



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**