

A photograph of a city street at sunset. The sky is a mix of blue and orange. In the background, several skyscrapers are visible, including one with a 'WEDBUSH' sign. In the foreground, there is a multi-lane highway with many cars, and a concrete overpass structure. Palm trees are visible on the right side of the frame. The text is overlaid on the image.

MARCHING PERCUSSION PLAYBOOK

TIMING IS EVERYTHING

HUEI-YUAN PAN

MARCHING
PERCUSSION
PLAYBOOK

Timing is
Everything

by Huei-Yuan Pan



MUSIC

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Hi friends,

Thank you so much for purchasing this product! This is a very exciting time in my career for me, and you are literally witnessing the beginning of a new chapter of my life's work as a musician. I've spent years and years dedicating my work to teaching and learning music, and this is the first digital product I have created and made available for purchase.

Since the beginning of this year, I've discovered that I have a passion for creating online content that can build and provide value to the percussion community. In the last 9 months, I've received some overwhelmingly humbling feedback from people all over the world about my video lessons, instructional handouts, blogposts, and Q & A feedback. It made me realize just how massive our online community is, and I haven't even finished dipping my toe in the pool. All this content has been for free, and I'll continue to do so with the aim of serving the people who share my love for music and percussion.

For the serious viewers who have decided to check out my premium content, I've done my very best to provide you with even more detailed information. I've expanded the most requested content from Season 1, creating more depth and context to the subject material. What you have now is the distillation of not just hours and hours of me thinking, writing, and creating this product, but all the years I've spent practicing, playing, and teaching these concepts.

All this is to say that I hope you enjoy these handouts and find them valuable. I'd very much appreciate if you could keep these materials away from the copy machines. If you'd like to share the content, you can help me most by posting a personal message about it on social media! Direct your friends to purchase the product just like you did. What you see is not the work of a big corporation or publishing company. It's just me, building and typing away early in the mornings and late into the evenings, long after everyone else has gone to sleep. The funds I receive allow me to spend more time doing what I love - creating more content for you.

If you're reading this, thank you again so much for your support, and please know how much I appreciate YOU. All the comments, shares, follows, likes, and personal messages I receive from you are the fuel to my fire. If I can ever help you, don't hesitate to let me know.

Please enjoy!

A handwritten signature in black ink, appearing to be 'Huei-Yuan Pan', written in a cursive style.

Huei-Yuan Pan
October 25, 2016

Timing is Everything

“Comedy isn’t necessarily all dialogue. Think of Buster Keaton: the poker face and all this chaos going on all around him. Sometimes it’s a question of timing, of the proper rhythm.” — Clint Eastwood

On Timing

We are living, breathing examples of rhythm. As you read this, your heart is pumping and your lungs are filling with air, all without conscious thought or decision-making on your part. Take a deep breath in, and let it out slowly. Ah, the “rhythm of life” - feels good, right?

Similarly in music, there is a pulse, a beat or event that usually occurs in a regular and predictable rate. Like your heart rate, the pulse of music can fluctuate in response to what’s happening around you, how you feel, etc. Think of a time when you feel panicked: you’re running late, you’re in an unfamiliar situation, or your crush looks right at you. Your pulse quickens and you try to calm yourself down. You take a deep breath, and your pulse starts to slow. This is an example of how some people are able to control how they feel, while others are controlled by their feelings.

As musicians, we train ourselves to monitor and regulate our musical pulse, also commonly referred to as our “sense of time.” Rather than letting external and internal factors like a difficult musical passage or limitations in our technique affect how fast or slow we play, we spend a significant amount of time developing our ability to maintain a steady pulse. We also spend a great deal of time learning how to react to external cues, such as a conductor accelerating to the end of the piece or matching other players as the ensemble elongates the end of a phrase with a *ritardando*.

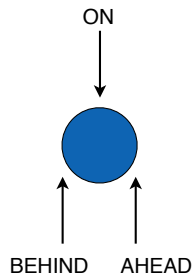
Your ability to control and manipulate the pulse is one of the most essential, core skills of being a musician. The pulse is common ground for musicians to connect with one another. However, as we begin adding layers of additional demand, like playing, marching, and listening, we often see our pulse begin to fluctuate. Part of our jobs as musicians is heightening our awareness and ability to not be affected by these additional demands.

“Your ability to control and manipulate the pulse is one of the most essential, core skills of being a musician.”

