

A F R E S H A P P R O A C H T O

*Technique & Musicianship with*

# FOUR MALLETS

24 Progressive Solos for Marimba

DAVID SKIDMORE



INCLUDES  
VIDEO LIBRARY WITH  
LESSONS AND  
SOLO PERFORMANCES!

A FRESH APPROACH TO  
**Technique & Musicianship with** **FOUR MALLETS**  
DAVID SKIDMORE

Written by: David Skidmore

Video Lessons & Solo Performances by: David Skidmore

Print & Video Edited by: Mark Wessels

Photography: Austin Ward

Copyright © 2018 by Mark Wessels Publications. All Rights Reserved.  
No part of this book may be reproduced in whole or in part by any electronic or mechanical means, including  
informational store and retrieval systems, without the express written permission of the publisher.



## Dynamics and Phrasing

This etude has specific indications for dynamics throughout, with crescendos and diminuendos indicated under almost every note. Faithfully following the dynamics printed in this etude will take care of 90% of the phrasing. Focus on making the changes in dynamics as smooth as possible, by keeping your hands completely relaxed, and changing your stick heights to produce louder or quieter dynamics.



## Reminders

### Modify the exercises

When Warm Up 1A and 1B start feeling comfortable, take out the rests between the notes.

### Use the exercises

All the exercises in this book are drawn directly from the music in the etudes, so practicing the exercises will help you learn your notes!

### Warm Up 2

The musical notation for Warm Up 2 consists of two systems of piano accompaniment. The first system includes dynamic markings *f*, *mf*, and *p*. The notation features a treble and bass clef with various rhythmic patterns and dynamics.



## Practice Routine

**3 minutes: Warm Up 1A.** Start SLOW. Play at all 3 dynamic levels before boosting the tempo.

**3 minutes: Warm Up 1B.** Remember to stay relaxed!

**5 minutes: Warm Up 2.** Stop in between each repetition. Check in with the metronome, and stay relaxed.

**20 minutes: Etude 2.** Focus on your sticks heights to make the dynamics happen!

ETUDE 2

Zod

David Skidmore

♩ = 112-176

Musical notation for measures 1-5. The piece is in 4/4 time. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment. Dynamics are marked as *mp*, *mf*, and *mp* across the measures.

Musical notation for measures 6-10. The right hand continues with chords, and the left hand with eighth notes. Dynamics are marked as *mf* and *mp*.

Musical notation for measures 11-16. Measures 11-15 feature a first ending bracket. Dynamics are marked as *f* and *mp*.

Musical notation for measures 17-22. Measures 17-18 feature a second ending bracket. Dynamics are marked as *p* and *mp*.

23

*p* *mf* *mp*

28

*f*

33

*mp*

37

*ff*

# TABLE OF CONTENTS

<b>Introduction</b>	Getting the Most Out of the Book, Acknowledgments . . . . .	4
	Practice & Performance Suggestions . . . . .	5
	Phrasing, Dynamics, Sticking . . . . .	7
<b>Holding 4 Mallets</b>	Stevens Grip (Modified Musser Grip) . . . . .	8
	Burton Grip . . . . .	9
	Traditional Grip . . . . .	10
<b>Stroke Types</b>	Descriptions of All Major 4-Mallet Strokes . . . . .	11
<b>Lesson 1</b>	Double Vertical Strokes (Perfect 5th), Shifting, Dynamics, Phrasing . . . . .	12
	Etude #1: Hello Song . . . . .	14
<b>Lesson 2</b>	Double Vertical Strokes, Basic Interval Changes . . . . .	16
	Etude #2: Zed . . . . .	18
<b>Lesson 3</b>	Single Independent Strokes, Melody vs. Accompaniment . . . . .	20
	Etude #3: Tracks . . . . .	22
<b>Lesson 4</b>	Double Vertical Strokes, Dynamic Independence Between Hands, Accents . . . . .	24
	Etude #4: The Oldest Song . . . . .	26
<b>Lesson 5</b>	Double Lateral Strokes, Proper Playing Area, Sticking Indications . . . . .	28
	Etude #5: On the Silver Lake . . . . .	30
<b>Lesson 6</b>	Single Alternating Strokes, Double Laterals: 1234 Sticking, Tenuto . . . . .	32
	Etude #6: The Real Tune . . . . .	35
<b>Lesson 7</b>	Double Laterals: 1243 Stickings, Harmony and Phrasing . . . . .	38
	Etude #7: The View from Underwater . . . . .	40
<b>Lesson 8</b>	Double Laterals: 2134 Sticking, Arpeggiated Chords . . . . .	44
	Etude #8: How it Ends . . . . .	46
<b>Lesson 9</b>	Interval Changes, Mallet Selection, Phrasing with Tenutos and Accents . . . . .	48
	Etude #9: Gravity in Threes . . . . .	50
<b>Lesson 10</b>	Traditional (Alternating) Rolls, Shifting Notes When Rolling, Rubato . . . . .	52
	Etude #10: The Light Before You Wake Up . . . . .	55

