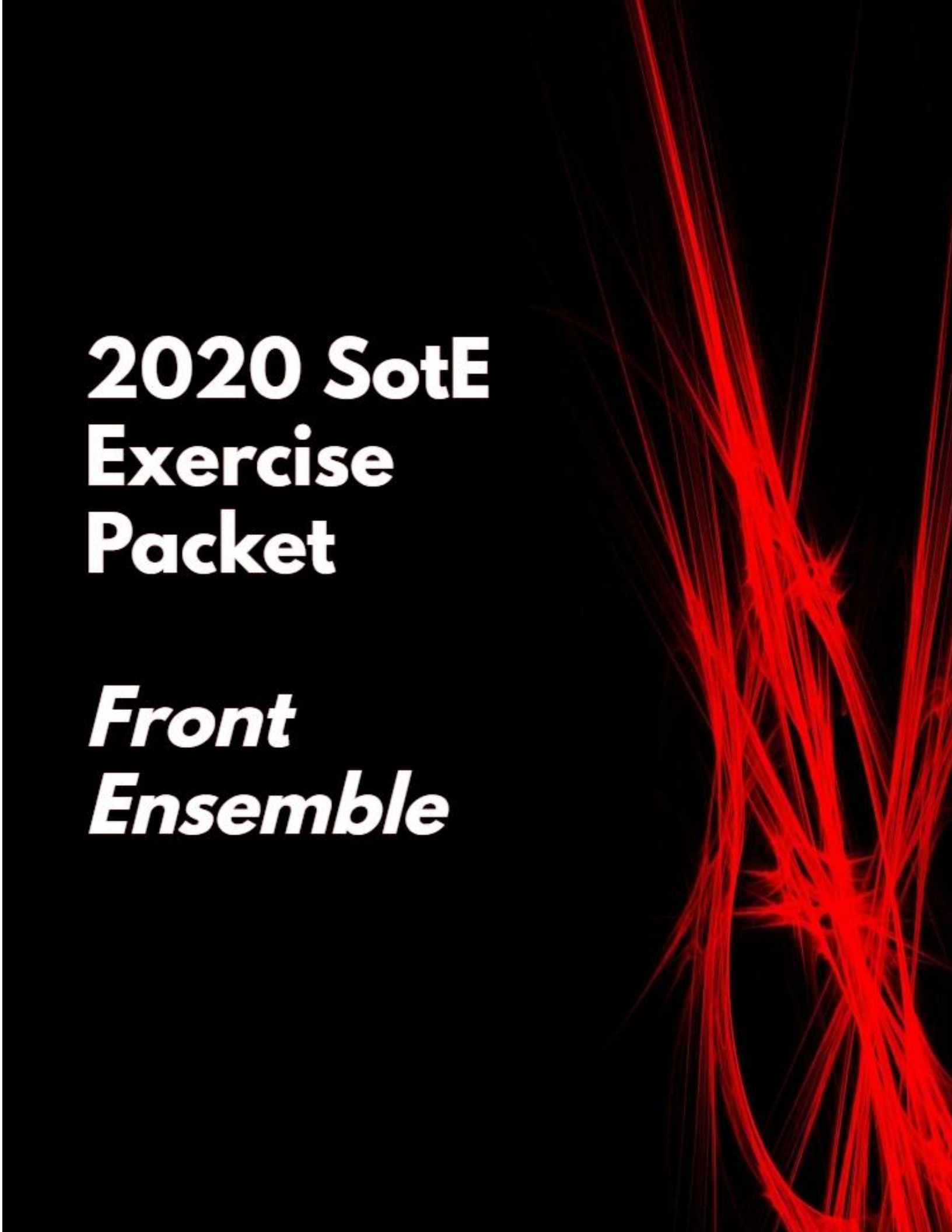
2020 SotE Exercise Packet

Front Ensemble



Packet Contents:

- Basic Technique Explanations
- Scales and Arpeggios
- Doomchucks
- Green
- London Bridge
- Song of Storms

2-Mallet Technique:

All strokes should be approached in the most natural and healthy way possible. The purpose of defining technique is for unification of approach as well as for our members to have as many tools in their "toolbox" as possible and to use each with the appropriate/corresponding speed, height, and style. At Genesis we use primarily back finger fulcrum, especially at high and/or slow heights. With this approach, your fingers should never leave the mallet.

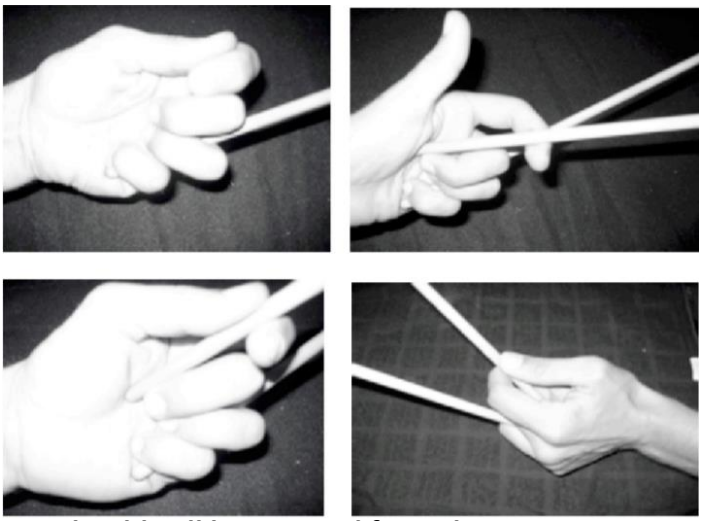
- *Fortissimo*-12 inches
- *Forte*-9 inches
- *Mezzo forte*-6 inches
- *Piano*-3 inches

All strokes should begin with your wrist then incorporate some natural arm movement. The head of the mallet should always move in tandem with your wrist. Each stroke should have "weight" to it. The amount of wrist bend determines the height you are playing and the "weight" is brought on by the velocity of your stroke as well as incorporating some arm into each stroke. When holding 2 mallets, allow for 1.5 to 2 inches of each mallet to extend from the bottom of each hand (see picture).

4-Mallet Technique

For individual mallet movement, lift all mallets to the designated height and rotate down to play a note. Do not rotate up first then down to play the note. Outside mallets should have no

more than half an inch extending past your pinkies. Inner mallets should rest near the center of your palm, just under the meaty part of your palm. Inner mallets should rest on the first joint of your index finger and should align under your thumb. This alignment, along with the placement under the meaty part of your palm, will be key in achieving rotation of the mallet with the wrist (see picture).



All rotations and playing should still be initiated from the wrist.

- Independent mallet work will incorporate primarily wrist for height as well as rotation. All rhythms should be played through rotation. Little to no arm movement is used to play the rhythms. Arm movement will only come from shifting manuals.
- Double Vertical work begins with a wrist bend to establish the height and velocity of your stroke. At high dynamics and slower tempo, some arm motion should naturally occur.

Need-to-know terms:

- Double Verticals- all four mallets are playing simultaneously
- Single Alternating- four mallets are held, only inside mallets are used (mallets 2 and 3)
- Single Independents-four mallets are held, only a single mallet is used
- Permutations- four mallets are held, only a single mallet is used at a time but in a series of combinations.
- Double Alternating-four mallets are held, only two mallets are played simultaneously but in an alternating fashion (13-24,out-ins, etc.)

Stroke Types

<u>Piston Stroke</u>

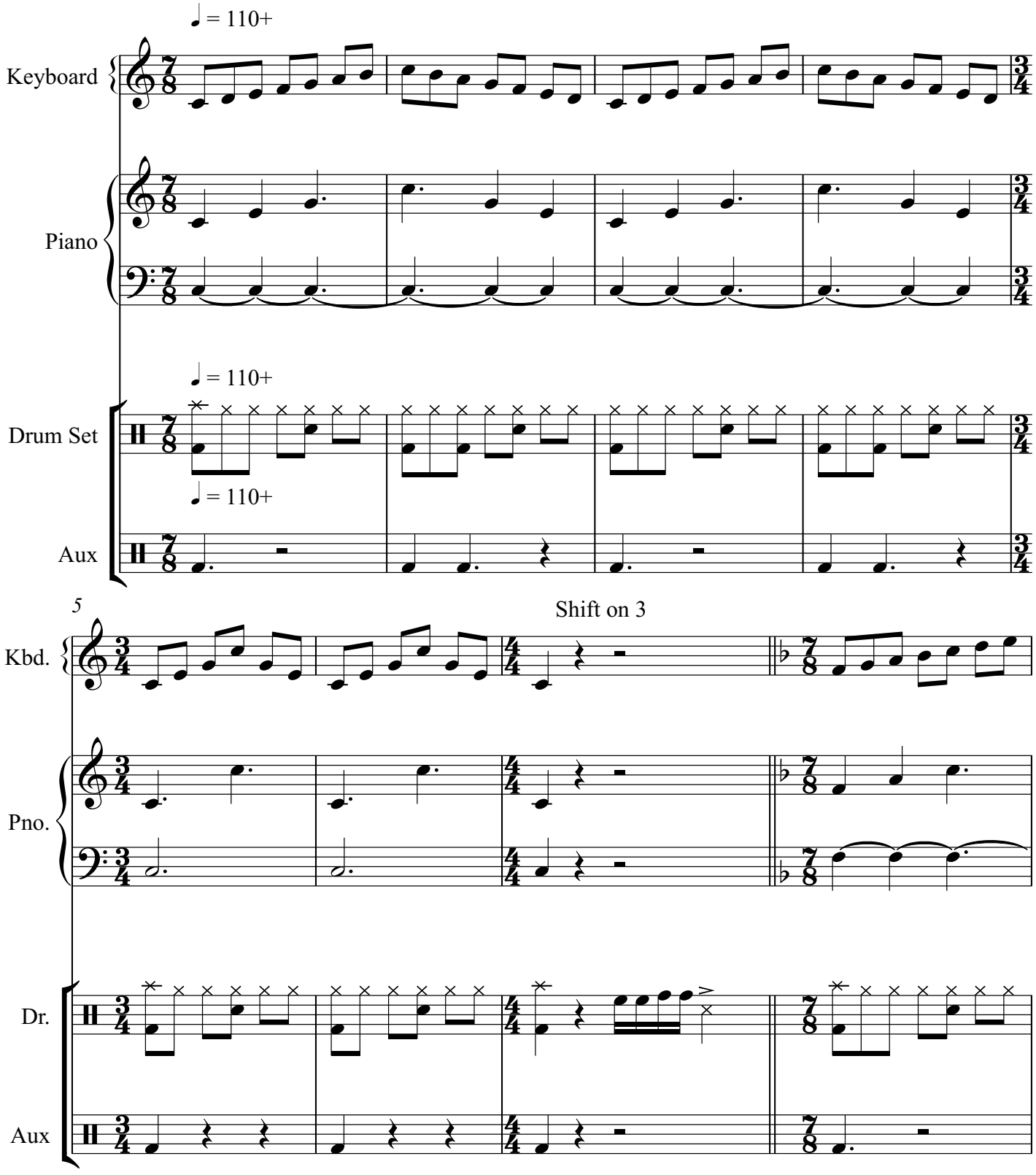
- In front ensemble, a piston stroke is the concept of coming up off the board to make up for the instrument's lack of rebound. A piston stroke is a high velocity, staccato

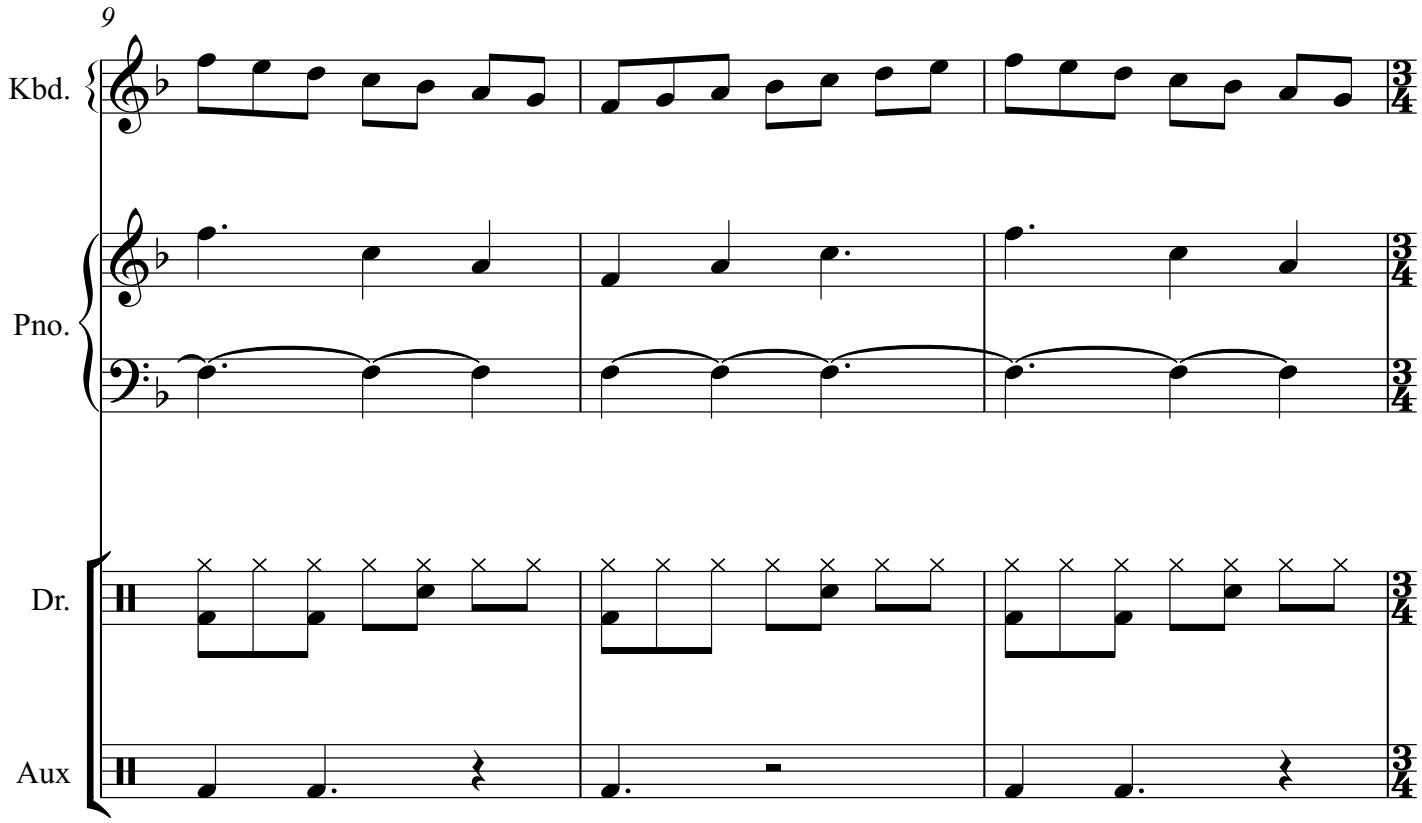
(separated) stroke that should be used for separated notes (ex: syncopation), notes played at a slow tempo with space in between them (ex: quarter notes at 120 or lower), or when a staccato sound is stylistically appropriate. A piston stroke is initiated from the wrist and the mallets will always stop their motion to return to where they began.

Legato Stroke

- In front ensemble, a legato stroke is a high velocity, uninterrupted stroke with a robust sound that should be used for a majority of your playing. Legato does not mean that it is a quieter or lower velocity stroke. A legato stroke should still have a start and a finish, however, there are no pauses or hiccups between each note. ***"Legato- in a smooth, flowing manner, without breaks between notes".***

Scales and Arpeggios




9
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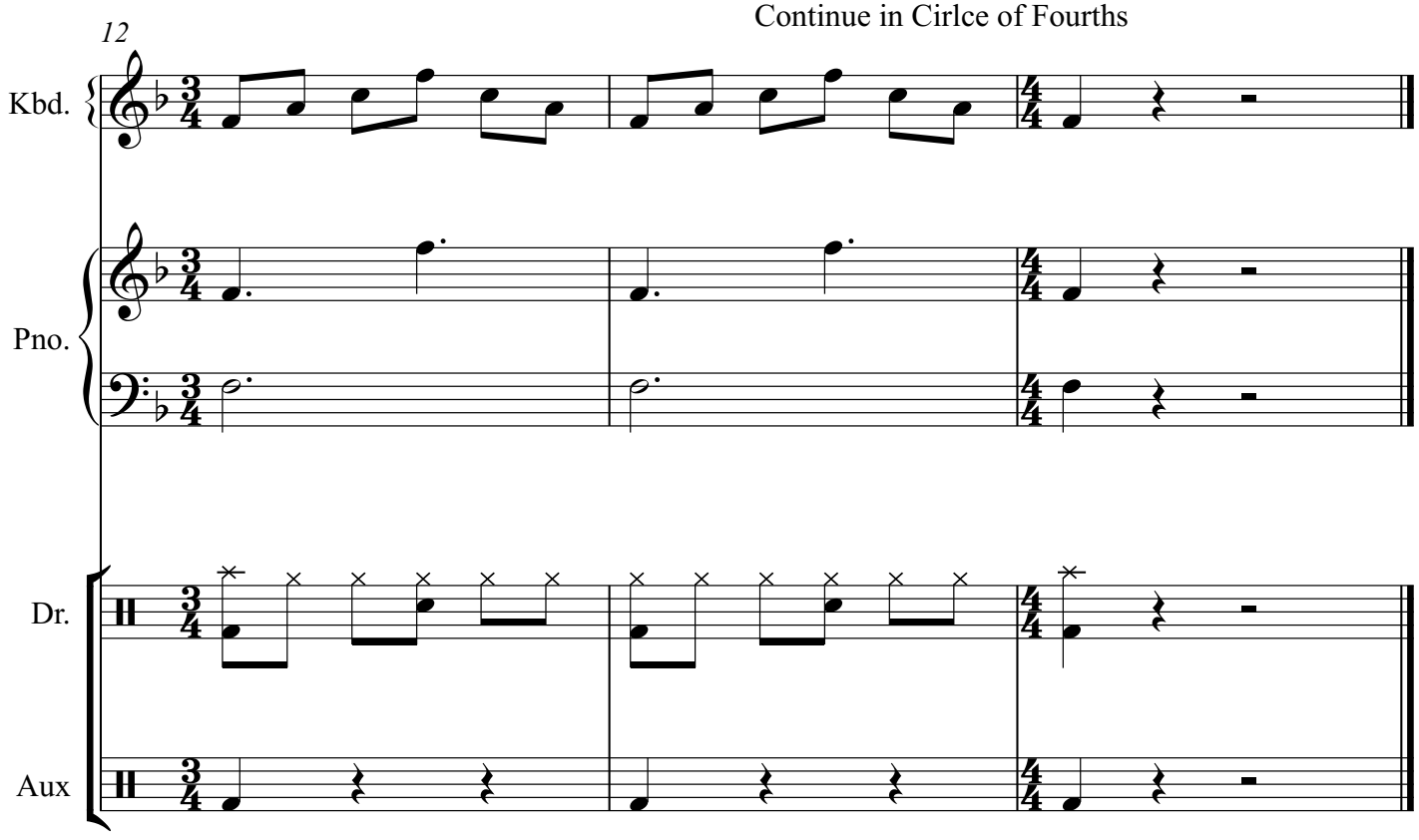
Pno.
Dr.
Aux


