



CHEROKEE BLUFF

Drumline

The Cherokee Bluff Marching Percussion Section will be a well-disciplined group with a commitment musical excellence and school/community pride. By taking this packet, you are taking the first steps to becoming part of these values. In this ensemble, there will be high expectations of you and those around you to produce beautiful music. This CAN NOT be done without DEDICATION and MOTIVATION. This packet will detail the musical and behavioral standards of this section.

YOUR AUDITION IS NOT ONLY MUSICAL; YOUR ATTITUDE, ABILITY TO LEARN, AND PERSONAL APPROACH TO THIS ENSEMBLE FACTOR INTO THE DECISION OF YOUR PLACEMENT.

Expectations

In the following section, we will detail some of the non-musical requirements of this ensemble. Of the listed elements you should have EVERY quality. Be sure to **READ ALL OF THESE. Memorize the Etiquette section.**

Behavior (n.) – *Conduct or actions that represents one's habits*

NON-TOXIC

-Never be derogatory, insulting, disrespectful, or hurtful in this ensemble. Period.

NON-DISTRACTING

-Do not continue/start habits that make instructors stop rehearsal to call you out. This includes talking, horseplay, "pecking", or anything generally annoying.

SUPPORTIVE

-Be good to each other. If someone needs help with music, carrying equipment, or wants instructions repeated, TRY TO ASSIST THEM (if this can be done without interrupting rehearsal).

Attitude (n.) – *One's disposition or default mentality*

PROGRESS-ORIENTED

-Think about how to get better ALWAYS. 'Nuff said!

SELF-CRITICAL

-Don't focus on what OTHERS do wrong. Only worry about correcting your own errors.

PROFESSIONAL

-Carry yourself in a way that creates a prideful and respectable public image.

Etiquette (n.) – *The forms and manners required in a society or profession*

DO NOT PLAY DURING INSTRUCTION

DO NOT TALK DURING INSTRUCTION

AT LEAST FOUR(4) SECONDS OF SILENCE AFTER A RUN

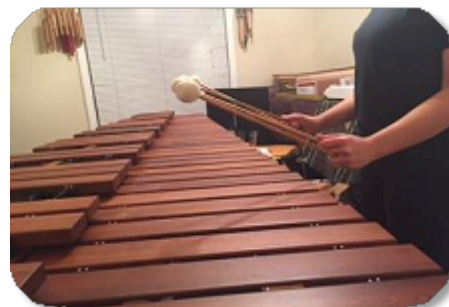
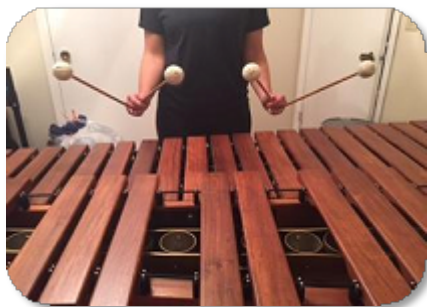
HAVE AT LEAST ONE(1) IMPROVEMENT IN MIND AFTER EVERY REP

Keyboard Guidelines

Approach

When approaching a mallet instrument, make sure the instrument is at the appropriate height before setting your hands. The top of the keys should be at the same height as your waist or belt. Your feet should be shoulder-width apart and at an appropriate distance from the keyboard (one foot should be slightly in front of the other, so, you can move back and forth between manuals). This distance is determined by the length of your arm in relationship to the type/size of the instrument. When you put your mallets in the center of the bar on the natural keys, your forearm should be slightly below level. If your forearm is completely level then you need to lower the instrument.

When playing vibraphone, the right foot will be on the pedal and the left will be comfortably behind the pedal. The balance point will be between the heel of the right foot and the ball of the left foot. When playing in the highest register it is suggested that the left foot go behind the right, to make sure the keys are played in the correct playing zone.

