2nd Year Candidate
American Band College
Big Rapids High School
Director of Bands,
Brian L. Balch,'
Main Menu

Click on a button to get started.

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Snare Drum technique represents a sound basis of grip and technique that transfers easily to most of the percussion family. Click on the buttons below to learn more.

Technique
Rudiments
Grip
Stroke
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Snare Drum
Snare Drum

Stance

Posture is key on any instrument. Stand at snare drum with feet shoulder-width apart and arms relaxed down at your sides. Relax shoulders and only rely on skeletal structure to hang in balance from your head to your feet. Be sure to stand 4-6 inches behind the drum and adjust the height so that the top of the drum is just below your belt-line. From your head to your feet, the drum is just below your belt. Be sure to stand 4-6 inches behind the drum and adjust the height so that the top of the drum is just below your belt-line.
To start, lay stick across palm of the dominant hand from base of pointer finger across the crease of palm to the opposite corner of wrist.

Vic Firth SD-1 General starter snare sticks (shown in picture) are a great application with multi-percussion and also work well with multi-percussion applications.

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Snare Drum Grip, cont.

Keeping stick across palm, wrap fingers around stick and place entire thumb print parallel to the stick. Try to get as much of the thumb print touching the stick as possible.
Snare Drum Grip, cont.

Turn at the forearm so the stick is flat and the wrist and palm are exactly parallel to the floor. Check that there is minimal to no gap between thumb and first finger.
Snare Drum Grip, cont.

The fulcrum is the place on the stick that provides maximum bounce with minimal pressure. This is approximately 1/3 of the way from the butt of the stick to the tip. The thumb and side of the forefinger between the top two knuckles is where the fulcrum should be. To test fulcrum, drop the stick freely with only thumb and forefinger and experiment with fulcrum placement until maximum bounce is found.
Snare Drum Grip, cont.

Finally, match the fulcrum and grip found on the dominant hand to the non-dominant hand, and you have achieved "matched" grip. This grip is useful in most other percussion instruments involving sticks or mallets. Sticks should form a 75-90 degree angle and forearms should angle downward towards the floor from the elbow to the wrist. Stick beads should be together and just in front of the center of the drum. This grip is useful in most other percussion instruments involving sticks or mallets. Sticks should form a 75-90 degree angle and forearms should angle downward towards the floor from the elbow to the wrist. Stick beads should be together and just in front of the center of the drum. This grip is useful in most other percussion instruments involving sticks or mallets. Sticks should form a 75-90 degree angle and forearms should angle downward towards the floor from the elbow to the wrist. Stick beads should be together and just in front of the center of the drum.
Stroke should be natural and free of tension. Be sure stance and grip are correct before moving on.
Start with good matched grip. Be sure palms are flat and forearms are angled downward. If the forearms are parallel, lower drum until a natural, tension-free downward angle occurs. Stick beads should be together and a few inches in front of the center of the drum.
Start with a full stroke. Raise stick to a comfortable, yet stretched height and let it bounce back to the same position. Think of pulling the stick back towards the same shoulder. Try to achieve at least a 45 degree angle between the drum head and stick at full height. Do not stop stick on head, and do not make any twisting motions with the wrist. Keep arms, keep arms and maintain stool still and maintain fulcrum. Fingers remain on the stick at all times.
Stroke, cont.

whipping the stick). (also known as
approaching the head
of the stick as it
accelerate the speed
fuller sound. Do not
just below the head of
stroke. Aim at a spot
constant. Fluid motion
stick should be in a
and relaxation. The
maintain stance, grip,
always
stroke with other
Match the same full

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What to Avoid

Sticks starting too high. Start with sticks less than 1 inch from the head. This is quite common in beginning percussionists.
What to Avoid, cont.

Thumbs are not flat. Be sure to place the entire thumb print on the stick. Take note of the tension in the forearms that this creates.
What to Avoid, cont.

The stick.

Fingers never leave times, however, the touch the palm at all does not need to stroke. The stick and therefore the controlling the stick fingers aid in learning to roll. Back common when sticks. This is very back fingers not on
What to Avoid, cont.

Wrists turned so palms are not flat.

This is more closely related to timpani technique, but not conducive to good technique, but not related to timpani technique. Note that elbows are too far in – turn elbows out and rotate forearms until palms are flat to the floor.

