



Teaching Beginning Percussion: The Road to Success is Always under Construction

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Teaching Beginning Percussion: The Road to Success is Always under Construction

The Texas Bandmasters Association Clinic and Convention

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Presented by: Mark Teal, Duncanville ISD

mteal@duncanvilleisd.org – **EMAIL ME FOR EXTRA FILES AND I WILL SHARE MY POWERPOINT PRESENTATION WHICH INCLUDES PICTURES AND VIDEOS THROUGH GOOGLE DRIVE!**

Striving for and achieving success in any situation begins and ends with you. From your planning, actions, self-evaluation, modifications, research and teaching to how that is communicated and encouraged with your students, one must understand that the road to success is always under construction. Through the process of preparing for this clinic, I have personally reevaluated everything from my effectiveness in planning and teaching to what my students are achieving in the process. I do think, even though this is a beginning percussion clinic, that all teachers think about everything they do outside of the classroom to be better in the classroom. Begin with the end in mind and be ready for the roadblocks, hazards and detours along the way.

Part One: Success Begins before the Journey Begins

“I am what I am today because of the choices I made yesterday.” – Stephen Covey

Stephen Covey’s book, “**Seven Habits of Highly Effective People**” outlines steps in achieving personal goals and effectiveness. This book has influenced me in my efforts to become a more effective educator.

- I. Be Proactive.
 - A. Understanding your level response to events.
 1. Nothing just “happens” – I talk about this from day one with students.
 2. Being proactive means to say “I will”. “I can.”
 3. Being reactive means to say “If only”, “I wish.”
 - B. Taking control and understanding that which you cannot control.
 1. What you can and cannot control should be understood.
 2. What was the main factor for past successes?
 3. Where did you fall short?
 4. Choose a circle of influence vs. circle of concern.
- II. Begin with the end in mind.
 - A. If you can’t imagine yourself great, then you need to work on your imagination.
 1. Write down your philosophy of teaching.

2. Where are you and your students now and where do you want them to be?
 3. Lightning can strike twice; success breeds success.
- B. Reflection is our way to amend and make needed changes to better our skills.
1. Share your philosophy and vision with respected peers with feedback.
 2. When did lightning strike twice for you? How can you recreate that moment?
 3. Were past successes empty victories? Did long-term learning occur or parroting?
- III. Put first things first.
- A. Create a list of priorities for the year and beyond.
1. What are you in control of and be proactive in helping with solutions or compromises for what you cannot control?
 2. Organize a system to fulfill your priorities and design lesson plans.
- B. Amend and don't be afraid to start over.
1. Review and remind yourself of your goals along the way. Are you focusing on priorities?
 2. Constantly reevaluate and retool if needed based on outcomes in the classroom.

Philosophy: I will first and foremost give my students the absolute best that I can not only through music instruction, but by creating an environment that promotes creativity, hard work, risk-taking, responsibility, respect, team work and positivity even in the face of adversity.

MY CONTROL LIST

THINGS I CAN'T CONTROL

1. Beginners start band in 6th grade on an intermediate campus of 5th and 6th graders.
2. Band class meets every day for 25 minutes.
3. Percussion class meets on the cafeteria stage.
4. There are no percussion instruments on campus due to limited space.
5. Students are pulled from class randomly without prior notification (tutoring, school activities).

THINGS I CAN CONTROL AND WANT TO SHARE WITH STUDENTS

1. My personal standards and expectations for my students.
2. My scope and sequence and how I implement them effectively and efficiently in the classroom.
3. Training my student to be independent thinkers.
4. Foster an environment where mistakes are ok, risk-taking is encouraged and mastery is celebrated.
5. Instill a work ethic with each student. This may vary in degrees.
6. Showing pride in self and our program so that my student emulate that attitude.
7. Giving my students the abilities to take ownership of themselves, their room and their band. Team-work is the greatest by-product of ownership, respect and pride.

Selecting Beginning Percussionists

- I. Collect data on incoming band students.
 - A. Gather quantitative data.
 1. Review grades.
 - a. Look for consistencies and inconsistencies in grading.
 - b. Average or below grades are not indicators of success in band.
 2. Assess through a music aptitude test. (Selmer)
 - a. This gives direction towards an instrument.
 - b. Should be used to observe behaviors while the assessment is given.
 3. Review standardized tests.
 - a. Should be a reference only – will they miss class for tutoring?
 - b. High reading and language score are strong indicators of success.
 - c. By no means should the test results be an end all.
 - d. This may also help you see for example, a child who failed reading but passed the reading STAAR, may need to be looked at with greater interest by speaking with teachers and parents.
 4. Gather your districts instrumentation at every level.
 - a. Where are your deficiencies from 6th through 12th grades?
 - b. Projection – where are the students going to MS and HS?
 - c. Retention rates – keep up with this – this will serve as a starting number for a beginner class and help forecast future class sizes.
 - B. Inquire qualitative data from all that come in contact with the band candidate.
 1. Ask for teacher opinions about behavior and effort level.
 - a. Be aware of bias both positive and negative towards a student.
 - b. Look for inconsistencies from class to class in grading and behavior
 2. Talk to the music teacher.
 - a. What skills or likes in music did the child display?
 - b. What was their behavior in large group music classes?
 - c. They may have an idea of an instrumentation recommendation if they have knowledge of characteristics and physical traits we look for on all instruments.
- II. Assess the Individual.
 - A. Have all of you data with you in a binder during the interview.
 1. Do not show student data.
 2. Use data to guide towards instruments.

3. Use data for questioning. “Why do you get in trouble more in Mrs. Smith’s class?” This will freak them out that you know, but also show them that you can find out anything, we expect them to be on their best behavior and most importantly, we care.
- B. Create a welcoming atmosphere.
1. Introduce yourself, what you do in the school and explain the interview process.
 2. Ask them their name and any other easy, stress-free questions. “What’s your favorite ice cream?” Make a connection.
 3. Make them feel welcome and ease nerves by reminding them that this is not a test. It is just like trying on shoes. We have a bunch of cool shoes but we have to see what fits best.
- C. After easy questioning, dig in to questions specific to them in band.
1. What is your favorite class? (Again, start easy)
 - a. Why do you like that class?
 - b. What class is your least favorite?
 - c. Do you play any sports?
 - d. Do you already play any instruments? Many will say they do; ask if they have had lessons on that instrument.
 2. Why do you want to be in band?
 - a. Have ever seen the band play?
 - b. Do you have siblings in band or were your parents in band?
 - c. Do you have friends in band?
 - d. What instrument(s) do you want to play?
 - e. What instrument does your friend play?
 3. What do you know about percussion?
 - a. I want to play drums – is that statement bad?
 - b. Don’t discount kids that really don’t know; your job is to show them.
 - c. Give a quick overview based on their response, show them percussion instruments, demonstrate and observe their reactions.
 - d. Be up front about what percussion entails and that is not just drum set class.
 - e. Take note of their behavior and engagement throughout the interview process.
- D. Assessment
1. Examine the student’s physical traits.
 - a. Do the fingers, wrists and arms have fluid mobility and independence of motion?
 - b. Are the fingers disproportionately long in comparison to the hand?
 - c. Look for other physical traits that could rule out other instruments where percussion may be the only choice.
 - d. Some students have not grown into their “paws” when doing coordination exercises and may struggle. Keep this in mind.
 2. Assess their coordination through a series of activities using their four limbs.
 - a. Check their ability to maintain pulse in their hands and feet.
 - i. tap right foot with metronome *or music* (fun)

