

# THE BUCKET DRUMMING METHOD:

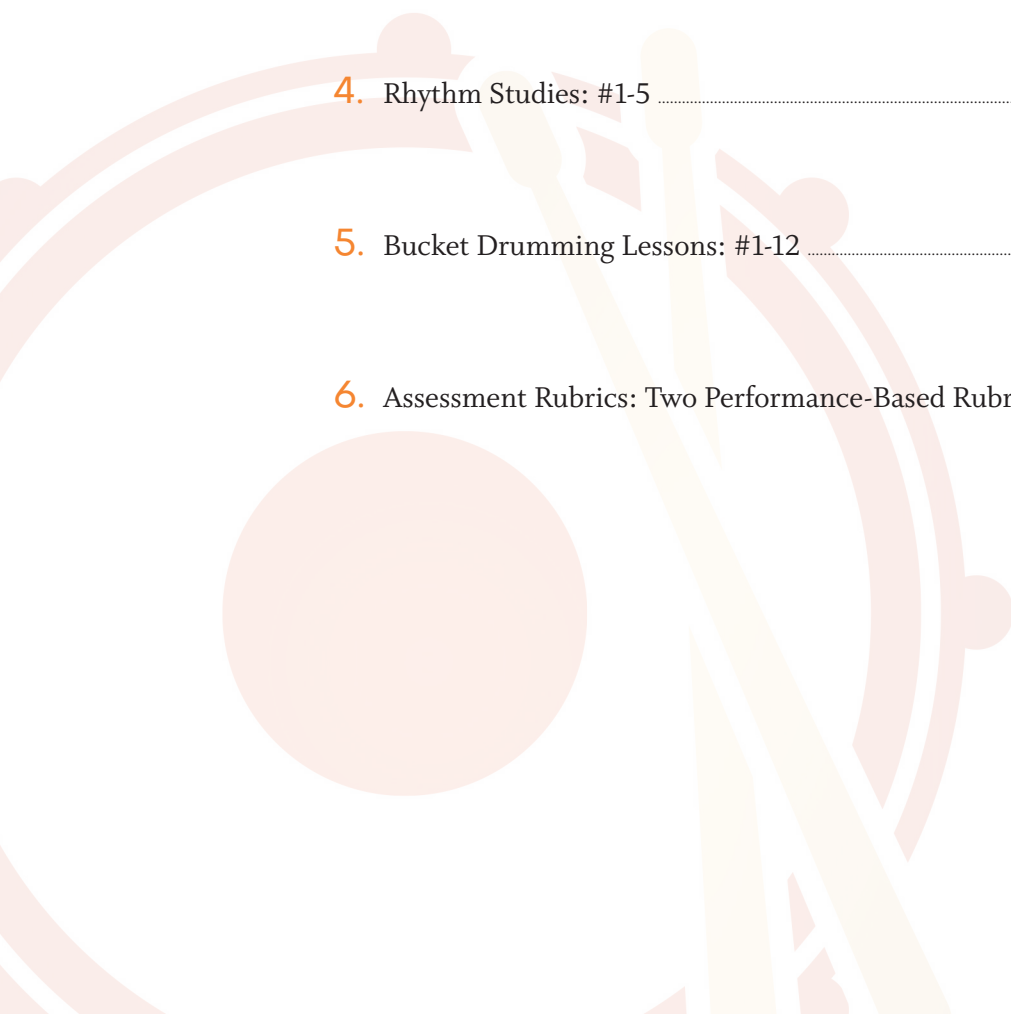
TEACHER RESOURCE



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 difficulty 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

