

Teaching High School Class Percussion:
A Source Book of Curriculum and Supplemental Materials
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Abstract

Secondary music classes have come to the forefront of public school teaching. One class that many high schools are now offering is class percussion. For the non-percussionist, teaching this class can be a daunting task. There is a lack of curricular information for those looking to begin a thriving high school percussion class. By conducting interviews with successful class percussion teachers in the field, reviewing of percussion literature, and developing a variety of assessment tools, a book was created to compile all of this information together. Teaching High School Class Percussion: A Source Book of Curriculum and Supplemental Materials offers educators a large wealth of knowledge and material that can be used in high school class percussion.

Teaching High School Class Percussion is divided five units: snare drum, mallets, timpani, auxiliary, and drumset. Each unit includes a sample curriculum, skill level outline, online resources, method book reviews, sample quizzes, and assessment tools. Having all these resources in one place, the non-percussion educator, with this book in hand, will have a large arsenal of information to be able to successfully teach the high school percussion class.

Teaching High School Class Percussion:
A Sourcebook of Curriculum and Supplemental Materials

Statement of the Problem

While having conversations with other band directors, one topic that always comes up is what to do with those 12 percussionists who have nothing to play during the ballad at the next concert. One solution that is beginning to take form in high schools is the creation of a percussion class in place of band rehearsal. For the director who is a percussionist, the creation of this class can be very exciting; but for those without a percussion background, this can be a very daunting task. With this idea of a percussion class just beginning to take shape at the high school level, there is not a wealth of curricular and supplemental material readily available to those without an extensive percussion background. Having a curricular outline to teach from would help ease the fear of adding a percussion class for many directors.

Within the band rehearsal, students are often not exposed to the proper playing techniques needed to be a successful total percussionists. "Total Percussion is an approach to instruction that places equal emphasis on all instruments within the percussion family" (Tones, 2007b, para. 2). In many cases students have some knowledge of the percussion instruments, but they only become confident players on two or three of them. The percussion class allows the instructor time to discuss, in length, each instrument by addressing proper set-up, playing technique, instrument brands, and literature for the instrument.

Larry Snider (1972) wrote an article for *The Percussionist* that pointed out numerous examples of poor understanding of the percussion family and performance practices among students. Percussion students are not getting the proper education in the band classroom to perform on even the standard percussion instruments. He concluded that the "frequency of these

problems demonstrated the general lack of knowledge and training in public school teaching" (Snider, 1997, p. 99). During the percussion class, students would have the opportunity to spend ample time learning multiple facets of all percussion instruments. In turn, this would allow them the time to develop and strengthen proper technique, learn the background and maintenance, and study and perform level appropriate literature of the percussion instruments.

By participating in a percussion class, students would also be exposed to solo and ensemble percussion literature that they would not have time to learn about in the band classroom. Preparation and rehearsal of this chamber style material would help the students learn how to play as individuals as well as in a group setting. Their rhythmic accuracy, sounds on the instruments, and overall musicianship level would increase by performing this literature. All of these more refined areas will then transfer over into their concert band literature creating a better percussion sound in the concert band setting.

For the non-percussionist, teaching a percussion class may take a lot of work, but by taking the right steps, they will find their percussionists improve in many facets of music. This project will seek to answer the following questions:

- 1.) What should a high school percussion class curriculum consist of?
- 2.) What is appropriate solo and ensemble literature for the high school percussion class?
- 3.) What online resources are available for use in the high school percussion class?
- 4.) What is proper assessment of percussion performance and knowledge?

Review of Literature

Curriculum

Curriculum is defined in a music class as "the structure and sequence of music learning experiences in formalized instructional settings" (Sidnell, 1973, p. 1). It is important that the

curriculum aligns with district, state, and national standards. *Curriculum alignment* refers to "matching what is taught to what is tested; activities are designed to promote predetermined outcome" (Conway, 2002, p. 58). A music curriculum that introduces and facilitates musical creativity may be envisioned in a four-faceted model. Teachers of a percussion class may facilitate student learning by:

- Focusing on the musical elements
- Using a cognitive approach in which understanding of musical elements may be developed and demonstrated
- Encouraging musical behaviors that specifically include improvising, composing, and arranging
- Select repertoire that sequentially introduces the musical elements. (Norris, 2010, p. 59)

The curriculum of the high school percussion class is geared towards creating the Total Percussionist (Tones, 2007b). Total Percussion is an approach to instruction that places equal emphasis on all instruments in the percussion family. "It attempts to provide well-rounded training for aspiring percussionists, whether or not they may choose to attend a university music program, or to become professional musicians" (Tones, 2007b, para. 2). To create a curriculum for a percussion class, which will in turn create total percussionists, one must build a curriculum based on many different curricular styles.

Objective-based curriculum. Objective-based curriculum is the most commonly used curriculum model (Conway, 2002, p. 56). This is a four phase process that involves (1) developing objectives, (2) sequencing those objectives, (3) designing activities to meet the objectives, and (4) designing evaluation tools to assure that learning takes place (Conway, 2002). Often, school districts look to national and state standards as their objectives, but "In the United

States, the National Standards for Music Education were not designed to be a curriculum in and of themselves but as a guide for curriculum development in local school districts" (Frederickson, 2010, p. 44). When creating an objective based curriculum, and teaching it, it is important to consider: "Do your students know what you're trying to accomplish with them? If teachers and students are to have common goals, music educators need a plan to achieve this and must communicate their objectives to their students" (Sindberg, 2009, p. 18). In implementing an objective or standard based curriculum, teachers are finding an increase of student achievement and greater intrinsic motivation in their learning (Conway, 2002).

Literature- based curriculum. In general curriculum theory, some scholars recommend a curriculum based on the project method, which could be compared to designing instruction around particular musical literature (Conway, 2002). Rehearsing solo and ensemble literature is a great way to teach many of the techniques of a total percussionist (Tones, 2007b, para. 10). There is plenty of literature out there to make percussion ensembles fun and rewarding (Serrano, 2006). A curriculum based solely off the literature will leave many gaps in overall learning. The music educator should pick the literature as a means to teach objectives, not pick the literature and then decide what concepts need to be addressed (Fredrickson, 2010).

Skills and knowledge based curriculum. A *skills-based* curriculum refers to what students will do musically (Conway, 2002). These skills may include singing, moving, or playing on instruments as well as musical concepts such as meter and tonality. A *knowledge-based* curriculum focuses heavily on the musical knowledge base (Conway, 2002, p. 56). Incorporated into this curriculum is musical terms, music theory, or music history (Conway, 2002). Curriculum writers need to balance knowledge and skills within the curriculum because the end goal is to create comprehensive musicianship. *Comprehensive musicianship* has been

defined as "[that which] encourages students to grow in musical knowledge and skill at all levels of instruction by synthesizing the musical materials they are working with and by making conceptual connections through performance, analysis, and composition" (Norris, 2010, p. 57).

Grade or age related curriculum. Placing students into *ability groups*, which is defined as "organizing students into homogeneous groups according to intellectual ability for instruction," is very common practice in the ensemble setting (Norris, 2002). Within the high school percussion class, students will range from 9th-12th grade. Some students may be taking this class for the first time while others may be in it for the 4th year. It is important to build a curriculum that takes into consideration the knowledge base of the student while continuing to incorporate new skills at each grade level.

Re-conceptualized curriculum. The re-conceptualized curriculum focuses on understanding practice, thinking outside the box, and life experiences (Hanley & Montgomery, 2005). Some could question if the traditional curriculum is completely comprehensive. Does it meet the needs of a world that is rapidly changing, socially, economically, and culturally? Hanley & Montgomery (2005) created a chart comparing traditional and reconceptualized curriculum (see Figure 1).

Traditional (Positivist) Curriculum	Reconceptualized Curriculum
Improvement	Quest for understanding
Hierarchy	Collaboration
Action and results	Inquiry
Focus on how	Focus on why
Right and wrong answers	Multiple answers
Prediction and control	Meaning
Practice and theory isolated	Practice and theory integrated
Teacher as implementer of someone else's ideas	Teacher as decision maker and researcher
Subject centered	Learner centered
Test driven	Performance driven

Figure 1. A comparison of two curriculum paradigms (Hanley & Montgomery, 2005, p. 18).

National Standards

In the United States, the National Standards for Music Education are a framework for creating curriculum, "but it is important to understand that the standards themselves are not a curriculum" (Conway, 2002, p. 57). The standards movement facilitated a shift away from a content-centered curriculum, to a curriculum that focused on the development of thinking skills such as: analysis, synthesis, and evaluation. The standards should provide a means to focus instruction and help teachers think deeply and critically about what they are teaching (Wheelock, 1996). With the advent of these standards, music educators became more pressured to deliver musical instruction that moves far beyond the typical and limited curricula of the "traditional" ensemble course (Norris, 2010). Each of the nine National Standards (NAfME, 2013) has a unique place within the creation of the percussion class curriculum.

Standard 1: Singing, alone and with others, a varied repertoire of music (NAfME, 2013). Within the small ensemble setting of the percussion class, opportunity presents itself for students to sing their parts alone and as an ensemble to improve their reading and performance of repertoire as well as their aural skills (Frederickson, 2010). In many non-Western cultures, singing and percussion go hand in hand. Examples of alternative performing groups that include singing are African, Afro-Latin, or Asian percussion ensembles or choirs (Mixon, 2009). VanderCook College of Music Professor Kevin Lepper suggested that percussion students sing rhythm, sticking, or melodies when memorizing a piece of music, reinforcing subdivision, or in the reading notes process (Lepper, 554 Advanced Percussion Methods Lecture, June 24, 2011). By singing these lines, it will help the students better understand how their individual part fits into the overall composition, help with accuracy of notes and rhythms, and help with overall ensemble unity and sound (Serrano, 2006).

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music (NAfME, 2013). Use of percussion repertoire in the percussion classroom takes on many different facets. In an interview with Steve Hemphill (2010), percussion professor at Northern Arizona University, he stated:

I try to balance the students' exposure to quality works -- well crafted, with a depth of musical content; expressive qualities -- with the provision of a variety of performance experiences--various instruments, styles, genres, individual exposure--and with a smaller mix of appropriately needed knowledge/experiences. (as cited in Fambrough, 2010, p. 19)

The percussion ensemble creates the opportunity to perform a wide variety of music which utilizes many different playing techniques of the percussionist. There is currently a strong wave of non-Western music being performed both in concert band and percussion ensemble. The repertoire that the director chooses must educate the students on the various uses of the instruments in the percussion family (Tones, 2007a). Performing as a soloist is also a very important aspect of percussion. By performing individually, the director and student can look at individual performance and assess the needs of the performer (Fidyk, 2008).

Standard 3: Improvising melodies, variations, and accompaniments (NAfME, 2013).

It is also important to include improvisation as part of the percussion class experience. Jeffery Moore (2008) from University of Central Florida offered the following tips to help accomplish this:

- Begin with rhythm-only improvisation on instruments such as snare drum or tom-toms.
- Bring in music from other cultures as an additional teaching opportunity.

- Incorporate pitch improvisation on mallet instruments as early as possible. (as cited in Fidyk, 2008, p. 53)

Students can also learn improvisation by listening to recordings to analyze other musicians' improvisations and apply common techniques (Frederickson, 2001).

Standard 4: Composing and arranging music within specified guidelines (NAfME, 2013). Composing and improvising are often seen as the same thing (Hickey, 1999). Composing is a written activity whereas improvising is aural (Hickey, 1999). As a way to build team building within the class, have students compose percussion ensembles as a group (Saoud, 2006). Composition should be an ongoing activity in the music classroom, providing opportunities for students to experiment freely with musical sound in order to discover how to manipulate and organize it (Hickey, 1999). Harris (2010) suggested, in his article "Creative Thinking in Studio Class" having the class compose various types of percussion literature from snare drum solos to drumline cadences. The point here is two-fold: "first the art of composing and understanding the specific qualities of the instruments involved; second is getting students on the appropriate computer software to learn how these program work" (p. 31).

Standard 5: Reading and notating music (NAfME, 2013). Reading music is "the most likely practiced musical behavior on a daily basis in the music classroom" (Norris, 2010, p. 58). Notating music is the harder part of standard five to incorporate into the curriculum (Norris, 2010). One way to integrate notation in the percussion class would be to have the students transcribe another's improvised solo or cadenza from a recording (Frederickson, 2010). "Teachers also could offer opportunities for students to read music in different clefs and transpose music by sight into different keys as they read" (Frederickson, 2010, p. 48).

Standard 6: Listening to, analyzing, and describing music (NAfME, 2013). "The development of critical listening skills is essential to every aspects of musical development" (Frederickson, 2010, p. 48). Having percussion students listen to and do analysis of percussion literature is vital in creating the Total Percussionist (Tones, 2007b). Additionally, audio and video recordings of concerts or rehearsals can provide great ways to gauge individual or ensemble progress (Fidyk, 2008). The percussion class "can be an effective vehicle to allow for peer and self-reflection" (Frederickson, 2010, p. 48).

Standard 7: Evaluating music and music performances (NAfME, 2013). There are many ways to include evaluation in the percussion classroom (Fredrickson, 2010). While listening to recordings, or attending live performances, students in the percussion class can listen for technical accuracy or evaluate the effectiveness of stylistic interpretation (Norris, 2010). There is a wide variety of topics students can write or discuss in the percussion classroom as well. For instance, a student can compare and contrast the traditional and matched grip for snare drum (Norris, 2010). Students could also review music, websites, CDs, or textbooks (Harris, 2010). Content is important, but demonstrating traditional writing skills is the main focus of this exercise (Harris, 2010). Additionally, peer evaluations or rubrics are extremely telling, precise, and a helpful tool that can be used in the everyday lesson (Asmus, 1999).

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts (NAfME, 2013). In planning music instruction, there are many opportunities to create music, as well as countless ways to relate music to other school subjects (Jorgensen, 2010). In Saoud's (2006) article "Forming a Well Rounded High School Percussionist" he stated "Combining percussion and dance is an old idea, but one that doesn't seem to be utilized very often" (p. 33). Many high schools have dance organizations within the

school, or many private dance studios in the area (Fredrickson, 2010). This is a great way to teach both percussionists and dancers about the traditions of these art forms in other cultures. Collaborations with the art department create multiple opportunities for artists to create what they hear. "This also engages the musician in playing more musically to help create that "picture" for the artist" (Fredrickson, 2010, p. 49).

Standard 9: Understanding music in relationship to history and culture (NAfME, 2013). Estelle Jorgensen (2010) stated in her article, "School Music Education and Change," that:

We (music educators) are able to open worlds of music to our students as we connect them to the music of earlier times and in sundry places around the world. As we, along with our students come to know the music of others, we may better understand our own culture and our own selves. (p. 23)

Percussion music is deeply rooted in the culture and history in many parts of the world (Tones 2007a). Directors seeking to develop engaging programs should draw from students' experiences to connect students to tradition and nontraditional ensembles. Ensemble directors have the potential to open doors to other cultures for their students (Mixon, 2009).

Assessment

In order for a curriculum document to be useful, ideas for assessing student learning must be included (Conway, 2002). Assessment in the music classroom has been brought forth by educational reform. The need for teachers to document student learning in music has become critical in demonstrating that learning is going on in the classroom (Conway 2002). Assessment within the percussion classroom can seem like a daunting task, but taking the right approach to assessment can create a beneficial musical learning opportunity for both the student and teacher

(Broadway, 2002). The ultimate purpose of assessment is ensuring the most effective instruction possible to enhance student learning (Conway, 2002). Assessment can also be used to determine the effectiveness of the teacher and the instructional program. Valid, reliable assessments can be obtained by following a few simple guidelines:

- Clearly define what is to be measured
- Clearly define the rules, or rubric, for characterizing the attribute to be measured
- Be as consistent and objective as possible
- Use a recording system that minimizes disruption to the ongoing classroom activities.

(Asmus, 1999).

These four types of assessment principles can be used for developing effective measurement tools. These principles can remind experienced teachers and provide guidance for novice educators about core issues in music assessment (Hale & Green, 2009). Before looking at assessment tools, it is important to begin with an end in mind (Broadway, 2002). Beginning with the end in mind prevents a curriculum from becoming a collection of random lessons and favorite pieces. To develop coherent musical curriculum for an instructional unit, teachers must decide which goals to aim for while knowing other goals may be targeted later (Hale & Green, 2009).

Diagnostic assessment. At the beginning of each new school year, or unit, the teacher needs to know the kinds of musical skills the student have already learned. "High student mobility and teacher mobility, coupled with the typical spiral curriculum in music, make diagnostic activities imperative" (Hale & Green, 2009, p. 28). It is important to understand where the students come from and how they learn best, so that the educator can assess them properly (Sindberg, 2009).

Authentic assessment. Authentic assessment is used to determine student progress while the student is involved in real-world activities where learned knowledge and skills can be assessed (Asmus, 1999). While performing, the student is demonstrating their mastery of skills, but the ensemble setting is a challenging place from which to assess the students' musical experience and knowledge of the content learned (Sindberg, 2009). Some teachers believe that assessment is used only at the end of a unit, but "checking as you go" provides valuable information (Hale & Green, 2009, p. 29). This formative assessment can be as effective as one-on-one tutoring, in fostering student growth (Hale & Green, 2009).

Self-assessment. Videotaping student performances is a great way to improve playing and assess knowledge (Broadway, 2002). After performing have students watch the performance and give them a comment sheet to complete. After the student has completed this, the teacher and students can compare their evaluations (Broadway, 2002). Burrack (2002) created a good example of a self-assessment form (see Figure 2).

Music Performed: _____

Tone Quality (*overall control, warmth, clarity, and consistency*)

Pitch Accuracy and Intonation (*accuracy and intonation of all pitches in all registers*)

Rhythmic Accuracy (*steadiness of beat and accuracy of the printed rhythms*)

Musical Interpretation (*musicianship and presentation of musical ideas such as phrasing, tempo, style, and dynamics*)

Articulation and Technique (*precision of marked articulations and appropriate interpretations of markings*)

Goals for Personal Improvement (*specific ways that you can improve upon any aspect covered above and how you can personally contribute more to the large-group setting*)

Figure 2. Self-assessment form (Burrack, 2002, p.39).

By using this type of assessment the teacher can evaluate what a student has learned and apply it to future instruction (Asmus, 1999).

Rubrics. Rubrics are beneficial in the assessment process of musicians as it becomes a scoring guide that provides descriptions of different levels of performance in relation to a standard (Hickey, 1999). A teacher can use rubrics to creatively help students understand and internalize learning goals (Sindberg, 2009). When creating a rubric, it is important that each level of quality for each criterion is clearly demonstrated in clear, behavioral terms that the students can understand (Hale & Green, 2009). "Rubrics not only help teachers to understand and measure students' achievements but also help students to become sensitive and informed critics of their own work" (Hickey, 1999, p. 27). Hickey (1999) created an effective rubric that can be used for assessing a composition within the percussion class (see Figure 3).

Components	Quality Line			
	Needs Work			Terrific!
Includes at least four dotted-eighth and sixteenth note rhythms	Contains no dotted-eighth and sixteenth note rhythms.	Contains one or two dotted-eighth and sixteenth note rhythms.	Contains three dotted-eighth and sixteenth note rhythms.	Contains four or more dotted-eighth and sixteenth note rhythms.
Includes dynamic markings and is eight measures long	Contains no dynamic markings and is less than eight measures long.	Is at least eight measures long or uses dynamic markings.	Is at least eight measures long and uses dynamic markings.	Is at least eight measures long and uses dynamic markings effectively for expression.
Melody	Does not feel complete or coherent.	Seems complete and coherent but lacks imagination.	Seems complete and coherent and contains some imaginative aspects.	Is convincingly complete, coherent, and imaginative.

Figure 3. Rubric for composition using dotted-eighth and sixteenth notes (Hickey, 1999, p. 30).

By giving students a rubric when the assignment is given, students will understand the goals and objectives are to be met when the assessment takes place (Hickey, 1999).

Percussion Ensemble

High school students are generally drawn to percussion because of their love of music and desire to play percussion instruments (Tones, 2007a). However, by the end of their senior year, they have sometimes lost the passion that brought them into music in the first place (Serrano, 2006). By creating a percussion ensemble, the educator is giving percussionists the opportunity to develop as musicians in a way they would not be able to in the large ensemble (Saoud, 2006). The opportunity to perform in a small chamber percussion ensemble has many benefits for the percussion section. Daniel Tones (2007a) stated in his article "Essential Elements of Percussion Education: The Percussion Ensemble" that:

The large ensembles that have become a part of the established music education curriculum offer many benefits, but in some cases they may not best address percussionists' particular musical needs. One of the most common concerns of percussionists in the concert band, for example, is that they are not given as integral a role as other instrumentalist. Consequently, they are not actively engaged, and they spend far more time sitting idly. Although thoughtful repertoire selection may help to alleviate these concerns to a certain extent, establishing a chamber music ensemble specifically for percussionist is one of the most direct ways to facilitate musical growth. when combined with experience in large ensembles, these groups create a complimentary and effective model for percussion education (p. 1).

Directed exclusively towards percussionists, the percussion ensemble provides a forum for students of any grade to hone technique and to refine their sense of musicality (Tones, 2007b).

The concert band and symphony orchestra may only offer limited opportunities for percussion performance; however, more active and demanding percussion writing is a trademark of the percussion ensemble (Smith, 2005). Jonathan Wacker (2010), percussion professor at East Carolina University, stated that participation in a chamber percussion ensemble provides many benefits for the performer such as:

- The small group setting allows an opportunity to focus on the performance techniques of specific Western and non-Western instruments, leading to greater understanding of the creative potential inherent to the percussion family
- It assists in the development of advanced musical competencies, such as an acute awareness of texture, color, dynamic contrast, and the shaping of musical contours-competencies not addressed comprehensively in the repertoire of the large ensemble
- It assists in developing listening skills that can be applied to numerous settings, including mixed chamber ensembles and section playing within a large ensemble
- It encourages teamwork, collaboration, and camaraderie within the percussion section, thereby developing trust among section members and instilling values of personal responsibility and leadership (as cited in Fambrough, 2010, p. 16).

By establishing a percussion ensemble and encouraging students to participate in it, one has a unique opportunity to provide a valuable and lasting musical experience (Tones, 2007b).

Method

The goal for this project was to create a book to help aid the music educator in teaching a high school percussion class. To help construct the unit curriculums in the book, interviews were conducted with successful high school percussion class teachers. Additionally a review of percussion literature, online resources, quizzes, and rubrics was compiled. While compiling the

curriculum for the book, considerations were made in regards to student ability level and the time to rehearse ensemble literature.

Interviews With Colleagues

Interviews were conducted with educators who are currently teaching a high school percussion class. Their firsthand knowledge of percussion pedagogy was vital in compiling the book.

Participants and consents. To begin researching, interviews were conducted with five successful high school band directors who teach high school percussion classes: Kirk Hickman (Lincoln-Way North High School), Matt Higgins (Mt. Zion High School), Jon Noworyta (Wheaton North High School), Vic Scimeca (Wheaton Warrenville South High School), and Eric Wellman (Lincoln-Way Central High School). They signed consents to use the information included in their interviews (see Appendix A).

Questionnaire development. The questions designed for the interview process were written to create a discussion between the interviewer and interviewee. Many times the initial general question led to follow-up questions that revealed more specific information about each individual program. The interviewee was encouraged to expand on any topic they felt was important to include in the percussion class curriculum. Questions ranged from how directors organized their classes throughout the year to what major concepts they taught in their curriculums. Every interviewee was asked to discuss literature used in the classroom, what assessments were implemented, what online resources they used, and specifics about their programs. A list of initial questions was created for the interviews (see Appendix B)

Interviews. All interviews for this research were done in person. The interviews were recorded using the H2 Zoom Recorder. Notes were also taken during the interview process. The

interviews were held between January 27, 2012 and February 21, 2012; and transcripts of their interviews were created (see Appendix C).

Curriculum design

The “understand by design” curriculum format designed by educators McTighe and Wiggins (2011) was used to create sample curriculums for each unit. The curriculum format is broken into three stages. The first stage described the desired results (see Figure 4). This section explains what is to be the final outcome of each unit. In this section you will find the big concepts and goals that are to be achieved by the students at end of the unit. Since there are multiple levels and ages in the percussion class, there is a wide range of desired results in the sample curricula's.

UNIT TITLE

Standard(s): Place standards for your specific state or school district	
Stage 1: Desired Results	
Understandings	
Students will understand that..... * What are the big ideas? * What specific understandings about them are desired? * What misunderstandings are predictable?	
Essential Questions	Knowledge & Skill
<ul style="list-style-type: none"> What provocative questions will foster inquiry, understanding, and transfer of learning? 	<ul style="list-style-type: none"> What key knowledge and skills will students acquire as a result of this unit? What should they eventually be able to do as a result of such knowledge and skills

**S
T
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Figure 4. Stage 1: Desired Results (Wiggins, 2005, p.2)

The second stage addresses the assessment evidence (see Figure 5). This section lists specific evaluation tools to be used to demonstrate achievement of the desired result from stage one.

S T A G E	• Stage 2: Assessment Evidence	
	What evidence will show that students understand _____ and are able to _____?	
	Performance Task Summary	Rubric Titles
	<ul style="list-style-type: none"> Through what other evidence (quizzes, tests, academic prompts, observation, homework, journals) will students demonstrate achievement of the desired results? How will students reflect upon and self assess their learning? 	<ul style="list-style-type: none"> Titles of student assessment (quizzes, test....) Performance Rubrics
	Self-Assessments	
	Example of student self assessment tools	

Figure 5. Stage 2: Assessment Evidence (Wiggins, 2005, p.2)

The final stage of the Understanding by Design Curriculum is the lesson plan (see figure 6). A week by week example of what to teach in each unit is given in the sample curriculums.

Stage 3: Lesson Plan	
<ul style="list-style-type: none"> What learning experiences and instruction will enable students to achieve the desired result? 	
How will the design:	
W = Help the students know Where the unit is going and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)?	
H = Hook all students, and Hold their interest?	
E = Equip students, help them Experience the key ideas and Explore the issue?	
R = Provide opportunities to Rethink and Revise their understandings and work?	
E = Allow students to Evaluate their work and its implications?	
T = be Tailored (personalized) to the different needs, interests, and abilities of learners?	
O = Be Organized to maximize initial and sustained engagement as well as effective learning?	

Figure 6. Stage 3: Lesson Plan (Wiggins, 2005, p.2)

After the interviews were concluded, the resources and commonalities between the directors were compiled to create the book Teaching High School Class Percussion: A Source Book of Curriculum and Supplemental Materials (see Appendix D). Unit curriculums were created for five areas of percussion: snare drum, mallets, timpani, auxiliary, and drumset. Within each unit, a sample curriculum, skill level outline, method book reviews, online resources, sample quizzes, and assessment tools were compiled. The units were created with the understanding that the students in the percussion class will be at various ability levels. The book included activities that can happen simultaneously while teaching a broad range of students. Quizzes and rubrics are included that are ready to copy and use in the classroom. Teaching High School Class Percussion organized a wealth of percussion resources in one book that the percussion educator can reference when looking to find material to supplement their curricular goals.

Results

The outcome of this project was the creation of a book to help aid the music educator in teaching a high school percussion class. After reviewing the interviews with successful high school percussion class instructors, Teaching High School Class Percussion: A Source Book of Curriculum and Supplemental Materials was compiled. Included in the book are unit curriculums for five areas of percussion: snare drum, mallets, timpani, auxiliary, and drumset. Within each unit, a sample curriculum, skill level outline, method book reviews, online resources, sample quizzes, and assessment tools were included.

Interviews

In person interviews were conducted and recorded with five successful high school band directors who teach high school percussion classes (see Figure 7).

