

# MALLETS

## INTRO LESSON



### Playing without Looking

- \* Peripheral vision allows you to see an area outside of your direct vision
- \* As a result, you can look at the music on your stand and still see the bars

### Using Landmarks

- \* All pitches are based on the groups of two and three bars on the upper manual
- \* The group of two can be remembered as "chopsticks"
  - just to the left of that group is a "C"
- \* The group of three can be remembered as "forks"
  - just to the left of that group is an "F"
- \* All other pitches are simply in alphabetical order
  - moving right from "F", the next note is "G"
  - moving left from "C", the previous note is "B"

### Two Things to Practice

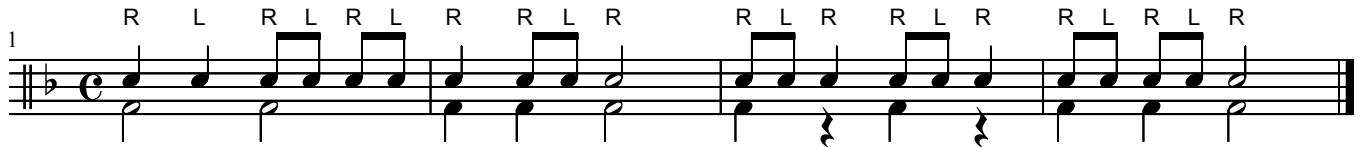
- \* Note Naming
  - learn the pitches in the treble clef staff
  - take any piece of music and name the notes in each measure
  - accuracy is of primary importance, but as you practice you should get faster
- \* Note Finding
  - have a friend or family member say any letter "A" through "G"
  - find the note on a mallet instrument or piano as quickly as possible
  - try to see how many pitches you can find within one minute

### Muscle Memory

- \* The more you practice on a mallet instrument the more comfortable the notes and distances between the notes will become.
- \* Since perspective changes if you look at the music or at the instrument, try to always practice while looking up at the music.
- \* Even two or three minutes of sightreading each day will make a big difference!

# SNARE & BASS DRUMS

## INTRO LESSON



### Snare Drum Grip

- \* Lightly grip the stick approximately 2/3 down from the tip
- \* Place thumb directly opposite the first knuckle of the index finger
- \* Wrap the rest of your fingers around the shaft
- \* The back of the hand should face the ceiling
- \* The stick should exit the back of the hand on the fleshy part of the palm
- \* Wrists should be straight and relaxed
- \* Sticks should form a 90 degree angle (approximately)

### Snare Drum Stroke

- \* Primarily a wrist motion
- \* Stick should move straight up and down by bending the wrist
- \* Allow the stick to rebound off the head comfortably

### Sticking Choice

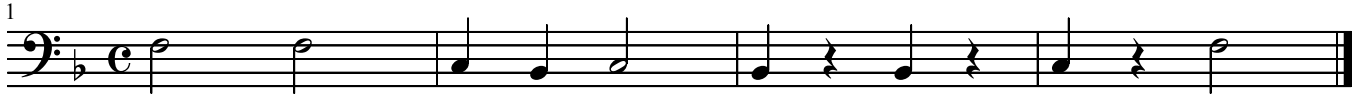
- \* The sticking listed above is based on a Natural Sticking approach
- \* The right hand (dominant hand) is used on the "stronger" beats
- \* Allows for consistency in sound and pattern repetition

### Bass Drum Approach

- \* The bass drum should be tilted at approximately a 45 degree angle
- \* Stand behind the drum with the mallet in your right hand
- \* Play slightly below the center of the drum
- \* The mallet should be parallel with the drum head when striking
- \* Use a wrist motion (like snare drum) to strike the head
- \* The left hand should be positioned near the top of the drum head and used to muffle the drum on rests

# TIMPANI

## INTRO LESSON



### Timpani Ranges

- \* 32" - D (below the staff) to A (bottom space in the staff)
- \* 29" - F (below the staff) to C (in the staff)
- \* 26" - Bb (in the staff) to F (top of the staff)
- \* 23" - D (in the staff) to A (above the staff)

### Tuning

- \* Get the pitch (from a pitch pipe or another instrument)
- \* With the pedal at or near the bottom, strike the drum lightly once
- \* Move the pedal up until the pitch on the drum matches the pitch source

### Playing Spot

- \* 1/3 of the distance toward the center of the drum
- \* Always directly above the pedal

### Muffling

- \* The drums should be muffled on rests and at the end of a piece
- \* Use the middle, ring, and pinky fingers to muffle
- \* Lightly touch the drum (don't press) in the playing spot until the sound stops

