

LIBERTY HS PERCUSSION 2021



MEMBER PACKET

Philosophy Statement

The Percussion Program at Liberty High School is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Liberty Music Program in the most dignified manner.

Rehearsal Expectations

Attendance and punctuality is crucial! Every effort must be made to maximize the amount of quality rehearsal time we have. As a result, the rehearsal environment must be completely free of inappropriate noise, talking or disruptive behavior including cell phones. Always come prepared and ready to learn every day. Furthermore, always have a three ring binder to hold this packet, exercises, etudes and show music. **Our work ethic is absolutely vital to our success.**

A key component to a successful rehearsal at Liberty HS is the use of a **metronome**. In order for the ensemble to develop a consistent sense of time and rhythmic interpretation, every member of the ensemble must own a metronome and be intimately familiar with this device. On a more specific level, tempo, rhythmic interpretation, style and dynamics are all generated, from the center of each section. These listening points are keenly in touch with the pulse of the metronome at all times during rehearsal.

Ensemble Expectations

Conduct: The front ensemble will be treated as a professional percussion ensemble. In turn, you will act as a professional would. In order to do so, every effort must be taken to ensure that all aspects (including maintenance of our instruments) present the highest level of musicianship and maturity. Any public performance, regardless of length or scope, will be approached with complete and total professionalism. As a front ensemble member you will be expected to be alert, focused and on task at all times; this includes but is not limited to - truck duty, warming up or show performance. Remember, someone is always watching. Assume that every impression is the first and most lasting.

Equipment maintenance: The instruments are to be treated with the utmost excellent care at all times. Nothing is ever to be placed on top of the keyboards or instruments for any reason with the exception of mallets, sticks and of course the instrument covers. Instruments are to be covered at all times when they are not being played. Sticks, mallets and covers are never to be placed on the ground/floor. No one outside of the percussion ensemble membership is to play any front ensemble or battery instrument at any time without the permission from the Band Director, a Percussion instructor or the section leaders. Every time an instrument is moved all screws and moving parts must be checked/tightened before and after it is moved. Parts and pieces can easily be lost if this isn't done.

Truck duty: Loading and unloading the equipment truck is something that develops into a routine over the course of the season. Depending on the number of veterans in the group, this may or may not take a lot of time. Jobs will be assigned; speed and care will be crucially important in the care of the front ensemble instruments. Instruments must be loaded onto the truck attentively and carefully with consideration to the endurance of many hours of highway

speeds on rough roads. The truck must be unloaded with efficiency and organization. All instruments are to be lined up neatly such that we look good even when nothing has been put together yet. This goes all the way down to folding instrument covers and stacking them neatly.

Care for your health: At no time should anyone play while hurt without us knowing about it. If you suspect a physical problem due to your playing, you must inform us immediately. We will do whatever we can to assist you in your care. If not, please understand that we need to avoid creating any lasting injuries such as tendonitis. If you are in rehearsal, you are 100% - PERIOD! If you need to be out, that's fine, just never rehearse if you aren't going to do so with 100% of your commitment in mind. Take care of the problem, and then get back in.

Care for the group: There are many parts of this activity that go way beyond playing and marching. Far more important is how well you work with the group, how well you interact with others from different backgrounds, different ability levels, different ages and of course, different experience levels. We are all in this together and we all have to take care of each other no matter what.

Stretching

In order to play to our full potential without hurting our muscles and/or joints, we must set time to stretch properly. In our profession, our wrists and hands are going to be overworked on a daily to weekly basis. To avoid symptoms of Carpal Tunnel Syndrome, Tendonitis and/or Repetitive Stress Injury proper stretching for the hands, arms and shoulders can and will help. The following stretches were designed by Michelle Hill, OTR/L, a certified occupational therapist in Nashville, TN. Do these moves before and after your practice sessions but more importantly, **before** you pick up a stick or mallet and begin playing. You should never feel pain when doing these exercises, just a gentle stretch.

1. Shoulder and hand stretch: Lace your fingers together and turn your palms away from your body as you extend your arms forward at chest level, keeping your shoulders back and down. Hold for 10 seconds, then lower your arms to your sides and repeat 5 times.

Stretches the shoulders, forearms and fingers.

2. Overhead stretch: Lace your fingers together and turn your palms away from your body, then extend your arms overhead, allowing your elbows to bend slightly. Hold for 10 seconds, then lower your arms and repeat 5 times.

Stretches the upper torso, shoulders and fingers.

3. Arm stretch: Hold your right arm straight out in front of you and bring it across your chest toward your left shoulder. With your left hand, grab behind your right elbow and stretch your arm across your chest. Hold for 10 seconds, lower your arms, and repeat on the opposite side. Repeat 5 times. *Stretches the back of the arms and shoulders.*

4. Wrist warm-up: Sit with your arms at your sides and your elbows bent to 90 degrees. Without moving your upper arms, turn your hands so your palms face upward toward the ceiling, then downward, toward the floor. Repeat 5 times.

Gently warms up the wrists and forearms.

5. Advanced wrist warm-up: Extend your arms in front of you, turn your hands so your palms face the ceiling, turning your elbows as far as they can go, then in the opposite direction, so that your palms are facing opposing walls.

