THE PAS EDUCATORS' COMPANION

Volume 3
Spring 2016

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PERCUSSIVE ARTS SOCIETY

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The PAS Educators' Companion is a publication of the Percussive Arts Society focusing on providing percussion education resources to the music education community.

CONTACT PAS

110 W. Washington Street, Suite A, Indianapolis, IN 46204
Telephone: (317) 974-4488 Fax: (317) 974-4499
E-mail: percarts@pas.org Web: www.pas.org

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STEEL BAND: TECHNIQUE THROUGH WARM-UPS

Lucas Bernier

The engaging sound of the steel pan and its rich cultural history has led to the increased popularity of school steel bands. Today, it is not uncommon to find steel bands in universities, high schools, and even middle schools. With the inclusion of steel bands in high school and middle school programs, directors may walk into a situation where they are now responsible for maintaining or building the school's steel band regardless of their previous experience in such an ensemble. The following will provide a basic approach to warm-up exercises that will increase technique and performance ability for the steel band.

Warm-up Exercises

Large ensembles in an academic setting tend to start rehearsals with warm-ups. Steel band rehearsals will benefit greatly from the same practice. I find that regardless of the musical background of the students, utilizing warm-ups can be a great way to teach musical concepts to the entire ensemble and to develop your band's overall sound and technique. While some members of these ensembles have musical ability, often they have not had previous experience playing the steel pan. These warm-ups are especially beneficial for the non-percussionist beginner and novice pan player. In my experience, by starting rehearsals with warm-ups and scale exercises, the band learns more repertoire and more difficult repertoire in a shorter amount of time and can develop music proficiency at a faster rate.

I have found the following exercises successful in middle school through collegiate ensembles. These warm-ups will aid in the development of technique, help teach scales and arpeggios, and allow the student to become familiar with the pan.

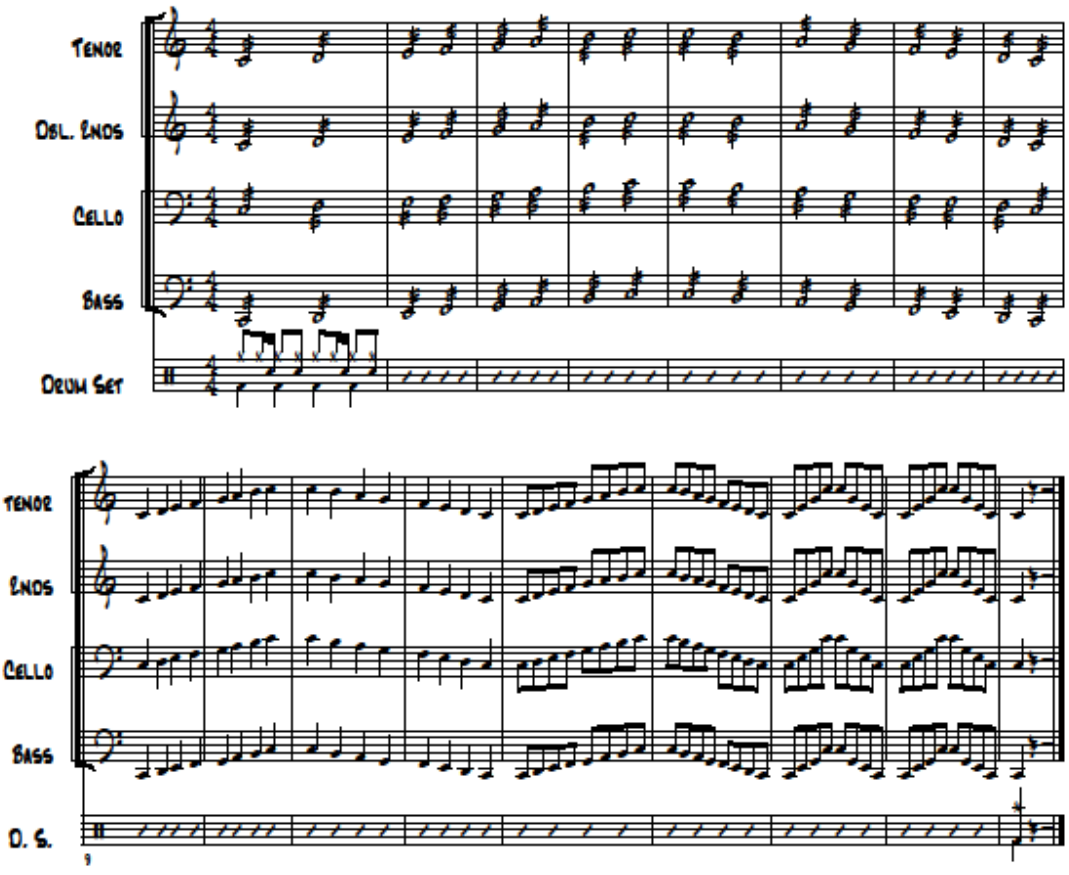
Tone

Always strive for a good sound from the pans. It is easy to overplay the instrument, so take the necessary time to demonstrate a proper sound. Show students the difference between a clear, pure, and beautiful tone utilizing a light touch and good technique versus a distorted and "barking" sound caused by overplaying. Emphasizing tone during warm-ups and rehearsal has several benefits. The first benefit is the development of overall sound

quality. Band, choir, and orchestra directors often spend considerable time with blend, balance, and tone color from their ensembles; steel band should be no different. The second benefit is less instrument maintenance. Constant overplaying will knock the pans out of tune faster. By encouraging a pleasing tone, you are not just playing with better sound, you are preserving the life of the instruments and teaching your students to do the same.

Basic Scale Warm-up

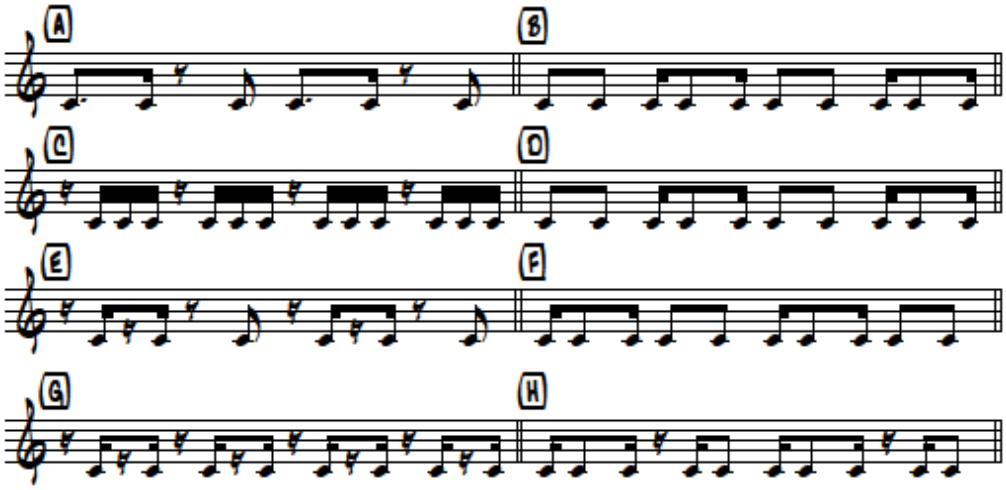
I typically begin each semester with whole-note rolls up and down the scales followed by subsequent faster rhythmic subdivisions. Typically whole-notes are needed only for a rehearsal or two as students begin to recognize notes on the pan. While holding the long roll, have students search for the next note. This helps students identify where to move next. Arpeggiations are a great closer for the scales, which will help identify chords and can lead into further discussions about improvisation. Example 1 illustrates this basic scale exercise beginning with half-note rolls.



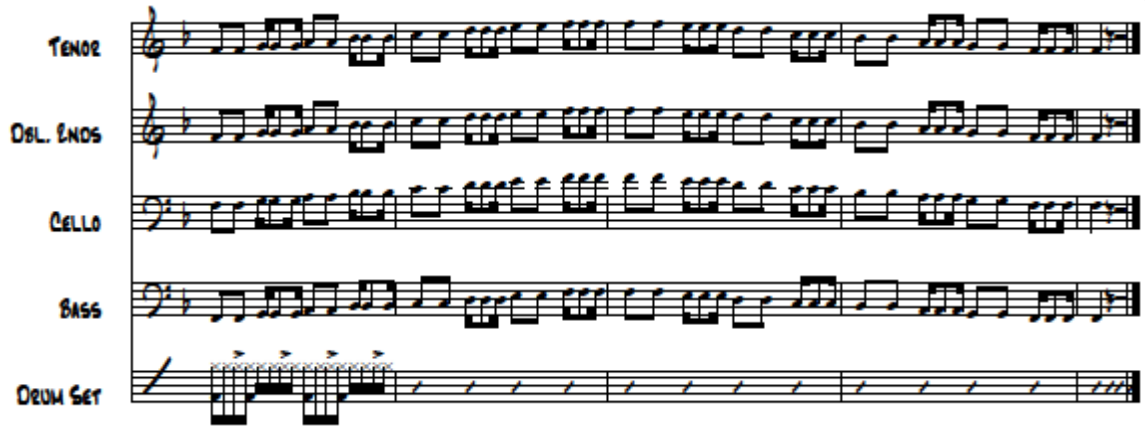
Example 1, Basic Scale Warm-up

Adding Rhythm

Applying typical calypso/soca strumming patterns is an effective way to teach rhythm to the steel band. By adding these rhythms to scale patterns, we are helping students develop comfort with syncopated rhythms (commonly found in calypso and soca music). Example 2 shows typical calypso/soca rhythmic patterns and Example 3 expands upon and illustrates Strumming Pattern B as part of an exercise. Be sure to have your band move as they play to help internalize the beat to develop rhythmic integrity. This can be as simple as walking in place similar to 'marking time' in a drumline. Keep it fun and dancelike.



Example 2, Strumming Patterns



Example 3, Scale Warm-up Incorporating Strumming Patterns

Extra Considerations

Be sure to vary dynamics, adding crescendos and decrescendos, etc. Add a variety of scales/modes as your band progresses. As your students develop, replace the upper tonic pitch with the 7th during arpeggio exercises. To keep the energy up during scale exercises, always include the engine room. Assign the drummer basic styles (calypso, soca, samba, funk, mambo, etc.) to play during the exercises. This keeps the engine room engaged while simultaneously working their grooves. Have the engine room cycle through a variety of styles during warm-ups. More advanced pan players can harmonize in 3rds or play the relative major/minor while the beginners work regular scales. Lower pans may need to jump octaves depending on the range of the instrument. Tailor exercises to meet the band's needs. If the majority of the ensemble members are beginning pan players, start simple and progress from there.

Summary

Take the time to treat steel band rehearsals as an opportunity to teach much more than just a piece of music. Use it as an opportunity to train the next generation of pan players. By applying simple, but focused warm-ups, your players will become proficient on their instrument by learning scales and arpeggios, they will become more rhythmically competent, and learn music at a faster rate. Use warm-ups as a means to develop your band's own sound. Be creative, allow students to get involved in creating exercises, and have fun with your steel band! •

Dr. Lucas Bernier is currently an Assistant Professor of Music and the Director of Percussion Studies at the University of Mary in Bismarck, ND where he directs the Percussion Ensemble and Steel Band. He works throughout the Midwest as a performer, adjudicator, and clinician. Dr. Bernier embraces a diverse range of musical settings including contemporary, classical, jazz, and world music. He has directed steel bands at St. Mary's Central High School (Bismarck, ND), the University of Iowa, and the Percussion in the Valley Summer Camp (Palmer, AK). He is the Principal Percussionist with the Bismarck-Mandan Symphony and leads various groups including a jazz combo and steel pan quintet. He holds degrees from The University of Iowa and Minnesota State University Moorhead. Dr. Bernier is proud to be a Yamaha Performing Artist and endorses Innovative Percussion and Sabian Cymbals.

ACCELERATING EARLY TECHNIQUE DEVELOPMENT WITH TRIPLE-CHANNEL LEARNING

Jonathan Sharp

There are three main senses, or channels, musicians can utilize to learn a technique or musical skill: visual (seeing), auditory (hearing), and kinesthetic (feeling). Often in music, and percussion in particular, we tend to put our focus on only one or two of these channels at a time. However, when acquiring a musical skill or learning a piece of music, balancing all three channels can help to improve potential and enhance performance. All one must do is consciously pay attention to as much of the visual, auditory, and kinesthetic feedback as possible while learning the skill or piece of music. This method of triple-channel learning, as created by percussionist and composer Michael Colgrass, is endorsed by many leading music educators, but still lacks widespread awareness. (McLaughlin, 41-46)

To illustrate this idea, take for example a beginning percussionist learning to play a free rebounding stroke on a drum. This is the most fundamental and important skill for any percussionist, and it is one of the first skills a percussionist develops. Here's the problem: most of the time, the beginner has little or no experience 'listening' to their body and working with their own biofeedback to develop new skills like this. And, what happens next? Frustration, and "giving up."

Let's break this skill down with triple-channel learning:

The intent is to move the stick so as to allow for a free, natural rebound off the drum. Because the player must hold on to the stick (we don't want to put an eye out), the fingers and hands must learn to follow and assist the stick through the natural rebound motion.

Visual Channel

The player usually observes this process from his or her vantage point, a birds-eye view of the top of the hands. This allows the student to assess their beating spot, bead placement, and some of their hand architecture. The downside is that the student won't get a useful perspective on the majority of important stroke features.

Standing the student in front of a mirror will give them a horizontal view of their body and stroke. This allows the student to observe their wrist motion, stroke height, and to see how quickly they are allowing the stick to rebound (avoiding a down-stroke). Additionally, the student can visually compare their hands to make certain both hands are accomplishing the stroke in the exact same manner. If the student rotates their position and stands sideways to the mirror, they will be able to see another perspective of their stroke, especially how the fingers are holding and moving with the stick.

A supplement to the mirror would be to video-record the percussionist. This can be especially helpful when the student can watch in slow motion, observing every aspect of the stick motion between each note being played.

Auditory Channel

While the visual feedback may suffice in developing the basic rebound stroke, other forms of feedback (auditory and kinesthetic) can further enhance the learning. By calling the percussionist's attention to the drum tone when a free rebounding stroke is played with a relaxed grip (the key to a free rebound), as compared to an inhibited rebounding stroke played with a tighter grip (that stops the rebound), the student will begin to process different and new information about the stroke. A resonant drum provides much greater auditory feedback than a practice pad. Further learning can be gained by listening for the pitch of the stick vibrating freely in the hand when the stroke is played as opposed to little or no pitch heard from the restricted vibrations of a stick played with too tight a grip. Furthermore, playing on a pad or even the floor enables one to hear the stick pitch feedback better than on a ringing drum.

Kinesthetic Channel

Effective teaching in this channel can involve likening it to bouncing a ball. The analogy of bouncing a ball to make this basic percussion stroke establishes sensitivity and timing, and coordinates sensations in the body directly related to the free rebound of the stick off a drumhead. This is usually quite effective, because we anchored this new skill (the rebound stroke) to one they have already experienced (bouncing a ball).

Call the student's attention to the feel of the stick vibrating in the hand. Asking the student to close their eyes and feel the stick vibration shuts off the visual mode of the stroke and enhances the kinesthetic (and auditory) sense. The student can also explore the stick vibration on each finger and in every part of the hand to further the kinesthetic learning. Feeling the wrist motion, as it is likened to bouncing a ball, and paying attention to the feeling of the stroke and how the sound of the drum and pitch of the stick changes with slight alterations in grip greatly enhances the subtleties that accompany a free rebounding stroke and ultimately advances stick control. Simply playing both hands together at the same time in the same motion or stroke, often called "cloning", can further enhance triple-channel learning. The percussionist can also try "ghosting" or "air-drumming" one stroke as the other stick plays. This allows the non-dominant hand to learn a myriad of details about the skill from the dominant hand, beyond what could be learned with hands separately or analyzed and explained by the teacher. The effectiveness of the cloning method is supported by scientific research on brain symmetry and motor learning. (Cook, xxiv)

Let's look at another situation:

Developing the timpani stroke is another possible situation in which triple-channel learning can be very effective. The basic French grip stroke on timpani is somewhat different than the snare drum stroke described earlier. While the idea of following the stick or mallet off the drumhead remains similar, the grip position and mechanics work differently.

Visual

It can be helpful to put the timpani mallets down and ask the student to hold an imaginary grapefruit between both hands. Then they can rotate their hands back and forth to "polish" the grapefruit. This creates the desired rotation in the forearm (the radius and ulna rotate back and forth around one another). Then the student can pick up the timpani mallets and continue the polishing motion. "Polishing a grapefruit" invokes specific images and motions that transfer very well to the basic motions of timpani technique.

Once the percussionist is comfortable with the rotating motion described above, they are ready to bring the mallets to the timpani. Using the visual channel here is very effective because the basic timpani stroke is quite large, and a lot can be learned from seeing what is happening. The student can stand in front of a mirror and hold their mallets in the "up" position (at the top of the stroke). They can watch one hand rotate down until the mallet head strikes the drum and rises back to the "up" position. The student should watch the entire motion in the mirror, assessing technical attributes from a visual standpoint: stroke motion, beating spots, posture, etc.

Kinesthetic

Many times, one will notice an undesired "slicing" motion in one hand (usually the non-dominant), out of sync with the desired vertical movement of the mallet. This is simply because the percussionist's non-dominant hand is learning the correct stroke mechanics at a slower pace than the dominant hand. Emphasizing the kinesthetic channel can be a remedy. Using the "cloning" method, the student can execute the basic stroke with both hands simultaneously. Kinesthetically, the way the dominant hand feels the motion will subconsciously transfer to the non-dominant hand.

Auditory

Timpani tone is very important, and is directly affected by stroke style and mallet placement. This is when the auditory channel can be the most useful. The percussionist should sing the following syllables: "bum," "pum," and "tum." Each syllable invokes a specific character for the timpani tone. Ask the student which syllable they would like to hear in their tone (and guide their answer to "bum" if needed), and then ask them to recreate it with mallets on the drum. This is highly effective in engaging their ears to really listen to their timpani sound and tone. This inner hearing plays a vital role for mental imaging. It is the ability to internally hear a musical gesture or action, feel the sensations of executing it, and mentally hone the interpretation. (Klickstein, 34-35)

What else can we do?

