



NewsomePercussion

2022 Front Ensemble Packet

NEWSOME

Band & Colorguard

INTRODUCTION

In this packet, you will find definitions of technique, definitions of etiquette, as well as the exercises that we will be using throughout the season. Our mission with this ensemble is to create a culture of educated young musicians, and musical performers, that strive to carry a high level of achievement throughout the season.

ENSEMBLE EXPECTATIONS

Attendance is **MANDATORY**. If you do have any attendance conflicts at all, you are to report them to Mr. Sayers as soon as possible. This means being diligent and proactive with your schedules.

Items you will need for the year: a three-ring binder and sheet protectors - where you keep this packet, all exercises, and show music - and a pencil.

Presentation is of the utmost importance when trying to achieve the level of performance we are striving for. Proper care for the instruments, maintenance and cleaning of the instruments, and holding ourselves to a professional standard at all times is an integral part of our ensemble image. Equipment should be thoroughly cleaned, and all "show" equipment (mallets, towels, etc.) should be prepared before every performance.

The front ensemble is approached much in the same manner a percussion ensemble would be. We do not stand at attention with "sticks in", but rather in the "ready" position, utilizing good posture, with our right hands over our lefts, with or without mallets in our hands. It's all about staying relaxed, looking calm, and being prepared for anything.

KEYBOARD TECHNIQUE

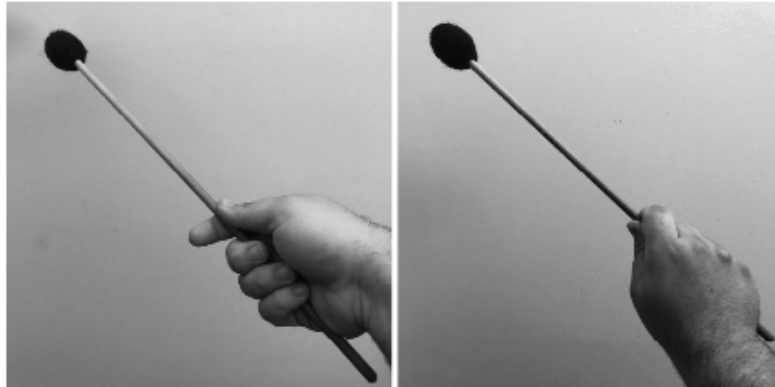
POSTURE - Feet should be shoulder length apart, and your legs relaxed with your knees slightly bent. Remaining relaxed in your movements, and being flexible will help form good playing habits from the start. Stiff or rigid movements will inhibit your range of motion, so stay RELAXED. There should be NO tension in your neck or shoulders, and your back and neck should be in a straight line. Allow your arms to hang naturally by your side. Keep your chin up at all times, and look down your nose to see the instruments (also meaning, don't hunch over the keys).

Things to keep in mind:

- Don't cross your feet, or play with them crossed. This affects your range of motion, and prevents you from moving fluidly behind the instrument.
- Remember, we are to look professional in everything we do. When moving from instrument to instrument, use large, graceful steps to get to where you are going. It looks less frantic, and you'll get there much faster.
- Vibraphone players should keep their right toes on the pedal at all times. It is a waste of energy to use the full foot. Keep your weight equally distributed between both feet and use just your toe to pedal.
- Marimba players should be flexible in their movements. Certain music will require you to set up in certain positions, or transition to other parts of the instrument. All movements should be done gracefully. Remember: you're being watched all the time.
- When playing timpani: SIT UP STRAIGHT! Having good posture on the stool will help you move from pedal to pedal quickly and more efficiently. Plus, good posture will only help your neck and back in the long run.

TWO-MALLET TECHNIQUE

Our fulcrum is created by the middle, ring, and pinky fingers wrapping completely around the mallet.



Back Finger Approach Rationale:

- Having to create our own rebound helps establish control over the mallet at all times.
- The more hand you have around the mallet, the more weight is distributed to the keyboard, thus increasing tone production.
- It enhances the overall projections of marimba and vibraphone outdoors and within gymnasiums.
- This allows the index finger to relax around the mallet, creating a legato tone.

The back fingers should remain on the mallet at all times, but there should be no tension in the grip. Try to keep the fingertips of the back fingers in contact with the palm of your hand. The fingers play a large part in dynamics and tone production, and will generally not move, unless a passage requires more finger flexibility. Aim for about 2" of the mallet to hang out from the back of your hand.

The index finger and the thumb do not squeeze the mallet at anytime, and merely aim the mallet. The index finger should be RELAXED and OFF THE STICK.

We will be using American Grip, where the thumbs are facing one another, but the hands are not flat to the ground. Flat hands cause tension in the grip, and a French Grip results in loss of control of the mallet.

It should be emphasized that wrist is the majority of the stroke, with arm movement is added to complement the wrist, or enhance sound projection outside. Fingers are NOT used to create strokes, only to lightly grip and aim the mallet at the desired playing area.

MORE INFO

PISTON STROKE - The most common stroke we will be using is the piston stroke. The definition of a Piston Stroke is a stroke that begins and ends at the same position. Where the mallet begins is where it ends. There should be no lifting, as we are already starting with the mallet in the "up" position.

SHIFTING - Essentially, shifting is how you move from one note to another. The shift must be apart of your strokes "rebound" - as your mallet raises off the bar it just struck, it should be moving the next bar it is about to play on. Seems like a

simple concept, but can get a bit more complex when we consider four-mallet technique, with changing intervals and dynamics. Efficient shifting leads to fluidity behind the instrument, greater note accuracy, and more consistency.

