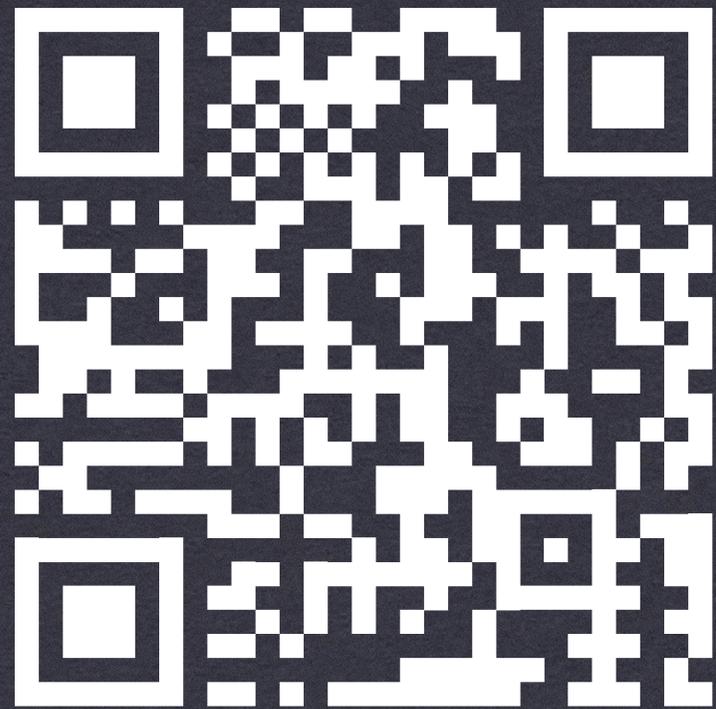


# **THE PERCUSSION MAKEOVER**

**STRATEGIES FOR CREATING ENGAGED, MOTIVATED PERCUSSIONISTS**

**FULL PRESENTATION HANDOUT  
AND FREE EXERCISE PACKET  
AVAILABLE HERE:**

**MWPUBLICATIONS.COM/TMEA**



# GOALS

## WHAT'S IN IT FOR YOU?

- \* Enthusiastic, motivated percussionists
- \* Less classroom disruption for other students
- \* Improved standards, leading to more success
- \* Higher retention of percussionists into HS program

# What are the common issues?

- \* Heterogeneous beginner classes, multiple percussion instruments taught
- \* Fundamentals and pacing are not similar to any other instrument
- \* Lack of training - and no assistance from dedicated percussion specialist
- \* Low required skills for MS concert programs
  - Lack of parts for all students on all pieces
  - Individual part assignments with wide range of expectations
  - Judging standards not consistent
- \* Difficulty of audition music (varies from region to region)

# **BEGINNER RECOMMENDATIONS**



# Basic Snare Technique: Not Just for Beginners!

## **Piston Stroke: Starting Up, Ending Up**

Important Concepts:

- \* Stick Height and Range of Motion
- \* Velocity and Force
- \* Fulcrum and Hand Pressure
  - Legato vs Staccato Stroke Style
- \* “Natural Flow”: Forearms, Wrists & Fingers
- \* Playing “Into the Head” vs “Above the Head”
  - Snare vs Keyboard Stroke Style





# Rhythm Reading

- \* Percussionists should advance rhythmically much faster than wind students
- \* Tap your foot!  
Develop hand/foot interdependence by “playing the foot”
- \* 8th notes: right hand lead  
Teaches motions and “muscle memory”
- \* Don’t underestimate busy work instead of non-engagement  
(Writing in counts, air-drum it)

3.

## RHYTHM READING



6.

