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## Curriculum for Middle School Percussion

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*Columbus State University*

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**CURRICULUM FOR  
MIDDLE SCHOOL PERCUSSION**

**Amanda Hertel**





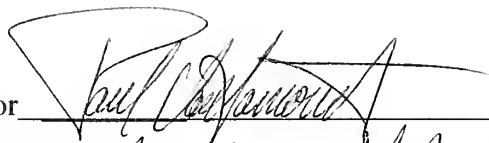
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Curriculum for Middle School Percussion  
By  
Amanda Hertel

A Thesis Submitted in Partial Fulfillment of  
Requirements of the CSU Honors Program

for Honors in the degree of  
Bachelors of Music  
in  
Music Education,  
College of Arts & Letters,  
Columbus State University

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# Curriculum for Middle school percussion

Amanda Hertel

*Based on three thirty-six week school years (6-8<sup>th</sup> grade)*

*-With thirty-five lesson plans for percussion sectionals outside of daily band curriculum*

*-A set of weekly objectives that are applicable to in class ensemble instruction.*

*-Twenty periodical examinations and testing material*

*-Assignment and Examination grading logs*

*-Guidelines for projects and writing assignments*

*-Questions for Reading checks*

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**Guidelines for Writing Assignment: Goals from the summer**

**Guidelines for Writing Assignment: Five goals for the year**

**Guidelines for Creation of Tuning Exercise for Timpani**

**Guidelines for Creation of an Etude for Mallets**

## **References**

# 6<sup>th</sup> Grade

## **Required additional materials for Students**

### **Books-**

Elementary Snare Drum Studies by Mitchell Peters  
Fundamental Method for Mallets by Mitchell Peters  
Fundamental Method for Timpani by Mitchell Peters  
*Any method book the band uses*

### **Equipment-**

**Steve Weiss Beginner kit (approx \$48) or**

Vic Firth- SD1 Generals  
Steve Weiss Soft grey rubber, birch handle mallets  
Vic Firth T3 Staccato timpani mallets

**Metronome**

**Real feel drum pad (8 inches or more)**



## Weeks One and Two

The first two weeks of 6<sup>th</sup> grade is occupied by developing class schedules and placing students on individual instruments that the director feels the student will excel on the most.

Things to keep in mind when choosing percussionists:

---

-Every sixth grader who doesn't want to play saxophone, wants to be a "drummer."

-Set up some criteria for potential percussionist.

1. Keeping in mind that first year percussionists have a lot of idle time during beginning band while the director is working with other sections, you want students who are less likely to pose a behavior problem.

2. Talk to the students' other teachers or past teachers to see what kind of work ethic and behavior record the student has.

3. Talk with the parents and student about the required materials, equipment, method books and potential lessons that the student will need.

4. Make sure the student has a true enthusiasm for all the percussion instruments, not just the drum set.

5. Spend some time with potential students individually to test their ability to learn and use simple techniques and strokes.

6. Make sure the student can demonstrate a fair amount of coordination and the ability to keep a steady tempo.

## **Week Three**

**-Lesson plan 1- Snare assembly and snare grip (match)**

**-Lesson plan 2- Piston and Pendulum stroke on snare**

**Weekly objectives:** *Establish routines for equipment storage and maintenance.*

*Examples:*

*-Where the instruments should be stored and how they should be moved.*

*-Reminder to leave snares off*

### **Assignments**

Snare- Pages 2-7 in Elementary Snare Drum Studies

## -Lesson One- **Snare assembly and snare grip (match)**

*Purpose: Show the students how to correctly assemble the snare drum and snare stand and the correct grip to use*

### Assembly-

-Make sure the stand is a concert snare stand that can be adjusted to the correct height.

1. The snare should be placed in the center of the drum stand with the batter head (side without the snares) up and the stand should be tightened so that the drum is secured.
2. The stand should be raised so that the angle of the player's arm is slightly larger than 90 degrees ( the tendency is for beginners to put the stand too low)
3. The stand should be positioned so that the snare release lever is directly in front of the student and the snare bed is perpendicular to the body.
4. The snare surface should be completely flat.

### Match grip-



*-Specify the brand and type of stick you want your beginners to use. Otherwise they will come in with thick and colorful marching band drum sticks.*

*-Vic Firth- SD1 Generals*

- ❖ **Match grip is the best grip for beginners because it is transferable to the other major percussion instruments and it can produce an even sound.**

*-After teaching the grip, it is important to enforce it and remind the students of proper grip and playing position:*

1. Determine the correct pivot point or fulcrum:
  - Do this by trying different balance points on the stick with a bounce stroke on the head and adjusting until you find the point on the stick with the greatest number of bounces.*
  - With SD1 Generals this should be the area with the flag.*
2. Extend the first arm like you are going to shake someone's hand. Then place the stick in gently and close the hand.
3. Grip the pivot between the first and second joint of the index finger and the thumb
  - The stick should be supported primarily with these two fingers, the other fingers are there to control the stick when necessary (i.e. on single strokes)*
4. The top of the hand should be flat and parallel to the drum.
  - This can be practiced by resting a quarter on top.*
5. The thumbs should be kept on the sides facing inward.
6. Make sure both hands do in fact match and are a mirror image of each other.
7. The grip should remain relaxed.

## -Lesson Two-

### **Piston and Pendulum stroke on snare**

*Purpose: Establish the main stroke used in all aspects of percussion*

It is important to establish a good rest position/ resting stick height.

- A good rest position is about six to eight inches above the head of the drum with the tips of the sticks about 3 inches apart and angled inward just shallow of 90 degrees.
- The sticks must return to the rest position after each stroke. Make sure the sticks don't remain down after the stroke.

Piston stroke- (aka. 'up' stroke)

*-When using the piston stroke, the wrist motion should be predominantly up and down rather than angled inward for a side to side motion (windshield wipers)*

1. Starting at rest position, drop the right hand quickly hitting the drum and returning to rest position. The stick should return to rest position as quickly as it hits the drum. *Be sure to eliminate any unnecessary preparatory motion.*
2. Do a series of several strokes with the right hand, always returning to the rest position between strokes. (Repeat this process with the left hand.)
3. At a slower tempo, alternate right hand and left hand strokes while returning to rest position between strokes.

*-Things to look for-*

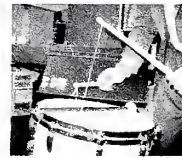
- Are they using the correct grip? *Make sure they are not letting go of the pivot and holding the stick in any position other than between the first and second joints of the index finger.*
- Are they returning to rest position quickly enough and in a fluent manner or is it delayed?
- Do both hands look similar or is the right hand quicker than the left?
- Are they using vertical motion or hitting the head at an angle?
- The stroke should appear V like, the top two points being each stick and the bottom being the contact with the drum.

## V

Pendulum Stroke- (aka. legato stroke)

*-The pendulum stroke is the piston stroke in slow motion.*

*- As one stick hits the drum the other is at rest position. The sticks travel at an even rate as if there were a string tied to each tip going through the drum and back out to the other. *Demonstrate this visually with rope if necessary.**



*-There is no point when both sticks aren't moving. The emphasis is on stick control going down and up evenly. It is important not to let the stick fall, but to control it all the way down.*

*-This should be done daily as a stick control exercise at slow tempos.*





## Week Five

**Weekly objectives:** *Integrate snare and bass drum into band's warm- up routine*

### Lesson plan 4- Accents

### -Lesson Four- Accents

*Purpose: Establish proper stick control for accents*

**Definition: Accent**- emphasis or stress on a note

> -accent symbol appears above the note to be accented.

To achieve accent, execute a piston stroke from a higher stick height.

---

1. Begin with mezzo piano alternating quarter notes
2. Demonstrate accent by doing alternating quarter notes in 4/4 with an accent on the downbeat of each measure.
3. Have them mirror what you are doing (make sure they are not using stopped stroke)
4. Play a few simple patterns with obvious accents for them to mirror

**Examination #1**- over first 9 pages in snare book  
-Studies #9-10

### Assignments

Snare- Pages 10-11, snare book

## Week Six

**Lesson plan 5- Double strokes (bounced and articulated)**

**Lesson plan 6- Beginning mallets (hand position, beating spots, recognizing notes)**

**Weekly objectives:** *Keep a balance in the class rotation between snare, mallets, and other percussion instruments.*

### **Assignments**

Snare- Pages 12-14, snare book

Mallets- Read pages 6-16 in Fundamental Method for Mallets

**-Lesson Five-**  
**Double strokes (bounced and articulated)**

*Purpose: Establish the correct technique for bounced and articulated double strokes.*

**Articulated Doubles**

---

-Two separate wrist motions on the same hand. (ex. RR LL RR LL)

-Demonstrate by playing four alternating quarter notes then eight articulated double eighth notes. Then have the students mirror what you play.



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

**Bounced Doubles**

---

-Two attacks on one wrist stroke.

-This is achieved by relaxing the pivot point and bringing the remaining fingers off the stick and allowing the stick to bounce twice.

-Demonstrate the correct execution of bounced doubles first on one hand then on alternating hands and have them mirror your hands.



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

**-Trouble shooting-**

---

-If they are unable to get the second attack, have them loosen their pivot point and make sure they only have one contact (pivot) point on the stick (watch for other fingers).

-If they are getting more than one rebound stroke, have them put more pressure on their pivot and have them think about coming off the head, (use the metaphor of touching a hot stove and pulling back quickly) instead of applying pressure downward onto the head.

**-Go over page 14 in the snare book so they are familiar with the notation of rebound strokes**



**-Lesson Six-**  
**Beginning mallets**  
**(Hand position, beating spots, recognizing notes)**

*Purpose: Establish a strong foundation for playing mallet instruments.*

**Body Position**

---

The body should be positioned in the middle of the instrument or middle of the playing range with the feet shoulder-width apart and weight evenly balanced.

-Stand about six inches from the instrument.

-When it is necessary to move up or down the range of the instrument, move feet side to side. Do not cross one foot over the other (this will result in loss of balance and stability and accuracy).

**Hand position**

---

-The mallets should be held like the snare sticks( with the match grip) at a 90 degree angle with a slight downward angle.



-The right mallet should be directly below the left mallet

**\*Pinky rule\***- The proper position of the hands over the bars can be found by extending the pinkies downward until they touch the surface of the bars. (The tendency will be for the hands to be too high)

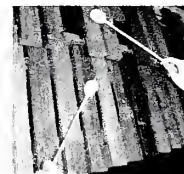


**Beating spots**

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-First identify the bar and the node

-Avoid hitting the node (where the strings go through the bars)



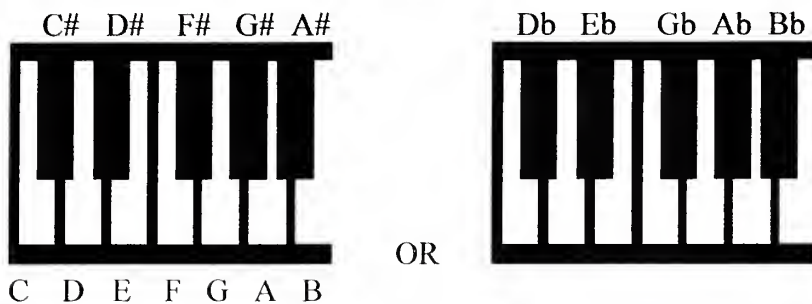
-The best place to strike the bars is in the center above the edge of the resonator.

-However, in fast passages involving flats and sharps, the next best beating spot is at the very edge of the bar (Avoid the node).



## Recognizing the notes

---



- Relate the bars to the keys of the piano, and address enharmonic names of accidentals.
- Make sure they can identify middle C on their instrument and read pitches off the staff and relate them to their instrument.

## Getting Started

---

-Starting with the right hand and using alternating piston strokes, have them play the C-D-E-F-G pattern ascending and descending making sure they know what the notes look like on the staff.

*-Be sure to always use the piston stroke (not the stopped stroke) returning to the proper rest position.*

-Have each student play the pattern and point out technical mistakes if any exist.

## Week Seven

**Weekly objectives:** Continue integrating the bass drum into the daily ensemble warm-up.

### Lesson plan 7- Bass Drum

### -Lesson Seven- Bass Drum

*Purpose: Establish proper technique for playing the concert bass drum*

#### Beating Spots

---

**Staccato playing-** Beating Spot in center of drum



**Legato playing-** Beating spot just below center



**Rolls-** Beating spots near the edge closest to the player about 6-8 inches from the rim



#### Muffling-

---

-Muffle with hand or towel at the top



-Muffle with knee on top head with the other hand pressed against the opposite side

#### Articulations

---

-Short accented notes- knee pressed against head and left hand on head



-Legato notes with curved line into rests- let it ring

-Quarter note followed by quarter rests- knee off for quarter note value and knee on when rests begins to silence the drum.



-Rolls- single stroke *\*If necessary bass drum can be turned on side for rolls and rhythmic passages.*

-Different mallets should be used for different articulations. Harder mallets should be used for more staccato playing.

#### Assignments

Snare- Continue practice of doubles on page 14

Mallets- (To be played with metronome at steady tempo)

Beginning technique exercises 2, 4, 6 in C major (page 19)

C major scale and arpeggiated chord (page 23)

Technique patterns 1, 2, 16, 17, 18 in C major (on page 23-25)

*-Meet with teacher to work on these exercises individually*

Bass drum- Snare Study #1 (page 3) on Bass Drum

## Week Eight

**Weekly objectives:** *Begin developing daily practice routines and emphasize practice with a metronome*

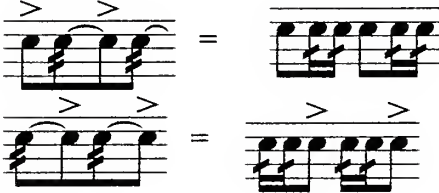
### Lesson Plan 8- Basic Stroke Rolls

#### -Lesson Eight- Basic Double Stroke Rolls

*Purpose: to establish correct metering of 5, 7, and 9 stroke rolls.*

- Use page 16 in the snare book as a guide.
- -First, practice it as articulated doubles and have them mirror, then play with bounced doubles.
- -Make sure they know what the notation looks like in music

5-stroke roll-



7-stroke roll-



9-stroke roll-



**Exercise:**



Alternate Stickings



### Assignments

Snare- Pages 15-17 in snare book

Mallets-Continue work on C major exercises

Play same exercises in the keys of F and G

*Describe how to play in different keys*

-Prepare for examination on learned skills



## Week Nine

**Weekly objective:** *Continue to revise daily practice routine*

### Lesson plan 9- Buzz Roll and Open Roll

#### **-Lesson Nine-** **Buzz Roll and Open Roll**

*Purpose: Understand the difference and learn proper techniques for buzz rolls and open rolls.*

#### **Open Roll**

---

-The open roll (or bounced double stroke roll) is executed by playing bounced doubles in succession.

rr ll rr ll rr ll

-Be sure both hands sound even and connect cleanly, while playing only two strokes per hand.

-Think of coming off the head more than applying pressure toward the head.

-Open rolls are used in marching band and in some concert marches.

-Often occur as 5, 7, 9... stroke rolls, often measured as sixteenth notes.

#### **Buzz Rolls**

---

-Buzz rolls are executed by playing multiple bounces on each hand (three or more)

-Think of playing into the head or applying slight downward pressure toward the head.

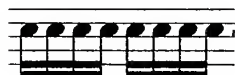
To practice this, have them:

1. Drop the stick on the head.
2. Troubleshoot individually to get the desired amount of bounces, experiment with relaxing and tightening the pivot.
3. Have them do a series of slow alternating buzzes.
4. Have them speed up the buzz enough to connect them smoothly and evenly.
5. Repeat at slow tempo for extended periods of time to achieve an even and connected buzz before speeding up.

-Initial measuring of buzz rolls can be done in sixteenth notes to the quarter note.

Have them think of measuring rolls by subdividing

1 e & a 2 e & a



**Examination #2** Cumulative etudes using skills learned so far

*-Could draw from the following exercises:*

-Snare: Accents, double strokes (bounced and articulated), dynamics, and basic stroke rolls.

-Mallets: Beginning technique exercises 2, 4, 6 in C, F, G Major (page 19)

-Major scale and arpeggiated chord (page 23) C,F,G

-Technique patterns 1, 2, 16, 17, 18 in C major (on page 23-25)

**Assignments**

Snare- Pages 18-21, Roll notation (p 20) and Study #21 (pg 21), to be done with open rolls and buzz rolls with metronome.

Mallets- Exercises in Bb and D

Page 21 (1-8) Beginning Reading Studies (to be done while looking at the music and using peripheral vision on the bars)

## Week Ten

**Weekly Objective:** Spend time at the beginning of class, when other students are assembling their instruments, working on buzz rolls on pads for 5 minutes non-stop.