Name	School	Interview Date
Kirk Hickman	Lincoln-Way North High School	2/20/2012
Matt Higgins	Mt. Zion High School	1/27/2012
Jon Noworyta	Wheaton North High School	2/21/2012
Vic Scimeca	Wheaton Warrenville South High School	2/21/2012
Eric Wellman	Lincoln-Way Central High School	2/21/2012

Figure 7. List of interviewees

After reviewing the answers given from the director's during their interviews, several common threads began to appear. One of the biggest commonalities was they all started and spent the most time working on mallets during the school year. Most of them spent most of the first quarter working on mallets. The directors felt that strong mallet chops were essential to creating the total percussionist. Another big commonality was how many of them used www.youtube.com as a resource in class. Some of the teachers used it to teach new techniques whereas others used it to show examples of drumset styles or professional players. In regards to administrative issues, all directors discussed that within the percussion class the students were always actively participating whereas in the band setting it is possible for them to only perform on one song a concert. They also mentioned that encouraging the administrator to sit in the percussion class to experience how beneficial it is for the percussion student. When discussing performance rubrics with directors, there was a common thread that more evaluation tools needed to be available. Many of them used the IHSA solo/ensemble scoring sheet as their choice of rubric. One last commonality between all of the directors was they all stressed how important it was to create a curriculum around the areas of percussion that the students were interested in. Some programs placed more importance on world percussion whereas others focused on classical playing. The most important thing at the end of the day was the students were learning proper technique while gaining a passion for performing quality percussion literature.

Curriculum

After completing all the research, the book Teaching High School Class Percussion: A Source Book of Curriculum and Supplemental Materials was compiled. The book included unit curriculums for these five areas of percussion: snare drum, mallets, timpani, auxiliary, and drumset. Each unit included a sample curriculum, skill level outline, method book reviews, online resources, sample quizzes, and rubrics.

Curriculum design. The “understand by design” curriculum format designed by educators McTighe and Wiggins (2011) was used to create sample curriculums for each unit (See Figure 8). Within the curriculum, it lists a sample weekly lesson plan as well as assessment tools and when to administer them.

<u>Sample Classroom Curriculum</u>	
Department: Music	Course: Percussion
Snare Drum	
Standard(s): 25.A.4, 26.B.4c, 27	
Stage 1: Desired Results	
Understandings	
Through observation, discussion, performance and analysis, students will acquire the knowledge crucial for performance as well as important information to help them become knowledgeable consumers.	
Essential Questions	Knowledge & Skill
<ul style="list-style-type: none"> How is music produced? 	<ul style="list-style-type: none"> Students will be presented with the following skills and knowledge during the snare drum unit: basic grip & stroke, sticking options, snare drum construction & maintenance, stick choices, & consumer information.
• Stage 2: Assessment Evidence	
Utilizing performance assessments, students will demonstrate understanding through performing pieces after learning the fundamentals of the instrument. Traditional assessment tools will be used to assess comprehension of different concepts and the techniques used to perform.	

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S T A G E	Performance Task Summary	Rubric Titles
	<ul style="list-style-type: none"> • Written Quiz #1- Snare drum sticking patterns • Playing Exam #1-Straight sticking/Alternate sticking solo • Playing Exam #2-Rudiments (Determined by level) • Written Quiz #2- Standard Rudiment identification • Playing Exam #3-Rudimental Solo • Written Quiz #3- Snare Drum Basics (Construction/Playing Area/Grip) • Playing Exam #4(Final)-snare solo of students choice. 	<ul style="list-style-type: none"> • Snare Drum Playing Exam Rubric • Short Answer Quizzes 1, 2, 3
	Self-Assessments	
	Peer evaluations will be utilized in small groups as well as self-evaluations before each playing test.	

Stage 3: Learning Activities
<ul style="list-style-type: none"> • Weeks 1-2 Introduction to snare drum: Discussions include basic grip & stroke, sticking options, snare drum construction & maintenance. Written Quiz #1 and Playing Exam #1 administered. • Weeks 3-4 Introduction to the 40 basic rudiments and discussion of dynamics in regards to stick heights and ensemble playing. Written Quiz #2 and Playing Exam #2 administered. • Weeks 5-6 Begin work on rudimental snare drum solo. Playing Exam #3 administered • Weeks 7-8 Begin work on rudimental concert snare drum solo. Discussion on being a good snare drum consumer. Written Quiz #3 and Playing Exam #4 administered • Mondays-Discussion of new information and techniques Tuesdays/Thursdays-Group/Individual practice with teacher assistance. Wednesdays- Rehearsal of Band Music or Group/Individual Practice Fridays-Performance of repertoire/Quizzes/Tests

Figure 8. Sample unit curriculum

Level outline. For most units, except auxiliary, a six level outline of appropriate objectives, method books, and supplemental solo material is included (see Figure 9). The playing ability of each level was organized as follows:

Level 1- Beginner (1st year playing percussion)

Level 2- Advanced Beginner (2-3 years playing percussion)

Level 3- Intermediate (3-4 years playing percussion)

Level 4- Advanced Intermediate (4-6 years playing Percussion)

Level 5- Advanced (7-8 years playing percussion)

Level 6- Exceptional High School Percussionist

The curriculum level outline include the following:

Objectives: By the end of the unit students should achieve these objectives

Method/Technique Book: Lessons and excerpts in these books line up with objectives for each level

Supplemental/Solo Material: Solo material which is appropriate for the level objectives

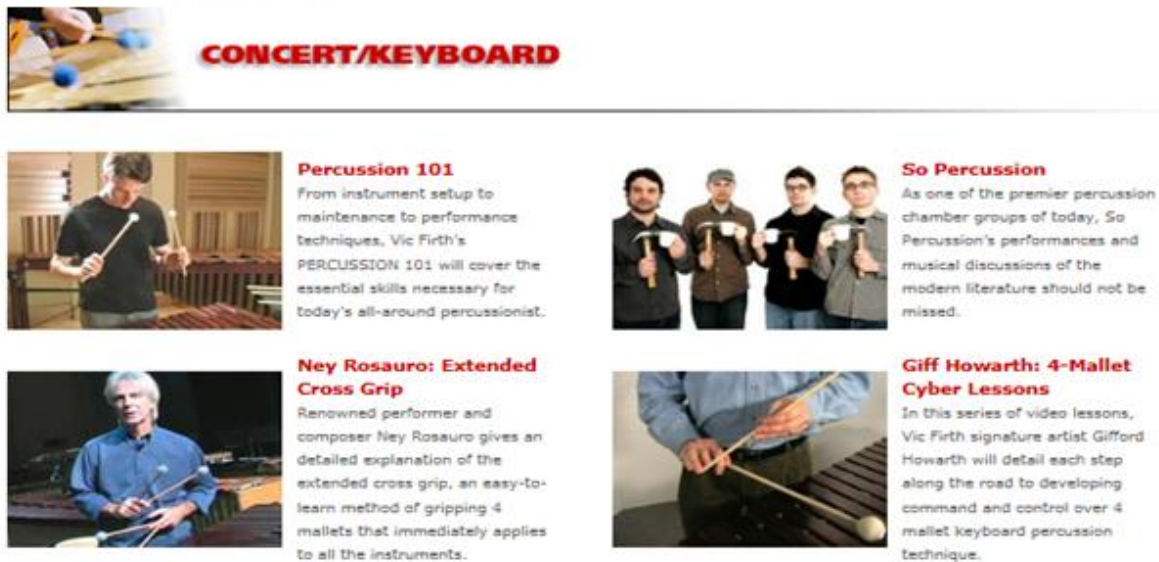
<p><u>Level 1</u></p> <p>Objectives:</p> <ul style="list-style-type: none"> • Timpani history and care • Technique and grip • Posture, setup, stroke location (playing area(s)) • Legato/staccato stroke • Moving around the drums • Rolls <p>Method Book:</p> <p>Fundamental Methods for Timpani: M. Peters</p> <p>Supplemental Material:</p> <p>-Geronimo: V. Firth</p> <p>-Grand Teton: J. Beck</p> <p>-Etudes from Fundamental Methods for Timpani: M. Peters</p> <p>-Timpani Soloist: S. Feldstein</p> <p>-Ballad for the Dance: S. Goodman</p>

Figure 9. Level outline

Online resources. Within each chapter there is a plethora of online resources for each instrument (see Figure 10). The resources included are all free. The images and guides for each resource were updated as of June 18, 2013 and may change over time as websites update. These online resource lists just scratch the surface in terms of the amount of percussion resources available on the web. As technology continues to come to the forefront of education, it is encouraged that the percussion educator continue to search the web and add to these lists.

www.vicfirth.com

Percussion manufacturing company VicFirth has a wealth of educational videos on their website. To get to them, on the main page, scroll over the Education Tab and click on Education Resource Center. It will bring you to a page with links for many different percussion areas. Scroll down to the Concert/Keyboard Section.



CONCERT/KEYBOARD

Percussion 101
From instrument setup to maintenance to performance techniques, Vic Firth's PERCUSSION 101 will cover the essential skills necessary for today's all-around percussionist.

Ney Rosauero: Extended Cross Grip
Renowned performer and composer Ney Rosauero gives an detailed explanation of the extended cross grip, an easy-to-learn method of gripping 4 mallets that immediately applies to all the instruments.

So Percussion
As one of the premier percussion chamber groups of today, So Percussion's performances and musical discussions of the modern literature should not be missed.

Giff Howarth: 4-Mallet Cyber Lessons
In this series of video lessons, Vic Firth signature artist Gifford Howarth will detail each step along the road to developing command and control over 4 mallet keyboard percussion technique.

Figure 10. Online Resources

Method book review. For each instrument, a review of method books and supplemental material was created (see Figure 11). This is not an all-encompassing list, but rather a starting list of quality literature. The title of the method book, author, and outline level is included at the beginning of each review. In many cases, the books can be used in multiple levels, but are listed

under the category where the majority of the concepts fall. Next, there is a list of concepts addressed in the book, as well as a list of issues regarding material or concepts lacking from each book. Lastly, there is my own opinion of the books. Included in the reviews are books I use daily as well as books that do not fit my own classroom percussion curriculum, but may be perfect for another percussion classroom. In the auxiliary/multi percussion chapter only, a review of solo multi percussion literature is included for those serious percussionists who would like to work on it.

<p>Recital Solos for Snare Drum Garwood Whaley Level 3-4</p> <ul style="list-style-type: none"> *Each page has an introduction that tells the player exactly each solo is working on *Explores a wide variety of time signatures *Works on metric modulation *Works on dynamic control *Time signature changes within the piece *Can be used for recital or contest solos <p>***This is a great book for the intermediate/advanced player. The pacing of the book is well suited for the players. It challenges them both as a percussionist and as a musician. There is a description before each piece which is invaluable to the player. It is always a plus to know what techniques and music aspects the solo is concentrated. The farther in the book, there are many exercises with time signature changes and metric modulation. This may take some time for the player to complete. The only negative with this book is it does not include stickings. It would make the learning process a bit easier in some exercises.</p>


Figure 11. Method book review


Sample quizzes. Each unit has copies of quizzes that can be used during the unit curriculum (see Figure 12). The quizzes included are represented on the sample curriculums under the rubric title tab in stage 2. The quizzes may be given at any time during the unit. The sample curriculum is just a guideline for when to administer them. The quizzes assess mastery of basic percussion instrument knowledge as well as traditional music theory as it applies to


percussion notation. The included quizzes are ready to be copied from the book and administered to the percussion students.

Rudimental Identification Quiz #2

Write the name of the given rudiment on the line

1.) _____ 

2.) _____ 

3.) _____ 


4.) _____ 

Figure 12. Sample Quiz

Rubrics. A variety of assessment tools are included in each chapter. In addition to the sample quizzes, there are rubrics that are ready to copy and grade. The rubrics have been edited for each individual instrument so that students can see exactly what they need to master on each instrument. The first rubric included was generated using <http://rubistar.4teachers.org/> (see Figure 13).

Auxiliary Performance Rubric

Student Name: _____

Teacher Name: _____

CATEGORY	4 Excellent	3 Good	2 Fair	1 Poor
Rhythm	The beat and tempo is secure and the rhythms are accurate. There is a steady beat throughout.	The beat and tempo is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. There are minimal breaks in the beat.	The beat and tempo is somewhat erratic. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. There are numerous breaks in the beat.	The beat and tempo is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. There is no steady beat throughout.

Figure 13. Rubistar rubric

The second rubric was modified from the Illinois High School Association (2013) music solo/ensemble sample judging sheets (see Figure 14).

Drumset Adjudication Form	
Student Name: _____	
Title of Repertoire: _____	
SCORE	AREA OF CONCERN AND COMMENTS
____.____	Tone Quality balance of hands, head tension, stick choice
____.____	Technique hand positions, stick control
____.____	Interpretation dynamics, tempo, accents, style, phrasing, expression, finesse and articulation
____.____	Accuracy number of stops, correct rhythm, correct tempo

Figure 14. IHSA rubric

Discussion

The purpose of this project was to create a book that would aid the non-percussionist band director in teaching a high school percussion class. Teaching High School Class Percussion: A Source Book of Curriculum and Supplemental Materials utilizes a variety of methods to teach the high school percussion class. Due to the large amount of information that exists for teaching percussion, it can be difficult to find appropriate resources to implement in the classroom. The results of this project can be used as a starting point for any teacher to begin teaching the percussion class. The information included ranges from beginning players to the professional players.

Interviews

To begin compiling information for this book, I interviewed successful high school percussion class instructors: Kirk Hickman (Lincoln-Way North High School), Matt Higgins (Mt. Zion High School), Jon Noworyta (Wheaton North High School), Vic Scimeca (Wheaton Warrenville South High School), and Eric Wellman (Lincoln-Way Central High School). Some of these instructors are percussionist while others are not. It was very interesting to hear how differently each of them structured their individual programs, but yet at the end of the day they were still teaching the same concepts. Many of the differences between their curriculums was the literature they chose to teach with. Some used world music as their method of teaching the class whereas other used classical music. Despite whether or not they were percussionists, it became evident that the most important thing that each one of them focused on in the percussion class were the fundamentals on each individual percussion instrument.

Curriculum

The first section of the unit chapters includes a curriculum level outline. There are multiple levels of playing abilities in the high school percussion class which makes it hard to find literature to fit the needs for each student. This six-level outline lists objectives for each level. Then it includes different method books and supplemental solos that can supplement and access the concept being presented. It was so important when organizing this literature that the concepts being used in the piece aligned with the objectives for each level. This past spring, I was able to go to these lists when selecting appropriate percussion literature for solo/ensemble competition. My students were very successful this year because the literature chosen matched their playing abilities while challenging them at the same time. One advantage in using the level set up is that the instructor can document student growth over a student's four years in the high

school percussion class. There is a large amount of solo literature in print so this is just a starting list of appropriate repertoire. Later in the chapter there are my personal reviews of method books. These reviews are there to help the teacher find the book that will best supplement the concepts being taught. In my personal private percussion studio, after doing the method book reviews, it was great to have these review as a reference when looking for a method book to help reinforce a concept. Anyone teaching this course is encouraged to continue to add to the supplemental materials list in the chapters.

Online resources is the next section in each chapter. As technology and the internet become increasingly used in the classroom, this area has so much to offer in the percussion class. From instructional videos to theory games, the opportunities online are endless. These sites are continuously updating and adding new resources. Especially for those teachers who do not feel comfortable teaching certain concepts, or just want a refresher, looking up these sites is invaluable. I used these sites in the band rehearsal setting as well. At every level the percussion students enjoyed using the speed note reading tutor on www.vicfirth.com. I found the use of this site with the percussionist during the school year helped improve their sight reading on mallet instruments. After a couple weeks they were asking to go to the site, which was used a reward for them. There are so many great things out on the world wide web that the percussion teacher should continuously be finding new resources and videos online.

The last two sections of each chapter are sample quizzes and rubrics. These quizzes and rubrics are ready for the percussion educator to copy and use. It was important that the quizzes evaluated the most important areas of each percussion instrument. Obviously, these can be edited to fit each individual classroom. The playing rubrics are fantastic tools to use either as self evaluation, group evaluation, or as a final performance grade for a student. I used these

rubrics this year in my band classroom when evaluating the percussionists performing and the students really like the information they received from them. The students appreciated knowing exactly what they were being graded on and where they can improve as performers.

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Appendix A

Participant Consent Form

Thank you for agreeing to participate in this study. Before you continue, it is important that you understand the nature of the study and that you are comfortable participating. Please read the following carefully and if you are still willing to participate, please sign below where indicated.

1) Nature of the study. This study is focused on putting together the ideas of several high school percussion ensemble educators to put together a working template for a H.S. Percussion Class Curriculum. Those participating in the interview process will be asked to discuss what has worked and not worked with their ensembles as well as administrative issues that go along with the class.

2) Risks or discomforts. There are no foreseeable risks or discomforts involved with this study.

3) Benefits. The results of this study will be of benefit to music teachers who are seeking to start their own high school percussion ensemble class.

4) Confidentiality. Your name will be used within the study along with your responses from the interview unless you state you would not like it to be used.

5) Questions. If you have any questions about this study you may direct all questions to rrosenthal@vandercook.edu or to the attention of the VanderCook College of Music MMEd Project Committee (312-225-6288, ext. 232).

6) Voluntary participation. Your participation in this study is strictly voluntary. You are free to discontinue participation at any time for any reason.

7) Signature of consent. Please sign below indicating that you agree to participate in this study. Your signature indicates that you have been informed of the nature of the study and freely agree to participate.

Signature _____ Date _____

Researcher _____ Date _____

Thank you very much for your willingness to donate your time and talents to this study.

Appendix BInterview Start Up Questions

- 1.) When you started teaching a percussion class, was there anything in place to create your curriculum around and if not, what did you do?
- 2.) What does your curriculum look like?
- 3.) How do you go about selecting literature for the group?
- 4.) What online resources do you use?
- 5.) What do you do for final exams in the percussion class?
- 6.) Do you do any performance based assessment?
- 7.) What do you use as rubrics?
- 8.) What are some of the administrative issues you deal with?
- 9.) Where do you look for music?
- 10.) Is there anything else you would like to add

Appendix C

Interview full transcript on 2/20/2012 with Kirk Hickman (Lincoln Way North High School)

Peter Manzi: When you started teaching a percussion class, was there anything in place to create your curriculum around and if not, what did you do?

Kirk Hickman: No there wasn't anything in place. At Lincoln Way, they give you the liberty to create the class as you wish. I was at Johnsburg High School 6 years before coming to Lincoln Way and they had a percussion class so I was able to take from that. There are a few ways to go about starting a percussion class, one way is a techniques class. You'll do a lot of method books and etudes. They do units.... Snare Drum, Timpani. I try to look at this class as an ensemble class. I run it like you would a concert band. You wouldn't spend 6 weeks only playing scales in concert band. The students would hate that. In the percussion class, I do a lot of fundamentals. I have a system I've developed over the years. I don't know if you are familiar with the book by David Hickman (no relation), speed reading book, and when I was at NIU every freshman was required to buy it. It is worth the money to buy it. It is manuscript notation and just note heads with no note clef either. At Johnsburg I would put it up on an over head. You can do it with a metronome or drum machine on the clavionova. It's a blast. You're going to say the note name every four counts per line at different tempos and clefs... then every 3, and 2. Because there are no stems you can flip it upside down. You can change the clefs, put rhythms with it. We use it exclusively. At Lincoln Way we use it for a whole quarter in both clefs. I mentioned it at the IMEA concert, if you can get a steel pan, it is a great investment. So many of our kids rote memorize, it's all about getting them not to memorize. On pan, the notes are arranged in 4th and 5th so your basically done memorizing. In the Hickman book, etude 1 is basically steps and then after that it moves all over the place. It really gets them reading music. I use the pan as incentive if a student is really working hard they get to play it. It is also a way to keep those top kids interested while some of the newer students are struggling learning mallets. That is the beginning for us. I also have a rhythm reading matrix. The matrix goes through quarter/ eighth/ sixteenth combinations. They also then have to deal with stickings. It also does the same in 6/8. We then use this matrix with the Hickman lines. Then we take the Voxman duet books (not necessarily percussion). We may do trumpet or sax books earlier on and then later move to trombone or baritone. We split up the class different ways when playing. Sometime left side play part one and right side play part two or Freshman/Sophmores on part one and Junior/Seniors on part two. Basically however we decide to do it each day.

PM: Do you find the older students in this set up become helpers or do they get anything more advanced?

KH: Put them on pan! At Johnsburg we would do drumset. You got your note reading, you get to play drumset. I would give them tough rhythms. Sometimes a samba. That gives a few more things going on in the room. Also with limited instruments it's a way to make sure everyone is playing on something. You got a set of congas, GREAT! Here is a Toumbu rhythm. Other things I've done. Steve Reich's Clapping Music or Music for Pieces of Wood. It's a great way to challenge those top players rhythmically. We go through the Goldenburg Etudes. The best thing about that book is where they do the etudes with the 12 keys. Great to use with a smart board or Elmo Machine.

PM: What do you do with snare?

KH: I use the Ted Reed syncopation.

PM: Do you do a percussion ensemble concert during the year?

KH: They are on every concert and then one separate during the year. We usually plug it in wherever we can fit it in our auditorium schedule. And in regards to concert music, it's so easy to get focused on ensemble music that we forget to schedule in time to rehearse concert music. I suggest finding a specific day to only rehearse concert music during the week. The instruments you aren't using, put in practice room/hall for others to work on.

PM: How do you rehearse with the ensemble?

KH: At LWN we meet the same hour so it was easy to just move to the other room to rehearse. At Johnsburg, I pulled them out of class 3 times before each concert to rehearse with the band. It was very structured rehearsals down to the minute. I also assigned students so they were never missing a whole class. You just have to be smart with the assignments and communicate well with the teacher. Make sure teachers let you know when they can't miss class (tests, labs....). I also let the teacher know if they won't let a student out for any of the rehearsals, that would be why they are not playing on a concert. I've never had many major issues with this. Communication is key in all of this.

PM: Do you rehearse the music of the other director in your school?

KH: Actually since the percussion meets the same hour, he comes in and works the music with the percussion and I go in and work with the band. Most weeks I do two days with percussion and two days with the band. On Fridays I have all percussion together.

PM: How do you go about selecting literature for the group?

KH: Generally I group music into different sections. I believe transcriptions are huge, just like with wind players. You can teach more musicality in those. I'm a big fan of the Musser Marimba Ensembles. They are now in 3 levels. They program for any level. The 1st level I can play with any level. The Largo from New World are meat and potatoes. World music wise is a large component of what I do. I look at a wide variety. I group Brazilian Afro Pop together like drop six or occasionally row-loff. It teaches you pulse. For some reason it's a detriment of high school groups right now. I try to alternate world music, transcription, and drumming piece. I like to call them mixed ensemble pieces to play the classics. I also try to program a new composer. From that I break into large and small groups. We usually do 2 weeks of chamber music. This is something we are just starting. That's what we do with our buddies. We are not going to get 14 friends together to play percussion ensemble music. It would be 3 or 4.

PM: What do you do for final exams in the percussion class?

KH: Multifaceted. There has to be a written part of the final at LWN. Some of it is repertoire based. An example question would be: How was the run in this piece taught and learned? Another would be "If you were having trouble with the pulse, what can you do?" It gets away from the basics, is this a quarter note.

PM: Do you do any performance based assessment?

KH: We do, but no solos. I think that is fine in band and private lessons, but not in ensemble. We would test on what they played in the music. A lot of that reason is with large numbers in class, I would never have time to fix every individuals technique in solo works. That would be assessed with private lesson teachers.

PM: What do you use as rubrics?

KH: I have 4 areas I use: pitch, rhythm, pulse and accuracy. That works well across the board. It's just 1-5 points in each.

PM: What are some of the administrative issues you deal with?

KH: The biggest thing is getting their support. You have to get them to understand why having 7 or 8 in a class is more beneficial to the students than putting 25 of them in one class. You need to explain it to them as a supervision standpoint. Show them how many pieces written for 16 people and how many for 5 people. I make the comparison to AP class sizes. As long as it doesn't add on teachers, they will be ok with it. Make them believe in the ensemble. Show them band music where 1 percussionist plays and ask them what to do with the others in the room.

PM: Where do you look for music?

KH: When I look for music, I think it's important to look for what new is coming out. Goggling what different ensembles are playing. Take a look at those top high school and college ensembles. In regards to publishers, know what they excel in. I typically always look at drop6. They are heavy on transcriptions and afro pop. Rowloff has novelty. They also have good transcriptions. Honeyrock I think is good. Typically they don't have large ensembles. C-Alan is great for transcriptions and contemporary works. OU percussion press most people don't look at, but they have great stuff. Also, contact new composers. See what they got and haven't published. They usually sell it cheap. I also grab literature from other chamber ensembles. Grab a clarinet quartet. It's all in the same key. Or other wind ensembles just plug into Sibelius and transpose it. World music wise, there are a few sources you can go to. The Ed Uribe books are great. Also utilizing Youtube is great. I took a samba groove I heard UW-Madison do it and I was able to get the parts from it. Very easy to transcribe. See what instruments you have look for those.

PM: Is there anything you would like to add?

KH: Make sure mallets are a main focus. Don't give them a choice. It will improve all areas. You also have to push the program in your school. There are so many benefits. Make the administration see how important it is.

PM: Thank you so much for talking with me today.

Interview notes on 1/27/2012 with Matt Higgins (Mt. Zion High School)

Peter Manzi: What were the step it took to create the class?

Matt Higgins: For us the percussion class meets during the band hour so it wasn't as hard to get started as other schools. August thru October we spend our time outdoors with the marching band. Once marching seasons ends, we come indoors and begin the percussion class portion of the semester. Once that begins we spend three to four days a week in a separate room working on percussion literature. I always start with mallets. I believe that is where all the fundamentals come from. Students are traditionally strong at snare drums, but lack the fundamentals in the other percussion areas.

PM: How do you deal with different levels abilities in the same class?

MH: I try to find literature that fit of their wants and needs. In ensemble music I tend to use more novelty pieces so that has worked out very well. In terms of solo literature, I break them into levels and find music that suits the concepts they are working on.

PM: How do you go about having students pick literature?

MH: I try to guide them to pick material that is suited to their level ability. If they have something they really want to play I'll take a look at it and see if it suits them.

PM: What is your favorite literature to use with the students?

MH: For mallets I like to sight read with Mallet Melodies by Kevin Lepper. I think these really make them think. I also like using the Goldenberg book. For snare I like Portraits in Rhythm. For timpani I like Musical Studies for the Intermediate Timpanist.

PM: When do you do your ensemble concert?

MH: Typically we perform an ensemble piece on our concerts or at school events. We also prep material for IHSA Solo/Ensemble competition.

PM: What is your grading methods?

MH: This is an area that I believe is lacking in the percussion world. I used <http://rubistar.4teachers.org> to make my own rubrics for grading. I like to tell them in these rubrics exactly what I am looking for and grading.

PM: How has the band rehearsal been effected with the percussionists gone?

MH: It has been great. It has forced the instrumentalist to have to listen. Also, it has greatly improved their internal pulse since the percussion is not there to keep it for them. Another benefit for the band has been tuning. The band has really been able to dig in to tuning chords. Lastly, there are a lot less discipline issues with the percussion gone and occupied.

PM: Is there anything else you would like to add about the percussion class?

MH: This class has been great for us. It keeps the percussion occupied and they have really become well rounded percussionist. It is a must have for any school.

PM: Thank you for your time.

Interview notes on 2/21/2012 with Jon Noworyta (Wheaton North High School)

Peter Manzi: How do you start the year?

Jon Noworyta: No one touches a drum until October. We spend the first 2 weeks reading notes on the staff, we use musicracer.com. They love that game. It is wonderful. We have the luxury that no other music classes meet the same period so that we can split the class into halves or thirds. We will also use the MIDI lab at the same time. We also do keyboard and body ensembles at this time.

PM: How do you do your auditions?

JN: They do an audition etude on mallets and timpani and sight read snare. I figure they

PM: What curriculum do you use?

