

## 2 Mallet Exercises

### Right Hand/Left Hand -

This exercise is used to develop the basic points of our mallet technique. The upper arms should be relaxed, the palms should be facing the ground. The back three fingers should firmly hold the mallet. Hold the mallet between the thumb and the first joint of the pointer-finger loosely. Only about a half-inch or less of the mallet should be protruding past the pinky finger. The whole hand should be about two to three inches above the keyboard. Motion is initiated mainly from the wrist, with a little momentum from the arm.

♩ = 72-148

R R R R R R R R etc. \_\_\_\_\_  
 L L L L L L L L etc. \_\_\_\_\_

As you travel up and down the scale, maintain the natural angle of your wrist. That would mean moving whichever arm out to reach the notes, rather than turning your wrist to aim. All notes should sound equal; the tendency being that the bottom and top notes usually stick out.

Check 16 - EXACTLY two 16th-notes fit into one 8th-note. There is a strict relationship between them. This exercise works on rhythmic accuracy and modulation between 8th-notes and 16th-notes.

♩ = 72-152

R L R L R L R L R L R L R L etc. \_\_\_\_\_

Remember: Two 16th-notes fit within one 8th-note. Make sure you maintain that relationship. Another tendency is to emphasize the hand the player uses more (ie. A right-handed person will have a right-hand-dominant sound). Both hands should contribute equally.

# Mallets

## Introduction to the Legato Stroke

4 3 2 1 -

A double stop is when both mallets play simultaneously. The player should be standing in a position where the least amount of steps are to be taken while playing. In other words, side-ways (lateral) motion comes from the arms and from slightly leaning in one direction, rather than walking up and down the keyboard. The bottom note (C) should be as far left as the right arm can go before it passes the left shoulder.

**72-152**

The musical score consists of seven staves of music. The first six staves are in treble clef and contain a series of double stops (two notes played simultaneously) that move through various intervals and chromatic scales. The seventh staff is a single note in treble clef, likely serving as a final cadence or a specific instruction for the end of the exercise.

The tendency is to flam. That means that the mallets do not attack together. Strict adherence to time is usually neglected. Players tend to speed up as they change notes. A problem area to look at is the 3 pattern as it descends the C-chromatic scale. The beginning of every-other grouping of 3 should line up with a metronome click. Be careful not to turn the wrist when moving between the different intervals in the last part of the exercise.