- ii. tap left foot
 - iii. tap right hand on right knee; add foot
 - iv. left foot/left hand on knee
 - v. right foot/left hand on knee (cross coordination)
 - vi. left foot/right hand on knee (cross coordination)
 - vii. go back and forth when you tell them to switch
 - viii. right foot/double time right hand on knee (multi-tasking)
 - ix. left foot/double time right hand on knee
 - x. right foot/left hand double time on knee
 - xi. left foot/right hand double time on knee
 - xii. go back and forth when you tell them to switch
 - xiii. talk to them the whole time to see if they can maintain a solid pulse while speaking with you.
 - b. Perform patterns on your thighs seated and have them echo.
 - i. How did they interpret what you're playing?
 - ii. Start simple and progress (duple, triple, syncopation, mix).
 - iii. Sticking doesn't matter as much as rhythmic interpretation.
 - c. Simple reading of R and L (sticking patterns)
 - i. Give them sticking patterns to read with a metronome or music
 - ii. Afterwards, ask them to tap their foot along.
 - d. Give a quick aural test on piano or bells.
 - i. Student will look away and you will play two pitches for them. Which is higher?
 - ii. Play a major scale ascending and stop on the leading tone. Does this bother you when I stop here? What pitch is your brain telling you to hum next?
3. Teach them something.
- a. Mini lesson
 - i. Teach them how to hold a drumstick.
 - ii. Show them a rebound stroke and see if they can mimic.
 - iii. Show them bells, explain the musical alphabet; which way is up/down; See if they can identify the next note or prior note using knowledge of alphabet
 - b. Teach-ability
 - i. Was there instinct or natural ability?
 - ii. How quickly did they learn?
 - iii. Were they quickly frustrated?
 - iv. In the end, go with your gut.
4. Decide on the final instrument selection.
- a. Welcome them to band and tell they are going to have the best seven years of their life!

- b. Send them home with something memorable. This could be their first band folder from your local music store with information inside about materials and what to have for next year. Write their name and instrument on the front. A rudiment poster is always great addition.
- c. If percussion is not right, explain to them and parents that we are looking for the best fit that their child will feel good about and have the most success and you as parents will reap the benefits of this financial commitment.

Do your homework on a student's past and your assessment of their potential. But also keep in mind that kids do grow up, become more coordinated, and generally better themselves. Some kids NEED band. You will need to be patient with these students and use music as the catalyst for success outside of the band hall. But when band changes a kid's life, it means more than any award or recognition you will ever receive.

Check out the books "Outliers", "Blink" and "David and Goliath" by Malcolm Gladwell to gain insight on successful people and how they became successful, think about thinking, how adversity made them stronger and how you can change a person's life path or attitude with a single moment or event.

I believe our profession is about educating through expecting high standards of playing and citizenship, while maintaining a reasonable amount of empathy, compassion and care for the lives of students. After reading, I guarantee you will look at possible candidates and your current students with a greater sense of accountability in giving them opportunities and skills that may truly alter their lives. We can't change them all, but one is worth it. This one act of selecting them to be in band and being excited with them along the way may take a "C" student to an "A" student or a trouble-maker may become your best kid in high school.

Part Two: Standards and Expectations

"Principles are guidelines for human conduct that are proven to have enduring, permanent value." – Stephen Covey

In Seven Habits, the next three steps all deal with personal interactions and getting those who you interact with to respond positively, effectively and in a manner beneficial to all parties. This begins on day one.

Classroom Procedure Expectations for Long Term Success

1. Atmosphere should be inviting, organized and professional.
 - a. Chairs and stands are set up.
 - b. Pictures and other visual elements placed neatly on the walls.
 - c. The room should promote and encourage organization.
2. Entering the Room

- a. Line up in the hallway to calm them down and explain the entry procedures and that they are now in band and are professionals.
 - b. Enter silently. Hit the mute button.
 - c. Read the board for instructions to yourself and do as it says.
 - d. Have cubbies pre-assigned and a defined pathway through the room.
 - e. Explain that no one should ask questions before class.
 - f. Wait silently in your seats for further instructions.
 - g. Practice a couple of times and when they have a meltdown, try it again.
 - h. Use positive reinforcement – “You are all professionals, you know how to do this better than amateurs” vs. “Really?! We do this every single day, how could you forget?”
3. Classroom rules and expectations should be explained and posted in the room.
 - a. Detail procedure of entering and exiting professionally.
 - b. Explain expectations of personal behavior.
 - c. Go over housekeeping rules and expectations.
 - d. Explain appropriate times to play their instruments. Playing out of turn, other’s instruments, in the car rider line, on the bus are all amateur.
 - e. Go over supplies, assignments, taking instruments home daily.
 4. Supply expectations listed and communicated with clarity.
 - a. Be clear on what they should have every day in writing and posted in the room.
 - b. Check for supplies daily in a way to not take up too much class time.
 - c. Have a more detailed supply check day and help reorganize binders (chair test day works well).
 - d. Communicate with parents; have them call right after class if problems arise. “Help me remember...”
 5. Exiting the room.
 - a. This is just as important as entering the room.
 - b. Review lesson and purpose and give a clear assignment before dismissal.
 - c. Interact positively as they exit.

Classroom Efficiency/Effectiveness

My Daily Routine

Set up a daily routine and stick to it. Have a plan and share the plan with your students in writing on the board. Have stands pre-set and handouts on them.

Once lined up behind stands, the metronome starts at the tempo for stick control.

After one minute, I do a pencil, book, binder, stick check. Sometimes, I will simply take note as I walk around, but having them show you is a big deal to those who are prepared and an even bigger deal to those who forgot something.

Call set position, review technique checklist (check your house, look for your pizza and Dr. Pepper, release tension), begin foot taps. Count off and go!

Stick to your plan and priorities while keeping activities quick, simple and engaging.