Next
What to Avoid, cont.

Elbows too high; arms not hanging freely from shoulder. This creates tension in the arms and the performer will tire quickly. This also creates a large stick angle.
What to Avoid, cont.

Snares are not centered (note the shadow of the snares running diagonally from the upper right to lower left corner). The throw lever should be directly in front of the performer. Playing off the throw lever corner, upper right or lower left, running diagonally from the shadow of the snares gives a dull sound and a fuzzy response from the drum. Always adjust by placing snare lever by your belt, not by where the brand sticker is on the head in front of you; you can also adjust to soft dynamics by adjusting the throw lever by your belt. Do not adjust drum by where the brand sticker is on the head in front of you; the throw lever should be directly in front of the performer. By playing towards the rim, the snares are not centered (note the shadow of the snares).
What to Avoid, cont.

Drum too high, too much tension in wrists, forearms not angled downward.

Drum too low, tension in forearms, elbows not bent, forearms angled too far downward.

Drum too high, too much tension

In wrists, forearms not angled

Downward.

Forearms angled too far,

Elbows not bent,

Downward.
Now that we have basic stance, grip, and stroke under our belts, it’s now time to learn the techniques associated with Snare Drum playing.
Two major strokes

**Tap**
- lower stroke, 1-3 inches above the head.
- Also used in pp-mp dynamics.

**Accent**
- higher stroke, 3-6 inches above the head.
- Also used in mf-ff dynamics.

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A flam is when one stick is higher than the other and are dropped simultaneously to the head creating two sounds - a soft sound followed immediately by a louder sound. It should sound like it is spoken "fl-AM." A Right Flam is where the right stick is higher and the reverse is true for a Left Flam.
A great place to start learning a buzz roll is the fulcrum test found earlier in this presentation. When you find the spot with the maximum number of bounces, simply place back fingers on the stick and try to take away the first 2-3 wide bounces and get straight to the smaller, quick bounces. The stick will likely drop lower in the hand as it falls away from the palm (remember to keep the back fingers on the stick!)

Multi-stroke (buzz) roll
Multi-stroke (buzz) roll, cont.

Fast: to keep the roll speed
pump arms at elbow
the stroke closed and
roll (RRR, LLL), keep
dynamic is a 3-stroke
roll at a medium
concert snare drum
 sticks. A good
sticking, a great
change of the sound
so you cannot hear
with the hand
ZZZZZZZ (try to overlap
hand sound like
the buzz occurs in one
Once a long, smooth
Open Roll

This type of roll is reserved for certain marches, rudimental drumming, and the marching field. The Open Roll or Double-stroke roll (RR, LL) is a controlled, single-bounce roll. In very slow motion, the stick goes through a full stroke, then the hand catches the stick for a bounce of the stick. In very slow motion, the stick goes through a full stroke, then the hand catches the stick for a bounce of the stick.

This is called a Diddle (RR), and is the core of an open roll. Again, pump arms at the elbow to keep roll energy fast and smooth.
Concert Rim Shot

Lay the non-dominant stick across the rim and rest the neck of the stick in the center of the drum. Use the dominant hand to strike the non-dominant hand to achieve the "shot" sound. Do NOT do a single-stick rim shot in a concert ensemble setting! Single-stick rim shots should be saved for marching band.
Normally used in swing and Latin jazz drumming, lay the stick across the rim with the butt of the stick just off-center on the head. This gives a fuller sound that demands a rim "cluck," experiment with this technique to give a fuller sound. If a piece of music demands a rim sound, ask the conductor what his or her preferred sound is. If a piece of music demands a rim sound, ask the conductor what his or her preferred sound is.

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Snare Drum Rudiments

Society International Drum Rudiments

Use this menu to navigate through the 40 Percussive Arts

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A. Single Stroke Roll Rudiments

1. Single Stroke Roll
2. Single Stroke Four
3. Single Stroke Seven

Next
B. Multiple Bounce Roll Rudiments

Triple Stroke Roll

Multiple Bounce Roll

RRRL RRRL

3 3 3 3
C. Double Stroke Open Roll Rudiments

- Seven Stroke Roll
- Six Stroke Roll
- Five Stroke Roll
- Double Stroke Open Roll

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Double Stroke Open Roll Rudiments, cont.

