

Keyboard Guidelines

Approach

When approaching a mallet instrument, make sure the instrument is at the appropriate height before setting your hands. The top of the keys should be at the same height as your waist or belt. Your feet should be shoulder-width apart and at an appropriate distance from the keyboard (one foot should be slightly in front of the other so you can move back and forth between manuals). This distance is determined by the length of your arm in relation to the type/size of the instrument. When you put your mallets in the center of the bar on the natural keys, your forearm should be slightly below level creating an angle greater than 90 degrees at the elbow. If your forearm is completely level then you need to lower the instrument.

When playing vibraphone, the right foot will be on the pedal and the left will be comfortably behind the pedal. The balance point will be between the heel of the right foot and the ball of the left foot. When playing in the highest register it is suggested that the left foot go behind the right, to make sure the keys are played in the correct playing zone.

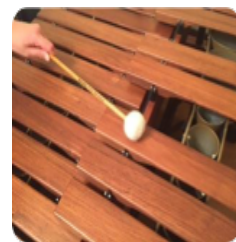
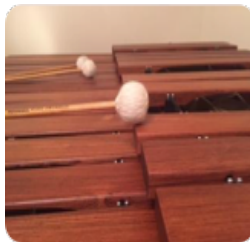


Playing Zones

The correct playing zones for keyboards are in the center of the bar directly over the resonators. For the accidentals it is best to aim for the top of the resonator tube to ensure that you play directly in the center of the bar. When playing on the edges of the marimba (not applicable to vibes, xylo, or bells) you must make sure you are not playing on the very edge of the key, so that you can produce a good full sound. **Do Not Play On The NODES!**

YES!

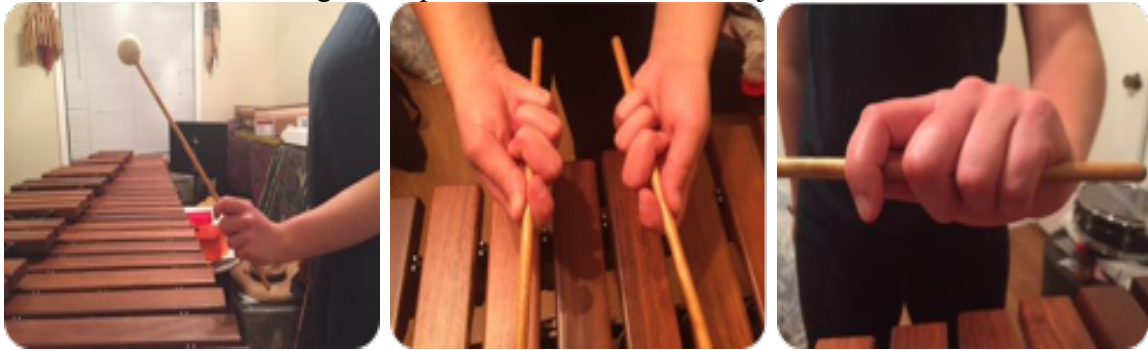
NO!!! ☹



Two-Mallet Technique

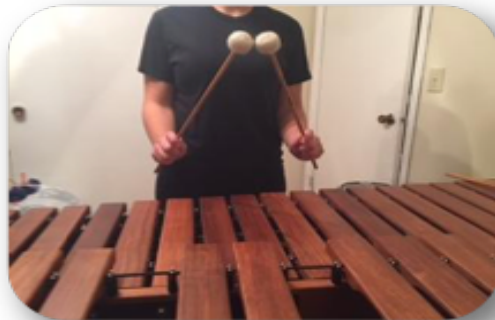
Grip

At CHS we use the “rear fulcrum” 2-mallet grip. You hold the mallet by the middle, ring, and pinky fingers with around 1½ inches from the back of the hand to the end of the mallet shaft. The thumb and index finger then wrap around the mallet (as seen in figure 2). These two fingers should not place any pressure on the mallet. The hand should not be flat but turned inwards at a slight angle (45 degrees). The wrist and arms should form a natural angle that puts no stress on the wrist joint.



Stroke

From the set position of about a half-inch above the bar, the stroke begins with the head of the mallet and then is continued through the wrist and arm in a fluid motion. The mallet should come directly up and not away or towards the body or move from side to side. At a moderate tempo the stroke will be mostly wrist and less arm. As the tempo increases the stroke will become all wrist, however as the tempo decreases you will incorporate arm to connect the strokes. The speed of the mallet coming down to make contact with the board should never change, but the speed of the rebound stroke will be determined by how fast or slow you are playing. When playing slow connected strokes the mallet should feel like there is a rubber band attached to the keys. So, when you move the mallet up it will be as if you are trying to stretch the rubber band. When you initiate the downward motion, the mallet will shoot downward, as if you gave in to the pull.



