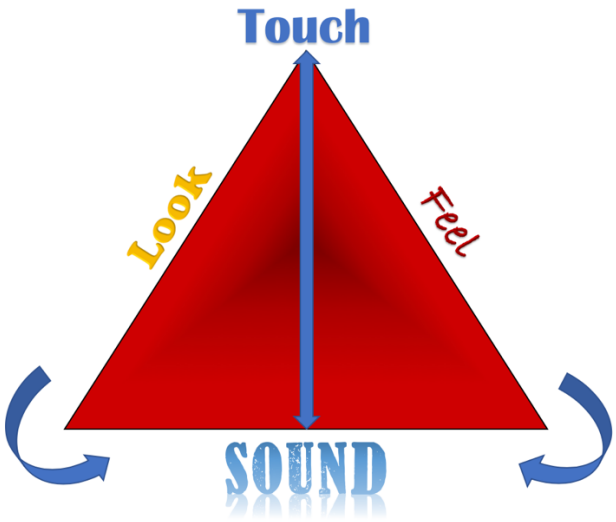
HERRIMAN MARCHING MUSTANGS FRONT ENSEMBLE PACKET

ARRANGED BY N. JACKSON

TECHNIQUE

Our technique at Herriman can best be described using the following visual representation:



At the base of the pyramid, we have our Sound. This is the most important fundamental aspect of our playing that we should always consider when we perform. Our Sound should be warm, relaxed, and open to facilitate all different types of music. It is our first, middle, and last priority as an ensemble

The two arms of the pyramid represent the Look and Feel parts of our playing. While these two things are important, they only assist and feed into the base of the pyramid, and help us to achieve a better Sound. Look and Feel could not stand up were it not for our Sound at the base. Thus, our first concern should be towards listening, then towards feeling and looking.

At the peak of the pyramid lies our Touch. Touch has to do with how quickly we move our implements towards our instruments, and how much physical contact we have on those implements. In other words, an ideal Touch is one with minimal contact on the sticks/ mallets, while still being able to control what happens on the instrument. Touch should be one of our last concerns. However, a unified Touch across the whole group is essential in achieving the best sound possible in a marching percussion ensemble. Notice that, once again, Touch feeds into improving our Sound across the entire span of the pyramid.

Every good technique has a healthy balance of all these qualities. While Sound is the most important, it sometimes cannot be achieved without a good Look, Feel, or Touch. Therefore, it is important to experiment with these factors in your own playing to work towards acquiring an ideal sound for your instrument.

DYNAMIC MARKINGS

pp / ***p*** : **1”** or less- Constitutes very little wrist turn, if any; Effect based dynamics usually played with a light touch

mp **: 3”**- Constitutes 10% wrist turn; Parallel to the playing surface.

mf **: 6”-** Constitutes 25% wrist turn; 27.5º in relation to the playing surface.

f **: 9”-** Constitutes 50% wrist turn; 45º in relation to the playing surface.

ff **: 12”-** Constitutes 75% wrist turn; 67.5º in relation to the playing surface. Arm movement is permitted and encouraged at this dynamic

fff **: 15”-** Constitutes 100% wrist turn with arm movement; 90º in relation to the playing surface. This dynamic usually signals the end of a phrase. Will sometimes be undefined in height.

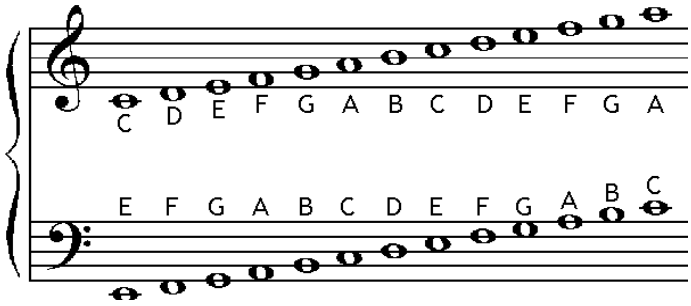
DISCLAIMER

Keep in mind that all of these heights are designed with the assumption that there is a full sound being achieved at all dynamics. Just because you are achieving 12” does not mean you are creating the dynamic that we desire as a staff. **Height does not always equal volume.** Defer to the judgement of a staff member for discrepancies with dynamics.

