



Jr. High Percussion Concepts for the Non-Percussionist Band Director

**CLINICIAN:
Jerriald Dillard**

**SPONSORS:
TBA, Marching Show Concepts**

Texas Bandmasters Association 2013 Convention/Clinic



2013 Patron Sponsor

**JULY 21 – 24, 2013
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

“Jr. High Percussion Concepts for the Non-Percussionist Band Director”

The Texas Bandmasters Association Clinic and Convention
Presented by:

Jerriald Dillard, Oak Ridge High School

This handout was developed to provide a curriculum schedule and structure for the beginning and intermediate years of young percussionists. This outline is designed for the most common age/grade groupings for public school; sixth grade or beginning percussion class, and seventh/eighth grade years.

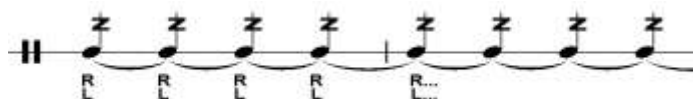
Sixth grade or beginning year

Fall Semester

August/September

- Establish all correct equipment; bell kits, practice pads and sticks/mallets
 - 1 practice marimba
 - 12” Evans HQ Real Feel Practice Pad
 - 1 pair Innovative Percussion IP-LD Snare Drum Sticks
 - 1 pair Innovative Percussion IP902 - Medium Mallets
 - 1 pair Innovative Percussion 240 Marimba Mallets
 - 1 pair Innovative Percussion CT-3 Timpani Mallets
 - 1 Yamaha YMB-150 Mallet Bag
 - 1 Master Key Pitch Pipe
 - 1 Metronome
 - 1 Simple Steps to Beginning Percussion Book
 - 1 Black Hand Towel
- Establish stance and approach to percussion instruments
- Introduce lever changes
- Begin Lever 1 technique, pivoting from the elbow, to establish the buzz roll

- **Example 1**



- Begin Level 2 single hand exercises, pivoting from the wrist, to establish the “Legato” stroke for general playing

- Example 2



- Begin Level 2 double hand exercises to develop “2:1 Ratio” exercises; i.e. eighth notes to sixteenth notes

- Example 3



- Keyboard/Staff note recognition

October/November

- Begin single hand mallet keyboard exercises in all key signatures

- Example 4



- Begin simple reading for both practice pad and mallet keyboards

December

- Begin working on holiday music for both concert band and percussion ensemble

Spring Semester

January/February

- Introduce double hand scales, patterns and thirds in all key signatures

- **Example 5**

Example 5 is a double-hand scale exercise consisting of four staves of music. Each staff contains a sequence of notes with 'L' and 'R' markings below them to indicate left and right hand positions. The exercise starts with a treble clef and a common time signature. The first staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues with D5, E5, F5, G5, A5, B5, C6. The third staff continues with D6, E6, F6, G6, A6, B6, C7. The fourth staff concludes with D7, E7, F7, G7, A7, B7, C8, followed by a final rest.

- Introduce sixteenth note timing exercises on practice pads

- **Example 6**

Example 6 is a sixteenth note timing exercise consisting of four measures of music. Each measure contains a sequence of sixteenth notes. The first three measures are marked with a double bar line and repeat sign. The fourth measure is marked with a slash and repeat sign. The exercise is designed to be played on practice pads.

- Introduce Accent/Tap exercises on practice pads with a legato approach

- **Example 7**

Example 7 is an accent/tap exercise consisting of two staves of music. The first staff is labeled 'R' and contains a sequence of eighth notes with accents (>) above them. The second staff is labeled 'L' and contains a sequence of eighth notes with accents (>) above them. The exercise is designed to be played on practice pads with a legato approach.

- Introduce roll types and lengths; i.e. five stroke roll, nine stroke roll, etc.

- Example 8

Right Hand Lead

Left Hand Lead

- Introduce Flams and Drags.

- Example 9

Right Hand Lead

Left Hand Lead

- Example 10

March/April

- Begin testing all curriculum from both semesters
- Begin to work on both a snare and mallet solo
- Introduce timpani knowledge and technique

May

- Finish up timpani knowledge and technique
- Introduce basic accessories; concert bass drum, crash cymbals, suspended cymbal, tambourine, triangle, etc.

