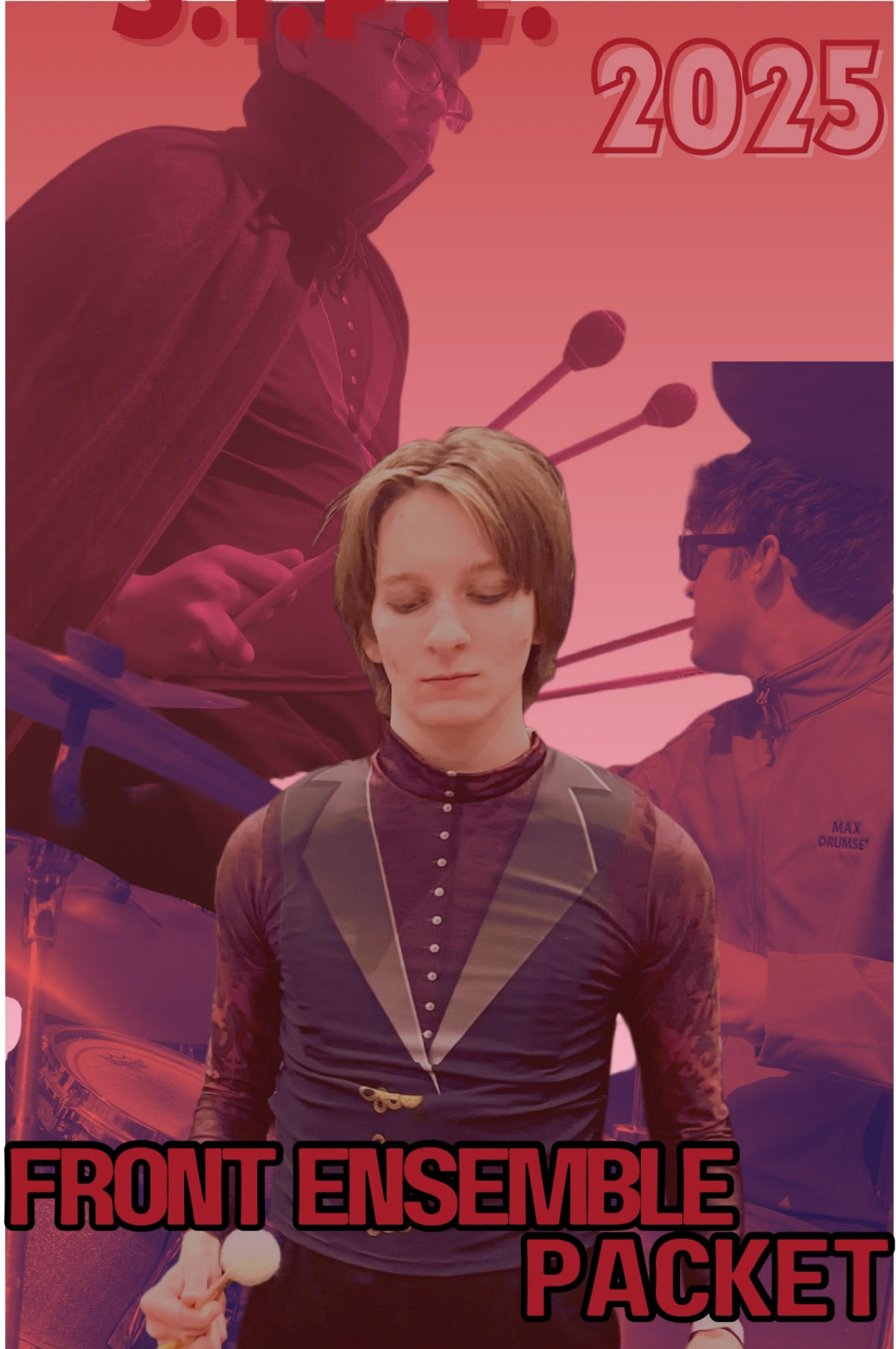


S.I.P.E.

2025



**FRONT ENSEMBLE
PACKET**





Welcome to the Saints Indoor Front Ensemble!

Thank you for showing interest!

Inside this packet, you will find the expectations of what being a member of SIPE (Saints Indoor Percussion Ensemble) is like. We are incredibly excited to move forward with the upcoming season, and hope that this packet helps elevate some form of your own technique.

This packet will contain Sheet Music as well as information on how to play your instrument the way we see best fit for what we want. This is OUR sound.

Required Audition Materials

> A folder with this packet, and following music material. This can be a 3-ring binder or documented on a phone or tablet of some kind. PLEASE attempt to have physical copies, and refrain from using phones during rehearsal. We do understand if you have to use your phone.

> Pencils/Pens/Writing utensils for annotations of music.

> A Metronome (Highly suggested, but not required). There are many types of metronome apps on phones to pull from.

> Sticks and/or Mallets, we will have mallets and sticks available, but having extra never hurt anybody.

> A practice Pad! You don't need the best one in the market, as long as it helps reflect fundamentals, then it works!

THE REST OF THIS PACKET WILL BE A STEP BY STEP OF TECHNIQUE, AS WELL AS DETAILS THAT WILL HELP YOU FIT RIGHT INTO THE SAINTS CULTURE.

TBAS!

~ SAINTS IPE 2024 STAFF



Metronome Usage

It also goes without saying that the metronome is an extremely common and useful tool in our activity. It is important to understand that a metronome is just a tool in your preparation versus a constant tempo crutch. It's common for players to use a metronome so often that they are not building their own sense of pulse control. This concept of pulse control is crucial when playing in an ensemble where multiple players are playing different, interlocking parts. Without independent control of pulse, it becomes very difficult to achieve intricate orchestration.

