

# Sequential Studies for Four-Mallet Marimba

by **Julia Gaines**

edited by Brian Tate

level 1  
...the very beginning



**Sequential Studies for Four-Mallet Marimba–Level 1** by Julia Gaines  
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# introduction

"Let's start at the very beginning, a very good place to start. " —*Sound of Music*

Unfortunately, many of today's beginning marimbists do not start here. This book is the first in a series that will attempt to organize a huge amount of information about marimba pedagogy into a structured learning sequence. Dr. Gaines has spent four years researching hundreds of four-mallet marimba pieces to uncover what techniques and musical attributes were common at the prescribed "beginning, intermediate, and advanced" levels. Her Performance Level System separates those broad labels into ten different categories of literature. Each method book is designed to help prepare the student for literature performance at that level. A partial list of literature at each level is listed at the end of each respective method book. An updated literature list complete with annotations by Dr. Gaines is available at [www.marimbalevels.com](http://www.marimbalevels.com).

## acknowledgments

Throughout the past four years, many students have helped me with the research necessary to be able to write this book. I appreciate their efforts and know I will work with many more in the future as this book series is focused with them in mind. There are a few, however, that have directly assisted with the "nitty gritty" of this project. From filing music, to entering data, to analyzing pieces multiple times, I could not have progressed through this effort successfully without them. Special thanks to:

Darin Olson, Amy Hinkson, Wes Stephens, Jeff Hewitt, Ryan Borden, Emily Marx, and Abigail Rehard

I'd also like to thank my sister, Janene Sun, for her expertise with the language and pictures for the warm-up stretches and to Mimi Timmerman of Moments by Mimi for the photographs for the cover and inside pages.

Special thanks goes to Brian Tate, an MU alum and good friend, who has spent many hours with me over the past year compiling this first book. He has done much more than edit including arranging and engraving and his work, commentary, suggestions, and expertise have been invaluable to me.

Finally, my thanks to my husband, Rob, and two children, Zach and Hannah, for their endless support of my work. It is not easy being a working mom but it helps tremendously if you have great support at home.

—*Julia Gaines*

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warm up

upper body stretching

# warm-up: upper body stretching

**Objective:** Stretch short, tight muscles and strengthen long, weak muscles.

## ***CHEST (PECTORALIS MAJOR)***



1. Put your palms together with your arms straight out in front of you. Keep your shoulders down as far as you can! Don't let them rise up to your ears.



2. Open your palms out to the sides of your body while keeping your shoulders down. Squeeze your shoulder blades together as you push your palms slightly past your back.
  - You should feel this stretch across your chest and in your upper arms.
  - Hold the stretch for two seconds and repeat ten times.
  - Don't forget to breathe!

## ***UPPER ARM (BICEPS BRACHII/ ELBOW)***

1. Hold your arms out in front of you, with arms bent and elbows slightly behind you, palms facing up – like you are going to carry a box.



2. Straightening your arm while keeping your shoulders in place, push your palms back slightly past your hips at a 45 degree angle.

- You should feel this stretch throughout your arms.
- Hold the stretch for two seconds and repeat ten times.
- Don't forget to breathe!



## ***FOREARM (WRIST)***



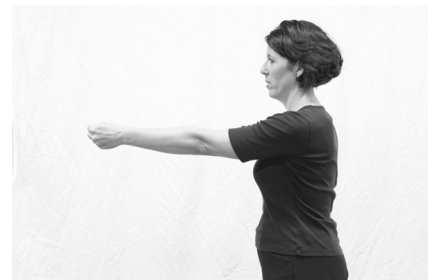
1. Extend one arm straight out in front of you with your palm facing up.



2. Without help, keep your fingers straight and pull the tips of your fingers toward your elbow. Now use the other hand to GENTLY pull the fingers toward the elbow a little more.
  - You should feel this stretch throughout your lower arm and wrist.
  - Hold the stretch for two seconds and repeat ten times.
  - Stretch the other arm in a similar fashion.
  - Don't forget to breathe!

## ***THUMB***

1. This exercise can be done arms separately or together. Extending your arm straight out in front of you, wrap your fingers around your thumb inside your fist.



2. Gently bend the wrist in a downward motion. This will not be a big movement.

- You should feel this stretch across the top of your wrist and forearm.
- Hold the stretch for two seconds and repeat ten times.
- Don't forget to breathe!







part 1

the lower manual

# four-mallet grips

There are three basic types of four-mallet grips that are commonly used today, each with variations by many different players. The independent grip was used by Clair Omar Musser and later adapted by Leigh Howard Stevens. The traditional cross grip is usually attributed to Keiko Abe but is best described by Nancy Zeltsman in her book. The Burton cross grip was developed by jazz vibraphonist Gary Burton and is particularly popular among jazz players.

The best way to select a grip that works for you is trial and error. Work with a teacher that understands the details of a grip to make sure you have all the necessary information on which to base a decision. It may be helpful to know more than one grip in case a musical situation arises that lends itself better to one grip over another. For example, on vibraphone, I rarely play with the independent grip and favor the Burton grip, however, on marimba, I tend to favor the independent grip as it was adapted by Leigh Howard Stevens.

## INDEPENDENT GRIP

- Mallets do not touch each other
- Wrist perpendicular to instrument
- Popular in United States
- Notable names: Clair Omar Musser, Leigh Howard Stevens
- Good reference text:  
*Method of Movement for Marimba*  
by Leigh Howard Stevens



## CROSS GRIP – BURTON

- Mallets touch each other, outside mallet touches palm
- Wrist parallel to instrument
- Popular among jazz vibraphone players
- Notable names: Gary Burton, Neil Murray
- Good reference text:  
*Four Mallet Studies* by Gary Burton

## CROSS GRIP – TRADITIONAL

- Mallets touch each other, inside mallet touches palm
- Wrist parallel to instrument
- Popular in Asia, Europe
- Notable names: Keiko Abe, Shigeo Abe
- Good reference text:  
*Four Mallet Marimba Fundamentals*  
by Nancy Zeltsman

Sample  
Image

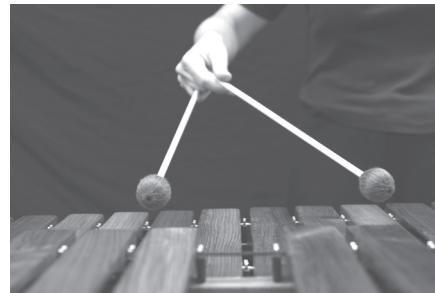
# the piston stroke

The basic stroke I use on marimba is the common percussion stroke known as the “piston” stroke. In short, you always stop the stroke where you start it. Think “down, up” instead of “up, down”. The hands should be low to the keyboard—no more than 2” off the lower manual—and the mallet heads should be higher than the wrists. A full stroke should be at least 9” off the keyboard.

When the mallets actually strike the bar at the bottom of the stroke, the wrists should be parallel to the bars, not pointing at them. If this position is achieved, the mallet will be striking the bar at its premium spot. If the mallets are pointing at the keys at the bottom of the stroke, the mallet is striking the bar too close to the tip and will not get the intended tone production for which it was designed.



**CORRECT**



**INCORRECT**

## sticking notation

Sticks will be numbered from left to right: 1, 2, 3, 4. Sticking notation will appear as necessary.

## the x-stroke

The above piston stroke works well for playing repeated notes at a slow stroke speed. The stroke looks like a straight line. However, the look of the stroke changes when playing faster, linear lines. Instead of stopping the stroke directly over the bar, the mallets move over it. In literature, this is often referred to as the “X-stroke” because during this process, your mallets are moving from the D to E and continues up the scale. The X-stroke will be mentioned throughout this book and will always reference the preparatory motion required to perform faster, linear lines.

When playing repeated notes at a slow stroke speed, the concept “stop the stroke where you start it.” works. However, for stroke speeds and different notes are involved, the up-stroke will need to prepare for the next note. When playing a C major scale with alternating notes, the preparatory motion to prepare the E is to lift the stroke from the D. This is necessary because during this process, your mallets are moving from the D to E and continues up the scale. The stroke creates an “X” shape because during this process, your mallets are moving from the D to E and continues up the scale. The stroke creates an “X” shape because during this process, your mallets are moving from the D to E and continues up the scale. The stroke creates an “X” shape because during this process, your mallets are moving from the D to E and continues up the scale.

## Sample Image

## beating spots

The beating spot on a marimba bar slightly changes with each octave. Every instrument is unique so it is up to the performer to experiment with every note to know where the best sound is achieved on each bar. For the lower two octaves of a 5.0-octave marimba, the beating spot on a bar that usually achieves the fullest sound is slightly off-center toward the upper manual. The center of the bar usually has more low sound to the spectrum and as the beating spot moves toward the node of the bar, the highs take over the spectrum. On a 3.0-octave marimba, the lowest octave may have a beating spot that is slightly off-center.

Try this experiment on your instrument. Strike the C above middle C two or three times. Now, strike the lowest C on the instrument directly in the center of the bar and listen for the high C as an overtone. It should be very faint when the beating spot is in the center. Gradually strike the lowest C off-center towards the upper manual and listen for the strongest presence of the upper C note. The premium beating spot for this bar will be at the point where the upper C is the strongest. This beating spot contains the largest quantity of low and high overtones creating a full bar sound.

As the range of the instrument gets higher, there will come a point where the overtones are too high to hear. For many instruments, this begins around middle C. At that point, the beating spot will be in the center of the bar.

Many instruments are manufactured and tuned uniquely. For more information on beating spots, make inquiries to discover where you should be looking. Beating spots should not be overlooked.

## arm position (for independent

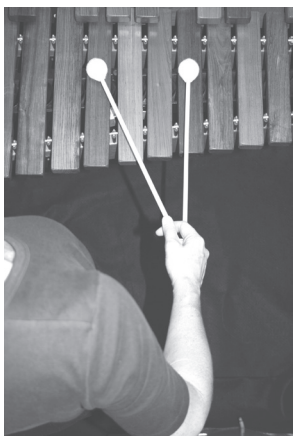
Arm position is directly related to correct technique. The most common arm position is the independent grip, commonly referred to as the "Steve" grip, which is perpendicular to the instrument (unlike the other cross grip which is parallel to the instrument). In order to play the higher notes, the arm must be positioned to assist the wrist when executing.

At wider intervals, the arm must move through the interval. However, when the interval begins to decrease, the arm must move away from the body slightly to help the wrist. The outside mallet maintain the proper position. The inside mallet will eventually strike the bar, creating two very different tones. The wrist is provided without the help of the arm, wrist injury is likely to occur. Keep in mind that the arm should almost always be in the center of the body.

**Sample  
Image**

# WIDE INTERVALS

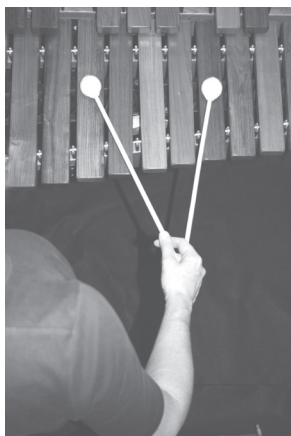
## Fourths



Play the following:



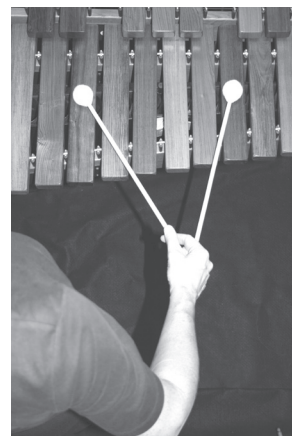
## Fifths



Play the following:



## Sixths



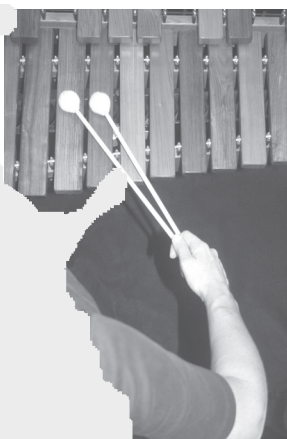
Play the following:



Note how the arm bisects the intervals in each of these examples.

## INTERVALS

## Seconds



Play the following:



Note how the arm is angled towards the outer mallet.

Sample Image

Play the following:



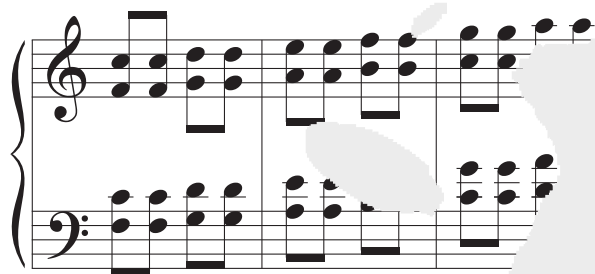
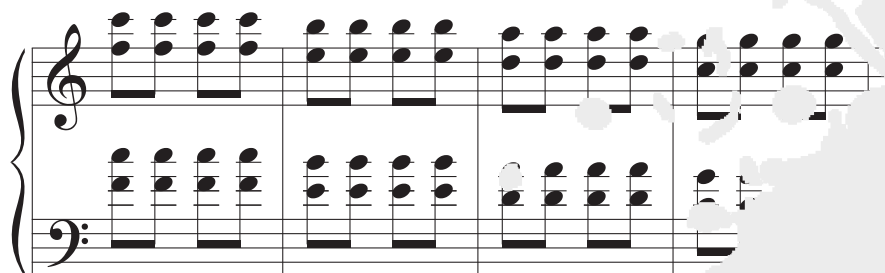
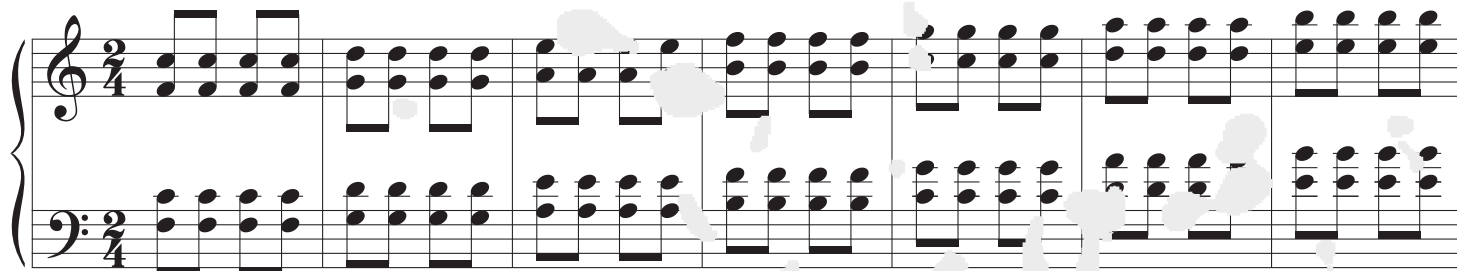
Note how the arm is aligned with the outer mallet.

# lesson 1

## OBJECTIVE: DOUBLE VERTICALS (DV), STATIC WIDE INTERVALS

- Beating spot – arm should bisect the interval
- Piston stroke – stop where you start
- Center your body between your inner mallets and keep it there
- Play hands separate (LH one octave lower), then both hands together

### 1.1 Fifths



Here are the starting points for notes.

