

“The Back Ensemble as a Rhythm Section and Percussion Ensemble” by Josh Carpenter

-Inclusion of information on the use of **Drum set**.

It can play a huge role when no battery is present or battery is laying out for a ballad. When battery is present the drum set is often turned 90 degrees from the sideline. This allows the drum set player to watch the feet of the snare line (or battery in general) and create the cohesion of the full percussion section. In a small band the drum set isn't just a time keeper. Arrangement of the musical drum set part allows tom sounds to be present where they are missing for marching multi-tenors and tonal bass drums.

-**String instruments** such as bass and Guitar. These kids are everywhere in the school. Teach them the fundamentals and everyone wins!

Electric bass - Must blend well and listen to drum set. In a large band it should fit the music. In small band it can carry the low end of the ensemble. Needs a monitor.

Guitar - Show specific but can add a full sound to any ensemble. Acoustic can have tuning issues in the crazy weather. Will need monitors.

- For small bands the mounting of secondary and even tertiary instruments becomes very attractive. This creates "**Pods**" for students. They are then true percussionists. Not just a mallet performer or "drummer". They need to play it all. Crotales, bells, xylophone, Alluphone (trade marked name) even marching drums can be mounted on mallet instruments to give that full bodied sound.

Caution on this is set up time. The time to set-up in the lot can be greatly increased and though must be given towards field set-up/tear-down.

Piano players make the best mallet players!! (and great synth players). If in need of mallet players search the school for students who play piano.

Front ensemble vs back (or elsewhere) ensemble. Physics says the beat needs to be heard from behind. If there is no battery and a front ensemble only then there is no pulse coming from behind the winds and the percussionists listen to the winds. This reverses with a back ensemble. This may take time adjusting to for the students.

When the winds are spread we used a trick to keep the timing proper. A keyboard player used a midi pad (hi hat sound assigned) to get timing through the speakers. Otherwise the sound of the drum set (acoustically) was creating a delay in the winds response. Even using microphones on the drum set caused a discrepancy between acoustic and reinforced timing.

- Use of iPad to remotely control the sound board. If an instrument is lost or too "hot". Control solo mic's. Never to trigger a sound. You need a sound person who knows their stuff. Could be a section on use of "live sound reinforcement" .