



FRONT ENSEMBLE

ATLANTA CV EXERCISE PACKET



MESSAGE FROM THE CORPS DIRECTOR

Congratulations on taking the first steps towards joining the South's premier All-Age Drum and Bugle corps! We are thrilled you are interested in becoming a part of the CV Family. The 2026 season marks CV's 29th season of all-age drum corps competition. 2026 also marks the 3rd season of the DCI All-Age Class! Our 2026 membership finished the season with a memorable experience at the DCI All-Age Championships in Lucas Oil Stadium. As we move forward, Atlanta CV is continuing to build a foundation to propel the organization into continued organizational growth, competitive heights, and the unparalleled education of a new generation of drum corps fans! We want YOU to be a part of this journey!

At the forefront of the 2026 journey will be Atlanta CV's Mission: To foster within each member world-class performance and personal skills through a positive and challenging marching arts program emphasizing character, work ethic, and teamwork. Atlanta CV's Core Values of **EDUCATION, EXCELLENCE, INTEGRITY, RESPECT, and SAFETY** are the pillars that will serve as the foundation of our work in order to provide our membership with the best possible experience.

This packet contains the first step in joining our amazing organization. We are excited to be holding two rounds of auditions this year in search of the most committed, hardest working, talented, group of members we can find. As we embark on the 2026 season, Atlanta CV will only be as successful as the members who are chosen to represent our organization. We are thankful for your commitment to the audition, however, the formal "audition" is just ONE part of the process and just ONE part of the evaluation to seek members who are committed to the opportunity to develop and refine artistic, athletic, performance, and personal skills through a positive, high-quality, and challenging arts education programs that emphasize character building, a strong work ethic, teamwork, and the pursuit of performance excellence. We have an incredibly talented and experienced staff. Most are degreed music educators belonging to GMEA and Nafme – and all are very experienced in the performing arts. Your talent and motivation, combined with their instruction and design, will make 2026 Atlanta CV an exceptional experience you will cherish.

Whether you are looking at building your experience or continuing your love of the marching and performance arts, we are grateful you have chosen to **Reach for the Star** in 2026!



Sincerely,

Russell A. Thompson

Russ Thompson
Executive Director

Welcome Prospective CV Member

Open House Camps are the first steps toward becoming a part of Atlanta CV, and we're glad you've made the decision to join (or continue your journey with) the CV family! This audition packet provides you with important information about audition weekend, the audition process, and what it takes to become a member of Atlanta CV.

Please read everything carefully, complete the information where requested, and make sure you have this entire packet with you during your audition.

I. ABOUT ATLANTA CV

The Atlanta CV Drum & Bugle Corps is an open class drum and bugle corps participating in Drum Corps Associates (DCA) from the state of Georgia. Atlanta CV performs under our parent 501(c)3 not for profit organization, CorpsVets, Inc. The corps is a musical performance organization which consists of members playing brass and percussion instruments and spinning flags, rifles and sabers to superb achievement levels with high energy, excitement, and entertainment. The performance and competitive season take place during the summer months where we will perform at several drum and bugle corps competitions culminating at the DCI Championships held at Lucas Oil Stadium in August. The 2025 season will mark our 28th year of continuous, competitive operation.

The recent demographics of the corps include members from ages 14 to 48. Occupations range from high school and college students to lawyers, band directors, engineers, scientists and medical professionals. Primary membership is from the immediate Atlanta area, but because of the corps' great reputation for excellence we also draw members from all over the country including the states of Alabama, Tennessee, Florida, Kentucky, North Carolina, South Carolina, Louisiana, Texas and Mississippi.

In the past 8 seasons, Atlanta CV has excitedly welcomed a new era of highlights with the best competitive and innovative stretch in its history.

- **2017;** Atlanta CV saw its highest placement in the corps history with a 2nd place finish, the highest score, DCA 1st Place Color Guard, Director of the Year Award, largest corps and the largest horn line in the corps' 24-year history.
- **2018;** was another high achievement year for the corps and its members with a 3rd place finish in the DCA World Championships.
- **2019;** Atlanta CV saw continued motion as a new powerhouse in DCA with another 2nd Place finish and DCA 1st Place Color Guard.
- **2020-2021;** Atlanta CV finished as a Top-3 corps in DCA; DCA 1st Place Color Guard and 1st Place Percussion
- **2022;** 2nd place finish in DCA Open Class; 1st Place Percussion; Director of the Year.
- **2023;** 4th place finish in DCA World Class; Director of the Year.
- **2024;** 4th place finish in DCI All-Age World Class; 2nd largest corps in its history.
- **2025;** 4th place finish in DCI All-Age World Class; Highest DCI All-Age score in ACV History with **91.6!**

II. WHAT TO BRING

- A three-ring binder with clear plastic sheets – this will contain sectional information, handouts, schedules and should be kept organized in clear sheet protectors. ANY information you could possibly use, or need should be in this binder.
- Pens, sharpened or mechanical pencils, sharpies, highlighters – Have a pencil with you at all times. Notes will be taken at every rehearsal and at all meetings. Write down everything!

