

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

Texas Bandmasters Association Clinic and Convention – CC214AB

July 21, 2017 – 4:30pm

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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. Begin with the end in mind and be ready for the roadblocks, hazards and detours along the way. Don't forget your seatbelt!

Part One: Success Begins before the Journey Begins

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

I. Be Proactive.

A. Understanding your level response to events.

1. Nothing just "happens" – talk about this from day one with students.
2. Being proactive means to say "I will". "I can." "We will." "We can."
3. Being reactive means to say "If only", "I wish." "We hope."

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? Do it again!
3. Where did you fall short? Evaluate why and modify.

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 through 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 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.

Class (HEBRON CLUSTER)

- Each school is different meets a different amount each week
- ACMS meets four days a week 45, 45, 1.5, 45 minutes
- KMS meets four days a week 45, 45, 1.5, 45 minutes
- CVMS meets almost everyday for 40 minutes
- We meet in the orchestra room

Class (DUNCANVILLE)

- 3 intermediate schools (5th/6th)
- 20 minute classes everyday meeting on the cafeteria stage

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?"

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.

- 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.

Selecting Students

- We have 9 or 10 beginner drives between the 3 campus'
- I usually test from 2 to 3 at a time (each test takes about 8 minutes)
- Students come in and I ask questions, get to know them and their personality
- Throw each kid a ball to see if and how they catch it (coordination skills)
- They sit in a chair and we close eyes while tapping the beat to Katie Perry (important to observe if they get it wrong, what they may be thinking of instead)
- Going through different combinations with them. Tapping foot and playing with their hand. MIRROR ME!
- Call and response going down the line with each kid
- Teach them a little bit about the stroke etc. Try and get them to laugh. See how the mechanics of their hand move, looking for red flags.
- I teach them where "C" is on the keyboard and ask them to show me another "C" on the keyboard
- Tell them about what percussion is (not just a drumset class)
- I explain to parents and students that it is a twice as much work as a wind instrument because you learn multiple instruments. Try to get parents to understand the time commitment for practice at home and read if their child is ready for that commitment.
- I ask on a scale from 1 – 10 how bad they want to be in percussion
- Help determine if they would be better suited for another instrument or if percussion is where they need to be.
- WE ARE NOT LOOKING FOR THE BEST KIDS!! We are looking for the best instrument for each kid and what they will be most successful on. However, we do have a cap on how many students we can take. Usually, 10% of all students entering beginning band.

- Students at CVMS will find out immediately if they are in percussion. ACMS and KMS will wait a couple of weeks until we have seen every student to determine which ones will be best suited for the instrument.

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.

Part Two: Standards and Expectations

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

– Stephen Covey

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. "Mom, help me remember to bring..."

Supplies

- Offworld Outlander 12" Practice Pad
- Gibraltar 5606EX Snare Stand
- Set Malletech KB11
- Set IP1008 Jim Casella Xylophone Mallets, Medium (DUNCANVILLE SAME)
- Set IP CT-3 Timpani Mallets, Medium
- Set IP-LD Lalo Davila Sticks (DUNCANVILLE SAME)
- Korg TM-40 Metronome/Tuner (DUNCANVILLE SAME)
- Simple Steps to Successful Beginning Percussion by Kennan Wylie
- Yamaha MS 1000 music stand
- Percussion Basic Stick Bag
- Practice Marimba w/ Stand (**Don't rent until November**)
- 1" Black binder provided by band (DUNCANVILLE SAME)

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

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.

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	Stroke Types	Coordination	Dexterity	Music Theory	12 Major Scales/Chromatic Scale
Beginning Rudiments	Reading Skills	Rehearsal Skills		Performances	Practice Skills

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 check-ups 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.