## RHYTHM READING







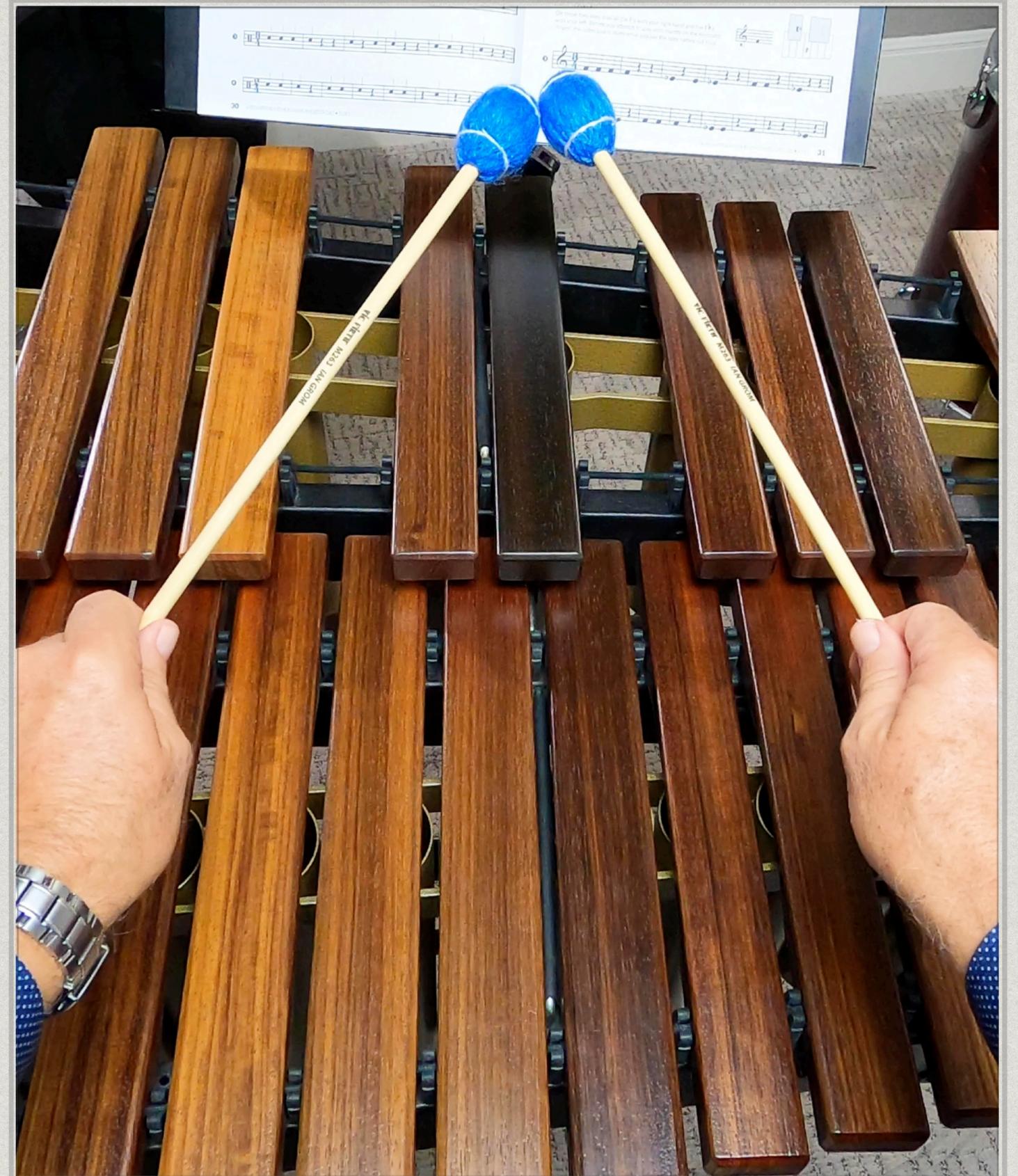
# Starting on Keyboard

## WHEN DO YOU START ON KEYBOARD?

From the very beginning, just not on bells!

## BREAKING DOWN BASIC SKILLS

1. Recognizing notes on the staff
2. Finding the correct key on the keyboard
3. Developing kinesthetic sense



9.

## SPEED NOTE READING

F-A-C-E : JUST THE SPACES!



E-G-B-D-F : JUST THE LINES!



SPEED NOTE CHALLENGE ; MIXING IT UP!

