



 HYLTON MUSIC DESIGN



NEXT LEVEL



PROGRESSIVE MUSICAL TRAINING
FOR YOUR
MARCHING ENSEMBLE



PERCUSSION
DIRECTOR



How to use this curriculum

NEXT LEVEL is built so that you can use the materials in full or in part with your entire marching band, winds, indoor percussion, and even in sectional and solo practice over multiple seasons and years so that your students progress evenly through their development. This set of exercises is not meant to be played in its entirety, daily. Choose the exercises that will most help your students at their current ability level and slowly challenge them over the course of weeks/months to LEVEL UP!

We all know that our ensembles are only as good as our best and worst players; therefore, this program focuses on the individual's needs and how all students can progress at their own pace, thereby reducing bad habits and maximizing improvement within the ensemble setting.

Why Fundamentals?

- It can be difficult to get students to understand the true importance of fundamentals; they just wanna play the cool stuff without investing much time into their technique. Educators have to get students to understand that fundamentals are the very basis of everything they play and getting better on their instrument is directly related to how well they can perform. ***"The better you get, the more fun you'll have!"***
- Buzz Words:
 - ***"Wanna play cool/difficult music? then you've gotta have great fundamentals."***
 - ***"Great performers can do the easy/boring stuff really really well. That's what gives them the skill to do the really difficult things"***
- Don't worry about your number of players or fitting the instrumentation of the packet, just choose what part(s) will be the best fit for your individual students.
- Use exercises to diagnose and fix technique issues
 - Finding places in your repertoire that the students' can't handle? - fit an exercise to the repertoire skill: tonguing: articulation ex., scalar passages: flexibility or dexterity ex., etc.
 - Want to expand your brass players' range? - work on the flexibility exercises.
- Build your daily fundamentals routine
 - choose 1-2 exercises per category (breathing, long tones, flexibility, articulation/style, chorale).
- Use our exercises as jumping off points
 - once an exercise is learned, change it up or add other techniques to further challenge your students. For instance: change the tempo, add dynamics, change the articulation, try it in a different octave, try it in a different scale, key, or mode, etc.
- When learning new exercises
 - go slow! not just the tempo but also the pace of learning... (phrase by phrase).
 - Give students a minute on their own for each exercise (or even each phrase) before diving in.
 - Go phrase by phrase, paying attention to the more difficult key signatures/skills.
 - You might only do 1 phrase of each exercises that day but you can make better progress going slowly, it's about ***Quality not Quantity.***
- Adapt the material to be more specific to your goals.
 - Change the dynamics of exercises to match your repertoire goals for the day.
 - A specific rhythm
 - a specific scale/chord.

The **Percussion** packet is designed with multiple uses and possibilities in mind. Each warm up can function as a stand alone "lot tune" or as a combined warm-up exercise for winds and percussion. You can also use battery and front ensemble warm-ups separately. With the wide range of techniques covered in the packet you can find the specific and essential skills that you are looking for to level up your percussion ensemble.

Battery:

If performing with the winds or front ensemble, exercises with the same number of measures can be mixed and matched based on what your ensemble needs. You can also take short excerpts of each exercise to focus in on specific techniques and isolate rhythms to enhance timing.

Level 1: All sections play snare part in unison for total understanding of exercises.

Level 2: Tenors/Bass Line play arounds and split parts to develop instrument specific skills.

Level 3: Incorporate various dynamics (i.e. soft playing, crescendo and decrescendo)

Front Ensemble:

The front ensemble portion covers two and four mallet playing, auxiliary timpani, drum set and electronics. There are several options depending on the skill level and size of your group.

Two Mallets

It is important to note that the the levels are not ranking the instruments in order of difficulty but are based on the difficulty of the notes in the exercise. Vibraphone presents many new challenges to the students with the incorporation of the pedal. The exercises written for vibraphone are designed for enhancement that skill. However as your players are leveling up they can play the marimba exercises on vibraphone for more of a challenge.

Level 1: Glockenspiel (beginner level)

Level 2: Vibraphone (intermediate)

Level 3: Marimba (advanced)

Four Mallets

The Marimba and Vibraphone parts for the exercises are intended to develop instrument specific skills. Progressing through the packet will cover all of the necessary building blocks for four mallet technique.

Rack Players

While you can go through the progression of levels with your players, instrument selection should be taken into account for part selections. No need to bring out the entire percussion cabinet just for warm-ups. Feel free to use the instruments you have and play the rhythms written in the exercises.

Level 1 BD/Tamtam (novice)

Level 2 Rack 3 (beginner)

Level 3 Rack 2 (intermediate)

Level 4 Rack 1 (Advanced)

Drumset

The packet is set up to help establish better timing and coordination for your drum set player. Main focus is keeping a steady beat!

Level 1 (beginner) Keep the groove! Simplify them if needed.

Level 2 (intermediate) As written

Level 3 (Advanced) Embellish grooves and improvise fills.

Electronics:

The fastest developing section in the modern front ensemble. These exercises are to serve as a way make the electronics an everyday addition to the ensemble.

Synths

Level 1: Sampler (novice) Intended for players with minimal melodic note reading skills. Develops timing and feel for performing various samples they may encounter during a show. There are three types of samples Short-S Riser-R and Boom-B.

Level 2: Synth 1 (beginner) Focuses on bass clef and parts similar those supporting low end in performance. Can play single notes instead of octaves to start with.

Level 3: Synth 1 w/Samples (intermediate) Introduces multi-tasking, can begin by only playing risers and booms to simulate moments they may perform during the show.

Level 4 Synth 2 RH Only (intermediate/advanced) begins to develop basic piano skills that are similar to what they may perform during the show.

Level 5 Synth 2 Both Hands (advanced)

Level 6 Synth 2 RH Hand Marimba (super advanced) In case you have the synth player who also a skilled pianist that needs a little more challenge.

Samples

We have included three sets of samples. Each sample set includes (4) Short (4) Risers and (4) Booms. Feel free to mix and match the samples from each sound family. Allow the students to select the samples for each exercise. The main goal using samples as part of the warm-up is to make the performers more aware of their responsibilities during the show. It will also give a chance to work the gremlins out of the electronic setup prior to the performance!

Best Practices:

- Don't just play through things and expect to automatically get better - actually work on a specific skill or detail and make a noticeable improvement each day/session.

- Take time to hear individual sections or sub sections playing. There's a LOT going on in every exercise, hearing everything while everyone plays simultaneously is not easy.
- It's better to do small chunks or phrases than long exercises: **Quality not Quantity**
- Have individuals play for the group! Celebrate your students achievement by having them perform for the class and receive praise for their progress.
 - This is a great way to develop confidence amongst all of your performers, no matter their level. Challenge them to play a short excerpt of something for the class, right there on the spot. "it doesn't have to be challenging - just choose something you can perform at a high level and execute!"
 - for less experienced players it might be a simple breathing exercise or single long tone phrase.
- once an exercise has been learned, create variety by adding dynamics, changing articulation patterns, etc. choose techniques that your students need to develop based on the challenges of your repertoire.
- Put exercises "on the move" with - marching in a block, circle drill, across the floors, easy choreography, etc.

Hylton Music Design Sample Score

Percussion Section Essentials

Setup

Even before playing a single note set the foundation with a consistent warm up position. Students should take pride in looking like a pro even before they strike the downbeat. Attention to these details prior to playing will in turn help the students pay more attention to the details of playing.

Typical Battery Setup (left to right) Tenors - Snares - Bass Drums

*Cymbals can either go next to tenors or behind the snares

Try to avoid having all three sections in one straight line. Tenors and Bass drums should be at an angle similar to a concert arc but with the sections in a straight line. Use similar spacing between each player, this will help replicate the spacing they will use while marching. - *Think stick and a fist between each player.*

It is important to keep the focus toward the center of the warm up set. Imagine either an instructor or a conductor being in middle and eye should be directed towards that position. This will help the battery with watching the drum major on the field or creating a better posture for performance during the show. Reminding them to keep heads up will also raise their awareness level for listening, matching player to player and assisting with visual demands on the field.

Metronome

It is highly recommended that the battery works on the warm ups with a metronome. Many of the exercises are written to help strengthen rhythmic timing. The students ability to play rhythms with good timing will improve overall tempo control from the ensemble as well as help clean up any "dirty" moments they may have in the show music. The stronger the entire group is playing in time the more success you will have developing a consistent music ensemble.

For front ensemble I recommend keeping the metronome behind the group so they train their ears to listen back while on the field.

