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A BEGINNING PERCUSSION CURRICULUM BASED ON THE *NATIONAL CORE
MUSIC STANDARDS*

by
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A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of
the requirements of the Sally McDonnell Barksdale Honors College

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ABSTRACT
JOSEPH ALLEN QUINNELLY: A Beginning Percussion Curriculum Based on the
National Core Music Standards
(Under the direction of Michael Worthy)

The following thesis presents a curriculum for beginning percussion as a part of a beginning band program that incorporates the guidelines and recommendations found in the *National Core Music Standards*. The presentation of this curriculum is divided into three chapters, each of which contains practical information for music educators charged with the instruction of beginning percussionists.

The first of these chapters describes how the standards for music education were developed and outlines the information contained within the *National Core Music Standards* as well as the additional standards that accompany this information. In the second chapter, the information from Chapter I is adapted to meet the specific needs of a beginning percussion curriculum. Finally, in Chapter III, the principles outlined in the preceding chapter are used to develop a daily lesson plan and a year-long curricular schedule.

Much of the information used to produce this thesis comes directly from the authors of the music education standards and their governing organization, the National Association for Music Educators. The remaining sources of data for this project include pedagogical texts and teaching tools.

While the curriculum presented in this thesis is designed for use in the beginning percussion classroom, many of the governing principles can be adapted for use in other

areas of study as well. If used correctly, this curriculum will allow to teachers to easily plan lessons that are high enjoyable and effective. Also, the use of this curriculum will produce students who enjoy playing music and who are well-rounded percussionists as well as strong musicians.

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INTRODUCTION

From the protestant church schools of the colonial era and the one-room schoolhouses of the American frontier to the freshly integrated schools of the 1950s and the sprawling school campuses of today, education in America has been evolving since its very inception. One integral step in this evolutionary process was the introduction of music education into the public school curriculum in America. Music had been present in church schools since the colonial era, but it was only through the work of music educator, Lowell Mason, that music education became a part of the curriculum in the public schools of Boston, Massachusetts in 1837 (Perkins, 1941). Since that date, the field of music education has been evolving alongside the rest of American education to match the pace of America's ever growing and changing society and to meet the needs of America's students. As a part of this adaptation, teachers, administrators, advocates, and legislators have implemented several different systems of instruction and set various curricular goals aimed at improving the effectiveness of music education in America.

One of the curricular goals set forth by experts at all levels of the educational process in music is to teach music to students based on a set of national standards. This idea of standardized music education stems from a much larger call for standardization in all facets of education throughout America. The origins of this movement can be traced back to the presidency of Ronald Reagan and the publication of a document entitled, *A Nation at Risk: The Imperative for Educational Reform*. This document was compiled in

April 1983 by a group of educational experts known as the National Commission on Excellence in Education and sponsored by the Department of Education. According to the abstract accompanying the document, *A Nation at Risk* “investigates the declining state of the educational system in America, as measured by high school student performance in the United States and other countries, identifies specific problem areas, and offers multiple recommendations for improvement” (Gardner, 1983). The second of five major recommendations in this document calls for more challenging standards and expectations for both academic work and student behavior at all levels of education. This includes standardization in curriculum and assessment as well as a demand for higher expectations regarding the use of technology in the classroom, knowledge of subject areas, and the use of research-based pedagogical techniques (Gardner, 1983).

The findings presented in *A Nation at Risk* initiated an educational movement in America that is still prevalent throughout the field of education today. Proponents of this movement call for educators to teach subject material based on a set of standards set forth by nationally recognized organizations and approved by governments at both the state and national levels. In 1994, Title II of the *Goals 2000: Educate America Act* established a National Education Standards and Improvement Council, the purpose of which was to find nationally recognized educational organizations to develop standards for their subject material. The goals for this development process were “to ensure that the standards reflect the best ideas in education, both in the United States and internationally, to ensure that they reflected the best knowledge about teaching and learning, and to ensure that they had been developed through a broad-based, open process” (Conceptual Framework: National Core Arts Standards, n.d.). As a part of this process, an

organization of educators in the arts from around the country developed and released the *National Standards for Arts Education*, which outlined what knowledge and skills students should possess by the conclusion of their fourth, eighth, and twelfth grade years.

The effects of these standards were studied in the years that followed their publication and implementation, and after intense research and consultation with active teachers, the National Coalition for Core Arts Standards developed a new set of standards, entitled the *National Core Arts Standards*, that serve as a “reimagining” or evolution of the 1994 standards (Conceptual Framework: National Core Arts Standards, n.d.). As a part of the development of these new standards, educational organizations in each of the arts were charged with adapting the general standards to fit the specific needs of their artistic discipline. In the field of music, the National Association for Music Education, or NAFME, completed the necessary adaptations and released the 2014 *National Core Music Standards* as a part of larger *National Core Arts Standards*. These standards for music education set forth very specific goals for what should be taught and learned in music classrooms in kindergarten through twelfth grade. However, NAFME was not specific as to how these goals should be achieved in each music classroom throughout the country. As Shuler, Norgaard, and Blakeslee stated in their article on the place of these standards in their curriculum, “the real adventure lies in their implementation in music classrooms” (Shuler, Norgaard, & Blakeslee, 2014).

The purpose of this thesis is to present one option for how these standards for music education might be used to create a new curriculum for teaching beginning percussionists as a part of a beginning band program. Although the instruction of beginning percussionists is a well-established field within music education, the process

involved could be greatly improved by incorporating the new standards into a curriculum designed to create well-rounded percussionists and performers with strong musicianship. In the following pages, the 2014 *National Core Music Standards* will be examined, the main principles of the new curriculum will be outlined, and a schedule of instruction for this new curriculum will be presented.

CHAPTER I: STANDARDS OF MUSIC EDUCATION

Introduction

Due to the advancements made in American education in the last two decades, NAfME released the new *National Core Music Standards* in June 2014 as a natural successor to the older set of standards from 1994. The developers witnessed the strengths and weaknesses of the older standards and used this information to adapt and evolve the older standards into the 2014 set of standards (Conceptual Framework: National Core Arts Standards, n.d.). These new standards were written by several teams of music educators representing various geographical areas, ethnic groups, and areas of study. The core writing group team was made up of twelve educators, but with the help of communication technology, over 100 teachers were able to participate in the writing process. Drafts of the standards were released to the public on three different occasions for peer review, and more than 6,000 teachers provided comments on ways to improve the standards. In total, the writing and review process took approximately two years to complete (*Standards Explanation for NAfME Members*, 2015).

The new standards were developed based on research completed and knowledge gained since the release of the 1994 standards. For example, whereas the 1994 standards sought to develop students' knowledge and skills, the focus of the 2014 standards is to foster understanding and independence in students in order to develop their music literacy

(Shuler et al., 2014). NAfME defines music literacy as “the ability to convey one’s ideas and also to understand how others convey their ideas through music” (*Standards Explanation for NAfME Members*, 2015). According to the authors of the 2014 standards, music literacy is displayed through three artistic processes: creating, performing, and responding (Shuler et al., 2014).

Artistic Processes

Each of the three artistic processes contained in the 2014 *National Core Music Standards* represent means by which students can develop and display their music literacy while in a school music program. First, the process of creating allows students to produce new musical ideas. Through the process of performing, students can interpret pre-existing music in their own ways and perform these interpretations for audiences. The third artistic process, responding, allows students to take on the role of an audience member or consumer and try to gain understanding from music that they hear and analyze. Each of these artistic processes can be further divided into the smaller process components, or steps, that students will go through in order to complete the artistic process. These process components do not flow in a strict order, but all of them must be completed in order to successfully satisfy the requirements of the larger artistic process. One of the main goals of these new standards is for students to be able to complete the components of all three artistic processes on their own and develop musical independence (*Standards Explanation for NAfME Members*, 2015).

NAfME breaks down the artistic process of creating into four components: imagine, plan and make, evaluate and refine, and present. Students begin this process by

developing an idea of what their musical creation will sound like. They then determine how they will develop this musical creation. For example, they could use notation software or write the music by hand to make a traditional composition, use a digital audio workspace, like GarageBand, to create an audio file, or use some other system or technique to produce their creation. After this step, they might choose to analyze their work up to this point and make any necessary adjustments. At any point during these three components of the artistic process, students can choose to move freely forward and backward. For instance, after students have planned and made their creations, they might choose to go back and develop their ideas further in the imagine stage. The artistic process of creating closes with the component of presenting, which could take several forms. Students could perform their creation themselves, have someone else perform it, or present their creation to the public via some other tool, such as the Internet (*Standards Explanation for NAfME Members, 2015*).

