

# TULANE UNIVERSITY

## MARCHING BAND

---

### FRONT ENSEMBLE TECHNIQUE AND INFORMATION HANDBOOK



**W**elcome! I am very excited that you have chosen to participate in the Front Ensemble at Tulane University! Your desire to become a part of this marching percussion ensemble is a testament to your desire to work hard, play well, entertain diverse audiences, and express your musical passion. The success of this group will be a direct result of an intense work ethic, dedication, and adherence to the program's core values from you and all members who come before and after you. The following handbook has been compiled to assist you in your percussive journey. The TUMB Percussion Section provides many great opportunities for you as a student and, as with all great programs, there is much preparation and support required to make the "TUMBl ine" a rewarding experience for all. Your goal is to be the best you can possibly be in music and in life! With the tools provided in this program, you will meet and exceed the expectations you create for yourself! If you are unable to find the answer to your questions in the following packet, or have any other questions about the world of marching percussion and the opportunities it can provide, please contact me at any time. Now! The world of marching percussion awaits! Good luck!

—Andrew K. Szypula, Assistant Director of Bands  
(504) 450-0486  
aszypula@tulane.edu

# ***THE FOUR “A”s***

**ATTENDANCE-** If you attend rehearsals consistently, you will fulfill your potential for improvement, for reaching the goal of being the best that you can possibly be.

**ATTITUDE-** When your attitude is consistently positive and objective, and you are eager to learn despite the challenges that may arise, you can — and will — achieve the goals you set for yourself and that the Tulane Percussion Section sets for itself as an ensemble.

**AWARENESS-** Always be aware of yourself in your surroundings. Understand that you are an essential, yet very small, piece of a much larger puzzle. Know your role. Demonstrate consistently that you understand your responsibilities. Doing those things will enhance your day-to-day experience. You will learn much more than you think by simply being aware of what’s happening outside your own little world. How well you integrate yourself into the larger effort will determine the ultimate progression and success of the whole group.

**ABILITY-** in the end, your actual performance ability, as opposed to your potential, will be the direct result of the level of your commitment to the previous “A”s. Your ability improves in proportion to your attendance, to your attitude and to your awareness.

As a member of the Tulane Percussion Section, you will be measured against the A’s. They are your standards. Your degree of success will reflect how well you’ve mastered them.

All members will be held to all instruction given. It is your job to apply the changes given by your instructors and maintain them as you are inevitably going to receive more and more instruction throughout the year.

## ***OTHER WORDS OF WISDOM***

- Understanding and buying in to our program and approach will be of the utmost importance to the success of the TUMB.
- Remember, actions always speak louder than words.
- We want to transform our promise to be the best we can be into a reality. That will mean demonstrating a remarkable level of discipline as an ensemble and as individuals within an ensemble.
- We will strive to be on the same word of the same page at all times.
- Together, we will focus in rehearsal and after rehearsal on living up to our mission.
- Understand that how you conduct yourself on a consistent basis will color your individual experience and the experience of the entire ensemble. We want everyone to have the most positive and enjoyable experience possible; so please be sure that you are always working with the staff and your colleagues toward excelling on all levels.
- Being great at anything is a ton of fun.
- The aspiration to be great is one thing; to be great is something else.
- You must grasp the dimensions of the work ahead of you, the discipline and mindset that are needed to achieve authentic greatness as an individual and as part of an ensemble.

The challenge may be greater than you now imagine it to be.

Nonetheless, are you up for it?!

# ***TAKING CARE***

## **CARE FOR THE INSTRUMENTS:**

Your instruments are owned by Tulane University and are to be treated with the finest care. Nothing should EVER be placed on top of keyboard instruments, drums, or timpani for any reason short of mallets, sticks, and covers. Instruments are to be covered and stored at all times when they are not being played. During breaks in rehearsals, the equipment is to be lined up in an orderly fashion to give a refined and professional look to the equipment and to the group. Mallets and sticks are never to be placed on the ground/floor. No one outside the membership of a section is permitted to play any instrument without permission from an instructor.

There is a large amount of heavy equipment associated with marching percussion and every member will be responsible for their assigned items. A system will be developed where every member is responsible for something. Speed and care is important, especially in performance settings.

