IMPERIAL DYNASTY

2027 Front Ensemble Packet

By Matt Blood, Front Ensemble Caption Head/Arranger

Thank you for your interest in the Imperial Dynasty Front Ensemble!

The information in this packet is for the reference of future and returning members of the Imperial Dynasty Front Ensemble. The topics that will be discussed are preparation for membership, the finer points of technique for all instruments, individual and ensemble responsibilities, and rehearsal expectations. As a faculty, our goal is to cultivate an educational environment focused on the performance of music at the highest level possible. Simply put, we will strive to be the best we can be!

As you begin to explore the exercises in this packet, you will notice that some of them focus on multiple techniques. During the audition process, we will be isolating specific techniques to help you better understand the approach. A positive attitude and an open mind are key to tackling these challenging skills. If you run into issues, you may email matt@mattbloodmusic.com with any questions.

Preparation

Each member of the ensemble should acquire a three-ring binder with plastic sheet protectors which will hold a pencil (with eraser!), this packet, your parts for our exercises, and eventually music for the 2027 Imperial Dynasty production. This MUST be brought to every rehearsal! Members should also possess a pair of drum sticks (marching or concert sticks, not drumset sticks unless you're auditioning for that role) and a drum pad with a soft gum rubber side.

In addition, each member should bring a reusable water bottle or water jug. Staying healthy and hydrated is a key to having success with any type of ensemble. Also, bug spray, sunscreen and a hat or head covering of some sort should be brought to outdoor rehearsals if the weather is appropriate. Finally, be prepared to play a lot of music, make lots of friends, and have a lot of fun!

Audition Prep

Please read this packet over a few times to let the information sink in and try to get the technique under your hands before showing up to rehearsal. For auditions, please prepare the scale exercises "Double Stops" and "ScaLinear" in the written key of C major, as well as transposing them to all other major keys. Be prepared to play them with 2 mallets as well as 4 mallets using inner mallets for ScaLinear.

Additionally, please prepare "OILR", "Thirds", and "F.E.E.D.". For "F.E.E.D.", please prepare the part that you'd be most interested in playing, or the part that best fits your skill level. Finally, we encourage all auditionees to prepare an excerpt of some sort of music to show to the techs at auditions. This can be a 2 or 4 mallet solo, an excerpt from a past marching band/drum corps/indoor show you performed in, or a warm up that you feel confident playing. This is to show off your strengths to the staff and to help us place you in a position that suits your experience level.

Keyboard Technique

Body Position: Each player's feet should be shoulder width apart with their knees slightly bent to ensure ease of maneuverability behind the instruments. Shoulders should be kept square and each person's head should be up at all times. All muscles should be relaxed and without tension. This will promote fluid motion and help to avoid playing injuries. We believe there is a direct correlation between posture and timing; if someone is leaning forward, they are likely on top of the beat. If they lean backward, they are often on the back side of the beat. Solid posture will aid in listening in, listening back, and maintaining proper control of tempo. Pedal players will keep their right foot on or over the pedal at all times. This will ensure that players are well acquainted with the left foot movement around the keyboard and balancing on the right heel.

Set Position: The player's implements should be about one inch above the first note/notes that are about to be played, with the shafts of the mallets parallel to the ground. While set, the section should be silent and either awaiting directions or preparing themselves mentally to play. There should be no fidgeting once the section is in set position; each player should be comfortably still, yet relaxed.

The Prep: The prep system helps the ensemble arrive at downbeats on time and together. The prep will be initiated by the center player with either a down-up-down-up or a downward bouncing pump motion. The rest of the ensemble will follow similarly and following the final up motion, each player's sticks or mallets will rise to the height of the dynamic about to be played. Also, while raising the mallets or sticks to playing height, each player will take a breath, which will be exhaled on the downbeat, similar to how a wind player breathes when they play. The prep will be further explained at rehearsals.

Sound: The goal of the techniques that we play is to produce a general sound that is full, articulate, and full of overtones. We strive to achieve a "weighted concert" approach, which is to maintain the fluidity and physical conservatism that a professional concert percussionist would use, but all while utilizing a 65% weighted stroke as our general sound. This will help us to maneuver the landscape of the instrument in a graceful manner while creating a full, characteristic sound on the instruments and an overall brilliant sonority and presence to the sound of the ensemble as a whole. Using 65% weight as a baseline for our sound gives us some headroom to push the boundaries of sound for when we need to, but also a lot of flexibility in the bottom of our range for expression, musicality, and variances in timbre on the instruments.

Constant Motion: For all techniques, the basic movement we use is what we call "constant motion". This means that while playing notes in succession, your sticks or mallets will usually be moving the same speed between the height of rise you are playing and the playing surface itself, or in a fast-down, slow-up manner. This means that there is no lingering at the top or bottom of the stroke and the space in between each note is being used as efficiently as possible. The "fast down, slow up" approach when the music contains larger spaces or the hand speed decreases, but constant motion should still be utilized as much as possible as our baseline.

Weight vs. Velocity: These two terms are often used interchangeably in the front ensemble world. However, we believe there is a distinct difference that should be considered. Weight is the amount in which the player "digs" into the instrument, whereas velocity is the speed in which the implement comes into contact with the instrument. Weight will control the fullness of the sound, while velocity will control the articulation. Using 65% weight and the "constant motion" concept gives us room to enhance either aspect of playing to achieve different sounds on each instrument.

Axes of Playing: Often, we will refer to the 4 axes of playing and keeping them separate. Any type of movement in any one of these should not effect any other axis much at all.

These axes are X, Y, Z, and T.

- X: This is the sideways axis, or movement up and down the keyboard like the direction of a C major scale. This axis is controlled by movement of the forearm initiated from the elbow or by shifting your body up and down the instrument.

- Y: This is the vertical axis, or your playing height. This is controlled by your wrist motion, the rotation of your forearms for 4 mallet techniques, and sometimes the height of your forearms for more extreme dynamics.

- Z: This is the forward-backward axis, or movement from the natural keys to the accidental keys. This is controlled through extension of your arms by your shoulders and elbows.

- T: This is time, or the way the music moves horizontally.

Heights: We may refer to playing heights in inches and each one corresponds to a written dynamic marking. These are a general rule of thumb, not hard and fast rules. Volume is determined by more than just height, and blending as an ensemble is far more important than any measurement. Use these definitions as a guideline when performing all music and exercises.

pp: 1.5 inches. Playing from set position with hardly any lift.
p: 3 inches. Slightly higher than set position.
mp: 6 inches. The length of a dollar bill.
mf: 9 inches. A 45 degree angle. A “comfortably high” playing height.
f: 12 inches. Full wrist extension with no arm.
ff: 15 inches. Full wrist extension with a little bit of arm

Any dynamic height should be reached primarily through the angle of the implements up to a forte volume unless otherwise defined by a staff member.

Bar placement: Generally, playing in the center of the bars will produce a full fundamental sound with clean overtones and clear articulation. However, when we get below the F below middle C on the marimba, playing in the dead center with a lot of force can distort the sound of the instrument, as well as damage the bars. So, in the lowest part of the instruments, playing slightly off center can help us to maintain a full, rich fundamental sound while protecting the instruments themselves. Playing on the edges of the bars is reserved for fast/dexterous passages, as well as when one hand is playing notes on both manuals with 4 mallets.

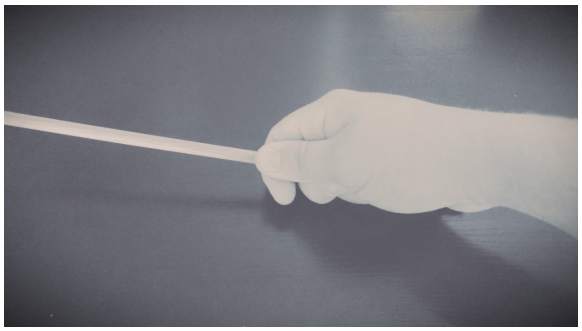
Throw: With both 2 and 4 mallets, we like to think about “throwing” the mallets, particularly at dynamics above mezzo piano. Think about not controlling the mallets in the space between the playing height and the instrument. This requires a bit of controlled chaos, but will make playing for long periods of time a lot easier since you will not be controlling every inch of motion for your mallets.

2 Mallet Technique

Fulcrum: The fulcrum of the 2 mallet grip is the primary gripping point for the mallet. We use front fulcrum technique. 1/3 of the way up from the bottom of the mallet shaft, place the mallet in between the first and second knuckles of the pointer and middle finger. The mallet will not lay directly in one knuckle or the other. Having more meat from your fingers on the mallet will help to transfer energy to the instrument and reduce callouses. Next, pinch this point with your thumb. The tip of your thumb should be directly across from the side of your index finger, never ahead of or behind it. Your thumb should be pointing at the head of the mallet and should always be flat against the mallet shaft.

Back fingers: Next, wrap your ring and pinky fingers completely around the back of the mallet. The part of the mallet that is in your hand should only be touching your fingers and where your fingers connect to your hand. The back fingers provide extra grip and control of the implement. Do not squeeze the mallet too hard. You should only grip is as hard as you must for it to not fly out of your hand while you play. Let your hands and the mallets breathe. The back fingers should be loose enough to allow the mallet to move a bit on its own, but should always be connected to the shaft.

Arms: Your arms should be relaxed and there should be a few inches between your elbows and your torso, allowing your palms to be almost completely flat toward the ground and your thumb nails facing each other. Your forearms should be at a slight downward angle, but pretty close to flat to ensure you have the largest range of motion with your wrists. To achieve this, you may need to raise or lower the height of the instrument. Your wrists should be as low as possible to the playing surface without touching it.



Orientation of the mallets: At set position and when playing, the mallet heads should either be right next to each other at roughly a 90 degree angle, or stacked one in front of the other when needed for quick or tangled passages. If stacked, your mallet head placement should be close together and equidistant from the center of the bar on either side. This will ensure that your balance from hand to hand will be as even as possible.

Motion: Up to a forte height, the 2 mallet motion is completely initiated by the wrist, straight up and straight down. At dynamics above mezzo piano, your back fingers should open and close slightly while playing like they would while playing a drum. This will help us to achieve our dynamic heights more easily than if we relied entirely on the wrists. At lower dynamics, a bit of firmness in the back fingers will help to control your heights, maintain accuracy, and assist in achieving quality articulation at the low end to avoid being inaudible. At fortissimo and higher dynamics, forearm pumping will be used, but a full wrist motion with some wiggle room is still the basic fundamental stroke.

4 Mallet Technique

The four mallet technique we use is called the Steven's Grip. This grip is an independent four mallet grip, which means that the mallets do not touch anywhere in the hands, and are therefore independent of each other. If done incorrectly, the Steven's Grip can cause wrist problems such as tendinitis and carpal tunnel. Aching and burning pains are fine, as they are just signs that you are building the muscles necessary to play with this grip. Shooting or stabbing pains should be tended to and if you feel a pain like that in the arms, wrists, or hands while playing 4 mallets, let a tech know immediately.

The outside mallets: We begin by putting the outside mallets in place. First open up your hand fully. Place the bottom of the mallet just below the second knuckles of the pinky and ring fingers, then gently wrap those two fingers around the mallet. There should be minimal excess mallet shaft sticking out of the back of the hand.

The inside mallets: Now, open up your thumb, index and middle fingers to expose your palm. Place the very tip of the end of the second mallet onto the center of the palm (where your middle finger touches when fully curled) and wrap your middle finger around the base of the mallet. Try to get as much of your middle finger's surface area to touch the mallet shaft to aid with your grip. Next, curl your pointer finger about 90 degrees so that the mallet is resting on or slightly past the first knuckle of that finger. Finally, rest the thumb on top of the mallet. The thumb nail should be facing upward. To achieve the most range of motion from the wrists, turn your hands over slightly so that your thumbnails are just barely not facing directly upward.

The arms: Always make sure that your arms are bisecting the angles of the mallets and are creating an uppercase "Y" shape. When set, the arms should be gently resting against the body and the wrists should be down as low as possible without the mallet shafts hitting the instrument in any way.

Interval changes: Generally. the mallets should be at about a 4th or a 5th interval, roughly a 45 degree angle, when set or when playing passages with inner mallets. To change interval, either extend the index fingers toward your body to widen the interval or curl the index finger away from your body to close the interval. This motion is similar to poking a doorbell with your index finger.

Stroke types:

There are four stroke types for the four mallet technique.

Double Vertical: In this stroke, both mallets move up and down to strike the instrument at the same time. This stroke is primarily performed with the wrist, however there should be a slight bounce in the forearms to make it easier on the tiny wrist muscles. This forearm bounce is caused by the motion of the wrist, and should not be the primary source of motion.

Single Independent: This stroke is used when executing passages that could be performed with two mallets. Most likely, the inside mallets will use this stroke type, but there may be times when the outsides will need to use it. It is basically one mallet in one hand making repeated strokes. This is done by turning the mallet in use around the mallet not in use. Rotate your wrist using your forearms in a similar motion to turning a doorknob. The tacet mallet should be as motionless as possible and being held at a slightly upward angle, between 1/3 and ½ of the height of the mallet being played. For inner mallet playing, you should notice a small swooping motion in the back end of your outside mallets.

Single Alternating: This stroke is defined as when the player is alternating which mallet in the hand is playing, such as inside-outside-inside-outside. The principles are the same as with the Single Independent stroke. The mallet in motion rotates around a motionless tacet mallet. After one mallet comes in contact with the instrument, it should rebound to about 50% of the playing height, while simultaneously transferring motion to the other mallet. Each mallet should only be at the playing height just before you initiate the downward motion of the stroke. This half-rebound idea allows us to create natural motion, not get caught up in our keyboards with downstroke motions, and have the mallets more-or-less ready to play at all times.

Double Lateral: The double lateral stroke is two strokes in one motion. The wrist motion is like turning a door knob. One mallet should be set in motion in the same way as a single independent stroke, but right when that mallet strikes the instrument, the wrist should turn in the opposite way of that mallet in a sort of whipping motion, allowing the other mallet to strike just after the first. This stroke type requires a lot of torque in the wrist, however this does not mean you should add tension to the motion.

Lateral/Alternating Sliding Scale: The Double Lateral and Single Alternating strokes are very much related, and often times are not entirely separate motions in our playing. Imagine a sliding scale with fully “stroked out” alternating strokes at one end and “thrown” lateral strokes at the other. There are times when we will stroke certain passages out more than not, and other times where we will play lateral strokes that are slightly more reinforced than a true lateral.

Use of fingers: For all of these techniques, your fingers should be relaxed and not over-gripping the mallets in the hands. Is your grip is loose, there should be some degree of wiggle room in your hands for the mallets to move on their own, which will result in less tension, as well as a bigger sound and higher heights without having to move your wrists more.

