

木 琴

技巧练习

维科·弗斯

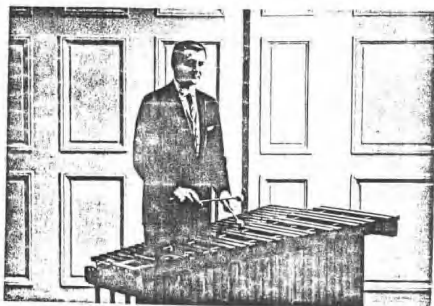
MALLET TECHNIQUE

38 STUDIES
for Xylophone, Marimba, and Vibraphone

by

VIC FIRTH

Solo Timpanist
and Head of the Percussion Section
The Boston Symphony Orchestra



CARL FISCHER, Inc.
62 COOPER SQUARE, NEW YORK 10003
BOSTON · CHICAGO · LOS ANGELES



1986-9-20

Copyright © MCMLXIV by Carl Fischer, Inc., New York
International Copyright Secured
All rights reserved including public performance for profit.

FOREWORD

This book develops precisely one thing — *Technique*. It is designed to assist the beginner by familiarizing him with the mallet keyboard, the intermediate player by further developing his speed and control, and the advanced or professional player by helping him to maintain and solidify his present technique while further developing sound, touch, endurance, and speed. Another valuable feature of this book is that it affords the beginning and intermediate student an opportunity to become more familiar with basic keyboard theory. The studies within this book employ the major, minor, and whole tone scales and arpeggios, major, minor, diminished and augmented triads (all keys), as well as dominant seventh and diminished seventh chords.

The studies should be practiced as numbered, one week for each study. (However, I make one exception to this rule. If the student is an elementary beginner, having had no previous mallet training, keyboard experience, or theoretical background, he may study the scales and arpeggios in the one, two, three flat and sharp sequence, rather than in the chromatic sequence presented here.) I have purposely written all the patterns in chromatic progression, to eliminate the idea of first studying C major, then one flat, one sharp, two flats, two sharps, etc. By studying the keys chromatically, the student is not allowed to practice all the so-called "easy" keys one week (one to three sharps, one to three flats); and then the following week expose himself to all the more "difficult" keys (three to six flats, three to five sharps). I would also like to discourage the idea

that the key of four sharps is more difficult to play than the key of one sharp. Most of our difficult problems in mallet playing today are brought about by awkward patterns, improper sticking, and poor writing for the instrument — not because of the key signature.

Observe that I have designated three metronomic markings for each study. The instructor must decide to which level (beginner, intermediate, or advanced) the student should work and, having established this, start slowly, building up to the prescribed tempo. My years of teaching have proven that this approach obtains the best results.

One other point I would like to clarify. This is not a method book. It is intended to do just what the title suggests — ~~to develop~~ technique. By "technique" I refer to the elements of sound, touch, speed, power, endurance, and clear rhythmic articulation.

For myself and my own students I use these studies for "warm-up" exercises and for developing and maintaining "fast hands". Upon completion of the book by the beginner and intermediate student, my suggestion would be to start again striving for the next higher metronomic marking, which in turn would produce a cleaner and still faster technique. Remember, one cannot overdo any aspect of good musical training. All the problems should be treated accordingly, knowing that they can all be overcome by many hours of patient and diligent practice.