- Gloves – Cotton gloves are required for all corps owned horns, types with grips are okay. Leather or other materials are not permitted.
- WATER JUG
- Equipment – Corps-owned equipment will be available, though we strongly recommend you bring your own for rehearsal and audition, as we are limited in the number of corps-owned equipment.
- While some meals, on certain days during the summer will be provided by CV; rehearsal weekend meals are not provided by CV. Please, always read over the information for each weekend, so you know what to expect.

If you have any additional questions, please contact your section leader/section staff member. Our BandApp, social media, and info@atlantacv.org are great places to have questions answered quickly.

III. REHEARSAL/COMPETITION ATTENDANCE

We do expect everyone to attend all rehearsals and **ALL** competitions. However, we understand that conflicts can arise and pre-arranged events that deal with school. We ask for transparency with your schedule as we are providing the same to you. You can request a “Band Director Conflict Letter” for those in high school or college that will include a copy of our season schedule. This form can be signed by your band director, you and your parent(s) and returned and will be included in your membership folder. This will help keep conflicts at a minimum between the corps and your school.

NON-COMMUNICATION IS UNACCEPTABLE!

The full season schedule will be released before the audition weekend, so you will know every date you are expected to be with Atlanta CV. Please look it over completely before signing a contract. It is imperative that you communicate with your section staff and CV administration on any conflicts you may have, ASAP. The schedule will be updated periodically and posted in BandApp, on the website, and on social media platforms.

NOTE: If you are in school during the Championship Dates (August 8th through August 10th, 2024) please start to communicate as soon as possible to any school administration and band directors to get approval for this time with Atlanta CV. Many teachers and band directors are understanding so long as you are a good, responsible student, a plan can be worked out that helps keep your commitment to both Atlanta CV and school/band/work, etc.

If you will miss any or all weekend, you must contact your caption head, section instructor, section leader and administration as soon as you know of the conflict. See contact information below.

IV. LOGISTICS

You are responsible for your own travel to and from rehearsal weekends as well as any local shows. Many of our members carpool together. Social media is the best place to communicate if carpooling is something you are interested in pursuing.

RSVPs are DUE by the date listed in the RSVP description. Staff and administration need to know these details for rehearsal facilities, music, administration items, and many more details...all to provide an experience of the highest quality!

We will request each and every member to RSVP for each camp weekend. You will receive communication about the weekend schedule prior to each camp, and will need to notify the administration, the caption head, section staff member, section leader, as well as to info@atlantacv.org in the event of any conflicts.

V. FINANCIAL INFORMATION

Yes, there is a cost to audition and to be a member of this organization. While we only ask you to pay a small part of what the total cost is to run the organization, your part is vital and a mandatory commitment that you agree to when you accept a spot with Atlanta CV.

We also expect you to follow the payment schedule and communicate with administration. More detailed information will be provided regarding tuition cost when you audition. We will have a parent meeting after registration to go over all the details.

Fees:

All fees will be clearly communicated out in the *Member Contract and the Member Tuition and Fees document*.

- There is a **one-time** audition fee for 2026: **\$100.00**

Fundraising:

Atlanta CV has several fundraisers throughout the season.

Sponsorships:

Some members do well in finding sponsorships from the community, friends, and family. However, it is up to each member to seek out sponsors and maintain communication with them regarding their contributions.

VI. PAPERWORK

Please complete the Waiver of Liability form provided. You cannot participate in Open House activities/audition without this form. *If you are a minor member under the age of 18, your form must be signed by a parent or guardian.* If selected to be a member of Atlanta CV, there will be a required medical form for all members.

VII. CORPSDATA PROFILE

CorpsData.net is the database system used by the Atlanta CV administrative team. It is the main information source for everyone involved with the corps, including members, staff, volunteers, parents and applicants. Before you travel to the audition camp(s), please complete all information in your CorpsData profile, including mailing address, email address, home and/or cell phone, glove size, T-shirt size (you will receive several T-shirts throughout the season), and visit the site frequently for updates.

- Use this link to create/update your CorpsData profile: <http://www.trigonroad.com/cd>
- To be included in our information emails, you will want to be sure that your corps history includes "2026 Atlanta CV" and the section/position for which you'll be auditioning.
- If under 18 years old, a parent must have a CorpsData profile as well. Please set them up with one when you register.
- Update all information in the CorpsData profile, and for those of you who already have accounts, please make sure all information is current, including T-shirt and glove size as well.

