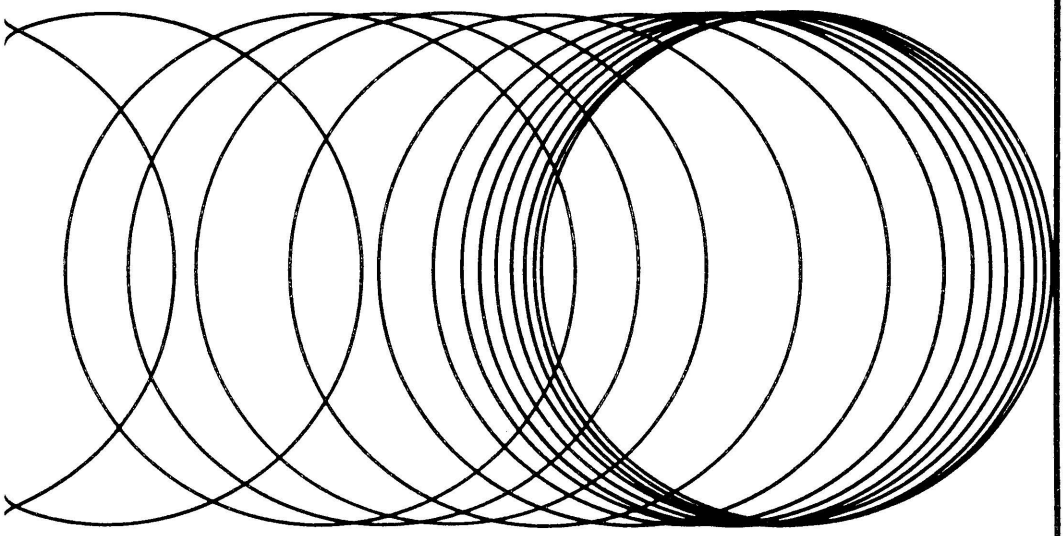
MUSICAL STUDIES FOR THE INTERMEDIATE MALLET PLAYER

BY GARWOOD WHALEY



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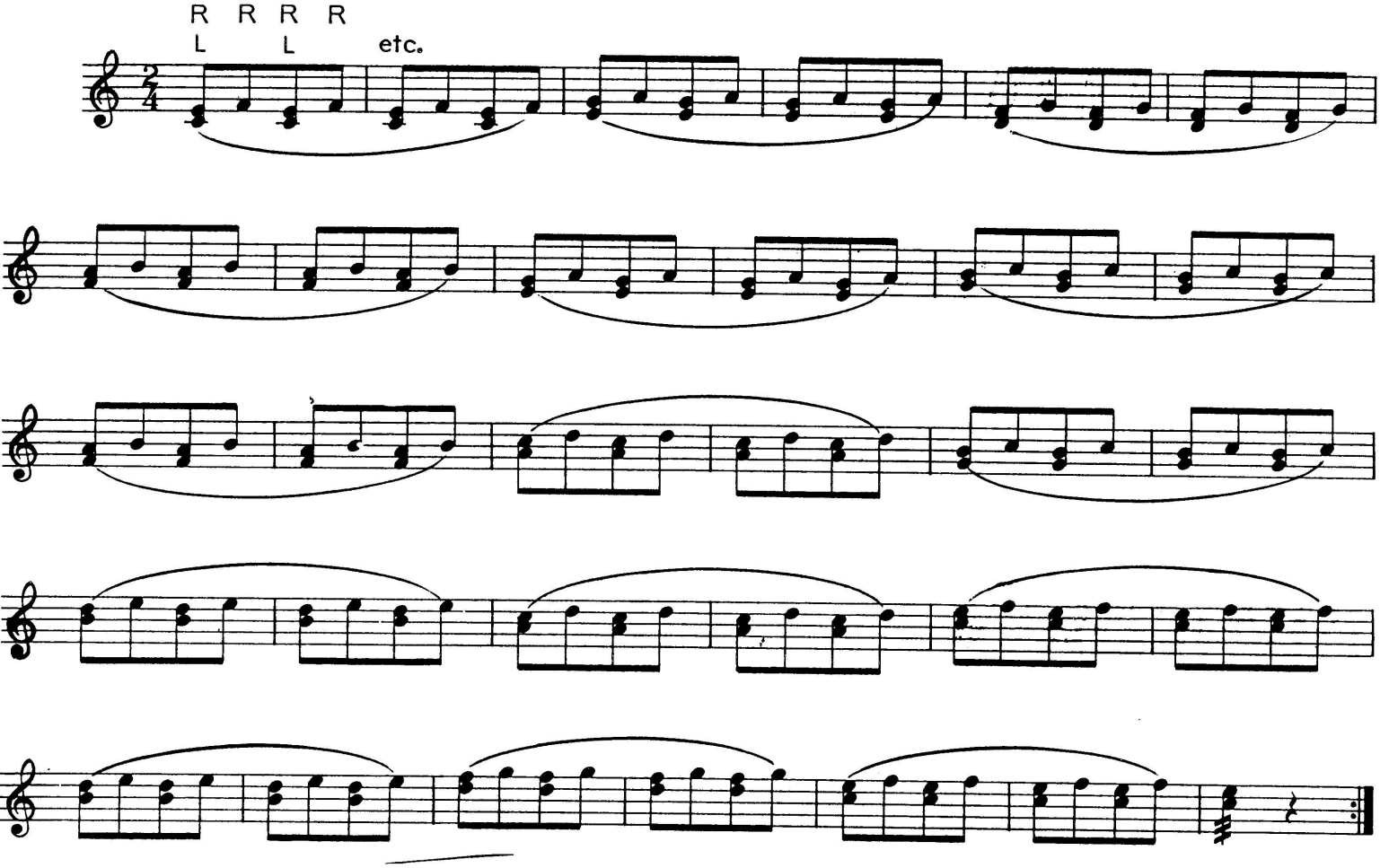
SECTION 1

SINGLE LINE MUSIC

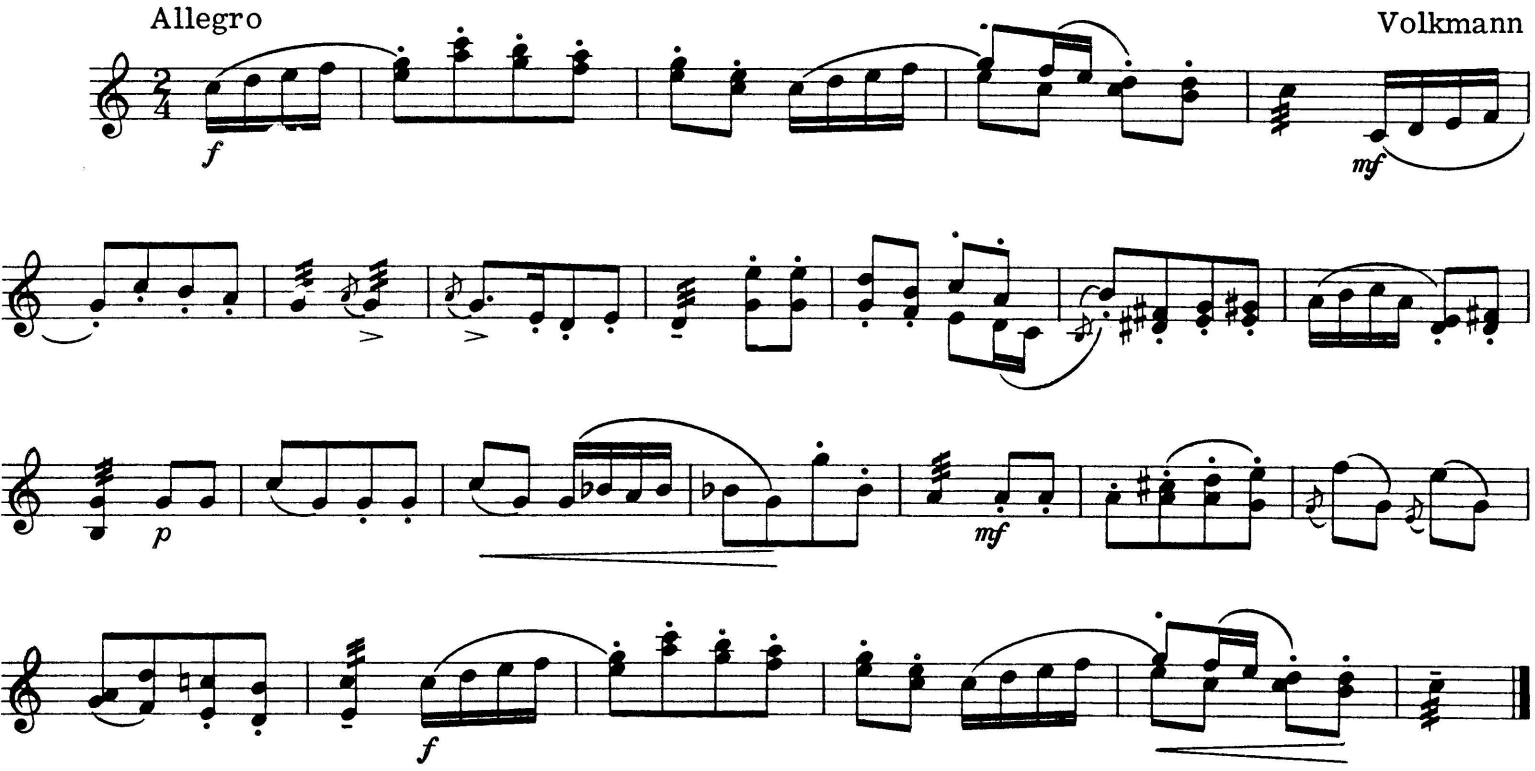
This section contains a variety of reading and technical material. Each page begins with a short technical study which, when practiced diligently, will quickly improve accuracy, control, and endurance. All technical studies should be memorized and repeated at least 20 times each. Following the technical exercise is a reading study. In order to continually improve reading skills, it is important that the reading studies are *not memorized.* When preparing the reading studies, close attention should be given to musical detail such as phrasing and expression. Select stickings which work easily and which fit the musical character of the piece.

TECHNIQUE *



READING

(Over Hill and Dale)



* *Technical exercises may be practiced in all major and minor keys.*

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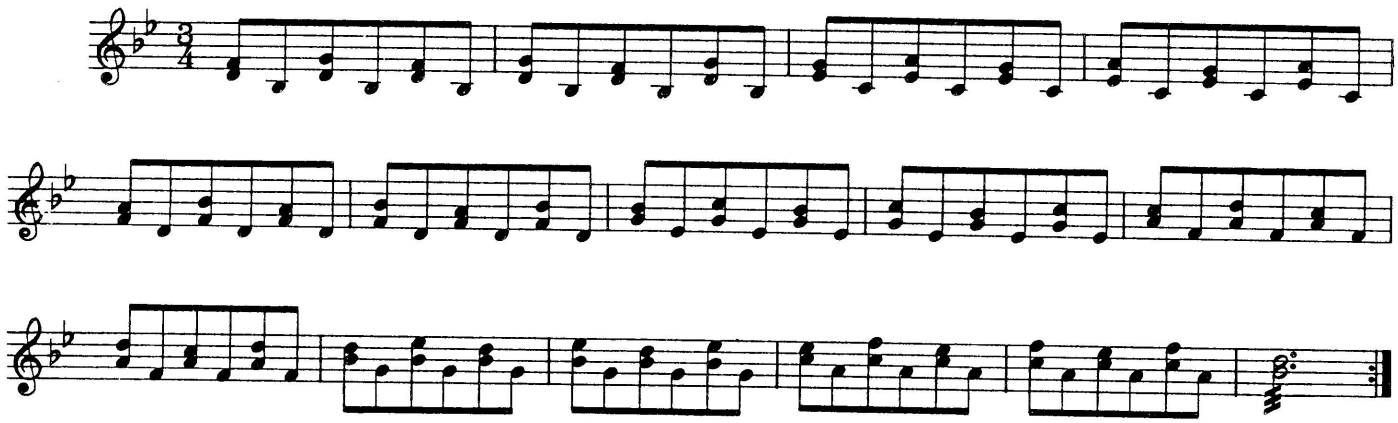
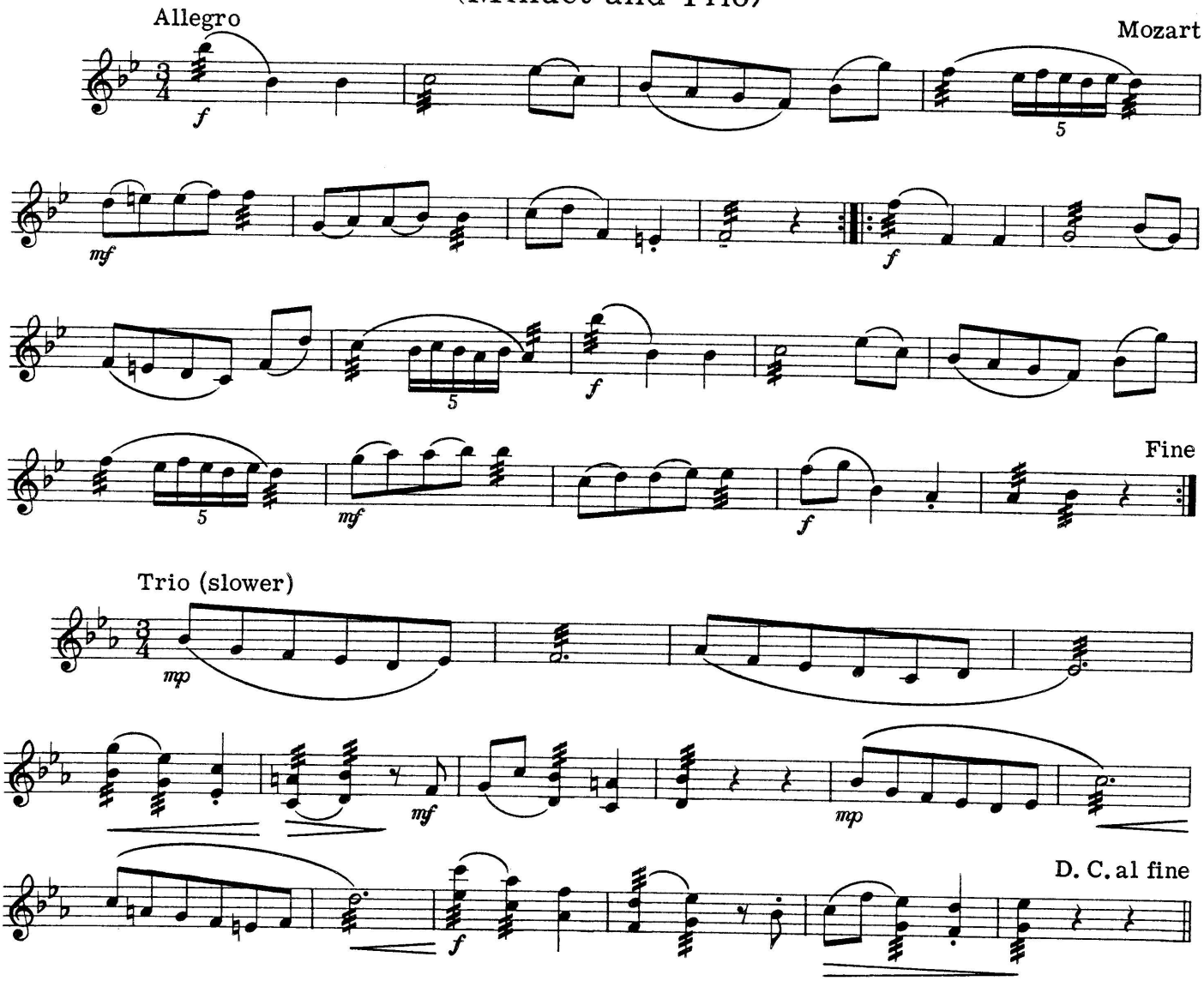
TECHNIQUE



READING

(Minuet and Trio)



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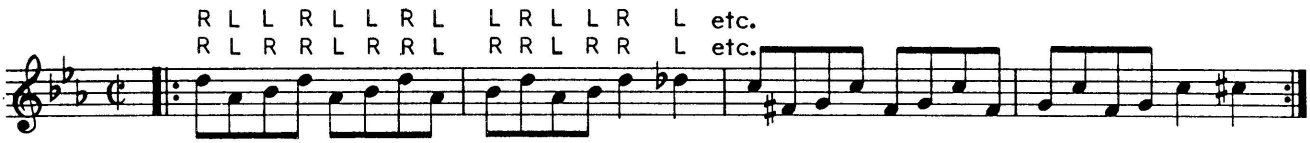
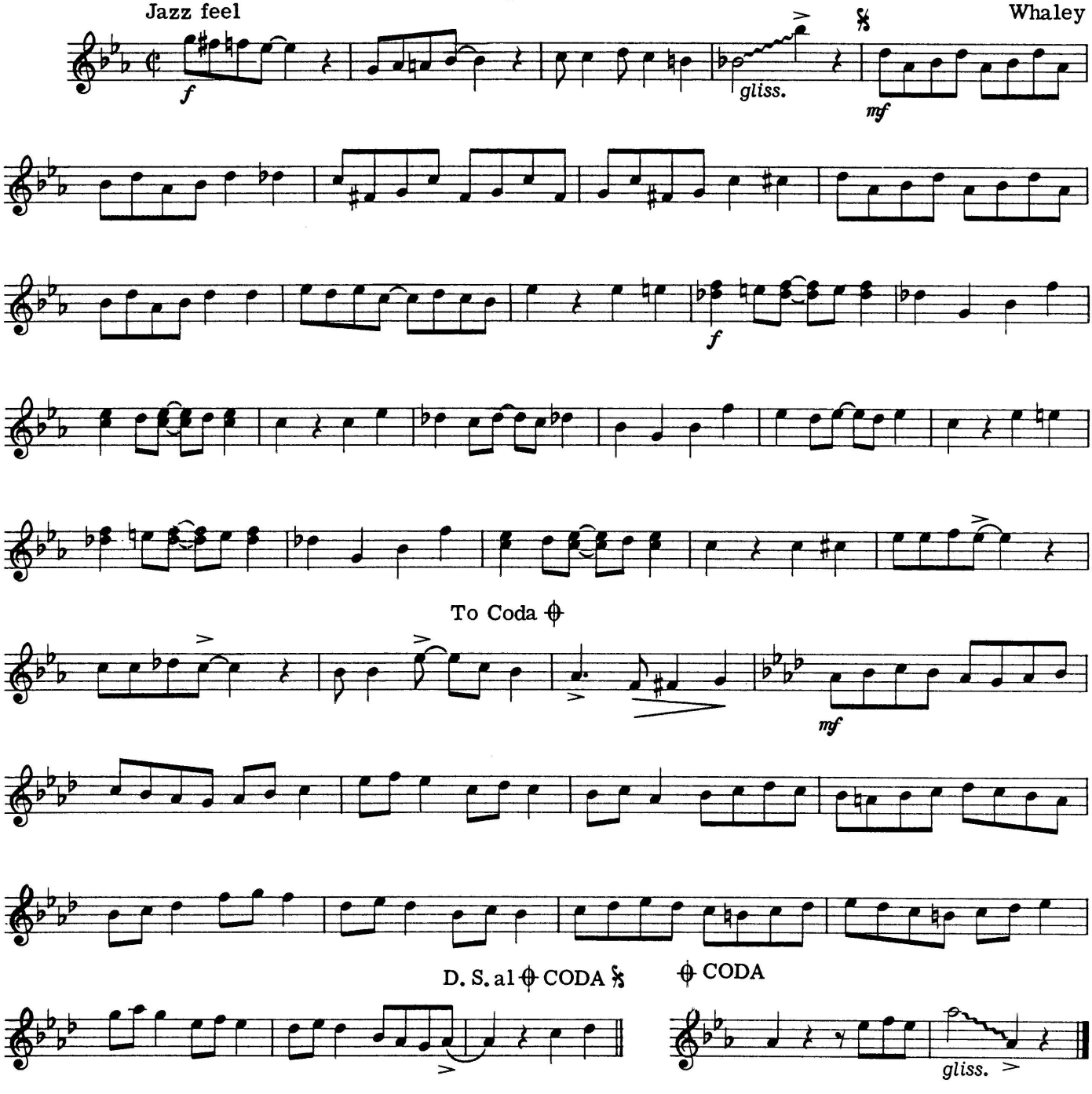


READING

(Rag Study)



