

## A COMPREHENSIVE EXAMINATION OF ORCHESTRAL PERCUSSION TRAINING

### Level I: Percussion Skills and Concepts

#### VI. Keyboard Skills - Digging Deeper

- introduction to style studies for xylophone

- bells - touch  
upstroke

#### *follow-up ideas*

- ✓ apply information gained to orchestral repertoire

Preparation for VII. Application of "Skills and Concepts" to Orchestral Rep.

**Level I**

# **Xylophone Material**

## What one should learn about playing the xylophone through these types of pieces

- playing with a linear understanding solidifies a more general sense of “playing in a melodic manner”
- Develops the skill to “play” with note lengths and display inflections in rhythm; how to make notes seem longer on such a dry instrument and how to make the rhythms more dance like
- Creating or using the rebound
- “Playing the points” for better understanding of phrasing and rhythmic structure through rhythmic vitality and natural strong and weak pulses while keeping in mind a particular musical era
- How to play accents by adding arm weight to adjust color and note length so as to not simply “hit” harder making the note sound shorter
- Consider the construction and lay out of the keyboard through exploring “riffs”, rhythms, repetitions that end up acting like “rudiments” and visual patterns on the instrument
- Through unusual sticking or adjustments, better keyboard facility will develop
- Improvement in reading skills short of memorizing all keyboard parts
- Improved kinesthetic aspect of playing and general movement at the instrument
- Discover the sense of “feel” that can be created by mixing various elements
- Playing melody primarily with one voice while accompanying or “comping” with the other hand such as in double stop passages
- Basic harmonic progressions and the often-used arpeggio
- Recognizing the universality of the “2<sup>nd</sup> note of the double” idea
- A chance to play many notes and actively condition for smaller passages such as excerpts
- Connecting the mechanics for playing music from the Golden Age of the xylophone to classical “orchestral” repertoire
- Playing this style of music makes the player also a part of the historical legacy and significance of why this instrument had a Golden Age in the first place.

## **Level I**

### **Xylophone Material**

**Odd Meter Etudes**

**Fiddle Tunes**

**Accompaniment**

**Anitra's Dance**

**Arabian Dance**

**Arrasta-pe**

**Bit O' Rhythm**

**Black and White Rag**

**Cross Corners**

**Funeral March of the Marionette**

**Galloping Comedians**

**Jovial Jasper**

**Nola**

**Norwegian Dance**

**Polka from “The Age of Gold”**

**Polonaise Militaire**

**The Whistler**

**Xylophonia**

Allegretto scherzando  $\text{J} = 208$ 

2

*p* *dolce*

*cresc.*

*f*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*cresc.*

*ff*

*ff*

*cresc. molto*

*pp*

Note that all the phrases are five bars long, except those before **E**. Use a very light articulation, and observe all dynamics carefully. Increase the tempo beyond  $\text{J} = 208$  if possible.

Vivace spiritoso  $\lambda = 208 +$   
**3**

(Trumper con sordino)

The score consists of five staves of music. Staff A begins with a dynamic marking followed by a tempo marking (Trumper con sordino). Staff B features dynamics placed above the notes. Staff C includes a dynamic marking below the staff. Staff D contains dynamics above the notes. Staff E ends with a dynamic marking cresc. poco a poco followed by .

This Etude is in the style of a folk dance. Mark the accents well.

## Captain White

134

D.C.

## The MacDonald's March

180

# The Tableau

163

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

# Rochester Schottische

181

181

182

183

184

185

186

187

188

# The Belledune Quickstep

182

182

183

184

185

186

187

188

189

190

## Pincushion

106

107

108

D.C.

This block contains three staves of musical notation for a single instrument, likely a flute or piccolo. The first two staves begin with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#), followed by a repeat sign and the instruction "D.C." (Da Capo).