Time Concept

“Time concept” is how you are playing in relation to the beat. Think of each beep of the metronome as a circle, and you have a range of options of where you play and feel the pulse relative to each beep: “on,” “behind,” or “ahead”:

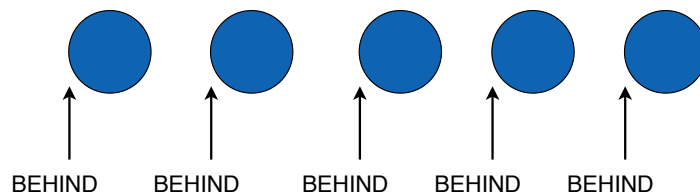
EXAMPLE 1.1: Time Concept



If your relationship to the center of the beat is consistent, then your *pulse* is considered steady, and you're "playing in time." But again, you can "play in time" with a range of time concepts.

For example, depending on the style or feel of the music, you may want to play "behind" the beat, also described as "laying back" or "playing on the back side of the beat." If you do so consistently, you are "playing in time, on the back side of the beat." Think of a funk groove with a laid back feel where each bass and snare hit falls just a little "on the back side."

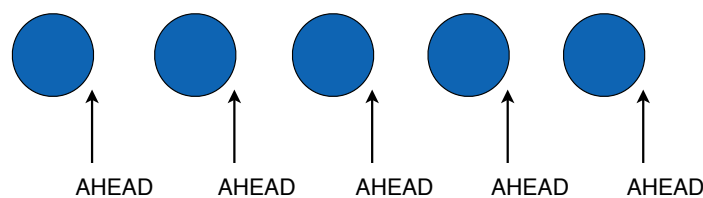
EXAMPLE 1.2: Laying back



You're still "playing in time" because your pulse relation is consistent relative to the beat.

The same can be done when playing "ahead" of the beat. This creates a style and feel that is described as "driving" or "on top of the beat." Think of a fast, bebop ride cymbal pattern, where the drummer is driving the band, relentlessly playing "on top of the beat" without rushing.

EXAMPLE 1.3: On top of the beat



Timing problems occur when people's pulse unintentionally fluctuates between being "on," "behind," or "ahead" of the beat. They may slow down on a difficult passage, or rush between figures that have space. Perhaps they lack the sensitivity or awareness of noticing where they are playing in relation to the beat. We check ourselves by practicing with a metronome, and when playing with others, open up our ears to listen to ourselves and the other musicians around us. It takes a great deal of time to develop an accurate perception of our own time and the time around us. But, this is very important. Control the time, don't let the time control you.

Control the time, don't let the time control you.

Pulse Dissonance

There is an acceptable range of how far away from "on" the beat you can play before you start to create what I call "pulse dissonance." This occurs when the feel of your pulse starts to get too far away from the center of the beat, outside the musically acceptable range of "on," "behind," or "ahead." Think of an ensemble that gradually gets further and further away from the conductor's pattern. It gets to a point where the ensemble may get too far behind or ahead of the beat, and people start disagreeing where the primary pulse is being placed relative to what the conductor is showing. If they can't adjust to reach an agreement, and the dissonance is too great or persists for too long, this is when an ensemble tear may occur.

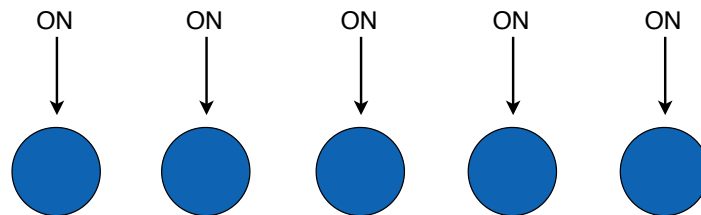
Pulse dissonance is not a bad thing, and is used to create *accelerando's*, *ritardando's*, and *subito* tempo changes. By playing progressively further "ahead" of the beat, the center of the pulse shifts closer and closer to the previous beat, and if done in a predictable manner, a faster pulse is created. With a *subito* tempo change, again, there is pulse dissonance, but the regularity of the new beat immediately establishes the pulse. In both cases, being able to establish a pulse with predictable regularity is what differentiates a new pulse from someone who is perceived to just have bad timing.

The pulse dissonance can also be very expressive, a way for a performer to intentionally create tension and release. This can be very satisfying for the listener, similar to a dominant chord resolving to the tonic. For example, a bass player and drummer may be completely locked in with each beat, while the vocalist dances slightly ahead or behind the beat during the verse. They build together and finally bring the pulse dissonance to a resolution by landing and coming together in the chorus - so good!