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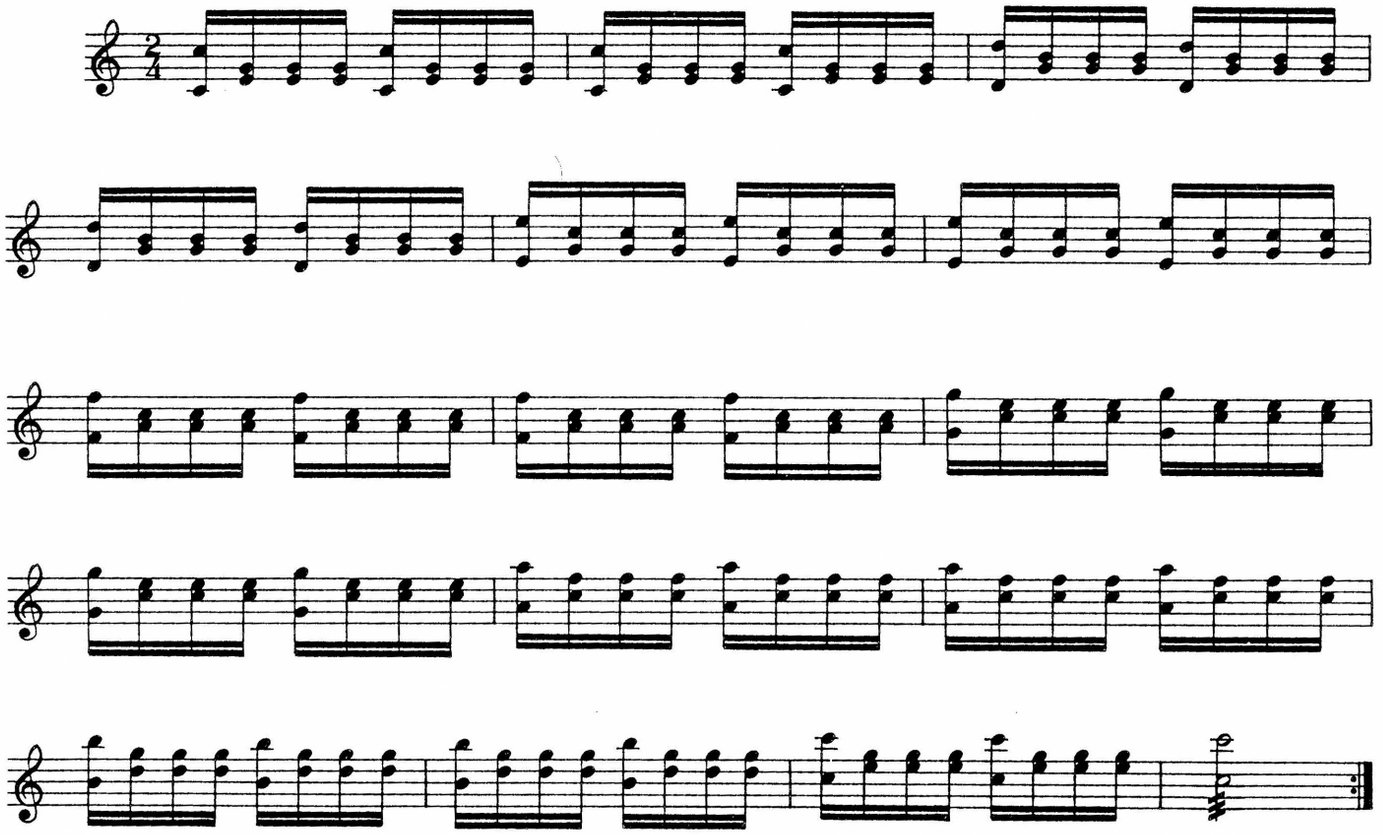
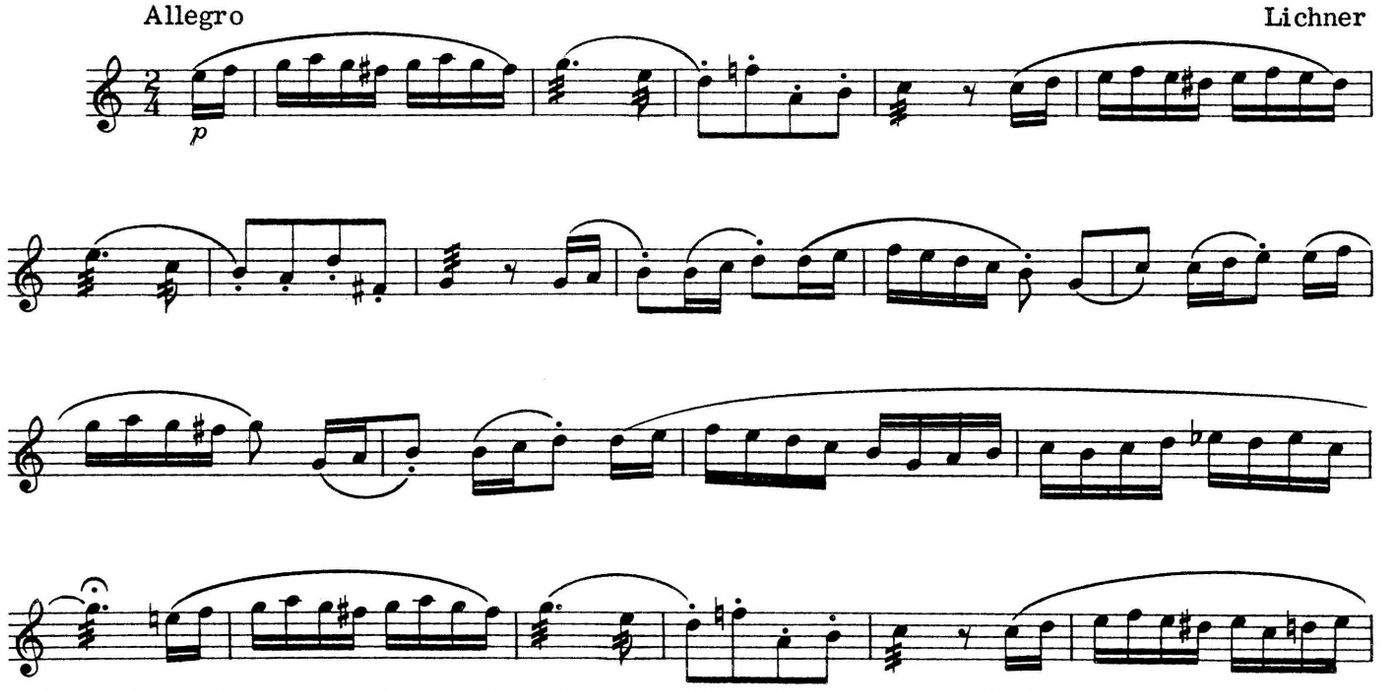


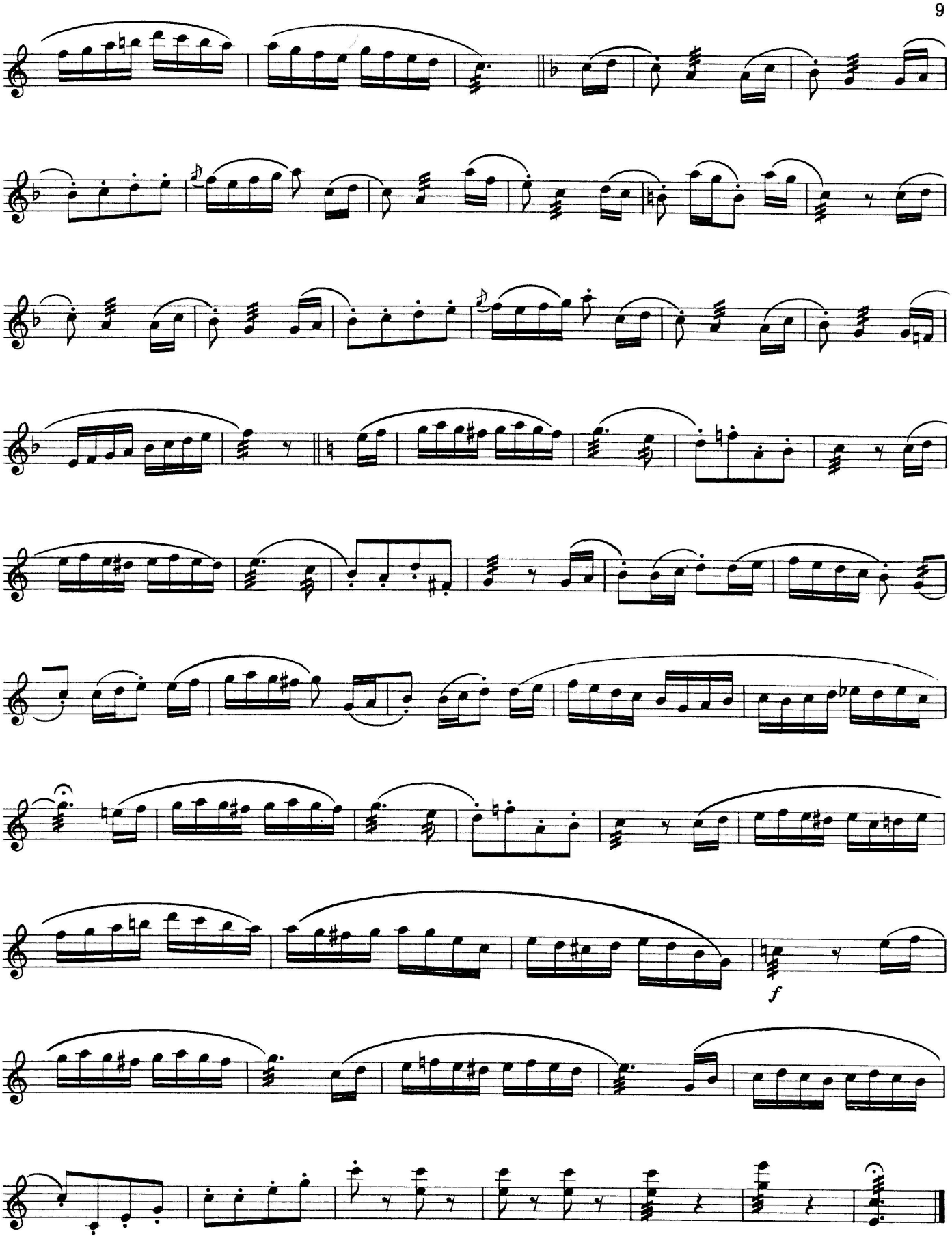
READING

(Rondo)

Allegro

Lichner

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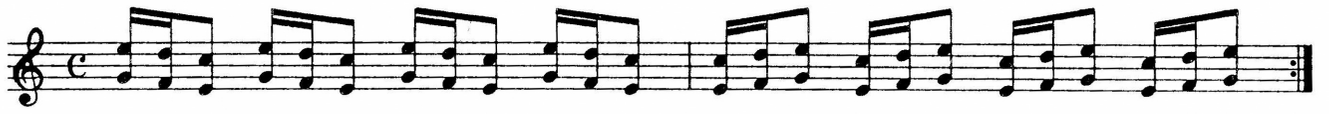
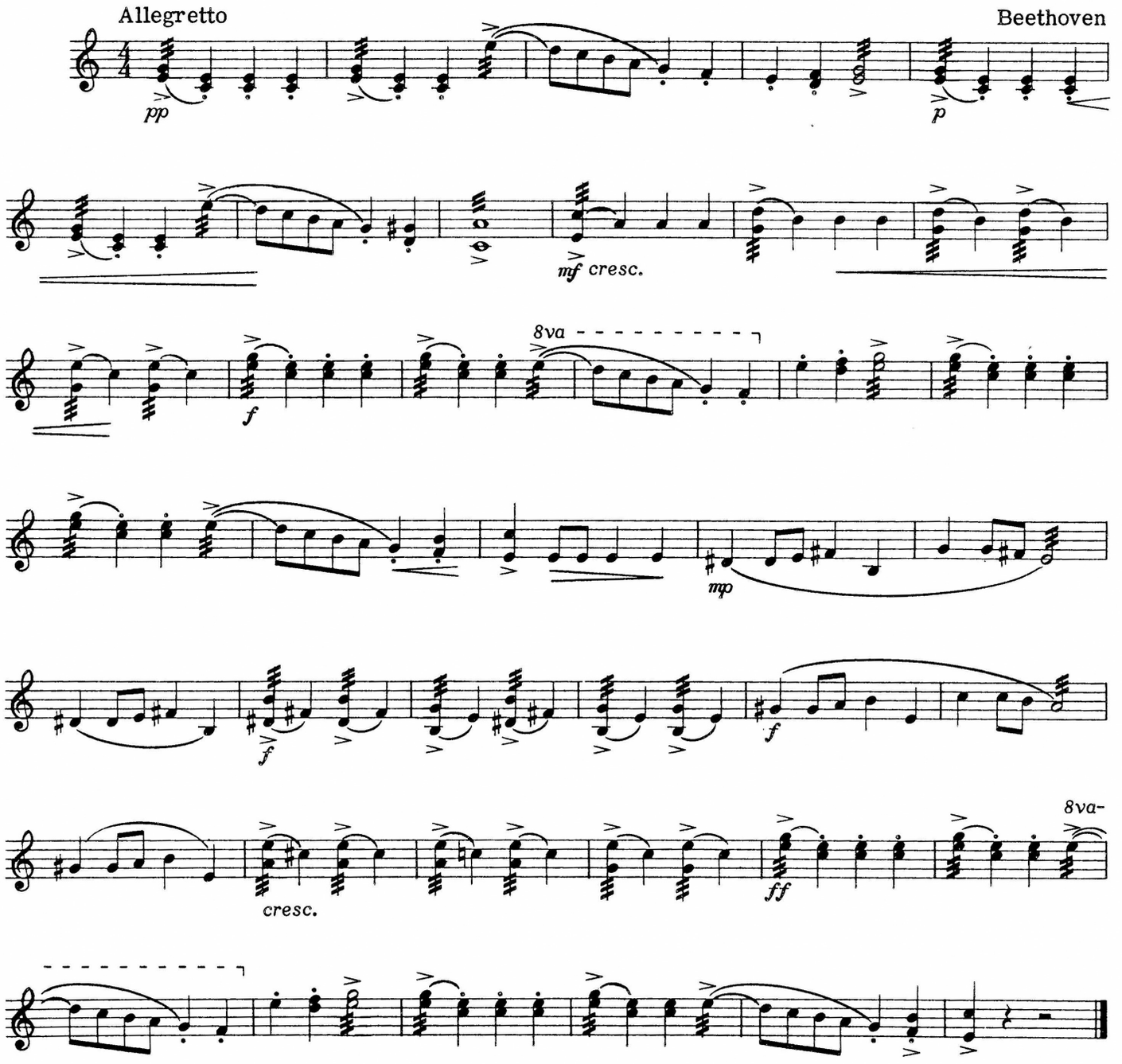
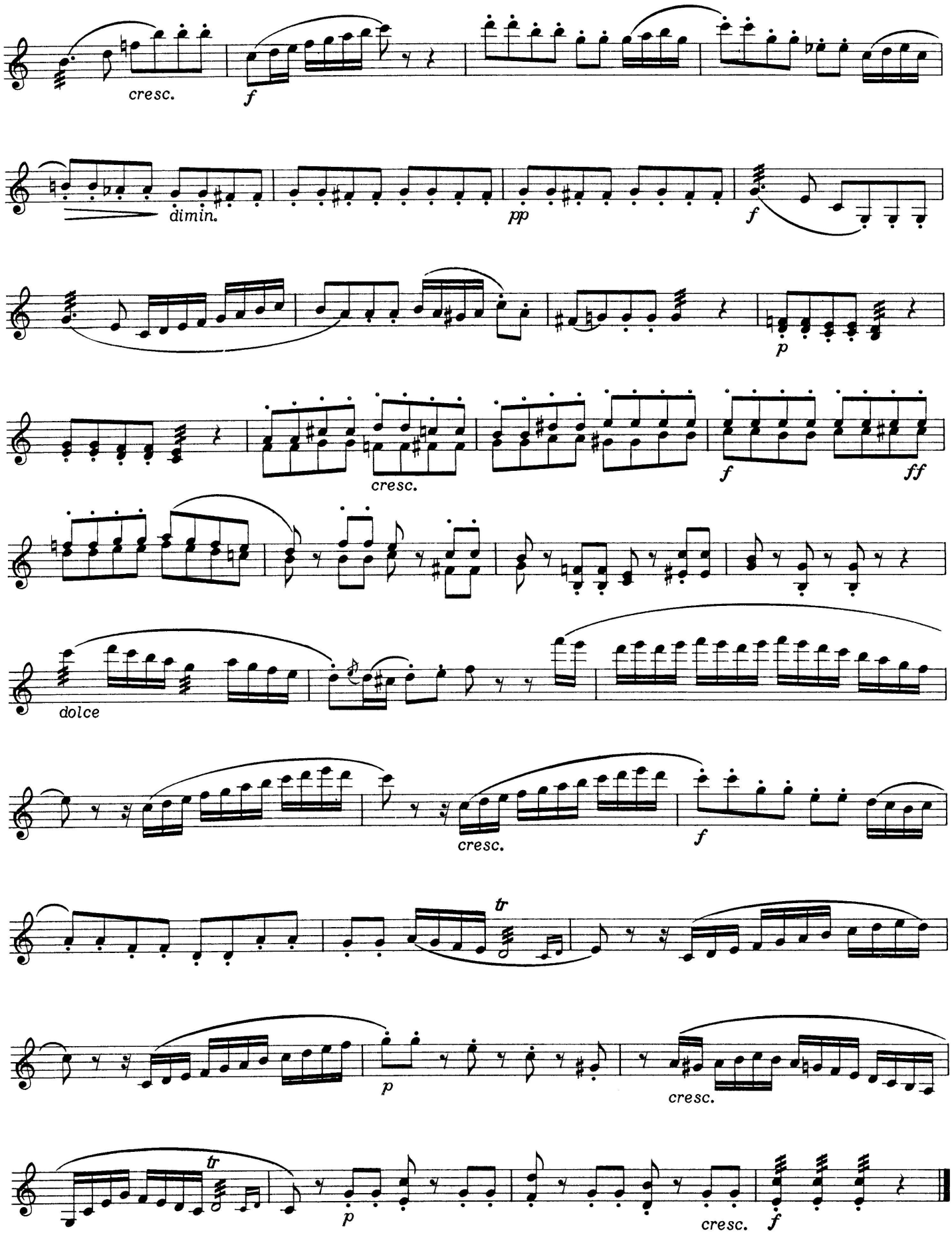


READING

(Turkish March)

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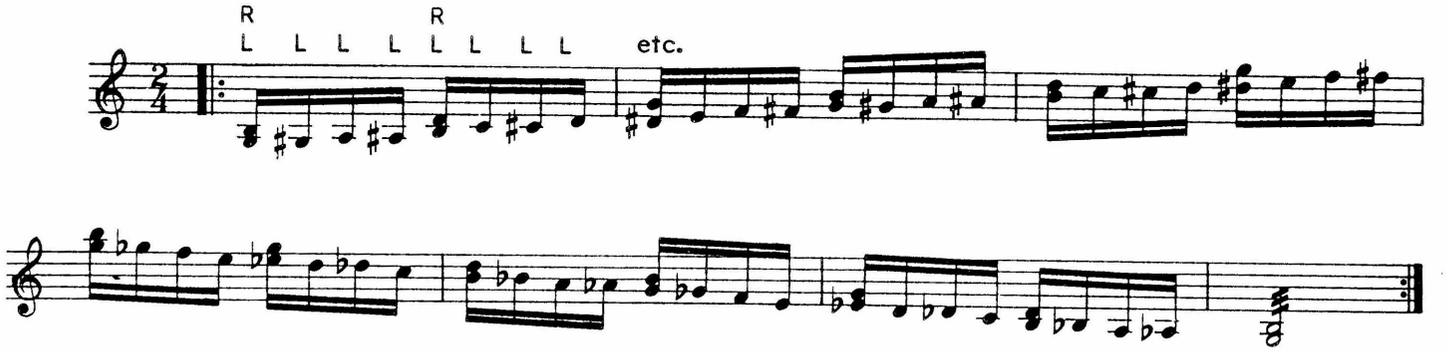
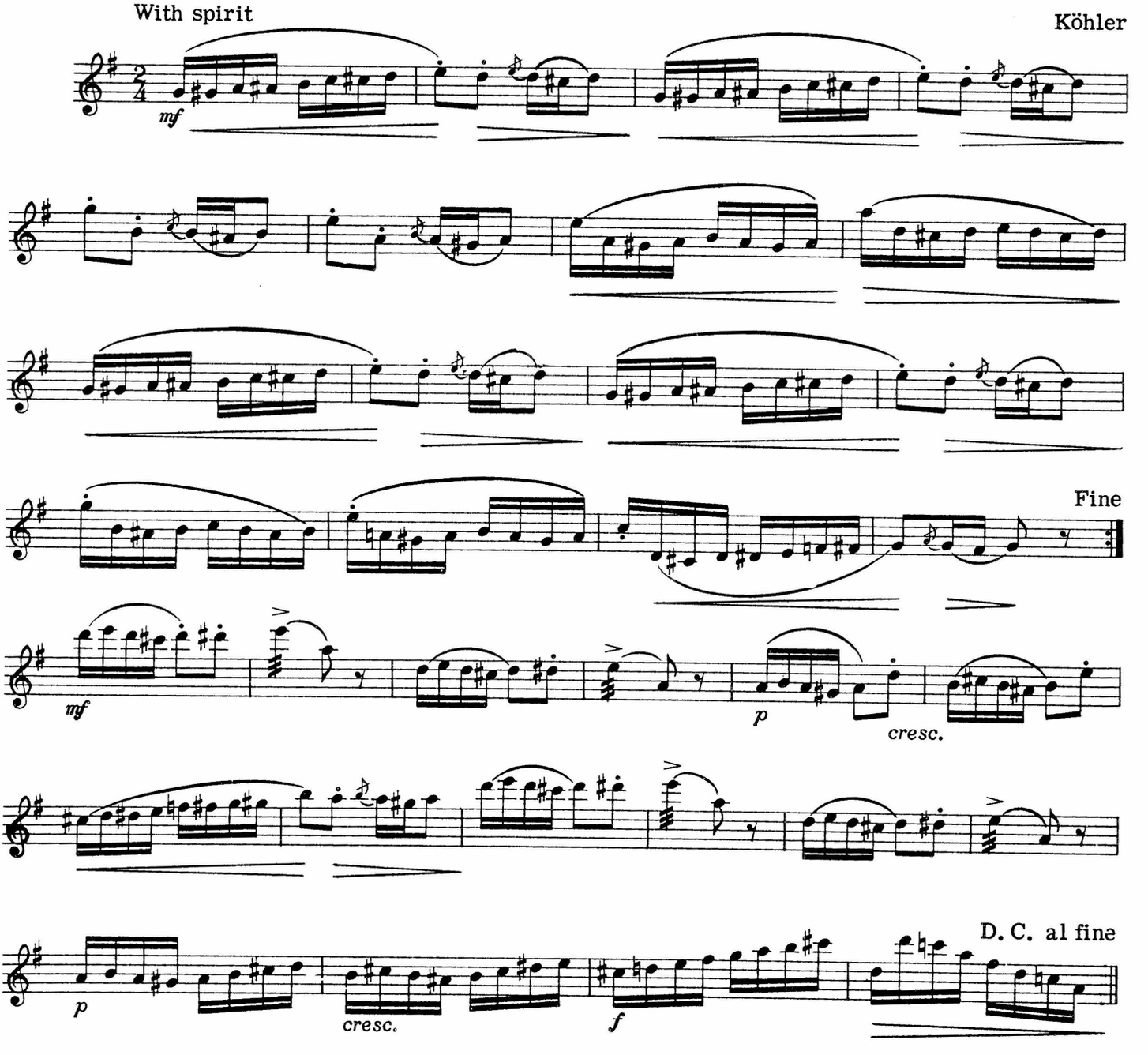
TECHNIQUE