Aside from engaging in musical conversation while teaching, there are some other simple ways, as educators, we can promote triple-channel learning. Have mirrors available or, better yet, wall-mounted in the rehearsal and practice rooms. If cell phones aren't allowed in the school, providing access to video-recording capabilities is valuable.

The small backpack practice pads and bell kits that are often rented by students during the school year can be helpful for practicing at home. However, these should be avoided during rehearsal because they don't simulate real percussion instrument sounds and feel. Aside from learning the notes, striking hard plastic mallets on a small bell kit provides no feedback about touch, tone, or stroke style.

It is ideal to provide access to lower pitched instruments, like marimbas, because they resonate longer. This enhances the idea of legato playing, and producing tone on a percussion instrument. Listening to the marimba or xylophone tone and resonance with medium yarn wrapped or rubber mallets offers the realization that changing the touch on the instrument directly changes the tone and timbre.

Countless master classes and lectures have been presented on this topic by percussionist Michael Colgrass and harpist Dr. Carrol McLaughlin, both scholars in neuro-linguistic programming as it relates to music learning and performance. They have devoted their lives to developing the concept of triple-channel learning, and it is now widely endorsed by musicians around the world for good reason. (McLaughlin, 46) Realizing the ability to fully access any or all of the three learning channels can have a profound effect on music learning and performance. Practice time is better utilized, learning is more expeditious, and the level of performance quality skyrockets. Take advantage of these learning strategies to unlock your students' full musical potential. •

Dr. Jonathan Sharp is currently Assistant Professor of Percussion at Iowa State University and has held previous appointments at Morehead State University and Centre College. Dr. Sharp has performed concerts throughout the United States, Europe and Asia, as a soloist and classical musician. His performing credits include the Lexington Philharmonic Orchestra, the Champaign-Urbana Symphony Orchestra, the Boston Pops Orchestra, the Sinfonia Da Camera, and Pink Martini, among many others. He frequently tours schools presenting recitals, workshops, and clinics on topics including electro-acoustic percussion, contemporary keyboard, multiple percussion, concert snare drum, and marching percussion. Dr. Sharp holds degrees from the University of Kentucky, University of Illinois at Urbana-Champaign, and Morehead State University.

End Notes

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Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness*. Oxford: Oxford University Press Inc. 2009. 34-35.

McLaughlin, Carrol. *Power Performance*. Tuscon: IntegrityInk, 2008. 41-46.

PERCUSSION ANALYTICS: USING TECHNOLOGY FOR REAL-TIME PERFORMANCE FEEDBACK AND LEARNING

Thad Anderson

Introduction

As performers, we are in a constant mode of real-time analysis and self-assessment. This internal commentary is used to make adjustments and enhancements during performance for a more successful and musical playing experience. At times, negative or unrelated thoughts make their way into our stream of consciousness. This often leads to performance errors or lack of musical control (sound quality, stability of pulse, etc…). On the other hand, much of our performance mindset is made up of positive cues and reminders that are rehearsed and tweaked in the practice room. The more that we are aware of this process, the more we learn to rely on and trust this instinctual commentary that helps us to make adjustments during successful performance outings.

It can be difficult to understand or explain this process to younger musicians, particularly if they have not spent a great deal of time on stage in front of an audience. Audio and video recording technology is a common and useful way to help students to understand principles of sound production and pulse control. These techniques allow for insight after a performance, but they don't offer visual data that can help us learn what went well and what didn't go as planned.

This article will explore practice methods and exercises that use analytical data to help solve two of the most crucial skill sets that are at the forefront of every performance: sound quality and pulse. If we can learn to utilize this analytical method in the practice room, it can make for a comfortable and confident performing experience when in front of an audience.

Analytics

Before we delve into the process, let's first get a glimpse of how it might work outside of the performance field. This mode of real-time perception and personal commentary is a form of analytics. Analytics is the process of obtaining optimal or realistic information based on existing data. To put it simply, it is the science of analysis.

Analytics is a part of our every day lives. If you are a web developer, you are constantly reviewing data to help boost traffic to your website for a better user experience. If you drive a smart or hybrid vehicle, your dashboard provides you with real-time information such as fuel efficiency or if you are using an electric motor versus the combustion engine. This provides a more engaging driving experience and the real-time feedback provides useful data to enhance all-around performance.

A key concept here is optimization. Once we have data or feedback, it is in our best interest to do something with that information. Optimization is the process of selecting the best element(s) from a set of alternatives. If a musician knows how to make a proper adjustment for better tone quality, for example, this will enhance the overall performance.

We all know how beneficial recording practice sessions or run-throughs can be; we are able to step out from behind the instrument and hear ourselves as if we are audience members. These exercises offer the same benefits with the added bonus of a visual reference and actual data. Many performers (like myself) are visual learners and can benefit from experiencing visual feedback in addition to listening.

Equipment

Before we learn details about the exercises, let's first outline some of the equipment and software options that are suggested to make the most of using these practice methods:

Computer:

Either Apple Macintosh or standard PC desktop or laptop

Digital Audio Workstation (DAW) software:

Consumer level: Audacity (freeware), Garage Band, or similar
Professional level: Logic Pro, Ableton, Pro Tools, Cubase, or similar

Microphone:

Built-in computer microphone (not ideal due to control and placement)
External USB microphone (such as the Audio Technica AT2020, Blue Yeti, or similar)
Standard condenser microphone connected via XLR and audio interface

Though it is certainly possible to utilize these exercises using Audacity and a built-in computer microphone (the most economical option), it is ideal to have DAW software that can support a click track and a headphone output for monitoring the metronome during performance. This will allow the user to take full advantage of these exercises' capabilities. The most common setup I use with these exercises includes an Apple Macbook Pro laptop, Logic Pro X, and a Blue Yeti Pro large diaphragm USB condenser microphone. The Yeti is nice because it also serves as a basic audio interface with a standalone headphone jack for running a click track.

Exercises

Below are two exercises that help with learning to process real-time analytics as they pertain to playing percussion instruments. Each exercise is intended to relate and transfer well to all percussion instruments and areas. For the sake of demonstration, I typically use a practice pad, but it is certainly possible to work on each of these exercises on a snare drum, timpano, marimba, or any other instrument.

Exercise 1: *Stick Control* by George Lawrence Stone

With this exercise, we are primarily looking to analyze sound quality and consistency through—you guessed it—controlling our implements. Using the first few pages of *Stick Control*, we will use a variation that has been passed down through generations. With this variation, we will add an "invisible" or check bar before each line in the *Stick Control* variations. This check bar will be played with a single hand (either the right or left). When teaching this exercise, I like to bring up the scientific method (remember this from fifth grade?). Important components of the scientific method are establishing a control (something that is consistent) and a variable (something that evolves or changes). With this exercise we have just that: the check bar of eighth-notes played in one hand serves as a control and the sticking permutations that Stone lays out in his book give us many different variables. The hand that plays the check bar of constant eighth notes is determined by the last hand that is used in permutations provided in *Stick Control*. Below is an example of how the exercise works using the first four variations in Stone's book (figure 1):

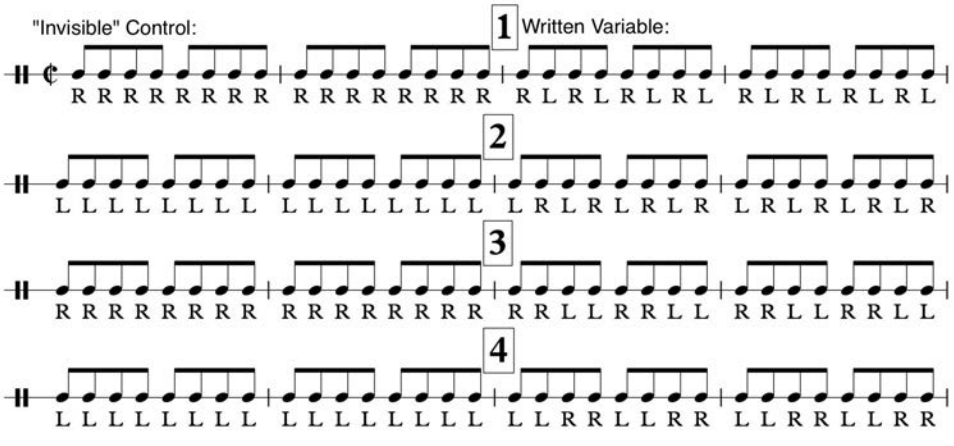


Figure 1: Sample excerpt of this exercise using George Lawrence Stone's *Stick Control.*

Once the basic exercise is learned, it's time to turn on the microphone, set your input levels, and start recording. Using a four beat count-off, start the recorder and then perform the first eight lines of *Stick Control* in this manner. Initially, the goal is to perform all eighth notes at an even volume or amplitude using the control (same hand sticking) as a model for the variable (sticking permutations). Once a pass-through has been recorded, take a look at the audio region in your digital audio workstation. It should look something like this in Audacity (figure 2) or Logic Pro X (figure 3):

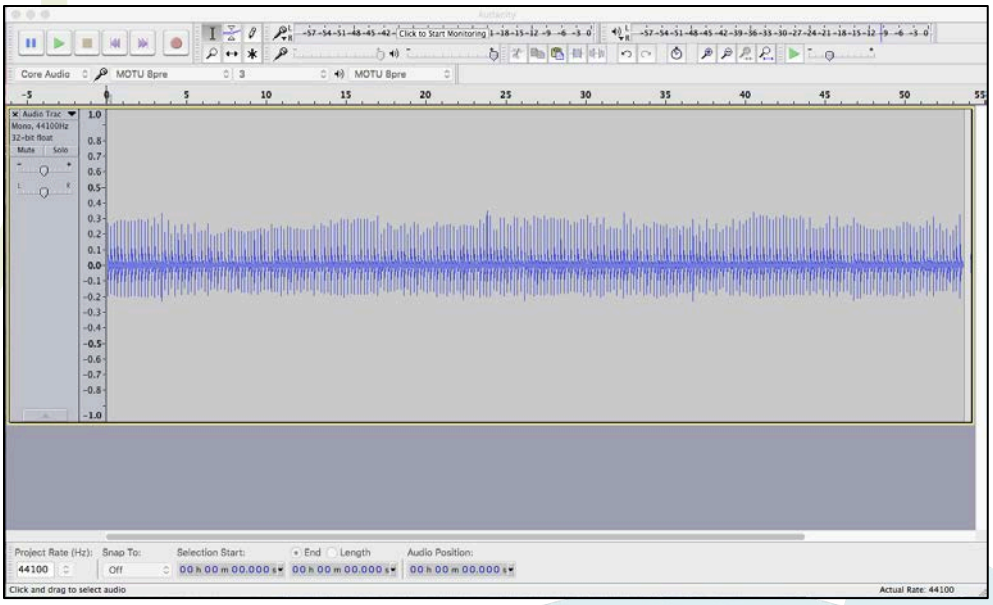


Figure 2: Lines 1 through 8 of *Stick Control* recorded using Audacity.

Figure 3: Lines 1 through 8 of *Stick Control* recorded using Logic Pro X.

Here you see each strike of an eighth-note visualized with a digital sound wave. Properties such as amplitude and transient patterns or spacing can be examined for consistency, shape, and alignment. For this particular exercise, the goal is to match the varied stickings with the constant stickings. Therefore, we should see an even amplitude and spacing all the way across the audio region. Figure 4 offers a closer look at line 3 of the exercise:

Figure 4: A closer look at measures 9 through 12 of the recorded pass-through.

Now that we have zoomed in on 32 eighth notes, we can better see inconsistencies and tendencies such as the balance of each hand and control of sticking variations. By witnessing this type of feedback in real-time and after the performance, we can use this data to gain better insight on how to react and improve in various performance opportunities as they relate to control of volume and balance.

Exercise 2: *Progressive Steps to Syncopation for the Modern Drummer* by Ted Reed

This second exercise focuses on pulse control. Using Ted Reed's classic *Progressive Steps to Syncopation for the Modern Drummer*, we can use his basic eighth-note syncopation exercises to work on subdividing and placing notes properly in time. To get started with this exercise, you will want to select a syncopated eight-bar phrase from somewhere within the book. Once you have selected a phrase, go ahead and record the rhythmic passage with a metronome or click track. It will end up looking something like figure 5:

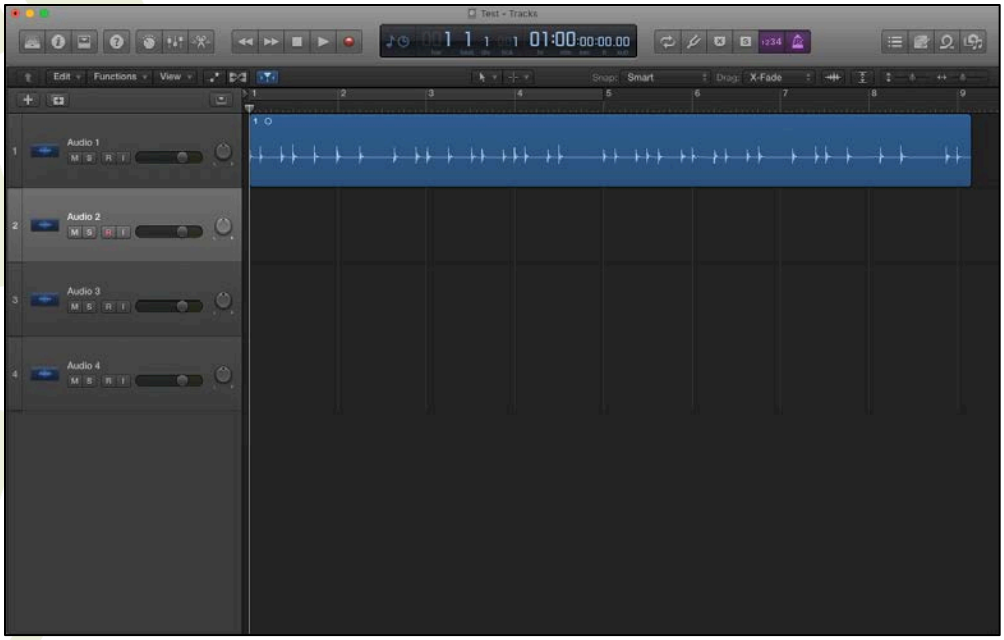


Figure 5: A syncopated eight-bar phrase from Reed's book.

Notice that I have loaded three additional audio tracks into this DAW project. Now that the eight bar take has been recorded, these additional tracks will be used to create a round. This initial audio region can be pasted into the second track. Once it is pasted, slide the audio region so that it begins on the second beat of the first bar. It should look something like figure 6:

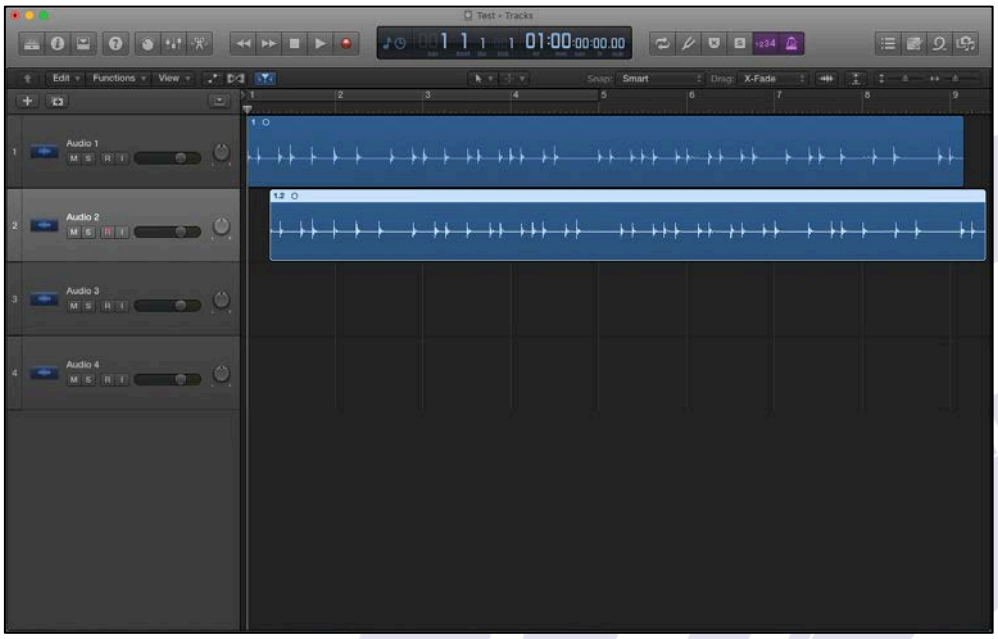


Figure 6: A one-beat round created by overlapping the same recorded audio region.

Playback of this newly formed "duet" will expose even the slightest of beat placement inconsistencies. In a perfect world, we would see and hear a perfect displacement of eighth-notes and silence, but that is easier said than done. For an added step, you can paste the same audio region two more times and space them out at various beats. For example, here is a four layer version spaced out at the downbeats:

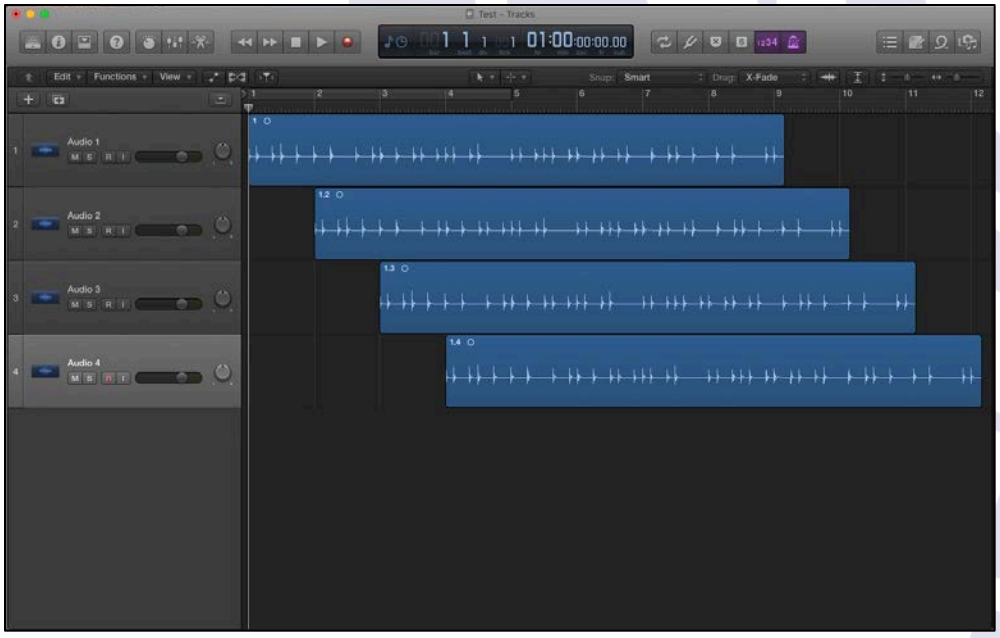


Figure 7: A four-layer round built off a single eighth-note syncopation recording.

