



**Texas Bandmasters Association  
Convention/Clinic July 25-27, 2019**

**So... You Wanna Be A Drummer?!?!**

**CLINICIAN:  
John Hinojosa**

**Sponsor: Innovative Percussion Inc.**



# So...You Wanna Be A Drummer !?!?

**Beginner Percussion Class  
Designed for Non-Percussionist Band Directors**

**Sponsor: Innovative Percussion, Inc.**

**Innovative  
Percussion<sup>®</sup>  
Inc.**

**July 25-27, 2019  
Henry B. Gonzalez Convention Center  
San Antonio, Texas**

**John  
Hinojosa  
Lou  
Boldrighini**

# HANDS ON – LET'S PLAY!

- Putting your practice pad and stand together.
- <https://www.youtube.com/watch?v=8DPYXg8IP2M&list=PL1407C980F6AC1622>

# THE GRIP

- We use Matched Grip
- Works well with concert snare drumming
- Transfers well to other percussion instruments



# WHERE DO I HOLD THE STICKS?

- One third of the way from the butt of the stick

# HOW DO YOU HOLD THE STICKS?

- Place the stick between the thumb and index finger to create your fulcrum
- Wrap the remaining fingers around the stick
- Keep the stick against the palm of your hand

# THE SET UP

- **The drum/pad**
  - **Should be about waist high**
  - **Placed at a comfortable distance  
(don't crowd the instrument)**

# THE SET UP

## ■ Body

- Stand up straight keeping weight evenly distributed
- Keep arms and elbows relaxed (don't let elbows flair out)
- Keep hands flat with palms down



# THE SET UP

## ■ The Sticks

- Keep sticks in the center of the snare
- The tips should be 1" apart and 1" above the drum head
- The butts of the sticks should be slightly elevated in comparison to the tips (to avoid the rim)
- The stick should create an angle of slightly less than 90 degrees

# THE MECHANICS

## ■ The Lever System

Lever 1

Lever 2

Lever 3

# THE MECHANICS

- **Lever 1**
- **Arm Stroke**
  - pivoting at the elbow

# THE MECHANICS

- **Lever 2**
- **Wrist Stroke**
  - pivoting at the wrist

# THE MECHANICS

- **Lever 3**
  - **Finger Stroke**
    - pivoting at the fulcrum

# EXERCISES AND DEMONSTRATIONS

- **Lever 1 Exercises**

# LEVER I EXERCISES

## Lever I Exercises

Pivot at the elbow

John Hinojosa

①

R L 2 3 4

②

R L 6 7 8

③

R L 10 11 12

④

R L 14 15 16

⑤

R L 18 19 20

⑥

R L 22 23 24

⑦

R L 26 27 28

⑧

R L 30 31 32

⑨

R L 34 35 36

# EXERCISES AND DEMONSTRATIONS

- **Lever 2 exercises  
and 16<sup>th</sup> note flow**



# LEVER II EXERCISES

## Lever II Exercises

Pivot at the wrist

John Hinojosa

①

R  
L

②

R  
L

③

R  
L

④

R  
L

## 16th Note Flow

For flow, timing, and coordination

⑤

R  
L

⑥

Left stick on leg

R  
L

⑦

R  
L

⑧

Left stick on leg

R  
L

# MORE LEVER II

## More Lever II Exercises Nice Relaxed Wrist Strokes

The image displays five staves of musical notation, each containing a sequence of rhythmic exercises. The notation is written on a single-line staff with a treble clef and a 4/4 time signature. Each staff begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The exercises are designed to be played with a relaxed wrist stroke. The first four staves end with a double bar line, while the fifth staff ends with a double bar line and a repeat sign.

# EXERCISES AND DEMONSTRATIONS

- **16th-Note Timing Exercises**

# 16<sup>TH</sup> NOTE TIMING EXERCISES

## Sixteenth Note Timing Exercises

Lever II - wrist strokes

For flow, timing, and coordination

John Hinojosa

### ① 3 Note Combinations



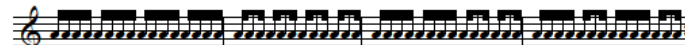
RLRLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

