

FISHERS HIGH SCHOOL



FRONT ENSEMBLE
P A C K E T

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*No need to print entire packet. Print your individual parts for your exercises only. While there are many exercises, most are short and highly simple, existing to work on fundamental skillsets. The only exercises that are relatively note-heavy are Tim's Blocks and 67 :)

*Broccoli is a variation of Blocks and will continue to be played :)

Technique Philosophy

Everything we do from a technique perspective will be in the interest of achieving the best sound and the most natural and anatomical movements of our body. It should flow; it should be relaxed; it should feel good! Our bodies have a natural way of moving, and we need to work *with* our bodies rather than *against* them. So, as opposed to reprogramming natural motions of our body, we should be cuing into them and figuring out how to use them to our advantage.

In line with our goals of creating the best possible sound, it is important to realize that technique is not *one-size-fits-all*. To play only one way *all the time* is extremely limiting. An artist would not paint a mural using only a single shade of paint. There are many elements that go into the sound we create, and as artists we need to manipulate those elements to craft musical phrases. For mallet players these include things such as velocity, weight, touch, bar placement, stroke type, mallet choice, visual flare (this can actually affect perception of sound), among other things.

How we choose to play will be determined by musical context. Things such as style, tempo, dynamic, desired visual effect, etc, will all be factors to consider. For example, if we hear that a part is slow and lyrical, should we be using piston strokes and trying to rebound the mallet at high velocity? Hopefully you got the correct answer to this one, which is “no.” In such a passage we would likely play with a very legato approach, lighter touch, and potentially use some wrist break.

Playing this way inherently adds some demand to what we do, because it is not oversimplified. However, playing this way will enable you to develop your musicianship to the highest level.

Note that there will be a general way in which we play that is still quite defined. We just won't box ourselves in with it.

Approach To Dynamics

A lot of factors affect the amount of sound produced by your instrument. These include height, velocity, touch, mallet choice, register of the instrument, etc.

However, we choose to correspond dynamics with heights as a general rule:

p = 1 inch
mp = 3 inches
mf = 6 inches
f = 9 inches
ff = 12 inches

Because height and dynamic are not the same thing, this height system does not replace listening for how your sound fits into the musical whole. These heights are a starting point, but ultimately when we craft a moment of our music, it is your job to match the musical phrasing defined by the staff or your center player. This is an *aural skill*, but it is important to use the visual cue of matching the height of the player next to you as well. This not only makes us more visually unified as an ensemble, but gets us *most* of the way there in terms of achieving balance and blend. Your *ear* will get you the rest of the way.

This system may be different than what Fishers has done in the past, but with the size of our ensemble and the aggressive nature with which we play, we believe this will result in better success at the low end of our dynamic spectrum.

Approach to Stroke Type

For our general stroke, which we call the *legato stroke*, we will keep the mallet head moving in a continuous vertical motion for the duration of our playing. The mallet head should not stop at the top of the stroke, and it should not stop at the bottom of the stroke. The velocity of the downwards portion of the stroke should be high, and we should follow the stroke all the way through the bar—this results in a big, round sound. This stroke type will be utilized for most tempos and many musical contexts. Words we choose to characterize this stroke as are “relaxed and flowy.”

We will sometimes utilize the *piston stroke*, a stroke during which we rebound the mallet relatively quickly back to its starting position. The rebound should not be artificially fast and it should not result in additional tension in our approach. **It is simply a relaxed full stroke.**

Approach to Building Chops

When we play music, we must be relaxed... However, relaxation requires strength. An extremely physically demanding passage of music can only be played in a relaxed state once you have the requisite strength. In order to build strength, we must *exercise!* This is usually referred to as “chopping out”.

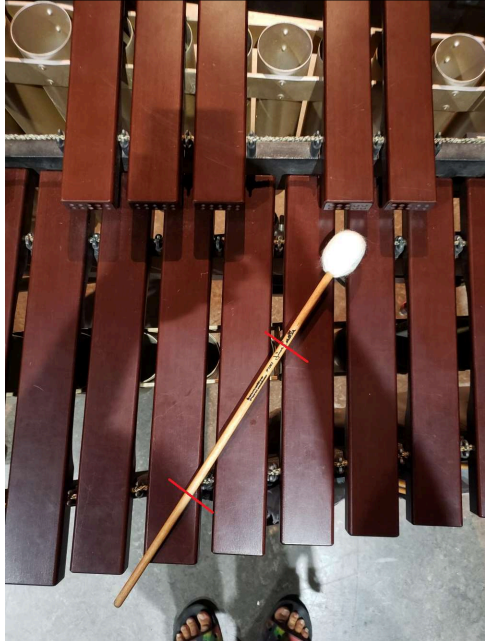
The way we will chop out is not the same way we approach playing music, since the intended end result of chopping out is to gain strength, and the intended end result while playing music is to produce the best sound. While good sound requires relaxation, building strength requires time under tension. When we chop out an exercise to build strength, we will breach tempos in which relaxation is not possible, and this is by design. We will still try to avoid excess tension to mitigate risk of injury, but pushing our limits is necessary to become strong. Building chops is an athletic endeavor, and like all athletes we need to be careful to mitigate the risk of injury. Muscles need time to recover, so chopping out everyday for hours will only lead to injury. Plan a chop out routine that involves short periods of high intensity coupled with periods of relaxation, and make sure to take rest days!

Approaching chop building like this will allow us to build strength so that in the long term, we can be more relaxed in our playing, even while playing very athletic passages of music.

Technical Approach

2 Mallets

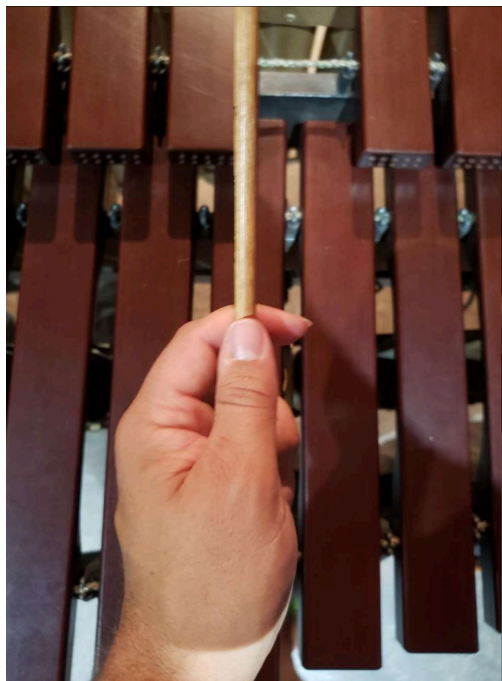
Start by conceptually dividing a mallet into thirds:



Place your thumb and index finger on the lower third, and wrap the back 3 fingers around the mallet to that there is a bit of space between your index and middle finger:



If done correctly, you should see what we call the “T-Grip”:



Turn the hand over so that the back of your hand is not quite parallel with the keyboard, but close. This position is what we call German grip, and it will be utilized for general 2 mallet playing:



At **Fishers** we will utilize a movable fulcrum for 2 mallet playing. The fulcrum is the point in the hand with the most pressure, and the point at which the mallet pivots from. The further back our fulcrum is, the bigger the sound we get. This comes at a cost though, as moving the fulcrum back also requires our hands to move more weight, and therefore takes more energy. At slow and moderate tempos this is fine, and we will utilize the back fulcrum approach in which our pinky and ring finger support the mallet the most, while the rest of the fingers remain more relaxed. When we get faster, we will switch to the middle fulcrum, in which our middle finger supports the mallet the most while the back 2 fingers remain more relaxed. Finally at extreme tempos, we will play with the front fulcrum approach, in which the thumb and index fingers provide the most support and the back fingers remain relaxed.

Glock and xylo players will approach 2 mallet technique slightly differently. We will not utilize the back fulcrum approach in most cases. The power provided by the back fulcrum approach is not something required on these instruments. These instruments require more delicate playing, so the front fulcrum should be our default approach.

4 Mallets

We play with Stevens grip. If you have not played with Stevens grip before, here is a brief walkthrough:

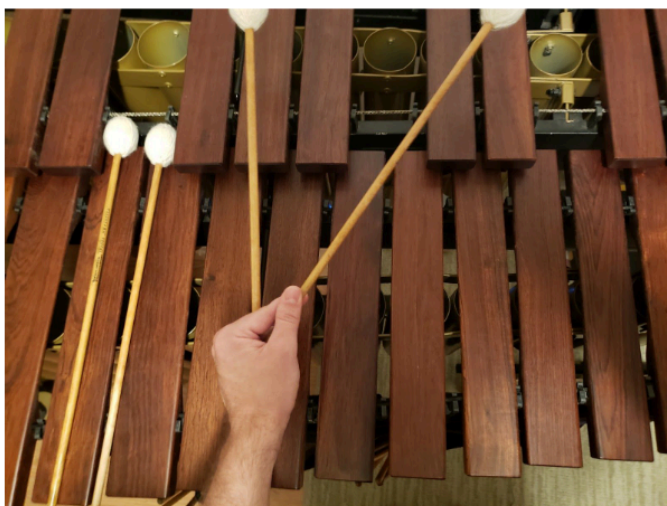


-Wrap your pinky and ring finger around a mallet. Allow a little less than an inch of the back of the mallet to stick out from your fingers. This mallet is called the “outside mallet”. (See first image)

-Next, place the bottom of a mallet’s shaft directly into the center of your palm. Make sure the very bottom of the mallet shaft is actually in contact with the center of your palm, as opposed to the side of the mallet shaft. This is called the “inside mallet.” (See 2nd image)

-Wrap your middle finger around the inside mallet, as pictured above. (See 2nd image)

-Place your index finger and thumb on the inside mallet to form the “T-Grip”, as pictured above. The index finger should remain underneath the thumbnail, not tucked in towards the base of the thumb.



Double Vertical Strokes

The double vertical stroke is a stroke in which both the mallets in one hand contact 2 bars simultaneously.

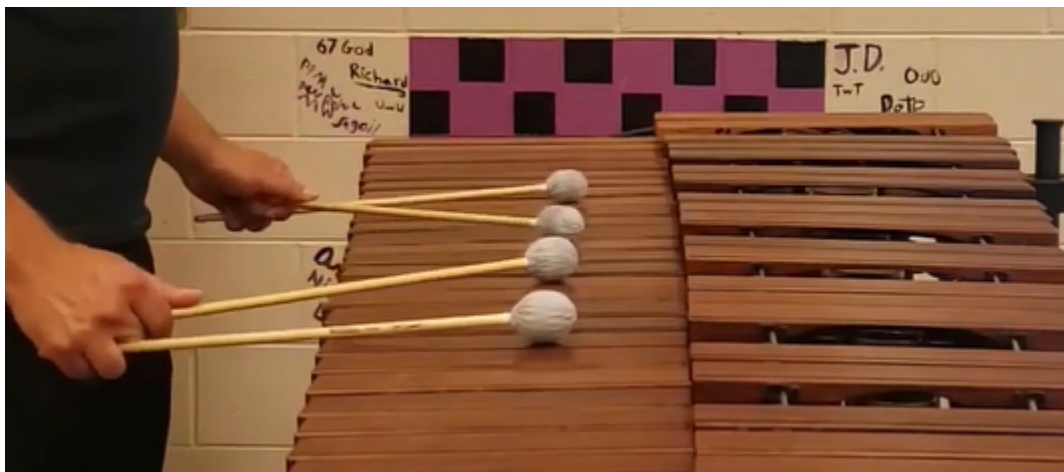


It is important when we set up to play a double vertical that our mallets are level and on a flat plane. I call this the “home base”, and we should always strive for as flat of a home base as possible. When our home base is flat as pictured above, our hand should be at a slightly turned over angle. Avoid having your hand at the following angle:



The issue with this angle is it forces your hand to rotate in a way that is not as anatomical; the range of wrist motion when your hand is at this vertical angle is very little. As a result, players who play at this angle tend to inflame their wrist tendon over time, or have to compensate for their lack of mobility by adding additional arm to their motion. When your hand is at the correct *slightly* turned over angle, there is a significant amount of added mobility and comfort added to the stroke.

