

THE DISTANCE DILEMMA

Teaching Percussion from the Podium



Presented by Dr. Danielle Moreau, DMA

PREMISE AND OVERVIEW



- Purpose of this Presentation
 1. Provide tools for quickly addressing common issues in sound production without leaving the podium space
 2. Promote independence and responsibility of percussionists within their section
- The Scope of this Presentation
 1. General technique concepts on common instruments used in middle/high school band repertoire
 2. Connect wind instrument concepts with percussion playing
 3. Understand what you need to see and hear from your students' playing
- The Limits of this Presentation
 1. In-depth technique concepts, particularly for auxiliary instruments
 2. Extensive mallet or instrument recommendations
 3. Tuning and maintenance

PERCUSSION PROBLEMS



What makes
percussionists so difficult
for band directors?

TYPES OF PROBLEMS



down time

- Leading cause of mischief
- Occurs in less inclusive rehearsals

unclear expectations

- Set up or not?
- Chaotic storage space and broken gear

musical disconnect

- “I don’t understand”
- We are often at fault

* common exception is behavioral

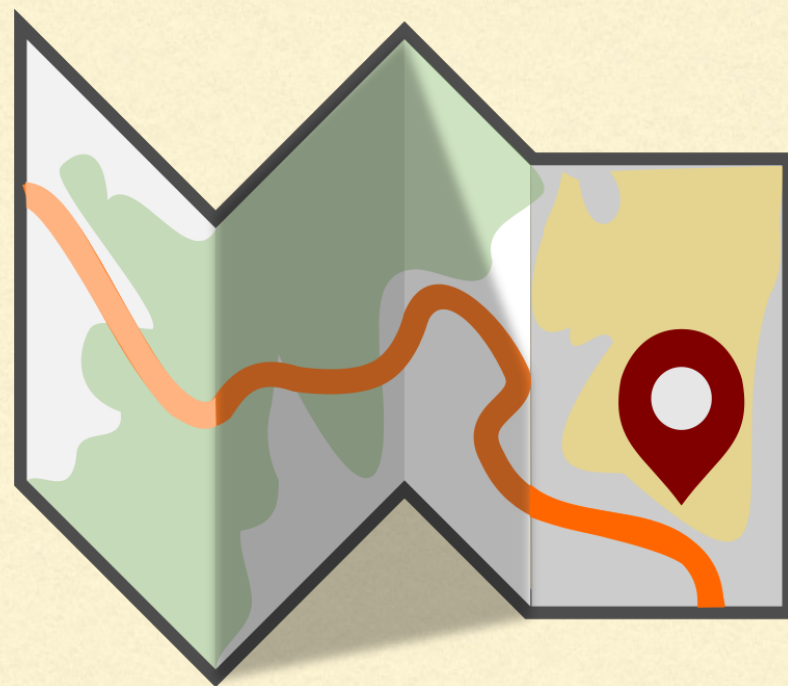
PROBLEM #1: DOWNTIME

1. Develop a dedicated warm-up routine that pairs with the band's
 - a. Scale patterns
 - b. Rhythm sheets
 - c. Rudiment exercises
2. If you have more percussionists than parts, create parts for every player
 - a. Double on a different instrument
 - b. Realize chord progressions for four-mallet work
 - c. Assign band parts for mallet players
3. Schedule percussion-light pieces as bookends
 - a. Gives them time for setup and breakdown
4. Rehearse specific sections of music for the percussionists
 - a. Makes them feel important!



