#MUSICIANS TOO:
DEVELOPING THE MUSICAL PERCUSSIONIST THROUGH AN INCLUSIVE BAND WARM UP ROUTINE

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INTRODUCTION

The full band warm up is an integral component of any band rehearsal. It is a special time dedicated to the development and maintenance of student performance skills, including musical tone, technique, ensemble balance, and section blend. This time also serves to focus the mind during a long academic day, while physically preparing the students for the musical performance tasks required throughout the rehearsal.

Unfortunately, this precious time is often overlooked by band directors who tell the percussionists to “stay out of the way” while the band warms up. Sometimes, they are even encouraged to set up their instruments during the warm up period. This happens for many reasons, including class scheduling constraints or a director’s lack of confidence in percussion proficiency. Student percussionists are best served when they are treated and spoken to as musicians and not simply rhythmic technicians.

The full band warm up is an opportunity for percussionists to appreciate the transfer of musical concepts and techniques from one percussion instrument to another. It is also an opportunity for them to continue growing musically on instruments they may not be assigned to play in a particular concert program.

Warm up exercises can vary almost as much as the number of instruments on which percussionists are expected to functionally perform. Percussion instruments share many physical approaches, yet retain some instrument-specific performance skills. For example: a tenuto note on snare drum is an arm motion starting with the stick “up”/ending “down”, while a tenuto note on hand cymbals starts with the cymbals apart and ending with them very close together.

Percussion instruments also serve three different purposes in the band literature: melodic (on top of the texture), harmonic/rhythmic (musically supportive and within the texture), and coloristic (special musical highlights). These three percussive roles are explored within the exercises outlined in the next paragraph. Each instrument also requires its own progression of performance skills. The sample exercises included in this article are designed to be adapted to any warm up routine, while addressing all the above concerns.

This article focuses on five popular band warm up exercises: Long Tones, Lip Slurs, Scales, Articulations, and Bach Chorales. Each begins with a brief description of its musical benefits for wind players and percussionists. Following each description is a sample percussion warm up that contains the musical material intended for use by the players. A sample Stick Control score is included to show the woodwind and brass parts alongside examples from the sample percussion warm ups. This article also presents considerations for enhancing student musicianship as well as instructions for implementing this warm up system.
MUSICAL CONSIDERATIONS FOR PERCUSSION

Warm up exercises for woodwinds, brass, and percussionists focus on the following four areas of musicality: Tone, Articulation, Rhythm, and Fingers and Flexibility. Each instrument has unique musical and technical skills to develop. These skills are outlined below.

**TONE:**

WW/Brass Considerations:
- Air (free blowing, warm)
- Posture (sit up straight, feet flat, head level, shoulders strong, but relaxed, instrument held appropriate height/angle)
- Embouchure (efficient; appropriate firmness)
- Tuning (Listening, fingering, oral cavity/tongue position, instrument length)

Percussion Considerations:
- Posture (flat feet/shoulder-width, knees relaxed, hips centered, straight back, head level, relaxed shoulders and elbows)
- Grip = Embouchure (fully-supportive hand; relaxed, yet firm fingers)
- Stroke = Air (smooth, connecting, free-flowing)
- Tuning (instrument, grip, stroke, playing area, implement)

**ARTICULATION:**

WW/Brass Considerations:
- Wind players must develop finger, tongue, and air independence. This is accomplished through regular practice of tenuto, staccato, legato, and marcato articulations. The type of tongue action required for a legato note is drastically different than the type of tongue a marcato note uses. Interestingly, similarities may be found between the action of the tongue on a reed or in a mouthpiece and the action of a percussion implement on a surface.

