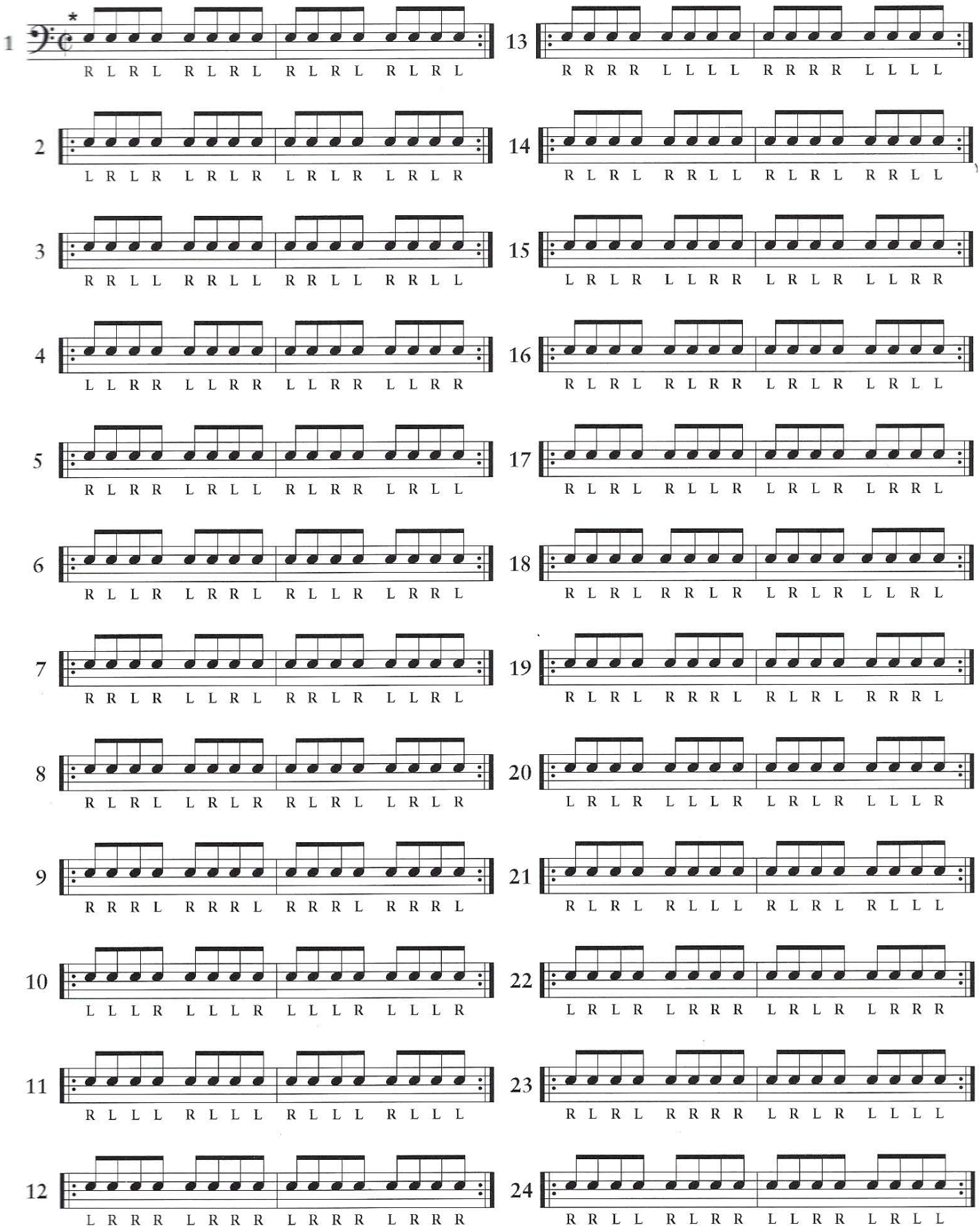
Single Beat Combinations

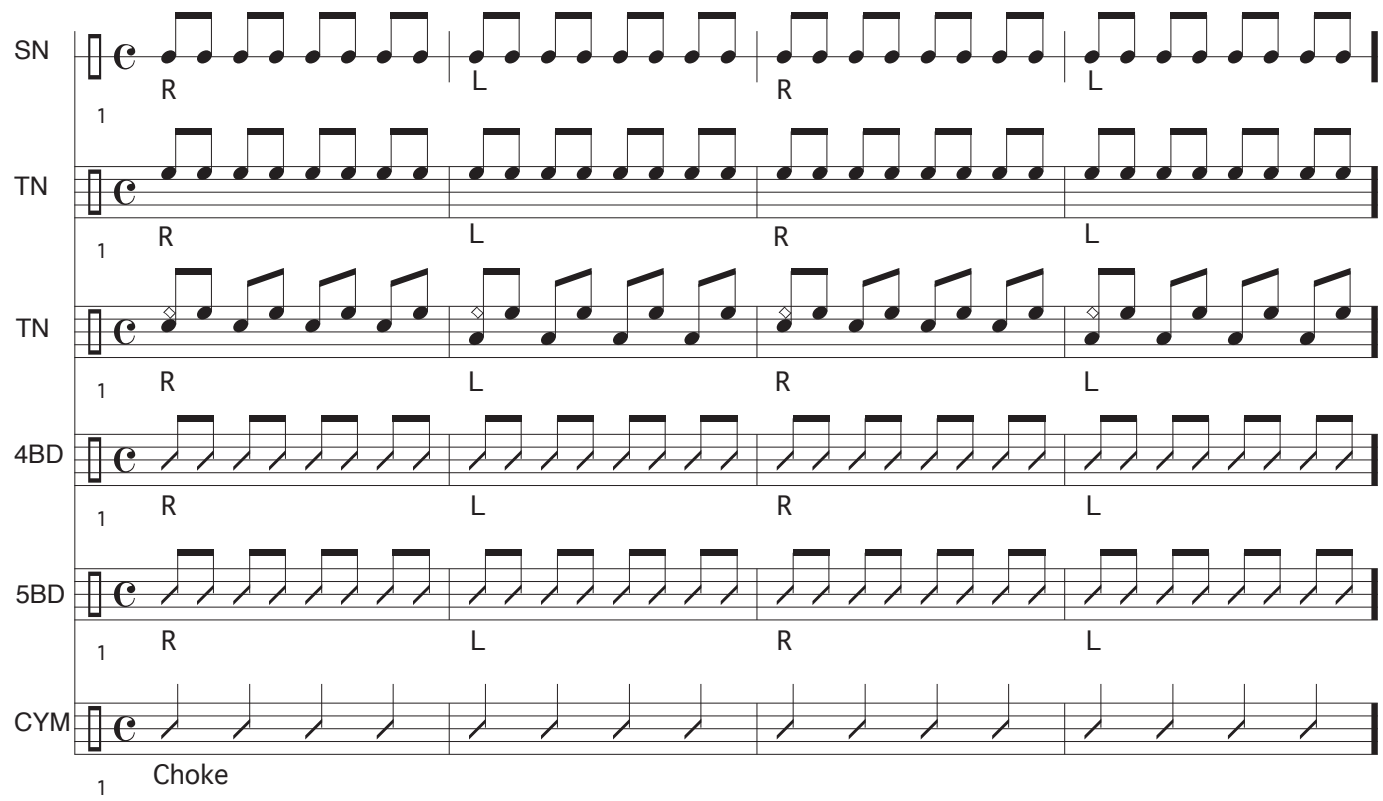
Read downward

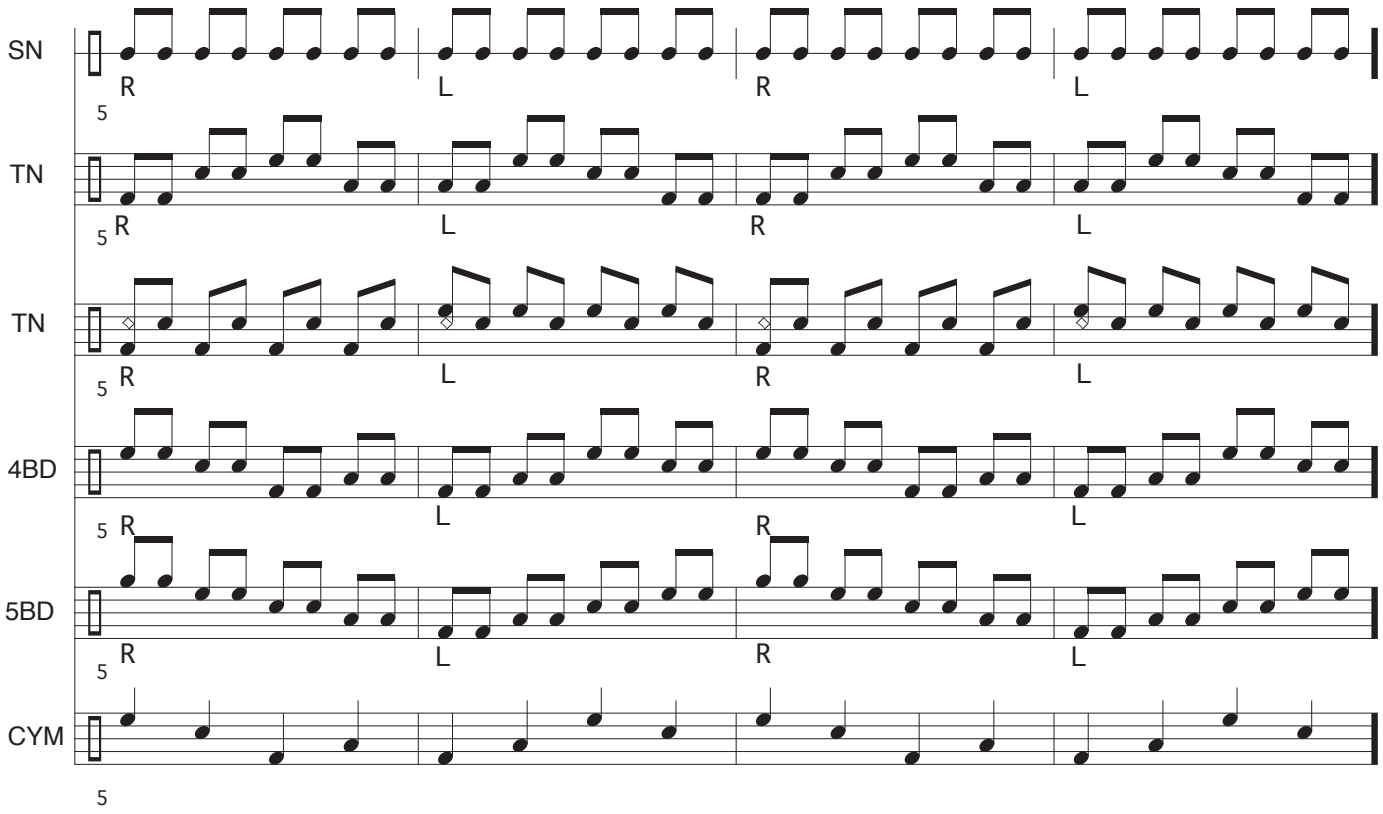


* R = right stick
L = left stick

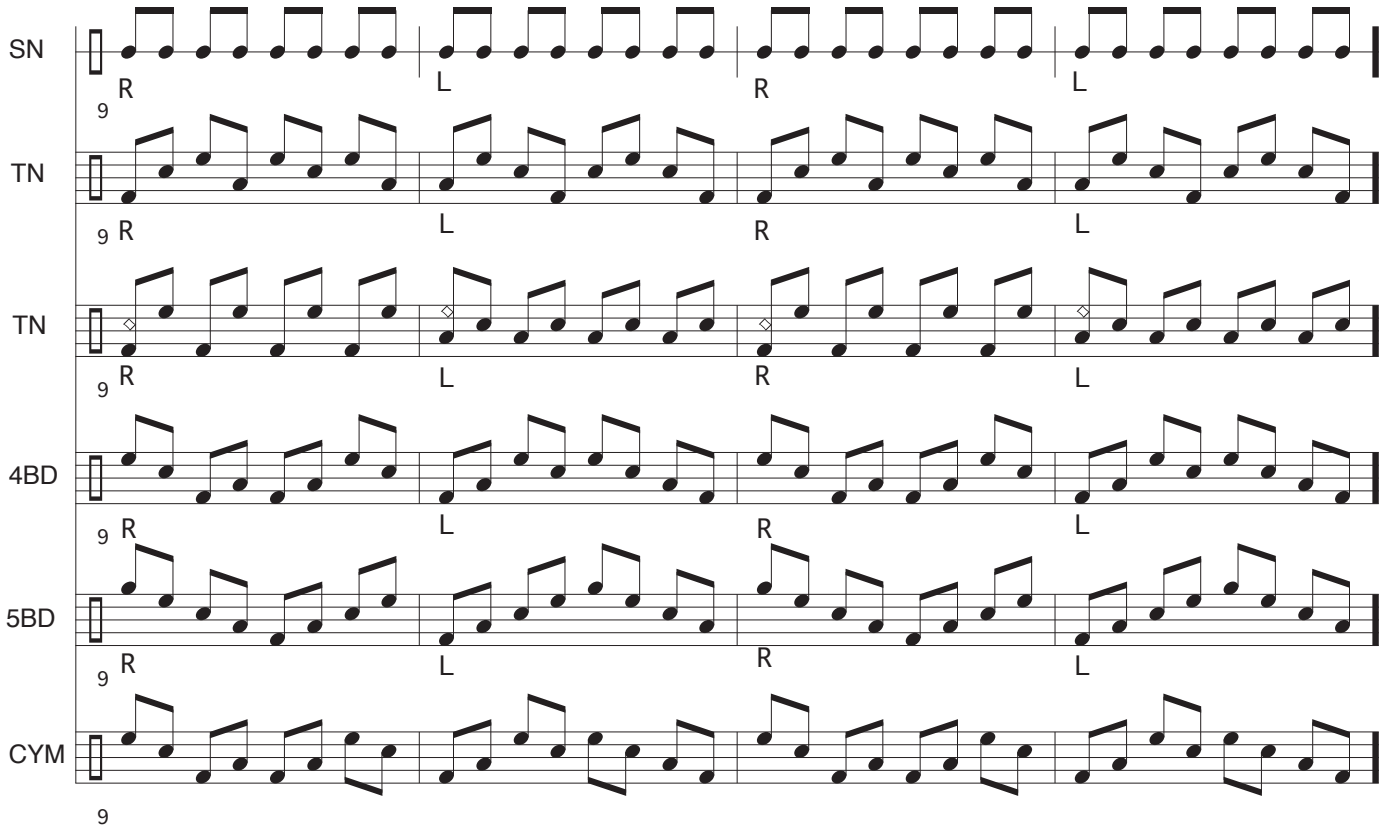
Repeat each exercise 20 times.

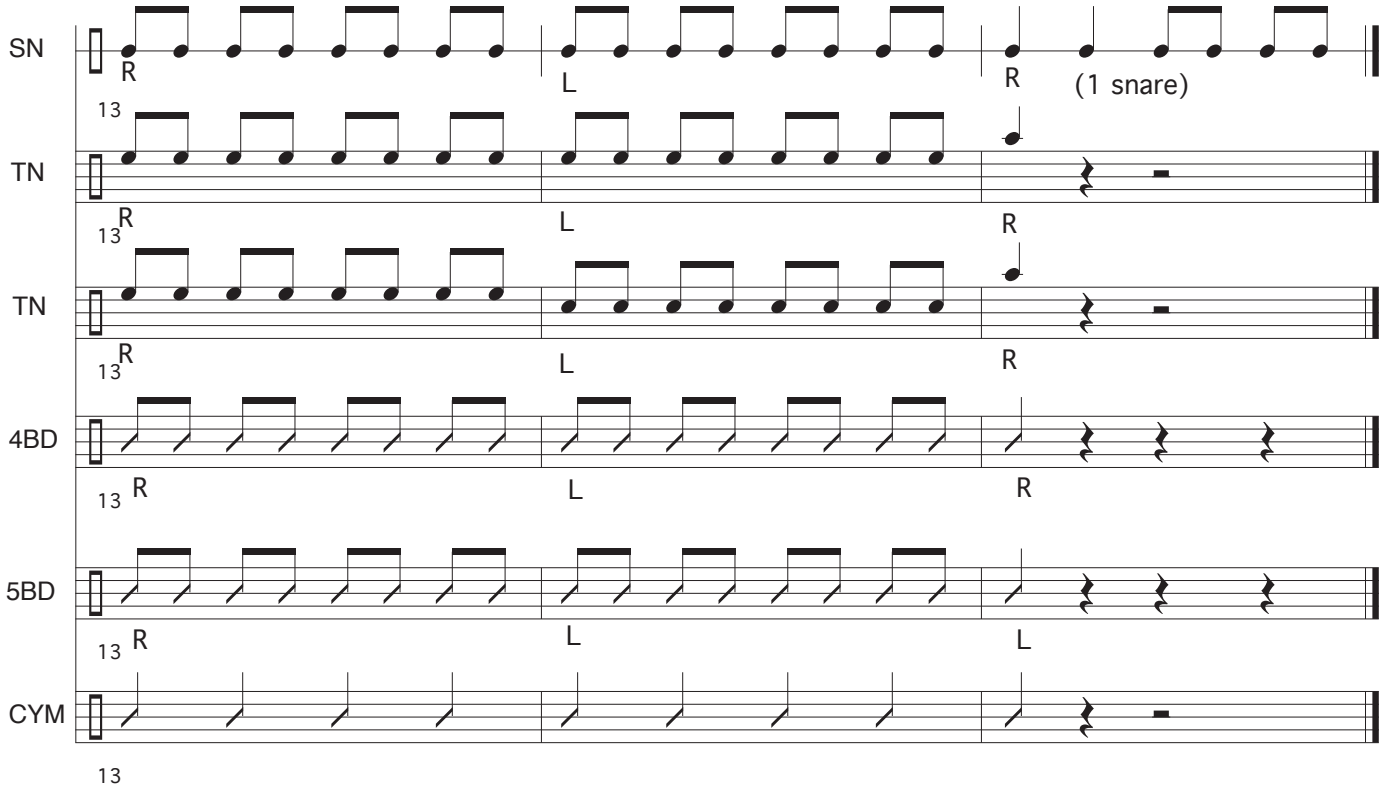
8 On A Hand





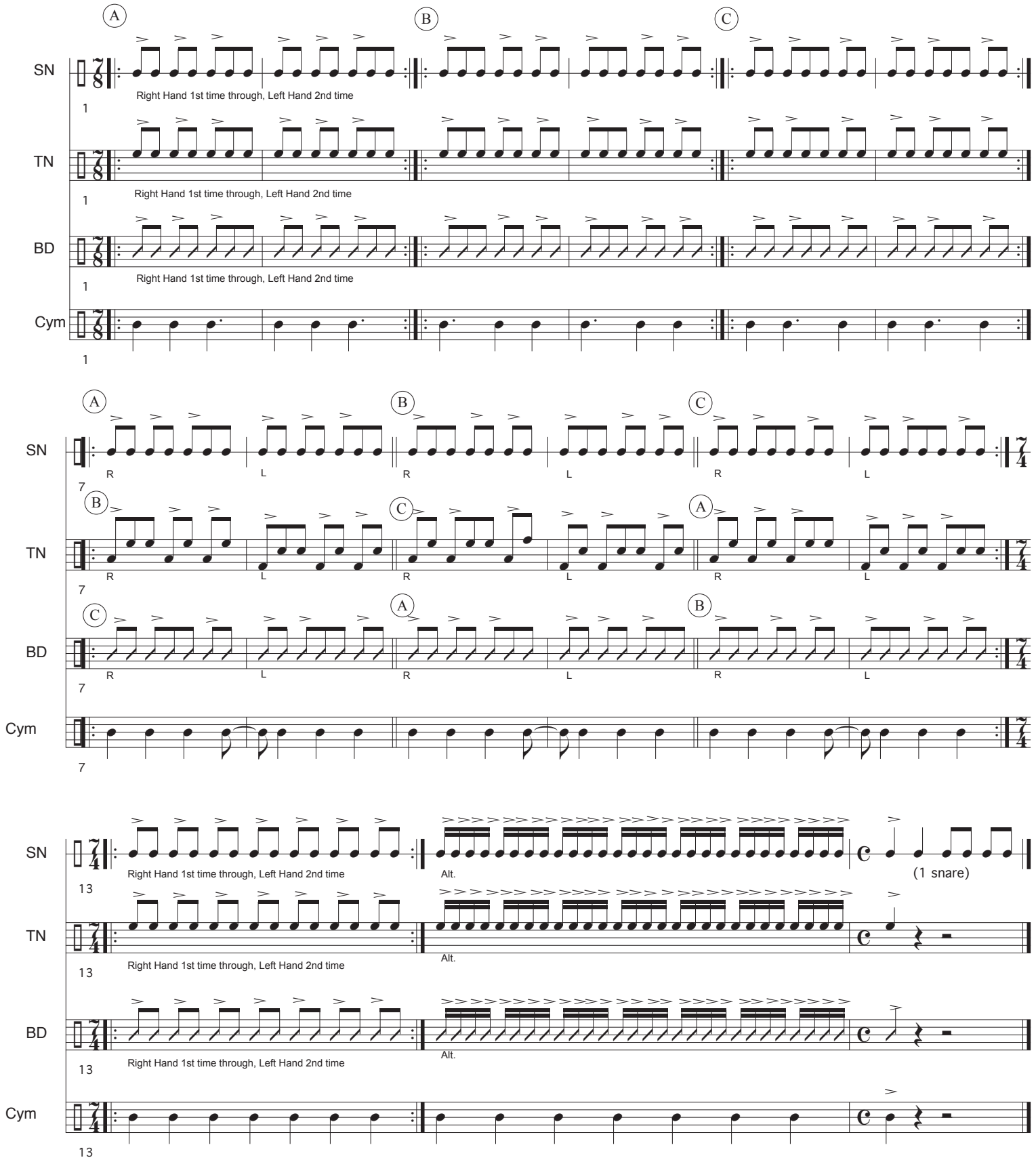
8 On A Hand





7/8

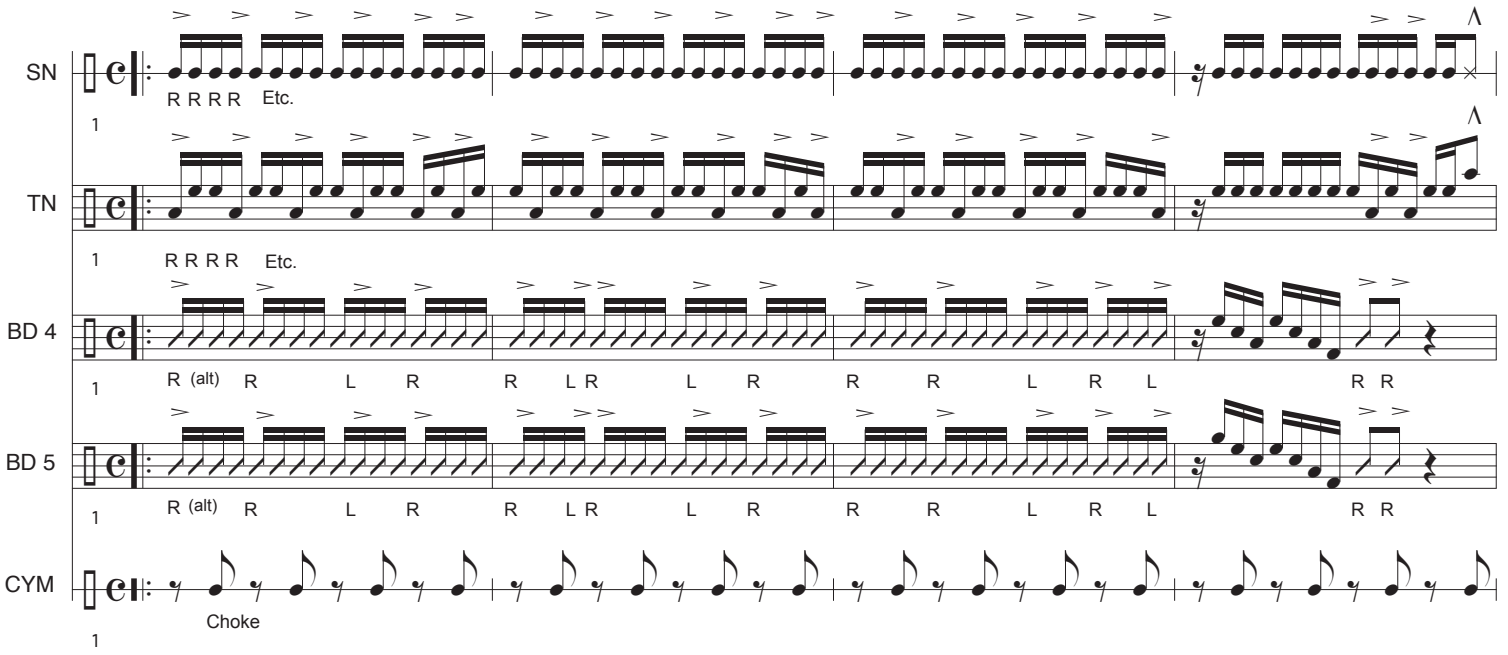
Arr. H. Morgan

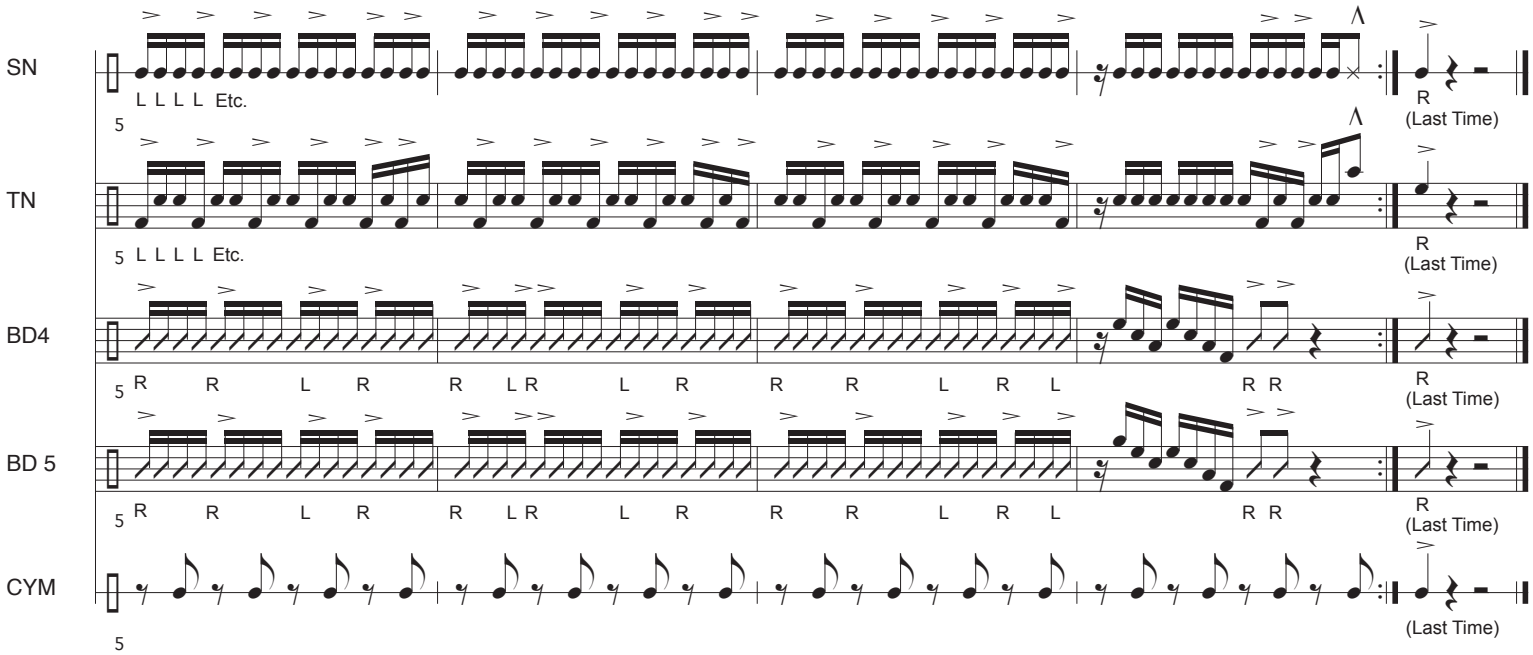


Funky Accents

Arr. H. Morgan

Slow

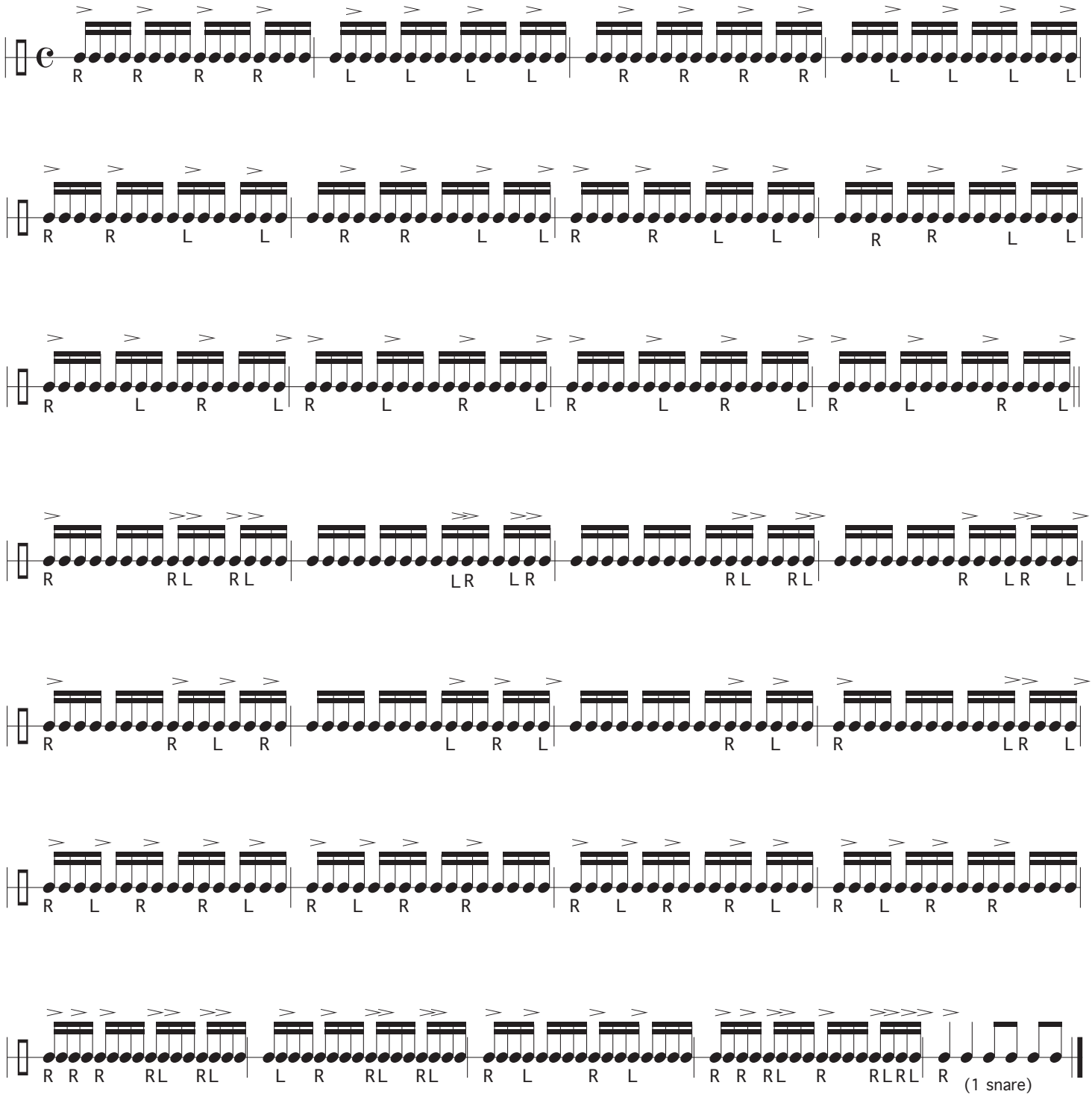




16th Accent

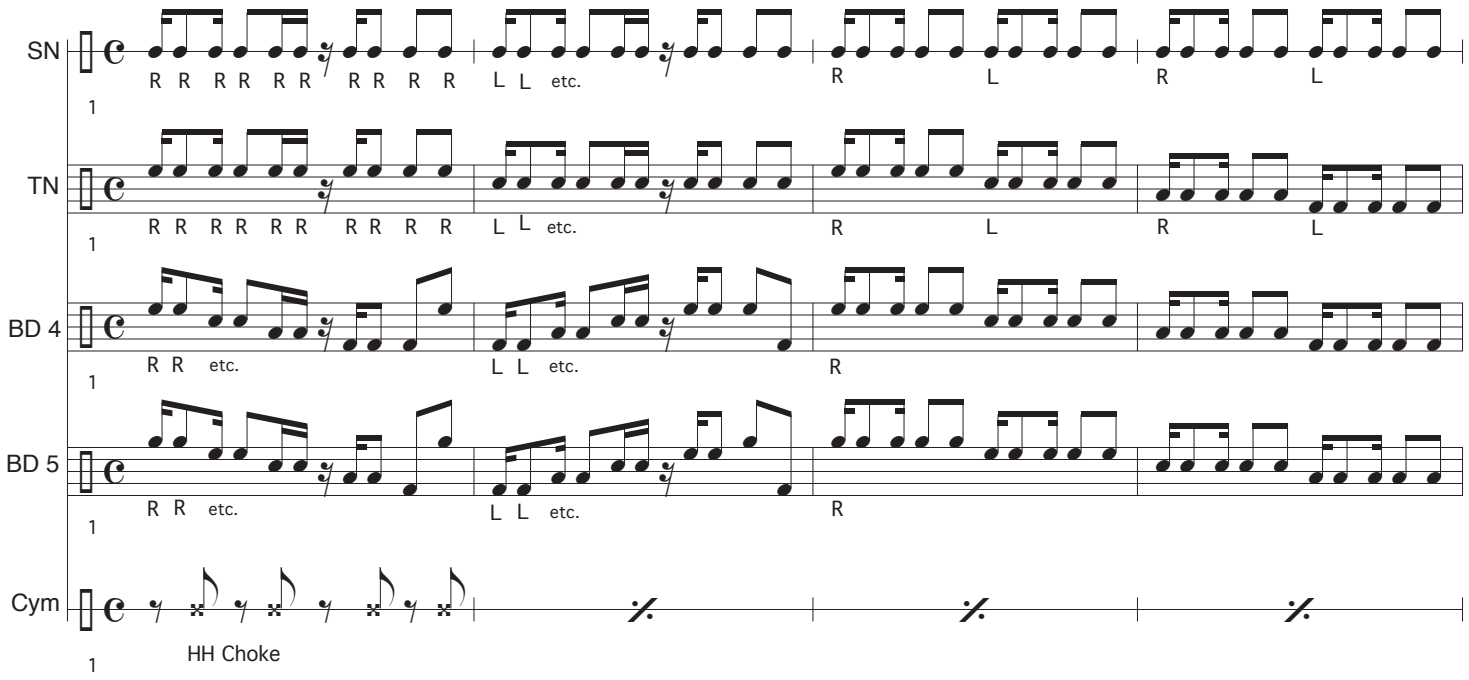
(All instruments in unison)