Using the metronome creatively

Once the battery is solid playing with the regular quarter or big beat metronome play around with the subdivision the met. i.e. instead of quarters set it to half notes (or even whole notes!) to help the students achieve the next the level of rhythmic understanding. The alterations will keep the students from being completely reliant on the metronome to keep time for them.

If battery is struggling with certain rhythms in an exercise you can also put more subdivisions through the met (8ths, 16ths, triplets). I would also advise slowing the exercise down so the players can have a better understanding of how individual rhythms line up with the rhythmic subdivisions.

Marking Time

Battery members should mark time while playing warm ups. This allows for deeper connection between feet and hands as they are working through the basics. Doing so should help with better foot timing while marching as well as better rhythmic timing overall.

Pre-Downbeat Routine

Be sure to establish this routine and make sure the students are consistent in performing this prior to striking the first note. They should be in a set position before the count-off starts. Doing so will help get mental focus started prior to the exercise. This should apply for both Battery and Front Ensemble.

Battery

Basic count off would be 8 counts from met or 8 count tap-off from snare.

Default Routine

- First four counts performers focus and subdivide
- beat five start marking time
- beat seven sticks out or up
- beat eight prep stroke for down beat

Front Ensemble

Basic count off would be 8 counts from met or 8 count tap off from single mallet player

Default Routine

- First four counts performers focus and subdivide
- beat five and six mallets come up
- beat seven mallets setup over first notes
- beat eight preparation upstroke for downbeat

These can be altered to be more stylish but the main purpose should be to set the students up for solid attack on the exercise.

If playing exercise multiple times without break players can stay in set position after the last note and use eight counts from the met or tap off before restarting exercise. Be sure the players keep the prep stroke on count eight to solidify the attack.

Timing/Listening

While working through the exercises be sure to establish a listening point for the performers. It normally would be center snare, center marimba or drum set. Given various ensemble setups and levels you can use what will work best for you group. Just be sure that the timing source is in the middle of the ensemble so everything is coming from a central location.

Listening "Games" or Variations

- make metronome only audible to listening point
- having listening point push and pull tempo to force other players to adjust
- have listening point vary dynamics to train awareness beyond tempo

Further considerations and uses of percussion exercises

Battery

The full battery portion should give you a wide variety of exercise to be used over the course of several seasons. Depending on your groups ability you can start simple with a few and then add on as they progress. You can find the technique or skill set that they improvement on and focus on that specific

exercise. The snare drum part throughout the packet could be given to all members of the percussion section to work on improving basic drumming and rhythmic skills which translates to all the various instruments of the section.

Front Ensemble

All the exercises can work as stand along ensemble pieces. The individual parts from each can also be used solo etudes or exercises for improvement any instrument throughout the concert percussion family. The auxiliary parts could be used to work on accessories during concert band for solos/duos and trios. The chorales work will for concert percussion playing as well. They help focus on playing musically as a percussion ensemble.

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How to Practice

It's not WHAT you do as much as HOW you do it. Don't just choose to practice the most difficult exercises, practice the easy ones and make them amazing. Be mindful about how you sound, take time to stop and think both before and after you play a phrase.

Reinforcing great quality and making solid progress on things is much more important than long hours of unfocused practice. Practicing should not be a grueling thing that you hate doing and it should not be a 'once in a while' occurrence. Find a way to love it and incorporate it into your daily routine. Try not to practice for more than 45mins-1hr at a time so that your mind and chops stay "fresh." You can accomplish something in as little as 5 minutes if you are focused and specific.

Practice the SKILLS you need! The exercises are just a means to get there. Don't just practice the exercises because you need to learn them. Focus on the skills they serve, Tone, Flexibility, Style, Range, Articulation, etc. Develop your skills through experimentation.

Have a goal for your practice session. Be focused and specific with what you do and how you do it. For instance:

"I have 10 mins to practice and i've already warmed up. I'll do a 5 minute rewarm (hit the 5 step warmup process) and then I'll spend about 5 minutes working on the "flex 2" exercise to get the accents to pop out easier."

Get in a good warmup everyday! 5-30 mins of fundamentals before you practice repertoire - this can even happen at the beginning of class before rehearsal begins. Technique maintenance (exercises) and repertoire (show music) should be covered and improved upon every day, even if it's only 5-10 mins.

Ways to practice:

- Don't just Play it - Sing it, put it on a pad, rhythm only, pitches only, etc.
- Loop it:
 1. pick a small chunk (as few as 2 notes, as many as 2 measures).
 2. start a met or steady tempo.
 3. play the passage with a few beats of rest in between (i.e play 4 beats, rest 4 beats).
 4. repeat again and again (5 to 50 times) focusing on fine tuning your playing.
- The Practice Cycle
 - identify the problem/goal.
 - Example: "I keep missing the Bb on beat 3 in measure 37."
 - Isolate and solve the issue at a manageable tempo.
 - Pick the smallest chunk of material that you need to fix the issue (could be as little as 1 or 2 notes, as much as a few measures).
 - Example: "I'll play just measure 37 at a much slower tempo, making sure I'll do it correctly each time OR go even slower"
 - for more in depth issues you may need to experiment with different techniques.
 - for example, "I can't get to the high note" isolate just that note, work your way up to it, make it feel comfortable, etc.
 - Once the problem is solved, repeat it several times at least 5 or 10 or 1,000,000 times...

- If you do this repetition work without first fixing the issue, you're simply practicing the wrong way and that will start to solidify the problem.
- Put the segment back into context
 - Example: "I'm going to play the whole phrase now and make sure I still get the Bb in measure 37"

Suggested Practice Materials

- Binder with sheet protectors.
 - NEXT LEVEL sheet music
 - Show Repertoire
 - Mechanical Pencils
- Tonal Energy App for iOS or Android (<http://tonalenergy.com/> \$3.99)
 - Includes metronome.
 - Used for practicing with drones.
 - Used to work on tuning and intonation in the practice room.
 - For examining **just** vs. **equal** temperament.
- Phone/tablet/laptop to record audio/video of yourself.

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Practice Cycle

1. Find the problem
2. Fix it
3. Rep it
4. put it back into context

- Don't just play the same thing the same way and expect a difference. Make a specific change.
- Don't rep bad playing before you've fixed a problem - you'd just be reinforcing bad habits.
- When you're trying to fix a problem - Experiment with different ways of doing it,
- Don't be afraid to fail - that's how we learn!
- Practice singing, wind patterns (no instrument), air and valve, buzzing/leadpipe, etc. before you play it.
- Record yourself and listen back. You might hate it at first - like hearing your own voice over the phone but get to a level where you enjoy hearing yourself!

Learning New Music/exercises

You'll be expected to learn new repertoire on you own to have it ready for camps and rehearsals. Learn new music with the best possible quality so that bad habits are minimized.

- Jumping right into a new exercise or piece of music that is above your level can spur bad habits to creep in (Tension, bad airflow, over articulation, etc.) Simplify your learning process by reducing the difficulty:
 - Listen to it first.
 - Sing it.
 - Air and Valve it.
 - Play it like a Chorale - slowly, lyrically, and connected at a steady tempo.
 - Play it in a comfortable register (lead parts can be learned down an octave).
 - Start with the more lyrical or less demanding sections and work your way into the more technical ones.
- Memorization of exercises will truly help your students progress. Internalizing any type of material, from exercises to repertoire, allows the students to stop looking at the page and concentrate more on the sounds they are hearing and sensations the body is experiencing.
 - many exercises have the same sequence of going down a minor third and back up so once they learn/memorize the 1st half, they already know the 2nd half.

Common Problems

- We tend to get more tense when we perceive a passage as 'difficult.' Notice yourself get tense and relieve the tension - go back to playing the difficult parts air and valve or slow tempo and keep the tension out, then patiently speed it back up or put it back into context.
 - Tension will manifest in the shoulders, hands, neck, etc. and also in the tongue, keep the tongue light and relaxed at ALL times!

- Don't make the same mistake the same way over and over. Try something different. Don't assume that you aren't good enough to master everything or that it will take months for you to improve. The technique of playing a brass instrument is something anyone in good health can master. Approach it as if you've just gotta figure it out, not do the same thing for months on end... Figure out how to play with an amazing tone, Figure out how to slur easily, It's all just coordination, truly, ANYONE can do it with some experimentation! just **FIGURE IT OUT!**
- When you're having trouble with a technique in music (i.e. "the slur in measure 7 is not coming out clearly). Strip away the other things around it to simplify. Take away the style, play with a comfortable dynamic, go slower, etc. Simplify all else in order to just work on that one technique. Once you master the thing begin to add the other parts of the music back in, one by one.