In addition to experimenting with counterpoint or rounds from a single rhythm-based recording, you can also try looping techniques and overdubbing additional live recordings creating duets with yourself. The possibilities are endless. New methods will only reveal more data that can better help a performer hone in on specific skillsets necessary to be comfortable on stage as a soloist or with other musicians.

Conclusion

There are additional exercises that I use to work on fundamentals, but these are two that will help percussionists begin to heighten their awareness for this type of analysis and optimization. The ability to see and hear tendencies in real time and to make the proper adjustment is an invaluable way to understand how our mental awareness works while on stage in front of an audience. It also helps us to better appreciate the fine technical details and skills that are required to develop a mature musician into a great performer.

I would encourage you to explore using technology for analytical data to help improve specific components of your own playing that need attention. Use the exercises and books presented here, or simply make up your own exercises. This is the best way to learn about tendencies, good or bad, and how to make the proper adjustment. •

Thad Anderson (b. 1980) is an Assistant Professor of Music at the University of Central Florida where he coordinates the percussion studies program and teaches courses in music composition and technology. Joining the faculty in 2009, Anderson also presides over the Collide Contemporary Music Series and Festival. Anderson is a versatile performer and pedagogue with focused interests that span contemporary music, historic American percussion ensemble repertoire, composition, design, electro-acoustic music, conducting, and technology.

Additionally, Dr. Anderson is highly active in the Percussive Arts Society community where he is a past President of the Florida chapter and a member of the Music Technology Committee. Dr. Anderson completed his undergraduate work in Music Education at the University of Central Florida and received his Masters of Music and Doctorate of Music Arts in Percussion Performance from the University of Texas at Austin.

Thad Anderson plays Yamaha percussion instruments, Vic Firth sticks and mallets, Zildjian cymbals, and Remo drumheads.

PUTTING THE MARCHING PERCUSSION VS. CONCERT PERCUSSION BATTLE TO REST

Anthony Cananzi, Jr.

Reflecting back on my high school days, I remember how much fun I had in band, and what a valuable experience it was. The program I attended was a competitive "Bands of America style" program. We spent a majority of the fall semester preparing for competitions. When marching band was over, we immediately switched gears and shifted our focus to indoor drumline for the winter / spring. We did not have adjudication festivals, UIL, or large group performance evaluations for our concert bands. Therefore, there was not much pressure to have a stellar concert ensemble.

Embarrassingly, I did not know concert percussion ensemble even existed until my undergraduate degree. This was a long time ago (1994 - 1999), and things in this art form have drastically changed. Colleges and Universities are more competitive than ever, and producing a high school student who is well versed in the percussion field is almost essential before he or she enters undergraduate study. I love the marching arts as much as I do concert percussion ensemble, and I firmly believe that we, as educators, must expose our students to both art forms equally in order to produce students who will be marketable and successful after graduation.

The Value of Marching Percussion

Whether you teach a competitive marching band, or a "big ten" style marching band, the same values and principles can be taught that will benefit the overall musicianship of your percussion students. The two concepts that we spend the most time on during the fall months are timing and technique. From day one of band camp we spend countless hours developing our student's snare drum grip, Stevens grip, timpani grip, and the two-mallet grip. We use the metronome as a constant tool as we hone in on the skill sets needed to perform the show. This allows us to develop a strong sense of internal pulse in our students that will carry over into any ensemble they perform in.

Having solid fundamental techniques will also allow us to perform a wide variety of literature on the football field as well as in the concert hall. In marching band, we teach our students how to listen and how to constantly adjust to their surroundings. This skill is very important when playing in the percussion section of the wind ensemble, orchestra, or jazz ensemble, where they are forced to immediately adjust to any inconsistencies that may appear in the ensemble. Playing accent patterns, check patterns, roll exercises and flam exercises everyday will provide the skill sets needed to play the perfect Sousa march in your wind ensemble. Without spending hours everyday focusing on your student's double vertical or single independent strokes, playing your favorite John Mackey or Joseph Schwantner piece will be nearly impossible.

The marching band activity has evolved (for the better) to allow our students to use the same techniques outside as they would in the concert hall. Amplification allows the performer to be consistent with their approach no matter what venue they are performing in. Rudimental drumming will aid in preparation for the pursuit of college auditions, military band auditions, and even drum corps.

The Value of Concert Percussion Ensemble

Having a concert percussion ensemble is equally as important as having a marching percussion section. Concert percussion literature allows the students to develop soloistic musicianship that is often required at higher-level institutions or professional ensembles. Gaining an appreciation for composers who write for our craft is very important for both the teacher and the student. Different genres and styles can be explored through the concert percussion ensemble. Pat Metheny, Beethoven, Debussy, Frank Zappa, and Scott Joplin, to name a few, are prolific composers, covering a wide variety of styles that can all be studied through the concert ensemble.

The concert percussion ensemble allows the students to individually explore timbres, colors, and textures on their own without the restraints of uniformity that is required in marching band. A student's reading skills are exponentially improved through the concert percussion ensemble as well. Most percussion ensembles have one player on a part, and the student is forced to independently learn without the proverbial crutch of having someone playing the same part right next to him or her.

There are many great orchestral transcriptions available for the percussion ensemble. Exposing students to Beethoven, Mozart, Debussy, and Tchaikovsky before they graduate high school will make for a smooth transition into college orchestral study.

When Worlds Collide

Having a successful marching ensemble and concert ensemble can be quite the balancing act. I am a firm believer that marching band is an after school (or before school if you live in Texas) extra curricular activity. It is only on rare occasions that the marching equipment will make its way off the shelves during the school day. Many programs offer a percussion class during the school day; this is an excellent time for educators and students to focus on the concert percussion portion of their program. Many schools also operate on a ninety-minute block. In this situation, the block may be broken in half where the first forty-five minutes are spent on concert percussion ensemble, and the second forty-five minutes the ensemble joins the band class rehearsing at that given time. This allows the percussion students to play in a percussion ensemble and a concert band within the same class period. During the spring semester the same may hold true if you have a competitive indoor drumline. If you do not have an indoor drumline, consider having an after school concert percussion ensemble that rehearses once or twice a week. Then, implement a drumline / front ensemble spring training regiment later in the semester in preparation for the following fall.

One of the biggest challenges of having both types of ensembles is getting your students to "buy in" to the concert percussion ensemble. It is very easy for a student to fall in love with marching band because of the travel, crowds, competitions, and football games that are all encompassed within a season. Finding any performance opportunity for the concert ensemble will help the students gain appreciation for the importance of the ensemble. Recording sessions, bringing in guest artists, and exposing the students to as many performances as possible will help accelerate the student's desire to be in the ensemble. I value the marching arts very much. I think marching band develops a skill set that is very important in the development of young percussion students. However, it is very important to make sure equal time is spent developing a student's buzz roll, timpani roll, crash cymbal technique, tambourine technique, etc. as much as we spend developing his or her rudimental playing.

Past Student Opinions

I surveyed a recent graduate who is studying music education at the university level with an emphasis on percussion.

Q: How has your high school experience prepared you for college study?

A: "*The transition from high school to college is not an easy one, especially if you're a music major. This is because the level of rigor in high school is significantly lower than*

that of college. I would be lying if I said this transition was easy for me. However, the shock of the new environment has been softened because I was part of my high school's marching band and percussion ensemble.

Marching band has taught me how to work with others, how to problem solve, and how to practice for long periods of time while maintaining focus. I've recently learned that in college chamber ensembles, there are few times when you are supervised or coached. Knowing how to work with others has been very helpful because it is not an easy thing to do at times.

Playing percussion requires an open mind and creativity. Some of the repertoire I am approaching requires several instruments without specific instructions on how to set up. The training I received in my high school program allows me to work through a piece of music and create set ups and musical decisions without the help of an instructor or coach. In college, you are expected to practice a lot. Normal days for me consist of 4-6 hours of practicing. Marching band is really the only activity in high school that could have provided me with that kind of practice with that kind of intensity.

Percussion ensemble, I feel, is a necessity for high school percussionists. Percussion ensemble is where I learned a majority of the musical skills and techniques I had prior to college. Percussion ensemble was the only ensemble in which I had the chance to learn about the vast capabilities our instruments. I was fortunate enough to go to a high school that performed a variety of repertoire. Through this, I learned how to make musical decisions such as: which mallets to use, what stickings to use, what instruments to use, how to shape lines, and how to balance with others. Because these skills were practiced so often during my time in high school, they are now second nature and I do not have to focus as hard on them. I can now spend my practice on more acute details. I have noticed that this gives me a substantial advantage. Some of my college peers were not fortunate enough to be a part of a percussion ensemble in high school. They are forced to learn the previously mentioned skills very quickly. It is very embarrassing to be corrected for using 16-inch crash cymbals when you clearly should be using something much larger."

Creating the Next Generation of Educators and Performers

As previously stated, today's percussion field is extremely competitive. Winning an audition for admission into university programs is harder than ever due to the well roundedness of today's young percussionists. Many young students are entering undergraduate programs with a plethora of performance experience both on the football field and in the concert halls. It is commonplace to have students that have performed on a BOA Grand Nationals field as well as on a stage at the Midwest Clinic or PAS Convention throughout their high school tenure. We are doing our students a huge

injustice if we focus on just one aspect of percussion playing. Our job is to make our students as prepared and as marketable as possible for the next level of their musical careers, and devoting equal amounts of time in the marching arts as well as the concert ensemble will set your students up for a successful transition into the collegiate level. •

Anthony Cananzi, Jr. is an Assistant Band Director at McEachern High School in Cobb County, Georgia. Before being named as an assistant director, Cananzi was the director of percussion at McEachern for six years. He was the former assistant band director at Tapp Middle School, and Barber Middle School. He earned the Master of Music in Percussion Performance degree from Florida State University in Tallahassee, Florida. He holds his Bachelor's Degree in Music Education from Indiana University of Pennsylvania. Anthony has studied with Dr. John Parks, Dr. Michael Kingan, Dr. Gary Olmstead, Dr. Ron Horner, and Dr. Jack Stamp.

While studying at Indiana University of Pennsylvania, Anthony finished first, second, and third in as many years competing in the Delta Omicron Solo Competition. In the summer of 2002, he was a member of the Crossmen Drum and Bugle Corps front ensemble. Cananzi has performed with ensembles such as the Florida State Wind Orchestra on their 2007 tour to Ann Arbor, Michigan where they were the showcase concert for the CBDNA National Conference. He also performed in Carnegie Hall with the FSU Percussion Group in May of 2007. While at FSU, Cananzi performed with the University Symphony Orchestra, Wind Orchestra, Chamber Winds, and the University Percussion Ensemble. His professional experience includes the Tallahassee Symphony Orchestra, the Tallahassee Ballet Company, and the Albany Symphony Orchestra. He has also performed with the Cobb Wind Symphony under the direction of Alfred Watkins.

Anthony has taught several successful high school percussion programs including the Kiski Area Marching Band. He was the Front Ensemble instructor from 2002-2004 where the ensemble won two BOA Regional Championships and finished 7th at BOA Grand Nationals. During his time at McEachern, the marching band has been a consistent Bands of America Regional Finalist. The percussion ensemble has performed at the Georgia PAS Day of Percussion, the Lassiter Percussion Symposium, the McEachern Day of Percussion, and will be performing at the 2016 Georgia Music Educators Convention in Athens, Georgia. Cananzi spent two seasons as a member of the instructional staff at the Boston Crusaders Drum and Bugle Corps serving as Front Ensemble technician. Cananzi also spent time instructing the Front Ensembles at Spirit of Atlanta Drum and Bugle Corps in the summer of 2011, and Atlanta CV in 2013. He resides in Dallas, GA with his wife Jill, his children Luca and Sofia, and two puppies Cessa and Bela.

BASIC CONCEPTS FOR TEACHING CRASH CYMBALS

Jason Kihle

It can be easy to overlook crash cymbals in a public school band. In trying to get trumpets to rest on beat four and clarinets to play B-flat instead of B-natural, there isn't always time to focus on one person playing crash cymbals. But crash cymbals are important because they are almost always a solo instrument and an improper entrance or the dreaded "pocket" can be embarrassing for everyone, especially the student. This article will provide some approaches to teaching crash cymbals.

It should be remembered that crash cymbals are their own instrument, and as is true of virtually any instrument it takes time to get an intentional sound. Literally any person can walk up to crash cymbals and make a noise, but getting the desired sound consistently over time takes practice. It bears repeating that cymbals are a solo instrument and that crashes are often written to highlight an important part of a musical idea. Time spent working with students to get the desired sound will pay off in the concert.

Students first encountering cymbals often struggle just holding them. A general grip that works well is to grab the strap between the thumb and the first finger while the rest of the fingers wrap around the strap (Example 1).

Example 1

Students without much finger strength may struggle with any grip initially and should be encouraged to take frequent breaks. With frequent practice their hand and arm strength will develop and they will be able to manipulate the cymbals with more success. One common pitfall that has a direct impact on sound is that students end up with large parts of their thumb and/or palm on the cymbal (Example 2).

Example 2

If a student is struggling in the beginning with their grip, I may allow this until their hand and finger strength increases, but usually I encourage students keep as much of their hand and fingers off the cymbal as possible. Also, I do not teach my students to put their hands through the strap before gripping the strap, and I also do not use cymbal pads for concert playing. These pads are generally designed specifically for marching applications.

A variety of playing techniques exist, but there is no one "right" technique. In the end, what matters is the sound. The following are two techniques to consider, though they are by no means the only techniques for teaching crash cymbals. (For ease of description a right-handed player is described in each technique.)

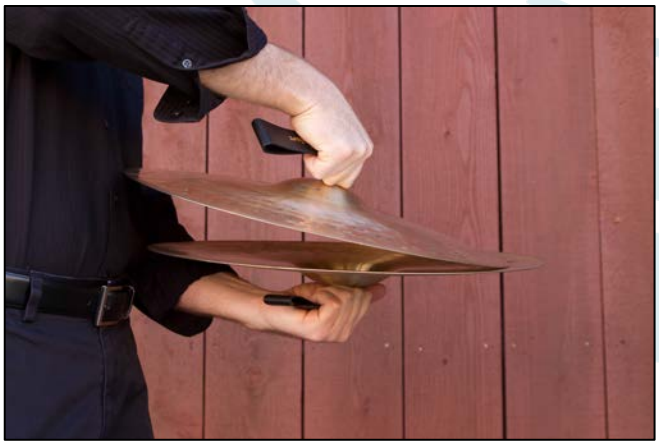
Example 3

Start where you want the cymbals to strike each other. For the first technique, hold the left hand under the cymbal parallel to the floor. The elbow will be close to the stomach (some students will brace the elbow against their stomach or side). The right hand cymbal should be at approximately a 20-degree angle, with the front edge 1-2 inches inside the front edge of the left hand cymbal (Example 3).

Now bring the right hand cymbal back towards your body to prepare to strike (Example 4).

Example 4

The striking motion should move down and away from your body towards the other cymbal, with the front edge of the right hand cymbal striking the front edge of the left hand cymbal. The right hand cymbal should strike at an angle (the angle can vary depending on the desired sound), the idea being that the front of the cymbal will strike first and then the back of the cymbal will strike after, activating the entire cymbal. If the right hand cymbal strikes inside the front edge of the left hand cymbal at an angle, it is unlikely that a player will get a "pocket" (Example 5).



Example 5

Once the player can move the right hand cymbal consistently, they can move the left hand towards their body as the right hand moves away so that the cymbals are moving towards each other and more of each cymbal is activated.

This first technique works well for a student who may have trouble holding the cymbals up and in front of them. Some drawbacks to this technique include: 1) with the cymbals being held lower, some sound may get lost in the backs of the players in front of the percussion section, 2) the cymbals may be hard for the audience to see, and some directors consider the visual component important when crashing cymbals, and 3) the angle of the cymbals can be hard to set because the player cannot see the offset as easily.

The second technique involves holding the left hand cymbal perpendicular to the floor. Start where you want the cymbals to strike each other. Put the top edge of the cymbals just below eye level with the right hand cymbal at about a 20 degree angle 1-2 inches below the left hand cymbal. (Example 6).

Example 6

Example 7

To strike, bring the right hand cymbal down and to the right (Example 7).

To strike, bring the right hand in and up towards the left hand in a sweeping motion. The striking cymbal should move with velocity through the other cymbal so that the bottom edges of the cymbals clash immediately after the top edges, which will create a flam and should activate the whole cymbal (Example 8).

Once the player is comfortable moving only the right hand and can strike in the same spot every time, the player can move the left hand down at the same time while working to strike in the same spot. This can be a complex action for younger players and some directors may want to have students move only the right hand in the beginning.

Example 8

Some drawbacks to this technique include: 1) if the cymbals are heavy, smaller players may have difficulty holding the cymbals in front of them for any length of time and 2) for younger students, bringing a cymbal from out of their line of sight to hit a precise spot can be very difficult, as opposed to the first technique, where they can see the target and striking object right in front of them.

One particular advantage to the second technique is that the student can see "through" the cymbals to their music and then, if their stand is set high enough, they can see the director peripherally just above their stand. This alignment of cymbals, stand, and then director can be harder to achieve with the first technique described.

