Study guide for the high school percussionist

Alan Anderson

The University of Montana

Follow this and additional works at: https://scholarworks.umt.edu/etd

Let us know how access to this document benefits you.

Recommended Citation

https://scholarworks.umt.edu/etd/3698

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
A STUDY GUIDE FOR THE HIGH SCHOOL PERCUSSIONIST

by

ALAN J. ANDERSON

B. M. Montana State University, 1957

Presented in partial fulfillment of the requirements for the degree of

Master of Music

UNIVERSITY OF MONTANA

1965

Approved by:

[Signature]
Chairman, Board of Examiners

[Signature]
Dean, Graduate School

SEP 22 1965
Date
ACKNOWLEDGMENT

The writer is grateful for the assistance and guidance given by Mr. Mervin Britton, Percussion Instructor at Arizona State University, Tempe, Arizona.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION.</td>
<td>1</td>
</tr>
<tr>
<td>Background to the Problem</td>
<td>1</td>
</tr>
<tr>
<td>Trends in the Teaching of Percussion</td>
<td>1</td>
</tr>
<tr>
<td>Preparation of the Teacher</td>
<td>2</td>
</tr>
<tr>
<td>The Percussion Library</td>
<td>3</td>
</tr>
<tr>
<td>The Problem</td>
<td>4</td>
</tr>
<tr>
<td>The Study Guide</td>
<td>5</td>
</tr>
<tr>
<td>THE STUDY GUIDE AND EXAMINATIONS</td>
<td>8</td>
</tr>
<tr>
<td>UNIT</td>
<td></td>
</tr>
<tr>
<td>I. BASIC PERCUSSION TECHNIQUE</td>
<td>9</td>
</tr>
<tr>
<td>II. THE SNARE DRUM</td>
<td>26</td>
</tr>
<tr>
<td>III. THE BASS DRUM</td>
<td>36</td>
</tr>
<tr>
<td>IV. THE CYMBALS AND THE TAM-TAM</td>
<td>44</td>
</tr>
<tr>
<td>V. THE TYMPANI</td>
<td>55</td>
</tr>
<tr>
<td>VI. THE KEYBOARD INSTRUMENTS</td>
<td>66</td>
</tr>
<tr>
<td>VII. THE LATIN AMERICAN INSTRUMENTS</td>
<td>77</td>
</tr>
<tr>
<td>VIII. THE TRAPS AND THE SOUND EFFECT EQUIPMENT</td>
<td>86</td>
</tr>
<tr>
<td>CONCLUSIONS AND RECOMMENDATIONS</td>
<td>97</td>
</tr>
<tr>
<td>Facilitating Learning</td>
<td>97</td>
</tr>
<tr>
<td>Stimulating Interest</td>
<td>99</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>101</td>
</tr>
</tbody>
</table>
INTRODUCTION

It is the responsibility of the music educator to provide a balanced musical experience for all members of the band or orchestra. A unit of the ensemble which is often neglected in this balanced experience is the percussion section.

Instrumental music teachers who are not percussionists themselves, readily admit that the percussion section is most often the weakest part of the ensemble. In addition to this, percussionists in school bands and orchestras frequently receive the least amount of attention from their director.¹

Frank L. Battisti, Chairman of the Ithaca, New York, Instrumental Music Department, states the case of the percussionist as follows:

Until quite recently, and in some schools even today, the drummer was considered as "something other than a musician." He didn't fit into the same category as the violinist, the clarinetist, or any of the other melodic instrumentalists. Drummers were talked to and treated by conductors of school musical organizations as participants who played some rhythmic figures. Things such as phrasing, tone color, blend, and balance were not asked for or taught and as a result the drummer grew up in a rhythm-pounding world rather than the musical world of the other members of the band or orchestra.²


This void in the instructional balance is partially caused by inadequate instruction offered the prospective music teacher by institutions of higher learning. A study made by Michael B. Lamade indicates that sixty-seven percent of the schools surveyed had no instructor who was a specialist in the area of percussion. A more recent evaluation by Gordon Peters, the principal percussionist of the Chicago Symphony Orchestra, indicates:

... of approximately 550 institutions conferring music degrees in the United States only about 50 employ a trained percussion instructor.

To complicate matters further, the instrumental music teacher must accept the responsibility of instructing his students in all of the percussion instruments. This includes: the snare drum, the bass drum, the cymbals, the tympani, the mallet-keyboard instruments, the Latin American instruments, the traps (triangle, tambourine, woodblock, temple blocks), and the sound-effect equipment. The Guide to Teaching Percussion lists 52 separate percussion instruments.

---


The band or orchestra director faces a formidable task in providing the necessary instruction on all of the percussion instruments during the rehearsal periods.

How could the materials required for adequate percussion instruction be made available to the student? To give answer to this question the Percussion Library was organized.

The Percussion Library

This library of percussion materials was designed to cover a wide range of percussion information. The following criteria were used in the selection of the materials for the library:

1. Musical value. The material must seek to inspire high standards of musicianship.
2. Clarity. The material must be clearly understood by the high school student.
3. Content. The material must cover the subject matter thoroughly and in an interesting manner.

The selection of materials for the Percussion Library was supervised and approved by Mr. Mervin Britton, Percussion Instructor at Arizona State University, Tempe, Arizona.

PERCUSSION LIBRARY

BOOKS


With the development of the Percussion Library came the need for a course of study following a logical sequence. The Study Guide was designed to fill that need.

THE PROBLEM

The purpose of this study was to design a study guide which would aid the director in providing instructional material for the
percussion section. The study guide would assist the student percussionist in acquiring: (1) a general knowledge of the percussion instruments and methods of their performance, and (2) an understanding of the role of the percussion instruments in the ensemble. These factors are related to percussion "technique" and are treated as aids in the development of the mental discipline which is a requirement of technique and musicianship.

The Study Guide

The study guide has been arranged in units, for example:

Unit I - Basic Percussion Techniques, Unit II - The Snare Drum,
Unit III - The Bass Drum, etc. Each unit is prefaced with a list of the materials used in it. The reading assignments in each unit are numbered and test questions covering the assigned material follow each assignment. Within each unit the study of musicianship has been divided into three areas: (1) musical comprehension, (2) drumming techniques, and (3) physical properties and terminology. These areas are defined specifically in the Note to the Student in Unit I.

When implementing the tests, the wording of each question should follow that given in the study guide. In stating the questions, an effort has been made to follow the tone or character of the author's writing. The answers follow directly after each question and have been specifically designed for use by the music educator. He, in turn, will moderate judgment of his student's written answers.
A wide range of question types have been used in the study guide. In the testing of reading comprehension the most common types are multiple choice, completion and true-false questions. Essay questions are often time-consuming for the teacher and are therefore spaced throughout the study guide.\(^6\)

At the conclusion of each unit, correlated assignments are given in one or more of the three following areas:

(1) Playing Assignments -- for the development of technique and musicianship. These assignments will be patterned after the material in the preceding unit and seek to put into practice the methods which have been studied.

(2) Listening Assignments -- for the concept of style, technique and musicianship. These assignments will provide recommended listening which would logically follow the unit.

(3) Reading Assignments -- for general information and exploration into areas dealt with in the foregoing unit.

The correlated assignments may be used at the discretion of the director. They are flexible and may be adapted to existing circumstances.

Playing technique can best be evaluated and demonstrated at individual or sectional meetings with the instructor. As this is a vital phase in the instructional design, it is recommended that playing assignments be employed and evaluated if at all possible.

In the forming of the study guide the emphasis has been placed upon methods which would stimulate interest and facilitate learning. It is hoped that these techniques will aid in the development of a sensitive and expressive musician. It is readily admitted that the inspiration to improve musicianship will not come from the written words of the assigned study material alone. The instrumental music director holds the key to this through his constant demands for artistry from the percussion section.
THE STUDY GUIDE AND EXAMINATIONS
MATERIAL UTILIZED IN

UNIT I

BASIC PERCUSSION TECHNIQUE


UNIT I

BASIC PERCUSSION TECHNIQUE

Note to the student:

Musicianship may be defined as a combination of skills and sensitivities which together provide the ability to perform music effectively. The first skill to be studied is the mental process involved in the performing of music. This will be referred to as Musical Comprehension. It will include: (1) musical notation (writing music), (2) music theory (melody, harmony and rhythm), and (3) music history.

Reading assignment number 1:  Musical Comprehension

Guide to Teaching Percussion, pages 1 through 5.


Test questions covering assignment number 1:

1. Q. What is the most important function of the percussion section?
   A. Providing a rhythmic basis for the ensemble.

2. Q. Name two other important functions of the percussion section.
   A. (1) Underlining the dynamic nuance.
      (2) Providing a variety of tone color.

3. Q. Name one of the most effective ways in which a percussionist may communicate his feelings for the music.
   A. By dynamic contrast.
4. Q. List three important facets of musicianship of special importance to the percussionist.
   A. (1) Sensitivity to time, rhythm, and tempo feeling.
   (2) Sensitivity to dynamics.
   (3) Sensitivity to timbre differences.
   (4) Urge to experiment with sounds.
   (5) Skill in reading music.
   (6) Skill in following a conductor.

5. Q. How is technique related to musicianship?
   A. Technique is not an end in itself, but rather serves the ends of musicianly performance.

6. Q. Explain why percussionists have a good chance of becoming the "most musically well-rounded members" of the band.
   A. Because a percussionist must know all of the percussion instruments.

7. Q. What is meant by a good concept of time?
   A. The ability to control the beat.

8. Q. Is it better to simplify a rhythmic figure or let the time falter?
   A. Simplify the rhythmic figure.

9. Q. Name three characteristics of a "good attitude."
   A. (1) Self-discipline.
   (2) Cooperation and teamwork.
(3) Being relaxed while you play.

(4) Friendliness.

(5) Concern for people watching you play (showmanship).

