

University of Delaware Marching Percussion – revised audition requirements April, 2023

The following material will be played for live auditions on July 23rd, 2023.

You will be playing with a metronome through a speaker for all material.

Snare Drums

- 123 Primer (Q=96-120)
- Exercise 8.51 – top to letter B (Q=96-120)
- Triplet Roll Sequencing (Q=136–152)
- Flam Workout Roving 16ths (Q=100-120)
- Blue Hen Cadence letter G (Q=120)

Tenor Drums/Quads

- 123 Primer (Q=96-120) – learn snare part and tenor around
- Exercise 8.51 – top to letter B (Q=96-120)
- Triplet Roll Sequencing (Q=136 – 152) – on drum 2
- Flam Workout Roving 16ths (Q=100-120)
- Blue Hen Cadence letter G (Q=120)

Bass Drums

- 123 Primer (Q=96-120) – unison part only
- Exercise 8.51 – top to letter B (Q=96-120)
- Triplet Roll Sequencing (Q=136–152)
- Blue Hen Cadence letter G (Q=120)
- You will be asked to split parts with the staff (you will learn this by rote at the camp). This will be basic splits of 2's, 3's, 4's

Cymbals

- 16th note timing and 16th note timing #2 (Q=92)
- You will play with sticks on a pad to a metronome – we are not concerned with your drumming technique, just the rhythmic accuracy. I recommend matched grip.
- You will be asked to clap basic rhythms while marking time.
- You will learn the UD cymbal technique with the staff at the mini camp and audition. Your ability to absorb new information with a positive outlook will be an important part of the process.

Front Ensemble (Keyboard)

- Singles (all major keys, 2 mallets) (Q=96-120)
- Goggles (all major keys, 2 mallets) (Q=96-120)
- Yak-Scents (written key only, 2 mallets) (Q=88-100)
- Blocks 3/2 (written key only, 4 mallets) (Q=96-112)
- Block Chord Accents (Keys of C,F,G,D major, 4 mallets) (Q=96-112)

Electric Bass

- Goggles (timpani part - all major keys) (Q=96-120)
- Block Chord Accents (Keys of C,F,G,D major) (Q=96-112)
- Yak-Scents (timpani part - written key only) (Q=88-100)
- Show Excerpts (Get It On at written tempo)

Synthesizer

- Show Excerpts (Take On Me at written tempo)
- A short solo of your choice (pop tune, classical, whatever you want)
- Yak-Scents (written key only) (Q=88-100)

Rack/Accessory Percussion

- Snare drum solo #1 at written tempo (at back of packet)
- Yak Scents snare exercise (Q=88-100)
- Roving Accents (Q=88-100)
- 16th note timing and 16th note timing 2 (Q=92)

Timpani

- Goggles (all major keys) (Q=96-120)
- Yak-Scents (written key only) (Q=88-100)
- Block Chord Accents (Keys of C,F,G,D major) (Q=96-112)
- Exercise 71 timpani solo at written tempo (at back of packet)

Basic 2-Mallet Grip

The basic **two-mallet grip** revolves around the concept of a relaxed and natural hand position. If you let your hand hang by your side you'll notice the natural curve of all your fingers. Keep this look in mind as you go through the following setup:

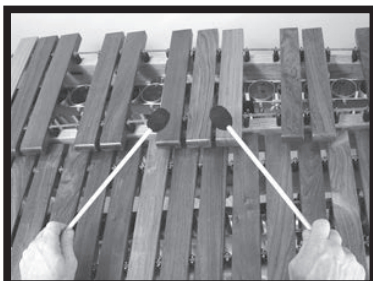
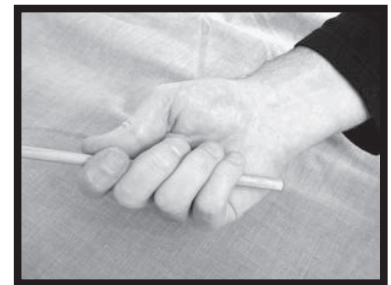
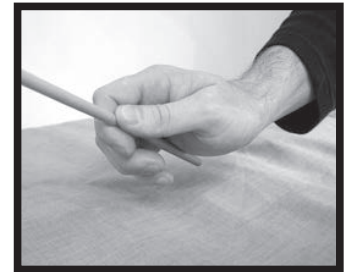
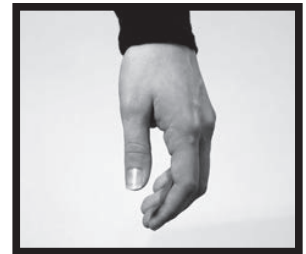
1. Place the mallet between the **first knuckle of your index finger and the pad of your thumb**. This is a very important contact point as it is the **fulcrum, or pivot point**, of the mallet.

2. Start with your fulcrum **one-third of the way up the mallet shaft**. In certain situations you may need to choke up a bit, but seldom do you need to go further back on the shaft.

3. The **other fingers** should wrap around the mallet in a curved and relaxed manner.

4. Leave a **little space** between the mallet shaft and the palm of your hand. This will help to relax your stroke and let you imitate the look of a natural rebound.

5. When setting up to the keyboard, your **palms will be flat** to the keys. This should be a relaxed position, don't force your hands over.



