South Carolina State University
Bongo Brothers 2017-2018 Percussion Packet
Featuring 4 & 5 Tonal (Split) Bass Parts, along with Leg Tenor Parts
for High School Instructors and Students

Packet created by Marcus McCluney
Advised by Dr. John P. Robinson (SCSU Director of University Bands) and Clyde Frazier III (Former SCSU Marching Percussion Instructor, Freelance Percussion Instructor)

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Preface

This packet is designed to provide high school marching percussion instructors, as well as high school marching percussion students, a tool of understanding what the South Carolina State University Marching Percussion Section known as the "Bongo Brothers" performs in their warmup sequence. Also, this packet includes the cadence "Facetime", written by Kevin Stewart.

The goal for this packet is to prepare any and all students for collegiate level material as it pertains to the South Carolina State University Marching Percussion Section.

Instructors, use this packet to better your students. Know that this packet WILL help them become players, as well as better musicians, but YOU must teach your students to the best of your abilities.

Students, use this packet as a tool to make you more prepared and confident to play at the standards of the South Carolina State University Marching Percussion Section. Seek the knowledge, push your teachers to teach you. "I don't have an instructor" or "My instructor wasn't there much" is not an excuse!

This packet includes our 2017-2018 warmup sequence, which consists of:

Legs – Legato Exercise

Tapout – Tap Accent Exercise

C Groove – Double/Triple Beat Exercise

1-95 – 16th Note Diddle Exercise

Trip'd – Triplet Diddle Exercise

Facetime – Standard Feature Cadence

Each warmup consists of introductory notes, explaining to the student or instructor the best way to approach each warmup. Also, each warmup has a minimum/maximum tempo, designed to promote maximum playing abilities through slow/fast application of playing fundamentals.

Orangeburg, South Carolina Marcus McCluney

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Marc O'Brien

Legs (4 Tonal Basses)

Notes:

1. Practice this exercise at a max tempo of 180 bpm.

2. Make sure you practice this exercise at ALL dynamic levels (***p, mp, mf, f***).

3. While practicing, make sure all fingers are kept on the sticks.

4. Do not play this exercise with a loose grip!
   Legato, as a marching percussion term, means "with rebound".
   Make sure your playing is defined, not loose and undefined.
   As the tempo increases, remain relaxed.

5. Make sure you're using the proper muscle groups to achieve dynamic levels (***p, mp, mf, f***).

Quads:

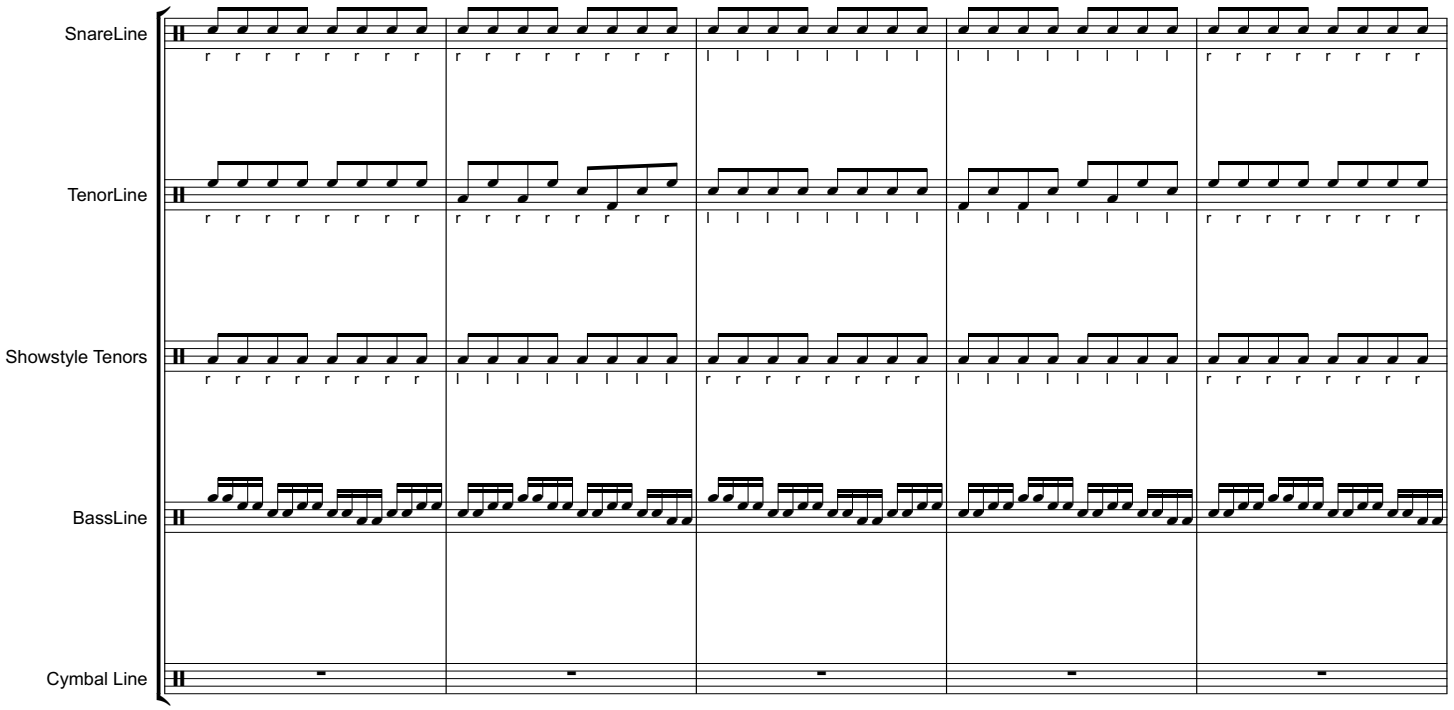
Make sure to keep hands over the drum that was hit last. Meaning, you may have to crossover the hand that is resting.

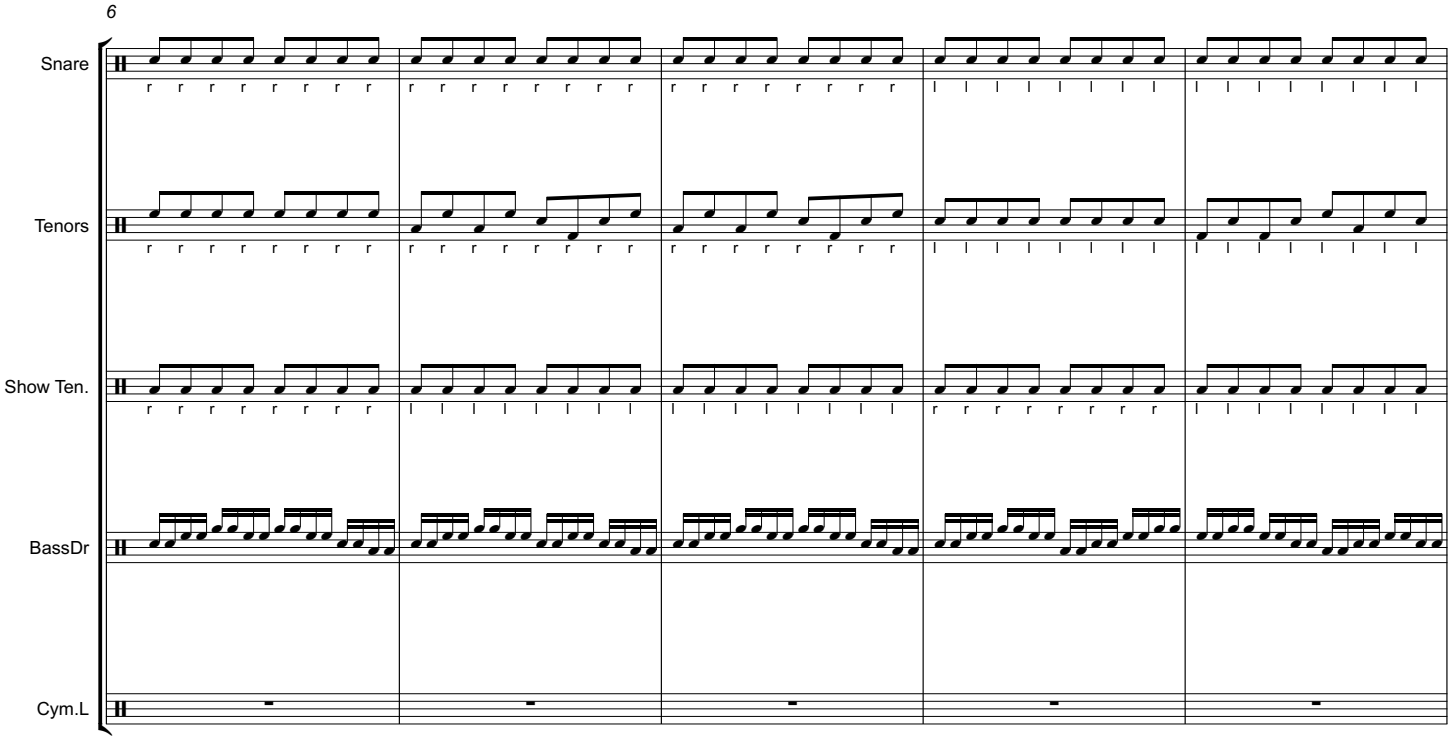
Cymbals:

The cymbal part could possibly be created by the cymbal section leader or percussion instructor.

Legs (4 Tonal Basses)

Marc O'Brien





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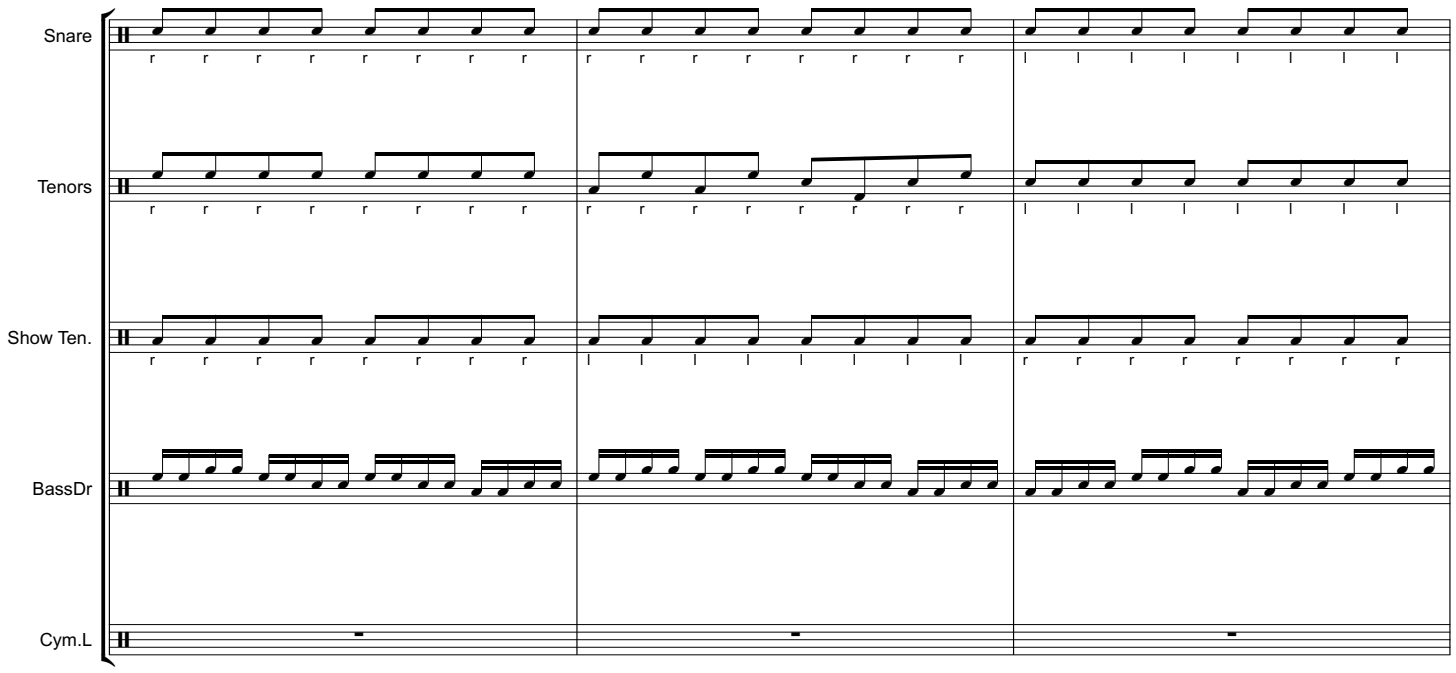
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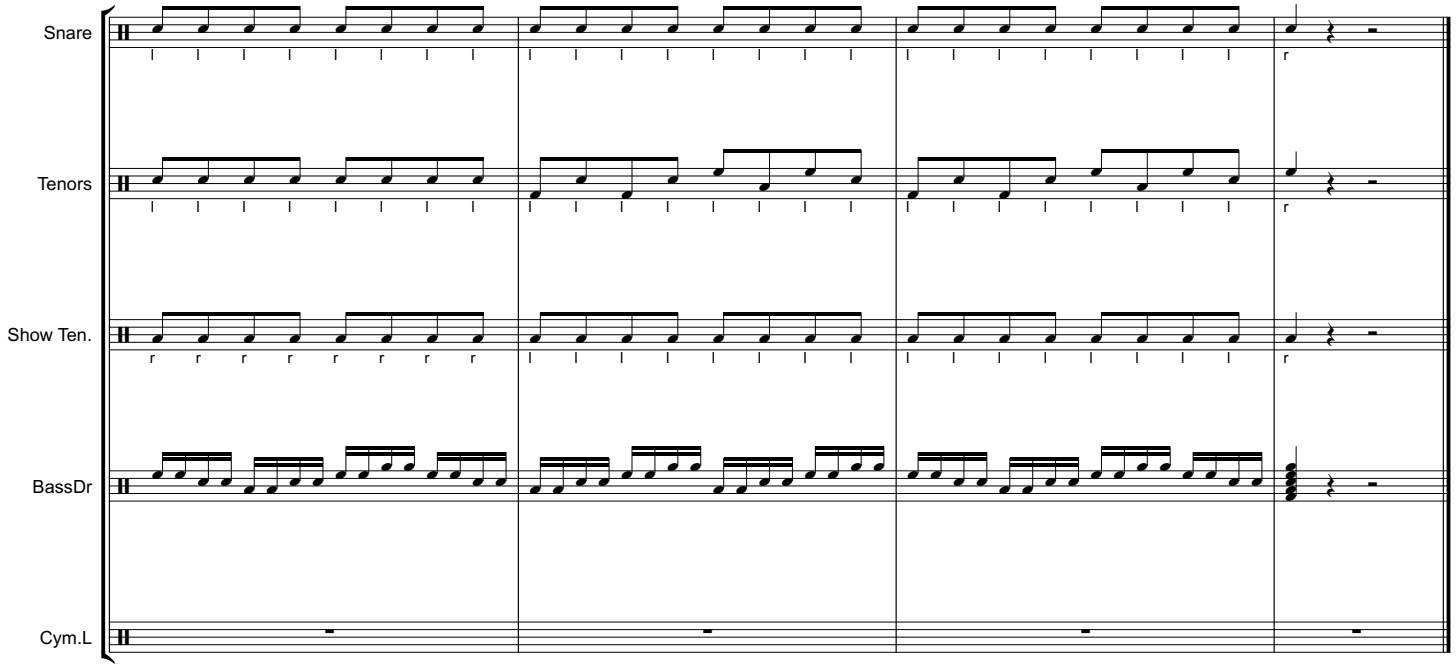
Tenors
Show Ten.
BassDr
Cym.L

