CREEN BROTHERS ADVANCED INSTRUCTOR for XYLOPHONE

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A complete technical course of study based on modern principles and featuring many new ideas on Ragtime, Jazz, Blues, Four-Hammers, Improvising, etc ~ ~ ~

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GREEN BROTHERS

Advanced Instructor

for

XYLOPHONE

A COMPLETE TECHNICAL COURSE OF STUDY BASED ON MODERN PRINCIPLES AND FEATURING MANY NEW IDEAS ON RAGTIME, JAZZ, BLUES, FOUR HAMMERS, IMPROVISING, ETC.



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INTRODUCTORY

IN presenting this book of Xylophone Instruction, we have often thought of the time a few years back when we, ourselves, were struggling along trying to master one of the most peculiar and also one of the most difficult of instruments. Let us start at the beginning.

It was at Omaha, Nebraska, that we saw our first glimpse of daylight, Joseph Green being born on the day of February 9th, 1892; and George Hamilton Green being born on the day of May 23rd, 1893.

Our father, at the time of our birth, was the leading bandmaster of Omaha, and has been very active in musical affairs ever since. Our grandfather and other members of our family also being musicians, it has often been stated that we inherited our musical ability and talent. This may be true to a certain extent. However, we claim that it was the hard study and constant practice that has gained for us the success which we now enjoy.

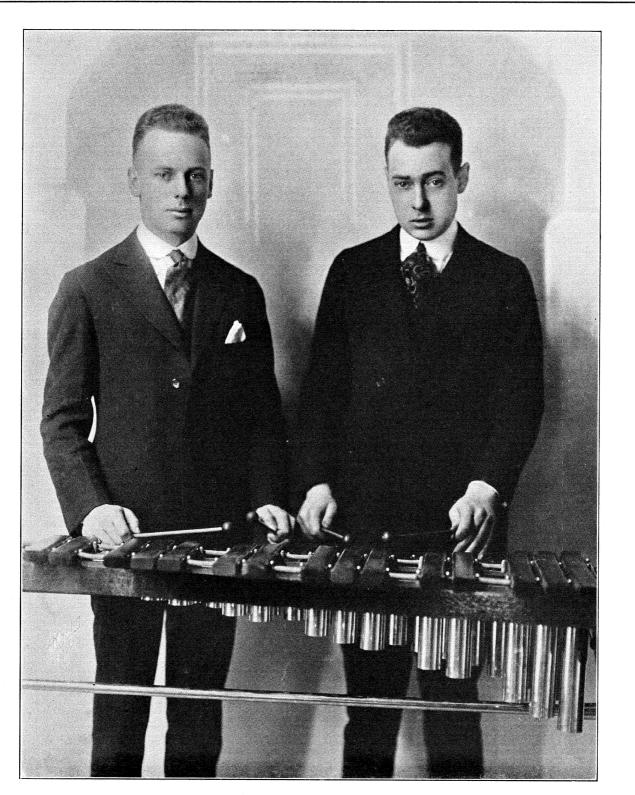
Joseph Green studied piano for many years when he was a boy with Professor Letovsky of Berlin and later studied timpani and drums with Joseph Zettelman of the Chicago Symphony Orchestra. George Hamilton Green studied piano, harmony and composition for many years with the late Professor Sigmond Landsberg, and also studied violin with Ernest Nordin.

When we were about nine years old, we saw a xylophone for the first time. It was a small, awkward looking instrument of two octaves, some of the bars on it being more narrow than others. The tone of it was not very good and it was very much out of tune. It had no resonators and no stand. It had some silk cords of about one-half inch thickness under the bars and it could be placed upon a table or any flat surface and played upon. Comparing it with some of the present day xylophones with their brilliant quality of tone and nice highly polished resonators and stands, it was a crude proposition. But we can assure you that from our boyish viewpoint it seemed wonderful. We thought that it was the most marvellous thing that we had ever seen. And when we tried to play on it, and found that we could pick out a few easy little melodies on it, our joy knew no bounds. We simply had to have that instrument. So we gave our father no rest until he obtained the instrument for us. Then another problem confronted us. We both wanted to play on it at the same time, and the instrument was so small that it could not be done. So we set to work and made another instrument just like it, with the exception that the bars on our home-made instrument were made of maple, that being the hardest wood that we could get from the lumber yard. It was not a very handsomely finished product, we will admit, but the different tones could be distinguished quite well, and considering everything, we were able to play on it without much hindrance. It is a fact that considerable of our technique that we possess today is due to our constant practice on those old instruments.

