

The University of Central Florida
Marching Knights
Drumline



2014
Marching Percussion
Handbook



On behalf of the directors, section leaders, and staff of the Marching Knights, we would like to welcome and thank you for expressing interest in the UCF Drumline. Please carefully read the following material as this handbook will provide all necessary information for the audition procedures, band camp, and the upcoming football season.

To help prepare prospective and returning members for auditions and the marching season, we will host two Drumline Clinics prior to our audition camp and the official Band Camp in August. Details for summer activities are as follows:

Clinic #1 – Saturday, May 17 at 9:00 a.m.

Auditions – Saturday, June 14 at 9:00 a.m.

Clinic #2 – Saturday, July 12 at 9:00 a.m.

Drum Camp – Thursday, August 7 through Sunday, August 10

Band Camp – Sunday, August 10 through Sunday, August 17

*All events will begin at the Marching Knights Trailer (located at the southern end of parking lot B8; also called Band Storage – LS30 on the campus map).

Attending the clinics is your first step towards participating in the drumline next season. These initial sessions will address techniques that are fundamental to all areas of marching percussion as well as materials found throughout this handbook. Please feel free to contact us if you have any questions. We are all eager and excited about this upcoming season and we look forward to your participation in the UCF Drumline.

Marching Knights Drumline Handbook

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Preface

The exercises, etudes, and warm-ups found in this handbook have been compiled in an effort to maintain a standard of performance and technique as it applies to the percussion section of the Marching Knights. It is highly recommended that all prospective MK percussionists read the following set of technical guidelines and rehearsal procedures so that all expectations will be clearly understood prior to arriving on campus.

Philosophy Statement

The marching percussion program at The University of Central Florida is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Marching Knights and the University in the most dignified manner.

Playing Style

The best word to describe the general image or “look” of the UCF Drumline, in performance or at rest, would be **stoic**. This term implies a type of relaxed focus that is not easily shaken by outside distractions. For us, this translates to a generally neutral facial expression and strong but relaxed shoulders. You should look as if you have everything under control, regardless of performance demands.

Snares, tenors, and bass drums all play at the flattest angle possible. This is the first step to achieving our sound. It ensures maximum rebound from the drumhead, and a dark, fundamental based tone. The second part of this equation is the use of a heavy, legato stroke. When playing a drum, you should feel as though the sticks or mallets are sinking into the head, not crushing it. This analogy should help in avoiding a high velocity, pounding stroke. Let the weight of your hands and sticks do most of the work.

Rehearsal Expectations

Given the heavy time constraints of a normal MK performance season, every effort must be made to maximize the amount of quality, on-task rehearsal time within each session. As a result, the rehearsal environment must be completely free of extraneous noise, talking, or disruptive behavior. Our work ethic is absolutely vital to our success.

A key component to successful rehearsing in the UCF Drumline is the use of a metronome. In order for the group to develop a consistent sense of time and rhythmic interpretation, every member of the ensemble must 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. Tempo is then transferred to the surrounding players through the vocalization of “duts.” Furthermore, each player is responsible for listening carefully to the player inside of them for all of the elements of performance listed above. This process is known as listening in and, when properly executed, serves as the backbone of precise, clearly articulated section player.

Weekly Rehearsal Schedule

Weekly rehearsals are one of the most important tasks that we do as a group. It is imperative that each member of the drumline creates a weekly schedule that caters to the routine of the Marching Knights. Our weekly rehearsal schedule is as follows:

| | |
|-------------------|---|
| Monday: | 5:00 p.m. – Drumline sectional 6:00 p.m. – Full band rehearsal |
| Wednesday: | 5:00 p.m. – Drumline sectional 6:00 p.m. – Full band rehearsal |
| Friday: | 5:45 p.m. – Meet to warm-up 6:00 p.m. – Full band rehearsal |

As a general rule, drumline members are expected to arrive to rehearsals and performances ten minutes in advance of the official call time. This enables time for a brief warm-up before playing with the entire band. It is also recommended that individuals arrive to the storage trailer thirty minutes prior to rehearsal call times in order to allow comfortable time to travel to the practice location.

In addition to marching band, all drumline members must register for MUN 3444 (Percussion/Mallet Ensemble). This provides class credit for the weekly drumline sectional rehearsals.

Performance

The University of Central Florida Marching Knights perform regularly on a national, often televised, stage. As a result, every effort must be taken to ensure that all aspects of the MK presence exude the highest levels of professionalism, musicianship, and maturity. Any public performance, regardless of length or scope, will be approached in complete and total seriousness. As a member of the UCF Drumline, you will be expected

to be alert, focused, on-task at all times during performance, whether that be on the field, in the stands or in parade. Remember, someone is always watching. Assume that every impression is the first.

Above all, it is the sincere hope of the entire Marching Knights Staff that students have a positive experience, no matter their level of involvement, with The University of Central Florida Marching Knights. The percussion program is only one aspect of a much larger entity, one that is deeply rooted in pride, tradition, and heritage. As a member of the organization, you will undoubtedly identify with these values, and will hopefully do your part to help preserve and maintain the spirit of this very storied organization.

