

## Sample Band I Learning Plan

### Big Idea/Topic

#### **KSU MASTERCLASS: TIMPANI TECHNIQUES**

Connecting Theme/Enduring Understanding:

There are several basic techniques that you should consider incorporating into your practice that will ultimately produce a better quality sound on the timpani.

Essential Questions:

How do you produce a good sound on the timpani?

Why is the concept of “touch” so important when playing the timpani?

How do you find a timpani’s “play spot?”

Why are mallets so important to the timbre of the timpani?

### Standard Alignment

**PERFORMING**

**HSBB.PR.2 Perform on instruments through a varied repertoire of music, alone and with others.**

- a. Analyze characteristic tone quality utilizing playing technique (e.g. proper embouchure, playing position, posture, breathing techniques, articulation, appropriate percussion technique).
- b. Demonstrate proper warm-up techniques (e.g. long tones, lip slurs, chorales, technical exercises).

**HSBB.PR.3 Read and identify elements of notated music.**

- a. Identify and define standard notation symbols (e.g. pitch, rhythm, dynamics, tempo, articulation, expression).
- c. Demonstrate a steady beat, rhythms, and meters through a systematic counting procedure.

### Instructional Design

**This lesson has a flexible timeline and may span across several class periods, if necessary.**

**FOUNDATIONAL INFORMATION:**

This lesson is intended to be a small group lesson for the percussion section or percussion sectional rehearsal, potentially at the beginning of the school year or semester. Students need to know the basic percussion techniques and skills.

**CONCEPTS:**

- Finding the Best “Play Spot” on the Timpani
- Why Mallets are Important to Sound Quality
- “Touch” Technique
- Roll Technique

**VOCABULARY:**

Play Spot, Mallets, German/American Style, “Touch,” Grip, Wrist Rotation, Roll Attack/Speed, Muffling, Tuning

**LINKS:**

[KSU Masterclass: Timpani](#)



## STUDENT SUPPLIES:

- Timpani, with appropriate practice timpani mallets
- Stool
- Drum Pad (for at home practice)
- Music Stand

## TEACHER SUPPLIES:

- TV/Projector for viewing KSU Masterclass video
- Timpani, appropriate practice timpani mallets

## WORK SESSION (approx. 30 mins):

### STUDENT AND TEACHER PROCEDURES

- **Activity #1: Percussion Warmups (approx. 5 mins)**

Take time to appropriately warm-up student on their instruments. The teacher should model warmups, then have students echo back on their instruments until they become comfortable. Discuss with students why warmups are important. Stress to students that warming up on their instrument appropriately is ESSENTIAL to develop healthy practice habits and to continue developing their percussion technique.

- **Activity #2: Diagnostic Discussion (approx. 5 mins)**

Ask students prompting questions about their personal experience with playing the timpani to engage them in the lesson. Allow time for discussion and any tangents about the timpani that may come up from student interest. Here are some sample questions you could ask students:

- When do you already know about the timpani?
- How do you produce a good sound on the timpani?
- Why is the concept of “touch” so important when playing the timpani?
- How do you find a timpani’s “play spot?”
- Why are mallets so important to the timbre of the timpani?
- Why is practice important?

- **Activity #3: KSU Masterclass Video (approx. 45 mins)**

Have students watch the KSU Masterclass: Timpani with Professor John Lawless. While students are watching the masterclass, have them participate and play along by taking turns on the timpani with the activities throughout the video, if they are able. If needed, take additional time to pause the video and discuss topics further with students. Ask the students prompting questions to engage them in watching the masterclass. Here are some sample prompts you could ask students:

- What did is one thing that you learned about playing the timpani from watching this video that you can incorporate into your own practice?
- Did you notice any aspects of your own timpani techniques that you think you could improve on?

## STUDENT ACTIVITY (allows for flexible timeline):

- **Activity #4: Practice (approx. 15+ mins)**

Students will take time to practice a teacher-selected rhythmic excerpt from your program’s chosen percussion method book to perform while incorporating the timpani techniques discussed in the KSU Masterclass video. Students can practice as their schedule/their teacher’s schedule allows (such as before/after school or during lunch) using the checklist provided below. Students can also practice their timpani technique using timpani mallets on a drum pad at home (but students will need to realize that it will be firmer than a timpani head and won’t bounce as much as a timpani will). Students will practice over a teacher-selected time period (such as two-four weeks of practice before their performance).