Seventh and Eighth grade years

Fall Semester

- Review technique, grip, strokes and approach that were introduced in beginning percussion; eight on a hand, 2:1 ratio exercises, sixteenth note timing exercises and roll exercises
- Review all scales, patterns and thirds exercises
- "Football music" and cadences/street beats
- Region or District Band music
- Christmas band music and percussion ensembles

Spring Semester

- Introduce one octave arpeggios and introduce "stair step arpeggios" in all key signatures

- **Example 11**

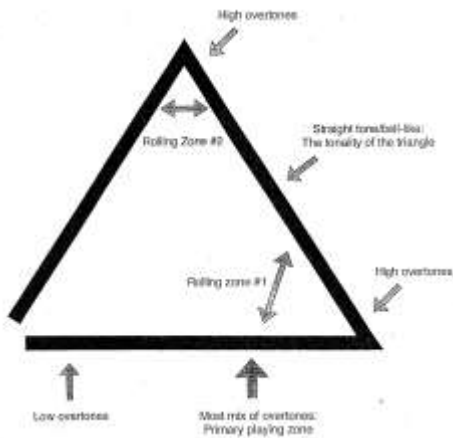


- Prepare solo and ensemble music
 - a. Solo – Shazam by John Pollard
 - b. Ensemble – Publishing companies
 - C. Alan
 - Row-Loff
 - Drop6media
 - Tapspace
- Prepare U.I.L. or competitive concert band literature
- Begin working on additional percussion ensemble literature to possibly include "novelty" ensembles for inclusion on spring concerts or high school percussion concerts
- Begin working on spring concert literature

Percussion Accessory Instruments

CHOOSING sounds ("Artists make choices" – Dr. John Lane): Always have multiple accessory instruments from which to choose.

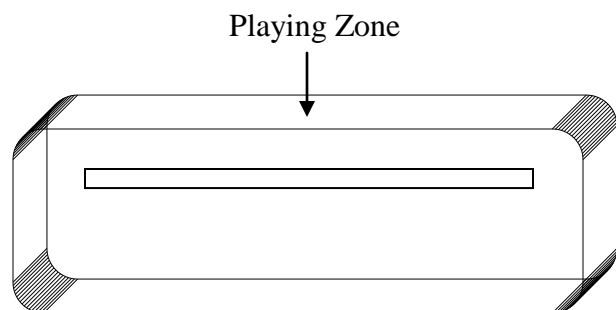
- Triangles
 - a. Play in Positions
 - a. There are a large variety of sizes and makes (from 4" – 12")
 - b. Beaters should be of the Stoessel variety (i.e. not pitched); Straight metal beaters should be avoided.



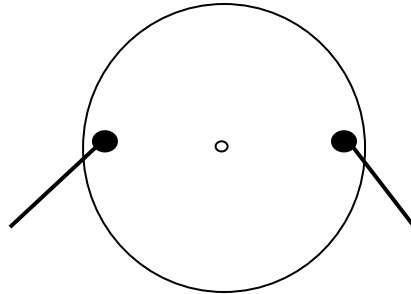
A few things to remember when playing triangle:

1. Choose a triangle whose pitch will not clash with the tonality of the music.
2. Make sure to play the triangle at a location in which you can get the best mix of overtones (high and low). This will give you the cleanest sound with an ensemble.
3. Use the "Martini" grip on the clip: Make a "C" with your hand; the clip rests on the middle finger and thumb; place the first finger on top of the clip.
4. Grip the beater as if you are holding a drumstick in matched grip.
5. Generally, play at a 45 degree angle to the surface of the metal.

- Tambourine
 - a. Beryllium Copper (Medium-Between Silver & Bronze)
 - b. German Silver (Bright)
 - c. Phosphor Bronze (Dark)
 - d. Silver/Bronze Combo (Dark and Bright)
- Wood Blocks
 - a. Piccolo, Small, Medium, Large, Extra Large (Choose the size that blends best and colors the ensemble timbres.)
 - b. Mallet considerations: often a softer (covered mallet) is needed
 - c. Mallets
 - Example: Ron Vaughn Medium Rattan Mallet
 - Do not use a Sticks or hard plastic mallets
 - d. Hand
 - One Hand
 - e. Trap Table
 - Two Hands
 - f. Playing zone



- Cymbals
 - a. French (Thin)- Light- Don't get over 16"
 - b. Viennese (Medium)- Medium- 18"-19" (Every day use)
 - c. Germanic (Heavy)- Heavy 16" (Good for Marches)
 - d. Only Plain Leather Straps
 - e. Mark Heavy Part with Pencil. Always on the bottom.
 - f. Suspended Cymbals (not drumset "crash" cymbals): Various sizes—choose the sound that best blends with the music.

