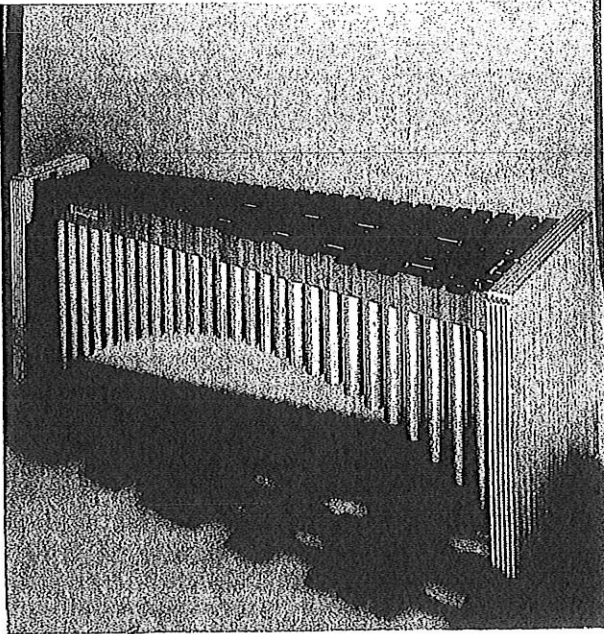
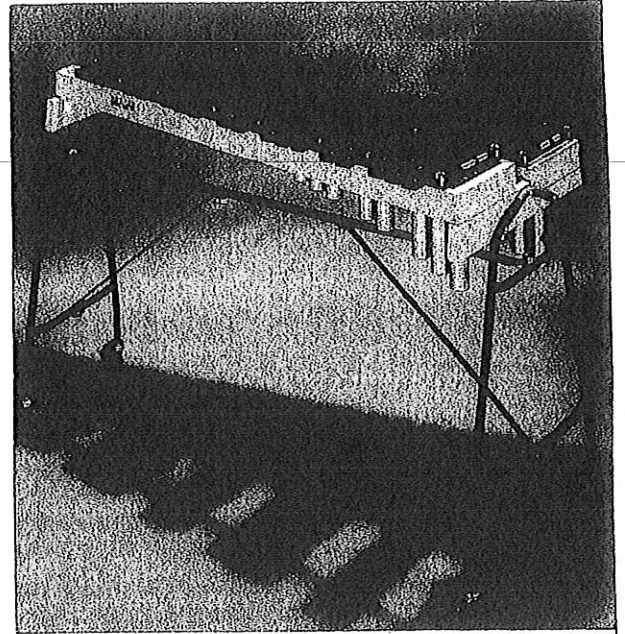


# Mallet Packet

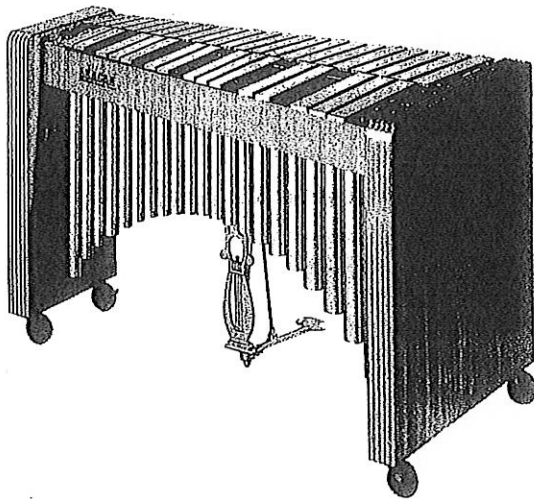
The percussion keyboard instruments include the marimba, the xylophone, the vibraphone, and the bells. These instruments are so called because their keys are arranged in a manner similar to that of a piano.



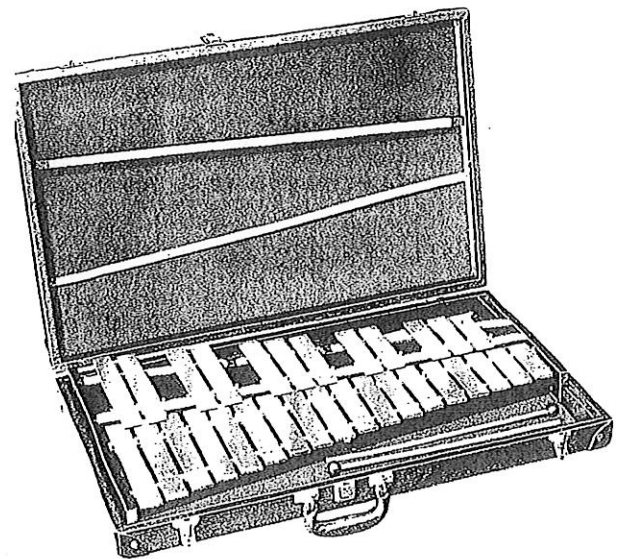
MARIMBA



XYLOPHONE



VIBRAPHONE (VIBRAHARP)



BELLS

Photographs courtesy of J.C. Deagan, Inc.

