

**RUBANK**  
**Elementary**  
**METHOD**

**MARIMBA OR**  
**XYLOPHONE**

**HOWARD M. PETERSON**

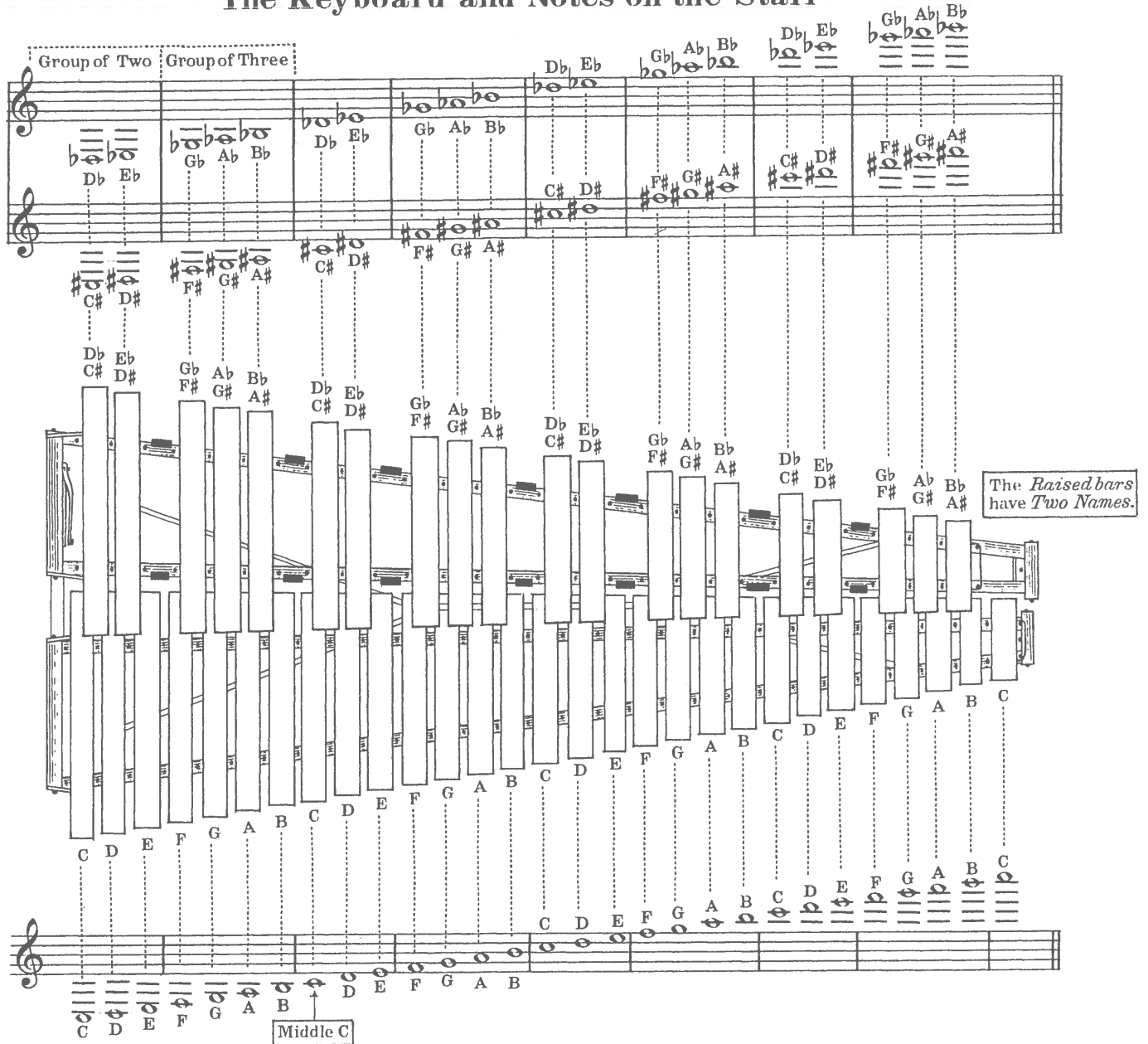
A FUNDAMENTAL COURSE FOR INDIVIDUAL  
OR LIKE-INSTRUMENT CLASS INSTRUCTION

**RUBANK®**

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# Preliminary Explanations

## The Keyboard and Notes on the Staff












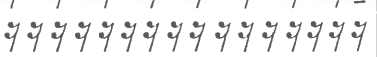
**Fig.1**

The keyboard of a four-octave instrument, C to C.

All bars on the instrument and notes on the staff are named by a letter of the MUSIC ALPHABET: A, B, C, D, E, F, G, (with necessary sharps or flats). Fig.1 shows the relation of the keyboard to the notes on the staff.

### Table of notes and rests

Musical sounds are represented by characters called NOTES. The lines and spaces of the staff indicate the *pitch* and *name* of the tones represented by the notes written upon them. The form of a note determines its *time-value*. RESTS indicate silence of measured duration. For each note there is a corresponding Rest.

ONE Whole Note,		=	ONE Whole Rest,		=
equals two Half Notes,			equals two Half Rests,		
or four Quarter Notes,			or four Quarter Rests,		
or eight Eighth Notes,			or eight Eighth Rests,		
or sixteen Sixteenth Notes,			or sixteen Sixteenth Rests,		

# How to Hold the Hammers



Fig. 2

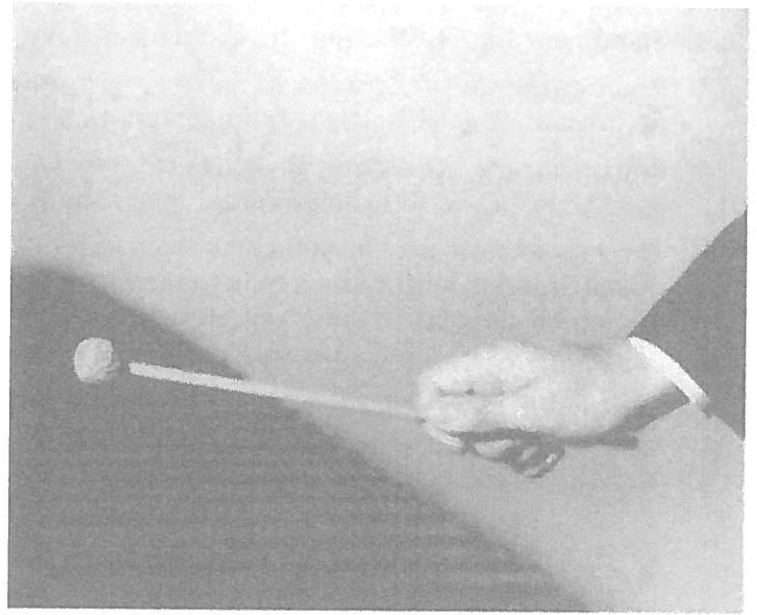


Fig. 3

The hammer is held between the **THUMB** and the **FIRST JOINT OF THE INDEX FINGER**. The power of the **HOLD** must come at this point. The remaining fingers are closed over the hammer, the tips almost touching the palm, but **NOT TOO TIGHTLY**; they give only **GENTLE SUPPORT** to keep the hammer in position.