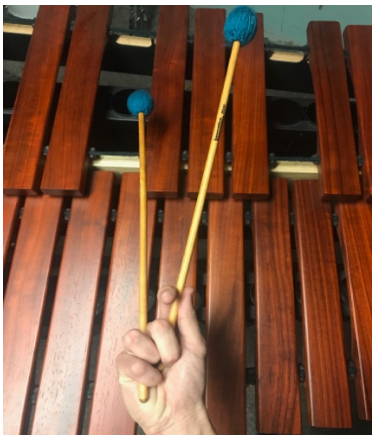
MALLET READING

This section of the packet is geared towards making sure you understand how to read and interpret music that is given to you as a mallet player in the Front Ensemble.

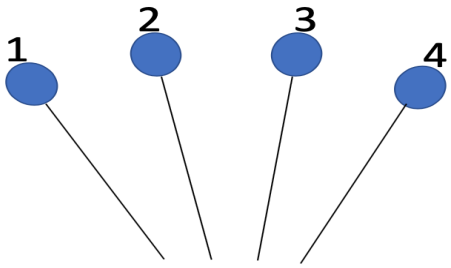
As a keyboard percussionist, you are required to know both Treble and Bass clef for your part reading. The note names are provided below for your convenience. Middle C (between the staves) is the 2nd C on the keyboard for marimbas and the 1st C for vibraphones.



You are also required to understand and use a Stevens 4-mallet grip pictured below.

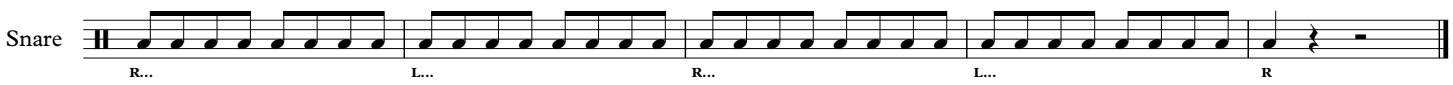


Mallet stickings in music will be labeled with the following numbers corresponding to each mallet.

