

Campbell's Percussion Soup: All the Ingredients for Healthy Percussionists

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Percussion Themes

QUARTER & THEME	1 st Quarter STRIKE	2 nd Quarter SHAKE	3 rd Quarter SCRAPE	4 th Quarter CRASH
INSTRUMENTS INTRODUCED	Snare drum Bass drum Bongos Timpani (2) Suspended cymbal Bells Triangle Wood block Cowbell	Sleigh bells Tambourine Maracas Tube shaker	Guiro Brushes Scrape with a triangle beater Bar (wind) chimes	Claves Finger cymbals Hand (crash) cymbals
SUPPLEMENTAL INSTRUMENTS		Xylophone	Gong Temple blocks Marimba Vibraphone Hi-hat	Concert toms (2) Kick drum Chimes
TECHNIQUES	Timpani tuning	Suspended cymbal roll	Foot technique Dampening	Slash roll notation

Rest, Ready, Play Positions

- Establishing fundamental technique for each instrument.
- Acknowledging the differences of the Full Stroke for snare drum, timpani, and keyboard.

Listening

National Standard 7: Evaluating music and music performances.

- Snare drum – *Viennese Musical Clock* from “Hàry Jànos-Suite” by Zoltàn Kodàly
- Timpani – *Finale* from “Fifth Symphony” by Dimitri Shostakovich
- Tambourine and Triangle “Carnival Overture” by Antonin Dvoràk
- Guiro – “Oye Como Va” by Tito Puente as performed by Santana

Warm-ups

Involve the percussion section in the Daily Warm-ups. A variety of warm-up techniques and procedures include breathing, singing, stroke-dexterity exercises to accompany winds, and chorales.

40 PAS International Drum Rudiments

1. Roll Rudiments: patterns for producing even, sustained sounds on percussion instruments.
 - a. Single Stroke Rudiments
 - b. Multiple Bounce Roll Rudiments
 - c. Double Stroke Open Roll Rudiments
2. Diddle Rudiments: Combinations of single and double stroke sticking patterns and rhythms.
3. Flam Rudiments: Single grace notes that are attached to sticking patterns and rhythms.

4. Drag Rudiments: Double grace notes that are attached to sticking patterns and rhythms.

Rudiment Learning Sequence

1st Year

1	Single Stroke Roll	Alternating strokes
2	Multiple Bounce Roll	Creating multiple rebounds from a single stroke
3	Paradiddle	Single & double stroke combinations
4	Flam	Changing stick heights to create grace note
5	5 Stroke Roll	Termination of rebound strokes
6	9 Stroke Roll	Extended time value of rebound strokes
7	Flam tap	Combining 2 rudiments
8	Drag	Changing heights to create extended grace note
9	Double Stroke Roll	Controlled rebound strokes
10	17 Stroke Roll	Extended time value of rebound strokes

2nd Year

11	Double Paradiddle	Extended single/double stroke patterns
12	Triple Paradiddle	Extended single/double stroke patterns
13	Single Drag Tap	Embellishment with rhythm
14	Lesson 25	Embellishment with extended rhythm
15	Flamacue	16 th notes & accent dexterity
16	7 Stroke Roll	Introduction of triplets
17	13 Stroke Roll	Introduction of triplets
18	Single Stroke 4	Introduction of triplets
19	Single Stroke 7	Introduction of triplets
20	Flam Accent	Introduction of triplets
21	10 Stroke Roll	Extended time value of rebound strokes
22	11 Stroke Roll	Extended time value of rebound strokes
23	15 Stroke Roll	Extended time value of rebound strokes
24	Single Paradiddle-Diddle	Extended single/double stroke patterns
25	Swiss Army Triplet	Combination sticking, triplets w/grace notes
26	Flam Paradiddle	Combination rudiment
27	Pataflafla	Successive flams w/rhythm
28	Single Ratamacue	Triplets with drags

