

Chimes



Photo courtesy of A. E. Dwyer, 2011

FIGURE 3-4

Time: Originally, the main purpose of chimes was to add the sound of church bells. Its time is very similar to the way

you teach the Mallet Percussion Instruments.

Range: The range of the chimes is usually 1½ octaves. The entire range of the chimes is



Chimes are a non-transposing instrument and sound at the written pitch.

Physical Qualities: Chimes consist of a rack upon which are suspended tubes made of a relatively hard brass-steel alloy. The tubes are made in either 1, 1½ or 2½ inch diameters. As the size (length) of the chime is directly related to the amount of steel in the tube, the larger the diameter, the greater the tone and carrying power. Most chimes made today are damped with a damper pedal similar to the one found on the xylophone. The action of the pedal differs with different manufacturers, some damp when the pedal is down and others when the pedal is up.

Mallets: Chime mallets are usually made from tightly rolled leather with a wooden handle. A wooden mallet can also be used in, for a more subdued tone, a wooden mallet with leather covered ends. The chime mallet's shape is somewhat different than the mallets used on the rest of the mallet percussion instruments and looks like a hammer. Do not use metal mallets on the chimes unless they are specifically requested in the part, as they tend to damage the tubes and are not consistent with the best tone quality of the instrument.

Care: The chimes should be covered when not in use. The single most important part of the chimes which should be checked regularly is the suspension cords. They should be replaced at the first sign of wear or you may find your chimes falling off the rack in the middle of a concert. The damper pedal should be checked periodically to be sure it is operating with the minimum of foot action. Be sure that the rack is strong and secure at all times, but especially after moving the instrument, as it must support a considerable amount of weight.

Teaching Total Percussion

Kenneth A. Mueller



Teaching Total Percussion:

Teaching Total Percussion Kenneth A. Mueller, 1972 Total Percussion Linda Muller, 1990* *Modern Etudes and Studies for the Total Percussionist* Chris Colaneri, 2015-09-24 In *Modern Etudes and Studies for the Total Percussionist* band director and percussionist Chris Colaneri lays out a comprehensive system of total percussion education. The lessons are gleaned from interviews, research, and the nearly two decades he has spent directing middle school band and percussion ensembles. This expanded second edition meets the needs of fourth grade through high school percussion students, helping them develop necessary skills for future participation in their next level of musical study or extracurricular performing ensembles. Developed with the practical needs of percussion teachers in mind, *Modern Etudes* has been extensively classroom tested and provides key teaching aids that will be welcomed by every band director. These include a curriculum guide and practice assignment sheets for all grades, practice tips and exercises, and etudes for snare, mallet set, and timpani. Recordings, practice tracks, and videos are available on the book's companion website.

Teaching Percussion Gary Cook, 1997 Designed as a core text for college-level courses in percussion methods and pedagogy, *Teaching Percussion* is a comprehensive up-to-date introduction to teaching methodology and performance techniques. Now updated, *Teaching Percussion* helps students and performers develop musical understanding and performance skills on some fifty percussion instruments. The Second Edition includes coverage of new developments in world music instruments and performance. In addition, Norman Weinberg, cofounder of the PAS World Percussion Network, has contributed a discussion of electronic percussion and new technology. The outstanding exercises, musical examples, photographs, illustrations, practical advice, and bibliographies popular features in the first edition have been retained and enhanced. *Teaching Percussion* Second Edition is an invaluable resource for students, faculty, and performers alike.

Percussive Notes, 2006 Total Musicianship for Marching Percussion Jesse Mell, 2020-09-17 Total Musicianship method books are dedicated to developing the three points of Total Musicianship: Technique, Listening Skills, and Music IQ. Being a great percussionist and really enjoying the music you play isn't just about learning to read or playing rudiments. It's about loving the SOUND and FEEL of every note, and to do that we need to connect our practice to the music we love. How do we get there? Total Musicianship method books show teachers and percussion students how to use a playlist of their favorite songs in place of a metronome. Using our Total Musicianship series of method books, students warm up, practice reading, and build new skills with their favorite songs as the soundtrack, not a metronome. Hearing their warmups and reading examples fit in with the whole sound of a song, pulse subdivisions, and phrasing elements develops listening skills as they match an 8th note warmup to the sound of a 16th note HiHat pattern or a 16th note warmup to the sound of an 8th note HiHat pattern. Total Musicianship drum method books isolate new skills, one beat at a time, in Learning Loops, making even the most challenging new rhythms and patterns achievable. Our amazing Mad Beatz Method teaches students to teach themselves by learning, listening, saying, and finally playing. Best of all, teachers teach and students

learn by saying and playing along with their favorite songs instead of a metronome making lessons and practice time MAD FUN Total Musicianship for Marching Percussion gives students in Grades 7 and up the skills and musicianship they need to succeed in today's Drumlines and marching bands Guide to Teaching Percussion Harry R. Bartlett, Ronald A. Holloway, 1971 IPRL International Percussion Reference Library *The Complete Marching Band Resource Manual* Wayne Bailey, 2003-07-28 The Complete Marching Band Resource Manual provides the first serious guidebook for the intricate art of directing high school or college marching bands Wayne Bailey presents both the fundamentals and the advanced techniques that are essential for successful leadership of a marching band music instruction choreography and band management In this second edition Bailey provides band instructors with even more diagrams as well as information on computer charting techniques The book is divided into four units The first provides the fundamentals of the marching band and its terminology marching forms and movements selection and arrangement of music charting of formations and ways to arrange a show Unit two covers music instruction improvement of marching and memorization skills warmups methods for building endurance and power and ways to organize band rehearsals The third unit provides instruction in choosing props and structuring auxiliary units as well as guidance in tuning and staging the marching percussion line The fourth unit is a collection of resource ideas including one hundred and twenty drill charts and three musical arrangements for analysis **Music at Michigan**, 1973 *The Teaching of Instrumental Music* Richard J. Colwell, Michael P. Hewitt, 2017-10-12 The Teaching of Instrumental Music Fifth Edition introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula It focuses on the core competencies required for teacher certification in instrumental music with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music Parts I and II focus on essential issues for a successful instrumental program presenting first the history and foundations followed by effective strategies in administrative tasks and classroom teaching Parts III IV and V are devoted to the skills and techniques of woodwind brass and percussion and string instruments In all The Teaching of Instrumental Music is the complete reference for the beginning instrumental teacher commonly retained in a student's professional library for its unique and comprehensive coverage NEW TO THIS EDITION Revision and updating of curriculum developments such as coordinating State Department of Education student learning objectives with the recent Every Student Succeeds Act ESSA New discussion of the NAFME National Standards as they relate to the teaching of instrumental music Revamping of rehearsing instrumental ensembles chapters including new or expanded sections on programming choosing quality music and applying successful rehearsal techniques Updates on references plus new discussion questions and websites and internet links A chapter devoted to classroom guitar Updates on the use of technology for teaching and learning music More on healthy performance practice marching band and jazz band Online materials located in the eResources section on the Routledge website

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