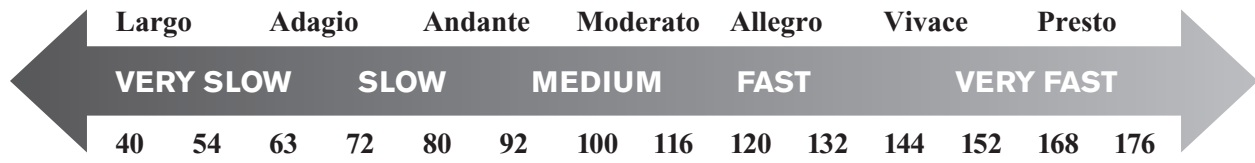


**TEMPO** is the speed at which a piece is performed. Markings, usually in Italian, have a corresponding number that indicates beats per minute (BPM). For example: ♩ = 100 means the piece will be performed at 100 beats per minute.



**QUARTER NOTES AND WHOLE NOTES**—Do any of these *measures* contain similar rhythms?

Andante (♩ = 76–108)

Perc. 1  
S.D.  
B.D.

1B\*  
Perc. 2  
Tri.  
Tamb.

\* For most exercises, the Mallet and Battery Percussion books only have B parts provided. For more information, please see page 2.

**HIGH OR LOW?**—Do any of the rhythms in this line repeat? How are the rhythms in the first and last measures related?

Adagio (♩ = 66–76)

Perc. 1  
S.D.  
B.D.

2B  
Perc. 2  
Tri.  
Tamb.

A **REPEAT SIGN** can be used when part or all of the music is to be repeated.

4/4 time: Measure 1 (quarter, quarter, quarter, quarter), Measure 2 (quarter, quarter, quarter, quarter), Measure 3 (quarter, quarter, quarter, quarter), Measure 4 (quarter, quarter, quarter, quarter). A repeat sign is placed at the end of measure 4.

3/4 time: Measure 1 (quarter, quarter, quarter), Measure 2 (quarter, quarter, quarter), Measure 3 (quarter, quarter, quarter), Measure 4 (quarter, quarter, quarter). A repeat sign is placed at the end of measure 4.

**MELODIC CONVERSATION**—Although each of the parts (A and B) rest for a time, the parts form a single *melodic line* when combined. In that way, the parts “complement” each other. Count carefully during the rests!

Moderato (♩ = 108–120)

Perc. 1  
S.D.  
B.D.

3B  
Perc. 2  
Tri.  
Tamb.

**DYNAMIC CHORALE**—Dynamics remain in effect until something new is indicated. What is the dynamic level at measure 4? How about at measure 6?

**24B**

Moderato

Perc. 1  
S.D.  
B.D.

*p* *mf* *p* *f*

Perc. 2  
Cr. Cyms.  
Tamb.

*p* *mf* *p* *f*

**PATTERN SEARCH**—How are measures 1–2 related to measures 3–4? Is there a pattern? How about measures 5–6?

**25B**

Andante

Perc. 1  
S.D.  
B.D.

*mf*

Perc. 2  
Tri.  
Cr. Cyms.

*mf*

**RITE OF PASSAGE**—What is the melodic pattern used in part A? Practice performing this line at various tempi. Listen to others as you play your part, working to maintain balance as the harmony becomes more complex.

**26B**

Moderato

Perc. 1  
S.D.  
B.D.

*p* *cresc. poco a poco* *f* *dim. poco a poco* *p*

Perc. 2  
Tri.  
Cr. Cyms.

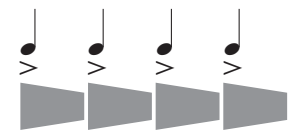
*p* *cresc. poco a poco* *f* *dim. poco a poco* *p*

Composers use an **ACCENT** when they want to give a note emphasis. Woodwind and brass musicians accent notes by using more air at the front of the note and with a firmer articulation. Percussionists accent notes by using a higher stick height (and more force) or a harder mallet choice.

**NORMAL**



**ACCENTED**



**FOCUS ON ACCENTS**—Play accented notes with extra emphasis. Play at different dynamic levels to practice performing accents at those levels.