Additional Roles

Synthesizer: A *key* part of the modern marching arts activity, the best synthesizer players should have a background in playing piano, synthesizer, or other keyboard instruments. This will definitely help when learning the music required. The people who play these electronic instruments should become experts on how all of their equipment works. This includes the setup/tear down of the gear, how to program synthesizers/samplers/amplifiers/etc., maintenance of cables and instruments, and how to make sure nothing gets busted. Prior knowledge on these subjects is welcome but not necessary, as you will be filled in on all of the information you need to be successful.

These people should be prepared to play the exercises in this packet, and should prepare a short solo to perform at auditions. This can be an excerpt of something you've played before in the marching arts, a piece of solo repertoire, or something you composed yourself. Having one technical and one lyrical prepared piece would also be beneficial. Choose what you think would be best to show your strengths.

Rack: A great rack player can greatly enhance the impact of the music as well as add many different percussive colors to the sound of the group. Candidates for these spots should have a basic knowledge of technique on all types of percussion (keyboards, snare drums and toms, cymbals, hand drums, accessories, etc.) and should be able to take care of and maintain the instruments in question. This position requires a strong sense of rhythm and tempo control, and the player should be able to communicate in to different sections of the ensemble at all times to line up their parts.

For auditions, candidates should be prepared to play the exercises in this packet, as well as read rhythms, play rudiments, and exhibit skills on different percussion instruments.

Drumset: Knowledge of grooves and beats of varying styles and genres is important for a well-rounded drumset player. We explore varying styles from rock, to jazz, to Latin, and much of what's in-between. Being well-versed in the standards will be beneficial! Drumset auditionees should also have a general knowledge of how to care for the kit and tune the drums themselves. This will be supervised by a staff member, but the player will be the main person in charge of regular care and maintenance throughout the season.

In addition to the exercises in this packet for auditions, be prepared to play examples from different styles of our choosing, including but not limited to rock, jazz, shuffle, samba, Afro-Cuban, etc. We will also ask you to play a solo of your choosing. It can be your favorite piece or something you created yourself. It shouldn't be too long, but include enough material to showcase all of your strengths.

Sound Intern: Anyone interested in becoming a sound technician for ID should have good general knowledge on all aspects of live sound reinforcement, including digital mixers, microphones, software DAWs, cabling, equalizing, etc. This person will work hand in hand with the front ensemble staff and music staff to ensure that all electronic components being utilized are in good working order and that the quality of sound produced through our speakers is dynamic, clear, and tasteful. If you're interested in a position like this, please contact Matt Blood directly to express interest.

Responsibilities:

Listening responsibilities: When performing in the ensemble, every member will usually be instructed to listen to either the center player, the player directly center of them, or the battery behind them. Which to listen for will be determined by the staff depending on the environmental situation and/or orchestration. Each member should frequently look in to the center player for timing, entrances, and to match dynamics.

Rehearsal responsibilities: Every member of the ensemble should arrive early to assist in setting up the equipment for rehearsal. The staff or section leader will determine exactly how long before rehearsal begins everyone should arrive. The goal is to begin rehearsal at or before the rehearsal start time. Remember: to be on time is to be late, and to be early is to be on time. Each member is responsible for having all show music and exercises memorized and ready to perform. Each member must remember to bring their water, music binder, pencil, sticks, drum pad and anything else they may need for rehearsal to EVERY rehearsal.

Rehearsal etiquette: When at rehearsal, the main reason for being there is to rehearse. There will be times to have fun and goof around, but when the time comes to rehearse and put in work, each member must know how to control themselves and become focused. When a staff member is addressing the group, a section, or an individual, the whole group should listen attentively and not have any side conversations. When in full ensemble rehearsal, limit water breaks to when the entire ensemble has a water break. It's unfair to the people on the floor who don't have water at their sides at all times if the pit can just take water whenever they please.

Instrument care: Imperial Dynasty provides its membership with instruments and implements of the highest quality from our sponsors. The longevity of these things is crucial to the success of the group and these assets should be treated with respect. Instrument maintenance and care is of the utmost importance. Regular cleaning of the instruments is expected and will be scheduled by the staff or section leader. Regular tightening of all nuts and bolts on instruments should be done at least once a week. If there is something wrong with an instrument, let the section leader or a staff member know immediately so that it can be dealt with. No mallets should be left on the ground. You should never hit anything with the shaft of a mallet, for they are very fragile and could break. Mallets should be in the mallet bags if they are not in use.

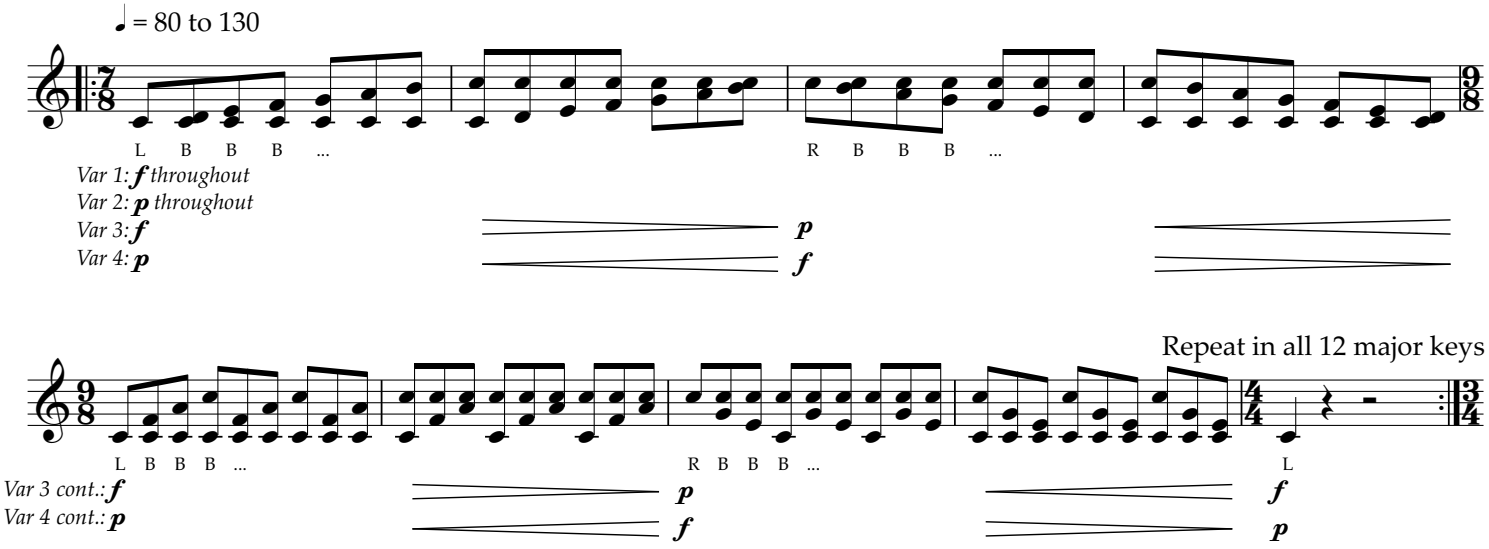
Personal care: STAY HYDRATED DURING THE WEEK! During any given week, the ensemble will be rehearsing for many hours. When we're at rehearsal, we put in a lot of work and it can dehydrate a person if they aren't also drinking fluids during the times we're not at rehearsal. If you feel muscle aches or pains in your arms, wrists or hands after rehearsal, it's a good idea to ice the aching area and take a pain reliever like Tylenol, Ibuprofen, etc. If you sustain an injury during rehearsal or feel shooting pains in your arms, hands, or wrists while playing, let a staff member know immediately.

In Conclusion

This program is our key to a unified and cohesive percussion ensemble. All of the these concepts will be discussed in much greater detail during auditions and throughout the season. Be aware that the task you are about to undertake is a formidable one and will require an unparalleled amount of discipline and dedication on your part. However, if you stick to the program you will find that your experiences with ID will be positive, educational, meaningful, and fun. **-The Imperial Dynasty Front Ensemble Staff**

Double Stops

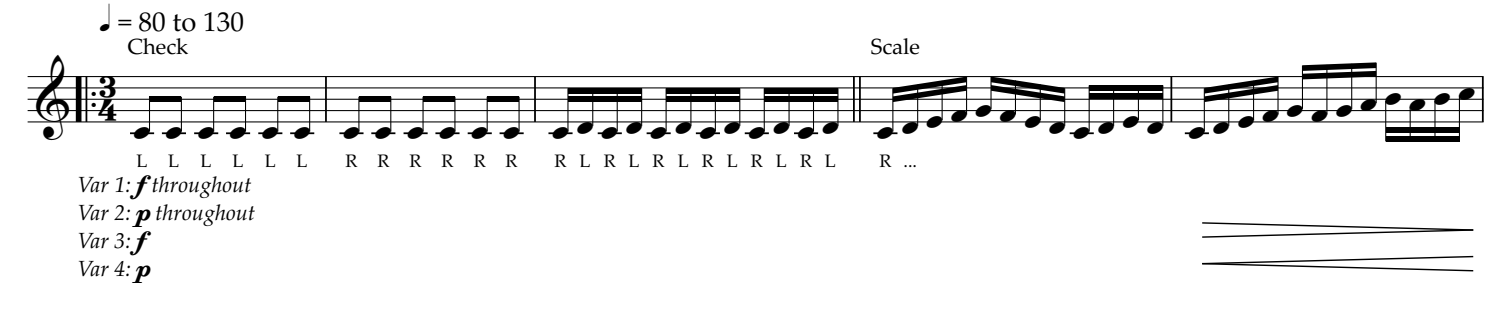
Matt Blood

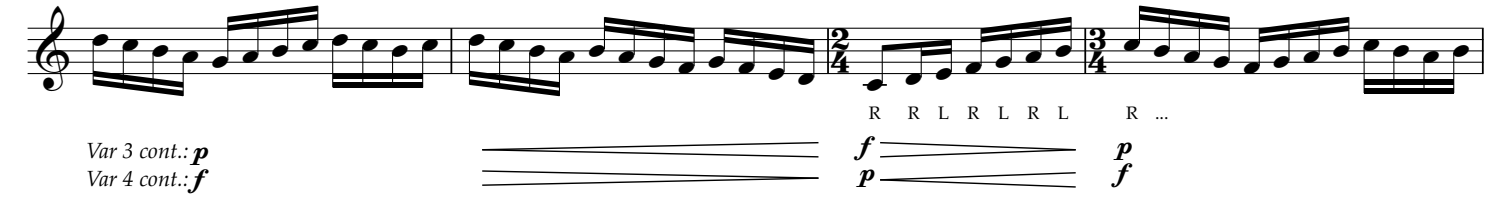


Repeat in all 12 major keys

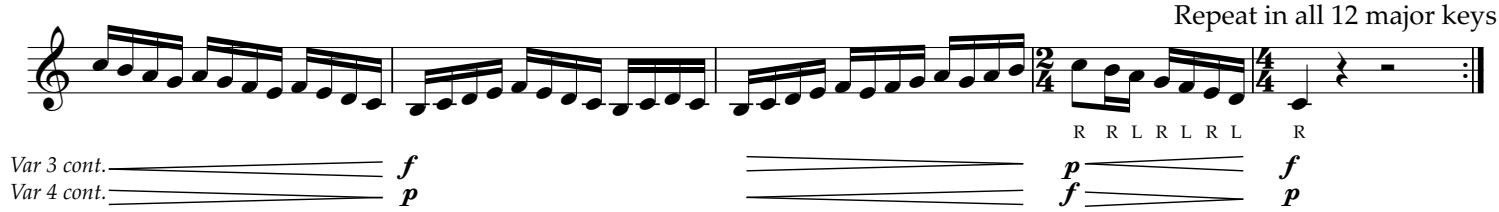
ScaLinear

Matt Blood





Repeat in all 12 major keys



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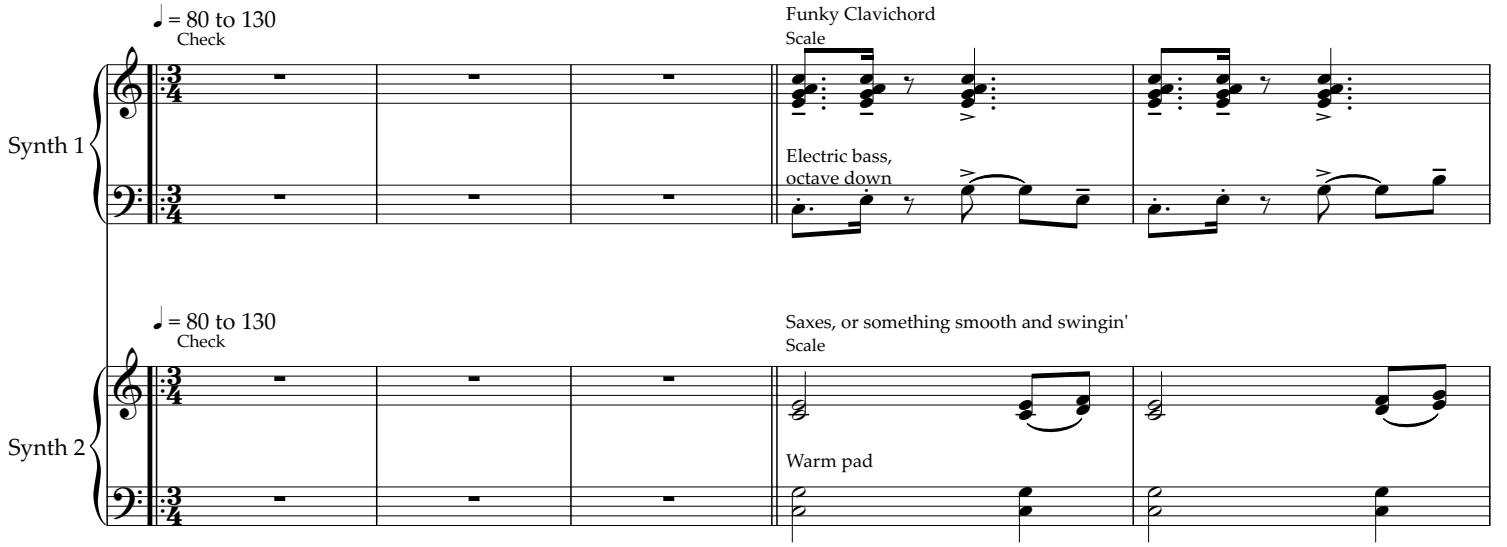
Double Stops

M. BLOOD

ScaLinear

M. BLOOD



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15
Synth 1
Synth 2
Synth 1
Synth 2
Repeat in all 12 major keys
Synth 1
Repeat in all 12 major keys
Synth 2

