

A Fresh Approach to Mallet Percussion *Melodic Reading Studies: Upper Octave*

**1**

Exercise 1: A melodic reading study in 4/4 time. The first staff contains a sequence of notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F. The second staff continues: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ .

**2**

Exercise 2: A melodic reading study in 4/4 time. The first staff contains notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ . The second staff contains notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ .

**3**

Exercise 3: A melodic reading study in 4/4 time. The first staff contains notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ . The second staff contains notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ .

**4**

Exercise 4: A melodic reading study in 4/4 time. The first staff contains notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ . The second staff contains notes: B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ , C, D, E, F, G, A $\flat$ , B $\flat$ .

**5**

Exercise 5: Melodic reading study in 4/4 time, upper octave. The piece consists of two staves. The first staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note B4 with a flat, a half note A4, a quarter note G4 with a flat, a quarter note F4 with a flat, a quarter note E4 with a flat, and a whole note D4. The second staff continues with a quarter note C4 with a flat, a quarter note B3 with a flat, a quarter note A3, a quarter note G3, a half note F3 with a flat, a half note E3 with a flat, a quarter note D3, a quarter note C3, a quarter note B2, and a whole note A2.

**6**

Exercise 6: Melodic reading study in 4/4 time, upper octave. The piece consists of two staves. The first staff contains a sequence of notes: a whole note B3 with a flat, a half note A3, a quarter note G3, a quarter note F3 with a flat, a quarter note E3 with a flat, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2 with a flat, a quarter note E2 with a flat, and a whole note D2. The second staff continues with a quarter note C2 with a flat, a quarter note B1 with a flat, a quarter note A1, a quarter note G1, a quarter note F1 with a flat, a quarter note E1 with a flat, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0 with a flat, a quarter note E0 with a flat, and a whole note D0.

**7**

Exercise 7: Melodic reading study in 4/4 time, upper octave. The piece consists of two staves. The first staff contains a sequence of notes: a whole note B3 with a flat, a half note A3, a quarter note G3, a quarter note F3 with a flat, a quarter note E3 with a flat, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2 with a flat, a quarter note E2 with a flat, and a whole note D2. The second staff continues with a quarter note C2 with a flat, a quarter note B1 with a flat, a quarter note A1, a quarter note G1, a quarter note F1 with a flat, a quarter note E1 with a flat, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0 with a flat, a quarter note E0 with a flat, and a whole note D0.

**8**

Exercise 8: Melodic reading study in 4/4 time, upper octave. The piece consists of two staves. The first staff contains a sequence of notes: a whole note B3 with a flat, a half note A3, a quarter note G3, a quarter note F3 with a flat, a quarter note E3 with a flat, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2 with a flat, a quarter note E2 with a flat, and a whole note D2. The second staff continues with a quarter note C2 with a flat, a quarter note B1 with a flat, a quarter note A1, a quarter note G1, a quarter note F1 with a flat, a quarter note E1 with a flat, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0 with a flat, a quarter note E0 with a flat, and a whole note D0.

9

Exercise 9 is a melodic reading study in 4/4 time, spanning three staves. The key signature has one flat (B-flat). The first staff begins with a treble clef, a 4/4 time signature, and a B-flat key signature. The melody consists of quarter and eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

10

Exercise 10 is a melodic reading study in 4/4 time, spanning three staves. The key signature has one flat (B-flat). The first staff begins with a treble clef, a 4/4 time signature, and a B-flat key signature. The melody consists of quarter and eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

11

Exercise 11 is a melodic reading study in 3/4 time, spanning three staves. The key signature has one flat (B-flat). The first staff begins with a treble clef, a 3/4 time signature, and a B-flat key signature. The melody consists of quarter and eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

**12** Duet for two players **Part A**

**Part B**

13

Exercise 13 consists of three staves of music in 4/4 time with a key signature of two flats. The first staff begins with a common time signature 'C' and contains a sequence of eighth and quarter notes. The second and third staves continue the melodic line with various rhythmic patterns, including quarter and eighth notes, and end with a double bar line.

14

Exercise 14 consists of three staves of music in 4/4 time with a key signature of two flats. The first staff begins with a common time signature 'C' and features a rhythmic pattern of quarter notes with rests. The second and third staves continue the melodic line with various rhythmic patterns, including quarter and eighth notes, and end with a double bar line.

15

Exercise 15 consists of two staves of music in 3/4 time with a key signature of two flats. The first staff begins with a 3/4 time signature and contains a sequence of quarter and eighth notes. The second staff continues the melodic line with various rhythmic patterns, including quarter and eighth notes, and ends with a double bar line.

16

Exercise 16 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff begins with a common time signature 'C' and contains a sequence of quarter and eighth notes. The second staff continues the melodic line with various rhythmic patterns, including quarter and eighth notes, and ends with a double bar line.

