

A COMPREHENSIVE EXAMINATION OF ORCHESTRAL PERCUSSION TRAINING

Level I: Percussion Skills and Concepts

III. Cymbals, Bass Drum; Introduction to Keyboard Percussion


- cymbals skills/fundamentals

- bass drum - sound concept

- keyboard (pitched percussion) warm-ups

chromatic scales

chromatic "bursts"

scales - 1 and 2 octaves,  = M.M. 100
arpeggios - major, minor, diminished, augmented, M7, X7
double stops - 3rds, 6ths, octaves, 10ths

follow-up ideas

- ✓ cymbal hand-out
- ✓ keyboard warm-ups
- ✓ survey of G.H. Green 50 Studies

Preparation for IV. Xylophone, Bells

xylophone, bells - examine touch comparisons; increased awareness of fundamental, overtones
recall teaching goal - to affect how long the stick interacts with the bar - note length and articulation

Cymbals

Posture is Power

- 2 handed instrument....two types and weights of cymbals mated to get the completed sound
- Ability to manipulate left, right and together motions with the hands
- Control of the three parts of the stroke with each hand
- An understanding of the airspace or pathway one will travel and the crash itself happening in a small space. Mix of larger motions with small impact point and the understanding of that larger motion or pathway to the crash itself.
- Stages of cymbal development....1. Consistency and developing the physical understanding before the ears can hear it 2. Creativity and color built on control first so as to hear what you are altering for even the subtlest of alterations.
- Listening.....what you hear begins to have a larger influence on the articulations, dynamics and colors you are going to be choosing. And less and aspect of technical skills. Driven by music and sounds.

Crash Cymbals: A Self Evaluation

Grip:

What does my grip consist of?
Does it change before, during or after the crash?
Grip loose or firm? Always, sometimes?

Mates:

Does individual weight or cymbal design mean anything to my crash technique?
Does the color possibilities of a cymbal influence my musical sound concept?

Playing spot:

Do I always strike cymbals in the same spot?
What are the possibilities?

Stance/Body support:

From where do I support my crash?
As dynamics change, do my stance and support facilitate relaxation in technique?
Any change in wrist, arm, back, shoulder area or knees?

Cymbal Motion:

Do I have a physical motion or even a concept of how to alter cymbal color or attack?

Types of Crashes:

What do I do to get the fullest sounding crash? -
Can I get a crash with more attack and less fullness?
Can I get a crash with less attack and more spread?

Bottom Line: 3 Elements to vary

Do I vary the approach to the crash?
Can I influence the "time" the cymbals interact?
Can I vary the speed of recovery following the crash?

Christopher Lamb

CYMBALS

Cymbal selection:

- 1) size
- 2) thickness
- 3) shape
- 4) intervals - mates rather than matches

Grip:

- 1) like the grip on a key turning a lock
- 2) firm, supported
- 3) loose wrists at point of contact

Mates:

- 1) heavier cymbal in strong hand - the striker
- 2) playing spot

Stance and body support:

- 1) loose knees
- 2) support from back and shoulder area

Cymbal motion: techniques for cymbals same as any other percussion instrument - different techniques to alter tone, color, attack

- 1) direct motion - natural motion of clapping hands
- 2) power and fullness - both cymbals in motion
- 3) accuracy, control and dynamic range - only striker is set in motion
- 4) full stroke - full-bodied crash
- 5) down stroke - more attack, greater impact
- 6) up stroke - less attack, pulling away
- 7) wrist relaxation - at point of contact
- 8) vary time cymbals are allowed to interact (legato)

Keep in mind:




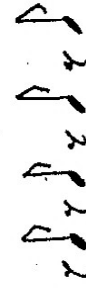




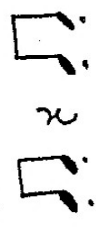
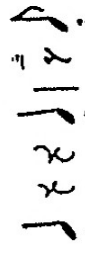
vary approach to crash
vary time cymbals are together
vary speed of recovery from crash

Cymbal dimensions: "get out of the box"

- 1) soft crashes - use of motion and playing spot
- 2) articulated passages
- 3) legato crash - slightly longer time together

Single crashes:
 general use crash (balanced attack and decay)
 crash with big attack
 crash with less attack

Cymbal rudiments:

- 1) 
- 2) 
- 3) 
- 4) 
- 5) 
- 6) 
- 7) 
- 8) 
- 9) 
- 10) 

BASS DRUM

Sound Concept

Based on: fundamental techniques
musical ideas
work being performed

Beyond: technique
dynamic notations
articulation indications

I. Basic Building Blocks

A. An understanding of the instrument

1. tuning
2. heads
3. playing area

B. An understanding of techniques

1. loose wrists
2. loose arms
3. loose legs

II. Applications

III. Crucial Final Ingredients

Christopher Lamb