THE BUCKET DRUMMING METHOD:

TEACHER RESOURCE

ONTARIO ENGLISH
Catholic Teachers
ASSOCIATION

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INTRODUCTION

What is this resource?

The Bucket Drumming Method is the first of a three-part resource. This first part is comprised of print resources which can be used to teach students from Kindergarten through Grade 8, or older.

Historically, music teachers have often faced funding challenges which have limited the scope and breadth of traditional music programs. Bucket drumming is a unique and relatively cheap way to start up a music program anywhere in the province. This book serves as a starting point for establishing a bucketing drumming ensemble in your community.

The Bucket Drumming Method was written with the intention of being a fully usable method book. It begins with an introduction for how to use the resource, and how to set up your basic ensemble. It includes photographs of stick and drum placement, stick grip positions, rhythm counting, rhythm studies, specific bucket drumming lessons, original compositions, and rubrics for performance feedback.

How was this resource developed?

This resource has been created from various original compositions, teaching tools, resources and other original documents used in my own teaching practice. I have pieced together a wide range of teaching materials to create a fully functional method, in order for both new and experienced music teachers to have a ready-to-use resource. Teachers are encouraged to supplement this resource with their own teaching materials. The development of original compositions from students and members of the community is also encouraged.

How can you set up this program?

All that is required to run this program is a pair of drumsticks, a bucket, and a chair for each student in your classroom. I encourage you to make a copy of the Bucket Drumming Method for each student, and to have music stands

available. However, I have taught this program to primary students completely by ear, which was also highly successful. In this case, I used the resource as a framework for a call and response educational practice.

Typically, a five-gallon bucket is used—the kind you can buy at hardware stores for renovations works quite well. I encourage you to take into consideration the size of your students and adjust the bucket size accordingly. Occasionally, you may need to have a slightly smaller bucket or an adjustable chair for primary students or as an accommodation for a specific child.

When playing the composition pieces, some bucket drumming ensembles vary the size of the buckets in order to have a tonal change in each section of the piece. This adds an extra level of texture to the compositions. However, in my own practice, I have typically used only one bucket size in most of my classes over the years.

How can you use this resource?

The goal for this resource was to provide teachers with a one-stop-shop, single resource that covers everything from the very first day of drumming lessons to year end performance. As a result, you are welcome to start at the beginning, and work your way through the method as required. Similarly, you may use this resource to supplement your own teaching practice. There is no right or wrong way to use this resource!

Some lessons, or specific exercises, might be rather difficult for some groups. These lessons may be skipped and brought back to the class or ensemble later. Additionally, I encourage teachers and students to compose and arrange their own compositions and add lessons based on the unique make-up, interests, or skillsets of your community.

How can you make use of the photos in this resource?

The photos included in this resource are intended for student use. They are included to avoid any miscommunication with students regarding the exact placement of the drumsticks on the bucket. The photos include the four standard bucket drumming sounds: centre of bucket, rim, side of bucket and stick click. Additionally, I have added two rest position photos: one where the sticks are held in the student's hands, and one where the sticks are left on top of the bucket (for times when the student must leave their chair).

How can you use the rhythm counting and rhythm studies sections of the resource?

The rhythm counting page was made for younger students who had difficult remembering the proper musical counting process. Instead of the traditional counting method, I used fruit names to help young students keep the rhythm in time. I found it so helpful that I have used it in teaching all grades at the elementary school level.

Currently, all rhythms in these two sections are written on the third space 'C' for ease of reading. These sections can be clapped, sung, hymned, played on the buckets, or just in stick click format. They are intended to help students learn to read music notation without worrying about pitch, bucket drum strike locations, etc.

Why are the letters R/L/B marked under some of the drumming notation?

R=Right, L=Left, B=Both. These sticking patterns were included in some sections to help students with specific sticking rhythms. You may add or remove specific sticking patterns throughout any lesson.

Please note that having the same sticking pattern for a composition can intensify and improve the visual impression of a live performance. Having drummers' sticks moving in unison creates a powerful visual effect that never fails to impress an audience.

How can a student practice at home if they don't have a bucket or sticks to use?

Students can practice bucket drumming at home without a bucket or drumsticks simply by simulating the bucket and sticks with their hands and lap. For example, while sitting in a chair, the top of a student's lap becomes the top of the bucket, the front of the knee area becomes the rim, and the sides of their knees become the sides of the bucket. A stick click can be simulated with a hand clap. This allows students of any age to practice the bucket drumming method at home without needing to have a bucket or drumsticks on hand.

BUCKET DRUMMING PHOTOS

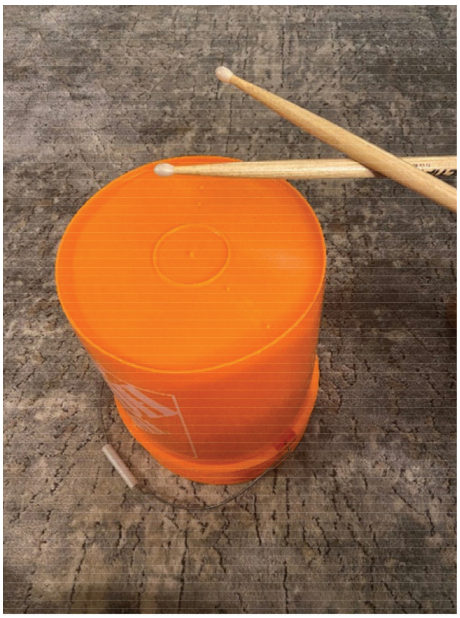
Centre of Bucket #1

Centre of Bucket #2

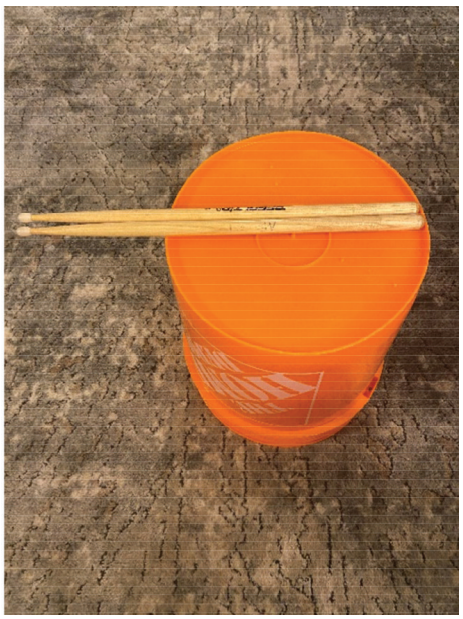
Rim of Bucket

Side of Bucket

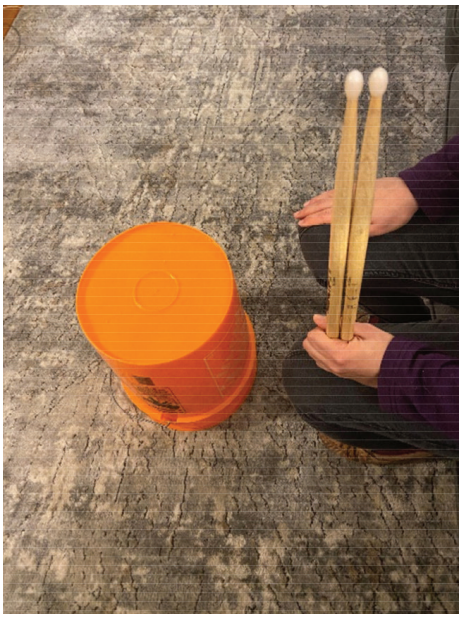
Stick Click



Rest Position #1



Rest Position #2



Stick Grip

RHYTHM COUNTING #1

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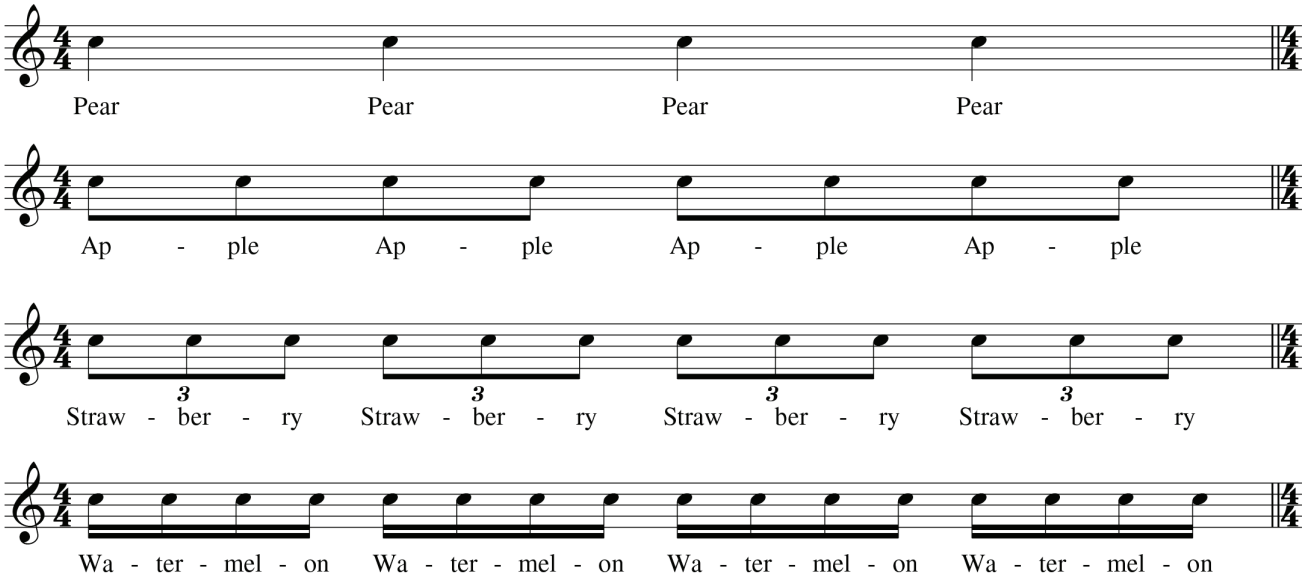

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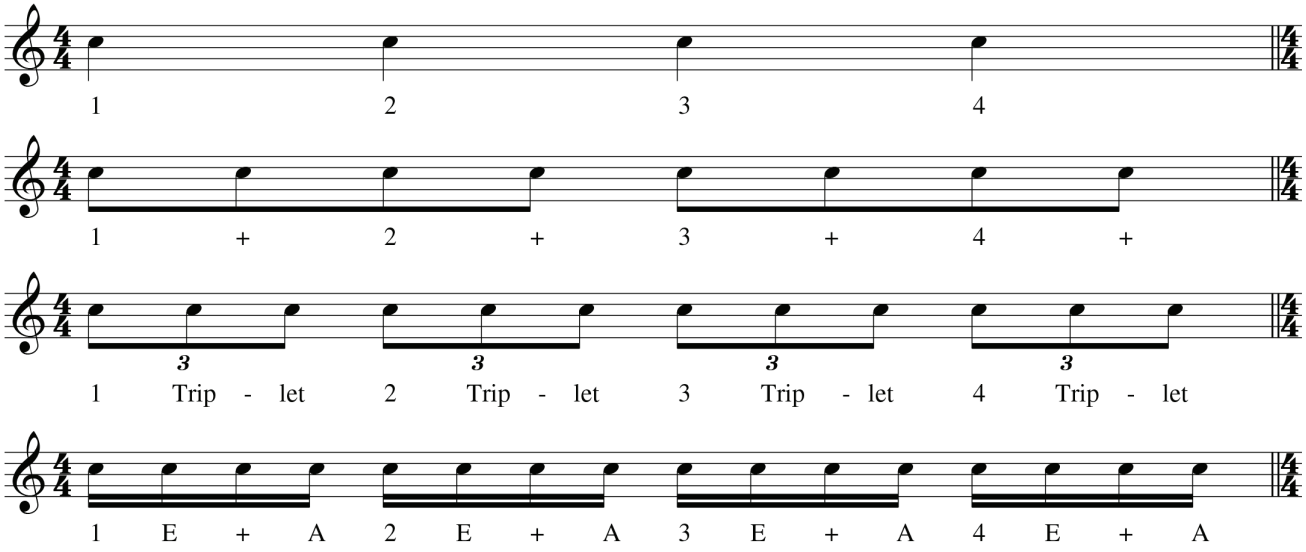

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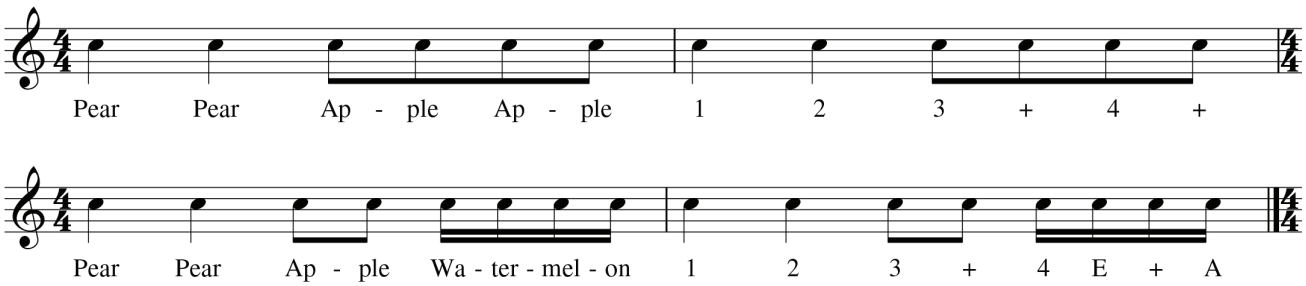