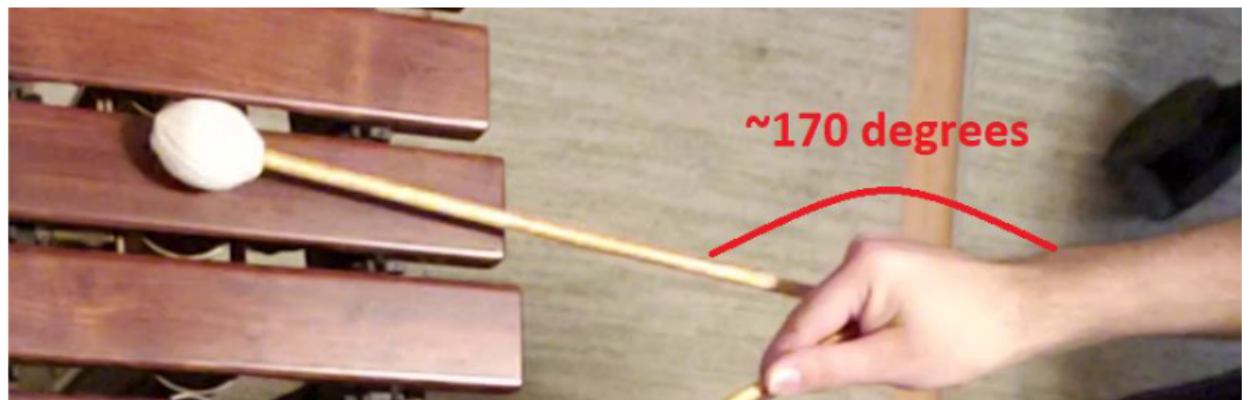
Once you have achieved the correct angle of your hand, set your mallet heads down on the bar to check your bar placement:



We call this the “shish-kabob”, because the mallet heads are in such a straight line that you could skewer them. This must be the case to achieve consistency of sound. If your shish-kabob is incorrect, you should check that you have the correct amount of your outside mallet sticking out the back of your hand, which should be a little less than an inch:



Additionally, check that your outside mallet is at the correct angle relative to your forearm:



This can be achieved by first bisecting the angle of your 2 mallets with your forearm, and then making a small adjustment to ensure that mallets are in a straight line over the bars.

If your bar placement and home base are correct, simply turn your wrist down to contact the bars simultaneously with both mallets.

Inside Mallet Technique



While holding 4 mallets, we will often play with only our inside 2 mallets in order to play passages that are in close proximity to permutations or block chords. Playing with just mallets 2 and 3 requires rotation of the hand, and for comfort and mobility we play with a home base that looks like this:



(Position A)

At this position, our outside mallet is about halfway between the playing height and the keyboard, and our hand is turned completely vertically. At this angle, the back of the hand should not be visible to the player. We call this “Position A”. From position A, we need to turn our hand over to achieve “Position B”:



(Position B)

In this position, the inside mallet is contacting the bar and the entire back of the hand should be visible to the player. However, at Position A it is not. This means a good way to know whether or not we are achieving good rotation is to check our “strobe light”-the effect created when the back of our hand flashes in and out of our vision.

To get from A to B and back, we need to rotate our hand around an axis. There are 2 things you can conceptualize as the axis, and these are the outside mallet head and the center of your palm.

If we take the mallets out of the hand and rotate the hand with the correct motion, there is a point in the center of the palm that stays fixed while all the meat of your hand rotates around that one point.

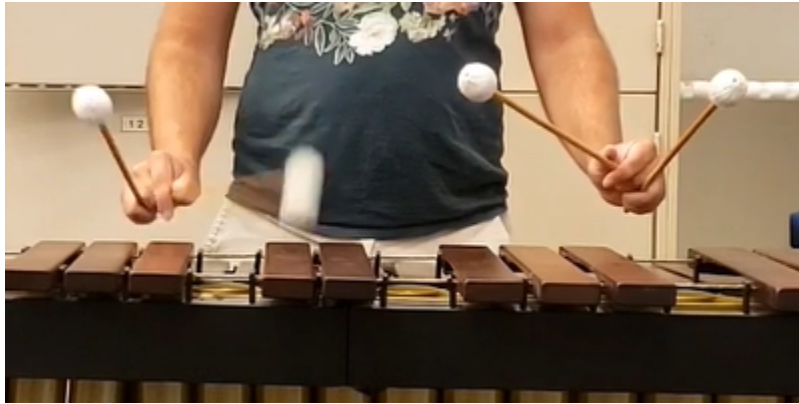


With mallets in hand, you can think about the outside mallet HEAD (not the shaft) as being the axis of your rotation. The bottom of the shaft itself will move back and forth, but the head will only stay still and rotate in place.



Starting at your inside mallet home base, rotate your hand from the A position to the B position to contact the bar. Make sure your outside mallet stays relatively still in space and that you can see the “strobe light” effect in which the back of your hand is only visible at the bottom of the stroke. Common mistakes include pushing the mallet down with the thumb and index finger, turning the motion into more of a double vertical motion, and excess tension/curling of the thumb. The thumb and index finger should remain relatively relaxed, which is only possible if your middle finger is doing its job of keeping the mallet stable in the palm.

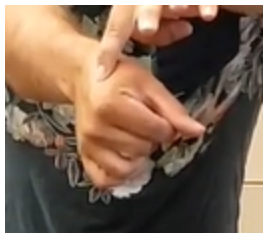
Single Independent Strokes / Alternating Strokes



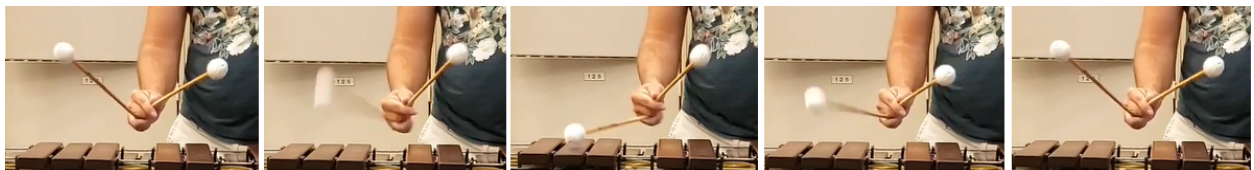
A single independent stroke is a stroke in which 1 mallet contacts a bar independently of all other mallets. This stroke should be made from our home base, and then rebound back again.

In order to do this, we must use rotation of our hand. For our mallets 2 and 3, the motion is the same as what is described above, but the range of motion is different. Rather than rotating our mallets 2 and 3 higher than our outside mallets, we must utilize a flat home base, like when we play double verticals. This is because single independent strokes are used for permutations, and we don't want our mallets 2 and 3 to stick out while we play permutations. They must start from the same heights as mallets 1 and 4.

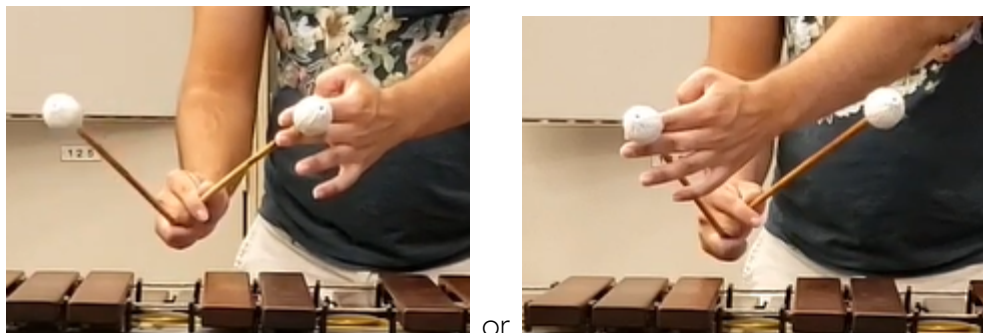
For our outside mallet single independent stroke, the rotation is different. The direction that we must rotate the hand is in the direction of the metacarpal of our index finger:



Imagine an arrow drawn along that metacarpal. Rotating your hand in the direction of that arrow will allow you to strike the keyboard with your outside mallet while your inside mallet remains relatively still in space:



Using 1 hand at a time, single independents can be practiced by holding the stationary mallet in place with the other hand:



At a slow to moderate tempo, a single independent stroke should rebound back to home base before the next stroke occurs, putting the hand back into a neutral position between each stroke. However, as we get faster and faster, it becomes impossible to truly do this. When this occurs, we will allow the mallet to rebound halfway after the initial stroke, and finish the rebound when the next stroke occurs. These are called *alternating strokes*. While playing alternating strokes the motion of the strokes are connected, and the stroke should feel more fluid and bouncy. It is not a single independent, and it's not a lateral. It falls between the two in the middle of the spectrum.

Do not overthink alternating strokes. *Everyone does them without realizing it.* That's because they are inherently more efficient. They also result in improved sound quality—since we are no longer tasked with rebounding the mallet ungodly fast, we can achieve a good follow-through with our stroke and play through the bar, rather than on top of the bar.

Double Laterals / Triple Laterals / One Handed Rolls



The three topics of this section can really all be boiled down to the same thing. If we make no attempt whatsoever to rebound our mallets and simply teeter totter our mallets back and forth, we can alternate between our mallets extremely quickly. If we do this continually, it is called a one handed roll. If we do this for 2 consecutive notes, it is called a lateral. If we do this for 3 consecutive notes, it is called a triple lateral.

One handed rolls are often taught to be played to produce a continuous sound without any metric intent. This is a good skill to have, but in order to have our skill at the one handed roll transfer to double laterals and triple laterals, we must be able to play them with control. If we can play various check patterns utilizing the one handed roll, then when we are faced with double laterals or triple laterals that are meant to be played metrically, we are already good at tilting our hand back and forth with good control and good timing.

6-3-2-1

-This exercise builds fundamental skills of double stops, shifts, and octaves. We can use it to build chops, work on dynamics, practice Stevens' octave technique, and many others! The possibilities are endless.

Mallet Perc

Synth 1

Synth 2

Guitar

Bass / Timp

Drumset

Aux Perc

Paradiddle-diddle

Off the left

C Db D Eb E F Gb G Ab

RLRRL RLRRL RLRRL RLRRL RLRRL RLRRL LRLRLR LRLRLR LRLRLR

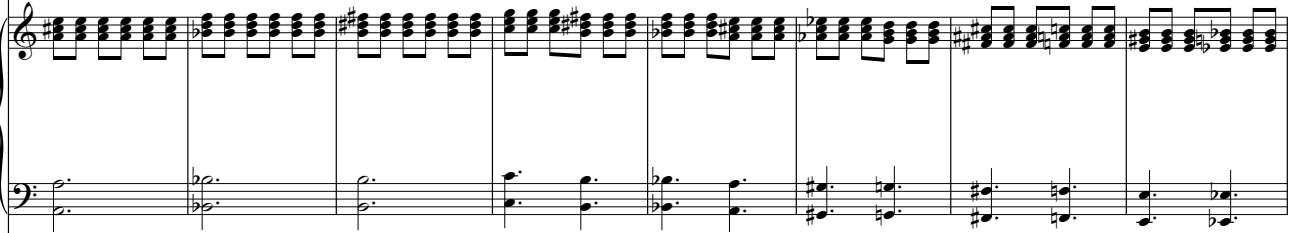
A

10

Mallet Perc



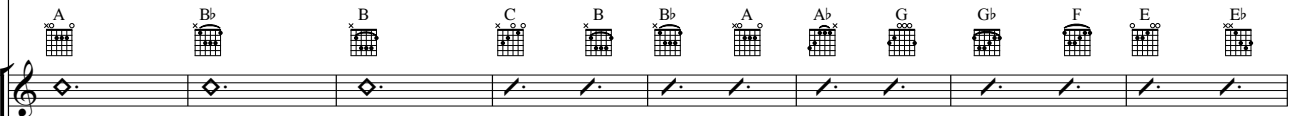
Synth1



Synth2



Guitar.



