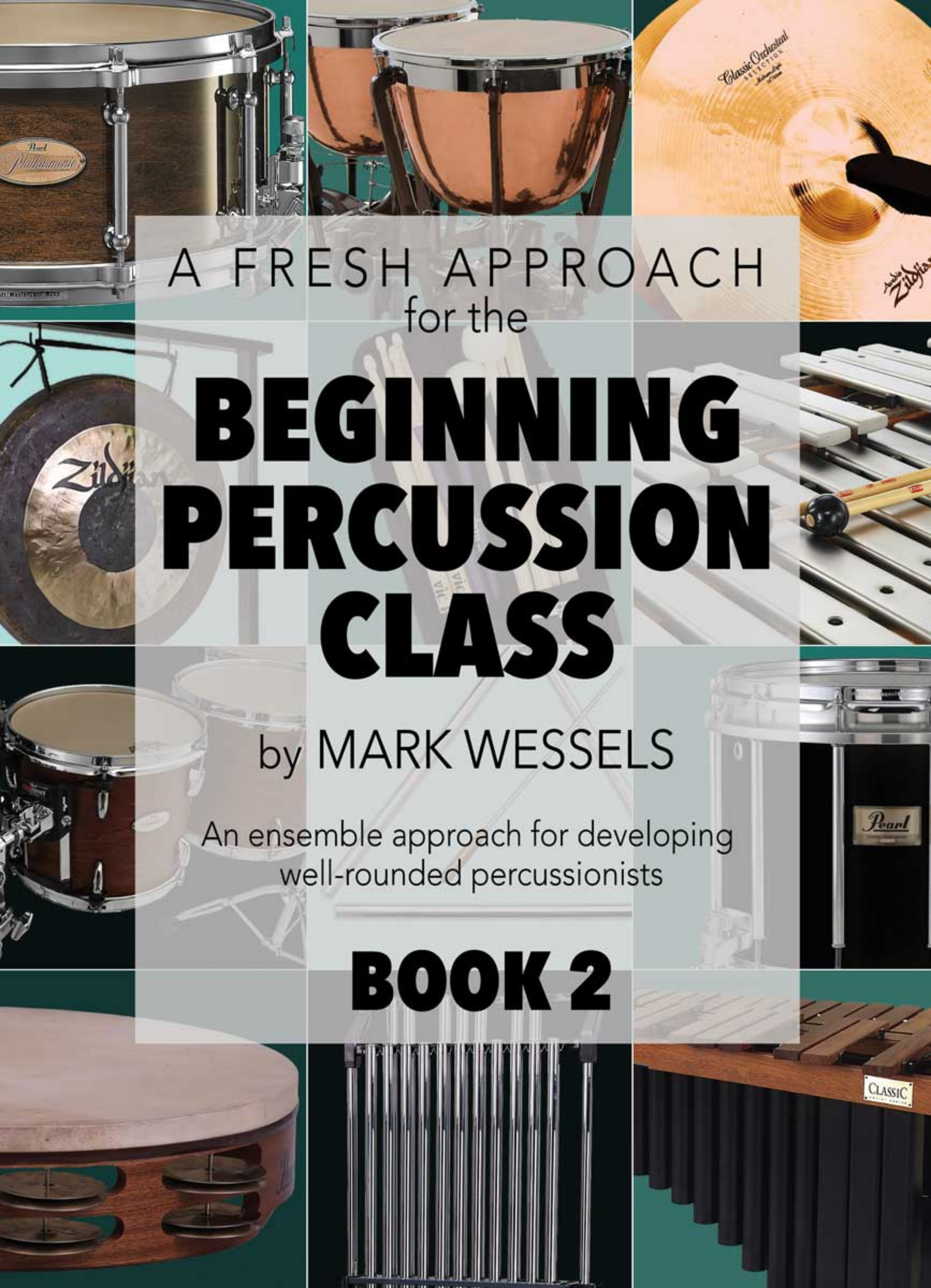




A FRESH APPROACH
for the

BEGINNING PERCUSSION CLASS

by MARK WESSELS

An ensemble approach for developing
well-rounded percussionists

BOOK 2

A FRESH APPROACH FOR THE BEGINNING PERCUSSION CLASS

By: Mark Wessels

BOOK 2

For information on other products from Mark Wessels Publications,
or to order additional copies of "A Fresh Approach for the Beginning Percussion Class," please visit us online:

Mark Wessels Publications

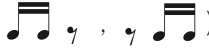
<http://www.mwpublications.com>

"A Fresh Approach for the Beginning Percussion Class" by Mark Wessels

International Copyright Secured • 2023 • All Rights Reserved

No portion of this book may be photocopied or reproduced in any way without permission from the author.