Stick Heights

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead and the playing surface:

Sforzando = 15" Stroke, which is initiated by the forearm
12" Stroke
9" Stroke
6" Stroke
3" Stroke
1" Stroke

Stick Height Chart

This chart provides guidelines for relating stick heights to dynamic markings indicated throughout parts. Although the stick height may be changed in various playing situations, this chart provides a constant frame of reference and is considered default.

| Dynamic | Inner Beats | Accents (>) | Full Accents (^) |
|------------------|--------------------|-----------------------|-------------------------|
| Pianissimo (pp) | 1" | N/A | N/A |
| Piano (p) | 1" | 3" | N/A |
| Mezzo Piano (mp) | 1" | 3" | 6" |
| Mezzo Forte (mf) | 3" | 6" | 9" |
| Forte (f) | 3" | 9" | 12" |
| Fortissimo (ff) | 6" | 12" | 15" |

*A dynamic marking such as this: ***f*** – ***mp***, simply means that accents will be played at forte while taps will be at mezzo piano.

Audition Details

Auditions for the drumline will take place on Saturday, June 14 beginning at 9:00 a.m. The process will primarily consist of full-batter/ensemble playing but will also incorporate a “blind” audition to better evaluate individuals.

In order to establish the personnel for the drumline, we will not use a “trickle-down” process (i.e. if I don’t make tenors, I will try out for bass). Instead, players must select the instruments they would like to be considered for at the outset of the audition process (even if it is all four sections).

Audition material for the blind audition will consist of the following excerpts:

Snare – Letter “H” to the end of the Block Sequence

Tenor – Letter “H” to the end of the Block Sequence

Bass – Letter “G” to “H” (drum 2), letter “H” to the end of the Block Sequence

Cymbals – Demonstrate full crash, hi-hat, slide choke, and sizzle sounds

Additional details will be disclosed at the summer clinics.

Drumline Audition Rubric No. 1

| Number: _____ | | Instrument: _____ | | |
|-------------------------|--|--|---|---|
| | Superior 60 - 51 | Advanced 50 - 41 | Proficient 40 - 25 | Basic 24 - 0 |
| Timing 60% | <ul style="list-style-type: none">Seamlessly switches between meters/feelsFlawless rhythmic interpretation (not too open or to closed)Plays both on top of and behind the pulse as necessary, and on demand | <ul style="list-style-type: none">Switches meters with ease – little to no hesitation in the feetPlays in time; some ability to play on top and behind the beatExcellent rhythmic interpretation | <ul style="list-style-type: none">Visible variation in feet when switching feelsPlays in timeSome difficulty with interpretation depending on partial and meter | <ul style="list-style-type: none">Plays simple passages in timeLittle ability to switch between meters and feelsGeneral lack of awareness regarding rhythmic interpretation |
| | | | | |
| Sound Production 40% | <ul style="list-style-type: none">Full-bodied rolls at all tempiFlam passages flawlessly executed at all tempiSuperb stick control at all tempi and dynamic levelsSuperb quality of sound across all passages and tempi (full-bodied, not pinched or labored) | <ul style="list-style-type: none">Full-bodied rolls at most tempiFlam passages executed at most tempiExcellent stick control at all tempi and dynamic levelsExcellent quality of sound across all passages and tempi (full-bodied, not pinched) | <ul style="list-style-type: none">Good roll quality at most tempi – lacks development of second note especially at fast tempiFlam passages pose difficulty, especially at fast tempiUnusual sticking patterns pose difficultyQuality of sound diminishes as tempo and difficulty are increased | <ul style="list-style-type: none">Average roll quality – markedly diminished in quality as tempo increasesLacks development of flam rudimentsCommon variations in sticking not in students repertoireQuality of sound greatly diminishes as tempi and difficulty are increased |
| | | | | |
| Total | Timing _____ + Sound Production _____ = Total _____ | | | |

Comments:

Drumline Audition Rubric No. 2

| | | | | | |
|--------------------|--|--|--|---|--|
| Name: _____ | | Number: _____ | | Instrument: _____ | |
| Technique 75% | Superior 75 - 61 | Advanced 60 - 41 | Proficient 40 - 25 | Basic 24 - 0 | |
| | <ul style="list-style-type: none"> Implement remains in same plane throughout initiation and execution Mastery of stroke mechanics (height-appropriate) Plays in appropriate zone at all times Creates maximum velocity into the head Adapts instantly to modifications in technique, and seamlessly switches between styles of technique | <ul style="list-style-type: none"> Implement mostly remains in same plane throughout initiation and execution Understands and can demonstrate stroke mechanics (height-appropriate) Plays appropriate zone most of the time Creates good velocity into the head Adapts quickly to modifications in existing technique, and demonstrates some ability to adopt multiple approaches | <ul style="list-style-type: none"> Implement generally remains in same plane throughout initiation and execution Basic understanding of stroke mechanics (height-appropriate) – execution lacking Plays in appropriate zone some of the time Creates average velocity into the head Adapts slowly to modifications in technique | <ul style="list-style-type: none"> Implement rarely remains in same plane throughout initiation and execution Little to no understanding of stroke mechanics (height-appropriate) Does not play in appropriate zone Creates little velocity into the head Cannot adapt to modifications in technique | |
| | | | | | |
| Performance 25% | 25 - 20 | 19 - 12 | 11 - 6 | 5 - 0 | |
| | <ul style="list-style-type: none"> Immaculate posture Focuses on stationary point at all times (stoic) Visible emotion appropriate to passage Does not communicate mistakes visually | <ul style="list-style-type: none"> Excellent posture Focuses on stationary point frequently Visible emotion usually appropriate to passage Little visual communication of mistakes | <ul style="list-style-type: none"> Good posture Usually focuses on stationary point Little visible emotion regardless of passage Visual communication of mistakes | <ul style="list-style-type: none"> Average posture Rarely focuses on stationary point No visible emotion regardless of passage Communication of mistakes both visually and via posture | |
| | | | | | |
| Total | Technique _____ + Performance _____ = Total _____ | | | | |

