

INTRODUCTORY EXERCISES

Sam
3-13-20
4-1-19

The following exercises deal with different combinations of the Hi-Hat, Snare drum, Bass drum, and Tom-Toms. The sticking should be strictly followed; this will be helpful in achieving the correct sound and feel of the exercise. These stickings will also be helpful in learning the patterns and transcriptions that follow.

Some of the exercises will not have sticking indicated. These should be practiced right hand on Hi-Hat, left hand on Snare Drum and left hand on Hi-Hat, right hand on Snare Drum. These will be indicated throughout the book by*.

Mark M
Intro 1-19
6-5-13

Cam T
#1-6
6-23-18

Josh M
1-18
6-4-18

Tom C
6-13-18
#1-14

Justin G
6-14-18
#1-19

1 R.H.
L.H.

7

2

Mark B
7-14-15

8 RLRR LLLL RLRR LLLL

3

9 RLRLRR LRLRL

4

10 RR LL RR LL RL RL

5

11 (3) RRLRL (3) (3) (3)

Cam L
1-30-14

6

12 (3) RRL RRL RRL RRL

Lesson 1: Stepwise Motion

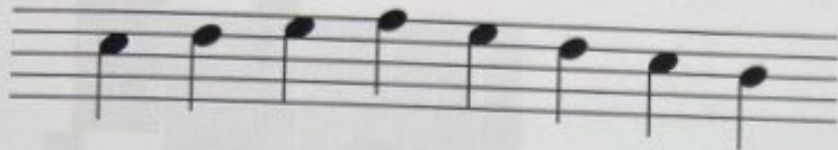
Lab 6-18-19

CLC 6-18-19

*JJ Perkins 6-3-19 Lesson 1
T. H. 5-29-19*

Now that we know our key signatures, we are ready to begin reading. Knowing our scales helps us play the notes in the key, but, perhaps more importantly, lets us know which notes **not** to play. Let's get started by thinking about the direction the notes are moving.

Take a look at this example:



Now, notice the direction this melody moves between each note (up 3 notes and down 4 notes):



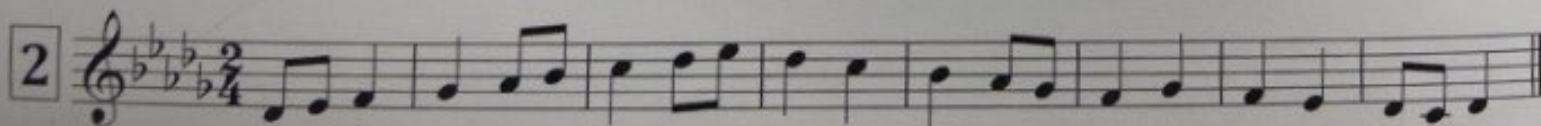
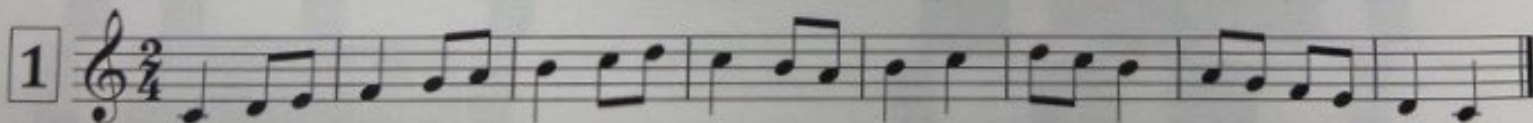
Now look without the staff lines. The spacing gives you just as much information without even knowing where a note is on the staff:



Now look with the direction written in:



Armed with this information, all we need to know is the key signature and the first note. With this knowledge, we can play this entire excerpt without having to actually name any other notes. All we have to do is play the notes in the scale we visualized, go the proper direction, and read the correct rhythms. Let's put this into practice with a few examples. Be sure to visualize and play the appropriate scale before attempting to read each exercise.



Single Independent Strokes

Single Independent Strokes are used when only one mallet in each hand is playing. The object is to isolate the unused mallet by staying relaxed and not holding the mallets too tightly.

1. Practice these exercises on the floor (see page five) before applying them on the marimba.
2. Select a playing height. Use a metronome and start slowly. Gradually increase the tempo.
3. The playing height should remain constant.
4. The unused mallet in each hand should remain as still as possible.
5. Keep the mallets above their designated notes at all times.
6. All of the strokes should produce a full sound without accents.
7. Experiment with different intervals and apply these exercises to the chordal progression on page seven.

#1

#2

#3