Eleven Stroke Roll

Ten Stroke Roll

Nine Stroke Roll

Seventeen Stroke Roll

Fifteen Stroke Roll

Thirteen Stroke Roll
Diddle Rudiments

Single Paradiddle-Diddle

Double Paradiddle

Triple Paradiddle

Single Paradiddle
Flam Rudiments

Flam Accent

Flam Tap

Flam Paradiddle

Flam

Flamacue
Drag Rudiments

Single Dragadiddle

Double Drag Tap

Drag (Ruff)

Lesson 25
Drag Rudiments

Triple Ratamacue

Double Ratamacue

Single Ratamacue

Drag Paradiddle #1

Drag Paradiddle #2
Timpani Technique shares some similarities to Snare Drum technique as well as a few differences. Click on a button to learn more.

Timpani technique shares some similarities to Snare Drum technique as well as a few differences. Click on a button to learn more.

Back
Sticking
Ranges
Tuning

Mallets
Stroke
Grips
German Grip

German Grip is exactly like matched grip on snare drum. This is easiest to teach a beginning timpanist and will give a good, basic sound. The grip tends to be heavy and boomy due to the physical tendency to play a downstroke from this position.

French Grip

From this position, french grip is exactly like matched grip on snare drum. To teach a beginning timpanist and will give a good, basic sound. This is easiest to french grip.
French Grip

French Grip is when the forearm and wrist are rotated so the thumb faces towards the ceiling. The grip and fulcrum are similar to snare grip, only with the arm turned 90 degrees. This can be used as an alternative to German (matched) grip and creates a lighter sound. Teaching the snap motion is considerably easier using French Grip, but the use of the wrist is quite a bit different from matched grip.
American Grip

American Grip is a hybrid of French and German grips. Begin with basic snare grip and fulcrum, then rotate the wrist so the thumbs are angled upward at about 45 degrees. This grip is similar to that of playing a ride cymbal in a jazz ensemble. It utilizes the wrist motion of German grip with the light snap motion of French grip. American Grip is a hybrid of French and German grips.
Timpani Stroke

Start with sticks between 1/4 and 1/5 of the way from the rim to the center of the head. The striking place changes proportionately to the different sized drums, and should give maximum vibration. Sticks should be between tension rods, not in front of one. Turn body squarely towards the drum that will be played. Never strike timpani in the center of the head. The head of the timpani moves with the body, so keep the head to the center of the drum. If the drum is not centered, the head will move.
Timpani Stroke, cont.

From original position, raise sticks to a comfortable, yet stretched position. Generally, playing should start from this position before the note, and end in this position before striking the drum. The motion should be a quick, fluid snap of the wrist, aiming about 1 inch below the head of the drum. Shoulders should stay relaxed, and arms should hang freely. Use a stool to lower body and reduce tension in arms. Tension in arms.

Next

[Image of a person playing timpani]
A good exercise that works on achieving the snap motion in the technique is to turn the sticks backwards and use the wrist and back fingers to flick the stick heads into the forearms. Turn the stick back around and use the same motion to strike the drum.
It is best to have a wide variety of mallets to suit the demands of the music you will perform. Each beginning student should purchase a pair of Vic Firth T3 Staccato mallets and expand their collection each year until they own a pair of medium soft, medium, and medium hard wood mallets. Avoid cartwheel mallets, which can be accidentally played on. Always use a tray stand or tray for sticks not in use. The stitching on cartwheel mallets could be due to the stitching of the wood or wood mallets. Staccato or medium, medium soft, medium, and medium hard wood mallets should be purchased a pair per year for each student. The musician will need a wide variety of mallets to suit the demands of the music you will perform.
An advanced percussionist looking at majoring in music should consider a stick case or a briefcase for their timpani mallets. To save the felts, wrap the mallet heads in a sandwich baggie and twist between uses.
Timpani Tuning

Store timpani with pedals up to maintain the life of the cables, hoops and the heads. Always cover timpani with quality covers and never allow anyone to store equipment, books or music on top of any percussion instrument. When moving or lifting the timpani, always lift by the struts (long pieces of metal running perpendicular to the floor) and never by the hoop. Always lift by the struts when storing timpani with pedals up to maintain the life of the cables.
Teach your percussionists intervals through ear-training exercises to use the A as a reference pitch and use the A as a reference pitch. Teach your percussionists to tune the timpani. Scale.