Bass/Timp



Drumset



Aux Perc



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

18 **B**

Mallet Perc

Synth1

Synth2

Guitar.

Bass/Timp

Drumset

Aux Perc

Offset doubles

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

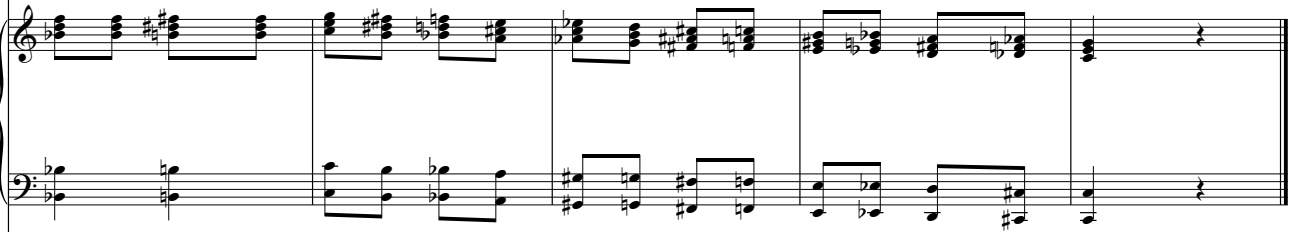
C

24

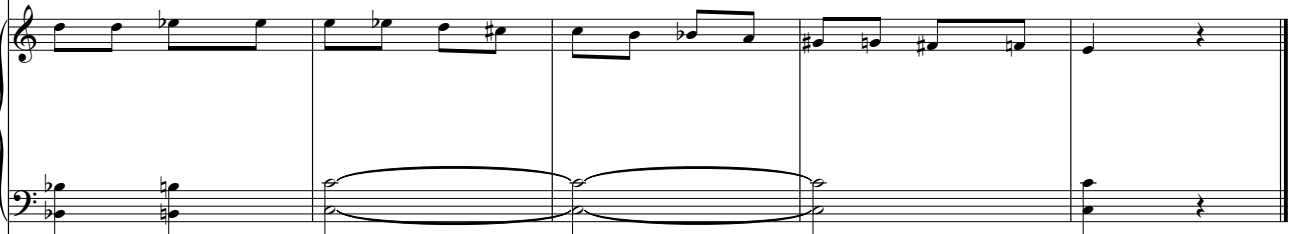
Mallet Perc



Synth1



Synth2



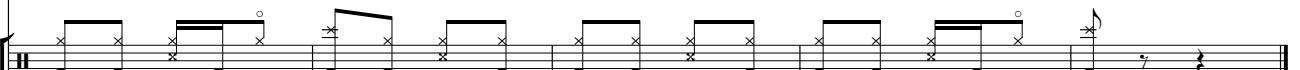
Guitar.



Bass/Timp



Drumset



Aux Perc



6-3-2-1



7



A



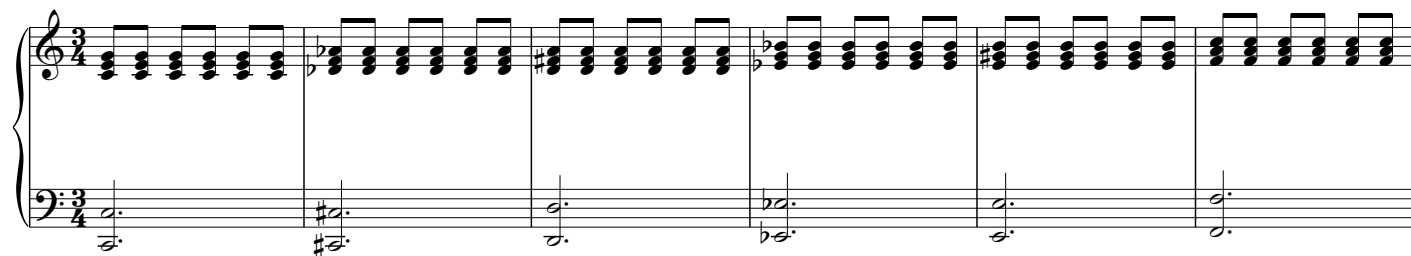
B



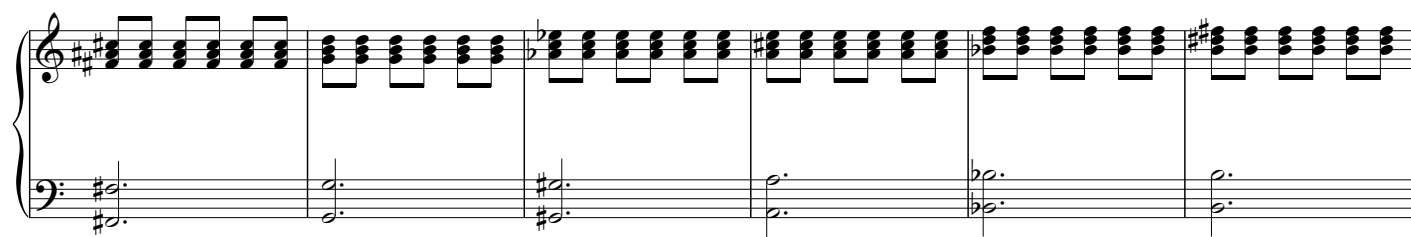
C



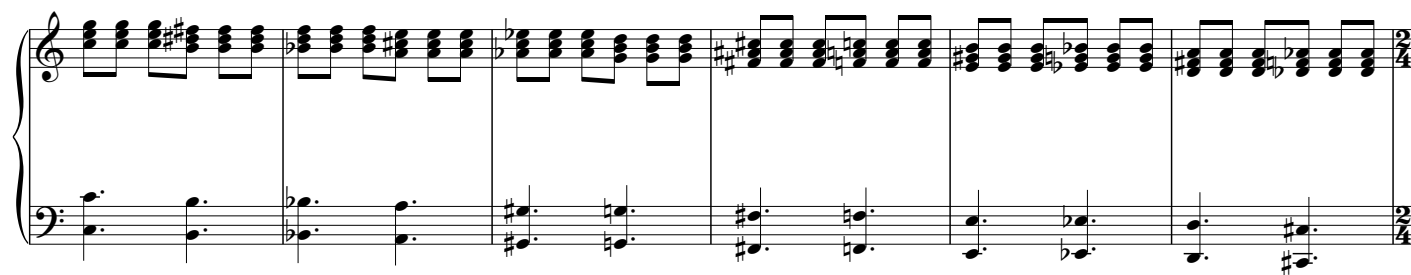
6-3-2-1



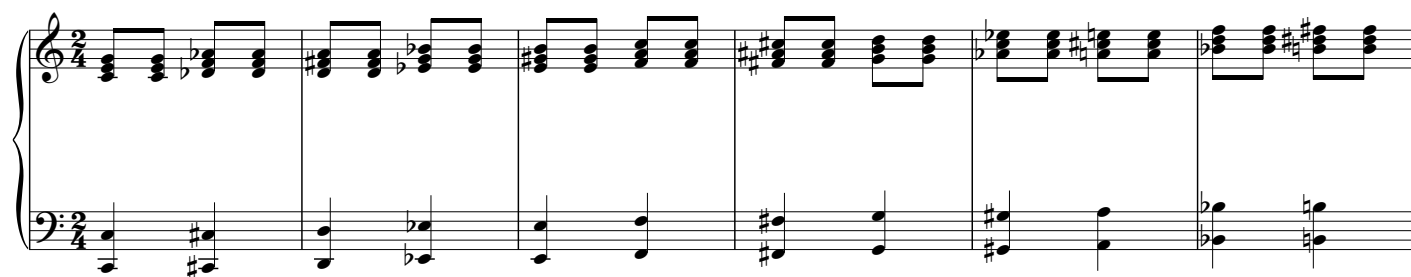
7



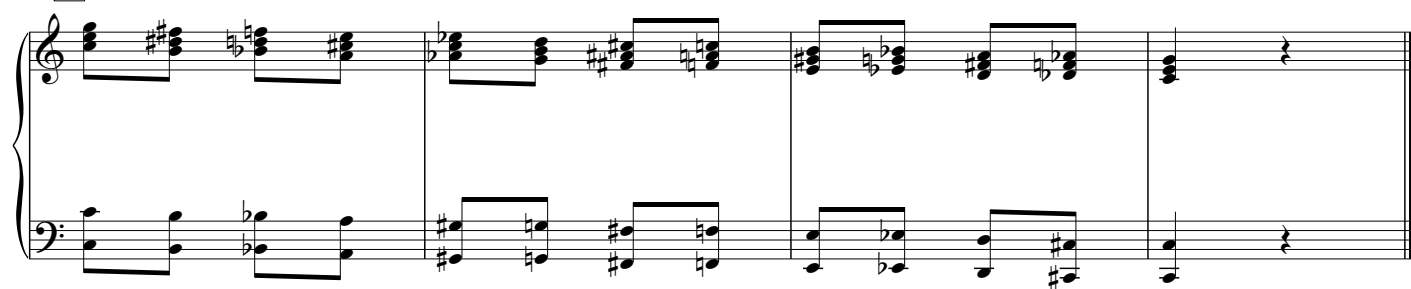
A



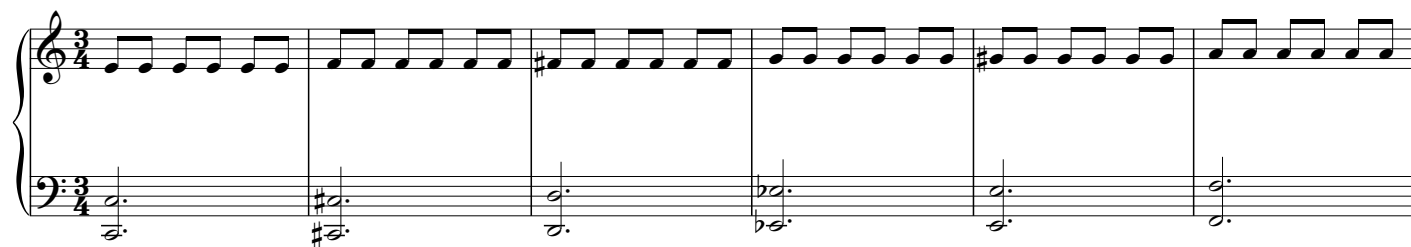
B



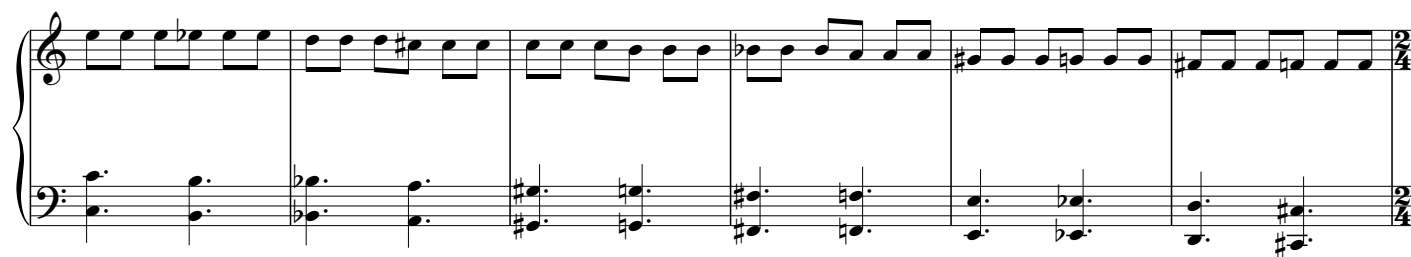
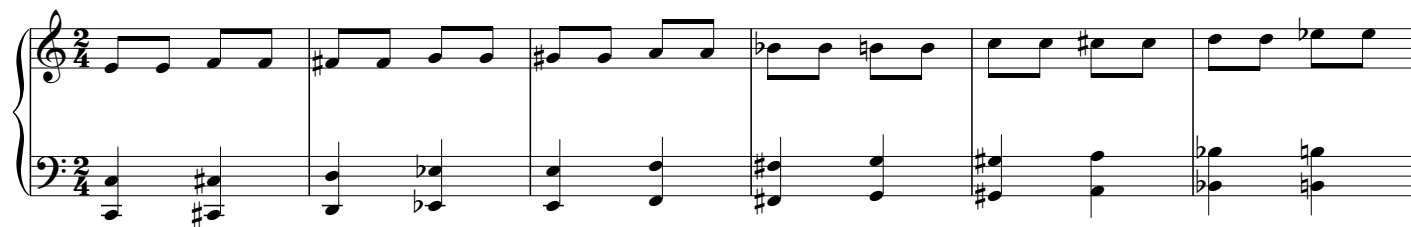
C