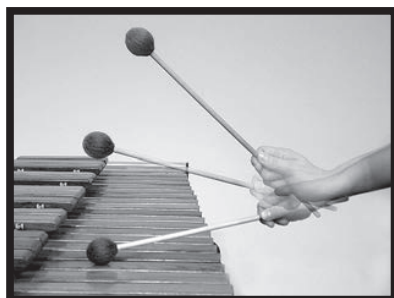
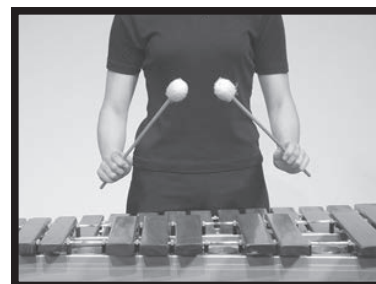
6. The mallet heads will be **slightly angled in** toward each other.

Wrist motion

As you strike the first notes on your keyboard of choice, remember that **you must continue to follow all of the previous advice for stance, body position, and grip.** Please reread the previous sentence...

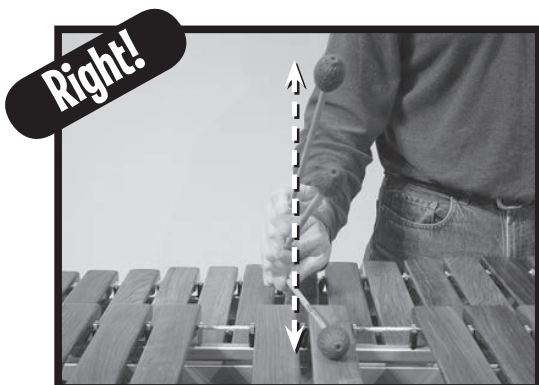
Play this exercise while keeping the following pointers in mind:

1. Start with your mallets in the **“up” position**. They should be at the height that you want to play each stroke of the exercise.



2. Play with a **continuous and relaxed wrist motion**. This is the **legato stroke**. The fulcrum should stay firm while the back three fingers relax and move with the stick. Again the stroke is mostly wrist at this point, not fingers. The back three fingers can contribute more as the tempo increases.

3. Make sure that your **mallet paths** are straight up and down. You don't want any sliced strokes or ellipses; these are very inefficient and inaccurate strokes.



4. Make sure that your **forearms and elbows stay relaxed** during this whole process. They should not contribute to the stroke motion. These “arm” strokes are very inaccurate and harsh sounding.



5. Strive for a **consistent sound** between each note on each hand. This will require a consistent firmness between your fulcrums, a consistent velocity of the mallet, a consistent playing zone on the keyboard, a consistent height for each stroke, and striking with the same part of the mallet head each time.

6. If one hand is not playing it should stay relaxed and in the “up” position.



STEVENS GRIP AND TECHNIQUE

This is an “independent” grip. This means that the **mallets do not cross** and they move independently of each other.



Start by getting the outside mallet in position. Place the mallet shaft between the ring finger and middle finger, then wrap the ring finger and pinky around the mallet. Notice that only a small “nub” of mallet is sticking out past the pinky finger. If too much mallet is sticking out, you will not be able to reach the larger intervals. In other words, don’t waste the mallet!

Now you can set the inside mallet. Place the end of the mallet under the “meaty” base of your thumb. Then let the mallet rest on the first knuckle of your index finger. The index finger should be curved and relaxed. At this point, the inside mallet should be able to hang in your hand without assistance from your thumb or middle finger.

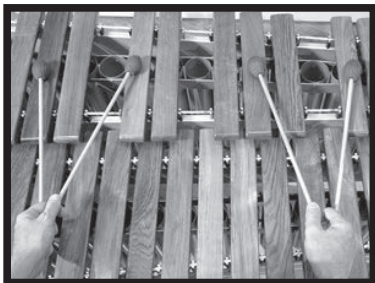


Now place the middle finger at the base of the mallet...

...and gently rest the thumb on top. The contact point of your thumb, once again, will resemble the two-mallet fulcrum.



Make sure, at this point, that the thumb is facing the ceiling and the index finger is curved and pointing “in.” Now, relax. You will notice with this grip, that you don’t have to “grip” the mallets. The **mallets simply hang in place** in a very relaxed hand. In fact, this concept is crucial. Each finger serves a very important function in changing the interval size. If they are tense, they can’t do their jobs! As with the Burton grip, when you hold your mallets, as described above, your interval size will probably be a fourth or a fifth.





Decreasing the interval size is the job of the thumb and index finger. The thumb will rotate the inside mallet clockwise for the right hand (counter-clockwise for the left) as it moves towards the base of the index finger. The index finger contracts slightly, but it is still relaxed. You can see that interval changes are very smooth and quick with this technique.

Notice that the mallet heads are different distances from your hand. This is correct.



Also notice that the thumb and index finger still make contact in the same place as before.



Expanding the interval is a little more complicated. This is also one of the most common technical errors among younger players. It's best to start by setting up the larger interval in your hand so you can see where you are headed.

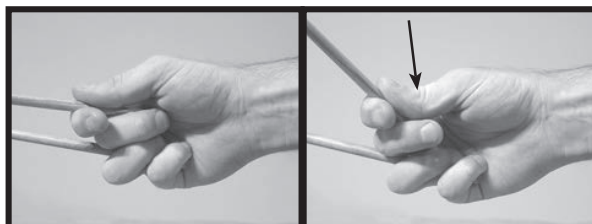


The butt end of the inside mallet will be placed at the base of the middle finger, towards the ring finger. It will rest near the first knuckle of a curved and relaxed middle finger. Once again, the mallet should hang in place with no tension in the hand (as pictured). Contrary to popular belief, large intervals should be very relaxed.