The metronome is an integral tool when learning and refining music. The metronome should absolutely be used on the quarter note or marked tempo of a given piece. However, there are many more variations that you can use to practice building your own internal sense of time. Once you feel comfortable with a passage, you can turn the metronome to half speed (half note met) in order to "check-in" with the metronome every two beats. Another variation would be to divide the tempo into four (whole note met) in order to "check-in" with the met every two beats.

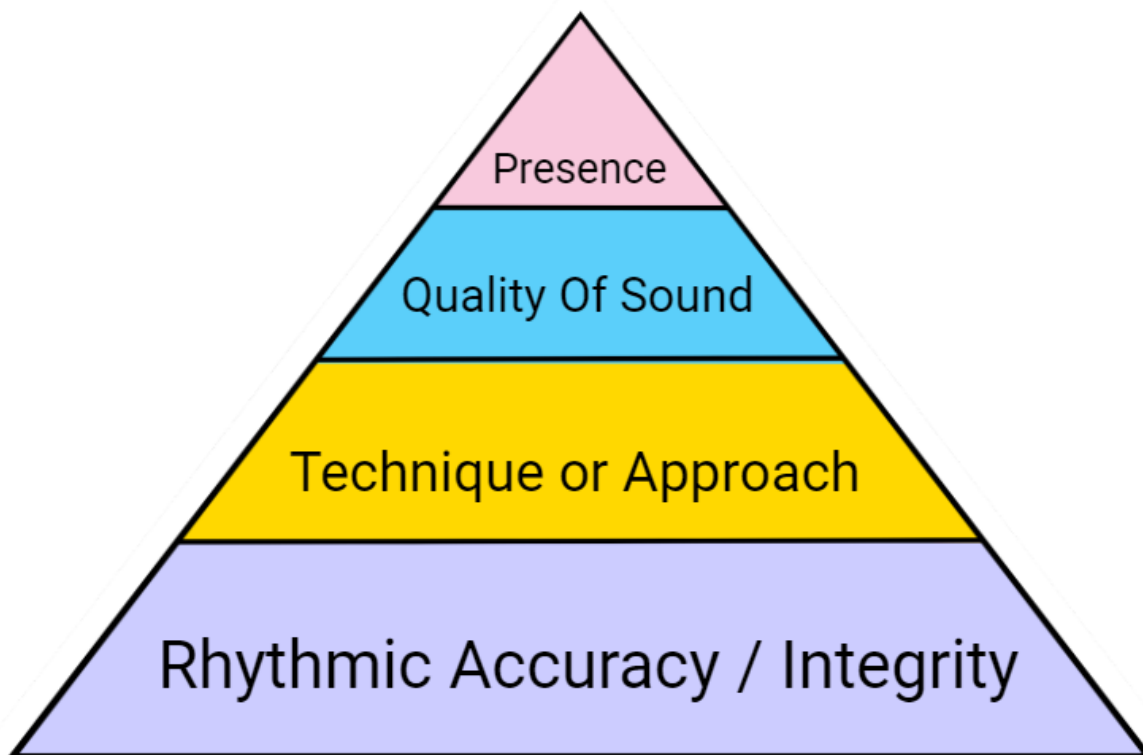
Below are common metronome variations that you can use to maximize your practice. Included are formulas to find the exact tempo to set your metronome to.

- Quarter Note Met (Written BPM)
 - Learning music
 - Maintaining consistent pulse
- Half Note Met (BPM / 2)
 - Weaning off of the metronome
 - Maintain pulse with half as many references
- Whole Note Met (BPM / 4)
 - Further wean off of the metronome
 - Maintain pulse with a quarter as many references



The Four Building Blocks of Musicianship

Below is a pyramid style graphic that should help guide you, as you prepare and perform within this activity. The graphic is what we find essential towards being a musician. Each component takes up a portion of your attention. The name of the game is almost always Mental Perseverance.



A Pyramid, as a structure, finds its strength behind its foundation.

Think of the bottom layer as 4/10 of the integrity of the pyramid. It contains the most attention to detail. Technique and approach 3/10's, Quality of Sound 2/10, and Presence 1/10. All of these pieces make the full pyramid. The full pyramid envelopes what it means to be a musician.

Dynamics

Within learning music, we learn about the volume of everything we play.

Dynamics naturally are relative to our environments and execution.

With our volume, we change our HEIGHTS to manipulate the volume we would like. That is always step one, before we ask to take a look at the style of note we want.

Some ensembles use percentages to gauge how a volume is portrayed. For the context of this packet, and for consistent numbers, we will describe this in more defined numbers.

>pianissimo

- also can be called "niente"

- basically as quiet as you can muster while making contact with your instrument

- 0-1 inches

- marked as "pp"

>piano

- also can be called "quiet" or "low"

- 1 inch stroke

- marked as "p"

>mezzo piano

- also can be called "medium quiet"

- 3 inch stroke

- marked as "mp"

>mezzo forte

- also can be called "medium loud"

- 6 inch stroke

- marked as "mf"

(continued on next page)

>forte

- also can be called "loud"
- 9 inch stroke
- marked as "f"

>fortissimo

- also can be called "very loud"
- usually labeled as "full extension"
- 12 inch stroke
- stroke will involve more arm to help support the weight of the volume
- marked as "ff"

>fortississimo

- maximum volume you can muster out of your instrument with still grasping at technique
- also can be called "very very loud"
- 13+ inch stroke
- involves more arm than fortissimo, in order to gain more height and volume
- usually used for visual effect
- marked as "fff"