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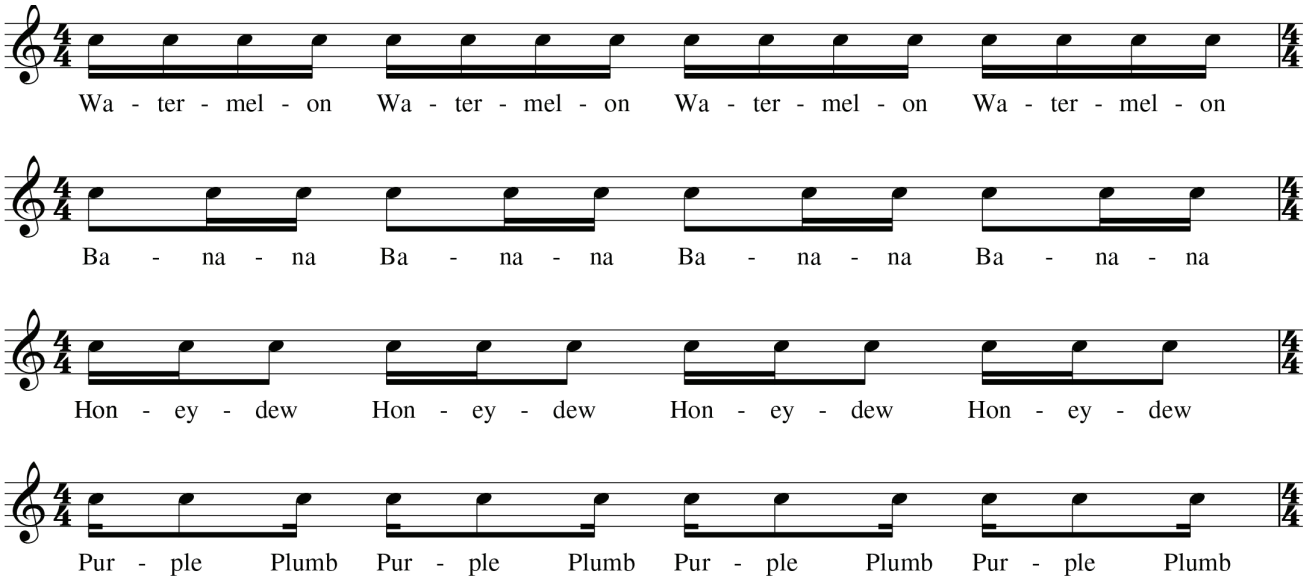

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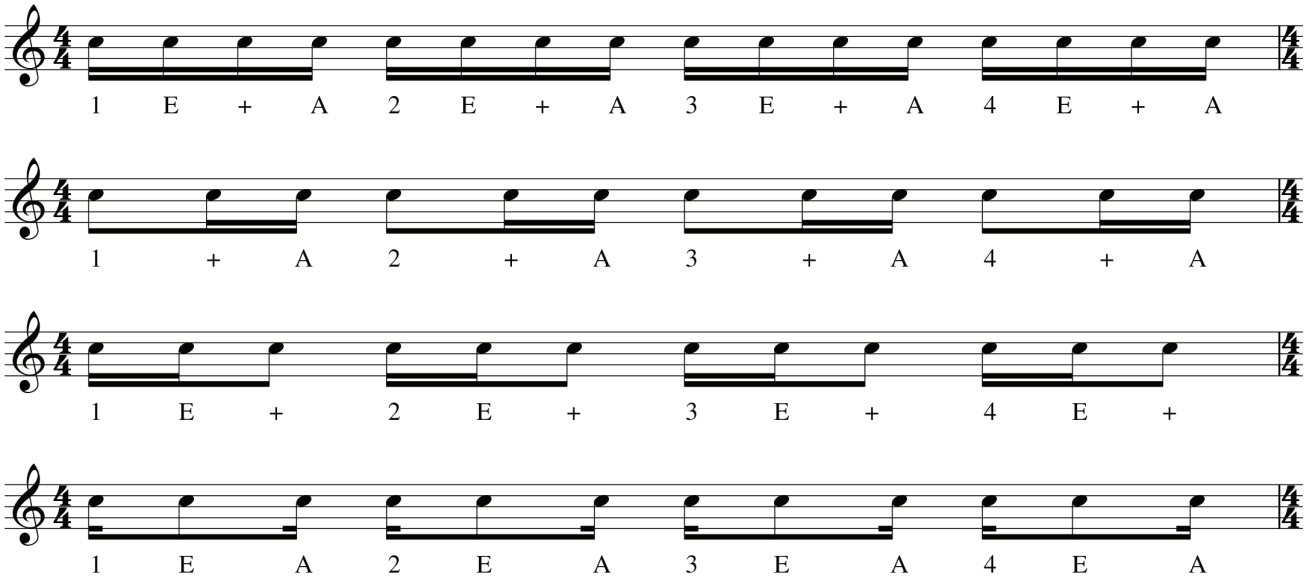

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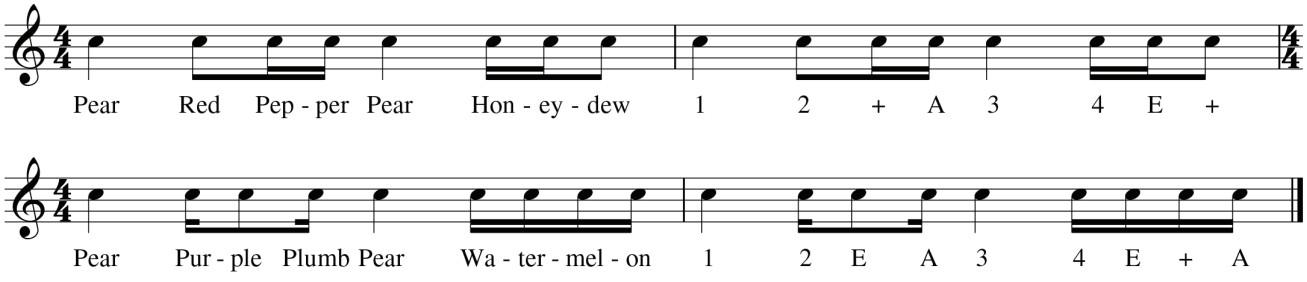

RHYTHM STUDIES VOL. 1

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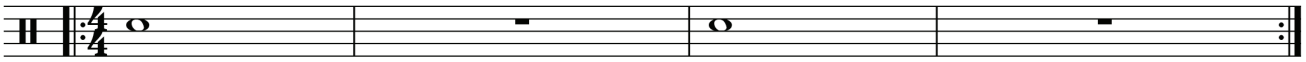

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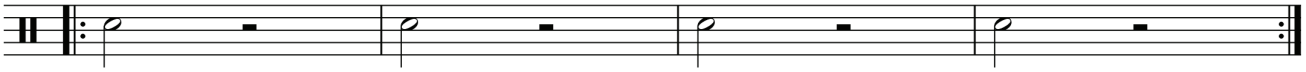

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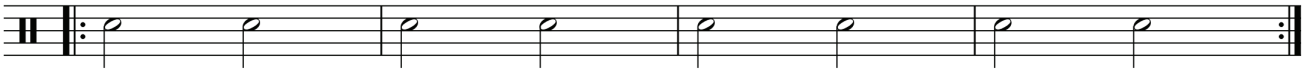

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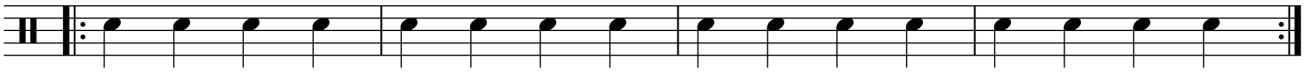

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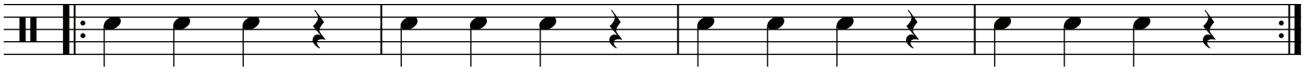

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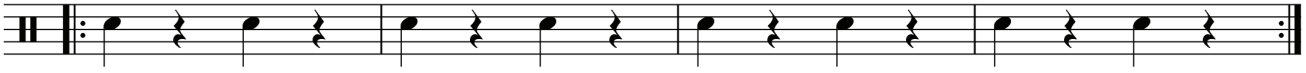

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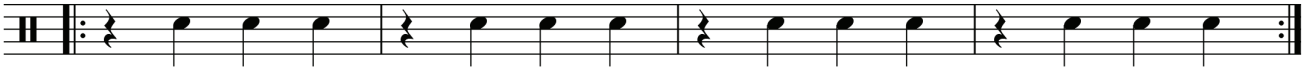

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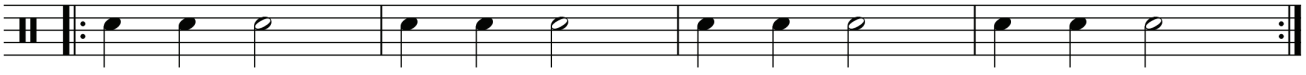

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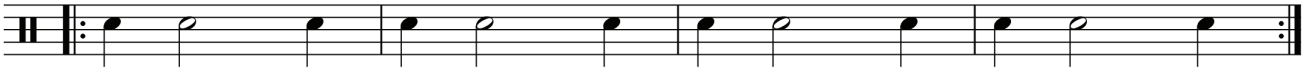

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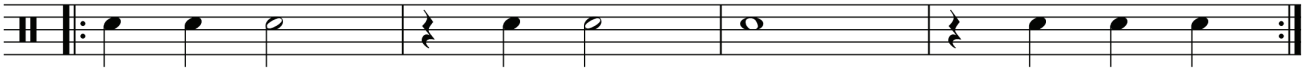

RHYTHM STUDIES VOL. 2

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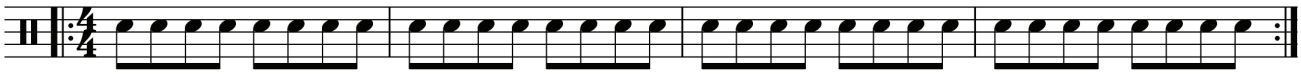

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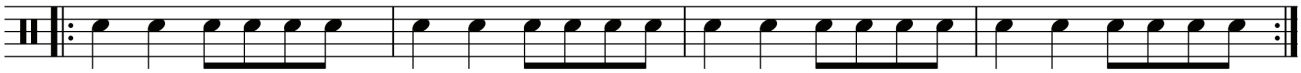

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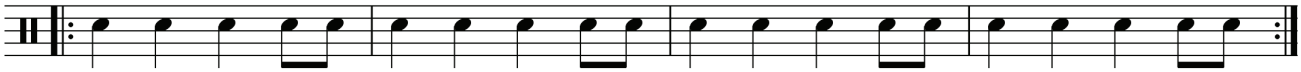

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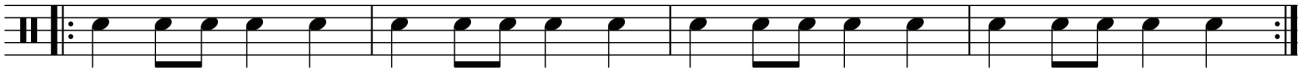

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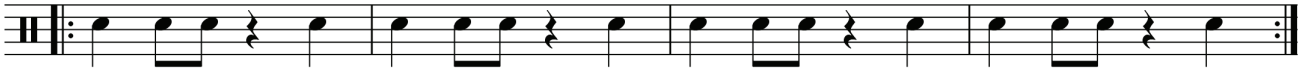

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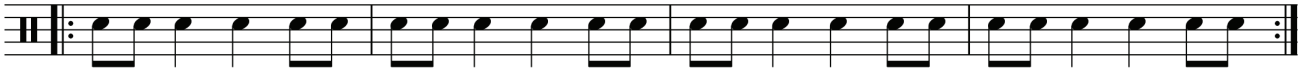

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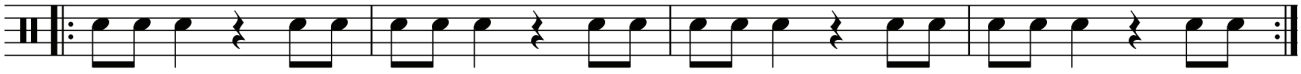

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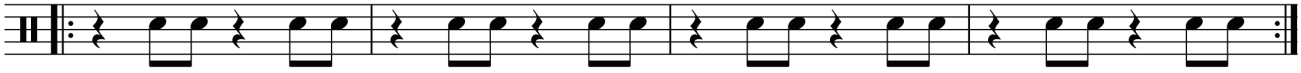

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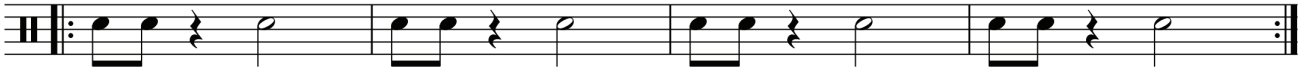

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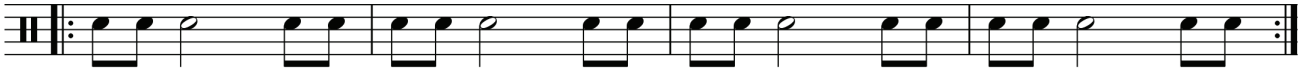

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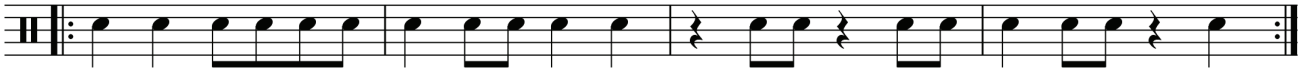

