

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)

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.

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

This musical score system consists of five staves. From top to bottom, they are labeled: SnareLine, TenorLine, Showstyle Tenors, BassLine, and Cymbal Line. The SnareLine and TenorLine staves feature a rhythmic pattern of eighth notes with stems pointing up, followed by a series of 'r' characters below the notes. The Showstyle Tenors staff features a rhythmic pattern of eighth notes with stems pointing up, followed by a series of 'l' characters below the notes. The BassLine staff features a rhythmic pattern of eighth notes with stems pointing down, followed by a series of 'r' characters below the notes. The Cymbal Line staff is empty, with a series of '-' characters below the staff.

6

This musical score system consists of five staves. From top to bottom, they are labeled: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare staff features a rhythmic pattern of eighth notes with stems pointing up, followed by a series of 'r' characters below the notes. The Tenors staff features a rhythmic pattern of eighth notes with stems pointing up, followed by a series of 'r' characters below the notes. The Show Ten. staff features a rhythmic pattern of eighth notes with stems pointing up, followed by a series of 'l' characters below the notes. The BassDr staff features a rhythmic pattern of eighth notes with stems pointing down, followed by a series of 'r' characters below the notes. The Cym.L. staff is empty, with a series of '-' characters below the staff.

11

Musical score for measures 11-13. The score is arranged in a grand staff with five staves: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare, Tenors, and Show Ten. parts feature a rhythmic pattern of eighth notes with stems pointing up. The BassDr part features a complex rhythmic pattern of sixteenth notes with stems pointing down. The Cym.L part is silent, indicated by a horizontal line with a dash. The score is divided into three measures.

14

Musical score for measures 14-16. The score is arranged in a grand staff with five staves: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare, Tenors, and Show Ten. parts feature a rhythmic pattern of eighth notes with stems pointing up. The BassDr part features a complex rhythmic pattern of sixteenth notes with stems pointing down. The Cym.L part is silent, indicated by a horizontal line with a dash. The score is divided into three measures. The final measure of the score shows a double bar line and a final chord in the BassDr part.

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.
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.

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 (5 Tonal Basses)

Marc O'Brien

The first system of the musical score consists of five staves. From top to bottom, they are labeled: SnareLine, TenorLine, Showstyle Tenors, BassLine, and Cymbal Line. The SnareLine staff features a continuous eighth-note pattern with 'r' (rimshot) markings below the notes. The TenorLine staff has a similar eighth-note pattern with 'r' markings. The Showstyle Tenors staff also features an eighth-note pattern with 'r' markings. The BassLine staff contains a complex eighth-note pattern with 'r' markings. The Cymbal Line staff is mostly empty, with a few small dashes indicating cymbal activity.

6

The second system of the musical score consists of five staves. From top to bottom, they are labeled: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare staff features a continuous eighth-note pattern with 'r' markings. The Tenors staff has a similar eighth-note pattern with 'r' markings. The Show Ten. staff also features an eighth-note pattern with 'r' markings. The BassDr staff contains a complex eighth-note pattern with 'r' markings. The Cym.L. staff is mostly empty, with a few small dashes indicating cymbal activity.

11

Musical score for measures 11-13. The score is arranged in a grand staff with five staves: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare, Tenors, and Show Ten. parts feature a rhythmic pattern of eighth notes with stems pointing up. The BassDr part features a complex rhythmic pattern of eighth notes with stems pointing down. The Cym.L part is silent, indicated by a horizontal line with a dash. The score is divided into three measures.

14

Musical score for measures 14-16. The score is arranged in a grand staff with five staves: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare, Tenors, and Show Ten. parts feature a rhythmic pattern of eighth notes with stems pointing up. The BassDr part features a complex rhythmic pattern of eighth notes with stems pointing down. The Cym.L part is silent, indicated by a horizontal line with a dash. The score is divided into three measures. The final measure of the score shows a double bar line and a final chord in the BassDr part.

