

The Percussionist in the Concert Band setting

Concert Band Clinic 2020 Directors Session

Aric Hageman - Cheyenne East High School

- I. Percussion band (class) vs in with the winds
 - a. How to get them more in depth knowledge if they are in with the winds?
 - b. Keep them busy in both situations
- II. Stroke- Full
 - a. Full stroke is every where
- III. How to approach concert band vs marching band
 - a. How the different instruments are played, playing spots
- IV. Think like a wind player- note length, dynamics and attacks (articulations)
- V. Double, triple, quadruple mallet parts
- VI. Part Assignments- no specialist, rotate, excel sheet
 - a. Set up of equipment- list of songs
 - b. Mallets- who buys them?
- VII. Be able to teach them technique on all percussion instruments
 - a. Youtube.com search - VicFirth percussion 101

In the following packet I will be discussing the basic principles that I teach in my beginning and middle school percussion classes. I discuss the snare drum, mallet playing and timpani. Any further questions about mallet, or stick selection please call or email.

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Snare Drum

I am constantly watching my students' technique. Tips together, correct stick angles, thumb on side of stick, correct wrist motion, palms down, etc.

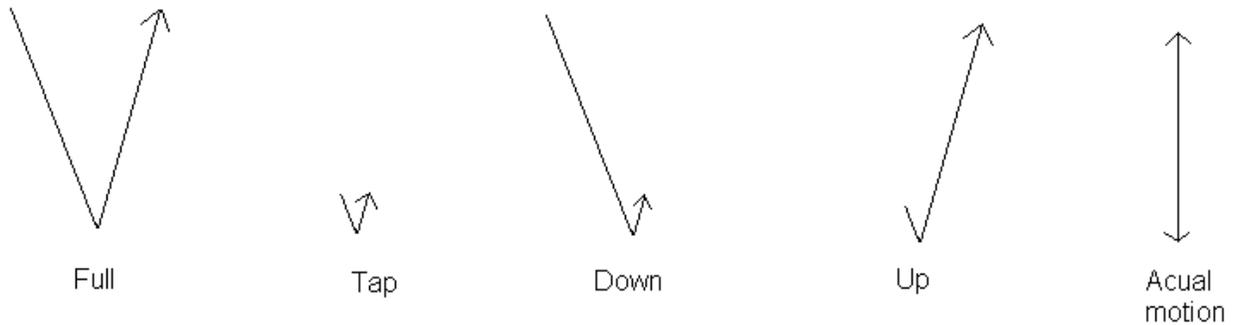
With all of my classes of percussion, 6th, 7th, and 8th grades, I have them all working on the same instruments at the same time. This eases set up time and keeps their learning consistent. The classes are also periods 1, 2 and 3 in the same room.

No matter if a student is right-handed or left-handed, I teach everyone right hand lead. When students get into a drum line they will need to play the same sticking or visually the sticking will not line up. Even though I teach right hand lead, I try to enforce that each hand has to be strong as everyone has a weak hand.

I have included the Vic Firth Rudiment Quadrants. This is a great way to teach your students the rudiments. Have them play the rudiment slow-fast-slow. Then the packet shows them how it can be applied in music. These are also online with a built-in metronome and some even have videos of the rudiments being played.

The Four Strokes used in Percussion playing is executed through what is called a "Piston" stroke. The Piston stroke is an up and down motion, breaking at the wrist, not the elbow. The illustration on page 2

is showing the stick height not the actual direction the stick moves. The piston stroke is to be used when playing all percussion instruments.



Full Stroke- starts and ends high (up position).

Tap Stroke- starts and ends low.

Down stroke- start high and ends low.

Up Stroke- starts low and ends high.

The following are examples of each stroke being applied in rudiments.

- Full stroke- Single Stroke roll. All strokes should be the same height.
- Tap, Down, and Up- Single Paradiddle. Down, Up, Tap, Tap.
- Down and Up- Flam. Both at the same time.

As part of the daily warm-up with the snare I always have the students play through the three types of rolls. Single Stroke, Double Stroke, and Multiple Bounce or Buzz Roll. We play them slow to fast to slow. I see amazing progress by the end of each year and by the time they go to high school.

One thing I stress with the Multiple Bounce roll is the skeleton or primary strokes of the roll. I am sure that with some of your students as do some of mine, they see or hear what I am playing but are not playing the same number of strokes as the roll dictates. An example of this is in the Vicfirth Quadrants section A number 4. It is very important that the students understand the different notation for the rolls.