## **CARE FOR YOUR HEALTH:**

At no time should anyone play while hurt without us knowing about it. If you suspect a physical problem due to your playing, you MUST inform us immediately. We are not doctors, but if something can be done for you we will take care of it. If not, please understand that we need to avoid creating any lasting injuries such as tendonitis. The technique program is designed to avoid these problems. Stick to the technique, work diligently to make adjustments to match the technique and you shouldn't have any problems. There is no use in trying to hide a previous or current injury that may hold you back from playing to your fullest.

We learn a *lot* of music. Music learning skills are paramount and time management is key. As a student at Tulane University you are already expected to perform at a high academic level. Manage your time to make sure you balance your academic studies with the time required to learn a new halftime show. Don't get overwhelmed. Plan ahead, ask for help, and let us know if you're having trouble!

## **CARE FOR THE GROUP:**

There are many parts of this activity that go well beyond playing and marching. Far more important is how well you work with the group, how well you interact with others from different backgrounds, different ability levels, different ages, and different experience levels. Remember the As! We are all in this together and you have to take care of each other no matter what. Part of your experience will include your ability to become part of the group and bring others into the group. You are all in competition with yourselves and each other and you should help each other become great!



# TECHNIQUE

*Technique*, or how you play your instrument, is the foundation of the Tulane Percussion Section. Just as a house cannot stand without a firm foundation, musicians cannot perform without a proper approach to their instrument. We will spend a great amount of time focusing on *technique*. It is expected that you will dedicate a large portion of your time to practicing the Tulane Percussion technique program. The most basic concepts should be worked on daily. These basic concepts should then be constantly applied to your exercises and music to lead you toward becoming a highly skilled musician. A solid *technique* program is absolutely crucial to our success as a percussion ensemble.

## POSTURE:

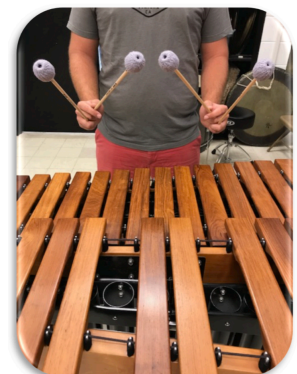
Feet will be shoulder width apart with knees slightly bent, to enable movement behind the instruments. Feet should be slightly angled outward to facilitate shifts around the instrument. For most instances, the torso and shoulders will stay parallel with the keyboard. Each keyboard should be at an appropriate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

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

## SET POSITION:

Mallet heads are aligned equally at full wrist extension above the keyboard, which is also the top of the Piston Stroke. Distance between mallet heads will change depending on the interval to be played. Mallet heads should angle in and create an “A” shaped frame that is maintained as we move around the keyboard. Keep the wrists low and do not use your arm to raise the mallets.

Stay relaxed at all times.



## 2 Mallet Technique - Middle Fulcrum:



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

At most tempos we will encounter (for the exception of very brisk tempos) the front and back of your grip should be relatively relaxed. The back should be a tad more stable to create a solid foundation, but the front between the thumb and index finger should be relaxed until very fast tempos. The "middle fulcrum" makes use of the weight of your arm with the added benefit of more dexterity and more moderate to brisk tempos as in front fulcrum.

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

## 2 Mallet Stroke Types:

**PISTON STROKE:** The starting and stopping point of the stroke are the same (with the exception of horizontal motion across the keyboard creating a SHIFT). The piston stroke is straight down to play and straight up to return back to the original playing position. No wasted motion is created by a piston stroke. The stroke is relaxed yet precise, and it does not connect to the next stroke.

**LEGATO STROKE:** This is our general stroke and will be used the most often within the mallet ensemble. It is a relaxed, smooth, and connected stroke. When playing exercises like Legato Strokes and Scales, the wrist creates a constant full range of motion to generate a very natural looking/sounding stroke.

## 2 Mallet Technique - cont'd

SHIFT: When going from one note to another, we will use the upstroke of a piston stroke to travel to your next destination. We will refer to it as a “checkmark” type of motion. This is very helpful when moving through tricky 4 mallet chords, or when making large leaps around the instrument. The main function of the stroke is to get you where you need to be sooner, which then allows you to play more accurately and with a better sound.