Continue in Cirlce of Fourths
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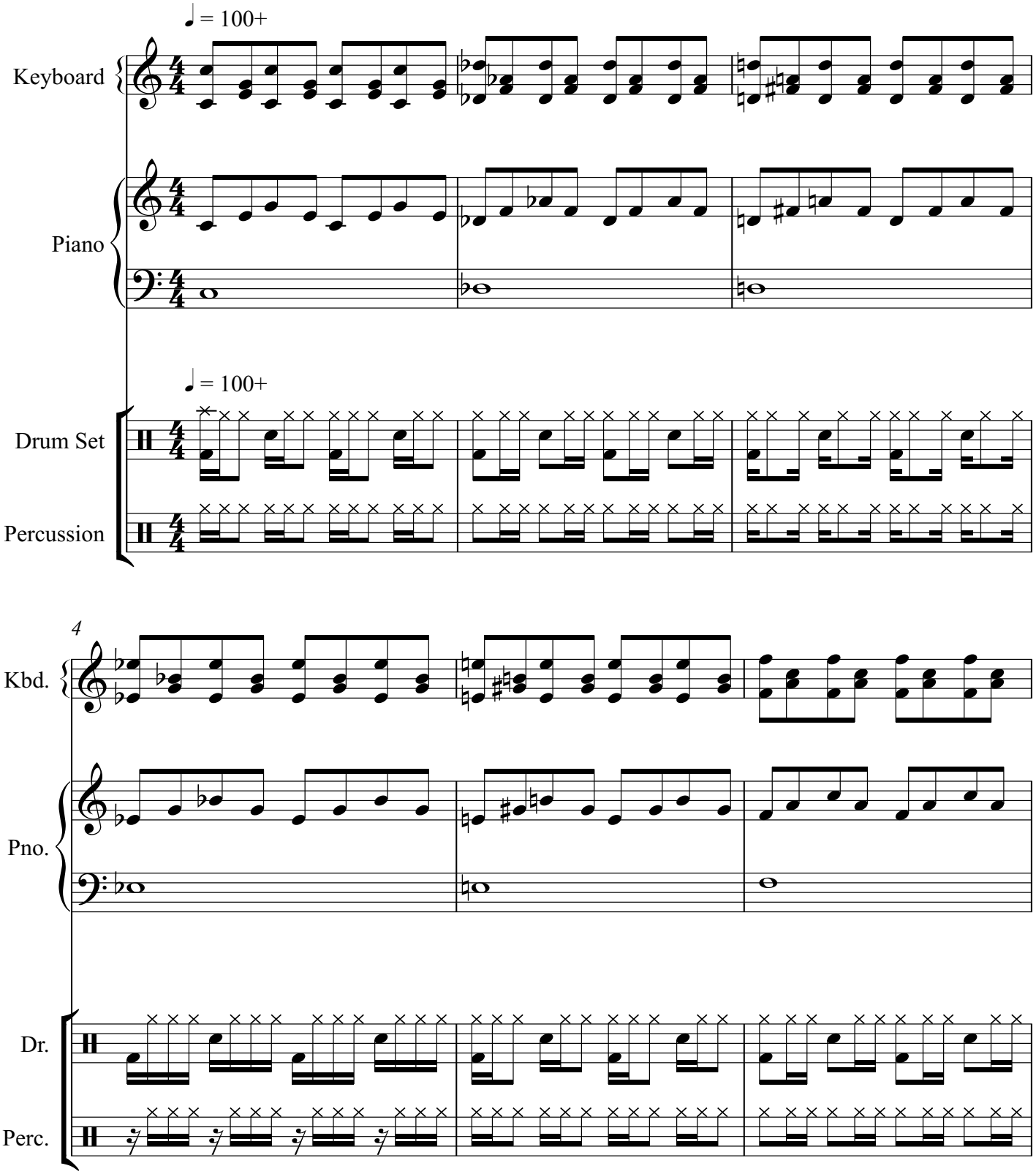
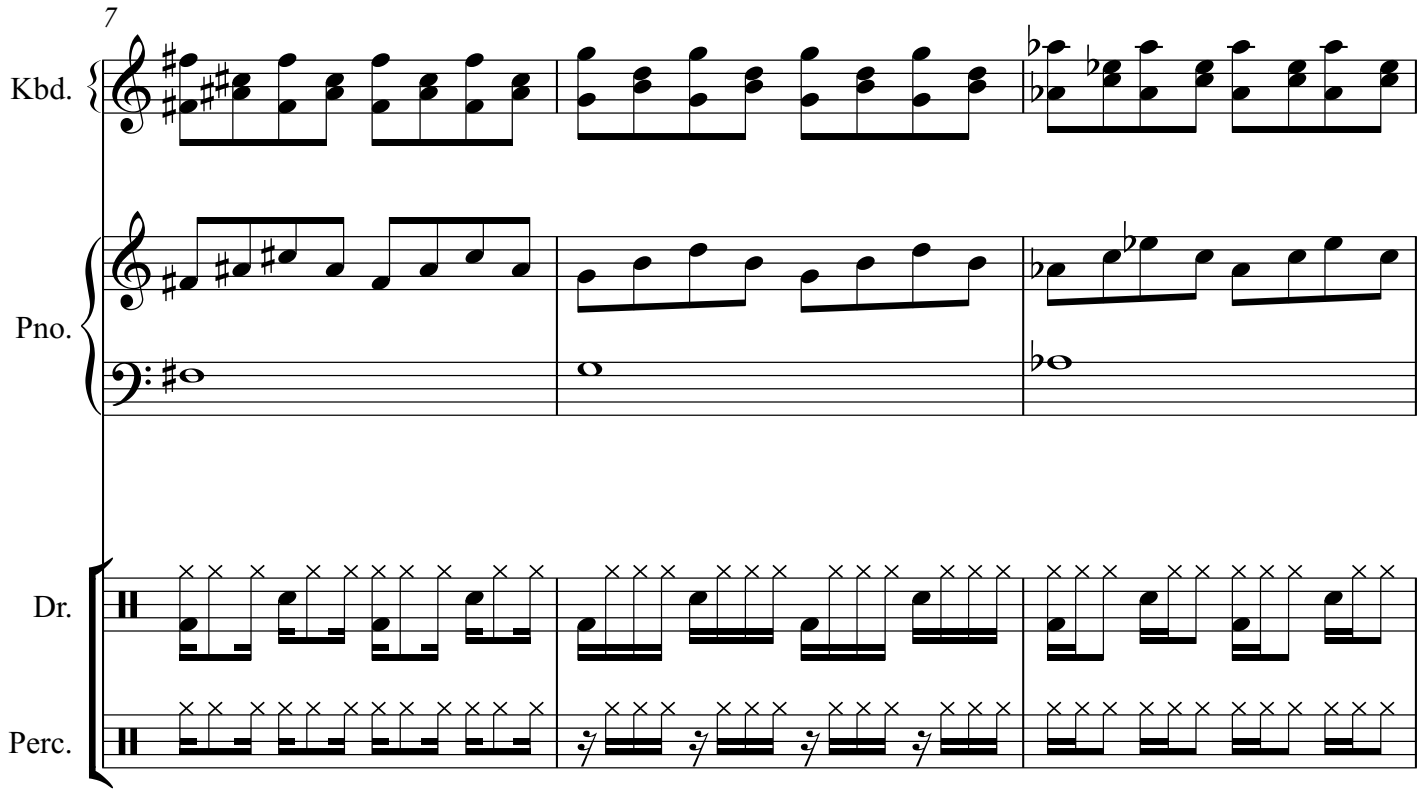
Doomchucks