14


Snare
Tenors
Show Ten.
BassDr
Cym.L

Marc O'Brien

Legs (5 Tonal Basses)

Notes:

1. Practice this exercise at a max tempo of 180 bpm.

2. Make sure you practice this exercise at ALL dynamic levels ***(p, mp, mf, f)***.

3. While practicing, make sure all fingers are kept on the sticks.

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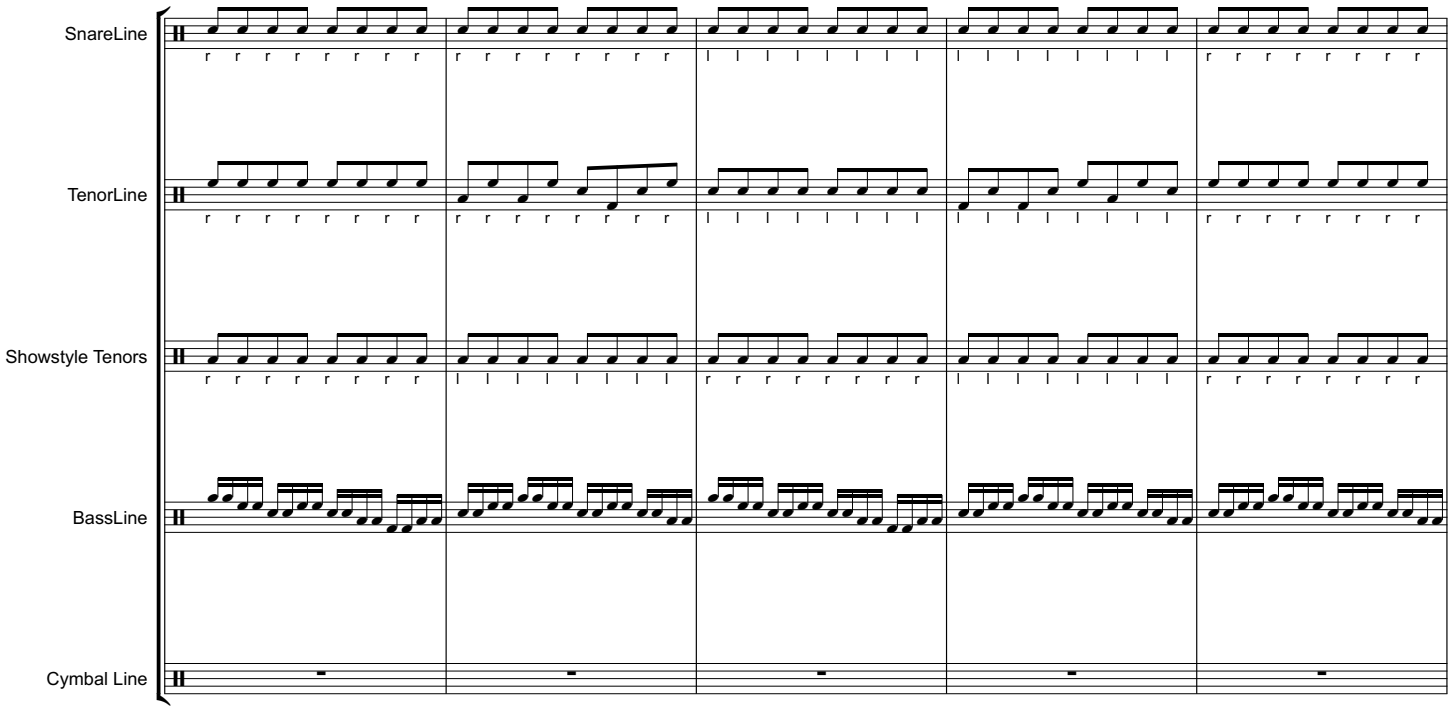
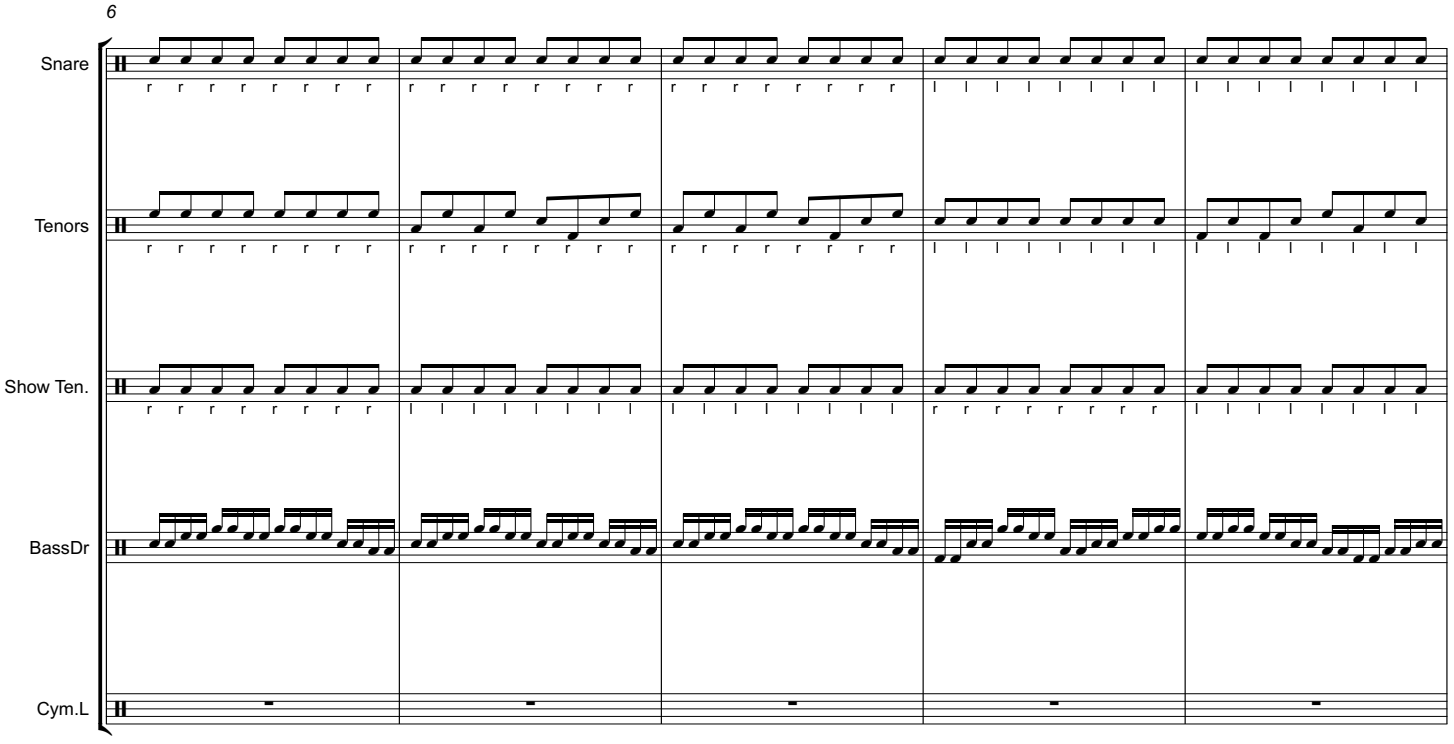
Cymbals:

The cymbal part could possibly be created by the cymbal section leader or percussion instructor.

Legs (5 Tonal Basses)

Marc O'Brien





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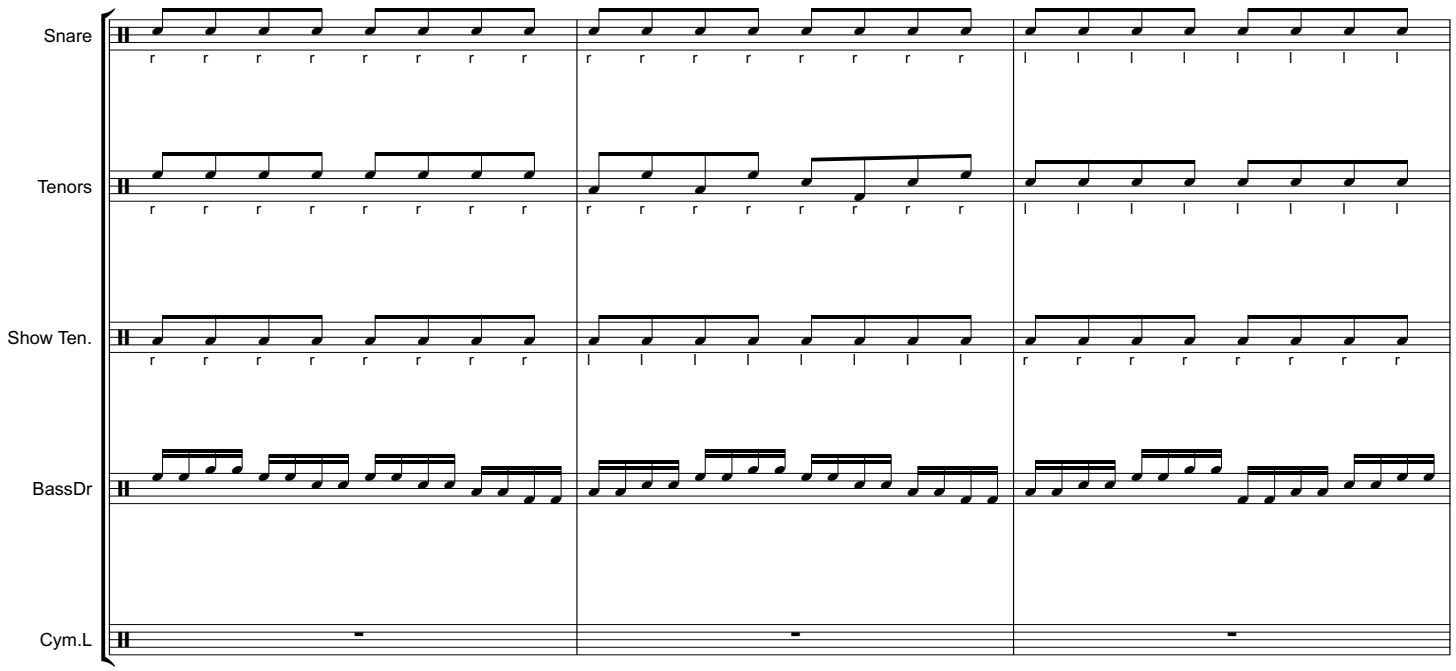
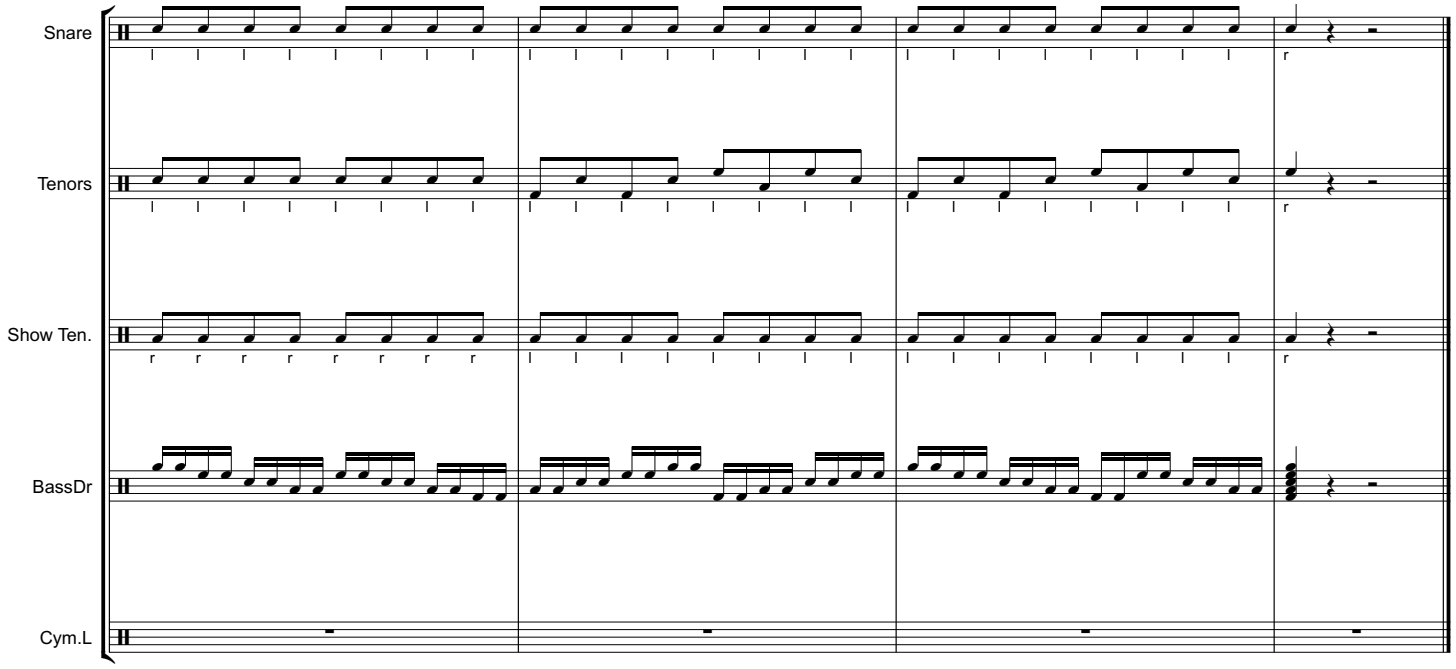

