

COLT CADETS

DRUM & BUGLE CORPS



PERCUSSION BOOK **FRONT ENSEMBLE**

CC24

Welcome to the 2024 Colt Cadets Front Ensemble!

We are so excited to start this season with you! This group grows every year, and we are committed to continuing that growth exponentially. This starts with you and your hard work, preparation, and dedication.

Our main focus this season will be two and four mallet technique and rhythmic achievement. Some things to remember: everyone starts in a different place! If you are coming to us with experience, we promise to help you find growth. If you are brand new, we promise to give you all the tools you need to be successful! Remember, the work you put in at home in between camps is crucial, and you don't need a keyboard to get better! Never hesitate to ask questions, even after you get home.

As you continue your music education with us, make sure to keep an open mind. No one single approach to this activity is the only approach. Your staff has a very wide variety of experience with drum corps, marching band, and professional music, as well as many other facets of music and music education. Our approach is catered specifically to what we feel is best for this group of musicians. Make sure to listen and learn a lot! The staff has a wealth of information to learn from (we continue to learn from you and each other as well).

How To Practice

Timing and technique are the most important aspects of playing in a front ensemble. Use a metronome EVERY time you practice! There are many free apps you can download. Practicing with a metronome will ensure quality rhythm and tempo. It is good to be creative with how you are using the metronome (downbeats, upbeats, half notes, whole notes, etc...)

Technique will be a large focus for us this season. Be patient! Developing your technique is something that takes consistent, concentrated, detail-oriented practice. Practice in front of a mirror (whenever possible.) In addition to practicing on a keyboard, practice on the floor(not pillows!) away from the instrument. Taking away the element of "correct/incorrect notes" will allow you to focus on the fundamentals of how you are holding and moving the mallets (and timing, of course.)

Practice slowly. Slow practice develops accuracy and technique. Practicing too fast, and moving along too quickly, will ingrain poor playing habits and will ultimately result in a bad performance.

The key to success is a consistent practice routine. Practicing a little each day (15 minutes!) will serve you better than a few marathon practice sessions. If you cram in a long practice session the night before camp, your technique will not develop and your music will be unprepared.

Achievement of sound/sound quality

Note: This approach is used for front ensemble playing, and is slightly different than the approach used for concert and solo playing. We are creating a specific sound for an outdoor arena to blend with marching percussion instruments. It is not always appropriate for indoor venues or concert halls and should be used with discretion.

-Touch

“Touch” is a term that describes the quality and characteristics of sound. Touch on percussion instruments is created through the combination of *velocity* and *weight*.

-**Velocity** determines articulation. This is how fast the mallet moves to the keyboard. We will strive to create a consistent velocity at all dynamics, as well as person-to-person.

-Dynamics/heights

Dynamics are created through the use of height, not through the manipulation of weight or velocity. This allows us to maintain a consistent sound quality across a wide dynamic range.

-Mallet Placement

Play in the center of the bars, directly over the resonators. When playing in the low register of the marimba, play slightly off center to avoid cracking bars.

There will be occasions where playing in the center of the accidental bars is not possible (mainly when dealing with four-mallet chords or fast tempi). At those times, we will play all the way to the edge of the bar

Approach

Posture

- Feet shoulder width apart, head up, shoulders back and relaxed. Stand up straight, do not hunch over the instrument. Look “big,” stand with confidence and fill up the space.
- *Vibraphones*: Feet shoulder width apart, with the right foot on pedal and the left foot slightly behind.
- The space between your body and the instrument will change depending on the phrase or exercise. In general, stand where both manuals are easily reachable (elbows by your side, *not* in front or behind your body.)

- Never cross your feet to move up and down the keyboard. (Except for playing in the upper register of the vibraphone)

Set Position

This is the “set position”- prior to playing.



- Mallets about an inch above the keyboard, over the notes you are about to play. -
- Arms resting naturally by your side.
- Attention focused toward the center of the ensemble for timing.

Up Position(Plane)

While playing, this is the recovery position for the mallets.



- All strokes rebound to the “up position.”
- Mallets rebound directly over the notes you play next (advanced preparation.)

2-Mallet Technique

We will perform with a “back fulcrum grip.” Since there is little to no rebound on a keyboard instrument, we combine the back finger fulcrum with the wrist to create an upstroke.