### Lesson plan 10- Flams

### -Lesson Ten- Flams

*Purpose:* Establish the correct technique for flams which are single grace-note grace notes.

-Use page 29 in snare book to introduce the flam notation.

-Position left stick one inch above the head and the right stick at rest position. Once they have the sticks in the correct position have one student at a time drop both sticks from their respective heights.

*Watch to make sure the grace note hand doesn't lift before dropping.*

-Repeat with right hand



-Begin with flams on the same hand



-Make sure lower hand doesn't lift.

-Make sure grace notes stay about 2 inches off the head. \*Not too high.

After the flams on the same hand, try alternating flams



*-Make sure the sticks return to their proper height without a prep.*

*-Make sure there isn't too much or too little space between the flam and the accented note.*

Flam tap-



*Make sure the stick stays down below two inches for the tap.*

### Assignments

Snare- Flams and Flam Patterns (p 29-30)

Mallets- Review exercises in C, G, F, D, and Bb

Beginning Reading Studies 9-11 (page 22)

## Week Eleven

**Weekly Objectives:** Review basic skills and make sure the correct technique is being used during class

### Lesson plan 11- Mallet Rolls

### -Lesson Eleven- Mallet Rolls

*Purpose: Develop proper roll technique for mallet instruments*

#### Beating Spots

**Natural notes-** in the center of the bar directly over both sides of the resonator

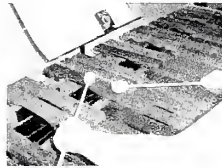


#### **Accidentals**

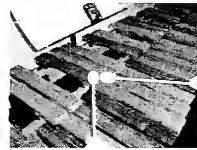
1. - in the center of the bar directly over both sides of the resonator
2. -left mallet in center of bar and right mallet on edge (*Avoid the node*)
3. -both mallets on edge of key \* *Least common\**



1



2



3

#### Roll

-Use legato single strokes.

-Initial measuring can be done in 4 strokes, or 6 strokes to a quarter note.

-Measuring will later depend on tempo and register.

#### *\*General Rule\**

When playing ascending passages, lead with the right hand

When playing descending passages lead with the left hand

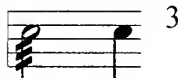
#### Tied and Untied rolls

**Tied rolls-** Appear as a note with a tie to another note. If it's a quarter note tied to another note using a sixteenth note base it will be counted ..... 1 e & a 2



**Untied rolls-** Appear as a note that is not tied to another note and is followed by a separate note. In this case you would omit the final subdivision of the beat to allow for a clear rearticulation. A half note with a sixteenth note base followed by an eighth note would be counted.....1 e & a 2 e &

R l r l R l r R



#### Assignments

Snare- Review techniques from earlier lessons and first 30 pages

Mallets- Review exercises in C, G, F, D, and Bb with a metronome

Reading studies 12-14 (page 22)

Beginning Roll exercise #5 (p. 31) on C, G, F, D, and Bb scales also.

## Week Twelve

**Weekly objective:** *Ensure that sufficient practice on all material is being done at home.*

Review Mallet Exercises and continue work on snare material

**Examination #3-** Mallet exercises in C, G, F, D, and Bb with a metronome.

### **Assignments**

Snare- Review all snare skills with metronome

Mallets-Review previous mallet skills

## Week Thirteen

**Weekly objective:** *Ensure that students practice the material they are struggling with, not just the material they can already do well.*

### **Assignments**

Snare- Review all snare skills with metronome (first 30 pages in book)

-Focus on rolls, flams, and accent patterns

Mallets-Reading studies C major #1 (page 34) with sixteenth note base observing proper technique for untied rolls

- Write out stickings and have the teacher check over them.

-Observe dynamics

## Week Fourteen

**Weekly objective:** *Ensure that students are learning to use peripheral vision on mallet instruments and not just memorizing the music.*

**Examination #4-** Snare rolls, flams, and accents and all skills from pages 1-30

### **Assignments**

Snare- Pg. 26 Short Roll Study with buzz rolls At least ♩ = 66- Play with metronome.

-See teacher for help.

Mallets-Keep working on previous mallet exercises as daily routine

Reading study #2 (page 35) Write out stickings

## Week Fifteen

**Weekly Objective:** *Establish a daily warm up routine for snare and mallets*

### Lesson plan 12- Crash Cymbals and Suspended Cymbal

#### -Lesson Twelve-

#### Crash Cymbals and Suspended Cymbal

*Purpose: Establish correct technique and introduce notation for crash and suspended cymbals*

##### Crash Cymbals

**Grip-** Do not put fingers inside strap, put fingers around strap. The fingers should be around the strap and the strap should be between the first and second joints in the fingers. The grip should be tight upon the bell and the thumb is used to stabilize the cymbal.



**Piano-** for soft dynamics the cymbals should be held at a 90 degree angle to the ground with half an inch between the top of the top cymbal and the top of the bottom cymbal.



As you get louder you should tilt the cymbals between 45 and 60 degrees, with 1/2 to 3/4 of an inch separation at the edges.

**Crashing-** bottom hand and cymbal do not move. The elbow can be secured into the side. The top cymbal is the only one that moves. The cymbals hit at a slight angle with about half an inch between the tips.



**Muffling-** muffle at a straight angle into the abdomen using a 'down' (for the crash) then 'in' (for muffling) to avoid pinching the skin.



##### Suspended Cymbal

-When using yarn mallets use both mallets on opposite edges of the cymbal, striking at the exact same time.

-Rolls should be done on the edge with single strokes.

**Muffling-** The hand can be used for immediate muffling on the edge.



##### Assignments

Snare- Study #34 (p 33) At least ♩ = 60 with metronome

-Student decides what skills they are struggling with the most and approaches teacher for help.

Mallets- Reading study #3 (p. 35)

Cymbal- Work on cymbal skills



## Week Sixteen

**Weekly Objective:** *Ensure that all students are getting balanced ensemble time between snare, mallets and auxiliary percussion.*

### Lesson plan 13- Introduction to Timpani

#### -Lesson Thirteen- Introduction to Timpani

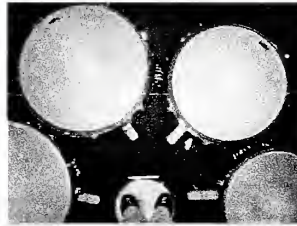
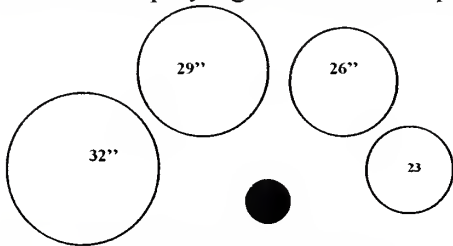
*Purpose: Develop a strong foundation for timpani playing*

#### Grip-

- The "German" grip is essentially the same as the match grip learned on snare.
- The stick should be held about four inches from the end.
- The sticks should be gripped very loosely for a legato stroke.

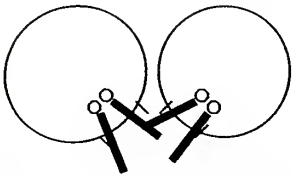
#### Positioning the Timpani-

A semi circle around the player with the lowest pitched/ largest drum on the left with each drum to the right descending in size/ ascending in pitch. The optimal beating spots should be easily accessible from the stool. The beginning player should always stand while playing. A stool is required for pieces involving a lot of tuning.



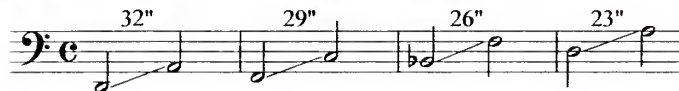
#### Beating Spots/ Playing Area-

- The Beating spot is about 3 to 4 inches from the rim closest to the player
- Test for the best beating spot by finding the area with the most resonance
- If it is too close to the rim the sound will be thin, if too far from the rim it will not respond as well.



#### Ranges of the Timpani-

*Each timpani has a range of a Fifth*



#### Assignments

Snare- Study #32 (p. 31) ♩ = 72

Mallets- Reading Study G major #1 (page 39)

Timpani- Research the timpani on own and bring in at least two articles on timpani playing.



## **Week Eighteen**

**Weekly objective:** *To approach auxiliary percussion with professionalism and attention to detail*

### **Assignments**

Snare- Continue Review in snare book

Mallets- Reading study #2 in G major (page 40) choose tempo

Timpani- continue work on the roll exercise

## **Week Nineteen**

**Weekly objective:** *Introduce simple snare rudiments into warm-up exercises.*

### **Assignments**

Snare- Review rolls and flams on snare

Mallets-Reading Exercise #3 in G (p. 35)

Timpani-Legato roll exercise and legato stroke No. 2 (p. 33)

## **Week Twenty**

**Weekly objective:** *Begin choosing beginning solo music*

### **Lesson plan 15- Timpani Staccato stroke**

#### **Lesson Fifteen- Staccato Stroke**

*Purpose: Learn the correct stroke for staccato passages on timpani*

Often in timpani playing a less resonant more articulate sound is needed. This sound calls for a different stroke.

To achieve a staccato stroke, hold the sticks in a tight beating spot closing the fingers firmly on the stick.

With the staccato stroke you actually use a quicker motion to strike the drum rather than letting the stick fall on its own.

*If an even less resonating sound is desired, change the beating spot to closer towards the center of the drum or change mallets to harder mallets or mallets with smaller heads.*

#### **Assignments**

Snare- Study #38 (p. 36) Steady tempo

Mallets- Practice simple sight-reading (in C major, range less than a fifth)

Timpani- Meet with teacher to check technique on legato stroke warm-up patterns No. 2  
Read pgs 78-79 in Timpani book  
Staccato warm-ups 1-7 (pg 81)

## **Week Twenty-one**

**Weekly objective:** *Begin preparing beginning solo music*

### **Lesson plan 16- Tambourine**

#### **Assignments**

Snare- Review previous snare etudes

Mallets- Work on mallet parts for concert music as a section

Timpani- Staccato warm-ups 8-14 (pg. 81) and Staccato Etude No.1 (pg. 81)

Tambourine- Study #36 (pg. 34 from snare book) on tambourine ♩=60

## -Lesson Sixteen- **Tambourine**

*Purpose: Introduce different playing techniques for the Tambourine.*

### Grip



-Thumb should be on the top head. The two middle fingers should muffle the head from the bottom and the remaining outer fingers grip the wood frame.



**-Mezzo-piano and softer playing-** palm on head, playing on rim with finger tips across from hand.



**-Mezzo-forte and forte playing-** make a beak with the hand and keep the tambourine flat, or up for added projection. Knuckle tips can be used for more rhythmic playing.



**Fortissimo playing-** for heavy accents use dead stroke with fist.



a closed

Knee and knuckles on center of tambourine head are used for fast rhythmic *ff*.



### Rolls

**Shake rolls-** Use relaxed circular wrist motion. Figure-eight or doorknob motion can be used.



**Thumb rolls-** used for short rhythmical rolls. Rub thumb around edge, experimenting with exact amount of pressure.



\*Beeswax must be used to create a “sticky” surface, enabling consistent rolls.



## **Week Twenty-two**

**Weekly Objective:** *Ensure that compound meter is understood and a uniform counting system has been adopted.*

### **Assignments**

Review for auxiliary percussion exam (bass drum, cymbals, and tambourine.)

Snare- Check progress of solo music with teacher

Mallets-Check off concert music with teacher

Timpani- Legato Etude No. 2 (page 35)

Check accuracy of legato and staccato stroke, with teacher.

## **Week Twenty three**

**Weekly Objective:** *Ensure that all students feel comfortable asking for help*

### **Examination #5-** Auxiliary Percussion

Part 1- Bass Drum

Part 2- Cymbals

Part 3-Tamborine

**Assignments-** Work on a previous assignment that needs improvement and perform it for the teacher for a higher grade.

## **Week Twenty-four**

**Weekly Objective:** *Ensure that grades are representative of effort and improvement. Give students the chance to improve their grades.*

-Allow each student up to 10 minutes or 2 retakes to try to improve earlier grades

### **Assignments**

Mallets- Reading Studies- G major #1-page 39 and G scale

## **Week Twenty-five**

**Weekly objective:** *Ensure that students respect the precision and intricacies of auxiliary percussion.*

### **Assignments**

Snare- Study #39- (page 36) Write in counting system and check it with teacher. Perform first 4 lines while counting aloud.

Mallets- F scale and exercises 8-9, page 43

## **Week Twenty-six**

**Weekly objective:** *Make sure that students are correctly executing the piston stroke on all percussion instruments.*

### **Assignments**

Choose and begin work on solo for snare or mallet instrument

Snare- Count and play Study #39 (pg 36) in its entirety

Mallets- Reading Study #2 (pg 50) with attention to dynamics and D scale


Timpani- Continue legato and staccato stroke studies and read pg 84 on Legato or Staccato

## Week Twenty-seven

**Weekly objective:** *Communicate the importance of interdependence and good listening in ensembles*

### Assignments

*Continue work on chosen solo*

Snare- Long even buzz rolls for 3 minutes at slow tempo (  = 60 )

Mallets- Reading study #3 page 50 at  $\text{♩} = 60$

Work on C, F, G, Bb, D scales for exam next week

Timpani- Review earlier exercises

## Week Twenty-eight

**Weekly objective:** *Discuss and review the process of drilling trouble sections in music*

### Examination #6- Mallets

-All 5 scales- C, F, G, Bb, D 2 octaves with arpeggios

2 measures of sight reading in each assigned key with 30 seconds of practice on each prior to performance

### Assignments

Perform the solo for teacher at the beginning of the week or classmates at the end of the week

Timpani- Continue reviewing exercises and play them for teacher before the exam next week

## Week Twenty-nine

**Weekly objective:** *Learn about percussion instruments from around the world*

**Examination #7-** Timpani- Staccato and legato stroke

### **Assignments**

- Write a paper describing an assigned world percussion instrument.
  - Include physical description, geographic origin, sound of instrument, purpose and attach a photo or drawing.
- Work on concert music if any.

## Week Thirty

**Weekly objective:** *Share knowledge of world percussion instruments with other students*

### **Assignments**

- Write one paragraph about what you think constitutes an instrument.

Snare- Practice continuous buzz roll -- 5 minutes non-stop

Mallets- Play 5 scales 2 octaves in eighth notes at ♩ = 60.

## **Week Thirty-one**

**Weekly objectives:** *Ensure that the first year band experience is both educating and enjoyable for students by pointing out the experiences they have had and those they can look forward to having.*

### **Assignments**

Create a percussion instrument with more than one note and create a name for it and a method of playing

Snare- Review flam lesson and exercises on page 29 to ensure that they are done correctly and can be combined with simple rhythms.

## **Week Thirty-two**

**Weekly objective:** *Begin reviewing major lessons from the year and discuss the importance of working on them over the summer*

-Present home-made instruments to class

### **Assignments**

In groups of 2-4 students create a short musical composition to be played with home-made instruments.

Snare- Work on open rolls beginning with bounced doubles and gradually increasing speed to connect roll in 5, 7, 9, 11, and 13 stroke rolls with exercises such as Study #27 (pg. 26)

Mallets- Look up the definition of chromatic scale and play scale with alternating stickings full range, and two octaves

## Week Thirty-three

**Weekly objective:** *Begin using research and technological resources to find answers to musical questions*

### Lesson plan 17-Timpani Finger Snaps

#### **-Lesson Seventeen-** **Timpani Finger Snaps**

*Purpose: Establish correct technique for the finger snap on the timpani*

The Finger stroke is needed to develop articulation at lower dynamic levels. The finger stroke is sometimes referred to as a finger snap.

#### **-Executing the finger stroke-**

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1. Hands and mallets must be low (2-3 inches off the head)
2. The fingers snap the stick back into the palm of the hand.

Mallet heads must not be allowed to stay on the head, they must recover to the proper rest position.

To allow the correct technique to develop, begin with isolated strokes, then progress to a series of continuous strokes with one hand and then alternate hands. *The concentration should first be centered on isolating just finger movement before combining with wrist motion.*

#### **Assignments**

Perform compositions for other students

Next week is the last chance to make up 1-2 missed or low grades

-Compile a list of techniques you want to improve over the summer and choose at least 3 solos to work on over the break.

Timpani-Read pg 56 and 58 do Exercise #1 on pg. 57



## **Week Thirty-four**

Weekly objective: *Communicate the importance of regular practice over the summer with both intrinsic and possibly extrinsic rewards as motivation and emphasize the importance of developing a routine.*

-Give students five minutes to try to replace missed or low grades to improve final average.

-Review each students list and share thoughts or suggestions

### **Assignments**

Mallets- Perform 5 scales two octaves descending first then ascending and be able to write out note names on paper

Timpani- Work on controlled crescendo and decrescendo using exercises like those found on pages 115-117

## **Week Thirty-five**

**Weekly objective:** *Present previously learned skills or techniques in a different way to ensure that thorough learning and mastery has occurred*

### **Assignments**

Simple Ear training-

-Have students mimic 2 measures of rhythms.