Stretches the wrists, elbows, forearms and shoulders.

6. Wrist stretch: Extend your right arm in front of you and bend your wrist back. With your left hand, reach across and grab the tips of your fingers on your right hand. Gently pull the fingers back toward your body. Hold for 10 seconds, lower your arms and repeat on the opposite side. Repeat 5 times.

Stretches the wrists, forearms and fingers.

7. Hand warm-up: Raise your arms to chest level, elbows slightly bent. Make a fist with both hands, and then extend your fingers, spreading them out and apart without strain.

Gently warms up the hands and fingers.

Keyboards

Note: Posture and Mallet Placement will work for both 2 mallet and 4 mallet technique.

Posture

Our feet will be shoulder width apart with our knees slightly bent, to enable us to move behind our instruments. Feet should be slightly angled outward to facilitate our shifts around the instrument. For most instances, the torso and shoulders will stay parallel with the keyboard. Each keyboard should be at an appropriate playing height. Keep your shoulders square and your head up. No Slouching!

Vibraphones: Your right toes only will be on the pedal. This is to ensure that your right foot/heel will be providing balance for you as you move behind your keyboard with your left foot.

Mallet placement

Whenever possible we try to play every note ½" above the resonators and just off center of the bar. In my opinion, it creates the best tone and projects the most sound making it ideal for us in the outdoor activity. However, we also know that playing in the center isn't always possible. When situations come up when you can't play in the center (this should only be for accidentals) then we can play on the edge. When striking a note on the edge, go all the way to the edge. The mallet should literally be half on and half off the bar. Use your ears and try to match the sound of the edge as close as you can to the sound of the center.

2 Mallet Technique

The Grip

Divide the mallet shaft into thirds with your eyes. You will place the bottom third in the palm of your hand gripping the mallet with your pinky and ring fingers. Your index finger and thumb should line up directly on the third division of the mallet leaving approx. 2" of the mallet sticking out of the back of your hand. The thumb and index finger should connect with the mallet at your first knuckle. A natural space should occur between the first and second and the thumb and index fingers.

Set Position

To create the correct wrist angle, stand with your arms relaxed to your sides. Then, lift them to the instrument. Your palms should never be flat palms down, but rather turned inward at a slight angle. The wrist and arms should always form a natural angle that puts no stress on the wrist joint. Keep the wrists low to the keyboard and do them to raise the mallets (not your arms). Mallet heads are aligned equally at full wrist extension above the keyboard. Distance between mallet heads will change depending on the interval to be played. Mallet heads should angle in and create an "A" shaped frame that we will maintain as we move around the keyboard.

The Stroke

95% of the stroke should come from the wrist so it is important that the technique in the hand is solid. The back fingers should remain closed into the palm and the index finger can be slightly relaxed (but not pointed). The other 5% should come from the arm as an extension of a full wrist stroke. There will be exceptions at times but this will be the standard. A marimba or vibraphone played with mallets does not have rebound so this approach allows us to create our own rebound. The mallets should feel heavy in your hands. Be sure that most of the weight that you feel is in the middle of your grip. Not the front or back.

At most tempos we will encounter (for the exception of very brisk tempos) the front and back of your grip should be relatively relaxed. The back should be a tad more stable to create a solid foundation, but the front between the thumb and index finger should be relaxed until very fast tempos. The purpose of middle fulcrum is to do away with having to make a switch in your hands once the tempo is no longer slow enough to effectively use back fulcrum. The middle fulcrum makes use of the weight of your arm just like back fulcrum, with the added benefit of more dexterity and more moderate to brisk tempos as in front fulcrum. Stay relaxed at all times.

4 Mallet Technique- Stevens

The Grip

Outer Mallet: Grip the outer mallet with your pinky and ring finger. The pinky is our "anchor" and must wrap all the way around the mallet providing the foundation for the grip. There should be minimal excess mallet protruding from the bottom of your pinky. The outer mallet should go up at about a 45-degree angle in relationship to the

forearm. This will ensure the mallets will hang evenly when the inner mallet is added to the grip. There is a delicate balance between gripping too tightly with the pinky and letting your outside mallet droop down.

Inner Mallet: Place the inner mallet in the center palm of your hand just under your thumb muscle. Everyone's hands are a little different so you may need to do experiment somewhat with the exact spot that "sticks" for you. Your middle finger is wrapped around the mallet, holding it into your palm/thumb muscle with the fingertip. Your index finger now acts as a shelf for the inside mallet, and the mallet should be able to rest without any pressure in your hand. We will call this the **"bridge"**. Just like any real bridge, it must never falter or bend. The index finger must always stay out and NEVER curl into your hand at any time. This is probably the biggest foundation of your entire 4-mallet technique. The mallets should naturally set at the interval of a 5th. Stay relaxed at all times.

Finally, place your thumb on the inside mallet directly over the first knuckle of your index finger. The thumb rests on top of the mallet and applies only the minimal amount of pressure to keep it in place. The thumb contacts the mallet with the fleshy part of the thumb, not the tip of the thumb. **NO BENT THUMBS!** This will allow you to freely change intervals as well as maintain a relaxed grip. Avoid the "white thumbnail syndrome"!

