

## Singles

♩=85-140

All major keys

With 2 and 4 mallets, with written dynamics and all at forte

Mallets

M

## Scales

♩=80-160

All major keys

With 2 and 4 mallets

M

M

## 456 Green

♩=80-110

In F and B $\flat$  major

With 2 and 4 mallets, natural shaping throughout

Phil Idell / Chris Murphree

M

M

## Scales 2

♩=100-140  
With 2 and 4 mallets

Phil Idell / Kevin Shah

(solo) (all)

M *mp* *f* *mp* *mf* *mp* *f* *mp*

M *f* *mp* *mf* *mp* *f* *mp*

M *f* *mp* *mf* *mp* *f* *mp*

M *f* *mp* *mf* *mp* *f* *mp*

M *f* *p*

## Triplet Partial

Always play with a metronome

Start by playing at *mp* - increase dynamics as exercise becomes more comfortable

M 4 3 4 3 4 3 4 3 R 4 3 4 3 4 3 R 4 3 4 3 4 3

M 1 2 1 2 1 2 1 2 L 1 2 1 2 1 2 L 1 2 1 2 1 2 1 2

M 4 3 4 3 R 4 3 R 4 3 4 3 1 2 1 2 L 1 2 L 1 2 1 2

M 4 3 R R 4 3 1 2 L L 1 2 4 3 R R 4 3 1 2 L L 1 2 R

# Chord Progression 2

Phil Idell

$\text{♩} = 90-140$  and Tempo Shaping

Repeat as needed, play the "coda" on the final repetition

The main musical score consists of five staves of music. The first two staves are chordal accompaniment in 4/4 time, starting with a dynamic of *f* and transitioning to *mp*. The third staff is a melodic line starting with a dynamic of *f* and transitioning to *mp*. The fourth staff is another melodic line starting with *f* and transitioning to *mp*. The fifth staff is a melodic line starting with *f*, transitioning to *mf*, and ending with a *pp* coda.

## Chord Progression 2 - Variations

substitute one variation on each repeat

The variations section provides six different rhythmic patterns for the melodic lines, each consisting of two measures. The first four variations are labeled VARIATION 1, VARIATION 2, VARIATION 3, and ETC. The fifth and sixth variations are more complex, involving right-hand (R) and left-hand (L) patterns. The first variation is 1 2 3 4 followed by 4 3 2 1. The second is 1 2 4 3 followed by 4 3 1 2. The third is 1 3 2 4 followed by 4 2 3 1. The fourth is 1 4 2 3 followed by 4 1 3 2. The fifth variation is R 1 2 R 1 2 followed by L 4 3 L 4 3. The sixth variation is R 1 2 R 1 2 followed by L 4 3 L 4 3, with triplets indicated over the notes.

# Pizza

Phil Idell

♩=90-120

M

R 1 2 R ...  
*f*

M

M

M

M

M

M

M

M

## Pizza - Variations

Reverse sticking (descending pattern - L 3 4)

M

R 2 1 ...

Sextuplets

M

R 1 2 R ...

## Timing

$\text{♩} = 90-150$

M

M

M

## Timing

left hand playing 8th notes

M

M

M

## Timing

left hand on downbeats

M

M

M

# Etude One

Written for Broken City 2021

Kevin Shah / Phil Idell

Mallets

**a**  $\text{♩} = 152$  1 5 6 8 2 9  $\text{♩} = 116$   $\text{♩} = 152$

**A** 12 (G, optional) 13 14 15

*p* *mp* *p* *mf*

3 1 2 R 3 2 R 1 2 R 3 1 2 3 4 2 1,R

16 17 18 19

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

**B** 21 22 23

*f* *mp* *f* *mp*

24 25 26 27 28

*mp* *mf* *p*

**C** 30 31 32 33

*f* (F#, 8va if needed)

34 35 36 37 38 39  $\text{♩} = 84$

*p* 1'06"

# Etude One

a  $\text{♩} = 152$  1 5 6 rit. 8 9 accel.  $\text{♩} = 116$   $\text{♩} = 152$

Musical staff with rests and performance markings. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains several measures of rests. Above the staff, there are performance markings: a tempo of 152, a measure number 1, a measure number 5, a 'rit.' (ritardando) marking above measure 6, a measure number 8, an 'accel.' (accelerando) marking above measure 9, a tempo of 116, a measure number 9, and a final tempo of 152.

**A** 11 12 13 14 15 16 17 18

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains measures 11 through 18. Dynamics include *p*, *mp*, *p*, *mp*, *p*, and *f*. There are crescendo and decrescendo hairpins.

19 **B** 21 22 23 24 25

Musical staff with notes, triplets, and dynamics. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains measures 19 through 25. Dynamics include *p*, *p*, *mp*, *f*, *p*, *p*, and *mp*. There are triplets and a decrescendo hairpin.

26 **C** 28 30 31 32

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains measures 26 through 32. Dynamics include *f* and *mf*. There is a decrescendo hairpin.

33 34 35 36 37 38 39 rit.  $\text{♩} = 84$  *mp* *ppp* 1'06"

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains measures 33 through 39. Dynamics include *mp* and *ppp*. There is a 'rit.' (ritardando) marking above measure 36 and a tempo of 84 above measure 39. The piece ends with a double bar line and a duration of 1'06".

# Etude One

Kevin Shah / Phil Idell

Synth 1

The musical score is written for a single instrument in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into four systems of measures.

**System 1 (Measures 1-9):** Measure 1 is marked with a tempo of  $\text{♩} = 152$ . Measures 2-5 are marked *mf*. Measures 6-8 are marked *rit.* and measure 9 is marked *accel.* and  $\text{♩} = 116$ . Measure 10 is marked  $\text{♩} = 152$ . Pedal markings are present under measures 1-3, 4-8, and 9.

**System 2 (Measures 11-17):** Measure 11 is marked *mp*. Measures 12-15 are marked with a hairpin crescendo. Measure 16 is marked *p*. Pedal markings are present under measures 11-13, 14-15, and 16-17.

**System 3 (Measures 18-23):** Measure 18 is marked *f*. Measure 19 is marked *mp*. Measure 20 is marked **B**. Pedal markings are present under measures 18-19, 20-22, and 23.

**System 4 (Measures 24-28):** Measure 24 is marked *p*. Measure 25 is marked *p*. Measure 26 is marked *p*. Measure 27 is marked *p*. Measure 28 is marked *p*. Pedal markings are present under measures 24-25, 26-27, and 28.



Etude One - Synth 1 - pg.2

**C**

29 30 31 32 33

*f* Ped. Ped. Ped. Ped.

34 35 36 37 38 39

*rit.*  $\text{♩} = 84$

*p* Ped. Ped. Ped. Ped.