Now place the index finger and thumb on either side of the mallet. If you look down over your hand you will see your thumb, index finger, and middle finger. The ring finger and pinky finger should be curved and relaxed, hidden underneath the hand. The outside mallet remains in its same position with the ring finger and pinky wrapped around. In other words, the interval change is done with the inside mallet only. The trick is, how do we get to this position?

There are essentially two ways of getting the mallet into this large interval position: **rotating** the mallet or **“throwing”** the mallet. It may be easiest to start with the rotating method. Once again your thumb and index finger will do the rotating, but this time there is one big difference. **The thumb must push the mallet down into the hand first.** This gets the butt of the mallet shaft very close to its position at the base of the middle finger. Then by rotating counter-clockwise for the right hand (clockwise for the left) the mallet should be in position. **In short: push down and rotate out.**



To initiate the “throw,” the thumb pushes the inside mallet down like a lever. Index finger & thumb rotate mallet out to the new interval.

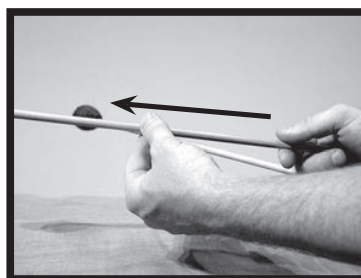


While all of this is happening, the middle finger will extend out slightly to create the “shelf” for the mallet. If you do this correctly, the mallet head will draw a nice arc in the air. Be patient with this process. It’s all about coordination and it takes some time to develop this skill. This is something that you can practice *away* from the keyboard.

After you’ve practiced the rotating method and developed a nice curved arc, you can move on to the “throwing” method.

This concept is very simple. You will use the energy of the rebound or upstroke to “throw” the mallet into position. Start by playing a few quarter notes at a small interval. When you’re ready, throw the mallet, using the same curved arc, out into position. Your index finger, thumb, and middle finger will still make contact with the mallet to help guide it into place. Once again, this is a coordination exercise that can be practiced *away* from the instrument.

“speed bump”



One common problem when trying to get out into the large interval is the **mallet getting caught** on the skin at the base of your fingers. This is known as the “speed bump.” The solution to this is quite simple: try pulling your inside mallet out about 1/16 of an inch. Now you have “less mallet” in your hand and it should glide right over the “speed bump.”



Do not extend ring and pinky finger while increasing intervals.

Another very common problem when increasing the interval is extending the ring finger and pinky finger. Notice how the back of the ring and pinky fingers are in a straight line with the back of the hand. This is tension and should be avoided. If this is happening to you, chances are when your middle finger comes out to form the “shelf” it’s taking those other fingers with it. It will take some time to develop finger independence. To check yourself, try practicing interval changes in a mirror.

As you can see, there are quite a few things to think about with this technique. This is what can make the learning process of the Stevens technique a little slower. The benefits, however, are an increased speed and flexibility, which no other technique can deliver. If this technique intrigues you, run, don’t walk, to your local music store and purchase Leigh Howard Stevens’ book, **Method of Movement**. This book contains everything you would ever need to know about the technique and it’s written by the man himself!

BASIC TIMPANI GRIP

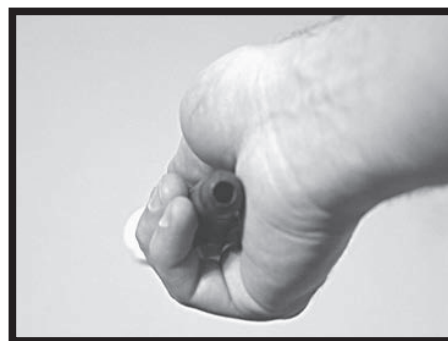
The timpani grip has many of the same characteristics as the basic two-mallet grip. It also revolves around the concept of a relaxed and natural hand position. If you let your hand hang by your side you'll notice the natural curve of all your fingers. Keep this look in mind as you go through the following setup:

Place the mallet between the **first knuckle of your index finger and the pad of your thumb**. This is a very important contact point as it is the **fulcrum, or pivot point**, of the mallet. Start with your fulcrum **one-third of the way up the mallet shaft**. Unlike keyboard playing, seldom will you choke up on the mallet.



The **other fingers** should wrap around the mallet in a curved and relaxed manner.

Leave a **little space** between the mallet shaft and the palm of your hand. This will help to relax your stroke and allow you to use the natural rebound.



When your hands are set and ready to play, your **palms will face each other** with your thumbs facing up. This should be a relaxed position. **The mallet shafts will be close to parallel and the mallet heads will be from 6 to 8 inches apart.**

THE TIMPANI STROKE

As you as strike your first notes on the timpani, remember that you *must* continue to follow all of the above advice for body position and grip.

Due to a slightly different hand position, the timpani stroke is just a bit different from the keyboard stroke. Imagine you are turning the doorknob on a door, screwing in a light bulb, or turning a screwdriver. You will notice that you are **rotating your entire forearm**. This is the basis of the timpani stroke. Combine this with a little bit of motion from your back three fingers (especially the middle finger) and you have it. Practice this away from the drums for awhile until you get the hang of it. Then move on to the following pointers.

Play this exercise while keeping the following pointers in mind:

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

R R R R etc... L L L L etc...