Table of Contents

Lesson 11.....	“Accent, Tap” Exercise, Accented Double Paradiddle, Double Bounce Rolls, Key Exercises.....	4
	C, F, B $\flat$ Major Scale & Arpeggio Review, Mallets Only: Rolls, Key Exercises	5
Lesson 11B	“Chicken and a Roll” Exercise, Music Reading (Quarter & Half Note Rolls), Triangle	6
	E $\flat$ Major Scale, Music Reading	7
Lesson 12.....	8th Note Rolls, Key Exercises, Music Reading, Dynamic Markings	8
	A $\flat$ & E $\flat$ Scale Exercises, Music Reading	9
Lesson 12B	Flamacue, “Flam Rudiment Combo” Exercise, “The Caissons Go Rolling” Ensemble, Grid Diddles...10	
	A $\flat$ Major Scale, “The Caissons Go Rolling Along” Ensemble	11
Lesson 13.....	New Rhythms ( , Key Exercises, Crescendo/Diminuendo, Music Reading	12
	Key Exercises (Green Study), Music Reading.....	13
Lesson 13B	“Flam Tap Rebound”, “American Patrol” Ensemble	14
	Timpani: Bass Clef Note Reading, Basic Strokes, “American Patrol” Ensemble.....	15
Lesson 14.....	“Flam Rudiment Combo” Exercise, New Rhythms w 16th rests, Key Exercises, Music Reading	16
	G & D Scale Exercises, Music Reading	17
Lesson 14B	Seven Stroke Roll, “Chicken and a Tap Roll” Exercise, “Simple Gifts” Ensemble	18
	G Major Scale, Timpani Tuning, “Simple Gifts” Ensemble	19
Lesson 15.....	“Triplet Accent” Exercise, Dotted 8th Note Rhythms, Key Exercises, Music Reading	20
	Chromatic Scale Exercise, Key Exercises (Thirds), Music Reading	21
Lesson 15B	Alternating Drag, Drag Paradiddle #1 & #2, Concert Toms, “Erie Canal” Ensemble	22
	Timpani Passing Rolls, “Erie Canal” Ensemble	23
Lesson 16.....	“Drag Rudiment Combo” Exercise, 16th Notes in 8 Time, Music Reading, Tam Tam (Gong).....	24
	D $\flat$ & A $\flat$ Scale Exercise, Music Reading, Chimes (Tubular Bells).....	25
Lesson 16B	“16th Note Timing” Exercise, “Battle Hymn of the Republic” Ensemble	26
	D $\flat$ Major Scale, Timpani Dampening, “Battle Hymn of the Republic” Ensemble	27
Lesson 17.....	“Flam Grid” Exercise, Lesson 25 Rudiment, Music Reading (8 Time Rolls)	28
	“Interval Accuracy” Exercise, Tambourine Finger/Thumb Roll, Music Reading	29
Lesson 17B	“Roll Rudiment Combo” Exercise, “Minuet in G” Ensemble.....	30
	“Double Stops” Exercise, Timpani Tuning 2, “Minuet in G” Ensemble	31
Lesson 18.....	Flam Accent, “Triplet Accents: Flams” Exercise, 8th Note Triplets, Key Exercises, Music Reading	32
	“Triplet Intervals” Exercise, Bass Clef Note Reading, Music Reading (Bass Clef).....	33
Lesson 18B	Single Drag, 5 & 11 Stroke Rolls, “Triplet Drags & Rolls” Exercise, “Star Spangled Banner”	34
	“Triplet Intervals” Exercise (B&C), “Star Spangled Banner” Ensemble	35
Lesson 19.....	Cut Time, Key Exercises, “You’re a Grand Old Flag”, Flams/Drags/Rolls in Duple Time	36
	D & A Scale Exercises, “You’re a Grand Old Flag” Ensemble	37
Lesson 19B	“Flams, Drags & Rolls: Duple” Exercise, Latin/Afro-Cuban Instruments, “La Cucaracha”	38
	D Major Scale, “Interval Accuracy: Duple” Exercise, “La Cucaracha” Ensemble	39

Lesson 20.....	16th Note Triplets, Single Stroke 4 & 7, Ratamacues, Quarter Note Triplets.....	40
	Key Exercise: Scale Review, Intervals, Double Stroke Exercise	41
Lesson 20B	“Note Value Pyramid” Exercise, Clementi “Sonatina” Ensemble.....	42
	“Chromatic Scale Pyramid” Exercise, Clementi “Sonatina” Ensemble	43
Appendix: Rhythm Reading Exercises.....		44-53
Appendix: Rudimental Etudes		54-59
Appendix: Mallet Songbook Compilation.....		60-73
Appendix: Bass Clef Speed Note Reading		74
Appendix: Mallet Songbook Compilation (Bass Clef)		75-77
Accessory Percussion	Tambourine	78, 79
Accessory Percussion	Triangle	79
Accessory Percussion	Bass Drum, Chimes.....	80
Accessory Percussion	Tam-Tam (Gong), Claves.....	81
Accessory Percussion	Cowbell, Maracas, Shaker.....	82
Timpani Fundamentals		83-87
Timpani Etudes		88-89
Daily Warm-up Exercises.....	“8-4-2-1”, “Accent Tap”, Accented Paradiddles, “Chicken and a Roll”, “Flam Rudiment Combo” ..	90
	“8-4-2-1”, C, F, B $\flat$, E $\flat$, A $\flat$ Major Scales	91
Daily Warm-up Exercises.....	“Chicken and a Tap Roll”, “Triplet Accent”, “16th Note Timing”, “Flam Grid”	92
	G Major Scale, E $\flat$ Chromatic Scale D $\flat$ Major Scale, “Interval Accuracy”	93
Daily Warm-up Exercises.....	“Roll Rudiment Combo”, “Triplet Accent: Flams, Drags & Rolls”, “Duple Accent”	94
	“Double Stops”, “Triplet Intervals”, D Major Scale and Arpeggio	95
Daily Warm-up Exercises.....	“Note Value Pyramid”	96
	“Chromatic Scale Pyramid”	97
Lesson Progress Charts		98-101
Major Scales and Arpeggios		102-103
Essential Rudiments.....		104-106
Glossary: Terms, Tempo Markings, Dynamics, Note & Rest Value Chart		107-108

DAILY WARM-UP

In this lesson, warm-up on exercises #1, #3, #4 and #5A at the start of each practice session.

NEW RHYTHMS

These two new 16th rhythms substitute an 8th rest for an 8th note.

KEY EXERCISES

Work with a metronome set to 8th note subdivisions. Exercises E & F cover the new dotted quarter note roll value.

In this exercise, you'll add two new *dynamics*: the CRESCENDO () which means to gradually get louder, and the DIMINUENDO / DECRESCENDO () which means to gradually get softer.

MUSIC READING

DAILY WARM-UP

Start practice session with "8-4-2-1", plus the B^b, E^b and A^b Major Scales and Arpeggios.

KEY EXERCISES: GREEN STUDY

This 2 mallet exercise is patterned off a very popular study written by George Hamilton Green, one of the greatest ragtime xylophone players from the vaudeville era.

Start by learning this exercise in the key of **C** and play along with the snare Key Exercise A & B. Then, see if you can TRANSPOSE it to the key of **F**, **B^b**, **E^b** and **A^b** for Key Exercises C–F. Exercise G works on double strokes and dynamics.

A-F

G

MUSIC READING

snare only

snare / lesson 13B

FLAM TAP REBOUND

As you increase your speed playing Flam Taps, you'll need to play rebound strokes instead of controlled downstrokes on your flams. Play the primary stroke with a relaxed, "legato" fulcrum and allow the stick to REBOUND for 2nd & 3rd strokes.

"AMERICAN PATROL"

F.W. MEACHAM

The tambourine part in this ensemble incorporates shake rolls as well as a new “knee-hand” approach for playing fast 16th note passages. Learn this new technique on page 78 before attempting this part. Follow the dynamics carefully.

SN
BD
Cym

4/4

f

2

p

3

TB

4/4

f

mp

K K K H K H K K K H K H

The first system of the musical score for 'The Song of the Lark' features four staves. The top staff is for the Soprano (SN), the second for the Alto (BD), and the third for the Tenor (Cym). The bottom staff is for the Trombone (TB). The music is in 4/4 time and begins with a key signature of one sharp (F#). The Soprano part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Alto part has a half note G3, followed by a quarter note A3, and then a half note B3. The Tenor part has a half note G2, followed by a quarter note A2, and then a half note B2. The Trombone part has a half note G1, followed by a quarter note A1, and then a half note B1. The system is divided into three measures, with measure numbers 4, 5, and 6 indicated above the staves. The first measure contains the notes G, A, B. The second measure contains the notes G, A, B. The third measure contains the notes G, A, B. The notes are marked with 'K' for Soprano, 'H' for Alto, and 'K' for Tenor.