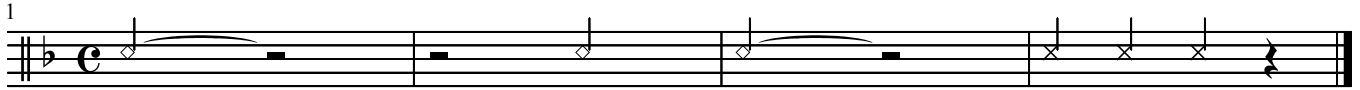
### Sticking

- \* Avoid more than two notes with the same hand
- \* Avoid crossing one hand over another when possible
- \* Plan ahead and feel free to write in stickings (in pencil) when helpful

# CYMBALS

## INTRO LESSON

### CRASH CYMBALS



- \* Grasp cymbal straps between your thumb and first finger tightly against the bell
- \* Hold the left hand cymbal a 45 degree angle at about stomach height
- \* Hold the right hand cymbal over and parallel to the left hand cymbal
- \* Keep the cymbals offset by about 1" to avoid an air pocket between them
- \* Crash the cymbals by allowing the right hand cymbal to drop onto the left
- \* Touch the bottom edges slightly before the top edges creating a fuller crash
- \* Lift the right cymbal to the original position to prepare for the next crash
- \* For softer crashes, start with the cymbals close together
- \* For louder crashes, start with cymbals further apart (6-9" should be sufficient)
- \* Muffle cymbals on rests by touching the edges to your chest

### SUSPENDED CYMBAL

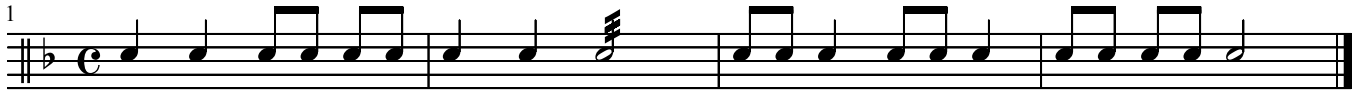


- \* Three primary playing spots
  - Ride area which is halfway between the bell and edge
  - Bell which is the raised area in the center of the cymbal
  - Edge which can be used for stick crashes or mallet rolls
- \* When playing with multiple impliments (i.e. sticks & mallets), you will need to set up a trap table (music stand with a hand towel on top) to make switches between impliments quickly and quietly
- \* Cymbal rolls
  - use a single stroke roll (like mallets or timpani)
  - picture the cymbal as a clock and put the mallets near the 4 and 8
  - increase mallet height to increase volume
- \* Muffle cymbal on rests by grasping the edge with one or both hands

# ACCESSORIES

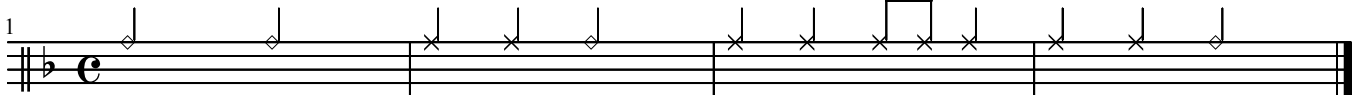
## INTRO LESSON

### TAMBOURINE



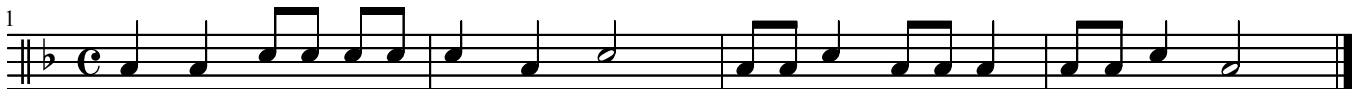
- \* Hold the tambourine at eye level and at a 45 degree angle
- \* Grab it securely where there are no jingles, but don't put a finger in the hole
- \* Bunch your fingers together and strike the head approximately 1" from the edge
- \* To perform a roll, rotate your arm quickly and evenly back and forth

### TRIANGLE



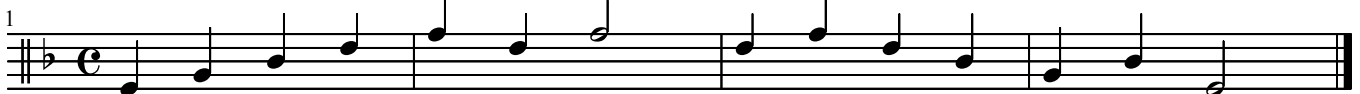
- \* Hold the triangle at eye level
- \* Hold the beater straight up and down near the closed corner of the bottom bar
- \* Strike the triangle with a smooth motion using only your wrist

### BONGOS



- \* Bongos may be played with the fingers (near the edge) or lightly with snare drum sticks (half-way between edge and center)
- \* Avoid more than two notes with one hand and plan your sticking as possible

### TEMPLE BLOCKS



- \* Temple blocks are typically played with rubber mallets
- \* Play near the edge of the blocks where you get the fullest sound
- \* Plan your sticking to avoid awkward passages