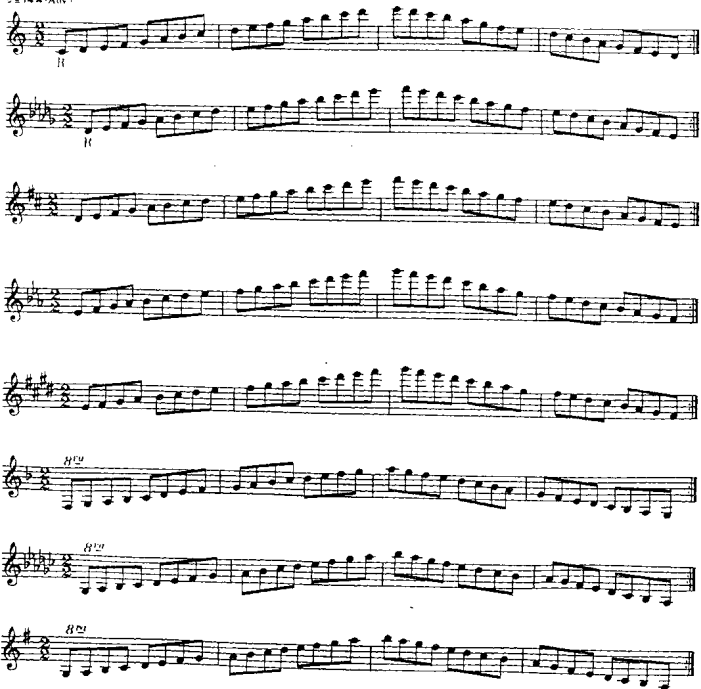
Vic Firth

Study No. 1 7

The opening study presents the major scale of every key. If one is a beginner, the scales constitute not only a technical beginning but a highly important theoretical one as well. The ultimate tempo marking for the three levels is indicated below. Obviously one does not expect to begin at this metronomic marking. Practice each scale very slowly at first, beginning with the right hand and use alternate sucking throughout. Care should be taken to balance the sound so that one

hand does not produce more sound than the other. Be sure that you do not make a crescendo as the scale ascends, or a diminuendo as the scale descends. Never practice any scale less than two octaves at a time. The sticking of the second octave is the complete opposite of the first; consequently, playing the scale one-octave satisfies only half the requirements. VERY IMPORTANT : Repeat each scale ten times without stopping, then proceed to the next one.

♩ = 120 Bpm.
♩ = 112 Int.
♩ = 144 Adv.





Study No. 2

The pattern established in this study is based on a one octave major scale. Again, listen for and strive to achieve a balance of sound and steadiness of tempo. Start with the right hand and use alternate sticking throughout. Practice each exercise ten times without stopping.





Study No. 3

This study presents a four beat, eight bar pattern. Observe the sticking. In the ascending pattern, start with the left hand and alternate sticking *except* over the bar line where you must use a double left. In the descending pattern, start with the right hand using alternate sticking *except* over the bar line where you must use a double right. Of all these patterns, be particularly careful in the key of C major. Strangely enough, it is one of the most hazardous for wrong notes. Because the patterns are uninterrupted by either sharps or flats,

wrong or repeated notes seem to constantly occur. This is especially apparent when you are striving for a fast tempo. Be aware of the diatonic arpeggios being played — I, IV, V are major — II, III, VI are minor — and VII is diminished. Roman numerals throughout this book refer to scale steps and not measure numbers. You will appreciate the value of all this when you commence your study of theory. As this pattern is quite extensive, one week's practice should span from C major to F major inclusive.



This page contains ten staves of musical notation in B-flat major (two flats). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by 'L' for left hand and 'R' for right hand. The piece concludes with a double bar line on the tenth staff.

Staff 1: L L L

Staff 3: R R R

Staff 6: R L R R



Study No. 4

This is the continuation and conclusion of study No. 3. This week's practice includes the keys from Gb through B major. The metronome markings will, of course, remain the same.



8¹⁰⁴

8¹⁰⁵

8¹⁰⁶

8¹⁰⁷

8¹⁰⁸

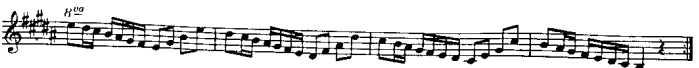
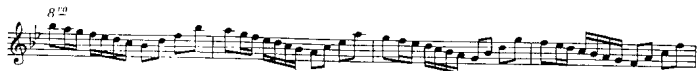
8¹⁰⁹

8¹¹⁰

8¹¹¹

8¹¹²

8¹¹³



Study No. 5

This study utilizes arpeggios on major chords in chromatic succession. On the ascending pattern, start with the left and alternate sticking; while on the descending pattern, start with the right and alternate sticking. Do not hesitate or make a break over the bar

line. If this occurs, you are obviously attempting to play it faster than you can control it. Start slowly, familiarizing yourself with these major chord arpeggios in all of the keys — then proceed to develop speed.