Comments:

Notation Key

| | |
|--------|--|
| Snare | |
| Tenor | |
| Bass | |
| Cymbal | |

Foundational Studies

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the Marching Knight Drumline and will set a foundation for our sound approach and ensemble playing.

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- ❑ **Legato Studies:**
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Legato Studies

Eights



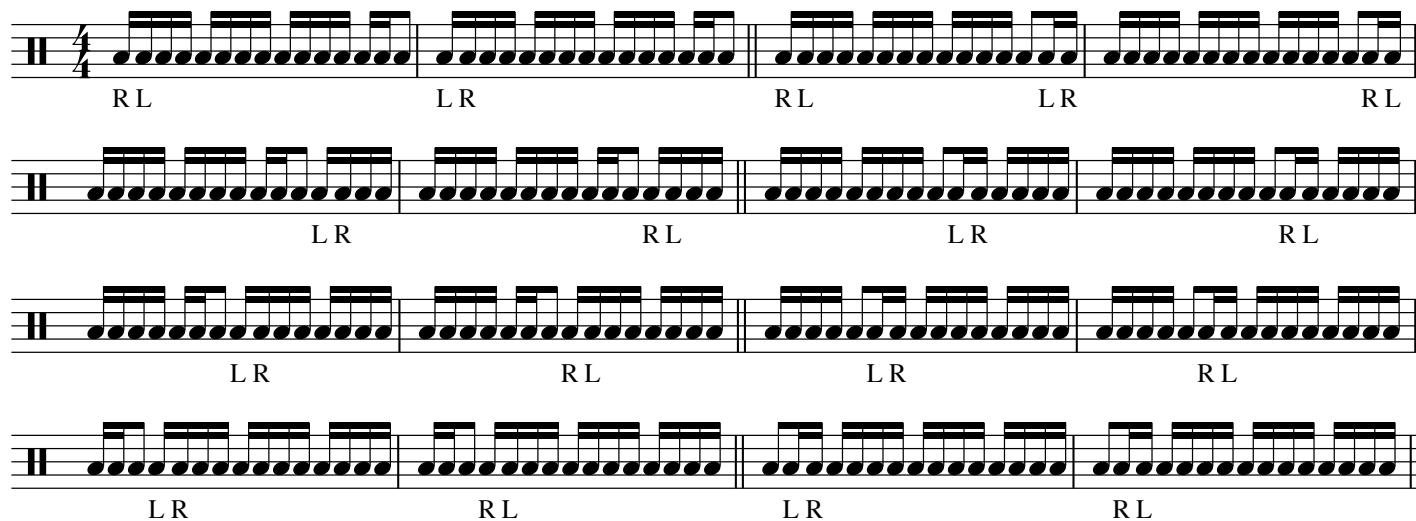
16 on a Hand



Double Stop Variations



Fill-Ins Variations



Turnaround

Two staves of musical notation for a 'Turnaround' exercise. The first staff contains four measures: the first and third are in 4/4 time with a right-hand (R) label; the second and fourth are in 15/16 time with a right-left (R L) label. The second staff contains four measures: the first and second are in 4/4 time with right (R) and left (L) labels respectively; the third and fourth are in 7/16 time with right (R) and left (L) labels respectively. All measures contain continuous eighth-note patterns.

Time Check

A single staff of musical notation for a 'Time Check' exercise, consisting of four measures. The first measure is in 4/4 time with a right-left (R L) label. The second measure is in 4/4 time with a right (R) label. The third measure is in 4/4 time with a right-left (R L) label. The fourth measure is in 4/4 time with a left (L) label. The notation includes eighth notes and eighth rests.

Duple Timing

Two staves of musical notation for a 'Duple Timing' exercise. The first staff has four measures of eighth-note patterns in 4/4 time. The second staff has four measures: the first three are eighth-note patterns in 4/4 time, and the fourth is a dotted eighth-note pattern in 4/4 time.

Variation 1:

A single staff of musical notation for Variation 1, consisting of four measures. Each measure contains a dotted eighth-note followed by a sixteenth-note, with eighth rests. The first three measures have a repeat sign at the end, and the fourth measure ends with a double bar line.