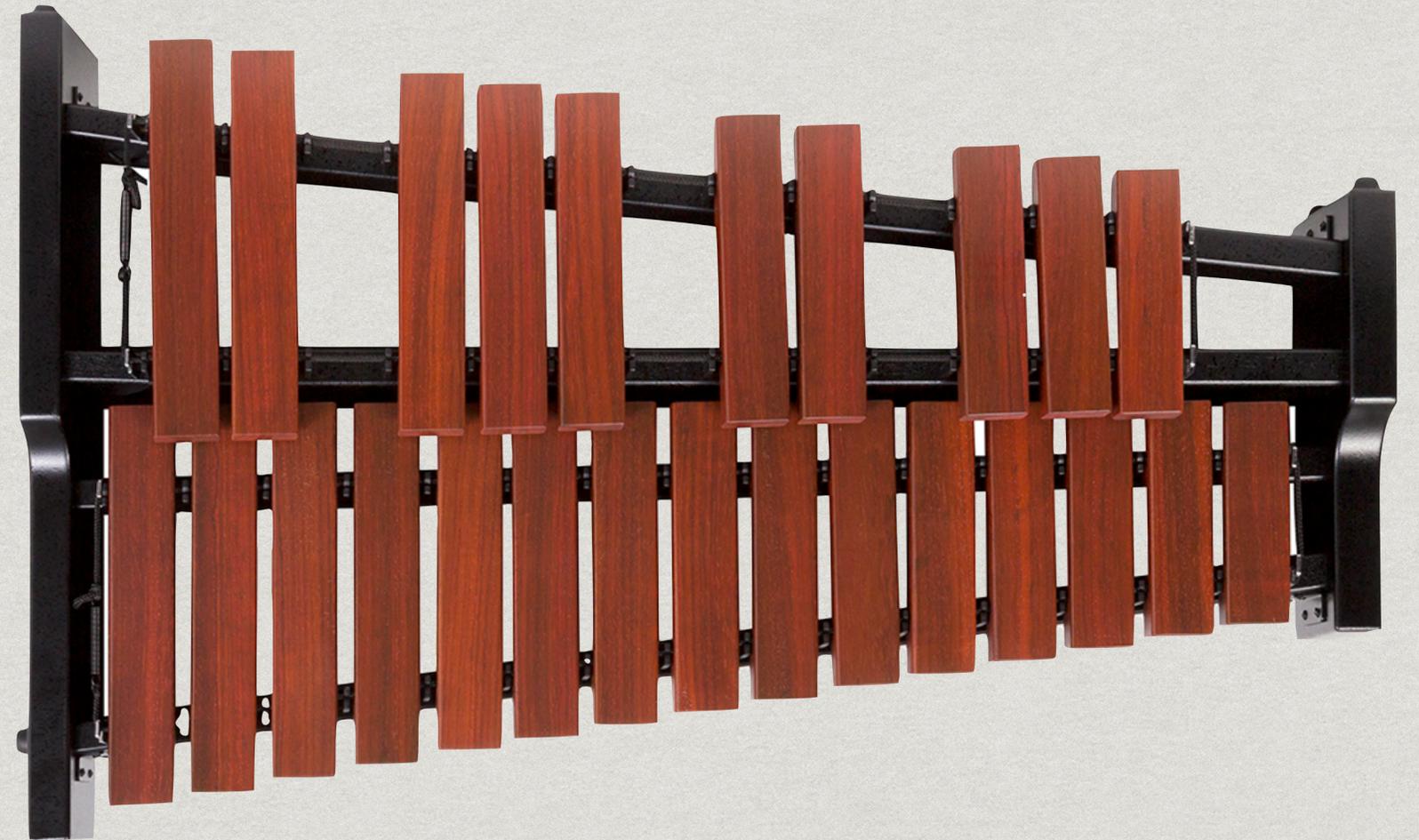


# Note Spellers

- \* Break it down & make it easy!  
Repetition and reinforcement  
Don't move on until they achieve success
- \* Develop "fast thinking skills"  
Heightened engagement and excitement
- \* Gamify It!
  - Who is the fastest in class?
  - Use a stop-watch, awarding team points
  - Read it backwards or upside down
  - Change it up to keep them guessing

# Key Finder Exercises

1. No note names on the keys!
2. Use the accidentals as landmarks to find the naturals: C & F “home base”
3. On keyboard, touch the keys – play with the back of the mallet in the fingertip
4. Also develops visualization skills
5. Start with 3-4 notes around home base key, then gradually expand – then get faster!



# GAMIFY IT!

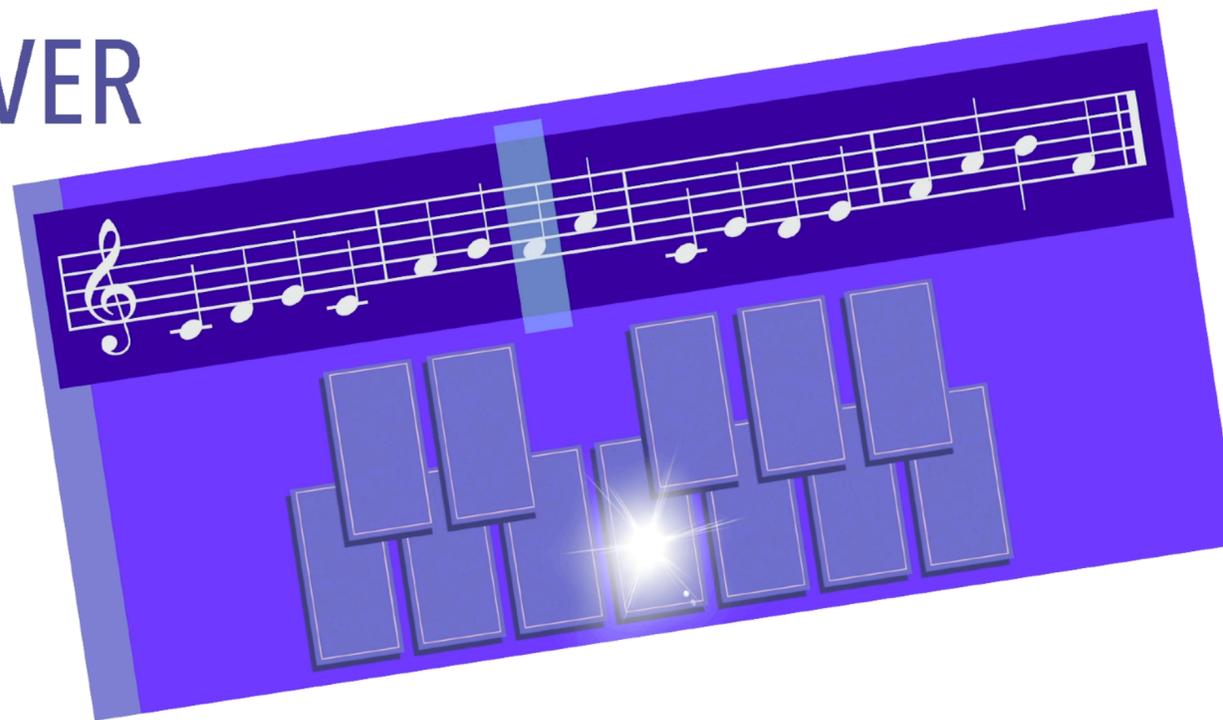
MARK WESSELS PUBLICATIONS PRESENTS:

## SPEED NOTE READING TUTOR

### LEVEL 3: SILVER

#### **DIRECTIONS:**

Find and name the highlighted note on the keyboard





# Developing Kinesthetic Sense

- \* Looking down at the hands will hinder students' ability to read music
- \* Remove as many of the impediments to keeping eyes on the music as possible:
  - Position of music stand, notation
  - Large notes = easy to keep focus
  - Vary notes and rhythms to make memorization impossible
  - 4 Step process for learning new lines
  - Don't worry too much about sticking

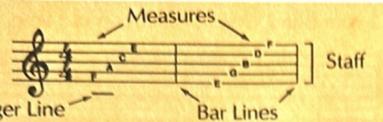
Mallets - 6

## FOR THE FULL BAND

**TREBLE CLEF** 

**TIME SIGNATURE**  $\frac{4}{4}$

$\frac{4}{4}$  = 4 counts in each measure



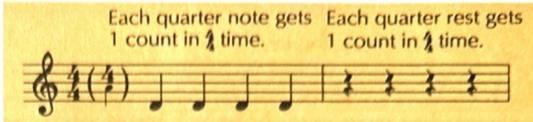
Measures  
Leger Line  
Bar Lines  
Staff

**QUARTER NOTE** 

**QUARTER REST** 

Each quarter note gets 1 count in  $\frac{4}{4}$  time.

Each quarter rest gets 1 count in  $\frac{4}{4}$  time.



**FLAT** 



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

**STICKING**  
R = right hand  
L = left hand

- 1 TIME FOR BAND**

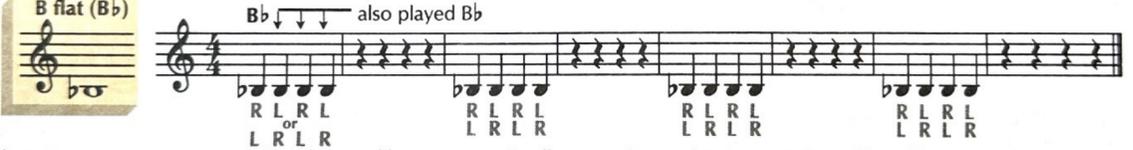


▶ To help you find new notes on your mallet percussion instrument, refer to the inside back cover. ▶ A double bar line marks the end of the music.
- 2 THE FUN CONTINUES**


- 3 WHOLE LOTTA COUNTING**



▶ Write in the counting and clap the rhythm before you play.
- 4 FOUR SCORE** Page 39 



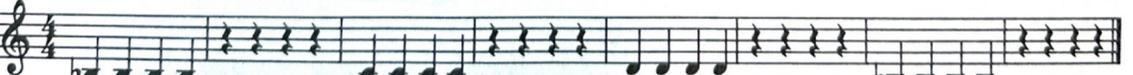
B flat (Bb)  $Bb$  also played  $Bb$

▶ When you see a page number followed by an arrow, *Excelsior* to the "Mallets" page indicated for additional studies.
- 5 MIX 'EM UP**



▶ Use alternate sticking as in exercise 4.
- 6 MELTING POT**


- 7 BAND ON PARADE** 





# 11. SNARE STROKE TECHNIQUES

1. BUZZ STROKE PRIMER

2. FOUR AND FOUR BUZZES (alternate between starting on the right and off the left)

3. CONTROLLED STROKE, TAP, UPSTROKE (repeat off the right and left hand separately)

4. ACCENTED PARADIDDLE

5. FOUR AND FOUR DOUBLES

6. NINE AND FIVE STROKE ROLLS

# More Snare Fundamentals

1. Multiple Bounce Stroke (“Buzz”)
2. Controlled Stroke (start high, end low)
3. Tap (start low, end low)
4. Upstroke (start low, end high)
5. Fast, relaxed double strokes – Not bounces!
6. Double stroke “roll” rudiments ending in accents (2 heights)