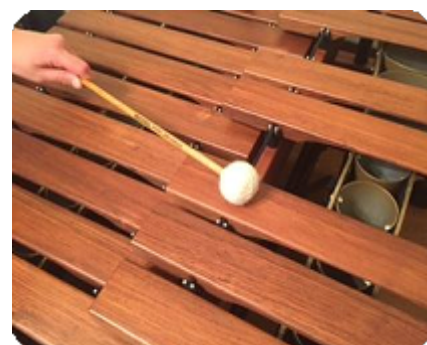
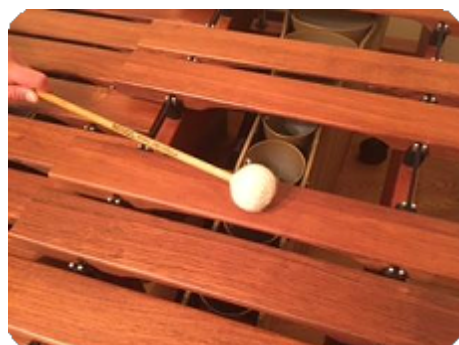
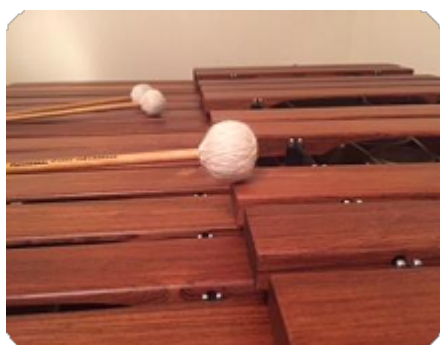


Playing Zones

The correct playing zones for all keyboards are in the center of the bar directly over the resonators. For the accidentals it is best to aim for the top of the resonator tube to ensure that you play directly in the center of the bar. When playing on the edges of the marimba (not applicable to vibes, xylo, or bells), you must make sure that you are playing on the very EDGE of the key, so that you can produce a good full sound. Do Not Play On The NODES!

YES!

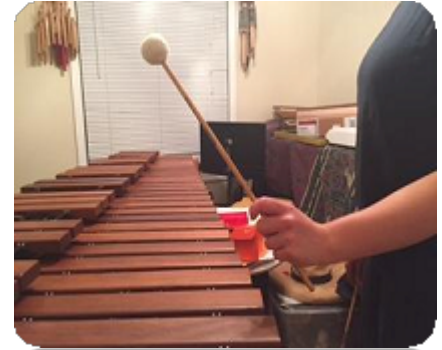
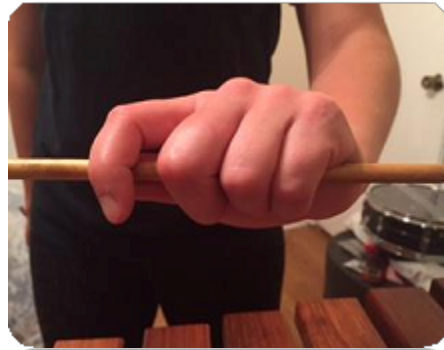
NO!



Two-Mallet Technique

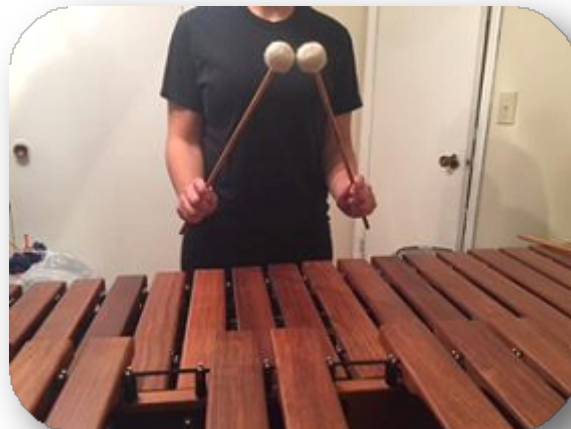
Grip

At Quest, we use the “rear fulcrum” 2-mallet grip. The mallet is held on to by the middle, ring, and pinky fingers with around 1½ inches from the back of the hand to the end of the mallet shaft. The thumb and index finger then wrap around the mallet as seen in figure 2, these two fingers should not place any pressure on the mallet. The hand should not be flat but turned in at a slight angle. The wrist and arms should form a natural angle that puts no stress on the wrist joint.



Stroke

From the set position of about a half-inch above the bar, the stroke begins with the head of the mallet and then is continued through the wrist and arm in a fluid motion. The mallet should come directly up and not away or towards the body or move from side to side. At a moderate tempo the stroke will be mostly wrist and less arm. As the tempo increases the stroke will become all wrist, while as the tempo decreases you will incorporate of the arm to connect the strokes. The speed of the mallet coming down to make contact with the board should never change, but the speed of the upstroke will be determined by how slow or fast you are playing. When playing slow connected strokes the mallet should feel like there is a rubber band attached to the keys, so when you move the mallet up it will be as if you are trying to stretch the band and when you initiate the downward motion, the mallet will shoot downward, as if you gave in to the pull of the rubber band.