### ②



RLRLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

### ③



RLRLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

### ④



RLRLRLRLRLRLRL LRL LRL LRL LRL RLRLRLRL LRL LRL RLRL LRLRLRL LRL

### ⑤ 2 Note Combinations



### ⑥



RLRLRLRLRLRLRL RL RL<sup>18</sup> RL RL RLRLRLRL RL RLRLRL RLRLRL

### ⑦



RLRLRLRLRLRLRL LR LR<sup>22</sup> LR LR RLRLRLRL LR LR RLRL LR RLRL LR

### ⑧



RLRLRLRLRLRLRL RL RL<sup>26</sup> RL RL RLRLRLRL RL RL RLRL RLRLRL RL

RLRLRLRLRLRLRL R LR LR<sup>30</sup> LR L RLRLRLRL LR L RLRL LRRLRL L

# EXERCISES AND DEMONSTRATIONS

- **Roll Development**
  - **Buzzing Exercises**

# BUZZING EXERCISES

## Buzzing Exercises

3 = 3 fingers  
3 = 3 inches  
1 = Lever I

Lever I - Arm Strokes  
Roll Development

John Hinojosa

The musical score consists of eight numbered exercises, each on a single staff. Exercises 1 through 4 are in 4/4 time and feature chords with a '3' above them, indicating a triplet. Exercises 5 through 8 are in 2/4 time and feature eighth notes with a '3' above them, indicating a triplet. Each exercise is marked with 'R' for right hand and 'L' for left hand. The exercises are:

- Exercise 1: Four chords in 4/4 time, each with a triplet of notes.
- Exercise 2: Four chords in 4/4 time, each with a triplet of notes.
- Exercise 3: Four chords in 4/4 time, each with a triplet of notes.
- Exercise 4: Four chords in 4/4 time, each with a triplet of notes.
- Exercise 5: Four eighth notes in 2/4 time, each with a triplet of notes.
- Exercise 6: Four eighth notes in 2/4 time, each with a triplet of notes.
- Exercise 7: Four eighth notes in 2/4 time, each with a triplet of notes.
- Exercise 8: Four eighth notes in 2/4 time, each with a triplet of notes.

# STILL BUZZING

## More Buzzing

3 = 3 fingers  
3 = 3 inches  
1 = Lever I

Lever I - Arm Strokes  
Roll Development

John Hinojosa

The musical score consists of eight staves, each beginning with a circled number from 1 to 8. Each staff is marked with a right-hand (R) and left-hand (L) indicator. The notation is as follows:

- Staff 1: Treble clef, 4/4 time. Four measures of quarter notes, each with a triplet of eighth notes. (R) (L)
- Staff 2: Treble clef, 4/4 time. Four measures of quarter notes, each with a triplet of eighth notes. (R) (L)
- Staff 3: Treble clef, 4/4 time. Four measures of quarter notes, each with a triplet of eighth notes. (R) (L)
- Staff 4: Treble clef, 4/4 time. Four measures of quarter notes, each with a triplet of eighth notes. (R) (L)
- Staff 5: Treble clef, 4/4 time. Four measures of eighth notes, each with a triplet of sixteenth notes. (R) (L)
- Staff 6: Treble clef, 4/4 time. Four measures of eighth notes, each with a triplet of sixteenth notes. (R) (L)
- Staff 7: Treble clef, 4/4 time. Four measures of eighth notes, each with a triplet of sixteenth notes. (R) (L)
- Staff 8: Treble clef, 4/4 time. Four measures of eighth notes, each with a triplet of sixteenth notes. (R) (L)

# EXERCISES AND DEMONSTRATIONS

## ■ Roll Base

- The tempo determines the speed of the roll base.