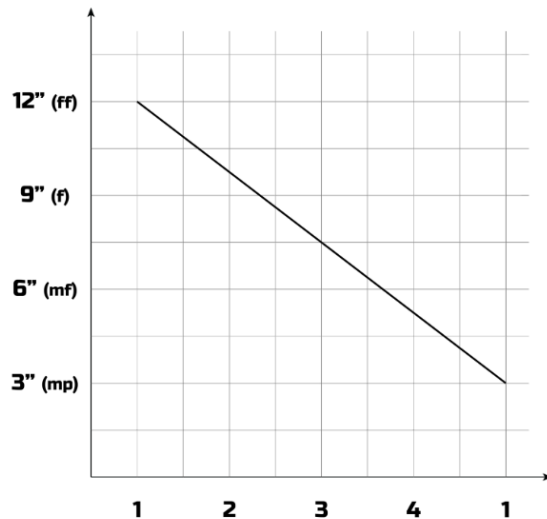
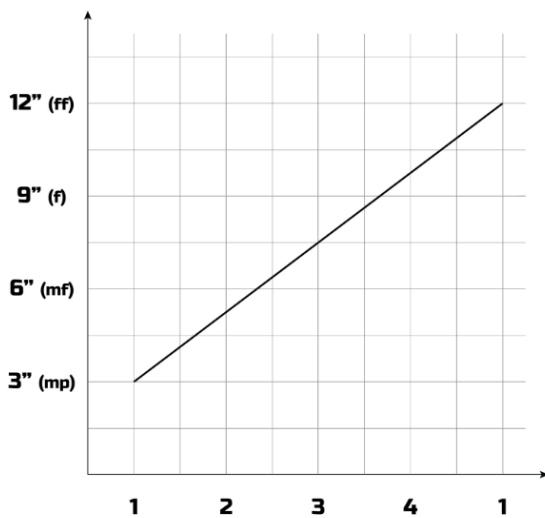
As you learn our exercises in this packet, realize that we will expect everything to be marked as Forte, unless told otherwise.

Interpreting Crescendos & Decrescendos

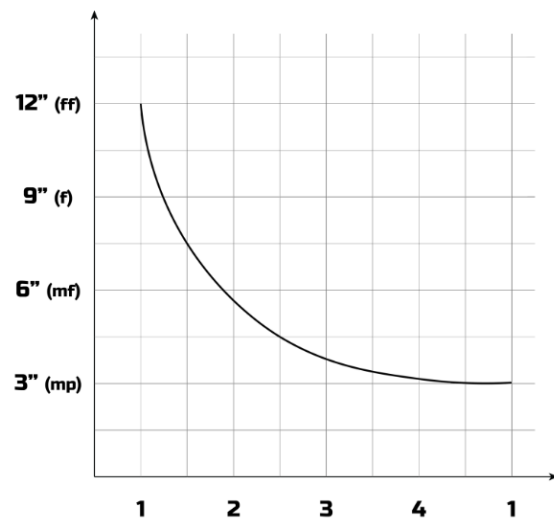
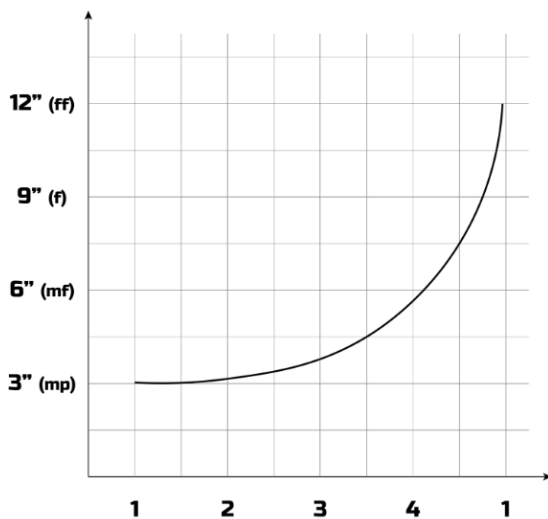
As we shape our dynamics, we use “shaping” to connect the dynamic key words together. There are mainly two types of crescendos and decrescendos, with one of the types having two versions of its rate of growth.

Linear and Nonlinear.

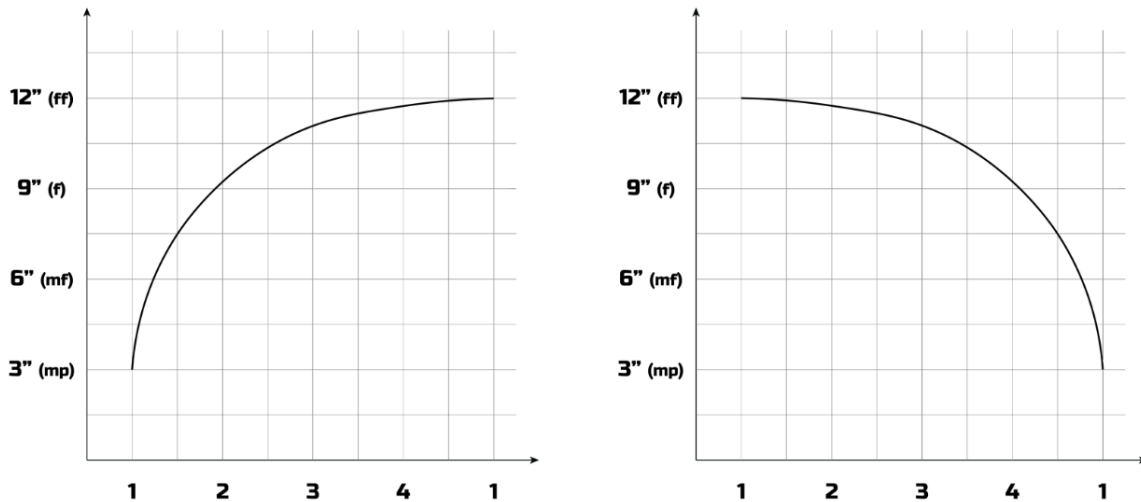
Linear Crescendo and Decrescendo



Nonlinear Crescendo and Decrescendo



With Nonlinear forms, there is another way to see crescendos and decrescendos. This is usually called a "Plateauing Crescendo" and "Waterfall Decrescendo"



The Linear forms of shaping involve a more pragmatic and mathematical approach to your dynamics, while the nonlinear forms take a more exaggerated idea.