RHYTHM STUDIES VOL. 3

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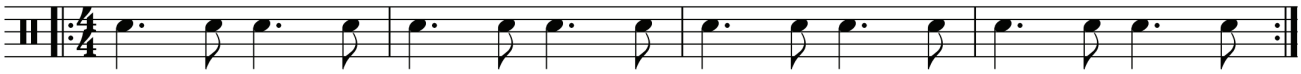

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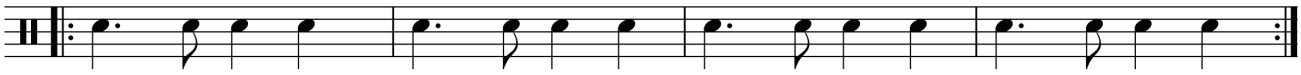

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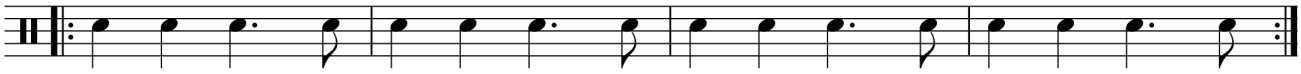

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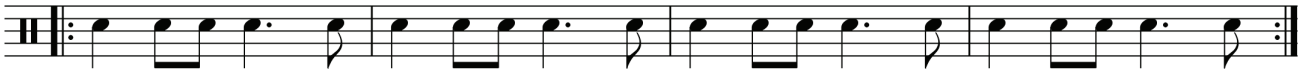

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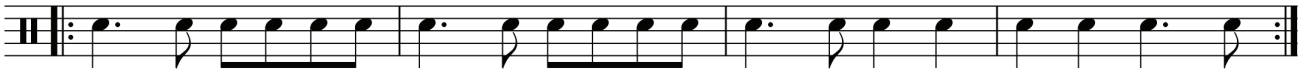

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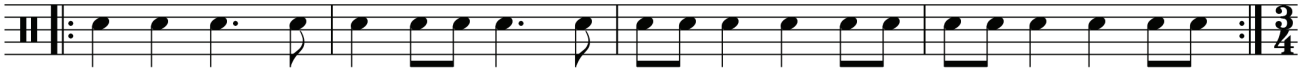
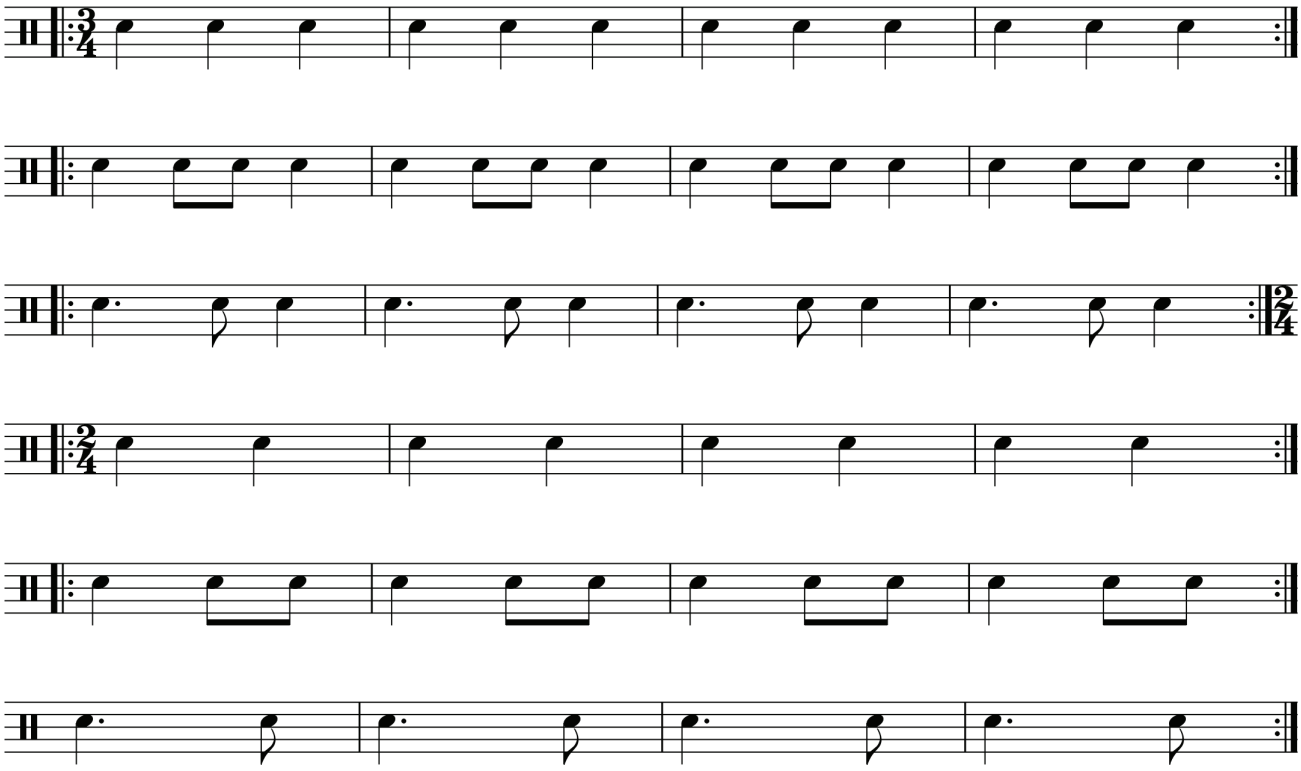


DIFFERENT TIME SIGNATURES



RHYTHM STUDIES VOL. 4

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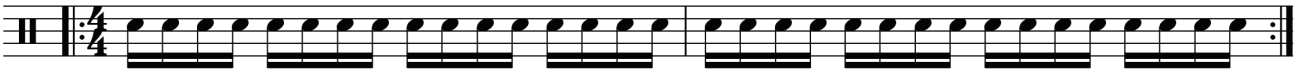

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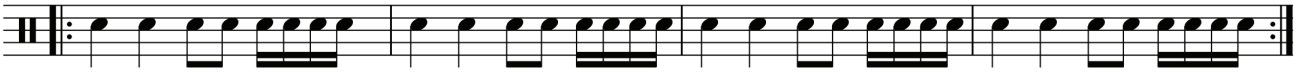

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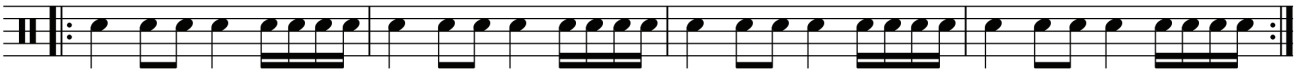

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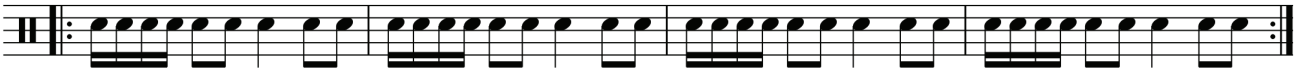

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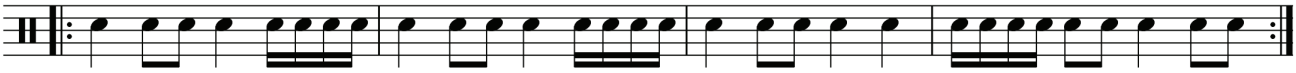

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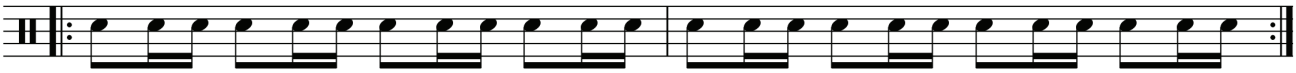

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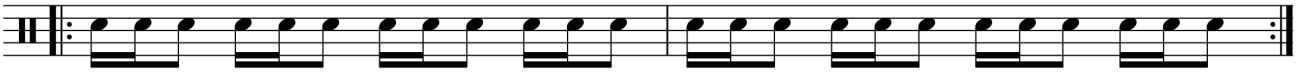

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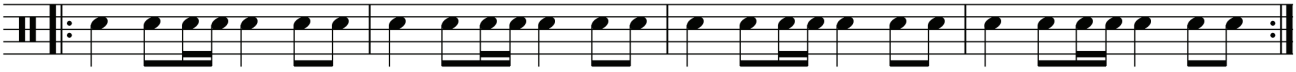
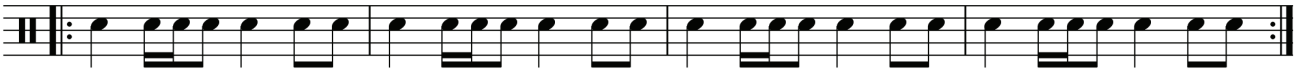
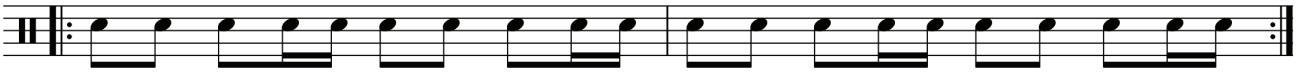


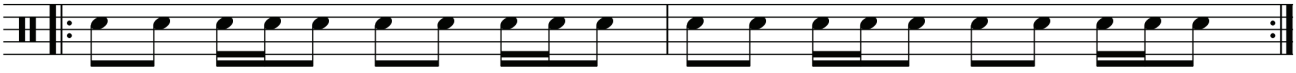
Ex.9



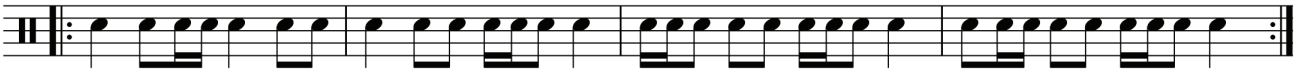
Ex.10



Ex.11

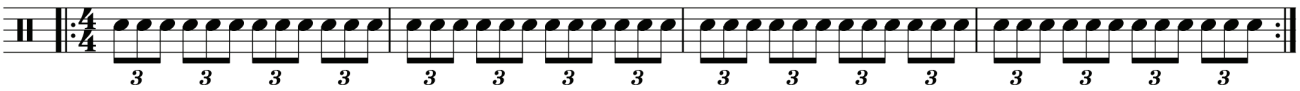


Ex.12 (REVIEW PIECE)



RHYTHM STUDIES VOL. 5

Ex.1



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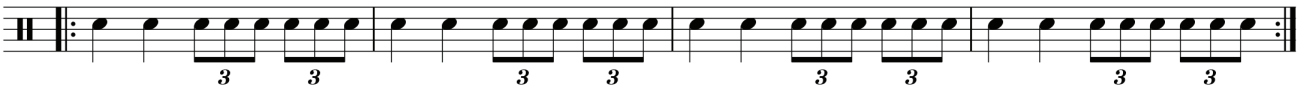

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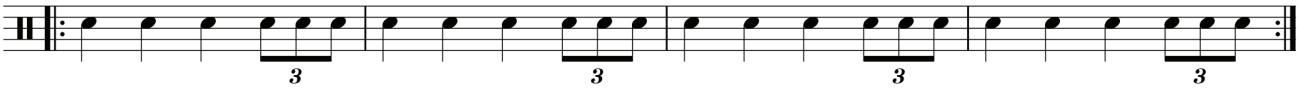

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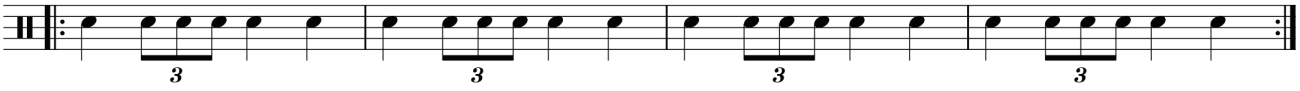

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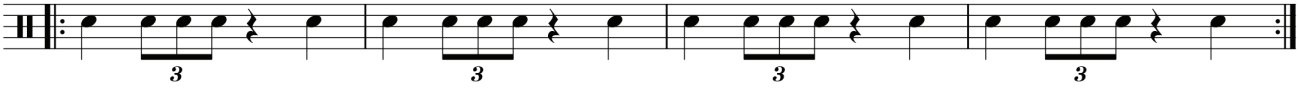

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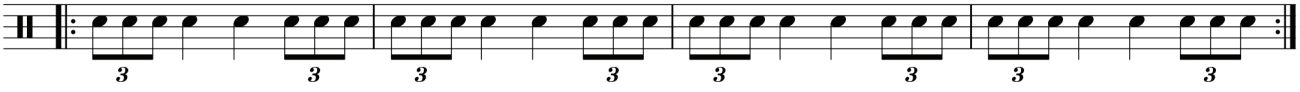

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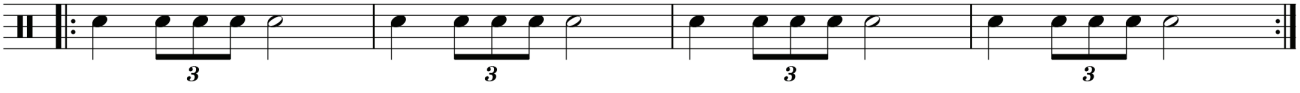