Percussion Considerations:
- **STRIKE INSTRUMENTS:**
  - Legato (fully-supportive grip, smooth & connected wrist stroke and lift)
  - Staccato (firm grip, quick wrist stroke and lift)
  - Tenuto (fully-supportive grip, heavy arm stroke with little rebound)
  - Marcato (firm grip, quick arm stroke and lift)
- **CRASH INSTRUMENTS:**
  - Same considerations as the strike instruments. Think of the moving crash instrument as the implement and the motionless instrument as the striking surface.
  - For example, legato notes on hand cymbals require a moderate hand speed that begins with the cymbals apart and ends with them apart while maintaining a fully-supportive grip on the straps.
  - A tenuto note requires a fully-supportive grip and a moderate
hand speed where the cymbals begin apart and end very close together.

**SHAKE INSTRUMENTS:**
Shake instruments, such as sleigh bells and shakers, manipulate their articulations largely by changing their attack qualities with proportional variations of velocity and height. The faster the instrument is moved, the harder the impact of the shaker beads on the inside-wall of the instrument, resulting in a sharper, more articulate attack. A softer attack and longer note is created when these instruments are moved slower. Additionally, the larger the motion, the louder the sound. The smaller the motion, the softer the sound. Tambourine players should practice playing both shake and thumb rolls during any of these exercises.

**SCRAPE INSTRUMENTS:**
Articulations on scrape instruments, such as guiro or brushes on a drum, are performed by changing the length of the scrape action. Short scrapes result in short sounds. Long scrape result in long sounds. Dynamics can be altered through implement pressure on the surface in addition to scrape speed. A fast speed results in louder sound. A slower speed results in a softer sound.

**RHYTHM:**

**WW/Brass Considerations:**
It is important for ALL band students to sightread a variety of rhythms in different meters, styles, tempi, and keys. These variations challenge the students in unique ways and develop the player’s physical and mental flexibility and dexterity. Different rhythms require different uses of the tongue, fingers, and air. With regular reading, wind players learn to overcome their many tendencies (Examples: shortening dotted notes and lengthening the notes that follow; playing the first two notes of a triplet too long).

**Percussion Considerations:**
Percussionists must learn to overcome the challenges of performing different rhythms on many types of instruments. Alterations of the rhythms (dynamics, tempo, style, etc.) can provide further challenges. Each category of instruments presents distinct problems for the percussionist to conquer.

**STRIKE INSTRUMENTS:**
Percussionists are expected to be rhythm technicians. Because they are often required to perform complicated rhythmic content, keep the students on their feet by having them read a wide variety of rhythms in different meters and tempos during warm ups. A strong variety of rhythms will challenge the students’ ability to perform stick control, two-height, embellishment, and roll passages.

Remember, the roll base will change depending on the length of the note, tempo, and style. Shorter rhythms use less strokes than longer rhythms. And long rhythms at a fast tempo may also require fewer strokes to create a sustained sound.
Fast rhythms require careful consideration of stickings. Generally, the more repeated strokes performed by the same hand, the weaker each subsequent stroke sounds. This natural effect may be useful for certain phrasing and style considerations. Alternating sticking is the default method for performing rhythms on strike instruments. However, it is necessary to develop dexterity through a series of “stick control” exercises which include a variety of rhythms and sticking combinations.

CRASH INSTRUMENTS:
Crash instruments, such as hand cymbals and claves, are typically performed by keeping one instrument motionless while using the other instrument as the implement (the mover). This limits the speed and rhythms the player can perform. Therefore, when developing the rhythmic content of warm up exercises, their rhythms appear to be simpler. However, it is important to challenge your percussionists by presenting fast or complicated rhythm passages that will require the players to discover and develop some techniques for themselves.

SHAKE INSTRUMENTS:
It can be very difficult to perform rapidly changing rhythms on shake instruments, perhaps why these instruments are commonly found playing simpler repeating rhythms for long stretches of time. However, it is necessary to challenge the percussionists to perform difficult changing rhythms. Percussionists will notice it is a matter of “hurry up and wait” to perform these rhythms. To achieve a clear articulation, the instrument will need to be moved quickly. This quick motion makes the space between notes a little longer, resulting in a slightly elongated pause.

