

**Basic Thoughts**

**We teach people using music. -Not the other way around.**

**Always tell the truth.**

**Always have a goal.**

**Immediately establish clear expectations and revisit them often.**

**Cherish your time together.**

**Leave *your* problems at the door.**

**Stay curious.**

**Empathize.**

**Recognize where energy is directed and engage it.**

**Accountability for both teachers and students matters.**

**Students generally look older than they are.**

**You are a tour guide.**

**Above all, safety is key.**

**Celebrate beauty in *all* of its forms.**

**Some things are more important than music and will show up in lessons whether you want them to or not.**

**Private Instruction vs. Group Instruction**

Proactive/Reactive Classroom Management – “The best classroom management is not even noticed.”

Pacing Lessons - Structured Flexibility

Group Dynamics – Observe and Engage

Body Language - Eye Contact, Tone of Voice, Rate of Engagement

Respecting Space – Crafting Space – developing appropriate boundaries in words and behavior

Language – “I’m going to ...” “Do you mind if I ...” “Careful, I’m going to...”

Effective goal setting – timeframe

What constitutes fairness?

Modeling – “Mirroring” and “Over-the-shoulder”

Supporting Materials – recordings (phones), videos, print media, colleagues, experiences

**Technique**

Macro Body Position – Head, Arms, Torso, Hips, Feet

Micro Body Position – Fingers, Wrists, Palms, Pressure/Space in Hand, Angles of Engagement

Stick Movement

Perpendicular Movement

Velocity and Efficiency Considerations

Striking Zones/Sounds

Stick Height - Accents

Rudiments – Open/Closed/Open; Metered

4 Basic Stroke Types – Up, Down, Full, Tap

Diddles – Controlled Strokes; Rebound Strokes

Mirror Work & I-Phone Reference

Sticking System(s), Reading and Counting Strategies

**\* *Technique* \* *Literacy* \* *Musicianship* \***

**Considerations**

For young percussionists, playing keyboard is hard because they are not used to reading pitches while playing. Studying keyboard percussion now includes the study of melody and harmony – music theory.

Scales – starting with chromatic scales and then diatonic – are a good, quick way to get them functional.

Use many short solos to give a sense of progress and achievement.

Incorporating four mallet technique is best done early, but only once students are competent at reading.

I like to teach cross-grip/Burton *and* Musser/Stevens – normally start with cross-grip/Burton.

It is important to exhibit regard for technique and reading skills in addition to repertoire.

Don't make a big deal out of sight reading. Just treat it like any other skill and do it regularly. Call it "reading".

Don't be in a rush to play college repertoire. "Big Boy Pieces for Big Boys!"

Always keep an eye out for new and exciting pieces, collections, and method books.

When possible, get away from bell kits. If playing on bell kits, consider using earplugs – seriously!

There are some good alternatives to bells on the market including student xylophones, desktop/portable marimbas, and even stand-alone padouk marimbas.

First marimba mallet – Innovative Percussion 240 Soloist Series or Mike Balter 23 (birch, not rattan)

Clarify "Pair" is 2 Mallets; "Set" is two pairs (four mallets)

**Technique**

Macro Body Position – Head, Arms, Torso, Shoulder, Hips, Feet – "angles" "weight"

Young students often have small bodies. Lateral movement on keyboard needs to take this in to consideration. Keep mallets in front of body when moving laterally.

Micro Body Position – Fingers, Wrists, Palms, Pressure/Space in Hand, Angles of Engagement

Use passive and relaxed language on account of students overcompensating for smaller grips.

Consider new issues with fulcrum.

Stick Movement

Perpendicular Movement and "Toss"/"Arcs" as Part of Velocity and Efficiency Considerations

Striking Zones/Sounds – Edge vs. Center

"Exactly Center" or "Slightly Off-Center"?

Rolls...

Mirror Work & I-Phone Reference

Introduce loud playing soon – the farther they are from targets the more challenging it becomes. This also helps with security issues.

**Theory**

When exploring keyboard percussion, the study of theory *is* a study of technique.

Start with major and minor arpeggios, then pentascales, then scales.

Use words like "step" and "skip". Passively introducing terms like "interval" and scale degrees helps, too.

When teaching scales, teach

(1) major scales

(2) natural minor scales – presented as parallel, not relative, though it is good to introduce the concept of relative major/minor scales.

(3) harmonic minor - leave melodic minor out of the mix but do tell them that it exists and why.

It can be fun and helpful to introduce and improvise in jazz modes from time to time but with specific parameters to give students structure to feel safe.

Students can understand chord progressions at a young age. Just consider piano studies.