PREPS - Before the downbeat of anything we play, we will establish a common tempo from a single source. The section leader will establish the tempo and give 2 prep strokes, followed by 2 prep strokes from the rest of the front ensemble. Preps should be small and precise - only having the hands and mallets move. **BE AWARE:** the count structure of the prep can be changed at any given time to fit musical needs. In these circumstances, a staff member will clearly define any change being made.

PLACEMENT OF Mallet ON THE KEYS - For most situations, we will aim for the dead center of the bars (directly over resonators). Using the edge of the bar will only happen if absolutely necessary (due to speed of passage or four-mallet voicing)

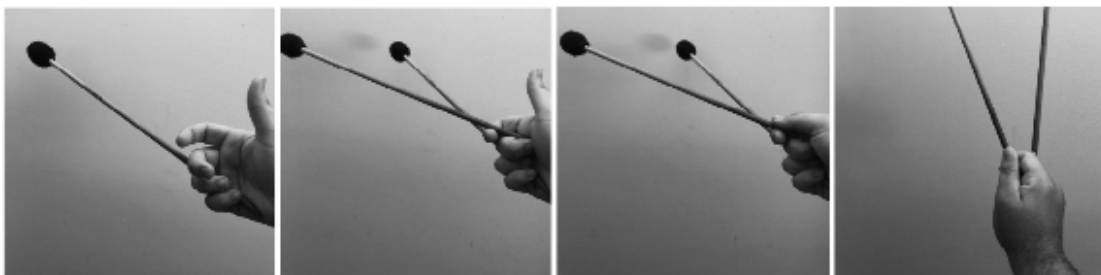
COMMON THOUGHT - If we move together, we will play together. Technique and uniformity are paramount to our success. We should always strive to sound and look the same.

FOUR-MALLET TECHNIQUE

The main four-mallet technique we will be using on all instruments will be Stevens Grip. However, to further educate, we will also mention Burton's Grip in this packet. Not all hands are shaped or work the same as others, so allowing for options to be available for all players only helps the ensemble grow technically and musically.

STEVENS GRIP: This technique applies to both hands in the same manner

First, grip a mallet with your pinky and ring fingers, with the butt of the stick just passed flush with the pinky. Next, place a mallet into the palm of your hand, just underneath your thumb muscle, and place your middle finger underneath the mallet, holding it in place. Your index finger should act as a perch for the inside mallet, and should be able to rest there without any tension or pressure in your hand. Lastly, gently place your thumb on the inside mallet directly over the index finger perch. This will allow for fluid interval changes.



7/8 Legatos

Musical notation for a 7/8 time signature piece. The first staff is in treble clef with a 7/8 time signature. The second staff is in treble clef with a 6/8 time signature. The music consists of eighth and sixteenth notes, some beamed together, and rests.

1 Timer

Musical notation for a 1/4 time signature piece. The staff is in treble clef with a 1/4 time signature. The music consists of a continuous stream of eighth notes.

4

Musical notation for a 4/4 time signature piece. The staff is in treble clef with a 4/4 time signature. The music consists of eighth notes, with some notes marked with a tilde (~) symbol.

Greens

♩ = 90-180bpm

Musical notation for a piece titled 'Greens'. It features two staves: Marimba (top) and Drumset (bottom). The Marimba staff is in treble clef with a 4/4 time signature. The Drumset staff is in bass clef with a 4/4 time signature. The music consists of eighth and sixteenth notes, with some notes marked with a tilde (~) symbol.

5

Musical notation for a 5/4 time signature piece. It features two staves: Mar. (top) and Dr. Set (bottom). The Mar. staff is in treble clef with a 5/4 time signature. The Dr. Set staff is in bass clef with a 5/4 time signature. The music consists of eighth and sixteenth notes, with some notes marked with a tilde (~) symbol.

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Triplets/Sixteenths

Two staves of musical notation. The first staff contains two measures of eighth-note triplets, followed by two measures of sixteenth-note triplets. The second staff contains two measures of eighth-note triplets, followed by two measures of sixteenth-note triplets, and ends with a whole rest.

This should be played in every key

Contrary Motion

Two staves of musical notation. Both staves feature eighth-note triplets. The notes in the two staves move in opposite directions (contrary motion) across the measures. The first staff ends with a whole rest, and the second staff ends with a whole rest.

Singles and Doubles

Two staves of musical notation. The first staff shows a sequence of eighth notes, quarter notes, and eighth-note pairs, with fingerings 1-1-1-1-1-1, 2-2-2-2-2-2-2-2, 3-3-3-3-3-3-3-3, 4-4-4-4-4-4-4-4, and 12-12-12-12-34-34-34-34. The second staff shows a sequence of eighth notes, quarter notes, eighth-note pairs, and chords, with fingerings 1-1-1-1-2-2-2-2, 3-3-3-3-4-4-4-4, 12-12-12-12-34-34-34-34, 1-1-2-2-3-3-4-4, 12-12-34-34, and 1-2-3-4-12-34.

This should be played in every interval (2nds, 3rds, 4ths, etc.) in every key

Permutations

Single Independent Strokes

Marimba

5

Mar.

9

Mar.

13 Double Lateral Strokes

Mar.

This exercise can be played as written, or you can change the order of mallets. For instance, you could make the order 4,3,2,1 which would be the exercise with the reverse sticking.

Single Alternating

This exercise is to be played in all intervals (2nds, 3rds, 4ths, etc.) in all keys, with all alternating permutations

Chromatic Chop Out

Matt Filosa

Vibes start Octave Higher

Keyboards 

5 

9 

13 

17 

21 

25 

28 