VIII. WEEKEND PACKING LIST

Most weekends we can sleep at the school where we are rehearsing. If you live close enough to the rehearsal site, you may choose to go home and sleep. Our Open House Camp is a **ONE DAY** camp. Rehearsal will end at 9:00 pm.

REHEARSAL CLOTHING

- ☐ Athletic Shorts/Pants
- ☐ Athletic Socks (required)
- ☐ T-shirts (loose and comfortable)
- ☐ Tennis Shoes/Sneakers (required)
- ☐ Guard auditionees should wear clothing appropriate for dance class and spinning.

INSTRUMENT & EQUIPMENT (bring your own unless told otherwise)

- Brass players:
 - o Gloves (\$5/pair at camp, subject to change) – Cotton is required on corps owned horns, type with grips are okay. Leather or other materials are not allowed.
 - o Towel that will accommodate the size of your horn to use to set your horn down on.
 - o Bring the mouthpiece that you are currently most comfortable playing on.
 - o Valve oil
 - o Music Stand (if you have one)
- Front Ensemble:
 - o Mallets
 - o Music
- Percussion:
 - o Sticks
 - o Tape
 - o Practice Pad
- Color Guard:
 - o Gloves
 - o Tape
 - o Dance Clothing (section leader will post information on this)

REHEARSAL SUPPLIES

Binder with clear plastic sheets, pens, sharpened or mechanical pencils, highlighters, notebook, copies of all music, forms and paperwork, ONE GALLON water jug.

IX. IMPORTANT CONTACTS

Executive Director
Assistant Director
Membership Coordinator
Treasurer
Fundraising
Whistleblowing

Russ Thompson
Shelby Cauthen
Lisa Stevenson
Sue Nedvidek

director@atlantacv.org
assistantdirector@atlantacv.org
memberservices@atlantacv.org
treasurer@atlantacv.org
fundraising@atlantacv.org
whistleblower@atlantacv.org

X. RESOURCES

ATLANTA CV DRUM AND BUGLE CORPS

www.atlantacv.org

BANDAPP

band.us/@cv26

CORPSDATA

www.trigonroad.com/cd

DRUM CORPS International

<https://dci.org>

Audition Site:

Decatur High School
310 North McDonough Street
Decatur, GA 30030





Participation Waiver

In signing this waiver, I, _____, agree and understand all information presented below. **This waiver must be turned in to administration of Atlanta CV before members can participate in activities with Atlanta CV, including open house or auditions.**

MEDICAL:

Atlanta CV is NOT responsible or to be held liable for any unforeseen injuries or any past medical issues the member or auditionee might have. This includes but is not limited to, broken bones or any fractures, heart conditions, asthma or any other breathing issues, concussions or any other brain related issues, diabetes, use of over medication (prescription or non-prescription), etc.

Atlanta CV is NOT responsible for any injuries caused by the member to his/herself or by other membership or auditionees, staff members in the organization. Some examples include but not limited to, playing basketball, walking up or down stairs, running or walking recklessly, crossing the street, boxing, wrestling, play fighting, horsing around or reckless behavior, walking with or pushing equipment, the cause of death to oneself or the cause of death by another member or staff member. If legal options are to be pursued, I will pursue legal options against the person(s) who caused the act(s) and not against the Atlanta CV/Corpsvets, Inc. organization, Staff or volunteers of Atlanta CV, the Board Members of Corpsvets, Inc., Cass High School, or any other facility Atlanta CV rehearses in, houses in, or performs in.

_____ I have read and understand Atlanta CV's policy on medical requirements

(Initial)

I have read all the above sections and will comply fully.

Member _____

Parent/Guardian (If under 18) _____

EMERGENCY CONTACT INFO

Emergency Contact Person and Relationship: _____

Phone: _____

(Optional) Second Emergency Contact Person and Relationship: _____

Phone: _____

2026

Front Ensemble

Audition Packet

Reach for the Star

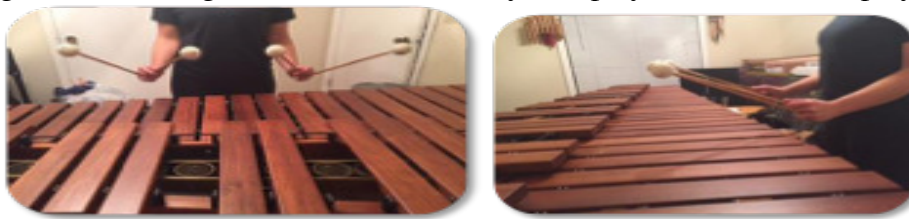


Keyboard Guidelines

Approach

When approaching a mallet instrument, make sure the instrument is at the appropriate height before setting your hands. The top of the keys should be at the same height as your waist or belt. Your feet should be shoulder-width apart and at an appropriate distance from the keyboard (one foot should be slightly in front of the other so you can move back and forth between manuals). This distance is determined by the length of your arm in relation to the type/size of the instrument. When you put your mallets in the center of the bar on the natural keys, your forearm should be slightly below level creating an angle greater than 90 degrees at the elbow. If your forearm is completely level then you need to lower the instrument.

