



**Performance Techniques of the
Contemporary
Marching Percussion Ensemble**

CLINICIANS:

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DEMONSTRATION GROUP:

Cedar Park High School Percussion

**Texas Bandmasters Association
2016 Convention/Clinic**

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**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Performance Techniques of the Contemporary Marching Percussion Ensemble

Cedar Park High School Drumline – Roland Chavez, Director

Assisted by Mike Bishop and Matt Hart

2016 Texas Band Masters Association Convention

Saturday July 23rd, Exhibit Hall 3, 3:30-4:30pm

Today's clinic will discuss different concepts and strategies in building a successful outdoor percussion ensemble.

Topics will include instrumentation, equipment, exercise & technique program, electronics, the "Mix" and developing the musical marching percussionist as an individual. The group will perform various fundamentals and musical excerpts throughout the clinic.

Part 1: Instrumentation and Equipment Selection

1. **The Ensemble-** Setting a balanced sized Battery and Front Ensemble is key.
 - a. Balanced Battery options
 - 4 Snares, 2 Tenors, 5 Bass Drums, 2 Cymbals
 - 5 Snares, 3 Tenors, 5 Bass Drums, 4 Cymbals
 - 6 Snares, 4 Tenors, 5 Bass Drums, 6 Cymbals
 - b. Balanced Front Ensemble options
 - 3 Marimbas, 3 Vibraphones, Xylophone/Bell, 1-2 Synths, 1-2 Aux
 - 4 Marimbas, 4 Vibraphones, Xylophone, Bells, 2-3 Synths, 2-3 Aux
 - 5 Marimbas, 4 Vibraphones, Xylophone, Bells, 2-4 Synths, 3-4 Aux
2. **Stick & Mallets-** Selecting quality implements for your ensemble is key.
 - a. Battery
 - Snares- Innovative Percussion PR2
 - Tenors- Innovative Percussion FT-1AH, TS-TJ2
 - Bass Drums- Innovative Percussion FBX 2, 3, 4 , 5
 - b. Front Ensemble
 - Marimbas- IP 1003, FS150, FS250, 2002, 2003
 - Vibraphones- IP 1006, 3006, 3007
 - Xylophone/Bells- IP 903, 904, 1007, ENS460R, OS5
 - Auxiliary- JC-2SC

3. **Heads-** Selecting quality drum heads for your ensemble is key.
 - a. Battery
 - Snares- Remo Black Max Snare Top, Falams Snare Bottom
 - Tenors- Remo Pinstripe Crimplock
 - Bass Drums- Remo Ebony Ambassador
 - b. Front Ensemble
 - Concert Bass Drums- Remo Fiberskyn 3 and Smooth White Emperor

Part 2: Exercise and Technique Program

1. **Warm-ups-** See examples at end of packet.
 - a. Battery
 - 8 on a hand, Tap Accent, Double Beat, Rolls, Advanced Flams
 - Timing Patterns, Accent Patterns, Stick Control, Paradiddles
 - b. Front Ensemble
 - Octaves Scales, Green Scales, 4 Mallet Basics, Pop Ensembles
 - Arpeggios, Duple Check Patterns, Tap Accent
2. **Audition Camps**
 - a. Spring Schedule
 - 10 Audition rehearsals from April through May (technique only)
 - Set the line at the end of May and begin rehearsing show music.

Part 3: Electronics Setup

1. Microphones- Mounted with boom arms, shock mounts and clamps
 - Marimba (2)- Audix 2 (high end), Audix 4 (low end)
 - Vibraphone (1)- Shure SM57
2. Midi Keyboard Controllers- Less expensive alternative to a workstation synthesizer.
 - M-Audio Keystation 88
3. Audio Interface- Allows digital audio signal to be sent to your mixing board.
 - Focusrite Scarlett 2i2
4. Laptop- Remember to always have a backup computer on hand!
 - 13-inch Apple MacBook Pro with Retina Display and 16GB RAM
5. Mixing Board- Great mixing board with lots of functionality.
 - Yamaha 01V96 with expansion card (allows 16 more inputs!)
6. Speakers- These are passive speakers that require amplifiers.
 - Yamaha CM15V Loud Speaker (4), Yamaha CW118V Subwoofer (2)

