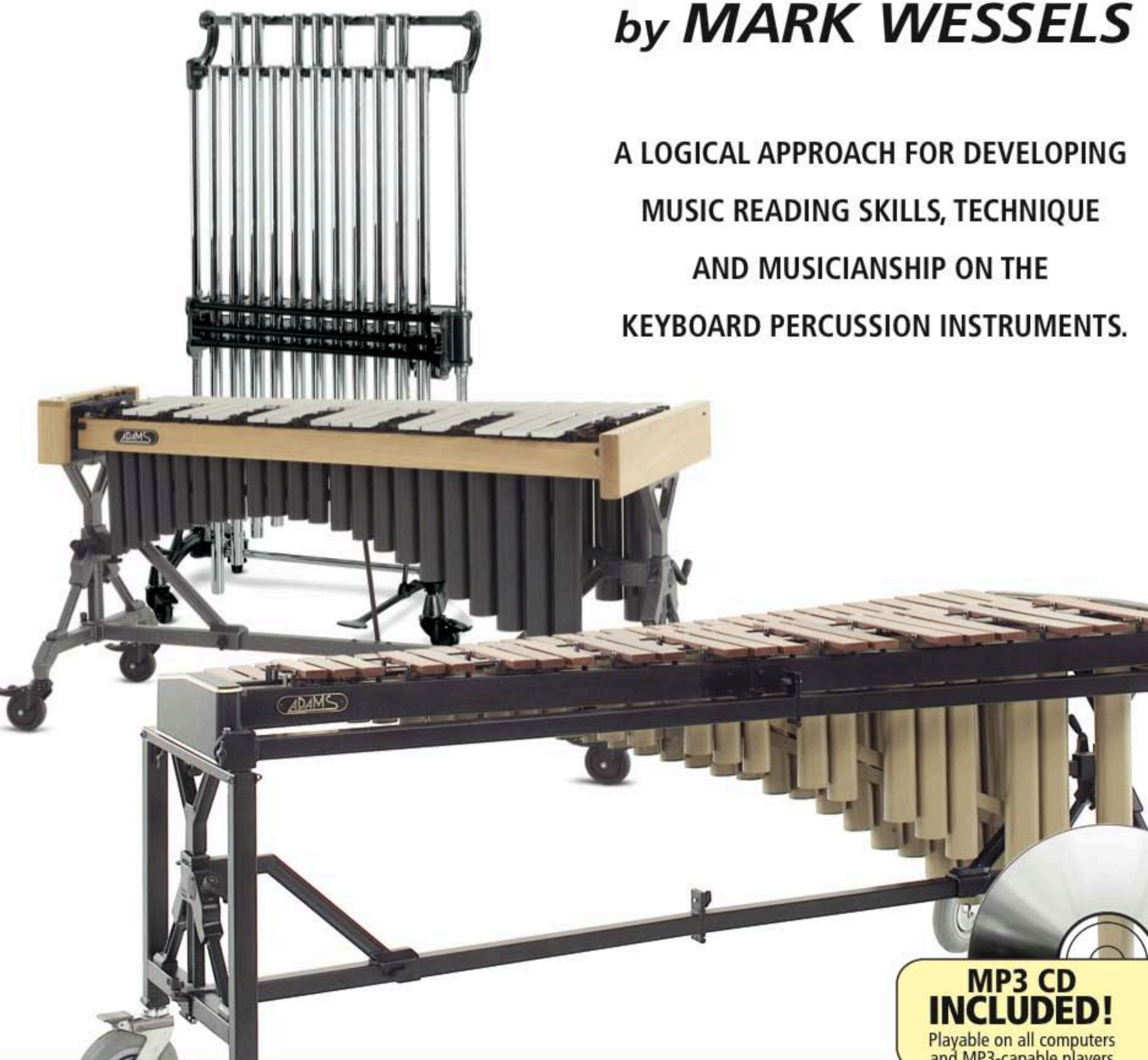


A FRESH APPROACH *to Mallet Percussion*

by **MARK WESSELS**

A LOGICAL APPROACH FOR DEVELOPING
MUSIC READING SKILLS, TECHNIQUE
AND MUSICIANSHIP ON THE
KEYBOARD PERCUSSION INSTRUMENTS.



**MP3 CD
INCLUDED!**

Playable on all computers
and MP3-capable players

including:

**9 PAGE SUPPLEMENTAL "MINI METHOD BOOK"
FOR THE BEGINNING TIMPANIST!**

"SPEED NOTE READING TUTOR" VIDEO GAME!

Introduction

The purpose of this book is to provide the student with a logical approach for learning to read music, develop keyboard technique, and thoroughly understand the basics of music theory. This book is especially written for the beginning mallet percussionist (who has yet to develop any bad habits on the keyboard), but can also be used by older students who would like to improve keyboard reading skills.

You will notice that music notation starts out quite large – actually “huge” would be a better word – and is generally printed on the lower half of the page. This is done intentionally to ease visual problems that are often associated with reading music on the bells with those “itty-bitty” keys. The note size decreases as you work your way through the book because, like it or not, you will eventually have to read “real” music at very small sizes!

It is my firm belief that solid learning comes through reinforcement. You will never see a new note or music theory concept introduced in this book without some repetition. Rather than just work your way through the book from start to finish, take a look at the Appendix, starting on page 44 in the back of the book. These written exercises and music reading studies will reinforce the fundamentals taught on each lesson.

The **MP3 / DATA CD** that is included provides a wealth of resources to supplement the book. You can play the accompaniments on any MP3 capable CD player - and access all of the files on a personal computer.

The **AUDIO ACCOMPANIMENT MP3's** are a great tool to make practice time fun. After you've spent the time to work up a tune, try playing along with the track, which includes a REAL percussion ensemble playing on REAL percussion instruments! In the process, you'll learn to use your ears to match the musical “phrasing” of the accompaniment parts.

There are a huge number of PDF's included on the CD that will help you become a great sightreader. The **SPEED NOTE READING** pdf has 120 lines to help you recognize notes on the treble and bass staves. For the student who might have had some piano training prior to beginning this method, the CD also includes each of the appendix lines transposed up an octave, into bass clef, and into “sharp” key signatures – so that he or she may read several versions of the same line in class with the other students.

As if this wasn't enough, the CD also includes the **“Speed Note Reading Tutor” video game**, a fun way to increase your sightreading skills by finding notes on a keyboard while racing the clock. And when you're ready to begin learning to play timpani, I've provided video lessons that you can watch that may help – especially if you do not have the benefit of regular private percussion lessons.

For band directors and percussion instructors, I've provided more suggestions and ideas on the **“READ ME FIRST!”** and **“TEACHING THE BEGINNING MALLET PLAYER”** files on the CD. Hopefully, some of these thoughts might spur new ideas of your own to keep the learning experience of your students fresh and exciting.

I've attempted to provide you with every possible resource so that you may accomplish one goal: to learn to play the keyboard percussion instruments, and **HAVE FUN** while doing it. As you work through the book, try to remember the golden rule: if you're not having fun, you're doing it wrong!

Good Luck!

Lesson 1

Step 1: Learning the Basics

Before we start using the keyboard, there are some very important aspects of the musical language that you need to learn.

Music is written on a **STAFF**. It has five lines.

This is a **TREBLE CLEF**.

This is a **BAR LINE**. It separates the notes into measures.

This is a **MEASURE**. A measure is the space between two bar lines.

A **DOUBLE BAR LINE** tells you when you get to the end of a song.

This is a **TIME SIGNATURE**. There are four beats in a measure. The Quarter Note receives one beat.