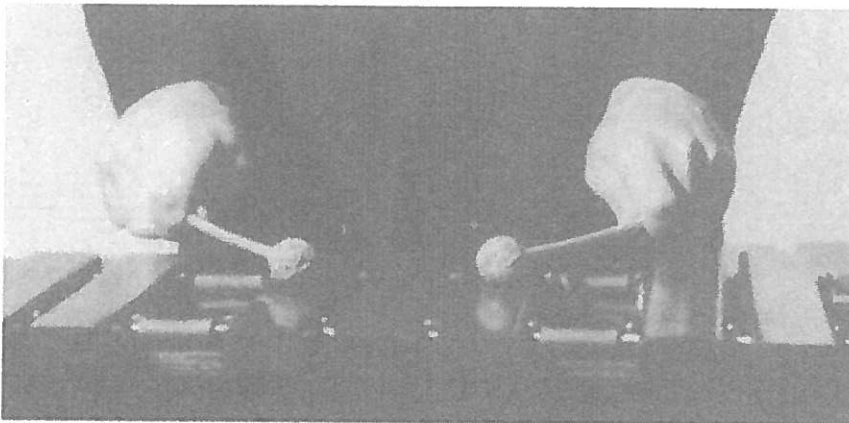



Fig. 4

In playing position (*Fig. 4*), the hands are held quite level, fingers turned well under, thumb held firmly against the hammer, and the hands are **LOW**. The **WRIST** is used in making a stroke. Do not raise the hammers too high.

## The Roll

The **ROLL** consists of a series of **ALTERNATING SINGLE STROKES** of the hammers to sustain a tone, the strokes alternated as *rapidly* and *evenly* as possible. Use the wrists to raise the hammers, do not raise one hammer any higher than the other, and move the hammers straight up and down. The Roll is indicated by lines drawn over or under a note, or across the stem, as: .

## Daily Practice

Practice the Roll on all bars, in chromatic order, beginning with *Middle C bar* up to the *high C bar* two octaves above. Do not count the strokes, start slowly, gradually faster, then as fast as possible with an *even power of stroke*. STOP and relax before starting on the next higher bar.

BAR: C C C C C C C C C C C C C C C C, etc. *Faster and faster.*  
 HAND: L R L R L R L R L R L R L R L R L R, etc. STOP — relax.  
 C# C# C# C# C# C# C# C# C# C# C# C# C# C#, etc. *Faster and faster.*  
 L R L R L R L R L R L R L R L R, etc. STOP — relax.

(Continue up the keyboard in chromatic order to *high C bar*, then come DOWN on each bar to *Middle C bar*.)

## Points to Remember

1. Keep the hands and hammers **LOW**.
2. Stand near the **CENTER** of the instrument, a few inches away from the edge of the bars.
3. Practice the Roll from *slow to fast*, in every practice period, until it has been developed to an automatic process. A good Roll is very important in playing the Xylophone and Marimba.
4. Roll on bars to the *left* of the body center by placing the **RIGHT HAMMER** in *front* of the left; on bars to the *right* of the body center, place the **LEFT HAMMER** in front of the right.
5. The *raised bars* may be struck on the **END** or in the center. Practice the Roll **TWO WAYS** on the raised bars; 1st, both hammers in the *center*; 2nd, one hammer placed in the *center* and the other hammer on the *end*. In the lower row, always strike the bars in the center.
6. Constantly review the **PROPER POSITIONS**.
7. Use the **WRISTS**. There must be a minimum of arm movement up and down. Lift the hammer **QUICKLY** off the bar once the tone has been sounded.
8. Give each note its proper time-value. Count correctly and retain a steady tempo.

### Treble Staff

Treble Clef

**LINES**: E, G, B, D, F

**SPACES**: D, F, A, C, E

**LEGER LINES**: A, C, E

**SPACES**: G, B, D, F

Middle C

### Quarter Notes – Quarter Rests

In  $\frac{4}{4}$  or "Common Time," there are *four counts* to each measure. Each Quarter Note or Quarter Rest receives one count.

1 - 2 - 3 - 4    1 - 2 - 3 - 4    "Bar"    1 - 2 - 3 - 4    Quarter Notes    Quarter Rests    Double Bar

1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

Measure    Measure

In Exercises No. 1, 2 and 3, first play all notes with the *left hand only*; second, all notes with the *right hand only*; third, *play as marked* (L or R). Practice each way several times.

COUNT: 1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

KEY OF C MAJOR

1

C    D    B

L R L R    R L R L    L R L R    R L R L

Double Bar repeat dots

3

1 - 2 - 3 - 4

L R L R    R L R L

(Observe the hammering as marked )

4

1 - 2 - 3 - 4

R L R L    R L R L

5

1 - 2 - 3 - 4    E

L R L R    R L R L

1 1 2 3 4  
L R L R L R

2 1 2 3 4

3 1 2 3 4

4 1 2 3 4 F

5 1 2 3 4  
G  
R L R L R L R

**Whole Notes – Whole Rests**

Sustain each Whole Note with an even ROLL to its full value of *four counts*. Count “1-2-3-4” to each measure. Play slowly and evenly.

6 1 2 3 4 1 2 3 4  
 Whole Note Whole Rest  
 L.....R

7 C D E  
 L.....R

8 (Roll all notes)  
 L.....R  
 R.....L

9 B

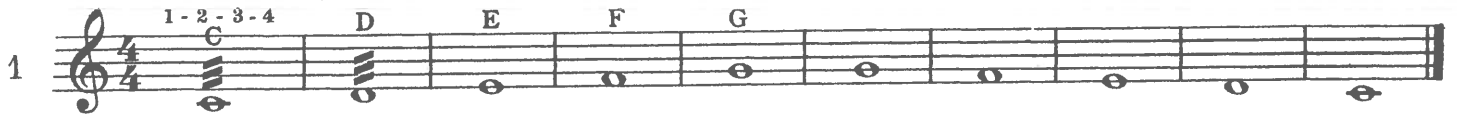
10

11 F

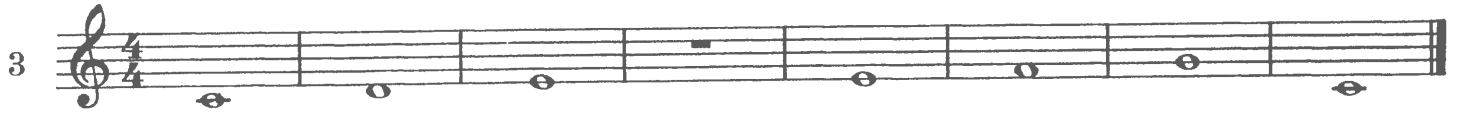
★ At this point, it is recommended that “Music for Marimba, Vol. I,” by Art Jolliff, be introduced as supplementary melodic material.