10. Q. List five "procedures" that the professional percussionist follows during a rehearsal.

A. (1) Set up the percussion section before the rehearsal.

(2) Set up music stands so that the music and the director are in the same line of vision.

(3) Check and re-check the music for necessary equipment.

(4) Tune the drums quietly.

(5) Scan the music for repeats, dynamics and tempi.

(6) Ask questions concerning anything not understood.

(7) Be quiet and listen.

Reading assignment number 2:  Musical Comprehension


Modern School for Snare Drum, pages 69 through 72.

Test questions covering assignment number 2:

1. Q. What clue to the tempo can be gained from the preliminary upswing of the conductor's baton?

A. The preliminary or preparatory beat sets the tempo.
2. Q. The director's left hand is used for what purpose?
   A. The left hand is used to indicate various musical expressions and dynamics. It is also used for cuing in entering parts.

3. Q. What is the most important ability that a drummer can develop?
   A. A good beat or sense of time.

4. Q. The musical drummer is as concerned with training his ____ as he is with training his hands.
   A. Ears (listening).

5. Q. Name five ways of improving your beat (sense of time).
   A. (1) Practice daily.
      (2) Take up dance drumming.
      (3) Do considerable careful reading.
      (4) Take private lessons.
      (5) Develop an awareness of keeping good time.
      (6) Listen to, and play with, the other instruments.
      (7) Listen to records.

6. Q. The sound that is produced on a percussion instrument must fit the ______ ______ ______.
   A. Music being played.

7. Q. List several ways of improving the ability to sight read.
   A. (1) Pencil in the counts (beats) on the music.
      (2) Read easy material at very fast tempi.
(3) Learn to skim, look for similar rhythm patterns.

(4) Learn to read the rests as well as the notes.

(5) Read exercises that have unusual time signatures, such as 7/4 time, 12/8, 9/4 and 5/8.

8. Q. What is gained by observing the name of the composer of a musical composition?
   A. A certain style of playing will often accompany a given composer's works.

9. Q. How can the musical drummer find the best sound from the percussion instruments?
   A. By experimenting and listening carefully.

10. Q. Is a musical passage which is marked FF always played very loud? Why?
    A. No. There must be a balance of relative nuance.

11. Q. How can a percussionist accurately judge the amount of volume necessary for a crescendo or a decrescendo?
     A. By listening to the ensemble and striving for balance.

12. Q. Why does it help to listen to the rhythmic figures played by the other sections of the band?
     A. Often the rhythmic figures are identical to those of the percussion section. Recognizing this "sameness" will add to the rhythmic precision of the entire ensemble.
13. Q. What should the percussionist do to become adequately prepared to enter his profession?
   A. He should become thoroughly acquainted with the instruments of the percussion family.

14. Q. The percussionist must realize the function of his part in __________ to the performing group.
   A. Relationship.

15. Q. In percussion repertory much confusion results from problems of translation, intent of the composer and good musical taste. Who is the final arbiter in resolving this dilemma?
   A. The conductor.

Reading assignment number 3: Musical Comprehension

Teaching Techniques for the Percussions, Chapter IV, pages 36 through 38.

Percussion Ensemble Method, pages 1 through 5.

Test questions covering assignment number 3:

1. Q. What is said to be the greatest weakness in the playing of percussion instruments in both public school and semi-professional organizations?
   A. The unmusical performance of the percussionist.

2. Q. Define: Rhythmic Analysis.
   A. The division of the beat into two, three or four parts.
3. Q. Look at the percussion part and play it as if you were playing it on a __________ instrument.
   A. Melodic.

4. Q. Drumming technique is often learned at the expense of what very important factor?
   A. Musicianship.

5. Q. Why does the practice of drum rudiments vary in importance?
   A. The rudiments are devices to facilitate technique in drumming. Unless they are applied in a musical way to produce music, they lose their importance.

6. Q. Name two phases in the development of the drummer's musicianship.
   A. (1) The development of the physical techniques for playing the percussion instruments.
      (2) Knowledge of reading music.

7. Q. What part does imitation play in the percussionist's development?
   A. Concepts of tempo, rhythm, and musicianship may be imitated to advantage. Imitation without analysis leaves the drummer constantly in need of someone to imitate. Students should strive to become dependable, independent performers.
8. Q. (True or false.) The style of the music and the over-all performance of the ensemble dictate the style of the drumming and guide the musicianship or the taste of the drummer.

A. True.

9. Q. Write five examples of the division of the beat into two parts. Any combination of notes and rests may be used. Use at least one rest in two of the examples.

A. Example:

10. Q. Write five examples of the division of the beat into four parts. Any combination of notes and rests may be used. Use at least one rest in two of the examples.

A. Example:
11. Q. Second in importance only to rhythmic considerations is the percussion section's function of ___________________.
   A. Underlining the dynamics.

12. Q. Write in the accent marks in the following rhythmic figures to indicate the naturally accented notes.
   A. As below, written in parentheses.

```
(a) \( \frac{4}{4} \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \)
(b) \( \frac{6}{8} \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \)
(c) \( \frac{2}{4} \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \)
(d) \( \frac{2}{4} \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \)
(e) \( \frac{4}{4} \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \)
(f) \( \frac{2}{4} \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \) \( \Rightarrow \)
```

Note to the student:

Apart from the mental process of musicianship, there are a number of movements, motions, and postures which are used by percussionists. These are the physical skills of percussion performance called **drumming techniques**. Musical comprehension is a mental skill and a part of musicianship. Drumming techniques are the physical skills involved in the performance of music.
Reading assignment number 4: **Drumming Techniques**

*Guide to Teaching Percussion*, pages 1 through 5.


*Percussion Ensemble Method*, Section I, pages 1 through 5.

Test questions covering assignment number 4:

1. Q. The sound-producing vibration of any percussion instrument is made by a ______, ______, ______.
   A. Quick, resilient, blow.

2. Q. An important rule in all percussion playing is that tone must be ______ ____ of the instrument rather than pounded into it.
   A. Drawn out.

3. Q. How is the stopping (release) of the tone brought about?
   A. By pressing or grasping the vibrating surface.

4. Q. What is Mr. Kent's opinion of the use of the 26 official drum rudiments?
   A. The rudiments are best used as hand exercises for gaining balance and control.

5. Q. Why must a bass drummer "lead" (hit ahead of) the beat?
   A. There is a fraction of a second delay after the drum is struck until the sound emerges.
6. Q. The character of the percussion instruments demands that
the start of the tone be ______________ __________.
   A. Accented slightly.

7. Q. What is meant by "hand-to-hand" playing?
   A. The instruments of percussion which are played with sticks,
hammers, or mallets in both hands utilize the natural and
efficient basic technique of alternating the sticks.

8. Q. The right-lead system can be likened to what technique used
by the string instruments?
   A. Normal bowing patterns. The right stick corresponds to the
down-bow, the left stick to the up-bow.

9. Q. List three advantages in using the right-lead system.
   A. (1) It is a system, and therefore preferable to haphazard
       sticking.
       (2) It is based upon practical performance and not on a
           "strengthen the left hand" theory.
       (3) It is an aid to sight reading. The idiomatic figures of
           snare drumming are always played the same.

Note to the student:

The third area for study is made up of the following: the
physical properties of the instruments themselves; the sticks, the
beaters and mallets; the resonance of the material being struck; the
adjustments of snares and drumheads. Included with these physical properties will be musical terminology. This will include: (1) musical terms, and (2) foreign words used to denote percussion instruments.

Reading assignment number 5: Physical Properties and Terminology

Guide to Teaching Percussion, pages 1 through 5 and pages 9 through 10.

Modern School for Snare Drum, page 71.

Percussion Ensemble Method, pages 1 through 5.

Test questions covering assignment number 5:

1. Q. If a drumstick, beater or mallet is allowed to linger on the surface of a percussion instrument, it tends to do what?
   A. Stop the vibration.

2. Q. The larger the percussion instrument the slower it "speaks."
   Thus the bass drum, large gongs, and the tympani require great care in ________.
   A. Timing.

3. Q. Define: batterie (Fr.), batteria (It.), and Schlagewerk (Ger.).
   A. French, Italian and German equivalents of "percussion" (section).

4. Q. What do the following instruments have in common: the tympani, xylophone, marimba, vibraphone, bells and chimes?
   A. They are instruments of definite pitch.
5. Q. What is another name for the Tambor de Basque?
   A. The tambourine.

   A. Membranophones are those instruments in which a stretched skin is the basic sound-producing agent. Examples: snare drum, tenor drum, field drum, tom-tom, tambourine, bass drum, bongos, timbales, conga drum, string drum (lion's roar).

7. Q. Define "Idiophones." List five examples.
   A. Idiophones are those instruments made of any hard substance, usually metal or wood, capable of producing sound. Examples: cymbals, triangle, tam-tam, wood block, castanets, anvil, auto horn, chains, temple blocks, claves, cowbells, jawbone, maracas, guiro, sandpaper, siren, slapstick, sleighbells, wind-machine, steel or bell plate, horse-hooves.

8. Q. What three factors influence the tone quality of percussion instruments?
   A. (1) The physical properties of the instruments themselves, such as the resonance of the materials, adjustments of the head and snares, and choice of beaters, sticks or mallets.
   (2) The playing spot at which the surface is struck.
   (3) The manner in which the surface is struck.
9. Q. What is an important rule to remember concerning sympathetic vibration?
   A. Drumheads not being played upon will ring sympathetically. These heads must be dampened at such places in the music as general pauses, cut offs at ends of fermatae, and last notes.

10. Q. The character of the percussion instruments demands that the start of the tone be __________ ________.
    A. Accented slightly.

11. Q. To achieve a good quality of tone from the percussion instruments it is imperative that the __________ be free and not interfered with.
    A. Vibration.
UNIT I - BASIC PERCUSSION TECHNIQUE

Correlated Assignments:

Listening:

Saul Goodman - Bell, Drum, and Cymbal. Angel recording No. 35269.