Rack

Double Stops

M. BLOOD

Variations:
Flam taps & Swiss triplets
Switch Inverted flam taps with Cheese inverts
Switch flam accents with, flam drags, cheeses, or flam fives

Variations:
Replace check patterns with triple paradiddles,
paradiddlediddlediddles, singles, doubles, etc.
Play all checks with one hand (starting hand of each) measure

ScaLinear

M. BLOOD

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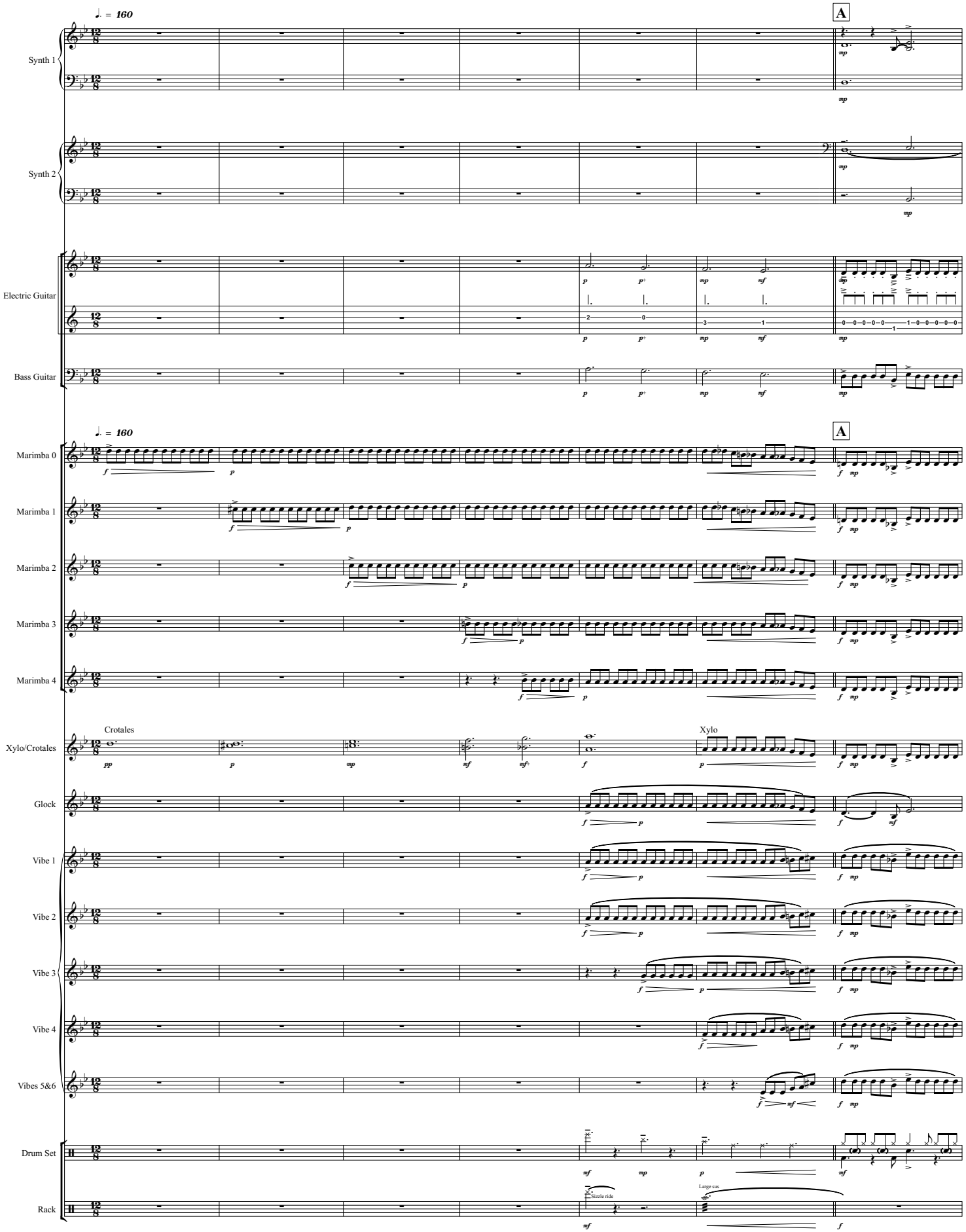
F.E.E.D.

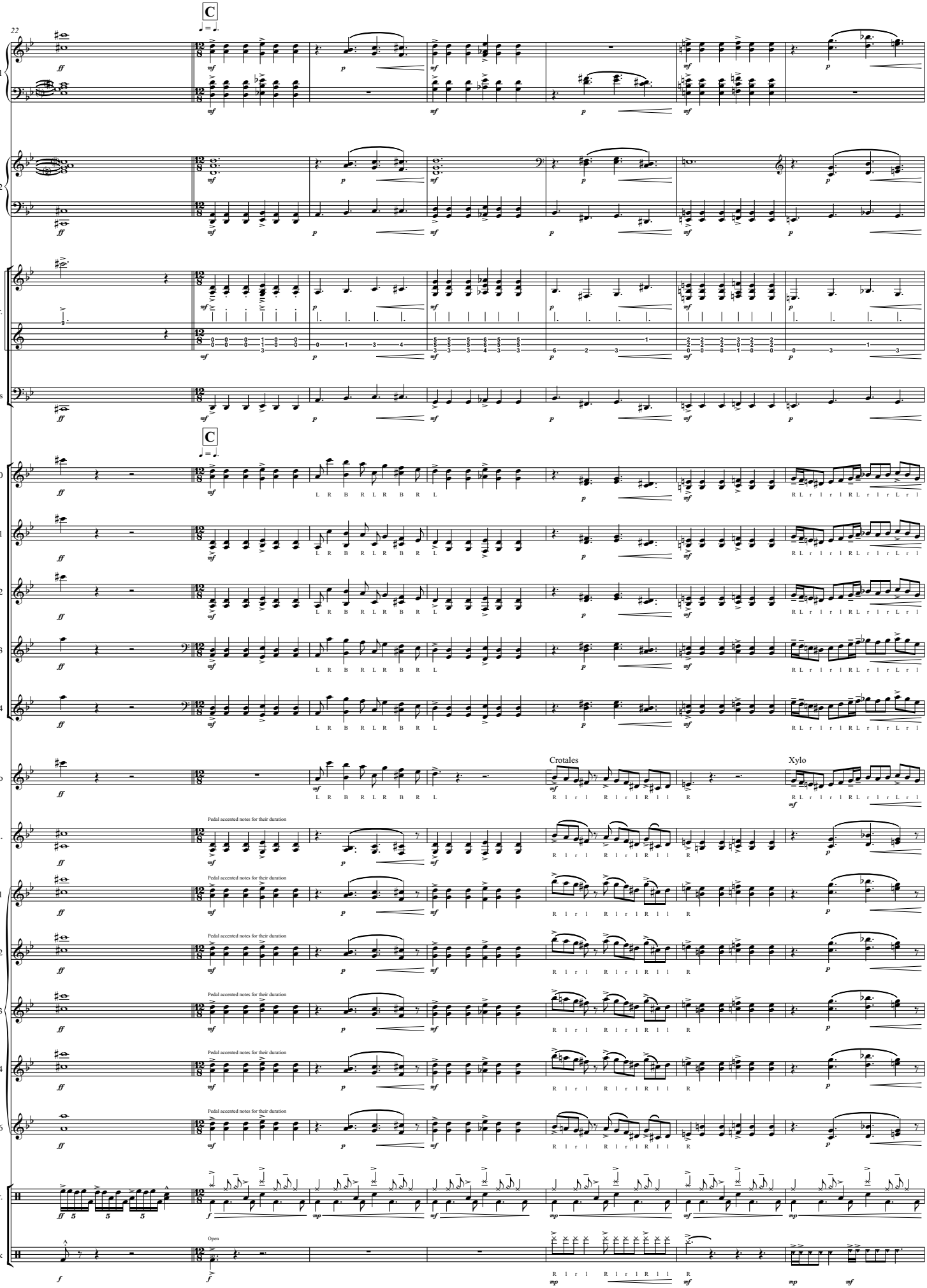
Front Ensemble Etude in D minor

M. Blood



8
S1
Pad 2
E. Gtr.
Bass
M0
M1
M2
M3
M4
Xylo
Gl.
V1
V2
V3
V4
V5/6
Dr.
Rack
Jam blocks
Splash
Small sus

B
15
S1
Pad 2
E. Gtr.
Bass
B
M0
M1
M2
M3
M4
Xylo
Gl.
V1
V2
V3
V4
V5/6
Dr.
Sizzly open hi-hat
pedal hat splash
slowly open hi-hat
Rack
Concert bass
Tam tam
Muffled


22
C
S1
Pad 2
E. Gtr.
Bass
M0
M1
M2
M3
M4
Xylo
Crotales
Xylo
Gl.
V1
V2
V3
V4
V5/6
Dr.
Rack
Pedal accented notes for their duration
Open

29
D
S1
Pad 2
E. Gtr.
Open A string
Bottom note open D string
Bass
D
M0
M1
M2
M3
M4
Xylo
Crotales
Xylo
Crotales
Gl.
slowly lift pedal
beats 1 and 2
V1
V2
V3
V4
V5/6
Dr.
Rack
Triangle

Synth 1

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood

Synth 2

F.E.E.D.

Front Ensemble Etude in D minor

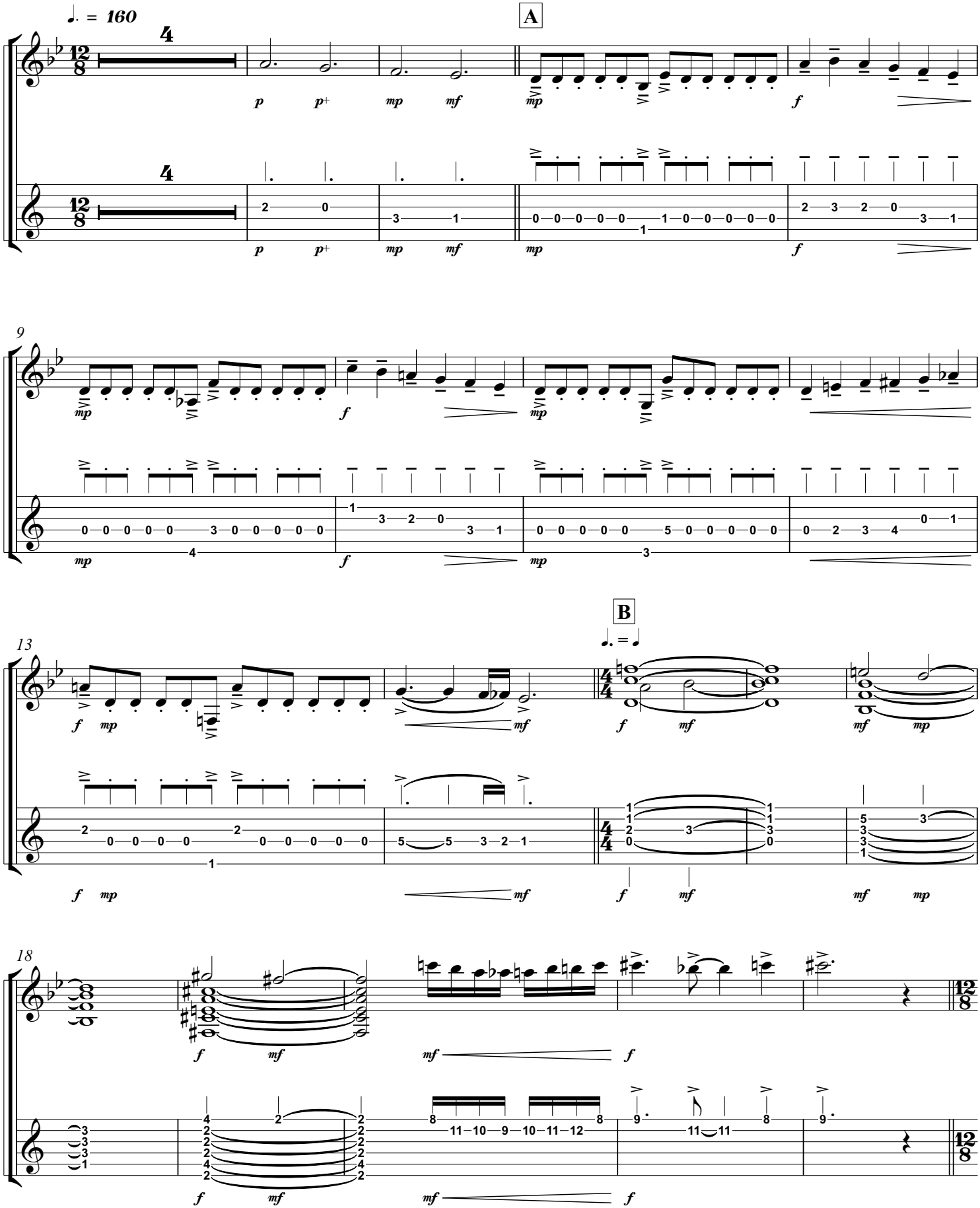
M. Blood

Electric Guitar

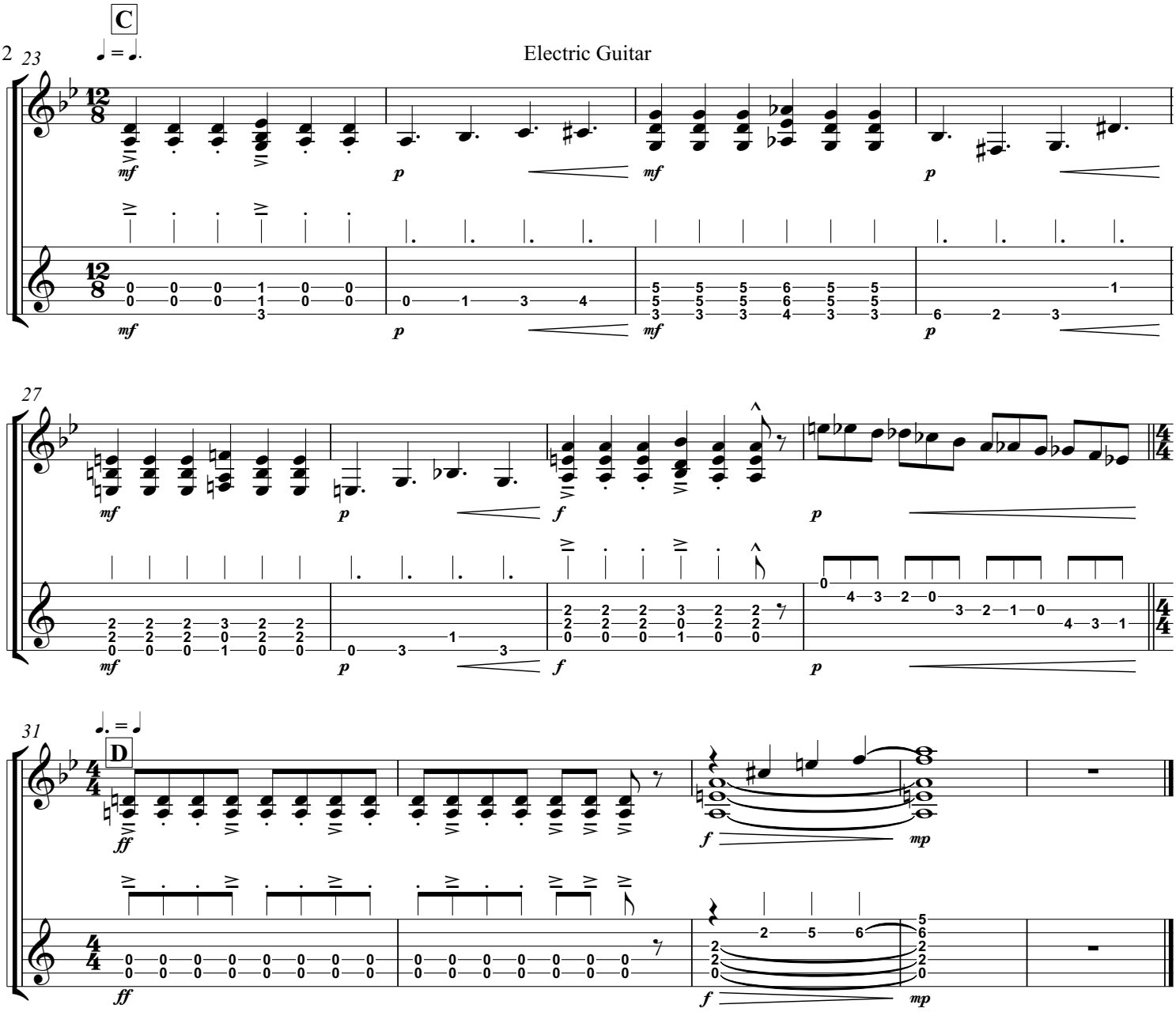
F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



