

## Marimba Floor Exercises

Why practice marimba on the floor?

- Practicing the strokes and isolating the motions on the floor helps the student build confidence and coordination.
- Practicing floor exercises helps the student become more comfortable with the grip, different strokes, and permutations (sequences, patterns, combinations).
- In order to maximize practice time efficiency, floor exercises can be practiced anywhere (i.e. away from the instrument) building the mechanics so that the time on the instrument is spent focusing on sound and musicality.
- The more control gained the better the chance that musical ideas can be performed and clearly communicated to the audience.

Getting Started\*:

1. Sit on the floor with your back against the wall or a piece of furniture.
2. Legs straight out in front.
3. Place mallets on the floor in a comfortable interval (usually a 4<sup>th</sup> or 5<sup>th</sup>) with thumbs up, the hands should lightly touch the floor.
4. Pull the wrist back to raise the mallets to a chosen playing height or level. Do not adjust this playing level from the elbow—be sure to use the wrist. Check that all mallets are at the same level.
5. Perform the exercises on the following two pages with a metronome, keeping the performing level consistent. If the levels set in #4 are not consistent, slow down the tempo so you can control the levels. Gradually build up stamina and strength and increase speed.

\* The “Getting Started” directions were given to me by Mark Ford, who is the coordinator of percussion activities the University of North Texas.



# FOUR MALLET EXERCISES

## I. BASICS - 2 MALLETS IN ONE HAND - PLAY IN ALL KEYS

### SINGLE ALTERNATING INTERVAL EXPANSION EXERCISES

A  $\begin{matrix} 2 & 1 & 2 & 1 \\ 4 & 3 & 4 & 3 \end{matrix}$     B  $\begin{matrix} 2 & 1 & 2 & 1 \\ 4 & 3 & 4 & 3 \end{matrix}$     C  $\begin{matrix} 2 & 1 & 2 & 1 \\ 4 & 3 & 4 & 3 \end{matrix}$

### DOUBLE VERTICAL EXPANSION EXERCISES

D    E    F

## II. PERMUTATIONS - 4 MALLETS - DOUBLE AND TRIPLE LATERALS

APPLY THESE PERMUTATIONS TO THE INTERVAL EXERCISES IN PARALLEL AND CONTRARY MOTION

1  $4 \ 3 \ 1 \ 2 \ 4 \ 3 \ 1 \ 2$     2  $3 \ 4 \ 2 \ 1 \ 3 \ 4 \ 2 \ 1$     3  $4 \ 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1$     4  $3 \ 4 \ 1 \ 2 \ 3 \ 4 \ 1 \ 2$

5  $4 \ 3 \ 4 \ 1 \ 2 \ 1 \ 4 \ 3 \ 4 \ 1 \ 2 \ 1$     6  $3 \ 4 \ 3 \ 2 \ 1 \ 2 \ 3 \ 4 \ 3 \ 2 \ 1 \ 2$     7  $4 \ 3 \ 4 \ 2 \ 1 \ 2 \ 4 \ 3 \ 4 \ 2 \ 1 \ 2$     8  $3 \ 4 \ 3 \ 1 \ 2 \ 1 \ 3 \ 4 \ 3 \ 1 \ 2 \ 1$