The second artistic process, performing, is broken down into five process components, the first of which is to select what literature the student will be performing. Once he or she has done that, the student will analyze the work in order to understand the composer's purpose for each note and mark. The student will use this analysis to inform his or her own interpretation of the literature. After this interpretation has been made, the student will rehearse, evaluate, and refine their performance of the piece until it meets their goals and expectations. The final component of the performing process is to present the performance. This might be achieved in front of a live audience or in front of a virtual one (*Standards Explanation for NAfME Members, 2015*).

According to NAfME, the artistic process of responding can be divided into four components: select, analyze, interpret, and evaluate. Students must first choose the music to which they wish to listen. Then they will use the knowledge and skills imparted to them through music education to listen critically to the music at hand. Informed student listeners will then interpret the creator's intentions and evaluate the musical experience as a whole in order to determine if this was an experience they would like to repeat (*Standards Explanation for NAfME Members*, 2015).

Like these divisions found in the new standards, the 1994 standards were also divided into process components. However, unlike the older standards, the process components in the newer standards are explained further using Enduring Understandings and Essential Questions for each process component (Shuler et al., 2014). According to NAfME, Enduring Understandings are defined as the “big ideas that summarize important ideas and core processes central to a discipline and provide lasting value beyond the classroom” (*Standards Explanation for NAfME Members*, 2015). In other words, these are the main ideas about each process component that the students should retain when they move on from the music program. Enduring Understandings were developed to combat the stereotype that music classes are only useful for teaching technical skills to students. By teaching Enduring Understandings alongside technical skills, teachers ensure that students learn how to make music and how to think critically about music and its creation (*Standards Explanation for NAfME Members*, 2015).

In addition to at least one Enduring Understanding, each process component for the three artistic processes of the 2014 National Core Music Standards is accompanied by an Essential Question. These Essential Questions were developed so that teachers could

ask students questions that would gauge their grasp on the Enduring Understandings for the artistic processes. They were written using language appropriate for high school music students and under the assumption that teachers of younger students would adapt the questions for their purposes (*Standards Explanation for NAfME Members*, 2015).

Additional Standards

Along with the major standards for music education found in these three artistic processes, the authors also included additional standards and information for teachers to use under this new system of instruction. First, the authors of the *National Core Music Standards* developed Opportunity-to-Learn, or OTL, Standards, which, “identify the resources that need to be in place so that teachers, schools, and school districts can give students a meaningful chance to achieve at the levels spelled out in the Core Music Standards” (Opportunity-to-Learn Standards, 2015). These OTL Standards are divided into four main categories: Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities. The developers of the OTL Standards feel that music curriculum should work to help students achieve the goals set forth in the *National Core Music Standards* and that this achievement will only take place if students are given sufficient time to learn in their class schedules. In addition to this, the OTL standards also state that students should be instructed by music educators who are qualified to teach the specific area of study. The Materials and Equipment section of the OTL Standards stresses the importance of maintaining an inventory of appropriate and high-quality materials and equipment that are necessary for music instruction. Similar to this

standard, the last OTL Standard states the need for a dedicated and well-maintained facility for music education (Opportunity-to-Learn Standards, 2015).

As a companion for the artistic processes and the OTL Standards, the authors of the *National Core Music Standards* developed a list of knowledge, skills, and dispositions. This list includes definitions for the knowledge and skills that students need to be taught in order to achieve the goals set forth in the *National Core Music Standards*. This document also describes the dispositions that students are expected to develop as they progress through music curriculum governed by these standards. The purpose of this document is to guide teachers as they make curricular decisions in this new system of instruction (*Knowledge-Skills-Definitions*, 2015).

Levels of the Standards

One of the major differences between the older 1994 standards and the new *National Core Music Standards* lies in the overall structure of the standards. In 1994, there were approximately thirty achievement standards for each of the three grade divisions in the standards. The divisions were kindergarten through fourth grade, fifth through eighth grade, and ninth through twelfth grade. The new standards are divided into five strands, which are then further divided into individual levels. Each of these smaller levels has between thirteen and twenty standards governing it. The five strands are Prekindergarten through Eighth Grade General Music, Ensembles, Harmonizing Instruments, Composition/Theory, and Technology. The first of these five strands, Prekindergarten through Eighth Grade General Music is divided into the ten individual

grade levels contained within this range. Each level has specific standards that should be met for every process component of the three artistic processes.

Once students move out of this strand of music education and into music classes at the high school level, music education can take many different forms in the life of these students. The remaining four strands in the 2014 standards were developed to reflect the differences in these forms. First, the Ensembles strand can refer to “Traditional” or “Emerging” ensembles in secondary music education. The term “Traditional” is used to refer primarily to band, orchestra, and choir, which are present in most secondary schools today. The term “Emerging” encompasses all other ensembles that might be present in secondary music education. This includes but is not limited to jazz band, steel pan ensemble, mariachi band, modern band, iPad ensemble, and many others. The next strand, Harmonizing Instruments, refers primarily to guitar and piano, but the standards in this strand can be used for any secondary music class that deals with instruments in a harmonizing role. The Composition/Theory strand deals with two closely related classroom subjects that are being introduced into schools more frequently and that are heavily based on the artistic process of creating. The final strand, Technology, is constantly evolving, so the authors of these standards wrote them in such a way as to allow for this evolution in the future (*Standards Explanation for NAFME Members*, 2015).

In order to reflect the differences in student ability that are present in the classrooms contained within the last four strands of music education, authors of the 2014 standards developed five levels that work to determine which standards each student should be working toward. This sits in stark contrast to the singular set of general

standards that was written to govern every level of all strands of music education in the 1994 standards. In the 2014 *National Core Music Standards*, the levels of ability for Ensembles, Harmonizing Instruments, Composition/Theory, and Technology are described in the following way. The lowest level, Novice, is roughly equal to abilities present in fifth grade ensemble or harmonizing instrument students. Intermediate students usually possess abilities approximately the same as those of an eighth-grade student. The third level, Proficient, reflects knowledge and skills that one would expect from a student who has received one year of instruction at the high school level. At the Accomplished level, students will possess abilities that would be expected after more than one year of high school study. Students at the highest, or Advanced, level will have knowledge, skills, and an understanding of the subject that is equal to study at the college, honors, or Advanced Placement level (*Standards Explanation for NAFME Members*, 2015).

Other Major Differences

Along with the many differences already discussed in preceding paragraphs of this chapter, the authors of the 2014 *National Core Music Standards* developed several aspects of the new standards that set them apart from the older 1994 standards. First, the authors chose new ways to display the connections between music and other content. The authors also developed specific tools for teachers to use when assessing student understanding under the new system. Finally, the developers changed how the standards would reach the public (Shuler et al., 2014).

In addition to the three main artistic processes addressed earlier in this chapter, the authors of the *National Core Arts Standards* developed a fourth artistic process, entitled connecting. According to these authors, connecting is defined as, “relating artistic ideas and work with personal meaning and external context” (Conceptual Framework: National Core Arts Standards, n.d.). In the art forms other than music, such as theater, art, and dance, this fourth process is highly emphasized and given a life of its own. However, the authors of the *National Core Music Standards* understood that one cannot make music without understanding the external context surrounding the music and imbuing their performance with personal meaning. Therefore, the authors of the music standards decided to embed the Enduring Understandings and Essential Questions of connecting into the development of the first three artistic processes: creating, performing, and responding (*Standards Explanation for NAfME Members*, 2015).

The authors of the *National Core Arts Standards* also stressed the importance of highlighting the connections that exist among the art forms themselves. These authors accomplished this goal through the development of eleven Anchor Standards, which are divided into the three main artistic processes and the connecting process. The authors of the 2014 *National Core Music Standards* chose to include the Anchor Standards, but they did not highlight them in the way that the developers of the *National Core Arts Standards* did because they feel that music educators can make connections between art forms more easily using the existing process components for each artistic process (*Standards Explanation for NAfME Members*, 2015).

When developing the 1994 standards, the authors did not include specific systems of assessment that could be used by teachers to accompany the standards. Instead, the

authors left this aspect up to third-party developers and teachers themselves. To accompany the 2014 *National Core Music Standards*, the authors developed Model Cornerstone Assessments, or MCAs, to help teachers gauge students' progress and abilities. According to the authors of the new standards, MCAs are defined as, "curriculum-embedded [tasks] that are intended to engage students in applying their knowledge and skills in an authentic and relevant context" (Nierman, 2016). In his article regarding this new system of assessment, the president of NAFME describes the three main tenets of MCAs. First, MCAs were designed to be embedded in the curriculum, rather than being isolated from the instruction that precedes these tasks. For example, the literature used for these assignments should be literature that has been studied or played in the class previously. In addition to being embedded, MCAs should be authentic tasks that measure a student's grasp of and ability to complete process components of the three artistic processes. This encourages teachers to assess students in the midst of these processes, rather than solely after their completion. Finally, MCAs were designed to be models of the assessments that should take place in music classrooms. In other words, teachers should use the specific MCAs provided with the new standards as templates as they design new assessments that fit into their specific curricular plan (Nierman, 2016).