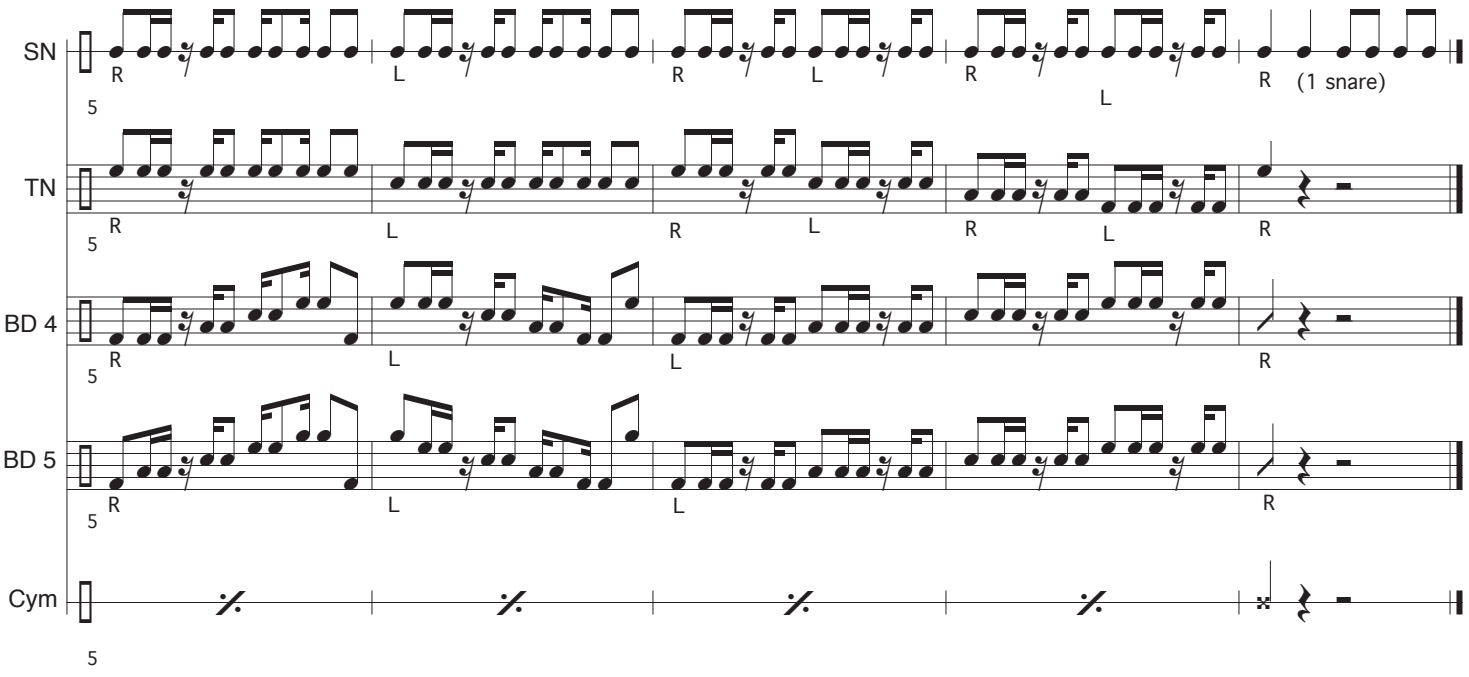
Arr. H. Morgan



Simple Diddles

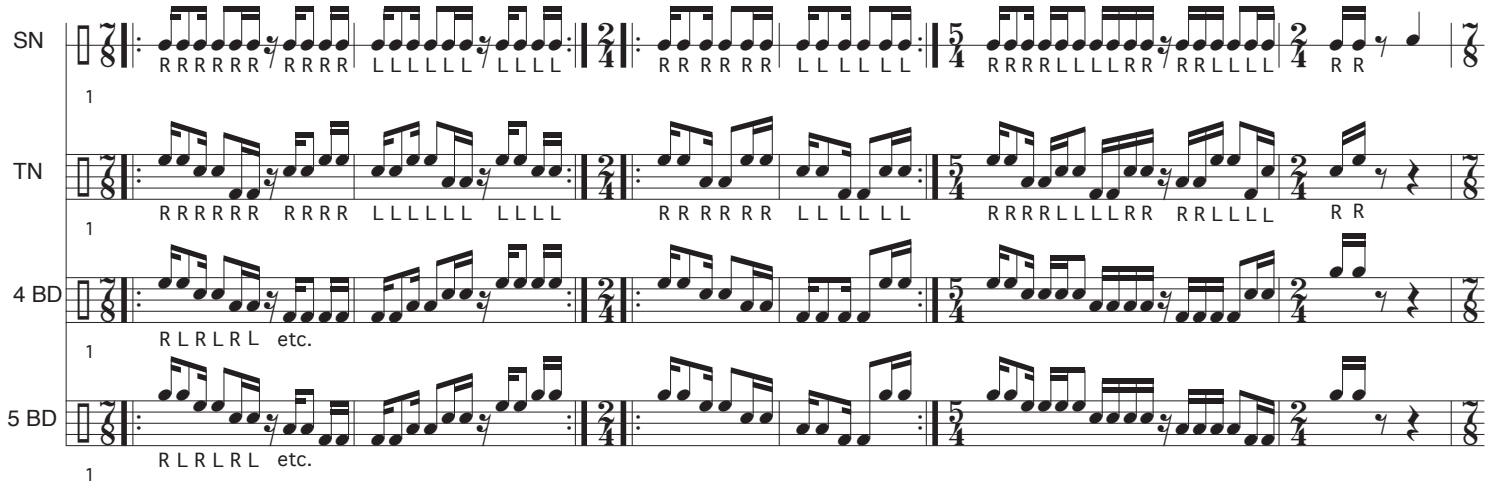
Arr. H. Morgan

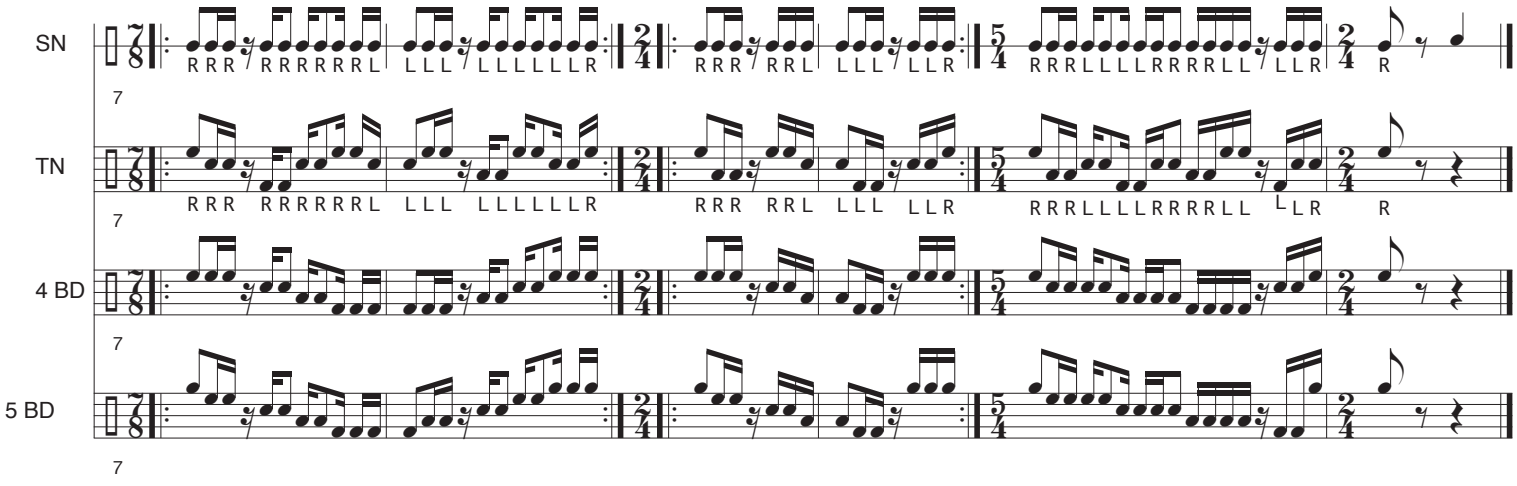




Diddles '06

Arr. H. Morgan

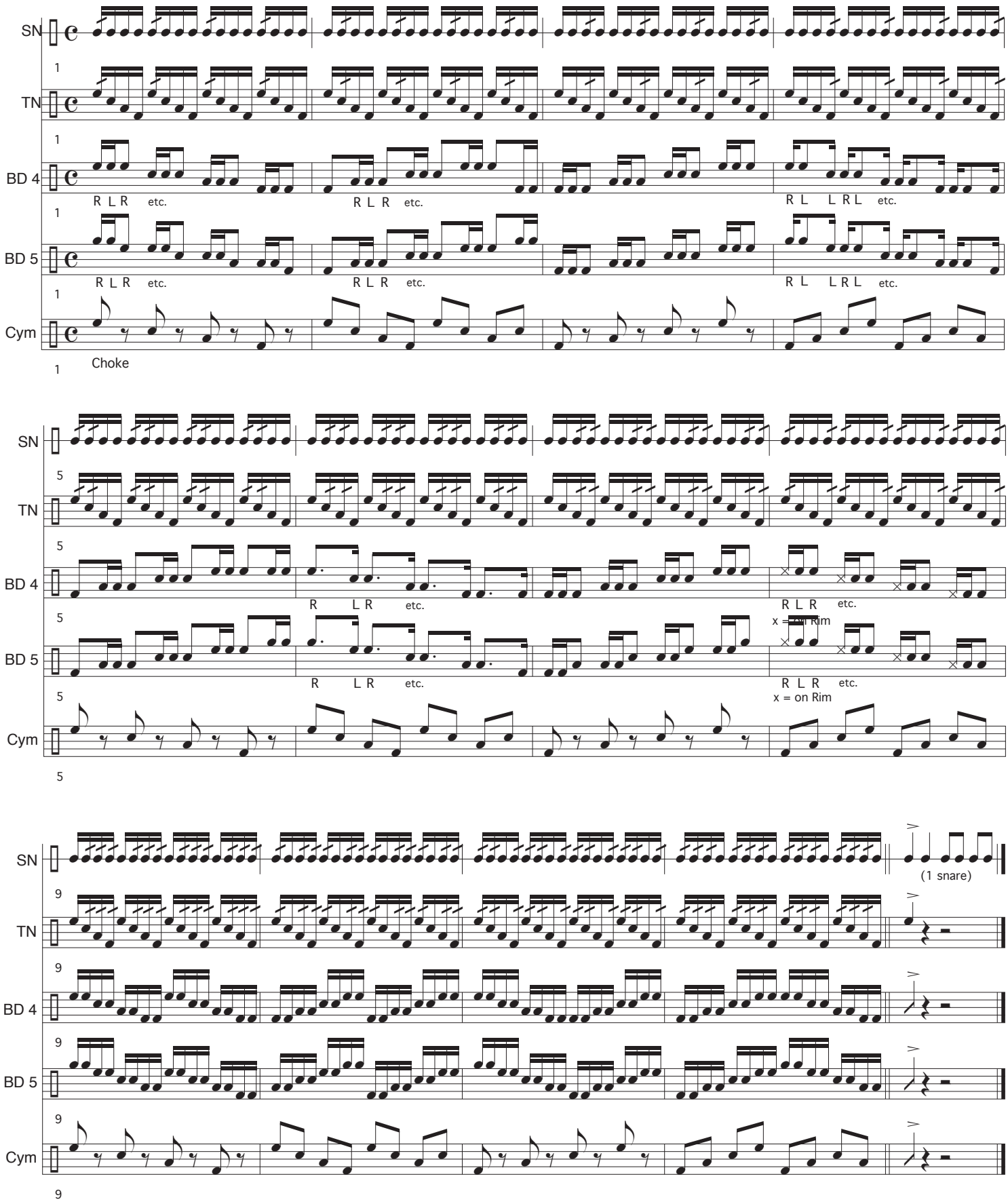




rev 02/20

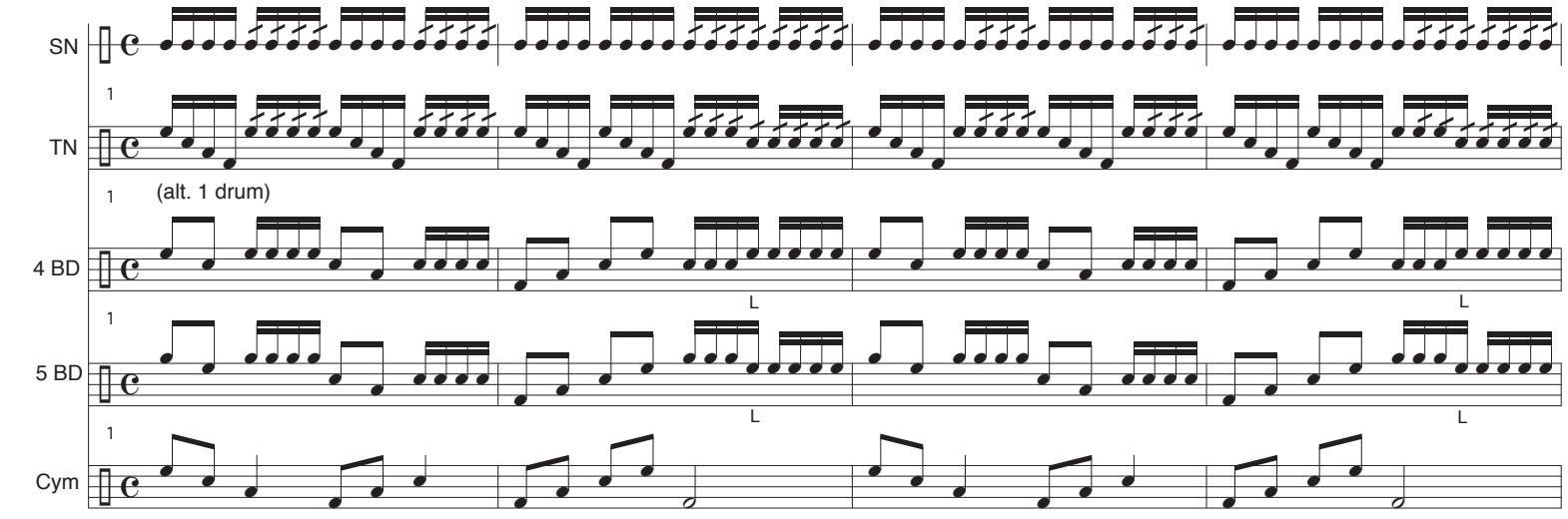
16/32

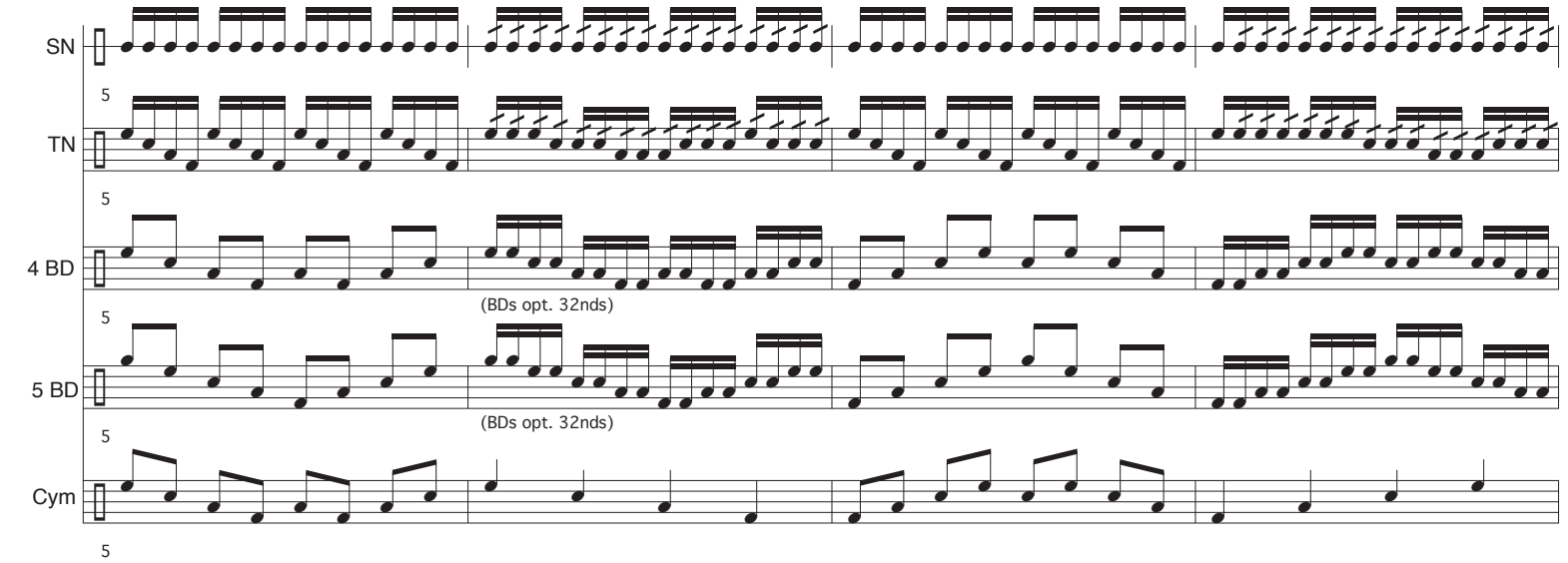
Arr. H Morgan

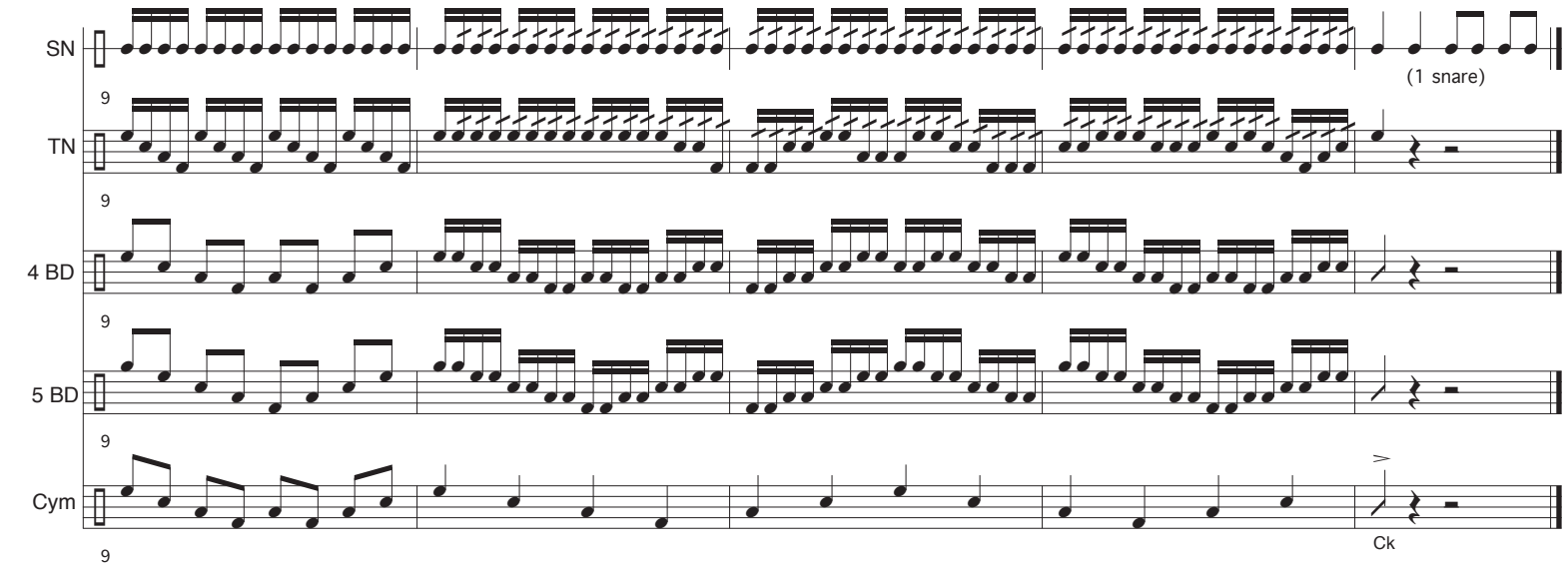


Hugga Dugga Burr

Arr. H. Morgan

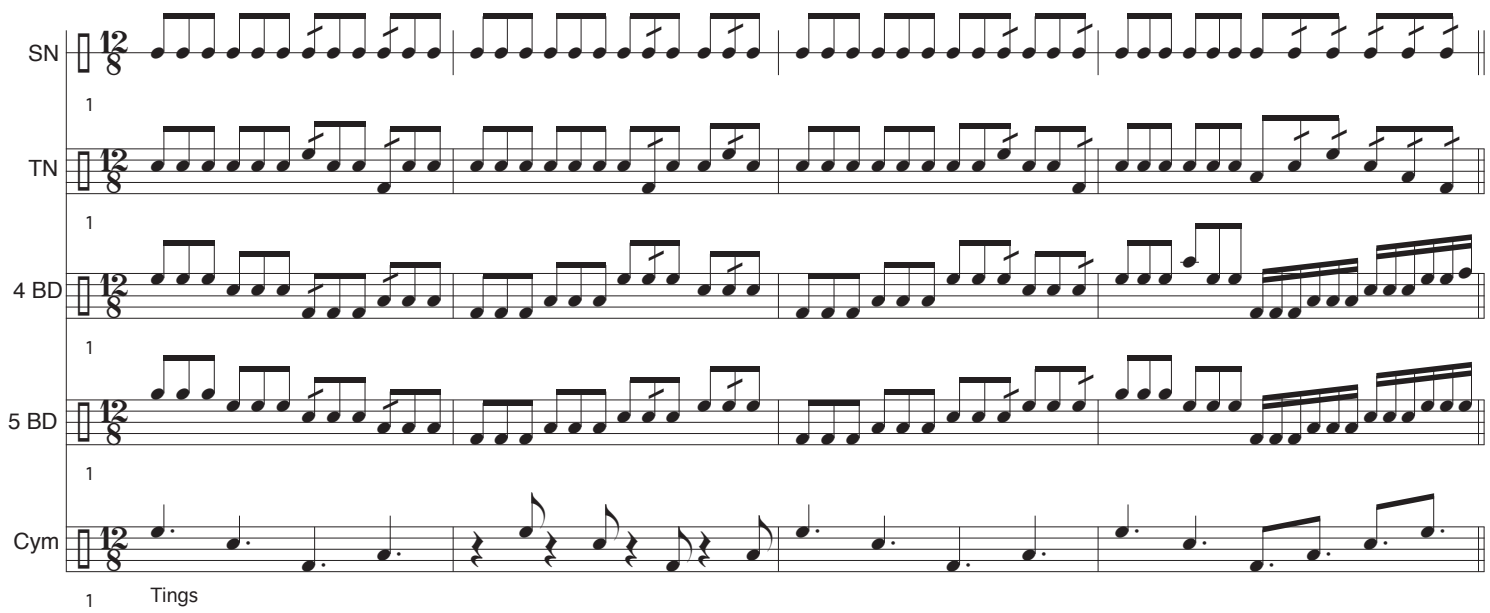


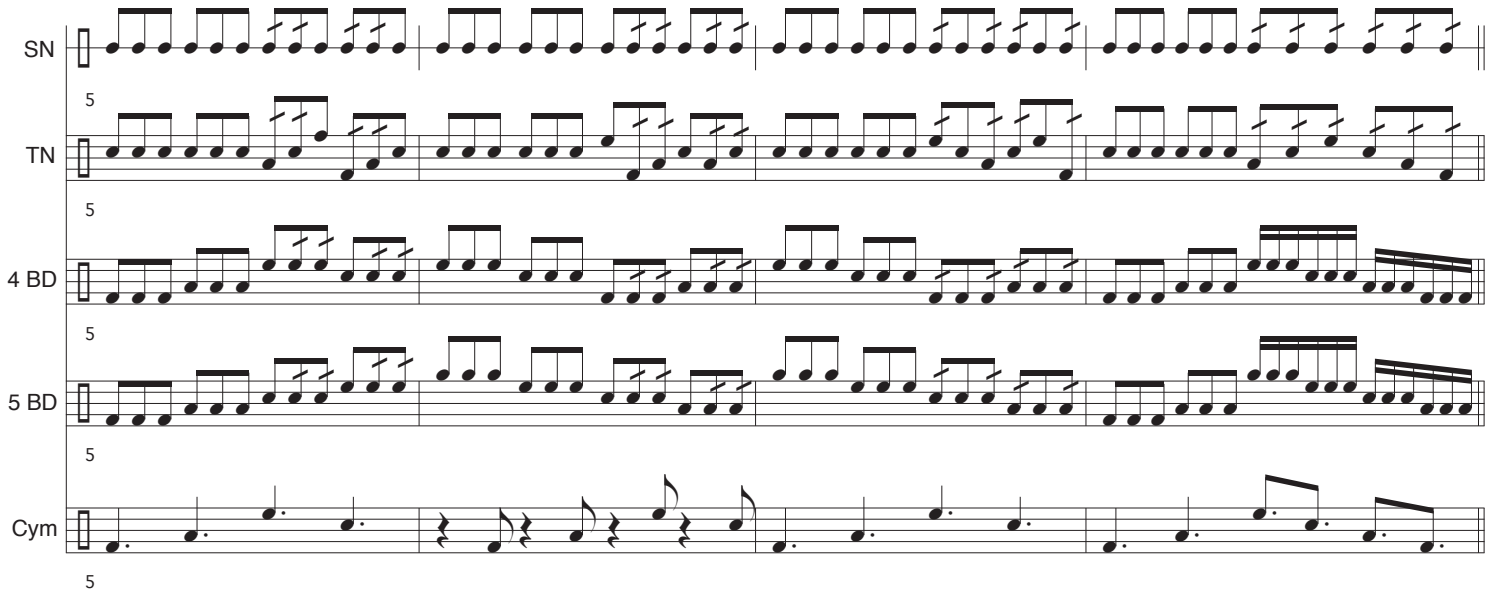




Triplet Diddles

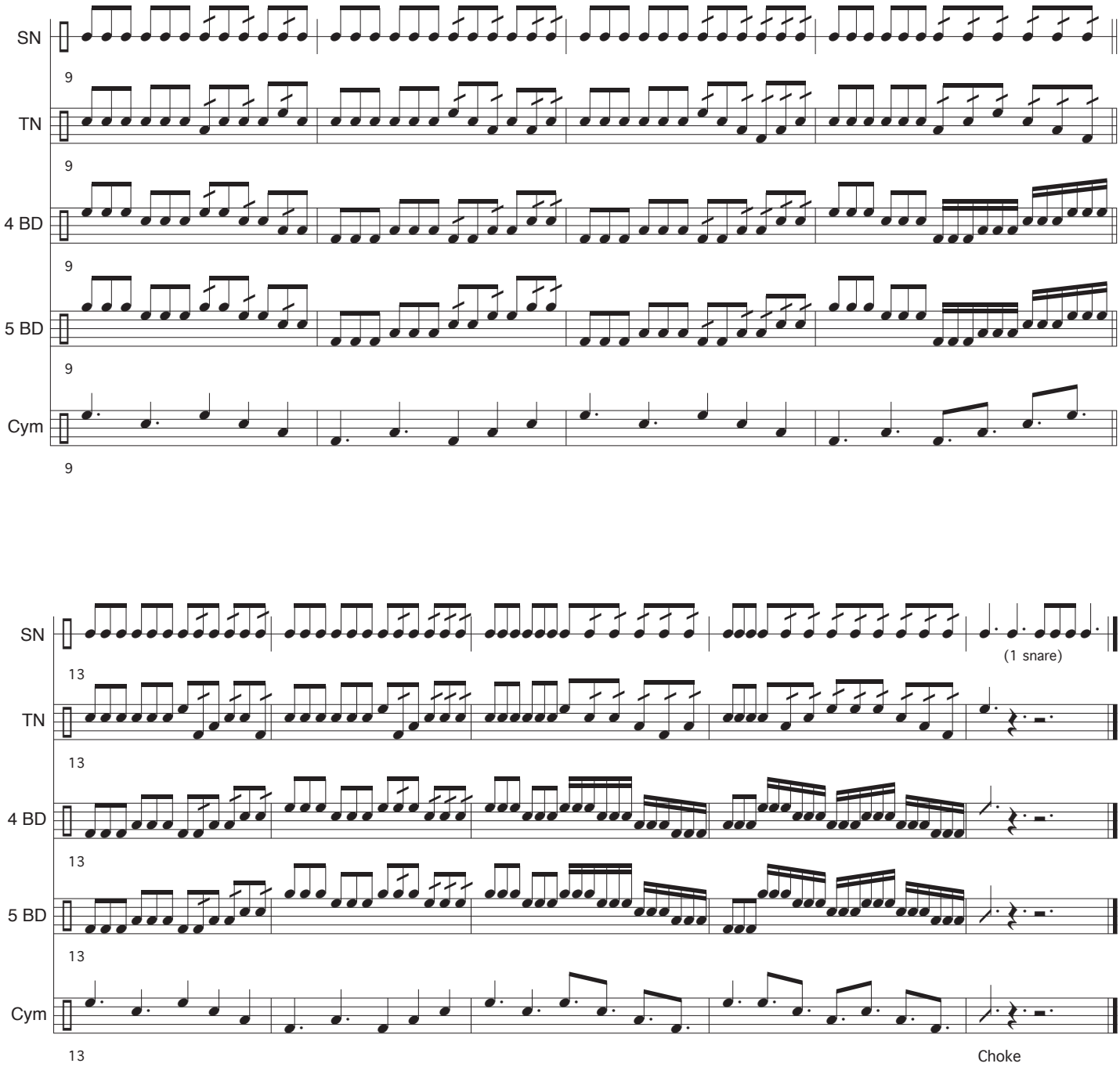
Arr. H. Morgan





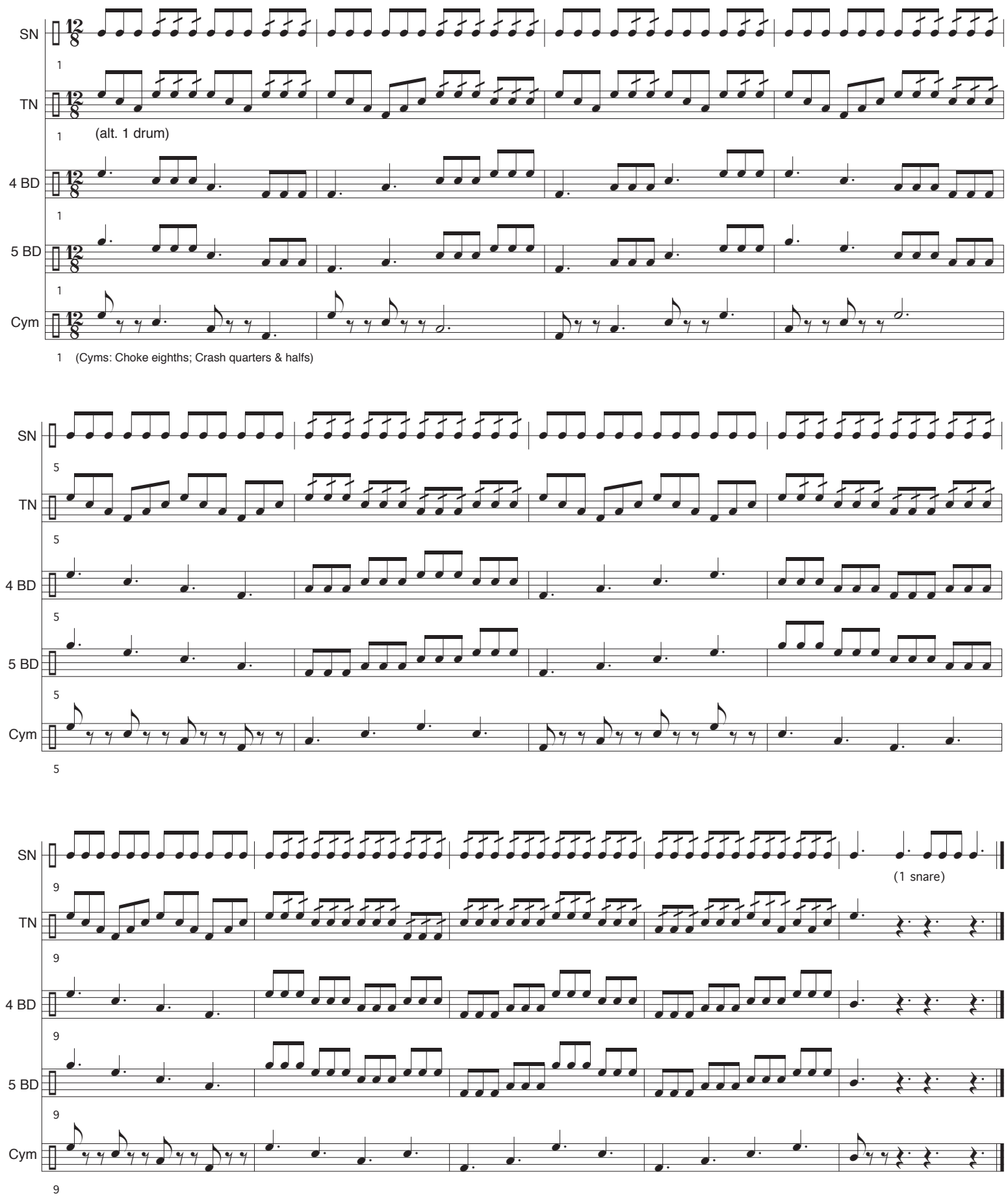
Triplet Diddles

Arr. H. Morgan



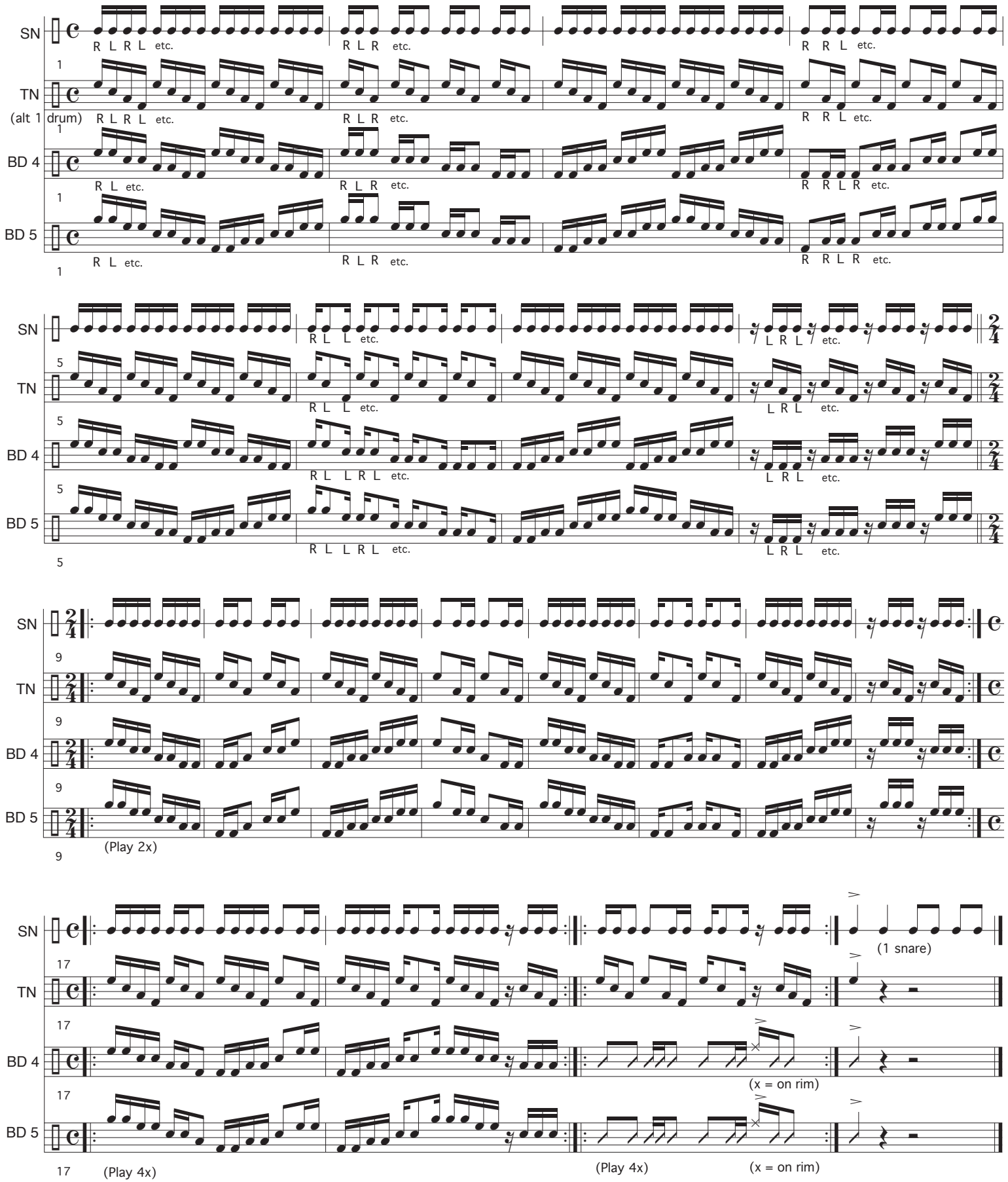
Triplet Rolls

Arr. H. Morgan



Timing

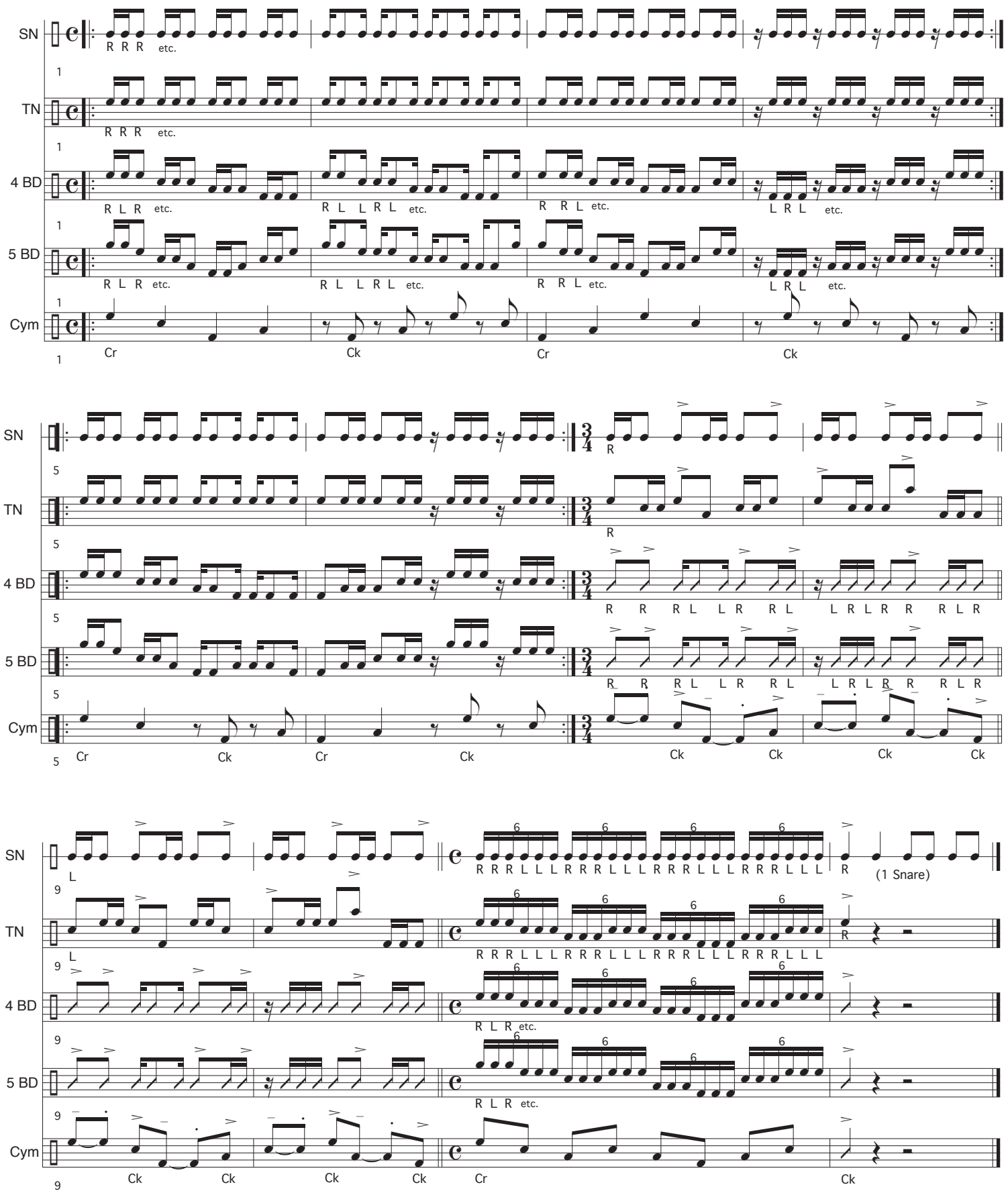
Arr. H. Morgan



Triple Stroke

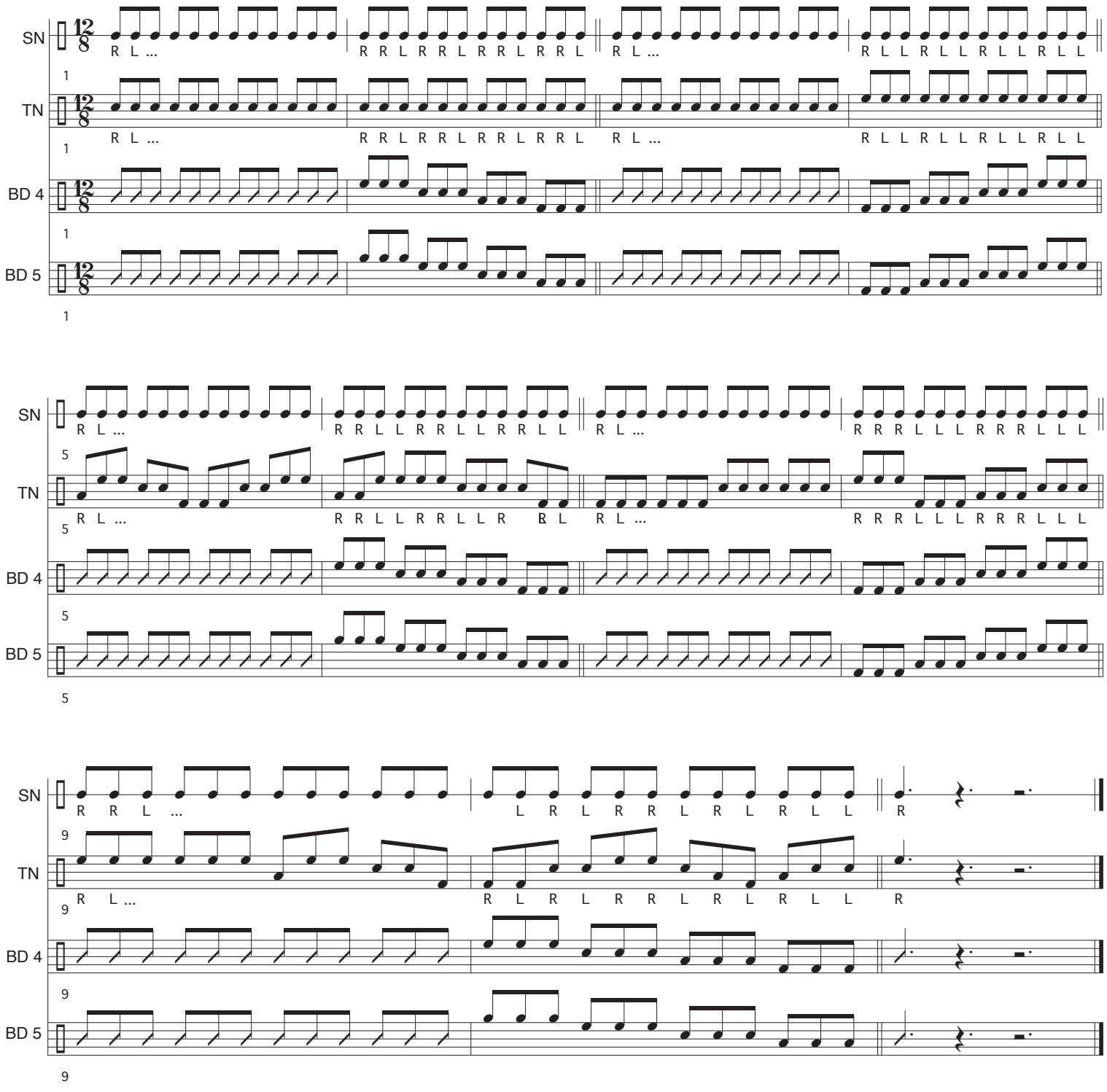
Arr. H. Morgan

SN & TN: Right Hand 1st x through, Left Hand on repeats.



