

SAINT VINCENT COLLEGE MARCH OF THE BEARCATS MARCHING BAND

FRONT ENSEMBLE DEVELOPMENT

KEYBOARDS



R. KRATOFIL

STROKE TYPES

FULL STROKE

THIS STROKE CAN BE PLAYED IN EITHER A LEGATO OR A PISTON STYLE. THE MALLET STARTS AT THE HEIGHT OF THE DYNAMIC YOU WILL PLAY, AND RETURNS TO THE SAME HEIGHT. FULL STROKES ARE THE MOST COMMON TYPE OF STROKE, AND CAN BE REPEATED ONE AFTER ANOTHER. THIS STROKE CAN BE PLAYED IN A LEGATO OR PISTON STYLE (ALONG WITH ALL OF THE STROKES BELOW).

DOWN STROKE

THE MALLET STARTS AT THE HEIGHT OF THE DYNAMIC YOU WILL PLAY, BUT DOES NOT RETURN TO THE PREVIOUS HEIGHT (NO REBOUND). AT THE POINT WHERE THE MALLET STRIKES THE BAR, THE WRIST STOPS AND DOES NOT LIFT BACK UP. THE MALLET WILL SLIGHTLY REBOUND DUE TO A SMALL AMOUNT OF BOUNCE (DON'T LET THE MALLET "DEAD STROKE" ON THE BAR). THIS STROKE IS IDEAL FOR GOING FROM A LOUD TO A SOFT PASSAGE OF MUSIC AND MAINTAINING STROKE EFFICIENCY.

TAP STROKE

"TAP" REFERS TO A RUDIMENTAL DRUMMING STROKE, WHERE THE STICK ONLY PLAYS 1-3 INCHES OFF THE HEAD. FOR OUR PURPOSES, TAP STROKES ARE BASICALLY FULL STROKES AT A VERY LOW HEIGHT. THEY CAN ALSO BE PLAYED IN A LEGATO OR PISTON STYLE.

UP STROKE

THE MALLET STARTS AT A LOW HEIGHT (TAP STROKE HEIGHT) AND AFTER STRIKING THE BAR, REBOUNDS TO THE HEIGHT OF A FULL STROKE. THIS STROKE IS IDEAL FOR GOING FROM A SOFT TO A LOUD PASSAGE OF MUSIC AND MAINTAINING STROKE EFFICIENCY.

STROKE STYLES

THE LEGATO STROKE

IN THIS CASE THE WORD LEGATO REFERS TO THE LOOK OF THE STROKE (SMOOTH AND CONNECTED) RATHER THAN THE SOUND THAT IT PRODUCES. THE MALLETS MOVE IN A SMOOTH AND CONNECTED MANNER BETWEEN THE DOWNSTROKE AND THE UPSTROKE WITHOUT INTERRUPTION. THE DOWNSTROKE IS SLIGHTLY ACCELERATED AND THE UPSTROKE IS SLOWER AND SLIGHTLY DECELERATED. THIS IS AN EXCELLENT GENERAL PURPOSE STROKE AND WILL BE USED FOR MOST OF OUR MUSIC AND EXERCISES.

THE PISTON STROKE

THE PISTON STROKE REQUIRES A DOWNSTROKE THAT ACCELERATES MORE THAN THE LEGATO STROKE, AND A NATURAL, DECELERATING UPSTROKE (LIKE DRIBBLING A BASKETBALL). THERE IS A NOTICEABLE PAUSE BETWEEN STROKES. THIS STROKE IS EXCELLENT FOR SHIFTING IN SLOWER PASSAGES THAT DEMAND THE UTMOST ACCURACY, AND FOR PRACTICING DOUBLE VERTICAL STROKES WHEN USING 4 MALLETS.