It important to remember that, regardless of technique, the goal is to get both cymbals to vibrate fully. To do this, it is helpful to have a flam at the striking moment. Also remember that if the performer is moving the cymbals with the correct velocity the audience won't hear two separate and distinct attacks. To achieve this flam, the performer should finish the motion and if they are in the correct hand position, this will give the full sound.

Soft Crashes

Bring the cymbal in your right hand to a point just below the inside edge of the cymbal in your left hand. You will use the whole cymbal, but you can focus on the edge while making sure the edges line up. Now pull the right hand cymbal down and away from the left hand. Leave the cymbals in contact with each other, or have them "kiss", to give a different character to the sound.

Short Notes

For short notes, bring the cymbals towards (toward?) your body to aid in dampening. Cymbals should be dampened against your stomach. Students should be aware of not starting the cymbals too far away from their body, as it can make dampening harder.

Students may require repeated coaching to get them to consider the cymbals a "real" instrument. Most band directors are aware that some percussionists only want to play snare drum and that the cymbals are often further down their list. However, getting students to listen to their crashes and then compare them to crashes on recordings can motivate them to spend time developing their sound until they can create a crash that will be a musical and artistic sound instead of just a noise. •

Dr. Jason Kihle is currently Assistant Professor of Percussion and Interim Director of Bands at Texas A&M University-Kingsville. Dr. Kihle collaborates on the concert percussion ensemble program with Professor Randy Fluman and is head of the World Percussion Program. He directs the Wind Symphony, Pride of South Texas Marching Band, Latin Jazz Ensemble and Steel Drum Ensemble.

Dr. Kihle earned a D.A. and M.M. from the University of Northern Colorado. He also holds a B.M. Ed. Degree from the University of North Dakota. Prior to completing his graduate degrees, Dr. Kihle taught elementary music and middle school band in Arizona and Colorado.

Dr. Kihle is a member of the Percussive Arts Society, National Association for Music Education, the Texas Music Educators Association, Pi Kappa Lambda, and Kappa Kappa Psi. He is an Innovative Percussion endorser and Yamaha Performing Artist.

#MUSICIANSTOO: DEVELOPING THE MUSICAL PERCUSSIONIST THROUGH AN INCLUSIVE BAND WARM-UP ROUTINE

Brandon Arvay

PART TWO:

Exercises

Part 1 of this article presented considerations for enhancing student musicianship as well as instructions for implementing this warm up system. Part 2 of this article focuses on five popular band warm up exercises: Long Tones, Lip Slurs, Scales, Articulations, and Bach Chorales. Each begins with a brief description of its musical benefits for wind players and percussionists. Following each description is a sample percussion warm up that contains the musical material intended for use by the players.

LONG TONES

Long Tone exercises are designed to refine characteristic tone and breath support of woodwind and brass players.They are typically played in unison by all the players in the band in a variety of rhythms, scales, and intervals. Long Tones usually begin with long note values (i.e. whole notes) and descend chromatically.

Instead of playing the wind parts as-written and rolling the entire exercise, mallet players should combine the pitch material of the winds with the rhythms and stickings of the non-pitched percussion instruments. To do this, mallet players should simply read from the wind parts. They should also have the Long Tones chart for non-pitched percussion on their stand. (Perhaps the director can make double-sided copies of each exercise, pairing the wind parts with the non-pitched percussion parts. This will greatly reduce the number of pages for which the students will be accountable).

While the winds play long tones, the non-pitched percussionists play "Stick Control" exercises to warm up their muscles, joints, and mind while warming up their ensemble awareness of timing, balance, tempo maintenance, touch, and tone. These exercises will

have to be created by the band director. To do this, simply use the sample exercises included in this article as a template and insert any rhythm and sticking from the following resources: *George Lawrence Stone's Stick Control, Mitchell Peters' Developing Dexterity,* and the *Diddle Rudiments* section of the 40 PAS Rudiments Chart.

To begin, the percussionists should play *forte* with smooth legato strokes. Try these additional variations that can be applied to any of the following five exercises:

- One dynamic throughout (any dynamic)
- Crescendo/decrescendo (Examples: one bar to cresc.; four bars to cresc.)
- Change dynamics at the beginning of each measure
- CREATE YOUR OWN!

LIP SLURS

Lip slurs on brass instruments involve playing two different pitches with the same value combination or slide position. This is done by affecting the player's embouchure, air speed, and tongue position to play on different parts of the harmonic series. Woodwind players do not play different parts of the harmonic series, but will simply play slurs and use a variety of fingerings to change notes. Because of this, woodwind players will often double the brass parts for the exercise or play related scales during the brass lip slurs.

Pitched percussion instruments have many options for accompanying the wind players. Mallet instruments can roll the long tones to build strong hand-to-hand control and balance. They can also double the woodwinds playing scales using the appropriate woodwind part. Playing scales will develop the mallet percussionists' ability to navigate large instruments with multiple "targets", while working to develop tone, touch, rhythm control, and dynamic consistency. Timpanists can be challenged to perform quick tuning changes along with the brass parts. They can try changing both pitches quickly or changing only the tonic pitches.

Non-pitched percussionists should use this time to enhance their two-height control through a series of "Two-Height Exercise" patterns. Often referred to as "accents and taps" in marching percussion, percussionists must have the ability to control the stick as it moves between loud and soft notes in quick succession, as musical style on non-pitched and pitched percussion is often defined by these changes. Non-pitched percussionists should pair rhythms and stickings from a sheet similar to the attached "Two-Height Exercise" chart to the wind players' Lip Slurs exercise.

SCALES

Scales may not be the most interesting exercises to play, but they are integral components of instrumental performance. They provide the perfect setting for students to learn the basics of harmony and transposition. And due to the different layouts of the instruments, each mode and tonal center uniquely challenges the performer to develop greater dexterity and mobility. Wind players must learn to coordinate changes in the embouchure, air, tongue positions, and fingerings/slide positions.

Percussionists must be able to navigate over-sized instruments such as a xylophone and marimba with large, carefully-synchronized gestures and footwork, while maintaining their musical awareness as they play. Percussionists also need to control tiny motions while moving around a small glockenspiel and perform with great accuracy. The percussionists must use scales as a map to discover various tonal and non-tonal paths across the mallet instruments.

Mallet players should read from both treble clef and bass clef scale sheets to expand their range of reading skills. Aside from the typical considerations for tone, touch, and rhythmic and pitch accuracy, mallet percussionists must continually enhance their ability to play double stops in different intervals. Timpanists continue developing the pitch sensitivity of the ear by playing various tonic-dominant exercises. Playing a variety of scales will challenge the timpanist to use a variety of drum combinations. This is also the perfect setting for the timpanists to check intonation with the surrounding ensemble during rapid pitch changes.

During the scale portion of the warm up, non-pitched percussion players will play rudimentary patterns that focus on embellishments, including flams, three-stroke ruffs, and four-stroke ruffs. The interpretation (open versus closed) of the embellishments should be a focal point while performing these exercises. Additionally, a variety of stickings may be used to expand the palette of options for the students.

ARTICULATIONS

Articulation exercises are designed to develop coordination of the wind players' use of air, tongue, fingerings, and to expand their musical phrasing and style understanding. These exercises include tenuto, staccato, legato, accent, and marcato markings in many different combinations. These exercises typically include simple rhythms in short scalar patterns so the emphasis remains on the articulations.

Mallet parts perform melodic and harmonic phrasing with winds instruments all the time. To play with the appropriate musical style, the mallet players must listen to the wind players and match their style ideas. The players must have a strong command of these articulations, a command formed largely during the full band warm up. The mallet and wind players must play the same parts so all the students develop strong ensemble listening skills and to understand exactly how each style exercise should sound. The timpanist can tune one drum to the tonic pitch and a second drum to the dominant pitch of each exercise. The timpanist can play the rhythms and articulations of the tuba parts on the appropriate drum.

Non-pitched percussion players use this time to develop rolls and articulations together. Articulations can even be applied to earlier sections if the director chooses to include them. For articulation performance instructions, please refer to the Articulations considerations discussed previously in this document. Articulations are used to create style within a piece. Some composers leave out style markings for the percussionists for various reasons. Some composers may simply assume the percussionists will play with the appropriate style while others may not think of a thunderous bass drum or splashy hand cymbals as musical instruments, but as mere effects. Percussionists must perform matching articulation exercises with the winds to truly understand how their parts fit together.

BACH CHORALES

Bach chorales are an opportunity for musicians to put all the musical and technical skills of the exercises into a familiar, flexible, and challenging piece of music. Chorales challenge the wind players' endurance, phrasing, intonation, and tone control. It is important for the director to select a chorale to use on a daily basis as a musical laboratory in which experiments of phrasing, breathing, dynamics, and many other musical elements can be explored. They are also enjoyable pieces to play, which engages the performers in a positive way.

Mallet players combine the skills learned in the previous exercises to create an artistic approach to the music. This combination of skills will allow the players to skillfully move around the instruments with ease, perform with the appropriate touch and tone, and achieve mature musical style. Timpanist parts may come with the band arrangement of the chorales. If so, have the timpanists use these. Experienced timpanists that require advanced challenges may try reading the tuba parts. To start, have them play only cadential points. If possible, add in more pitches for them to play.

Non-pitched percussionists are typically left out of the full band warm up because their sounds "get in the way" of the wind players working on tone, balance, and blend. However, instead of leaving them out of the chorale portion of the warm up, they can use this opportunity to develop their skills counting and playing coloristic ensemble roles.

Coloristic percussion parts add life and energy to the surrounding melodic and harmonic parts. These moments can include isolated notes on triangle, hand cymbals, tam tam, booming bass drums, or subtle crescendos on suspended cymbals and snare drums. Some band arrangements come with the types of percussion parts. Because many do not include any percussion parts, the director must craft these parts. •

PITCHED PERCUSSION INSTRUMENTS	NON-PITCHED PERCUSSION INSTRUMENTS
Glockenspiel	STRIKE
Vibraphone	Snare Drum
Xylophone	Bass Drum
Marimba	Concert Toms
Chimes	Djembe
Crotales	Cajón
Steel Pan	Congas
Timpani	Bongos
Almglocken	Tambourine
	Triangle

CRASH	SCRAPE	SHAKE
Hand Cymbals	Guiro	Tambourine
Claves	Brushes on Snare Drum	Shakers

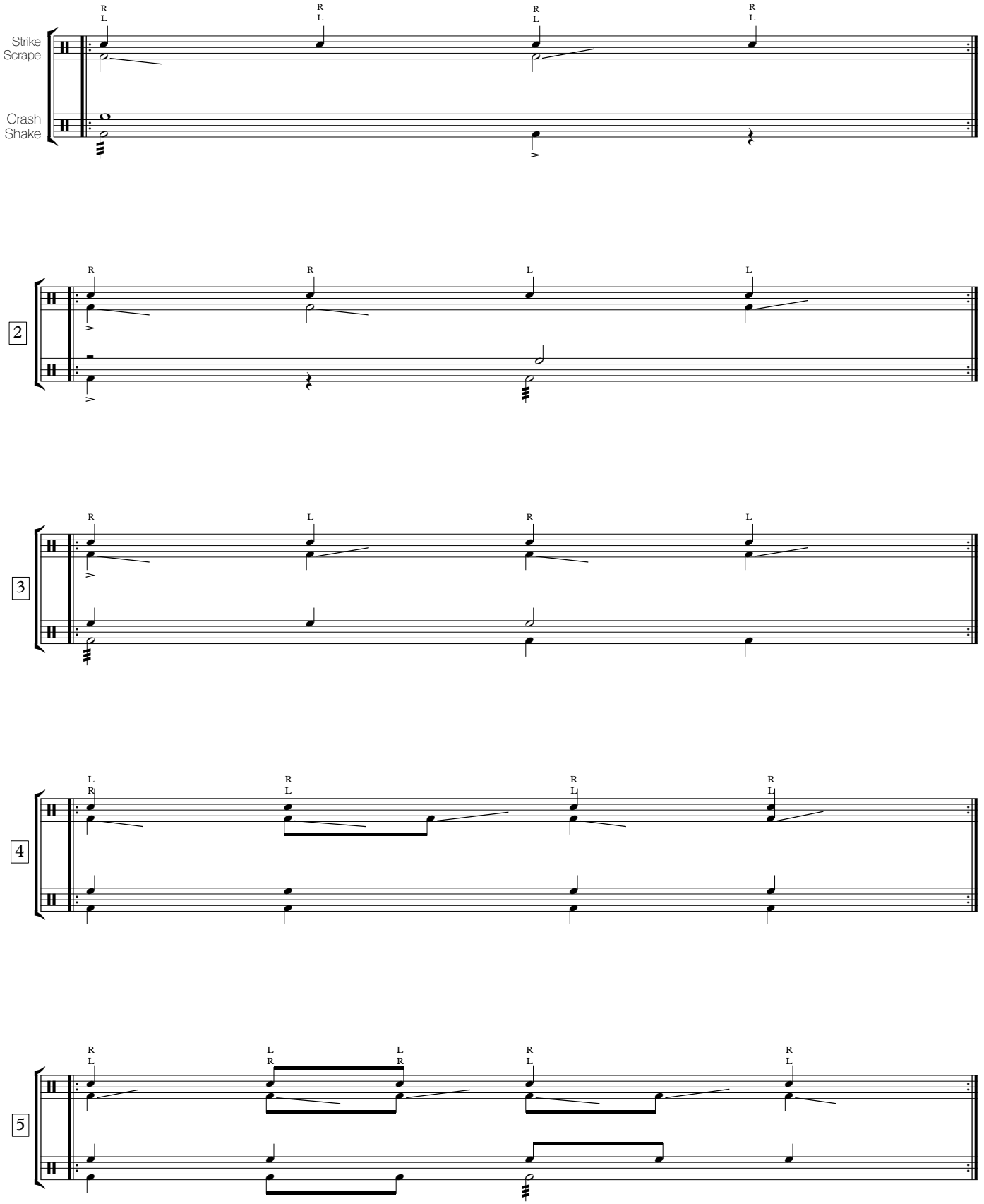
Dr. Brandon Arvay currently lives in Lexington, KY where he regularly performs with the Lexington Philharmonic Orchestra, serves as the percussion instructor for the Central Kentucky Youth Orchestras, and presents workshops and recitals throughout the Southeast. He holds degrees from the University of South Carolina (B.M.E.), Colorado State University (M.M.), and the University of Kentucky (D.M.A.). He has conducted and coached a variety of ensembles, including the award-winning University of Kentucky Percussion Ensemble at the 2014 Percussive Arts Society International Convention. In his travels, he has performed throughout China and was featured on China Central Television.

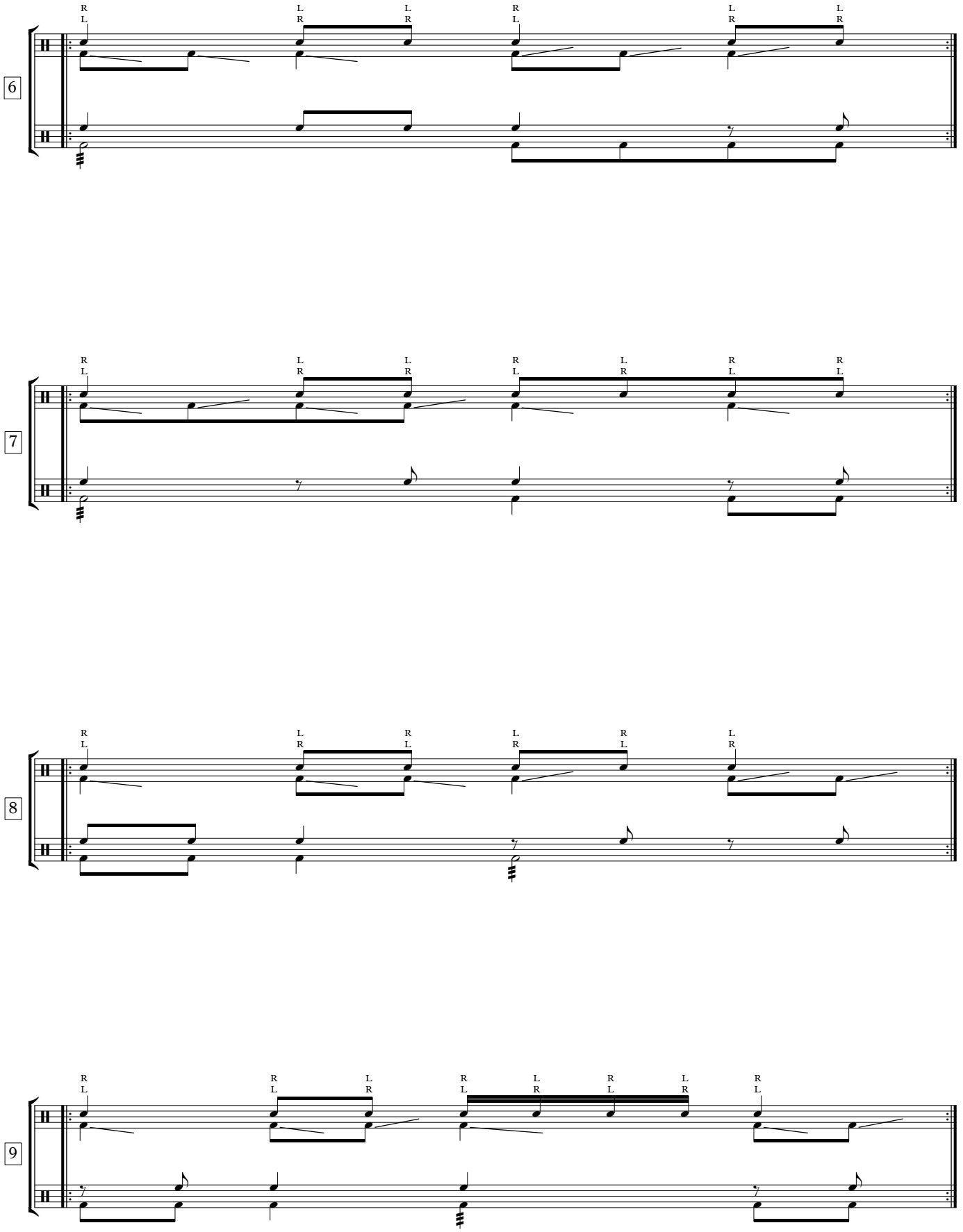
For more information on Brandon's activities, please visit www.brandonarvay.com.