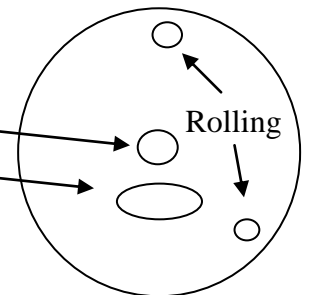


- Timpani
 - a. Ranges
 - 1. 32" - D-A
 - 2. 29" - F-C
 - 3. 26"- Bb-F
 - 4. 23"- D-A



- Concert Bass Drum
 - a. Tuning

- 5. Both Heads Same Pitch
 - Low fundamental – Start Loose and work tension up to clear low open sound
- 6. Playing Positions
 - Playing zones on the bass drum
 - 1. Middle – Dry Area (Staccato)
 - 2. Off center – General
 - 3. Both hands off center - Rolling
- 7. Black Towels Used to Muffle
 - None playing hand or knee



- Bongos
 - a. Stands
 - b. When to play with sticks
 - c. Tuning
 - Macho (smaller drum) G
 - Hembra (larger drum) E

- Snare Drums
 - a. 4 ½ -5 ½ In Depth
 - b. 13"-14" Circ.
 - c. 5 ½" x 14" Used Mostly in drum set in bands
 - d. Tuning
 - Top Head – between G-A
 - Bottom Head – a fourth above
 - 5½" x 14" Used in Bands/ Orchestras

- Field Drums
 - a. Instrument Maintenance
 - b. Playing Position of Instruments

- All non-pitched percussion instruments should support pitched sounds, unless it is a solo/isolated musical passage for percussion. However, percussion instruments *must* be allowed to achieve *characteristic tone*.

**I would like to thank the following companies for their support:
Sabian, Yamaha, Evans, and Innovative Percussion.**

JERRIALD DILLARD
Percussion Specialist, Oak Ridge High School
jjdillard@conroeisd.net

Jerriald Dillard is currently in his fifteenth year of teaching and his twelve as the Percussion Specialist at Oak Ridge High School in the Conroe Independent School District. In addition to his percussion duties, Mr. Dillard also instructs the Symphonic Band at Oak Ridge High School.

After graduating from Clements High School under the direction of Larry Matysiak, Mr. Dillard chose to continue his education at Sam Houston State University. Mr. Dillard studied conducting with Matthew McInturf and percussion pedagogy with Doug Rosener and Alec Warren, and was a member of both the Symphony Orchestra and Wind Ensemble. He is a 1999 graduate of SHSU with a Bachelor of Music.

Mr. Dillard credits the success of his percussion ensembles to his ability to create consistency between the junior high and high school programs. His percussion ensembles at both Oak Ridge High School and York Junior High have consistently earned first division ratings at regional and state competitions. Mr. Dillard's concert bands have been consistent Sweptakes award winners at the UIL Concert and Sight-Reading Contest. In the spring of 2005, the Oak Ridge percussion ensemble performed in the Bands of America National Percussion Festival. In 2007, the Oak Ridge percussion ensemble was the only percussion ensemble selected to perform at the Midwest Band and Orchestra Clinic in Chicago. In 2008, the Oak Ridge High School Percussion Ensemble was one of three high school percussion groups in the country, who won the PAS "Call for Tapes" International Percussion Ensemble Contest. Prior to teaching at Oak Ridge, Mr. Dillard taught at Texas City High School, where his percussionists earned honors in region, area, and state level bands.

Mr. Dillard's professional affiliations include the Percussive Arts Society, Texas Music Educators Association, Texas Bandmaster's Association, and Texas Music Adjudicators Association. He is an active member of the Alpha Chapter of Phi Beta Mu. He is an educational endorser for Evans Drum Heads, Innovative Percussion, Sabian Cymbals and Yamaha Corporation of America. He is also a 2007 inductee to *Who's Who Among American Teachers*.

Mr. Dillard resides in the Oak Ridge community with his wife Jennifer, who is also a band director, and their daughter, Elizabeth Lee.