# GETTING A GOOD BUZZ

## Getting a Good Buzz

3 = 3 fingers  
3 = 3 inches  
1 = Lever I

Lever I - Arm Strokes  
Roll Development

John Hinojosa

**9 stroke roll**



as played as written

Lever II      Lever I

R L R L R R L R L R   R L R L R R L r L R   R L R L R R L R L R   R L R L R R L r R

**5 stroke roll**



as played as written

R L R R R L R R   R L R R R R R R   R L R R R L R R   R L R R R R R R

**5 stroke roll**



as played as written

R R L R R R L R   R R L R R R L R   R R L R R R L R   R R L R R R L R

**13 stroke roll**



as played as written

R R L R L R R L R L R L   R R L R L R R L r L r L   R R L R L R R L R L R L   R R L R L R R L r L r L

**13 stroke roll**




as played as written

R L R L R R L R L R L R   R L R L R L R L r L r L   R L R L R R L R L R L R   R L R L R L R L r L r L


## Roll Base

The tempo determines the speed of the roll base

**Moderato** ( $\text{♩} = \text{c. } 108$ )




**Vivo** ( $\text{♩} = \text{c. } 160$ )



R R L R L R   R R L R L R L R L R L   R R L R L R   R R L R L R L R L L

**Adagio** ( $\text{♩} = \text{c. } 72$ )



R R L R L R   R   R L R L L   R L R L R L R L R L R L

# EXERCISES AND DEMONSTRATIONS


- **Accent/Tap Exercises**

# ACCENT/TAP EXERCISES

## Accent/Tap Exercises


John Hinojosa

① 9" accents/3" taps




1x All RH  
2x All LH  
3x RLRL - Alternate sticking

②




1x All RH  
2x All LH  
3x RLRL

③




1x All RH  
2x All LH  
3x RLRL

④




1x All RH  
2x All LH

⑤



RLRLRLRL

⑥



LH on leg

RLRLRLRL

# EXERCISES AND DEMONSTRATIONS


- **Flams and Ruffs**

# FLAMS & RUFFS

## Flams & Ruffs


John Hinojosa

① 9"/1"




R R R R IR IR IR IR R R R R IR IR IR IR

②




L L L L rL rL rL rL L L L L rL rL rL rL

③




R L R L IR rL IR rL R R R R IR rL IR rL

④




R R R R IR IR IR IR R R R R IR IR IR IR

⑤



L L L L rL rL rL rL L L L L rL rL rL rL

⑥



R L R L IR rL IR rL R L R L IR rL IR rL

# STICK HEIGHTS - DYNAMICS

- 1" (*pp*) pianissimo
- 2" (*p*) piano
- 3" (*mp*) mezzo piano
- 5" (*mf*) mezzo forte
- 7" (*f*) forte
- 9" (*ff*) fortissimo

# PLAYING AREAS

- **There are three general playing areas.**

# PLAYING AREAS

## ■ Edge

- Most amount of resonance
- Least amount of articulation
- Use edge for soft passages
- Playing soft rolls



# PLAYING AREAS

## ■ Off center/Midway

- General playing spot for concert playing
- Rolls are generally played off center to help create the smoothest sounds

# PLAYING AREAS

## ■ Center

- Most difficult playing area of the drum
  - Most articulate playing area
- Least amount of tone or resonance
- Center is great for rudimental passages

# CRESCENDI AND DECRESCENDI

## Crescendi & Decrescendi

Break it down!

John Hinojosa

as written



A musical staff in 4/4 time showing a single whole note. The dynamic starts at piano (*p*) and gradually increases to forte (*f*) over the course of the note.

break it down



A musical staff in 4/4 time showing a whole note. The note is divided into 14 equal parts. Above the staff, the first two parts are labeled "Edge (1"-2")", the next eight parts are labeled "Midway", and the final four parts are labeled "Center (7)". Below the staff, the rhythmic notation is "R L R L R L R L R L R L R L R L R". The dynamic starts at piano (*p*) and increases to forte (*f*) at the end of the note.



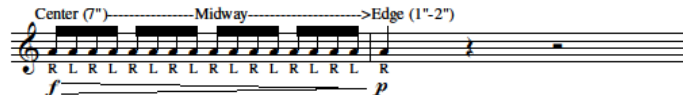
A musical staff in 4/4 time showing a whole note. The note is divided into 14 equal parts. Above the staff, the first two parts are labeled "Edge (1"-2")", the next eight parts are labeled "Midway", and the final four parts are labeled "Center (7)". Below the staff, the rhythmic notation is "R R R R R R R R R R R R R R R R". The dynamic starts at piano (*p*) and increases to forte (*f*) at the end of the note.

as written



A musical staff in 4/4 time showing a single whole note. The dynamic starts at forte (*f*) and gradually decreases to piano (*p*) over the course of the note.

break it down



A musical staff in 4/4 time showing a whole note. The note is divided into 14 equal parts. Above the staff, the first eight parts are labeled "Center (7")", the next two parts are labeled "Midway", and the final four parts are labeled "Edge (1"-2")". Below the staff, the rhythmic notation is "R L R L R L R L R L R L R L R L R". The dynamic starts at forte (*f*) and decreases to piano (*p*) at the end of the note.



A musical staff in 4/4 time showing a whole note. The note is divided into 14 equal parts. Above the staff, the first eight parts are labeled "Center (7")", the next two parts are labeled "Midway", and the final four parts are labeled "Edge (1"-2")". Below the staff, the rhythmic notation is "R R R R R R R R R R R R R R R R". The dynamic starts at forte (*f*) and decreases to piano (*p*) at the end of the note.

