

# **Pioneer Front Ensemble**

Technique & Exercise Program

2017

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## Program Overview

# Program Overview

Our approach for this season, in the Pioneer Front Ensemble - will be driven by musical purpose. We will have some great opportunities to perform, in front of lots of fans! Our ultimate goal is to play better every single time we step up to our instruments. Push yourself, and focus on the journey!

Please prepare the exercises contained in this packet to the best of your ability. We will work through them at the first camp, as well as an audition piece. Use your time wisely, and represent your skills.

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## The A's

In order to effectively approach our fundamental goal of becoming better percussionists and better musicians - we must make some commitments.

**Attendance**                      You must be present for *results to happen*.

**Attitude**                        You must allow *results to happen*.

**Accountability**                You must make *results happen*.

## Program Overview

### Rehearsal and Performance

<b>Preparation</b>	The expectation of practice, and punctuality are the keys to success in our ensemble.
<b>Participation</b>	Accurate and high level participation are needed from every performer, to ensure the process and results are successful.
<b>Performance</b>	Practicing as you will perform, is the only way to learn the control it will take to achieve a high degree of artistry.

#### Expectations for rehearsal and performance:

1. All performers will be prepared for **every rehearsal**. Including prior practice of materials to be covered, if possible. And punctuality with regard to rehearsal start time, and set-up needs.
2. All performers will put forth a full performance effort at all times. This is a necessary component of high level performance.
3. All performers will develop, and/or possess a great sense of humility/respect towards the fine arts, other performers/instructors, and the process of growth.

Tips to keep in mind as you embark on your journey to better musical skill:

#### **USE A METRONOME!**

**Ask questions!** The more you know, the more you grow!

**Work smart!** Plan for practice, and practice your plan!

Your *success surrounds you*. Develop *great practice habits*, and surround yourself with *great friends* to help you achieve your goals!

## Visual Basics

### PROCESS

From the Set & Rest Positions, it is necessary to execute flawless entrances through group movement and timing. The following will serve as entrance guidelines for the Front Ensemble.

#### Exercises/Ensemble Entrances

All players move in unison, 4 beats before entrance - with unison locked preps on counts 3 - 4 before the entrance. Center keyboard will perfect the timing, while all other players look in and follow.

#### Individual/Small Section Entrances

Player(s) move(s), 4 beats before entrance - with locked preps on counts 3 - 4 before the entrance. For all *Small Section* entrances, a 'lead player' will be defined - that person will be the focal point for all other players during the locked preps.

### COMMUNICATION

The primary objective of any performer/artist/designer is to communicate through their craft. Execution, commitment, and emotion are the keys to communication without words.

- Stand with strength, form, and grace.
- Carry and Present yourself with confidence, action, and care.
- Execute everything. Leave nothing to chance.
- Live through the performance. Internalize and produce.

## Technique Guide

# Technique Guide

The following guide will be used throughout the year, to define the proper techniques to be used when playing all of the different percussion instruments. Please study these techniques and their proper execution - these pieces of information will only serve to aide you in your growth.

We will break these techniques down by groups of instruments:

### **General Percussion, Mallet Percussion, and Timpani**

Some applications will require that uniformity of techniques be achieved, while other situations may allow for individual variations of technique. Above all else, quality, and musical integrity should be prioritized.

These standard techniques are also adaptable based on multiple parameters within an individual player. Things like hand size, height, arm span, and range of motion can differ person to person - so there is always flexibility in *how* we achieve these principals.

## Technique Guide

### I. General Percussion

A **LEVER** is a rigid object that is used with an appropriate fulcrum or pivot point to multiply the mechanical force that can be applied to another object. In drumming, our fingers, hands, and arms make up a system of levers which we use to apply mechanical forces to our sticks.

**Matched Grip** (a.k.a. American, German & French):

**Fingers:** The fulcrum, or point of rotation, will be located approximately where the pad of the thumb meets the stick. The thumb acts as the fulcrum while the other 4 fingers can apply mechanical forces to the stick.

**Wrist:** The fulcrum is in the middle of the wrist. This motion makes use of the forearm muscles.



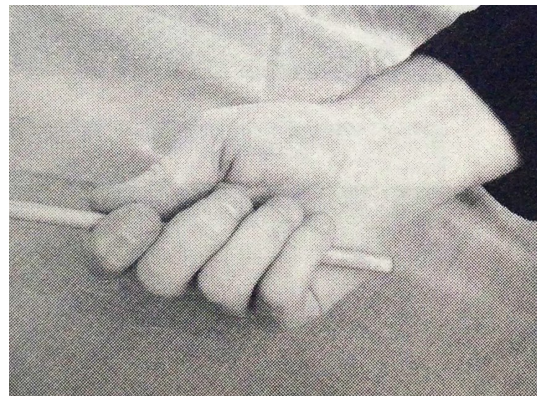
# II. Mallet Percussion

## 2 Mallet Grip:

**Fulcrum:** The fulcrum is between the first knuckle of the index finger and the thumb pad. The fulcrum is placed one-third of the way up the mallet shaft.