SHIFTING

BASICALLY, SHIFTING IS HOW YOU MOVE FROM ONE NOTE TO ANOTHER. THE SHIFT MUST BE A PART OF YOUR STROKE'S RECOVERY (OR REBOUND). IN OTHER WORDS, WHILE YOUR MALLET IS COMING OFF THE BAR YOU JUST STRUCK, IT IS HEADED IN THE DIRECTION OF ITS NEXT TARGET. THOUGH THIS SOUNDS LIKE A SIMPLE CONCEPT, IT WILL GET A LITTLE MORE COMPLEX WHEN WE CONSIDER HAVING FOUR MALLETS IN OUR HANDS AND CHANGING INTERVALS AND DYNAMICS. THE MOST COMMON PROBLEM IS WAITING TOO LONG TO SHIFT. EFFICIENT SHIFTING WILL LEAD TO GREATER ACCURACY AND CONSISTENCY.





TO BE PLAYED IN C, F, G, Bb, D, AND Eb



TWO MAIET TECHNIQUE

IN ORDER FOR THIS ENSEMBLE TO REHEARSE EFFECTIVELY, IT IS ESSENTIAL THAT WE DEFINE OUR TECHNICAL STYLE AND CREATE A WORKING VOCABULARY.

TO SUMMARIZE GREATLY, OUR TECHNIQUE WILL REVOLVE AROUND:

1. A RELAXED HAND POSITION WITH A NATURAL CURVE TO THE FINGERS.
2. PLAYING FROM THE WRIST, WHILE KEEPING OUR SHOULDERS AND ELBOWS RELAXED.
3. CREATING THE LOOK AND FEEL OF NATURAL REBOUND.

GRIP CRITERIA

1. HOLD THE Mallet BETWEEN THE FIRST KNUCKLE OF THE INDEX FINGER AND THE PAD OF THE THUMB. THE OTHER FINGERS SHOULD BE WRAPPED AROUND THE Mallet IN A RELAXED AND NATURAL MANNER.
2. THE PALM'S ANGLE SHOULD BE AS FLAT AS POSSIBLE TO THE INSTRUMENT WITHOUT CAUSING TENSION.

SETUP BEHIND THE INSTRUMENT

1. STAND WITH FEET SHOULDER WIDTH APART WITH RELAXED KNEES, CENTERING YOUR BODY IN THE REGISTER OF THE INSTRUMENT YOU WILL BE PLAYING.
2. IN THE SET POSITION, THE MALLETS/WRISTS ARE UP, AT THE HEIGHT OF THE DYNAMIC YOU WILL PLAY. THE MALLETS ARE SLIGHTLY ANGLED TOWARD EACH OTHER.
3. ELBOWS ARE RELAXED.
4. MAKE SURE THERE IS A NATURAL CURVE TO THE HAND.

GUIDELINES

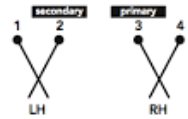
1. CONTINUE TO FOLLOW ALL GRIP CRITERIA AND SETUP GUIDELINES.
2. Mallet PATHWAY IS STRAIGHT UP AND DOWN (NO SLICING).
3. THE Mallet HEAD MOVES FIRST, NOT THE FOREARM OR ARM. IF THE Mallet HEAD MOVES FIRST, THIS MEANS YOU ARE PLAYING FROM THE WRIST.
4. CHECK YOUR HEIGHT OF RISE CONSISTENCY. DUPLICATE YOUR STICK HEIGHTS TO ACHIEVE A MORE CONSISTENT SOUND.

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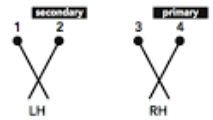


OUR PRIMARY GRIPS FOR 4 Mallet TECHNIQUE STEVENS GRIP (FOR MARIMBAS & XYLOPHONE) AND BURTON GRIP (FOR VIBRAPHONES).

• Stevens Grip mallet designations



• Burton Grip mallet designations



DOUBLE STOP - ONE OF THE SUBTLETIES SEPARATING A GOOD PERFORMANCE ON A PERCUSSION INSTRUMENT FROM A MEDIOCRE ONE, IS GETTING ALL SIMULTANEOUS ATTACKS TO OCCUR PRECISELY TOGETHER. AVOIDING ANY UNWANTED "FLAM" EFFECT.

4 3 2 1

A musical staff in treble clef. It begins with a double bar line and a fermata. This is followed by a sequence of chords. The first chord has fingerings 4, 3, 2, 1. The subsequent chords are similar, with the top note moving up and down the scale.

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