Narration and demonstration of the percussion instruments.

Reading:

Guide to Teaching Percussion

Selection, care and storage of percussion equipment, pages 143-146.

Assignment of instruments within the percussion section, pages 147-153.

How to mark percussion parts, page 154.

Substitution of percussion instruments, page 155.

Stage deportment for the percussion section, pages 156-158.

Twenty most common faults of school percussion sections, page 158.

Glossary of percussion terms, pages 165-168.


---

"Ten Contest Tips for Percussionists,"^{8} pages 79-81.

**Handbook for the School Drummer**

Ideas for a better drum section, pages 56-60.

**Harvard Dictionary of Music^{9}**

Percussion Instruments, pages 564-566.

---


MATERIAL UTILIZED IN

UNIT II

THE SNARE DRUM


UNIT II

THE SNARE DRUM

Reading assignment number 1: Physical Properties and Terminology

Guide to Teaching Percussion, Chapter III, pages 22 through 43 to The Long Roll.
Modern School for the Snare Drum, pages 72 through 75.

Test questions covering assignment number 1:

1. Q. Name three types of snare drums in order of size from large to small.
   A. (1) The field snare drum.
      (2) The concert snare drum.
      (3) The dance band snare drum.

2. Q. Explain what happens when the batter head of the snare drum is struck. How is the sound produced?
   A. When the batter head is struck with the drumsticks the air inside the drum is set into vibrations which are transferred to the snare head. The vibration of the snare head causes the snares to rattle against it causing the characteristic tone of the snare drum.
3. Q. Which of the **two types** of snare drum heads is the most practical for school use?
   A. The plastic head.

4. Q. The snare and batter heads may be tested for tension by pressing the thumb down in the center of the head. What is the "rule of thumb"?
   A. The batter head should be depressed only slightly by pressing with the thumb. The snare head is almost as tight.

5. Q. Describe the process of selecting drumsticks. What about "mail-order" drumsticks?
   A. Snare drumsticks should be selected for the particular drum with which they are to be used. Drumsticks should be personally selected, never ordered by mail. It is necessary to test sticks for proper weight, balance and straightness.

6. Q. The playing spot on the batter head of the snare drum is dependent on the sound desired. For maximum resonance the drum should be struck _______ _____ ________.
   A. Slightly off center.

7. Q. Why is it important to play directly over the snares?
   A. So that the air concussion passing through the shell of the drum will hit the snares squarely. This brings about a more rapid response and causes the snares to vibrate straight up and down.
8. Q. What does Au Bord mean?
   A. Near the edge (rim).

9. Q. Au Bord is often used by composers to give the impression of __________.
   A. Distance.

10. Q. Professional percussionists have found that a __________ serves as an excellent multi-purpose stick.
    A. Vibraphone mallet.

11. Q. What effect does the size of the drum have on the speed of the roll?
    A. The larger the drum the slower (more open), the roll.

Reading assignment number 2: **Drumming Technique**

*Guide to Teaching Percussion*, pages 22 through 43 to The Long Roll.


Test questions covering assignment number 2:

1. Q. List five common faults of right and left handholds for snare drumsticks.
   A. (1) Stick not held at balancing point.
      (2) Right thumb pointing down instead of straight along shaft.
      (3) Right grip formed with second instead of index finger.
      (4) Right wrist not flat but tilted over to the right.
(5) Left wrist not vertical but tilted over to the left.

(6) Left stick not held firmly enough at fulcrum.

(7) Index and second fingers of left hand pressing down on stick shaft.

(8) Left wrist bent out away from body instead of extending straight from forearm.

2. Q. Do both drumsticks need to be confined within an area of a 25-cent piece to produce equal sound?
   A. No. As long as the sticks remain equidistant from the rims they will produce like sounds.

3. Q. In what area of the snare drum head would the following dynamics be played? (a) Fortissimo, (b) Pianissimo, (c) Mezzo Forte.
   A. (a) Near the center.
      (b) Near the rims.
      (c) Midway between the rims and the center.

4. Q. What is the difference between a tap and a stroke?
   A. The tap is a moderately light sound on the snare drum. It differs from the stroke in that it is a wrist action and does not involve the arms to any appreciable extent.

5. Q. What is the most important advantage of the right hand lead method of playing.
   A. It is an aid in acquiring uniformity of sound.
6. Q. Alternation of the flam at high rates of speed causes a very ___ ___ ___.
   A. Uneven sound.

7. Q. Why is it advisable to begin and end all rolls with the right hand?
   A. This will help in bringing about equality of sound in the roll.
   It will also eliminate hesitation brought about by concern over which hand to use.

8. Q. Why is it important to keep the same angle of the sticks on the drumhead?
   A. If one stick hits on the flat part of the bead and the other stick hits on the tip of the bead, an uneven sound will result.

9. Q. Name two factors which effect uniformity of sound.
   A. (1) The weight of the stroke.
   (2) The playing area of the drumhead.

Reading assignment number 3: Drumming Techniques
   Percussion Ensemble Method, pages 6 through 8 and page 52.
   Modern School for Snare Drum, pages 72 through 75.

Test questions covering assignment number 3:

1. Q. Define: muffling.
   A. Muffling means without snares. It is accomplished by removing the snares from contact with the head.
2. Q. Define: dampening.
   A. Softening the sound of the drum by cutting its vibrations to a
desired minimum. This is done by placing a cloth or handker-
chief on or over the drum.

3. Q. How is the roll performed with wire brushes?
   A. Using rapid single strokes.

4. Q. "Stick over stick" and "head and rim" are two ways of playing
   a _____ _____.
   A. Rim shot.

5. Q. Define: "open" style of drumming.
   A. Flams, drags, rolls and other drum rudiments are executed
in a somewhat separated or "open" manner. This style is
characterized by many full arm strokes.

6. Q. Define: "closed" style of drumming.
   A. The closed style of drumming is characterized by many taps
and few full arm strokes. It is more connected and legato
than the "open" style.

Reading assignment number 4:  Musical Comprehension


Percussion Ensemble Method, page 52.

Modern School for Snare Drum, pages 72 through 75.
Test questions covering assignment number 4:

1. Q. What is meant by "embellishing the part"?
   A. Composers often mean the percussion score to be more of a "cue sheet" than to be played exactly as notated. The musical drummer will take liberties whenever he feels he can enhance the part musically.

2. Q. An example of where the percussionist would probably embellish the part is when the ensemble is playing ______ ______ ______.
   A. Latin American music.

3. Q. How does a percussionist know whether to accent the beginning or the end of the roll?
   A. If the roll starts on the beat a natural accent will be placed at the start of the roll. If the roll ends on the beat a slight natural accent will be placed at the end of the roll.

4. Q. When is the "open" style of drumming used by the percussionist?
   A. When the music is martial or street-beat like, the open style is appropriate.

5. Q. The "closed" style of drumming is associated with what musical organization?
   A. The orchestra.
6. Q. What drum rudiment is sometimes not written but may be used at the discretion of the performer?
   A. The flam.

7. Q. If a stick which is called for by a composer is not available, what two things should be considered in selecting a substitute?
   A. The dynamics and the texture of the orchestration.

8. Q. What governs the use of flams and ruffs as they are applied to larger drums?
   A. Good taste; musicianship.

UNIT II - THE SNARE DRUM

Correlated Assignments:

Playing:

Percussion Ensemble Method
Duets: pages 36, 37, 41, 42, 43, 45, and 49.
Roll studies: pages 16, 17, 21-25, 32-34, 40, 44, 47, and 50.

Modern School for Snare Drum
Studies in triple meter (3/8, 6/8, 9/8, and 12/8), pages 12-17.
Studies, etudes and duets, pages 24-68.
Studies in the repertory for the snare drum, pages 75-86.

Listening:

Eastman Symphonic Wind Ensemble - Fennell conducting,
   Ruffles and Flourishes, Mercury 50112, stereo 90112.
The Thirteen Essential Drum Rudiments, Ludwig Drum Co., record #1.


Reading:

Teaching Techniques for the Percussions

Table of frequency of application of the rudiments in concert band, orchestra, and marching band, page 58.

Guide to Teaching Percussion

The long roll, flam, drag, ruff and the ratamacue; special snare drum techniques and effects; style and notation, pages 43 through 59.

The Trumpet and Drum

A book of instruction for the trumpet and drum; reading to be selected by director.

---

MATERIAL UTILIZED IN
UNIT III

THE BASS DRUM


UNIT III

THE BASS DRUM

Reading assignment number 1: Physical Properties and Terminology
   Guide to Teaching Percussion, pages 60 through 66.
   Percussion Ensemble Method, pages 56 and 57.
   Modern School for Snare Drum, pages 90 and 91.

Test questions covering assignment number 1:

1. Q. What is the disadvantage of using a double-end beater for
   rolls?
   A. Unevenness; this is due to the difference in the size of the
      heads of the double-end beater.

2. Q. Why is a folding metal bass drum rack sometimes unsatisfactory?
   A. The heavy vibrations of the bass drum may cause the braces
      to rattle.

3. Q. Describe the difference in the tensioning of the marching
   band and the concert band bass drums.
   A. The marching band bass should be fairly tight. It serves
      principally as a time-beater with tonal considerations second-
      ary to definition of beat. The concert band bass drum will be
      lower with no definite pitch but with predominating low fre-
      quencies.
4. Q. The unsatisfactory sound of most bass drums is caused by
   
   ____   ____   ____
   
   A. Too much tension.

5. Q. Describe a desirable sound for the bass drum.
   
   A. Low in pitch; the pitch is indefinite but the low frequencies
   should predominate.

6. Q. What types of beaters should be available for the bass drum?
   
   A. A double-ended lambs-wool covered beater and one pair of
   rather soft tympani sticks.

7. Q. When tensioning the bass drum what important consideration
   should be given to the hoop (rim)?
   
   A. It should be even around the entire perimeter.

8. Q. The bass drum should never be so tight that a _____ will be
   easily heard.
   
   A. Tone.

9. Q. The use of mechanical dampers on the bass drum is not
   recommended. Why?
   
   A. Mechanical dampers, if left intact, tend to kill the tone.

Reading assignment number 2: Drumming Techniques

Guide to Teaching Percussion, pages 56 and 57.