READING

(Chromatic Polka)



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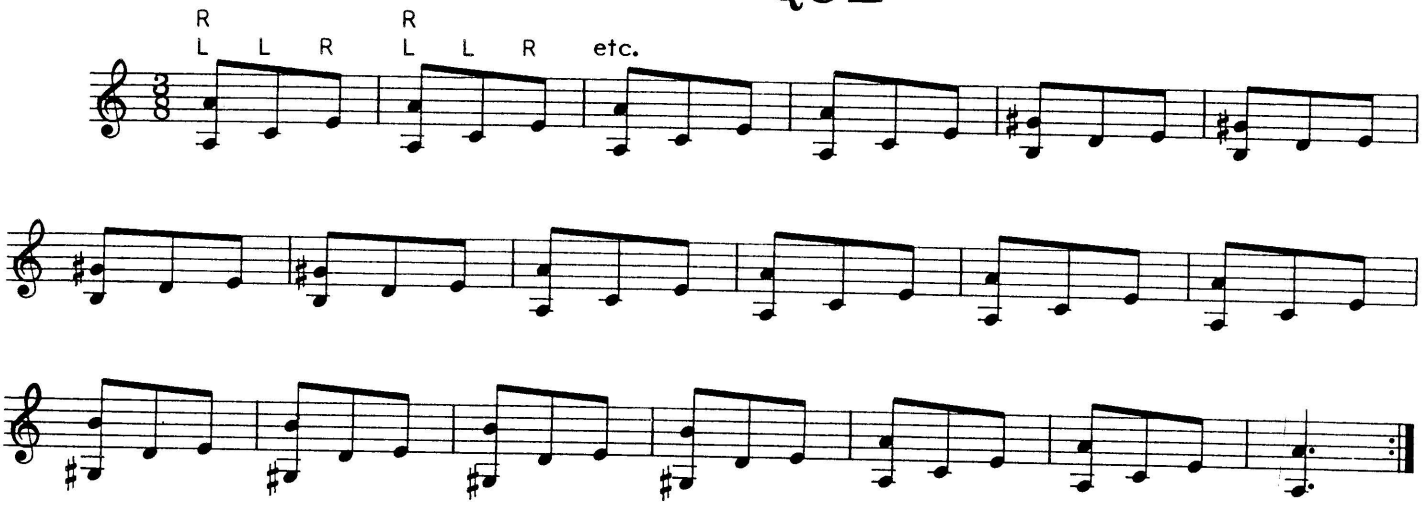
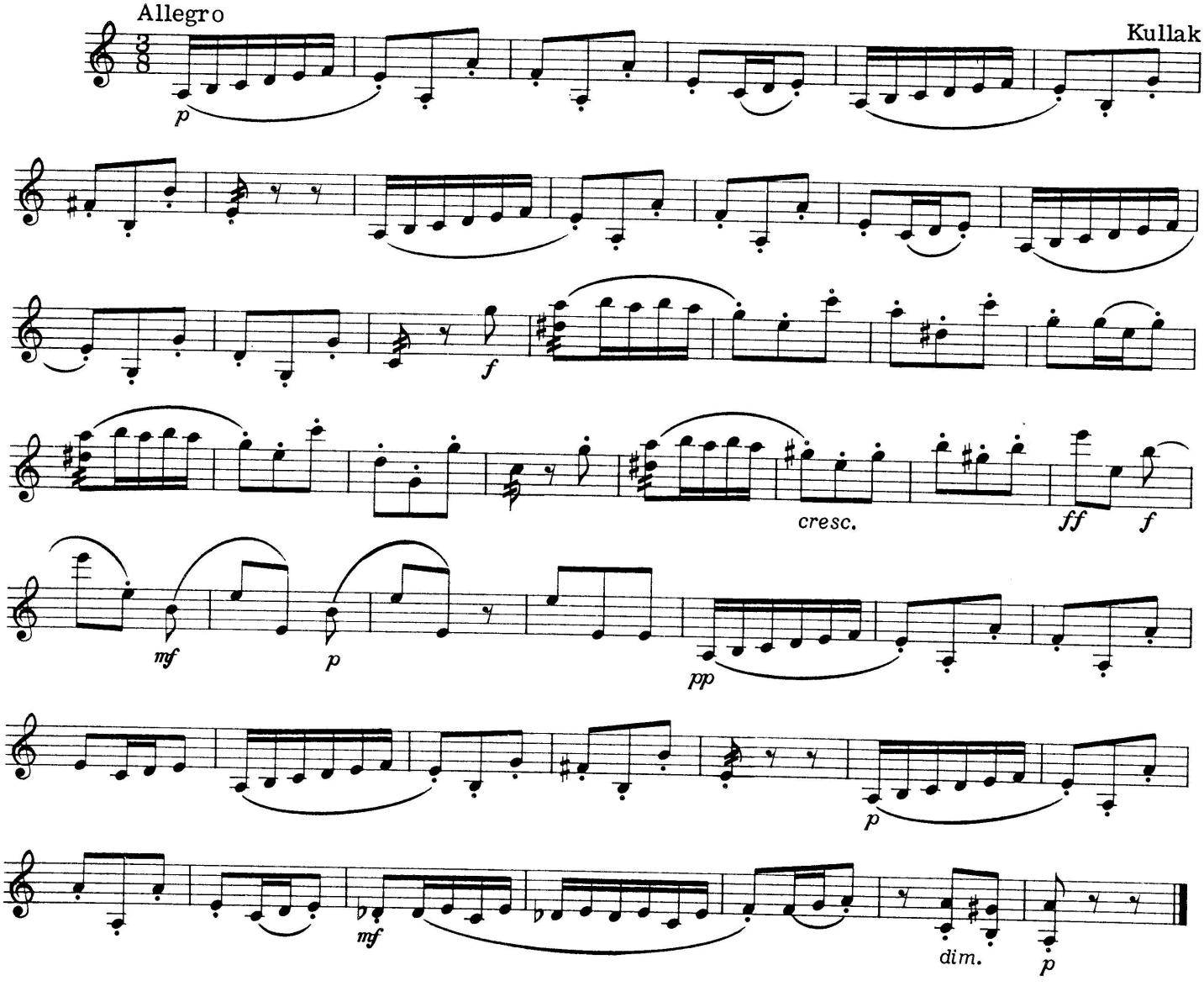


READING

(Witches' Dance)



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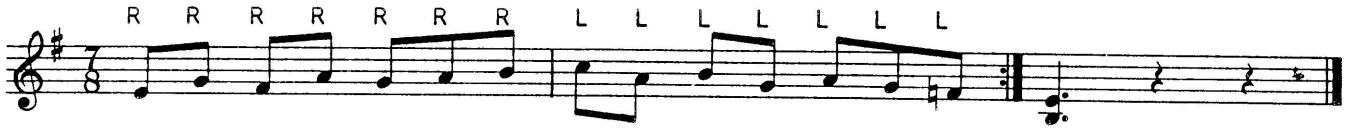
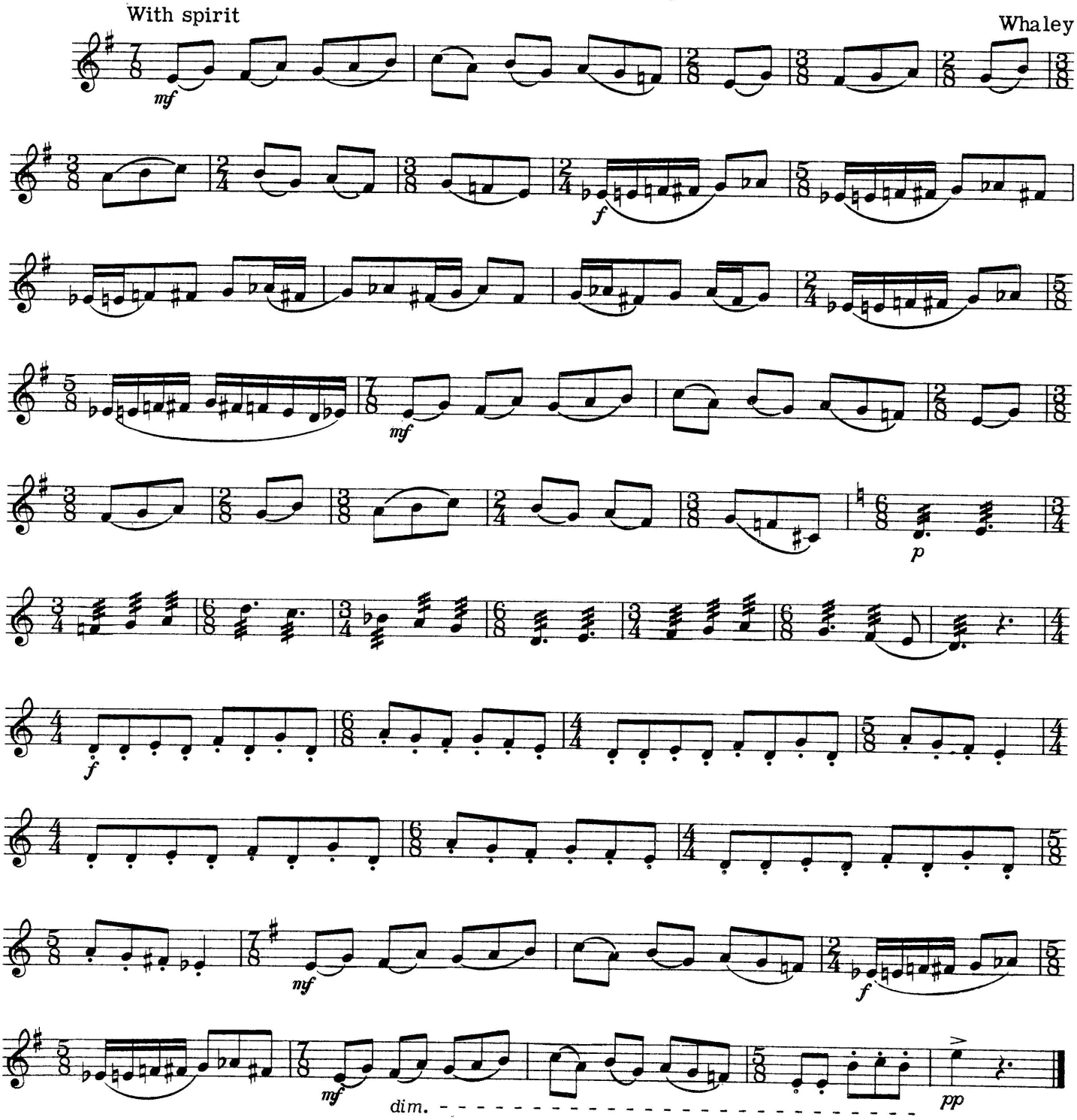


READING

(Mixed Meter Study)

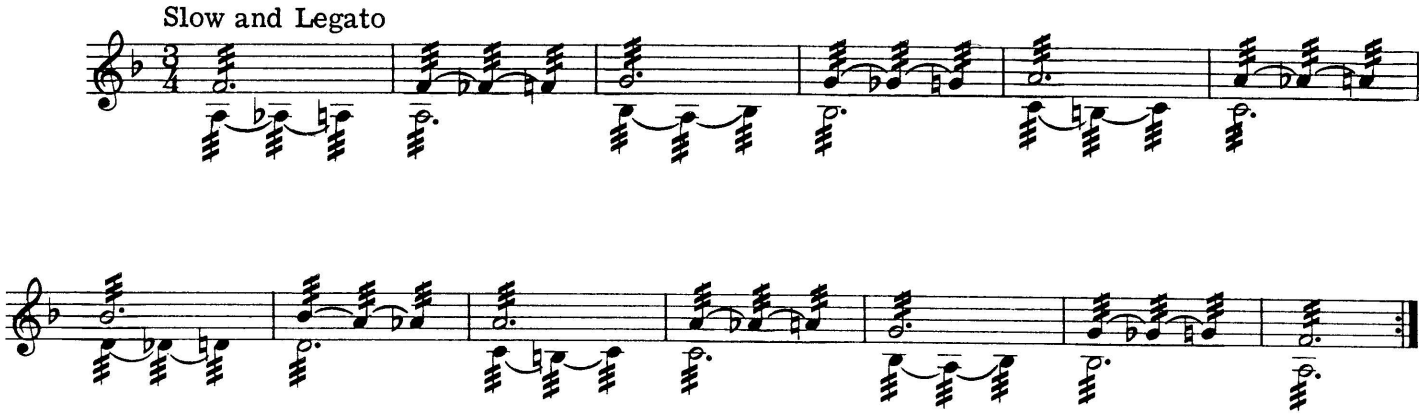
With spirit

Whaley



TECHNIQUE

Slow and Legato

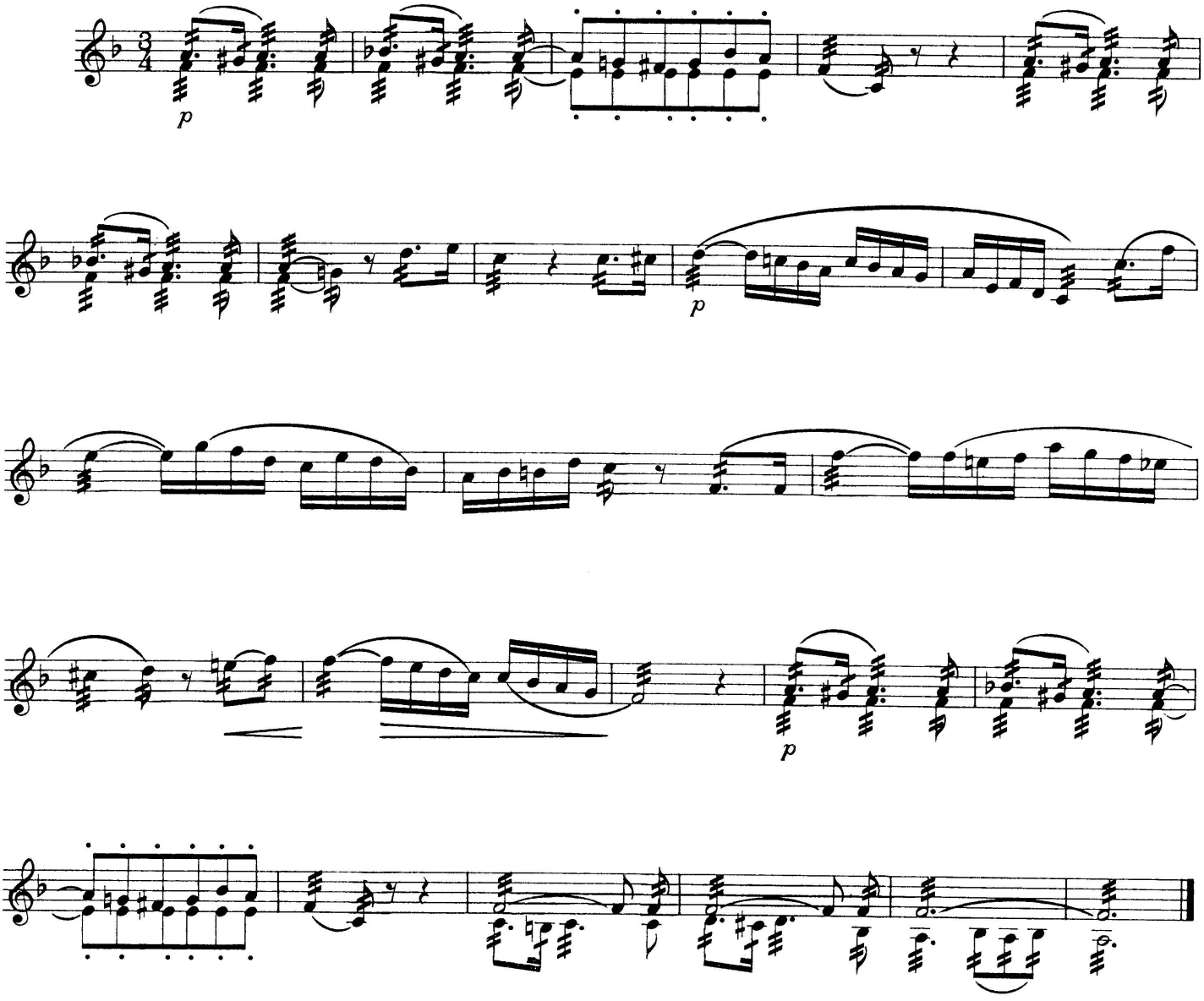


READING

(Sonatina)