# KEYBOARDS

- **The Basic Two-mallet Grip**
  - Similar to the matched grip for snare drum
  - Approximately  $1/3$  up from the butt
  - Fulcrum placed between thumb and index finger
  - Back three fingers should be wrapped around the mallets for added control

# KEYBOARDS

## ■ The Mechanics

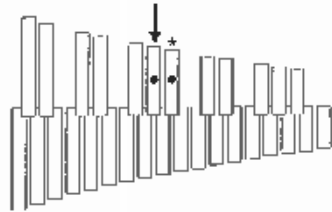
- Lever II or wrist strokes should be used for 2-mallet playing
- Arms should be used for lateral motions

# TEACHING BEGINNERS HOW TO READ BELL MUSIC

- Say the names of the notes
- Say the notes in rhythm w/metronome while airing the mallets
- Say the notes and play the notes at the same time (Say & Play)

# TEACHING BEGINNERS HOW TO READ BELL MUSIC

8



## See-saw

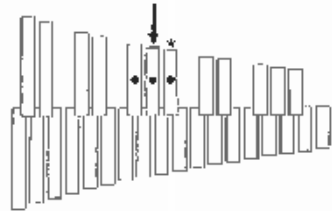
*by Randall Eyles*



Copyright © 1989 MEREDITH MUSIC PUBLICATIONS, 1701 N.E. 13rd Street, Ft. Lauderdale, Florida 33334  
International Copyright Secured - Made in U.S.A. - All Rights Reserved

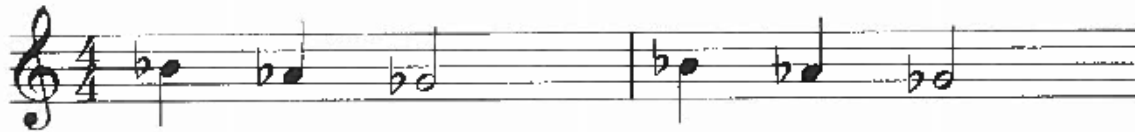
# TEACHING BEGINNERS HOW TO READ BELL MUSIC

9



## Mister Frog

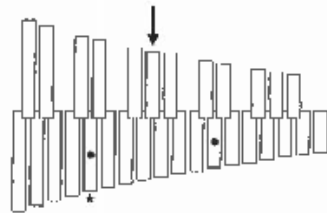
*by Randall Eyles*





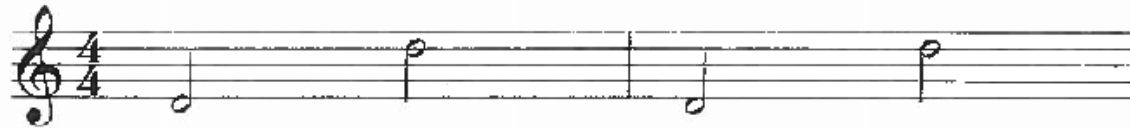
# TEACHING BEGINNERS HOW TO READ BELL MUSIC

10



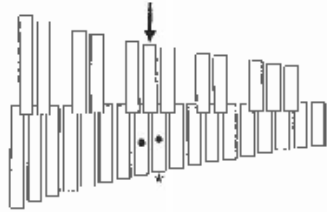
## One Car Garage Song

*by Randall Eyles*



# TEACHING BEGINNERS HOW TO READ BELL MUSIC

11



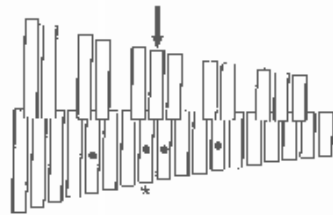
## Two Car Garage Song

*by Randal Eyles*



# TEACHING BEGINNERS HOW TO READ BELL MUSIC

12

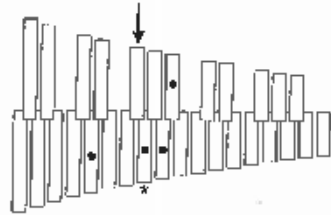


## One Car, Two Car Garage Song

*by Randall Eyles*



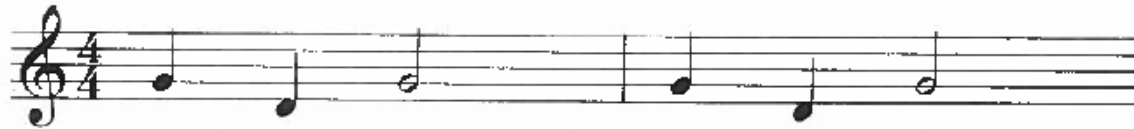
# TEACHING BEGINNERS HOW TO READ BELL MUSIC