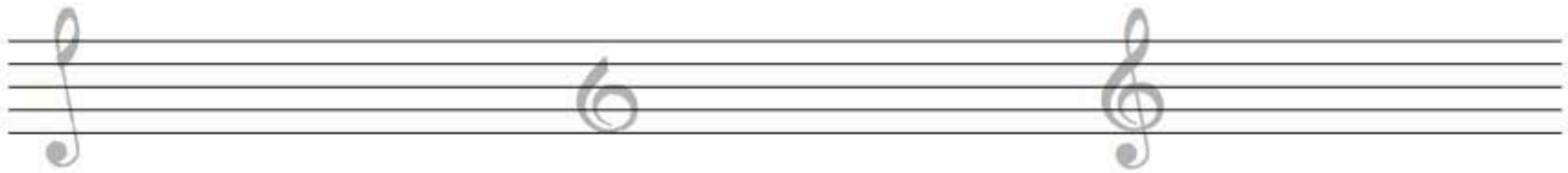
QUARTER RESTS tell you when to rest.

QUARTER NOTES tell you when to play.

Pencil Games

It's time to practice what you've just learned, so get a pencil and learn to write your OWN music!

① Learn to draw the TREBLE CLEF.



Trace the first loop & tail, then try 3 of your own.

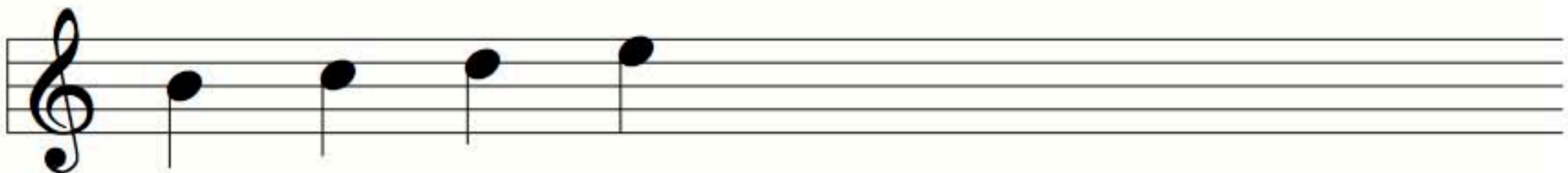
Now trace the bottom loop. Draw 3 that look as good!

Use both steps to trace the Treble Clef. Practice on two or three of your own.

② Draw some Quarter Notes



On quarter notes below the middle line, the stem attaches to the **RIGHT** side of the note head and goes **UP**. Practice on a few quarter notes **BELOW** the middle line.

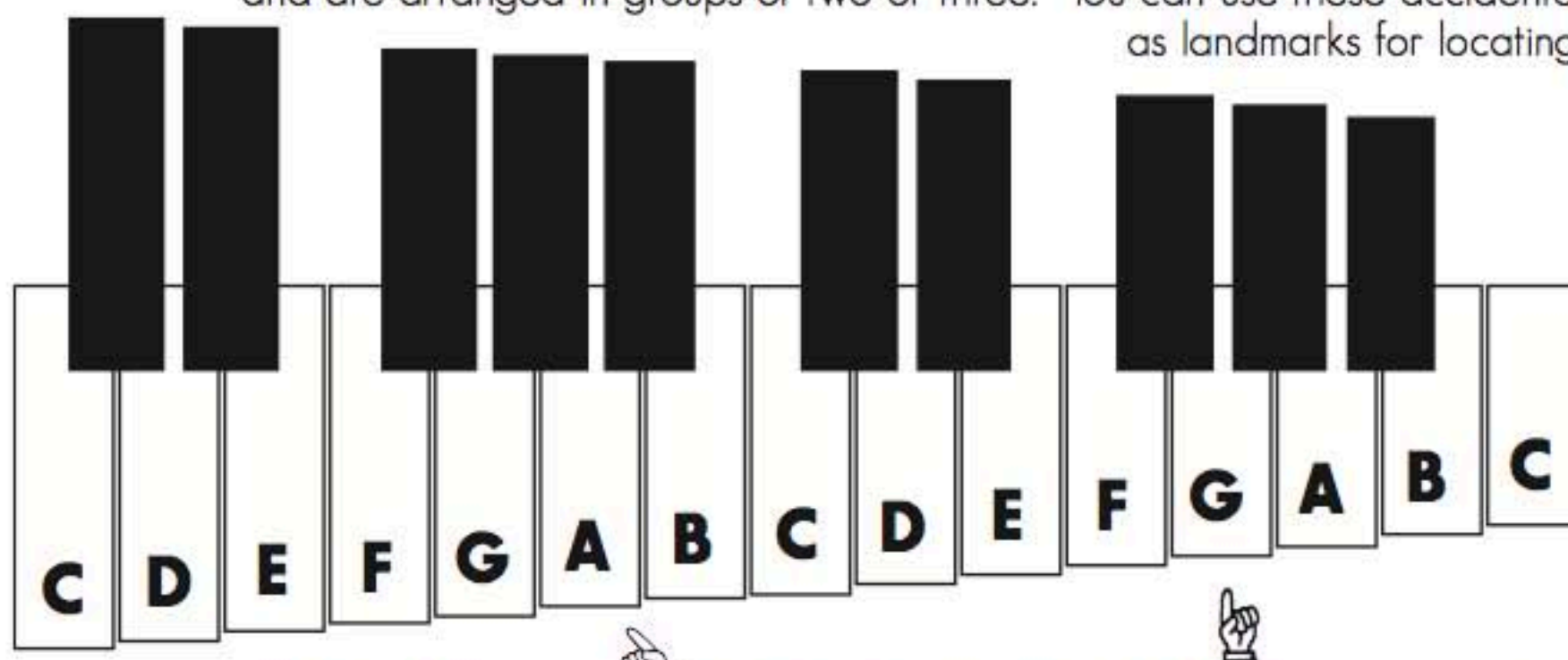


Now draw a few quarter notes on or above the middle line. The stem on these notes should attach to the **LEFT** side of the note head and go **DOWN**.

Step 2: Learning the Musical Alphabet - introducing the keyboard!

The raised keys are called **ACCIDENTALS**

and are arranged in groups of two or three. You can use these accidentals as landmarks for locating the naturals.



The lower keys are called **NATURALS**.

The **MUSICAL ALPHABET** uses the letters A to G

Pencil Games

Fill in the blanks to show your knowledge of the musical alphabet. You must be able to go forwards (UP the alphabet) and backwards (DOWN the alphabet).

FORWARDS:

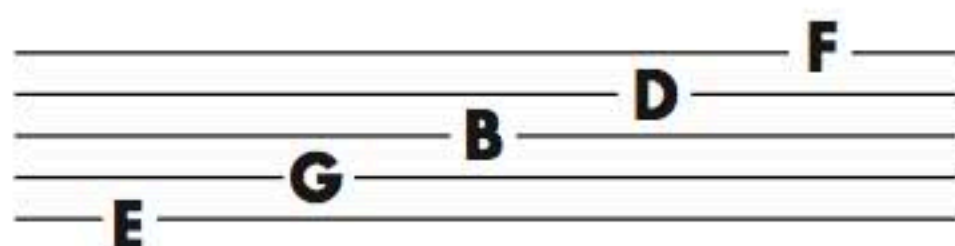
- ① A _ _ _ _ G
- ② C _ _ _ _ B

BACKWARDS:

- ③ G _ _ _ _ A
- ④ D _ _ _ _ E

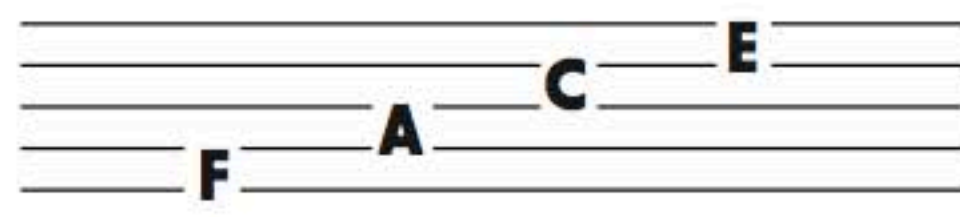
Step 3: Using the Musical Alphabet on the Treble Staff

The **LINES** of the treble staff spell:



Elvis' **G**uitar **B**roke **D**own **F**riday

The **SPACES** of the treble staff spell:



"F-A-C-E"

Pencil Games

Fill in the note names for the quarter notes in the following blanks.