JN: I use the balanced percussion education curriculum by David Fullmer

PM: When do you start looking at band music?

JN: We will start looking at concert music in early October.

PM: How do you end the semester?

JN: We rehearse in small ensembles which we will take to festival

JN: I really do mallets all year long. I feel that is the most important area.

PM: How do you rehearse with the band?

JN: Most percussionist have a studyhall during their band period. If the percussionist don't we will have after school rehearsals.

PM: What does the second semester look like?

JN: We start splitting up by ability level. There is a lot of peer teaching go on. This works out well.

JN: This class works out great as well because they are involved 100% of the time.

PM: When is your percussion concert?

JN: Our major concert is in April. There is an ensemble on every concert though.

PM: Mallets seem to be a big area concern for all the directors I've talked to, why do you think this is?

JN: Modern music is full of keyboard parts. That is the color added to the band program. Percussionist seem to

PM: What is your assessment like?

JN: Percussion is the hardest area to grade. Smartmusic doesn't work for us. We do a lot of self assessments. I always do scale tests, rudiment tests, stickings, or rhythm diagramming. By our very nature we are always assessing. I don't do as much with rubrics. I am specific with what I am grading though. I look at how they are integrating their knowledge through performance.

PM: What have been some of the administrative issues you've dealt with?

JN: It's all a numbers game. The administration was not for it at first but now they are on board. I must have a certain number of students to have multiple sections.

PM: Do you do any unique ways of teaching?

JN: On Friday's we do a drum circle. The kids work on improvisation. There is no talking at all during the circle. The kids eat it up!

PM: Is there anything you would like to add?

JN: I honestly believe the reason percussionist misbehave in band class is because they are bored. The percussion class keeps the active the entire time. There are very few holes in my ceiling because we keep the percussion busy.

PM: Thank you for your time.

Interview notes on 2/21/2012 with Vic Scimeca (Wheaton Warrenville South High School)

Peter Manzi: What has been your experience with teaching percussion?

Vic Scimeca: When we started we had two classes based on ability level. I had a wide range of ability. They seemed to come in only knowing how to play certain instruments. I had to pull music that worked for everyone. I used Lepper's mallet book for all levels. I tried to find ensemble music that caters to the need of all students. I now only get to teach one section.

PM: What struggles do you find administratively?

VS: Numbers are a big issue. We can't have 2 sections unless there are more the 30 students enrolled. I always have to try to show why 2 smaller sections are much better. There are not many percussion ensembles written for 25 people. They tend to see PE classes with 40 kids in it and say why can't your percussion class?

PM: How do you rehearse with the wind band?

VS: In preparing band music we would work on it in class. I would then have either the band record the piece, or find a recording, and have the percussion play with it. Smartmusic is really good for this now. We then have the percussionist come into the band one time the day of the concert. That forces the director to really have a good idea of what they want the music to sound like.

PM: Do you do a percussion concert during the year?

VS: It has been a long time.

PM: Do you do any solo music?

VS: With so many in one class I don't have time to work individually with all of them.

PM: What method books do you use?

VS: I use Kevin Lepper's Mallet Melodies. I also use Balanced Percussion Education by David Fullmer. This has been the only textbook I could find that has a full percussion curriculum. There is also a student book for it. Also for mallets I like Music for Marimba and Reading Mallet Percussion Music. For snare I like Southern Special and any type of tap timing and 8th note grid.

PM: What online resources do you use?

VS: There is a wealth of knowledge on vicfirth.com. I really like using the rudiments by tempo on there. I was able to show student growth by doing that.

VS: I really like to teach through the band literature. I teach corps style while rehearsing a march for a concert. I even use some of the band warm ups on the mallet instruments.

PM: Is there anything else you would like to add?

VS: This class has been a great resource for my percussion students. They are involved more actively than they are in the band rehearsal. I would suggest smaller sections if possible, but even with a large number the class is worth teaching

PM: Thank you for your time.

Interview notes on 2/21/2012 with Eric Wellman (Lincoln Way Central High School)

Peter Manzi: What were the step it took to create the class?

Eric Wellman: First you need to show the administration that the percussionist are not always engaged during the band rehearsal due to lack of percussion parts. I student taught at Andrew High School where they taught the class and saw the importance. I was able to relay that to the administration

PM: How do you deal with different levels abilities in the same class?

EW: Teaching them the basic concepts are the same across the board. The difference is the individual literature I have them play. Also pairing them up really helps.

PM: How do you rehearse them with the band ensemble?

EW: They have studyhall the same hour as the band they play in. In the percussion class we rehearse the music and then they come down and play. We used to do 2 after school rehearsals before concerts and that work out just fine. Other schools who have multiple directors they have the percussion ensemble meet the same hour as the band.

PM: How has this impacted the band rehearsal?

EW: It has forced the wind players to play rhythm and keep pulse. Are there times I wish they were there, yes, but the percussion class is so much more important. The wind players like it to.

PM: How do you go about having students pick literature?

EW: I guide them. They get 3 or 4 options and then I let them pick what they want to work on. If they have something they want to play I let them bring it in

PM: What are your top 2-3 books/literature for all the instruments?

EW: For Snare- Portraits in Rhythm is essential, Some type of rudimental book, and 14 modern contest solos. (Drum Corps on Parade).

PM: Do you let them play traditional grip if they are doing a rudimental solo

EW: Yes, I teach them and let them do it.

EW: For mallets the Goldenberg is great. Rudimental Studies for Mallets (It goes through every key)

EW: For timpani- Timp Tunes (Great for multiple levels). The Goodman Book (I pull out all my exercises from there.

PM: When do you do you ensemble concert?

EW: At the end of January. We also host a day of percussion

PM: What is your grading methods?

EW: I use the IHSA solo/ensemble sheet. First semester my final is on content the second semester they perform a jury. For the jury everyone does a mallet and then they choice a solo for one other instrument. Many students use the music they prepare for the juries as their college auditions.

PM: That is what I did. I don't know where I would have had time to learn it if it wasn't for the class.

EW: Exactly! That is one of the huge benefits of this class. Essentially the students are getting lessons everyday for 45 minutes.

PM: Is there anything else you would like to add about the percussion class?

EW: One thing that I do that is important is for every instruments we talk about brands. I want them to be knowledgeable consumers. Especially on drumset. The info from Kevin Lepper is fantastic. I use his sticking options every year. Lastly, the class it fun.

PM: Thank you so much for your time.

Appendix D

TEACHING HIGH
SCHOOL CLASS
PERCUSSION:
A SOURCE BOOK OF
CURRICULUM AND
SUPPLEMENTAL
MATERIALS

By: Peter Manzi

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Chapter 1

How To Use This Book

Introduction pg. 49

Understanding By Design Curriculum pg. 50

Curriculum Level Outline pg. 53

Online Resources pg. 54

Method Book Review pg. 54

Sample Test/Quizzes pg. 54

Assessment Tools pg. 55

Welcome to the exciting world of teaching high school class percussion! This book is geared towards giving the non-percussion teacher an arsenal of tools to help him or her teach high school percussion classes while giving the experienced percussion class teacher new and different resources to add into his or her curriculum. Since every school and student are different, this book provides a wide range of material that can be used with beginners to those preparing for college auditions who are side by side in the same class. Before you delve into the following chapters, take a moment to read this chapter first so that you have a better understand of how to interpret the information in this book.

Understand By Design Curriculum

Each unit begins with a sample curriculum using the “understand by design” curriculum format designed by educators Grant Wiggins and Jay McTighe (McTighe & Wiggins, 2011). Teachers may use this as a template for their own class, but are highly encouraged to mold these curricula's into what works best for their classroom and school environment. These sample unit curricula's are by no means meant to be set in stone and room has been be left on each curriculum to make your own notes for future use.

This curriculum is broken into three stages. The first stage describes the desired results. This section explains what is to be the final outcome of each unit. In this section you will find the big concepts and goals that are to be achieved by the students at end of the unit. Since there are multiple levels and ages in the percussion class you will find a wide range of desired results in the sample curricula's.

UNIT TITLE

S T A G E	Standard(s): Place standards for your specific state or school district	
	Stage 1: Desired Results	
	Understandings	
	Students will understand that..... * What are the big ideas? * What specific understandings about them are desired? * What misunderstandings are predictable?	
	Essential Questions	Knowledge & Skill
	<ul style="list-style-type: none"> • What provocative questions will foster inquiry, understanding, and transfer of learning? 	<ul style="list-style-type: none"> • What key knowledge and skills will students acquire as a result of this unit? • What should they eventually be able to do as a result of such knowledge and skills

The second stage addresses the assessment evidence. This section will list specific evaluation tools to be used to demonstrate achievement of the desired result from stage one.

Hard copies of the rubrics used in sample curriculums are included in each unit chapter.

S T A G E	• Stage 2: Assessment Evidence	
	What evidence will show that students understand _____ and are able to _____?	
	Performance Task Summary	Rubric Titles
	<ul style="list-style-type: none"> Through what other evidence (quizzes, tests, academic prompts, observation, homework, journals) will students demonstrate achievement of the desired results? How will students reflect upon and self assess their learning? 	<ul style="list-style-type: none"> Titles of student assessment (quizzes, test....) Performance Rubrics
	Self-Assessments	
	Example of student self assessment tools	

The final stage of the Understanding by Design Curriculum is the lesson plan. A week by week example of what to teach in each unit is given in the sample curriculums.

Stage 3: Lesson Plan	
<ul style="list-style-type: none"> What learning experiences and instruction will enable students to achieve the desired result? <p>How will the design:</p> <p>W = Help the students know Where the unit is going and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)?</p> <p>H = Hook all students, and Hold their interest?</p> <p>E = Equip students, help them Experience the key ideas and Explore the issue?</p> <p>R = Provide opportunities to Rethink and Revise their understandings and work?</p> <p>E = Allow students to Evaluate their work and its implications?</p> <p>T = be Tailored (personalized) to the different needs, interests, and abilities of learners?</p> <p>O = Be Organized to maximize initial and sustained engagement as well as effective learning?</p>	

For more information on the Understanding by Design Curriculum go to the following websites:

<http://www.grantwiggins.org/documents/UbDQuikvue1005.pdf>

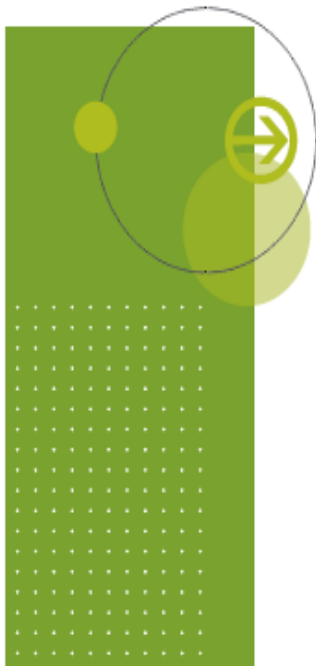
OVERVIEW OF UBD & THE DESIGN TEMPLATE



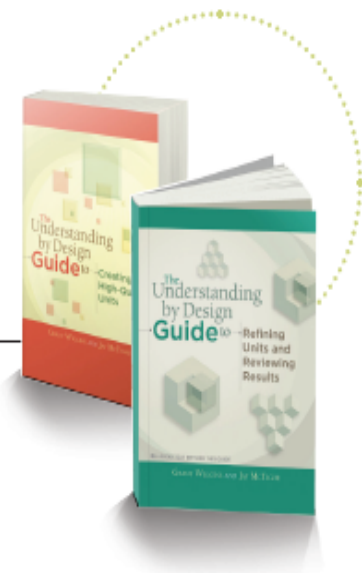
09/2005

Grant Wiggins

http://www.ascd.org/ASCD/pdf/siteASCD/publications/UbD_WhitePaper0312.pdf



**UNDERSTANDING BY
DESIGN® FRAMEWORK**
BY JAY MCTIGHE AND
GRANT WIGGINS



Level Outline

For most units, except auxiliary, a six level outline of appropriate objectives, method books, and supplemental solo material is included. The playing ability of each level is as follows:

Level 1- Beginner (1st year playing percussion)

Level 2- Advanced Beginner (2-3 years playing percussion)

Level 3- Intermediate (3-4 years playing percussion)

Level 4- Advanced Intermediate (4-6 years playing Percussion)

Level 5- Advanced (7-8 years playing percussion)

Level 6- Exceptional High School Percussionist

The curriculum level outline will include the following:

Objectives:

- By the end of the unit students should achieve these objectives

Method/Technique Book:

-Lessons and excerpts in these books line up with objectives for each level

Supplemental/Solo Material:

-Solo material which is appropriate for the level objectives

*With multiple grades and playing levels in one classroom, it is very possible to have students working out of many different levels within the outline.

*Additional space will be left on the page so that you may add more method/technique books and supplemental material as you continue to build your percussion library.

Online Resources

Within each chapter there is a plethora of online resources for each instrument. The resources included are all free. It is important to remember that the images and guides for each resource were updated as of June 18, 2013 and may change over time as websites update. These online resource lists just scratch the surface in terms of the amount percussion resources available on the web. As technology continues to come to the forefront of education, continue to search the web and add to these lists.

Method Book Review

For each instrument, a review of method books and supplemental material is included. This is not an all encompassing list, but rather a starting list of quality literature. The title of the method book, author, and outline level is included at the beginning of each review. In many cases, the books can be used in multiple levels, but are listed under the category where the majority of the concepts fall. Next, there will be a list of concepts addressed in the book as well as a list of issues regarding material or concepts lacking from each book. Lastly, there will be my own opinions of the books. I have included books I use daily as well as books that do not fit my own classroom percussion lessons, but may be perfect for another percussion classroom. In the auxiliary/multi percussion chapter only, a review of solo multi percussion literature is included for those serious percussionists who would like to work on it.

Sample Quizzes

Each unit will have copies of tests or quizzes that can be used during the unit curriculum. The tests and quizzes included are represented on the sample curriculums. They may be given at any

time during the unit. The sample curriculum is just a guideline for when to administer them. The tests/quizzes assess mastery of basic percussion instrument knowledge as well as traditional music theory as it applies to percussion playing.

Assessment Tools

A variety of assessment tools is included in each chapter. In addition to the sample tests/quizzes, there are rubrics ready to copy and grade. The rubrics have been edited for each individual instrument so that students can see exactly what they need to master on each instrument.

CHAPTER 2

SNARE DRUM

Curriculum pg. 57

Curriculum Level Outline pg. 59

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Method Book Reviews pg. 68

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Rubrics pg. 77

Sample Classroom Curriculum

Department: Music

Course: Percussion

Snare Drum

Standard(s): 25.A.4, 26.B.4c, 27

Stage 1: Desired Results

Understandings

Through observation, discussion, performance and analysis, students will acquire the knowledge crucial for performance as well as important information to help them become knowledgeable consumers.

Essential Questions

- How is music produced?

Knowledge & Skill

- Students will be presented with the following skills and knowledge during the snare drum unit: basic grip & stroke, sticking options, snare drum construction & maintenance, stick choices, & consumer information.

• Stage 2: Assessment Evidence

Utilizing performance assessments, students will demonstrate understanding through performing pieces after learning the fundamentals of the instrument. Traditional assessment tools will be used to assess comprehension of different concepts and the techniques used to perform.

Performance Task Summary

- Written Quiz #1- Snare drum sticking patterns
- Playing Exam #1-Straight sticking/Alternate sticking solo
- Playing Exam #2-Rudiments (Determined by level)
- Written Quiz #2- Standard Rudiment identification
- Playing Exam #3-Rudimental Solo
- Written Quiz #3- Snare Drum Basics (Construction/Playing Area/Grip)
- Playing Exam #4(Final)-snare solo of students choice.

Rubric Titles

- Snare Drum Playing Exam Rubric
- Short Answer Quizzes 1, 2, 3

Self-Assessments

Peer evaluations will be utilized in small groups as well as self-evaluations before each playing test.

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Stage 3: Learning Activities

- Weeks 1-2
Introduction to snare drum: Discussions include basic grip & stroke, sticking options, snare drum construction & maintenance. Written Quiz #1 and Playing Exam #1 administered.
- Weeks 3-4
Introduction to the 40 basic rudiments and discussion of dynamics in regards to stick heights and ensemble playing. Written Quiz #2 and Playing Exam #2 administered.
- Weeks 5-6
Begin work on rudimental snare drum solo. Playing Exam #3 administered
- Weeks 7-8
Begin work on rudimental concert snare drum solo. Discussion on being a good snare drum consumer. Written Quiz #3 and Playing Exam #4 administered
- Mondays-Discussion of new information and techniques
Tuesdays/Thursdays-Group/Individual practice with teacher assistance.
Wednesdays- Rehearsal of Band Music or Group/Individual Practice
Fridays-Performance of repertoire/Quizzes/Tests

Snare Drum 6 Level Curriculum Outline

Level 1

Objectives:

- Grip/technique
- Single strokes
- Rolls
- Flams
- Drags

Method/Technique Book:

Primary Handbook for Snare Drum: G. Whaley

Supplemental/Solo Material:

-Wrist & Finger Stroke Control for the Advanced Drummer: C. Wilcoxon

-Drum Solos with Piano Accompaniment: Barnett, Feldstien, and Hoey

-Solos from Primary Handbook for Snare Drum: G. Whaley

-Whodunit: W. Barnett

-Echo Valley: F. Hoey

-Aquamarine: H. Harr

-Waltz Melange: J. M. Roy

-Marsch Frisch: J. M. Roy

Level 2

Objectives:

- Compositional structure
- Advance rudiment knowledge
- Dynamics (stick height)
- Difference between rudimental/corps style

Method/Technique Book:

The Logical Approach to Snare Drum Vol. 2: P. Perkins

Fundamentals of Rhythm for the Drummer: J. Maroni

Supplemental/Solo Material:

-Concert Solos for the Intermediate Snare Drummer: G. Whaley

-20 Solos for the Young Snare Drummer: K. Wylie

-Wrist & Finger Stroke Control for the Advanced Drummer: C. Wilcoxon

-The Downfall of Paris: Bruce & Emmett

-Hell on the Wabash: Bruce & Emmett

-Polka Dots: W. Barnett

-Flam-It-All: T. Brown

-The Drummer Boy: F. Hoey

-Heads Up: A. Ostling

-Southern Special: W. Schinstine

Level 3

Objectives:

- Metric modulation
- Time signature (changes)
- Dynamic control

Method/Technique Book:

Recital Solos for Snare Drum: G. Whaley**Master Studies:** J. Morello

Supplemental/Solo Material:

- Rudimental Cookbook:** E. Freytag
- NARD Drum Solos-** W. Ludwig
- The Musical Snare Drum Player:** R. Koon
- Contest Capers:** H. Mitchell
- Snare Force:** R. Brown
- Battle Hymn of the Republic:** S. Feldstein
- Rim Shot March:** M. Goldenberg
- Who Knows?:** T. Ukena

Level 4

Objectives:

- Mixed meter
- Metric modulation
- Increased rudimental knowledge
- Traditional grip

Method/Technique Book:

Portraits in Rhythm: A. Cirone**Master Technique Builders for Snare Drum:** Compiled by A. Cirone

Supplemental/Solo Material:

- Whiplash:** M. Varner
- The Charger:** A. Capprio
- 14 Modern Contest Solos:** J. Pratt
- Rudimental Contest Solos:** J. Wanamaker
- Colonial Drummer:** J. Beck
- Solo for Snare Drum:** J. Hartweg
- Connecticut Halftime:** J. Moore
- Exhibition Solo No. 1:** P. Price
- Essay for Snare Drum:** G. Whaley
- Sonata Fantastic:** W. Schinstine
- Three Dances:** W. Benson
- Syncopation:** T. Reed

Level 5

Objectives:

- Playing within the ensemble
- Orchestral playing
- Advanced corps style
- Stick flair

Method/Technique Book

Modern School for Snare Drum: M. Goldenberg**Rhythmic Patterns of Contemporary Music:** G. Whaley

Supplemental/Solo Material:

-Six Unaccompanied Solo for Snare Drum: M. Colgrass**-Tornado:** M. Markovich**-LuLu:** A. Cappio**-Colonial Capers:** J. Beck**-Half Way There:** S. Harber**-Flamboyant:** R. Rogers**-Deadbeat:** J.H. Wiegman**-American Suite:** G. Gauthreaux II**-The Noble Snare- Volume 4:** Various**-Rudimental Workshop:** M. Savage**-Three Etudes for the Snare Drum:** R. Kettle**Level 6**

Objectives:

- Poly rhythms
- Abnormal note groupings

Method/Technique Book

Rhythmic Analysis for the Snare Drum: F. Albright**Rudiment City:** C. Doboie


Supplemental/Solo Material:

-Africa Hot: J. Wooton**-Theme and Variation:** D. Heslink**-Phantom Phrenzy:** M. Hurley**-Lonely City Suite:** J. Baker**-Four Solos for Snare Drum:** R. Kettle**-The Lizard Thicket:** J. McMahan**-Contemporary Studies for Snare Drum:** F. Albright**-Three Cycles:** G. Fambrough**-Tchik:** N. Martynciow**-Nine French/American Rudimental Solos:** J. Tompkin







Snare Drum Online Resources/Videos

www.vicfirth.com

Percussion manufacturing company VicFirth has a wealth of educational videos on their website. To get to them, on the main page, scroll over the Education Tab and click on Education Resource Center. It will bring you to a page with links for many different percussion areas. Scroll down to the Snare Drum Section.



SNARE DRUM

 <p>40 Essential Snare Drum Rudiments Videos and audio play-along files of each of the 40 rudiments, exercises that apply the rudiment to "real world" musical phrases and practice suggestions from the Vic Firth Education Team.</p>	 <p>Percussion 101 From instrument setup to maintenance to performance techniques, Vic Firth's PERCUSSION 101 will cover the essential skills necessary for today's all-around percussionist.</p>
 <p>Hybrid Rudiments This series covers the vast library of Hybrid Rudiments — broken down, explained, and demonstrated by some of the world's premier percussion instructors and performers!</p>	 <p>Jeff Queen: Video Library Jeff introduces many of the exercises included in his new book THE NEXT LEVEL: RUDIMENTAL SNARE DRUM TECHNIQUES.</p>
 <p>Beginning Snare Video Lessons Mark Wessels uses excerpts from his popular method book, <i>A Fresh Approach to the Snare Drum</i> to provide a solid foundation for successful drumming skills.</p>	 <p>Norm Weinberg: WebRhythms WebRhythms is a series of short articles designed to teach rhythmic reading. Each article includes musical examples that help explain the concepts and an exercise that tests your new reading skills.</p>

Here you will find six great resources on snare drum. The two that would be most effective in the percussion classroom are Percussion 101 and 40 Essential Snare Drum Rudiments.

Percussion 101

Once you click on the Percussion 101 page it will bring you to a screen that will let you chose which area of percussion you would like to study.

JUMP TO ONE OF OUR VIDEO LESSON SERIES:

Concert Bass Drum

Crash Cymbals

Gong / Tam-Tam

Keyboard Percussion Instruments

Concert Snare Drum

Timpani

Tambourine

Suspended Cymbal

Triangle

Wood Blocks / Temple Blocks

Marching Percussion

Drumset

Once you click on Concert Snare Drum, you will find a list of 14 videos as well as more additional videos that help explain the various techniques and maintenance of snare drum.

TEACHERS: The online test is the perfect way to use Vic Firth's PERCUSSION 101 in your classroom! [CLICK HERE TO FIND OUT MORE](#) and get ideas for how to implement this valuable resource in YOUR curriculum!

CLICK HERE TO DOWNLOAD THE PERCUSSION 101: CONCERT SNARE DRUM STUDY GUIDE

WATCH THE VIDEOS:

01: Instrument and Head Selection

A demonstration of the most common types of snare drums and suggestions for head selection.

02: Care and Maintenance

03: Head Replacement and Tuning

Covering top and bottom head replacement and maintenance, including detailed instructions on tuning for a good concert drum sound.

04: Stick Selection and Characteristic Sound

Including a demonstration of how various playing areas and muffling can effect the sound of the drum.

05: Proper Setup and Playing Position

Setting the drum up to the proper height and position for the best playing posture.

06: The Grip

Instructions for gripping the sticks in the matched grip.

07: The Basic Stroke (Rebound / Legato Stroke)

Presenting the fundamental stroke for independent right and left hand strokes independently, as well as three important rudiments: alternating strokes (single stroke roll), double strokes (long roll) and paradiddles.

08: Roll Fundamentals

An approach to develop the multiple bounce and double bounce roll. Including when multiple and double bounce rolls are appropriate.

09: Metered and Unmetered Rolls

Selecting the stroke speed to produce a smooth sustained roll sound. Also including a discussion of various roll bases for different tempos.

10: Tied and Untied Rolls

Instructions on how to play rolls that are not tied to a release note

11: Flams

A fundamental approach to playing flams, both single hand and alternating. Including suggestions for playing soft flams and achieving a consistency of sound.

12: Sticking Methods

A demonstration of Lead Hand and Alternating sticking methods, including the pros and cons of each system.

13: Ruffs

The basics for playing ruffs: multiple bounce, double bounce, 4 stroke and 5 stroke ruffs. Including a discussion of which type of ruff (and sticking for the ruff) is appropriate for the music.

14: Alternative Sounds

A demonstration of other implements that may be used to achieve a variety of sounds and tonal colors: brushes, dreadlocks and rute.

You can use these videos either as a refresher for yourself, or as a teaching tool for areas you do not feel confident teaching your students. The website provides a study guide for students to fill out while watching the videos as well.



Concert Snare Drum

VIDEO 1: Instrument and Head Selection

1. What is a typical shell depth for a concert snare drum?
2. Is a marching snare with kevlar heads a good substitute for a field drum in a concert setting? Why or why not?
3. What type of batter head produces a characteristic sound for a concert snare drum?
4. Why is it important to have a specially designed head for the snare bottom?

VIDEO 2: Care and Maintenance


1. What are good maintenance routines that should be performed on a concert snare?

If you watch or teach on all the topics, there is an online quiz the students can take. The link to this quiz is at the bottom of the snare drum video page. This assessment will give you immediate feedback. This quiz can also be a great pre/post unit assessment.

TAKE THE CONCERT SNARE DRUM QUIZ TO TEST YOUR KNOWLEDGE!

IMPORTANT NOTE: Each computer station has ONE OPPORTUNITY to take this test and receive a CERTIFICATE OF ACHIEVEMENT (you may take the test as often as you like – but no certificate will be offered on subsequent attempts). We recommend that if you taking this test for a grade, YOU USE THE STUDY GUIDE as you watch the videos BEFORE ATTEMPTING THE TEST!

PERCUSSION 101 / Snare Drum

Previous Question Result  Correct [+ View Answer](#)

Question 13 / 25

Time Remaining 28 min 04 secs

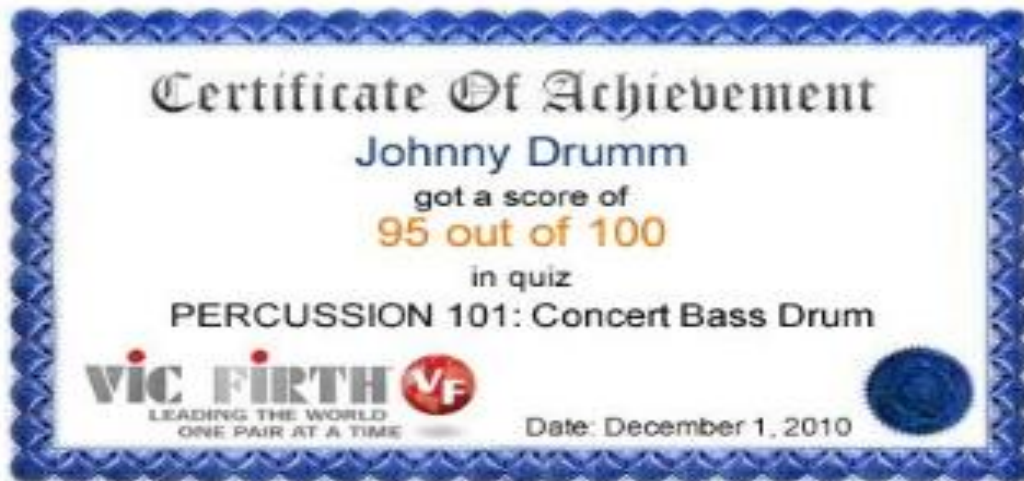
Which are important fundamentals for the rebound stroke? (Select all that apply)

- A. The stick should travel straight up and down
- B. Always stop the stick close to the drum immediately after the impact
- C. The sound of each stroke should match from left to right
- D. The back fingers will squeeze the stick into the palm on each stroke

Next

 Embed

At the end of the quiz, if the students receive a passing grade, they can print a certificate.