It's important to practice all of your music with dynamics in mind, especially when your music involves "micro-shaping" when there might be some suggestive additional shaping within a longer phrase.



Stroke types

There are four stroke types to briefly go over, before we dive into technique.

These stroke types are called:

>Full

- Start up, end up

>Down

- Start up, end down

>Tap

- Start down, end down

>Up

- Start down, end up

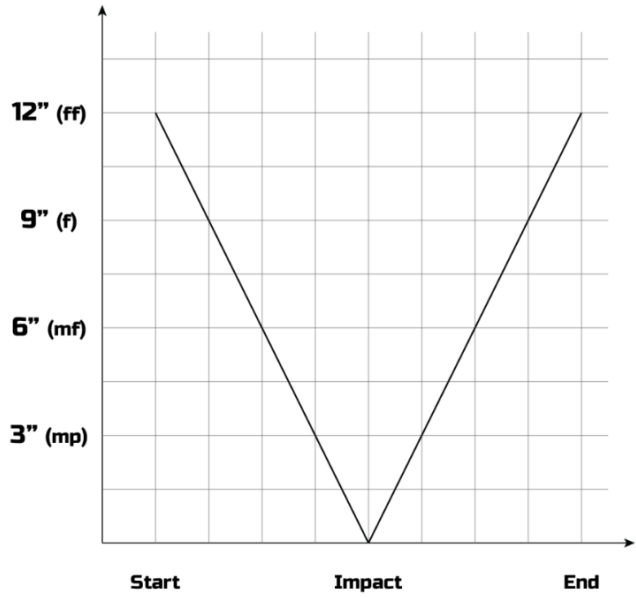
Each of these stroke types are crucial to utilize in the context of this activity.

This will be easier to understand as a concept, with a visual example, as you will find on the next couple of pages.

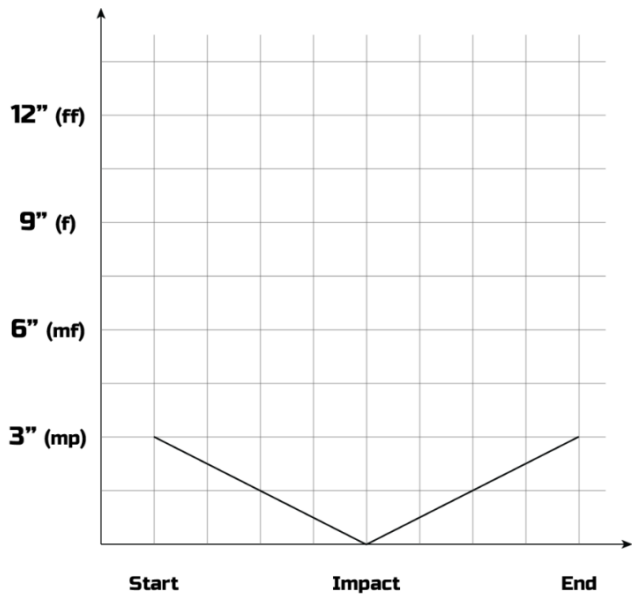
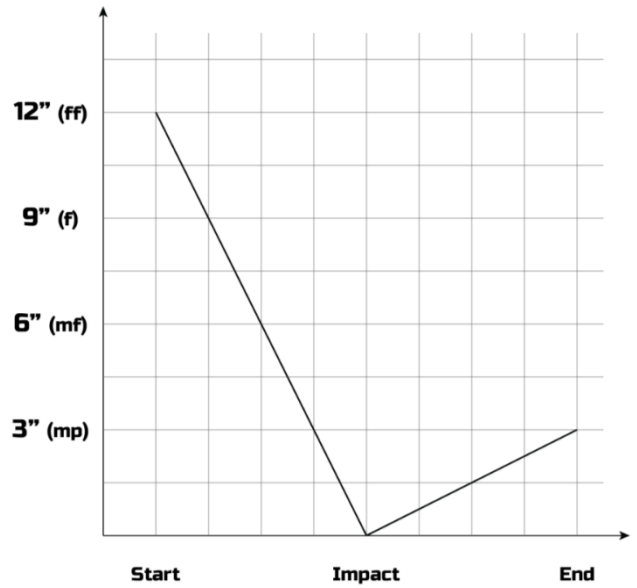