Variation 2:

A single staff of musical notation for Variation 2, consisting of four measures. Each measure contains a dotted quarter-note followed by an eighth-note, with eighth rests. The first measure has a repeat sign at the end, and the fourth measure ends with a double bar line.

Triple Timing

Two musical staves are shown, each with a 12/8 time signature. The first staff contains four measures of music. The first measure has a pattern of R L R. The second measure has a pattern of R L R R L R R L R. The third measure has a pattern of R L L R L L R L L. The fourth measure has a pattern of R R L R R L R L. The second staff also contains four measures. The first measure has a pattern of R R L R R L R L. The second measure has a pattern of L R L L R L L R L. The third measure has a pattern of L R L L R L L R L. The fourth measure has a pattern of L R L L R L L R L.

Variation 1:

Variation 2:

Legato Add-Ons

[illegible]

Accent Studies

8/8



R

L

4/4



R

L

2/2



R

L

Bucks



R

L

1/7



R

L

1/3



R

L

**Triple
Bucks**



R

L

7 Up



R

L

3 Up



R

L

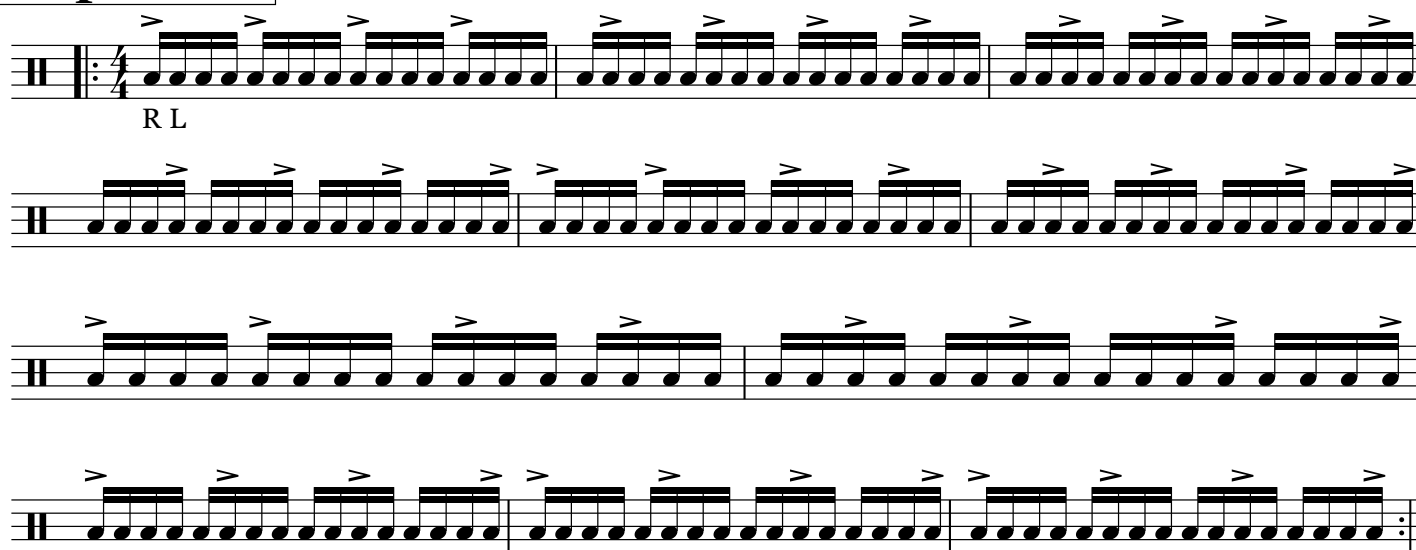
2 Up



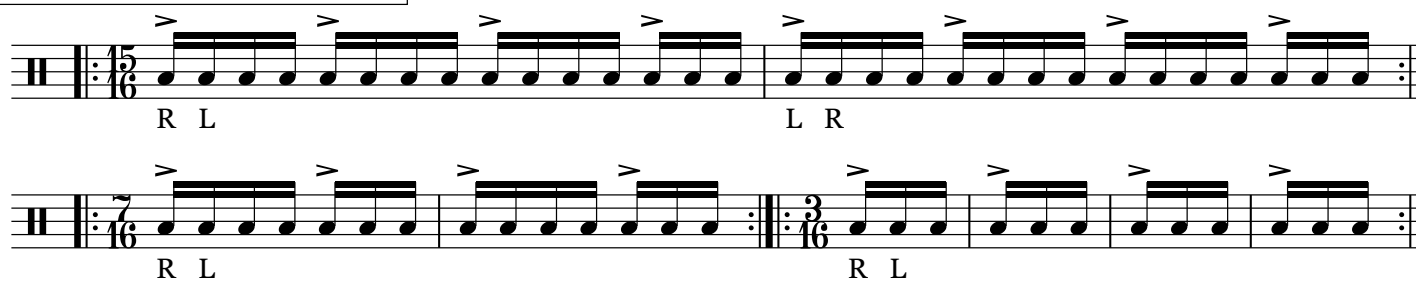
R

L

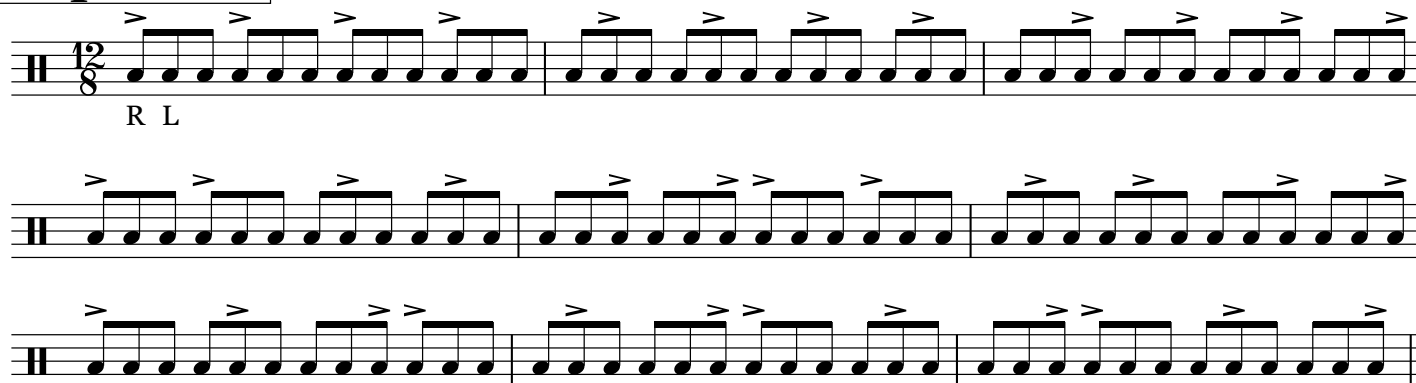
Duple Grid



Turnaround Grid

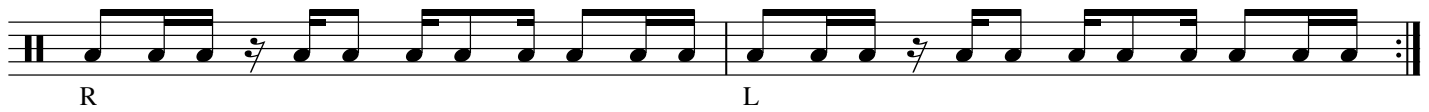


Triple Grid



Double and Triple Studies

Doubles



Variation 1:



Variation 2:



Triples



Variation 1:



Variation 2:



12/8 Doubles

The musical score is written on a single staff with a key signature of one flat (Bb) and a time signature of 12/8. The piece begins with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes, often beamed together. Below the staff, letters 'R' and 'L' indicate the foot used for each measure. The sequence of feet is: R, L, R, L, R, L, R, L, R, L, R, L. The piece ends with a double bar line.