Find ways to have multiple activities happening simultaneously. Written assignments with playing tests for example are effective. Turn your minimum into a maximum.

I have learned that I can get a lot done in 20 minutes with an implemented plan, the end in mind, priorities up front and not sweating the small stuff.

Where to start and where should I end?

Where to Start: Drum Pad or Bells?

In my opinion and experience, starting with drum pad better prepares a young percussionist for success. They are most excited about drums and the concepts of holding the drumstick and stroke will apply to keyboard percussion. They must have solid hand technique and a good control of the rebound stroke first (which they cannot get from a set of bells). I start bells after about 4-6 weeks. Before then, I am getting them excited about playing keyboard percussion through videos and recordings. Afterwards a regular rotation of instruments or combination should be maintained throughout the year.

Matched Grip or Traditional Grip?

Every instrument in the percussion family can be played correctly and appropriately with matched grip. I am not against traditional grip and encourage it with my older students through lessons where they can be guided appropriately. It is not a universal grip.

What text book to use?

This depends on your situation. There are many fantastic books out there that all can work with many situations. I use mostly supplemental materials since my class moves slower. We tend to need simple short lines that we can feel successful reading in class. I do however ask my students to get a textbook (Snare Drummer's Toolbox from RowLoff) because I think it is important to have a book no matter how much or little you use it. I personally learned a lot when I was younger simply by looking ahead in my book. Kids will seek the information and risk-take if it is right there in front of them. You also establish a precedent that you will have to purchase etude books, solos and ensembles throughout your musical career.

What should my students be able to do at the end?

An absolute comprehension and proficient execution of the following should be attained by the end of year one then continued and built upon in subsequent years. There will of course be variances in achievement, but all students should have a grasp of the content below.

Technique

Dexterity

Stroke Types

Music Theory

Coordination

12 Major Scales

Chromatic Scale

Rehearsal Skills

Beginning Rudiments

Performances

Reading Skills

Practice Skills

Playing Goals in the First Year

TECHNIQUE

Develop a solid technical foundation that allows them to progress to more advanced skills. Be stubborn, check daily, have them teach each other and observe (are they synthesizing), reteach every day. Mix technique checks up to keep it interesting and fun.

STROKE TYPES

Ensure a true understanding and execution of rebound strokes. Once mastered, add stick control. Make it fun...pop music, etc. Introduce downstrokes, taps, upstrokes, double strokes and buzzes while maintaining solid technique throughout.

READING SKILLS

Ability to read music without fear through an understanding of theory, composing and a process of learning to read much like our human process of learning language from infancy. Rhythmic proficiency through relationship between notes giving them the ability to face any time signature (whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenths, eighth note triplets) Counting accurately in a unified system. Writing in counts accurately with a unified system

SCALES

Develop a mastery of their Chromatic and 12 major scales with the ability to move around with varying patterns. They will be able to construct scales through both interval knowledge and key signatures

PERFORMANCES

Give students ensemble skills through full band concerts and ensemble contests. Perform a snare and mallet solo at solo contest.

PRACTICE SKILLS

Teach your students how to practice with critical ears giving them the ability to self-correct at home. Their practice should reflect the classroom procedure.

COORDINATION AND DEXTERITY

Develop the ability to play with a metronome with even foot taps while also understanding the concept of subdividing.

MUSIC THEORY

Understanding basic theory (notes, time sig, key sig, vocabulary, dynamics-demand accurate spelling)

REHEARSAL SKILLS

Give them the tools to function in a full band setting after year one.

Teaching Keyboard Percussion with a No Fear Approach

I will generally start keyboard percussion after the first grading period. That entire time, I am getting them excited, intrigued, and impatient by talking about how awesome it is, showing them videos or performing a quick solo for them.

What are the problems of beginning keyboard percussion?

1. Students do not have a grasp of dealing with multiple playing areas (different pitches)
2. Target practice, reading music, all without looking down is over-whelming
3. We try to move too quickly with mallet reading
4. Kids turned off quickly because the rate of achievement slows down.

Reduce fear.

1. Sit on floor in a circle – this is a psychological trick (get them low and close – mental hugs).
2. Teach Marry Had a Little Lamb by rote – Can you make up your own song?
3. Do not cover etched in note names – **yes I said that** – why make it harder – did you start riding a bike without training wheels? I hit every wall and bush in Archdale, North Carolina before my dad took away my training wheels.
4. Teach the entire instrument – naturals, accidentals, music alphabet from bottom to the top.
5. Which way is up and which way is down? This is not an easy concept considering up and down can be horizontal and vertical.
6. Teach and reteach the half step.
7. Using right pointer touch F, then F# - the distance here is a half-step (JAWS – smallest interval, biggest shark).
8. Go all the way up using sharps.
9. Identify areas where there are half steps on the naturals.
10. Go down using flats (if someone pokes you with a SHARP pencil you would jump up, if someone pops your bike tire it would go down or FLAT).
11. They now know the chromatic scale made up of all half steps.
12. Notice accidentals are grouped in 3s and 2s – **2C 3F**
13. Quickly identify all Cs and Fs – these will be the first notes you cover up.
14. Introduce mallets after they can identify notes up and down with their right pointer finger.

15. Once chromatic scale is mastered with mallets – teach the whole step.
16. Teach Major Scale Rap – “Whole, Whole, Half, Whole, Whole, Whole, Half.”
17. Pass out Major Scale grid worksheet.
18. They should be playing all 12 major scales through knowledge of whole steps and half steps.
19. Composition and improvisation. Show from the beginning that mistakes are opportunities to learn. Encourage risk-taking. Students cannot hide behind composition – do they really understand notation, time signatures etc?

Mallet Reading

Do not rush reading too fast at the beginning. Make them feel like a master at getting around their instrument first.

How do we learn to read the English language?

1. Without understanding, we heard words, sentences and inflections as infants
2. We began to mimic those sounds with our own versions of those sounds
3. Parents and teachers read to us from books
4. As we began to have success with a beginning vocabulary, we started learning the building blocks
5. Alphabet – saying and writing
6. Letters strung together to create words
7. Sight words were learned
8. Forming sentences – speech and writing
9. First books
10. Expanding vocabulary and writing skills
11. Books slowly became more difficult based on words being learned and expanding skills
12. We gain comprehension and inference skills and can begin to hypothesize where we think the story may go next.
13. We slowly develop skills throughout many years of study. We didn't start with reading Moby Dick. Most texts move way too fast with reading which is why I use supplemental materials for keyboard and go extremely slow giving students a sense of accomplishment. They will want to read if they feel like they are achieving!