Electric Guitar



Bass Guitar

F.E.E.D.

Front Ensemble Etude in D minor

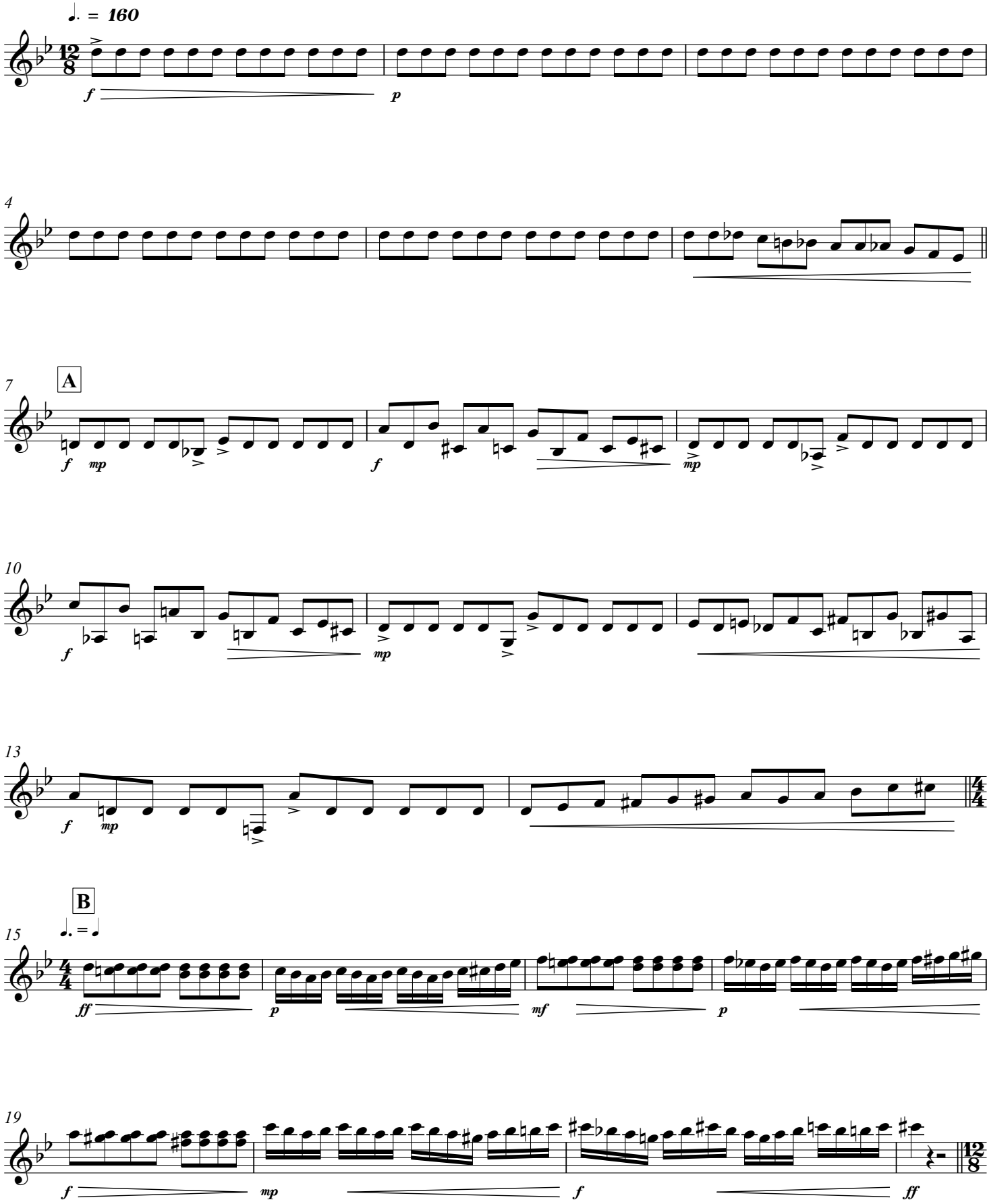
M. Blood

Marimba 0

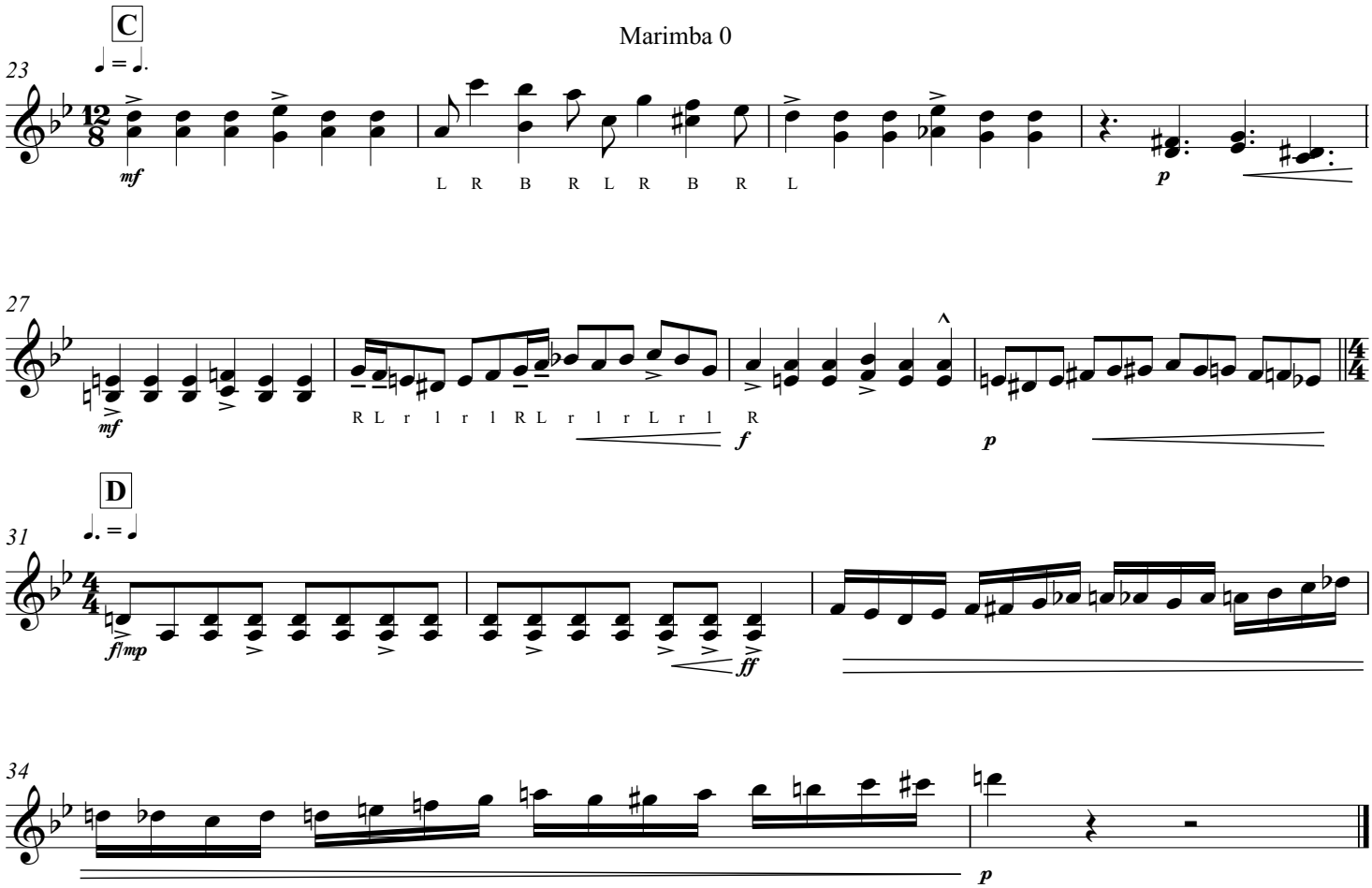
F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



V.S.

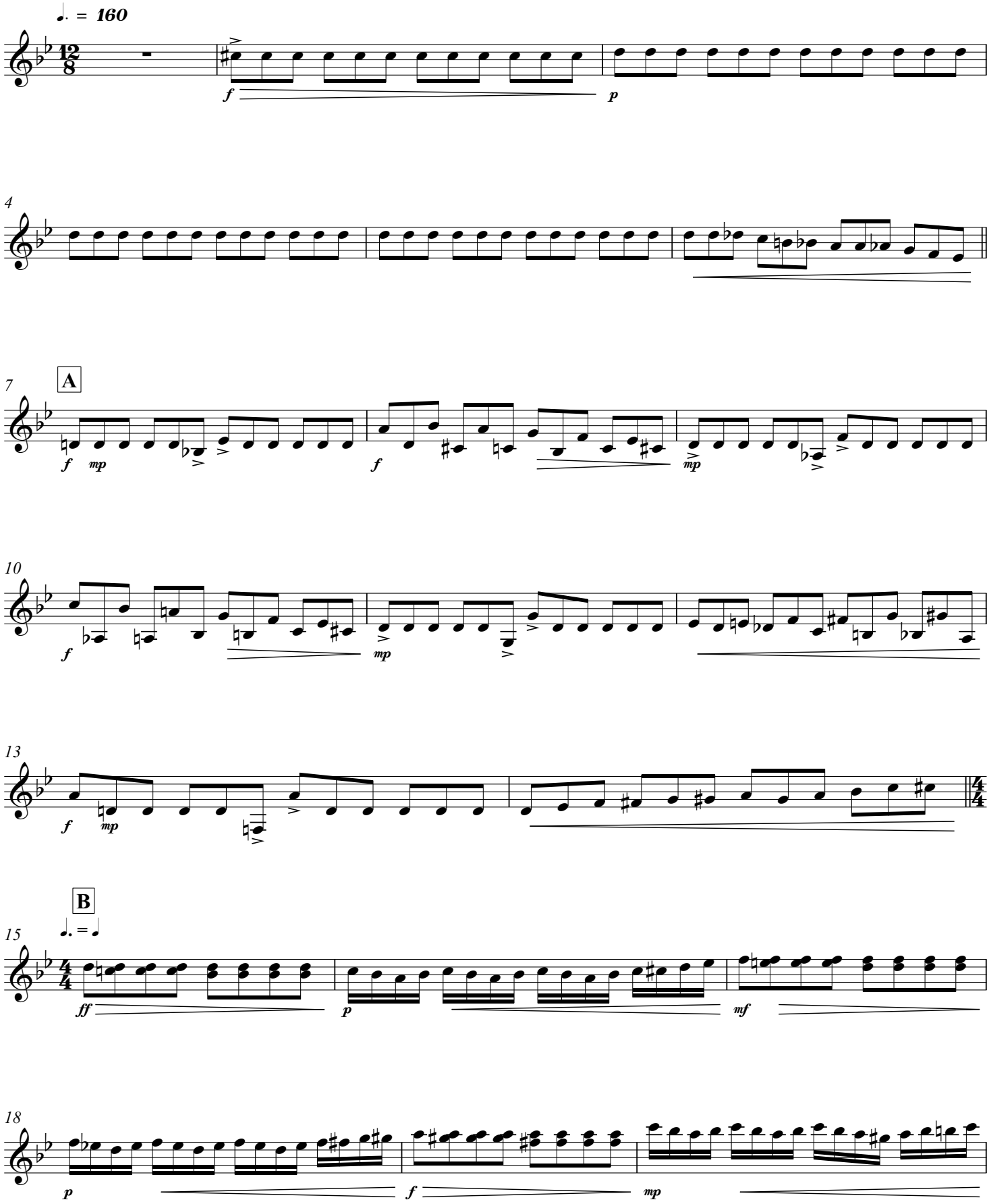

C
23
mf
L R B R L R B R L
p
27
mf
R L r l r l R L r l r L r l R
f
p
D
31
f/mp
ff
34
p

