



ABODA'98, SABIAN and the
CANBERRA SCHOOL OF MUSIC

Presents

Gary France



Understanding the Percussion Section and How to get them to Understand You !

This session will focus on hands on approaches to playing and performing the standard percussion instruments found in the pre-tertiary concert band and orchestra. Pedagogical techniques and resources will also be discussed.

Gary France is a native of Syracuse, New York, U.S.A. Mr France, now living in Canberra, Australia, performs in both the classical and contemporary genres. He received his Bachelor of Music degree, Music Education, in 1979, from the State University of New York's Crane School of Music, being awarded the coveted Crane Performers Certificate. He completed his Master of Music degree, *Orchestral Performance*, in 1988 at the University of North Texas. While at UNT Gary became the first drummer to direct one of the prestigious Jazz Lab Bands. Since settling in Australia in 1987, as the inaugural lecturer in Percussion at the W.A. Conservatorium of Music, Gary France has done much, through his dedicated teaching and performing on a wide range of percussion instruments, to significantly raise the profile of percussion playing in Australia. Mr France is currently Head of Percussion at the internationally acclaimed Canberra School of Music.

Gary's list of musical credits include: James Morrison, Richie Cole, Ricky May, George Golla, Nat Adderley, Helen Matthews, Jim McNealey, Urbie Green, Charlie Gabriel, John Clayton, Holly Hoffman, Peter Leutch, Phil Wilson, and Clifford Jordon and numerous others. Gary is also well known as the founder and artistic director of the Perth Jazz Orchestra as well as drummer with the nationally acclaimed swing group Dude Ranch. As a classical musician he has performed with the West Australian Symphony Orchestra, the Nova Ensemble, the West Australian Opera and Ballet Orchestras, the Dallas Brass, the Doddworth Saxhorn Ensemble and is currently principal percussionist of the Canberra Symphony. He has performed in numerous musicals and has many recordings to credit. As a clinician for Yamaha Musical Products U.S.A. and the Sabian Cymbal Company, he has toured internationally throughout the U.S., India, China, Australia, New Zealand, and Indonesia.

Recent Recordings

Gary France, Works for Percussion, Sunset Music Australia, SSCD8

The Perth Jazz Orchestra, Sunset Music Australia, SSCD12

Helen Matthews, Along Time Coming, SSCD5



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Percussion Fundamentals

The Relationship between Pulse and Rhythm

Pulse: Primary Beats.

Rhythm: Subdivision of Pulse

Meter: organisation of pulses

2's, 3's and 4's

Musicians must always consider the underlying pulse as it relates to rhythm and meter.

- Stickings: RLRL, RRLL, RLL, LRR, RLRR LLLL, RRR, LLL
- Agogic Accents.

A Method of Movement

An effective technique utilises the following points:

- The most direct route between two points is a straight line.
- For every action there is a reaction. (sometimes equal and opposite)
- Use gravity, don't fight it.
- A musical understanding of the goal: Ask:
"What is the composers intension?"
- -----(write in your own Ideas)

A Question of Legato

The percussionist must strive for a legato approach:

- The organised use of the widest range of tonal colours to communicate aurally.
- For the percussionist connecting sounds in a legato fashion should produce the illusion of a sustained line.
- Use a variety of mallets and sticks to create the desired effect..
- -----(write in your own ideas)



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Percussion Fundamentals

The Universe of Percussive Colour

Chordophones

Ideophones

Aerophones

Membranophones

View percussion as a spectrum of timbral colours and ratios:

Dry : Wet

Bright : Dark

Open : Closed

Dull : Sparkling

- The use of descriptive language can be of great benefit when communicating with the percussion section.
- Strive for positive descriptions.
- Avoid Hyperbole

The sound should be in the performers head prior to performance.

A roll is the illusion of a sustained sound

Open : Closed

- Rolls are directly related to the frequency of the instrument they are being played on.
- The higher the pitch the faster the roll.
- The lower the pitch the slower the roll.



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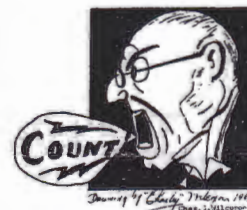
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The Voticalation of Rhythm

If you cant say it you cant play it !



- 4/4 Time 1,2,3,4 Quarter Notes
- 4/4 Time 1+2+3+4+ Eighth Notes
- 4/4 Time 1e+a, 2e+a, 3e+a, 4e+a Sixteenth Notes
- 4/4 Time 1trip let, 2 trip let, 3 trip let, 4trip let Eighth Note Triplets
- 4/4 Time 1 trip let + trip let, 2 trip let + trip let etc., 16th Note Triplets
- South Indian System
 - Ta Ka Di Mi (4)
 - Ta di ge na thom (5)
 - ta ka te re ki ta (6)
- 1 2, 1 2 3, 1 2 3 4, 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
- Ta Din, Ta Ka Din, Ta Ki Ta Din, Ta di ge na thom, Ta di ge na thom, Ta di ge na thom
- 1+ +a 3 a4e+ e+a 2 e + a 3 e + a 4 e+ a

Voticalation 1

Gary France