Teach your percussionists to use bells or other pitched instruments. Teach your percussionists to tune the heads. Do NOT allow students to tune gauges or tuning forks. A tuner should only be used. All percussionists should own their own tuning forks.
Starting with the pedal down, set the tuning fork into vibration, place on the jaw directly in front of ear, sing the desired pitch off of the reference A, and lightly tap head while pushing the pedal to the desired pitch. Sing the desired pitch into the head of the timpani to be sure the drum is in tune with the note that is in your head.
Timpani Tuning, cont.

Gauges are a great reference tool for fast tuning changes and novice players (non-percussionists sitting in a percussion ensemble that don’t have a lot of time to ensemble that don’t)

Periodically tune and use in place of a tuning fork. Proper ear training should not be trained however, they should not be

Gauges, especially when temperature and humidity change.
Timpani Ranges

The common playing ranges of a standard 4-drum set of timpani are:

- 32" D-A
- 29" F-C
- 26" Bb-F
- 23" D-A
- 26" Bb-F
- 29" F-C
- 32" D-A

Keep in mind that the drums sound their best in the middle part of each range. Stretching to the bottom or top of the range will effect the sound and should only be used in tuning situations that cannot be done otherwise.

Timpani are:

- of a standard 4-drum set.
- The common playing ranges.
Timpani Sticking

When considering sticking (phrasing), you should always alternate-stick (RL or LR) and avoid crossing over a hand (seen in photo). If you move up one drum, lead with the hand that allows the right hand to strike the higher drum. The reverse is true when moving to a lower drum. Only use a cross-over if the music is too fast to double-stroke (RR, LL).
Timpani Sticking,
cont.

The best sticking for the following passage is B. In example A, measure two has a cross-stick between the last triplet of beat 2 into beat 3 (we will assume the tempo is not extremely fast). Example C is mostly cross-sticking in measure 1. Example D has a cross-stick into the downbeat of the first measure, as well as too much double-sticking in measure 2.
The best sticking in the next passage is D; however, tempo could determine that B is a better option if the sixteenth notes in the 2nd bar are too fast to play a paradiddle with good quality. Example A has too much double-sticking, and C has an awkward jump from the last sixteenth note to the quarter note in the 2nd bar. Example A has an awkward jump from the last sixteenth note to the quarter note in the 2nd bar.
The best sticking in this last example is B. Example A has a lot of unnecessary double-strokes. Example C is an extreme of example A with double paraddiddles and a few double-strokes. Example D has unnecessary double-strokes. Example D, example C is an extreme of example A with double strokes. Example C is an unnecessary double-stroke. Example B is B. Example B has a lot unnecessary double-strokes. The best sticking in this last example has
When rolling on timpani, use fast single-strokes (RLRL). The speed of the roll will be determined by the drum (slower for 32 and progressively faster as you go up) and by range within a single drum (slower in lower range, faster in higher range). Keep arms and shoulders relaxed, and roll more on the tops of the mallets to give the illusion of sustained sound. Mute timpani on a rest with a small, sweeping motion from pinky to ring finger.

Timpani Sticking:
Rolls

Back
To
Keyboard
Technique

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Keyboard Technique

Keyboard technique also shares some similarities to Snare Drum technique. Click on a button to learn more.

What to Avoid

Technique

Grip

Stance

Mallets

Back

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Keyboard Stance

Keyboard stance should be similar to that of a snare drum. Stand with feet shoulder-width apart. Arms should be relaxed and hanging freely from shoulders. Palms are flat to the floor and you should stand 4-6 inches behind the instrument. Forearms should angle comfortably downward. Raise or lower the instrument to achieve proper height.

