

**IMPACT**  
PERCUSSION

**2024 FRONT ENSEMBLE**

# Welcome to IMPACT Percussion!

On behalf of our administrative, design, and instructional teams, we would like to sincerely thank you for your interest in participating in IMPACT Percussion's 2024 season. Our 2024 season will be our **10th season**, and our entire team is looking forward to putting together a remarkable year packed with meaningful moments, personal growth and development, and inspiring experiences.

IMPACT Percussion's mission is to **empower youth to reach their full potential through achieving excellence in the performing arts**. We carry out our mission by creating an educational environment that fosters performance, positivity, and growth at the highest level.

As part of the audition process, we will isolate specific skill-sets to help you better understand our approach and to test your abilities. To succeed, you must have a positive attitude and an open mind! While front ensemble technique will be covered in detail over the course of the season, here are some key points to guide your practice:

## Sound Quality

Great sound quality is produced through both a relaxed grip on the mallets as well as an appropriate amount of weight and speed into the instrument. The sound production qualities we strive for at IMPACT should be easily adaptable to both solo and orchestral playing, only differing in volume. The tone and timbre produced by a great stroke should be dark and resonant with some attack, while not overplaying the instrument or being too light.

## 2 and 4 Mallet Grips

For 2 mallets, we will be using Matched grip (American grip) with about 2" of mallet extending out past the pinky finger. For 4 mallets, all keyboard percussion players will be using Stevens grip. Play 2 and 4 mallets most efficiently by holding them without extra or unnecessary tension in the grip as discussed previously.

## The "Piston" Stroke

Unless otherwise defined, the mallets should always both start and return to the height of the current (or next) dynamic being played. For example, when playing at a forte volume, the mallets should start at approximately 12" above the keyboard, and upon striking the bar should return immediately back up to 12". However, if the first note is forte and the second is mezzo piano, the mallets will start at 12" but only return to 6" after striking the bar in order to be prepared for the next note at mezzo piano. There should be no "prepping" or any other kind of extra movement with this stroke type.

## Rhythmic Accuracy

We strive for mathematically perfect rhythms unless specifically defined otherwise. This means a strong sense of internal timing and pulse control is imperative. During the season, a great deal of work must be done at home every week to perfect your sound before arriving at rehearsal. Everyone is responsible for playing in time and keeping the energy of the music alive!

# Front Ensemble Exercises

## IMPACT 2024

arr. by Luke DeDominces

### 7/8 Octaves

♩ = 60 - 160

\*\*\*Play in all major and minor keys\*\*\*

Repeat 3 times each scale

Keyboards

\*piano plays keyboard and bass lines

Bass Guitar

Rack

### 4 Chromatic Octaves

4

♩ = 60 - 180

Keys.

B.Guit.

Rack

Version 1: Full out (all notes at forte)

Version 2: Accent-tap (forte on every note change, piano on the "taps", fp crescendo last 2 bars)

Version 3: Natural Dynamics (start piano, crescendo to the top, decrescendo to the bottom)

9

Version 4: Forte-piano (fp crescendo on every note change, accent-tap on the 2's, fp crescendo last 2 bars)

Keys.

B.Guit.

Rack

**\*DRUM SET:** Utilize the given meters/parts/information for each exercise to create both basic and more intricate grooves.

14

Keys.

B.Guit.

Rack

19

Keys.

B. Guit.

Rack

24

Keys.

B. Guit.

Rack

*fp* *f*

29 **Chromatic Attack**

$\text{♩} = 80 - 180$

Keys.

B. Guit.

Rack

\*piano plays keyboard and bass lines

33

Keys.

B. Guit.

Rack

37

Keys.

B.Guit.

Rack

41

Keys.

B.Guit.

Rack

45

Keys.

B.Guit.

Rack

49

Keys.

B.Guit.

Rack

53

Keys.

B.Guit.

Rack   
 R LR LRL RL RL RL RR LL RR LLR RL L RRRRRRRR L LR RL LRR LL RR

\*repeat 24 bars from beginning of exercise

57

Keys.

B.Guit.   
 repeat 2 bar pattern chromatically down through Db

Rack   
 L L L L L L L L RR LL RRL L R R L L R R R R R R R R

\*continue repeating (18 more bars)

62

Keys.

B.Guit.

Rack   
 R LR RL RLL LRL RR L RLL LRL RRL L RLL RLRLRLRL RL RL R

### Green Scales

66

♩ = 60 - 180

Play in all major and minor keys

Keys.

B.Guit.   
 I V I V I V ii V

Rack   
 R L R R L R R L R R L R R R L R R L R R L R R L R R L

\*piano plays keyboard and bass lines

68

Keys.