# VIC FIRTH® BALTER MALLET

## TWO MALLET FUNDAMENTALS

Learn your scales and practice online:  
[vicfirth.com/2MalletFundamentals](http://vicfirth.com/2MalletFundamentals)



### Major Scales and Arpeggios

Major Scales and Arpeggios

C F B $\flat$  E

A $\flat$  D G

E A D

The diagram shows mallet positions on a xylophone for various major scales and arpeggios. The keys shown are C, F, B-flat, E, A-flat, D, G, E, A, and D. Each key is accompanied by a musical staff showing the scale or arpeggio and a corresponding mallet diagram on a xylophone frame.

### Two Mallet Exercises

Practice these exercises in all 12 Major Keys.

1 GREEN STUDY #1

2 GREEN STUDY #2

4 DOUBLE STICKING

5 DOUBLE STOPS

The diagram shows musical notation for two mallet exercises. Exercise 1 is 'GREEN STUDY #1' and exercise 2 is 'GREEN STUDY #2'. Exercises 4 and 5 are 'DOUBLE STICKING' and 'DOUBLE STOPS' respectively. Each exercise is shown with a musical staff and a corresponding mallet diagram.

### Chromatic Scale

Chromatic Scale

The diagram shows musical notation for a chromatic scale and a corresponding mallet diagram on a xylophone frame.

BELLS/XYLO

# Developing Kinesthetic Sense

- \* Percussionists can learn scales and scale patterns easily with visual aids
- \* Motions develop kinesthetic sense and familiarity with keyboard layout
- \* Work into full band daily warmup with “keyboard practice pads” (aka: the Duct Tape Marimba)!



# Moving Past Exercises and Daily Warm-ups

## WHAT ELSE CAN YOU DO TO KEEP PERCUSSIONISTS MOTIVATED?

- ✳ Introduction, masterclass of hand-held instruments
- ✳ Pique interest, change from daily routine, offered as reward
- ✳ Bass drum, crash cymbal playing quarter/half note reading
- ✳ Multi-surface exercises (Timpani parts on pads: target practice)

### ACCESSORY PERCUSSION INSTRUMENTS



#### TAMBOURINE

The music written for tambourine in this book covers only the most fundamental techniques: striking single notes with one hand, the "rock/pop" 8th note pattern and shake rolls. In Book 2, we'll cover more advanced techniques, including playing with dynamics, alternating 1.

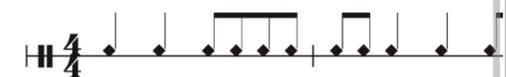
#### PLAYING POSITION & GENERAL STRIKING TECHNIQUE (LESSON 4B)

Generally, you'll want to hold the tambourine in your non-dominant hand. Grip the tambourine in the open space between the jingles. Wrap your four fingers loosely around the shell and place your thumb on top along the shell.

The fingers and thumb can be used to slightly mute the head to create a drier sound, but generally the head should be left un-muted for the most characteristic "open" tone.

Bring the tambourine up in front of your body to chest level. Hold the tambourine at a 45° angle for the best jingle sound. You can experiment with holding it flat for a short, dry jingle sound, or perpendicular for a loose, "wet" jingle sound.

Care should be taken to avoid extra jingle sounds when you're not playing. Always keep the tambourine flat when picking it up, setting it down or when you're not playing.



For sustained notes, allow the drum to ring and muffle on the rests (Exercise A).

When simulating a marching or drum set bass drum, you'll need to achieve a short, dry, "staccato" sound. Use your knee in addition to your left hand to muffle the drum. Place your foot on a short stool or the base of a snare drum stand to raise your knee to the level of the drum (Exercise B).

For a very dry sound, you can also mute the drum with a towel. Lift the towel off the drum as necessary for sustained notes. To keep the towel in a consistent position, clamp it to the hoop.