6-3-2-1



7

**A****B****C**

6-3-2-1

Chord diagrams for the 6-3-2-1 exercise:

- C: x o o
- Db: x o o
- D: x x o
- Eb: x x o
- E: o o o
- F: o o o
- Gb: o o o
- G: o o o
- Ab: x o o
- A: x o o
- Bb: x o o
- B: x o o

A

Chord diagrams for section A:

- C: x o o
- B: x o o
- Bb: x o o
- A: x o o
- Ab: x o o
- G: o o o
- Gb: o o o
- F: o o o
- E: o o o
- Eb: x o o
- D: x o o
- Eb: x o o

B

Chord diagrams for section B:

- C: x o o
- B: x o o
- Bb: x o o
- A: x o o
- Ab: x o o
- G: o o o
- Gb: o o o
- F: o o o
- E: o o o
- Eb: x o o
- D: x o o
- Eb: x o o

C

Chord diagrams for section C:

- C: x o o
- B: x o o
- Bb: x o o
- A: x o o
- Ab: x o o
- G: o o o
- Gb: o o o
- F: o o o
- E: o o o
- Eb: x o o
- D: x o o
- Eb: x o o

6-3-2-1

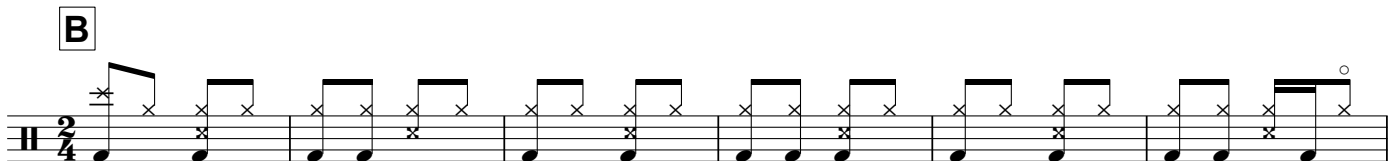
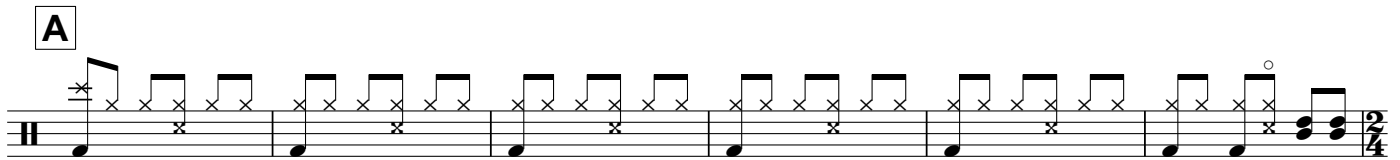
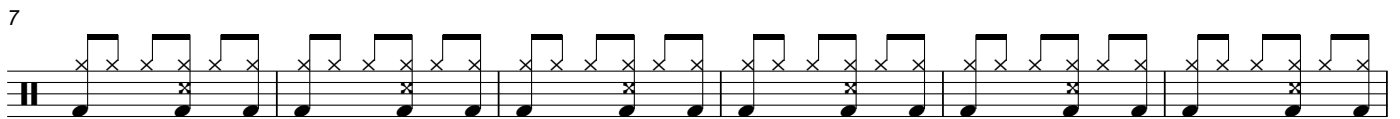
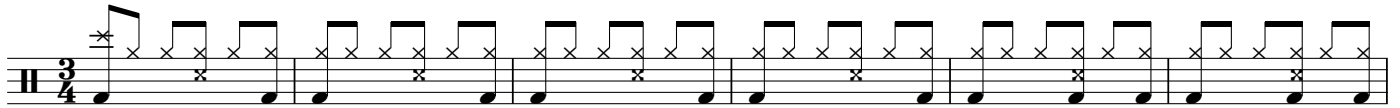


7

**A****B****C**

Drumset

6-3-2-1



6-3-2-1

-This exercise works on several basic sticking patterns that are extremely common in drumming. The final pattern, offset doubles, is a pattern that can be used to work on ensuring the second note of double stroke rolls is not weaker than the first.

Paradiddle-diddle



7 Off the left



A Double paradiddle



B Offset doubles



C



Scharton, written by Garrett Scharton, applies the skillsets from 6321 to a piece of music that is catchy and fun to play. It has been a staple of front ensemble pedagogy for decades.

Scharton

A

Mallet Perc

Synth 1

Synth 2

Electric Guitar

Bass / Timp

Drumset

Aux Perc 1

Aux Perc 3

Tambourine

Concert Toms

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

15

C

Keys

Synth1

Synth2

E. Gtr.

B. Guit.

Dr. Set

Rack1

Rack2

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

22

D **E**

Keys

Synth1

Synth2

E. Gtr.

B. Guit.

Dr. Set

Rack1

Rack2

BD+Tam

R

R R R R

30

Keys

Synth1

Synth2

E. Gtr.

B. Guit.

Dr.Set

Rack1

Rack2

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

32

Keys

33

43 **G**

Keys

Synth1

Synth2

E. Gtr.

B. Guit.

Dr. Set

Rack1

Rack2

BD+Tam

Sus cym

34

Scharton

A**B****C****D****E****F****G**

Scharton

A

B

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part consists of a simple melody in the right hand and a bass line in the left hand. The voice part consists of a single line of music. The score is divided into two systems. The first system contains the first four measures, and the second system contains the last four measures. The piano part is marked with a 'P' for piano. The voice part is marked with a 'V' for voice. The score is written in a standard musical notation style.

C

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of six measures. The first measure has a whole note in the bass staff, while the subsequent five measures have quarter notes. The melody in the treble staff is a simple, repetitive line of eighth notes.

D

E

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a whole rest followed by three measures of chords: a D major triad, an E major triad, and a C major triad. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature. It contains a whole note followed by three measures of eighth notes: D4, E4, F#4, G#4, A4, B4, C5, and D5. The second system also consists of a treble and bass staff. The treble staff changes to a 4/4 time signature and contains a whole rest followed by seven measures of chords: D major, E major, C major, D major, E major, C major, and D major. The bass staff contains a whole note followed by seven measures of eighth notes: D4, E4, F#4, G#4, A4, B4, C5, and D5.

34

F

Musical score for measures 34-40. The key signature is three sharps (F#, C#, G#). The melody begins at measure 34 with a quarter rest, followed by a dotted quarter note F#4, and then a series of eighth notes: G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D132, E132, F#132, G#132, A132, B132, C133, D133, E133, F#133, G#133, A133, B133, C134, D134, E134, F#134, G#134, A134, B134, C135, D135, E135, F#135, G#135, A135, B135, C136, D136, E136, F#136, G#136, A136, B136, C137, D137, E137, F#137, G#137, A137, B137, C138, D138, E138, F#138, G#138, A138, B138, C139, D139, E139, F#139, G#139, A139, B139, C140, D140, E140, F#140, G#140, A140, B140, C141, D141, E141, F#141, G#141, A141, B141, C142, D142, E142, F#142, G#142, A142, B142, C143, D143, E143, F#143, G#143, A143, B143, C144, D144, E144, F#144, G#144, A144, B144, C145, D145, E145, F#145, G#145, A145, B145, C146, D146, E146, F#146, G#146, A146, B146, C147, D147, E147, F#147, G#147, A147, B147, C148, D148, E148, F#148, G#148, A148, B148, C149, D149, E149, F#149, G#149, A149, B149, C150, D150, E150, F#150, G#150, A150, B150, C151, D151, E151, F#151, G#151, A151, B151, C152, D152, E152, F#152, G#152, A152, B152, C153, D153, E153, F#153, G#153, A153, B153, C154, D154, E154, F#154, G#154, A154, B154, C155, D155, E155, F#155, G#155, A155, B155, C156, D156, E156, F#156, G#156, A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, F#179, G#179, A179, B179, C180, D180, E180, F#180, G#180, A180, B180, C181, D181, E181, F#181, G#181, A181, B181, C182, D182, E182, F#182, G#182, A182, B182, C183, D183, E183, F#183, G#183, A183, B183, C184, D184, E184, F#184, G#184, A184, B184, C185, D185, E185, F#185, G#185, A185, B185, C186, D186, E186, F#186, G#186, A186, B186, C187, D187, E187, F#187, G#187, A187, B187, C188, D188, E188, F#188, G#188, A188, B188, C189, D189, E189, F#189, G#189, A189, B189, C190, D190, E190, F#190, G#190, A190, B190, C191, D191, E191, F#191, G#191, A191, B191, C192, D192, E192, F#192, G#192, A192, B192, C193, D193, E193, F#193, G#193, A193, B193, C194, D194, E194, F#194, G#194, A194, B194, C195, D195, E195, F#195, G#195, A195, B195, C196, D196, E196, F#196, G#196, A196, B196, C197, D197, E197, F#197, G#197, A197, B197, C198, D198, E198, F#198, G#198, A198, B198, C199, D199, E199, F#199, G#199, A199, B199, C200, D200, E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353

Scharton

A

Section A consists of measures 1 through 7. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The right hand plays a series of eighth-note patterns, while the left hand plays sustained chords with ties across measures.

8

B

Section B consists of measures 8 through 12. The right hand continues with eighth-note patterns, and the left hand plays sustained chords with ties.

13

Section C consists of measures 13 through 17. The right hand continues with eighth-note patterns, and the left hand plays sustained chords with ties.

C

Section D consists of measures 18 through 22. The right hand continues with eighth-note patterns, and the left hand plays sustained chords with ties.

D

E

Section E consists of measures 23 through 25. The right hand continues with eighth-note patterns, and the left hand plays sustained chords with ties.

V.S.

Measures 1-5 of a musical score in F# major (three sharps). The treble clef staff contains eighth-note patterns: measures 1 and 3 have four eighth notes (F#, G#, A#, B#), while measures 2, 4, and 5 have eighth notes with a half rest on the first eighth note. The bass clef staff contains whole notes: measure 1 has F#2, and measures 2-5 have a descending chromatic line (E#2, D#2, C#2, B#1) with a slur over the last three notes.

F

Measures 6-10 of the musical score. The treble clef staff contains eighth-note patterns: measures 6 and 8 have eighth notes with a half rest on the first eighth note, while measures 7, 9, and 10 have four eighth notes. The bass clef staff contains whole notes: measures 6 and 8 have F#2, and measures 7, 9, and 10 have a descending chromatic line (E#2, D#2, C#2, B#1) with a slur over the last three notes.