Andante

Lichner



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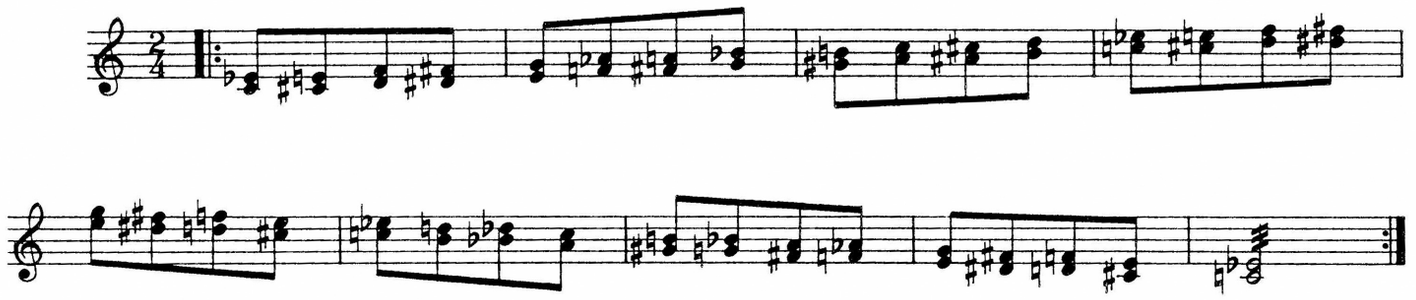
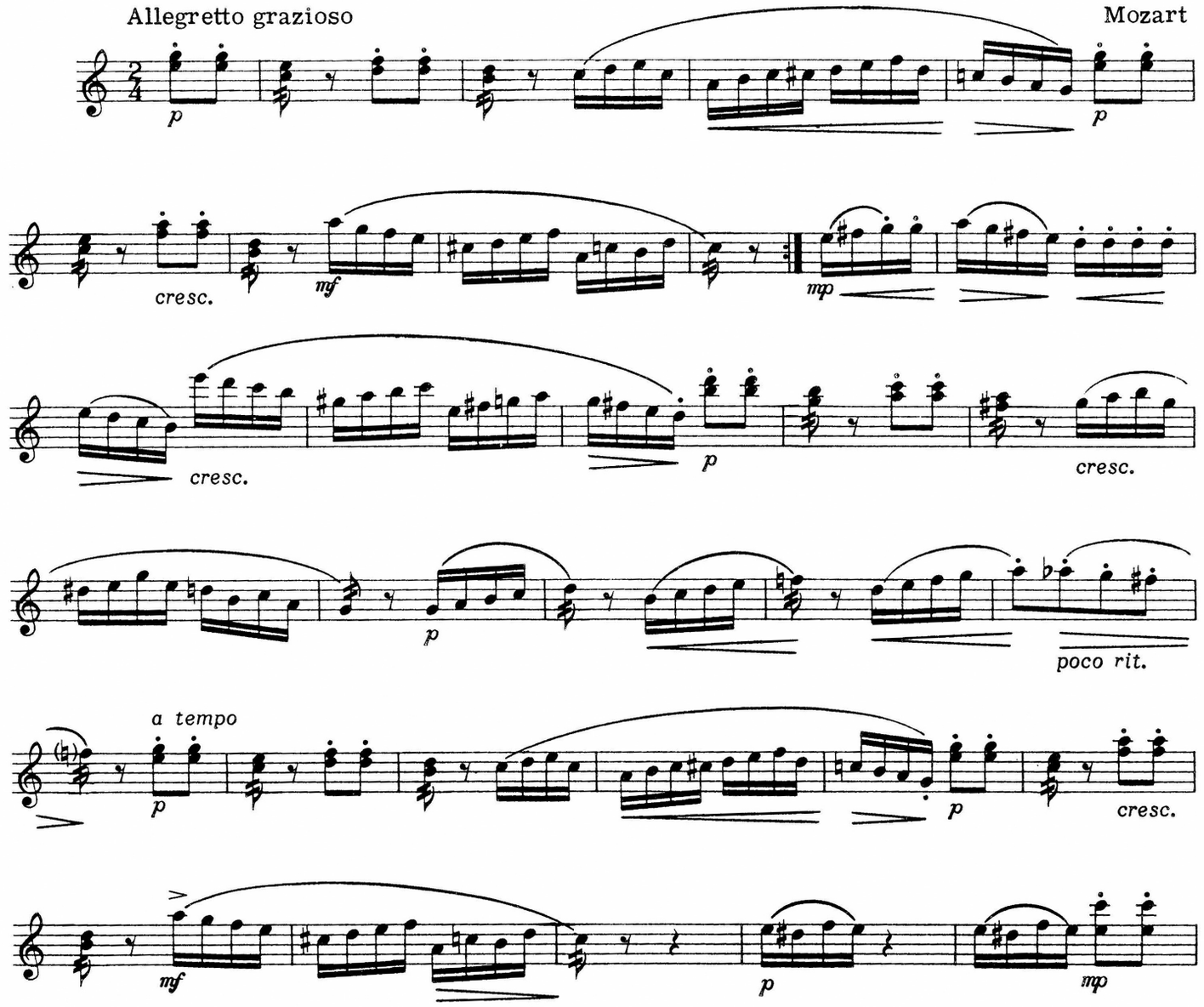
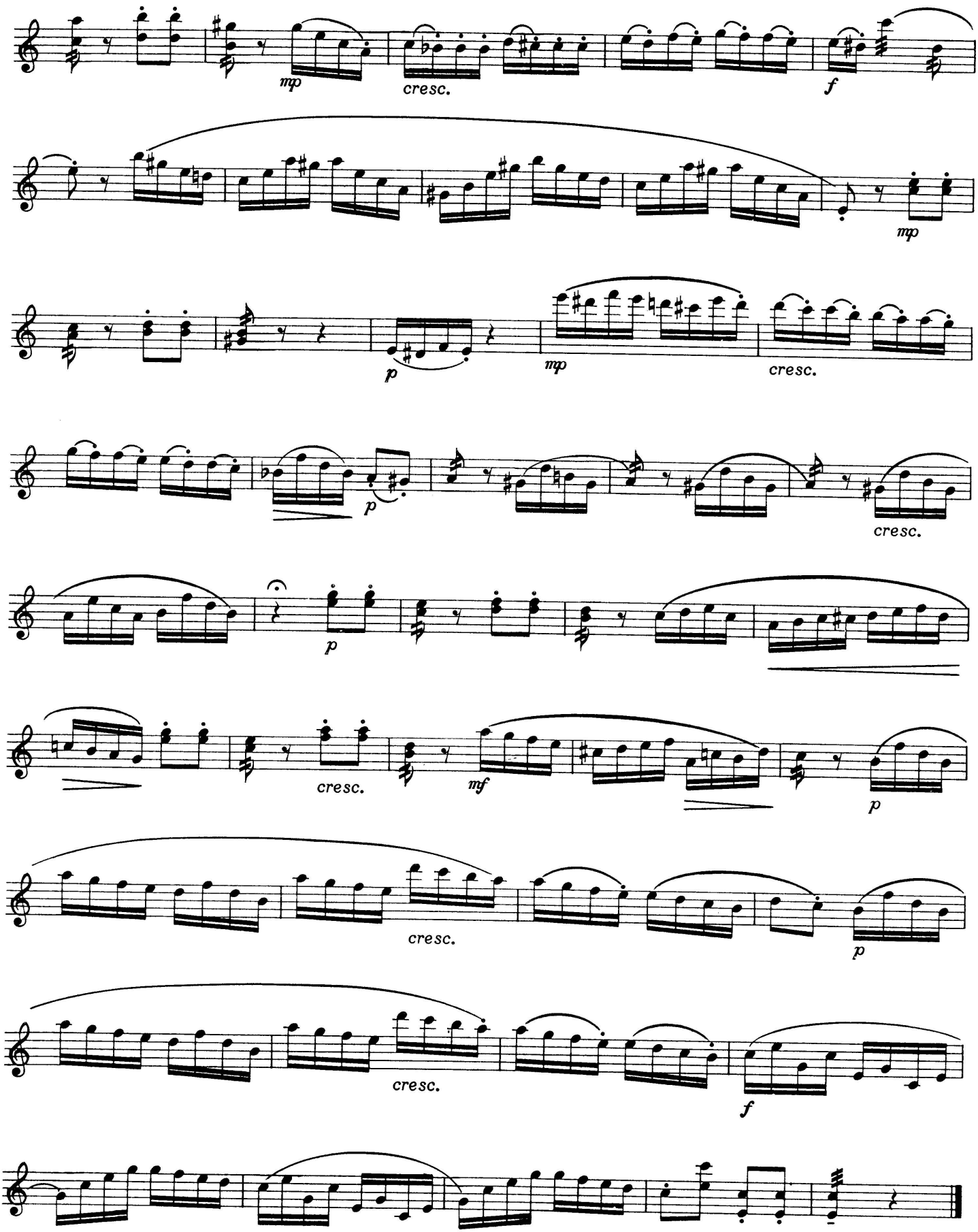


READING

(Rondo)

Allegretto grazioso — Mozart

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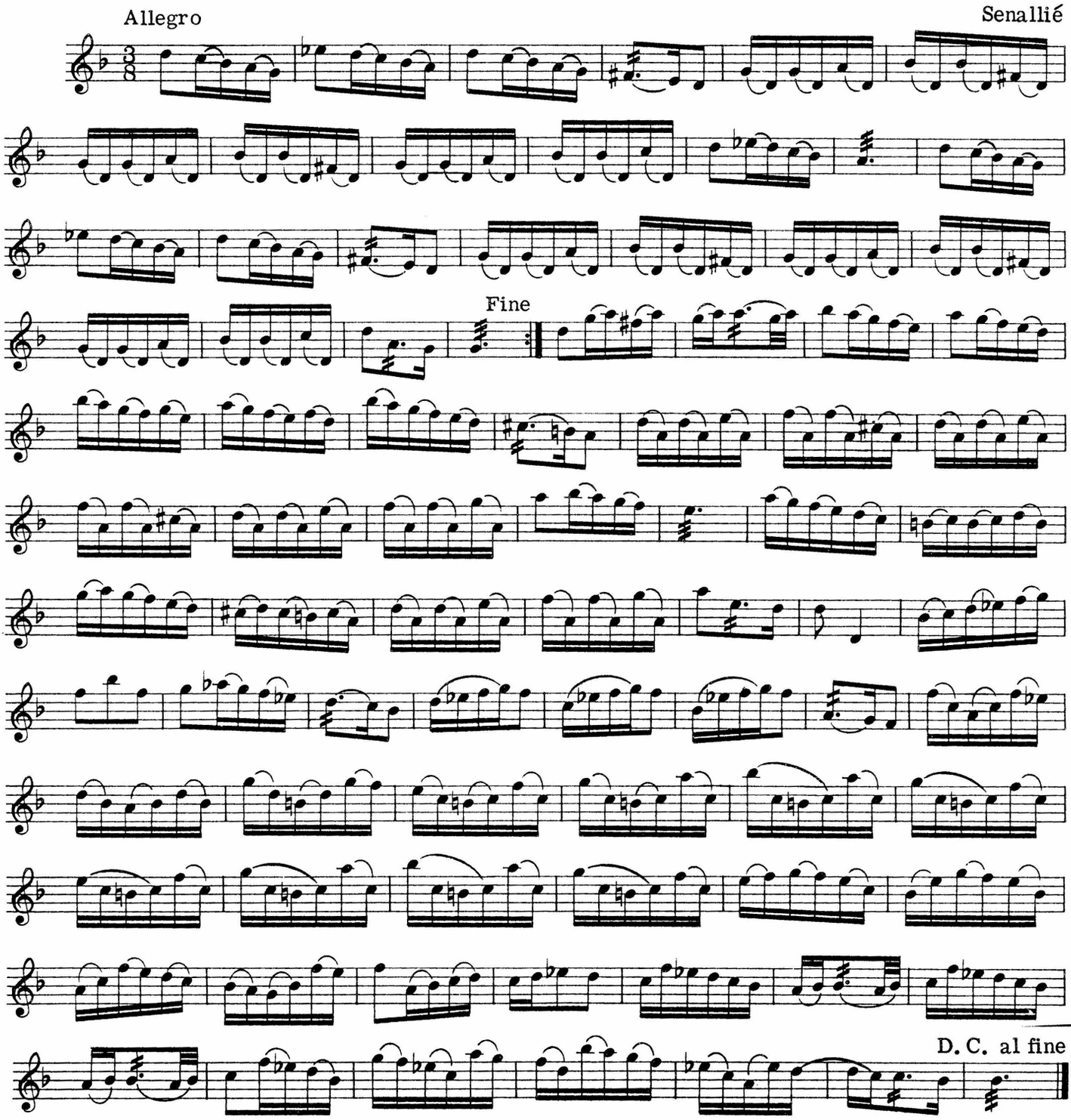
TECHNIQUE

READING

(Allegro)



SECTION 2

DUETS

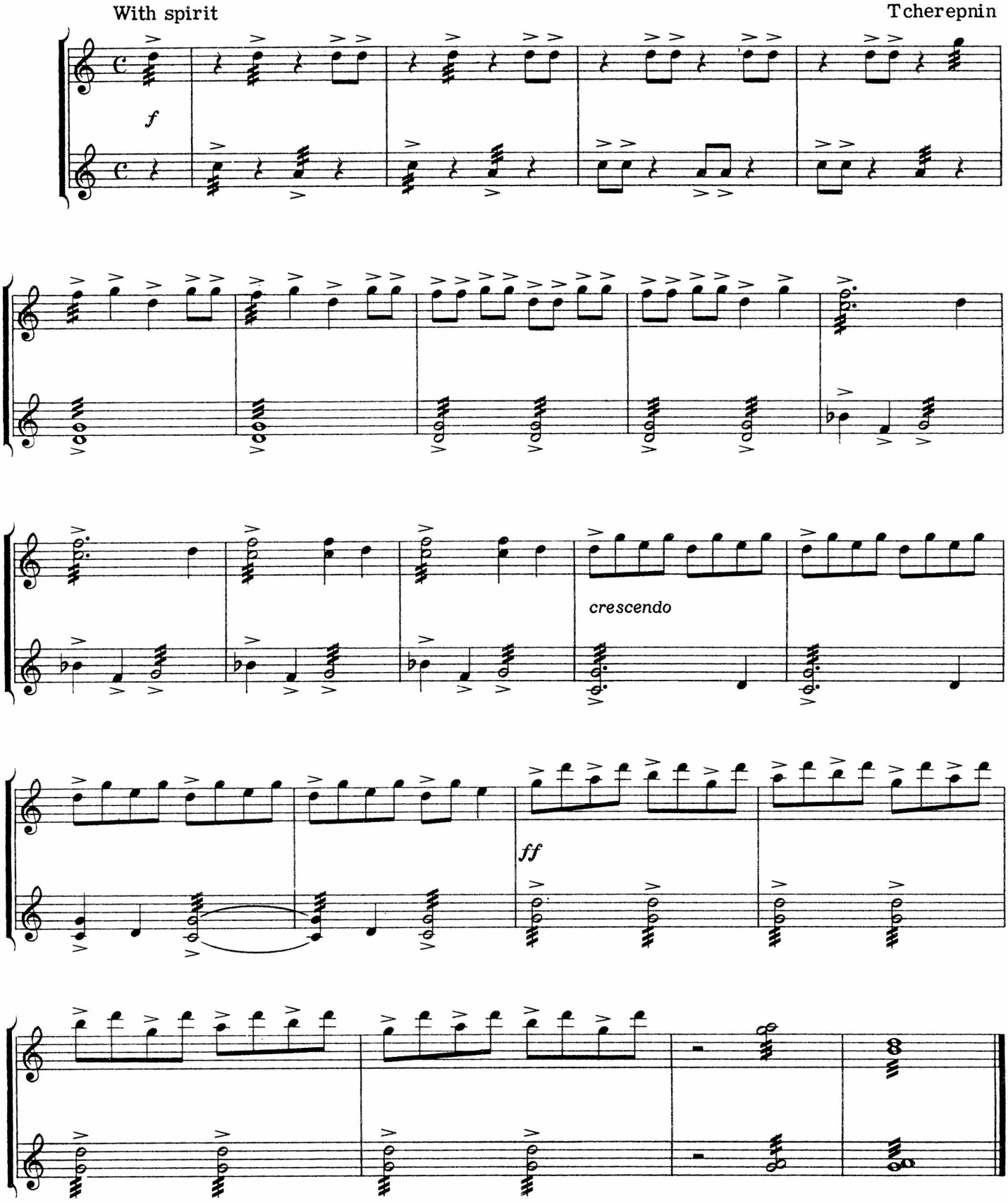
The six duets contained in this section are meant to assist in developing ensemble discipline and to provide material for teacher/student performance. The student should be assigned both parts of each duet.

DUET

(Chimes)

With spirit

Tcherepnin

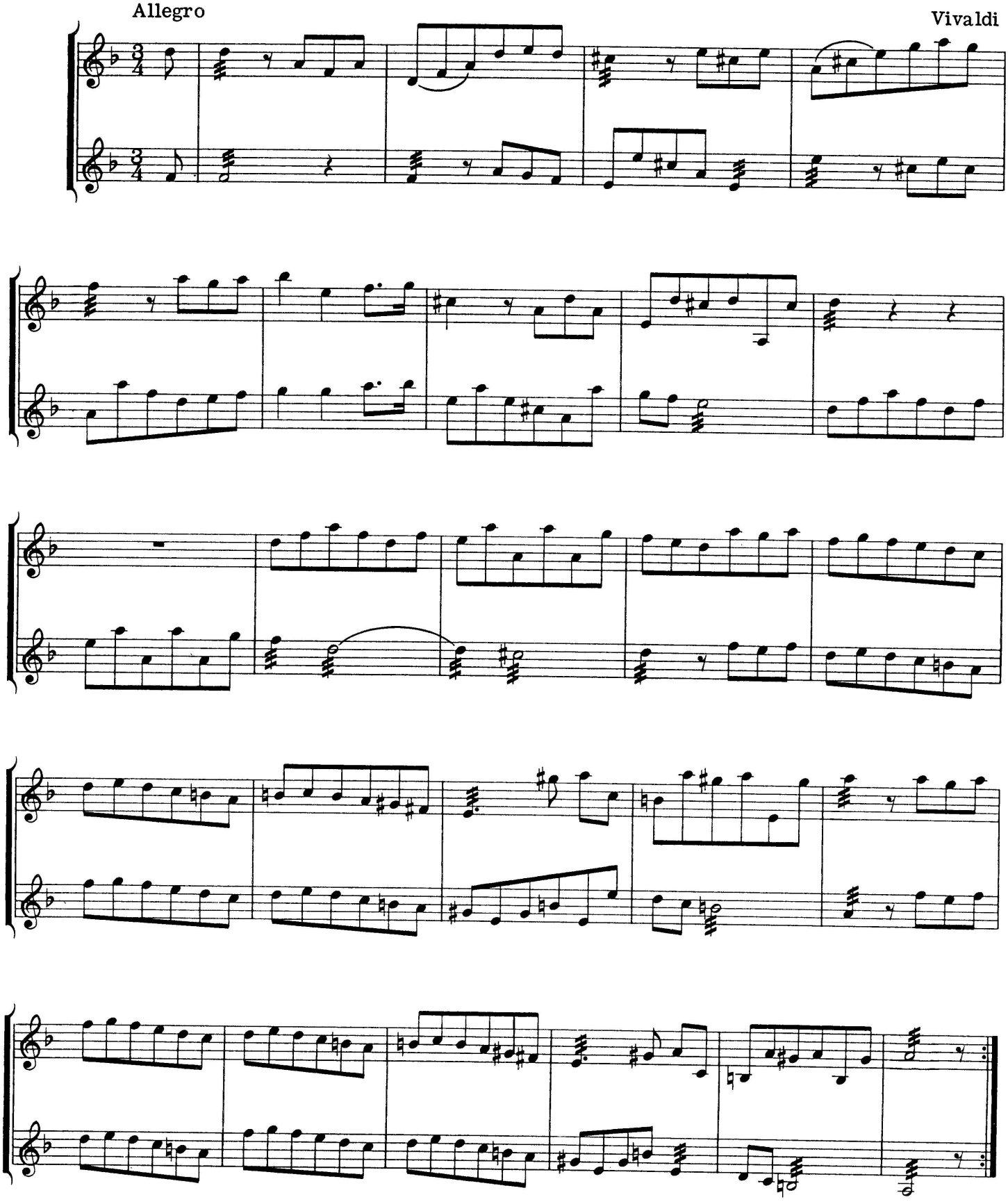


DUET

(Corrente)

Allegro

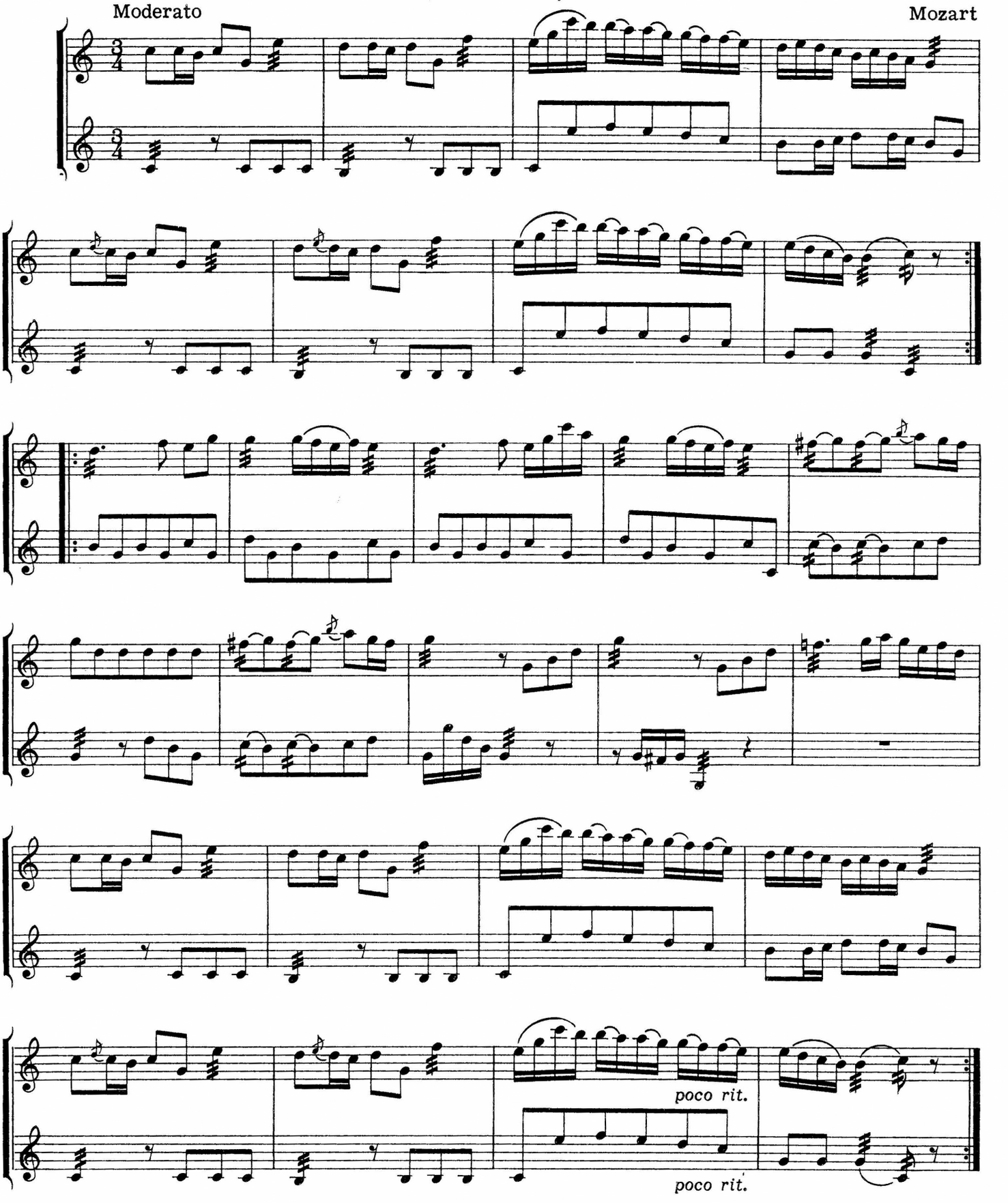
Vivaldi



DUET
(Polonaise)