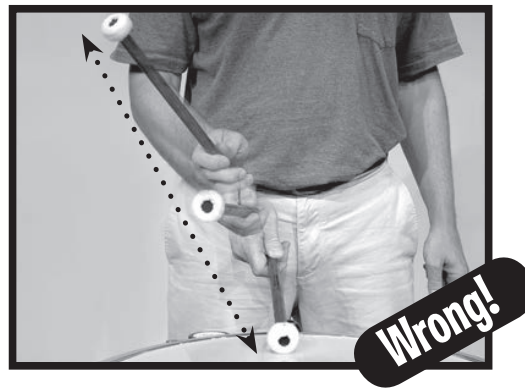
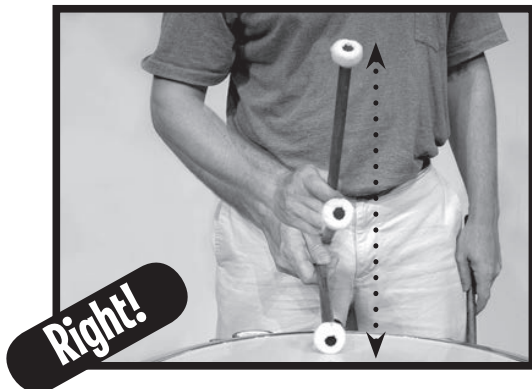
1. Like the keyboard players, start with your **mallets in the “up” position**. They should be at the height that you want to play each stroke of the exercise.



2. Play with a **continuous and relaxed forearm rotation** (with some help from the fingers). This is the **legato stroke**. The fulcrum should stay firm while the back three fingers relax and move with the stick. Again the stroke is mostly forearm rotation at this point, not fingers. The back three fingers can contribute more for rolls and lower dynamics. Don’t forget, the **playing zone** is about 1/3 of the way from the rim to the center.



3. The timpani have as much or more natural rebound than any other percussion instrument. Use this to rebound back to your starting position. This is the rule that is most often broken! Remember, the more *relaxed* energy you put into the stroke, the more rebound you have to play with.



4. Make sure that your **mallet paths** are straight up and down. You don't want any sliced strokes or ellipses; these are very inefficient and inaccurate strokes. This will be especially important when you start to roll.

5. Make sure that your **arms and elbows stay relaxed** during this whole process. They should not contribute to the stroke motion. These "arm" strokes are very inaccurate and harsh sounding. *Rotate* from the elbow, don't *lift* from the elbow. This is another rule that is often broken.



6. Strive for a **consistent sound** between each note on each hand. This will require a consistent firmness between your fulcrums, a consistent velocity of the mallet, a consistent playing zone on the head, a consistent height of the stroke, and striking with the same part of the mallet head each time.

7. If a hand is not playing it should stay relaxed and in the "up" position.

8. All the **concepts of "touch"** on page 109 will also apply to the timpani. By adjusting the firmness in your fulcrum you can produce a variety of articulation qualities with each set of mallets. For example, if you play with a firm fulcrum with a softer set of mallets, you can still articulate fast passages on a larger drum. You don't need to go to a harder mallet unless you want a brighter sound.

9. Like the vibraphone or chimes, the timpani have a long sustain. You must learn to control the length of the sound by **dampening**. To dampen, place your finger tips on the playing zone of the head. This may take some coordination at first, but dampening is an essential element of playing timpani.



From the book "Up Front— a complete resource for today's pit ensemble."

Check Patterns

♩ = 80 - 120 Percussion line is for all battery instruments (cymbals play on a pad with sticks)

Percussion

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

Perc.

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

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

Replace diamond head notes with the following 14 variations - this is what variation 1 will look like:

Perc.

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


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

Perc.

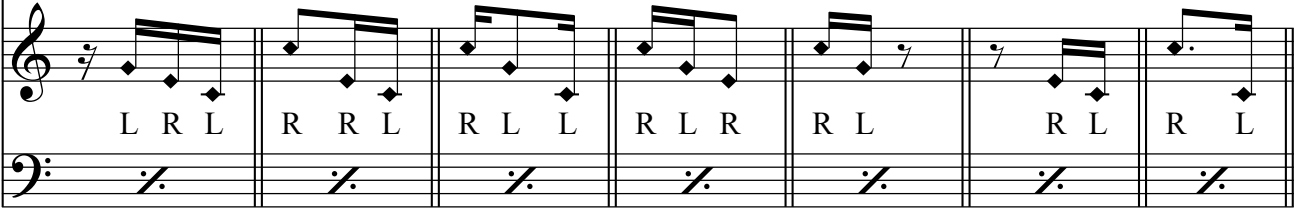
L R L R L L R L R L L R L L R L R

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

Var. 1 Var. 2 Var. 3 Var. 4 Var. 5 Var. 6 Var. 7


Perc. 

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

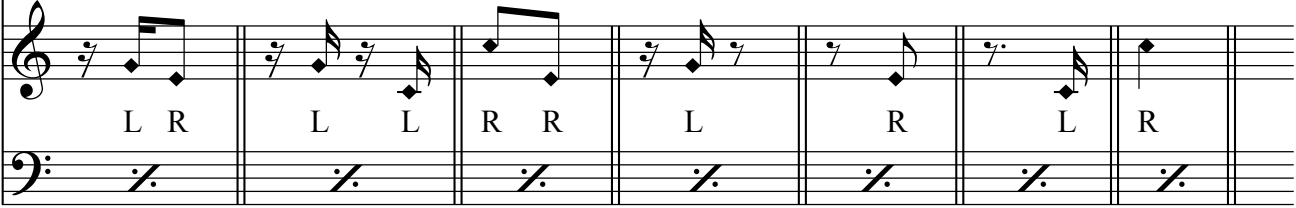
Keybd 

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

Var. 8 Var. 9 Var. 10 Var. 11 Var. 12 Var. 13 Var. 14

Perc. 