Whole Notes – Whole Rests (Continued)

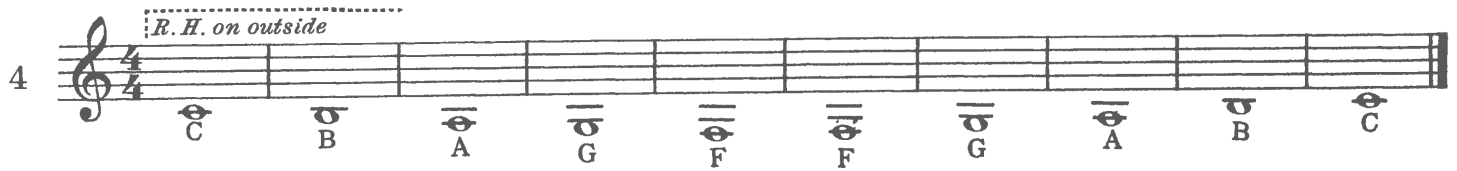
(Roll all notes)

1 

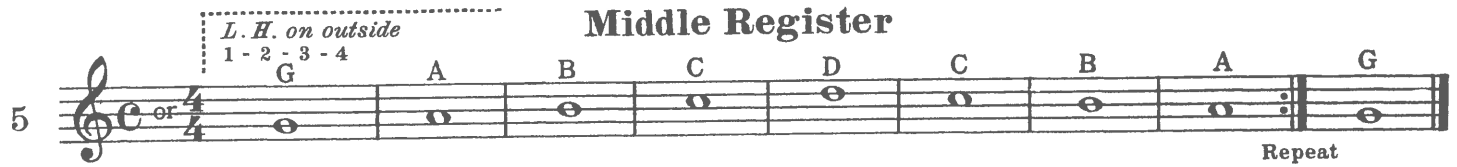
2 

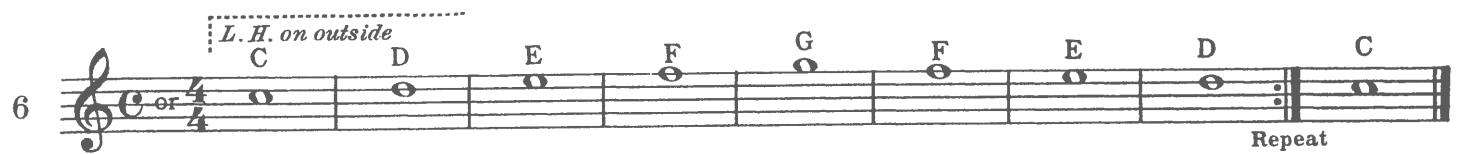
3 

Low Notes

4 

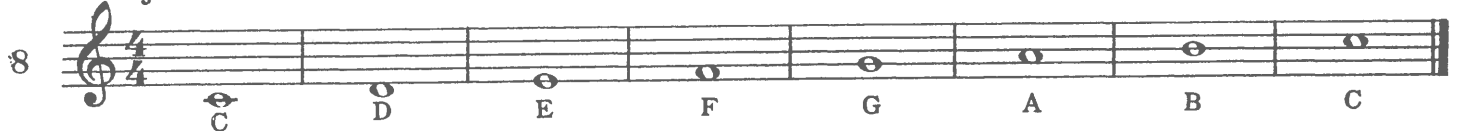
Middle Register

5 

6 

7 

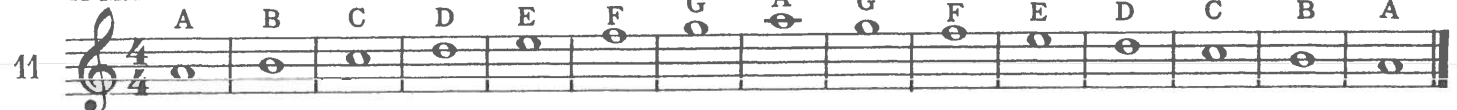
C MAJOR SCALE

8 

9 

10 

A MINOR SCALE

11 

# High Notes

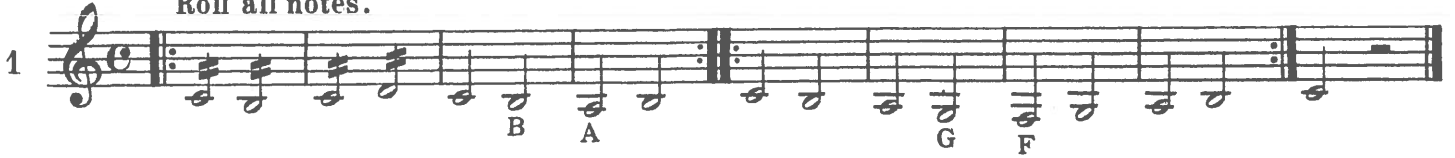
## Half Notes - Half Rests


Repeat each exercise several times. Roll all notes. Each Half Note or Half Rest receives two counts.

Count 1 - 2 - 3 - 4    1 - 2 - 3 - 4

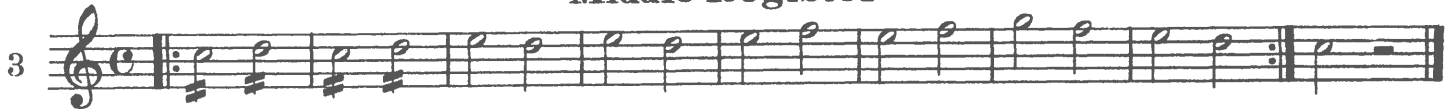
### Low Register

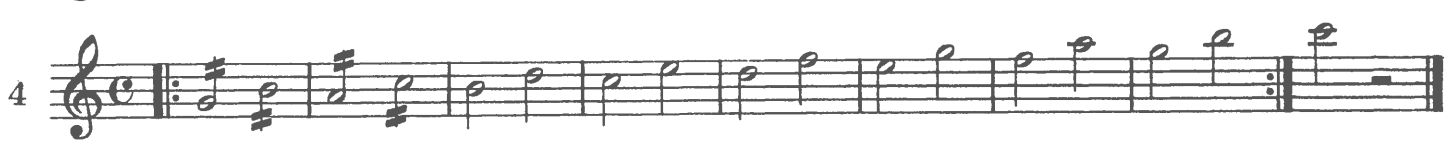
Roll all notes.

1 

2 

### Middle Register

3 

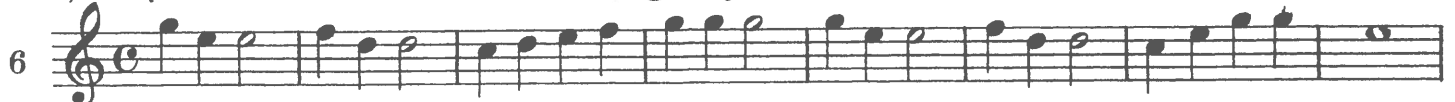
4 


### High Register

5 

When played slowly, roll all notes. When played faster, roll only on the Half and Whole notes.