The keys of both the marimba and xylophone are made of hard wood. However, the tone quality of each instrument is quite different. The tone of the xylophone is piercingly brilliant, while that of the marimba is comparatively soft and mellow.

Both the bells and the vibraphone have metal keys. In addition, the vibraphone is capable of producing a type of vibrato. This vibrato is created by motor driven fans located in each resonator. It also has a damper pedal to sustain or stop the sound.

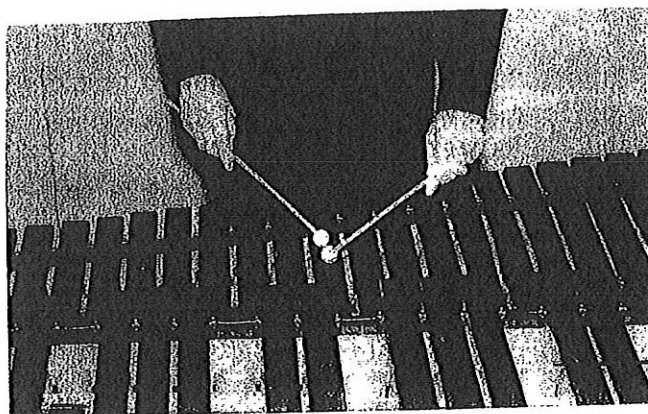
Whereas the bells and xylophone are found in practically all bands and orchestras, the vibraphone and marimba are used almost exclusively for solo playing.

## Mallets

Various types of mallets are used to play these instruments. Marimba mallets include: soft, medium and hard rubber; yarn and plastic models. Medium and hard rubber, plastic and wooden mallets are appropriate for the xylophone. Bell mallets are made of metal, plastic and wood. Vibraphone mallets are usually covered with wound thread or yarn.

## Holding the Mallets

Holding the mallets primarily with the thumb and second finger will give the maximum amount of control and relaxation. Place the hands about one-third of the stick length up from the end. Be careful not to hold the sticks at the extreme far end or near the ball, as the natural balance will be destroyed.



## Body Placement and Foot Movement

Much of the music written for these instruments is confined to about two and one-half octaves. Therefore, the performer should place himself directly in the middle of the area in which he is to play.

Some pieces, however, cover a larger range. It may then be necessary to move up and down the length of the instrument. This should be done by shuffling the feet in the desired direction. The important point to keep in mind is not to cross one foot over the other. An awkward shift of balance will interfere greatly with playing accuracy.

## The Various Strokes

### UP-STROKES

It is necessary to learn the different types of attacks used to strike these instruments. Probably the most important one is the up-stroke. The up-stroke is started from a position approximately two inches above the note. The note is struck by "snapping" the wrist. As soon as the note is struck the mallet must be lifted quickly to achieve clear articulation. Moreover, this type of stroke allows the maximum amount of tone to be drawn out of the instrument.




*The Up-Stroke*

### STACCATO STROKES

When a passage calls for staccato strokes, a firmer than normal grip must be employed. This, in addition to extremely quick wrist snap, will produce a staccato stroke.

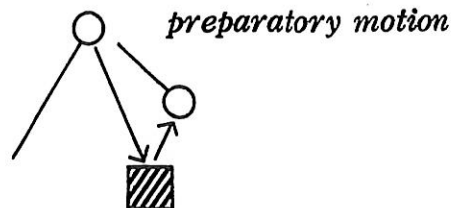
Staccato strokes may be divided into two categories: (1) the full staccato stroke and (2) the half staccato stroke. Full staccato strokes are performed by using the firmest possible grip coupled with a great amount of wrist snap. To perform half staccato strokes, use a firm grip with quicker than normal wrist snap. Use only the appropriate type of staccato stroke; the style of music will determine this.

### LEGATO STROKES

Passages covered by slur markings  indicate legato strokes should be used. This type of phrasing should be performed with the mallets close to the keyboard. The grip is very relaxed, almost as if the sticks were feather-light. Smooth, graceful movement from note to note is important.