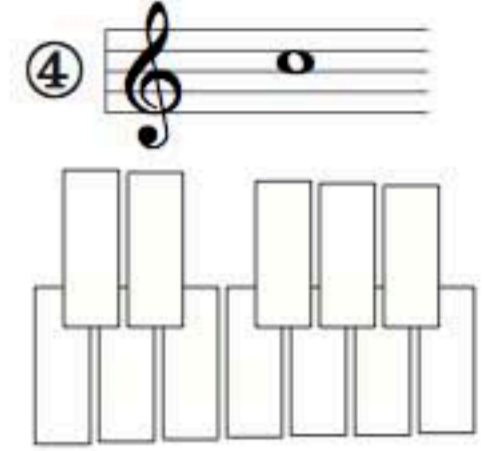
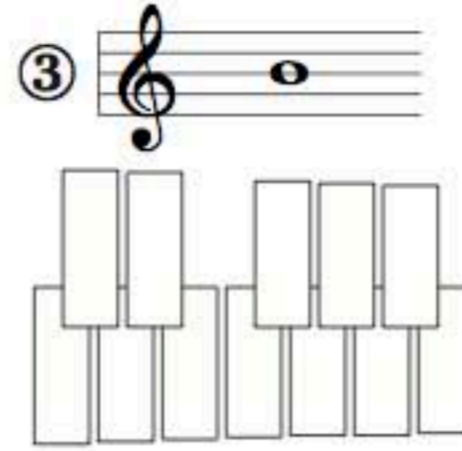
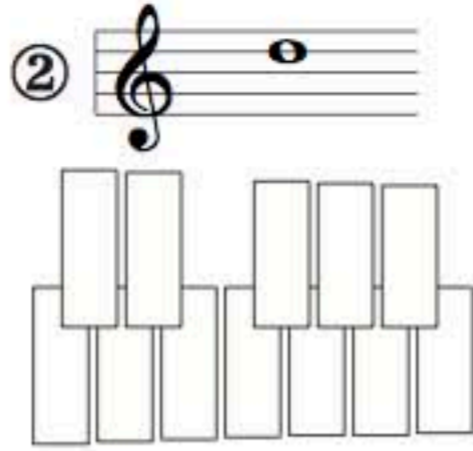
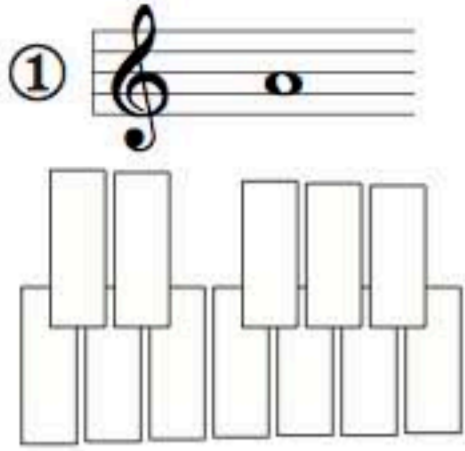
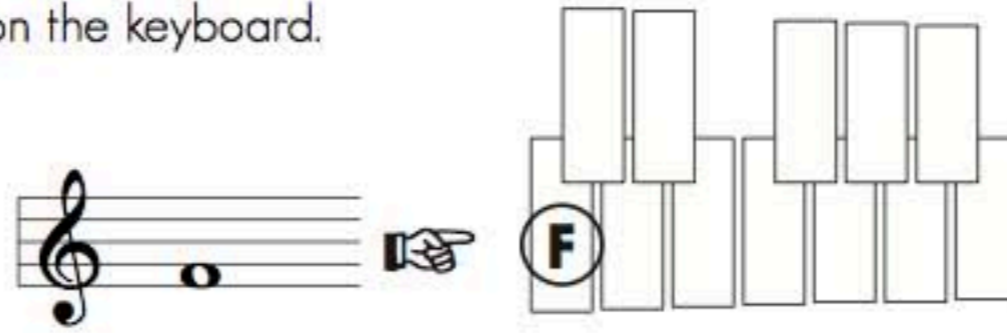
* The Appendix on page 44 has more music theory exercises that you can use to check for mastery of this lesson. And for extra practice on naming notes on the treble staff, refer to the SPEED NOTE READING document on the CD.

Lesson 4

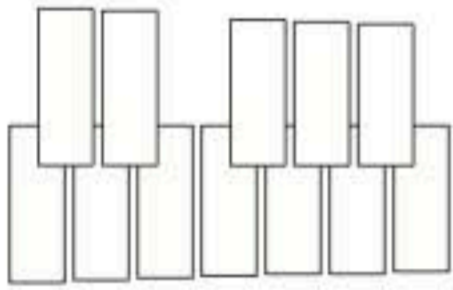
PART I: Write the **name** of the note from the staff on the correct key on the keyboard.

Pencil Games

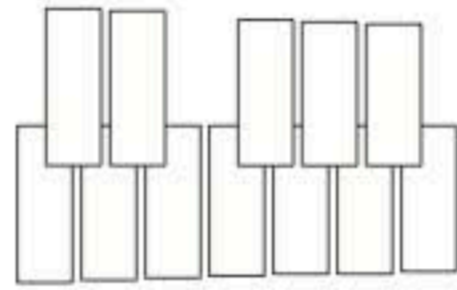
Example:



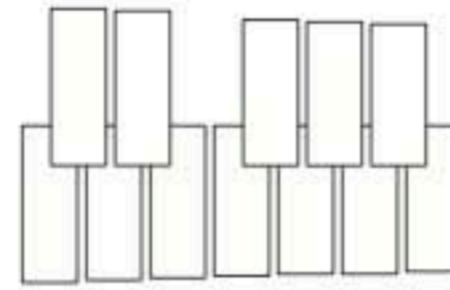
PART II: Remember that a **flat** lowers a pitch one HALF STEP. Find the FLAT note on the keyboards below.



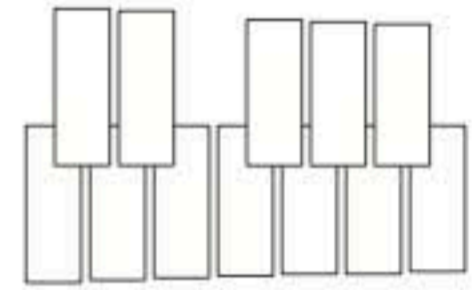
① **A^b**



② **B^b**



③ **D^b**



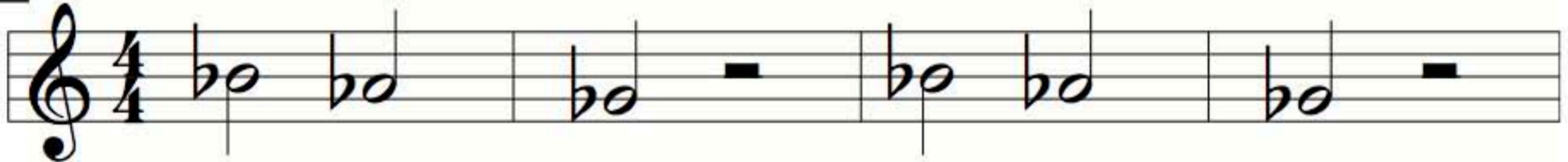
④ **G^b**

Music Reading After you learn lines 8 & 9, try playing along with the accompaniment MP3s! Each time you see the CD icon throughout the book, there will be two tracks listed: one with the melody and one without.

8 Hot Cross Buns



English Folk Song



9 Au Claire de Lune



French Folk Song



Appendix: Lesson Four

Speed Test #1: Spell the note names. Remember to put the accidental AFTER the letter (Example:  is written **B^b**).