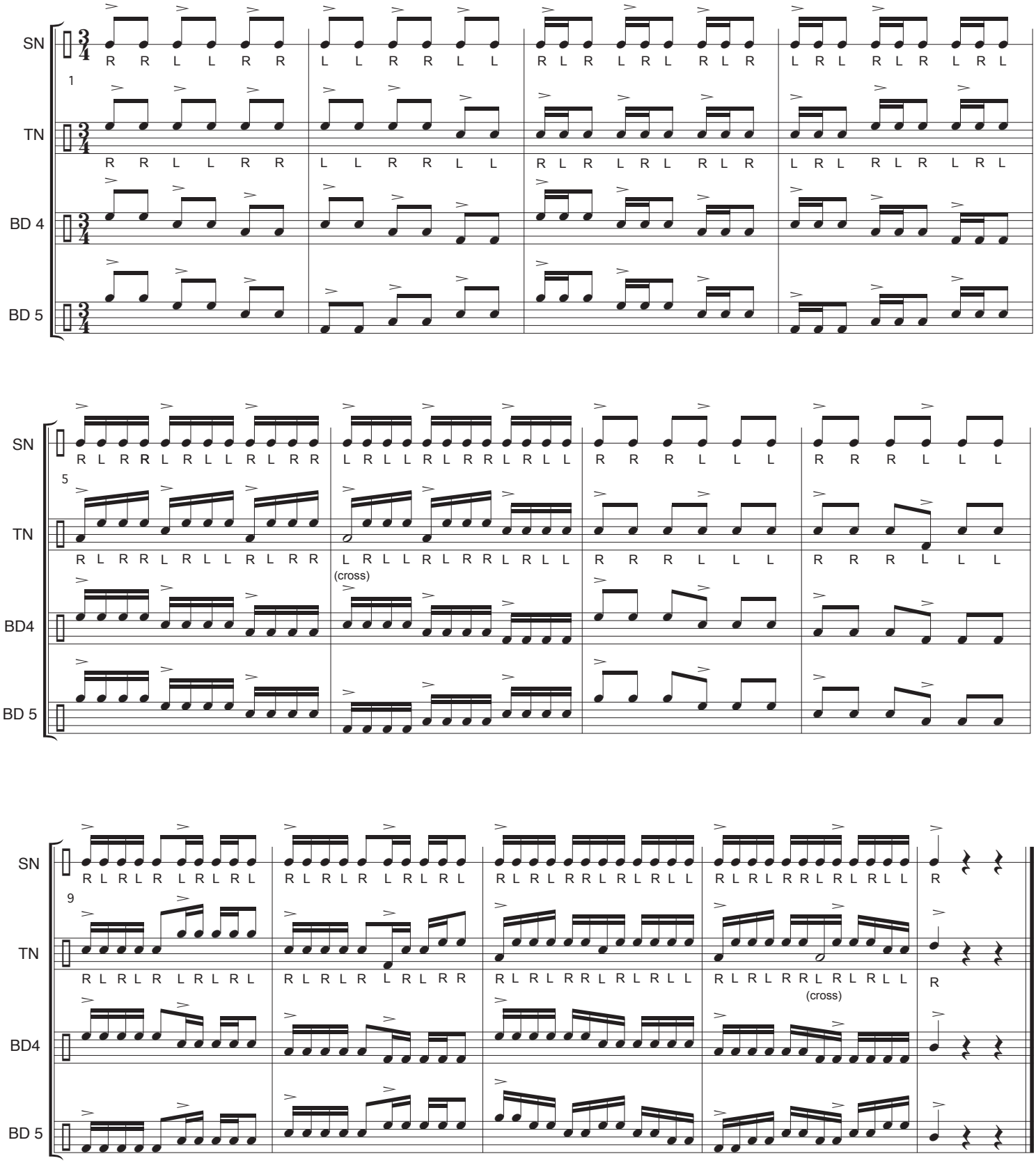
Placement Control

Arr. H. Morgan



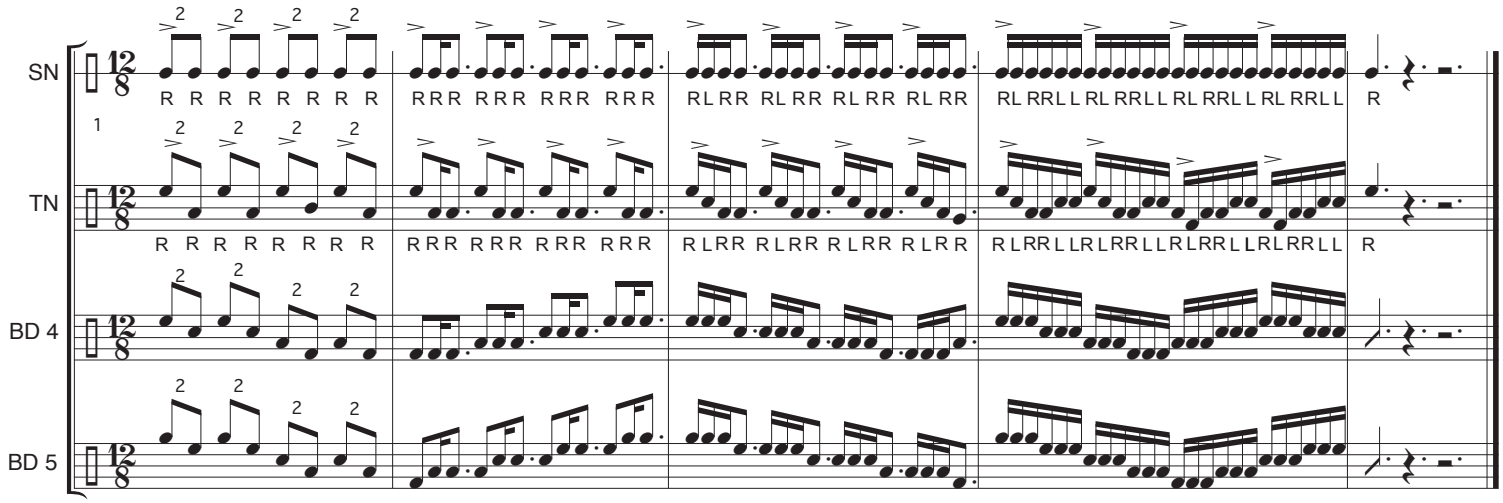
Paradiddles

Arr. H. Morgan



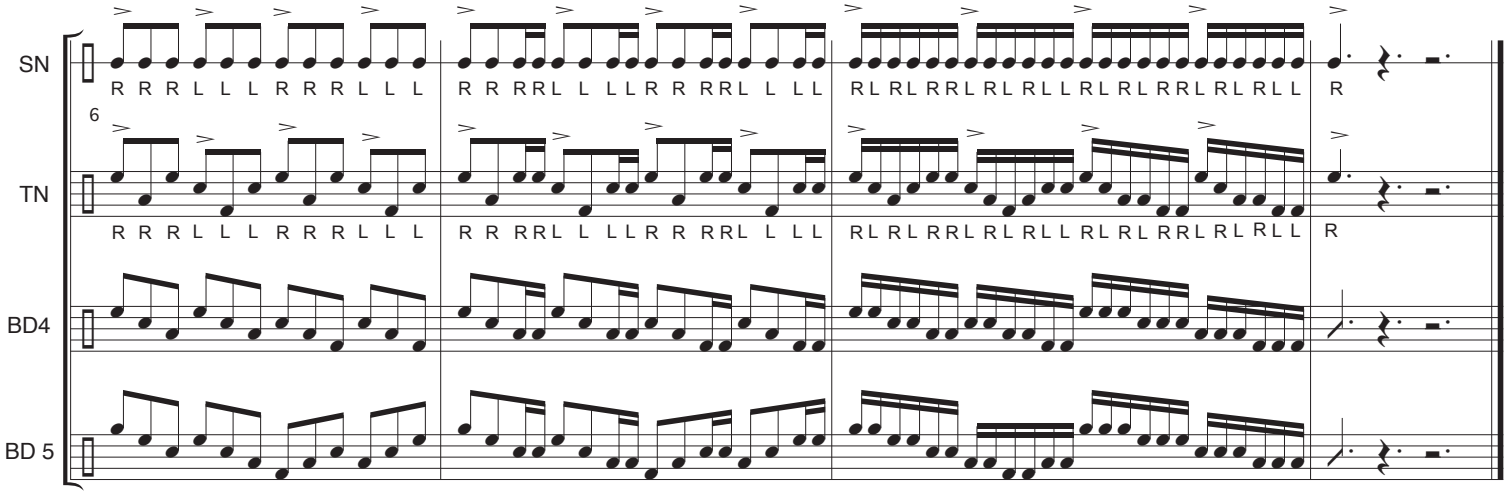
Paradiddle-Diddles

Arr. H. Morgan



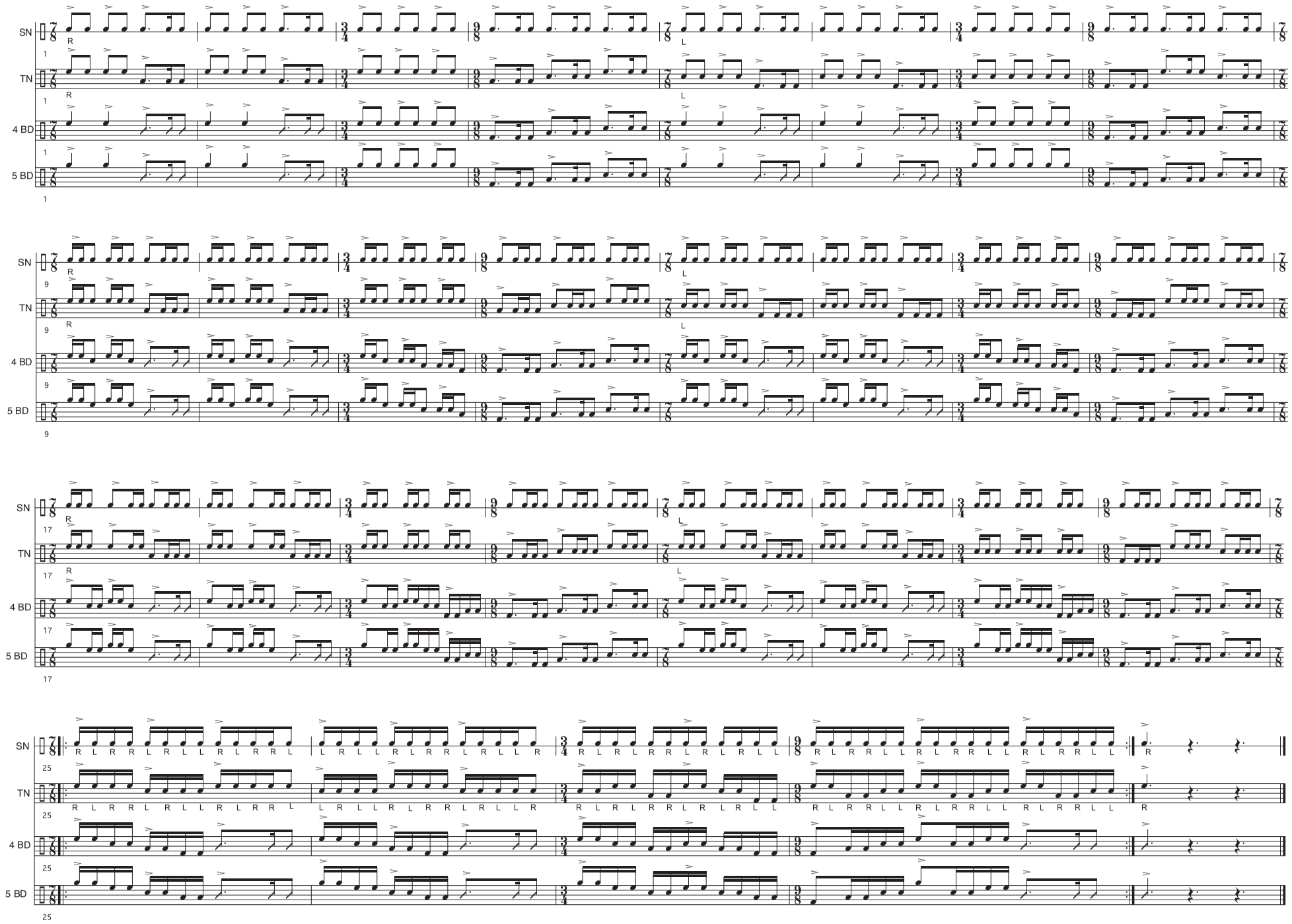
Double Paradiddles

Arr. H. Morgan



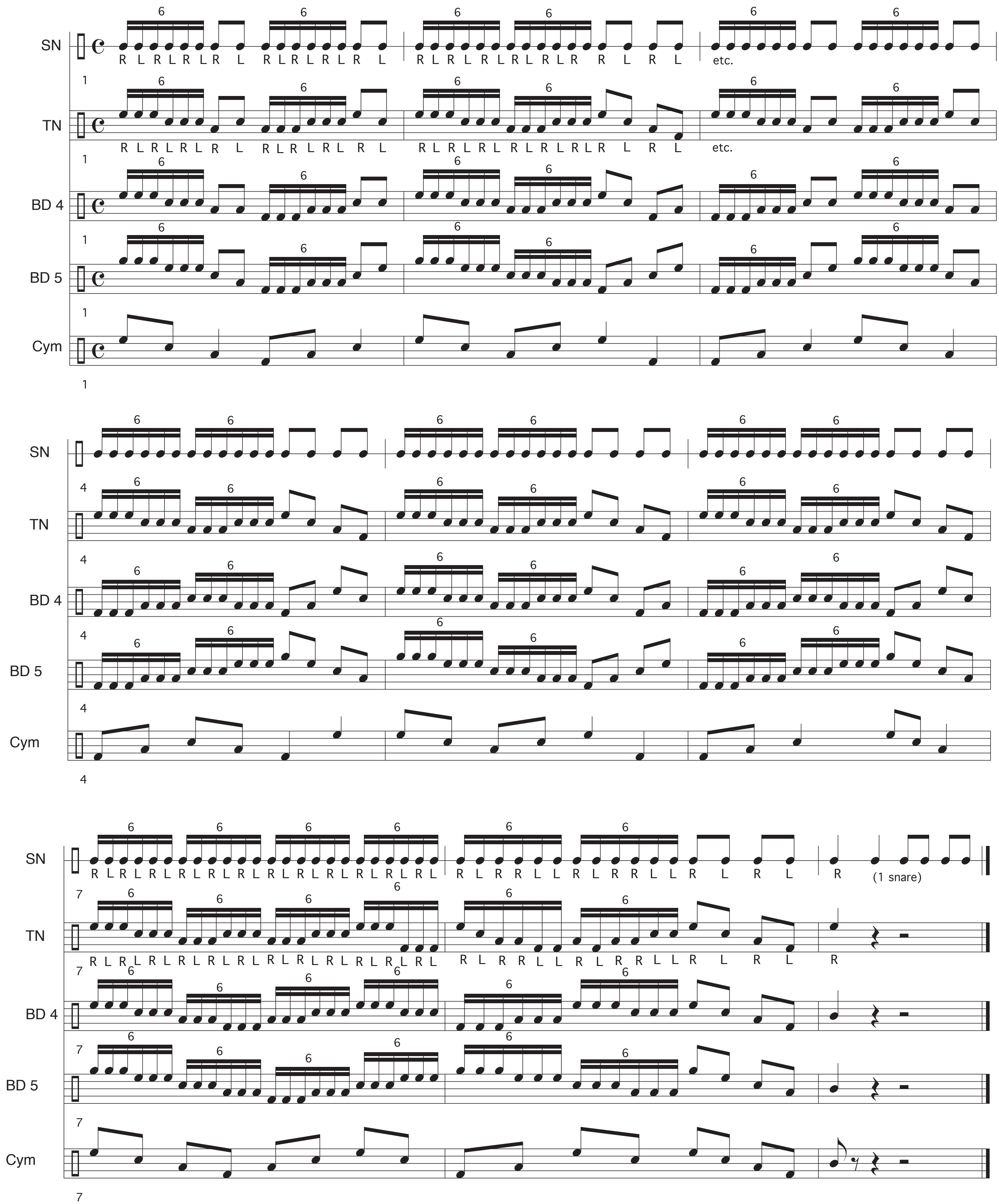
Jeremiah

Arr. H. Morgan



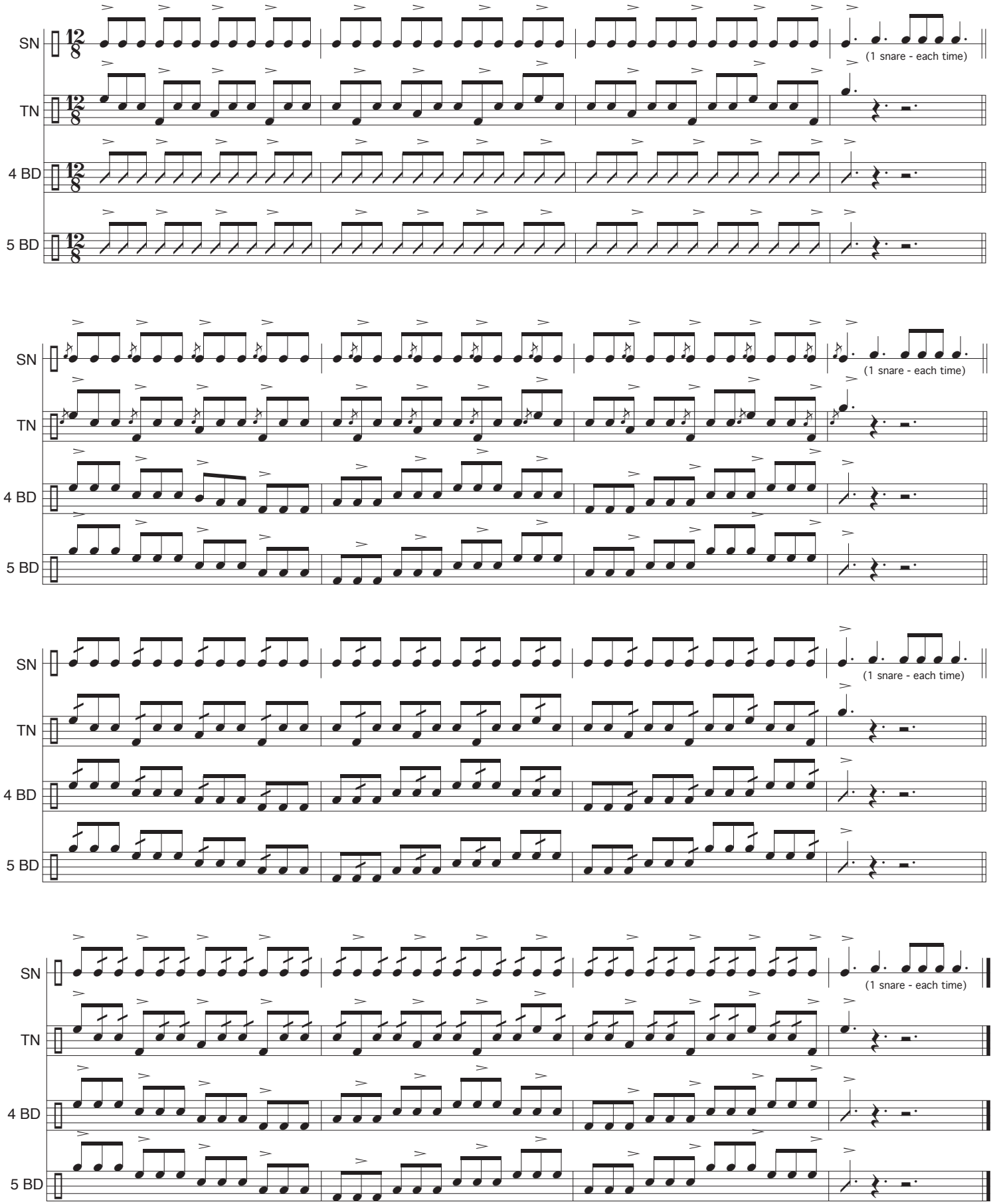
Singles OS

Arr. H. Morgan



Santa Clara

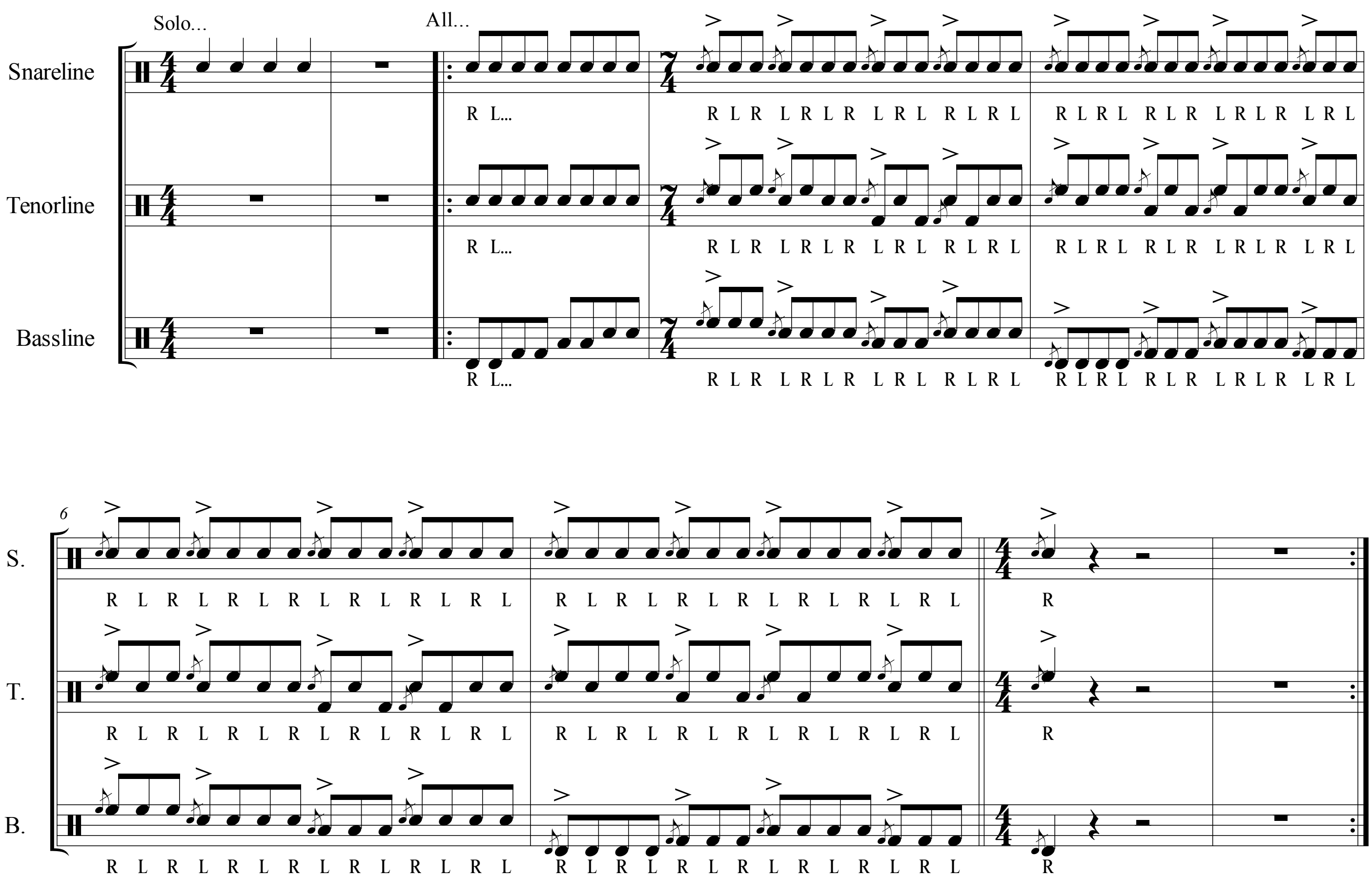
Arr. H. Morgan



Score

Flams

Patrick R. F. Blakley



Rudiments to insert on flams:	Rudiments to insert on 4-note groups:
Cheeses	Flam Taps
Flam Drags	Inverted Flam Taps
Flam Fives	Invert Cheeses
Swiss Triplets (modifies sticking)	Flam Paradiddles (modifies sticking)
Same-hand Flam Drags	Flammed Mills (modifies sticking)
	Flam Sevens
	Pataflafla
	Chutta-Chuts

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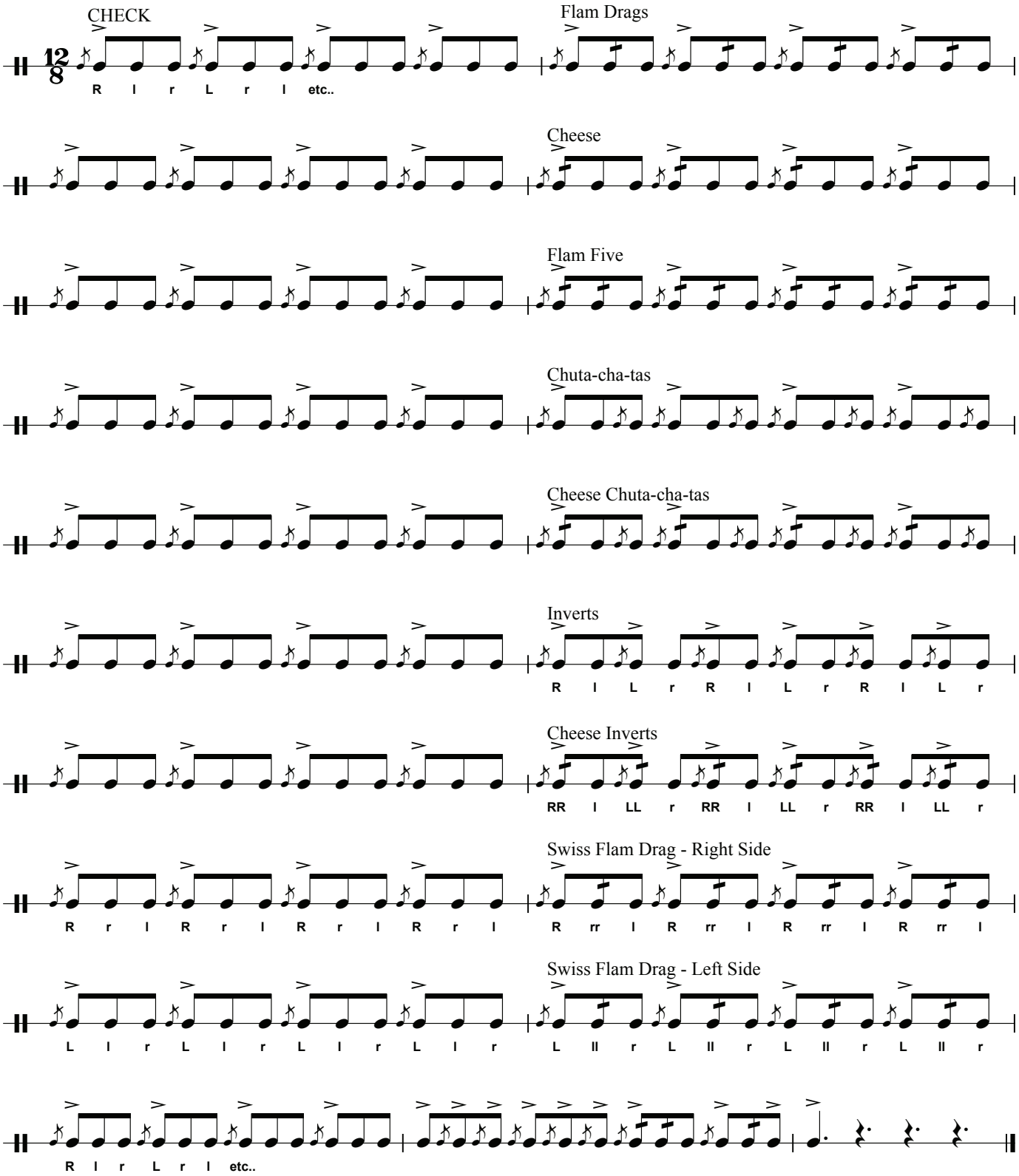
Flam Exercises