### Lightly Row

6 



Memorize.  
In Half Notes

### C Major Scale

7 

In Quarter Notes

8 

9 

When played slowly, roll all notes. When played faster, roll only on the Half, and Whole notes.

### Long, Long Ago

10 

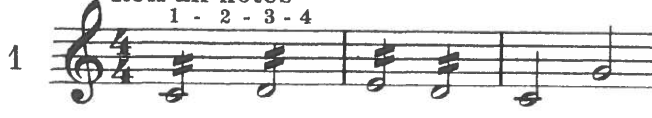


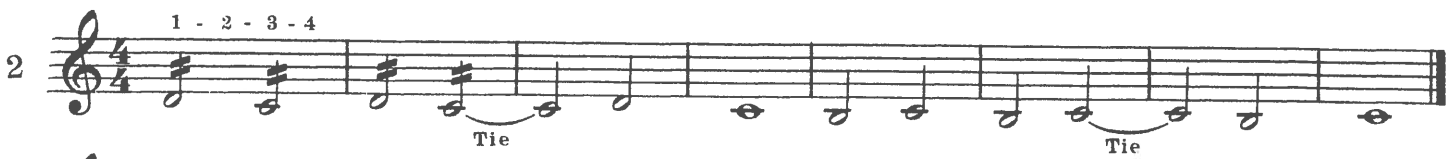





# Whole and Half Notes

Roll all notes


1 

2 

3 


## Wide Jumps


4 

5 

6 

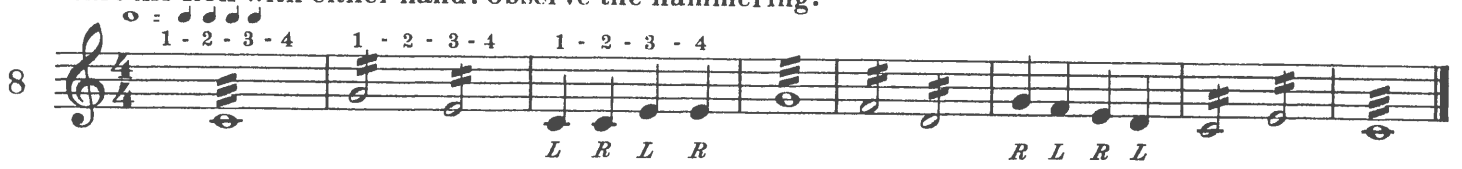
## Melody

7 



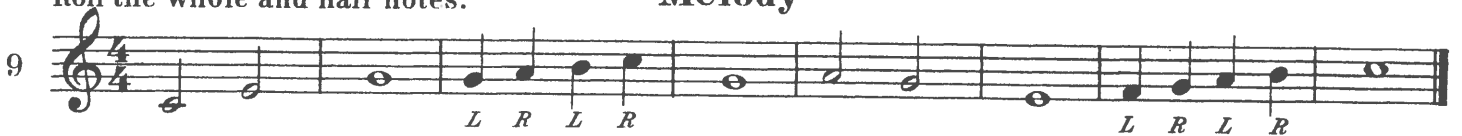
## Whole, Half and Quarter Notes

Start the Roll with either hand. Observe the hammering.

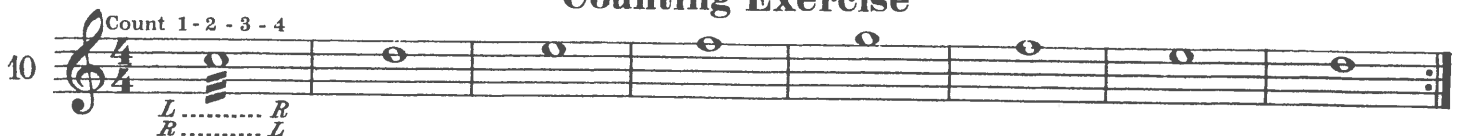
8 

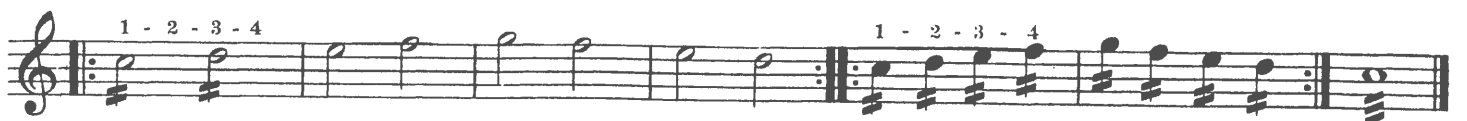
Roll the whole and half notes.

## Melody

9 

## Counting Exercise

10 



### Dotted Half Notes

A dotted Half Note receives *three counts*:  $\dot{\text{d}} = \text{d}$ .

Roll the dotted Half Notes.

1

Dotted Half Note

2

### Melody

4

### Melody

5

### Melody

6

### Melody

7

8

# Eighth Notes – Eighth Rests

Two Eighth Notes or Eighth Rests equal one Quarter Note: ♩ = ♪ ♪

Count 1 and 2 and 3 and 4 and 1 2 3 4 1 and 2 and 3 and 4 and 1 2 3 4

*Eighth Notes*

1 *L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R* *Eighth Rest* *R L R*

2 *L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

Play the following exercises (No. 3 to 9) first with *L.H. alone*; second, *R.H. alone*; then *Hand to Hand* as marked (L or R). Count aloud.

3 1 2 3 4 1 and 2 and 3 and 4 and 1 2 3 4 1 and 2 and 3 and 4

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

4 *Accent* 1 2 3 4 > 1 and 2 and > 3 and 4 and >

*L R L R, etc.*

*R L R L, etc.*

5 1 2 & 3 4 & > > > > >

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

6 > > > > > >

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

7 1 2 3 4 1 & 2 & 3 & 4 &

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

8 1 & 2 & 3 & 4 &

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

9 *L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

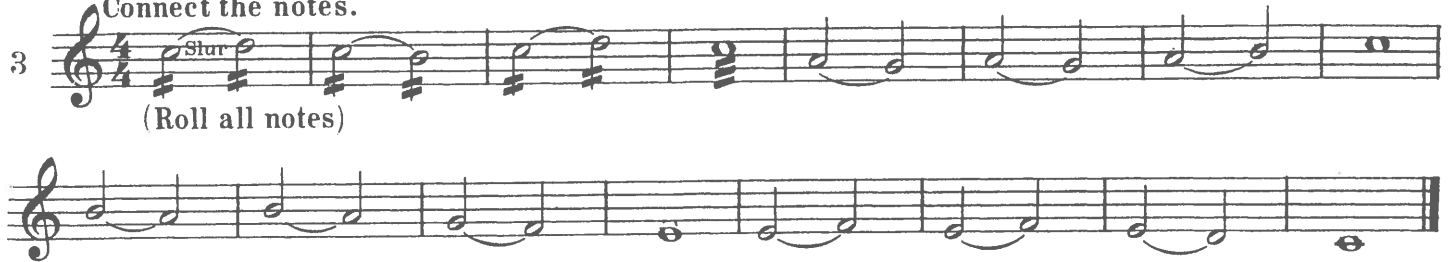
Observe the hammering.