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Two-Mallet Grip

The stick, placing tip of finger on the index finger by the index and middle fingers. Do not point the index and middle fingers higher than the side of the stick. Creating a 3-point fulcrum between the thumb and the side of the stick. You can also slide the index finger higher on the stick. The fulcrum is about 1/3 from the butt to the head of the mallet, and the fulcrum is about 1/3 from the butt to the head of the mallet, and the index and middle fingers remain on the back of the mallet. Matched snare grip is very similar to Two-Mallet Keyboard Grip.
This photo shows the Musser/Stevens grip. This is the more commonly used grip for four-mallet technique. Start with the Musser/Stevens grip. This grip gives a wider interval than the cross-grip and allows the mallets to be independently controlled. Start with wrapping one mallet finger in the ring and pinky finger, then use the thumb and index finger to grab the very end of the second mallet. This grip gives a wider interval than the cross-grip and allows the mallets to be independently controlled.
This photo shows traditional cross-grip. This is the easiest four-mallet grip to learn as a beginner, but interval changes are slow, you cannot stretch the interval as wide as Stevens’, and the added mallet is hard to work independently of the primary mallet. Simply hold the first mallet as you normally would, then insert the second mallet in front of the first and place between fingers and middle fingers so the sticks cross at the bottom of the palm.
Strike in the center of the bar, directly over the resonators. The only two exceptions to this are striking the bottom of the accidental bars for fast passages, and the low range of a large marimba. In lower-range marimbas, strike just above or below center to avoid cracking the bar. Use full strokes to pull sound out of bar.
Rolls on keyboards involve placing one mallet head in front of the other, centered over the resonator. Roll speed can vary based on dynamic, phrasing, mallet strength and range; however, the roll should never be faster than the fullest resonance of the bar nor slow enough to hear individual beating. Roll slower in softer or lower passages, and roll faster in louder or higher passages. Accidental bars should be rolled over the resonator.

Keyboards Technique, cont.
Always stand directly behind the general playing area. Move feet side to side naturally to keep mallets in front of you. Like timpani, sticking or phrasing is determined by the direction of the musical line. When ascending, lead with the right hand; for descending, lead with the left. Always alternate stick (RL) unless the passage is too fast to do a double-stroke (RR). Avoid cross-overs and stick impressions. Move behind the general playing area, move feet side to side naturally to keep mallets in front of you. Like timpani, sticking or phrasing is determined by the direction of the musical line. When ascending, lead with the right hand; for descending, lead with the left. Always alternate stick (RL) unless the passage is too fast to do a double-stroke (RR).
What to Avoid

Avoid striking over where the bar makes contact with the instrument. This is most common with the accidental bars because the students do not want to stretch their arms out in front of them to strike over resonators. The sound is dull and does not ring for very long. The beating point (point of contact) moves on a slight diagonal, not horizontal. When looking at a keyboard instrument with resonators, take note that the center of the bar (beating point) moves on a slight diagonal, not horizontal.
Avoid twisting the torso to reach the bars. Move the feet naturally with the line of the musical phrase. Movement will also be greater on the marimba than on the vibraphone or xylophone because of the width of the bars. Movement will also be greater on the marimba in the lower register of the musical phrase. Avoid the feet to reach the torso.
Mallets

Every percussionist should own a quality stick bag. These range from being inexpensive, to more depending on the level and intention of the student. Start with a pair of medium-hard wood mallets, acrylic or rubber mallets, and medium yarn mallets. Expand each year to include harder medium-yarn mallets, expand hard plastic bell mallets and rubber xylo mallets, acrylic or rubber mallets, and hard plastic bell mallets. The strength of the mallet is not just a dynamic consideration – it also has to do with the style and tone quality desired. The level and intention of the student should depend on the level and inexpensive, to more expensive, to more
Bass Drum is a simple technique to learn. Start with a good-quality mallet (Tom Gauger shown), and a pair of rollers. Stand behind the instrument and place music stand in line with the conductor. The amount of muffling from the non-playing hand is dependent on the demands of the music. Let the drum ring as freely as possible and add more muffling as needed. Be sure heads are tuned and are not too loose.

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Bass Drum, cont.

Strike the drum just below a line of symmetry that crosses diagonally across the drum (where the backbone of a calf-skin head would be located). The motion of continuous playing should be slightly elliptical to pull the sound out and avoid playing too "thudly." A towel may be used as shown in the picture if there is a need to dampen the back head quickly or create a very dry attack. Avoid striking the center of the bass drum head.

Avoid using the knee by propping leg on a foo rest or on a stool. This was used back when one person played the bass drum and attached cymbal simultaneously and isn't necessary. Avoid striking the center of the bass drum head. Avoid striking the center of the bass drum head. Avoid striking the center of the bass drum head. Avoid striking the center of the bass drum head.

