



SALYERS
PERCUSSION

Presents:

**Warm Up Basics for
Front Ensemble**

By Ryan Jobe

Introduction

This packet is meant to provide a fundamental approach to any level front ensemble section for daily warm up use.

Included are 8 exercises that cover all the basic techniques found in every front ensemble repertoire.

Each exercise will break down the fundamental approach used to master the technique for your front ensemble.

Each exercise features variations to the fundamental approach to provide maximum results.

Each exercise is 8 measures in length for easy memorization, and focused practice.

This packet is written for two and four mallet players. These exercises can be applied for a variety of front ensemble keyboards and are all written in the key of “C” but can also be applied in different keys.

This packet is designed to work along with the “Warm Up Basics for Battery Percussion” packet located on the Salyers Percussion website.

Technical Approach

-2 Mallet Stroke Types

Piston Stroke: This stroke is very articulate. The wrist moves in a quick motion and returns to its previous position like a hammer in a piano.

Legato Stroke: This stroke is more relaxed. The wrist moves freely and flows smoothly. The wrist is responsible for the movement and the mallet returns to its previous position after striking the bar.

-4 Mallet Sticking

No matter which grip the player is using, the sticking for 4 mallets is the same. From left to right, the order of the mallets are 1-2-3-4. So, from the left hand, the outside mallet is mallet 1 and the inside mallet of the left hand is mallet 2. From the right hand, the inside mallet is mallet 3 and the outside mallet is mallet 4. Inside mallets refers to the middle two mallets and outside mallets refers to the mallets on the ends.

-4 Mallet Stroke Types

Double Verticals: This stroke occurs when both mallets in the hand strike the keyboard at the same time. The key here is to focus on both mallets landing together. Avoid twisting or turning your wrists as the mallets go downward as this will cause a “flam” type sound.

Single Alternating: This stroke type is using both mallets in the hand but only one mallet strikes at a time. The player should have the mallets starting at the same height and position like the double vertical stroke, however, the wrist will turn as one mallet goes down and the other moves upward in response to the motion. After striking the keyboard, the wrist rotates again for the other mallet to strike which raises the other mallet in the hand. This is sometimes referred to as the “seesaw” motion.

Single Independent: This stroke is used when a player uses one mallet from each hand independently. The most commonly seen use of this, although not the only way, is with the inside two mallets (mallets 2 & 3). In order to produce the best single independent stroke, the player will lift the mallet they plan to use while keeping the other mallet in the hand **in place**. Think of the other mallet in the hand as a pivot point for the mallet you are using. If the player can keep the mallet they are not using as still as possible while rotating the wrist to play

with the other mallet, they will achieve a strong Single Independent stroke.

Double Lateral: This stroke uses both mallets in the hand. Although it may seem similar to the Single Alternating stroke, it is approached differently. The key is to use **both** mallets in **one** motion. Rather than separating the notes into two motions like in the Single Alternating stroke, the Double Lateral will use one motion. There are two ways to initiate the stroke. The first is with the outside mallet leading the motion and the other is the inside mallet leading the motion. Think of starting the stroke like a Single Independent, but allow the other mallet to follow after to create two strokes in one motion. This does require a lot of rotation in the wrist to achieve and even sound from each mallet.

-Uniformity

There should be standards set in place for posture, playing position, and playing spot. Each player must understand these standards first before ever playing a note. Every player must look the same. This will increase their level of success. Everyone must do everything the same way **every** time.

-Dynamics and Articulations

An understanding of Dynamics and Articulations is crucial for the player to know what types of strokes to use.

A general standard for stick heights in relation to dynamic level is shown below.

pp = 1"

p = 3" - parallel to surface (0 Degrees)

mp = 6" - 22.5 Degrees from parallel

mf = 9" - 45 Degrees from parallel

f = 12" - 67.5 Degrees from parallel

ff = 15" - 90 Degrees from parallel (full extension)

Dynamics are generally assigned to the accent **only**. All other notes are understood to be a "tap" or 3" unless otherwise noted. This helps with rhythmic clarity and uniformity of approach.