The final major difference between the 1994 standards and those released in 2014 is the manner in which they were released to the public. In 1994, the standards were released solely in hard copy form. However, in 2014, the new standards were released online via the NAFME website, which made them more readily available to teachers in the field. Also, as Shuler, Norgaard, and Blakeslee show in their article on the new

standards, the format of the standards and their online release in 2014 allowed individual teachers to customize the standards to fit the needs of their specific area of musical instruction (Shuler et al., 2014). This process of customization is important when applying the 2014 National Core Music Standards to the specific curriculum of any musical classroom, especially that of a beginning percussion classroom. The presence of these new standards in beginning percussion curriculum will help to produce young percussionists who are independent, well-rounded, and literate musicians.

Chapter II: Governing Principles

Introduction

Within the confines of music education, percussion is a well-established area of study. Percussion has been learned and taught in school music programs around the country almost since the beginning of music education in public schools, and many schools have a dedicated percussion instructor on staff who teaches a curriculum that he or she believes will produce good percussionists. However, in many of these schools, the current approach to percussion curriculum produces players who are highly skilled in one area of percussion rather than well-rounded percussionists who are also independent and literate musicians. This is a significant problem in percussion programs across the country, and often, it creates problems for these percussion students later in life. The solution to this problem lies in the *National Core Music Standards*. The governing curricular principles that follow in this chapter are based on ideas presented in these new standards and on personal experiences in the field of percussion. As is stated in the OTL Standards, a good curriculum must “reflect a vision for helping students achieve the desired learning goals” (Opportunity-to-Learn Standards, 2015). The curriculum that follows will help students reach the goal of independent and literate musicianship.

Overarching Principles

Just as there are three main artistic processes found in the *National Core Music Standards*, this new curriculum for beginning percussion is based around three overarching principles. First, percussionists should be given the opportunity to improvise starting in the first week of instruction. This principle clearly aligns with the artistic process of creating and all of its process components. Due to the fact that students will not have instruments or understand how to strike the instrument properly at this point, improvisation during week one will likely take the form of body percussion. For this activity, students should be allowed to make up short rhythms based on whole, half, and quarter notes, which are the most basic note values. Once the students have developed their short rhythm, they should present it to the class. Improvisational activities like this one are incorporated into the curriculum weekly, with longer creative assignments given at least once per grading period, so that students become comfortable with and confident in their ability to complete the artistic process of creating.

For some students, these assignments could seem overwhelming at first. However, many students will be quite comfortable with improvisational tasks like these because of successful instruction at the elementary level. Research from the National Center for Education Statistics shows that “94 percent of elementary schools offered instruction that was designated specifically for music during regular school hours” (Parsad, Spiegelman, & Coopersmith, 2012). Much of this elementary instruction, especially teaching done using the Orff Approach, includes large amounts of improvisation, usually structured around a major triad (Shamrock, 1986). Therefore, early improvisation assignments on mallet instruments should be limited to just the three

notes in a B-Flat Major triad. This will help inexperienced improvisers feel less overwhelmed and help experienced improvisers feel more comfortable completing these assignments.

In addition to creating music through improvisation, this new curriculum gives students the opportunity to perform alone, in chamber ensembles, and in a full band setting by the end of the first year of study. In many current curricula for beginning percussion, students are only expected to perform in a full band setting, which is the traditional form of performance for beginning band. However, in order to achieve the performance-based goals set forth in the *National Core Music Standards*, students must be given the chance to perform alone and in smaller ensembles. As a part of this process, teachers should guide students through the process components of selecting repertoire, analyzing and interpreting the piece, and refining their own performance of the chosen music. As the authors of the standards emphasized, these components are just as important as the actual performance itself (*Standards Explanation for NAfME Members*, 2015).

The final overarching principle of this new curriculum emphasizes the artistic process of responding found in the *National Core Music Standards*. As a part of this new curriculum, students should be exposed to videos, recordings, and live performances featuring more experienced percussionists and asked to describe their responses to this exposure. Students should be asked periodically to select a performance, analyze it, interpret the performer's choices, and evaluate the overall experience. Of course, for beginning percussionists, it is important to make this process more entertaining by guiding the students toward music that will maintain their interest in percussion.

Through this process, which should occur in the classroom at least once a week, students will learn to respond to music independently. Also, as they watch and listen to percussionists play with proper technique and strong musicianship, they will set internal goals for their own playing abilities later in their careers.

Opportunity-to-Learn Principles

Just as the three artistic processes are reflected in these three overarching principles, the OTL Standards that accompany the *National Core Music Standards* are reflected in the principles that follow. In the OTL Standards, the authors stress the importance of class scheduling that gives students adequate time to learn the subject material and that of facilities that are designed and used in ways that promote learning (Opportunity-to-Learn Standards, 2015). As a part of this new curriculum, beginning percussion students should start their instruction independently from the rest of the band. This is a necessity because the fundamentals of playing percussion are so drastically different from the fundamentals of playing wind instruments. Once students in both instrument groups have learned to play their respective instruments well enough, the two groups should be brought together to prepare for full band performances. To meet these needs, class schedules must be structured so that percussion classes meet at the same time as the rest of the beginning band, and the band facilities must be able to accommodate a percussion class meeting separately from the rest of the beginning band class. If the layout of the facilities does not allow this, then schedules should be adjusted so that beginning percussionist are still given the opportunity to begin their instruction independently from the rest of the beginning band class.

Along with the standards for scheduling and facilities, the OTL Standards also contain stipulations regarding the qualifications of classroom instructors. These standards state that music classes should be taught by music educators who are highly qualified to teach the subject area in question (Opportunity-to-Learn Standards, 2015). To meet this standard, under this new curriculum, the teachers who lead beginning percussion classes should be percussion specialists who hold at least a bachelor's degree in music education. This will ensure that beginning percussionists receive instruction from teachers who are experts in the area of study and who can model percussion skills correctly.

The final OTL Standard included in the *National Core Music Standards* states that students need access to equipment that is appropriate for their area of study and that is well maintained so that it does not hinder their ability to learn music (Opportunity-to-Learn Standards, 2015). As a part of this new curriculum, students should be taught to be well-rounded percussionists, which means that they learn to play more than just one instrument type. Percussion is a wide instrument family that includes snare drum, timpani, mallet instruments, auxiliary percussion instruments, and countless other instruments, both large and small. In order to be truly successful in their careers as percussionists, students should learn to play all of the major percussion instruments and as many of the less common ones as they can. The major percussion instruments include but are not limited to snare drum, mallet instruments, timpani, and common auxiliary instruments, such as the triangle and tambourine. In order to satisfy the OTL Standard for materials and equipment, schools that use this new curriculum should own full-length mallet instruments, timpani, and common auxiliary instruments that are of a high quality

and readily available for use in the beginning percussion class. While schools should own high-quality snare drums, students should be required to acquire a percussion instrument starter pack that includes a snare drum and a beginner bell kit.

Knowledge and Skills Principles

Other than the overarching principles and the Opportunity-to-Learn principles already discussed in this chapter, this new curriculum also contains governing principles that reflect the ideals set forth in the list of knowledge, skills, and dispositions that accompanies the *National Core Music Standards*. This document lists three areas of knowledge that students need to understand before the standards can be met: Structure, Context, and Evaluation. The area of Structure references the organization of music, both on a large and small scale. The area of knowledge referred to as Context deals with “the historical, cultural, and social context of the music” (*Knowledge-Skills-Definitions*, 2015). Finally, the third area, Evaluation, refers to the students’ grasp of the measures used to evaluate music and how this understanding affects the decisions they make regarding their performances. The knowledge contained in these three areas deals with the analysis of larger sections of music, such as whole pieces (*Knowledge-Skills-Definitions*, 2015). Therefore, as a part of the new curriculum, this knowledge would be conferred to the students through their participation in the responding process as described in the overarching principles section of this chapter.

In addition to the three areas of knowledge mentioned in this section, the knowledge, skills, and dispositions list also includes four areas of skills that are necessary for students to meet the requirements of the *National Core Music Standards*. The first

area, Performing, contains all the skills required to perform at a certain grade level. These include but are not limited to technique, tone production, interpretation, musicality, ensemble performance skills, selecting repertoire, and practice habits. The area of Creating includes skills that are necessary to complete the artistic process of creating, including improvisation, composition, and arranging. The third area of skills, Listening, Reading, and Notating, “refers to the aural and notational skills needed to hear, read, and notate melodic, rhythmic, harmonic, and expressive elements of music” (*Knowledge-Skills-Definitions*, 2015). This final area of skills is Evaluating, and it references students’ ability to use specific criteria to analyze and evaluate the three main artistic processes (*Knowledge-Skills-Definitions*, 2015).

