

A supplementary solo book for any mallet method

# Simple Solos For Mallets

by Thomas A. Brown

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## ABOUT THE WRITER

Internationally renowned ASCAP composer and author, Thomas A. Brown has vast experience composing for all forms of percussions. His pieces have been performed on major network television in the U.S. and abroad. Presently, Mr. Brown is director and founder of the Eastern U.S. Music Camp, serves as clinician for Ludwig, and is staff percussionist for the Saratoga Performing Arts Center. He has been a faculty member and director of the Percussion Ensemble at the Schenectady County Community College, and is percussion instructor at Skidmore College. He has also served as President of the New York State chapter of the Percussive Arts Society, and Chairman of Percussion and Jazz Ensemble for the New York State School Music Association.

# about the music

SIMPLE SOLOS FOR MALLETS carries a student from beginning mallet methods to the adventures of solo playing. Styles explored include ballad, scherzo, waltz, Latin (both cha cha and rhumba), and jazz.

Suggested sticking has been added only to assist in special passages. Although alternate sticking is generally recommended, special skips or awkward cross-sticking may be avoided by double-sticking certain notes. To develop a smoother and more comfortable physical flow in your playing, add sticking indications below the notes when necessary.

At the beginning of each solo, watch for the recommended roll and pedal suggestions since they often vary between solos. Slow, careful practice in the beginning stages develops proper habits by "programming" the mind and muscles to work in harmony. Pay close attention to the details mentioned above, as well as tempo, dynamics and accents. In a short time, your experience will become more than correct execution of notes and rhythms as you enter into the exciting realm of expressive playing!

Since mallet instruments vary in both bar tone and response, and since not all mallet types are totally similar, it is suggested that you use the chart below for making correct mallet selections.

## correct mallet selection chart

<u>DYNAMICS</u> <u>TEMPI</u>	<u>soft</u> <u>slow</u>	<u>med. soft</u> <u>med. slow</u>	<u>med. loud</u> <u>med. fast</u>	<u>loud</u> <u>fast</u>
BELLS	HARD RUBBER _____ WOOD _____	PLASTIC _____	BRASS _____	
XYLOPHONE	SOFT CORD _____ SEMI-HARD YARN/CORD _____	HARD YARN/CORD _____ MED.-HARD RUBBER _____	HARD RUBBER _____	PLASTIC _____ WOOD _____
VIBES	SOFT YARN/CORD _____ MED. YARN/CORD _____	SOFT RUBBER _____	SEMI-HARD YARN/CHORD _____ MED.-HARD YARN/CORD _____ MED. RUBBER _____	SEMI-HARD RUBBER _____ HARD YARN/CORD _____
MARIMBA	SOFT YARN _____ MED.-SOFT YARN _____	SEMI-HARD YARN _____ HARD YARN _____ SOFT RUBBER _____	MED.-SOFT RUBBER _____ MED.-HARD RUBBER _____	HARD RUBBER _____

# 1. BACK TRACK

GRADE I

Medium Fast ♩ = c.120

(Roll or Pedal all ♩'s.)

Musical score for '1. BACK TRACK' in 4/4 time, Grade I. The score consists of ten staves of music. The tempo is 'Medium Fast' with a quarter note equal to approximately 120 beats per minute. The instruction '(Roll or Pedal all ♩'s.)' is given. The score includes various dynamics and articulations:

- Staff 1: *mf*
- Staff 2: *mf* (marked with circled A)
- Staff 3: *f*, *ff*, *f* (marked with circled B)
- Staff 4: *mf* (marked with circled C)
- Staff 5: *mp* (marked with circled D)
- Staff 6: *p*, *mf* (marked with circled E)
- Staff 7: *dim.* (marked with circled F)
- Staff 8: *mf* (marked with circled F)
- Staff 9: *crescendo*