L R L L R R L R L R

Keybd 

L R L L R R L R L R

16th Note Timing

RLRRLRRLRRLR RRLRRLRRLRRL RLLRLLRLLRLL LRL LRL LRL LRL

RLRRLRRLRRL RL LRL L LRL LRL RLRRLRRLRRL RL LRL LRL LRL LRL

RLRRRLRLL LRL RLRRRLRLL LRL RLRRRLRLL LRL RLRRRLRLL LRL R

16th Note Timing 2

RL RL RL RL RL RL LR LR LR LR LR

RL RL RL RL RL RL R LR LR LR LR L

RL RL RL LR LR RL RL RL RL R LR L

RL RL RL LR LR RL RL RL RL R LR L

RLRLRLRLRL LR RLRL RLRLRLRL RLRLRLRLRL LR RLRL RLRLRLRL R

Triplet Timing

RLRLRLRLRLRL RL LR RL LR RL

LR RL LR RL RL R RL LR RL L RLRLRLRL LR

RLRLRL LR RL RLRLRLRL RL L RLRLRLRL LR RLRLRL LR RL

RLRLRLRL RL L RLRLRLRL RL RL RLRL LRLRLRL RLRLRLRL L

RLRLRL RLRL RL RLRLRL RLRL RLRL RLRLRLRL L R

Fulcrum Control

James Ancona
UDMB Percussion
Last Edit: 2/7/16 18:01 - (Jim Ancona)

♩ = 156-208+

Musical staff with snare drum notation. The staff contains four measures of music, each with four eighth notes. Below the staff are vertical tick marks corresponding to the notes: | | | | | | | | | | | | | | | |

A

Musical staff with snare drum notation. The staff contains four measures of music, each with a pair of eighth notes. Below the staff are the letters 'r l' under the first measure.

B

Musical staff with snare drum notation. The staff contains four measures of music, each with a pair of eighth notes. The fifth measure has a single eighth note followed by a rest. A dynamic marking *f* is placed below the staff with a hairpin.

C

Musical staff with snare drum notation. The staff contains four measures of music, each with a pair of eighth notes. Below the staff are the letters 'r l' under the first measure and a dynamic marking *p* below the first measure.

D

Musical staff with snare drum notation. The staff contains four measures of music, each with a pair of eighth notes. The fifth measure has a single eighth note followed by a rest. A dynamic marking *f* is placed below the staff with a hairpin.

Snare Exercise

Yak Scents

A

4/4 *mf*

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

3

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

5

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

B

7 *f*

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

9

R L R L R 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

11

R R L R L R 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

Snare Exercise

Roving Accents

Q 96-100

ARC

Accents 12"
Taps 3"

4/4

3

5

A

8

B

fp

10

12

Modal Mechanics

James Ancona
UDMB Percussion

Last Edit: 7/5/21 10:59 - (Jim Ancona)

♩ = 120

Musical score for measures 1-5. The score includes parts for Vibes, Marimba, Timpani, Electric Bass, Motif, and Rack Combo A. The time signature changes from 4/4 to 2/4, 3/4, 4/4, 5/4, and 6/4. The Vibes and Marimba parts are marked with a 'L' (Left hand). The Rack Combo A part is marked with an 'R' (Right hand) and an accent (>).

Musical score for measures 6-8. The score includes parts for Vibes, Mar. 2,3, Timp., E. Bass, Motif, and RackA. The time signature changes from 6/4 to 7/4 and 4/4. The Vibes and Mar. 2,3 parts are marked with a '6' above the staff. The RackA part is marked with an accent (>).

OctWOves

Practice all fortissimo as well as with shaping
Play in all major keys - move in circle of fourths

MN

♩ = 100 - 200

Keyboards

Timpani

Rack

Piano

ff *p*

ff *p*

ff *p*

ff *p*

Timp.

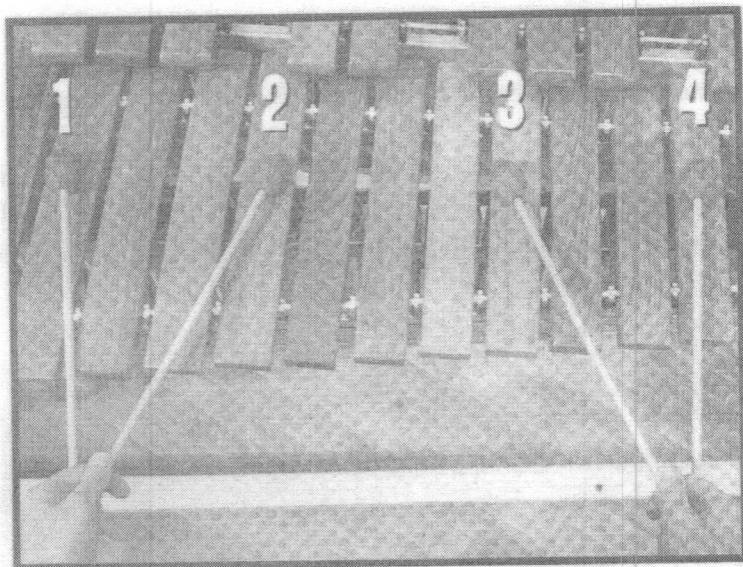
Con.Sn.

