



COLTS BATTERY BOOK



Thank you for your interest in the 2017 Colts Drum and Bugle Corps Percussion Section! The purpose of the audition is to assess your **Ability** and **Attitude** while providing an enjoyable and educational environment for everyone attending.

This is an exciting time as we look to continue the Colts recent successes and move forward toward even higher levels of musicianship and performance. It will take a highly motivated individual, fueled by maturity, integrity, and discipline, to perform as a member of Colts Drum and Bugle Corps. This said, we welcome your audition!

We are all familiar with the product drum and bugle corps offers, but it is the process that brings it all to light. Logistical information for the camps will soon be released. A more detailed explanation of technique for each section will be given at camp. The posted exercises should be the focus of your preparation for the audition camps. They are basic in nature and are designed to focus on fundamentals. More complex exercises and arrangements, as well as more detailed technique language, will be layered in over the course of the winter and spring camps.

The primary goals of the camps are to orient you to the standards, techniques, and approaches we employ, and secondly to evaluate skill sets. Each of you will be assessed individually and given constructive feedback. Please familiarize yourself with the exercises and the language used to supplement them. We place a great deal of emphasis on the musical/visual relationship and you will be held accountable for physical preparedness.

If you have any questions, please feel free to email me at b.t.pyles@gmail.com.

Section specific questions can be directed to the following faculty:

Oliver DeLotto - Snares, oliverdelotto@gmail.com

Andrew Barlow - Quads, andrew@barlowpercussion.com

Benjy Braude - Basses, benjamin.braude@icloud.com

Chelsea Levine - Cymbals, levinechelsea@gmail.com

Greg Tsalikis - Front Ensemble, gregtsalikis@yahoo.com

See you at camp!

Benjamin Pyles

Colts Drum and Bugle Corps
Percussion Caption Head

The Program

The following program is to serve as a guide for your reference when practicing by yourself or within an ensemble setting. Many of the concepts will be further defined verbally at the first few camps and reinforced throughout the season. Following these guidelines will ensure you are preparing correctly. Please remember it is your responsibility to see that these concepts are followed and implemented.

Technique

In anticipation of highly demanding visual responsibilities, it is imperative that we practice with proper posture to ensure proper balance and muscle development.

1. Posture

- A strong back and upright posture.
- Swell the chest and push it forward.
- Shoulders pulled back.
- Chin is parallel with the eyes focused straight ahead.
- Facial expression should project confidence and focus.

2. General Guidelines for Establishing and Maintaining Proper Grip

- Hands are relaxed, allowing the use of the smaller muscles for finesse.
- Proper fulcrum must be maintained at all times.
- Fingers will remain on the stick, supporting the quality of sound.

3. Strokes

For the most part, we employ only two strokes: a Legato Stroke and a Staccato Stroke. The terms Legato and Staccato are borrowed terms and do not carry the same definitions as when used for phrasing and interpretation. We will use these terms to determine rebound and height definition.

Legato Stroke

- The stick will rebound to previous extension point.
- It is a relaxed stroke.
- It is a smooth motion; the tip of the stick never stops.
- Fingers are relaxed but remain on the stick for support and control.
- Upstroke is generated by the rebound if applicable.

Staccato Stroke

- Is a legato stroke until **AFTER** it has hit the instrument.
- Fingers applying pressure to the stick will prevent rebound and will leave stick in a position to place inner-beat passages.
- Pressure should be applied only after the stick has hit the head, avoiding the choking of the tone of the stick or mallet. These strokes can be further defined as Accents, Taps, and Grace Notes.

Accents

- Often staccato
- Used at various heights

Taps

- Often Legato
- Usually 3 inches (to be defined below)

Grace Note

- Legato
- Usually ½"
- Placed from a tacet or sticks-out height, not lifted

These stroke definitions will come into play as we define dynamics and other musical standards.

Musical Standards

1. To eliminate dynamic ambiguity player to player, we use a system of heights to define dynamic levels:

- ***pp* - 1"**
- ***p* - 2"**
- ***mp* - 3"**
- ***mf* - 6"**
- ***f* - 9"**
- ***ff* - 12"**
- ***fff* - 15"**

Accent to tap relationships will be defined with this system whereby *ff/mp* = accents at 12" and taps at 3". Tap height should be assumed to be 3".

2. Rhythmic Interpretation The highest degree of integrity must be maintained when playing rhythms in relation to established tempos. Double-beats, or diddles, will be interpreted in the most strict way, exactly doubling the rhythm of the check pattern while not compromising the volume and quality of the second note. All rhythms must be maintained within the height structure.

3. Correct Tempos must be known and followed when practicing.

4. Reading skills are essential and should be exercised often.

5. Quality of Sound All of the concepts under Technique and Musical Standards will come together to create our Quality of Sound, the very nature of what we do: Presenting our musical thoughts with a mature/full sound through every rhythm, dynamic, and tempo.