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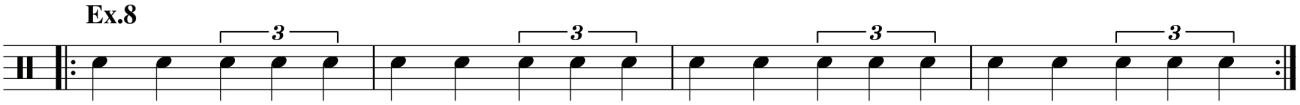

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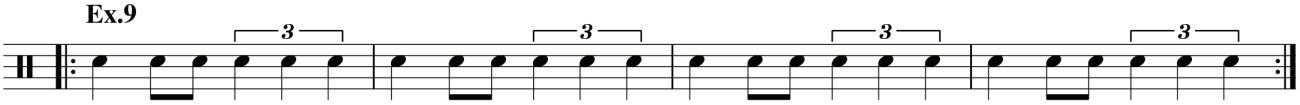

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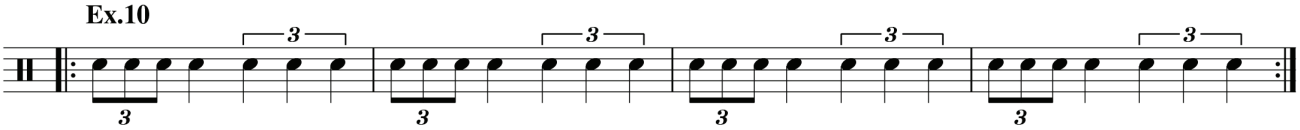

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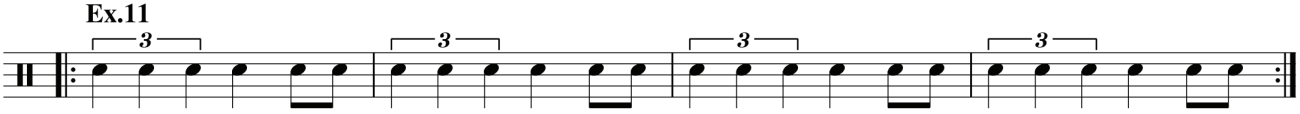
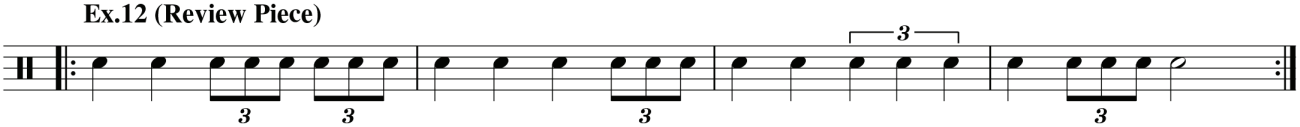
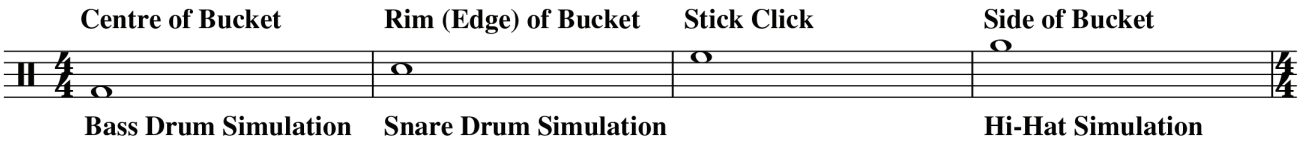


Ex.12 (Review Piece)

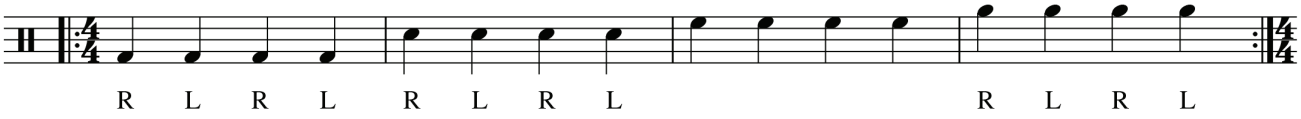


INTRODUCTION:

Lesson 1



Ex. 1



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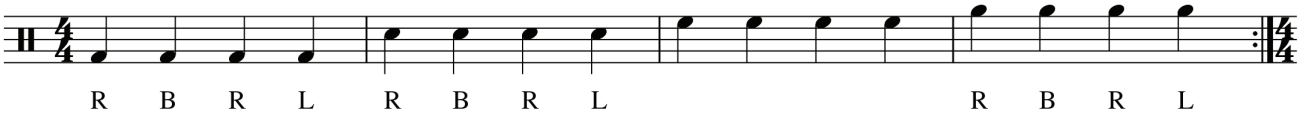
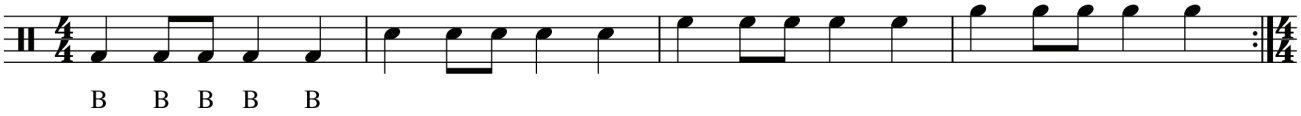
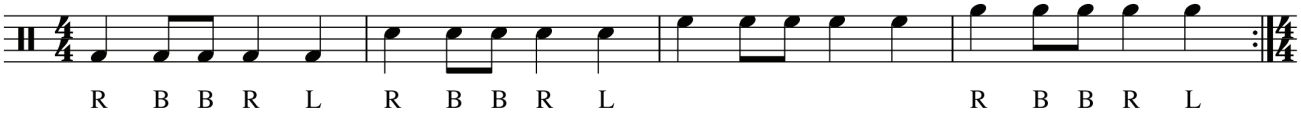


Ex. 3A (Both Hands Throughout)



Ex. 3B



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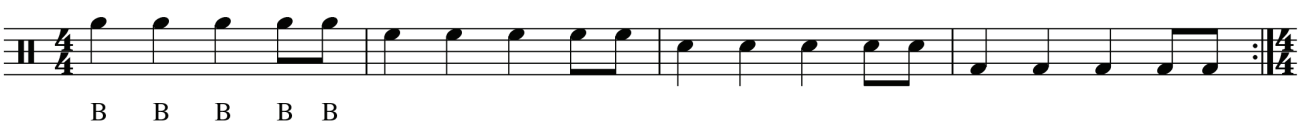
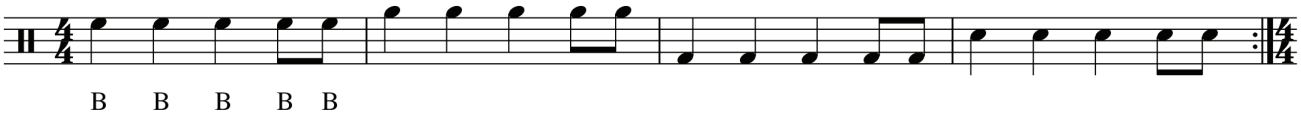


Ex.5 (Both Hands Throughout)



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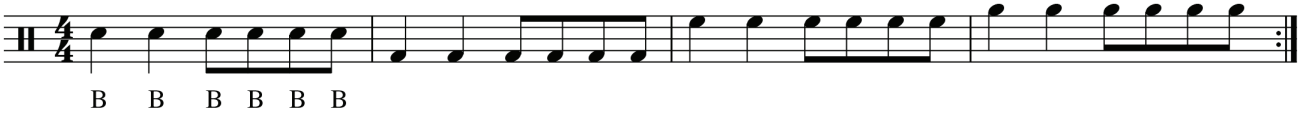
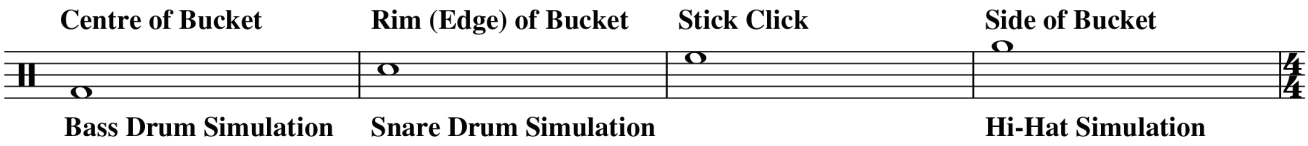
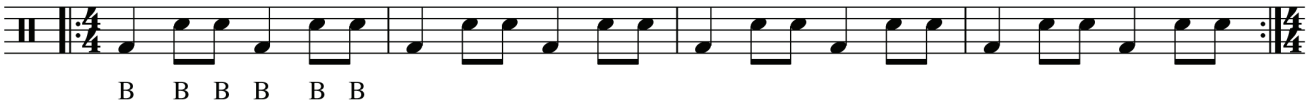


BASIC STICKING PATTERNS

Lesson 2



Ex. 1 (Both Hands Throughout)



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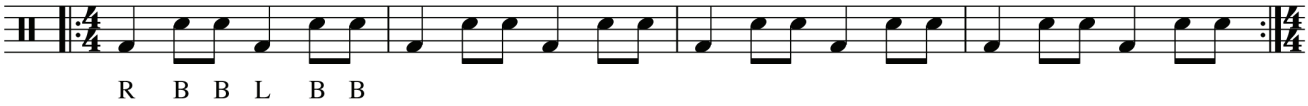

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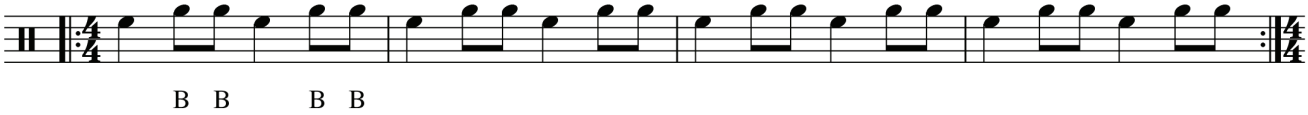

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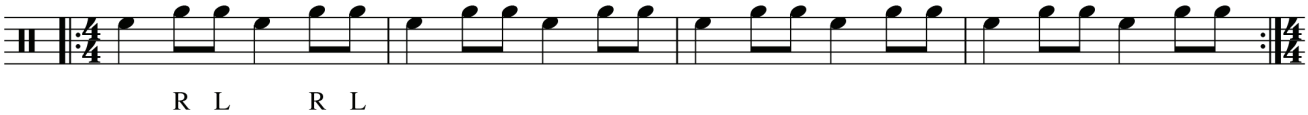

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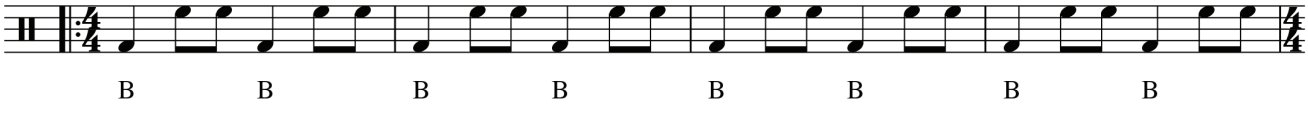

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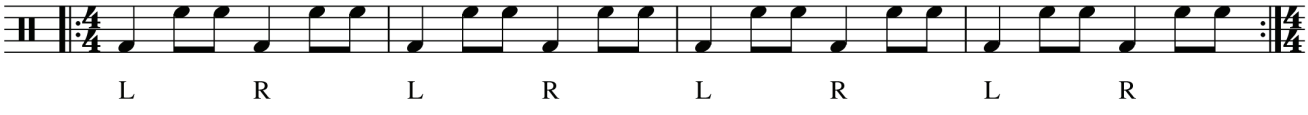
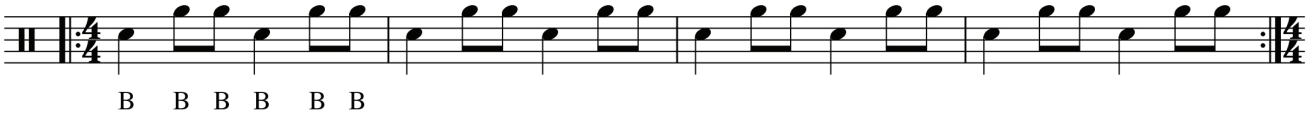


Ex. 7 (Both Hands Throughout)



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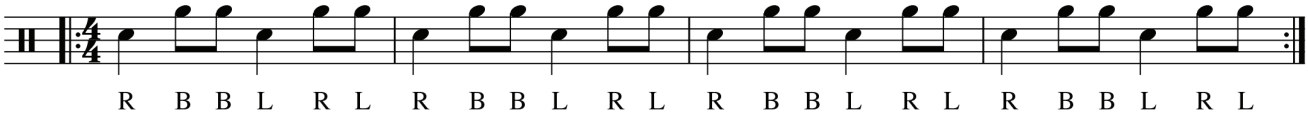
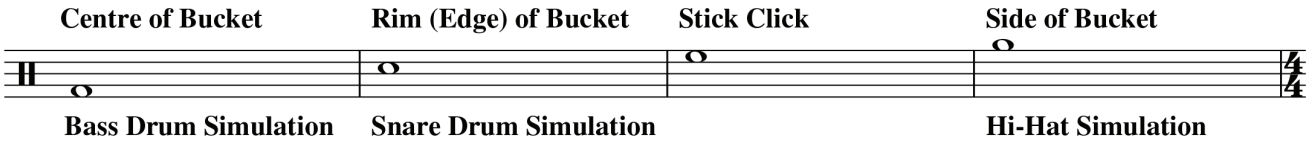
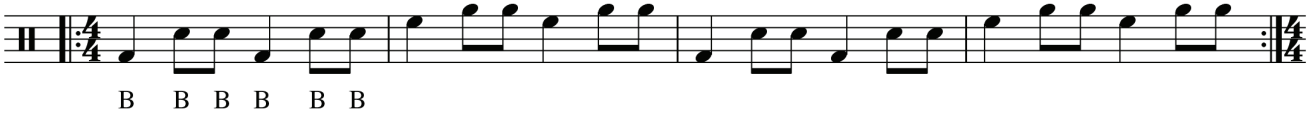