*If there are no accents in a passage, all notes are understood to be played at the dynamic assigned.

Notice that none of the exercises in this packet have dynamic markings. This is because each exercise can focus on various heights and dynamics. It is important to remember that if accents are present in any piece of music, then the dynamic assigned is for the accent **only**.

General Concepts

RELAX. Longevity is the name of the game. Muscles do get fatigued, but tension only makes things worse.

Learn things SLOW. When learning new music or new concepts, it is crucial to take your time. If you take your time, you won't waste time! Details are important. You are building muscle memory.

PRACTICE. Yes, practice. After you learn something new, you are only at the beginning. **Learning** new information is **easy**. **Retaining** information is **hard**. Retention is everything. If you play a rep 10 times, and 4 reps were good, you are only at a 40% proficiency rate. Practice, and practice some more!

Rehearsal. Consistent rehearsal routine builds higher quality results. Make a plan before rehearsal, and **focus** on the task at hand. If you work the fundamentals every day, it will transfer to other areas of playing.

Attitude. Positive attitude equals positive results. Frustrations occur, but that is part of the process. If you're not stretching, you're not growing. Stay positive and trust the process.

Eights

This exercise focuses on Double Stops for 2 Mallets and Double Verticals for 4 Mallets. The 2 Mallet part moves up the scale in octaves while the 4 Mallet part has an interval of a 5th between the mallets in each hand. This exercise focuses on each hand sounding the same. The goal is to match the heights of each mallet and produce the same sound on the bar to build consistency.

It is recommended to start this exercise at a slower tempo with a larger height, i.e. 90bpm – 15". As the tempo increases, the heights should lower but still continue to focus on the wrist motion. It is important to create the same quality of sound no matter the height. There should be energy through the stroke no matter the height. When changing notes, it is important that the player continues to center themselves between the notes they are playing.

-Variations

Variation 1

-In this variation, the 2 Mallet part isolates the right hand moving up the scale while the left stays on the first note. The left hand only changes notes at the beginning of every measure.

-The 4 Mallet part moves to a single alternating stroke. Both hands move from left to right (m1 & m3

striking at the same time then m2 & m4). This focuses on the development of single alternating strokes while slowly moving up the keyboard.

Variation 2

-This variation is essentially variation 1 backwards. After arriving at the top of the scale at the end of variation 1, the player now moves back down the keyboard.

-For 2 Mallets, the player has the right hand as the stable note while the left hand moves down the scale.

-For 4 Mallets, it changes from left to right, to right to left (m2 & m4 striking at the same time then m1 & m3).

Variation 3

-For the 2 Mallet part, the player will perform a sequence that features scalar movement and skips of a 3rd and 4th. This creates moments where the hands have to get out of the way for the next hand to strike. These are **all** alternating strokes. It is recommended that the player perform this variation starting with the right **and** left hands. (RLRL...1st time LRLR...2nd time).

-The 4 Mallet part in this variation is similar to Variation 2, however rather than both hands playing together, they are now separated to focus on an even sound. The left hand (m1 & m3) are in the bass clef and the right hand (m2 & m4) are in the treble clef. These are still single alternating strokes but are now used in a more melodic way. You can isolate the hands even further by playing one hand at a time (i.e. only play the bass clef part) to focus on the correct motion.

Eights

Ryan Jobe

2 Mallet

4 Mallet

This system contains measures 1 through 4 of the piece. It features two staves: a top staff for 2 Mallet and a bottom staff for 4 Mallet. Both staves are in 4/4 time. The music consists of continuous eighth-note patterns. The 2 Mallet part plays a single melodic line, while the 4 Mallet part plays a more complex, multi-voiced accompaniment.

2M

4M

5

This system contains measures 5 through 8. The notation continues the eighth-note patterns from the previous system. The 2M staff (2 Mallet) and 4M staff (4 Mallet) maintain their respective parts, with the 4M part providing a dense harmonic foundation.

2M

4M

9

Variation 1

This system contains measures 9 through 13. Measure 9 is marked with a double bar line and the text "Variation 1". The 2M staff introduces a new melodic line, while the 4M staff continues its accompaniment. The variation maintains the eighth-note rhythmic feel.