**17**

Exercise 17 consists of two staves of music in treble clef, common time, and a key signature of one flat. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of eighth notes with some rests.

**18**

Exercise 18 consists of two staves of music in treble clef, 3/4 time, and a key signature of three flats. The first staff contains a sequence of quarter notes. The second staff contains a sequence of quarter notes with some rests.

**19**

Exercise 19 consists of two staves of music in treble clef, common time, and a key signature of one flat. The first staff contains a sequence of quarter notes. The second staff contains a sequence of quarter notes.

**20**

Exercise 20 consists of two staves of music in treble clef, common time, and a key signature of three flats. The first staff contains a sequence of quarter notes with some slurs. The second staff contains a sequence of quarter notes with some slurs.

**21**

Exercise 21 consists of two staves of music in treble clef, common time, and a key signature of one flat. The first staff contains a sequence of quarter notes. The second staff contains a sequence of quarter notes.

22

Musical score for exercise 22, consisting of four staves of music in 3/4 time with a key signature of two flats. The melody is written in the upper octave. It features a mix of quarter, eighth, and sixteenth notes, with some slurs and a repeat sign in the second staff.

23A Duet for two players

Musical score for exercise 23A, a duet for two players, consisting of four staves of music in 3/4 time with a key signature of two flats. The score includes first and second endings, and measure numbers 13, 21, and 2 are indicated in boxes.

23B

Musical score for exercise 23B, consisting of four staves of music in 3/4 time with a key signature of two flats. The score includes first and second endings, and measure numbers 13 and 21 are indicated in boxes.

24

Exercise 24 consists of three staves of music in 4/4 time with a key signature of two flats. The first staff contains a sequence of eighth and quarter notes. The second staff features a mix of eighth, quarter, and half notes, including a triplet of eighth notes. The third staff continues with eighth and quarter notes, ending with a whole note.

25

Exercise 25 consists of three staves of music in 4/4 time with a key signature of two flats. The first staff includes quarter notes, eighth notes, and a half note with a slur. The second staff features quarter notes, eighth notes, and a half note with a slur. The third staff contains quarter notes, eighth notes, and a half note with a slur, ending with a repeat sign and a first ending.

26

Exercise 26 consists of three staves of music in 4/4 time with a key signature of three flats. The first staff features quarter notes, eighth notes, and a half note with a slur. The second staff includes quarter notes, eighth notes, and a half note with a slur, ending with a repeat sign and two endings. The third staff contains quarter notes, eighth notes, and a half note with a slur.

27

Exercise 27 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff features quarter notes, eighth notes, and a half note with a slur. The second staff includes quarter notes, eighth notes, and a half note with a slur.

28

Exercise 28 consists of three staves of music in 4/4 time with a key signature of three flats. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The second and third staves continue the melodic line, featuring similar rhythmic patterns and note values.

29

Exercise 29 consists of two staves of music in 2/4 time with a key signature of three flats. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of quarter and eighth notes, with some slurs and ties. The second staff continues the melodic line, featuring similar rhythmic patterns and note values.

30

Exercise 30 consists of two staves of music in 3/4 time with a key signature of three flats. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes, with some slurs and ties. The second staff continues the melodic line, featuring similar rhythmic patterns and note values.

31

Exercise 31 consists of two staves of music in 2/4 time with a key signature of three flats. The first staff is labeled 'A' and the second staff is labeled 'B'. Both staves begin with a treble clef and a 2/4 time signature. The melody is composed of quarter and eighth notes, with some slurs and ties.

32

Exercise 32 consists of two staves of music in 2/4 time with a key signature of three flats. The first staff is labeled 'A' and the second staff is labeled 'B'. Both staves begin with a treble clef and a 2/4 time signature. The melody is composed of quarter and eighth notes, with some slurs and ties.

**33**

Exercise 33 consists of three staves of music in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with a repeat sign and a first ending. The third staff features a first ending with a repeat sign and a second ending.

**34A** Duet for two players

Exercise 34A is a duet for two players in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff has a first ending. The second staff has a second ending and a measure marked '12'. The third staff has a measure marked '20' and a time signature change to 3/4. The fourth staff continues the melody.

**34B**

Exercise 34B is a duet for two players in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff has a first ending. The second staff has a second ending and a measure marked '12'. The third staff has a measure marked '20' and a time signature change to 3/4. The fourth staff continues the melody.

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35

Exercise 35 consists of three staves of music in 3/4 time with a key signature of two flats. The first staff begins with a dotted quarter note, followed by eighth notes and quarter notes. The second and third staves continue the melodic line with various rhythmic patterns, including eighth-note runs and quarter notes.

36

Exercise 36 consists of two staves of music in 3/4 time with a key signature of two flats. The first staff contains a melodic line with dotted notes and eighth notes. The second staff features a first ending (marked '1.') and a second ending (marked '2.').