Third Year

29	Single Dragadiddle
30	6 Stroke Roll
31	Double Drag Tap
32	Drag Paradiddle #1
33	Drag Paradiddle #2
34	Double Ratamacue
35	Triple Ratamacue
36	Triple Stroke Roll
37	Flam Drag
38	Flam Paradiddle-Diddle

39	Single Flammed Mill
40	Inverted Flam Tap

Four Stroke Types

- 1st year – Experience before labeling
 - Full Stroke
- 2nd Year
 - Up Stroke
 - Down Stroke
 - Tap Stroke

Multiple Percussion

The percussion student develops performance independence and an increased musical awareness for playing multiple percussion (two or more instruments played by one person) through the seven stages of development:

1. Single instrument technique – awareness of different playing surfaces
2. Change of playing area on a single instrument – performing changes in location
3. Change of instruments – organizing instrumental set-ups
4. Change of implements – awareness of tone production
5. Multiple implements – simultaneous production of diverse tone colors
6. Multiple instruments - simultaneous playing on different surfaces
7. Foot/hand coordination – simultaneous use of hands and feet to forecast drum set skills

Student Equipment

- Snare drum sticks (concert model), pair
- General timpani mallets, pair
- Plastic bell mallets, pair
- Triangle beaters, pair
- Yarn mallets, pair (for marimba, vibes, suspended cymbal)
- Hard rubber mallets, pair (for xylophone, wood block, temple block)
- Brushes, pair
- Pitch pipe (for timpani tuning)
- Stick towel (or a black hand towel)
- Stick/Mallet Bag
- Bell kit (bells with drum and/or pad)

School Percussion Equipment

- Equipment
 - Percussion cabinet for instrument storage (with wheels and a padded top)
 - Padded table for cymbals
- Mallets
 - General bass drum mallet
 - Rolling bass drum mallets, pr.
 - Gong mallet
 - Chime hammer
- Instruments
 - Snare drum (5" x 14") with concert height stand
 - Bongos with concert stand
 - Bass drum (32" or 36", tilting stand preferred)
 - Timpani (29" and 26")
 - Suspended cymbal with stand (18" medium - thin preferred)

- Orchestra Bells (Glockenspiel) with stand
- Triangle with clip (9" preferred)
- Wood Block
- Cowbell
- Sleigh bells
- Tambourine with head (double row jingles, 10")
- Maracas, pair
- Tube Shaker
- Xylophone
- Guiro with scraper
- Concert Gong with stand (26" or 30" preferred)
- Bar (wind) chimes with stand
- Temple block set with stand
- Hi-hat stand with 14" cymbals
- Hand cymbals, pair (16" medium - light preferred)
- Claves, pair
- Finger cymbals, pair
- 2 Concert Toms (13" and 14" preferred) with stand
- Kick Drum from drum set with foot pedal (20" or 22" preferred)
- 4.3 octave marimba (optional)
- 3.0 octave vibraphone (optional)
- Chimes (optional)

Organizing the Percussion Section

- List the instruments needed for each rehearsal on the board so that the percussionists can begin to organize the section when they enter the band room.
- Percussion students should switch instruments during class to gain experience on all the percussion instruments and all the parts.
- Use a *Percussion Assignment Chart* to list the instruments and implements for each student needed in each of the concert pieces.

The Percussion Section Set-up

- Place the timpani close to the low brass for better pitch recognition, accuracy, and blend.
- The bass drum should be placed near the middle of the wind section to help center the pulse.
- The snare drummer(s) and other small drums should be placed next to the bass drum/cymbals as these instruments often form the core sound of the percussion section and can communicate the pulse more effectively.
- The gong is placed near the low percussion instruments (bass drum, timpani) because they usually punctuate the music together.
- Small accessory instruments (triangle, tambourine, shaker, etc.) are placed on a table so that they are within easy access for all players.
- Mallet keyboard percussion should be grouped together, close to the front of the stage for clarity.