Shopping Spree

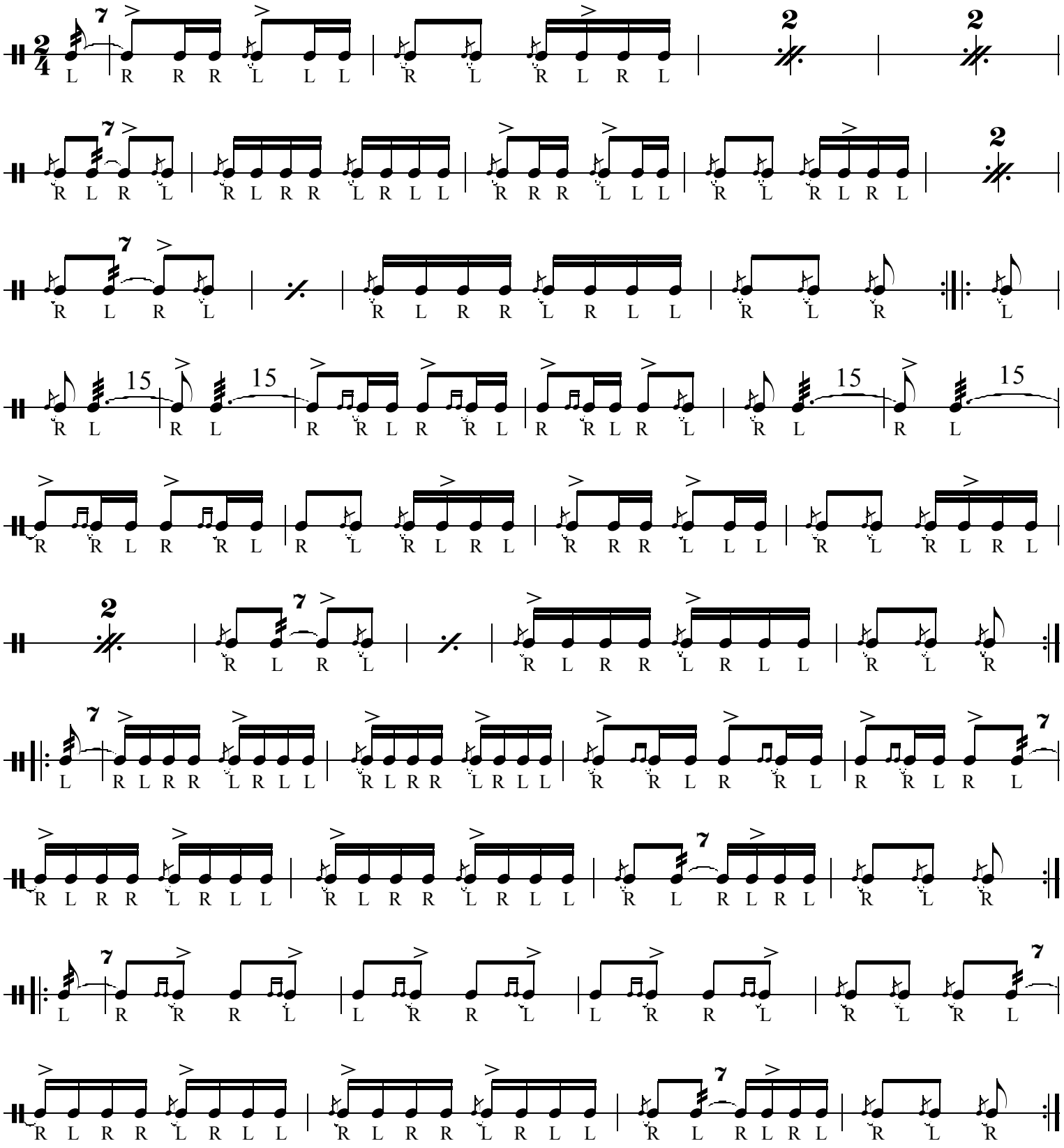
♩ = 130+



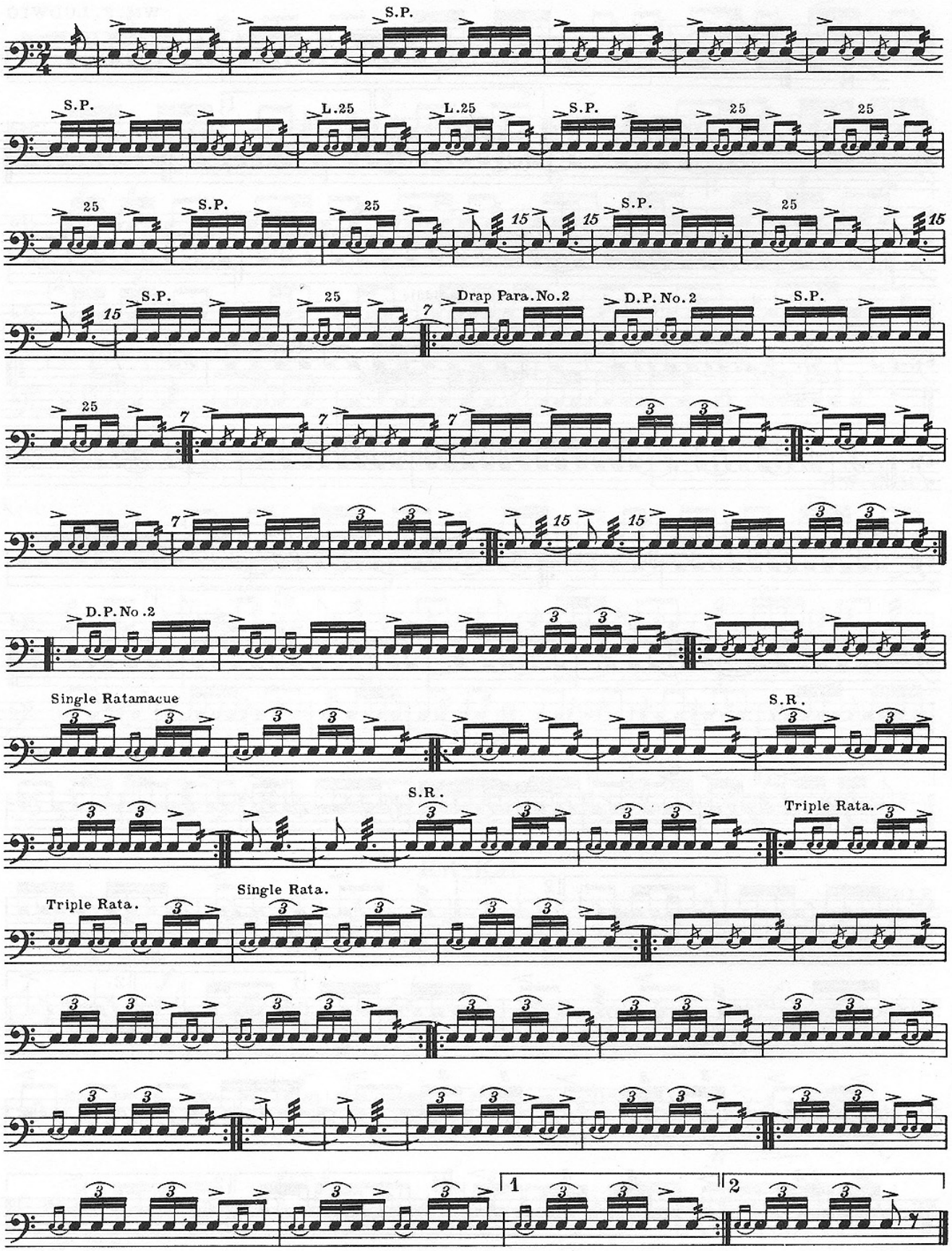
Snare

Downfall of Paris

Bruce and Emmett



The Connecticut Halftime



As Notated and Played by J. Burns Moore

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

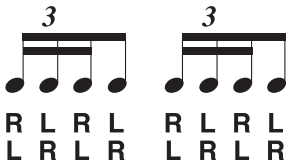
All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

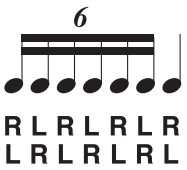
A. Single Stroke Roll Rudiments

1. Single Stroke Roll *

2. Single Stroke Four



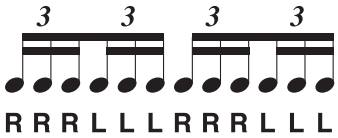
3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll

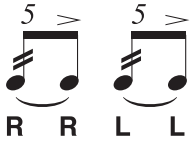
5. Triple Stroke Roll



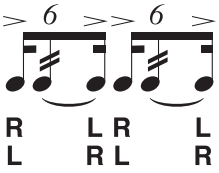
C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *

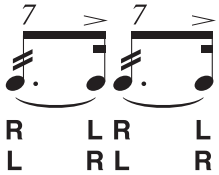
7. Five Stroke Roll *



8. Six Stroke Roll



9. Seven Stroke Roll *



* These rudiments are also included in the original Standard 26 American Drum Rudiments.

PERCUSSIVE ARTS SOCIETY

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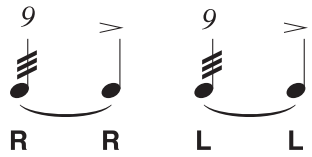
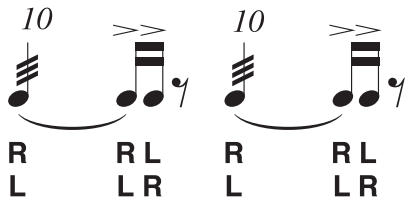
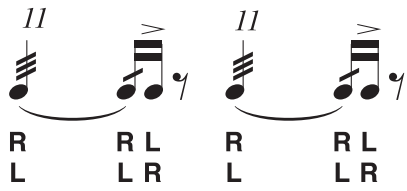
10. Nine Stroke Roll *



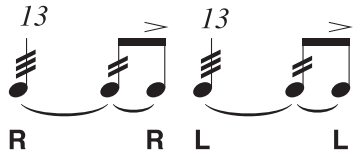
11. Ten Stroke Roll *



12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *

15. Seventeen Stroke Roll

II. DIDDLE RUDIMENTS

16. Single Paradiddle *

17. Double Paradiddle *

18. Triple Paradiddle

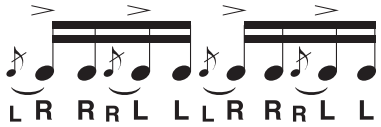
19. Single Paradiddle-diddle

III. FLAM RUDIMENTS

20. Flam *

21. Flam Accent *

22. Flam Tap *



23. Flamacue *

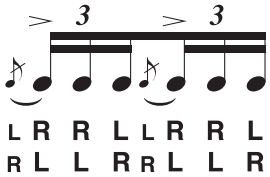
24. Flam Paradiddle *

25. Single Flammed Mill

26. Flam Paradiddle-diddle *

27. Pataflafla

28. Swiss Army Triplet



29. Inverted Flam Tap

30. Flam Drag

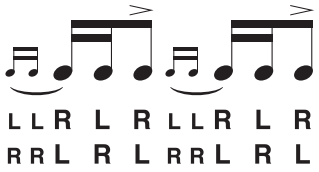
IV. DRAG RUDIMENTS

31. Drag *

32. Single Drag Tap *

33. Double Drag Tap *

34. Lesson 25 *



35. Single Dragadiddle

36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

38. Single Ratamacue *

39. Double Ratamacue *

40. Triple Ratamacue *

PERCUSSIVE ARTS SOCIETY

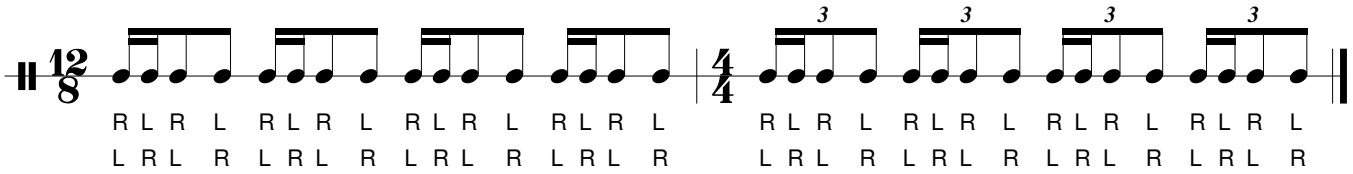
For more information on becoming a Percussive Arts Society subscriber contact PAS at:
110 W. Washington Street, Suite A, Indianapolis, IN 46204 . E-mail: percarts@pas.org . Web site: www.pas.org

Introducing

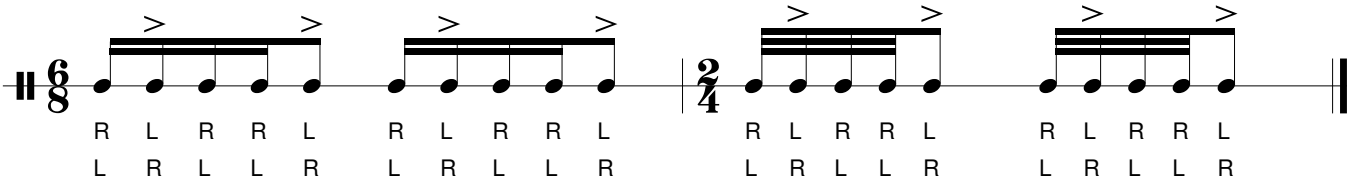
Hybrid Rudiments

Sheet #1

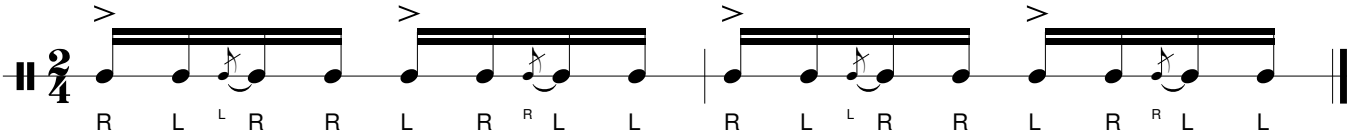
"Hertas" (pronounced 'her-ta', also 'her-sha' or 'her-sa')



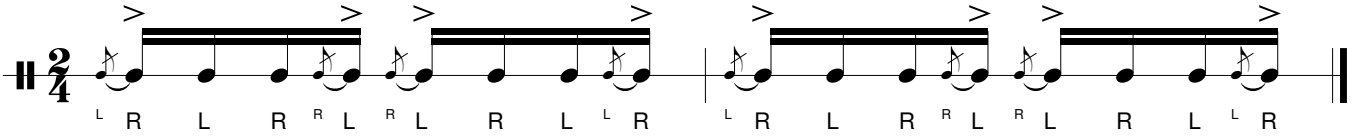
"Grandmas" (A paradiddle variant with accents on the second and fifth notes)



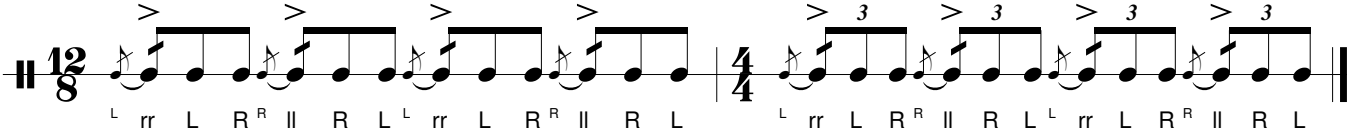
"Choo-Choo" (When played correctly, it sounds like the 'chugging' of a train engine, hence the name.)



"Alternated PataFlaFla" (Pataflafla's, alternated)



"Cheese" (also known as "Cheeselet" or "Cheese Flam Accent")



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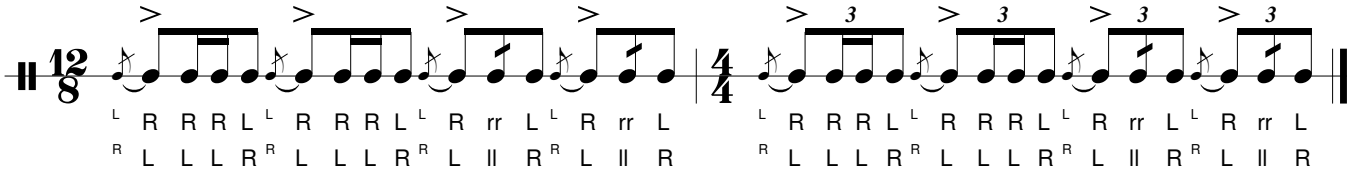
Introducing

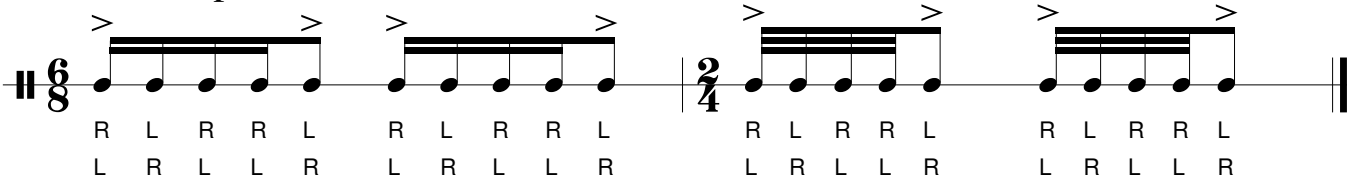
Hybrid Rudiments

Sheet #2

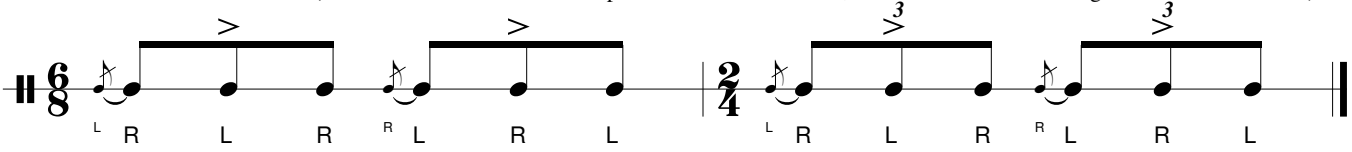
"One Handed Flam Drag" (Follows the Swiss Army Triplet sticking; also known as "Swiss Flam Drag")



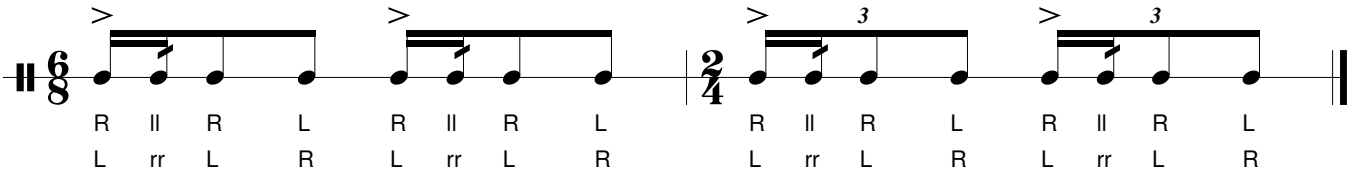
"Grandpas" (A Paradiddle variant with accents on the first and fifth notes)



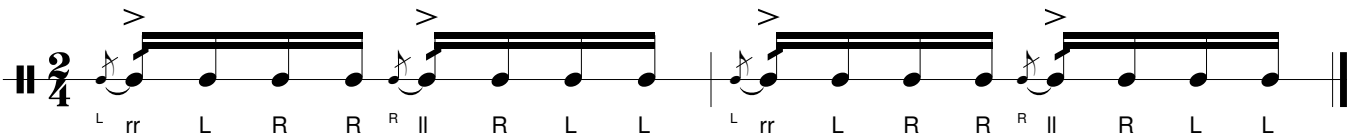
"Chutuddas" (A Flam Accent with the accent placed on the second note; also known as "Alternating/Alternated Flamacue")



"Diddle Herta" (A Herta with an accent on the first note and the second note diddled; also called "Four Stroke Diddle Herta")



"Cheese Paradiddle" (A Paradiddle with Cheese on the first note; also called "Cheeseadiddle" or "Cheese-a-diddle")



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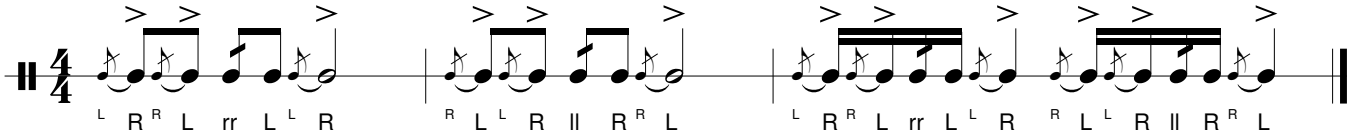
Introducing

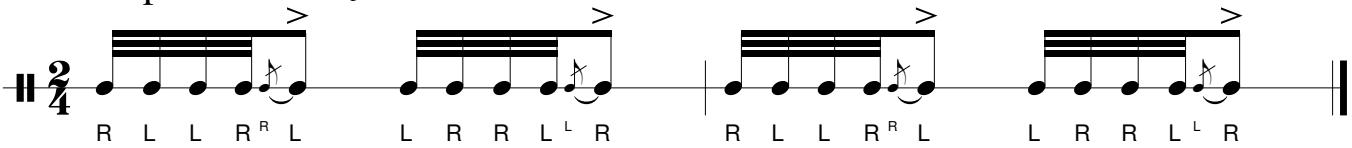
Hybrid Rudiments

Sheet #3

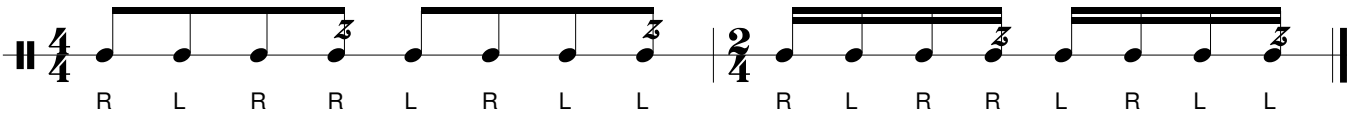
"Cupcakes" (A Flamacue Drag with accented flams on the first and second notes)



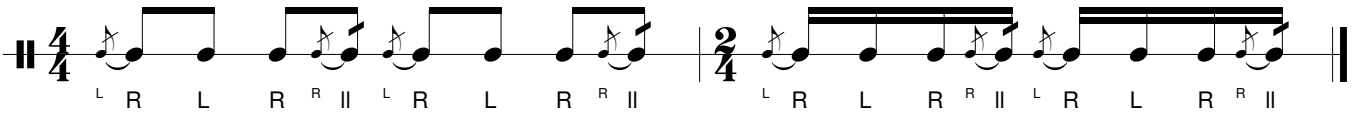
"Opies" (A five note pattern, sticked RLLRL or LRRLR, with a flam on the fifth note of each)



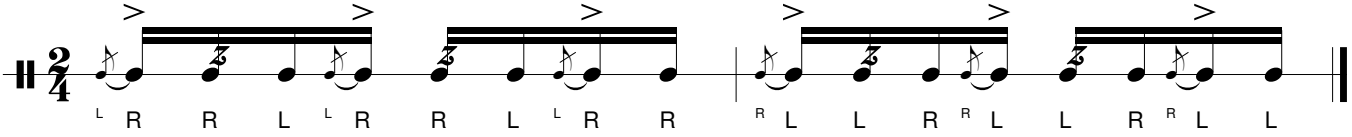
"Parabuzzle" (A Paradiddle with the fourth note buzzed or crushed)



"Kramer" (A Pataflafla with "cheese" on the fourth note)



"Flyz" (Two Swiss Army Triplets, with the second note of each buzzed/crushed, followed by a Flam Tap)



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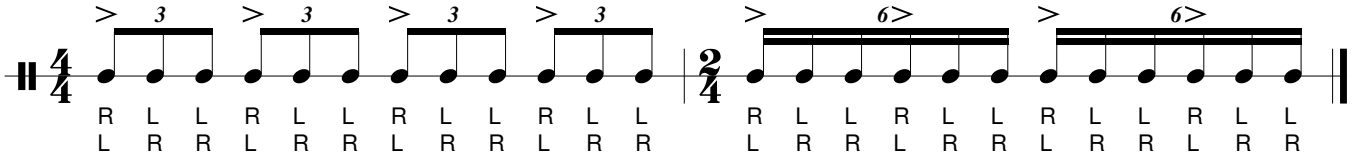
Introducing

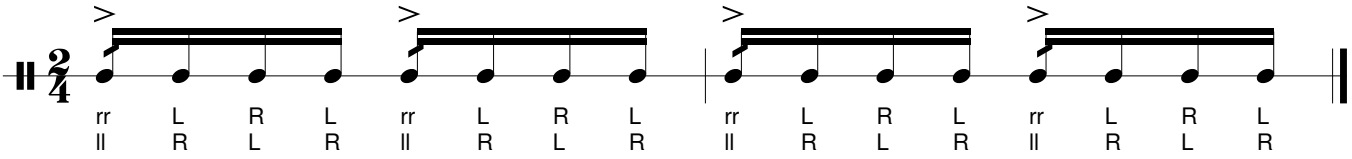
Hybrid Rudiments

Sheet #4

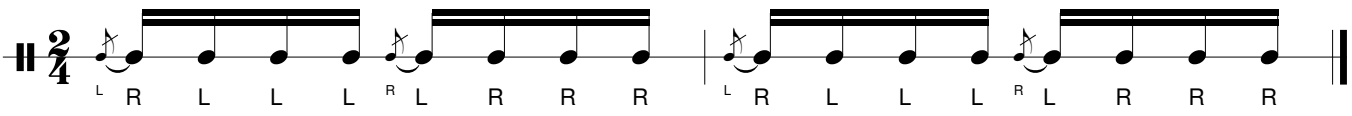
"Didda-let" (A single accented stroke followed by a double stroke; a common variation reverses the single and double strokes)



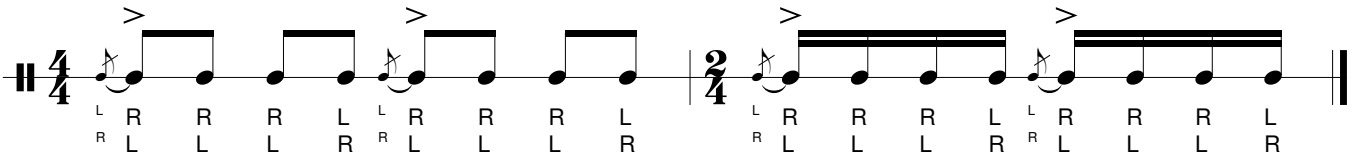
"Dragateenth" (A group of four 16th notes played as alternating strokes with the first note diddled/double stroke/drag)



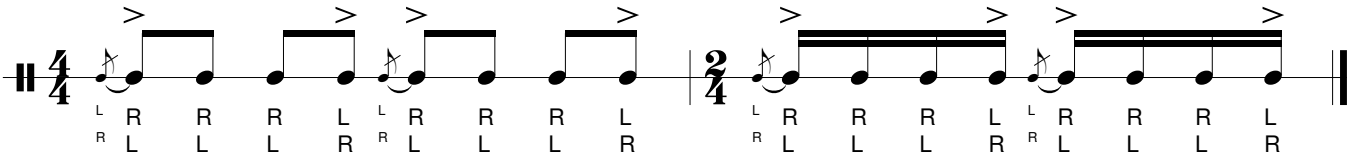
"Side Flamadiddle" (A four note grouping sticked RLLL or LRRR with a flam on the first note of each)



"Four Note Swiss Army Triplet" (A Swiss Army Triplet with an extra note on the same hand after the flam)



"Cheese-Ka" (A Four Note Swiss Army Triplet with an accent on the fourth note; also called "Aaron Swiss")

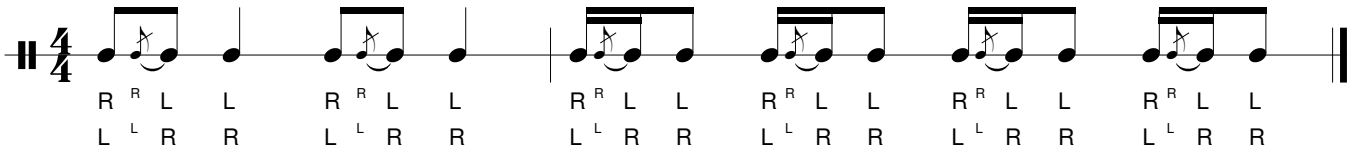


Introducing

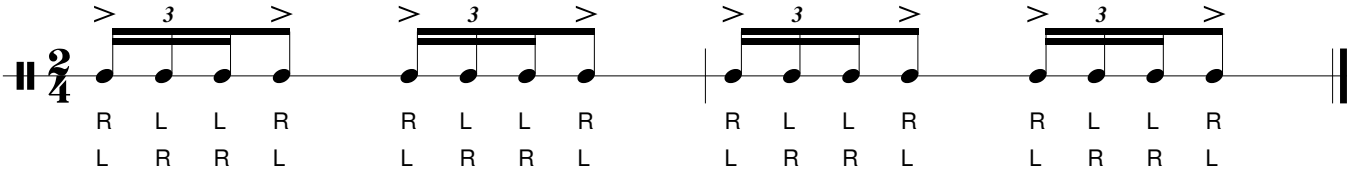
Hybrid Rudiments

Sheet #5

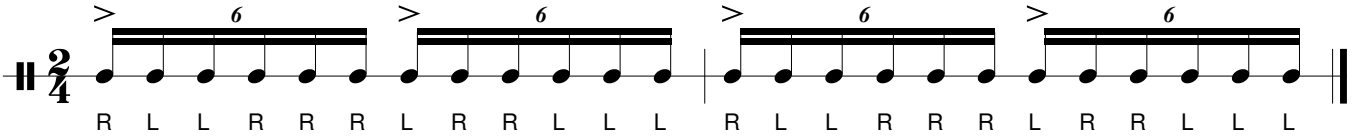
"Gallops" (A Didda-let with a flam on the second note; when properly played this produces a "galloping" sound)



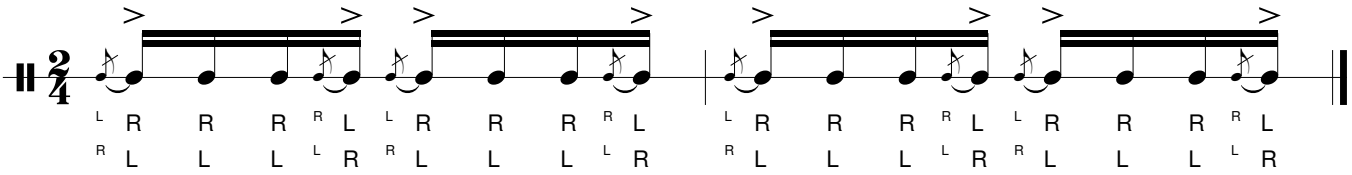
"Puguda" (A Didda-let followed by an accented note)



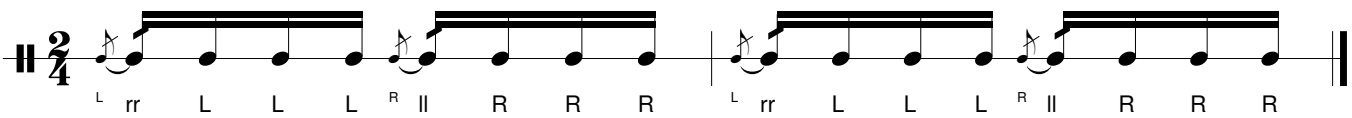
"Shirley Murphy" (A single stroke + double stroke + triple stroke; also called "1-2-3", "Murphs" or "Shirley Murphies")



"Pataflaka" (A Cheese-Ka with an extra flam on the fourth note)



"Side Cheeseadiddle" (A Side Flamadiddle with Cheese on the first flam of each)



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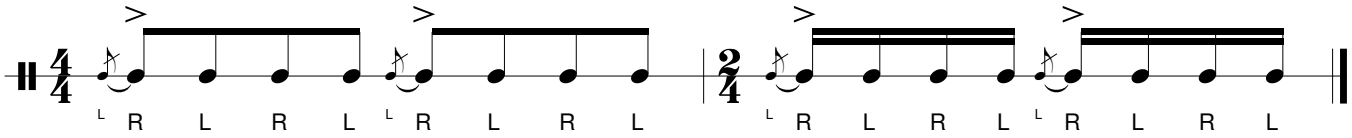
Introducing

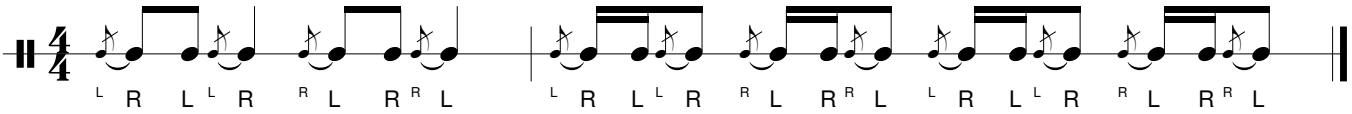
Hybrid Rudiments

Sheet #6

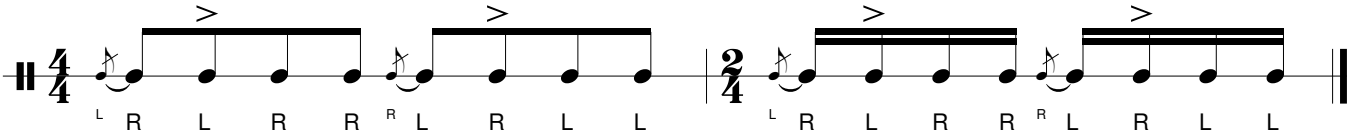
"Flama-Singles" (A group of four single strokes with a flam on the first note)



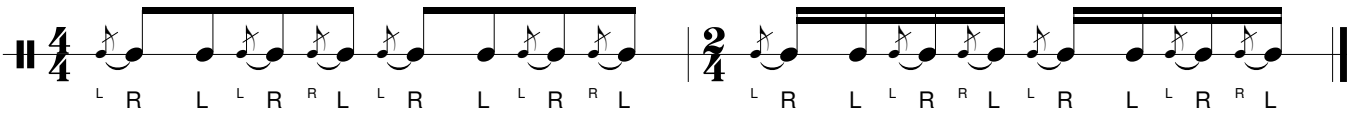
"Flam-a-Flam" (A group of three single strokes with flams on the first and third notes)



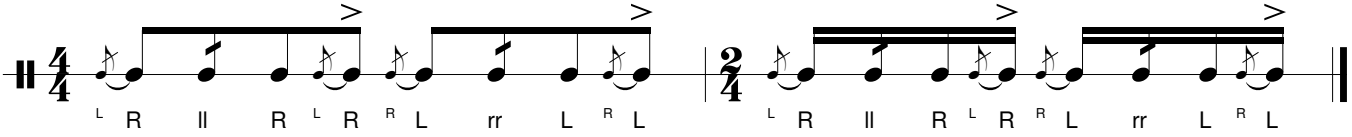
"Flamacue-Diddle" (A Flam Paradiddle combined with a Flamacue by accenting the second note of each)



"Flama Chuck" (A Pataflafla with an extra flam on the third note)



"Flaflam Drag" (A Paradiddle with the first note flammed, the second note diddled and an accented flam on the fourth note)



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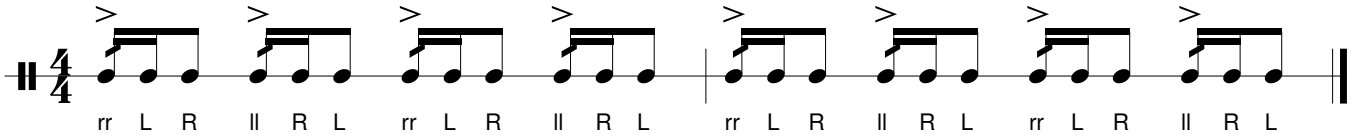
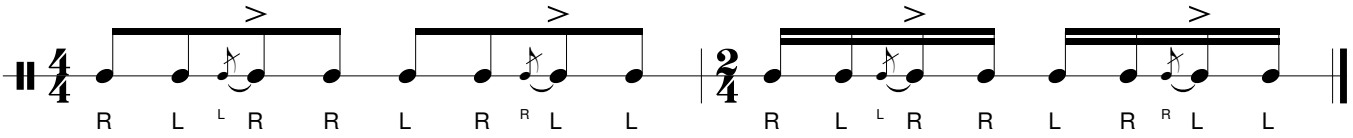
Hybrid Rudiments

Sheet #7

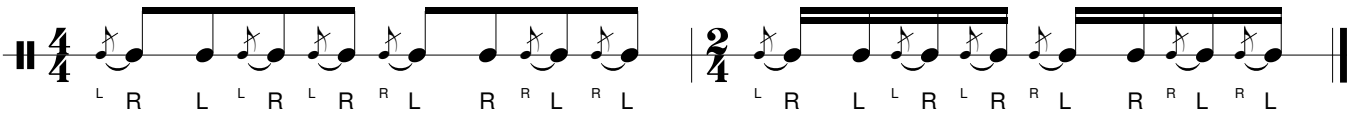
"Zigiddy Bops" (An Alternating Single Stroke Three with an accented drag/double stroke on the first note of each)