Just as the areas of knowledge contained in the list of knowledge, skills, and dispositions are reflected in the new curriculum, each of the four areas of skills contained in the same document can be found in the new curriculum also. As is true with most music curricula, skills in the performing area, especially those dealing with technique, are most prevalent in this new curriculum. First, in order to train beginning percussionists to play in tempo, students should play with a metronome starting in the first week of instruction. Whether students are working on simple body percussion or playing a complex piece of music, they should work with a metronome as much as possible. As was stated in the previous section of this chapter, beginning percussionists should learn to be well rounded, meaning they should learn to play all the major percussion instruments as early as possible. To meet this goal, students should begin their instruction on the snare drum, but they should transition to instruction in proper mallet technique within the first month of training. While some students will already have experience playing mallet

instruments as a part of the Orff Approach to elementary music education (Shamrock, 1986), educators should reteach all students to play these instruments with the technique and skills necessary for performance in a beginning band setting. As beginning percussion students progress in the curriculum, they should also receive instruction in the proper techniques for playing timpani and auxiliary percussion instruments. This instruction should begin near the end of the first semester when the full band is preparing for the winter concert, and they should receive more in-depth instruction regarding these instruments during the second semester.

In order to perform well as percussionists, beginning students should learn to play the snare drum rudiments contained in tier one of Dr. John Wooten's four-tier rudiment learning sequence. The rudiments contained in the first tier are the simplest and are as follows: the single stroke roll, the multiple bounce roll, the double stroke open roll, the single paradiddle, the flam, and the drag. This will provide the students with a "base on which to build," as "each successive tier adds on the basic skills learned in the previous tier" (40 Essential Rudiments, n.d.). Just as students need the technical skills learned through snare drum rudiments, beginning percussionists should also be able to play all 12 major scales, which are the fundamental components of melodic percussion.

In conjunction with the technical skills already discussed, the list of knowledge, skills, and dispositions that accompanies the *National Core Music Standards* also includes the performance skills associated with interpretation and musicianship (*Knowledge-Skills-Definitions*, 2015). In order to achieve the goals outlined in the new standards, students are expected to interpret their music and perform that interpretation with expression. Therefore, as a part of the new curriculum, students should learn to play

with dynamic contrast and to manipulate tempo when appropriate. When performing, it is necessary for students to be able to convey emotion through their use of various dynamic, or volume, levels in their music. Also, as is done in professional performances, students must learn to alter the tempo, or speed, of the music through slight ritardandos, accelerandos, or rubato in order to convey further emotion to the audience. For the students to fully master these performance skills, they must learn to interpret the composer's purpose and base their expressive decisions on this interpretation. This aspect of the new curriculum also reflects the skills contained in the Evaluating area of the knowledge, skills, and dispositions list, which states that students should learn to analyze and evaluate their music in order to successfully complete the artistic processes.

The final area of skills contained in the knowledge, skills, and dispositions list is Listening, Reading, and Notating, and just like those in the Performing, Creating, and Evaluating areas, the skills associated with this area are reflected in the governing principles of the new curriculum. First, in order to improve the students' abilities to listen critically to music, beginning percussionists should be required to sing and match pitch from week one. This skill will also enhance the students' success when tuning timpani to specific pitches. As Chen and Yuan state in their article from the Journal of Neuroscience, approximately four percent of the human population is affected by a disorder known as congenital amusia, or tone-deafness, that hinders the ability of these people to perceive and process music and specific pitches (Chen and Yuan, 2016). The small number of students in beginning percussion programs who are affected by this disorder should still be taught to match pitch and sing in tune, even though this will be a more arduous process. In "Progressive Exercises for the Tone Deaf," Pamela

Bridgehouse outlines specific, sequential steps for introducing students with amusia to the skills of matching pitch and singing in tune. These steps focus on differentiating between high and low notes and on matching pitches that come naturally to the student (Bridgehouse, 1978).

In order to help students begin to grasp the skills in the areas of Reading and Notating, beginning percussionists should start learning to read music, both rhythmic and melodic, within the first week of instruction. The information associated with the reading process is directly applicable to the process of notating music. By the conclusion of the first semester, these students should be very comfortable reading and notating music in simple duple and simple triple meters.

As a result of music education at the elementary level, some students will already understand the basic skills required to read and notate music. Music educators at the elementary level teach students to read and write music using the specific terminology and information included in their chosen system of instruction, whether it be the Orff Approach, the Kodály Method, or some other system. This difference of instruction can cause problems when students reach the beginning band level because students might become confused if the use of terminology differs from the elementary level to the beginning band level. To combat these problems, beginning percussion instructors should teach students to read and notate music using a single, specific system.

Assessment Principles

The final principles of this new curriculum reflect the ideals regarding assessment that were developed as a part of the *National Core Music Standards*. As was discussed in

the last chapter, assessments under the new standards should take the form of authentic tasks that are embedded in the curriculum (Nierman, 2016). Therefore, assessments in this new curriculum should be authentic playing assessments. This means that students' understanding and abilities should be assessed as they play music that was worked on in previous class meetings. Also, this process should include self-assessment and peer-based assessment along with the more traditional teacher-based assessment, which will be used for grading. For example, using rubrics, students should listen to and evaluate themselves and their peers as they perform. Not only will this keep them more engaged throughout class, but it will also help to develop their ability to complete the process components associated with the artistic process of Responding.

Each of the governing principles discussed in this chapter reflect specific aspects of the *National Core Music Standards*. The inclusion of these principles in the new curriculum for beginning percussion will help students achieve the goals set forth in the new standards. In order to make these principles directly applicable in an educational setting, it is necessary to apply them to a schedule of instruction. The curricular schedule that follows in the next chapter provides a basic timeline for the introduction of instructional concepts and activities that will allow music educators to teach the necessary knowledge and skills of percussion while meeting the guidelines of the *National Core Music Standards*.

CHAPTER III: CURRICULAR SCHEDULE

Introduction

Before the guidelines contained in the *National Core Music Standards* and the principles of the new curriculum set forth in the previous chapter can be considered truly practical for teachers in the beginning percussion classroom, this information must first be applied and incorporated into a general curricular schedule. Before teaching a beginning percussion class, teachers should first develop a schedule that outlines the order in which they plan to introduce the concepts contained in the curriculum for that course, ranging from basic information about percussion to the techniques used when playing the music for the performances at the conclusion of the school year. The specifics of this schedule will look slightly different for each school due to numerous variables, especially the dates of important events including standardized testing, performances, and vacation days. However, the order in which curricular concepts are introduced should be approximately the same from school to school.

A common approach to fulfilling the need for this curricular schedule is the use of a method book to guide teachers and their students through the concepts associated with beginning percussion (Dick, 2010). The curricular schedule that follows in this chapter references Kennan Wylie's *Simple Steps to Successful Beginning Percussion*, a method book that introduces the students to the snare drum, mallet instruments, and other major

percussion instruments (Wylie, 2004). In addition to this book, this curricular schedule also references supplemental materials drawn from Michael Dick's clinic at the Texas Bandmasters Association Convention, entitled "Starting Beginner Percussion" (Dick, 2010).

In her text on teaching elementary music through the Kodály method, Susan Brumfield (2014) describes the various levels of curricular planning. Even though the focus of this book is elementary music education, the chapter on planning is directly applicable to beginning percussion instruction as well. According to Brumfield, the four levels of planning are, from longest to shortest length of time: Long Range Plans, Concept Plans, Mid Range Plans, and Short Range Plans. Long Range Plans describe the order of introduction of curricular concepts over multiple years of instruction. Concept Plans show how each concept will be introduced and practiced over the course of the Long Range Plan. Mid Range Plans, commonly known as yearly plans, outline the introduction of new concepts throughout a single year of instruction, and Short Range Plans depict how each day's instructional time will be structured (Brumfield, 2014). The following pages of this chapter include a template for a Short Range Plan, or daily lesson plan, that could be adapted for use in specific percussion classrooms and a proposed Mid Range Plan based on a standard school year comprised of thirty-six weeks.

Short Range Plan

According to the Brumfield text, each Short Range Plan contains "two or three curricular objectives, with corresponding behavioral objectives and activities" (Brumfield, 2014). In this definition, the term curricular objectives refers to the concepts

that are to be taught during the lesson, and the terms behavioral objectives and activities reference the actions and skills that the students will demonstrate during the lesson.

While every daily lesson must fit seamlessly into the overarching yearly plan, each Short Range Plan must be “aesthetically satisfying and enjoyable, in and of itself” (Brumfield, 2014). In other words, the students should enjoy every lesson while receiving high-quality instruction that brings them closer to attaining the goals set forth in the *National Core Music Standards*. In order to produce Short Range Plans that meet these criteria, each lesson should be based around governing principles mentioned in the previous chapter.