SCRAPE INSTRUMENTS:
Rhythms on scrape instruments combine the stroke considerations of strike instruments with the limited rhythmic vocabulary of crash instruments. Stickings - the up and down motions - should be chosen so the implement can smoothly glide along the instrument to protect the integrity of tone and timing.

FINGERS AND FLEXIBILITY

WW/Brass Considerations:
Wind players and percussionists all share the need to strengthen and expand their facility. And each instrument requires special individual attention to acquire this facility. Because of the unique challenges presented by each woodwind, brass, and percussion instrument, band directors at all levels must be creative when developing a curriculum of flexibility exercises. Woodwind players need to work on “crossing the break”, flip-flops, or ring/little finger technique. Brass players must work on lip slurs, flip-flops, or ring finger technique.

Percussion Considerations:
Percussionists have unique control needs, including dynamic range, speed, navigating large instruments, and rhythmic clarity.
Playing softly on strike instruments can be very difficult. It is important to use the appropriate muscle groups for playing a particular passage. For example, it takes some experimenting to know how to use a large muscle group (i.e. the arm) for playing soft articulate passages and how the fingers aid in the performance of fast single strokes.

Rapid changes in dynamics cause problems for strike instruments. It is important to keep a consistent tone while changing height. This will require the player to try altering the grip, stroke, finger pressure, stickings, playing areas, and timing of the stroke. The percussionist may even consider changing the specific instrument model to an instrument that aids the musical performance.

As the players gain control of basic rhythms (quarter notes, eighth notes, eighth notes), slowly introduce quicker rhythms within the same technique exercise patterns. For example, replace a series of eighth notes with sixteenth notes. Instead of changing all four eighth notes, try changing the first and third eighth notes with two sixteenth notes each. Tambourine players should be challenged to add faster rhythms while exploring the knee-fist technique.

Another example of changing basic exercises to become more challenging is to have your percussionists play Stick Control exercises as streams of triplets or sixteenths. This will certainly change the player’s control and reading capabilities. It is also necessary to experiment with playing basic rhythms with unnatural stickings and stickings that do not flow naturally. Have the percussionists play extended phrases of rhythms on a single hand to improve dexterity and increase wrist and finger control.

Performing leaps on timpani and mallet instruments is difficult because of the increased eye movement around the instruments while managing a large distance between notes. Large leaps require the player to rely on muscle memory and a lot of mental focus. Leaps also present issues with tone (inaccurate playing areas and grip changes), rhythms and stickings, and phrasing.

Playing evenly across the entire range of musical instruments is challenging for any instrumentalist. For percussionists, the particular instrument model, stick/mallet, and playing area all affect the projection of the musical sound. In general, a softer mallet will effortlessly produce long notes with little attack, but will require a firmer grip and faster stroke to produce a clearer attack.
MUSICAL PHRASING

All percussion instruments rely on special treatments of the attack of each note to create the illusion of note length control. Even the most sustaining instruments require repeated attacks to create a sustained and stable sound. Phrasing is created by using similar approaches on all percussion instruments to add direction to the music. Repeated rhythms on the same note need to groove and emphasize the meter by placing agogic accents on the beginning of each measure or note grouping. A stream of ascending pitches may crescendo while a stream of descending pitches may decrescendo. Sustained notes must avoid becoming stagnant by getting louder or softer.

When playing unmarked lyrical passages, such as excerpts from a Bach cello suite, the percussionist must make choices to create the appropriate musical style. Any of the ideas mentioned earlier are good places to start. However, the percussionists must learn to manipulate the attacks and natural instrument resonance to create an artistic sound. Percussionists must also have the appropriate implements that provide musical flexibility and nuance to perform artistically. Remember, there is no such thing as “the loud mallets” or “the quiet mallets.” The player makes dynamic and style decisions, not the implements. The player should choose sticks and mallets that allow him or her to play all the desired musical nuances with the understanding that he or she is solely responsible for creating those nuances through stroke manipulation.