Best Practices (for practicing)

- Before and during your practice session, listen to recordings of great players in order to input their sound into your ears and then reproduce it.
- Before you do an exercise, practice the skill that it addresses. For instance, before doing your flexibility, practice your slurs out of time to get great quality then put it in time on the exercise.
- Choose a good venue where you can properly hear yourself and perform all tasks (including visual) effectively.
- Hit the 5 fundamentals categories in every practice session - It can be done in as little as 5 mins.
- NEVER let your breathing suffer. If you encounter a problem in a phrase the first thing to assess is if your posture and breathing is correct.
- Do wind pattern/air and valve reps often!
 - 1-3 air and valve reps before each time you play a phrase or lick.
- When trying to fix a problem, use experimentation, do it too loud, too soft, too much air, not enough air, lots of tongue arch, not enough arch, etc. This is how we can fine tune our playing and solve technical problems.
 - For instance: *"I'm having trouble slurring from e to g (concert d to f). It just won't come out without tonguing it.* - Well, we know that a higher note needs faster air and that the back of the tongue needs to arch to make the air go faster - so practice wind patterns on e to g arching the tongue too much, then play it... If that doesn't work try a large volume of air... etc. - **Experiment with too much, then not enough then, fine tune it...**
- When "repping" a lick or phrase try it in a "loop."
 - choose a steady tempo and repeat the phrase with 4 or more beats of rest in between.
 - This will help you really focus on fine tuning the phrase.
 - It's only to be done after a phrase has been "fixed." - don't rep bad playing.

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Exercises

Breathing

If you play a wind instrument... air is your fuel for sound. Tank up fully and often. If you play percussion, calm breathing is very important while playing.

Prep for exercises (choose 1-2 from each category):

- Quick Stretch:
 - start with a 2-5 min stretch of the upper body, arms, neck, shoulders, etc.
- Relaxation:
 - "Tension release" - 3...2...1... Squeeze every muscle in your body from your toes to your eyelids while sucking in a tense breath (for approx 10 secs). Then relax every muscle in your body with a calm sigh. Mentally scan your body for any tension and let it go.
 - "big sigh" - just a simple big breath in and calming sigh out, arms up on the inhale, down on the exhale. This is great to check tension at anytime, especially after long exercises or in the middle of rehearsal.
- Expansion (exercises that help expand our usable lung capacity).
 - "Breathe/hold/stretch" - take a full breath in and hold it, keep taking tiny sips as you stretch your upper body for approx. 5-10 seconds. Then big sigh out.
 - "In sip sip, Out push push" - at a slower tempo (72-96bpm) in quarter notes: 1. Full inhale 2. sip 3. sip - 1. full exhale 2. push out 3. push out. Make sure then inhale/exhale is as full as possible then work hard on the sip and push for expansion.
- Flow - these 3 exercises help to visualize the flow of air and can also be used to teach articulation quality.
 - "paper airplane" - take a full breath then flow air slowly and smoothly like gliding a paper airplane. Not hard or the airplane will crash, smooth and steady exhale until you're comfortably empty. Use the arm on the inhale and exhale just like you're throwing the plane.
 - "dart" - take a full breath and flow one quick staccato note exhale. Quick like a dart, stay relaxed, let the abs work to motivate the air. Use the arm on the inhale and exhale just like you're throwing the dart.
 - "bow and arrow" - for big dynamics... take a full breath then release the full amount of air quickly like the arrow. Use the arms on the inhale and exhale just like you're drawing and releasing the bow.
- Other Ideas/Options
 - Show Segments - Choose a short (:10-30 sec) excerpt from your show (probably full ensemble moment) and use it on air/valve or wind pattern on hand.

Breathing Rules for Always:

- Air is always moving (never hold your breath) - no stagnation.
- Air uses momentum from in to out - there should be a quick turn around from in to out with no hesitation or delay.
- Use a full 1 or 2 count breath at all times - (faster tempi need 2 counts, slower tempi need 1 count). Sometimes this will be altered as needed in show repertoire.
- Even if you only have time for 3 good breaths at the beginning of your warmup/practice, DO IT!

Focus points:

- Keep the entire body as relaxed as possible.
- Posture should be tall and open.
- Open oral shape, think AH or OH.
- Very little sound on inhale and exhale, not even a whispered “haaa.” just the sound of the air passing the lips.
- “Breathe to expand, don’t Expand to breathe” - Meaning, don’t move your shoulders or belly on purpose, just focus on the breath and the body will work properly.
- “Quick Turnaround of Air” - don’t slow or stop the air between inhale/exhale.
- “Breathe Low” - like a pitcher filling a glass - from the bottom to the top.

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Breathing 1

countoff 2 times Inhale Exhale Inhale Exhale

0 0 1 2 3 4

2 times In Out In Out In Out In Out

5 6 7 8

Detailed description: This section consists of two staves of music in 4/4 time. The first staff has a countoff at measure 0, followed by measures 1-4. Measures 1 and 3 are marked 'Inhale' and measures 2 and 4 are marked 'Exhale'. A '2 times' box is above measure 1. The second staff continues from measure 5 to 8, with measures 5 and 7 marked 'In' and measures 6 and 8 marked 'Out'. A '2 times' box is above measure 5. Both staves end with repeat signs.

Breathing 2

countoff 2 times In Out In Out In Out In Out In

0 0 1 2 3 4

2 times Out In Out In Out In Out In Out

5 6 7 8 9 10 11 12 13

Detailed description: This section consists of two staves of music in 4/4 time. The first staff has a countoff at measure 0, followed by measures 1-4. Measures 1 and 3 are marked 'In' and measures 2 and 4 are marked 'Out'. A '2 times' box is above measure 1. The second staff continues from measure 5 to 13, with measures 5 and 7 marked 'Out', measures 6 and 8 marked 'In', measures 9 and 11 marked 'Out', and measures 10 and 12 marked 'In'. A '2 times' box is above measure 5. The final measure (13) is marked 'Out' with a fermata. Both staves end with repeat signs.

Breathing 3

countoff In Out In Out In Out In Out In

0 0 1 2 3 4

Out In Out In Out In Out In

5 6 7 8

Out In Out In Out In Out In Out

9 10 11 12 13

Detailed description: This section consists of three staves of music in 4/4 time. The first staff has a countoff at measure 0, followed by measures 1-4. Measures 1 and 3 are marked 'In' and measures 2 and 4 are marked 'Out'. The second staff continues from measure 5 to 8, with measures 5 and 7 marked 'Out', and measures 6 and 8 marked 'In'. The third staff continues from measure 9 to 13, with measures 9 and 11 marked 'Out', and measures 10 and 12 marked 'In'. The final measure (13) is marked 'Out' with a fermata. All staves end with repeat signs.

Long Tones Exercise Notes

Long Tones #1

Battery - play with a variety of dynamics

Rack 1 - written for shaker but use any time keeping percussive instrument

Two Mallets - Focus on full sound quality and good double stops (no flams!)

Four Mallets - Work the wrist rotation to get strong independent strokes

Synth 1- If both hands are too challenging at first learn the RH part only. Once comfortable add LH.

Long Tones #2

Battery- Clearly define two height drumming for the Taps and Accents. i.e. Accent 12" taps 3"

Synth 2 - match articulation and note length with low brass

Long Tones #3

Battery - Double strokes should be stroked out for this exercise

Two Mallets - be sure to have the students strike the center of the bars. Work with a good upstroke to improve mobility around the scales

Four Mallets - Keep hands even with each other for the double vertical strokes.

Rack 1 working on multiple instruments you can substitute concert toms with any membrane based instrument

Rack 3 - concert bass drum should focus on note lengths and muffle short notes after played.

Long Tones #4

Battery - Focus on stroking out the rhythms. Make sure the second note of the double has a little more weight to even out the sound.

Cymbals - be clear with stopping the sizz. choke on beat one of the next bar.

Maximba Two Mallets - Identify the scales being played in the exercise

Synths - Make transitions between half notes smooth and connected.

Drumset - Lock in the coordination of the ride cymbal and the left foot on the high hat.

7/8 Long Tones

Battery - Sticking will turn the strong beats around each measure. Watch connect with feet when the hands switch. Still control the double unless played a fast enough tempo where bouncing the doubles becomes necessary.

Cymbal Line - Divide up hi hat rhythm if you have multiple players and they are comfortable with the part.

Marimba Two Mallets - Keep the rotation strong when switch between double vertical and lateral strokes.

Vibes Two Mallets - Chords are voiced to have comfortable hand positions.

Drumset - Watch the turn arounds in the meter groupings.