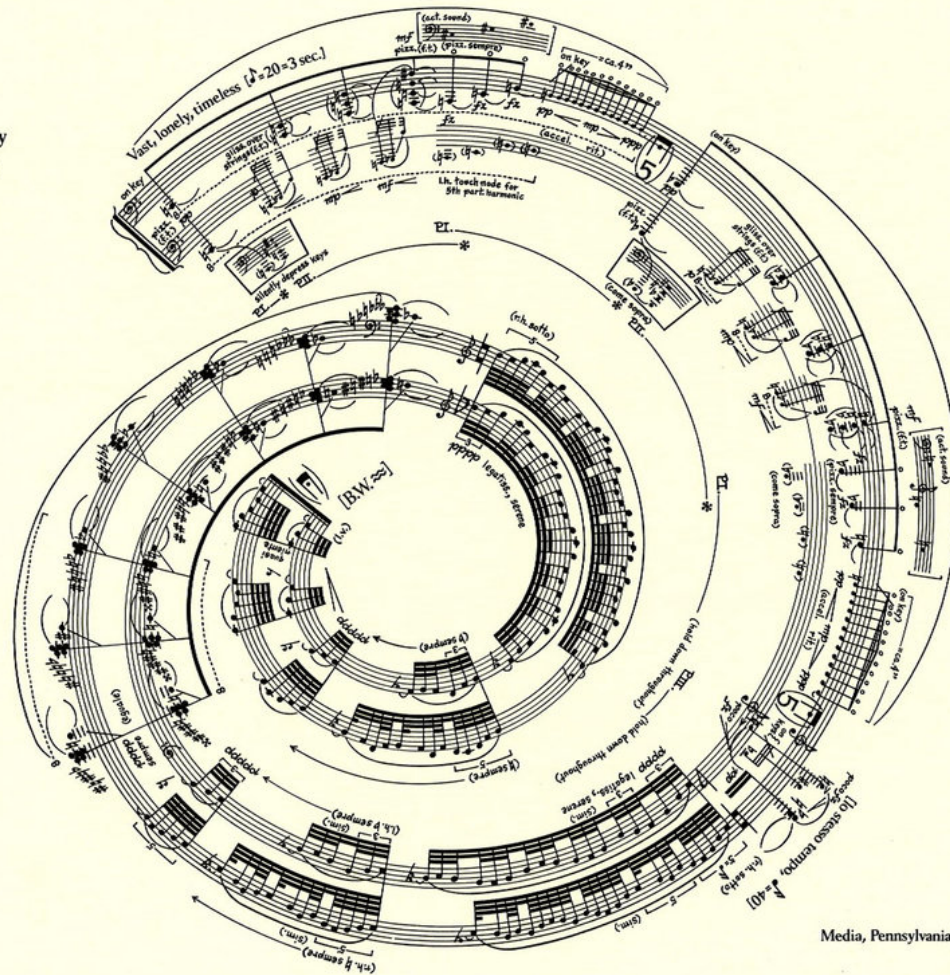
PROBLEM #2: UNCLEAR EXPECTATIONS

- I. Write daily warm-up routine and rehearsal order on the board
 - a. Include a separate yet related one for the percussion section
 - b. Be sure they understand to check this each day
2. Create a designated and organized storage space
 - a. Assign specific drawers for specific equipment, mallets, music
 - b. Post photos of *how* it should look at beginning / end of rehearsal
 - c. Assign students to certain tasks
3. Pencil to paper - write their needs in their music
 - a. What mallets they need, how to setup their space, etc.
4. Provide consistent and continual reminders
 - a. Consistent = language used for a task
 - b. Continual = regular and customary



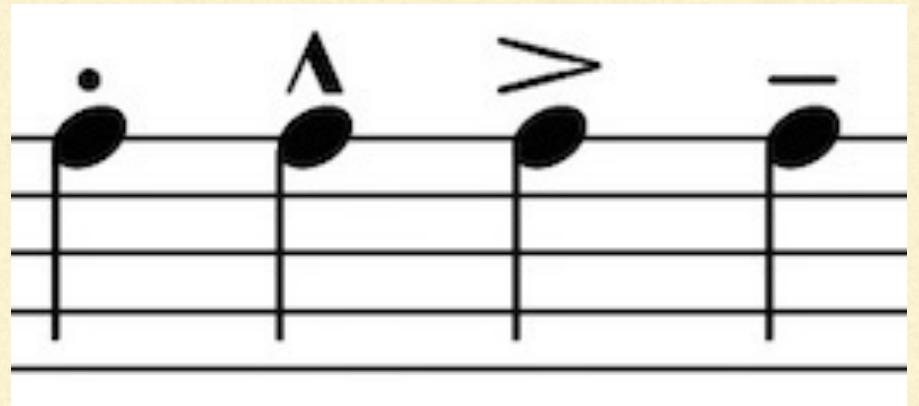
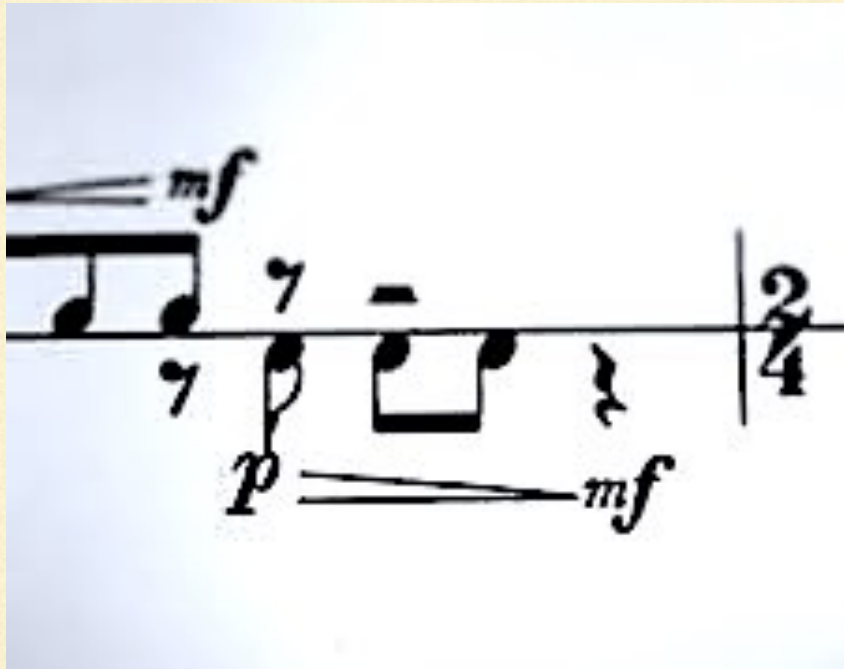
PROBLEM #3: MUSICAL DISCONNECT

12. Spiral Galaxy
[SYMBOL]
Aquarius



Media, Pennsylvania 1972

PROBLEM #3: MUSICAL DISCONNECT



MUSICAL DISCONNECT: DETERMINING THE SOURCE

MOST ISSUES WITH WHAT YOU HEAR FALL
INTO THE FOLLOWING CATEGORIES:

#1: Technique

#2: Sound Quality / Tone

#3: Timbre / Color

#4: Dynamics / Articulation

* luckily, this is all *visual* in addition to being *aural* *

#1: TECHNIQUE



HOW DO YOU PLAY THE INSTRUMENT?

Most percussion instruments can be divided into the following:

- Battery
 - snare drum and bass drum
- Keyboards
- Timpani
- Auxiliary
 - group A: triangle, suspended cymbal, wood block, brake drum, etc.
 - group B: crash cymbals, tambourine, maracas, slapstick, etc.

A green, multi-pointed starburst or splash shape with a dark green outline. Inside the shape, the text "GRIP = EMBOUCHURE" is written in a bold, dark blue font.

**GRIP =
EMBOUCHURE**

** therefore, all instruments played with a beater can be struck using **matched grip** **