<b>Lesson 11</b>	Ostinatos, Independence Between Hands, Mallet Selection . . . . .	58
	Etude #11: Mantra . . . . .	60
<b>Lesson 12</b>	Interval Changes: Both Hands, Double Laterals 1234 Sticking . . . . .	62
	Etude #12: The Space Between Buildings . . . . .	64
<b>Lesson 13</b>	Combining Double Laterals and Single Independents, Phrasing Repeated Notes. . . . .	66
	Etude #13: Your Voice in the Crowd . . . . .	70
<b>Lesson 14</b>	Wide Intervals, Double Laterals: 4321 Sticking, Dominant vs. Weaker Hand . . . . .	72
	Etude #14: The Art of Falling. . . . .	74
<b>Lesson 15</b>	Two Hand Ostinatos, Combining Stroke Types, Intro to One-Handed Rolls . . . . .	78
	Etude #15: Side Eye . . . . .	80
<b>Lesson 16</b>	Triple Lateral Strokes: 1234321 Sticking, Narrow Intervals, Hemiolas . . . . .	82
	Etude #16: Uneven Flow. . . . .	84
<b>Lesson 17</b>	Mixed Meters, Interval Changes: Wide to Narrow, Phrasing with Accents . . . . .	86
	Etude #17: All Edges . . . . .	88
<b>Lesson 18</b>	Shared Hand Ostinato, Combining Single Alternating and Triple Laterals . . . . .	90
	Etude #18: Clock Face . . . . .	92
<b>Lesson 19</b>	Large Leaps Between Notes, Independence. . . . .	96
	Etude #19: Brain Dance . . . . .	98
<b>Lesson 20</b>	Quick Interval Changes, One-Hand Isolated Accents, Slurs and Sub phrases . . . . .	100
	Etude #20: Change is Good . . . . .	102
<b>Lesson 21</b>	Octave Double Vertical Strokes, Body Position . . . . .	104
	Etude #21: Augustus . . . . .	106
<b>Lesson 22</b>	Footwork, Phrasing Repetitions of Material, Offbeat Melodies . . . . .	108
	Etude #22: Pitch and Yaw . . . . .	111
<b>Lesson 23</b>	One-Handed Rolls, Ripple Rolls, Rolling While Playing Articulated Notes. . . . .	114
	Etude #23: Paper Wings . . . . .	118
<b>Lesson 24</b>	Extremely Wide Intervals, Doubling Outer Mallet Notes, Difficult Stickings . . . . .	120
	Etude #24: Everything to Everyone . . . . .	122



A FRESH APPROACH TO  
Technique & Musicianship with

# FOUR MALLETS

DAVID SKIDMORE

## A COMPLETE METHOD FOR LEARNING TO PLAY FOUR MALLETS!

Grammy Award-winning artist and composer David Skidmore introduces each of the fundamental 4-mallet skills step-by-step in 24 progressive lessons. Exercises in each lesson provide not only technical training, but also teach valuable musical phrasing concepts. Each lesson culminates with a short solo that develops the techniques and phrasing concepts from the lesson into a musically meaningful piece. Individual solos or combinations of solos from the book are perfect for performing on recitals, solo contests, or high school and college auditions.

*INCLUDING FREE VIDEO LESSONS AND SOLO PERFORMANCES!*

David Skidmore is a Grammy Award-winning percussionist and composer. As a member of Third Coast Percussion, he performs over 100 concerts each year on tour throughout the United States and abroad. David taught on the percussion faculty at the Peabody Conservatory for 4 years, and was a member of the Pittsburgh New Music Ensemble and Ensemble ACJW. His compositions are performed regularly in concert halls and universities all over the world. David holds a Bachelor of Music degree from Northwestern University, and a Master of Music degree from the Yale School of Music.



photo: Saverio Truglia

ID#FA4M \$29.95



9 780971 478404  
ISBN 978-0-9714784-0-4

**MARK WESSELS PUBLICATIONS**

1271 Crooked Stick Drive  
Prosper, TX 75078

[www.mwpublications.com](http://www.mwpublications.com)