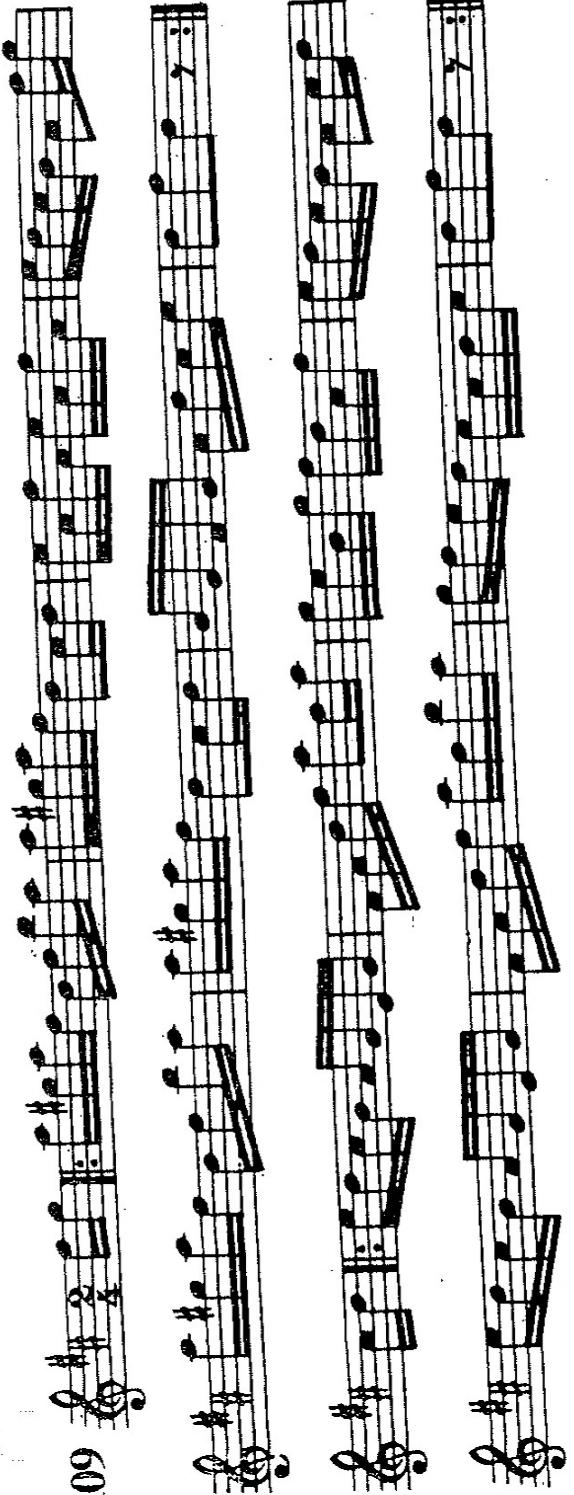
## HORNPIPIES The Ariel

107

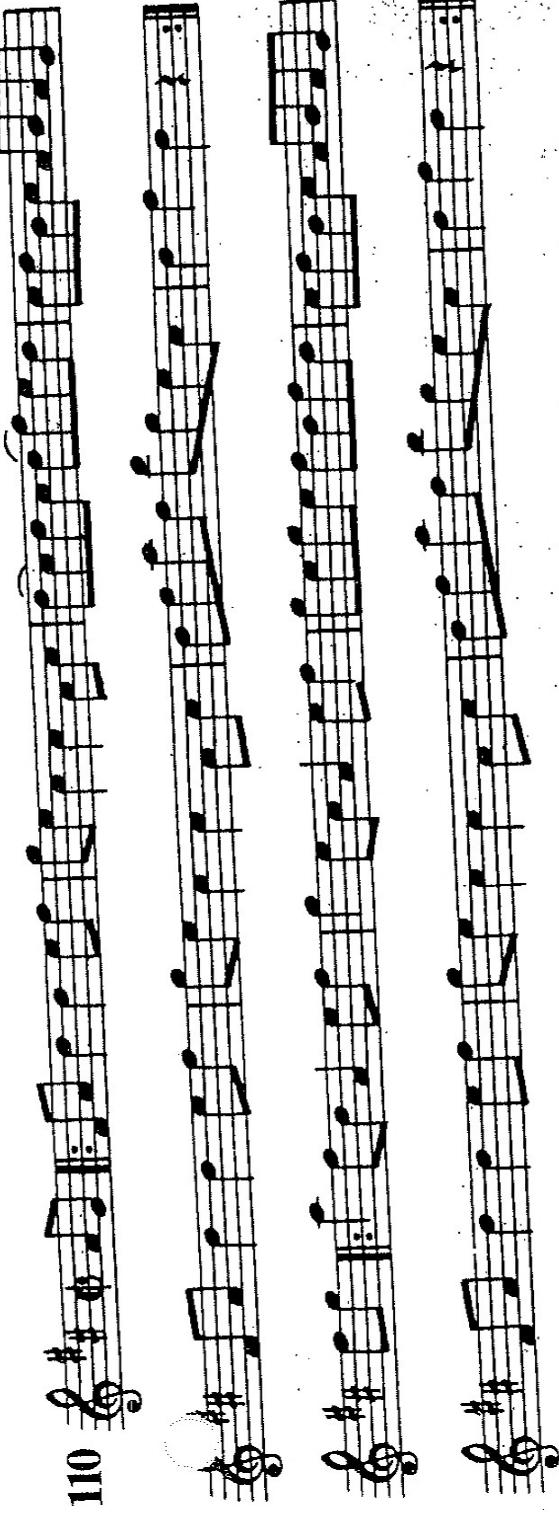
108

This block contains two staves of musical notation for a single instrument, likely a flute or piccolo. Both staves begin with a treble clef and a key signature of one sharp (F#). Measure 107 includes a tempo marking of "2". Measure 108 includes a tempo marking of "3".

