Fall 2017

Percussion Packet – Front Ensemble
Percussion Start Date for 2017 is AUGUST 17th

The auditions for the drumline will be held during our summer drumline camp, which runs Thursday through Saturday, August 17-19. The size of our drumline is limited, so participation in the camp and audition does not guarantee your top choice of instrument. We would like to march 7-10 snares, 4-5 quads, 5-7 basses, 7-9 cymbals, 12-14 keyboard spots in the front ensemble, and various auxiliary and electronics. The auditions will include two portions; how you function within the line during the camp, and an individual audition. Individual auditions will include the following: excerpts from any of the drumline exercises posted below, sight-reading, and a solo piece (optional but strongly encouraged). The goal is to set the line by Friday’s evening block and begin working on show music a soon as possible.

For the evenings of August 17, and 18th, Lamar University will provide early move-in to the dorms Thursday morning before the drumline camp begins. Please be aware that you will be on your own for meals for the duration of the drumline camp.
2017 Lamar Drumline Camp Schedule Aug. 17-19

*MEAL CARDS WILL NOT BE ACTIVE UNTIL THE NEXT WEEK (~Aug. 24)
Be ready to feed yourself through camp.

Thursday 8/17
8:00am - Check-in for Dorms and Camp Registration
1:00pm - 5:00pm Welcome/Full Battery Rehearsal, Front Ensemble Separate
6:30pm - 9:00pm Full Battery Rehearsal, Front Ensemble Separate

Friday 8/18
8:00am - 12:00pm Full Battery Rehearsal, Front Ensemble Separate
12:00pm - 1:30pm Lunch
1:30pm - 5:30pm Individual Auditions, Order TBA
5:30pm - 7:00pm Dinner
7:00 pm - 8:00pm Full Battery Rehearsal, Front Ensemble Separate

Saturday 8/19
8:00am - 12:00pm Full Battery Rehearsal, Front Ensemble Separate
12:00pm - 1:30pm Lunch
1:30pm - 4:00pm Sub-Sectionals
4:00pm - 5:30pm Full Battery Rehearsal, Front Ensemble Separate
5:30pm - 7:00pm Dinner
7:00pm - 8:00pm Full Line Rehearsal, Including Front Ensemble

END OF CAMP

Sunday 8/20
No Rehearsal, Rest

REPORT FOR MARCHING BAND CAMP MONDAY
The Lamar University Front Ensemble

Technique Outline

The following is a compilation of the basic technical aspects addressed on a regular basis in the Lamar University front ensemble. The approach to the instruments, and the means with which we achieve our goals are customized to our ideals of sound, performance, and representing the Showcase of Southeast Texas in the best possible way.

Ensemble Technique

Rule #1: IF YOU MOVE TOGETHER, YOU PLAY TOGETHER. There is no exception to this rule. Therefore, technique and uniformity are of the utmost importance. We must strive to look and sound the same at all times.

Placement of mallets on the keys: For outdoor purposes, we will use the dead center of the keys, (directly over the resonators). This may be contrary to other schools of thought, but this is customized for the outdoor approach. The edge of the keys should be used only when it is absolutely necessary.

Posture:

From the ground up....

We will begin with our feet shoulder-width apart. Your legs should be relaxed, knees slightly flexed. Rigidity will greatly inhibit your range of motion, so it is best to maintain your flexibility from the beginning, and start forming good habits on even the simplest exercises. Keep your back and neck straight, and allow your arms to hang naturally at your sides. There should be NO tension in your neck or shoulders. Stand with your chin up at all times, and look down your nose to see the instrument (as opposed to hunching over to see the keys!)

Things to keep in mind:

Avoid crossing your feet while playing and never stand with your feet crossed. This will inhibit your range of motion, and prevent you from moving fluidly behind the instrument. When moving from instrument to instrument, use large, graceful steps as opposed to shuffling with small steps. You will move much faster this way, and look less frantic. Remember, we are professional in everything we do at all times. Vibraphonists should stand with their right toes on the pedal at all times. Do not use the entire foot it is not necessary to exert that much energy. Instead, keep your weight distributed evenly between both feet, and use only the toes for pedaling.

Marimbists should be flexible with their body position to the instrument. There will be times when one foot may need to be placed in front of the other to shift between the upper and lower manuals of the instrument, or make large lateral shifts behind the instrument. All of these
motions should be done gracefully, keeping in mind that people will be watching your every movement. Our posture and physical approach to the instrument will be one of the first indications to the judge and the audience, exactly what kind of ensemble we are.

Two-Mallet Technique:
Our two-mallet grip is best characterized as a rear fulcrum grip. The mallet is held primarily by the rear two fingers which better facilitates both involving the arm into the stroke and a smooth and uninhibited rebound. With about 1.5 to 2 inches extending from the back of the hand, wrap the two rear fingers around the shaft of the mallet. Then lightly place the remaining three fingers on the shaft with the index finger slightly extended. The two rear fingers are there to hold the mallet. The index finger and thumb are there to guide the mallet. Do not squeeze the front of the mallet. The hand should not be flat (palms down), but rather should be turned inward at a slight angle. The wrist and arms should form a natural angle that puts no stress on the wrist joint.

Four-Mallet Technique:
The Lamar drumline uses the Stevens grip when playing with four mallets. With the hand turned sideways in a hand shaking position, the outside mallet is gripped with the bottom two fingers with no more than a half-inch extending beyond the back of the hand. The inside mallet is balanced between the center of the palm and the curled-in index finger (the “perch”). The middle finger secures the mallet in the palm, while the thumb rests on top of the index finger.

Names you absolutely must know:
Leigh Howard Stevens
Erik Johnson
The Cavaliers Front Ensemble
The Santa Clara Vanguard Front Ensemble
Keiko Abe
Bob Becker
Nebojsa Jovan Zivkovic
Nancy Zeltsman
William Moersch
Sandra Rennick
Gary Burton

In order to fully understand the activity, you need to be an active student of the current state of the art. Attend DCI and WGI shows and get on YouTube! I would encourage you to check out warm-up videos of the Cavaliers and Santa Clara Vanguard front ensembles.
Green Builder
To be performed in all keys and modes
Matthew Holm

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Ride Like the Wind
Floor Exercises

Matthew Holm

8's and 16th's

7/8 Permutation

8's and Sixes

5/4 Accent

Shifting Arpeggios (play in all keys)

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Europa

Matthew Holm

Follow Marimba Shaping Throughout