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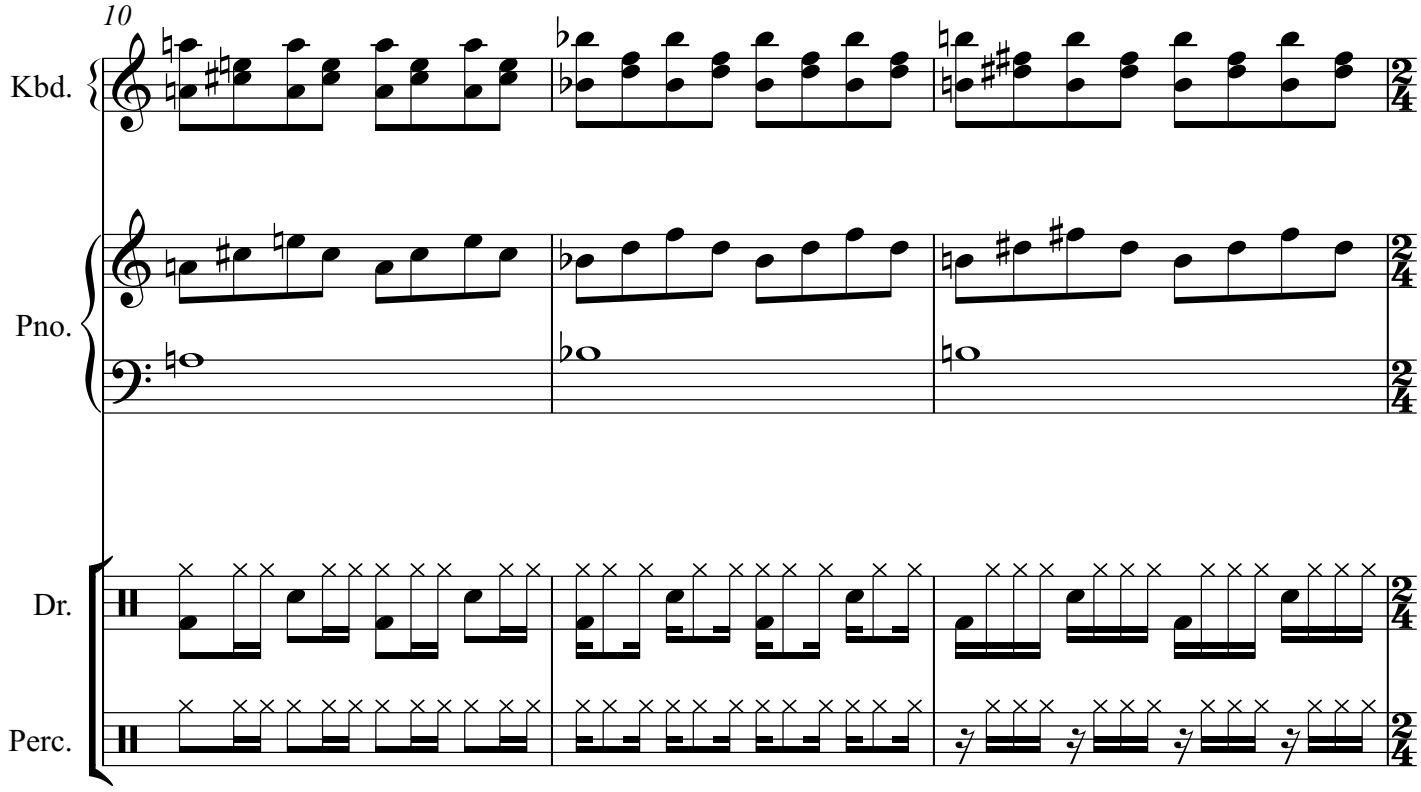
Perc.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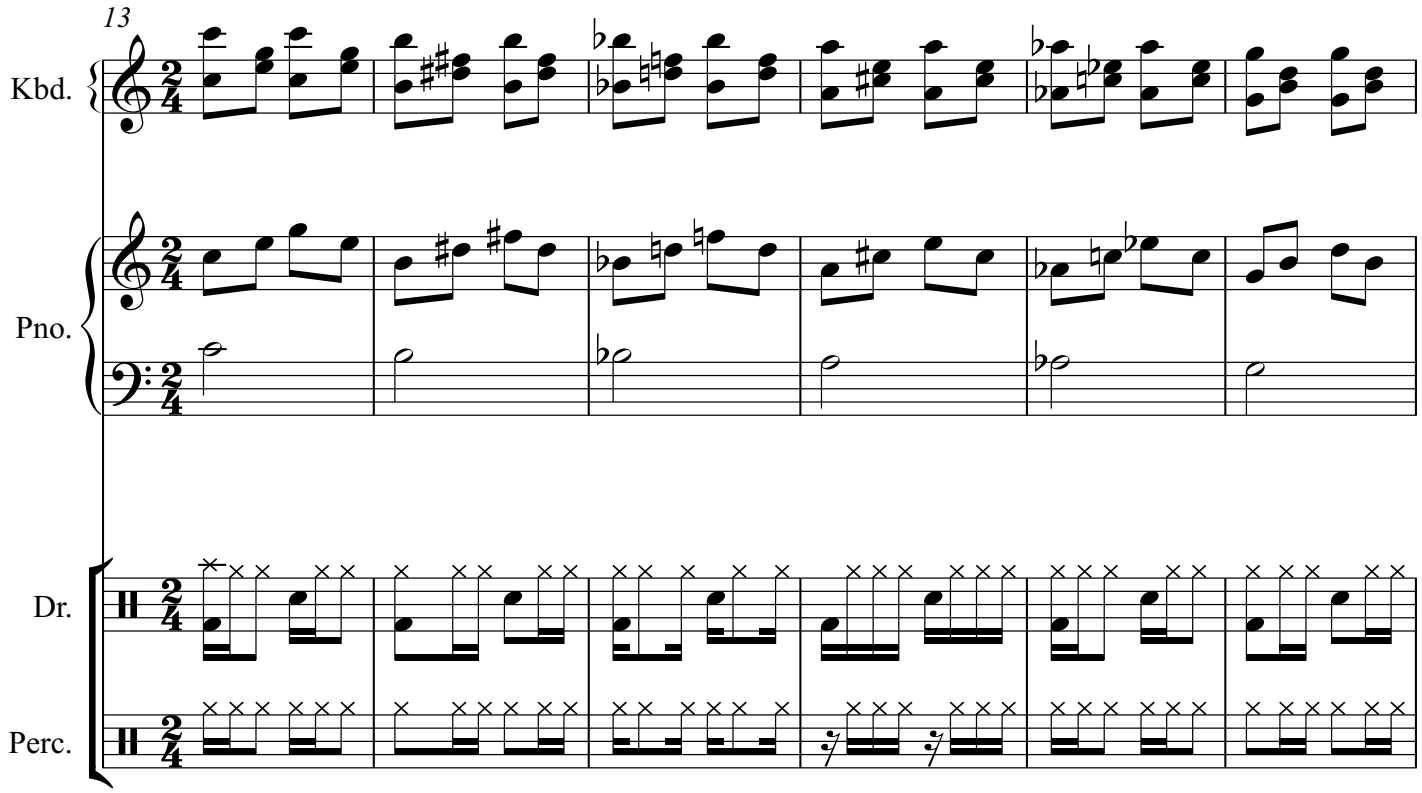
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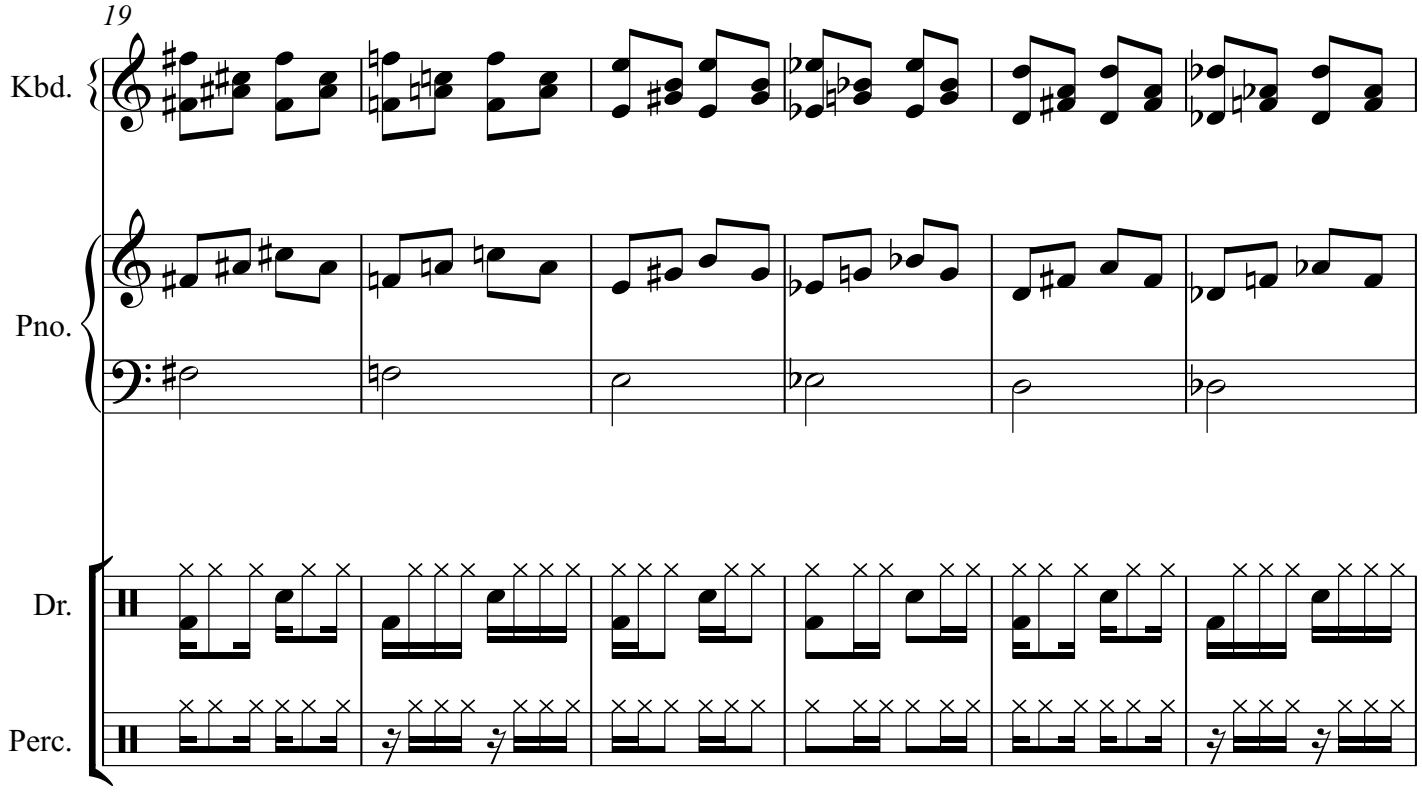
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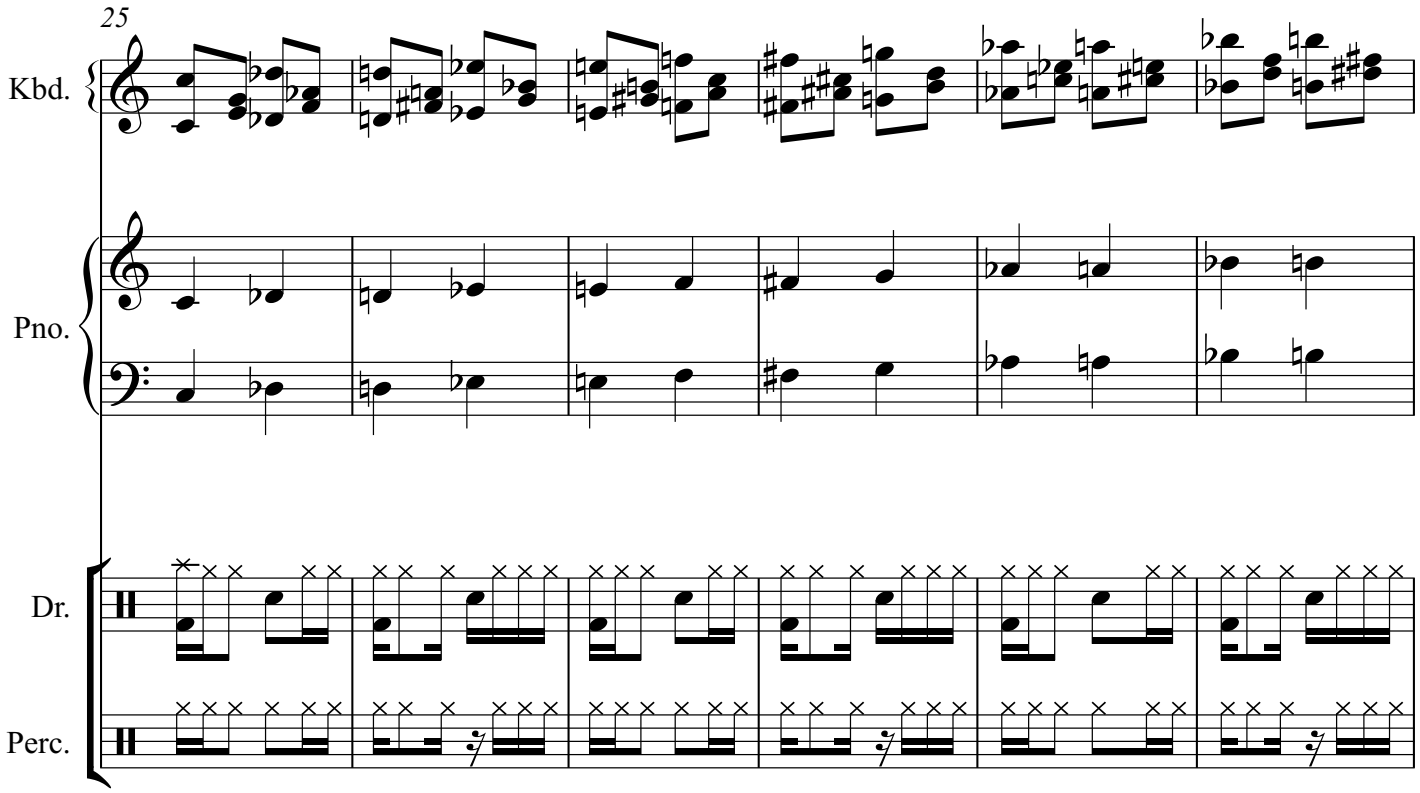
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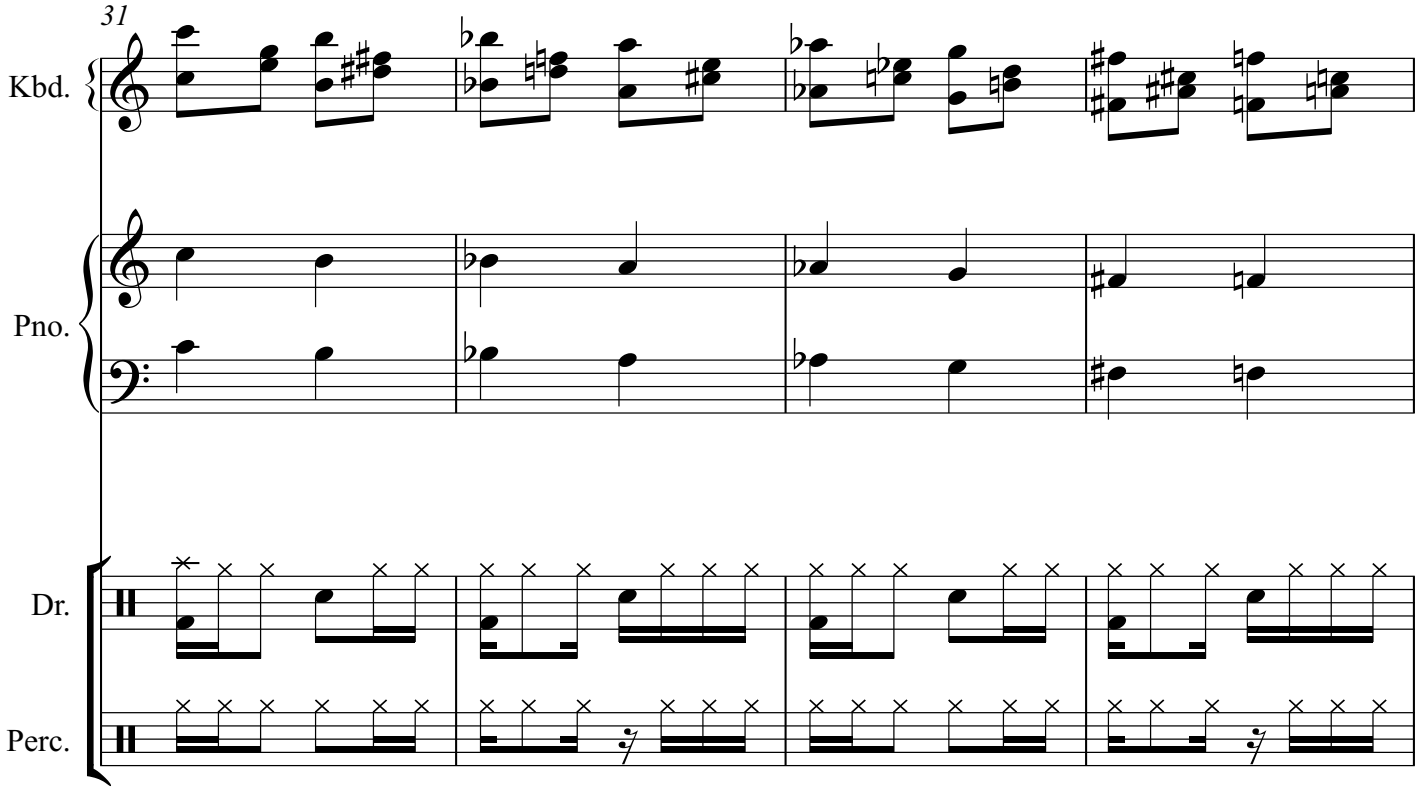
Perc.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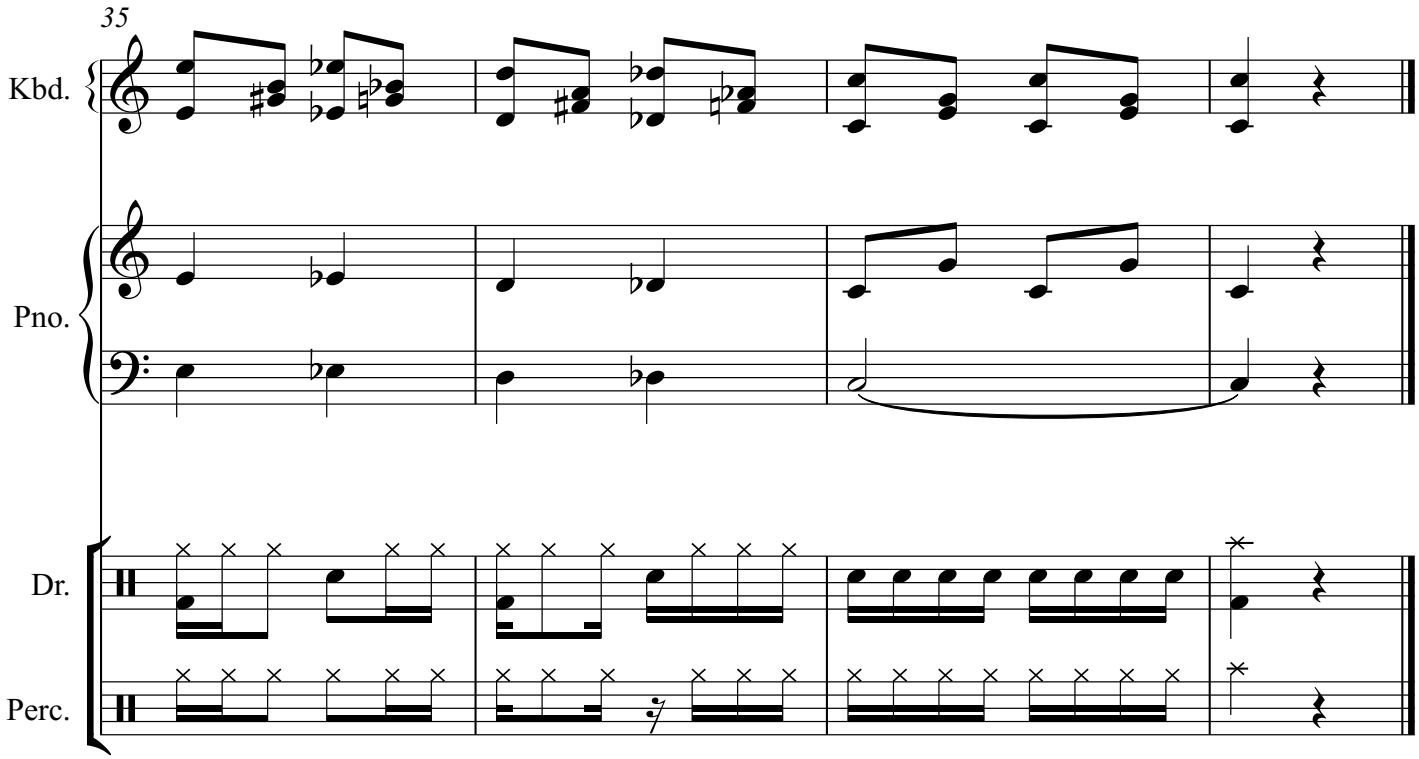
Perc.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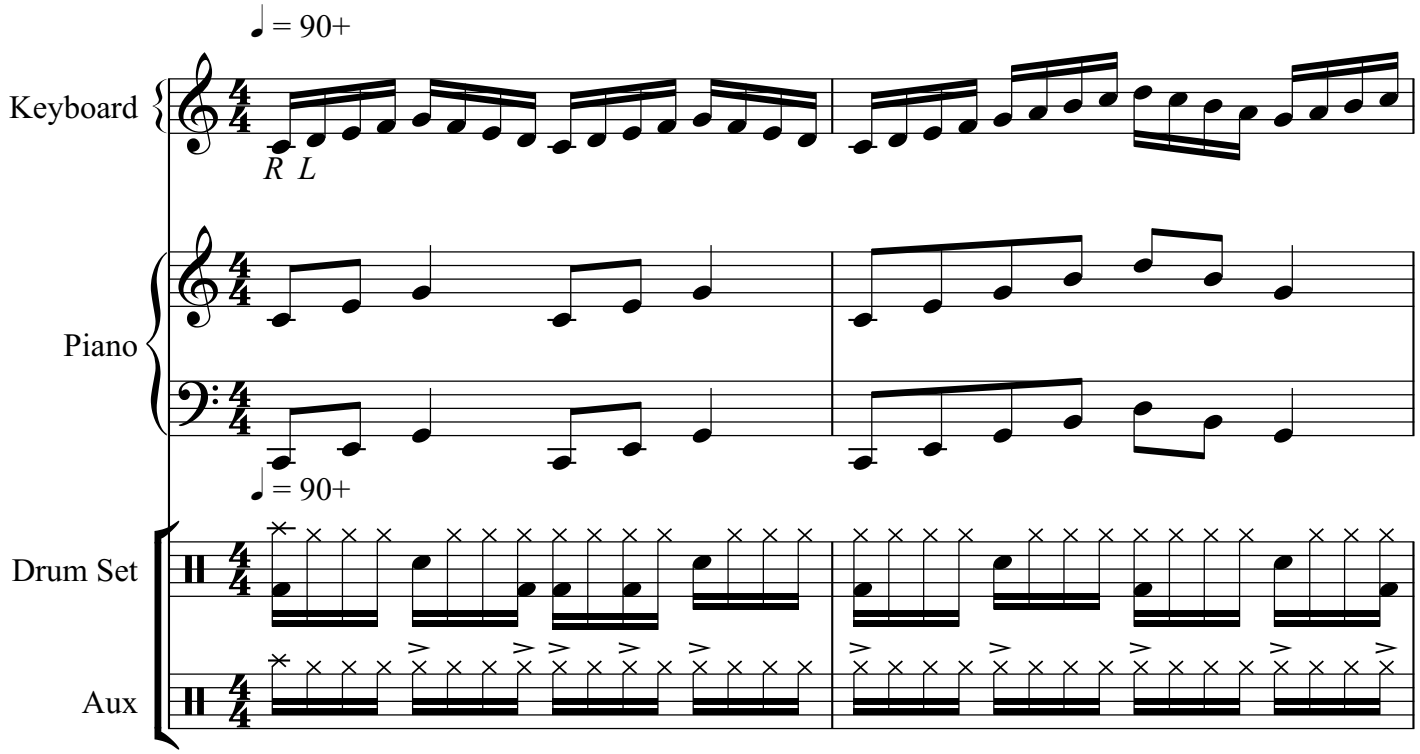
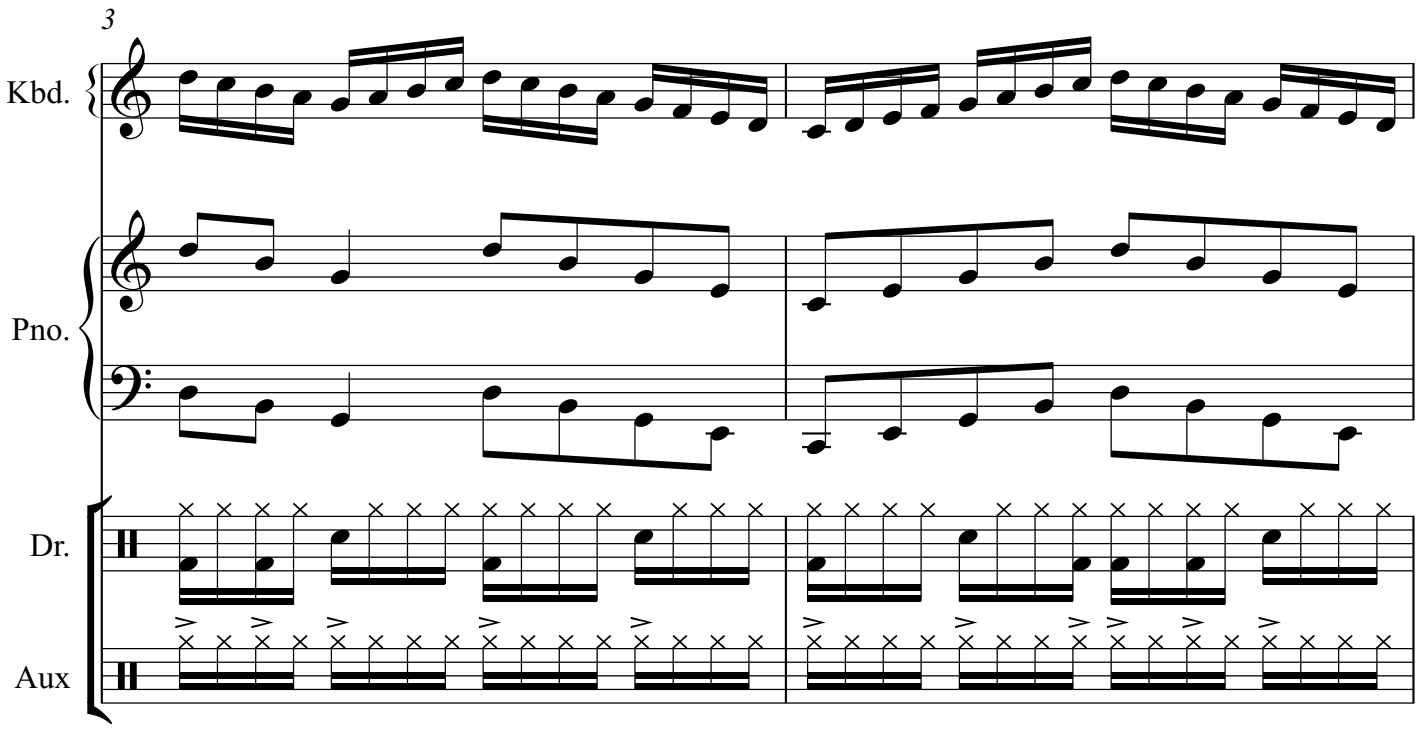
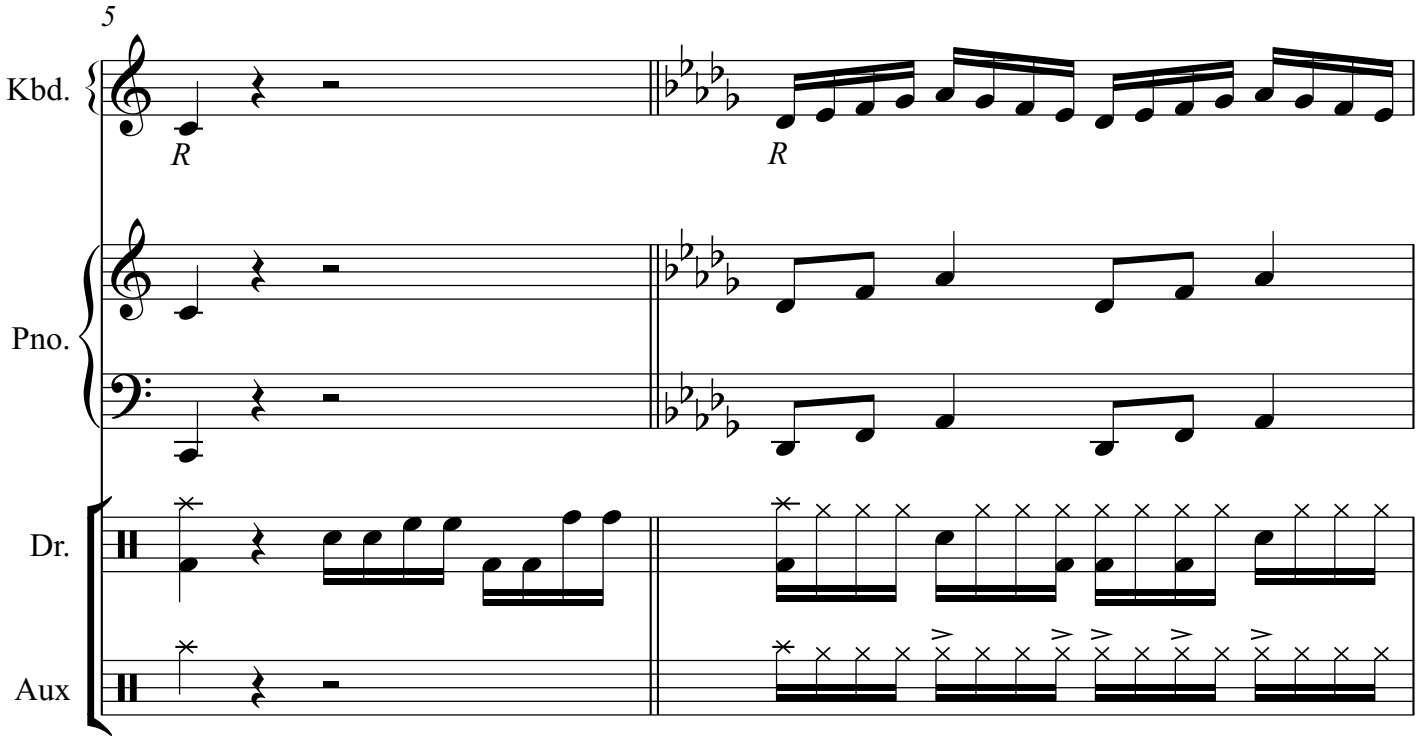
Kbd.
Pno.
Dr.
Perc.