## One Car, Two Car, and Mr. B-Flat Neighbor Song

*by Randall Eyles*

13



# MAJOR SCALE PATTERN

## Dickinson I.S.D Percussion Scale Pattern

Scale Pattern

L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Green Study

L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Thirds

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Arpeggios

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

# MAJOR SCALES TAUGHT IN 6<sup>TH</sup> GRADE

- Bb
- Eb
- Ab
- Db
- Gb
- F
- C
- G
- D
- And the C Chromatic Scale  
(in triplets, lead with RH)

# TIMPANI

## ■ The Basic Grips

- **German grip** – similar to the matched grip on snare drum
  - I use German grip with my beginners and junior high percussionists
- **French grip** – thumbs up with mallets more parallel with each other
  - I introduce the French grip to high school students

# TIMPANI

- **The Mechanics**
  - **Use a flick of the wrist motion**
    - **Pull the sound out of the drum head**
    - **The playing area is close to the rim  
(find the “sweet spot” on each drum)**
  - **Use single stroke rolls on the timpani**



# BREAK TIME

- Next –
  - Equipment
  - Sticks
  - Mallets
  - Method books
  - Region Band
  - Solo & Ensemble
  - Yearly planning

# 6<sup>TH</sup> GRADE EQUIPMENT

- Bell Kit w/case
  - Bells w/stand
  - Pad w/same stand
  - Snare sticks
    - Innovative Percussion
    - IP-1
    - IP-LD
    - IP-JC
    - IP-KW
  - Bell mallets
    - Innovative Percussion
    - IP-902
  - Metronome
  - Music Stand
  - Snare Book
    - A Fresh Approach By Mark Wessels
  - Mallet Book
    - A Fresh Approach By Mark Wessels
  - Mallet Percussion for Young Beginners by Randall Eyles

# 7<sup>TH</sup> – 8<sup>TH</sup> GRADE STICK LIST

- Stick/Mallet Bag
  - Innovative Percussion
  - MB-1 Small Stick/Mallet Bag
  - MB-3 Large Stick/Mallet Bag
- Snare sticks
  - Innovative Percussion
  - IP-1
  - IP-LD
  - IP-JC
  - IP-KW
- Bell Mallets
  - IP906 James Ross Brilliant Glockenspiel
- Bell/Xylophone Mallets
  - IP902 James Ross Medium Soft Xylophone
- Marimba Mallets
  - D116 Deschler Marimba Mallets
  - IP240 IP Medium Marimba Mallets (4)
- Vibraphone Mallets
  - AA-25 IP Medium Vibraphone/Marimba
- Timpani Mallets
  - CT-3 IP General Timpani Mallets
  - GT-3 IP General Timpani Mallets
  -
- Bell Kit stays at home for practice!

# PERCUSSION EQUIPMENT FOR JUNIOR HIGH SCHOOL

- Snare
  - 14" x 5" wood shell
  - 14" x 6 1/2" wood shell
- Bass Drum
  - 36" Concert Bass Drum w/suspended stand, dampening cloth
- Timpani
  - 23", 26", 29", 32" w/gauges
  - 4 - timpani dampeners/muffles
- Concert Toms
  - 10", 12", 13", 14"
  - heavy duty stands
- Crash Cymbals
  - 17", 18"
  - cymbal cradle
- Suspended Cymbals
  - 17", 18", 20"
  - medium, medium light

