Percussive Arts Society Keyboard Resource Document

Compiled by Robert Clayson

SECTION 1: TWO-MALLET CONCEPTS

GENERAL INFORMATION

Grip:

- Regardless of what mallet instrument you are playing, holding two mallets is almost the same as the matched grip that is taught for beginning snare drum. However, there are a few notable exceptions:
 - You do not have to be as strict with how much of the mallet is hanging behind your hand as you do with holding snare drum sticks.
 - There is no standard stick angle that should be pursued like with snare drum. you only need to worry about playing positions.

Playing Positions:

• Glockenspiel and vibraphone should be struck in the center of the bar. It is possible to strike these instrument at the extreme edge of the sharp keys, but care must be taken to ensure that a consistent sound with the center of the bar is always achieved.



• Marimba and xylophone generally have two main beating spots: one directly off center of the bar and one on the extreme edge of the flat/sharp keys closest to the player.





Striking the Bar:

- Striking the bar of a mallet instrument is more or less the same motion as striking the snare drum; the only big difference being that you will need to manually lift the mallet off the bar after striking.
- The dynamic you are trying to produce should dictate the amount of force and height used to strike the bar. However, each instrument will have a point in which the tone will start to become harsh. It is important to never reach that point to minimize the risk of damaging the bar.
- Helpful tip- for softer dynamic levels, you can choke up on the mallet to get less sound without having to change your base stroke too much.

MAJOR AND MINOR SCALE MASTERY WORKSHEETS

The following pages provide a step-by-step guide to learning each of the major scales as well as each of the natural and harmonic minor scales. Each scale is presented in the following order:

- One octave scale in quarter notes
- One octave scale in eighth notes
- One octave arpeggio in quarter notes
- One octave arpeggio in eighth notes
- Two octave scale in eighth notes
- Two octave arpeggio in quarter notes
- Two octave arpeggio in eighth notes
- Two octave scale and arpeggio in eighth notes

To help facilitate learning, each of these worksheets include accidentals for all of the altered notes instead of key signatures.