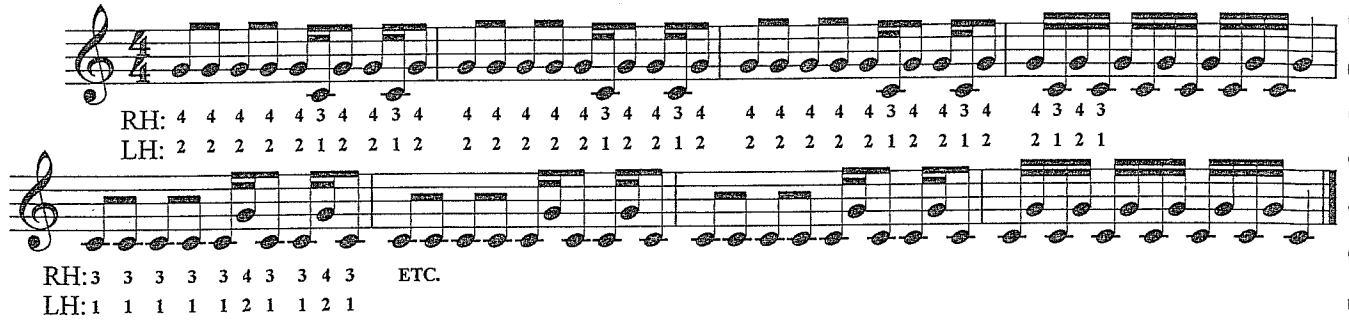
## III. PERMUTATIONS - INDEPENDENT/ALTERNATING COORDINATION

APPLY THESE PERMUTATIONS TO THE INTERVAL EXERCISES IN PARALLEL AND CONTRARY MOTION

9  $6$     10  $6$     11  $6$     12  $6$

# INDEPENDENT ROLL DEVELOPMENT

## WRIST ROTATION BUILDER



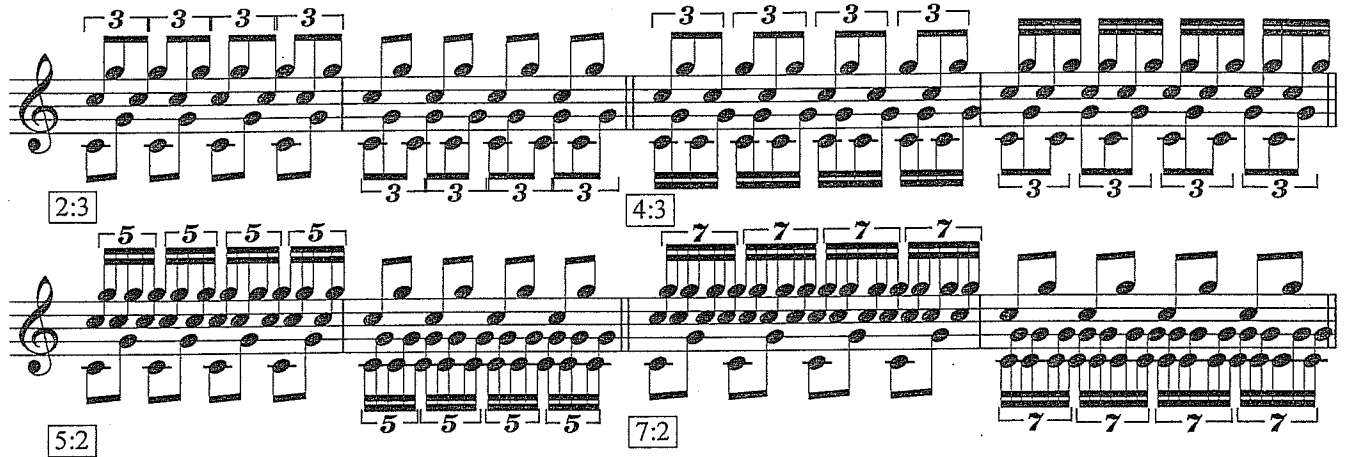
Musical notation for the Wrist Rotation Builder exercise, consisting of two staves in 4/4 time. The first staff has a treble clef and the second has a bass clef. Fingerings are indicated by numbers 1-5 below the notes.