**Other Fingers:** The other fingers should wrap around the mallet in a curved form.

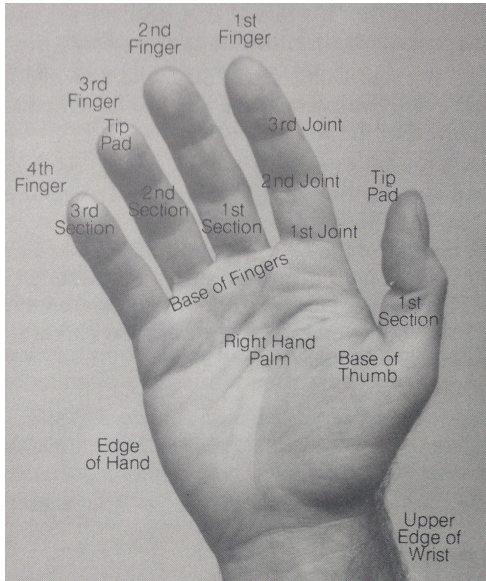
**Details:** It is important to remain relaxed throughout your hand. When coming into set position, hands will be flat to the keyboard before 'locked preps'. In addition to using the fingers with the fulcrum - wrist fulcrum will be used for volume and musical purposes. We will use wrist fulcrum **very** sparingly.





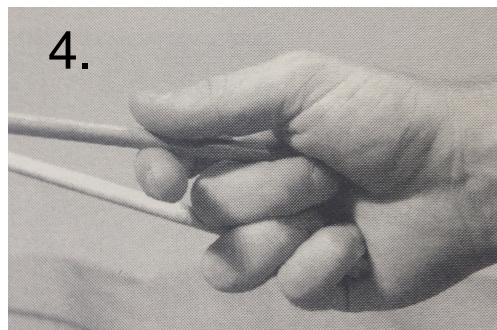
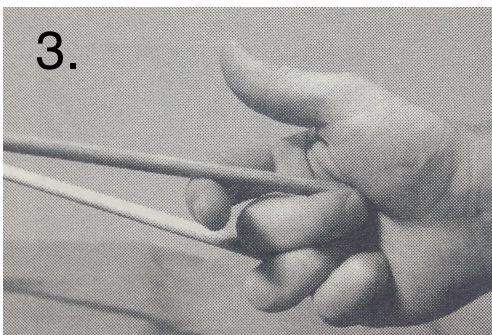
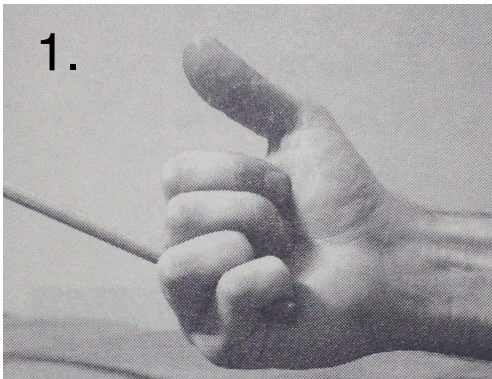
## Technique Guide

### Stevens Grip (4 Mallet):



**Outside Mallets (1 & 4):** Mallet shaft placed between fingers 2 and 3. Fingers 3 and 4 now curl around the shaft to touch the palm near the base of the fingers. The end of the mallet shaft should come to the middle - of the edge of the hand. The fourth and third fingers will pull down, creating a slight angle upward to match *inside mallets*.

**Inside Mallets (2 & 3):** The end of the mallet shaft is placed below the muscle at the base of the thumb. The shaft then rests on the side of the third joint of the first finger. The thumb rests on top of the mallet shaft, and the second finger curls into the palm - with the pad on the mallet shaft.



