

## Keyboard Technique:

**Posture:** Our feet will be behind our instruments shoulder width apart with our knees slightly bent, to enable us to move behind our instruments. Each keyboard should be at each individuals playing height. Keep your shoulders square and your head up. No Slouching!

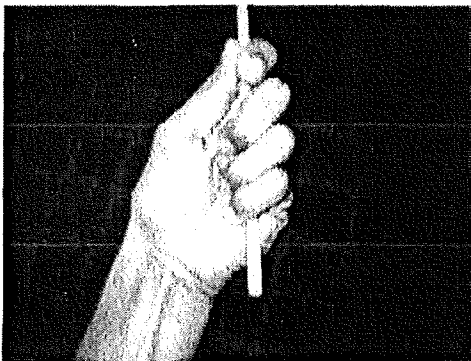
Vibraphones: your right toes\* will be on the pedal. This is to ensure that your right foot/heel will be providing balance for you as you move behind your keyboard with your left foot.

**Set Position:** Both mallet heads sharing the space over the key where you are starting from with mallets about an inch above the keyboard. This is also true with four mallets.

**Playing Position:** Mallet heads are aligned equally at full extension above the keyboard, which is also the top of the Piston Stroke (read on). This will change depending on defined height.

**Playing Areas:** All mallet instruments play in the center of the bars, including accidentals. This is important, because to produce equal, in-tune, and a full sound the bars must be hit in the same area and with the same velocity from player to player.

### 2 Mallet Technique:



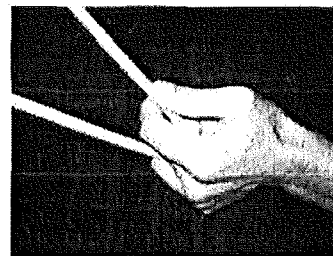
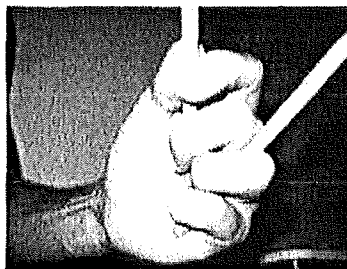
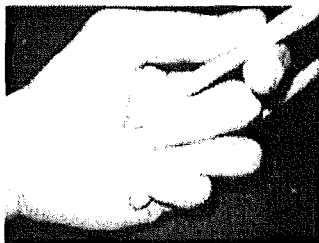
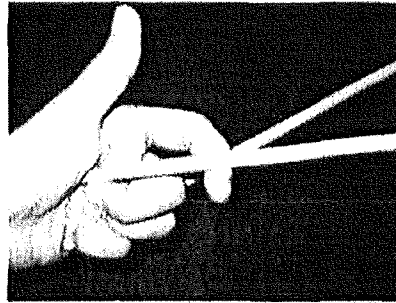
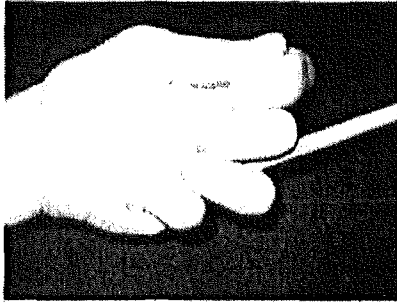
Divide the mallet shaft into thirds with your eyes. You will place the lowest third (opposing the mallet head) in the palm of your hand gripping the mallet with your bottom three fingers. Your pointer finger and thumb should line up directly on the third division of the mallet leaving 1" of the mallet sticking out of the back of your hand. Ninety percent of the stroke should come from the wrist so it is important that the technique in the hand is solid. The back three fingers should remain closed into the palm and the index finger can be slightly relaxed (but not pointed). The other ten percent should come from the arm as an extension of a full wrist stroke.

**Piston Stroke:** A type of stroke where the starting and stopping point are the same (with the exception of horizontal motion across the keyboard creating a Shift) No

wasted motion is created by a piston stroke. Straight down to play and straight up on its return back to the original playing position.

**Shift:** When going from one note to another you use the return stroke of a piston stroke to travel to your next destination.

#### 4 Mallet Technique:



We will use Stevens grip on both Vibes and Marimba. I believe this grip to be the most efficient in stroke consistency and interval changing along with unified technique across our keyboard section. The following process is the same for both hands. First, grip a mallet with your pinky and ring finger. There should be minimal excess mallet protruding from the bottom of your pinky. Second, place the back of another mallet in the palm of your hand just under your thumb muscle. Your middle finger is holding the mallet into your palm/thumb muscle. Your pointer finger acts as a perch for the inside mallet (2 or 3) and the mallet should be able to rest without any pressure in your hand. Finally place your thumb on the inside mallet (2 or 3) directly over your pointer finger perch. This will allow you to freely change intervals.