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Long Tones #1

NEXT LEVEL - Perc Score

countoff

8-8-16

SnareLine

TenorLine

BassLine (4)

BassLine (5)

Cymbal Line

Glockenspiel

Vibes (2 mall.)

Vibes (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timpani

Bass Guitar

Bass TAB

Drumset

Rack 1

Rack 2

Rack 3

Synth. 1

Synth.

Sample

Crash

Hi Hat

Crash

Shaker

Concert BD

RH

LH

S = Short

R = Riser

B = Boom

3 3 3 3 2 2 2 2

3 3 3 3 3 3 3 3

1 1 1 1

4 4 4 4

4 4 4 4 4 4 4 4

3 3 3 3 2 2 2 2

3 3 3 3 3 3 3 3

1 1 1 1

3

2

3

3

1

1

3

3

5

5

3

0

0

1

2

3

4

5

6

p ————— *f*

Hylton Music Design Sample Score

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Hi Hat

Crash

Hi Hat

1 1 1 1

3 3 3 3 2 2 2 2

3 3 3 3 3 3 3

1 1 1 1

4 4 4 4

3 3 3 3 2 2 2 2

3 3 3 3 3 3 3

4 4 4 4

1 1 1 1

3 4 4 3 3 3 3 3 3 2 2 3 4 4 4

1 1 1 1

7 8 9 10 11 12

f

p

S S S S

Long Tones #2

NEXT LEVEL - Perc Score

countoff

Accent Tap

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

mf

mp

Hi Hat

Sizzle

Sus or China

Concert BD

S

0 0 1 2 3 4 5 6

The score includes the following parts:

- Snare:** Standard drum notation with dynamic markings.
- Tenors:** Drum notation with dynamic markings.
- Bass (4) & Bass (5):** Drum notation for two different bass drum parts.
- Cym.L:** Cymbal notation with dynamic marking *mp*.
- Glock:** Glockenspiel notation.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone notation with fingerings (1-4) and dynamics.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas notation with fingerings and dynamics.
- Timp.:** Timpani notation.
- Bass:** Bass line notation.
- Bass TAB:** Bass guitar tablature with fret numbers (1, 5, 5, 1, 1, 1, 1, 2, 2).
- Dr. Set:** Drum set notation.
- Rack 1, 2, 3:** Rack percussion notation.
- Synth. 1 & Synth. 2:** Synthesizer notation.
- Sampler:** Sampler notation with notes marked 'S'.

Hylton Music Design Sample Score

Long Tones #3

NEXT LEVEL - Perc Score

countoff

Double Strokes

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

S1 S1 S1 S1 S2 S1 S1 S1 S1 S2

0 0 1 2 3 4

Sus with Stick Concert Toms

Tombovine

Concert BD

4 Double Vertical Strokes

R L

R L R L RRL RRL R L R L RRL RRL R L R L R L R L RRL RRL RRL RRL R R R R R R R R R RRL RRL RRL RRL

R L R L RRL RRL R L R L RRL RRL R R R R R R R R R RRL RRL RRL RRL

R L R L RRL RRL R L R L RRL RRL R R R R R R R R R RRL RRL RRL RRL

R L R L RRL RRL R L R L RRL RRL R R R R R R R R R RRL RRL RRL RRL

1 - 1 5 - 1 - 3 - 1 - 3 - 1 - 1 4 - 1 - 3 - 3 - 3

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash Choke

Sizzle

Short/muffled

S1 S1 S1 S1 S2 S1 S1 S1 S1 S2 S1 S1

5 6 7 8 9

Long Tones #4

NEXT LEVEL - Perc Score

countoff

A/B

Snare

Tenors

Bass (4)

Bass (5)

Hi Hat

Sizz choke

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Double Vertical Strokes

Timp.

Bass

Bass TAB

Dr.Set

Woodblock/Frame Block

Rack 1

Triangle

Rack 2

BD Tam tam

Rack 3

mp

Synth. 1

Synth. 2

B S S B S S

Sampler

0 0 1 2 3 4

The score includes the following parts:

- Snare:** Four staves with rhythmic patterns and dynamics markings (L, R).
- Tenors:** Four staves with rhythmic patterns and dynamics markings (L, R).
- Bass (4):** Four staves with rhythmic patterns and dynamics markings (L, R).
- Bass (5):** Four staves with rhythmic patterns and dynamics markings (L, R).
- Cym.L:** Four staves with rhythmic patterns and dynamics markings (L, R).
- Glock:** Four staves with melodic lines.
- Vib. (2 mall.):** Four staves with melodic lines.
- Vib. (4 mall.):** Four staves with melodic lines.
- Mar. (2 mall.):** Four staves with melodic lines.
- Mar. (4 mall.):** Four staves with melodic lines.
- Timp.:** Four staves with melodic lines.
- Bass:** Four staves with melodic lines.
- Bass TAB:** Four staves with guitar-style notation (1, 2, 3).
- Dr.Set:** Four staves with rhythmic patterns.
- Rack 1:** Four staves with rhythmic patterns.
- Rack 2:** Four staves with rhythmic patterns.
- Rack 3:** Four staves with rhythmic patterns.
- Synth. 1:** Four staves with melodic lines.
- Synth. 2:** Four staves with melodic lines.
- Sampler:** Four staves with notes labeled S, B, and diamond symbols.

Hylton Music Design Sample Score

NEXT LEVEL - Perc Score

The score includes the following parts:

- Snare:** Drum notation with L/R markings.
- Tenors:** Drum notation with L/R markings.
- Bass (4) & Bass (5):** Drum notation with L/R markings.
- Cym.L:** Drum notation with 'Hi Hat' and 'Sizz choke' markings.
- Glock:** Melodic line in treble clef.
- Vib. (2 mall.) & Vib. (4 mall.):** Melodic lines in treble clef.
- Mar. (2 mall.) & Mar. (4 mall.):** Melodic lines in treble clef.
- Timp.:** Melodic line in bass clef.
- Bass:** Melodic line in bass clef.
- Bass TAB:** Bass guitar tablature with fret numbers (1, 3, 1, 3, 3, 3, 3, 1, 1, 3, 3, 1).
- Dr.Set, Rack 1, Rack 2, Rack 3:** Drum notation for various rack instruments.
- Synth. 1 & Synth. 2:** Melodic lines in treble and bass clefs.
- Sampler:** A line with notes labeled S, S, R, B.

Hylton Music Design Sample Score

7/8 Long Tones

NEXT LEVEL - Perc Score

♩ = 120 - 180

7/8 Accent Taps and Diddles

The score is for a 7/8 time signature piece. It includes the following parts and annotations:

- Snare:** 7/8 Accent Taps and Diddles (RLRLRLRLRLRLRLRL)
- Tenors:** 7/8 Accent Taps and Diddles (RLRLRLRLRLRLRLRL)
- Bass (4):** 7/8 Accent Taps and Diddles (RLRLRLRLRLRLRLRL)
- Bass (5):** 7/8 Accent Taps and Diddles (RLRLRLRLRLRLRLRL)
- Cym.L:** Hi Hat, Crash, Hi Hat
- Glock.:** Melodic line with accidentals
- Vib. (2 mall.):** Melodic line with accidentals
- Vib. (4 mall.):** Melodic line with accidentals
- Mar. (2 mall.):** Melodic line with accidentals
- Mar. (4 mall.):** Melodic line with accidentals
- Timp.:** Melodic line with accidentals
- Bass:** Melodic line with accidentals
- Bass TAB:** 3-3-2-2-2 | 3-3-3-3-3-3 | 2-2-2-1-1-1
- Dr.Set:** Lowbell, Woodblock
- Rack 1:** mp Concert BD
- Rack 2:** mp Concert BD
- Rack 3:** mp Concert BD
- Synth. 1:** LH RH LH RH LH RH LH RH
- Synth.:** S1 S2 S1 S2 S1 S2 S1 B S1 S2 S1 S2
- Samps:** 0 0 1 2 3

Hylton Music Design Sample Score

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash

Hi Hat

LH RH

S1 S2 S1 B S1 S2 S1 S2 S2 S1 S2 B S1 S2 S1 S2

4 5 6 7

The score is a multi-staff arrangement for a percussion ensemble. It includes staves for Snare, Tenors, Bass (4), Bass (5), Cym.L, Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, Bass TAB, Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The percussion parts feature rhythmic patterns with right (R) and left (L) hand indicators. The Bass TAB part shows fret numbers (e.g., 2, 1, 5, 4). The Sampler part uses a sequence of notes labeled S1, S2, and B. The score is marked with measures 4, 5, 6, and 7.



