

KEYBOARD MASTERY for the **MALLET PERCUSSION**

Volume I—Two Mallets
→ Volume II—Three and Four Mallets

by
Fred Wickstrom

- Vibraphone
- Marimba
- Xylophone
- Bells



UMMP

UNIVERSITY OF MIAMI MUSIC PUBLICATIONS

Sole Agent: **SAM FOX Publishing Company, Inc.**
1540 Broadway, New York 10036

INTRODUCTION

This book represents what is really a basic harmony book which, when practiced diligently by the aspiring Percussionist will result in a degree of three and four mallet mastery applicable to the Vibraphone, Marimba, Xylophone, and Bells.

Each exercise is meant to be played in every key, according to the directions given to proceed either chromatically or via the circle of 4ths and 5ths.

Progress in a logical and fluent manner depends greatly on the use of a metronome in connection with the performance of the material in this book. I would suggest that you mark the date, together with the metronomic tempo marking of your performance on that date, next to each exercise in turn. Then, when you go back over this material, try and increase the speed of each exercise.

The section on Mallet Handling and Control contains descriptions of the three principle grips which are used by the majority of players. Each grip has its advantages and disadvantages which should be weighed cooperatively by student and teacher.

The first five sections of this book should be practiced concurrently. That is, work on small portions of each section simultaneously. The material covered in this volume encompasses only Triads and Seventh Chords, chords playable with three and four mallets in their complete form. All others can only be performed partially, in incomplete forms, and are covered in Volume III of this series.

The exercises in this volume were designed primarily to develop a strong technical foundation for three and four mallet playing. As soon as one has begun to build this foundation, use it! Bach Chorales are difficult, but may be performed on mallet-keyboard instruments. The basic harmony foundation developed in this volume may be put to work by harmonizing and performing popular tunes from a lead sheet, or even performing the right hand part of published piano arrangements. Subsequent volumes in this series will enrich the amount of published solo material now available making use of three and four mallet technique.