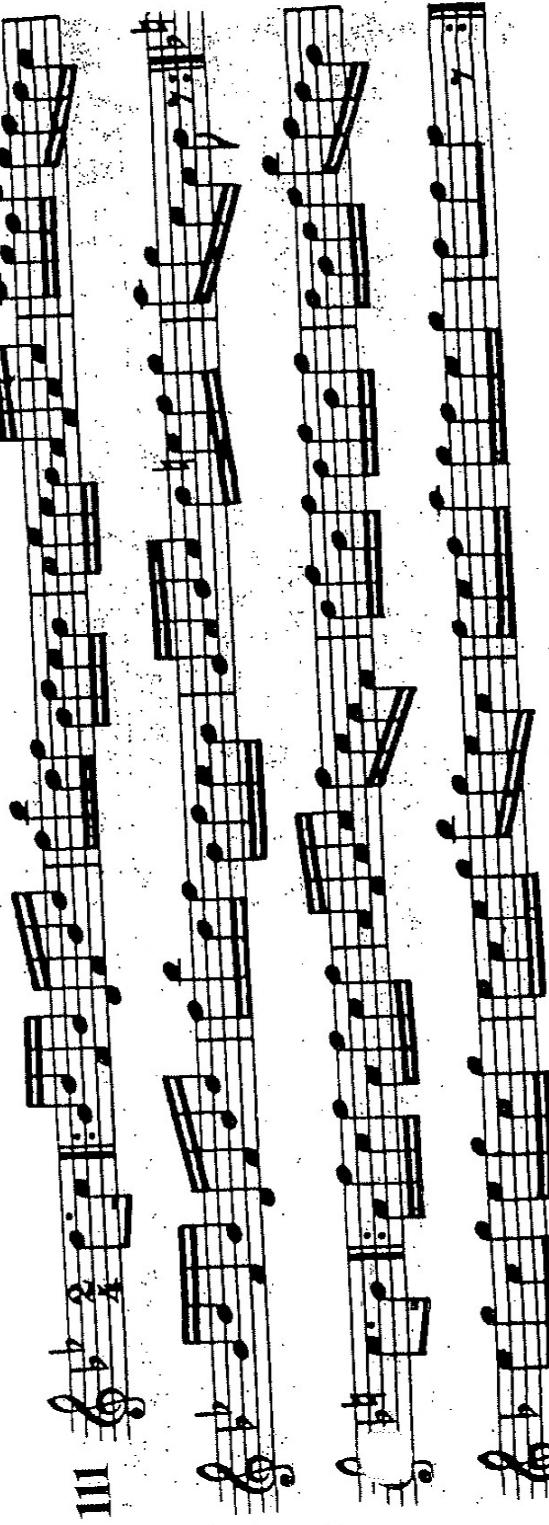
The Foresters



The Griffin



The High Level



# Honeymoon

112     

113     

114     

# The Minstrel's Fancy

113     

114     

# Prince Albert

113     

114

# JIGS

Andy

130

Andy

Goose Feathers

131

Goose Feathers

Bell's Favorite

132

Bell's Favorite

Blackberry Quadrille

133

Blackberry Quadrille

## Honest John

138

138

## Joys of Wedlock

139

139

## The Poppy

140

140

## The Rustlers

141

141

# CLOGS

## The Londonderry

109

160

1st

2nd

3rd

4th

5th

6th

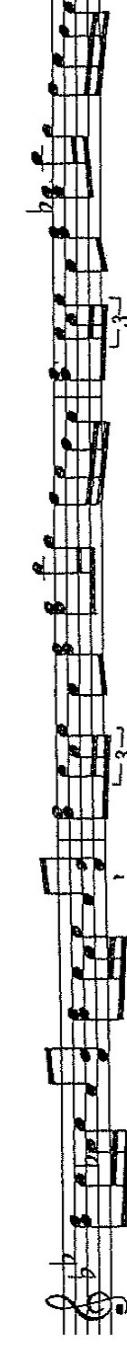
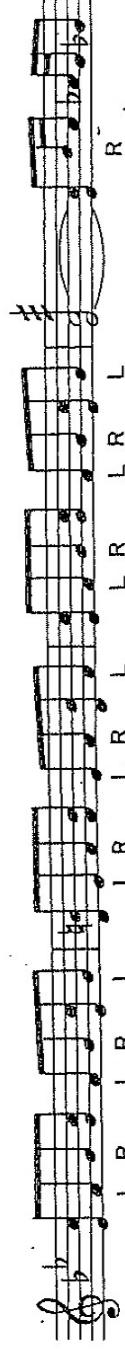
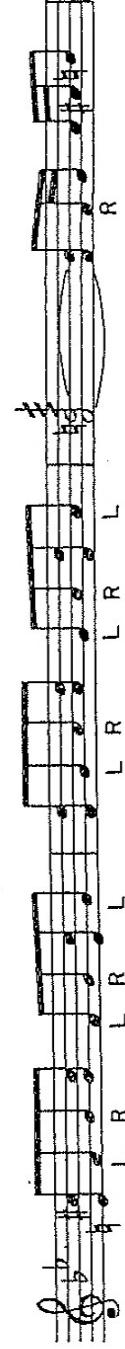
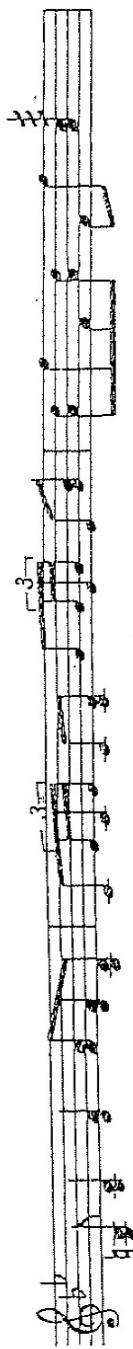
This page contains six staves of musical notation for a clog band. The notation consists of vertical columns of dots and dashes representing clog patterns. The staves are labeled 1st, 2nd, 3rd, 4th, 5th, and 6th from left to right. The tempo is marked as 160 BPM. The music is in common time (indicated by a 'C'). The notes are represented by vertical strokes (dots) and horizontal dashes, indicating the timing and placement of each clog strike. Measures are separated by vertical bar lines. The notation is designed to be read vertically, with each staff representing a different clog's part.

# The ACCOMPANIMENT

This study is so named because it features material that one plays in a supportive role rather than a leading role. The reoccurring triplet figure is always started with the right hand except when indicated and should be executed as gracefully as possible.

Moderate

D



## Violin

Down Bow  
V Up Bow

*Edited and Singed  
by Gustav Saenger*

## Anitra's Dance

(Anitra's Tanz.)

Tempo di Mazurka (♩=180)

1 2 3 4

mp

p

(pizz. ad lib.)

5 6 7 8

pizz.

9 10 11 12

pizz.

arcos

13 14 15 16

p

p dolce

17 18 19 20

p

p dolce

III

Edward Grieg, Op. 46  
*Peer Gynt*, Suite No. 1

## Violin

6

*ff*

*pizz.*

*pp*

B 1

*cresc.*

*f*

*dim.*

*a tempo*

*poco rit.*

*dolce*

*mf*

*mf*

*mf*

C(pizz. ad lib.)

*pp*

*mf*

*pp*

*arc*

*pizz.*

*pp*

*Fine*

Sheet Music Edition  
W 1518

Arabian · Minute Dance

Dakika Rakis

GEO. HAMILTON GREEN

## Xylophone Solo

### **Allegro con spirito**

1118

卷之三

1. Arrasta -pe

### **Kilofone**

Osvaldo Lacerda (1974)

*Illegro con anima (J = 138)*

*legro con anima* ( $\text{J} = 138$ )

