



**Texas Bandmasters Association
Convention/Clinic July 20-22, 2023**

**Beginner Percussion - So...
You wanna be a drummer?!?!**

**CLINICIANS:
John Hinojosa, Lou Boldrighini**



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

Beginner Percussion Class
Designed for Non-Percussionist Band Directors

Sponsor: Innovative Percussion, Inc.

**Innovative
Percussion®
Inc.**

July 20-23, 2023
Henry B. Gonzalez Convention Center
San Antonio, Texas

John
Hinojosa
Lou
Boldrighini

John Hinojosa graduated from The University of Texas at Austin. While a percussion student at UT, John studied percussion with George Frock, Jim Rennier, Tom Caneva, and Bill Haehnel. John, as a Former Marching Member of the Cavaliers Drum and Bugle Corps, studied with James Campbell, Rob Muller, Dan Spalding, and Sam Flores.

He has taught band students in Texas for over 30 years. John began his career teaching at Eisenhower High School in the Aldine ISD. Currently, John is Director of Bands at McAdams Jr. High School in Dickinson ISD where his bands have earned consistent UIL Sweepstakes in Concert and Sightreading as well as being named Best in Class at area band festivals.

John has taught percussion at the Sam Houston State University Summer Music Camp for 30 years. He has presented sessions at the Teaching Middle School Band Directors' Workshop on many occasions. Together with his colleague, Lou Boldrighini, John created their own "Summer Drumming" percussion camps held in the Houston area.

John has presented clinics at TBA and TMEA conventions, as well as Professional Development workshops for TBA and is an active UIL adjudicator.

John is an Artist with Innovative Percussion and a member of PAS, TMEA, TBA, TMAA. John resides in League City with his wife Denise and Caryn, Lulu, Cole, and Bentley.

My presentation today is designed to help non-percussionist and young band directors about Beginner Percussion. I will start the clinic with a hands-on presentation for attendees to participate. I will go over instruments/materials needed as well as sticks and mallets used for my beginner percussion class. I will discuss various grips, posture, the mechanics of playing – including the lever system, various exercises (which includes taps, double strokes, and buzzing) for snare drumming.

I will also discuss mallet reading techniques which includes peripheral vision. I will go over my student expectations on major scales and chromatic scales.

Louis Boldrighini was named Director of Percussion/Associate Band Director for Glenda Dawson High School in Pearland ISD in 2020. He also serves as the percussion specialist for Berry Miller Junior High, Pearland Junior High South, Sam Jamison Middle School, and Rogers Middle School.

Mr. Boldrighini is a native of Mansfield, Massachusetts and earned his Bachelor's of Music Education at the University of Massachusetts-Amherst. During his time at UMass, he studied percussion with Thomas Hannum, Peter Tanner, and William Hanley. Louis pursued graduate work at Texas Tech University with Alan Shinn and later at the University of Houston with Marvin Sparks.

During his career, Mr. Boldrighini has worked with numerous successful high school band programs including: Westfield, Richland, Dulles, Jersey Village, Clear Lake, Manvel, Angleton and McCamey. All of these band programs were consistent UIL Sweepstakes recipients and both the Westfield and the Richland bands were BOA finalists and BOA Grand National participants. He is honored to have been a part of the teaching staffs at Nolan Ryan Junior High, North Ridge Junior High, North Richland Junior High and Space Center Intermediate, all of whom were TMEA Honor Band finalists. Mr. Boldrighini was on staff at Dulles Junior High School when they were selected to perform at the Western International Band Clinic in Seattle, Washington. The 2015 Manvel High School Percussion Ensemble and the 2022 Glenda Dawson High School Percussion Ensembles were selected to perform at the Midwest International Band and Orchestra Clinic and Convention in Chicago. The Glenda Dawson High School Percussion Ensemble was selected as the 2022 TMEA Invited Percussion Ensemble. In addition, Dawson High School, Manvel High School and Nolan Ryan Junior High Percussion Ensembles were awarded The Foundation for Music Education National Mark of Excellence Percussion Honors Award. While under Mr. Boldrighini's leadership, many of his have also earned TMEA All-Region, All-State Band and Orchestra honors.