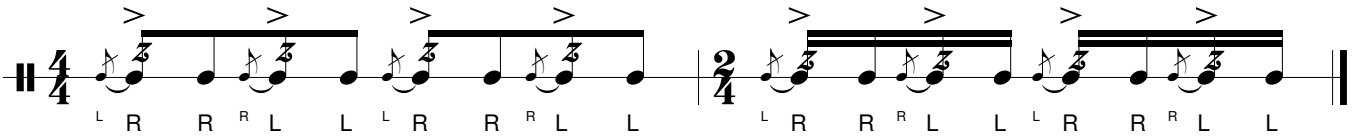
"Parafladdle" (A Paradiddle with an accented flam on the third note; similar to a Choo Choo; also called a Tapafladdle)



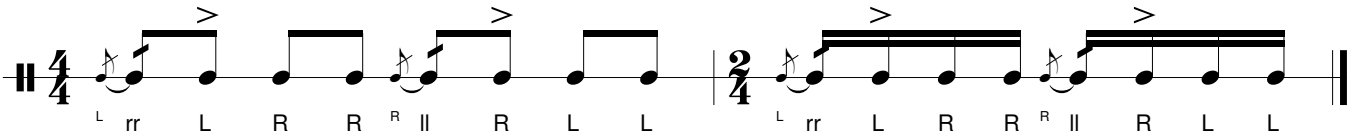
"Flama Chucka Diddle" (A Flama Chuck played with Paradiddle sticking)



"Fuzz Taps" (A Flam Tap where the primary stroke of the flam is a buzz/crush)



"Churruckitahs" (A Flamacue-Diddle with Cheese on the first flam; also called Cheeseacue-Diddle, Cheese Flamacue Diddle)



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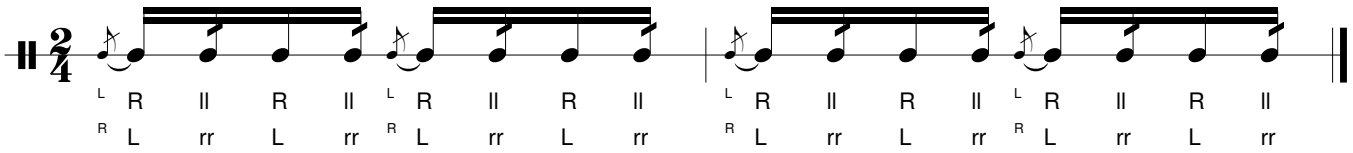
Introducing

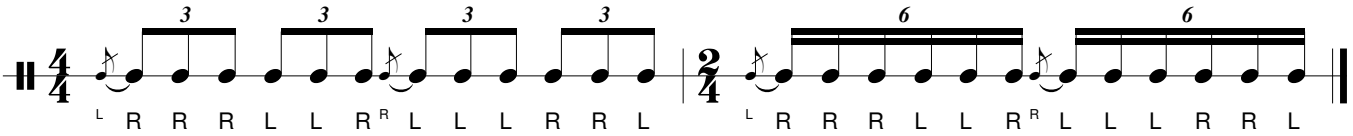
Hybrid Rudiments

Sheet #8

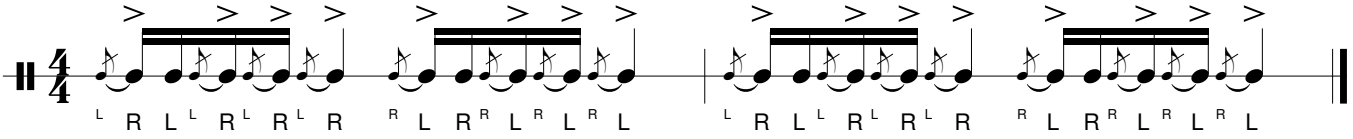
"Flam Drag-a-poo" (Flama-Singles with drags/double strokes on the second and fourth notes)



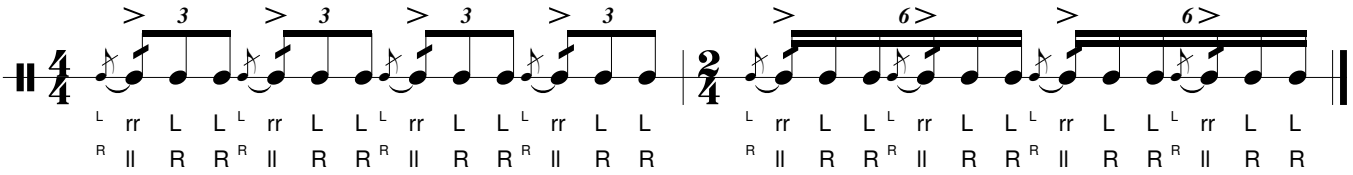
"Flammed 3-2-1" (A Reverse Shirley Murphy with a flam on the first note of each, sticked following the format 3-2-1)



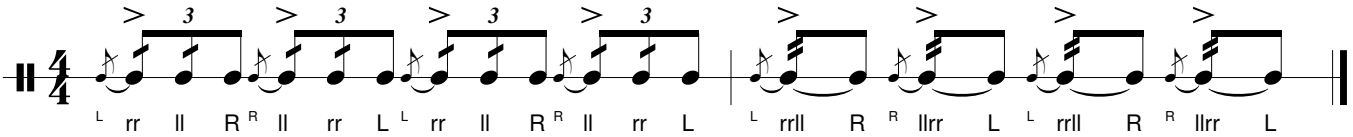
"Chatachichi" (A Paradiddle with accented flams on the first, third and fourth notes followed by another flam on the same hand)



"Flam Stutters" (A group of three notes, sticked RLL or LRR, with Cheese on the first note)



"Flam Five" (A Five Stroke Roll with a flam on the first note; usually played with the Flam Accent sticking)



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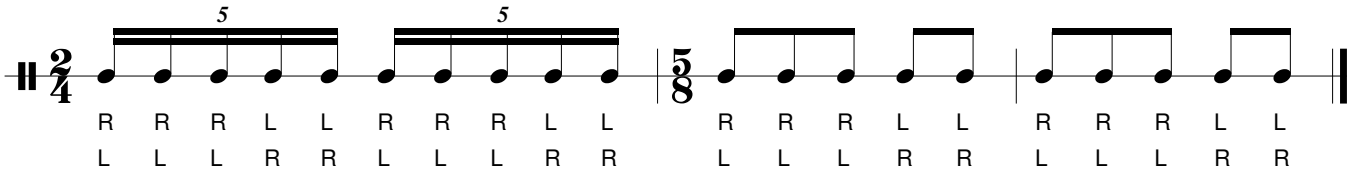
Introducing

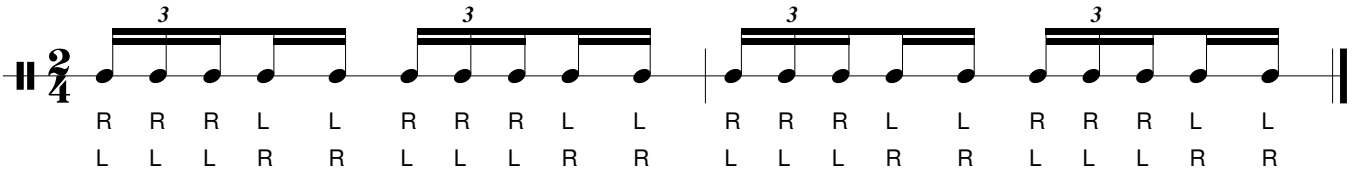
Hybrid Rudiments

Sheet #9

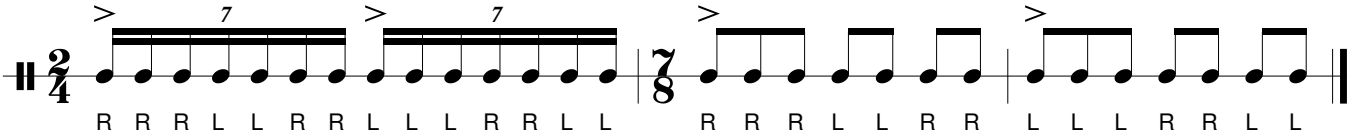
"Eggbeaters" (A triple stroke followed by a double stroke; played as quintuplets or in 5/8; also called "Fyvie Five")



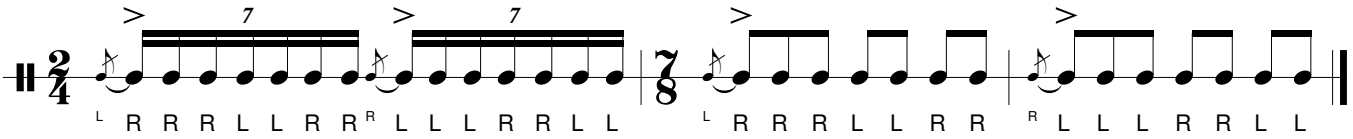
"Chinese Fives" (An Eggbeater with the first three notes played as 16th note triplets and the last two played as 16th notes)



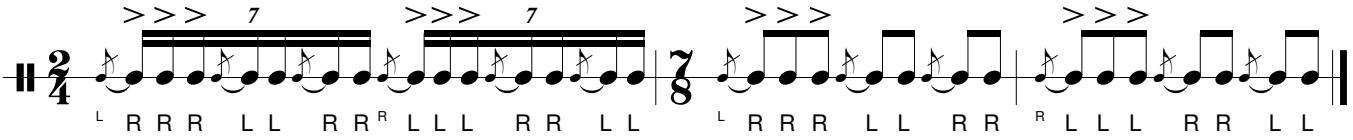
"Deviled Eggs" (A triple stroke then two double strokes, with the first note accented; played as septuplets or in 7/8)



"Slevens" (Deviled Eggs with a flam on the first note; played as septuplets or in 7/8; also called "Flam Deviled Eggs")



"Flam Devils" (Slevens with additional flams on the fourth and sixth notes; played as septuplets or in 7/8)



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CHAPTER 13

SCRAPES

Scrapes are one of the best reasons to play quads. Also commonly referred to as "sweeps," scrapes are defined as diddles that are played on two different drums, the first beat of the diddle on any one drum, and the second beat on a different drum. Scrapes are commonly used for three reasons: musicality, logistics, and glamour. Musically, scrapes can offer new effects through new drum-to-drum combinations; logistically, they can help to move hands "out of the way," to make certain drum-to-drum combinations flow better. As far as glamour is concerned, scrapes just plain look cool!

The hand motions used when scraping diddles are no different than they are when playing diddles on one drum. All diddles should be played as two consecutive controlled legato strokes on a hand, using a combination of wrist, fingers, and at fast tempos, forearms.

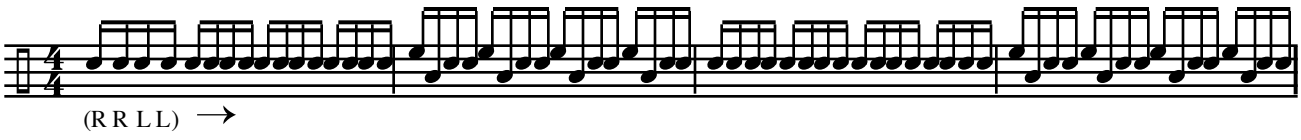
There are really only two types of scrapes: those scraping outward, away from the center of the body, and those scraping inward, towards the center of the body. There are no special considerations needed for playing outward scrapes. When playing INWARD scrapes, however, it's helpful to turn your hands up a little so that the mallet downstrokes toward the first drum at an angle. The faster the tempo/ lower the mallet height, the shallower the angle of the initial downstroke. Although the hands themselves are turned up a little, the hand motion doesn't change. DO NOT play inward scrapes with a "French grip;" the fulcrum must still be located where the player can control the mallet's side-to-side motion and his/her fingers can control both beats of each diddle. This is shown on the following page:

NOTE: -The slight turning up of the hands should happen naturally as one tries to play inward scrapes with the hands flat.

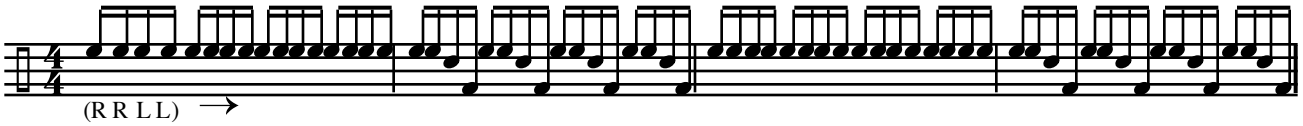
When playing scrapes, it is imperative not to just "go with the flow" of the forearm's motions; one must know exactly where each beat of each scrape is contacting the drums. For ease of movement and conservation of motion, be sure to play in the "scrape playing areas" (as shown in chapter 5 on set positions/playing areas). It is also sometimes helpful to think about the three gaps between the drums rather than the four drums themselves. Proper scrape technique can be summed up as this: the hands turn from the wrist and incorporate the use of fingers in order to play excellent quality diddles, while the forearms move the hands where they need to go around the drums. This is the key to playing scrapes with great sound quality.

Now that the technique has been broken down, it's time to get behind the drums and play some quality scrapes. Remember to periodically review the "12 GOLDEN QUAD RULES" on page 22.

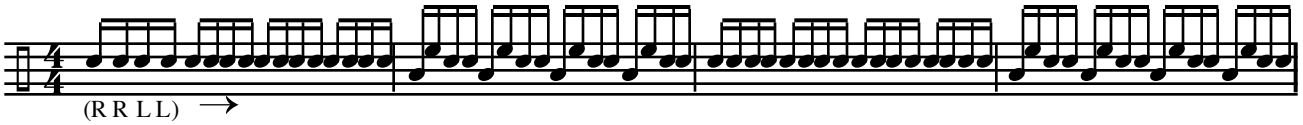
1. Right hand out



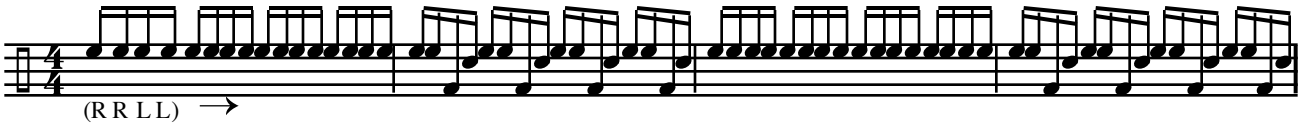
2. Left hand out



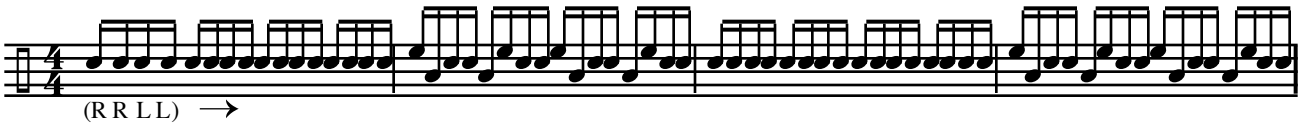
3. Right hand in



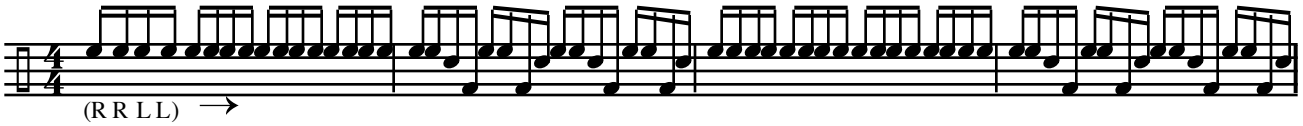
4. Left hand in



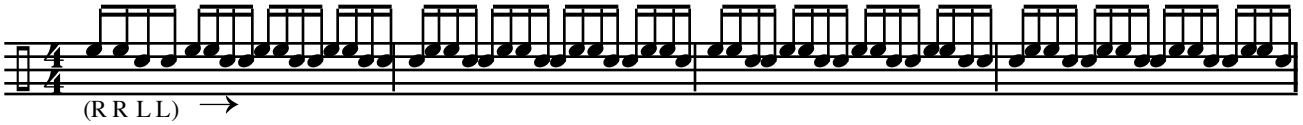
5. Right hand in and out



6. Left hand in and out



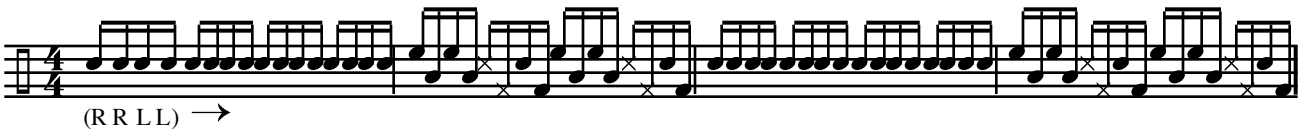
7. Both hands out



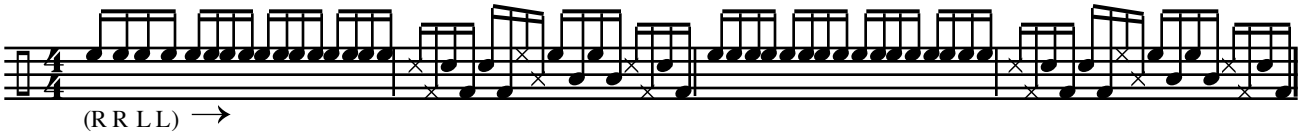
8. Both hands in

NOTE: The forthcoming notes notated with x's are cross-overs. To better understand these, refer to Chapter 7 on cross-overs.

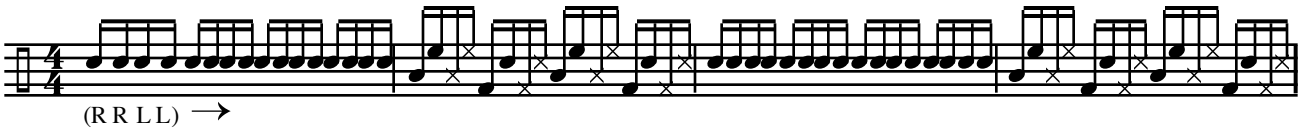
9. Figure eights out



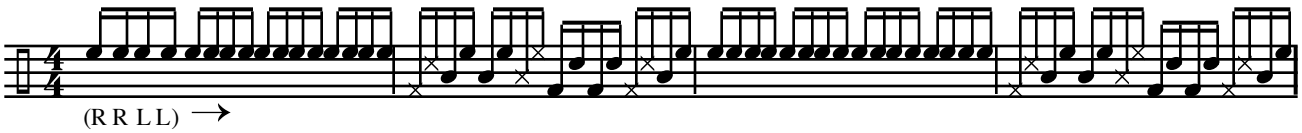
10. Full figure eights out



11. Figure eights in



12. Full figure eights in



Keyboard Mallet Technique

The Grip & Basic Stroke

by Kirk Gay

Keyboard technique can vary quite a bit. Depending on your venue and style it can be very different! Here we will discuss the general basics of two-mallet keyboard grip.

For the two-mallet grip, hold the mallets as you would hold drumsticks in match grip. It is important to keep your palms facing down. Don't turn your hands so that your thumb is on top. This might make things easier initially; however, down the road it will affect your overall technique and sound. Hold the mallet lightly. Someone should be able to pull the mallet out of your hand without much trouble. You don't want to have the super-powered Death Grip on the mallet! The tension in your hand will hinder your speed and, again, your sound. Also, keep all your fingers around the mallet. Don't point your index finger out and keep your pinkie around the mallet. You are playing keyboards and not drinking afternoon tea!

Because most keyboard mallets are top heavy and have thin shafts, your technique will be different than playing on a snare with drumsticks. Your use of fingers and wrists is much different. Using your wrists is very important because that is where a lot of your motion will come from. Although the mallet will move up and down slightly in your hand, you should not use too much finger movement.

The basic stroke is a combination of using your wrists, fingers and arm. The difficulty is finding the right ratio of each! Your wrist is where most of the stroke comes from. It should be a smooth up and down motion. Remember to keep your wrists low to the keyboard. They should not be more than a few inches above the keys.

As stated earlier, your fingers are important; but again, you should not rely on them for the entire motion of your stroke. Using your arm in the stroke is something that I hesitate to say just because I see so many young players using "all arm" in their stroke! Using your arm, though, does factor in to the equation. The motion should be slight and accompany the use of your wrists. When playing outdoors, the use of arm in your stroke can help projection. Let me once again stress, though, that it should not be 99% of your stroke!

Don't forget to move your body when you play. If you are playing a 2 or 3 octave scale passage on a marimba, it is necessary to move to get to all the notes. The perfect playing position is right in front of the notes. That is not always possible, so you want to get as close as you can. Also, I always encourage my students to move with the music. This is another point that I hesitate to say because you need to find a happy medium between standing there stiff as a board and looking like you are dancing in Swan Lake!

To recap, here are a few key points to remember:

- Palms face down
- Don't grip too tightly
- Keep all your fingers around the mallet
- Use your wrists to control the mallet
- Your ratio of stroke from large to small is: wrist, fingers, arm.
- Keep your hands low to the keyboard
- Move to the emotion of the music but don't over due it.

Practice and have fun. That's what it's all about! Your comments and questions are always welcome.

Kirk Gay was born in Detroit, Michigan and currently makes Oviedo, Florida his home. Mr. Gay obtained his Bachelor's Degree in Percussion Performance from Northern Illinois University. He later went on to study at the Cleveland Institute of Music where he received his Master's Degree in Timpani Performance. Kirk was a section percussionist with the Fort Wayne Philharmonic. In 1998 he toured Europe with the New World Symphony under the direction of Michael Tilson Thomas. He has performed with the Walt Disney World Orchestra, The Orlando Philharmonic and The Brevard Symphony Orchestra. He has arranged for The Crossmen Drum & Bugle Corps, The Magic Drum & Bugle Corps, and the Phantom Regiment Drum & Bugle Corps. Express Music Publishing is an online music publisher offering both original and unique traditional arrangements for Vocals, Percussion, Jazz Band, Marching Band, Concert Band and Brass Ensemble. EMP publishes a free weekly newsletter entitled Staff Notes that offers down-to-earth, real-world advice and information for teachers and students of all ages. Staff Notes covers topics in performance, arranging for bands, percussion how-to, vocal techniques, interviews with industry professionals and other great stuff. Visit Express Music Publishing on the web at http://www.expressmusic.com.

Holding the Mallets

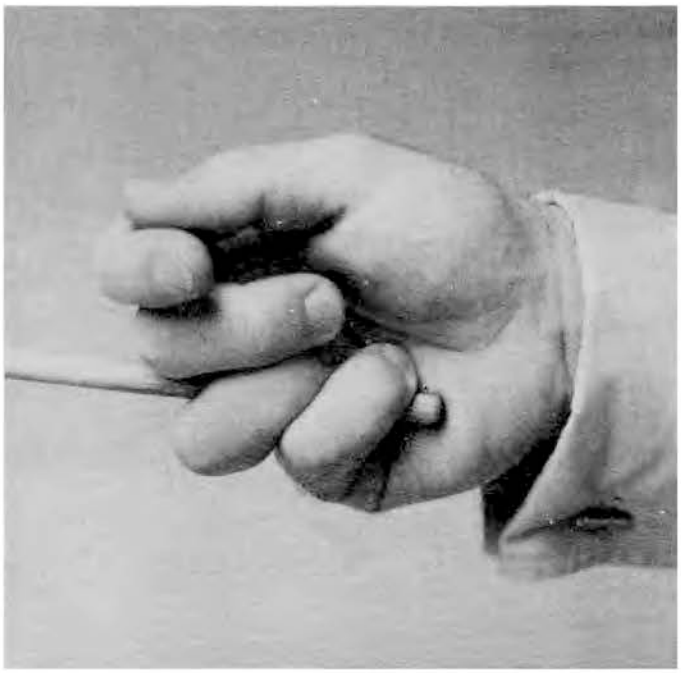
Outside mallets 1 and 4

Start with the arm hanging at the side—wrist and fingers relaxed. Raise the forearm from the elbow until it is parallel with the floor. Turn the wrist so that the surface of the thumb nail is parallel to the ceiling.

Slip the shaft of a mallet between fingers 2 and 3. Rest it on the second joint of the third finger. Now curl fingers 3 and 4 around the shaft until the tips of the fingers just touch the section of palm near the base of the fingers. Adjust the length of the mallet so that only ⅛th of an inch protrudes beyond the third section of the fourth finger. The shaft of the mallet should touch the second finger in its first section, closer to the second joint than the first.

Check the following points before proceding:

1. Fingers should be relaxed—mallet **hangs** in position.
2. Weight of mallet heads should pull up slightly on ends of fingers 3 and 4—more so on 4.
3. Shaft should lie on top of second joint of third finger and beneath first section of second finger, close to, but not beneath second joint.
4. Edge of hand should face floor.
5. Compare with figure 3.



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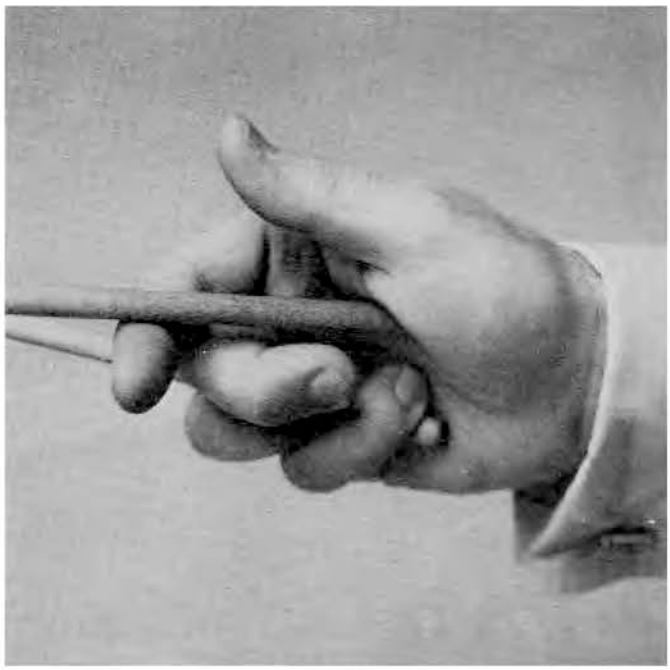
Inside mallets 2 and 3

Place the end of the mallet handle lightly into the palm flesh 1 to 1½ inches beneath the base of the thumb. Set the shaft down on the side of the third joint of the first finger. The weight of the mallet will be distributed like a hanging lever: the end of the handle will pull up on the flesh beneath the thumb, and the shaft will push down on the first finger. The mallet should be **balanced** in position.

Check the following points before proceding:

1. Fingers and wrist should be relaxed.
2. Position of fingers holding the outside mallet should not have changed (if so, vom anfang!).
3. Inside mallet should **hang** between flesh in base of thumb and third joint of first finger.
4. Compare position with figure 4.

Drop thumb onto handle. Curl joints of second finger so that third section of second finger touches end of shaft. Check over-all position with figures 5, 6, & 7.



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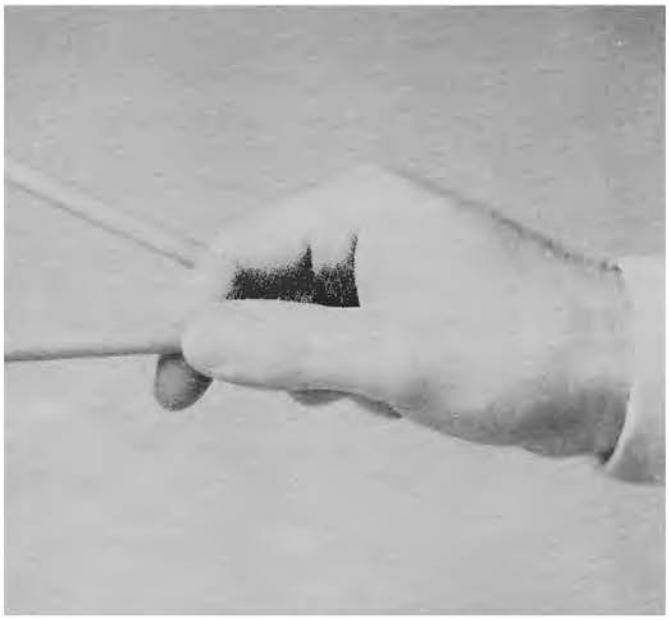

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Check the following points:

1. Hand and fingers should look graceful, curved, and natural.
2. Mallets should **hang** in hand with both hand and fingers relaxed: expend no more energy than is necessary to keep mallets from falling out of hand.
3. Inside mallet should be ½ to 1 inch longer than the outside. (Of course, this assumes that the student was clever enough to start this section with a matched set of mallets.)
4. Mallet heads should be at the same playing height (distance from floor).
5. If mallet heads are not at the same height, do one of the following:

   (a) Move end of inside mallet **up,** closer to base (first joint) of thumb.

   (b) Curl finger 2 farther into the palm in order to make room for the first finger to be pulled down by the weight of the mallet.

   (c) Pull **down** slightly with fingers 3 and 4 to pull outside mallet head **up.**
6. There should be a natural, open curve between thumb and first finger.

It is highly recommended that in the initial stages of study, the student refer to this hand position description whenever there is the **slightest** bit of tension or awkwardness in holding the mallets. Remember, holding the mallets **correctly** is almost effortless.

Interval Changes

Problems related to interval changes can plague the first few years of marimba study. To prevent these physical hindrances, it is essential that from the inception of holding the mallets, the student learn to move them correctly. Since the subject is so complicated—and therefore potentially confusing without on-the-spot demonstration and correction—the following is offered only as a guideline of the most critical aspects of efficient interval control.

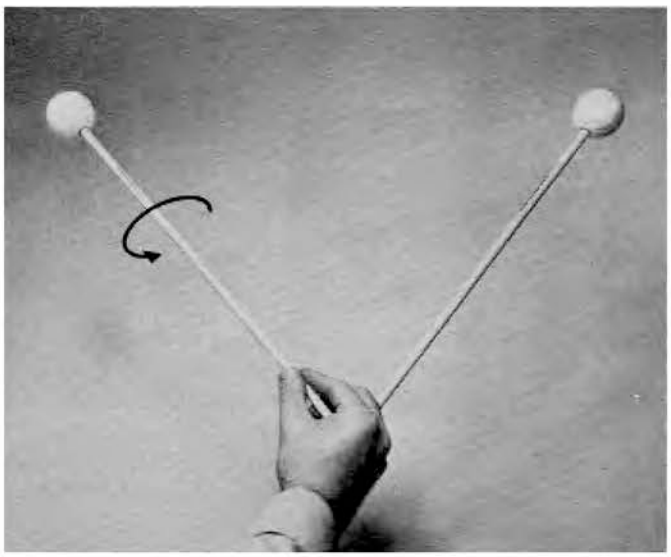
General considerations

1. Keep the hand and fingers **relaxed** up to intervals of a tenth. Security of movement is a product of coordination, not strength.

2. Tension will negate the superior interval changing capacity of this grip. If the student wants to play with tension, it is recommended that he switch to traditional grip.

3. Hand and fingers should **look** graceful and curved up to intervals of a tenth. A contorted or angular looking hand position is a sure sign of tension. Remember that tension is both a **symptom** of something wrong and a **cause** for further things to go wrong. Get rid of it **NOW** before the muscles can familiarize themselves with the feeling.

4. The muscles controlling the outside mallet are slower to develop than those controlling the inside. One should not be concerned if several months go by with comparatively little of the outside mallet interval changing capacity being used.



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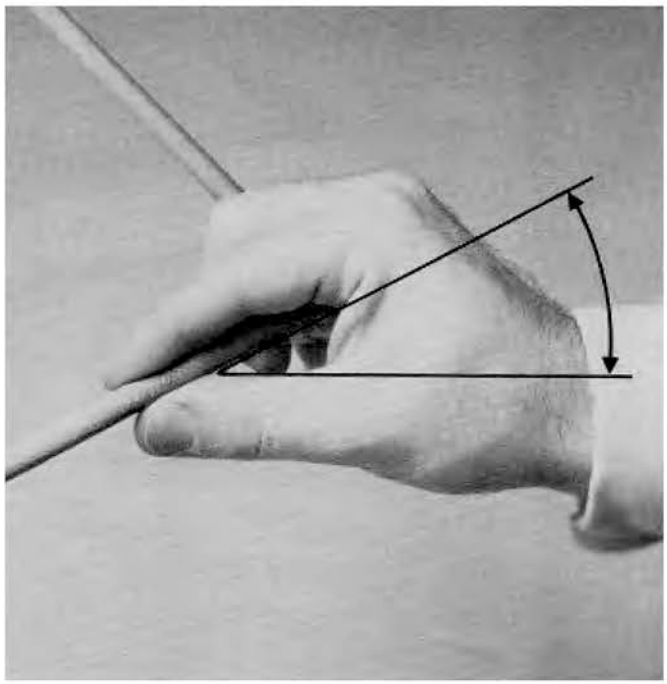
Specific considerations

While bearing in mind the above general considerations, the student should memorize the content of the following particulars (**memorize,** not familiarize).

1. The inside mallet will spin slightly between the thumb and the first finger as the interval changes. When the interval is **opening,** the mallet in the right hand will spin counterclockwise; the mallet in the left hand will spin clockwise. The direction of spin will be opposite when the interval is **closing.** See figure 8.

2. The **first finger straightens** as it flips the inside mallet up and out. As the first finger straightens, it moves from its position under the mallet to a position on the side of the mallet. See figure 9.

3. When the mallets are spread to about the position of a third, the hand configuration will be **identical** to the basic "rest" position described in the section on holding the mallets. The inside mallet is **centered** under the thumb and is in a straight line with the length of the thumb. As the interval opens and the mallet spins between the first finger and thumb, the spinning motion will roll the mallet from its central position under the thumb to a position on the side of the thumb. There is now an acute angle formed by the thumb and shaft. See figure 9.



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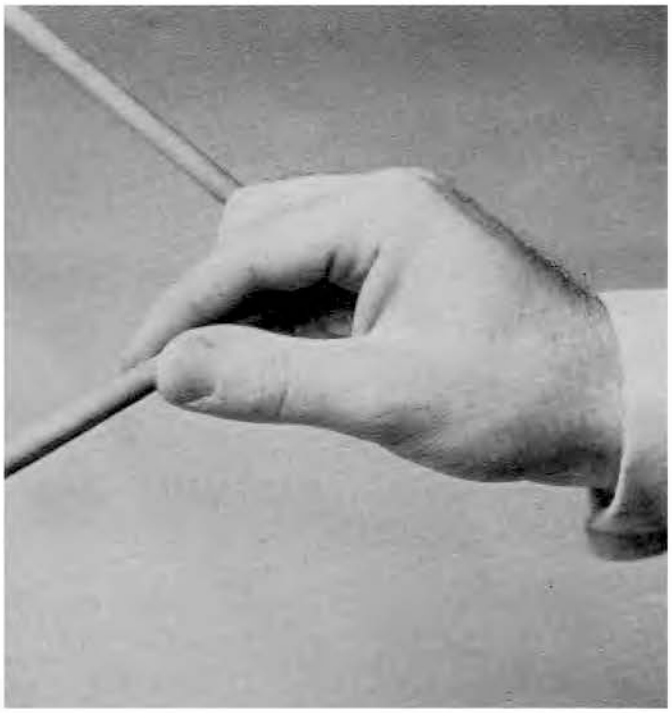
4. If the large interval position (partially described in item 3) is to be maintained for an extended period—perhaps a passage in one-handed octaves—then the position of the thumb may be "corrected" by centralizing the pad of the thumb over the shaft. However, the shaft will not form a straight line with the length of the thumb as it did in the position of a third. The thumb merely changes its point of contact with the shaft from the side of the thumb to the pad. This realignment of the thumb is usually unnecessary and should be undertaken only when there are extended large interval passages or when extra support is needed for Neanderthal strokes. See figure 10.

5. The first finger and thumb remain in juxtaposition. The first finger should not curl under the mallet during large intervals. The thumb and first finger work **together.** If the thumb is very long in relationship to the first finger, the student may have to bend the second joint of the thumb to keep it opposite the first finger on large intervals.