When playing vibraphone, the right foot will be on the pedal and the left will be comfortably behind the pedal. The balance point will be between the heel of the right foot and the ball of the left foot. When playing in the highest register it is suggested that the left foot go behind the right, to make sure the keys are played in the correct playing zone.

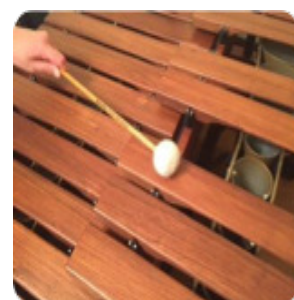
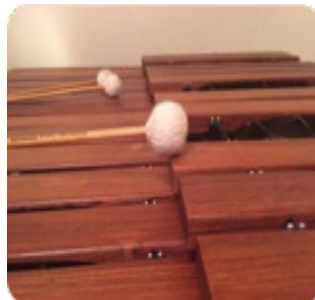


Playing Zones

The correct playing zones for keyboards are in the center of the bar directly over the resonators. For the accidentals it is best to aim for the top of the resonator tube to ensure that you play directly in the center of the bar. When playing on the edges of the marimba (not applicable to vibes, xylo, or bells) you must make sure you are not playing on the very edge of the key, so that you can produce a good full sound. **Do Not Play On The NODES!**

YES!

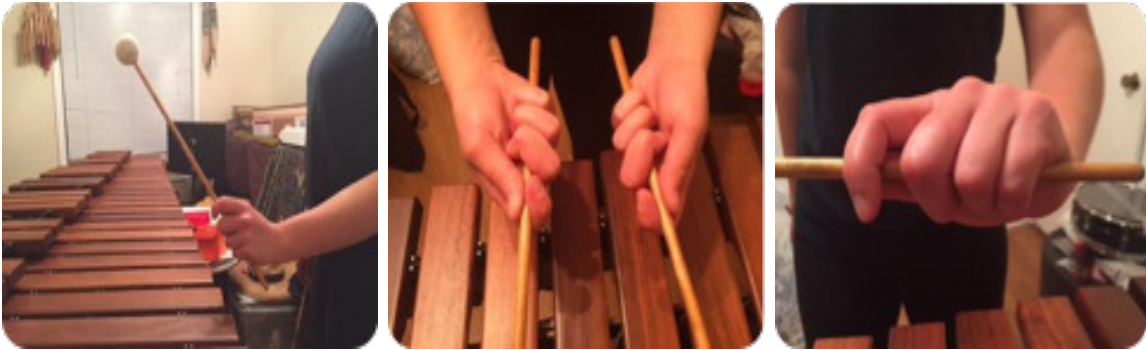
NO!!! ☹



Two-Mallet Technique

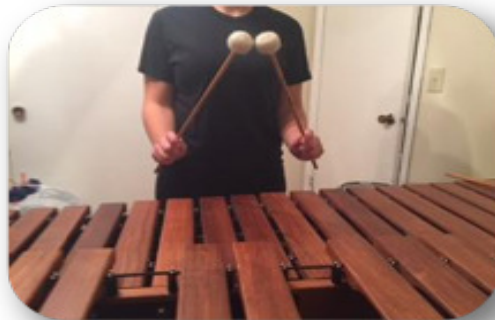
Grip

At Atlanta CV we use the “rear fulcrum” 2-mallet grip. You hold the mallet by the middle, ring, and pinky fingers with around 1½ inches from the back of the hand to the end of the mallet shaft. The thumb and index finger then wrap around the mallet (as seen in figure 2). These two fingers should not place any pressure on the mallet. The hand should not be flat but turned inwards at a slight angle (45 degrees). The wrist and arms should form a natural angle that puts no stress on the wrist joint.



Stroke

From the set position of about a half-inch above the bar, the stroke begins with the head of the mallet and then is continued through the wrist and arm in a fluid motion. The mallet should come directly up and not away or towards the body or move from side to side. At a moderate tempo the stroke will be mostly wrist and less arm. As the tempo increases the stroke will become all wrist, however as the tempo decreases you will incorporate arm to connect the strokes. The speed of the mallet coming down to make contact with the board should never change, but the speed of the rebound stroke will be determined by how fast or slow you are playing. When playing slow connected strokes the mallet should feel like there is a rubber band attached to the keys. So, when you move the mallet up it will be as if you are trying to stretch the rubber band. When you initiate the downward motion, the mallet will shoot downward, as if you gave in to the pull.