4

10      *f*

16      *mf*

22      *leggero*      *poco s. p. m.*

28      *mf subito(m)*

34      *f*

40      *poco rull.*      *p*

46      *tempo*      *mf sempre*

52

58

64

67      *mf*

68

70

72

74

76

78

79

80

81

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84

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72

*mf*

*p*

*f*

*poco f*

*f*

*p*

*f*

*più f*

*p*

*Piano*

*a tempo*

*mf*

*poco roll.*

*mf*

*p*

*mf*

*poco f subito*

*mf*

*leggiere*

*p sub.*

*f*

*poco f sub.*

*breve*

*poco rall.*

*poco accel.*

*p sub.*

*poco rit.*

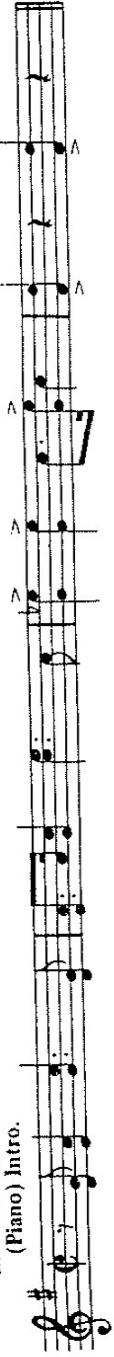
*mf*

# BIT O' RHYTHM

Xylophone

HARRY BREUER

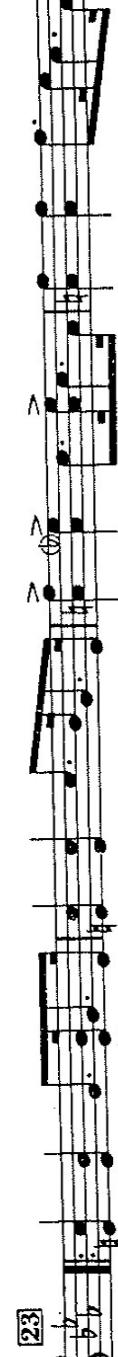
Moderato  
(Piano) Intro.



8 Solo  
*mf* 2nd time 8va

A single staff of musical notation for the xylophone, showing a series of notes and rests. The key signature changes to E major (one sharp). The dynamic is *f*. The section ends with a repeat sign and the instruction "To Trio".

[23]



D.S. al Fine

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Trio  
(Piano)

45 Solo *mf*

Break *f*

*mf*

The musical score consists of five staves of music for piano. Measure 45 starts with a solo section for the piano, indicated by a bracket and dynamic *mf*. This is followed by a break, indicated by a bracket and dynamic *f*. After the break, the piano continues with a dynamic *mf*. Measures 46-50 show the piano playing a continuous line of eighth notes.

*D.S. al Fin*

Optional break 7th & 8th  
measures in Trio

Bit O' Rhythm-2-Xylophone

1. *f*

2. *f*

The musical score continues with five staves. Measure 51 begins with a dynamic *f*, followed by a measure 52 with a dynamic *f*. Measure 53 starts with a dynamic *f*, followed by a measure 54 with a dynamic *f*. Measure 55 starts with a dynamic *f*, followed by a measure 56 with a dynamic *f*. A instruction at the top right says "Optional break 7th & 8th measures in Trio". Another instruction at the bottom right says "Bit O' Rhythm-2-Xylophone".

## With Piano Accompaniment

## Xylophone or Marimba

GEORGE BOTSFORD,  
A.R., by F. Henri Klickmann

APP. BY P. HENRI KLECKNER

### Allegro moderato $\text{d} = 112$

6  
D  
B

This sheet music page contains six staves of musical notation for solo handbells. The notation consists of vertical stems and horizontal strokes indicating pitch and rhythm. Each staff includes a bell icon and a hand icon (either a left hand 'L' or right hand 'R') positioned above specific notes. The staves are labeled A through F at the beginning of each section. The key signature is mostly C major (no sharps or flats) with occasional sharps appearing in sections B, C, D, and F.

**(A)** *solo* *8va ad lib. 2d time*

**(B)**

**(C)**

**(D)**

**(E)**

**(F)** *mſl*

## Xylophone or Marimba

**F**  
  
**G (SOLO)**  
  
**TRIO**  
  
**II**  
  
**I**  
  
**J**



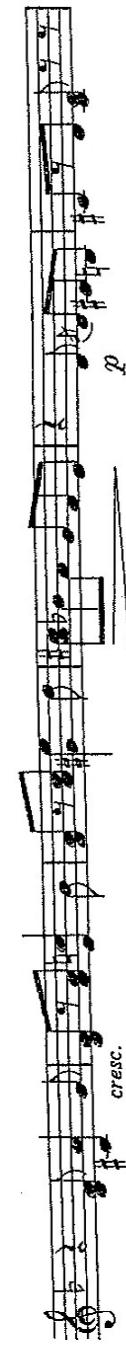
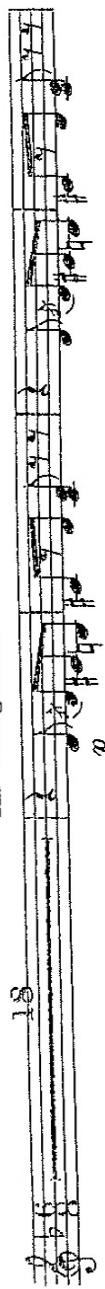


# FUNERAL MARCH OF A MARIONETTE

Ny[arimba

CHARLES GOUNOD (1818-1893)  
Arranged by J. Michael Roy

[A] Allegretto



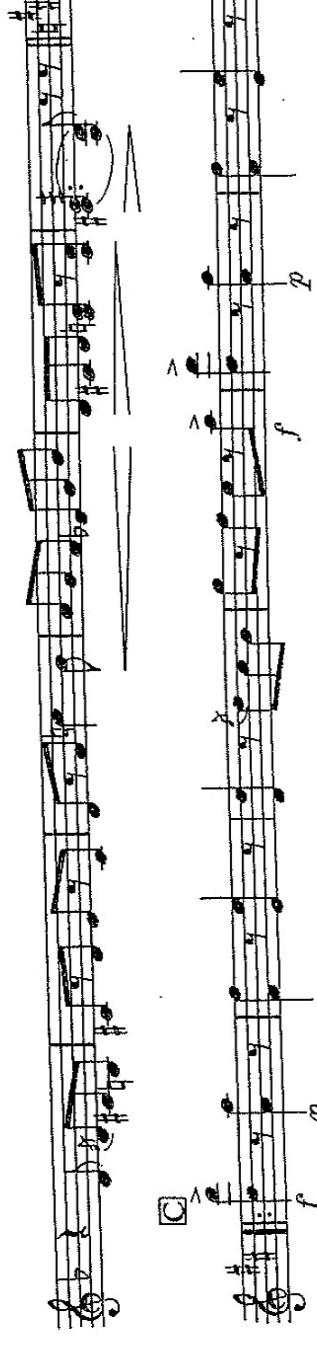
[B]