40 Essential Snare Drum Rudiments

Once you click on the 40 Essential Snare Drum Rudiments from the Snare Drum Section it will bring you to a page that will list all 40 rudiments.

40 ESSENTIAL SNARE DRUM RUDIMENTS

Welcome to Vic Firth's Drum Rudiment page! Included in this section of the website are all 40 of The Percussive Arts Society's Essential Snare Drum Rudiments, along with videos of each rudiment being performed by Dr. John Wooton, audio play-along files, exercises that apply the rudiment to "real world" musical phrases and practice suggestions from the Vic Firth Education Team. To get started, grab your sticks and a practice pad and select a rudiment from one of the rudimental families below!

I. Roll Rudiments

A. Single Stroke Rudiments

1. Single Stroke Roll
2. Single Stroke Four
3. Single Stroke Seven

II. Diddle Rudiments

16. Single Paradiddle
17. Double Paradiddle
18. Triple Paradiddle
19. Paradiddle-Diddle

IV. Drag Rudiments

31. Drag
32. Single Drag Tap
33. Double Drag Tap
34. Lesson 25

From this list, you may chose whichever rudiment you would like to work on that day. It will bring you to a page which will show the rudiment, an application of the rudiment, and a playing track to perform the rudiment. They have five levels of tempo from bronze (slowest) to diamond (fastest). What is great about this is if you have students in your class for several years, you can designate year one plays bronze tempo while year four plays platinum. Since this is an online source, they can practice from this site at home.

40 International Drum Rudiments: The Double Paradiddle



APPLICATION:



PRACTICE YOUR RUDIMENTS WITH OUR EXCLUSIVE PLAYALONG TRACKS!

Note:
Depending on the speed of your internet connection, the track may take a few seconds to load. The tracks will progress from one to the next automatically.



At the bottom of the same page they posted two videos that break down the rudiment and have a short lesson teaching you how to play it. This is a great resource for the non-percussionist teaching this class.

Watch the Rudimental Breakdown by Dr. John Wooton

Take a Lesson from Dr. Wooton on this Rudiment



www.pas.org

The Percussive Arts Society provides a wealth of knowledge that can be used in the classroom. Once on their home page, click on the Teach Tab which will bring you to a page with a link for a variety of different educational tools

The screenshot shows the website for the Percussive Arts Society. The header includes the logo 'PERCUSSIVE ARTS SOCIETY', a 'Login | Join' link, and social media icons for Facebook and YouTube. Below the header is a navigation menu with 'Learn', 'Connect/Discuss', 'Teach', 'Experience', 'Publications', and 'Products'. The 'Teach' section is active, displaying a list of resources on the left and a main content area on the right. The main content area features a 'Teach' heading, a paragraph about resources for school music program directors and private instructors, and a photograph of two men, one holding a cymbal.

One area that would be of great use to percussion class teachers is the FUNdamentals pages. On this page you will find links to the handouts from sessions presented at the Percussive Arts Society International Convention. In these hand outs you'll find information regarding a variety of topics on snare drum.



The First Lesson
By Bret Kuhn
[Download pdf](#)

Buzz/Open Roll Development
By Bret Kuhn
[Download pdf](#)

Snare Drum Grips and Strokes
By Julie Davila
[Download pdf](#)

Concert Snare Drum Playing With the Use of Free Rebound
By Dean Gronemeier
[Download pdf](#)

Snare Drum FUNdamentals
By Robert McCormick and Nick Petrella
[Download pdf](#)

Rudiments: the "Meat & Three" of Snare Drum and Multiple Percussion
by David Steinquest and Frank Oddis
[Download pdf](#)

How to Practice Snare Drum
by Ben Miller & John Papastefan
[Download pdf](#)

Snare Drum FUNdamentals
by Jeff Prosperie
[Download pdf](#)

Flam Rudiment Breakdown
By James Campbell
Rudiment Development
By Lalo Davila
[Download pdf](#)

Snare Drum FUNdamentals
By Kirk Gay and Jeff Moore
[Download pdf](#)

www.youtube.com

215th Army Band Snare Drum Lesson #1 (This video discusses Grip and Wrist Stroke)

215th Army Band Snare Drum Lesson #2 (This video discusses Accents)

215th Army Band Snare Drum Lesson #3 (This video discusses Flams)

You Tube

Snare Drum Lesson #1

215thArmyBand

0:43 / 9:37

Like

92,660

Uploaded by 215thArmyBand on Aug 1, 2008
Produced by the U.S. Army Field Band, Washington, D.C.
Do YOU have what it takes to be an Army percussionist, full time or part.

247 likes, 9 dislikes

Snare Drum Method Book Review

Primary Handbook for Snare Drum

Garwood Whaley

Level 1

- *Covers single strokes, rolls, drags, & flam rudiments
- *Begin playing in mixed meter early in the book
- *Practice charts at the bottom of every page
- *Several duets throughout the book
- *Lot of work on dynamic changes
- *Most pages have a rudiment, repetition study, and reading exercises
- *Other pages are either duets or student composition assignment and multiple drum study
- *Intro that discusses how to use book and drawing of the hand position

***This is an excellent choice for a beginning book. The pacing of the book is very good, and it is a great idea putting the practice charts on the bottom of each page. Also they have composition pages so that the students are not only playing music, but learning how to correctly notate it as well. Some negatives about the book is on most pages it introduces a new rudiment, but does not reinforce it in the reading. Also the book starts doing exercises in mixed meter very early. On page 9 they are playing in 5/4 and in 3/8 on page 12. Lastly there are no stickings written in the reading exercises. Stickings are included when teaching the rudiments.

The Logical Approach to Rudimental Snare Drum

Phil Perkins

Level 1

- *Introduces single strokes, rolls, flam, and drag rudiments
- *Introduction at top of each page explaining what is being worked on in exercises
- *All of the exercises are short (4-16 measures)
- *Fast Pacing
- *NO DYNAMICS
- *Introduction to Rudimental Drumming at beginning

***This is a respectable book to use to introduce a student to rudimental drumming. This book does move a bit fast in terms of how quickly they add on to rudiments. On page 23, or lesson 6A, the book introduces Ratatap. It's a bit quick for the beginning player. The exercises are all rather short (the longest one is 16 measures). Also with no dynamic markings, students are able to make musical decisions about the music.

Snare Drum for Beginners

Morris Goldenberg

Level 1

- *NO ROLLS
- *NO DYNAMICS
- *Introduces single strokes, drag, and flam rudiments
- *Exercises on left page and duets on right page
- *Beginning page tells what rudiments are used within the book (no rolls rudiments)
- *Only mentions that sticks should be in a 45 degree angle when playing

- *Does not mention anything about grip
- *Slow pacing
- *Introduces triplets at end of book

***The best aspect of this book is the duets. In the percussion classroom, one would most likely look at using the duets from this book as supplemental material with another method book. Since some other books move a bit fast, it is nice to have one more pieces to reinforce a new concept. Without rolls in this book, it is not a sufficient book for a beginning player to truly learn how to play the snare drum. It would be very beneficial if one were to use this book that they add in dynamics.

Modern School for Snare Drum

Morris Goldenberg
Level 1/2 & Level 5

- *Is broken into 2 parts: Part 1- Study Material & Part 2- Guidebook for the Artist Percussionist
- *Has stickings written in where appropriate
- *Has a good amount of duets as well as solos
- *Can use as recital or contest solos
- *Pacing is very fast
- *Good use of dynamics
- *Part 2 has orchestra excerpts for snare drum

***There are many good things about this book. The pacing of the book is very fast and the end of it is rather challenging but could be a perfect fit for the advanced player. The fact that there are orchestral excerpts within the book to pull from make this a great resource for all levels. There are excerpts for all of the percussion instruments in the back as well. The music is marked up well so students will be able to create great music.

Contemporary Studies for the Snare Drum

Fred Albright
Level 2

- *Uses stickings
- *NO DYNAMICS
- *Good pacing
- *Has metric markings
- *Can be used as contest or recital solos
- *Has introduction of new concepts at top of solo page
- *Not a lot of work with non-traditional meters

***There are many good things within this book. This would be a great book to use some of the studies within it in conjunction with another method book. There are not dynamics within the book which is troublesome. Also there are not a lot of pieces with non-traditional time signatures. The pacing of the book is good and students will stay engaged with the material. Albright stated, "This book contains supplementary studies at an advanced level which are expressively prepared to improve sight reading ability and technique."

The Logical Approach to Snare Drum Vol. 2

Phil Perkins

Level 2

- *Introduction at top of each page explaining what is being worked on in exercises.
- *All of the exercises are short (4-16 measures)
- *Slow pacing
- *NO DYNAMICS
- *Glossary of terms at the end
- *Has a review of volume 1 at the beginning

***One of the best things about this book is the explanations of the concepts. One might worry about students reading and misinterpreting the correct concept. Also the exercises are short with the longest one being 16 measures. The glossary at the end is an excellent resource for both instructor and student.

Concert Solos for the Intermediate Snare Drummer

Garwood Whaley

Level 2

- *Emphasizes rudiments learned in Primary Handbook
- *Numerous dynamic changes in each solo
- *Uses short rolls
- *Easy teaching tool for compositional structure
- *Can be used for recital or contest solos.
- *Comes with a play-along CD
- *Uses metronome markings

***This is an excellent book for the intermediate percussion student. The best thing about the book is the pacing. It does not throw too many new concepts at the player at one time. It is great that there is a CD for students to play along with (as long as they are not just memorizing what they hear on the CD). It was an interesting concept that right side pages utilize rolls and the left side pages contain no rolls. One thing that would be helpful when learning these solos would be if the book identify concepts or rudiments each solo was covering. (Example- solo 4 uses 5 stroke rolls, Flam, Flam Taps, and dynamic contrast). Also there are no stickings used throughout the book.

Portraits in Rhythm

Anthony J. Cirone

Level 3-4

- *50 solos
- *Not meant to be sight reading
- *Illinois all state audition music source
- *Each page has an intro that tells player exactly what each solo is working on
- *Dynamics & Form emphasized
- *Mixed Meter and Metric Modulation
- *Can be used for recital or contest solos

***This a great challenging book for the intermediate to advanced player. In the foreword, Cirone mentioned that the most important thing to remember is to **PLAY MUSICALLY!** This book lends itself easily to achieve this. The pacing of the book moves a bit fast at times, but if the player gives enough attention to the piece, they will be successful. These etudes make great audition pieces for chair auditions or even as college audition pieces.

Recital Solos for Snare Drum

Garwood Whaley

Level 3-4

- *Each page has an introduction that tells the player exactly each solo is working on
- *Explores a wide variety of time signatures
- *Works on metric modulation
- *Works on dynamic control
- *Time signature changes within the piece
- *Can be used for recital or contest solos

***This is a great book for the intermediate/advanced player. The pacing of the book is well suited for the players. It challenges them both as a percussionist and as a musician. There is a description before each piece which is invaluable to the player. It is always a plus to know what techniques and music aspects the solo is concentrated. The farther in the book, there are many exercises with time signature changes and metric modulation. This may take some time for the player to complete. The only negative with this book is it does not include stickings. It would make the learning process a bit easier in some exercises.

Rhythmic Analysis for the Snare Drum

Fred Albright

Level 5/6

- *Intro to poly rhythms
- *35 etudes
- *26 solos
- *Writes on both percussion & five line staff
- *Tempo markings for all pieces
- *An introduction which contains an analysis of poly rhythms and abnormal groups
- *Explains why some poly rhythms are so hard because mathematically they do not line up
- *Uses a variety of rudiments and notation
- *Can be used for recital or contest solos

***This is a great introduction book for poly rhythms for the advanced player. A great resource in this book is the beginning intro that explains poly rhythms. A valuable teaching aide is the book writes out how the rhythms are broken down. Also each solo has a distinct difference from the ones around it. It is refreshing that the students are not playing the same piece with a different title every time. This book moves fast, but any advanced player should be able to handle it.

Snare Drum Technique Book Review

Master Technique Builders for Snare Drum

Compiled by Anthony J. Cirone

- *Uses accents, rolls, flams, & drags
- *21 different drummers submitted different technique exercises for this book
- *Each gives their words of advice on drumming or what each exercise is trying accomplish at beginning of page.
- *Biographical Pictures
- *Varying levels of difficulty through out book

Stick Control

George Lawrence Stone

- *Only flams and rolls
- *Develops finger, wrist, and arm muscles
- *Good for developing the weak hand
- *Can be used with any level player
- *Suggest repeating each exercise 20 times before moving on
- *The first page is considered by many to be “the” page that develops basic technique

Master Studies

Joe Morello

- *Uses accents, rolls, and flams
- *Extension of stick control (Morello studied with Stone and made some advancements of the exercise)
- *Introduction to each section of the book
- *Gives advice how to play each exercise (buzz as staccato, as legato, as double strokes)
- *Gives advice on how to practice exercises on drumset

Subject Control

Marvin Gordon, edited by Saul Feldstein

- *Only accent patterns and rolls
- *Entire book in 4/4
- *Suggest practice on drumset
- *In six parts (Last part eighth note triplets and sixteenth notes in 2 measure phrases)
- *Suggests to play at various tempos and dynamics, but none written
- *Can use with a beginning player

Chop Builders

- *Uses accents, rolls, drags, and flams
- *Gives suggested tempo markings
- *Writes in stickings
- *Does not have basic stick control exercises at beginning
- *Utilizes various time signature

Wrist & Finger Stroke Control for the Advanced Drummer

Charley Wilcoxon

- *Only accents and flams
- *Writes in stickings
- *Can be used with the beginning player
- *Labels when to use arm stroke, wrist stroke, bounce stroke, or finger stroke
- *Titles each page with what skill(s) it is working on

Rudiment City

Chet Doboe

- *Uses rolls, flams, and drags
- *Hand written notation
- *Groups exercises together and list what they are working on
- *Use with more advanced players

Rudimental Identification Quiz #2

Write the name of the given rudiment on the line

1.) _____



2.) _____



3.) _____



4.) _____



5.) _____



6.) _____



7.) _____



8.) _____



9.) _____



10.) _____



11.) _____



12.) _____



Snare Drum Basics Quiz #3

- 1.) The standard size of a snare drum is _____ " X _____ "
- 2.) The _____ head is the top head, while the _____ head is the bottom head.
- 3.) The _____ allows the player to turn the snares on and off.
- 4.) The batter head should be tuned to a _____ sounding pitch than the snare head.
- 5.) True or False Snare drum stands that come with drum sets are ideal for concert snare drum playing.
- 6.) The gripping area on a stick is about half way between the _____ and _____.
- 7.) The normal playing area on the head is _____.
- 8.) The correct height for the snare drum would have the arms almost _____ to the floor.
- 9.) The most important aspect of the snare drum grip is the _____.
- 10.) The most important point to remember about making the stroke is to stay _____.

Snare Drum Performance Rubric

Student Name: _____

Teacher Name: _____

CATEGORY	4 Excellent	3 Good	2 Fair	1 Poor
Rhythm	The beat and tempo is secure and the rhythms are accurate. There is a steady beat throughout.	The beat and tempo is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. There are minimal breaks in the beat.	The beat and tempo is somewhat erratic. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. There are numerous breaks in the beat.	The beat and tempo is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. There is no steady beat throughout.
Sticking Patterns/ Articulations	Sticking patterns and articulations are executed accurately as indicated by the score and/or the conductor.	Sticking patterns are usually correct, though there might be an isolated error. Articulations are executed accurately as directed by the score and/or the conductor.	Sticking patterns are rarely secure, but articulations are often executed accurately as directed by the score and/or the conductor.	Incorrect sticking patterns. Articulations are not executed accurately.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Technique	Correct technique is used. (Correct hand position and finger control) Hands are even and relaxed. Technique allows for superior performance.	Correct technique is usually used but lacks in refinement. Hands are usually even and relaxed. Technique causes some performance issues.	Correct technique is rarely used but technique distracts from a quality performance. Hands are uneven.	Correct technique is not used and distracts from a quality performance. Hands are uneven.
Performance Factors	Performs with proper snare stand height and posture. Literature chosen is appropriate.	Performs with either proper snare stand height or posture. Literature chosen is appropriate.	Does not perform with proper snare stand height or posture. Literature chosen does not reflect level ability.	Does not perform with proper snare stand height or posture. Literature choice is not appropriate.

(Generated using <http://rubistar.4teachers.org/>)

Snare Drum Adjudication Form

Student Name: _____

Title of Repertoire: _____

SCORE	AREA OF CONCERN AND COMMENTS
____.____	Tone Quality balance of hands, head tension, stick choice
____.____	Technique rudiments, hand positions, stick control
____.____	Interpretation dynamics, tempo, accents, style, phrasing, expression, finesse and articulation
____.____	Accuracy number of stops, correct rhythm, correct tempo
____.____	Performance Factors choice of literature, appropriate performance, poise, posture, general conduct, mannerisms
____.____	Rudiments- accuracy of rudiments from memory
____.____ Total	Division I (Superior) = 30.0 to 27.0 = 5 - A superior performance - outstanding in nearly every detail Division II (Excellent) = 26.9 to 22.0 = 4 - An excellent performance - minor defects Division III (Good) = 21.9 to 15.0 = 3 - A good performance - lacking finesse and/or interpretation Division IV (Fair) = 14.9 to 10.0 = 2 - A fair performance - basic weaknesses Division V (Poor) = 9.9 to 6.0 = 1 - A poor performance - unsatisfactory

Signature of Adjudicator _____

(*This rubric is modified from the IHSA solo/ensemble percussion scoring sheet)

CHAPTER 3

MALLETS

Curriculum pg. 80

Curriculum Level Outline (2 mallets) pg. 82

Curriculum Level Outline (4 mallets) pg. 85

Online Resources pg. 89

Method Book Reviews pg. 98

Sample Quizzes pg. 101

Rubrics pg. 104

Sample Classroom Curriculum

Department: Music

Course: Percussion

Mallets

Standard(s): 25.A.4, 26.B.4c, 27

Stage 1: Desired Results

Understandings

Through observation, discussion, performance and analysis, students will acquire the knowledge crucial for performance as well as important information to help them become knowledgeable consumers.

Essential Questions

- How is music produced?

Knowledge & Skill

- Students will be presented with the following skills and knowledge during the mallet unit: bell, crotale, xylophone, vibraphone, chime, and marimba construction and ranges; mallet choices; key signatures; enharmonics; note reading; proper stroke.

• Stage 2: Assessment Evidence

Utilizing performance assessments, students will demonstrate understanding through performing pieces after learning the fundamentals of the instrument. Traditional assessment tools will be used to assess comprehension of different concepts and the techniques used to perform.

Performance Task Summary

Quiz #1 Key Signature Quiz
 Performance #1-Circle of 4ths Scales
 Quiz #2 Enharmonic Quiz
 Performance #2-Circle of 5th Scales
 Quiz #3 Mallet Basics (Grip, Stroke, Mallet Choice, Instruments)
 Performance #3-Two/four mallet solo

Rubric Titles

- Performance Rubric
- Short Answer Quizzes 1, 2, 3 Rubric

Self-Assessments

Peer evaluations will be utilized in small groups as well as self-evaluations before each playing test.

**S
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**S
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E**

Stage 3: Learning Activities

- Week 1
Introduction to instruments, ranges, materials, mallet choice. Introduction to key signatures and major scales. Quiz # 1 administered
- Weeks 2-3
Pick and begin work on two-mallet (four-mallet for advanced players) solo. Discussion of Circle of 4ths and Performance #1 administered.
- Week 4
Continue work on mallet solo. Discussion of Circle of 5ths and Performance #2 administered
- Week 5
Introduction to basic four mallet technique and enharmonics. Continue work on mallet solo. Quiz # 2 administered
- Week 6
Individual performance of mallet solo. Continue four mallet technique. Quiz #2 and Performance #3 administered.
- Mondays-Discussion of new information and techniques
Tuesdays, Wednesdays, Thursdays-Group/Individual practice with teacher assistance.
Fridays-Performance of repertoire/Quizzes/Tests

*Two Mallet 6 Level Curriculum Outline***Level 1**

Objectives:

- Notation
- Grip/technique
- Placement of mallets on bars
- Rolls
- Scales/reading

Method/Technique Book:

Fundamental Studies for Mallets: G. Whaley**Fundamental Method for Mallets:** M. Peters

Supplemental/Solo Material:

- Scrumpy:** W. Barnett
- Mallet Solos- Level 1 (elementary):** S. Feldstein
- Mallet Melodies:** K. Lepper
- Moonwalk:** W. Barnett
- Parade of Bells:** M. Dreves
- Rondo:** A. Russel
- Anasazi:** A. Gomez
- Macedonia:** N. J. Zivkovic
- Norweign Dance:** E. Grieg

Level 2

Objectives:

- Notation
- Compositional structure
- Grip/technique
- Scales
- Etudes

Method/Technique Book:

Solos & Etudes for Marimba: M. Johnson**Percussion Keyboard Technique:** T. McMillan

Supplemental/Solo Material:

- Mountain Paths:** N. Daughtrey
- Contest Solos for the Young Mallet Player:** M. Houllif
- Musical Clock:** W. Barnett
- The Ash Grove:** W. Barnett
- Concerto for Marimba and Piano:** G. Frock
- Two Archaic Dances:** A. Russell
- 20 Solos for the Young Mallet Percussionist:** K. Wylie

Level 3

Objectives:

- Metric modulation
- Time signature changes
- Dynamic control
- Musical style
- Duets

Method/Technique Book:

Musical Studies for the Intermediate Mallet Player: G. Whaley**Music Speed Reading #1:** D. Hickman

Supplemental/Solo Material:

-Fantasia: A. Russell**-Funeral March of a Marionette:** C. Gounod**-When Johnny Comes Marching Home:** S. Feldstein**-Hungarian Dance No. 5:** J. Brahms (arr. Quick)**-Flight of the Bumble Bee:** N. Rimsky-Korsakov**-Harry Breuer's Mallet Solos:** H. Breuer**-Russian Rag:** G. Butov**-Bach for Bars:** J.S. Bach (arr. Faulman)**-Masterpieces for Marimba:** T. McMillian**Level 4**

Objectives:

- Mixed meter
- Metric modulation
- Orchestral transcriptions

Method/Technique Book:

Celebrated Practice Duets: A. Amsden**Modern School for Xylophone Marimba Vibraphone:** Morris Goldenberg

Supplemental/Solo Material:

-Six Suites for Cello: J.S. Bach**-Concerto for Marimba:** P. Creston**-Hora Staccato:** Dinicu-Heifetz**-Scherzo Caprice:** C.O. Musser**-Tambourin Chinois:** F. Kreisler**-Five New Ragtime Solos:** H. Breuer**-Czardas:** V. Monti (arr. Moore)**-Hara Staccato:** G. Dinicu (arr. Heifetz)**-Andante & Finale from Rhapsody in Blue:** G. Gershwin**-Doubles:** T. Gauger

Level 5

Objectives:

- Ragtime
- Playing a concerto
- Jazz improvisation
- Playing within the ensemble
- Mallet Choices

Method/Technique Book:

Introduction Course for Xylophone: G. H. Green**Jazz Mallets:** A. Lipner**Complete Method for Rhythmic Articulation:** P. Bona

Supplemental/Solo Material

-Concerto: Sarmientos**-Musser Collection of Etudes for 2 Mallets:** C.O. Musser**-Bach violin and cello solos:** J.S. Bach**-Octave Etude:** L. Goodrich**-Scherzo:** M. Ptaszynska**-Nagoya Marimbas:** S. Reich**-Milt Jackson Transcribed Solos:** M. Jackson**Level 6**

Objectives:

- Poly rhythms
- Abnormal note groupings

Supplemental/Solo Material

-Works for Solo Marimba: K. Abe**-Marimba Dances:** R. Edwards**-Prism:** K. Abe**-Fantasy on Japanese Woodprints:** A. Hovhaness

Four Mallet 6 Level Curriculum Outline

Level 1

Objectives:

- * Holding the mallets
 - * Cross grip vs. Stevens grip (Choose 1 to start with)
- * Basic playing position
 - * Posture, placement over the bars
- * Double vertical strokes
- * Stroke height
- * Changing intervals
- * Single independent strokes

Method/Technique Book:

Method of Movement: L. H. Stevens

pg 40-41, ex 1-3 (Single Independent)

pg 55, ex 162-170 (Double Vertical)

120 Progressive Four Mallet Studies: L. Morleo

Pg 11-30 (Single Independent)

Pg 33-57 (Double Vertical)

- * Choose appropriate material for student from these sections

Supplemental/Solo Material:

-Funny Mallets: N.J. Zivkovic

I.) Mazurka

III.) Sizilianisches Lied

-Seven Brazilian Children Songs: N. Rosauo

V.) O Cravo brigou com a Rosa

Level 2

Objectives:

- * Continue work on double vertical & single independent strokes
- * Single alternating stroke
- * Rolls (alternating double vertical strokes)
- * Stroke accuracy
- * Shift and interval change efficiency

Method/Technique Book:

Method of Movement: L.H. Stevens

pg 41-44, ex 4- 20 (Single Independent)

pg 47, ex 50-67 (Single Alternating)

pg 55, ex 171-193 (Double Vertical)

120 Progressive Four Mallet Studies: L. Morleo

Pg 11-30 (Single Independent)

Pg 33-57 (Double Vertical)

Pg 61- 102 (Single Alternating)

Supplemental/Solo Material:

- Prayer:** R. Gibson
- Sea Refractions:** M. Peters
- Yellow After the Rain:** M. Peters
- Suite Mexicana:** K. Larson
- Three Pieces for Three Mallets:** M. Peters

Level 3

Objectives:

- * Continue work on single independent, single alternating, & double vertical stroke
- * Tone
- * Lift- legato/staccato
- * Continue work on rolls (alternating double vertical strokes)
- * Movement up and down the marimba
- * Hand independence

Method/Technique Book:

Marimba Technique Through Music: M. Ford

Single Alternating & Double Vertical:

- * Create exercises from material in literature (example- ex 70-77 in Method of Movement for single Alternating in Musser Etudes)

Four-Mallet Independence for Marimba: by J.L. Lane
Pg 14-17, ex 1-18

Supplemental/Solo Material:

- Three Chorales for Marimba:** E. Glennie
A Little Prayer
- Etude in B Major Opus 6, No. 9:** C.O. Musser
- Etude in C Major Opus 6, No. 10:** C.O. Musser
- Mexican Murals:** T. Brown
- Rain Dance:** A. Gomez
- The Well-Tempered Marimbist:** R. Helble
#1. Allegro Moderato
#7. Hymn Tune
- Crystal Mallet:** A. Lipner
- Three Preludes:** N. Rosauero

Level 4

Objectives:

- * Continue work on single independent, single alternating, & double vertical stroke
- * Double lateral strokes
- * Discuss other possible 2 mallet grip
-Cross grip/Stevens grip
- * Mallet selection

Method/Technique Book:

Marimba Technique Through Music: M. Ford

Method of Movement: L.H. Stevens

Pg 65-70 ex 279-334 (Double Lateral)

Four Mallet Marimba Playing: N. Zeltsman

Pg 26-41 ex 1-30 (All stroke types and rolls)

Supplemental/Solo Material:

-Dance of the Witches: E. Eopetzki

-Monograph IV: R. Gibson

-The Well-Tempered Marimbist Book II: R. Helble

#7. Prelude

#9. C Minor

-Eruption of Sakurajima: J. Muniz

-Etude in d minor: A. Gomez

-Rhythm Dance: B. Wittiber

-Spanish Dance: K. K. Stensgaard

Level 5

Objectives:

- * Continued work on all stroke types
- * Single hand rolls
- * Work on large intervals in hands (M9, M10, M11)
- * Movement up and down the instrument
- * Sightreading

Method/Technique Book

Method of Movement: L.H. Stevens

Pg 76-83 ex 415-501 (Mixed Stroke Types)

Four Mallet Marimba Playing: N. Zeltsman

Pg 82-93 (Sightreading etudes)

Single hand rolls & large intervals

- * Create exercises from material in literature

Supplemental/Solo Material:

-Dream of the Cherry Blossoms: K. Abe

-Frogs: K. Abe

-My Lady White: D. Maslanka

-Rhythm Song: P. Smadbeck

-Black Sphinx: L. Kaiser

-Water & Fire: D. Skoog

-Three Chorales for Marimba: E. Glennie

-Ransom: M. Ford

-The Lord's Prayer: A. Malotte (arr. J. Hillbrick)

-Parody: J. Monkman

Level 6

Objectives:

- * Continue to strengthen all stroke types
- * Continue to work on single hand rolls and large intervals
- * Evenness of sound on instrument
- * Performing concerto with orchestra or percussion ensemble
- * Sightreading

Method/Technique:

- * Create exercises that help strengthen techniques in literature

Supplemental/Solo Material:

- Album for the Young:** R. Schumann (arr. L. H. Stevens)
- Marimba Spiritual:** M. Miki
- Little Windows:** K. Abe
- Konzert:** E. Kopetzki
- Marimba Concert- Solos for Marimba**
Maderas [2000-II]- A. Lana
- Merlin-** A. Thomas
- Childrens Corner:** C. Debussy (arr. L. H. Stevens)
- Four Rotations:** E. Sammut

Keyboard Online Resources/Videos

www.vicfirth.com

Percussion manufacturing company VicFirth has a wealth of educational videos on their website. To get to them, on the main page, scroll over the Education Tab and click on Education Resource Center. It will bring you to a page with links for many different percussion areas. Scroll down to the Concert/Keyboard Section.



