



Broad Run High School Front Ensemble Warmup Packet

Indoor Drumline 2017 – 2018

Introduction, Overview, and Technique

Hello, and welcome to the Broad Run 2017-2018 indoor percussion season! Here you will find a mixture of new and old and fundamental exercises for two- and four-mallet development. These are to be learned and practiced on your own time. The skill level for each exercise will vary; don't progress to the next exercise until you're comfortable with the one preceding it*. All members of the front ensemble (including pianists, guitar players, auxiliary percussionists etc.) will learn the fundamentals of mallet percussion.

The Broad Run pit utilizes a front-finger fulcrum technique. Each exercise should be practiced slowly, using a metronome, and with deliberate motion. Practicing with a piston stroke (rebound) is highly encouraged for maximum sound production and technique development. An overview of technique and fundamentals will be taught during the mandatory clinics. As a marching ensemble, we use four-mallet technique often. The Broad Run pit teaches Stevens grip, or independent grip, which can cause blistering and callusing on hands and fingers. Please come prepared with band-aids or electrical tape to expedite the healing process!

Mallet percussionists need to approach practice time with as much dedication as they would any other instrument, but with the understanding that their instrument may not always be readily available for practice. It is vital that you budget your time to accommodate practicing when mallet instruments are accessible. I encourage every member of the pit to ask Mr. Dempsey for mallet instrument availability, and for students to take home mallets over long break to practice technique.

Marimba Auditions

Those who wish to perform on marimba must meet specific audition requirements. All auditions will take place on **Saturday, November 4** from **10:00 AM – 2:00 PM**. Marimba auditions will include: random scale selection (major and natural minor) performed as a Green scale, a selection from the upcoming show music, and randomly selected exercises from this packet.

Best of luck, and I look forward to the upcoming season!

Megan Constantinides

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*regarding the newly added four mallet exercises based on Method of Movement, begin with exercise #14 and work backwards.

Green Scale

G.H. Green, arr. Constantinides

Mallets



Mal.



Repeat in every major and minor key.

Chromatic Warm Up

Constantinides

Mallets

6/8

Mal.

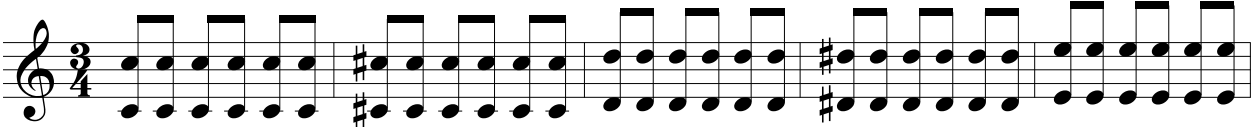
Mal.

Mal.


Mal.

6 3 2 1


Mallets




Mal. ⁶



Mal. ¹²



Mal. ¹⁷



Mal. ²²



Four Mallet Independents

Mallets 

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

Mal. 

5 3 4 1 2... 4 1 2 3...

Mal. 

10 4 3 2 1...

Mal. 

14 3 2 1 4... 2 1 4 3...

Mal. 

19 1 4 3 2...

Mal. 

