

Chapter 6: Conclusions

There is a delicate balance to be achieved between the desire to give new ideas time to develop and the wish not to be perceived as trying to be “more Catholic than the pope.” Some of the techniques of this study have proven themselves in the (hopefully objective) opinion of the author to be positively worthy of inclusion into a modern marimbist’s arsenal. Included in this category are:

1. The concept of the anchor and its resultant positions.
2. Alternation sticking and pairing sequences for most linear parts of a single hand.
3. Negative intervals (in ideal settings) and springing positions.
4. The transferred anchor concept—in assistance of the kinesthetic sense for positions without the benefit of visual attention.

Other techniques, however, are still in the hypothesis stage. This author has had enough success with these techniques to believe that they warrant further study, but they have not yet attained a level of comfort sufficient for use in some performance situations. Techniques in this category include:

1. The one-handed roll from normal playing position (as described in Chapter 4).
2. Negative intervals (in non-ideal settings).

With regard to transcriptions, future research could include an annotated edition of all fifteen of Bach’s inventions, selected sinfonie, and selected preludes and fugues from *The Well Tempered Clavier* books. The keyboard works of other composers (W. A. Mozart or Domenico Scarlatti, for instance) might also be adapted for the marimba using the principles of this study.

Possible future research topics include the writing of method books on some of the tangential topics of this study. The use of rudiments in the training of individual hands on the marimba, for instance, could be expanded into a complete study. A large set of original etudes with performance annotations similar to those of Chapter 5 could help to bridge the gap between

never-having-used narrow-interval techniques and jumping directly into the Bach inventions. A sight-reading method book along the lines of Béla Bartók's *Mikrokosmos*, utilizing the principles of alternation sticking and positional theory to help overcome the kinesthetic difficulties of reading on keyboard percussion instruments might be of interest to some players.

It is sincerely hoped by this author that, in the spirit of scientific inquiry, other marimbists will replicate and expand on the research of this study—as this study has attempted to replicate and expand on the ideas of Burritt, Sammut, and Stevens—who were expanding on the ideas of Musser et al. While certain players may dispute the effectiveness of this or that technique, opening a debate about the possibilities of alternation sticking and a positional approach to technique are the intended outcome of this study. As with the debate over the benefits of different grips, discussion breeds many points of view, and some of these points of view will, hopefully, assist future marimbists to better control their mallets.