Burying the Metronome

The first exercise in the handout, Timing #1 Duple Timing Flow, is a basic timing and flow exercise where you can focus on “burying” the metronome. Try playing right in the center of the beat.

EXAMPLE 1.4: On top of the beat



Aim to place your feet right in the middle of the beat as a point of reference for marking time. Imagine you have a sensor in the arch of your foot, and each time your foot hits the ground, that sensor is actually triggering the beep of the metronome. I had a teacher once distill the process of playing in time by saying, “Put your feet to the metronome, put your hands to your feet.”

When practicing, try turning the metronome volume loud enough to where you can hear it, but softer than the volume you are playing. If your feet are in time, and each note you play is dead-center in the middle of the beat, you will “bury” the metronome, and you won’t be able to hear it anymore while you play. That’s a good thing - don’t be scared!

This is why using your feet is particularly important when working syncopated figures like the ones we begin to see in Timing #2 and Timing #3. Often when rhythmic figures come in after the downbeat, people wait too long or they approximate and guess when to play.

EXAMPLE 2.1: Syncopated Figure

TIMING #2: 3 NOTE DUPLÉ TIMING PATTERNS

Drill #2

Pattern 4: (_ e + a)

1 e + a 2 e + a (3) e + a (4) e + a

The musical notation is on a single staff in 4/4 time. It shows four measures of music. The first measure contains a syncopated figure: a quarter rest followed by eighth notes on the second and third beats. The second measure contains eighth notes on the second and third beats. The third measure contains eighth notes on the second and third beats. The fourth measure contains eighth notes on the second and third beats. Below the staff, the footwork is indicated as: RLRLRLRL LRL LRL RLRLRLRL LRL LRL.

Instead, listen for the composite rhythm of the metronome and the syncopated figure. Without a metronome, you can audiate the composite rhythm while you play:

EXAMPLE 2.2: Composite Downbeat + Syncopated figure

Pattern 4: (_ e + a)
 1 e + a 2 e + a (3)e+a (4)e+a

RLRLRLRL LRL LRL RLRLRLRL LRL LRL

While you bury the metronome, listen for the click during the downbeats on the syncopated figures. That’s a great checkpoint to reference the metronome and see if the click falls exactly where you are feeling the beat. If not, either your pulse or the metronome beat is off...and hint, hint: it’s not the metronome.

Let’s look at another example of a syncopated rhythm, and how you can listen for the composite rhythm between the metronome and syncopated figure.

EXAMPLE 2.3: Syncopated Figure

TIMING #3: 2 NOTE DUPLÉ TIMING PATTERNS

Drill #3

Pattern 3: (+ a)
 1 e + a 2 e + a (3) + a (4) + a

RLRLRLRL RL RL RLRLRLRL RL RL

Most people will guess where the rhythm “+ a” comes on beats 3 & 4, but try continuing to hear the 16th note check in your head. Audiate and replay beats 1 and 2 in your mind while you perform beats 3 and 4. At faster tempos, you may just want to audiate the downbeat and hear a composite “1 + a 2 + a” rhythm. I imagine a bass drum on the downbeats.

EXAMPLE 2.2: Composite Downbeat + Syncopated figure

Pattern 3: (+ a)
 1 e + a 2 e + a (3) + a (4) + a

RLRLRLRL RL RL RLRLRLRL RL RL

Whenever you play a syncopated rhythm, it's critical to keep the flow of the music going. Do something to feel the downbeat, and understand the composite rhythm between downbeat and syncopated figure, or in other words, your feet and your hands.

There is no “easy” or “hard”

I often tell my students, “There is no ‘easy’ or ‘hard,’ only ‘familiar’ and ‘unfamiliar.’” Think of something you consider “hard,” and try reframing it in your mind as being “unfamiliar.” Through time and repetition, what once seemed impossible can become second nature.

I remember my first formal drumset lesson in middle school. I was at a week-long summer music camp, and each camper received an hour lesson in an elective of their choice. Up to that point, my percussion lessons had been on snare drum, marimba, and timpani, but drumset was the only thing that I hadn't really worked on with my teacher. My experience behind the kit consisted mostly of me goofing around on my cousin's drumset, or talking to older students at school. When it came time to choose our elective lesson, I opted for drumset.