Pno.

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*



In this book, when referring to 4-mallet stickings they will be numbered as illustrated, left to right, 1-2-3-4.

Singles

This exercise was designed to isolate and develop the legato stroke. Strive for smooth motions and a consistent sound. You can start with major or minor scales and then move on to any mode. Try this exercise with a variety of dynamics and accent patterns. When you are comfortable playing it with two mallets, try it with four (using any combination of stickings).

$\text{♩} = 70 - 200$

Keyboards

Timpani

1 1 etc

1 1 etc

r r etc

r r etc

16th Note Scales

Jim Ancona

Practice all forte and with natural shaping of the line
Play in all major keys - move in circle of fifths
Right hand lead only!

♩ = 100-192

Keyboards

Timpani

Rack

Synth

concert snare drum

Use one of the check pattern variations throughout
(Example with check pattern #2)

R L R L etc

R R L R R L etc

4

Keyb.

Timp.

Rack

Synth.

From the book "Up Front- a complete resource for today's pit ensemble."

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Goggles

All mjr keys
rack - use all check patterns

MN

Marimba

Timpani

Snare Drum

4/4

This system contains three staves. The top staff is for Marimba, written in treble clef with a 4/4 time signature. It features a continuous eighth-note pattern. The middle staff is for Timpani, written in bass clef with a 4/4 time signature, showing a simple rhythmic accompaniment. The bottom staff is for Snare Drum, written on a single line with a 4/4 time signature, featuring a consistent eighth-note pattern.

3

Timp.

S. D.

4/4

This system continues the piece from measure 3. It includes three staves: Marimba (treble clef), Timpani (bass clef), and Snare Drum (single line). The Marimba part begins with a triplet of eighth notes. The Snare Drum part continues with its eighth-note pattern.

5

Timp.

S. D.

4/4

This system continues the piece from measure 5. It includes three staves: Marimba (treble clef), Timpani (bass clef), and Snare Drum (single line). The Marimba part continues with its eighth-note pattern. The Snare Drum part continues with its eighth-note pattern.

Yak-scents

A

$\text{♩} = 96$

mf

R | r | r | r | r | r | R | r | L | r | r | r | r | r | R | r | R | r | R | r | r | r | R | r | L | r | r | r | r |

3

r | Lr | Lrr | Lr | Lrr | Lr | Lrr | Lr | Lrr | LR | r | r | LR | r | R | r | r | r | r | R | r | R | r | R | r | R | r | R | r | r | r |

6

B

R | r | L | R | r | L | R | r | r | r | r | R | r | r | r | r | L | R | r | r | r | r | L | R | Lr | L | R | r | R | r | r | r | r |

f

9

R | Lr | L | R | r | r | R | r | R | r | r | r | r | r | R | r | r | L | r | r | R | r | r | R | r | L | r | r | L | R | r | r |

11

r | r | Lr | Lr | r | Lr | Lr | r | r | Lr | r | r | L | r | r | r | r | R | r | r | Lr | r | r | r | R

Yak-scents

Phaze Wurli Patch
PRE1 C16

A

♩ = 96

Musical notation for section A, measures 1-5. The score is in 4/4 time with a tempo of 96. The key signature has one flat (B-flat). The music is marked *mf*. The right hand features a complex rhythmic pattern with many beamed notes and rests, while the left hand plays a simpler bass line with eighth notes and rests.

6

B

Musical notation for section B, measures 6-9. The music is marked *f*. The right hand has a more active melodic line with many beamed notes and slurs, while the left hand provides a steady accompaniment with chords and eighth notes.

10

Musical notation for section B, measures 10-13. The right hand features a melodic line with a long slur across the first measure and eighth notes thereafter. The left hand continues with a bass line of eighth notes and rests.

Timpani

Yak-scents

Jim Casella

A ♩ = 96

Musical notation for section A, starting with a *mf* dynamic marking. The notation is in bass clef with a 4/4 time signature. It consists of a single line of music with various rhythmic values and accents.

B

Musical notation for section B, starting with a *f* dynamic marking. The notation is in bass clef with a 4/4 time signature. It consists of a single line of music with various rhythmic values and accents.

10

Musical notation for section 10, starting with a *f* dynamic marking. The notation is in bass clef with a 4/4 time signature. It consists of a single line of music with various rhythmic values and accents.

Blocks

Marcus Neudigate

Keyboards

Musical notation for Keyboards, featuring a series of chords in a 4/4 time signature. The dynamics are marked *f*.

Bass

Musical notation for Bass, featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Timpani (A,C,D,E)

Musical notation for Timpani (A,C,D,E), featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Rack (V1)

17" ride

toms

15" ride

Musical notation for Rack (V1), featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Rack (V2)

19"

mf cross stick/ride

Musical notation for Rack (V2), featuring a series of notes in a 4/4 time signature. The dynamics are marked *mf*.

5 Keyboards

Musical notation for Keyboards, featuring a series of chords in a 4/4 time signature. The dynamics are marked *f*.

Bass

Musical notation for Bass, featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Timpani

Musical notation for Timpani, featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Rack (V1)

low tom and snare

Musical notation for Rack (V1), featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Rack (V2)

toms and snare

Musical notation for Rack (V2), featuring a series of notes in a 4/4 time signature. The dynamics are marked *f*.

