

Hello, All! Thank you for your interest in the Pride of Mill Creek Marching Percussion Ensemble. Within this packet, you should find all of the relevant exercises and information for your preparation for auditions. There will be 4 clinics prior to auditions. These are geared towards new members (rising 9th graders) and general re-acclimation to the marching specific techniques and concepts. Dates and times are as follows:

1st Clinic	3/29 6:00-8:00
2nd Clinic	4/10 4:30-7:00
3rd Clinic	4/13 4:30-7:00 (bring athletic wear)
4th Clinic	4/26 4:30-7:00 (bring athletic wear)
1st Audition Day	5/4 4:30-7:00
Final Audition Day	5/5 1:00-4:00 (bring athletic wear)

The clinics will be focused on learning, improving, and preparation for the auditions. The expectation is not that students will have all of the skills to be successful on every exercise at the first clinic- there are many exercises and skills that will develop over the course of the season or over multiple years in the ensemble. Don't let that deter you from coming and being a member of the drumline family! The auditions will be the time for everyone to be placed in the ensemble where they and the group will be the most successful. Students may be advised to focus on specific instruments throughout the process of the clinic. No student will be "cut" or eliminated from the ensemble- auditions merely just ensure we place students on the correct instruments for the season.

In this packet, the students will find all of the material needed to be successful for the audition. It is encouraged for each student to have a notebook along with this packet. At each rehearsal, they will be given specific personal comments and corrections, and a notebook to write things down is the best way to implement those changes and have successful, methodical individual practice time. Any questions relating specifically to percussion can be addressed by email or phone at altobari5@gmail.com or .706-414-9620

Thank you for your time- we look forward to working with your students!

Joshua Montgomery

2016 Mill Creek Front Ensemble Exercises

"Home Base 8's"

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line and a repeat sign. Below the notes are lines for fingerings: R, L, R, L, R, L, L, R.

"Scale 8's"

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line and a repeat sign. Below the notes are lines for fingerings: R, L, R, L.

"Chromatic 8's"

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns with chromatic alterations. The second staff contains four measures of eighth-note patterns with chromatic alterations, ending with a double bar line and a repeat sign. Below the notes are lines for fingerings: R, L, R, L, L.

"Arpeggi8's"

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line and a repeat sign. Below the notes are lines for fingerings: R, L, R, L, L.

"Different Doubles"

The musical notation for "Different Doubles" consists of three staves in treble clef. The first staff is in 3/4 time and contains two measures of eighth-note pairs, each followed by a repeat sign. The second staff is in 4/4 time and contains two measures of eighth-note pairs, each followed by a repeat sign. The third staff is in 4/4 time and contains two measures of eighth-note pairs, each followed by a repeat sign. The piece concludes with a final measure in 4/4 time.

Variations will include 1 and 2-bar cresc/dim. and alternating dynamic extremes

"Green Scales"

The musical notation for "Green Scales" consists of two staves in treble clef, both in 4/4 time. The first staff contains a sequence of eighth-note pairs. The second staff contains a sequence of eighth-note pairs, ending with a final measure in 4/4 time. The text "repeat in all keys" is written below the second staff.

"New For Days"

The musical notation for "New For Days" consists of three staves in treble clef. The first staff is in 4/4 time and contains two measures of eighth-note pairs, each followed by a repeat sign. The second staff is in 4/4 time and contains two measures of eighth-note pairs, each followed by a repeat sign. The third staff is in 4/4 time and contains two measures of eighth-note pairs, each followed by a repeat sign. The piece concludes with a final measure in 4/4 time.

"DVC" (Double Verticals)

Three staves of musical notation for the "DVC" (Double Verticals) exercise. The first staff is in 7/8 time, the second in 6/8, and the third in 6/8. Each staff contains a sequence of double verticals (dyads) written as eighth notes, with some dyads beamed together. The exercise concludes with a final chord and a fermata.

"Single Independents"

Five staves of musical notation for the "Single Independents" exercise. The first staff is in 4/4 time, the second in 4/4, the third in 6/8, the fourth in 6/8, and the fifth in 2/4. Each staff contains a sequence of single verticals (dyads) written as eighth notes, with some dyads beamed together. The exercise concludes with a final chord and a fermata.