The teacher asked me what I wanted to learn, and when I said, “Jazz,” he proceeded to show me how to click the hi-hat on 2 & 4. He then explained that as he layered on the bass drum, ride pattern, and kick drum, the hi-hat clicking on 2 & 4 just ran on its own, *like a motor*.

He related it to walking down the street, which required very little extra thought on his part. He demonstrated by clicking the hi-hat through his entire explanation. “See, I don't even have to think about my left foot while I talk to you.”

In his right foot, he added quarter notes, eighth notes, a bossa nova beat, and even began comping out of the rhythm book. When it was my turn, I had no problem clicking the hi-hat on 2 & 4, but like most people starting out, as soon as I tried to say or play something, it started to fall apart. I still had to think about it a lot.

I really took his “like walking down the street” analogy to heart, and as soon as I returned home, I moved my hi-hat next to the desk where I did my homework. Everyday, I practiced “walking” with my hi-hat, clicking it on 2 and 4 while reading, writing, etc.

It was terrible and completely unproductive at first, and bless my parents for letting me be such a weirdo. But over time, something happened. My teacher was right, and I got to the point where I could start my left foot, and then read, write, or do homework without paying attention to it at all. I'd even put on music in the background, and homework went from being a chore to practice time.

This autonomous and self-regulating motor effect is what we are looking to develop in our feet when marking time and playing to a metronome. If this is challenging for you at first, don't worry - just keep working at it. With time and practice, you'll get it.

*There is no “easy” or “hard,”
only “familiar” and “unfamiliar.”*

What’s unfamiliar to you?

Take this idea of transforming things that are “unfamiliar” into “familiar” and self-assess what is unfamiliar to you. There are a limited number of basic rhythmic patterns, and everything from there is a variation or combination of those basic rhythms.

If the Duple Timing Patterns #1 and #2 are already familiar, then spend more time on Timing #3 and Timing #4. If all the Duple Patterns are familiar, then spend more time on the Compound Patterns. The intention is to assess what patterns are unfamiliar to you, and start moving them into your personal “familiar” inventory.

Can you play this? What would the composite rhythm be between the downbeat syncopated figures in measure 2 and 3?

TIMING #8: 1 NOTE COMPOUND TIMING

Exercise #8

How about this rhythm? Familiar or unfamiliar? Just because you see all that black on the page doesn’t mean you need to go fast. Try it off the left and the right.

TIMING #10: 12/8 TRIPLET TIMING PATTERNS

Drill #10

10b: 2 BEAT GROUPINGS

These are only a few examples of the variations that you’ll see in the exercise section, but I’ve written out figures that we often see in music. Many of these figures will also show up in our concert percussion pieces.

Assess what patterns are unfamiliar to you, and start moving them into your personal “familiar” inventory.

Real Time

I had another teacher who talked about “real time.” He was not a particular fan of practicing with a metronome, which I found completely counter to what I had learned from years of marching band, drumline, drum corps, etc. He talked about how music has a natural ebb and flow to it, and that the push and pull of the ensemble is what makes the music feel alive. He was a strong proponent of playing along with recordings of your favorite group or musicians.

Usually bass players and drummers work together to “lock in the beat.” But there are also times when the juxtaposition of a drummer who is driving the beat and the bass player who is laying back can intentionally create pulse dissonance or rhythmic tension. Remember how this can set up an extremely satisfying arrival for the listener when they finally do come back together? Depending on what they’re trying to express, they can then drive to the end or stretch out the music. Does it make them “wrong” because they didn’t line up with a click track? No - that’s real time.

I didn’t understand what my teacher was talking about at the time when he referred to playing in “real time,” but I now understand that the pulse is not necessarily a fixed quantity. It’s not necessarily “right” or “wrong” depending on if it’s metronomically perfect. It depends on the style of music and scenario in which it’s performed.*

However, do not misinterpret the previous statement as a “get out of jail free card” to rush or drag. Rather, take it as an explanation of how time can, and in some instances, should move if done intentionally and knowingly as an expression of the music. The musical expression is created with the intention of communicating and interacting with others, played and expressed together.

In my opinion, the intention of expression is notable because more important than a steady beat is the manipulation of that beat. The ability to expand and condense the time is a very powerful tool for expression, and is necessary to play with other musicians. When we play music, we create expectations through pattern, repetition, and form. But, we then create surprise and interest by defying those expectations.