First Days of School

- How to use their metronome
- Work on procedures
- How to walk down halls
- How to come in the class room
- Putting Together the pad
- Down ups must tap to everything
- Use the met for very first sounds
- Grip checklist
 - a. bottom third (point at which fulcrum is held)
 - b. fulcrum
 - c. butt out of the middle (where the stick comes out of the palm)
 - d. fingers wrapped (back fingers wrapped around stick)
 - e. no gaps
 - f. RELAX

- Set Checklist
 - a. Palms Down
 - b. Beads together
 - c. 90 degrees (eventually gets narrower)
 - d. house (parallel forearms and sticks coming to a point)
 - e. rev the motorcycle (come up to where sticks are almost vertical)
- Students will start in the up position until we start two heightened exercises

First sounds

- dribble basketballs
- Throw the bead down, don't push it
- Kids always learn something before they know they learned it.
- They are counting 8ths before they see 8ths (example)
- Everything is using a full stroke, always starting up (even make high school do it)

Progression of techniques

- Everything one heightened
- Everything is right hand lead
- Learn rhythms and theory around one height
- One day in October we introduce mp or mf but it is still one height
- Introduce notes on the staff
- Introduce notes on a keyboard

Doubles

- We start in November with a double stroke careful not worrying about the clarity
- Start talking about throw catch up in 7th grade
- Use the word Digga

Marimba

- same stroke as with pad
- make sure they hold on a little more with back two fingers
- crab pinchers
- talk about the angle more than height
- don't let them choke up on mallets more than sticks
- use heavy mallets
- talk about throwing a baseball vs. pushing a baseball
- center of the bar always (don't talk about just off center always center)
- they will NEVER play on the edge ever.
- Note Naming Sheets and how to use them
- Talk about the direction of notes
- Speed games to find the notes
- All 12 scales and arpeggios
- No tetrachords
- Scale chant

Multiple heights

- We introduce 8 on a hand dynamics before bucks
- Then add 16ths with dynamics
- Introduce downstroke
- Modified bucks
- Two extreme heights (no middle ground)

Flam

- Get your grace note DOWN
- Get your taps DOWN

All the Instruments in percussion world

Kids learn:

2 christmas band songs (SAME IN DUNCANVILLE)

deck the band halls

clocks but better

funky gorilla

2 or 3 sandy lake tunes (SAME IN DUNCANVILLE)

1 snare solo (SAME IN DUNCANVILLE)

1 marimba solo (SAME IN DUNCANVILLE)

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.

The Daily Routine

Set 1 4/4

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

Set 4

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

Set 6

R L R R L R R L R L R 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

Beginning Percussion Daily Assignments

Week of January 28, 2015

Name: _____

	28-Jan	29-Jan	20-Jan	31-Jan/1-Feb	2-Feb	3-Feb
<u>Time</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Weekend</u>	<u>Monday</u>	<u>Tuesday</u>
5	Stick Control at 100	Stick Control at 100	Stick Control at 100	Stick Control at 100	Stick Control at 100	Stick Control at 100
5	Daily Routine at 90	Daily Routine at 90	Daily Routine at 90	Daily Routine at 90	Daily Routine at 90	Daily Routine at 90
5	16th Note Exercise 80	16th Note Exercise 80	16th Note Exercise 80	16th Note Exercise 80	16th Note Exercise 80	16th Note Exercise 80
10	Chrom & Major Scales	Chrom & Major Scales	Chrom & Major Scales	Chrom & Major Scales	Chrom & Major Scales	Chrom & Major Scales
5	Reading - _____	Reading - _____	Reading - _____	Reading - _____	Reading - _____	Reading - _____
5	Have Fun/Improv	Have Fun/Improv	Have Fun/Improv	Have Fun/Improv	Have Fun/Improv	Have Fun/Improv
Initials						
Min						
THIS IS DUE EVERY WEDNESDAY TO MR. TEAL					Grand Total:	

*****Student's Honesty Signature: _____

*****Parent Signature: _____

*****A Note from Mr. Teal:

180 Minutes=Exceeds Expecations
 140-179 Minutes= Satisfactory
 100-139 Minutes= Needs Improvement
 0-99 Minutes= Unacceptable

Payment for ensemble contest is due next Friday. Remember to keep February 21 open for Ensemble contest!