Mr. Boldrighini launched his performance career in 1981 by joining the Defenders Drum and Bugle Corps. He began marching in the snare line with the Garfield Cadets in 1984, earning consecutive DCI World Championship titles in 1984 and 1985 and then moved on to join their percussion staff the in 1986. In 1987, the Garfield Cadets earned another DCI World Championship and an unprecedented perfect score High Percussion Award. He has also been on staff for the Casper Wyoming Troopers and the Sky Riders Drum and Bugle Corps. Mr. Boldrighini is an active freelance musician and performer in the Houston area and can be seen with the local Houston bands; Clouseaux, Shapeshifters, and Tight'n Up. He has also had the privilege of performing with the late Joseph Jackson, Terreon "Tank" Gully, Joe Gallardo, Randy Brecker and Paquito D'Rivera.

Mr. Boldrighini is an active member of TMEA, TBA, and PAS and is an Educational Artist with Innovative Percussion and he is a clinician and adjudicator in Texas, having presented clinics at both TMEA and TBA.

Lever I Exercises

Pivot at the elbow

John Hinojosa

1

2

3

4

5

6

7

8

9

Lever II Exercises

Pivot at the wrist

John Hinojosa

①

②

③

④

16th Note Flow

For flow, timing, and coordination

①

②

Left stick on leg

③

④

Left stick on leg

More Lever II Exercises

Nice Relaxed Wrist Strokes

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

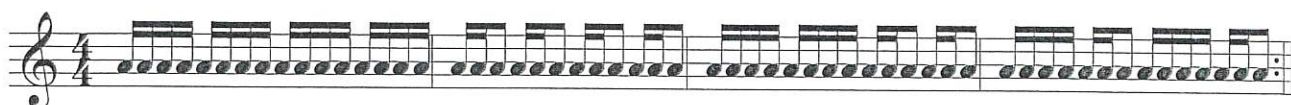
Sixteenth Note Timing Exercises

Lever II - wrist strokes

For flow, timing, and coordination

John Hinojosa

1 3 Note Combinations



RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

2



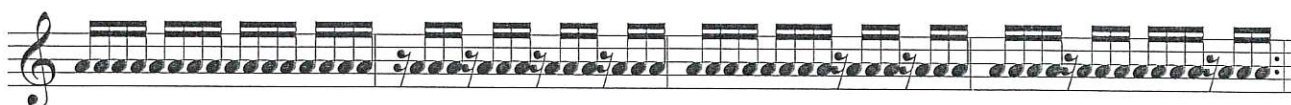
RLRLRLRLRLRLRLRL RRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

3



RLRLRLRLRLRLRLRL RLLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

4



RLRLRLRLRLRLRLRL LRL LRL LRL LRL RLRLRLRLRLRLRL LRL LRL RLRL LRLRLRL LRL

1 2 Note Combinations



RLRLRLRLRLRLRLRL RL RL ¹⁸RL RL RLRLRLRLRLRL RL RLRLRL RLRLRL

2



RLRLRLRLRLRLRLRL LR LR ²²LR LR RLRLRLRLRLRL LR LR RLRL LR RLRL LR

3



RLRLRLRLRLRLRLRL RL RL ²⁶RL RL RLRLRLRLRLRL RL RL RLRL RLRLRL RL

4



RLRLRLRLRLRLRLRL R LR ³⁰LR LR L RLRLRLRLRLRL LR L RLRLR LRLRLR L

Buzzing Exercises

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

Lever I - Arm Strokes Roll Development

John Hinojosa

①

Exercise 1: Treble clef, 4/4 time signature. Right hand (R) plays a series of quarter notes on the G line (G4), and the left hand (L) plays a series of quarter notes on the G line (G3). The exercise consists of four measures, each with a repeat sign at the end.

②

Exercise 2: Treble clef, 4/4 time signature. Right hand (R) plays a series of quarter notes on the A line (A4), and the left hand (L) plays a series of quarter notes on the A line (A3). The exercise consists of four measures, each with a repeat sign at the end.