Now we are not going to take up any more space in telling of our life history, as we were only two ordinary boys with the usual amount of ambition to do things that appealed to us. We have only related these few early boyhood happenings to give you an idea as to how we began. Our entire success has been due to nothing else than constant practice. We practiced ever since we were boys and to that one thing alone do we owe our success. The exercises that we have written throughout this entire book are selected from several thousand exercises and compositions that we have written and practiced ourselves ever since we decided to do serious work on the Xylophone. It is these identical exercises in this book, which we think are the best selected ones of our entire collection, that have given us the technique and ability that we possess today. We absolutely agree that if any one will practice these exercises as diligently as we did, that they should be able to play the Xylophone with the same amount of technique and spirit that we do. These exercises gave us our technique and ability, and there is no reason why they should not do the same for anyone else, providing they practice continually and not become discouraged too easily.

We have had many requests from our friends and admirers throughout the country asking us to publish these exercises so that they could all have them to practice, and we sincerely hope that everyone who obtains a copy of this book will understand that our best efforts are contained in these pages. We are giving you our technique and ability in the only way in which we know, and if you will practice these exercises and then practice them some more, and then still more, we will feel very grateful in knowing that you will succeed. Because practice makes perfect, and perfection is the one great thing that we all strive for. You may rest assured that you have our best wishes for improvement and success and we sincerely hope that this book will convey to you the things that will make you successful. Very truly yours,

THE GREEN BROTHERS. (Signed) Geo. Hamilton Green



GEORGE HAMILTON GREEN

JOSEPH GREEN

W E would like to say a few words regarding the contents of this book. Its purpose is to instruct and improve the general ability of the individual seeking improvement. In compiling this book, it has been our aim to present a work that is beneficial to the beginner as well as the finished player. We have taken it for granted that the average Xylophonist has had a certain amount of study concerning the rudiments of music. However, the contents of this book have been written and arranged so that any individual, whether having studied music before or not, should have no difficulty in understanding everything contained in these pages.

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Chapter One

HOW TO PLAY THE XYLOPHONE

I N playing the Xylophone, the first thing to be decided upon is an instrument. The instruments that we have been using for the past few years in making all of our phonograph records have been three and onehalf octaves in length from low F to high C. The upper

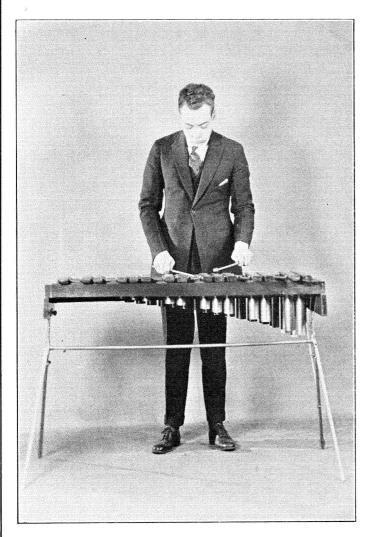


Figure One-The Right Way

row of bars, namely, the sharps and flats, are elevated above the row of natural bars. We do not advise having the sharps and flats on a level with the natural bars, as they are farther away and demand a longer reach, and this means a sacrifice of speed. By all means have the sharps and flats elevated above the naturals, as this brings them closer to the player and enables one to play much faster and much easier. As to the height of the instrument, that is a matter that must be decided upon by the individuals themselves. Our only advice in this matter is to experiment until you arrive at the correct height to suit you. Be sure that the key board of your instrument is neither too low or too high, as either way would mean more or less an awkward position and would have a tendency to eliminate freedom of movement.