Fred Wickstrom
Director of Percussion
University of Miami

CONTENTS

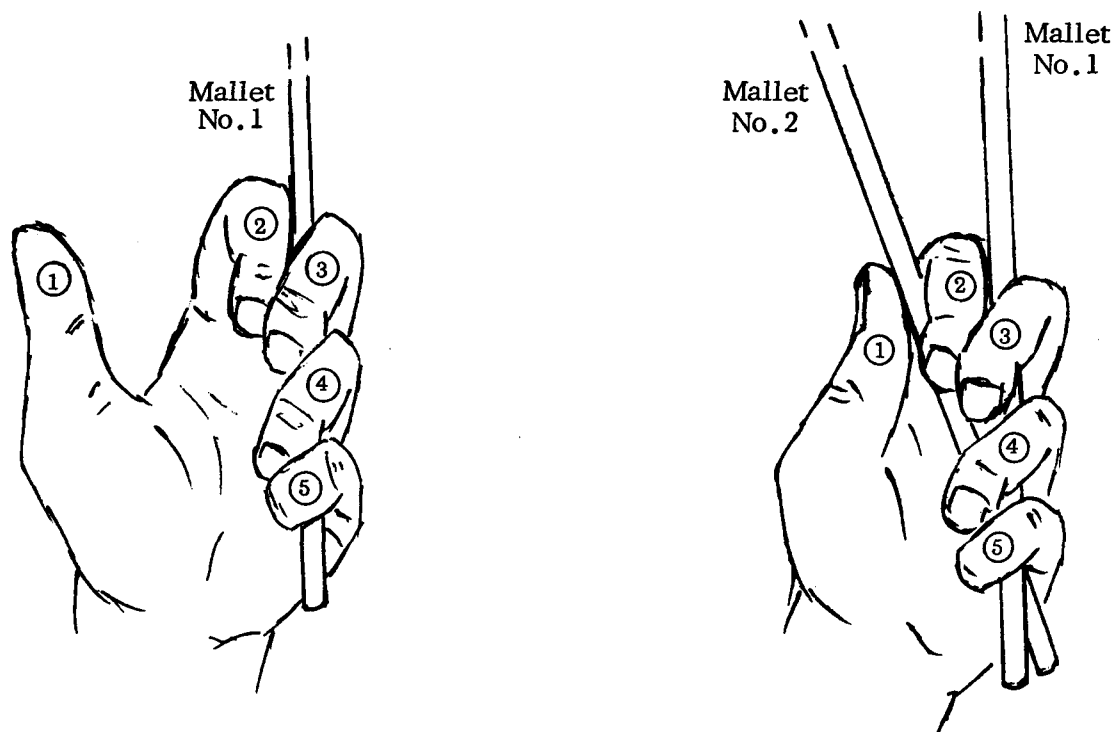
Mallet Handling and Control	3	Diatonic 7th Chords, Four-Part, Close Harmony ...	21
Chords for the Mallet Percussionist	7	Diatonic 7th Chords, Four-Part, Open Harmony	22
Double 3rds and 6ths	10	Dominant 7th Chords, Four-Part, Close Harmony ...	23
"Spreading" Exercises	12	Dominant 7th Chords, Four-Part, Open Harmony ...	24
Triads, Three-Part, Close Harmony	13	Major 7th Chords, Four-Part, Close Harmony	25
Chord Patterns, Triads, Three-Part	13	Major 7th Chords, Four-Part, Open Harmony	25
Chord Progressions, Triads, Three-Part	15	Minor 7th Chords, Four-Part, Close Harmony	26
Triads, Four-Part, Close Harmony	16	Minor 7th Chords, Four-Part, Open Harmony	26
Chord Progressions, Triads, Four-Part	17	Half-diminished 7th Chords, Four-Part, Close Harmony.....	27
Triads, Three-Part, Open Harmony.....	18	Half-diminished 7th Chords, Four-Part, Open Harmony	28
Triads, Four-Part, Open Harmony	19	Diminished 7th Chords, Four-Part, Close and Open Harmony.....	28
Chord Progressions, Triads, Three and Four-Part, Open Harmony	20		

MALLET HANDLING AND CONTROL.

Playing with four mallets literally doubles the possibilities of tonal combinations available on the vibraphone and marimba. There are fewer uses of four mallets on xylophone and orchestra bells, yet chordal and multi-linear parts are being used by contemporary composers and arrangers when writing for these instruments. Some teachers begin instruction in limited three and four mallet technique with the initial lesson. Others wait until after a reasonable skill has been acquired with two mallets before undertaking three and four. Regardless of which route is taken, it is the actual manipulation and grip of the additional mallets which tends to confuse most students. There are many times when, holding three and four mallets, a line of single notes must be played. When these lines occur, the additional mallets held in the hand must be "carried" or held out of the way, up in the air. Once the grip has been mastered, it is a good idea to play something with a single melodic line while "carrying" the other two mallets. In this way, the player will get used to the grip and used to the weight of the four mallets in the hands. The majority of three mallet playing is done with the two mallets of the left hand accompanying a melodic line played by the right. However, in some instances, voicings are smoother when a particular chord is voiced with two mallets in the right hand. For this reason, it is best to play even the three-part exercises in this book while holding all four mallets.

There are three principle grips which are used by the majority of players: the traditional grip, the Musser grip, and the Burton grip. Each of these grips has its advantages and disadvantages.

The traditional grip is the one used by most players. This is, no doubt, because the grip which holds the two inside mallets is the same as most players use when playing with only two mallets.



Place Mallet Number One between the second and third fingers; grip with the fourth and fifth fingers.

Grasp Mallet Number Two between thumb and second finger, with the second finger separating the two mallets. Mallet Number One and Mallet Number Two cross beneath the fifth finger. In PLAYING POSITION (palms down), Mallet Number One is BELOW Mallet Number Two.