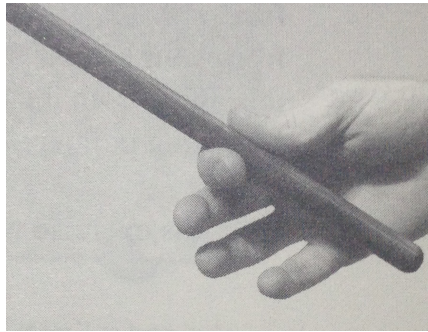


## Technique Guide

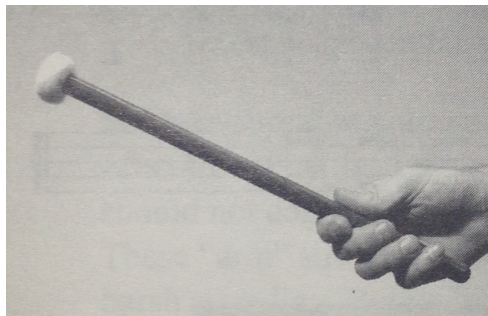
### III. Timpani

**French Grip:** All of the same grip alignments as described under matched grip. Differing in it's mechanics and orientation, French grip is performed with thumbs on top of the stick, and fingers wrapped to the side.

**Fulcrum:** The fulcrum will be formed between the pad of the thumb and the first knuckle of your index finger.



**Other Fingers:** The other fingers should curl around the shaft of the mallet in a relaxed fashion.



**Details:** The fulcrum will be located one-third of the way up the mallet shaft. Thumbs should face up, with remaining fingers curled below and around the shaft of the mallet.

$\underline{p}^+, \underline{mp}, \underline{mp}^+, \underline{mf}, \underline{mf}^+, \underline{f}$

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## Curyto

[illegible]

Played at full volume *f*

May also be played at all dynamics,  
and with crescendo/decrescendo.

# Legatos

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Transpose to all Major & Natural minor keys.

Curyto

$\text{♩} = 60 - 180$

2 Mallet

4 Mallet

Timpani

Mar.

Mar.

Timp.

18 19 20 21 22 23 24 25 26 27 28

The musical score is written for a Pioneer Front Ensemble. It consists of three systems of measures. The first system (measures 1-8) features a 2 Mallet part with a melody of eighth notes, a 4 Mallet part with a dense texture of sixteenth notes, and a Timpani part with a steady eighth-note pulse. The second system (measures 9-17) introduces Maracas, with the 2 Mallet part playing a melody of eighth notes and the 4 Mallet part continuing its texture. The third system (measures 18-28) continues the Maracas and 4 Mallet parts, with the 2 Mallet part playing a melody of eighth notes. The score is marked with a tempo of 60-180 BPM and a dynamic of full volume (f). The key signature is not specified, but the score is transposable to all Major and Natural minor keys.

Played at full volume *f*

May also be played at all dynamics,  
and with crescendo/decrescendo.

# Psycho Scales

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Transpose to all Major & Natural minor keys.

Curyto

$\text{♩} = 60 - 180$

2 Mallet

Timpani

2 M

Timp.

5 6 7 8 9

R L R L sim.

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

RLRLRLRL R

The musical score is written for two parts: 2 Mallet and Timpani. The tempo is marked as quarter note = 60 - 180. The score consists of 9 measures. Measures 1-4 are for the 2 Mallet part, and measures 5-9 are for the Timpani part. The 2 Mallet part features a series of eighth-note patterns, with the first measure including the instruction 'R L R L sim.'. The Timpani part features a series of eighth-note patterns, with the first measure including the instruction 'R L R L R L R L R L R L R L R L R L'. The score is written in 4/4 time and includes a key signature change in measure 7.

Played at full volume *f*

May also be played at all dynamics,  
and with crescendo/decrescendo.

# Triplet Add On

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Transpose to all Major & Natural minor keys.

Curyto

$\text{♩} = 60 - 180$

2 3 4 5 6

Variation 1

Variation 2

Variation 3

Timpani

7 8 9 10

2 M

Mar.

Mar.

Timpani

11 12 13 14 15

2 M

Mar.

Mar.

Timpani

The musical score is divided into three systems. The first system contains Variations 1 through 6, each for a different instrument: Variation 1 (Snare), Variation 2 (Snare), Variation 3 (Snare), and Timpani. Each variation consists of six measures. The notation includes rhythmic patterns with eighth and sixteenth notes, and dynamic markings like 'sim.' (sforzando). The second system contains measures 7 through 10, featuring a 2 M (2 Maracas), two Maracas (Mar.), and Timpani. The third system contains measures 11 through 15, featuring a 2 M (2 Maracas), two Maracas (Mar.), and Timpani. The notation includes complex rhythmic patterns and rests.

Played at full volume *f*

May also be played at all dynamics,  
and with crescendo/decrescendo.

# 16th Add On

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Transpose to all Major & Natural minor keys.

Curyto

$\text{♩} = 60 - 180$       2      3      4      5      6      7      8      9

Variation 1

Variation 2

Variation 3

Timpani

10      11      12      13      14

Var. 1

Var. 2

Var. 3

Timp.

15      16      17      18      19

Var. 1

Var. 2

Var. 3

Timp.