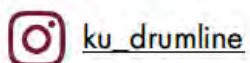




Front Ensemble Technique & Warm-Up Packet

**2024**



## WELCOME TO KUMU PERCUSSION!

*You will find that music is one of the most demanding and rewarding of the arts. The amount of work and sacrifice that you are willing to commit directly reflects the outcome of the season.*

*This packet is your marching percussion guide that will assist you along your musical journey.*



*Please take some time to develop a solid understanding of the basics in this packet in order to graduate to a higher level of playing. Spend a generous amount of time studying these concepts and exercises with a metronome at slow tempos. Patient practice of these techniques will tremendously assist you in establishing a firm foundation on which to build.*

*The greatest single factor that will determine the success of any individual or organization is attitude. Let's have a positive attitude and work towards a common goal of excellence.*

**Danny Mark**  
dannymark20@gmail.com

*"The only person you are destined to become, is the person you decide to be"*

*-Ralph Waldo Emerson*

## INTRODUCTION

This warm-up packet contains fundamental exercises for the front ensemble. The information provided will help build a strong foundation for a successful season. There are many different approaches and techniques that are used to teach front ensembles. We will be using the following terminology and approach in KUMU front ensemble this season. Please familiarize yourself with this information.

Your mental commitment to excel will determine how fast and how far you will progress. This commitment is your ability to focus on specific guidelines, evaluate your level of achievement, and make adjustments when necessary. Be willing, be patient, and trust the experience of your instructors.

## COMMITMENT

“Desire is the key to motivation, but it’s determination and commitment to an unrelenting pursuit of your goal - a commitment to excellence - that will enable you to attain the success you seek.”

-Mario Andretti

## POSTURE

Maintaining a good posture while rehearsing and performing is very important. It brings uniformity to how the ensemble looks visually and allows us to bring a good musical approach to the instrument.

The beginning posture:

- Begin with feet about shoulder-width apart
- Your legs should be relaxed with your knees slightly flexed (not locked)
- Relax your arms at your side
- Your neck and shoulders should remain relaxed with no tension
- holding your head up with both eyes focused straight ahead at all times
- projecting a facial expression of confidence
- remaining still while standing at attention
- Avoid crossing your feet while playing and never stand with your feet crossed. This will inhibit your range of motion and movement behind the instrument.

## Two-Mallet Technique

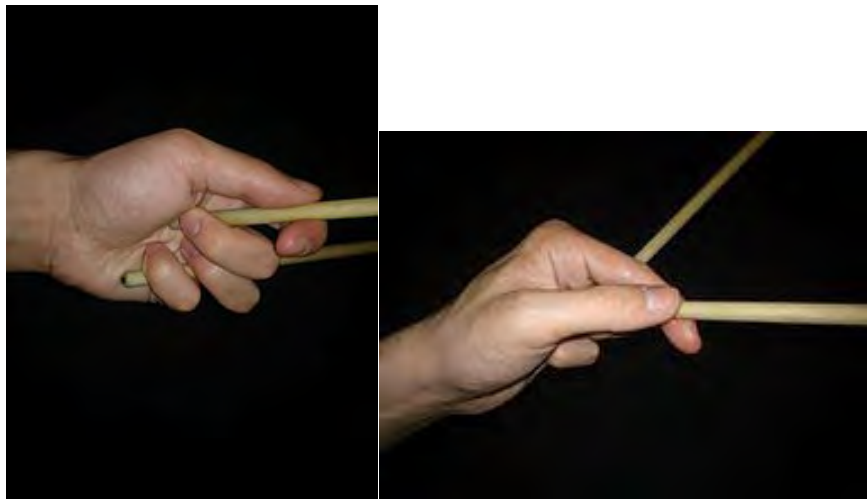
Without the proper grip, achieving a high-performance level with good sound quality is impossible. Take the time to understand the checkpoints for a proper grip and how to produce a fluid, relaxed stroke at all heights.

To achieve a proper grip, start with your hands open and relaxed at your sides. Slide a mallet through the opening between your thumb and for finger (this is your fulcrum) in your right hand and let your fingers close gently around the mallet. Do not clamp your fingers down on the mallet as this will create unwanted tension.