For example, a *subito prestissimo* change, or the gentle elongation of a soft passage are changes in tempo and dynamics that create effects ranging from overt to very nuanced. Many say Music is a living, breathing thing, and the fluctuations in time are one of the things that bring it to life.

In my opinion, the intention of expression is notable because more important than a steady beat is the manipulation of that beat.

We must first spend time practicing and honing our own abilities to recognize and execute a variety of rhythmic patterns at a consistent and steady rate. We do this because 1) You must develop an extreme, heightened self-awareness and control of your own time before you can move your time, and 2) when we are performing music by ourselves and with others, we strive to devote a majority of our attention to one of the most important things a musician can do: listening. We listen to ourselves and our surroundings so we can make appropriate adjustments. If you're busy counting or thinking about not rushing or dragging, you will be too preoccupied with yourself to communicate with others. The familiarity and ability to consistently execute these patterns allows us to free up our attention to express the music and play beautifully.

**Side note: genres like Electronic Dance Music use quantization to place every note exactly on the grid, right on the beat so it's mathematically perfect. For other genres, so much of the nuance lies in the space between the notes, and the imperfections are what create its unique style and character. If they were to quantize the beat, it'd be like wiping away all the personality and soul of the musicians performing the music. This is what I didn't understand early in my marching percussion career. I thought of it as black and white, either "in time" or "out of time."*

Micro and Macro Time

When playing rhythms with smaller subdivisions, you can turn on the 8th note, 16th note, or triplet subdivisions to provide an "auditory graph paper" to what you're playing. This can be particularly helpful when trying to play metronomically accurate rhythms. We call this focusing on the micro time, zooming in to examine the smallest subdivisions being played.

On the other hand, be careful of always outsourcing your time to a metronome. You also need to practice forcing yourself to be in the driver seat, becoming accustomed to controlling the time. You can practice this by having the metronome chirp every two beats or even every 4 beats. This will force you to feel the macro time, the large pulse values like half notes or whole notes. In between the macro beats, you will be responsible for subdividing the smaller subdivisions, and you can reference the metronome to see if your perception of the macro time is condensing or expanding.

One more fun way to practice is to try shifting the chirps to beats 2 and 4, creating a backbeat feel. There are many ways to get creative with this, even shifting the beat to be felt on the various partials of the subdivision (like the e's and a's). Try experimenting and seeing how far you can push your internal clock and ears.

When we are performing music by ourselves and with others, we strive to devote a majority of our attention to one of the most important things a musician can do: listening.

Final Thoughts

Your sense of time begins with an awareness of your natural tendencies and how they are influenced. Think of someone you know who is particularly thoughtful or sensitive. These people have a heightened awareness to social dynamics. Just as wind players have a heightened awareness to intonation, we can work to develop a heightened sense of time and how we relate to it.

The rhythmic examples and breakdowns in this handout are only the beginning of a rhythmic foundation. Start by playing them as mathematically perfect rhythms, right on the beat. From there, you can work to play them ahead of or behind the beat, more open or more closed. It's all about being able to recognize and execute these rhythms with a wide range of feel and styles. You're working to master the rhythms so you can control the rhythm, rather than letting the rhythm control you.

Listen to a lot of music. A lot. Playing to a metronome is only one manner of training yourself. Being well versed in various genres will give you a deeper well of music to drink from when trying to recreate style and feel.

Finally, record yourself. What you perceive in the moment while playing may be totally different than what you perceive when listening to a playback. Introducing this practice to your regular routine will allow you to notice things you didn't before. It may also increase your awareness and sensitivity when playing in the moment. Once you've recognized the tendency while listening to the recorded playback, there's a better chance you'll notice it again later if it pops back up in the moment.

The same teacher who told me about "real time" also told me, "Bad time is like bad breath...as soon as someone notices you have bad breath, they're no longer thinking about what you're saying."

TIMING #3: 2 NOTE DUPLÉ TIMING PATTERNS

Drill #3

Pattern 1: (1 e)

1 e + a 2 e + a 3 e + 4 e +

Musical notation for Pattern 1: (1 e). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a 3 e + 4 e +. The rhythm is consistent throughout.

RLRLRLRLRL RL RLRLRLRLRLRL RL

Pattern 2: (1 a)

1 e + a 2 e + a 3 a 4 a

Musical notation for Pattern 2: (1 a). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a 3 a 4 a. The rhythm is consistent throughout.