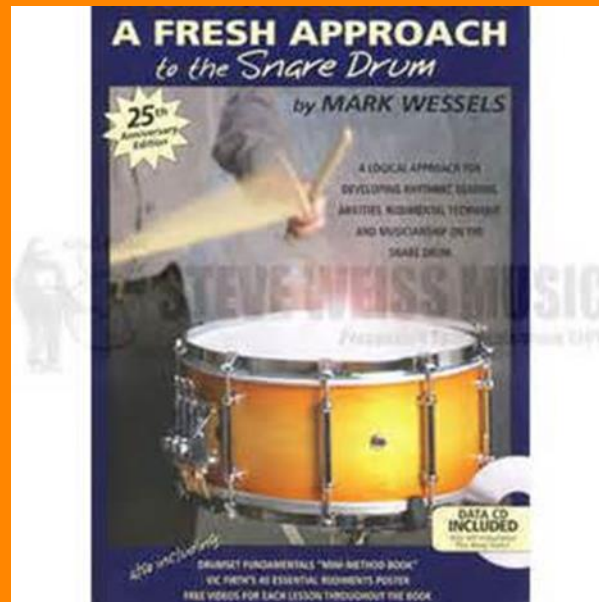
# PERCUSSION EQUIPMENT P.2

- **Orchestra Bells**
  - 2.5 octaves w/stand
  - 3.3 octaves on stand w/dampener
- **Xylophone**
  - 3.5 octaves - synthetic bars
- **Vibraphone**
  - 3 octaves - graduated bars
- **Marimba**
  - 4.3 octaves - synthetic, graduated bars
- **Chimes**
  - 1.5 octaves - 1 1/4" tubes
- **Percussion cabinet**

# PERCUSSION EQUIPMENT P.3

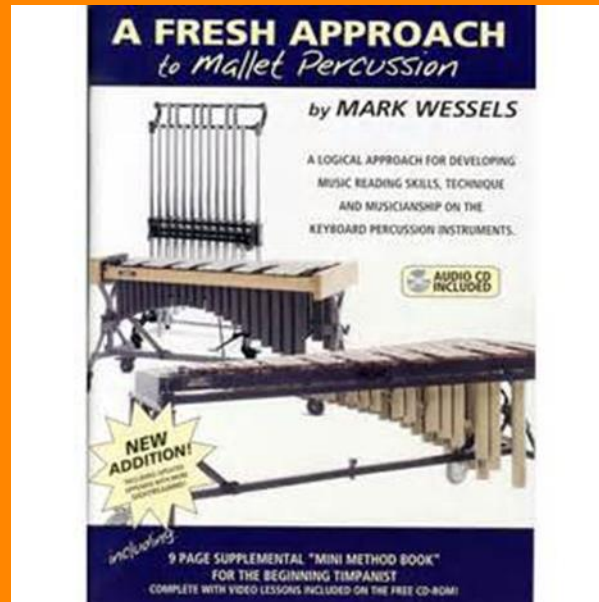
- Tambourine
  - 10" - double row jingles w/bag
  - 10" - single row jingles w/bag
- Triangle
  - 4", 6" with clips
  - beaters - set of 10
- Maracas
- Claves - rosewood
- Ratchet
- Cabasa/Afuche
- Bongos
- Congas - 11", 12"
- Wind Chimes
- Sleigh Bells
- Flexatone
- Slapstick/Whip
- Slide Whistle
- Train Whistle
- Bird Whistle
- Drum set - 4 or 5 piece
- Trap Table
  
- Bass Drum - beaters
  - large, medium, rollers
- Timpani - mallets
  - staccato, general, soft
- Chimes - hammers
  - rawhide (general), synthetic (hard)

# A FRESH APPROACH TO SNARE DRUM MARK WESSELS



# A FRESH APPROACH TO Mallet Percussion

## MARK WESSELS





# MALLET PERCUSSION FOR YOUNG BEGINNERS

## RANDALL EYLES



# AUXILIARY PERCUSSION

- **How To Hold It and How To Hit It !**
  - **Tambourine**
  - **Triangle**
  - **Bass Drum**
  - **Crash Cymbals**
  - **Suspended Cymbal**
  - **Sleigh Bells**



# TAMBOURINE

- **How to Hold it** – Hold in dominant hand. Place your middle finger through the inside of the thumbhole while the thumb applies slight pressure to the membrane. Wrap the rest of the fingers around the frame. Instrument should be held at a 45° angle to let the zils (jingles) settle. Hold the instrument chest high.
- **How to Hit it** – Cup your playing hand with fingers together. Tap the head about ½ way from center to edge. Use less fingers for softer sounds. Knuckle technique can be used for loud accents.

**Shake rolls** – Rotate your wrist back and forth. Start each roll with a tap. You can also finish each roll with a tap.

**Thumb rolls** – Apply beeswax or a roll ring to the head near the rim. This will help create the friction needed to produce a smooth, even sounding roll. Lightly rub thumb or finger on the head near the rim following the curve of the instrument.