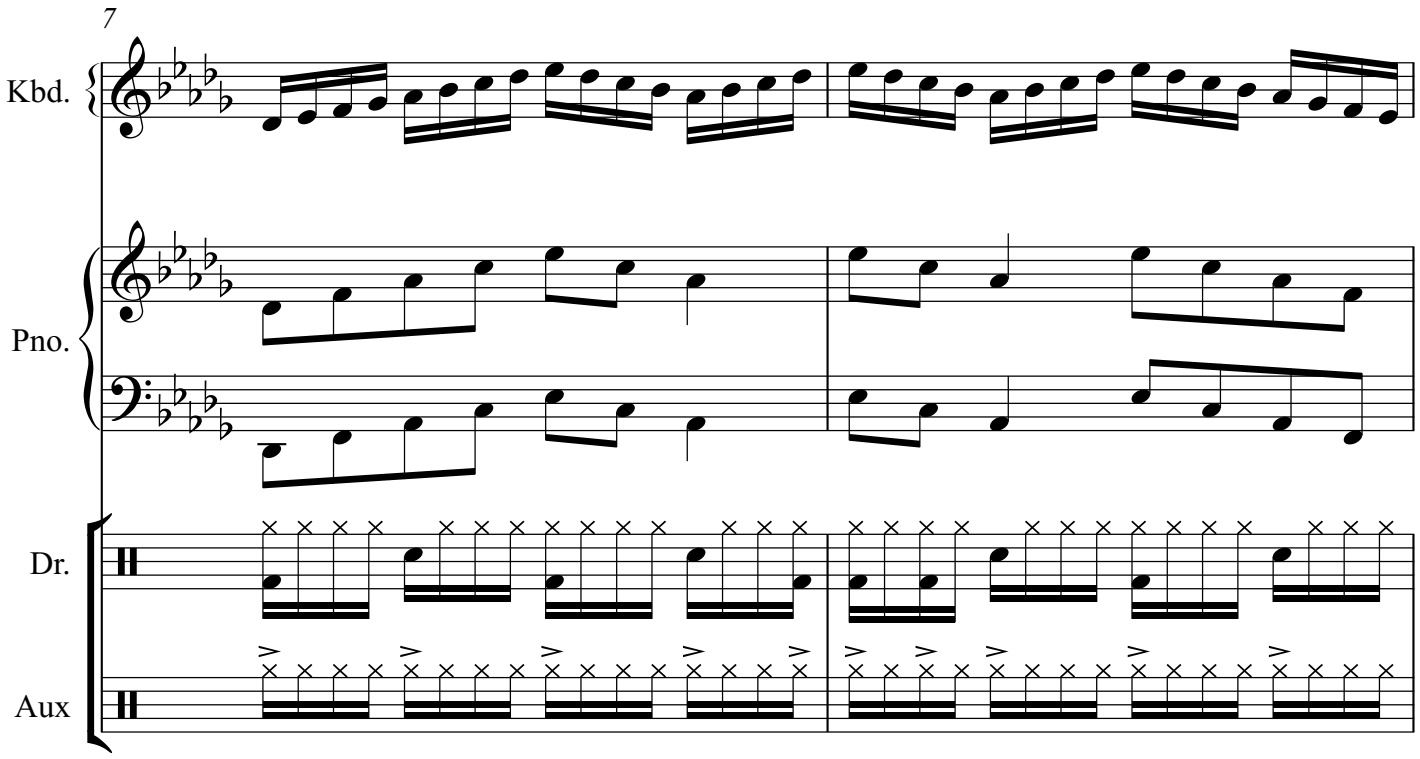
Green

Through all Major keys in all circles






5
Kbd.
R
R
Pno.
Dr.
Aux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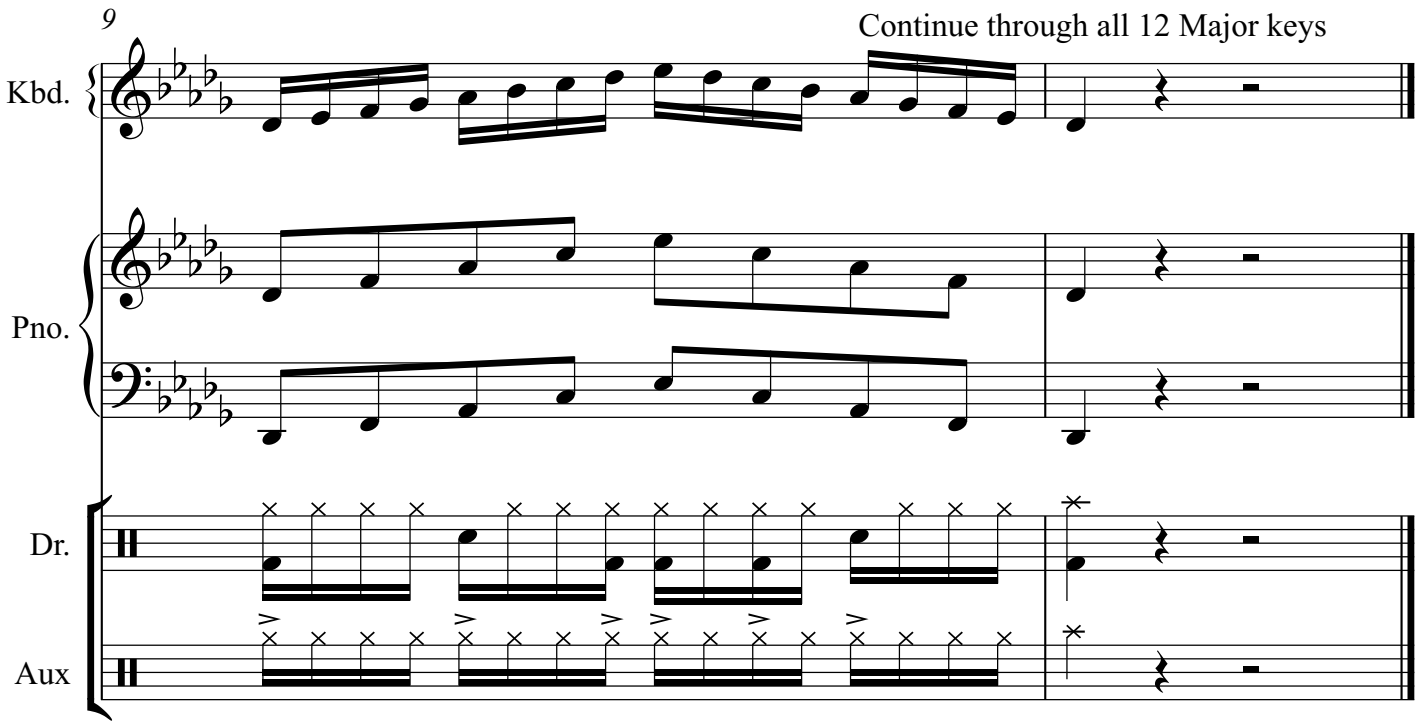
Dr.
Aux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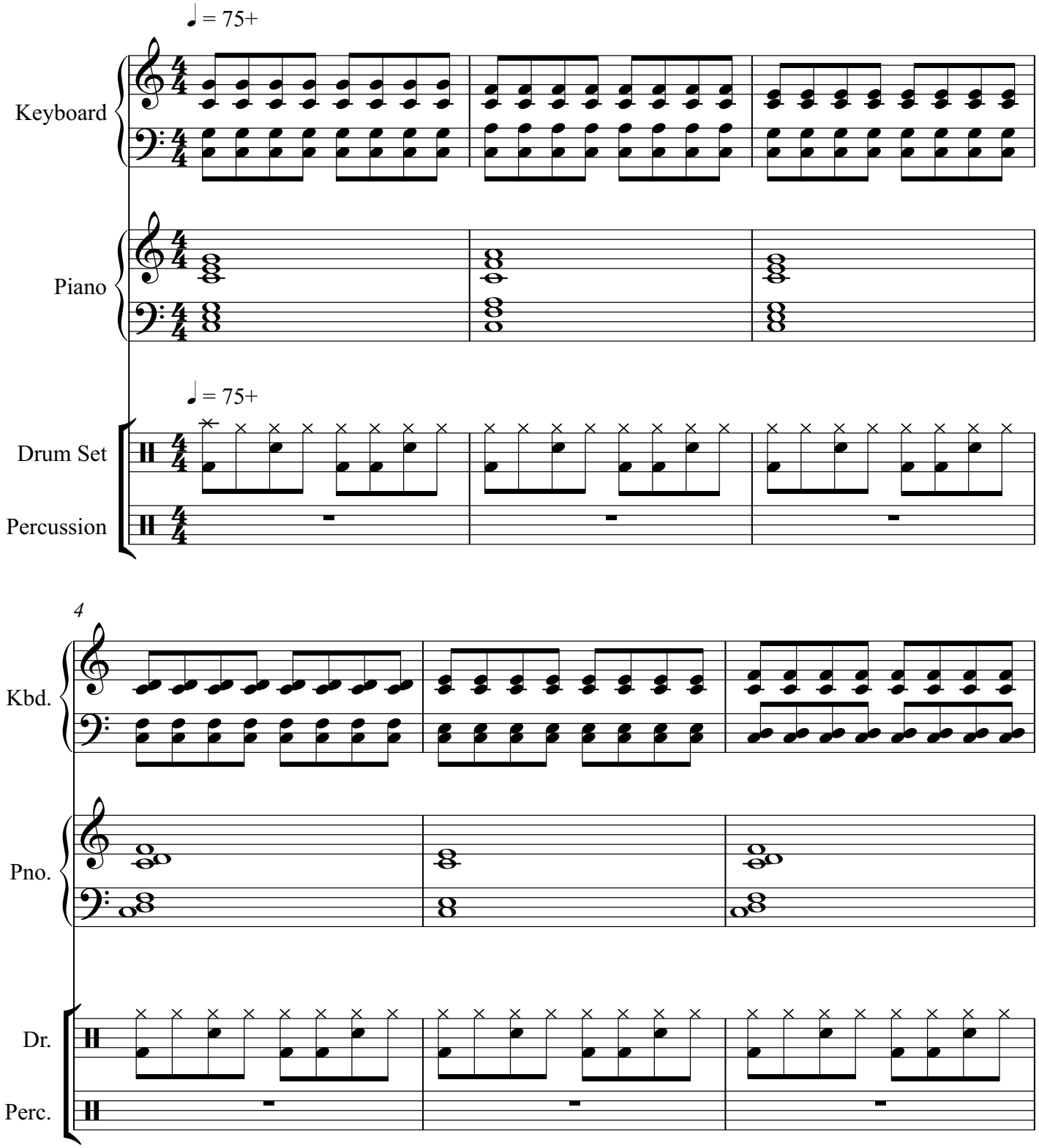
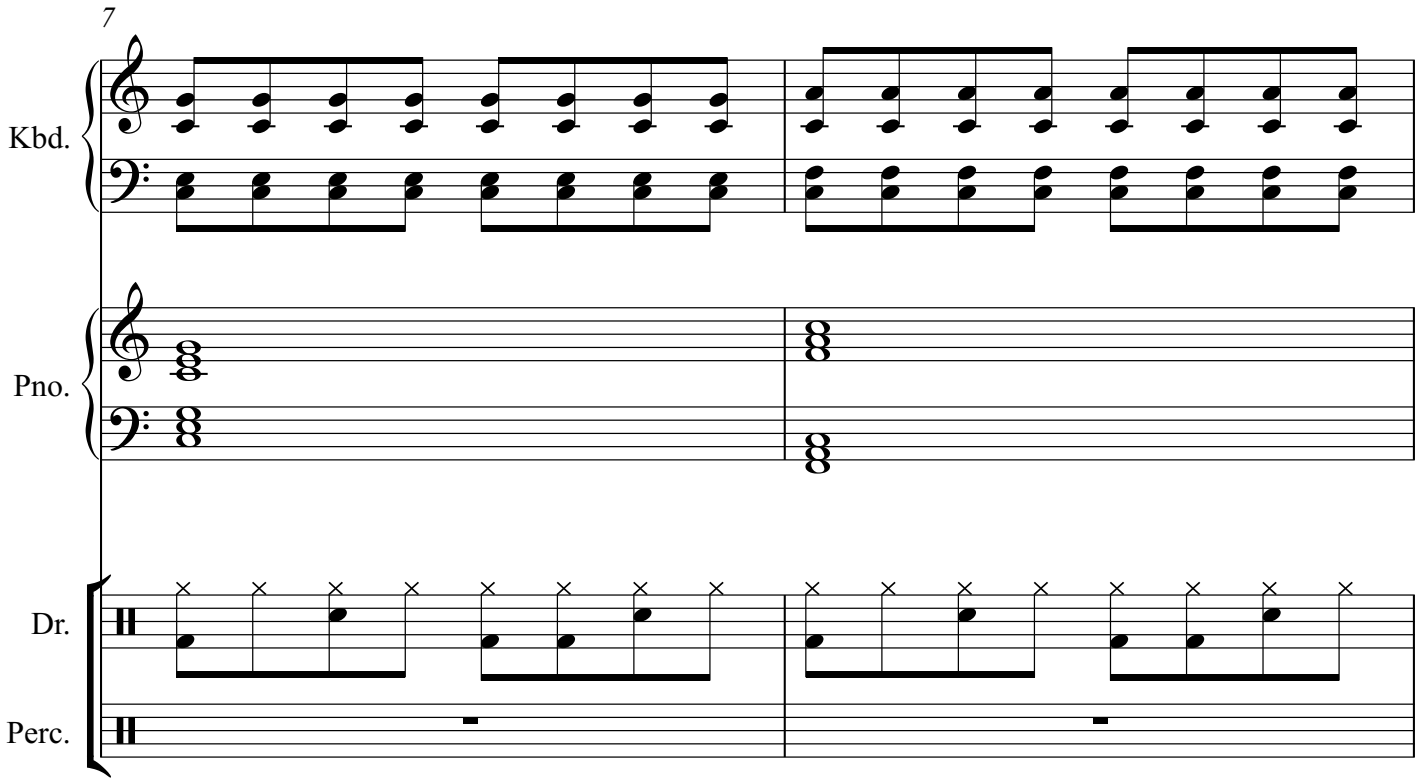
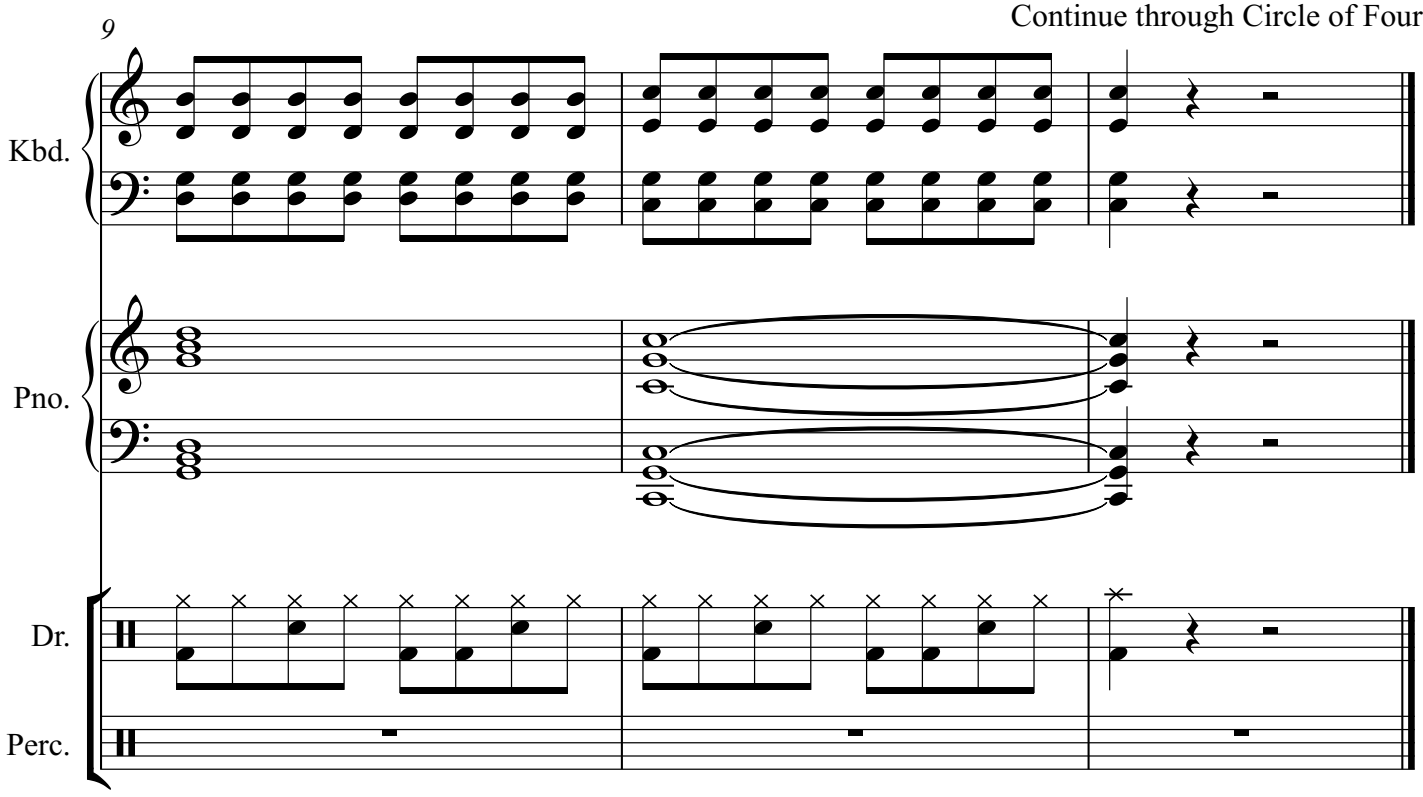
Continue through all 12 Major keys
Kbd.
Pno.
Dr.
Aux