Note: Your thumb should face the ceiling or sky at all times. At this point make sure to go back through the steps and make sure you are doing everything correctly.

Exercises and Applications

"Everything Scales" 2 Mallets + Inner Mallets

"Everything Double Stops" 2 Mallets (Heaviest/Warmest mallets) eighth note

Legato Stroke:

This is our general stroke and will be used the most often within the mallet ensemble. Without overcomplicating things, it's just a relaxed, smooth, and connected stroke. When playing exercises contained in Everything Double Stops, the wrist creates a constant full range of motion to generate a very natural looking/**sounding** stroke.

When playing longer rhythms that can't be comfortably connected with one smooth wrist turn (whole notes, half notes, etc), we utilize an exaggerated slow legato upstroke. Let's call it the "float" for now.

In the "float", the initial down stroke is the same but the recovery is slower on the upstroke, creating a "slow-mo" movement upwards from the note. The movement is lead by the mallet head (not the wrist!) and should feel like you are slowly pulling every bit of sound possible out of the bar. The arm is used at times to create a more fluid look and to generate more sound from the bars in louder passages. Most "floats" will have either a defined ending beat or continue the motion until the next note. Common mistakes include pushing forward with the mallets, using too much arm, and generally overdoing it. This technique will be used most often in the Vibraphones, but will be utilized throughout the ensemble.

The very last note of our Double Stops exercises (when moving between keys) will be an exaggerated legato stroke lasting for a full quarter note value and will reach the top of the stroke on beat “2”. Beat “3” will be a sharp shift to the next key and no movement on beat “4”.

“Double Stops” 2 Mallets and Inner Mallets “Scales” 2 Mallets and Inner Mallets

Legato Strokes:

Read Above

The very last note of Scales will NOT be an exaggerated legato stroke. Beat “3” will be a sharp shift to the next key and no movement on beat “4”. STRESS timing throughout. We will be doing “down the line” for scales.

Single Independent Strokes (Inner Mallets):

We will primarily be using this stroke type for mallets 2 and 3 (the inside mallets). The playing position will be achieved by rotating the "active" around the unused mallet (i.e.: mallet 3 will rotated around mallet 4)

In order to develop independence, in this case, with the inside mallets, it is important to keep the outer mallets as still as possible. The outer will be defined as being half the height of the playing position. In order to achieve this DON'T USE ANY TENSION!! Relaxed fingers act as shock absorbers. Any tension will cause the outer mallets to twitch vertically and/or horizontally. Make sure that you keep your index finger and thumb firm, but relaxed. This will help to keep control of the inside mallets. When at set position, the outer mallets should be slightly angled up, not parallel with the keyboard. This should happen naturally.

“Everything Four”

Double Vertical Strokes:

This is where both mallets in one hand play at the same time using a “wrist” motion. The stroke should be played primarily with the wrist. The thumbs will remain on top of the grip the entire time. Never turn the hand flat as in our 2 -mallet grip regardless of difficult intervals (major seconds, etc). Both mallets must remain parallel to the keyboard at all times to eliminate flaming of the mallets. Gradually, we will learn to incorporate the arm into the stroke. The addition of using arm should be a by- product of a relaxed stroke with correct technique. Do not misinterpret this for using arm to execute the stroke. The mallets should travel straight up and down without any side-to-side motion. Make sure to keep your fingers relaxed and the speed of the stroke fluid and consistent.

Last note of Double Verticals will be a “freeze” and mallets down to the right on beat “3”

“Alternating 1 and 2”

Single Alternating Strokes:

This stroke type is closely related with the single independent stroke, but without concern for motion in the other mallet. The set position and playing position are the same as in the double vertical stroke. As one mallet strikes the bar, the other will RAISE in response much like a pendulum transferring its momentum. Be sure to not simply rotate the wrist: instead, think of the pivot point as bouncing from one mallet to the next. This will allow us to control the articulation, rhythm and dynamic of each mallet. It is important to note that tempo is a huge factor for when a Single Alternating Stroke TURNS INTO a one handed roll. As tempo increases, the ability to control each mallet will decrease, until the motion is solely a rotation of the wrist.

“Lateral Strokes”

Double Lateral Strokes:

The standard Double Lateral Stroke is most commonly used for the “ripple roll” or “lateral roll” technique. It should not operate like the other 3 stroke types. The goal here is to produce TWO strokes through ONE hand motion. Again, the set position and playing position are the same as a Double Vertical Stroke. In the case of the Double Lateral Stroke, play as if you were going to perform a Single Independent Stroke with the outside mallet/inside and then rotate your wrist clockwise/counterclockwise as needed. Very similar to the motion the letter J creates in sign language.

Always remember...

- Keep all fingers relaxed at all times, especially the index finger
- Do not curl in your index finger or bend your thumb
- Keep the hands low to the instrument
- Mallets stay above the instrument by turning the wrist back, not by raising the arms
- Relaxed in grip and smooth in motion

Rhythm Section

Drum Set: Be able to demonstrate the following grooves: rock, swing, funk, and latin (samba, bossa nova, mambo, etc.). Ensemble “AWARENESS” is the most important thing when auditioning for drum set in this ensemble. You must be able to follow the keyboards, hold steady time and show dynamic sensitivity. Be familiar with all of the keyboard exercises as most of them have drum set parts. The parts are a guideline but they should not draw too much attention. For those exercises that do not have parts, be able to apply any style or groove to the chart.