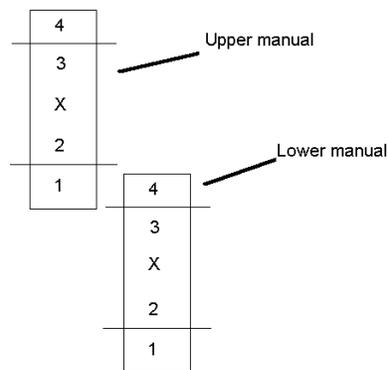
Diddle- two strokes with the same hand. The below example should sound like thirty-second notes.



Mallets

Mallets are one of the areas that is neglected in percussion instruction. I make sure that when I am teaching my middle school students that I focus a lot of instruction in this area.

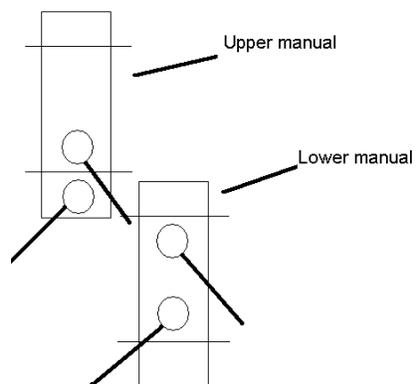
The first thing I teach is that every stroke is a full stroke. This is very difficult for students to understand. At this same time I talk about playing spots.



The numbers and the X are the locations that one may play on the bars. Playing spots 1, 2, 3 and 4 all have the same tone qualities for your general playing. Playing spot X has the deepest tone quality. The player does not want to mix playing spot X with 1, 2, 3, or 4 as this will give them an uneven tone quality. These rules are applied for the xylophone, marimba, and vibraphone but you must play in the x playing spot on the bells as the bars are smaller.

When teaching my students about playing spots, I teach them to play using mostly playing spot 1 on the upper manual and 3 on the lower manual. This will keep consistent tone and they will be able to play faster while using less energy, especially with the chromatic scale.

The following diagram shows the playing spots if a player was to play on the same note like in a roll.

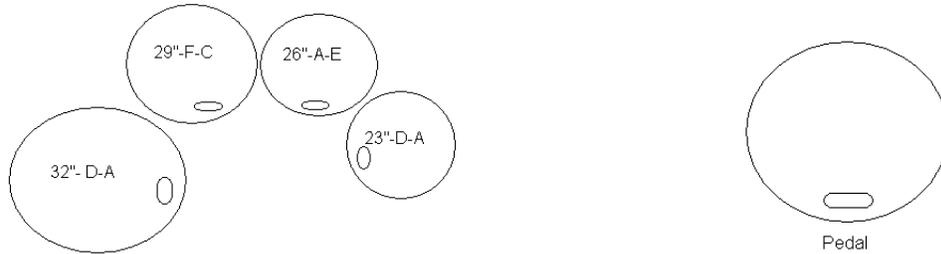


While I am working on the mallets with my students I also start them on singing and matching pitches. We sing intervals and scales while we play as much as we can. We do this to help with their ears so they can play the timpani. We play all major scales and I teach them key signatures. We also play through scale patters in thirds and triplets with different sticking.

Timpani

From observing students over the years, I have learned that timpani is one of the most misunderstood instruments. The first thing that students need to know in order to play timpani is how to read bass clef.

Second, they need to know the range of the drums so they can put the pitches on the correct drums. Third, they need to understand the stroke to play the instrument. If they have a good understanding of the full stroke on the mallet instruments they will have an advantage. Fourth, playing spots. Fifth, they need to know when and how to mute the instrument. Sixth, Rolls are single stroked. **No Multiple bounce!**



The diagrams above show the location of each drum, their size, the range and the playing spots.

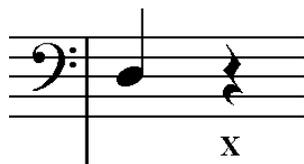
The correct playing spot is between the two lugs that surround the pedal and two inches from the bearing edge.

Tuning- I tell me students that it is easier to **tune up** to the pitch than it is to **tune down** to the pitch. By pushing the toe down on the pedal you are setting the pitch tension. By pushing the heel down the tension could slip and you will lose the pitch. To tune the drum do the following:

- Play pitch from pitch pipe or mallet instrument, then sing it
- Make sure pedal is heel down, play drum with mallet
- Push toe down till the pitch is matched

Use the correct mallet for the piece of music. In your mallet cabinet you should have at least two types of mallets. Vic Firth T3 Staccato for soft playing and the T4 Ultra Staccato for more articulate playing. In the music it will either say soft (T3) or hard (T4). Do not use timpani mallets on the suspended cymbal, use yarn mallets. You need to wrap all timpani and bass drum mallets that have soft felt with pantyhose to protect the felt and to make them last longer.