London Bridge





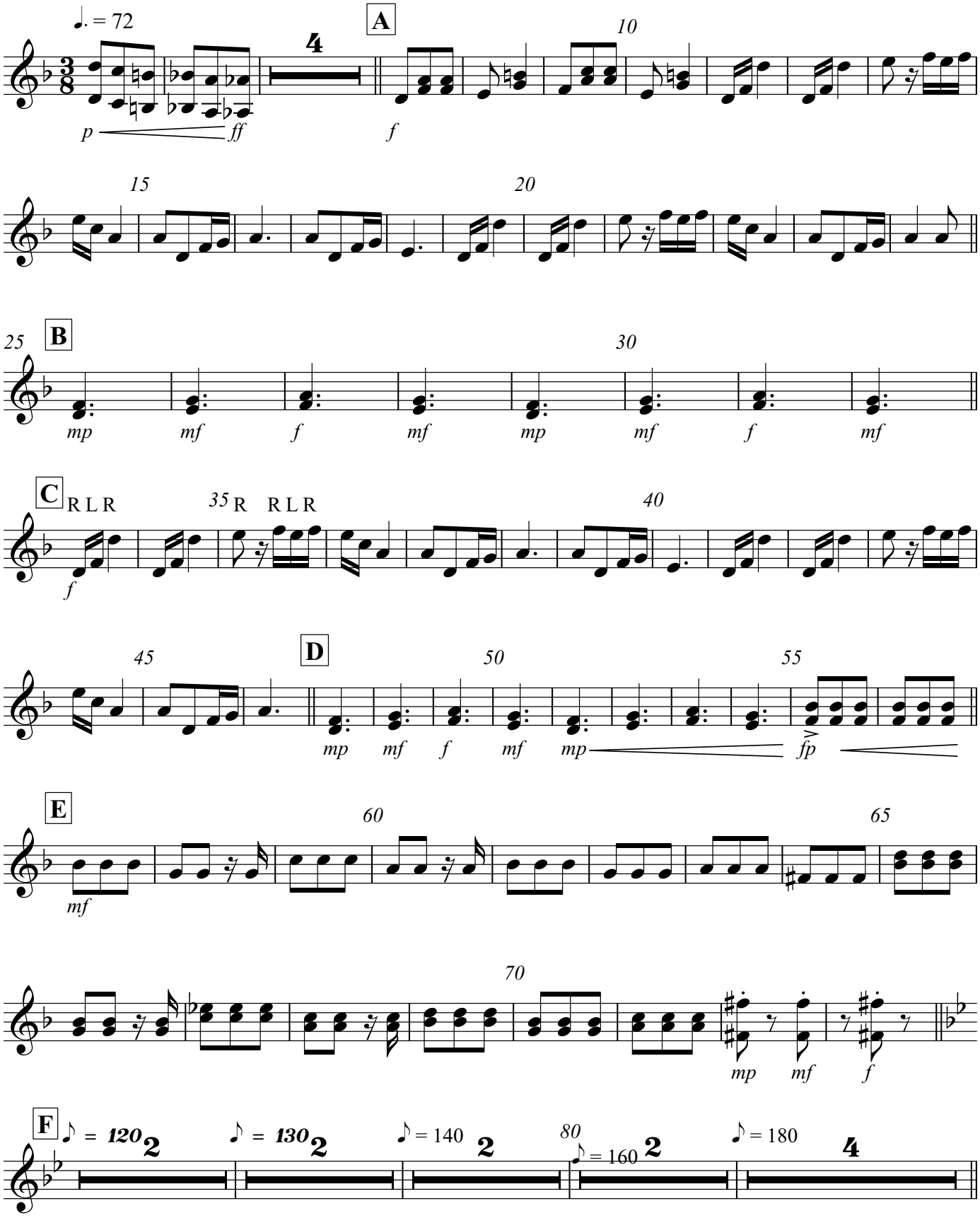
Continue through Circle of Fourths



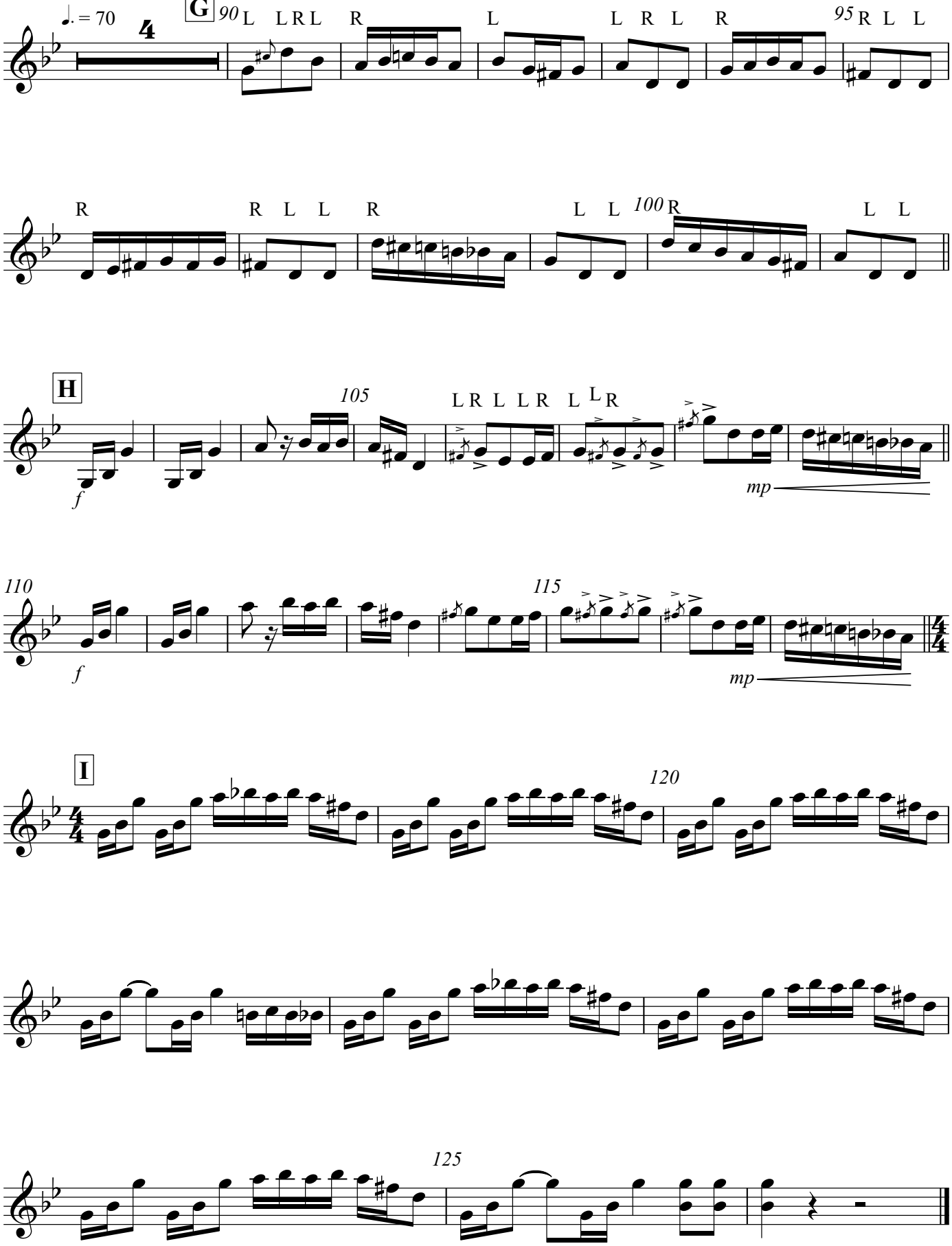
Song of Storms

Glockenspiel

Arr. Sifuentes/Palmer/Gerton



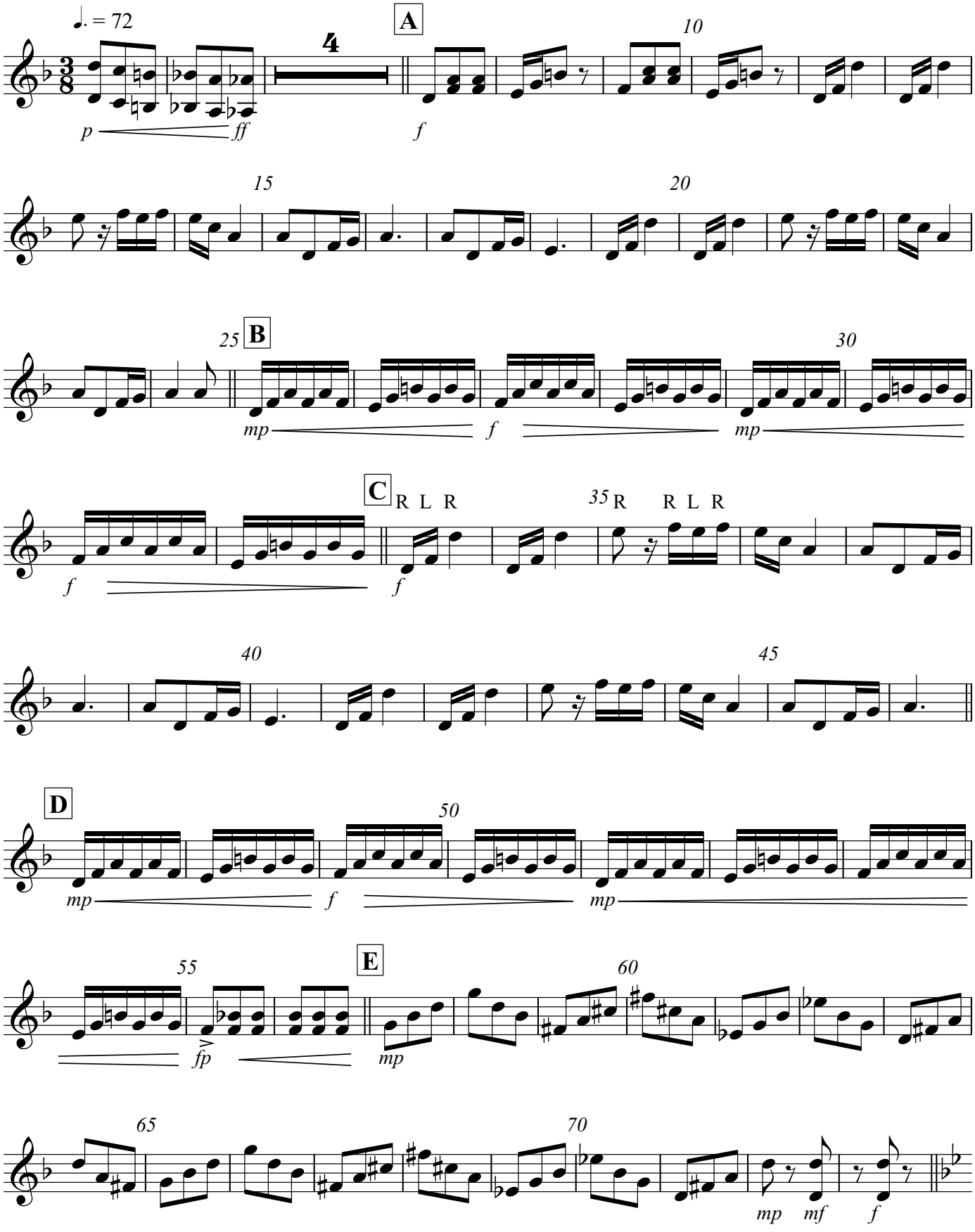
Glockenspiel



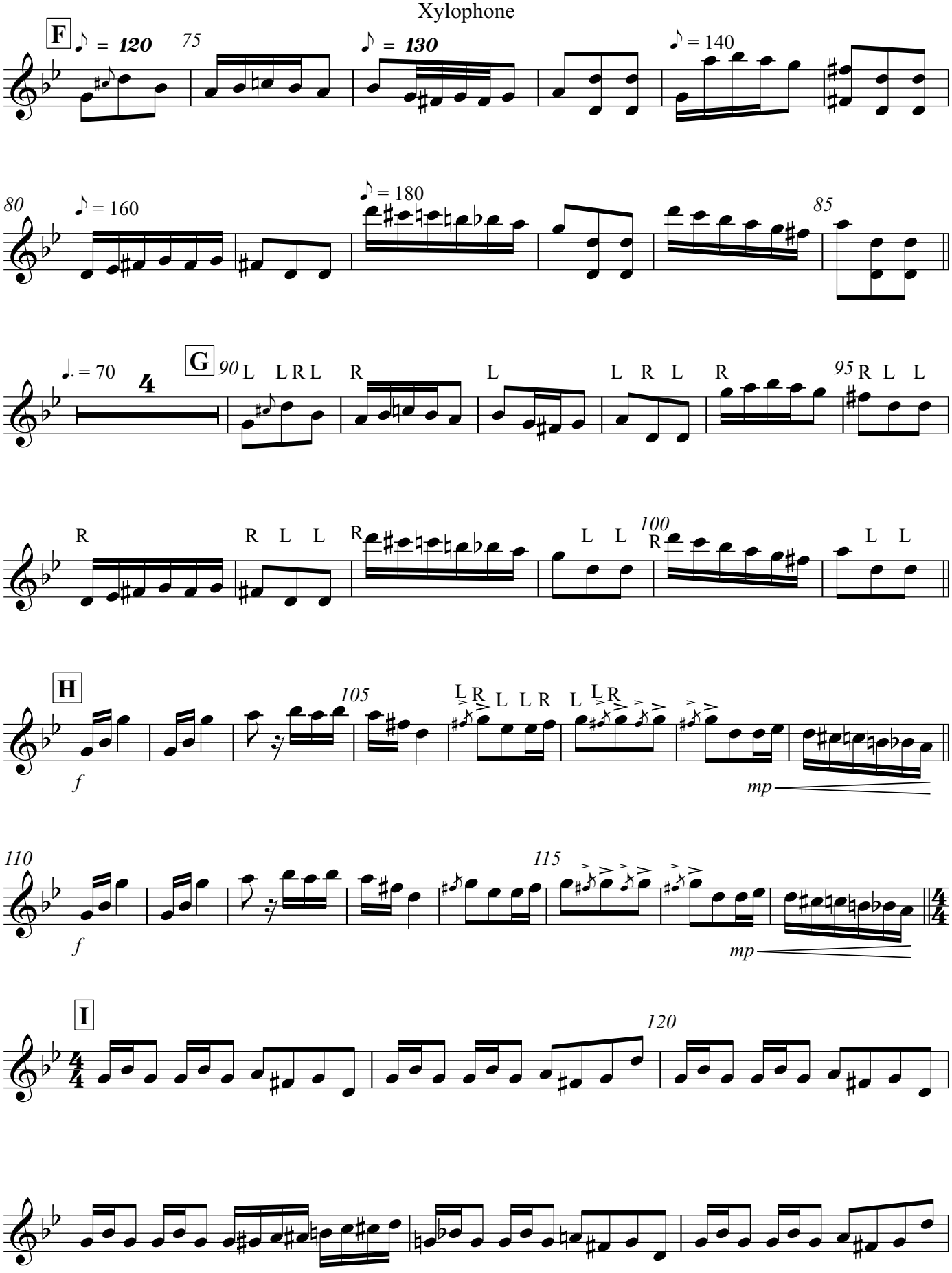
Song of Storms

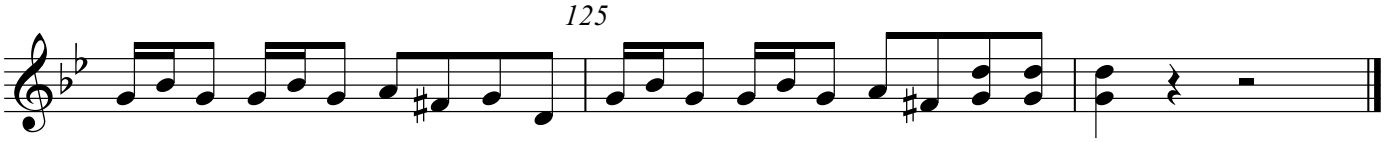
Xylophone

Arr. Sifuentes/Palmer/Gerton



Xylophone


F
♪ = 120
75
♪ = 130
♪ = 140
80
♪ = 160
♪ = 180
85
♩. = 70
4
G
90
L L R L R
L
L R L R
95
R L L
R
R L L R
L L
100
R
L L
H
105
L R L L R L L R
f
mp
110
f
115
mp
I
120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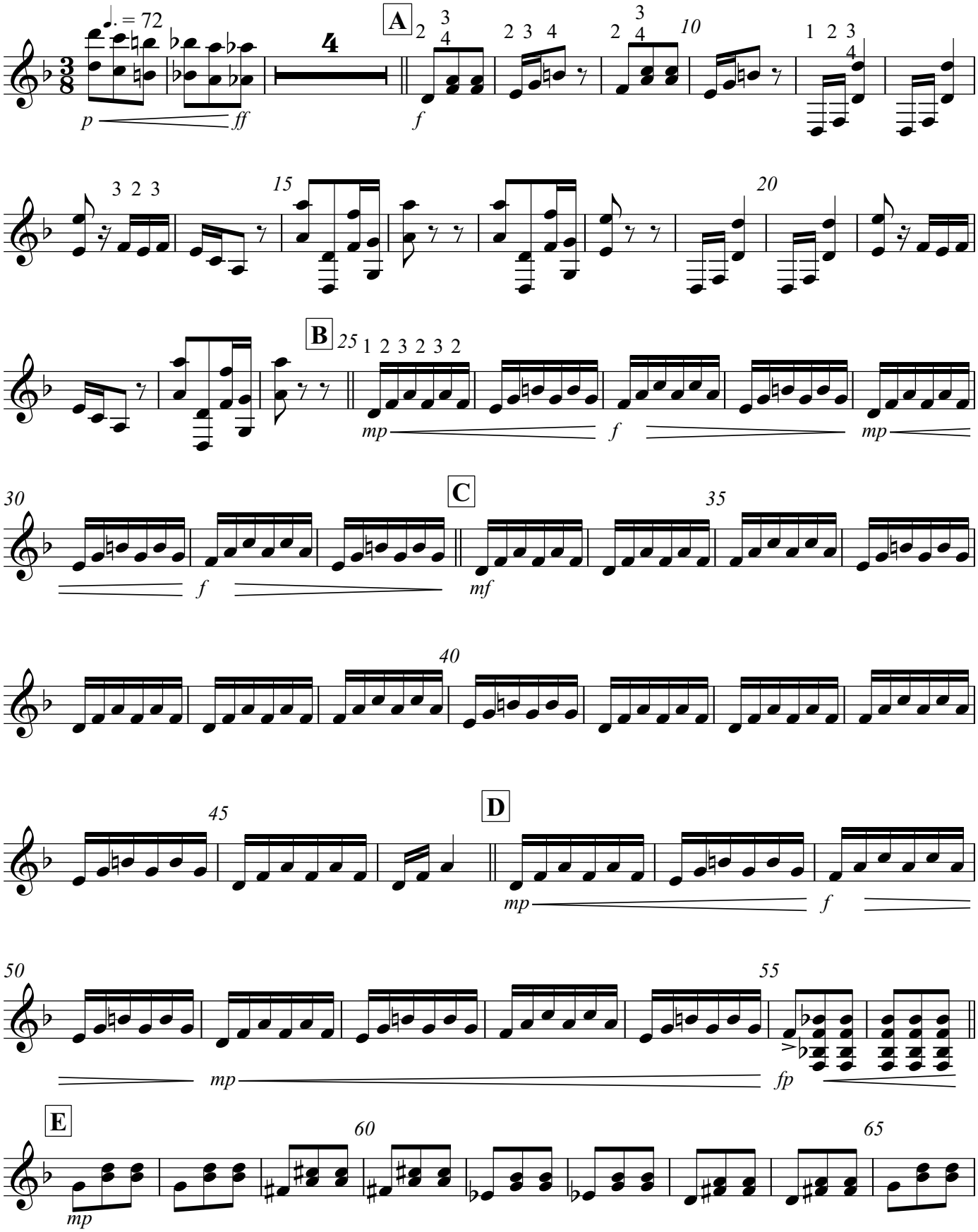
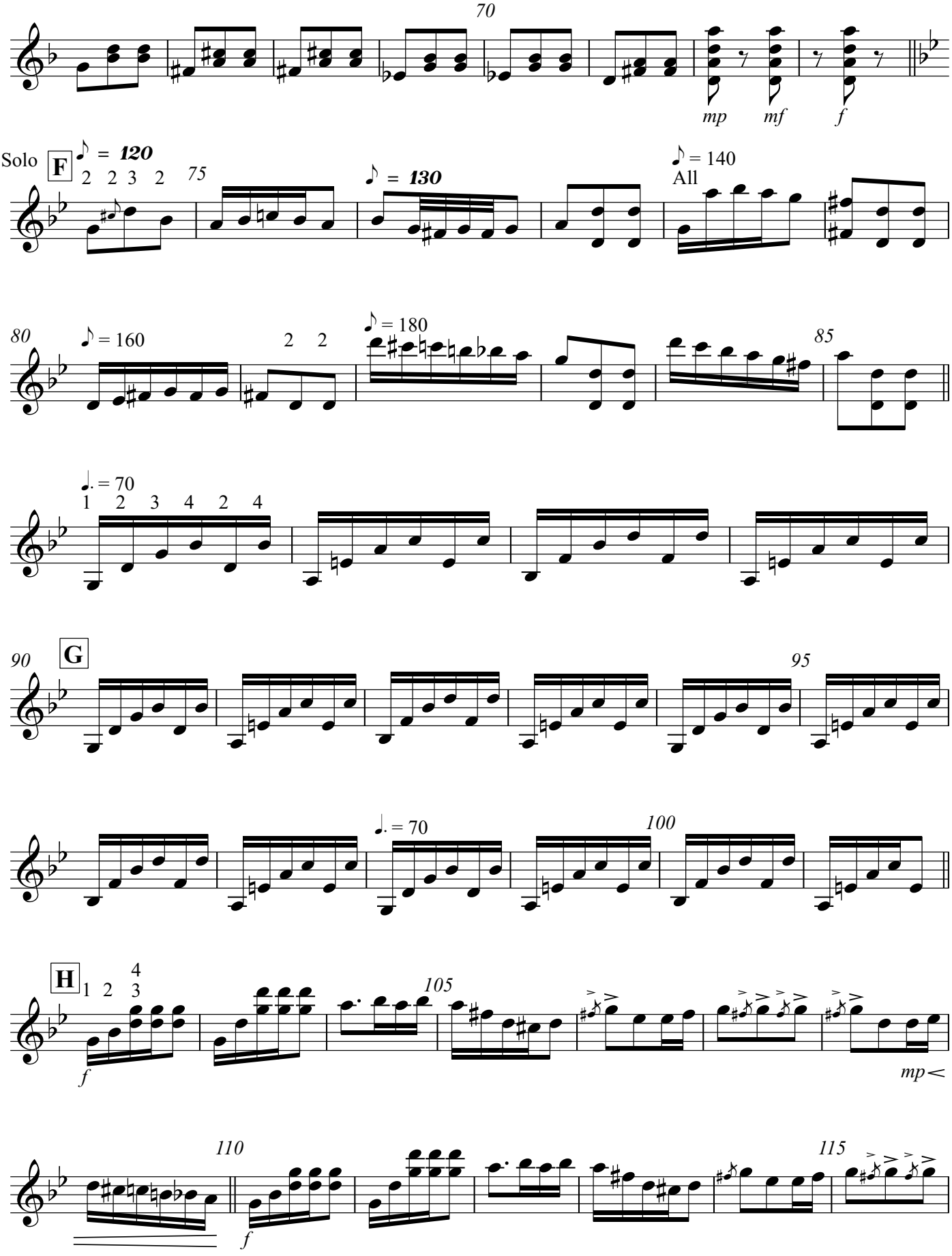
Song of Storms

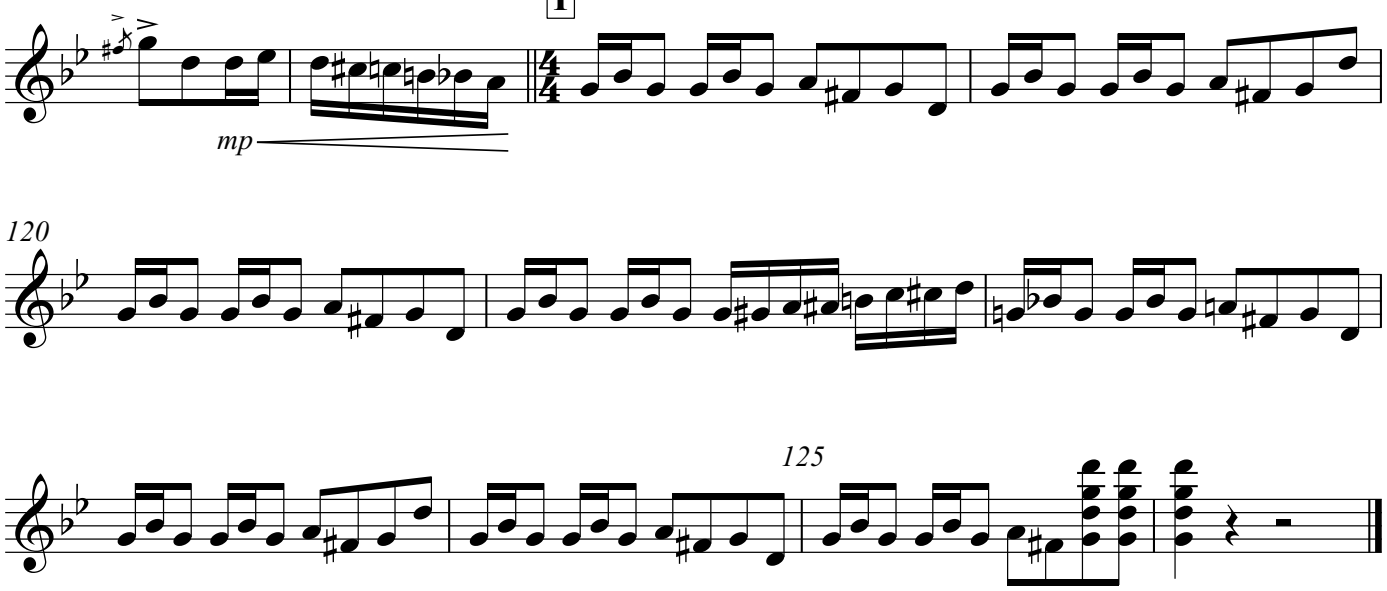
Marimba 1

Arr. Sifuentes/Palmer/Gerton



V.S.