128
6
112
L, R

112
R L

112

112

112

112

Study No. 6

This exercise uses the same pattern as found in Study No. 5. However, the ascending and descending pattern is repeated twice instead of four times. In the

second part of Study No. 6 the basic pattern is stated only once. By the completion of this study, any and all of the major arpeggios should be at your fingertips.

♩ = 128
♩ = 112
♩ = 112

6

6

K

6

6

K

Study No. 7

The arpeggio in two octaves, like the scale in two octaves, creates opposite sticking in the second octave. Again I point out the value of playing the patterns in two octaves. To avoid wrong notes, always practice this study slowly at first, building up to the desired speed gradually. Both the ascending and descending arpeggios

begin with the right stick and use alternate sticking throughout. In the second part of the study, the mind and the eyes must actually travel ahead of the hands to direct the hands to the correct notes. (Refer to the notes of Study No. 18).

Musical notation for guitar, featuring various staves and guitar-specific symbols (e.g., R , 6 , $8va$). The notation includes complex rhythmic patterns and melodic lines.

Study No. 8

We now begin the minor scale patterns using both the melodic and harmonic forms. This study contains all of the harmonic minor scales, distinguishable by the raised seventh scale step both ascending and descending. The key signature of any minor key is taken from its relative major. The relative major of any minor key can be determined by counting up a minor third

(i.e. C major is the relative major of A minor). The relative minor of any major key can be determined by counting down a minor third (i.e. A minor is the relative minor of C major). Start with the right stick and alternate throughout. Practice each scale 10 times without stopping.

The image displays ten staves of musical notation for Study No. 8, each representing a harmonic minor scale. The scales are written in treble clef with a 3/4 time signature. The key signatures and tempo markings for each staff are as follows:

- Staff 1: C minor (no sharps or flats), tempo 120.
- Staff 2: D minor (one flat), tempo 126.
- Staff 3: E minor (two flats), tempo 132.
- Staff 4: F minor (three flats), tempo 132.
- Staff 5: G minor (two sharps), tempo 132.
- Staff 6: A minor (three sharps), tempo 132.
- Staff 7: B minor (four sharps), tempo 132.
- Staff 8: C# minor (four sharps), tempo 132.
- Staff 9: D# minor (five sharps), tempo 132.
- Staff 10: E# minor (five sharps), tempo 132.

Each scale is presented in its harmonic form, featuring a raised seventh scale step both ascending and descending. The notation includes a key signature at the beginning of each staff and a tempo marking above the first measure.



Study No. 9

This study contains all of the melodic minor scales. Like the harmonic minor scale, its key signature is the same as the relative major — a minor third above. The difference between the harmonic and melodic minor scales lies in their alterations. In the harmonic minor scale, the seventh scale step is raised both ascending and descending. In the melodic minor scale, the sixth and seventh scale steps are raised ascending, but are lowered

(or made natural) descending. The one minor scale that I have not mentioned is the pure or natural minor. This scale is simply a minor scale without any alterations from its proper key signature. For example, in A minor the key signature would have no sharps or flats, and the scale would go from A to A without alterations. You will note that any descending melodic minor scale is actually the same as the pure or natural minor scale.





Study No. 10

This study is similar to Study No. 2, except that it is in the harmonic minor mode

.. 90
 .. 120
 .. 160



Study No. 11

This study is like the preceding, only using the melodic minor scale. Keep in mind the proper alterations: raise the sixth and seventh scale steps ascending, lower them (or make natural) descending.

• = 80
• = 120
• = 160