-Using keyboard instrument figure out simple melody when given the starting pitch.

Ex. Ode to Joy or Mary had a little lamb

## **Week Thirty-six**

**Weekly objective:** *View summer as a break from class but not a break from practicing*

Personal Practice

This time can be used to clean up the percussion area and do inventory and storage of instruments.

### **Assignments**

Keep improving

**-Sixth Grade Teacher Material-  
-Assignments-**

Week	Assignment	Comments	Grade	Final Grade
3	SD- pgs. 2-7			
4	SD- pgs. 8-9			
5	SD- pgs. 10-11			
6	SD- pgs. 12-14			
	M- read pgs 6-16			
7	M- pg 19-2,4,6			
	Pg 23- C scale and chord			
	Pgs 23-25- 1,2, 16, 17, 18			
	BD-pg 3- #1 (snare book) on BD			
8	SD- pgs. 15-17			
	M- Same Exercises (includes scale and chord) in F and G			
9	SD- pgs. 18-21 and pg 21-#21 (open & buzz rolls)			
	M- All exercises in Bb & D pg. 21-# 1-8			
10	SD- pgs. 29-30, Flams & Flam Patterns			
	M- pg. 22- #9-11			
11	M- pg. 22- #12-14 Pg. 31- #5 on C,G,F,D& Bb scales			
12				
13	M- pg. 34-#1			
14	SD-pg. 26 (buzz) QN=66+			
	M- pg. 35 #2			
15	SD- pg. 33- #34 QN=60+			
	M- pg. 35- #3			
16	SD- pg 31- #32 QN=72			
	M- pg. 39- #1			
	T- 2 articles on Timpani Playing			
17	T- read pgs 16-19, pg. 32 Legato stroke and roll exercise			
18	M- pg. 40- #2			
19	M- pg. 35-#3			
	T- pg. 33- #1-14, Legato roll exer			
20	SD- pg. 36- #38			
	T- read 78-79, pg. 81- #1-7			
21	T- pg. 81-#8-14, pg 81- Etude #1			
	Ta- pg 34- #36 (snare book) on Tambourine QN= 60			

Week	Assignment	Comments	Grade	Final Grade
22	SD- check of solo music			
	M- check off concert music			
	T- pg. 35-#2 & Check legato and staccato stroke			
23				
24	M- pg. 39- #1 and G scale 2 octaves			
25	SD- pg. 36- #39 (1 <sup>st</sup> 4 lines) write-in counting & count aloud as playing			
	M- pg. 43- #8-9 and F scale 2 8vs.			
26	SD- pg. 36- #39- whole etude count and play			
	M- pg. 50- #2 and D scale 2 8vs			
	T- read pg. 84			
27	SD- Long buzz roll for 3 minutes @ slow tempo			
	M- pg. 50- #3			
28	solo			
29	Paper- World percussion instrument			
30	SD- Buzz roll for 5 minutes			
	M- C, G, F, D, Bb scales-2 8vs in eighth notes @ EN= 120			
31	Create Percussion instrument			
	SD-pg. 29- Flam Exercises			
32	Present instrument & composition to class			
	SD- 5,7,9,11 & ,13 stroke rolls (slow to fast) pg. 26- #27			
	M- Look-up definition of chromatic scale-play full range and 1 octave			
33	List of techniques to improve and choose 3 solos			
	T- read pgs. 56-58, pg 57-# 1			
34	M- 5 scales 2 8vs-descending then ascending & write-out note names			
	T- Controlled crescendo and decrescendo			
35	ET- Mimic 2 measure rhythms & use keyboard to figure out simple melodies with given starting pitch			
Extra				
Final				

**Key-** SD= Snare Drum M=Mallets T=Timpani BD= Bass Drum Ta=Tambourine ET=Ear Training

*\*Retest offered- week 24- 10 minutes or 5 retests  
week 34- 5 minutes*

**-Examinations-**

Exam	Material	Comments	Grade
1	SD- pgs. 2-9 & studies 9-10		
2	SD-Cumulative etude including Accents, double strokes, basic rolls		
	M- pg. 19- #2,4,6- in C,F,G Pg. 23 scale & chord-C,F,G Pgs. 23-25- #1,2,16,17,18- in C w/ metronome		
3	M- pg. 19 2, 4, 6, scale and chord, pgs. 23-25- #1,2,16,17,18 <i>All in C,G,F,C, Bb with metronome</i>		
4	SD- rolls, flams, accents and skills through pg. 30		
5	Auxiliary Percussion- Demonstrate techniques for Bass Drum, Cymbals, and Tambourine		
6	M- C,F,G, Bb, D scales 2 8vs w/ arpeggios & 2 measures of sight-reading in each key		
7	Timpani staccato and legato stroke		

**Key-** SD= Snare Drum M=Mallets







## Examination 5- Auxiliary Percussion

Etude demonstrating techniques for Bass Drum, Tambourine, and Cymbals and/ or written test on technique

### Sample Etude for Bass Drum

♩ = 108

knee off

c

p f mp mf sfz

Bass Drum

c= center

o= off center

X= muffle

### Sample Etude for Tambourine

QN=72

f B f fist thumb roll knuckles

p mf f p sfz p ff

Tambourine

f= fingers

B= Beak

### Sample Etude for Cymbals

Crash cymbals QN=72

p mp f

Cymbals

mf p

to susp. cymbal (soft mallets)

20

Suspended Cymbal

Feather

p mf f p p mf p mf

LH muffle

+= dead stroke to muffle the sound

X= muffle

### Examination 6- Mallets-

All five scales- C, F, G, Bb, & D -2 octaves with arpeggios and  
2 measures of sight-reading in each key

#### 2 Examples of Sight-reading in C major

Two examples of sight-reading in C major. Example #1 consists of two measures: the first measure starts with a *mf* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *p* dynamic and features a series of eighth notes ascending and then descending. Example #2 also consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *f* dynamic and features a series of eighth notes ascending and then descending.

#### 2 Examples of Sight-reading in F major

Two examples of sight-reading in F major. Example #1 consists of two measures: the first measure starts with a *mf* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *mf* dynamic and features a series of eighth notes ascending and then descending. Example #2 also consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending.

#### 2 Examples of Sight-reading in G major

Two examples of sight-reading in G major. Example #1 consists of two measures: the first measure starts with a *f* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending. Example #2 also consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *f* dynamic and features a series of eighth notes ascending and then descending.

#### 2 Examples of Sight-reading in Bb major

Two examples of sight-reading in Bb major. Example #1 consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending. Example #2 also consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *f* dynamic and features a series of eighth notes ascending and then descending.

#### 2 Examples of Sight-reading in D major

Two examples of sight-reading in D major. Example #1 consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *f* dynamic and features a series of eighth notes ascending and then descending. Example #2 also consists of two measures: the first measure starts with a *mp* dynamic and features a series of eighth notes ascending and then descending; the second measure starts with a *f* dynamic and features a series of eighth notes ascending and then descending.

## Examination 7- Timpani legato and staccato stroke

-Legato roll exercise and Legato Etude No. 2 (pg. 35)

-Staccato Warm-up 1-14 (pg. 81) and Staccato Etude No. 1-(pg. 81)

### -Reading Checks-

-Good for Extra Credit points-

Week 6- Mallets pgs. 6-16

-Name three common keyboard mallet instruments. *Xylophone, Marimba, Orchestra Bells, vibraphone, chimes* (pg 7)

-Name two mallet instruments that have foot pedals. *Vibraphone and Chimes* (pgs. 11-12)

-Which keyboard mallet instrument is commonly used in jazz music? *Vibraphone* (pg.11)

-Where is the worst place you can strike the bar on a keyboard instrument (least desired sound)? *Node or where the cord goes through the bar* (pg 13)

Week 17- Timpani pgs. 16-19

-What are the two basic types of Timpani Grip? *German and French* (pgs.16-17)

-Which grip is basically the same as matched grip on snare drum and mallets? *German* (pg. 16)

-In the United States, is the largest Timpani on the player's left or right? *Left* (pg 17)

-Where is the best and fullest sound produced on the timpani? *A few inches from the lip or rim, not in the center* (pg. 19)

Week 20- Timpani pgs. 78-79

-With staccato stroke, the sound will be slightly (More or less) resonant and will have (More or less) articulation. *Less, more* (pg. 78)

-What type of staccato stroke is used by squeezing each note? *Finger-controlled staccato* (pg 78)

Week 26- Timpani pg. 84

-Name one element that will determine if you are to use legato or staccato stroke. *Speed of notes, tension of the head (how high or low the pitch is), and volume of passage* (pg. 84)

-“A slower stroke motion produces a more \_\_\_\_\_ attack, whereas a faster stroke motion produces a more \_\_\_\_\_ attack” *legato, staccato (marcato)* (pg. 84)

Week 33- Timpani pgs. 56-58

-True or False-The fingers are not used much when playing rolls or controlling articulation. *False* (pg. 56)

-True or False- You must never let the point where the thumb and first finger grip the stick become loose and un-firm. *True* (pg.56)

-As the volume increases the prominent motion is transferred from the (forearm, fingers, or wrist) to the (forearm, fingers, or wrist) to the (forearm, fingers, or wrist). *Fingers, wrist, forearm* (pg. 58)

**-Guidelines for paper on World Percussion Instruments-**

- Write a paper describing an assigned world percussion instrument.  
In your paper, include a physical description, the geographic origin, and a description of the sound of the instrument.
  - The paper should be at least 1 page- Double-spaced with 12 point font.
  - You should also include a copy of a photograph or drawing of the instrument
  - Extra credit for a sound recording or live example of the instrument being played
- Include a list of sources you used in research for the paper or the photo.***

***Due Date:*** \_\_\_\_\_

**-Guidelines for Writing Assignment: What is a musical instrument?-**

- Write at least one paragraph (3-5 sentences) about what you *think* constitutes a musical instrument.  
For example- You could include what an instrument sounds like, is made of, or looks like.
- This is *your* opinion but be prepared to support your answer.

***Due Date:*** \_\_\_\_\_

### **-Guidelines for Creation of a Percussion Instrument-**

- Create a percussion instrument
  - It must play more than one note
  - You must be able to construct the instrument and demonstrate it
- You must create a name for it and develop a logical method for playing it (how it is held, beating spots,...etc.)
- On a note card, write the name of the instrument and classify it as pitched or non-pitched percussion.
- For this project, stringed instruments or wind blown instruments are allowed if necessary if they fit the above guidelines.*

**Due Date:** \_\_\_\_\_

### **-Guidelines for Composition for New Percussion Instruments-**

- In groups of 2-4 students, create a short musical composition to be played with newly-made percussion instruments.
- The composition has to last at least 30 seconds and must be rehearsed at least twice.
- On a sheet of paper or staff paper, List the title of the piece, the composers, and the performers and the names of the instruments.
- You should also have a written map or the actual music for the composition. You may simply describe who comes in, with what part, and when they come in.
- The presentations may be video recorded*

**Due Date:** \_\_\_\_\_

## **Required additional materials for Students**

### **Equipment-**

Electronic Tuner (school may provide one for use by the section)

Timpani Pitch pipe

Stick bag (may have been included in beginner pre-pack)

### **Sticks and Mallets as the music or Instruction requires**

-Vic Firth 5AN (nylon tip for drum set)



# **7<sup>th</sup> Grade**

## **Week One**

**Weekly objective:** *Evaluate the progress from the summer break*

-Performance of the prepared solos

### **Assignments**

-Prepare a list of 5 goals for the semester or term

## **Week Two**

**Weekly objective:** *Focus on taking steps forward rather than taking steps backward by combining new material with that being reviewed.*

### **Lesson plan 18- Care and Maintenance of Equipment**

#### **-Lesson Eighteen- Care and Maintenance of Equipment**

*Purpose: Establish proper maintenance and storage routine*

##### **Mallets**

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- Sticks and mallets should be kept in a stick bag when not being used.
- Timpani mallets should be kept in plastic bags or the heads can be wrapped in plastic wrap and secured with a rubber band.
- Concert snare sticks should only be used on a snare drum not on a drum set or other percussion instruments.

##### **Keyboard Instruments**

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- Wood instruments like marimbas should never be touched with the hands
- When not being used, covers should be kept on percussion instruments.

##### **Timpani**

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- Covers should be kept on tympani when not being used.
- Tympani should never be moved using the rim, but by the struts or supports.
- The pedal should be toe up (highest pitches) when moving timpani

##### **Snare-**

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- Snares should be off when not being used.

##### **Assignments**

*(Reviewing the first 2-3 weeks will probably be necessary)*

Snare- Study #27 (pg. 26)

Mallets- Play C, F, G, Bb, and D scales 2 octaves and D major Technical Study #1 (pg. 46)

### **Week Three**

**Weekly objective:** *Without breaking forward momentum, the focus should turn to review*

-By now it should be pretty easy to tell how much review is necessary and don't be afraid to pull out old lesson plans or try new approaches.

#### **Assignments**

-Acquire a sufficient stick bag

-Should be dictated by areas requiring extensive review as in weeks one and two

### **Week Four**

**Weekly objective:** *Continue reviewing and building a firm foundation while adding new skills*

-Review timpani lessons from last year to prepare for new timpani lessons

#### **Assignments**

Timpani- Legato roll exercise and review Legato Etude No. 5 (pg. 38)

### **Week Three**

**Weekly objective:** *Without breaking forward momentum, the focus should turn to review*

-By now it should be pretty easy to tell how much review is necessary and don't be afraid to pull out old lesson plans or try new approaches.

#### **Assignments**

- Acquire a sufficient stick bag
- Should be dictated by areas requiring extensive review as in weeks one and two

### **Week Four**

**Weekly objective:** *Continue reviewing and building a firm foundation while adding new skills*

-Review timpani lessons from last year to prepare for new timpani lessons

#### **Assignments**

Timpani- Legato roll exercise and review Legato Etude No. 5 (pg. 38)

## Week Five

**Weekly objective:** *They should be set in their class routines and take personal responsibility for their improvements and learning.*

### Lesson plan 19- Tuning the Timpani

#### **-Lesson Nineteen-** **Tuning the Timpani**

*Purpose: Establish proper techniques for tuning the timpani and begin developing aural skills*

**It is important that students learn to tune timpani using a given pitch and their ear and not depend on an electronic tuner.**

**-It is important to develop the ear training skills early. Although it might take a while to develop accuracy, it will improve as the student matures.**

**-Take the time to tune accurately for the students until they can manage on their own.**

#### **Methods for Tuning the drums**

---

1. Beginning with body centered in front of tympani with a foot on the pedal, lower the pitch all the way down (heel down).
2. Play note to be matched (can take it from pitch pipe, tuba or other source) and match it by singing
3. Strike the timpani with a solid piston stroke
4. Adjust pedal to match the sounding pitch from below  
-OR-

1. Beginning with body centered in front of tympani with a foot on the pedal, lower the pitch all the way down (heel down).
2. Play note to be matched and match it by humming
3. Strike the timpani with a solid piston stroke
4. Hum directly over the head a few inches off it and adjust the pedal until a unison note rings

#### **When to use an electronic Tuner**

---

**-It can be used to set gauges.**

**-It should be used to correct the tuning after trying one of the methods mentioned above.**

**-Using a tuner during practice will help develop intervallic recognition**



## **Assignments**

Snare-All Flam Patterns (pg. 38) –Prepare for exam

Mallets- Bb scale one octave with double stops  
Technical Exercise #1 and #3 (pg. 51)

Timpani- Read pg. 20 in timpani book Be prepared for possible oral or essay exam on at least 2 methods of tuning.  
-Elementary Double- Stroke Warm-Up No. 1 ((1-3) pg. 45)

## **Week Six**

**Weekly objective:** *Continue developing overall musical skills*

### **Examination #1-**

Part I- Written: Care and Maintenance, Tuning the Timpani  
Part II- Performance: Snare: Flam Patterns (page 38)

## **Assignments**

Snare- Study #41- Roll Etude (pg 39)

Mallets- Eb Scale two octaves with alternating stickings and one octave with double stops and Technical Exercises- Double Stops #1-3 (page 69)

Timpani- Practice Tuning and Legato etude No. 6 (pg. 40)

## Week Seven

**Weekly objective:** *Balance your practice time on each instrument*

### Assignments

Snare- Study #42 (p 40) with a metronome at ♩ = 90

Mallets- Reading Study in Eb Major #2 (page 89) slow and steady  
Technical Exercises- Double Stops #7 (p 69)

Timpani- Elementary Double- Stroke Etude No. 1 (pg. 45) (with correct tuning and sticking) at ♩ = 90

## Week Eight

**Weekly objective:** *Don't be frustrated if you don't grasp some techniques as quickly as others. People learn at different rates, the important thing is to understand your weaknesses and be willing to put the work in to achieve success.*

### Assignments

Snare- Study #43- Dotted Notes (pg 40)  
-Pay attention to subdivision of dotted eighth-sixteenth.  
-Practice with metronome set on the eighth note

Mallets- A major scale 2 octaves and one octave with double stops  
-Reading Study #1 (pg 77) slow and correct subdivisions and even rolls

Timpani- Etude (pg 49) with metronome at ♩ = 50

## **Week Nine**

**Weekly objective:** *Understand the coordination required for percussion as well as the stage of development the student is at.*

### **Lesson plan 20- Methods of muffling the Timpani**

#### **Assignments**

Be able to say and write notes and letter names of all previously learned scales C, G, D, A, F, Bb, and Eb

Snare- Buzz Strokes- (pg 41) with special attention to correct metering for untied rolls  
-Measure the rolls in sixteenth notes so that each untied buzzed quarter note gets three buzzes.