1. _____



2. _____



3. _____



4. _____

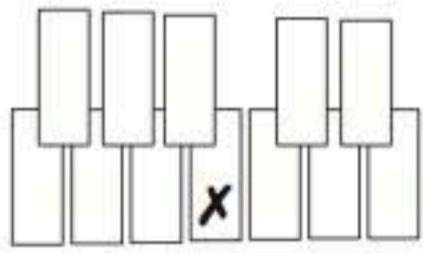


5. _____

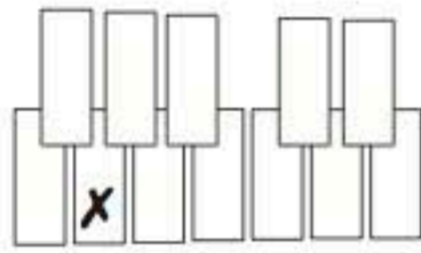


6. _____

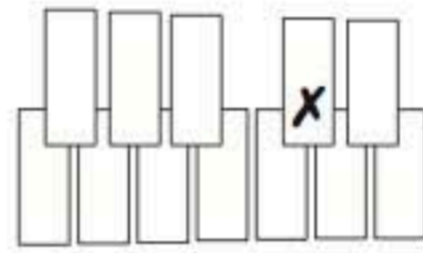
Speed Test #1: Put an "X" on the note that is up or down a half or whole step from the note give as indicated by the arrows, THEN WRITE THE NEW NOTE NAME IN THE BLANK. Remember to include the accidental when necessary.



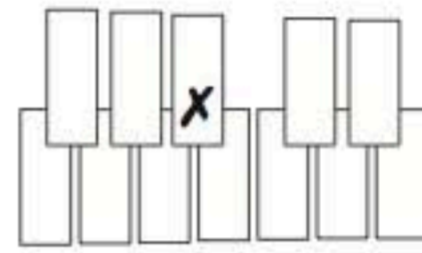
1. ↑ Half = _____



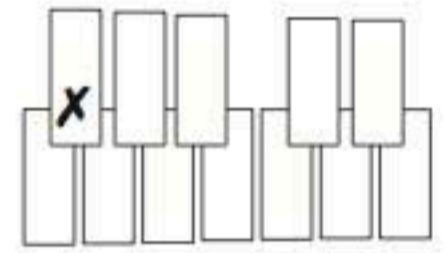
2. ↑ Whole = _____



3. ↓ Half = _____

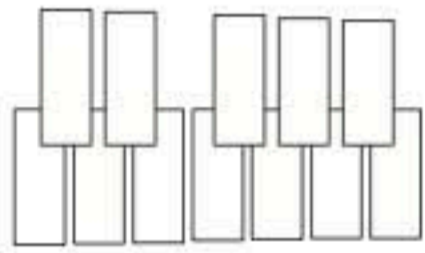


4. ↓ Whole = _____

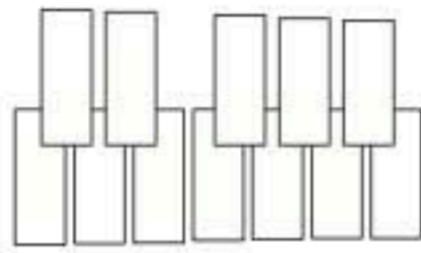


5. ↑ Half = _____

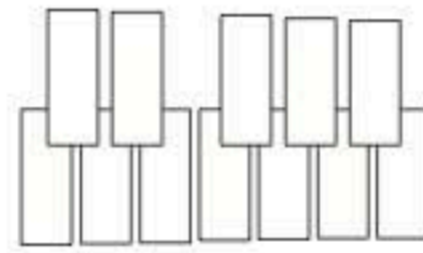
Speed Test #2: Remember that a sharp sign RAISES a pitch one half step. Put an "X" on the SHARP NOTE on the keyboard.



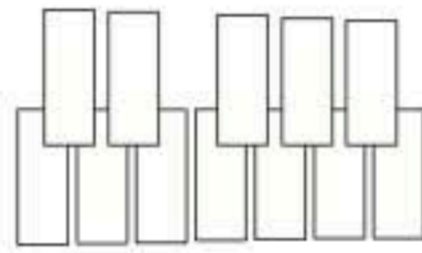
1. **F#**



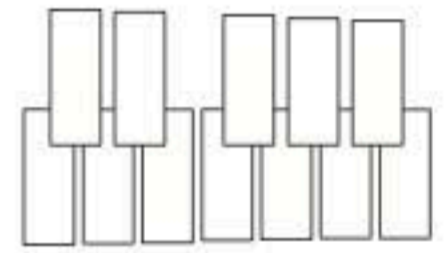
2. **G#**



3. **C#**

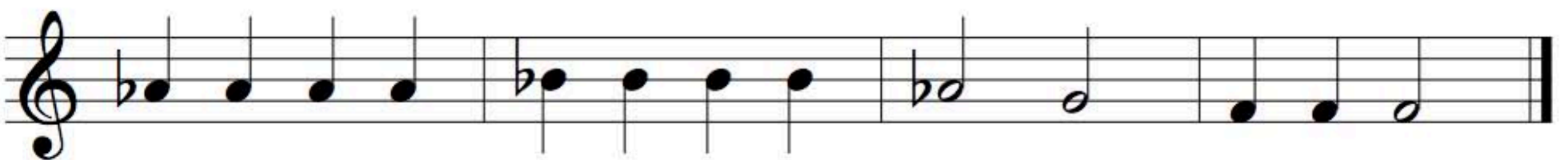
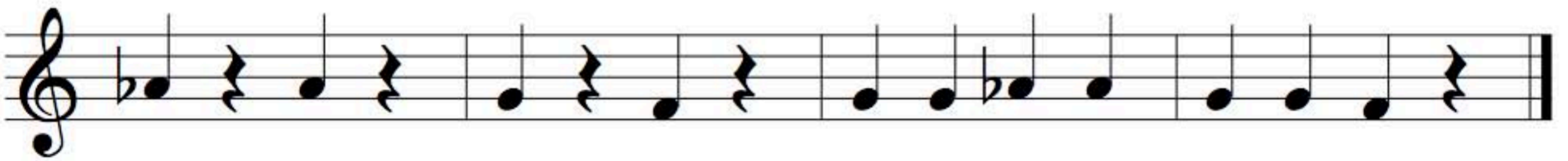
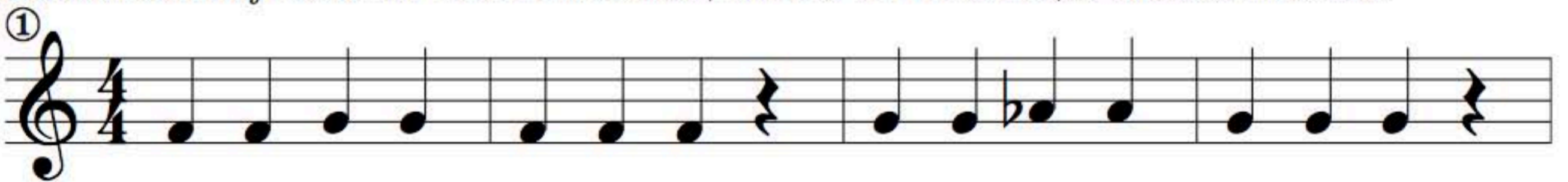


4. **D#**



5. **A#**

Music Reading Exercise: Place the music directly in front of the 4 notes that you will use on this exercise.



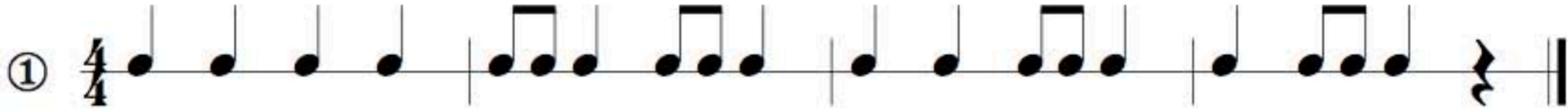
Lesson 7

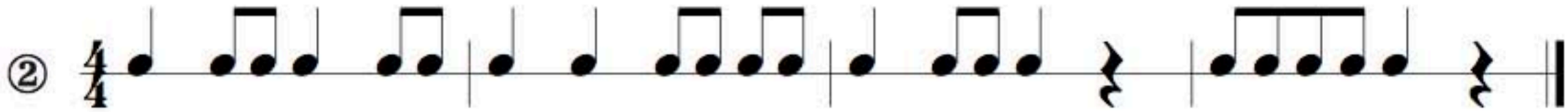
Eighth Notes

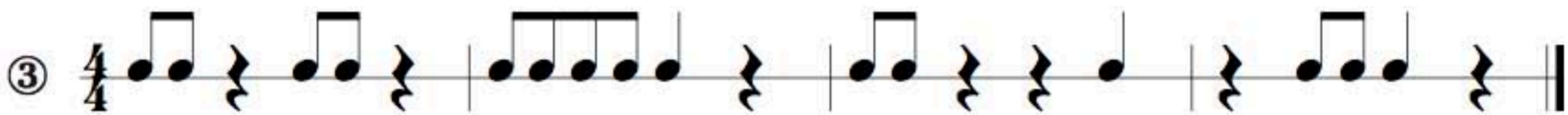
There are two 8th's in each quarter note. Any 8th note that falls between the down beats is counted "and" or "te."