Modern School for Snare Drum, pages 90 and 91.
Percussion Ensemble Method, pages 56 and 57.

Teaching Techniques for the Percussions, pages 59 through 64.

Test questions covering assignment number 2:

1. Q. When is the bass drum played at the very center?
   A. When playing heavy accents and "cannon shots."

2. Q. What is the best way to perform a roll on the bass drum?
   A. With two soft tympani mallets or two bass drum beaters.

3. Q. When should the bass drum be dampened?
   A. At all cut-offs from the conductor, during rests, general pauses, after notes marked staccato and at the conclusion of long tones.

4. Q. When should the bass drum not be dampened?
   A. After a note followed by a slur mark. This is the usual method of indicating "let ring."

5. Q. What is the position of the left hand when the bass drummer is playing at the following dynamic levels: Pianissimo, Piano, Mezzo Piano, and Mezzo Forte?
   A. The left hand is held lightly in contact with the head opposite the playing area. This light muffling will eliminate an excess of rings and produce shorter "booms."

6. Q. When performing a bass drum roll with two tympani sticks what rudiment is employed?
   A. The single stroke roll in closed position.
7. Q. The direct stroke on the bass drum affords a greater range of ______ than does the arc-like, glancing blow.
   A. Dynamics.

8. Q. How can a very muffled sound be played on the bass drum?
   A. By hanging a cloth over one head of the drum.

9. Q. The stick grip which is used when playing the roll with tympani sticks is the same as that used on what other instrument?
   A. The same as the snare drum.

10. Q. Below is a diagram showing three playing spots on the bass drum; (a) is the center, (b) is 6 inches from the center, and (c) is 12 inches from the center.

![Diagram](image)

Match (a), (b), or (c) with the correct quality described.

1. ( ) the tone is quite resonant, is moderate in length and volume can easily vary.  
2. ( ) the quality will usually be
dry; the note will sound short and have little duration; it will have a deep sound. 3. ( ) the quality is thin, the tone lasts longer, the general effect is inarticulate.

A. 1. (b), 2. (a), 3. (c).

Reading assignment number 3: Musical Comprehension

Guide to Teaching Percussion, pages 60 through 66.
Teaching Techniques for the Percussions, pages 59 through 64.

Test questions covering assignment number 3:

1. Q. In the playing of martial music the bass drum will imitate what quality of what instrument?
   A. The contour of the bass (tuba) line.

2. Q. Why is it important to listen carefully as well as watch the director while playing the bass drum?
   A. Listening is a means of checking the tempo to make sure that it is consistently correct.

3. Q. "Think _________ and count _________." This is a good rule for all drummers most of the time.
   A. Staccato; staccato.

4. Q. Bass drum notes are most commonly written on the _____ or _______ space of the ___ cleff with stems pointing _____.
   A. First or second; F; down.
5. Q. Discuss the importance of accenting as related to bass drumming?
   A. Through the skill of accenting, the topnotch drummer creates his own part. He furnishes a rhythmic drive to the ensemble not obtainable by any other means.

6. Q. What three factors determine the playing spot on the bass drum?
   A. (1) The style of the composition.
       (2) The length of the note being played.
       (3) The volume desired.

7. Q. What orchestral instrument can be imitated by the bass drummer to good advantage?
   A. The string bass playing pizzicato.

8. Q. Why should the playing spot on the bass drum occasionally be changed?
   A. To avoid being monotonous, unmusical and uninteresting.

9. Q. How can the bass drummer make his part more interesting?
   A. By careful use of accents and by using various contrasts in tone color.
UNIT III - THE BASS DRUM

Correlated Assignments:

Playing:

Demonstrate the roll using tympani sticks.

Demonstrate the playing spots for different dynamic levels.

Modern School for Snare Drum

Repertory for bass drum, page 91.

Percussion Ensemble Method

Bass drum studies, pages 58-59.

Three duets for bass drum and snare drum, pages 60-62.

Percussion trio, page 130.

Polka and canon for percussion quartet, pages 132-134.

Reading:

"The Bass Drummer,"\textsuperscript{11} pages 83-84.

MATERIAL UTILIZED IN

UNIT IV

THE CYMBALS AND THE TAM-TAM


UNIT IV
THE CYMBALS AND THE TAM-TAM

Reading assignment number 1: Physical Properties and Terminology
The Art of Playing the Cymbals, pages 7 through 20.

Test questions covering assignment number 1:

1. Q. Symphonic percussionists sometimes use the term "______" to designate hand cymbals.
   A. "Plates."

2. Q. What size and weight cymbal is best used in the concert ensemble?
   A. 18-inch or 19-inch cymbals of medium weight.

3. Q. Name the five qualities to be looked for in a fine pair of cymbals.
   A. (1) Response.
      (2) Lack of fundamental pitch.
      (3) Plurality of overtones.
      (4) Resonance.
      (5) Duration of vibration.

4. Q. Why are large lambs-wool pads not recommended for concert use?
   A. Lambs-wool pads tend to dull and muffle the tone. They are
designed for use with a marching organization where comfort may be a more important consideration than tone.

5. Q. What considerations should be kept in mind when selecting a suspended cymbal stand?
   A. There should be no rattling parts and the base should be sturdy and stable.

6. Q. Why is it important to have a padded table in the percussion section? What material is very good for this purpose?
   A. To eliminate noise when cymbals, mallets or other traps are set down. Carpeting material is most satisfactory.

7. Q. What mallets are most suitable for use with the suspended cymbal?
   A. Vibraphone mallets.

8. Q. Discuss the selection of mallets in cymbal playing. Include:
    size and weight, hardness and softness.
   A. The mallets selected should have a direct proportion in size and weight to the cymbals they are to be used with. The mallets should be hard enough to produce instantaneous response and yet soft enough not to produce any audible contact sound.

9. Q. Often the suspended cymbal is notated for use with wooden sticks. What size sticks should be used?
   A. The butt ends of a pair of 2B snare drum sticks should be used.
Test questions covering assignment number 2:

1. Q. Define: "captive cymbal."
   A. A cymbal which is attached to a bass drum.

2. Q. (True or false.) Antique cymbals are electronically tuned so that every cymbal sounds exactly the same pitch.
   A. False. Electronically tuned and available in a complete range of chromatic pitches.

3. Q. Small untuned cymbals which are very thin and about 2 inches in diameter are _______ ________.
   A. Finger cymbals.

4. Q. Define: Piatti.
   A. (Literally - plates.) The pair of cymbals which is clashed together.

5. Q. Define: chk.
   A. Choke. To dampen or stop vibration.

6. Q. (True or false.) The term gong has become synonymous with tam-tam.
   A. True.
7. Q. The best playing spot on most tam-tams will be found where?
   A. Slightly above, below, or to the side of the center.

8. Q. What equipment is needed in the percussion section in order
   to make quick cymbal changes silently and effectively?
   A. A padded table or cymbal rack.

Reading assignment number 3: Drumming Techniques

The Art of Playing the Cymbals, pages 7 through 26.

Test questions covering assignment number 3:

1. Q. What factor, other than the size and weight of the cymbal,
   affects the sound output?
   A. The physical stature or muscular development of the performer.

2. Q. When performing the cymbals the body weight should be
   equally distributed between the two feet which are placed about 15 inches apart, the left foot ahead of the right. Why is this important?
   A. For stability.

3. Q. Describe how the best possible tone is produced in the full
   crash.
   A. Both plates must travel an equal distance at a comparable velocity and be set in motion to the same degree.
4. Q. What factor affects the relative volume level that may be produced?
A. The angle at which the cymbals are held.

5. Q. What is the cardinal point to remember in producing a cymbal crash that will sound "C-RASH"?
A. The lower edge of the left cymbal first touches the inside of the right cymbal one inch above its lower edge before the rest of the cymbals' circumferences meet.

6. Q. How is a suspended cymbal roll performed? What affects the speed of the roll?
A. It is produced by a rapid succession of single strokes on opposite sides of the cymbal. The speed should not be too fast. It is dependent upon the relative pitch and response of the cymbal.

7. Q. What is the value of developing a routine manner of putting the cymbals down and picking them up?
A. Valuable time can be saved. In this way the least possible time is spend in adjusting and positioning the cymbals.

8. Q. Name two ways in which antique cymbals may be played.
A. (1) They may be played in pairs, against each other.
   (2) Singly, as a suspended cymbal struck with a mallet.

9. Q. How is vibrato produced on the antique cymbals?
A. By shaking the hand holding the cymbal in an up and down path while allowing the cymbal to flap.
10. Q. Describe the playing of a pianissimo cymbal crash.

   A. The cymbals should be angled slightly and held at almost eye level. This allows the performer to closely watch the action of the cymbals while keeping an eye on the conductor and the music. A full meeting of the cymbals should be brought about in order to produce a good tone quality.


*Teaching Techniques for the Percussions*, pages 65 through 69.

Test questions covering assignment number 4:

1. Q. The cymbal grip which employs the fingers through the cymbal strap is used for what purpose?
   
   A. Marching band.

2. Q. Cymbal playing depends on the way in which the cymbals are _______ _______ as well as the way in which they are brought together.
   
   A. Brought apart.

3. Q. When playing the bass drum with attached cymbals, how is a cymbal crash performed?
   
   A. By striking the upper cymbal with the beater. (Not by striking the cymbal in the hand against the cymbal on the bass drum.)
4. Q. Describe the flare stroke. When is it most commonly used?
   A. The flare stroke begins with the cymbals slightly in front of either thigh. The cymbals are then brought into contact with a rapid upward sweep. The follow-through is done by turning the wrists so that the cymbals face the conductor. The flare stroke is used for solo crashes.