Grading / Assessments

SUPPLIES/PARTICIPATION

Kit, sticks/mallets, book, binder, sharpened pencils all ready to go at the one minute mark each day for a daily grade.

PRACTICE REPORTS

Due Wednesdays for a grade of 100; on Thursday I take off 10 points and Friday it becomes a zero. I do not incorporate minutes into their grade. If a student turns in a report on Wednesday signed by a parent with zero minutes, I will give them a 100. I promote honesty and the simple fact that you cannot lie on a practice report because it will show up in the weekly objective. If it becomes a habit, I will then talk with the student and parents and put them on a plan to get them practicing. If the student comes in with at least 180 minutes I give them two 100's. Practicing should be something they want to do honestly and effectively. Kids don't only do band. If you think they're all practicing every night for an hour you're fooling yourself. Set realistic expectations that they can achieve in turn making them feel more successful and you more stable because they are achieving.

OBJECTIVES / PLAYING TESTS

Only two grades are possible on objectives - no grade or 100. All playing tests are objectives that must be mastered. Students are given multiple opportunities to make a 100 even into new grading periods. Be very specific on the mastery standards. Create a rubric and a list of objectives on card stock to keep in their binder. Have a sticker chart to promote healthy competition. Have an objective once a week if possible. Can be as small as show me an organized binder; don't forget to communicate with absent students. Call home, email, use Remind, etc.

PERFORMANCES

Performances are required. Showing up one time with all supplies and dressed appropriately for the concert will be awarded full credit. Tardiness may lose points and not showing up can result in removal from band.

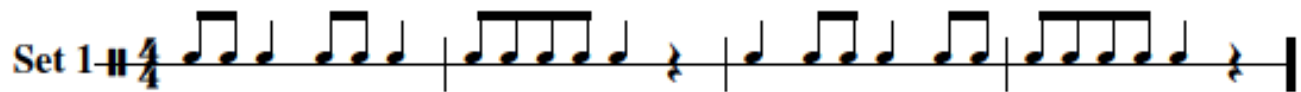
Pad/Bell Kit

Innovative Percussion – IP 1 drumsticks, IP 902 mallets

The Snare Drummer's Toolbox – Row Loff Percussion

Metronome

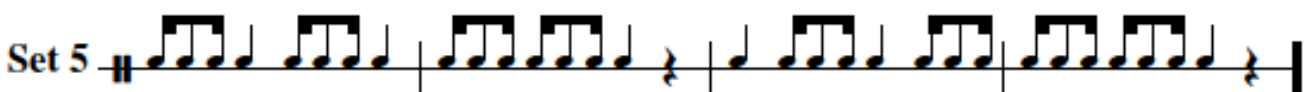
The Daily Routine

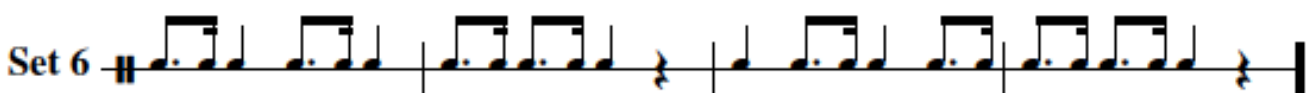
Set 1 
R L R R L R R L R L R R L R R L R L R L R

Set 2 
R L R L R R L R L R R L R L R L R L R R L R L R L R L R L R L R L R L R

Set 3 
R L R R R L R R R L R R L R R R L R R R L R R R L R R R

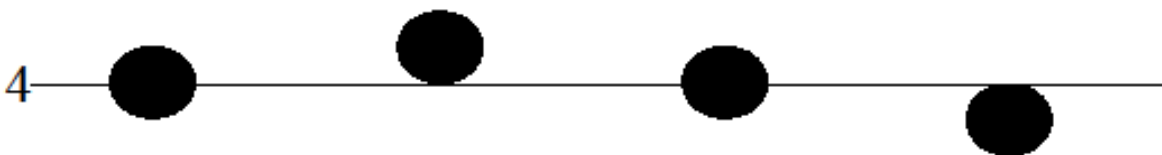
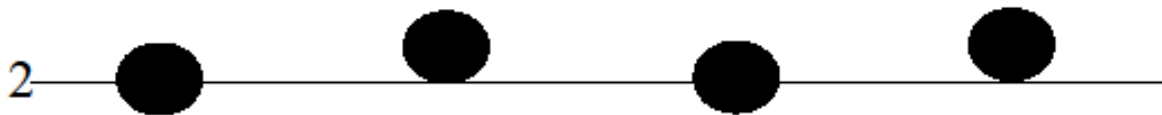
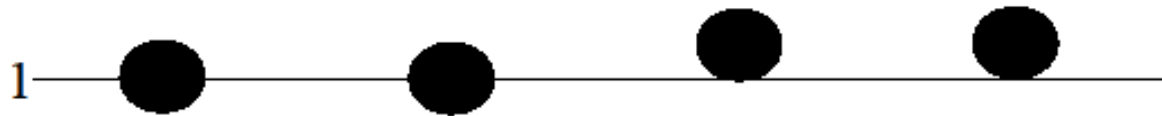
Set 4 
R R L R R R L R R L R R L R R R L R R L R R L R R L R R L R

Set 5 
R L L R R L L R R L L R L L R R L L R R L L R L L R L L R L L R

Set 6 
R L R R L R R L R L R R L R R L R L R L R L R

Set 7 
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

Reading By Relationship



Chromatic Scale Level 1

The chromatic scale is made of of all half steps. Note when we ascend we call the accidentals sharps and when we descend, we call the accidentals flat.

The image displays five staves of musical notation for a chromatic scale exercise. Each staff is written in a single treble clef with a key signature of one flat (B-flat). The notes are half notes. The first staff shows an ascending scale from G4 to G5: G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5. The second staff shows a descending scale from G5 to G4: G5, G#5, F5, F#5, E5, E#5, D5, D#5, C5, C#5, B4, B#4, A4, A#4, G4. The third staff shows an ascending scale from F4 to F5: F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5. The fourth staff shows a descending scale from F5 to F4: F5, F#5, E5, E#5, D5, D#5, C5, C#5, B4, B#4, A4, A#4, G4, G#4, F4. The fifth staff shows an ascending scale from E4 to E5: E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5.

EMAIL mteal@duncanvilleisd.org
and mteal79@gmail.com to gain
access to the Powerpoint
presentation used in the clinic as
well as more materials.



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The Road to Success
is *ALWAYS* under construction!

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Duncanville ISD

Texas Bandmasters Association Convention 2015



DISCLAIMER

There is no right way,
wrong way, magic pill
or one-size fits all fix.

There is no method, course
or plan that will remain the
same in every situation.