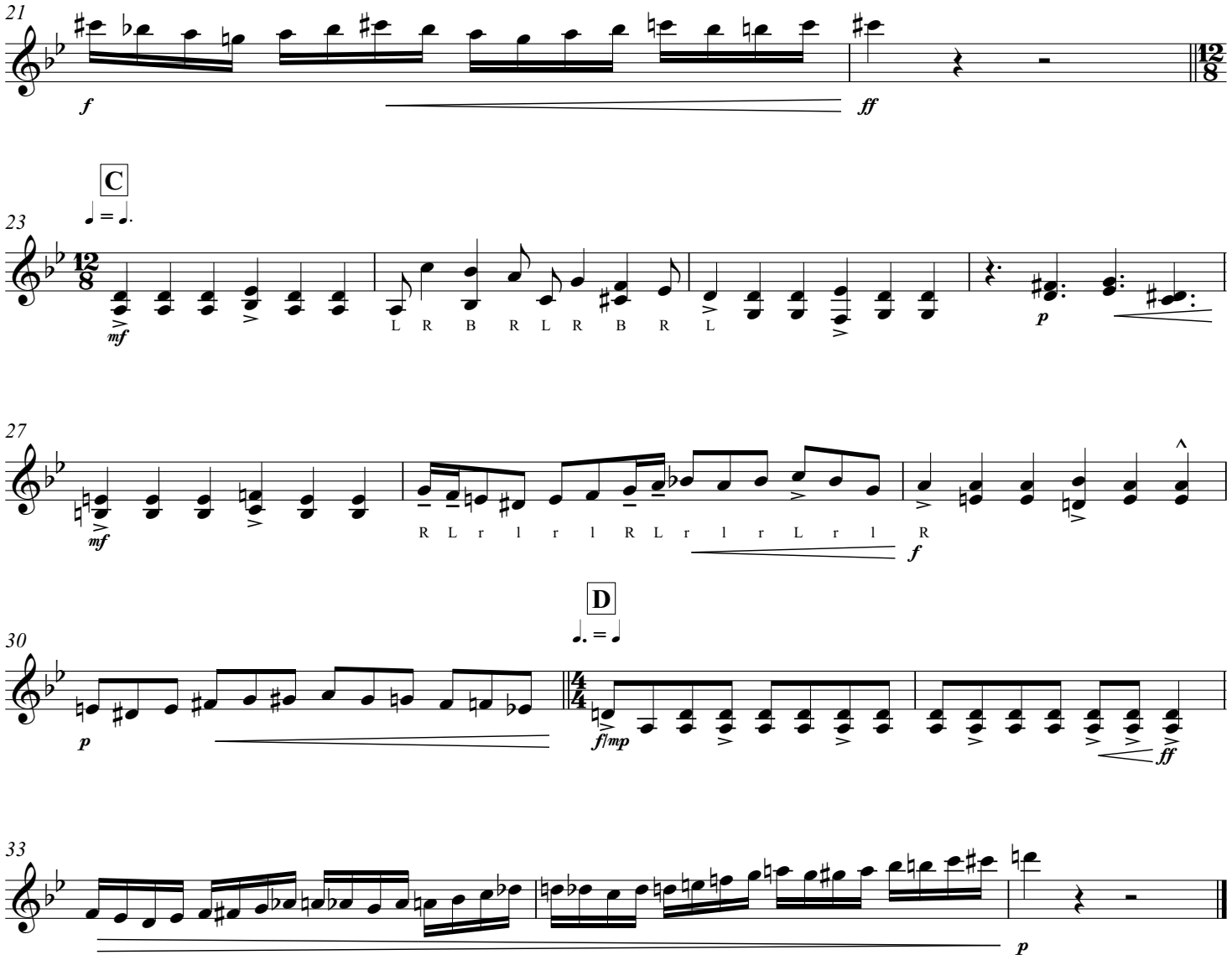
Marimba 1

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



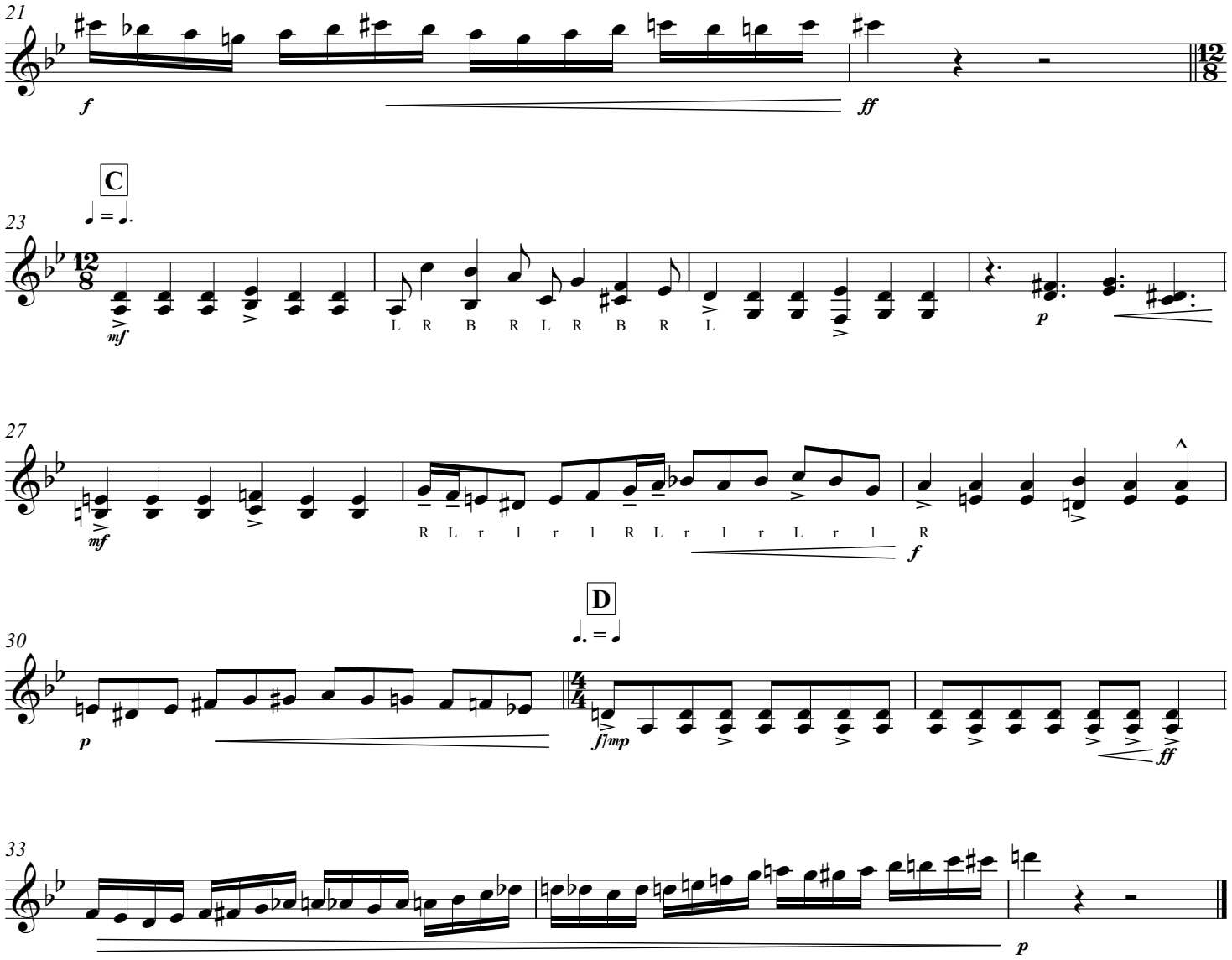

21
f
ff
C
23
mf
L R B R L R B R L
p
27
mf
R L r l r l R L r l r L r l R
f
D
30
p
f/mp
ff
33
p

Marimba 2

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood

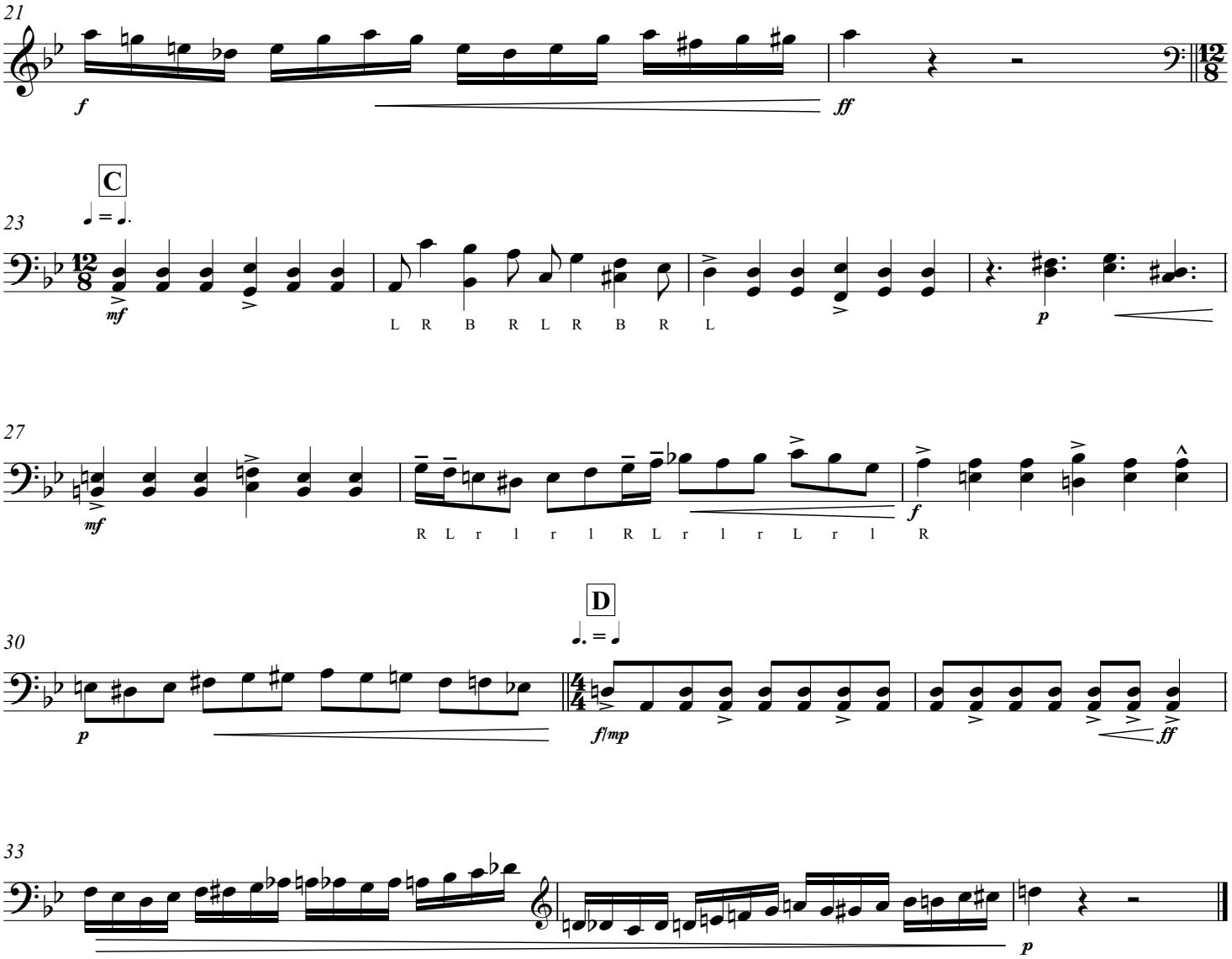

21
f
ff
C
23
mf
L R B R L R B R L
p
27
mf
R L r l r l R L r l r L r l R
f
D
30
p
f/mp
ff
33
p

Marimba 3

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood

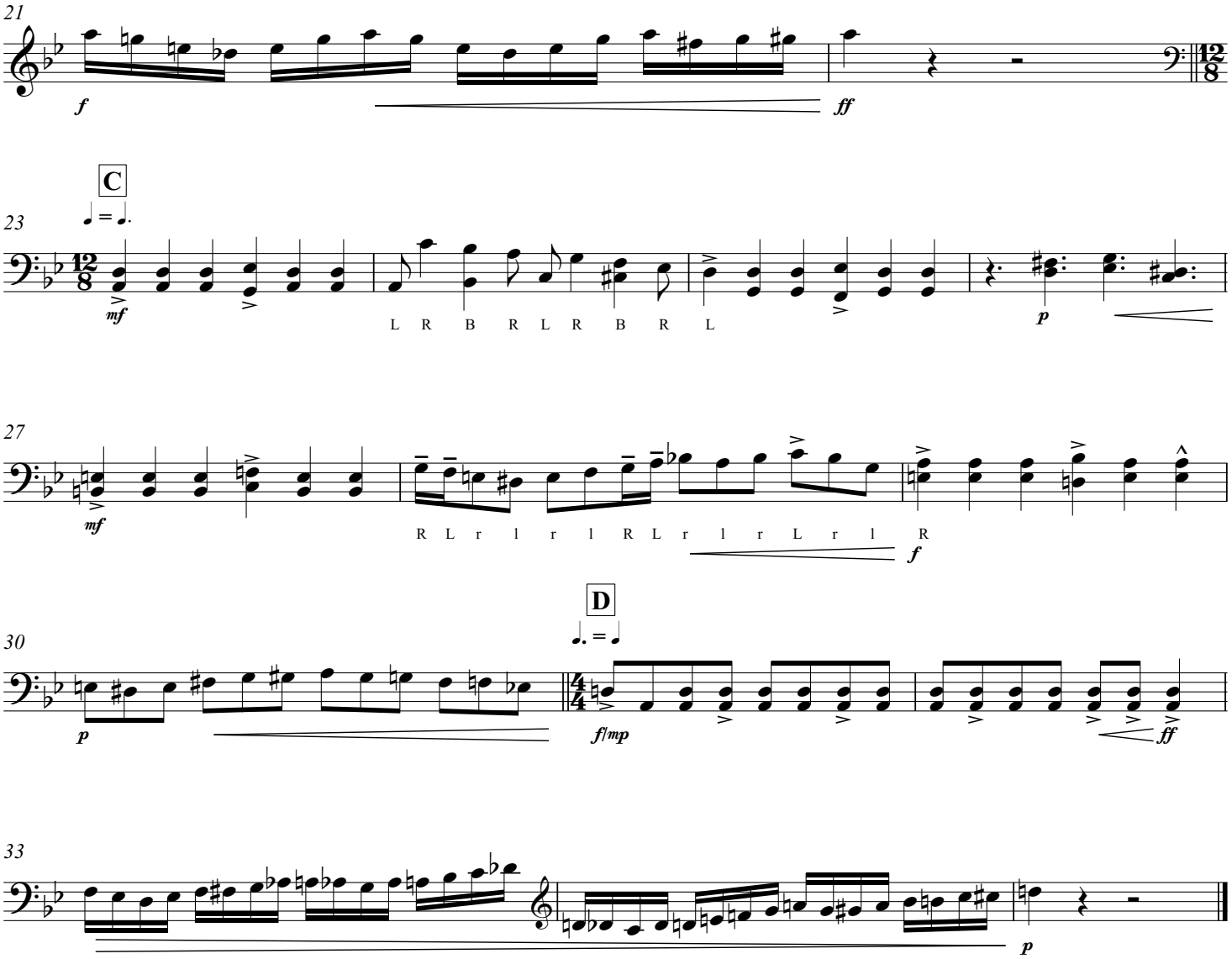

21
f
ff
C
23
mf
L R B R L R B R L
p
27
mf
R L r l r l R L r l r L r l R
f
D
30
p
f/mp
ff
33
p

Marimba 4

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood


21
f
ff
C
23
mf
L R B R L R B R L
p
27
mf
R L r l r l R L r l r L r l R
f
D
30
p
f/mp
ff
33
p

Xylo/Crotales

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood

28
Xylo
R L r l r l R L r l r L r l R
mf
f
p

31
D
Crotales
Xylo
ff
mp
ff

34
Crotales
p
mf

Glock

F.E.E.D.