Roll Studies

Pressure Study No. 1



R
L

Variation:



R

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



R

R R L L

Pressure Study No. 2



R
L

Variation A:
(insert into bar 2)



Variation B:
(insert into bar 2)



Duple Roll Subdivision

Variations
(insert into beats 3 and 4)



R L



Ones, Twos, Fours

Ones and Ones:



Twos and Twos



Fours and Fours



Triple Roll Subdivision

Variations inserts:

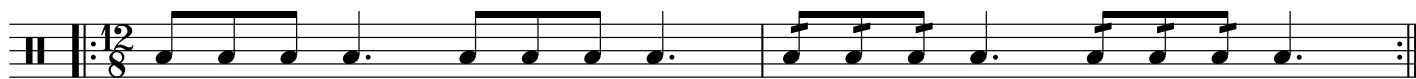


R L

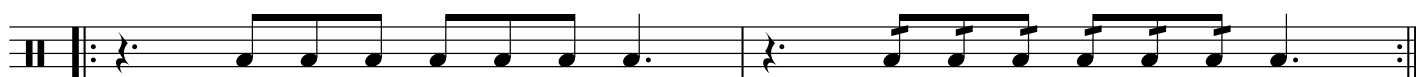
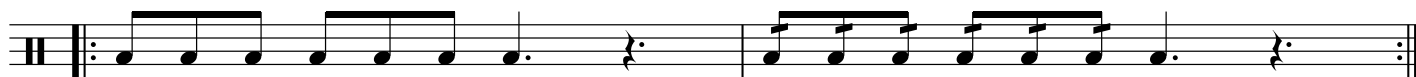


Roll Attacks

Play duple and triple



R L



Metric Studies

Hand Speed Shift

Hand Speed Shift drum notation in 4/4 time. The notation consists of three staves. The first staff begins with a double bar line, a 4/4 time signature, and a drum head icon. It contains four measures of eighth-note patterns with triplet markings (3) above the notes. The second and third staves each contain two measures of similar eighth-note patterns with triplet markings. The first measure of the first staff is labeled 'R L' below it.

R L

Modulation No. 1

Modulation No. 1 drum notation in 4/4 time. The notation consists of a single staff with a double bar line, a 4/4 time signature, and a drum head icon. It contains four measures of eighth-note patterns. The first measure has four triplet markings (> 3) above it. The second measure has two triplet markings (> 3). The third and fourth measures each have two triplet markings (> 3). The notation is divided into four measures by vertical bar lines.