Scale Mastery- C Major













Scale Mastery- A Natural Minor













Scale Mastery- A Harmonic Minor













Scale Mastery- F Major













Scale Mastery- D Natural Minor













Scale Mastery- D Harmonic Minor













Scale Mastery- Bb Major

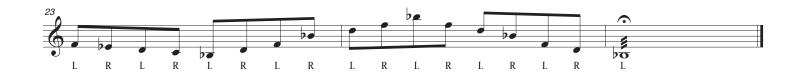












Scale Mastery- G Natural Minor













Scale Mastery- G Harmonic Minor

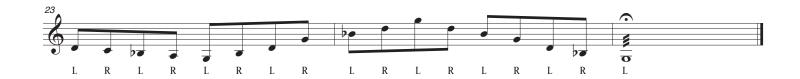












Scale Mastery- Eb Major







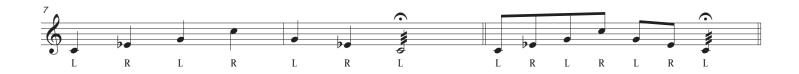






Scale Mastery- C Natural Minor







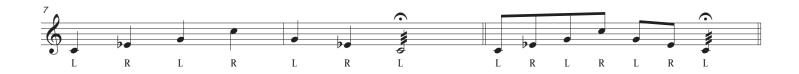






Scale Mastery- C Harmonic Minor













Scale Mastery- Ab Major













Scale Mastery- F Natural Minor

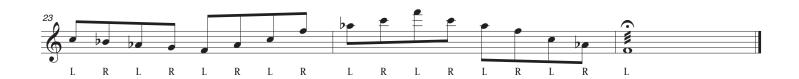












Scale Mastery- F Harmonic Minor

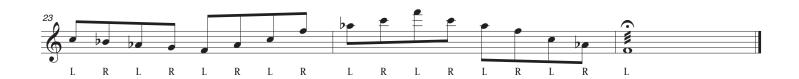












Scale Mastery- Db Major

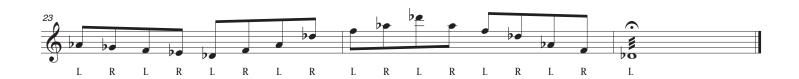












Scale Mastery- Bb Natural Minor

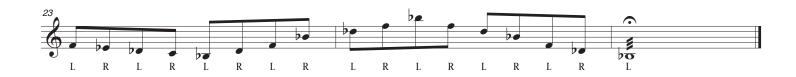












Scale Mastery- Bb Harmonic Minor

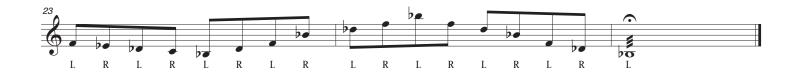












Scale Mastery- Gb Major













Scale Mastery- Eb Natural Minor

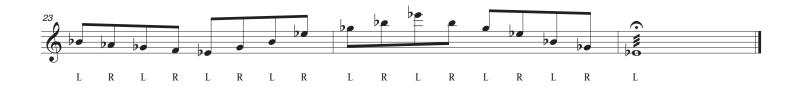












Scale Mastery- Eb Harmonic Minor

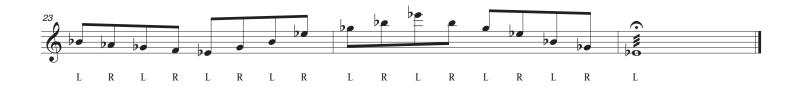












Scale Mastery- G Major













Scale Mastery- E Natural Minor













Scale Mastery- E Harmonic Minor













Scale Mastery- D Major













Scale Mastery- B Natural Minor













Scale Mastery- B Harmonic Minor













Scale Mastery- A Major













Scale Mastery- F# Natural Minor













Scale Mastery- F# Harmonic Minor













Scale Mastery- E Major













Scale Mastery- C# Natural Minor













Scale Mastery- C# Harmonic Minor













Scale Mastery- B Major













Scale Mastery- G# Natural Minor













Scale Mastery- G# Harmonic Minor













Mallet Sight Reading Workbook

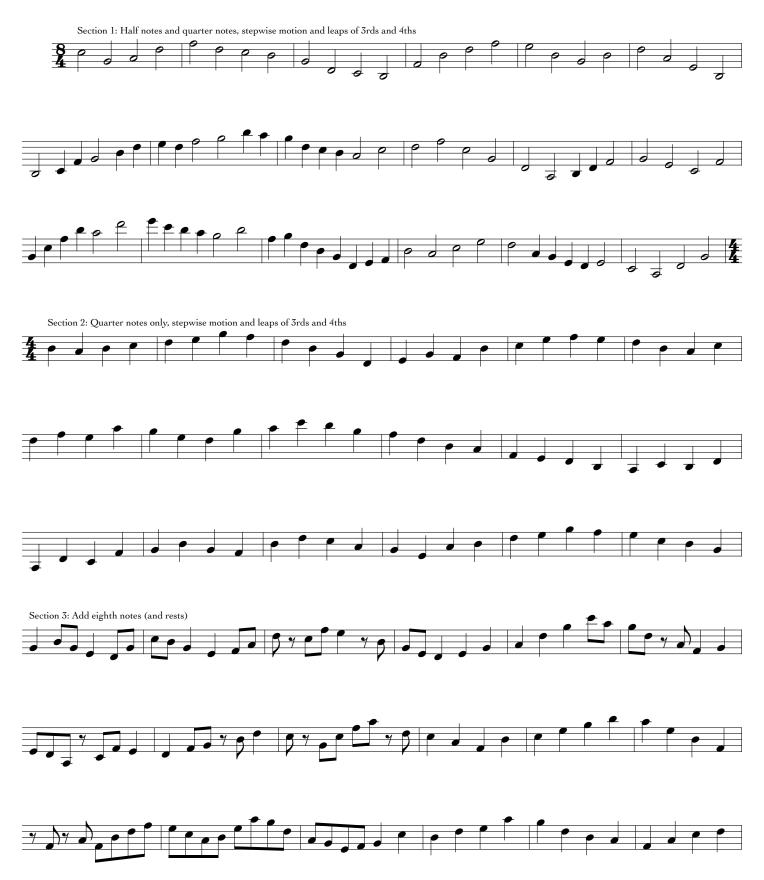
How to use this material:

This workbook is divided into 8 different sections with rhythms ranging from only half notes to sixteenth-note triplets. Each section increases in difficulty by adding things such as larger leaps between notes and double stops of increasing intervals. The purpose of this workbook is to have the performer sight-read the selected section in any tempo, key, or clef desired. These exercises are written with no central pitch in mind, so they will not sound particularly good (that is not the point). It is encouraged to start reading things as slowly as possible with a metronome. When the performer has confidently read each of the sections in every major and minor key, turn the music upside down and start again. This creates an almost limitless amount of material in which to hone one's sight-reading skills.