2M

4M

14

This system contains measures 14 through 18. The 2M staff continues its melodic line, and the 4M staff provides accompaniment. The system concludes with a double bar line at the end of measure 18.

Variation 2

2M 19

4M

2M 23

4M

Variation 3

2M 28

4M

2M 33

4M

DuF

This exercise focuses on accented and non-accented notes. The exercise only contains Double Stops for 2 Mallets and Double Verticals for 4 Mallets. There is a simple pattern/progression throughout the exercise that move the mallets to different notes. The note pattern/progression is the same in all variations, however the accent moves to different portions of the beat. This helps the player change notes on strong and weak beats.

It is recommended to start this exercise at a slower tempo. The accent should be at 12" and the non-accented note at 3". The accent height can be lowered, but the non-accented note **should remain** at 3" all with wrist motions.

-Variations

Variation 1

-This variation introduces a new accented pattern to focus on timing.

Variations 2 - 4

-These variations use a combination of accented patterns in conjunction with the battery. Each section of the ensemble follows their own accent pattern. This creates a new listening environment to help train the players' precision.

DuF

Ryan Jobe

2 Mallet

4 Mallet

Measures 1-4 of 'DuF'. The 2 Mallet part (treble clef) plays a steady eighth-note pattern. The 4 Mallet part (bass clef) plays a steady eighth-note pattern. Both parts have accents (>) over every note.

2M

4M

5

Measures 5-8 of 'DuF'. The 2M part (treble clef) continues the eighth-note pattern. The 4M part (bass clef) continues the eighth-note pattern. Both parts have accents (>) over every note.

2M

4M

10

Variation 1

Measures 10-13 of 'DuF'. The 2M part (treble clef) continues the eighth-note pattern. The 4M part (bass clef) continues the eighth-note pattern. Both parts have accents (>) over every note.

2M

4M

14

Measures 14-17 of 'DuF'. The 2M part (treble clef) continues the eighth-note pattern. The 4M part (bass clef) continues the eighth-note pattern. Both parts have accents (>) over every note.

19 *Variation 2*

2M

4M

23

2M

4M

28 *Variation 3*

2M

4M

32

2M

4M

37 *Variation 4*

2M

4M

14 of 32

41

2M

4M

This musical score segment covers measures 41 through 45. The notation is divided into two systems: a 2M (Two Measures) system for measures 41-42 and a 4M (Four Measures) system for measures 43-46. The 2M system consists of a single treble clef staff with a series of eighth-note chords, each marked with an accent (>). The 4M system consists of two staves, treble and bass, both containing eighth-note chords with accents. The piece concludes in measure 46 with a final chord and a double bar line.

DuF 16ths

This exercise is 1 rhythm at 2 heights and is written in a 3/4 time signature. The accents in this exercise move in different places as the student changes notes. This helps develop a more realistic musical scenario for the player. One way to break this exercise down further would be to only play the accented notes. This would help identify where the accents land on a particular note. Once the student is comfortable with that, then add in the non-accented notes.

You should approach this exercise the same way as DuF. Start with a slower tempo with accented notes at 12" and non-accented notes at 3".

-Variations

Variation 1

-This variation has the same accent pattern as the original exercise, however, measures 3,4, and 8 move the accents to different notes.

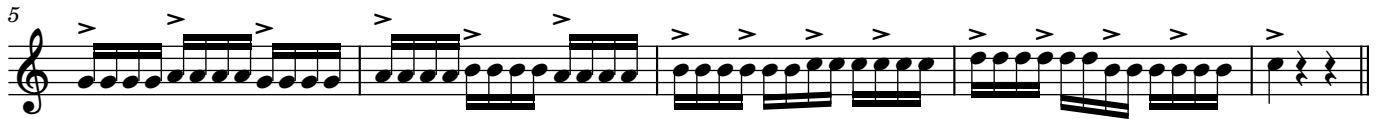
Variation 2

-On this variation, there is a new accent pattern with more of the accents changing notes. This variation expands on the original exercise to develop more moving accent patterns across the keyboard.