When possible, it is helpful for students to read music that is printed on big staves with big note heads.

Don't forget to introduce bass clef! (and the "grand staff")

### **Considerations**

Expectations on the part of parents, teachers, and students are the most diverse of all percussion instruments when considering drum set. Develop those expectations appropriately.

Most percussion specialists are coaching drummers for jazz band/combos, pep band, large ensemble pops parts and church praise bands.

As students' bodies are developing, so is their spectrum of independence.

Students absolutely need healthy stick control before starting drum set. But other than that, no age is too young to start.

Studying drum set absolutely needs to be coupled with active listening to music from different genres and different eras.

Teaching resources vary, but include the following: *modeling-rote learning, exercises, grooves, method books, lead sheets, playing transcriptions, actually doing transcriptions, playing along to recordings.*

Drum set pedagogy is just as much teaching groove as it is form.

It is very important to extol the virtue of groove over fills, fireworks, and solos.

Groove is born of rhythmic accuracy, healthy sounds, and consistency.

Fewer targets will likely mean greater success – start with limited voices on a drum set.

Non-performance based instruction is often necessary: proper set up of drum set, tuning considerations, conversations about shopping for gear, etc.

A few terms often used with drum set: groove, backbeat, fill, solo, set-up, hits, comp, feathering, form, trading, ahead/behind beat

A regular supply of fresh tipped sticks will help with volume issues, allowing for more trust in relaxed gestures.

### **Technique**

Macro Body Position – is born of drum kit set up - “The Rule of 90”

If playing match grip on a 4-piece drum set, I suggest that (1) snare drum and floor tom are on one plane

(2) hi-hat, hi-tom and ride cymbal are on another plane and (3) crash cymbal gets its own, 3<sup>rd</sup> plane

If playing match grip on a 5-piece drum set, I suggest the two hi toms are on similar planes as the hi hat and that the ride cymbal function on the same plane as the crash cymbal.

The distance a drummer sits from the kit is dictated by ease of placing appropriate striking zones.

“Standing from your hips” when students sit.

Micro Body Position –

“Thumb Up” Considerations

“Heel Up/Heel Down” Considerations – “Burying” the bass drum beater

Stick Movement – above all needs to be efficient – think “toss”

Attention needs to be given not just to independence in terms of rhythmically isolating limbs, but also independence in terms of balance issues on the drum set.

Issues with duple and triple subdivision and movement around kit need attention.

Mirror Work & I-Phone Reference

**Comprehensive Technique/Method:**

- PROGRESSIVE STEPS TO SYNCOPATION FOR THE MODERN DRUMMER  
by Ted Reed (Alfred)
- ALFRED'S DRUM METHOD  
By Sandy Feldstein & Dave Black (Alfred)
- STICK CONTROL FOR THE MODERN DRUMMER  
By George Lawrence Stone (George B. Stone & Son, Inc.)
- MODERN SCHOOL FOR SNARE DRUM  
By Morris Goldenberg (Hal Leonard & Alfred)

**Beginning/Intermediate Repertoire:**

- BEGINNING SNARE DRUM STUDIES  
By Mitchell Peters (Mitchell Peters)
- INTERMEDIATE SNARE DRUM STUDIES  
By Mitchell Peters (Mitchell Peters)
- 10 INTERMEDIATE SNARE DRUM SOLOS  
By John H. Beck (Kendor)
- SNARE DRUM FOR BEGINNERS  
By Morris Goldenberg (Hal Leonard & Alfred)
- GOOD N' EASY SNARE DRUM SOLOS  
By James L. Moore (Per-Mus Publications, Inc.)
- SOUTHERN SPECIAL SNARE DRUM SOLOS  
By William Schinstine (Southern Music)

**Intermediate/Advanced Repertoire:**

- RUDIMENTAL CONTEST SOLOS FOR THE INTERMEDIATE SNARE DRUMMER  
By Jay Wanamaker (Alfred)
- PORTRAITS IN RHYTHM  
by Anthony J. Cirone (Alfred)
- ADVANCED SNARE DRUM STUDIES  
By Mitchell Peters (Mitchell Peters)
- SAVAGE RUDIMENTAL WORKSHOP  
By Matt Savage (WB Music)
- RUDIMENTAL DUETS FOR INTERMEDIATE SNARE DRUMMERS  
By Jay Wanamaker (Alfred)
- RECITAL SOLOS FOR SNARE DRUM  
By Garwood Whaley (Meredith Music)
- TEN ETUDES FOR SNARE DRUM  
By Nebojsa Jovan Zivkovic (Studio 4 Music)
- PORTRAITS IN RHYTHM – preferably with the study guide (Blue Version)  
By Anthony Cirone (Belwin, Inc.)
- 14 MODERN CONTEST SOLOS FOR SNARE DRUM FOR SNARE DRUM  
By John Pratt (Belwin/Alfred)
- 12 STUDIES FOR SNARE DRUM (“DOUZE ETUDES” FOR CAISSE-CLARE)  
By Jacques Delecluse (Alphonse Leduc)
- THE ALL-AMERICAN DRUMMER – 150 RUDIMENTAL SOLOS  
By Charley Wilcoxon (Ludwig Masters)

