

Snare Drum

Two styles of Grip:

Matched – Both hands grip the drum stick using a fulcrum between the thumb and index finger. The thumb faces towards the inside and the other fingers curl around

Traditional – The right retains a matched grip. The left hand lays the drum stick between the middle and ring finger. The thumb and index finger curl over top of the stick

The height of the snare is roughly waist level, but should be placed in a position that creates minimal tension. The percussionist should neither be reaching down, nor lifting up.

The distance from the drum is similar. It should be at a distance that the slight downwards angle of a bent elbow places the snare sticks on the beating spot.

Beating spot is slightly above the center of the drum head.

The stroke should come primarily from the wrist. Excess arm motion is largely undesired.

Single Stroke: One wrist motion = one strike. The stick begins angled up, strikes the drum head, and then rebounds back to its initial position.

Double Stroke: One wrist motion = two strikes. The stroke is the same as a single stroke, except that the last three fingers manipulate the stick to bounce a second time on each stroke.

Down Stroke: The stroke comes from the place as a single stroke, but the rebound height is just barely above the drum. This hit tends to be faster than a single stroke, and thus more emphatic.

Single stroke Roll – Continuous single strokes, alternating hands

Double Stroke roll – continuous double strokes, alternating hands

Triple Stroke roll – Continuous triple strokes, alternating hands.

Multiple bounce – continuous alternating roll with as many bounces per wrist motion as possible

Sticking methods:

Alternating – every stroke is followed by a stroke on the opposite hand

Lead – All strikes on the beat and strikes on the “+” are played with one hand. All strikes on the “e” or “a” of a beat are on the other hand.

Parts of the drum

Batter head – top head on which the drum is hit

Resonant head - bottom head.

Frame- the cylinder connecting the heads

Snares- the small chain and mechanism responsible for the characteristic sound of snare

Tuning – Use a drum key to turn the lugs in quarter turns moving back and forth across the drum.

Mallet Percussion

Grip – Identical to Snare Matched Grip.

Types of 4 Mallet grip

Traditional- one mallet is in the hand with the normal matched grip fulcrum. The second mallet protrudes from between fingers 2 and 3. The stick crosses over the first mallet on the side farthest from the hand.

Burton – Same as traditional, but the outside mallet is closer to the hand

Stevens- The outside mallet is held in place by the third and fourth fingers. The other mallet is placed with the end in the center of the palm and the fulcrum is instead a thumb on the top side of the mallet and a curled finger underneath.

Height and distance or roughly the same as snare.

Beating spot is the center of the bar.

Strict use of Alternate sticking in the beginning until students are mature enough to decide their own sticking.

Important to emphasize stick height since there is no natural rebound

Rolls are single stroke rolls played at the speed which makes the instrument resonate the most.

Acceptable Mallets

Marimba – Yarn (softer for lower tone)

Vibraphone – also Yarn mallets

Glockenspiel (Bells) – Plastic or metal.

Xylophone – rubber, acrylic.

Made of:

Marimba: Wood

Vibes: aluminum

Glock: metal

Xylophone: wood

Timpani

Grip: Germans are very much like snare. French has thumbs on top. Same fulcrum. American grip is a slightly more relaxed and angled grip.

Tuning: Tune using relative pitch with the aid of a tuning fork. Start with the pedal as high as possible and push it down fluidly when tuning.

Range of Drums:

32" - (D below the staff - A on the first space)

29" - (F below the staff - C second space)

26" - (Bb second line - F fourth line)

23" - (D third line - A fifth line)

20" - (F fourth line - Middle C)

Beating Spot: Play 3 to 4 inches into the drum. (maybe closer depending on drum size)
Don't play outside channel. (lugnuts)

Timpani is all about the lift after the note. Do not play with an abundance of weight.

Higher pitch = faster roll

Louder roll = slower roll

Timpani sticking is based on convenience more than anything else

When crossing, cross at the wrists in order to maintain Beating Spot.

Auxiliary:

Wood Block.: play at front of block (flexible part of wood)
Rubber mallet (yarn if needed or soft plastic are allowed too)
Same with tempo blocks (originate in religious Asia)
The bigger the block, the softer the mallet
Playing surface should be soft like foam or carpet

Triangle

Need the triangle, the beater, and the **clip**
Closed side of triangle closer to dominant hand. Play with beater in dominant hand
Beater at 45 degrees
Timpani (thumb up grip)
Typically play on bottom. Sometimes play on the outside.
Roll on corner of triangle
Muffle by clamping hand'
Nylon or fishing line to hang triangle from to avoid dampening sound. (2 loops as a spare)

Tambourin

Hold it in either hand. Grip the non-chimed part.
Hold at 45 degrees with drum head up
Using wrist to hit edge of drum. Use finger tips. Fingers together. Play ahead of the beat
Rolls –
Shake roll, just shake the tambourin back and forth or twisting back and forth
Finger roll- use finger to “scrape, drag against the drum head edge” straight
finger/thumb. Move whole hand

Fist-knee technique.
Place tambourin on knee. Play with both finger tips.

Bouncing tambouring back and forth between fingers and knee

Toms

Different types. Some have batter head and resonant head. Some just have batter head
Doubled headed- are more resonant and get better sound. Single head is punchy and
singular
Transfer snare techniques
Tape for muting drums.

Can use yarn mallets to create a more bassy sound.

Bass Drum

Grip the bass drum mallet while standing close to the drum. Let it hang loosely. Drop the mallet into the drum approximately a handwidth down from the center. All about weight. Different mallets or styles might require more velocity or weight.

Gong/Tam Tam

Same as bass drum. Beating spot is on the border between the center circle and the first ring. NEVER HIT THE CENTER. May have to warm up the gong by setting it into vibration with very light taps.

Tam Tam- no singular pitch

Gong-singular pitch

Cymbals

Set up suspended cymbal stand. Put a foam thing beneath cymbal on stand

Can use marimba or vibraphone mallets or drum sticks

Can play on the edge of the cymbal or closer to the middle

Can play the mallets right next to each other or on opposite edges

Do not have to roll fast. Faster roll increases sound rather than stick height

Only roll on bell if specifically called for

Scrape with triangle beater

Use a bow on the edge. Scrape up. Pinching different parts of cymbal gets different sounds

Crash cymbals.

Pick up cymbals. Create something like a snare grip with thumb across from fingers.

Hand up close to the cymbal. Not thru the straps

Hold at 45 degrees to ground.

Lead with front of cymbal for crash like a flam. Ker-klunk

Dampen with body

China cymbal (type of suspended cymbal) Sounds similar to a gong.

Latin Instruments

Clave: translates to key. Two wooden cylinders put together. Pinch clave to create pocket of sound.

Cowbell: can be used to approximate the sound of the Agogo Bells.
Mute cowbell with hand when doing this and hit different things.

Egg Shaker is often straight 8ths or 16ths. Sometimes accented

Maracas. Play them perpendicular to the ground and use gravity to prevent excess sound. Similar to a snare drum motion. Rolls done by rapidly alternating. Upside down twirl.

Guiro (pill) - friction percussion. Scrape with large end of the beater stick thing. Put fingers in the holes. Long scrapes vs small ones.

Mirenga Dominican music. Uses a metal Guira

Conga- Flat hand to middle of drum. Tilt drum

Bongo – palm knuckles for low sound. Smaller drum uses fingertips to make a more resonant sound. The more of the finger used, the lower the pitch.