Front Ensemble Etude in D minor

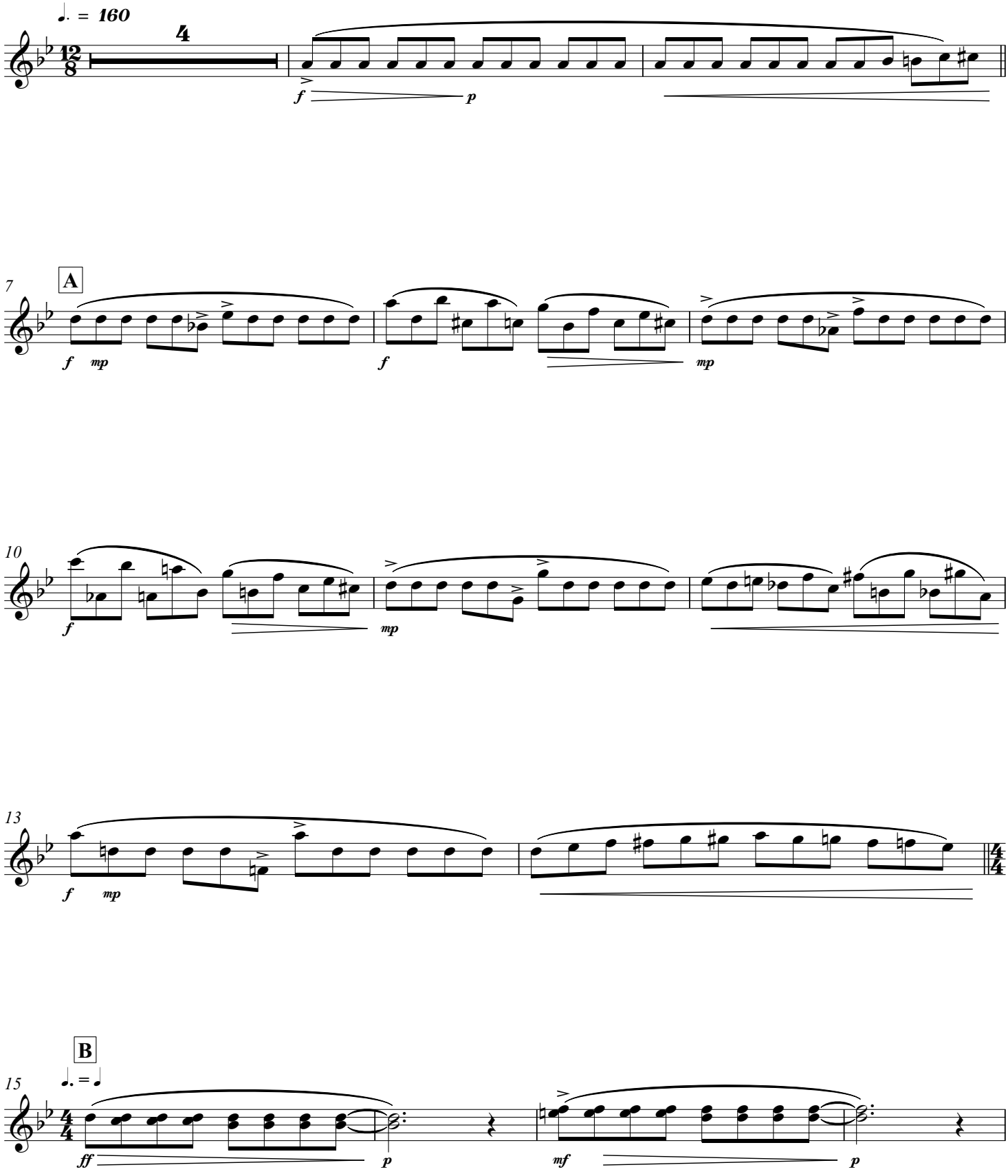
M. Blood

Vibe 1

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



V.S.

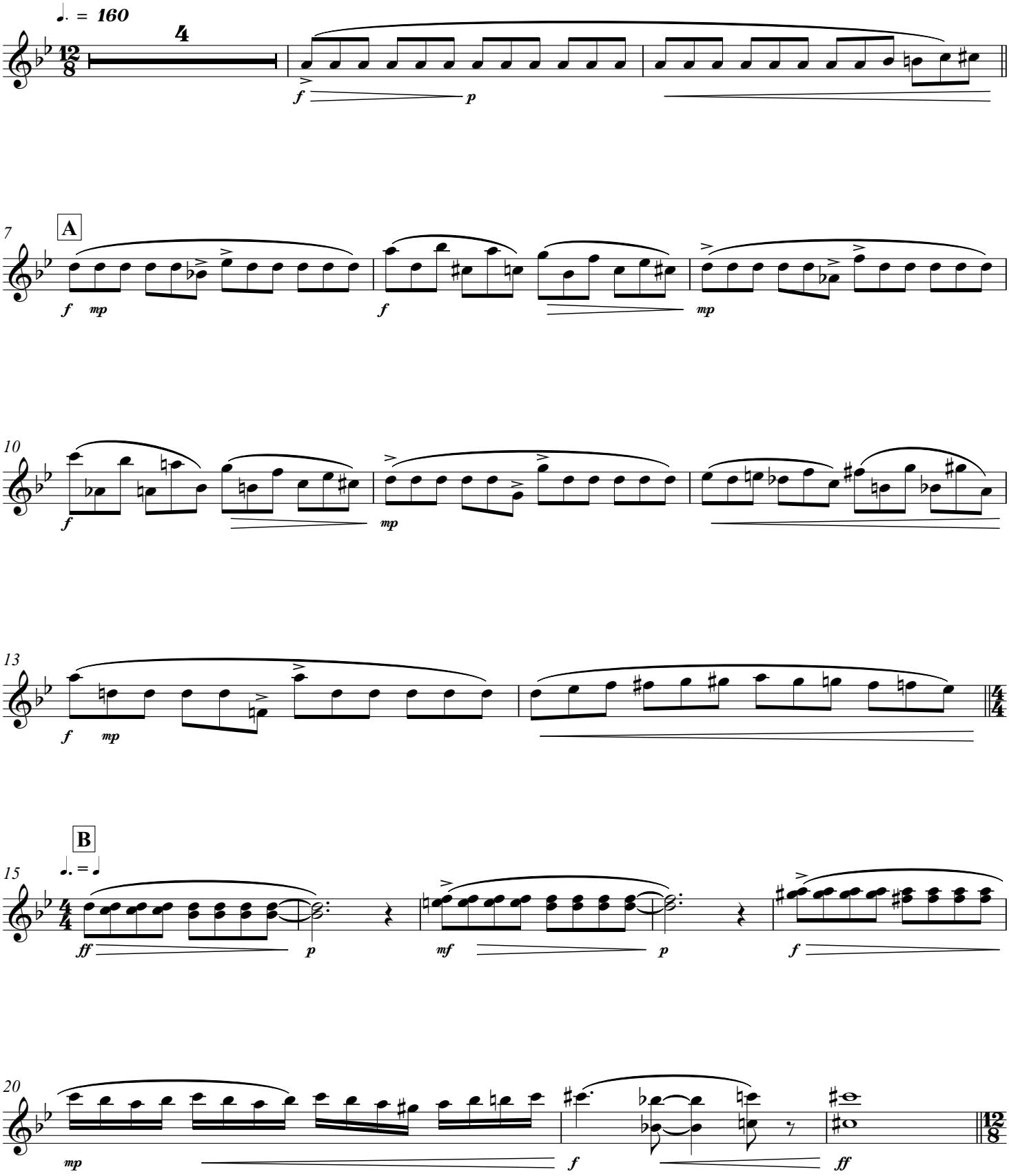
19
f
mp
f
ff
23
♩ = ♩. C
Pedal accented notes for their duration
mf
p
mf
R l r l R l r l R l l
27
R
p
f
p
31
♩. = ♩ D
ff
mp
ff
slowly lift pedal
beats 1 and 2
p

Vibe 2

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



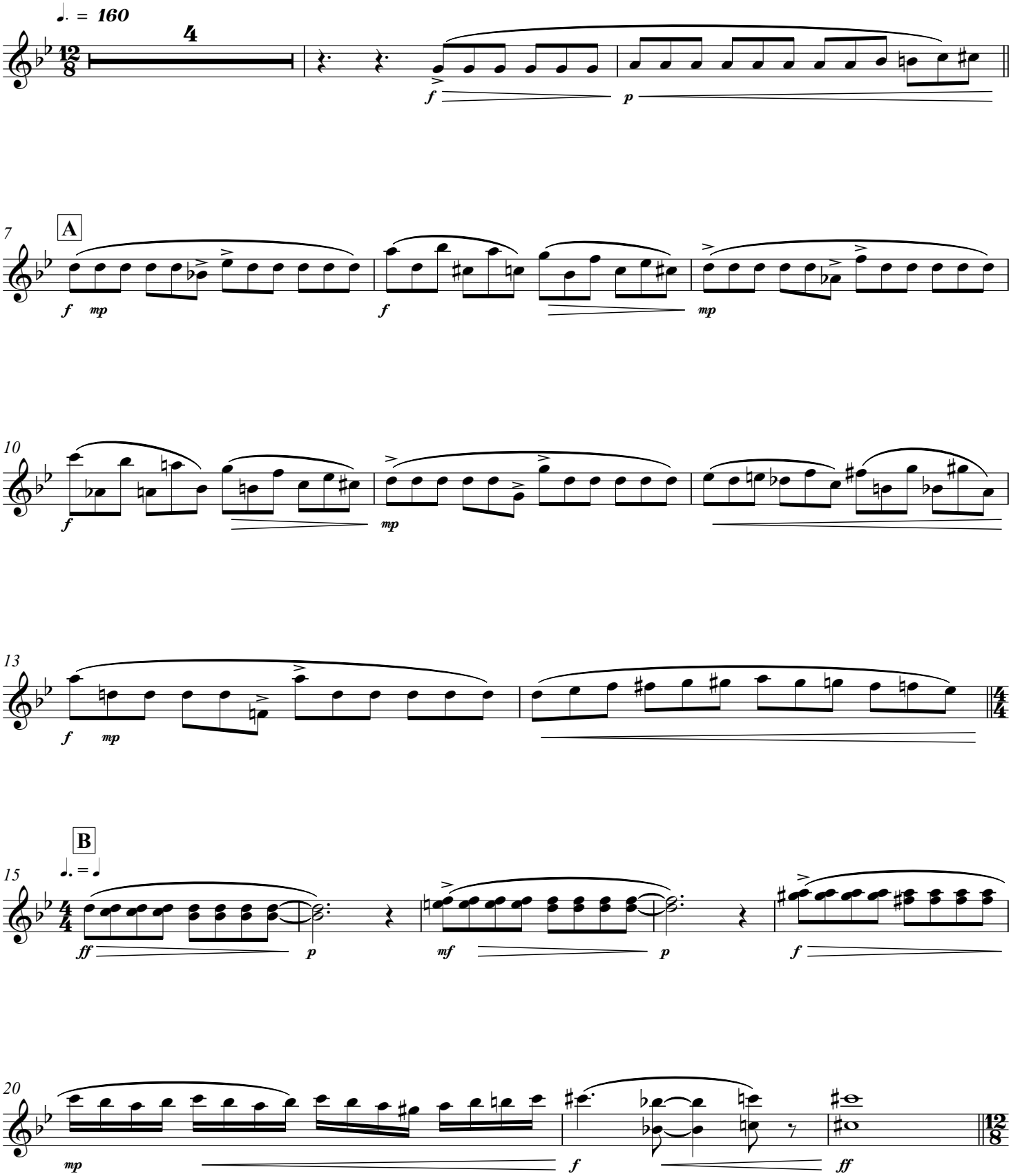
C
Pedal accented notes for their duration
23
mf
p
mf
R l r l R l r l R l l
27
R
p
f
p
D
31
ff
mp
ff
slowly lift pedal
beats 1 and 2
p

Vibe 3

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



Vibe 3

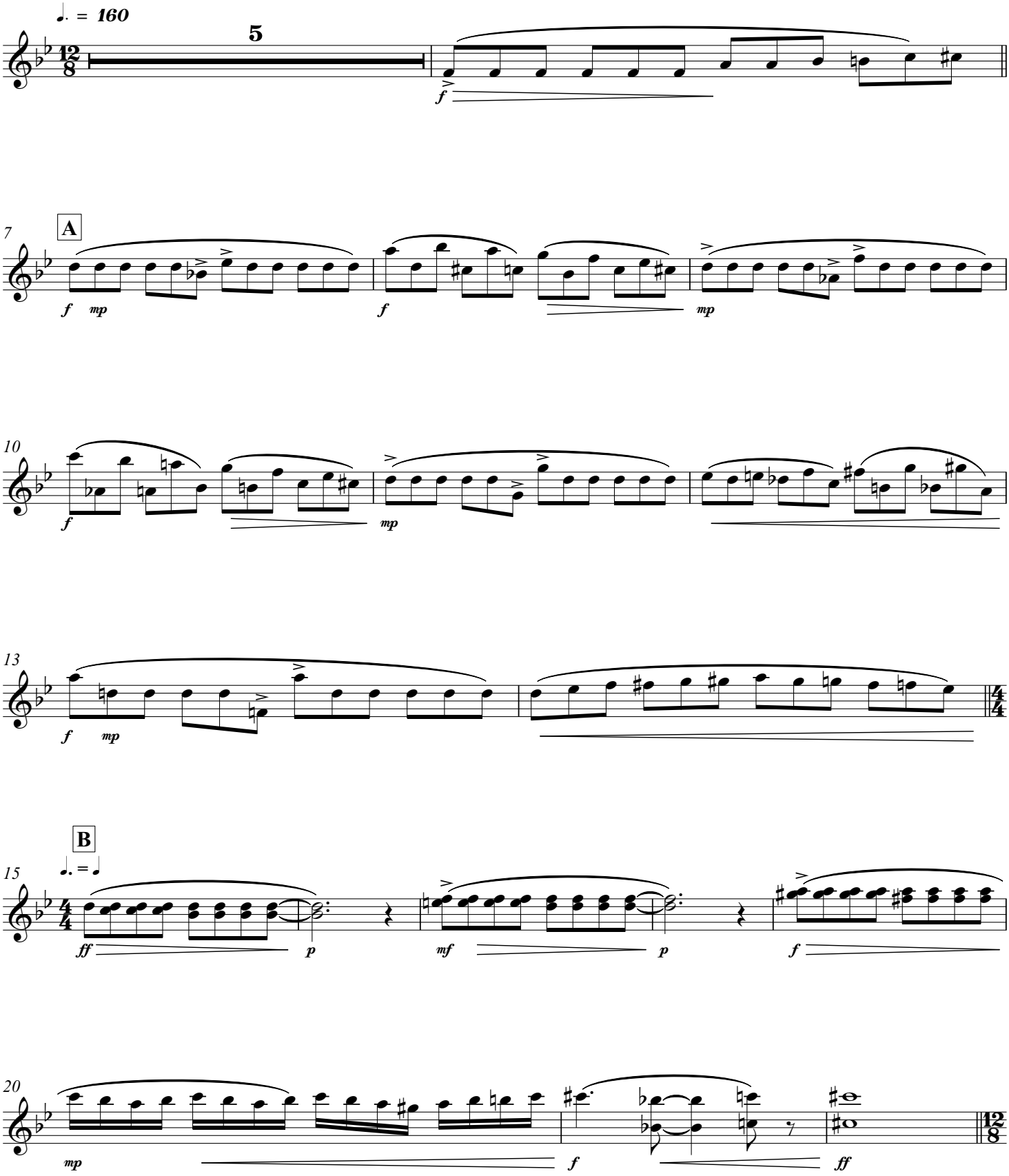
C
Pedal accented notes for their duration
23
mf
p
mf
R l r l R l r l R l l
27
R
p
f
p
D
31
ff
mp
ff
slowly lift pedal
beats 1 and 2
p