Mallets- Work on a previous assignment and play for chance to improve a grade

Timpani- Read pages 60-61 on muffling and be prepared to explain it in your own words

## **-Lesson Twenty-** **Methods of Muffling the Timpani**

*Purpose: to establish proper techniques for muffling*

Muffling is a necessary skill in timpani playing because of the resonant nature of the timpani.

Muffling should be used to keep pitches from sounding through rests or bleeding together.

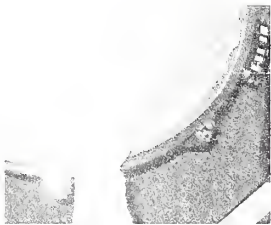
### **Types of Muffling**

---

1. **Same hand- Play a note and muffle it with the same hand**
2. **Different hand- Play a note and muffle it with the other hand**
3. **Play one drum and muffle the other drum simultaneously**
4. **Play both drums and then muffle both drums simultaneously**

### **Hand position for muffling**

---



**-Without letting go of the pivot point on the stick, the pinky, ring finger, and middle finger should press lightly against the head, close to where it was struck by the mallet.**

**-Things to look out for-**

1. **Avoid slapping at the head or causing a lot of unnecessary and additional noise**
2. **Avoid letting go of the pivot point of the stick**
3. **Make sure the stick doesn't hit the rim**
4. **Make sure that muffling and playing is simultaneous and your right or left hand isn't consistently early. (If this is happening, try breathing in time or prepping).**

## Week Ten

**Weekly objective:** *Seek recordings of timpani playing*

-If time permits, observe a video of timpani playing and write a review

-Allow students the chance to replay one previous mallet assignment for a higher score

### Assignments

Snare- Study #45 (pg. 42)- Flam Study accurately with a metronome at ♩ = 90

Mallets- Ab major scale 2 octaves in eighth notes and one octave with double stops at ♩ = 72

Timpani- Elementary Muffling Exercises 1-9 (pgs 62-63) at ♩ = 120

## Week Eleven

**Weekly objective:** *Clarify the importance of accuracy over speed*

### Assignments

Snare- Study #46 (pg 43) with a metronome and counting

Mallets- Play all known scales C, G, D, A, F, Bb, Eb, and Ab

Choose solo piece (can be solo for any instrument to be played on mallet instrument) Teacher may provide a list of 3-5 pieces to ensure that appropriate material is selected. Peters' book of flute/ violin pieces could be a good source

Timpani- Continue previous muffling exercises and tuning and prepare for Exam on

Timpani

Exercises #10-12 (pg 64)



## Week Twelve

**Weekly objective:** *Make sure students are aware of their grades and understand the importance of their academic success*

### **Examination #2-** Tuning and muffling on the Timpani

Tuning should be accurate within a half step, Muffling techniques should be mechanically correct and with student being aware of their mistakes or tendencies.

### **Assignments**

Snare- Look up the definition of 'syncopation' and write it down and mark the counting for Study #47- Syncopation (pg 44) and be able to do a buzz roll continuously for 5 minutes with eighth note buzzes at ♩ = 60-80

Mallets- E major scale 2 octaves and one octave with double stops continue work on solo

Timpani- Play Elementary Double- Stroke Etude No. 2 (pg. 46) with correct tuning and muffling on note changes or rests.

## **Week Thirteen**

**Weekly objective:** *Try new approaches to describe standard musical elements such as rhythm and take time to break down areas that may need clarification.*

### **Assignments**

Snare- Review previous lessons and try an assignment again for a higher score

Mallets- Play all learned scales and work on mallet sight reading

Timpani- Continue work on tuning and muffling with assistance from teacher

## Week Fourteen

**Weekly objective:** *Ensure that elementary techniques, like the piston stroke, are still being employed and developed*

### Lesson plan 21- Snare: bounced doubles and triples

#### -Lesson Twenty-one- Snare: bounced doubles and triples

*Purpose: Establish better stick control through double and triple bounced rolls*

It is important to develop enough stick control to be able to control the number of bounces per stroke.

This will also help develop cleaner rolls.

#### Doubles

---

Getting two bounces per hand motion  
- Isolate bounced doubles on each hand before alternating hands



- Start accelerating until a continuous stream of connected doubles reaches the following



#### Triples-

---

Getting three bounces per stroke or hand motion



-Start accelerating until a continuous stream of connected triples reaches the following at ♩ = 90-96



The ability to be able to vacillate between doubles and triples knowingly takes good stick control as well as good listening

#### Assignments

Snare- Study #47- Syncopation (pg. 44) (with a metronome, first on the eighth note then on the quarter note) ♩ = 90

Mallets- Basic technique pattern #3 (pg 23) in all 8 learned keys at a steady tempo and continue to work on mallet solo

Timpani- Improve Elementary Double- Stroke Etude No. 2 (pg 46) with muffling and correct tuning

## **Week Fifteen**

**Weekly objective:** *Encourage students to take private lessons from a professional or college level percussionist*

### **Assignments**

Snare- Study #48- Basic Roll Etude (pg 45) with a metronome

Mallets- Sight reading and B major scale two octaves, one octave with double stops, complete work on solo

Timpani- Etude (pg. 55) and write in stickings and muffling indications

## Week Sixteen

**Weekly objective:** *Encourage attention to dynamic details*

-Play mallet solos

### Lesson plan 22- Rolls on the Timpani

#### -Lesson Twenty-two- Rolls on the Timpani

*Purpose: Establish correct technique for executing rolls on the timpani*

#### **Rolls-**

The roll is used to create a sustained tone on the timpani. A smooth roll is achieved by matching legato strokes at the proper speed with minimal audible articulation, *not by playing quickly.*

**Roll notation-** A roll can be notated by using three slashes above or below a note or with a trill indication. Although they now have the same meaning, the latter used to refer to precise 32<sup>nd</sup> note subdivisions of a beat. Rolls that are followed directly by a single note on timpani are usually played with a tie to sustain the sound, and mark a clear ending to the roll.



**Single stroke rolls/ Finger stroke to wrist rolls-** This roll is the most commonly used roll on the tympani. It can also be learned on the snare and keyboard percussion instruments. Once finger strokes have become proficient, you can use them to begin a roll. At the softer dynamics, the finger stroke is used. As the roll crescendos, more wrist and forearm will be gradually integrated and the stick height will be reduced. You want to work on making the transition between finger, wrist and forearm seamless and not change the reaction of the stick off the drum head. As the wrists and forearms come into play, there should be less motion from the fingers. To decrescendo, the process should be reversed.

**Metering rolls-** It is not always necessary to specifically meter the roll but some good rules do apply:

The louder the roll, the faster the roll speed

The higher the pitch, the faster the roll speed

Rolls can have triple or duple subdivisions depending on various factors



**Short rolls-** On timpani, short rolls are often more metered than long rolls. It is important that the strokes legato and relaxed so that it sounds like a sustained roll and not an articulated subdivision.

**Fortepiano rolls-** To execute a fortepiano roll you must first use a strong forte stroke, which will allow the tympani head to begin vibrating. Once the initial sound begins to decay to an almost pianissimo dynamic, you begin a soft roll at the same dynamic in an attempt to make it sound seamless. If the fortepiano is followed by a crescendo, you do the same thing but you would use the single stroke/ finger stroke to wrist rolls to gradually crescendo.

Notation- *fp*

**Passing rolls-** A passing roll requires that the player rolls on one drum and then shifts to another drum without breaking the sound. If you are moving to a higher drum, then lead with the right hand. When moving to a lower drum, then lead with the left hand.

-It is important to remember that roll speeds must be altered for each drum.-*If shifting to a lower drum, the roll speed should be slower and vice versa.*

**Double-drum rolls-** A double-drum roll is just what it says, a roll between two drums. Keep in mind:

-The balance between the two drums is important because the pitch of the higher drum will naturally be more audible.

-The roll speeds between the two drums will be different because the higher drum requires a quicker roll subdivision to maintain a sustained sound.

-The roll speeds will need to be quicker than usual because you are only utilizing one hand's worth of single strokes on each drum.

-The notation will indicate which rolling note should be played first by placing it first in the measure. If the two notes are stacked, then you can begin with the most consonant note in the current key or begin with a simultaneous stroke.

-Beating spots are always important!

### Assignments

Snare- Work on long, even buzz rolls and long, even open rolls  
Study #52 (pg. 48) to be played with buzz rolls and open rolls  
Prepare for sight reading

Mallets- Db major scale and play mallet solo

Timpani- Read Rolls on pgs. 87-89

Warm-up pattern A (pg. 89) at ♩ = 60

## Week Seventeen

**Weekly objective:** *Ensure that the concept and importance of the development of musicality is understood*

### Assignments

Snare- Study #53 (pgs. 48-49) and 5 minutes of continuous, correct piston strokes with a metronome at ♩=120 and prepare for sight reading exam

Mallets- F# major scale-two octaves and one octave with double-stops prepare for sight reading exam

Timpani- Roll warm-up #1 (pg. 90)



## Week Eighteen

**Weekly objective:** *Ensure that music is being read not just memorized*

**Examination #3-** Sight reading on snare and mallets

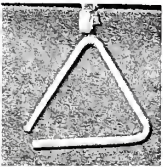
**Lesson plan 23- Triangle**

### **-Lesson Twenty-three-** **Introduction to Triangle**

*-Purpose: Establish the correct technique for triangle*

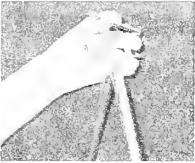
#### **Triangle Set-up**

##### **Suspended with a clip-**



-Triangle clips can be purchased or constructed using a spring clip and fishing line.

-The triangle can be suspended and clipped to a sturdy surface, like a rack or good music stand, so that they can be played without making contact with anything. The only thing that should touch the suspended triangle should be the suspension line.



-If not clipped to a rack, the clip should be held between the thumb and ring finger with the index finger on top so that the other fingers are available for muffling.

#### **Triangle Beater Grip**



-Like the other percussion instruments, the beater should be gripped between the thumb and index finger with a match grip.

#### **Triangle Beating Spots**



-The beating spot suitable for most triangle playing is  $\frac{1}{2}$ - $\frac{3}{4}$  of an inch down from the top of the triangle, and opposite the triangle opening.

-As dynamics increase the beating spot moves down to just above the middle of the side of the triangle.



-To get the best sound with the beater, the beater should contact the triangle  $\frac{1}{4}$  inch from the beater tip.

#### **Single Stroke**

-A single stroke should be done with a piston or 'up' stroke at a 90 degree angle to the triangle.

## Rolls on the Triangle



One-hand roll- A roll can be done with one hand. The roll should be done at the top of the inside of the triangle (still down  $\frac{1}{2}$ -  $\frac{3}{4}$  of an inch).

\*It is important that the triangle be struck at equal distances on each side and at a  $90^\circ$  angle to the triangle. This will help achieve an even roll and avoid having the triangle turn while it is being played.

Roll with two beaters-A roll with two beaters is needed when interspersed with fast rhythmic playing.



-The triangle should be suspended from a rack. The beating spots would be on the outer sides of the triangle, closer to the middle, but equidistant.



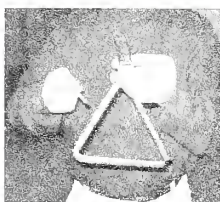
-The triangle can also be suspended by two clips and turned upside down so that the opening faces down. With this set-up the beating spots would be on either side of the center of the side on top. \*- It is important that the suspension line is long enough to avoid contacting the rack during the roll.

## Muffling the Triangle

-The triangle is a very resonant instrument, therefore it is necessary to develop muffling skills for dampening.



-If one beater is being used to play, it is easiest to use the free hand to dampen. The release can be immediate with a quick grasp of the triangle, or feathered using one or two fingers softly. The sound can be stopped quickly by touching the open end of the triangle



-If both hands are being used, then it is important to maintain the pivot on the beater and use the free fingers.

## Assignments

Snare- Study #54 (pg 49) Single Paradiddle and Variations #1-10 (pg 50)

Mallets- Begin work on new easy solo and pass-off basic technique pattern #3 (pg 23) in all keys continuously.

Timpani- Review previous assignments and replay 1-2 assignments again for a chance to improve your grade

## **Week Nineteen**

**Weekly objective:** *Acknowledge the benefits of a music education to scholastic successes*

-Allow students the chance to replay one or two previous timpani etudes for a higher score

### **Assignments**

Snare- Study #55 (pg. 50) at  $\text{♩} = 90$

Mallets- Play all 12 scales two octaves

Continue work on solo and look up the definition of a 'minor scale'

Timpani- Crescendo and Diminuendo Rolls 21-32 (pgs. 116-117) at  $\text{♩} = 90$

## Week Twenty

### Lesson plan 24- Minor scales

**Weekly objective:** *Communicate that all tonal music derives from scales and modes.*

#### Assignments

Snare- Study #56 (pg. 51)

Mallets- a minor scales- all three modes one octave and Reading Study #3 (pg. 65) with a metronome and complete work on solo

Timpani- Begin work on solo piece chosen from a solo book.

## Lesson Twenty-four- **Minor scales**

*Purpose: Understand the different types of minor scales and how they are structured.*

There are 3 types of minor scales

1. Natural Minor (pure minor)
2. Harmonic Minor
3. Melodic Minor

*-The following material can be presented in different ways to account for different learning styles*

*-You can introduce this with staff paper and writing out the scales, in front of a keyboard instrument, or with an only verbal description/ lecture.*

*-The minor mode is dictated by the lower case letter name (i.e a minor, f# minor)*

### **Natural Minor**

The natural minor or pure minor scale can be formed by taking an ascending major scale and starting on the sixth note and playing the 8 note scale in the original key. *(The pattern of Whole steps and half steps is WhWWhWW.)*

Ex. Key of Bb major (g minor)

1. Find the 6<sup>th</sup> note of the ascending Bb scale (or third note of the descending scale)  
Bb,C,D,Eb,F,**G**,A, Bb
2. Start on that note, in this case **G**, and play the 8-note scale starting on this pitch and using the key signature of Bb  
G,A,Bb,C,D,Eb,F,G This, is the g natural minor scale

### **Harmonic Minor**

The harmonic minor scale is formed the same way as the natural minor scale with one exception. In the harmonic minor scale, the 7<sup>th</sup> note of the minor scale is raised a half-step.

Ex. Key of F major (d minor)

1. Find the 6<sup>th</sup> note of the ascending F scale (or third note of descending scale)  
F,G,A,Bb,C,**D**,E,F
2. Start on that note in this case **D**, and play the 8-note scale starting on this pitch using the key signature of F  
D,E,F,G,A,Bb,C,D This, is the d natural minor scale
3. From the d natural minor scale you raise the 7<sup>th</sup> note of the scale a half-step to make it harmonic  
D,E,F,G,A,Bb,C#,D This, is the d harmonic minor scale

### **Melodic Minor**

The melodic minor scale is unlike the other minor scales in that it is different ascending and descending. The ascending melodic minor scale is formed the same way as the harmonic minor scale but the 6<sup>th</sup> and the 7<sup>th</sup> notes of the scale are raised a half-step (by the way, this is the same as playing the ascending major scale with the third note flattened a half-step). The descending melodic minor scale is the same as the descending natural minor scale.

Ex. Key of G major (e minor)

1. Find the 6<sup>th</sup> note of the ascending G scale (or third note of descending scale)  
G,A,B,C,D,**E**,F#,G
2. Start on that note in this case **E**, and play the 8-note scale starting on this pitch and using the key signature of G  
E,F#,G,A,B,C,D,E This, is the e natural minor scale
3. From the e natural minor scale you want to make it melodic so you raise the 6<sup>th</sup> **and** 7<sup>th</sup> note of the scale a half-step  
E,F#,G,A,B,C#,D#,E (notice this is like the E major scale except the third is flat (G not G#))

This, is how you form the ascending melodic minor scale. The descending melodic minor scale is the same as the natural minor scale that you formed first in step 2.