Name _____ Inst./Class _____

Beginner Objective Sheet

First Semester

_____ 1. **Page 10, All Lines at 140 with foot taps** Students will demonstrate hand position and pulse

_____ 2. **Page 13, Line 6 at 100**

_____ 3. **Page 18, Line 2 at 100**

_____ 4. **Page 18, Line 5 at 100**

_____ 5. **8th note/16th note exercise at 90**

_____ 6. **Rhythm Test** Students will demonstrate the ability to recognize rhythms through eighth notes

_____ 7. **Theory Test #2** Students will show mastery of notes, note names, rhythms, time signatures

_____ 8. **Chromatic Scale** 1. Name Notes Up and Down. 2. Play at 160 with proper full strokes

_____ 9. **12 Major Scales Memorized at 120**

C _____ F _____ Bb _____ Eb _____ Ab _____ Db _____ Gb _____
B _____ E _____ A _____ D _____ G _____

_____ 10. **Timed Note Named Test** Students will show mastery of notes names by naming a line of at least 30 notes in one minute or less.

Percussion Weekly Assignments 1-23-17

	Monday	Tuesday	Wenursday	Friday	Weekend
In Class	8 On a Hand at 160 16 th Timing at 90 warm up 5 at 80 warm up 6 at 80 Bucks at 75 8s with dynamics 135 Pad Jam mm. 14 – 17 at 80bpm	Note Naming Note recognition Key signature review 12 Major Scales and Arpeggios at 90 Clocks exercise at 80 Clocks mm. 13 – 20 at 80bpm	Note Naming Note recognition Key signature review 12 Major Scales and Arpeggios at 90 Clocks exercise at 80 Step Number 4a lines 7, 9, 11 Clocks mm. 25 – 32 at 80bpm	8 On a Hand at 160 16 th Timing at 90 warm up 5 at 80 warm up 6 at 80 Bucks at 75 8s with dynamics 135 Pad Jam mm. 20 - 22 at 80bpm	
Practice	Scales and Arpeggios at 90bpm Sight read 1 line from step 3a Clocks mm. 13-20 at 80bpm	8 on a hand 16 th timing warm up 5 bucks Clocks mm. 25 - 32	8 on a hand 16 th timing warm up 6 bucks Pad Jam mm. 20 – 22 at 65bpm	8 on a hand 16 th timing warm up 5 warm up 6 bucks Sight read 2 lines front Step 9 Pad Jam Beginning to 27 bpm 90	Scales and Arpeggios at 90bpm Sight read 2 lines from step 5a Clocks Beginning to mm 32 at 85bpm
Pass-off	Pad Jam mm. 14 – 22 at 80bpm Clocks mm. 13 – 32 at 80bpm	Pad Jam mm. 14 – 22 at 80bpm Clocks mm. 13 – 32 at 80bpm	Pad Jam mm. 14 – 22 at 80bpm Clocks mm. 13 – 32 at 80bpm	Pad Jam mm. 14 – 22 at 80bpm Clocks mm. 13 – 32 at 80bpm	Pad Jam mm. 14 – 22 at 80bpm Clocks mm. 13 – 32 at 80bpm

Timeline of technique and skill introductions

<p style="text-align: center;"><u>Month 1</u></p> <ul style="list-style-type: none"> - Procedures - Grip and Set Checklists - How to use met and practice - Foot Tap - Full stroke at full extension - Stickings - 8th Notes and rests 	<p style="text-align: center;"><u>Month 6</u></p> <ul style="list-style-type: none"> - Snare and Mallet Solos - Grace Notes - Flams - 16TH Accent - Band Concert Music
<p style="text-align: center;"><u>Month 2</u></p> <ul style="list-style-type: none"> - Quarter Notes and rests - Half Notes and rests - Dotted Rhythms and rests - 16th notes - Notes on a staff (starting with C) - AB - Paradiddle speed exercise - Mezzo piano dynamic 	<p style="text-align: center;"><u>Month 7</u></p> <ul style="list-style-type: none"> - Flam Accents - Rolls on marimba going up and down - 16th accent backwards - Timpani masterclass
<p style="text-align: center;"><u>Month 3</u></p> <ul style="list-style-type: none"> - 16th rests - 16th timing - Notes on the keyboard - Stroke on the keyboard - Isolated double - Christmas music (lots of keyboard parts taught be rote) - Note naming sheets 	<p style="text-align: center;"><u>Month 8</u></p> <ul style="list-style-type: none"> - Reading through several solos - Kids teach their own solo - Different variations on sextuplets - Irish Spring
<p style="text-align: center;"><u>Month 4</u></p> <ul style="list-style-type: none"> - Connected Doubles - Chicken and a roll - Dynamics - 8 on a hand up and down - Scales - Down Stroke - Up stroke - Modified bucks 	<p style="text-align: center;"><u>Month 9</u></p> <ul style="list-style-type: none"> - Review going back to week 1 - Different ensembles using concert instruments
<p style="text-align: center;"><u>Month 5</u></p> <ul style="list-style-type: none"> - Roll Notation and their check patterns - Bucks - Arpeggios - Chromatic Scale in 8ths, triplets, 16ths - Green #2 - Percussion Concert Pieces 	<p style="text-align: center;"><u>All students have summer projects</u></p>