Moderato

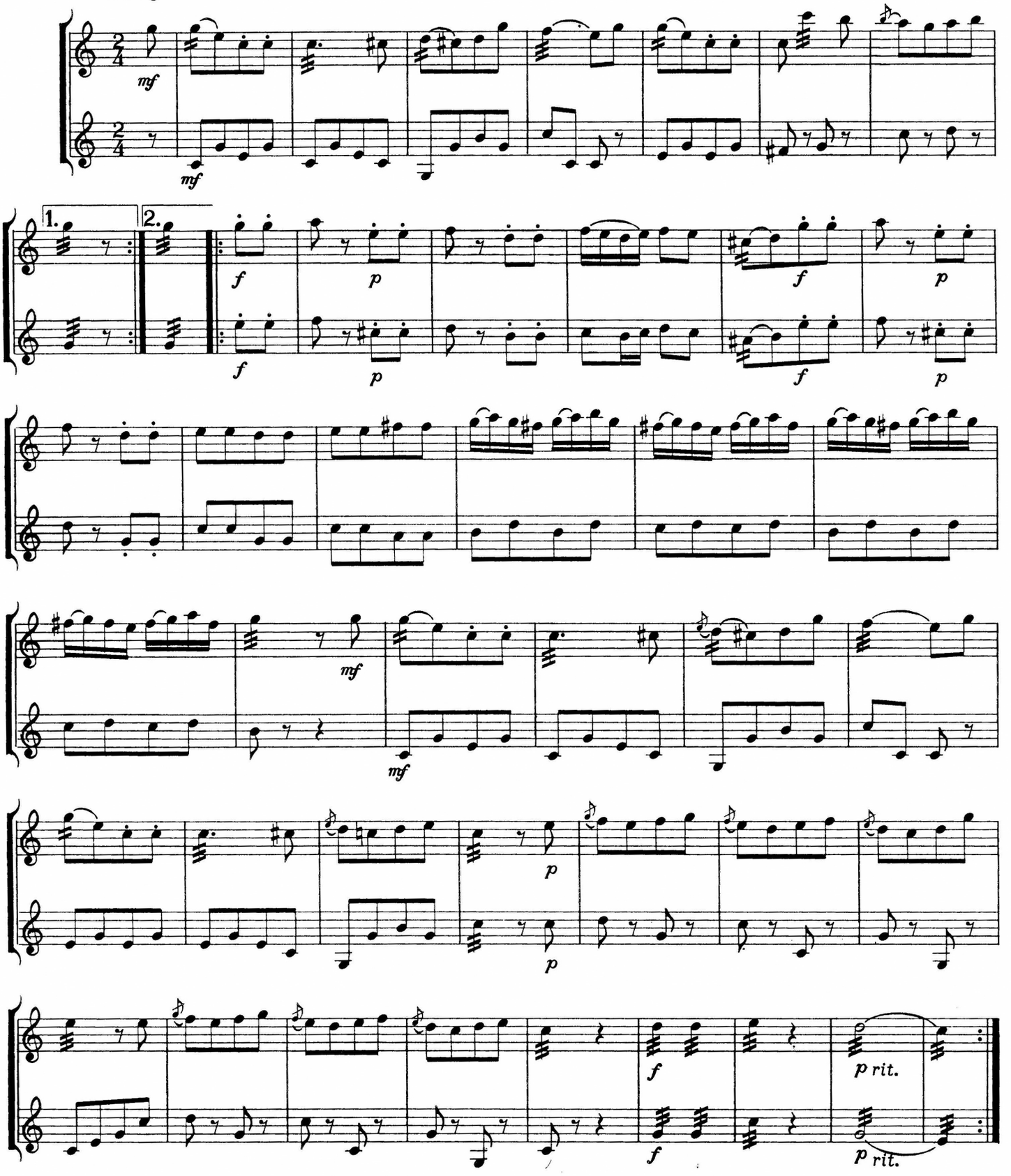
Mozart



DUET
(Allegro)

Allegretto

Mozart

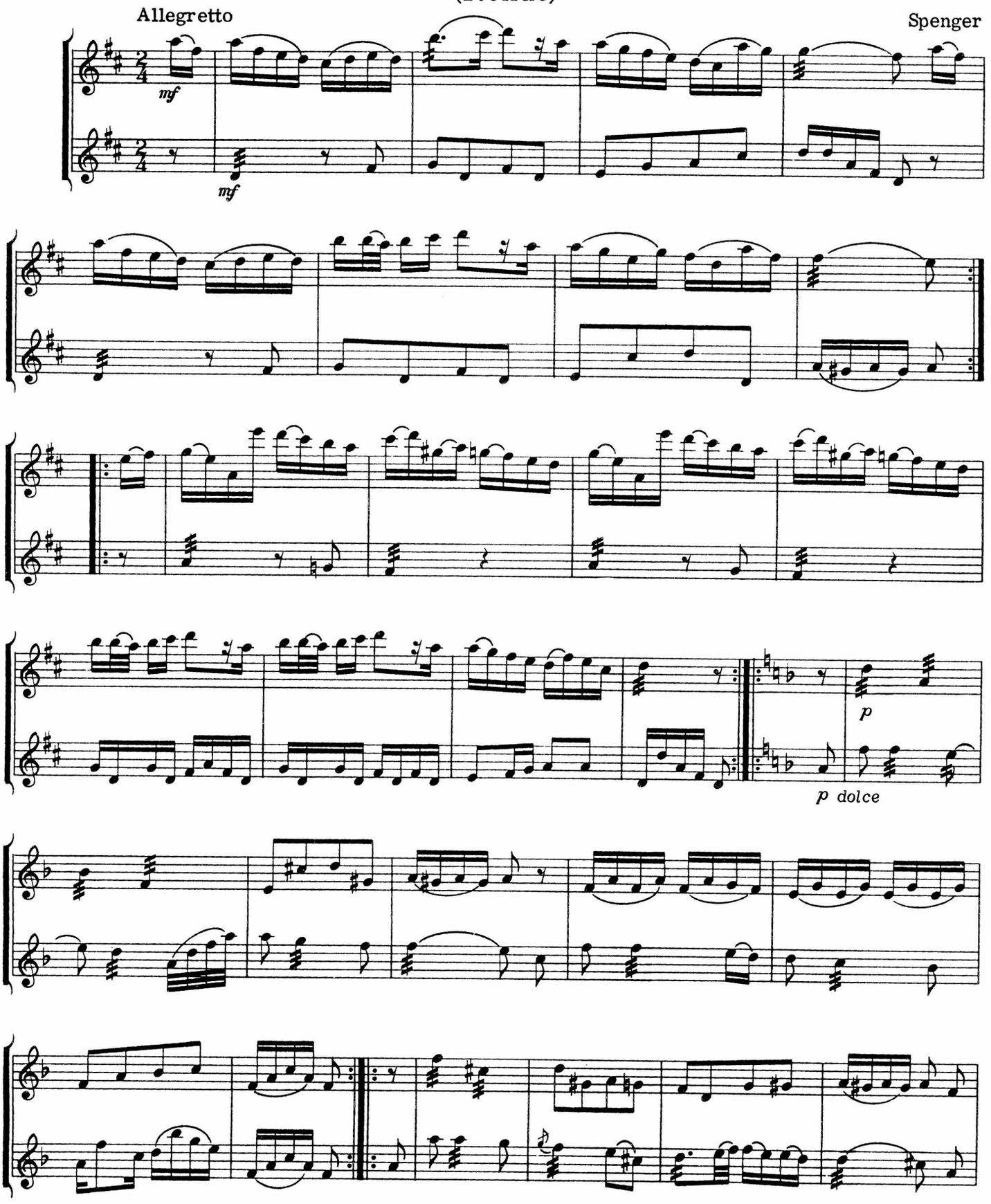


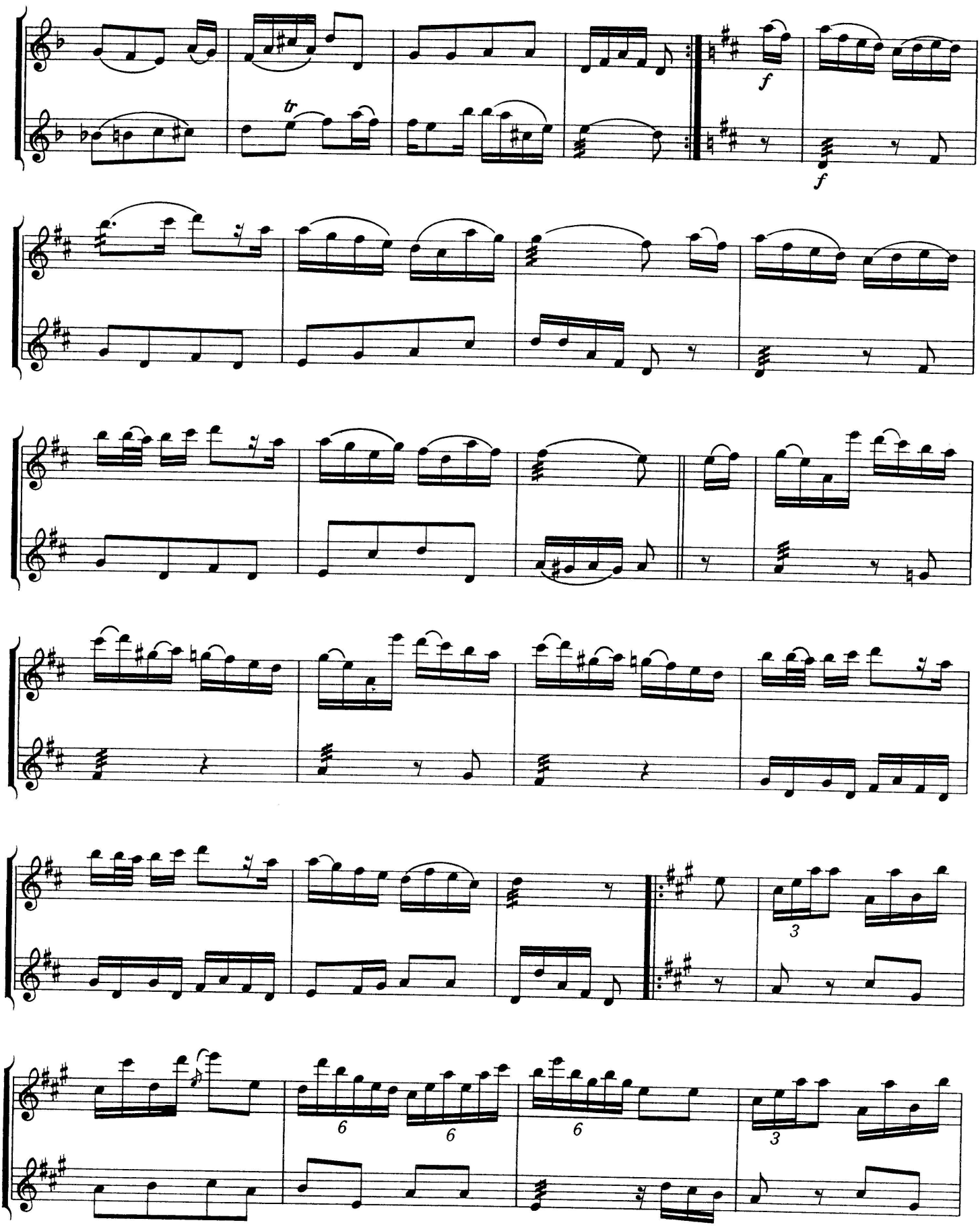
DUET

(Rondo)

Allegretto

Spenger

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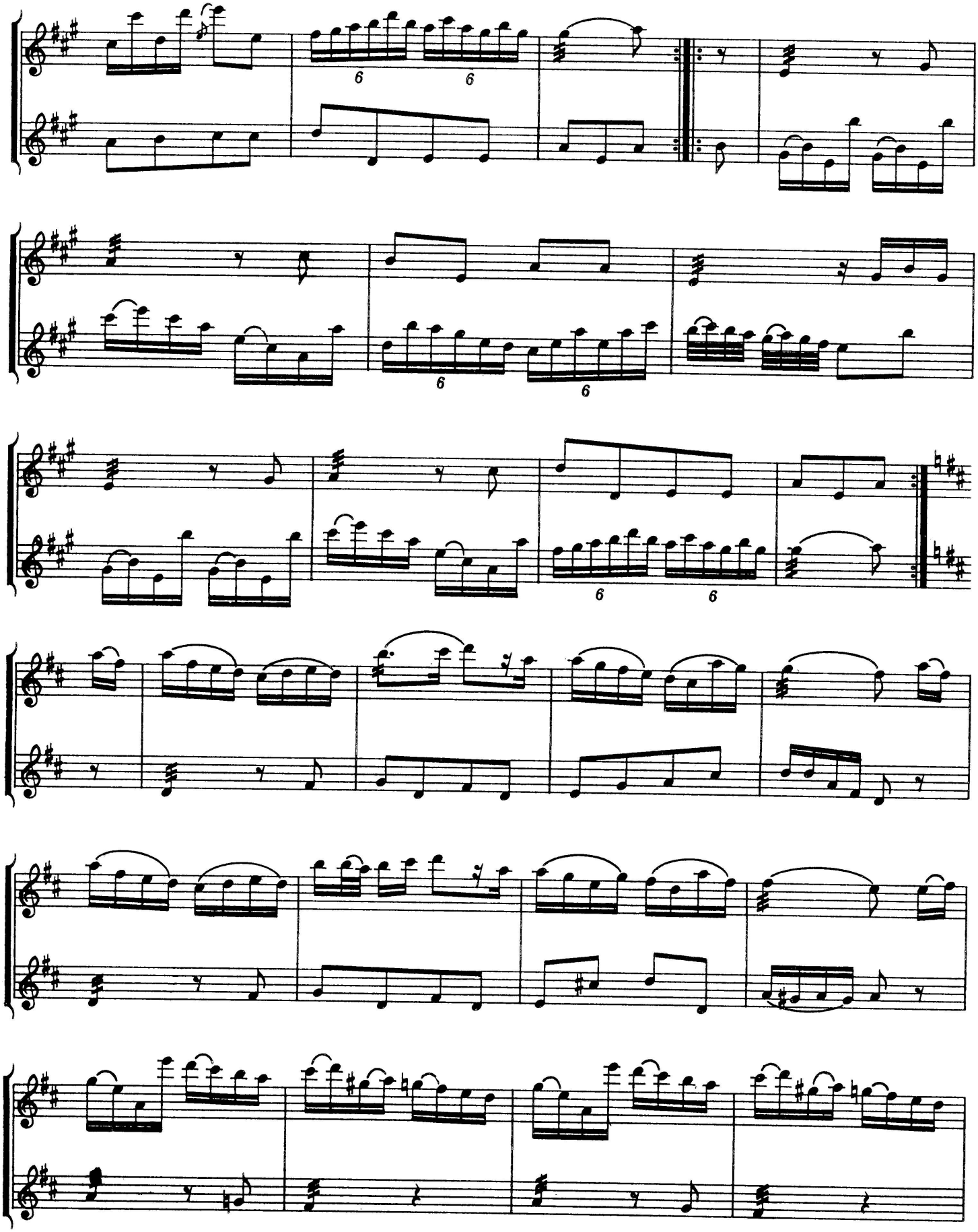

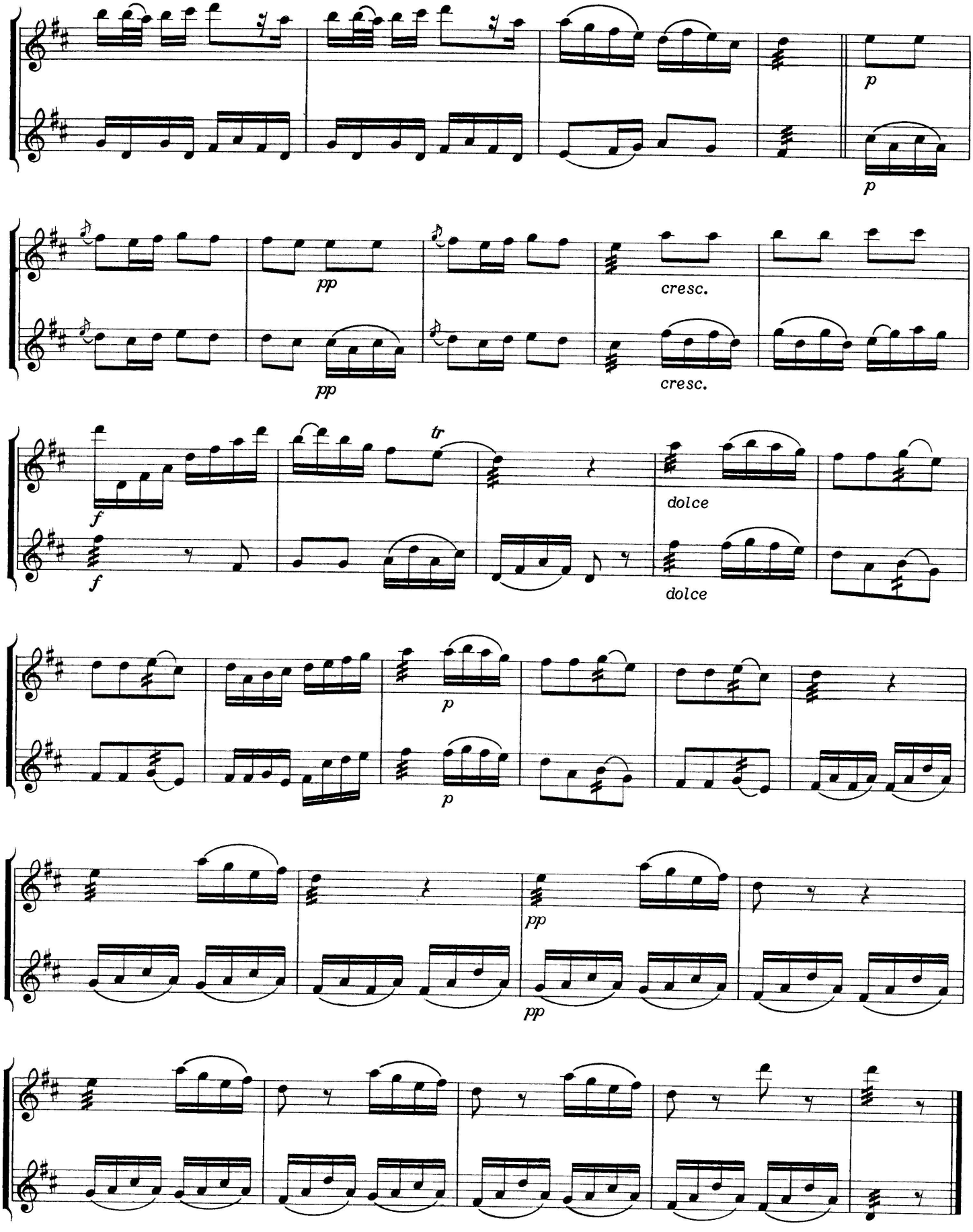
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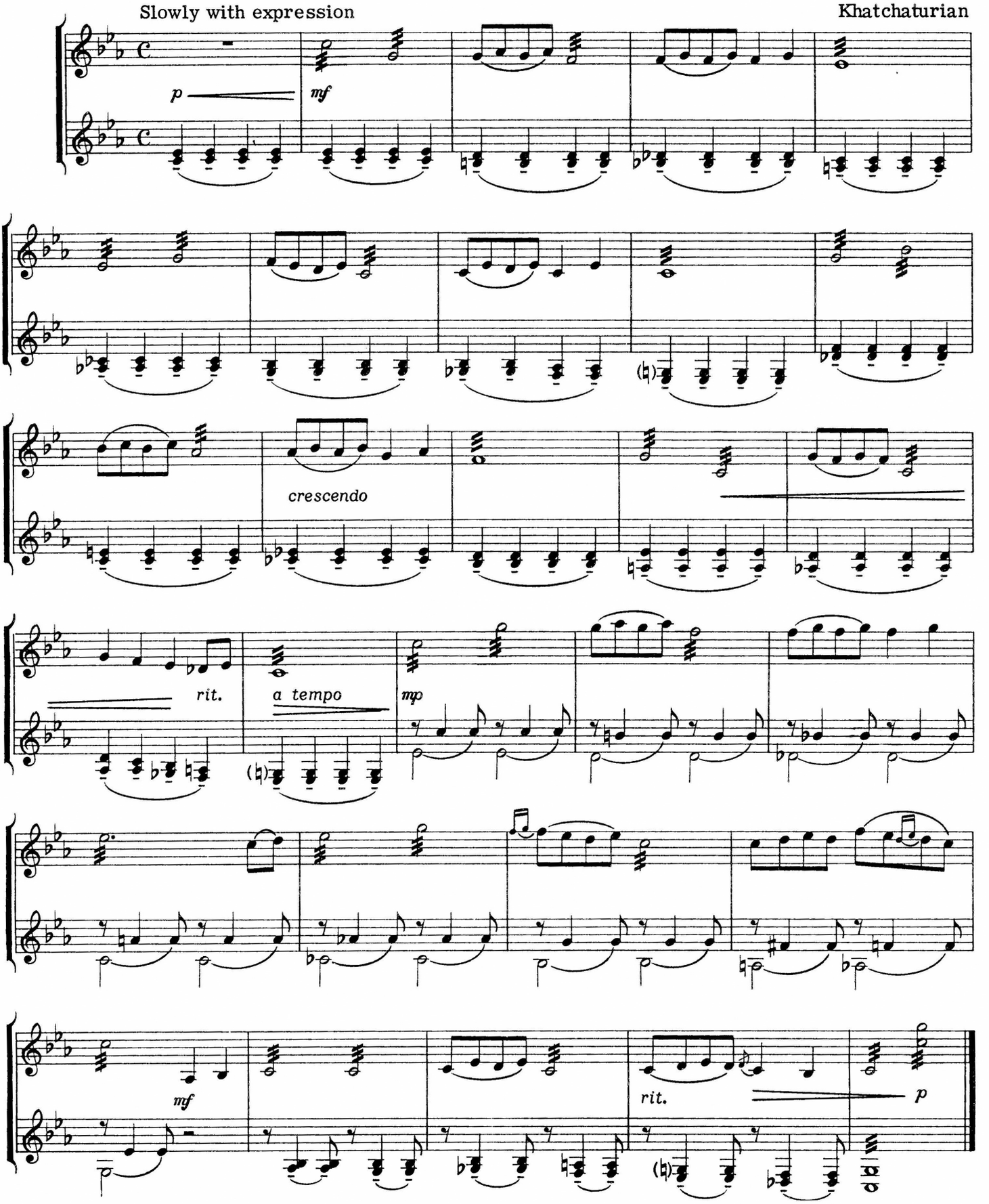
DUET