CONCERT/KEYBOARD



Percussion 101

From instrument setup to maintenance to performance techniques, Vic Firth's PERCUSSION 101 will cover the essential skills necessary for today's all-around percussionist.



So Percussion

As one of the premier percussion chamber groups of today, So Percussion's performances and musical discussions of the modern literature should not be missed.



Ney Rosauro: Extended Cross Grip

Renowned performer and composer Ney Rosauro gives a detailed explanation of the extended cross grip, an easy-to-learn method of gripping 4 mallets that immediately applies to all the instruments.



Giff Howarth: 4-Mallet Cyber Lessons

In this series of video lessons, Vic Firth signature artist Giff Howarth will detail each step along the road to developing command and control over 4 mallet keyboard percussion technique.



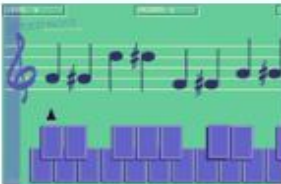
Tom Gauger: Concert Bass Drum Lessons

In this lesson series, Tom breaks down a few of the basic skills necessary for playing the concert bass drum including playing position, beating area, dampening techniques and tuning.



Gary Burton: Vibraphone Masterclass

In this 8-part vibraphone masterclass, Gary Burton covers the full gamut of common questions on the instrument – from it's history to his famous 4 mallet grip.



Speed Note Reading Tutor

Designed to reinforce note-naming and 'key finding' skills, this computer game is a fun way for beginning-intermediate students to get repetitive practice, while trying to 'beat the clock' and score as many points as possible.



Ted Atkatz Orchestral Snare Drum Clinic

Covering snare drum and cymbal techniques, Ted applies some very simple concepts to the orchestral literature – and along the way demonstrates musical approaches to some of the most common orchestral excerpts.

Here you will find six fantastic resources on keyboard. The two that would be most effective in the high school percussion classroom are Percussion 101 and Speed Note Reading Tutor.

Percussion 101

Once you click on the Percussion 101 page it will bring you to a screen that will let you choose which area of percussion you would like to study.

JUMP TO ONE OF OUR VIDEO LESSON SERIES:**Concert Bass Drum****Crash Cymbals****Gong / Tam-Tam****Keyboard Percussion Instruments****Concert Snare Drum****Timpani****Tambourine****Suspended Cymbal****Triangle****Wood Blocks / Temple Blocks****Marching Percussion****Drumset**

Once you click on Concert/Keyboard, you will find a list of 10 videos as well as more additional videos on four mallet technique and note reading enhancements.

TEACHERS: The online test is the perfect way to use Vic Firth's PERCUSSION 101 in your classroom! [CLICK HERE TO FIND OUT MORE](#) and get ideas for how to implement this valuable resource in YOUR curriculum!

CLICK HERE TO DOWNLOAD THE PERCUSSION 101: KEYBOARD PERCUSSION STUDY GUIDE

WATCH THE VIDEOS:**01: Characteristics and Maintenance**

Covering the characteristics for all the keyboard instruments, including a discussion of proper beating areas and general maintenance tips for replacing cord, fixing posts and stopping rattle sounds.

02: Setup and Playing Position

A discussion of general set up tips for all keyboard instruments, including moving around the instrument and feet positioning.

03: The Grip and Basic Stroke

Instructions for gripping mallets and performing relaxed strokes on all the keyboard instruments. Including mallet positioning on the bars.

04: Sticking Considerations

General suggestions making sticking choices on all the keyboard instruments. Including when to use double sticking patterns.

05: Rolls

A guide for developing consistent sounding sustained rolls for all the keyboard instruments, as well as how to connect rolls from note to note.

06: XYLOPHONE

Specific instrument characteristics and mallet selection choices for the xylophone.

07: GLOCKENSPIEL / BELLS

Specific instrument characteristics and mallet selection choices for the bells.

08: VIBRAPHONE

Specific instrument characteristics and mallet selection choices for the vibraphone. Including an overview of dampening techniques.

09: MARIMBA

Specific instrument characteristics and mallet selection choices for the marimba. Including moving throughout the registers with foot positioning.

10: CHIMES

Specific instrument characteristics, setup and playing techniques for the chimes.

You can use these videos either as a refresher for yourself, or as a teaching tool for areas you do not feel confident teaching your students. The website provides a study guide for students to fill out while watching the videos as well.



PERCUSSION 101 STUDY GUIDE

Instructional videos are available online at <http://www.vicfirth.com/education/percussion101-concertKeyboard.php>

Keyboard Percussion

VIDEO 1: Instrument Characteristics and Maintenance

1. What is the best place on the bar to play most keyboard percussion instruments?
2. What can you do to keep your keyboard instruments in their best shape?
3. When restringing the bars on the keyboard, what is the best string to use?
4. Describe maintenance routines that should be performed on keyboard instruments.

VIDEO 2: Setup and Playing Position

1. What is the best position for the music stand on most keyboard instruments?

If you watch or teach on all the topics, there is an online quiz the students can take. The link to this quiz is at the bottom of the Keyboard Percussion video page. This assessment will give you immediate feedback. This quiz can also be a great pre/post unit assessment.

TAKE THE KEYBOARD PERCUSSION QUIZ TO TEST YOUR KNOWLEDGE!

IMPORTANT NOTE: Each computer station has ONE OPPORTUNITY to take this test and receive a CERTIFICATE OF ACHIEVEMENT (you may take the test as often as you like – but no certificate will be offered on subsequent attempts). We recommend that if you taking this test for a grade, YOU USE THE STUDY GUIDE as you watch the videos BEFORE ATTEMPTING THE TEST!

PERCUSSION 101 / Keyboard Percussion

Previous Question Result ✔ Correct [+View Answer](#)

Question 9 / 20

Time Remaining 28 min 02 secs

When deciding on which sticking to use on a particular keyboard passage, which are good considerations? (Select all that apply)

- A. Always alternate your sticking, no matter what
- B. Avoid left hand double stickings because they will be weaker sounding than double rights
- C. Determine where double stickings will eliminate awkwardness and use them sparingly
- D. Use as many double or triple stickings as possible as it will ensure the best note accuracy

Next

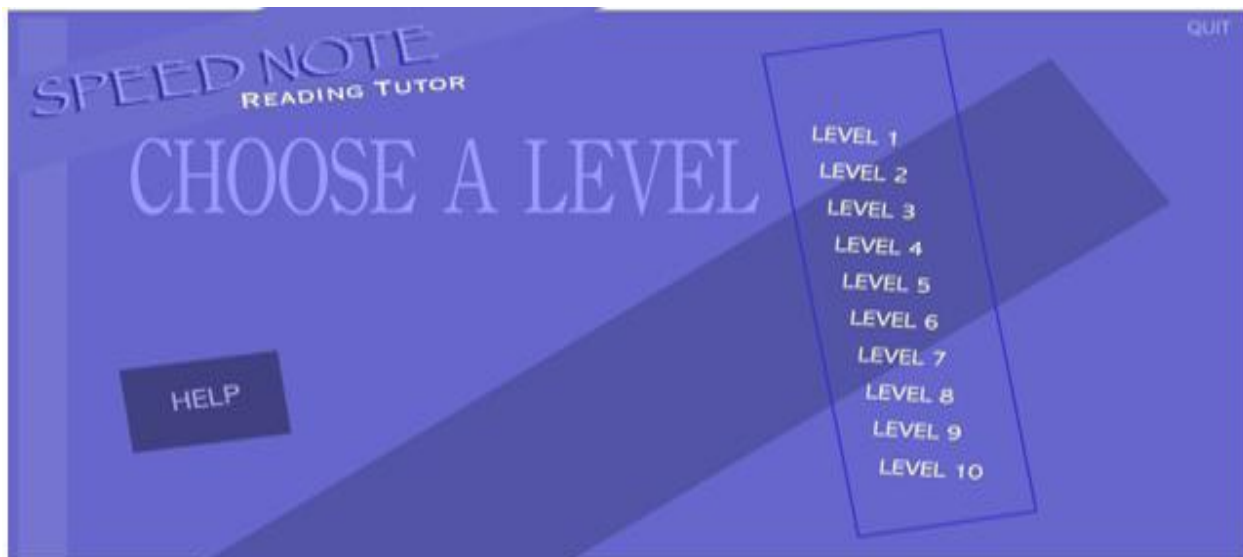
At the end of the quiz, if the students receive a passing grade, they can print a certificate.



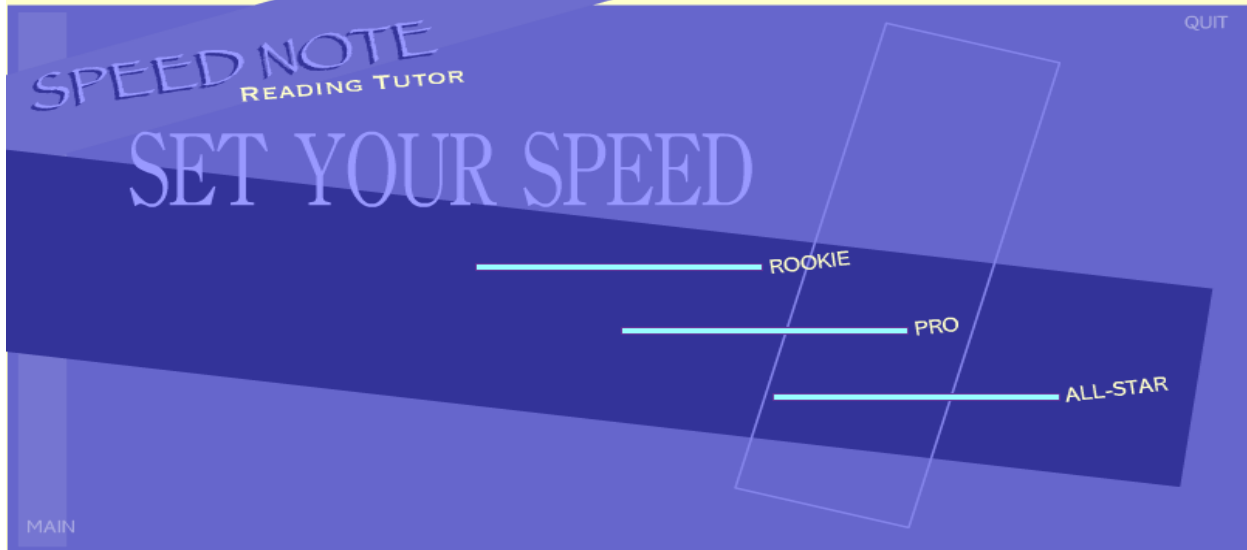
Speed Note Reading Tutor

If your younger students are having trouble sight-reading, then the "Speed Note Reading Tutor" is for you! This computer game was designed to reinforce note-naming and 'key finding' skills. This is a fun way for students to get repetitive practice, while trying to 'beat the clock' and score as many points as possible.

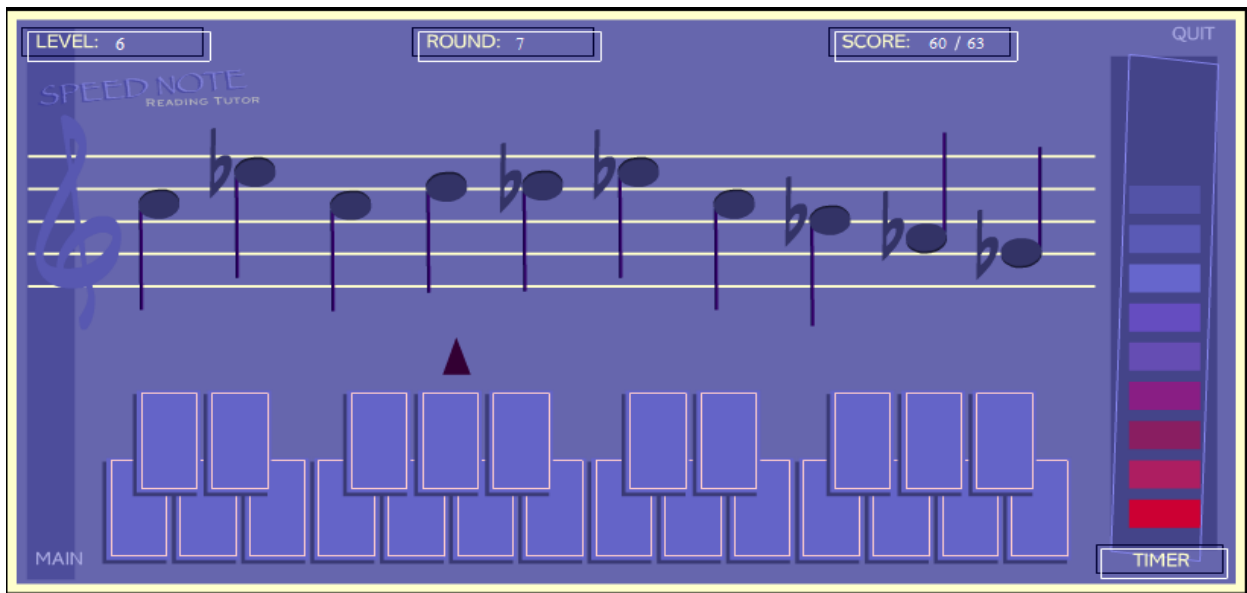
For each level, there are 100 notes to name. The earlier levels present naming notes, then you move to identifying notes on the keyboard, and eventually progress to exercises which incorporate key signature changes and accidentals.



Each level of play has three possible skill levels. The "Rookie" level allows a virtually unlimited amount of time to finish, "Pro" and "All-Star" levels require quicker responses - increasing the speed that you are able to recognize notes on the staff and find the keys on the keyboard.



In more advanced levels students click on which bar on the keyboard the note is. Even more advanced students will have fun with this tool!



www.musicracer.com

Music racer is a great website game to help students with note name recognition. On the main page of the website select Note Names and then scroll down to mallets.

Music Racer

The high scores will be reset February 1st.
 Sign-up for free teacher [online administrative access](#).
 Get an offline version of this game free with fingering chart set [here](#).

Welcome to **WWW Music Racer!**
 Please answer the following 2 questions:

[Help!](#)

[View Top 50 List](#)

Select "help" if you need any assistance.

Which game would you like?

- Music Terms 101
- Note Names
- Fingerings

Which instrument do you play? ▾

Students will automatically start at the easiest level. It will give them note names and ask them to identify them. It will also time them while they do it. The first two levels deal with only treble clef notes. Level C and above uses bass clef. This is also a great tool for practicing ledger lines in either staff. Students are not able to move on to the next level until they complete the level with 100% accuracy.

Game Info

You are running Microsoft Internet Explorer, a fine Javascript enabled browser.

Wednesday, January 2

The current time is:
4:15:26 pm

Your instrument is:
mallets

Your level is:
Medium

Your game is:
Note_Names

[Begin](#)

[Stop Game](#)

[Change Player](#)

00:08:975

Question 4 of 16



Ab
Bb
C# Db
Eb
F# Gb

A
B
C
D
E
F
G

Correct!

This website makes it easy for the teacher to set time goals for their students. There is a page at the end of each level that students may print out to show completion and time goal for each level.

Congratulations!

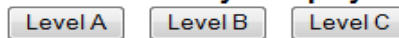
You scored 16 out of 16 right with a time of 00:25:075!

If you beat the time of 00:15:066, you may get on the Top 50 List.

Keep working, and Good Luck! You may print this for your teacher if you wish.

Game	Level	Time	Date
Note Names	Medium	00:25:075	Wednesday January 2, 2013

You are now promoted to Level C. You may also play Level A or B again if you wish.



www.pas.org

The Percussive Arts Society provides a wealth of knowledge that can be used in the classroom. Once on their home page, click on the Teach Tab which will bring you to a page with a link for a variety of different educational tools

The screenshot shows the website for the Percussive Arts Society. The header includes the logo, navigation links (Learn, Connect/Discuss, Teach, Experience, Publications, Products), a search bar, and social media links. The 'Teach' section is highlighted, featuring a sidebar with various resource categories and a main content area with a video thumbnail of two men playing a cymbal.

One area that would be of great use to percussion class teachers is the FUNdamentals pages. On this page you will find links to the handouts from sessions presented at the Percussive Art Society International Convention.

In these hand outs you'll find information regarding a variety topics on mallet technique and literature.



The Rudiments of Two-Mallet Keyboard Performance
By David Steinguest and Christopher Norton
Download pdf

Keyboard Percussion Basics
By Rich Holly & James Lambert
Download pdf

Keyboard Percussion Ranges and Mallets
By Rich Holly & James Lambert
Download pdf

A Relaxed, Musical Approach to Mallets
By Giff Howarth and Scott Herring
Download pdf

Keyboard FUNdamentals
By Chris Treloar and Frank Shaffer
Download pdf

"Mallets let's go!"
By Ruth Cahn and Laurie Russell
Download pdf

Keyboard FUNdamentals
By James Lambert and Judy Moonert
Download pdf

Reading Technique on Keyboard Percussion Instruments
By J.B. Smith
Download pdf

Keyboard FUNdamentals
By Sherry D. Smith
Download pdf

One handout that is extremely useful from this list is the Keyboard Percussion Basics by Rich Holly and James Lambert. This handout alone is a great starting handout for the beginner to teach basic theory, keyboard reading, and stroke.

Keyboard Percussion Basics

by Rich Holly & James Lambert

BASIC THEORY

1. A beginning mallet percussionist must memorize the 12 major scales. These scales relate to other harmonic information that the student will need. With each marimba bar one half step away from the next bar, the major scales are built on a series of half steps and whole steps (w,w,h,w,w,w,h). Below are the note names for the lines of the bass and treble clefs.



2. Learning key signatures for these scales is important. The key signature is indicated at the top of the music with sharps and flats (a sharp will raise a pitch one half step, a flat will lower a tone one half step). Below is the order sharps and flats are used in key signatures, i.e. F major has one flat (B-Flat), B-Flat major has two flats (B-Flat and E-Flat, etc.).

Flats:	B	E	A	D	G	C	F
Sharps:	F	C	G	D	A	E	B

3. Each key signature has a major and minor scale. To find the relative minor scale from the major scale, go down three half steps from the tonic or "home base."

- Examples:
- C major and "a" minor (no sharps or flats)
 - F major and "d" minor (one flat)
 - D Major and "b" minor (two sharps)

www.ted.com

The website ted.com has a large amount of lectures on a variety of topics. One fantastic lecture for percussionists to view is by deaf percussionist Evelyn Glennie. Evelyn discusses how percussionists have to listen and interpret music differently than other instrumentalists. Also it discusses how the audience hears a different performance depending on where they are sitting during the performance.

TALKS

Evelyn Glennie: How to truly listen

FILMED FEB 2003 • POSTED APR 2007 • TED2003



1,274,151 Views

Like 26k

In this soaring demonstration, deaf percussionist Evelyn Glennie illustrates how listening to music involves much more than simply letting sound waves hit your eardrums.

Percussionist and composer Dame Evelyn Glennie lost nearly all of her hearing by age 12. Rather than isolating her, it has given her a unique connection to her music.

[Full bio >](#)

“If we see someone in a wheelchair, we assume they cannot walk. It may be that they can walk three, four, five steps. That, to them, means they can walk.” (Evelyn Glennie)

[▶ Play \(from 18:56\)](#) [Share quote](#)

Evelyn Glennie
[More quotes from this speaker >](#)

[See how predictive maintenance can help fix](#)

www.youtube.com

Gary Burton Lesson Series

Gary Burton has an extraordinary eight part masterclass on the vibraphone. His topics include history, grips, performers, and practice suggestions. A great online resource for any teacher to use while teaching vibraphone.

A screenshot of a YouTube video player. The video shows Gary Burton, a vibraphonist, playing a vibraphone. He is wearing a black shirt and glasses. The video player interface includes the YouTube logo, search bar, and video controls. The video title is "Gary Burton Lesson Series, Part 1: The History of the Vibraphone". The video is currently at 0:09 / 5:32.

Two Mallet Method Book Review

Fundamental Studies for Mallets

Garwood Whaley

Level 1

*Set up in three sections (preliminary, reading, and technical studies)

*Section 1, in 2 page increments, goes through technique, reading and memorization studies through 3 flats and sharps

*Section 2 is comprised of different reading selections. At the top of the page it introduces new musical terms.

*Section 3 introduces different ways to rehearsal scales and to work on technical factors of playing.

***This is a great book because of its functionality. It is a book where you can skip around to different places. The music is enjoyable for the student to play. A thing one might do differently with the book is change around the memorization and reading selections in section 1 because many times the students already know the memorization selections.

Mallet Melodies

Kevin Lepper

Level 1-2

*80 recognizable melodies

*Melodies written in the key of C, F, G, Bb

*Teaches reading music, not memorization

*Includes a check off system

*Very easy to difficult selections

***This is a great book to use as a warm up or sight reading in the high school percussion class. The melodies were written help to teach the student to read music, not just memorize a melody. There is a very clear layout to the book and the percussion teacher can find several uses for this material. The check off system is great to have and can be used as another assessment tool in the classroom.

Solos & Etudes for Marimba

Mark Johnson

Level 2

*Book comprised of solos and etudes. Many etudes are written by famous composers (Bach, Handel, Joplin..)

*Many key signature and time signature used

*Stickings listed throughout

*** This book is great because of its practicality in the classroom. You can teach students many different aspects of mallet playing through this book. It moves at a reasonable pace while still keeping the student interested. The book uses violin, flute, and other solo instrument literature and transposes it for mallet instruments.

Musical Studies for the Intermediate Mallet Player

Garwood Whaley

Level 3

*Set up into three sections (Single line music, Duets, and 3/4 mallet etudes)

*Etudes, transcriptions, and duets through out

*Set up much like fundamental studies for mallets

***The best part of this book is its use of duets. The instructor and student are then both engaged in playing. The material is structured so that it teaches student how to correctly play in the ensemble setting. This book also introduces mixed meter in an effective way. This is a great book to use to check that students have mastered proper technique while continuing to develop musical vocabulary.

Modern School for Xylophone Marimba Vibraphone

Morris Goldenberg

Level 4

*Illinois Music Educator Association All State audition literature included

*Orchestral transcriptions

*39 Etudes

*** The etudes in this book are fun and challenging to play. One of the best resources in the book is the orchestra transcriptions in the back. In some cases, this is the only play you'll find these parts other than purchasing the music itself. The beginning of this book offers many great warm-up techniques that could be applied in the earlier semesters as well. This is also where the Illinois Music Educators Association All-State audition mallet excerpts are taken from.

Introduction Course for Xylophone

George Hamilton Green

Level 5

*50 Lessons

*Introduction on what concepts being used before each lesson

*Most stickings written in

***This is a great book for the advanced player. The exercises throughout become challenging when one tries to play them exactly as written. The explanations before each lesson tell the player exactly what to concentrate on when rehearsing each lesson. Many of the lessons can be taken from this book and used by themselves.

Four Mallet Method Book Review**Method of Movement**

Leigh Howard Stevens

Level I-V

***This book has a great introduction to four mallet playing. It has nice pictures and reading to go along with the exercises. The second part of this book has exercises for the four major stroke types. A student can play them several different ways and can easily make up your own exercises. The best resource in this book is the chart in the back that gives certain exercises that will help with standards in the marimba repertoire.

120 Progressive Four Mallet Studies

Luigi Morleo

Level I-III

***This book is divided into sections based on the major stroke types. This book moves slowly, but it may be exactly what a student needs. Many of the exercises in this book are the same as Method of Movement.

Four Mallet Marimba Playing

Nancy Zeltsman

Level IV-VI

***This book should be used with a more advanced player who would like a challenge during warm ups. Some of these etudes throughout can be sight read where as others will need some work on. The variety throughout is great!

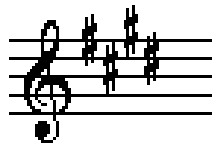
Mallet Key Signature Quiz #1

Answer the following questions: _____/6 (3 Points Each)

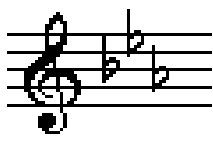
- 1.) How do you identify a flat key signature?

- 2.) How do you identify a sharp key signature?