Blocks 3/2

Someone wrote this
UDMB Percussion
Last Edit: 7/7/21 08:18 - (Jim Ancona)

♩ = 116
dry



Block Chord Accents

♩ = 80 - 152

I

Keyboards: Treble clef, 4/4 time. Chordal accompaniment with accents. *mf*

Electric Bass: Bass clef, 4/4 time. Melodic line with accents. *mf*

Timpani: Bass clef, 4/4 time. Melodic line with accents. *mf*

Percussion: Percussion clef, 4/4 time. Rhythmic pattern with accents. *mf*

17" ride or hihat w/ cross stick

Keyboards: Treble clef, 4/4 time. Chordal accompaniment with accents. *vi* *ii7*

E. Bass: Bass clef, 4/4 time. Melodic line with accents.

Timp.: Bass clef, 4/4 time. Melodic line with accents.

Perc.: Percussion clef, 4/4 time. Rhythmic pattern with accents.

Block Chord Accents

2

Keyboards

V7

E. Bass

Timp.

Perc.

toms

Keyboards

I vi ii7 V7 I

E. Bass

Timp.

Perc.

17" low tom/snare

Interval Control #1

Jim Ancona

Keyboards - practice right hand alone, then left hand alone
Play only in written key

♩ = 68

Keyboards

Timpani

8

Keyb.

Timp.

Shifting

This is the ultimate shifting exercise. Because it has such a large range of notes, you will have to get on a 4.3 octave marimba to get through all of the keys. Some keys, like B-flat major, are physically difficult to perform. Stick with it! Good footwork will also contribute to striking the correct bars. **The feet, legs and other large muscles should anticipate the mallet shifts.** This exercise should be performed slowly in all major and minor keys.

♩ = 45 - 116

Keyboard

One-Handed Octaves

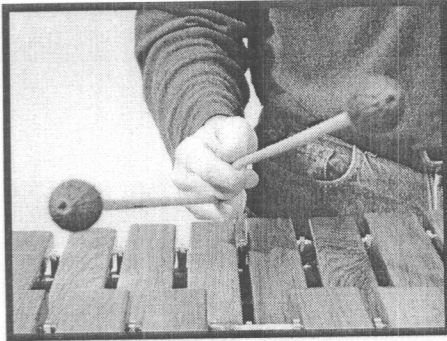
This is another difficult exercise! It is meant to be played with four mallets, one-hand-at-a-time, hence the name. Less experienced players tend to use too much arm motion in their octave strokes. This can lead to harsh sounds and wrong notes. To execute this exercise effectively, use a relaxed wrist stroke and keep the stroke heights low. Practice very slowly, using a piston stroke and focus on shifting properly from note to note. Once the technical side is strong, try this exercise in major and minor modes.

♩ = 90 - 180

Keyboard

Lateral Stroke Variations

This stroke is used for fast grace note passages and for lateral rolls (often called ripple rolls). This is perhaps the most difficult to perfect of all the stroke types. Essentially, the two mallets in your hand are going to play “follow the leader.”



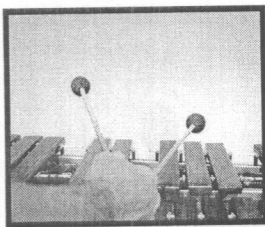
Start with an outside lateral stroke (that means the outside mallet strikes first). The mallets should be at a slight angle with the outside mallet slightly lower than the inside. Now begin the downward motion of a vertical stroke. When the outside mallet makes contact with the bar, the “follow the leader” begins as the inside mallet strikes immediately after. The outside mallet will hit the tone bar, rebound up, and go back down to its set position, the inside mallet will do the same exact thing a split-second behind. It should sound like a flam. The outside mallet is the grace note and the inside is the main note.

Most people who are new to this style of stroke forget to rebound the inside mallet. This will cause fluidity problems when you want to play several lateral strokes in a row (like when you’re rolling). The **wrist motion is a very narrow oval shape**. Pretend you have a pencil where your inside mallet is (in the right hand) and you want to draw this shape.

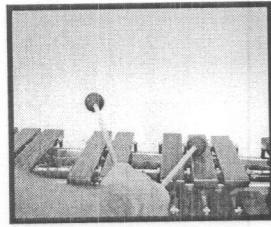


Keeping this shape in mind practice the motion in the air, then transfer it to the keyboard.

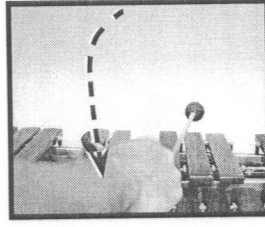
anatomy of an outside lateral stroke (right hand)