Regarding the correct position of the body in addressing the instrument, we suggest that the player assume a natural position with the feet turned slightly outward, and about twelve inches apart. FIGURE ONE demonstrates our idea of the correct position when playing the Xylophone. FIGURE TWO also demonstrates the correct position when viewed from the side. Each of these pictures should be studied carefully and particular notice should be taken of the position of the body, arms, head, shoulders and feet. We positively know from experience that a natural and comfortable position at the Xylophone will enable the player to execute much faster, and with more accuracy.

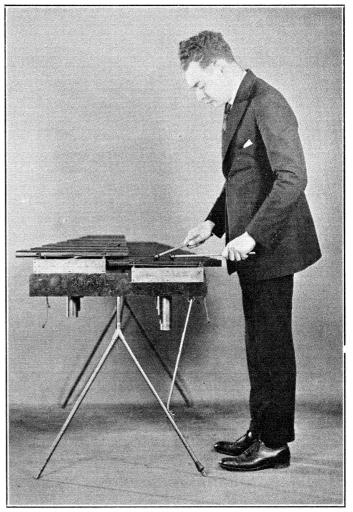
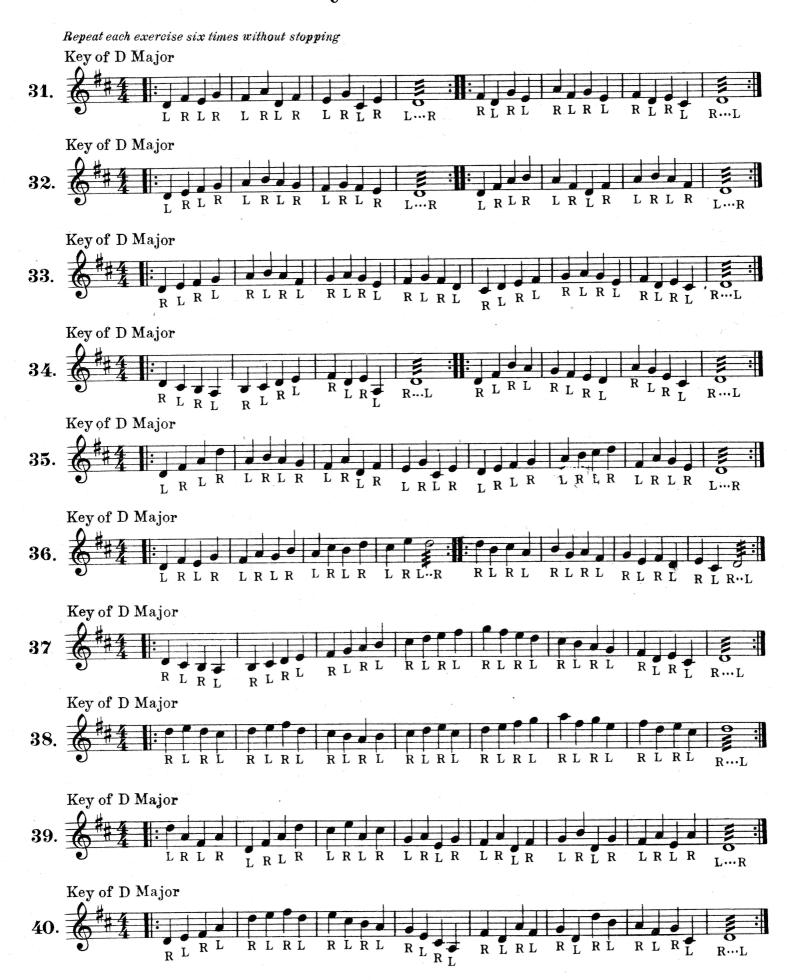


