

Accessory Percussion (History & Tradition)
Clinician – Dr. Don N. Parker
Fayetteville State University

Thursday March 8, 2012 3:45 – 5:30 p.m.
Seventy-First High School
Band Director, James Davis

Skin

1. Frame Drums
 - a. Tradition – Babylonian/Egyptian Civilizations
 - b. Construction - no jingles, but some with strand of wire or gut for buzz
 - c. Additional construction – skin or plastic head on circle or square frame and a variety of tension methods
 - d. Method of Playing – parts of the hand (fingers, thumb, palm) and incorporate snare drum technique without stick
2. Panderio
 - a. Tradition - Brazilian tradition based in Samba
 - b. Construction - heavier than Frame drum w/jingles
 - c. Method of Playing – same as above and use frame to articulate rhythms
3. Tamborine
 - a. Tradition - Concert, Orchestral, Chamber (Jazz, Pop, 20th, etc)
 - b. Construction - Advanced jingles in terms of rows, types, and size as well as head types
 - c. Method of Playing – same as above and use of body parts as well as the traditional techniques
4. Conga/Djembe/Bongos
 - a. Tradition - African, Cuban, Puerto Rican, Haitian, etc.
 - b. Construction - Conical shape with skin/plastic head with a variety of tuning systems as well as innovative products.
 - c. Method of Playing – parts of hands (fingers, thumb, & palm) to produce open, muffled & slap tones.
5. Bass Drum
 - a. Tradition - Concert, Marching, Percussion Ensemble.
 - b. Construction - Shell w/2 skin or plastic head with a variety of tuning systems as well as innovative products.
 - c. Method of Playing – weighted mallet(s) with a glancing stroke to produce open sound.

Metal

1. Triangle
 - d. Tradition dates to 18th Century from Janissary Music of the Turkish Soldiers
 - e. Construction - Steel rod (diameter can vary as well as length)
 - f. Method of Playing – use of steel/brass rods
 - g. Additional considerations
 - 1) Traditional triangle (Grover vs. Alan Abel)
 - 2) Pel w/ grooves
 - 3) Brazilian approach
2. Cowbell
 - a. Tradition (location of cows and ward off evil spirits)
 - b. Construction - in Africa use of empty fruit hulls (seed pods) and with ore mining, bells of forged steel were created (Gangkui)
 - c. Conical bell construction originated in Africa, then moved to Spain and Latin America (concerro)
 - d. Other cultural – Switzerland (Almglocken - Alpine Herd Bells), Brazil (Agogo), Cuba (mambo, cha-cha, bongo)
 - e. Method of Playing –use of sticks and hard mallet, use of open and closed tones

Metal (cont.)

3. Cymbals
 - a. Tradition (Turkish origin)
 - b. Construction - edge, bow, bell/dome
 - c. Suspended Cymbals vs. Crash Cymbals
 - d. Method of Playing –use of sticks and yarn/cord mallet, use of open and closed tones

Wood

1. Woodblock
 - a. Tradition dates to WWI for Dance Bands-creates a lighter sound and African beginnings from Bamboo Slit Drums
 - b. Construction - made of hardwood such as maple and rosewood
 - c. Additional construction – Temple Blocks (China, Indo-China, & Japan)
Note: mouth of fish before each block creates darker sound
 - d. Method of Playing – similar to Snare Drum, but surface is much harder so a variety of sticks and mallets can be used
2. Castanets
 - a. Construction - Used with dancers (Spain and virtuoso playing technique (flamenco) Conical bell construction originated in Africa, then moved to Spain and b. Construction - made of hardwood such as maple and rosewood
 - c. Method of Playing – Set them in motion against each other
3. Claves
 - a. Construction - Used with dancers (Spain and virtuoso playing technique (flamenco) Conical bell construction originated in Africa, then moved to Spain and b. Construction - made of hardwood such as maple and rosewood
 - d. Additional construction – Temple Blocks (China, Indo-China, & Japan)
Note: mouth of fish before each block creates darker sound
 - e. Method of Playing – similar to Snare Drum, but surface is much harder so a variety of sticks and mallets can be used

Rattling Instruments

1. Cabasa/Shekere
 - a. Tradition – Cuban vs. African
 - b. Construction - Beads (plastic, metal) surrounding gourd or metal surface
 - c. Method of Playing – sound produced by beads hitting against the frame surface with the use of the hand.
2. Contained rattles (Maracas, Caxixi, & shakers)
 - a. Tradition – African, Cuban, Puerto Rican, Haitian, etc.
 - b. Construction - Beads (various materials) striking the inside of bowl like surface (a variety of types)
 - c. Method of Playing – Use of figure 7 , wrist , and bead position to control sound .

Questions and Answers

Dr. Don N. Parker serves as Associate Professor of Music-Percussion and Music Coordinator at Fayetteville State University. Over the years he has appeared as an adjudicator, clinician, and guest artist throughout the country. Most recently he was featured at the 10th Annual Tarleton State University Percussion Festival in Stephenville, Texas with the Third Coast Percussion Ensemble and Jeff Moore. He performs with the Fayetteville Jazz Orchestra and Fayetteville Symphony Orchestra since 2003 as a featured soloist and serves as principal percussionist. He also has performs with his jazz vibes and piano duo, The Haydon/Parker Duo, and his trumpet/percussion duo, Double Take, which has released its second CD entitled “Atmospheres” featuring commissioned works. He is the director for the Summer Music Camps @ FSU.

Prior to FSU, Dr. Parker taught at the University of Missouri - St. Louis, Chadron State College (Nebraska) and the University of Arkansas at Pine Bluff. Dr. Parker has a B.M. in Performance and Music Business from DePauw University and a M.M. and D.M.A. in Percussion Performance from the University of Texas in Austin. Dr. Parker has endorsements with Sabian Cymbals, Mapex Drums, Mike Balter Mallets, Regal Tip Sticks, Remo World Percussion, LP Music Group, and Majestic Percussion. For more information, contact Dr. Parker at:

FSU Website: www.uncfsu.edu/arts/faculty/parker.htm
PI Productions: <http://www.parkerlinchmusic.com/>
Personal Website: http://www.don.parkerlinchmusic.com/DNP_Site/Welcome.html
E-Mail: dparker@uncfsu.edu Phone: 910-672-1253
Majestic Percussion Instruments
Website: http://www.jupitermusic.com/jbi_index.aspx
Mike Balter Mallets Website: www.mikebalter.com