The full melodic scale looks like this without repeating the top note

↑E,F#,G,A,B,C#,D#,E(↓),D,C,B,A,G,F#,E

### Easy Tricks

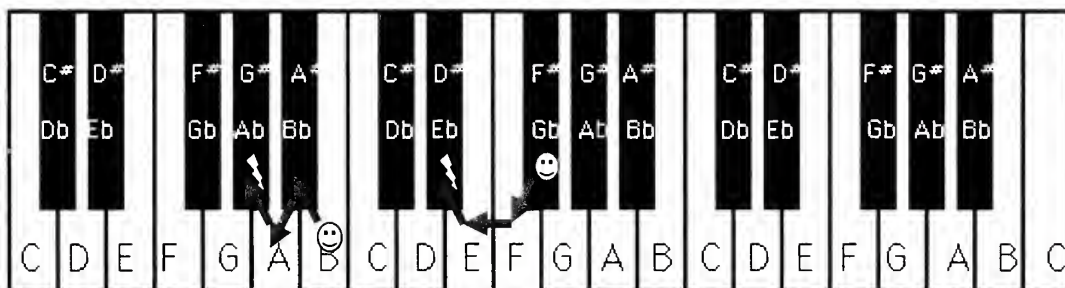
\*You can arrive at the natural minor scale starting pitch from the major key pitch easily with a keyboard.

1. Put your finger/ mallet on any key of the keyboard. This becomes the major key signature.
2. From this pitch count down three half steps (or chromatic notes) **Do not count the note you are starting on as 1 because you haven't gone anywhere.** The note you landed on is the Relative minor for that major key. In other words, the new note is the first pitch in the minor scale. This natural minor scale follows the key signature of the first pitch you started on.

In the following diagram the arrows represent 3 half steps and the symbols are as explained

☺ = original note or Major key.

⚡ = Third note or minor key



\*This is another trick that works well if you know your key signatures or circle of fifths.

Take any major key signature and add 3 #'s (same as taking away 3b's). This will give you your relative minor key (or first note of minor scale which will follow the key signature of your first note).

Ex. A (3#) + 3# = 6# which is key of F# therefore A major is the relative major to f# minor.

Ex. Db (5b) - 3b = 2b which is the key of Bb therefore Db major is the relative major to Bb minor.

Ex. F major (1b) - 3b = 2# (one of the 3b's cancels out the 1b in F major and since b & # are opposite you are left with -2b's or 2#s which is the key of d minor.

## **Week Twenty-one**

**Weekly objective:** *Continue building a foundation in music theory by routinely referring to the previously learned theory concepts such as key signatures and scales.*

### **Assignments**

Snare- Study #57 (pg. 52) at ♩ = 90

Mallets- d natural minor scale and perform solo for teacher

Timpani- Work with teacher on solo



## Week Twenty-two

**Weekly objective:** *Be aware of music's mathematical base by understanding the fractions of the measure represented by each note value.*

### Lesson plan 25- Bass Clef

### Lesson Twenty-five- Bass Clef

*Purpose: Make sure students can read and perform music written in the bass clef*

-It is important that students recognize the note names on the bass clef staff just as well and as quickly as the treble clef staff.

-By now they should recognize the Bass clef symbol from seeing it in their timpani books.



-A guide such as the one to the left is a great way to help students learn the note names on the staff.

-Using flashcards is a great way of speeding up note recognition.

-Have them create appropriate phrases or acronyms to remember the pitches of the lines and spaces.

-Once students are familiar with the notes on the staff, help them get their bearings as to how it relates to their keyboard instrument that they are already familiar with by pointing out the bass clef range and describing where middle C is on each staff and keyboard instrument.

### Assignments

Snare- Study #58 (pg. 53) at  $\text{♩} = 72$

-describe the sextuplet

Mallets- Reading Study #3 (pg. 95) with metronome at  $\text{♩} = 60$  and perform solo for class

Timpani- Perform solo for class



## **Week Twenty-three**

**Weekly objective:** *Ensure that student's are enjoying the opportunity to choose and perform solo material*

### **Assignments**

Snare- Review previous assignments and replay 1-2 again for a chance to improve your grade- Prepare for an exam on previous assignments or techniques

Mallets- Bass Clef Studies #'s 4-5 (pg. 67) ♩ = 72 and brief quiz on bass clef note names

Timpani- Review previous assignments and prepare for exam

## **Week Twenty-four**

**Weekly objective:** *Ensure that concert music is being practiced*

-Allow students the chance to replay one or two previous snare etudes for a higher score

### **Examination #4- Timpani and Snare**

#### **Assignments**

Snare- Choose and begin work on a solo piece

Mallets- e natural minor scale one octave and work on concert music

Timpani- pg. 130- Etude #1- Just write in the stickings and muffling indications

## Week Twenty-five

**Weekly objective:** *Ensure that ensemble skills are developing during band class*

### Assignments

Snare- Continue work on solo

Mallets- g natural minor scale one octave

Timpani-pg. 130- Etude #1- play slowly and evenly

## Week Twenty-six

**Weekly objective:** *Ensure that aural skills have continued to develop*

### Assignments

Snare- Perform solo

Mallets- b natural minor scale one octave and Reading Study #3 (pg. 73) at  $\text{♩}=72$

Timpani- Work on tuning quickly and accurately with a partner

1. Have student A play a pitch in the drum's range
  2. Then Student B quickly finds the pitch on the timpani
  3. Student A will then check the accuracy with a tuner and record result
- Repeat several times and then switch

## Week Twenty-seven

**Weekly objective:** *Evaluate where students stand on their predetermined goals for the year*

### Assignments

Snare- Prepare 5 assignments from earlier in the year and try to improve on them in some way for a higher score or extra credit

Mallets- Write down note names for all 12 natural minor scales and be able to describe what alterations would be made for harmonic and melodic modes. Be able to play any of them with assistance from the paper

Timpani- Read pages 84-86

Complete work on pg. 130- Etude #1

## Week Twenty-eight

**Weekly objective:** *Review various lessons from the year and work on areas that need attention*

-Allow students the chance to replay up to five previous snare assignments for a higher score or extra credit

-Assign reading assignment- could be from a music magazine or other reputable source and have them write a summary of it.

### Assignments

Determined by areas that need work

## **Week Twenty-nine**

**Weekly objective:** *Ensure that music theory and aural skills' development is on track.  
Possible ways to check could include an interval test or singing test*

-Begin choosing summer solos

### **Assignments**

Review music theory and aural skills for exam

## **Week Thirty**

**Weekly objective:** *Continue working and learning as the end of the year approaches*

### **Examination #5- Music Theory and aural skills**

Topics may include:

- I. Written theory: Major/ minor scale formations, Clef reading, Key signature recognition
- II. Aural Skills: Tuning the timpani and Rhythmic memory

### **Assignments**

-Be able to play all major and natural minor scales in eighth notes at ♩=120

-Find a picture of a basic drum set and label toms, bass drum, snare, ride cymbal, hi-hat and crash cymbal

-Bring Vic Firth 5AN sticks

## Week Thirty-one

**Weekly objective:** *Ensure that students have fun with percussion by planning time for the kind of activities they express interest in or have enjoyed in the past.*

### Lesson plan 26- Introduction to the Drum Set

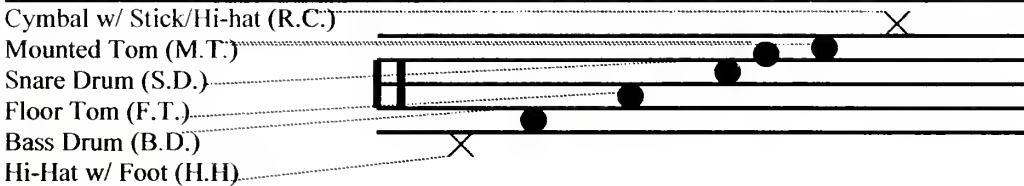
## -Lesson Twenty-six- Introduction to the Drum Set

*Purpose: To familiarize students with the set-up and notation of the drum set*

### Basic Setup



### Basic Notation



### Grip-

The snare and high-hat use the regular concert snare angle and grip

The ride cymbal uses a 'thumb up' grip, similar to a French grip on timpani. The grip is the same as on snare with the exception of the thumb facing up instead of the top of the hand.

**The cymbals should be hit mid-way to the crown for a full sound**



### Assignments

Be able to set-up a drum set and demonstrate the proper grips

## Week Thirty-two

**Weekly objective:** Allow students to make a connection between the drums they hear on the radio and what goes into reading music and playing the drums

### Lesson plan 27- Introduction to playing the Drum Set

#### -Lesson Twenty-seven- Introduction to playing Drum Set

*Purpose:* To familiarize students with playing basic beats on the drum set

**Pedals-**The Bass drum and hi-hat pedal can be played with a heel-toe motion or a toe only technique for fast rhythms.

#### How to approach learning a drum beat

---

*-It is important to always count aloud when learning a beat.* It will speed up and solidify the learning process. Sixteenth note subdivisions are usually the most effective.

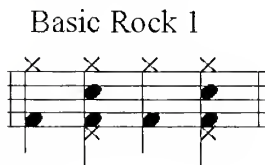
*-Add one part at a time.* Playing the drum set takes a huge amount of coordination and kinesthetic independence. When approaching a new beat, break it down into the basic elements of what each hand or foot does, example:

1. Start with the subdivisions like the ride cymbal
2. Then add the right foot playing the bass drum line and play through the pattern 3-4 times **Don't forget to count aloud with subdivisions, even when it is simple!**
3. Next add the left foot if there is a high hat part, play these two parts only through the pattern 3-4 times while counting
4. Once that becomes comfortable, add the left hand on the snare part.  
*This is when counting begins to pay off.*

*-If you are still having trouble coordinating everything, slow it down, continue to count and start back at step one. **Do not get frustrated, This is supposed to be fun!***

#### Basic Rock Beat 1

---



-To begin this basic pattern, just follow the steps.

1. Begin counting **1 & 2 & 3 & 4 & .....**
2. Add the ride cymbal. Make sure you play with your thumb up and hit the cymbal half way to the edge. You can play very lightly and still achieve the effect you want.
3. Then add the bass drum on every beat (make sure you are playing and counting are together) Play just this until it feels comfortable
4. Add the hi-hat on counts 2 and 4. You can use heel- toe or just toe if that is more comfortable. Play just these two parts while counting, until you are comfortable.
5. In this beat, like many, the snare drum and hi-hat play together so keep that in mind as you add the snare drum. Since you are going to need the right hand for ride cymbal on this, you will play snare with the left hand.

## Basic Rock Beat 2-

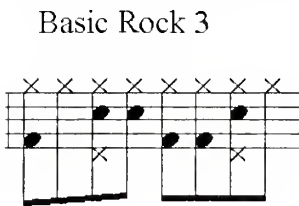
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-This beat is very similar so it should be approached in the same way. Steps 1-5 are the same as on the Basic Rock Beat 1.  
- The only difference is that the ride cymbal plays the eighth note subdivisions instead of quarter notes.

## Basic Rock Beat 3-

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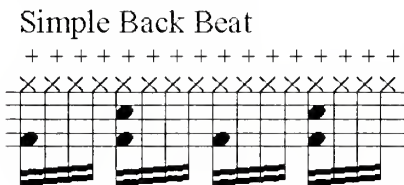
-This beat is a little more complicated, but follows the same general steps.

1. Begin counting **1 & 2 & 3& 4 & .....**
2. Add the ride cymbal on the eighth notes
3. Add the Bass drum on 1 and 3 & (It helps to count!)
4. Then add the hi-hat on beats 2 and 4 again (this may take a little longer to get comfortable than the other patterns.

5. The snare part is once again the same as the hi-hat, except for the addition of eighth notes on beat 2.

## Simple Back Beat-

---



This simple back beat is different from the other patterns in that closed (+) hi-hat replaces the cymbal on the top line. Therefore, there are two options for the snare.

1. Begin counting **1e&a 2e&a 3e&a 4e&a**
2. Play the bass drum on every beat

3a. Play the hi-hat, with the pedal down, with both hands alternating strokes in sixteenth notes (begin with the right hand)

3b. Add the sixteenth notes with the left hand. Keep the grip relaxed and use as little arm motion as possible. (This is not easy for most at any speed, hence why there is an alternative.

4a. Drop the first sixteenth note of beats 2 and 4 and drop the right hand down to play the snare. Begin this slowly at first.

4b. Add the snare on beats 2 and 4 but play it with the right hand. (this option works well for left hand people or people with good left hand skills)

*Later if you want to challenge yourself, open the-hi hat on the upbeats. You can do this with a down-up foot motion.*

## Assignments

-Practice Drum Set Patterns from lesson 27 while counting aloud

### **Week Thirty-three**

**Weekly objective:** *Begin developing the coordination and independence of hands and feet necessary for playing the drum set*

#### **Assignments**

Continue work on Drum Set patterns

Create your own drum set pattern and be able to notate it correctly

### **Week Thirty-four**

**Weekly objective:** *Continue working hard and communicating the importance of summer practicing*

#### **Assignments**

-Review and prepare for a drum set exam (written and playing)



## **Week Thirty-five**

**Weekly objective:** *Make sure grades are representative of each student's improvement and amount of work*

### **Examination #6- Introduction to Drum Set**

Part I- Written: Draw basic set-up, Write out and label basic staff notation, Short answer

Part II- Playing given patterns

### **Assignments**

Turn in list of summer goals and intended solos

-Work on assignments to play for higher grade

## **Week Thirty-six**

**Weekly objective:** *Continue working over the summer and if possible taking private lessons*

-Chance to play 3 assignments for higher grades- one chance- no stopping

### **Assignments**

To improve...by focusing on specific thing

**-Seventh Grade Teacher Material-  
-Assignments-**

Week	Assignment	Comments	Grade	Final Grade
1	Prepare list of Goals for the year			
2	SD-pg. 26-#27			
	M-C,F,G,Bb,D Sc. 2 8vs-pg.46-#1			
4	T- Legato roll ex & pg. 38-#5			
5	SD- pg. 38- all Flam Patterns			
	M-Bb scale 2 8ves Pg. 51- #1,3			
	T-read pg. 20 and pg. 45- #1-3			
6	SD- pg. 39- #41			
	M- Eb scale-2 8vs. & 1 8ve w/ D-S & pg. 69-# 1-3			
	T- pg. 40- #6			
7	SD- pg. 40- #42 w/ metronome			
	M- pg. 89- #2- slowly & pg. 69-#7			
	T- pg. 45-Elem D-S- Etude #1			
8	SD- pg. 40- #43			
	M- A scale 2 8vs. & 1 8ve w/ double stops & pg. 77- #1- slowly			
	T-pg. 49-Etude with metronome			
9-	Say & write out notes-7 scales			
	SD- pg. 41- Buzz Strokes			
	T-read pgs. 60-61			
10	SD- pg. 42- #45- w/ metronome			
	M-Ab scale-2 8vs & 1 8ve w/ D-S			
	T- pgs. 62-63- #1-9			
11	SD- pg. 43- #46 w/ met/ counting			
	M- Play 8 scales & choose solo			
	T- pg. 64- #10-12			
12	SD- Define 'syncopation'			
	Counts pg. 44-#47 buzz roll 5min			
	M-E scale- 2 8vs & 1 8ve w/ D-S			
	T- pg. 46- EDS-Etude No. 2			
13	M- play 9 scales & work on SR			
14	SD- pg. 44- #47- w/ metronome			
	M- pg. 23- #3 in 9 learned keys			
	T- Replay pg. 46- EDS-Etude #2			
15	SD- pg. 45- #48 w/ metronome			
	M- B scale- 2 8vs-1 8ve w/D-S SR			
	T-pg. 55-Etude-			
16	SD-buzz& open rolls Pg. 48-# 52- w/ buzz or open- prepare for SR			
	M- Db scale- 2 8vs & 1 8ve w/D-S & perform mallet solo			
	T- Read pgs. 87-88 & pg. 89-A			
17	SD- pg.48-49- #53-5 min- piston strokes QN=120, work on SR			
	M- F# scale- 2 8vs & 1 8ve w/ D-S & work on SR			
	T- pg. 90-#1			

