

Championship Technique For Marching Percussion

by James Campbell

Accompanying student books are available for \$6.00 each.

These books contain the individual instrument parts to the music in this Master Edition. They are :

#1004SN (snare drum), #1004MT (multi-toms), #1004BC3 (3 bass drums and cymbals), #1004BC4 (4 bass drums and cymbals), #1004BC5 (5 bass drums and cymbals), #1004PP (pit percussion).

Table Of Contents

Warm-Ups

I. Blastoff	5	IX. Classic Rolls	42
II. Bucks Deluxe	8	X. Cavalier 7/4	50
III. Finger March	11	XI. Classic Singles	54
IV. Accent Pyramid	14	XII. Flam City	61
V. Timing Twister	18	XIII. Flam Safari	65
VI. Construction Zone	25	XIV. Speed Bumps	71
VII. Diddle Dexterity	32	XV. Time Machine	77
VIII. Double Trouble	39		

Street Beats

<i>Agua Blanca</i>	81	<i>Bullet Train</i>	86
<i>Mozambique</i>	84	<i>Wildcat Boogie</i>	89

GENERAL INSTRUCTIONS

Championship Technique for Marching Percussion is a method book designed to provide the essential skills for developing a championship drum line. It is both an effective step-by-step method for technique development and a musical resource for providing warmups and cadences that help build performance excellence in your marching percussion section.

It is assumed that all players within each segment use the same sticks/mallets, play in the same area(s), and tune the instruments the same. You must have a focused ear every time your group plays these exercises - don't "zone-out" because you think they're too easy. You are establishing the quality of sound for your ensemble, the same way that the wind section of your band does each time they tune and warmup. You're not only matching pitch and tone quality, you're blending a sonority. Always maintain a blended sonority between individuals of the same segment and a balanced sound between different instrumental segments.

Each of the 15 warmups are fully orchestrated for the field percussion (snare, quads, bass drums, and cymbals) and front ensemble (mallet keyboards, timpani, and other grounded auxiliary instruments). Quad players may play a single drum "check pattern" for each warmup before they play the written part. Cross-sticking is indicated with an "X" under the staff. Cymbal parts can be played in unison or divided among several players. In most cases, the mallet parts can be performed on any keyboard percussion instrument in any register that sounds appropriate. Although auxiliary percussion instruments have been suggested for each warmup, you can experiment with substitutions to enhance the sonority.

A suggested tempo range is given for each warmup. Begin each exercise at a slow tempo so that each individual can demonstrate the proper interpretation before the tempo is increased. With most marching percussion sections, performing music at the basic pulse of 120 mm is comfortable because the patterns are fast enough to flow in a relaxed style with minimum strain on technical skills. The music usually becomes more difficult to perform well when the tempo goes faster or slower than this standard speed. Extremes in tempo, in either direction, will make technical limitations more obvious than they are in the "comfort zone". Slow tempi expose more obvious timing and tone production problems caused by jerky movement. Quicker speeds will test your technical proficiency, dexterity, and stamina. Spend more time working outside of your comfort zone so that you

are developing skills you don't have rather than spending all of your time playing things that you do well all of the time.

"Core Concepts" provide an outline of the expectations for developing fundamental skills in each warmup. These warmups should go beyond the function of simply getting everyone in the section "loose". The marching percussion section must set goals for each rehearsal based upon their needs for performing certain musical elements and technical skills. These warmups provide an opportunity for progressive technique development that concentrates on the fundamental skills of a championship marching percussion section. Because the needs of the ensemble change as it gains experience, the approach to these warmups must remain flexible. Always have the "quality of sound" of the group in mind.

As the director or section leader, you should include four to eight counts of rest between each repeat of the warmup. This "holding pattern" can serve many functions as it:

- allows time for tempo and dynamic changes between repeats.
- provides an opportunity to practice ensemble/segment attacks (cold attacks).
- gives leadership experience to a section leader who vocalizes ("duts") or plays the pulse between repeats.
- allows different segments to tacet on each repeat. You can isolate segments of the ensemble on each repeat to rest them and concentrate on the development of others.

The warmups in *Championship Technique for Marching Percussion* will help develop better musicians throughout your percussion section. With a little creativity, you can customize each warmup to fit your unique situation. The skills that these warmups develop will help your marching percussion ensemble perform all their music with greater clarity, sensitivity, and expression. Four cadences are also included in this book that provide more opportunities to develop skills as you showcase your marching percussion ensemble.