Figure Two-The Right Way

EXERCISES IN ⁴/₄ TIME Whole Notes and Half Notes



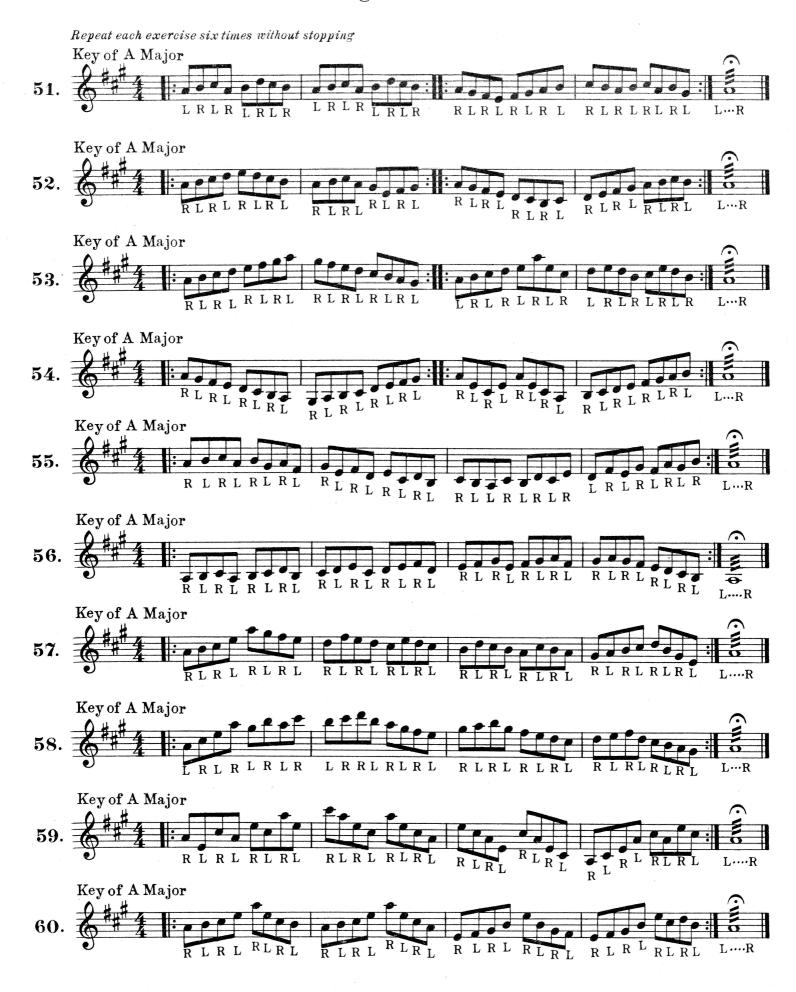
EXERCISES IN ⁴/₄ TIME Quarter Notes



EXERCISES IN ⁴/₄ TIME Whole Notes, Half Notes and Quarter Notes



EXERCISES IN ⁴/₄ TIME Eighth Notes



EXERCISES IN ⁴/₄ TIME Sixteenth Notes



EXERCISES IN ⁴/₄ TIME Quarter Notes and Eighth Notes



EXERCISES IN ⁴/₄ TIME Dotted Half Notes and Dotted Quarter Notes



Chapter Eight

This chapter consists of exercises in Octaves. The instruction in Chapter Seven will apply to this chapter. The octaves should be played the same as the double stops. Do not "See-Saw." Each note should be struck precisely at the same time. Do not center attention on the hammer in the right hand. The left hand can not be controlled if this is done. Also do not center attention on the hammer in left hand as the right hand can not be controlled. Center attention between the hands and try to watch both hammers at the same time. This may seem difficult at first, but by following these instructions, Octaves may be played quite easy. Play them slowly at first until they are thoroughly memorized. Any single note exercise in this book may be practiced in Octaves. We suggest this as being very good practice;—

Chapter Eight OCTAVES

(One Hammer in each Hand)