---

## 4 MALLET TECHNIQUE - STEVENS GRIP:

*The following process is the same for both hands.*

Stevens grip, named after its creator Leigh Howard Stevens, is the most commonly-used 4-mallet grip in the United States and in the marching percussion world.

### GENERAL CONCEPTS:

- The wrists move in a “chopping” motion rather than the “patting” motion used in 2-mallet technique
- Palms face each other
- Knuckles are stacked vertically
- Thumbnails are facing the ceiling



### OUTSIDE MALLET:

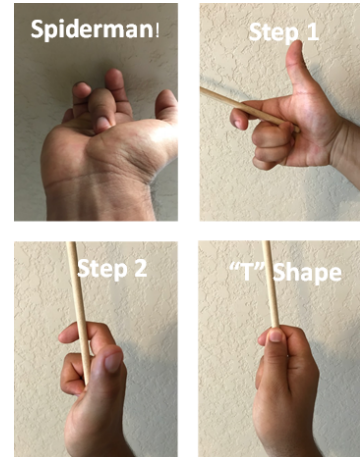


Grip the mallet with your pinky and ring finger. The pinky is our “anchor” and must wrap all the way around the mallet providing the foundation for the grip. There should be about an inch to an inch and a half of mallet protruding behind your pinky. (NOTE: this is actually a modified Stevens grip, many online resources will say to have only a half inch of mallet behind the pinky. This modified grip provides a bit more stability and power for the high demands of marching applications). The outer mallet should go up at about a 45 degree angle in relationship to the forearm. This will ensure the mallets will hang evenly when the inner mallet is added to the grip.

## 4 Mallet Technique - cont'd

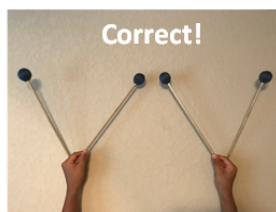
### INSIDE MALLET:

Place the mallet in the center palm of your hand just under your thumb muscle. Your middle finger is wrapped around the mallet, holding it into your palm/thumb muscle with the fingertip (similar to Spider-Man's web shooting action!) Your index finger now acts as a shelf for the inside mallet, and the mallet should be able to rest without any pressure in your hand. We will call this the "bridge". Just like any real bridge, it must never falter or bend. The index finger must always stay out and never curl into your hand at any time.

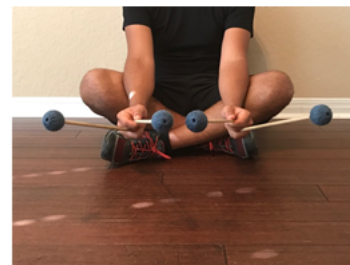
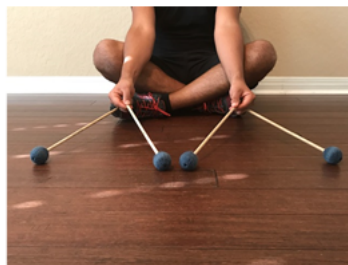
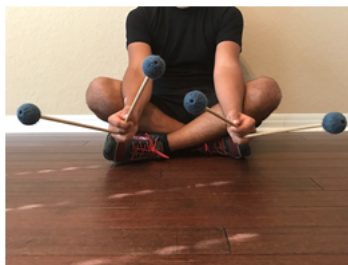


### SETUP:

Finally, place your thumb on the inside mallet directly over the first knuckle of your index finger. The thumb rests on top of the mallet and applies only the minimal amount of pressure to keep it in place. The thumb contacts the mallet with the fleshy part of the thumb, not the tip of the thumb (as seen right). Do not bend your thumb and introduce extraneous pressure. This will allow you to freely change intervals as well as maintain a relaxed grip.



With two mallets in each hand, hold the mallets firmly in the "chopping" position. The mallets should naturally rest in the interval of about a fifth. Lower your hands to the instrument (or the floor if an instrument is not available) and press down so the mallets become even horizontally. Lift the wrist using the "chopping" motion and keep the mallets aligned.

