



Marching Percussion Concepts with the Flower Mound Drumline

CLINICIANS:

Darrin Hicks, Adam Schweitzer

DEMONSTRATION GROUP:

Flower Mound HS Drumline

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

MARCHING PERCUSSION CONCEPTS WITH THE FLOWER MOUND DRUMLINE

Darrin Hicks and Adam Schweitzer

OUR APPROACH

Fundamentals and Basic Exercises – April thru November; to be played every day!

- Number of exercises and variations we use are overkill for performance of show music
- However, more tools make it easier to adapt; results in higher level of performance
- Importance of percussive and musical terminology (rudiments, sticking concepts, scale degrees, intervals, circle of 4ths/5ths, chromatic, major/minor, articulations, dynamics, etc.) established early on – in middle school, and during spring audition camps
- Precision is paramount!
- Precision first – then, inject musicianship

Ensemble Etudes – May thru August

- Bridge the gap between fundamental technique exercises and show music
- Large-scale exercise intended to be performed
- Develop ensemble listening skills, advanced skills, and mental focus for longer time periods

Show Music – May thru November

- Every member must understand their role within the ensemble
- Define listening points
- Practice
 - Individual – LISTEN TO YOURSELF and EVALUATE!
 - Within section
 - Listen to defined listening point, and match
 - Understand difference between rhythmic accuracy and balance
 - Within ensemble
 - Know exactly what to listen for and what to expect; can't make adjustments without understanding
 - Front ensemble learns battery parts (at least the outline)
 - Battery sections learn each other's parts

THE SECTIONS

Battery

- 8's – our version of “long tones;” basis for everything we play
 - Basic rebound strokes and controlled strokes; relaxed grip
 - Quads have series of “arounds,” basses have series of “splits”
 - Countless variations
 - Dynamics
 - Crescendo/Decrescendo
 - Add a diddle (+4-2-1)
 - Filled in
 - Threaded
 - Metered (+2-height variations)
 - Pyramid
 - Combinations of everything

- Hugadigs + variations
 - Timing
 - 16th timing – 3-note
 - Triplet Timing – 1-note
 - 2-Height – Bucks
 - Rolls
 - Gallop
 - Iced Coffee
 - Pats
 - Trips and 5's
 - Jag Taps – 16th note-based “Jeepers” accent/tap exercise
 - Extension of bucks, with fill-in
 - Develops two-heights, as well as 4:3 hemiola
 - Mark-time is essential to evaluating understanding of pulse and timing
 - DV Sans – “Shopping Spree,” introduces advanced and hybrid rudiments
 - Not everything in this etude directly relates to show music; may not get as “performance clean” as we would like, but that’s ok!
 - Develops students’ hands and pushes them to be better players
 - Uncommon Mind Control – “Stick Control” meets “flow”
 - A hugadig motion, organized in different numeric groupings (2 – 6 notes on a hand)
 - Develops a difficult motion “master” (one wrist turn, multiple notes)
 - Flam Jam – Swiss flam taps with a groove; short, and fun to play
 - Develops Swiss triplets and flam taps on both hands
 - Quads learn to move around the drums
 - Countless variations
-

Front Ensemble

Exercises

2-mallets – countless different scalar exercises, some which also include arpeggios

- Scales and arpeggios – basis for knowledge of scales; one and two octaves
 - Primarily major and minor, but can branch out to other modes
 - Forward and backwards – start by ascending the scale, or start by descending
- “Green”
 - “Mastery” of scales, traverse them in ways often written in music
 - Variants of playing scales with organized note groupings (2 – 4 note groupings)
- Arpeggios
 - Arpeggios up and down, in triple and duple meter
 - Emphasizes larger skips between notes for both hands
- Chromatic breakdown
 - Chromatic runs up and down of varying lengths
 - Introduces sextuplets
- 67 – ensemble exercise
 - Combines double stops/rebounds, interval changes, chord outlines
 - Introduces metric modulation

4-mallets – cover stroke types frequently used in show music; introduce advanced strokes

- Chromatic 5ths – establishes 4-mallet grip and shifting between pitches at a fixed interval
- Chord sequence – London Bridge, Golden Gate
 - Interval changes based on chord functions and their inversions
 - Different versions incorporate different chord progressions, larger interval changes
- Block chords and permutations
 - 7/8 meter, leaps between 5th/3rd intervals
 - Emphasizes proper playing zones between manuals (naturals/accidentals)
 - Incorporates push-pull technique when using single-alternating stroke
- “Broccoli” – focuses on different possible sticking permutations
- Different ways to play through exercises that utilize key signature
 - Major tonality
 - Circle of 4ths/5ths
 - Circle of chromatic
 - Major / relative minor
 - Major / modal