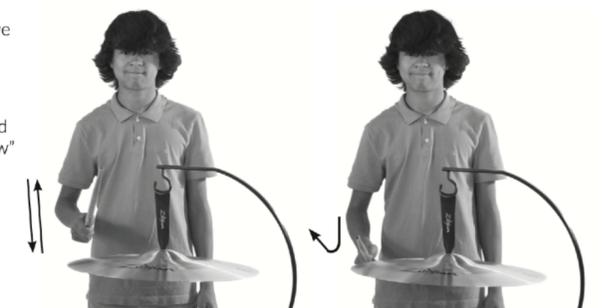
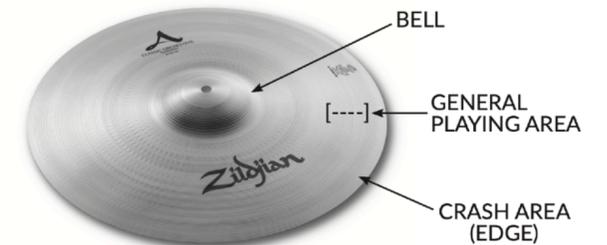


#### SUSPENDED CYMBAL (LESSON 7B)

Suspended cymbal parts in this book cover basic striking techniques using a snare drum stick and rolling techniques using a pair of yarn mallets. Take a few minutes to experiment with the various playing areas of the cymbal to hear the sound colors that are possible.

In general, play PISTON STROKES with the tip of the stick on the "bow" of the cymbal, a few inches from the edge. To get a higher pitched sound, move closer to the bell. For lower pitched sounds, move closer to the edge.

For very loud, single strikes, you may use the shaft of the stick across the edge of the cymbal. To avoid damage to the cymbal, use a relaxed "glancing blow" rather than a downstroke (think of tracing a backwards letter "J" with the motion of the stick).



You will also be called upon to dampen or "choke" the cymbal to stop the sustain. Play strokes with the stick on the bow of the cymbal in your RIGHT hand and dampen on the rests with the LEFT. On "staccato" notes (notated with a dot over the note), dampen the cymbal as quickly as possible after you strike it. Never hit the cymbal WHILE holding the cymbal so that you can hear the full sound of the instrument.

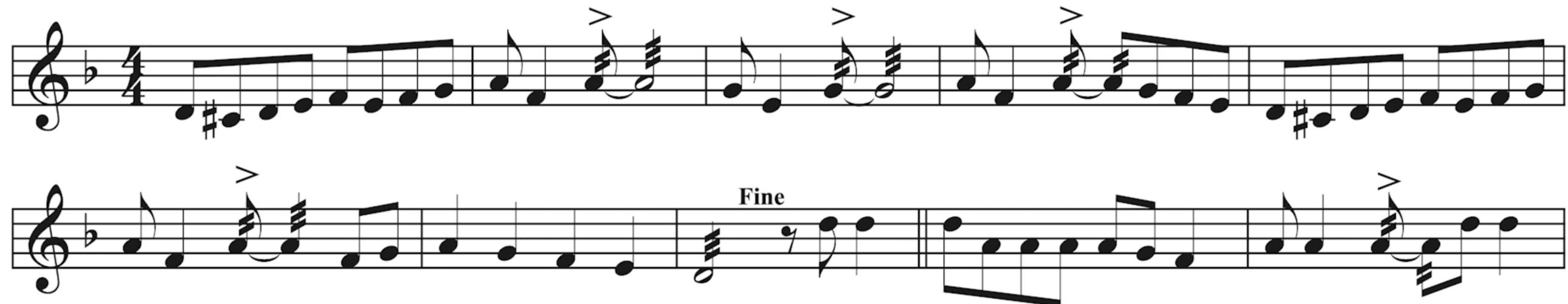
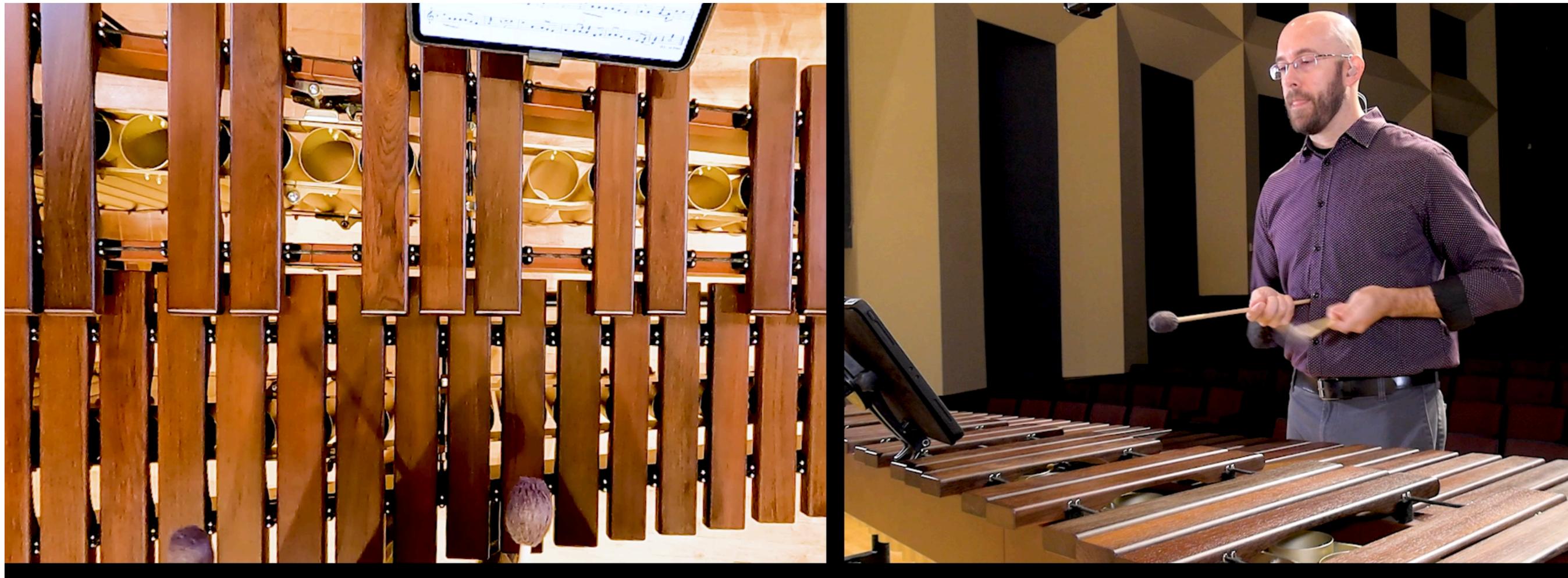
# Incorporate Ensembles from the Beginning!