Stick Control Warm Ups (SAMPLE)

Middle School

Arvay

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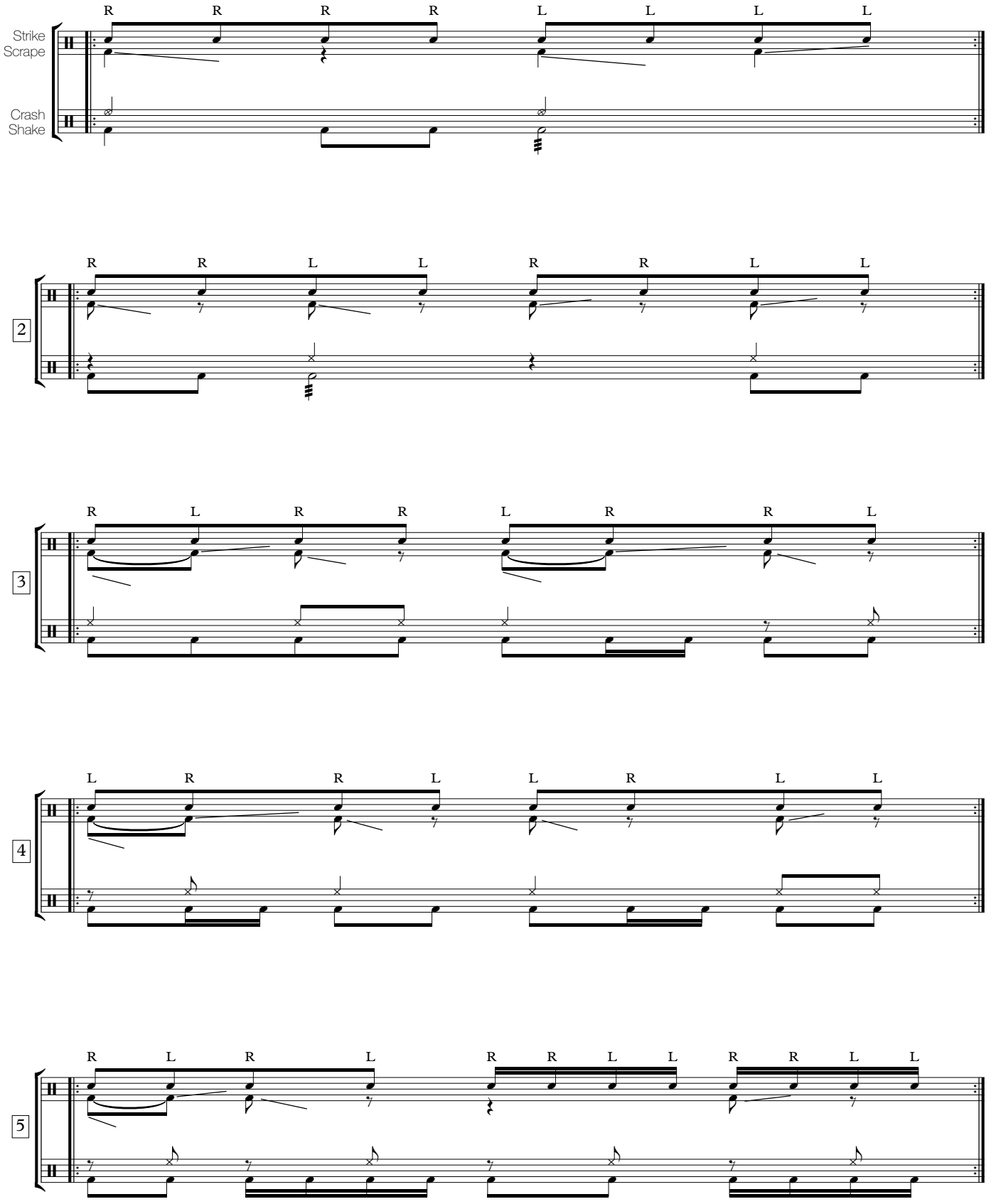
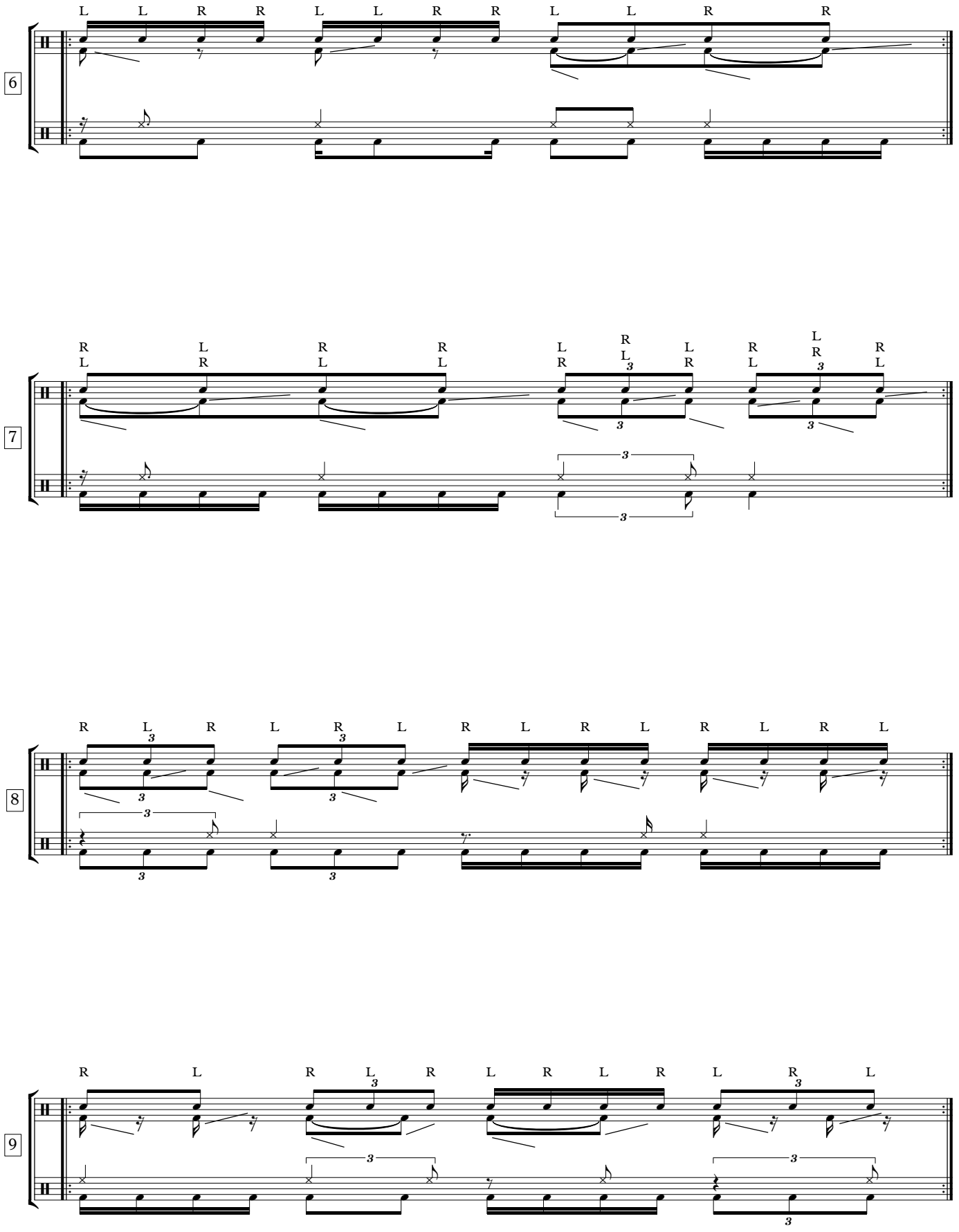
Stick Control Warm Ups (SAMPLE)

High School

Arvay

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L L R R L L R R L L R R
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R L R R L R L R L R L R
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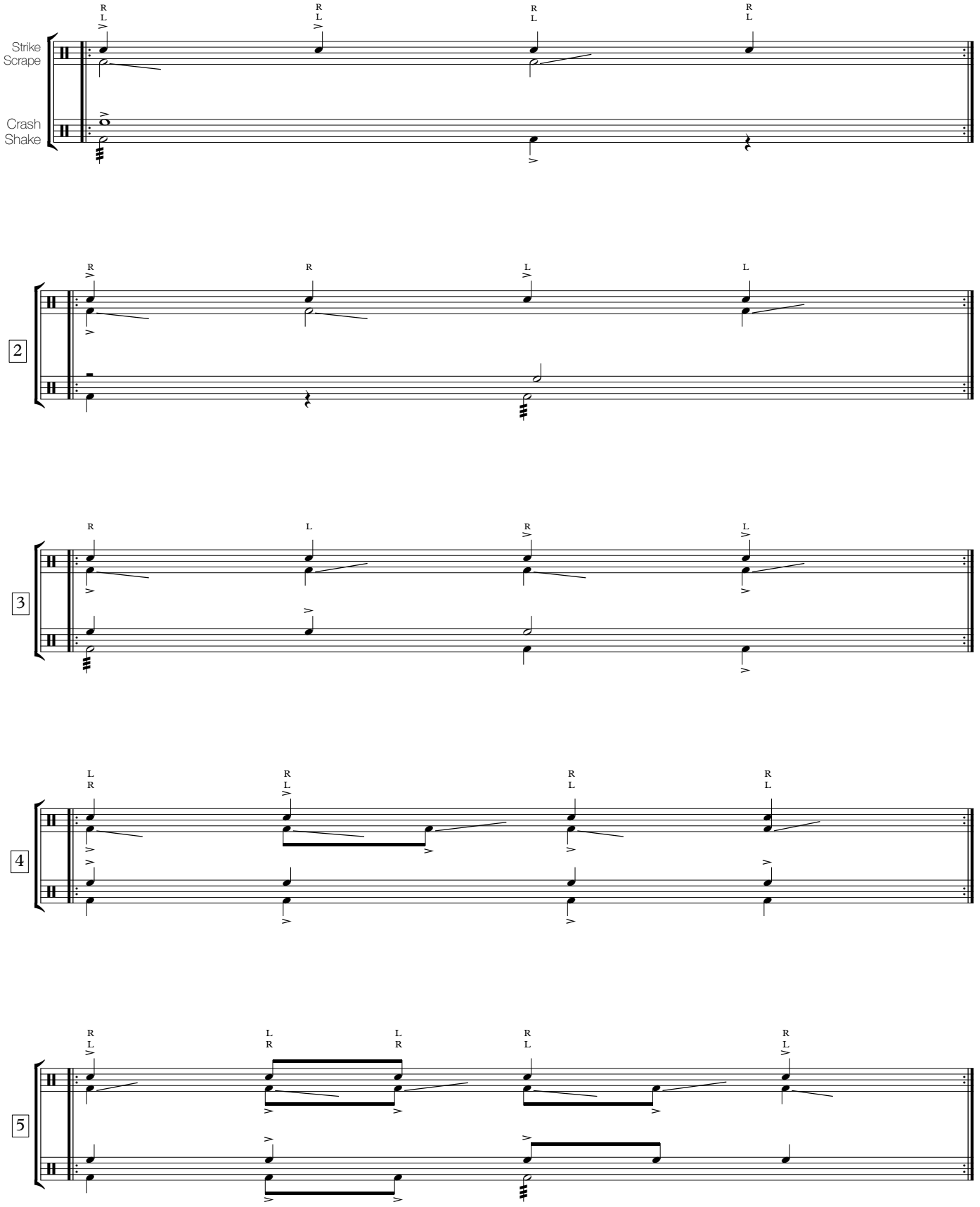
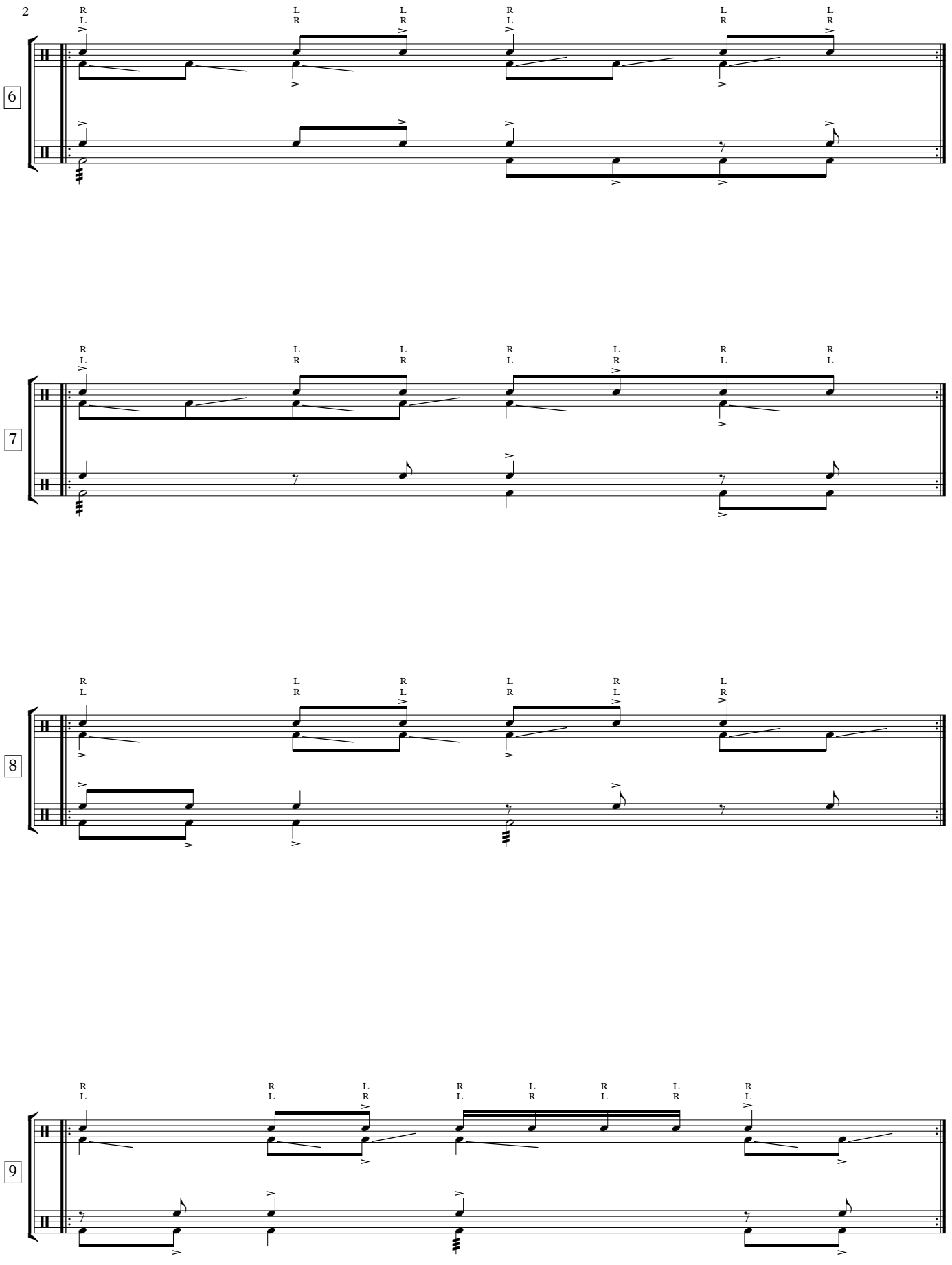
Two-Height Warm Ups (SAMPLE)