"Interval Shifts"

"Shady Tree/Gallop"

"Broccoli Chords"

continue up the A minor scale
more variations below...

Mill Creek 2015 Battery Technique Packet

The Approach:

- We approach the battery instruments as *musical instruments*. Play in a relaxed, deliberate way and as natural as possible.
- No one is born “naturally” playing drums, but we don’t want to make it a purely synthetic activity. Realistically, we should be relaxed about 98% of the time. Sometimes there are very “choppy” phrases where we aren’t going to feel completely relaxed, but the majority of the time we should be doing the minimum amount of work. Don’t confuse this with being lazy—we want to stay relaxed and allow the stick and drum to work with minimal human interference.

The Stroke:

The primary way we’ll move the stick is through the wrist. The fingers and there for support; we’ll use them and our forearms at times, but the wrist will almost ALWAYS be involved. The fingers should remain on the stick but will move depending on how much you want to move the stick. Higher heights will generally call for a slightly more open hand (more space between the stick and palm), but the fingers should remain on the stick. The arm should move naturally with the hand and wrist, but NOT actively to move the stick itself. The motion is similar to dribbling a basketball.

If we were to break down the stroke into two parts, the first part would be travelling from point A (top of the stroke) to point B (where the bead makes contact with the drumhead). We only need to do work to send the stick downward from point A, which is a relatively small portion of the stroke (~5%). From there, we should relax the hand and let the stick travel naturally (with a little guidance) down toward the head. The rebound of the stick should help bring it back up to point A, assuming we used the correct amount of velocity. All this means that you can relax for about 97.5% of the time! You don’t have to do as much work as you think.

The Grip

Again, this should be as natural as possible. Think about the way you pick other everyday items up (eg. -a remote control or a cup). The fulcrum should be established between your pointer first and the pad of your thumb, with all the fingers curled around the stick naturally. I imagine I’m holding a hamster or a baby bird; I don’t want to let it jump/fly out of my hand, but I also don’t want to squeeze it too hard to harm it. At a tacet position, your hand should have virtually no tension.

Dynamics:

pp ~ 1"

p ~ 2"

mp ~ 3" (stick angle is parallel with the drumhead)

mf ~ 6"

f ~ 9" (stick creates a 45° angle with the drumhead)

ff ~ 12"

fff ~ 15+ , vertical or full extension (stick angle is perpendicular to the drumhead)

4 Levels of Listening:

Level I- Listening to your own sound production and adherence to the musical standards, appropriate tone and timing

Level II- Listening to your own section, again adhering to the musical standards

Level III- Listening to the percussion ensemble with regards to timing, clarity, dynamics, balance, and blend

Level IV- Listening the entire ensemble, incorporating the above listening responsibilities to enhance the full ensemble's timing, balance, blend, rhythmic interpretation, expression, dynamic range, and phrasing

ALWAYS PRACTICE WITH A METRONOME!

How to practice Warmup Exercises:

A) Pick a tempo (any) that you're comfortable with. Choose a tempo that allows you to play with good technique, good quality, and *in time with the metronome*.

B) Play at that tempo until you get three good reps in a row. Be honest, and only count reps that you would be okay with me hearing. It's the only way you'll get better.

C) Turn the metronome up 1-5 clicks. I recommend lower numbers; even though it takes a little longer, you'll be more thorough in building good habits and good technique.

D) Repeat until you're ready to move on. Write down the tempo you end at and start 5 clicks below that the next time you practice. Also write down any questions or observations that you may have and ask me at rehearsal. I will be glad to help.

Remember, if any tempo feels uncomfortable- slow down

How to practice Show Music:

Focus your time on the parts that you feel *least* comfortable with. Smaller chunks are better to ensure that you're getting good reps and making improvements. As before, take it under tempo (at least 20 clicks) and work your way up 1-5 clicks at a time. Keep track of your tempo progress and any questions to ask me. Look for patterns in the music, and always think about how each part fits into the whole piece.