# Sight-reading Songbook Example (Book 2)



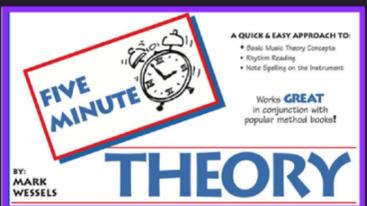
# FRESH APPROACH DIGITAL SERIES

[RHYTHM-MONSTER.COM/FRESH](http://RHYTHM-MONSTER.COM/FRESH)



OTHER RESOURCES  

Welcome to your Monster Dashboard!

 <p><b>A FRESH APPROACH TO THE SNARE DRUM</b> by Mark Wessels</p> <p><b>A Fresh Approach to the Snare Drum by Mark Wessels</b></p> <p>The ultimate online teaching and learning tool for the world's best selling snare drum method books!</p>	 <p><b>A FRESH APPROACH TO MALLET PERCUSSION</b> by Mark Wessels</p> <p><b>Fresh Approach to Mallet Percussion</b></p> <p>Guided lessons and practice tools to learn technique, reading and musicianship on all keyboard percussion instruments!</p>	 <p><b>A Fresh Approach for the Beginning Percussion Class</b> by Mark Wessels</p> <p><b>Fresh Approach for the Beginning Percussion Class</b></p> <p>Covering Books 1 and 2, experience an ensemble approach to developing well-rounded percussionists from day 1!</p>	 <p><b>A FRESH APPROACH TO FOUR MALLET</b> by Mark Wessels</p> <p><b>Fresh Approach to Four Mallets</b></p> <p>Learn technique and musicianship for four mallets with David Skidmore's 24 Progressive Solos for marimba!</p>
 <p><b>FIVE MINUTE THEORY</b> BY MARK WESSELS</p> <p><b>5 Minute Theory for Percussion</b></p> <p>Establish a great foundation for mastering the concepts of beginning to intermediate music theory!</p>	 <p><b>SPEED NOTE GAMES</b> by Mark Wessels</p> <p><b>Speed Note Games</b></p> <p>The fastest, most effective way to develop note recognition and key locating skills on the keyboard!</p>	 <p><b>A FRESH APPROACH TO THE DRUM SET</b> by Mark Wessels</p> <p><b>Fresh Approach to Drumset</b></p> <p>For beginning to advanced drum set players, taught by world-renowned artist, Stanton Moore!</p>	 <p><b>SIGHT-READING SONGBOOK FOR TWO MALLET</b> by Mark Wessels</p> <p><b>Sight-Reading Songbook</b></p> <p>55 popular tunes and songs with rhythm section accompaniments make sight-reading fun for percussionists at all levels!</p>
 <p><b>RUDIMENTAL ETUDES</b> by Mark Wessels</p> <p><b>Rudimental Etudes</b></p> <p>Prepare for drumline auditions and increase your rudimental musicality with these 18 Monster etudes!</p>	 <p><b>RUDIMENTS</b> by Mark Wessels</p> <p><b>Rudiments</b></p> <p>Master the 26 Essential American Rudiments with graduated Bronze, Silver, Gold and Platinum Level play-alongs!</p>	 <p><b>A FRESH APPROACH TO RHYTHM READING</b> by Mark Wessels</p> <p><b>Rhythm Reading</b></p> <p>Exercises that are challenging and fun to sight-read or master, perfect for all wind and percussion students!</p>	 <p><b>FUNDAMENTAL EXERCISES EVERY DRUMMER MUST KNOW</b> by Mark Wessels</p> <p><b>10 Fundamental Exercises Every Drummer Must Know</b></p> <p>Establish a foundation of technique with lessons and play-alongs for beginning to advanced drumline Monsters!</p>