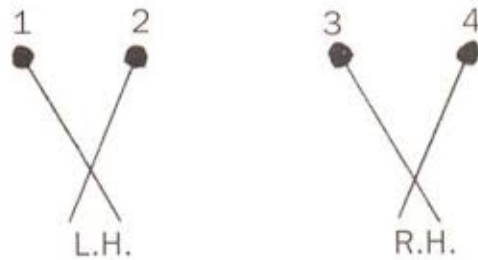




## 4 MALLET STROKE TYPES:

There are four basic stroke types that we will use with the Stevens technique:

1. Double Vertical strokes
2. Single Independent strokes
3. Single Alternating strokes
4. Double Lateral strokes



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

2. **SINGLE INDEPENDENT STROKES:** We will primarily be using this stroke type for mallets 2 and 3 (the inside mallets). The playing position will be achieved by rotating the "active" around the unused mallet (i.e.: mallet 3 will rotate around mallet 4). In order to develop independence, in this case, with the inside mallets, it is important to keep the outer mallets as still as possible. The outer will be defined as being half the height of the playing position. Relaxed fingers act as shock absorbers—tension will cause the outer mallets to twitch vertically and/or horizontally. Make sure that you keep your index finger and thumb firm, but relaxed. This will help to keep control of the inside mallets. When at set position, the outer mallets should be slightly angled up, not parallel with the keyboard. This should happen naturally.

3. **SINGLE ALTERNATING STROKES:** This stroke type is closely related with the Single Independent stroke, but without concern for motion in the other mallet. The set position and playing position are the same as in the Double Vertical stroke. As one mallet strikes the bar, the other mallet will raise in response much like a pendulum transferring its momentum. Be sure to not simply rotate the wrist: instead, think of the pivot point as bouncing from one mallet to the next. This will allow us to control the articulation, rhythm and dynamic of each mallet.

4. **DOUBLE LATERAL STROKES:** The standard Double Lateral stroke is most commonly used for the "ripple roll" or "lateral roll" technique. It should not operate like the other 3 stroke types. The goal here is to produce TWO strokes through ONE hand motion. Again, the set position and playing position are the same as a Double Vertical stroke. In the case of the outside Double Lateral stroke, play as if you were going to perform a Single Independent stroke (the outside mallet will strike the bar first) and then rotate your wrist counter-clockwise to strike the bar with your inside mallet. The motion of your wrist is similar to turning a doorknob. In order to achieve a consistent sound from mallet to mallet, you will need to use a lot of "torque" in your wrist. Be sure to keep your index finger and thumb firm, but relaxed!

# ***DYNAMIC LEVELS***

***p*** — *piano* — 3"

0 degrees

Sticks are parallel to the playing surface

***mp*** — *mezzo piano* - 6"

22.5 degrees

***mf*** — *mezzo forte* - 9"

45 degrees

***f*** — *forte* - 12"

67.5 degrees

***ff*** — *fortissimo* - 15"

90 degrees

Sticks are fully extended, perpendicular to the playing surface

***fff*** — *fortississimo* - 18"

Visual dynamic. Implements are vertically extended, arms extend height



# Check Patterns - Triple

Thom Hannum

check

12/8

r l r l r l r r r etc.

1

r l / l r X r l r r r etc.

2

r l / l r X r r r etc.

3

r X r l / l r r r etc.

4

r l X X r X r r r etc.

5

X X r X X l r r r etc.

6

r X X l X r r r etc.



# Partials

## Timing Exercises

### Duple



### Triple



# TUMBpit Exercise Packet

## Piston Strokes

Musical notation for Piston Strokes exercise in 4/4 time. The exercise consists of a single staff with a treble clef. It begins with a series of eighth-note chords, followed by a sequence of eighth-note chords and eighth-note pairs, and ends with a quarter rest.

## Legato Strokes

Musical notation for Legato Strokes exercise, first line. The exercise consists of a single staff with a treble clef. It features a sequence of eighth-note chords and eighth-note pairs, with the letters R, L, R B, R, and L written below the notes to indicate hand placement.

Musical notation for Legato Strokes exercise, second line. The exercise consists of a single staff with a treble clef. It features a sequence of eighth-note chords and eighth-note pairs, with the letters R B and R L R L written below the notes to indicate hand placement.