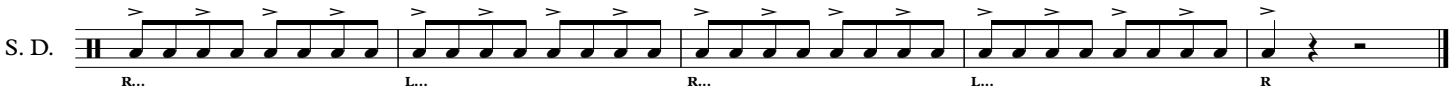


One Handed Exercises

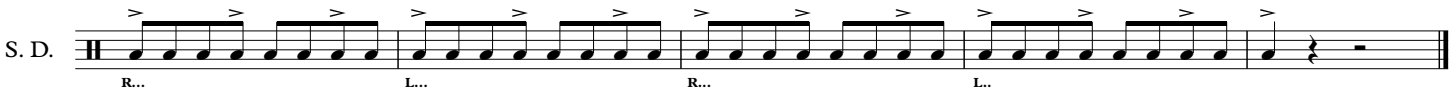
8's



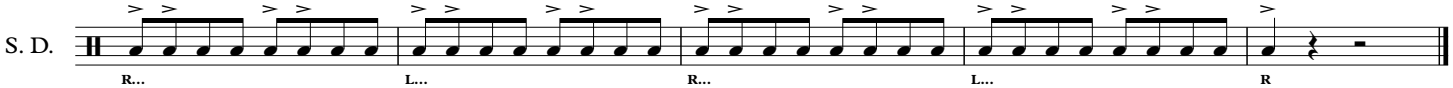
Bucks



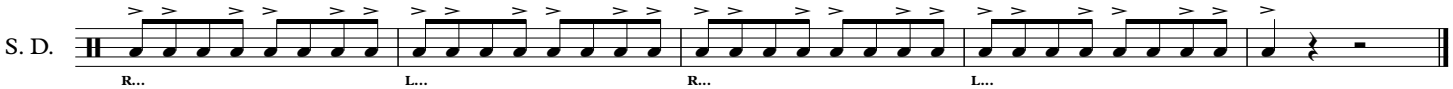
3-Note Bucks



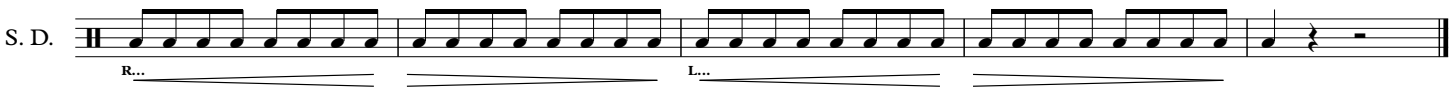
Consecutive Accents



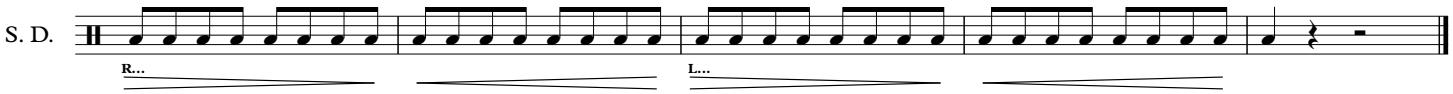
3-Note Consecutive Accents



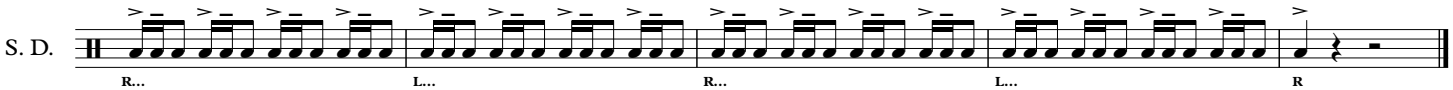
Up & Down



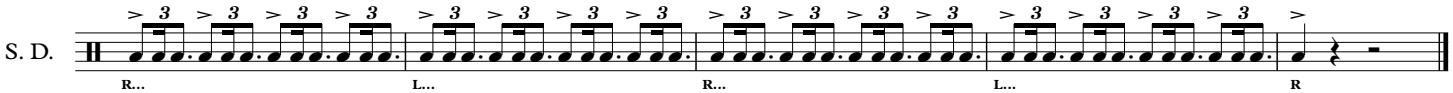
Down & Up



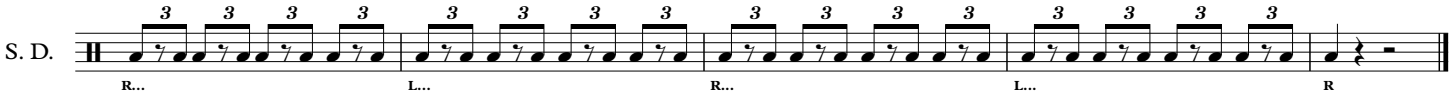
Hugga-dits



Huck-a-dits



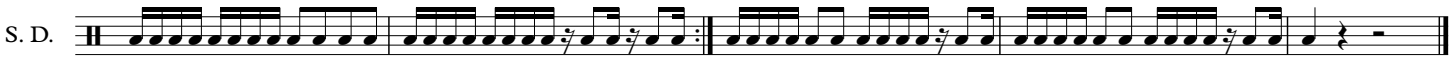
Double Beat



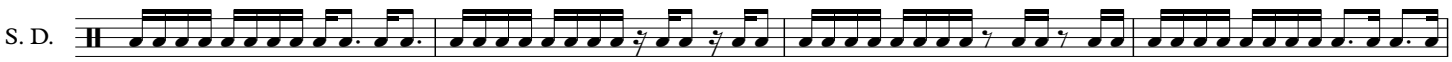