While the specific content of each lesson will be different depending on its place in the yearly plan, the general outline of the lesson will be similar from day to day. As the students unpack and set up their equipment, the teacher should begin class with a brief welcome. In addition to greeting the students, this time might include dealing with any minor issues they are having and explaining the outline of that day’s lesson. After this brief opening period has concluded, the teacher should lead activities that require the students to match pitch and sing as well as activities in which the students echo rhythms or melodies played by the teacher. These activities will help to enhance the students’ listening skills and warm up their ears for that day’s class. To continue the process of warming up for the day, the teacher should follow these listening and singing activities with the daily playing warm up. This collection of exercises should evolve with the students as they learn new skills throughout the school year and should reflect the focus of the instruction for that day. For instance, if the students recently learned to play eighth notes and are going to play mallet instruments during class that day, then the warm up

should be played on mallet instruments and include an exercise that focuses on eighth notes.

Once the students have unpacked and warmed up, the teacher should review the information that was learned in the previous class period or previous week in order to refresh the young students' memories. Once the teacher is satisfied that every student understands the old information, he or she should introduce any new knowledge and skills that the students will need for that class. This will likely occur at the beginning of each week, but it is necessary at the beginning of a new unit of instruction, regardless of when that might occur. Following the introduction of new material, most of the remaining class time should be spent practicing this new material in conjunction with old concepts. During this stage of the lesson, the teacher will lead students through exercises and etudes in the method book and through any supplementary instructional materials that might be applicable to the lesson. It is important for teachers to end this practice stage in time to close the lesson appropriately.

Each lesson should be closed in a manner that is enjoyable and memorable for the students. To accomplish this, different students should be given the opportunity to improvise short rhythms or melodies using the material that was studied during class. In order for this activity to be successful and fun, the environment must be positive. The remaining time in the closing segment of the daily lesson should include announcements and reminders as well as a farewell to the students. At least once a week, this closing should also include an opportunity for students to watch and respond to videos of more advanced percussionists in order to enhance their ability to analyze and respond to music while also maintaining their interest in percussion.

Mid Range Plan

As Brumfield (2014) states, Short Range Plans, like the template discussed in the previous section, are designed to be enjoyable and enriching on their own, but they are also meant to fit seamlessly into a larger Mid Range Plan, or yearly curricular schedule. By developing yearly plans, teachers can determine what curricular objectives, behavioral objectives, and activities should be built into the Short Range Plan for any particular day. As was stated previously, the Mid Range Plan discussed in this chapter is based on a standard school year of thirty-six weeks. This plan is divided into six grading periods, but it could easily be reorganized to fit other structures, such as four nine-week grading periods. Due to the aforementioned structure of the daily lesson plan, each week of the yearly plan includes activities for matching pitch, singing, echo playing, improvisation, and responding to videos. The elements that change from week to week are the new concepts that are introduced as well as the exercises and etudes that are played during the class period. At the conclusion of each week, an authentic playing assessment should be given to assess the students' abilities and understanding of the concepts. As was discussed in Chapter II, during these assessments, students should be asked to play material already worked on during class, such as exercises from the method book. During the last week of each semester, students should be assessed as they perform in a more formal and authentic capacity. During each authentic playing assessment throughout the year, students should be required to assess their own performance along with that of their peers in order to develop their abilities to listen critically and respond to music appropriately. In the sections that follow, each week of the school year will be

discussed in detail. The information found in these sections has been compiled into charts for quick reference and can be found in Appendix A. This information has also been reorganized into four grading periods, which can be seen in the charts included in Appendix B.

First Grading Period

The first six weeks is incredibly important because the information covered during this time serves as the foundation for everything that the students will learn and do for the remainder of their musical careers. As Dick (2010) points out in his work on beginning percussion, the first six weeks should include information on music theory and on the basics of percussion, including assembly, maintenance, and foundational playing skills. Therefore, the first grading period of this new curriculum for beginning percussion is structured as follows. In the first week of instruction, students should be given a general overview of the history of percussion and introduced to the names of the major percussion instruments mentioned in the previous chapter, both of which will help to spark students' interest for playing percussion. During this week, the teacher should also take time to introduce students to the basic knowledge that is necessary to begin reading music, such as the value of whole, half, and quarter notes, the layout of the staff, and the meaning of time signatures. This basic information can be found on pages eight through eleven of the Wylie method book (Wylie, 2004).

After the conclusion of the first week on instruction, students should have attained the necessary beginning-level instruments along with any accompanying hardware and equipment. Therefore, in the second week, students should be taught how to assemble

and care for the snare drum and drum pad. In addition to this, they should learn what the parts of the equipment are called, how to properly grip the stick, and how to play a rebound stroke. All of this information can be found on pages ii to vii in the Wylie text. Finally, instruction in the second week should also include the stick control exercises in Step #1 of the Wylie method book, which introduce common sticking patterns, including the first rudiment, the Single Paradiddle (Wylie, 2004). The third week of the first grading period should include instruction that focuses on the exercises found in Step #2 of the Wylie book, which take the concepts from Step #1 and apply them to traditionally notated music (Wylie, 2004). During this third week, students should be asked to compose and perform a short, eight-measure piece using whole, half, and quarter notes and rests in order to enhance their abilities in the artistic processes of Creating and Performing.

After the third week, students have learned the basic knowledge and skills pertaining to the snare drum, so teachers should begin instruction on the mallet instruments. Students should be introduced to the fundamental knowledge needed to read melodic music as well as assemble, play, and maintain mallet instruments, including the names of clefs and the location of notes on staff and on the instrument, all of which can be found on pages 7a to 8a and viii to xv of the Wylie text. The instruction in the fourth week should also include the exercises found in Step #1a of the method book, which work both on mallet control and the skill of finding notes on the instrument (Wylie, 2004). During this week, it is important to begin encouraging the students to look at the instrument with their peripheral vision while reading the music, rather than staring at the instrument (Dick, 2010). In the fifth week of the grading period, students should be led

through the exercises in Step #2a of the Wylie text, which apply melodic reading skills to traditionally notated music (Wylie, 2004). The fifth week should also include the introduction of the B-Flat Major scale, which should be used instead of C Major so that the students learn to play with both naturals and accidentals (Dick, 2010). Instruction in the final week of the grading period should review all the basic concepts from the previous five weeks, and the students should be given an authentic playing assessment at the end of that week. In addition to this assessment, students should be given the opportunity to compose and perform a short, eight-measure piece using only the three notes of the B-Flat Major triad so that all students feel comfortable with the process.

Second Grading Period

After the first grading period has concluded and the students have learned the fundamental concepts for both snare drum and mallet instruments, instruction in the second grading period can begin. In the first week of this grading period, students should spend a large portion of the class time reviewing the knowledge and skills that pertain to snare drumming. To help accomplish this review, the students should play the exercises contained in Step #3 of the method book, which reference old concepts while introducing the dotted half note and dotted whole note (Wylie, 2004). In the second week, students should be introduced to eighth notes and rests on the drum pad, which are clearly explained in Step #4 of the Wylie text (Wylie, 2004). Also, the teacher should introduce “Cook MS Beginning Percussion Eighth Note Exercises #2” from Dick’s information on beginning percussion, which combines older stick control concepts with the new concept of eighth notes (Dick, 2010). At this point in the curriculum, the weekly improvisational

assignment should be altered so that students feel free to use eighth notes in conjunction with whole, half, and quarter notes while improvising. The third week of instruction should continue to focus on incorporating eighth notes into the students' zone of comfort while playing. Due to the large number of complex exercises contained in Step #4, this section of the method book will also be used for this week as it was in the previous week (Wylie, 2004). During this week, students should also be given the opportunity to display their creativity by performing original, eight-measure long compositions on their drum pads using whole, half, quarter, and eighth notes.

After the third week of instruction in the second grading period, the students should again transition to playing mallet instruments. In the fourth week, teachers should review the knowledge and skills necessary when playing mallet instruments. Just as it was for snare drum, this review process should be aided by Step #3a of the Wylie text, which combines previously learned concepts with new instructional material, such as notated accidentals (Wylie, 2004). During this week, the improvisational assignment should be based on the B-Flat Major scale so that students continue to practice this older piece of knowledge. The fifth week of instruction in this period should include the introduction of the C Major scale and improvisation using the previously learned F Major scale. Also, after reviewing the concept of eighth notes and applying Dick's eighth note exercises to the mallet instruments, the teacher should lead the students through selected exercises from Step #4a in the method book, in which Wylie incorporates the new concept of double stops into the practice of eighth notes (Wylie, 2004). In the final week of this grading period, all knowledge and skills learned since the beginning of the year should be reviewed, and the students' understanding should be assessed using an

authentic playing assessment in conjunction with the creation and performance of an original, eight-measure piece using the C Major scale and any of the known values of notes and rests.