Without consistent practice, you won't see improvements

Rehearsal Expectations:

Always bring your binder, containing:

All written exercises and this explanation

All show music (bass drums should highlight their splits)

Notebook paper for notes

- Learn the music on your own time, so we spend rehearsal making it better together
- Practice whenever you can. Don't wait for me to tell you. Even a little practice is better than none. Don't be discouraged from practicing. You don't have to practice for hours every night (although that would make you REALLY good) just as much as you can
- If you have been given music, you should be learning it. Even if we don't work on it right away in rehearsal, go ahead and get through it so we don't waste time later.
- Always do the best you can. Do it for yourself, and do it for the others on the drumline. Just remember there are other people who care about the drumline. Your actions and habits affect them too.

The Mantra:

-Be Confident

-Be Relaxed

-Make it look Easy

-Make it look Fun (Have Fun)

-Be Masters of Rebound

Exercise Guide

Timing

This section is about connecting your hands to your feet to your brain. That order is specific, so make sure you note that. Timing/rhythm is the most important aspect of music that the percussion section brings to any ensemble. Timing must be second nature to you. It should be a comfortable thing to play as many rhythms in as many variations as possible. Without variety, drumming would be pretty boring. It should be exciting to play new rhythms and new patterns. What I mean is that rhythms are kind of like vocabulary words to percussionist. The bigger word bank we have, the more elegant statements we can make by adding accents, dynamics, and articulations.

Switch up the order of any of the timing variations and see what different kinds of “songs” YOU can make.

I mentioned earlier that timing connects three things, and that the order was important. Your brain/mind is the most important part of this process. In your head, you can understand the rhythms and what the music is asking for (if you don't, then you need to study the material more or ask for help), but sometimes it's challenging to get it to come out correctly when you have to play it and mark time. If there was a machine that could be linked to your brain somehow and could play what you were thinking, it would probably come out pretty good, right? Well, the body isn't as trained. We have to give our hands enough correct reps of these exercises that they can build muscle memory. Most of what we do in life involves the use of muscle memory from repeated actions like opening doors, tying shoes, putting on clothes, walking, and the list can certainly continue. The way we do this is by following the correct order of things and taking it SLOW.

Almost everyone in the world marks time, but it's not always marching band style. Tapping your foot, clapping your hands, bobbing your head, these are all forms of marking time. So in drumline, moving your feet while playing is just an organized way for everyone to “bob their heads together”. Whatever internal sense of time allows you to tap or hum along to your favorite song is the same that you should use on timing exercises, except we'll move our feet together marching band style. This is connecting the feet to your brain.

Now you have (hopefully) a consistent source of tempo if you're marking time to the quarter note. From here, the same way you play to a metronome or with a conductor's hands, you play to your feet. So what's hard is maintaining the feet to brain connection while trying to put your hands to your feet. The way to combat this is by playing REALLY SLOW. Slowing it down is ALWAYS a good idea. This goes back to the muscle memory comments. You have to give your hands successful reps and the best way to do it is to take the exercises at a slow enough tempo to achieve this. It sounds simple, because it is. I practice marimba at 40 bpm sometimes. I play marching snare drum at 60 or 70 bpm often because it allows me to play things successfully. The first week of school in a new school year, you have new classrooms. You definitely don't sprint to those classes in the first few days. You take the

walk slow enough to think about where you're going to make it to class successfully. By the last week of classes, you can basically put yourself on autopilot and you could stroll, power walk, or sprint if you were late. Same thing applies to drumming.

Take it slow enough that you can think about everything

There are a lot of different timing exercises. As you build your repertoire, try to find similarities and patterns within them. Use mastered exercises to help you master new ones. For instance, if you're having trouble with variation 2 of 16th 1-note timing but are good at variation 2 of 16th 2-note timing, practice them together (in the same exercise). You can use hand isolation exercise to help with any variation that is difficult for a specific hand.

Grids teach us the relationship of each partial of the rhythm we're gridding, with the downbeat (your feet) as well as the other partials. Gridding helps put the notes into place around each other after timing helps us isolate them all. Gridding doesn't just involve accents. You can grid buzzes, diddles, or any other articulation...accents at all dynamics...different stickings. The possibilities are endless! Remember, the bigger your vocabulary, the more successful you'll be.

Legatos

Legato means smooth and connected. That refers to the stroke, or the movement of the stick (as opposed to the actual note). Once you set the stick in motion with proper technique, allow it to freely travel to the head and back up again WITHOUT human interruption. This is the basic stroke and it applies to 8-8-16.