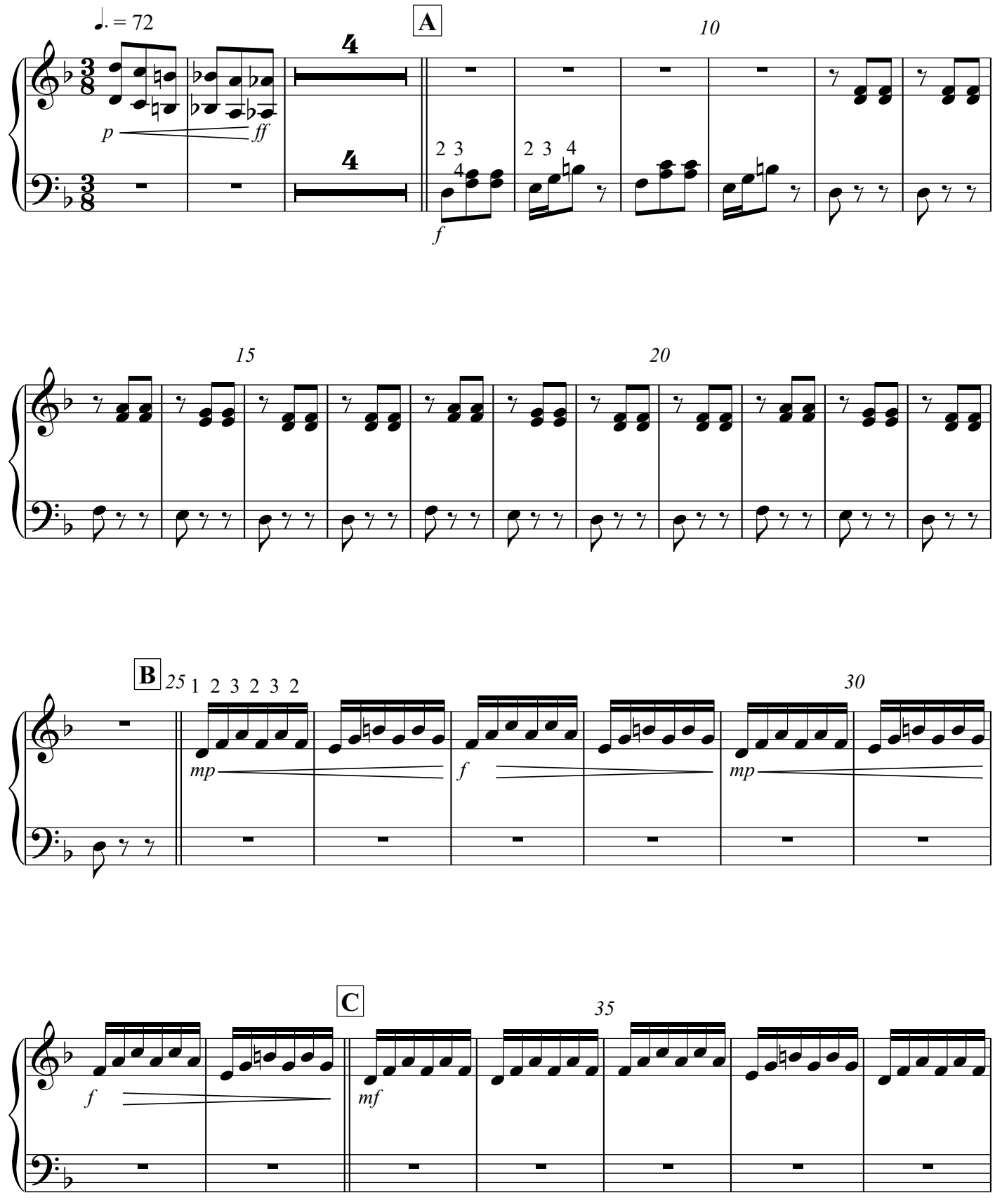

70
mp
mf
f
Solo
F
♪ = 120
2 2 3 2
75
♪ = 130
♪ = 140
All
80
♪ = 160
2 2
♪ = 180
85
♩. = 70
1 2 3 4 2 4
90
G
95
♩. = 70
100
H
1 2 4 3
105
f
mp
110
f
115


I
mp
120
125

Song of Storms

Marimba 2

Arr. Sifuentes/Palmer/Gerton



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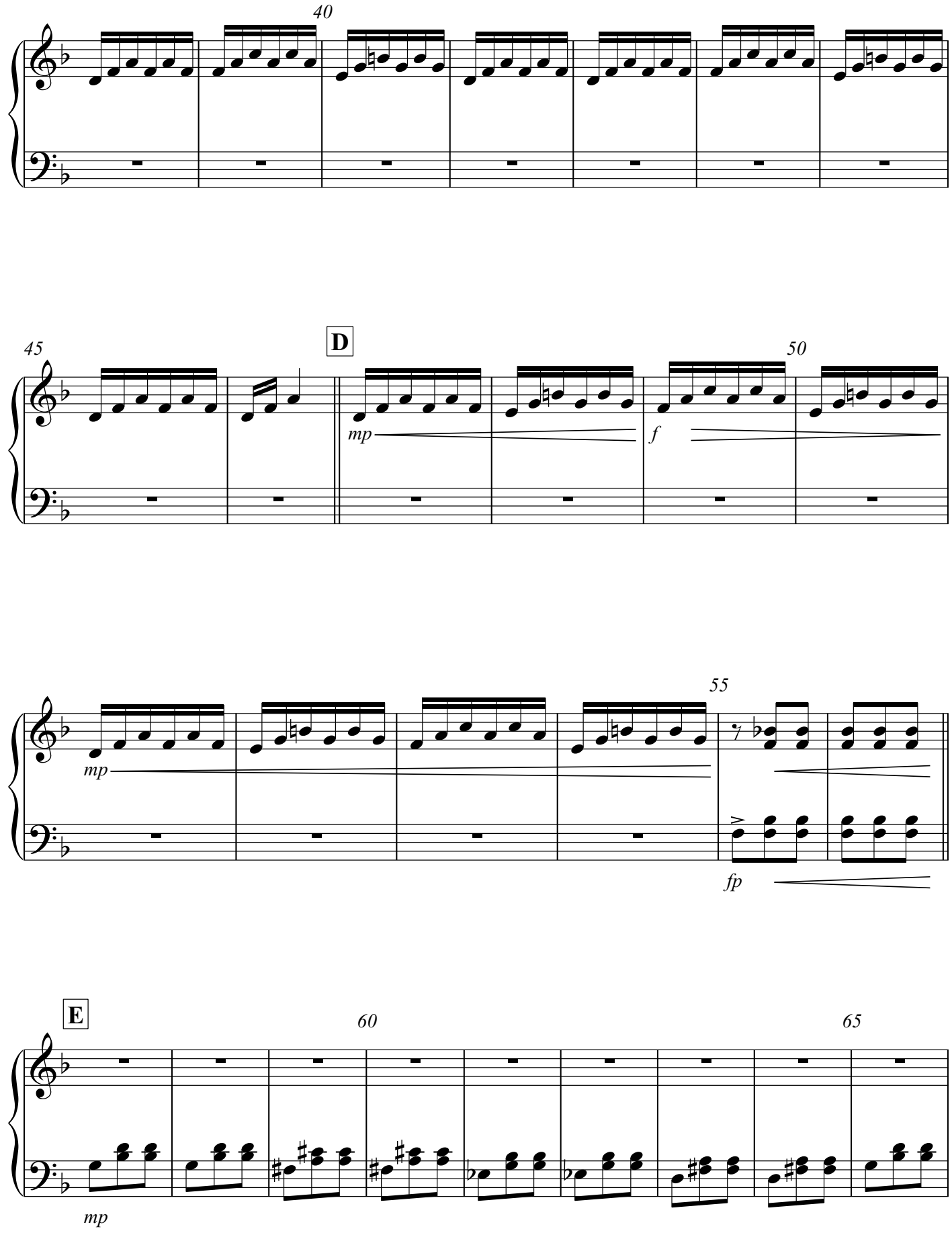
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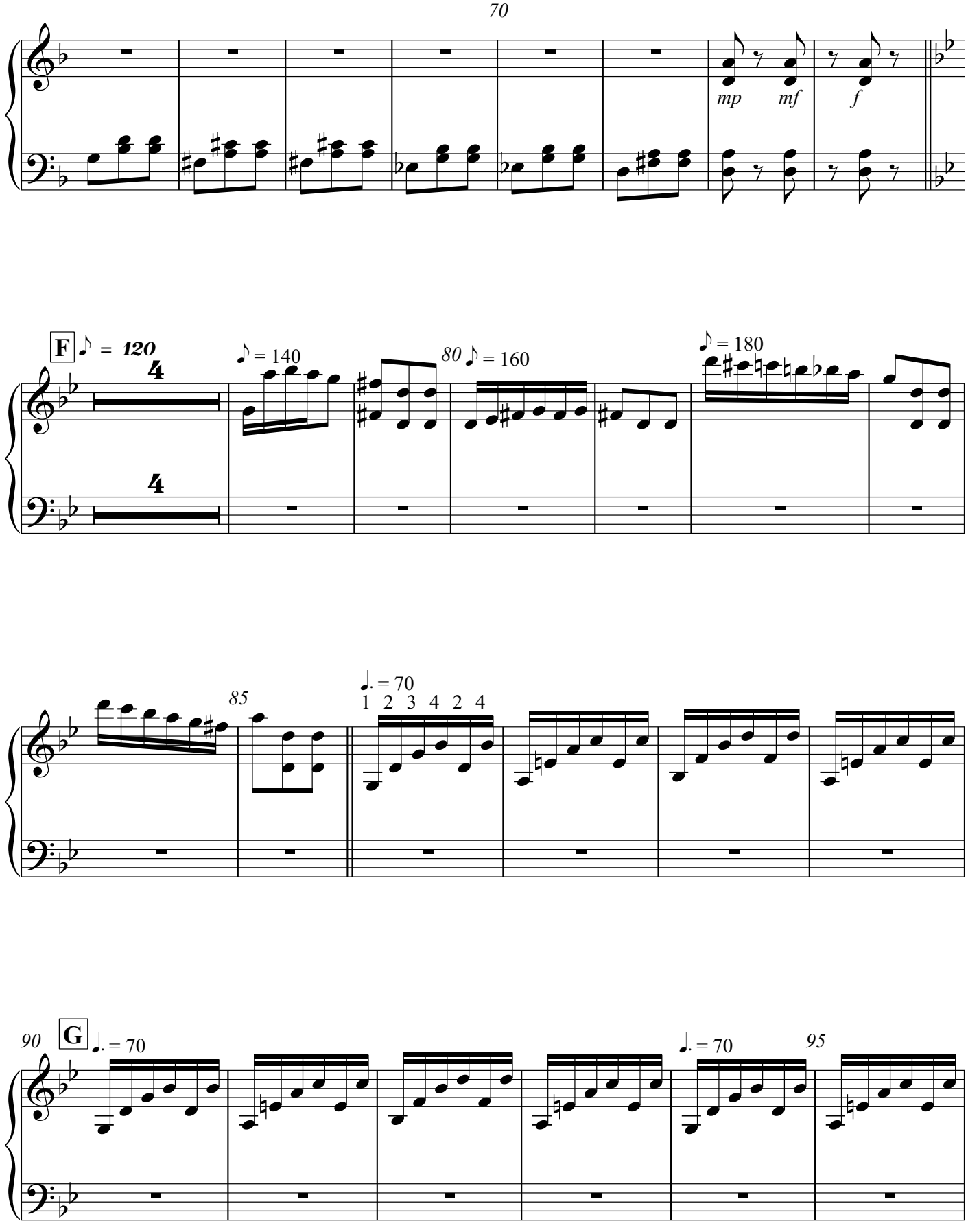
45
D
50
mp
f
55
mp
fp
E
60
65
mp



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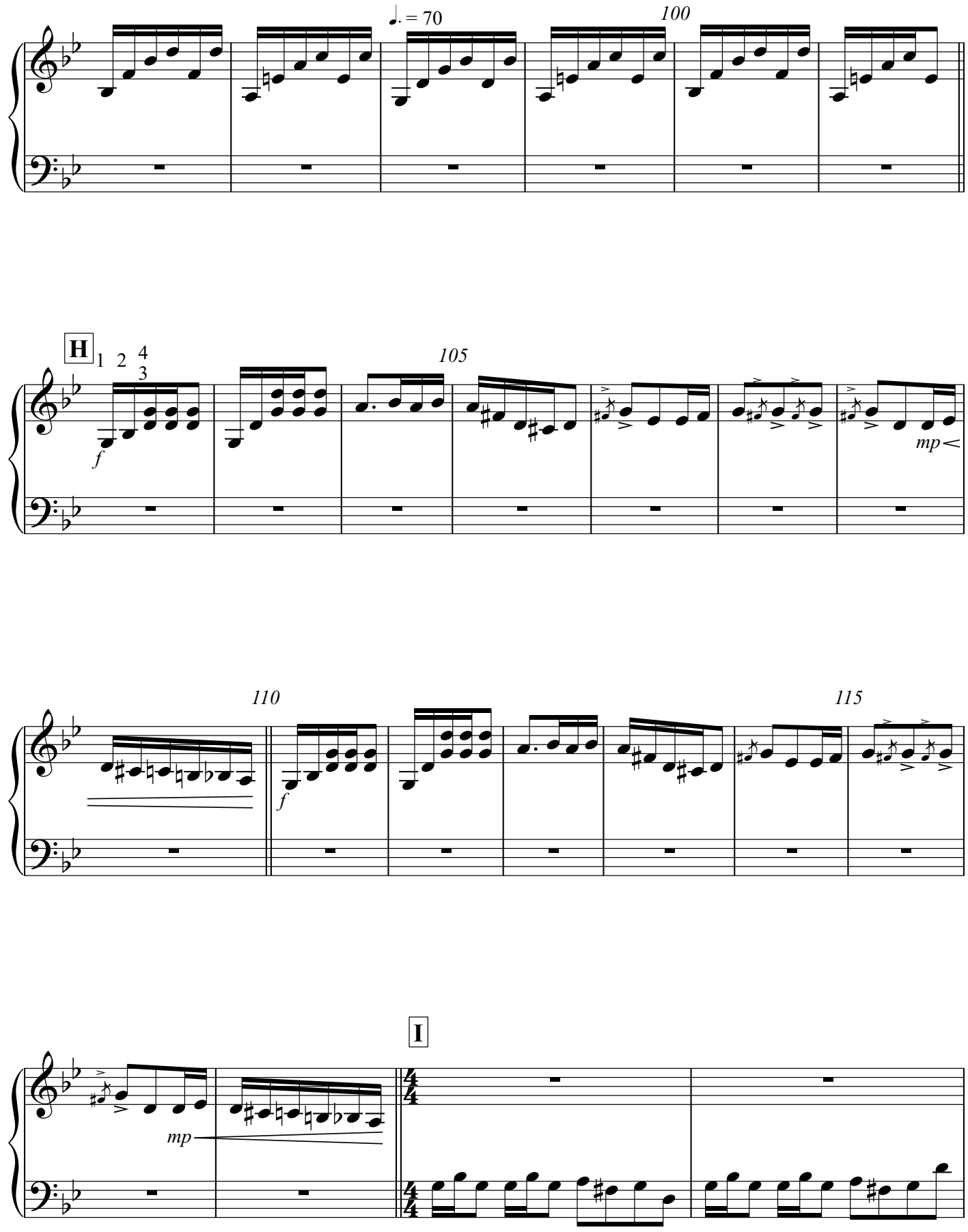
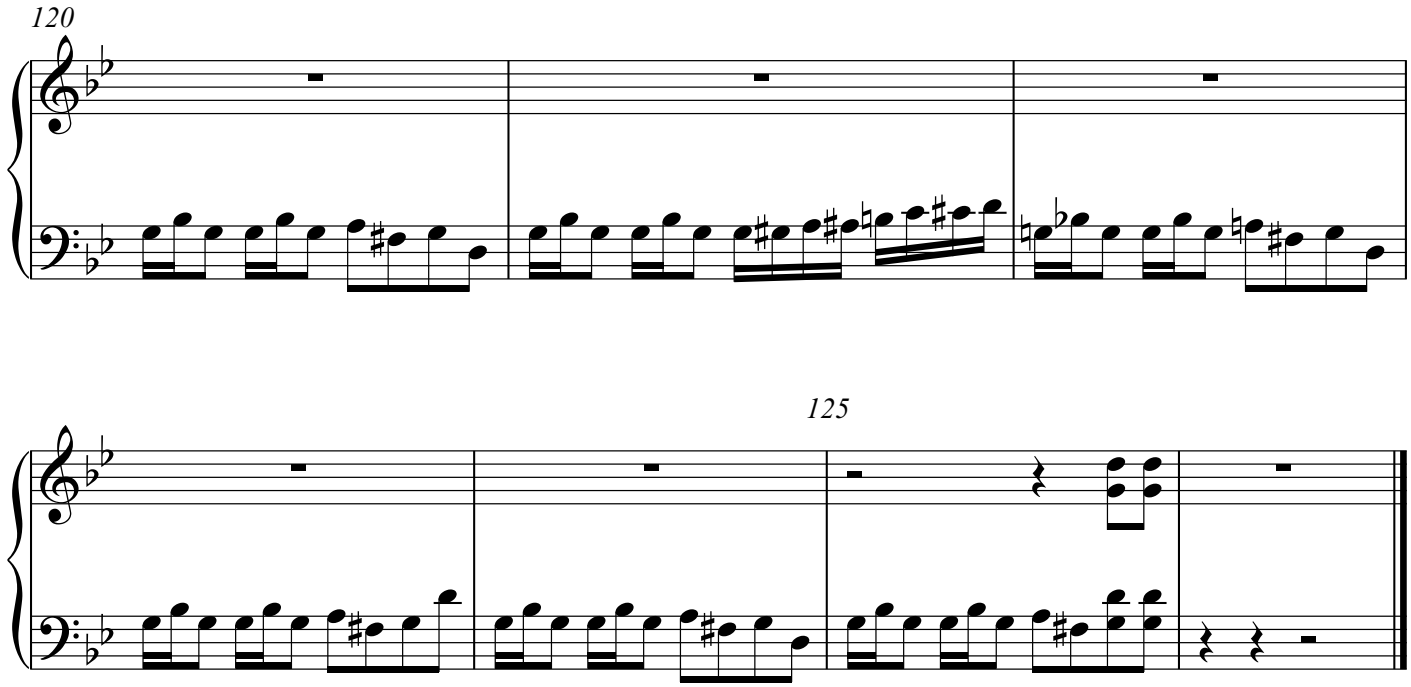
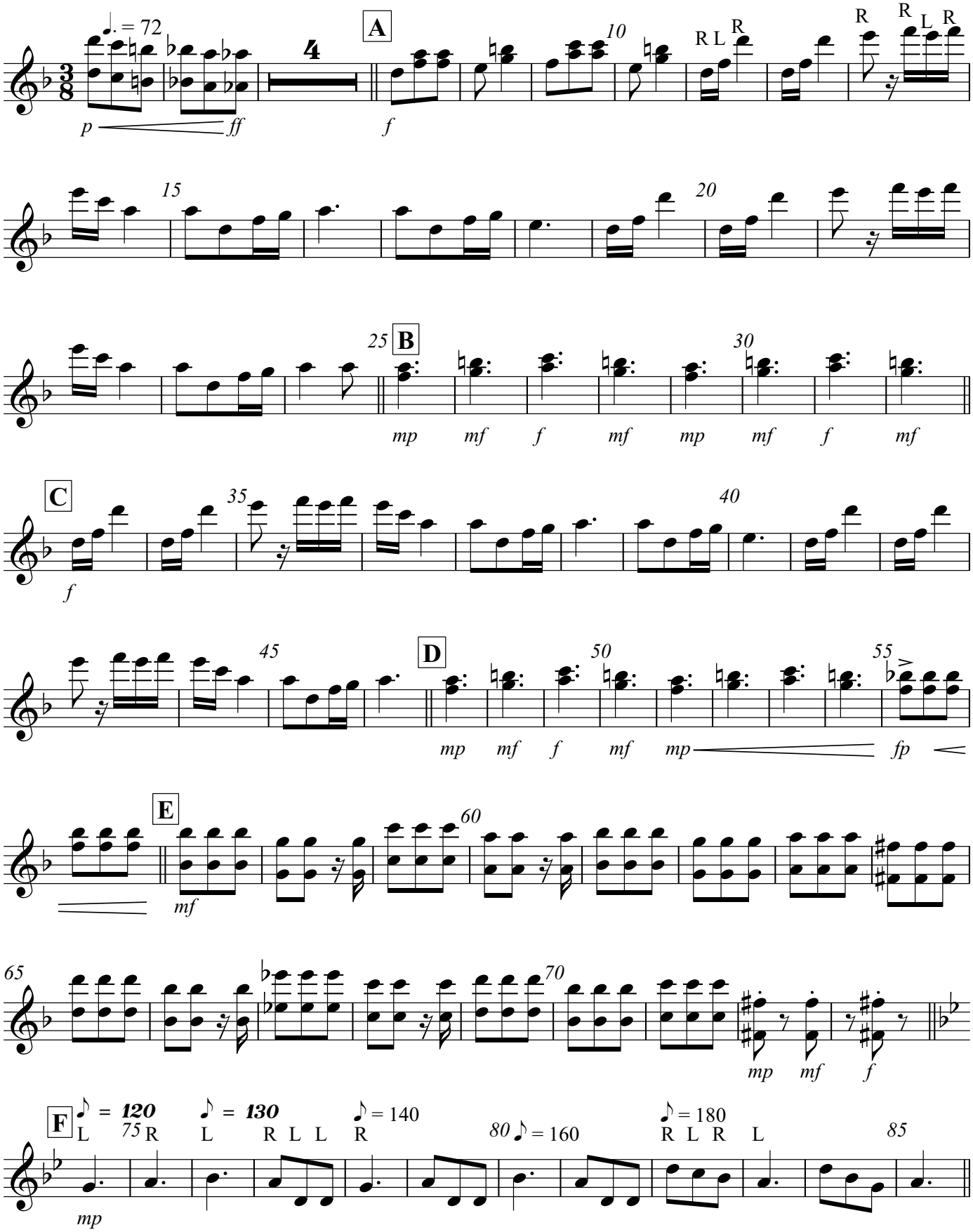