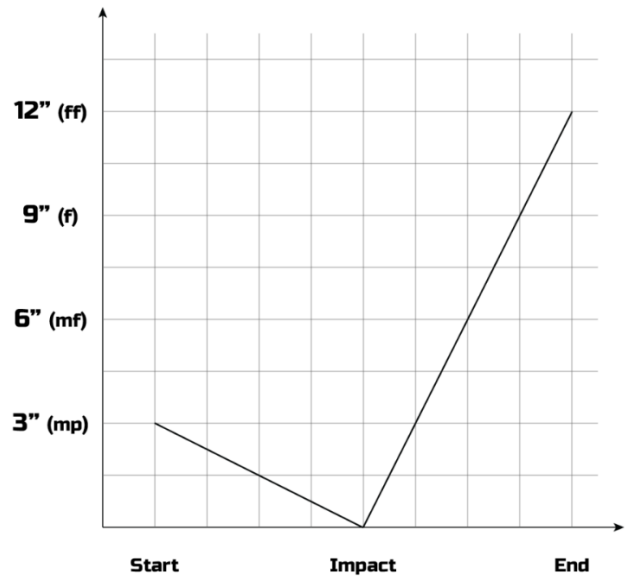
Full Stroke



Down Stroke



Tap Stroke



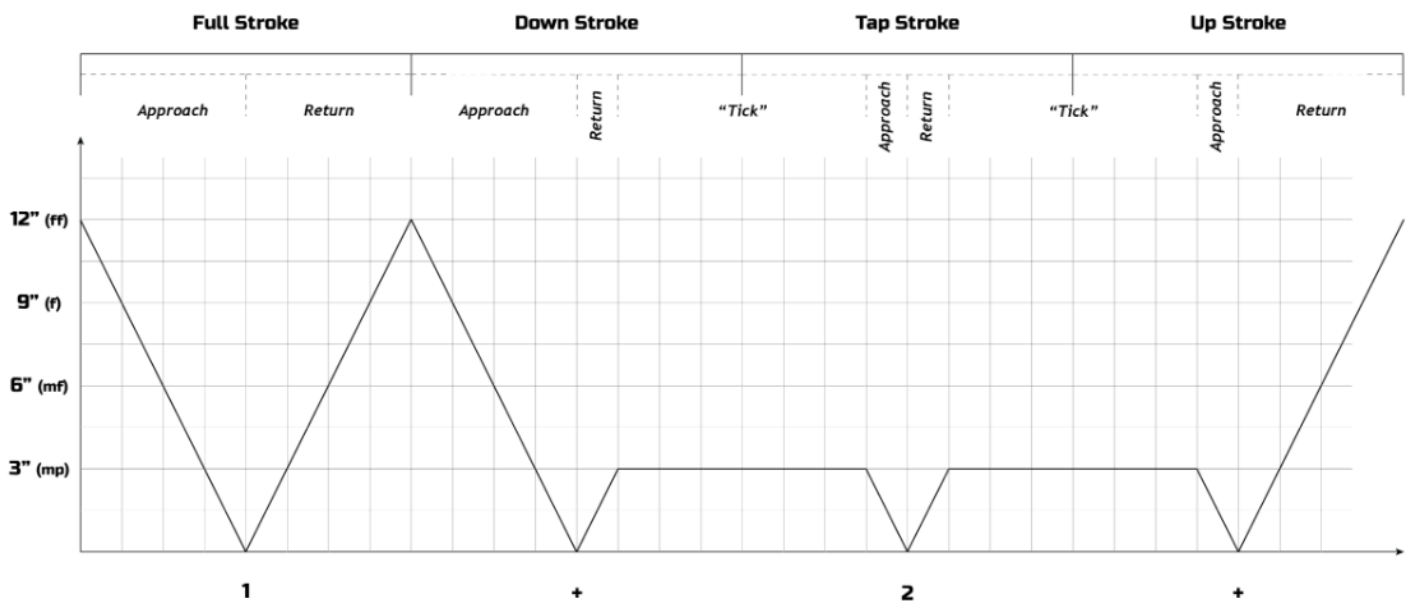
Up Stroke



As we Combine these ideas together, we can string each stroke type together in a simple exercise, simply called "Full Down Tap Up"



To help understand this concept further, here is a graph-like graphic of the exercise F.D.T.U.



Two Mallet Technique

When it comes down to basics, we have to start with two mallets and/or sticks. this will circle back all the way to very basic building blocks, to then further improve your technique to exponential results.

First is a small bullet list of some key words before we further explain the technique, as well as a little dive into 4 mallet technique.

Holding a mallet/stick

- bottom 3rd
- index/thumb
- 3 finger wrap

The Stroke

- Set Position
- Up Position
- Lift

4 Mallet Technique

- inside mallet
- outside mallet
- double verts
- inside strokes
- independant strokes





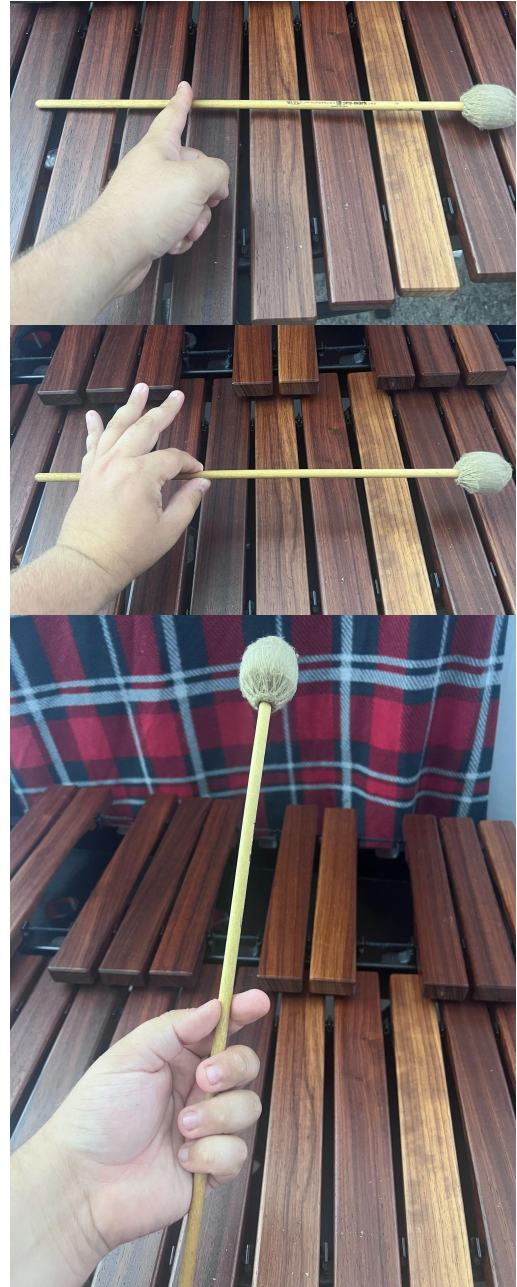
Two Mallets and Sticks

To set up our proper mallet grip, separate the mallet into 3 even parts. Place your index finger on the LOWER THIRD, towards the bottom of the shaft.