7 8 9 10

SN

BD

Cym

TB

K K K H K H K K K H K H

mf

mf

Timpani
(B $\flat$ & E $\flat$)

The timpani part is written on a single staff in bass clef with a key signature of two flats (B $\flat$ and E $\flat$) and a 4/4 time signature. The notes are as follows: Measure 1: F $\flat$ (B $\flat$) with a forte (*f*) dynamic. Measure 2: G $\flat$ (E $\flat$) with a piano (*p*) dynamic. Measure 3: A $\flat$ (D $\flat$) with a piano (*p*) dynamic. Measure 4: B $\flat$ (F $\flat$) with a piano (*p*) dynamic. Measure 5: C $\flat$ (B $\flat$) with a piano (*p*) dynamic. Measure 6: D $\flat$ (C $\flat$) with a piano (*p*) dynamic. Measure 7: E $\flat$ (D $\flat$) with a mezzo-forte (*mf*) dynamic. Measure 8: F $\flat$ (B $\flat$) with a piano (*p*) dynamic. Measure 9: G $\flat$ (E $\flat$) with a piano (*p*) dynamic. Measure 10: A $\flat$ (D $\flat$) with a piano (*p*) dynamic. The score includes crescendo and decrescendo hairpins to indicate dynamic changes.

new instrument

/// mallets / lesson 13B ///

TIMPANI

Timpani have been an important part of the percussion section since the 17th century. They are sometimes referred to as “kettledrums” because of the shape of the copper bowls.

When played in the proper striking area, timpani heads will vibrate (ring). Timpani can be tuned to specific pitches. The “timpanist” is responsible for learning to tune the timpani by using the pedal.

Because of its low pitch, timpani music is written in BASS CLEF. Take a moment to learn the names of the notes that are written on the bass clef staff.



A musical staff with a bass clef. The notes are G (below the staff), B (first line), D (second line), F (third line), A (third space), A (second space), C (first space), E (first line), and G (first space).

Notes on the LINES of the bass clef spell:
G-B-D-F-A (**G**reat **B**igs **D**ogs **F**ight **A**rmadillos)

Notes in the SPACES of the bass clef spell:
A-C-E-G (All **C**ows **E**at **G**rass)

Use these exercises to spell the note names on the bass clef staff. DO NOT WRITE THE NOTE NAMES under the notes! Set a metronome on 40 beats per minute and SAY each note name out loud to each beat. More Speed Note Reading exercises in bass clef are available in the Appendix on page 74.

1

BASIC STROKES ON TIMPANI

On page 83-84, you can learn the proper grip, stroke and striking area for playing the timpani. Practice exercises A-G on page 84 until you've developed consistent, relaxed legato strokes. Once you have demonstrated the proper stroke style you're ready to play the timpani part in the "American Patrol" ensemble. At this point, your teacher will tune the drums for you.

"AMERICAN PATROL"

F.W. MEACHAM

[illegible]

DAILY WARM-UP

Continue to practice exercises #1, #9, and #10 as part of your daily warm-up. In this lesson, you'll learn a new "Duple Accent: Flams, Drags and Rolls" Exercise (#12) that will replace #11A/B/C.

CUT TIME

When we play music in $\frac{4}{4}$, it is sometimes referred to as “common time” (sometimes notated as a “**C**” in music). In **CUT TIME** (notated as a “**C**” in music), we rhythmically “cut” the time in half and beat time to the half note. Cut Time is technically $\frac{2}{2}$ time where there are two beats in a measure and the half note receives the beat.

[illegible]

"YOU'RE A GRAND OLD FLAG"

G. COHAN

[illegible]

BD CYM

The musical score for BD CYM consists of two staves. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (accents). Measure 14 features a double bar line with repeat dots. The key signature is one flat (B-flat), and the time signature is common time (C).

snare only

These exercises apply Flam Accents, Single Drags and 5 Stroke Rolls in a 16th note “duple” rhythmic structure (duple refers to subdividing the beat into 2 parts). On the next page, you’ll apply the duple version of the rudiments to a new warm-up exercise.

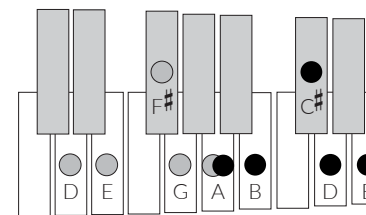
[illegible]

DAILY WARM-UP

In this lesson, start with exercises #1, #9 and #10, then replace #11 with the new D Major Scale and Arpeggio on the next page.

KEY EXERCISES

These exercises utilize the D and A five note scales. Play these along with the snare Key Exercises in Cut Time.



A-C

"YOU'RE A GRAND OLD FLAG"

G. COHAN

The timpani part on this song uses four drums. Sometimes it's helpful to draw the drums and write the names of the pitches so that you can refer to it as you learn the part. On both the timpani and keyboard parts, follow the stickings carefully!

TIMP

KEYBOARD

Musical score for Keyboard, measures 1-16. The score is written on a single staff in treble clef with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of 16 measures, with fingerings indicated by numbers 1-4 above the notes. The notes are: 1. Bb4, 2. A4, 3. G4, 4. F4, 5. E4, 6. D4, 7. C4, 8. Bb3, 9. A3, 10. G3, 11. F3, 12. E3, 13. D3, 14. C3, 15. Bb2, 16. A2. The notes are grouped into four measures of four notes each. The first measure (1-4) is a descending scale. The second measure (5-8) is an ascending scale. The third measure (9-12) is a descending scale. The fourth measure (13-16) is an ascending scale. The notes are: 1. Bb4, 2. A4, 3. G4, 4. F4, 5. E4, 6. D4, 7. C4, 8. Bb3, 9. A3, 10. G3, 11. F3, 12. E3, 13. D3, 14. C3, 15. Bb2, 16. A2.