These three strokes must be developed if a player is to become a fine performer.

One word of caution: *do not use an over amount of preparatory (downward) motion when striking the notes.*



This stroke is similar to a hammer striking a nail and can in no way be considered a musical approach to playing percussion instruments.

## Striking the Notes

The best place to strike the bars is in the center. However, when playing fast passages, it will be necessary to strike the "black keys" near the end. The "white keys" will always be struck in the center.

## The Roll



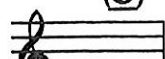
Single alternating strokes are used to roll. The double stroke roll is never employed on these instruments.

## Changing Notes While Rolling

It is necessary to move extremely fast from one note to another when rolling legato passages. To facilitate smooth movement, a general rule is to have the mallet that is nearest the next note start the roll. The student should try to eliminate any separation in rolling. Convey the impression that there is one continuous roll.

## Ranges

There has been no standardization in regard to the ranges of these instruments. The xylophone may extend anywhere from two to four octaves; the marimba, two and one-half to four and one-half octaves; the bells, one to two and one-half octaves; and the vibraphone, three to four octaves.

The xylophone and bells are transposing instruments. In the case of the xylophone, this note  when played, actually sounds . In other words, there is a one octave transposition. On the bells there is a two octave transposition. *e.g.* 

## Reading Music

The student should realize it is important when reading to keep his eyes on the music. The teacher should be very careful to have the student avoid looking first at the music, then at the keyboard before finally striking the note.

It is possible to see the keyboard out of the "corners" of the eyes while looking at the music. Concentrate on perceiving the *black keys*; the *white keys* can be located in relation to these.

## A Practice Suggestion

It is highly recommended that the student practice a few minutes every day away from the instrument. Go through the usual practice procedure; holding the sticks, reading the music and making appropriate movements to strike the notes. This method of practice has been found to greatly improve the accuracy and speed of reading, as well as aiding in memorization.

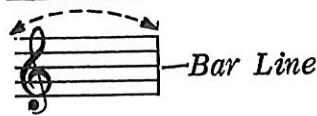
*All of the compositions found in this volume are based upon the original literature and have been arranged and adapted solely for use on percussion keyboard instruments.*

# MUSIC FUNDAMENTALS

## TREBLE STAFF

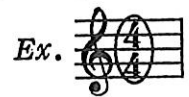


## MEASURE



## TIME SIGNATURES

$\frac{4}{4}$   $\text{C}$   $\frac{2}{4}$   $\text{C}$   $\frac{6}{8}$   $\frac{8}{8}$   $\frac{3}{4}$



## KEY SIGNATURES



## ACCIDENTALS

# sharp    b flat    ♮ natural  
 x double sharp    bb double flat

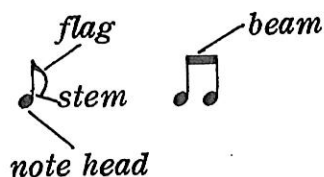
## NOTE VALUES

- whole note
- half note
- dotted half note
- quarter note
- dotted quarter note
- eighth note
- dotted eighth note
- sixteenth note
- thirty second note

## REST VALUES

- whole rest
- half rest
- quarter rest
- eighth rest.
- sixteenth rest
- thirty second rest

## PARTS OF THE NOTES



## DYNAMIC MARKINGS

- ff* fortissimo (*very loud*)
- f* forte (*loud*)
- mf* mezzo forte (*medium loud*)
- pp* pianissimo (*very soft*)
- p* piano (*soft*)
- mp* mezzo piano (*medium soft*)

- crescendo* (*gradually getting louder*)
- diminuendo* (*gradually getting softer*)

# FUNDAMENTAL EXERCISES

The student should have specific exercises to practice each day. There are many examples of good "warm-ups", the following are just a few:

## SCALES

Presto

R-Right Stick L-Left Stick

**C MAJOR SCALE**

**A MINOR SCALE (Natural form)**

**A MINOR SCALE (Harmonic form)**

**A MINOR SCALE (Melodic form, ascending and descending)**

\*Play all the scales using the two octave pattern as shown for the C major scale.

**\*G MAJOR**

**E MINOR (Natural form)**

**E MINOR (Harmonic form)**

**E MINOR (Melodic form)**

**F MAJOR**

**D MINOR (Natural form)**

**D MINOR (Harmonic form)**

**D MINOR (Melodic form)**

**D MAJOR**

**B MINOR (Natural form)**

**B MINOR (Harmonic form)**

**B MINOR (Melodic form)**

**B $\flat$  MAJOR** **G MINOR (Natural form)**

Two staves of music in 4/4 time. The first staff is for B $\flat$  Major, and the second is for G Minor (Natural form). Both start with a treble clef and a key signature of two flats. The first staff has a left hand (L) and right hand (R) part. The second staff also has L and R parts.