1 

2 

**The Slur**


The Slur affects notes on *different* lines or spaces; the Tie, notes on the same line or space. Connect the notes.


3 

4 

5 

**Staccato and Legato**

6 

7 

**Technical Development and Reading**

First, play all notes with the *Left Hand alone*; second, *Right Hand alone*; third, *roll all notes* \*

8 

9 

\* NOTE: This plan of practice has these purposes: 1st, to develop the ROLL to a high degree; 2nd, to develop a LEGATO STYLE of playing; 3rd, to develop either hand, and 4th, for the development of SIGHT READING.

## Technical Development and Reading (continued)

1 2 3 4

5 *L.H. on outside* *R.H. on outside*

6

7

8

9

10

11

12

Detailed description of the musical score: The score consists of 12 staves of music in 4/4 time. Staves 1-4 are numbered 1, 2, 3, and 4 respectively. Staff 1 has a '1 2 3 4' above the first measure. Staves 5-12 are numbered 5 through 12. Staff 5 has a dotted line above it with the text '*L.H. on outside*' and '*R.H. on outside*' separated by a vertical line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in treble clef.

Technical Development and Reading (continued)

First, play all notes with the *L.H. alone*; second, *R.H. alone*; third, *Roll all Quarter Notes* and strike the *Eighth Notes* with the hammer as indicated (L or R).

1

2

3

4

Introducing Double Notes

5

6

7

8

9

10

Middle Register

11

12

Low Register

1-2-3-4

1

2

3

4

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & etc.

*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

5

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

6

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

7

*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

8

9

*R L R L R L R L L R L R L R L R L R L R L R L R L R L R L R*

10

11

12

13

14

### Middle Register

1 

2 

3 

4   
*L R L R L R L R L R L R L R R L R L R L R L R L R L R L R L R L*

5   
*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

6   
*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

7   
*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

8   
*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

### Low Register

9   
*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

10   
*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

11   
*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

12   
*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

13   
*R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

14   
*L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

15   
*R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*



### Three-Four Time ("Waltz Time")

Count 1 - 2 - 3

1 *L R L R L R L R L R L R L R L R*

3 *L R*

5 *L R L R L R L R L R L R L R L R*

7 *L R L R L R L R L R*

### Melody

8 *R*

### Exercises in Three-Four Time

NOTE: First, *L.H. alone*; second, *R.H. alone*; third, *roll* all notes except eighth notes which are struck with the designated hammer (L-R).

9 *1 - 2 - 3*

10 *L R L R L R L R L R L R L R L R*

11 *R L R L R L L R L R R L*

12 *R L R L R L R L R L R L R L R L R L R L R L*

13 *RLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRL*

14 *RLRL RLRL RLRLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL*

**Accidentals:**  
 Flat Sharp Natural

# Good Night Ladies

1 *L R R R L L*

Roll all notes.

Waltz

2

Roll all notes.

Waltz

3

Strike together Roll

Waltz

4

## Dotted Quarter Notes (♩. = ♩)

5 *L L R L R R L R R R L R*

6 *L L R L R R L R R R L R*

7 *L L R L R R L R R R L R*

Roll the Dotted Quarter Notes.

8

9

10

11

# Come, All Ye Faithful

(Adeste Fideles)

Traditional

**Grandioso**  
Roll all notes

1

Memorize.  
G MAJOR SCALE

Key of G Major

G MAJOR CHORD - Broken chord

2

*L R L R L R L R L R L R L L*      *Do Mi Sol Do*

Roll all notes

Two-Four Time

4

Count 1-2      *F#*      *F#*      *F#*      *F#*

Roll all notes

5

1-2      *F#*      *F#*      *F#*

Slur      Tie

6

1 2 & 3 & 4 &

*L R L R L R L R L R L R L R L*      *R L L R L R L R L R L R L*

7

*R L R L R L R*      *L R L R L R L R L R L R L R L R L R L R L R L R L R L R*

## America

8

9

Introducing Accidentals

9

*L R L R L R L L R L R L L L R L R L*

10

*A# (A#)*      *C# (C#)*      *G# (G#)*

*L R L R*      *L R L R*      *L R L R*      *L R L R*      *L R*

# Key of F Major

Memorize

F MAJOR SCALE

1 **F MAJOR CHORD**

3 **Roll all notes**

4 **Roll all notes**

5 **Melody** **Roll all notes**

6 **Melody**

7 **Abide With Me** **Wm. H. Monk**  
**Roll all notes**  
*mp* (Medium soft)

8 **The First Noel** **Traditional**  
**Moderato**  
3 & 1 2 & 3 &  
*mp*

ALWAYS GLANCE AT THE KEY SIGNATURE BEFORE PLAYING ANY EXERCISE

# Blue Bells of Scotland

Scotch Folk Song

1 *Andante moderato*

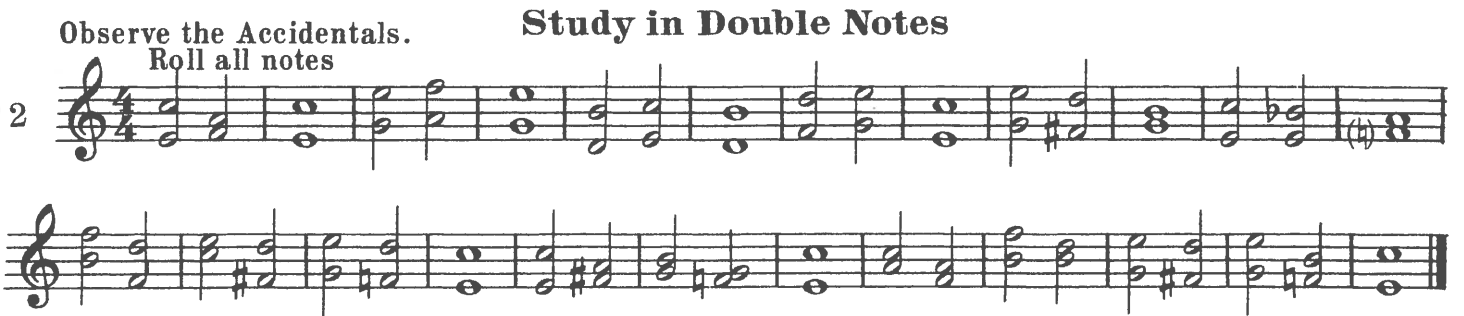
*mf*

*L R*



2 **Study in Double Notes**

Observe the Accidentals.  
Roll all notes



3 **Waltz**

Roll all notes



4 **Key of B♭ Major**

Memorize.  
B♭ MAJOR SCALE

B♭ MAJOR CHORD

5

6

7

8



### Melody in Bb

1

Musical notation for 'Melody in Bb' in B-flat major, 4/4 time. It consists of three staves of music. The first staff begins with a dynamic marking of *R* (ritardando). The melody is written in treble clef.