Snare
Tenors
Show Ten.
BassDr
Cym.L

14


Snare
Tenors
Show Ten.
BassDr
Cym.L

Tapout (4 Tonal Basses)

Marc O'Brien

Notes:

1. Push yourself to play this exercise at a max tempo of 180bpm.

2. Practice the exercise "Legs" at *piano*, make sure to keep all fingers on the stick.
   That will help you play Tapout much better.

3. Use your wrist to stop rebound, it will keep your tap heights (at *piano*) consistent.

   It will also help you reach the accent height (at *forte*) consistently.

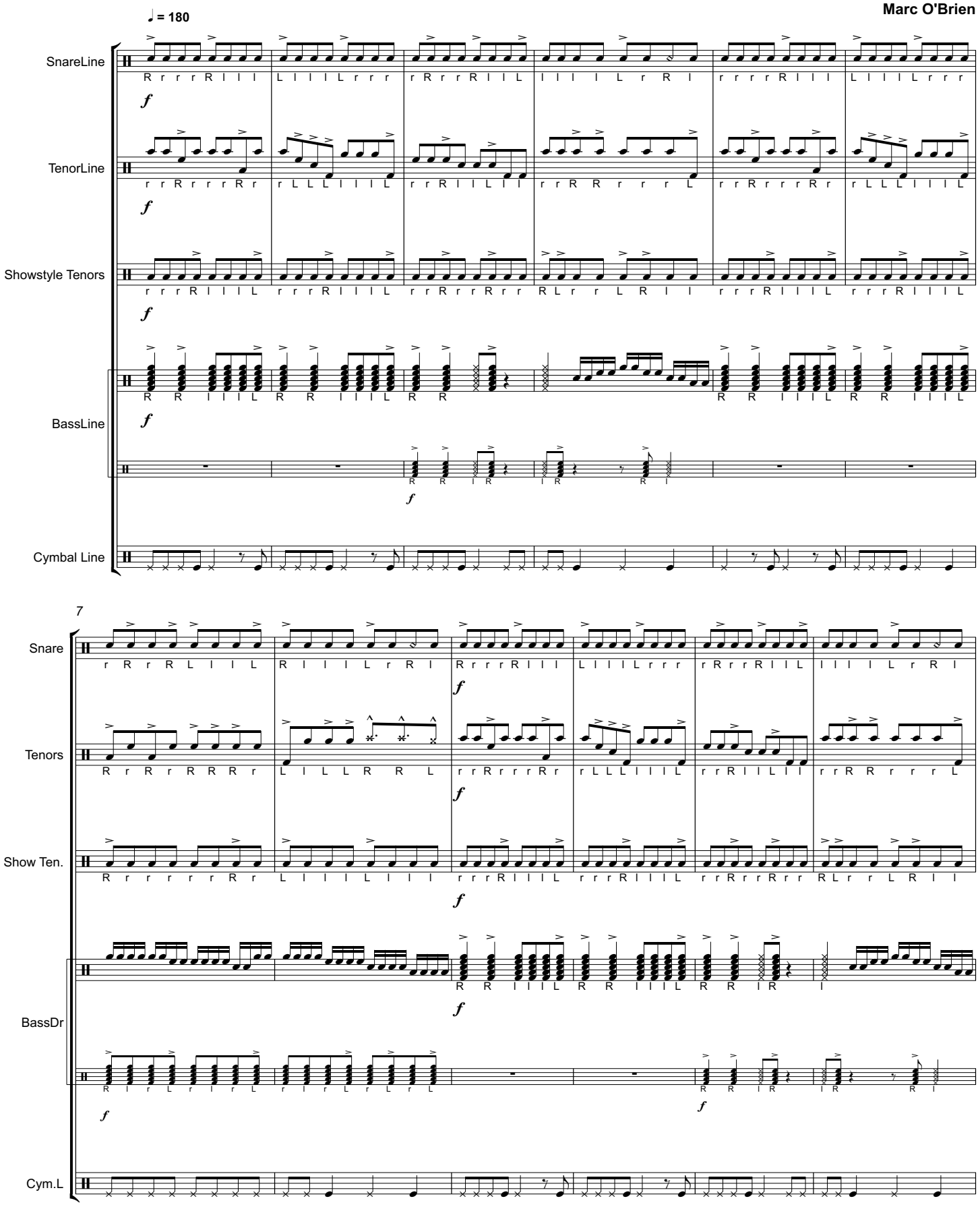
4. Snares, Quads, and Tenors, make sure you're playing with alternate sticking
   on measures 13 - 16.

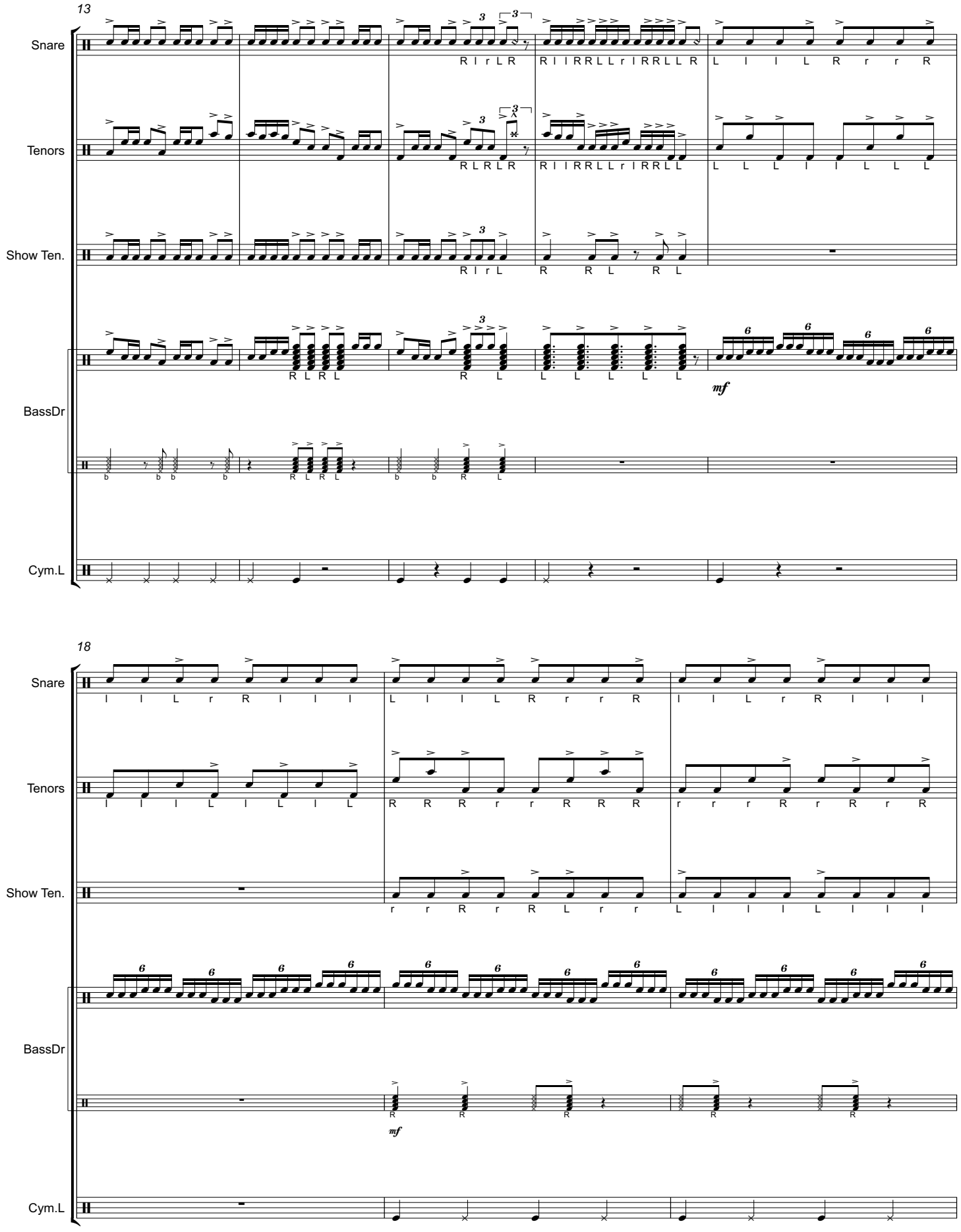
5. Basses, notice the two staffs. The second staff pertains to the bass players who
   don't have any tonal bass parts.

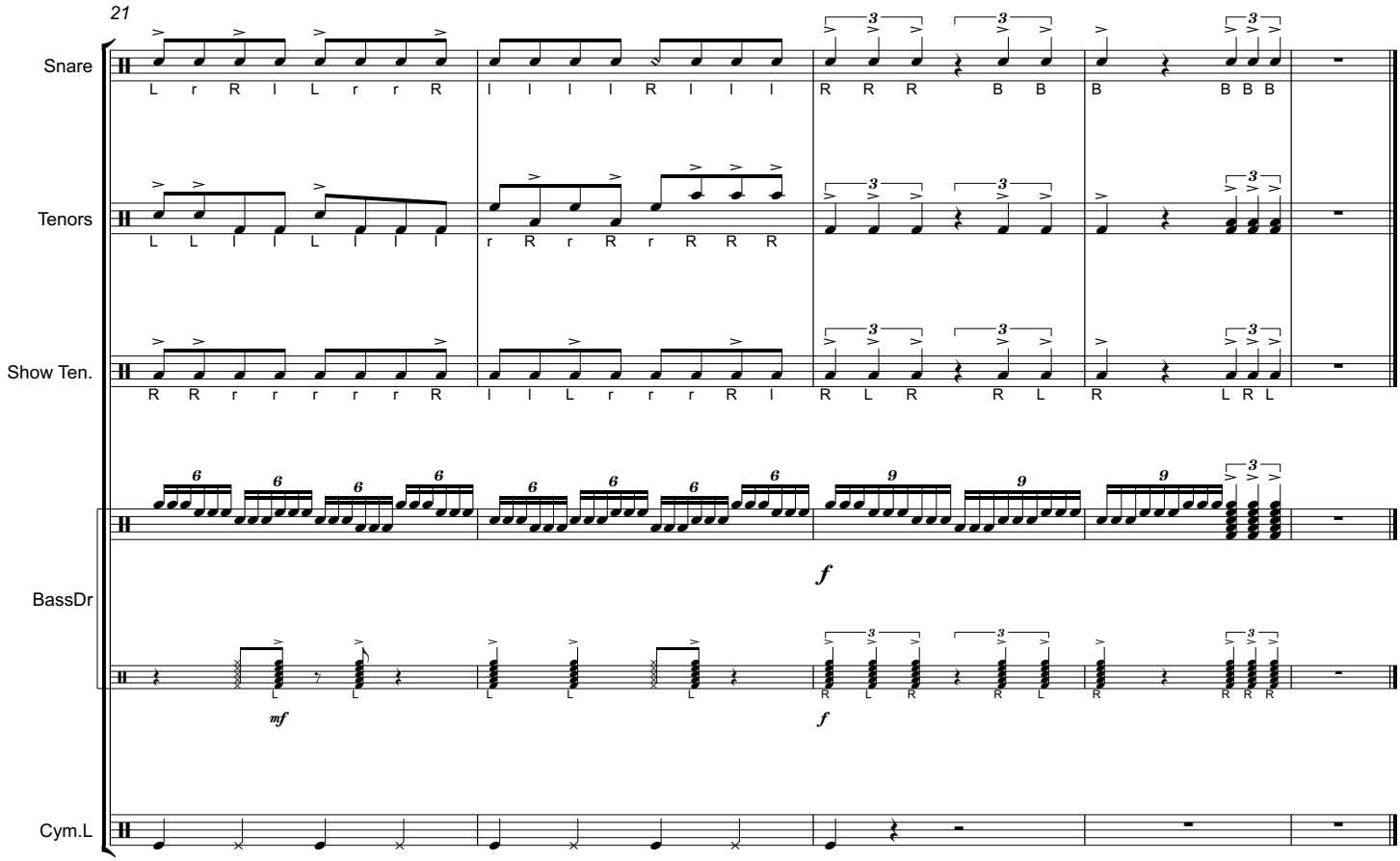
TapOut (4 Tonal Basses)

Marc O'Brien

♩ = 180




13
Snare
Tenors
Show Ten.
BassDr
Cym.L
mf
18
Snare
Tenors
Show Ten.
BassDr
Cym.L
mf


21
Snare
Tenors
Show Ten.
BassDr
Cym.L
mf
f
f

Tapout (5 Tonal Basses)

Marc O'Brien

Notes:

1. Push yourself to play this exercise at a max tempo of 180bpm.

2. Practice the exercise "Legs" at *piano*, make sure to keep all fingers on the stick. That will help you play Tapout much better.