**G MINOR (Harmonic form)** **G MINOR (Melodic form)**

Two staves of music in 4/4 time. The first staff is for G Minor (Harmonic form), and the second is for G Minor (Melodic form). Both start with a treble clef and a key signature of two flats. The first staff has L and R parts. The second staff also has L and R parts.

**A MAJOR** **F $\sharp$  MINOR (Natural form)**

Two staves of music in 4/4 time. The first staff is for A Major, and the second is for F $\sharp$  Minor (Natural form). Both start with a treble clef and a key signature of three sharps. The first staff has L and R parts. The second staff also has L and R parts.

**F $\sharp$  MINOR (Harmonic form)** **F $\sharp$  MINOR (Melodic form)**

Two staves of music in 4/4 time. The first staff is for F $\sharp$  Minor (Harmonic form), and the second is for F $\sharp$  Minor (Melodic form). Both start with a treble clef and a key signature of three sharps. The first staff has L and R parts. The second staff also has L and R parts.

**E $\flat$  MAJOR** **C MINOR (Natural form)**

Two staves of music in 4/4 time. The first staff is for E $\flat$  Major, and the second is for C Minor (Natural form). Both start with a treble clef and a key signature of three flats. The first staff has L and R parts. The second staff also has L and R parts.

**C MINOR (Harmonic form)** **C MINOR (Melodic form)**

Two staves of music in 4/4 time. The first staff is for C Minor (Harmonic form), and the second is for C Minor (Melodic form). Both start with a treble clef and a key signature of three flats. The first staff has L and R parts. The second staff also has L and R parts.

**E MAJOR** **C $\sharp$  MINOR (Natural form)**

Two staves of music in 4/4 time. The first staff is for E Major, and the second is for C $\sharp$  Minor (Natural form). Both start with a treble clef and a key signature of four sharps. The first staff has L and R parts. The second staff also has L and R parts.

**C $\sharp$  MINOR (Harmonic form)** **C $\sharp$  MINOR (Melodic form)**

Two staves of music in 4/4 time. The first staff is for C $\sharp$  Minor (Harmonic form), and the second is for C $\sharp$  Minor (Melodic form). Both start with a treble clef and a key signature of four sharps. The first staff has L and R parts. The second staff also has L and R parts.

**A $\flat$  MAJOR** **F MINOR (Natural form)**

Two staves of music in 4/4 time. The first staff is for A $\flat$  Major, and the second is for F Minor (Natural form). Both start with a treble clef and a key signature of four flats. The first staff has L and R parts. The second staff also has L and R parts.

**F MINOR (Harmonic form)** **F MINOR (Melodic form)**

Two staves of music in 4/4 time. The first staff is for F Minor (Harmonic form), and the second is for F Minor (Melodic form). Both start with a treble clef and a key signature of four flats. The first staff has L and R parts. The second staff also has L and R parts.

**B MAJOR** **G# MINOR (Natural form)**

**G# MINOR (Harmonic form)** **G# MINOR (Melodic form)**

---

**Db MAJOR** **Bb MINOR (Natural form)**

**Bb MINOR (Harmonic form)** **Bb MINOR (Melodic form)**

---

**F# MAJOR** **D# MINOR (Natural form)**

**D# MINOR (Harmonic form)** **D# MINOR (Melodic form)**

---

**Gb MAJOR** **Eb MINOR (Natural form)**

**Eb MINOR (Harmonic form)** **Eb MINOR (Melodic form)**

---

**C# MAJOR** **A# MINOR (Natural form)**

**A# MINOR (Harmonic form)** **A# MINOR (Melodic form)**



**C<sup>b</sup> MAJOR** **A<sup>b</sup> MINOR (Natural form)**

**A<sup>b</sup> MINOR (Harmonic form)** **A<sup>b</sup> MINOR (Melodic form)**

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

**CHROMATIC SCALE EXERCISES**

**Presto**

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

L

Continue chromatic exercises by moving up in half steps.

**Presto**

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

R

Continue chromatic exercises by moving up in half steps.

**Allegro** **ARPEGGIOS**

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

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

**DOUBLE NOTE EXERCISES**

**Allegretto (Thirds)** **(Sixths)**

Strike both notes exactly together. Play in all keys.