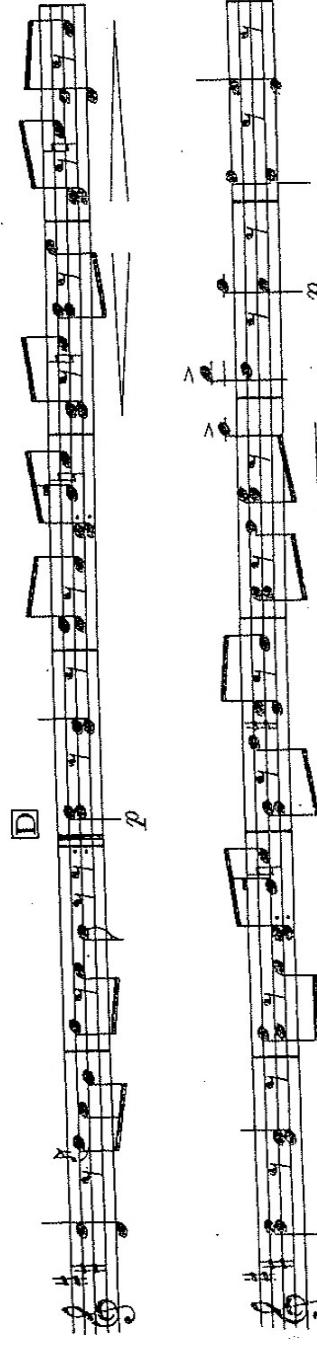
18



[C]



[D]



MARIMBA - 2

Handwritten musical score for Marimba - 2, page 1. The score consists of two systems of music. The first system starts with a dynamic of *p*, followed by a dynamic of *f*. The second system starts with a dynamic of *p*.

Handwritten musical score for Marimba - 2, page 1. The score consists of two systems of music. The first system starts with a dynamic of *p*, followed by a dynamic of *f*. The second system starts with a dynamic of *p*.

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Handwritten musical score for Marimba - 2, page 1. The score consists of two systems of music. The first system starts with a dynamic of *p*, followed by a dynamic of *p*. The second system starts with a dynamic of *p*.

# THE CALLING COMEDIANS

(COMEDIANS' GALLOP)

Arranged for Xylophone or Marimba and Piano by  
MORRIS GOLDENBERG

Presto ( $J = 200$ )

A hand-drawn musical score for xylophone or marimba and piano. The score consists of ten staves. The first staff is for the xylophone/marimba, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings like *ff*, *p*, and *f*. The second staff is for the piano, also in treble clef and common time, with dynamic markings like *ff*, *p*, and *f*. The subsequent staves alternate between the two instruments. The score includes various musical elements such as grace notes, slurs, and fermatas. Measure numbers 1 through 10 are indicated above the staves. A section labeled 'A' begins at measure 6, and a section labeled 'B' begins at measure 10.

By  
DMITRI KABALEVSKY

By

DMITRI KABALEVSKY

By

DMITRI KABALEVSKY

By

DMITRI KABALEVSKY

By

DMITRI KABALEVSKY

By

DMITRI KABALEVSKY

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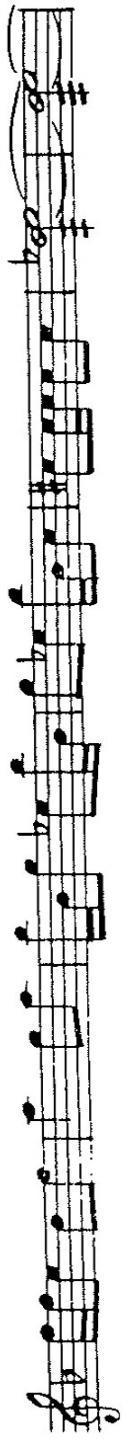
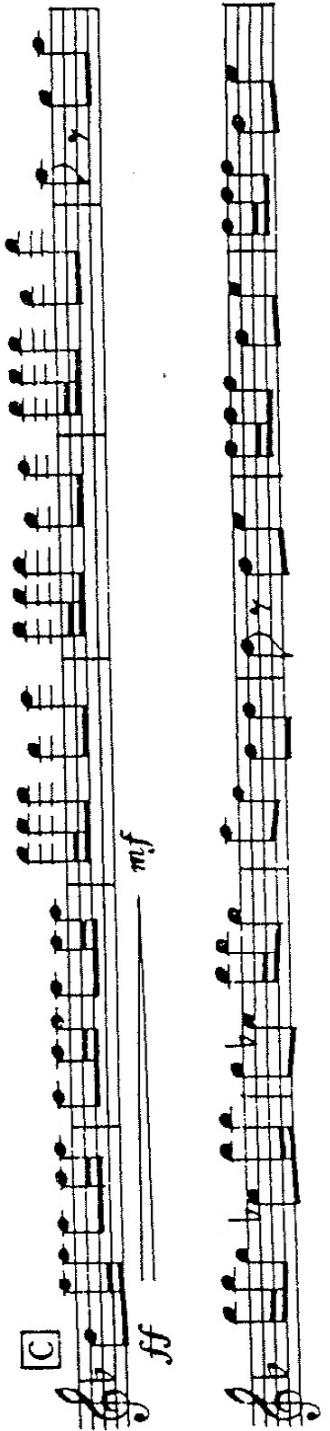
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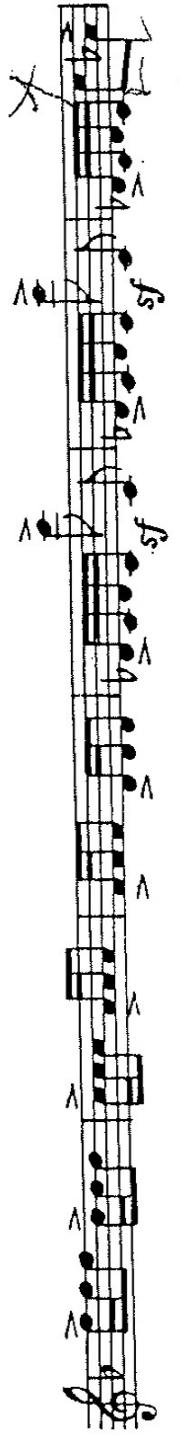
[C]