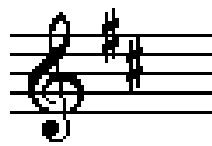
Identify the following Key Signature: _____/44 (4 Points Each)



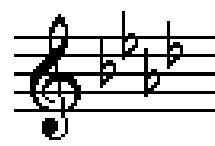
1. _____



2. _____



3. _____



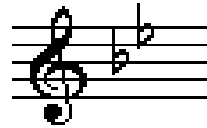
4. _____



5. _____



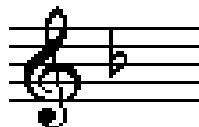
6. _____



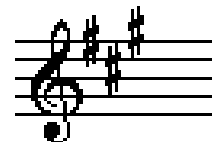
7. _____



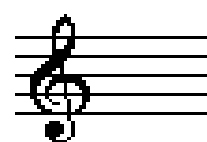
8. _____



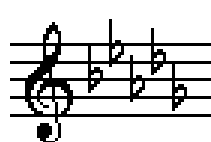
9. _____



10. _____



11. _____



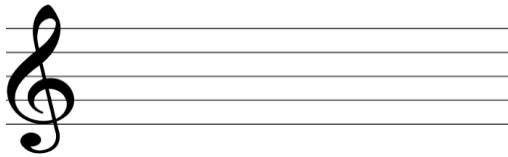
12. _____

Mallet Enharmonic Quiz 2

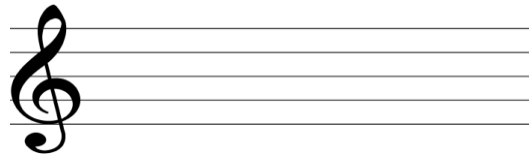
Answer the following questions: _____/12 (3 Points Each)

- 1.) Define enharmonic-
- 2.) Why is it beneficial to learn enharmonics?
- 3.) A sharp _____ a note a _____ step
- 4.) A flat _____ a note a _____ step

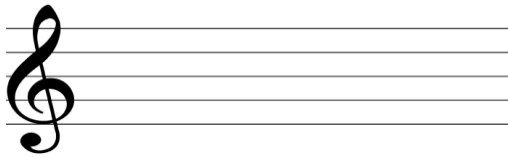
Write an enharmonic for the given note (write the note name as well as on the staff)
 _____/ 18 (3 points Each)



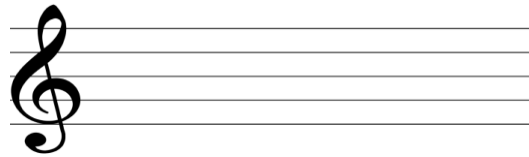
1.) _____ Eb _____



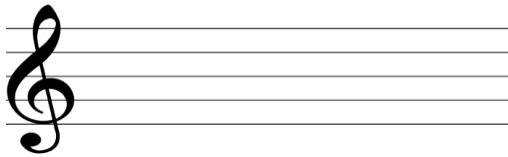
1.) _____ B _____



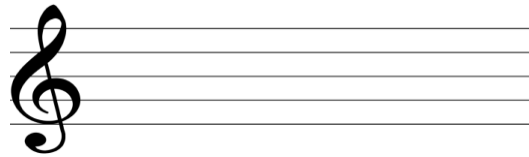
1.) _____ A# _____



1.) _____ C# _____



1.) _____ B# _____



1.) _____ Fb _____

Mallet Info Quiz #3

- 1.) The metal tubes underneath the bars of some mallet instruments that help to sustain and clarify the pitch are called _____.
- 2.) The bars of mallet instruments are tuned by _____ either the underside or the end.
- 3.) Xylophone and marimba bars are made from either _____ or a synthetic material called _____.
- 4.) Vibraphones and bells have bars that are made from _____.
- 5.) The xylophone should be played with hard _____ mallets.
- 6.) Marimbas are normally played with _____ mallets.
- 7.) The two playing areas on the bars of the marimba, xylophone, and vibraphones are _____ and _____.
- 8.) The bells, marimba, vibes, and xylophone all have _____ which are struck to produce their sound.
- 9.) The two mallet instruments that have pedals to sustain their sound are _____ and _____.
- 10.) The vibraphone has a motor that when turned on can create _____.
- 11.) The bells should always be played in the _____ of the bar for best tone production.
- 12.) The xylophone sounds an octave _____ than written, while the marimba sounds _____.

Mallets Performance Rubric

Student Name: _____

Teacher Name: _____

CATEGORY	4 Excellent	3 Good	2 Fair	1 Poor
Rhythm	The beat and tempo is secure and the rhythms are accurate. There is a steady beat throughout.	The beat and tempo is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. There are minimal breaks in the beat.	The beat and tempo is somewhat erratic. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. There are numerous breaks in the beat.	The beat and tempo is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. There is no steady beat throughout.
Sticking Patterns/ Articulations	Sticking patterns and articulations are executed accurately as indicated by the score and/or the conductor.	Sticking patterns are usually correct, though there might be an isolated error. Articulations are executed accurately as directed by the score and/or the conductor.	Sticking patterns are rarely secure, but articulations are often executed accurately as directed by the score and/or the conductor.	Incorrect sticking patterns. Articulations are not executed accurately.
Accuracy of Notes/Playing area	All notes are played correctly and bars are struck in center or edge of bar throughout.	Most notes are played correctly and notes are struck in the center or edge of bar throughout.	Some notes are played correctly and notes are struck over the node throughout.	Correct notes are not played throughout. Attention to playing area is ignored.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Technique	Correct technique is used. (Correct hand position and finger control) Hands are even and relaxed. Technique allows for superior performance.	Correct technique is usually used but lacks in refinement. Hands are usually even and relaxed. Technique causes some performance issues.	Correct technique is rarely used but technique distracts from a quality performance. Hands are uneven.	Correct technique is not used and distracts from a quality performance. Hands are uneven.
Performance Factors	Performs on either the center or edge of bar. Literature chosen is appropriate.	Performs mostly on either the center or edge of the bar. Sometimes plays on the node. Literature chosen is appropriate.	Inconsistent on playing area on the bar. Many times playing over the nodes. Literature chosen does not reflect level ability.	Does not perform on correct area of the bar. Literature choice is not appropriate.

Mallets Adjudication Form

Student Name: _____

Title of Repertoire: _____

SCORE	AREA OF CONCERN AND COMMENTS
____.____	Tone Quality balance of hands, mallet choice
____.____	Technique hand positions, pedaling (vibes), dampening vibes), mallet control
____.____	Interpretation dynamics, tempo, accents, style, phrasing, expression, finesse and articulation
____.____	Accuracy number of stops, correct rhythm, correct tempo
____.____	Performance Factors choice of literature, appropriate performance, poise, posture, general conduct, mannerisms
____.____	Scales accuracy of scales from memory
____.____	Division I (Superior) = 30.0 to 27.0 = 5 - A superior performance - outstanding in nearly every detail Division II (Excellent) = 26.9 to 22.0 = 4 - An excellent performance - minor defects Division III (Good) = 21.9 to 15.0 = 3 - A good performance - lacking finesse and/or interpretation Division IV (Fair) = 14.9 to 10.0 = 2 - A fair performance - basic weaknesses Division V (Poor) = 9.9 to 6.0 = 1 - A poor performance - unsatisfactory
Total	

Signature of Adjudicator _____

(*This rubric is modified from the IHSA solo/ensemble percussion scoring sheet)

CHAPTER 4

TIMPANI

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Sample Classroom Curriculum

Department: Music

Course: Percussion

Timpani

Standard(s): 25.A.4, 26.B.4c, 27

Stage 1: Desired Results

Understandings

Through observation, discussion, performance and analysis, students will acquire the knowledge crucial for performance as well as important information to help them become knowledgeable consumers.

Essential Questions

- How is music produced?

Knowledge & Skill

- Students will be presented with the following information during the timpani unit: french vs. german grips, staccato through cartwheel mallet choices, drum heads choices, tuning, intervals, muffling, drum sizes, and drum ranges

Stage 2: Assessment Evidence

Utilizing performance assessments, students will demonstrate understanding through performing pieces after learning the fundamentals of the instrument. Traditional assessment tools will be used to assess comprehension of different concepts and the techniques used to perform.

Performance Task Summary

- Quiz #1- Bass Clef Key Signature Quiz
- Performance #1-Two drum timpani solo
- Quiz #2- Interval Quiz
- Performance #2-Four drum timpani solo
- Quiz #3- Timpani Basics

Rubric Titles

- Performance Rubric
- Short Answer Quizzes 1, 2, 3 Rubric

Self-Assessments

Peer evaluations will be utilized in small groups as well as self-evaluations before each playing test.

**S
T
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**S
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E**

Stage 3: Learning Activities

- Week 1
Timpani basics: grip (French/German/American), mallets, tuning and strokes. Begin work on two drum solo. Quiz #1 administered
- Week 2
Ear training and interval tuning on drums. Performance #1 administered
- Week 3
Muffling techniques and four drum technique on timpani. Continued work with ear training and tuning. Begin work on four-drum solo. Quiz # 2 administered
- Week 4
Continued work with ear training and tuning. Quiz #3 and Performance #2 administered.
- Mondays-Discussion of new information and techniques
Tuesdays, Wednesdays, Thursdays- Group/individual practice with teacher assistance.
Fridays-Performance of repertoire/quizzes/tests

*Timpani 6 Level Curriculum Outline***Level 1**

Objectives:

- Timpani history and care
- Technique and grip
- Posture, setup, stroke location (playing area(s))
- Legato/staccato stroke
- Moving around the drums
- Rolls

Method Book:

Fundamental Methods for Timpani: M. Peters

Supplemental Material:

-Geronimo: V. Firth**-Grand Teton:** J. Beck**-Etudes from Fundamental Methods for Timpani:** M. Peters**-Timpani Soloist:** S. Feldstein**-Ballad for the Dance:** S. Goodman**Level 2**

Objectives:

- Continue roll development
- Compositional structure
- Muffling
- Interval training
- Pedaling

Method Book:

Exercises, Etudes, and Solos for the Timpani: R. Carroll**Mallet Melodies for Timpani:** K. Lepper

Supplemental Material:

-Rondino: M. Peter**-Three Designs for Three Timpani:** R. Muczynski**-Red Cloud:** V. Firth**-Smoothy:** S. Feldstein**-The Solo Collection:** Brown**-Fundamental Solos for Timpani:** M. Peters**-Fundamental Studies for Timpani:** G. Whaley

Level 3

Objectives:

- Continue interval training development
- Increase movement around the drums
- Playing more than one drum at a time
- Metric modulation
- Time signature (changes)
- Dynamic control

Method Books:

Timpani Tuning Exercises Book 1: B. Tilles**Musical Studies for the Intermediate Timpanist:** G. Whaley

Supplemental Material:

- Two Episodes:** J. Spears
- Statement for Timpani:** G. Whaley
- Seven Solo Dances V. Ballad:** G. Frock
- Sonata for Timpani:** J. Beck
- Windswept:** S. Feldstein
- Sitting Bull:** V. Firth
- Three Episodes foratina Timpani:** J. Beck
- Classic African:** J. Aiello

Level 4

Objectives:

- Explore different styles of grip (French, German, American)
- Mallet choices
- Articulation styles
- Mixed meter
- Metric modulation

Method Book:

The Solo Timpanist: V. Firth

Supplemental Material:

- Sonata No. 1:** D. Udell
- Canticle:** S. Leonard
- In the Valley of the King:** K. Erickson
- Concerto for Timpani and Piano:** J. McKenzie
- Statement for Tiimpani:** G. Whaley
- Scherzo:** M. Peters
- Seven Solo Dances:** G. Frock
- Sonatina:** A. Tcherepnin
- Air and Dance:** G. Peters

Level 5

Objectives:

- Playing within the ensemble
- Orchestral style playing
- Mallet choice for orchestra repertoire

Method Book:

The Working Timpanist's Survival Guide: J. Tafoya

Supplemental Material:

- Concerto for Timpani: R. Kvistad**
- Dunbar's Delight: R. Erickson**
- Rondo for Four Timpani: M. Peters**
- The Musical Timpanist: J. Peyton**
- Sherzo for Timpani: G. Whaley**
- Symphonic Studies for Timpani: N. Woud**
- Orchestra Excerpts from The Working Timpanist's Survival Guide: J. Tafoya**
- Vingt Etudes: J. Delecluse**
- Three Settings for Timpani: M. Houloff**

Level 6

Objectives:

- Perfecting orchestra playing
- Poly rhythms
- Abnormal note groupings

Method Book:

The Timpani Player's Orchestral Repertoire: F.D. Hinger

Supplemental Material:

- Studie I- M. Bump**
- Eight Pieces for Timpani- E. Carter**
- Two Interludes from Fierce Murmurs: D. Patton**
- Three Designs for Timpani- R. Muczynski**
- Solo Impressions for Four Timpani- V. Firth**
- Four Pieces for Timpani: J. Bergamo**
- Six Concert Pieces for Timpani: W. Cahn**
- Raga No. 1: W. Cahn**
- Orchestral Excerpts: various**

Timpani Online Resources/Videos**www.vicfirth.com**

Percussion manufacturing company VicFirth has a wealth of educational videos on their website. To get to them, on the main page, scroll over the Education Tab and click on Education Resource Center. It will bring you to a page with links for many different percussion areas. Scroll down to the Concert/Keyboard Section. The most effective link to use in the high school percussion classroom is Percussion 101.

**Percussion 101**

From instrument setup to maintenance to performance techniques, Vic Firth's PERCUSSION 101 will cover the essential skills necessary for today's all-around percussionist.

**So Percussion**

As one of the premier percussion chamber groups of today, So Percussion's performances and musical discussions of the modern literature should not be missed.

Percussion 101

Once you click on the Percussion 101 page it will bring you to a screen that will let you choose which area of percussion you would like to study.

JUMP TO ONE OF OUR VIDEO LESSON SERIES:***Concert Bass Drum******Crash Cymbals******Gong / Tam-Tam******Keyboard Percussion Instruments******Concert Snare Drum******Timpani******Tambourine******Suspended Cymbal******Triangle******Wood Blocks / Temple Blocks******Marching Percussion******Drumset***

Once you click on Timpani, you will find a list of 10 videos as well as five additional reference videos that help explain the various techniques and maintenance of timpani.

TEACHERS: The online test is the perfect way to use Vic Firth's PERCUSSION 101 in your classroom! [CLICK HERE TO FIND OUT MORE](#) and get ideas for how to implement this valuable resource in YOUR curriculum!

CLICK HERE TO DOWNLOAD THE PERCUSSION 101: TIMPANI STUDY GUIDE

WATCH THE VIDEOS:

01: Instrument Characteristics & General Maintenance

An overview of the timpani and tips how to maintain and transport the instrument. Including an extensive article on replacing timpani heads.

02: Setup

Suggestions for properly positioning the drums, music stand and mallet tray.

03: Grip and Basic Stroke

Presenting the fundamentals of gripping the sticks (French, German, American), proper beating area and playing with a relaxed, full stroke.

04: Sticking Considerations

A discussion of alternating, leading-hand, cross-over and double sticking techniques.

05: Rolls

Suggestions for developing a relaxed sustaining roll sound on timpani. Including a discussion of roll speed and moving from drum to drum.

06: Muffling

The basics for stopping the sound with the fingers, including muffling for note length and for clarity.

07: Tuning

Learning to sing and hear pitches as well as transferring the pitch to the drum. Including finding the best drum for a given pitch.

08: More Tuning Recommendations

Covering other tuning topics: singing intervals, tuning with a tuning fork, sympathetic resonance and tuning etiquette.

09: Articulation and Stroke Speed

Using stroke speed to create more articulation without changing mallets.

10: Mallet Selection

An overview of some of the sound possibilities possible using a variety of mallets.

ADDITIONAL REFERENCES:

Replacing/Clearing Timpani Heads

Including complete instructions on replacing a timpani head, clearing (tuning) it, and adjusting the pedals.

Interval Recognition Chart

A collection of tunes for all of the intervals, ascending and descending.

You can use these videos either as a refresher for yourself, or as a teaching tool for areas you do not feel confident teaching your students. The website provides a study guide for students to fill out while watching the videos as well.



Timpani

VIDEO 1: Instrument Characteristics and General Maintenance

1. What types of pedal systems are most common on timpani?
2. How often should timpani heads be replaced?
3. How should you properly care for the timpani?
4. What are the most common sizes of timpani?

If you watch or teach on all the topics, there is an online quiz the students can take. The link to this quiz is at the bottom of the timpani video page. This assessment will give you immediate feedback. This quiz can also be a great pre/post unit assessment.

TAKE THE TIMPANI QUIZ TO TEST YOUR KNOWLEDGE!

IMPORTANT NOTE: Each computer station has ONE OPPORTUNITY to take this test and receive a CERTIFICATE OF ACHIEVEMENT (you may take the test as often as you like – but no certificate will be offered on subsequent attempts). We recommend that if you taking this test for a grade, YOU USE THE STUDY GUIDE as you watch the videos BEFORE ATTEMPTING THE TEST!

PERCUSSION 101 / Timpani

Previous Question Result  Correct [+ View Answer](#)

Question 7 / 23

Time Remaining 28 min 46 secs

Which is a proper way to set up the timpani?

- A. The drums should be positioned so that you can easily reach the proper beating areas while pivoting in a circle
- B. Position the drums so that the low and the high drum are as close together as possible. This will help when moving quickly from drum to drum
- C. The marching tenor setup is best because it allows the marching percussionists to easily transition from the field to the concert hall
- D. Always set up the drums in a straight line from top to bottom

Next

At the end of the quiz, if the students receive a passing grade, they can print a certificate.



www.musicracer.com

Music racer is a great website game to help students with note name recognition. On the main page of the website select note names and then scroll down to Timpani.

Music Racer

The high scores will be reset February 1st.
 Sign-up for free teacher [online administrative access](#).
 Get an offline version of this game free with [fingering chart set here](#).

Welcome to **WWW Music Racer!**
 Please answer the following 2 questions:

[Help!](#)

[View Top 50 List](#)

Select "help" if you need any assistance.

Which game would you like?

- Music Terms 101
 Note Names
 Fingerings

Which instrument do you play? ▾

Students will automatically start at the easiest level. It will give them note names and ask them to identify them. It will also time them while they do it. The first two levels deal with flat notes in bass clef. Level C adds in sharp notes in bass clef. Students are not able to move on to the next level until they complete the level with 100% accuracy.

Game Info

You are running Microsoft Internet Explorer, a fine Javascript enabled browser.

Sunday, January 20

The current time is

Your instrument is

Your level is

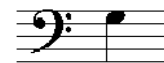
Your game is

[Begin](#)

[Stop Game](#)

[Change Player](#)

Question 10 of 20



G# Ab
A# Bb
C# Db
D# Eb
F# Gb

A
B
C
D
E
F
G

Correct!

This website makes it easy for the teacher to set time goals for their students. There is a page at the end of each level that students may print out to show completion and time goal for each level.

www.pas.org

The Percussive Arts Society provides a wealth of knowledge that can be used in the classroom. Once on their home page, click on the Teach Tab which will bring you to a page with a link for a variety of different educational tools

FUNDamentals

One area that would be of great use to percussion class teachers is the FUNDamentals pages. On this page you will find links to the handouts from sessions presented at the PASIC Convention. In these handouts you'll find information regarding a variety topics on timpani.



T2: Tuning and Technique
By Kirk Gay
[Download pdf](#)

Timpani Technique
By John R. Beck
[Download pdf](#)

Timpani Rolls
By John R. Beck
[Download pdf](#)

Timpani Setup
By Mark Dorr
[Download pdf](#)

Timpani Ranges and Sizes
By Mark Dorr
[Download pdf](#)

Video Gallery

PAS has a collection of videos on their website that would be great educational tools. Just click on the video gallery link on the Teach page. It will bring you to the video page which will offer a variety of categories. Click on the Symphonic category

Under the symphonic tab you will find several videos on timpani. One set of videos that would be beneficial in the percussion classroom would John Tafoya's five lessons on timpani.

Timpani Method Book Review

Fundamental Studies for Timpani

Garwood Whaley

Level 1

- *Broken into three sections
- *Writes descriptions of what is to be worked on in sections
- *Short introduction at the beginning to timpani
- *Some stickings given
- *All tunings written in
- *All exercises have tempo markings

***There are parts of this book that would work great in the percussion classroom and other parts that would be hard to fit into the curriculum. The pacing of the book is rather fast. It jumps very quickly into rolls moving rolls around the drums. With a student who has a bit more musical background when beginning, this would be a book to consider using.

Exercises, Etudes, and Solos for the Timpani

Raynor Carroll

Level 1

- *Very good sequence of presenting new concepts
- *Extensive tuning pages at the beginning
- *Section about proper practicing
- *Gives some sticking
- *Does not give any tunings
- *Gives tempos for some exercises
- *Throws in orchestra excerpts to exercises when acceptable.

***This is a very enjoyable this book to use in the classroom. It has great pacing and practicality. The book gives the student time to develop each technique before moving on to the next. It also includes a valuable page about proper practicing. At the end of the book, it includes a acceptable solos list of literature that can be used as recital or contest solos.

Fundamental Method for Timpani

Mitchell Peters

Level 1-6

- *Includes studies for basic technical development
- *63 Etudes for 2, 3, or 4 timpani
- *Ear-Training exercises
- *Extensive history and care of instrument section at beginning
- *Some sticking given
- *All tuning given for etudes
- *Tempo markings given for etudes

***There are many good aspects to this book. Because there is a wide range of difficulty included, the book seems to jump around. It would be nice to see the etudes and exercises

written in conjunction with each other. The etudes are very good for the beginning player to play to help them develop technique.

Timpani Method

Alfred Friese and Alexander Lepak

Level 1-5

- *four parts (basic theory, technique, intonation, & repertoire)
- *Tuning only given in repertoire section
- *Very little stickings given
- *No tempos given
- *Many orchestra excerpts

***This is a very uniquely designed book. It lends itself to be used at the beginning and then brought back out for further use during someone's career. It does have a good description of the technical side of learning timpani. The biggest challenge with this book is its progression of difficulty throughout the book.

Modern Method

Saul Goodman

Level 1-5

- *four parts (fundamentals, 2 drum exercises, 3-4 drum exercises, & repertoire)
- *Tunings given
- *Tempos given
- *No stickings given
- *Many orchestra excerpts
- *Not much description for each exercise
- *Good overview at the beginning

***The introduction to the timpani in this book is very useful. In general, the book moves very fast. Unlike many of the other books, there is not much direction for the exercises. This would be a beneficial book if you are looking for different orchestral excerpts.

Pauken (Timpani)

Eckengardt Keune

Level 1-2

- *Written in German with English transcription
- *Extensive history of timpani
- *Discusses basic musical notation
- *Gives all tuning
- *Gives some stickings
- *Gives tempo markings for all exercises

***This is a great book to use material in the everyday class. The exercises work great with a beginner, but the teaching value could be enhanced if it included specifics about technique or concepts being addressed in each exercise. All of the details about the book are in the beginning preface.

Timpani Tuning Exercises Book 1

Bob Tilles

Level 3

- *Works on interval training
- *Works on singing pitches to help develop better sense of intonation
- *Orchestra excerpts at the end of the book
- *Exercises through each interval (M2, m2, M3,....)
- *No stickings provided in exercises, some sticking provided in excerpts
- *Tunings not given in exercises but given in all the excerpts

***This book is designed to develop recognition of intervals and to provide a method for singing each interval. It has exercises that help the players learn to tune by measuring an interval from a known or fixed pitch, singing the interval, and tuning the interval. Also there are orchestra excerpts at the end of the book which are a great resource to have as well.

Musical Studies for the Intermediate Timpanist

Garwood Whaley

Level 3

- *Gives tunings
- *No stickings included
- *Gives tempo markings
- *Gives introduction before each piece so that you know what to work on
- *Some exercises with four mallets

***There are many parts of this book that would work well in the percussion class. The use of mixed meter throughout to challenge the player is a great resource to have. These would work well as contest or recital solos.

Portraits for Timpani

Anthony Cirone

Level 3-4

- *Fifty solos
- *Not meant to be sight reading
- *Each page has an introduction that tells player exactly what each solo is working on
- *Dynamics & form emphasized
- *Mixed meter and metric modulation
- *Can be used for recital or contest solos

***This is a challenging book for the intermediate to advanced player. In the foreword, Cirone mentions that the most important thing to remember is to **PLAY MUSICALLY!!!** This book lends itself easily to achieve this. The pacing of the book moves a bit fast at times, but if the player gives enough attention to the piece, they will be successful. It uses the exact exercises from Portraits in Rhythm for the snare drum.

The Well-Tempered Timpanist

Charles Dowd

Level 4

- *770 exercises for the timpanist
- *Exercises work on muffling, staccato, and tuning
- *Exercises uses up to six timpani
- *Suggested sticking provided in most exercises
- *Tunings given for some of the exercises

***This book was designed to be used in conjunction with other solo literature. These exercises are great warm-ups for any timpanist. The book is broken up in different sections: sticking exercises, muffling, rolling, staccato, tuning, and cross rhythms. It is also nice that the book draws out diagrams of where the timpani should be placed if there is more than four of them.

The Solo Timpanist

Vic Firth

Level 4

- *26 Etudes
- *Gives description before each exercise of what is to be worked on
- *Some stickings written in
- *Gives all tunings for exercise
- *Gives all tempo markings for exercises

***This is an excellent book for the advanced high school or collegiate. It engages them in advanced techniques that can be applied to many orchestra excerpts. Firth includes an explanation of what is to be worked on in each exercise. This gives much more purpose and meaning to what could be considered an easy etude.

The Working Timpanist's Survival Guide

John Tafoya

Level 5

- *Written for the orchestral timpanist
- *Contains CD-ROM with the entire timpani parts
- *Contains 22 most frequently requested orchestral timpani audition excerpts
- *Gives tips on how to play them
- *Gives a list of recommended recordings
- *Gives recommended mallets

***This is a great resource for the professional timpanist. It would be great to have a book like this for all of the percussion instruments. The book is organized really well and is easy to follow. This would also be a good resource for a conductor who may not know as much about timpani.

The Timpani Player's Orchestral Repertoire

Fred D. Hinger

Level 5

*Nine Beethoven Symphonies

*Gives tips on how to play them

*Breaks down each movement

*Showed exact way it would be seen in the score

***This is a great resource for the Beethoven symphonies. It is nice to know beforehand where the exact problematic parts are in each process. It would have been nice have seen a bit more on the type of mallets to play with.

Timpani Key Signature Quiz #1

Label the names of the lines and spaces in bass clef on the staff below ____/18 (2 Pts Each)

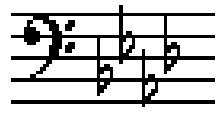
Answer the following questions: ____/6 (3 Pts Each)

- 1.) How do you identify a flat key signature?
- 2.) How do you identify a sharp key signature?




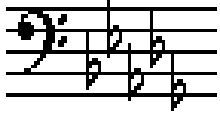
Identify the following Key Signature: ____/44 (4 Pts Each)

			
---	---	--	---

1. _____
2. _____
3. _____
4. _____

			
---	---	--	---

5. _____
6. _____
7. _____
8. _____

			
---	---	--	---

9. _____
10. _____
11. _____
12. _____

Timpani Interval Quiz

Write the name of the song to help identify each interval

m2 _____

M2 _____

m3 _____

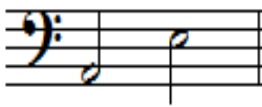
M3 _____

P4 _____

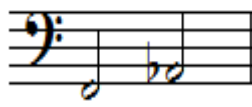
P5 _____

M6 _____

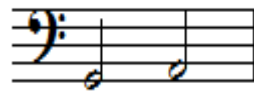
Correctly identify the interval below



1.) _____



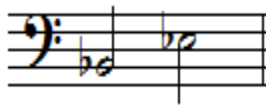
2.) _____



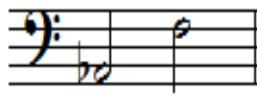
3.) _____



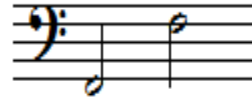
4.) _____



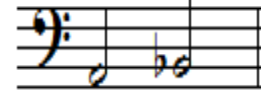
5.) _____



6.) _____



7.) _____



8.) _____

Timpani Basics Quiz

- 1.) The preferred playing spot on timpani is _____ inches from the bearing edge directly over the pedal.
- 2.) The low drum is placed to the _____ of the player.
- 3.) The three types of grip for playing timpani are _____, _____, and _____.
- 4.) The standard size of timpani are _____, _____, _____, _____, and _____.
- 5.) Stopping the sound of the drum by placing one's fingers on the head is called _____.
- 6.) Use _____ to add fullness to the tone.
- 7.) The lower the drum the _____ the roll, the higher the drum the _____ the roll.
- 8.) _____ over the mallet head can prolong the life of a timpani mallet.
- 9.) Timpani heads can be made from either _____ or _____.
- 10.) Fill in the following chart describing timpani articulation

	LEGATO	STACCATO	MARCATO
Velocity			
Grip			
Stroke			

Timpani Performance Rubric

Student Name: _____

Teacher Name: _____

CATEGORY	4 Excellent	3 Good	2 Fair	1 Poor
Rhythm	The beat and tempo is secure and the rhythms are accurate. There is a steady beat throughout.	The beat and tempo is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. There are minimal breaks in the beat.	The beat and tempo is somewhat erratic. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. There are numerous breaks in the beat.	The beat and tempo is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. There is no steady beat throughout.
Sticking Patterns/ Dampening	Sticking patterns and dampening are executed accurately as indicated by the score and/or the conductor.	Sticking patterns are usually correct, though there might be an isolated error. Dampening is executed accurately as directed by the score and/or the conductor.	Sticking patterns are rarely secure, but dampening is often executed accurately as directed by the score and/or the conductor.	Incorrect sticking patterns. Dampening is not executed accurately.
Tuning	Interval tuning between drums are in tune.	Interval tuning between drums are mostly correct. Some inconsistencies in intervals.	Few intervals between drums are tuned correctly. Many inconsistencies in intervals.	Drums were not in tune during the performance.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Technique	Correct technique is used. (Correct hand position and finger control) Hands are even and relaxed. Technique allows for superior performance.	Correct technique is usually used but lacks in refinement. Hands are usually even and relaxed. Technique causes some performance issues.	Correct technique is rarely used but technique distracts from a quality performance. Hands are uneven.	Correct technique is not used and distracts from a quality performance. Hands are uneven.
Performance Factors	Performs on proper drum sizes and stands correct distance from drum. Literature choice is appropriate.	Performs on proper drums but distance from drums is incorrect. Literature chosen is appropriate.	Does not perform on proper drum sizes as well as distance from drums is incorrect. Literature chosen does not reflect level ability.	Does not perform on proper drum as well as distance from drums is incorrect. Literature choice is not appropriate.