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

Modulation No. 2

Modulation No. 2 drum notation in 4/4 time. The notation consists of a single staff with a double bar line, a 4/4 time signature, and a drum head icon. It contains four measures of eighth-note patterns. The first measure has two triplet markings (3) above it. The second measure has two triplet markings (3). The third and fourth measures each have two triplet markings (3). The notation is divided into four measures by vertical bar lines.

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

Modulation No. 3

Modulation No. 3 drum notation in 4/4 time. The notation consists of a single staff with a double bar line, a 4/4 time signature, and a drum head icon. It contains four measures of eighth-note patterns. The first measure has two triplet markings (3) above it. The second measure has two triplet markings (3). The third and fourth measures each have two triplet markings (3). The notation is divided into four measures by vertical bar lines.

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

Hands-Seperate Studies

Add-Ons

Three musical staves for 'Add-Ons' exercises. The first staff is in 5/4 time, the second in 7/4, and the third in 4/4. Each staff shows a sequence of eighth and sixteenth notes with accents, divided into two measures by a double bar line. Hand indicators 'R' and 'L' are placed above the first notes of the first and second measures respectively.

Paraddiddle Breakdown

Two musical staves for 'Paraddiddle Breakdown' exercises. The first staff is in 4/4 time and the second in 4/4. Each staff shows a sequence of eighth and sixteenth notes with accents, divided into two measures by a double bar line. Hand indicators 'R' and 'L' are placed below the notes to indicate the sequence of hands.

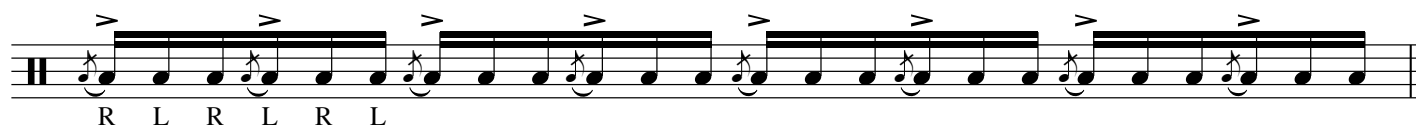
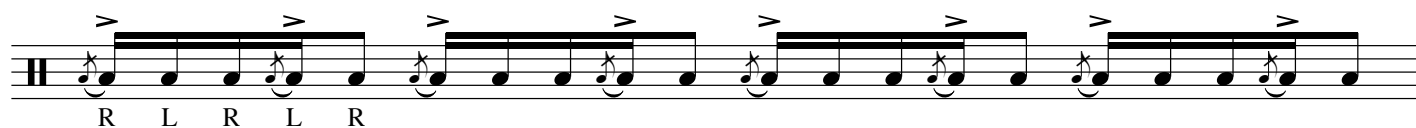
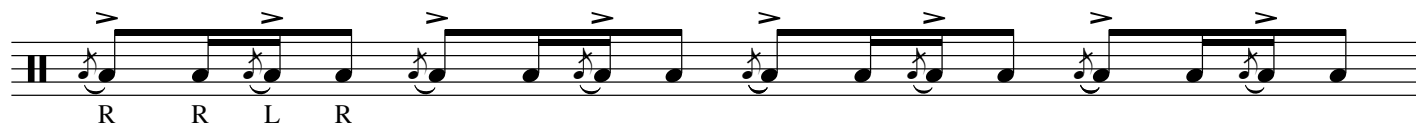
Double Paraddiddle Breakdown

Two musical staves for 'Double Paraddiddle Breakdown' exercises. The first staff is in 12/8 time and the second in 4/4. Each staff shows a sequence of eighth and sixteenth notes with accents, divided into two measures by a double bar line. Hand indicators 'R' and 'L' are placed below the notes to indicate the sequence of hands.

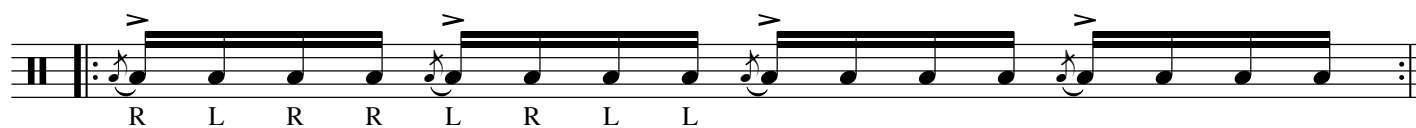
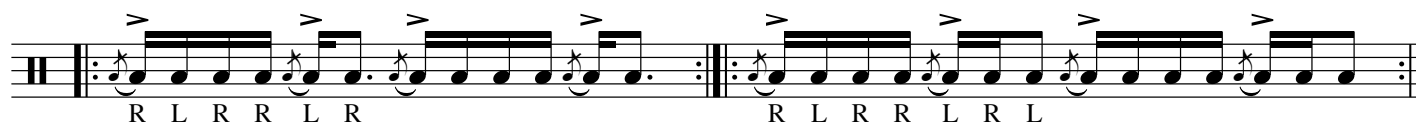
Paraddiddle-diddle Breakdown

Two musical staves for 'Paraddiddle-diddle Breakdown' exercises. The first staff is in 12/8 time and the second in 4/4. Each staff shows a sequence of eighth and sixteenth notes with accents, divided into two measures by a double bar line. Hand indicators 'R' and 'L' are placed below the notes to indicate the sequence of hands.