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 staves. The second staff pertains to the bass players who don't have any tonal bass parts.

TapOut (4 Tonal Basses)

Marc O'Brien

♩ = 180

SnareLine

f

TenorLine

f

Showstyle Tenors

f

BassLine

f

Cymbal Line

7

Snare

f

Tenors

f

Show Ten.

f

BassDr

f

Cym.L

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 staves. The second staff pertains to the bass players who don't have any tonal bass parts.

TapOut (5 Tonal Basses)

Marc O'Brien

♩ = 184

SnareLine

f

TenorLine

f

Showstyle Tenors

f

BassLine

f

Cymbal Line

7

Snare

f

Tenors

f

Show Ten.

f

BassDr

f

Cym.L

13

Snare
Tenors
Show Ten.
BassDr
Cym.L

Rhythmic notation for Snare, Tenors, and Show Ten. includes accents and triplets. Drum notation for BassDr includes sixteenth notes and triplets. Cym.L notation includes cross symbols for cymbal hits.

mf

18

Snare
Tenors
Show Ten.
BassDr
Cym.L

Rhythmic notation for Snare, Tenors, and Show Ten. includes accents. Drum notation for BassDr includes sixteenth notes and triplets. Cym.L notation includes cross symbols for cymbal hits.

mf

21

Snare

Tenors

Show Ten.

BassDr

Cym.L

L r R | L r r R | | | R | | | R R R B B | B B B B

L L | L | L | r R r R r R R R | R L R R L | R L R L

R R r r r r r R | | L L r r r R | R L R R L | R L R L

6 6 6 6 6 6 6 6 9 9 9 3

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/accents 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 staves. The second staff pertains to the bass players who don't have any tonal bass parts.

Choo - Choo

10

Score for measures 10-12, featuring Snare, Tenors, Show Ten., BassDr, and Cym.L.

Snare: R r r L r l l r r L l l R l r r l | r l l l r r r l r l l l r r r l | l r r r l l l R b r L r l l

Tenors: r l R R L y R R L y R l | l R l l r l r r l r l r l R L | R l r r l r l l R R

Show Ten.: r l r r l r l l | r l r r l r l l | r l r r l r l l

BassDr: p f

Cym.L: crus.

13

Score for measures 13-16, featuring Snare, Tenors, Show Ten., BassDr, and Cym.L.

Snare: 1. b r l r r l r r l r r l r r l | 2. b r l r r l r r l r r l r r l | r r l r r l r l r l r l r r l | r r l r l r l r l R L L L

Tenors: r r r l l l r l l l r r r | r r r l l l r l l l r r r | p r r l r r l r l r l r l r r l | r r l r l r l r l R L R L

Show Ten.: p f p f p | mf f

BassDr: p f p f p f

Cym.L: 3

C Groove (5 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 staves. 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

Musical score for the first system, featuring five staves: SnareLine, TenorLine, Showstyle Tenors, BassLine, and Cymbal Line. The SnareLine, TenorLine, and Showstyle Tenors parts are marked with a forte (*f*) dynamic. The BassLine part is also marked with a forte (*f*) dynamic. The Cymbal Line part is marked with a piano (*p*) dynamic. The score includes rhythmic notation and dynamic markings.

Musical score for the second system, featuring five staves: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare part is marked with a piano (*p*) dynamic. The Tenors part is marked with a mezzo-forte (*mf*) dynamic. The Show Ten. part is marked with a forte (*f*) dynamic. The BassDr part is marked with a piano (*pp*) dynamic. The Cym.L. part is marked with a sizz. dynamic. The score includes rhythmic notation and dynamic markings.

Choo - Choo

10

Score for measures 10-12, featuring Snare, Tenors, Show Ten., BassDr, and Cym.L.