Slowly with expression

Khatchaturian



SECTION 3

3 & 4 MALLETS

Hand Position

There are three basic methods of holding four mallets.

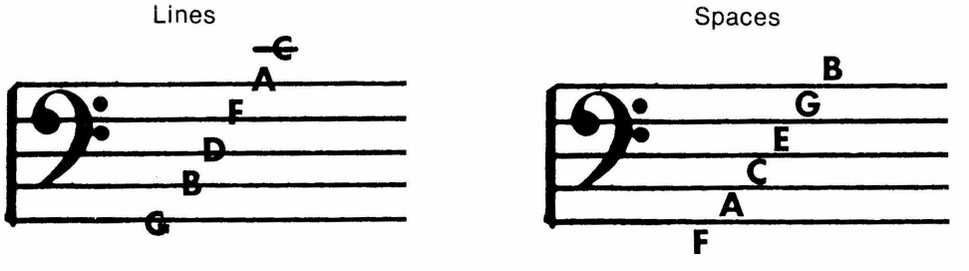
Cross Grip: The mallets are held between the thumb and forefinger, and between the forefinger and the third finger. The mallets cross in the palm of the hand. This grip is popular for vibraphone where large "spreads" are not normally required.

Musser Grip: The mallets are held between the thumb and forefinger and beneath the fourth and fifth finger. The mallets do not cross. This grip is popular for marimba where large "spreads" and mallet independence are required.

Burton Grip: The mallets are held beneath the forefinger and in the palm of the hand, perpendicular to the other mallet. The mallets cross in the palm of the hand. This grip is popular for both vibraphone and marimba. It allows a great deal of power and control in the outside mallets.

Bass Clef

The use of the bass clef has become standard in marimba notation. The student should memorize this clef and be able to read fluently in both bass and treble clefs.

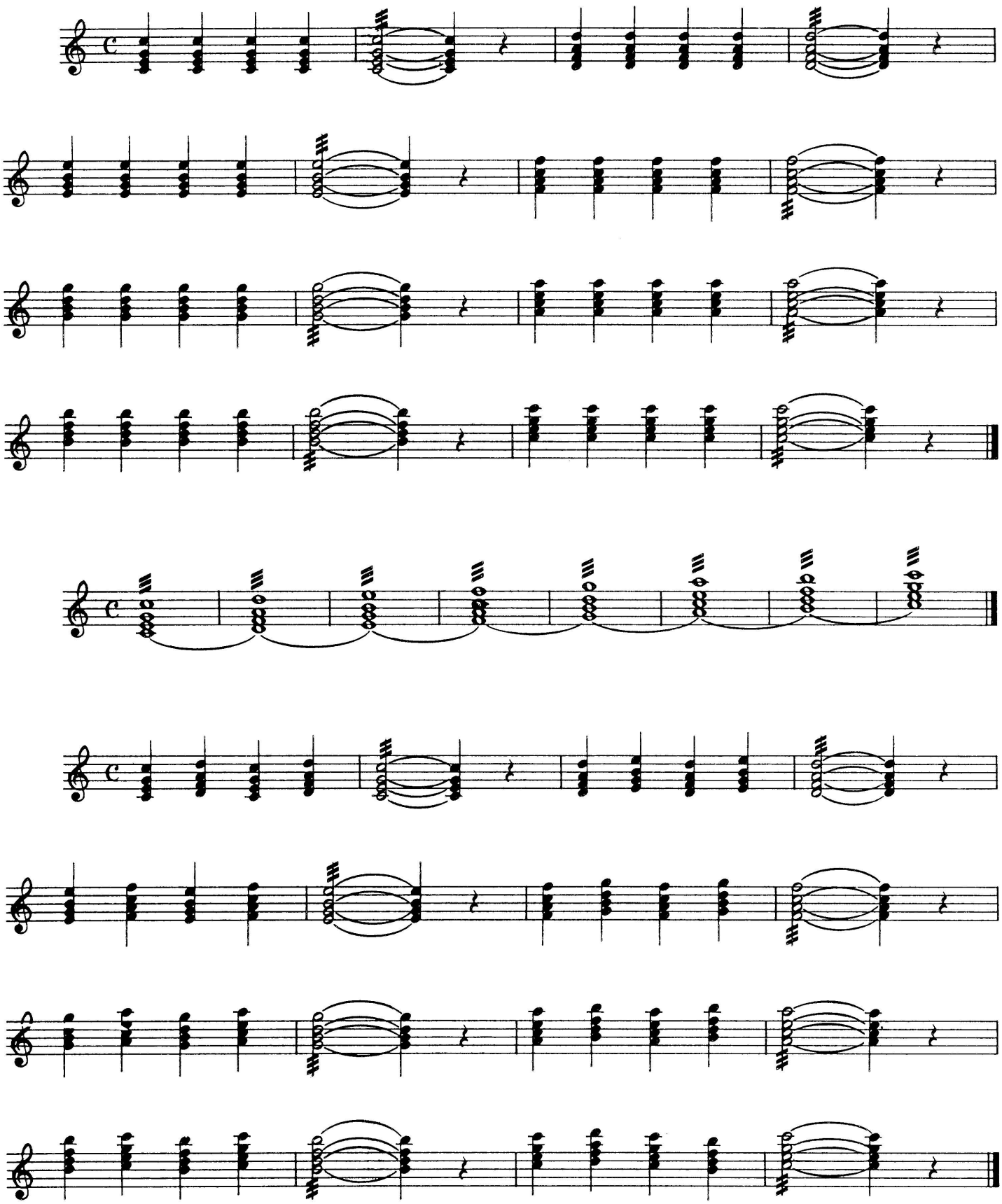


Mallet Assignment

The Assignment of a specific mallet to a particular note is becoming standard in three and four mallet notation. Mallets are numbered from left to right as follows:

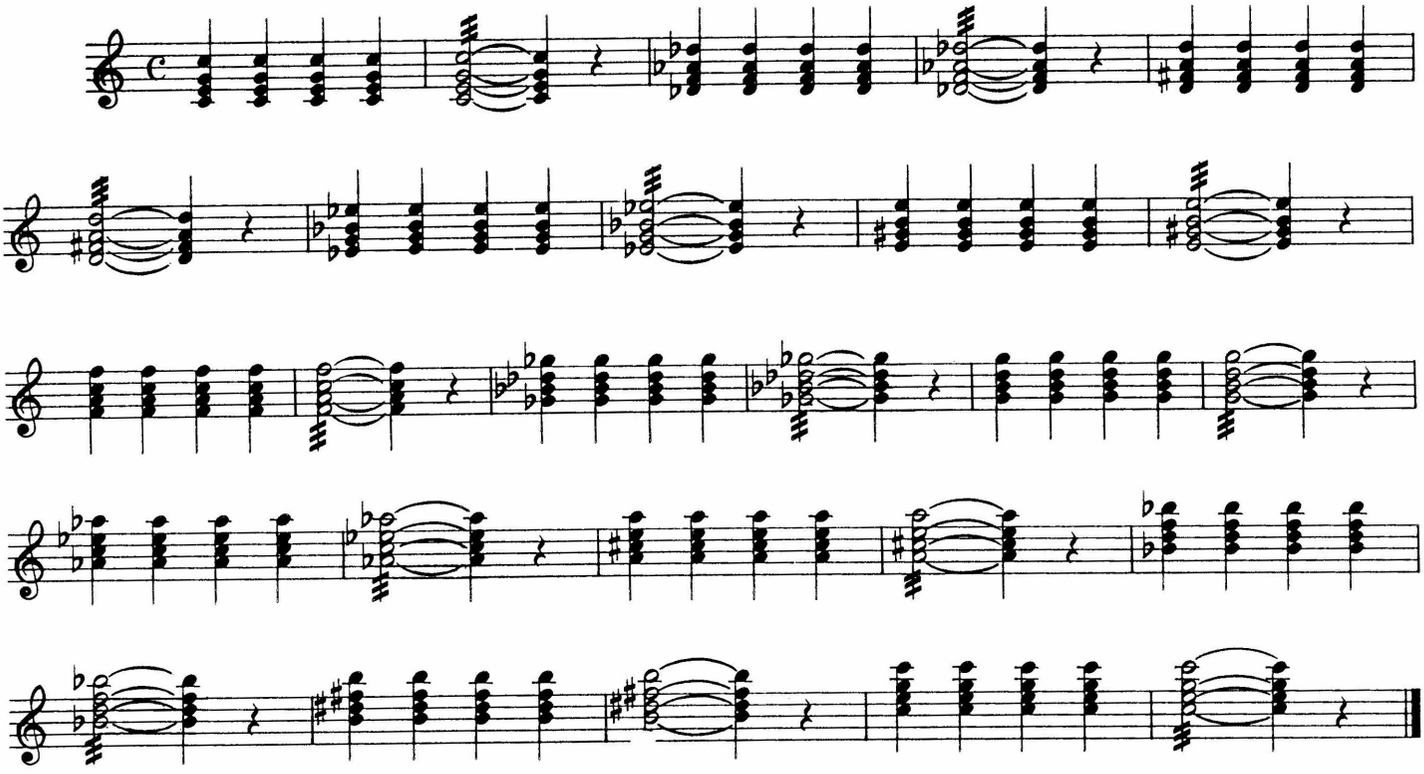
When a number appears above or below a note, the corresponding mallet should be used to strike that note.

TECHNIQUE *



* *Technical Exercises may be practiced in all major and minor keys.*

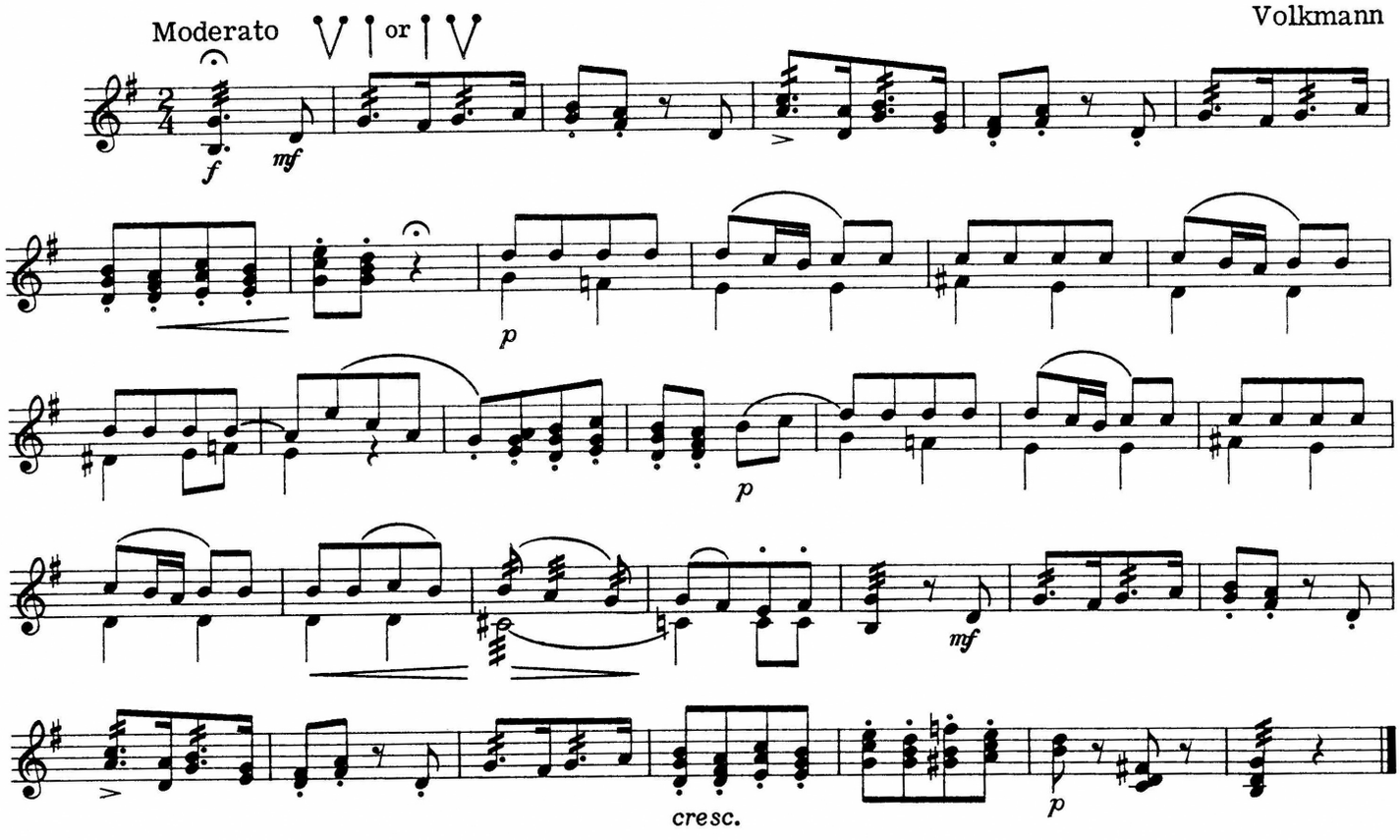
TECHNIQUE



READING

(Once Upon A Time)

Volkmann



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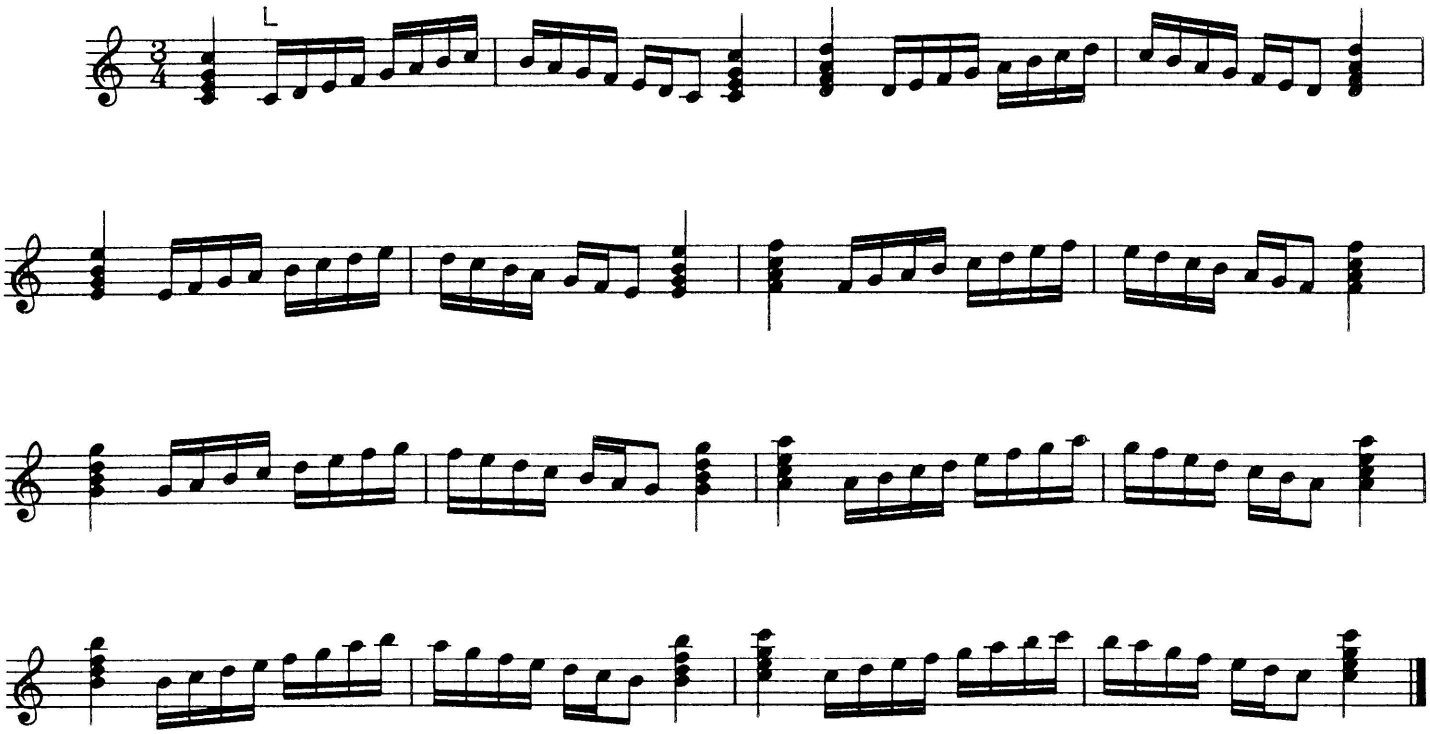
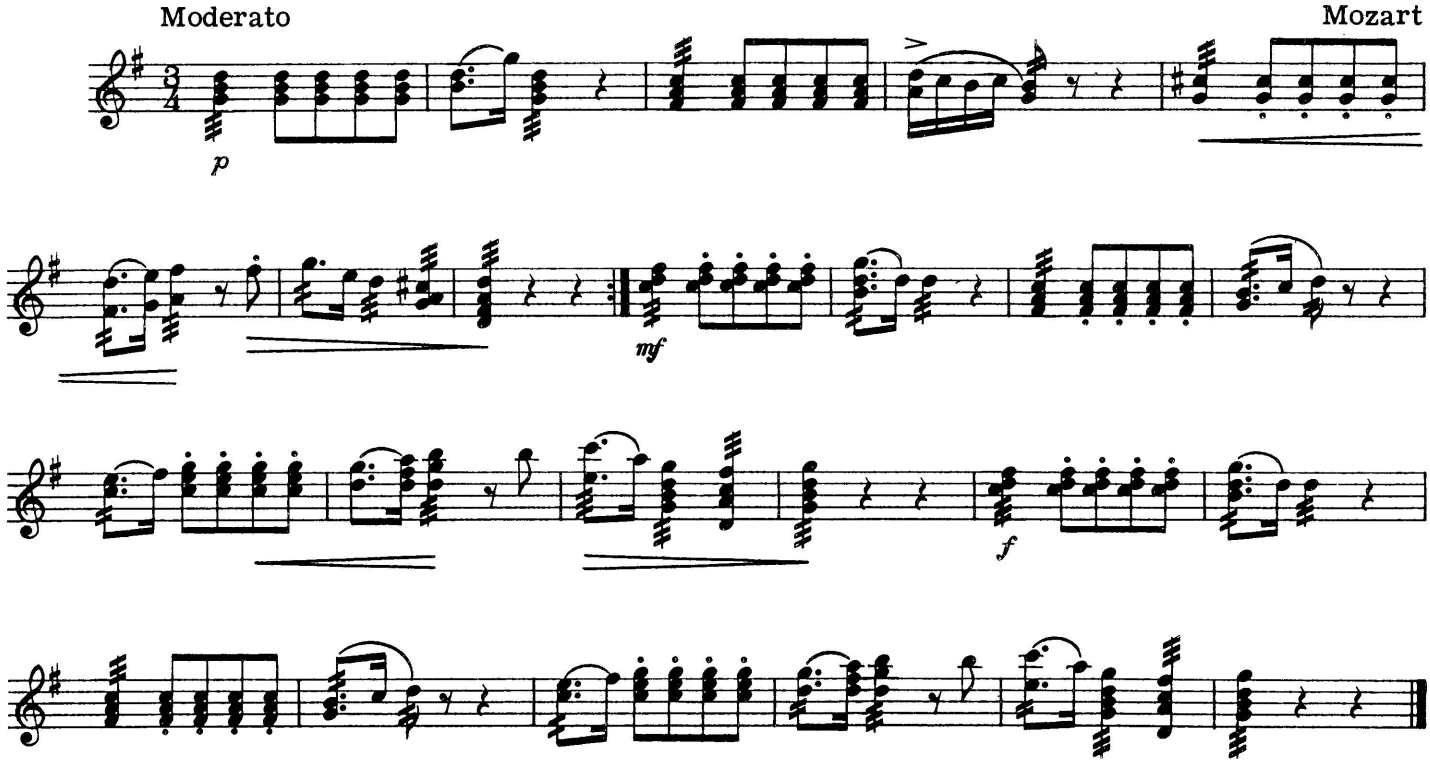