## Green Scales

Musical notation for Green Scales exercise, first line. The exercise consists of a single staff with a treble clef. It features a sequence of eighth-note chords and eighth-note pairs, moving up the scale.

Musical notation for Green Scales exercise, second line. The exercise consists of a single staff with a treble clef. It features a sequence of eighth-note chords and eighth-note pairs, moving down the scale.

## Summertime

Musical notation for Summertime exercise, first line. The exercise consists of a single staff with a treble clef and a 6/8 time signature. It features a sequence of eighth-note chords and eighth-note pairs, moving up the scale.

Musical notation for Summertime exercise, second line. The exercise consists of a single staff with a treble clef and a 6/8 time signature. It features a sequence of eighth-note chords and eighth-note pairs, moving down the scale.

Musical notation for Summertime exercise, third line. The exercise consists of a single staff with a treble clef and a 2/4 time signature. It features a sequence of eighth-note chords and eighth-note pairs, moving up the scale.

Musical notation for Summertime exercise, fourth line. The exercise consists of a single staff with a treble clef and a 6/8 time signature. It features a sequence of eighth-note chords and eighth-note pairs, moving down the scale.

## Octave Jumps

The 'Octave Jumps' exercise consists of five staves of music in 4/4 time. The first staff contains two measures of eighth-note chords, with the second measure featuring a key signature change to one flat. The second staff continues with two measures of eighth-note chords, including a key signature change to two flats. The third staff contains two measures of eighth-note chords, with a key signature change to three flats and a time signature change to 3/4 for the final measure. The fourth staff contains two measures of eighth-note chords. The fifth staff contains two measures of eighth-note chords, with a key signature change to one flat and a final whole note chord.

## Spatial Awareness

The 'Spatial Awareness' exercise consists of three staves of music in 4/4 time. The first staff contains two measures of eighth-note triplets, with a key signature change to one flat. The second staff contains two measures of eighth-note triplets, with a key signature change to two flats. The third staff contains two measures of eighth-note triplets, with a key signature change to one flat and a final whole note chord.

# Timing 101

## A

RLRLRLRL\_\_\_\_ RLRRLRRLRRLR RLRL\_\_\_\_ RLLRLLRLLRLL

RLRL\_\_\_\_ RRLRRLRRLRRL RLRL\_\_\_\_ LRL LRL LRL LRL

RLRL\_\_\_\_ RLRRLLRRL LRL RLRL\_\_\_\_ RLRRLLRRL LRL

## B

RLRL\_\_\_\_ RL RL RL RL RLRL\_\_\_\_ LR LR LR LR

RLRL\_\_\_\_ RL RL RL RL RLRL\_\_\_\_ RLR LR LR L

RLRL\_\_\_\_ RL LR RLR L RLRL\_\_\_\_ RL LR RLR L

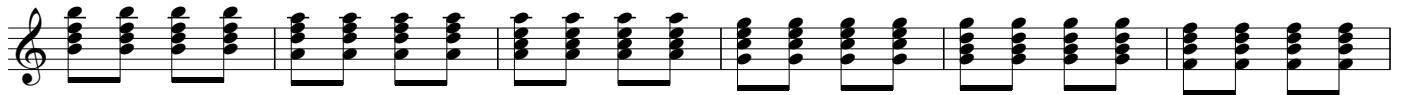
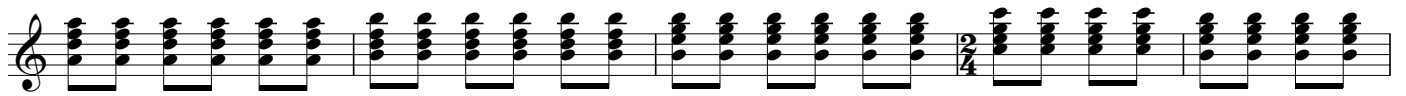
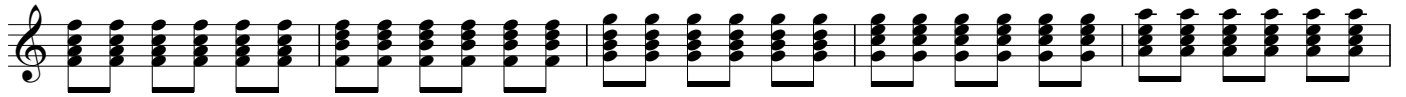
## C