NEW EXERCISE: "Duple Accent: Flams, Drags & Rolls" (#12)

snare / lesson 19B

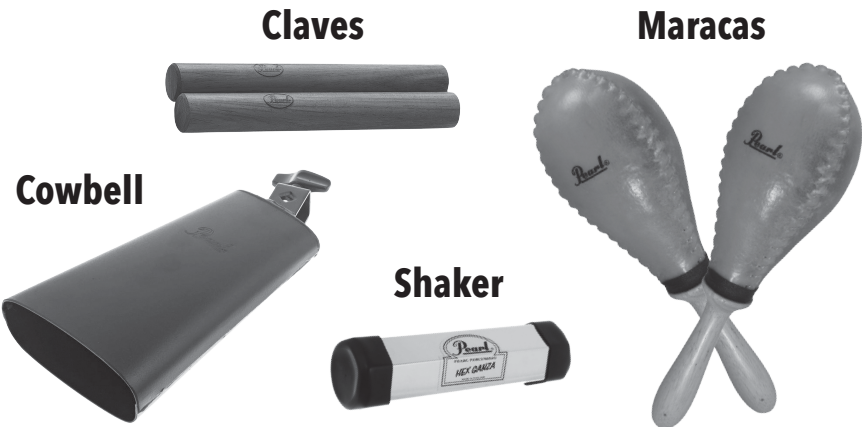
Learn the accent pattern in the exercise below, then apply Flams, Single Drags and Five Stroke Rolls to the rhythmic "shell." You can view the entire exercise in the Appendix on page 94.

Musical notation for the exercise, showing a sequence of notes with accents (>) and a rhythmic shell pattern (R L R L R L R L R L R L R L R L).

new instruments

LATIN / AFRO-CUBAN PERCUSSION

Every culture has a rich musical heritage and all include a wide range of traditional percussion instruments. Here are just a few of the most common Latin percussion instruments that are often used in the modern band setting. Learn about these instruments, the traditional rhythms and playing techniques on pages 81-82, then apply it to the "La Cucaracha" ensemble below.



"LA CUCARACHA"

MEXICAN FOLKSONG

Musical notation for the "La Cucaracha" ensemble, featuring BONGOS, COWBELL, CLAVES, MARACAS, and SHAKER. The notation includes various rhythmic patterns, accents, and dynamic markings (f, mf, p).

D Major Scale and Arpeggio (#12)

mallets / lesson 19B

Practice this new scale and arpeggio along with the snare "Duple Accent: Flams, Drags & Rolls" exercise #12.

Musical notation for the D Major Scale and Arpeggio, showing the scale and arpeggio patterns with mallets.

"LA CUCARACHA"

MEXICAN FOLKSONG

The timpani and keyboard parts utilize syncopated rhythms with TIES. Take a moment to practice these two rhythms with ties before working on this piece.

Musical notation for the "La Cucaracha" ensemble, showing the syncopated rhythms with ties for the timpani and keyboard parts.

This ensemble also includes a **DAL SEGNO** repeat, notated with a **D.S.** marking. When you see the **D.S. al Fine** at the end of measure 20, repeat back to the "sign" (S) in measure 3, then play to the "finish" (**Fine**) in measure 11.

The timpani part requires TUNING CHANGES on the 26" drum, first *up a whole step* from D to E in measure 5 (and back to D in m9), then *down a half step* from D to C# in measure 14 (and back to D in m18). Practice the mechanics of these changes until you memorize the feel of the pedal. Sing the pitches and use your ears to fine tune each note!

Musical notation for the TIMPANI part, showing the tuning changes and the "D.S. al Fine" marking.

KEYBOARD

Musical notation for the KEYBOARD part, showing the syncopated rhythms and the "D.S. al Fine" marking.

APPENDIX RHYTHM READING

snare / lesson 12

①

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

②

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

③

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

④

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

⑤

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

⑥

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

⑦

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

⑧

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

⑨

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

⑩

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

APPENDIX RUDIMENTAL ETUDES

ETUDE #7

Lesson 17: Paradiddle, Double Paradiddle, 5, 7, 9, 17 Stroke Rolls, Flam, Flam Paradiddle, Flamacue, Drag Paradiddle #1, Lesson 25

Staff 1: *R L R L R R L R L R L L* *R R L R R L L R L L* *R L R R L R L R L R R* *L R L L R L R R L R L L*

Staff 2: *R R L R L L R L L L* *R R L R R L R R L* *R R L R L R L R L L* *R L R L L R L*

Staff 3: *R L L R R L L R L* *L R L L R L L L* *R R L L*

Staff 4: *R L L R L R L R* *L R R L L R R L R R L R L R L R* *L R R L*

ETUDE #8

Lesson 18: Paradiddle, Double Paradiddle, Paradiddle-diddle, 5, 7, 9, 11, 15 Stroke Rolls, Flam, Flam Paradiddle, Flamacue, Flam Tap, Drag, Single Drag, Drag Paradiddle #1, Drag Paradiddle #2, Lesson 25

Staff 1: *L R L* *R R L R L R R* *L L R R L R L L* *R L R L R L* *R R L* *R R L R R L L*

Staff 2: *R R L L R L* *L R R L R L* *R L R L R L R L* *R L R L R L* *R L R R L R L L*

Staff 3: *R L R L R L* *R L R L R L* *R L R L R L* *R L R L R L* *R L R L R L* *R L R L R L* *R L R* *R L R L*

Staff 4: *R R L R L R L* *R R L R L R R* *L L L R L L* *R R L R R L* *R R L R L R L*

Staff 5: *R R L R R L* *L R L L R L* *R L* *L R L R L L R L* *R R L L R*

APPENDIX MALLET SONGBOOK

Pop Goes the Weasel



Yankee Doodle Boy

Cohen



Home on the Range

Kelley



APPENDIX MALLET SONGBOOK

Habanera from "Carmen"

Bizet

Three staves of music for the Habanera from "Carmen". The first staff is in 2/4 time, featuring a melody with triplets and a key signature of one flat. The second staff continues the melody with triplets and accents. The third staff includes a first ending (1) and a second ending (2) with a ritardando (rit.) marking, ending with a triplet.

Toreador Song & Prelude from "Carmen"

Bizet

Eight staves of music for the Toreador Song & Prelude from "Carmen". The first staff is marked "Maestoso" and "mf". The second staff features triplets. The third staff is marked "Moderato" and "f". The fourth staff includes a fermata. The fifth staff is marked "p". The sixth staff is marked "f" and includes a repeat sign. The seventh staff is marked "p" and includes a "D.S. al Coda" instruction. The eighth staff is marked "p" and "crescendo", ending with a fermata and a "f" marking.

APPENDIX MALLET SONGBOOK (BASS CLEF)

Russian Sailor's Dance

Gliere

Musical score for Russian Sailor's Dance by Gliere, written in bass clef, 2/4 time, and B-flat major. The score consists of three staves. The first staff contains the first eight measures. The second staff contains measures 9-12, with a repeat sign after measure 10 and the word "Fine" above measure 11. The third staff contains measures 13-16, with first and second endings marked "1" and "2" above measures 14 and 15 respectively, and a repeat sign after measure 15. The piece concludes with a double bar line and the instruction "D.C. al Fine" below the final measure.