5. Q. Occasionally cymbal rolls are marked to be played "with S. D. sticks." What type of roll is used in performing this?
   A. The double stroke roll.

6. Q. How are cymbals dampened when played piatti style?
   A. The player draws the cymbals to make contact with his clothing at a point about chest high.

7. Q. How is the suspended bymbal dampened?
   A. By grasping it firmly with the left hand.

8. Q. Describe how the tam-tam is "warmed up." Why is this done?
   A. The tam-tam is warmed up by brushing it lightly with a beater to start the vibration in advance of the actual note. The warming up makes the control of volume easier. It also tends to cause the gong to speak more quickly after the impact.

Reading assignment number 5: Musical Comprehension

Guide to Teaching Percussion, pages 66 through 73.
Teaching Techniques for the Percussions, pages 65 through 69.
The Art of Playing the Cymbals, pages 21 through 26.
Test questions covering assignment number 5:

1. Q. How can a performer tell whether a written passage should be played on the suspended cymbal or the hand cymbals?
   A. Generally speaking, all passages for the cymbals should be played with the hand cymbals unless notated otherwise.

2. Q. Soviet composers have adopted a simple and effective system of cymbal notation. Describe this system.
   A. All rolls are played on suspended cymbals. Single notes on the suspended cymbal have a plus sign (+) over them. Notes to be played with hand cymbals have a small zero (0) above them.

3. Q. Cymbal parts which are written in the musical score serve three basic purposes. What are they?
   A. (1) Maintaining the rhythmical continuity.
       (2) Intensifying the dramatic element.
       (3) Supplying a unique sound for a particular musical effect.

4. Q. What notation is often used for cymbal solos?
   A. A diamond-shaped or x-shaped note.

5. Q. How can a percussionist determine whether a note should be played as a full crash or a valuation crash?
   A. By the character and tempo of the composition being played.

6. Q. Debussy is acknowledged as the composer who popularized the use of _______ _______ in the scoring of "Afternoon of a Fawn"
A. Antique cymbals.

7. Q. Name two methods of indicating that cymbals are to be allowed to ring beyond the written value.

A. (1) A slur or tie mark.

(2) Written: "Let Ring."

UNIT IV - THE CYMBALS AND THE TAM-TAM

Correlated Assignments:

Playing:

Demonstrate the flare stroke with the hand cymbals.

Demonstrate the suspended cymbal roll.

Demonstrate "warming up" the tam-tam.

Modern School for Snare Drum

Orchestral excerpts which combine bass drum and cymbals, pages 94-98.

Percussion Ensemble Method

Cymbal studies, pages 65-66.

Orchestral study, page 67.

Percussion quartet, pages 67-69.

Cymbal part from a Sousa march, page 71.

Percussion ensemble piece, pages 136-137.

Orchestral excerpts, pages 138-145.
Reading:

The Art of Playing the Cymbals

The story of the cymbals and how they are manufactured today, pages 5-6.

The position of the cymbal player in the modern musical organization, page 27.
MATERIAL UTILIZED IN
UNIT V

THE TYMPANI


UNIT V

THE TYMPANI

Reading assignment number 1: Physical Properties and Terminology
Guide to Teaching Percussion, pages 94 through 97 to Playing Spot.

Test questions covering assignment number 1:

1. Q. List two advantages of the plastic tympani head.
   A. (1) Atmospheric changes effect it very little.
       (2) Tuning is much easier.

2. Q. The plastic head has a different "feel" than does the calfskin head. Describe this quality.
   A. The plastic head has a harder "feel." The tone may be described also as hard. It is resonant and the vibration time is equal to the average calfskin head.

3. Q. In order to get a clear tone from a tympani head the tensioning must be done in what manner?
   A. The tension must be equal at all points around the circumference of the head.

4. Q. Two sets of sticks which are extremes and should be avoided are the:
   A. (1) Very hard solid felt beater ball.
       (2) Very fluffy lambs-wool variety.
5. Q. Describe a good general purpose tympani stick.
   A. A medium hard stick of the felt disc type.

6. Q. Name two types of sticks that are needed in advanced tympani playing. Do not include general purpose sticks.
   A. (1) Hard, felt covered sticks for playing notes of very percussive nature.
       (2) Wood sticks which are sometimes called for in musical scores.

7. Q. Discuss: Care of tympani sticks.
   A. A tympanist should have a special drawstring type bag or attache case in which to carry his assortment of sticks. Felt coverings that have roughed up should be trimmed when necessary. It is possible to recover worn out sticks using piano damper felt tied with dental floss.

8. Q. Why is it advisable to mark tympani sticks to indicate where the seams are located?
   A. Tympani sticks should always be held so that the seam of the stitching is on the up side so as not to contact the drumhead.

9. Q. What should be done if the threaded end of the stick protrudes beyond the washer used to hold the beater ball?
   A. It should be cut off.
Reading assignment number 2: Physical Properties and Terminology

Guide to Teaching Percussion, pages 97 through 109.


Percussion Ensemble Method, pages 80 through 87.

Test questions covering assignment number 2:

1. Q. The playing spot should be located between an adjacent pair of tuning handles. Why is this statement true?
   
   A. In order to avoid contact of the sticks with the tuning handles.

2. Q. What is the correct height of the tympani stool?
   
   A. It should be high enough to bring the seat portion up to the same level as the rim of the kettledrums.

3. Q. Why should the fibre covers be placed on the tympani during intervals when they are not played?
   
   A. To keep the heads from ringing sympathetically.

4. Q. Why should the tympani not be placed next to the bass drum?
   
   A. The large heads of each tend to pick up much unwanted sound through sympathetic vibration.

5. Q. Measuring from the rim of the tympani, in what area is the beating spot.
   
   A. Not less than two inches nor more than four inches from the rim.

6. Q. Why is it important to strike the same place on the head each time?
A. If this is not done a variety of uneven sounds are produced.

7. Q. What causes the variation in drumhead tension of the calfskin tympani head?
   A. The relative humidity in the air.

8. Q. What is important about the rebound of the tympani stroke?
   A. It must be absolutely free. Any downward pressure on the head will cause a dampening of the tone.

Reading assignment number 3: **Drumming Techniques**


*Modern Method for Tympani*, pages 10 through 13 and pages 20 through 33.

Test questions covering assignment number 3:

1. Q. How would the kettles be positioned in a part which calls for three tympani?
   A. The kettle that sounds the best on high tones should be placed on the right, the second small kettle in the center, the large drum on the left.

2. Q. Why is it that some players lean forward while playing the tympani?
   A. The taller the player the more he will have to lean forward to maintain balance. An erect standing position in some cases will not permit adequate leverage and balance.
3. Q. What occasion will necessitate the use of a stool in tympani playing?
   A. When the music calls for two simultaneous changes of tuning.

4. Q. Describe the "German" style of holding the tympani sticks.
   A. The holding of the stick "overhand" in the style of the right snare drumstick. The forearm and wrists are held rather straight.

5. Q. Describe the "French" style of tympani stick grip.
   A. The stick is grasped with the thumb on top of the stick. The fingers are curled loosely around the underside. This method depends largely on suppleness of wrist motion.

6. Q. On what occasion might both the French and German handholds be employed?
   A. In the case of a crescendo roll starting very softly. As the volume is increased a gradual switch to the overhand (German) style would increase the dynamic range.

7. Q. What is said to be the key to good tympani strokes whether they are soft or loud?
   A. The snapping action of the wrist.

8. Q. What disadvantage is there in playing the tympani in a sitting position?
   A. The loss of freedom of motion which is important for proper execution.
9. Q. Why is it important to strike the same place on the head each time?
   A. If this is not done a variety of sounds are produced.

10. Q. What are the two general rules to be followed when dampening the tympani?
    A. (1) When a single note is struck and is to be dampened, it is best to dampen it with the free hand.
       (2) In passages where a great deal of dampening is required it should be done with the hand that strikes the blow.

Reading assignment number 4: *Drumming Techniques*

   *Percussion Ensemble Method*, pages 80 through 87.

Test questions covering assignment number 4:

1. Q. The general rule in tympani playing is: When alternating between the high and low drum, use the ______ on the high drum and the _____ on the low.
   A. Right; left.

2. Q. When is the tympani tone dampened very suddenly?
   A. On staccato, sharply accented or sfz notes.

3. Q. The tympani roll is produced by rapid alternation of ________
   ________.
   A. Single strokes.
4. Q. Discuss the speed of the roll relating the stick alternation rate to the pitch.

   A. The rate of roll alternation must be more rapid for high tones than for low tones. The impact of the stick must be in phase with the rate of vibration to produce a smooth roll. Great care must be taken in timing the alternating strokes.

5. Q. What is important about the rebound of the tympani stroke?

   A. It must be absolutely free with no lingering of the beater.

6. Q. What is done to "settle" the tympani head after tuning. What is gained by this?

   A. A quick circular motion around the drumhead is made with the hand using a downward pressure. This practice tends to lower the pitch a little but prevents the head from going flat while it is being played upon. The head should be tuned slightly sharp to compensate for the settling of the head.

7. Q. Where and how is the tympani head dampened?

   A. A firm pressure near the center of the head.

8. Q. Name three occasions which would require dampening of the tympani.

   A. (1) When notes clash with the succeeding harmony.

   (2) Those notes which precede general rests or pauses.

   (3) Fermatas and final notes at the conductor's cut-off.
Reading assignment number 5: Musical Comprehension

Guide to Teaching Percussion, pages 97 through 109.

Modern Method for Tympani, pages 9 through 32.

Percussion Ensemble Method, pages 80 through 87.

Test questions covering assignment number 5:

1. Q. _____ _____ out of the tympani rather than pound it in.
   A. Draw the tone.

2. Q. What is the most practical method of learning pitch relationships?
   A. Singing the sol-fa syllables.

3. Q. Tuning gauges can be an aid in tuning tympani with plastic heads. It should be kept in mind that the final arbiter is always the ____.
   A. Ear.

