

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

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Lesson 3



Focus On:

- Single independent strokes
- Melody vs. accompaniment



Definitions

Single Independent Strokes: When one mallet in one hand strikes the marimba, and the other mallet in the same hand remains stationary. Turn your wrist to produce this stroke, with a motion similar to turning a doorknob.

Warm Up

Exercises 1A and 1B are all about getting you comfortable with this new stroke type, the single independent stroke. Start slow, and make sure that the mallet that is **not** being used in each hand is remaining as still as possible.

Warm Up 1A

♩ = 80-144

Musical notation for Warm Up 1A, 4/4 time. The piece is divided into four measures by double bar lines. The first measure has a treble clef with notes G4, A4, B4, C5 and a bass clef with a whole rest. Fingerings are 4, 4, 4, 4. The second measure has a treble clef with notes D5, E5, F5, G5 and a bass clef with a whole rest. Fingerings are 3, 3, 3, 3. The third measure has a treble clef with a whole rest and a bass clef with notes G4, A4, B4, C5. Fingerings are 2, 2, 2, 2. The fourth measure has a treble clef with a whole rest and a bass clef with notes D5, E5, F5, G5. Fingerings are 1, 1, 1, 1. Dynamics are *f/mf/p*.

Warm Up 1B

Musical notation for Warm Up 1B, 4/4 time. The piece is divided into four measures by double bar lines. The first measure has a treble clef with notes G4, A4, B4, C5 and a bass clef with a whole rest. Fingerings are 4, 4, 4, 4. The second measure has a treble clef with notes D5, E5, F5, G5 and a bass clef with a whole rest. Fingerings are 3, 3, 3, 3. The third measure has a treble clef with a whole rest and a bass clef with notes G4, A4, B4, C5. Fingerings are 2, 2, 2, 2. The fourth measure has a treble clef with a whole rest and a bass clef with notes D5, E5, F5, G5. Fingerings are 1, 1, 1, 1.



Reminders

Spend more time on your weak hand

Almost all of us are either left-handed or right-handed, and our dominant hand is probably stronger than our other hand. Spend more time practicing with your weak hand! This is a life-long challenge. Even professionals who have played for years still have to spend more time working on their non-dominant hand.

Dynamics: Melody vs. Accompaniment

In this lesson you are asked to make a distinction between the melody taking place in one hand, and the accompaniment taking place in the other hand at the same time. Warm Up 2A and 2B give you an opportunity to try this out. Remember that DYNAMICS = STICK HEIGHTS!

Warm Up 2A

Musical notation for Warm Up 2A. The piece is in 2/4 time. The right hand (treble clef) plays a melody of eighth notes, grouped in pairs and then triplets, with a dynamic marking of *mf*. The left hand (bass clef) plays a steady accompaniment of eighth notes, also in pairs and triplets, with a dynamic marking of *p*. The notation includes repeat signs at the beginning and end of the piece.

Warm Up 2B

Musical notation for Warm Up 2B. The piece is in 2/4 time. The right hand (treble clef) plays a melody of eighth notes, grouped in pairs and then triplets, with a dynamic marking of *mf*. The left hand (bass clef) plays a steady accompaniment of eighth notes, also in pairs and triplets, with a dynamic marking of *mf*. The notation includes repeat signs at the beginning and end of the piece.

Phrasing

Even though the only printed dynamic at the beginning of Etude 4 is *mf*, you should actually play the first eight measures of the etude with the right hand *mf* and the left hand about *p*, similar to the Warm Up exercises above. This is because the music implies that the right hand in the first eight measures is the melody. As you learn this etude, and any piece of music, pay attention to which part of the music you want to hear in the foreground, and be sure to use dynamics (STICK HEIGHTS!) to bring that part out.



Practice Routine

2 minutes: Warm Up 1A

2 minutes: Warm Up 1B

3 minutes: Warm Up 2A

3 minutes: Warm Up 2B

20 minutes: Etude 3

ETUDE 3

Tracks

David Skidmore

♩ = 100-144

mf

3 2 3 2 3 2 3 2 etc.

6

2 3 2 3 2 3 2 3 etc.

11

16

2 4 2 4 2 4 2 4 etc.

21

f

2 3 2 3 2 3 2 3 etc.

26

2 4 2 4 2 4 2 4 2 4 2 4 2 4 1 4 1 4 1 4 1

31

mp

3 1 3 1 3 1 3 1 etc.

36

2 3 2 3 2 3 2 3 etc.

41

46

2 4 2 4 2 4 2 4 etc.

51

2 3 2 3 2 3 2

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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.



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