We should be able to play legatos at different dynamics levels (different heights) or we would be limited to very static music. Changing heights requires us to change what we do physically from playing legatos full out. We need to stop the stick at different (lower) heights, but we need to do as little as possible to achieve that. Thankfully, we don't have to do anything at all! Using the weight of the hand and arm, and simply allowing the hand to come to rest at the desired height is all it takes. All other parts of moving the stick are the same. Different Height Legatos is the exercise we will use to work on this technique. Remember to keep all non changing height legatos the same as 8-8-16, and approach the changing height legatos just as described above. The exercise Accent Tap is made up of all the skill sets of 8-8-16, Different Height Legatos, and even some new ones. It is imperative that you keep the same technique developed in previous exercises and apply them here.

Just as we could play 8-8-16 or Different Height Legatos at different tempos (faster or slower speeds), we can play legatos of different rhythms at the same tempo. This introduces us to Different Speed Legatos. We need to have the same legato approach with varying rhythms, otherwise our music would be extremely boring. Physically your hands do the same thing, except your wrists will move faster or slower.

Doubles/multistrokes

Double strokes (or diddles) will have a very similar technique to legatos. The best way to describe it is to imagine that every double was just like the first two on a hand of 8-8-16. It is key to make sure that the first note of every double rebounds fully. Only then will you have a chance of getting the second note out. If you were to stop the stick down after the first note, your second note would either be lower (quieter) or you would have to work quickly to get the stick back up in time to play the second note. REBOUND is your friend.

Shups is a good exercise to work on rebounding double strokes and keeping the double stroke smooth. Dubs is the same exercise as Shups, except it is a different rhythm. The reason for that is because the double strokes in Dubs, if played at the same tempo, are exactly the same as the doubles or diddles in Gallop. Try it out! And again, the progression of techniques from exercise to exercise is very important. When we play Gallop at 180 bpm, those diddles and hand speed become identical to Driplet Tiddle at 120 bpm. Try it out! Keep consistency through your doubles.

Paradiddles

This is what I call the “meat and potatoes” of rudimental drumming. This skill set puts together all of the concepts we've been working on so far; legatos, different height legatos, and doubles. The accent tap or different heights should be approached EXACTLY like they are in Different Height Legatos and Accent Tap. A good way to work on this is using the checks system. Take out the second note of the double strokes and the second note of any alternating sticking and you will have the basic check. Practice them this way and add in the single stickings and doubles one at a time. Flowin' will be the exercise that teaches us this check system and will work on paradiddles and other 16th note flow stickings. Letter A contains the eight note or legato check. Letter B works on the single spaces or hertas. Letter C adds diddles to the legato check. Letter D is all filled in. The exercise is long, but it is the same figure 4 times. As always, relate the versions to each as much as you can and try not to treat them as separate.

Rudiment List


This list is for every instrument to learn. It will only help your progress as a percussionists. No, it isn't likely that bass 5 is going to flam fives in the show. But if we had a bass 5 player that could do that, wouldn't it be cool?

Buzz Warmup

Percussion 

r l r l ...

Perc. ³ 

Perc. ⁵ 

Perc. ⁷ 

Mill Creek Timing Exercises

3-note Timing

RLRL... RLR... RLRL... RRL

RLRL... RLL RLRL... LRL

RLRL RLR RLRL RRL RLRL RLL RLRL LRL

RLRLRLR RLRLR RL RLRLRL LRLRL LRL R

2-Note Timing

RLRL... RLRL RLRL... LRLR

RLRL... RLRL RLRL... RLRL

RLRL RL RLRL LR RLRL RL RLRL RL

RLRLRL RLRL LR RLRL RLRLRLR L R

1-note Timing

RLRL... R R R R RLRL... L L L L

RLRL... R R R R RLRL... L L L L

RLRL RR RLRL L L RLRL RR RLRL L L

RLRLR RLRL L RLRL RR RLRL L R

16th-note Hand Isolation

RLRLRLRLRRRR RLRLRLRL L L L L RLRLRRRLRL L L R

Triplet 3-note Timing

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

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

Triplet 2-note Timing

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

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

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

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

Triplet 1-note Timing

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

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

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

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

Triplet Hand Isolation

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

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

16th Grid

Triplet Grid

Multi-Beat

Percussion

4

Perc.