4. Q. Name several methods of ear training.
   A. Listening intently to the progressions of harmony and melody; study of solfeggio; harmonic and melodic dictation; memorizing the sound of intervals by identifying them with familiar tunes; memorize an A 440.

5. Q. Indicate on a staff the range of the large (28-inch) tympani.
   A. 

\[
\text{\includegraphics{staff.png}}
\]
6. Q. Indicate on a staff the range of the small (25-inch) tympani.
   A. 

7. Q. The main basis of tuning the tympani is a thorough knowledge of __________.
   A. Intervals.

8. Q. When tuning the pedal tympani what procedure will produce the most accurate intonation?
   A. It is always best to go below the note desired and then tune up to it.

9. Q. What intervals occur most frequently in tympani playing?
   A. The perfect fourth and the perfect fifth.

UNIT V - THE TYMPANI

Correlated Assignments:

Playing:

Demonstrate alternating the strokes from the high to the low tympani.

Demonstrate tuning the tympani to a given pitch.

Demonstrate a crescendo roll starting very softly. Use the French and the German handholds.
Modern Method for Timpani

Changing pitch exercises, pages 18-19.


Staccato exercises, pages 40-41.

Technique exercises and orchestral excerpts, pages 46-132.

Percussion Ensemble Method

Timpani tuning studies, pages 84-85.

Technique exercises, pages 88-91.

Orchestral excerpts, pages 93-98.

Percussion ensemble piece, pages 136-137.

Reading:

Modern Method for Timpani

Terms, abbreviations and signs, page 8.

Ear training, pages 14-15.

"Literature for Timpani," page 39.

---

MATERIAL UTILIZED IN

UNIT VI

THE KEYBOARD INSTRUMENTS


UNIT VI

THE KEYBOARD INSTRUMENTS

Reading assignment number 1: Physical Properties and Terminology

Guide to Teaching Percussion, pages 74 through 80 to Common Characteristics.

Modern Mallet Method, pages 11 through 14.

Test questions covering assignment number 1:

1. Q. Which of the mallet-played instruments has a sound which is hard, brittle and incisive?
   A. The xylophone.

2. Q. What two characteristics distinguish the vibraphone from the marimba and the xylophone?
   A. (1) The metallic tone of the bars made of aluminum alloy.
      (2) The electrically driven fans mounted at the top of each resonator which rotate causing the vibrato.
      (3) The damper pedal mechanism.

3. Q. In what way are all of the keyboards of the mallet-played instruments similar?
   A. The lower bank of bars contains the natural tones. The upper bank contains the chromatics.
4. Q. Compare mallets which are used on the marimba and the xylophone.
   A. The marimba should never be played with the hard uncovered rubber mallets used on the xylophone. Soft, uncovered rubber mallets and yarn covered mallets are used on the marimba.

5. Q. What is unusual about the vibrato of the vibraphone?
   A. It is a vibrato of intensity only, not of pitch.

6. Q. Discuss the maintenance of the vibraphone.
   A. The moving parts of the vibraphone should be lubricated with a light machine oil. A cover should be provided to keep dust from accumulating on these parts. The bars of the vibraphone may be polished with metal or silver polish.

7. Q. Describe a standard chime mallet.
   A. The mallet is made of laminated leather or wood and looks like a small mall.

8. Q. Explain why the two-mallet technique of playing is possible only with chimes equipped with a damper pedal.
   A. The damper pedal frees one hand from the duty of dampening nonchordal tones.

9. Q. How is the keyboard of the mallet instruments similar to the piano keyboard?
   A. The top row of bars relate to the black keys on the piano. The lower row of bars are like the white keys of the piano.
Reading assignment number 2: Physical Properties and Terminology

Guide to Teaching Percussion, pages 80 through 89.

Percussion Ensemble Method, pages 99 through 100.

Test questions covering assignment number 2:

1. Q. With the exception of the ____________, the mallet-played instruments are essentially vibrating wood or metal plates.
   A. Chimes or tubular chimes.

2. Q. The following paragraph describes the playing position of what instrument or instruments?

   The mallets should be kept directly in front of the body.
   It may be necessary to shift the body weight from one foot to the other when changing registers of the keyboard. The player should not stand erect, but lean slightly forward toward the keyboard.
   A. The xylophone, marimba and the vibraphone.

3. Q. Why are high velocity passages of chromatic or diatonic scales more playable on the xylophone than on the marimba?
   A. Because the vibration of the xylophone bars are of short duration. The tones do not blur or build up an appreciable clang.

4. Q. Which of the mallet-played instruments has the largest range of dynamics?
   A. The vibraphone.
5. Q. Why are the orchestral bells not suited to rapid passages or scalewise progressions?
   A. Because of the after-ring of the bars. The orchestra bells are better suited to playing single tones, octaves and arpeggios.

6. Q. What should be done with out-of-tune marimba or xylophone bars?
   A. They should be sent back to the factory for tuning.

7. Q. What is the glockenspiel?
   A. Orchestra bells (or bell-lyra).

Reading assignment number 3: Mallet Techniques

Guide to Teaching Percussion, pages 80 through 89.

1. Q. In playing chromatic passages on the mallet instruments, the natural notes should be struck at the center of the bar for maximum resonance. Where is the playing spot located on the chromatic bars?
   A. Half way between the near end of the bar and the point at which it attaches to the frame. By using these nearer playing spots, much unnecessary motion is eliminated.

2. Q. (True or false.) The basic handhold is the same for all the mallet instruments when played with two mallets.
   A. True.
3. Q. What technique is used to sustain a chord beyond the normal single duration?
   A. A tremolo. The mallets which play the chord tones are alternated in rapid sequence.

4. Q. When performing a single stroke on the chimes, what section is struck with the mallet?
   A. The top end of the tube. The mallet strikes the "cap" section at a slight angle.

5. Q. How is stickwork performed on an ascending scalewise passage? And on a descending scalewise passage?
   A. Ascending: begin with the left hand and alternate.
      Descending: begin with the right hand and alternate.

6. Q. The bells require dampening by the _______ ______ in order to avoid unpleasant clashes of tone.
   A. Finger tips.

7. Q. How is the dampening of the chimes accomplished?
   A. By grasping the vibrating tube firmly with the hand at a point about a foot below the top end.

Reading assignment number 4: Mallet Techniques

Modern Mallet Method, pages 11 through 17.

Percussion Ensemble Method, pages 99 and 100.
Test questions covering assignment number 4:

1. Q. The left and right mallets should form almost a ninety degree angle on the bar. The left mallet will be above the right. This position should be kept at all times except for changes in chromatic playing. Why is this position and angle important?
   A. In this position the mallets will not interfere with each other.

2. Q. Care must be taken not to strike the bars at the point at which they are strung. Why is this important?
   A. The tone quality is much thinner at this point.

3. Q. Describe the action of the arms and wrists in performing the mallet instruments.
   A. All playing is done with the wrists only. The arms are used to move the mallets sideways and not up and down.

4. Q. Why is the tremolo used more often on the xylophone and marimba than on the bells or vibraphone?
   A. Since these instruments have wooden bars they do not have the sustaining power that the bells and vibraphone have.

5. Q. Describe the handholds of the right and left mallets.
   A. The mallets are grasped in the same way as the right snare drumstick. The stick is held at a point slightly more than one-third of the way down from the end of the handle.

6. Q. Describe the ready position of the mallet prior to striking a bar.
A. About one inch above the bar.

7. Q. The position of the mallets when playing the highest notes is left above right when playing on the same bar. What is the position in the lowest register?
   A. Right above left. The position is reversed.

8. Q. What is the motion required of the wrists when making the stroke?
   A. The wrist snap motion.

9. Q. Why is economy of movement important when playing the mallet instruments?
   A. If wasted motion is eliminated, precision in striking the desired bar at the right spot and accuracy in striking notes in different registers is accomplished.

Reading assignment number 5: Musical Comprehension

Guide to Teaching Percussion, pages 74 through 89.
Modern Mallet Method, pages 8 through 18 and pages 24 and 25.
Percussion Ensemble Method, pages 99 and 100.

Test questions covering assignment number 5:

1. Q. Why is the marimba not often scored for in the band or orchestra?
   A. Because the tone quality does not penetrate. For this reason the marimba is essentially a solo instrument.
2. Q. Both the orchestral bells and the bell lyra are transposing instruments. Why?
   A. The sound is one octave higher than the written note.

3. Q. What are double stops?
   A. Two-note chords.

4. Q. Why should solo passages for mallet instruments be memorized?
   A. This will enable the player to watch the conductor as well as permit glances at the keyboard.

5. Q. Why is it that bell parts frequently sound better when played an octave lower than written?
   A. This is probably because the composer or arranger did not realize that the bells sound an octave higher than written.

6. Q. Using staff paper write a three-octave scale in the treble clef. Begin this scale on the F three ledger lines below the staff. Write in the names above or below each note.

   A.

7. Q. Where are the natural half tones on the keyboard?
   A. Between E and F and between B and C.
8. Q. What is an interval?
   A. An interval is the difference in pitch between any two tones.

9. Q. What is the difference between a harmonic interval and a melodic interval?
   A. A harmonic interval occurs when both tones are struck simultaneously. Melodic intervals are played one tone after the other.

10. Q. When octaves or other double stops are performed what is the most important consideration?
    A. Balance. The mallets should strike simultaneously and with equal force.

UNIT VI - THE KEYBOARD INSTRUMENTS

Correlated Assignments:

Playing:

Demonstrate the following: (1) major scales in keys selected by director, and (2) tremolo, in both high and low registers.

Modern Mallet Method, Volume I

Scales, pages 19-23.

Scale and interval exercises, pages 25-29.

Major and minor thirds, pages 30-32.

Scales, interval studies, double note rolls, pages 33-37.

Minor scales, triplets and interval studies, pages 38-46.
Scales, thirds and interval studies, pages 47-56.