Flow Studies

NEXT LEVEL - Perc Score

♩ = 88-108

Paradiddle Builder

The score is for a percussion ensemble and includes the following parts:

- Snare:** Features a 'Paradiddle Builder' pattern with rhythmic notation and 'R'/'L' markings.
- Tenors:** Similar to Snare, with 'Paradiddle Builder' and 'R'/'L' markings.
- Bass (4) & Bass (5):** Both parts feature 'Paradiddle Builder' patterns.
- Cym.L:** Includes 'Hi Hat' and 'Sizzle' markings.
- Glock.:** Standard melodic notation.
- Vib. (2 mall.) & Vib. (4 mall.):** Includes '3rd's' markings.
- Mar. (2 mall.) & Mar. (4 mall.):** Includes 'L R' and 'R L' markings.
- Timp.:** Standard melodic notation.
- Bass & Bass TAB:** Includes rhythmic notation and '3' markings.
- Dr.Set:** Standard melodic notation.
- Rack 1:** Includes 'Triangle' and 'Sus. Cym.' markings.
- Rack 2 & Rack 3:** Includes 'Conc. BD' and 'mf' markings.
- Synth.1 & Synth.:** Includes 'mf' markings.
- Sample:** Includes 'S' markings.

The score includes the following parts:

- Snare:** Rhythmic patterns with stick marks and dynamics.
- Tenors:** Rhythmic patterns with stick marks and dynamics.
- Bass (4) & Bass (5):** Rhythmic patterns with stick marks and dynamics.
- Cym.L:** Includes Hi Hat and Crash patterns.
- Glock:** Melodic line with notes and rests.
- Vib. (2 mall.):** Vibraphone part with 5th's and 3rd's.
- Vib. (4 mall.):** Vibraphone part with chords.
- Mar. (2 mall.):** Maracas part with R L patterns.
- Mar. (4 mall.):** Maracas part with 4 3 and 1 patterns.
- Timp:** Timpani part with notes and rests.
- Bass:** Bass line with notes and rests.
- Bass TAB:** Bass guitar tablature with numbers 1, 3, and 4.
- Dr.Set:** Drum set part with stick marks.
- Rack 1, 2, 3:** Rack tom parts with dynamics like mf and p.
- Sus. Cym.:** Suspended cymbal part with dynamics like mf and p.
- Synth. 1 & 2:** Two synth parts with notes and rests.
- Sampler:** Sampler part with notes and rests.

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Sizzle

Sizzle

Hi Hat

6th's

R L

3 4

1 2

Sus. Cym.

mf

p

mf

S

S

19 20 21 22 23 24 25 26 27



The score includes the following parts:

- Snare:** Rhythmic patterns with accents and triplets.
- Tenors:** Rhythmic patterns with accents and triplets.
- Bass (4) & Bass (5):** Rhythmic patterns with accents and triplets.
- Cym.L:** Cymbal line with accents.
- Glock:** Glockenspiel line.
- Vib. (2 mall.):** Vibraphone (2 mallets) line with 5th's.
- Vib. (4 mall.):** Vibraphone (4 mallets) line.
- Mar. (2 mall.):** Maracas (2 mallets) line with triplets.
- Mar. (4 mall.):** Maracas (4 mallets) line with triplets.
- Timp:** Timpani line with triplets.
- Bass:** Bass line.
- Bass TAB:** Bass guitar tablature.
- Dr.Set:** Drum set line with triplets.
- Rack 1:** Rack 1 line.
- Rack 2:** Rack 2 line with dynamics *mf*, *p*, and *mf*.
- Rack 3:** Rack 3 line.
- Synth. 1:** Synth 1 line.
- Synth. 2:** Synth 2 line with notes *S* and *S*.
- Sampler:** Sampler line.

Flexibility 1

NEXT LEVEL - Perc Score

The score is for a percussion ensemble and includes the following parts:

- Snare:** Features a continuous 'Diddles' pattern with rhythmic notation.
- Tenors:** Features a continuous 'Diddles' pattern with rhythmic notation.
- Bass (4) & Bass (5):** Both feature 'Diddles' patterns with rhythmic notation.
- Cym.L:** Includes a 'Hi Hat' section with rhythmic notation.
- Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.):** These parts feature melodic lines with fingerings (1, 2, 3, 4) and articulation marks.
- Timp.:** Features a melodic line with fingerings (1, 2, 3, 4).
- Bass:** Features a melodic line with fingerings (3, 1, 3, 2, 2, 5, 2).
- Bass TAB:** Features a melodic line with fingerings (3, 1, 3, 2, 2, 5, 2).
- Dr.Set:** Features a 'Shaker' pattern with rhythmic notation.
- Rack 1:** Features a 'Shaker' pattern with rhythmic notation.
- Rack 2:** Features 'BD Tam BD' and 'Sus. Cym' with dynamics *p* and *mf*.
- Rack 3:** Features 'BD Tam BD' and 'Sus. Cym' with dynamics *p* and *mf*.
- Synth. 1 & Synth. 2:** Feature melodic lines with fingerings (1, 2, 3, 4).
- Sampler:** Features a sequence of notes labeled S, S, S, B, S, S, S, B.



Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Hi Hat

Crash

Hi Hat

f BD + Tam

p BD

mf

p *mf*

S B S B S B

9 10 11 12

Flexibility 2A Major

NEXT LEVEL - Perc Score

The score is a multi-staff percussion arrangement. The top section includes Snare, Tenors, Bass (4), Bass (5), and Cym.L. The middle section includes Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The score features various rhythmic patterns, including triplets and sixteenth notes, with specific stroke notations like 'Single Strokes' and 'Crash Hi Hat'. The Sampler part at the bottom has a sequence of notes labeled S1, S2, S1, S2, S1.



NEXT LEVEL - Perc Score

The score is arranged in a multi-staff format. The top section includes:

- Snare:** Drum notation with rhythmic patterns and triplet markings.
- Tenors:** Drum notation with rhythmic patterns and triplet markings.
- Bass (4) & Bass (5):** Drum notation with rhythmic patterns and triplet markings.
- Cym.L:** Cymbal notation with rhythmic patterns.
- Glock:** Glockenspiel notation in treble clef.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone notation in treble clef.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas notation in treble clef.
- Timp.:** Timpani notation in bass clef.
- Bass:** Bass line in bass clef.
- Bass TAB:** Bass guitar tablature with fret numbers (0, 5, 0).
- Dr.Set:** Drum set notation with rhythmic patterns.
- Rack 1, 2, 3:** Rack percussion notation with specific instrument assignments like 'BD + Tam' and 'Concert BD'.
- Synth. 1 & 2:** Synthesizer notation in treble and bass clefs.
- Sampler:** Sampler notation with notes labeled B, S1, S2 and measure numbers 5-9.

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash Hi Hat

Crash Hi Hat

BD + Tam Concert BD

S1 S2 S1 S2 S1 B S1 S2

22 23 24 25



NEXT LEVEL - Perc Score

The score is a multi-staff percussion arrangement. It includes parts for Snare, Tenors, Bass (4 and 5), Cym.L, Glock., Vib. (2 and 4 mall.), Mar. (2 and 4 mall.), Timp., Bass, Bass TAB, Dr.Set, Rack 1, 2, and 3, Synth. 1 and 2, and Sampler. The notation features various rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. Dynamics like *p* and *f* are used. A large blue watermark 'Hylton Music Design Samplescore' is overlaid diagonally across the page.

Flexibility 2B Minor

NEXT LEVEL - Perc Score

The score is a multi-staff percussion arrangement. It includes:

- Snare:** Features 'Single Strokes' with rhythmic patterns like R L R L RLRL RLRL and triplet markings.
- Tenors:** Similar to Snare, with 'Single Strokes' and rhythmic notation.
- Bass (4) & Bass (5):** Includes 'Crash' and 'Hi Hat' patterns, with 'Crash Hi Hat' noted in the Bass (5) part.
- Cym.L:** Cymbal line with various rhythmic patterns.
- Glock.:** Glockenspiel part with melodic lines.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone parts with melodic and harmonic lines.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas parts with complex rhythmic patterns and fingerings (1, 2, 3, 4, 6).
- Timp.:** Timpani part with rhythmic patterns.
- Bass & Bass TAB:** Bass line and guitar tablature with fret numbers (1, 1, 1).
- Dr.Set:** Drum set part with 'Concert BD' (Concert Bass Drum) and various rhythmic patterns.
- Rack 1, 2, 3:** Rack toms with patterns and accents.
- Synth. 1 & Synth. 2:** Synthesizer parts with melodic lines.
- Sampler:** Sampler part with notes labeled S1 and S2.