### 1.2 Fourths



### 1.3 Sixths

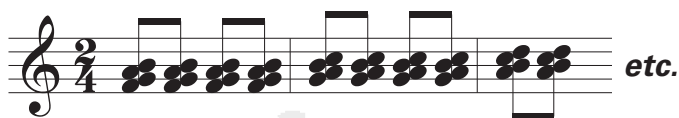


Sample  
Image

**OBJECTIVE: DOUBLE VERTICALS, STATIC NARROW INTERVALS**

- Beating spot – arms change position in order to achieve the best beating spot
  - **for thirds**, the arms should be aligned more with outer mallet.
  - **for seconds**, the arms should be slightly angled past the outer mallet
- Piston stroke – stop where you start.
- Play hands separate (LH one octave lower), then both hands together

Here are the starting points for these exercises.

**1.4 Thirds****1.5 Seconds**

When doing this exercise one hand at a time, play the upper two notes with the right hand and the lower two notes with the left hand.

Every lesson includes a series of target tempos. Be sure to reach each target tempo to ensure 100% accuracy.

**Remember:**

1. Always use a metronome when practicing.
2. Make sure that you have mastered each tempo before pushing yourself to the next.

# Sample Image

PROGRESS CHART	♩=40	♩=70	♩=80	♩=90	♩=100
1.1					
1.2 Fourths (both hands)					
1.3 Sixths (both hands)					
1.4 Thirds (both hands)					
1.5 Seconds (both hands)					

# lesson 2

## OBJECTIVE: SINGLE INDEPENDENTS (SI), STATIC INTERVALS

- The arm serves as the axis for stroke: the stroke rotates around the axis: smaller intervals require more rotation.
- Do not expand or contract the interval! To aid you in this, a double-stop is provided at the beginning and end of some of the measures as a placeholder for the other mallet in that hand.
- Keep the unused mallet relatively still.
- Beating spot – same concept as DV strokes; arm bisects the interval at wide intervals.
- Wingspan – same concept as DV strokes; center your body between the inner mallets.

### 2.1 Fifths

2 1 1 1 1 1 1 2 1  
1

4 3 3 3 3 3 4 3  
3

2 2 2 2 2 2 2 2 3 4 4 4 4 4 4 3  
1

2 1 1 1 4 3 3 3  
1 3

2 2 2 2 3 4 4 4  
1

2 1 1 1 1 1 1 2 3  
1

4 3 3 3 3 3 3 3  
3

Here are the starting notes for fourths.

### 2.2 Fourths

2 1 1 1 1 1 1 2 1  
1

### 2.3 Sixths

2 1 1 1 1 1 1 1  
1

Sample  
Image



## OBJECTIVE: DOUBLE VERTICALS (DV), STEPWISE MOTION

- Keep the interval locked in your muscle memory.
- Use the rest to prepare the next interval.
- Beating spot – make sure to adjust your arm angle as the interval changes.
- Play hands separate (LH one octave lower), then both hands together.
- Don't let the inner mallet cross the center of your body.

### 2.4 DV – Stepwise



*Continue up keyboard as desired*

## Sample Image

PROGRESS CHART		♩=80	♩=90	♩=100	♩=110	♩=120
2.1						
2.2 SI – Fourths						
2.3 SI – Sixths						
2.4 DV – Stepwise (RH)						
2.4 DV – Stepwise (LH)						
2.4 DV – Stepwise (Both Hands)						

# lesson 3

## OBJECTIVE: DOUBLE VERTICALS, JUMPING MOTION

- Stroke preparation – Use a piston stroke; the upstroke from one double-stop *ends* over the next.
- Keep arc between double-stops low.
- Beating spot – Double check arm alignment.
- Play each hand separately. The inner mallet should never cross the center of your body.

### 3.1 Jumping Sixths



### 3.2 Jumping Thirds



Sample  
Image

# **OBJECTIVE: SINGLE INDEPENDENTS, STEPWISE MOTION**

- Keep each hand locked at the interval of a fifth. Use the arm for horizontal motion.
- Make sure each mallet rotates in an arc.

## **3.3 SI Stepwise Up**

*Continue up keyboard as desired*

## **3.4 SI Stepwise Down**

*Continue down keyboard as desired*

# **Sample Image**

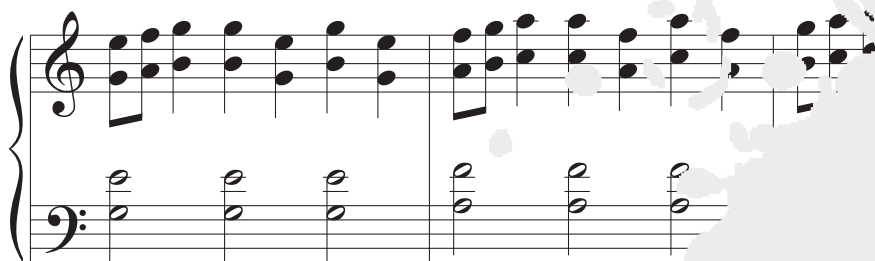
	$\text{♩}=60$	$\text{♩}=90$	$\text{♩}=100$	$\text{♩}=110$	$\text{♩}=120$
3.1a Jumping Sixths (RH)					
3.1b Jumping Sixths (LH)					
3.2a Jumping Thirds (RH)					
3.2b Jumping Thirds (LH)					
3.3 SI – Up					
3.4 SI – Down					

# lesson 4

## OBJECTIVE: DV, HAND INDEPENDENCE

- This exercise combines stepwise and jumping double vertical motion. Maintain proper beating spot by bisecting the wide interval with the arm in both hands.
- Do not forget to determine your wingspan first. In this exercise, the wingspan is two octaves. Center your body on middle C to start.

### 4.1 Independent Sixths



Sample  
Image

**OBJECTIVE: SI, PARALLEL MOTION**

- Start with your hands at a fifth. Keep that interval locked in your muscle memory.
- Do not expand the interval! After beat four, mallets 2 and 4 should be almost over the new note. Move the arm slightly to reach the new note.
- Determine your wingspan. In this case, look at the first note you play with mallet 1 and the first note you play with mallet 4. Center your body between those points (it should be around middle C).

**4.2 Stepwise Parallel Octaves**

The musical notation for 4.2 Stepwise Parallel Octaves is presented in a single staff with a 4/4 time signature. The exercise is divided into four measures. Each measure contains two parallel octaves. The first measure begins with a 3/1 interval, and the second measure begins with a 4/2 interval. The third measure begins with a 3/1 interval, and the fourth measure begins with a 4/2 interval. The notation shows stepwise motion in both hands, with mallet numbers 1 and 2 indicating the starting points for the octaves.

# Sample Image

PROGRESS CHART	$\text{♩}=60$	$\text{♩}=90$	$\text{♩}=100$	$\text{♩}=110$	$\text{♩}=120$
4.1 Independent Sixths					
4.2 Stepwise Parallel Octaves					

# solo 1

## Marimba Minuet

Julia Gaines

♩ = 120

Measures 1-6 of the Marimba Minuet. The music is in 3/4 time, marked *mp* (mezzo-piano). The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Measure numbers 1 through 6 are indicated below the staff.

Measures 7-9 of the Marimba Minuet. The music continues with the same rhythmic pattern. Measure 8 features a *f* (forte) dynamic marking. Measure numbers 7 through 9 are indicated below the staff.

Measures 10-12 of the Marimba Minuet. The music continues with the same rhythmic pattern. Measure 10 features a *mf* (mezzo-forte) dynamic marking. Measure numbers 13, 14, and 15 are indicated below the staff.

Measures 16-20 of the Marimba Minuet. The music continues with the same rhythmic pattern. Measure numbers 19 and 20 are indicated below the staff.

Sample  
Image

Welcome to your first solo. This is a very simple piece utilizing only a few elements.

1. **Strokes** – double verticals only
2. **Intervals** – thirds in RH, fifths in LH
3. **Motion** – primarily parallel and stepwise
4. **Independence** – primarily unisons or hands separate

**Strokes** – Only double verticals are used in the exercise. Both hands play with the same vertical motion.

**Intervals** – The right hand only plays the interval of a third and the left hand only plays the interval of a fifth. Once the hand is locked in that position, there should be no movement in the grip.

**Motion** – When both hands are used at the same time, they primarily move up or down the keyboard together in stepwise motion. There is only one skip in the right hand and when this occurs, there is no left hand accompaniment. However, this can be difficult to do on the lower manual because you just see a “sea of brown notes” so understanding what stepwise motion “feels” like on the marimba will be essential.

**Independence** – There is simple independence required in this piece when the right hand plays separately from the left hand. When both hands play together, they are in unison.

## STEPS

1. Sight-read the piece with both hands separately. Even at this stage, practice the number 1 rhythm. **STOP!** Put your metronome on to keep you going. Even if you miss a note, stay in the bar or line by listening to the metronome. (An electronic metronome and a count of 16 numbers is very helpful here!)
2. Repeat step 1.
3. Practice the bars/sections that are difficult to play up. (likely bar 4, 16, and 20) Do not move on to step 4 until you can play this piece accurately with 100% accuracy. NO CHEATING. This will save you time in the long run.
4. Sight-read the piece at quarter note = 60. Same rules apply!
5. Practice the sections that continue to be difficult.
6. Repeat all steps at quarter note = 70, 80, 90, 100, 110, and 120. Do not progress to the next metronome marking until you can play all the piece FIVE TIMES accurately. Just one time is not enough to ensure your skill at the higher metronome marking.
7. Once you have reached the metronome marking of 120 and played five times accurately, move on to Lesson 5!

# Sample Image

# lesson 5

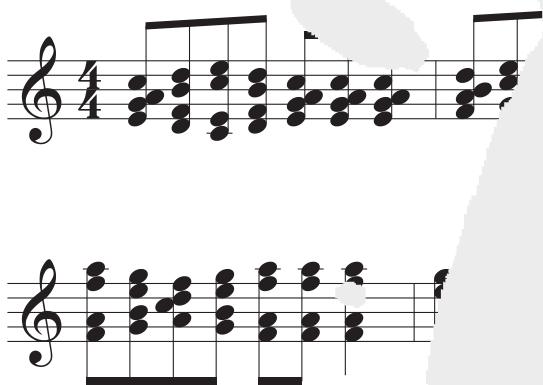
## OBJECTIVE: DV, STEPWISE MIRRORED MOTION

- Peripheral vision – keep your eyes focused on the middle two notes and center your body between the inner mallets.
- Beating spot – Double check arm alignment (particularly for the thirds in 5.2).

### 5.1 Mirrored Fifths



### 5.2 Mirrored Thirds



Sample  
Image



**OBJECTIVE: MIXED STROKE TYPES, STEPWISE MOTION**

- Accompaniment: good DV piston strokes, avoid flammings, raise mallets up quickly after each stroke.
- Melody: rotate the wrist in a proper SI stroke, do not let the wrist turn flat like 2-mallet technique, make sure the upstroke off the quarter note is preparing the next note.
- Balance: The melody, played with the inside mallets, should be played slightly louder than the accompaniment no matter which hand is being used.

**5.3 Mixed Strokes**

**Sample  
Image**

**PROGRESS CHART**

	$\text{♩}=60$	$\text{♩}=70$	$\text{♩}=90$	$1\text{♩}=00$	$\text{♩}=110$	$\text{♩}=120$
5.1 Mirrored Fifths						
5.2 Mirrored Thirds						
5.3 Mixed Strokes						

# lesson 6

## OBJECTIVE: DV, WHITE-NOTE CHORDS

- Hold and maintain the same interval in each hand – RH, fourth; LH, third.
- This exercise is meant as an introduction to chords. The letters above each chord indicate the name and quality of the chord (major, minor, or diminished). Capital letters indicate major chords, lower case letters indicate minor chords, the small circle ( ° ) indicates a diminished chord. These chords are all in “root position.”

### 6.1 White-Note Chords

CM dm em FM GM am b° CM

## OBJECTIVE: DV, STEPWISE INTERVAL

- Changing intervals in stepwise expansion of the hand will ease the transition to the next interval.
- Practice this exercise slowly, hand by hand.

### 6.2 Stepwise Interval Expansion

Sample Image

## OBJECTIVE: SI, X-STROKE

- In this exercise, the double-stop chord is always a placeholder for the outer mallets when the inner mallets are in use. Resist the temptation to widen the interval when playing with mallets 2/3.
- The straight piston stroke is comfortable. The X-stroke requires greater height and more rotation to achieve the proper beating spot and when played correctly, the stroke motion creates an “X.” Resist the temptation to adjust the arms forward or backward. Arms should always be parallel to the instrument.

### 6.3 X-stroke

2 3 2 3 2    2 3 2 3 2    2 3 2 3 2    2 3 etc.

*continue up keyboard until*

3 2 3    3 2 3 2 3    3 2 etc.

*ard until*

Sample  
Image

♩=60	♩=70	♩=80	♩=90	♩=100

# lesson 7

## OBJECTIVE: SI, STEPWISE SCALAR PATTERNS, INNER MALLETS

- Use the X-stroke concept when appropriate (for example, beat two of every bar).
- Arms and body are ALWAYS parallel to the instrument. No rotation of the torso or shoulders is necessary.
- There is no placeholder chord in this exercise, but the outer mallets should be held in a comfortable and consistent interval throughout.

### 7.1 Short Scale Patterns

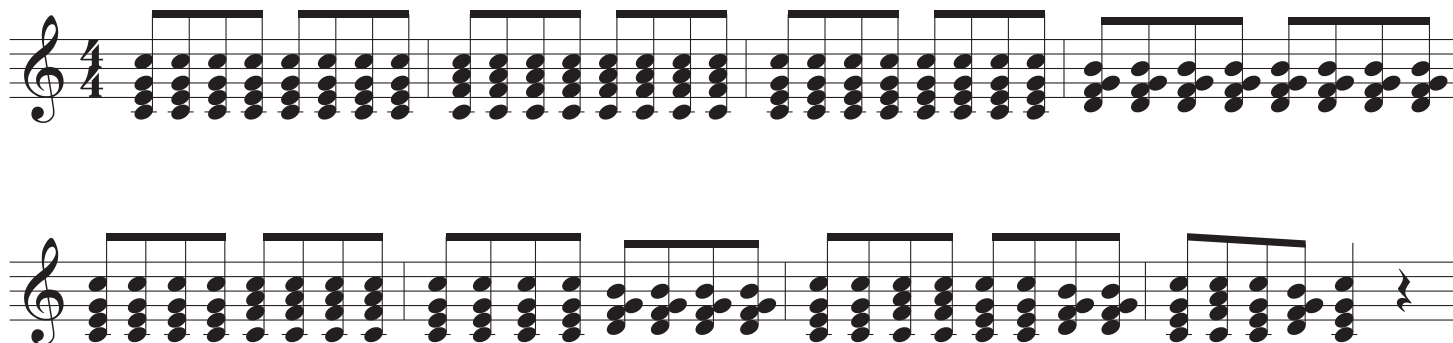
The musical notation for 'Short Scale Patterns' consists of eight staves in 4/4 time. The first staff includes fingerings: 3 2 3 2 3 2 3 2, 3 2 3 2 3, and 3 2 etc. The subsequent staves show various scalar patterns, including ascending and descending runs, and more complex rhythmic patterns. A large, semi-transparent watermark of a hand playing marimba mallets is overlaid on the right side of the page, partially obscuring the musical notation.

Sample  
Image

## OBJECTIVE: DV, CHORD PROGRESSION

- This simple chord progression will require the stepwise interval expansion previously introduced. The chords involved are very common and include different inversions.
- Do not miss notes. Practicing inaccuracy is inefficient. Practice at a slow enough tempo to ensure 100% accuracy.