Third Grading Period

Unlike the first two grading periods of the school year, the third period of this curriculum contains information on ensemble skills and major percussion instruments other than snare drum and mallet instruments along with the individual skills focused on previously. This new information is introduced at this point because many schools choose to host a winter concert that includes the full beginning band, which is evident in the curricular outline in Dick's work on beginning percussion (Dick, 2010). In the first week of instruction during the third grading period, the teacher should use Step #5 in the Wylie book to introduce students to the dotted quarter note and different playing zones on the drum. Students should also begin to learn to the other major percussion instruments that will be required for their parts in the winter concert. Information on these instruments is included in the method book, starting with the timpani on page 28a (Wylie, 2004). The second week of class should focus on applying the dotted quarter note concept to the mallet instruments as well as learning to read key signatures and play the E-Flat Major scale. Both the dotted quarter note and key signature portions of this new material can be found in Step #5a of the Wylie text (Wylie, 2004). Also, during this week, students should be allowed to improvise melodies using any major scale that they know.

Starting in the third week of this grading period, teachers should begin leading students through Checkpoint A in the method book, which “is devoted to a review of what has already been covered” and contains six exercises and three short etudes “that also attempt to review the student” (Wylie, 2004). This week should primarily focus on the exercises contained on page 16, which contain a plethora of curricular concepts, including several time signatures, various note values, a set of repeat signs, and important stickings (Wylie, 2004). In the fourth week of instruction, students should learn the A-Flat Major scale and improvise using the older E-Flat Major scale, while focusing on the first six exercises in Checkpoint A1 in the method book (Wylie, 2004). During the fifth week of teaching, the primary focus of instruction should be the ensemble skills mentioned previously. These skills should be taught using the etudes found in Checkpoint A and A1 in the book. Each etude from Checkpoint A can be played with the corresponding etude from Checkpoint A1 to create a very simple, two-part ensemble (Wylie, 2004). The class should be divided in half and instructed in an ensemble setting during this week. Also, students should be given the opportunity to improvise in the key of A-Flat Major.

The final week of the semester should serve as a review of everything the students have learned in the previous seventeen weeks of instruction. The students should be assessed during this week as they perform their simple ensemble for an audience of some kind and as they perform an original, sixteen-measure piece on their snare drum for the class, using whole, half, quarter, and eighth notes. During this week, the video to which the students respond should feature a percussion ensemble so that the students are able to watch and listen to the ensemble skills they have been learning.

Fourth Grading Period

The first week of the fourth grading period should be used to review the instructional material that was introduced before the winter break. To accomplish this, teachers should use Step #5 and #5a from the Wylie method book, both of which include knowledge and skills taught during the first semester of instruction as well as duets that can be used to review basic ensemble skills (Wylie, 2004). During this week, students should echo rhythms on their drum pad and improvise using the A-Flat Major scale as review. In the second week, teachers should continue reviewing skills on the drum pad while introducing the concept of sixteenth notes. Step #6 in the method book provides visual aids and exercises, including Warm Up #3, all of which should be used to help students understand and practice the new concept (Wylie, 2004). Instruction in the third week should continue to reinforce the concept of sixteenth notes while emphasizing the various combinations of sixteenth notes and rests, which can be found in Step #6 on page 19 of the Wylie text (Wylie, 2004). In addition to this, the teacher should also begin introducing the Double Stoke Roll using the exercise entitled “8s and 16s (Doubles)” from Dick’s literature on beginning percussion (Dick, 2010). This exercise should be played at an extremely slow tempo at first, and as the semester progresses, the speed should be increased to match the abilities of the students. At the end of this week in the grading period, students should perform an original, eight-measure piece on their drum

pad using whole, half, quarter, eighth, and sixteenth notes to continue developing the skills associated with Creating and Performing.

As the fourth grading period continues, teachers should review skills on the mallet instruments as well as the concept of sixteenth notes. Students should learn the D-Flat Major scale while also working through the exercises in Step #6a of the method book, in which sixteenth notes are applied to the mallet instruments (Wylie, 2004). The improvisation assignment for this week should use any major scale the students have learned thus far. In the fifth week of instruction, students should continue working through Step #6a as they are introduced to another rudiment, the Single Stroke Roll, which is clearly explained using a visual aid on page 19a in the book (Wylie, 2004). Teachers should introduce the G-Flat Major scale during this week, and students should be given the opportunity to improvise using the older D-Flat Major scale. The final week of instruction should be used as a review of all concepts covered previously, including the knowledge and skills for the other major percussion instruments, which will be used heavily from this point forward. During this week, students should be given an authentic playing assessment and asked to perform an original, eight-measure piece using the G-Flat Major scale and any note or rest values that are known.

Fifth Grading Period

While still focusing on individual knowledge and skills, the last two grading periods will also include increasing amounts of ensemble skills, including more diverse percussion ensemble music and full beginning band music for the spring concert. In the first week of the fifth grading period, the teacher should review skills for the drum pad

and the various possible combinations of sixteenth notes and rests discussed previously. These combinations are practiced in Step #7 in the Wylie method book (Wylie, 2004). Students should also be led through the process of selecting solos, either on snare drum or a mallet instrument, which should be practiced in and out of class. The study of these solos provides students with the perfect opportunity to begin learning the performance skills associated with the manipulation of tempo. During this week, the downstroke should be introduced and gradually incorporated into the daily warm up in order to begin preparing the students for the Flam rudiment. The second week should contain review of and further instruction on the concepts discussed in the first week. Warm Up #4 from the method book by Wylie (2004) should be added to the daily warm up, and the Flam should be introduced at an extremely slow tempo.

During the third week of instruction in this grading period, the teacher should review the skills pertaining to mallet instruments along with the concept of the Single Stroke Roll. Using Step #7a in the Wylie text, teachers can easily combine the Single Stroke Roll with the various sixteenth notes concepts learned in previous weeks (Wylie, 2004). Also, the students should learn the G Major scale and have the opportunity to compose an eight-measure piece in any known major key. In the next week of instruction, students should use the G Major scale in their improvisation assignments while learning the D Major scale. They should also continue working through the exercises in Step #7a. As they do this, the teacher should emphasize the sticking guidelines found on page 21a, which will help students as they continue to progress (Wylie, 2004).

During the fifth week of instruction, students should learn the A Major scale and improvise using the D Major scale. Outside of this new instruction material, instruction in this week will focus primarily on the skills necessary to play in a large percussion ensemble with diverse instrumentation. As Dick (2010) points out in his work on starting beginning percussionists, Wylie's percussion ensemble arrangement of excerpts from Gioacchino Rossini's *William Tell Overture*, which can be found on pages seventy-six and seventy-seven in the method book, is an excellent piece to use when teaching these ensemble skills. This piece is relatively short, but it contains several opportunities to review previous concepts and teach the students new knowledge and skills. For instance, the concepts associated with dynamic contrast should be introduced while working through this piece of music (Wylie, 2004). Finally, instruction in the last week of this grading period should focus on the review of previously learned materials. The teacher should continue to work with students on the large percussion ensemble as well as their individual solos. The students' understanding should be assessed using an authentic playing assessment, and the students should be given the opportunity to perform an original eight-measure composition on their drum pad for their peers.

Sixth Grading Period

Similar to the period before it, the sixth grading period should include individual knowledge and skills as well as information pertaining the playing of percussion in an ensemble setting. The large percussion ensemble and individual solos should be reviewed every week during this period. In the first week of instruction, the teacher

should review the skills needed to play snare drum and introduce students to two new concepts. First, students should learn the remaining sixteenth note and rest variants, which can be found in Step #8 of the Wylie text along with several exercises to practice this new knowledge (Wylie, 2004). These variants can also be practiced using the exercise titled “Sixteenth Note Timing Exercises (Advanced)” located in the literature on beginning percussion written by Dick (2010). Also, students should be introduced to the multiple bounce stroke and its use in the Multiple Bounce Roll rudiment. The second week of instruction should reinforce information discussed and practiced in the previous week. Also, students should learn the beginning fundamentals of the Drag, which is the final rudiment in Wooten’s first tier of rudiments (40 Essential Rudiments, n.d.).

In the third week of the last grading period, teachers should review the skills necessary for mallet percussion and introduce the E Major scale as well as the Roll Technique Exercise found on page 23a of the method book, which will help students develop their ability to play Single Stroke Rolls correctly. In addition to this, students should be led through the exercises that precede the Roll Technique Exercise in Step #8a of the book (Wylie, 2004). The improvisation for this week should be done using the A Major scale in order to review this information. The next week should include the introduction of the Double Stop Exercises from Step #8a of the Wylie text, which will help students play double stops with clean articulation (Wylie, 2004). During this week, students should learn the B Major scale, which is the last major scale, and improvise using the E Major scale.