③

Exercise 3: Treble clef, 4/4 time signature. Right hand (R) plays a series of quarter notes on the B line (B4), and the left hand (L) plays a series of quarter notes on the B line (B3). The exercise consists of four measures, each with a repeat sign at the end.

④

Exercise 4: Treble clef, 4/4 time signature. Right hand (R) plays a series of quarter notes on the C line (C5), and the left hand (L) plays a series of quarter notes on the C line (C4). The exercise consists of four measures, each with a repeat sign at the end.

⑤

Exercise 5: Treble clef, 4/4 time signature. Right hand (R) plays a series of eighth notes on the D line (D5), and the left hand (L) plays a series of eighth notes on the D line (D4). The exercise consists of eight measures, each with a repeat sign at the end.

⑥

Exercise 6: Treble clef, 4/4 time signature. Right hand (R) plays a series of eighth notes on the E line (E5), and the left hand (L) plays a series of eighth notes on the E line (E4). The exercise consists of eight measures, each with a repeat sign at the end.

⑦

Exercise 7: Treble clef, 4/4 time signature. Right hand (R) plays a series of eighth notes on the F line (F5), and the left hand (L) plays a series of eighth notes on the F line (F4). The exercise consists of eight measures, each with a repeat sign at the end.

⑧

Exercise 8: Treble clef, 4/4 time signature. Right hand (R) plays a series of eighth notes on the G line (G5), and the left hand (L) plays a series of eighth notes on the G line (G4). The exercise consists of eight measures, each with a repeat sign at the end.

More Buzzing

3 = 3 fingers

3 = 3 inches

1 = Lever I

Lever I - Arm Strokes

John Hinojosa

Roll Development

1

Musical notation for exercise 1, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

2

Musical notation for exercise 2, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

3

Musical notation for exercise 3, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

4

Musical notation for exercise 4, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

5

Musical notation for exercise 5, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

6

Musical notation for exercise 6, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

7

Musical notation for exercise 7, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

8

Musical notation for exercise 8, showing a treble clef, 4/4 time signature, and a sequence of notes with stems and flags, indicating a roll development exercise.

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



RLRLRLRL

Flams & Ruffs

John Hinojosa

① 9"/1"

R R R R 1R 1R 1R 1R R R R R 1R 1R 1R 1R

②

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

③

R L R L 1R rL 1R rL R R R R 1R rL 1R rL

④

R R R R 11R 11R 11R 11R R R R R 11R 11R 11R 11R

⑤

L L L L rrL rrL rrL rrL L L L L rrL rrL rrL rrL

⑥

R L R L 11R rrL 11R rrL R L R L 11R rrL 11R rrL

Crescendi & Decrescendi

Break it down!

John Hinojosa

as written

Musical notation in 4/4 time, treble clef, showing a crescendo from *p* to *f*. The notation consists of a single note on the staff with a hairpin indicating the dynamic change.

break it down

Musical notation in 4/4 time, treble clef, showing a crescendo from *p* to *f*. The notation is broken down into alternating R and L strokes. Above the staff, the positions are labeled: Edge (1"-2"), Midway, and Center (7").

Musical notation in 4/4 time, treble clef, showing a crescendo from *p* to *f*. The notation is broken down into all R strokes. Above the staff, the positions are labeled: Edge (1"-2"), Midway, and Center (7").

as written

Musical notation in 4/4 time, treble clef, showing a decrescendo from *f* to *p*. The notation consists of a single note on the staff with a hairpin indicating the dynamic change.

break it down

Musical notation in 4/4 time, treble clef, showing a decrescendo from *f* to *p*. The notation is broken down into alternating R and L strokes. Above the staff, the positions are labeled: Center (7"), Midway, and Edge (1"-2").

Musical notation in 4/4 time, treble clef, showing a decrescendo from *f* to *p*. The notation is broken down into all R strokes. Above the staff, the positions are labeled: Center (7"), Midway, and Edge (1"-2").