READING

(Minuet-from "Don Giovanni")



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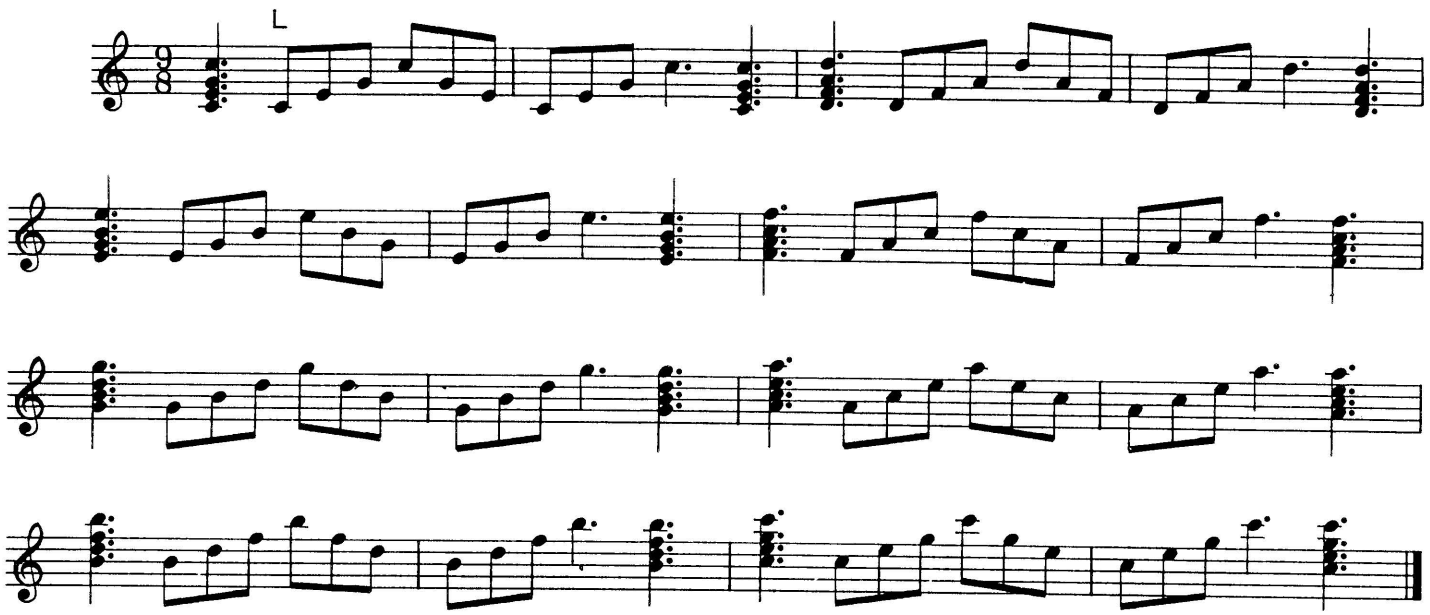
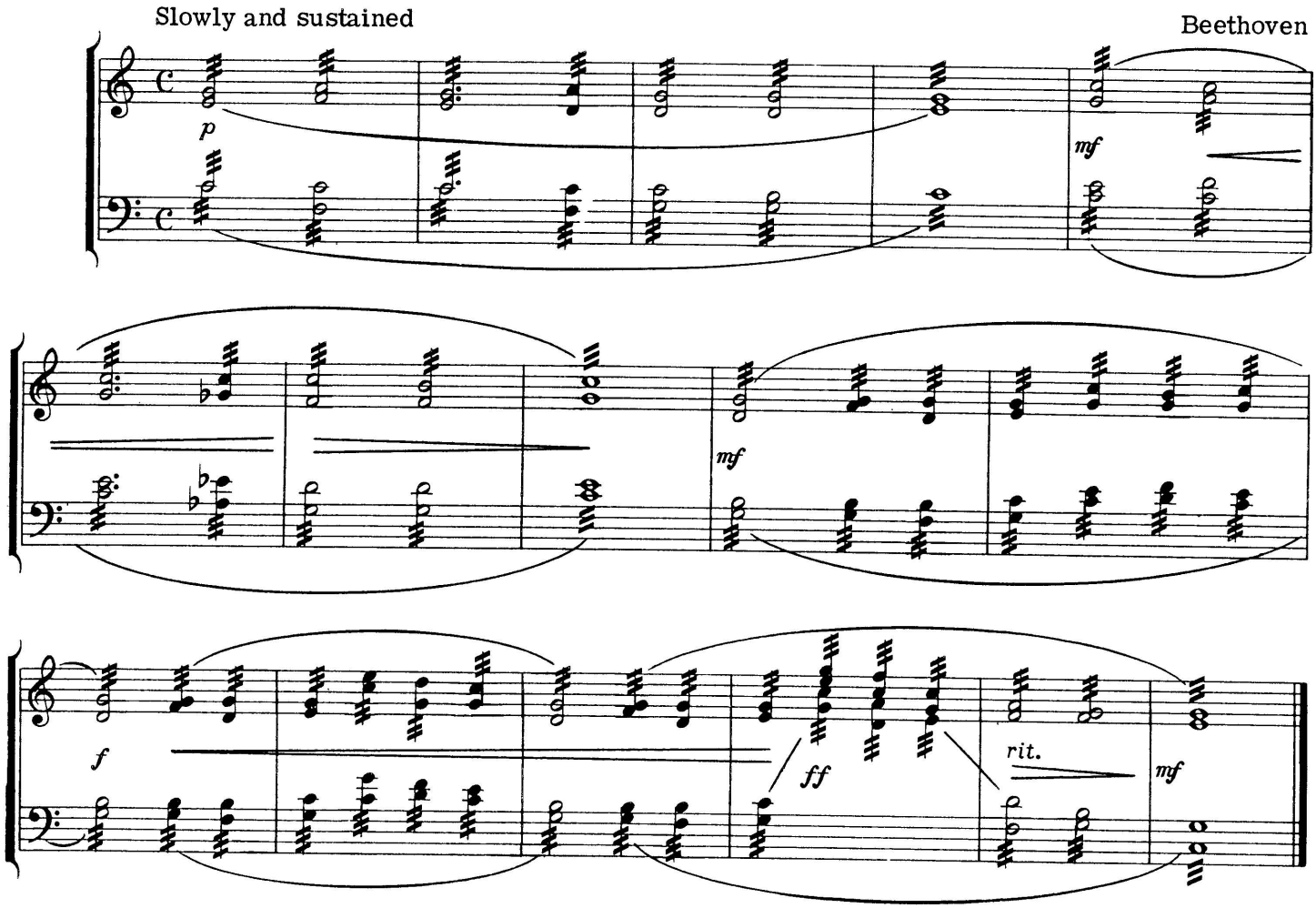


READING

(Adagio-from the Appassionata Sonata)



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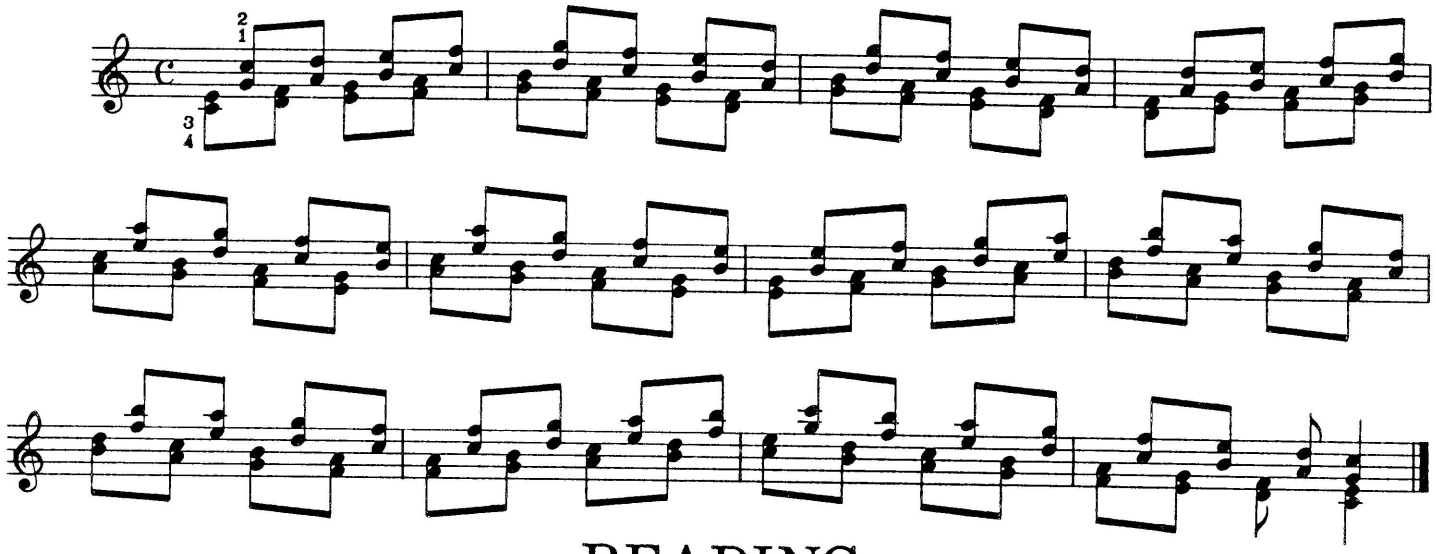
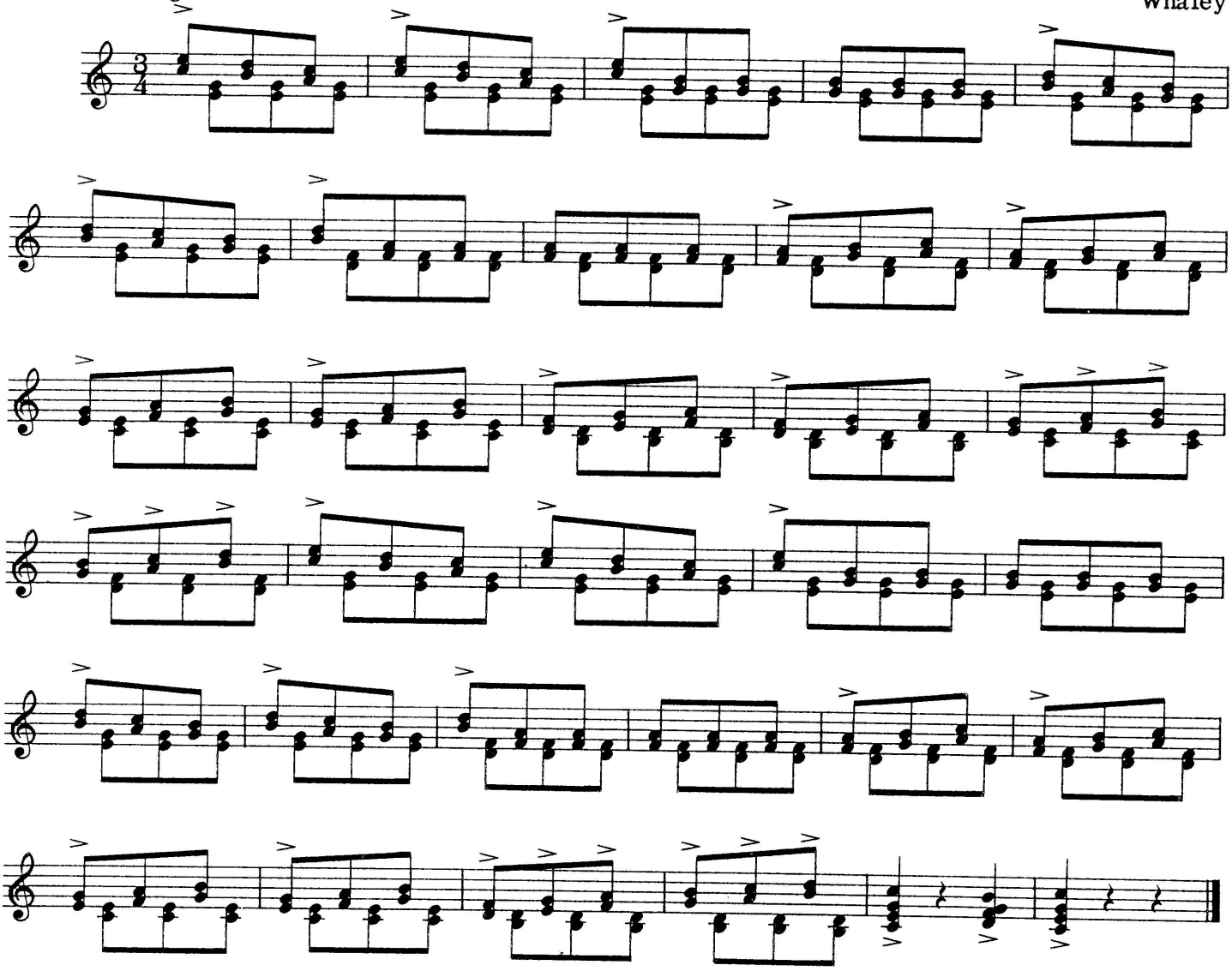


READING

(Waltz Study)

Bright Waltz

Whaley



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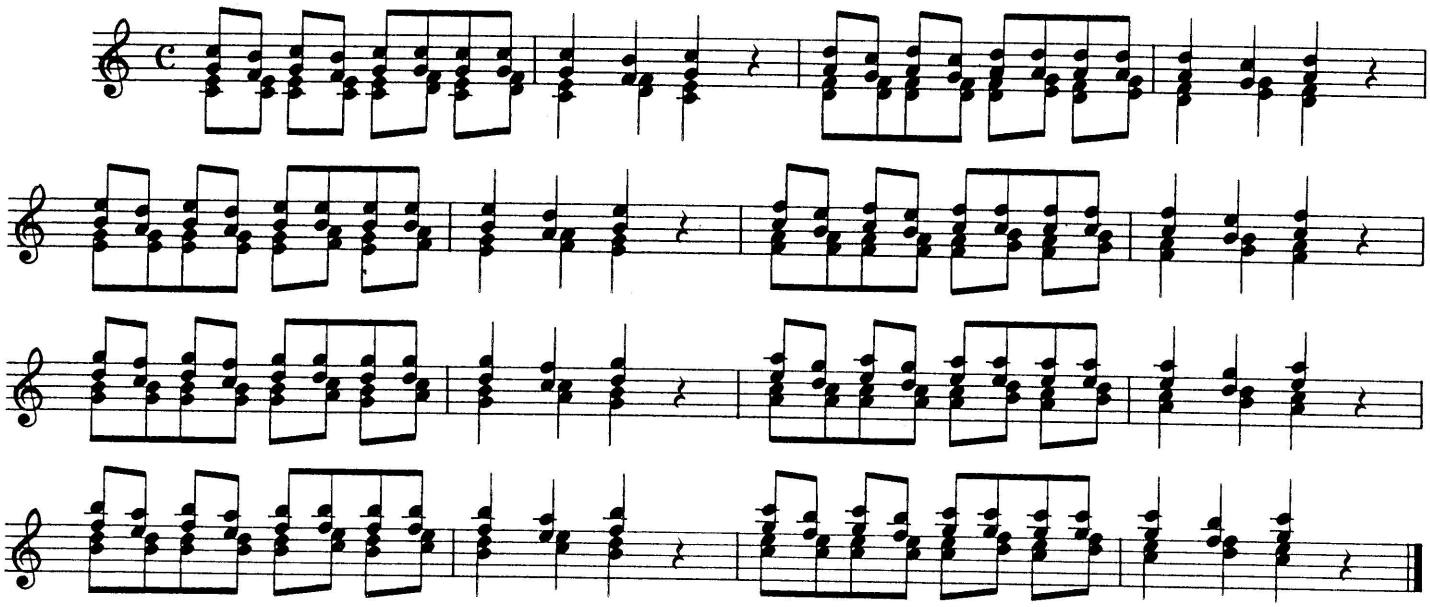
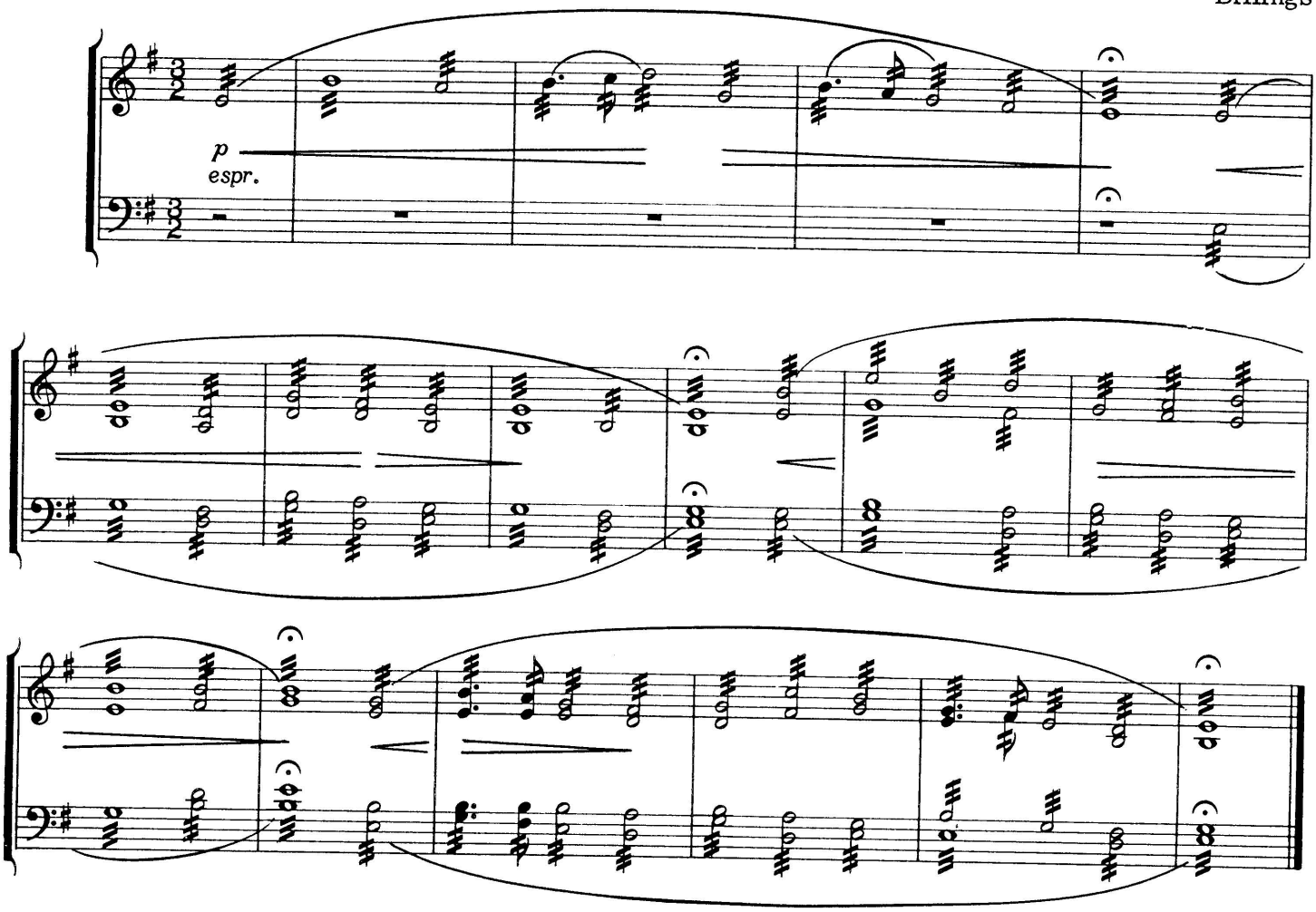