♩. = 70
100
H
1 2 4
3
f
105
mp
110
f
115
I
mp


120
125

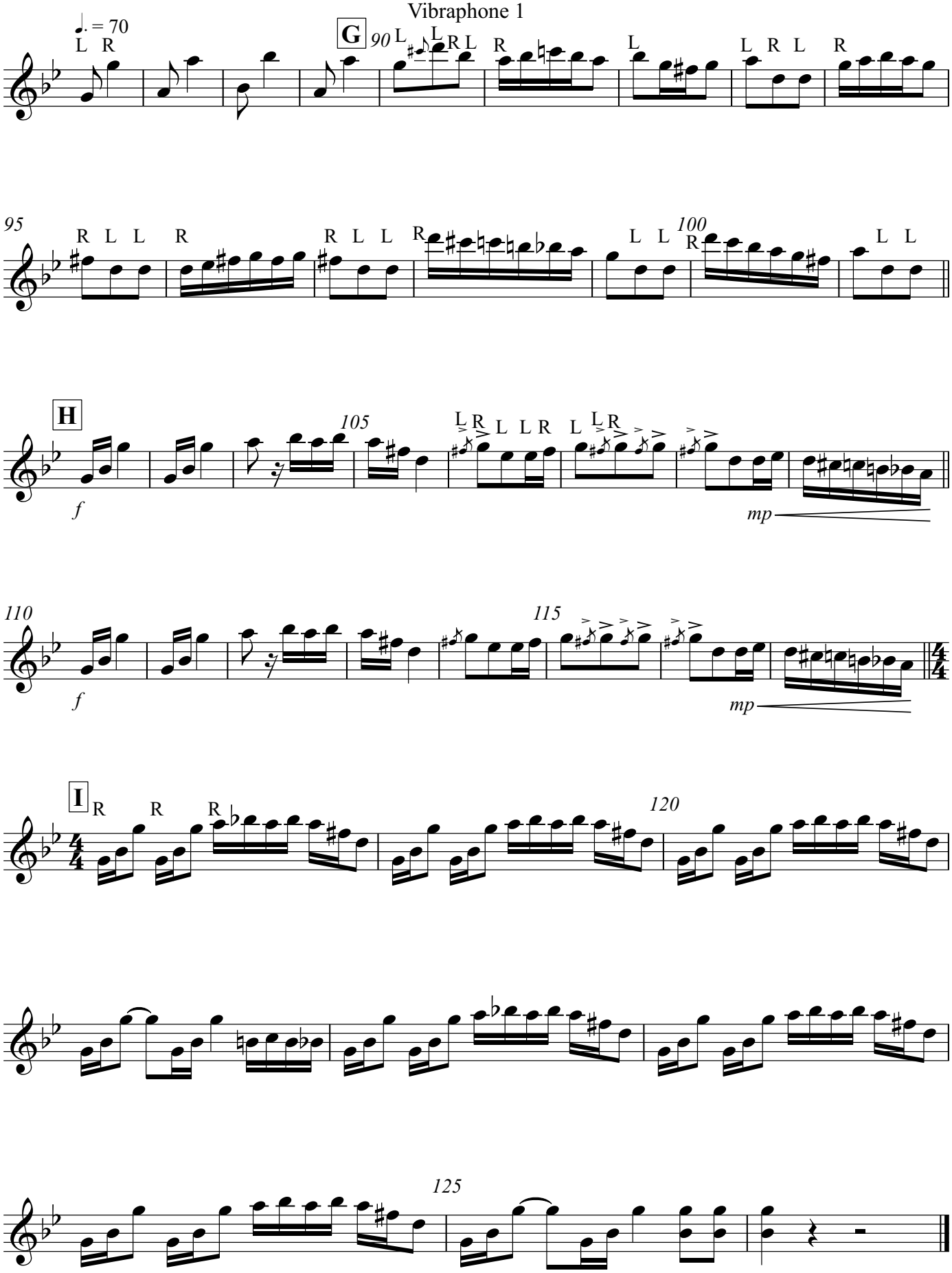
Song of Storms

Vibraphone 1

Arr. Sifuentes/Palmer/Gerton



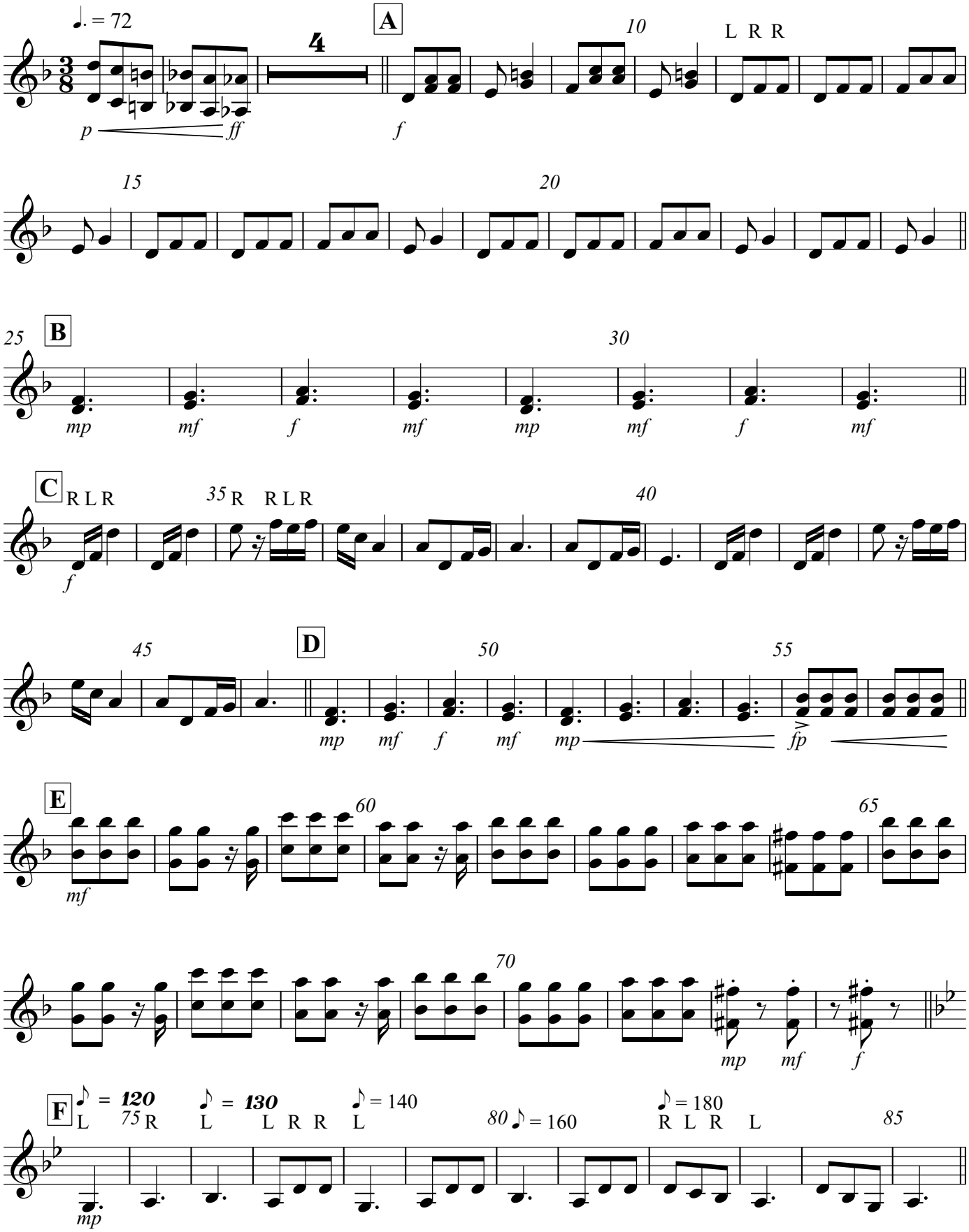
Vibraphone 1



Song of Storms

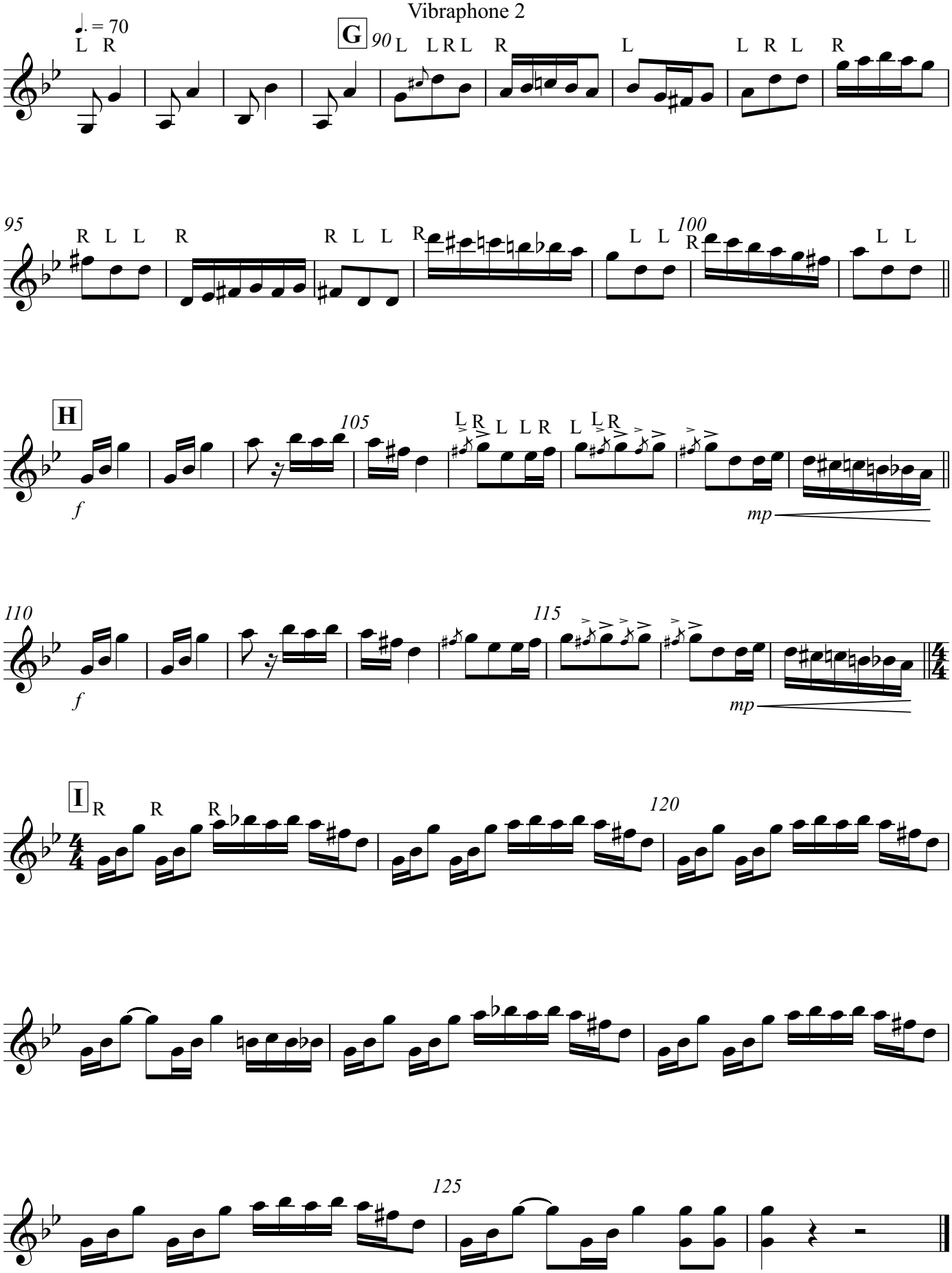
Vibraphone 2

Arr. Sifuentes/Palmer/Gerton



V.S.