DuF 16ths

Ryan Jobe

2 and 4 Mallet



16th Note Timing

This exercise focuses on variations of 16th note rhythms. The goal is to be able to transition from rhythm to rhythm as smoothly as possible while staying in time.

It is important to note that all strokes in this exercise **should be the same**. The focus should be on consistent strokes from hand to hand reaching the **same** height for every note played. This will help with rhythmic accuracy and consistent sound production.

-Variations

Variation 1

-The 4 Mallet part in this variation introduces a permutation pattern. Permutations are a skill that every 4 Mallet player needs to develop. Although there are other permutation patterns, this one focuses on the 1-3-2-4 pattern. The player never changes notes during the exercise, however, because the rhythm changes, this helps the player develop a variety of rhythmic combinations of the permutation. (If you have questions about permutations, feel free to go to my website www.ryanjobemusic.com and email me!)

Variation 2

-This variation moves the mallets up and down the keyboard to develop better timing while changing notes. It is important to note that in this and other exercises, the 4 Mallet player should use the inner two mallets (m2 & m3) when playing melodic runs.

16th Note Timing

Ryan Jobe

2 Mallet

4 Mallet

Measures 1-2 of the 16th Note Timing exercise. The 2 Mallet part (treble clef) and 4 Mallet part (treble and bass clefs) both play a continuous 16th-note pattern. The notation includes 'R' for right hand and 'L' for left hand. The 4 Mallet part has a whole rest in the bass clef. The key signature is one flat (Bb) and the time signature is 4/4.

2M

4M

Measures 3-4 of the 16th Note Timing exercise. The 2M part (treble clef) and 4M part (treble and bass clefs) both play a continuous 16th-note pattern. The notation includes 'R' for right hand and 'L' for left hand. The 4M part has a whole rest in the bass clef. The key signature is one flat (Bb) and the time signature is 4/4.

2M

4M

Measures 5-6 of the 16th Note Timing exercise. The 2M part (treble clef) and 4M part (treble and bass clefs) both play a continuous 16th-note pattern. The notation includes 'R' for right hand and 'L' for left hand. The 4M part has a whole rest in the bass clef. The key signature is one flat (Bb) and the time signature is 4/4.

2M

4M

Measures 7-8 of the 16th Note Timing exercise. The 2M part (treble clef) and 4M part (treble and bass clefs) both play a continuous 16th-note pattern. The notation includes 'R' for right hand and 'L' for left hand. The 4M part has a whole rest in the bass clef. The key signature is one flat (Bb) and the time signature is 4/4.

19 *Variation 2*

2M

4M

21

2M

4M

23

2M

4M

25

2M

4M

Doubles

This exercise focuses on two different concepts for the mallet players; The original focusing on more general technique while the variation focusing on more advanced techniques.

The original form of this exercise works on moving octaves. This helps the player move more fluidly around the keyboard and develops better muscle memory of note placement. The 4 Mallet player should use the inner two mallets (m2 & m3).

-Variation

-For the 2 Mallet part, this variation works to develop double strokes. Although not as common, it is a skill that is sometimes used in mallet playing, especially in Xylophone music. This requires a lot of wrist movement since there is virtually no rebound given when striking the keyboard.

-For 4 Mallets, this variation focuses on Double Lateral strokes. This technique is similar to single alternating strokes except the player uses **one** motion to play both notes rather than two separate motions to play each note. (If you have questions about double laterals, feel free to go to my website www.ryanjobemusic.com and email me!)

Doubles

Ryan Jobe

2 Mallet

4 Mallet

The first system of music is in 4/4 time. The 2 Mallet part (treble clef) plays a melody of eighth and sixteenth notes. The 4 Mallet part (grand staff) provides a harmonic accompaniment with chords and moving lines in both hands.

2M

4M

The second system continues the piece. The 2M part (treble clef) has a measure rest in the first measure, then enters with a melody. The 4M part (grand staff) continues its accompaniment. A measure rest is also present in the 4M treble staff in the first measure.