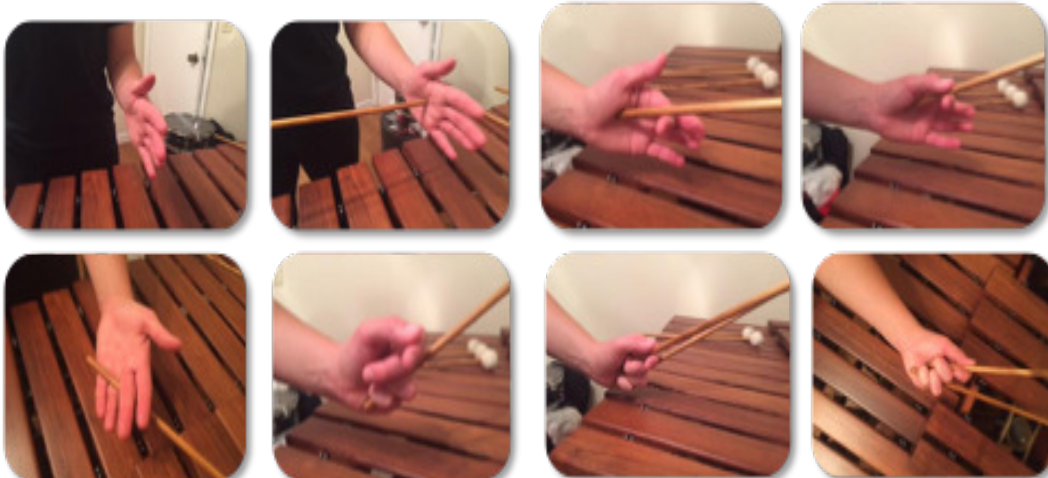


Four-Mallet Technique

Grip

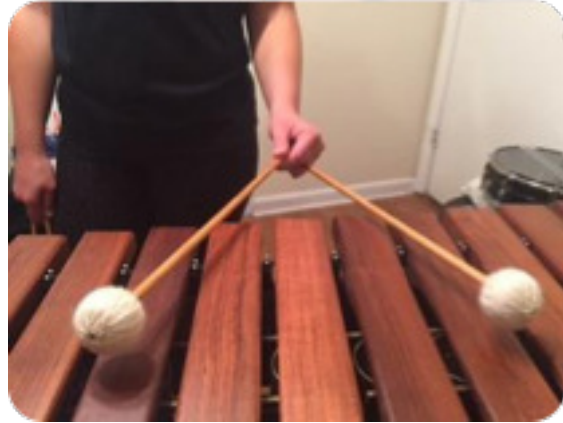
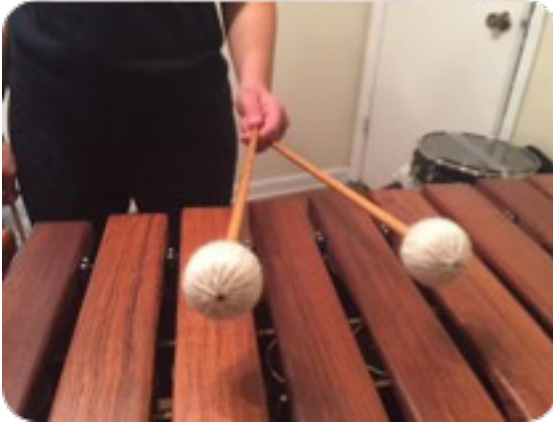
At CV we use the Steven's technique when playing four mallets. When beginning to learn Steven's technique we highly recommend purchasing "Method of Movement" by Leigh Howard Stevens. This method book has everything you could possibly need to fully understand the grip and different ways you can approach the instrument. This packet will go through the basics of setting the grip and striking the instrument with some of the different techniques that will be used at Central High School.

1. Turn your hand sideways in a "Handshaking" position.
2. For the inside mallet, put the "butt" of the mallet in the center of the palm, slightly above the "life Line" that goes around the thumb pad.
3. Curve out your pointer finger as if you were creating a perch for a small bird. The mallet will rest on the 3rd joint of the pointer finger, directly above the fingernail.
4. The Outside mallet will be placed in between the middle finger and the ring finger directly under the first joint (knuckle). The pinky and ring finger will then wrap around the bottom of the shaft.
5. The thumb will rest on the top of the mallet creating a fulcrum for the inside mallet. The middle finger will then create stability by resting on the bottom of the shaft. (Your middle finger will either be on top of the shaft or slightly wrapped around it, depending on your hand size.)