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

Texas Bandmasters Association Clinic and Convention – CC214AB

July 21, 2017 – 4:30pm

Presented by: Mark Teal (Duncanville High School – Duncanville ISD) & Tanner Trigg (Hebron High School – Lewisville ISD)

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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. Begin with the end in mind and be ready for the roadblocks, hazards and detours along the way. Don't forget your seatbelt!

Part One: Success Begins before the Journey Begins

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

I. Be Proactive.

A. Understanding your level response to events.

1. Nothing just "happens" – talk about this from day one with students.
2. Being proactive means to say "I will". "I can." "We will." "We can."
3. Being reactive means to say "If only", "I wish." "We hope."

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? Do it again!
3. Where did you fall short? Evaluate why and modify.

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 through 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 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.

Class (HEBRON CLUSTER)

- Each school is different meets a different amount each week
- ACMS meets four days a week 45, 45, 1.5, 45 minutes
- KMS meets four days a week 45, 45, 1.5, 45 minutes
- CVMS meets almost everyday for 40 minutes
- We meet in the orchestra room

Class (DUNCANVILLE)

- 3 intermediate schools (5th/6th)
- 20 minute classes everyday meeting on the cafeteria stage

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?"

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.

- 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.

Selecting Students

- We have 9 or 10 beginner drives between the 3 campus'
- I usually test from 2 to 3 at a time (each test takes about 8 minutes)
- Students come in and I ask questions, get to know them and their personality
- Throw each kid a ball to see if and how they catch it (coordination skills)
- They sit in a chair and we close eyes while tapping the beat to Katie Perry (important to observe if they get it wrong, what they may be thinking of instead)
- Going through different combinations with them. Tapping foot and playing with their hand. MIRROR ME!
- Call and response going down the line with each kid
- Teach them a little bit about the stroke etc. Try and get them to laugh. See how the mechanics of their hand move, looking for red flags.
- I teach them where "C" is on the keyboard and ask them to show me another "C" on the keyboard
- Tell them about what percussion is (not just a drumset class)
- I explain to parents and students that it is a twice as much work as a wind instrument because you learn multiple instruments. Try to get parents to understand the time commitment for practice at home and read if their child is ready for that commitment.
- I ask on a scale from 1 – 10 how bad they want to be in percussion
- Help determine if they would be better suited for another instrument or if percussion is where they need to be.
- WE ARE NOT LOOKING FOR THE BEST KIDS!! We are looking for the best instrument for each kid and what they will be most successful on. However, we do have a cap on how many students we can take. Usually, 10% of all students entering beginning band.

- Students at CVMS will find out immediately if they are in percussion. ACMS and KMS will wait a couple of weeks until we have seen every student to determine which ones will be best suited for the instrument.

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.

Part Two: Standards and Expectations

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

– Stephen Covey

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. "Mom, help me remember to bring..."

Supplies

- Offworld Outlander 12" Practice Pad
- Gibraltar 5606EX Snare Stand
- Set Malletech KB11
- Set IP1008 Jim Casella Xylophone Mallets, Medium (DUNCANVILLE SAME)
- Set IP CT-3 Timpani Mallets, Medium
- Set IP-LD Lalo Davila Sticks (DUNCANVILLE SAME)
- Korg TM-40 Metronome/Tuner (DUNCANVILLE SAME)
- Simple Steps to Successful Beginning Percussion by Kennan Wylie
- Yamaha MS 1000 music stand
- Percussion Basic Stick Bag
- Practice Marimba w/ Stand (**Don't rent until November**)
- 1" Black binder provided by band (DUNCANVILLE SAME)

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

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.