RLRL\_\_\_\_ R R R R RLRL\_\_\_\_ L L L L

RLRL\_\_\_\_ R R R R RLRL\_\_\_\_ L L L L

RLRL\_\_\_\_ R L R L RLRL\_\_\_\_ R L R L R

# Chordal Inversions



**Permutation Variations**

1234                      4321                      1243                      4312

2134                      3421                      123234<sup>6</sup>                      6                      6                      6

432321<sup>6</sup>                      6                      6                      6                      1234326                      6                      6                      6                      432123<sup>6</sup>                      6                      6                      6

Score

# The Loneliness of Santa Claus

Andersson/Arr.Montalvo

Mallets 1

Mallets 2

Timpani

Piano

Guitar

Guitar

Bass Guitar

Bass Guitar

Drum Set

The score is written for a percussion ensemble and guitar. It begins in common time (C) and changes to 3/4 time at the end of the fourth measure. The piano accompaniment consists of block chords. The guitar parts include a melodic line and a bass line with fretting diagrams. The drum set part features a consistent pattern of snare and bass drum hits.

# The Loneliness of Santa Claus

2

8

Mal. 1

Mal. 2

Timp.

Pno.

Gtr.

Gtr.

Bass

Bass

D. S.

The musical score is written for a band and includes the following parts:

- Mal. 1 (Mallets 1):** Treble clef, playing a rhythmic pattern of eighth notes.
- Mal. 2 (Mallets 2):** Bass clef, playing a rhythmic pattern of eighth notes.
- Timp. (Timpani):** Bass clef, playing a series of chords and single notes.
- Pno. (Piano):** Treble and Bass clefs, playing a harmonic accompaniment.
- Gtr. (Guitar):** Treble clef, playing a rhythmic pattern of eighth notes.
- Gtr. (Guitar):** Rhythm guitar part with fret numbers (0, 1, 2, 4) and a slash for a barre.
- Bass:** Bass clef, playing a rhythmic pattern of eighth notes.
- Bass:** Rhythm bass part with fret numbers (4, 2, 1, 1) and a slash for a barre.
- D. S. (Drum Set):** Drum clef, playing a rhythmic pattern of eighth notes.



Score

# DVG

Montalvo

Mallets

Drum Set

This system contains the first five measures of the score. The Mallets part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, both in common time (C). The notation consists of eighth-note chords. The Drum Set part is written on a single staff with a common time signature and uses 'x' marks to indicate drum hits on a regular eighth-note pattern.

Ms.

D. S.

This system contains measures 6 through 9. The Ms. part continues with eighth-note chords in a grand staff. The D. S. part continues with the same eighth-note drum pattern as the first system.

Ms.

D. S.

This system contains measures 10 through 12. The Ms. part continues with eighth-note chords. The D. S. part continues with the eighth-note drum pattern.

Ms.


D. S.

This system contains measures 13 through 15. The Ms. part continues with eighth-note chords. The D. S. part continues with the eighth-note drum pattern. The system concludes with a double bar line.

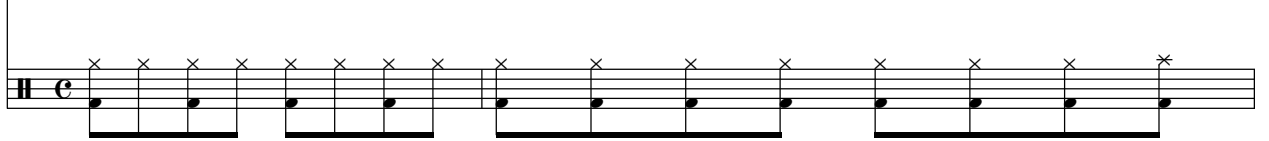
# TUMB Scales

Play In All 12 Major Keys


Mallets




Drum Set




Mal.




D. S.



Mal.



D. S.



Mal.