EXERCISES IN Octaves

Repeat each exercise six times without stopping Key of G Major















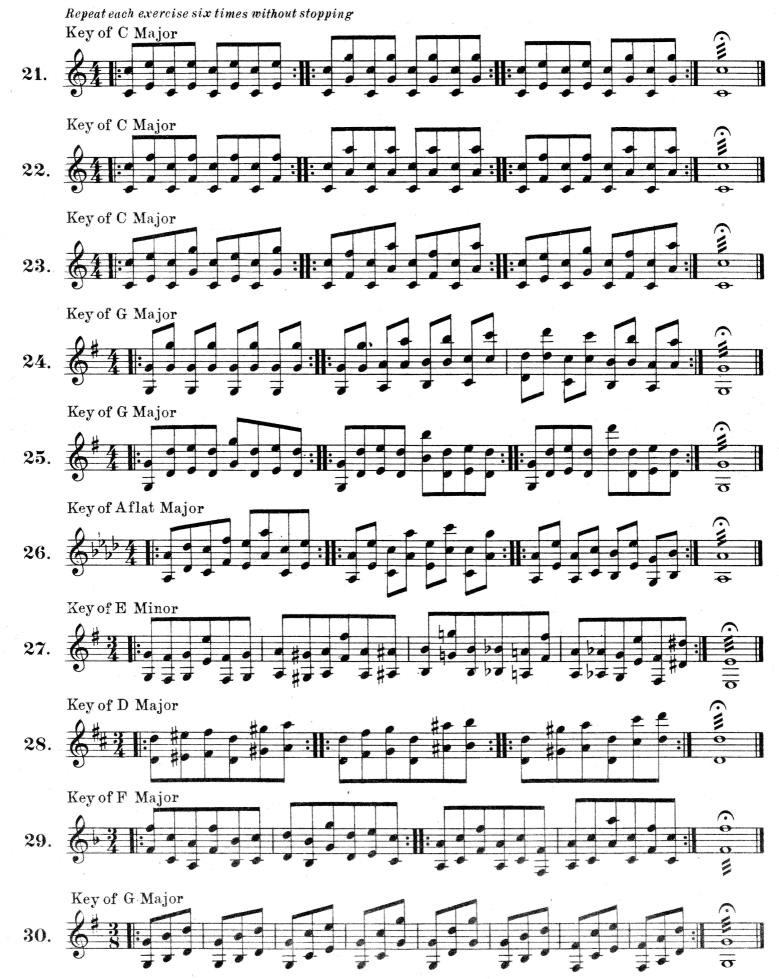






EXERCISES IN

Octaves



Chapter Nine

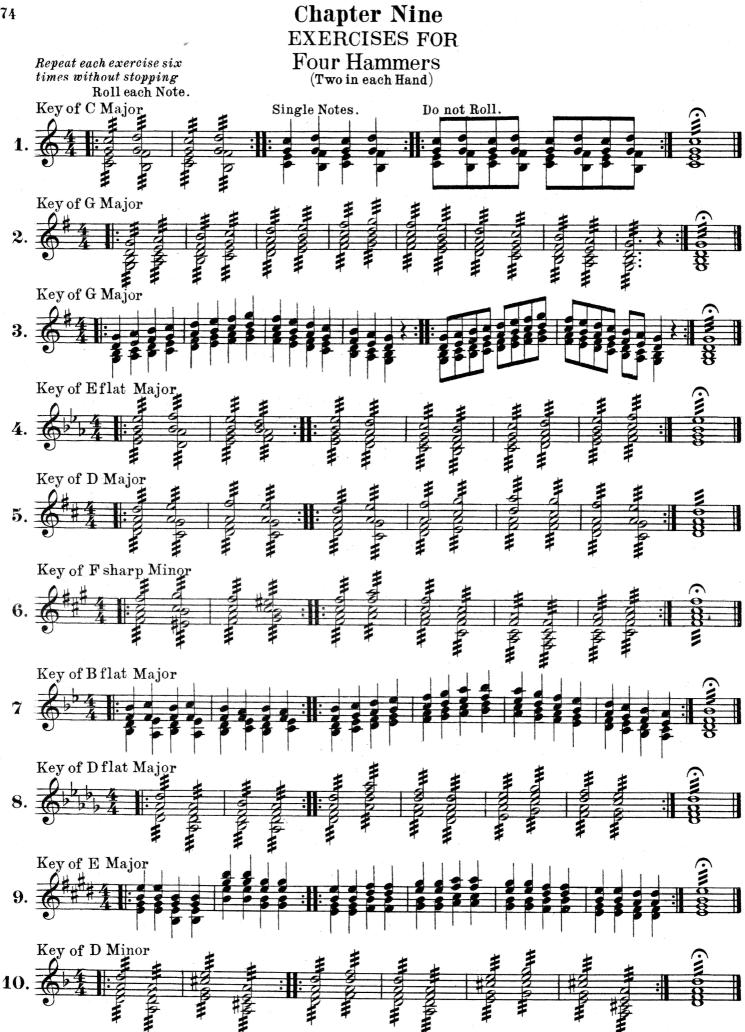