Interval and arpeggio studies, pages 57-61.

Minor scales, intervals, double stops, pages 62-72.

Interval studies, tremolo exercises, minor scales, pages 73-80.

Scales, arpeggios, and chromatic exercises, pages 81-88.

_Percussion Ensemble Guide_

Mallet instrument studies, pages 101-103.

Orchestral excerpts, pages 104-105.

Study piece for percussion ensemble, pages 116-117.

_Modern Mallet Method, Volume II_

Intermediate studies combining technique exercises with music theory and harmony studies, 166 pages.

Listening:

Mallets, Melody and Mayhem (collection), Saul Goodman, Columbia 1533, Stereo 8333.
MATERIAL UTILIZED IN
UNIT VII
THE LATIN AMERICAN INSTRUMENTS


Evans, Bob.  Authentic Bongo Rhythms.  New York: Henry Adler,

Evans, Bob.  Authentic Conga Rhythms.  New York: Henry Adler,

Kent, 1964.
UNIT VII

THE LATIN AMERICAN INSTRUMENTS

Reading assignment number 1: Physical Properties and Terminology

Guide to Teaching Percussion, pages 121 through 126.

Percussion Ensemble Method, pages 121 through 125.

Test questions covering assignment number 1:

1. Q. (True or false.) In a well matched pair, one clave will be of a higher pitch than its mate.
   A. True.

2. Q. The cowbell is not ready for use until what adaptation has been made?
   A. The cowbell should be wrapped near the large end with several winds of tape.

3. Q. Bongos are struck with extended index and middle fingers of both right and left hands. What technique may be employed when this method does not provide sufficient volume?
   A. Small snare drumsticks or timbale dowells may be used.

4. Q. Define: Tumbao.
   A. Bass rhythms upon which more complex rhythmic patterns are built.
5. Q. Discuss briefly: the selection of maracas.
   A. Several sizes and types should be tried. Selection should be made on the basis of tone quality and suitability to the music to be performed.

6. Q. What is the name of the instrument that may be slung over the shoulder, held between the knees or fitted with adjustable legs?
   A. The conga drum.

7. Q. The _______ can be played with a stick, the back of a comb, a triangle beater, or a two-pronged wire scraper.
   A. The guiro.

8. Q. The ________ have a metal shell usually made of copper or brass. This instrument has only top heads which are tacked directly to the counterhoops.
   A. The timbales.

Reading assignment number 2: *Drumming Techniques*,

*Authentic Bongo Rhythms*, pages 5 through 8.

*Guide to Teaching Percussion*, pages 121 through 126.

Test questions covering assignment number 2:

1. Q. When playing the maracas, the seeds should strike the shells simultaneously and cause the sound to be crisp and rhythmic. How is this done?
A. By shaking the maracas up and down in short arcs using sharp wrist motion.

2. Q. The cowbell should be held in the _____ hand with the large end to the player's ______.
   A. Left; right.

3. Q. The cowbell is usually struck with a drumstick. What other means may be employed?
   A. It can be struck with a clave that has been wrapped with tape.

4. Q. What does the following paragraph describe?
   
   The left stick is held across the drum so that its butt end is on the head. The shoulder of the stick makes contact with the rim.
   
   A. The cross-stick technique of the snare drum substituting for the timbales.

5. Q. Where is the best playing spot on the small head of the bongos?
   A. As near the edge on each side as is possible.

6. Q. Where is the best playing spot on the larger head?
   A. The large head is not struck on opposite sides as is the smaller head. The two index fingers strike the head at the edge close to one another.

7. Q. The bongo drum is held between the knees with the shell of the drum resting on the calves of the legs. The smaller head is on the player's ______. The larger head is on his ________.
   A. Left; right.
8. Q. Why must the fingers get away from the head immediately after the stroke has sounded?

A. Unless this is done the percussive effect will be completely lost.

Reading assignment number 3: **Drumming Techniques**

*Authentic Conga Rhythms*, pages 5 through 8.

*Percussion Ensemble Method*, pages 121 through 125.


Test questions covering assignment number 3:

1. Q. Name the three different sections of the hand used in playing the conga drums.

   A. The finger tips, the palm, and the heel.

2. Q. How is the open tone produced?

   A. By hitting the edge of the drum with the palm of the hand and bouncing the fingers off the drumhead.

3. Q. How is the closed tone produced?

   A. By hitting the center of the drum with either the full hand or the palm of the hand.

4. Q. The two basic sounds produced on the conga drum are the open and the closed tones. There is one other important sound, describe it.

   A. A short percussive slap, sounding much like two pieces of
wood slapped together. This is the loudest sound the conga drum can produce.

5. Q. Why is it important to cup the left hand and hold it still when playing the claves?
   A. The cupping provides a resonance chamber. By holding the left hand still and moving the right hand only when making the stroke, greater accuracy in tone production is brought about.

6. Q. How is it possible to obtain a variety of tones from the cowbell?
   A. By striking different areas of the cowbell.

Reading assignment number 4: Musical Comprehension

Authentic Bongo Rhythms, pages 5 through 8.

Guide to Teaching Percussion, pages 121 through 126.

Test questions covering assignment number 2:

1. Q. What instrument may be used as a substitute for the conga drum?
   A. A tom-tom or a snare drum with the snares off.

2. Q. The maracas are used in all Latin American dances except the _______.
   A. Tango.

3. Q. In the Latin American style the bass drum should _______
   anticipate the third beat of the measure.
   A. Never.
4. Q. The two heads of the bongos allow for a definite tonal difference. At what interval are the heads tuned?
   A. A perfect fifth, C to G.

5. Q. The heads of the bongos are not as resonant as the large conga drum. Bongo heads produce a dryer, more intense sound which is more penetrating and ideal for what purpose?
   A. Accenting rhythms.

6. Q. (True or false.) Bongo and conga drum rhythms are often interchangeable.
   A. True.

7. Q. In order to differentiate between the small bongo head and the large one, the notation will occur on different spaces of the staff. Where are these notes written?
   A. In the bass clef. The notes for the large head are written on the third space, the notes for the small head are written on the fourth space.

Reading assignment number 5: Musical Comprehension

Authentic Conga Rhythms, pages 5 through 8.
Percussion Ensemble Method, pages 121 through 125.

Test questions covering assignment number 5.

1. Q. What snare drum rudiment is very important to the Latin style of conga drumming?
A. The flam.

2. Q. The most important basic function of the maracas is to provide a steady flow to the music by sounding a __________ eighth-note pattern.
A. Continuous.

3. Q. What Latin American dance style employs the maracas held in one hand, one up and one down?
A. The samba.

4. Q. The piercing "pop" of the bongo is achieved by striking the edge and the head simultaneously. This is similar to what snare drum technique?
A. The rimshot.

5. Q. What is the main function of the conga drum?
A. Providing a steady bass register beat.

6. Q. Many Latin American dances are built upon the basic rhythm of the ________.
A. Claves.

UNIT VII - THE LATIN AMERICAN INSTRUMENTS

Correlated Assignments:
Playing:
Demonstrate the following: (1) playing technique of the claves using one of two traditional rhythms, and (2) playing technique of the maracas using the straight eighth-note pattern.
Percussion Ensemble Method

Basic rhythm patterns for the Latin American Percussion group, pages 124-125.

Authentic Bongo Rhythms

Studies of all Latin rhythms with historical notations, pages 8-32.

Authentic Conga Rhythms

Rhythm studies with historical notations, pages 10-32.
MATERIAL UTILIZED IN

UNIT VIII

THE TRAPS AND SOUND EFFECT EQUIPMENT


UNIT VIII

THE TRAPS AND SOUND EFFECT EQUIPMENT

Reading assignment number 1: Physical Properties and Terminology

Guide to Teaching Percussion, pages 110 through 120.


Modern School for Snare Drum, pages 118 through 120.

Percussion Ensemble Method, pages 106 through 111.

Test questions covering assignment number 1:

1. Q. What should be used to suspend the triangle? Why?
   A. A very thin gut string should be used. A discarded violin gut
      D or G string is well suited for this purpose. Unless this
      type of string is used there will be considerable deadening of
      tone.

2. Q. Name two types of beaters used in playing the woodblock.
   A. (1) A xylophone mallet.
      (2) The snare drumsticks.

3. Q. What instrument is essentially like the slapstick?
   A. The whip-crack.

4. Q. In the performance of the temple blocks, what sticks or
     mallets are used?
   A. Xylophone mallets, felt tympani sticks or snare drumsticks.
5. Q. (True or false.) Temple blocks are mounted on a frame with the lower pitched blocks to the player's right.
   A. False. The lower pitched blocks are to the player's left.

6. Q. Where will the loudest "pop" sound be located on the wood-block?
   A. Dead center and right over the opening.

7. Q. Percussionists use what substitute in place of the anvil?
   A. A steel bar or piece of iron pipe.

8. Q. Describe two types of sirens and their use.
   A. The mouth siren which is used at lower dynamic levels. The hand siren which is capable of a very loud tone.

9. Q. What instrument is used to produce the sound of horses hooves?
   A. Temple blocks.

10. Q. Why is a chime rack advisable?
    A. The chime rack prevents the tubes from swaying under the impact of the mallet and clanging with adjacent tubes.

Reading assignment number 2: Drumming Techniques

Guide to Teaching Percussion, pages 110 through 115.

Percussion Ensemble Method, pages 106 through 111.
Test questions covering assignment number 2:

1. Q. A wide variation of tone is possible from the triangle. What three factors affect this tonal variation?
   A. (1) The weight of the beater.
      (2) The spot which is struck.
      (3) The kind of stroke that is used.

2. Q. Why should the triangle be held in front of the player at about chest level?
   A. The tone of the triangle will project well if it is unimpeded by music stands and the backs of seated musicians.