The Debbie Downer 🗣️



Debbie Downer Personality



- Focuses on what is out of their control
- Blames
- Makes excuses
- We all have those days – Debbie has those weeks
- Reactive

The Cameron Tucker





Cameron Tucker Personality

- Success is planned
- Makes disadvantages, advantages
- Works with others to come up with a better situation
- Encourages and inspires
- Creates an atmosphere of self-motivation and desire to be successful
- Proactive

How is this relevant to beginning percussion?

- Success cannot begin in your classroom and with your students unless you have the mindset and attitude to be successful **yourself**.
- Students will emulate your personality
- Be honest with your students – they will react positively to the “human” factor
- Knowing you will have these moments and accepting them as life will help you pick yourself up, dust yourself off and TEACH!

Year One Priorities

- Depends on your situation and needs
- Solid technical foundation
- Dexterity and stronger sense of coordination
- Music vocabulary
- Reading skills
- Rehearsal skills
- Performing skills
- Practice skills
- Professionalism
- Independence

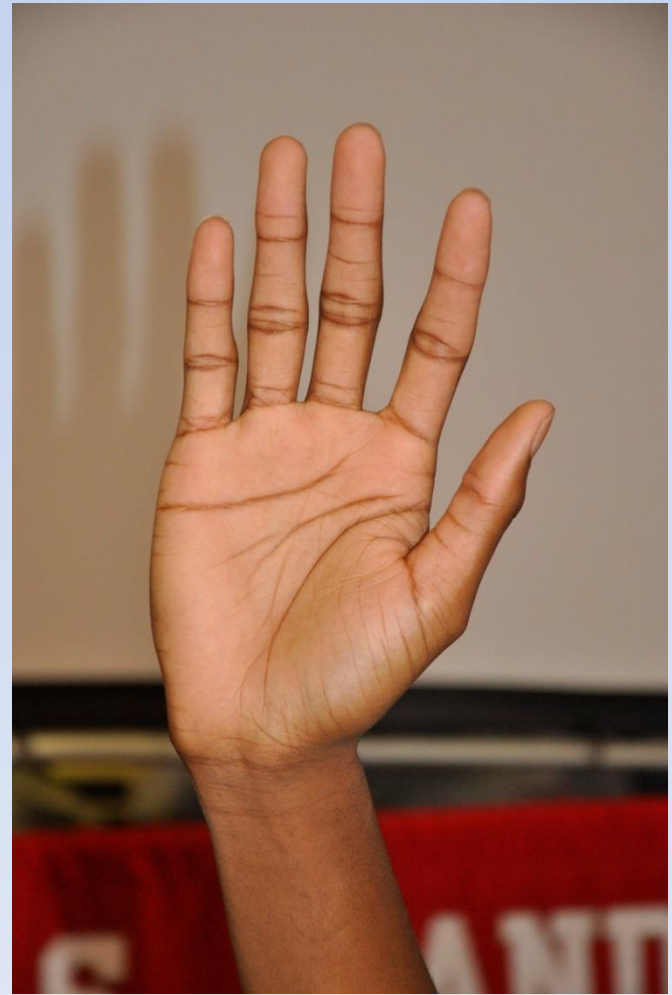
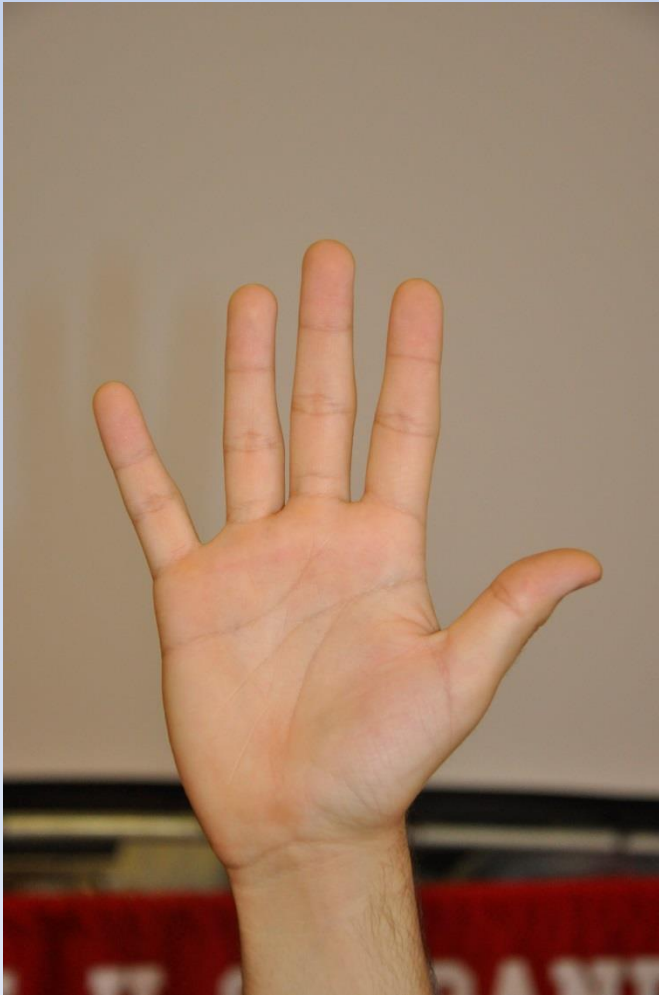


Selecting the Beginning Percussionist

“The wand chooses the wizard, Harry.” – Albus Dumbledore

- **Program needs**
 - HS enrollment/projection
 - Retention
- **Candidate evaluation**
 - Communicate with teachers
 - Question and inform candidates
 - I want to play the drums! Is this a bad comment?
 - Examine physical features
 - Assess coordination
 - Teach a mini lesson
 - Offer and explain options for success

Hand Types



Day One Expectations and Standards



- SETS THE TONE FOR THE NEXT 7 YEARS
- Behavioral standards
- Classroom standards
- Daily expectations
- Participation/Performance standards

Setting Up Equipment

The percussion kit probably takes the longest to set up of all the instruments and can be very different from brand to brand