3. Use your wrist to stop rebound, it will keep your tap heights (at *piano*) consistent.

   It will also help you reach the accent height (at *forte*) consistently.

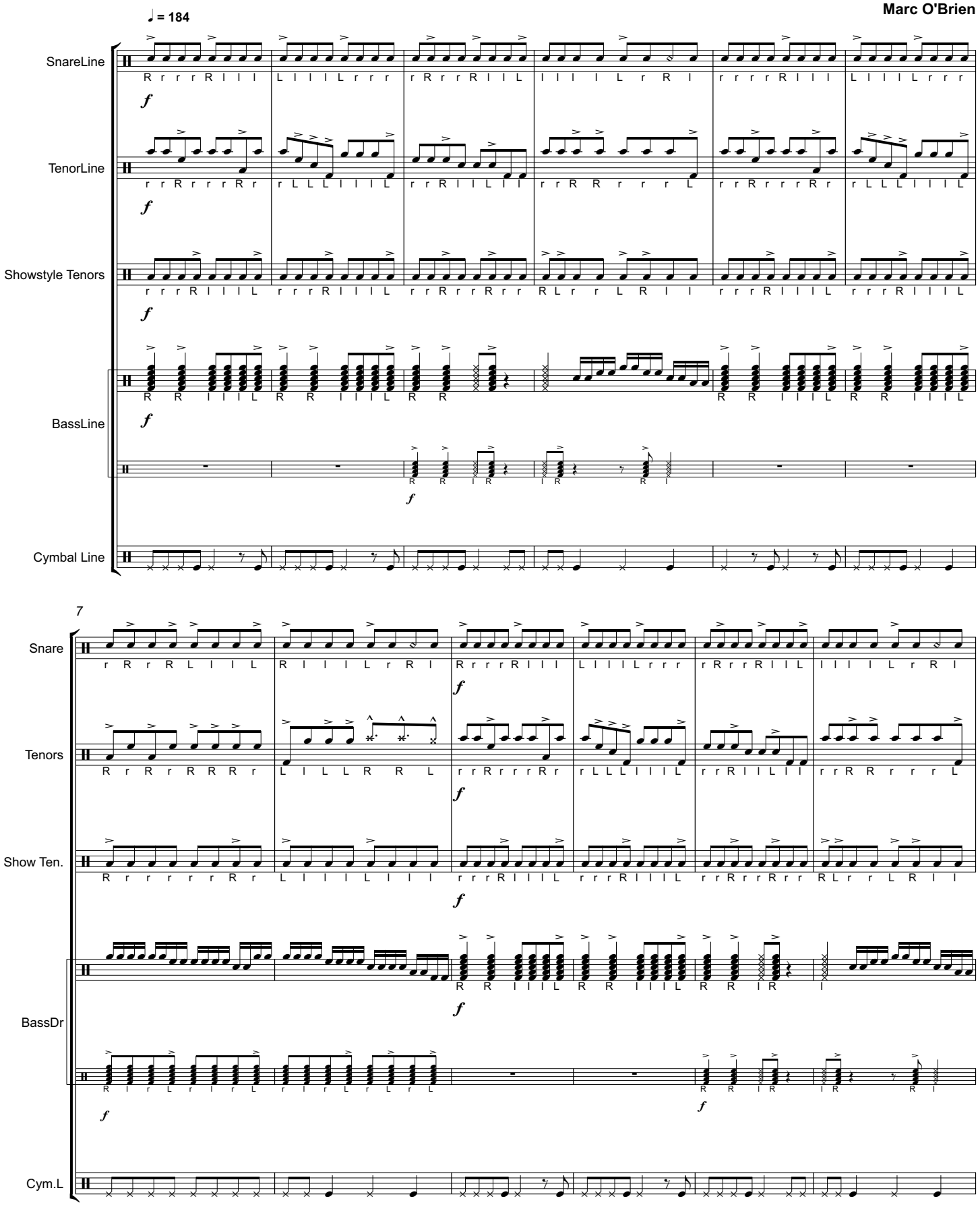
4. Snares, Quads, and Tenors, make sure you're playing with alternate sticking on measures 13 - 16.

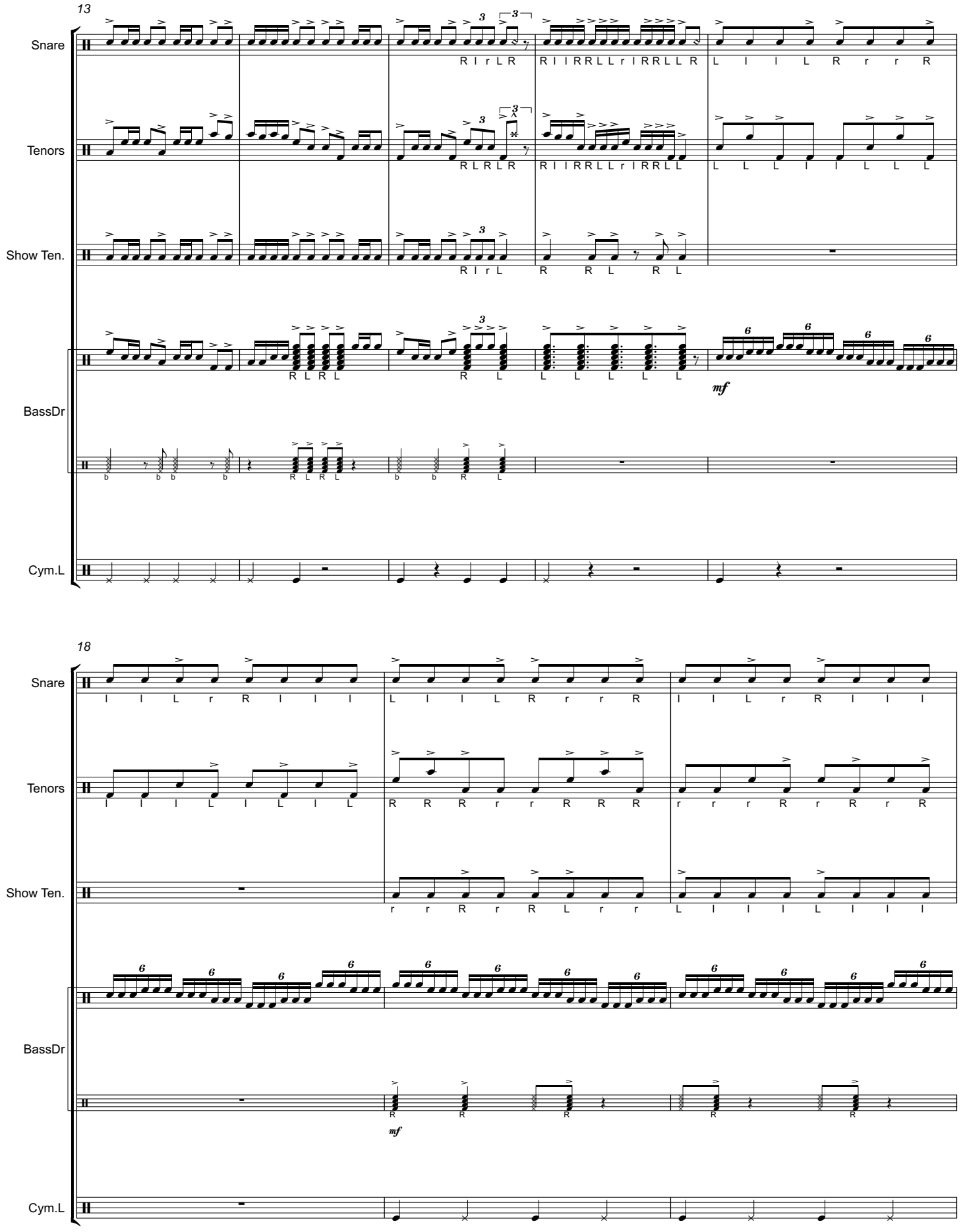
5. Basses, notice the two staffs. The second staff pertains to the bass players who don't have any tonal bass parts.

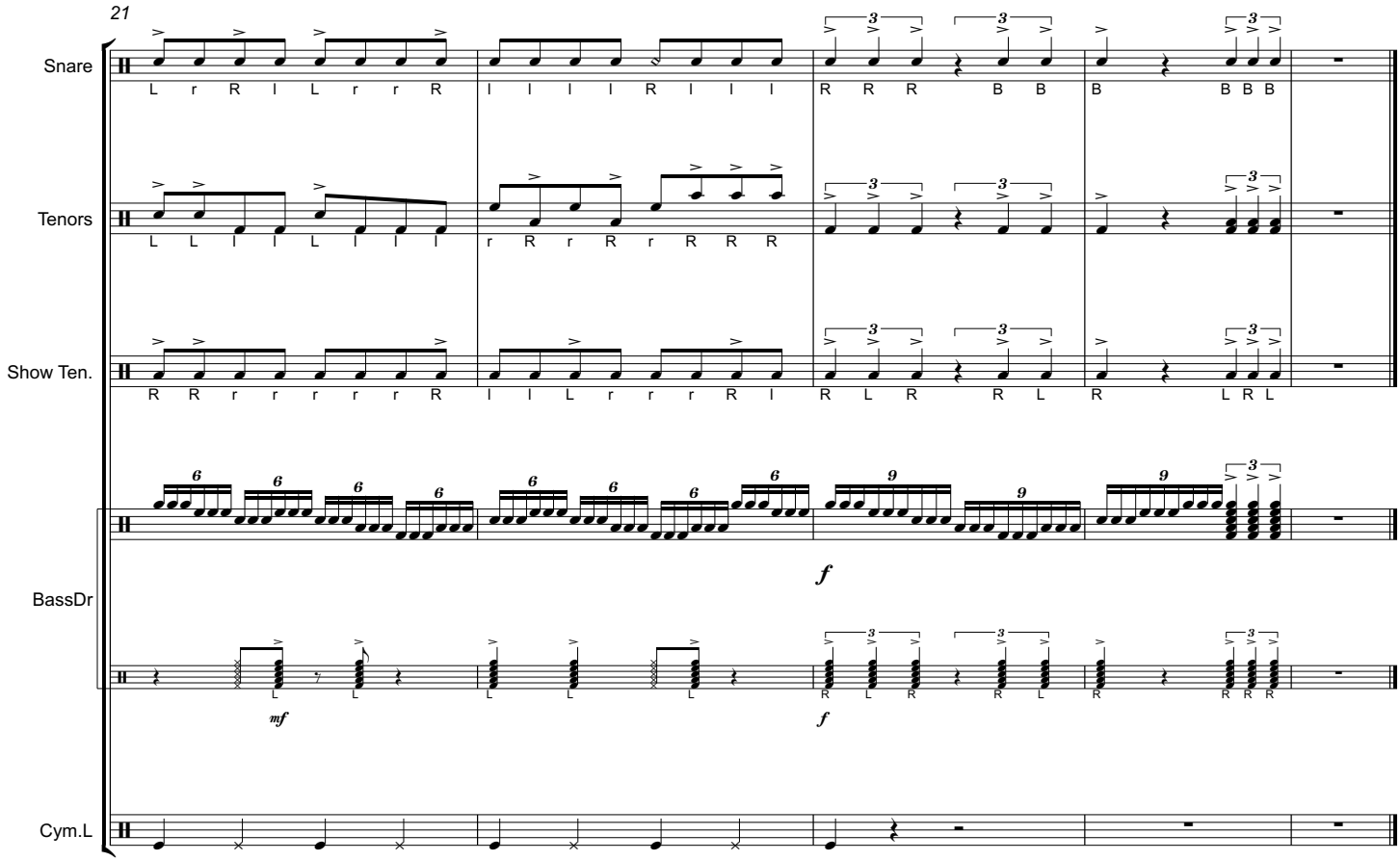
TapOut (5 Tonal Basses)

Marc O'Brien

♩ = 184




13
Snare
Tenors
Show Ten.
BassDr
Cym.L
mf
18
Snare
Tenors
Show Ten.
BassDr
Cym.L
mf


21
Snare
Tenors
Show Ten.
BassDr
Cym.L
f
mf
f

C Groove (4 Tonal Basses)

Marc O'Brien

Notes:

PRACTICE THIS EXERCISE AT 100bpm - 140bpm. This exercise betters double & triple beats.

1. Make sure all tap/accent ratios are from *forte* to *piano*.

2. Snares, all tap flams must sound like double stops.

3. Quads, don't be afraid to use your arms to move around the drum.

   DO NOT USE WRIST TO PLAY SCRAPES(SWEEPS). USE YOUR ARM!