To discover ways to perform music artistically, think of how a cellist would perform. For example, to play a stream of notes connected by a single slur, the cellist begins with a strong bow motion with the arm. This initial attack isn't abrasive or brittle. It's dark and weighty, a sound created by using the arm to initiate it. The second note is naturally softer because the bow simply slides over the string to create the sounding note. The first few notes which follow the attack note are what I call “hiding within the resonance” of the initial arm stroke. The first sound was so big and resonant that its resonance is still heard through the first few notes of the stream. This lingering resonance creates the illusion that the notes are all connected together without a break between them, just like the air between a woodwind note or the bow motion of a cellist.

HOW TO USE THIS SYSTEM

PITCHED PERCUSSION

Pitched percussion instruments, such as timpani and mallet instruments, have are tuned to include specific pitches, each with a variety of ranges. These pitches provide the unique opportunity for percussionists to perform melodic and harmonic roles within a music ensemble. Think of the pitched percussion parts as a third melodic section independent of the woodwinds and brass, but dependent on the structure of the woodwinds and brass exercises.

A flute part, for example, is a good place to start for mallet players because its clef, range, and reading requirements are similar to those of mallet instruments. It is also useful to develop bass clef reading skills by reading from the trombone and tuba parts on the lower octaves of the marimba. Mallet instruments can use any C-instrument parts (flute, oboe, bassoon, trombone,
or tuba) during the warm up routine. Timpani can use improvised parts, director-written parts, or tuba parts.

Instead of the pitched percussionists simply reading a wind instrument part of every exercise and rolling the entire time, have them insert different rhythms in the space of the long tones. Stickings, dynamics, and pitch and rhythmic contours can also be altered. For rhythm and sticking ideas, have the mallet players reference the Strike Percussion part within the Long Tones chart while reading from a woodwind or brass part.

Warm ups may be played on any mallet instrument. However, some instruments, such as glockenspiel and chimes, have a limited range and may require rapid and regular transpositions. Because of the challenges on these particular instruments, it may be best to limit warm ups to marimba, vibraphone, and xylophone. Of course, it is useful to have a student warm up on another instrument if they perform it in the concert program and need more time behind the instrument.

NON-PITCHED PERCUSSION

All percussion instruments are classified by the method in which they are performed: strike, crash, shake, and scrape. Based on their classification, the non-pitched percussion instruments—ones that do not produce a definite pitch—are all included in the warm up by using specially-designed exercises. These instruments primarily serve rhythmic and coloristic musical roles, but occasionally get soloist treatment. Rhythmic and coloristic material tend to be musically undemanding. The sample exercises not only prepare percussionists for these moments, but also more so for long soloistic passages.

These exercises include a variety of rhythms and stickings created for specific ability levels to use on any non-pitched percussion instrument. Each pattern is designed to be flexible and used with virtually any full band exercise. Additionally, the patterns are presented in a progression that allows the percussionists to establish and develop tone, coordination, control, and ensemble skills in all four areas of non-pitched percussion.

On World Percussion instruments, such as congas and bongos, it is practical to explore the different tones, special techniques, and style patterns during the full band warm up. This is possible by reading the Strike Percussion part and assigning each hand to a different or same tone, for example, while altering the written stickings to explore Afro-Cuban tumbao and martillo patterns.

Because each warm up exercise may last only a few repetitions in a single rehearsal routine, the director may choose a series of patterns for the percussionists that will help them build a skill found within the concert program.

A list of popular pitched and non-pitched percussion instruments is included at the end of this article.
DEVELOP A ROUTINE:

1) Select and announce the woodwind, brass, pitched percussion patterns
2) Announce the relevant information concerning key, articulation, rhythm, etc.
3) Announce the non-pitched percussion pattern
4) Announce the relevant information concerning articulation, rhythm, sticking, etc.
5) Play!