Four-Mallet Technique

Grip

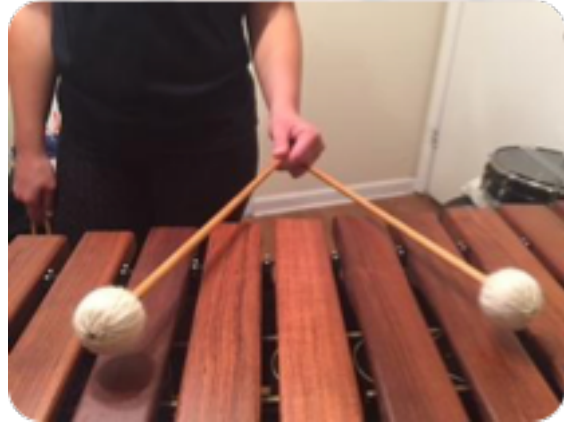
At CHS we use the Steven's technique when playing four mallets. When beginning to learn Steven's technique we highly recommend purchasing "Method of Movement" by Leigh Howard Stevens. This method book has everything you could possibly need to fully understand the grip and different ways you can approach the instrument. This packet will go through the basics of setting the grip and striking the instrument with some of the different techniques that will be used at Central High School.

1. Turn your hand sideways in a "Handshaking" position.
2. For the inside mallet, put the "butt" of the mallet in the center of the palm, slightly above the "life Line" that goes around the thumb pad.
3. Curve out your pointer finger as if you were creating a perch for a small bird. The mallet will rest on the 3rd joint of the pointer finger, directly above the fingernail.
4. The Outside mallet will be placed in between the middle finger and the ring finger directly under the first joint (knuckle). The pinky and ring finger will then wrap around the bottom of the shaft.
5. The thumb will rest on the top of the mallet creating a fulcrum for the inside mallet. The middle finger will then create stability by resting on the bottom of the shaft. (Your middle finger will either be on top of the shaft or slightly wrapped around it, depending on your hand size.)

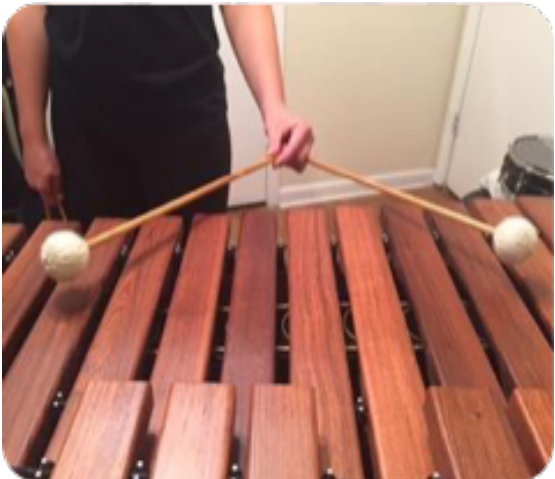


Interval Changes

When changing intervals, your goal should be to always keep your thumb on top of the mallet and facing towards the ceiling. You should also make sure to keep your “perch” out and never curl your finger into your palm. Interval changes up to a seventh should always be done by “spinning” or rolling the mallet shaft in between the pointer finger and thumb. As you roll to a larger interval you will see that your pointer finger begins to straighten as your thumb remains on top of the mallet.



When using an extended octave grip for long use of right hand octaves or octaves at the bottom of the keyboard, (Left Hand) your mallet will roll up your palm towards the base of your fingers. The inside mallet will “lock” in to position at the base of the middle finger and at the top of the palm.



8's

Option 1 To be played in Block, Left to Right, and Right to Left. Option 2 to be played in all Major Keys.

Metronome at Quarter Note 80-200

Option 1: Block chords exercise. Tempo: Quarter Note = 90. Measure 1: 4th. Measure 2: 5th. Measure 3: 4th. Measure 4: 3rd. Measure 5: 4th. Measure 6: 5th. Measure 7: 6th. Measure 8: 5th. Measure 9: 4th. Measure 10: 3rd. Measure 11: 4th. Measure 12: 5th.