**Comprehensive 2 and 4 Mallet Technique/Method:**

- MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE  
By Morris Goldenberg (Alfred)
- MODERN SCHOOL FOR Mallet Keyboard Instruments  
Compiled by Ben Hans, Jim Sewry, Tom Schneller, M. Goldenberg  
(Hal Leonard)
- Mallet Technique – 38 Studies for Xylophone, Marimba, and  
Vibraphone  
By Vic Firth (Carl Fischer)
- ★ • Mallet Percussion for Young Beginners – A Peripheral  
Vision Primer  
By Randy Eyles (Meredith Music)
- A Fresh Approach to Mallet Percussion – A Logical  
Approach for Developing Music Reading Skills, Technique, and  
Musicianship on the Keyboard Percussion Instruments  
By Mark Wessels (mypublications.com)
- FUNDAMENTAL METHOD FOR MALLETS – Book 1  
FUNDAMENTAL METHOD FOR MALLETS – Book 2  
By Mitchell Peters (Alfred)
- ★ • PRIMARY HANDBOOK FOR MALLETS  
By Garwood Whaley (Meredith Music)

**Comprehensive 4 Mallet Technique/Method:**

- METHOD OF MOVEMENT FOR MARIMBA  
By Leigh Howard Stevens (Keyboard Percussion Publications)
- ★ • MARIMBA: TECHNIQUE THROUGH MUSIC  
By Mark Ford (Innovative Percussion)
- FOUR Mallet Marimba Playing – A Musical Approach for All  
Levels  
By Nancy Zeltsman (Hal Leonard)

**Beginning/Intermediate 2 Mallet Repertoire:**

- ★ • Mallet Melodies - Treble Clef and/or Bass Clef  
By Kevin Lepper (Northeastern Music Publications)
- ★ • SOUTHERN SPECIAL MARIMBA SOLOS  
By William Schinstine (Southern Music Co.)
- FUNNY XYLOPHONE – BOOK 1  
By Nebojsa Jovan Zivkovic (Gretel-Verlag)

**Beginning/Intermediate 4 Mallet Repertoire:**

- ★ • CANZONA VI – FOR SOLO MARIMBA OR VIBRAPHONE  
By John Immerso (Pioneer Percussion) – *remove roll in intro*
- FUNNY MALLETS – My First Book for Xylophone and Marimba  
By Nebojsa Jovan Zivkovic (Gretel-Verlag)
- ★ • SEVEN BRAZILIAN CHILDREN’S SONGS for Solo Marimba  
By Ney Rosauero (Pro Percussa Brasil) - #3, #5, #6

**Intermediate/Advanced 2 Mallet Repertoire:**

- ETUDE IN Ab – OP. 6 NO. 2  
By Clair Omar Musser (Studio 4 Productions – Mostly Marimba)
- ★ • FURIOSO AND VALSE – FROM CHALLENGE 1  
By Earl Hatch (Studio 4 Music)
- ★ • THE BOOK OF PERCUSSION AUDITION MUSIC – Keyboard Solo #5  
By Nathan Daughtrey & Cort McLaren (C. Alan)
- CONTEST SOLOS FOR THE INTERMEDIATE Mallet Player  
By Murray Houllif (Kendor Publications)
- GEORGE HAMILTON GREEN’S XYLOPHONE RAGS  
Edited by Randy Eyles (Meredith Music)
- SONATAS AND PARTITAS FOR THE VIOLIN  
By J.S. Bach, Arr. Hermann (Schirmer)
- MASTERPIECES FOR MARIMBA  
Arr. By Thomas McMillan (Alfred)

