

A woman with short, wavy brown hair is shown from the waist up, wearing a black and white mallet playing uniform. She is standing in a percussion pit, with various mallets and percussion instruments visible in the background. The lighting is warm and focused on her. The text "2026 MALLETS" is overlaid in white, bold, sans-serif font across the middle of the image.

# 2026 MALLETS

**IMPACT**  
PERCUSSION

# Welcome to IMPACT Percussion!

On behalf of our administrative, design, and educational teams, we would like to sincerely thank you for your interest in participating in IMPACT Percussion's 2026 season. Our entire team is looking forward to another remarkable year full of meaningful moments, personal growth, and inspiring experiences. We are also looking forward to 2026 being our first full season in **Percussion Independent World!** We can't wait to kick off this historic season with **YOU!**

At IMPACT Percussion, our 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 inspiring environment that fosters performance, artistry, and excellence at the highest level.

To get the most out of your **2026 audition experience**, we encourage you to bring a **positive attitude, an open mind, and a strong desire to grow.** As part of the audition process, we'll focus on a wide range of musical and performance skill sets to help you understand our approach and assess your abilities. While we'll dig deeper into our technique and approach during rehearsal camps, the following core concepts are the essential building blocks for the IMPACT Percussion Front Ensemble. Please carefully review this packet and get ready for the season. We can't wait to see you and begin this exciting new chapter together!

- *IMPACT Percussion 2026 Front Ensemble Education Team*

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## Audition Preparation

In addition to being prepared to play all the musical material in this packet, auditionees should also be prepared for an individual audition to show off their skills. Specifically, auditionees should prepare a **4-mallet solo** that demonstrates their skill sets beyond what is in this packet. **This is your opportunity to show us what you've got!** Auditionees may also be asked to sight-read a short excerpt during their individual audition. Auditionees should also have a basic understanding of music theory and be able to learn variations by rote.

## Audition Process

Auditionees will be evaluated in both a group setting and an individual setting. **During the group assessment**, we will go over full ensemble technique, exercises, variations, and we will learn a group excerpt. The **individual audition** will be roughly five minutes. This will include time for sight-reading, the prepared excerpt, and an opportunity to demonstrate mastery of the exercises in this packet.

After each audition day, auditionees will receive **individual feedback** via email. This year, we use a numerical rating system to evaluate each auditionee's skill set:

- **5 - Consistently.** Demonstrates proficiency with the material and applies directly.
- **4 - Frequently.** Understands material, aware of needed improvements.
- **3 - Sometimes.** Knows what needs to be done, execution requires motivation.
- **2 - Rarely.** The individual discovers the threshold of their competence.

- **1 - Never.** More experience is required for consideration.

Any questions regarding the received feedback can be sent to the Front Ensemble staff via email between auditions.

## **Be Prepared For More Than Music**

In addition to being musically prepared for each audition, each auditionee should also set themselves up for success by bringing:

- A notebook and pencils to track comments in real-time
- Comfortable and appropriate attire
- A positive attitude and a growth mindset!

# **Our Approach**

## **Preparing to Play**

- “Set” for the IMPACT Percussion Front Ensemble means mallets in your hands, at your sides, standing with good posture, and looking into the center.
- Mallets will always come up together. You should watch the center and match their movements to bring your mallets up to “playing position”. For IMPACT, this means over the first notes that you are about to play, and at 3/4 the height you are about to play.
- Before playing, “breathe - relax - lift” the mallets to full height to initiate the first attack. Look in through the end of the attack for timing, returning attention to your own board only after the attack has occurred.
- After playing, return to the initial playing position, and return your attention to the center. The center will break to bring their mallets down, at which time everyone will follow.

## **Posture**

### **Feet**

- Feet should be shoulder-width apart. You should distribute their weight in a way that they are able to comfortably shift side to side, avoiding stepping unless it’s needed for the passage.
- Vibraphone - The right foot will remain on the pedal with 1-2 inches of contact, unless there is an extended period where the pedal is not being utilized. In this case, players will default to the above. The heel of the right foot remains on the ground and acts as a pivot point. The left foot remains staggered behind, with weight evenly distributed. Pedals should not be low enough to touch the ground.