#### 4 Mallet Stroke Types:

There are four stroke types that we will use with the Stevens technique: (It is highly recommended that all candidates purchase a copy of *Method of Movement* by Leigh Howard Stevens. This will serve as our 4-mallet manual and it is an excellent resource). 1. Double Vertical strokes "quad-stops," 2. Single Independent strokes, 3. Single Alternating strokes, 4. Double Lateral strokes

### **1. Double Vertical strokes:**

Follow the same guidelines for the 2-mallet piston stroke. This stroke should be played primarily with the wrist. In order to check to see that you are turning your wrist correctly, you should see your wrist "pop" up as the mallets strike the bars. Gradually, we will learn to incorporate the arm into the stroke. The mallets should travel straight up and down without any side-to-side motion. Make sure to keep your fingers relaxed!

### **2. Single Independent strokes:**

We will primarily be using this stroke type for mallets 2 and 3 (the inside mallets). The set position will be the same as Double Verticals. The playing position will be achieved by rotating the "active" around the unused mallet (i.e.: mallet 3 will rotated around mallet 4). In order to develop independence, in this case, with the inside mallets, it is important to keep the outer mallets as still as possible. The outer will be defined as being half the height of the playing position. Relaxed fingers act as shock absorbers-tension will cause the outer mallets to twitch vertically and/or horizontally. Make sure that you keep your index finger and thumb firm, but relaxed. This will help to keep control of the inside mallets. In order to maximize velocity, a small amount of arm is added to the overall stroke motion. The wrist still initiates all motion.

### **3. Single Alternating strokes:**

This stroke type is closely-related with the Single Independent stroke, but without concern for motion in the other mallet. The set position and playing position are the same as in the Double Vertical stroke. As one mallet strikes the bar, the other mallet will raise slightly. Be sure to not simply rotate the wrist: instead, think of the pivot point as bouncing from one mallet to the next. It is important to note that TEMPO is a major determining factor for when a Single Alternating stroke TURNS INTO a one-handed roll motion. As the tempo increases, the ability to control each mallet will decrease, until the motion is solely a rotation of the wrist. Once again, arm is used for velocity in this stroke.

### **4. Double Lateral strokes:**

Double Lateral strokes should not operate like the other 3 stroke types. The goal here is to produce TWO strokes through ONE hand motion. Again, the set position and playing position are the same as a Double Vertical stroke. In the case of the outside Double Lateral stroke, play as if you were going to perform a Single Independent stroke (the outside mallet will strike the bar first) and then rotated your wrist counter-clockwise to strike the bar with your inside mallet. The motion of your wrist should be similar to turning a doorknob. In order to achieve a consistent sound from mallet to mallet, you will need to use a lot of "torque" in your wrist. Also, be sure to keep your index finger and thumb firm, but relaxed!

**This packet, a pencil, warm-ups, and music MUST be  
in a three-ring binder with plastic sheets at ALL times.**

# Front Ensemble Warm Ups

Tab Olson

1 Lockjaw

Musical notation for 'Lockjaw' in 2/4 time. It consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 2/4 time signature.

10 Green

Musical notation for 'Green' in 4/4 time. It consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 4/4 time signature.

16 Green Ram

Musical notation for 'Green Ram' in 4/4 time. It consists of one staff containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 4/4 time signature.

19 Sixlet Green

Musical notation for 'Sixlet Green' in 4/4 time. It consists of one staff containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 4/4 time signature.

20

Musical notation for measure 20 in 4/4 time. It consists of one staff containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 4/4 time signature.

21

Musical notation for measure 21 in 4/4 time. It consists of one staff containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 4/4 time signature.

22

Musical notation for measure 22 in 4/4 time. It consists of one staff containing a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a 4/4 time signature.

# Scharton

Garrett Scharton

Marimba  $\text{♩} = 90-180$

5 Mar.

10 Mar.

14 Mar.

19 Mar.

24 Mar.

29 Mar.

34 Mar.

39 Mar.

43 Mar.

# Spatial Awareness

2 Mallet Exercise

The musical score is written for two mallets on a single treble clef staff in 8/8 time. The key signature has one flat (B-flat). The piece consists of 32 measures, divided into eight systems of four measures each. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). The exercise focuses on spatial awareness through the use of different note positions on the staff and the coordination of two mallets.

2

24 Chromatic Up Major Down

27

30

33

..... Continue Pattern

36 Block Chords 5ths

41

46

51

V1: M1&3 / M2&4    V4: v2 w/ 16ths  
 V2: M2&4 / M1&3  
 V3: V1 w/ 16ths