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash Hi Hat

Crash Hi Hat

Crash Hi Hat

B

S1

S2

5

6

7

8

9

The score is arranged in a multi-staff format. The top section includes Snare, Tenors, Bass (4), Bass (5), and Cym.L. The middle section includes Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The score is marked with measures 10, 11, 12, and 13. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

Flexibility 3

NEXT LEVEL - Perc Score

Timing and Taps

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

LH ONLY

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

S S S S S S S S

0 0 1 2 3 4

Snare

Tenors

Bass (4)

Bass (5)
Hi Hat

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)
LH ONLY R L R L R L R L R L R L R L R L R L R L R L R LH ONLY

Mar. (4 mall.)

Timp.

Bass

Bass TAB
5 5 2 2 2 2 5 5 5 5 2 5 5 4 4 1 1 1 1

Dr.Set
R L R L R L R L R

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler
S S S S S S S S S S S

Hylton Music Design Sample Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

The score is arranged in a multi-staff format. The top section includes Snare, Tenors, Bass (4), Bass (5), and Cym.L. The middle section includes Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The score features complex rhythmic patterns with many triplets and specific instrument techniques like 'Crash', 'Hi Hat', 'Shaker', 'Tambourine', and 'Concert BD'. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

The score is arranged in a multi-staff format. The top section includes:

- Snare:** Features a complex rhythmic pattern with triplets and accents, including a 'Crash' effect.
- Tenors:** Similar to the snare, with rhythmic patterns and accents.
- Bass (4) & Bass (5):** Provide a steady bass line with triplets and accents. The Bass (5) part includes 'Crash' and 'Hi Hat' markings.
- Cym.L:** Cymbal line with occasional accents.
- Glock:** Glockenspiel part with melodic lines.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone parts with melodic lines and triplets.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas parts with rhythmic patterns and triplets.
- Timp:** Timpani part with a simple melodic line.
- Bass:** Standard bass line.
- Bass TAB:** Bass guitar tablature with fret numbers (4, 1, 4, 4, 3, 5, 3, 5, 3, 5, 3, 5, 3, 3).
- Dr.Set:** Drum set part with rhythmic patterns and triplets.
- Rack 1, 2, 3:** Rack tom parts with rhythmic patterns and triplets.
- Synth. 1 & 2:** Synthesizer parts with melodic lines.
- Sampler:** Sampler part with rhythmic patterns.

The score spans measures 11 to 16. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

The score is divided into four measures (22-25). The percussion parts include:

- Snare:** Features a complex rhythmic pattern with triplets and sixteenth notes, including hand indicators (R, L) and accents.
- Tenors:** Similar to the snare, with triplet patterns and hand indicators.
- Bass (4) & Bass (5):** Play a steady eighth-note pattern with triplet accents.
- Cym.L:** Includes specific effects like 'Hi Hat' and 'Crash' in measures 22, 23, and 25.
- Glock:** Plays a melodic line with a key signature change to B-flat major in measure 24.
- Vib. (2 mall.) & Vib. (4 mall.):** Play melodic lines with triplets and various articulations.
- Mar. (2 mall.) & Mar. (4 mall.):** Play melodic lines with triplets.
- Timp.:** Provides a steady accompaniment.
- Bass & Bass TAB:** The bass line is simple, while the TAB shows fret numbers (5, 2, 5, 2, 5, 5, 1, 3).
- Dr. Set:** Features a consistent eighth-note pattern with triplet accents.
- Rack 1, 2, & 3:** Rack 1 has a triplet pattern; Rack 2 and 3 have 'x' marks indicating specific drum sounds.
- Synth. 1 & 2:** Play melodic lines with a key signature change to B-flat major in measure 24.
- Sampler:** Remains silent throughout the score.

22

23

24

25



The score is a multi-staff percussion arrangement for 'NEXT LEVEL'. It includes the following parts:

- Snare:** Features a complex rhythmic pattern with triplets and accents.
- Tenors:** Similar to the snare, with triplet-based patterns.
- Bass (4) & Bass (5):** Provide a low-end rhythmic foundation with accents.
- Cym.L:** Includes cues for Hi Hat, Crash, and Hi Hat.
- Glock.:** Features a melodic line with a key signature change.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone parts with triplet patterns.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas parts with triplet patterns.
- Timp.:** Timpani part with sustained notes.
- Bass & Bass TAB:** Bass line and guitar tablature for a bass guitar.
- Dr.Set:** Drum set part with triplet patterns.
- Rack 1, 2, 3:** Rack tom parts with triplet patterns.
- Synth. 1 & 2:** Two synth parts with melodic and harmonic lines.
- Sampler:** A sampler part with rests.

Hylton Music Design Sample Score

Flexibility 5

Timing and Taps #2

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Interval Spreading

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Hi Hat

Crash Choke

Cowbell

Tambourine

muffled Concert BD

S S S S S S

0 0 1 2 3 4

NEXT LEVEL - Perc Score

The musical score is arranged in a multi-stem format. The top section includes:

- Snare**: Rhythmic patterns with R/L notation and dynamics like *mp*.
- Tenors**: Similar rhythmic patterns with R/L notation and dynamics like *mp*.
- Bass (4)** and **Bass (5)**: Bass drum patterns with R/L notation and dynamics like *mp*.
- Cym.L**: Includes **Hi Hat** and **Crash Choke** patterns with dynamics like *mp*.
- Glock.**: Glockenspiel melody.
- Vib. (2 mall.)** and **Vib. (4 mall.)**: Vibraphone parts with 3 and 4 mallet notations.
- Mar. (2 mall.)** and **Mar. (4 mall.)**: Maracas parts with 3 and 4 mallet notations.
- Timp.**: Timpani part.
- Bass**: Bass line.
- Bass TAB**: Bass guitar tablature.
- Dr.Set**: Drum set patterns.
- Rack 1**, **Rack 2**, and **Rack 3**: Rack percussion parts, with **BD + Tam tam** noted for Rack 2 and Rack 3.
- Synth. 1** and **Synth. 2**: Synthesizer parts.
- Sampler**: Sampler part with notes B, S, and 5-9.

Dexterity: F Major

NEXT LEVEL - Perc Score

The score is a detailed percussion arrangement for a track titled 'Dexterity: F Major'. It is specifically a 'Perc Score' for a 'NEXT LEVEL' performance. The score is written for a variety of instruments, including:

- Snare:** Features a complex rhythmic pattern with 'Flam Accent' markings and triplet rhythms.
- Tenors:** Similar to the snare, with 'Flam Accent' and triplet patterns.
- Bass (4) & Bass (5):** Both parts play a consistent triplet-based pattern.
- Cym.L:** Provides a steady, rhythmic accompaniment.
- Glock., Vib. (2 mall.), Vib. (4 mall.):** These instruments provide melodic and harmonic support with specific rhythmic phrasing.
- Mar. (2 mall.) & Mar. (4 mall.):** The maracas parts are highly rhythmic, featuring intricate triplet patterns.
- Timp., Bass, Bass TAB:** The timpani and bass parts provide a solid harmonic and rhythmic foundation. The bass TAB includes fret numbers (e.g., 1-3, 1-3, 1-5, 0, 1-1, 5-3, 1-1, 1-1, 1-1).
- Dr.Set:** Includes parts for Shaker, Woodblock, and Concert BD, all playing rhythmic patterns.
- Synth. 1 & Synth. 2:** These parts provide melodic lines, often mirroring the rhythmic motifs of the percussion.
- Sampler:** A sequence of notes (S, S, S, B) corresponding to the measures.

Dexterity: Bb Major

NEXT LEVEL - Perc Score

The score is a comprehensive percussion arrangement for the track 'Dexterity: Bb Major'. It features a variety of instruments including Snare, Tenors, Bass (4), Bass (5), Cym.L, Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, Bass TAB, Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The score is characterized by intricate rhythmic patterns, including numerous triplets and sixteenth-note runs. Key performance instructions include 'Flam Drags' for the Snare and Tenors, 'Tap' and 'Zing' for the Bass parts, and 'Tambourine' for the Dr.Set. The Sampler part includes a sequence of notes labeled S, S, S, B. The score is presented in a standard musical notation format with a key signature of two flats (Bb Major).