Middle School

Arvay

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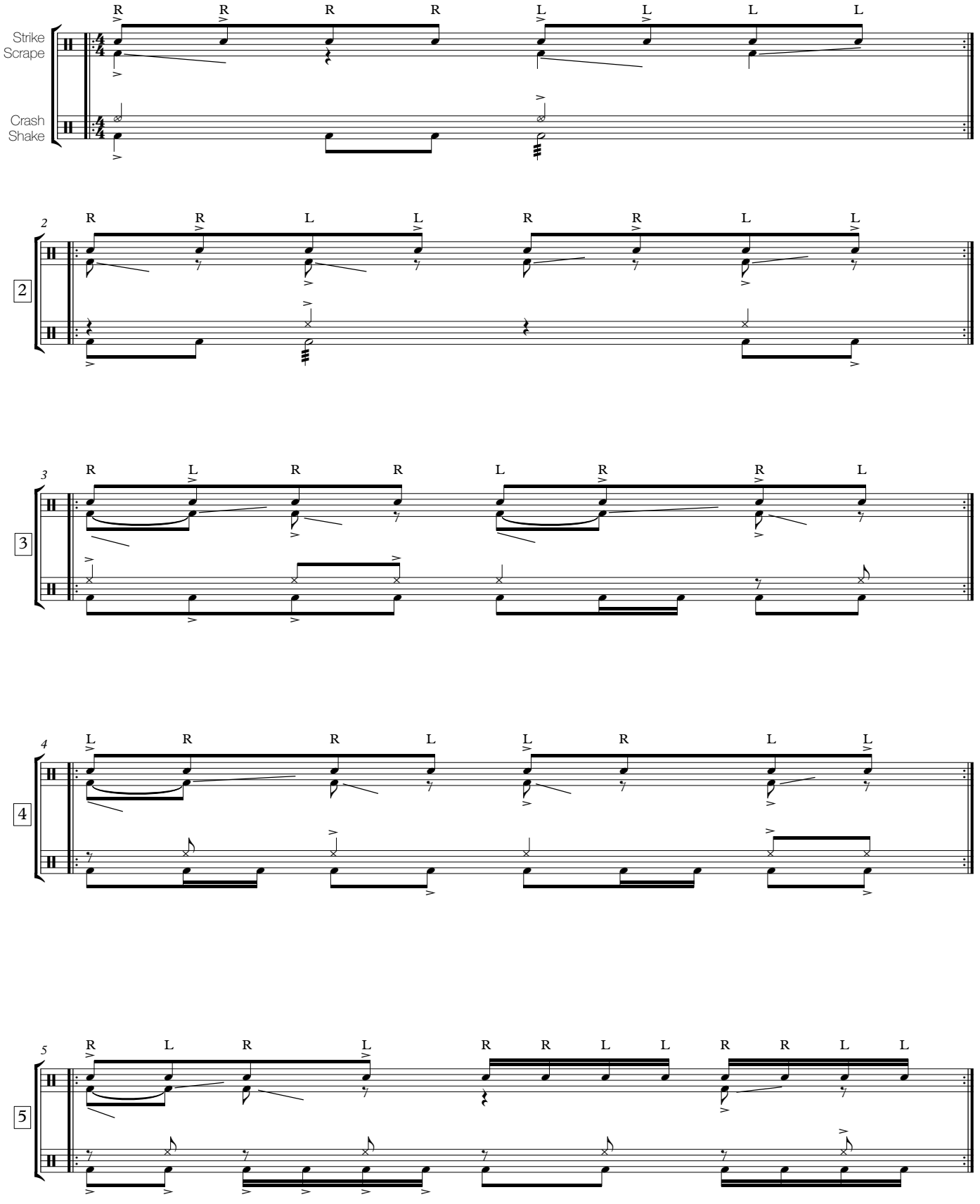
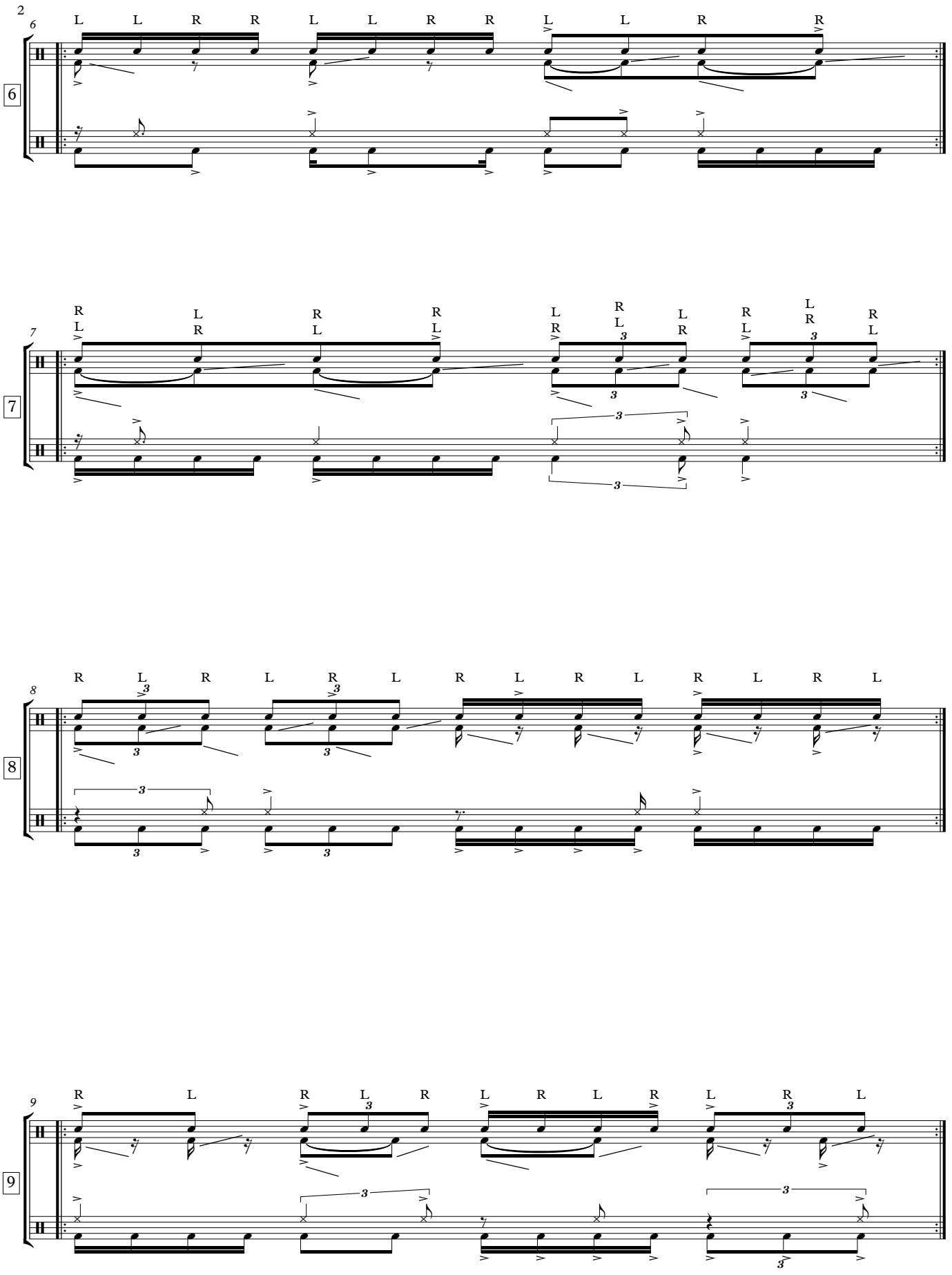
Two-Height Warm Ups (SAMPLE)

High School

Arvay



Two-Height Warm Ups (SAMPLE)

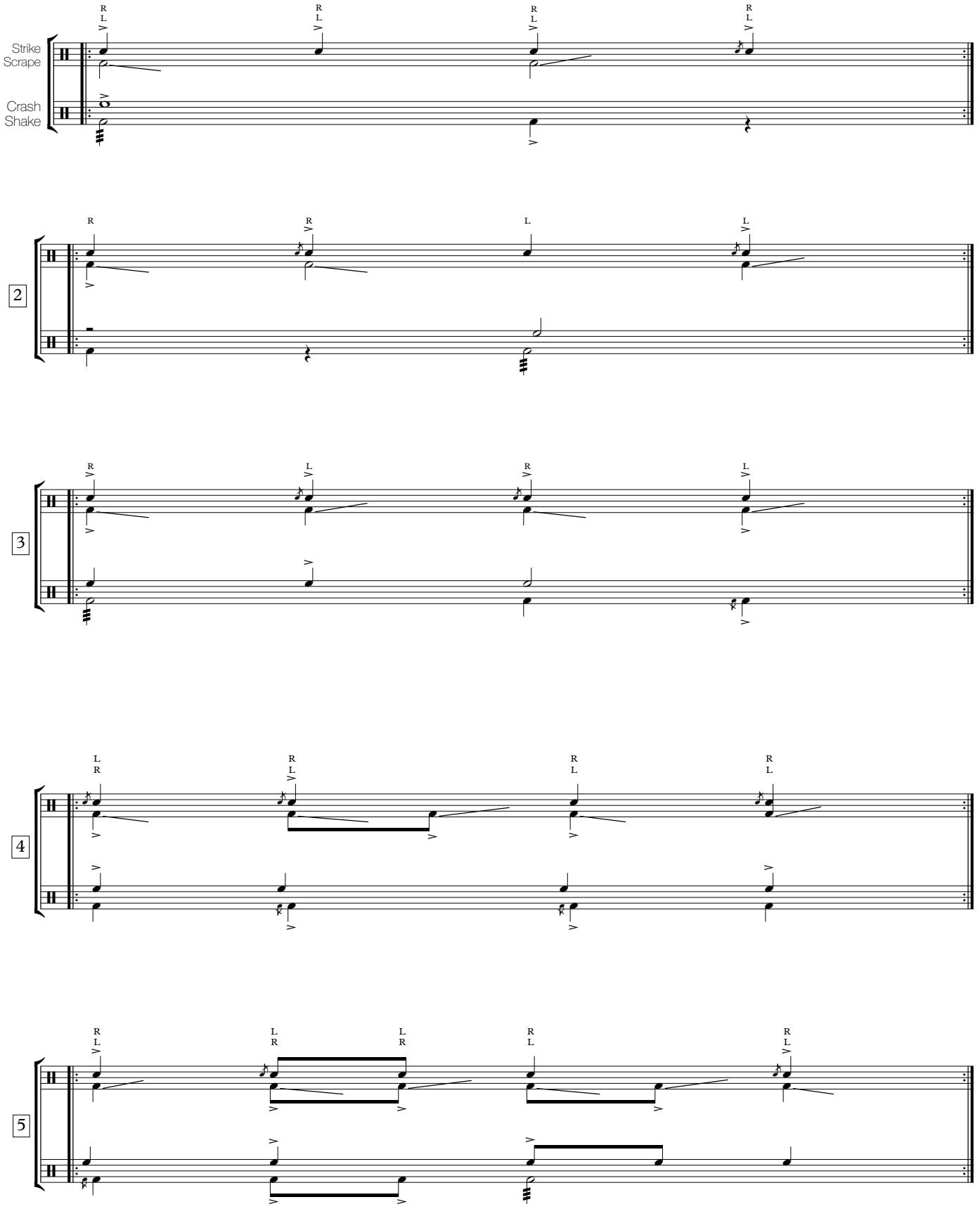


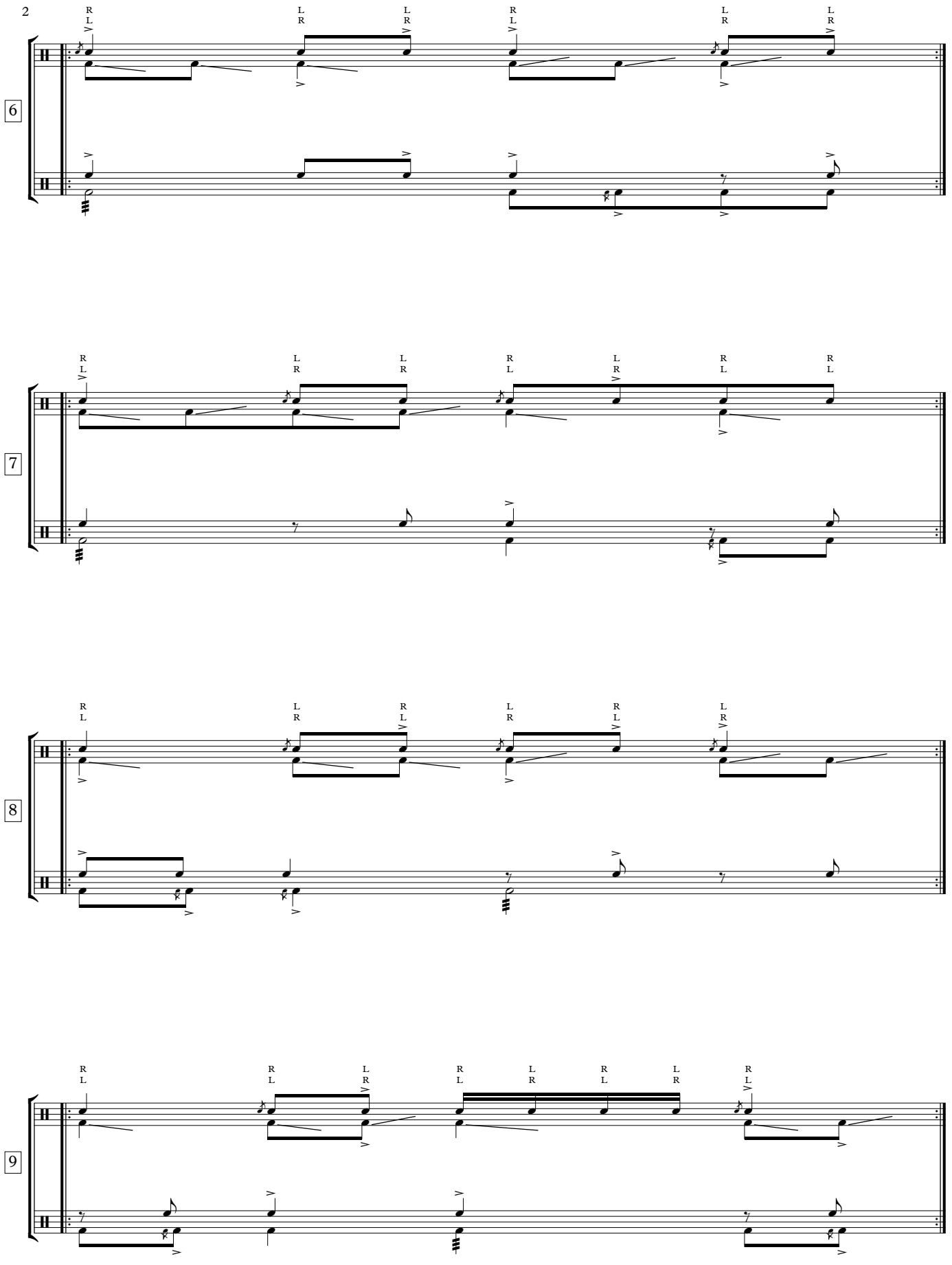
Try changing the written flams to:
- 3-Stroke Ruff
- 4-Stroke Ruff

Embellishment Warm Ups (SAMPLE)

Middle School

Arvay

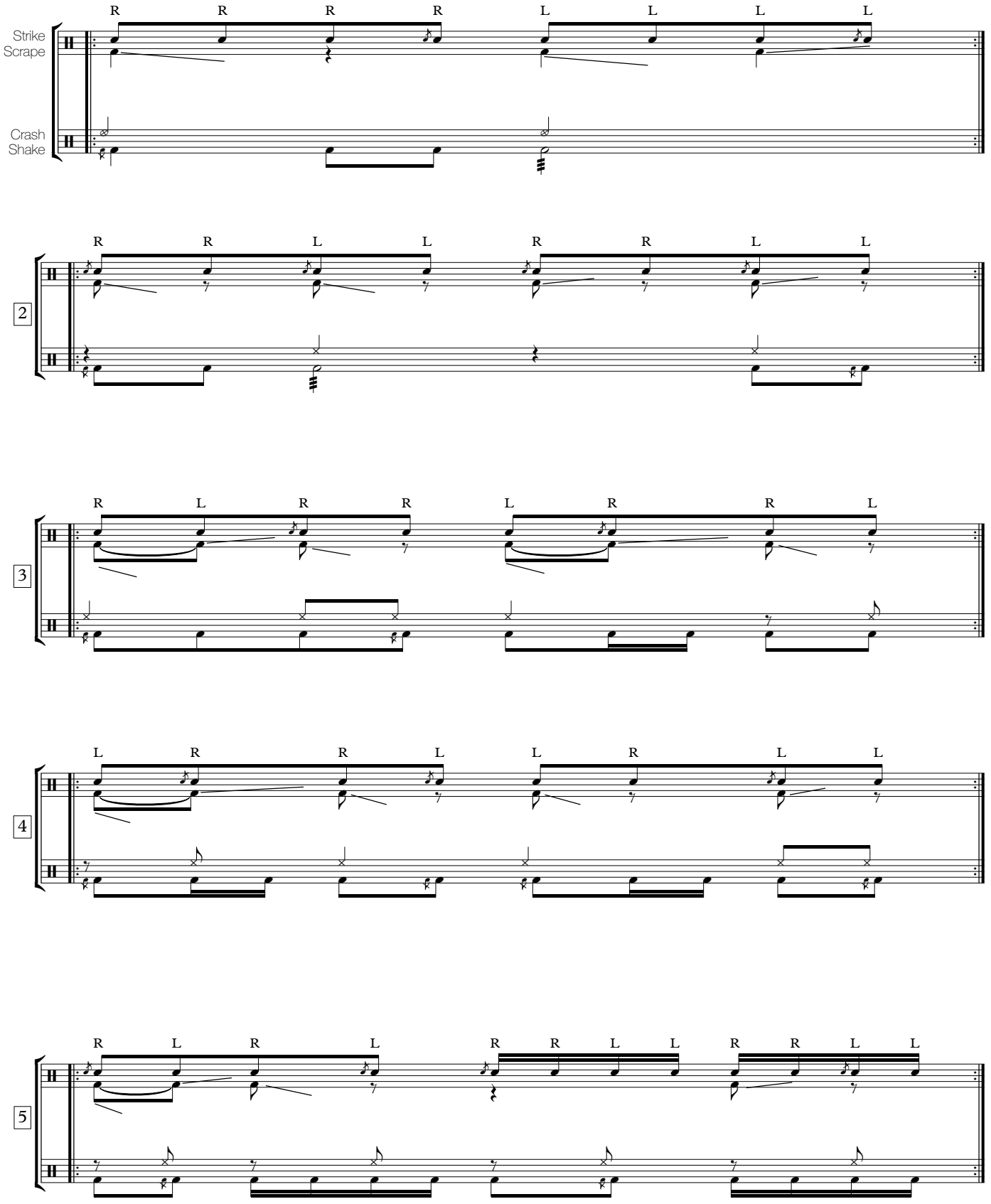


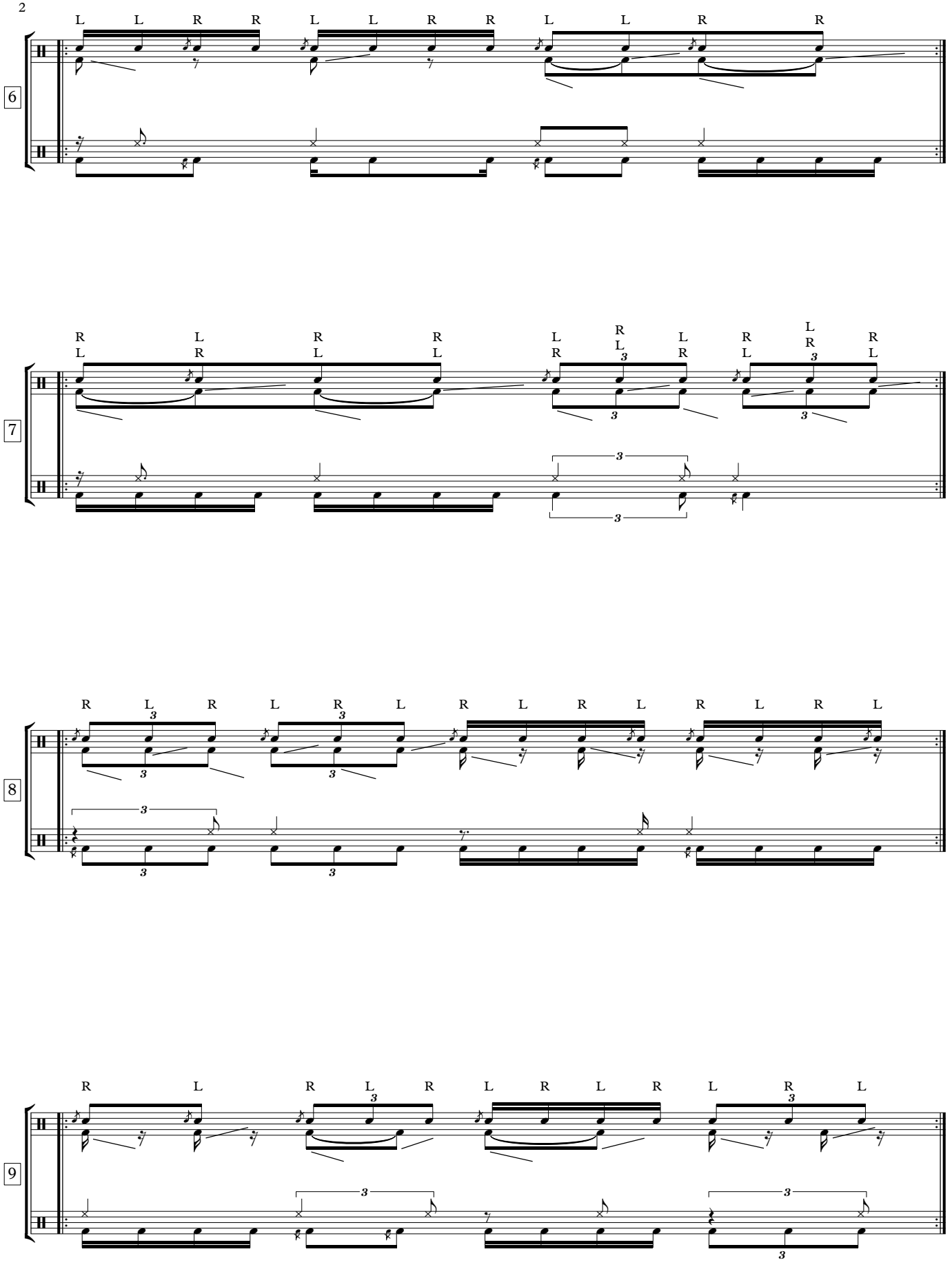

6
7
8
9

Embellishment Warm Ups (SAMPLE)