### 7.2 Chord Progression I



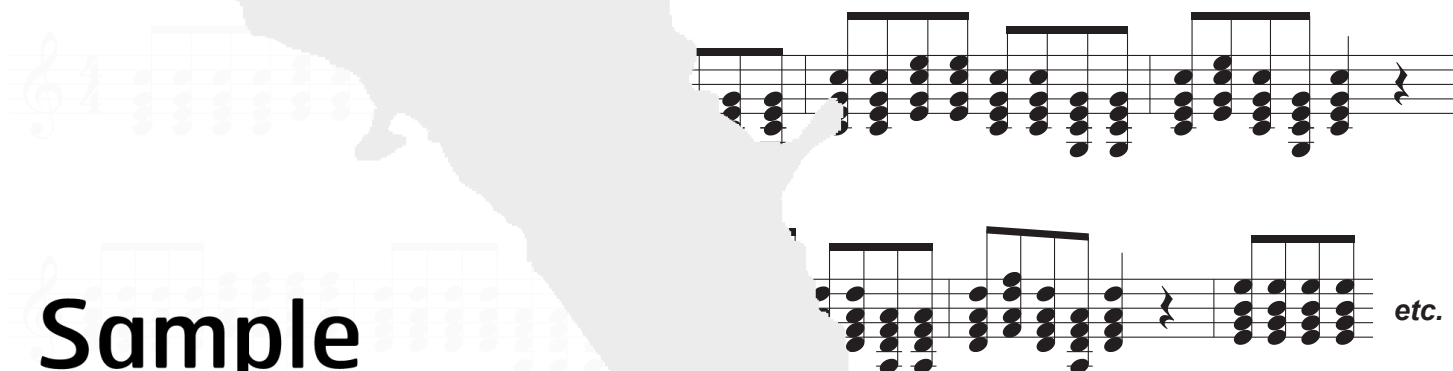
## OBJECTIVE: DV, JUMPING MOTION, WHITE-NOTE CHORDS

Chords can also be played in inversions. When a chord is "inverted," a note other than the root of the chord is the lowest note. This exercise not only involves stepwise interval expansion but also double

g.

Two notes by themselves in the RH and the bottom two notes by themselves in the LH. The upstroke of the fourth chord is the preparation for the fifth chord. Once this is done, the hands together.

### 7.3 Jumping



Sample  
Image

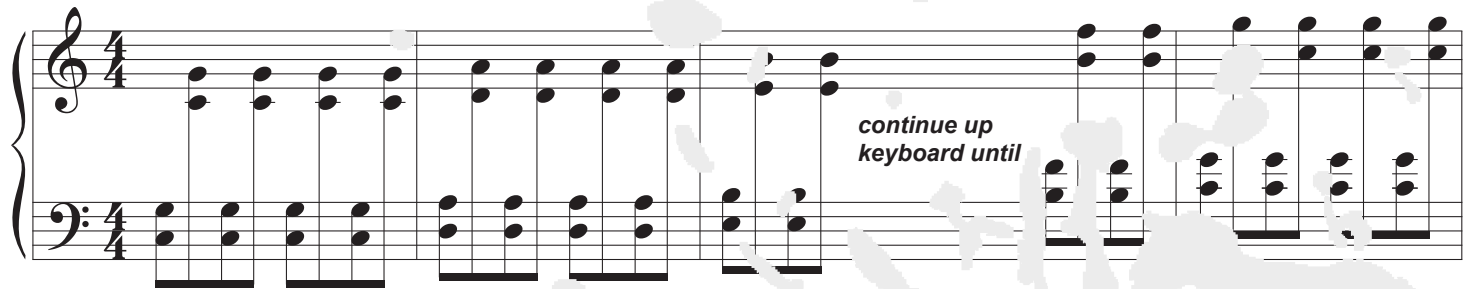
7.1 Short Scale Patterns	$\text{♩}=120$	$\text{♩}=130$	$\text{♩}=150$	$\text{♩}=160$	$\text{♩}=170$	$\text{♩}=180$
7.2 Chord Progression						
7.3 Jumping White-Note Chords						

# lesson 8

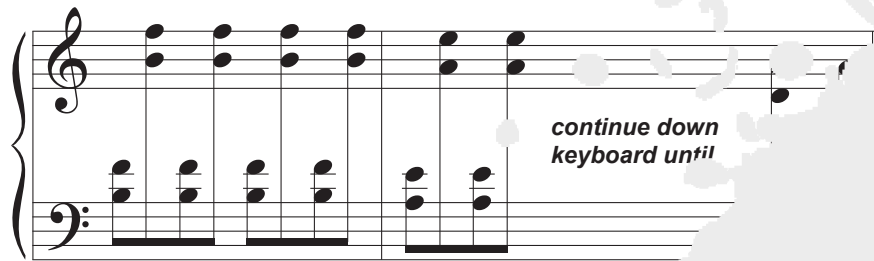
## objective: dv, roll preparation

- At the slower tempos, visually finish each stroke quickly before starting another.
- Maintain proper beating spot and a relaxed, full piston stroke.
- Wingspan – Center your body between your inner mallets.
- Use all intervals and starting places from Lesson 1 with this exercise.

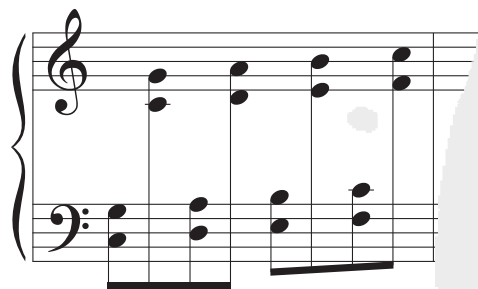
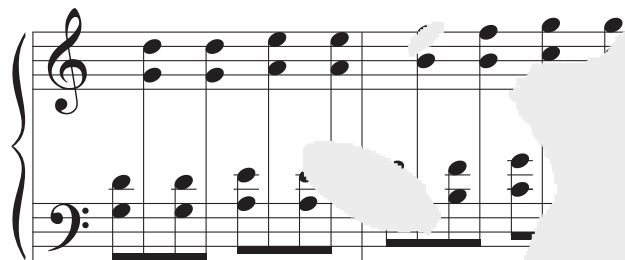
### 8.1 DV – Roll Preparation



*continue up  
keyboard until*



*continue down  
keyboard until*



Sample  
Image

**objective: si, longer scale fragments, inner mallets**

- Continue to keep the outer mallets within a comfortable interval of the inner mallets.
- Once again, do not expand the interval as your speed increases.
- Watch for frequent X-strokes.
- Imagine a piece of string over the correct beating spot on every bar. Your mallets should be striking this imaginary string.
- Make sure that both hands are playing at the same height and volume.

**8.2 Long Scale Patterns**

2 3 2 3 2 3 2 3 2 3 etc.  
3 2 3 2 3 2 3 2 3 2 etc.

2 3 2 3 etc.  
3 2 3 2 etc.

# Sample Image

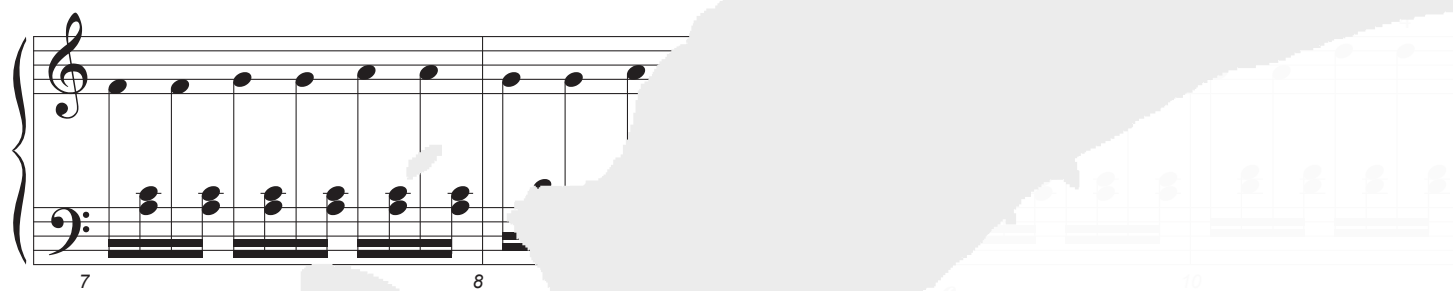
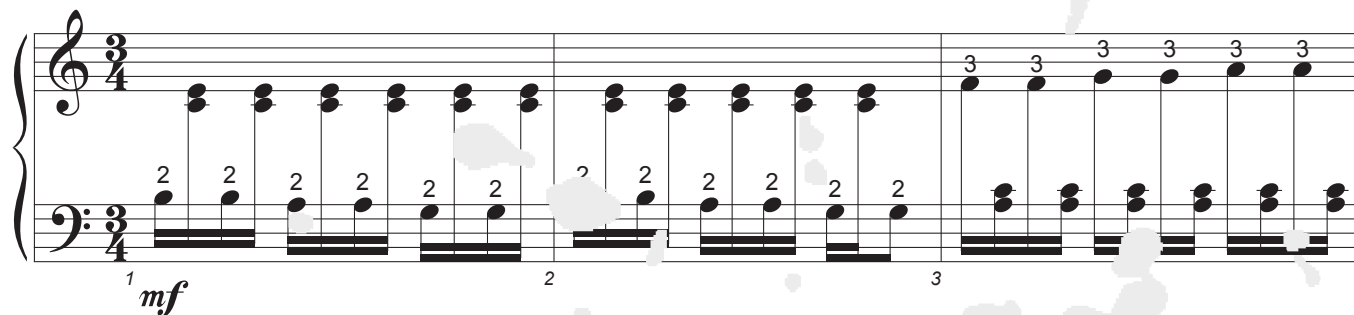
PROGRESS CHART	♩=60	♩=70	♩=90	♩=100	♩=110	♩=120
8.1 DV – Roll Preparation						
8.2 Long Scale Patterns						

# solo 2

## Etude for Marimba

♩ = 100

Julia Gaines



Sample  
Image



# Sample Image

d. Since the change between this third and the distance between the mallets in both is prepared to play a double vertical changing much. The stickings indicated in passage accurately. The interval of a second you play the final note of measure 10 with independent stroke is not hard and simply

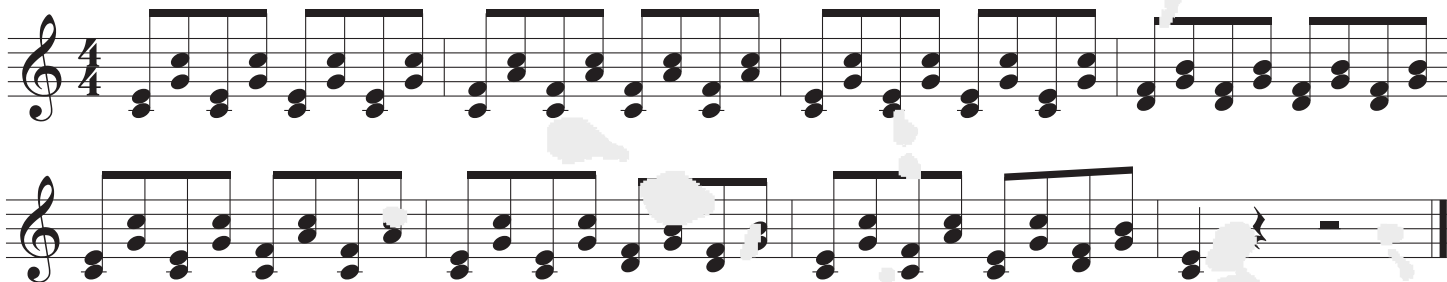
and most idiomatic ways to play the  
frequently found in the literature.

# lesson 9

## OBJECTIVE: DV, CHORD PROGRESSION, ALTERNATING HANDS

- This is another hand-to-hand roll preparation exercise. This time the notes will change at a faster pace with stepwise interval expansion. Practice slowly to ensure accuracy.

### 9.1 Alternating Chord Progression

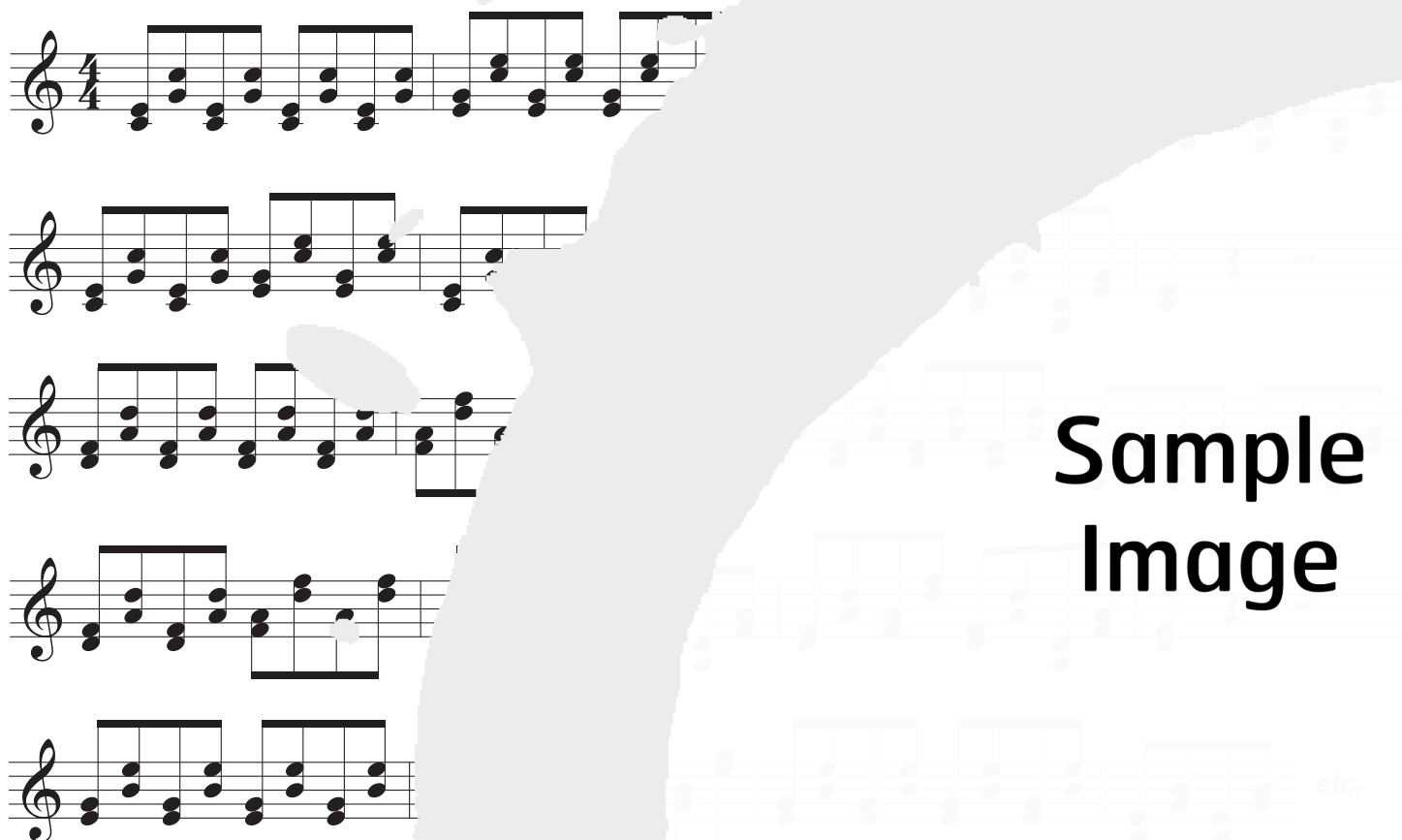


*Also play this exercise starting with the right hand on the downbeat.*

## OBJECTIVE: DV, WHITE-NOTE CHORDS AND INVERSIONS, ALTERNATING HANDS

- The jumping motion required to move between measures will require preparation. The left hand completes the stroke on beat four in any measure and the right hand starts on beat one of the next measure EVEN IF THE RIGHT HAND COMPLETES ITS STROKE.