Example: 

Write the counting under the notes in the following exercises, then clap the rhythm while you count out loud to a metronome.

① 

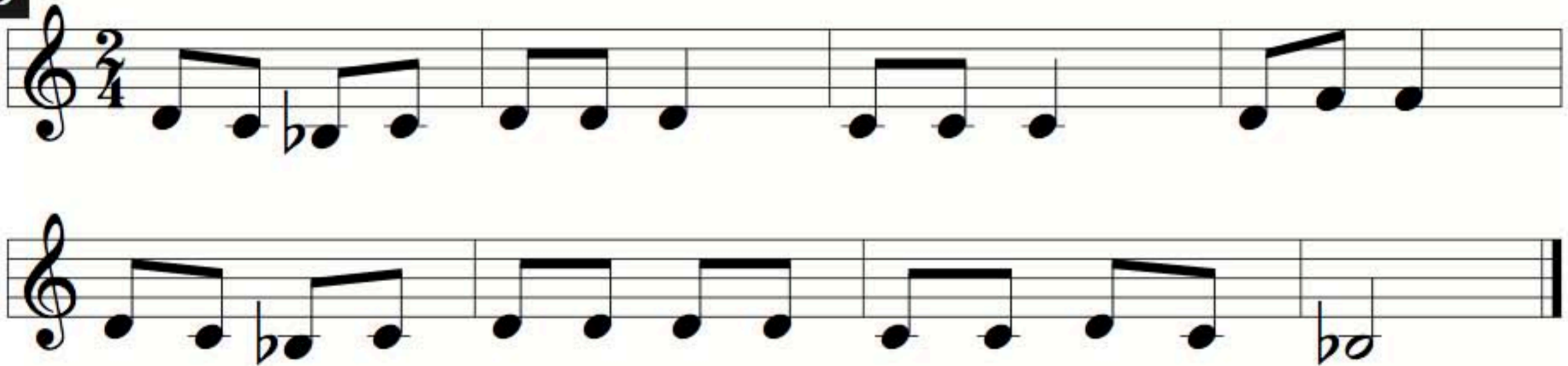
② 

③ 

Music Reading

The following familiar song is written with 8th notes. See if you can guess the name **without** playing it on the keyboard first!

19



20

Daa, Daa, Black Sheep



Traditional



Pencil Games

Part I: Using whole notes, draw these notes ON the staff (don't forget the accidentals where necessary). You may only use a line or a space once.



1. **F**
2. **E**
3. **E**
4. **F#**
5. **G^b**
6. **B**
7. **A^b**
8. **D#**

Part II: Using ledger lines, draw these notes ABOVE the staff (you may not use the top line of the staff).



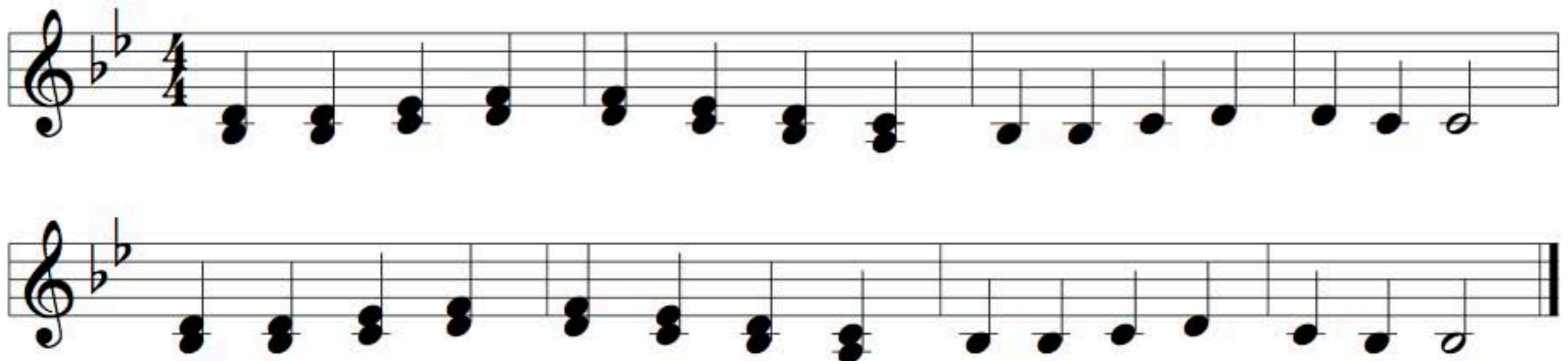
1. **G**
2. **B**
3. **D**
4. **A#**
5. **C**
6. **E^b**
7. **B^b**
8. **F#**

Music Reading

This version of the melody in Beethoven's Ninth Symphony includes **double-stops**. You may wish to work up each part separately before you put both hands together.

34 Ode to Joy

Ludwig Van Beethoven



The **ROLLS** (notes with slashes) included in the next song are explained on page 90 in the back of the book. Work up this etude without the rolls first, then add them to put on the "finishing touch" on the song.

35 When the Saints Go Marchin' In



Traditional



Lesson 17

INTERVALS

Intervals in music are used to describe the distance between two notes. Use the starting note to count up to the next pitch. The number that you get is the interval.

A musical staff in treble clef showing intervals from unison to octave. The notes are: unison (C4 to C4), 2nd (C4 to D4), 3rd (C4 to E4), 4th (C4 to F4), 5th (C4 to G4), 6th (C4 to A4), 7th (C4 to B4), and octave (C4 to C5).

Draw a whole note above or below (indicated by the arrows) on the correct **interval** from the starting pitch given.

Two musical staves for interval exercises. Staff 1 shows intervals: 2nd (up), 5th (up), 7th (up), octave (up), 4th (up), 3rd (up), 6th (up), and unison (up). Staff 2 shows intervals: 3rd (down), 7th (down), octave (down), 4th (down), 2nd (down), 6th (down), unison (down), and 5th (down).

Music Reading

This version of Dussek's "Old Dance" is written in BASS CLEF. Play this song as low on your keyboard as possible (the note A is the lowest note in this song).

57 Moderato

Musical score for "Old Dance" in bass clef, 2/4 time. The score consists of four staves. The first staff has a repeat sign. The second staff ends with a double bar line and the word "Fine". The third and fourth staves continue the melody. The fourth staff ends with a double bar line and the instruction "D.C. al Fine".

This Speed Test is written in bass clef. Remember that the OCTAVE that you play is important!

Speed Test

A musical staff in bass clef for a speed test exercise. It consists of a sequence of chords: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, 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Technique Exercises: Alternating Stroke Studies

Work with a metronome as you practice these technique exercises to help you keep a steady tempo. Start slow, use full wrist strokes and strive to play each note in the correct beating spot. If you can play a line FOUR times without a single missed note, then speed the tempo up 10 beats. Transpose each exercise to each of the 12 major scales (take a different one each week).