18	SD- pg. 49-#54 & pg. 50- #1-10 M-Begin new solo, pass-off pg. 23- #3- All 12 keys continuously			
19	SD- pg. 50- #55 M- Play all 12 scales 2 8ves- definition of a 'minor scale' T- pgs. 116-117- #21-32			
20	SD- pg. 51- #56 M- a minor scales- all three modes, 1 8ve & pg. 65-#3 T- Begin solo			
21	SD- pg. 52- #57 M- d nms, play solo T- work with teacher on solo			
22	SD- pg. 53- #58, define sextuplet M-pg. 95- #3 & play solo 4 class T-perform solo for class			
23	M- pg.67- #4-5 & BC note names			
24	SD- begin solo e nms- concert music pg. 130- #1- just stickings & muff			
25	M- g nms T-pg. 130-#1- slowly			
26	SD- Perform solo M-b nms & pg. 73-#3 T- Tuning exercise			
27	M- write names for all 12 nms & describe alterations for harm. & melod. play any w/ paper T- Read pgs. 84-89 & pg. 130- #1			
28				
29	Review Mus. theory/ aural skills			
30	M- All major & nms EN=120 -Find pic of DS & label toms, BD, SD, RC, HH,CC Bring DS sticks			
31	DS- Set-up DS -dem proper grips			
32	DS- DS patterns-counting aloud			
33	DS- create DS pattern & notate it			
34				
35	-List of summer goals & solos			
Extra				
Final				

**Key-** SD= Snare Drum M=Mallets T=Timpani BD= Bass Drum SR= Sight-reading DS= Drum Set D-S=Double-stops BC= Bass clef RC= Ride Cymbal CC= Crash Cymbals HH=Hi-hat nms= natural minor scale

*\*Retest offered- week 10 -1 mallet assignment  
week 14- (not specified)  
week 19- Timpani- 1-2 assignments  
week 24- Snare- 1-2 assignments  
week 27-Snare- up to five assignments  
week 36- 3 assignments for higher grade, one chance- no stopping*

**-Examinations-**

<b>Exam</b>	<b>Material</b>	<b>Comments</b>	<b>Grade</b>
1	Part I- Written on Care and Maintenance and Tuning the Timpani Part II- Performance- Snare - pg. 38- Flam patterns		
2	Tuning and Muffling the Timpani- Tuning the Timpani accurately w/in ½ step and muffling with the correct technique		
3	Sight-reading- Snare and mallets		
4	Timpani and Snare Comprehensive Etudes		
5	Music Theory and Aural Skills- Major/ minor scale formation, clef reading, key recognition, tuning and rhythmic memory		
6	Introduction to Drum Set Part I- Written- Draw set-up, write out and label staff notation, short answer Part II- Playing given patterns		

## **-Examination Material-**

### **-Examination 1-**

Part I- Written

- Care and Maintenance
- Tuning the Timpani

Part II- Performance

- Snare- Flam Patterns (page 38)

#### **Part I can include questions such as:**

- How should timpani mallets be stored when not in use?
- How precautions should be observed when moving timpani?
- Should snares be left on or off when not being played?
- True or false- Touching wooden keyboard instruments with the hands is good for them.
- Why do you think instrument covers should be placed on mallet instruments and the timpani when they are not being used?
- Describe two different methods for tuning the timpani.
- What is a pitch pipe and what function does it serve?
- When should an electronic tuner be used?
- Name at least two places to get a reference note from when tuning the timpani.

#### **Part II- Performance- Snare- flam patterns**

- Should consist of flam patterns like those found on page 38 of Mitchell Peters' Elementary Snare Drum Studies

#### **-Examination 2- Tuning and Muffling on the Timpani**

*Tuning should be accurate within a half step and muffling is not expected to be perfect, but the techniques should be correct and the student should be made aware of mistakes or tendencies.*

I. Tuning the Timpani

*Tuning can be checked in several ways.*

1. By assigning the student a given pitch within the range of the specific drum and having them play it on a pitch pipe or get a reference note from another source and then finding it on the timpani.
2. By playing a sustained reference pitch and having them match the pitch on the timpani.

#### **Areas to consider for assessment are:**

- Accuracy of the pitch within given parameters
- Logical method used to obtain pitch
- Time it took to find pitch
- Understanding of the ranges of each drum

II. Muffling the Timpani

- Can include exercises like those found on pages 62-63 in Mitchell Peters' Fundamental Method for Timpani

**-Examination 3- Sight-reading for Snare and Mallets**

*Example Sight-reading Etude for Snare:*

Percussion

*mf* *p* *f*

5 *mp* *mf*

9 *p* *f*

13 *ff*

*\*Take note of the untied roll in m.6*

*Example Sight-reading Etude for Mallets:*

Marimba

*mf* L R

6 L R R R

## -Examination 4- Timpani and Snare Etudes

### Example Timpani Etude:

Timpani

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

*mf* *p*

6

R L R L R L L *mf* L R L R L R L R L R L R L R L R

*p*

12

L R L

*fp*

### Example Snare Etude:

Snare Drum

*mf*

6

3 3 *mp* *f*

11

sub *p* *f* *p*

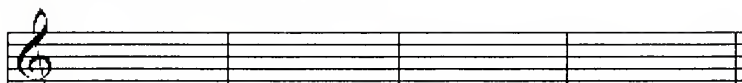
-Examination 5- Music Theory and Aural Skills

**I. Written**

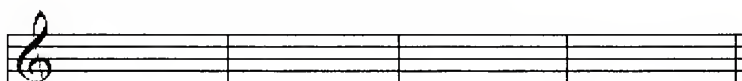
**A. Major and minor Scale Formation**

*Add the accidentals or key signature*

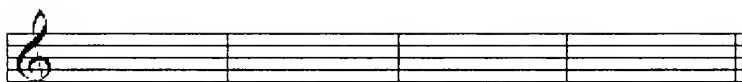
1. Construct a G major scale



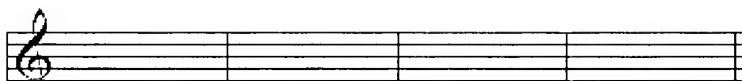
2. Construct an e natural minor scale



3. Construct an e harmonic minor scale



4. Construct an e melodic minor scale



**B. Clef Reading**

1. Label the note names in the spaces below the given note



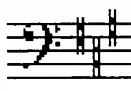

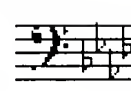
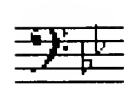

2. Label the note names in the spaces below the given note





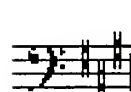



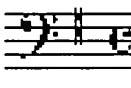




## C. Key Recognition






Identify the Major Key signatures

1.  2.  3.  4.  5. 

6.  7.  8.  9.  10. 

11.  12.  13.  14. 

*Extra credit- Identify the minor key signatures*

1.  2.  3.  4.  5. 

## II. Aural Skills

### 1. Tuning the Timpani:

*Tuning should be accurate within a half step or less.*

*Tuning can be checked in several ways.*

1. By assigning the student a given pitch within the range of the specific drum and having them play it on a pitch pipe or get a reference note from another source and then finding it on the timpani.
2. By playing a sustained reference pitch and having them match the pitch on the timpani.

### Areas to consider for assessment are:

- Accuracy of the pitch within given parameters
- Logical method used to obtain pitch
- Time it took to find pitch
- Understanding of the ranges of each drum

### 2. Rhythmic Memory

**This can be done with the snare pads or drum.**

*Suggestions for assessment:*

1. Teacher plays different 2-4 measure pattern for each student to repeat
2. Percussionist line up in groups of 4 and first person plays a one measure pattern and then the next one plays it and adds a measure and so on. Then switch the order so everyone was 1<sup>st</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> or 4<sup>th</sup>

**-Examination 6- Introduction to Drum Set**

**I. Written**

**A. Draw and label the parts of a basic drum set-up**

**B. Write out and label the staff notation for the drum-set**



**C. Short Answer**

- 1. Name two tips that are helpful in when learning a new drum beat.**
- 2. What was the biggest problem or difficulty *you* had learning the drum set?**
- 3. Compare and contrast the different stick grips/ hand position used for playing the cymbals and the snare on a drum set.**
- 4. Why should you make sure you don't use your concert snare sticks on the drum set?**

*Extra Credit:*

- 1. Name three or more brands/ manufacturers of drum set*
- 2. Where on the ride cymbal should you strike it and why?*

**II. Playing**

**Have the students play through the given patterns four times each.**

## -Reading Checks-

### *-Good for Extra Credit points-*



Week 5- Timpani- pg. 20

- Are the timpani pitched or non pitched instruments? *Pitched (pg. 20)*
- When you begin tuning should begin below the pitch or above? *Below ( pg. 20)*
- When you push your toe down on the timpani pedal what happens to the pitch? *It raises*
- What is the best way to relieve slack in the tension of the head? *Press the head firmly with the heel of your hand ( pg. 20)*

Week 9- Timpani- pgs. 60-61

- What is stopping the vibration of the timpani head after it has been struck called? *muffling or dampening (pg. 60)*
- Which fingers should be used to muffle the drum head? *Middle, ring and pinky (pg. 60)*
- How hard should you press on the drum head? *Just firmly enough to stop the sound, not no harder (pg. 60)*

Week 16- Timpani- pgs. 87-89

- Should the rolling speed be slower or faster at the beginning of a roll and why? *Faster, to get the head vibrating (pg. 87)*
- The higher the pitch the (Quicker, slower) the roll speed. *Quicker (pg. 87)*
- True or False- A smooth roll is best achieved by playing as rapidly as possible? *False (pg. 88)*
- What is a roll that moves from one drum to another without a break in the sound called? *Passing roll (pg. 88)*
- What are two ways that rolls are notated?  

Week 27- Timpani- pgs. 84-86

- High pitches tend to project (more or less) than low pitches? *More (pg 84)*
- What is the purpose of a timpani mute? *To dampen or control the resonance (pg. 85)*
- What subdivision is suggested by 4 dots over a rolled half note? *4 eighth notes (pg. 86)*

## **Required additional materials for Students**

### **Equipment-**

Drum key

### **Sticks and Mallets as the music or instruction requires**

Vibraphone mallets –Birch handles and cord heads

Examples include:

Mike Balter Blues

Musser Good Vibes (4)

Malletech's D.S. 18 ( more \$)

# 8<sup>th</sup> Grade

## **Week One**

**Weekly objective:** *Evaluate the progress or count the losses from the break*

-Review goals from the summer and write a paragraph stating which goals were met and which ones were not

### **Assignments**

Play prepared solos for teacher

## **Week Two**

**Weekly objective:** *Communicate the point that performances will happen even if the performer lacked preparation*

-Play solos for class

### **Assignments**

Prepare a list of 5 goals for the year

Snare- Study #59 (pg. 54) and #61 (pg. 55)

Mallets- Refresh all major and natural minor scales

## Week Three

**Weekly objective:** *Begin building momentum for the year ahead*

### Lesson plan 28- Chimes

### Lesson Twenty-eight- Chimes

*Purpose: Develop the proper technique for playing chimes*

Chimes are a keyboard instrument, and therefore the bars are arranged in the same order as the other keyboard instruments.

-The normal range of the chimes is an octave and half from middle C to top line F.

-Chime can be played with wound rawhide mallets that can be found at hardware stores or acrylic mallets which are generally equipped with a hard side and a soft rubber side.



#### Playing the chimes-

-The chimes should be struck at the reinforced striking cap on the top of the bar at a 90 degree angle, with the mallets sideways.

-If the player is not tall enough to play with the mallets parallel to the floor than an angle adjustment can be made as long as the mallet head contacts the cap at a 90 angle.

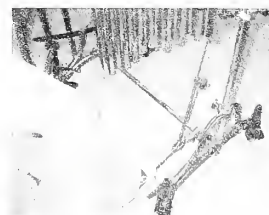
-Passages may call for one or two mallets



#### Dampening the chimes

Chimes are equipped with a foot pedal that controls the duration of the pitch, much like a piano.

-When playing with one mallet, chimes can be muffled using the free hand in a feathering or grasping motion depending on how tapered the note should be. One can effectively create a decrescendo effect by sliding the hand along the tube.



#### Assignments

Snare- Study #62 (pg. 56)

Mallets- Play all major and natural minor scales at ♩=132

## **Week Four**

**Weekly objective:** *Quickly review or clarify previously learned skills*

### **Assignments**

Snare- Study #65 (pg. 58)

Mallets- Reading Study #2 (pg. 73)

-Be able to play all three forms of the minor scale in 2 different keys (chosen by the student) –Review formation of three types of minor scales if necessary

Chimes- Choose a simple mallet etude to play on chimes- must be pre-approved

## **Week Five**

**Weekly objective:** *Begin to give students more input as to what they will work on with mallets*

### **Assignments**

Review all material from last year's exams

Snare- Study #69 (pg. 60)

Mallets- Continue work on Reading Study #2 (pg. 73) and choose etude #1 to work on

Timpani- Choose a new etude or section of music you have not played before



## Week Six

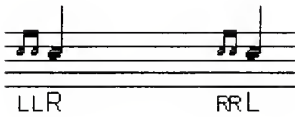
**Weekly objective:** *Emphasize the importance of personal motivation and responsibility*

### Lesson plan 29- Ruffs

### Lesson Twenty-nine- Ruffs

*Purpose: Learn about ruffs*

- Ruffs look like two sixteenth note grace notes slurred to a larger note
- Ruffs are to be executed in the same manner as flams but with a bounced double replacing the single grace note.
- Pay special attention to the stick height of the grace notes (1-3 inches high) as well as the number of grace notes (clean doubles).
- The main note following the ruff should be played with a relaxed stopped stroke



**Examination #1- Comprehensive:** Chosen from last year's written material

### Assignments

Snare- Ruffs (pg. 61) A, B, C and 1-3

Mallets- Complete work on chosen etude #1

Timpani- Begin work on Accent Etude No. 1 (pg. 107)

## **Week Seven**

**Weekly objective:** *Focus on the accuracy of the details rather than just getting through a piece.*

### **Assignments**

Snare- Study #70 (pg. 63) Write in subdivision/ counting over rolls

Mallets- Play chosen etude for teacher and record teacher's comments and use them to improve the etude for next week.

Timpani- Play Etude No. 1 (pg. 107) and record teacher's comments and use them to improve the etude for next week

## Week Eight

**Weekly objective:** *Begin trusting the ear when it comes to tuning in an ensemble*

### Lesson plan 30- Snare Rudiments

#### **-Lesson Thirty-** **Snare Rudiments**

*Purpose: Learn some basic snare drum rudiments and how to execute them*

**The following five rudiments are the foundation for all the other rudiments.**

#### **Single Stroke Roll-**

The single stroke roll is the first rudiment listed in the 40 rudiments, but it is very difficult to master. The objective behind this rudiment is to develop stick control and rebound control. In order to speed-up, it becomes imperative that you stay relaxed and allow the stick to rebound freely off the head.

- Work with a metronome to increase the speed (piston)

♩ = 60, 80, 100, 120, 140

#### Single Stroke Roll



#### **Double Stroke Roll-**

The double stroke roll should be as even as possible. The rudiment begins with articulated double strokes and gradually speeds-up into an open roll with emphasis on making all the strokes even (not Rr Ll Rr Ll...). Then the roll slows back down evenly into the articulated doubles. *It helps to lower the stick height as the roll speeds-up.*

#### Double Stroke Roll

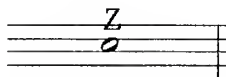


RRLLRRLLRRLLRRL..etc

#### **Multiple Bounce/ Buzz Roll-**

One way to play this rudiment is to start with a buzz roll at the softest dynamic possible with an even roll. Then crescendo gradually and evenly until achieving the loudest controlled multiple bounce roll possible before beginning to decrescendo gradually and evenly. *It is important to first find the best bounce spot on the sticks before starting. It is important to keep the sticks spaced evenly on the head and use the correct playing position and stick heights for each dynamic. It will help to measure the crescendo and decrescendo to keep it even.*

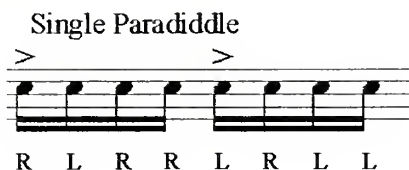
#### Multiple Bounce/ Buzz Roll



RLRLRLRL..etc.

## Single Paradiddle-

When playing the single Paradiddle it is important to keep the double strokes even and concentrate on the accent at the beginning of each grouping. During the double stroke the other stick should prepare for the next accent. By preparing the accent early it will be easier to speed-up evenly. Just like with the other rudiments, as the tempo increases the stick height should decrease.