24

Intervals

Constantinides, Levinrad, Dumouchelle

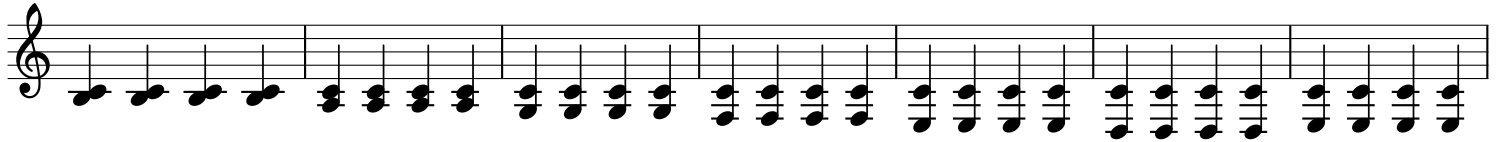
Right Hand, Repeat with Left



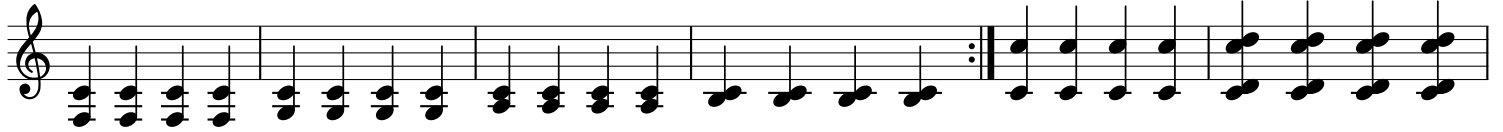
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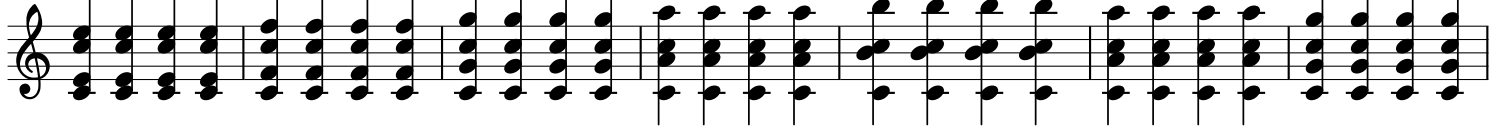
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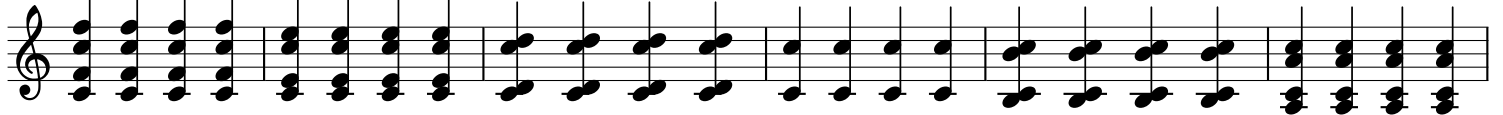
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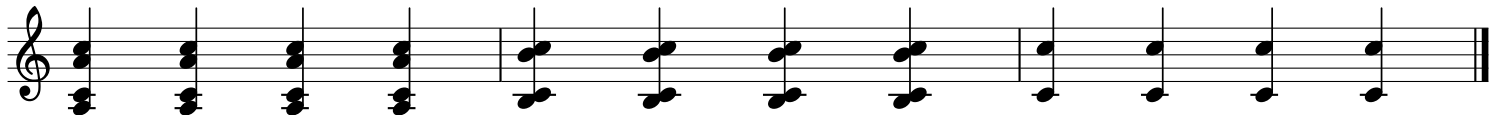
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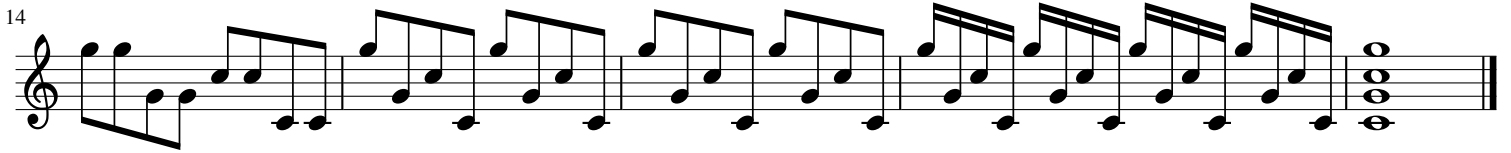
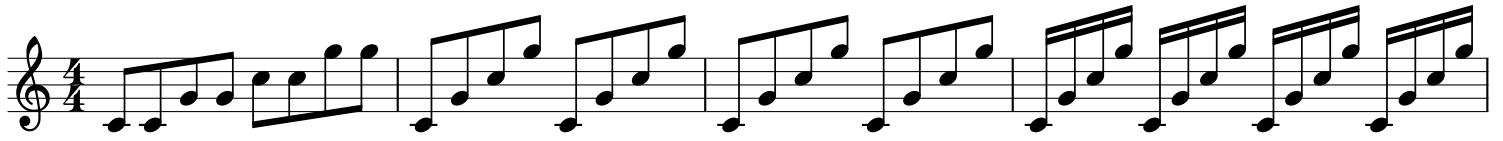