### Old Hundred

2

Moderato  
Roll all notes.

*mf* (Medium loud)

Hold

Hold

Musical notation for 'Old Hundred' in B-flat major, 2/4 time. It consists of two staves of music. The first staff includes the tempo marking 'Moderato' and the instruction 'Roll all notes.' with a dynamic marking of *mf* (Medium loud). There are two 'Hold' markings above notes in the first staff.

### How Can I Leave Thee

Cramer

3

Andante  
Roll all notes.

*p* (Soft)

(Soft      louder      Soft)

(Soft to louder)

*mf* (Medium loud)

*pp* (Very Soft)

*p*

*f* (Loud)

Musical notation for 'How Can I Leave Thee' in B-flat major, 3/4 time. It consists of two staves of music. The first staff includes the tempo marking 'Andante' and the instruction 'Roll all notes.' with a dynamic marking of *p* (Soft). There are dynamic markings for *p* (Soft), *f* (Loud), and *mf* (Medium loud) with slurs and hairpins. The second staff begins with a dynamic marking of *pp* (Very Soft).

### Silent Night, Holy Night

Franz Gruber

4

Roll all notes. Observe  $\ll \gg$  throughout.

Andante

*p*

Musical notation for 'Silent Night, Holy Night' in B-flat major, 3/4 time. It consists of three staves of music. The first staff includes the instruction 'Roll all notes. Observe  $\ll \gg$  throughout.' and the tempo marking 'Andante' with a dynamic marking of *p*.

# Key of E $\flat$ Major

Memorize.

## E $\flat$ MAJOR SCALE

1 **E $\flat$  MAJOR CHORD**

*L R L R L R L R L R L R L*

Roll all notes.

3 *E $\flat$  A $\flat$  B $\flat$  E $\flat$*

4

4 *L R L R L L L L L L L.....R*

5 *R L R L R R R R R R R R*

6 *R L R L R R R*

7 *L R L R*

8

## Auld Lang Syne

Scotch Folk Song

7 *Moderato* *f (Loud)* *R L L L*

8 *L L L L*

9 *L L L R L L*

# Key of D Major

Memorize.  
D MAJOR SCALE

1 **D MAJOR CHORD**

3 **CHORD STUDY**

5 **Broken chords**

6 **R L R L R R R R R R**

**R R R R R R**

## Melody

7 **Roll all notes.**

## America, the Beautiful

Grandioso

Samuel A. Ward

8 **mf L L L**

**L R L**

**L L**



# Key of A Major

Memorize.  
A MAJOR SCALE

1 A MAJOR CHORD

3 SCALE PATTERN CHORD STUDY

5 R L R L R L R L

6 R L R L

7 L R R R R R R R L R L R L R L R R R

## Flow Gently, Sweet Afton

8 Roll all notes.

Hold

Hold

Hold

## Melody

9 Do not roll - strike together Roll L R L R

L L R R L R

# Alla Breve ("Cut Time")

Roll all notes.

Count 1 - 2 (Give *two counts* to each measure.)

1

Roll all notes.

1 - 2

2

3

Key of F

1 - 2 &

4

5

Key of G

1-2 &

6

7

Key of Bb

1 - 2 &

8

Key of D

1-2 1 & 2 &

9

10

11

12

### Six-Eight Time

First, count *six* to a measure. Accent counts 1 and 4. Second, count *two* to a measure; the first beat falls on count "1," the second beat on count "4," like this: 1-2-3-4-5-6  
1 - 2

1

2

Key of Eb

3

Key of D

5

Key of Bb

6

Key of F

Melody

# Exercises in Tied Notes

1 *Hold to full count*  
1-2-3-4 1-2-3-4

2 1 - 2 &

3 1 2 3 & 4 & 1-2-3-4  
L R L

4 1-2 1-2

one and  
1 E-an-E

## Sixteenth Notes

5 1 E an E 2 E an E 6 1 & 2 & 1 E an E 2 E an E  
R L R L R L R L R R R R L R L R R R

7 1 - 2 1 & 2 E an E 8  
R L R L R L R L L R L L L L L L

9 R L R L R L

10

## Roll the Half Notes

11

12 1 E an E 2 E an E  
R R 16th Rest R R R R

1 E an E 2 E an E

L L L L L L L L

L R L R L L L L L L L....R

Melody

L L L L R R R R L L L L R R L L

Dotted Eighth Notes

1 E 2 E

5

L R L R L R L R L

7

# Exercises in Sixteenth Notes

one	and	one	and
1 -	an - E	1 -	E - an

1 (Optional hammering)

2 F# Roll Roll

3

4

5

6

7 1 E an E 2 E an E

8 1 E an E 2 E an E

9

10

11 Bb Bb

The musical score consists of 11 numbered exercises in 2/4 time. Exercise 1 is a continuous sixteenth-note pattern with an optional hammering instruction. Exercises 2 through 5 are sixteenth-note patterns with repeat signs and trill-like flourishes. Exercise 6 is a continuous sixteenth-note pattern. Exercises 7 through 11 are sixteenth-note patterns with repeat signs and trill-like flourishes, with specific fingering and articulation instructions. Exercises 2, 7, 8, and 11 include a key signature change to one sharp (F#) and one flat (Bb) respectively.

# Exercises in 6/8 Time

Count 1 - 2 & 3 - 4 - 5 - 6

1

1 - 2 E 3 - 4 - 5 - 6

2

1 - 2 & 3 & 4 - 5 - 6

3

## Melody

4

Key of A

5

6

7

### Sweet and Low

J. Barnby

Roll all notes  
Larghetto

1

*p* (Soft)

This musical score is for the piece 'Sweet and Low' by J. Barnby. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Larghetto'. The score consists of three staves of music. The first staff begins with a dynamic marking of *p* (Soft). The music features a mix of eighth and sixteenth notes, with some longer note values and rests. The piece concludes with a final cadence.

### Believe Me, If All Those Endearing Young Charms

Moore

Moderato

2

*mf* (Medium loud)

This musical score is for the piece 'Believe Me, If All Those Endearing Young Charms' by Moore. It is written for a single melodic line in treble clef, with a key signature of one flat (Bb) and a 6/8 time signature. The tempo is marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* (Medium loud). The music is characterized by a steady eighth-note rhythm. The piece ends with a final cadence.

### Love's Old Sweet Song

Roll all notes

3

**REFRAIN**

This musical score is for the piece 'Love's Old Sweet Song'. It is written for a single melodic line in treble clef, with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Roll all notes'. The score consists of four staves of music. The first two staves are the main body of the piece, and the third and fourth staves are labeled 'REFRAIN'. The music features a mix of eighth and sixteenth notes, with some longer note values and rests. The piece concludes with a final cadence.