Timing Exercises

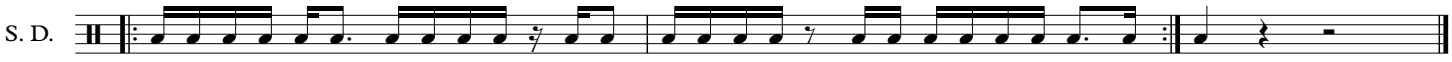
All Natural Stickings

16th 1 Note

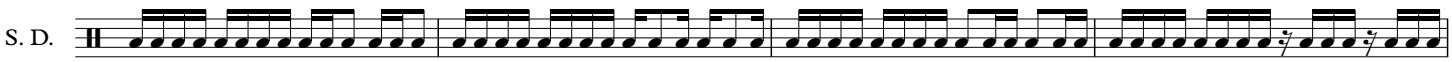


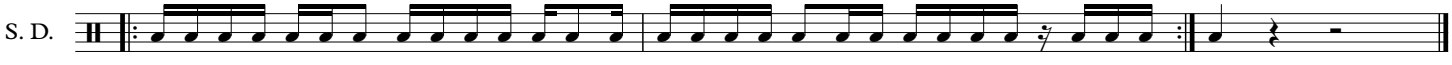
16th 2 Note



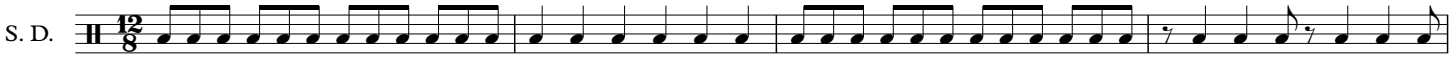


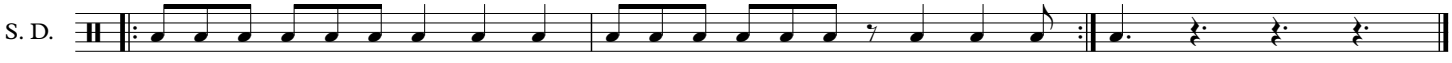
16th 3 Note



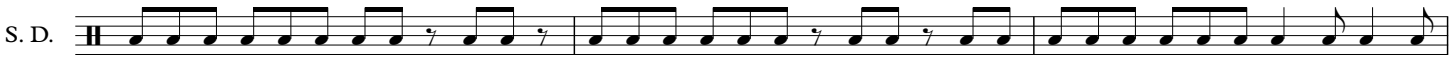


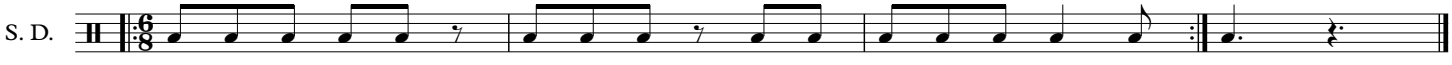
Triplet 1 Note





Triplet 2 Note





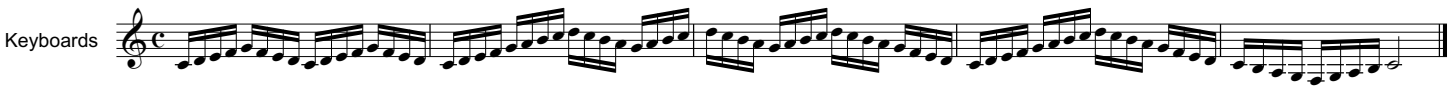
SCALE EXERCISES

Perform in all 12 major keys

N. JACKSON

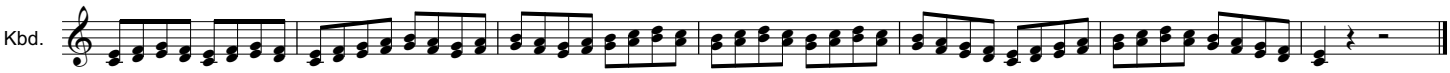
Green's #1

Keyboards



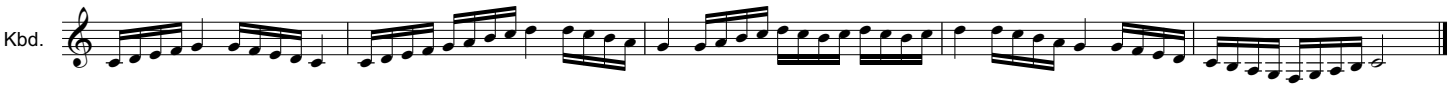
Double Stops

Kbd.