## Flam-

This is one of the most difficult rudiments for beginners to execute well. Before attempting this rudiment, the execution of the flam should be reviewed with emphasis on correct stick heights and distances between the grace note and the accented note. *It is more important to do this correctly than to do it quickly.*



## Assignments

Snare- Play Study #70 (pg. 63)

Mallets- Replay improved etude

Timpani- Replay improved etude

## **Week Nine**

**Weekly objective:** *Emphasize the importance of good technique over speed. Speed is the result of good technique.*

### **Assignments**

Snare- Play Single Stroke Roll and Single Paradiddle Rudiments

Mallets- Play the first two lines of Reading Studies #3 (pg. 105)

Timpani- Begin Double-Stroke Etude No. 1 (pg. 122)

## **Week Ten**

**Weekly objective:** *Balance time between concert band music and supplemental percussion material*

### **Assignments**

Snare- Play Double Stroke Roll and Flam Rudiments

Mallets- Play the third and fourth lines of Reading Studies #3 (pg. 105)

Timpani- Continue work on Double-Stroke Etude No. 1 (pg. 122) with metronome

## Week Eleven

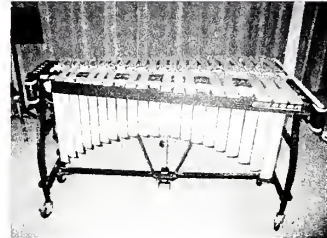
**Weekly objective:** *Understand how to transfer keyboard mallet skills from one instrument to another, correctly*

### Lesson plan 31- Introduction to Vibraphone

#### -Lesson Thirty-one- Introduction to Vibraphone

*Purpose: Build a strong foundation for playing the Vibraphone*

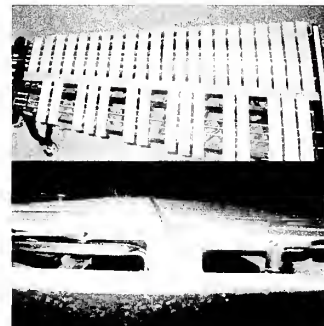
The vibraphone was made popular in jazz ensembles and has become widely used in solo and ensemble settings.



**-The vibraphone should be played with cord-wound and occasionally yarn mallets *not* hard rubber, wood, hard plastic, nor metal.**

#### How the vibraphone differs from other mallet instruments-

- The vibraphone like the chimes is equipped with a damper pedal.
- The bars of the vibraphone are made from a metal alloy and therefore are capable of sustained pitches without rolling.
- The accidental bars don't overlap the natural bars like the marimba, so all bars can be struck in the center or at the inside edge.
- The vibraphone has an electric motor and paddles inside the resonators to oscillate and create the vibrato effects.



#### Methods of muffling and dampening-

**Damper pedal-** A foot-operated damper pedal connects to a felt dampening strip. When the pedal is not engaged all of the bars are muffled. When the pedal is depressed, all of the bars are allowed to ring freely. The pedal technique is similar to that of the piano. The pedal is generally pressed as the mallet comes down, eliminating any gap or break in the sound between notes.



dampening strip

#### Other muffling techniques-

**Muffling with the head of the mallet-**To muffle individual notes you can use the mallet head of the other mallet or both mallets for muffling more than one note.



Muffling with the other hand- The free fingers can be used to muffle notes. *Make sure you don't let go of the pivot point.*

-This can be practiced by playing a scale and muffling with the left hand a note behind on the ascending scale and with the right hand a note behind on the descending scale.



### **Special Effects-**

**Pitch bending-** Position a hard mallet on the node of the bar and strike the bar with a softer mallet. Move the hard mallet from the end to the center of the bar which will lower the pitch.

**Bowing-** a double bass bow can be used along the edge of the bar to create a sustained, continuous sound.



### **The Motor-**

The motor is perhaps the most distinguishable component of the vibraphone. The motor is connected to fan-like paddles that are mounted at the top of the resonator bars. The motor causes these paddles to open and close which varies the intensity of the pitch and results in a vibrato effect.

-Some vibraphones have three speeds: slow-medium-fast

-Some vibraphones have variable speed motors which allow for smooth transitions between a wider spectrum of speeds.

*-General vibraphone playing does not require the use of the motor. The composer will request 'slow vibrato' / 'fast vibrato' when needed.*



### **Assignments**

**Snare-** Play Multiple Bounce/ Buzz Roll Rudiment and choose one roll rudiment and one non-roll rudiment to play for an examination next week

**Mallets-** Play the fifth and sixth lines of Reading studies #3 (pg. 105)

-Choose a previous etude to play on vibraphone

**Timpani-** Begin work on Etude No. 2 (pg. 131) and write in stickings



## **Week Twelve**

**Weekly objective:** *Ensure that the learning pace is appropriate for most students*

### **Examination #2- Snare Rudiments**

Play all learned roll rudiments and non-roll rudiments

### **Assignments**

Snare- Continue work on five rudiments

Mallets- Play Reading studies #3 (pg. 105) with a metronome at any tempo  
Play a previously learned etude on vibraphone

Timpani-Continue work on Etude No. 2 (pg. 131)

## **Week Thirteen**

**Weekly objective:** *Recognize the different ensembles which include percussion instruments*

### **Assignments**

Snare- Look over pgs. 64-65 on Measuring Roll Speed  
Play A and B (pg. 64) at tempo with metronome

Mallets-Choose a mallet solo to work on and have it approved by teacher (can be a solo originally for another instrument i.e. flute or violin)

Timpani- Choose a timpani solo to work on and have it approved by teacher



## Week Fourteen

**Weekly objective:** *Emphasize the importance of listening to recordings of professional percussionists*

### Lesson plan 32- Performance Tuning for the Timpani

#### -Lesson Thirty-two- Performance Tuning on the Timpani

*Purpose: Learn helpful tips for successful performance tuning on the timpani*

The skill of performance tuning must be acquired because the standard tuning techniques are not always applicable or appropriate during a piece of music. Timpani tuning should not be audible during a performance, or a rehearsal for that matter.

-The ability to sing particular intervals above or below a given pitch is an indispensable skill.

**One method of performance tuning involves locating the desired pitch from the last sounding pitch.** The last sounding pitch can refer to the last pitch played by the timpani or a sounding pitch in the ensemble.

-It should be explained that flicking the head with the finger will not give the actual pitch of the timpani, but rather a sharper pitch. A more accurate pitch can be achieved by a rapid firm tap with the middle finger perpendicular to the head of the timpani.

**With a bit of score study, a timpanist while not playing can focus on an instrument producing the desired pitch so that tuning can occur while the note is sounding.**

*-Students should practice playing a pitch on the timpani and then singing/ humming a particular interval above it and then sustaining the pitch while they match it with the timpani quietly.*

*-Once this can be done, they should do it in rhythm while counting rests.*

#### Assignments

Snare-Play C and D (pg. 64) - at tempo with metronome

Mallets-Begin work on solo

Timpani-Begin work on solo

Create timpani tuning practice exercises with partner and demonstrate for teacher

## **Week Fifteen**

**Weekly objective:** *Emphasize the importance of maintaining a personal practice routine*

### **Assignments**

Snare- Play E (pg. 65) - at tempo with metronome

Mallets- Play solo for teacher- record comments and practice corrections

Timpani- Play solo for teacher- record comments and practice corrections

## Week Sixteen

**Weekly objective:** *Ensure that no area of percussion gets ignored or falls behind*

### Lesson plan 33- Snare Rudiments Part II

#### -Lesson Thirty-three- Snare Rudiments Part II

*Purpose: Learn additional snare drum rudiments and learn how to execute them*

##### **Flam Accent**

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Like other flam rudiments, proper stick height for the grace notes and strong accents are vital. It helps to isolate the single sticking patterns first. Practice the first and second beats separately and slowly to make sure the flams and accents are correct before combining them. Make sure the accented hand prepares on the last note of the previous triplet and doesn't wait for the grace note to prepare.

Flam Accent



##### **Flam Tap**

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Proper grace note stick height and strong accents are of primary importance.. Immediately after the grace note is played the hand should rebound and prepare for the upcoming accent. It is important to ensure that the flam isn't played too open, suggesting an entirely new rhythm, often that of the swing cymbal pattern, creating a triplet feel.

Flam Tap



##### **Drag (Ruff)**

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Again, proper main note and grace note stick height are very important with this rudiment. Practicing this one very slowly builds great stick control and ensures that each grace note in the bounce double is clearly and evenly articulated. It is important to make sure that the main note isn't being played as a dead stroke (a.k.a stopped stroke or down stroke). It should still rebound off the head immediately, like a piston stroke, but the rebound height is controlled by the other fingers to prepare (about 2-3 inches off the head) for the upcoming grace notes. The stick heights of the grace notes and the main note should remain proportional to each other as the tempo speeds-up and slows-down.

Drag (ruff)



## Single Drag Tap

For this rudiment, the accented note is not attached to the grace notes. It should be learned slowly with a partner or in front of a mirror to make sure there are two differing stick levels: grace notes and unaccented eighth note, and accented eighth note. The accented note should be prepared immediately following the grace notes during the unaccented eighth note. After the accented note, the stick should remain at the low stick height to prepare for the unaccented eighth note and grace notes. With the mechanical and coordination problems this may present, it is necessary to learn it slowly and correctly first before one develops bad playing habits. *Once again make sure each note of the bounced double is clear and even.*

### Single Drag Tap



l l R L r r L R

## Single Ratamacue

The stick heights and clear/ even grace note rules of the single drag tap also apply to this rudiment. Like the others, this one should be learned slowly and with a critical ear. It should also be practiced like the flam tap; alternating measures of the pattern with measures of the pattern without grace notes to ensure rhythmic accuracy.

### Single Ratamacue



l l R <sup>3</sup> L R L r r L <sup>3</sup> R L R

## Assignments

Snare- Begin Study #71 (pgs. 66-67)  
Rudiments- Drag (Ruff)

Mallets- Re-play solo for grade

Timpani- Re-play solo for grade

## **Week Seventeen**

**Weekly objective:** *Understand how percussion parts balance and blend with the rest of the band*

### **Assignments**

Snare- Continue work on Study #71 (pgs. 66-67)

Rudiments- Flam Accent

Practice an earlier exercise to replay for higher grade

Mallets- Practice an earlier exercise to replay for higher grade

Timpani- Practice an earlier exercise to replay for higher grade

## **Week Eighteen**

**Weekly objective:** *Ensure that aural skills are being given the opportunity to develop properly by integrating exercises into daily routines.*

-Allow the chance to replay one exercise for each instrument for a higher grade

### **Assignments**

Snare- Rudiments- Flam Tap and Single Drag Tap

Play concert music parts for teacher

Mallets- Play concert music parts for teacher

Timpani- Work on timpani tuning exercises

## **Week Nineteen**

**Weekly objective:** *Begin playing ensemble music without a band*

\*Focus on Percussion ensemble music

### **Assignments**

Snare- Rudiments- Single Ratamacue

Mallets- Practice 3 chromatically adjacent scales with arpeggios- 2 octaves at ♩ = 120

Timpani- Etude No. 4 (pg. 133) first 3 and a half lines (with muffling)

## **Week Twenty**

**Weekly objective:** *Emphasize the correlation between rudimental practice and improved technique*

### **Assignments**

Snare- Practice all 10 known Rudiments and choose 7 to play for examination

Mallets- Play 3 chromatically adjacent scales with arpeggios- 2 octaves at ♩ = 132 and

Play chromatic scale full range- at ♩ = 144 for examination

Timpani- Etude No. 4 (pg. 133) Begin on last measure of the third line through the first measure of the sixth line

## Week Twenty-one

**Weekly objective:** *Develop an appreciation for percussion instruments from around the world.*

### Lesson plan 34- Introduction to Congas

#### -Lesson Thirty-four- Introduction to Congas

*Purpose: Build a strong foundation for playing the congas*

The Conga originated in West-Africa and is also referred to as a Tumbadora.

'Congas' are available in three basic sizes:

Quinto- small drum (11)

Conga- middle drum (11  $\frac{3}{4}$ )

Tumbadora- Large drum (12  $\frac{1}{2}$ )



#### Playing Position

Sitting Position- When sitting, the conga should be held upright, at a slight angle, between the legs. The feet should cup around the base of the conga with the heels against the bottom of drum to lift it off the ground. *The bottom of the drum should not rest completely on the floor, as it will negatively affect volume production.*



**The conga can also be placed in a stand; this is usually the most effective method for ensemble playing.**

#### Fundamental Sounds and hand positions-

**Open tone- O-** For the open tone (or "gung"), the base of the palm is located below the drum head and the fingers (curved together) strike the head between the edge and the center and rebound immediately. The contact point is on the back of the palm below the knuckles.



**Slap- S-** The slap (or "pop") can be open or muffled. For the open slap, the base of the palm strikes either the side of the drum or the edge of the head, slapping the finger tips against the head. The muffled slap is executed in the same way except the fingers of the other hand rest on the head, raising the pitch.



**Muffled tone- M-** The muffled tone (or "closed" or "flesh" tone) can be played with either a cupped hand, the heel of the hand, or finger tips. Generally it is played by leaving the base of the palm on the rim and have the fingers contact the drum while the other hand rest on the drum.





**Bass tone- BT-** The bass tone is achieved by using an open palm stroke to the center of the drum and allowing the hand to come off the head to allow for resonance. In sitting position, lift the drum off the floor with the heels.



**Heel-fingers motion- HF-** The heel-fingers motion is used when playing with both hands, for playing rolls, or straight left-hand eighth notes. The heel is followed by all of the flattened fingers, producing consecutive muffled tones on the same hand.



*An exercise for the heel-finger motion would be:*

Conga Drums

Left or Right: H F H F H F H F H F H F

with both hands: H H F F H H F F H H F F

**Examination #3- Snare Rudiments and Mallet scales**

Choose 7 of the following:

- Single Stroke Roll
- Double Stroke Roll
- Multiple Bounce/ buzz Roll
- Single Paradiddle
- Flam
- Flam Accent
- Flam Tap
- Drag (Ruff)
- Single Drag Tap
- Single Ratamacue

Play 3 chromatically adjacent scales with arpeggios- 2 octaves at ♩ = 132

Play chromatic scale full range- at ♩ = 144

**Assignments**

Work on percussion ensemble and concert music parts



## Week Twenty-two

**Weekly objective:** *Ensure that proper warm-up routines are still being done*

### Assignments

Work on percussion ensemble and concert music parts and check progress with teacher

Conga- HT exercise

## Week Twenty-three

**Weekly objective:** *Emphasize the importance of making steady progress in each area of percussion*

### Assignments

Snare- Study #72 (pg. 67) with a metronome ♩ = 72

Mallets- Reading Study #1 (pg. 108) slowly with metronome ♩ = 60

Timpani- Etude No. 4 (pg. 133) Begin on 3<sup>rd</sup> measure of the 6<sup>th</sup> line to the end

## Week Twenty-four

**Weekly objective:** *Ensure that musical development and phrasing on all instruments is emphasized*

### Assignments

Snare- Continue Study #72 (pg. 67) with a metronome ♩ = 90

Rhythmic Review Etude I (pg. 75)

Mallets- Reading Study #1 (pg. 108) quicker with metronome ♩ = 72

Timpani- Etude No. 4 (pg. 133) Whole thing- with short pauses for tuning changes- set-gauges

## Week Twenty-five

**Weekly objective:** *Continue building on previous knowledge*

### Lesson plan 35- Playing the Drum Set Part II

#### -Lesson Thirty-five- Playing the Drum Set Part II

*Purpose: Introduce new drum beats*

##### Basic Swing

Basic Swing



1. Begin counting
2. Add the bass drum on every beat (make sure your playing and counting are together) Play just this until it feels comfortable
3. Add the hi-hat on counts 2 and 4. You can use heel- toe or just toe if that is more comfortable. Play just these two parts while counting, until you are comfortable.
4. Like many other patterns, the snare drum and hi-hat play

together. Since you are going to need the right hand for ride cymbal, add the snare with the left hand.

5. Once these three elements are comfortable while counting out loud, add the ride cymbal. Make sure you play with your thumb up and hit the cymbal halfway to the bell. You can play very lightly and still achieve the desired effect.

*You may want to start by adding the ride cymbal on every beat and then adding the triplet once this becomes comfortable. Practice the ride pattern separately.*

##### Basic Early Rock

Basic Early Rock



1. Start by counting 1 & 2 & 3 & 4 &...
2. For this pattern you can choose to start with the ride cymbal and then add the bass and snare or you can start with the bass then snare then add cymbal. Follow the same steps for adding components as previously mentioned.

##### Cha-Cha

Cha-Cha



**This pattern introduces a new bass drum rhythm and incorporates the mounted and floor tom.**

1. Start by counting 1 & 2 & 3 & 4 &...
2. Start by playing the bass drum on 1 ... & 3
3. Once the bass drum part feels more comfortable, add the right hand on the floor tom on 4 & so that the composite rhythm of bass and floor tom is 1...&3..4&.

4. Once this gets solid you can add the right hand on the mounted tom on 2. So now the right hand goes from the mounted tom on beat 2 to the floor tom on beats 4&. This may take a lot of repetition and starting back at the beginning. *Remember you can add each component in a different order is you want a different approach.*

5. Once the drum parts are solid, add the left hand on the closed hi-hat. You can use the closed hi-hat instead of the ride cymbal because there is no given hi-hat part and your right hand is already occupied.