Pinch that lower third section with your index finger and your thumb. This will act as your first reference point.

Wrap your bottom three fingers around, if you raise your hand and bring your palm towards your face, this is what it should look like.

All of this, up to this point, does apply to basic drumstick grip. Those of you who play drumset and auxiliary instruments, this information falls in the same line.





Turn your palm back around, as if you are about to strike your instrument. Keep the bottom 3 fingers wrapped around the mallet, and post your index finger out, like a perch almost, helping the mallet rest alongside your index finger.

Make sure not to stretch your index finger along the mallet, rather almost perpendicular from the mallet or stick. Stretching your finger along the mallet can cause a lot of long term wrist injuries, with how we generate our sound.



Setting up your playing position



The picture on the left describes the “set position” of your mallet, while the right picture describes the “up position.” The Up Position is a bit more arbitrary to the picture, as it can be labeled as any dynamic level. For the sake of definition, these pictures showcase the differences of such positions. The Set Position is the “ready to play” as we prepare our mallets over the right notes. As we are counted in for a rep or exercise, we lift our mallets to the Up Position before the rep starts, usually 1 or 2 clicks before the rep. This will depend on the bpm or intensity of the music.

The Lift can be assisted with a breath that will add cohesion to the rep if everyone breathes together. This breath will also match with the intensity of the music.

4 Mallet Technique

Before we explain deeper how the 4 Mallet technique works (Stevens Grip), let us provide pictures on how to set up the 4 mallet grip.

On The left, has pictures that will show you how to set up your inside mallet, on the right, the outside mallet.



To Set up the inside mallet, place the mallet end on the middle of your palm with your hand being left open., let your mallet rest on your index fingers first knuckle from the outside, and place your thumb on top, very similarly to your 2 mallet grip.



To set up the Outside Mallet, place your mallet in between your middle and ring finger. Allow your ring finger and pinky to wrap around the bottom of the mallet, only allow about half an inch of slack to poke out from the bottom, under your pinky finger.



Now that you've decided to set up each mallet separately, put both together!





Now that we've put both together, let's analyze how much utility is involved in this grip.

With 4 mallets, you can change your intervals, to do so, you will use your index finger to basically roll the inside mallet to where you need to move it. Typically your widest interval will be an octave, while the smallest interval you will be will be a 2nd.



As you start with 4 mallet grip, it will seem rather difficult to maintain, the only advice outside of practicing, is to hold 4 mallet grip while doing unfocused practice. Get used to how it feels, and build up your hands dexterity to get used to the grip itself.

Along with the Stroke Types expressed earlier, there are different stroke types in 4 mallet grip that use either one or both of the mallets in one hand.



> **Double Verticals**

> **Inside Mallet Rotation**

> **Independent Strokes**



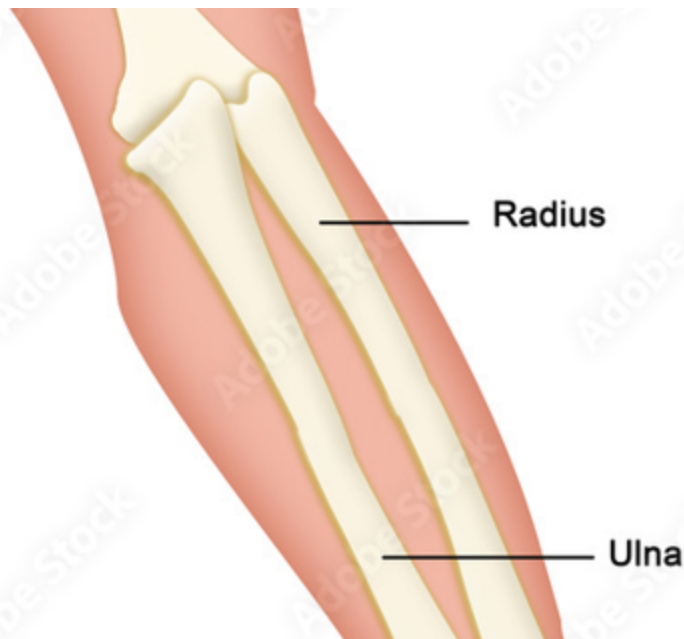
> Double Verticals

Double Verticals involve using your wrist to activate your hands to send both mallets down at the same time, to strike two notes at once. This stroke can also be called “Quad Stops” as this can utilize all 4 mallets (both hands).

On paper, you can see the sticking marked as L or R when involving 4 mallets.

> Independent Strokes

With Independent Strokes, this is when you utilize only 1 mallet within your hand, when holding 4 mallet grip. To grasp onto this idea, you think about your hand being a central point of pivot. There are two bones within your forearm to pay attention to.



As you rotate your wrist TOWARDS yourself, your radius will turn over and cast over your ulna and continue to move clockwise. This is for the inside mallet rotation.

As you go the other way, your radius will go counter clockwise. This is the idea for the other mallet, the outside mallet.

Your rotations from your wrist will help your forearm activate and provide a lot of the body of your sound.



> Inside Mallet Rotations

Inside Mallet Rotation focuses on the inside mallet independent stroke. The force of your stroke will have more weight, and more focus on your inside mallets.

The information from the section before, about independent stroke very much apply, with the added focus onto the inside mallet.

On paper this will show up as Numbers. From left to right, your mallets are labeled as 1, 2, 3 and 4. Your outside mallets are 1 and 4, while the inside mallets are labeled as 2 and 3.