EXAMPLE:
1) “Woodwinds and brass play the F-Major scale in whole notes, one octave down. Brass, play the F-Major lip slur Pattern #1. Pitched percussion play four alternating quarter notes for every written note.”
2) “Pitched percussion, brass, and woodwinds, play legato.”
3) “Non-pitched percussion, play #5 of your Long Tones page.”
4) “Also, non-pitched percussion, please observe that the pattern changes to double strokes at m. 5.

It may look as though it takes a long time to say so many instructions just for one exercise. You're right! A routine that both students and directors can rely on adds structure and order to a rehearsal. It also helps to create an engaging and exciting performance environment.

Though the first rehearsals may take a little explanation of the instructions for each section of the band, maintaining a routine order of exercises will greatly speed up the process of giving instructions and will allow for more playing time. Remember, though a routine order of varying exercises is important, it is necessary that each exercise continues to challenge and develop the skills of the student performers.

Also, generate a list of skills the students will need to be able to perform by the end of the semester. Form a timeline and structure for when and how each skill will be incorporated into the routine.

STATION ROTATIONS

Try using a rotation system to give each student the opportunity to experience as many instruments during a single rehearsal and semester as possible. There are many possible rotation systems, so feel free to try other ways that best fit your rehearsal setting. No matter the system, always include snare drum, mallet instruments, timpani, and a variety of accessory and World instruments. The World and accessories should change on a regular basis to expose students to as many as possible. It is also possible to include World instruments in this rotation system. The accompanying exercises are designed for any possible percussion instrument to be played and are arranged by their performance classification: strike, scrape, crash, and shake.
ROTATION EXAMPLE #1:

One possible system is to have the students perform the entire warm up routine on a single instrument. The students would rotate through a different station each day.

EXAMPLE 1:

John Doe Warm Up Instrument Assignment

Monday: Snare Drum  
Tuesday: Marimba  
Wednesday: Triangle  
Thursday: Bass Drum  
Friday: Hand Cymbals

An advantage to this system is that it gives the students a lot of time to get comfortable with the tasks on one instrument at a time. However, it is not inclusive and may limit the potential for seeing the transfer of skills from instrument to instrument.

ROTATION EXAMPLE #2:

A second possible system is to have the students rotate around all the stations in a single warm up period. Each station has one instrument and a copy of the percussion warm up exercises. Students must begin at a different station each day so they can perform all the exercises at all the stations in a week.
EXAMPLE 2:

**Community High School Rehearsal Warm Up Rotation**

**John Doe Warm Up Instrument Assignment**

- Monday: Begin on Snare Drum
- Tuesday: Begin on Marimba
- Wednesday: Begin on Triangle
- Thursday: Begin on Bass Drum
- Friday: Begin on Hand Cymbals

Instrument Order: Snare Drum, Marimba, Triangle, Bass Drum, Hand Cymbals

An advantage of this system is that the students perform on every instrument at each rehearsal. A disadvantage of this system is that it may take a moment for the students to get set at each new instrument station.
1. **LONG TONES**

Long Tone exercises are designed to refine characteristic tone and breath support of woodwind and brass players. They are typically played in unison by all the players in the band in a variety of rhythms, scales, and intervals. Long Tones usually begin with long note values (i.e. whole notes) and descend chromatically.

Instead of playing the wind parts as-written and rolling the entire exercise, mallet players should combine the pitch material of the winds with the rhythms and stickings of the non-pitched percussion instruments. To do this, mallet players should simply read from the wind parts. They should also have the Long Tones chart for non-pitched percussion on their stand. (Perhaps the director can make double-sided copies of each exercise, pairing the wind parts with the non-pitched percussion parts. This will greatly reduce the number of pages for which the students will be accountable).

While the winds play long tones, the non-pitched percussionists play “Stick Control” exercises to warm up their muscles, joints, and mind while warming up their ensemble awareness of timing, balance, tempo maintenance, touch, and tone. These exercises will have to be created by the band director. To do this, simply use the sample exercises included in this article as a template and insert any rhythm and sticking from the following resources: *George Lawrence Stone’s Stick Control, Mitchell Peters’ Developing Dexterity*, and the *Diddle Rudiments* section of the 40 PAS Rudiments Chart.

