

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

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Lesson 5



Focus On:

- Double lateral strokes
- Playing area on the marimba bar
- Sticking indications in notation

Warm Up

Your hands will only play the interval of a 4th in this lesson, and you will use double lateral strokes throughout. Use the exercises to get comfortable with the new stroke type and the musical material that you will see in the etude.



Definitions

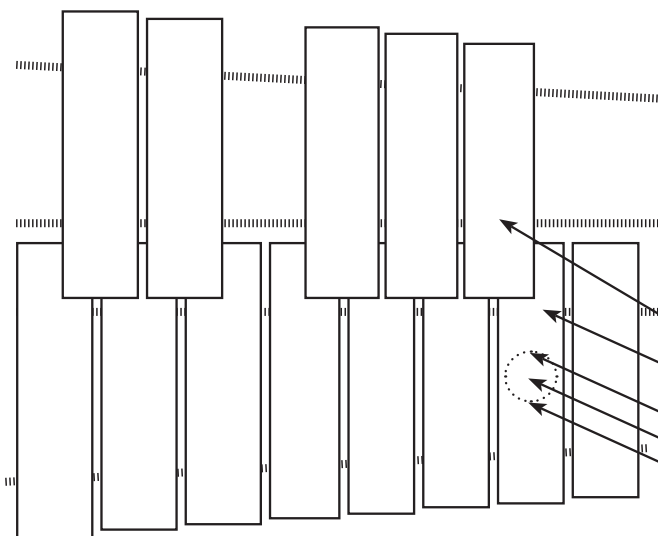
Double Lateral Stroke: When both mallets in one hand strike the instrument in rapid succession. One wrist movement produces two notes.

Nodal Point: The area on the bars of marimba, vibraphone, or other mallet percussion instrument that is the least resonant. This is the area just above the cord.

Warm Up 1

♩ = 100-176

Two staves of musical notation in 2/4 time, key of B-flat major. The first staff features a sequence of chords and double lateral strokes with sticking patterns (1 2, 2 1) and dynamic markings *f*, *mf*, and *p*. The second staff features chords and double lateral strokes with sticking patterns (4 3, 3 4).



Playing Area

It is important to pay attention to where the mallet strikes the bar. Different playing areas on the bar produce different qualities of sound. Ideal playing areas produce a very resonant sound. These include the areas just over the resonator, or just above or below the resonator. The nodal points above the strings produce a very thin sound that you almost never want.

Nodal Point

Ideal Playing Area

Sticking and Notation

This etude also uses a common notation used in keyboard percussion music to indicate sticking. Throughout this etude and the accompanying exercises, any notes with stems up are played by the right hand, and any notes with the stems down are played by the left hand. In certain instances, this method of notation is a more efficient way to indicate stickings than using the stick number under each note.

Warm Up 2

Warm Up 2 is a three-staff musical exercise in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The first staff begins with a repeat sign and includes dynamic markings *f*, *mf*, and *p* under the first few notes. The notation uses stems up for the right hand and stems down for the left hand. The piece consists of a series of eighth-note patterns across the three staves, with the first staff containing a repeat sign and dynamic markings.

Phrasing

The phrasing exercise for this etude demonstrates how subtle changes in how loud or quiet you play each note—within the context of the dynamic forte (*f*)—can really make the music groove that much harder. Start very slow with this exercise, focusing on how loud you want each note to be, then as you gradually increase the tempo, just relax and let the natural nuances of the sticking for this etude help dictate the phrasing.

Phrasing Exercise

The Phrasing Exercise is a single-staff musical exercise in 4/4 time, featuring a key signature of two flats. It begins with a repeat sign and a dynamic marking of *f*. The exercise consists of two phrases, each marked with a slur. The notation uses stems up for the right hand and stems down for the left hand. The first phrase is followed by a rest, and the second phrase is also followed by a rest. The exercise is designed to focus on dynamic control and phrasing within a forte dynamic.

ETUDE 5

On the Silver Lake

David Skidmore

♩ = 112-176

The musical score is written for a single melodic line on a treble clef staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 112-176. The piece consists of five staves of music, each containing a melodic line with a long slur over it and a corresponding bass line of chords. The dynamics are marked as follows: *f* (forte) at the beginning of the first staff, *mf* (mezzo-forte) at the start of the second staff, *f* at the end of the third staff, *mp* (mezzo-piano) at the start of the fourth staff, and *f* at the end of the fifth staff. The fifth staff includes first and second endings, marked with '1.' and '2.' respectively. The piece concludes with a double bar line.

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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.

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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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