G

Measures 11-15 of the musical score. The treble clef staff contains whole notes: measures 11-13 have F#2, and measures 14 and 15 have G#2. The bass clef staff contains eighth notes: measures 11-13 have a descending chromatic line (E#2, D#2, C#2) with a slur, and measures 14 and 15 have F#2. The piece ends with a double bar line at the end of measure 15.

Scharton

A

Section A, measures 1-7. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

B

Section B, measures 8-14. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

C

Section C, measures 15-21. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

D

Section D, measures 22-28. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

E

Section E, measures 29-35. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

F

Section F, measures 36-42. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

G

Section G, measures 43-48. Treble staff (T) and Bass staff (B) with guitar-specific notation including fret numbers and accidentals.

Schar-ton

A

7

B

13

**C****D****E**

36

F**G**

Scharton

A



8

B



15

C



22

D

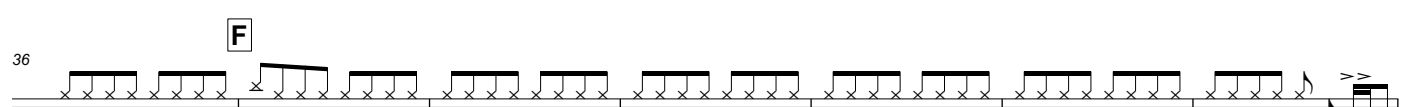


E



36

F



G



Scharton

A

Tambourine



9

B

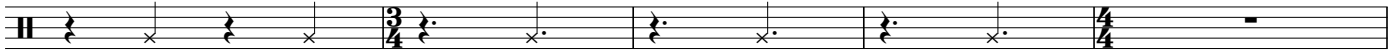


17

C



D



E



F



G



Scharton

A Concert Toms



9 **B**



16 **C**



23 **D** BD+Tam



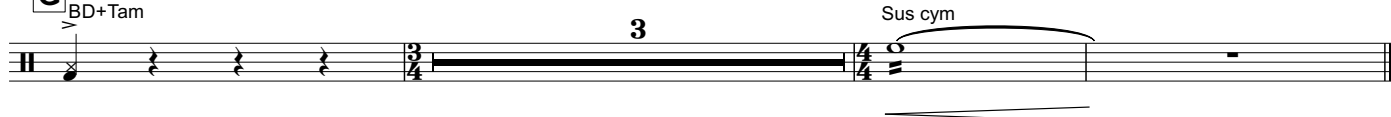
E



F



G BD+Tam



16TH NOTE TIMING

A

Pitched Instruments

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

Non-Pitched Instruments

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

6

B

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL / LRL LRL LRL LRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL / LRL LRL LRL LRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

10

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL / LRL LRL LRL LRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL / LRL LRL LRL LRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

13 **C**

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL / LRL LRL LRL LRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL / LRL LRL LRL LRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

GREEN

A

"ascending / 1st half"

Mallet Perc

R R R R R R R R R L R L etc

Synth 1

Synth 2

Electric Guitar

Bass / Timp

2-3 3-5
(Roll whole notes if playing timpani)

Drumset

Aux Perc 1

Sus Cym

Concert Snare

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

Bass Drum

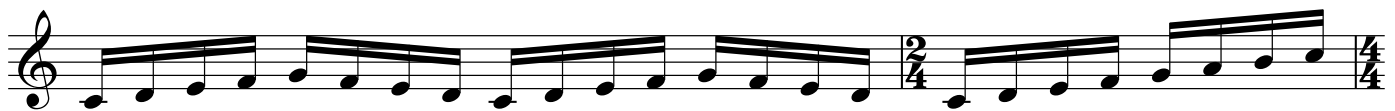
Aux Perc 2

47

GREEN



A "ascending / 1st half"



B "descending / 2nd half"



C "tag"



GREEN

The first system of music is in 4/4 time. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a whole rest in the first measure and a half note C3 in the second measure, marked with a 'v' and a 'phi' symbol.

The second system of music is divided into two parts, A and B. Part A (measures 1-2) is in 4/4 time, with the treble clef staff playing a continuous eighth-note pattern (C4-D4-E4-F4-G4-A4-B4-C5) and the bass clef staff playing a quarter-note pattern (C3-D3-E3-F3). Part B (measures 3-4) is in 2/4 time, with the treble clef staff playing a continuous eighth-note pattern (C4-D4-E4-F4-G4-A4-B4-C5) and the bass clef staff playing a quarter-note pattern (C3-D3-E3-F3).

The third system of music is labeled C. It is in 4/4 time. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of quarter notes: C3, D3, E3, F3.

GREEN

A

Section A consists of three measures. Measure 1: Treble clef has a whole rest; Bass clef has a whole note chord of G2 and B1. Measure 2: Treble clef has a whole note chord of D3 and F3; Bass clef has a whole note chord of G2 and B1. Measure 3: Treble clef has a whole note chord of A3 and C4; Bass clef has a whole note chord of G2 and B1.

B

Section B consists of three measures. Measure 4: Treble clef has a whole note chord of D3 and F3; Bass clef has a whole note chord of G2 and B1. Measure 5: Treble clef has a whole note chord of A3 and C4; Bass clef has a whole note chord of G2 and B1. Measure 6: Treble clef has a whole note chord of D3 and F3; Bass clef has a whole note chord of G2 and B1.

C

Section C consists of two measures. Measure 7: Treble clef has a whole note chord of D3 and F3; Bass clef has a whole note chord of G2 and B1. Measure 8: Treble clef has a whole note chord of A3 and C4; Bass clef has a whole note chord of G2 and B1.

GREEN

Transposing cheat sheet:

Key:	I	V
C Major:	C,	G
F Major:	F,	C
Bb Major:	Bb,	F
Eb Major:	Eb,	Bb
Ab Major:	Ab,	Eb
Db Major:	Db,	Ab
F# Major:	F#,	C#
B Major:	B,	F#
E Major:	E,	B
A Major:	A,	E
D Major:	D,	A
G Major:	G,	D

GREEN

A **B**

2-3 3-5 2-5

(Roll whole notes
if playing timpani)

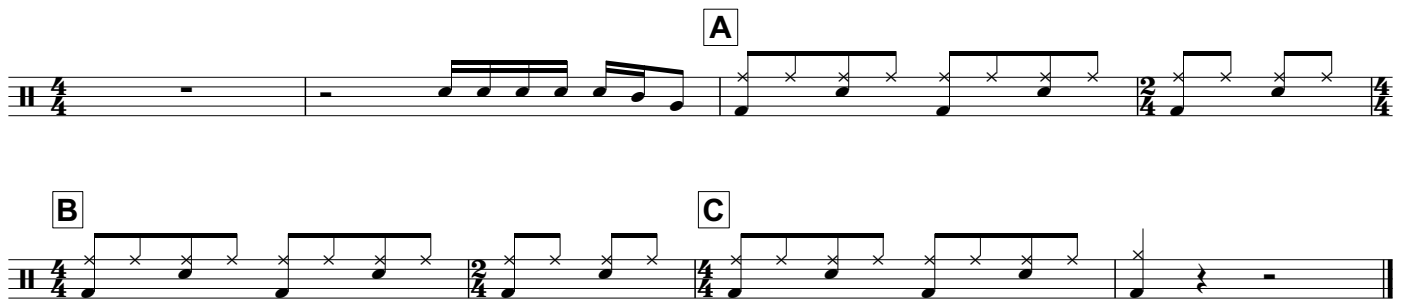
C

23

Transposing Cheat Sheet:

	(scale degrees)		
Key	1	2	5
C Major	C	D	G
F Major	F	G	D
Bb Major	Bb	C	F
Eb Major	Eb	F	Bb
Ab Major	Ab	Bb	Eb
Db Major	Db	Eb	Ab
F# Major	F#	G#	C#
B Major	B	C#	F#
E Major	E	F#	B
A Major	A	B	E
D Major	D	E	A
G Major	G	A	D

GREEN



After mastering this written version, feel free to improvise on the kit. Be creative!

GREEN

A

Sus Cym

Concert Snare

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

B

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

C

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

GREEN

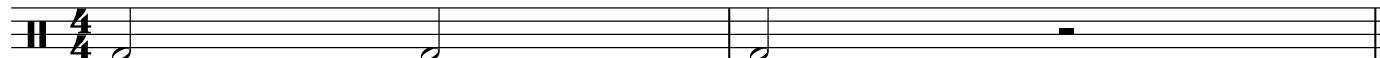
Bass Drum

A

B



C



After mastering this basic exercise, feel free to be creative with it. You are welcome to improvise tastefully on the rack!

One at a Time

Mallet Perc

Synth 1

Synth 2

Electric Guitar

Bass / Timp

Drumset

Rack 1

Rack 2

Tambourine

The musical score is written for a 4/4 time signature. The Mallet Perc part features a complex rhythmic pattern with notes and rests, including fingerings like RRRRRRRR, RLRLRLRLRLRLRL, and LLLLLLLL. Synth 1 and Synth 2 provide harmonic support with sustained notes and chords. The Electric Guitar part includes a series of notes with fingerings such as 10, 8, 3, and 1. The Bass / Timp part features a steady eighth-note rhythm. The Drumset part includes a variety of drum patterns, including snare, hi-hat, and cymbal. Rack 1 and Rack 2 provide additional rhythmic layers, with Rack 1 including a Tambourine section.

57

13

Keys

Synth1

Piano

E. Gtr.

Timp.

Dr.Set

Rack1

Rack2

One at a Time

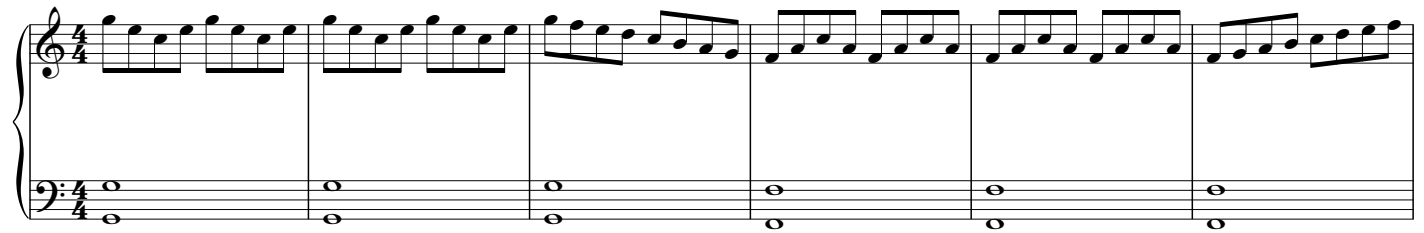
RRRRRRRR RLRLRLRLRLRLRLRL RRRRRRRR LLLLLLLL LRLRLRLRLRLRLRL

6

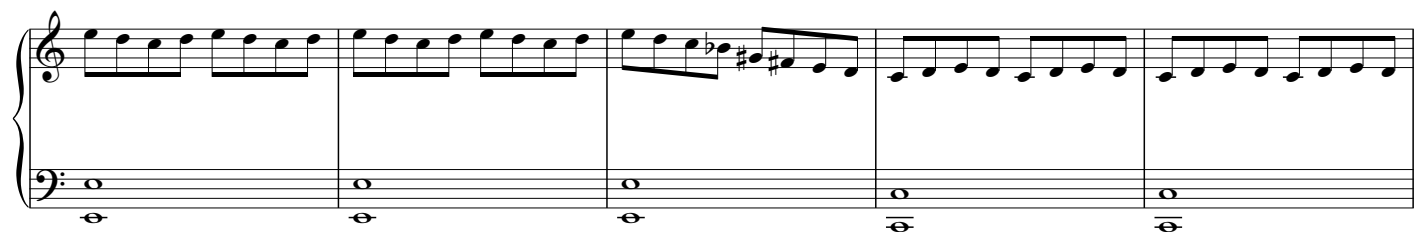
L L L L L L L L R R R R R R R R R L R L R L R L R L R L R L R R R R R R R R L L L L L L L L

[illegible][illegible]

