

Latin Arranging for the Marching Percussion Ensemble

By Lalo and Julie Davila



With access to many global influences in all aspects of percussion, the evolution of “world” percussion grooves and writing styles has infiltrated the marching percussion activity and opened up an unending variety of choices for the contemporary marching percussion ensemble. We plan to discuss and demonstrate, using the Middle Tennessee State University Drumline, orchestration and arranging concepts for incorporating world percussion styles and grooves within the marching percussion ensemble.

The MTSU Band of Blue is known for their reputation of being big, loud, and funky, exploring all styles of funk, Latin and world influences. In our PASIC 2009 clinic, we plan to discuss and demonstrate several different world or Latin styles. The plan is to have a traditional salsa band perform each tune in its original form, progressing then to the adaptation of the tune (or a portion of the tune) to the marching percussion ensemble, and then conclude with performing the selection together. The intention of this format is to establish the authentic style, then demonstrate different adaptations to traditional marching instruments, and conclude with incorporating the two together to display how exciting it can be to perform in tandem, maintaining style and energy.

There are many instruments now available when exploring arranging ideas in Latin styles and unique ways to utilize traditional marching instruments while maintaining the integrity of the groove. At MTSU, with the vision of Andy Smith, we have developed an instrument called the “Multi Percs”: a percussion rack that has a repinique, a set of bongos, a timbale, and the possibility of mounted cowbells and blocks. The Multis are another division of the marching section and are treated similarly to the tenors in drill and placement, but the color choices and the ability to incorporate authentic voices in conjunction with traditional marching instrumentation is a very exciting adaptation to the MTSU Band of Blue sound.

Because MTSU is a typical college drumline with limited time to rehearse and additionally limited time to get on and off the field, we have to be clever in scoring so that students can perform successfully and effectively. It is a challenge to achieve style and integrity of the groove without hauling out a large inventory of equipment and without a tremendous amount of rehearsal time. During the clinic we will discuss how we address those challenges utilizing substitutions of instruments, the mounting of color instruments, implement choices, and how to incorporate syncopation and style exercises into the warm-up process in order to maximize rehearsal time. Plans are in the making to include some exciting guest artists who will solo with the group for a finale selection. Please join us for some cha-cha and more at PASIC 2009.

GUIDELINES FOR THE MARCHING PERCUSSION ARRANGER

Timing of the piece/solos

How long do you want the solo to be?

Give it time to develop

Decide which are your strong sections/players and figure out how they will be exposed; i.e., groove/solos

Decide on form: verse, grooves, chorus, solo section, transitions, etc.

Style of the music

Is it a mambo, cha cha cha, etc.

Which instruments will best represent the style of the music; e.g., pit instruments

Field instruments and their rhythms

Bass drum rhythm



Tenors rhythm
Snare drum rhythm
Field cymbal contribution

Tuning

Keep the style of music in mind when tuning the battery percussion

Orchestration

Who will play melody and who will play harmony?

Will you use timpani or bass guitar or both?

When will everyone play unison?

Decide what instruments are more important in the front ensemble when confronted with limited players

Proper playing techniques on the Latin percussion instruments

Timbales
Congas

Bongos
Auxiliary instruments

Implements for each instrument
Color choices and integrity of the style
Balance and blend

Reference materials

The Salsa Guidebook by Rebecca Mauleon
Guide to Afro-Cuban Percussion by Ed Uribe
Three videos by Bobby Sanabria
Afro-Cuban Drumming by Glen Caruba
Puente in Percussion CD

Lalo Davila is Director of Percussion Studies at Middle Tennessee State University. He received his Bachelor of Music degree from Corpus Christi State University and a Master of Music degree from the University of North Texas. Lalo has performed with the Corpus Christi Symphony Orchestra, the Nashville Symphony, Six Pence None the Richer, Clay Walker, Vickie Carr, Sherry Lewis, the Panhandlers Steel Band, and Max Carl and the Big Dance. Currently, Lalo performs with several Latin groups including Orkesta Eme Pe. Known as an outstanding clinician and adjudicator, Lalo has conducted clinics throughout the United States, Mexico, Cuba and Japan. Lalo is the author of *Contemporary Rudimental Studies and Solos* (Row-Loff) and *Play at First Sight* (Alfred).