## Four-Mallet Technique

We will use the "Stevens" grip when playing with 4 mallets.

To start, place one mallet between the middle and ring fingers on your right hand. Close your ring finger and pinky finger around the end of the mallet. Let the shaft of the mallet rest on your knuckle of your middle finger. When it's position correctly, you should see about a half inch of the mallet sticking out from the side of your hand. Place the butt of the second mallet directly in the center of your palm and then pick it up with your thumb and forefinger. Some minor adjustments may be necessary, but this is the basic way to achieving the Steven's grip.



## STROKE

We will use a few different stroke types and articulations. These are the most used strokes.

### Full Legato Stroke

- remain relaxed
- start in the "up" position
- the mallet will come straight down, attack the bar, and return the height it started at
- this should be a fluid motion
- imagine that you are pulling the sound out of the bar

## Down Stroke

- a strong, aggressive stroke
- the mallet head will be stopped down at the bar
- engage the fingers to trap the mallet

## QUALITY OF SOUND

All of the concepts will come together to create "quality of sound" - presenting musical thoughts with a mature, rich, full sound through every rhythm, dynamic, and tempo. **Sound quality is when the mallet and bar resonate to its maximum potential.** This can be achieved by approaching every stroke with maximum relaxed velocity at every height without adding pressure.

## FUNDAMENTAL CONCEPTS BEHIND EFFECTIVE DRUMLINE REHEARSALS

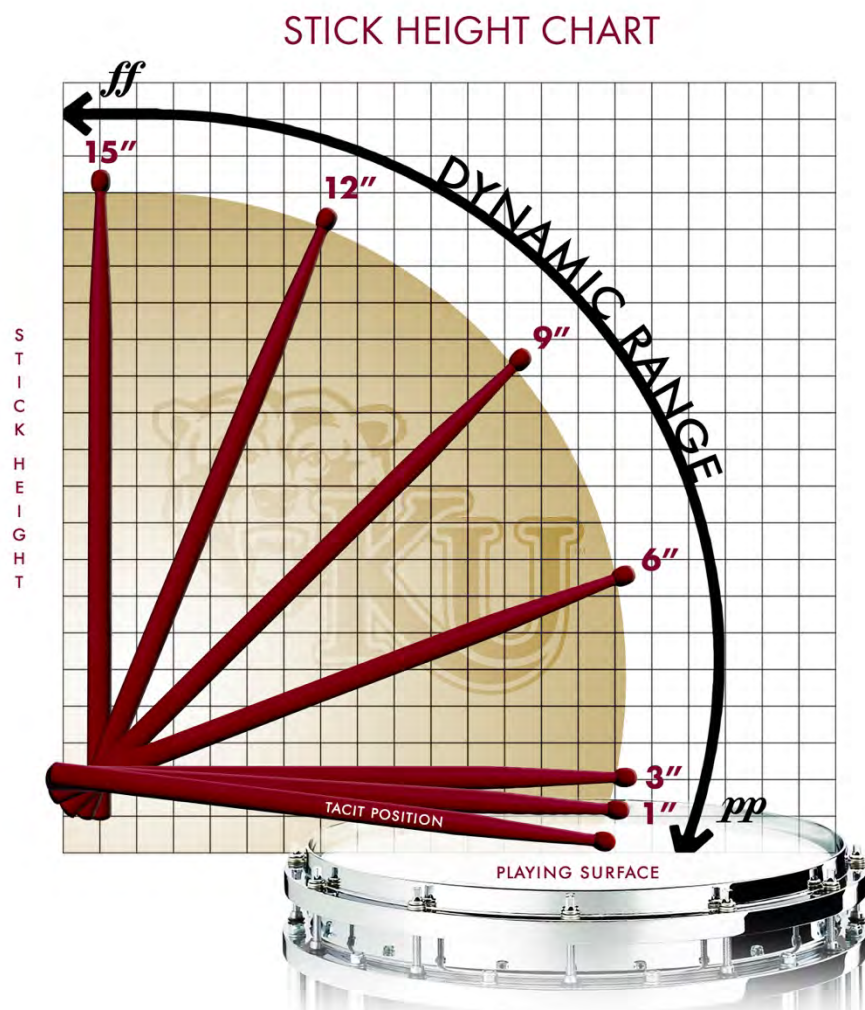
1. **Always work with a metronome.** Much of percussion performance is related to muscle memory. Working with a metronome will develop consistency for each technique covered in these exercises. Always mark time when appropriate.
2. **Always start slowly** and strive for consistent mallet heights, tempo control, rhythmic accuracy, and quality of sound. When you feel comfortable, gradually begin to increase tempo. As the tempo increases, be sure to remain relaxed.
3. **Memorization is key.** The sooner you can get your head out of the music, the sooner you can direct your focus to playing with the ensemble. Anything needed to perform the show and technique program is required memorization material. This includes anything from rhythms, stickings, and stick heights to rehearsal markings, visuals/vocals, and drill information.
4. **Repetition is necessary.** In order to develop the proper muscle memory necessary for a high-performance level, each exercise should be practiced (correctly) a minimum of a dozen times at a given tempo.
5. It is helpful to rehearse the technique program at a variety of tempi and dynamic levels. Each variable affects how the muscles respond, and therefore must be a part of the regular rehearsal routine.