After overviewing a lot of the keyboard technique, we do want to talk about the people who do not play keyboards.

Those who play auxiliary percussion should be rather proficient with the 2 mallet technique. The involvement of miscellaneous instruments within a front ensemble or a full ensemble setting is very important, as it provides flavor for not only the ensemble alone, but it can really be what makes the show come alive. YOUR JOB IS AS IMPORTANT AS ANYONE ELSE'S. The same can apply to the Drumset player.

In addition to the Drumset: It is crucial that the player on the kit understands not only the parts within the front ensemble, but within the battery/drumline as well. Score study is super important for those who tend to pull together front to back timing with the whole ensemble.

For the electronic players, it's very important to know that your rhythms are more locked in with your music. As a very prominent texture within this setting, it's very obvious for a judge or audience member to notice when something is off. It's also very important to know how your software works, whether that's on a malletstation, synth, bass guitar, etc





SIPE FE 2 MALLET EXERCISES



DV - Saints Pit

Politik

Coldplay / arr. Hazel Grace

$\text{♩} = 90$

Bass Guitar

Vibraphone

Marimba

Drumset

Piano

4

B. Guit.

Vib.

Mrm.

D. Set

Pno.

7

B. Guit. Vib. Mrm. D. Set Pno.

This system contains measures 7 and 8. The B. Guit. part features a melodic line with slurs and accents. The Vib. and Mrm. parts play a dense, rhythmic accompaniment of chords. The D. Set part has a rest with a slash and a percentage sign. The Pno. part has a melodic line with slurs and accents.

9

B. Guit. Vib. Mrm. D. Set Pno.

This system contains measures 9 and 10. The B. Guit. part has a melodic line with a double bar line. The Vib. and Mrm. parts continue with their rhythmic accompaniment. The D. Set part has a melodic line with slurs and accents. The Pno. part has a melodic line with slurs and accents, including a *fff* dynamic marking.

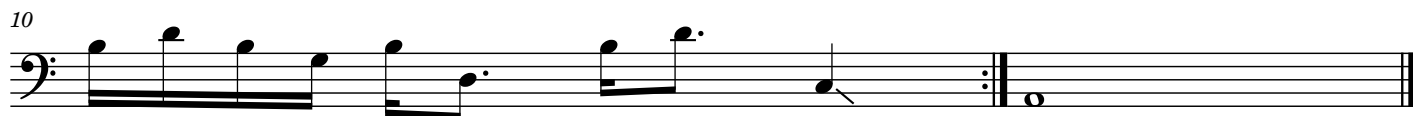
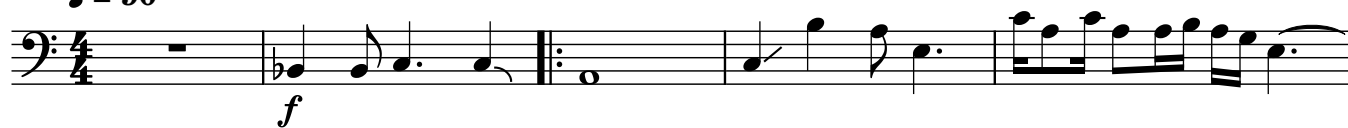
Bass Guitar

DV - Saints Pit

Politik

Coldplay / arr. Hazel Grace

♩ = 90



Vibraphone

DV - Saints Pit

Politik

Coldplay / arr. Hazel Grace

$\text{♩} = 90$

2

f

7

vib

Marimba

DV - Saints Pit

Politik

Coldplay / arr. Hazel Grace

♩ = 90
2

f

This block contains the first six measures of the piece. It begins with a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 90. A dynamic marking of *f* (forte) is placed below the first measure. The notation consists of a single staff with a series of chords, each represented by a vertical line with a horizontal bar across it, indicating simultaneous notes. A repeat sign is present at the beginning of the first measure.

7

v *d* *pp*

This block contains the final four measures of the piece, starting at measure 7. It continues with the same chordal notation as the previous section. The notation ends with a double bar line and a repeat sign. Below the final measure, there are three dynamic markings: *v*, *d*, and *pp*, which likely correspond to specific marimba techniques or dynamics.

Drumset

DV - Saints Pit

Politik

Coldplay / arr. Hazel Grace

♩ = 90

fff *f*

7

fff

Piano

DV - Saints Pit

Politik

Coldplay / arr. Hazel Grace

♩ = 90

2

ff

f

9

Heartbeat

The Midnight
arr. Hazel Grace

$\text{♩} = 125$

Marimba 1

Marimba 2

Xylo/Glock

Vibraphone 1

Vibraphone 2

Mallet Station

Piano

Hi-Hat

Drumset

mp

5

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

mf

f

ff

Musical score for percussion and piano, measures 9-13. The score includes parts for Mrm. 1, Mrm. 2, XyGlo, Vib. 1, Vib. 2, MStat, Pno., and D. Set.

Measures 9-12:

- Mrm. 1:** *mp* (measures 9-11), *f* to *ff* (measure 12)
- Mrm. 2:** *mp* (measures 9-11), *f* to *ff* (measure 12)
- XyGlo:** *f* to *ff* (measures 9-12)
- Vib. 1:** *mf* to *ff* (measures 9-12)
- Vib. 2:** *mf* to *ff* (measures 9-12)
- MStat:** *f* (measure 9), *mf* to *ff* (measures 10-12)
- Pno.:** *mf* (measures 9-12)
- D. Set:** *mf* (measures 9-12)

Measures 13-14:

- Mrm. 1:** *mf* (measures 13-14)
- Mrm. 2:** *mf* (measures 13-14)
- XyGlo:** *mf* (measures 13-14), *f* (measure 13), *mp* (measure 14)
- Vib. 1:** *f* (measures 13-14), *p* (measure 14)
- Vib. 2:** *f* (measures 13-14), *p* (measure 14)
- MStat:** *p* (measures 13-14)
- Pno.:** *mf* (measures 13-14), *mp* (measure 14)
- D. Set:** *p* (measures 13-14), *mp* (measure 14)

15

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

17

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

19

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

f

p

ff

21

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

f

ff

mf

fff

ff

mp

PDD 6

PDD 6

Shot!