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	Stroke Types	Coordination	Dexterity	Music Theory	12 Major Scales/Chromatic Scale
Beginning Rudiments	Reading Skills	Rehearsal Skills		Performances	Practice Skills

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 check-ups 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.

First Days of School

- How to use their metronome
- Work on procedures
- How to walk down halls
- How to come in the class room
- Putting Together the pad
- Down ups must tap to everything
- Use the met for very first sounds
- Grip checklist
 - a. bottom third (point at which fulcrum is held)
 - b. fulcrum
 - c. butt out of the middle (where the stick comes out of the palm)
 - d. fingers wrapped (back fingers wrapped around stick)
 - e. no gaps
 - f. RELAX

- Set Checklist
 - a. Palms Down
 - b. Beads together
 - c. 90 degrees (eventually gets narrower)
 - d. house (parallel forearms and sticks coming to a point)
 - e. rev the motorcycle (come up to where sticks are almost vertical)
- Students will start in the up position until we start two heightened exercises

First sounds

- dribble basketballs
- Throw the bead down, don't push it
- Kids always learn something before they know they learned it.
- They are counting 8ths before they see 8ths (example)
- Everything is using a full stroke, always starting up (even make high school do it)

Progression of techniques

- Everything one heightened
- Everything is right hand lead
- Learn rhythms and theory around one height
- One day in October we introduce mp or mf but it is still one height
- Introduce notes on the staff
- Introduce notes on a keyboard

Doubles

- We start in November with a double stroke careful not worrying about the clarity
- Start talking about throw catch up in 7th grade
- Use the word Digga

Marimba

- same stroke as with pad
- make sure they hold on a little more with back two fingers
- crab pinchers
- talk about the angle more than height
- don't let them choke up on mallets more than sticks
- use heavy mallets
- talk about throwing a baseball vs. pushing a baseball
- center of the bar always (don't talk about just off center always center)
- they will NEVER play on the edge ever.
- Note Naming Sheets and how to use them
- Talk about the direction of notes
- Speed games to find the notes
- All 12 scales and arpeggios
- No tetrachords
- Scale chant

Multiple heights

- We introduce 8 on a hand dynamics before bucks
- Then add 16ths with dynamics
- Introduce downstroke
- Modified bucks
- Two extreme heights (no middle ground)

Flam

- Get your grace note DOWN
- Get your taps DOWN

All the Instruments in percussion world

Kids learn:

2 christmas band songs (SAME IN DUNCANVILLE)

deck the band halls

clocks but better

funky gorilla

2 or 3 sandy lake tunes (SAME IN DUNCANVILLE)

1 snare solo (SAME IN DUNCANVILLE)

1 marimba solo (SAME IN DUNCANVILLE)

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.

PERCUSSION KARATE!

Standards for Percussion Karate –

All exercises/songs must be performed with correct hand technique, correct notes, correct rhythms, and correct foot tapping. Preparation must be clearly evident. Failure to pass will require a minimum of one day to practice the exercise/song before another attempt can be made.

BELT COLOR	EXERCISE REQUIREMENT	PASS
GRASSHOPPER	C, F, Bb at 160	
WHITE	Eb, Ab, Db at 160	
YELLOW	Gb, B, E at 160	
ORANGE	A, D, G at 160	
GREEN	C, F, Bb, Eb, Ab, Db at 160	
BLUE	Gb, B, E, A, D, G at 160	
PURPLE	Chromatic Scale at 200 full range	
BROWN	Note Name Speed Reading	
RED	Sets 1-4 from “Daily Routine” at 100 bpm	
BLACK	Sets 5-8 from “Daily Routine” at 100 bpm	

Already a Black Belt? Want to become a *true* Percussion Karate Master?! Work on the following things to become a 4th Degree Black Belt!!

BLACK BELT DEGREES	EXERCISE REQUIREMENT	PASS
1ST DEGREE BLACK BELT	Accent/Tap Exercise	
2ND DEGREE BLACK BELT	Buzz Exercise	
3RD DEGREE BLACK BELT	All 12 Major Scales with at 160 bpm	
4TH DEGREE BLACK BELT	Flam Exercise	

Rules

***You must be AT LEAST a Black Belt in order to go on the Sandy Lake Trip.**