**OCTAVES**

Use this pattern for other intervals.

# 6-3-2-1

This musical score is for the piece "6-3-2-1" in G major, 4/4 time. It consists of 40 measures, numbered 1 through 40, arranged in eight staves. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written in a treble clef. The piece begins with a treble clef and a 4/4 time signature. Measures 1-4 are in G major. Measures 5-8 are in G major. Measures 9-12 are in G major. Measures 13-18 are in G major. Measures 19-24 are in G major. Measures 25-33 are in G major. Measures 34-40 are in G major. The piece ends with a double bar line at the end of measure 40.

# Ren & Stimpy/Stimpy & Ren

1 2 3 4

Musical notation for measures 1-4. The staff is in 4/4 time with a key signature of one flat (Bb). Measure 1: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 2: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 3: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 4: Bb2, G2, F2, E2, D2, C2, Bb1.

5 6 7 8

Musical notation for measures 5-8. The staff is in 4/4 time with a key signature of one flat (Bb). Measure 5: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 6: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 7: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 8: Bb2, G2, F2, E2, D2, C2, Bb1.

9 10 11 12

Musical notation for measures 9-12. The staff is in 4/4 time with a key signature of one flat (Bb). Measure 9: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 10: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 11: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 12: Bb2, G2, F2, E2, D2, C2, Bb1.

13 14 15 16

Musical notation for measures 13-16. The staff is in 4/4 time with a key signature of one flat (Bb). Measure 13: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 14: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 15: Bb2, G2, F2, E2, D2, C2, Bb1. Measure 16: Bb2, G2, F2, E2, D2, C2, Bb1.

# Ren & Stimpy/Stimpy & Ren

The musical score is written in 4/4 time and consists of 16 measures, numbered 1 through 16. The notation is as follows:

- Measure 1:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 2:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 3:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 4:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 5:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 6:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 7:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 8:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 9:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 10:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 11:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 12:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 13:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 14:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 15:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 16:** Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

# Single/Double/Triple Combo

1 R R R R R R R R 2 L L L L L L L L 3 2<sup>4</sup>

5 R R R R R R R R 6 L L L L L L L L 7 2<sup>8</sup>

9 L R L R etc. 10

11 12 13

# Extended Single Beats

1 R R R R R R R R 2 L L L L L L L L 3 2<sup>4</sup>

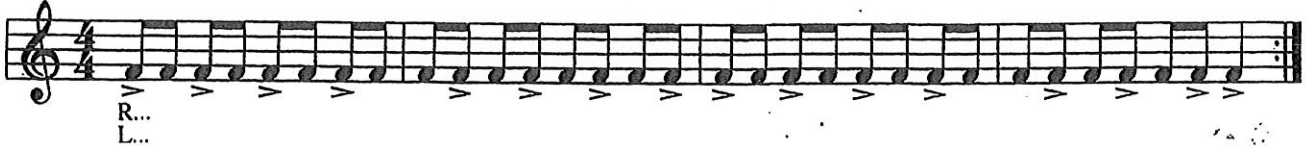
5 R L R L etc. 6 6 6 6 7

# Skillet Beans

A musical score for the piece "Skillet Beans". The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The piece consists of 53 measures, numbered 1 through 53. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, naturals, and flats). The score is divided into several systems, with measures 1-4, 5-8, 9-12, 13-16, 17-21, 22-26, 27-31, 32-37, 38-43, 44-49, and 50-53. The piece concludes with a final double bar line at measure 53.


# Bucs - 1 to 4

1 2 3 4




R...  
L...

5 6 7




R...  
L...

8 9 10 11



12 13 14 15



16



R

Detailed description: This page contains musical notation for a piece titled "Bucs - 1 to 4". It consists of five staves of music. The first four staves (measures 1-15) are in 4/4 time and feature a rhythmic pattern of eighth notes. The first two staves (measures 1-7) are in treble clef, and the last two staves (measures 8-15) are in bass clef. The notation includes various rhythmic markings such as accents and slurs. The fifth staff (measure 16) is in treble clef and shows a different rhythmic pattern, including a quarter rest and a half rest. The piece concludes with a double bar line.



# Accent Patterns

1 2 3

Musical notation for patterns 1, 2, and 3. Pattern 1 is in 4/4 time with a key signature of one sharp (F#). Pattern 2 is in 4/4 time with a key signature of two sharps (F# and C#). Pattern 3 is in 4/4 time with a key signature of one flat (Bb). Each pattern consists of a sequence of chords with a downward-pointing accent mark (v) under the first note of each chord.