47



4 Mallet Lot Warm-Up

Dumouchelle



4 Mallet Lot Warm-Up

Dumouchelle

4/4

6

10

15

19

24

28

32

36

4-Mallet Marimba Exercises

based on Method of Movement by LHS

Exercise # 1 Single Independent Strokes

Exercise # 2 Single Independent Strokes

4 xs (one time with each mallet)

4
1 (play octave lower than written)
3
2 (play octave lower than written)

2 xs (with each pattern)

3 4 4	4 4 3
1 1 2 (play octave lower than written)	2 1 1
3 3 4	4 3 3
1 2 2 (play octave lower than written)	2 2 1

Exercise # 3 Double Vertical Strokes
 (once through sequence with RH and
 once through sequence with LH one
 octave lower than written)

The musical score for Exercise # 3 consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a 2/4 time signature and features double vertical strokes. The first two staves contain a sequence of chords and eighth notes. The last two staves contain a sequence of chords and eighth notes, with the final measure ending with a whole note rest.

Exercise # 4 Double Vertical Strokes
 (Once through sequence with RH &
 once through sequence with LH one
 octave lower than written)

The musical score for Exercise # 4 consists of three staves. The first two staves are in treble clef, and the last is in bass clef. The music is written in a 2/4 time signature and features double vertical strokes. The first two staves contain a sequence of chords and eighth notes. The last staff contains a sequence of chords and eighth notes, with the final measure ending with a whole note rest.

Exercise # 5 Double Vertical Strokes
 (Once through sequence with RH &
 once through sequence with LH one
 octave lower than written)

The musical score for Exercise # 5 consists of three staves. The first two staves are in treble clef, and the last is in bass clef. The music is written in a 2/4 time signature and features double vertical strokes. The first two staves contain a sequence of chords and eighth notes. The last staff contains a sequence of chords and eighth notes, with the final measure ending with a whole note rest.

This musical score is for Exercise # 6, titled "Double Vertical Octaves". It is a piano accompaniment piece consisting of seven systems of music. Each system is written for two staves (treble and bass clef) and contains 16 measures. The exercise is characterized by a steady, rhythmic accompaniment in the bass clef, often featuring double vertical octaves. The treble clef part consists of a series of chords and melodic lines that move in parallel motion with the bass. The overall texture is dense and rhythmic, typical of a technical exercise for piano.

Exercise #7 Double Lateral Outside Strokes
(continue all the way up the keyboard using
a chromatic scale and gradually increase speed)

1 2 4 3

Exercise #8 Double Lateral Inside Strokes
(continue all the way up the keyboard using
a chromatic scale and gradually increase speed)

2 1 3 4

Exercise #9 Triple Stroke Inside (continue all
the way up the keyboard using chromatic scale
and gradually increase speed)

2 1 2 3 4 3

Exercise #10 Triple Stroke Outside (continue all
the way up the keyboard using chromatic scale
and gradually increase speed)

1 2 1 4 3 4

Exercise #11 Single Alternating Strokes

Exercise # 12 Single Alternating Strokes

Exercise #13 Single Independent (one handed rolls)
 Play sequence twice through once with the RH as written
 and once with LH one octave lower than written.

Exercise #14 Single Independent Strokes (one handed roll)
extended range. Play through once with RH as written and
once with LH one octave lower than written.