Synthesizer (or Guitar): Be able to play all 12 major and natural minor scales. Prepare synthesizer part in the audition materials and do your best to learn the keyboard part on the others. Tempo control and timing is very important!

Bass Guitar: Be able to play all 12 major and natural minor scales. Prepare the bass parts in the audition materials and be prepared to outline a bass part in varying styles to the exercises without a written out bass part. Tempo control and timing is very important!

Auxiliary Percussion: Also known as the “rack” position, this percussionist position is one that requires musicality as well as technique and playing ability. Percussionists should be familiar with symphonic techniques as well as marching techniques. It is suggested to look over the essential PAS 40 rudiments. We prefer that you audition on all that you feel comfortable with so that we may get an idea of what you can play. Further audition material will be handed out at later camps, if necessary.

Dynamic Height Guide (ALL Instruments):

We will be using a height system guide that will coordinate with all marked dynamics. It is the expectation that every stroke will be played with a consistent, strong velocity so that the only variable in determining dynamics will be the height of sticks and mallets. Here is the system we will use.

pp - 1 1/2 inches

p - 3 inches

mp - 4 1/2 inches

mf - 6 inches

f - 9 inches

ff - 12 inches

fff - 15+ inches

Further Development

Floor exercises: The main focus behind this is to develop your technique by eliminating the mentality of playing the right notes. This also helps developing more solid timing by eliminating the resonance of the keyboard instruments. This idea follows the current trend of making front ensembles “clean.” Not only rhythmically, but visually as well.

Floor exercise is something that can be done often because it does not require an instrument. You can take any exercise (especially the 4 mallet exercises) and play them on the floor. It is suggested that you use a mirror.

Tips on using the metronome to develop good timing: When practicing use more than one tempo, at first try changing the tempo by 10 - 15 clicks, then 6 - 7 clicks and 2 - 3 clicks thus increasing your sensitivity to time. By doing this you are teaching yourself to *feel* the difference between 100 and 102 instead of 100 and 110.....be creative! Set the metronome to a comfortable tempo and play your favorite exercise, then use the pulse/click not as the downbeat, but the upbeat. Maybe even using it representing a subdivision like the “a” or the “e” of a 16th note based exercise. Playing an 8th note based exercise with the triplet subdivision on is another possibility. Be sure to rehearse odd meters as well such as 7/8 or 5/8. You will find that the quarter note falls at the beginning of the measure every 2 bars. Teach yourself not to shy away from the metronome when facing odd meters.

Recommended Resources:

Four mallets

Method of Movement by Leigh Stevens Simply Four by Gif Howarth

Two mallets

Modern School for Xylophone Marimba Vibraphone by Morris Goldenberg

Drum set

Groove Essentials by Tommy Igoe

Snare Drum

14 Modern Contest Solos by John Pratt

Stick Control by George Lawrence Stone

Creative Coordination by Ted Reed

Other great books

Up Front by Jim Casella and Jim Ancona

The Inner Game of Tennis by Tim Gallwey

The Inner Game of Music by Tim Gallwey

Website/ Links

Vicfirth.com Steveweissmusic.com Gofishmusic.com

Tapspace.com Mostlymarimba.com

Pas.org (Percussive Arts Society)

dci.org (Drum Corps)

Sight reading game

<http://www.vicfirth.com/education/keyboard/speednotegame.html>

Everything Scales LHS

Jadvani

♩ = 100

Mallets

6 Mar.

11 Mar.

16 Mar.

21 Mar.

26 Mar.

31 Mar.

36 Mar.

41 Mar.

46 Mar.

51 Mar.

56 Mar.

61 Mar.

C Major

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

B Major

E Major

A Major

D Major

G Major

A Minor

66 **D Minor**

Mar. 

71 **G Minor**

Mar. 

76 **C Minor**

Mar. 


81 **F Minor**

Mar. 

86 **Bb Minor**

Mar. 

91 **Eb Minor**

Mar. 

96 **G# Minor**

Mar. 

101 **C# Minor**

Mar. 

106 **F# Minor**

Mar. 

111 **B Minor**

Mar. 

116 **E Minor**

Mar. 

PLAY IN ALL MAJOR AND MINOR KEYS

121 Mar. 

125 Mar. 

127 Mar. 

PLAY IN ALL MAJOR AND MINOR KEYS

130 Mar. 

136 Mar. 

PLAY IN ALL MAJOR AND MINOR KEYS

142 Mar. 

146 Mar. 

150 Mar. 

HOT LAPS-ONE KEY ONLY

155 Mar. 

162 Mar. 

169 Mar. 

173 Mar. 

Everything Double Stops

8 on a note-all scales

Mallets



The Mallets part is written on a single treble clef staff. It contains six measures of music. Measures 1 through 4 are marked with a '4' in a box, indicating a 4-measure phrase. Measures 5 and 6 are marked with a '2' in a box, indicating a 2-measure phrase. The notation consists of eighth and sixteenth notes, often beamed together in groups of four or six, suggesting a fast, rhythmic pattern.

