



Band Virtual Learning

8th Grade Percussion

April 14, 2020



8th Grade Percussion Lesson: April 14, 2020

Objective/Learning Target:

Students will review all aspects of playing suspended cymbal, including the actual technique, cymbal selection, and appropriate mallet selection.



Introduction:

What do you need to know to get the best sound on a suspended cymbal?

1. Are there certain cymbals that are better than others?
2. Do the mallets really affect the sound you get?
3. Are there other cool sounds than a traditional roll that can be made?

Click [HERE](#) for Mr. Meyer's lesson introduction

Let's dig in!

Click to open up the [STUDY GUIDE](#).
Either print this out or use your own
paper to quickly jot the questions down
so you can refer to them while
watching the following videos.

Suspended Cymbal

VIDEO 1: Instrument Selection and Playing Techniques

1. What should you look for when selecting a good suspended cymbal?
2. What types of cymbals should you generally avoid? Why?
3. Why is a timpani mallet not usually a good choice for playing the suspended cymbal?
4. What types of mallet produces a dark sound on the suspended cymbal?
5. Describe the general technique to use for playing suspended cymbal crashes.
6. Describe what type of beater and beating area to use for a bright sounding crash.
7. Describe the techniques/beating areas necessary for producing a cymbal roll.
8. How should you muffle a suspended cymbal?

VIDEO 2: Maintenance and Specialty Sounds

1. How often should you polish a suspended cymbal? What should you use for polish?
2. What are important parts of a suspended cymbal stand?
3. Describe how best to produce alternative cymbal sounds (brushes, scraping and bowing).



Watch the following videos about suspended cymbals. These were put together by Vic Firth and by the Zildjian Cymbal Company. The videos feature percussionist David Skidmore, a member of one of the most famous professional percussion ensembles in the world, Third Coast Percussion.

[Suspended Cymbal 1: Selection and Techniques](#)

[Suspended Cymbal 2: Maintenance and Specialty Sounds](#)



In case you missed it, keep going through the rest of this presentation for the full band lesson today about listening while playing in an ensemble setting!!!

Critical and Analytical Listening.

- It is important to listen to those around you while playing in an ensemble. You must be able to hear other parts and blend your sound across the group.
- Not only do musicians use these types of listening in ensembles, but recording technicians and audio mixers use them in their jobs as well.

Click [HERE](#) for specific information about listening!



Different phrases and analogies are often used to help us think about listening in ensembles. Here are a few:

Listen louder than you play

Listen across the band and pick someone to listen to

Listen across the band and lock into similar sounds

Listen more than you play

Listen down

Intense/active listening, not passive listening

Evaporate your sound with the person sitting next to you



More examples can be found [here](#)

Use your brain!

**Which of these would help you the most?
Everyone learns differently!**

How can you use critical and analytical listening to help you in an ensemble setting?

What do you listen for in band? Check this out to learn more about how to [listen!!!](#)



Are you
listening?



Practice:

**THE NEXT FEW SLIDES HAVE DIFFERENT
SONGS FOR YOU TO LISTEN TO.
AS YOU LISTEN, THINK OF THE FOLLOWING:**

1. What does the music make you think of, and why?
2. What do you think the mood of the music is? Eg. happy, sad, angry, lonely, etc.
3. Do you like this piece of music? Why or why not? (Use [descriptive words](#))

Fantasy on a Japanese Folk Song - Hazo

October - Eric Whitacre

First Suite in E-flat Mvt. 2 - Holst



Think about it!

If you were playing one of these pieces in an ensemble,
what would you be listening for?

Which piece was your favorite? Why? What did you like about it?