In the penultimate week of the year, teachers should review all the concepts taught to the students during their year in beginning percussion class. As a part of this

review, the teacher should guide the students as they practice the large percussion ensemble and their individual solos frequently throughout the week. Also, students should be asked to improvise using the B Major scale. Much like the week before it, the last week of the year should focus on a review of previously learned material. In addition to this, students should be given the opportunity to perform the large percussion ensemble and their solos for an audience, which will serve as their final authentic playing assessment. Students should also be asked to perform an original, sixteen-measure composition in any major key using any rhythms that they know in front of the class. This experience will be an enjoyable and enriching way for the students to conclude their year of study in beginning percussion.

Conclusion

Since the beginning of education in America, involved parties have been striving to develop instructional systems and methods that will help American students reach their full educational potential. The standardization movement in American education represents one of the most recent attempts to achieve this goal. Initiated by the completion of *A Nation at Risk*, this movement demands that instructional methods and materials should be based on a set of standards determined by experts in the field (Gardner, 1983).

To meet this demand, NAfME released the *National Core Music Standards* in 2014, which serve as a “reimagining” of the older 1994 standards (Conceptual Framework: National Core Arts Standards, n.d.). The new standards for music education include specific standards for the various strands of music education. Also included in the standards are the three artistic processes, Creating, Performing, and Responding (*Standards Explanation for NAfME Members*, 2015), as well as Opportunity-to-Learn Standards, which outlined the needs that must be met for proper music education to take place (Opportunity-to-Learn Standards, 2015). In addition to this, the standards were accompanied by a list of knowledge, skills, and dispositions required to achieve the goals set forth in the *National Core Music Standards (Knowledge-Skills-Definitions*, 2015). Once the standards were publicized, NAfME encouraged teachers to adapt the standards to meet the specific curricular content of their classrooms (Shuler et al., 2014).

Therefore, these standards were used to create a curriculum for beginning percussion designed to produce students who are well-rounded percussionists and strong musicians.

This curriculum was constructed around a set of governing principles that apply the *National Core Music Standards* and their accompanying documents to the specific needs of a beginning percussion curriculum. The three artistic processes from the standards are well represented in the curriculum through frequent creative projects, performances, and opportunities for analysis. The principles of the curriculum also reflect the requirements set forth in the Opportunity-to-Learn standards. Finally, the various categories of knowledge and skills that accompany the standards are also present in the curriculum through the sequential introduction of concepts that are necessary to play percussion.

All of these principles that reflect the *National Core Music Standards* are made practical to the beginning percussion instructor through their inclusion in the curricular schedule. Through the use of the proposed Short Range Plan, students will review old concepts, receive new information, and enhance their abilities in each of the three artistic processes every day. The Mid Range Plan outlines how the goals set forth in the standards of Chapter I and the governing principles of Chapter II can be achieved in a school year of thirty-six weeks.

The possible implications of this curriculum are numerous and broad. First, if used correctly, the information presented in the preceding chapters will allow music educators to easily develop curricular schedules and daily lesson plans that meet their school calendars and class schedules. The specific time table might change, but, as long as the governing principles of the curriculum remain intact, the students will still progress

toward the goal of music literacy and well-rounded musicianship during their time in the beginning percussion class.

Along with the direct implications of this curriculum on the area of beginning percussion instruction, there are additional applications in other areas of study within music education. In their article on the new standards, Shuler, Norgaard, and Blakeslee clearly state that the authors of the *National Core Music Standards* intended for teachers to apply the overarching themes and goals of the standards to fit the specific needs of their subject area (Shuler, 2014). As music educators begin to follow this intention, several principles from the preceding chapters could be used to apply information from the standards to various areas of study, such as beginning woodwinds or brass. While the principles regarding specific percussion-related skills do not apply to these other classes, the Overarching Principles and Opportunity-to-Learn Principles are directly applicable. The artistic processes of Creating, Performing, and Responding should be present in every music classroom, so the activities associated with these processes from the beginning percussion curriculum should be present in the curricula of these classrooms. Also, the principles governing the topics of Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities should be used to build positive and enriching classroom environments for all music courses (Opportunity-to-Learn Standards, 2015). In order to fully develop other curricula, teachers will only need to apply these general principles while covering the knowledge and skills required to play the other instruments with technical proficiency.

The curriculum outlined in this thesis will produce beginning percussionists who are proficient players as well as artistic musicians. The students will learn the technical

skills necessary to play a plethora of major percussion instruments and gain the knowledge required to perform in a way that is both enjoyable for the performers and aesthetically pleasing for the audience. This curriculum provides for the often-ignored needs of beginning percussionists, and it will create classrooms in which students can enjoy themselves while learning to play with proficiency. This curriculum and others that follow the principles discussed previously will help to make band a positive part of the students' school experiences. The use of this curriculum in conjunction with energetic instruction from a knowledgeable music educator will develop a lasting love of music in the students that will continue to grow alongside their knowledge of percussion.

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APPENDIX A

First Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	N/A	Body Percussion	Basic Information	N/A	Improvise Body Percussion	Percussion Solos and Ensembles
2	Basic Information	Drum Pad	Snare Assembly, Parts, Grip, and Rebound Stroke	Wylie Step #1	Improvise Drum Pad	Mallet Solos and Ensembles
3	Assembly and Basic Information	Drum Pad	N/A	Wylie Step #2	8-Measure Drum Pad Composition	Mallet Solos and Ensembles
4	Note Values	Mallet Rhythms and Simple Melodies	Melodic Reading Basics	Wylie Step #1a	Improvise Limited to Three Notes (B-Flat, D, F)	Snare Solos and Drumming Ensembles
5	Melodic Reading Basics	Mallet Rhythms and Simple Melodies	B-Flat Major Scale	Wylie Step #2a	Improvise Limited to Three Notes (B-Flat, D, F)	Snare Solos and Drumming Ensembles
6	All Concepts	Mallet Rhythms and Simple Melodies	N/A	Playing Assessment	8-Measure Composition With B-Flat, D, F	Snare Solos and Drumming Ensembles

Second Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	Snare Drum Basics	Drum Pad	N/A	Wylie Step #3	Improvise Drum Pad	Mallet Solos and Ensembles
2	Snare Drum Basics	Drum Pad	Eighth Notes	Wylie Step #4	Improvise Drum Pad (inc. 8 th Notes)	Mallet Solos and Ensembles
3	Eighth Notes	Drum Pad	N/A	Wylie Step #4	8-Measure Drum Pad Composition	Mallet Solos and Ensembles
4	Melodic Reading Basics and Bb Major Scale	Mallet Rhythms and Simple Melodies	F Major Scale	Wylie Step #3a	Improvise Limited to B-Flat Major	Snare Solos and Drumming Ensembles
5	Eighth Notes	Mallet Rhythms and Simple Melodies	C Major Scale	Wylie Step #4a	Improvise Limited to F Major	Snare Solos and Drumming Ensembles
6	All Concepts	Mallet Rhythms and Simple Melodies	N/A	Playing Assessment	8-Measure Composition Limited to C Major	Snare Solos and Drumming Ensembles

Third Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	Snare Drum Skills	Drum Pad	Dotted Quarter Notes and Other Major Instruments	Wylie Step #5	Improvise Drum Pad	Mallet Solos and Ensembles
2	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	Key Signature and E-Flat Major Scale	Wylie Step #5a	Improvise With Any Known Scale	Snare Solos and Drumming Ensembles
3	Snare Drum Skills	Drum Pad	N/A	Wylie Checkpoint A	Improvise Drum Pad	Mallet Solos and Ensembles
4	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	A-Flat Major Scale	Wylie Checkpoint A1	Improvise Limited to E-Flat Major	Snare Solos and Drumming Ensembles
5	All Concepts	Drum Pad	N/A	Wylie Checkpoint A and A1 (Etudes in Ensemble)	Improvise Limited to A-Flat Major	Percussion Ensembles
6	All Concepts	Mallet Rhythms and Simple Melodies	N/A	Playing Assessment (Ensemble Performance)	16-Measure Drum Pad Composition	Percussion Ensembles

Fourth Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	All Concepts	Drum Pad	N/A	Wylie Step #5 and 5a	Improvise Limited to A-Flat Major	Snare Solos and Drumming Ensembles
2	Snare Drum Skills	Drum Pad	16 th Notes	Wylie Step #6 and Warm Up #3	Improvise Drum Pad	Mallet Solos and Ensembles
3	16 th Notes	Drum Pad	16 th Notes Variants	Wylie Step #6	8-Measure Drum Pad Composition (Inc. 16 th Notes)	Mallet Solos and Ensembles
4	16 th Notes	Mallet Rhythms and Simple Melodies	D-Flat Major Scale	Wylie Step #6a	Improvise With Any Known Scale	Snare Solos and Drumming Ensembles
5	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	G-Flat Major Scale and Single Stroke Roll	Wylie Step #6a	Improvise Limited to D-Flat Major	Snare Solos and Drumming Ensembles
6	All Concepts (Inc. Other Major Instruments)	Drum Pad	N/A	Playing Assessment	8-Measure Composition Limited to G-Flat Major	Percussion Ensembles