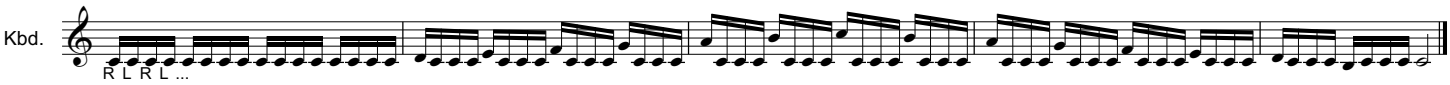
Green's #2

Kbd.



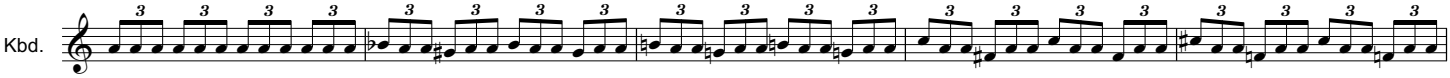
Awareness #1

Kbd.

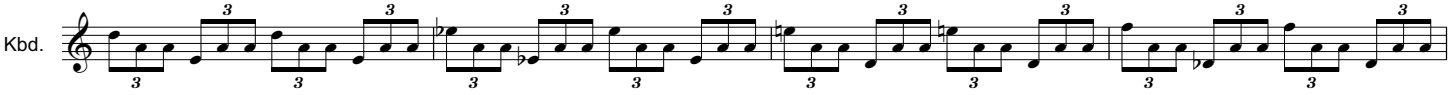


Ideokinetics (Chromatic)

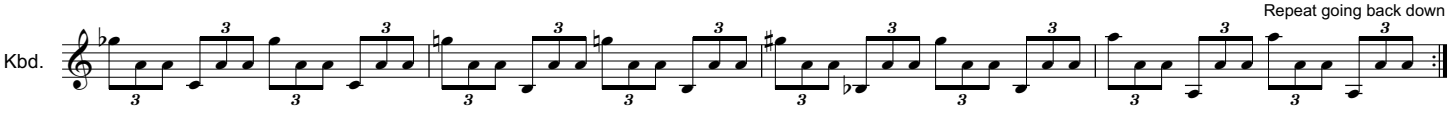
Kbd.



Kbd.

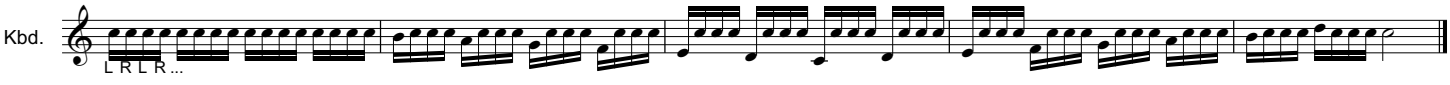


Kbd.



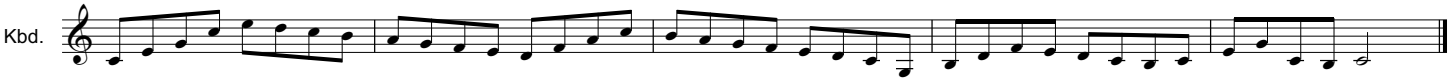
Awareness #2

Kbd.



Harmonic Study

Kbd.