7

Mar.

12

Mar. 

4 on a note-all scales

Mar. 

21

Mar. 

2 on a note-all scales

26

Mar.

A musical score for Maracas (Mar.) in 2/4 time. The notation is on a single staff with a treble clef. It consists of six measures. The first measure has a whole note chord (F4, A4, C5). The second measure has a whole note chord (F4, A4, C5). The third measure has a whole note chord (F4, A4, C5). The fourth measure has a whole note chord (F4, A4, C5). The fifth measure has a whole note chord (F4, A4, C5). The sixth measure has a whole note chord (F4, A4, C5). The notes are F4, A4, and C5.

29

Mar. 

Chromatic up 5 down 5

33

Mar.

A musical score for Maracas (Mar.) in 2/4 time. The melody is written on a single staff with a treble clef. The key signature has one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The score is divided into four measures by bar lines. The first measure contains a whole note, the second and third measures contain eighth notes, and the fourth measure contains a whole note. The melody is a simple, rhythmic pattern.

38



44

Summertime



52



61



69

Round-Round



75



80



86



91



Everything Four

Broccoli Chords



9



Permuations to be used with Broccoli Chords:

Up/Downs- 1234 4321
Outside First- 1243 4312
Inside First- 2134 3421
Alternates- 1324 4231

Tap-Accent

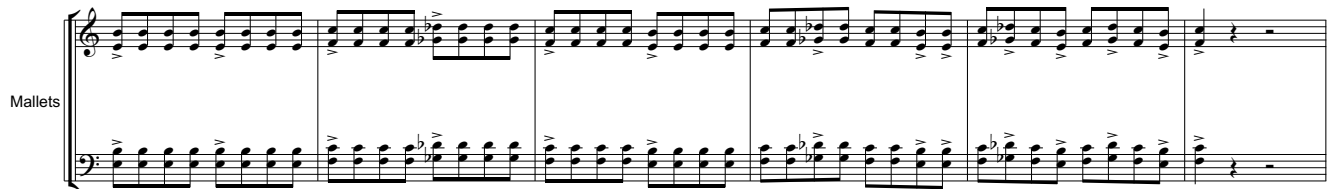
17



25



30



Interval Changes

36



43



51 Octave Control

Mallets




59 One Hand Scales

Mallets



64

Mallets



69 Arepeggio Variation No. 1

Mallets



74

Mallets



80 Arepeggio Variation No. 2-Based on Finnie Progression

Mallets

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

85

Mallets

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

91 Arepeggio Variation No. 3-123234 Sticking

Mallets

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

96

Mallets

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

100

Mallets

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

Extended Stick Control

Jadvani

Mallets

Synthesizer 1

Synthesizer 2

Rack

Percussion 2 Cowbell

Percussion 3 B.D.

Percussion 4 Claves



Mallets

Synth. 1

Synth. 2

Dr.

Perc.

Perc.

Perc.

13

Mallets

Synth. 1

Synth. 2

Dr.

Perc.

Perc.

Perc.

sus. cym.

sus. cym.

The musical score for measures 13-18 is as follows:

- Mallets:** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3.
- Synth. 1:** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3. The bass line is silent.
- Synth. 2:** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3. The bass line plays a continuous eighth-note pattern in the bass clef, starting on G3 and moving up stepwise to B3, then down stepwise to G2, ending on G2.
- Drums:** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3. The bass line is silent.
- Perc. (top):** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3. The bass line is silent.
- Perc. (middle):** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3. The bass line is silent.
- Perc. (bottom):** Measures 13-18: A continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4, then down stepwise to G3, ending on G3. The bass line is silent.

Everything Timing

3 Note 16th Timing

Snare Drum

7

SD

12

SD

18

2 Note 16th Timing

SD

24

SD

29

SD

35

2 Note 16th Timing Variation 2

SD

39

SD

44

2 Note Triplet Timing

SD

50

SD

57

One Note Triplet Timing

SD

63

SD

Legatos (Summertime)

SnareLine

TenorLine

BassLine

Bass Split



- Play with single Hand as indicated
- 2nd variation is to play each 8th as a 16th subdivision starting in mm. 5