**Practice the way you perform.** You may be tempted to practice with poor posture, approach, and/or technique. This can often do more harm than good as it may train the wrong muscles thus leading to poor tempo/rhythm control and quality of sound.

## USING THE HEIGHT SYSTEM FOR DYNAMICS

Because the visual consistency from player to player is a vital part of the marching activity, it is essential to define a system of heights when applying dynamics to exercises or show music. This allows each player to match volume and mallet heights on any given musical passage. The graph below shows a visual representation of the stick height system the battery uses. The Front Ensemble will utilize the same dynamic approach. (\*\*In the picture - the drumhead acts as the marimba bar.)

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



# Peg

Notes: Exercise should be learned and played in all 12 Major and Minor Keys.

## A Legatos and 16ths Exercise

Hands should be equal at all times. Accents are to be played at the same height as the rest of the exercise, indicated by the lead player, with taps at 1"(pp) height.

Pulsing through Extended Green will be awkward due to unevening phrasing within the 16th notes, push through the rhythmic crunch and feel the overall 16ths.

Alexander Felix

Legatos + Accents

Marimba

Electric Bass

Piano

R... L... R...

Detailed description: This system contains the first four measures of the exercise. The Marimba part (treble clef) features a melodic line of eighth notes with accents (>) on measures 3 and 4. The Electric Bass part (bass clef) plays a steady eighth-note accompaniment. The Piano part (grand staff) provides harmonic support with chords and moving lines in both hands. The title 'Legatos + Accents' is centered above the Marimba staff.

5

Mrm.

El. B.

Pno.

L... R... L...

Detailed description: This system contains measures 5 through 8. The Marimba part (treble clef) continues the melodic line with accents (>) on measures 7 and 8. The Electric Bass part (bass clef) maintains the eighth-note accompaniment. The Piano part (grand staff) continues with harmonic support. The measure number '5' is written above the Marimba staff.

9

Mrm.

El. B.

Pno.

RL...

Detailed description: This system contains measures 9 through 12. The Marimba part (treble clef) continues the melodic line with accents (>) on measures 10 and 11. The Electric Bass part (bass clef) maintains the eighth-note accompaniment. The Piano part (grand staff) continues with harmonic support. The measure number '9' is written above the Marimba staff.

13 Pinwheel

Mrm. R...

El. B.

Pno.

17 Check + Green

Mrm. R... RL...

El. B.

Pno.

Switch hands every rep and play hands together, in octaves. Fingerings are the player's responsibility.

19

Mrm.

El. B.

Pno.



21 Check + Extended Green


Mrm. 


El. B. 


Pno. 

R... RL...

23

Mrm. 

El. B. 

Pno. 

Switch hands every rep and  
play hands together, in octaves.  
Fingerings are the player's responsibility.

25

Mrm. 

El. B. 

Pno. 

27

Mrm.

Musical staff for Mrm. (Trumpet) in treble clef. It contains three measures of music. The first measure has a sixteenth-note triplet of G4, A4, B4. The second measure has a sixteenth-note triplet of C5, B4, A4. The third measure has a quarter note G4, a quarter rest, and a quarter rest.

El. B.