MORE BASIC STICKING PATTERNS

Lesson 3

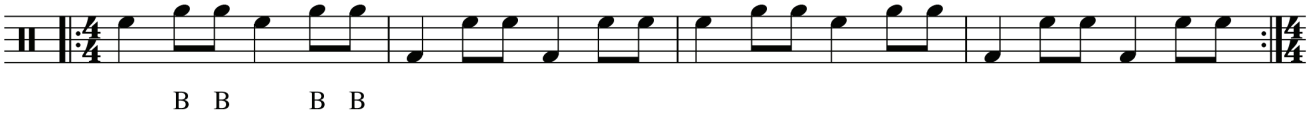


Ex. 1 (Both Hands Throughout)



Ex. 2

Ex. 3 (Both Hands Throughout)



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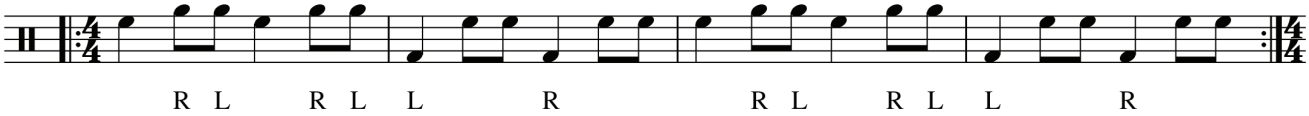

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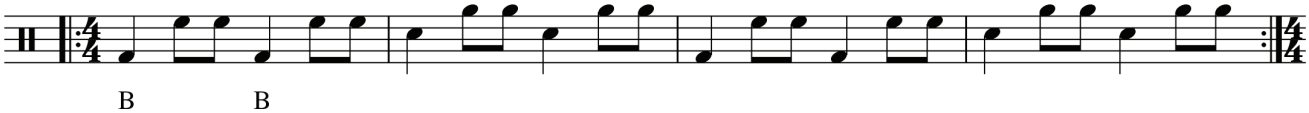

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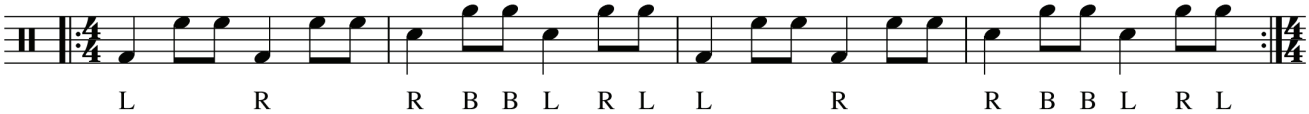

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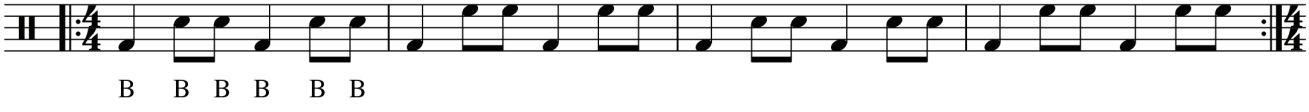

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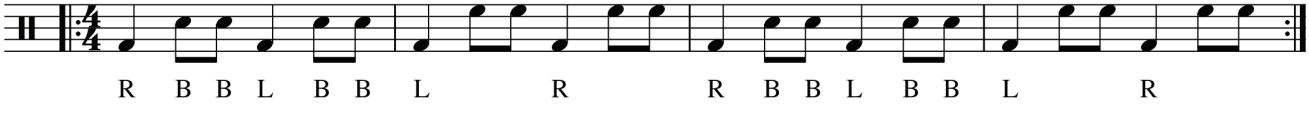
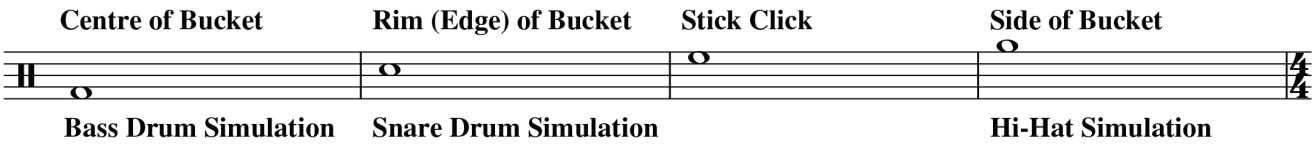
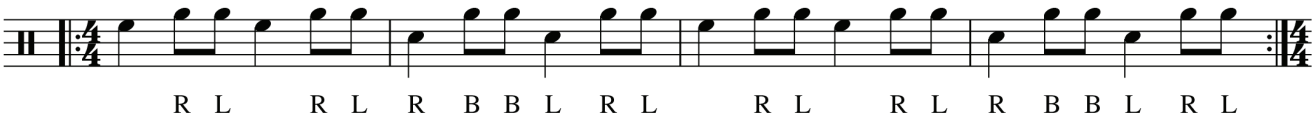


EVEN MORE BASIC STICKING PATTERNS

Lesson 4



Ex. 1 (Both Hands Throughout)



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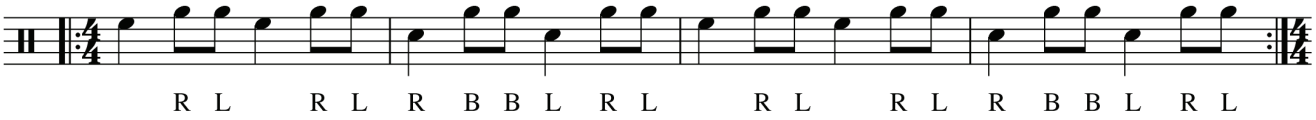
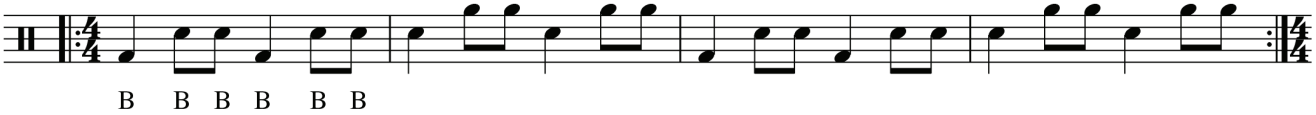
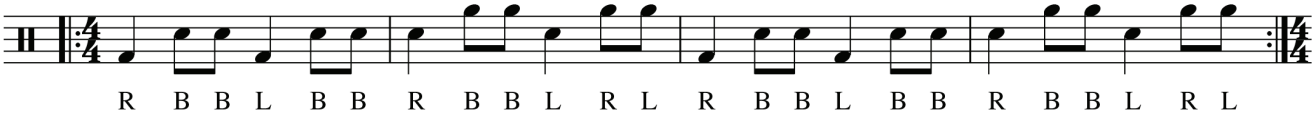


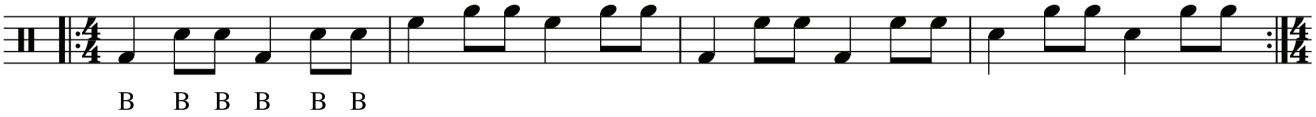
Ex. 3 (Both Hands Throughout)



Ex. 4

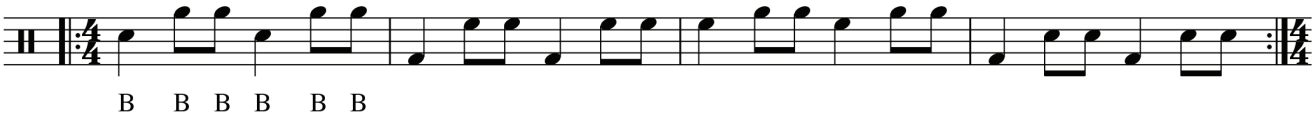


Ex. 5 TEST PIECE #1 (Both Hands Throughout)

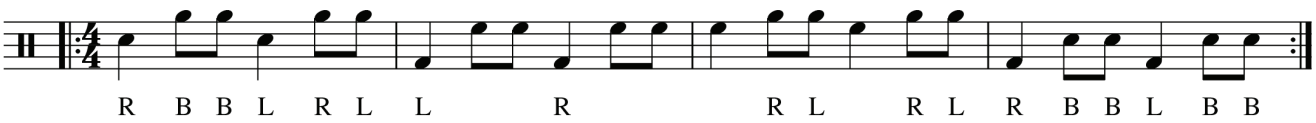


Ex. 6 TEST PIECE (Variation)

Ex. 7 TEST PIECE #2 (Both Hands Throughout)

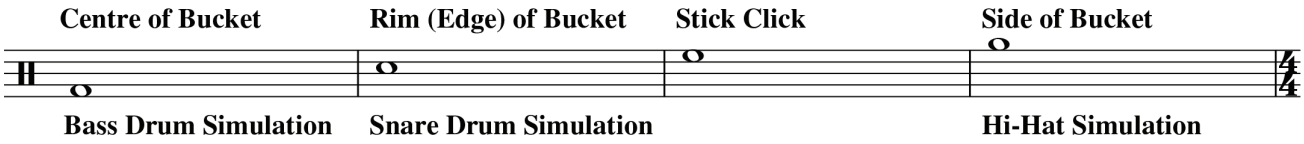


Ex. 8 TEST PIECE #2 (Variation)

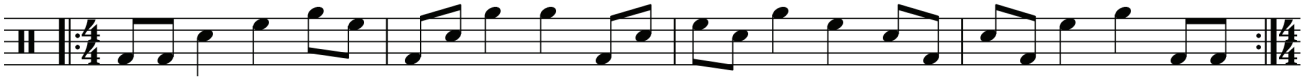


RHYTHM VARIATION STICKING PATTERNS

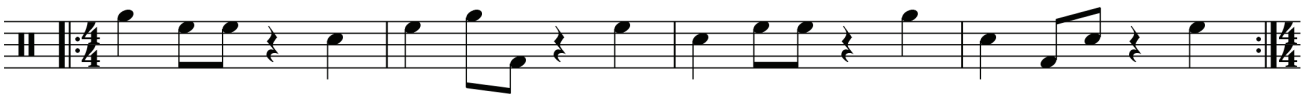
Lesson 5



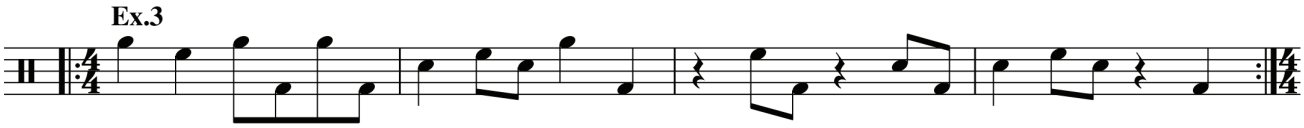
Ex.1



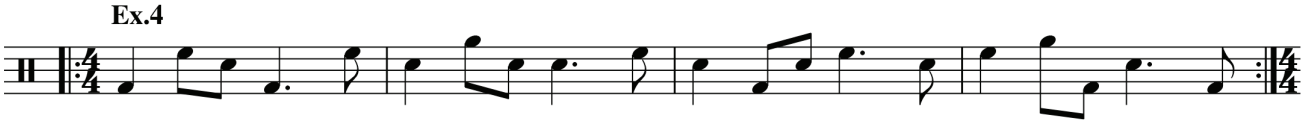
Ex.2



Ex.3



Ex.4



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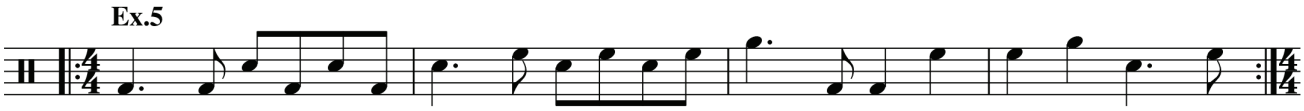

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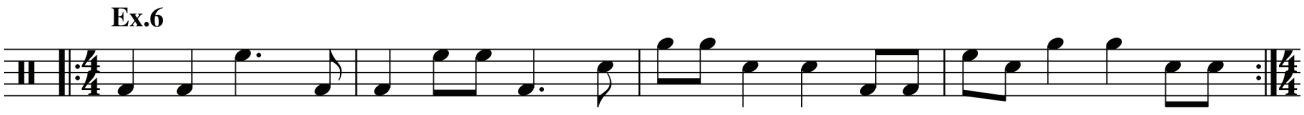

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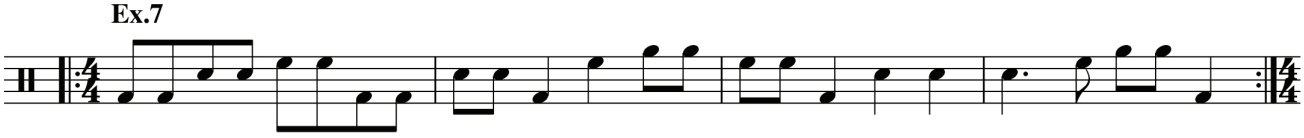