- Specific sequence
- Time trials
- Consistency and efficiency

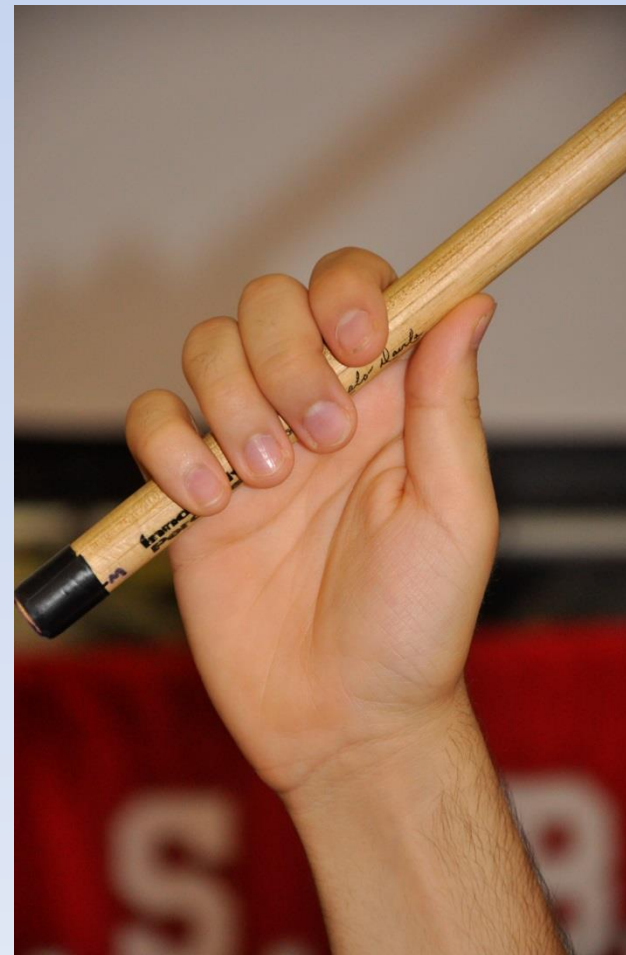
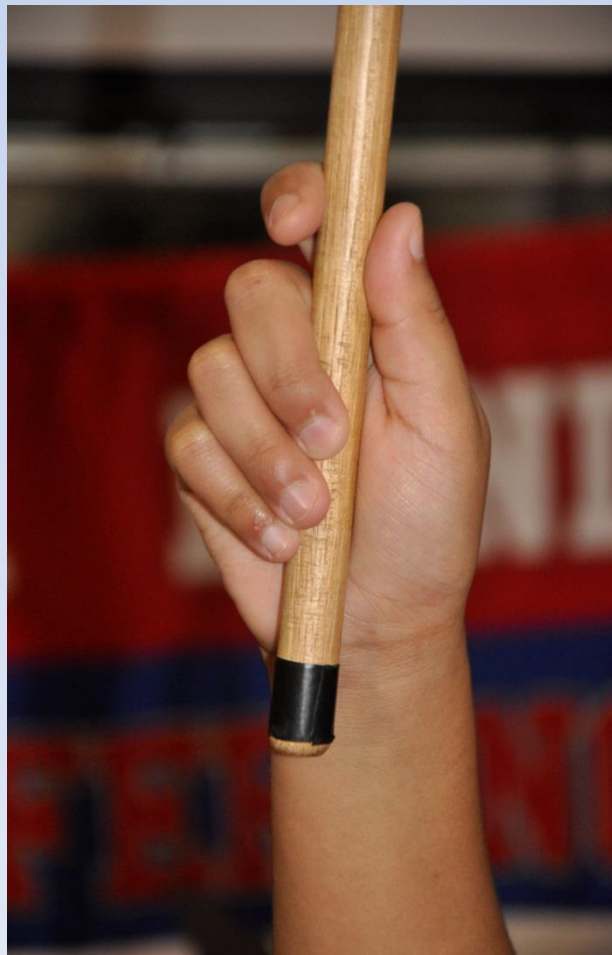
Grip and Hand Position

(Matched only)

- Parts of the stick (Bead, Shoulder, Body, Butt)
- Fulcrum – balance point / pivot point
- How the sticks lay in the hand – based on hand type
- Stick click test – pressure / resonance
- Stick angle/bead placement
- Body placement
- Beads up
- Check individuals everyday
- Set/Rest (objective)

Stick Placement

Fulcrum, 2nd finger, back fingers, butt of stick



Playing Position







Set Position - Up





Don't Stand So Close to Me...



Or too far away...









Time Trials



Rebound Stroke

- The rebound stroke can be hard to monitor
- Basketball analogy – inflated vs. deflated
- Demonstrate
- Watch stick move with fulcrum in place
- Move the stick for them
- Bounce stick with other hand
- Beads moving vertically vs. “windshield wiper”
- Quick wrist turn
- Relaxed fingers
- Monitor and correct









Stick Control

- Builds technique, strength, dexterity and sound quality
- Found in most texts – based on “Stick Control” - Stone
- Metronome and foot
- Check hand position, wrist, fingers, arms constantly
- Assess rebounds and bead placement constantly
- Every stroke should look and sound the same
- Have them create their own patterns
- Rote patterns – call and response
- Keep fresh and engaging – pop tunes, pick a song

Beginning to Read Music

- I start reading music after about 3+ weeks
- Music theory from beginning
- Encourage risk-taking
- Maintain grip and proper rebound strokes while reading
- Procedure
 - Count, Tap (CT)
 - Count, Tap, Air-stick (CTA)
 - Count, Tap, Play (CTP)
- Reacting to mistakes
- Assess comprehension through composition assignments

Lesson 6 – Understanding and Reading Quarter Notes and Quarter Rests

To start with, all of our time signatures will be 4/4 meaning there are 4 beats per measure and the quarter note will receive one beat. Therefore, every time you hear the beep of the metronome, a quarter note or quarter rest goes by and your foot will keep time along with the metronome. Don't stop your foot on the rest. Your foot is an extension of the metronome. Don't forget to count out loud!

1 
R L R L R L L R L R R R L

2 
R L R R R L R L L R L R L

3 
R L L R L R L R R L R L R

4 
R R L R L R R L R L R L L

5 
R L R L R L R R L R L

6 
R L R L R L R L R L

7 
R R L R L R L R L R L

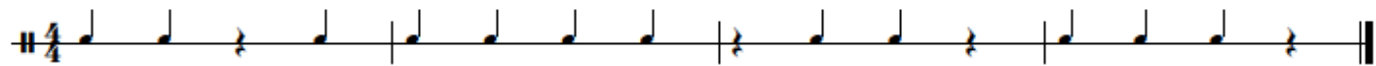
Write your own piece of music using quarter notes and rests. Don't forget to write in stickings.

8 

PRACTICE

- Tonight practice stick control like always with a metronome checking your hand position and rebounds
- Practice all of the lines above with a metronome at 100 with foot taps and count out loud.

Marissa's Jam



How to Start Keyboard Percussion?