Musical staff for El. B. (Euphonium) in bass clef. It contains three measures of music. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note B2, and a quarter note A2. The third measure has a quarter note G2, a quarter rest, and a quarter rest.

Pno.

Musical staff for Pno. (Piano) in grand staff. The right hand (treble clef) contains three measures of music: a sixteenth-note triplet of G4, A4, B4; a sixteenth-note triplet of C5, B4, A4; and a quarter note G4, a quarter rest, and a quarter rest. The left hand (bass clef) contains three measures of whole rests.

# Marimba (Single Staff)

# Peg

Notes: Exercise should be learned and played in all 12 Major and Minor Keys.

## A Legatos and 16ths Exercise

Hands should be equal at all times. Accents are to be played at the same height as the rest of the exercise, indicated by the lead player, with taps at 1"(pp) height.

Pulsing through Extended Green will be awkward due to unevening phrasing within the 16th notes, push through the rhythmic crunch and feel the overall 16ths.

Alexander Felix

Legatos + Accents

6

11 Pinwheel

16 Check + Green

19

22 Check + Extended Green

24

26

29

# Electric Bass

Notes: Exercise should be learned and played in all 12 Major and Minor Keys.

# Peg

## A Legatos and 16ths Exercise

Hands should be equal at all times. Accents are to be played at the same height as the rest of the exercise, indicated by the lead player, with taps at 1"(pp) height.

Pulsing through Extended Green will be awkward due to unevening phrasing within the 16th notes, push through the rhythmic crunch and feel the overall 16ths.

Alexander Felix



Piano

# Peg

Notes: Exercise should be learned and played in all 12 Major and Minor Keys.

## A Legatos and 16ths Exercise

Hands should be equal at all times. Accents are to be played at the same height as the rest of the exercise, indicated by the lead player, with taps at 1"(pp) height.

Pulsing through Extended Green will be awkward due to unevening phrasing within the 16th notes, push through the rhythmic crunch and feel the overall 16ths.

Alexander Felix

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand plays a continuous eighth-note melody. The left hand plays chords: a triad in the first measure, a dyad in the second, a triad in the third, and a dyad in the fourth.

5

Musical notation for measures 5-9. The right hand continues the eighth-note melody. The left hand plays chords: a triad in measure 5, a dyad in measure 6, a triad in measure 7, a dyad in measure 8, and a triad in measure 9.

10

Musical notation for measures 10-14. The right hand continues the eighth-note melody. The left hand plays chords: a triad in measure 10, a dyad in measure 11, a triad in measure 12, a dyad in measure 13, and a triad in measure 14.

15

Musical notation for measures 15-18. The right hand continues the eighth-note melody. The left hand plays chords: a triad in measure 15, a dyad in measure 16, a triad in measure 17, and a dyad in measure 18.

Switch hands every rep and play hands together, in octaves. Fingerings are the player's responsibility.

19

Musical notation for measures 19-22. The right hand continues the eighth-note melody. The left hand plays chords: a triad in measure 19, a dyad in measure 20, a triad in measure 21, and a dyad in measure 22.

2

Switch hands every rep and  
play hands together, in octaves.  
Fingerings are the player's responsibility.

21

Musical notation for measures 21-23. Measure 21: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest. Measure 22: Treble clef has a whole rest, Bass clef has a dotted quarter note chord (C4-E4-G4) followed by a quarter note chord (C4-E4-G4). Measure 23: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest.

24

Musical notation for measures 24-25. Measure 24: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest. Measure 25: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest.

26

Musical notation for measures 26-28. Measure 26: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest. Measure 27: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest. Measure 28: Treble clef has a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4), Bass clef has a whole rest.

29

Musical notation for measure 29. Treble clef has a quarter note (C4), followed by a quarter rest. Bass clef has a whole rest.

# Calypso Remix

Danny Mark

**A** ♩ = 128  
VERSION 1 - 2 Mallets

The score is written for four instruments: Marimba, Synth Pad, Mrb., and Pad, in 4/4 time with a tempo of 128. The Marimba part features a rhythmic pattern of eighth notes with a 'B L R B L R B ETC.' instruction. The Synth Pad part consists of sustained chords. The Mrb. part has a melodic line of eighth notes. The Pad part provides harmonic support with chords and bass lines. The score is divided into three systems, each with a measure number (1, 6, 12) at the beginning.