Part 4: The Mix

Golden Rule: *Spread out your frequencies and separate your voices.*

1. Battery Tuning- Well tuned drums will help you achieve great balance in your ensemble.
 - Snares- Aim for a true soprano battery voice, medium high tuning, experiment with tape and patches for articulation. Always play with good sticks!
 - Tenors- Avoid tuning too high and producing a choked off tenor voice. Resonance is key. Experiment with different implements for variety and balance.
 - Bass Drums- Use foam on heads or inside of drum on the shell to reduce overtones and gain articulation. Don't be afraid to tune up!
2. Percussion Orchestration- A well written percussion book can save lots of headaches down the road.
 - Avoid overwriting! Less can be more in many cases.
 - Design percussion only windows in your show to feature them and give the wind players some down time!
 - Use mallet changes to help create new sound textures and to help with balancing. (section to section, battery to pit, percussion to winds etc.)
3. Acoustic vs. Electronic Balance
 - 80/20 Rule- Acoustic keyboard players produce 80% of their overall volume through the use of good technique and correct mallet selection. The sound system provides the extra 20% of the volume it takes to balance to the full ensemble and be heard in the larger arenas and noisy football stadiums.
 - The synthesizer should not replace your wind section. Balance to your winds.
4. Overall Ensemble Balance- *Tip: always know what role each voice plays in each musical phrase.*
 - Break up balancing your ensemble into smaller stages.
 - Balance section to section
 - Balance battery and front ensemble
 - Take a step back and balance to the winds

Part 5: Developing the Musical Marching Percussionist

1. Private Lessons
 - Private instruction is highly recommended and encouraged to all percussionists during both school semesters and summer.
2. TMEA All-State
 - Strong emphasis is placed on the TMEA All-State audition process
 - Percussionists attend a 1hr All-State masterclass, 1 per week
 - Percussionists have bi-monthly etude pass-offs and a mock audition.

3. Solo Performances

- Each percussionist is required to perform a rudimental snare solo & 4-mallet marimba solo during the spring semester.

4. Percussion Ensemble

- Each percussionist participates in 2 to 4 percussion ensembles during the spring semester.
- Spring semester concludes with a percussion ensemble concert.

The Cedar Park High Percussion Ensemble wishes you the best of luck this 2016 marching band season. We hope that you can use the information provided in this clinic to help build a successful outdoor percussion ensemble.

Special thanks to the Texas Bandmasters Association for the opportunity to perform and to share some of what makes Cedar Park High School such an amazing place to teach. Thank you to our awesome percussion staff Mike Bishop, Matt Hart, Nathan Smith and Tim Mabrey, we couldn't do it with you guys! Thanks to the students of the CPHS Drumline, Drumline parents and CPHS band directors Steve Wessels, Evan VanDoren, Jason Robb and Justin Sullivan. We would also like to thank Innovative Percussion, Remo Drum Heads and Yamaha for your support of the Cedar Park Percussion Ensemble.

**Innovative
Percussion[®]
Inc.**



16th Timing

r l r r r l r r r l l l r l
 repeat 4x
 r l r r r l r l l l r l r l r r r l r l l l r l r

Variations:

1. RH & LH Natural Sticking
2. Alternating sticking
3. Double Sticking RH & LH Leads

Triplet Timing

r l r l l r r l l r r l r l r l r r l l
 r l r l r r l r r l r l r l l sim. r

Variations:

1. RH & LH Natural Sticking

16th Accent

r l r l
 repeat 4x
 r l r l r

Variations:

1. RH & LH Natural Sticking
2. Flam, Diddle & Drag Accents
3. "Grid" Flams and Diddles on all partials
4. Backwards

Triplet Accent

r l r l l r r l r l r l r l r l r l r l
 r l l r r l r l r l r l r l r l r l

Variations:

1. RH & LH Natural Sticking
2. Flam, Diddle & Drag Accents
3. "Grid" Flams and Diddles on all partials
4. Backwards

Diddle Builder

r r l r l l r r l r l l r r l r l l l r r l r l l
 sim. r r l l sim. r

Variations:

1. RH & LH Leads
2. Invert Sticking

16th Diddle

Variations:

1. RH & LH Leads
2. No Check
3. Singles

Triplet Diddle

Variations:

1. RH & LH Leads
2. No Check
3. Singles

16th Rolls

Variations:

1. RH & LH Leads
2. Dynamics
3. No Check Dynamics
4. Singles

Flams 1-2-3

Cedar Park H.S. Drumline

Bluecoats 2009

Musical score for measures 1-4. The score is for a drumline with five parts: Snare, Tenors, Basses, and Cymbals. The time signature is 3/4. The Snare part features a complex rhythmic pattern with accents. The Tenors part has a similar pattern. The Basses part has a simpler pattern. The Cymbals part is silent.

Musical score for measures 5-8. The score is for a drumline with five parts: Sn. (Snare), Tn. (Tenors), B.D. (Basses), and Cym. (Cymbals). The time signature changes from 3/4 to 5/4. The Sn. part has a complex rhythmic pattern with accents. The Tn. part has a similar pattern. The B.D. part has a simpler pattern. The Cym. part is silent.

