



YAMAHA

Educator Series

PERCUSSION



Dennis DeLucia

Dennis DeLucia is one of the most respected percussion teachers, arrangers, clinicians and judges in the United States. He is the first percussionist to have been inducted into both the World Drum Corps Hall of Fame and the Drum Corps International Hall of Fame. He appears as an expert analyst on the telecast of DCI finals on PBS and serves on the Task Force for WGI Indoor Percussion.

Dennis is an associate professor of percussion at Rutgers University and has three books currently in print. Dennis DeLucia is a Yamaha performing artist and clinician.

“Orchestral” Compared to “Rudimental” Drumming

By Dennis DeLucia

This article is designed to separate the study of snare drumming into two categories: “Orchestral” and “Rudimental”. While many elements are identical (a quarter-note = 1 beat; a half-note rest = 2 beats, and so on), some significant questions arise.

1. Are the rolls played “open” or “closed”?
2. What sticking should I use?
3. How loud is forte?
4. How much flexibility does the performer have to interpret a phrase?
5. Are there differing philosophies in regard to “Time” and “Technique”?

The chart on the following page will attempt to answer these, and other questions.



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Orchestral

Rudimental

Rolls & Drags

Assume that all rolls are to be played as "buzz" (multiple-bounce) rolls unless every thirty-second note is written out.

Example:



Newer literature uses a "Z" instead of the traditional 3 slashes to clearly indicate a buzz roll.



Drags (ruffs) usually are played with a "zot" sound. Instead of two soft grace notes, a short buzz followed by the primary stroke will produce the "zot".



A four stroke ruff should be played as written.



Assume that all rolls are to be played "open" (clean double-taps) unless otherwise noted.

Newer literature differentiates an open roll



from a buzz roll.



Example:



"buzz" roll (quarter note tied to a release)



A drag (ruff) is always played as written.

Sticking

Usually not indicated. Sticking doesn't matter as long as the rhythmic interpretation is accurate, but I am a strong believer in "Right-Hand Lead" and "The Rhythm Vocabulary."

Usually indicated and should be followed.

Volume

Indoors, in a band or orchestra, it is usually wise to underplay the dynamic. If the conductor wants more volume (a rare occurrence, indeed!), he or she will tell you! A good guide:

<u>If written</u>	<u>Play</u>
<i>ff</i>	<i>f</i>
<i>f</i>	<i>mf</i>
<i>mf</i>	<i>mp</i>
<i>mp</i>	<i>p</i>
<i>p</i>	<i>pp</i>
<i>pp</i>	<i>ppp</i>

Indoors, play slightly below the written dynamic.

Outdoors (drum corps, marching band) you must adjust your volume based on these factors:

1. What instrument is playing the melody? (Trumpets are louder than clarinets).
2. Where are you staged on the field? (back-field requires more volume than front-stage).
3. Proximity to other instruments: when you're in front of the brass or woodwinds you must play very softly!





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Flexibility to Interpret

Yes, within the bounds of quality, taste, musicianship, the conductor and future employment potential!

Little, if any, due to "unison" playing. Usually the arranger/ teacher/ director will dictate. Blend and balance, and good musicianship, are always essential elements in any musical venture!

Time

"Time" can be defined as the length of space between two pulses. In most measures, it is determined by the second pulse:

Time flows at the discretion of the conductor.



"Time" is still defined by the second pulse, but the unison demands of corps/band usually require a more rigid and constant pulse. Keep a click-track of eighth-notes steady in your mind.

Technique

Relax. Match grip has certain advantages. Fairly loose grip. Must be compatible with your rudimental approach.

Relax. Traditional trip has certain advantages (once mastered). Eliminate tension and weird arm/elbow positions, please! Must be compatible with your orchestral approach.