Grip

- Wrap the back two fingers around the mallet (there should be about 1.5-2” of mallet sticking out of the bottom of the hand.) Your fingertips should be in contact with your palm.
- Relax the front three fingers onto the shaft, your thumb and pointer finger should still be in contact.
- The index finger and thumb should form a plus sign; these fingers help guide the mallet.
- Do not over-squeeze with the back fingers. The grip should be firm, but no white in the knuckles.
- While this grip is referred to as the “back fulcrum grip,” the hand should stay in constant contact with the mallet. The true fulcrum (point of rotation) is the wrist.



Striking Motion

The basis for our technique is the “full stroke,” characterized by a straight down–up motion. This approach is intended to increase playing accuracy while producing a full sound. The motion is relaxed yet controlled, with all strokes starting and ending in the “up position.”

Initiated by the wrist, lead with the head of the mallet, moving directly into the keyboard and rebounding back into the “up position.” The motion of the mallet head should

resemble a bouncing basketball. Focus on isolating the wrist, and not using your elbows or arms.

4-Mallet Technique

For all keyboard instruments, we will use Stevens grip. This allows us to achieve both uniform sound qualities and a uniform playing approach. From left to right, the mallets will be labeled 1-2-3-4.

Grip

Mallets 2&3

- Start with your hand in a relaxed “hand shaking” position. Your thumbnail should be pointing up. There should be no angle in your wrist; the top of your forearm and your thumb should form a straight line.
- Curve your index finger inward slightly so that it creates a “plus sign” with your thumb.
- Place the mallet in the center of your hand. The middle finger should rest on the base of the mallet. The mallet should rest on the first knuckle of your index finger.
- Relax your thumb on top of the mallet, returning to the “plus sign.” Your thumb should lay flat and relaxed.



Mallets 1&4

- Grip the mallet with your pinky and ring finger.
- The mallet should rest close to the 2nd knuckle of your middle finger (not down in the webbing of the fingers.)
- There should only be about 1/8” of mallet shaft sticking out of the bottom of your hand.



Observations:

- Your wrists should be straight, not angled inward or outward. Your thumb should be in line with your forearm.
- Make sure the ring and pinky finger are firm to prevent the outside mallet from being “droopy.” With your thumbnail facing upward, your inside and outside mallets should be even.
- Avoid squeezing in with the index fingers. Keep your “perches” out.
- Keep the hands/wrists low to the instrument. Bring mallet heads up by bending the wrists, not by raising the arms or shoulders.



4-Mallet Stroke Types: Stevens Grip

Double Vertical

- One hand playing with both mallets at the same time.
- Piston stroke principles used, mallets start and stop in the “up position.”
- Stroke is created with the wrist.

Single Independent

- One mallet playing by itself.
- Piston stroke principles used; with the mallet starting and stopping in the “up position.”
- Striking motion pivots around the unused mallet.
- Don't “teeter-totter” (when one mallet goes down the other pops up.)
- The striking motion requires you to rotate your wrist, think about turning a “door knob.” We heavily focus on the rotation of the wrist and forearm for this stroke.
- Do not push down on the inside mallets with your thumbs, or “flick” the outside mallets with your pinky and ring finger.

Alternating Independent

- Similar to Single Independent, but the axis of rotation is the center of the interval, not the opposing mallet.

Lateral Strokes

- One motion creating two strokes within the same hand.
- Achieved with a lateral, or side-to-side, rotation of the wrist.
- Piston stroke principles *not* used.
- Stroke will return to the “up position.”
- In general: slower tempo = independent motions, faster tempo = lateral motions.

Time

♩ = 50-108

Keyboards



7/8 Octave

♩ = 50-92

Keyboards

Synth

Drum Set

6

Keys

Synth

Dr.

10

Keys

Synth

Dr.

continue...

-Exercise shown in chromatic progression
- Prepare in all major and minor keys

Lesson One (Green Scales) All Keys

Always play the check!



Spatial Chromatic

♩ = 55-85+

Keyboards

Synth

Drum Set

This system contains the first five measures of the piece. The Keyboards part features a continuous stream of sixteenth notes with sixteenth rests, marked with '6' for sixteenth notes and '6' for sixteenth rests. The Synth part has a melodic line with triplets and sixteenth notes, and a bass line with sustained chords. The Drum Set part features a complex rhythmic pattern with triplets and sixteenth notes.

Keys

Synth

Dr.

This system contains measures 6 through 10. The Keys part continues with sixteenth-note patterns, marked with '6'. The Synth part has a melodic line with triplets and sixteenth notes, and a bass line with sustained chords. The Dr. part features a complex rhythmic pattern with triplets and sixteenth notes.