4. Cymbals, all sizzle crashes are identified as "sizz.".

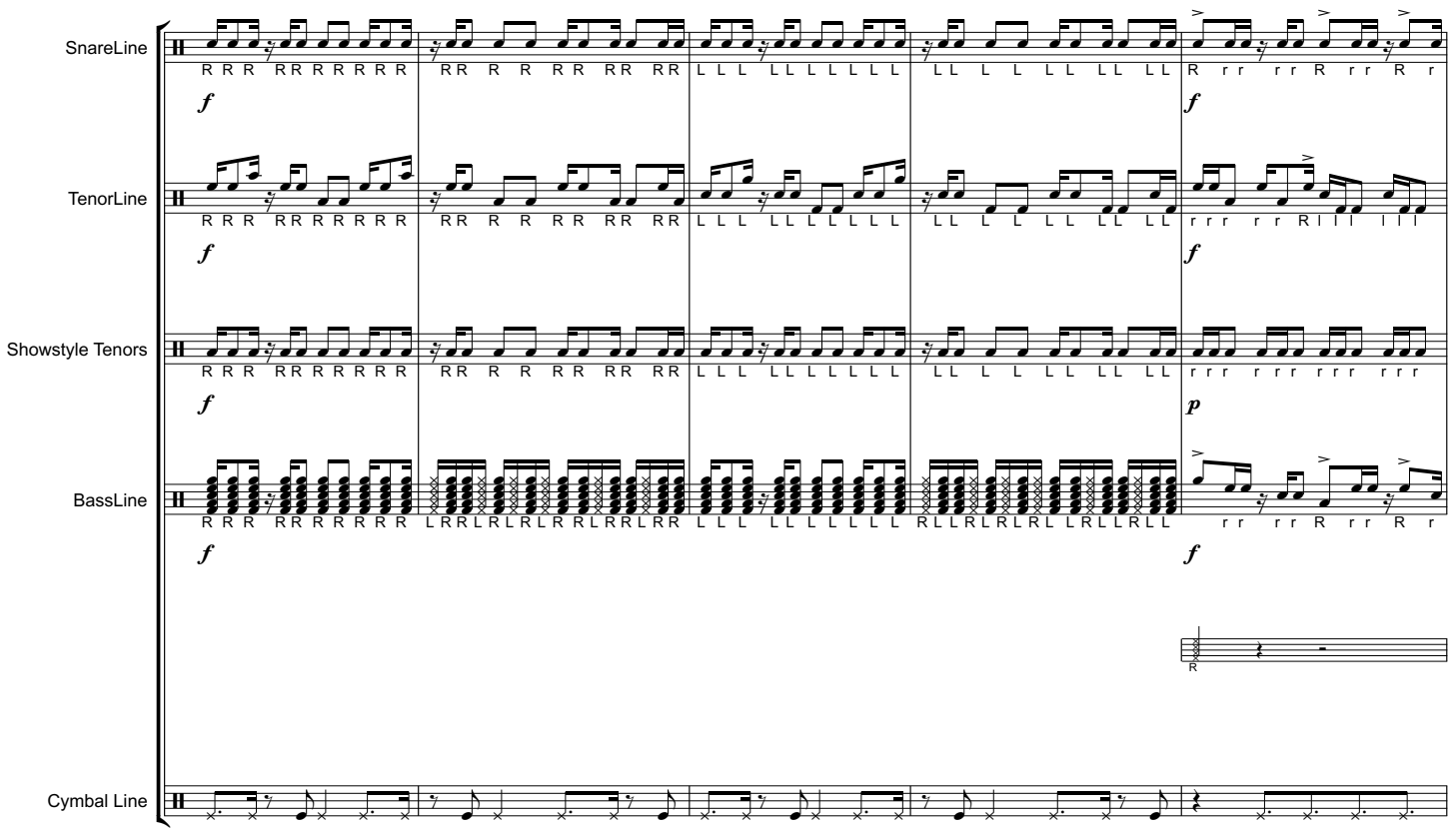
   All crushes are identified as "crus.".

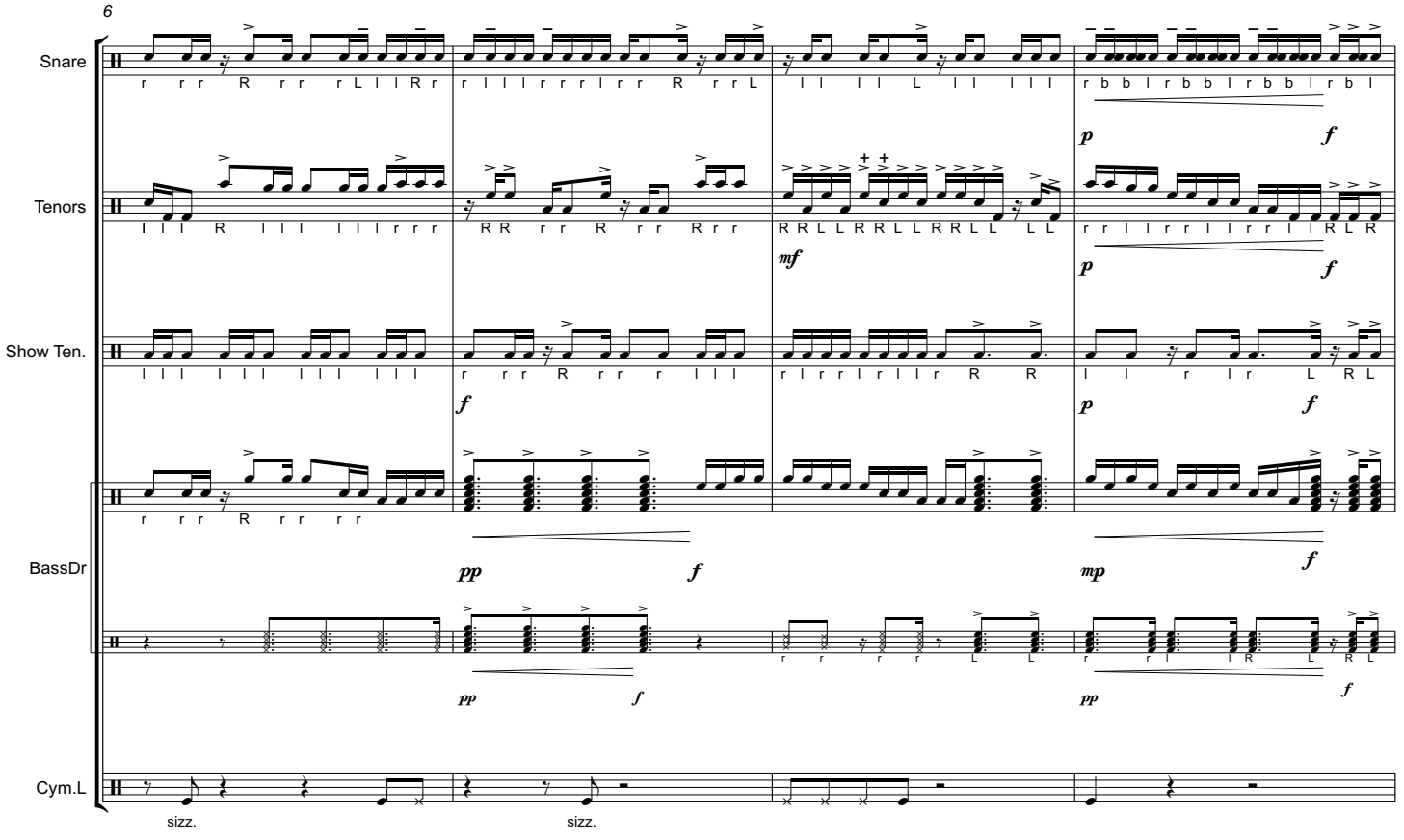
5. Basses, notice the two staffs. The second staff pertains to the bass players who don't have any tonal bass parts.

C Groove (4 Tonal Basses)

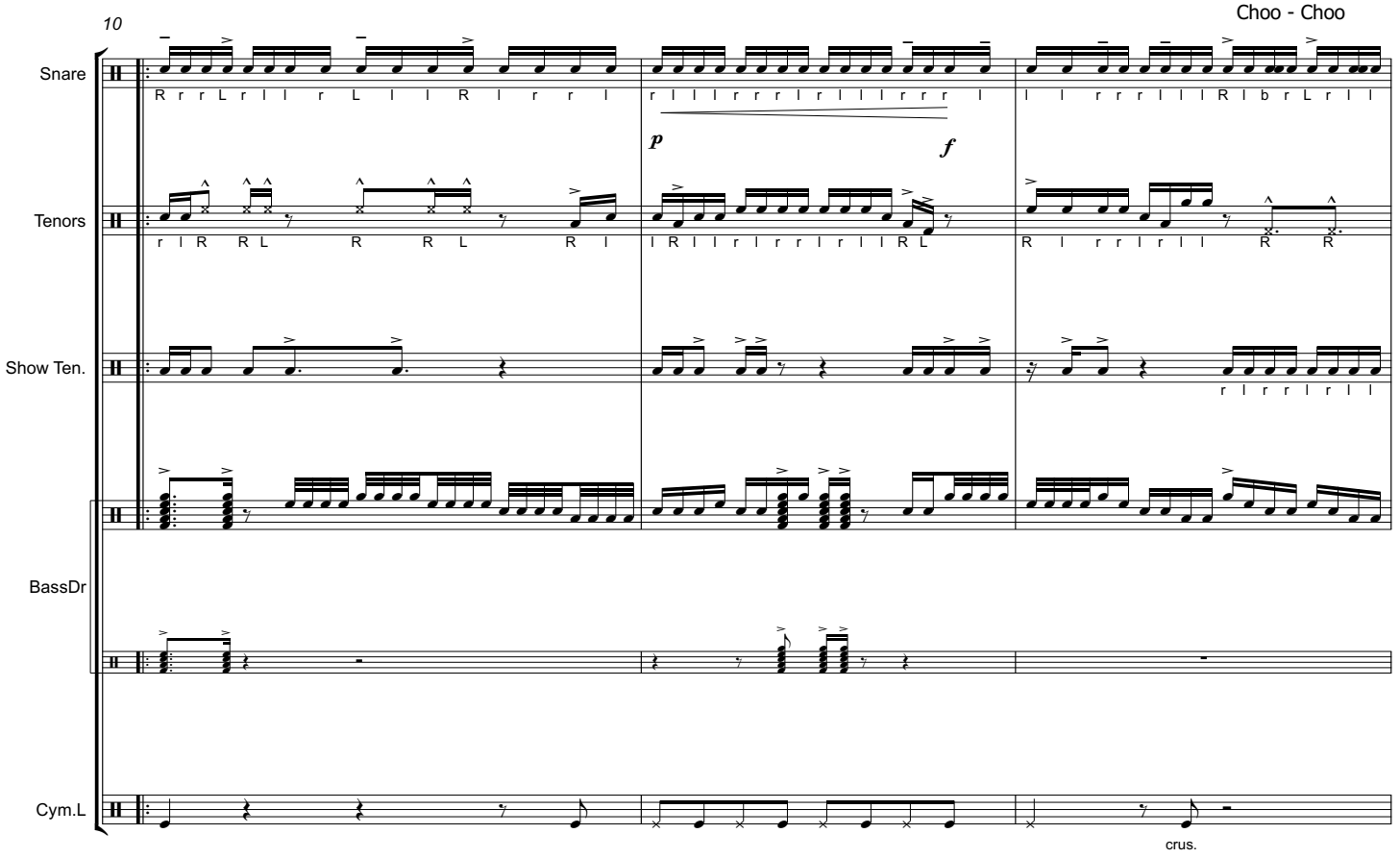
Marc O'Brien

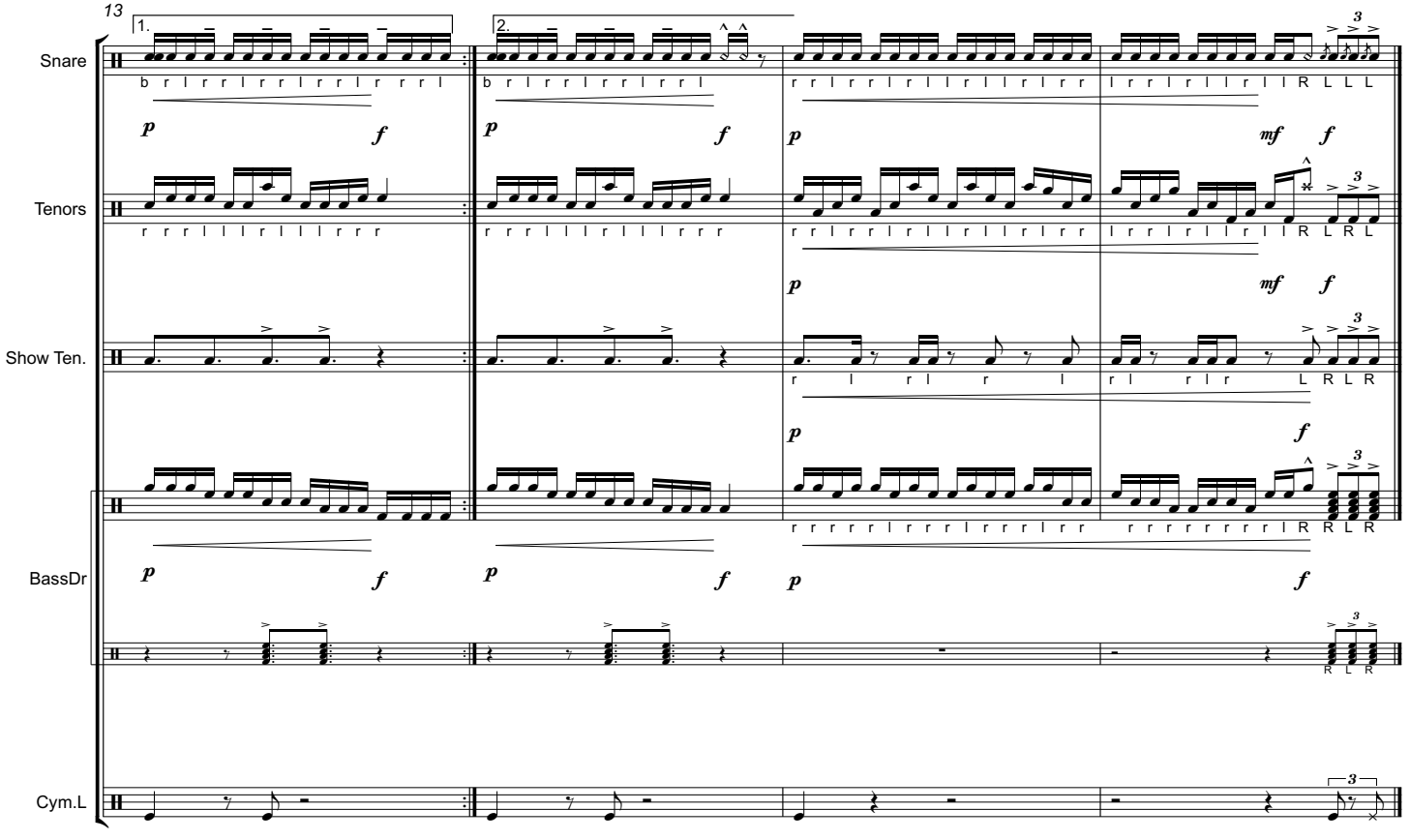
♩ = 128





Choo - Choo


10
Snare
Tenors
Show Ten.
BassDr
Cym.L
p
f
crus.


13
1.
2.
Snare
Tenors
Show Ten.
BassDr
Cym.L
p
f
mf

C Groove (5 Tonal Basses)

Marc O'Brien

Notes:

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1. Make sure all tap/accent ratios are from *forte* to *piano*.