High School

Arvay

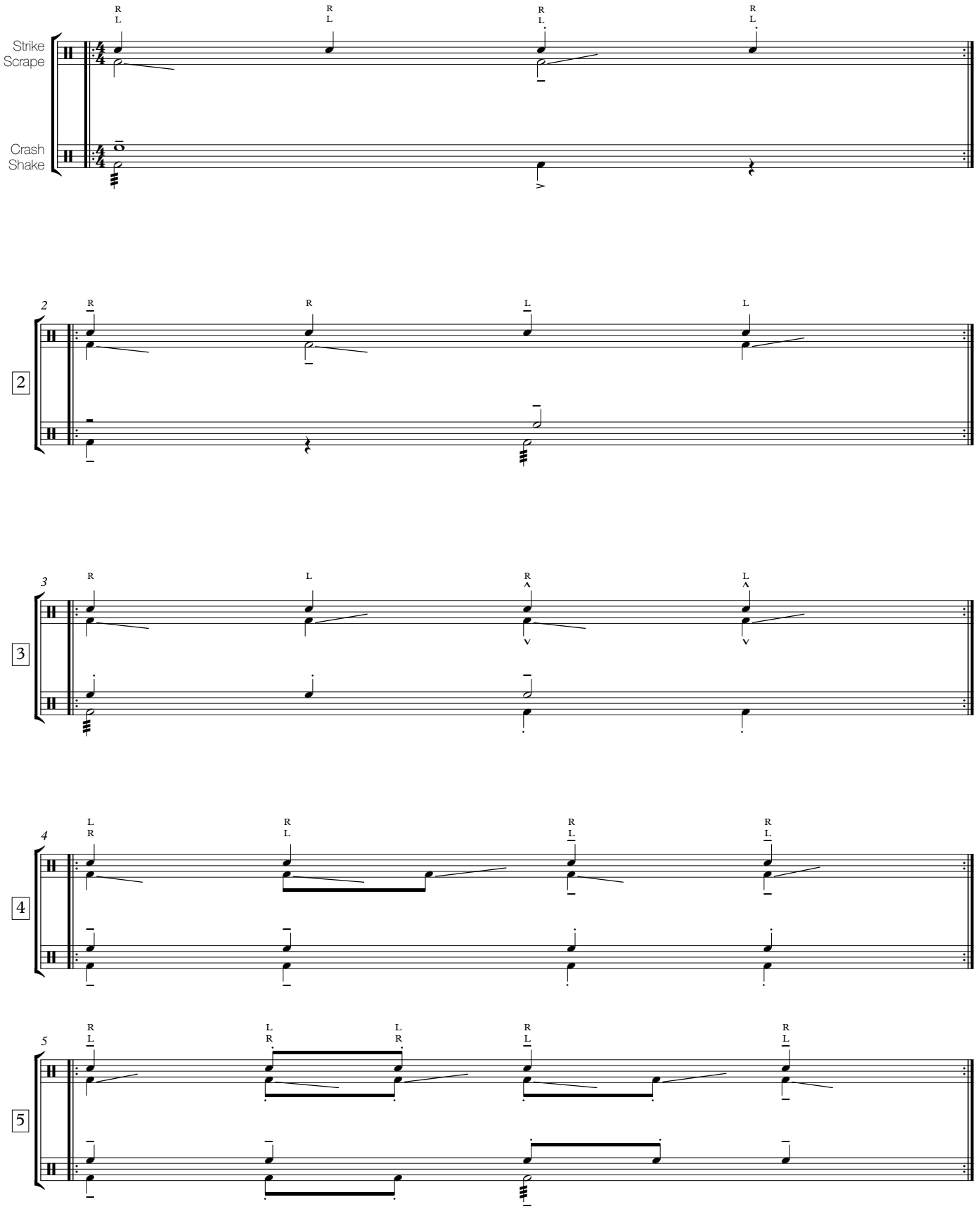


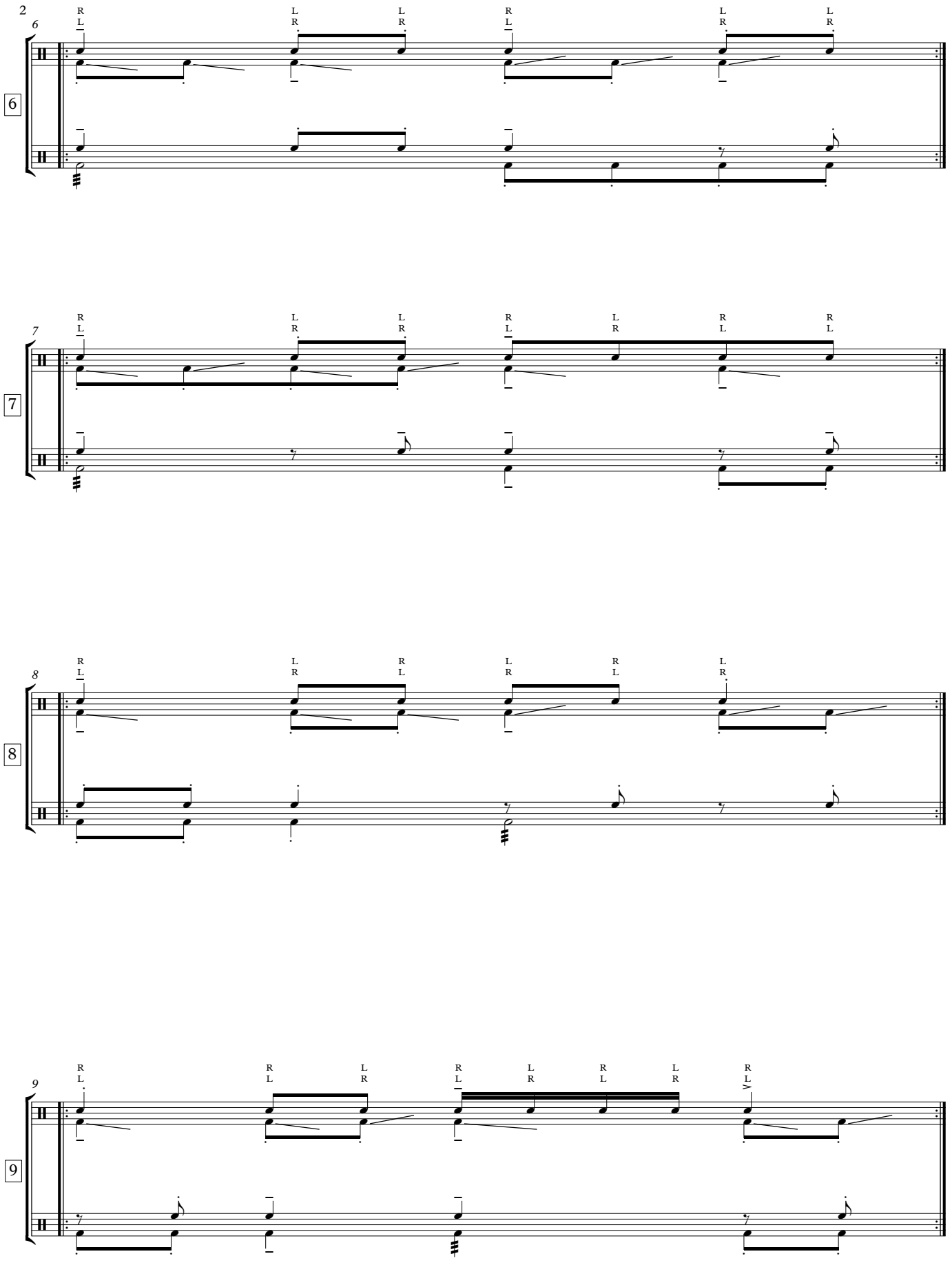

6
L L R R L L R R L L R R
7
R L R R L R L R L R L R L R
8
R L R L R L R L R L R L R L R L
9
R L R L R L R L R L R L

Articulation Warm Ups (SAMPLE)

Middle School

Arvay




2
6
6
R L L R L R R L L R L R
7
7
R L L R L R R L L R R L R L
8
8
R L L R R L L R L R L R L R
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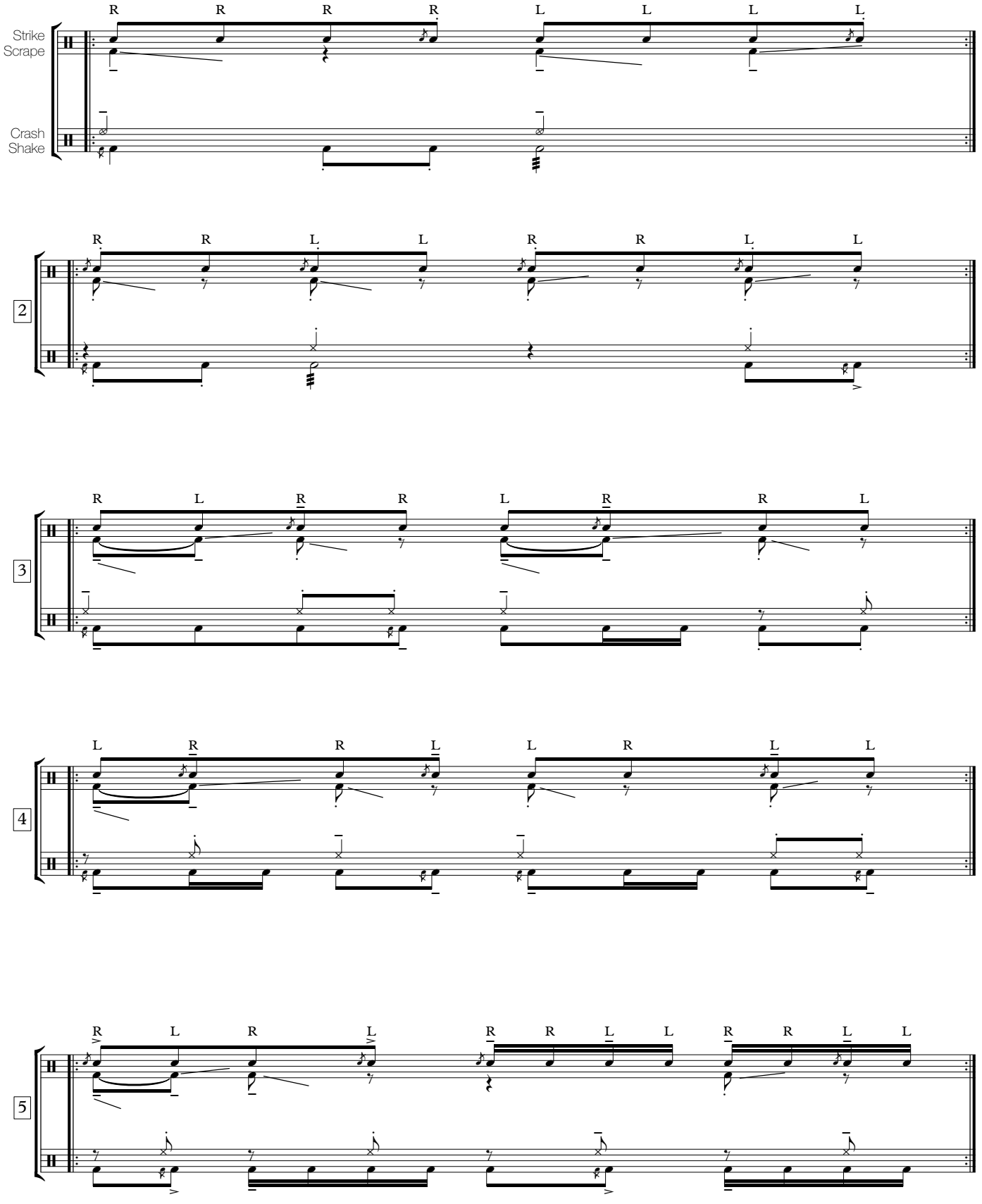
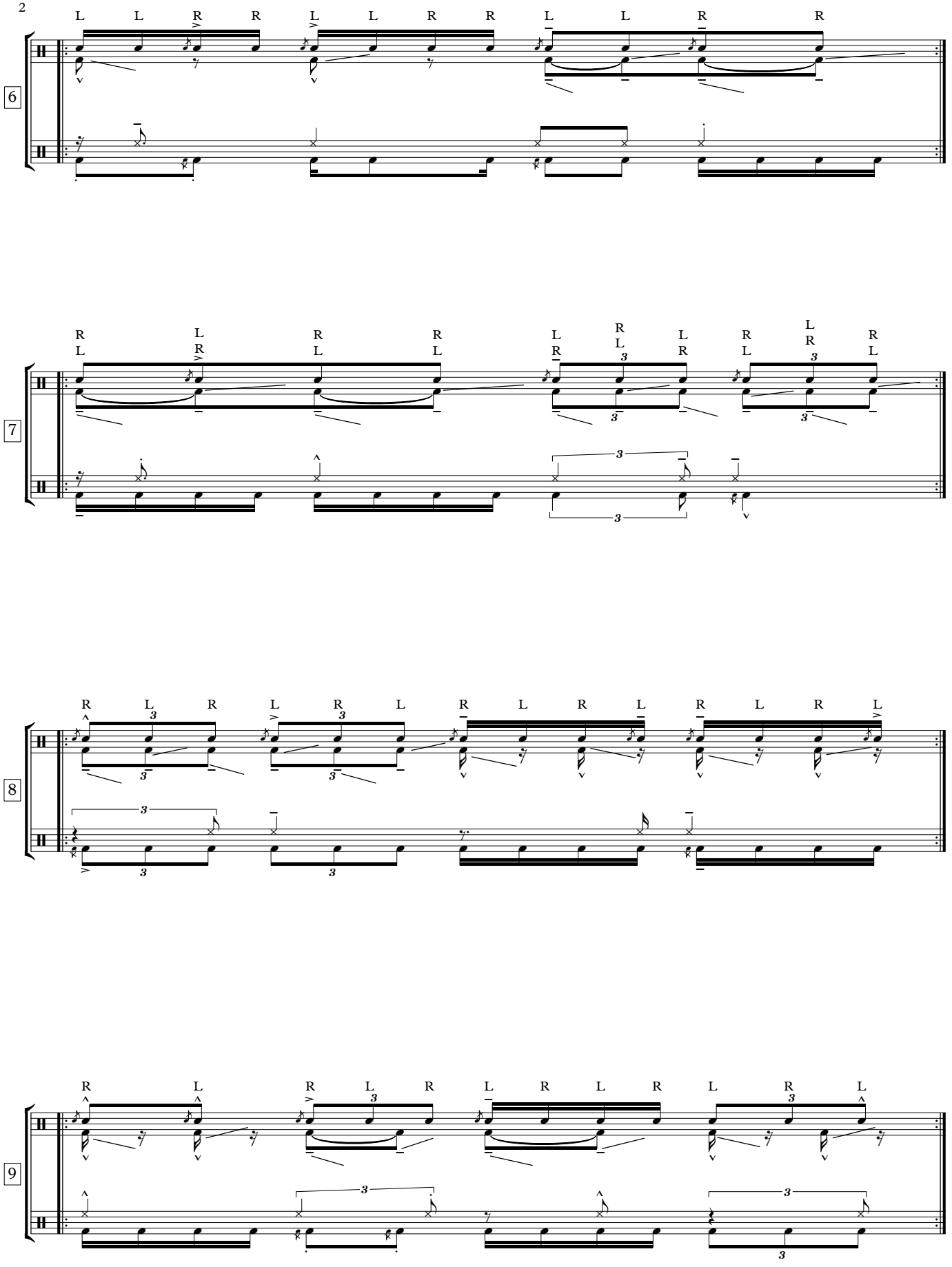
9
R L R L L R R L L R R L L R R L

Articulation Warm Ups (SAMPLE)