1

R L R L etc

2

3

4 After you get comfortable with this line, play only ONE pattern on each note.

L R L R L etc

R L R L R etc

5

R L R L R etc

L R L R L etc

An Introduction to the Timpani

The word "**timpani**" is taken from the Latin word "timpanum," meaning "vibrating membrane." The timpani's heads, when struck, are made to vibrate. The timpani are often called kettle drums because the bowls, which are made from copper, resemble kettles. Timpani is the Italian plural, timpano is singular (although you'll almost always hear someone refer to a single drum as timpani or just "timp"). A percussionist who plays the timpani is sometimes referred to as the "timpanist."

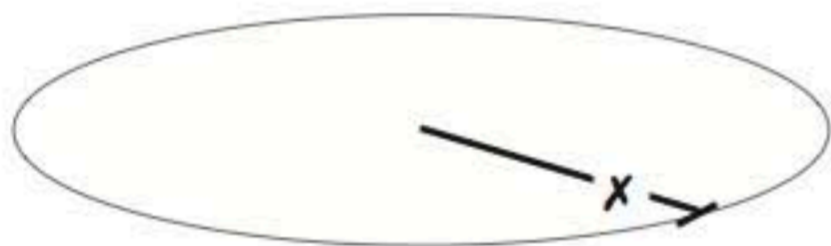
Timpani range in size from 32 inches to 23 inches (the standard sizes are 32", 29", 26", and 23" - 3 inches for each separate size).

Unlike most drums in the percussion family, timpani produce a definite pitch when struck. The timpani are tuned to specific pitches by using pedals which, by use of a mechanism, stretch the heads across the rim of the bowl. Because of its low pitch, music for timpani is written in the BASS CLEF.



SPECIAL BONUS!
VIDEO LESSONS OF ALL THE TECHNIQUES AND EXERCISES ARE AVAILABLE ON YOUTUBE! Search for "Fresh Approach to Timpani" to find these helpful videos.

The Proper Beating Area



The proper beating spot on the timpani is approximately one-third the distance between the rim and the center of the head (about 3-4 inches from the rim). Since a timpano is a bowl, you do not strike it in the center as you do other types of percussion instruments. Because the bowl acts as a resonating chamber, the sound vibrations have nowhere to travel when you hit the drum in the center.

Experiment playing on different areas of the drum until you find the best sound. Like the "sweet spot" on a bat or tennis racket, each timpani has a beating area that produces the best sound.

Hand Position

Grasp the timpani mallet just as you do a keyboard mallet. Instead of playing with "flat" hands, turn your wrists to where the thumb nail is facing the ceiling (this is known as the "French Style" of playing). Relax the back fingers - they should lightly make contact with the shaft of the mallet. For a darker, heavier tone, add more finger contact.

The Stroke Style

The "Prep Stroke"

Start with the stick about 3 inches from the head (with the "French" hand position)

Raise the forearm slightly while leaving the mallet head in the same position (causing the wrist to rotate as if you were shaking someone's hand).

As you continue to raise the forearm, allow the wrist to "react" to the motion.

The "Stroke"

Allow the weight of the forearm to carry the stick back to the timpani head. Again, the wrist (which is totally relaxed) should react to the movement of the arm - much like the way a baby's head would react when he or she is picked up suddenly by a mother.

The "Follow Through"

At the exact moment of impact of the mallet with the drum head, snap the wrist slightly - the way you would "pop" someone with a wet towel, or cast a fishing rod.

Allow the hand to come up to shoulder level, then gently bring the stick back to playing position. This is the most important part of the stroke because it "draws" the sound out of the instrument.

Playing Rolls on the Timpani

The purpose of the roll on timpani is to sustain an even sounding tone. A wind player does this by blowing air through the instrument, a string player does it by drawing the bow across the string. Since the sound of the timpani note decays as soon as it is hit with the mallet, we must sustain a tone by rapidly striking the drum. To accomplish this, relax the wrists as much as possible and play with quick, EVEN strokes single strokes (never play bounce rolls on the timpani).

11

Musical notation for exercise 11, consisting of two staves in bass clef, 4/4 time. The first staff shows a sequence of notes with slurs and accents, including a repeat sign. The second staff continues the sequence with similar notation.

You may notice that it is easier to produce a nice sounding roll on the lower drum. That is because a loose timpani head has a slower VIBRATION speed than a tight head. In order to keep the head vibrating, you can play with a slower roll speed. Try tuning the smallest timpani to the highest pitch and see how fast you must roll to keep the vibrations going!

The Passing Roll

When playing a passing roll (or slur), it is necessary to pass from one drum to the other without a break in the roll. Just like in the passing stroke exercises, you must always shift to the next drum with the INSIDE mallet first, avoiding a cross stroke. Try this 16th note exercise first, then speed it up until the 16th notes become rolls.

12

Musical notation for exercise 12, consisting of two staves in bass clef, 4/4 time. The notation includes 16th note runs and rests, with 'R' and 'L' labels indicating right and left mallet strokes.

Of course, you may not be able to always play an even number of strokes on passing rolls. In this next exercise, try to move from one drum to the next as SMOOTHLY as possible, without any breaks in the sound.

13 *Adagio*

Musical notation for exercise 13, consisting of two staves in bass clef, 4/4 time. The notation shows a sequence of notes with slurs and accents, indicating a slow tempo.

Timpani Etudes

Read the key signature when finding out which two notes to tune in this etude. Remember to stop all sound possible on each rest by muffling as quietly as possible. Follow the sticking when it's provided for you.

1 Allegro

mf R L R R L R L

9 p R L L R L L R L R L R

17 mf L R

25 f L R

This short etude includes some **staccato** notes (measure 15 and 16). When a dot is placed above or below a note, play the drum, then muffle as quickly as possible.