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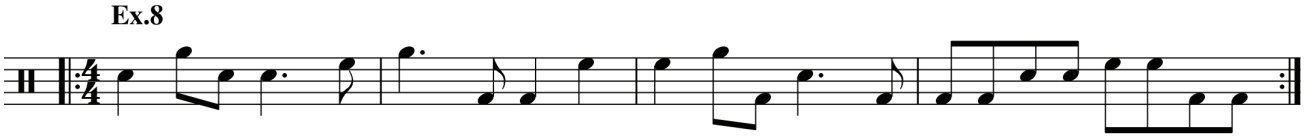
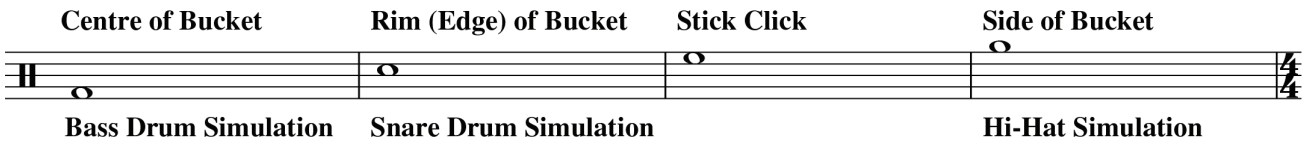
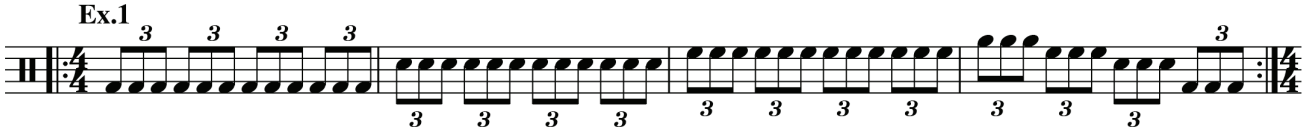


RHYTHM & STICK PATTERN CHALLENGES

Lesson 6



Ex.1



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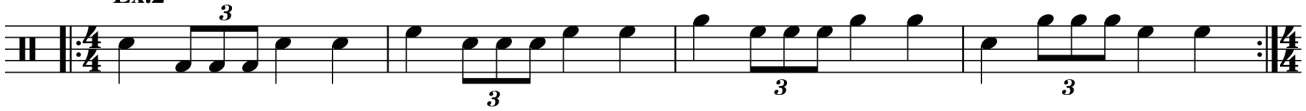

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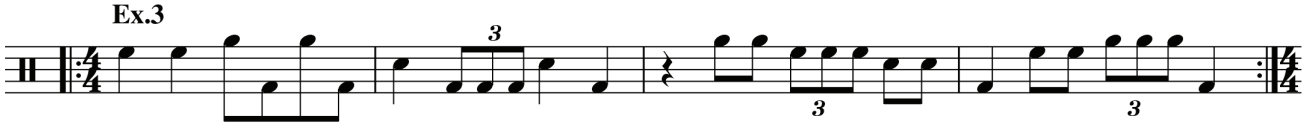

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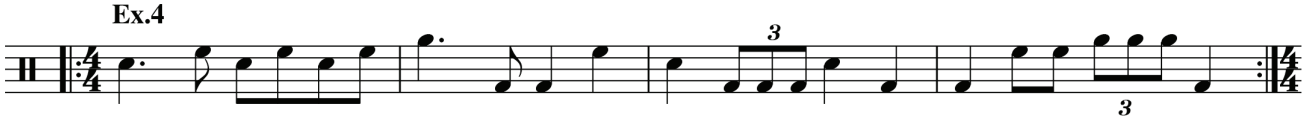

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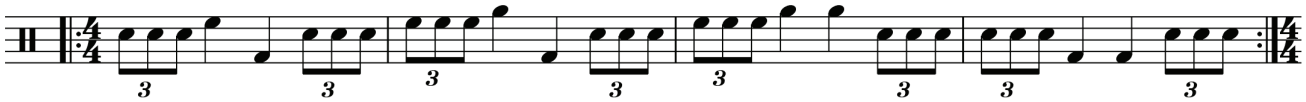

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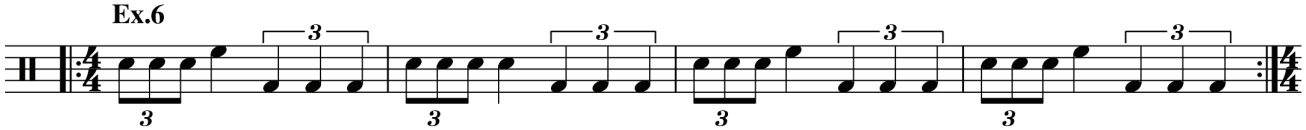

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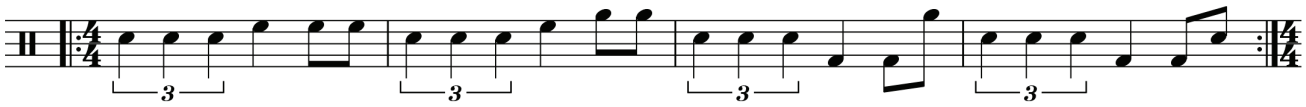

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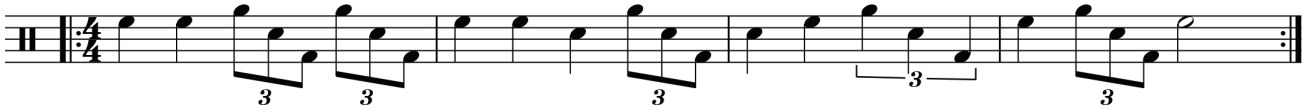
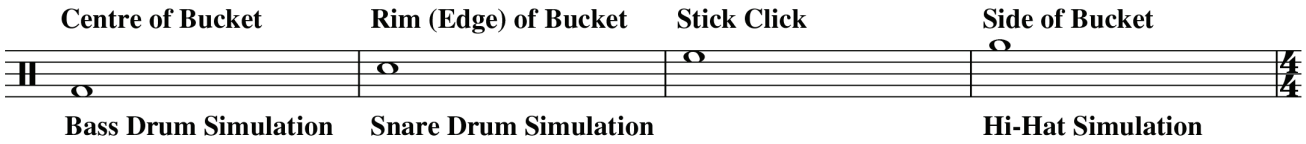
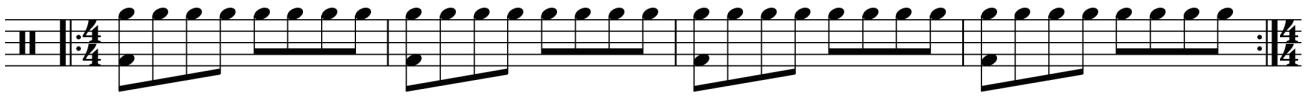


BASIC DRUM KIT PATTERNS

Lesson 7



Ex. 1 NOTE: All side of Bucket Notes played by Right Hand, all other notes played by Left Hand



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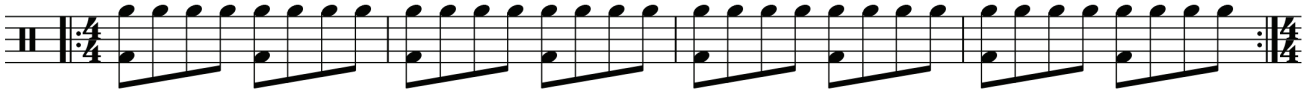

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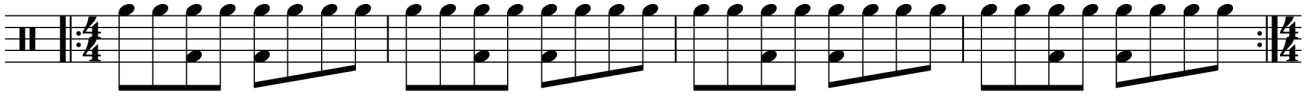

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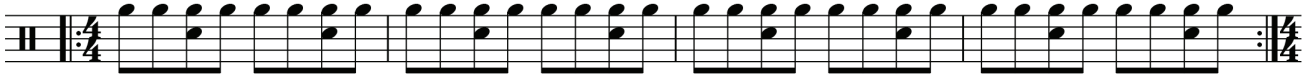

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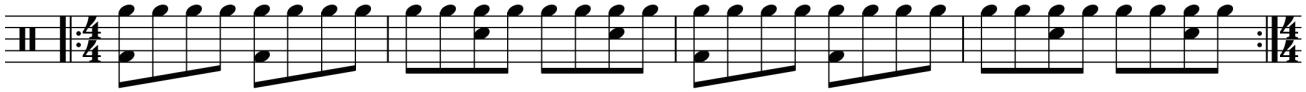

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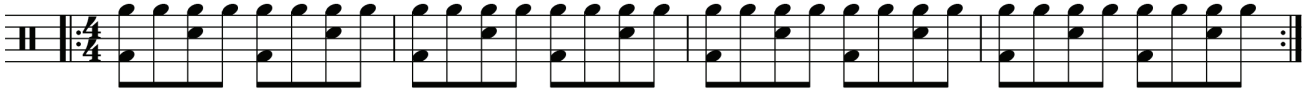
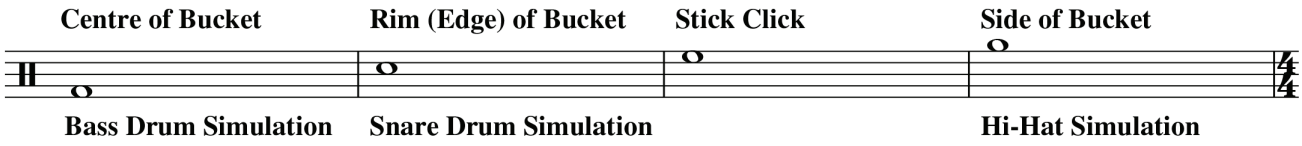
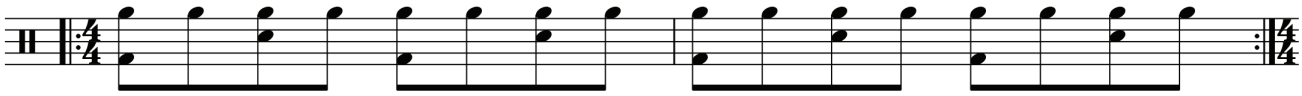


MORE BASIC DRUM KIT PATTERNS

Lesson 8



Ex. 1 NOTE: All side of Bucket Notes played by Right Hand, all other notes played by Left Hand



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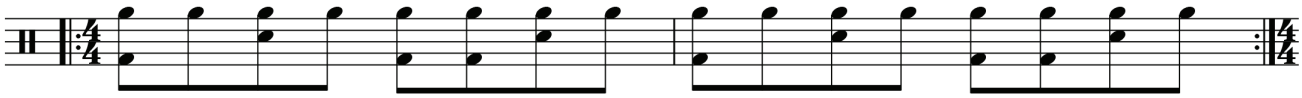

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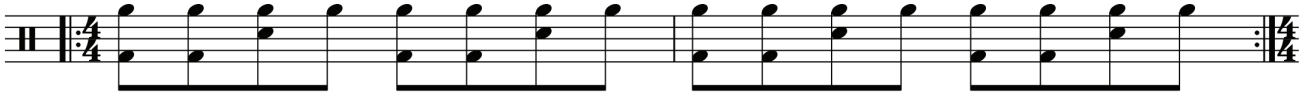

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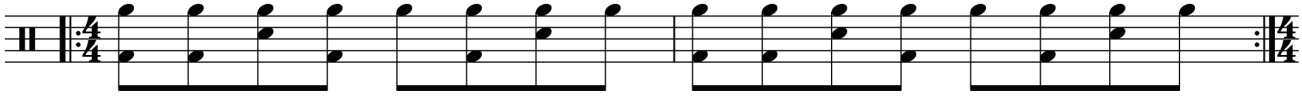

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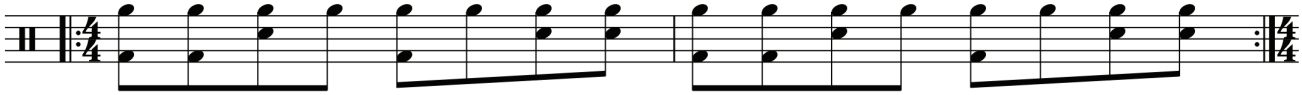

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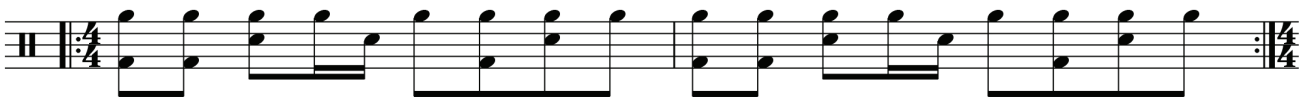

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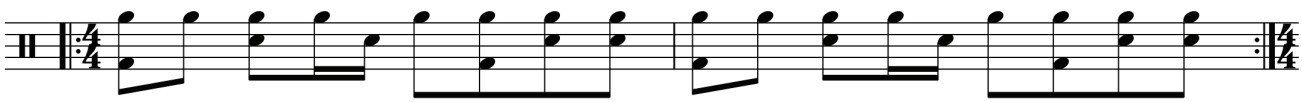