Flam Accent Breakdown



Flam-a-diddle Breakdown



Warm-Ups

These supplementary warm-ups are a culmination of our foundational studies. These etudes maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These warm-ups will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

Exercises *Three* through *Seven* are located within the **Block Sequence** score.

- **One** - Legatos
- **Two** – Syncopated Variations
- **Three** – Accent/Tap
- **Four** – Sixteenth-note Timing
- **Five** – Stick Control/Metric Timing
- **Six** – Double/Triple Beat/Irish
- **Seven** – Duple Rolls/Samba
- **Block Sequence**

One

Legatos

1 Eights

4x's

Snare
Tenor
Bass

Cymbal

A Around Patterns:

B

C

T

B

C

Split Patterns:

*Substitute: 2's, 3's, and 4's

Alternate Patterns:

2 Nines

4x's

S

T

B

C

A Around Patterns:

B

C

T

B

Split Patterns:

*Substitute: 2's, 3's, and 4's

Two

Syncopated Variations

Common-time check:

Drum score for "Common-time check" featuring four staves: Snare, Tenor, Bass, and Cymbal. The music is in common time (C) and includes various syncopated rhythms and patterns. The Snare and Tenor parts are marked with "R" (Right) and "L" (Left) for hand placement. The Bass part includes "Variation A" and "Variation B" sections. The Cymbal part includes "Variation B".

1 Legatos - substitute accents and flams

Drum score for "1 Legatos - substitute accents and flams" featuring three staves: Snare (S), Tenor (T), and Bass (B). The music is in common time (C) and includes various syncopated rhythms and patterns. The Snare and Tenor parts are marked with "R" (Right) and "L" (Left) for hand placement. The Bass part includes "Variation A" and "Variation B" sections.

2 Hand-to-Hand - substitute accents, flams, and diddles

Drum score for "2 Hand-to-Hand - substitute accents, flams, and diddles" featuring three staves: Snare (S), Tenor (T), and Bass (B). The music is in common time (C) and includes various syncopated rhythms and patterns. The Snare and Tenor parts are marked with "R" (Right) and "L" (Left) for hand placement. The Bass part includes "Variation A" and "Variation B" sections.

2014 Block Sequence

UCF Marching Knights Drumline

SIX
A ♩. = 152

Snare

Tenor

Bass

Cymbal

f

f

f

f

S

T

B

C

Sheet music for Soprano (S), Tenor (T), Bass (B), and Cello (C). The music is written in a single system with four staves. The Soprano part features a melodic line with eighth and sixteenth notes, often beamed together. The Tenor part has a similar melodic line, sometimes with grace notes. The Bass part consists of a steady eighth-note accompaniment. The Cello part provides a harmonic foundation with a mix of eighth and sixteenth notes. Fingerings (L and R) are indicated throughout the score.

Sheet music for Soprano (S), Tenor (T), Bass (B), and Cello (C). This system continues the piece with more complex rhythmic patterns. The Soprano and Tenor parts include triplets and sixteenth-note runs. The Bass part maintains its accompaniment role. The Cello part features more active melodic lines. Fingerings (L and R) are indicated throughout the score.

THREE

B = 124

Score for Soprano (S), Tenor (T), Bass (B), and Cello (C). The score is in 3/4 time. The Soprano part features a melodic line with accents and a final triplet. The Tenor part has a similar melodic line with accents. The Bass part features a rhythmic pattern of eighth notes with accents. The Cello part has a melodic line with accents and a final triplet. The score is divided into four systems, each with a rehearsal mark (A, B, C, D) and a measure number (1, 2, 3, 4).

Score for Soprano (S), Tenor (T), Bass (B), and Cello (C). The score is in 3/4 time. The Soprano part features a melodic line with accents and a final triplet. The Tenor part has a similar melodic line with accents. The Bass part features a rhythmic pattern of eighth notes with accents. The Cello part has a melodic line with accents and a final triplet. The score is divided into four systems, each with a rehearsal mark (A, B, C, D) and a measure number (1, 2, 3, 4). The score includes dynamic markings such as *ff* and *ff*.

C

Section C is a musical score for four voices: Soprano (S), Tenor (T), Bass (B), and Cello (C). The score is written in a single system with four staves. The Soprano staff begins with a treble clef and a key signature of one sharp (F#). The Tenor, Bass, and Cello staves begin with a bass clef and a key signature of one sharp (F#). The Soprano staff has a dynamic marking of f and a tempo marking of Allegro . The Tenor staff has a dynamic marking of f and a tempo marking of Allegro . The Bass staff has a dynamic marking of f and a tempo marking of Allegro . The Cello staff has a dynamic marking of f and a tempo marking of Allegro . The score consists of four measures. The first measure is marked with a repeat sign and a first ending bracket. The second measure is marked with a repeat sign and a first ending bracket. The third measure is marked with a repeat sign and a first ending bracket. The fourth measure is marked with a repeat sign and a first ending bracket. The score includes various musical notations such as notes, rests, and dynamic markings.