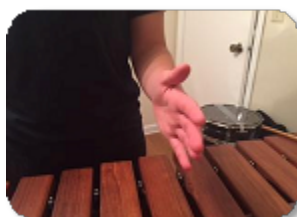


Four-Mallet Technique

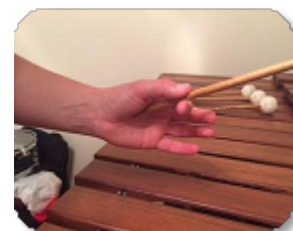
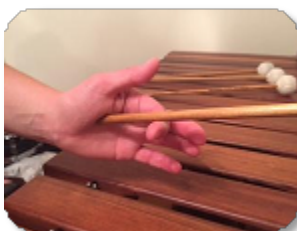
Grip

At Quest, we use the Musser grip with Steven's technique when playing with four mallets. When beginning to learn Steven's technique, we highly recommend purchasing **"Method of Movement"** by Leigh Howard Stevens. This method book has everything you could possibly need to fully understand the grip and different ways you can strike the instrument. This packet will go through the basics of setting the grip and striking the instrument with some of the different techniques that will be used while at Atlanta Quest.

1. Turn your hand sideways in a "Handshaking" position.

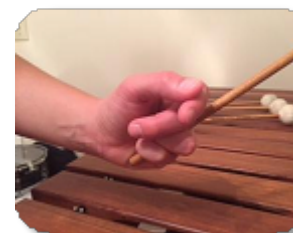
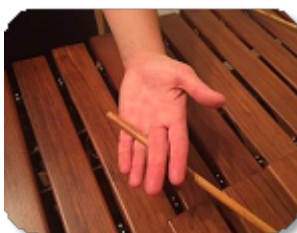


2. For the inside mallet, put the "butt" of the mallet in the center of the palm, slightly above the "life line" that goes around the thumb pad.

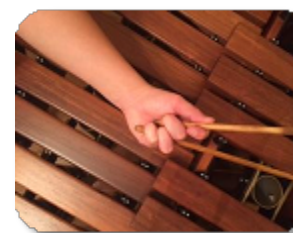
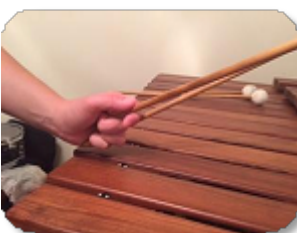


3. Curve out your pointer finger as if you were creating a perch for a small bird. The mallet will rest on the 3rd joint of the pointer finger, directly above the finger nail.

4. The outside mallet will be placed in between the middle finger and the ring finger directly under the first joint (knuckle). The pinky and ring finger will then wrap around the bottom of the shaft.

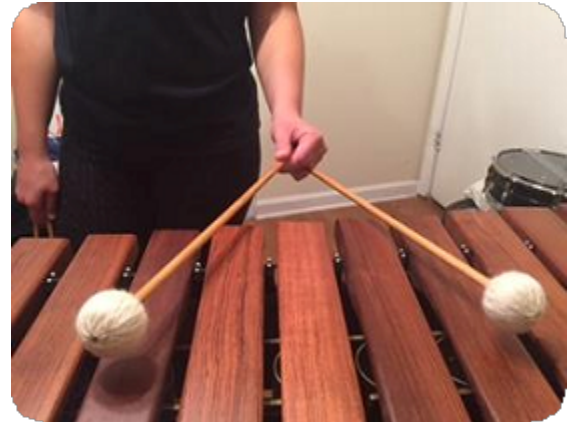


5. The thumb will rest on the top of the mallet creating a fulcrum for the inside mallet. The middle finger will then create stability by resting on the bottom of the shaft. (Your middle finger will either be on top of the shaft or slightly wrapped around it, depending on your hand size.)