High School

Arvay



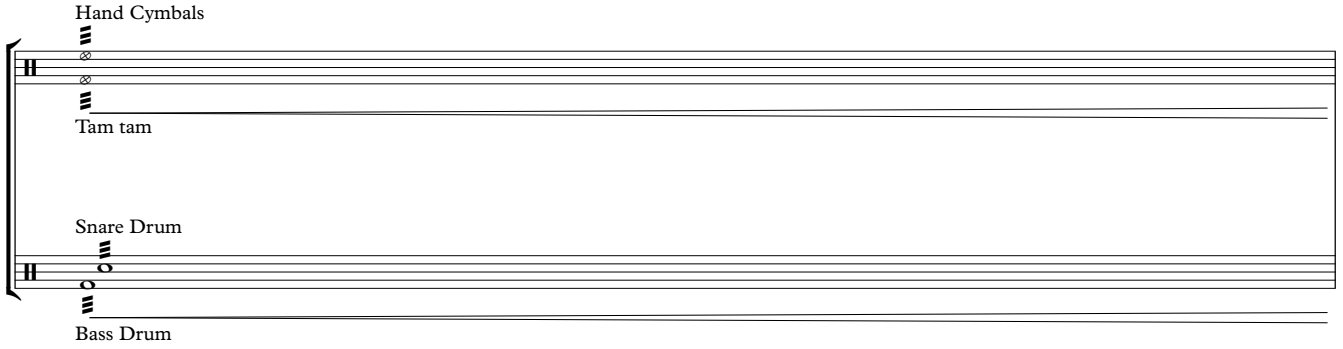

6
L L R R L L R R L L R R
7
R L L R R L R L L R R L L R R L R L
8
R L R L R L R L R L R L R L R L
9
R L R L R L R L R L R L

Bach Chorale Ideas (SAMPLE)

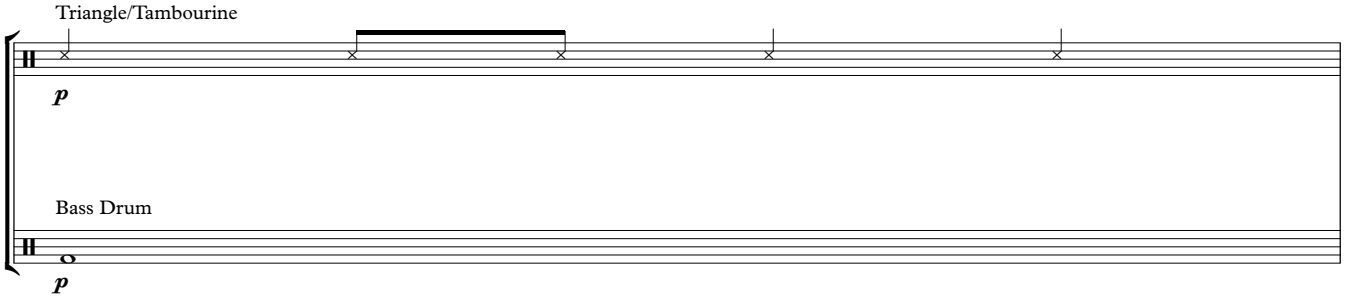
Middle/High School

Arvay

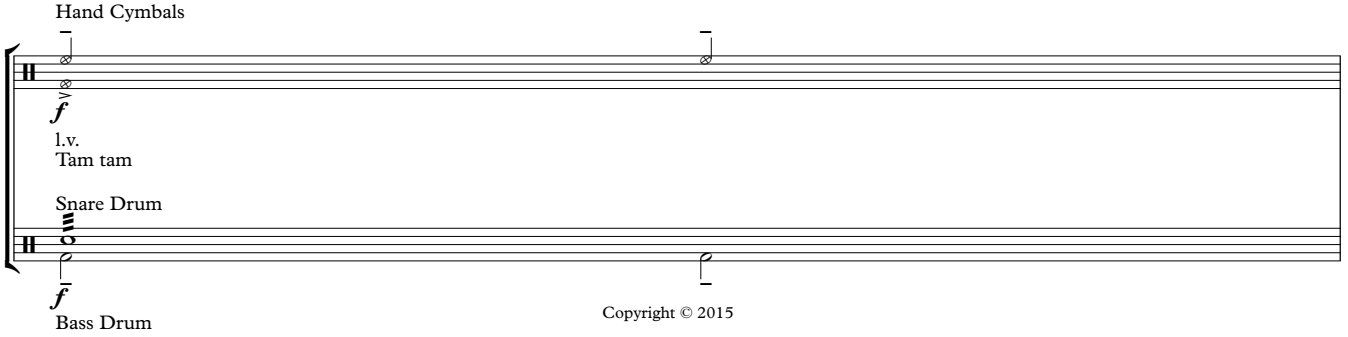
End of Phrases/Use any combination of these/Create new rhythms...



Soft Passages/Use any combination of these/Create new rhythms...



Loud Passages/Use any combination of these/Create new rhythms...



ACCESSORY CHOPS: DEVELOPING TONE AND PRECISION WITH TAMBOURINE, TRIANGLE, AND CASTANETS

Matthew Weyer

Our percussion students are pulled in many directions as we try to develop each one into a "total percussionist." Most students have instruments they prefer, as well as others they tend to avoid. Even the most well-rounded percussionist may not be exposed to the basics of fundamental sound production on the accessory percussion instruments. Including these instruments in the weekly routine of your percussion section is a unique challenge, especially for the non-percussionist band director with many demands and responsibilities of their own.

It is very easy, and common, to neglect the accessory percussion instruments until a student comes face to face with a part assignment in concert band, often with a performance date quickly approaching. The student may understand the rhythm and musical instructions, but might not be proficient at the mechanics of playing the instrument. Or, the student may understand the basics of holding the instrument but lack the technical development to play accurate rhythms in time with the ensemble. Students playing accessory instruments are usually playing solo, without much rhythmic support from other players in the ensemble, and certainly without anyone doubling on the same instrument. Combine this musical demand with an instrument that is not familiar, and most students learn to avoid this unpleasant experience altogether.

This article will present three "student-friendly" sections, one each for tambourine, triangle, and castanets. Each of these student-oriented pages can be given directly to students in a class setting or private lesson. One practical way to use these pages with students would be to give a class one section per week and incorporate accessory playing into the regular warmup routine. Many times, students are overloaded with too much information about all the accessory instruments at once, without much opportunity to reinforce skills on each one.

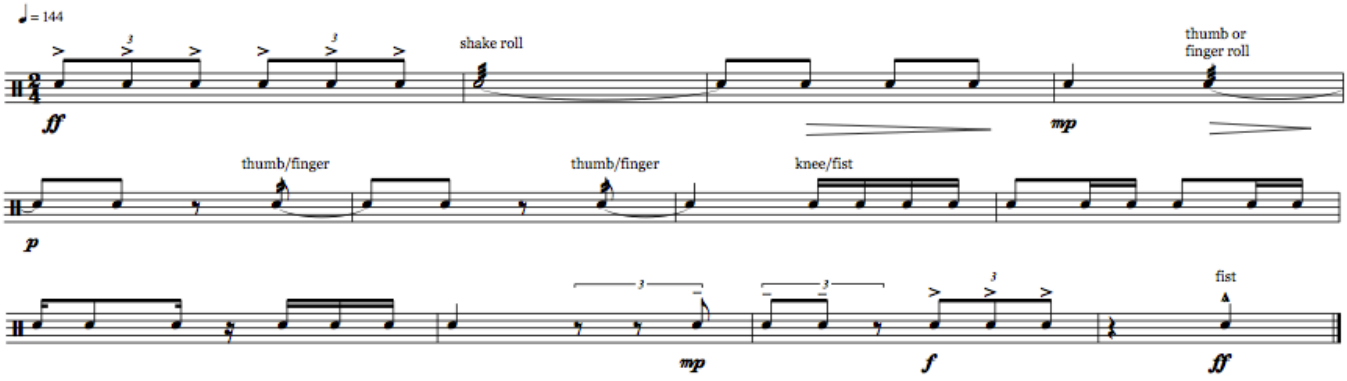
Finally, this article contains educational suggestions to assist the non-percussionist band director in implementing these exercises with your students. Remember, students learn best by experiencing each of these skills first-hand, so take your time and have fun learning and teaching these instruments with your students!

TAMBOURINE

EQUIPMENT: A 10-inch, double row tambourine (A) is recommended for band and orchestra. Jingles may be made of silver, bronze, copper, or a combination of these. Use bees wax (B) or bow rosin (C) around the edge of the head for more control and traction when playing thumb or finger rolls. Never mix wax and rosin together!

SOUND PRODUCTION: Hold the tambourine at a 45-degree angle with the non-dominant hand. This playing angle keeps the jingles resting at the bottom of the posts, where they produce the most articulate attack. Use the thumb, middle finger, and ring finger together to strike the tambourine 1 - 2 inches from the edge of the head. Play a shake roll by starting and ending with a tap, and center the shake roll on a vertical plane. Move the tambourine as fast as possible, but not more than a few degrees from vertical position. Play a thumb or finger roll by sliding around the edge of the drumhead, using wax or rosin for more grip. End these rolls with an attack from the bottom of the hand near the wrist.

RHYTHMIC EXERCISE: Play on a snare drum and master the rhythms and dynamics, using a metronome to gradually build up to the given tempo. Play on the tambourine using the techniques indicated, and produce the same energy, dynamics, and rhythmic accuracy on the tambourine as when you play the snare drum.



READY FOR MORE? Ask your teacher about playing the tambourine part, or the "orchestral excerpt" from *Carnival Overture by* Antonin Dvořák. Your teacher can help you locate the printed music and recordings to listen to as you learn this standard piece from the orchestral repertoire.

TRIANGLE

EQUIPMENT: Use a clip (D) like the one shown and hold up the triangle at eye level unless the musical demand of the situation requires it to be mounted. A 6-inch triangle (E) is most common. Be sure that the overtones of the music stand are not present in the sound of the triangle if playing with the triangle clipped to a stand.

D

E

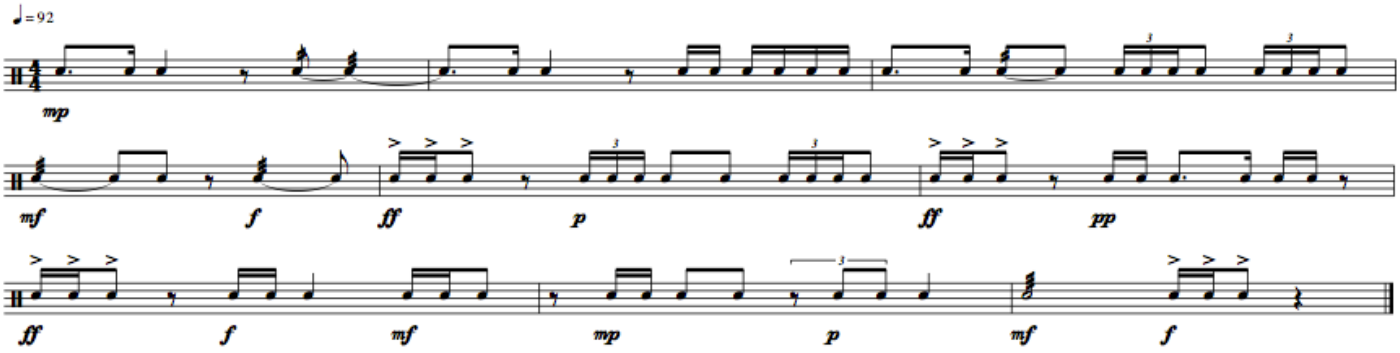
F

G

Use a piece of fabric in between the clip and music stand to prevent this issue. Use either a rod-style beater (F) or a Stoessel-style beater (G), depending on the desired tone.

SOUND PRODUCTION: Hold the triangle at eye level and play on either the horizontal side (bottom) or the side across from the open corner. Consider the size and striking point of the beater and select the right tone, or timbre, for the musical situation. Roll in either corner except for the open corner. Experiment with different angles when striking the triangle. Each instrument is different and will produce slightly different sounds. For some instruments, striking the triangle parallel to the vertical plane (up and down) can sometimes create a more blended sound than playing perpendicular to vertical plane (forward and back), which produces a more precise pitch. Vibrato can be created with the clip hand or the free hand.

RHYTHMIC EXERCISE: Master this exercise on the snare drum first. Then, hold the clipped triangle and play with one beater. Or, attach the triangle to a stand with two clips and use two beaters on the flat-facing side to play the more difficult rhythms.



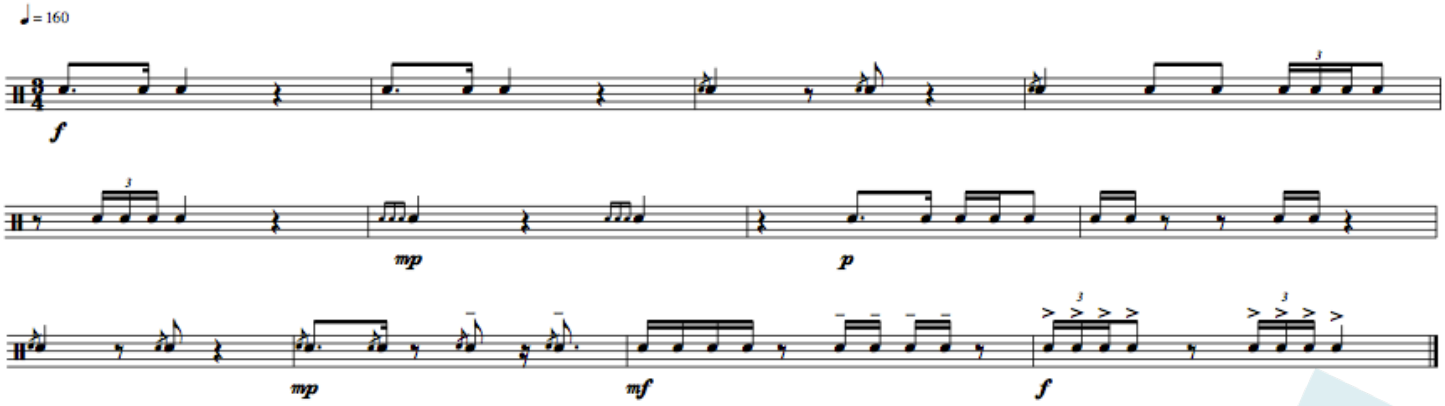
READY FOR MORE? Ask your teacher about playing the orchestral excerpts from Nikolai Rimsky-Korsakov's *Scheherazade* and Ottorino Respighi's *Pines of Rome*. Your teacher can help you locate the printed music and recordings to listen to as you learn these standard pieces from the orchestral repertoire.

CASTANETS

EQUIPMENT: Castanets are made of rosewood or other high-quality wood, or plastic. Shown below are paddle castanets (H) and mounted castanets (I). The tension and response of the castanets are adjustable, so check each castanet for the best response and match the pair of castanets to feel the same. Whether made of wood or plastic, castanets are fragile. Store them in a safe place and be careful when handling and playing this instrument.

SOUND PRODUCTION: Use a controlled stroke holding the paddle castanets, and hold at eye level so the instrument is seen and heard. Or, using the machine to mount the castanets, play lightly on the top castanet using two or three fingers.

RHYTHMIC EXERCISE: Master this exercise on the snare drum, then play using the machine setup or paddle castanets. Insist on the same rhythmic accuracy as with snare drum or any other instrument.



READY FOR MORE? Ask your teacher about playing the orchestral excerpts from Nikolai Rimsky-Korsakov's *Capriccio Espagnol* and Georges Bizet's *Carmen*. Your teacher can help you locate the printed music and recordings to listen to as you learn these standard orchestral pieces. You may also want to become familiar with the glopè, double glopè, and caretilla. These are rhythmic figures that are used often in band and orchestral music.

Percussion students need plenty of practice time to become comfortable playing accessory instruments. One practical way for teachers to provide this opportunity is to include accessories into the daily warm-up routine. Try creating a weekly rotation for percussionists to spend time on each instrument during the regular warm-up. Students can play simple rhythms or basic techniques on accessories while wind or string players are playing long tones, scale patterns, articulations, or other basic skills. Remember, percussionists need just as much reinforcement on basic skills as the other members of the ensemble, and their time is divided between many instruments!

As mentioned earlier, most accessory percussion playing is a solo within the ensemble. While your percussion students are becoming comfortable with the accessory instruments, consider creating a more comfortable learning environment by having students play in a group setting. If you have several tambourines, allow students to play in a group. This places less demand on the individual student and distributes the musical responsibility for time and rhythm among several players. Another solution would be assigning a student to double the snare drum or concert tom part on an accessory instrument during rehearsal, leaving this extra part assignment out during the performance. Challenge your students to play appropriate material from a snare drum method book on any accessory instrument, using as much attention to musical detail and dynamics as one would expect from snare drum, mallet percussion, or timpani.

Consider giving an individual playing assignment or graded test on one of the accessory instruments, using material from band and orchestral literature, etudes from a method book, or the short etudes featured in this article. Your students will benefit from all of the detailed, written feedback you can provide. If your band students have the option of "challenging" other members of the section for placement or "chair order," try requiring this challenge to be completed on an accessory instrument. Your students will begin to view these instruments with a new sense of importance and artistry.

Most music educators agree that rehearsal time is at a premium, and none of us have enough of it. Want to save time in rehearsal? Teach and reinforce skills on tambourine, triangle, and castanets before your student is on the hot seat with a concert date approaching. It will reduce your stress level from the podium, and your students will gain new appreciation for making music with these instruments. •

Matthew Weyer is the founder of Contemporary Percussion Concepts, an independent business offering lessons, classes, clinics, and other services to students and teachers in East Tennessee. Matthew also directs the percussion studio at Carson-Newman University in Jefferson City, Tennessee, and has taught as a percussion specialist and band director at numerous schools in Tennessee and Texas. A graduate of the University of Tennessee and the University of Georgia, Matthew is a proud alumnus of the Glassmen Drum and Bugle Corps of Toledo, Ohio. Matthew serves the Percussive Arts Society as a member of the Education Committee, has work published by Tapspace Publications and the *Tennessee Musician*, and maintains educational endorsement relationships with Yamaha, Vic Firth, Black Swamp Percussion, and Remo Drumheads. He lives in Powell, Tennessee with his wife, Missi.