### **Knees**

- All players will need to remember to keep their knees relaxed and not locked. Players need to be able to move around the board quickly and maintain comfort while standing for long periods of time.

## Hips

- Hips should remain parallel to the keyboard, except when playing mixed manual 4-mallet passages. The hips may angle towards the board to allow comfortable access to the upper manual.

## Upper Body

- The position of the upper body will change with pulsing, breathing, and performance. The default position will be standing up straight, with relaxed shoulders, square to the keyboard. The default position of the head will be with the chin held high, switching between center and your own instrument. Avoid pulling the chin too far into the chest, or hunching forward.

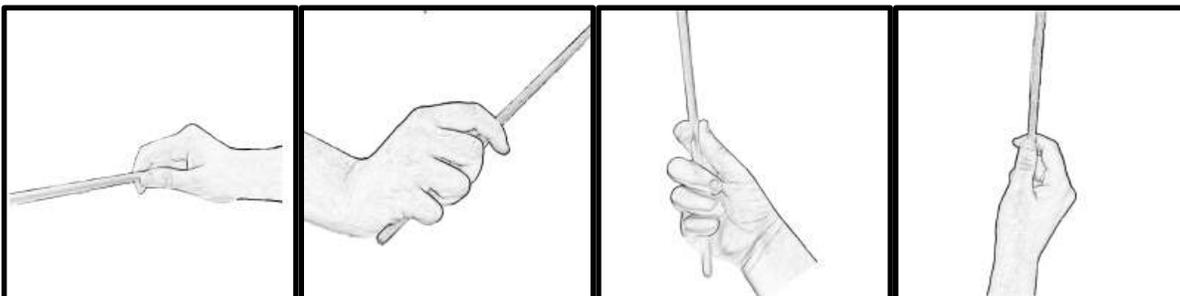
## Shoulders/Arms/Wrists

- The shoulders, arms, and wrists should be as relaxed as possible while playing. Avoid pulling the shoulders up towards the ears, or hunching them forwards. The arms should be held slightly away from the body so that the elbow can move freely. The forearms should slope down slightly towards the keyboard, with the hands and wrists just high enough not to hit the keys. Keyboard height should accommodate where this point naturally sits for each player.

## Grip

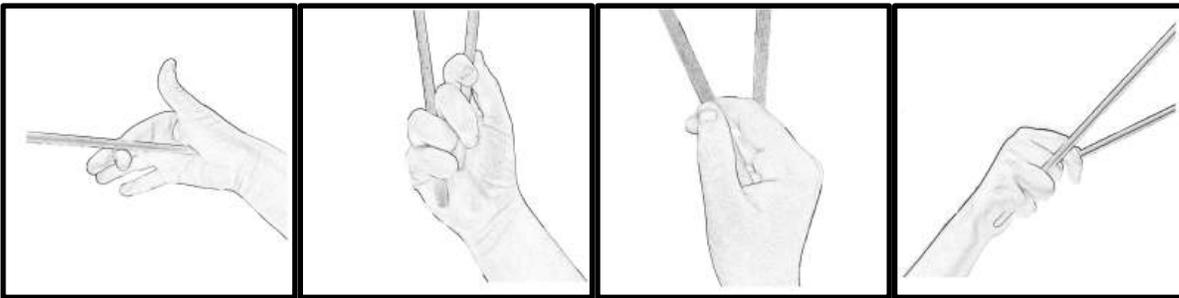
### 2-Mallet

- At IMPACT Percussion, we use American Grip for two-mallet. The thumbs should not face the ceiling, and the back of the hand should not be flat to the ground like we see in French and German grips. Start with your hands in German grip, then lower the outsides of the hands down, and the thumbs slightly up. Think of the first knuckle at the base of the pointer finger as the top of the hand.
- The pointer finger should extend outward, with the tip of the finger curved inward. The mallet will rest on the knuckle closest to your fingernail, with the thumb gently placed on top making a “t” shape.
- At IMPACT, we shift between fulcrum points depending on the demands of the passage. Players will need to shift between the front and back fulcrum. Front, meaning you feel the most contact with the mallet in your first three fingers, back fulcrum, meaning you feel it in the back three fingers. The back fulcrum is used for slower passages with larger sound quality, while the front fulcrum is used for lighter, faster passages.