Hunter's Chorus

von Weber

Musical score for Hunter's Chorus by von Weber, written in bass clef, 2/4 time, and B-flat major. The score consists of six staves. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The fifth staff contains measures 17-20. The sixth staff contains measures 21-24, ending with a double bar line.

In the Hall of the Mountain King

Grieg

Musical score for In the Hall of the Mountain King by Grieg, written in bass clef, 2/4 time, and B-flat major. The score consists of four staves. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a double bar line.

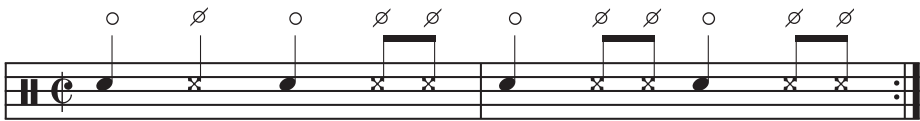
ACCESSORY PERCUSSION INSTRUMENTS

COWBELL

The cowbell is generally held with one hand and played with the butt end of a stick or cowbell beater in the opposite hand. Similar to the claves, cup the top of the bell between your thumb and back fingers. Hold the cowbell at chest level with the “mouth” of the bell facing away from you.

There are two distinct sounds that you can produce with the cowbell. The open tone is played with stick on the outside edge of the mouth, opening up the left hand so that the bell resonates. The closed tone is played close to the top (or closed end) of the bell while you muffle the bell with the index finger and palm of the hand.

Practice this bell pattern, moving back and forth between the open tone and the closed tone.



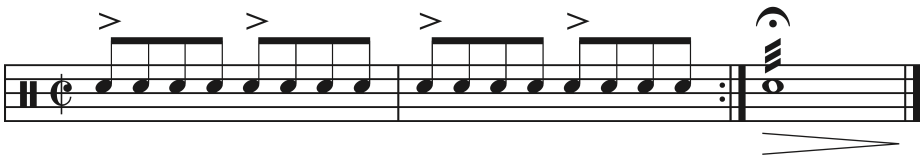
MARACAS

Traditional maracas are hollowed gourds filled with seeds, with attached wooden handles. Today, you can find maracas made with rawhide, plastic or wood and filled with a variety of beads for a wide range of tonal qualities.

Maracas are held in the hands, similar to holding any implement. As you flick your wrist, the beads strike against the inner wall of the gourd. Playing with a large motion will produce two sounds as the beads are thrown back and forth between the opposite sides of the gourd.

The relative volume of the maracas is controlled with the size of the wrist and arm motion. Loud rolls can be performed with fast alternating single strokes. Soft rolls are produced by holding the maracas upside down and swirling the beads around inside the gourd.

Maraca/Shaker Rhythm



SHAKERS

Similar to maracas, shakers are typically cylinders filled with some type of bead or shot. The types and sizes of shakers vary wildly, and can produce a wide range of sounds and dynamic levels. Small shakers are played with a single hand. Very large shakers can be held with both hands.

The “chick” sound of a shaker is produced when the beads strike one or the other side of the cylinder. To produce the standard 8th or 16th note rhythm pattern, move the shaker back and forth with a wrist (and slight bit of arm) motion. Accents can be added by striking the shaker and hand against the palm of the opposite hand.



TIMPANI FUNDAMENTALS

Timpani are one of the most important instruments in the concert percussion family. Being able to play them at a professional level is one of the most respected positions in any ensemble. Unlike most drums in the percussion family, timpani produce a definite pitch when struck, so the performer must not only learn the basic playing techniques, but also how to tune the drums to match specific pitches.

In the following pages, you'll learn the basics of tuning and playing the timpani, as well as having several short etudes to perform in order to apply the skills that you'll be presented here.



MALLET SELECTION

Like any other percussion stick or beater, it's important to play timpani with mallets that are specifically designed for the instrument. In almost no circumstance should you play timpani with snare drum sticks or keyboard mallets (except when called upon specifically by a composer who wishes to achieve a specific sound). A middle school or intermediate timpanist should own (or have access to) 3-4 pairs of mallets, each crafted specifically to achieve a specific sound. As you progress, you may continue to add to your collection so that you can expand the range of tonal colors available to you. Here are the three most important types of mallets to start with.

T1 “GENERAL” - an all-purpose mallet that you can use for most types of playing. A good general mallet is soft enough to produce a full warm tone, but hard enough to hear clear articulation on basic rhythmic passages.

T2 “CARTWHEEL” or “LEGATO” - a mallet that is specifically designed to produce soft, beautiful roll sounds and rich legato strokes. The cartwheel shape has a very thick layer of soft felt that eliminates the articulation that the T1 produces.

T3 “STACCATO” - a mallet with a smaller inner core and thin felt wrap. This mallet is excellent for music that requires very defined articulation, as in fast rhythmic passages when moving around the drums. This mallet also works great on concert toms.

Because soft felt is easily damaged, you should take care to not touch the mallet heads. Should the felt become frayed, avoid pulling at any strands of loose felt. Occasionally, you might be required to give the mallets a “hair cut” with a pair of scissors!

GRIP & HAND POSITION

You can play the timpani with the same basic matched grip and hand position that you use on snare drum and keyboard. This “palm down” approach is sometimes referred to as the **“German Grip.”** The German grip generally produces a dark, heavy tone quality because of the weight of the hand on top of the mallet.

You'll often see more advanced timpanists using a “thumbs up” approach that's also useful on other instruments such as drum set. This is called the **“French Grip.”** The French Grip generally produces a lighter tone quality and is very useful for moving around the drums with less effort.

German Grip



French Grip



snare

DAILY WARM-UP EXERCISES

EXERCISE #1: "8-4-2-1"

R R R R

R R R R

R R L L

R L R L

R R R R

L L L L

R R L L

R L R L

L L L L

R R R R

R R L L

R L R L

L L L L

L L L L

R R L L

R L R L

(R)

EXERCISE #2: "Accent / Tap"

#2A

>>>>

>>

>>

2x RH

>

L L L L L L L L

L L L L L L L L

R

#2B

>

>

>

2x RH

>

L L L L L L L L

L L L L L L L L

R

EXERCISE #3: "Paradiddles"

Practice the Double Paradiddles with 1 and 2 accents. Practice off the right and left separately.

>

>

>

(>)

(>)

>

play 4x

>

R L R R L R L L

R L R R L R L L

R L R R L R L L

R L R R L R L L

R L

EXERCISE #4: "Chicken and a Roll"

repeat off the left

R L R L R L R L

R etc.

L etc.