4 Levels of Listening

Level 1 Listening to your own sound production and adherence to the musical standards, appropriate tone and timing.

Level 2 Listening to your own segment, again adhering to the musical standards.

Level 3 Listening to the percussion ensemble with regards to timing, clarity, dynamics, balance and blend.

Level 4 Listening to the entire ensemble, incorporating the above listening responsibilities to enhance the full ensemble's timing, balance and blend, rhythmic interpretation, expression, range of dynamics, and phrasing.

- ❑ The progression of listening responsibilities above parallels our training path. We will focus our development on the individual at the first few camps and eventually broaden the player's responsibilities with respect to awareness.

Proper Practicing

Developing the Physical and Mental Tools for Success

"Amateurs practice until they get it right...Professionals practice until they can't get it wrong..."

1. Approach

- Relaxed.
- Maintain posture, technique.
- Play passages slowly for accuracy and then increase tempo.
- Memorize all rehearsal letters/ numbers along with music.
- Coordinate feet with ALL music!

2. Tools

- **Everyone** should own and use a metronome.
- **Everyone** should own and use a practice pad - one that closely simulates the rebound of a drum head.
- **Everyone** should own a good pair of Sticks and Mallets.
- Practice in front of a mirror for immediate feedback.
- Video your practice sessions for more feedback.
- Practice with friends.
- Your own ears! Work toward strong recognition skills of your own playing and your sound within the ensemble.

3. Mental

The mental process may be the hardest to attain and requires the same, if not higher, level of finesse as the physical process. Rehearsal requires a very high level of concentration for long periods of time. The level of achievement we reach is the result of many repetitions, each of which counts toward our development. We should be working to heighten our awareness and level of focus.

4. Physical

Our approach to physical training must include not only the muscles necessary for playing our instrument, but also the muscles necessary for performing in a visually demanding activity. This would include all aspects of aerobic and strength training. Members have been referred to as athletic musicians or musical athletes. These labels have merit! And we must train appropriately! Full-body fitness is a must, especially core abdominal/lower-back/oblique/and leg muscles that are so crucial to marching!

Rehearsal

Rehearse rehearsing well. Remember that. Like strong technique, intense rehearsing over long periods of time takes practice. There is no substitute for strong will, and it never comes naturally. Practice with a purpose no matter whether you are alone, or with the entire drum corps. The group most prepared will succeed every time.

Etiquette

Understand that there are many ways to achieve excellence in performance. Please keep an open mind and be respectful of your surroundings. Once rehearsal has started, refrain from making statements or requests, but limit yourself to asking questions to staff or the member leaders. We are happy to help everyone reach their full potential, and we'd like to keep the channel between educator and student as clean and efficient as possible.

Following these guidelines and those set forth by technicians at camps will put you on the path toward reaching our goal of maximizing your potential and playing at the highest level possible!

♩ = 90 - 120

Tap Pyramid

7

SnareLine

TenorLine

BassLine

Variation 1

p

7

Snare

Tenors

BassDr

13

Snare

Tenors

BassDr

19

Snare

Tenors

BassDr

Variation 2

25

Snare

Tenors

BassDr

31

Snare

Tenors

BassDr

R L L R

Hand Speed

Benjamin Pyles

$$d = 104$$

The image displays a musical score for three parts: SnareLine, TenorLine, and BassLine. The time signature is 4/4. The SnareLine part consists of a series of eighth-note triplets, with dynamics ranging from *ff* to *mp*. The TenorLine part features a similar triplet pattern, with dynamics including *ff*, *mp*, and *ff*. The BassLine part also follows the triplet pattern, with dynamics including *ff*, *mp*, and *ff*. The score is divided into measures by vertical bar lines, and the parts are grouped by a large bracket on the left.

9

Snare

R L

ff

L R

mp

ff *mp*

Tenors

R L

ff

L R

mp

ff *mp*

Bass Dr

L R

ff

L R

mp

ff *mp*

16

Snare

R L

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

Tenors

R L

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

Bass Dr

R L

ff *mp* *f* *mp* *ff* *mp* *ff* *mp* *ff*

[illegible]

29

Snare

Tenors

Bass Dr

p \longrightarrow *f* *p* \longrightarrow *f* *p* \longrightarrow *f*

Measure 29: Snare (L → R L R R), Tenors (L → R L R R), Bass Dr (L → R L R R).
 Measure 30: Snare (R → L R L R L), Tenors (R → L R L L), Bass Dr (R → L R L L).
 Measure 31: Snare (L → R L R L), Tenors (R L R L), Bass Dr (L R L R L).
 Measure 32: Snare (R → L R L R L), Tenors (L R L R L R L L L), Bass Dr (R L R L R L R →).
 Measure 33: Snare (R L L L R L R L R), Tenors (R L R L R L R →), Bass Dr (L R L R).
 Measure 34: Snare (L L R L R L R L R), Tenors (L R L R), Bass Dr (L R L R).