Dexterity: Eb Major

NEXT LEVEL - Perc Score

The score is a detailed percussion arrangement for a piece titled 'Dexterity: Eb Major'. It spans 12 measures. The instruments and parts include:

- Snare:** Complex rhythmic patterns with triplets and dynamic markings.
- Tenors:** Similar to snare, with intricate triplet-based rhythms.
- Bass (4) & Bass (5):** Bass lines with triplets and specific effects like 'Crash' and 'Hi Hat'.
- Cym.L:** Cymbal line with 'Sizzle' and 'Crash' effects.
- Glock., Vib. (2 mall.), Vib. (4 mall.):** Vibraphone parts with melodic and harmonic lines.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas parts with rhythmic patterns.
- Timp.:** Timpani part with rhythmic accompaniment.
- Bass & Bass TAB:** Bass line and guitar tablature for electric bass.
- Dr.Set:** Drum set part with 'Concert Snare' and 'Triangle'.
- Rack 1, 2, 3:** Rack parts including 'Concert TD'.
- Synth. 1 & 2:** Synthesizer parts with melodic lines.
- Sampler:** A sampler part with notes labeled 'S' and 'B'.

Dexterity: F Chromatic

NEXT LEVEL - Perc Score

Hyton Music Design Samples

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Sizzle

Crash

Concert SD

Woodrock

Concert BD

S1 S2 S1 S2 S1 S2 S1 S2 S1

0 0 1 2 3 4 5

Dexterity: Bb Chromatic

NEXT LEVEL - Perc Score

The score is a complex percussion arrangement for a variety of instruments. It features a consistent rhythmic pattern of eighth-note triplets across most parts. The instruments and their specific parts include:

- Snare:** Features a triplet-based eighth-note pattern with dynamic markings (>).
- Tenors:** Similar triplet-based eighth-note pattern.
- Bass (4) & Bass (5):** Play a dense, continuous triplet-based eighth-note pattern. The Bass (5) part includes a 'Sizzle' effect.
- Cym.L:** Features a triplet-based eighth-note pattern.
- Glock., Vib. (2 mall.), Vib. (4 mall.):** Play a chromatic eighth-note line in the right hand and a bass line in the left hand.
- Mar. (2 mall.) & Mar. (4 mall.):** Play a chromatic eighth-note line in the right hand and a bass line in the left hand.
- Timp.:** Features a triplet-based eighth-note pattern.
- Bass:** Features a chromatic eighth-note line.
- Bass TAB:** Provides fret numbers for the bass line: 2-4-4-2, 2-5-5-3, 3-5-5-2, 2-4-4-1, 1-4-2.
- Dr.Set:** Features a triplet-based eighth-note pattern.
- Rack 1:** Features a triplet-based eighth-note pattern.
- Rack 2:** Features a triplet-based eighth-note pattern.
- Rack 3:** Features a triplet-based eighth-note pattern.
- Synth. 1 & Synth. 2:** Play a chromatic eighth-note line.
- Sampler:** Features a triplet-based eighth-note pattern.



The musical score is arranged in a vertical stack of staves. The top section includes Snare, Tenors, Bass (4), Bass (5), and Cym.L. The middle section includes Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The Sampler part includes sample names S2, S1, and S2, and sample numbers 6, 7, and 8. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

Articulation Exercise Notes

Articulation #1

Battery - The sticking in the timing exercises is crucial. Each check pattern is simply remove one hand or the other from the equation. Keep the 16th note subdivision in mind throughout.

Articulation #2

Battery - Same idea applies to this exercise as with Articulation #1 watch sticking and removal of hands during rests.

Four Mallet- center yourself behind the hands to help with note accuracy.
Strong wrist turn is needed for the smaller intervals.

Articulation #3

Battery- make sure rhythms are played with even volume as well as steady timing.

Cymbals - use the rest before the crashes to prep for the crash.

Mallets - Be sure to breath and subdivide in the quarter rests

Synth - try to match the staccato articulation with the Winds

7/8 Articulation #1

Battery - If flams are too challenging at first remove them and focus on the accents. Slowly add the different flam rudiments in as you are ready.

7/8 Articulation #2

Battery - keep unaccented singles even. If singles are not keeping in time have them play rh only for the 16th notes to feel the pulse.

Cymbals - work to get the sizzle duration to match the dotted quarter space. It should cut off on beat one of the next measure.

Mallets - work on having good upstrokes to get the mallets into position for the next set of notes.

Hylton Music Design Sample Score

Articulation 1

NEXT LEVEL - Perc Score

Single Note Timing

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash

Hi Hat

Crash

Hi Hat

Independent Hands

Woodblock

Concert BD

Sus. Cym

mp

S1 S2 S1 S2 S1 S1 S2 S2 S1

0 0 1 2 3 4

NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

mf *mp*

B S2 S1 S2 S1

5 6 7

Articulation 2

NEXT LEVEL - Perc Score

Two Note Timing

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash Hi Hat Sizzle Hi Hat Crash Hi Hat Sizzle Hi Hat

Sus. w/stick Splash Sus. Bell Sus. w/stick

S1 S2 S2 S1 S1 S2 S2 S1 S2 S2 S1 S1 S2 S2

0 0 1 2 3 4

The score includes the following parts:

- Snare:** Rhythmic patterns with 'R' and 'L' notation.
- Tenors:** Rhythmic patterns with 'R' and 'L' notation.
- Bass (4) & Bass (5):** Drum patterns with 'R' and 'L' notation.
- Cym.L:** Cymbal patterns.
- Glock:** Glockenspiel melody.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone parts.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas parts.
- Timp.:** Timpani part.
- Bass:** Bass line.
- Bass TAB:** Bass guitar tablature with fret numbers (1, 3, 4, 1, 3, 4, 1, 3, 5, 1, 3, 5, 3).
- Dr.Set:** Drum set part.
- Rack 1, 2, 3:** Rack tom parts.
- Synth. 1 & Synth. 2:** Synthesizer parts.
- Sampler:** Sampler part with notes labeled S1, S2 and measure numbers 5, 6, 7, 8.

Hylton Music Design Sample Score

Articulation 3

NEXT LEVEL - Perc Score

Three Note Timing

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Crash Hi Hat Sizzle Hi Hat Crash Hi Hat Hi Hat

Woodblock R L R R L R

Tom/Tomline

Concert BD

S1 S1 S1 S2 S1 S2

0 0 1 2 3 4



NEXT LEVEL - Perc Score

Snare

Tenors

Bass (4)

Bass (5)

Crash Hi Hat Sizzle Hi Hat Crash Hi Hat

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

5 6 7 8 9

The score includes the following parts:

- Snare:** Rhythmic patterns with stick indicators (R/L).
- Tenors:** Rhythmic patterns with stick indicators (R/L).
- Bass (4) & Bass (5):** Double bass patterns with stick indicators (R/L).
- Cym.L:** Cymbal patterns with stick indicators (X).
- Glock:** Glockenspiel melodic line.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone melodic lines with fingerings.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas melodic lines with fingerings.
- Timp:** Timpani melodic line.
- Bass:** Bass line.
- Bass TAB:** Bass guitar tablature with fret numbers.
- Dr.Set:** Drum set patterns with stick indicators (R/L).
- Rack 1, 2, 3:** Rack tom patterns, including a "muffled" section.
- Synth. 1 & Synth. 2:** Synthesizer parts.
- Sampler:** Sampler triggers labeled S1 and S2.



The score includes the following parts:

- Snare:** Rhythmic patterns with R/L notation.
- Tenors:** Rhythmic patterns with R/L notation.
- Bass (4) & Bass (5):** Rhythmic patterns with R/L notation. Includes effects like Sizzle, Hi Hat, and Crash.
- Cym.L:** Cymbal line.
- Glock:** Glockenspiel line.
- Vib. (2 mall.) & Vib. (4 mall.):** Vibraphone lines with fingerings.
- Mar. (2 mall.) & Mar. (4 mall.):** Maracas lines with fingerings.
- Timp:** Timpani line.
- Bass & Bass TAB:** Bass line and guitar tablature.
- Dr. Set:** Drum set patterns.
- Rack 1, 2, 3:** Rack tom patterns. Rack 3 includes a "muffled" instruction.
- Synth. 1 & Synth. 2:** Synthesizer lines.
- Sampler:** Sampler line with notes S1 and S2.

Articulation 4 (fast/double tonguing)

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

Hi Hat

Sizzle

Crash choke

Hi Hat

Sizzle

Concert SL

Tom tourne

Shake roll

Concert BD

S1 S2 S1 S1 S2 B S1 S2 S1

0 0 1 2 3 4 5 6

Flam Jam

Flam Taps Flam Accents

Snare

Tenors

Bass (4)

Bass (5)

Hi Hat Sizzle Hi Hat Sizzle

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

S1 S1 S1 S2 S2 S2 S1 S2 S1 S1 S1 S2 S2 S2

0 0 1 2 3

7/8 Articulation 2

NEXT LEVEL - Perc Score

Repeat as needed

7/8 Singles

The score is arranged in a standard musical format with multiple staves. The top section includes Snare, Tenors, Bass (4), Bass (5), and Cym.L. The middle section includes Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The Sampler staff at the bottom contains a sequence of notes labeled S1, S1, S1, S1, S1, S1, S1, S1, S1, S1, S1, S1, and B, with corresponding measure numbers 0 through 5 below.

