

MARK FORD is a marimba artist and the Coordinator of Percussion at The University of North Texas College of Music in Denton, Texas. As a Past-President of the Percussive Arts Society and the coordinator of one of the largest percussion programs in the United States at UNT, Ford is an active performer and composer. He has performed internationally throughout Europe as well as in Japan, China, Taiwan, Australia and South America. In addition to his duties at UNT, Ford is also the Artistic Director for the annual Drum Fest Marimba/Vibraphone Competition in Opole, Poland.

Mark's recordings have established his dedication to excellence in music. His latest CD, Contact, with the North Texas Wind Symphony features percussion concertos with wind ensemble by Jennifer Higdon, Daniel McCarthy, Keiko Abe, Yo Goto and Ford. Mark's solo marimba CDs, Stealing a Moment, Motion Beyond and Polaris, have become standards in the percussion world. His CDs have been described by PAS' Percussive Notes as "beautiful, exceptional and virtuosic."

As a composer Mark Ford has written popular works for solo marimba and percussion ensemble including Head Talk, Stubernic, Afta-Stuba!, Polaris, The Surface of Life, Coffee Break (co-composed with Ewelina Ford) and many others. His Stubernic Fantasy Concerto has been featured four times on CDs since its debut in 2012, and has quickly become a standard concerto for percussion trio. His compositions have been performed at universities and concert halls throughout the world and also featured on National Public Radio. His most recent works include Moon Chasers for solo marimba, IE2 written for the Ju Percussion Group in Taiwan and Pivot Point for saxophone quartet, marimba and cajon. Ford is also the author of Marimba: Technique Through Music, a four-mallet marimba method book published by Innovative Percussion, Inc. His new book for marimba, Marimba Songbook will be released in the spring of 2018.

Ford has been recognized as a leading percussion educator, and his former students perform and teach throughout the country. Under his direction the UNT Percussion Ensemble has toured in Poland, Croatia, France and Belgium and also won the PAS International Percussion Ensemble Competition.

Mark Ford proudly represents: Dynasty Percussion, Bergerault, Zildjian, Evans Drum Heads, Meinl Percussion and Innovative Percussion Inc. as performing artist and clinician.

www.markfordmusic.com, <https://www.youtube.com/user/untperc>

PAUL RENNICK is Assistant Professor in percussion at the University of North Texas where he has served on the faculty since 1991. A leading figure in the world of marching percussion and percussion education, Paul has a long history of successful students and renowned performing ensembles, and has been a featured clinician and a guest artist worldwide. Since 1989 Paul has written and designed the competitive shows for the 21-time Percussive Arts Society National Champion University of North Texas Indoor Drum Line. He is also percussion coordinator for the Nationally recognized UNT Green Brigade Marching Band.

Paul is currently the music coordinator, percussion director and arranger for the Santa Clara Vanguard Drum & Bugle Corps, recently winning the DCI Fred Sanford Award for Percussion Performance three times in the last four years (2014, 2016, 2017). He is also the percussion coordinator and arranger for the Troopers Drum & Bugle Corps. Previously, Paul served as the director of percussion for the Phantom Regiment Drum & Bugle Corps from 2003-2010, winning the Drum Corps International Fred Sanford Award for Percussion Performance three times in five years (2006, 2008, 2010), and the DCI Championship in 2008, achieving the rare feat of winning the DCI drum trophy multiple times with two different organizations.

Paul was a design team member, music composer/arranger, instructor, and percussion manager for the Tony & Emmy Award-winning Broadway production "Blast!" Paul is also an active performer, appearing as a featured soloist with the UNT Wind Symphony on the DVD recording Percussive Palooza, the CD Contact and is also featured on the UNT Percussion Ensemble recordings Vespertine Formations and Marimba Heritage.

Paul is currently an artist/clinician with: Dynasty USA, Remo Inc., the Avedis Zildjian Co., and a Signature Artist with Innovative Percussion, Inc.