11

Snare

Tenors

BassDr

Bass Split



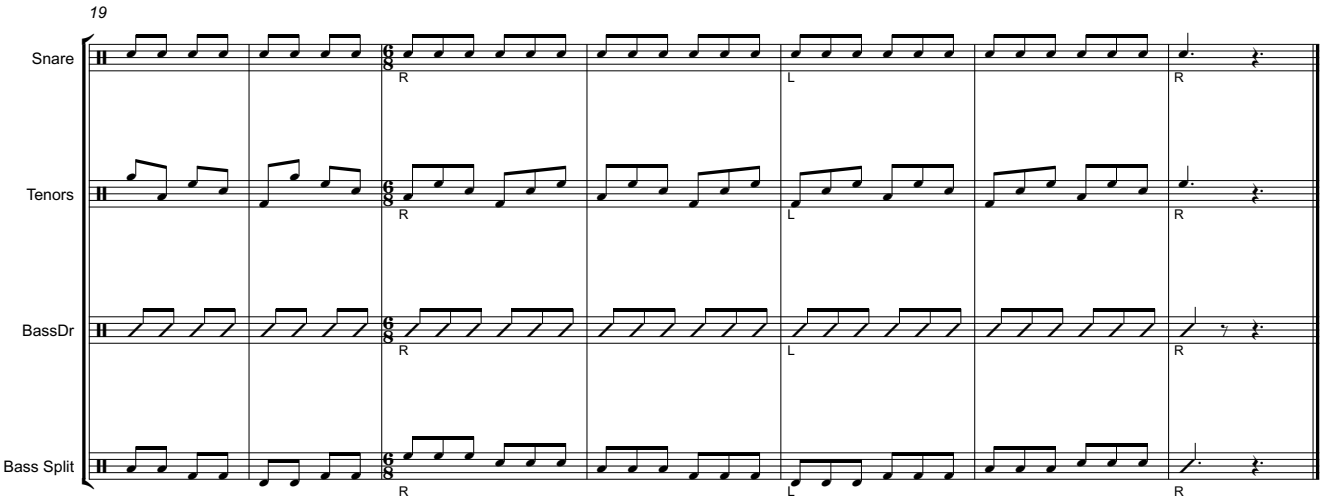
19

Snare

Tenors

BassDr

Bass Split



Tap Accent (Round Round)

SnareLine

TenorLine

BassLine

8

Snare

Tenors

BassDr

15

Snare

Tenors

BassDr

22

Snare

Tenors

BassDr

26

Snare

Tenors

BassDr

This drum score is written for three parts: Snare, Tenors, and BassDrum, in 4/4 time. Measure 26 features a complex pattern of eighth and sixteenth notes with various dynamics and articulations. Measure 27 continues this pattern with some variations. Measure 28 shows a simplified pattern with a final rest. The notation includes many accents, slurs, and specific drum notations like 'R', 'L', 'r', and 'l'.

2 Beat LHS

Jadvani

♩ = 120

SnareLine



TenorLine



BassLine



Marimba



Keyboard



Rack Combo A



Rack Combo B



6

This musical score is for a drum and percussion ensemble, spanning measures 6 to 10. The instruments and their parts are as follows:

- Snare:** Features a continuous eighth-note pattern. In measures 7 and 9, it includes a single 'R' (right) stroke. In measures 8 and 10, it includes a single 'L' (left) stroke.
- Tenors:** Features a continuous eighth-note pattern. In measures 8 and 10, it includes a single 'L' (left) stroke. In measures 9 and 10, it includes a 'B' (bongos) stroke with an 'x' (cross) underneath.
- BassDr:** Features a continuous eighth-note pattern. In measures 7 and 9, it includes a single 'R' (right) stroke. In measures 8 and 10, it includes a single 'L' (left) stroke. In measures 9 and 10, it includes a 'B' (bongos) stroke with an 'x' (cross) underneath.
- Mar. (Maracas):** Features a continuous eighth-note pattern. In measures 7 and 9, it includes a single 'R' (right) stroke. In measures 8 and 10, it includes a single 'L' (left) stroke. In measures 9 and 10, it includes a 'B' (bongos) stroke with an 'x' (cross) underneath.
- Kbd. (Keyboard):** Features a continuous eighth-note pattern. In measures 7 and 9, it includes a single 'R' (right) stroke. In measures 8 and 10, it includes a single 'L' (left) stroke. In measures 9 and 10, it includes a 'B' (bongos) stroke with an 'x' (cross) underneath.
- RackA:** Features a continuous eighth-note pattern. In measures 7 and 9, it includes a single 'R' (right) stroke. In measures 8 and 10, it includes a single 'L' (left) stroke. In measures 9 and 10, it includes a 'B' (bongos) stroke with an 'x' (cross) underneath.
- RackB:** Features a continuous eighth-note pattern. In measures 7 and 9, it includes a single 'R' (right) stroke. In measures 8 and 10, it includes a single 'L' (left) stroke. In measures 9 and 10, it includes a 'B' (bongos) stroke with an 'x' (cross) underneath.

11

Snare

Tenors

BassDr

Mar.

Kbd.

RackA

RackB

B B
x x

B B
x x

R R L

R L L

15

Snare

Tenors

BassDr

Mar.

Kbd.

RackA

RackB

Measure 15: Snare (R, L), Tenors (R), BassDr (R, L, L), Mar. (R, L, L), Kbd. (bass line), RackA (x), RackB (x).

Measure 16: Snare (R), Tenors (R), BassDr (R), Mar. (R), Kbd. (bass line), RackA (x), RackB (x).

Measure 17: Snare (R), Tenors (R), BassDr (R), Mar. (R), Kbd. (bass line), RackA (x), RackB (x).

Measure 18: Snare (R), Tenors (R), BassDr (R), Mar. (R), Kbd. (bass line), RackA (x), RackB (x).

Measure 19: Snare (3), Tenors (3), BassDr (3), Mar. (3), Kbd. (bass line), RackA (3), RackB (3).