2 March Tempo

f L R L R L R

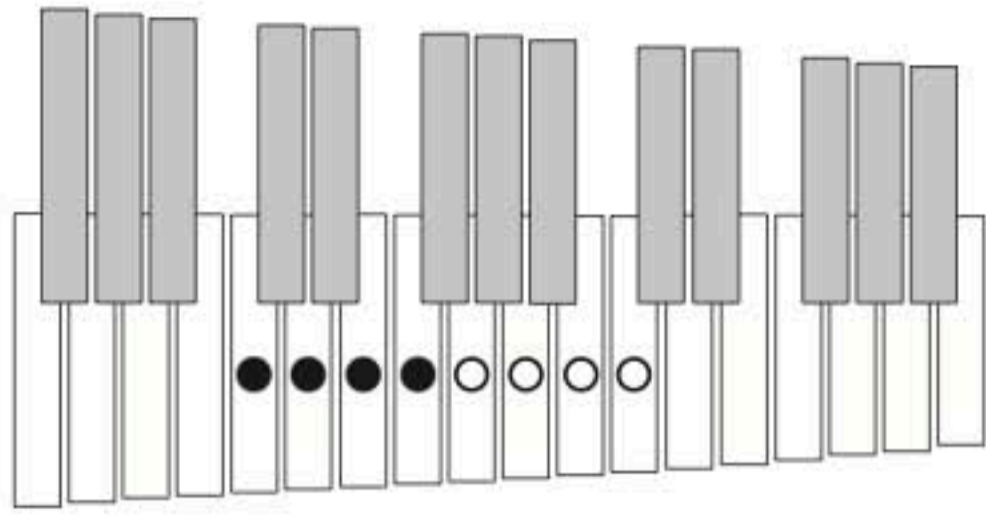
9 p L R L R L R L R L R

17 mf L R L R L R

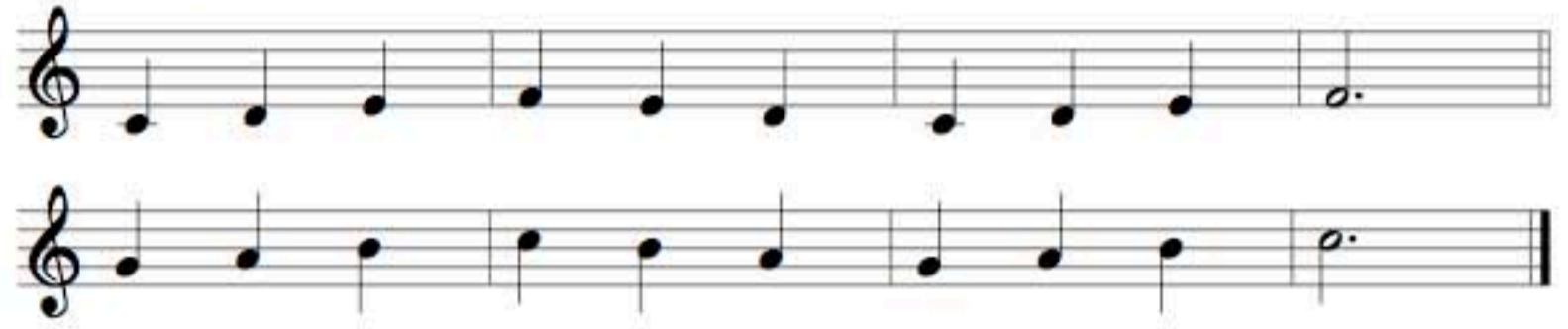
f p

Tetrachords / Major Scales

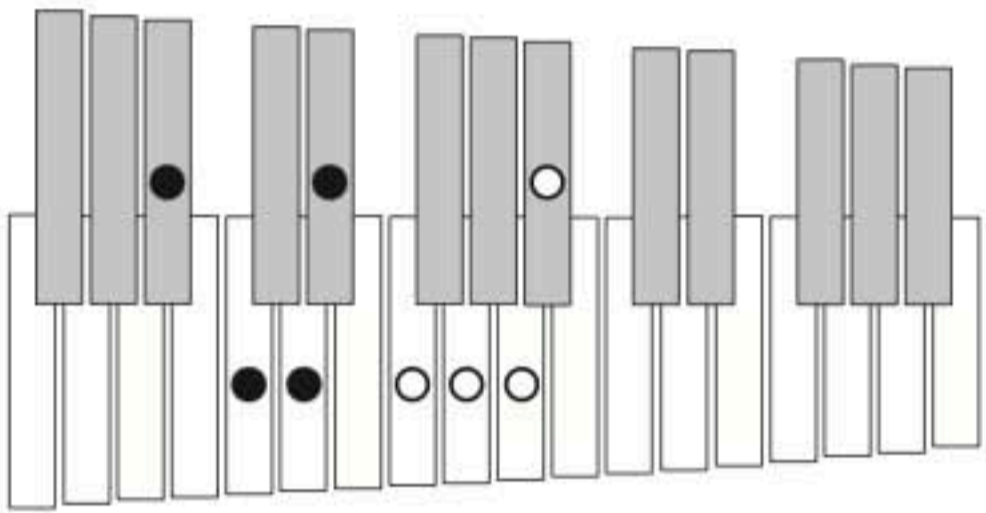
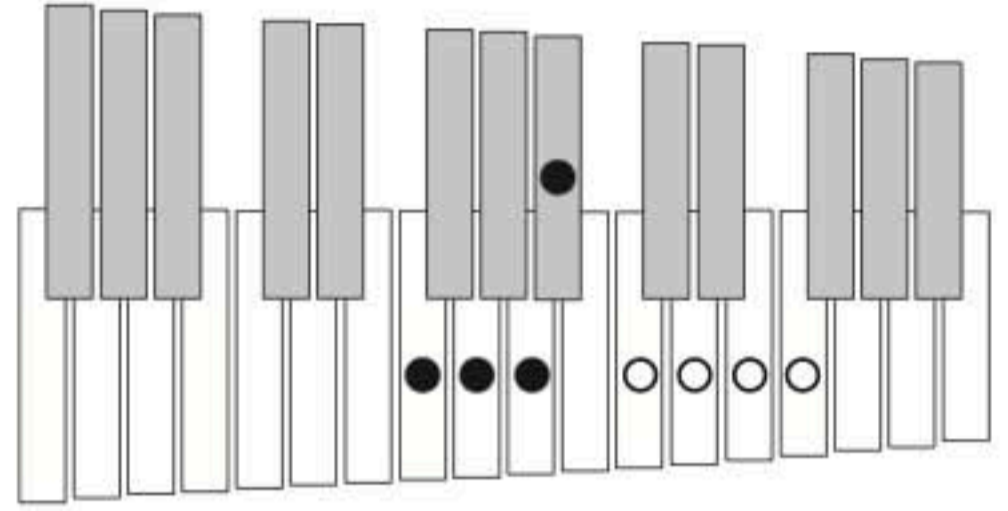
Major scales are built with two tetrachords connected by a whole step.



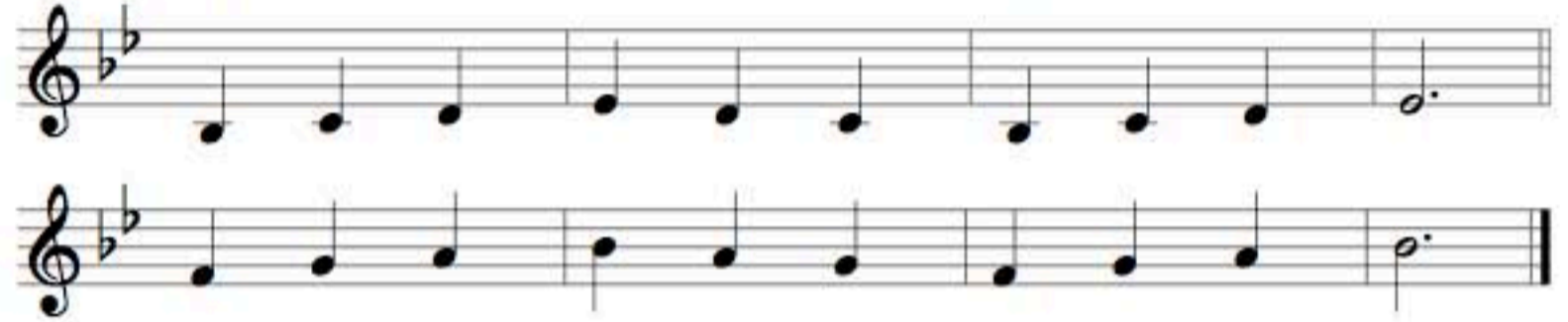
C Major Scale: C tetrachord / G tetrachord



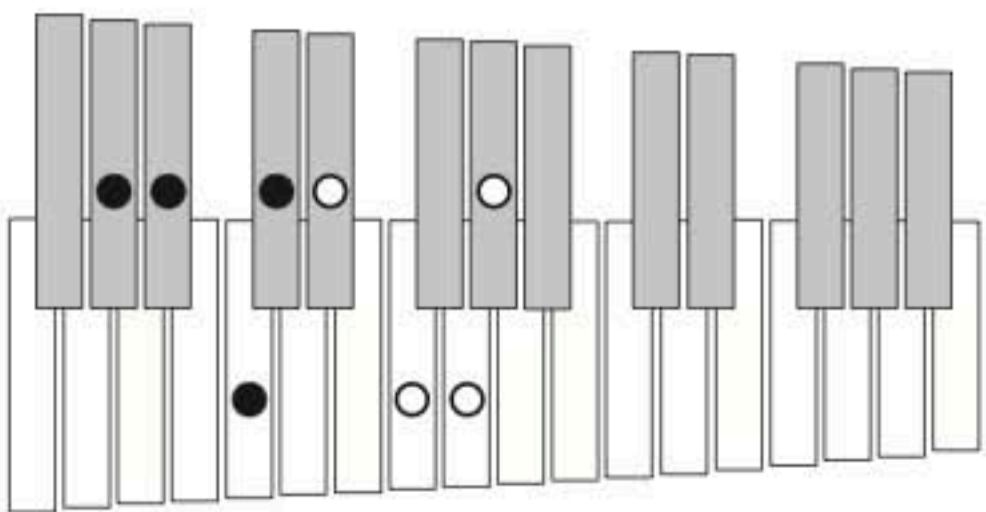
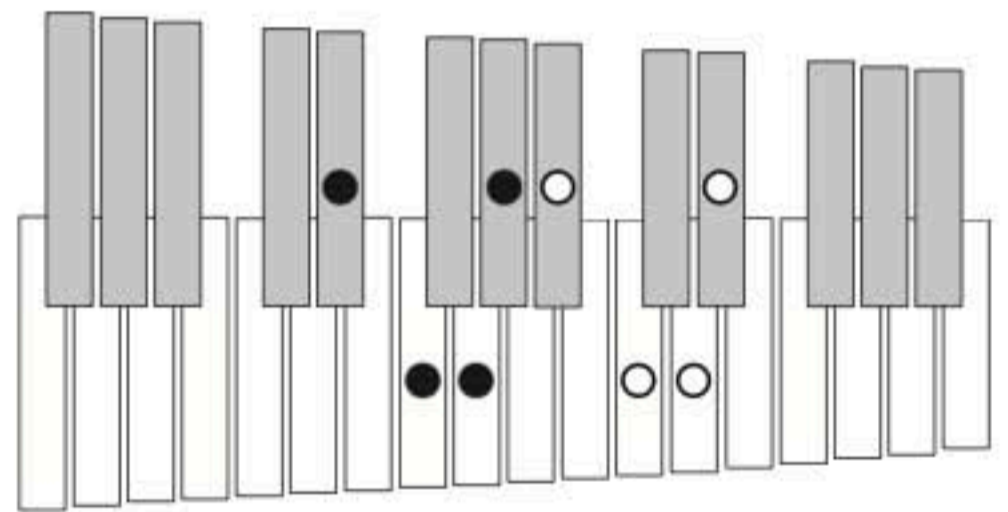
F Major Scale: F tetrachord / C tetrachord