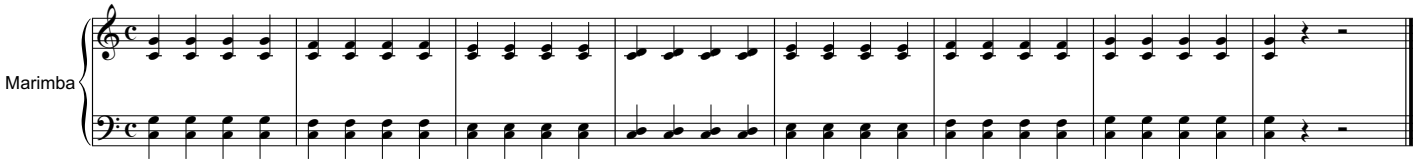


4-MALLET EXERCISES

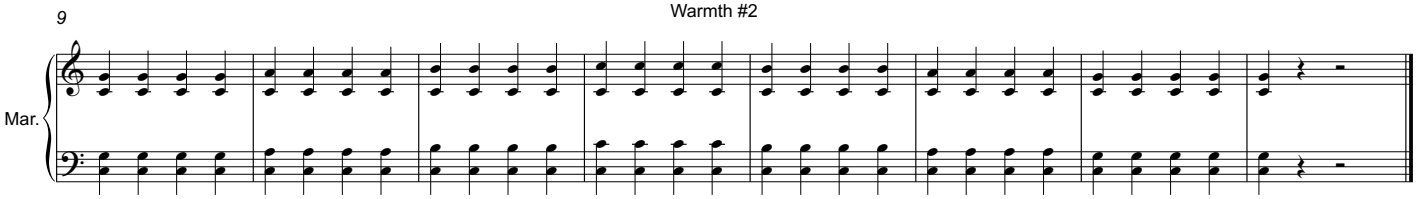
Perform in all 12 major keys

N. JACKSON

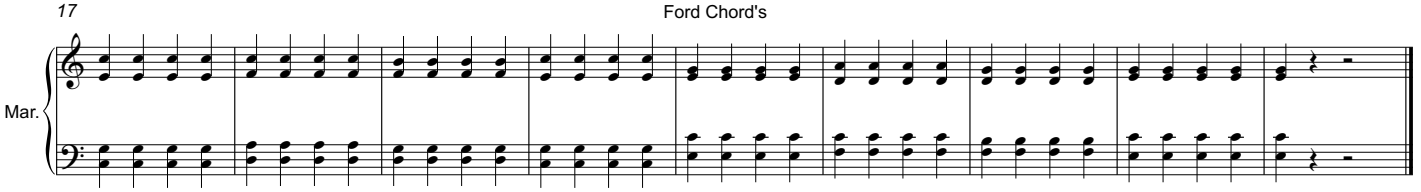
Warmth #1

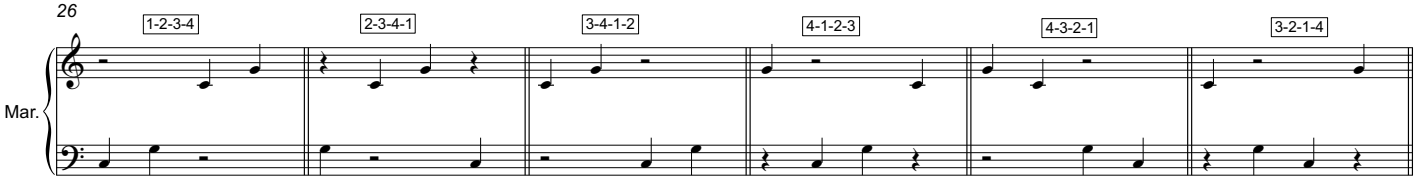
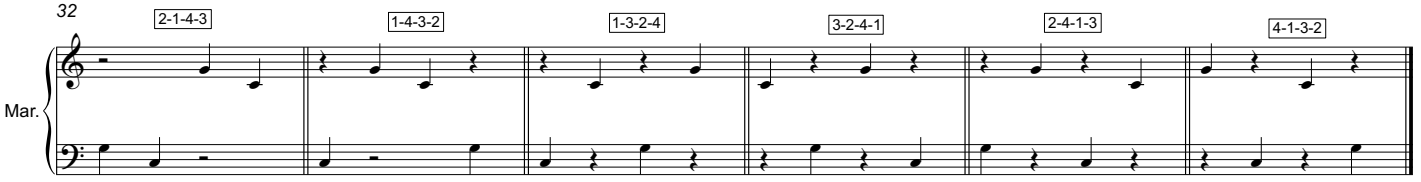


Warmth #2



Ford Chord's



PERMUTATIONS

Apply these permutations to the above exercises