35

Snare

Tenors

Bass Dr

ff *mp* *ff* *mp* *ff* *mf* *ff*

Down beat of Stick Control

Measure 35: Snare (→ L R L R L), Tenors (L R L L R L R L R), Bass Dr (L R L L R L R L R).
 Measure 36: Snare (R R R R L L L L L), Tenors (L r l l R R R L), Bass Dr (L r l l R R R L).
 Measure 37: Snare (R R R L L L L R L), Tenors (L L R R R L R L R), Bass Dr (L L R R R L R L R).
 Measure 38: Snare (R L R L R L R L R L (Sim...)), Tenors (R L R L R L R L R L (Sim...)), Bass Dr (R L R L R L R L R L).
 Measure 39: Snare (R L R L R L R L R L (Sim...)), Tenors (R L R L R L R L R L (Sim...)), Bass Dr (R L R L R L R L R L).
 Measure 40: Snare (R L R L R L R L R L (Sim...)), Tenors (R L R L R L R L R L (Sim...)), Bass Dr (R L R L R L R L R L).

SCV Stick Control

Murray Gusseck
trans/arr: Taha Ahmed

SnareLine

Variation 1

Variation 2

TenorLine

Variation 3

Variation 4

Variation 5

BassLine

Variation 1

Variation 2

Variation 5



6

Snare

Tenors

BassDr

Trolls

Taha Ahmed

A
♩ = 180

SnareLine

TenorLine

BassLine

12/8

6

Snare

Tenors

BassDr

12/8

11 **B**

Snare

Tenors

BassDr

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

17 **C**

Snare

Tenors

BassDr

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

22

Snare

Tenors

BassDr

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

26

Snare

Tenors

BassDr

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

29

Snare

Tenors

BassDr

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

34 [E]

Snare

Tenors

BassDr

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

39 [F]

Snare

Tenors

BassDr

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

Sir FlamALot

Taha Ahmed

A

♩ = 120

SnareLine

TenorLine

BassLine

7

Snare

Tenors

BassDr

14

Snare

Tenors

BassDr

B

21

Snare

Tenors

BassDr

29 **C**

Snare

Tenors

BassDr

33 **D**

Snare

Tenors

BassDr

The image shows a musical score for three percussion parts: Snare, Tenors, and BassDrum. The score is for measure 33, which is marked with a 'D' in a box. The Snare part features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet. The Tenors part has a similar rhythmic pattern, also with eighth and sixteenth notes. The BassDrum part has a simpler pattern, primarily consisting of eighth notes. The notation includes various musical symbols such as stems, beams, and note heads, as well as dynamic markings like accents (^) and breath marks (v). The parts are written on a grand staff with three staves.

[illegible]

39 **E**

Snare

Tenors

BassDr

43 **F**

The musical score for measures 43-45 is as follows:

Measure	Snare	Tenors	BassDr
43	R r L R r L r R R r L	R r L R r L r R R r L	R R L
44	R r L R r L r R R r L	R r L R r L r R R r L	R L R L R L
45	R R R r r L r R r	R r r L R R R r R r	R R L R L R L

46

The musical score for measures 46-48 of 'The Sound of Silence' is presented for three instruments: Snare, Tenors, and BassDr. The notation is on a grand staff with three staves. Measure 46 starts with a key signature of one flat and a 4/4 time signature. The Snare part features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and accents. The Tenors part has a similar rhythmic pattern with some rests. The BassDr part provides a steady eighth-note accompaniment. Measure 47 continues the patterns, with the Snare and Tenors having some rests. Measure 48 concludes the section with a final chord and a key signature change to two flats, indicated by a double bar line and a key signature change symbol.

Snare

Tenors

BassDr

49 **G**

The drum score consists of three staves: Snare, Tenors, and BassDr.

- Snare:** Measures 49-50 have a rhythmic pattern of eighth notes with accents. Measure 51 has a similar pattern. Measure 52 has a single quarter note G. Rhythmic notation below: RRRL LLL L LLRRRL RLRLR LL RRRRI RR R.
- Tenors:** Measures 49-50 have a rhythmic pattern of eighth notes with accents. Measure 51 has a similar pattern. Measure 52 has a single quarter note G. Rhythmic notation below: RRRL LLL L LLRRRL RLRLR r LR LR R.
- BassDr:** Measures 49-50 have a rhythmic pattern of eighth notes with accents. Measure 51 has a similar pattern. Measure 52 has a single quarter note G. Rhythmic notation below: RRRL LLL L LLRRRL RLRLR RL LLRLRL R.