To begin, the percussionists should play *forte* with smooth legato strokes. Try these additional variations that can be applied to any of the following five exercises:

- one dynamic throughout (any dynamic)
- crescendo/decrescendo (Examples: one bar to cresc.; four bars to cresc.)
- change dynamics at the beginning of each measure
- CREATE YOUR OWN!
Stick Control Warm Ups (SAMPLE)
High School

Anvay

Strike Scrape

Crash Shake

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2. LIP SLURS

Lip slurs on brass instruments involve playing two different pitches with the same value combination or slide position. This is done by affecting the player’s embouchure, air speed, and tongue position to play on different parts of the harmonic series. Woodwind players do not play different parts of the harmonic series, but will simply play slurs and use a variety of fingerings to change notes. Because of this, woodwind players will often double the brass parts for the exercise or play related scales during the brass lip slurs.

Pitched percussion instruments have many options for accompanying the wind players. Mallet instruments can roll the long tones to build strong hand-to-hand control and balance. They can also double the woodwinds playing scales using the appropriate woodwind part. Playing scales will develop the mallet percussionists’ ability to navigate large instruments with multiple “targets”, while working to develop tone, touch, rhythm control, and dynamic consistency. Timpanists can be challenged to perform quick tuning changes along with the brass parts. They can try changing both pitches quickly or changing only the tonic pitches.

Non-pitched percussionists should use this time to enhance their two-height control through a series of “Two-Height Exercise” patterns. Often referred to as “accents and taps” in marching percussion, percussionists must have the ability to control the stick as it moves between loud and soft notes in quick succession, as musical style on non-pitched and pitched percussion is often defined by these changes. Non-pitched percussionists should pair rhythms and stickings from a sheet similar to the attached “Two-Height Exercise” chart to the wind players’ Lip Slurs exercise.
Two-Height Warm Ups (SAMPLE)

Middle School

Anvay
Two-Height Warm Ups (SAMPLE)
High School

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Two-Height Warm Ups (SAMPLE)
3. SCALES

Scales may not be the most interesting exercises to play, but they are integral components of instrumental performance. They provide the perfect setting for students to learn the basics of harmony and transposition. And due to the different layouts of the instruments, each mode and tonal center uniquely challenges the performer to develop greater dexterity and mobility. Wind players must learn to coordinate changes in the embouchure, air, tongue positions, and fingerings/slide positions.

Percussionists must be able to navigate over-sized instruments such as a xylophone and marimba with large, carefully-synchronized gestures and footwork, while maintaining their musical awareness as they play. Percussionists also need to control tiny motions while moving around a small glockenspiel and perform with great accuracy. The percussionists must use scales as a map to discover various tonal and non-tonal paths across the mallet instruments.

Mallet players should read from both treble clef and bass clef scale sheets to expand their range of reading skills. Aside from the typical considerations for tone, touch, and rhythmic and pitch accuracy, mallet percussionists must continually enhance their ability to play double stops in different intervals. Timpanists continue developing the pitch sensitivity of the ear by playing various tonic-dominant exercises. Playing a variety of scales will challenge the timpanist to use a variety of drum combinations. This is also the perfect setting for the timpanists to check intonation with the surrounding ensemble during rapid pitch changes.

During the scale portion of the warm up, non-pitched percussion players will play rudimentary patterns that focus on embellishments, including flams, three-stroke ruffs, and four-stroke ruffs. The interpretation (open versus closed) of the embellishments should be a focal point while performing these exercises. Additionally, a variety of stickings may be used to expand the palette of options for the students.
Embellishment Warm Ups (SAMPLE)
Middle School

Try changing the written flams to:
- 3-Stroke Ruff
- 4-Stroke Ruff

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

(R L)

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4. ARTICULATIONS

Articulation exercises are designed to develop coordination of the wind players’ use of air, tongue, fingerings, and to expand their musical phrasing and style understanding. These exercises include tenuto, staccato, legato, accent, and marcato markings in many different combinations. These exercises typically include simple rhythms in short scalar patterns so the emphasis remains on the articulations.

