

No Flams

Mason/Benoit

The musical score for "No Flams" is written in 3/4 time and consists of seven staves. The first six staves are in a key signature of one sharp (F#) and contain a series of chords and eighth-note patterns. The seventh staff features a more complex rhythmic pattern with sixteenth notes and accents. A small letter 'R' is positioned below the first staff.

Flowbee

Brian S. Mason

* *Straight Sticking is to be used*



Block Chords

Musical notation for the first exercise. It features a treble clef and a 4/4 time signature. The first measure contains two groups of four block chords each, with a bracket above each group. The second measure is a whole rest. The third measure contains two groups of four block chords each, also with a bracket above each group. The text "Continue Up Chromatically" is centered below the staff.

Musical notation for the second exercise. It features a treble clef and a 4/4 time signature. The first measure is a whole rest. The second measure contains two groups of four block chords each, with a bracket above each group. The third measure contains two groups of four block chords each, also with a bracket above each group. The text "Continue Down Chromatically" is centered below the staff.

4-Mallet Keyboard Exercises

Brian S. Mason

13/24

sim.

This exercise is written in 7/8 time. It consists of three staves of music. The first staff begins with a repeat sign and a fermata over the first measure. The music is a continuous sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staves. The second and third staves continue this pattern, with the third staff ending with a double bar line and repeat dots.

14/23

sim.

This exercise is written in 7/8 time. It consists of three staves of music. The first staff begins with a repeat sign and a fermata over the first measure. The music is a continuous sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staves. The second and third staves continue this pattern, with the third staff ending with a double bar line and repeat dots.

8-16

Can Be Done With Different Permutations



Continue Up Diatonically



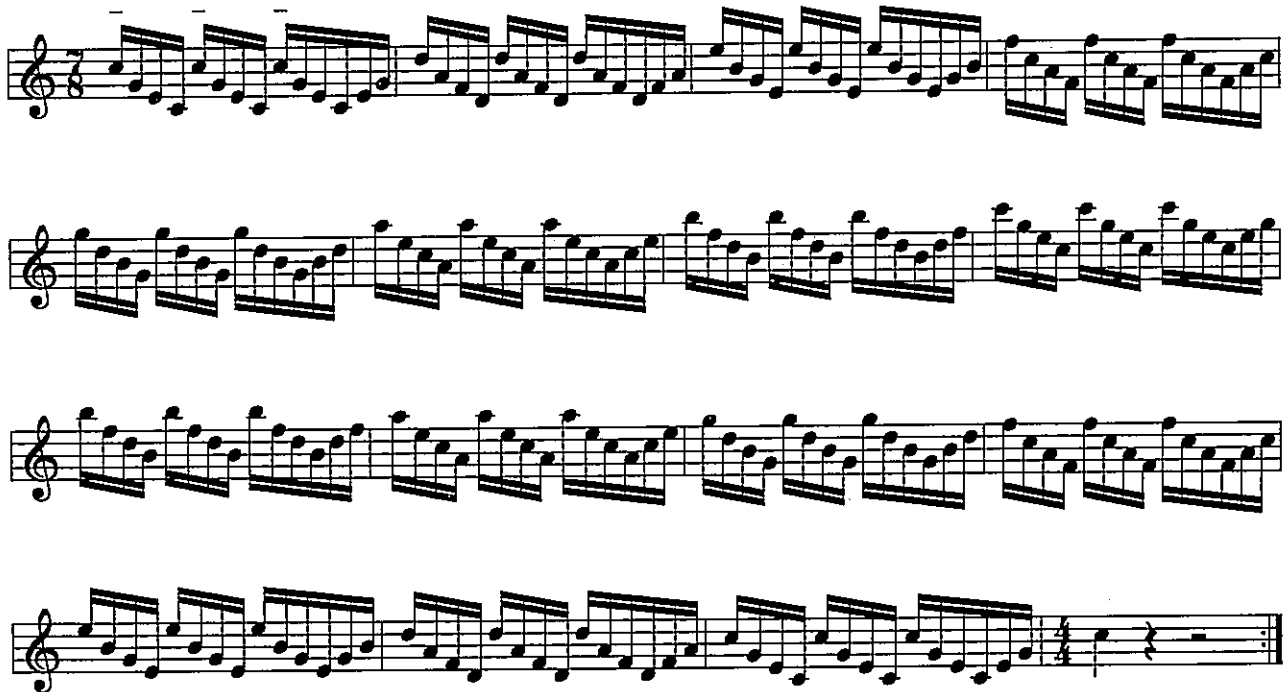
Continue Down Diatonically

Lateral 1



Musical notation for Lateral 1 exercise, consisting of four staves. The first staff begins with a treble clef, a 7/8 time signature, and a repeat sign. The notation features a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking *sim.* is placed below the second staff. The exercise concludes with a 4/4 time signature change and a final note on the fourth staff.