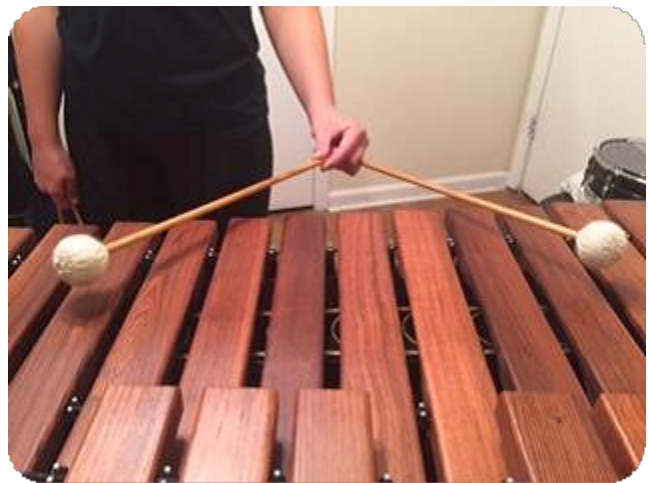


Interval Changes

When changing intervals your goal should be to always keep your thumb on top of the mallet and facing towards the ceiling. You should also make sure to keep your “perch” out and never curl your finger into your palm. Interval changes up to a seventh should always be done by “spinning” or rolling the mallet shaft in between the pointer finger and thumb. As you roll to a larger interval you will see that your pointer finger begins to straighten as your thumb remains on top of the mallet.



When using **extended octave grip** for long use of octaves or octaves at the bottom of the keyboard, your mallet will roll up your palm towards the base of your fingers. The inside mallet will “lock” in to position at the base of the middle finger and at the top of the palm. This can be found on pg. 12–14 in **M.O.M.**



PAD exercises

Eights

R R R R R R R R L L L L L L L L

8 to 1

R R R R R R R R L L L L L L L L R R R R R R R L L L L L L L R R R R R R R L L L L L L R R R R L L L L L L R R R R L L R L

8 and 16

R R R R R R L R L

NeoMetric

R L L R R L R L R L R L

Tag

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL LRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

Gallop

Stick Control

Stick Control exercise sheet featuring 8 rows of rhythmic notation. Each row consists of two measures of music, with stick patterns (R for right, L for left) written below the notes. The patterns are as follows:

- Row 1: R L R L | R R L R R L R R L R R L R R L R
- Row 2: L R L R | L L R L L R L L R L L R L L R L
- Row 3: R L R L | R R L L
- Row 4: R L R L | R L L R R L L R R L L R R L L R
- Row 5: R L R L | R R R L
- Row 6: R L R L | R L L L
- Row 7: R L R L | R R R L L L R R R L L L R R R L
- Row 8: R L R L | R R R R L L L L R R R R L L L L

Jedi Eights

Jedi Eights exercise sheet with three sections of rhythmic notation and stick patterns:

- One-note:** R
- Two-note:** L R | L R | R L | L R | R L | L R | R L R | L
- Quarter-note:** R R | L L | R R | L L | R R | L L R | R | L | L

3-note 16th Timing

Check Pattern 1 Pattern 2

R L R L R L R R R L

Pattern 3 Pattern 4

R L L L R L

2-note 16th Timing A

Check Pattern 1 Pattern 2

R L R L

Pattern 3 Pattern 4

L R R L

2-note 16th Timing B

R R R R R R R R L L L L L L L L

2-note Triplet Timing

R L R L R L R L L R L R R L R R L L

1-note Triplet Timing

R R R R R R R L L L L L L L

Bucks Breakdown

R r R r R r R r R l r R l r R l r R l R l r R l r R l r R l r l R l r l

Old School

12/8

R l r L r l R l r L r l r l R l r L r l R l r L r l R l r L

Lockjaw

Marimba

Piano

Rack

R... L... B... R L R R L R L L

5

Next Key

Mrm.

Pno.

Rack

R R L L R R L L B...

Green

Mallets

Synth

Rack

R ... R L ...

R ... R L ...

3

Mallets

Synth

Rack

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

6

Mallets

Synth

Rack

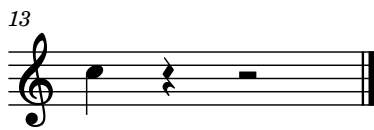
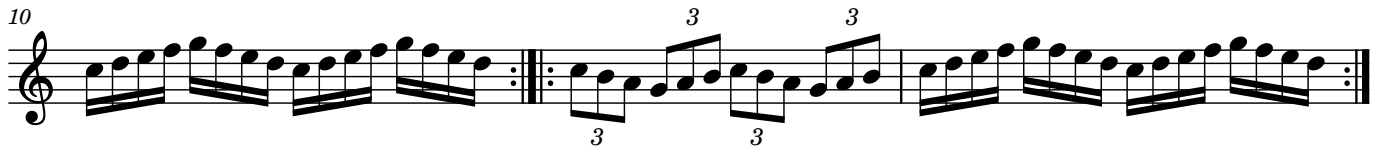
L R R R ... L R L L R

Broccolini

J. Frey



Metric Modulation



Space and Timing

ALL players in the ensemble will play this exercise at a forte dynamic. The keyboard and rack players will connect each stroke while still using a fast velocity wrist stroke down to the keyboard. The upstroke will then be slower as it connects back to the top of the stroke.