EXERCISE #5: "Flam Rudiment Combo"

#5A

>

>

>

>

>

R L R L

R R L L

R L R R L R L L

R L R L R

#5B

>

>

>

>

R L R L R R L L R R L L

R L R L R L R R L R L L

R L R R L R L L R R L L R

90

A FRESH APPROACH FOR THE BEGINNING PERCUSSION CLASS • BOOK 2

mallets

DAILY WARM-UP EXERCISES

EXERCISE #1: "8-4-2-1"

R R R R R R R R

L L L L L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R R R R L L L L

R

EXERCISE #2: Major Scale Review (C & F)

#2A

L R L R L R L R

L R L R L R L R

L R L R L R L R

#2B

L R L R L R L R

L R L R L R L R

L R L R L R L R

EXERCISE #3: Major Scale Review (B $\flat$)

L R L R L R L R

L R L R L R L R

L R L R L R L R

L R L R L R L R

EXERCISE #4: E $\flat$ Major Scale and Arpeggio

L R L R L R L R

L R L R L R L R

L R L R L R L R

L R L R L R L R

EXERCISE #5: A $\flat$ Major Scale and Arpeggio

L R L R L R L R

L R L R L R L R

L R L R L R L R

L R L R L R L R

A FRESH APPROACH FOR THE BEGINNING PERCUSSION CLASS • BOOK 2

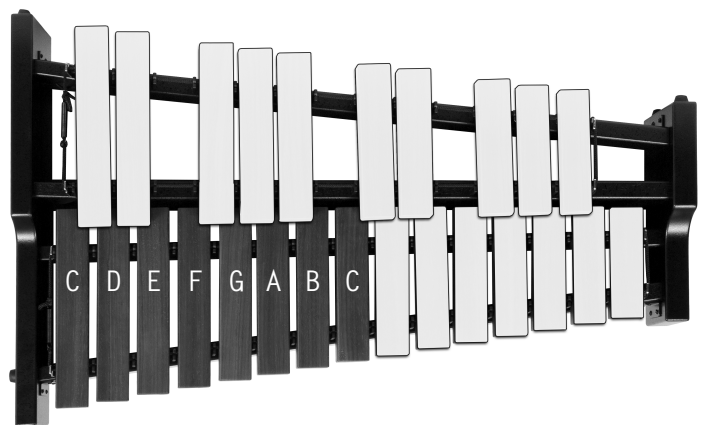
91

DAILY WARM-UP LESSON PROGRESS CHART

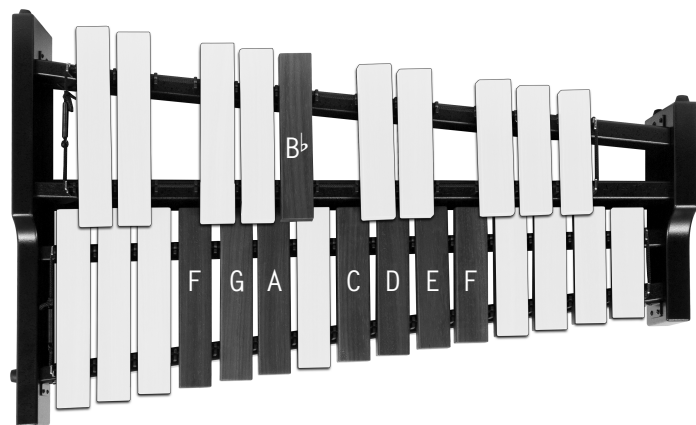
SNARE DRUM		MALLETS	
LESSON 11		Pass Off ☐	Teacher's Initials ☐
Ex 1: "8-4-2-1" <i>m.m.= 80-144</i>		Ex 1: "8-4-2-1" <i>m.m.= 80-144</i>	
Ex. 2: "Accent Tap 2A / 2B" <i>m.m.= 110</i>		Ex 2: C Major (2A), F Major (2B) Scale Review <i>m.m.= 110</i>	
Ex 3: "Paradiddles" <i>m.m.= 110</i>		Ex 3: B $\flat$ Major Scale and Arpeggio <i>m.m.= 110</i>	
Ex. 4: "Chicken and a Roll" <i>m.m.= 60</i>		Ex 4: E $\flat$ Major Scale and Arpeggio <i>m.m.= 60</i>	
LESSON 12		Pass Off ☐	Teacher's Initials ☐
Ex 1: "8-4-2-1" <i>m.m.= 80-148</i>		Ex 1: "8-4-2-1" <i>m.m.= 80-148</i>	
Ex 3: "Paradiddles" <i>m.m.= 120</i>		Ex 3: B $\flat$ Major Scale and Arpeggio <i>m.m.= 120</i>	
Ex. 4: "Chicken and a Roll" <i>m.m.= 60</i>		Ex 4: E $\flat$ Major Scale and Arpeggio <i>m.m.= 60</i>	
Ex. 5A: "Flam Rudiment Combo" <i>m.m.= 50</i>		Ex 5: A $\flat$ Major Scale and Arpeggio <i>m.m.= 50</i>	
LESSON 13		Pass Off ☐	Teacher's Initials ☐
Ex 1: "8-4-2-1" <i>m.m.= 90-152</i>		Ex 1: "8-4-2-1" <i>m.m.= 90-152</i>	
Ex 3: "Paradiddles" <i>m.m.= 136</i>		Ex 3: B $\flat$ Major Scale and Arpeggio <i>m.m.= 136</i>	
Ex. 4: "Chicken and a Roll" <i>m.m.= 70</i>		Ex 4: E $\flat$ Major Scale and Arpeggio <i>m.m.= 70</i>	
Ex. 5A: "Flam Rudiment Combo" <i>m.m.= 60</i>		Ex 5: A $\flat$ Major Scale and Arpeggio <i>m.m.= 60</i>	