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3. Quads, don't be afraid to use your arms to move around the drum.

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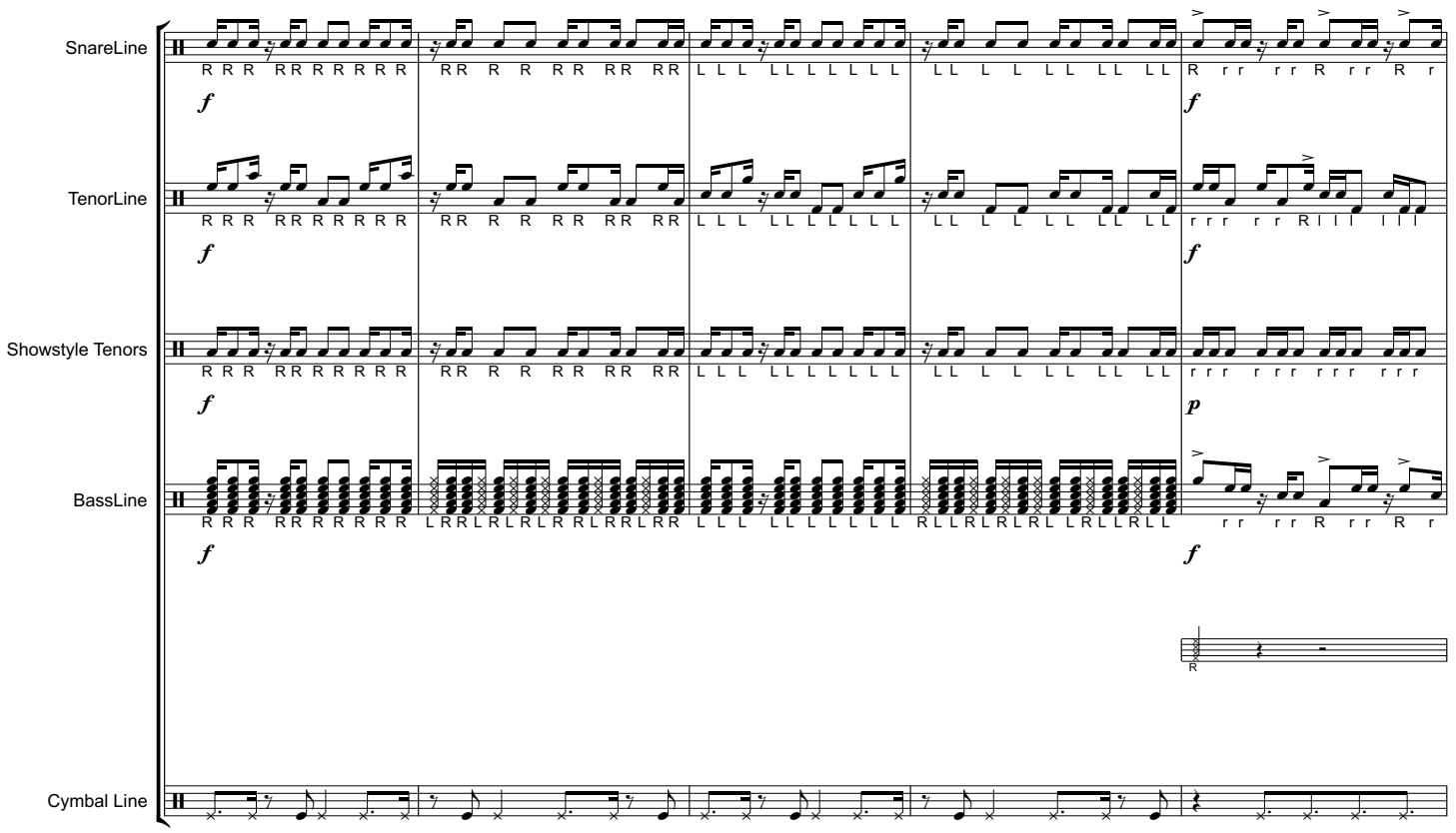
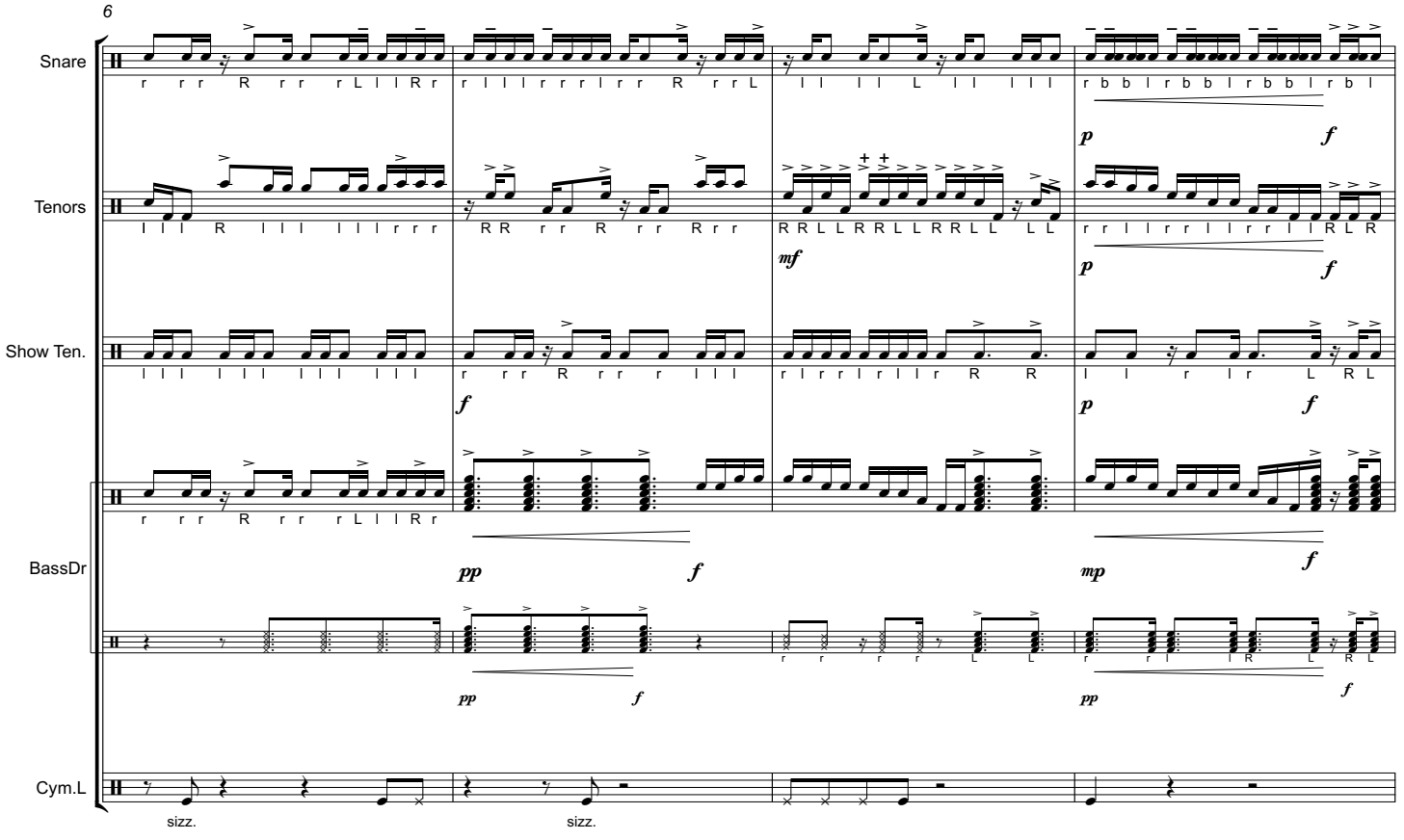
5. Basses, notice the two staffs. The second staff pertains to the bass players who don't have any tonal bass parts.

C Groove (5 Tonal Basses)