- **Activity #5: Performance Test (approx. 15+ mins)**

For this performance assignment, students will perform the teacher-selected rhythmic excerpt for their teacher at a designated time. Students will be graded based on a standards-based rubric that is attached to this document for you to use.

## Evidence of Student Success

### DIAGNOSTIC ASSESSMENT

- Informal discussion about developing timpani techniques

### FORMATIVE ASSESSMENT

- Informal teacher observation of students' understanding of KSU Masterclass information and observation of students' practice

### SUMMATIVE ASSESSMENT

- Teacher observation of students' growth of timpani techniques through performance task

## Distance Learning Supports

### DIFFERENTIATED LEARNING:

#### INCREASED RIGOR:

Students can inquire about extended or more challenging timpani techniques to incorporate into their practice. Students can act as a peer mentor to help and assist another student

#### ADAPTED ASSIGNMENT:

Students requiring a simplification can be paired with a peer mentor who can guide them through the process one on one, or with the teacher. Students can also view the KSU Masterclass Video as much as they need to understand and grasp the timpani techniques effectively.

## Engaging Families

### SUPPORT MATERIALS: (See Below)

- Student Checklist
- Student Rubric



## Timpani: Student Practicing Checklist

Remember: Practice makes PERMANENT!

### Set Up:

- I am seated on a stool in front of the timpani.
- I have a good, seated posture.
- I am using the appropriate timpani mallets.

### Finding the Play Spot:

- Starting in the center of the drum, play the drum as you move towards yourself.
- Continue to play the drum until the sound “blossoms” as Prof. John Lawless mentions. This spot will differ from timpani to timpani depending on the size. For reference, for a 32 inch drum it is approximately 3 inches from the rim.
- When using two mallets, make sure you play them about 6 inches apart.

### “Touch” Technique:

- Drop the mallet and let it rebound at the play spot. It should produce a good sound.
- Once you find that good sound, figure out how to control that by setting up good grip, wrist, and weight technique.
- When holding mallets, thumbs are up, palms to the side. To check this, first set up your snare drum grip, then lift up the mallets to a forte stroke, then move your sticks until they are parallel to each other. You should have a slight bend in your wrist which provides you with rotation. This enables you to not use a lot of weight on your arm to make a big/loud stroke.
- Be sure to generate good stick flow by rotating your wrist, not using your arm or strictly wrist or finger movements.
- To muffle the drum, simply place your hand or fingers on the drum to stop the drum head’s vibration.

### Roll Technique:

- For good roll attack technique, make sure to play your first attack louder than the second. Your second attack should happen immediately after the first, but should not overpower the first attack.
- Every drum has a different speed at which it will vibrate best. This varies from drum to drum. Be sure to find which speed is right for the drum you are practicing on.
- Be sure to “breath” each time you attack your roll.

### Tuning Technique:

- When tuning the timpani, always tune from the bottom up.

### Timpani Student Rubric

Criteria	Needs Work 1 Point	Good 2 Points	Great 3 Points	Excellent 4 points	Score
<b>HSBB.PR.2a</b> Analyze characteristic tone quality utilizing playing technique (e.g. proper embouchure, playing position, posture, breathing techniques, articulation, appropriate percussion technique).	The student rarely or never practices. The student is rarely or never prepared or uses proper timpani technique.	The student practices some of the time. The student is prepared and uses proper timpani technique to produce a good quality sound some of the time.	The student practices often. The student is often prepared and uses proper timpani technique to produce a good quality sound.	The student consistently practices. The student is always prepared and uses proper timpani technique to produce a good quality sound.	
<b>HSBB.PR.2b</b> Demonstrate proper warm-up techniques (e.g. long tones, lip slurs, chorales, technical exercises).	The student rarely or never warms up their instrument properly.	The student warms up their instrument properly some of the time.	The student often warms up their instrument properly.	The student consistently warms up their instrument properly.	
				<b>Overall Score</b>	

## Teacher’s Additional Resource Guide



## **GaDOE Fine Arts Resources:**

- <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx>
- <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Documents/Fine-Arts/Digital%20Teaching%20%26%20The%20Arts.pdf>

## **KSU Masterclass:**

- [https://arts.kennesaw.edu/community-programs/masterclass\\_series.php](https://arts.kennesaw.edu/community-programs/masterclass_series.php)

Georgia Department of Education

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8.15.2020 • Page 5 of 5