MAJOR SCALES AND ARPEGGIOS

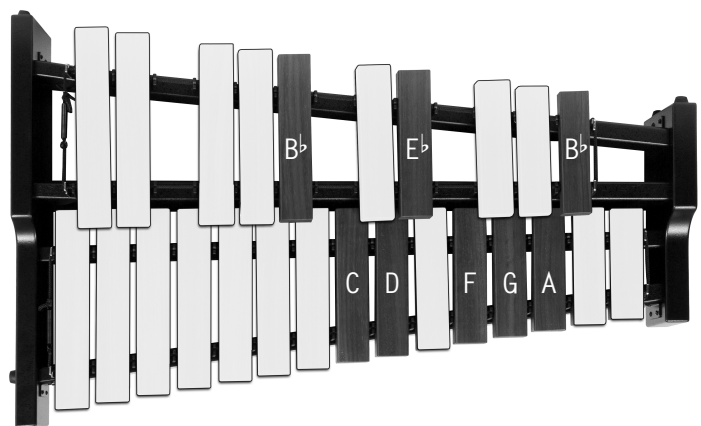
C



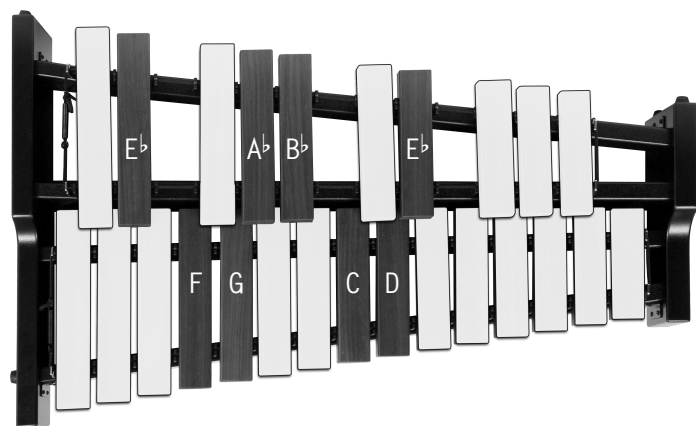
F



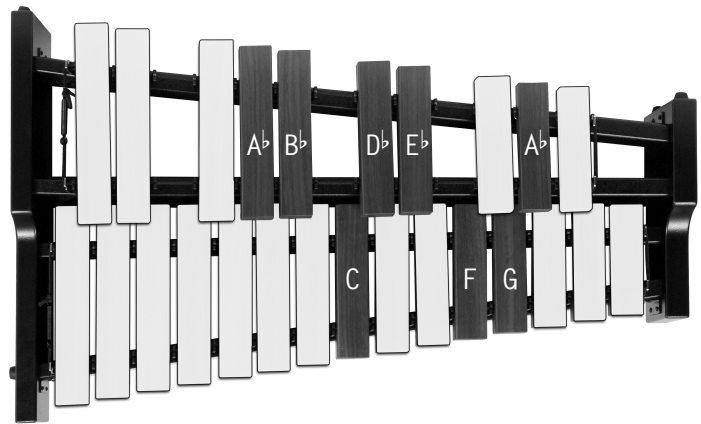
B♭



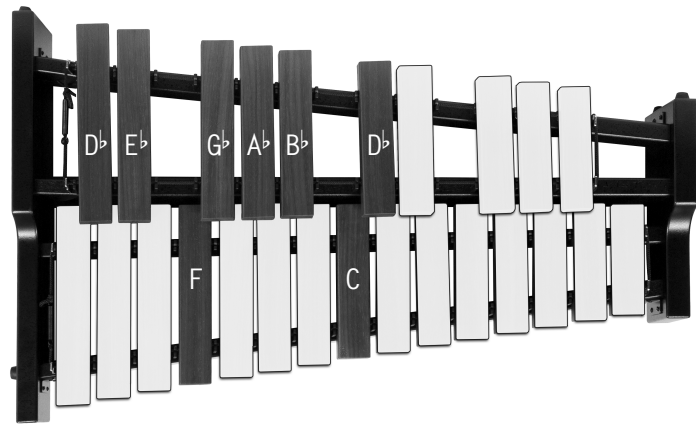
E♭



A♭



D♭



ESSENTIAL RUDIMENTS

The following are the 40 International Drum Rudiments as adopted by the Percussive Arts Society, along with level designations that you can use to track your progress. Play-along tracks for each of the 40 rudiments are available for download at MWPublications.com. Rudiments marked with an asterisk (*) should also be played with a LEFT HAND LEAD sticking.

I. ROLL RUDIMENTS

1. Single Stroke Roll



BRONZE	SILVER	GOLD
50 60 70 80	90 100 110 120	130 140 150 160

2. Single Stroke Four



BRONZE	SILVER	GOLD
65 70 75 80	85 90 95 100	105 110 115 120

3. Single Stroke Seven



BRONZE	SILVER	GOLD
65 70 75 80	85 90 95 100	105 110 115 120

4. Multiple Bounce Roll



BRONZE	SILVER	GOLD
20 30 40 50	60 70 80 90	100 110 120 130

5. Triple Stroke Roll



BRONZE	SILVER	GOLD
50 55 60 65	70 75 80 85	90 95 100 105

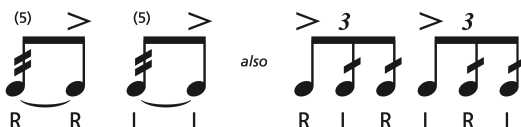
6. Double Stroke Open Roll



R R L L R R L L etc.

BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

7. Five Stroke Roll



BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

(Triplet Variation)

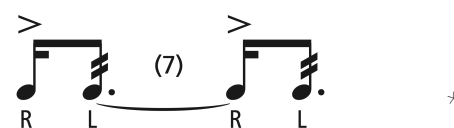
BRONZE	SILVER	GOLD
70 75 80 85 90	95 100 105 110 115	120 125 130 135 140

8. Six Stroke Roll



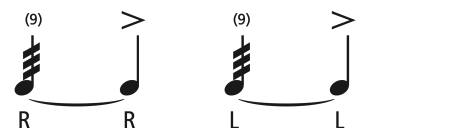
BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

9. Seven Stroke Roll



BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

10. Nine Stroke Roll



BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

11. Ten Stroke Roll



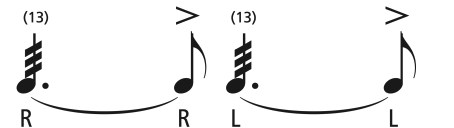
BRONZE	SILVER	GOLD
70 75 80 85 90	95 100 105 110 115	120 125 130 135 140

12. Eleven Stroke Roll



BRONZE	SILVER	GOLD
70 75 80 85 90	95 100 105 110 115	120 125 130 135 140

13. Thirteen Stroke Roll



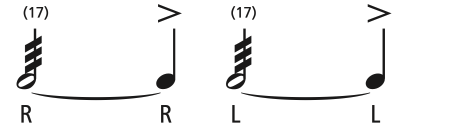
BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

14. Fifteen Stroke Roll



BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

15. Seventeen Stroke Roll



BRONZE	SILVER	GOLD
40 45 50 55	60 65 70 75	80 85 90 95 100

GLOSSARY

Rudiments	Fundamental stickings, patterns or techniques. The necessary vocabulary in rudimental style drumming.
Sharp Sign (#)	Musical symbol which raises a pitch one half step.
Staccato (•)	Play the note with a short duration, no matter what value is notated. Also, a stroke style defined by a firm grip and articulated motion of the stick.
Staff	Lines and spaces on which music is notated.
Subdivide	Divide the beat into two or more parts.
Syncopation	Placing an emphasis on the weak beats for rhythmic effect. Also, omitting downbeats to create a rhythm which emphasizes the upbeat.
Tap Stroke	Stroke that starts low and ends low (soft note).
Tempo	The speed of a selection of music.
Tie	Arching line that connects notes of the same pitch, adding the note values together.
Time Signature	The musical symbol at the beginning of a piece of music which determines the meter of the song. The top number indicates the number of beats in a measure, the bottom number indicates which type of note receives one beat.
Treble Clef (C)	Musical symbol for high pitched instruments.
Triplet	A grouping of three notes in the space of two.
Two Measure Repeat (— ² / _—) ..	Repeat the two previous measures.
Upbeat	The note halfway between downbeats.
Upstroke	Stroke that starts low and ends high. After playing a soft stroke, the player immediately lifts the stick up.
Whole Step	Interval that equals two half steps or semi-tones.