**B**

VERSION 2 - 4 MALLETS

Calypso Remix

Mrb.

4  
3

2  
1

Pad

Mrb.

24

Pad

Mrb.

30

3 2 3 3

3/4

Pad



VERSION 3 - 4 Mallet Permutations

Mrb.

35

Pad

Mrb.

42

Pad

Mrb.

47

Pad

## Pizza

$\text{♩} = 90-120$

M 

M 

M 

M 

M 

M 

M 

M 

## Pizza - Variations

Reverse sticking (descending pattern - L 3 4)

M 

Sextuplets

M 

## Timing

$\text{♩} = 90-150$

M

M

M

## Timing

left hand on downbeats

$\text{♩} = 90-150$

M

M

M

# Steady, Don't Trip and Fall!

Score

(Or get STUCK...Ha...ha...ha)

Arr. Danny Mark

Marimba

Synth Pad

This system contains the first three measures of the score. The Marimba part is written in a treble clef with a 4/4 time signature. It begins with four groups of four eighth notes, each marked with a '3' for a triplet. The notes are G4, A4, B4, and C5. The second measure continues with four groups of eighth notes, each marked with a '3', with notes G4, A4, B4, and C5. The third measure continues with four groups of eighth notes, each marked with a '3', with notes G4, A4, B4, and C5. The Synth Pad part consists of two staves. The upper staff has three chords: a G4 major triad in the first measure, a G4 major triad in the second measure, and a G4 major triad in the third measure. The lower staff has a bass line: a whole note G2 in the first measure, followed by quarter notes G2, A2, B2, and C3 in the second measure, and quarter notes G2, A2, B2, and C3 in the third measure.

Pad

This system contains measures 4 through 6. The Pad part is written in a treble clef with a 4/4 time signature. It begins with a '4' above the first measure. The notes are G4, A4, B4, and C5, each marked with a '3' for a triplet. The second measure continues with four groups of eighth notes, each marked with a '3', with notes G4, A4, B4, and C5. The third measure continues with four groups of eighth notes, each marked with a '3', with notes G4, A4, B4, and C5. The Pad part consists of two staves. The upper staff has three chords: a G4 major triad in the first measure, a G4 major triad in the second measure, and a G4 major triad in the third measure. The lower staff has a bass line: a whole note G2 in the first measure, followed by quarter notes G2, A2, B2, and C3 in the second measure, and quarter notes G2, A2, B2, and C3 in the third measure.

Pad

This system contains measures 7 through 9. The Pad part is written in a treble clef with a 4/4 time signature. It begins with a '7' above the first measure. The notes are G4, A4, B4, and C5, each marked with a '3' for a triplet. The second measure continues with four groups of eighth notes, each marked with a '3', with notes G4, A4, B4, and C5. The third measure continues with four groups of eighth notes, each marked with a '3', with notes G4, A4, B4, and C5. The Pad part consists of two staves. The upper staff has three chords: a G4 major triad in the first measure, a G4 major triad in the second measure, and a G4 major triad in the third measure. The lower staff has a bass line: a whole note G2 in the first measure, followed by quarter notes G2, A2, B2, and C3 in the second measure, and quarter notes G2, A2, B2, and C3 in the third measure.

2

Steady, Don't Trip and Fall!

10

A musical staff with a treble clef. It contains a sequence of eight eighth-note triplets, each marked with a '3' above it. The notes are G4, A4, B4, C5, D5, E5, F5, and G5. The staff ends with a double bar line.

10

Pad

A grand staff with a treble clef on top and a bass clef on the bottom. The treble staff contains two chords: a triad of G4, B4, D5 in the first measure, and a triad of G4, B4, D5 in the second measure. The bass staff contains a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a double bar line.