### 9.2 Alternating Chords with Inversions



Sample  
Image

*Also play this exercise starting with the right hand.*

## OBJECTIVE: SI, JUMPING MOTION, ALTERNATING HANDS

- Once again, hold the interval of a fifth when playing these single independent strokes. Move your arm slightly when jumping to the next note. When switching to the other two mallets, mallets 2 and 4 should almost be over the correct notes. Again, move your arm slightly to strike the correct notes. Your arms will be moving in parallel motion throughout most of this exercise.

### 9.3 Alternating Parallel Motion

continue up keyboard until

Sample  
Image

♩=80	♩=90	♩=100	♩=110	♩=120

# lesson 10

## OBJECTIVE: DV, JUMPING INTERVAL EXPANSION

- As you expand the interval larger than stepwise motion, a grip adjustment will occur. Consider all three adjustments with any grip used: hand expansion, stick rotation/roll, and fulcrum strength.
- Practice hands separately ONLY.
- Beating spot – when expanding from a wide interval to another wide interval, the arm should consistently bisect the interval. The arm will adjust slightly, as tempo allows, when expanding from a narrow to a wide interval.

### 10.1 Fourths and Sixths – Wide to Wide



### 10.2 Seconds and Fifths – Narrow to Wide



### 10.3 Thirds, Fifths, and Sixths



Sample  
Image

## OBJECTIVE: SI, FULL SCALE PASSAGES

- The octave at the end of each measure serves as a placeholder for your outer intervals. Once again, maintain a comfortable interval while primarily using the inner mallets.
- Piston stroke – when changing from sixteenth notes to eighth notes, do not let your stroke change. The stroke should return to an “up” position just as quickly on the eighth notes as it did on the sixteenth notes.
- Once again, watch for places where the X-stroke will be used when playing this exercise.

### 10.4 Full Scale Patterns

2 3 2 3 2 3 2 3 1 2 3 etc.

2 3 etc.

# Sample Image

	♩=60	♩=70	♩=80	♩=90	♩=100
10.1 Fourths/Sixths (LH)					
10.1 Fourths/Sixths (RH)					
10.2b Seconds/Fifths (LH)					
10.3a Thirds/Fourths/Sixths (RH)					
10.3b Thirds/Fourths/Sixths (LH)					
10.4 Full Scale Patterns					

# solo 3

## The Clock is Ticking

**With intensity** ♩ = 120 – 132

**Brian Tate**

*move right hand toward node*

*halfway between center and node*

Measures 1-4 of the musical score. The right hand plays a continuous eighth-note pattern in 4/4 time, starting with a forte (*f*) dynamic and transitioning to mezzo-piano (*mp*) at measure 3. The left hand plays a bass line with dotted rhythms. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Measures 5-6 of the musical score. The right hand continues the eighth-note pattern. The left hand plays a bass line with dotted rhythms. Measure numbers 5 and 6 are indicated below the staff.

Measures 9-10 of the musical score. The right hand continues the eighth-note pattern. The left hand plays a bass line with dotted rhythms. Measure numbers 9 and 10 are indicated below the staff.

Measures 13-16 of the musical score. The right hand continues the eighth-note pattern. The left hand plays a bass line with dotted rhythms. Measure numbers 13, 15, and 16 are indicated below the staff.

**Sample  
Image**

move to center

17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34

35 36 37 38

Sample  
Image

Measures 39-42 of the Sequential Studies for 4-Mallet Marimba—Level 1. The score is written for a 4-mallet marimba in treble and bass clefs. Measures 39 and 40 feature a continuous eighth-note pattern in the treble clef, starting with a fortissimo (*ff*) dynamic. Measures 41 and 42 feature a continuous eighth-note pattern in the treble clef, starting with a mezzo-piano (*mp*) dynamic. The bass clef has rests in measures 39 and 40, and then plays a series of chords in measures 41 and 42, starting with a mezzo-forte (*mf*) dynamic.

Measures 43-46 of the Sequential Studies for 4-Mallet Marimba—Level 1. The score is written for a 4-mallet marimba in treble and bass clefs. Measures 43 and 44 feature a continuous eighth-note pattern in the treble clef. Measures 45 and 46 feature a continuous eighth-note pattern in the treble clef. The bass clef has rests in measures 43 and 44, and then plays a series of chords in measures 45 and 46.

Measures 47-48 of the Sequential Studies for 4-Mallet Marimba—Level 1. The score is written for a 4-mallet marimba in treble and bass clefs. Measures 47 and 48 feature a continuous eighth-note pattern in the treble clef. The bass clef has rests in measures 47 and 48. A mezzo-forte (*mf*) dynamic marking is present in measure 48.

Measures 51-52 of the Sequential Studies for 4-Mallet Marimba—Level 1. The score is written for a 4-mallet marimba in treble and bass clefs. Measures 51 and 52 feature a continuous eighth-note pattern in the treble clef. The bass clef has rests in measures 51 and 52.

Measure 55 of the Sequential Studies for 4-Mallet Marimba—Level 1. The score is written for a 4-mallet marimba in treble and bass clefs. Measure 55 features a continuous eighth-note pattern in the treble clef. The bass clef has rests in measure 55. A *play 3x* instruction is present above the treble clef staff.

Sample  
Image



This solo features each hand in an independent role. One hand plays faster than the other, but has a lot of static (or repetitive) motion with idiomatic intervals (meaning they are easy to play on the instrument). The other hand plays a slower rhythm with more jumping motion. The technical elements involved are:

**Strokes** – double vertical, one beat of single independents

**Intervals** – lots of fifths and fourths, some seconds and sixths

**Motion** – static or stepwise, some jumping

**Independence** – accompaniment/melody hand balance

**Strokes** – primarily double verticals at a fast tempo. There is only one measure with single independent strokes. Don't let it sneak up on you. When you play this passage, keep the interval of a fourth or fifth in both hands so you can move for the next measure.

There are some quick interval changes and motion moments in this solo. Measure 10, where the right hand has an eighth note. This is measure 14, which has the same interval. This is the end of the piece! Do

worry, you'll be fine. Measure 52. Contracting the right hand to the second in measure 52 is a challenging at this tempo. Practice that transition. The same thing happens in measure 53.

**BEATING SPOT REMINDER** – You have 16 seconds in a solo yet. Make sure you are ready to elbow out a little.

# Sample Image

## PREPARATION STEPS

Don't be tempted to read through this solo the first time. It will be inaccurate. Take the time to follow the steps previously mentioned. Once you have mastered the solo at the indicated tempo in Part 1 of this book faster than indicated with good technique, feel free to try pushing this solo faster. Really, anything in the range of 120-140 would be musically appropriate for this solo.

**Motion** – primarily stepwise again, just at a fast tempo. There is some jumping motion, but there is usually plenty of time to efficiently prepare the next double vertical.

**Independence** - The static fifths in the right hand are the accompaniment, so keep them softer in dynamic. The melody is in the left hand (marked one dynamic louder) so make sure that it is the focus – both AURALLY and VISUALLY. Play hands separate and keep your left hand really loose with larger motions preparing the next stroke. The right hand will play smaller, faster strokes because the notes are the same and in a faster rhythm. If your left hand doesn't have the independence to LOOK different from the right hand, it won't SOUND different either. This concept applies to measures 23-38 as well, but the role of each hand reverses so that the melody is in the right hand and the accompaniment is in the left hand.

There are a few times during this piece when mallets two and three need to play the same bar at the same time. This happens frequently in four-mallet marimba literature. In order to "share" a note, both hands should adjust to facilitate the best beating spot for the melody. Beating spot priority is ALWAYS given to the hand with the melody. In this piece, the first instance occurs in measure 11 with the E. Fortunately, the instructions from the composer have already indicated that the right hand *crescendo* should be played closer to the node (closer to the upper manual). The left hand is then ready to "share" the E by playing in the center of the bar. When you see this duplication of a note, don't ever leave one out. It's almost better to NOT play the note than it is to figure out a "shared" plan. Determine which note should be the primary voice, and adjust both hands to make it happen.

tempo. It will probably sound sloppy and awkward for Solo 1 adapting the tempos to fit this solo of 120 bpm and can play the exercises faster, feel free to try pushing this solo faster. Really, anything in the range of 120-140 would be musically appropriate for this solo.



## part 2

incorporating the upper manual

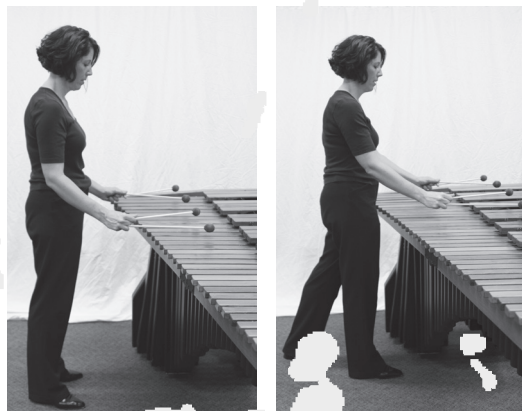
# incorporating the upper manual

## DOUBLE VERTICALS

### MOVING FROM LOWER MANUAL TO UPPER MANUAL

When both mallets in one hand move from the lower manual to the upper manual, there are three things to keep in mind:

1. When tempo allows, step/rock into the upper manual and step/rock back out when moving back to the lower manual.
2. Keep your elbows in line with your torso as much as possible.
3. On the upper manual, you have two options for a beating spot. When tempo allows, aim for the center (or off-center in the lower register). When the tempo is faster, you will need to aim for the very edge of the bar.

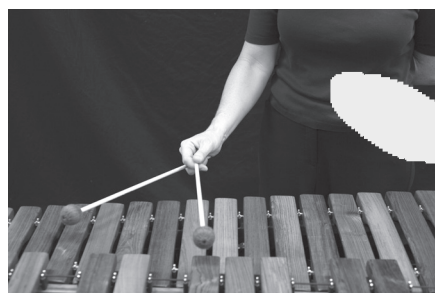


Try the following exercise. First, play the exercise hands separate (left hand down an octave), then play both hands together. At first, you will have plenty of time to step into and out of the upper manual. As the exercise progresses, you should leave one foot extended and rock in and out of the upper manual while playing on the edge of the bars. In the last two measures, your arms and feet will stay in place.



## SPLITTING MANUALS IN ONE HAND

When one hand splits the manuals, the arm must move OUT away from the body, depending on the notes. Remember to turn the wrist, no matter the direction of the angle.



**INTRODUCTION**  
Play the exercise

Mallet 3 strikes the edge of the bar while mallet 4 strikes the center of the bar. When the tempo is faster, the elbow should help the arm move OUT.



**INTRODUCTION**  
Play the exercise

Mallet 3 strikes the edge of the bar while mallet 4 strikes the center of the bar. When the tempo is faster, the elbow should help the arm move OUT.

# Sample Image

Now play the following exercises **hands separately**. At first, you will have plenty of time to move your body with your feet. As the exercise progresses, your arms will take on more responsibility.

### Angle Right IN: Splitting manuals with Mallet 3 (RH)



### Angle Left IN: Splitting manuals with Mallet 2 (LH)



## SPLITTING MANUALS IN ONE HAND OUTWARD

### OUT Away from the Body – Right Hand

Play the following with the right hand:



Mallet 4 should strike the F# on the end of the bar while mallet 3 strikes the G slightly off-center toward the upper manual. Keep the elbow in line with the wrist by moving the arm OUT away from the body. Your feet should turn to the left at a slight angle to facilitate this motion.



### OUT Away from the Body – Left Hand

Play the following with the left hand:



Mallet 1 should strike the Bb while mallet 2 strikes the C slightly off-center toward the upper manual. Keep the elbow in line with the wrist by moving the arm OUT away from the body. When possible, your feet should turn to the left at a slight angle to help facilitate this motion.



Play the following exercises **hands separately** and concentrate on using the correct motions as described.

**Sample Image**

### Angle Left OUT: Splitting manuals with Mallet 2 (LH)



### Angle Right OUT: Splitting manuals with Mallet 3 (RH)



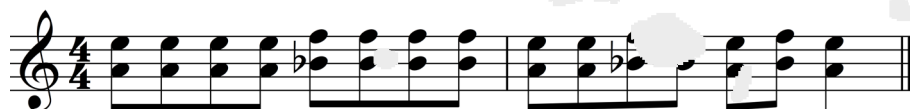
## PARALLEL MOTION

In this position, both hands split manuals, but use opposite arm angles; odd numbered mallets are on one manual, even numbered mallets are on the other, resulting in two basic motions: parallel RIGHT and parallel LEFT. Keep the following in mind:

1. Beating spots are the same for both hands.
2. Feet should angle the body in the same direction.

Play the following exercises with **both hands at the same time**.

### Parallel RIGHT (LH OUT, RH IN)



## SPLIT MOTION

In this position, only one hand splits manuals while the other hand remains on a single manual.

### Split IN

Play the following:



When one hand stays on a single manual and one hand is split IN toward the body, the hand on the single manual should move in the same direction as the split hand. The beating spots of both mallets on the single manual will be off-center.



### Split OUT

Play the following:



When one hand stays on a single manual and one hand is split OUT away from the body, the hand on the single manual can stay parallel to the instrument with normal beating spots.



## DEPENDENTS

When incorporating the upper manual with single independent strokes.

**PUSH** – moving from the lower manual to the upper manual  
**PULL** – moving from the upper manual to the lower manual

Keep the following in mind:

1. Both a proper piston stroke and a proper wrist are required to prepare the next single independent stroke.
2. The arms can be slightly angled in or out to play the next stroke – the wrist **MUST** rotate.
3. Depending on the tempo, the beating spots can be on the edge, off-center of the resonator, or on the string runs through the bar).
4. The upper manual is slightly higher than the lower manual – **AVOID THE NOISE** of the upper manual.