Snare: R r r L r l l r L l l R l r r l | r l l l r r r l r l l l r r r l | l r r r l l l R b r L r l l

Tenors: r l R R L y R R L y R l | l R l l r l r r l r l r l R L | R l r r l r l l R R

Show Ten.: r l r r l r l l | r l r r l r l l | r l r r l r l l

BassDr: [Complex rhythmic notation]

Cym.L: [Complex rhythmic notation]

Dynamic markings: *p*, *f*, *crus.*

13

Score for measures 13-16, featuring Snare, Tenors, Show Ten., BassDr, and Cym.L.

Snare: 1. b r l r r l r r l r r l r r l | 2. b r l r r l r r l r r l r r l | r r l r r l r l r l r l r r l | r r l r l r l r l R L L L

Tenors: r r r l l l r l l l r r r | r r r l l l r l l l r r r | r r l r r l r l r l r l r l r r | l r r l r l r l r l R L R L

Show Ten.: r l r l r l r l | r l r l r l r l | r l r l r l r l | r l r l r l r l

BassDr: [Complex rhythmic notation]

Cym.L: [Complex rhythmic notation]

Dynamic markings: *p*, *f*, *mf*, *f*, *crus.*

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 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.

I95 (4 Tonal Basses)

Marc O'Brien

♩ = 122

SnareLine

TenorLine

Showstyle Tenors

BassLine

Cymbal Line

5

Snare

Tenors

Show Ten.

BassDr

Cym.L.

I-95 (5 Tonals 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 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.

I95 (5 Tonal Basses)

Marc O'Brien

♩ = 122

SnareLine

TenorLine

Showstyle Tenors

BassLine

Cymbal Line

5

Snare

Tenors

Show Ten.

BassDr

Cym.L.

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

♩ = 150

This system contains five staves: SnareLine, TenorLine, Showstyle Tenors, BassLine, and Cymbal Line. The SnareLine, TenorLine, and Showstyle Tenors all feature a consistent eighth-note triplet pattern throughout the system, with a dynamic marking of *f* (forte) at the beginning of each staff. The BassLine also features a triplet pattern, with some measures including a 7th fret chord. The Cymbal Line consists of a simple eighth-note pattern with occasional rests.

6

This system contains five staves: Snare, Tenors, Show Ten., BassDr, and Cym.L. The Snare and Tenors continue with the eighth-note triplet pattern. The Show Ten. staff includes a rhythmic pattern with dynamic markings and a sequence of letters: L R, R R L. The BassDr staff features a more complex rhythmic pattern, including sixteenth-note triplets and sixteenth-note sextuplets. The Cym.L. staff has a simple eighth-note pattern with occasional rests.

11

Musical score for five instruments: Snare, Tenors, Show Ten., BassDr, and Cym.L. The score is divided into five measures. The Snare part features a complex rhythmic pattern with triplets and sixteenth notes, including a sixteenth-note run in the third measure. The Tenors part includes a rhythmic pattern with triplets and a 'B' marking in the first measure. The Show Ten. part has a rhythmic pattern with triplets and a 'R L' marking in the third measure. The BassDr part features a rhythmic pattern with triplets and sixteenth-note runs. The Cym.L. part has a rhythmic pattern with triplets and a '3' marking in the first measure.

Snare

Tenors

Show Ten.

BassDr

Cym.L

RLRRL L

RL

R 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.

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 (5 Tonal Basses)

Marc O'Brien

♩ = 150

SnareLine

TenorLine

Showstyle Tenors

BassLine

Cymbal Line

6

Snare

Tenors

Show Ten.

BassDr

Cym.L.

11

This musical score is arranged in five systems, each with a staff and a corresponding drum part below it. The systems are labeled on the left as Snare, Tenors, Show Ten., BassDr, and Cym.L. The notation includes various rhythmic patterns such as triplets, sextuplets, and sixteenth-note runs. The drum parts use standard notation with 'r' for right and 'l' for left, and include specific instructions like 'B' for bass drum and 'R L' for snare and tom patterns. The score is divided into measures by vertical bar lines, with a double bar line at the end of the fifth system.