Musical score for measures 9-12. The score is for a drumline with five parts: Sn. (Snare), Tn. (Tenors), B.D. (Basses), and Cym. (Cymbals). The time signature changes from 5/4 to 4/4. The Sn. part has a complex rhythmic pattern with accents. The Tn. part has a similar pattern. The B.D. part has a simpler pattern. The Cym. part is silent.

Front Ensemble Audition Material

Cedar Park HS 2013

Mike Bishop

1. Octave Scales

In all 12 Major Keys

Musical notation for Octave Scales in all 12 major keys. The piece is in common time (C) and consists of 12 measures. The notation shows a series of eighth notes ascending and then descending across the staff, with a final measure containing a whole rest. The time signature is 12/8.

2. Arpeggios

Musical notation for Arpeggios in various keys. The piece is in 12/8 time. It consists of three staves of music. The first staff is in C major, the second in Bb major, and the third in Db major. Each staff shows a series of eighth notes ascending and then descending, with a final measure containing a whole rest. The notation includes fingerings (R, L) and accents.

3. Duple Check Patterns

Check

Musical notation for Duple Check Patterns. The piece is in common time (C) and consists of 12 measures. The notation shows a series of eighth notes ascending and then descending across the staff, with a final measure containing a whole rest. The time signature is 12/8.

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5

Variation 6

Variation 7

Musical notation for Duple Check Patterns Variations 1-7. The piece is in common time (C) and consists of 12 measures. The notation shows a series of eighth notes ascending and then descending across the staff, with a final measure containing a whole rest. The time signature is 12/8.

Variation 8

Variation 9

Variation 10

Variation 11

Variation 12

Variation 13

Variation 14

Musical notation for Duple Check Patterns Variations 8-14. The piece is in common time (C) and consists of 12 measures. The notation shows a series of eighth notes ascending and then descending across the staff, with a final measure containing a whole rest. The time signature is 12/8.

4. Tap-Accent

Musical notation for Tap-Accent patterns. The piece is in common time (C) and consists of 12 measures. The notation shows a series of eighth notes ascending and then descending across the staff, with a final measure containing a whole rest. The time signature is 12/8.

Four Mallet Basics

Stevens Grip Exercises

Mike Bishop

Will be played using Double Vertical strokes as well as other permutations of varying stickings and rhythms

Key of C

Keyboards

5ths/3rds

Timpani

The first system of music is in the key of C and common time. It features two parts: Keyboards and Timpani. The Keyboards part is written on two staves, treble and bass clef, and consists of chords of 5ths and 3rds. The Timpani part is written on a single bass clef staff and consists of a rhythmic pattern of eighth notes.

6

Keys

6ths/4ths

6

Timp.

The second system of music is in the key of C and common time. It features two parts: Keys and Timpani. The Keys part is written on two staves, treble and bass clef, and consists of chords of 6ths and 4ths. The Timpani part is written on a single bass clef staff and consists of a rhythmic pattern of eighth notes.

12

Keys

12

Timp.

Detailed description: This system contains measures 12 through 17. The 'Keys' part is written for two staves, treble and bass clef. It features a series of chords in the right hand and eighth-note patterns in the left hand. The 'Timp.' part is a single staff with eighth notes. The key signature has one flat (Bb) and the time signature is 4/4. Measure 17 ends with a double bar line.

18

Key of Bb

Keys

5ths/3rds

18

Timp.

Detailed description: This system contains measures 18 through 23. The 'Keys' part is written for two staves, treble and bass clef. It features a series of chords in the right hand and eighth-note patterns in the left hand. The 'Timp.' part is a single staff with eighth notes. The key signature has two flats (Bb and Eb) and the time signature is 4/4. Measure 23 ends with a double bar line.

24

Keys

6ths/4ths

Detailed description: This system contains measures 24 through 29. The music is written for a grand staff (treble and bass clefs) in a key signature of one flat (B-flat). The melody in the treble clef consists of eighth-note chords, while the bass clef plays a steady eighth-note accompaniment. A bracket labeled '6ths/4ths' spans measures 26 and 27, indicating a change in the intervallic structure of the chords. The piece concludes with a double bar line at the end of measure 29.

24

Timp.

Detailed description: This system contains measures 24 through 29 for the Timpani part. It features a continuous eighth-note rhythmic pattern in a single bass clef line, mirroring the accompaniment in the keys part. The piece ends with a double bar line at the end of measure 29.

30

Keys

Detailed description: This system contains measures 30 through 34. The musical notation continues from the previous system, maintaining the same eighth-note chordal melody in the treble clef and eighth-note accompaniment in the bass clef. The piece concludes with a double bar line at the end of measure 34.

30

Timp.

Detailed description: This system contains measures 30 through 34 for the Timpani part. It continues the eighth-note rhythmic pattern from the previous system. The piece concludes with a double bar line at the end of measure 34.