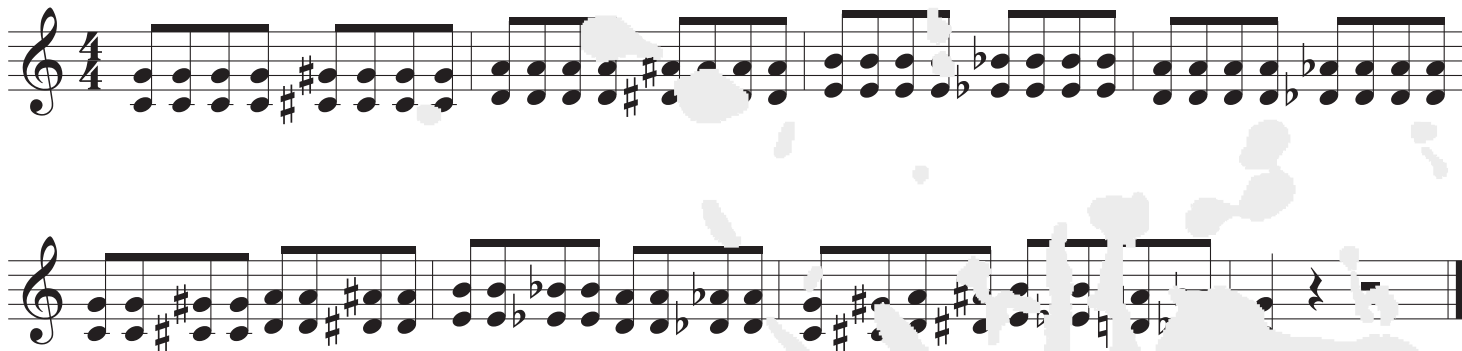
# Sample Image

# lesson 11

## OBJECTIVE: DV, STEPPING INTO UPPER MANUAL

- Step/rock into upper manual; step/rock back for lower manual.
- Elbows stay in line with torso (not behind the back).
- Play hands separate, then together.

### 11.1 Chromatic Fifths – C



### 11.2 Chromatic Fifths – F



## OBJECTIVE: DV, SPLIT MANUAL

- This exercise was in the introduction first two bars, angle everything right.
- Practice hands separate, then

### 11.3 Split manuals with Parallel



Sample  
Image



# **OBJECTIVE: SI, STEPPING INTO UPPER MANUAL**

- Use the DV stroke as a placeholder; don't expand your interval to play the SI strokes.

## **11.4 Black Key X-Stroke**

# **OBJECTIVE: SI, SPLIT MANUALS**

- There are two split manual fifths in this exercise – be ready for the parallel motion!

## **Chromatic Single Independents**

etc.

to keyboard chromatically for one octave

Sample  
Image

PR	RT	J=60	J=80	J=90	J=100	J=110	J=120
11.1 Chrom. Fifths on C (both hands)							
11.2 Chrom. Fifths on F (both hands)							
11.3 Split Manuals (both hands)							
11.4 Black Key X-Stroke							
11.5 Chromatic Single Independents							

# lesson 12

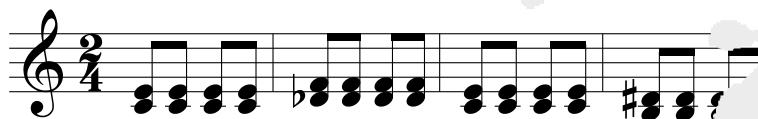
## OBJECTIVE: DV, SPLITTING MANUALS, NARROW INTERVALS

- When playing a split manual DV that requires your arm to move IN TOWARD YOUR BODY, keep your elbow in alignment with the wrist. Remember beating spots!
- At faster tempos, more arm motion will occur with less foot movement.
- Play each exercise hands separate, then together. Parallel motion occurs when hands are played together.

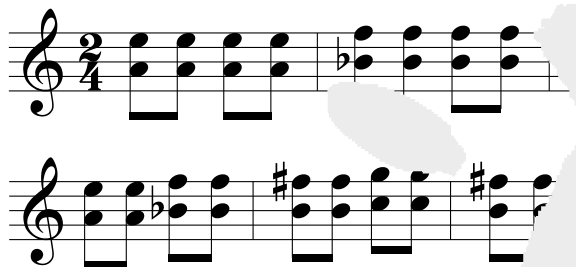
### 12.1 Seconds



### 12.2 Thirds



### 12.3 Fifths



## PROGRESS CHART

12.1 Seconds (both hands,
12.2 Thirds (both hands)
12.3 Fifths (both hands)
12.4 Mallets 2 & 4 changing ma
12.5 Mallets 1 & 3 changing ma

Sample  
Image

**OBJECTIVE: SI, SPLITTING BOTH MANUALS, STEPWISE MOTION**

- Do not change the interval with new notes. Keep your hand constantly at a fifth. Remember to PUSH and PULL.
- Angle the arm slightly to help the mallets change manuals.

**12.4 Mallets 2 & 4 Changing Manuals**

The musical score consists of six staves of music in 4/4 time, written for two mallets (2 and 4). The key signature has one flat (B-flat). The score is divided into two systems of three staves each. The first system shows the initial manual change from the lower manual to the upper manual. The second system shows the return to the lower manual. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Manual changes are indicated by a double bar line with a repeat sign and a change in the key signature or a specific manual change symbol (though none are explicitly shown here, the context implies manual changes). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

**Staff 1:** 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4

**Staff 2:** 1 1 1 1 | 3 3 3 3 | 2 2 2 2 | 4 4 4 4 | 1 1 | 3 3 | 2 2 | 4 4 | 1 1 | 3 3 | 2 2 | 4 4

**Staff 3:** 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4

**Staff 4:** 2 2 2 2 | 4 4 4 4 | 1 1 | 3 3 | 2 2 | 4 4 | 1 1 | 3 3 | 2 2 | 4 4

**Staff 5:** 3 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4

**Staff 6:** 3 3 | 2 2 | 4 4 | 1 1 | 3 3 | 2 2 | 4 4

**Staff 7:** 2 2 2 2 | 4 4 4 4 4 4 4 4

**Staff 8:** 2 2 4 4 | 1 1 | 3 3 | 2 2 | 4 4

Sample  
Image

# solo 4

## Andante for Marimba

Keith Larson  
ASCAP

*Cantabile* ♩ = 80

First system of music (measures 1-4). The treble staff contains a melody of eighth notes, and the bass staff contains a simple harmonic accompaniment. The dynamic marking *mp* is present.

Second system of music (measures 5-7). The melody continues with some grace notes. The dynamic marking *f* appears at the end of the system.

Third system of music (measures 10-11). The melody features a series of beamed eighth notes.

Fourth system of music (measures 14-15). The bass staff includes fingerings 1 and 2 for the final measure.

Sample  
Image

19 20 21 22

23 24 25 *rall . . .* 26

your ability to play intervals in stepwise motion and it gives you a chance to practice intervals in context. The technical elements involved are:

- Locals with a few single independents
- Thirds, fifths, and sixths
- Stepwise
- Alternating or alternating hands

Since several of these elements have been presented in previous solos, I'll address the most unique aspect of this solo: the mirror motion seen between the hands in several measures. The motion of the hands in an accordion-like fashion requires the performer to use peripheral vision. You can't look at the keys so you need to focus somewhere in the middle. Review Lesson 5 if needed for more tips.

## Sample Image

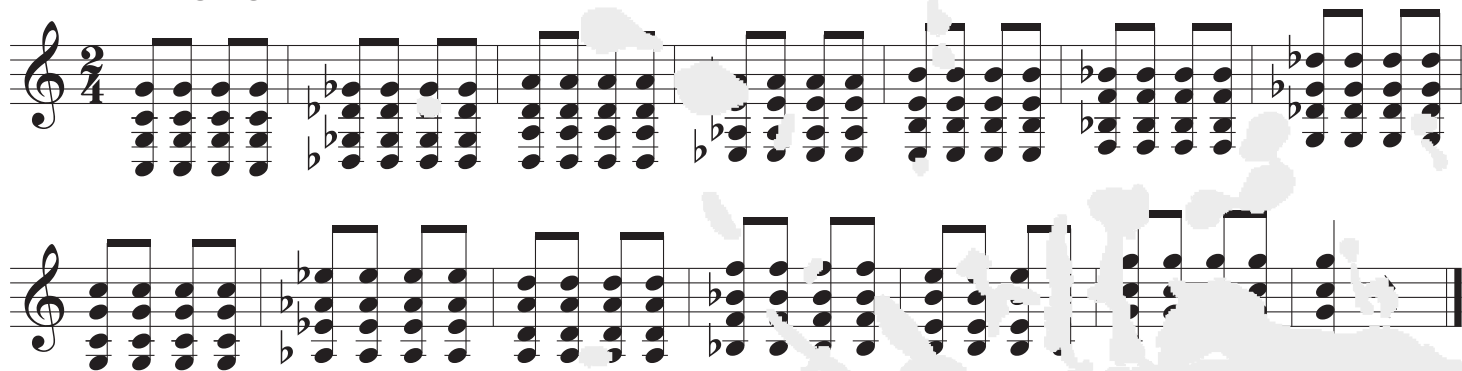
Over thirty-five years in a private studio and as music director of the Kansas Percussion Ensemble. Keith studied with Paul Goodman. He has performed with the Kansas City Symphony, Birmingham Symphony, Alabama Symphony), Kansas City Symphony, Des Moines Metro Summer Opera, and various big bands, jazz bands, and pop/rock groups. As a composer, he has been commissioned to compose works for symphonies, orchestras, wind ensembles, choirs, jazz bands, and various chamber music groups. His works are available from Southern Music Company and H.E. Steinhardt. He is a 30-year member of the Percussive Arts Society, a 20-year member of ASCAP (American Society of Composers, Authors, and Publishers), and a member of MENC.

# lesson 13

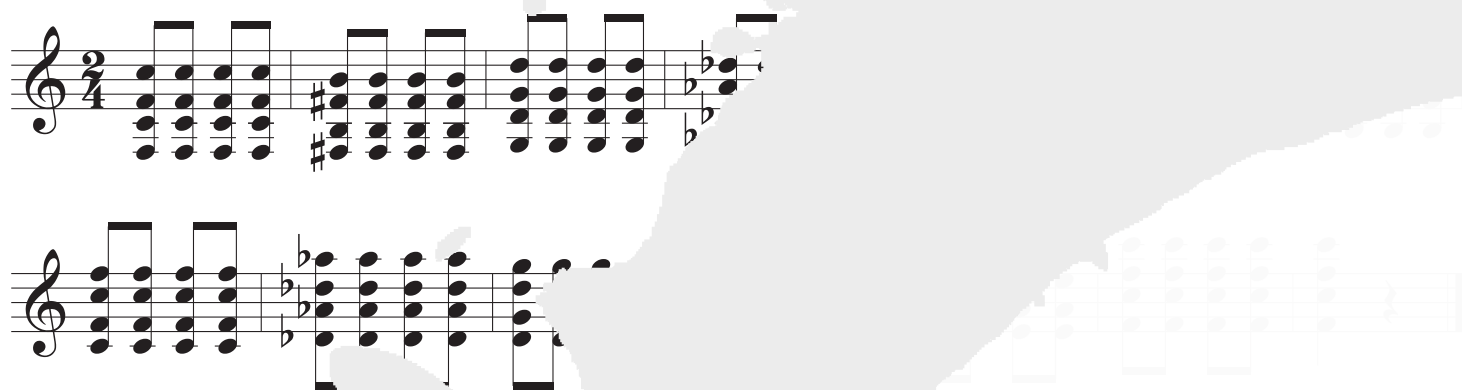
## OBJECTIVE: DV, INCORPORATING BOTH MANUALS, CHANGING INTERVALS, PARALLEL MOTION

- These exercises combine the concepts of changing manuals and changing intervals. Between chords, these techniques will occur at the same time.
- Be ready for four body movements: step in, step out, parallel right, parallel left.

### 13.1 Changing Intervals – C



### 13.2 Changing Intervals – F



## PROGRESS CHART

13.1 Changing Intervals – C
13.2 Changing Intervals – F
13.3 Mallets 2/4 changing manu
13.4 Mallets 1/3 changing manu

Sample  
Image

**OBJECTIVE: SI, INCORPORATING BOTH MANUALS, STEPWISE MOTION**

- The stepwise motion in this exercise is moving down the keyboard instead of up; however, the concepts of using the arm and feet are the same as in Lesson 12.

**13.3 Mallets 2 and 4 Changing Manuals**

**Manuals**

**Sample Image**

# lesson 14

## OBJECTIVE: DV, INCORPORATING BOTH MANUALS, JUMPING MOTION

- Sixths and thirds are extremely common in four-mallet repertoire and need to be practiced for accuracy. Incorporating the upper manual requires a lot of elbow movement. The feet may move the body at slower tempos but as the tempo increases, the arm/elbow will be the primary source of motion.

### 14.1 Jumping Sixths



### 14.2 Jumping Thirds



## PROGRESS CHART

14.1a Jumping Sixths (RH)
14.1b Jumping Sixths (LH)
14.2a Jumping Thirds (RH)
14.2b Jumping Thirds (LH)
14.3 Changing Manuals Up
14.4 Changing Manuals Down

Sample  
Image



**OBJECTIVE: SI, INCORPORATING BOTH MANUALS, STEPWISE MOTION**

- All mallets in this exercise will change manuals in ascending stepwise motion. Once again, the arm will be the primary source of movement. The three areas to examine are: accuracy, beating spot, and proper SI stroke.