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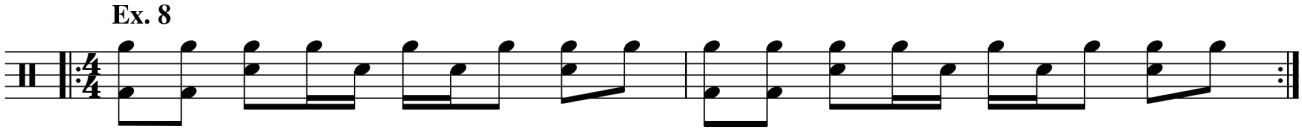
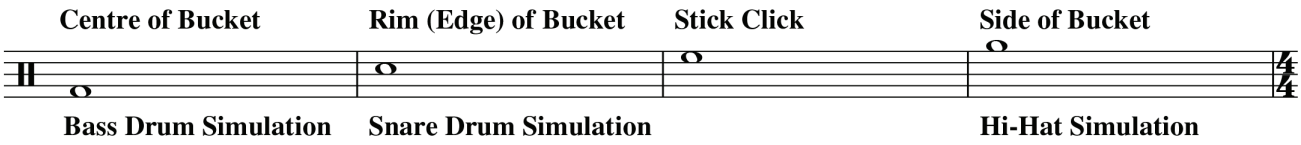
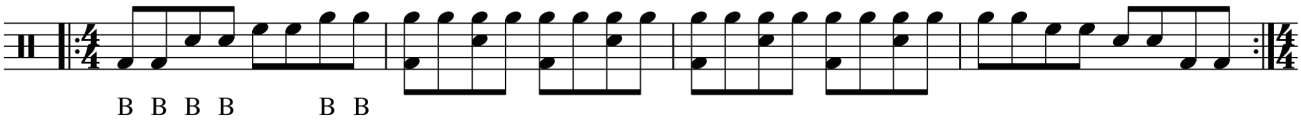


SIMPLE COMBINATION PATTERNS

Lesson 9



Ex. 1



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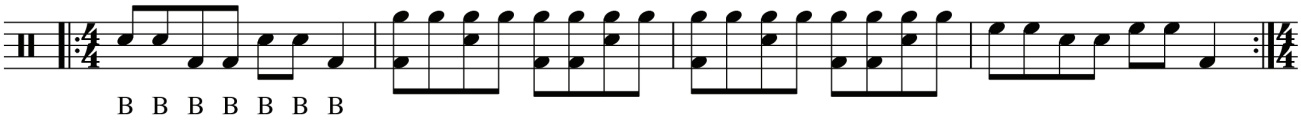

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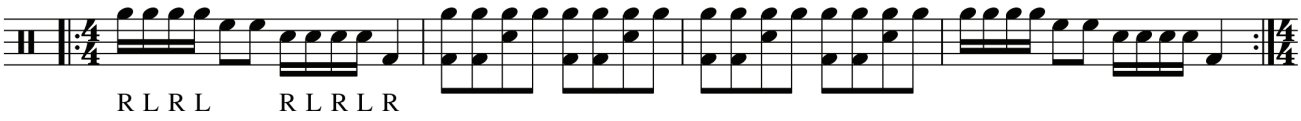

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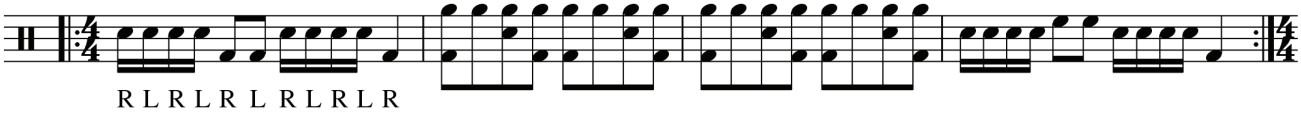

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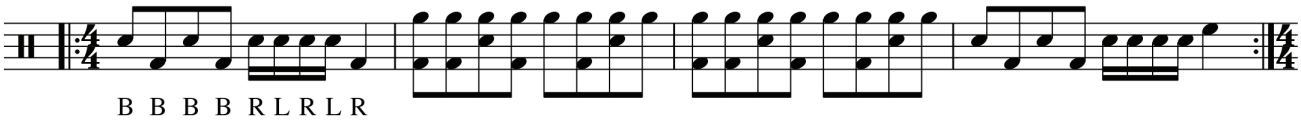
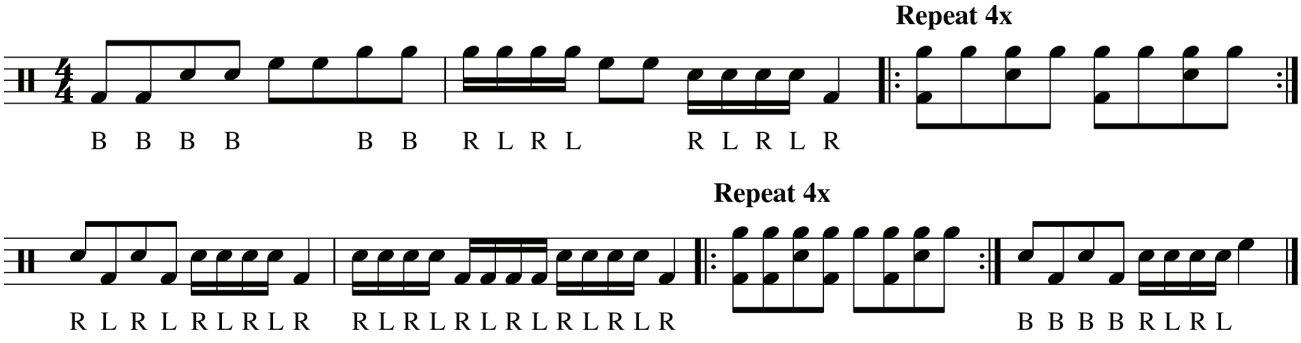
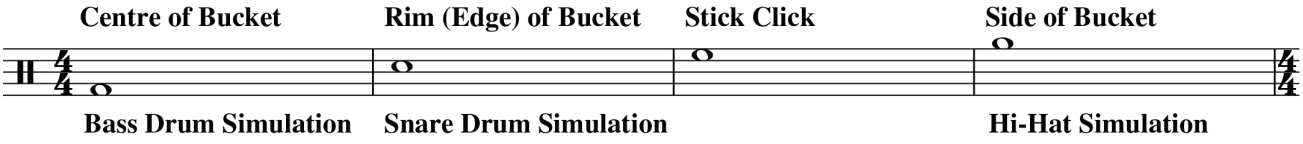


BORED AND GOT A BUCKET?

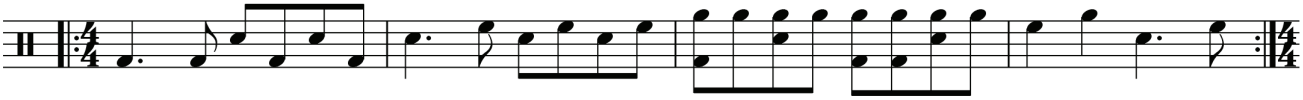


CHALLENGING COMBINATION PATTERNS

Lesson 10



Ex.1



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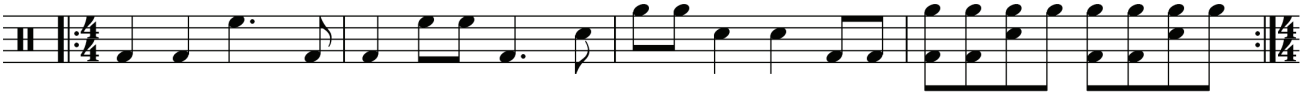

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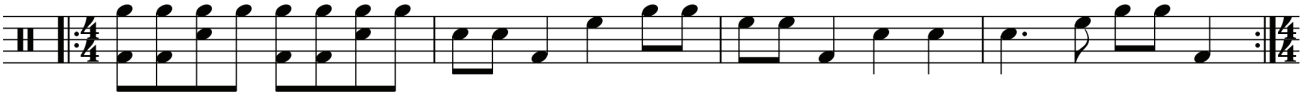

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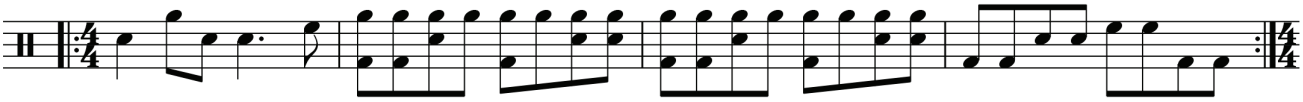

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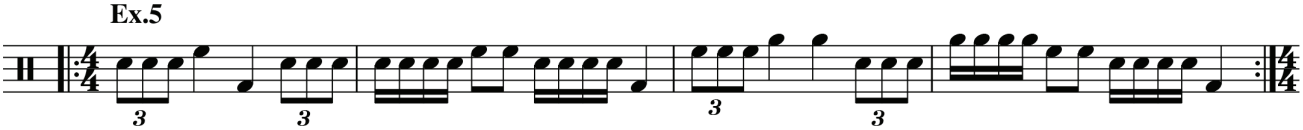

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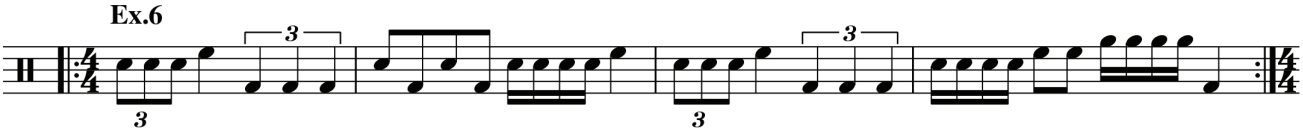

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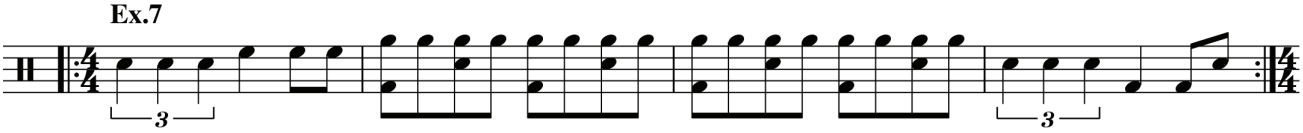

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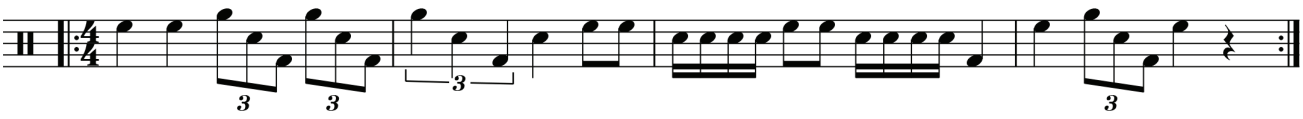
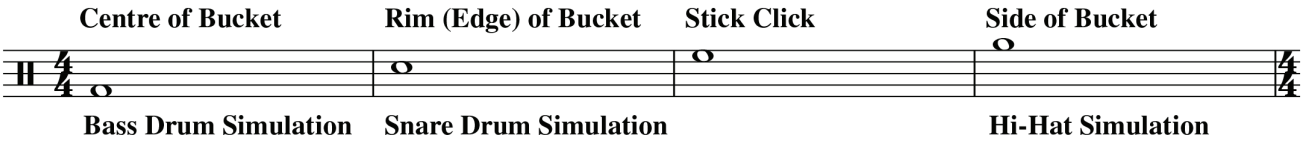
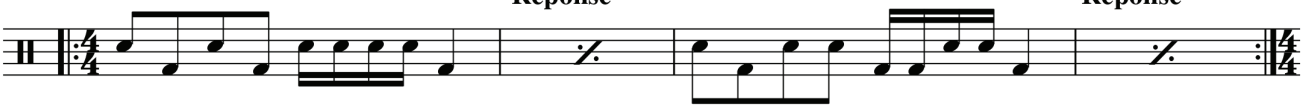


CALL AND RESPONSE PATTERNS

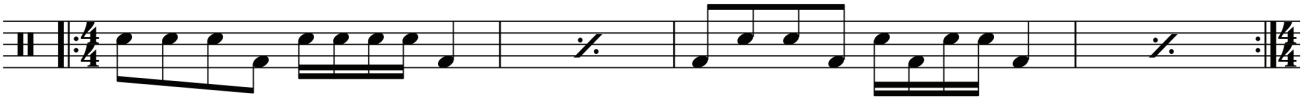
Lesson 11



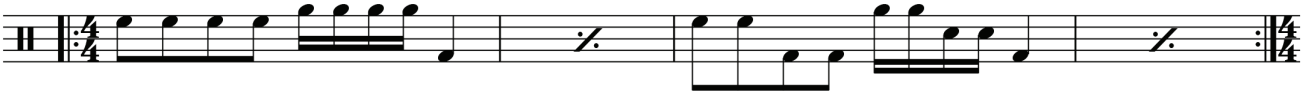
Call and Response #1



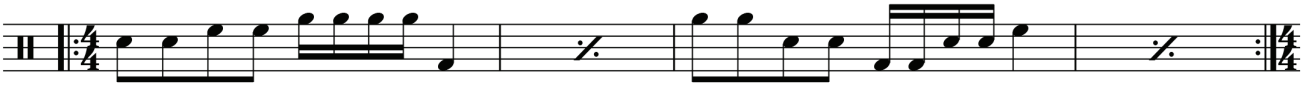
Sound Variation
Call and Response #2



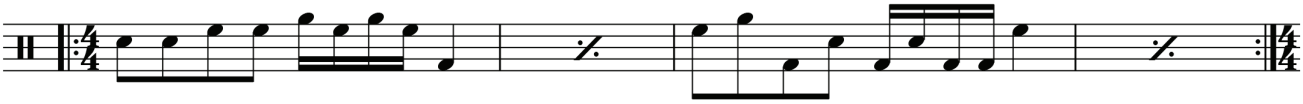
Rhythmic Variation
Call and Response #3



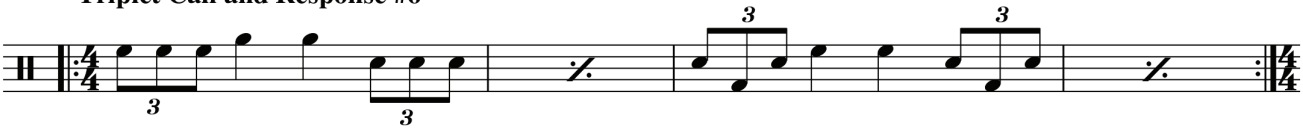
Rhythmic & Sound Variation
Call and Response #4