Vibe 4

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood



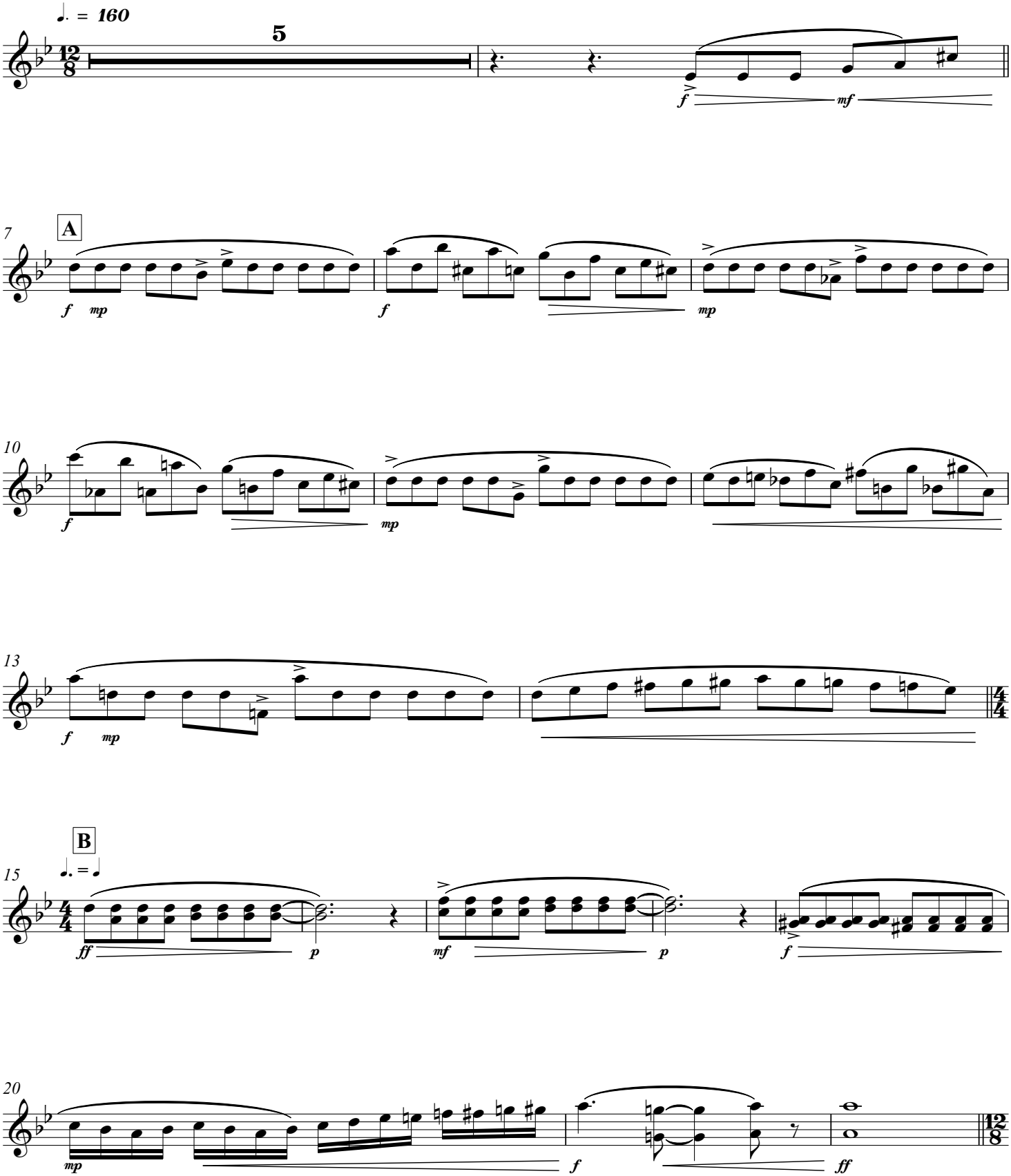
C
Pedal accented notes for their duration
23
mf
p
mf
R l r l R l r l R l l
27
R
p
f
p
D
31
ff
mp
ff
slowly lift pedal
beats 1 and 2
p

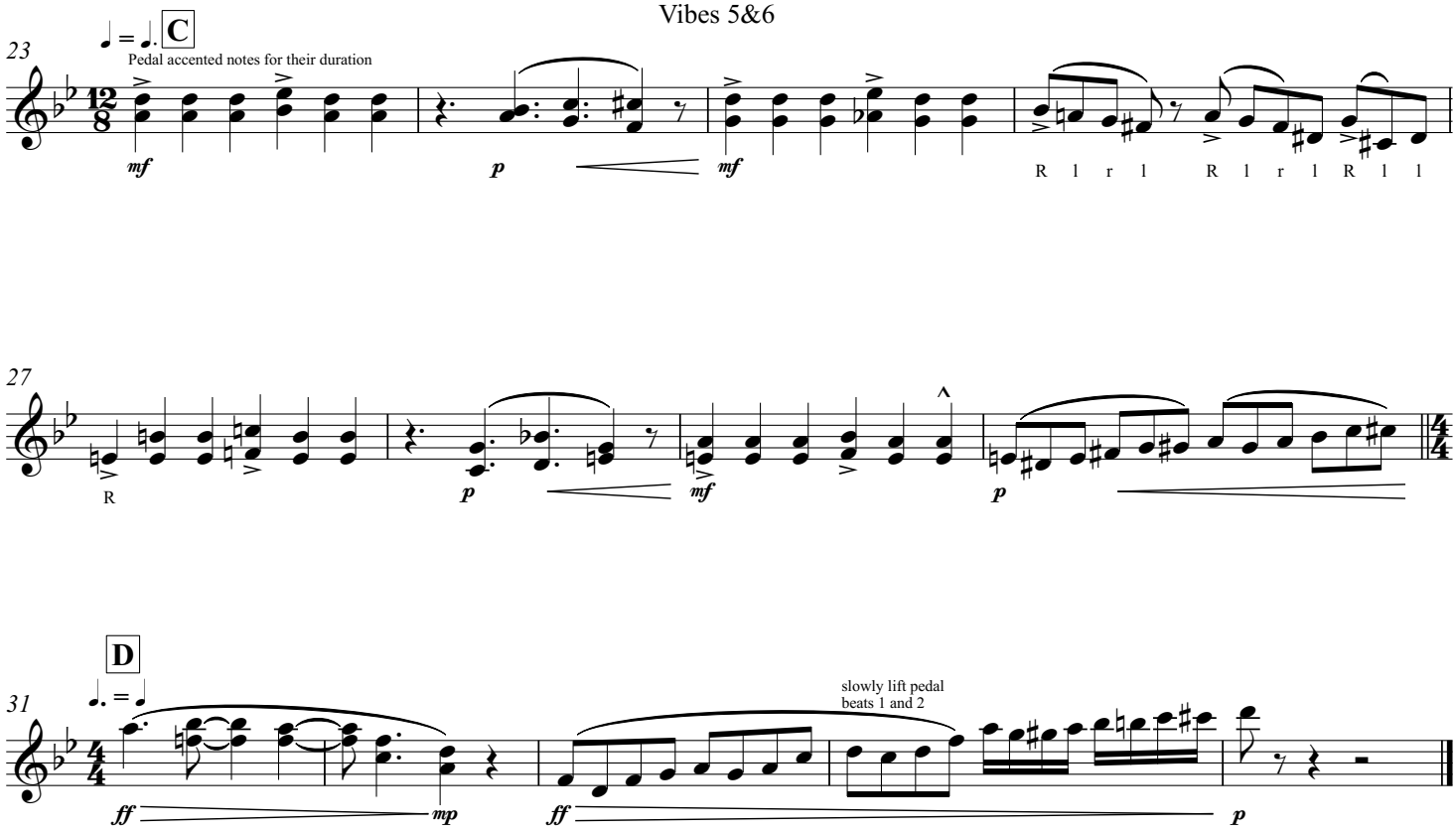
Vibes 5&6

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood




C
Pedal accented notes for their duration
23
mf
p
mf
R l r l R l r l R l l
27
R
p
mf
p
D
31
ff
mp
ff
slowly lift pedal
beats 1 and 2
p

Drum Set

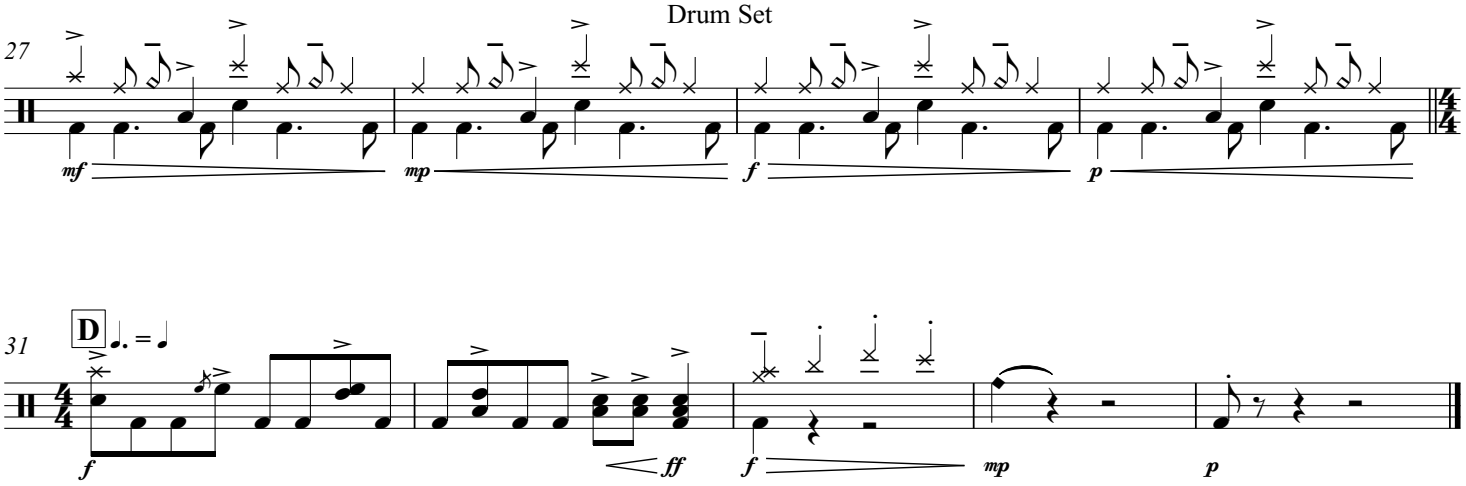
F.E.E.D.

Front Ensemble Etude in D minor

M. Blood

V.S.

Drum Set



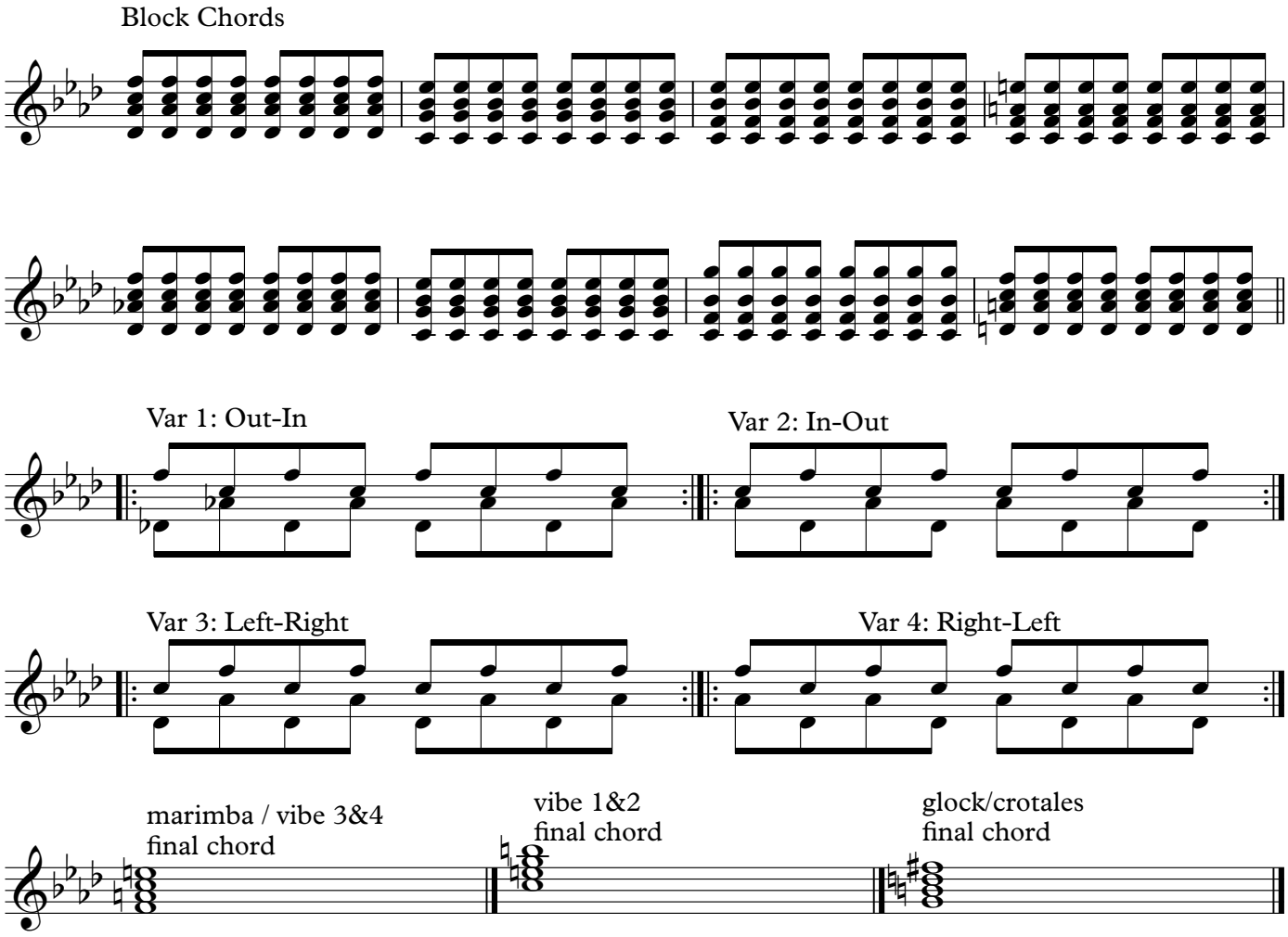
Rack

F.E.E.D.