## 4-Mallet

- At IMPACT Percussion, members will use Stevens grip for 4-mallet
- Outside Mallets - 1 & 4 - Hold the mallet with your ring and pinky fingers. The mallet will rest in between your middle and ring finger, sitting underneath the middle knuckle. There should be about half an inch of mallet coming out of the back.
- Inside Mallets - 2 & 3 - Place the end of the mallet in the fleshy part of your hand, under the thumb and towards the center palm. The mallet will rest on your pointer finger, inside the knuckle closest to the fingernail. Rest your thumb gently on top of the mallet, across from the knuckle on the pointer finger, making a “t” just like in 2-mallet.
- *Interval Changes* - Interval Changes are achieved by rolling the mallet between the pointer finger and thumb. The end of the mallet will follow the curve of your hand to achieve both extreme ends (2nd or 8+). Players will generally aim to hold a 4th to a 5th; otherwise, the interval should be set in accordance with the notes being played. The position of the outer mallet does not change while adjusting the interval size.



## Stroke

### 2- Mallet

- For two mallet playing, players default will be the “Full” stroke, though all stroke types will be utilized at specified times. The mallets will be set at the top of the stroke, with the height being dependent on dynamics. The mallet will travel to the keyboard, then return to its original starting position. Before the attack, players will breathe in and release any tension in the grip before striking the board. This will result in a slight lift of the mallets. Players should strive to produce a warm and full sound out of the instrument. To achieve this, the mallets should feel heavy and relaxed in the hands.
- The wrist-to-arm ratio of our stroke will vary based on the demands of the music. For general playing, members will use 80% wrist and 20% arm for the stroke at a full dynamic. The lower the dynamic, the more wrist motion is utilized. Different music or visual goals will differentiate the approach.
- Velocity should be consistent throughout different dynamics. Players should aim for 80% of full capacity for general playing. This will vary at times based on the demands of the music. We use a consistent hand speed throughout the down and up motion of the stroke regardless of touch.

## 4 - Mallet

- Double Vertical Strokes - The mallets start in a straight “plane”. Think about an invisible string running through the mallet heads. The mallets move down to the keys and return to their starting point simultaneously.
- Single Independent Strokes - Each mallet will move independently. The mallets will all start in a straight plane. Then, the mallet in use will rotate down to strike the bar, and return to the starting point.
- Alternating Strokes - This is a combination of independent strokes, alternating in different patterns between inner and outer mallets. The mallets will rotate down to the bar, then return to their starting position.
- Double Lateral Strokes - Lateral strokes are the movement of mallets in sequential order. Laterals are played by initiating a single motion in the wrist and then rolling through the other mallet.
- Inner Mallet - Mallets 2 and 3 will start in a raised position, rotate down to the board, and then return to their starting point. The outer mallet will drop down to half height, where it will sit relaxed. Note, the lower the dynamic. The less the height difference will be between the outer and inner mallets.
- Rolls - There are two types of rolls we will utilize:
  - Double Vertical Rolls - Alternating double vertical strokes in a relaxed and legato manner to create an even and sustained sound
  - Lateral Rolls - Continuous Lateral Strokes (1243, 4312) to create an even and sustained sound

## Performance

At IMPACT Percussion, each member has a responsibility that aids in the success of the ensemble. That responsibility covers not only music but also visual artistry. You are tasked with bringing the music to life and making a memorable connection with the audience. You may be asked to step outside of your comfort zone, and that is okay. Effort, engagement, and positive energy is expected for every rep. **Together, we'll make some magic happen in 2026!**

**Scan this QR code for Practice Tracks to help you prepare for auditions!**





# 7/8 Octaves

IMPACT Percussion 2026

10

Mlts.

Bass

Perc.

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

13

Mlts.

Bass

Perc.

L L L L L L L R R R R R R R L L L L L L L 3/4 R R R R R R R

17

Mlts.

Bass

Perc.

Cont. Through Circle of 4ths/5ths

L L L L L L R R R R R R L 4/4

# Chromatic Octaves

IMPACT Percussion 2026

20

Mlts.

Bass

Perc.

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

24

Mlts.

Bass

Perc.