2M

4M

The third system concludes the piece. The 2M part (treble clef) features a melody with flat accidentals. The 4M part (grand staff) provides accompaniment. A measure rest is present in the 4M treble staff in the first measure.

Variation 1

10

2M

4M

R

L

1 2 1 2

3

4 3 4 3

2

12

2M

4M

R

L

R

L

1 2 1 2

3

4 3 4 3

2

4 3 4 3

1 2 1 2 1 2

15

2M

4M

R

L

R R L L

1 2 1 2 1 2

4 3 4 3 4 3

4 3 4 3 4 3

1 2 1 2 1 2 1 2

17

2M

4M

R

L L R R

1 1 2 1 2

4 3 4 3 4 3

1 2 1 2 1

Triples

This exercise has scales in thirds and a step sequence in an eighth note pattern. The pattern in measures 5-8 are seen in the variation but with a twist.

-Variation

-In this variation, the 2 Mallet part isolates each hand in the step sequence from the original exercise. This focuses the attention to consistent stroke and sound production.

-The 4 Mallet part has Double Vertical strokes and Single Independent strokes at the end of the variation. Like the 2 Mallets, it is important that the 4 Mallet player use consistent motion, height, and velocity for each stroke. Be sure to **rotate** the wrist when playing independent strokes on 4 Mallets, and **avoid** playing from the elbow. Many players try to use their entire arm to play independent strokes and this **must** be avoided.

Triples

Ryan Jobe

2 Mallet

4 Mallet

L R L R

R L R L

5

2M

4M

R L R L

L R L R

R

10

Variation 1

2M

4M

L R L R

R L R L

R

M3 1st time M4 2nd time

15

2M

4M

L

L

R

M2 1st time M1 2nd time

ScailFish

(Duple Rolls)

This exercise focuses on (you guessed it) scales! Just like wind players, mallet players need to be able to move up and down their instrument. This exercise is designed to go with the battery's "Duple Rolls" exercise, however you may find that when the tempo increases for the battery, it may become more difficult for the mallets to keep up. This is by design. Force the battery to play "Duple Rolls" at a slower tempo to help develop strong rolls while the mallets build their scale "chops." As you gradually increase tempo, the mallets can move more swiftly with ease, and the battery can play cleaner/stronger rolls! This exercise can be used in different keys. Don't be afraid to mix it up!

-Variations

Variation 1

- This variation expands upon the original exercise with more frequent scaler movements.

Variation 2

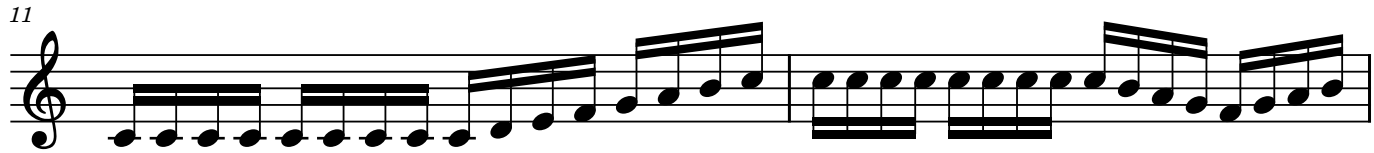
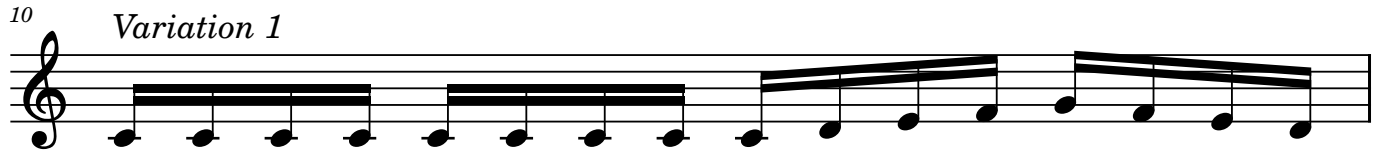
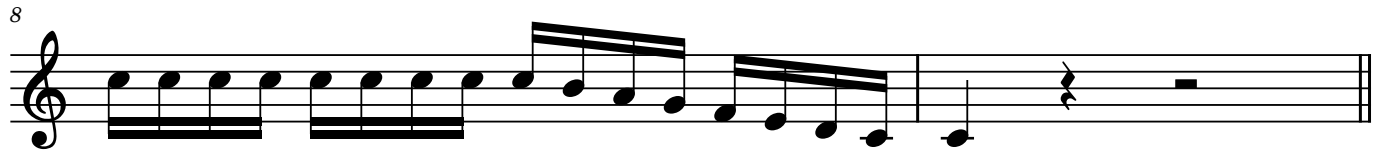
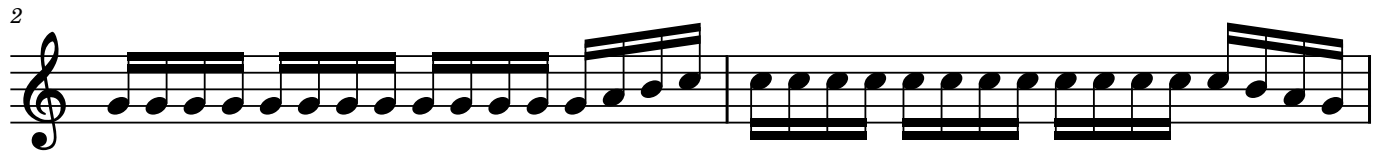
- This variation features a different scale sequence with skips to build more note accuracy.