7

Perc.

10

Perc.

Poly-Rhythms

Percussion

Measures 1-5: Percussion part in 4/4 time. Measures 1-2: Quarter notes with 'x' marks above them. Measures 3-5: Eighth notes with 'x' marks above them.

Perc. 6

Measures 6-8: Percussion part. Measure 6: Eighth notes with 'x' marks and triplets. Measures 7-8: Quarter notes with 'x' marks.

Perc. 10

Measures 10-11: Percussion part. Measure 10: Eighth notes with 'x' marks and quintuplets. Measure 11: Quarter notes with 'x' marks.

Perc. 12

Measures 12-15: Percussion part. Measures 12-14: Quarter notes with 'x' marks. Measure 15: Eighth notes with 'x' marks and triplets.

Perc. 16

Measures 16-18: Percussion part. Measure 16: Eighth notes with 'x' marks and triplets. Measures 17-18: Quarter notes with 'x' marks.

Perc. 19

Measures 19-20: Percussion part. Both measures: Quarter notes with 'x' marks and quintuplets.


Perc. 21

Measures 21-22: Percussion part. Measure 21: Eighth notes with 'x' marks and triplets. Measure 22: Quarter rest.

And
Back

Shady Tree


Percussion



4's

r r l r r l r r l r r l r l l r l l r l l

Perc.



3 2's 1's

r r l r r l r l l r l l r r l r l l r

Detailed description: The image shows two staves of percussion notation. The top staff is labeled 'Percussion' and is in 4/4 time. It features a continuous eighth-note pattern with a box labeled '4's' above the first measure. The rhythm is represented by the sequence 'r r l r r l r r l r r l r l l r l l r l l'. The bottom staff is labeled 'Perc.' and is in 4/4 time. It begins with a triplet of eighth notes marked with a '3' and a box labeled '2's'. This is followed by a first ending section marked with a box labeled '1's' and a double bar line with repeat dots. The first ending contains a triplet of eighth notes. The piece concludes with a final eighth note followed by a quarter rest. The rhythm for the first ending is 'r r l r r l r l l r l l', and the final note is 'r'.

Inverted Rolls

Batterie

RRLLRLLRLLRLL RLLRLLRLLRLLR LLRLLRLLRLLR

4

LRLLRLLRLLRLL RLLRLLRLLRLLR LLRLLRLLRLLRLL

7

RRLLRLLRLLRLL RLLRLLRLLRLLR R

Short-Short-Long

Percussion 

r l r l r l ...

Perc. ³ 

Add-On (A)

Percussion 
r l r l r l r l r r l r l r r l r l r r l l r l

6
Perc. 
r r l l r l r r l l r r l r r l l r r l

9
Perc. 
r r l l r r l l r r l l r r l l r

Flam Accent Add-On Chop Out Sequence

Play each variation 4 x

Percussion $\text{H} \frac{12}{8}$

R r r r ... R r r r ...

Perc. R r L r R r r r **A** R r L r R r r r

Perc. R r L r R r L r R l r L r R r L r

Perc. R l r L r l R r L r **B** R l r L r l R l r L r

Perc. R l r L r l R l r L r l l l L l l l L l


Perc. l l L l l l L l l l L l l l L l l l L l **C** l l L l l l L l

Perc. l l L l l l L l R l r L l l l L l


Perc. R l r L r l l l L l R l r L r l R l r L l

Perc. R l r L r l R l r L r l R

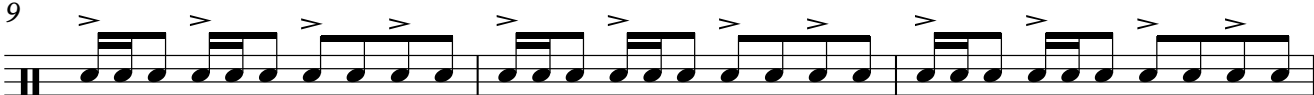
Paradiddle Add-On Pt. 1

Percussion 

R r L l R r L l ...

5 

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

9 


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

12 

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

15 

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

18 

...

R

8 & 25

Percussion $\frac{12}{8}$ 8 beats of check

r l r l r l ...

Perc. 3 "25" beats of roll

Perc. 6

Perc. 8