RH: 4 4 4 4 4 3 4 4 3 4 4 4 4 4 4 3 4 4 3 4 4 4 4 4 4 3 4 4 3 4 4 3 4 3  
LH: 2 2 2 2 2 1 2 2 1 2 2 2 2 2 2 1 2 2 1 2 2 2 2 2 2 1 2 2 1 2 2 1 2 1

RH: 3 3 3 3 3 4 3 3 4 3 ETC.  
LH: 1 1 1 1 1 2 1 1 2 1

## POLYRHYTHMIC PERMUTATIONS

APPLY THESE PERMUTATIONS TO THE INTERVAL EXERCISES IN PARALLEL AND CONTRARY MOTION

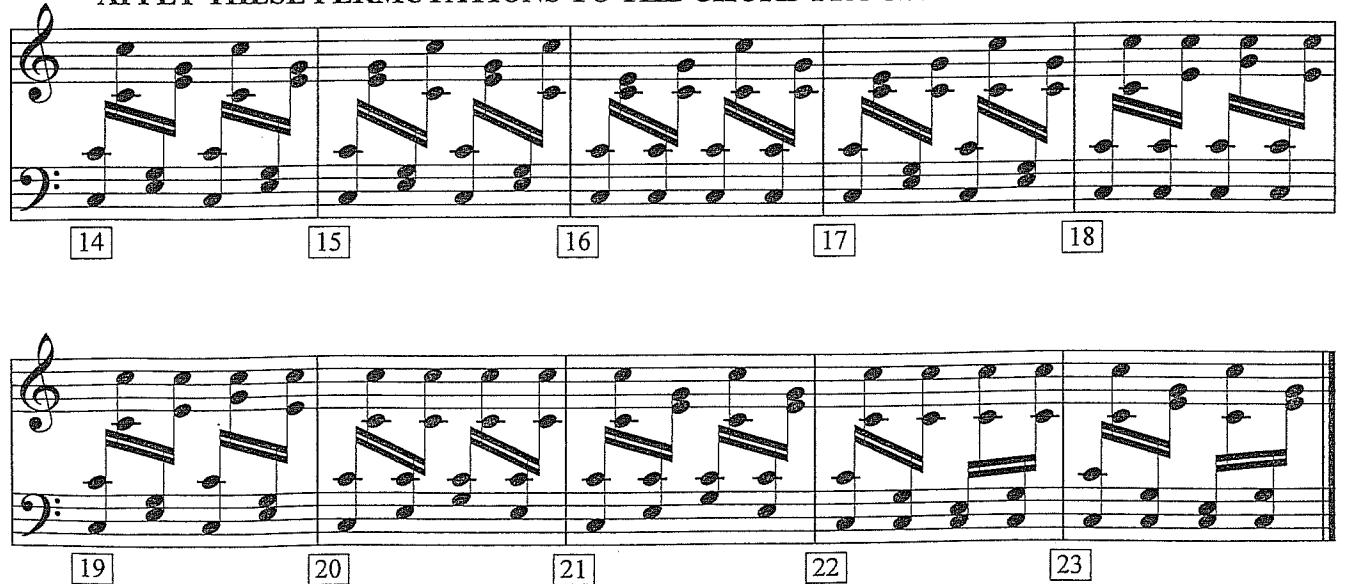


Musical notation for the Polyrhythmic Permutations exercise, consisting of two staves in 4/4 time. The first staff has a treble clef and the second has a bass clef. The exercise is divided into four measures, each with a different polyrhythm indicated by brackets and numbers above the notes.

2:3, 3:3, 4:3, 5:2, 7:2

## DOUBLE VERTICAL INTERVAL EXPANSION EXERCISES

APPLY THESE PERMUTATIONS TO THE CHORD PROGRESSIONS



Musical notation for the Double Vertical Interval Expansion Exercises, consisting of two staves in 4/4 time. The first staff has a treble clef and the second has a bass clef. The exercise is divided into ten measures, each with a different chord progression indicated by a number in a box below the staff.

14, 15, 16, 17, 18, 19, 20, 21, 22, 23

# SUPPLEMENTAL EXERCISES

## FOUR MALLET ARPEGGIO INVERSIONS

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

Continue in All Keys and Qualities

ETC.

## M.O.M. #271 - play in all keys/RH or LH

## BURRITT'S ARPEGGIOS

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

Continue in All Keys and Qualities

## M.O.M. #203

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

Continue in All Keys and Qualities

## MONTUNOS BY COTTO, sing and play 2-3 son and rhumba clave