Julie Davila is a member of the chamber percussion ensemble the Caixa Trio. She serves on the PAS Board of Directors and was chair of the PAS Marching Percussion Committee from 1998–2007. She is the arranger and instructor for the Middle Tennessee State University Band of Blue Drumline and an adjunct professor of percussion at MTSU. Julie received her degree from the University of North Texas. She is the author of the *Modern Multi-Tenor Techniques and Solos* and *Impressions on Wood* published by Row-Loff, and is a co-author of *Aptitude*, an innovative solo snare book published by Drop 6 Media.

PN

MARCHING
DAVID LINDBERG
MARCHING CLINIC/PERFORMANCE
SATURDAY @ 9:00 A.M.
SANDI RENNICK AND THE
PHANTOM REGIMENT
FRONT ENSEMBLE
MARCHING CLINIC
SATURDAY @ 1:00 P.M.

PASIC 2009 LAB SESSIONS

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
NOVEMBER 11–14, 2009 INDIANAPOLIS, IN WWW.PASIC.ORG

First introduced at PASIC 2001, "Labs" are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50 minute session during which, five or six student players take their turn performing and receive a helpful critique. If a student performer is interested in participating, he or she may sign up via e-mail, phone, or by fax before October 20, 2009. Each person may sign up for more than one lab, but ultimately acceptance will be based on a first come-first served basis. For more information, contact Percussive Arts Society, E-mail: percarts@pas.org; Tel: 317-974-4488; Fax: 317-974-4499.

CYMBALS—MARC DAMOULAKIS

1. Rachmaninoff—2nd piano concerto
2. Tchaikovsky 4 and Romeo & Juliet
3. Mousorgsky—Night on Bald Mountain
4. Rimsky-Korsakov—Sheherezade

TIMPANI—GEORGE BROWN

1. Mozart—Overture to The Magic Flute (Mm 186–end)
2. Beethoven—Symphony #9, 1st mvt. coda (18 before S–end)
3. Brahms: Symphony #1, 1st mvt. (2 before B–5 before C)
4. R. Strauss—Death & Transfiguration (Mm 6–9, and: 3 before H–downbeat of H)
5. Elgar—Enigma Variations, "Troyte" (4 before #27–end)
6. William Schuman—New England Triptych, mvt.1 (Mm 122–152)

SNARE DRUM—NICHOLAS ORMROD

1. Gioacchino Rossini, The Thieving Magpie, Overture
2. Alexander Glazunov, The Seasons, Winter, Variation III (Hail)
3. Alban Berg, Wozzeck, Act 2 fig 640–675
4. Sergei Prokofiev, Romeo and Juliet, No 12 'Masks'
5. Dimitri Shostakovitch—Lady Macbeth of Mtsensk—Act 3 interlude between scene 6 and 7 (fig 383–392)

ACCESSORIES—CHRISTOPHER MCLAURIN TAMBOURINE

1. Britten—Four Sea Interludes from Peter Grimes, IV. 8 Before 10 to 11 (both Tambourine and Snare Drum Parts)
2. Dvorak—Carnival Overture, Opening to C, T to the End
3. Stravinsky—Petrushka (1947), 201–207

TRIANGLE

1. Brahms—Symphony No. 4

BASS DRUM

1. Stravinsky—The Rite of Spring (Dance de la Terre)

KEYBOARD—GLENN PAULSON

XYLOPHONE

1. Gershwin—Pogy and Bess (Introduction)
2. Kabalevsky—Colas Bruegnon (Overture)

VIBES

1. Bernstein—West Side Story m. 582–607 (m.701–705 are an added part to the Marine Band version)
2. John Williams—Escapades Movement 1 m. 49–m.65 Movement III m.126–176

GLOCK

1. Respighi—Pines of Rome (mov. 1)
2. Sousa—Stars and Stripes (oboe part in the trio)

Notate which lab(s) in which you would like to participate. If multiple labs are selected, number in order of preference.

CYMBALS TIMPANI SNARE DRUM ACCESSORIES KEYBOARD

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

TEL _____ E-MAIL _____

SEND TO: PERCUSSIVE ARTS SOCIETY
110 W. WASHINGTON STREET, SUITE A, INDIANAPOLIS, IN 46204