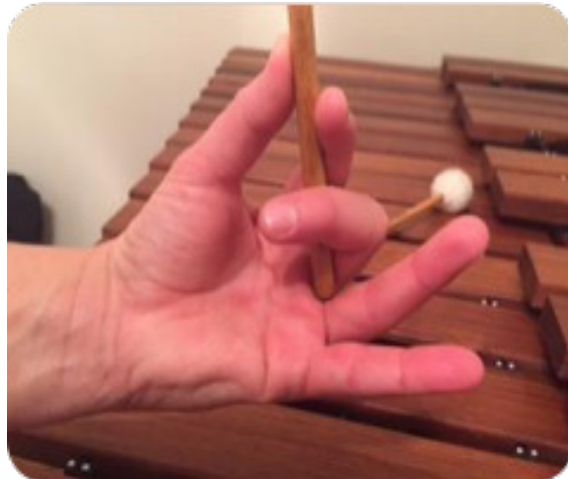
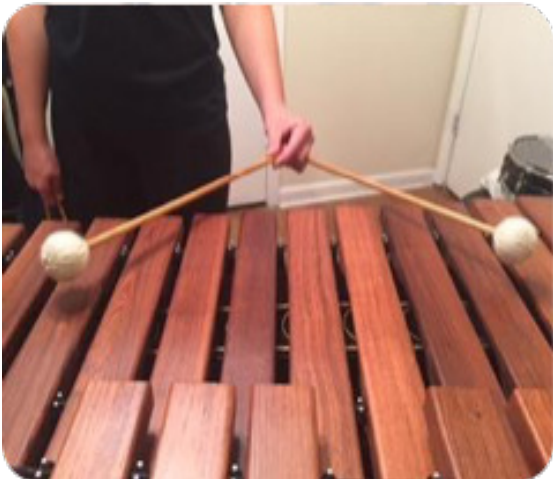


Interval Changes

When changing intervals, your goal should be to always keep your thumb on top of the mallet and facing towards the ceiling. You should also make sure to keep your “perch” out and never curl your finger into your palm. Interval changes up to a seventh should always be done by “spinning” or rolling the mallet shaft in between the pointer finger and thumb. As you roll to a larger interval you will see that your pointer finger begins to straighten as your thumb remains on top of the mallet.



When using an extended octave grip for long use of right hand octaves or octaves at the bottom of the keyboard, (Left Hand) your mallet will roll up your palm towards the base of your fingers. The inside mallet will “lock” in to position at the base of the middle finger and at the top of the palm.



Lockjaw

This exercise can be played in the circle of fourths, circle of fifths, and chromatically. Drumset players will be asked to play in different styles.

$\text{♩} = 90 - 150$ Continue to the next key...

The musical score for 'Lockjaw' is arranged in five staves. The Maracas staff (top) features a melodic line with eighth-note patterns and rests, changing time signatures from 2/4 to 4/4 and back to 2/4. The Piano staff has a treble and bass clef; the treble clef plays a steady eighth-note accompaniment, while the bass clef plays sustained chords. The B. Guit. staff provides a bass line with eighth-note patterns and rests. The Rack/Drumset staff uses a drumstick icon and features a complex rhythmic pattern with accents. The Rack staff uses a drumstick icon and provides a rhythmic foundation with notes labeled 'R ...', 'L ...', 'B B B B', and 'B B B B'.

Mar.

Piano

B. Guit.

Rack/
Drumset

Rack

R ... L ... B B B B L ... R ... B B B B

Green

Play in all Major and Minor keys

♩ = 110-180

Mar.

Piano

B. Guit.

Rack/
Drumset

Drum set will keep a 4/4 groove and emphasize the accents

The first system of musical notation for 'Green' is in 4/4 time. It features four staves: Maracas (Mar.), Piano, Bass Guitar (B. Guit.), and Rack/Drumset. The Maracas staff has a continuous eighth-note pattern. The Piano staff has a chord progression of I, IV, V, V, I, IV, I. The Bass Guitar staff has a simple bass line. The Rack/Drumset staff has a 4/4 groove with accents on the first and third beats.

Mar.

Piano

B. Guit.

Rack/
Drumset

The second system of musical notation for 'Green' continues the 4/4 groove. The Maracas staff continues its eighth-note pattern. The Piano staff has a chord progression of V, V/V, V. The Bass Guitar staff continues its simple bass line. The Rack/Drumset staff continues the 4/4 groove with accents on the first and third beats.

Mar.

Piano

B. Guit.

Rack/
Drumset

The third system of musical notation for 'Green' concludes the 4/4 groove. The Maracas staff continues its eighth-note pattern. The Piano staff has a chord progression of I, V, I. The Bass Guitar staff continues its simple bass line. The Rack/Drumset staff continues the 4/4 groove with accents on the first and third beats.

Space and Timing

ALL players in the ensemble will play this exercise at a forte dynamic. The keyboard and rack players will connect each stroke while still using a fast velocity wrist stroke down to the keyboard. The upstroke will then be slower as it connects back to the top of the stroke.

