

Spotlight on Music™ Orff Orchestrations

Instrument Abbreviations

SG	soprano glockenspiel	Headless Tamb.	headless tambourine
AG	alto glockenspiel	Ji. Bl.	jingle bells
SX	soprano xylophone	Low Drum	low drum
SM	soprano metallophone	Mar.	maracas
AX	alto xylophone	Picc. Blks.	piccolo blocks
AM	alto metallophone	R. St.	rhythm sticks
BX	bass xylophone	Ratchet	ratchet
BM	bass metallophone	Rec.	recorder
		Res. Bells	resonator bells
		Rh. St.	rhythm sticks
Af. Slit Drum	African slit drum	S. Cym.	suspended cymbal
AR	alto recorder	S. Rec	soprano recorder
Bamboo	bamboo	SB	sand blocks
Bass Drum	bass drum	SD	snare drum
Bell Tree	bell tree	Shaker	shaker
Bells	bells	Shekere	shekere
Bongo	bongos	Shells	shells
Cab.	cabasa	Ship's Bell	ship's bell
Cast.	castanets	Slap Stick	slap stick
CB	contrabass bar(s)	Slit. D.	slit drum
Choice	choice (of instruments)	Small Bell	small bell
Chopsticks	chopsticks	SR	soprano recorder
Claves	claves	Tamb.	tambourine
Clvs.	claves	TB	temple blocks
Conga	conga drum	Tick Tock	tick tock
Cowbl.	cowbell	Timp.	timpani
Cym.	cymbals	Tri.	triangle
Djembe	djembe	Tumba	tumba
Drum	drum	V. Slap	vibra slap
Dul.	dulcimer	Voice	voice
Egg Shakers	egg shakers	Washboard	washboard
F. Cym.	finger cymbals	WB	woodblock
Gong	gong	Whip	whip
Güiro	güiro	Whistle	whistle
HD	hand drum	Wind Sounds	wind sounds

Suggestions for Good Mallet Technique

1. Stand or sit with the arms slightly away from the body. Elbows should not touch the sides of the body, nor should they stick out at an uncomfortable angle.
2. Grip the mallets lightly as if holding bicycle handlebars, palms toward the floor. Hold the mallets above the bars to be played.
3. One mallet should be a little closer to the body than the other. This will help to avoid entangling the two mallets. However, the bar should always be struck near the center for the best tone production.
4. Alternate mallets whenever possible. This provides for greater technical facility in fast passages, evenness in ascending and descending melodic patterns, and general coordination.
5. Keep wrist flexible. Pull the sound from the bars by using wrist motion rather than arm motion.
6. Allow the mallet to bounce back up after playing each note. Do not rest the mallet head on the bar.
7. Always keep the mallets close to the bars.