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

29

Mlts.

Bass

Perc.

R R R R L L L L

34

Mlts.

Bass

Perc.

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

38

Mlts.

Bass

Perc.

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

41

Mlts.

Bass

Perc.

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

# Chromatic Attack

IMPACT Percussion 2026

45

Mlts. *C*

Bass *C* *Db*

Perc. *R R L L R R L L R R L L* *B R R R R R R R* *L L R R L L R R L L R R*

48

Mlts. *Db* *D*

Bass *Db* *D*

Perc. *L L L L L L L L* *R R L L R R L L R R L L* *B R R R R R R R*

51

Mlts. *Eb...* *Cont. Chromatically to C*

Bass *Eb*

Perc. *L L R R L L R R L L R R* *L*

55

Mlts. *C*

Bass *C*

Perc. *R R L L R R L L R R L L* *R R L L R R L L R R L L* *B R R R R R R R*

58

Mlts. B

Bass B Bb

Perc. L L R R L L R R L L R R L L L L L L L L R R L L R R L L R R L L

61

Mlts. Bb A Cont. Chromatically to C

Bass A

Perc. B R R R R R R R L L R R L L R R L L R R L

66

Mlts.

Bass

Perc. R R L L R R L L R R L L R R L L R R L L R R L L

68

Mlts.

Bass

Perc. R R L L R R L L R R L L R B

# Green

IMPACT Percussion 2026

70 OG Green

Mlts.

Bass

Perc.

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

72 Cont. Through Circle of 4ths/5ths

Mlts.

Bass

Perc.

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

75 D.T. Green

Mlts.

Bass

Perc.

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

78

Mlts.

Bass

Perc.

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

80

Mlts.

Bass

Perc.

R B L R B L R R L L R R L L R B L R B L R R L L R R L L R

# Arpeggios

IMPACT Percussion 2026

Variation 1 - Note we will apply Major, minor, and seventh chords

83

Mlts.

Bass

Perc.

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

85

Mlts.

Bass

Perc.

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

Cont. Chromatically to C

Variation 2 - Note we will apply Major, minor, and seventh chords

87

Mlts.

Bass

Perc.

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

90

Mlts.

Bass

Perc.

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

93

Mlts.

Bass

Perc.

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

Cont. Chromatically to C

Repeat From Beginning



# Sket

IMPACT Percussion 2026

103

Mlts. Bass Perc.

Ab Bb C

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

Detailed description: This system covers measures 103, 104, and 105. The Mlts. part features a complex rhythmic pattern of eighth notes in a 7/8 time signature. The Bass part provides harmonic support with single notes: Ab in measure 103, Bb in measure 104, and C in measure 105. The Percussion part uses a sequence of right-hand (R) and left-hand (L) strokes: R R R R R R R R, L L L L L L L L, and R R R R R R R R.

106

Mlts. Bass Perc.

Bb Eb F

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

Detailed description: This system covers measures 106, 107, and 108. The Mlts. part continues with eighth-note patterns. The Bass part has notes: Bb in measure 106, Eb in measure 107, and F in measure 108. The Percussion part uses strokes: L L L L L L L L, R R R R R R R R, and L L L L L L L L.

109

Mlts. Bass Perc.

G Ab

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

Detailed description: This system covers measures 109, 110, and 111. The Mlts. part concludes with a final measure (111) containing a whole note chord. The Bass part has notes: G in measure 109, Ab in measure 110, and a whole note chord in measure 111. The Percussion part uses strokes: R R R R R R R R, L L L L L L L L, and R.

# 7/8 Alternating

IMPACT Percussion 2026

112

Mlts. (Treble and Bass Clef)  
Bass (Bass Clef)  
Perc. (Percussion Clef)

3 4  
1 2

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

Detailed description: This system covers measures 112 to 116. The music is in 7/8 time. The Melody (Mlts.) part is written in treble and bass clefs. The Bass part is in bass clef. The Percussion part is in percussion clef and features a rhythmic pattern of eighth notes with accents. The percussion notation includes 'R' for right and 'L' for left. Measure 112 has a triplet of eighth notes (3) and a pair of eighth notes (2) in the bass line. Measures 115 and 116 have accents (>) over the eighth notes in the percussion part.

