



# PERCUSSION ONE

and

Lamar D. Burkhalter

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“Improving the Fall Marching Percussion Section through Spring  
Percussion Ensemble Performance”

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Texas Bandmasters Association

58<sup>th</sup> Annual Convention

San Antonio, Texas

July 24, 2005

Presented by:

Lamar D. Burkhalter

Brian T. Hanner

Jerrald Dillard

Chip Birkner

Featuring:

Percussion One

Spring High School “Showtime”

Denise Eaton, Director

Brian Zator

Director of Percussion Studies

Texas A & M Commerce

The modern scholastic percussion program places extremely high demands on young percussionists. To keep up with the multi-faceted demands, band directors and percussion instructors must develop continuity throughout the program from season to season, year to year. One of the most demanding times of the year is the fall semester, which is almost exclusively occupied by marching band. From August through November, percussionists are challenged by the musical, technical, and physical demands of marching band/percussion. In January, they are asked to become more diversified as players in the concert percussion setting. However, much of the concert band literature does not place the demands on the percussion section as often required by the wind players, thus weakening much of the skills that have been developed in the fall. Therefore, many of the challenges presented in marching percussion can be addressed and improved through the rehearsal and performance of concert percussion ensembles in the spring semester.

Various percussion ensemble genres and their benefits to marching percussion:

Small Ensembles

Minimalism

Novelty/Theater Ensembles

Large Ensembles

Guest Artists and Teacher/Instructor performance

## Percussion One

*Star Spangled Banner* arr. Lamar Burkhalter

featuring

Spring High School "Showtime"

Denise Eaton, director

*Cherriomagnatism* by Dwayne Rice

## Small Ensembles

- With more "transparency" due to fewer players, more responsibility is placed on each individual player
- Improvement of technical facility, listening skills, and performance confidence
- Use of vocals and improvisation develops other physical aspects of total performance, while also boosting personal performance confidence

*Six Slick Stix Click Licks* by Paul Goldstaub

*Stubernic* by Mark Ford

## Minimalism

- Concentration, focus, listening skills and timing skills are improved through the performance of minimalist music
- Development of skills through interwoven rhythms and closely related sounds
- Combinations of unorthodox sounds, unique instruments and unusual playing techniques are challenging to players at all levels of ability

*Clapping Music* by Steve Reich

## Novelty/Theater Ensembles

- Novelty pieces that require feet and body movement, and pieces that include drumset help to develop independence of limbs and a stronger kinesthetic sense
- These types of ensembles require movement and coordination from the entire body and develop and improve gross motor development as well
- Students explore aspects of performance beyond the normal concert band or percussion ensemble setting
- These pieces are very programmatic for all audiences, while also being fun for the performers

*Trash* by Lamar D. Burkhalter

*Stick Schtick* by Chris Brooks

## Large Ensembles

- Battery and front ensemble will better understand each other's role on the field
- Front ensemble players have the opportunity to play battery instruments (snare drum, concert toms, auxiliary percussion) in percussion ensemble and battery players have the opportunity to play keyboards in percussion ensemble therefore increasing musical awareness and diversity
- Large ensembles incorporate other aspects of percussion, i.e. world percussion, drumset, hand percussion, auxiliary percussion and electronic percussion
- Versatility of student percussionists is essential to success of any musical ensemble
- Larger groups with more melodic or rhythmic lines also help to expand listening skills

*Ritmica No. 5* by Amadeo Roldan

*Mambo No. 6* by Ian Smith

## Guest Artists/Teacher/Instructor performance

- Professionals can be valuable musical mentors for students
- Present the guest/instructor as a strong example of musical performance, professionalism, and preparation
- Provides exposure to music beyond the normal school band or orchestra curriculum
- Inspirational to individual students and the ensemble as a whole
- Very effective influence on student morale, leadership and respect

*Marimba Spritual* by Minoru Miki  
featuring  
Brian Zator  
Director of Percussion Studies  
Texas A&M University - Commerce

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*Double Beat* arr. Murray Gusseck

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Percussion One Staff 2004-2005  
Lamar Burkhalter, Executive Director  
Chip Birkner - The Woodlands College Park HS  
Jerrald Dillard - Oak Ridge HS  
Brian Hanner - La Porte HS

I would like to personally thank the dedicated staff of Percussion One. These gentlemen donate their time, energy and amazing talents for the betterment of these performers and students. This is certainly too big of a job for one person and their input, instruction, patience and dedication has been incredible. Thank you, guys, for helping to provide for the strongest season in the history of Percussion One. Lamar D. Burkhalter



Brian Zator

Director of Percussion Studies  
Texas A&M University-Commerce

Brian Zator is currently in his fifth year at Texas A&M University-Commerce serving as the Director of Percussion Studies. His responsibilities include teaching the classical and marching percussion ensembles, the "Panimation" steel drum band, undergraduate and graduate applied lessons, and the percussion methods course. He holds a Bachelor of Music Education Degree from Baylor University, a Master of Music Degree from the University of Michigan and is currently pursuing his Doctorate of Musical Arts Degree in Percussion Performance from the University of North Texas. He is also a student of world-renowned marimba artist, Keiko Abe, having performed and studied with her in Japan.

As a soloist, he has performed with the Conroe and The Woodlands Symphonies, with the Texas A&M-Commerce Wind Ensemble and Symphonic Band, and at several Texas Day of Percussion events. He was the guest soloist for the Texas A&M-Commerce Wind Ensemble performance at the 2005 CBDNA conference held in New York City and in 2000, he won the Instrumental Division of the Young Texas Artists competition held in Conroe, TX. In addition to giving clinics and concerts at various colleges, high schools and state festivals, he presented a marimba clinic at the Texas Music Educator's Association annual convention in 2005 and will present a clinic at the California Band Director's Association conference in 2006. He has performed with an assortment of percussion ensembles including several tours with Keiko Abe and "Ensemble Clair" in Japan, "Primary Colors" in Okayama, Japan, the Bain Percussion Group at the 2003 Percussive Arts Society International Convention, and has recorded with the Michigan Chamber Players. Additionally, he is the principal timpanist and percussionist with the Northeast Texas Symphony and served as the principal percussionist with the Waco Symphony for two years. He was a member of the Cavaliers Drum and Bugle Corps and taught the University of Michigan drumline. Active within the Percussive Arts Society, he is secretary for the Texas chapter and serves on the international Keyboard Committee. He is proud to be a Yamaha Performing Artist and artist/clinician for Innovative Percussion and currently resides in Greenville with his wife, Trina, and son, Dylan.