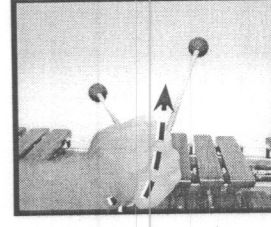
starting position



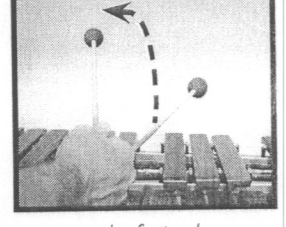
outer mallet strikes



inner mallet strikes



follow through



end of stroke

Lateral Roll Exercise

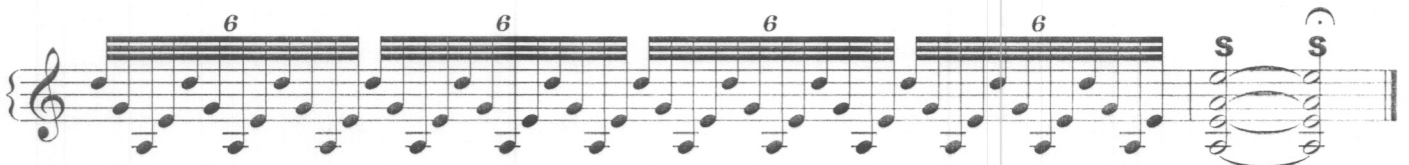
A

$\text{♩} = 68 - 84$

Keyboard 



B



A

Independent Rolls

Jim Ancona

Keyboard

$\text{♩} = 120 - 136$

4 4 etc.
2 2 etc.

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

B

3 3 etc.
1 1 etc.

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

Roll Chorale

Jim Ancona

♩ = 60 lateral rolls on all notes

A

Start on far node and gradually move to center

Vibes

ppp — *mf*

Marimba

ppp — *mf*

Start on far node and gradually move to center

Timpani

ppp — *mf*

Start on very edge and gradually move to playing zone

Analog Pad (PRE6 A02)

Start with mod wheel 1/2 way

Raise volume while lowering mod wheel

Synth

ppp — *mf*

p

p

p

Red. — ^

Roll Chorale

C

9

rall.

The musical score consists of four staves: Vibes, Mar., Timp., and Synth. The Vibes staff is in treble clef, Mar. in treble and bass clefs, Timp. in bass clef, and Synth in treble and bass clefs. The piece begins in 6/4 time and changes to 4/4 time at measure 9. Dynamics include *mf* and *p*. A *rall.* marking is present above the Vibes staff in the final measures. A circled area in the Vibes staff highlights a specific chord in the final measure.

Get It On

2021

Chase
arr. James Ancona
UDMB Percussion
Last Edit: 8/13/21 09:40 - (James P Ancona)

♩ = 124

1

A

mf

11

f

B

mf

21

f

C

f

32

D

p ————— *f*

V.S.

Electric Bass

E

Musical staff E: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes. Dynamics include *mp* at the start, a crescendo leading to *f*, and a decrescendo leading to *p* at the end.

F

Musical staff F: Bass clef, key signature of one flat. The staff contains a sequence of notes, including some with accents. Dynamics include *ff* at the start, *f* in the middle, and *ff* at the end.

G

Musical staff G: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents. Dynamics include *mp* at the start.

56

H

Musical staff H: Bass clef, key signature of two sharps. The staff contains a sequence of notes, including a triplet of eighth notes. Dynamics include *p*, *f*, and *mf*.

61

Musical staff I: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents. Dynamics include *mf* and *f*.

I

Musical staff I: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with accents. Dynamics include *mp* and *mf*.

J

Musical staff J: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with accents. Dynamics include *f*.

76

K

Musical staff K: Bass clef, key signature of one flat. The staff contains a sequence of notes, including some with accents. Dynamics include *p*, *f*, and *mp*.

Allegro (♩ = 92)

Exercise 71

F, A, C, F

The musical score consists of six staves of music in bass clef, 2/4 time. The first staff begins with a forte (*f*) dynamic and includes fingerings R, R, L, R L R L R R L, L, R. The second staff features a triplet of eighth notes and fingerings R L R L R L R L, R ⊗ L, R, ⊗ R, L. The third staff includes a triplet of eighth notes and a dynamic change from *fp* to *p*. The fourth staff has fingerings L R L R and a *cresc.* marking. The fifth staff includes fingerings L, R, R, R, L, R, L, R, R and a *ff* dynamic. The sixth staff ends with a triplet of eighth notes and a final *R* fingering.

Take On Me

Spellbound

Pal Waaktaar/Magne Furuholmne
arr. Michael KleschJames Ancona
UDMB Percussion
Last Edit: 7/19/21 11:42 - (James P Ancona)

PICKUP BAR

♩ = 88

1

User 3 H9

mf

mf

mf

Ped.

5

A

User 3 H10

mp

mp

12

B

poco rit.

C ♩ = 96

D

8

4

8

4

Motif

User 3 H11

31

pedal quarter notes for 2 bars
VERY legato

rit. . . .

♩ = 80

♩ = 96

E

User 3 H9

42

F

♩ = 80

User 3 H12

For Rack/Accessory Percussion Audition

The first eight measures of this piece present the theme, to which, in its second occurrence (line 6, measure 2,) ornamentation has been added. As usual throughout this text, dynamic markings must be carefully observed.

1

Allegro assai ♩ = 132

The musical score consists of six staves of music in bass clef, 2/4 time signature. The first staff begins with a dynamic marking of *ff* and a crescendo line leading to *mf*, followed by a *cresc.* marking with a dashed line. The second staff features a *ff subito pp* marking. The third staff starts with *f* and transitions to *mf*. The fourth staff begins with *p*, followed by a *dim.* marking with a dashed line, and ends with *ppp*. The fifth staff concludes with a *cresc.* marking and a dashed line. The sixth staff starts with *ff* and transitions to *mf*. The score includes various dynamic markings (*ff*, *f*, *mf*, *p*, *ppp*) and performance instructions such as *cresc.* and *dim.* with dashed lines. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with accents.