Front Ensemble Etude in D minor

M. Blood

O.I.L.R.



Repeat Variations 1 - 4 with all of the block chords. When finished with Var 4, leave out the + of 4 and repeat to the top of the block chords. Marimbas play everything an octave below where written. Keep repeating full exercise until cut off. After the final time, play the final chord listed for your instrument. As always, wrists down, mallets up with full rebound from each stroke and full velocity.

O.I.L.R. Synths

Disclosure
Arr. Matt Blood

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Thirds

M. Blood

8

♩ = 100 - 140

Synth

mf

mf

8

♩ = 100 - 140

With inner mallets

Mallets

mf

Rack

R L R L R L R L

mf

Drum Set

mf

p *f*

9

Syn.

Mal.

f/mp

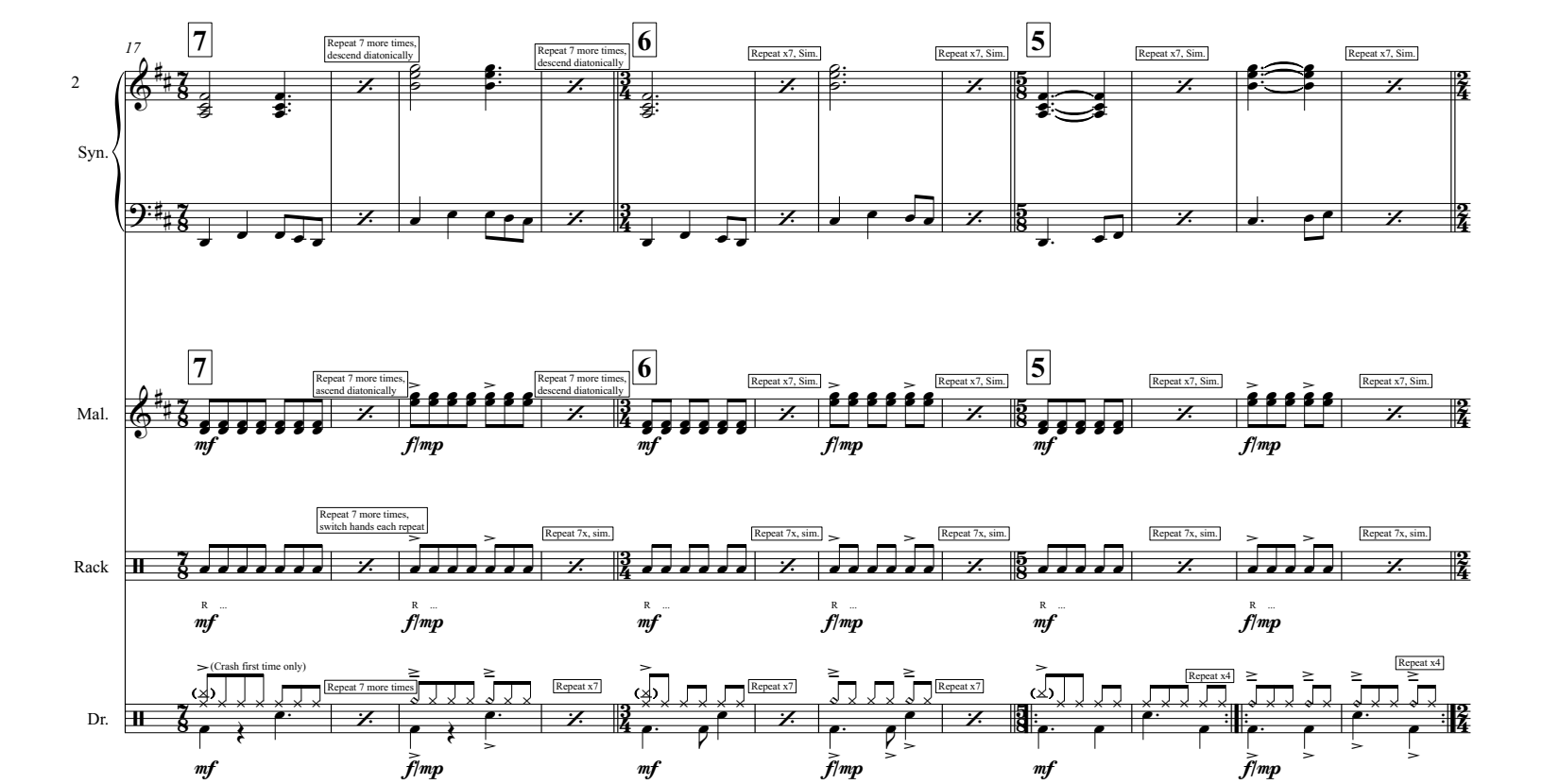
Rack

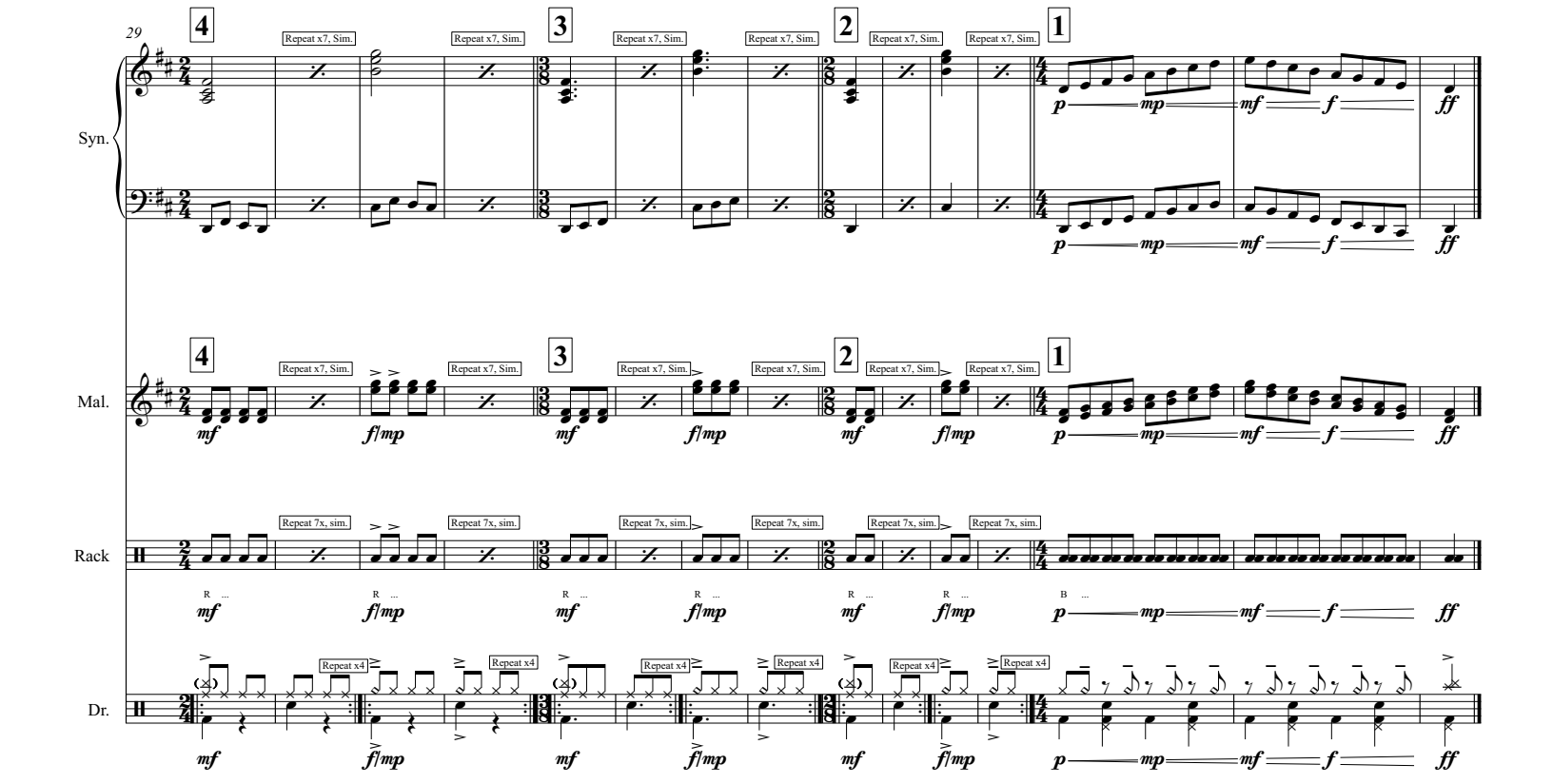
R L R L R L R L

f/mp

Dr.

f/mp


17
2
Syn.
Mal.
Rack
Dr.
Repeat 7 more times, descend diatonically
Repeat 7 more times, ascend diatonically
Repeat 7 more times, switch hands each repeat
Repeat x7, Sim.
Repeat 7x, sim.
Repeat 7 more times
Repeat x7
Repeat x4
(Crash first time only)


29
Syn.
Mal.
Rack
Dr.
Repeat x7, Sim.
Repeat 7x, sim.
Repeat x4

Check Patterns

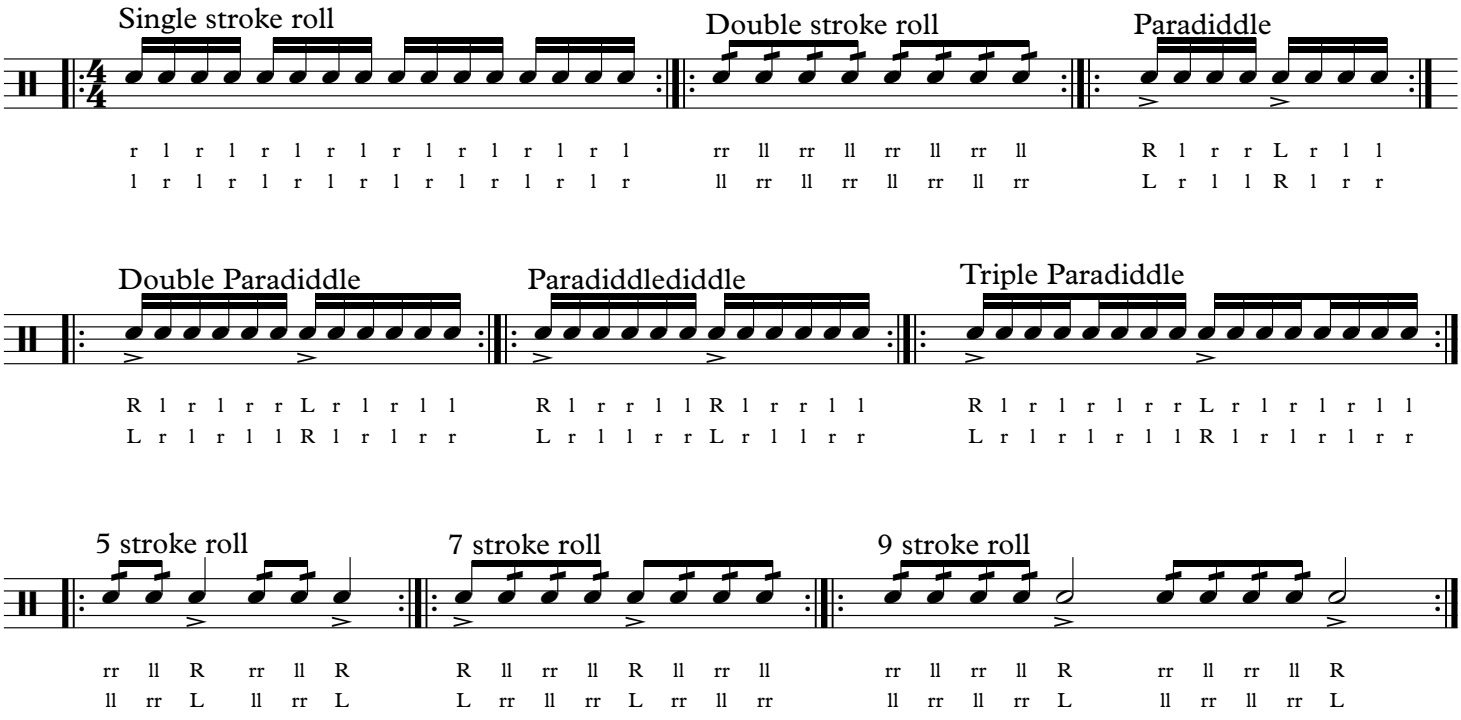
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Play the line above by replacing 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 with each of the variations in line 2

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

Essential Rudiments

Repeat each rudiment at all speeds with a metronome. Try starting at ♩ = 60.



r l r l r l r l r l r l r l r l
l r l r l r l r l r l r l r l r

rr ll rr ll rr ll rr ll
ll rr ll rr ll rr ll rr

R l r r L r l l
L r l l R l r r

R l r l r r L r l r l l
L r l r l l R l r l r r

R l r r l l R l r r l l
L r l l r r L r l l r r

R l r l r l r r L r l r l r l l
L r l r l r l l R l r l r l r r

rr ll R rr ll R
ll rr L ll rr L

R ll rr ll R ll rr ll
L rr ll rr L rr ll rr

rr ll rr ll R
ll rr ll rr L

rr ll rr ll R
ll rr ll rr L