**27B**

Moderato

Perc. 1  
S.D.  
B.D.

Perc. 2  
Cr. Cyms.  
Tamb.

**YOU COMPLETE ME, TOO**—Lines 51 and 52 can be performed together. They “complement” each other. Count carefully during the rests!

52B

Perc. 1  
S.D.  
B.D.

Perc. 2  
Temple Blocks  
Maracas

**LEGATO** is an articulation marking that instructs musicians to connect notes together with a smooth air stream. A legato note will “touch” the next note.



**STACCATO** is an articulation marking that instructs musicians to put some space between notes. A staccato note will not “touch” the next note.



**SHAPE SHIFTER**—Demonstrate your ability to play legato and staccato notes in this line.

53B

Perc. 1  
S.D.  
B.D.

Perc. 2  
Woodblock  
Sus. Cym. w/stick

*mf* *p* *f* *mp* *f*

*mf* *p* *f* *mp* *f*

**1ST AND 2ND ENDINGS** are used to conserve space on the page when much of the music is repeated.

1st time —————>

2nd time —————> Skip over the 1st ending the 2nd time. —————>

**WALKIN’ COOL**—What patterns can you find in this happy tune with its infectious groove?

Scott Watson

54B

Cool and happy (♩ = 116)

Perc. 1  
S.D. + Hi-Hat (closed)  
B.D.

*mf*

*p* *f*

Scott Watson


Perc. 2  
Bongos  
Tamb.

*mf*

*p* *f*

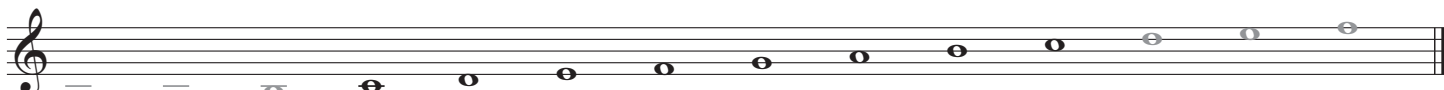
# Level 4

**KEY OF C MAJOR**



Do you see any flats or sharps in this key signature?  
If so, how many? Which ones?

**KEY OF C MAJOR**



5 sol    6 la    7 ti    1 do    2 re    3 mi    4 fa    5 sol    6 la    7 ti    1 (8) do    2 (9) re    3 (10) mi    4 (11) fa

Major Scale (Diatonic)



Major Arpeggio



Major Scale in Steps



Major Scale Pattern in Thirds



Major Arpeggio (Tonic, Subdominant, Dominant)



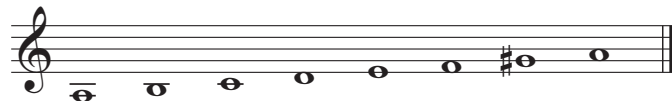
Major Scale in Sequence



**KEY OF A NATURAL MINOR**



**KEY OF A HARMONIC MINOR**



Minor Scale Pattern in Thirds



Minor Arpeggio (Tonic, Subdominant, Dominant)



Minor Scale in Sequence



**D.S. AL FINE**—D.S. is an abbreviation for *Dal Segno*, meaning “the sign,” and *al Fine* means “to the end.” D.S. al Fine means “return to the sign  $\text{\textcircled{S}}$  and continue playing to the Fine.”

**JARABE TAPATÍO**—Before performing this beloved Mexican folk song, known to some as the “Mexican Hat Dance,” be sure to review challenging rhythms, accidentals, and the formal “roadmap” (e.g., **D.S. al Fine**).

Traditional Mexican Folk Dance

**Moderato**

Perc. 1  
Bongos  
Maracas

*mf* *p* *f*

10  $\text{\textcircled{S}}$

*Fine* 18

*D.S. al Fine*

116B

Traditional Mexican Folk Dance

**Moderato**

Perc. 2  
Castanets  
Tamb.

*mf* *p* *f*

10  $\text{\textcircled{S}}$

*Fine* 18

*D.S. al Fine*