Keys

Synth

Dr.

This system contains measures 11 through 15. The Keys part continues with sixteenth-note patterns, marked with '6'. The Synth part has a melodic line with sixteenth notes and a bass line with sustained chords. The Dr. part features a complex rhythmic pattern with triplets and sixteenth notes.

16

Keys

Synth

Dr.

20

Keys

Synth

Dr.

24

Keys

Synth

Dr.

28

Keys

Synth

Dr.

32

Keys

Synth

Dr.

The musical score consists of three staves: Keys, Synth, and Drums. The Keys staff (top) begins at measure 32 with a treble clef and a key signature of one flat. It features a complex melodic line with sixteenth-note runs and sixteenth-note chords, marked with '6' for sixteenth notes. The Synth staff (middle) has a bass clef and contains a bass line with sixteenth-note chords and rests, also marked with '6'. The Drums staff (bottom) uses a drum clef and shows a pattern of eighth notes and sixteenth notes, with a '6' marking under a sixteenth-note group. The piece concludes with a double bar line.

D.V.

♩=50-110+

Keyboards

Synth

Drum Set

6

Keys

Synth

Dr.

11

Keys

Synth

Dr.

14

Keys

Synth

Dr.

Dvai

♩ = 50-140+

Keyboards

The musical score is written in 4/4 time and consists of seven staves of music. The tempo is marked as ♩ = 50-140+. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of chords followed by a melodic line with fingerings 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3. The second staff starts at measure 5 and includes fingerings 4, 4, 4, 4, 1, 2, 3. The third staff starts at measure 10 and includes fingerings 4, 13, 13, 13, 13, 14, 14, 14, 14, 24, 24, 24, 24. The fourth staff starts at measure 15 and includes fingerings 23, 23, 23, 23, 13, 13, 13, 13, 14, 14, 14, 14, 24, 24, 24, 24. The fifth staff starts at measure 20 and includes fingerings 23, 23, 23, 23, 13, 24, 14, 23, 24, 13. The sixth staff starts at measure 25 and includes fingerings 23, 14, 13, 24. The seventh staff starts at measure 28 and includes fingerings 14, 23, 24, 13, 23, 14. The piece concludes with a final chord and a fermata.