D. S.





**Time**

Music by Ben Folds  
arr. Andrew Markworth

♩ = 120

Vibraphone

mf  
Ped.

A

\* Ped.

Marimba

mf

Rack Combo

mf

Vibes

Mar.

Rack

**B**

Vibes

Mar.

Rack

*Ped.*

*Ped.*

*l.v.*

The image shows a musical score for three instruments: Vibes, Maracas (Mar.), and Rack. The Vibes part is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six measures of music. The first measure has a slur over a quarter note and a half note, with an accent (>) above the quarter note. The second measure has a slur over a quarter note and a half note, with an accent (>) above the quarter note. The third measure has a slur over a quarter note and a half note, with an accent (>) above the quarter note. The fourth measure has a slur over a quarter note and a half note, with an accent (>) above the quarter note. The fifth measure has a slur over a quarter note and a half note, with an accent (>) above the quarter note. The sixth measure has a slur over a quarter note and a half note, with an accent (>) above the quarter note. The Vibes part is marked with an asterisk (\*) and the word "Ped." (Pedal) in the first and fifth measures. The Maracas part is written in a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six measures of music. The first five measures feature a rhythmic accompaniment of eighth notes. The sixth measure has a whole note. The Rack part is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six measures of music. The first five measures feature a rhythmic accompaniment of eighth notes with accents (>) above each note. The sixth measure has a whole note. The Vibes part ends with a double bar line and a repeat sign. The Maracas part ends with a double bar line and a repeat sign. The Rack part ends with a double bar line and a repeat sign.

# Not The Same

Music by Ben Folds  
arr. Andrew Markworth

♩ = 104

Vibraphone

*ff*  
*Ped.*

Marimba

*ff*

Rack Combo

*ff*

2/3

\* *Ped.*

**A**

Vibes

*f*

*Ped.*

Mar.

*mf*

Rack

*mf*

Not the Same - p.2

**B**

Vibes *ff* Ped. *ff* Ped. *ff* Ped. *ff* Ped.

Mar. *ff*

Rack *ff*

**C**

Vibes Half Pedal *mf* *sim.*

Mar. *mf* *sim.*

Rack *ff* *mf* *p* *mf*

Not the Same - p.3

Vibes

Mar.

Rack

rit.

The musical score is divided into three systems. The top system, labeled 'Vibes', features a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, ending with a 'rit.' (ritardando) marking. The middle system, labeled 'Mar.', consists of two staves: a treble staff with a melodic line and a bass staff with a simple accompaniment of quarter notes. The bottom system, labeled 'Rack', shows a drum set with a snare drum on the top staff and a bass drum on the bottom staff, with 'x' marks indicating specific rhythmic patterns.



# everything in its right place

Radiohead/Adams

(tap-off)

Marimba 1

Marimba 2

Bass Marimba

Vibraphone 1

Vibraphone 2

**A**

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

**B**

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

*last accent 2nd time only*

*last accent 2nd time only*

**A1**

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

**C**

*pedal optional*

9

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Detailed description: This system contains measures 9 through 13. Mrb. 1 and 2 play chords in treble clef with a key signature of one sharp (F#) and one flat (Bb). Mrb. 1 has accents on measures 10, 11, and 12. B. Mba. plays chords in bass clef with accents on measures 10, 11, and 12. Vib. 1 and 2 play eighth-note patterns in treble clef with accents on measures 10, 11, and 12.

**D**

10

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Detailed description: This system contains measures 10 through 14. A box labeled 'D' is positioned above measure 10. Mrb. 1 has a dynamic marking of  $v^*$  above measure 10. Mrb. 1 and 2 play chords in treble clef with accents on measures 10, 11, 12, and 13. B. Mba. plays chords in bass clef with accents on measures 10, 11, and 12. Vib. 1 and 2 play eighth-note patterns in treble clef with accents on measures 10, 11, and 12.

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

**Coda**

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

*\* end opt. pedal*

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

B. Mba.

Vib. 1

Vib. 2

*-For continuous play, start at beginning, repeat mm. 4-11 as desired and take Coda last time.*

*-Can be played with or without accents.*

*-Can be played with or without repeats.*

*-Accents should be only one level higher than non-accents. (i.e. 15"-12")*