*mf*



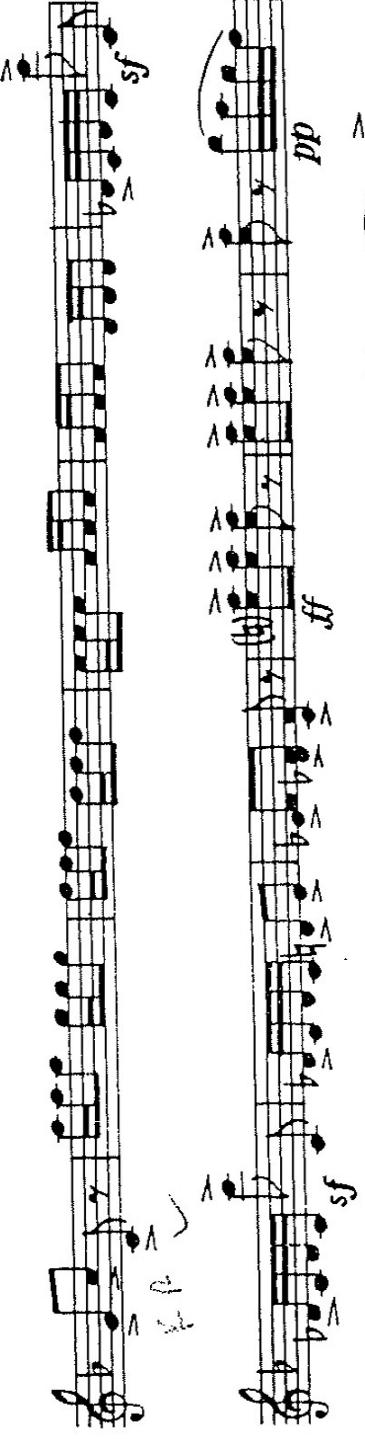
[D]

*ff*

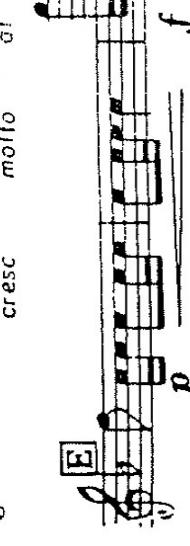


*cresc*

*molto ff*

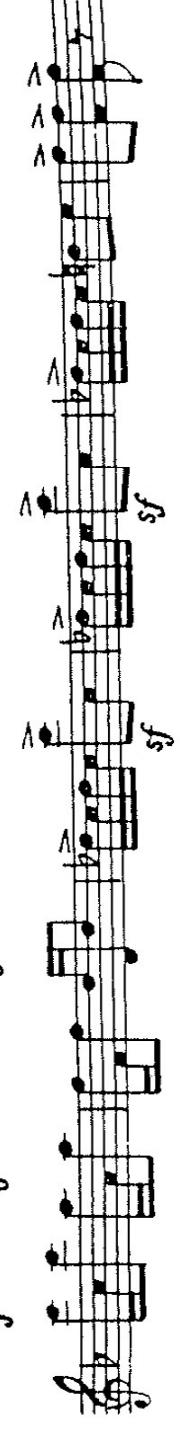
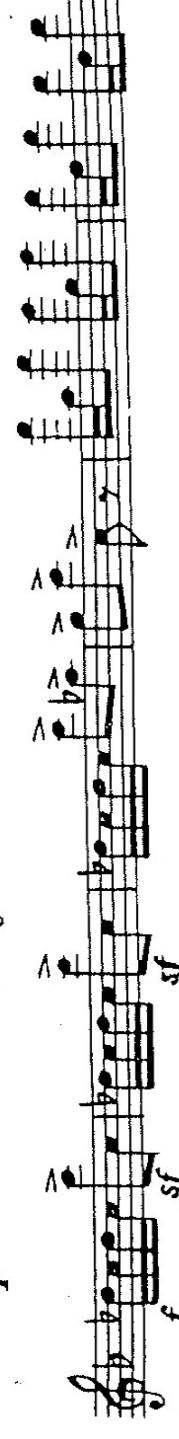


[E]



*cresc*

*molto f*



# Jovial Jasper

A SLOW DRAG

## Xylophone Solo.

Composed by  
GEO. HAMILTON GREEN

### Introduction

The sheet music for 'Jovial Jasper' features a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The notes are represented by dots on the staff, with stems extending either up or down. Below each note is a small letter indicating the hand used to play it: 'R' for Right Hand and 'L' for Left Hand. The music begins with a series of eighth-note chords, followed by a melodic line that includes sustained notes and grace notes. Measure numbers are placed in boxes at the start of certain measures: '5' at the beginning, '13' before measure 13, '22' before measure 22, '30' before measure 30, and '3' above measure 3. Chord names are written above the staff: 'C6' at the start, 'G9' at measure 5, 'C6' at measure 13, 'D7' at measure 17, 'C' at measure 22, 'G9' at measure 27, 'C' at measure 30, 'Am' at measure 33, 'E7' at measure 37, 'Am' at measure 41, 'Bm7' at measure 45, 'C' at measure 49, 'G7' at measure 53, 'D7' at measure 57, 'C' at measure 61, 'G9' at measure 65, 'C' at measure 69, 'Am' at measure 73, 'E7' at measure 77, 'Am' at measure 81, 'L R L R' at measure 85, 'LR...' at measure 89, 'L R... L R L R' at measure 93, 'LR...' at measure 97, 'L R L R' at measure 101, 'L R' at measure 105, and 'E7' at measure 109. The music concludes with a final section starting at measure 113, indicated by a repeat sign and '2 Am G7' above the staff.