D

Section D is a musical score for four voices: Soprano (S), Tenor (T), Bass (B), and Cello (C). The score is written in a single system with four staves. The Soprano staff begins with a treble clef and a key signature of one sharp (F#). The Tenor, Bass, and Cello staves begin with a bass clef and a key signature of one sharp (F#). The Soprano staff has a dynamic marking of f and a tempo marking of Allegro . The Tenor staff has a dynamic marking of f and a tempo marking of Allegro . The Bass staff has a dynamic marking of f and a tempo marking of Allegro . The Cello staff has a dynamic marking of f and a tempo marking of Allegro . The score consists of four measures. The first measure is marked with a repeat sign and a first ending bracket. The second measure is marked with a repeat sign and a first ending bracket. The third measure is marked with a repeat sign and a first ending bracket. The fourth measure is marked with a repeat sign and a first ending bracket. The score includes various musical notations such as notes, rests, and dynamic markings.

5

FIVE

E

S

T

B

C

Flammables

F

The musical score for 'Flammables' is written for four voices: Soprano (S), Tenor (T), Bass (B), and C. The score is divided into four systems, each corresponding to a staff. The Soprano staff begins with a treble clef and a key signature of one flat (B-flat). The Tenor staff begins with a bass clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The C staff begins with a bass clef and a key signature of one flat (B-flat). The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *cresc.* and *f*. The Soprano staff features a series of sixteenth-note runs, while the Tenor staff features a series of thirty-second-note runs. The Bass staff features a series of sixteenth-note runs, and the C staff features a series of thirty-second-note runs. The score is a single system, with the four staves aligned horizontally.

[illegible]

The image displays a musical score for 'The Four Seasons' by Vivaldi, specifically the first movement of 'Spring'. The score is arranged in four staves, labeled S, T, B, and C from left to right. Each staff contains musical notation, including notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). A box labeled 'ONE' is positioned on the left side of the score, indicating the first movement. The notation includes various musical symbols, such as clefs, time signatures, and articulation marks, which are typical of Baroque-era musical notation.

G 12 to 5 step size

S $\frac{3}{4}$ *p* R
 T $\frac{3}{4}$ *p* R
 B $\frac{2}{4}$ *ff* R
 C $\frac{2}{4}$ *ff* R

H

S $\frac{3}{4}$ *p* R
 T $\frac{3}{4}$ *p* R
 B $\frac{2}{4}$ *ff* R
 C $\frac{2}{4}$ *ff* R

SEVEN

CENTER: I 6 to 3

Sheet music for Section SEVEN, measures 1-4. The music is written for four staves: S (Soprano), T (Tenor), B (Bass), and C (Cello/Double Bass). The key signature is one flat (B-flat). The time signature is 4/4.

Measure 1: S (Soprano) has a whole note chord (F4, A4, C5) with a 'CENTER: I' marking. T (Tenor) has a whole note chord (B3, D4, F4) with a 'SHIFT' marking. B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

Measure 2: S (Soprano) has a whole note chord (F4, A4, C5) with a '6 to 3' marking. T (Tenor) has a whole note chord (B3, D4, F4) with a '6 to 3' marking. B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

Measure 3: S (Soprano) has a whole note chord (F4, A4, C5) with a '9 to 3' marking. T (Tenor) has a whole note chord (B3, D4, F4) with a '9 to 3' marking. B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

Measure 4: S (Soprano) has a whole note chord (F4, A4, C5) with a '6 to 3' marking. T (Tenor) has a whole note chord (B3, D4, F4) with a '6 to 3' marking. B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

J

Sheet music for Section J, measures 1-4. The music is written for four staves: S (Soprano), T (Tenor), B (Bass), and C (Cello/Double Bass). The key signature is one flat (B-flat). The time signature is 4/4.

Measure 1: S (Soprano) has a whole note chord (F4, A4, C5) with a 'J' marking. T (Tenor) has a whole note chord (B3, D4, F4). B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

Measure 2: S (Soprano) has a whole note chord (F4, A4, C5) with a 'J' marking. T (Tenor) has a whole note chord (B3, D4, F4). B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

Measure 3: S (Soprano) has a whole note chord (F4, A4, C5) with a 'J' marking. T (Tenor) has a whole note chord (B3, D4, F4). B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

Measure 4: S (Soprano) has a whole note chord (F4, A4, C5) with a 'J' marking. T (Tenor) has a whole note chord (B3, D4, F4). B (Bass) has a whole note chord (B2, D3, F3). C (Cello/Double Bass) has a whole note chord (B1, D2, F2).

The musical score is organized into four staves, labeled S, T, B, and C at the bottom. Each staff contains a series of musical notations, including notes, rests, and fingerings. The notation is complex, featuring many beamed notes and rests. Below the musical notation, there are several letters and numbers that appear to be part of the score's structure or instructions. The letters include R, L, IN, and DOWN, and the numbers include 3 and 6. The score is written in a style that suggests it is a technical exercise or a piece of music designed to explore specific musical concepts.