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Bass Drum, cont.

All percussion sections should have a pair of good rollers. Rolls should be played either on the outer edge or closer to the performer. Many professionals prefer to use traditional grip to ease tension. Avoid edge as you get softer. Avoid roll more on the tops of the head can ring and there is an illusion of sustained sound. As with timpani, you can also use a towel when rolling so the towel when rolling so as you get louder, and closer to the center of the head as you play closer to in the left hand. Play closer to the performer. Many players prefer to use

mallet changes. Use a tray stand and towel for mallets for softer articulation. As with timpani, you can also use a towel when rolling so the head can ring and there is an illusion of sustained sound.
Tambourine

Tambourine is a fun instrument to play and has a wide variety of techniques. Start with a good instrument and a wide variety of techniques. With a membrane head, do not use a jingle-only tambourine. It is recommended to have an 8-10" double-row tambourine used in rock bands. Different types of metal give dryer/wetter sounds, brighter/darker, and different types of metal give double-row tambourine. Picture is a Grover Phosphor-Bronze 10" tambourine. Pictured is a double-row tambourine with a membrane head. Do not use a jingle-only.
A good starter technique is to simply draw all fingers to a single point and strike the rim across from the part you are holding (do not put a finger through the hole – this is used for mounting purposes). Hold the instrument mostly flat at chest-level. Use the wrist and tap like a bird’s beak. This articulation, sound that has a clear gives a good dry, staccato single point and strike the rim to a A good starter technique is to
For louder playing, accents or to start a strong roll, make a fist and hit the center of the head with the knuckles. For technical passages that are at a fuller dynamic, prop leg up on a box or stool and strike the inside of the head. For soft technical passages, prop leg and play tambourine with knuckles on the head. To start a strong roll, make a fist and hit the center of the head with the knuckles or for louder playing, accents or technical passages, prop leg up on a box or stool and strike the inside of the head.
There are two kinds of rolls on tambourine – thumb and shake. The thumb roll takes lots of practice and should be used for medium and soft dynamic levels. Practice getting the thumb to vibrate on smoother surfaces such as tables, shiny metal counter tops, etc. Beeswax and other products may be applied to the outer edge of the head to create more friction. Shake rolls should be used at louder dynamics. Shake the tambourine with forearm straight up and mix rotating wrist with "knocking on a door," randomly for a full wash of sound.
Crash Cymbals