ScailFish

(Duple Rolls)

Ryan Jobe

2 and 4 Mallet



2

13



15



17



19

Variation 2



21



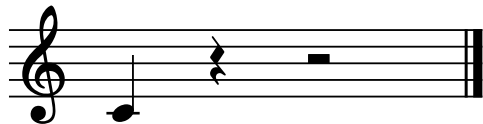
23



25



27



Chrofish

(Triplet Rolls)

This exercise introduces the Chromatic Scale. The most important thing to emphasize in this exercise is to **alternate the sticking**. Many players build the habit of only using one hand to play the accidental keys (black keys) and the other hand play the natural keys (white keys) of the keyboard. **DO NOT DO THIS**. Make sure to **alternate** the hands. This forces the player to change positions on the keyboard and use **both** hands on the accidental keys. This exercise can be started off the right hand or the left hand. Practice both.

-Variation

-The variation of this exercise expands on the original to incorporate more chromatic movements with a two octave chromatic run up and down the keyboard at the end.

Chrofish

(Triplet Rolls)

Ryan Jobe

2 and 4 Mallet

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

5 3 3 3 3 3 3 3

8 *Variation 1* 3 3 3 3

11 3 3 3 3 3 3 3 3

14 3 3 3 3 3 3 3 3

16 3 3 3 3 3 3 3 3



Ryan Jobe is a percussionist and music educator from Cleveland, Mississippi. He earned his Associates degree in Music from Northeast Mississippi Community College, his Bachelors in Music Education from Delta State University, and his Masters in Musicology from West Virginia University.

Since 2010 Ryan has taught, composed, arranged, and performed for many camps, clinics, schools, and audiences all across the United States including DCI, WGI, the NFL, and the Percussive Arts Society International Convention.

Ryan was a performing member of the 7th Regiment Drum & Bugle Corps in 2013-14, and was an instructor for Southwind Drum & Bugle Corps in 2017-18. While attending WVU, Ryan was the Graduate Teaching Assistant for the World Music Performance Center where he directed the Beginning Steel Drum Band, assisted with the world music ensembles, and taught the world percussion methods course for undergraduate music majors.

Ryan has studied with Dr. Josh Armstrong, Dr. Michael Vercelli, George Willis, Bryan Mitchell, Brendan Mason, Colin Mason, Michael Blancoflor, and Dan Schack.

Ryan is currently the Director of Bands at Mississippi Delta Community College and is a proud endorser and artist for Salyers Percussion, Ludwig-Musser, and Black Swamp Percussion.