I. BLASTOFF

Suggested Tempo: ♪ = 90 - 250

Core Concepts:

- Recognizes changing meters
- Provides the opportunity for developing uniformity of motion with natural rebound (legato) strokes
- Acknowledges the 8th-note as the basic unit of pulsation for marching percussion
- Isolates single-hand movement for individual awareness of motion

Establishing the uniformity of large muscle motions (wrists and arms), should be the priority in this warmup. Watch how the players rebound, not just when they attack. Rebound style is a key visual cue to gaining consistency of technique among the players.

Play this warmup first with full, even, natural rebound strokes. (Some teachers call this a legato stroke.) You may also play this exercise with natural rebound strokes at various dynamic levels and/or stick heights. Maintain an even sound as you switch hands. After you have warmed up the larger muscle groups you may add the accents and play the exercise at 2 simple stick heights - high and low.

Maintain tempo control throughout the warmup. The tendency will be to rush the tempo as the meters become shorter. Play this exercise slowly at first, increasing tempo as you gain awareness of the correct motions. Differences in the uniformity of technique are easily observed at slower speeds.

Add four or eight silent counts between repeats so the director or section leader can change tempo and dynamics for the next repetition. The ensemble should start this exercise slowly and gradually move the tempo faster at each repeat. More experienced groups will stay sharp if the tempo and dynamic changes are radical or extreme at each repeat.

FIELD PERCUSSION

This exercise can also be done with double-stops. (Play the right hand and left hands together.) Watch the tips of the sticks and match the motion in each hand.

The “Hi-hat” technique in the cymbal part is a sound that relates to a drumset effect and produces a “chick” sound when the plates are held horizontal and pivoted against the body. The cymbals can use any crash technique for their part and should employ a variety of techniques. Cymbals may simply clap their hands if they want to concentrate on timing or if they become fatigued.

FRONT ENSEMBLE

Mallet players may play the double-stops or simply split the part into individual lines. The timpani provide the root, third, and fifth of the major triad in the key of the exercise. Mallets and timpani can move to new keys and inversions on each repeat.

Blastoff

The musical score for "Blastoff" is arranged in a multi-staff format. The top staff is for Snare, followed by Tenors, Bass Drums, Cymbals, Mallet 1, Mallet 2, Timpani, and Aux. Perc. (Woodblock and Small Drum). The score is divided into eight measures, numbered 1 through 8. The time signature changes from common time (C) to 3/8, then 6/8, and finally 3/4. The Snare, Tenors, and Bass Drums parts feature rhythmic patterns of eighth and sixteenth notes, with some measures containing rests. The Cymbals part features a consistent pattern of eighth notes. The Mallet 1 and Mallet 2 parts feature rhythmic patterns of eighth notes, with Mallet 1 also including a "Play in all keys" instruction. The Timpani part features a rhythmic pattern of eighth notes. The Aux. Perc. part features a rhythmic pattern of eighth notes, with Woodblock and Small Drum parts also included.

Snare
Tenors
Bass Drums
Cymbals
Mallet 1
Mallet 2
Timpani
Aux. Perc.
Woodblock
Small Drum

1 2 3 4 5 6 7 8

R R R R R R R R L L L L L L L L R - L - R - L - R - L - R - L -

R R R R R R R R L L L L L L L L R - L - R - L - R - L - R - L -

R R R R R R R R L L L L L L L L R - L - R - L - R - L - R - L -

Hi-Hat

(Play in all keys.)

(Play in all keys.)

(Play in all keys.)

VI. CONSTRUCTION ZONE

Suggested Tempo: ♩ = 72 - 132

Core Concepts:

- Increases the flexibility for controlling changing sticking patterns
- Develops increased finger dexterity
- Introduces Diddle rudiments and promotes timing consistency between single and double strokes

This warmup concentrates on stick control. Begin with big motions and play at a variety of dynamic levels on successive repeats. Play smoothly and evenly at all dynamic levels. Tempo can be controlled two ways between the duple and triple subdivisions:

- The pulse remains the same; it maintains a steady 4 beats per measure.
- The pulse changes; the speed of the 16th-notes equals the speed of the 8th-note triplet.

FIELD PERCUSSION

Alternating measures of straight sticking provide a check pattern for sound quality and timing control. If you keep a consistent energy level, the sound will weaken on double patterns; therefore, it is necessary to introduce an increased energy level with the fingers to maintain the even sound quality on the doubles. This will allow the ensemble to match the sound of the check pattern. Playing at soft dynamic levels will give the fingers a real workout! Quads should strive for smooth motions and balanced sounds as they play drum-to-drum patterns with sweeps and crosses. The bass drums provide a foundation of consistent sound quality for the snares and quads.