Performance elements

- Front ensemble is responsible for conveying different emotions/characters presented throughout the band show, both while playing and tacet
- Important to visually project to “back row” of performance venue – almost over-the-top, but tasteful; enhances, but does not detract from big picture
- We try to incorporate this element while playing exercises as well
- Chin up, confident, enthusiastic, engaged with music

Electronics

- Third musical element in show design, along with wind design and percussion design
- Incredibly important to big-picture musical design and overall aesthetic of show
 - Should NOT serve to only double the low brass voice
 - A separate musical voice that may have both supportive and leading musical roles
- Electronics section – 3 to 6 members that run mixers/sound
- Scene changes and automated faders
 - Crucial for accurate ensemble balance
 - Ability to change the “mix” through saved scenes
 - Electronics section performs shaping and dynamics the same way every time, without using an expression pedal
 - They can create a humanized factor through shaping
- 3 MIDI controllers with capability to trigger custom-designed samples
- Mainstage software – enables live show performance exactly how our designers envisioned
- Examples – audio samples and synthesizer layering

Thank you for attending our clinic!
 Questions? Please e-mail us at hicksdd@lisd.net or schweitzera@lisd.net

67

67 is the first of our technical etudes. This is a percussion ensemble that is designed to address a specific technical concept (or multiple concepts) in the context of a piece of music. This particular etude is based largely on the concepts discussed along with 7/8 octaves. Obviously, all the double stops are reminiscent of that exercise. Keep in mind the concept of separating lateral motion from vertical motion as you practice.

Don't let the "jumps" from one chord to the next cause you to make a rhythmic mistake. The same concept applies in the final section (measure 17 to the end), the only difference being that the hands are now staggered instead of playing together.

Think about your body placement as you play. Make sure you're balanced at all times and can reach both manuals with ease.

Synth players should play the etude as if reading it on a grand staff. Play the keyboard part with your right hand and the "Synth (LH)" part with your left.

The musical score for etude 67 is presented in four systems. The first system shows the beginning of the piece in 12/8 time, with a tempo marking of ♩ = 67-80. The Keyboard part (treble clef) plays a continuous eighth-note pattern, while the Synth (LH) part (bass clef) plays a series of sustained chords. The second system starts at measure 4, with a tempo change to ♩ = ♩ and a note "(Marimbas down 8vb)". The Keyboard part continues with eighth notes, and the Synth part plays sustained chords. The third system starts at measure 7, with a tempo change to ♩ = ♩ and a note "(Marimbas back to written octave)". The Keyboard part continues with eighth notes, and the Synth part plays sustained chords. The fourth system starts at measure 10, with the Keyboard part continuing its eighth-note pattern and the Synth part playing sustained chords. The score is written for a grand staff, with the Keyboard part on the top staff and the Synth (LH) part on the bottom staff.

67 (CONTINUED)

13

Musical notation for measures 13-15. Treble clef with a key signature of one flat. Measure 13 has a complex chordal texture. Measure 14 has a similar texture. Measure 15 has a simpler texture. Bass clef has a single note in each measure.

16

Musical notation for measures 16-17. Measure 16 has a complex chordal texture. Measure 17 has a melodic line with a key signature change to two flats and a 12/8 time signature. Bass clef has a single note in each measure.

18

Musical notation for measures 18-19. Treble clef with a key signature of two flats. Measure 18 has a melodic line. Measure 19 has a melodic line with a key signature change to one flat. Bass clef has a single note in each measure.

20

Musical notation for measures 20-21. Treble clef with a key signature of one flat. Measure 20 has a melodic line with a key signature change to two flats. Measure 21 has a melodic line with a key signature change to one flat. Bass clef has a single note in each measure.

22

Musical notation for measures 22-23. Treble clef with a key signature of one flat. Measure 22 has a melodic line with a key signature change to two flats. Measure 23 has a melodic line with a key signature change to one flat. Bass clef has a single note in each measure.

23

Musical notation for measures 23-25. Treble clef with a key signature of one flat. Measure 23 has a melodic line with a key signature change to two flats. Measure 24 has a melodic line with a key signature change to one flat. Measure 25 has a melodic line with a key signature change to two flats. Bass clef has a single note in each measure.

FloMo Flam Jam

Darrin Hicks

Snare
Quad
Bass

5

7

All Sections play "Stock" pattern (Snare Drum part) in which groupings of 3 notes are Swiss Triplet and groupings of 2 notes are Flam Taps until "Split" (written above) or another variable is called.