Fifth Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	16 th Note Variants	Drum Pad	Assign Drum and Mallet Solos	Wylie Step #7	Improvise Drum Pad	Mallet Solos and Ensembles
2	16 th Notes Variants	Drum Pad	Warm Up #4	Wylie Step #7	Improvise Drum Pad	Mallet Solos and Ensembles
3	Single Stroke Rolls	Mallet Rhythms and Simple Melodies	G Major Scale	Wylie Step #7a	8-Measure Composition With Any Known Scale	Snare Solos and Drumming Ensembles
4	Single Stroke Rolls	Mallet Rhythms and Simple Melodies	D Major Scale	Wylie Step #7a	Improvise Limited to G Major	Snare Solos and Drumming Ensembles
5	Other Major Instruments	Drum Pad	A Major Scale and Dynamic Contrast	Wylie <i>William Tell Overture</i> Ensemble	Improvise Limited to D Major	Percussion Ensembles
6	All Concepts	Drum Pad	N/A	Playing Assessment	8-Measure Drum Pad Composition	Percussion Ensembles

Sixth Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	Play Ensemble	Drum Pad	Other 16 th Note Variants	Wylie Step #8	Improvise Drum Pad	Mallet Solos and Ensembles
2	16 th Note Variants and Play Ensemble	Drum Pad	N/A	Wylie Step #7	Improvise Drum Pad	Mallet Solos and Ensembles
3	Play Ensemble	Mallet Rhythms and Simple Melodies	E Major Scale and Roll Technique Exercises	Wylie Step #8a	Improvise Limited to A Major	Snare Solos and Drumming Ensembles
4	Play Ensemble	Mallet Rhythms and Simple Melodies	B Major Scale and Double Stop Exercises	Wylie Step #8a	Improvise Limited to E Major	Snare Solos and Drumming Ensembles
5	Play Ensemble	Drum Pad	N/A	Practice All Music	Improvise Limited to B Major	Percussion Ensembles
6	All Concepts	Drum Pad	N/A	Playing Assessment (Perform Solos and Ensembles)	16-Measure Composition With Any Known Scale	Percussion Ensembles

APPENDIX B

First Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	N/A	Body Percussion	Basic Information	N/A	Improvise Body Percussion	Percussion Solos and Ensembles
2	Basic Information	Drum Pad	Snare Assembly, Parts, Grip, and Rebound Stroke	Wylie Step #1	Improvise Drum Pad	Mallet Solos and Ensembles
3	Assembly and Basic Information	Drum Pad	N/A	Wylie Step #2	Improvise Drum Pad	Mallet Solos and Ensembles
4	Note Values	Mallet Rhythms and Simple Melodies	Melodic Reading Basics	Wylie Step #1a	Improvise Limited to Three Notes (B-Flat, D, F)	Snare Solos and Drumming Ensembles
5	Melodic Reading Basics	Mallet Rhythms and Simple Melodies	B-Flat Major Scale	Wylie Step #2a	8-Measure Composition with B-Flat, D, F	Snare Solos and Drumming Ensembles
6	Snare Drum Basics	Drum Pad	N/A	Wylie Step #3	Improvise Drum Pad	Mallet Solos and Ensembles
7	Melodic Reading Basics	Mallet Rhythms and Simple Melodies	F Major Scale	Wylie Step #3a	Improvise Limited to B-Flat Scale	Snare Solos and Drumming Ensembles
8	Melodic Reading Basics	Mallet Rhythms and Simple Melodies	C Major Scale	Wylie Step #3a	Improvise Limited to F Scale	Snare Solos and Drumming Ensembles
9	All Concepts	Drum Pad	N/A	Playing Assessment	8-Measure Drum Pad Composition	Mallet Solos and Ensembles

Second Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	Snare Drum Skills	Drum Pad	Eighth Notes	Wylie Step #4	Improvise Drum Pad	Mallet Solos and Ensembles
2	Snare Drum Skills	Drum Pad	N/A	Wylie Step #4	Improvise Drum Pad	Mallet Solos and Ensembles
3	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	E-Flat Major Scale	Wylie Step #4a	Improvise With Any Known Scale	Snare Solos and Drumming Ensembles
4	Snare Drum Skills	Drum Pad	Dotted Quarter Notes and Other Major Inst.	Wylie Step #5	Improvise Drum Pad	Mallet Solos and Ensembles
5	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	Key Signature and A-Flat Major Scale	Wylie Step #5a	8-Measure Composition Limited to E-Flat Major	Snare Solos and Drumming Ensembles
6	Snare Drum Skills	Drum Pad	N/A	Wylie Checkpoint A	Improvise Drum Pad	Mallet Solos and Ensembles
7	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	D-Flat Major Scale	Wylie Checkpoint A1	Improvise Limited to A-Flat Scale	Snare Solos and Drumming Ensembles
8	All Concepts	Mallet Rhythms and Simple Melodies	G-Flat Major Scale	Wylie Checkpoint A and A1 (Etudes in Ensemble)	Improvise Limited to D-Flat Scale	Percussion Ensembles
9	All Concepts	Mallet Rhythms and Simple Melodies	N/A	Playing Assessment	16-Measure Drum Pad Composition	Percussion Ensembles

Third Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	All Concepts	Drum Pad	N/A	Wylie Step #5 and 5a	Improvise Limited to G-Flat Major	Snare Solos and Drumming Ensembles
2	Snare Drum Skills	Drum Pad	16 th Notes	Wylie Step #6/ Warm Up #3	Improvise Drum Pad	Mallet Solos and Ensembles
3	16 th Notes	Drum Pad	16 th Note Variants	Wylie Step #6	Improvise Drum Pad	Mallet Solos and Ensembles
4	16 th Notes	Mallet Rhythms and Simple Melodies	G Major Scale	Wylie Step #6a	Improvise With Any Known Scale	Snare Solos and Drumming Ensembles
5	Mallet Instrument Skills	Mallet Rhythms and Simple Melodies	D Major Scale and Single Stroke Roll	Wylie Step #6a	8-Measure Composition Limited to G Major	Snare Solos and Drumming Ensembles
6	16 th Note Variants	Drum Pad	Assign Drum and Mallet Solos	Step #7	Improvise Drum Pad	Mallet Solos and Ensembles
7	16 th Note Variants	Drum Pad	Warm Up #4	Step #7	Improvise Drum Pad	Mallet Solos and Ensembles
8	Single Stroke Rolls	Mallet Rhythms and Simple Melodies	A Major Scale	Step #7a	Improvise Limited to D Major	Snare Solos and Drumming Ensembles
9	All Concepts	Mallet Rhythms and Simple Melodies	N/A	Playing Assessment	8-Measure Drum Pad Composition	Snare Solos and Drumming Ensembles

Fourth Grading Period

Week	Review Topic	Echo Instrument	New Material	Book Step/Exercises	Creative Assignment	Video Response Topic
1	Single Stroke Rolls	Mallet Rhythms and Simple Melodies	E Major Scale	Wylie Step #7a	Improvise Limited to A Major	Snare Solos and Drumming Ensembles
2	Other Major Instruments	Drum Pad	Dynamic Contrast	<i>Wylie William Tell Overture</i> Ensemble	Improvise Drum Pad	Mallet Solos and Ensembles
3	Play Ensemble	Drum Pad	Other 16 th Note Variants	Wylie Step #8	Improvise Drum Pad	Mallet Solos and Ensembles
4	Play Ensemble	Drum Pad	N/A	Wylie Step #8	Improvise Drum Pad	Mallet Solos and Ensembles
5	Play Ensemble	Mallet Rhythms and Simple Melodies	B Major Scale and Roll Tech. Exercises	Wylie Step #8a	8-Measure Composition With E Major	Snare Solos and Drumming Ensembles
6	Play Ensemble	Mallet Rhythms and Simple Melodies	Double Stop Exercises	Wylie Step #8a	Improvise Limited to B Major	Snare Solos and Drumming Ensembles
7	Play Ensemble	Drum Pad	N/A	Practice All Music	Improvise Drum Pad	Percussion Ensembles
8	Play ensemble	Mallet Rhythms and Simple Melodies	N/A	Practice All Music	Improvise With Any Known Scale	Percussion Ensembles
9	All Concepts	Drum Pad	N/A	Playing Assessment (Perform Solos and Ensembles)	16-Measure Composition With Any Known Scale	Percussion Ensembles