A handwritten musical score consisting of six staves of music for a solo instrument, possibly a recorder or flute. The score is written in common time and includes the following elements:

- Staff 1:** Features continuous eighth-note patterns. Fingerings include R, RL, L, RR, LR, RL, and RLL. A dynamic instruction "mf" is present.
- Staff 2:** Features eighth-note patterns. Fingerings include R, RL, L, RR, LR, RL, and RLL. A dynamic instruction "f" is present.
- Staff 3:** Features eighth-note patterns. Fingerings include R, RL, L, RR, LR, RL, and RLL. A dynamic instruction "f" is present.
- Staff 4:** Features eighth-note patterns. Fingerings include R, RL, L, RR, LR, RL, and RLL. A dynamic instruction "f" is present.
- Staff 5:** Features eighth-note patterns. Fingerings include R, RL, L, RR, LR, RL, and RLL. A dynamic instruction "f" is present.
- Staff 6:** Features eighth-note patterns. Fingerings include R, RL, L, RR, LR, RL, and RLL. A dynamic instruction "f" is present.

The score is written on five-line staff paper, with each staff starting at a different key signature (F major, G major, A major, B major, C major). The tempo is indicated as 120 BPM.



Xylophone  
or  
Vibraphone

## Polka

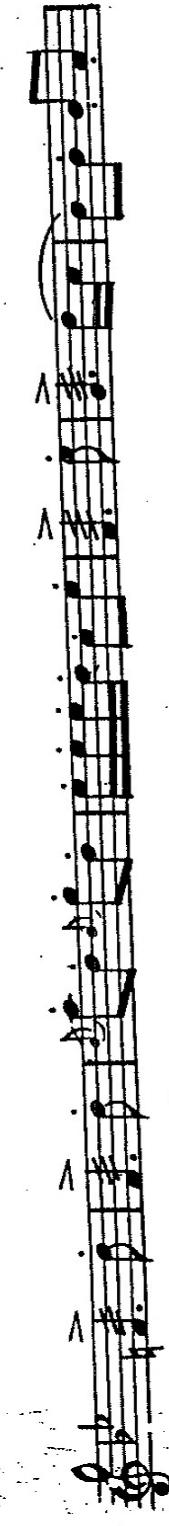
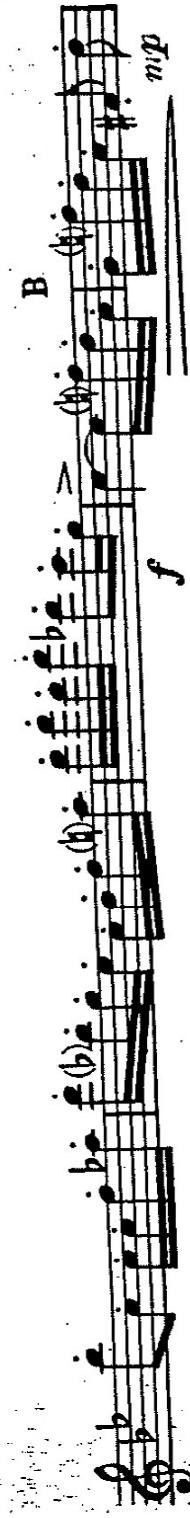
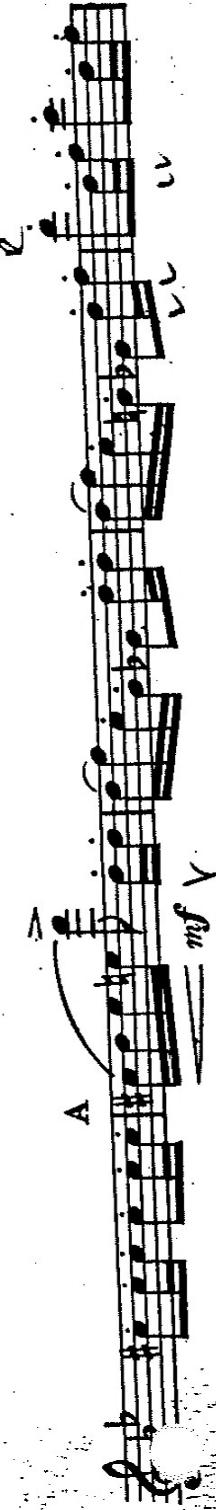
from

"The Golden Age"

SCHOSTAKOVICH

arranged from the original  
score by Quinto Maganini

Allegretto  $J = 84$



E

*p*

F

1

*f*

G

*f*

H

*p*

I

*f*

J

*ff**f*

K

*ff**f*

L

*ff**f*

M

*ff**Presto*

# Polonaise Militaire

## Xylophone Solo

### Allegro con brio

Militaire

CHOPIN  
*Arranged for Xylophone by*  
**GEO. HAMILTON GREEN**





卷之三

# XYLOPHONIA

For Percussion Quartet

## For Percussion Quartet

## Xylophone Solo

Joe Green  
arr. D. Witten

### **Allegro**

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## Xylophone

# **Bell Material**

**Level I**

## Live Without My Euridice

Aria from Orpheus

1

2

Rossini  
Ballet Music from William Tell

Allegro

3

## Chromatic Study

4

Dancla

Moderato

p dolce

\* (1) The fingering for A<sup>#</sup> is the same as for B<sub>b</sub>

## Six Eighth Rhythm

Six beats to the measure

Each eighth note receives one beat

1

2

3

Measures 1, 2, and 3 of a musical example. Each measure contains six eighth notes, with each note receiving one beat as indicated by the text above. Measure 1 starts with a quarter note followed by five eighth notes. Measure 2 starts with a eighth note followed by five eighth notes. Measure 3 starts with a eighth note followed by five eighth notes.

## Barcarolle from Oberon

Andantino<sup>(1)</sup>

4

5

Measures 4 and 5 of the Barcarolle from Oberon. Measure 4 is labeled "Andantino" and "p dolce". Measure 5 continues the melodic line.

## Chromatic Exercise

5

6

Measures 5 and 6 of a chromatic exercise. Measures 5 and 6 show continuous chromatic movement across the staff.

Allegretto

7

8

Measures 7 and 8 of a chromatic exercise. Measures 7 and 8 show continuous chromatic movement across the staff.