These are only a few of the limitless options...try adding variables including Diddles, Flams, Accents, Dynamics, other Rudiments, etc.

Example Variables:

1. Swiss Triplets and Flam Taps
2. Flam Accents and Flam Taps
3. Swiss Triplets and Inverts
4. Flam Accents and Inverts
5. Stright Sticking w/ Flam Tap Switcher
6. Flam Threes and Flam Taps
7. Flam Threes and Inverts
8. Alternating Flam Pudaduhs and Inverts
9. Flam Drags and Invert Cheese
10. Cheese and Flam Taps
11. Tachuta and Inverts
12. Chutacha and Flam Taps
13. Replace accents with Hertas

Uncommon Mind Control (UMC)

DHicks

$\text{♩} = 128$

Solo **Tutti** Accent = same volume as check throughout

6

Snare
Quad
Bass

S
Q
B

S
Q
B

S
Q
B

ff *fp cresc.*

S
L L R R R L L L R R R R L L L L
ff
B.S.
R R R L R L L L R R L L L L
LH Visual
R L R R R R R L L L L R L L L
R R R L R L L L R R L L L L

Q
L L R R R L L L R R R R L L L L
ff
R L R L R L L L R R L L L L
Skank
R L R L R R R L L L L
R L R L R L L L R R L L L L

B
ff

S
R R L L R L L L L L L R
L L L L R R R R L L L L R R R R
L R R R R L R R R R L R R R L

Q
R R L L R L L L L L L R
L L L L R R R R L L L L R R R R
L R R R R L R R R R L R R R L

B
R R R R L L L L R R R R L L L L

RH Pancake Flip

S
R R R R L L L L R R R L L L L
R R R L L L L
R L

Q
R R L R L R R R L L L R R R L L L
R L L L L L L L R L R L R L R R L
R L L L L L L L R R R L

B
R R R R L L L L
R L L L

6
6
5
5

Flower Mound H.S. 2017

Composer: Steve Melillo & Peter Graham

Winds arr: Wayne Downey

Percussion arr: Darrin Hicks & Alan Miller

Part 6

"Without Warning" & "Metropolis 1927"

♩ = 160

The score is for a percussion ensemble and includes the following parts:

- SnareLine:** Features a rhythmic pattern with dynamics *p* and *f*. Includes a drum pattern: R L R R L L R L R L R L R L R R.
- TenorLine:** Features a rhythmic pattern with dynamics *p* and *f*. Includes a drum pattern: R L R R L L R R L L.
- BassLine:** Features a rhythmic pattern with dynamics *p* and *mf*.
- Synthesizer 1:** Features a sustained chord with dynamics *ff*. Patch TBD.
- Synthesizer 2:** Features a sustained chord with dynamics *ff* and *Piano*.
- Glockenspiel:** Features a sustained chord with dynamics *f*.
- Upper Vibraphone:** Features a rhythmic pattern with dynamics *f*. Split - IP1006.
- Lower Vibraphone:** Features a rhythmic pattern with dynamics *f*.
- Upper Marimba:** Features a rhythmic pattern with dynamics *f*. Split - FS250.
- Lower Marimba:** Features a rhythmic pattern with dynamics *f*. Split - IP1003.
- Percussion 1:** Features a sustained chord with dynamics *f*. 18" SusCym, Conc *ff* Bass Drum, *f* dampened.
- Percussion 2:** Features a rhythmic pattern with dynamics *ff* and *mf*. WindChimes.
- Percussion 3:** Features a sustained chord with dynamics *f*.
- Percussion 4:** Features a sustained chord with dynamics *ff* and *f*. 20" SusCym, *ff* Tam Tam.
- Percussion 5:** Features a sustained chord with dynamics *ff*.
- Percussion 6:** Features a sustained chord with dynamics *ff*.
- Timpani:** Features a rhythmic pattern with dynamics *fff* and *ff*.

This musical score page contains parts for Snare, Tenors, Bass Dr., Pno., Glock., Vibes, Xylo, Mar., Mar., SusCym, Con.BD, WCh DR, SusCym, Tam, K.Ch., and Timp. The score is divided into measures 4, 5, 6, and 7. Measure 4 includes drum notation with stick directions (L, R) and piano notation with accents. Measure 5 features piano notation with 'Sustain All' markings and a *ff* dynamic. Measure 6 includes piano notation with 'IP903' markings and various dynamics (*mf*, *f*). Measure 7 contains piano notation with 'Split' markings and dynamics (*mf*, *f*). The score includes various performance instructions such as 'Bell Tree w/ triangle beaters', 'Concert Snare', and 'Stick'.