37

Exercise 37 consists of two staves of music in 2/4 time with a key signature of two flats. The first staff starts with a quarter note, followed by eighth notes and quarter notes. The second staff includes a first ending (marked '1.') and a second ending (marked '2.').

38

Exercise 38 consists of two staves, labeled A and B, in 3/4 time with a key signature of two flats. Staff A features a melodic line with eighth-note runs and quarter notes. Staff B provides a harmonic accompaniment with quarter notes and eighth notes.

39

Exercise 39 consists of two staves, labeled A and B, in 3/4 time with a key signature of two flats. Staff A contains a melodic line with eighth-note runs and quarter notes. Staff B provides a harmonic accompaniment with quarter notes and eighth notes.

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40

41

42

**43**

Exercise 43 consists of three staves of music in 4/4 time with a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a melodic line with eighth and quarter notes, including a half note. The third staff contains a melodic line with eighth and quarter notes, ending with a double bar line.

**44**

Exercise 44 consists of three staves of music in 3/4 time with a key signature of one flat. The first staff contains a melodic line with quarter and eighth notes. The second staff contains a melodic line with quarter and eighth notes, including a half note. The third staff contains a melodic line with quarter and eighth notes, ending with a double bar line.

**45**

Exercise 45 consists of four staves of music in 2/4 time with a key signature of one flat. The first staff contains a melodic line with quarter and eighth notes. The second staff contains a melodic line with quarter and eighth notes. The third staff contains a melodic line with quarter and eighth notes. The fourth staff contains a melodic line with quarter and eighth notes, ending with a double bar line.

**46**

Exercise 46 consists of two staves of music in 4/4 time with a key signature of one sharp. The first staff contains a melodic line with quarter and eighth notes, including a first ending bracket. The second staff contains a melodic line with quarter and eighth notes, including a second ending bracket and a repeat sign.

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**47**

Exercise 47 consists of six measures of music in 2/4 time, key of B-flat major. The first measure contains six eighth-note chords, each with a different voicing. The subsequent five measures each contain a pair of eighth-note chords, with the first chord of the pair having a different voicing than the second. The exercise concludes with a double bar line.

**48**

Exercise 48 consists of six measures of music in 2/4 time, key of B-flat major. The first measure contains six eighth-note chords, each with a different voicing. The subsequent five measures each contain a pair of eighth-note chords, with the first chord of the pair having a different voicing than the second. The exercise concludes with a double bar line.

**49**

Exercise 49 consists of six measures of music in 2/4 time, key of D major. The first measure contains six eighth-note chords, each with a different voicing. The subsequent five measures each contain a pair of eighth-note chords, with the first chord of the pair having a different voicing than the second. The exercise concludes with a double bar line.

**50**

Exercise 50 consists of six measures of music in 2/4 time, key of B-flat major. The first measure contains six eighth-note chords, each with a different voicing. The subsequent five measures each contain a pair of eighth-note chords, with the first chord of the pair having a different voicing than the second. The exercise concludes with a double bar line.

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**51**

Exercise 51 is a six-staff melodic study in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The music consists of continuous eighth-note patterns across all six staves, with some measures containing beamed eighth notes and others containing dotted rhythms. The exercise concludes with a double bar line.

**52**

Exercise 52 is a four-staff melodic study in 6/8 time, featuring a key signature of one flat (B-flat). The music consists of continuous eighth-note patterns across all four staves, with some measures containing beamed eighth notes and others containing dotted rhythms. The exercise concludes with a double bar line.

**53**

Exercise 53 is a three-staff melodic study in 3/4 time, featuring a key signature of one sharp (F-sharp). The music consists of continuous eighth-note patterns across all three staves, with some measures containing beamed eighth notes and others containing dotted rhythms. The exercise concludes with a double bar line.

**54** Duet for two players

*Swing*

A *f-p*

B *f-p*

A *ff* *ff* **Fine**

A *ritard.* *mp* *Andante (straight 8's)*

B *mp* *mp*

A *ritard.* **D.C. al Fine**

B *ritard.*

Detailed description: The score is for a duet in 6/8 time, marked 'Swing'. It consists of six systems of two staves each, labeled A and B. The first system shows a melodic line in staff A with accents and a dynamic of *f-p*, and a bass line in staff B with a dynamic of *f-p*. The second system continues the melody in staff A, ending with a double bar line and a repeat sign, followed by a *ff* dynamic and the word 'Fine'. The third system is marked 'Andante (straight 8's)' and changes to 4/4 time. Staff A has a *ritard.* marking and a *mp* dynamic, while staff B has a *mp* dynamic. The fourth system continues the melody in staff A. The fifth system also has a *ritard.* marking and a *mp* dynamic, ending with a double bar line and the instruction 'D.C. al Fine'. The sixth system continues the melody in staff A, ending with a double bar line and a *ritard.* marking in staff B.