FRONT ENSEMBLE

The mallets focus on playing chromatic scales in a variety of patterns. Focus on making the accidentals as clear as the naturals and avoid the nodal points on the bars. Mallet players should provide shape by changing dynamics with the direction of the melodic line. Crescendo as the line moves up the instrument and decrescendo as the line moves down. The timpani provide a pedal point reference in the key of C major.

IX. CLASSIC ROLLS

Suggested Tempo: Duple Subdivision ♩ = 100 - 140, Triple Subdivision ♩. = 110 - 160

Core Concepts:

- Develops the ability to start Rolls with either the right or left hand
- Develops Double Stroke Rolls in duple and triple-based subdivision
- Builds endurance and stamina in performing long Rolls

Rolls should develop from a timing base or check pattern to provide consistent movement. The duple and triple-based exercises may be practiced separately or played in sequence. Alternating measures of straight sticking provide a check pattern for sound quality and timing control.

FIELD PERCUSSION

Play the doubles strong at slower speeds, stroking each note rather than allowing the stick to bounce freely. Spacing of the doubles is important and is often played too wide or open. Accurate spacing and precise subdivision of double strokes needs to be interpreted correctly at a slower tempo before speed is increased. The arm and wrist motion should remain the same between the check pattern and roll patterns. Let the arm and wrist control the tempo while the fingers handle the subdivision. Snares and quads should play in front of a mirror to help unify their motions. Bass drums may play the double strokes as written or just provide the check patterns.

FRONT ENSEMBLE

The theme for the duple subdivision is from Handel's "Water Music". The melody should be played lightly with a bouncing feel. The 4-mallet part can be split and played by two or more players. Mallet 2 should concentrate on lifting off the bars between notes. The timpanist should listen closely to the melody and interpret the phrase in a similar manner. The theme for the triple subdivision comes from "Spinning Song" by Felix Mendelssohn. The melody should be clear and flowing. Longer note values may be rolled. The accompaniment in mallet 2 and Timpani should support the melody.

Classic Rolls

Duple

The musical score is arranged in a grand staff with eight staves. The time signature is 3/4. The key signature has one flat (B-flat). The score is divided into five measures, with measure numbers 2, 3, 4, and 5 indicated above the Snare staff. The instruments and their parts are as follows:

- Snare:** Plays a continuous roll of eighth notes throughout the piece.
- Tenors:** Plays a continuous roll of eighth notes throughout the piece.
- Bass Drums:** Plays a pattern of quarter notes and eighth notes, alternating between the two staves.
- Cymbals:** Features a *Crash* in the first measure and *Hi-Hat* patterns in the second and fourth measures.
- Mallet 1:** Plays a melodic line with eighth and sixteenth notes.
- Mallet 2:** Plays a rhythmic accompaniment of chords and single notes.
- Timpani:** Plays a melodic line with quarter and eighth notes.
- Aux. Perc.:** Includes *Triangle* and *Tambourine* parts, playing rhythmic patterns.

X. CAVALIER 7/4

Suggested Tempo: ♩ = 90 - 132

Core Concepts:

- Develops a uniform interpretation of Double Stroke and Single Stroke Rolls
- Improves the flexibility to play 32nd-note figures with either the right or left hand
- Advances technique for increased velocity and dexterity

This warmup compares the double stroke with the single stroke in a 32nd-note subdivision. Strive for consistency of sonority in the 32nd-note patterns. Initially learn the warmup at a forte level and experiment with dynamic changes when the patterns are uniform and precise. The holding pattern can be expanded from 4 to 8 counts.

FIELD PERCUSSION

Although the check pattern provides a flowing motion for interpreting the double strokes, it doesn't help to set-up the single-stroke rolls. The interpretation of single strokes must be compared to the spacing of the double strokes. The tendency will be to play the single 32nds too fast...to "rip" them. Use full equal strokes in articulating the single 32nds and maintain the integrity of a precise subdivision.

FRONT ENSEMBLE

Mallet 1 may play the arpeggios with 2 mallets or use 4 mallets and perform with a sticking permutation of "4-3-2-1-1-2-3" in measures 1 through 7. The half-note and dotted half-note rhythms in mallet 2 may be rolled and the chords revoiced to add variety. Timpani play the roots of each corresponding scale. Change notes quickly so that a gliss is not audible.

