

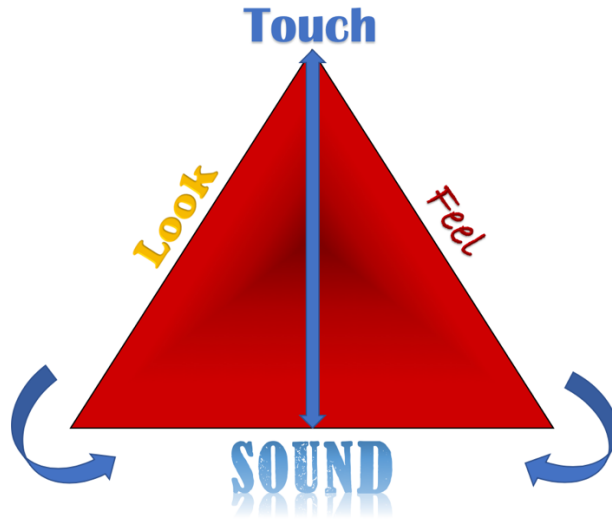


**HERRIMAN MARCHING  
MUSTANGS  
FRONT ENSEMBLE PACKET**

**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; 27.5° in relation to the playing surface.

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

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

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

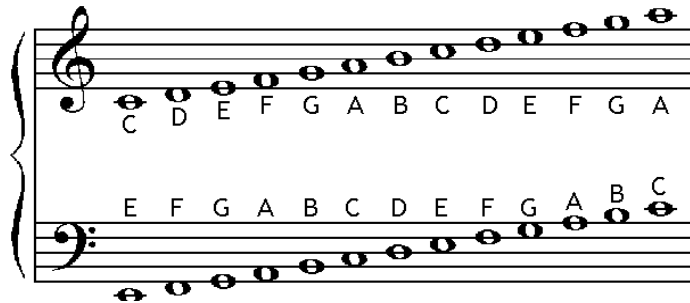
## DISCLAIMER

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.

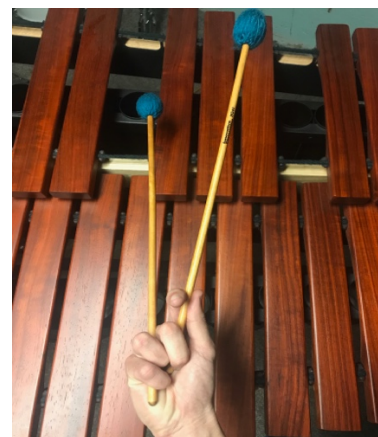
# MALLET READING

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.

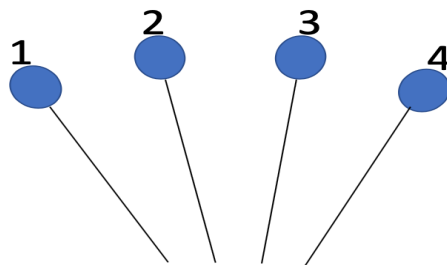
As a keyboard percussionist, you are required to know both Treble and Bass clef for your part reading. The note names are provided below for your convenience. Middle C (between the staves) is the 2<sup>nd</sup> C on the keyboard for marimbas and the 1<sup>st</sup> C for vibraphones.



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

Snare

R... L... R... L... R

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. The notes are grouped by hand: R... (right), L... (left), R... (right), L... (left), and R (right).

## Bucks

S. D.

R... L... R... L... R

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. Each eighth note has an accent (>). The notes are grouped by hand: R... (right), L... (left), R... (right), L... (left), and R (right).

## 3-Note Bucks

S. D.

R... L... R... L...

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has three eighth notes, the second has three, the third has three, the fourth has three, and the fifth has one eighth note followed by a quarter rest. Each eighth note has an accent (>). The notes are grouped by hand: R... (right), L... (left), R... (right), and L... (left).

## Consecutive Accents

S. D.

R... L... R... L... R

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. Each eighth note has an accent (>). The notes are grouped by hand: R... (right), L... (left), R... (right), L... (left), and R (right).

## 3-Note Consecutive Accents

S. D.

R... L... R... L...

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has three eighth notes, the second has three, the third has three, the fourth has three, and the fifth has one eighth note followed by a quarter rest. Each eighth note has an accent (>). The notes are grouped by hand: R... (right), L... (left), R... (right), and L... (left).