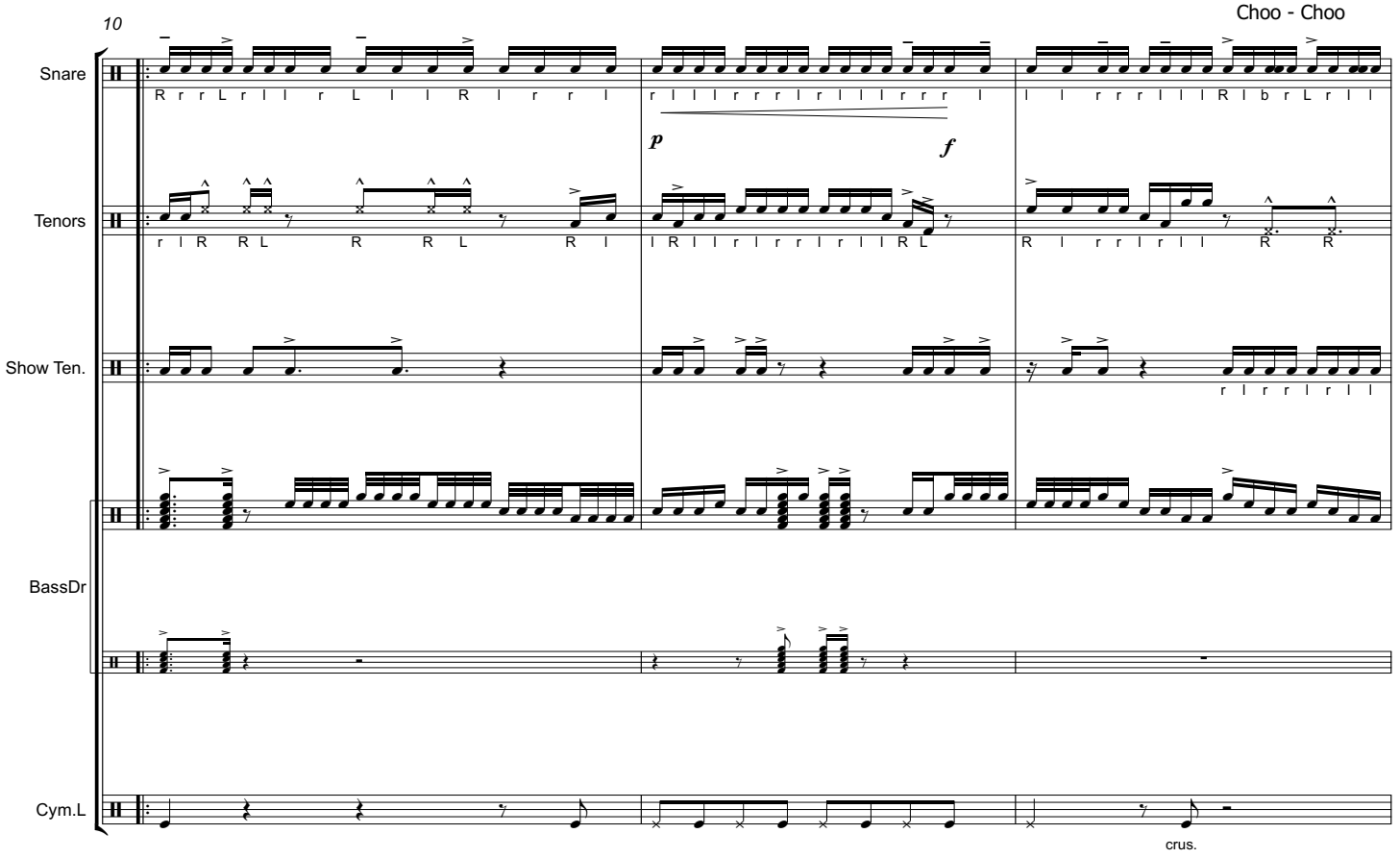
Marc O'Brien

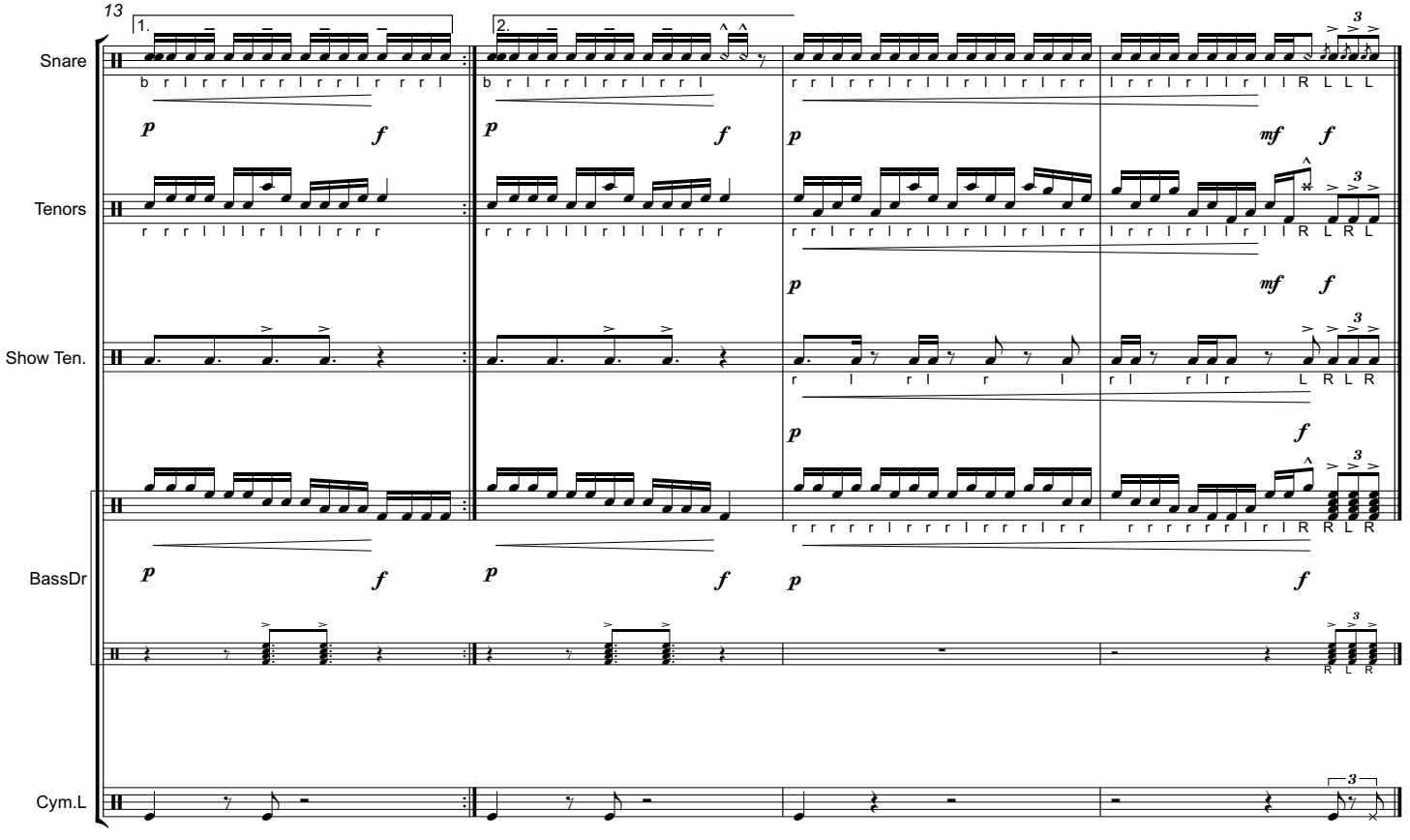
♩ = 128





Choo - Choo


10
Snare
Tenors
Show Ten.
BassDr
Cym.L
p
f
crus.


13
1.
2.
Snare
Tenors
Show Ten.
BassDr
Cym.L
p
f
mf

I-95 (4 Tonal Basses)

Marc O'Brien

Notes:

PRACTICE THIS EXERCISE AT 100bpm - 132bpm.

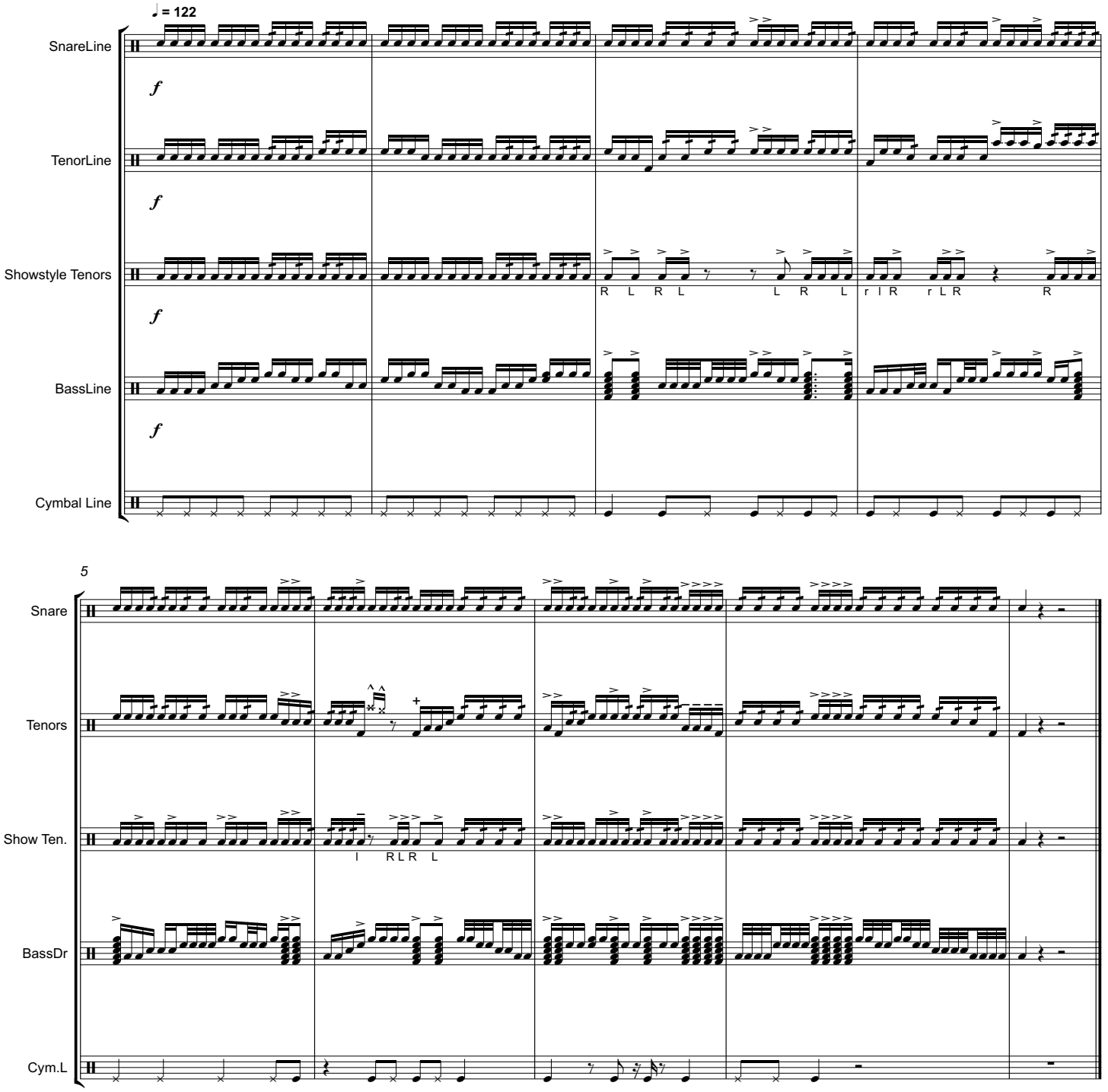
1. Drummers, make sure you can access your fingers throughout the entire exercise. The faster you begin to play, the closer your fingers will be to the stick. So if you're experiences problems with accessing your fingers, check your grip.

   Also, as you begin to play faster, your must lower your accent heights from *forte* to *mezzo-forte*.

2. Quads, don't be afraid to use your arms to move around the drum.

I95 (4 Tonal Basses)

Marc O'Brien



I-95 (5 Tonals Basses)

Marc O'Brien

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I95 (5 Tonal Basses)

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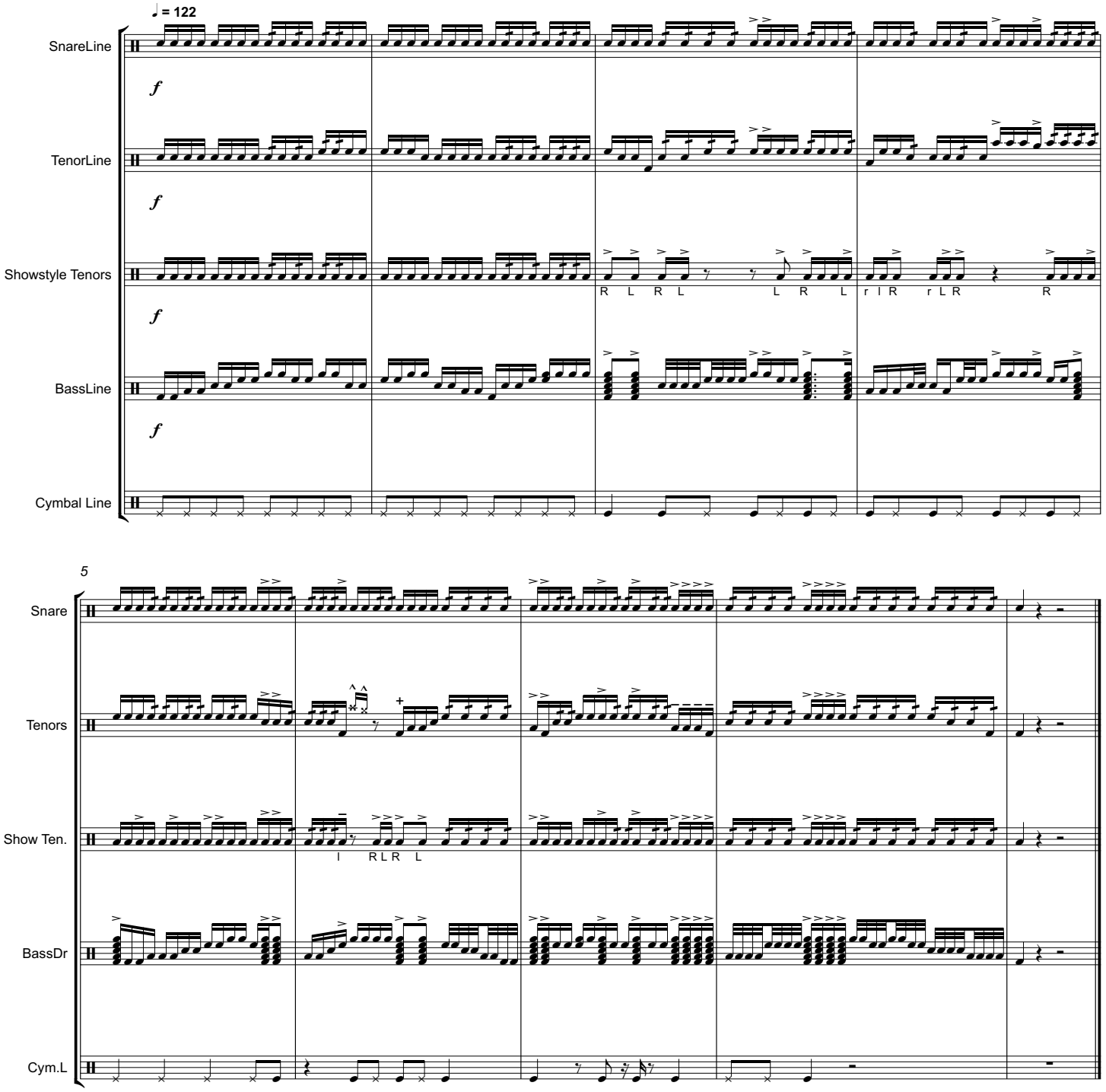


Trip'd (4 Tonal Basses)

Marc O'Brien

Notes:

PRACTICE THIS EXCERISE AT 100bpm - 180bpm

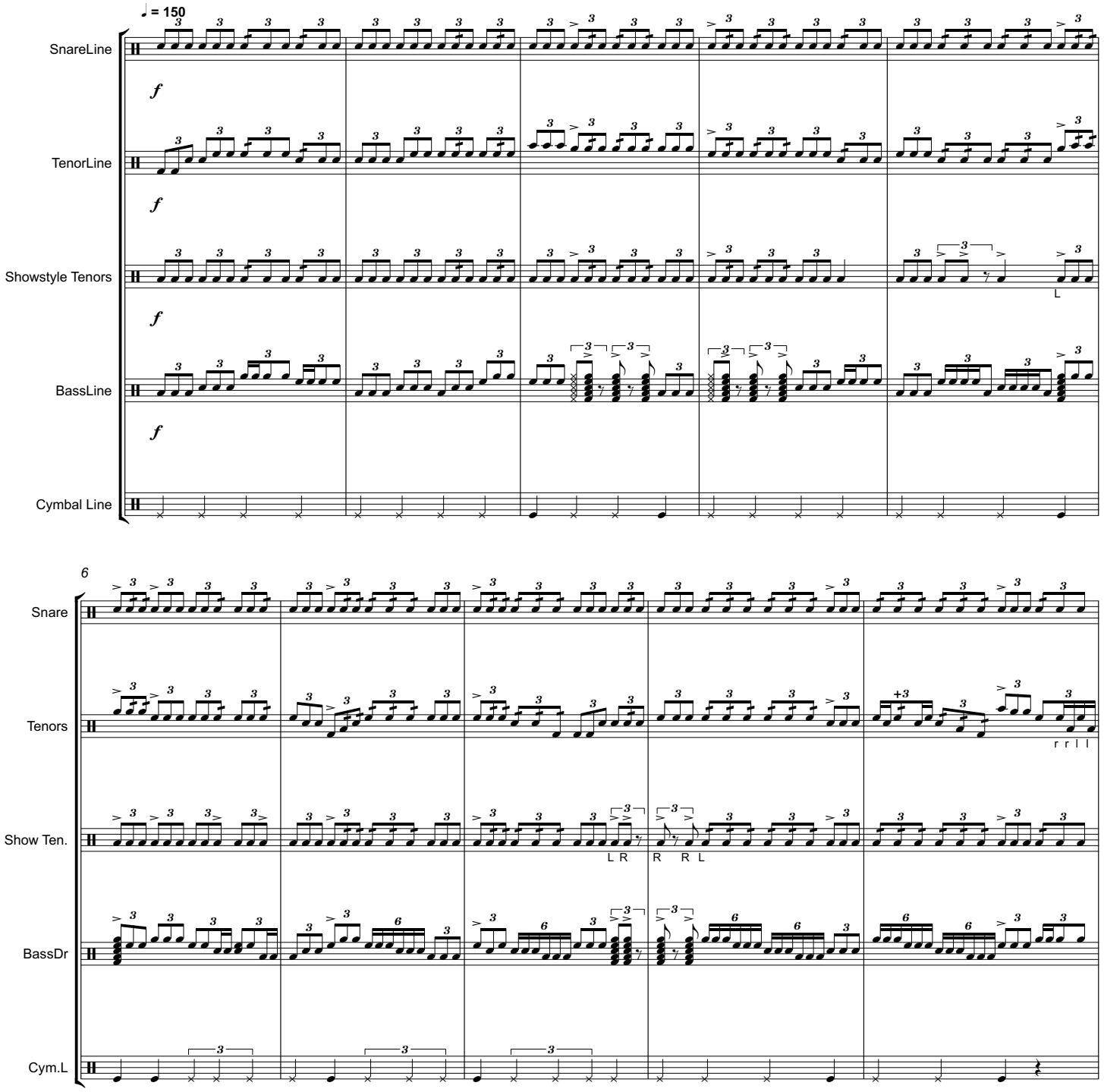
1. Drummers, just like "I-95", make sure you can access your fingers throughout the entire exercise. The faster you begin, the closer your fingers will be to the stick. So if you're experiencing problems with accessing your fingers, check your grip.

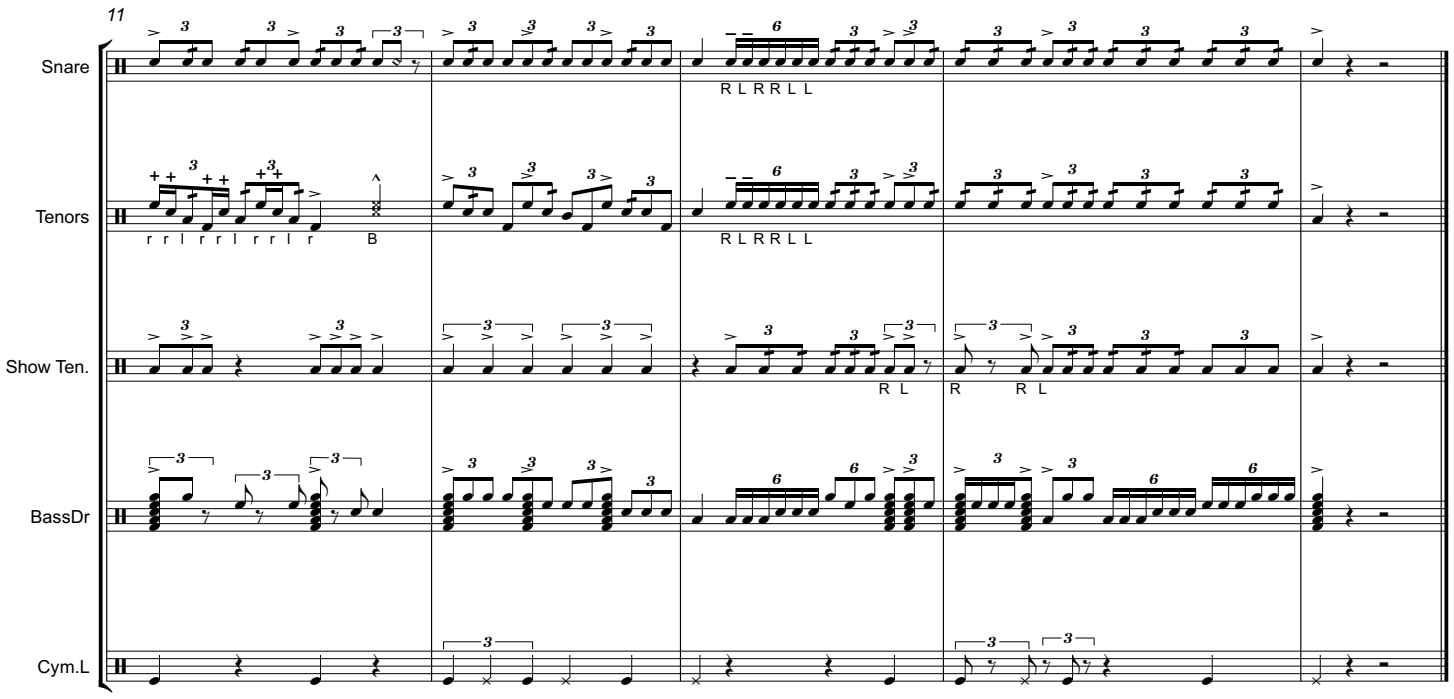
   Also, as you begin to play faster, you must lower your accent heights from *forte* to *mezzo-forte*.

2. Quads, don't be afraid to use your arms to move around the drum. DO NOT USE YOUR WRIST TO PLAY SCRAPES(SWEEPS), USE YOUR FOREARMS!

Trip'D (4 Tonal Basses)

Marc O'Brien




11
Snare
R L R R L L
Tenors
r r l r r l r r l r
B
R L R R L L
Show Ten.
R L
R
R L
BassDr
Cym.L

Trip'd (5 Tonal Basses)

Marc O'Brien

Notes:

PRACTICE THIS EXCERISE AT 100bpm - 180bpm

1. Drummers, just like "I-95", make sure you can access your fingers throughout the entire exercise. The faster you begin, the closer your fingers will be to the stick. So if you're experiencing problems with accessing your fingers, check your grip.

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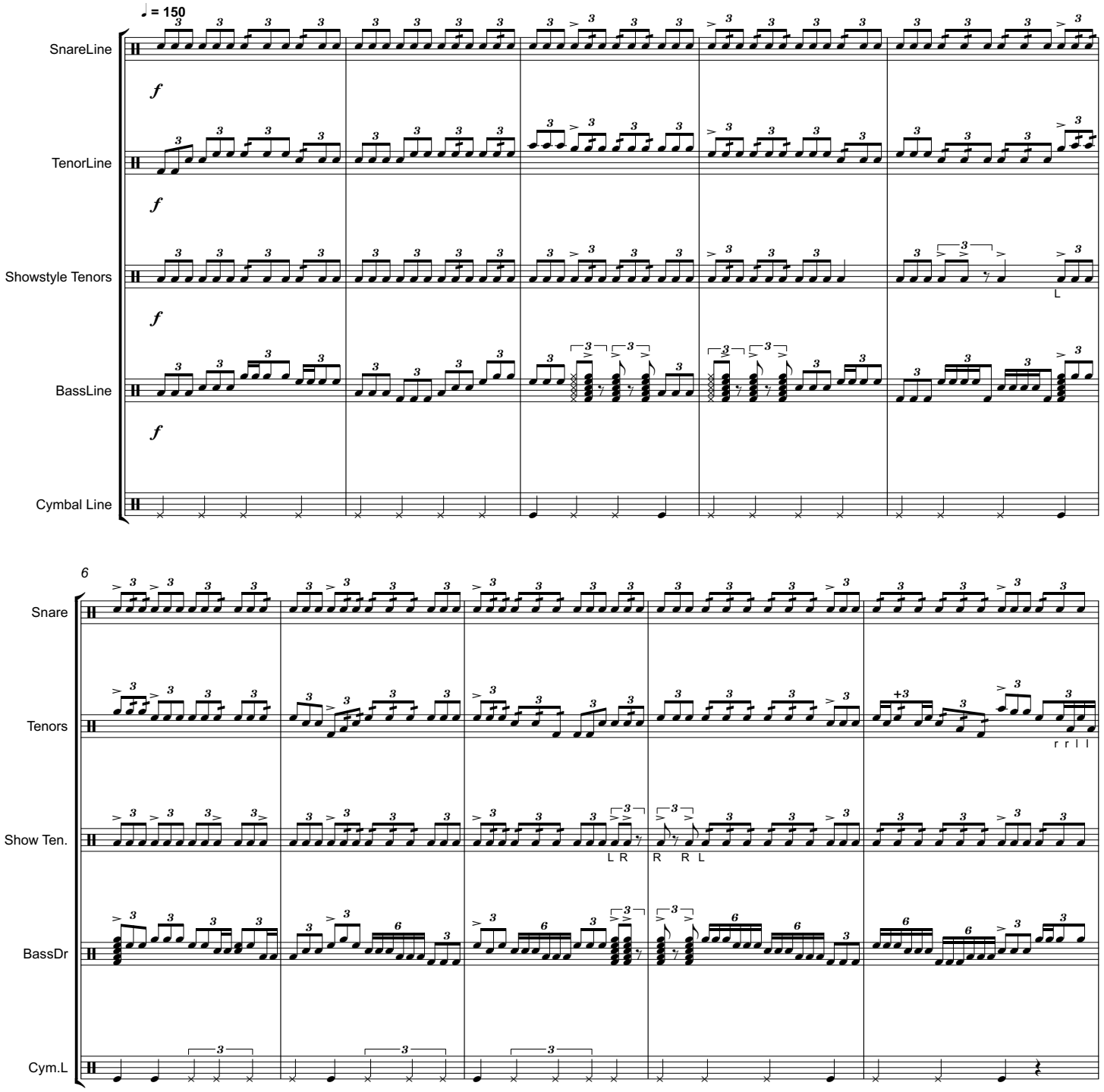
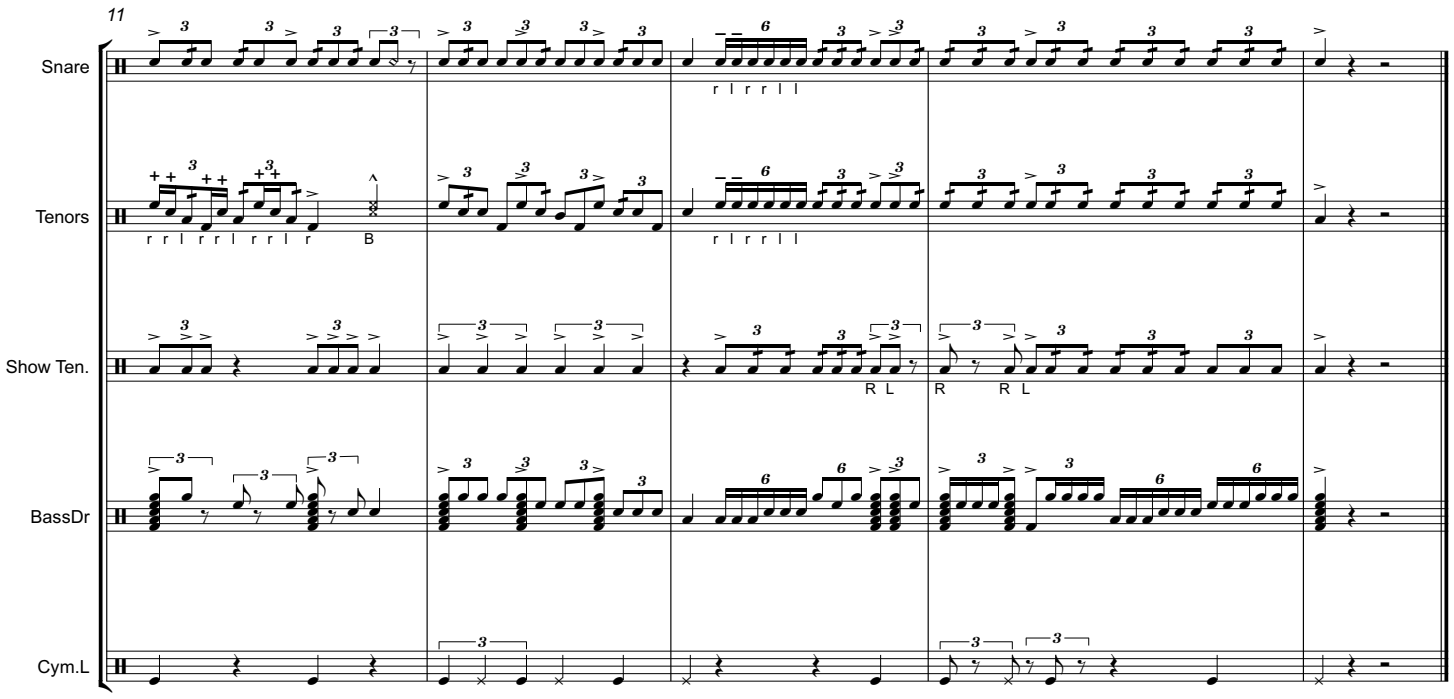
Trip'D (5 Tonal Basses)

Marc O'Brien




11
Snare
Tenors
Show Ten.
BassDr
Cym.L
B
R L
R R L