### Duke Street

Roll all notes  
Moderato

4

Hold

This musical score is for the piece 'Duke Street'. It is written for a single melodic line in treble clef, with a key signature of one flat (Bb) and a common time (C) signature. The tempo is marked 'Moderato'. The score consists of two staves of music. The first staff begins with a dynamic marking of *p* (Soft). The music features a mix of eighth and sixteenth notes, with some longer note values and rests. The piece concludes with a final cadence.



## Chromatic Scale

Memorize.

(Ascending order)

1

C C# D D# E F F# G G# A A# B C

Roll all notes.

Detailed description: A treble clef staff in 4/4 time showing the first four measures of an ascending chromatic scale. Notes are quarter notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. The notes are grouped in pairs: (C, C#), (D, D#), (E, F), (F#, G), (G#, A), (A#, B), (C, C#). Each pair is rolled, indicated by a downward-pointing slash and the text "Roll all notes." below the staff.

Memorize.

(Descending order)

2

C B Bb A Ab G Gb F E Eb D Db C

Detailed description: A treble clef staff in 4/4 time showing the first four measures of a descending chromatic scale. Notes are quarter notes: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C. The notes are grouped in pairs: (C, B), (B, Bb), (A, Ab), (G, Gb), (F, E), (Eb, D), (C, Db), (C, B). Each pair is rolled, indicated by a downward-pointing slash.

Be able to name any tone in the Chromatic Scale.

Roll all notes.

3

Detailed description: A treble clef staff in 4/4 time showing the chromatic scale with fingerings. Notes are quarter notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. Fingerings are indicated by numbers 1-4 below the notes. Pairs of notes are rolled, indicated by downward slashes.

Observe alternating hammering throughout.

4

R L R L R L R L R L R L R L R R R

Detailed description: A treble clef staff in 4/4 time showing the chromatic scale with alternating hammering. Notes are quarter notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. Hammering is indicated by a greater-than sign (>) above the notes. Fingering letters (R for right hand, L for left hand) are written below the notes: R L R L R L R L R L R L R L R R R.

Hammer both ways (all L.H.; then all R.H.)

1-2-3-4

5

L L L L L R R R R R

Detailed description: A treble clef staff in 4/4 time showing hammering both ways for the first four measures. Notes are quarter notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. Each note has a greater-than sign (>) above it. Fingering letters (L for left hand, R for right hand) are written below: L L L L L R R R R R.

Detailed description: A treble clef staff in 4/4 time showing hammering both ways for measures 5-8. Notes are quarter notes: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C. Each note has a greater-than sign (>) above it.

Detailed description: A treble clef staff in 4/4 time showing hammering both ways for measures 9-12. Notes are quarter notes: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C. Each note has a greater-than sign (>) above it.

Hammer both ways (all L.H.; then all R.H.)

1-2-3

6

L L L L R R R R R

Detailed description: A treble clef staff in 3/4 time showing hammering both ways for the first four measures. Notes are quarter notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. Each note has a greater-than sign (>) above it. Fingering letters (L for left hand, R for right hand) are written below: L L L L R R R R R.

Detailed description: A treble clef staff in 3/4 time showing hammering both ways for measures 5-8. Notes are quarter notes: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C. Each note has a greater-than sign (>) above it.

Detailed description: A treble clef staff in 3/4 time showing hammering both ways for measures 9-12. Notes are quarter notes: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C. Each note has a greater-than sign (>) above it.

Hammer both ways (all L.H.; then all R.H.)

1-2

7

L L L L R R R R R

Detailed description: A treble clef staff in 2/4 time showing hammering both ways for the first four measures. Notes are quarter notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. Each note has a greater-than sign (>) above it. Fingering letters (L for left hand, R for right hand) are written below: L L L L R R R R R.

Detailed description: A treble clef staff in 2/4 time showing hammering both ways for measures 5-8. Notes are quarter notes: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C. Each note has a greater-than sign (>) above it.

STRIKE THE RAISED BARS ON THE ENDS

Chromatic Scale (continued)

Play *smoothly and evenly*.

Play *Hand to Hand* throughout (L,R,L,R, etc. or R,L,R,L, etc.)

One octave range.

1

L R L R L R L R L  
R L R L R L R L R

Two octave range.

2

L R L R L R L R L  
R L R L R L R L R

Syncopation

3

1 - 2 - 3 - 4

L L R L R L R L

4

L L R L

R L R L R L R L R L R L

5

L R L R L R L R L R

6

1 - 2

R R R R

R R R R

Melody

7

L R L R L R L R L R L R L R L R L R

L R L R L R L R L R L R L R L

# Triplets

8th note triplet

Count 1 an E 2 an E 3 an E 4 an E

1

2

3

4

## Dotted Eighth Notes and Triplets

5

6

## Melody

7

## Melody

8

9

## Rests – Tied Notes

Count 1-2-3-4 1-2-3-4

1 *L.....R*

3 1-2 1-2 4 1 & 2 & 1 & 2 & *L R L R R L..R L R L R R LR LR L R*

5 1 E an E 2 E an E 1 E an E 2 E an E *L R L R L R L R L R L L L*

6 1-2-3-4 7

8 1 & 2 & 3 & 4 &

9 1 E an E 2 E an E 3 E an E 4 *L R L R L R L..R L R L R L R L..R*

10 *RLRLRLRL RLRLRLR*

11 *LRLRLRLR R*

*f* "loud"  
*p* "soft"  
Swell marks

## Tone – Expression

12 soft - loud - soft. soft - loud - soft. soft - loud - soft. soft - loud - soft.

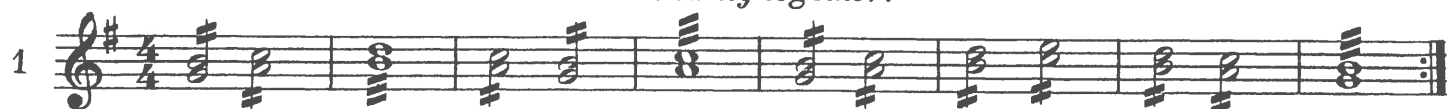
13 Roll all notes. *p f p f p*

14 *f p f f p f f p f f p f*  
loud - soft - loud. loud - soft - loud. loud - soft - loud. loud - soft - loud.

# Double Notes

## Thirds

The double notes not rolled must be struck *exactly together*.



## Varied Intervals



## Sixths



1

Wrist and Stroke Development

2

Accent Staccato Accent

Play fast and evenly.

3

Stacc. Accent

4

5

Strike double notes exactly together.

6

Accent

Moderato

Minuet - "Don Juan"

W. A. Mozart

7

# My Maryland

Maestoso

1

Musical notation for the first piece, 'My Maryland'. It consists of three staves of music in treble clef, key of D major, and 3/4 time. The first staff begins with a dynamic marking of *f*. The music features a steady, rhythmic melody with dotted rhythms and eighth notes.