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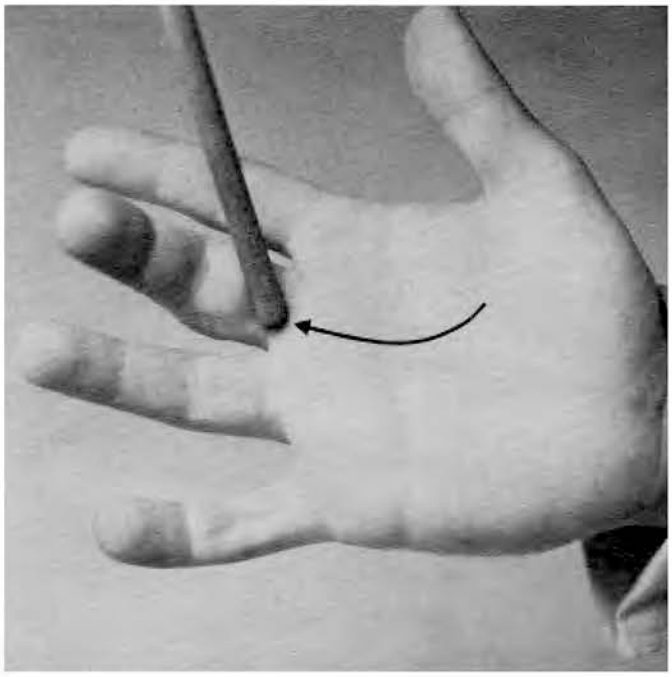
6. As the interval opens and closes, the end of the inside mallet will inscribe an arc in the palm of the hand. See figure 11. This path that the end of the mallet travels is a slightly curved line extending from its resting place beneath the base of the thumb (thirds), to the first joint of the second finger (very large intervals).

7. If there is any tendency for the thumb and first finger to change their point of contact on the length of the shaft, the mallet is being held at an incorrect length. If the end of the shaft catches or drags on the flesh of the palm when interval changes are being made, the mallet is being held **too short.** In this case the student should return to a hanging rest position (section VI) and move the end of the inside mallet **up,** closer to the base of the thumb to lengthen the grip on the shaft. If the student feels that the end of the shaft is not obtaining support from contact with the palm, the mallet is being held **too long.** In this case the student should return to a hanging rest position and move the end of the mallet **down,** away from the base of the thumb to shorten the grip on the shaft.



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8. The second finger helps to open and close the interval and is the major means of supporting the end of the shaft in the palm. Points **a** through **d** refer to the operation of the second finger.

(a) The second finger **never** uncurls. Joints 2 and 3 remain bent. The second joint of the second finger strays very little from a 90 degree bend. The third joint of the second finger will vary from about 110 degrees (thirds) to 90 degrees (large intervals). The only joint of the second finger which ever straightens is the **first** joint.

(b) The second finger pushes and pulls the end of the shaft through the arc described in item 6. Most of the pushing and pulling power of the second finger comes from the first joint; that is, the connection point of the finger to hand. As the interval grows larger and the end of the shaft is pulled toward the base of the second finger, the **first** section of the second finger approaches a straight line with the back of the hand. See figure 12.

(c) Since the second finger is the major means of supporting the end of the mallet in the hand, it is kept in firm contact with the last inch of shaft. The second finger applies more pressure on large intervals and when extra support is needed. The pressure is released when the interval is changed.

(d) The second finger is snapped back into its position under the shaft to help close the interval.

9. Except for intervals **larger** than a tenth, the thumb is never placed between the shafts. See figure 13. The thumb should rest on top of the shaft for small intervals and roll off to the side for large intervals — except as noted in item 4.

10. The **outside** mallet is moved principally with fingers 3 and 4, although the first section of the second finger **follows** along and remains in light contact.

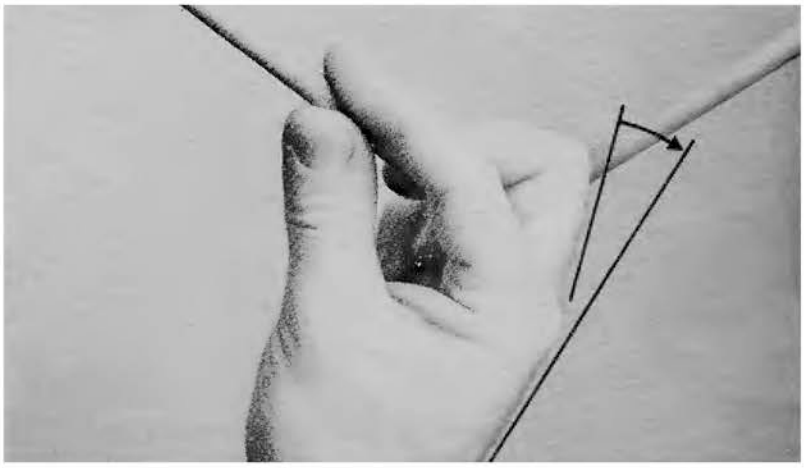
11. The motion used by fingers 3 and 4 in opening the interval is similar to that of the second finger. The second and third joints bend progressively as the interval opens. Simultaneously the angle formed by the first sections of fingers 3 and 4 and the back of the hand approaches a straight line. See figure 14.

12. The muscles which control the outside mallet may be strengthened with the following exercise:

(a) Attempt to scratch an imaginary itch in the first joint of fingers 3 and 4 with the tips of fingers 3 and 4. See figure 15.

(b) Repeat until it doesn't itch anymore.

13. Study the large interval position sequence shown in figures 16, 17, & 18.



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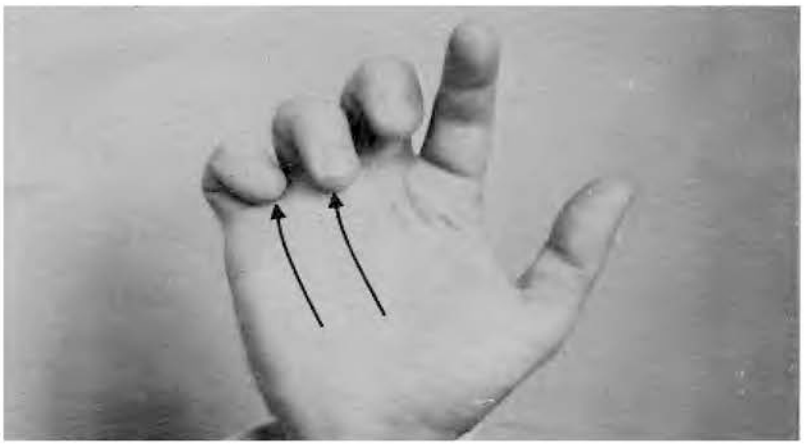

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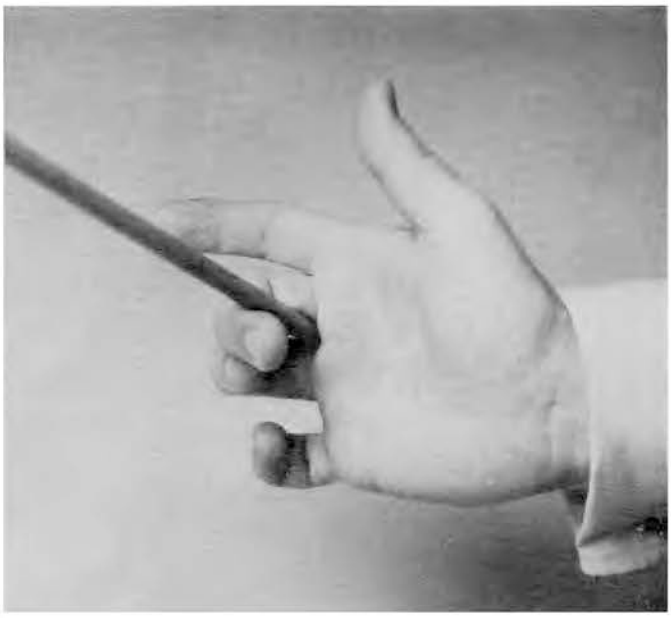

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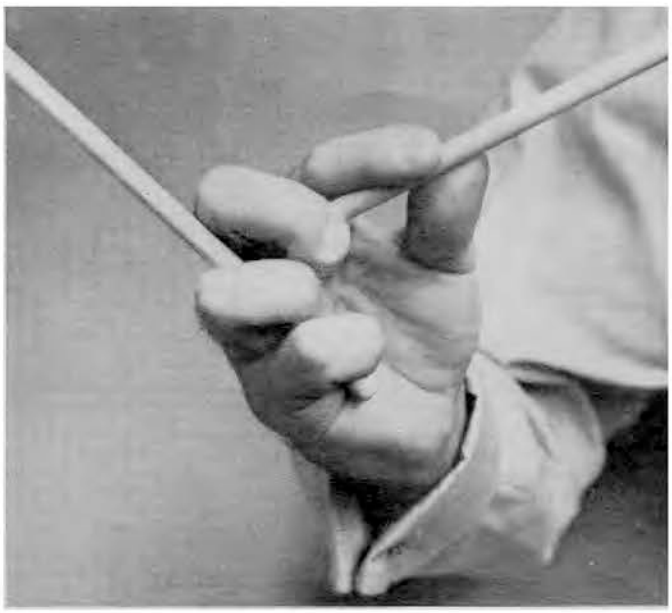


18

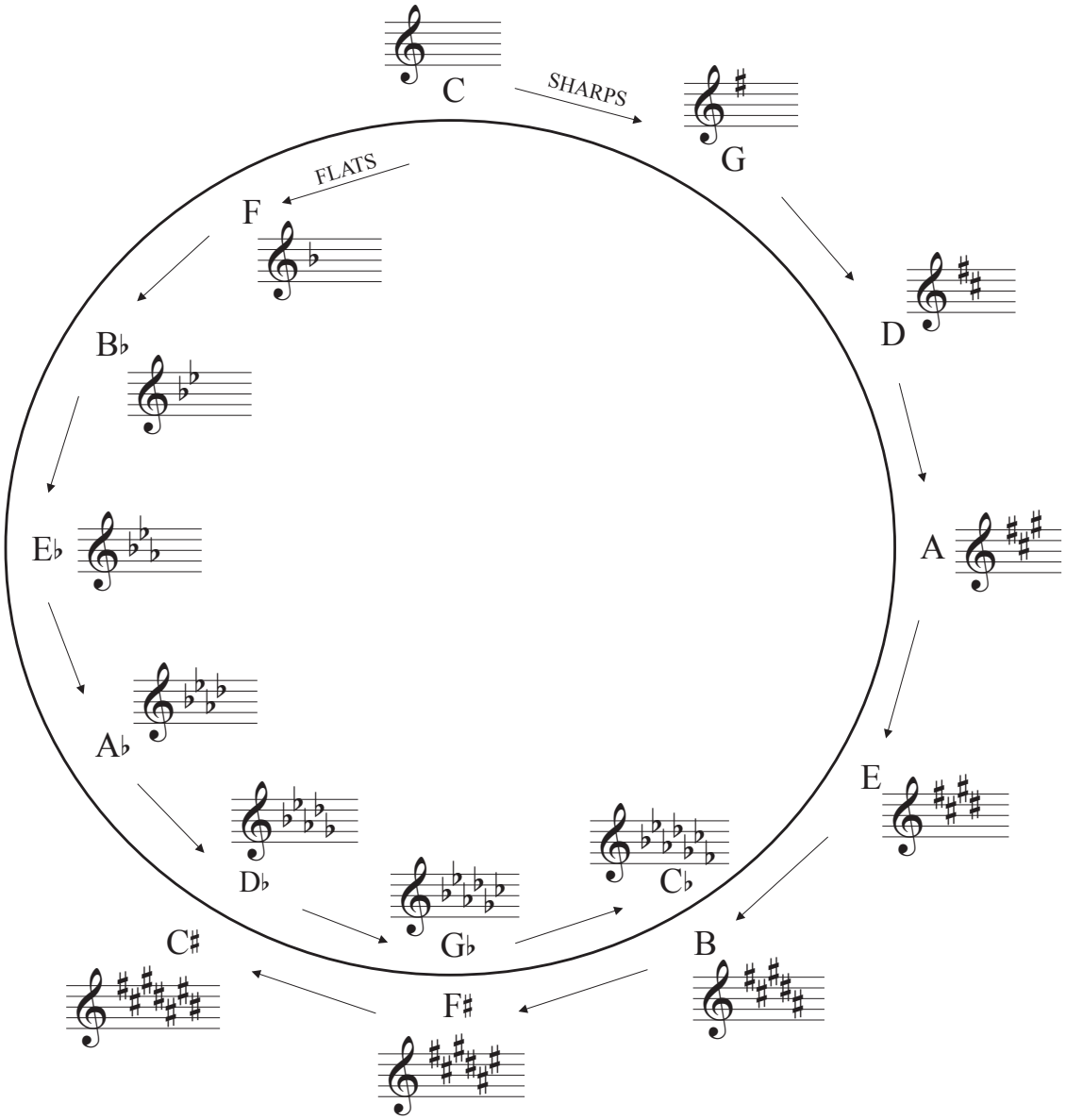
Stroke Height

One of the simplest but rarely articulated truths of playing percussion instruments is that soft notes are easier to play with a short stroke than with a long stroke, and that loud notes are easier to play with a long stroke than with a short stroke. If this fact is not obvious, the student should try to play fortissimo first with a one-inch stroke and then with an eight-inch stroke; pianissimo first with an eight-inch stroke and then with a one-inch stroke. In fact, there is a "correct" starting height for every dynamic level. Facile players are able to produce greater volume from a given height than inept players. Hard, dense mallets can produce greater volume from a given height than soft, light mallets.

Although the general rule is easy to understand — louder = higher and softer = lower — it is difficult to refine. What if the starting height of a mezzo-forte stroke with a medium mallet feels "OK" anywhere from three inches to six inches? One should choose the **lowest** stroke height that preserves a natural, smooth acceleration of the mallet heads. If the starting point is too **low,** the stroke will feel pinched and tense. If the stroke starts too **high,** it will feel cushioned and restrained.

Why choose the **lowest** comfortable height? It is easier for a marimbist to hit a "bull's eye" at three inches than at four inches. This one-inch difference does not make playing **much** easier, but it may keep a few of the thousands of bulls' eyes necessary in a performance from sounding like some other portion of a bull's anatomy.

The Circle of Fifths - 𝄞



The **Circle of Fifths** diagram shows the clockwise arrangement of major keys in an order of ascending fifths for sharp key signatures. With each added sharp the key advances five letter names and the tonic moves up a perfect fifth.

Flat keys are presented in an order of descending fifths. With each added flat the key moves back five letter names and the tonic moves down a perfect fifth.

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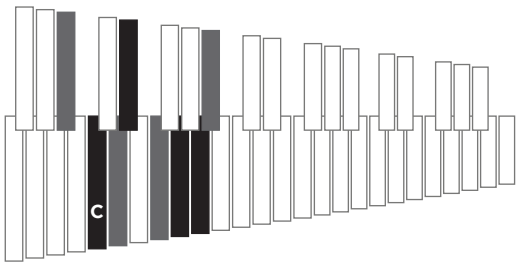
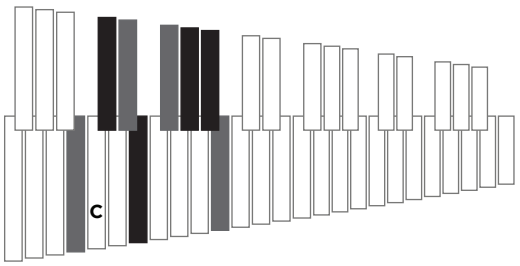
Scale Arpeggio

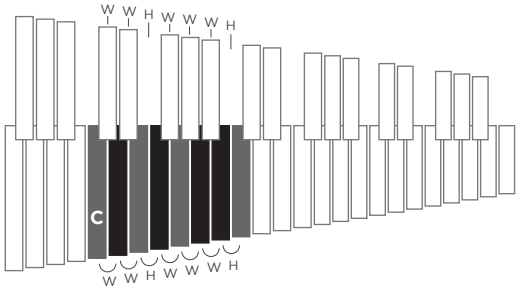
B♭



B
C♭

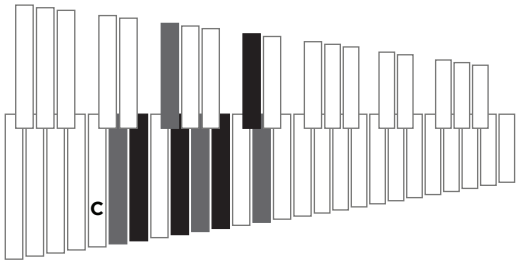


C

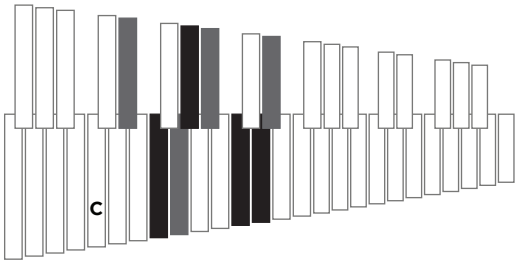


C♯
D♭

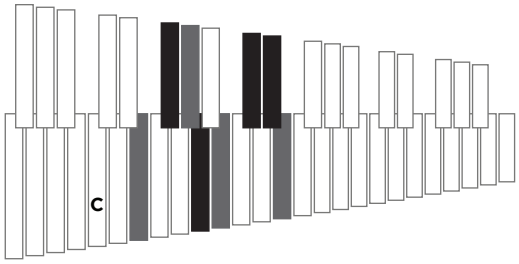
D



E♭
D♯



E



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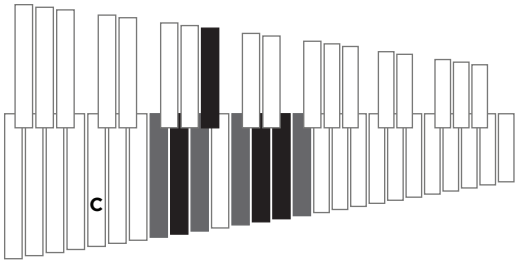
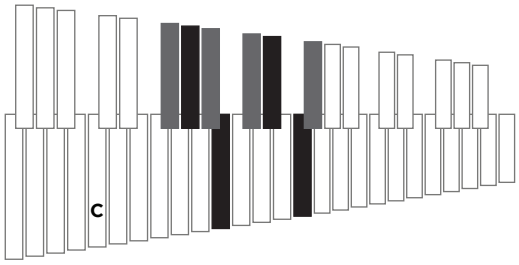
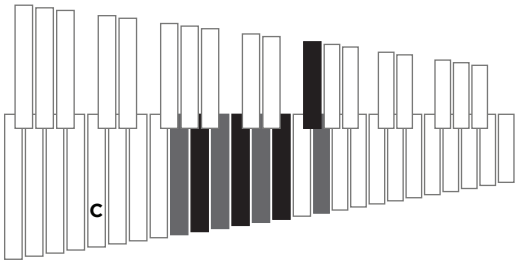