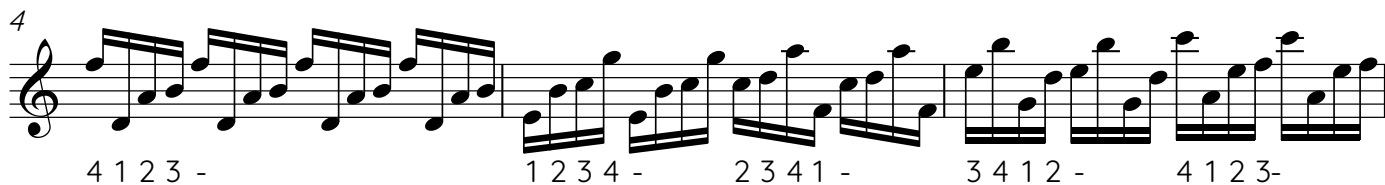
Broccoli + Breakdowns

arr. Hobbs

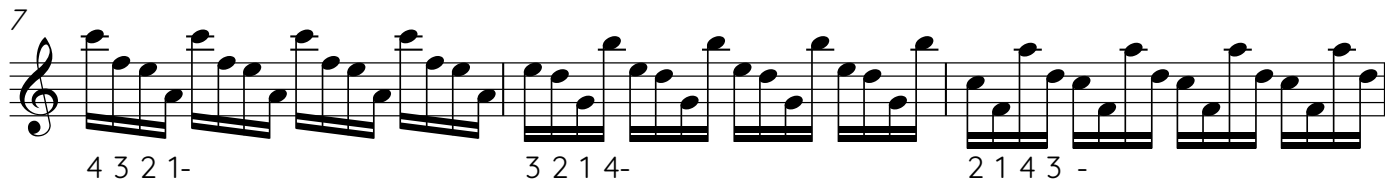
Classic Broccoli



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



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



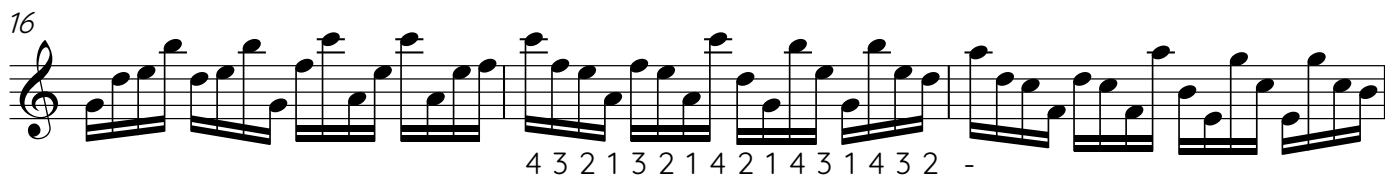
7
4 3 2 1 - 3 2 1 4 - 2 1 4 3 -



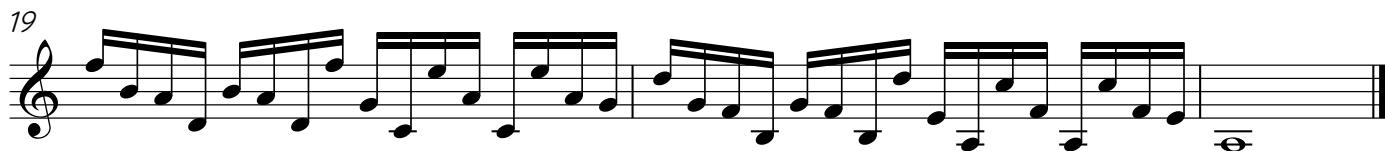
10
1 4 3 2 - 4 3 2 1 - 3 2 1 4 - 2 1 4 3 - 1 4 3 2 -



13
1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3 -



16
4 3 2 1 3 2 1 4 2 1 4 3 1 4 3 2 -



19

2

A Broccoli Chord Isolation

B Double Vertical Chord Isolation

C Permutation Isolation

64

1 2 3 4 -

67

4 1 2 3 -

70

4 3 2 1 -

73

1 4 3 2 -

76

1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3 ...

79

4 3 2 1 3 2 1 4 2 1 4 3 1 4 3 2 ...

82

D Broccoli Check Patterns (Block-I)

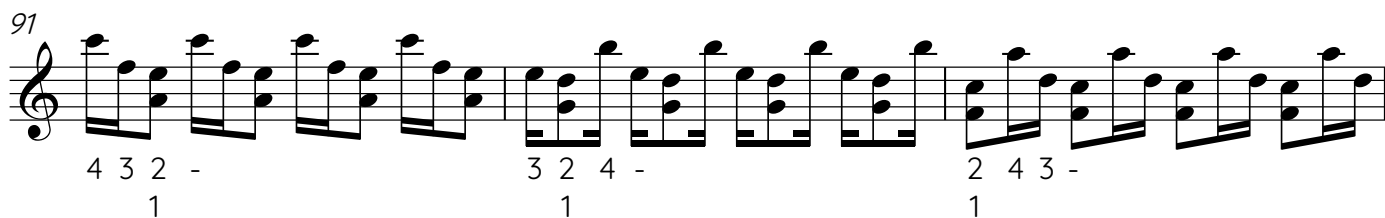
85

1 2 4 -

88

4 1 2 -

91



4 3 2 -
1

3 2 4 -
1

2 4 3 -
1

94



2 4 3 -
1

4 3 2 -
1

3 2 1 4 -
1

2 1 4 3 -
1

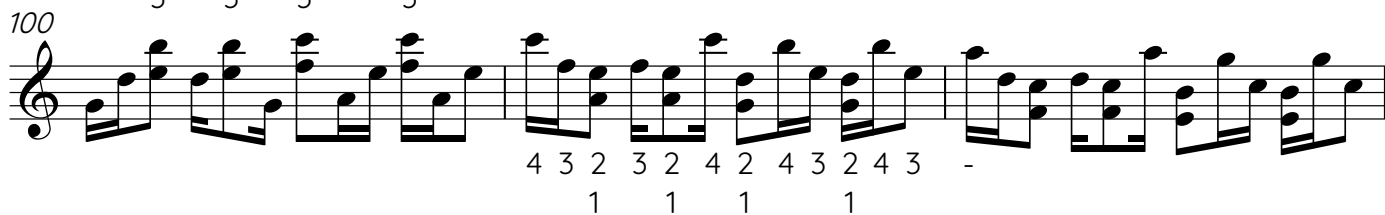
2 4 3 -
1

97



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

100



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

103



103