B^b Major Scale: B^b tetrachord / F tetrachord



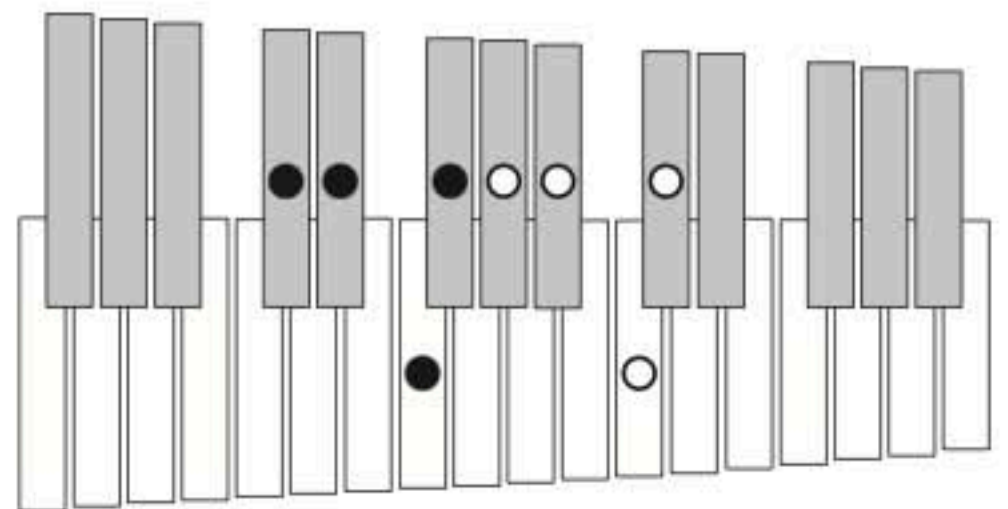
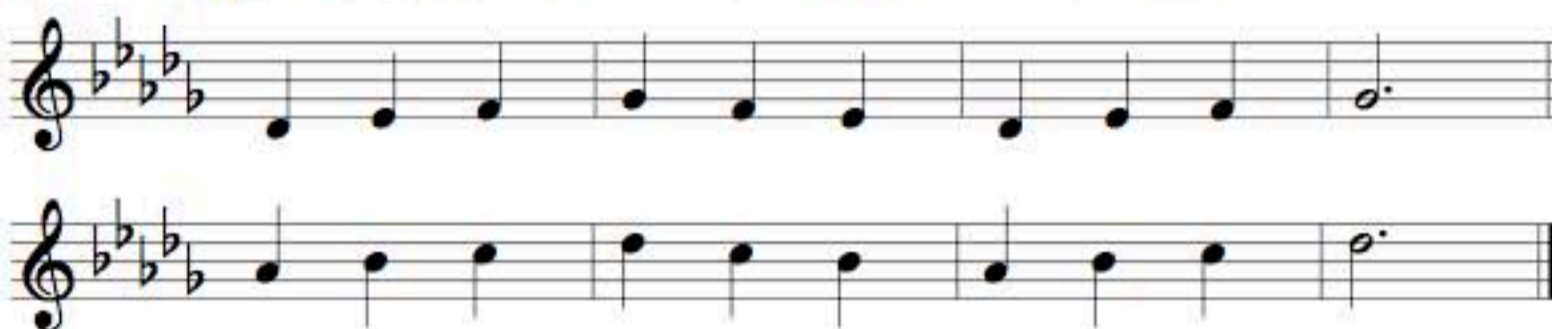
E^b Major Scale: Eb tetrachord / Bb tetrachord



A^b Major Scale: Ab tetrachord / Eb tetrachord



D^b Major Scale: Db tetrachord / Ab tetrachord



A Fresh Approach to Mallet Percussion

Accompaniment MP3 Track List

TRACK #	LINE #	SONG TITLE	INTRO COUNTS & MEASURES
1 / 2	8	Hot Cross Buns	8 counts (2 measures)
3 / 4	9	Au Claire de Lune	8 counts (2 measures)
5 / 6	13	Music Reading	8 counts (2 measures)
7 / 8	18	Lightly Row	8 counts (2 measures)
9 / 10	20	Baa, Baa, Black Sheep	8 counts (2 measures)
11 / 12	21	Jolly Old St. Nicholas	8 counts (4 measures in 2/4)
13 / 14	24	Skip to My Lou	8 counts (2 measures)
15 / 16	26	Oh, Susannah	7 counts (2 measures with the pickup)
17 / 18	27	Shortnin' Bread	8 counts (2 measures)
19 / 20	28	Rakes of Mallow	8 counts (2 measures)
21 / 22	30	Erie Canal	7 counts (2 measures with the pickup)
23 / 24	33	Old MacDonald	8 counts (2 measures)
25 / 26	35	When the Saints Go Marchin' In	13 counts in 4/4 (4 measures with the pickup)
27 / 28	37	American Patrol	15 counts in 4/4 (4 measures with the pickup)
29 / 30	38	Surprise Symphony	8 counts in 2/4 (4 measures)
31 / 32	42	Yankee Doodle	8 counts in 2/4 (4 measures)
33 / 34	43	Serenade	12 counts in 3/4 (4 measures)
35 / 36	46	All Men Are Brothers	8 counts in 4/4 (2 measures)
37 / 38	47	Simple Gifts	8 counts in 4/4 (2 measures)
39 / 40	50	Russian Sailor's Dance	8 counts in 2/4 (4 measures)
41 / 42	51	Turkey in the Straw	7 counts in 4/4 (2 measures with the pickup)
43 / 44	53	William Tell Overture	4 counts in 2/4 (2 measures)
45 / 46	55	Largo from Dvorak's Sym #9	4 counts in 4/4 (1 measure)
47 / 48	56	Hunter's Chorus	8 counts in 2/4 (4 measures with the pickup)
49 / 50	58	Orpheus in the Underworld	8 counts in 2/4 (4 measures)
51 / 52	59	Battle Hymn of the Republic	7 counts in 4/4 (2 measures with the pickup)
53 / 54	61	Soldier's March	4 counts in 2/4 (2 measures)
55 / 56	62	Irish Washerwoman	4 counts in 6/8 (2 measures with the pickup)
57 / 58	63	Jesu, Joy of Man's Desire	6 counts in 9/8 (2 measures)
59 / 60	64	The Sorcerer's Apprentice	6 counts in 9/8 (2 measures)
61 / 62	63	Clementi Sonatina	4 counts in cut time (2 measures)

*** First track listed includes solo line, 2nd track listed is accompaniment WITHOUT solo.**