Timpani Muting is done by placing the fingers of the hand on the drum to stop the sound. Mute notes so they do not ring longer than their written value. If playing with a concert band, the timpanist needs to match the note length of the tuba players or other low voices. In the example below the timpanist would mute the drum on count two. This is shown by the X. In time, play-mute.



THE RUDIMENTS:

A Learning Sequence

INCLUDING: APPLICATION EXERCISES AND PROGRESS CHART

Quadrant A

1. Single Stroke Roll
2. Single Stroke Four
3. Single Paradiddle
4. Multiple Bounce Roll
5. Double Paradiddle
6. Flam
7. Flam Tap
8. Ruff (Drag)
9. Five Stroke Roll
10. Open (Double Stroke) Roll

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THE RUDIMENTS:

A Learning Sequence

Rudimental Learning Sequence by Dennis DeLucia
Application/Progress Chart by Mark Wessels

Quadrant A

1. SINGLE STROKE ROLL

Musical notation for Single Stroke Roll: A staff with a treble clef and a 4/4 time signature. The first measure contains a roll of eighth notes: R L R L R L R L. The second measure contains a roll of eighth notes: R L R L R L R L. Below the staff, the letters R and L are printed under each note.

Applied:

Applied musical notation for Single Stroke Roll: A staff with a treble clef and a 4/4 time signature. The first measure contains a roll of eighth notes: R L R L R L R L. The second measure contains a roll of eighth notes: R L R L R L R L. The third measure contains a roll of eighth notes: R L R L R L R L. Below the staff, the letters R and L are printed under each note.

TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 44 - 58	m.m. - 60 - 72	m.m. - 74 - 86	m.m. - 88 - 100	m.m. - 102 - 114

2. SINGLE STROKE FOUR

Musical notation for Single Stroke Four: A staff with a treble clef and a 4/4 time signature. The first measure contains a group of four eighth notes: R L R L. The second measure contains a group of four eighth notes: L R L R. Below the staff, the letters R and L are printed under each note.

Applied:

Applied musical notation for Single Stroke Four: A staff with a treble clef and a 4/4 time signature. The first measure contains a group of four eighth notes: R R R R. The second measure contains a group of four eighth notes: L L L R. The third measure contains a group of four eighth notes: R L L R. The fourth measure contains a group of four eighth notes: L R L R. Below the staff, the letters R and L are printed under each note.

TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 84	m.m. - 84 - 108	m.m. - 108 - 132	m.m. - 132 - 156	m.m. - 156 - 180

3. SINGLE PARADIDDLE

Musical notation for Single Paradiddle: A staff with a treble clef and a 4/4 time signature. The first measure contains a group of four eighth notes: R L R R. The second measure contains a group of four eighth notes: L R L L. Below the staff, the letters R and L are printed under each note.

Applied:

Applied musical notation for Single Paradiddle: A staff with a treble clef and a 4/4 time signature. The first measure contains a group of four eighth notes: R L R L. The second measure contains a group of four eighth notes: R L R L. The third measure contains a group of four eighth notes: L R L R. The fourth measure contains a group of four eighth notes: L R L R. Below the staff, the letters R and L are printed under each note.

TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 44 - 58	m.m. - 60 - 72	m.m. - 74 - 86	m.m. - 88 - 100	m.m. - 102 - 114

THE RUDIMENTS:

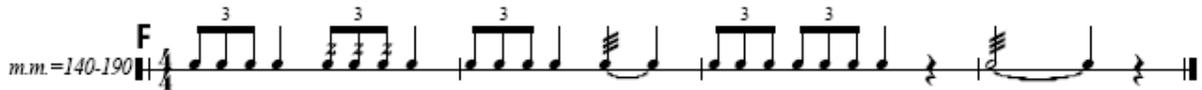
A Learning Sequence

Quadrant A, page 2

4. MULTIPLE BOUNCE ROLL



Applied: Each of the following exercises is written within a tempo marking that is appropriate to produce the best quality of sound for a buzz roll (for most applications). The "overlap" in recommended tempos takes into account various dynamic levels, drum sizes and head tensioning.