4 5 6 7

Musical notation for patterns 4, 5, 6, and 7. Pattern 4 is in 4/4 time with a key signature of two sharps (F# and C#). Pattern 5 is in 4/4 time with a key signature of one flat (Bb). Pattern 6 is in 4/4 time with a key signature of one flat (Bb). Pattern 7 is in 4/4 time with a key signature of one flat (Bb). Each pattern consists of a sequence of chords with a downward-pointing accent mark (v) under the first note of each chord.

# Rolls

The image shows a musical exercise titled "Rolls" in 4/4 time, written on two staves. The notation consists of eighth notes with stems pointing up, grouped in pairs. The first staff contains four measures, and the second staff contains four measures. Above the notes, fingerings and hand alternations are indicated: "1L" and "R" above the first measure of the first staff; "2L" and "R" above the second measure; "3L" and "R" above the third measure; and "4L" and "R" above the fourth measure. The second staff begins with "5L" and "R" above the first measure, "6L" and "R" above the second measure, "7L" and "R" above the third measure, and "8" above the fourth measure. The notes in the second staff are more widely spaced, with a long horizontal line above the notes in the third measure, suggesting a sustained or glissando effect.

# Visual Cues



# Fifth Chromatics

This musical score, titled "Fifth Chromatics", consists of 39 numbered measures of chromatic exercises. The exercises are presented in a single treble clef staff across nine lines. The first line contains measures 1 through 4, the second line 5 through 8, the third line 9 through 12, the fourth line 13 through 18, the fifth line 19 through 24, the sixth line 25 through 30, the seventh line 31 through 36, the eighth line 37 through 38, and the ninth line contains measure 39. The exercises involve various chromatic patterns, including eighth and sixteenth notes, and are often grouped with slurs. Measure 39 concludes with a double bar line and repeat dots.

# Octave Chromatics

This musical score, titled "Octave Chromatics," consists of 39 numbered measures. The notation is written on a single treble clef staff. The piece is divided into several sections, each with a different key signature and starting on a different octave. Measures 1-4 are in G major, measures 5-8 in F major, measures 9-12 in E major, measures 13-18 in D major, measures 19-24 in C major, measures 25-30 in B major, measures 31-36 in A major, and measures 37-38 in G major. Measure 39 is a final measure in G major. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and breath marks (v). The key signatures are indicated by sharps and naturals on the staff.

# Crossmen Double Beat Prep

<sup>1</sup>R R R R R R R R   <sup>2</sup>R L R L etc...   3

# Crossmen Double Beat

<sup>1</sup>R L R L R L R L R L R L R L R L <sup>2</sup>R R L L R R L L etc.

3

5

7

9

<sup>1</sup>L R R L L R R etc.

12

14

16

17

# 16th Note Timing

1 2 3

R L R L R L R R L R L

4 5 6

R R L R L R L R L L

7 8 9

R L R L L R L R L R

10 11 12

R R L R L L L R L

13 14 15

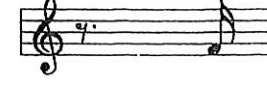
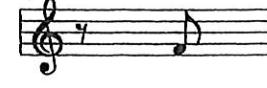
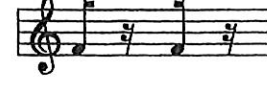
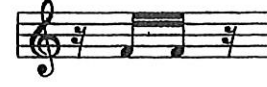
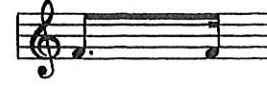
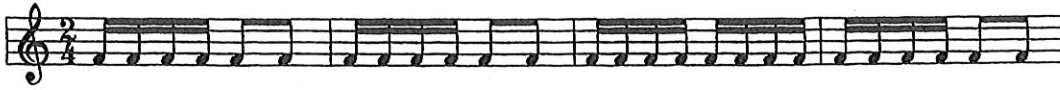
R L R R R L R L L L R L R R R L R L L L R L

16

R



# 16th Note Check Pattern



# Mike's Rhythm Thang

1

2

3

etc...

4

# Countdown/Countup

1 2 3 4

R... L... R... L...

5 6 7 8

R... L... R... L...

9 10 11 12 13 14

R... L... R... L... R... L...

15 16 17 18 19 20

R L R... L... R... L...

21 22 23 24

R... L... R... L...

25 26 27 28

R... L... R... L...

29 30 31

R... L... R