



Wayland Baptist University

School of Creative Arts

Pioneer Mallet Studies

Revised for Spring 2026

Compiled By

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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. Additional Scales for Improvisational fluidity
2. Progressive Scale Methodology
3. Compiled list of Scales for Edification, Improvisation, and Remediation
4. Compiled list of Chords for Edification, Improvisation, and Remediation
5. Basic four -part chords (with roots):

ii7 – V7 – IΔ7
ii7 – V7 – i7
ii7(b5) – V7 -i7
ii7(b5) – V7(b5) -i7
ii7(b5) – V7(#5) -i7

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

ii9 – V9 – IΔ9
ii9 – V13 – IΔ9
ii9(b5) – V7(b5) – i9
ii7(b9/b5) – V7(b9/b5) – i9

7. Four Part Rootless Progressions

ii7 – V7 - IΔ9 (Closed Voicings)
ii7 – V7 - IΔ9 (Open Voicings)
ii7(b5) – V7b9(b13) - iΔ9 (Closed Voicings)
ii7(b5) – V7b9(b13) - iΔ9 (Open Voicings)

8. Rootless Chord Progressions (with scale ideas)

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

ii7(b9) – V(b9) – i9
ii7(b9) – V7(b9/b5) – i9
ii7(b9) – V7(b9/+5) – i9

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

ii7(b9) – V(b9) – i9
ii7(b9) – V7(b9/b5) – i9
ii7(b9) – V7(b9/+5) – i9

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

iii9- vi9 – ii9 -V9 - IΔ9
iii9- vi7(b9) – ii9 -V9 - IΔ9
III9- vi9 – ii9 -V9 - IΔ9

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

iii9- vi9 – ii9 -V9 - IΔ9
iii9- VI7(b9) – ii9 -V9 - IΔ9
III9- VI9 – ii9 -V9 - IΔ9