Lateral 4



Musical notation for Lateral 4 exercise, consisting of four staves. The first staff begins with a treble clef, a 7/8 time signature, and a repeat sign. The notation features a complex rhythmic pattern of eighth and sixteenth notes. The exercise concludes with a 4/4 time signature change and a final note on the fourth staff.

Oscar Mayer

Left hand...
Right Hand...

The musical score for 'Oscar Mayer' consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. The notation is a continuous sequence of eighth-note chords. The second and third staves continue this pattern with various chord voicings. The fourth staff concludes the exercise with a final chord and a double bar line.

Nature Alley

Left hand...
Right Hand...

The musical score for 'Nature Alley' consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. The notation is a continuous sequence of eighth-note chords. The second and third staves continue this pattern with various chord voicings. The fourth staff concludes the exercise with a final chord and a double bar line.

Left-Hand Spreading

1 2 1 2: 1 2 etc.

The first line of the left-hand spreading exercise is written in treble clef. It begins with a repeat sign and a 4/4 time signature. The first two measures contain quarter notes with fingerings 1 and 2, then 1 and 2. The third measure has a 2/4 time signature and contains two eighth notes with fingerings 1 and 2. The fourth measure has a 3/4 time signature and contains three eighth notes with fingerings 1, 2, and etc. The line ends with a double bar line.

The second line of the left-hand spreading exercise continues the pattern from the first line. It starts with a 4/4 time signature and contains four measures of eighth notes with fingerings 1, 2, 1, 2. The third measure has a 5/4 time signature and contains five eighth notes with fingerings 1, 2, 1, 2, 1. The fourth measure has a 4/4 time signature and contains four eighth notes with fingerings 1, 2, 1, 2. The line ends with a double bar line.

The third line of the left-hand spreading exercise continues the pattern. It starts with a 4/4 time signature and contains four measures of eighth notes with fingerings 1, 2, 1, 2. The second measure has a 2/4 time signature and contains two eighth notes with fingerings 1 and 2. The third measure has a 3/4 time signature and contains three eighth notes with fingerings 1, 2, 1. The fourth measure has a 4/4 time signature and contains four eighth notes with fingerings 1, 2, 1, 2. The line ends with a double bar line.

The fourth line of the left-hand spreading exercise continues the pattern. It starts with a 5/4 time signature and contains five measures of eighth notes with fingerings 1, 2, 1, 2, 1. The second measure has a 7/4 time signature and contains seven eighth notes with fingerings 1, 2, 1, 2, 1, 2, 1. The third measure has a 4/4 time signature and contains four eighth notes with fingerings 1, 2, 1, 2. The line ends with a double bar line.

Right-Hand Spreading

4 3 4 3 4 3 etc.

The first line of the right-hand spreading exercise is written in treble clef. It begins with a repeat sign and a 4/4 time signature. The first two measures contain quarter notes with fingerings 4 and 3, then 4 and 3. The third measure has a 2/4 time signature and contains two eighth notes with fingerings 4 and 3. The fourth measure has a 3/4 time signature and contains three eighth notes with fingerings 4, 3, and etc. The line ends with a double bar line.

The second line of the right-hand spreading exercise continues the pattern from the first line. It starts with a 4/4 time signature and contains four measures of eighth notes with fingerings 4, 3, 4, 3. The second measure has a 5/4 time signature and contains five eighth notes with fingerings 4, 3, 4, 3, 4. The third measure has a 4/4 time signature and contains four eighth notes with fingerings 4, 3, 4, 3. The line ends with a double bar line.

The third line of the right-hand spreading exercise continues the pattern. It starts with a 4/4 time signature and contains four measures of eighth notes with fingerings 4, 3, 4, 3. The second measure has a 2/4 time signature and contains two eighth notes with fingerings 4 and 3. The third measure has a 3/4 time signature and contains three eighth notes with fingerings 4, 3, 4. The fourth measure has a 4/4 time signature and contains four eighth notes with fingerings 4, 3, 4, 3. The line ends with a double bar line.

The fourth line of the right-hand spreading exercise continues the pattern. It starts with a 5/4 time signature and contains five measures of eighth notes with fingerings 4, 3, 4, 3, 4. The second measure has a 7/4 time signature and contains seven eighth notes with fingerings 4, 3, 4, 3, 4, 3, 4. The third measure has a 4/4 time signature and contains four eighth notes with fingerings 4, 3, 4, 3. The line ends with a double bar line.