A minor 7 Chords

34 Mal.

37 Mal.

40 Mal.

43 Mal.

46 Mal.

4-Mallet Permutations (Substitute for Block Chords)

1 (Left - Right) 1/3 - 2/4 1/3 2/4

2 (Right - Left) 2/4 1/3 2/4 1/3

3 (Out-In's) 1/4 2/3 1/4 2/3

4 (In-Out's) 2/3 1/4 2/3 1/4

5 1 2 3 4

6 4 3 2 1

7 1 3 2 4

8 4 2 3 1

9 1 4 2 3

10 4 1 3 2

11 1 2 4 3

12 4 3 1 2

# Broccoli

**Fours**

This system of music is in 4/4 time and features four staves: Keyboard (Kbd.), Synthesizer (Syn.), Bass, and Percussion (Perc.). The Kbd. and Syn. parts play a continuous eighth-note pattern. The Bass part plays a simple eighth-note bass line. The Perc. part plays a steady eighth-note drum pattern.

**Twos**

This system of music is in 4/4 time and features four staves: Keyboard (Kbd.), Synthesizer (Syn.), Bass, and Percussion (Perc.). The Kbd. and Syn. parts play a continuous eighth-note pattern. The Bass part plays a simple eighth-note bass line. The Perc. part plays a steady eighth-note drum pattern.

**Fours**

This system of music is in 4/4 time and features four staves: Keyboard (Kbd.), Synthesizer (Syn.), Bass, and Percussion (Perc.). The Kbd. and Syn. parts play a continuous eighth-note pattern. The Bass part plays a simple eighth-note bass line. The Perc. part plays a steady eighth-note drum pattern.

**Twos**

This section of the score is labeled 'Twos'. It consists of four staves: Kbd. (Keyboard), Syn. (Synthesizer), Bass, and Perc. (Percussion). The Kbd. and Syn. parts feature a complex, fast-moving melodic line with many sixteenth notes. The Bass part provides a steady accompaniment with eighth notes. The Perc. part has a consistent rhythmic pattern of eighth notes.

**Ones**

This section of the score is labeled 'Ones'. It consists of four staves: Kbd., Syn., Bass, and Perc. The Kbd. and Syn. parts play a similar melodic line to the 'Twos' section but with a different rhythmic feel. The Bass and Perc. parts continue with their respective accompaniment patterns.

This section of the score is the final part of the page. It consists of four staves: Kbd., Syn., Bass, and Perc. The Kbd. and Syn. parts play a melodic line similar to the previous sections. The Bass and Perc. parts maintain the same accompaniment patterns.



This musical score consists of four staves, each representing a different instrument or part. The staves are labeled on the left as Kbd., Syn., Bass, and Perc. The notation is as follows:

- Kbd. (Keyboard):** Written on a treble clef staff. It features a continuous eighth-note melody in the first two measures, followed by a whole note chord in the third measure.
- Syn. (Synthesizer):** Written on a treble clef staff. It follows the same eighth-note melody as the keyboard in the first two measures, then plays a whole note chord in the third measure.
- Bass:** Written on a bass clef staff. It plays a rhythmic pattern of eighth notes with a grace note in the first two measures, followed by a whole note chord in the third measure.
- Perc. (Percussion):** Written on a percussion staff (indicated by a double bar line). It plays a rhythmic pattern of eighth notes with a grace note in the first two measures, followed by a whole note chord in the third measure.

The score concludes with a double bar line at the end of the third measure.

# Luau

Dan Mark

Marimba

R L R L R

Mrb.

4

L R R L L R L L R R L

Mrb.

7

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

# RELAX V

In honor of the man, the myth, the legend

Composer - Proctopus circa 2010  
Arranged by: Danny Mark 2022

**A**

The score is for a piece titled "RELAX V" in honor of "the man, the myth, the legend". It is composed by Proctopus (circa 2010) and arranged by Danny Mark (2022). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments and their parts are:

- Synth Pad:** Provides harmonic support with sustained chords in the upper register.
- Bells:** Remains silent throughout the piece.
- Xylophone:** Plays a rhythmic pattern of eighth notes, starting in measure 4.
- Vibraphone 1:** Plays a rhythmic pattern of eighth notes, starting in measure 4.
- Vibraphone 2:** Plays a rhythmic pattern of eighth notes, starting in measure 4.
- Marimba 1:** Plays a rhythmic pattern of eighth notes, starting in measure 4, with a dynamic marking of *f*.
- Marimba 2:** Plays a rhythmic pattern of eighth notes, starting in measure 4, with a dynamic marking of *mp*.
- Electric Bass:** Plays a rhythmic pattern of eighth notes, starting in measure 4, with a dynamic marking of *f*.
- Percussion:** Plays a rhythmic pattern of eighth notes, starting in measure 4, with a dynamic marking of *p*. The instruction "Near bell with stick" is provided.

Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the Bells staff.

*f* Near bell with stick

Sus

relax v

2  
B

Pad

Octaves

Bls.

Xyl.

Vib.

Vib.

Mrb.

Mrb.

E.B.

Perc.

*p*

*p*

*p* BD/brk dr/bell/bd

Measures 10, 11, 12, 13, 14, 15, 16

Detailed description: This is a page of a musical score for percussion instruments. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a grand staff format. The top staff is for the Pad, which plays a melodic line in the right hand and a bass line in the left hand. The second staff is for Bls. (Bells), playing a melodic line. The third and fourth staves are for Xyl. (Xylophone) and Vib. (Vibraphone), both playing rhythmic patterns. The fifth and sixth staves are for Mrb. (Maracas), playing a complex rhythmic pattern. The seventh staff is for E.B. (Electric Bass), playing a simple bass line. The eighth staff is for Perc. (Percussion), playing a complex rhythmic pattern. The score is divided into measures 10 through 16. The tempo is marked 'relax v' (relaxando). The dynamics are marked 'p' (piano) for the Maracas and Percussion parts. The Percussion part includes the instruction 'BD/brk dr/bell/bd'.

This musical score is for a percussion ensemble, featuring the following instruments and parts:

- Pad:** Plays a steady eighth-note accompaniment in the right hand, with a melodic line in the left hand. Measures 18-24 are shown.
- Bls. (Bells):** Plays a steady eighth-note accompaniment in the right hand, with a melodic line in the left hand. Measures 18-24 are shown.
- Xyl. (Xylophone):** Plays a steady eighth-note accompaniment in the right hand, with a melodic line in the left hand. Measures 18-24 are shown.
- Vib. (Vibraphone):** Features a complex melodic line in the right hand with sixteenth-note patterns and triplet figures. Measures 17-24 are shown.
- Mrb. (Maracas):** Plays a steady eighth-note accompaniment in the right hand, with a melodic line in the left hand. Measures 17-24 are shown.
- E.B. (Euphonium/Bass Drum):** Plays a steady eighth-note accompaniment in the right hand, with a melodic line in the left hand. Measures 17-24 are shown.
- Perc. (Percussion):** Plays a steady eighth-note accompaniment in the right hand, with a melodic line in the left hand. Measures 17-24 are shown.

The score is written in 4/4 time with a key signature of one flat (B-flat). The percussion parts are marked with '3' for triplet figures. The overall texture is a dense, rhythmic accompaniment with melodic lines for the vibraphone and maracas.

relax v

4

Musical score for Percussion instruments, measures 25-32. The score includes parts for Pad, Bls., Xyl., Vib., Mrb., E.B., and Perc. Tom. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with a dynamic of *mp* (mezzo-piano) and includes the instruction "relax v".

**Pad:** Provides harmonic support with chords in the right hand and bass notes in the left hand.

**Bls. (Bells):** Plays chords in the right hand and single notes in the left hand.

**Xyl. (Xylophone):** Features triplet patterns in the right hand.

**Vib. (Vibraphone):** Features triplet patterns in the right hand.

**Mrb. (Maracas):** Features triplet patterns in the right hand.

**E.B. (Euphonium):** Features triplet patterns in the right hand.

**Perc. Tom:** Features triplet patterns in the right hand.

E

Musical score for Percussion instruments, measures 33 to 40. The score is arranged in a grand staff format with multiple staves for each instrument. The instruments listed are Pad, Bls., Xyl., Vib., Mrb., E.B., and Perc. The key signature changes to E-flat major at measure 39. The dynamic marking "relax v" is indicated at the top. The score includes various rhythmic patterns, including triplets and sixteenth notes, and rests. A box containing the letter "E" is located above measure 39. The percussion parts include a snare drum (Perc.) and a tom-tom (E.B.).

relax v

6

F

This musical score is for a percussion ensemble. It consists of seven staves, each representing a different instrument. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into measures, with measure numbers 41 through 48 indicated above the staves. The instruments and their parts are as follows:

- Pad:** The top staff, featuring a melodic line in the treble clef and a rhythmic accompaniment of chords in the bass clef.
- Bls. (Bells):** The second staff, playing a melodic line in the treble clef.
- Xyl. (Xylophone):** The third staff, playing a rhythmic pattern of eighth notes in the treble clef.
- Vib. (Vibraphone):** The fourth and fifth staves, both playing rhythmic patterns of eighth notes in the treble clef.
- Mrb. (Maracas):** The sixth staff, playing a rhythmic pattern of eighth notes in the treble clef.
- E.B. (Euphonium):** The seventh staff, playing a melodic line in the bass clef.
- Perc. (Percussion):** The eighth staff, playing a rhythmic pattern of eighth notes in the bass clef.

The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction 'relax v' is placed above the first few measures. A box containing the letter 'F' is located above the Pad staff in measure 47. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are marked above the corresponding measures in each staff.



This musical score page, titled "relax v", contains measures 49 through 56. The instruments are arranged as follows:

- Pad:** Treble and Bass clefs. Treble clef has chords and eighth-note patterns. Bass clef has chords.
- Bls. (Bells):** Treble clef with chords.
- Xyl. (Xylophone):** Treble clef with sixteenth-note patterns.
- Vib. (Vibraphone):** Treble clef with chords and eighth-note patterns.
- Mrb. (Maracas):** Treble clef with eighth-note patterns. Bass clef is empty.
- Mrb. (Mallets):** Treble clef with eighth-note patterns. Bass clef is empty.
- E.B. (Electric Bass):** Bass clef with a simple bass line.
- Perc. (Percussion):** Drum set notation with a consistent rhythmic pattern.

Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated above the staves. A box containing the letter "G" is positioned above measure 55. The key signature is B-flat major (two flats).

relax v

8

Pad

Musical score for the Pad instrument, measures 57-63. The score is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music consists of block chords and dyads. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Bls.

Musical score for the Bls. instrument, measures 57-63. The score is written in a single staff with a treble clef. The key signature has two flats. The music consists of a melodic line with eighth and quarter notes. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Xyl.

Musical score for the Xyl. instrument, measures 57-63. The score is written in a single staff with a treble clef. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Vib.

Musical score for the Vib. instrument, measures 57-63. The score is written in a single staff with a treble clef. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Vib.

Musical score for the Vib. instrument, measures 57-63. The score is written in a single staff with a treble clef. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Mrb.

Musical score for the Mrb. instrument, measures 57-63. The score is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Mrb.

Musical score for the Mrb. instrument, measures 57-63. The score is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

E.B.

Musical score for the E.B. instrument, measures 57-63. The score is written in a single staff with a bass clef. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

Perc.

Musical score for the Perc. instrument, measures 57-63. The score is written in a single staff with a common time signature. The key signature has two flats. The music consists of a rhythmic pattern of eighth notes, with triplets starting in measure 61. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the staff.

snare & bass drum

# The Check Pattern and 14 Duple Variations

## The Check Pattern

RLRLRL      RLRLRLRL      RLRLRLRL R

## THE 14 DUPLÉ VARIATIONS

### THREE BEAT PATTERNS

#### Var. 1

LRLRL      LRL LRL      LRL LRL R

#### Var. 2

RRLRL      RRLRRL      RRLRRL R

#### Var. 3

RLLRL      RLLRLL      RLLRLL R

#### Var. 4

RLRRRL      RLRRRL      RLRRRL R

### TWO BEAT PATTERNS

#### Var. 5

RLRL      RLRL      RLRL R

#### Var. 6

RLRL      RLRL      RLRL R

#### Var. 7

RLRL      RLRL      RLRL R

#### Var. 8

LRRL      LRRL      LRRL R

V.S.

**p. 2 Check Pattern and 14 Duples: snare and bass drum**

*Var. 9*

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

*Var. 10*

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

**ONE BEAT PATTERNS**

*Var. 11*

L R L                      L L                      L L R

*Var. 12*

R R L                      R R                      R R R

*Var. 13*

L R L                      L L                      L L R

*Var. 14*

R R L                      R R                      R R R