(1 & 2 & 3 & 4 &)

*\*Options: Play eighth note pattern on the ride cymbal with the Right Hand and add the hi-hat on beats 2 & 4. The left hand would then play the drum parts.*

### Straight Quarters Rock

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Straight Quarters Rock **Like the previous pattern, the bass drum plays on the up beats in addition to the down beat.**



1. Start by counting 1 & 2 & 3 & 4 &...

2. Start with the ride cymbal or closed hi-hat on each beat. If you play the snare part with the right hand then you can use a closed hi-hat with the left hand for the cymbal line. If you play

the snare with your left hand you can use the ride cymbal with your right hand.

3. Then add the bass drum on 1 ... & .. & .. & 1

4. Add the snare on beats 2 and 4.

*Any time you have a ride pattern without a separate hi-hat part it can be played on a closed hi-hat.*

### Assignments

Work on drum-set patterns

Mallets- Reading Study #2 first two lines (pg. 108)

Timpani- Etude No. 5 (pg. 134)


## Week Twenty-six

**Weekly objective:** *Ensure that students are given balanced parts on percussion ensemble and band music*

### Assignments

Work on Drum-Set patterns for exam

Mallets- Reading Study #2 last three lines (pg. 109)

Timpani- Etude No. 19 (pg. 144) slowly with metronome on 

## Week Twenty-seven

**Weekly objective:** *Ensure that percussionists are balancing all components within each pattern.*


### Examination #4- Drum Set

Play through new patterns from lesson plans

### Assignments

Snare- Study #73 (pg. 68) First 4 lines

Mallets- Reading Study #2 (pgs. 108-109) Whole etude

Timpani- Etude No. 19 (pg. 144) quicker with metronome on 

## **Week Twenty-eight**

**Weekly objective:** *Ensure that the pace of the class is appropriate and realistic*

### **Assignments**

Snare- Study #73 (pg. 68) Last 4 lines

Mallets- Reading Study #2 (pg. 100)

Timpani- Practice previous etudes to replay for higher grade

## **Week Twenty-nine**

**Weekly objective:** *Develop knowledge of the construction of percussion instruments and proper maintenance of equipment required to be a percussionist.*

-Allow student to replay previous timpani etudes for a chance at a higher grade

### **Assignments**

Snare- Study #73 (pg. 68) entire etude and work on sight-reading

Mallets- Technical Exercise #8 (pg. 103)

Timpani- Etude No. 9 (pg. 138) slowly with emphasis on proper muffling  
-sight-reading

## **Week Thirty**

**Weekly objective:** *Ensure that students are developing comprehensive musicianship.*

### **Assignments**

Snare- Practice previous etudes to replay next week for higher grade and work on sight-reading for exam next week

Mallets- Write and play your own etude in the key of D major.  
Etude must be at least 20 measures long. Provide a written copy

Timpani- Etude No. 11 (pg. 139) straight through with tuning change and work on sight-reading

## **Week Thirty-one**

**Weekly objective:** *Maintain focus until the end of the year*

-Allow students to replay snare assignments for higher grade (5 minutes)

-Present composed mallet etude

### **Examination #5- Sight-reading on Snare and Timpani**

#### **Assignments**

Snare- Study #74 (pg. 69)

Mallets- Technical Exercise #3-4 (pgs. 110-111)

## **Week Thirty-two**

**Weekly objective:** *Ensure that students are aware that music consists of reoccurring patterns*

### **Assignments**

Snare- Study #75 (pg. 70)

Mallets- Work on sight-reading and ensemble parts and prepare all 12 major scales

## **Week Thirty-three**

**Weekly objective:** *Ensure that each student feels comfortable and proud with what they have accomplished in the last three years.*

### **Examination #6- Sight-reading on mallets**

#### **Assignments**

Snare- Study #78 (pg. 73)

Mallets- Prepare all 12 major and natural minor scales for exam next week

## **Week Thirty-four**

**Weekly objective:** *Understand different rolls within ensembles*

### **Examination #7- Mallet scales**

-All 12 major scales with arpeggios- 2 octaves- ♪ = 132

-All 12 natural minor scales- 1 octave

-Chromatic scale full range ♪ = 144

### **Assignments**

Work on concert and percussion ensemble music

## **Week Thirty-five**

**Weekly objective:** *Ensure that students have been given the opportunity to earn a representative grade*

### **Assignments**

Practice all previous assignments and replay as many as necessary in 10 minutes

## **Week Thirty-six**

**Weekly objective:** *Emphasize the importance of continued participation in music*

Last chance to replay previous assignments- each student gets 10 minutes each

### **Assignments**

Keep improving over the summer



**-Eighth Grade Teacher Material-  
-Assignments-**

Week	Assignment	Comments	Grade	Final Grade
1	Play Prepared Solos			
	Write Paragraph- Which summer goals were met & which weren't			
2	Play solos for class			
	List of 5 goals for the year			
	SD-pg.54-#59 & pg.55-#61			
3	SD- pg. 56- #62			
	M- major/ nms EN=132			
4	SD- pg. 58- #65			
	M- pg. 73- #2 & 3 forms of minor scale in 2 keys			
	Ch- chosen mallet etude			
5	SD- pg. 60- #69			
	M- Con'd pg. 73- #2 & choose etude #1			
	T- Choose new etude			
6	SD- pg. 61- A-C & 1-3			
	M- complete work -etude			
	T- pg. 107-#1			
7	Pg. 63- #70			
	M- etude-record com.			
	T- pg. 107- #1-record com			
8	SD-pg.63- #70			
	M- Replay etude			
	T- Replay etude			
9	SD- single stroke & single Paradiddle rud			
	M- pg. 105- #3 (1 <sup>st</sup> 2 lines)			
10	SD- D-S roll & flam rud			
	M- pg. 105- #3 (3-4 lines)			
	T- pg. 122- D-S Etude #1			
11	SD- buzz roll rudiment			
	M- pg. 105- #3 (5-6 lines)			
12	M-pg. 105- #3 & play prev. etude for V			
	T- pg. 131- #2			
13	SD- pg. 64- A & B			
14	SD- pg. 64- C & D			
	T- create tuning exercise			
15	SD- pg. 64- E			
	M- play solo-record com.			
	T- play solo-record com.			
16	SD-p.66-7-#71&Drag rud			
	M- re-play solo			
	T- re-play solo			

17	SD-Con'd pgs. 66-67-#71 & flam accent rud			
18	SD- flam tap & Single Drag tap rud & concert music check			
	M- concert music check			
	T- Tuning exercise			
19	SD-single Ratamacue rud			
	M- 3 cas w/ arpeggios-2 8ves. EN= 120			
	T-pg.133-#4- 1 <sup>st</sup> 3.5 lines			
20	T- pg. 133-#4- last m. 3 <sup>rd</sup> line-1 <sup>st</sup> m. of 6 <sup>th</sup> line			
21				
22	Check off perc ens parts Conga- HT exercise			
23	M- pg. 108- #1 slowly T-pg. 133-#4- 3 <sup>rd</sup> m. 6 <sup>th</sup> line to the end			
24	SD- pg. 67- #72 w/ metronome & pg. 75- 1 M-pg. 108- #1- quicker T- pg. 133-#4-in full			
25	M-pg. 108-#2-lines 1-2 T- pg. 134- #5			
26	M- pg. 109-#2- last 3 lines T- pg. 144- #19- slowly			
27	SD- pg. 68- #73-1 <sup>st</sup> 4 lines M-pgs. 108-109-#2- in full T- pg. 144- #19-quicker			
28	SD- pg.68- #73-last 4 lines M- pg. 100- #2			
29	SD- pg. 68- #73-in full M- pg. 103- #8 T- pg. 138-# 9-slowly			
30	M- write & play your own etude in the key of D T- pg. 139- #11			
31	-Present M etude SD- pg. 69- #74 M- pg. 110-111- #3-4			
32	SD-pg. 70-#75			
33	SD-pg. 73- #78			
Extra				
Final				

SD= Snare Drum M= Mallets T= Timpani D-S Double-Stroke nms=Natural minor scale cas= chromatically adjacent scales Ch=Chimes rud=rudiments V= vibraphone

*\*Retest offered- week 18- 1 for each instrument  
week 29- Prev. Timpani Etudes  
week 31- Prev. Snare Assts. (5 minutes)  
week 36- any instrument- (10 minutes)*

**-Examinations-**

<b>Exam</b>	<b>Material</b>	<b>Comments</b>	<b>Grade</b>
1	Comprised of material from last year's exams		
2	Snare Rudiments- roll and non-roll rudiments		
3	Snare Rudiments & mallet scales- choose 7/10 rudiments- 3 cas w/ arpeggios- 2 octaves EN=132 & chromatic scale- full range- EN=144		
4	Drum Set patterns- play through		
5	Sight-reading for Snare and Timpani		
6	Sight-reading for Mallets		
7	Mallet scales- All major scales w' arpeggios- 2 octaves- EN=132 all natural minor scales- 1 octave Chromatic scale- full range EN= 144		

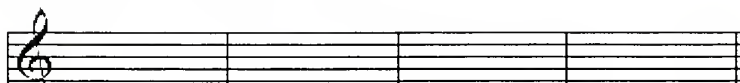
**-Examination Material-**

**-Examination 1- Comprehensive**

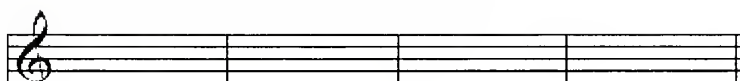
**A. Major and minor Scale Formation**

*Add the accidentals or key signature*

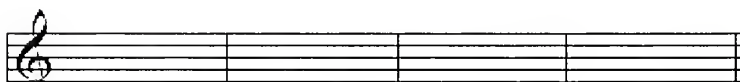
1. Construct a G major scale



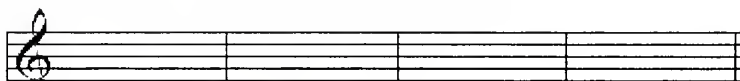
2. Construct an e natural minor scale



3. Construct an e harmonic minor scale



4. Construct an e melodic minor scale



**B. Key Recognition**

Identify the Major Key signatures

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

**C. Care and Maintenance**

- How should timpani mallets be stored when not in use?
- How precautions should be observed when moving timpani?

- Should snares be left on or off when not being played?
- True or false- Touching wooden keyboard instruments with the hands is good for them.
- Why do you think instrument covers should be placed on mallet instruments and the timpani when they are not being used?

#### **D. Timpani**

- Describe two different methods for tuning the timpani.
- What is a pitch pipe and what function does it serve?
- When should an electronic tuner be used?
- Name at least two places to get a reference note from when tuning the timpani.

#### **E. Drum Set**

##### **1. Draw and label the parts of a basic drum set-up**

##### **2. Write out and label the staff notation for the drum-set**



##### **3. Short Answer**

- Name two tips that are helpful when learning a new drum beat.
- Compare and contrast the different stick grips/ hand position used for playing the cymbals and the snare on a drum set.
- Why should you make sure you don't use your concert snare sticks on the drum set?

*Extra credit- Identify the minor key signatures*

1. 2. 3. 4. 5.

**-Examination 2- Snare Rudiments**

**Students play roll rudiments:**

- Single Stroke Roll**
- Double Stroke Roll**
- Multiple Bounce/ buzz Roll**

**Students play non-roll rudiments:**

- Single Paradiddle**
- Flam**

**-Examination 3- Snare Rudiments and Mallet Scales**

**Part I- Snare Rudiments**

**Choose 7 of the following:**

- Single Stroke Roll**
- Double Stroke Roll**
- Multiple Bounce/ buzz Roll**
- Single Paradiddle**
- Flam**
- Flam Accent**
- Flam Tap**
- Drag (Ruff)**
- Single Drag Tap**
- Single Ratamacue**

**Part II- Mallets: Scales**

**-Play 3 chromatically adjacent scales with arpeggios- 2 octaves at  $\text{♩} = 132$**

**-Play chromatic scale full range- at  $\text{♩} = 144$**

## -Examination 4- Drum-Set Patterns

Play through all new Drum-Set patterns

-Play each pattern through at least 4 times

-Examination 5- Sight-reading for Snare and Timpani

*Example Sight-reading Etude for Snare drum:*

Snare Drum

5

10

Detailed description: This musical score is for a snare drum etude in 3/4 time. It consists of three staves of music. The first staff contains measures 1 through 5. Measure 1 starts with a snare drum roll (indicated by a bracket and a vertical line) followed by eighth notes. Measures 2-5 feature eighth notes with accents (>) and a triplet of eighth notes in measure 5. The second staff contains measures 6 through 9. Measure 6 begins with a snare drum roll, followed by eighth notes with accents. Measures 7-9 continue with eighth notes and accents, including a triplet of eighth notes in measure 9. The third staff contains measures 10 through 11. Measure 10 is a continuous eighth-note snare drum roll. Measure 11 features a snare drum roll followed by a half note with an accent (>).

*Example Sight-reading Etude for Timpani:*

Timpani

G-C

*mf* R

3

R L R L R R L L

6

*p*

*mf* L R L R L R L R

3 3 3

11

*p*

*fp*

Detailed description: This musical score is for a timpani etude in 3/4 time. It consists of three staves of music. The first staff contains measures 1 through 5. Measure 1 starts with a G-C chord, followed by eighth notes. Measure 2 has eighth notes. Measure 3 has eighth notes with a triplet of eighth notes. Measure 4 has a half note. Measure 5 has eighth notes. The second staff contains measures 6 through 9. Measure 6 starts with a snare drum roll (indicated by a vertical line) followed by eighth notes. Measure 7 has eighth notes. Measure 8 has eighth notes with a triplet of eighth notes. Measure 9 has eighth notes with a triplet of eighth notes. The third staff contains measures 10 through 11. Measure 10 has eighth notes with a triplet of eighth notes. Measure 11 starts with a snare drum roll followed by a half note with an accent (>).

**-Examination 6- Sight-reading for Mallets**

*Example Sight-reading Etude for Mallets:*

Marimba

6

**-Examination 7- Mallet scales-**

- All 12 major scales with arpeggios- 2 octaves- ♪ = 132
- All 12 natural minor scales- 1 octave
- Chromatic scale full range ♪ = 144



**-Guidelines for Writing Assignment: Goals from the Summer-**

-Write at least one paragraph stating which goals from the summer were met and which ones were not.

-If any of your goals were not met, brainstorm on why they weren't met, and what you can do to work toward meeting them.

-Feel free to add any accomplishments you had playing percussion

***Due Date:*** \_\_\_\_\_

**-Guidelines for Writing Assignment: Five goals for the year-**

-Prepare a list of five goals for the year.

-Should relate to band class

-Beside each goal, write at least one thing you can do to help you achieve your goal.

Ex. Make District band- work on scales, rudiments and sight-reading every day.

***Due Date:*** \_\_\_\_\_

**-Guidelines for Creation of Tuning Exercise for Timpani-**

With a partner, create a tuning exercise for timpani.  
The exercise should be appropriate and beneficial.

-You should write out your exercise with step-by-step instructions

*-You must also be able to demonstrate the exercise*

***Due Date:*** \_\_\_\_\_

**-Guidelines for Composing a Mallet Etude-**

-Compose and play your own mallet etude.

-You should specify which instrument it is written for (marimba, xylophone, vibraphone, bells, or chimes).

-It should be in the key of D major

-It should be at least 20 measures long.

-Provide a written copy of the etude and be prepared to perform it

***Due Date:*** \_\_\_\_\_

## **-References-**

- Combs, F. Michael. Percussion Manual. 2<sup>nd</sup> ed. Prospect Heights: Waveland Press, Inc., 2000.
- Cook, Gary D., Teaching Percussion. 2<sup>nd</sup> ed. New York: Schirmer Books, 1997.
- Feldstein, Sandy, and Dave Black. Alfred's Beginning Drumset Method. Van Nuys: Alfred Publishing Co., Inc., 1990.
- Holloway, Ronald A., and Harry R. Bartlett. Guide to Teaching Percussion. 3<sup>rd</sup> ed. Dubuque: WM.C. Brown Company Publishers, 1979.
- Jackson, Douglas. Percussion for Music Educators: Teaching & Technique. Avon: Jackson Publications, 1982.
- Payson, Al, and Jack McKenzie. Percussion in the School Music Program. Northbrook: Payson Percussion Products, 1976.
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- Peters, Mitchell. Fundamental Method for Mallets. Van Nuys: Alfred Publishing Co., Inc., 1995.
- Peters, Mitchell. Fundamental Method for Timpani. Van Nuys: Alfred Publishing Co., Inc., 1993.

### **Images**

**<http://home.earthlink.net/~kindnessrox/Photo/hand02.jpg>**



