



Wayland Baptist University
School of Creative Arts

Pioneer Mallet Studies

Revised for Spring 2026

Compiled By

Anthony J. King, D.M.A.

**Director of Athletic Bands
Associate Professor of Instrumental Studies**



SECTION ONE

EXERCISES

Wrist Stroke Studies
Two-Mallet Exercises
Scale/Modal Exercises
Scale / Modal Metacognitive Tracking
Hannum-Style Rhythm Exercises
Basics/Floor Exercises
Permutations
Independent Roll Development
Supplemental Exercises
Intervals in Parallel/Contrary Motion
Chord Progressions

SECTION TWO

GUITAR STUDIES

- 1. Develop logically consistent four-mallet sticking habits**
- 2. Continue to work on reading musically**
- 3. Utilize tempo fluctuations to enhance interpretative decisions**
- 4. Perform with dynamic contrasts even if unlabeled**
- 5. Learn the composer's dates and various backgrounds**
- 6. Heighten sensitivity to varying musical styles**
- 7. Explore various parts of the bar to alter articulation(s)**
- 8. Experiment with mallet choice(s)**
- 9. Delineate clear and logical (functional) chord analyses**
- 10. Communicate form and phrases clearly to the audience**
- 11. Foster habitual music markings with technical/musical notes**

SECTION THREE

Hymnody and Chorales

- 1. Utilize the “repetition method” for learning chorales**
- 2. Work on reading up to four voices at a time musically**
- 3. Utilize tempo fluctuations to enhance music interpretation**
- 4. Experiment with double laterals and other permutations**
- 5. Perform with dynamics, though none may be given**
- 6. Continue to learn lyricist’s and composer’s dates**
- 7. Historical/Spiritual contexts behind compositions**
- 8. Heighten sensitivity to different musical styles**
- 9. Explore different parts of the bar to alter articulation(s)**
- 10. Communicate form and phrases clearly to the audience**
- 11. Foster habitual music markings with technical/musical notes**

SECTION FOUR

Jazz Vibraphone

1. Modes by Tetrachordal Construction
2. Additional Scales for Improvisation
3. Progressive Scale Methodology
4. Compiled list of Scales for Edification, Improvisation, and Remediation
5. Compiled list of Chords for Edification, Improvisation, and Remediation
6. Basic four -part chords (with roots):

$ii^7 - V^7 - I^{\Delta 7}$

$ii^7 - V^7 - i^7$

$ii^{7(b5)} - V^7 - i^7$

$ii^{7(b5)} - V^{7(b5)} - i^7$

$ii^{7(b5)} - V^{7(\#5)} - i^7$

7. Piano Ear-Training [With Extensions] (with roots):

$ii^9 - V^9 - I^{\Delta 9}$

$ii^9 - V^{13} - I^{\Delta 9}$

$ii^{9(b5)} - V^{7(b5)} - i^9$

$ii^{7(b9/b5)} - V^{7(b9/b5)} - i^9$

8. Four Part Rootless Progressions

$ii^7 - V^7 - I^{\Delta 9}$ (Closed Voicings)

$ii^7 - V^7 - I^{\Delta 9}$ (Open Voicings)

$ii^{7(b5)} - V^{7(b9/b13)} - i^{\Delta 9}$ (Closed Voicings)

$ii^{7(b5)} - V^{7(b9/b13)} - i^{\Delta 9}$ (Open Voicings)

9. Rootless Chord Progressions (with scale ideas)

3 - 7 voicing (3rd in the bass - 7th in the tenor)

$ii^{7(b9)} - V^{(b9)} - i^9$

$ii^{7(b9)} - V^{7(b9/b5)} - i^9$

$ii^{7(b9)} - V^{7(b9/\#5)} - i^9$

7 - 3 voicing (7th in the bass - 3rd in the tenor)

$ii^{7(b9)} - V^{(b9)} - i^9$

$ii^{7(b9)} - V^{7(b9/b5)} - i^9$

$ii^{7(b9)} - V^{7(b9/\#5)} - i^9$

3 - 7 voicing (3rd in the bass - 7th in the tenor)

$iii^9 - vi^9 - ii^9 - V^9 - I^{\Delta 9}$

$iii^9 - vi^{7(b9)} - ii^9 - V^9 - I^{\Delta 9}$

$III^9 - vi^9 - ii^9 - V^9 - I^{\Delta 9}$

7 - 3 voicing (7th in the bass - 3rd in the tenor)

$iii^9 - vi^9 - ii^9 - V^9 - I^{\Delta 9}$

$iii^9 - VI^{7(b9)} - ii^9 - V^9 - I^{\Delta 9}$

$III^9 - VI^9 - ii^9 - V^9 - I^{\Delta 9}$