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
<i>exercise E</i>	<i>exercise C, F</i>	<i>exercise A</i>	<i>exercise D</i>	<i>exercise B</i>

5. DOUBLE PARADIDDLE



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
<i>m.m. - 40 - 56</i>	<i>m.m. - 60 - 76</i>	<i>m.m. - 80 - 96</i>	<i>m.m. - 100 - 116</i>	<i>m.m. - 120 - 136</i>

THE RUDIMENTS:

A Learning Sequence

INCLUDING: APPLICATION EXERCISES AND PROGRESS CHART

Quadrant B

11. Single Stroke Seven
12. Paradiddle-diddle
13. Flam Accent
14. Swiss Army Triplet
15. Flamacue
16. Nine Stroke Roll
17. Thirteen Stroke Roll
18. Seventeen Stroke Roll
19. Lesson 25
20. Single Dragadiddle

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THE RUDIMENTS:

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Quadrant B, page 2

14. SWISS ARMY TRIPLET

LR R L LR R L LR R L LR R L
RL L R RL L R RL L R RL L R

Applied:

RR RR RR RR RRL RRL RRL RRL R L R L R L R L RRL RRL RRL RRL
LL LL LL LL LLR LLR LLR LLR L R L R L R L R LLR LLR LLR LLR

TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 35 - 50	m.m. - 55 - 70	m.m. - 75 - 95	m.m. - 100 - 120	m.m. - 120 - 135

15. FLAMACUE

LR L R L LR
RL R L R RL

Applied:

RL R RL R RLR R RLR R RLRL R RLRL R RLRL R RLRL R
LR L LR L LRL L LRL L LRLR L LRLR L LRLR L LRLR L

TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 40 - 60	m.m. - 80 - 95	m.m. - 100 - 115	m.m. - 120 - 155	m.m. - 140 - 160

16. NINE STROKE ROLL

RRLRLRLR LLRRLRLR R R L L RLRLR LRLRLR L L R R L

Applied:

RLRLR LRLRL R R L L RLRLR LRLRLR L L R R L

TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 75	m.m. - 80 - 95	m.m. - 100 - 115	m.m. - 120 - 135	m.m. - 140 - 160

THE RUDIMENTS:

A Learning Sequence

Quadrant B, page 3

17. 13 STROKE ROLL



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 75	m.m. - 80 - 95	m.m. - 100 - 115	m.m. - 120 - 135	m.m. - 140 - 160

18. 17 STROKE ROLL



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 75	m.m. - 80 - 95	m.m. - 100 - 115	m.m. - 120 - 135	m.m. - 140 - 160

19. LESSON 25



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 75	m.m. - 80 - 95	m.m. - 100 - 115	m.m. - 120 - 135	m.m. - 140 - 160

THE RUDIMENTS:

A Learning Sequence

Quadrant B, page 4

20. DRAGADIDDLE



Applied:



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 75	m.m. - 80 - 95	m.m. - 100 - 115	m.m. - 120 - 135	m.m. - 140 - 160

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Quadrant C

21. Triple Paradiddle
22. Six Stroke Roll
23. Seven Stroke Roll
24. Fifteen Stroke Roll
25. Flam Paradiddle
26. Single Flammed Mill
27. Pataflafla
28. Single Drag Tap
29. Double Drag Tap
30. Single Ratamacue

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Quadrant C

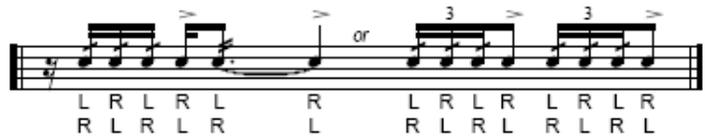
21. TRIPLE PARADIDDLE



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 55 - 80	m.m. - 85 - 110	m.m. - 115 - 140	m.m. - 145 - 170	m.m. - 175 - 200

22. SEVEN STROKE ROLL



Duple Interpretation



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 60 - 80	m.m. - 90 - 110	m.m. - 120 - 140	m.m. - 150 - 170	m.m. - 180 - 200

Triple Interpretation



TRACK YOUR PROGRESS:

BRONZE	SILVER	GOLD	PLATINUM	DIAMOND
m.m. - 50 - 60	m.m. - 65 - 75	m.m. - 80 - 90	m.m. - 95 - 110	m.m. - 115 - 130

THE RUDIMENTS:

A Learning Sequence

INCLUDING: APPLICATION EXERCISES AND PROGRESS CHART

Quadrant D

31. Triple Stroke Roll
32. Ten Stroke Roll
33. Eleven Stroke Roll
34. Inverted Flam Tap
35. Flam Drag
36. Flam Paradiddle-diddle
37. Drag Paradiddle #1
38. Drag Paradiddle #2
39. Double Ratamacue
40. Triple Ratamacue

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