EXERCISES FOR FOUR HAMMERS

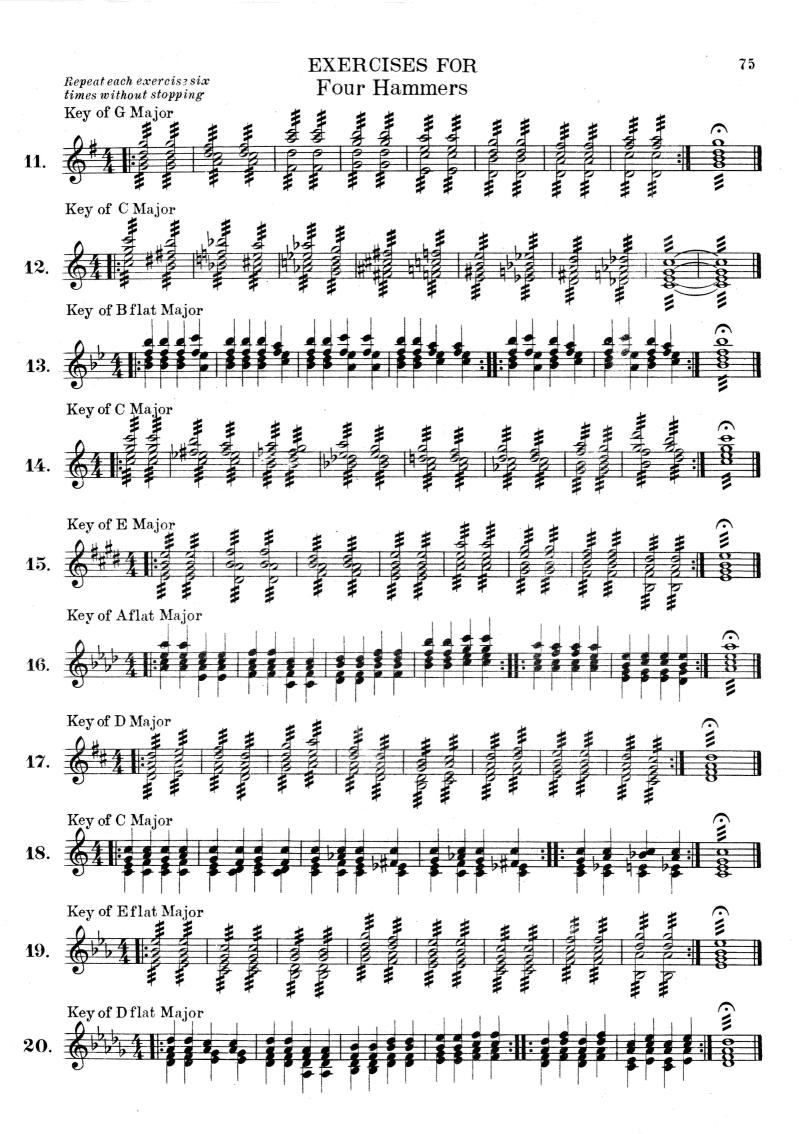
In playing with four hammers we advise that the instruction and photographs in Chapter One, referring to four hammering be carefully studied.