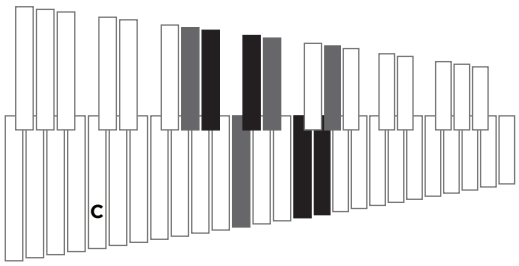
F♯
G♭



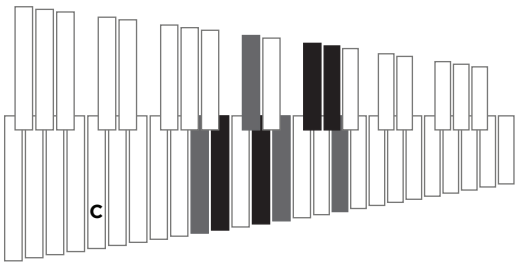
G



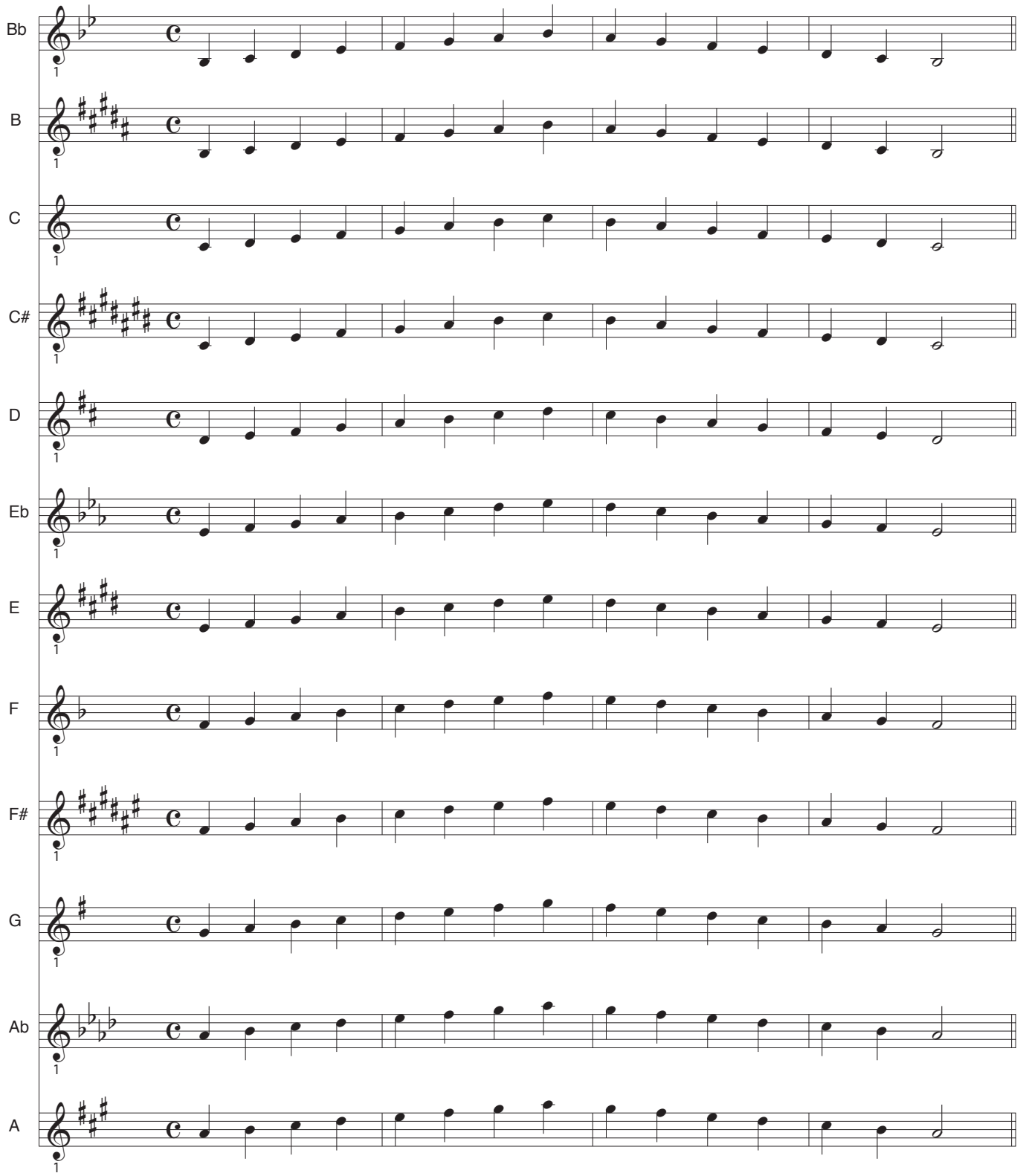
A♭
G♯



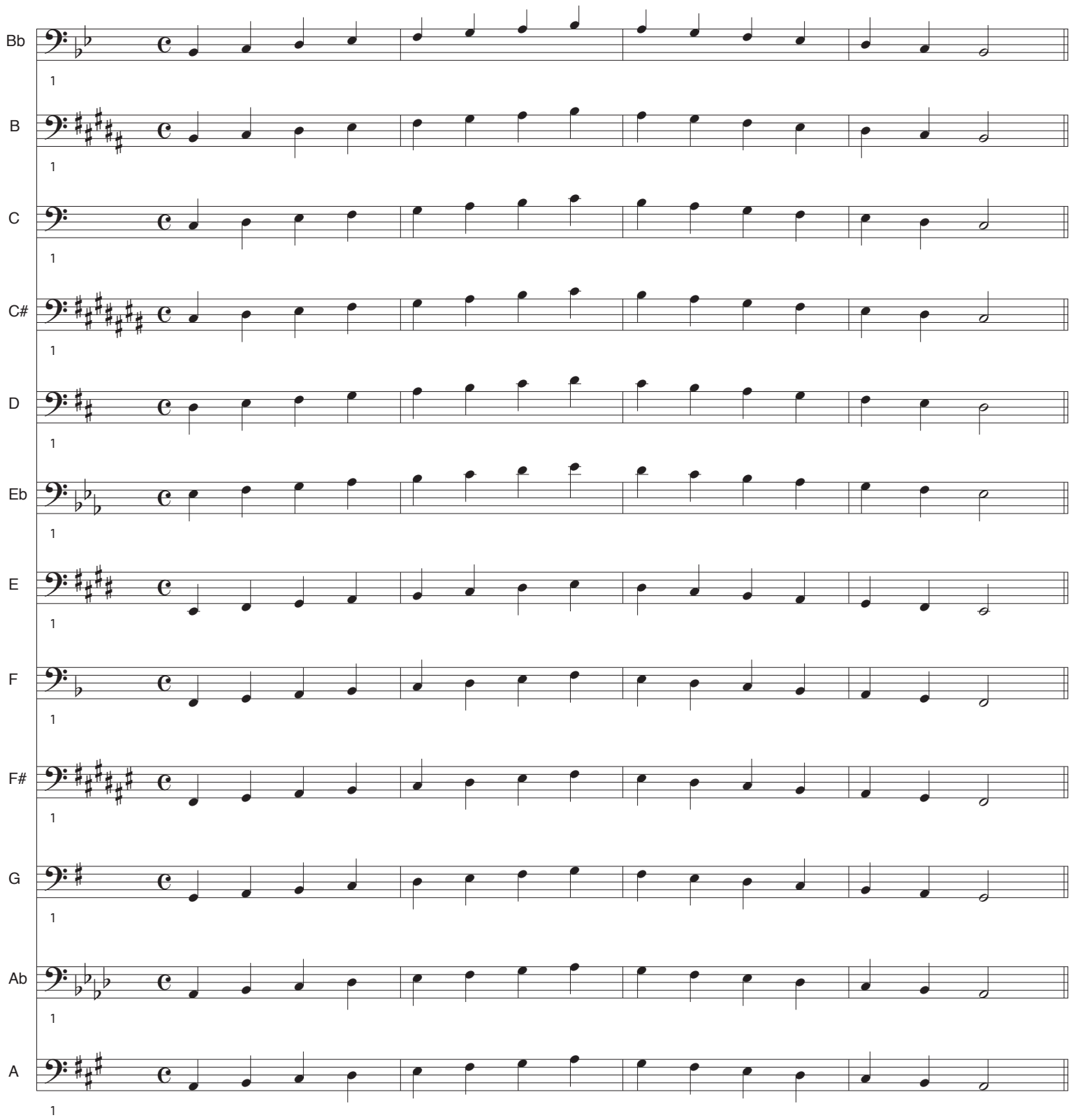
A



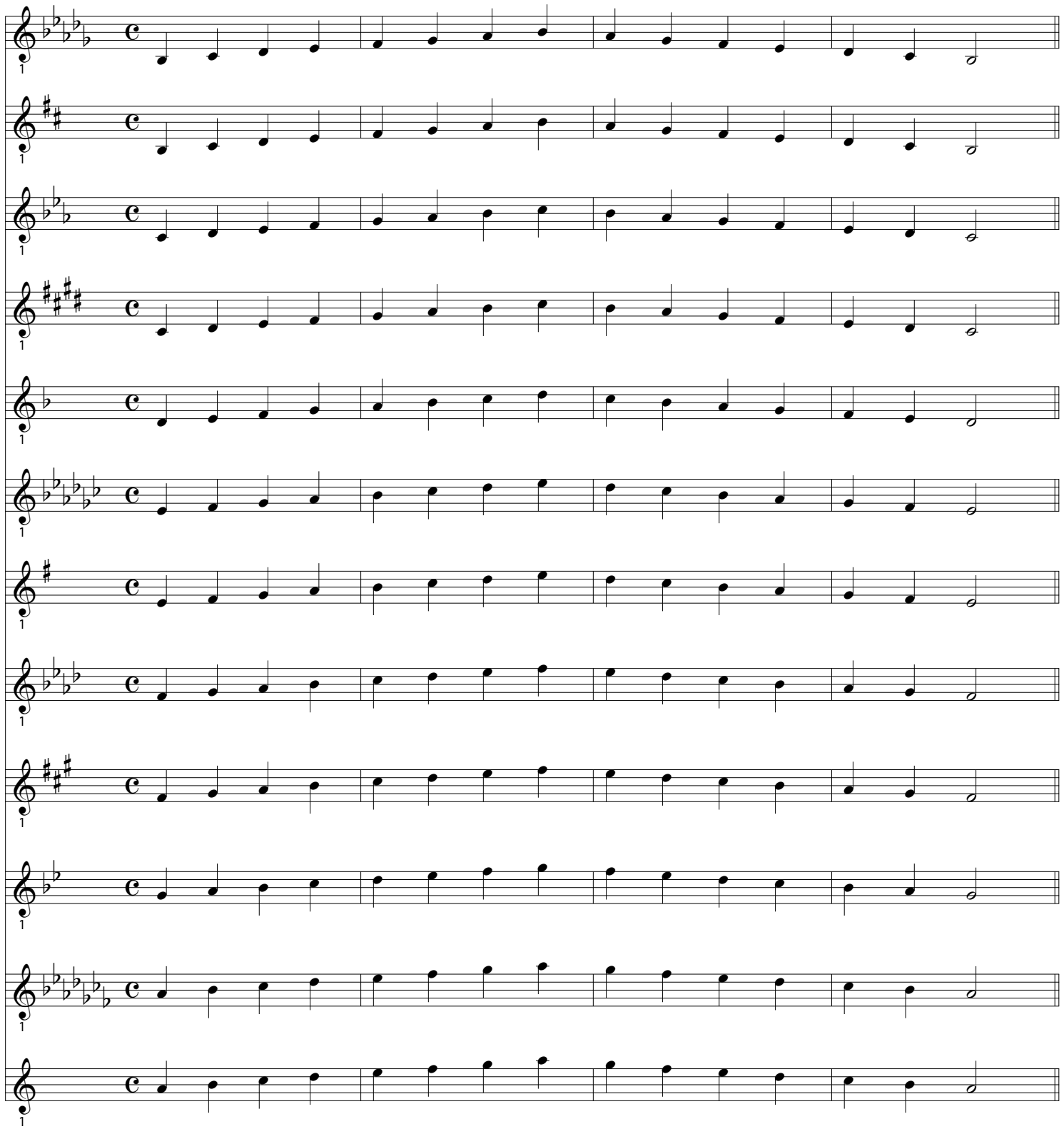
Major Scales



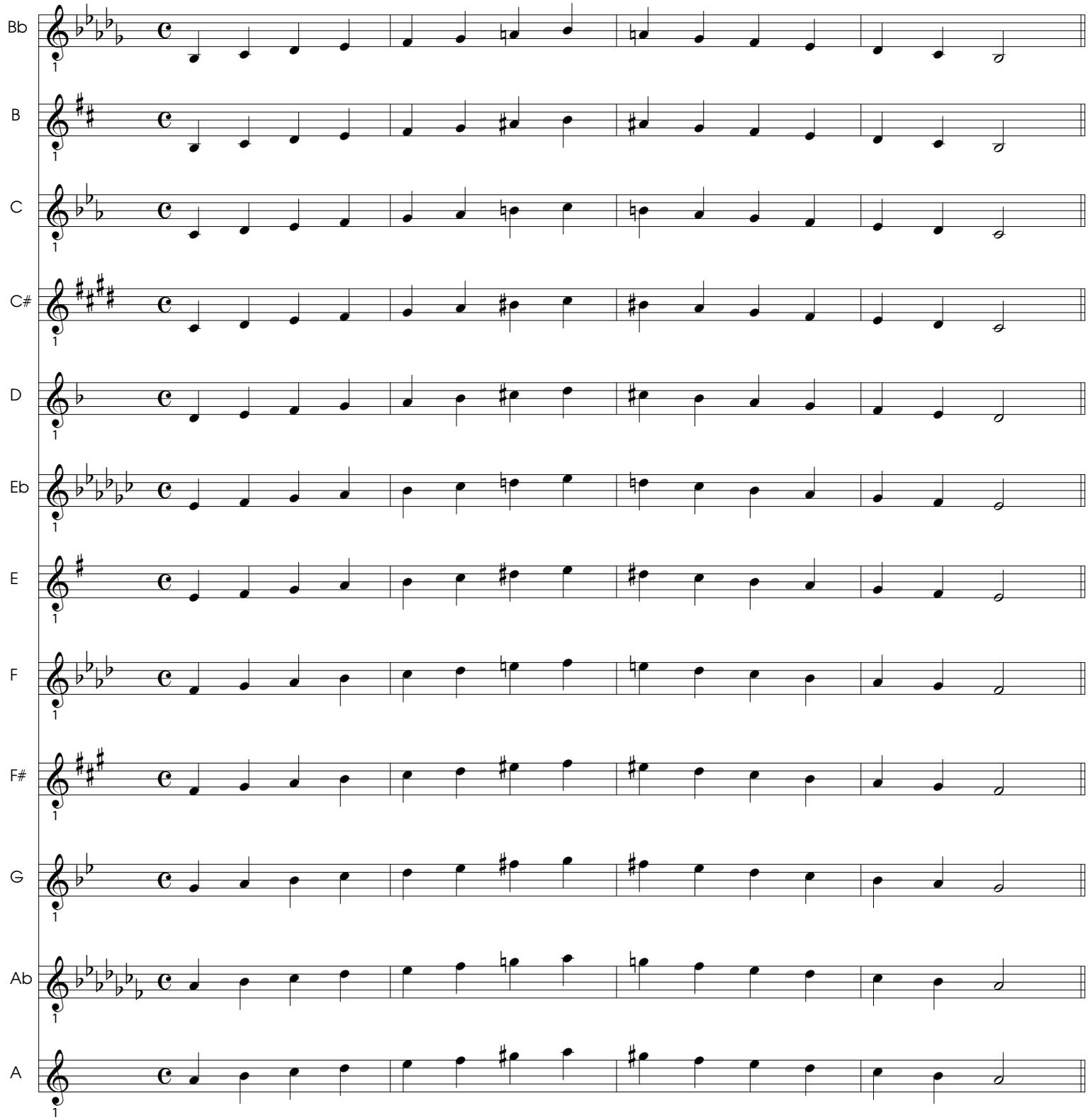
Major Scales



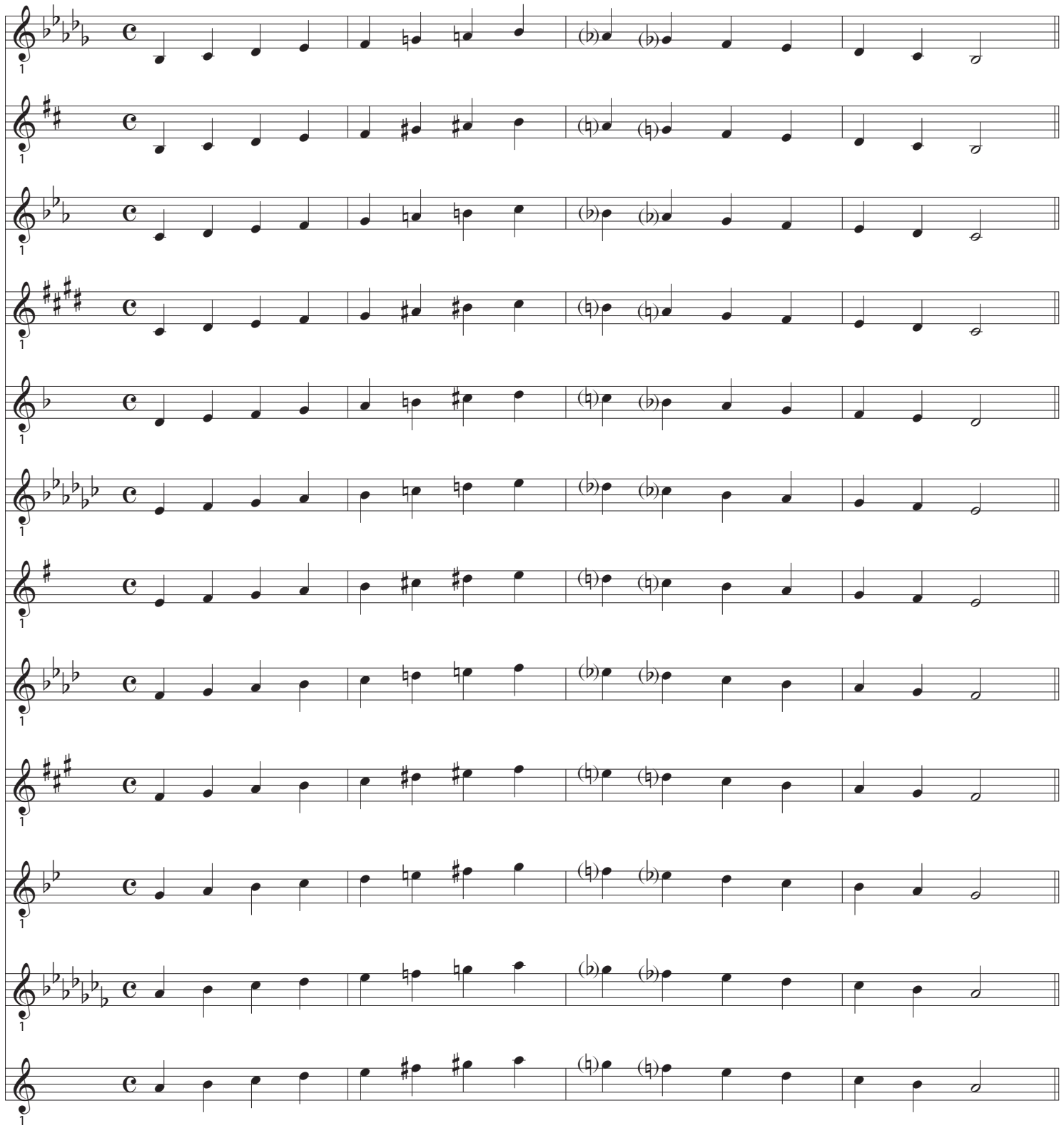
Natural Minor Scales



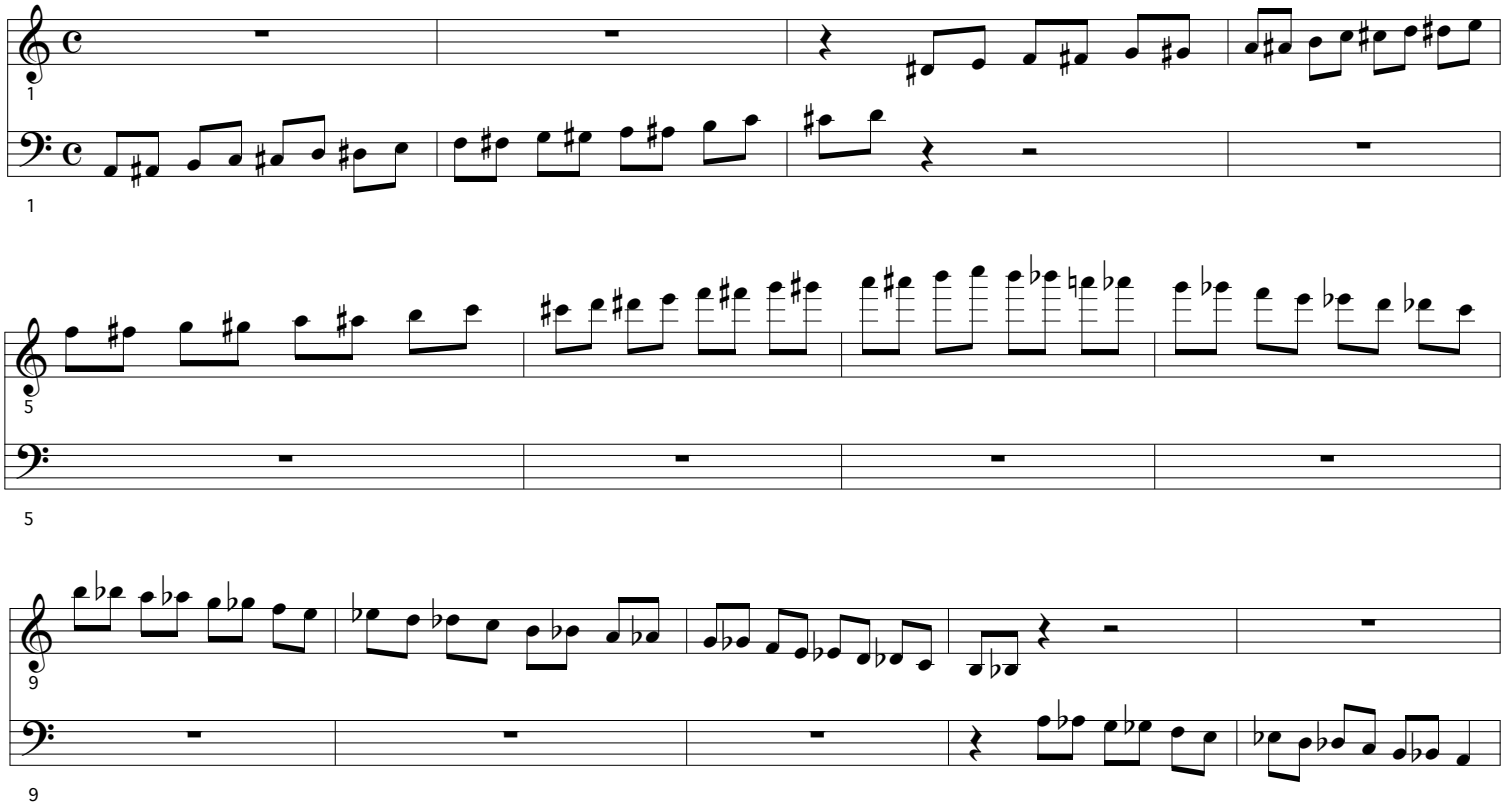
Harmonic Minor Scales



Melodic Minor Scales

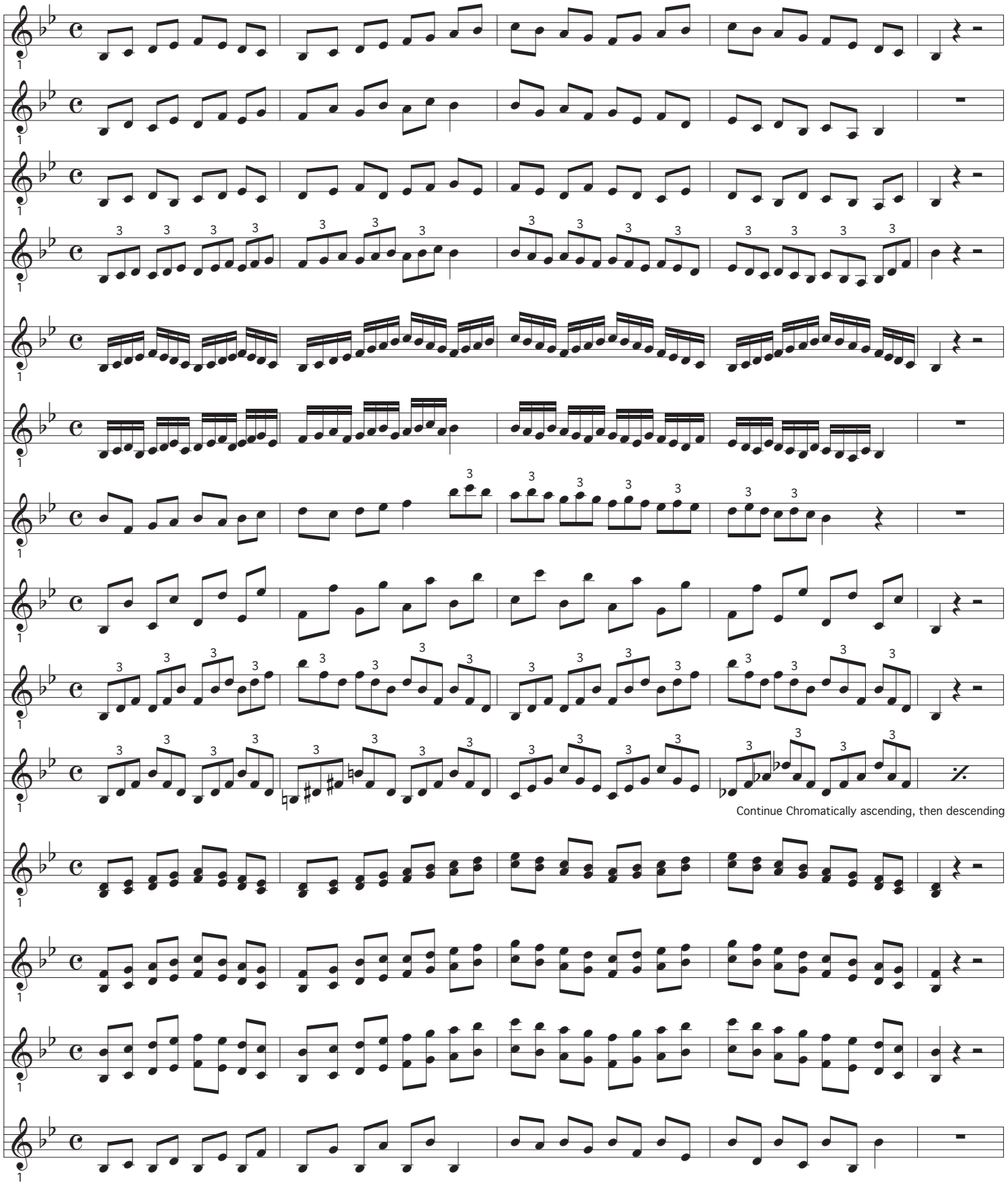


Chromatic Scale



2 Mallet Scale and Arpeggio Patterns

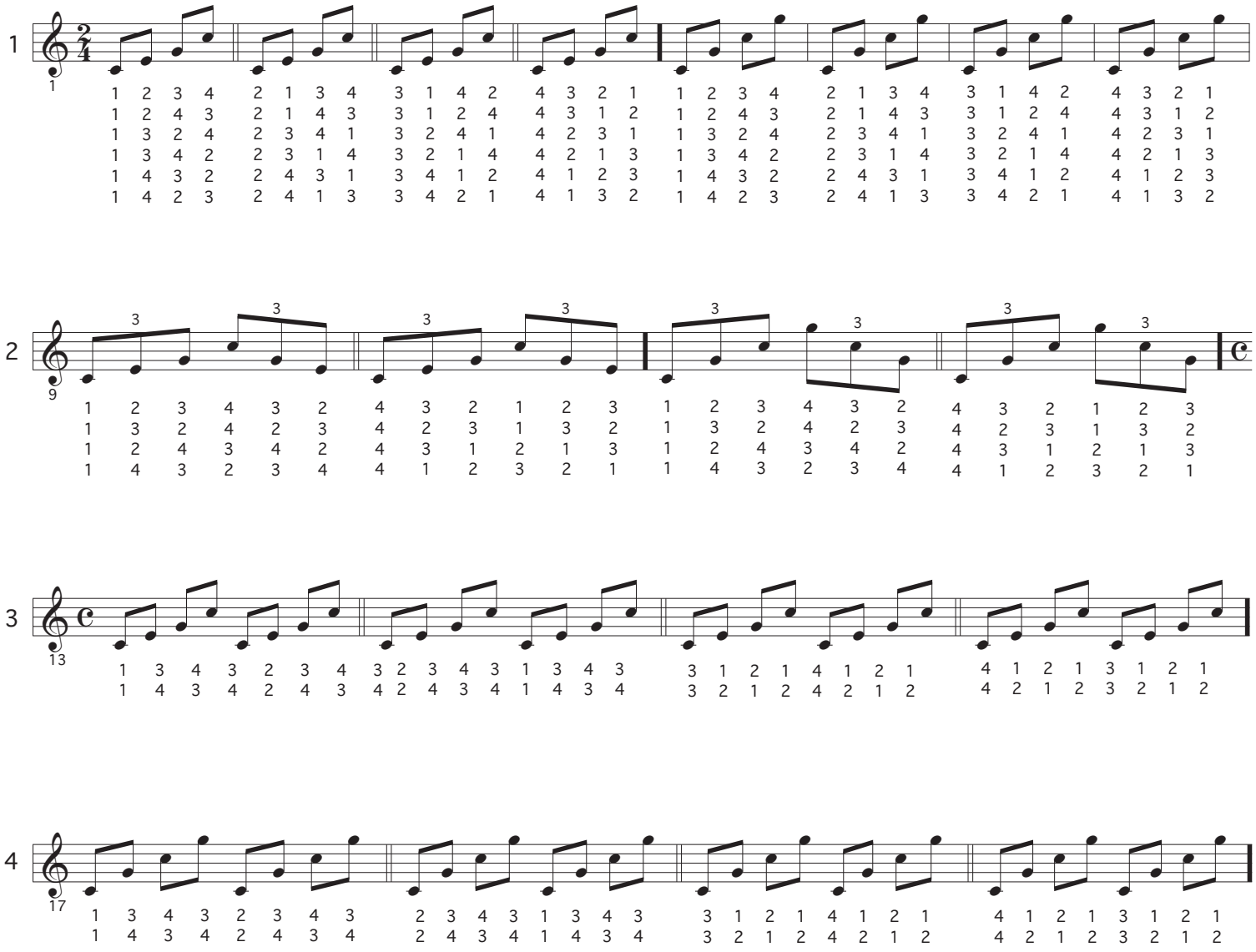
Play all exercises in all keys



4 Mallet Scale and Arpeggio Patterns

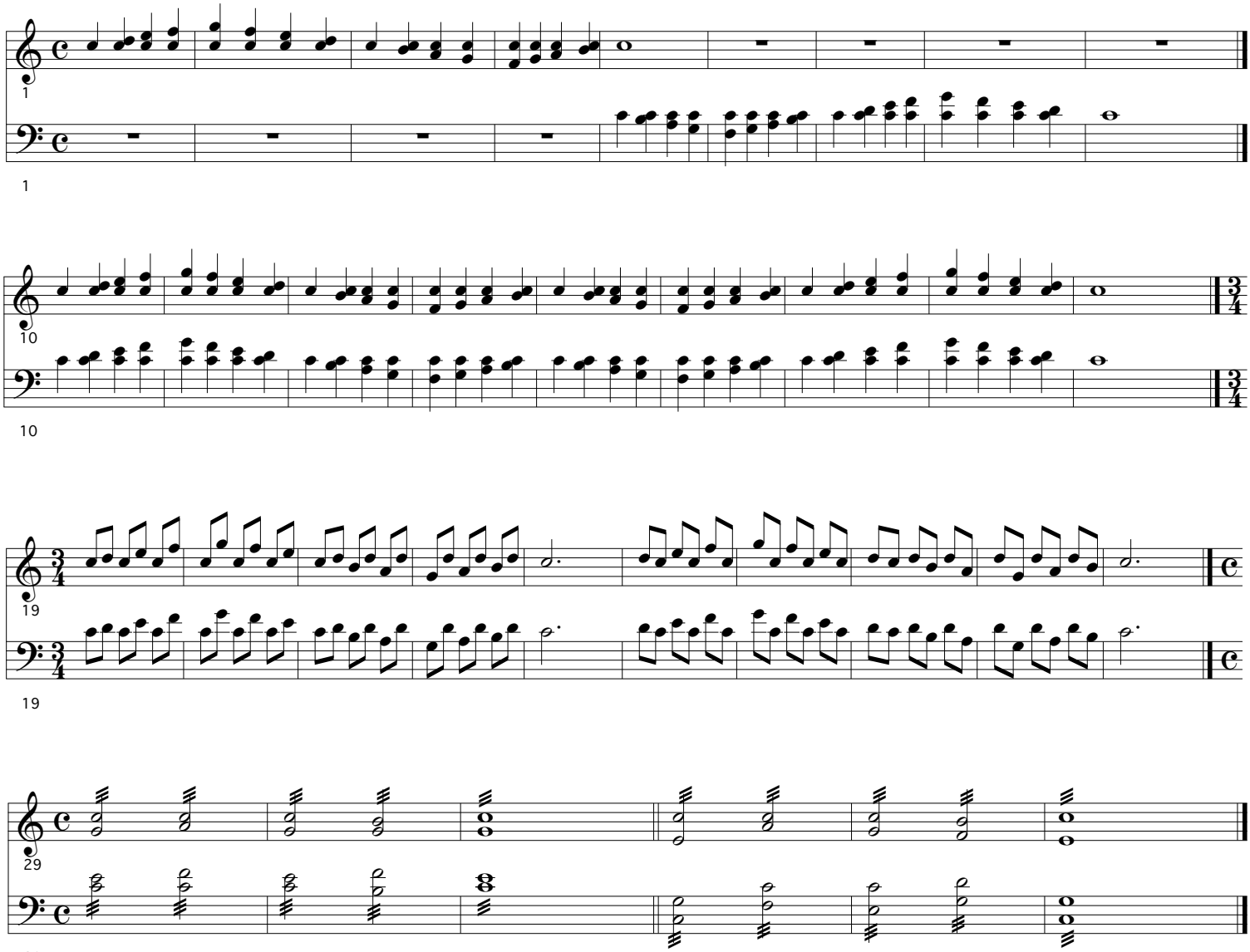
Play all exercises in all keys

Note position represents mallet starting position only. Follow sticking patterns underneath.
Repeat each pattern at a slow tempo until comfortable, then gradually increase tempo.



4 Mallet Chord Patterns

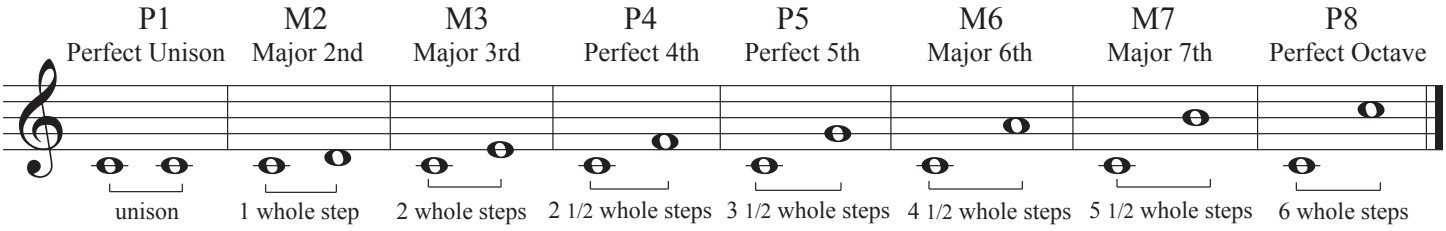
Play all exercises in all keys



For these chord patterns, roll through notes or arpeggiate using any of the sticking patterns from the 4 mallet patterns sheet.

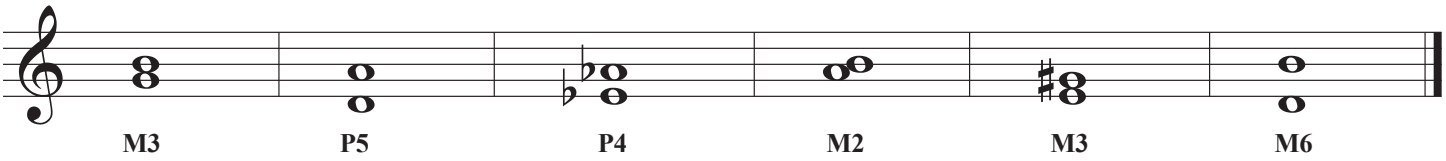
Major and Perfect Interval Basics

Intervals which occur between the tonic note of a scale and each degree of that scale may be described as **perfect** (P) or **major** (M).



Name each interval. Make sure to indicate if it is major (M) or perfect (P).

Examples



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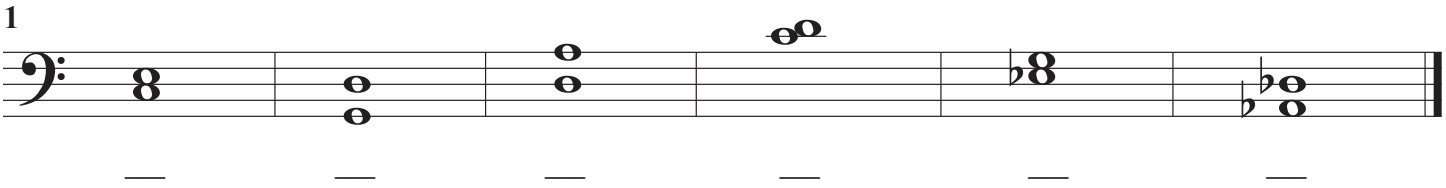

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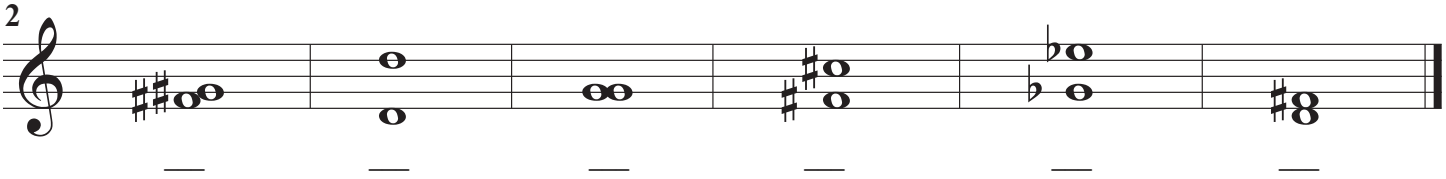

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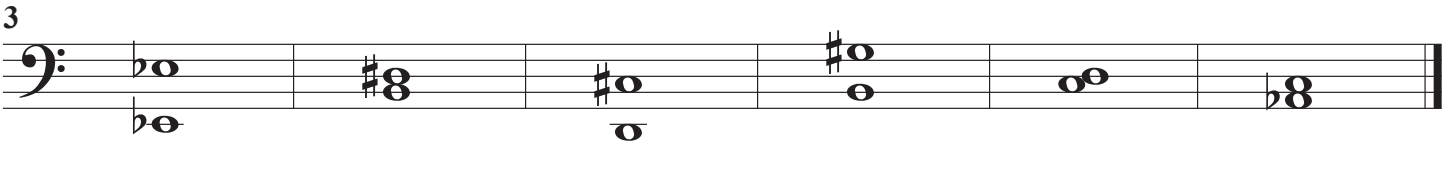

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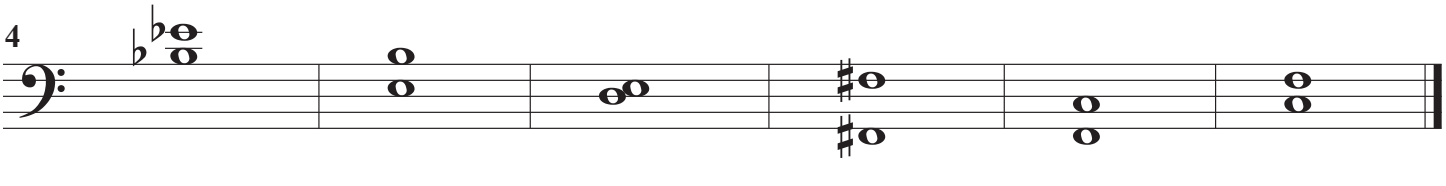

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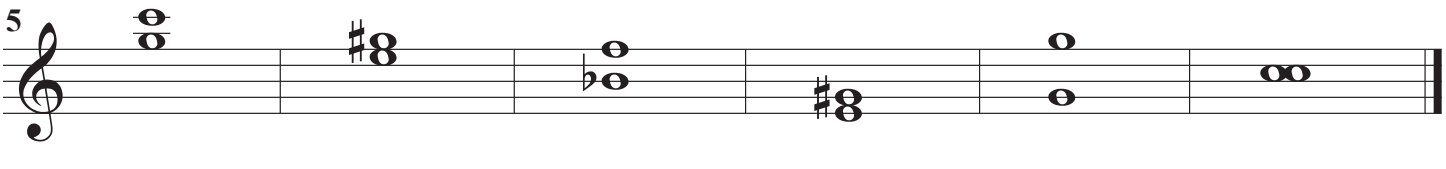

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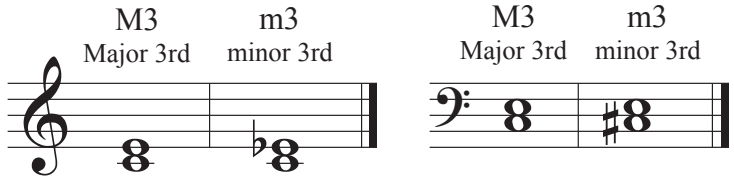
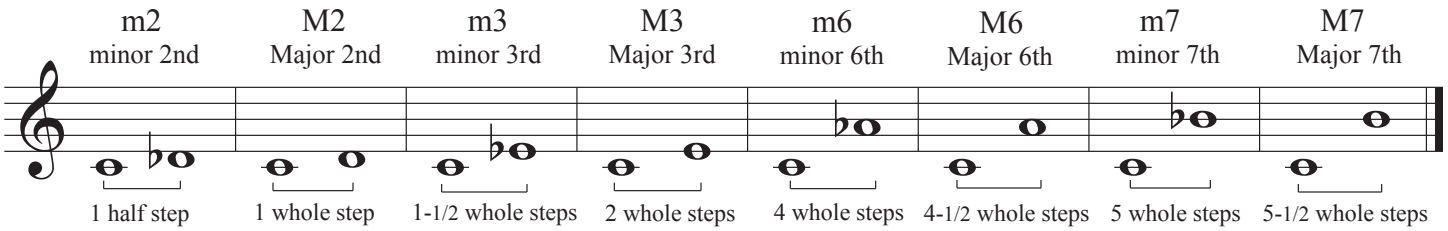
Minor Interval Basics

A **minor** interval is created by *decreasing* a major interval by 1/2 step.

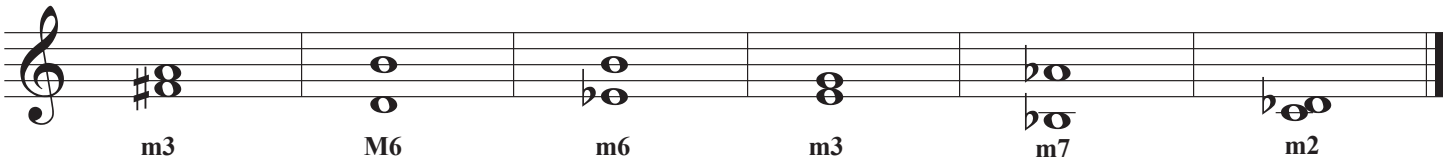
Examples





Name each interval. Make sure to indicate if it is major (M) or minor (m).

Examples



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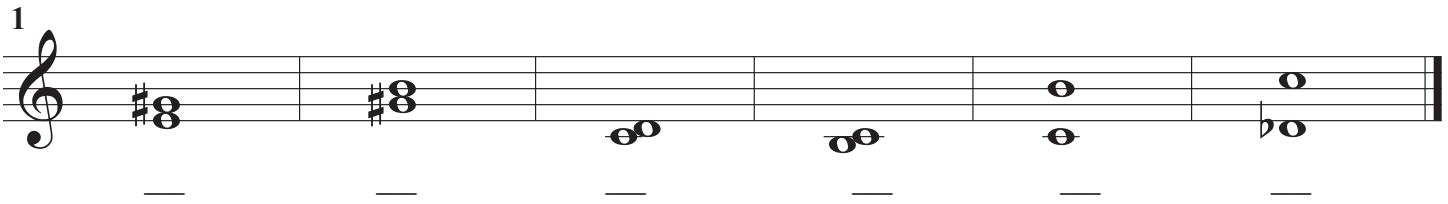

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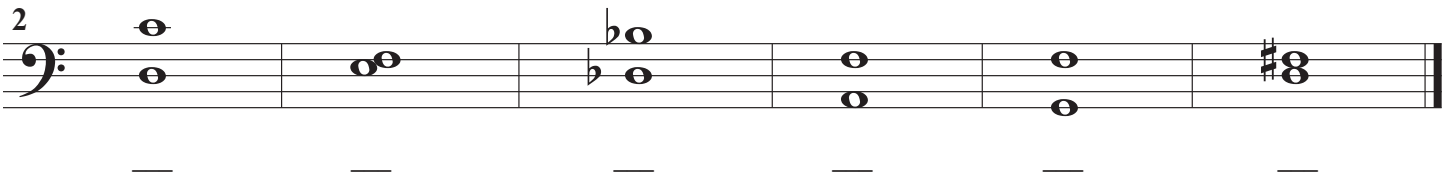

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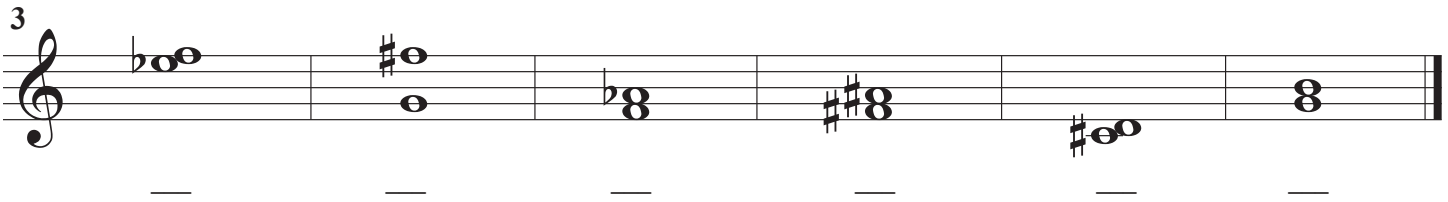

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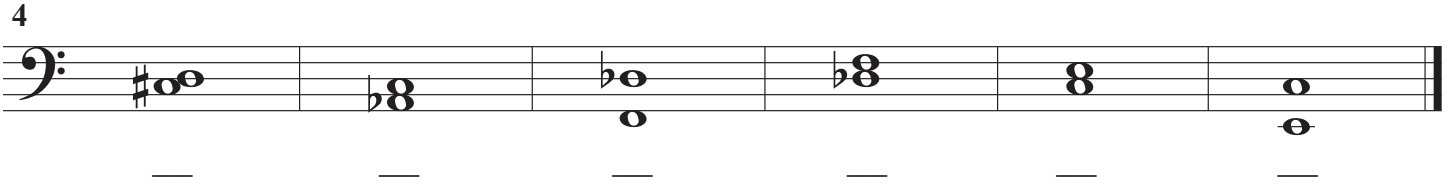

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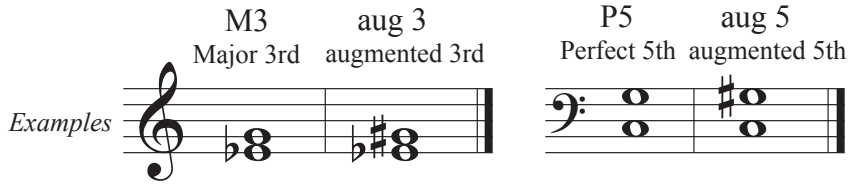
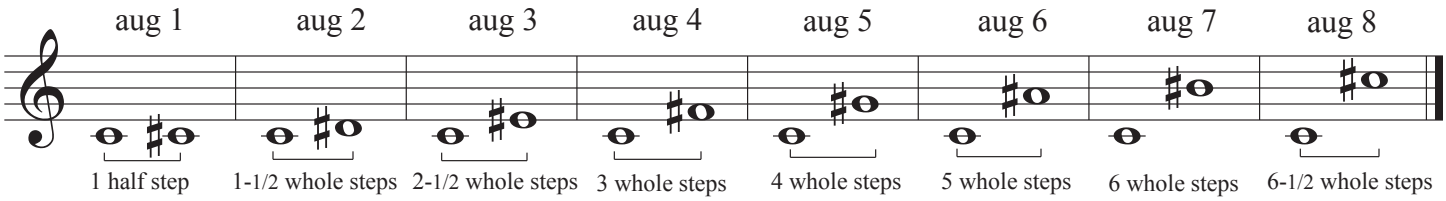
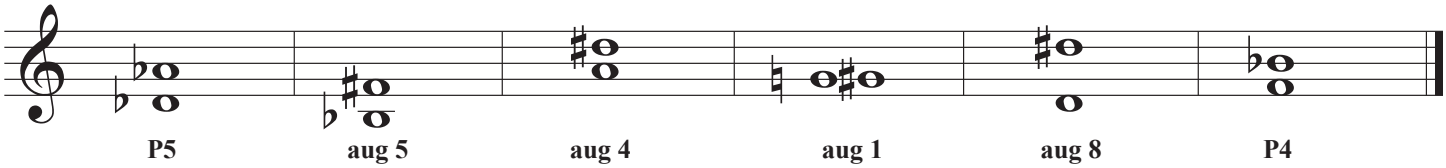
Augmented Interval Basics

An **augmented** interval is created by *increasing* a perfect interval *or* a major interval by 1/2 step.

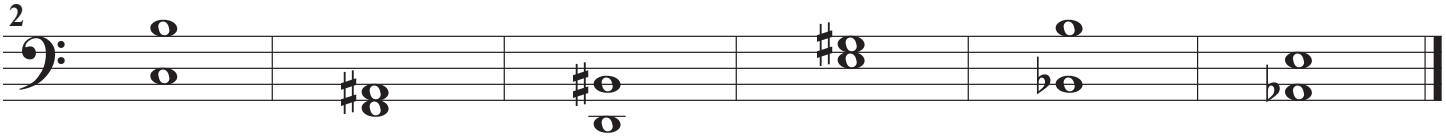




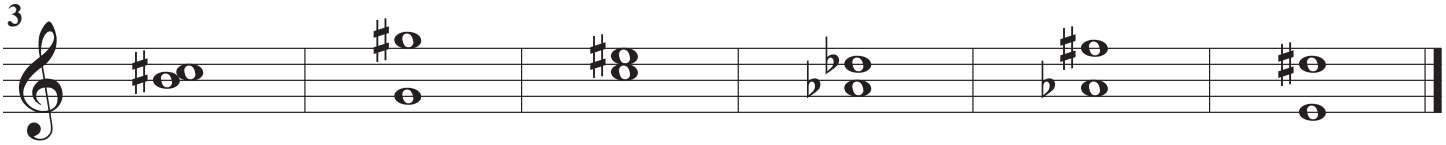
Name each interval. Make sure to indicate if it is augmented (aug), perfect (P) or Major (M).



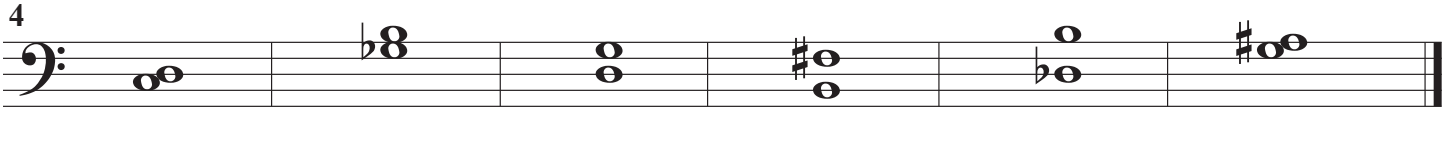
1 _____ _____ _____ _____ _____ _____



2 _____ _____ _____ _____ _____ _____



3 _____ _____ _____ _____ _____ _____



4 _____ _____ _____ _____ _____ _____

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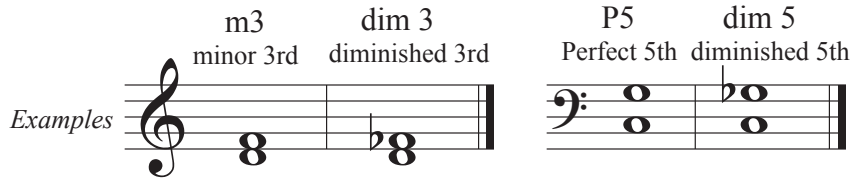
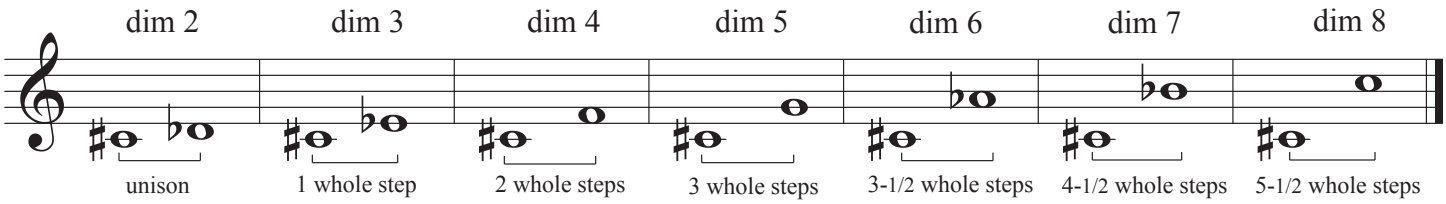
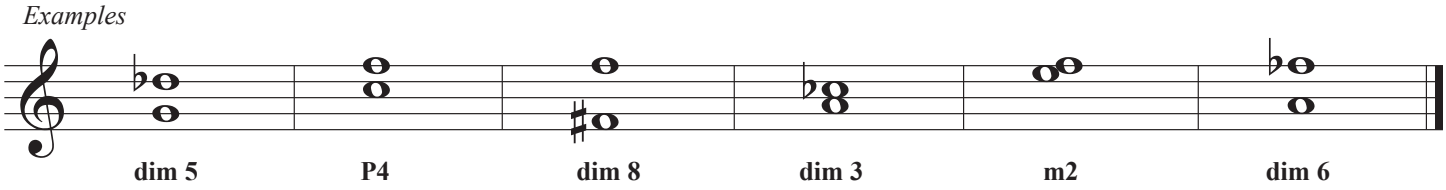
Diminished Interval Basics

A **diminished** interval is created by *decreasing* a perfect interval *or* a minor interval by 1/2 step.





