



2023 Baldwin Indoor
Percussion Technique
Book

WELCOME

Welcome to the Baldwin Indoor Percussion! This packet will include a basic description of the technique that will be used for each instrument, the technique exercises you will be playing; and some other information you need to know. Everything in the packet will be gone over in greater detail at the workshops, auditions, and practices. As you read through the packet, please do not hesitate to ask any questions as this packet is designed to help you learn.

Exercises

Legatos/Green

- Front ensemble - this exercise is written in C Major but can be played in any scale. Part A focuses on double stops, while part B focuses on alternating hands
- Battery - part A focuses on long amounts of notes of a hand (8, 8, and 16), while part B focuses on smaller amounts of notes on a hand (1, 2, 3, and 4)

357 & 10

- This exercise focuses on playing accents and playing in various time signature with the bottom number being 8

Sambadagio

- This exercise and it's variations are focus on many different techniques that we will go through in greater detail throughout the season

Accent Tap

- This exercise focuses on playing accents and taps, for front ensemble we will learn this exercise on one note to begin

Grids

- Various accent and timing grids

Double Beat

- This exercise is written is 12 8 but is played with a triplet feel

Triplet Roll

- This exercise includes moving downbeats for front ensemble and accent, diddles, and buzzes for battery

Single Independents

- For keyboard players only to work on single independents
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Dynamic/Height system

We used inches to make playing dynamics more understandable, below is listed each dynamic with its corresponding height.

<u>Name:</u>	<u>Symbol:</u>	<u>Inches:</u>
Pianissimo	<i>pp</i>	1''
Piano	<i>p</i>	3''
Mezzo Piano	<i>mp</i>	6''
Mezzo Forte	<i>mf</i>	9''
Forte	<i>f</i>	12''
Fortissimo	<i>ff</i>	15''

Terms we use

Standby: standing by our instrument waiting for set to be called

Set: in set position ready for the met or drum major to begin the rep

Break/Relax: relax and shake out your hands

Velocity: how fast our stick or mallet is moving to the instrument

Sticking: which hand is playing the note

Permutation: which mallet is playing the note

Technique

Battery:

Marking Time: Being in the battery, you will be marching around the floor! It's important to start working on our marching from the very beginning of the season, and one of the best ways to do this is marking time. Marking time is essentially keeping the time in your feet. To mark time, we start with our feet facing forwards and move our feet up flat off the ground about one inch, one foot at a time with the metronome. ALWAYS start off on the LEFT foot! If we are marking time in the four four time signature, our left foot will always hit on beats one and three and our right foot will always hit on beats two and four.

Playing: For all of the different grips, don't squeeze the stick, just apply enough pressure to keep the stick in place

Snare Drum (matched grip)

Holding the sticks:

- Place the stick in between the top pad of your thumb and the bend of the first knuckle of your pointer finger (about 2/3rds of the way down the stick)
- Wrap every pad of your finger around the stick
- Is matched grip (with fulcrum between pointer and thumb)

Playing the snare:

- The sticks should create a 90 degree angle at the center of the drum head
- The heads should be as close as possible to each other without touching
- They should be pointed at a downward angle with about two fingers worth of space two finger worth of space between the rim and the sticks
- Lift the head of the stick upward and back down into the drum head with velocity to play

Tenor drum:

Holding the sticks:

- Place the stick in between the top pad of your thumb and the bend of the first knuckle of your pointer finger (about 2/3rds of the way down the stick)
- Wrap every pad of your finger around the stick
- Is matched grip (with fulcrum between pointer and thumb)

Playing the tenors:

- For drums 1-4, we play on the inner edge of the drums
- For the spock (the very small drum) play in the middle
- Depending on the exercise, you may start with both hands on one drum or different hands on different drums

- Using the wrist, lift your stick up, and play back down into the head with velocity

Bass Drums:

Holding mallets:

- Begin by placing the mallet on the top most part of your palm
- Place thumb flat on top of and parallel to the mallet
- Wrap fingers around mallet making sure every pad of your fingers is making contact with the mallet
- Make sure there is no space between your thumb and index finger knuckle
- Is matched grip (with fulcrum in back three fingers)

Playing the bass:

- Center the head of your mallet over the center of the drum head, making sure that your upper arm is parallel to your body, your forearm is parallel to the ground, the inside of your wrist is flat to the drum and turned upwards about 45 degrees
- From this position, we lift straight away from the drum head with the wrist, and then move our wrist directly straight back into the drum head with velocity to play

Front Ensemble:

Posture: Stand comfortably behind your instrument, feet roughly shoulder width apart to allow us to move around our instruments. For vibraphone players, we will always play with our RIGHT foot only on the pedal. We keep our toes resting above the pedal most of the time unless told otherwise.

For all players, it's important to stay relaxed and comfortable while playing.

Two Mallet Technique

We hold the mallets roughly one third of the way up the mallet. We rotate directly up and down from the keyboard. We use our wrist to rotate, letting our arms move as they naturally will. With two mallets, we either play each mallet individually, or together (which is called double stops).

Four Mallet Technique Types

***each technique will be taught in greater detail during rehearsal**

Single Independent- Playing one of the mallets individually

Single Alternating- Alternating between mallets, most commonly “inside” to “outside” mallets or vice versa

Double Vertical- both mallets of the hand hitting at the same time

Laterals- two mallet strokes with one wrist motion

Rack Technique

Rack parts often involve many different types of instruments such as, cymbals, drums, accessories (wind chimes, cowbells, brake drum, etc), and even sometimes smaller keyboard instruments like bells. Each rack part is unique and is a great way to learn many different types of percussion instruments and all the different techniques to play them.

Synth Technique

As synth players, we often play piano parts as well as sound effects. We use all of our fingers to play our notes and will also learn how to work electronic equipment. We will dig into piano playing and effect timing during rehearsals.

We will go into greater detail of the content of this packet during rehearsals, but if you have any questions, please do not hesitate to reach out to the staff!