READING

(When Jesus Wept)

Slowly and sustained

Billings



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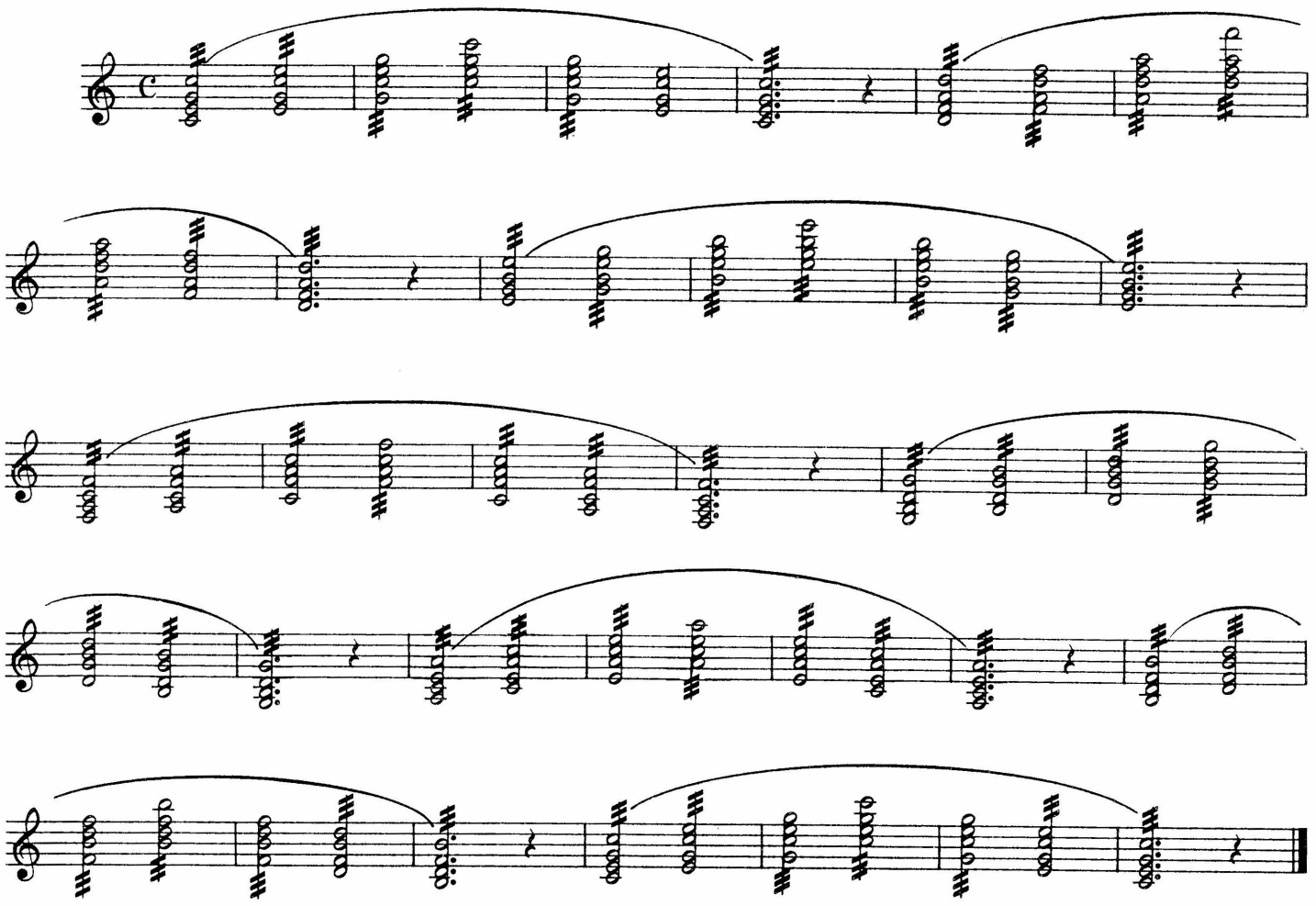


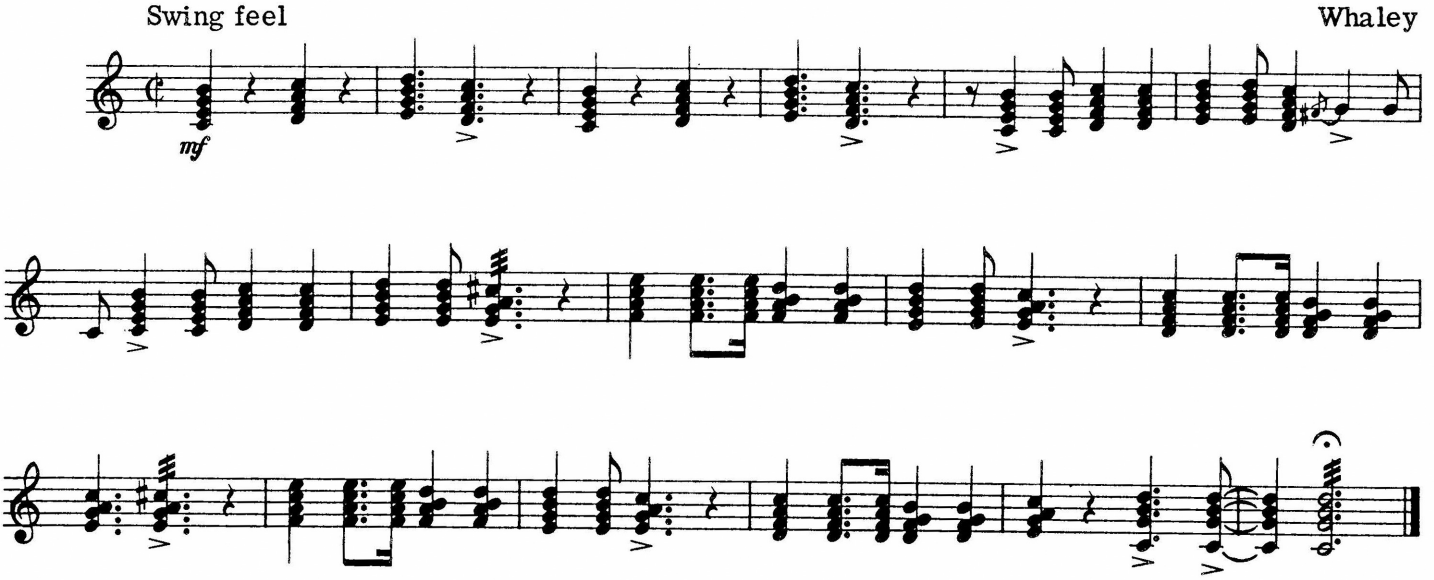
READING

(Chord Study)

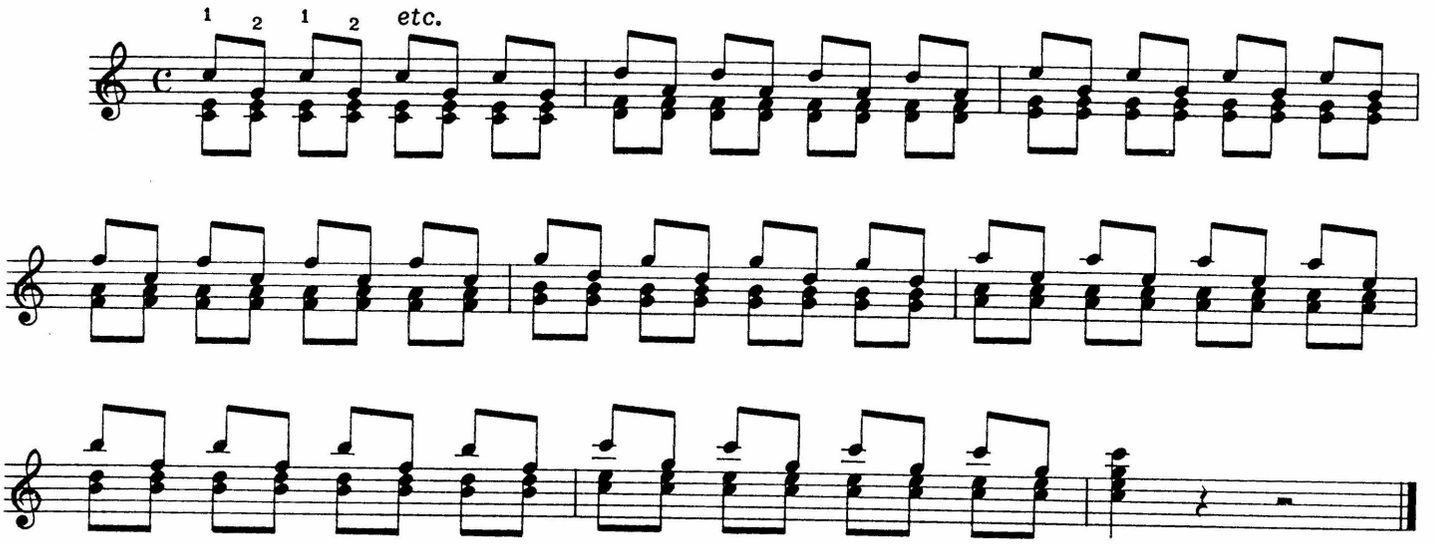
Swing feel

Whaley

mf

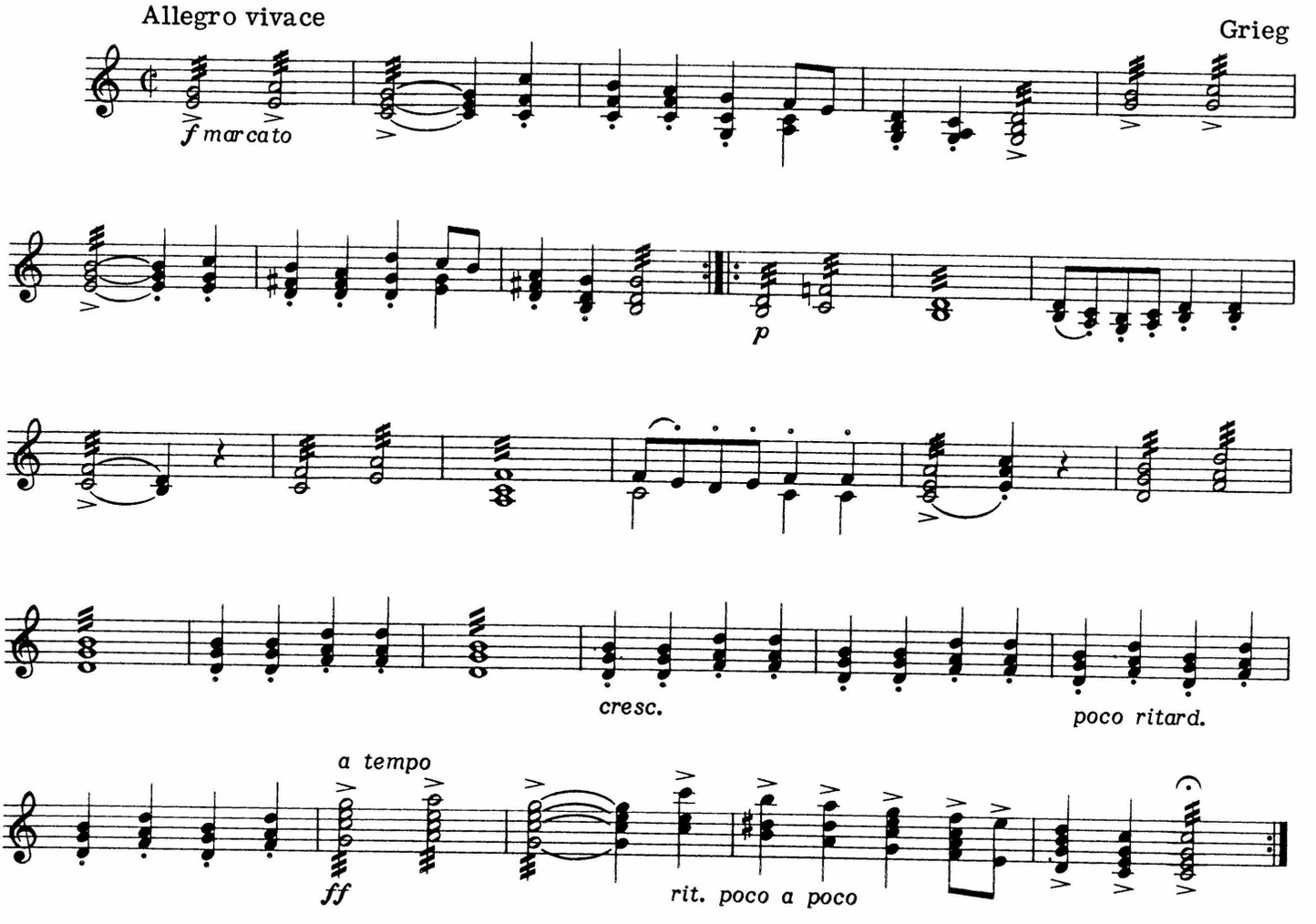


TECHNIQUE

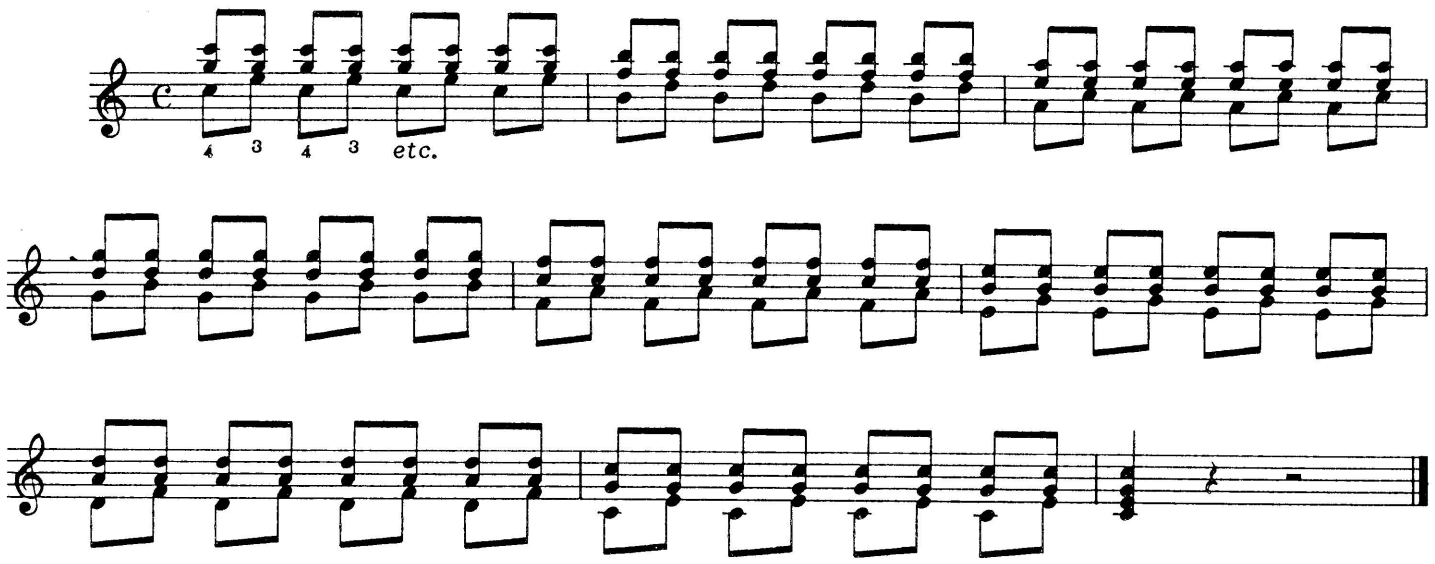


READING

(Sailor's Song)

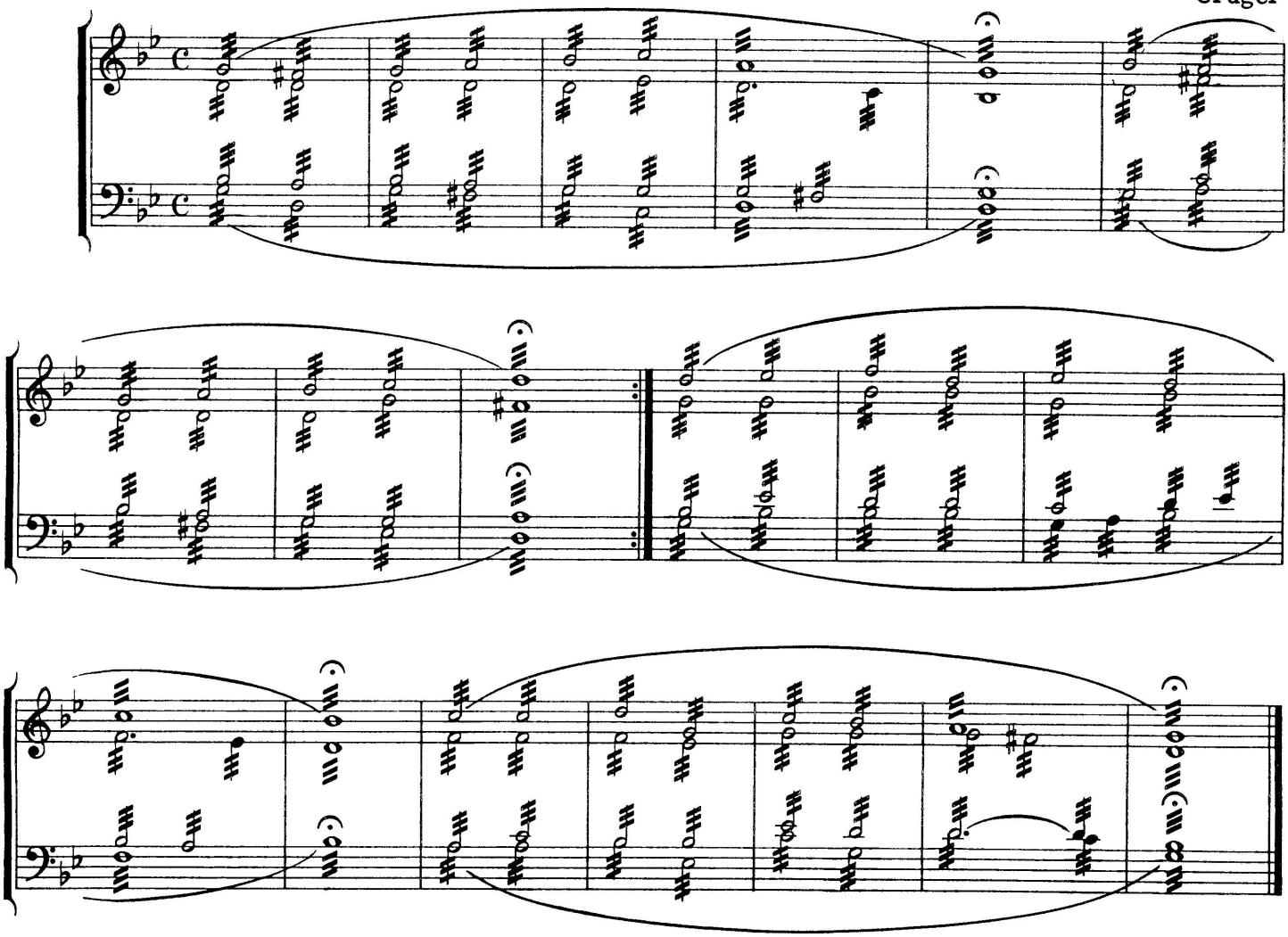


TECHNIQUE



READING

(Herr, Ich Habe Mißgehandelt)

Slowly and sustained

Crüger