Accent Tap

To be played in all Major Keys

Metronome at Quarter Note 90-150

Option 2: Accent Tap exercise. Tempo: Quarter Note = 132. Measure 1: 132. Measure 2: 132. Measure 3: 132. Measure 4: 132. Measure 5: 132. Measure 6: 132. Measure 7: 132. Measure 8: 132. Measure 9: 132. Measure 10: 132. Measure 11: 132. Measure 12: 132. Measure 13: 132. Measure 14: 132. Measure 15: 132. Measure 16: 132. Measure 17: 132. Measure 18: 132. Measure 19: 132. Measure 20: 132. Measure 21: 132. Measure 22: 132. Measure 23: 132. Measure 24: 132. Measure 25: 132. Measure 26: 132. Measure 27: 132. Measure 28: 132. Measure 29: 132. Measure 30: 132. Measure 31: 132. Measure 32: 132. Measure 33: 132. Measure 34: 132. Measure 35: 132. Measure 36: 132. Measure 37: 132. Measure 38: 132. Measure 39: 132. Measure 40: 132. Measure 41: 132. Measure 42: 132. Measure 43: 132. Measure 44: 132. Measure 45: 132. Measure 46: 132. Measure 47: 132. Measure 48: 132. Measure 49: 132. Measure 50: 132. Measure 51: 132. Measure 52: 132. Measure 53: 132. Measure 54: 132. Measure 55: 132. Measure 56: 132. Measure 57: 132. Measure 58: 132. Measure 59: 132. Measure 60: 132. Measure 61: 132. Measure 62: 132. Measure 63: 132. Measure 64: 132. Measure 65: 132. Measure 66: 132. Measure 67: 132. Measure 68: 132. Measure 69: 132. Measure 70: 132. Measure 71: 132. Measure 72: 132. Measure 73: 132. Measure 74: 132. Measure 75: 132. Measure 76: 132. Measure 77: 132. Measure 78: 132. Measure 79: 132. Measure 80: 132. Measure 81: 132. Measure 82: 132. Measure 83: 132. Measure 84: 132. Measure 85: 132. Measure 86: 132. Measure 87: 132. Measure 88: 132. Measure 89: 132. Measure 90: 132. Measure 91: 132. Measure 92: 132. Measure 93: 132. Measure 94: 132. Measure 95: 132. Measure 96: 132. Measure 97: 132. Measure 98: 132. Measure 99: 132. Measure 100: 132.

Double Beat

Metronome at Quarter Note 90-150

The musical score consists of five staves of music, each starting with a measure number (1, 6, 10, 14, 18) and a treble clef. The tempo is marked as $\text{♩} = 132$. The music is written in a 2/4 time signature. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues with the same key signature. The third staff introduces a key signature change to one flat (Bb). The fourth staff continues with the one flat key signature. The fifth staff concludes with a double bar line. The music features a mix of eighth-note patterns and dense chordal textures.

16th Rolls

To be played in all 12 Major Keys.

Metronome at Quarter Note 80-130

$\text{♩} = 92$

The musical score consists of five staves of music, each starting with a treble clef and a common time signature. The tempo is marked as quarter note = 92. The first staff begins with a measure number of 1 and contains a sequence of 16th notes with fingering numbers: 1, 1, 5, 1, 5, 1, 9, 5, 9, 5, 9. The second staff begins with a measure number of 5 and contains a sequence of 16th notes with fingering numbers: 1, 9, 1, 5, 1, 5, 1, 2, 3, 4, 5, 6, 7, 9, 5, 9. The third staff begins with a measure number of 9 and contains a sequence of 16th notes with fingering numbers: 5, 9, 8, 7, 6, 5, 4, 3, 1, 3, 1, 9, 7, 9, 1, 5, 1, 3, 1, 4. The fourth staff begins with a measure number of 13 and contains a sequence of 16th notes with fingering numbers: 1, 6, 3, 7, 6, 9, 5, 9, 7, 9, 6, 9, 4, 7. The fifth staff begins with a measure number of 16 and contains a sequence of 16th notes with fingering numbers: 5, 1, 7, 1, 9, 1. The exercise concludes with a final measure containing a quarter rest.

Triplet Rolls

Focus on rhythmic accuracy.

Metronome at Quarter Note 90-150

The musical score consists of four staves of music, each starting with a treble clef and a tempo marking of $\text{♩} = 142$. The first staff contains measures 1-5, with fingerings $L\ 4\ 3\ L\ 4\ 3\ L\ 4\ 3\ L\ 4\ 3$ and $L\ 3\ 4\ L\ 3\ 4\ L\ 3\ 4\ L\ 3\ 4$. The second staff contains measures 6-10, with fingerings $R\ 1\ 2\ R\ 1\ 2\ R\ 1\ 2\ R\ 1\ 2$. The third staff contains measures 11-15, with fingerings $R\ 2\ 1\ R\ 2\ 1\ R\ 2\ 1\ R\ 2\ 1$. The fourth staff contains measures 16-20, with fingerings $B\ B\ B\ R\ L\ R\ B$. The music features various triplet patterns and rests.