Everything Rolls

Hugga Dugga Burr with Variation

Measures 1-5 of the 'Hugga Dugga Burr with Variation' section. The SnareLine and TenorLine parts play a continuous eighth-note roll pattern, while the BassLine plays a continuous sixteenth-note roll pattern. All parts are marked with a forte (*f*) dynamic. The section concludes in measure 5 with a half-note rest for all parts.

6

Measures 6-10 of the section. The Snare, Tenors, and BassDr parts continue their respective roll patterns. The Snare and Tenors parts are marked with a dynamic change from *f* to *mp* (mezzo-piano) in measure 6, while the BassDr remains at *f*. The section concludes in measure 10 with a half-note rest for all parts.

11

Measures 11-15 of the section. The Snare, Tenors, and BassDr parts continue their respective roll patterns. The Snare and Tenors parts are marked with a dynamic change from *mp* to *f* in measure 11, while the BassDr remains at *mp*. The section concludes in measure 15 with a half-note rest for all parts.

16

Measures 16-20 of the section. The Snare, Tenors, and BassDr parts continue their respective roll patterns. The Snare and Tenors parts are marked with a dynamic change from *f* to *mp* in measure 16, while the BassDr remains at *f*. The section concludes in measure 20 with a half-note rest for all parts.

21 Triplet Roll Breakdown

Snare *f*

Tenors *f*

BassDr *f*

26

Snare *f/imp*

Tenors *f/imp*

BassDr *f*

31

Snare *mp* *f* *mp*

Tenors *mp* *f* *mp*

BassDr *mp* *f* *mp*

36

Snare *f* *mp* *f*

Tenors *f* *mp* *f*

BassDr *f* *mp* *f*

41 8 and 25

Snare

Tenors

BassDr

45

Snare

Tenors

BassDr

47

Snare

Tenors

BassDr

50 16th Check and Rolls

Snare

Tenors

BassDr

54

Snare

Tenors

BassDr

56

Snare

Tenors

BassDr

This musical score snippet shows three staves: Snare, Tenors, and BassDr. Measure 56 is marked at the beginning. The Snare and Tenors staves feature a series of eighth notes, while the BassDr staff has a more complex, syncopated pattern. The notation is in a standard musical format with a key signature of one flat and a common time signature.

Tripletabuzz

Jadvani

SnareLine

SnareLine B Variation

f/imp

TenorLine

TenorLine B Variation

BassLine

BassLine B Variation

f/imp

5

Snare

Snare

Tenors

Tenors

BassDr

BassDr

10

Snare

Snare

Tenors

Tenors

BassDr

BassDr

mp

14

Snare

Snare

Tenors

Tenors

BassDr

BassDr

f *mp* *f*

f *mp* *f*

Jadvani

The musical score consists of three staves: SnareLine, TenorLine, and BassLine. Each staff has six measures. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, often grouped with beams. Dynamic markings like accents (>) are present throughout. In the BassLine, there are specific labels 'R L' under certain measures, indicating right and left foot patterns. A small 'x' mark appears below one note in the second measure of the TenorLine.

[illegible][illegible]

Flam #1- Chugada Variations

Snare

Tenor

Bass

This system contains the first four measures of the drum part. The Snare, Tenor, and Bass drums are all in 4/4 time. The Snare and Tenor parts consist of eighth-note patterns with accents. The Bass part features a complex, fast eighth-note pattern. The measures are grouped by a brace on the left and a bracket on the right, with a 10/16 time signature change indicated at the end of the fourth measure.

5

S. D.

T. D.

B. D.

This system contains measures 5 through 7. The Snare and Tenor drums are in 10/16 time, while the Bass drum is in 4/4 time. The notation includes various rhythmic patterns and rests, with a 4/4 time signature change at the end of measure 7.

8

S. D.

T. D.

B. D.

This system contains measures 8 through 10. The Snare and Tenor drums are in 10/16 time, and the Bass drum is in 4/4 time. The notation includes various rhythmic patterns and rests, with a 4/4 time signature change at the end of measure 10.

11

S. D.

T. D.

B. D.

This system contains measures 11 through 13. The Snare and Tenor drums are in 4/4 time, and the Bass drum is in 4/4 time. The notation includes various rhythmic patterns and rests, with a 4/4 time signature change at the end of measure 13.

Extended Stick Control

Jadvani

Snare

Tenor

Bass

Measures 1-3: Snare, Tenor, and Bass drums. Snare and Tenor have a pattern of eighth notes. Bass has a pattern of eighth notes with a slash. Stick control notation is provided for each drum.

4

S. D.

T. D.

B. D.

Measures 4-6: Snare, Tenor, and Bass drums. Snare and Tenor have a pattern of eighth notes. Bass has a pattern of eighth notes with a slash. Stick control notation is provided for each drum.

7

S. D.

T. D.

B. D.

Measures 7-9: Snare, Tenor, and Bass drums. Snare and Tenor have a pattern of eighth notes. Bass has a pattern of eighth notes with a slash. Stick control notation is provided for each drum.

10

S. D.

T. D.

B. D.

Measures 10-12: Snare, Tenor, and Bass drums. Snare and Tenor have a pattern of eighth notes. Bass has a pattern of eighth notes with a slash. Stick control notation is provided for each drum.

