

HOW TO PRACTICE MALLET CONTROL

To present the abundance of practice material here, then to notate each exercise in all its playable keys, is an impossibility within a book of ordinary size and price. On the other hand, to merely hit the high spots by listing a few “most important” figures in a few “most important” keys (which, through expediency, many writers have felt compelled to do) is inadequate indeed for a serious student who recognizes the necessity of becoming familiar with *all* important figures in *all* important keys. Hence, to include the most material within the least space, the author has notated his exercises mainly in the key of C which, as on the pianoforte, is the normal key for such percussion instruments as the xylophone, marimba, bells, and vibraphone/vibraharp.

In studying MALLET CONTROL the student is expected to comprehend and master the pattern of each exercise as it appears; first, in its normal (notated) key and thereafter in all other keys. The process of comprehending the pattern of a given figure in one key and thereafter transposing (transplanting) that pattern into another is a simple matter to one taking lessons, for the relationship between the various keys is included in a teacher’s preliminary introduction to the mallet-played keyboard. Where no teacher is available such information will be found in any standard instruction book on the art.* Hence, it is more or less a matter of form that the author lists, on the back pages herein, the principal keys (major and minor) in which the exercises are to be played, matched to the key of C.

After a given exercise is mastered in the key of C it may then be transposed through the sharp keys in their numerical order (*1 sharp, 2 sharps, etc.*), then through the flat keys in the same order and finally, through the keys as they follow on the instrument: *C*, then *D flat*, then *D*, then *E flat*, etc. It should be left to the instructor to select the order of keys (also the order of exercises) he or she deems most advantageous. Whatever the selection, the important point is that the student be able to execute any exercise herein *in all the keys* before going on.

It will be noted that many of the exercises in MALLET CONTROL appear without the customary final cadence. This is to facilitate their practice over and over again before going on. Being purely technical in character, the exercises will not always follow the traditional rules of harmony and chord spelling. Exercises may be played in any octave at will, as the variation in compass between the instruments comprised, together with the fact that composers today customarily notate our parts either one or two octaves below the actual register of the instruments, makes anything like standardization here impossible.

A limited amount of practice with the metronome is recommended, and at different speeds, varying from slow to fast. However, the bulk of the practice should be done without the metronome, lest the student find himself or herself unable to maintain a steady tempo without its aid.

Practice at all times with relaxed muscles, stopping at the slightest feeling of tenseness. Remember, the exercises in MALLET CONTROL are conditioners. They are designed to give control. Control begins in muscularly relaxed action.

REVERSE FINGERING


Later practice of various scales and exercises herein by REVERSE FINGERING to that indicated (L for R and R for L) will afford the serious student further material for hand development.

*For a comprehensive method, the author likes and recommends *The Gardner Modern Method (Part 2) for the Bells, Xylophone, Marimba, Vibraphone, and Chimes*, published by Carl Fischer, Inc.

CONTROL EXERCISES

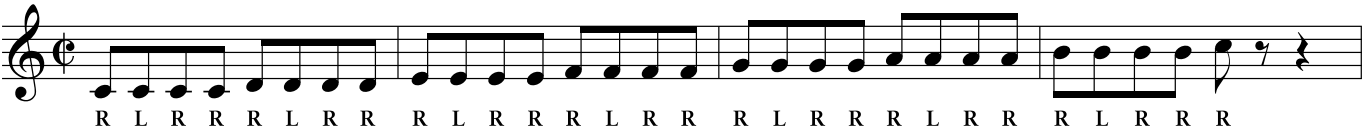
SINGLE STROKES

1 




2 




3 




4 



5 



6 



Repeat each exercise 20 times. Then practice it in all keys.