### Intermediate/Advanced 3 & 4 Mallet Repertoire:

- FUNNY MARIMBA – BOOK 1  
By Nebojsa Jovan Zivkovic (Gretel-Verlag)
- ETUDE IN D MINOR  
By Alice Gomez (Sothern Music Company)
- FROGS  
By Keiko Abe (Studio 4 Productions)
- FOUR ROTATIONS FOR MARIMBA – IV  
By Eric Sammut (Keyboard Percussion Publications)
- FOOTPATH  
By Dave Samuels (Orient Point Music)
- PRAYER  
By Richard Gipson (Southern Music Company)
- MONOGRAPH IV  
By Richard Gipson (Studio 4 Music)
- FOR ALICE  
By Rebecca Kite (GP Percussion)
- ★ • ETUDE IN C – OP. 6 NO. 10  
By Clair Omar Musser (Studio 4 Productions – Mostly Marimba)
- ETUDE IN B – OP. 6 NO. 9  
By Clair Omar Musser (Studio 4 Productions – Mostly Marimba)
- FUNDAMENTAL SOLOS FOR MALLETS – 11 Early to Late  
Intermediate Solos for the Developing Mallet Player  
By Mitchell Peters (Alfred)
- ★ • ETUDE NO. 1 FOR MARIMBA  
By Paul Smadbeck (Studio 4 Music)
- WORKS FOR SOLO MARIMBA  
By Keiko Abe
- ★ • YELLOW AFTER THE RAIN  
By Mitchell Peters (Mitchell Peters)
- WAVES FOR MARIMBA  
By Mitchell Peters (Mitchell Peters)
- TEARDROPS FOR MARIMBA  
By Mitchell Peters (Mitchell Peters)
- SEA REFRACTIONS FOR MARIMBA  
By Mitchell Peters (Mitchell Peters)
- ★ • TRANQUILLITY NO. 1 – Vibraphone Solo  
By John Immerso (Pioneer Percussion)
- for FOUR  
By Josh Gottry (C. Alan Publications)
- JUNGLEWALK  
By David Jarvis (Southern Music Company)
- IMPRESSIONS ON WOOD  
By Julie Davila (Row-Loff Productions)
- IMAGE – 20 CHILDREN’S SONGS FOR MARIMBA  
By Bart Quartier (Meredith Music)
- GITANO  
By Alice Gomez (Southern Music Company)
- ★ • RAINDANCE  
By Alice Gomez and Marilyn Rife (Southern Music Company)
- ★ • TWO MEXICAN DANCES  
By Gordon Stout (Studio 4 – Mostly Marimba)
- RHYTHM SONG  
By Paul Smadbeck (Mostly Marimba)

**Playing Along to Songs With or Without Transcription**

- Transcriptions to Specific Songs Online or in Publication
- Transcriptions to Specific Songs Done by Instructor
- Transcriptions to Specific Songs Done by Student

**Extensive Library of Listening in Different Styles at Different Tempi**

- Consider using an old i-pod just for this purpose

**Some Means of Sound Reinforcement**

- Ex: Mackie SRM150 Compact Powered PA System
  - Over-ear headphones with extension cord
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**Basic-Intermediate Technique/Method:**

- ★ • ALFRED'S KID'S DRUMSET COURSE (BEGINNING)  
By Dave Black and Steve Houghton (Alfred)
- ★ • ALFRED'S BEGINNING DRUMSET METHOD – Book 1 & 2  
By Sandy Feldstein and Dave Black (Alfred)
- ESSENTIAL STYLES FOR THE DRUMMER AND BASSIST – vol. I  
By Steve Houghton and Tom Warrington (Alfred)
- GROOVE ESSENTIALS  
By Tommy Igoe (Hudson Music)
- ★ • PROGRESSIVE STEPS TO SYNCOPATION FOR THE MODERN  
DRUMMER

By Ted Reed (Alfred)

**Intermediate-Advanced Technique/Method:**

- THE NEW BREED: SYSTEMS FOR DEVELOPING YOUR OWN  
CREATIVITY  
By Gary Chester (Modern Drummer Publications)
- STUDIO AND BIG BAND DRUMMING  
By Steve Houghton (C.L. Barnhouse Co.)
- ADVANCED FUNK STUDIES  
By Rick Latham (Rick Latham Publishing Co.)
- ADVANCED TECHNIQUES FOR THE MODERN DRUMMER  
By Jim Chapin (Alfred)
- FUTURE SOUNDS  
By David Garibaldi (Alfred)
- AFRO-CUBAN RHYTHMS FOR DRUMSET  
By Frank Malabe and Bob Weiner (Manhattan Music Pub.)
- THE ART OF BOP DRUMMING  
By John Riley (Manhattan Music Pub.)
- BEYOND BOP DRUMMING  
By Jon Riley (Manhattan Music Pub.)
- THE JAZZ DRUMMER'S WORKSHOP: CONCEPTS FOR MUSICAL  
DEVELOPMENT  
By John Riley (Manhattan Music Pub.)