117

Mlts. (Treble and Bass Clef)  
Bass (Bass Clef)  
Perc. (Percussion Clef)

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

Detailed description: This system covers measures 117 to 121. The music is in 7/8 time. The Melody (Mlts.) part is written in treble and bass clefs. The Bass part is in bass clef. The Percussion part is in percussion clef and features a rhythmic pattern of eighth notes with accents. The percussion notation includes 'L' for left and 'R' for right. Measures 117-121 show a consistent alternating pattern of L and R eighth notes with accents (>) over each note.

122

Mlts. (Treble and Bass Clef)  
Bass (Bass Clef)  
Perc. (Percussion Clef)

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

Detailed description: This system covers measures 122 to 126. The music is in 7/8 time. The Melody (Mlts.) part is written in treble and bass clefs. The Bass part is in bass clef. The Percussion part is in percussion clef and features a rhythmic pattern of eighth notes with accents. The percussion notation includes 'R' for right and 'L' for left. Measures 122-126 show a consistent alternating pattern of R and L eighth notes with accents (>) over each note.

127

Mlts.

Mlts.

Bass

Perc.

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

130

Mlts.

Mlts.

Bass

Perc.

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

# Alternating Strokes

IMPACT Percussion 2026

134

Mlts.

Bass

Perc.

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

136

Mlts.

Bass

Perc.

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

139

Mlts.

Bass

Perc.

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

142

Mlts.

Bass

Perc.

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

145

Mlts.

Bass

Perc.

RRRLRRRL R RRR L LLL RLLLRLLL

148

Mlts.

Bass

Perc.

R RRR L LLL RRRRLLLL R RRR L LLL

151

Mlts.

Bass

Perc.

RLRLRRLL R RRR L LLL RLRLRLRR

154

Mlts.

Bass

Perc.

R RRR L LLL RLRLRLLLR R RRR L LLL

157

Mlts.

Bass

Perc.

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

160

Mlts.

Bass

Perc.

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

162

Mlts.

Bass

Perc.

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

# D.V.I.S.

IMPACT Percussion 2026

165

Mlts. *R...*  
*L...*  
*B...*

Bass

Perc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
R R R R R R R R L L L L L L L L R R R R R R L L L L L L

169

Mlts.

Bass

Perc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
R R R R R R R R L L L L L L L L R R R R R R

172

Mlts.

Bass

Perc.  $\frac{4}{4}$   
L L L L L L R R L L R R L

# Laterals

IMPACT Percussion 2026

175

Mlts.

Bass

Perc.

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

Detailed description: This system covers measures 175 to 177. The music is in 4/4 time. The Mlts. part features a complex rhythmic pattern with many sixteenth notes and rests. The Bass part has a steady eighth-note accompaniment. The Perc. part consists of a sequence of eighth notes, with the first seven measures using the right hand (R) and the last measure using the left hand (L).

178

Mlts.

Bass

Perc.

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

Detailed description: This system covers measures 178 and 179. The Mlts. part continues with intricate sixteenth-note patterns. The Bass part maintains its eighth-note accompaniment. The Perc. part uses the left hand (L) for the first seven measures and the right hand (R) for the last two measures.

180

Mlts.

Bass

Perc.

Detailed description: This system covers measure 180. The Mlts. part features a dense sixteenth-note texture. The Bass part continues with eighth notes. The Perc. part uses the right hand (R) for the first three measures and the left hand (L) for the last measure.

181

Mlts.

Bass

Perc.

R R L L

Detailed description: This system covers measure 181. The Mlts. part has a sixteenth-note pattern with some rests. The Bass part continues with eighth notes. The Perc. part uses the right hand (R) for the first two measures and the left hand (L) for the last two measures.

182

Mlts.

Bass

Perc.

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

184

Mlts.

Bass

Perc.

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

186

Mlts.

Bass

Perc.

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

187

Mlts.

Bass

Perc.

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

188

Mlts.

Bass

Perc.

6

3

3

3

3

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

189

Mlts.

Bass

Perc.

6

3

3

3

3

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

190

Mlts.

Bass

Perc.

6

3

3

3

3

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

191

Mlts.

Bass

Perc.

Z

Z