Mallet parts perform melodic and harmonic phrasing with winds instruments all the time. To play with the appropriate musical style, the mallet players must listen to the wind players and match their style ideas. The players must have a strong command of these articulations, a command formed largely during the full band warm up. The mallet and wind players must play the same parts so all the students develop strong ensemble listening skills and to understand exactly how each style exercise should sound. The timpanist can tune one drum to the tonic pitch and a second drum to the dominant pitch of each exercise. The timpanist can play the rhythms and articulations of the tuba parts on the appropriate drum.

Non-pitched percussion players use this time to develop rolls and articulations together. Articulations can even be applied to earlier sections if the director chooses to include them. For articulation performance instructions, please refer to the Articulations considerations discussed previously in this document. Articulations are used to create style within a piece. Some composers leave out style markings for the percussionists for various reasons. Some composers may simply assume the percussionists will play with the appropriate style while others may not think of a thunderous bass drum or splashy hand cymbals as musical instruments, but as mere effects. Percussionists must perform matching articulation exercises with the winds to truly understand how their parts fit together.
Articulation Warm Ups (SAMPLE)
Middle School

Strike Scraper

Crash Shake

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Articulation Warm Ups (SAMPLE)
5. BACH CHORALES

Bach chorales are an opportunity for musicians to put all the musical and technical skills of the exercises into a familiar, flexible, and challenging piece of music. Chorales challenge the wind players’ endurance, phrasing, intonation, and tone control. It is important for the director to select a chorale to use on a daily basis as a musical laboratory in which experiments of phrasing, breathing, dynamics, and many other musical elements can be explored. They are also enjoyable pieces to play, which engages the performers in a positive way.

Mallet players combine the skills learned in the previous exercises to create an artistic approach to the music. This combination of skills will allow the players to skillfully move around the instruments with ease, perform with the appropriate touch and tone, and achieve mature musical style. Timpanist parts may come with the band arrangement of the chorales. If so, have the timpanists use these. Experienced timpanists that require advanced challenges may try reading the tuba parts. To start, have them play only cadential points. If possible, add in more pitches for them to play.

Non-pitched percussionists are typically left out of the full band warm up because their sounds “get in the way” of the wind players working on tone, balance, and blend. However, instead of leaving them out of the chorale portion of the warm up, they can use this opportunity to develop their skills counting and playing coloristic ensemble roles. Coloristic percussion parts add life and energy to the surrounding melodic and harmonic parts. These moments can include isolated notes on triangle, hand cymbals, tam tam, booming bass drums, or subtle crescendos on suspended cymbals and snare drums. Some band arrangements come with the types of percussion parts. Because many do not include any percussion parts, the director must craft these parts.
Bach Chorale Ideas (SAMPLE)
Middle/High School

End of Phrases/Use any combination of these/Create new rhythms...

Hand Cymbals

Tam tam

Snare Drum

Bass Drum

Soft Passages/Use any combination of these/Create new rhythms...

Triangle/Tambourine

Bass Drum

Loud Passages/Use any combination of these/Create new rhythms...

Hand Cymbals

L.v.

Tam tam

Snare Drum

Bass Drum
PITCHED PERCUSSION INSTRUMENTS
Glockenspiel
Vibraphone
Xylophone
Marimba
Chimes
Crotales
Steel Pan
Timpani
Almglocken

NON-PITCHED PERCUSSION INSTRUMENTS
STRIKE
Snare Drum
Bass Drum
Concert Toms
Djembe
Cajón
Congas
Bongos
Tambourine
Triangle
Tam tam
Suspended Cymbal
Woodblock

CRASH
Hand Cymbals
Claves

SCRAPE
Guiro
Brushes on Snare Drum

SHAKE
Tambourine
Shakers

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