## Up & Down

S. D.

R... L...

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. The notes are grouped by hand: R... (right) and L... (left). Below the staff, there are two sets of slanted lines representing the 'up' and 'down' strokes for the right and left hands respectively.

## Down & Up

S. D.

R... L...

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. The notes are grouped by hand: R... (right) and L... (left). Below the staff, there are two sets of slanted lines representing the 'down' and 'up' strokes for the right and left hands respectively.

## Hugga-dits

S. D.

R... L... R... L... R

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. Each eighth note has an accent (>). The notes are grouped by hand: R... (right), L... (left), R... (right), L... (left), and R (right).

## Huck-a-dits

S. D.

R... L... R... L... R

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. Each eighth note has an accent (>) and a '3' above it, indicating a triplet. The notes are grouped by hand: R... (right), L... (left), R... (right), L... (left), and R (right).

## Double Beat

S. D.

R... L... R... L... R

Detailed description: A single staff of music for a snare drum. It contains five measures of eighth notes. The first measure has four eighth notes, the second has four, the third has four, the fourth has four, and the fifth has one eighth note followed by a quarter rest. Each eighth note has a '3' above it, indicating a triplet. The notes are grouped by hand: R... (right), L... (left), R... (right), L... (left), and R (right).

# Timing Exercises

All Natural Stickings

## 16th 1 Note

S. D. Musical notation for the first line of the '16th 1 Note' exercise. It consists of a single staff with a treble clef and a common time signature. The notation includes a series of sixteenth notes, some with slurs, and a final measure with a whole rest.

## 16th 2 Note

S. D. Musical notation for the first line of the '16th 2 Note' exercise. It consists of a single staff with a treble clef and a common time signature. The notation includes a series of sixteenth notes, some with slurs, and a final measure with a whole rest.

S. D. Musical notation for the second line of the '16th 2 Note' exercise. It consists of a single staff with a treble clef and a common time signature. The notation includes a series of sixteenth notes, some with slurs, and a final measure with a whole rest.

## 16th 3 Note

S. D. Musical notation for the first line of the '16th 3 Note' exercise. It consists of a single staff with a treble clef and a common time signature. The notation includes a series of sixteenth notes, some with slurs, and a final measure with a whole rest.

S. D. Musical notation for the second line of the '16th 3 Note' exercise. It consists of a single staff with a treble clef and a common time signature. The notation includes a series of sixteenth notes, some with slurs, and a final measure with a whole rest.

## Triplet 1 Note

S. D. Musical notation for the first line of the 'Triplet 1 Note' exercise. It consists of a single staff with a treble clef and a 12/8 time signature. The notation includes a series of eighth notes, some with slurs, and a final measure with a whole rest.

S. D. Musical notation for the second line of the 'Triplet 1 Note' exercise. It consists of a single staff with a treble clef and a 12/8 time signature. The notation includes a series of eighth notes, some with slurs, and a final measure with a whole rest.

## Triplet 2 Note

S. D. Musical notation for the first line of the 'Triplet 2 Note' exercise. It consists of a single staff with a treble clef and a common time signature. The notation includes a series of eighth notes, some with slurs, and a final measure with a whole rest.

S. D. Musical notation for the second line of the 'Triplet 2 Note' exercise. It consists of a single staff with a treble clef and a 6/8 time signature. The notation includes a series of eighth notes, some with slurs, and a final measure with a whole rest.

# SCALE EXERCISES

Perform in all 12 major keys

N. JACKSON

## Green's #1

Keyboards



## Double Stops

Kbd.



## Green's #2

Kbd.



## Awareness #1

Kbd.

R L R L ...



## Ideokinetics (Chromatic)

Kbd.



Kbd.



Kbd.

Repeat going back down



## Awareness #2

Kbd.

L R L R ...



## Harmonic Study

Kbd.



# 4-MALLET EXERCISES

Perform in all 12 major keys

N. JACKSON

## Warmth #1

Marimba

8

## Warmth #2

Mar.

16

## Ford Chord's

Mar.

25

## PERMUTATIONS

Apply these permutations to the above exercises

Mar.

26

1-2-3-4    2-3-4-1    3-4-1-2    4-1-2-3    4-3-2-1    3-2-1-4

31

Mar.

32

2-1-4-3    1-4-3-2    1-3-2-4    3-2-4-1    2-4-1-3    4-1-3-2

37