The score includes the following parts:

- Snare:** 8/8 and 4/4 rhythms with RLRLRLRLRL patterns.
- Tenors:** 8/8 and 4/4 rhythms with RLRLRLRLRL patterns.
- Bass (4):** 8/8 and 4/4 rhythms with RLRLRLRLRL patterns.
- Bass (5):** 8/8 and 4/4 rhythms with RLRLRLRLRL patterns.
- Cym.L:** 8/8 and 4/4 rhythms with RLRLRLRLRL patterns.
- Glock:** Melodic line in 8/8 and 4/4.
- Vib. (2 mall.):** Chordal accompaniment in 8/8 and 4/4.
- Vib. (4 mall.):** Chordal accompaniment in 8/8 and 4/4.
- Mar. (2 mall.):** Chordal accompaniment in 8/8 and 4/4.
- Mar. (4 mall.):** Chordal accompaniment in 8/8 and 4/4.
- Timp:** Bass line in 8/8 and 4/4.
- Bass:** Bass line in 8/8 and 4/4.
- Bass TAB:** Tablature for bass guitar in 8/8 and 4/4.
- Dr.Set:** Drum set patterns in 8/8 and 4/4.
- Rack 1:** Rack tom patterns in 8/8 and 4/4.
- Rack 2:** Rack tom patterns in 8/8 and 4/4.
- Rack 3:** Rack tom patterns in 8/8 and 4/4.
- Synth. 1:** Synth part in 8/8 and 4/4.
- Synth. 2:** Synth part in 8/8 and 4/4.
- Sampler:** Sampler patterns in 8/8 and 4/4, including notes S1 and B.

Hylton Music Design Sample Score

Style Etudes Notes

Upper Battery this exercise works well as a stand alone to develop smooth buzz rolls.

Snare and Tenor- Find a rhythm that works well for the buzz roll depending on the tempo of the etude. 16th's would be the default.

Mallets - Once comfortable with the notes try to phrase matching the shape of the moving lines.

Hylton Music Design Sample Score

Style Etude (Major)

NEXT LEVEL - Perc Score

The score is for a percussion ensemble and includes the following parts:

- Snare:** Features a rhythmic pattern of eighth notes with accents, marked *mp*.
- Tenors:** Similar to the snare, with a pattern of eighth notes and accents, marked *mp*.
- Bass (4) & Bass (5):** Play a steady eighth-note pattern.
- Cym.L:** Remains silent throughout this section.
- Glock:** Plays a melodic line with eighth notes.
- Vib. (2 mall.) & Vib. (4 mall.):** Play sustained chords with a melodic contour.
- Mar. (2 mall.):** Plays a continuous eighth-note pattern.
- Mar. (4 mall.):** Plays a complex eighth-note pattern with fingerings (e.g., 2 3 4, 2 4 3, 1 2 3 4, 1 2 3 4).
- Timp.:** Plays a melodic line with a key signature change to one flat.
- Bass:** Plays a simple bass line.
- Bass TAB:** Shows fret numbers: 1, 1, 1, 1, 1.
- Dr.Set:** Plays a pattern of eighth notes with 'x' marks, indicating cymbal hits.
- Rack 1:** Plays a melodic line, marked *p*.
- Rack 2:** Sustains a chord, marked *p*.
- Rack 3:** Remains silent.
- Synth. 1:** Provides harmonic support with chords.
- Synth. 2:** Plays a melodic line.
- Sampler:** Remains silent.

Style Etude (minor)

NEXT LEVEL - Perc Score

The score is divided into two systems. The first system includes Snare, Tenors, Bass (4), Bass (5), Cym.L, Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, Bass TAB, Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The second system includes Concert Toms and Sus. Cym. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mp* and *p* are used throughout. The piece is in a minor key, as indicated by the title and the presence of flat accidentals in the notation.

Chorale 1: Schwing' dich auf zu deinem Gott by J.S. Bach

The score is arranged in a multi-staff format. The top section includes traditional percussion: Snare, Tenors, Bass (4), Bass (5), and Cym.L. Below these are melodic and harmonic parts: Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes modern percussion and synthesis: Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The score is marked with *mf* (mezzo-forte) throughout. Performance instructions include "pedal chromatic line on 32nd timpano" for the Timp. part and "Sus. or Concert S.D." for the Dr.Set part. The Bass TAB part shows fingerings: 5-3-1-3, 5-2-3, 5-3-2-5, 1, and 1-2-3-4.

Hylton Music Design Sample Score

Chorale 2: Horkstow Grange by Grainger

The score is arranged in a multi-staff format. The top section includes five traditional percussion staves: Snare, Tenors, Bass (4), Bass (5), and Cym.L. Below these are staves for Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), and Mar. (4 mall.). A Bass TAB staff follows, showing fret numbers (1, 3, 5) and string numbers (A, B). The drum set section includes Dr.Set (with 'Ride' and 'mp' markings), Rack 1 (with 'Triangle' marking), Rack 2 (with 'Sus.' and 'p'/'mf' markings), and Rack 3 (with 'Concert BD' marking). The bottom section features Synth. 1, Synth. 2, and a Sampler. The score is divided into six measures, numbered 1 through 6 at the bottom.

Hylton Music Design Sample Score

Chorale 3: Adagietto from Mahler's 5th Symphony

The score includes the following parts and instruments:

- Snare
- Tenors
- Bass (4)
- Bass (5)
- Cym.L
- Glock.
- Vib. (2 mall.)
- Vib. (4 mall.)
- Mar. (2 mall.)
- Mar. (4 mall.)
- Timp.
- Bass
- Bass TAB
- Dr.Set
- Rack 1
- Rack 2
- Rack 3
- Synth. 1
- Synth. 2 (Part 3, Part 4)
- Sampler

Annotations in the score include:

- "quick break in roll for tuning" above the Timp. staff.
- Dynamic markings: *p* and *f* for Hand Cyms, and *p* and *f* for Sus. Cym.

Chorale 4: Canon by Pachelbel

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

1 2 3 4 5 6 7 8 9

RH only

3

2 or one handed roll

#Sus

p mp

Sus.

p mp

Wind Chimes

mp

Concert BD

p mp

Chorale 5: Chaconne from 1st Suite by Holst

The score is arranged in a multi-staff format. The top section includes Snare, Tenors, Bass (4), Bass (5), and Cym.L. The middle section includes Glock., Vib. (2 mall.), Vib. (4 mall.), Mar. (2 mall.), Mar. (4 mall.), Timp., Bass, and Bass TAB. The bottom section includes Dr.Set, Rack 1, Rack 2, Rack 3, Synth. 1, Synth. 2, and Sampler. The music is in 3/4 time and features a complex rhythmic pattern with various percussion instruments and melodic lines. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

Chorale 7: from Mahler's 2nd Symphony

Snare

Tenors

Bass (4)

Bass (5)

Cym.L

Glock.

Vib. (2 mall.)

Vib. (4 mall.)

Mar. (2 mall.)

Mar. (4 mall.)

Timp.

Bass

Bass TAB

Dr.Set

Rack 1

Rack 2

Rack 3

Synth. 1

Synth. 2

Sampler

1 2 3 4 5 6 7 8 9 10 11

The score consists of the following parts:

- Snare
- Tenors
- Bass (4)
- Bass (5)
- Cym.L
- Glock.
- Vib. (2 mall.)
- Vib. (4 mall.)
- Mar. (2 mall.)
- Mar. (4 mall.)
- Timp.
- Bass
- Bass TAB
- Dr.Set
- Rack 1
- Rack 2
- Rack 3
- Synth. 1
- Synth. 2
- Sampler

Hylton Music Design Sample Score

The score includes the following parts:

- Snare
- Tenors
- Bass (4)
- Bass (5)
- Cym.L
- Glock.
- Vib. (2 mall.)
- Vib. (4 mall.)
- Mar. (2 mall.)
- Mar. (4 mall.)
- Timp.
- Bass
- Bass TAB
- Dr.Set
- Rack 1
- Rack 2
- Rack 3
- Synth. 1
- Synth. 2
- Sampler

The score spans measures 21 to 28. A large blue watermark reading "Hylton Music Design Sample Score" is oriented diagonally across the page.