(Generated using <http://rubistar.4teachers.org/>)

Timpani Adjudication Form

Student Name: _____

Title of Repertoire: _____

SCORE	AREA OF CONCERN AND COMMENTS
____.____	Tone Quality balance, head tension, stick choice
____.____	Technique hand positions, pedaling, dampening, stick/mallet control, intonation
____.____	Interpretation dynamics, tempo, accents, style, phrasing, expression, finesse and articulation
____.____	Accuracy number of stops, correct rhythm, correct tempo, pitch
____.____	Performance Factors choice of literature, appropriate performance, poise, posture, general conduct, mannerisms
____.____	Scales/Intervals accuracy of intervals or scales on timpani
____.____	Division I (Superior) = 30.0 to 27.0 = 5 - A superior performance - outstanding in nearly every detail Division II (Excellent) = 26.9 to 22.0 = 4 - An excellent performance - minor defects Division III (Good) = 21.9 to 15.0 = 3 - A good performance - lacking finesse and/or interpretation Division IV (Fair) = 14.9 to 10.0 = 2 - A fair performance - basic weaknesses Division V (Poor) = 9.9 to 6.0 = 1 - A poor performance - unsatisfactory
Total	

Signature of Adjudicator _____

(*This rubric is modified from the IHSA solo/ensemble percussion scoring sheet)

CHAPTER 5

AUXILIARY

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Multi-Percussion solo reviews pg. 138

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Sample Classroom Curriculum

Department: Music

Course: Percussion

Auxiliary

Standard(s): 25.A.4, 26.B.4c, 27

Stage 1: Desired Results

Understandings

Through observation, discussion, performance and analysis, students will acquire the knowledge crucial for performance as well as important information to help them become knowledgeable consumers.

Essential Questions

- How is music produced?

Knowledge & Skill

- Students will be presented with the following skills and knowledge during the auxiliary unit: instrument basics including: quality brands, proper holding grip and appropriate performance literature

• Stage 2: Assessment Evidence

Utilizing performance assessments, students will demonstrate understanding through performing pieces after learning the fundamentals of the instrument. Traditional assessment tools will be used to assess comprehension of different concepts and the techniques used to perform.

Performance Task Summary

- Quiz #1- Bass Drum Basics
- Quiz #2- Cymbal Basics
- Performance #1-Bass Drum/Cymbal repertoire
- Quiz #-Triangle/Tambourine Basics
- Performance #2- Triangle/Tambourine repertoire or mulipercussion solo

Rubric Titles

- Performance Rubric
- Short Answer Quizzes 1, 2, & 3

Self-Assessments

Peer evaluations will be utilized in small groups as well as self-evaluations before each playing test.

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Stage 3: Learning Activities

- Week 1
Introduction to auxiliary basics and performance: bass drum, cymbals, suspended cymbal technique. Quiz #1 and Quiz #2 administered
- Week 2
Continue work on repertoire for bass drum, crash cymbals, and suspended cymbal. Performance #1 administered
- Week 3
Introduction to auxiliary basics and performance: triangle, tambourine, wood block, cowbell, finger cymbals, gong. Quiz #3 Administered.
- Week 4
Continue work on repertoire for triangle and tambourine. Performance #2 administered
- Mondays-Discussion of new information and techniques
Tuesdays, Wednesdays, Thursdays-Group/individual practice with teacher assistance.
Fridays-Performance of repertoire/quizzes/tests

Auxiliary Online Resources/Videos

www.vicfirth.com

Percussion manufacturing company VicFirth has a wealth of educational videos on their website. To get to them, on the main page, scroll over the Education Tab and click on Education Resource Center. It will bring you to a page with links for many different percussion areas. Scroll down to the Concert/Keyboard Section.



Percussion 101

From instrument setup to maintenance to performance techniques, Vic Firth's PERCUSSION 101 will cover the essential skills necessary for today's all-around percussionist.



Beginner 4 Mallet Lesson Series

In this lesson series, Dr. Gaines will discuss the fundamentals behind each new concept, demonstrate the techniques and provide an exercise that will apply the skill.



Ney Rosauro: Extended Cross Grip

Renowned performer and composer Ney Rosauro gives an detailed explanation of the extended cross grip, an easy-to-learn method of gripping 4 mallets that immediately applies to all the instruments.



Giff Howarth: 4-Mallet Lessons

In this series of video lessons, Vic Firth signature artist Gifford Howarth will detail each step along the road to developing command and control over 4 mallet keyboard percussion technique.



Tom Gauger: Concert Bass Drum Lessons

In this lesson series, Tom breaks down a few of the basic skills necessary for playing the concert bass drum including playing position, beating area, dampening techniques and tuning.



Gary Burton: Vibraphone Masterclass

In this 8-part vibraphone masterclass, Gary Burton covers the full gamut of common questions on the instrument – from it's history to his famous 4 mallet grip.

Here you will find six fantastic resources on auxiliary instruments. The two that would be most effective in the high school percussion classroom is Percussion 101 and Tom Gauger: Concert Bass Drum Lessons.

Percussion 101

Once you click on the Percussion 101 page it will bring you to a screen that will let you chose which area of percussion you would like to study.

JUMP TO ONE OF OUR VIDEO LESSON SERIES:

<i>Concert Bass Drum</i>	<i>Tambourine</i>
<i>Crash Cymbals</i>	<i>Suspended Cymbal</i>
<i>Gong / Tam-Tam</i>	<i>Triangle</i>
<i>Keyboard Percussion Instruments</i>	<i>Wood Blocks / Temple Blocks</i>
<i>Concert Snare Drum</i>	<i>Marching Percussion</i>
<i>Timpani</i>	<i>Drumset</i>

From this page you can choose whichever auxiliary instrument you wish. This section will show the outline for Crash Cymbals. The other auxiliary instruments look the same.

[CLICK HERE TO DOWNLOAD THE PERCUSSION 101: CONCERT CRASH CYMBAL STUDY GUIDE](#)

WATCH THE VIDEOS:**01: General Characteristics and Maintenance**

Including instructions on how to tie a cymbal strap.

02: Playing Techniques

A guide for playing loud and soft crashes as well as muffling techniques

Additional Reference: Ted Atkatz PASIC Clinic

The final segment of Ted's 2008 clinic focuses on extended techniques for producing a crash with the most depth of sound. View the video by clicking on the link below - OR view Ted's entire (orchestral snare drum) clinic [HERE](#).

TED ATKATZ PASIC CLINIC - CRASH CYMBAL EXCERPT VIDEO

You can use these videos either as a refresher for yourself, or as a teaching tool for areas you do not feel confident teaching your students. The website provides a study guide for students to fill out while watching the videos as well.

**PERCUSSION 101
STUDY GUIDE**

Instructional videos are available online at <http://www.vicfirth.com/education/percussion101-concertCrashCymbals.php>

Concert Crash Cymbals

VIDEO 1: Instrument Selection and General Maintenance

1. What is a good general size for a pair of crash cymbals?
2. When cleaning your cymbals, which type of polish works best? What types of polishes should you avoid?

If you watch or teach on all the topics, there is an online quiz the students can take. The link to this quiz is at the bottom of the specific auxiliary instrument video page. This assessment will give you immediate feedback. This quiz can also be a great pre/post unit assessment.

TAKE THE CONCERT CRASH CYMBAL QUIZ TO TEST YOUR KNOWLEDGE!

IMPORTANT NOTE: Each computer station has ONE OPPORTUNITY to take this test and receive a CERTIFICATE OF ACHIEVEMENT (you may take the test as often as you like – but no certificate will be offered on subsequent attempts). We recommend that if you taking this test for a grade, YOU USE THE STUDY GUIDE as you watch the videos BEFORE ATTEMPTING THE TEST!

PERCUSSION 101 / Crash Cymbals

Previous Question Result ✔ **Correct** [+ View Answer](#)

Question 4 / 9

Time Remaining 29 min 20 secs

What is the best grip to use when holding the concert crash cymbals?

- A. Hold the strap between the thumb and index finger, like a snare drum grip
- B. First place your hand through the strap, then grip it like a snare drum grip
- C. Hold the cymbals with a tight fist
- D. Grip the strap between the thumb and index finger, at least 2" from the cymbal so that your fingers do not touch the cymbal

Next

At the end of the quiz, if the students receive a passing grade, they can print a certificate.



Tom Gauger: Bass Drum Lessons

Tom Gauger of the Boston Symphony and Boston Pops Orchestra demonstrates the basic skill necessary for playing bass drum. In this group of videos, you may chose the bandwidth size that best suites your internet connection speed.

Lesson #1: The Playing Position	High Bandwidth	Medium Bandwidth	Low Bandwidth
Lesson #2: The Proper Beating Area	High Bandwidth	Medium Bandwidth	Low Bandwidth
Lesson #3: The Stroke	High Bandwidth	Medium Bandwidth	Low Bandwidth
Lesson #4: Dampening Techniques	High Bandwidth	Medium Bandwidth	Low Bandwidth
Lesson #5: Playing Rolls	High Bandwidth	Medium Bandwidth	Low Bandwidth
Lesson #6: Tuning the Concert Bass Drum	High Bandwidth	Medium Bandwidth	Low Bandwidth

Within each video, Mr. Gauger discusses his line of bass drum mallets as well. Each of Gauger's mallets were designed to achieve a specific sound. In the videos, Mr. Gauger discusses how to use his bass drum mallet line within various musical circumstances.



www.pas.org

The Percussive Arts Society provides a wealth of knowledge that can be used in the classroom. Once on their home page, click on the Teach Tab which will bring you to a page with a links for a variety of different educational tools.

One area that would be of great use to percussion class teachers is the FUNDamentals pages. On this page you will find links to the handouts from sessions presented at the Percussive Arts Society International Convention. In these hand outs you will find information regarding a variety topics on auxiliary instruments.



Accessible Accessory Percussion
by Jonathan Latta
[Download pdf](#)

Accessories FUNDamentals
By The Caixa Trio
[Download pdf](#)

Accessories FUNDamentals
by Neil Grover
[Download pdf](#)

Percussion Section Organization
By Robert Snider
[Download pdf](#)

Cymbals
By Christopher Deane
[Download pdf](#)

Bass Drum
By Kristen Shiner McGuire
[Download pdf](#)

About the Tambourine
By Neil Grover & Garwood Whaley
[Download pdf](#)

About the Triangle
By Neil Grover & Garwood Whaley
[Download pdf](#)

Triangle, Tambourine, Bass Drum, Suspended Cymbal, Maracas and other Shakers, Congas, Claves and Accessory Percussion Instrument Technique
By Rich Holly and John R. Beck
[Download pdf](#)

www.youtube.com

The 215th Army Band percussion have put together a fantastic video instructional guide for all major auxiliary instruments. To find these videos on youtube, just search 215th Army Band. Once you find a video by them, click on their name which will bring the videos they have uploaded. You will find all of their percussion demonstrations on this page. These videos are a great resource for basic information on each instrument in terms of choosing the size of the instrument or mallet, how to hold the instrument, and playing technique.



The screenshot shows a YouTube video player interface. The video content displays a list of percussion accessories on a dark background. The word "Accessories" is written in a large, yellow, stylized font at the top. Below it, the following items are listed in white text: Triangle, Tambourine, Bass Drum, Crash Cymbals, Suspended Cymbal, and Bass Drum Cymbal Attachment. The video player controls at the bottom show a progress bar at 2:05 / 9:36, along with icons for play, volume, closed captions, settings, and full screen. Below the video player, the video title "Triangle Lesson #1" is visible. The channel name "215thArmyBand" is shown with a profile picture and "31 videos". A "Subscribe" button is present with "2,292" subscribers. To the right, the view count "9,734" is displayed, along with "24" likes and "0" dislikes.

Accessories

- Triangle
- Tambourine
- Bass Drum
- Crash Cymbals
- Suspended Cymbal
- Bass Drum Cymbal Attachment

2:05 / 9:36

Triangle Lesson #1

215thArmyBand · 31 videos

Subscribe 2,292

9,734

24 0

Auxiliary Book Review

Modern School for Snare Drum

Morris Goldenberg

- *Divided into 2 parts: Part 1- Study Material & Part 2- Guide book for the Artist Percussionist
- *Information and excerpts for 26 auxiliary instruments
- *Multi percussion solos
- *Auxiliary ensembles
- *Great orchestra excerpts included

***This is a great resource for all auxiliary instruments. It has great information and classical uses for the auxiliary instruments. Goldenberg picked the classic excerpts for the auxiliary instruments. Some of the excerpts can be very difficult, but for the intermediate to advance players this is exactly what they need.

Orchestra Repertoire for Bass Drum & Cymbals

Raynor Carroll

- *Copies of the classic bass drum and cymbal audition music
- *Used for Illinois Music Educators Association All State auditions
- *Parts are accurate and can be used with recordings
- *Has a great guideline for practicing

***This book is a fantastic resource for orchestra bass drum and cymbals. Since the parts are the actual percussion parts, the instructor can play the recording and have students play along. There is a instrument translation guide for the instruments which is great for students to know as well.

Orchestral Repertoire for Tambourine, Triangle, & Castanets

Raynor Carroll

- *Copies of the classic tambourine, triangle, and castanet audition music
- *Used for Illinois Music Educators Association All State auditions
- *Parts are accurate and can be used with recordings
- *Has a great guideline for practicing

***This is a nice resource for tambourine, triangle, and castanet orchestral music. Since the parts are the actual percussion parts, the instructor can play the recording and have students play along. There is a instrument translation guide for the instruments which is great for students to know as well.

*Multi-Percussion Solo Review***Level 1:**Prologue and Jublio (Mvmt. 1- Prologue)

Jared Spears

- Timp C-G, Bells
- **Duration:** 2:00
- Slow tempo
- Only 8 measures where both instruments are playing at the same time

2-4-1

William Kraft

- Snare Drum or any two instruments
- Classic Kraft
- **Duration:** 1:09
- Uses variety of sticks/brushes/mallets

Level 2:3 Movements for 2 Drums

Garwood Whaley

- snare drum, tom-tom
- **Duration:** 4:20
- Various time signatures

Gesture for Solo Percussion

Michael Combs

- multi-percussion: bass drum, snare drum, tom-toms(2), suspended cymbal; with piano
- **Duration:** 1:00
- Drawing of set up included
- Written on percussion Staff

Level 3:Morris Dance

William Kraft

- snare drum, field drum, bass drum
- **Duration:** 4:27
- Fast tempo

Contemporary Audition Solos for Percussion (Midnight Blaze)

Gregory Fundis

- snare drum, suspended cymbal, bass drum, triangle, bass drum, tom-toms (2)
- **Duration:** TBA
- Written on two separate staves

Level 4:Inspiration Diabolique

Rickey Tagawa

- suspended cymbals(4), tambourine, bongos, snare drums(2), field drum, bass drum
- **Duration:** 8:15
- Five Movements
- Drawing of set up

French Suite

William Kraft

- tenor drum, field drum, snare drums(2), bongos, suspended cymbals(2)
- **Duration:** 12:00
- Four movements
- Drawing of set up

Level 5:English Suite

William Kraft

- bass drum, tenor drum, field drum, snare drum, suspended cymbals(4), tambourine
- **Duration:** 12:00
- 7 movements
- Performance notes at end of each movement

Garage Drummer

James Campbell

- quasi drumset of bass drum, two toms, snare drum, bongos, cowbell, splash cymbal, gong and crotales
- Accompanied by an audio track
- "Garage Drummer" was the winning composition for the 2005 PAS Composition Contest for a multiple percussion solo with CD accompaniment. In the program notes, Campbell says this work was inspired by various experiences playing jam sessions with rock bands in garages and household basements. "Garage Drummer" is scored for a quasi drumset of bass drum, two toms, snare drum, bongos, cowbell, splash cymbal, gong and crotales. The work starts rather sparsely with the performer and CD exchanging tame riffs. These exchanges become gradually more linked together until a driving sixteenth-note groove is established in the soundscape, providing an underpinning for the drummer to lay down some licks with bundle sticks. Rather than bombard the listener with extremely fast notes, Campbell uses exquisite phrased sixteenth notes in groups of five, seven and nine to cut across the meter. One of the most interesting sections of the work features a static sixteenth ostinato that is frequently interrupted by killer grooves in the quasi-drumset. The work returns to the sparse material from the opening section as a short coda, but allows the drummer one last eight-bar stiff groove to close the piece. "Garage Drummer" will appeal to all percussionists who got their start playing grooves on the drumset. It is one of the most fun and well-written multiple percussion works in recent years.

Reviewed by: Scott Herring

Level 6Te Tuma Te Papa

Michael Colgrass

- roto-toms(6), bongos(2 pr.), congas(set), bass drums(2), marimba, djembe, temple bowls(4), wood blocks(4), cowbells(3), stainless steel kitchen bowls(3), triangles(2), vibraphone, crotales, suspended cymbals(3), gong, prepared piano
- **Duration:** 12:30
- Five Movements
- Michael Colgrass has composed a number of works for percussion that have become classics. With "Te Tuma Te Papa," which he dedicated to Canadian percussionist Beverley Johnston, he has created a solo multiple percussion piece based upon a Polynesian folktale that described the creation of the world. The work is in five movements, played at four stations. Station one contains a low-F marimba, two djembes and four temple bowls; station two comprises prepared piano (hairpins clipped on strings), four salad bowls, piccolo woodblock, two triangles, two tin cans, three cowbells, three woodblocks and a six-inch suspended cymbal; station three requires three suspended cymbals, two gongs, crotales and vibraphone; and station four has six Roto-toms, two bass drums, two sets of bongos and one set of congas. The piece is a cycle that begins with the characters "te tuma" (mama) and "te papa" (papa) emerging from the egg. It is playfully recreated on the Roto-tom/bongo station. They soon create humans (as portrayed by the marimba), animals (djembes) and plants (temple bowls) in the second movement. The third movement is a satirical look at the world through the use of prepared piano, small woodblocks and splash cymbal. The fourth movement connotes the creation of the heavens with the "ringing sounds of the vibraphone, cymbals, and gongs." The fifth movement returns to the Roto-tom station where the paradiddle is frequently employed to create a spirited, playful finale. This 14-minute solo would be excellent for the experienced percussionist (with lots of equipment). The challenges are interpretive, technical, and notational, and metric modulations are frequently used.

Reviewed by: Terry O'Mahoney"...And Points North"

Stuart Saunders Smith

- Movement 1. voice, metal pipes(5), metal wash tub, Peking opera gong, wood block, finger cymbal, Tibetan cymbal, metal wastepaper basket Movement 2. Voice, pieces of rock(5), logs(4), trees with leaves(2) with one having at least 12 wind chimes. Movement 3. Pod rattles, brush, undergrowth, dead leaves, owl hooter, wood block, Audubon bird call, hawk screamer
- **Duration:** 15:00
- Narrator

Concert Bass Drum Basics Quiz

- 1.) The bass drum shell is made out of _____.
- 2.) The concert bass drum typically has a diameter of _____ - _____ and a width of _____ - _____.
- 3.) Bass Drum heads are made of either _____ or _____.
- 4.) Tune a bass drum head across from _____ to _____ like snare drum.
- 5.) A large headed soft mallet will produce a _____ or _____ note.
- 6.) The normal playing area on the bass drum head is _____.
- 7.) There must always be some _____ on the bass drum head or it will be too resonant and not produce clear notes.
- 8.) For a non-angled bass drum, muffling can be done by resting the _____ against the batter head.
- 9.) For angled bass drums, muffling should be produced with any of what three items?

- 10) When playing a roll on the non-angled bass drum, _____ grip will be used to roll.

Cymbal Basics Quiz

- 1.) Quality cymbals are made from a mixture of _____, _____,
& _____.
- 2.) Name the critical issues in the construction of a cymbal that will affect its quality:
- 3.) Size determines how _____ a cymbal can play.
- 4.) The 3 parts of the cymbal are _____, _____, & _____.
- 5.) Name 4 sound characteristics of a good pair of crash cymbals:
- 6.) List 3 brands of quality cymbals:
- 7.) Bringing the cymbals straight together to make a crash will create an _____
_____, not an actual crash.
- 8.) Name three good sound characteristics of a good suspended cymbal:
- 9.) Rolls on the suspended cymbal are played with _____ _____ _____.
- 10.) When playing an articulate passage with sticks on the suspended cymbal, one should play on
the _____ of the instrument.

Tambourine/Triangle Basics Quiz

- 1.) The ideal tambourine would have a _____ head and a _____ shell.
- 2.) A standard size tambourine is _____".
- 3.) A triangle should have a definite pitch. T / F
- 4.) A triangle is suspended from a _____ using a _____.
- 5.) It is acceptable to suspend the triangle with a piece of yarn or material and to strike with any long, straight metal object if that is all that is available to you. T / F
- 6.) In general, to achieve the best response from the jingles on the tambourine, it should be held at a _____ degree angle.
- 7.) To play fast and loud passages on the tambourine one would use the _____ technique.
- 8.) Short and/or soft rolls on the tambourine can be played using a _____ or _____ roll, as opposed to a shake roll.
- 9.) To play a fast passage on the triangle, suspend the triangle from a stand with _____ to make a flat edge for the striking area.
- 10.) A roll on the triangle should be done in either the _____ or the _____ the opening.

Auxiliary Performance Rubric

Student Name: _____

Teacher Name: _____

CATEGORY	4 Excellent	3 Good	2 Fair	1 Poor
Rhythm	The beat and tempo is secure and the rhythms are accurate. There is a steady beat throughout.	The beat and tempo is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. There are minimal breaks in the beat.	The beat and tempo is somewhat erratic. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. There are numerous breaks in the beat.	The beat and tempo is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. There is no steady beat throughout.
Articulations	Articulations are executed accurately as indicated by the score and/or the conductor.	Articulations are mostly executed accurately as directed by the score and/or the conductor.	Articulations are sometimes executed accurately as directed by the score and/or the conductor.	Articulations are not executed accurately.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Technique	Correct technique is used. (Correct grip and finger control) Hands are even and relaxed. Technique allows for superior performance.	Correct technique is usually used but lacks in refinement. Hands are usually even and relaxed. Technique causes some performance issues.	Correct technique is rarely used but technique distracts from a quality performance. Hands are uneven.	Correct technique is not used and distracts from a quality performance. Hands are uneven.
Performance Factors	Performs with proper instrument carriage and posture. Literature chosen is appropriate.	Performs with either proper instrument carriage or posture. Literature chosen is appropriate.	Does not perform with proper instrument carriage or posture. Literature chosen does not reflect level ability.	Does not perform with proper instrument carriage or posture. Literature choice is not appropriate.

(Generated using <http://rubistar.4teachers.org/>)

CHAPTER 6

DRUMSET

Curriculum pg. 147

Curriculum Level Outline pg. 149

Online Resources pg. 151

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Sample Quizzes pg. 161

Rubrics pg. 164

Sample Classroom Curriculum

Department: Music

Course: Percussion

Drum Set

Standard(s): 25.A.4, 26.B.4c, 27

Stage 1: Desired Results

Understandings

Through observation, discussion, performance and analysis, students will acquire the knowledge crucial for performance as well as important information to help them become knowledgeable consumers.

Essential Questions

- How is music produced?

Knowledge & Skill

- Students will acquire the following skills and knowledge during the drum set unit: drum set basics, drumset styles (rock/jazz/latin), historical drummers, and performances of different styles with an accompaniment track.

• Stage 2: Assessment Evidence

Utilizing performance assessments, students will demonstrate understanding through performing pieces after learning the fundamentals of the instrument. Traditional assessment tools will be used to assess comprehension of different concepts and the techniques used to perform.

Performance Task Summary

- Quiz#1- Drumset Basics
- Performance #1- Rock Drumset Style
- Performance #2- Jazz Drumset Style
- Quiz #2- Style Identification
- Performance #3-Latin Drumset Style
- Quiz #3- Drumset Patterns

Rubric Titles

- Drumset Performance Rubric
- Short Answer Quizzes 1, 2, 3

Self-Assessments

Peer evaluations will be utilized in small groups as well as self-evaluations before each playing test.

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Stage 3: Learning Activities

- Week 1
Introduction to drum set basics. Set-up and coordination exercises. Begin work on Rock Drumming. Quiz #1 administered.
- Week 2
Continue work on Rock Drumming. Begin fills. Performance #1 administered.
- Week 3
Begin Jazz Drumming. Set-up and coordination exercises performed. Drum style listening. Quiz #2 administered
- Week 4
Continued work on jazz drumming styles. Basic fill options Performance #2 administered
- Week 5
Begin Latin Drumming. Set-up and coordination exercises performed. Quiz #3 administered.
- Week 6
Continued work on Latin drumming. Performance #3 administered.