**14.3 All Mallets Changing Manuals Up**

14.3 All Mallets Changing Manuals Up

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

1 1 1 1 3 3 3 3 2 2 2 2 4 4 4 4 1 1 3 3 2 2 4 4 1 1 3 3 2 2 4 4

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

2 2 2 1 4 4 4 1 1 3 3 2 2 4 4 1 1 3 3 2 2 4 4

1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

2 2 2 2 4 4 3 2 2 4 4 1 1 3 3 2 2 4 4

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 2 2 2 2 2 2 4 4 4 4 4 4

2 2 2 2 4 4 1 1 3 3 2 2 4 4

1 1 1 1 3 3 3 3 2 2 2 2 4 4 4 4

1 1 1 1 3 3 3 3 2 2 2 2 4 4 4 4

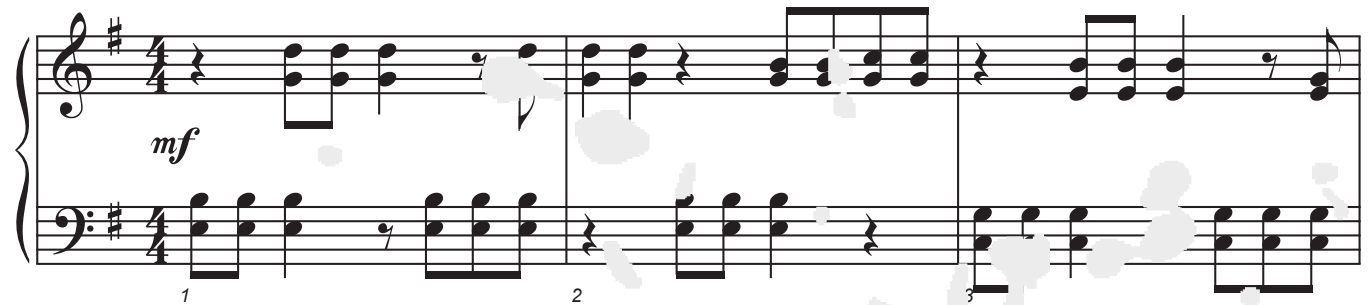
Sample  
Image

# solo 5

## Lifting Spirits

♩ = 104

Tracy Thomas



Sample  
Image

14 15 16

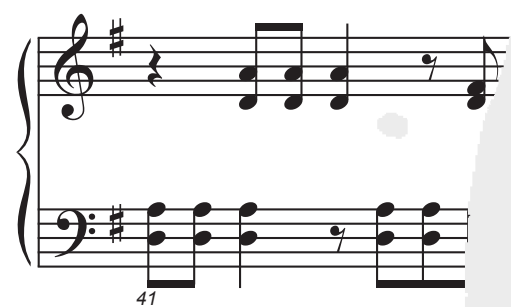
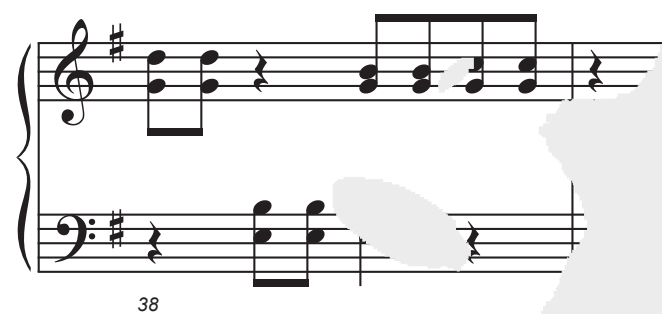
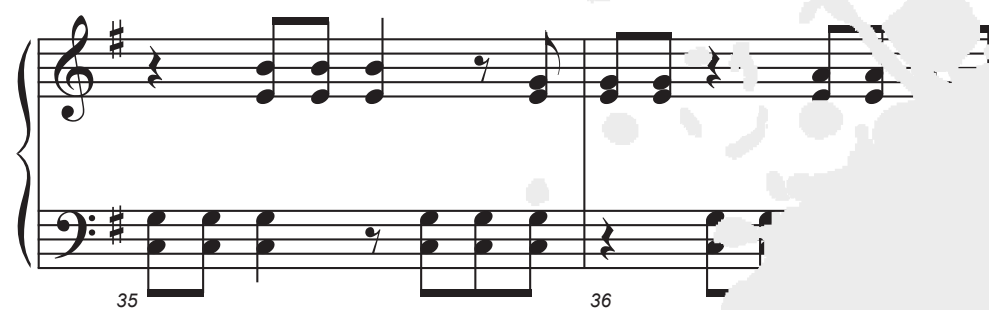
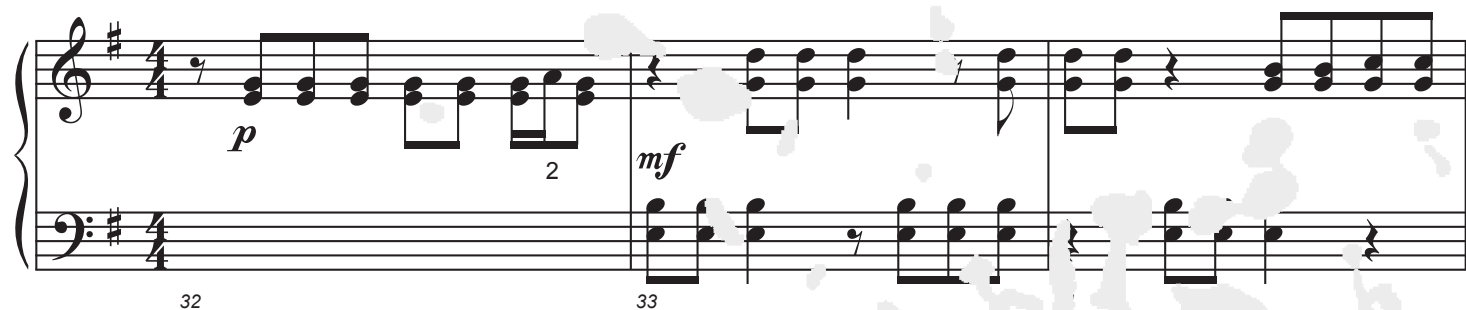
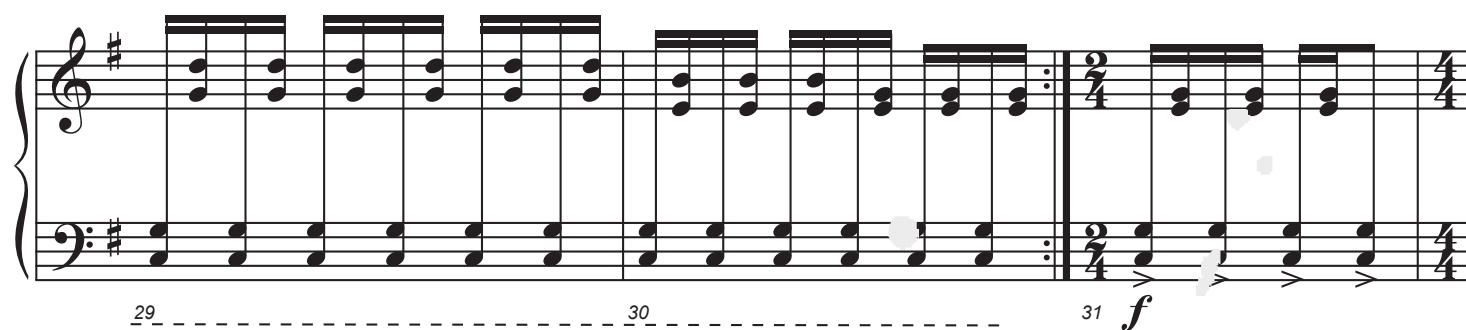
17 18 19

20 21 22

23 24 25

26 27 28

Sample  
Image



Sample  
Image

Holding mallets at the interval of a fifth is a very comfortable position in your hand. For this reason, much of four-mallet marimba music is comprised of fifths. This piece makes use of this interval almost exclusively. The technical elements involved are:

1. **Strokes** – double verticals with a few single independents
2. **Intervals** – thirds through sixths but primarily fifths
3. **Motion** – static (repeated notes) or stepwise
4. **Independence** – alternating or overlapping hands

The unique aspect of this solo is the overlapping double vertical stroke. The hands will move in much the same way when playing flam-taps; however, on the marimba the “flams” have to be perfect quadruple-stops.

Addressing the rhythmic nature of these overlapping strokes is not the same as addressing the musical considerations. When playing three repeated notes, particularly in this context, all three repetitions do not have to be the same volume. Imagine a ball bouncing. The first bounce is strong, but each subsequent bounce has less energy. When you apply this concept to the three-note grouping used throughout this solo, the second and third double vertical strokes should be softer than the first. I would avoid drastic dynamic changes, but rather use a subtle decrescendo. This creates an independence issue because both hands are not doing the same thing but it sounds so much better than if every eighth note was the same volume.

22-23 provide an opportunity to work on future roll development ideas. Keep these rolls both between the hands with even crescendos. Your hands should be playing the same notes in these bars.

tion you have not seen before. The horizontal line above or below the marking. This indication directs the performer to add more weight to the stroke and the **tenuto** may be performed by slowing down the bottom of your stroke. The **stroke** from the stroke be absorbed into the bars more than usual. This creates a **stroke** by speed or height. Accents (which you have seen in Solo 4 and now 5) are performed by speed or height to your stroke obviously creating another volume level. The **stroke** accent and a tenuto should be obvious. Make sure you can perform them.

# Sample Image

# Sample Image

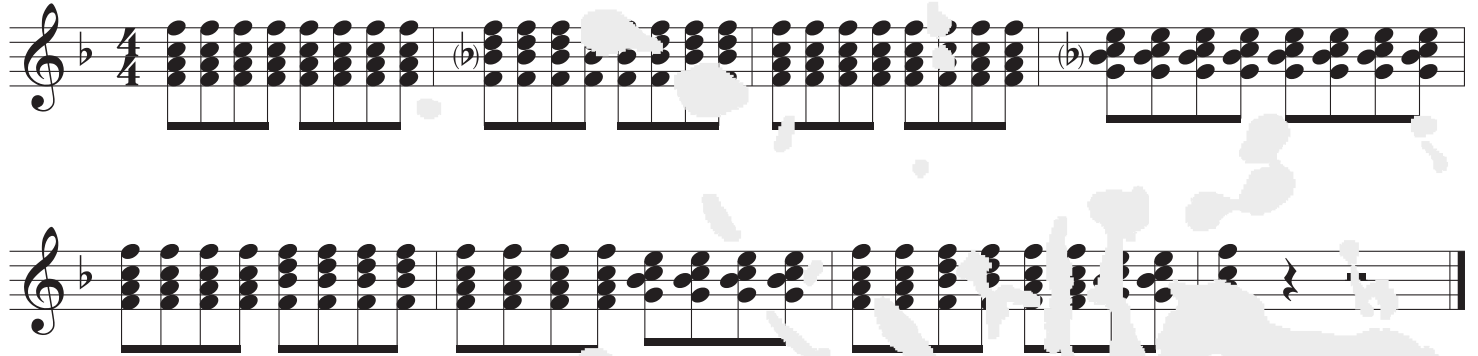
Tracy has been an active composer in the percussive world. His piece, *Three Songs for Soprano and Marimba*, won third place in the Percussive Arts Society International Composition contest in 2008. As a composer, he is dedicated to writing quality music not only for professionals, but also for developing musicians at various levels of ability.

# lesson 15

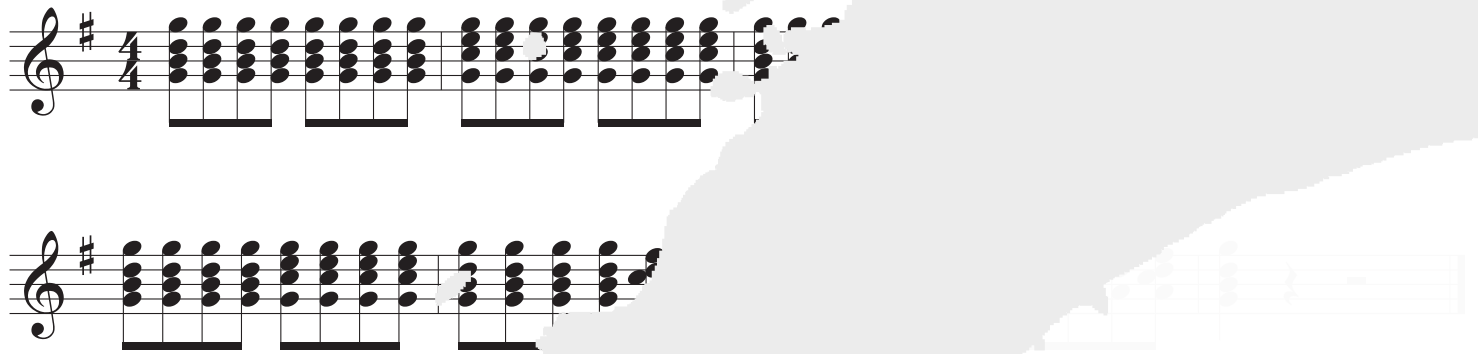
## OBJECTIVE: DV, CHORD PROGRESSION IN OTHER KEYS

- Review beating spots/body motion from pp. 32-33 for playing split manual/same manual chords.  
F Major: only the LH will split manuals  
G Major: only the RH will split manuals  
D Major: both hands will split manuals

### 15.1 F Major



### 15.2 G Major



### 15.3 D Major



Sample  
Image

# **OBJECTIVE: MIXED STROKE TYPES, INCORPORATING JUMPING MOTION**

- The outer mallets tend to be weaker than the inner mallets. Make sure to use a full rotated SI stroke.
- Separate the motion between the hands and make sure the DV strokes are properly preparing the next notes.

## **15.4 Mixed Strokes II**

4 4 4 4 4 4 4 4 4 4 4 etc.

1/2 1/2 1/2 1/2 1/2 1/2 etc.

1/4 3/4 etc.

1 1 1 1 1 1 1 1 1 1 1 etc.

**Sample  
Image**

### **PROGRESS CHART**

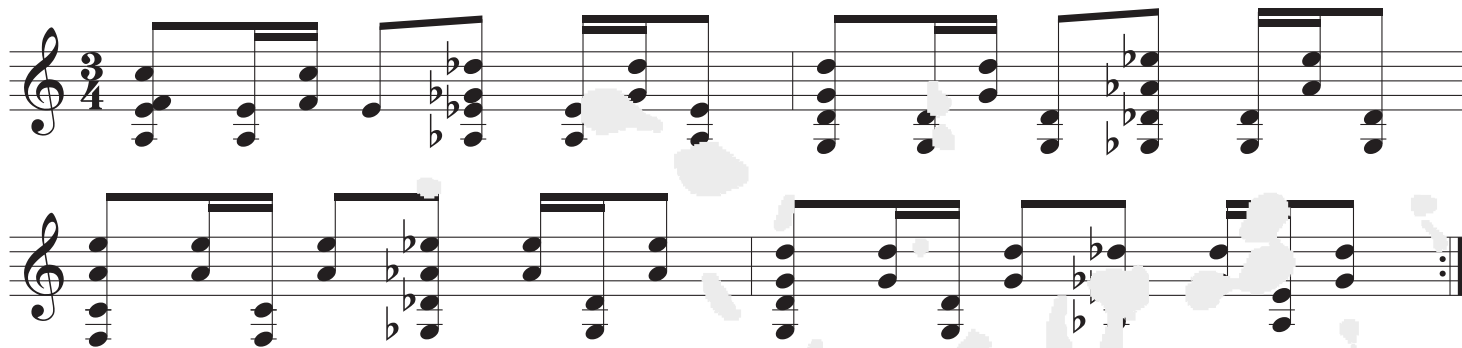
	$\text{♩}=60$	$\text{♩}=70$	$\text{♩}=90$	$\text{♩}=100$	$\text{♩}=110$	$\text{♩}=120$
15.1 F Major						
15.2 G Major						
15.3 D Major						
15.4 Mixed Strokes II						

# lesson 16

## OBJECTIVE: DV, MIRRORED MOTION, BOTH HANDS SPLIT MANUAL POSITION

- When both hands split manuals and angle **away** from the body (mirrored motion), **DON'T LEAN OVER**.
- When both hands split manuals and angle **in** towards the body, **DO NOT RAISE YOUR SHOULDERS**

### 16.1 Mirrored Fifths (same manual)



### 16.2 Mirrored Fifths (split manual)



### 16.3 Mirrored Thirds



## PROGRESS CHART

16.1 Mirrored Fifths (same man
16.2 Mirrored Fifths (split manu
16.3 Mirrored Thirds

$\text{♩} = 70$	$\text{♩} = 80$	$\text{♩} = 90$	$\text{♩} = 100$	$\text{♩} = 110$	$\text{♩} = 120$

Sample  
Image



**OBJECTIVE: SI, CHROMATIC SCALE FRAGMENTS**

- DV fifths serve as placeholders. Do not expand the intervals when playing the SI strokes.
- Chromatic scale “turnaround” – when one hand changes manuals. Raise your mallets in a higher X-stroke to play those notes accurately and in the correct beating spot.

**16.4 Chromatic Scale Fragments**

Sample Image

**PROGRESS CHART**

16.4 Chromatic Scale Fragments

♩=60

♩=

0

♩=90

♩=100

♩=110

♩=120

# solo 6

## The Happy Farmer

from album for the young, op. 68, no. 10

**R. Schumann**

arr. Brian Tate

*Fresh and lively* (♩ = 100)

**Sample Image**

The image displays a musical score for the song "The Rose Tree". It is written for a piano and voice, in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems, each containing a vocal line and a piano accompaniment.

**System 1 (Measures 13-15):**

- Measure 13:** The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 14:** The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains the same eighth-note bass line.
- Measure 15:** The vocal line has a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment changes to a steady eighth-note bass line: F2, G2, A2, B2, C3, D3, E3, F3. The dynamic marking *mp* (mezzo-piano) is present.

**System 2 (Measures 16-18):**

- Measure 16:** The vocal line has a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment consists of a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 17:** The vocal line continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The piano accompaniment remains the same eighth-note bass line.
- Measure 18:** The vocal line has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment changes to a steady eighth-note bass line: F2, G2, A2, B2, C3, D3, E3, F3. The dynamic marking *mf* (mezzo-forte) is present.