**For faster rhythms** – Place the tambourine on a trap table with the head facing downward. Use a rolled up towel or tambourine cradle. Tap with finger tips on the rim.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Tambourine	Tambourin	Beken tambouin	Tamurello	Buben	Pandereta
	Tambur de basque				

# Tambourine Examples



*f* - 1st time

*p* - 2nd time



Shake rolls - 1st time

Thumb rolls - 2nd time



- on a trap table or cradle



# TRIANGLE

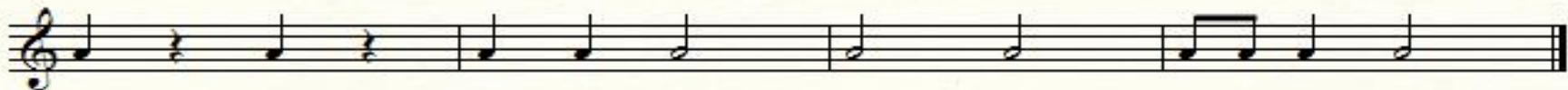
- **How to Hold it** – Hold the triangle in your left hand. Form a “C” with your fingers and thumb. Place the triangle clip on top of your fingers and thumb. Place your index finger on top of the clip for added control. Hold the instrument at eye level. You should be able to see your music, striking area, and the conductor at the same time. Hold the beater in your right hand with a grip similar to that of a snare drum grip. You can use a flat hand technique or a thumbs-up technique. I prefer the thumbs-up technique. Fingers in left hand are used for muffling.
- **How to Hit it** – Use your fingers and wrist for striking the triangle while keeping the forearm still. You do not need to use a lot of velocity when striking the triangle. Strike in the middle of the bar with the beater at a 45° angle. This will allow you to produce nice shimmery sound while not producing just pure tones. These shimmery sounds will blend into the ensemble’s sound much better. If you need more volume use a larger beater and/or a larger triangle.

**Rolls** – Inside the top angle of the triangle, use a back and forth motion with your fingers or wrist to get an even sound.

**For faster rhythms** – You can suspend the triangle by using two triangle clips. Use two matching beaters to play more complex rhythms.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Triangle	Trepei	Triangel	Triangolo	Triangulo
			Acciarino	

# Triangle Examples





# BASS DRUM

- **How to Hold it** – The bass drum should be either straight up and down or slightly angled. Stand behind the bass drum. You can place your right foot on a chair along side the drum for muffling. You can also use your left hand for muffling the head. Set up the bass drum to face the conductor. Set your music stand so you can see the conductor and your music at the same time.
- **How to Hit it** – Hold the mallet in your right hand. Hold the mallet similarly to a snare drum stick. Place your fulcrum 1/3 up from the butt of the mallet. Nice and relaxed grip. Use the wrist and arm to help produce full sounds.

## Three playing areas

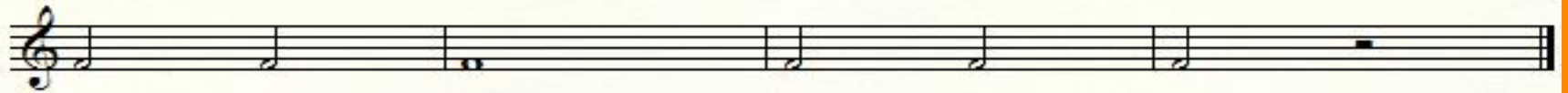
- **Center** – used for big accents and cannon shots (minimal tone w/maximum articulation).
- **Off-center** – used for general playing (ample tone w/ample articulation).
- **Near the rim** – used for rolls (maximum tone w/minimal articulation).

## Mallet selection

- CB-1** Large concert bass drum mallet – Innovative Percussion
- CB-2** Medium concert bass drum mallet – Innovative Percussion
- CB-5** Concert bass drum rollers (comes in pairs) – Innovative Percussion

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Bass Drum	Grosse Caisse	Grosse Trommel	Gran Cassa	Bol'shoi baraban	Bombo

# Bass Drum Examples



march style







# CRASH CYMBALS

- **How to Hold it** – Hold the strap between the thumb and index finger (similar to your snare drum grip). Wrap the other fingers around the strap. Do not place the hand inside the strap. The thumb and the index finger should be touching the cymbal bell for control. Hold the cymbals chest high. The cymbals should be held at a 45° angle. Offset the cymbals by about an inch to avoid air pockets. The right cymbal should be on top. Position your body so you are in control of the cymbals.
- **How to Hit it** – The cymbal in the right hand should be the attacker or striker. The cymbal in the left hand should be stationary. Create an upstroke with the right cymbal prior to striking. The upstroke should be in rhythm. For instance: prep on beat 4 then crash on beat 1 of the following measure. After crashing the cymbals keep them facing each other and allow both cymbal sounds to blend together.