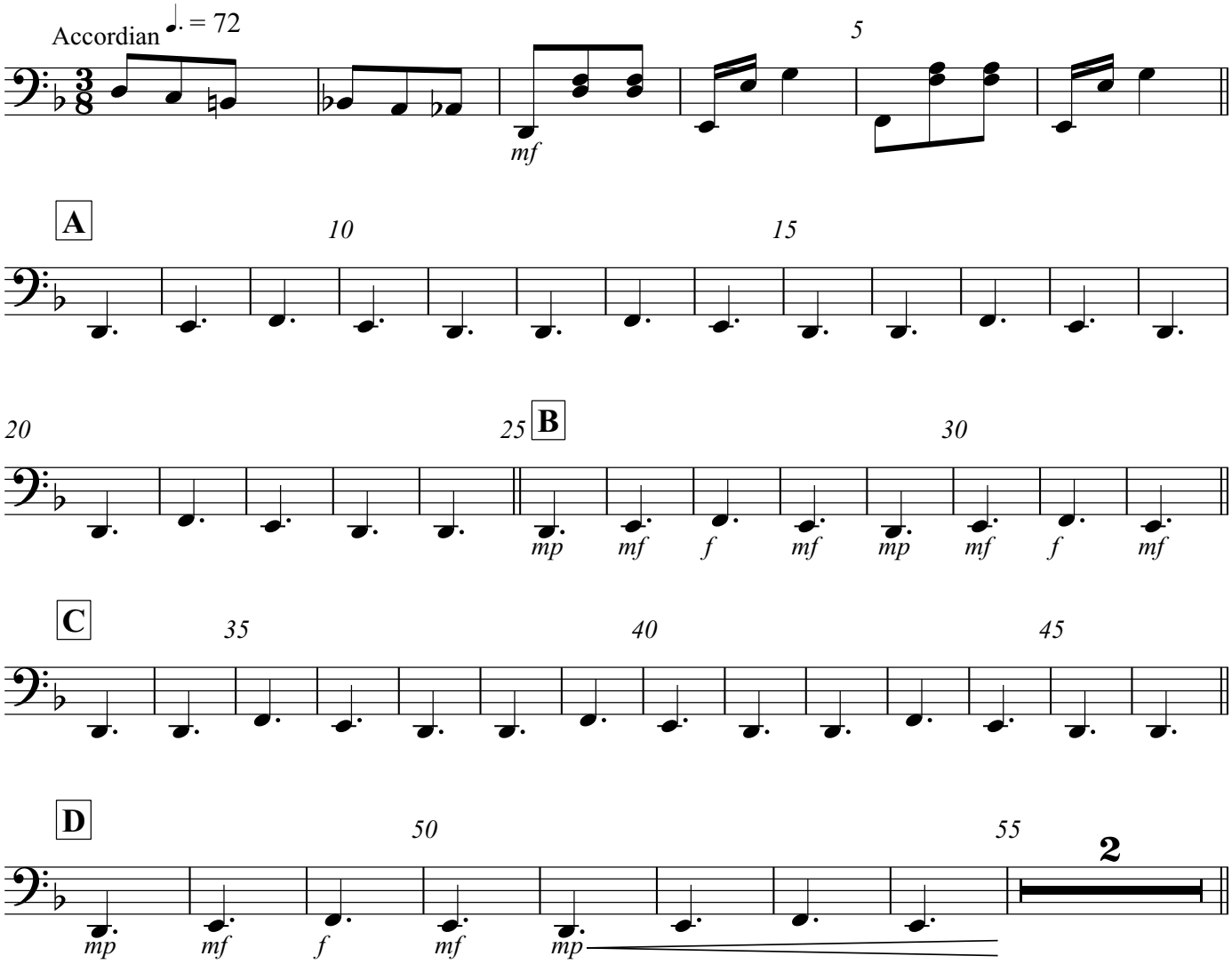
Vibraphone 2

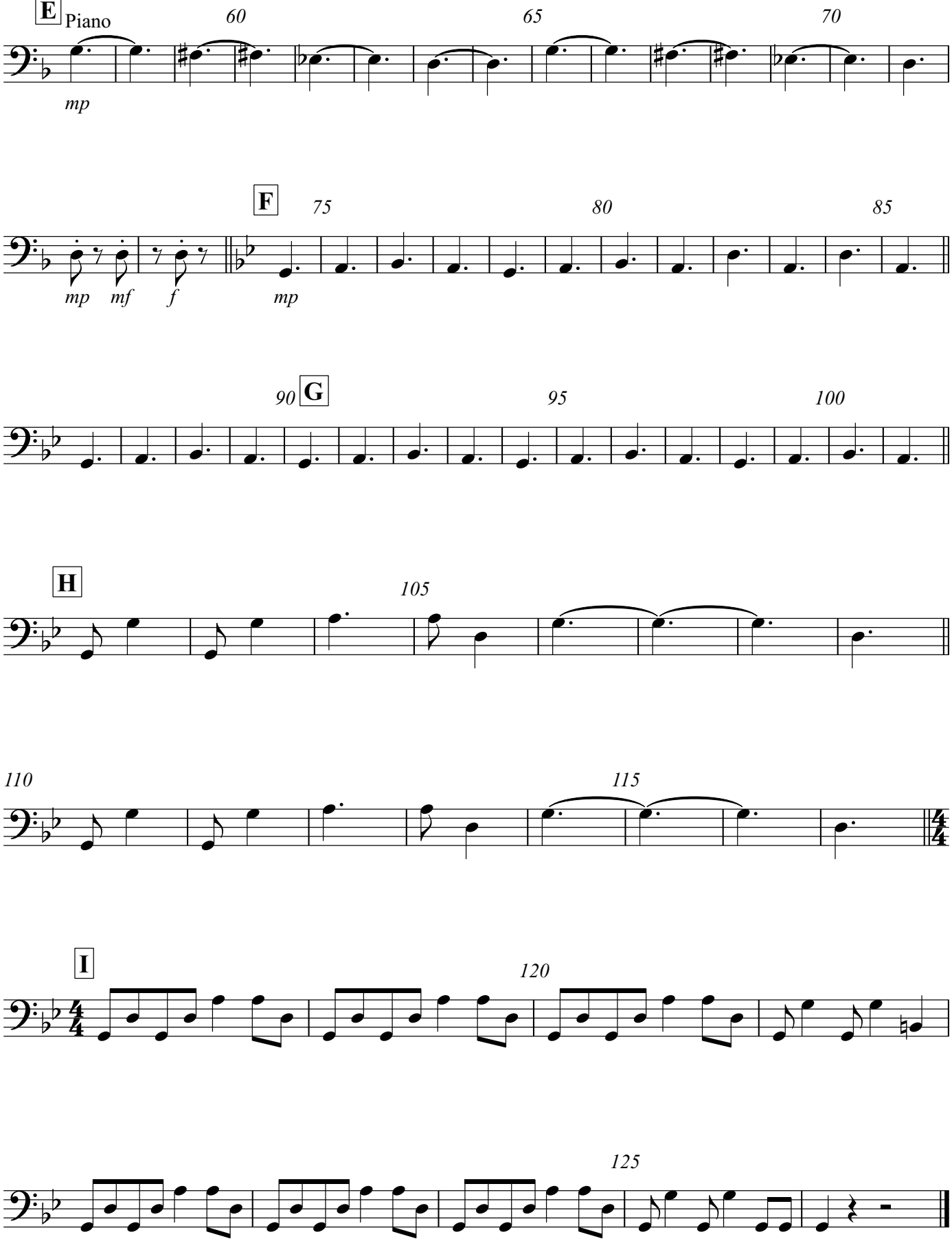


Song of Storms

Piano

Arr. Sifuentes/Palmer/Gerton

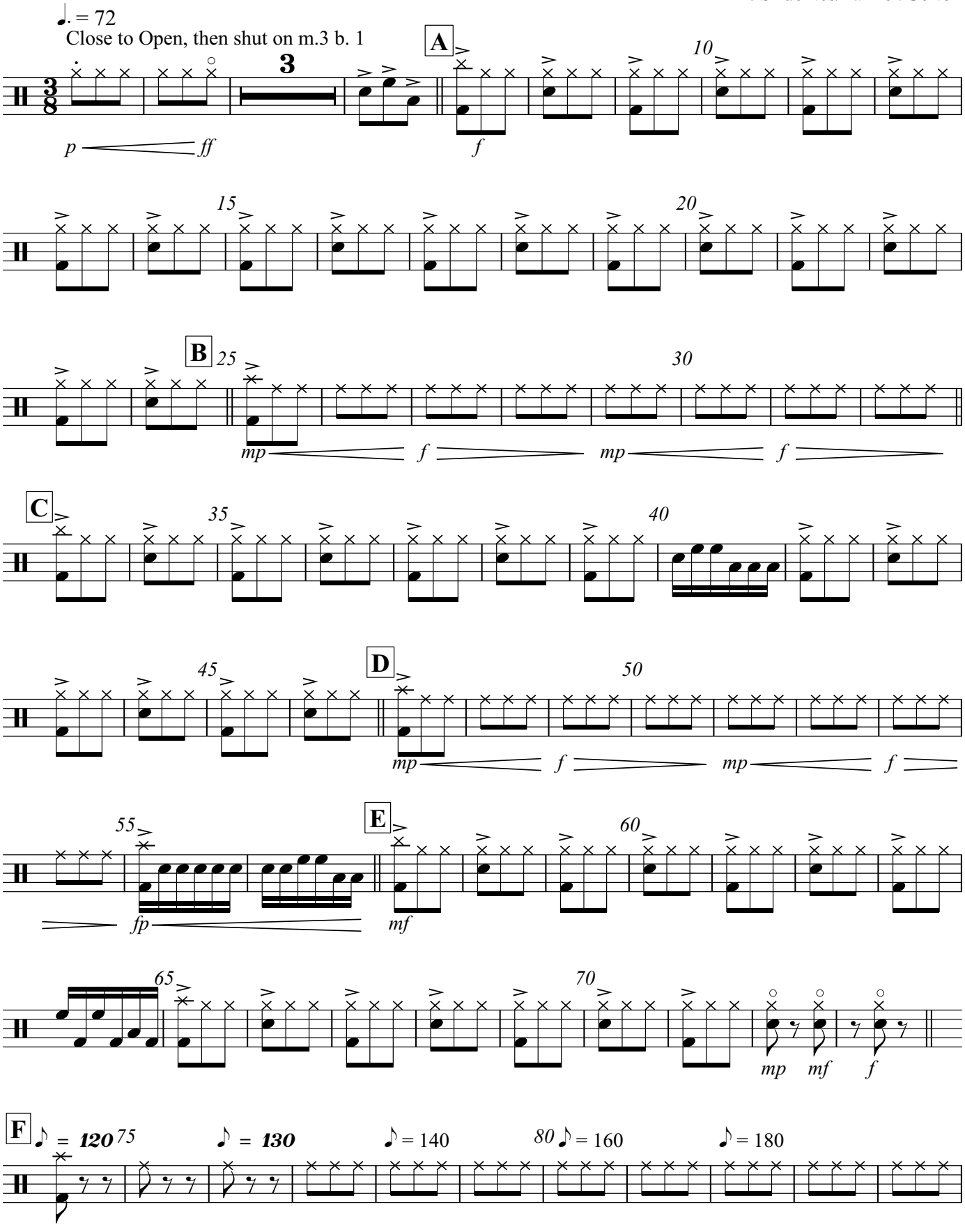



E
Piano
60
65
70
mp
F
75
80
85
mp
mf
f
mp
90
G
95
100
H
105
110
115
I
120
125

Song of Storms

Drum Set

Arr. Sifuentes/Palmer/Gerton



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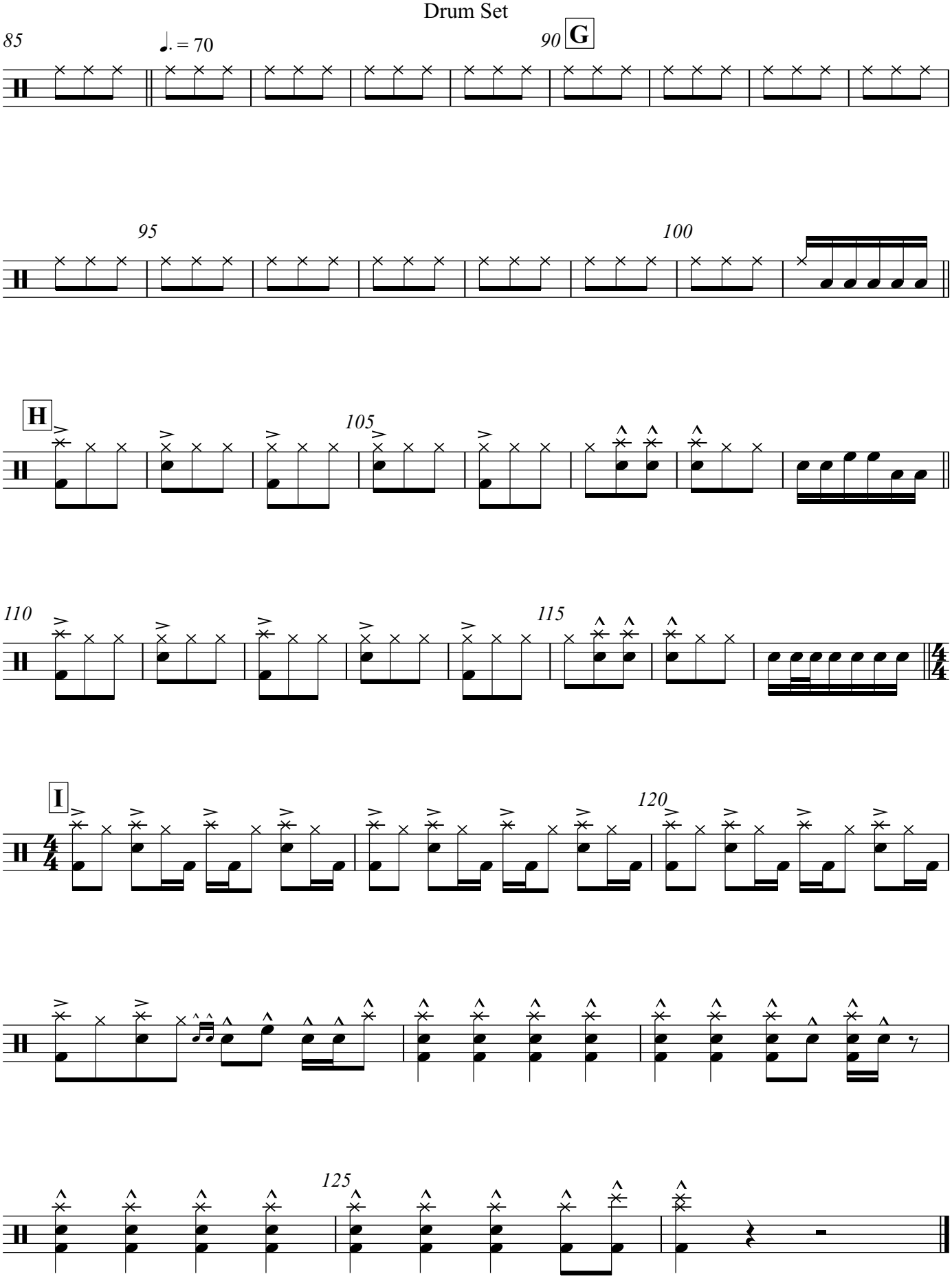
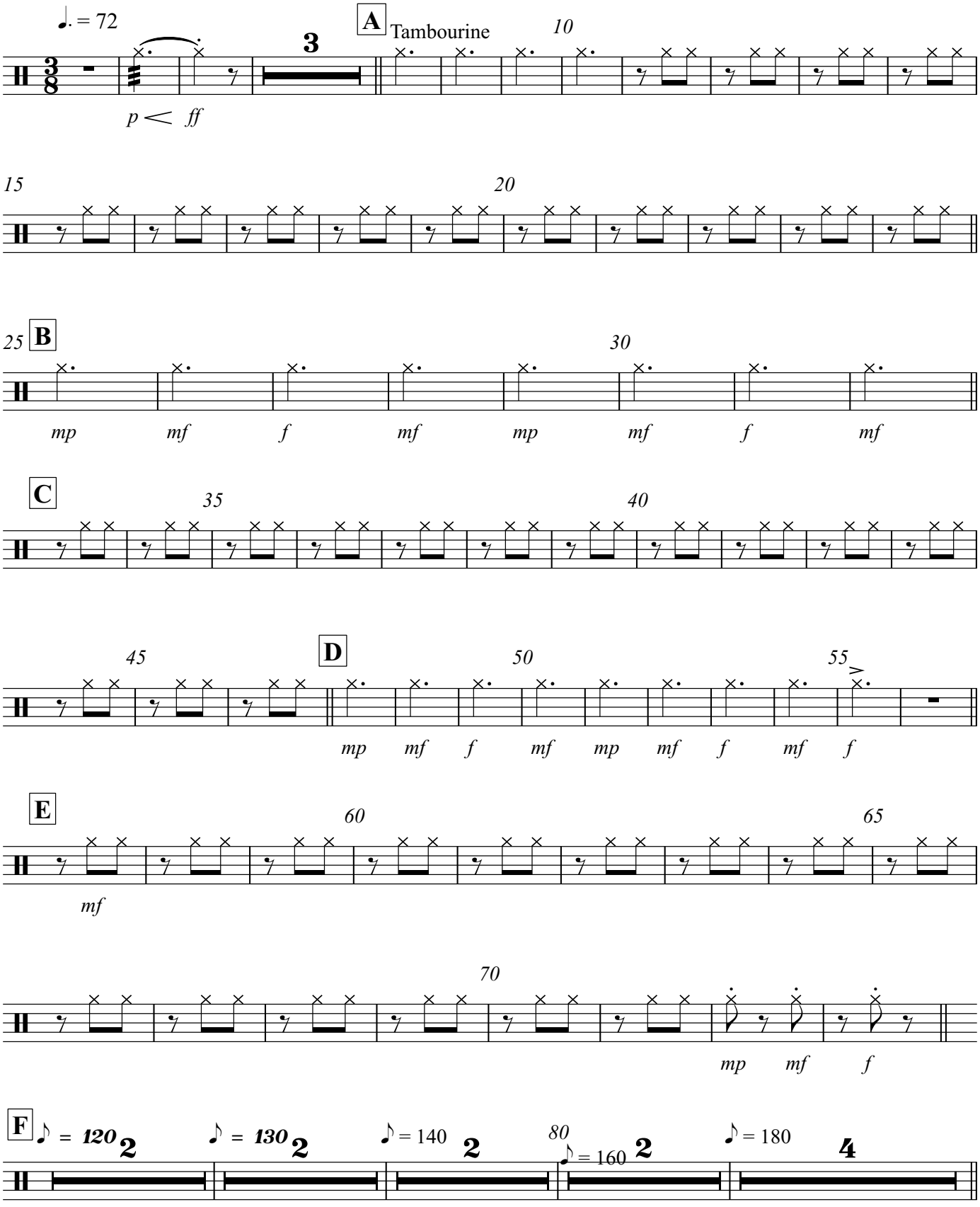

85
♩. = 70
90
G
95
100
H
105
110
115
I
120
125

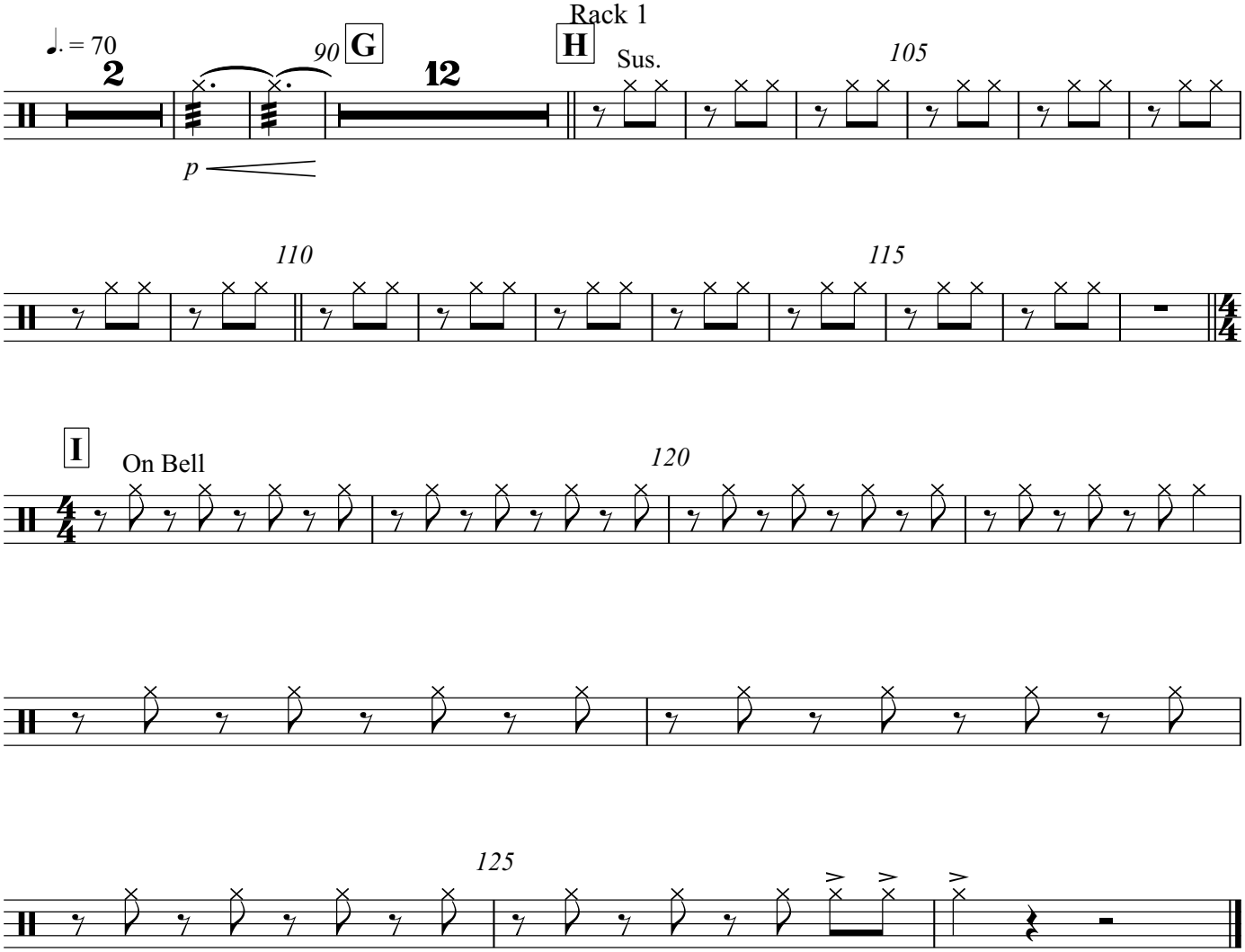
Song of Storms

Rack 1

Arr. Sifuentes/Palmer/Gerton



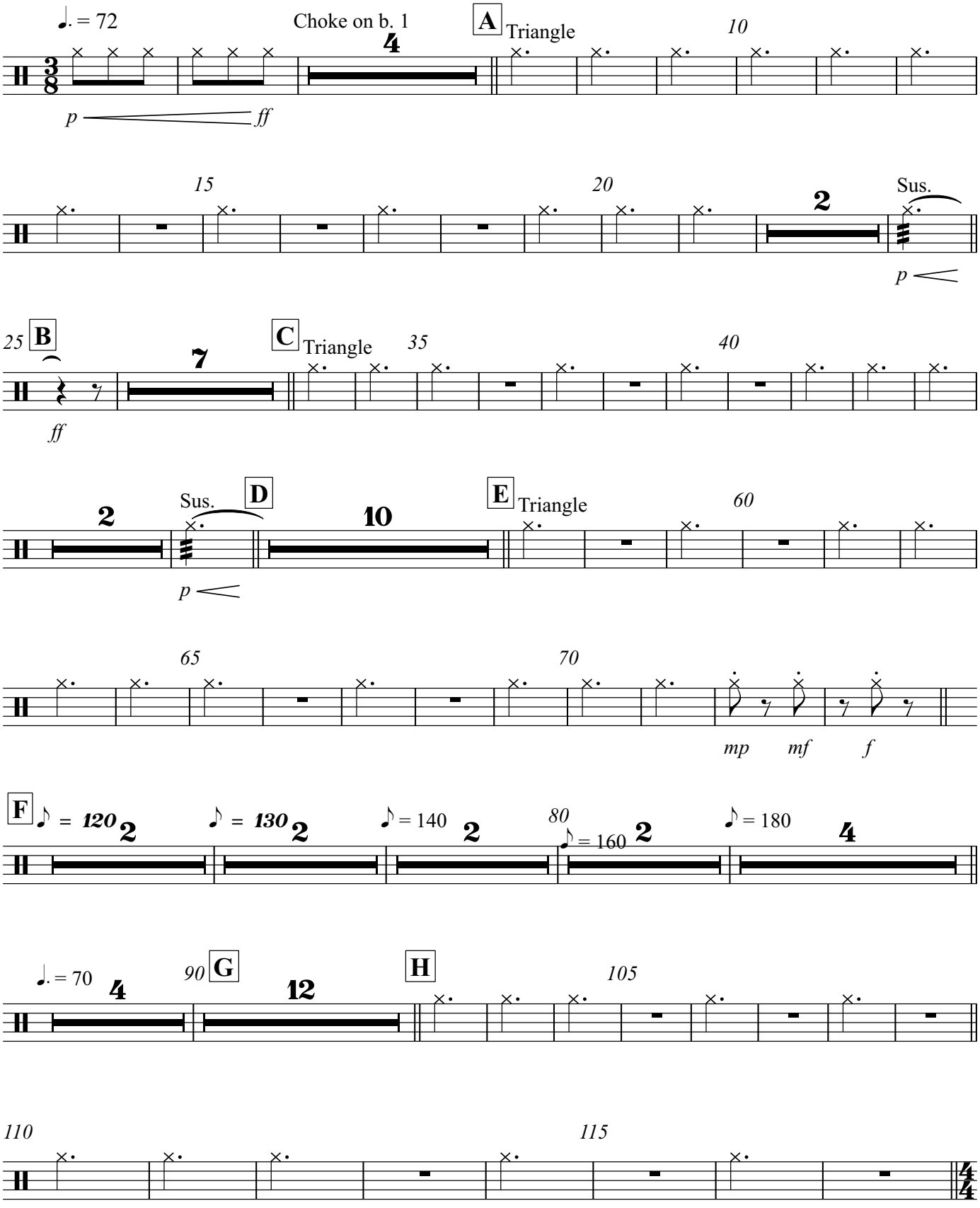
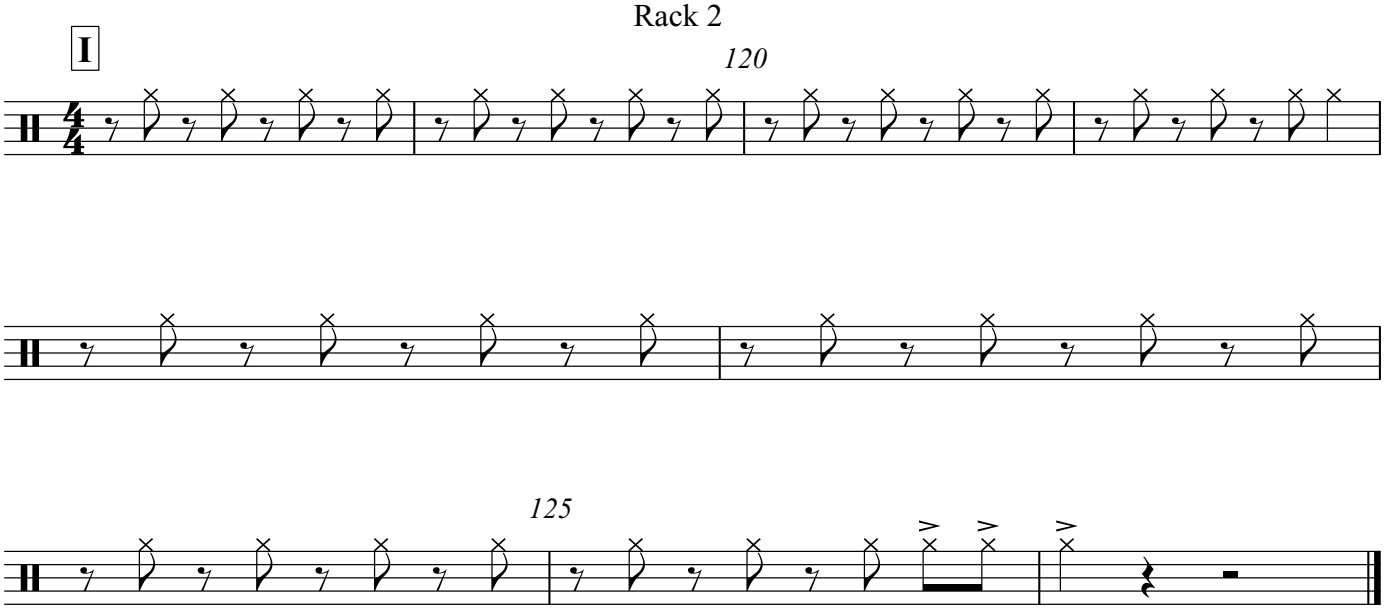
Rack 1



Song of Storms

Rack 2

Arr. Sifuentes/Palmer/Gerton



Rack 2