NOTE & REST VALUES CHART

TEMPO MARKINGS

Grave	Slow and Solemn	(20-40 bpm)
Lento/Largo	Very Slow ; Broadly	(40-60 bpm)
Adagio	Slow and Stately	(60-76 bpm)
Andante	At a Walking Pace	(76-98 bpm)
Moderato	Moderately	(90-110 bpm)
Allegretto	Moderately Fast	(102-120 bpm)
Allegro	Quickly, Lively	(120-156 bpm)
Presto	Very Fast	(160+ bpm)
Ritardando	Gradually slowing (abbr. "ritard." or "rit.")	
Accelerando	Gradually speeding up (abbr. "accel.")	
A Tempo	Return to the previous tempo.	

DYNAMIC MARKINGS

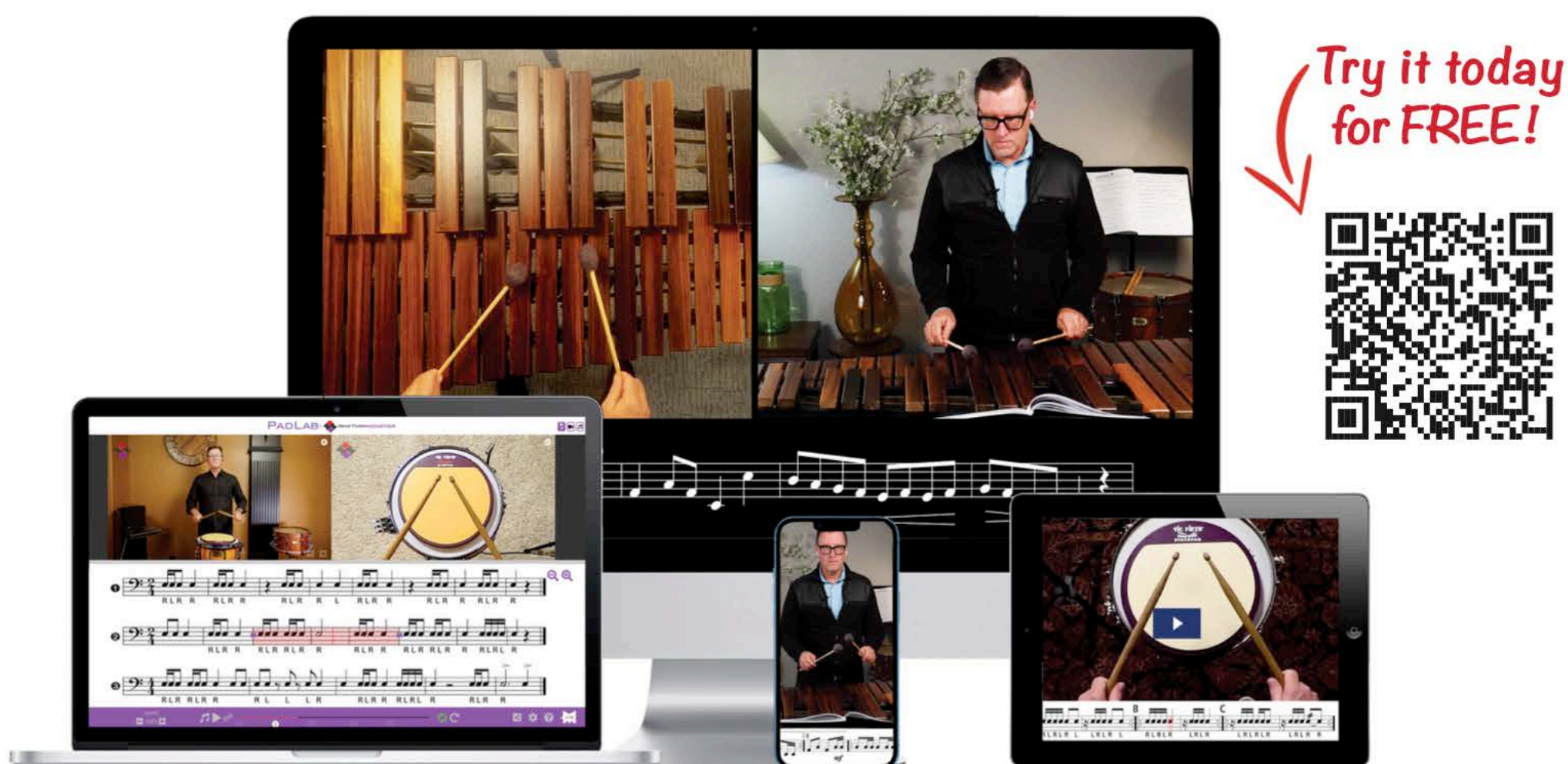
pp	Pianissimo ; Very soft volume.
p	Piano ; Soft volume.
mp	Mezzo-piano ; Medium soft volume.
mf	Mezzo-forte ; Medium loud volume.
f	Forte ; Loud volume.
ff	Fortissimo ; Very loud volume.
fp	Forte-piano ; Strong initial note, then immediately soft.
	Crescendo ; Gradually play louder.
	Diminuendo ; Gradually play softer.

A FRESH APPROACH FOR THE **BEGINNING PERCUSSION CLASS**

A comprehensive method for the beginning percussion student!

A seamless integration of snare drum and mallet percussion fundamental techniques and music reading, combined with the step-by-step introduction of accessory instruments creates a fun, musical approach for developing well-round percussionists in the classroom setting!

Introducing the "Fresh Approach Digital Learning Tool"



Grab your sticks or mallets and play along with Mark Wessels as he guides you through the entire book! With hours of Instructional Classes, PadLab™ Tools and Play-Along Videos, you'll always know what to practice.

Becoming a successful percussionist has never been easier!

For more information concerning Mark Wessels Publications, please contact us at:

MARK WESSELS PUBLICATIONS • mwpublications.com

A Fresh Approach for the Beginning Percussion Class, Book 2
FABPC2 - \$24.95