- Towards end of first grading period
- Build excitement
- Start on floor
- Parts of the instrument (naturals, accidentals)
- Up vs. down problem
- Etched note names – leave them uncovered for a while
- Chromatic scale by rote
 - Say the notes up and down – full range
 - Challenge class – who can say all the notes in less than...
- 2C, 3F
- Causes of frustration
 - new instrument – starting over
 - lack of confidence or understanding
 - reading too soon

Gaining Confidence with Scales

- Introduce the whole step
- Major Scale Rap – WWH, WWWH
- Major Scale Grid Project
- Song discovery and transposition
- Reduces fear
- Keep scales fun and exciting through various challenges
- A-HA moments!

TWELVE MAJOR SCALE BUILDING GRID PROJECT

Fill in the alphabet below and then add accidentals based on the interval. Sharp # or Flat b

Scale Name	Whole	Whole	Half	Whole	Whole	Whole	Half
C							C
F							F
Bb							Bb
Eb							Eb
Ab							Ab
Db							Db
Gb							Gb
B							B
E							E
A							A
D							D
G							G

Typical Class

- 1 minute set up or less
- Stick Control
- Daily Routine (count, tap, play)
- Chromatic Scale
- Scales
- Current Objective
- Wrap up / Assignment
- 1 minute tear down
- Ask questions as they leave
- Use the class to teach them how to practice

The Daily Routine

Set 1
 R L R R L R R L R L R

Set 2
 R L R L R R L R L R R L R R L R L R L R L R L R L R L R

Set 3
 R L R R R L R R R L R R R L R R L R R L R R L R R L R R

Set 4
 R R L R R L R R L R R L R R L R R L R R L R R L R R L R R

Set 5
 R L L R R L L R R L L R L L R L L R L L R L L R L L R L L

Set 6
 R L R R L R R L R L R L R L R L R L R L R L R L R L R L

Set 7
 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

First Nine Weeks

- Classroom Expectations/Etiquette
- Materials needed - daily
- 4-2-1 exercise
- Setting up – time trials try to get under 1 minute
- Technique – get hands set up right
- Rest/Set – rehearsal procedure
- Rebound strokes through stick control exercises
- Basic theory
- Reading quarter, half, and whole notes/rests
- Composition project through rhythms learned
- Chromatic Scale – getting around the keyboard

Second Nine Weeks

- Whole step
- 12 major scale project
- Reading 8th notes without eighth rests
- Introduce Daily Routine Warm-Up
- Theory review and new material
- Basic mallet reading - very easy (Reading by Relationship Method) – continues remainder of year
- Winter concert – write their music based on where they are with new concepts sprinkled in
- Eighth rests on down and upbeats.
- 8th/16th exercise
- Reading 16th notes without variations
- Composition

Third Nine Weeks

- Add on lines to Daily Routine
- 16th note variations through 16th timing exercise and/or Daily Routine
- Reading 16th notes with variations
- Ensemble Contest – write an ensemble based on where they are with new concepts sprinkled in
- New stroke types – downstrokes, upstrokes, taps, buzz
- Elevators – buzz roll development
- Festival – rewrite music to fit class needs (introduce basic accessories – cyms, triangle, tambourine)
- Continue basic mallet reading – Fill in knowledge of scales with the concept of key signatures (or earlier for winter concert purposes if needed)

Fourth Nine Weeks

- Varying stroke type exercises
- Adding buzzes to Daily Routine
- Flams/Drags
- Solos based on individual student needs – write your own if need be – play snare and mallet
- Spring concert – write your own music if needed
- End of school is review and reinforce
- Have you created independent musicians who know how to rehearse and practice professionally?
- Auditions – 12 major scales, daily routine, short etude or solo and director recommendations
- Set summer expectations – summer drum club?
- Materials for next year – communicate expectation of having these on day one of their 2nd year.

Hot Topics

- Mallet reading
- Beyond the Rebound stroke
- Starting Rolls – buzz or bounce
- Standards of achievement

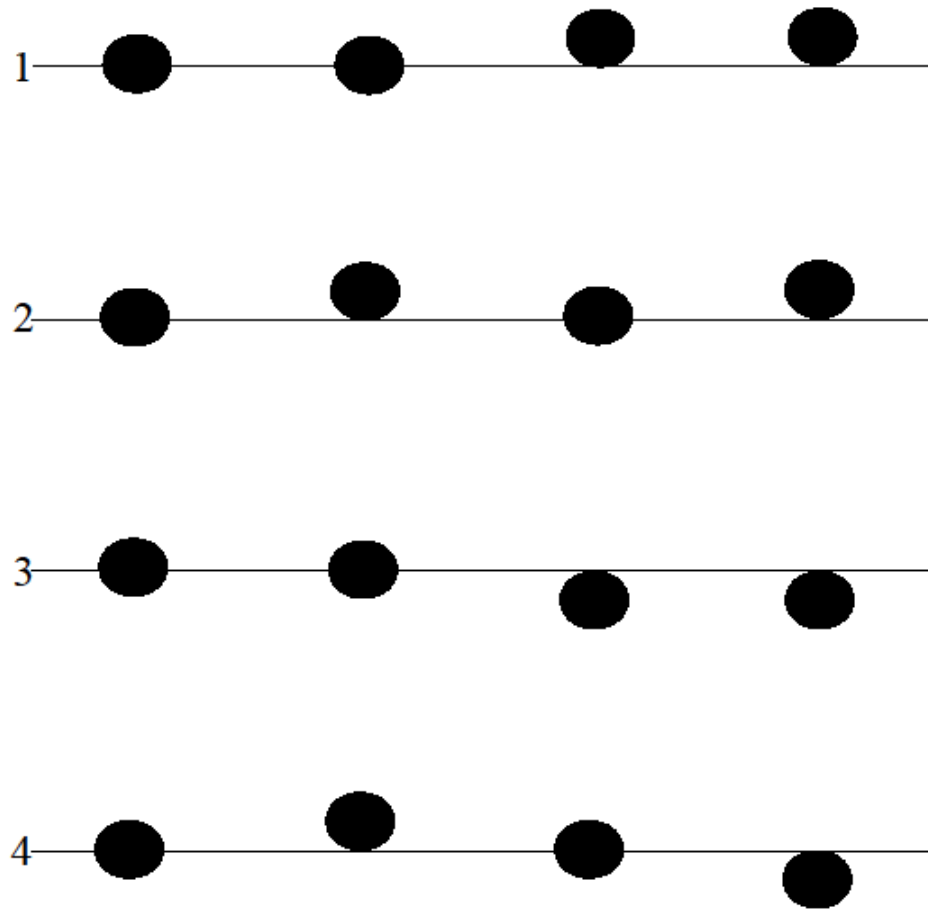
Mallet Reading Demystified

В этом сообщении содержится важная информация о воде, которую вы пьёте. Попросите кого-нибудь перевести для вас это сообщение или поговорите с человеком, который понимает его содержание.