Getting the proper grips on the hammers is one of the most important items.

The Photographs in Chapter One will demonstrate clearly the different grips. Be sure that the Roll is as even as possible. In crossing over to the sharps and flats, it is perfectly legitimate to strike the bars on the ends. Do not grip the hammers too tight.

ends. Do not grip the hammers too tight. We suggest that Exercises one, two and three be written down in every different Key and practiced carefully. This method will prove beneficial to four hammer playing. Play these exercises slowly at first.





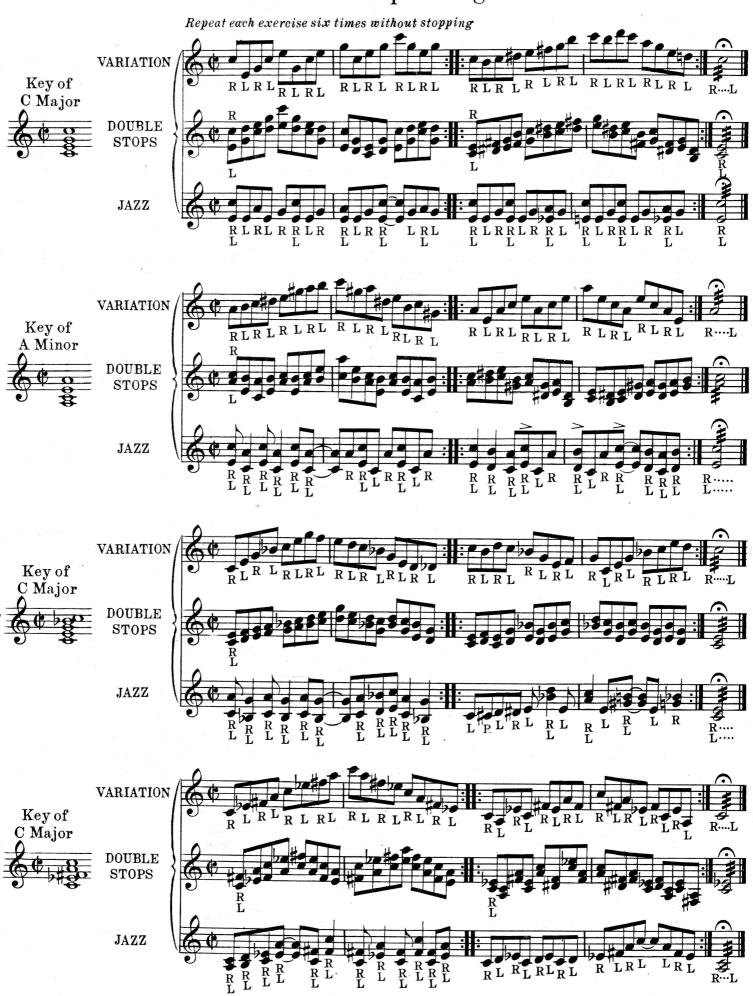
Chapter Ten

RAGTIME AND JAZZ

There are many ways in which ragtime and jazz might be played and there are many tricks that can be used regarding ragtime beats and jazz beats. However, there is one thing always to be remembered when playing ragtime or jazz, and that is to accent. To play ragtime and jazz correctly, it must be accented. This is about all the instruction that can be given on this chapter. Follow the notes carefully and pay strict attention to the accents. Memorize each exercise thoroughly and then copy them down on paper in some of the different Keys and practice them that way. If you are able to copy them and write them in all of the different Keys and then practice them that way, you will be greatly benefited.

We have found through experience that this method of practice will surely gain results. Follow the hammering closely. If the different ragtime and jazz beats and strokes in this chapter are sufficiently memorized, they can be played and used in practically any selection that is being played. Practice them until their different rhythms are firmly impressed upon you and you will be able to play the same rhythms in any selection and make them fit the selection very nicely. Practice them slowly at first until the accents are clearly understood.

Chapter Twelve Hints on Improvising



Chapter Twelve Hints on Improvising







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