RLRLRLRLRLR LR L RLRLRLRLRLR LR L

Pattern 3: (+ a)

1 e + a 2 e + a(3) + a(4) + a

Musical notation for Pattern 3: (+ a). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a(3) + a(4) + a. The rhythm is consistent throughout.

RLRLRLRL RL RL RLRLRLRL RL RL

Pattern 4: (e +)

1 e + a 2 e + a(3)e + (4)e +

Musical notation for Pattern 4: (e +). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a(3)e + (4)e +. The rhythm is consistent throughout.

RLRLRLRL LR LR RLRLRLRL LR LR R

Exerise #3

Musical notation for Exerise #3. The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a(3) + a(4) + a. The rhythm is consistent throughout.

RLRLRLRLRL RL RLRLRLRLRLR LR L RLRLRLRL RL RL RLRLRLRL LR LR R

TIMING #4: 1 NOTE DUPLÉ TIMING PATTERNS

Drill #4

Pattern 1: (1)

1 e + a 2 e + a 3 4

Musical notation for Pattern 1: (1). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a 3 4. The rhythm is consistent throughout.

RLRLRLRLRLR R RLRLRLRLRLR R

Pattern 2: (e)

1 e + a 2 e + a (3)e (4)e

Musical notation for Pattern 2: (e). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a (3)e (4)e. The rhythm is consistent throughout.

RLRLRLRL L L RLRLRLRL L L

Pattern 3: (+)

1 e + a 2 e + a (3)+ (4)+

Musical notation for Pattern 3: (+). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a (3)+ (4)+. The rhythm is consistent throughout.

RLRLRLRL R R RLRLRLRL R R

Pattern 4: (a)

1 e + a 2 e + a (3) a (4) a

Musical notation for Pattern 4: (a). The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a (3) a (4) a. The rhythm is consistent throughout.

RLRLRLRL L L RLRLRLRL L L R

Exerise #4

Musical notation for Exerise #4. The staff shows a sequence of eighth notes with stems pointing up and down, representing the pattern 1 e + a 2 e + a (3)+ (4)+. The rhythm is consistent throughout.

RLRLRLRLRLR R RLRLRLRL L L RLRLRLRL R R RLRLRLRL L L R

TIMING #5: COMPOUND FLOW

Drill #5

RLRLRLR R R RLRLRLR R R RLRLRLRL L L RLRLRLRL L L R

Exercise #5

RLRLRLR R R RLRLRLRL L L RLRLRLR R R RLRLRLRL L L R

TIMING #6: 3 NOTE COMPOUND TIMING

Drill #6

RLRLRLRLR R RLRLRLRLR R RLRLRLR RLR RLRLRLR RLR

RLRLRL LRL L RLRLRL LRL L RLRLRL L LRL RLRLRL L LRL R

Exercise #6

RLRLRLRLR R RLRLRLR RLR RLRLRL LRL L RLRLRL L LRL R

TIMING #7: 2 NOTE COMPOUND TIMING

Drill #7

RLRLRLRL LR RLRLRLRL LR RLRLRLR RL L RLRLRLR RL L

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

Exercise #7

RLRLRLRL LR RLRLRLR RL L RLRLRL LRL R L R

10b: 2 BEAT GROUPINGS

R R R R R R RLRLRL RLRLRL R R R R R R RLRLRL RLRLRL

R R R R R R RLRLRL RLRLRL R R R R R R RLRLRL RLRLRL

R R R R R R RLRL RLRLRL RLRLRL RLRLRL R R R R R R RLRL RLRLRL RLRLRL

10c: 3 BEAT GROUPINGS

R R R R R R RLRLRL RLRLRL RLRLRL R R R R R R RLRLRL RLRLRL RLRLRL

R R R RLRLRLRLRLRL L L LRLRLRLRLRL R R R RLRLRLRLRLRL L L LRLRLRLRLRL R

Exercise #10

10a

R R R R R R RLRLRL RLRLRL R R R R R R RLRLRL RLRLRL R R R R R R RLRLRL RLRLRL R

10b

R R R R R R RLRLRLRL RLRLRLRL R R R R R R RLRLRLRL RLRLRLRL R R R R R R RLRLRLRL RLRLRLRL R

10c

R R R R R R RLRLRLRL RLRLRLRL RLRLRLRL L L L L L L LRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL

R R R RLRLRLRLRLRL L L LRLRLRLRLRLRL R R R RLRLRLRLRLRLRL RL

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