Mar.  Musical notation for Maracas part 1. It consists of two measures in 4/4 time. The first measure contains four quarter notes, each with a '4's' above it. The second measure contains four eighth notes, each with a '2's' above it. The notes are C4, E4, G4, and A4.

Mar.  Musical notation for Maracas part 2. It consists of two measures in 4/4 time. The first measure contains four quarter notes, each with a '1's' above it. The second measure contains four quarter notes, each with a '1's' above it. The notes are C4, E4, G4, and A4.

Mar.  Musical notation for Maracas part 3. It consists of two measures in 4/4 time. The first measure contains four quarter notes, each with a '1's' above it. The second measure contains four quarter notes, each with a '1's' above it. The notes are C4, E4, G4, and A4.

8-16

This musical score, titled "8-16", is written for a single melodic line in 4/4 time. It consists of ten staves of music, with measure numbers 4, 7, 10, 13, 16, 20, 23, 26, 29, and 32 indicated at the beginning of their respective staves. The piece begins in a key signature of one sharp (F#) and maintains this key until measure 16. At measure 16, the key signature changes to one flat (Bb), and this new key signature is maintained through the remainder of the piece. The melody is characterized by a steady eighth-note pulse, often with beamed eighth notes. The first staff (measures 1-3) features a mix of quarter and eighth notes. From measure 4 onwards, the melody is primarily composed of eighth notes, with some instances of beaming and occasional quarter notes. The piece concludes with a final measure (measure 33) that contains a whole rest, indicating the end of the musical phrase.

Keyboards

Timpani

Drumset

Kybs.

Timp.

Dr. Set

Kybs.

Timp.

Dr. Set

Kybs.

Timp.

Dr. Set

Kybs.

Timp.

Dr.Set

This system contains three staves. The top staff (Kybs.) is in treble clef and contains a complex melodic line with many accidentals. The middle staff (Timp.) is in bass clef and contains a simpler melodic line. The bottom staff (Dr.Set) is in common time and contains a rhythmic pattern of eighth notes marked with 'x'.

Kybs.

Timp.

Dr.Set

This system contains three staves. The top staff (Kybs.) continues the melodic line from the first system. The middle staff (Timp.) continues its melodic line. The bottom staff (Dr.Set) continues the rhythmic pattern of eighth notes marked with 'x'.

Kybs.

Timp.

Dr.Set

This system contains three staves. The top staff (Kybs.) continues the melodic line. The middle staff (Timp.) continues its melodic line. The bottom staff (Dr.Set) continues the rhythmic pattern of eighth notes marked with 'x'.

Kybs.

Timp.

Dr.Set

This system contains three staves. The top staff (Kybs.) concludes with a final melodic phrase. The middle staff (Timp.) concludes with a final melodic phrase. The bottom staff (Dr.Set) concludes with a final rhythmic phrase.

KYK

1

Keyboard

L R L R

Timp.

5

Keyboard

Timp.

9

Keyboard

Timp.

13

Keyboard

R L R L

Timp.

17

Keyboard

Timp.

21

Keyboard

Timp.

25

Keyboard

Timp.

Cherokee Bluff HS Audition Excerpt

♩ = 164

Measures 1-12:

- Glockenspiel:** Melodic line starting with *mf*, ending with *f*.
- Vibraphone 2:** Harmonic accompaniment, *mf* to *f*.
- Marimba (Upper):** Melodic line, *mf* to *f*.
- Marimba (Lower):** Bass line, *mf* to *f*.
- Percussion 1:** Triangle (*mf*), Bass Drum (*mp*), Cymbal, Tom, Ribbon Crasher (*mf*).
- Percussion 2:** Bass Drum (*mp*).

Measures 13-24:

- Glock.** Melodic line, *ff*, ending with *Dampen*.
- Vib. 2:** Harmonic accompaniment, *ff*, ending with *Dampen*.
- Mrm. (Upper):** Melodic line, *ff*, ending with *Dampen*.
- Mrm. (Lower):** Bass line, *ff*, ending with *Dampen*.
- Perc. 1:** Splash, Choke China, Brake Drum, Cymbal, Choke, China.
- Perc. 2:** Tam-Tam (*mp*), Crash (*ff*), Cymbal (*mf*), Choke (*ff*), China (*ff*).