B.Guit.   
ii V ii V I V ii V I

Rack   
R L R L R L R L R L R L R L L R L L L R L L L R L L R

### Lime Scales

71

♩ = 80 - 180

Play in all major and minor keys

Keys.   
\*piano plays keyboard and bass lines

B.Guit.

Rack   
R L R R R L R L L L R L R R R L R L L L R L R R L R L L L R L R R L R L L L R L R R R L R L L L R L R R R

75

Keys.

B.Guit.

Rack   
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

### Neon Scales

79

♩ = 80 - 180

Play in all major and minor keys


Keys.   
\*piano plays keyboard and bass lines


B.Guit.

Rack   
R L R R R L R L L L R L R R R L R L L L R L R R L R L L L R L R R L R L L L R L R R R L R L L L R L R R R L R L L L R L R R R

83

Keys. 


B.Guit. 

Rack 


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


### Belly Button

87 ♩ = 70 - 140

Keys. 

\*piano plays keyboard and bass lines

B.Guit. 

Rack 

R R R R R R R R L L L L L L L L etc.

Variations: crescendo 1 bar decrescendo 1 bar, accent/tap, 13-24, 14-23

92

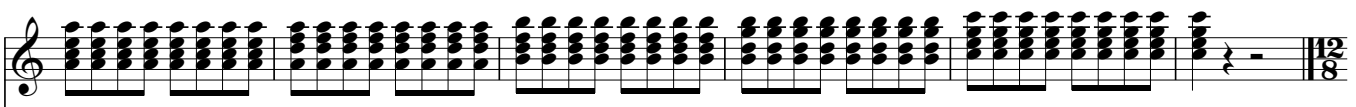
Keys. 


B.Guit. 


Rack 

\*\*mallet #2 DOES NOT move\*\*

97

Keys. 

B.Guit. 

Rack 




# Sketty Noodle

103

♩ = 50 - 100


Keys.   
\*piano plays marimba line

B.Guit. 

Rack 


105


Keys. 

B.Guit. 

Rack 

107


Keys. 

B.Guit. 

Rack 

109

Keys. 

B.Guit. 

Rack 

111

Keys.   
 1 2 3 2 3 4 1 2 3 2 3 4 etc. 1 2 3 4 1 2 3 4 etc.

B.Guit.

Rack   
 L L L L R R R R L L L L R R R R L L R R L L R R etc.

113

Keys.   
 1 2 3 2 3 4 1 2 3 2 3 4 etc. 1 2 3 4 1 2 3 4 etc.

B.Guit.

Rack   
 L L L L R R R R L L L L R R R R L L R R L L R R etc.

115

Keys.   
 1 2 3 2 3 4 1 2 3 2 3 4 etc. 1 2 3 4 3 2 1 2 3 4 3 2 etc.

B.Guit.

Rack   
 L L L L R R R R L L L L R R R R L L L R R R etc.

117

Keys.   
 1 2 3 2 3 4 1 2 3 2 3 4 etc. 1 2 3 4 3 2 1 2 3 4 3 2 etc. 1 2 3

B.Guit.

Rack   
 L L L L R R R R L L L L R R R R L L L R R R etc. L R L

119

Keys.   
 4 3 2 3 2 1 etc. 4 3 2 4 3 2 etc.

B.Guit.

Rack   
 R R R R L L L L R R R R L L L L R R L R R L etc.

121

Keys.   
 4 3 2 3 2 1 etc. 4 3 2 4 3 2 etc.

B.Guit.

Rack   
 R R R R L L L L R R R R L L L L R R L R R L etc.

123

Keys.   
 4 3 2 3 2 1 etc. 3 2 1 3 2 1 etc.

B.Guit.

Rack   
 R R R R L L L L R R R R L L L L R L L R L L etc.

125

Keys.   
 4 3 2 3 2 1 etc. 3 2 1 3 2 1 etc.

B.Guit.

Rack   
 R R R R L L L L R R R R L L L L R L L R L L etc.

127

Keys.   
 4 3 2 3 2 1 etc. 4 3 2 1 4 3 2 1 etc.

B.Guit.

Rack   
 R RRR L LLL R RRR L LLL R R L L R R L L etc.

129

Keys.   
 4 3 2 3 2 1 etc. 4 3 2 1 4 3 2 1 etc.

B.Guit.

Rack   
 R RRR L LLL R RRR L LLL R R L L R R L L etc.

131

Keys.   
 4 3 2 3 2 1 etc. 4 3 2 1 2 3 etc.

B.Guit.

Rack   
 R RRR L LLL R RRR L LLL R R R L L L etc.

133

Keys.   
 4 3 2 3 2 1 etc. 4 3 2 1 2 3 etc. 4 3 2

B.Guit.

Rack   
 R RRR L LLL R RRR L LLL RRR L L L etc. R L R R