- Mondays-Discussion of new information and techniques
Tuesdays, Wednesdays, Thursdays-Group/Individual practice with teacher assistance.
Fridays-Performance of repertoire/Quizzes/Tests

Drumset 6 Level Curriculum

Level 1

Objectives:

- Set up of drumset
- Drumset notation
- Placement of hands around drums
- Hand/foot coordination
- Basic rock patterns
- Basic jazz/latin pattern

Method Books/Supplemental Material:

- Alfred's Beginning Drumset Method**: S. Feldstein & D. Black
- Drum Set Essential #1**: P. Erskine
- Groove Essentials #1**: T. Igoe

Level 2

Objectives:

- Independence of snare drum & bass drum
- System playing
- Begin to read charts
- Continuing rock patterns
- Continuing jazz/latin patterns

Method Books/Supplemental Material:

- Rock Drumming Workbook**: C. Doboe
- Progressive Independence**: R. Spagnardi
- Solo Studies for Drum Set Vol. I**: D. Rogers
- Drum Set Essential #1**: P. Erskine
- Groove Essentials #1**: T. Igoe

Level 3

Objectives:

- Learn bossa nova & samba patterns
- Learn brush techniques
- Drumming with an ensemble
- Chart reading
- Continue independence around the drums

Method Books/Supplemental Material:

- Rock Drumming Workbook**:-C. Doboe
- Progressive Steps to SYNCOPATION for the Modern Drummer**: T. Reed
- Brushworks**: C. Cameron
- The Essence of Brazilian Percussion & Drumset**: E. Uribe
- Drum Set Essential #2**: P. Erskine
- Groove Essentials #1&2**: T. Igoe

Level 4

Objectives:

- Learn afro-cuban 6/8 & congo patterns
- Learn soul, funk, & hip hop pattern
- History of rock & jazz drumming
- Continuation of independence
- Solo work/fills
- Chart reading

Method Books/Supplemental Material:

- Commandments of R&B Drumming:** Zoro
- The Jazz Drumming Workbook:** B. Justison
- Afro-Caribbean & Brazilian Rhythms for the Drummset:** J. Castellano
- Sittin' in with the Big Band #2:** various
- Drum Set Essential #2:** P. Erskine
- Groove Essentials #2:** T. Igoe
- West African Rhythms for Drum Set:** Hartigan

Level 5

Objectives:

- Learn cha-cha-cha, cascara, & Mozambique patterns
- Transcription playing
- Extensive solo work

Method Books/Supplemental Material:

- The Great James Brown Rhythm Sections:** A. Slutsky & C. Silverman
- Drum Techniques of Led Zeppelin:** J. Bergamini
- Art Blakey's Jazz Messages:** J. Ramsay
- Afro-Caribbean & Brazilian Rhythms for the Drummset:** J. Castellano
- West African Rhythms for Drum Set:** R. Hartigan
- Groove Essentials #2:** T. Igoe
- Drum Set Essential #3:** P. Erskine

Level 6

Objectives:

- Learn calypso, reggae, & baiiao patterns
- Transcription playing
- Bop drumming

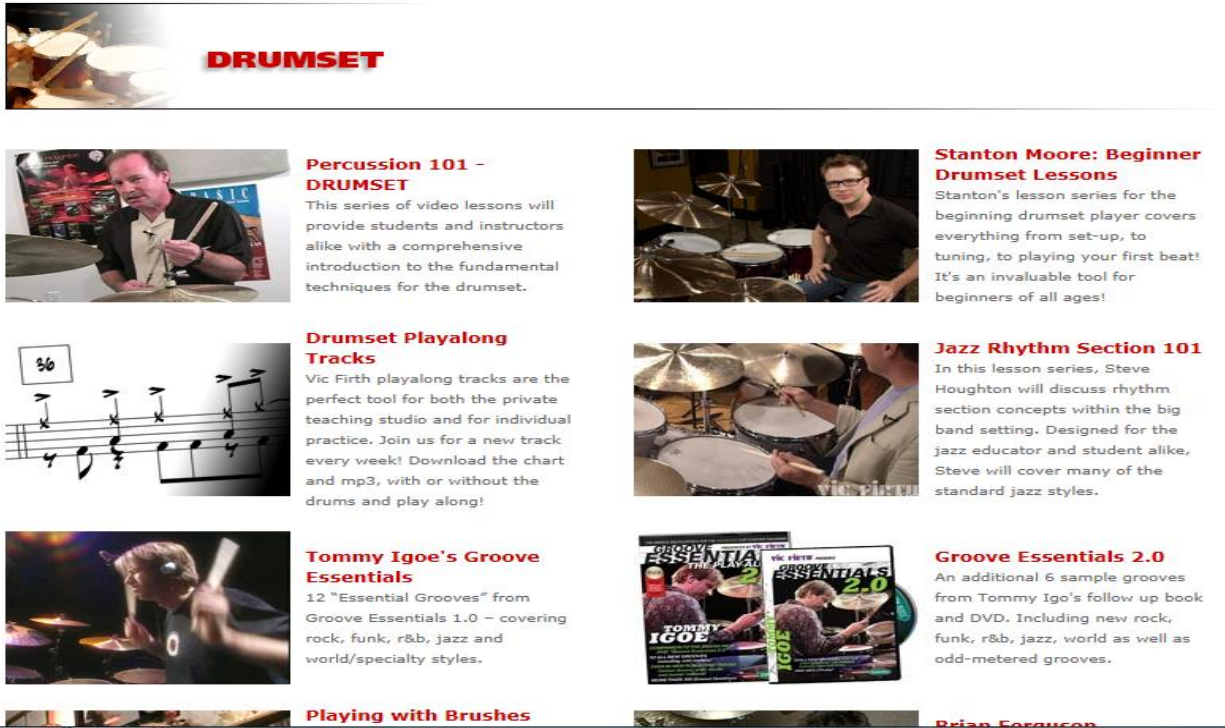
Method Books/Supplemental Material:

- Linear Time Playing:** G. Chaffee
- Drum Techniques of Phil Collins:** N. Sausen
- The Art of Bop Drumming:** J. Riley
- Afro-Caribbean & Brazilian Rhythms for the Drummset:** J. Castellano
- Drum Set Essential #3:** P. Erskine
- Gordon Goodwin Big Phat Band Play Along:** G. Goodwin

Drumset Online Resources/Videos

www.vicfirth.com

Percussion manufacturing company Vic Firth has a wealth of educational videos on their website. To get to them, on the main page, scroll over the Education Tab and click on Education Resource Center. It will bring you to a page with links for many different percussion areas. Scroll down to the Drumset Section.



DRUMSET

Percussion 101 - DRUMSET
This series of video lessons will provide students and instructors alike with a comprehensive introduction to the fundamental techniques for the drumset.

Stanton Moore: Beginner Drumset Lessons
Stanton's lesson series for the beginning drumset player covers everything from set-up, to tuning, to playing your first beat! It's an invaluable tool for beginners of all ages!

Drumset Playalong Tracks
Vic Firth playalong tracks are the perfect tool for both the private teaching studio and for individual practice. Join us for a new track every week! Download the chart and mp3, with or without the drums and play along!

Jazz Rhythm Section 101
In this lesson series, Steve Houghton will discuss rhythm section concepts within the big band setting. Designed for the jazz educator and student alike, Steve will cover many of the standard jazz styles.

Tommy Igoe's Groove Essentials
12 "Essential Grooves" from Groove Essentials 1.0 - covering rock, funk, r&b, jazz and world/specialty styles.

Groove Essentials 2.0
An additional 6 sample grooves from Tommy Igoe's follow up book and DVD. Including new rock, funk, r&b, jazz, world as well as odd-metered grooves.

Playing with Brushes

Brian Ferguson

Here you will find 20 fantastic resources on drumset. The two that would be most effective in the high school percussion classroom is Percussion 101 and Drumset Play Along Tracks.

Percussion 101

Once you click on the Percussion 101 page it will bring you to a screen that will let you chose which area of percussion you would like to study.

JUMP TO ONE OF OUR VIDEO LESSON SERIES:

Concert Bass Drum

Crash Cymbals

Gong / Tam-Tam

Keyboard Percussion Instruments

Concert Snare Drum

Timpani

Tambourine

Suspended Cymbal

Triangle

Wood Blocks / Temple Blocks

Marching Percussion

Drumset

Once you click on Drumset, you will find a list of 19 videos as well as more additional videos that help explain the various techniques, choosing equipment, and maintenance of drumset.

OUR CURRENT LIBRARY OF VIDEO LESSONS FOR DRUMSET:

<p>01: Instrument Selection / Drum Sizes Steve discusses how to select a set of drums appropriate for the musical style.</p>	<p>13: Drumset Technique, Part II: Feet Technique A discussion of heel-down, heel-up techniques for bass drum, as well as heel-toe techniques for hi-hat.</p>
<p>02: Tuning, Part I: Maintenance A discussion of issues related to head, rim and drum maintenance.</p>	<p>14: Musical Styles, Part I: Rock/Pop Steve talks about the 8th/16th subdivisions for rock styles and demonstrates how to perform a confident groove in a rock tune.</p>
<p>03: Tuning, Part II: Pitch Relationships Suggestions for tuning the entire drumset: Setting drum pitch relationships between snare, bass and toms.</p>	<p>15: Musical Styles, Part II: Latin How to obtain a convincing latin groove with the proper hierarchy of drum & cymbal sounds.</p>
<p>04: Tuning, Part III: Head Selection A demonstration of tuning concepts and head selection for musical style.</p>	<p>16: Musical Styles, Part III: Jazz Steve demonstrates how to develop a swing style. Including a discussion of setting the volume levels of the different limbs, the triplet subdivision, traditional grip and basic independence.</p>
<p>05: Tuning, Part IV: Dealing with the Snare "Buzz" Steve gives you a few tips on how to minimize the buzzing of the snares when toms are played.</p>	<p>17: Fill Fundamentals A discussion of an approach to playing convincing fills in all the musical styles.</p>
<p>06: Choosing a Ride Cymbal Having a great ride cymbal is fundamental to getting a great drumset sound. Steve discusses how to pick a ride cymbal.</p>	<p>18: Ensemble Drumming Steve demonstrates how to drive the band with supporting sounds and orchestration as well as how to set ensemble hits with fills.</p>
<p>07: Choosing a Crash Cymbal A discussion on picking one or two crash cymbals that work well together, as well as some stand maintenance issues.</p>	<p>19: Reading Charts Suggestions on how to deal with poorly written drum parts.</p>

You can use these videos either as a refresher for yourself, or as a teaching tool for areas you do not feel confident teaching your students. Unlike the concert instruments, the Drumset 101 does not provide a study guide or quiz for these videos, but it would be easy to create one based off the videos chosen to play in class.

Drumset Play Along Tracks

The drumset play along track page has a fantastic wealth of recordings in rock, jazz/fusion, funk/R&B, and latin.

OUR LIBRARY OF PREVIOUS PLAYALONG FEATURES:

MUSICAL GENRE	ARTIST/SONG
ROCK	Carmine Appice / Guitar Zeus, "Stash"
ROCK	Charlie Benante / Anthrax, "Superhero"
ROCK	Gregg Bissonette, "Submarine"




JAZZ/FUSION	John Wackerman/Peter Erskine , "from Drum Duets, Volume 1"
JAZZ/FUSION	Mark Wessels / "A Fresh Approach to the Drumset" , "Swingin' Easy"
JAZZ/FUSION	Mark Wessels / "A Fresh Approach to the Drumset" , "Jazz Chart Reading"
FUNK / R&B	Art Bernstein , "Full Count" (Halftime Shuffle)
FUNK / R&B	Art Bernstein , "Don't Leave Home Without It" (12 Bar Blues Shuffle)
FUNK / R&B	Dave Black & Steve Houghton , "America the Beautiful"
LATIN	Art Bernstein , "Fridge" (Afro-Cuban 6/8)
LATIN	Steve Houghton , "Island Hopping" (Reggae)
LATIN	Steve Houghton , "Songo"
LATIN	Tommy Igoe , "Groove Essential #32: Samba/Slow"
LATIN	Tommy Igoe , "Groove Essential #42: Songo/Fast"

Once you pick a tune it will bring you a page that will have a PDF of the tune as well an Mp3 of the tune with and without the drumset.



VIC FIRTH
PLAYALONG TRACKS
"Minor Natural" (Mozambique)
From "Gears"
Featuring Art Bernstein

DOWNLOAD THE CHART AND MP3

-  PDF CHART OF THE TUNE
-  MP3 WITH DRUMS
-  MP3 WITHOUT DRUMS

Click [HERE](#) to download a lesson on the Mozambique!

Included in the .zip file is a 3 page instructional booklet and demonstration audio files
 Provided courtesy of Drumhead Magazine

Also many of the tunes have a downloadable lesson that will break down the patterns and charts for the students. They will also come with audio files for each example. This is a great resource for those teachers who are not proficient at drumset.

MOZAMBIQUE, BREAKING IT DOWN IN PARTS

BERNSTEIN EX. 5

IN THIS EXAMPLE I WILL PLAY LEFT HAND ON SNARE DRUM OR SIDE STICK & TOMS
ADDING ONE POSSIBLE BASS DRUM PATTERN & HIGH HATS WITH FOOT PLAYED ON 2&4



This is great resource since students can also look up the Vic Firth website at home and practice. Also, this is a great page to choose tunes for students to play from for their style performance exams.

www.pas.org

The Percussive Arts Society provides a wealth of knowledge that can be used in the classroom. Once on their home page, click on the Teach Tab which will bring you to a page with a links for a variety of different educational tools.

The screenshot shows the website for the Percussive Arts Society (PAS). The header includes the logo, navigation tabs (Learn, Connect/Discuss, Teach, Experience, Publications, Products), and a search bar. The 'Teach' section is highlighted, featuring a list of resources on the left and a main content area on the right. The main content area includes a 'ShareThis' button and a photograph of two men playing a cymbal.

PERCUSSIVE ARTS SOCIETY

Login | Join Follow us:

Select Language Powered by Google Translate

Learn Connect/Discuss **Teach** Experience Publications Products Go

Teach

- Rudiments
- HOTlicks
- FUNDamentals
- Video Gallery
- Online Research Journal
- Compositions Research
- Programs
- Competition and Festival Repertoire
- PASIC Session Handouts
- Career Development Resources
- Percussion Research Documents
- NCPP Percussion Equipment and Facilities National Standards
- Fujii Marimba Database

Teach

Whether you are a school music program director, private instructor or teaching in a university setting, the Percussive Arts Society has a number of resources to assist you with your students and your program.

The resources available here offer you the most comprehensive group of percussion education and information available anywhere. PAS has a wide variety of resources that cover a broad spectrum of percussion.

ShareThis

One area that would be of great use to percussion class teachers is the FUNdamentals pages. On this page you will find links to the handouts from sessions presented at the PASIC Convention. In these hand outs you will find information regarding a variety topics on drumset.



Drum Soloing Concepts
By Terry O'Mahoney and Jim Royle
[Download pdf](#)

Basic Beats
By Steve Houghton
[Download pdf](#)

Latin Styles Brazilian/Afro Cuban
By Peter O'Gorman
[Download pdf](#)

Drumming Basics
By Rich Thompson
Let's Groove: Introduction to Basic R&B Grooves
By Zoro
[Download pdf](#)

Drumset FUNdamentals
By David Black and Mark Dorr
[Download pdf](#)

Drumset FUNdamentals
By Marshall Maley
[Download pdf](#)

Fills and Fundamental Beats
By John Riley and Tom Morgan
[Download pdf](#)

Another great section on the PAS website is the HOTlicks. The pages in this section contain several exercises that can be used as technique builders and warmups. Each exercise is written out in musical notation. There is also a MIDI file accompanying each exercise.



Latin Paradiddles By Rick Mattingly
[Sound Enhanced](#)
[Download pdf](#)

Movable Clave by Jon Belcher
[Sound Enhanced](#)
[Download pdf](#)

5/8 OVER BAIÃO by Terry O'Mahoney
[Sound Enhanced](#)
[Download pdf](#)

Jazz Drumset Warmups by John Riley
[Sound Enhanced](#)
[Download pdf](#)

Flammed Mill Explorations by Jeff Salisbury
[Sound Enhanced](#)
[Download pdf](#)

Three-Voice Warmups by John Riley
[Sound Enhanced](#)
[Download pdf](#)

Flammed Mill Triplet Explorations by Jeff Salisbury
[Sound Enhanced](#)
[Download pdf](#)

Drumset Method Book Review
ROCK METHOD BOOKS

Alfred's Beginning Drumset Method
Sandy Feldstein & David Black

- Basic rock beats
- Notes on getting ready to play (set-up, grip, ...)
- Embellishing all limbs
- Basic jazz beats
- Basic drum care
- Diagram of notation and set up of drums

***This book is an excellent book for beginners. The pace can be a bit fast for someone who has no musical knowledge, but is a great starter for those who do. The introduction information at the beginning of the book is extremely valuable. It will really help the beginners.

Rock Drumming Workbook
Doboe

- Drumming systems
- Works on independence of limbs
- Good sequence of patterns
- Can be used with different styles of playing
- Can be used with different limbs playing different parts of the system

***This book is a very logically written book. It helps the player advance on their hand independence. Even though this may be a semester two book in the curriculum, coming back and looking at these pages as a professional would be worth it.

Commandments of R&B Drumming
Zoro

- A lot of history on soul, funk, and hip hop
- Uses examples of songs you are able to play along with
- Includes CD
- Gives resources of media to buy
- Good progression throughout book

***This is a book that many drummers routinely play. For the advancing player this would be a fantastic book. When using this book with someone who is not thrilled about doing drumset, be selective in terms of what exercises you choose to have them use. The patterns included get very difficult and can get frustrating. This book has a wealth of information included that can be useful to any rock musician

The Great James Brown Rhythm Sections

Allan Slutsky & Chuck Silverman

- 23 transcriptions of James Brown Charts
- Includes CD
- Intro section on how to use book
- Gives history of each song
- Gives full score and other parts of songs as well

***This is an excellent book to perform transcriptions. It is well organized and easy to follow. The background information to each song is crucial to understanding each piece. It is also very nice having the other parts of the song in the book as well.

Drum Techniques of Led Zeppelin

Joe Bergamini

- 24 transcriptions of Led Zeppelin Charts
- Divided into seven sections (by album)
- Gives intro about each album
- Give notation key at the beginning

***This is a great rock transcription book. It would have been nice to have had more parts of the score, but by getting the albums, or knowing the song, it can help in that situation. There is good background information given on each song to help guide the player make good stylistic choices.

Linear Time Playing

Gary Chaffee

- Divided into two sections
- Exercises for one hand and two hands
- Playing patterns in uncommon time signatures
- Descriptions on how to play each exercises

***This is an excellent book for the advanced player looking to improve their technical playing. It is hard to come across a book that is not transcriptions for the advanced players. It is very helpful to have exercises to work on patterns in 7/8, 5/4, & 3/4.

Drum Techniques of Phil Collins

Neal Sausen

- 13 transcriptions of Phil Collins charts
- Extensive introduction on musical notation.
- Short introduction before each song

***This book is very easy to read and follow along with. It would have been nice to have been given a bit more background information for the songs so that the player can make better stylistic choices. Also, there is not CD included which would have been helpful.

JAZZ METHOD BOOKS

Alfred's Beginning Drumset Method

Sandy Feldstein & David Black

- Basic rock beats
- Notes on getting ready to play (set-up, grip, ...)
- Embellishing all limbs
- Basic jazz beats
- Basic drum care
- Diagram of notation and set up of drums

***This book is an excellent book for beginners. The pace can be a bit fast for someone who has no musical knowledge, but is a great starter for those who do. The introduction information at the beginning of the book is excellent. It will really help the beginners.

Progressive Independence

Ron Spagnardi

- Split up into 4 sections
- SD, BD, SD and BD, and Combo independence exercises
- Introduction on how to get most out of book
- Notes on how to play systems when needed

***This book, designed around system work, is great for any intermediate player. It progresses at a reasonable pace and keeps the player interested. This book would be fantastic for any player.

Progressive Steps to SYNCOPATION for the Modern Drummer

Tim Reed

- System playing
- Can be played over both jazz and latin rhythms
- Versatile in what can be done with the systems

***This is a great teaching resource. The systems included in the book can easily be used in various styles of playing. This can be used in many different semesters of the curriculum.

The Jazz Drumming Workbook

Brian Justison

- Divided into three section
- Glossary of terms used in jazz drumming
- Page on how to use the text
- Geared around system playing
- Systems increase in length

***This book works very well in the classroom setting. It moves at a logical progression and keeps the player interested and challenged at the same time. Having longer systems to play is also very nice compared to other books.

Art Blakey's Jazz Messages

John Ramsay

- Divided into seven chapters
- Advanced exercised for the advanced player
- Goes through seven areas of importance for the jazz players: timekeeping, transcriptions, solo licks, solo transcriptions & heads
- Includes CD

***There is a wealth of knowledge within this book for any musician. The attention to detail is just what the jazz drummer needed. What a great resource for the advanced jazz musician. The amount of historical information and advice from other drummers is very beneficial.

The Art of Bop Drumming

John Riley

- Divided into 6 sections
- Has charts included
- Hits on areas of importance to jazz drummers: time playing, comping, soloing, brushes, and jazz essentials
- Includes a CD
- Extensive history of drumset and knowledge about the drums

***This is a great book for the advanced player. This book includes large amounts of background information, while at the same time challenges the player with its content. Learning how to play off of a lead sheet is essential for the jazz player to learn so it is helpful having the CD to play along with.

BRUSH TECHNIQUE METHOD BOOK**Brushworks**

Clayton Cameron

- Many diagrams of how to properly brush
- Divided into eight chapters
- Includes brush transcriptions
- Uses both jazz and Latin brush patterns

***This is a great book to introduce a player to brush techniques. The diagrams make it very easy to understand how to do the different brush strokes. Also it is nice that it incorporates both jazz and Latin patterns.

LATIN METHOD BOOKS

The Essence of Brazilian Percussion & Drumset

Ed Uribe

- Divided into two parts
- Covers a lot of info on auxiliary Latin instruments
- Extensive history of Brazil
- Lots of pictures and explanation throughout
- Includes CD

***This is a great resource in Brazilian drumming. One downside is it only covers Bossa Nova and Samba in great lengths in terms of styles. The pictures of instruments and how to correctly play them a great resource.

Afro-Caribbean & Brazilian Rhythms for the Drumset

John Castellano

- Covers a large variety of patterns
- Includes CD
- Gives description of each style
- Includes performance tips
- Also gives an area to write your own notes

***This is the book to use if one is looking to teach latin drumset styles. It covers all areas in a logical progression. This book allows the player to be successful in many areas of performing. It also includes an area for the student to write in notes if they need to.

Drumset Basics Quiz

- 1.) Movement around the drumset should be _____ and _____.
- 2.) A standard drumset has _____ pieces.
- 3.) A _____ in the bass drum head allows for a direct sound and easier amplification.
- 4.) Every practice session needs to involve _____, _____, _____, and _____.
- 5.) One of the most important aspects of drumset playing is _____ of the limbs.
- 6.) A way to fix a tom that is ringing too much is adding _____ to the _____.
- 7.) The five coordination systems for drumset are:
 - _____
 - _____
 - _____
 - _____
 - _____
- 8.) Proper movement around the drumset is facilitated by proper _____ when sitting.
- 9.) In _____ and _____ drumset styles the emphasis is on 2&4 and in _____ drumset styles the emphasis is on 1&3.
- 10.) List 3 brands of cymbals for drumset:
 - _____
 - _____
 - _____

Drumset Style Identification Quiz

Listen to the following audio clips and identify the drumset style being performed. Listen carefully to inner patterns for exact pattern (example 2-3 Clave or 3-2 Clave)

1.) _____

2.) _____

3.) _____

4.) _____

5.) _____

6.) _____

7.) _____

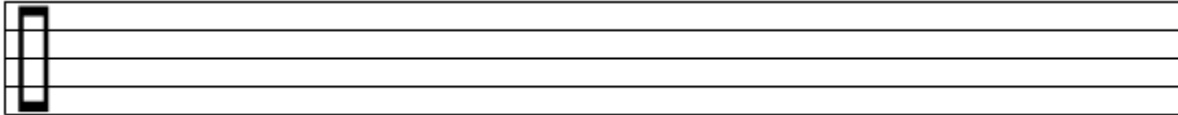
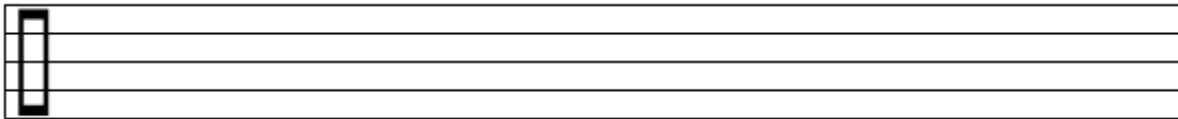
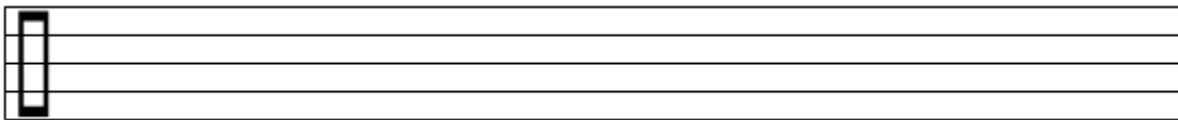
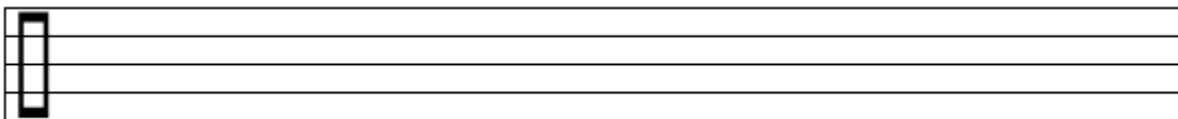
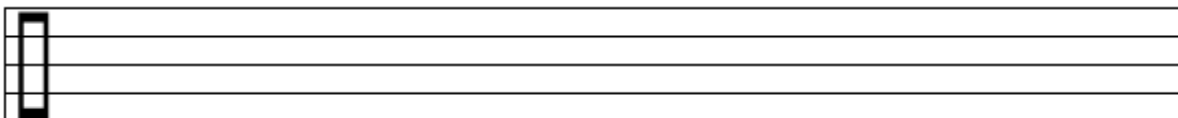
8.) _____

9.) _____

10.) _____

Drumset Pattern Quiz

Write two measures of the basic drumset pattern for the styles given. Use traditional notation on the staff!

1.) Rock**2.) Jazz/Swing****3.) Latin****4.) Bossa Nova****5.) Disco**

Drumset Performance Rubric

Student Name: _____

Teacher Name: _____

CATEGORY	4 Excellent	3 Good	2 Fair	1 Poor
Rhythm	The beat and tempo is secure and the rhythms are accurate. There is a steady beat throughout.	The beat and tempo is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. There are minimal breaks in the beat.	The beat and tempo is somewhat erratic. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. There are numerous breaks in the beat.	The beat and tempo is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. There is no steady beat throughout.
Sticking Patterns/ Articulations	Sticking patterns and articulations are executed accurately as indicated by the score and/or the conductor.	Sticking patterns are usually correct, though there might be an isolated error. Articulations are executed accurately as directed by the score and/or the conductor.	Sticking patterns are rarely secure, but articulations are often executed accurately as directed by the score and/or the conductor.	Incorrect sticking patterns. Articulations are not executed accurately.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Technique	Correct technique is used. (Correct hand position and finger control) Hands are even and relaxed. Technique allows for superior performance.	Correct technique is usually used but lacks in refinement. Hands are usually even and relaxed. Technique causes some performance issues.	Correct technique is rarely used but technique distracts from a quality performance. Hands are uneven.	Correct technique is not used and distracts from a quality performance. Hands are uneven.
Performance Factors	Executes correct drumset style. Literature chosen is appropriate.	Mostly executes correct drumset style. Literature chosen is appropriate.	Attempts to execute correct drumset style. Literature chosen does not reflect level ability.	Does not execute correct drumset style. Literature choice is not appropriate.

(Generated using <http://rubistar.4teachers.org/>)

Drumset Adjudication Form

Student Name: _____

Title of Repertoire: _____

SCORE	AREA OF CONCERN AND COMMENTS
____.____	Tone Quality balance of hands, head tension, stick choice
____.____	Technique hand positions, stick control
____.____	Interpretation dynamics, tempo, accents, style, phrasing, expression, finesse and articulation
____.____	Accuracy number of stops, correct rhythm, correct tempo
____.____	Performance Factors choice of literature, appropriate performance, poise, posture, general conduct, mannerisms
____.____	Drumset Styles- performance of basic drumset styles (swing, rock, bossa nova)
____.____ Total	Division I (Superior) = 30.0 to 27.0 = 5 - A superior performance - outstanding in nearly every detail Division II (Excellent) = 26.9 to 22.0 = 4 - An excellent performance - minor defects Division III (Good) = 21.9 to 15.0 = 3 - A good performance - lacking finesse and/or interpretation Division IV (Fair) = 14.9 to 10.0 = 2 - A fair performance - basic weaknesses Division V (Poor) = 9.9 to 6.0 = 1 - A poor performance - unsatisfactory

Signature of Adjudicator _____

(*This rubric is modified from the IHSA solo/ensemble percussion scoring sheet)