XII. FLAM CITY

Suggested Tempo: ♩ = 80 - 132

Core Concepts:

- Develops grace note embellishments
- Isolates single-hand movement for individual awareness of motion
- Introduces Flam rudiment variations

Players should strive for independence of motion between the accent and grace notes. Think of two primary stick heights: low- for grace notes and high- for accents. Again, it may be helpful to isolate one hand on the drum by playing the other hand on the rim. This allows you to see the independent movement and hear any inconsistencies in sonority.

FIELD PERCUSSION

A common problem with executing Flams is that the players tend to raise the grace notes in preparation for the stroke. This unwanted motion often produces “Flat Flams” when the grace note and accent strike the head together. The grace note should simply drop into the drum head independent of the motion for the accent. In this warmup, interpret all unaccented notes as grace notes, including the first bar. The idea is to get the grace note hand moving in a small, fluid motions as an ostinato figure, then place the accents in the proper rhythm. This warmup will develop a relaxed grace note motion that produces the proper timing for Flams.

FRONT ENSEMBLE

Mallet players should interpret the double-stops as simultaneous attacks. Lift the mallets between strokes with a fluid motion to avoid timing problems. Half-notes may be rolled or struck. The tambourine provides a 16th-note pattern that must align with the 8th-notes that dominate the texture.

Flam City

The musical score for "Flam City" is arranged in a multi-staff format. The parts include:

- Snare:** Features a rhythmic pattern of eighth notes with dynamic markings (>) and articulation (2, 3, 4, 5, 3).
- Tenors:** Features a rhythmic pattern of eighth notes with dynamic markings (>) and articulation (3).
- Bass Drums:** Features a rhythmic pattern of eighth notes with dynamic markings (>).
- Cymbals:** Features a rhythmic pattern of eighth notes with dynamic markings (>) and articulation (3).
- Mallet 1:** Features a rhythmic pattern of eighth notes with dynamic markings (>).
- Mallet 2:** Features a rhythmic pattern of eighth notes with dynamic markings (>).
- Timpani:** Features a rhythmic pattern of eighth notes with dynamic markings (>).
- Aux. Perc.:** Features a rhythmic pattern of eighth notes with dynamic markings (>) and articulation (2, 3).

The score is written in common time (C) and includes various dynamic markings (>) and articulation (2, 3, 4, 5, 3) throughout. The Aux. Perc. part includes a section labeled "(2) Cowbells" and "Tambourine".

XIV. SPEED BUMPS

Suggested Tempo: ♩ = 90 - 132

Core Concepts:

- Creates the ability to embellish rhythms with a variety of rudiments
- Develops performance skills in odd meters
- Improves stamina and endurance

The 7/8 meter is phrased in both 4-3 and 3-4 groupings. The odd meter allows both hands to have equal distribution of the lead. The holding pattern is written in Common Time to allow the tempo to be changed more easily on repeats. Gradually develop rudimental complexity. Learn the “check pattern” first, then alternate between the check pattern and the rudimental variation. Some of the variations are more difficult than others. You can first play from a shorter list of variations and add more difficulty as you develop experience. This warmup also illustrates that complicated rudimental patterns can often be reduced to simple accented rhythms.

FIELD PERCUSSION

Observe the movement of your hands to maintain a consistent motion between the accent pattern and rudimental variations. Once again, you may derive single-hand patterns from the complex rudiments by isolating one hand on the drum and playing the other hand on the rim. These resulting patterns should be used as new single-hand exercises, increasing your dexterity and speed. The rudimental variations contained in *Speed Bumps* are:

- Flam • Stutter Diddle (accented diddles) • Cheese (combination of flam and accented diddle)
- Drag, after the accent (tap-height double strokes) • Flam Drags • Rolls (stroke-height double strokes)

FRONT ENSEMBLE

The timpani provide the tonic and dominant pitch in the key of the exercise. Mallets and timpani should move to new minor keys on each repeat. The auxiliary percussion parts will sound best with instruments of short duration, such as the ones given in the score.

Wildcat Boogie

Snare (clap)

Tenors (clap)

Bass Drums

Cymbals Hi-Hat

Measures 1-4. Snare and Tenors play claps. Bass Drums play a triplet eighth-note pattern. Cymbals play a hi-hat pattern.

Snare (stick shot)

Tenors

Bass Drums

Cymbals Fusion Crash

R R R R

R L R L R L R R L R L R R L R L R R L L R R L L R L R L R L R L R L R L R

Measures 5-8. Snare plays a stick shot. Tenors play a complex rhythmic pattern with R/L notation. Bass Drums play a triplet eighth-note pattern. Cymbals play a fusion crash pattern.