Dark, Splsh

26

Mrm. 1 *ff* *mp*

Mrm. 2 *ff* *mp*

XyGlo *ff*

Vib. 1 *ff*

Vib. 2 *ff*

MStat *f*

Pno. *f*

D. Set *ff*

Chai-na

30

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

Socks (Pedal Hi-Hat) *mp*

34

Mrm. 1 *mp* *ff*

Mrm. 2 *mp* *ff*

XyGlo

Vib. 1

Vib. 2

MStat

Pno. *mf* *f* *ff*

D. Set *fff* SHOT

38

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno. *ff*

D. Set *ff*

A Crash

B Crash (Follow Pattern)

A

B

42

Mrm. 1

Mrm. 2

XyGlo

Vib. 1

Vib. 2

MStat

Pno.

D. Set

A B A B Chai-na

The musical score for page 7, measures 42-47, is arranged in a multi-staff format. The top six staves are for Mrm. 1, Mrm. 2, XyGlo, Vib. 1, Vib. 2, and MStat. The seventh staff is for Pno., and the eighth is for D. Set. The D. Set part includes labels A, B, and Chai-na. The score is written in treble clef for the woodwinds and strings, and bass clef for the piano and double bass. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes a complex texture with multiple voices and a fermata. The double bass part includes a rhythmic pattern with accents and a final measure labeled 'Chai-na'.

Heartbeat
Marimba 1

The Midnight
arr. Hazel Grace

♩ = 125 6

f *mp*

12 *f* *ff* *mf* *f*

16 *p*

19 *f* *p* *f* *mf*

25 *ff* *mp*

31 *mp* *ff*

38 3

Detailed description of the musical score: The score is written for a single marimba part in treble clef, 4/4 time, with a tempo of 125. It begins with a 6-measure rest. The first staff (measures 1-11) features a series of eighth-note chords starting with a dynamic of *f*, which gradually decreases to *mp*. The second staff (measures 12-15) continues with eighth-note chords, showing dynamics of *f*, *ff*, *mf*, and *f*. The third staff (measures 16-18) consists of eighth-note chords at a *p* dynamic. The fourth staff (measures 19-24) includes eighth-note chords at *f* and *p*, followed by a 3/4 time signature change and chords at *f* and *mf*. The fifth staff (measures 25-30) starts with a triplet of eighth notes at *ff*, followed by eighth-note chords at *mp*. The sixth staff (measures 31-37) begins with a triplet of eighth notes at *mp*, followed by eighth-note chords that reach *ff*. The seventh staff (measures 38-42) features eighth-note chords, with a final triplet of eighth notes.

Heartbeat
Marimba 2

The Midnight
arr. Hazel Grace

♩ = 125 6

f *mp*

f *ff* *mf* *f*

p *f*

p *f* *mf*

ff *mp*

mp *ff*

mp *ff*

Acrophony 1

The Midnight
arr. Hazel Grace

$\text{♩} = 125$

mf ff

12 *f ff mf f mp mp mf f f f*

19 *ff mf*

26 *ff*

36

45

Heartbeat

Vibraphone 1

The Midnight
arr. Hazel Grace

♩ = 125 $\frac{4}{4}$

mf *ff* *f* *mf* *ff*

12 *f* *p* *mp* *mf* *f* *f* *f*

19 *ff* *mf*

26 *ff* 2

36

45

Heartbeat

Xylophone

The Midnight
arr. Hazel Grace

♩ = 125

The musical score is written on a single staff in 4/4 time. It begins with a tempo marking of ♩ = 125 and a dynamic of *mp*. The first measure contains a whole note chord with a '2' above it. The melody starts in the second measure with a quarter note, followed by a half note, and then a series of chords. Dynamics range from *mp* to *ff*. Measures 13-25 feature a series of chords, with dynamics *p* and *mf*. Measures 26-35 show a melodic line with a dynamic of *f*. Measures 36-44 continue the melodic line with various dynamics. The piece concludes at measure 45 with a final chord.

Heartbeat

Vibraphone 2

The Midnight
arr. Hazel Grace

♩ = 125 $\frac{4}{4}$

12

19

26

36

45

Heartbeat
Piano

The Midnight
arr. Hazel Grace

♩ = 125

The musical score is written for piano in 4/4 time, with a tempo of 125 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-11) features a melody in the treble clef starting with a mezzo-forte (mf) dynamic, and a bass line that begins in measure 5 with a forte (f) dynamic. The second system (measures 12-22) shows a more active treble line with dynamics ranging from mezzo-forte (mf) to fortissimo (ff), and a bass line with piano (p) and mezzo-piano (mp) dynamics. The third system (measures 23-35) includes a treble line with accents and a forte (f) dynamic, and a bass line with triplets and a mezzo-forte (mf) dynamic. The final system (measures 36-39) features a treble line with a fortissimo (ff) dynamic and a bass line with a forte (f) dynamic. The score concludes with a double bar line.

Heartbeat Drumset

The Midnight
arr. Hazel Grace

♩ = 125 Hi-Hat
mp

5 ff

9 mf

13 ff

21 PDD 6 PDD 6 Shot! Dark, Splash
fff ff mp

26 Chai-na
ff

30 Socks (Pedal Hi-Hat)
mp fff SHOT

38 A Crash B Crash (Follow Pattern) A B A B A
ff

45 B Chai-na