**Muffling** – Pull the cymbals up against your chest or stomach area to muffle them and stop the sound. Do not let the cymbals touch each other in the course of muffling them. Be careful and don't pinch yourself with the cymbals.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Crash Cymbals	Cymbales	Crashbecken	Piatti	Tarelki	Platillos Crash
			Cimbali		

# Crash Cymbals Examples





# SUSPENDED CYMBAL



- **How to Hold it** – Set the cymbal about waist high. Keep the cymbal flat (not tilted) for a more resonant sound. Do not over tighten the wing nut. You want the cymbal to set freely on the stand so the cymbal can be most resonant. Make sure there is a sleeve on the cymbal stand. There should be a felt placed below the cymbal and on top.
- **How to Hit it** – Use a mallet wrapped in yarn which are designed for the suspended cymbals. These mallets create a warm sound with little to no contact noise. Occasionally, when notated, you will play the suspended cymbal with sticks. If not notated, use mallets. When striking the suspended cymbal with mallets, you should hit near the edge of the cymbal at the 3 o'clock and the 9 o'clock positions simultaneously with relaxed strokes. Striking with both mallets at the same time will help the cymbal achieve a resonant sound.

**Rolls** – Play near the edge of the cymbal at the 3 o'clock and the 9 o'clock positions. Use single strokes.

**Rhythms** – Use the tip of the drumstick and play on the body of the cymbal.

**Bell** – Use the shoulder of the drumstick for full sounds.

## Mallet selection

**JC-1SC** Soft suspended cymbal mallet – Innovative Percussion, James Campbell

**JC-2SC** Hard suspended cymbal mallet – Innovative Percussion, James Campbell

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Suspended Cymbal	cymbale suspendue	Hängendes Becken	piatto sospeso	platillo suspendido

# Suspended Cymbals Examples

1.v.



*mf* *p* *mf*

This musical staff shows a melodic line for suspended cymbals. It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. Each note has an accent (>) above it. A red slur covers the first three notes, and another red slur covers the last three notes. Dynamic markings are *mf* at the start, *p* under the first note of the second slur, and *mf* under the last note of the second slur.

w/ sticks



play accents on bell not on bell

*p* *mf* *mp* *f*

This musical staff shows rhythmic patterns for suspended cymbals. It consists of quarter notes with 'x' marks above them, indicating stick hits. The first two notes have accents (>) above them. A red slur covers the first two notes, and another red slur covers the last two notes. Dynamic markings are *p* at the start, *mf* under the first note of the second slur, *mp* under the first note of the third slur, and *f* under the last note of the third slur. The text "play accents on bell" is written below the first two notes, and "not on bell" is written below the last two notes.



*p* *mf* *mp* *f*

This musical staff shows a melodic line for suspended cymbals. It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. Each note has an accent (>) above it. A red slur covers the first three notes, and another red slur covers the last three notes. Dynamic markings are *p* at the start, *mf* under the first note of the second slur, *mp* under the first note of the third slur, and *f* under the last note of the third slur.



*p* *mf* *mp* *f*

This musical staff shows rhythmic patterns for suspended cymbals. It consists of eighth notes with 'x' marks above them, indicating stick hits. The first two notes are grouped as a triplet (marked with a '3' below them), and the last two notes are also grouped as a triplet (marked with a '3' below them). A red slur covers the first two notes, and another red slur covers the last two notes. Dynamic markings are *p* at the start, *mf* under the first note of the second slur, *mp* under the first note of the third slur, and *f* under the last note of the third slur.



# SLEIGH/JINGLE BELLS

- **How to Hold it** – Hold the sleigh bells in your left hand. The instrument should be perpendicular to the ground. Hold the sleigh bells chest high. Make a fist while holding top part of the handle. Create a fist with your right hand, as well.
- **How to Hit it** – Use your right fist as the striker. Use an arm motion.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Sleigh Bells	Grelots	Rollschellen	Sonagliera	Cascavels
Jingle Bells				

# RECOGNITION

- **T.M.E.A.**
  - Mike Brashear
  - John Morrison
- **Wade McDonald**
- **InnovativePercussion**
  - Erik Johnson
  - George Barrett
- **Music & Arts**
  - Ted Williams
- **Lou Boldrighini**
- **My wife Denise**

**GO ASTROS !!!**