Mar.  Musical notation for Maracas part 1. It consists of two measures. The first measure is in 4/4 time and contains four quarter notes, each marked with a '4's' above it. The second measure is in 2/4 time and contains four eighth notes, each marked with a '2's' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a repeat sign at the end.

Mar.  Musical notation for Maracas part 2. It consists of two measures. The first measure is in 4/4 time and contains four quarter notes, each marked with a '1's' above it. The second measure is in 2/4 time and contains four eighth notes, each marked with a '2's' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a repeat sign at the end.

Mar.  Musical notation for Maracas part 3. It consists of two measures. The first measure is in 4/4 time and contains four quarter notes, each marked with a '1's' above it. The second measure is in 2/4 time and contains four eighth notes, each marked with a '2's' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a repeat sign at the end.

8-16

This exercise will be used with all of the different duple-based permutations.

For example: 1234 (as written), 1243, 1324, 1423, etc..

♩ = 45-130

Mar.

Piano

B. Guit.

Rack/
Drumset

Mar.

Piano

B. Guit.

Rack/
Drumset

Mar.

Piano

B. Guit.

Rack/
Drumset

Mar.

Piano

B. Guit.

Rack/
Drumset

r l r r l r l r l r l r l r l r l r l ..

Mar.

Piano

B. Guit.

Rack/
Drumset

r r r l r r l r l ... r l ... r l l l ... r l ..

Mar.

Piano

B. Guit.

Rack/
Drumset

r r r l r l l l ... r l ... r r l l ... r l ...

Mar.

Piano

B. Guit.

Rack/
Drumset

This system contains measures 1 through 4 of the piece. The Maracas part (treble clef) features a melodic line with eighth and sixteenth notes, including a key signature change to two flats in measure 4. The Piano part (grand staff) has a continuous eighth-note accompaniment in the right hand and sustained chords in the left hand, with a key signature change to two flats in measure 4. The Bass Guitar part (bass clef) plays a steady eighth-note pattern. The Rack/Drumset part (percussion clef) uses 'r' and 'l' notation to indicate a complex rhythmic pattern.

Mar.

Piano

B. Guit.

Rack/
Drumset

This system contains measures 5 through 8. The Maracas part continues its melodic line, ending with a whole note in measure 8. The Piano part continues its accompaniment, with the right hand playing eighth notes and the left hand holding sustained chords, ending with a whole note in measure 8. The Bass Guitar part continues its eighth-note pattern, ending with a whole note in measure 8. The Rack/Drumset part continues its rhythmic notation, ending with a whole note in measure 8.

Broccoli

4's ♩ = 50-150

Mar. 

Piano 

B. Guit. 

Rack/Drumset 

DS should play accents while keeping time

Mar. 

Piano 

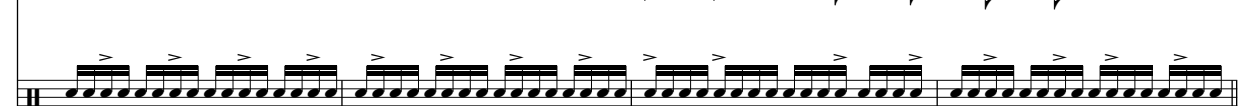
B. Guit. 

Rack/Drumset 

Mar. 

Piano 

B. Guit. 

Rack/Drumset 

1's

Mar.

Piano

B. Guit.

Rack/
Drumset

The first system of music features four staves. The Maracas staff (top) is in treble clef and contains a complex rhythmic pattern of eighth and sixteenth notes, with a '1's' marking above the first measure and a sequence of numbers (1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3) below it. The Piano staff (second) is in grand staff (treble and bass clefs) and plays a harmonic accompaniment with chords and single notes. The Bass Guitar staff (third) is in bass clef and plays a simple bass line. The Rack/Drumset staff (bottom) is in common time and features a continuous, fast-paced rhythmic pattern of eighth notes.

Mar.

Piano

B. Guit.

Rack/
Drumset

The second system continues the musical arrangement. The Maracas staff (top) continues its rhythmic pattern. The Piano staff (second) continues its harmonic accompaniment. The Bass Guitar staff (third) continues its bass line. The Rack/Drumset staff (bottom) continues its fast-paced rhythmic pattern.

Mar.

Piano

B. Guit.

Rack/
Drumset

The third system concludes the musical arrangement. The Maracas staff (top) ends with a final rhythmic flourish. The Piano staff (second) ends with a final chord. The Bass Guitar staff (third) ends with a final bass note. The Rack/Drumset staff (bottom) ends with a final rhythmic flourish.