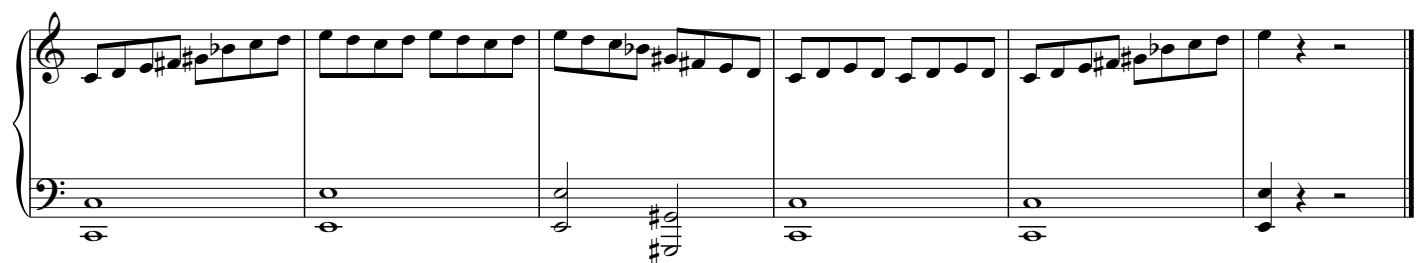
One at a Time



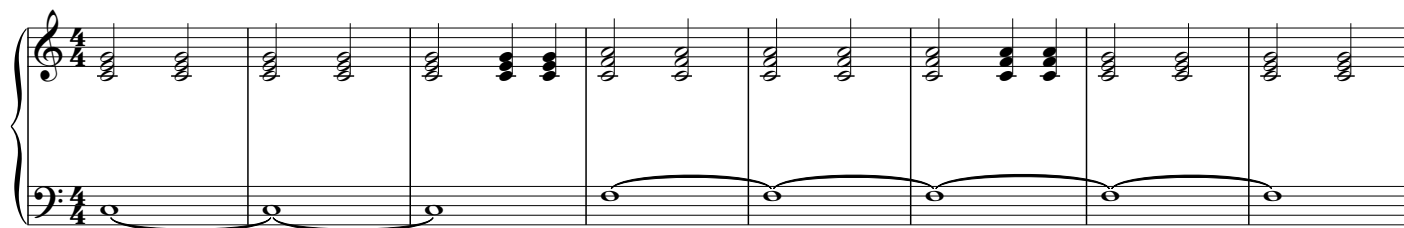
7



12



One at a Time



9



One at a Time

4/4

T																		
A	10	10	10	10	10	10	10	3	3	3	3	3	3	3	10	10	10	10
B	10	10	10	10	10	10	10	3	3	3	3	3	3	3	10	10	10	10
	8	8	8	8	8	8	8	1	1	1	1	1	1	1	8	8	8	8

9

T																		
A	10	6	10	10	10	10	10	6	10	10	10	6	10	10	10	6	10	
B	10	6	10	10	10	10	10	6	10	10	10	6	10	10	10	6	10	
	8	4	8	8	8	8	8	4	8	8	8	4	8	8	8	4	8	

One at a Time



One at a Time



One at a Time

6

11

Musical notation for the 'L' and 'R' sequence. The notation is on a single staff with a treble clef. It consists of three measures. The first measure contains four eighth notes, each with a letter below it: L, R, L, R. The second measure contains four eighth notes, each with a letter below it: L, L, L, L. The third measure contains eight eighth notes, each with a letter below it: R, L, R, L, R, L, R, L. The notes are beamed in groups of four in the first and third measures.

14

One at a Time

Tambourine



8



13



Blocks

Mallet Perc

Synth 1

Synth 2

Electric Guitar

Bass / TImp

Drumset

Rack

*Feel free to turn these into powerchords.

*Bass player may also improvise a tasteful part

*Set player may also improvise a tasteful part

*Rack players may also improvise a tasteful part

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

The musical score for 'Blocks' is written for a 7-piece ensemble. The top four staves (Mallet Perc, Synth 1, Synth 2, and Electric Guitar) are in 4/4 time, while the bottom three staves (Bass / TImp, Drumset, and Rack) are in 2/4 time. The score is divided into two main sections: a 4/4 section and a 2/4 section. The 4/4 section features a complex, fast-paced melody in the Mallet Perc and Synth 1 parts, while the Synth 2 part plays a simple, sustained chord. The Electric Guitar part is a single line of notes, and the Bass / TImp part is a simple, steady rhythm. The 2/4 section features a more complex, fast-paced melody in the Mallet Perc and Synth 1 parts, while the Synth 2 part plays a simple, sustained chord. The Electric Guitar part is a single line of notes, and the Bass / TImp part is a simple, steady rhythm. The Drumset and Rack parts are improvisation instructions.

7 **A**

Keys

Synth1

Synth2

E. Gtr.

B. Guit.

Dr. Set

Rack1

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

[illegible]

24

Keys

Synth1

Synth2

E. Gtr.

B. Guit.

Dr. Set

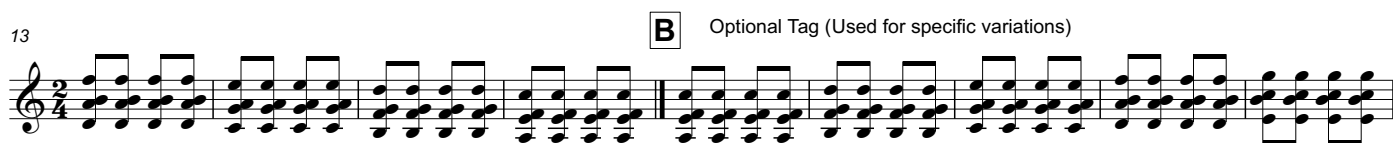
Rack1

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

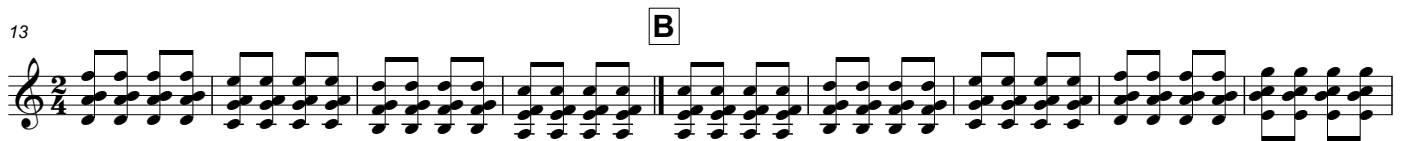
Detailed description of the musical score for measures 24-33:

- Keys:** Treble clef, playing a complex chordal melody with many beamed notes.
- Synth1:** Treble clef, playing a complex chordal melody similar to the Keys part.
- Synth2:** Bass clef, playing a sustained bass line with chords.
- E. Gtr.:** Treble clef, fretboard diagram with fret numbers: 2-2 2-2 2-2 0-0 0-0 3-3 3-3 2-2 2-2 0-0 0-0 3-3 3-3 2-2 2-2 0-0 0-0 0.
- B. Guit.:** Bass clef, playing a rhythmic pattern of eighth and sixteenth notes.
- Dr. Set:** Treble clef, playing a drum pattern with 'x' marks for cymbals.
- Rack1:** Treble clef, playing a drum pattern with 'x' marks for cymbals.

Blocks

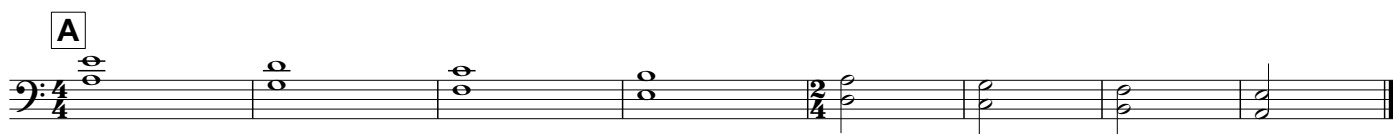
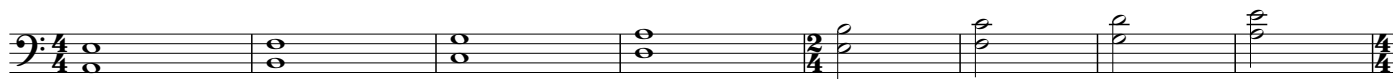


Blocks



*There is an advanced version of this exercise available upon request :)

Blocks



*There is an advanced version of this exercise available upon request :)

Blocks

*Feel free to turn these into powerchords.

4/4 2/4 4/4

T 4/4 2/4 4/4

A 4/4 2/4 4/4

B 4/4 2/4 4/4

A

4/4 2/4 4/4

T 4/4 2/4 4/4

A 4/4 2/4 4/4

B 4/4 2/4 4/4

B

4/4 2/4 4/4

T 4/4 2/4 4/4

A 4/4 2/4 4/4

B 4/4 2/4 4/4

25

4/4 2/4 4/4

T 4/4 2/4 4/4

A 4/4 2/4 4/4

B 4/4 2/4 4/4

Blocks



*Bass player may also improvise
a tasteful part

A



B



25



Blocks



*Set player may also improvise
a tasteful part



Blocks



*Rack players may also improvise a tasteful part

A



B



25



Tim's Blocks

Mallet Perc

Synth 1

*Note: Play the first 2 counts with LH, counts 3 and 4 with RH. Follow fingerings
5 3 2 1 1 2 3 5 etc

Synth 2

Electric Guitar

Bass / Timp

*Octave jumps are optional

Drumset

Rack

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

A

79

15

Keys.

Synth1

Synth2

E. Gtr.

Timp.

Dr.Set

Rack

B

Dm7

Dm7

C7

C

Dbmaj7

Eb7

Fm7

Paradiddles

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

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

22

Keys.

Synth1

Synth2

E. Gtr.

Timp.

Dr.Set

Rack

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

27 **C**

Keys.

Synth1

Synth2

E. Gtr.

Timp.

Dr.Set

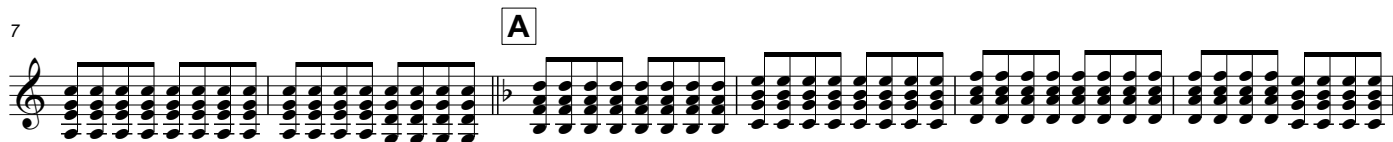
Rack

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

D9maj7

Ab

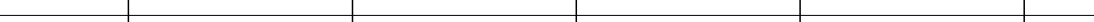
Tim's Blocks



Tim's Blocks

*Note: Play the first 2 counts with LH, counts 3 and 4 with RH. Follow fingerings

*Note: Play the first 2 counts with LH, counts 3 and 4 with RH. Follow fingerings



5 3 2 1 1 2 3 5 etc

7

A

Musical score for exercise 7, section A. The score is in 2/4 time and consists of two staves. The first staff is in treble clef and the second staff is in bass clef. The key signature has one flat (B-flat). The first staff contains a melody of eighth and sixteenth notes. The second staff contains a bass line of eighth and sixteenth notes. The section is divided into two measures by a double bar line.