Allegretto

## Gavotte

Gossec

2

Musical notation for the second piece, 'Gavotte' by Gossec. It consists of three staves of music in treble clef, key of D major, and 3/4 time. The first staff begins with a dynamic marking of *p*. The music is characterized by a light, bouncy melody with many eighth and sixteenth notes. The second staff includes a repeat sign and a dynamic marking of *p*. The third staff includes dynamic markings of *mf* and *f*.

## Come Back to Erin

C. Barnard

Moderato

3

Musical notation for the third piece, 'Come Back to Erin' by C. Barnard. It consists of five staves of music in treble clef, key of D major, and 3/4 time. The first staff begins with a dynamic marking of *f*. The music features a steady, rhythmic melody with dotted rhythms and eighth notes.

# Broken Thirds

1

*L R L R L L L L L L L*

2

*L R L R L L L L L L L L L L*

## Study

3

*R L R L R R R R R R R R*

## Roll Exercises - Wide Jumps

Roll all notes. Do not strike any bars in between each jump.

3

*R.H. leads*  
*L.H. leads*

Favor a short roll on each Quarter Note.

4

## Practice Routine :

1. L.H. alone.
2. R.H. alone.
3. Both hands as marked (L or R).

## Line Etudes

5

*R L R L R L R L R L R L R L R L R L R L*

6

*L R L R L R L R L R L R L R L R L R L R L*

7

*L R L R L R L L R L R L R L R L R L R L R L*

8

*R L R R L R L R L R L R L R L R R L R L R L R L*

9

*(Optional hammering.)*

10



1 (Optional hammering)

2

3

Space Etudes

4 (Optional hammering)

5

6

7

8

9

10

11

12   
*R L R L R L R L R L R L R L R L R L R L R*

# Holy, Holy, Holy

John B. Dykes

1 **Key of D** *Roll all notes.*

2 **Key of F** *Marcia* **Onward, Christian Soldiers** *mf* A. S. Sullivan

3 *Moderato* **Lead, Kindly Light** John B. Dykes

4 *Maestoso* **Rock of Ages** Thos. Hastings

5 *Moderato* **There is a Green Hill Far Away** Geo. C. Stebbins

### In the Gloaming – Duet

Roll all notes.

Musical score for 'In the Gloaming' Duet. It consists of four systems of two staves each, labeled I and II. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The notation includes various note values, rests, and accidentals. The first system includes a first ending bracket with two endings. The second system has a sharp sign in the second measure of the lower staff. The third system has a sharp sign in the eighth measure of the lower staff. The fourth system has a sharp sign in the second measure of the lower staff.

### Annie Laurie – Duet

Roll all notes.

Musical score for 'Annie Laurie' Duet. It consists of three systems of two staves each, labeled I and II. The key signature has one sharp (F#), and the time signature is common time (C). The notation is primarily chordal, with many notes beamed together. The first system has a sharp sign in the second measure of the lower staff. The second system has a sharp sign in the second measure of the lower staff. The third system has a sharp sign in the second measure of the lower staff.

## All Through the Night – Duet

(Roll all notes.)

I

II

## Old Song – Ensemble

(Roll all notes.)

I

II

III

IV

NOTE: These arrangements for Ensemble may be used for two, three or four part playing.

# Old Black Joe – Ensemble

Roll all notes.

I

II

III

IV

The first system of the musical score consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one sharp (F#). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and beams connecting notes. The first staff (I) features a melodic line with some slurs. The second staff (II) has a similar melodic line. The third staff (III) contains a more rhythmic accompaniment. The fourth staff (IV) provides a bass line with a steady eighth-note pattern.

The second system of the musical score continues the four-staff arrangement. It maintains the same key signature and time signature. The notation is consistent with the first system, showing the progression of the ensemble's parts through several measures. The first staff (I) continues its melodic line, while the other staves provide harmonic support.

The third system of the musical score concludes the piece. It features the same four-staff structure. The final measures show the resolution of the melodic lines in the first three staves, with the fourth staff (IV) ending on a final chord. The notation includes fermatas over the final notes of the first three staves.

# Swanee River - Ensemble

(Roll all notes.)

The first system of the musical score consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The first staff (I) has a melodic line with some grace notes. The second staff (II) follows a similar pattern. The third staff (III) has a more rhythmic, eighth-note pattern. The fourth staff (IV) provides a bass line with longer note values.

The second system of the musical score continues the four-staff arrangement. The notation is consistent with the first system, featuring a mix of note values and rhythmic patterns across the four parts. The first staff (I) continues its melodic line, while the other staves maintain their respective rhythmic and harmonic roles.

The third system of the musical score concludes the piece. It features the same four-staff structure. The notation includes a variety of note values and rests, leading to a final cadence. The first staff (I) has a prominent melodic line that ends with a long note. The other staves provide harmonic support and rhythmic accompaniment.

# Drink to Me Only With Thine Eyes – Ensemble

(Roll all notes.)

The first system of the musical score consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a single melodic line for each part, featuring eighth and sixteenth notes with various rests and phrasing. The first staff (I) starts with a quarter rest followed by eighth notes. The second staff (II) has a quarter rest followed by eighth notes, with a sharp sign above the second measure. The third staff (III) has a quarter rest followed by eighth notes. The fourth staff (IV) has a quarter rest followed by eighth notes. The system concludes with a final measure containing a quarter rest.

The second system of the musical score continues the four-part ensemble. It consists of four staves, each with a treble clef, a key signature of two sharps, and a 6/8 time signature. The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes and a fermata over the final note of the first staff in the system. The phrasing is consistent with the first system, maintaining the ensemble's texture.

The third system of the musical score is the final system on this page. It consists of four staves, each with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music concludes with a final measure where each of the four parts has a half note with a fermata, indicating the end of the piece. The notation includes various rhythmic values and phrasing consistent with the previous systems.

# Major Scales - Chords

Memorize all scales and chords.

## Sharp Keys

### C MAJOR SCALE

1

C MAJOR CHORD  
Chord Broken Chord

### G MAJOR SCALE

2

G MAJOR CHORD

### D MAJOR SCALE

3

D MAJOR CHORD

### A MAJOR SCALE

4

A MAJOR CHORD

### E MAJOR SCALE

5

E MAJOR CHORD

### B MAJOR SCALE

6

B MAJOR CHORD

### F MAJOR SCALE

7

F MAJOR CHORD

## Flat Keys

### B $\flat$ MAJOR SCALE

8

B $\flat$  MAJOR CHORD

### E $\flat$ MAJOR SCALE

9

E $\flat$  MAJOR CHORD

### A $\flat$ MAJOR SCALE

10

A $\flat$  MAJOR CHORD

### D $\flat$ MAJOR SCALE

11

D $\flat$  MAJOR CHORD

### G $\flat$ MAJOR SCALE

12

G $\flat$  MAJOR CHORD