Broccoli Variations

Each of these variations show the first four bars to demonstrate how the sticking progresses in each rhythmic variation. We will play each version like regular Broccol (Ascending 4s and 2s, Descending 4s and 2s, Ascending 1s, Descending 1s) while following the stickings listed below.

Triplet Broccoli

Keyboards

2 3 4 3 4 1

1 2

Mar.

4 1 2 4 2 3

3 1

Fivelet Broccoli

Mar.

1 2 3 4 3 2 3 4 3 1

5

Mar.

3 4 3 1 2 4 3 1 2 3

7

Sixlet Broccoli

Mar.

1 2 3 2 3 4 2 3 2 3 4 1

9

Mar.

3 4 1 2 3 2 4 1 2 3 2 3

11

Pizza

A

Marimba

Vibraphone

Piano

This system contains measures 1 through 4 of the piece. The Marimba and Vibraphone parts play a continuous eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. The Piano part features a steady eighth-note accompaniment in the right hand and sustained octaves in the left hand.

5

Mrm.

Vib.

Pno.

This system contains measures 5 through 8. The Marimba and Vibraphone parts continue with the same eighth-note and dotted quarter-note patterns. The Piano part maintains its eighth-note accompaniment and octave bass line.

9

Mrm.

Vib.

Pno.

This system contains measures 9 through 12. The Marimba and Vibraphone parts continue with the same eighth-note and dotted quarter-note patterns. The Piano part maintains its eighth-note accompaniment and octave bass line.

13

Mrm.

Vib.

Pno.

This system contains measures 13 through 16. The Marimba and Vibraphone parts continue with the same eighth-note and dotted quarter-note patterns. The Piano part maintains its eighth-note accompaniment and octave bass line.

17

Mrm.

Vib.

Pno.

21

Mrm.

Vib.

Pno.

25

Mrm.

Vib.

Pno.

29

Mrm.

Vib.

Pno.

Gauntlet

11

Green



OF



IOF



X2



Drum Kit

Gauntlet

Drum kit notation for the piece 'Gauntlet'. The notation is written on a five-line staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation uses standard drum kit symbols: 'x' for cymbals, 'H' for hi-hats, and 'D' for drums. The piece is divided into measures, with measure numbers 6, 10, 12, 14, 16, 19, 21, 22, and 23 indicated on the left. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.

A musical score for two staves, measures 24-28. The top staff features a series of sixteenth-note chords, each marked with an 'x' on the stem. The bottom staff contains a melodic line with eighth and sixteenth notes, including rests and slurs. The piece concludes with a double bar line at the end of measure 28.

Snare Drum

Gauntlet

Green

4

7

OF

10

12

14

IOF

16

18

20

X2

22

23

24

SRT

Greg Tsalikis

♩ = 50-100

Mar.

Piano

Timpani/
B. Guit.

Rack/
Drumset



Continue up in Broccoli Chords

Mar.

Piano

Timpani/
B. Guit.

Rack/
Drumset

(SRT)(SRT)

4/4 2/4 3/4

4 4 4 3
3 1 3 2
2 2
1 1

5

4 3 4
3 2 1
2
1

4 4
3 1
2
1

4 3
3 2
2
1

7

4 4 4 3
3 1 1 2
2
1

4 3 3 4
3 2 2 1
2
1

9

4 3 4 4
3 2 3 1
2 2
1 1

4 4 4 3
3 1 3 2
2 2
1 1

11

4 4 3
3 1 2
2
1

4 3 4
3 2 1
2
1

Most Advanced Combination

This 4-mallet exercise works on the independence of each mallet and each hand. The beams going up will be played with the right hand and the beams going down will be played with the left hand. Rack and Drum set should keep time and play the rhythm of the bass guitar.

A

♩ = 50-100

Mar.

Piano

B. Guit.

Section A (Measures 1-4) features a 4-mallet exercise. The Maracas part consists of four measures of eighth-note patterns. The Piano part has a treble staff with eighth-note patterns and a bass staff with sustained chords. The Bass Guitar part plays a continuous eighth-note pattern.

Mar.

Piano

B. Guit.

Section A (Measures 5-8) continues the 4-mallet exercise. The Maracas part continues with eighth-note patterns. The Piano part has a treble staff with eighth-note patterns and a bass staff with sustained chords. The Bass Guitar part plays a continuous eighth-note pattern.

B

Mar.

Piano

B. Guit.

Section B (Measures 1-4) features a 4-mallet exercise. The Maracas part consists of four measures of eighth-note patterns. The Piano part has a treble staff with eighth-note patterns and a bass staff with sustained chords. The Bass Guitar part plays a continuous eighth-note pattern.

Mar. 
Piano 
B. Guit. 

Mar. 
Piano 
B. Guit. 

Mar. 
Piano 
B. Guit. 

Mar. 
Piano 
B. Guit. 