(1) Andantino: a little quicker than andante.

Verdi

Andantino

1

## Syncopation Exercise

2

Pleyel

3

*mp*

*mf*

Hohman

1

Balfe

## I Dreamt I Dwelt in Marble Halls

2

3

*Con spirito*

1

Burgmuller

La Tarantelle

Allegro vivo

3

*et usc.*

*p*

*f*

*D. C.*

Allegro ( $J. = 112$ )

10

ff

cresc.

decrec.

p

rall.

a tempo

cress.

f

Allegro ben marcato ( $J = 69$ )

11

12

Andantino ( $J = 96$ )
 $p$

13

*cresc.*

*p*

*sf*

*p*

*p*

*mf*

*Allegro moderato ( $\text{J} = 98$ )*

*p*

*mf*

*f*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*D. C. al Fine*

*express.*

*if*

*express.*

Tempo di Botero ( $J = 100$ )

14

*p*

*ff*

*p*

*ff*

15

*p*

Allegro moderato ( $J = 72$ )

cresc.

p

sf

Moderato (J = 88)

f

p

sf

Allegro moderato ( $\text{J}=104$ )

17

18

Andantino ( $\text{J}=104$ )

Andante sostenuto ( $\text{J.} = 60$ )

19

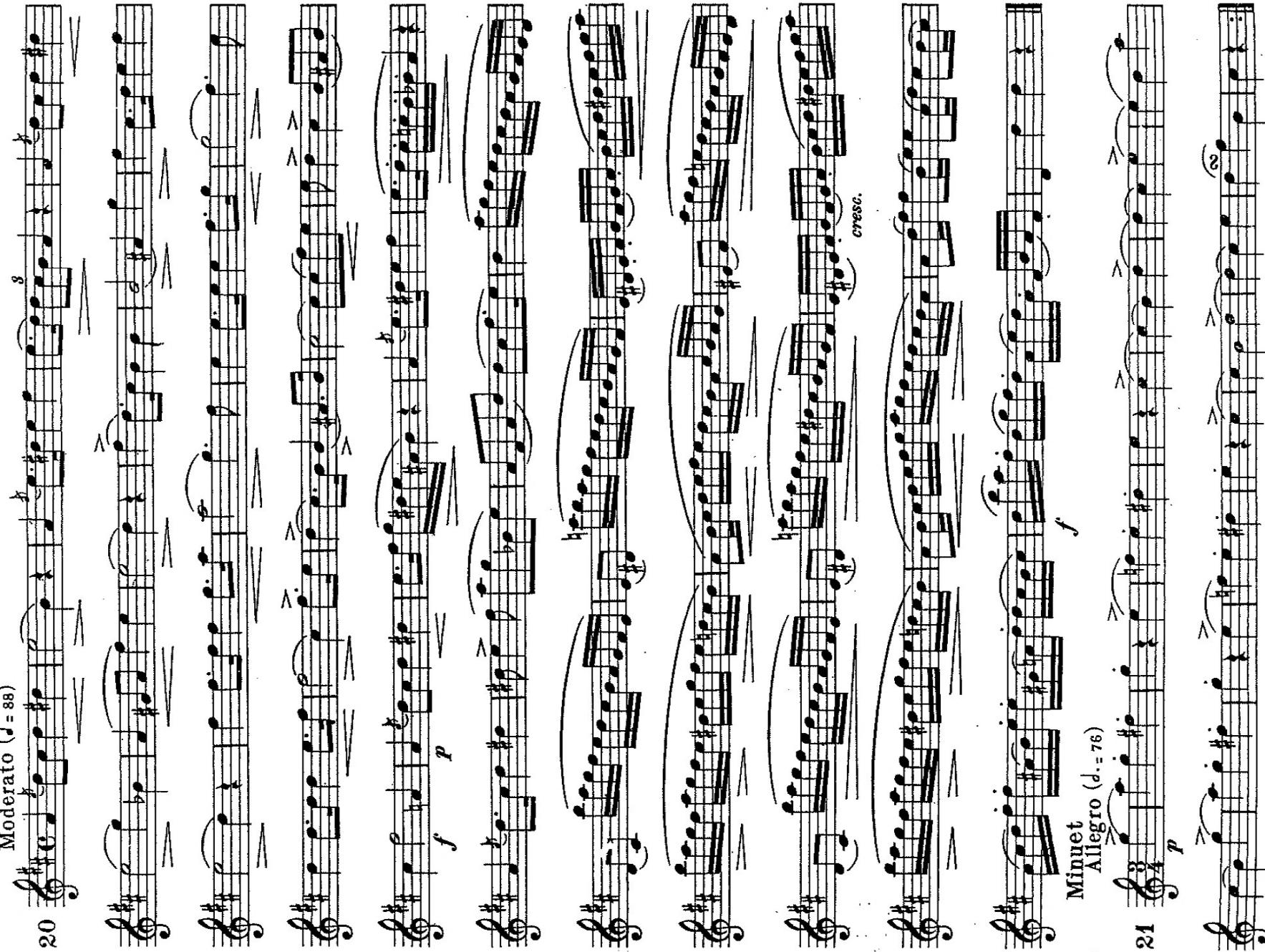
*ritard.**calando*

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14

Moderato ( $\text{J} = 88$ )

20



cresc.

Minuet  
Allegro ( $\text{J} = 76$ )

21

mf >

f

dim.

p

Fine

(2)

p

ff

sf

p

cresc.

D.C. al Fine

Allegretto flebile ( $J.=56$ )

22  $p$

rit.

cresc.

$p$  a tempo

$mf$

Sheet music for piano, page 1, measures 1-23. The music is in common time, treble clef, and consists of two staves. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic and includes a tempo instruction. Measures 3-6 show a continuation of the melodic line with various dynamics and articulations. Measure 7 features a dynamic change and a performance instruction. Measures 8-10 continue the rhythmic pattern. Measures 11-14 show a more sustained harmonic texture. Measures 15-18 return to a faster tempo and a more active melodic line. Measures 19-23 conclude the section with a dynamic change and a tempo marking.