**System 3 (Measures 19-20):**

- Measure 19:** The vocal line has a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The piano accompaniment consists of a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 20:** The vocal line continues with a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The piano accompaniment remains the same eighth-note bass line.

The score includes various musical notations such as treble and bass clefs, a key signature of two flats, and dynamic markings (*mp*, *f*, *mf*). The piano accompaniment features a consistent eighth-note bass line throughout the piece.

The most common way in which chamber-mallet literature is in pieces where the right hand plays a single-line melody with frequent trills and the left hand plays a type of chordal accompaniment using a variety of chords. In this arrangement of the popular Schumann piano piece, the reverse occurs providing an opportunity for a left-hand workout. The technical elements involved are:

# Sample Image

This is a great piece to play every day in your practice. It is very important to follow the indicated sticking. If you don't, it will be making it harder than necessary to play the piece.

double verticals

## troke types

usually playing different strokes

to keep the left hand in shape. It is  
ould be making it harder than necessary

# lesson 17

## OBJECTIVE: SI, OVERLAPPING MOTION

- Hold the interval at a fifth in each hand.
- Make sure when your hands play together, you play double-stops, not flams.

### 17.1 SI – Overlapping

First system of musical notation for 17.1 SI – Overlapping. The piece is in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5. Fingering for the right hand is indicated as 3 3, 3 3 3, 3 etc. Fingering for the left hand is indicated as 1 1 1, 1 1 1, 1 etc.

Second system of musical notation for 17.1 SI – Overlapping. The right hand continues the sequence of eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand continues the sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6.

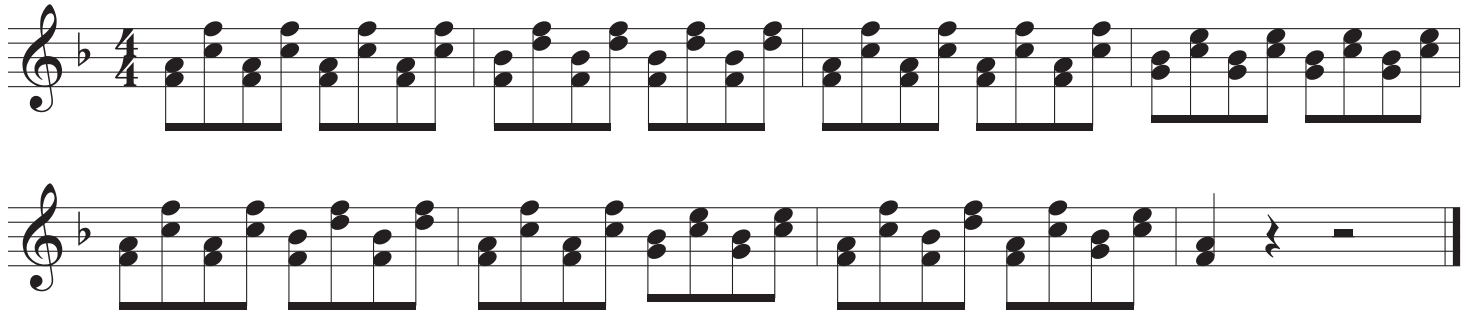
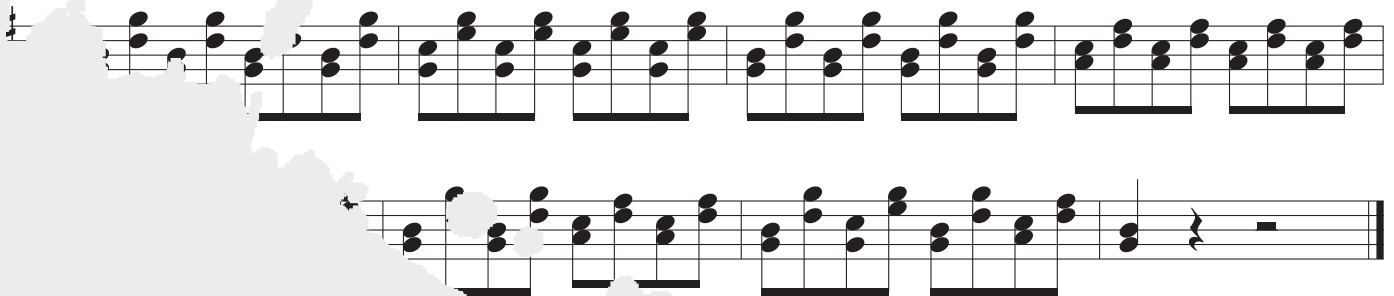
Third system of musical notation for 17.1 SI – Overlapping. The right hand continues the sequence of eighth notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand continues the sequence of eighth notes: E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6. Fingering for the right hand is indicated as 4 4 4, 4 4 4, 4 etc. Fingering for the left hand is indicated as 2 2, 2 2 2, 2.

Fourth system of musical notation for 17.1 SI – Overlapping. The right hand continues the sequence of eighth notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. The left hand continues the sequence of eighth notes: F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6.

Sample  
Image

**OBJECTIVE: DV, CHORD PROGRESSION, ALTERNATING HANDS**

- This is another hand-to-hand roll preparation exercise. This time the notes will change at a faster pace with stepwise interval expansion and use of the upper manual. Practice slowly to ensure accuracy.
- Review beating spots/body motion from Lesson 15 for playing split manual/same manual chords.
- Make sure you pay attention to the key signatures for each of these exercises.

**17.2 F Major Alternating****17.3 G Major Alternating****17.4 D Major Alternating**

# Sample Image

**PROGRESS CHART**

	$\text{♩}=60$	$\text{♩}=90$	$\text{♩}=100$	$\text{♩}=110$	$\text{♩}=120$
17.1 SI – Overlapping					
17.2 F Major Alternating					
17.3 G Major Alternating					
17.4 D Major Alternating					

# lesson 18

## OBJECTIVE: SI, HAND INDEPENDENCE, CHROMATIC MOTION

- Even though both hands are playing the same stroke, the speed of each stroke is different. Do not let the speed of the left hand stroke be affected by the right hand.
- Move your hands to the notes in the next measure after playing the quarter note at the end of each measure.

### 18.1 Chromatic Scale Fragments

The musical score consists of four systems of piano exercises in 3/4 time. Each system is written for a grand staff (treble and bass clef). The exercises focus on chromatic scale fragments and hand independence.

**System 1:**

- Treble Staff:** Measures 1-4. Measure 1: C4, C#4, D4, D#4, E4 (fingerings: 3, 3, 3, 3, 3). Measure 2: E4, F4, F#4, G4, G#4 (fingerings: 4, 4, 4, 4, 4). Measure 3: G#4, A4, A#4, B4, B#4 (fingerings: 3, 3, 3, 3, 3). Measure 4: B#4, C5, C#5, D5, D#5 (fingerings: 4, 4, 1, 4, 4).
- Bass Staff:** Measures 1-4. Measure 1: C3, C#3, D3, D#3, E3 (fingerings: 1, 2, 2). Measure 2: E3, F3, F#3, G3, G#3 (fingerings: 1, 2, 2). Measure 3: G#3, A3, A#3, B3, B#3 (fingerings: 1, 2). Measure 4: B#3, C4, C#4, D4, D#4 (fingerings: 1, 2).

**System 2:**

- Treble Staff:** Measures 1-3. Measure 1: C4, C#4, D4, D#4, E4 (fingerings: 3, 3, 3, 3, 3). Measure 2: E4, F4, F#4, G4, G#4 (fingerings: 4, 4, 4, 4, 4). Measure 3: G#4, A4, A#4, B4, B#4 (fingerings: 3).
- Bass Staff:** Measures 1-3. Measure 1: C3, C#3, D3, D#3, E3 (fingerings: 1, 2, 2). Measure 2: E3, F3, F#3, G3, G#3 (fingerings: 1, 2, 2). Measure 3: G#3, A3, A#3, B3, B#3 (fingerings: 1, 2, 2).

**System 3:**

- Treble Staff:** Measures 1-2. Measure 1: C4, C#4, D4, D#4, E4 (fingerings: 3, 3, 3, 3, 3). Measure 2: E4, F4, F#4, G4, G#4 (fingerings: 4, 4).
- Bass Staff:** Measures 1-2. Measure 1: C3, C#3, D3, D#3, E3 (fingerings: 1, 2, 2). Measure 2: E3, F3, F#3, G3, G#3 (fingerings: 1).

**System 4:**

- Treble Staff:** Measures 1-3. Measure 1: C4, C#4, D4, D#4, E4 (fingerings: 3, 3, 3, 3, 3). Measure 2: E4, F4, F#4, G4, G#4 (fingerings: 3, 3, 3, 3, 3). Measure 3: G#4, A4, A#4, B4, B#4 (fingerings: 4, 4, 4, 4, 4).
- Bass Staff:** Measures 1-3. Measure 1: C3, C#3, D3, D#3, E3 (fingerings: 1, 2, 2). Measure 2: E3, F3, F#3, G3, G#3 (fingerings: 1, 2, 2). Measure 3: G#3, A3, A#3, B3, B#3 (fingerings: 1, 2, 2).

Sample  
Image

Two systems of musical notation for piano, each with five measures. The first system shows a sequence of chords: C major, D major, D major, E major, F major. The second system shows: G major, A major, A major, B major, B major. Fingerings are indicated by numbers 1-4 below the notes.

### OBJECTIVE: DV, MAJOR CHORDS, CHROMATIC

- The upstroke of the first chord should end over the notes of the next chord. Proper stroke preparation ensures accuracy.

and motions addressed so far are present in these progressions. Make sure the hands are in line with the wrist. The feet should help with some of the angles as well.

Musical notation for piano showing a sequence of major chords: C, D, D, E, F, G, A, A, B, B, C. The notation is in treble and bass clefs, showing the chord structure.

# Sample Image

Musical notation for piano showing a sequence of major chords: A, A, B, B, C. The notation is in treble and bass clefs, showing the chord structure.

### PROGRESS CHART

18.1 Chromatic Scale Fragments

18.2 Chromatic Chords: Open

18.3 Chromatic Chords: Closed

♩=60

0	♩=90	♩=100	♩=110	♩=120

# solo 7

## Honor Bound

from Finale of *Symphony no. 1*

**Johannes Brahms**  
arr. Brian Tate

**Moderato** (♩ = c 108)

**f**

**mp**

1 2 3 4 5 6 7 8 9 10 11 12 13

Sample  
Image



14 15 16 17

18 19 20 21

24 25

*mp*

*f*

*broaden to end*

This solo will make sure that your strokes are accurate! The technical elements involved are:

1. **Strokes** – single independent strokes and verticals
2. **Intervals** – thirds, fourths, fifths, sixths, and octaves, some in unison
3. **Complex patterns** – both hands playing together in a complex way

# Sample Image

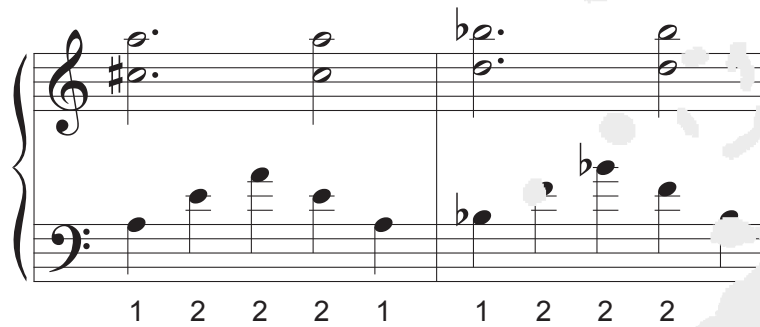
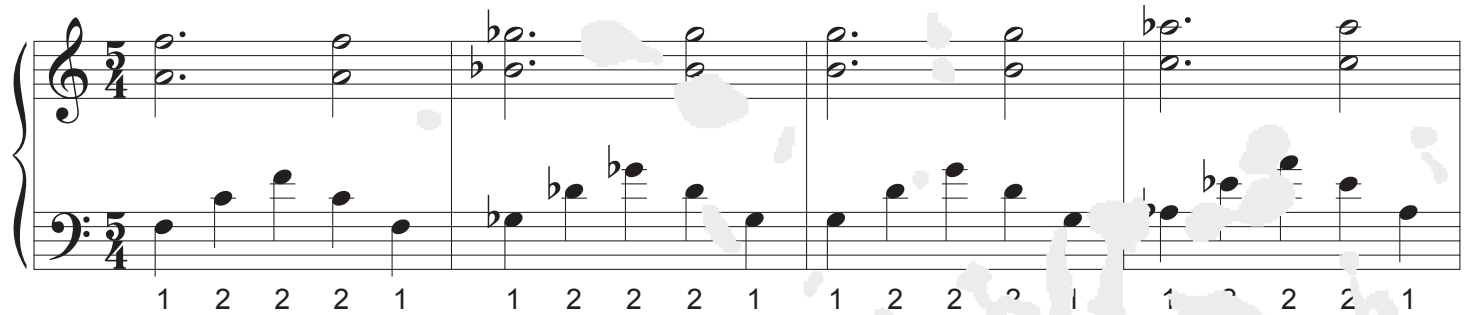
Before you start, make sure you have the independence required of this solo. The independence required of this solo is greater than you have seen before in the book. Not only are there mixed strokes but the rhythms are usually different between the hands. One way to practice this solo is to play each measure hands together, one measure at a time.

# lesson 19

## OBJECTIVE: HAND INDEPENDENCE, MIXED STROKE TYPES

- The DV hand should prepare the next double-stop on beat 5 of the previous measure with an efficient upstroke over the new notes.
- The SI strokes should have good rotation

### 19.1 Mixed Stroke Independence



Sample  
Image

The image displays a musical score for the song "The Rose Tree" in 5/4 time. The score is written on four staves. The first staff begins with a treble clef and a 5/4 time signature. The music consists of eighth and sixteenth notes, with some measures containing rests. The second staff continues the melody, featuring a key signature change to one flat (B-flat) and a sharp sign (F#) in the second measure. The third staff shows further melodic development with a B-flat and a sharp sign (F#) in the second measure. The fourth staff concludes the piece with a double bar line. The background is white, and the musical notation is in black ink.

# Sample Image

75

# lesson 20

## OBJECTIVE: SI, FULL SCALE PASSAGES, INCORPORATING THE UPPER MANUAL

These exercises are identical to 10.4 in Part 1 except that they are now presented in different keys. The placeholder still regulates the outer mallets and the piston stroke is maintained during the sixteenth and eighth notes. The X-stroke is also used throughout.