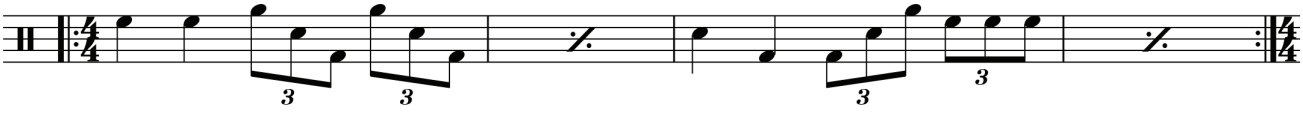
Rhythmic & Sound Variation
Call and Response #5



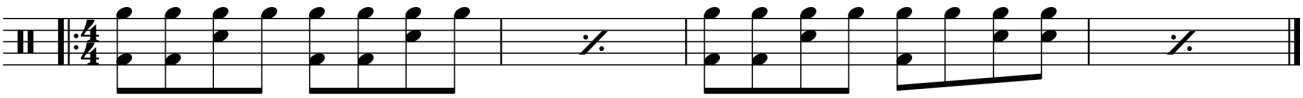
Triplet Call and Response #6



Complex Triplet Call and Response #7

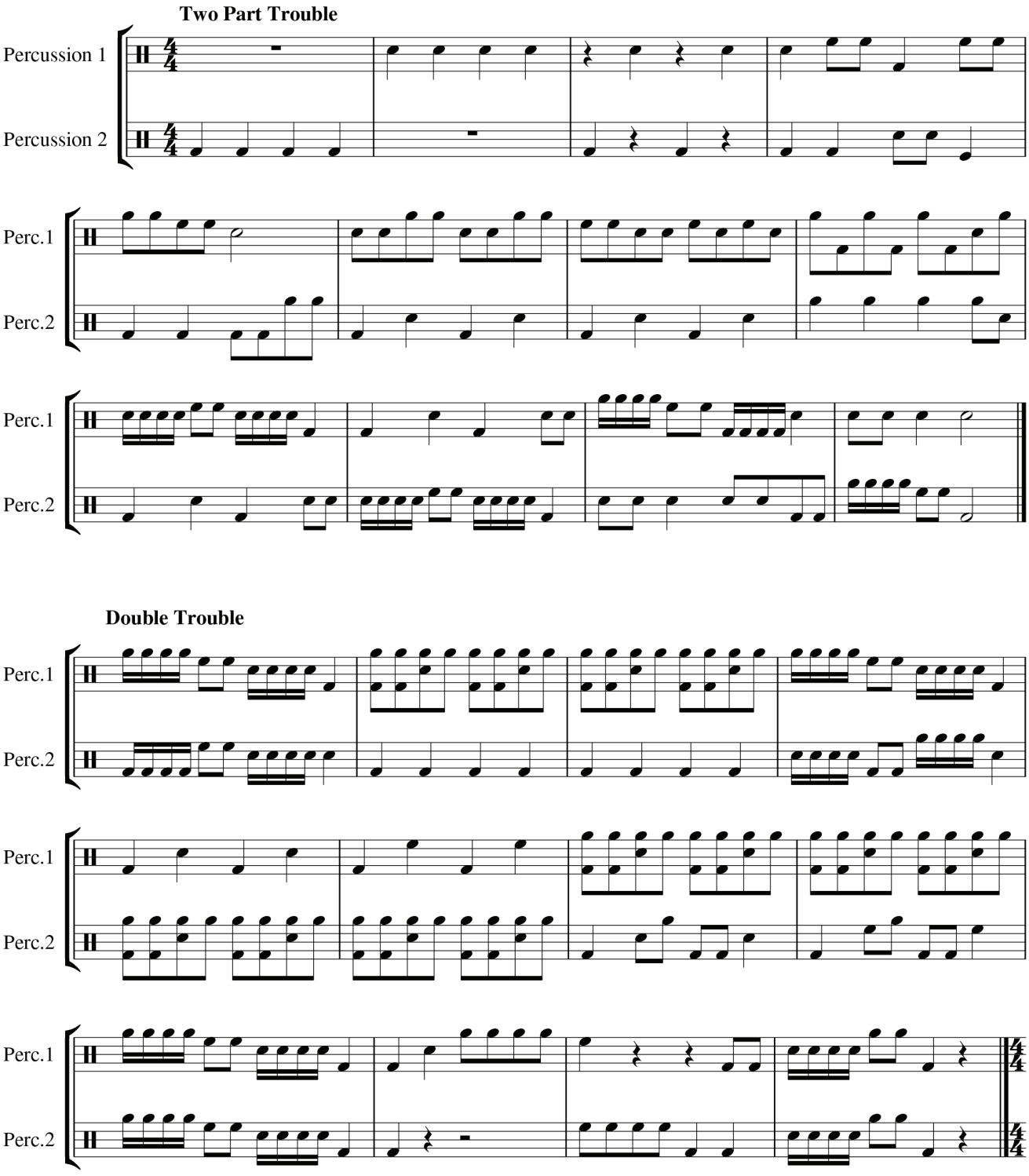


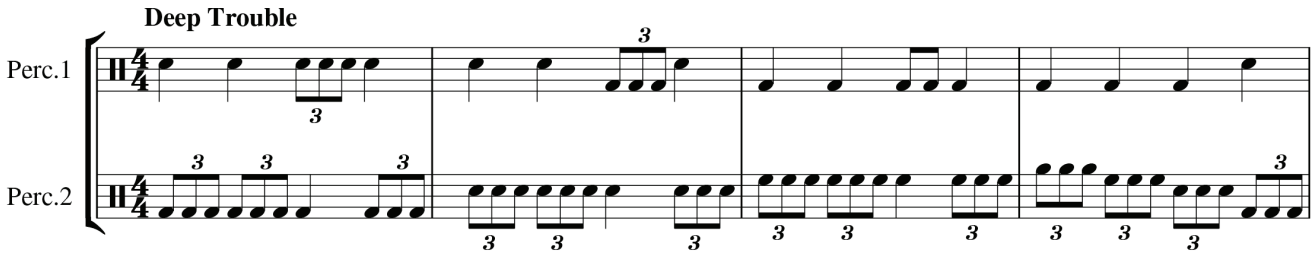
Rock Groove Call and Response #8

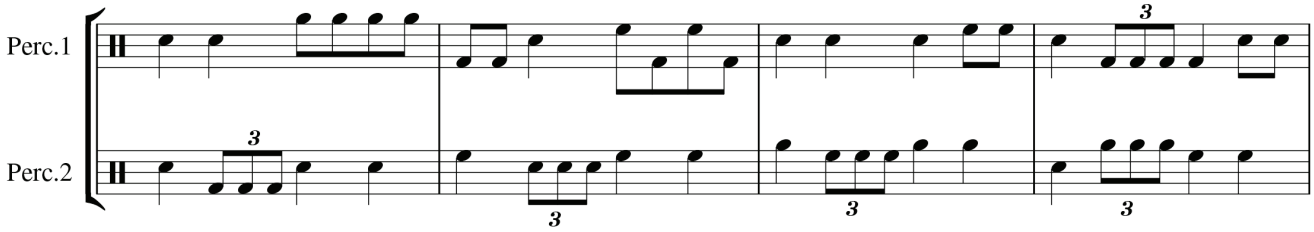


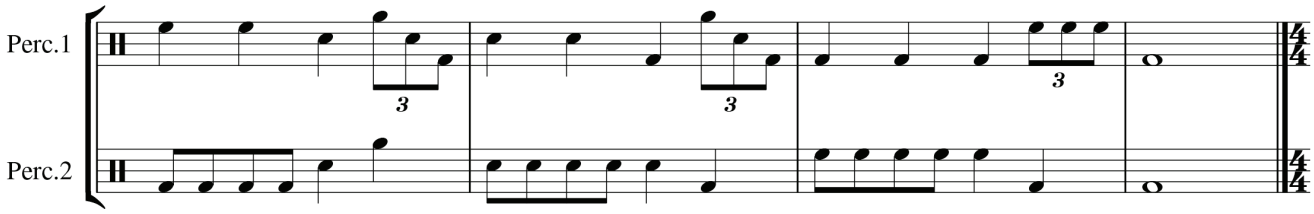
COMPOSITION CORNER

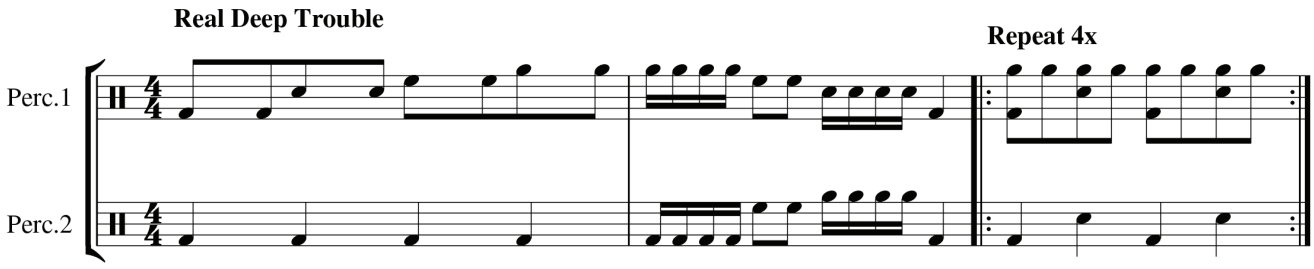
Lesson 12:
Two Part Compositions

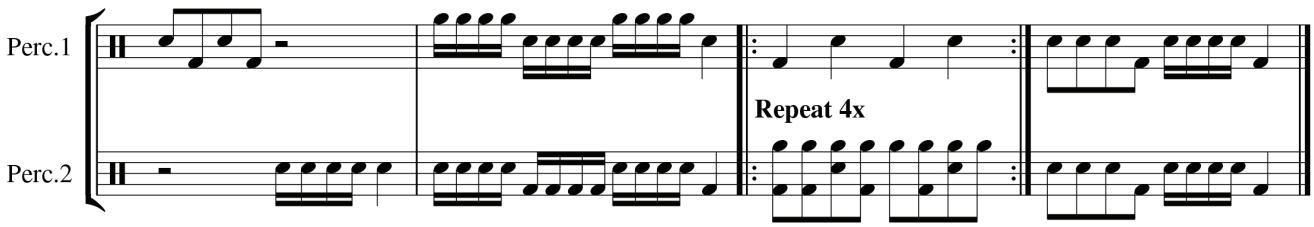



Deep Trouble
Perc.1
Perc.2


Perc.1
Perc.2


Perc.1
Perc.2


Real Deep Trouble
Repeat 4x
Perc.1
Perc.2


Repeat 4x
Perc.1
Perc.2

BUCKET DRUMMING
BASIC PERFORMANCE RUBRIC

Student name_____ Grade/level_____

Evaluated by: Teacher_____ Peer_____ Self_____

Criteria	Level #1	Level #2	Level #3	Level #4
Sound Quality: Strike location	Rarely correct and consistent	Sometimes correct and consistent	Mostly correct and consistent	Always correct and consistent
Tempo: Steadiness	Inconsistent	Somewhat consistent	Mostly consistent	Always consistent
Basic Technique: Notes/Rhythm	Rarely accurate	Sometimes accurate	Often accurate	Always accurate
Presentation: Posture/Hand Positions/ Instrument Grip	Very poor	Poor/Minimal	Good	Excellent
Comments for Improvement				

BUCKET DRUMMING
FULL PERFORMANCE RUBRIC

Student name_____ Grade/level_____

Evaluated by: Teacher_____ Peer_____ Self_____

Criteria	Level #1	Level #2	Level #3	Level #4
Sound Quality: Strike location	Rarely correct and consistent	Sometimes correct and consistent	Mostly correct and consistent	Always correct and consistent
Tempo: Steadiness	Rarely consistent	Somewhat consistent	Mostly consistent	Always consistent
Basic Technique: Notes/Rhythm	Rarely accurate	Sometimes accurate	Mostly accurate	Always accurate
Other Technique: Dynamics/Articulation	Unclear	Sometimes clear	Mostly clear	Extremely clear
Interpretation: Style/Phrasing/Musicality	Limited understanding	Sometimes understanding	Good understanding	Excellent understanding
Presentation: Posture/Hand Positions/ Instrument Grip	Incorrect hand position and posture	Below average hand position and posture	Good hand position and posture	Excellent hand position and posture
Comments for Improvement				

This resource was developed by Abel Borg
for the OECTA
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