FULL VIDEO LESSONS

PADLAB™ PRACTICE TOOLS

PLAY-ALONG PERFORMANCES

BOOTH 1187



# OTHER RESOURCES FOR INSPIRATION

Zildjian Drum Set Method

DCI / WGI In the Lot Videos

Marching Percussion 101

Marimba Literature Library

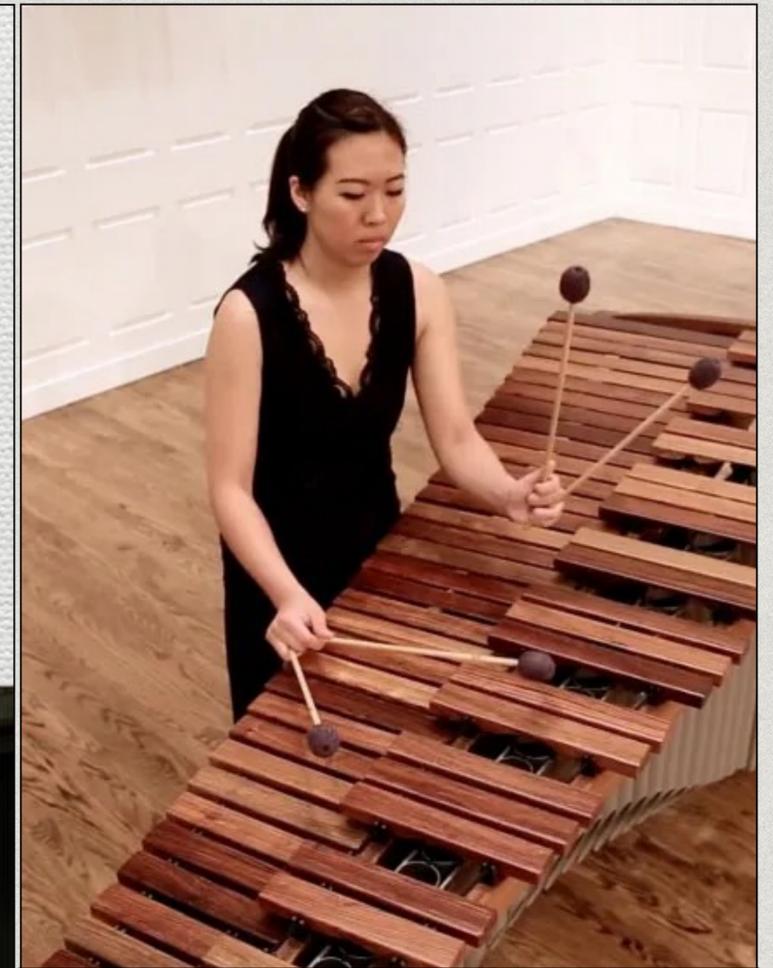
Percussion 101

## Zildjian® DRUM SET METHOD



BY **MARK WESSELS**  
WITH VIDEO LESSONS FROM  
**WAYNE SALZMANN II**

FREE resources available at [www.Zildjian.com/education](http://www.Zildjian.com/education)



**MARCHING PERCUSSION 101**  
ESSENTIAL DRUMLINE WARMUPS



# OTHER RESOURCES FOR HELP

PERCUSSIVE ARTS SOCIETY

PERCUSSION SOLUTIONS FOR  
BAND DIRECTORS ON FACEBOOK

The image shows two screenshots. The top screenshot is the homepage of the Percussive Arts Society (PAS) website. The header includes logos for 'DRUM FEST', 'DRUMSET!', and 'RHYTHM! DISCOVERY CENTER'. The main navigation menu contains 'Membership', 'Get Involved', 'Programs', 'Resources', 'About', and a 'Donate' button. A search bar is located on the right. The main content area features a large image of a woman playing a mallet instrument with the text: 'We inspire, educate, and support percussionists and drummers throughout the world.' Below this, there are three featured links: 'THE LATEST Percussion Ensemble Competitions & Festivals', 'PAS Hall of Fame Nominations - 01/31', and 'PASIC Artist Applications Due Jan. 22, 2025'. The bottom screenshot is a Facebook group page for 'Percussion Solutions for Band Directors FB Group'. It is a private group with 10.7K members and AI enabled. The page features a large image of a mallet instrument with the text: 'A place for band directors to find answers to percussive questions'. At the bottom, there are buttons for '+ Invite', 'Share', 'Joined', and a dropdown menu.