Begin with stance similar to snare drum and keyboards. With the entire strap in each hand, hold the cymbals at about a 45 degree angle just a few inches apart with one hand on top of the cymbals. Hold the cymbals at about 1 inch to avoid the "air pocket" sound. Be sure to hold the straps as this will muffle the sound. Do not put hands through the strap set by about 1 inch to avoid the "air pocket" sound. Be sure to hold the straps as this will muffle the sound. Do not put hands through the strap set by about 1 inch to avoid the "air pocket" sound.
Starting in the previous position (1), bring plates apart (2), and make contact with the bottom of the cymbals first (3) followed by the top of the cymbals (4). Keep both plates in motion. The sound should be similar to a flam on a snare drum. Avoid crashing the cymbals together or edge-to-edge. Follow through by continuing the motion of each plate and try to make as little contact with the plates centered edge-to-edge. The sound should be similar to a flam on a snare drum. Do not hold cymbals in the air facing the audience - this changes the sound because the cymbals ring outward away from the center, not from the center. Avoid crashing the cymbals flat together or with the plates centered edge-to-edge.
Use a large, thick cymbal with a wash of sound. Thinner drum set cymbals and crash cymbals will be too thin and bright. Use medium-to-medium soft yarn mallets placed directly in line with one another on either side of the cymbal bell. Roll within the cymbal bell. Roll through the cymbal roll, never use timpani, triangle beaters, or snare. For suspended cymbal rolls, for snare, or rubber mallets. Speed up fast single-strokes. Speed up last inch of the plate using medium-to-medium yarn mallets. Use a wash of sound. Thinner cymbals will be too thin and drum set cymbals and crash cymbals will be too thick. Use a large, thick cymbal with a wash of sound.
The better quality instrument, the better the sound of the triangle. The picture shows a brass triangle that has many overtones and a shimmering ring. Set hand like you’re holding a can of Coke, and support the clip on thumb and index finger. Do not touch the triangle with other fingers. Strike the bottom bar near the closed end. This gives a quality sound and is also close to the side bar for rolls. Use quality beaters, not the first piece of metal found in the cabinet such as bolts, screws or pieces of drum stands.
Make a loose fist with non-dominant hand. Rest one clave in the valley between fingers and thumb, making minimal contact and pressure. Strike with the other clave in the center of the one resting on hand. Experiment with which one is the best resonating or striking clave. Next info on ABC at www.bandworld.org • scottmckee@bandworld.org • (541) 778-4880
Using a medium rubber mallet, strike woodblock on the lip of the thin side with the opening facing the audience. Set woodblock on a tray table. Use a medium or large woodblock as an all-in-one instrument. Pictured are Black Swamp woodblocks made from rock maple and have a very high-quality sound at a very reasonable price.
Kramer Milan is a graduate of Big Rapids High School. He studies under the direction and guidance of Gwen Thrasher, Assistant Percussion Professor of MSU and William Vits, Principal Percussionist of the Grand Rapids Symphony. Kramer was a member of the Grand Rapids Youth Symphony Orchestra, Ferris State University Pep Band, and the Con Brio Voce Brass Band. He has made three appearances at the Michigan Music Conference as part of the All State band, and twice in the All State Orchestra. He also is a Michigan Youth Arts Distinguished Scholar, participant in the Michigan Youth Arts Festival Honors Band (2011). His numerous accomplishments include: Winner of the Grand Rapids Symphonic Band Youth Soloist Competition, Michigan Youth Arts Festival Concerto Finalist (2010), Winner of the John Philip Sousa and Patrick S. Gilmore Band Award, many “1” ratings at MSBOA solo and ensemble festivals, and 3 class Citationship Awards (2008). Kramer also teaches private percussion lessons and volunteers his time directing the Big Rapids Middle School percussion ensemble, which he founded. Kramer plans to continue his studies next year at the Peabody Institute of the Johns Hopkins University. He has taken part in summer festivals such as the Blue Lake Fine Arts Camps International Northern Winds Band (2008), the John Philip Sousa and Patrick S. Gilmore Band Award, and the Michigan Youth Arts Festival Honors Band (2010). He has also been a member of the Grand Rapids Youth Symphony Orchestra, the Michigan Youth Arts Distinguished Scholar, and a participant in the Michigan Youth Arts Festival Honors Band (2011). His numerous accomplishments include: Winner of the Grand Rapids Symphonic Band Youth Soloist Competition, Michigan Youth Arts Festival Concerto Finalist (2010), Winner of the John Philip Sousa and Patrick S. Gilmore Band Award, many “1” ratings at MSBOA solo and ensemble festivals, and 3 class Citationship Awards (2008). Kramer also teaches private percussion lessons and volunteers his time directing the Big Rapids Middle School percussion ensemble, which he founded. Kramer plans to continue his studies next fall at the Peabody Institute of the Johns Hopkins University. National Honors Society, Kramer plans to continue his studies next fall at the Peabody Institute of the Johns Hopkins University. National Honors Society, Kramer plans to continue his studies next fall at the Peabody Institute of the Johns Hopkins University. National Honors Society, Kramer plans to continue his studies next fall at the Peabody Institute of the Johns Hopkins University. National Honors Society, Kramer plans to continue his studies next fall at the Peabody Institute of the Johns Hopkins University.
This project is completed in partial fulfillment of the Master's of Conducting Degree of the American Band College of Sam Houston State University. Brian L. Balch is Director of Bands at Big Rapids High School in Big Rapids, Michigan, where he has been for 4 of his 6 years teaching. He received his Bachelor's Degree from Grand Valley State University and is in his 2nd year of study at the American Band College of America. His percussion ensemble is successful and his percussion ensemble was invited to perform at the 2010 Michigan Youth Arts Festival, a state-wide talent search that is the only of its kind in the US. He marched 3 summers in the 7-time DCI World Champion Cavaliers Drum & Bugle Corps from Rosemont, Illinois and lives at home with his wife Kathy, 2 ½ year old Emily and cat Nicky.