Mallet Reading – Why the Issues?

- Blindfolded darts anyone?
- How did you learn to read the English language?
- Reading by Relationship concept
- Keep it simple
- Encourage risk taking by fostering an environment of learning through mistakes

Reading By Relationship



Beyond the Rebound Stroke

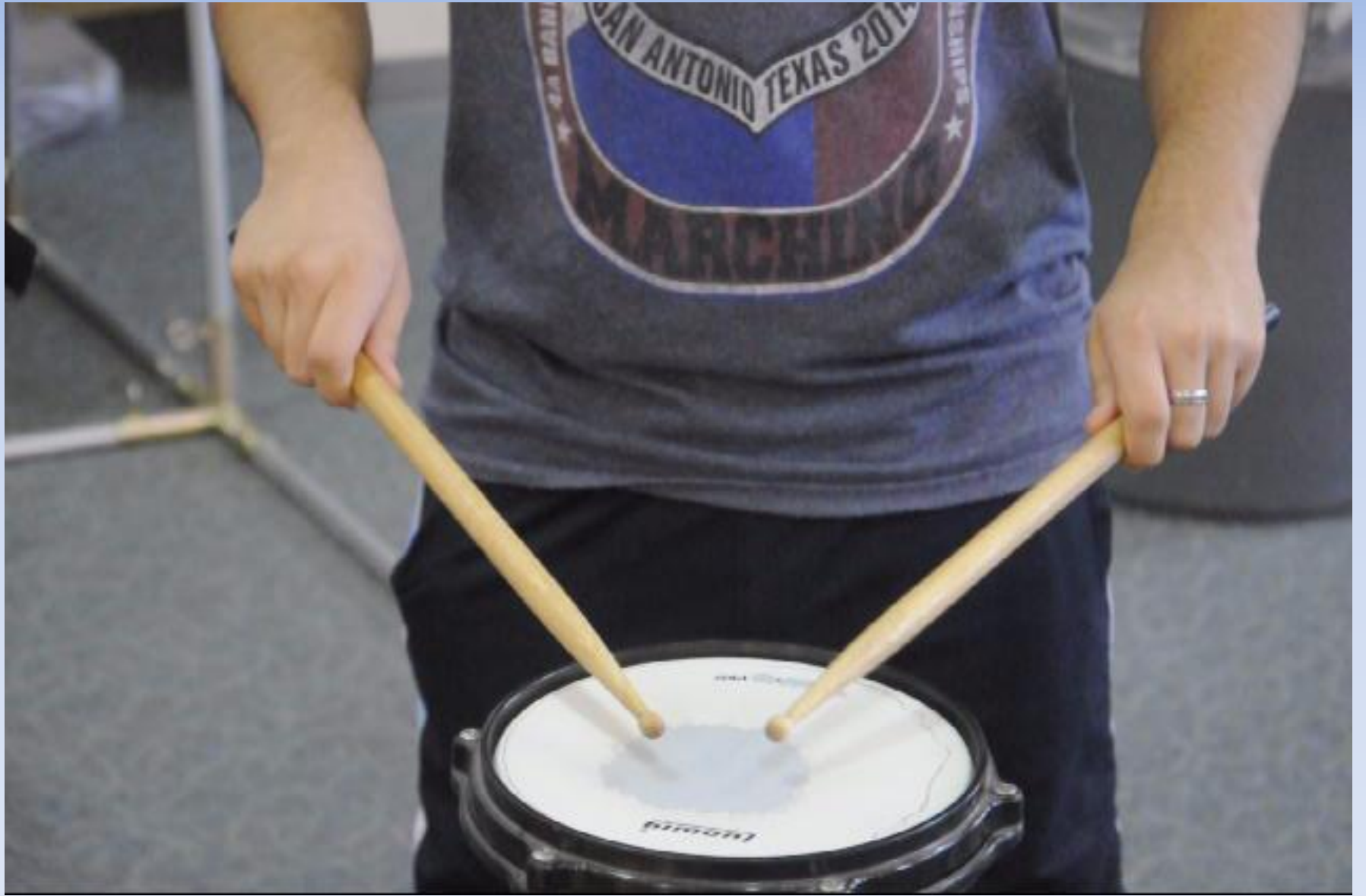
- Downstrokes, Taps, Upstrokes
- Further development of dexterity and rudimental vocabulary is usually hindered by not understanding different stroke types.
- Wrists, fingers, arms – when and where?
- Pressure
- Incorporate rudimental building exercises into routine– Vic Firth Rudiment Quadrant is a good resource

Buzz or Bounce?

- I go back and forth, but I am in my buzz phase
- Elevator exercise
- Understanding the use of wrists, arms and fingers
- Experimenting with pressure
- Patience








Grading

- Objective based mastery – only grade you can get is a 100 – make sure they know what qualifies as “mastery.”
- Practice Reports – my philosophy
- Communicate with parents often GOOD and BAD.
- Celebrate individual and group achievement. What may seem minor to you may be life changing for them.
- High stakes grading and testing is well covered in other class. Successful people try and try again.

There is a war out there... and the struggle is real.

- Kids have more distractions than ever
- How can you compete with technology, gaming, social media?
- Competitive/survival nature
- Games can encourage healthy competition
- Survivor, Percussion Hero, “Draw” – play to their interests
- Scale Karate / Percussion Karate
- Get them out of the house after school - Drum Club
- We are also facing a generation where self worth and value is determined by the number of followers, likes, tweets one has
- Facebook Wall in class with likes 
- Remind texts – treat like tweets to highlight achievements

Reminders

- Set goals and don't be afraid to adjust your path
- No 2 classes, days, weeks, months or years are the same...go with it
- If you think you have it figured out, THINK AGAIN!
- Don't talk above the kids – ANALYSIS PARALYSIS
- Hold fast to your expectations and standards
- Celebrate achievement and mastery big and small
- “Read” your class and keep them engaged
- Refresh yourself by attending workshops and talking with colleagues.

Keeping Routine Fun



16th Timing Play Along



Downstroke Play Along



Taps Play Along



Upstroke Play Along



Click Clack Patty Whack

2015 Duncanville Beginning Percussion

Mark Teal

Stick Clicks

Snare Drum 1 *mf*

Snare Drum 2 *mf*

Snare Drum 3 *mf*

Snare Drum 4 *mf*

Drum

place sticks on music stand

S.Dr. 1 *ff* *f*

S.Dr. 2 *ff*

S.Dr. 3 *ff*

S.Dr. 4 *ff*

Thanks

- Texas Bandmasters Association
- Jeffrey King
- Dynasty Instruments and Innovative Percussion
- Danny Prado
- Duncanville Band Staff