### 20.1 Full Scale Patterns – F Major



### 20.2 Full Scale Patterns – G Major



### 20.3 Full Scale Patterns – B $\flat$ Major



### 20.4 Full Scale Patterns – F Major

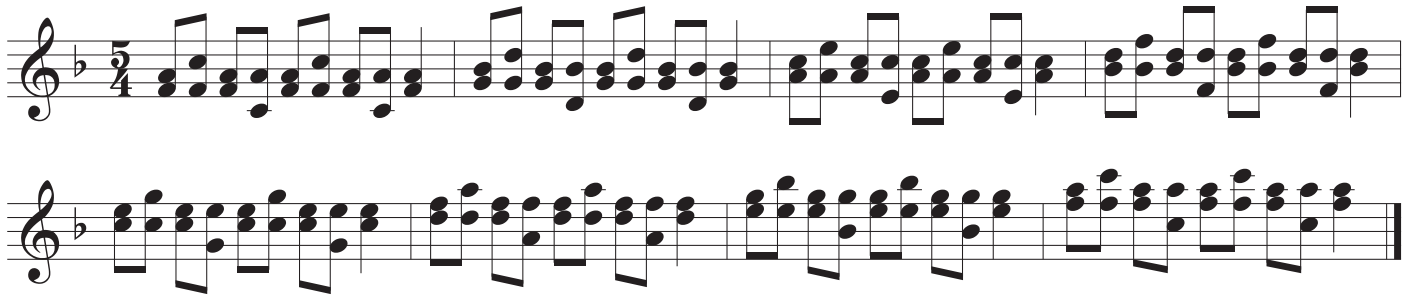


Sample  
Image

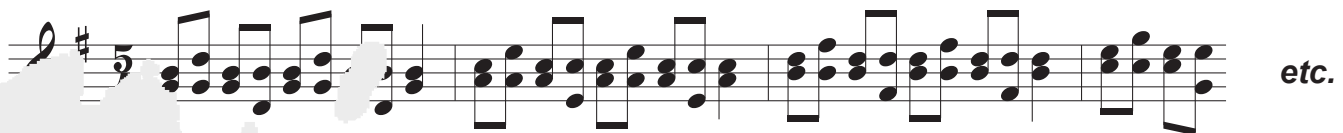
## OBJECTIVE: DV, JUMPING INTERVAL EXPANSION, INCORPORATING THE UPPER MANUAL

These exercises are identical to 10.3 in Part 1 except that they are now presented in different keys. Remember to adjust the arm as you change intervals from narrow to wide. Also keep in mind that an interval splitting manual is larger than the same interval on a single manual. Keep in mind the orientation of your body to the instrument as well.

### 20.5 Thirds, Fifths, and Sixths – F Major



### 20.6 Thirds, Fifths, and Sixths – G Major



### and Sixths – B $\flat$ Major



### 20.8 Thirds, Fifths, and Sixths – D Major



## Sample Image

PROGRESS CHART		$\text{♩}=80$	$\text{♩}=90$	$\text{♩}=100$	$\text{♩}=110$	$\text{♩}=120$
20.1 Full Scale Patterns – F Major						
20.2 Full Scale Patterns – G Major						
20.3 Full Scale Patterns – B $\flat$ Major						
20.4 Full Scale Patterns – D Major						
20.5 3rds, 5ths, and 6ths – F Major						
20.6 3rds, 5ths, and 6ths – G Major						
20.7 3rds, 5ths, and 6ths – B $\flat$ Major						
20.8 3rds, 5ths, and 6ths – D Major						

# solo 8

## Hannah's Waltz

Ricardo A. Coelho de Souza

*Elegantly* ♩ = 100

1 2 3 4

5 6

9 10

13 15 16

Sample  
Image

Measures 17-20 of the musical score. The piece is in B-flat major (two flats). Measure 17 starts with a mezzo-forte (*mf*) dynamic. The right hand features triplets of eighth notes and a quarter note, while the left hand plays a steady eighth-note bass line. Measures 18 and 19 continue this pattern with some chromatic movement in the right hand. Measure 20 shows a change in the right hand's texture.

Measures 21-25 of the musical score. Measures 21 and 22 continue the previous texture. Measure 23 introduces a key signature change to D major (two sharps) and includes the instruction *espress.* (espressivo). Measures 24 and 25 feature a sustained chord in the right hand and a moving bass line in the left hand.

**Grave**

Measures 28-30 of the musical score, marked **Grave**. The tempo is significantly slower. The right hand plays a series of half notes, and the left hand plays a corresponding half-note bass line.

Measures 34-35 of the musical score. Measure 34 has a half note in the right hand and a half note in the left hand. Measure 35 features a triplet of eighth notes in the right hand and a half note in the left hand.

Sample  
Image

Measures 36-40 of the musical score. Measures 36 and 37 show a half note in the right hand and a half note in the left hand. Measures 38 and 39 show a half note in the right hand and a half note in the left hand. Measure 40 shows a half note in the right hand and a half note in the left hand.

*rit.* *a tempo*

41 42 43 44

45 46 47 48

49 50

*mp* *espress.*

53 54

57 58

Sample  
Image



**Con Moto**

61 62 63 64

65 66 67 68 69 70

**Maestoso**

73 74

75 76

# Sample Image

This piece is the hardest and longest piece you will play. It is a good piece to form this piece well. The piece is a good piece to play after my class who incidentally loves to do everything in the book!)

1. Strokes – both hands, both strokes
2. Intervals – 2nds-6ths
3. Motion – stepwise, jumping, mirror and parallel
4. Independence – overlapping strokes and motion

every exercise you have played up to this point. As a student of mine and titled the piece 'Technical elements involved are (pretty much everything in the book!)

leaps between the hands

The piece does not officially change tempo but does take the listener through several different “scenes.” Just like a storyteller reading a story, it is important that you understand what inflection means in music. At the beginning of the piece, the direction of *Elegantly* is given and should be performed like a slow dance with more emphasis on the first downbeat. One of my favorite phrases to use when discussing musical phrasing is **“All notes are not created equal!”** Even when there are multiple tenuto marks within the bar, the downbeat always gets the most emphasis in this section. Take great care to understand the difference between a tenuto mark and an accent. Tenuto means more weight in the stroke that can translate into slightly more volume. An accent means increased volume often coming from more speed in the stroke.

At measure 26, the word *Grave* appears and the mood **MUST** change. You no longer play “elegantly” with a dancing sway but more serious with all the notes more equal in dynamic. Every downbeat has more notes to play so the volume will naturally be louder without changing the speed or height of your stroke. The tempo can slow a little to help bring out the new mood. The linear line (two-mallet run) out of this mood occurs in measures 24 and 35, even though there is no word above the staff. The harmonies and crescendo lead to the next section that is happier in sound. This can be played louder as indicated.

The next “scene” begins at measure 53, indicated with *espress*. This is an abbreviation of the word *espressivo* which means “to be expressive.” In the musical sense, this means that the performer can be somewhat free with the dynamics and tempo to create different expressions within the phrase. This is very similar to the inflection in your voice when you say any sentence. These expressive bars lead to another musical direction in measure 61, *con moto*, which means “with motion” and again, allows the performer to slightly change the tempo. This section is a little faster and louder. This sets up a great crescendo just prior to measure 70. When the word *Maestros* is used, the tempo can slow down just a little to give it a grand feel. It’s easy to imagine a room full of royalty dancing to this music.

With any of these musical directions, it is important that you understand what the words should be. Creating this “scene” is not just done by the performer; it is also the composer’s job to know. Otherwise, how will you know you are creating a scene? In any story, the words on the page give us direction but no one can read the same story the same way. Music is similar and different. It’s important to understand the words and the music. Two performances of “Hannah’s Waltz” demonstrate this.

## ricardo a. coucho de

Born in Belém, Brazil, **Ricardo A. Coucho de** is currently a Visiting Instructor in World Music at the University of Oklahoma. He holds a performer’s certificate from the University of Missouri, a master’s degree from the University of Oklahoma, and has been featured at the Percussive Arts Society International Convention, the Texas Center for Experimental Music and the International Festival of Pará in Brazil, the New Music Festival of America, and the Texas Center for Experimental Music and the International Festival of Pará in Brazil, the New Music Festival of America, and the Texas Center for Experimental Music and the International Festival of Pará in Brazil. He has commissioned or premiered more than forty works with percussion ensembles and has worked closely with several composers including Kenneth Fuchs, Christian Asplund, William Ortiz, and Miguel Chuaqui, and Kostas K. He is currently active in Duo Avanzando, a percussion and clarinet duo with his wife, and their first CD, *Projecting Back*, was released in 2011.

**Sample  
Image**



# appendix

level 1 characteristics

sources of published level 1 literature

glossary

**Sample  
Image**

# appendix 1

## level 1 characteristics

### MUSICAL CONSIDERATIONS

<b>Average Duration</b>	1:27
<b>Tonality</b>	0-2 sharps/flats in key signature
<b>Rhythm</b>	half, quarter, eighth, sixteenth, dotted half & quarter
<b>Meter</b>	simple duple or simple triple (2/4, 3/4, 4/4)
<b>Form</b>	AB, ABA, ABA coda
<b>Style</b>	transcriptions-Reneaissance, Romantic; original tonal contemporary
<b>Notation</b> (clefs, musical terms, legibility, phrase markings, stickings)	Basic six dynamics; standard Italian and English words; clef sticking indications; standard beat beaming
<b>Accompaniment</b>	none
<b>Wingspan</b>	up to 2.5 octaves

### TECHNICAL CONSIDERATIONS

#### Stroke Tempos:

<b>Double Vertical</b>	seconds through sixteenth notes	turns in the piece
<b>Single Independent</b>	up to 120 bpm (eighth notes)	measure
<b>Single Alternating</b>	none	
<b>Double Lateral</b>	none	
<b>Triple Strokes</b>	none	
<b>Combination Strokes</b> (linear stickings for monophonic lines)	none	

#### Other Considerations:

<b>Independence</b>	<ul style="list-style-type: none"> <li>• Alternating lateral strokes</li> <li>• Unison strokes</li> <li>• Octave strokes (melody dominated homophony hands)</li> </ul>
<b>Rolls</b>	with nor

Sample  
Image

# appendix 2

## examples of published level 1 literature

Diouisio Aguado	<i>Study in C</i> (published in <i>Anthology of Lute and Guitar Music</i> , edited by Rebecca Kite)
Anonymous	<i>Minuet in C</i> (published in <i>Anthology of Lute and Guitar Music</i> , edited by Rebecca Kite)
Anton Diabelli	<i>March</i> (published in <i>Four-Mallet Method for Marimba</i> by James Moyer)
Georg Leopold Fuhrmann	<i>Tanz</i> (published in <i>Anthology of Lute and Guitar Music</i> , edited by Rebecca Kite)
Lottry	<i>Double Dip</i> (published in <i>for Four</i> )
	<i>Branle de Bougogne</i> (published in <i>Anthology of Lute and Guitar Music</i> , edited by Rebecca Kite)
	<i>Andante</i> (published in <i>Anthology of Lute and Guitar Music</i> , edited by Rebecca Kite)
Ney Rosauero	<i>Jesus</i> (published in <i>Seven Brazilian Children's</i> )
Jean Louis Streabbog	<i>March</i> (published in <i>Four-Mallet Method for Marimba</i> by James Moyer)
	<i>Five Pieces</i> (p. 3)
	<i>Five Pieces</i> (p. 5)
	<i>Mazurka</i> (at ... o)

**Sample  
Image**

For a listing of repertoire suggestions at all levels, see [mbalevels.com](http://mbalevels.com)

# appendix 3

## glossary

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**beating spot** – the place where the mallet strikes the bar

**chromatic turnaround** – the part of a chromatic scale where, when played with alternating sticking, the hands change from one manual to the other (e.g.  $F^b$ ,  $E^b$ ,  $F^b$ ,  $F^\sharp$ )

**interval expansion** – changing from a smaller interval to a larger interval in one hand; requires grip adjustments

**jumping motion** – moving from one set of notes to another with at least one interval of a third in between them

**lower manual** – the “white” keys of the piano on the marimba; no accidentals

**mirrored motion** – the motion produced when the left and right arms move in opposite other or toward each other on the instrument

**mixed strokes** – playing different stroke types in each hand, such as one hand playing double vertical strokes and the other hand playing single strokes

**overlapping motion** – when the hands play the same notes, one hand starts a rhythm and the other plays the same rhythm later

**parallel motion** – the motion produced when the left and right arms move in the same direction on the instrument

**piston stroke** – the motion produced when the wrist starts in the “up” position and moves quickly down to the bar; requires that the wrist be strong and flexible

**placeholder** – a note or group of notes that is used to hold the position of the mallets throughout an exercise to double-check the position of the mallets throughout an exercise. When playing SI strokes, the placeholder is inserted to force the mallet to hold its position.

**preparatory upstroke** – the act of moving the mallet to the position of the next note is soft, the upstroke will not be heard. If the next note is lower in the range of the instrument, the upstroke will not be heard.

**static motion** – no significant movement of the mallets due to repeated strokes and notes played

Sample  
Image

**stepwise motion** – moving up or down the instrument by only one adjacent note at a time (e.g. B to C or D $\flat$  to E $\flat$ ).

**torque/rotation** – a movement created by moving the wrist in a circular fashion; like opening a door.

**upper manual** – the “black” keys of a piano on the marimba; all the accidentals.

**wingspan** – the greatest intervallic distance between the hands when played at or relatively close to the same time of any given phrase; a piece may have multiple wingspans to consider.

## STROKE TYPES

The titles of these strokes were coined by Leigh Howard Stevens and in-depth descriptions can be found in his method book, *Method of Movement for Marimba*.

**double vertical stroke (DV)** – two mallets in one hand both striking the bar vertically with the wrist producing two pitches at the same time

**independent stroke (SI)** – two mallets in one hand with only one mallet (outside or inside) rotated, vertical motion producing one pitch

Sample  
Image



## julia gaines

Dr. Julia Gaines is the author of *Sequential Studies for Four-Mallet Marimba – Level 1* which has sold over 2,000 copies. As one of the only book series of its kind, Level 1 introduces the student to two four-mallet stroke types, and appropriate exercises and literature. Her first solo CD, *Tiger Dance*, includes recordings of pieces from Level 1 in addition to more advanced works commissioned and written specifically for her.

As a performer, Dr. Gaines has been a soloist throughout the United States and in several countries including Brazil, China, England, and Russia. She has performed in the percussion sections of the Missouri Symphony Orchestra, the Oklahoma City Philharmonic, the Fox Valley Symphony, and the Green Bay Symphony Orchestra. She also has a history in drum corps culminating as a member of the 1989 Santa Clara Vanguard front ensemble.

She received her percussion performance degrees from the Lawrence Conservatory of Music (BM), the Eastman School of Music (MM and Performer's Certificate), and the University of Oklahoma (DMA). Dr. Gaines has been a member of the Percussive Arts Society (PAS) for more than thirty years and has served in several leadership positions including Secretary of the Executive Committee. She was the Director of Percussion Studies at the University of Missouri for eighteen years prior to her current position as the Director of the School of Music.



## brian tate

Brian Tate is currently on the faculty of the Swinney Conservatory of Music at Central Methodist University teaching applied percussion lessons and percussion ensemble. In addition, he is an adjunct member of the faculty at Moberly Area Community College and the School of Music at the University of Missouri – Columbia teaching courses in music theory and history. Outside of his classroom duties, he maintains a private percussion studio in Columbia. In the past, he has served as a percussion instructor for several prominent public school band programs in Missouri. He holds both a BSEd in Instrumental Music Education and an MM in Percussion Performance from the University of Missouri.

As a percussionist, Mr. Tate has performed on recitals and at conferences throughout North America, including the 12th *Festival Internacional de Percusión* in San Juan, Puerto Rico and the 2007 National Conference on Percussion Pedagogy in Greensboro, North Carolina. Currently, he serves as timpanist for the Missouri Symphony Orchestra and is a regular percussionist for the Odyssey Chamber Series. He has also been a member of the St. Louis Wind Symphony, the Mighty Mississippi Concert Band, the St. Louis Chamber Winds, and the Sky Ryders Drum and Bugle Corps front ensemble.