<http://www.facebook.com/paulrennick>, <http://www.youtube.com/user/RennickDrums>

MARCHING AND CONCERT PERCUSSION:

Common Techniques for Performance Success

MARK FORD AND PAUL RENNICK



THE MIDWEST BAND AND ORCHESTRA CLINIC DECEMBER 21, 2017

INTRODUCTION:

Renfro, A NEW MARIMBA AND SNARE DRUM DUO BY MARK FORD AND PAUL RENNICK

A BRIEF HISTORY OF TRADITIONAL PERFORMANCE PRACTICE IN MARCHING PERCUSSION

- a. **SNARE DRUM:** Function of battery percussion in the ensemble
- b. **KEYBOARD PERCUSSION:** Evolution of instrumentation
- c. **INSTRUMENT DEVELOPMENT:** Durability, mobility, projection and quality
- d. **ARTICULATION AND TONE PRODUCTION:** Development of true ensemble performance

A BRIEF HISTORY OF TRADITIONAL PERFORMANCE PRACTICE IN CONCERT PERCUSSION

- a. **SNARE DRUM:** Technical language vs. musical language
- b. **KEYBOARD PERCUSSION:** Development of musical highlights to a full section of the wind ensemble or orchestra
- c. **SUSTAIN AND ARTICULATION:** Note Length, hand speed, sweet spot and ensemble blend
- d. **ARTICULATION AND TONE PRODUCTION:** Understanding and imitating wind and string concepts of tone and phrase development

COMPARATIVE ANALYSIS OF CONCERT AND MARCHING PERCUSSION

- a. **PLAYING TOGETHER:** Timing and acoustics
- b. **KEYBOARD PERCUSSION:** Playing inside or outside – What's the difference?
- c. **SOUND QUALITY:** Tuning, balance, blend, writing and instrumentation

PRACTICAL SOLUTIONS

- a. **THE DIRECTOR AND THE PERCUSSION SECTION:**
Listening Skills, learning as a group, long-term thinking
- b. **A NEW APPROACH – TECHNIQUE, MUSICIANSHIP, AND COMMON MUSICAL LANGUAGE:**
Listening, singing and creating phrases based on wind instrument performance
- c. **MOELLER AND LEVEL APPROACHES FOR SNARE DRUM AND KEYBOARDS:**
Efficiency, lyrical movement, connecting rhythms, musical direction
- d. **FUNDAMENTAL KEYBOARD TECHNIQUE - TWO AND FOUR MALLETS:**
Posture, creating a rich full tone, understanding the natural tendencies of percussion keyboard instruments
- e. **MALLET AND STICK CHOICES – WHAT ARE THE DIFFERENCES REGARDING TONE?**
The player's touch, having the right tools for tone production and articulation, weight/size for fundamental sound
- f. **LISTENING, BREATHING AND ARTICULATION:**
Focusing on musical moods and imagination based on the composer's concepts of the music will benefit tone and phrase development

CONCLUSION

- a. The Musical Development of the Student Percussionist
- b. Percussive Arts Society Resources – www.pas.org
- c. Concert Percussion and Marching Literature Resources
- d. Recordings and Live Performances
- e. Putting It All Together

PERCUSSION EDUCATIONAL RESOURCES

COMPILED BY MARK FORD AND PAUL RENNICK

SNARE DRUM

SNARE DRUM TECHNIQUE:

Stick Control - George Lawrence Stone (Alfred Publications)

Accents & Rebounds – George Lawrence Stone (Alfred Publications)

CONCERT:

Advanced Snare Drum Studies – Mitchell Peters (Alfred Publications)

Douze Études – Jacques Delécluse (Alphonse Leduc Editions Musicales)

RUDIMENTAL:

All-American Drummer – Charley Wilcoxon (Ludwig Masters Publications)

14 Modern Contest Solos – John Pratt (Alfred Publications)

KEYBOARD PERCUSSION

Marimba: Technique Through Music – Mark Ford (Innovative Percussion Inc.)

#MarimbaBaby – A Collection of Original Children's Songs for Marimba by Mark Ford

(www.markfordmusic.com - available spring 2018)

Two – Gene Koshinski (Gene Koshinski.com)

Fundamental Method for Mallets Volume 1 – Mitchell Peters (Alfred Publications)

Instruction Course for Xylophone – George Hamilton Green (Meredith Publications)

TIMPANI

Fundamental Method for Timpani – Mitchell Peters (Alfred Publications)

Working Timpanist's Survival Guide – John Tafoya (Carl Fischer Publications)

Modern Method for Timpani – Saul Goodman (Alfred Publications)

Concepts for Timpani – John Beck (Carl Fischer Publications)

ACCESSORIES

The Art Of Percussion Playing – Cirone/Grover/Whaley (Meredith Publications)

Cymbalisms – Frank Epstein (Hal Leonard Publications)

Complementary Percussion – Keith Aleo (Bachovich Music)

Cymbals - A Crash Course – Mitchell Peters and Dave Black (Alfred Publications)