

## "Only all the great colors"

### GENERAL RULES

1. Clear a path for instrument sound
2. Place hard to hear instruments closer to the audience
3. Breathe and lift in order to attack together
4. Play parts melodically
5. Know who you are playing with and/or against
6. Subdivide as you play
7. Use the correct mallet/stick
8. Don't overplay the instrument
9. Always be able to see the director
10. Let the audience see what you are playing
11. Balance with the ensemble from the audience
12. Count to yourself – big numbers in air and/or RH ones, LH tens
13. Use mallet boards
14. Spatial (stereo) effects are often nice
15. Every instrument has a sweet spot – find it, mark it

### CONCERT PERCUSSION

#### 1. Concert Bass Drum

- Use chair for right foot
- Stand and music in line of sight to director
- Perform next to cymbalist during marches – tradition
- Don't let snares read off of the same part
- You control tempo and dynamic – Sousa
- Strike just off-center
- Rolls – smaller mallets, traditional grip
- Mallets – general, rollers, staccato, big boom
- Muffling – hand, towel, knee
- Tuning – beating head P4 higher than resonant head or  
both heads the same
- Heads – Fiberskyn, Renaissance

#### 2. Crash Cymbals

- Feet – left out, right back
- Hold with fulcrum point not hands through ala marching band
- Use straps only, leather pads maybe, no lamb's wool
- Lock left elbow into waist
- Play RH into LH, RH small angle, one hand moves, no air pockets
- Muffle into armpits and/or stomach – a good hurt
- Use body weight – lift and drop
- Soft (zim, 1/2"), Mezzo Forte (chaw, 3"), Forte (crash, 6")
- Visually show the audience your dynamic
- Sounds (light to dark) – French, Viennese, German, Concert Band, Marching

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3. **Suspended Cymbal**
  - Use good stand - metal washer, sleeves, felt, wing nut
  - Play cymbal flat
  - Mallets on each side approximately 2” in from edge
  - Use soft yarn mallets
  - Slow rolls – let the cymbal work for you
  - Muffle – left hand, into body
  
4. **Tambourine**
  - Hold in left hand play with right hand
  - Take your hand to the tambourine not the tambourine to the hand
  - Sounds – light (palm on head, tap edge of head)
    - medium (pakistan fingers – the most common)
    - loud (knuckles)
    - sfz (strike with palm let tambourine fall away)
  - Rolls – shake, St. Louis shake, thumb (middle finger, beeswax)
  - Fast rhythms – knee/fist, mount to cymbal stand
  - Rock and Roll Style – play 16ths (1,& are in/ e,da are out)
  
5. **Triangle**
  - Use good clip with durable string
  - Have beater set in pairs
  - Hold with thumb and middle finger under clip
  - Strike at small angle – beater to triangle
  - Sounds – clearest across from the slot
    - overtones on bottom
  - Rolls – top, bottom right ( no “come to dinner” style)
  - Muffle – back three fingers
  - Fast rhythms – two clips, another person hold, inside two legs
  
6. **Castanets**
  - Good castanet machine with fingers
  - Paddle castanets – play like snare drum
  - Big sound – play paddle castanets on castanet machine
  
7. **Woodblock**
  - Slot towards audience – it’s a directional instrument
  - Jam blocks – LP1205, LP1207 good for junior high and marching
  - Woodblock holder
  
8. **Temple Blocks**
  - Experiments with set-ups

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# Accessories

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9. Finger Cymbals  
These are not mini crash cymbals!!  
Play edge to edge for best overtones
10. Jingle Bells/ Sleigh Bells  
Sounds – light (top of bells with hand)  
full (LH under bells, take bells to hand)
11. Slapstick  
Advantage Network – gray plastic

### LATIN PERCUSSION

1. Cowbell  
Sounds – edge (muffled, open)  
center (muffled, open)
2. Claves  
The keynote to all Latin beats  
Gently cradle in left hand  
Patterns – 3+2 (forward)  
2+3 (reverse)  
Bossa  
Rhumba  
Rosewood, fiberglass, African
3. Guiro  
LP Cuban with afro pick and/or comb  
Sounds – scrape, tap  
Pattern – S tt S tt, S S S tt or U dd U dd, U D U dd
4. Maracas  
Act as if a brick wall stops each motion  
Sounds – back and forth, swirl, Venezuelan
5. Cabasa  
Rest gently into palm of left hand, turn right wrist  
Sounds – back and forth (in palm), in and out (in air), spin
6. Congas  
Quinto (small), Conga (medium), Tumba (large)  
Sounds – heel/toe, open (flat), slap (curved)  
Pattern – HT S HT OO  
LL R LL RR

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