hand cymbal crash, choke, and bass drum.		Too tight or too loose hands, or incorrect body position creating slightly muffled tone or decay.			Incorrect hand or body positions result in uncharacteristic tone or decay.			Inability to play or hold hand cymbals or bass drum correctly.		
<p>Percussion Ensemble Balance</p> <ul style="list-style-type: none"> • Play Ex. 43, 44 with and without the CD. 	Attentive listening skills with sensitivity given to balance and style elements.		An understanding of balance and style elements but adjustments are not always correct or consistent.			Minimal ability and awareness of how/when to adjust balance and style elements.			Insufficient attention to listening skills, balance, and style elements.		
<p>Aural Skills</p> <ul style="list-style-type: none"> • Play and notate Claves part by ear on Ex. 44. 	Accurate rhythmic performance, technique, and notation of claves part.		Minor rhythmic errors by ear or on written claves part.			Several rhythmic and/or written notation errors on claves part.			Inability to hear or notate claves part.		



PORTFOLIO – Beguine

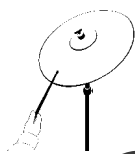
Listen to “Begin the Beguine” and “Beguine for Band.” Name the percussion instruments used to create this style. In your portfolio, write down the percussion rhythms you hear which define Beguine style.

Comments / Point Total:



TWO-WAY COORDINATION

The following exercises will help develop independence between the limbs, which is essential when playing the drumset. First, we will focus on two-way coordination between the ride cymbal and snare drum. The ride cymbal will play an ostinato ride pattern against various snare drum rhythms. Then, the bass drum will play rhythms against the cymbal ostinato.



Ride Cymbal Ostinato

4 > Play the ride cymbal with your right hand, and the snare drum with your left hand.

SNARE DRUM EXERCISES

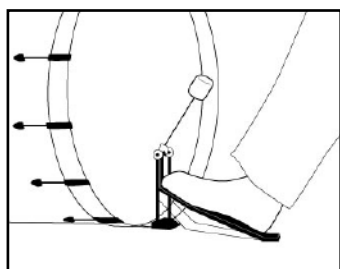
> Play Examples A-F three times each with CD#2 Track 4. The ride cymbal fades out so you can play the ostinato on your own. Stay with the click.

♩ = 100
Play 3 times.

A.

Play 3 times.

B.



Correct right foot position for bass drum.



Incorrect right foot position for bass drum.

Don't play like this!



Ride Cymbal Ostinato

5 > Play the bass drum with your right foot, and the ride cymbal with your right hand.

BASS DRUM EXERCISES

> Play Examples A-H three times each with CD#2 Track 5. The ride cymbal fades out so you can play the ostinato on your own. Stay with the click.

♩ = 100
Play 3 times.

A.

Play 3 times.

B.

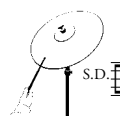


THREE-WAY COORDINATION

When you are comfortable with two-way coordination on the previous pages, play the snare drum exercises on page 64 with a hi-hat on beats 2 and 4. Practice exercises A-F until you are comfortable with three-way coordination. Use both ride cymbal ostinato patterns with CD#2 Track 4. Stay with the click.



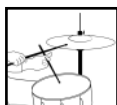
Here's Example A using Ride Cymbal Ostinato Pattern #1:



Example A



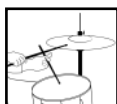
> Play Exercise 16 with CD#2 Track 16. On the repeat, you're on your own. Stay with the click.



16 GROOVE DEVELOPMENT ROUTINE #1

Musical notation for Exercise 16. It consists of two staves. The top staff is for the Hi-Hat (H.H.) and the bottom staff is for the Bass Drum (B.D.). The H.H. part features a series of 'x' marks indicating hits on a 4/4 beat. The B.D. part features a rhythmic pattern of quarter notes and rests. The bottom staff also includes a Snare Drum (S.D.) part with a similar rhythmic pattern.