[illegible]

B

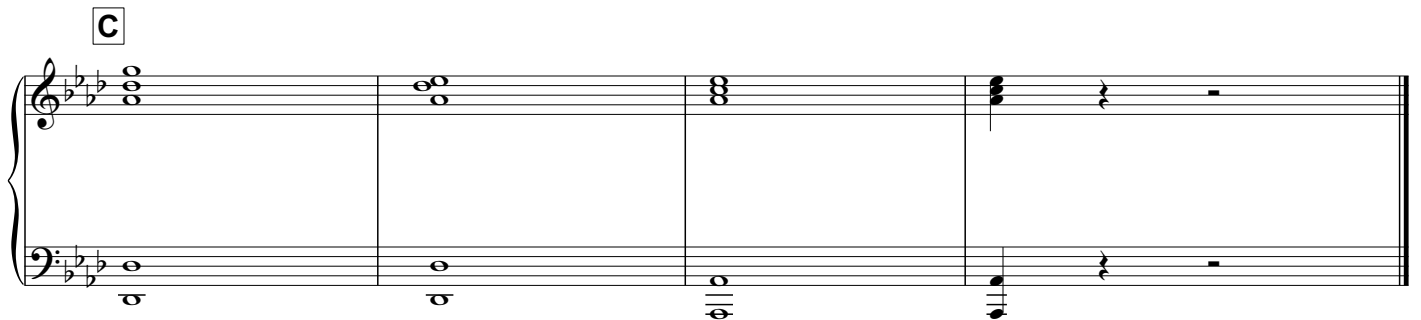
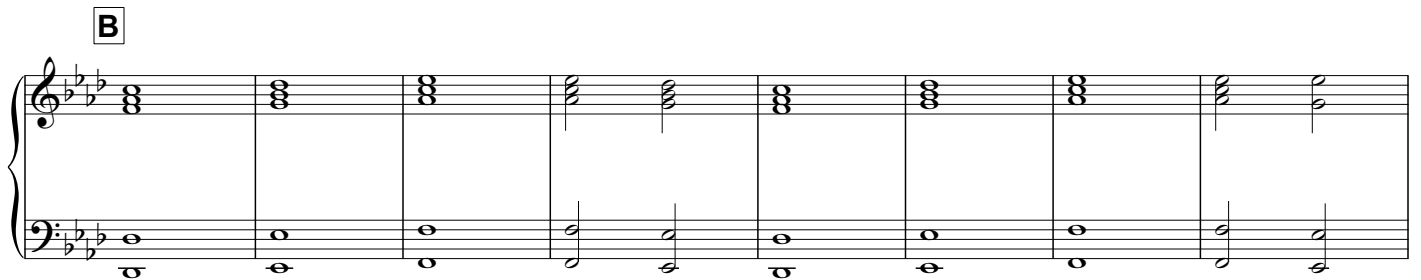
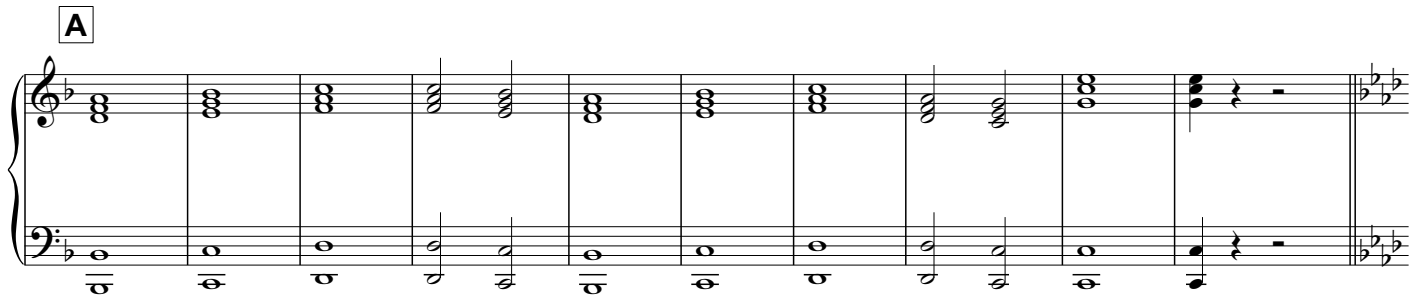
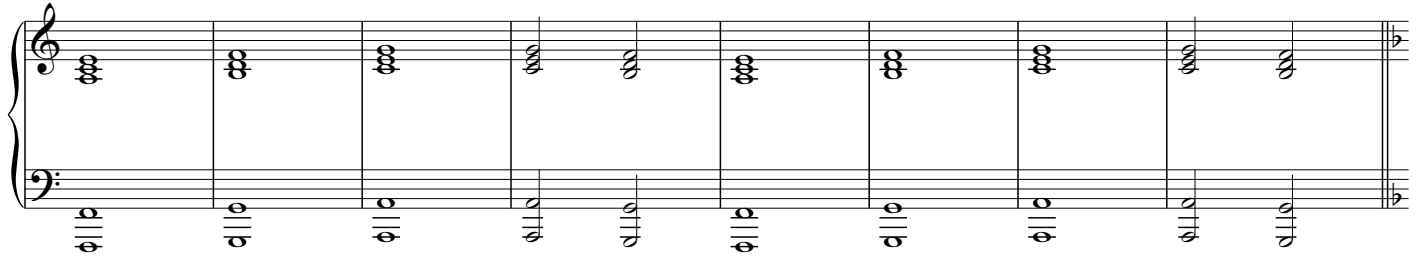
Musical score for section B, measures 1-6. The key signature is B-flat major (two flats). The melody in the treble clef consists of eighth-note patterns: B-flat, A, G, F, E, D, C, B-flat. The bass line consists of eighth-note patterns: B-flat, A, G, F, E, D, C, B-flat. The score is divided into six measures by vertical bar lines.

25

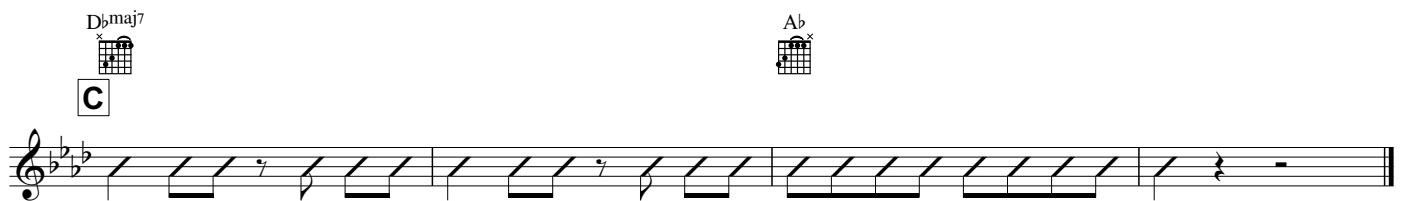
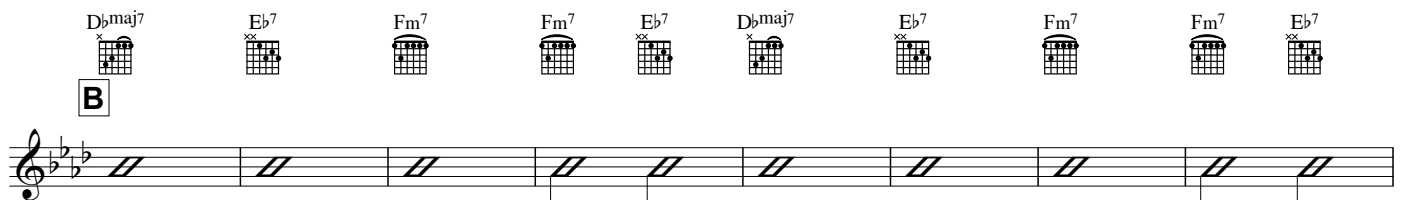
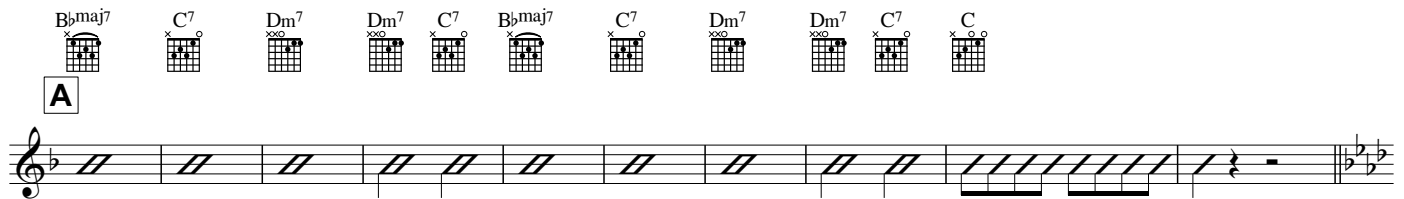
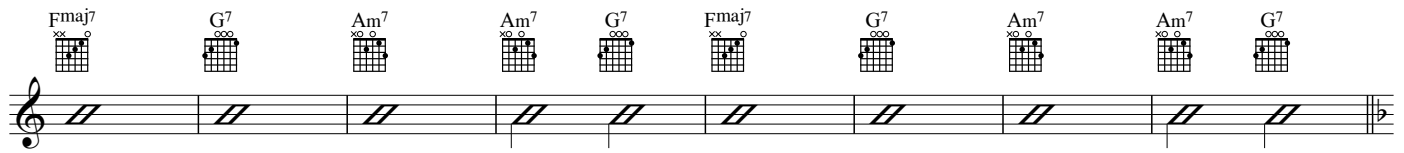
C

Musical score for measures 25-30, marked with a 'C' time signature. The score is written for piano (p) and features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

Tim's Blocks



Tim's Blocks



Tim's Blocks

*Octave jumps are optional



A



17

B



24

C



Tim's Blocks



[illegible]

7

A Double Strokes

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

13

B Paradiddles

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

25

C

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

Lateral builder develops our ability to play 2 consecutive notes with 1 quick flicking motion of the hand. The notes are intentionally simple to allow players to focus on the rhythmic accuracy and the technique of the lateral motion.

90

10

Keys

4 3 1 2

Synth1

Piano

E.Gtr.

B. Guit.

Dr.Set

Rack1

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

Bb

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

19

Keys

Synth1

Piano

E.Gtr.

B. Guit.

Dr.Set

Rack1

R 2 1

A

27

Keys

Synth1

Piano

E.Gtr.

B. Guit.

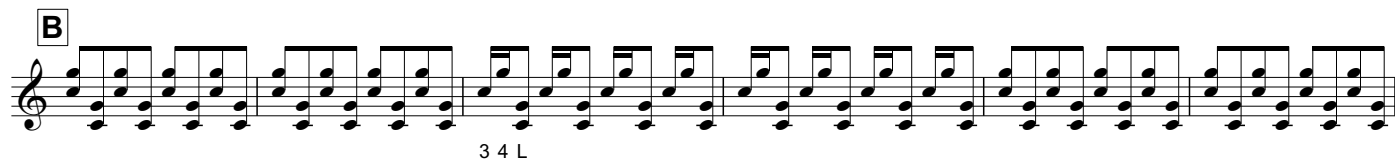
Dr.Set

Rack1

The musical score consists of seven staves. The top staff, labeled 'Keys', is in treble clef and contains a continuous eighth-note pattern. The second staff, labeled 'Synth1', is in bass clef and contains a similar eighth-note pattern. The third staff, labeled 'Piano', has a treble clef and contains a sustained chord in the second measure, with a bass clef staff below it containing a single note. The fourth staff, labeled 'E.Gtr.', is in treble clef and contains a rhythmic pattern with a 'Bb' fret marker. The fifth staff, labeled 'B. Guit.', is in bass clef and contains a bass line. The sixth staff, labeled 'Dr.Set', is in treble clef and contains a drum pattern. The seventh staff, labeled 'Rack1', is in bass clef and contains a drum pattern. The score ends with a double bar line in measure 30.