Name each interval. Make sure to indicate if it is diminished (dim), perfect (P) or minor (m).



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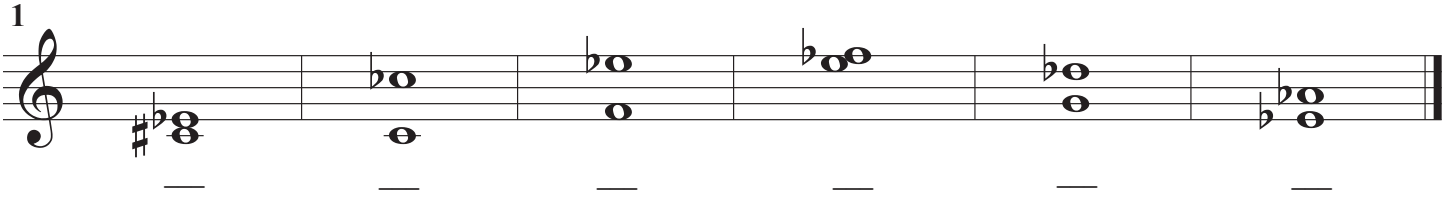

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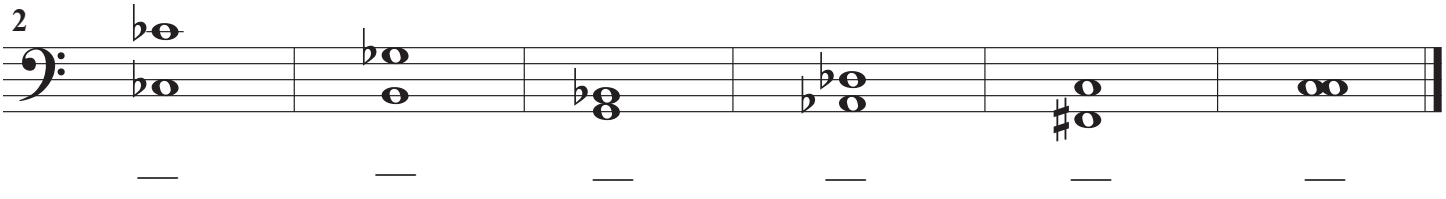

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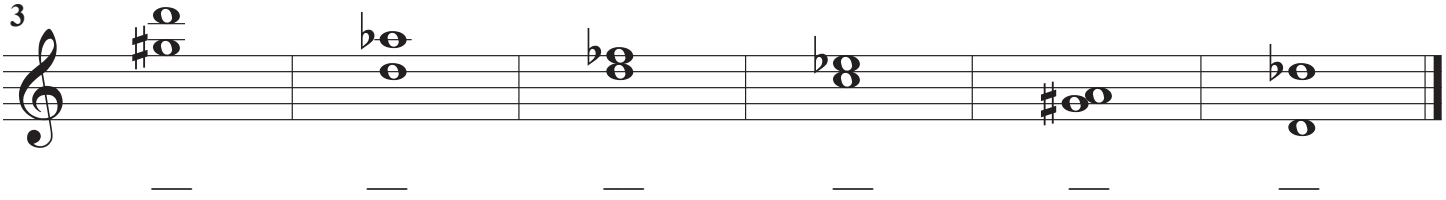

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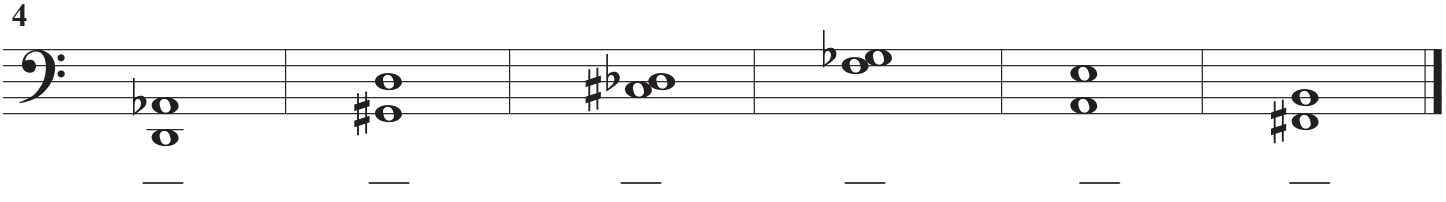

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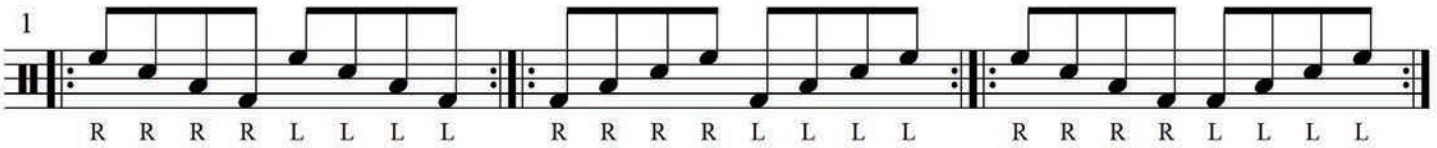
One Handed Patterns for Tenors

Begin each exercise slowly, taking care to strike each drum in the proper playing zone. Once you've mastered each pattern, then speed it up. These exercises will help you gain a fluid motion around the drums. Focus on fluidity and proper technique.

1



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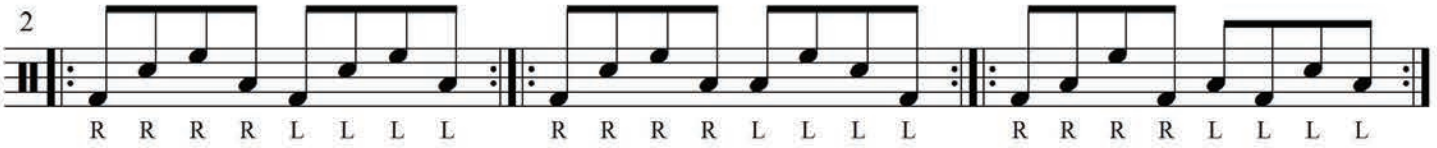

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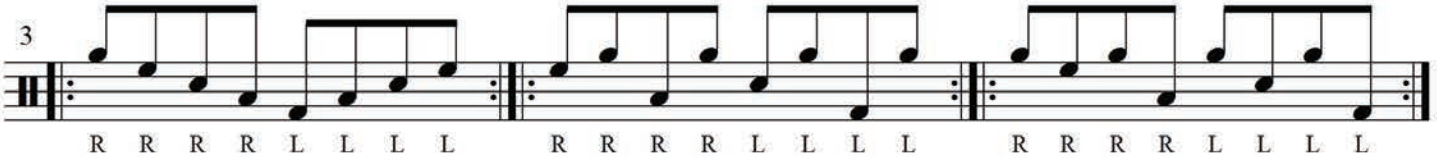

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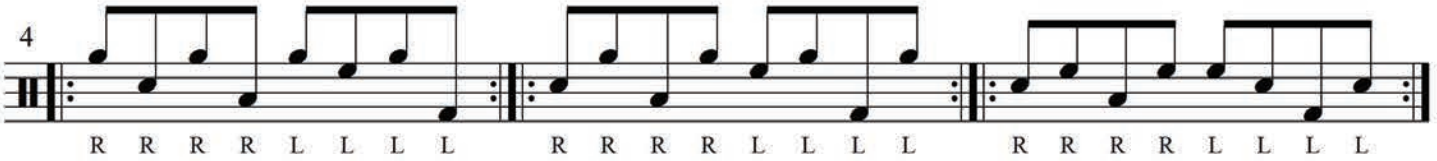

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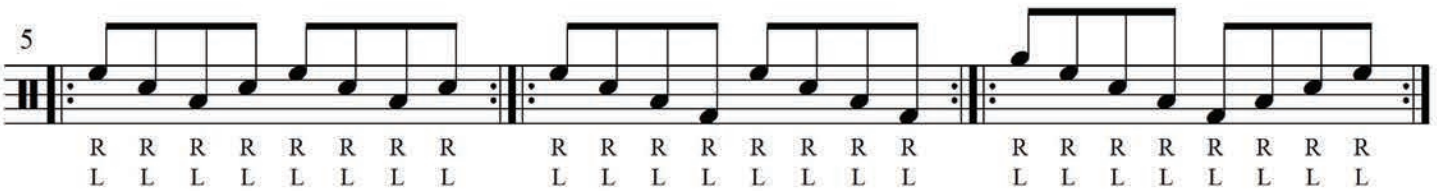

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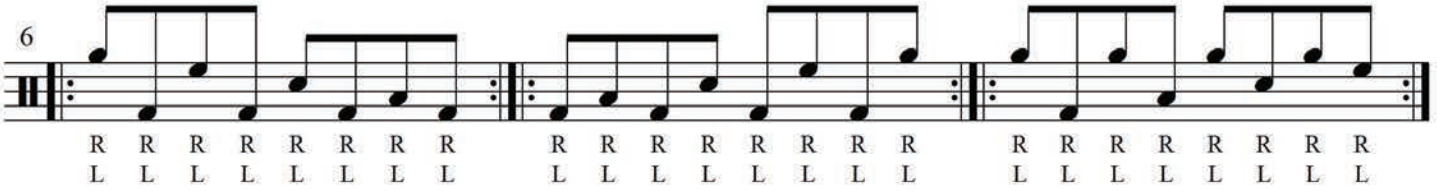

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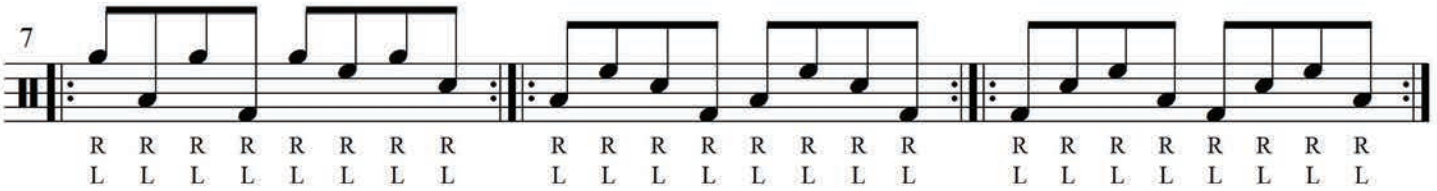

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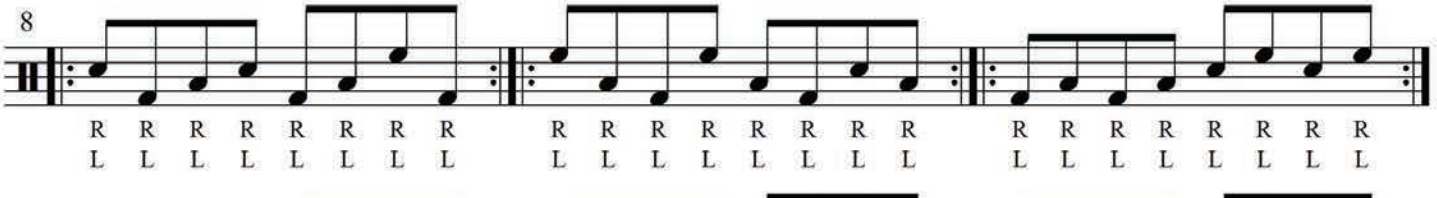

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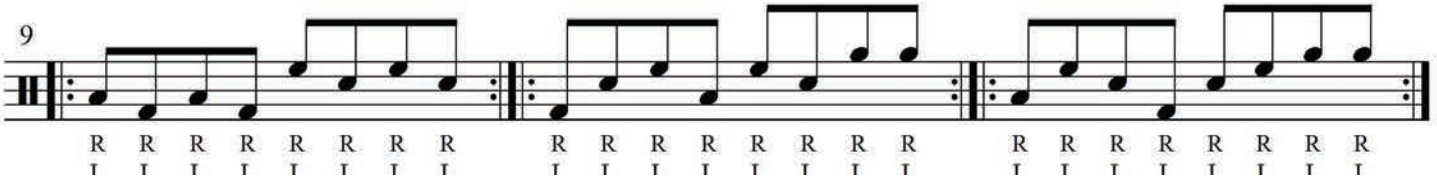
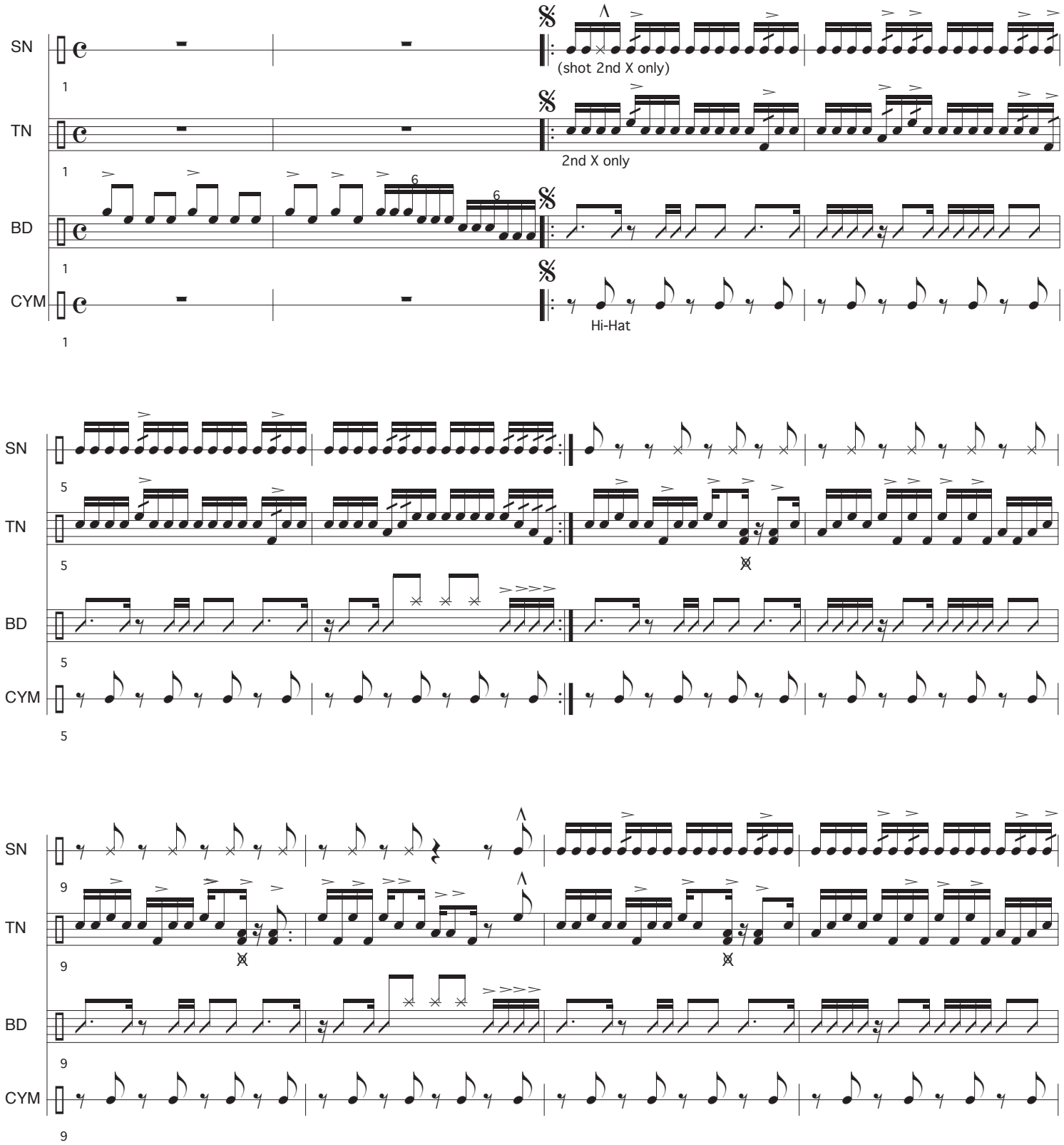


Spyder

Arr. H. Morgan



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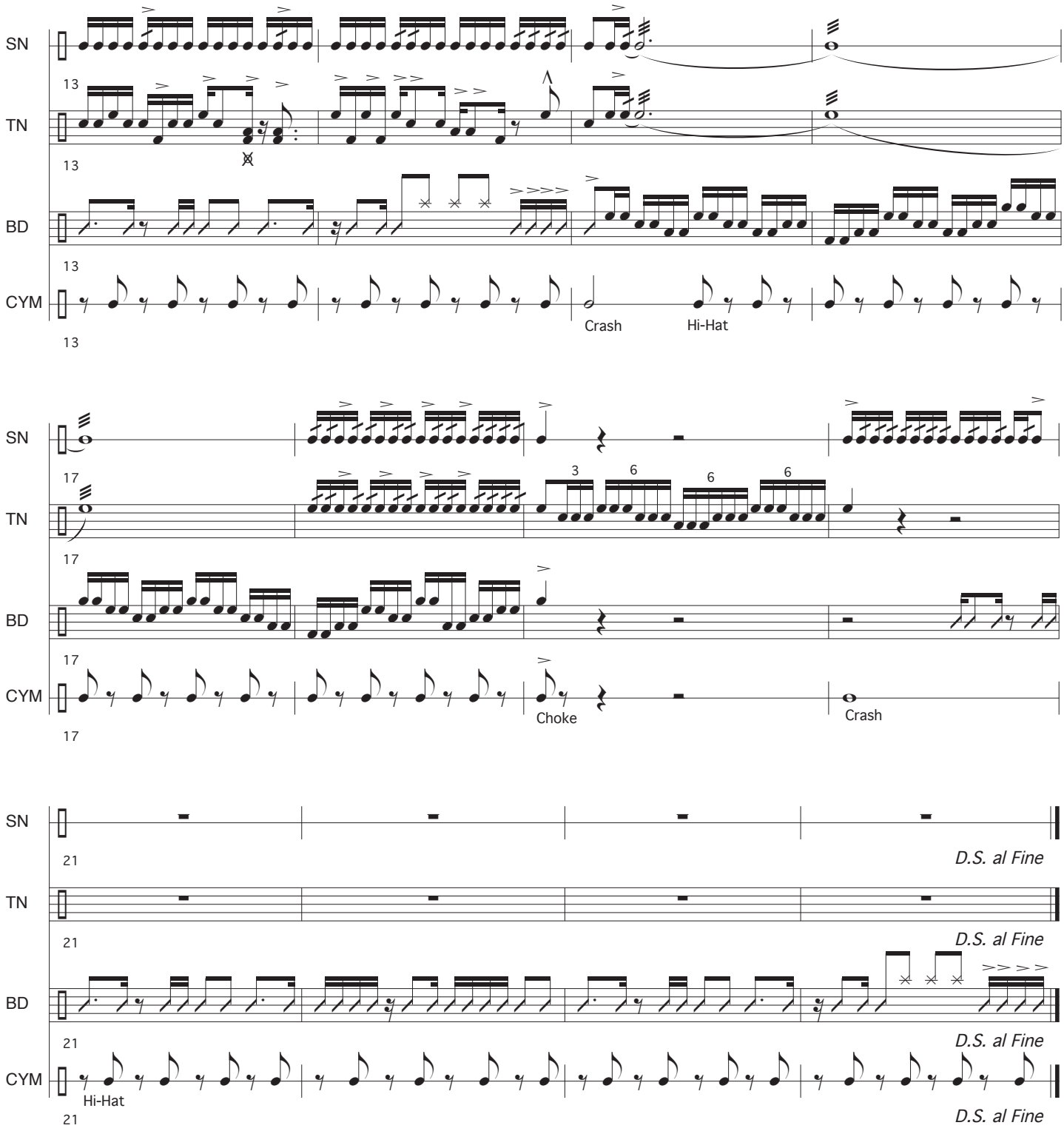
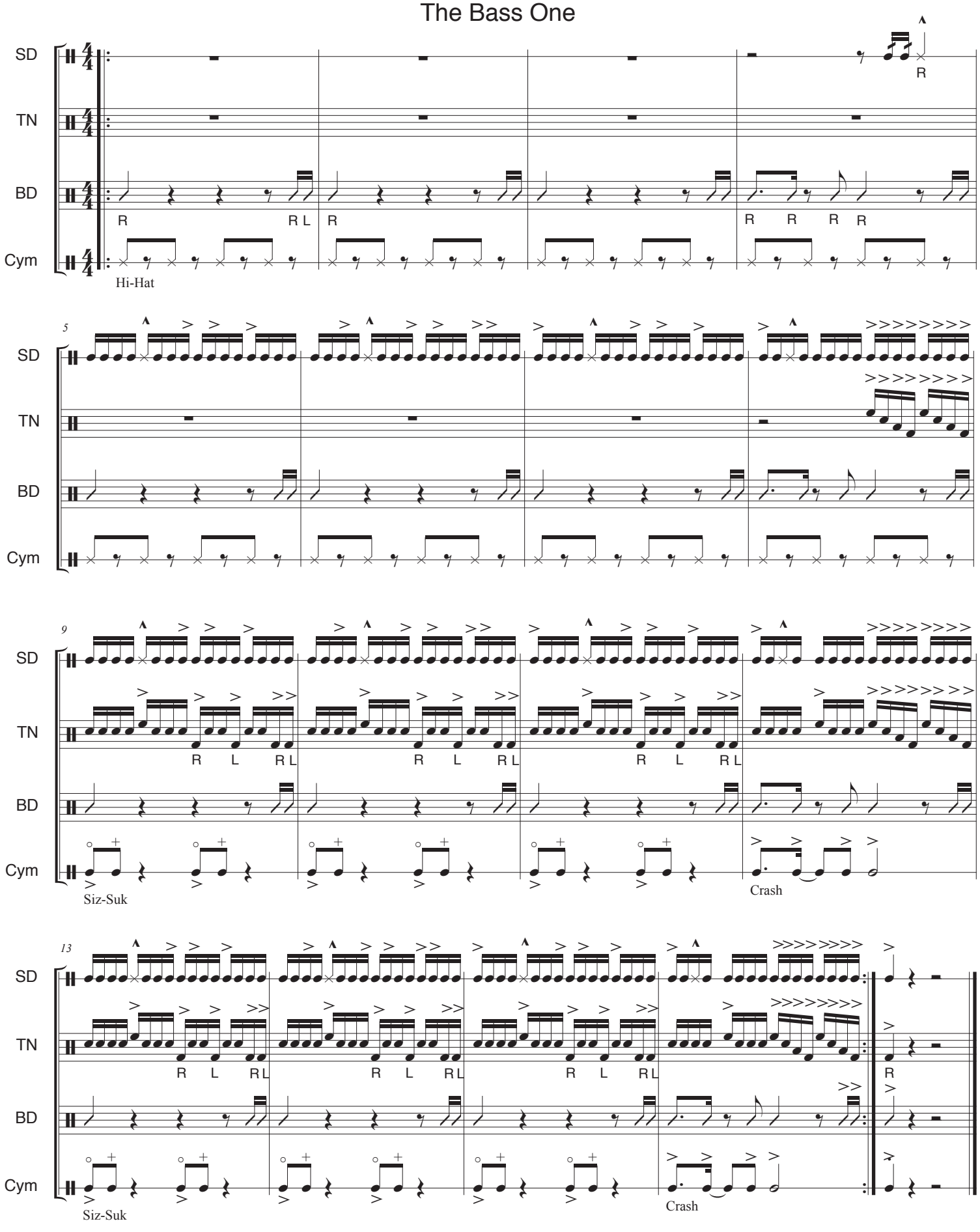


Tinfoil

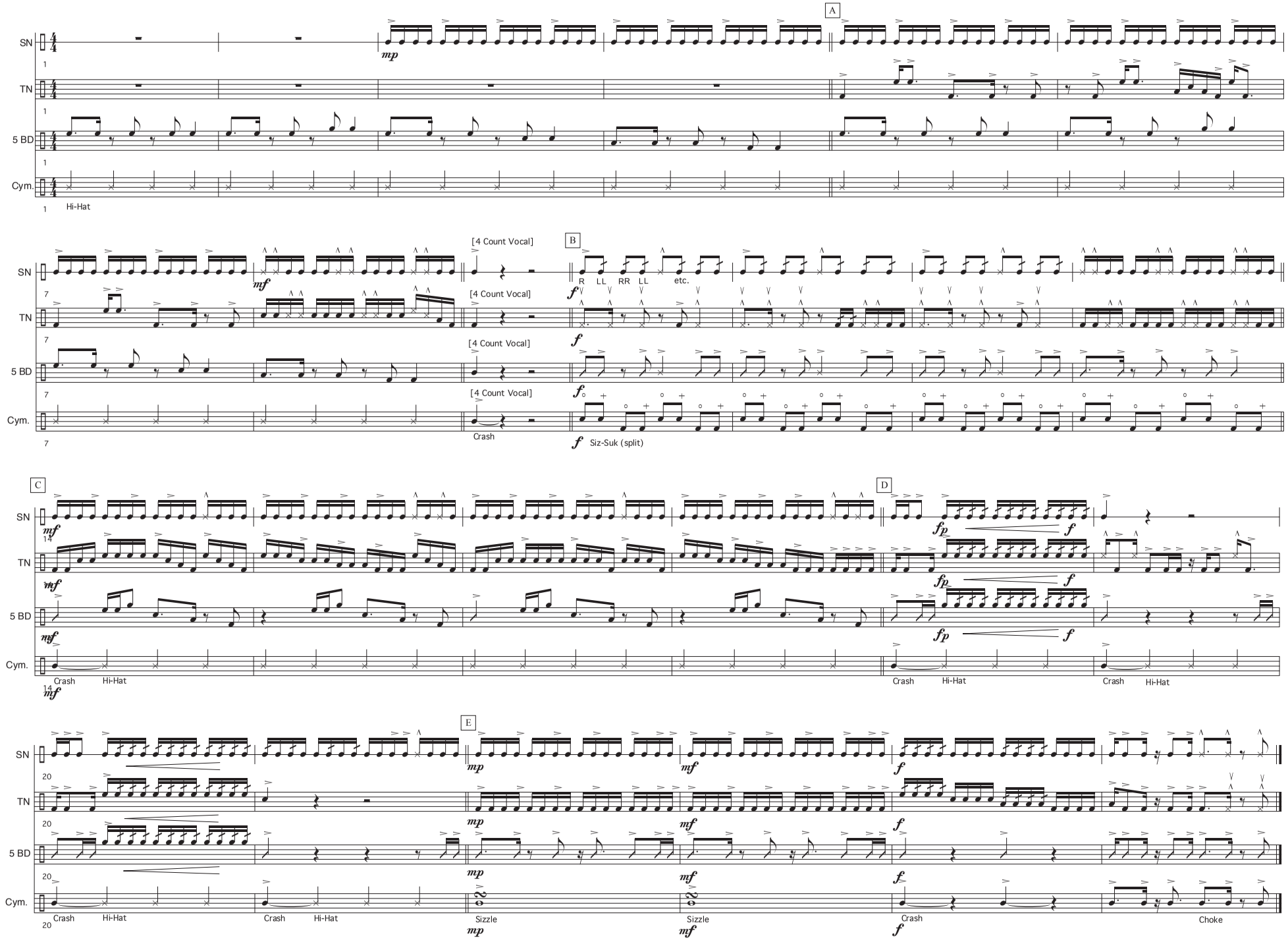
The Bass One

Arr. Ethan Patel



Guava

Cassidy Byars



Python

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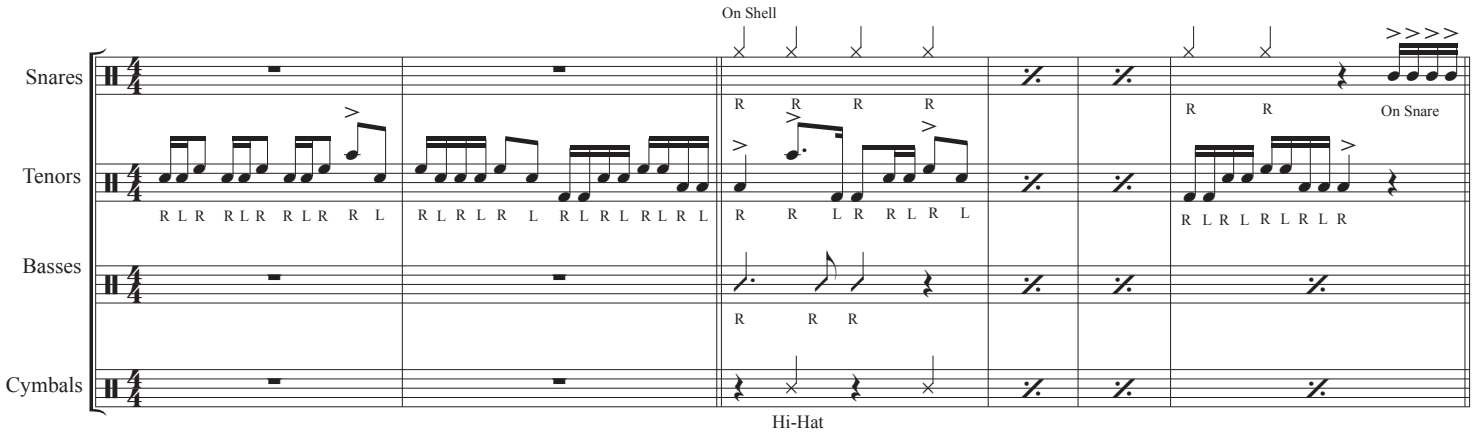
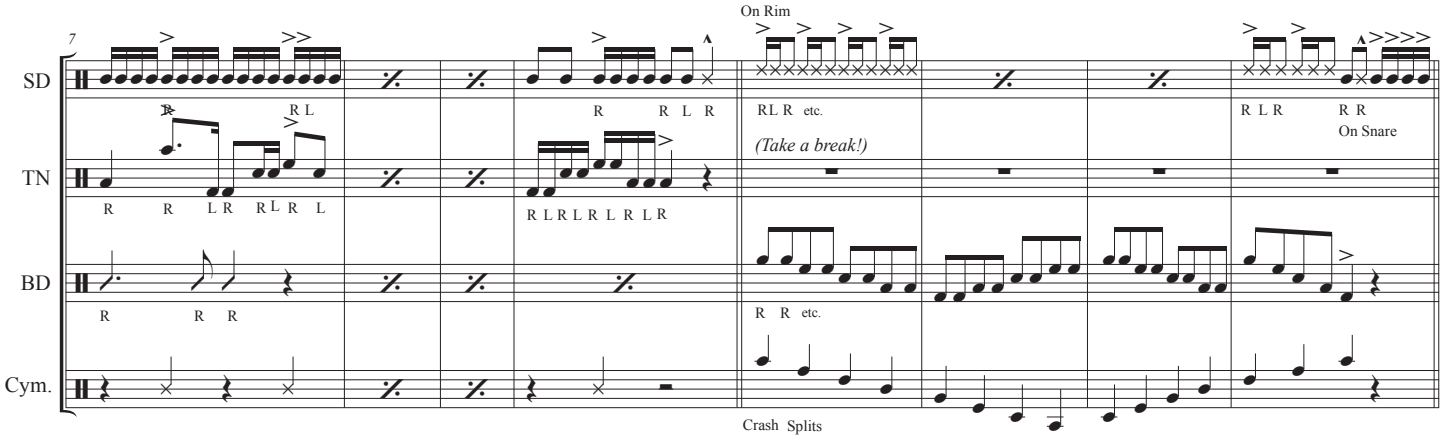
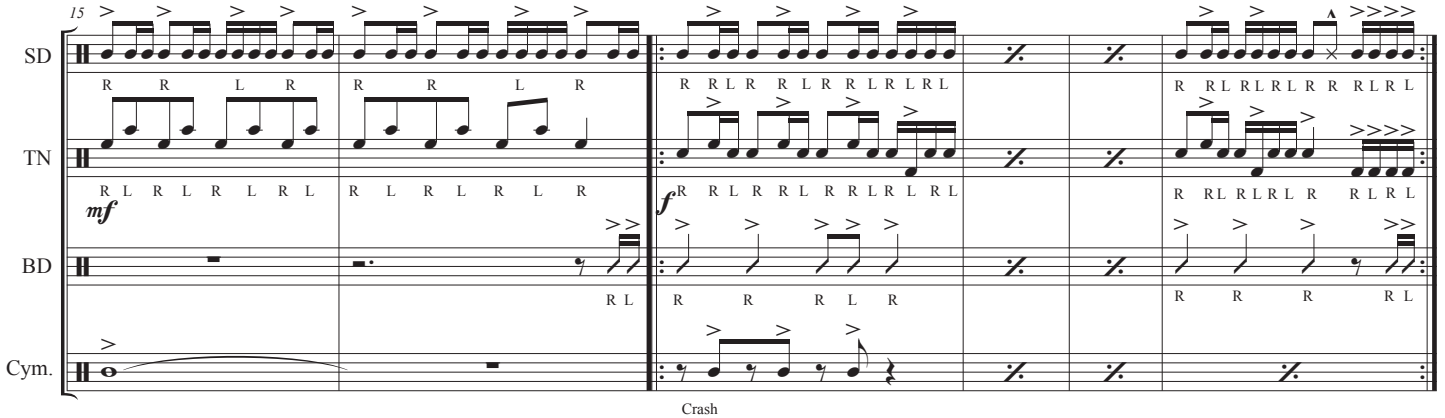
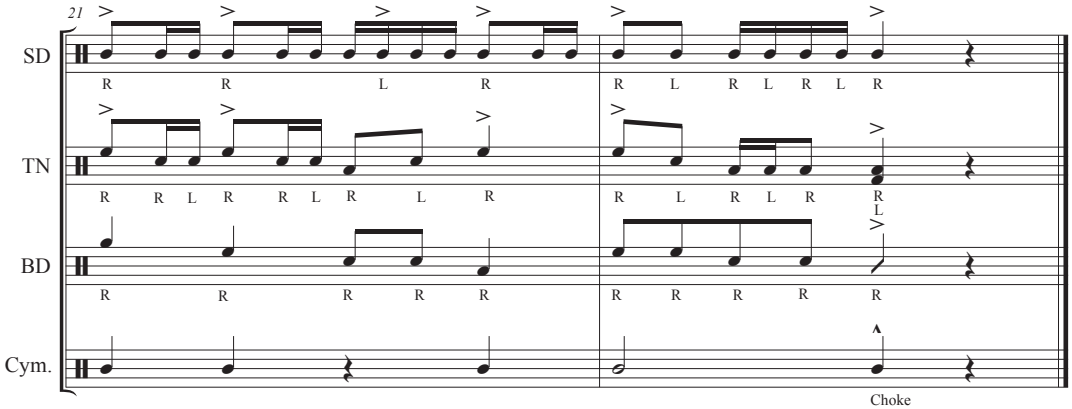




D.C. al Fine



Tag Ending
Play last time only