> Play Exercise 17 with CD#2 Track 17. On the repeat, you're on your own. Stay with the click.



17 MEDIUM ROCK PLAY ALONG #1

Musical notation for Exercise 17. It consists of three staves. The top staff is for the Hi-Hat (H.H.) and the bottom two staves are for the Snare Drum (S.D.) and Bass Drum (B.D.). The tempo is marked as ♩ = 96. The notation shows a complex rhythmic pattern with many 'x' marks for the H.H. and solid notes for the S.D. and B.D.

Teaching Tip

Your music library of recordings should provide you and your students with a varied collection of different styles of music. Here is a recommended list of recordings for your home and school music libraries:

Jazz

- Satchmo At Symphony Hall
- Kind of Blue
- Moanin'
- Brown/Roach Inc.
- At The Pershing

- Louis Armstrong
- Miles Davis
- Art Blakey
- Max Roach
- Ahmad Jamal

Brazilian

- Getz/Gilberto
- The Legendary Joao Gilberto
- Tom and Elis
- Jobim
- Oceano
- Braziliero

- Stan Getz
- Joao Gilberto
- Antonio Carlos
- Sergio Mendes
- Toots Thielemans

Afro-Cuban

- Master Sessions
- The Best of Irakere
- Palmas
- Top Percussion
- Afro-Cuban Fantasy

- Cachao
- Irakere
- Eddie Palmieri
- Tito Puente
- Poncho Sanchez

Funk-Fusion

- In Modern Times
- Live Wires
- Voices
- The Zone
- Crush

- Spyro Gyra
- Yellowjackets
- Mike Stern
- Dave Weckl
- Richard Elliot



RHYTHM AND BLUES

Rhythm and Blues, commonly known as "R&B," originated from African American musicians. The recordings of B. B. King, Ray Charles, and Muddy Waters helped define this style, and continue to influence current composers and performing artists.

2 ¹²/₈ HAND AND FEET EXERCISES

21 > Exercises A - C will help you develop the skills needed to play Rhythm and Blues (R&B) style music. Practice each one bar example until you are proficient, and then move on to the next measure. Play along with CD#2 Track 21.

A.

22 AMERICA THE BEAUTIFUL



32 LATIN BLUES

(CD Intro)

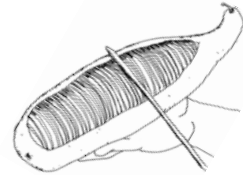
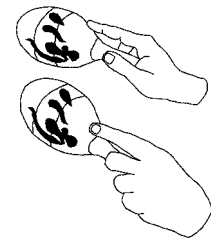
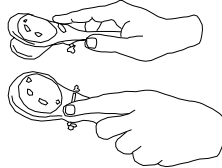
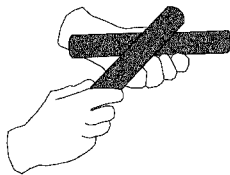
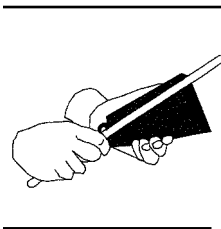
Rhythmically

Jamaican Street Song

Musical score for Percussion Ensemble. The score is in 4/4 time and consists of two systems. The first system includes a keyboard/percussion part and staves for Claves, Cowbell, Guiro, Timbales, and Congas. The second system continues the percussion parts. The score is divided into three sections: (CD Intro), Rhythmically, and Jamaican Street Song. The Rhythmically section includes specific instructions for the Congas: 'Heel', 'Mouth up', 'down', 'Ad lib', 'High', and 'Low'.

Continuation of the musical score for Percussion Ensemble, showing the final measures of the Rhythmically and Jamaican Street Song sections. The percussion parts for Claves, Cowbell, Guiro, Timbales, and Congas are clearly defined with rhythmic notation and repeat signs.

Label the following:



NEW SKILL!

SURDO

The Surdo serves as the Brazilian bass drum. Like the marching snare drum, it is held by a sling. It is played with a beater or mallet (large head, hard felt) in combination with the hand, which is employed to dampen certain beats.