Lateral Builder

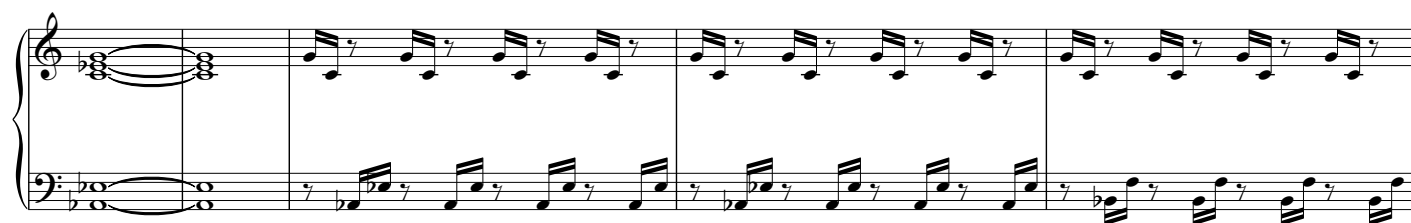
Lateral builder develops our ability to play 2 consecutive notes with 1 quick flicking motion of the hand. The notes are intentionally simple to allow players to focus on the rhythmic accuracy and the technique of the lateral motion.



Lateral Builder

A

9



14

B

22



27



Lateral Builder

A

Section A consists of 12 measures in 4/4 time. The right hand (treble clef) plays a sequence of chords: G4-A4-B4 (measures 1-2), G4-A4-B4 (measures 3-4), G4-A4-B4 (measures 5-6), G4-A4-B4 (measures 7-8), G4-A4-B4 (measures 9-10), and G4-A4-B4 (measures 11-12). The left hand (bass clef) plays a sequence of notes: G3 (measures 1-2), A3 (measures 3-4), B3 (measures 5-6), G3 (measures 7-8), A3 (measures 9-10), and B3 (measures 11-12).

B

13

Section B consists of 6 measures in 4/4 time. The right hand (treble clef) plays a sequence of chords: G4-A4-B4 (measures 13-14), G4-A4-B4 (measures 15-16), G4-A4-B4 (measures 17-18), G4-A4-B4 (measures 19-20), G4-A4-B4 (measures 21-22), and G4-A4-B4 (measures 23-24). The left hand (bass clef) plays a sequence of notes: G3 (measures 13-14), A3 (measures 15-16), B3 (measures 17-18), G3 (measures 19-20), A3 (measures 21-22), and B3 (measures 23-24).

22

Section B continues with 6 measures in 4/4 time. The right hand (treble clef) plays a sequence of chords: G4-A4-B4 (measures 25-26), G4-A4-B4 (measures 27-28), G4-A4-B4 (measures 29-30), G4-A4-B4 (measures 31-32), G4-A4-B4 (measures 33-34), and G4-A4-B4 (measures 35-36). The left hand (bass clef) plays a sequence of notes: G3 (measures 25-26), A3 (measures 27-28), B3 (measures 29-30), G3 (measures 31-32), A3 (measures 33-34), and B3 (measures 35-36).

Lateral Builder

Diagram A:

5

9

14

18

22

26

The musical notation consists of six staves, each containing four measures of music. The first five staves end with a double bar line, while the sixth staff ends with a final double bar line. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Lateral Builder

A

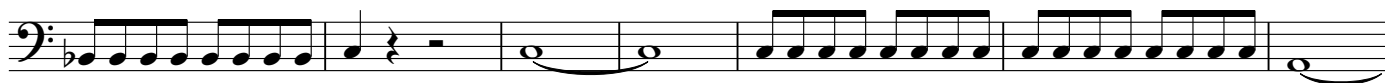


8



14

B



21

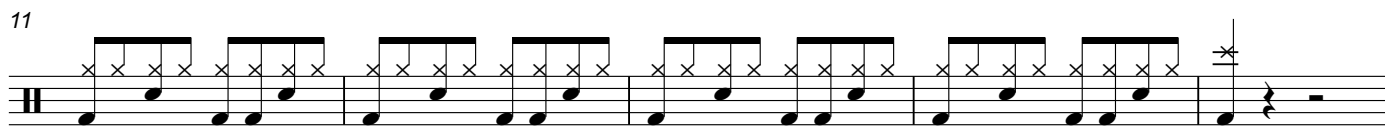


27



Lateral Builder

A



B



Lateral Builder

A

The first staff of music is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains six measures of music. The notes are as follows:

Measure	Note 1	Note 2	Note 3	Note 4	Note 5	Note 6
1	G4	A4	B♭4	C5	B♭4	A4
2	G4	F4	E4	D4	C4	B♭3
3	A3	G3	F3	E3	D3	C3
4	B♭3	A3	G3	F3	E3	D3
5	C4	B♭3	A3	G3	F3	E3
6	D4	C4	B♭3	A3	G3	F3

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

7

[illegible]

12

B

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

22

27

Acoustic Keyboard

Acoustic Keyboard 2

Synth 1

Synth 2

Guitar

Bass Guitar

Drumset

Rack Combo A

W/ Distortion

♩=67

7

Keys

Mar.

Synth1

Synth2

A. Gtr.

B. Guit.

Dr.Set

RackA

Palm muted

The musical score is written for a 7-measure piece. The instruments and their parts are as follows:

- Keys:** Features a melodic line with triplets in measures 1-2 and 3-4, followed by a continuous eighth-note pattern in measures 5-7.
- Mar.:** Mirrors the Keys part, with triplets in measures 1-2 and 3-4, and a continuous eighth-note pattern in measures 5-7.
- Synth1:** Features a melodic line with triplets in measures 1-2 and 3-4, followed by a continuous eighth-note pattern in measures 5-7.
- Synth2:** Provides a harmonic accompaniment with sustained chords in measures 1-2 and 3-4, and a continuous eighth-note pattern in measures 5-7.
- A. Gtr.:** Features a melodic line with triplets in measures 1-2 and 3-4, followed by a continuous eighth-note pattern in measures 5-7.
- B. Guit.:** Features a melodic line with triplets in measures 1-2 and 3-4, followed by a continuous eighth-note pattern in measures 5-7.
- Dr.Set:** Features a rhythmic pattern with triplets in measures 1-2 and 3-4, followed by a continuous eighth-note pattern in measures 5-7.
- RackA:** Features a rhythmic pattern with triplets in measures 1-2 and 3-4, followed by a continuous eighth-note pattern in measures 5-7.

The score includes various musical notations such as triplets, palm mutes, and rhythmic patterns.

12

Keys

Mar.

Synth1

Synth2

A. Gtr.

B. Guit.

Dr.Set

RackA

This musical score page contains measures 12 through 16. The instruments and their parts are as follows:

- Keys:** Plays a complex melodic line with many beamed sixteenth notes, primarily in the treble clef.
- Mar. (Maracas):** Plays a rhythmic pattern of eighth notes, mirroring the Keys part.
- Synth1:** Features a treble staff with a melodic line and a bass staff with a simple harmonic accompaniment of sustained notes.
- Synth2:** Similar to Synth1, with a treble staff and a bass staff providing harmonic support.
- A. Gtr. (Acoustic Guitar):** Plays a fast, intricate melodic line with many beamed sixteenth notes.
- B. Guit. (Bass Guitar):** Provides a steady eighth-note bass line.
- Dr.Set (Drum Set):** Shows a mix of eighth and sixteenth notes with 'x' marks indicating cymbal hits.
- RackA:** Features a continuous, dense pattern of sixteenth notes.

17

Keys

Mar.

Synth1

Synth2

A. Gtr. Normal

B. Guit.

Dr.Set

RackA

The musical score for measures 17-20 is as follows:

- Keys:** Treble clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- Mar.:** Treble clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- Synth1:** Treble clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- Synth2:** Bass clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- A. Gtr. Normal:** Treble clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- B. Guit.:** Bass clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- Dr.Set:** Treble clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).
- RackA:** Bass clef, key of B-flat major. Measures 17-20 feature a complex rhythmic pattern with triplets and sixteenth notes. The pattern is: $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 17), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 18), $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 19), and $\text{tr} \text{tr} \text{tr} \text{tr}$ (measure 20).

21

Keys

Mar.

Synth1

Synth2

A. Gtr.

B. Guit.

Dr.Set

RackA

r 3 l l r 3 l l r 3 l l r 3 l r l 3 r r l 3 r r l 3 r r l 3 r l

23

Keys

Mar.

Synth1

Synth2

A. Gtr.

B. Guit.

Dr.Set

RackA

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

♩=67

5

9

12

16

19

21

23

♩=67

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

16 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

21 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

♩=67

Measures 1-4: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 1-4 contain eighth-note triplets in the right hand. Bass clef contains whole notes: B-flat, B-flat, B-flat, B-flat.

5

Measures 5-8: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 5-8 contain eighth-note triplets in the right hand. Bass clef contains half notes: B-flat, B-flat, B-flat, B-flat.

9

Measures 9-11: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 9-11 contain eighth-note triplets in the right hand. Bass clef contains whole notes: B-flat, B-flat, B-flat.

12

Measures 12-15: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 12-15 contain eighth-note triplets in the right hand. Bass clef contains whole notes: B-flat, B-flat, B-flat, B-flat.

16

Measures 16-20: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 16-20 contain eighth-note triplets in the right hand. Bass clef contains half notes: B-flat, B-flat, B-flat, B-flat.

21

Measures 21-25: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 21-25 contain eighth-note triplets in the right hand. Bass clef contains half notes: B-flat, B-flat, B-flat, B-flat.

♩=67



14



21



$\text{♩} = 67$

W/ Distortion

3

9

Palm muted

12

15

Normal

20

3

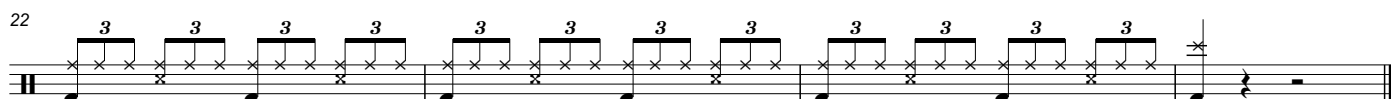
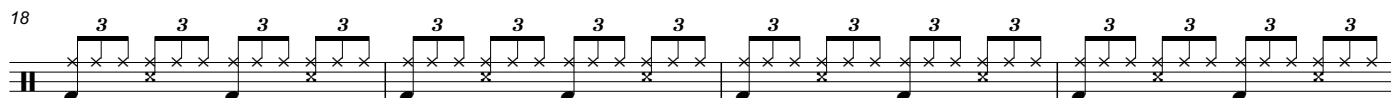
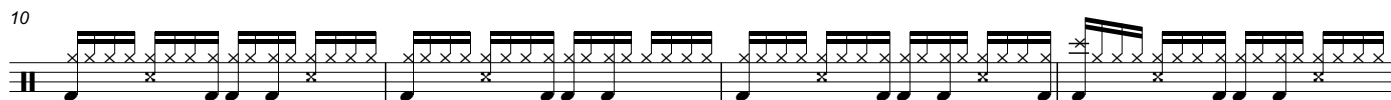
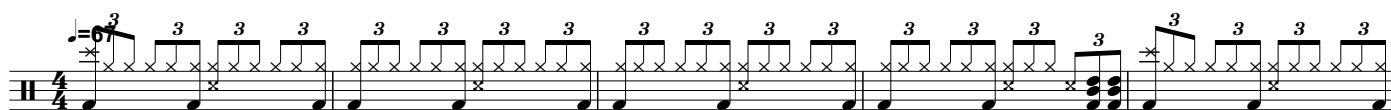
3

3

3

3





♩=67



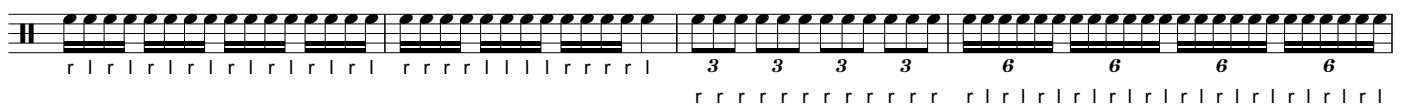
6



11



15



19



22