Other challenges you can do:

- Instead of reading straight through from beginning to end, skip every other measure, and then every two measures. Once comfortable with this, perform each four measure chunk with the pattern 1, 3, 2, 4.
- Incorporate dynamic shifts, either via a pattern or by writing them in the exercise itself.
- Incorporate accents and rolls, either via a pattern or by writing them in the exercise itself.
- Incorporate clef changes, either via a pattern or by writing them in the exercise itself.
- Incorporate key changes, either via a pattern or by writing them in the exercise itself.
- This workbook only includes time signatures of 4/4 or 8/4. Try coming up with your own workbook that uses other time signatures such as 3/4 or 12/8.
- Pick a key for any particular section and transpose that section up or down a
 predetermined interval. This challenge is recommended only for the first couple of
 sections.

Mallet Sight Reading Workbook







SECTION 2: FOUR-MALLET CONCEPTS

GENERAL INFORMATION



Learning Steven's Grip and the Eight Basic Stroke Types by Robert Clayson



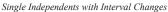
Four-Mallet Marimba Technique Exercises Demonstration by Robert Clayson



Mallet FUNdamentals by Emma Kieselhorst

Sample Marimba Technique Exercise Packet





Note: if playing on an instrument that does not have a five octave range,

your left hand should start on your instrument's lowest note and your right hand should start an octave above that.













Outside Double Lateral Strokes

Note- if playing on an instrument that does not have a five octave range, your left hand should start an octave above your instrument's lowest note.

Note- repeat this exercise with the permutation 2-1-3-4 for inside double laterals.



Variation #1: usedifferent intervals (such as M3 or P8)
Variation #2: play this exercise with each type of seventh chord (bass mallet is the root of the chord)









Variation #1: usedifferent intervals (such as M3 or P8)

Variation #2: play this exercise with each type of seventh chord (bass mallet is the root of the chord)









Four Mallet Marimba First Pieces - Medium Difficulty Sample Repertoire List

Often, many people stunt their technical and musical development by attempting to play pieces too early. This can cause undue frustration and can lead to burnout. The following list contains suggestions for players just learning how to hold the mallets as well as some more aggressive literature choices for first year players. All of the pieces on this list can be purchased from most major percussion music stores. While this list is certainly not exhaustive, the hope is that it will give younger players options they have not thought about.

First Pieces:

- First Steps for Solo Marimba, by Robert Clayson (collection)
- Five Miniatures for Solo Marimba, by Kyle Peters (collection)
- Image, by Bart Quartier (collection)
- June Bug, by Andrew Smit
- Marimba Miniatures, by Robert Clayson (collection)
- Marimba: Technique Through Music, by Mark Ford (collection)
- The Offering, by Michael Burritt
- Sequential Studies books 1 and 2 by Julia Gaines (collection)
- Simple Song, by Robert Clayson
- Spinning Yarns, by Matthew Weyer (collection)

Easy:

- Dream Sequence 1-3 by Tracy Thomas (individual stand-alone pieces)
- Echoes, by Kevin Bobo
- First Impressions, by Andrew Patzig
- Marshmellow, by David Friedman
- To Reflect is to Learn, by Kit Mills
- Pixel Pop!, by Matt Moore

Medium:

- A Cricket Sang and Set the Sun, by Blake Tyson
- A Pleasing Trip, by Koen Wilmaers
- Four Rotations for Marimba, by Eric Sammut
- Ghost Garden, by Adam Hopper
- Like a Burden too Heavy, by Brian Blume
- Madison's Unicorn, by Brett Dietz

- Monograph IV, by Richard Gipson
- Nine Miniatures and a Fantasy, by Brett Dietz (collection)
- Nocturnal Dance, by Jesse Monkman
- Not Far from Here, by Blake Tyson
- Peach Dance, by Gordon Stout
- Preludes 1-5, by Michael Burritt (collection)
- Restless, by Rich O'mera
- Strive to be Happy, by Ivan Trevino
- Three Preludes, by Ney Rosauro
- Virginia Tate, by Paul Smadbeck

Simple Song For Solo Marimba By Robert Clayson

"Simple Song" was written in 2024 as an offering for the Percussive Arts Society's Keyboard Resource Document. The piece uses mainly single independent and double lateral strokes and is a perfect way to beginner players to start working on music after learning how to hold the mallets and the more basic stroke types. The performer is encouraged to use a medium soft mallet and to use the written stickings as mere suggestions.

To watch a video recording of this piece, please scan the QR code below.



Simple Song