Intro 4 Ad lib.

+ = dampen w/ hand
o = open
(Alternative instrument: Bass Drum)

NEW SKILL!

AGOGO BELLS

The Agogo Bells consist of two differently pitched bells joined by a curved rod. It is played with a stick held in the right hand while holding the bells with the left hand, which is also free to squeeze the bells together to produce a variety of interesting sounds and rhythms.



Intro 4 High Low

(Alternative instrument: Cowbell)

NEW SKILL!

PANDEIRO

The Pandeiro is similar to the American tambourine. However, its inverted jingles produce a warmer, dryer sound. The performance technique involves three different movements:

- 1) **T** - strike with thumb,
- 2) **F** - strike with fingertips, and
- 3) **H** - strike with heel of hand.



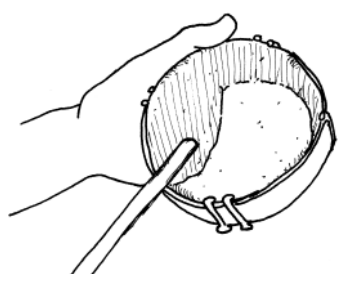
Intro 4 Ad lib.

T F H F T F H F T F H F T F H F
(Alternative instrument: Tambourine)

NEW SKILL!

TAMBORIM

The Tamborim is the smallest drum used in the Brazilian percussion ensemble (Batucada). It is a single-headed drum about 6 inches in diameter similar to a small American tambourine without jingles. It is held in the left hand at eye level and struck with a thin timbale-like stick. The best tone is produced when the head is struck slightly off center.



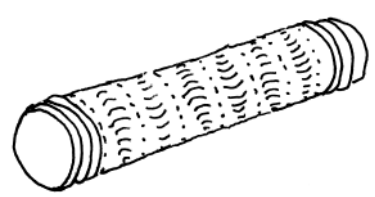
Intro 4 Ad lib.

(Alternative instrument: S.D. Shell)

NEW SKILL!

GANZA

The Ganza is a tubular metal shaker commonly employed in Brazilian music ensembles. It is held at eye level with both hands. The sound is produced with a forward-backward shaking motion.



Intro 4 Ad lib.

(Alternative instrument: Shaker)

PLAY AND TEACH PERCUSSION

A COLLEGE METHOD FOR SUCCESS IN THE CLASSROOM

A LIFETIME REFERENCE FOR MUSIC TEACHERS

**Steve Houghton and
Linda Petersen**

Finally! A comprehensive percussion method book for college music education majors! This fantastic new resource includes 2 CDs demonstrating the proper way to practice rudiments, play-along tracks, accompaniment tracks, extended world percussion examples, and much more. Written by master percussionist and educator team of Steve Houghton and Linda Petersen, the entire course can be completed in one semester.



Here's why you'll use *Play and Teach Percussion* throughout your teaching career:

- Concert percussion instruments and accessories are introduced with illustrations, specific instructions, CD sound models, etudes, play-along tracks, and more
- Numerous percussion ensembles provide musical experiences and flexibility
- Drumset coordination exercises teach jazz swing, rock, rhythm and blues, and Latin styles in a systematic method for success
- African, Afro-Cuban, and Brazilian instruments and music examples feature illustrations, music examples, and extended play-along tracks.
- Rubric-based Skills Assessment pages help you diagnose problems, and offer concise solutions
- Portfolio ideas will augment your music teaching resources

Carefully correlated with the National Standards for Music Education, the book also includes numerous ways to incorporate composition and improvisation into a regular rehearsal.

Regardless of your major instrument or voice, you'll use *Play and Teach Percussion* frequently throughout your teaching career.

M538 Spiral bound with 2 CDs \$40.00



GIA Publications, Inc.

7404 South Mason Avenue, Chicago, IL 60638

(800) GIA-1358 or (708) 496-3800

www.giamusic.com