13

S. D.

T. D.

B. D.

Measures 13-15: Snare, Tenor, and Bass drums. Snare and Tenor have a pattern of eighth notes. Bass has a pattern of eighth notes with a slash. Stick control notation is provided for each drum.

Short Stoppin' LHS 2020

Huffman/Jadvani

♩ = 120

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

f *mp* *mf* *f* *mp* *mf* *f*

HAT

mf

A

S. D.

T. D.

B. D.

Cym.

f/mp *f/mp* *f* *mp* *mf* *f* *mp* *mf* *f/mp*

mf *f*

S. D.

T. D.

B. D.

Cym.

f *mf/mp* *mf/mp* *edge* *f* *mp* *tap* *mp*

mf

B to edge

11

to center 6

S. D.

T. D.

B. D.

Cym.

Ch.

f

mp

fmp

f

f/

mf

C

15

S. D.

T. D.

B. D.

Cym.

f/

mf

f

D

18

S. D.

T. D.

B. D.

Cym.

f/

f

lh flip backsticking

21

S. D. *f/mp* *mf* *f/mp*

T. D. *f/mp* *f*

B. D. *f/mp* *f*

Cym. *f*

24

S. D. *f/mp*

T. D. *mp* *f/mp*

B. D. *mp* *f/mf*

Cym. *f*

27

S. D. *f/mp*

T. D. *f/mp*

B. D. *f/mp*

Cym. *mf*

E

Groove # 1

Jadvani

$\bullet = 110$

[illegible][illegible]

Groove # 2

♩ = 135

Snare Drum

Marching Tenor Drums

Marching Bass Drum

f/mp

f

mf \triangleleft *f*

f

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

R l r r l R l R l r l

R l R l R

f

4

S. D.

T. D.

B. D.

mf \triangleleft *f*

f

mf \triangleleft *f*

f

R l r r l R l R l R

R l r r l R l r r l

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

R l R l R

7

S. D.

T. D.

B. D.

R l r r l R l r r l

f

♩ = 155

Groove # 3

Jadvani

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

4

S. D.

Tenors

B. D.

Cym.

6

S. D.

Tenors

B. D.

Cym.

Groove # 4

♩ = 145

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

5

S. D.

T. D.

B. D.

Cym.

7

S. D.

T. D.

B. D.

Cym.

Get your Freak On

Arr. Jadvani

$\text{♩} = 100$

This system contains the first three measures of the piece. It features four staves: Snare Drum, Marching Tenor Drums, Marching Bass Drum, and Marching Cymbals. The Snare Drum and Marching Tenor Drums have melodic lines with various accents and dynamics. The Marching Bass Drum and Marching Cymbals provide a rhythmic foundation with specific patterns indicated by letters (R, r, l, L) and symbols (x, ^, >).

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

4

This system contains measures 4 through 7. The Snare Drum (S. D.) and Marching Tenor Drums (T. D.) continue their melodic patterns. The Marching Bass Drum (B. D.) and Marching Cymbals (Cym.) maintain their rhythmic accompaniment. The notation includes various drum symbols, accents, and dynamic markings.

S. D.

T. D.

B. D.

Cym.

8

This system contains measures 8 through 11. The Snare Drum (S. D.) and Marching Tenor Drums (T. D.) continue their melodic patterns. The Marching Bass Drum (B. D.) and Marching Cymbals (Cym.) maintain their rhythmic accompaniment. The notation includes various drum symbols, accents, and dynamic markings.

S. D.

T. D.

B. D.

Cym.

Liberty High School Fight Song

John Philip Sousa
arr. Hazzard

With Spirit ♩ = 160

A

Snare Drum
Marching Tenor Drums
Marching Bass Drum

B

S. D.
T. D.
B. D.

C

D

E

F

The musical score is written for three percussion parts: Snare Drum, Marching Tenor Drums, and Marching Bass Drum. The tempo is marked 'With Spirit' at 160 beats per minute. The score is divided into six sections, labeled A through F. Section A (measures 1-13) features a Snare Drum part with a forte (f) dynamic and a Marching Tenor Drums part with a mezzo-forte (mf) dynamic. Section B (measures 14-25) features a Snare Drum part with a mezzo-forte (mf) dynamic and a Marching Tenor Drums part with a forte (f) dynamic. Section C (measures 26-38) features a Snare Drum part with a forte (f) dynamic and a Marching Tenor Drums part with a mezzo-forte (mf) dynamic. Section D (measures 39-50) features a Snare Drum part with a forte (f) dynamic and a Marching Tenor Drums part with a mezzo-forte (mf) dynamic. Section E (measures 51-62) features a Snare Drum part with a forte (f) dynamic and a Marching Tenor Drums part with a mezzo-forte (mf) dynamic. Section F (measures 63-74) features a Snare Drum part with a forte (f) dynamic and a Marching Tenor Drums part with a mezzo-forte (mf) dynamic. The Marching Bass Drum part is written in a simplified style, using a single line with a key signature of one flat and a time signature of 2/4. It features a variety of dynamic markings, including forte (f), mezzo-forte (mf), and fortissimo (ff). The score includes various musical notations, such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings and articulation marks.