3. Q. Discuss the execution of the triangle roll using one beater. Locate the most convenient playing spot.
   A. The triangle roll is done by a series of quick wrist motions with the beater held close to a corner of the triangle. The upper corner is most convenient as the beater is not working against gravity as it would be in one of the lower corners.

4. Q. On the tambourine the usual stroke for medium to loud notes is made in what manner?
   A. The right hand is clinched lightly into a fist and brought sharply into contact with the tambourine head. A sharp wrist snap action is used. The left hand is held stationary to avoid extra jingle sounds.
5. Q. How is the tambourine struck when playing notes of soft volume?
   A. The head is struck near the edge with the first three fingers of the right hand.

6. Q. When the tambourine part contains rhythm figures which are too rapid to play with a single hand, what technique is used?
   A. The tambourine is placed head side down on the knee which is raised by placing the foot on a chair or stool. In this position it is possible to use both hands to play the rhythm pattern.

7. Q. There are two standard roll techniques for the tambourine. Describe both including the dynamic level of each.
   A. (1) For long rolls at loud dynamic levels, the tambourine is held with the arm straight up, the wrist is rotated as rapidly as possible.
      (2) For rolls of softer dynamics and shorter duration the right thumb is worked against the grain of the head. This counterclockwise rotary motion brings about a series of fine vibrations which causes the metal jingles to sound softly.

8. Q. What is the disadvantage in using two beaters when playing the triangle?
   A. The instrument will have to remain attached to the music stand and cannot be brought up to the best playing position.
9. Q. When does the hand remain in contact with the tambourine until the jingles have stopped vibrating?
   A. When the tone is dampened.

10. Q. How are very rapid rhythmic figures played on the woodblock?
    A. The woodblock is placed on the trap table and played with two snare drumsticks.

11. Q. Rapid moving chime parts and those involving large skips demand the use of ______ ________.
    A. Two mallets.

Reading assignment number 3: *Drumming Techniques*

*Guide to Teaching Percussion*, pages 117 through 120.


*Modern School for Snare Drum*, pages 118 through 120.

Test questions covering assignment number 3:

1. Q. When performing a roll on the woodblock using snare drumsticks what stroke is used?
   A. The double stroke snare drum roll.

2. Q. The castanets are performed by shaking the handle back and forth so that the shells alternate to sound the desired rhythm. The right hand holds the instrument at about chest level. What is the function of the left hand?
   A. The left hand is held behind the castanets to assist in control and in readiness to dampen the end of the rhythm pattern.
3. Q. How is the roll played on the castanets?
   A. By shaking the handle back and forth as rapidly as possible.

4. Q. Describe the manner in which the ratchet is played.
   A. The ratchet usually is attached by means of a clamp to the bass drum or to the trap table. The handle is turned in a clockwise manner. To maintain a steady volume the handle must be turned at a constant rate of speed.

5. Q. What is a convenient method of playing the sleigh bells?
   A. Mount the sleigh bells on a flat board. In this manner rhythm patterns can be played more accurately and dynamic control is gained.

6. Q. Why is it advisable to pick up the tambourine with the head side up?
   A. This method eliminates noise. If the tambourine is turned over it will make a great deal of unnecessary sound.

7. Q. When performing a crescendo roll on the tambourine what is gained by elevating the instrument as the volume becomes louder?
   A. The music stands and musicians in front of the performer act as a sound barrier. As the tambourine is elevated the sound becomes less restricted and the audience hears a greater amount of sound.

8. Q. How is the triangle dampened?
A. It is stopped or dampened with the hand.

9. Q. Why is it difficult to produce a precise rhythmic sound on the castanets?
   A. Controlling the bounce of the shell is very difficult.

10. Q. The slapstick or whip is played with what type of wrist motion?
    A. A quick, snapping motion.

Reading assignment number 4: Musical Comprehension

Guide to Teaching Percussion, pages 110 through 120 and pages 15 through 19.


Modern School for Snare Drum, pages 118 through 120.

Percussion Ensemble Method, pages 106 through 111.

Test questions covering assignment number 4:

1. Q. Staccato dots are often used to indicate that the tone of the triangle should be _________ quickly.
   A. Dampened or stopped.

2. Q. How does a player determine the best playing spot on the triangle?
   A. By experimenting and listening carefully.

3. Q. When playing the triangle a light wrist motion is used to produce the tone. What basic rule in percussion playing is especially important?
A. Draw out the tone.

4. Q. Two kinds of tone are obtainable on the woodblock. How can the performer determine which one to use?
A. Choice of tone is a point of musical judgment. The tone must fit the music being played.

Name the instruments described in the following paragraphs.

5. Q. This ancient instrument came into the orchestra during the 18th century. It is a coloristic instrument. It is often used to contribute a delicate or ethereal quality to the ensemble. Sometimes it is used simply to add a dash of metallic sound to the drum tones.
A. The triangle.

6. Q. This instrument is often used when a Spanish or Gypsy flavor is desired. It is a hybrid instrument because it is related to both the drums and cymbals.
A. The tambourine.

7. Q. The rhythms played by this instrument are typically repetitious. Its use imparts a Spanish flavor to the composition. It is a very difficult instrument to play in a controlled manner.
A. The castanets.

8. Q. This instrument is suggestive of Oriental music. It is also used for "ricky-tick" vaudeville and early Dixieland effects. The playing technique of this percussion instrument is varied.
It may be played with one or two drumsticks or with a single xylophone mallet.

A. The woodblock.

9. Q. This instrument has several different pitches. These pitches are indefinite but unmistakably higher or lower. It is sometime used to suggest an Oriental atmosphere. It is also used to imitate horses hooves.

A. The temple blocks.

UNIT VIII - THE TRAPS AND SOUND EFFECT EQUIPMENT

Correlated Assignments:

Playing:

Modern School for Snare Drum

Repertory for tambourine, pages 100-108.
Repertory for triangle, pages 110-113.
Repertory for woodblock, page 116.
Repertory for castanets, page 117.

Percussion Ensemble Method

Triangle exercises, page 107.
Tambourine studies, page 109.
Woodblock studies, page 110.
Castanet studies, page 111.
Chime studies, page 115.
Study piece for percussion ensemble, pages 116-117.
Listening:


Reading:

"Tambourine Technique,"13 page 56.


CONCLUSIONS AND RECOMMENDATIONS

The past two decades have brought about tremendous growth in the use of the percussion instruments. Unfortunately, this growth has not been paralleled by comparably improved percussion instruction. The purpose of this study was to design a study guide which would assist the high school student in acquiring: (1) a general knowledge of the percussion instruments and methods of their performance, and (2) an understanding of the function of the percussion instruments in the band and orchestra.

As a means of fulfilling these two requirements, the percussion library was established. The study guide, used in conjunction with the percussion library, endeavors to: (1) facilitate the learning process, and (2) stimulate interest in percussion. These two factors complement one another. For purposes of clarity in stating conclusions and recommendations they will be dealt with separately.

Facilitating Learning

Availability of good percussion materials is the key to facilitating the learning process. The establishment of the library of percussion materials is a means of doing this. The use of the study guide assists by assigning study material in a logical sequence. The design of the study guide grew out of the need for sequential study.
It is recommended that the individual director peruse the assigned reading and correlated material. The teacher may wish to add to or delete sections which he feels do not need emphasis. The correlated assignments are especially flexible and may be freely adapted to specific teaching situations. Individual teaching methods and techniques are particularly encouraged in the correlated assignment area.

It is advised that the assignments be made at regular intervals to insure a steady educational growth. Assignments may be made to suit a given situation, for example: assignments might be made to be done during "tacit" parts for the percussion. Correlated assignments and tests may also be freely adapted to the teaching situation involved. An open book test may fit one situation whereas a rotation system of testing during class time may fit another. The thirty-six assignments with corresponding examinations might be employed as a course of study for one school year. This course of study could be lengthened by allowing more time for completion of each assignment. It is recommended that testing of reading and correlated assignments be done at regular intervals.

The learning process may be further facilitated by subscribing to periodicals which will be placed in the percussion library. The following materials are suggested:

The Ludwig Drummer, 1728 North Damen Ave., Chicago, Ill.
Several charts and informative pamphlets are available at no cost through the Ludwig Drum Company.

It is recommended that a library of solo and ensemble material be organized. Through this interesting and stimulating activity the student percussionist can realize the full potential of percussion instruments. A complete listing of percussion solo and ensemble materials is available at no charge through the Ludwig Drum Company.

As mentioned previously the processes of facilitating learning and stimulating interest are closely related. It will be noted in the following recommendations that there are several areas of interrelationship.

**Stimulating Interest**

It is recommended that the percussion library be set up in an area very close to the percussion section of the band or orchestra. The section leader should maintain and oversee the use of the library. Current periodicals can be organized and checked out to the individual members of the section. By keeping good percussion materials available to stimulate learning, a lasting interest in the musical performance of the percussion instruments can be inspired.

It is suggested that charts and other visual aids be displayed in the area of the percussion section. A small bulletin board would be
ideal. Again, the drum section leader could supervise this activity. The bulletin board could be used to stimulate interest in current recordings of percussion solos and ensembles, for timely news of interest to percussionists, and for information relating to matters at hand. It is recommended that the director explore the possible use of the tape recorder in the instruction of percussion. Audiovisual aids are well designed to demonstrate techniques of percussion playing. Recordings of fine percussion soloists and ensembles should be made available to the student. Concepts of style, technique, and percussion texture can be formed through listening. The encouragement of student participation in solo and ensemble playing is highly recommended. Performance in these areas can develop a high degree of musicianship.

The employment of a percussion clinician is recommended. The demonstration of percussion techniques in the manner of a fine musician can be a tremendous motivating force to the young percussionist.

As stated before, musicianship cannot be inspired by the written words of assigned study material alone. Through his continual demand for artistic performance, the director can enliven musicianship in the percussion section.
BIBLIOGRAPHY
A. BOOKS


**B. PERIODICALS**


**C. PAMPHLETS**


D. UNPUBLISHED MATERIALS