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PART III

TWO-MALLET TECHNIQUE CONTINUED

BASIC TECHNIQUE PATTERNS

The following technical patterns, based on the major scale and major chord, were originally presented in Book I of *Fundamental Method For Mallets*. As in Book I, as each new major and minor key is introduced, these patterns should be transposed and practiced in the new key.

All patterns should be played from memory. This will allow the student to focus on relaxation, technique and evenness of tone between the right and left hands.

Repeat each pattern
many times.

1. 

- a) R L R L R L etc.
- b) L R L R L R etc.

2. 

- a) R L R L R L etc.
- b) L R L R L R etc.

3. 

- a) R L R L R L etc.
- b) L R L R L R etc.

4. 

- a) R L R L R L etc.
- b) L R L R L R etc.



5. 

- a) R L R L R L etc.
- b) L R L R L R etc.

SINGLE ALTERNATING STROKES

Keep in mind that the motion of the mallets is like a teeter-totter, i.e., the downward motion of the first mallet raises the second mallet to its proper height and vice versa. Be sure both mallets produce the same dynamic level. The motion of the wrist is strictly a rotary motion, not a vertical motion. As you get faster or louder, avoid becoming tense with the grip.

SINGLE ALTERNATING STROKES/SINGLE-HAND EXERCISES

Practice all single-hand exercises first with the right hand alone, then with the left hand alone, and finally, when the range of the instrument permits, with both hands together in octaves.

1.

R.H. 3 4 3 4 3 4 3 4
L.H. 1 2 1 2 1 2 1 2

4 3 4 3 4 3 4 3
2 1 2 1 2 1 2 1