## USING WORDS (Syllables)

Pear Pear Pear Pear

Ap - ple Ap - ple Ap - ple Ap - ple

Straw - ber - ry Straw - ber - ry Straw - ber - ry Straw - ber - ry

Wa - ter - mel - on Wa - ter - mel - on Wa - ter - mel - on Wa - ter - mel - on

## USING NUMBERS (Musical Counting)

1 2 3 4

1 + 2 + 3 + 4 +

1 Trip - let 2 Trip - let 3 Trip - let 4 Trip - let

1 E + A 2 E + A 3 E + A 4 E + A

## RHYTHM STUDIES EXAMPLES

Pear Pear Ap - ple Ap - ple 1 2 3 + 4 +

Pear Pear Ap - ple Wa - ter - mel - on 1 2 3 + 4 E + A



# RHYTHM COUNTING #2

## USING WORDS (Syllables)

Wa - ter - mel - on Wa - ter - mel - on Wa - ter - mel - on Wa - ter - mel - on

Ba - na - na Ba - na - na Ba - na - na Ba - na - na

Hon - ey - dew Hon - ey - dew Hon - ey - dew Hon - ey - dew

Pur - ple Plumb Pur - ple Plumb Pur - ple Plumb Pur - ple Plumb

## USING NUMBERS (Musical Counting)

1 E + A 2 E + A 3 E + A 4 E + A

1 + A 2 + A 3 + A 4 + A

1 E + 2 E + 3 E + 4 E +

1 E A 2 E A 3 E A 4 E A

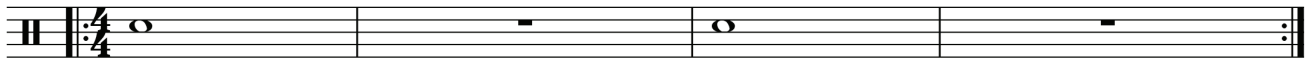
## RHYTHM STUDIES EXAMPLES

Pear Red Pep - per Pear Hon - ey - dew 1 2 + A 3 4 E +

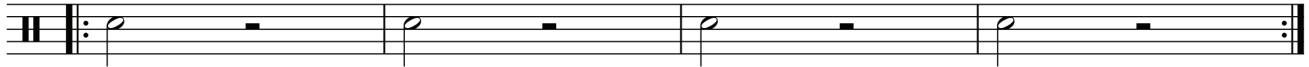
Pear Pur - ple Plumb Pear Wa - ter - mel - on 1 2 E A 3 4 E + A

# RHYTHM STUDIES VOL. 1

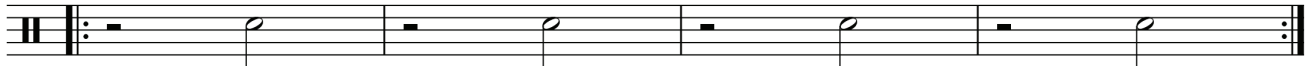
Ex.1



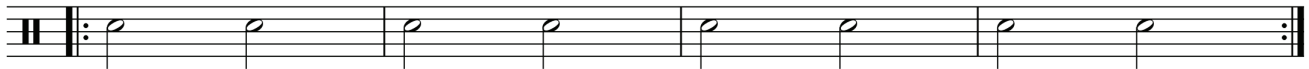
Ex.2



Ex.3



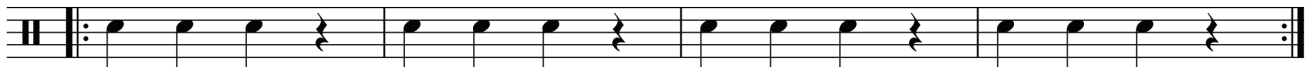
Ex.4



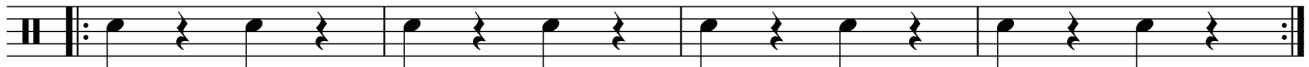
Ex.5



Ex.6



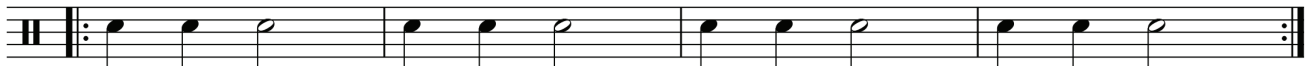
Ex.7



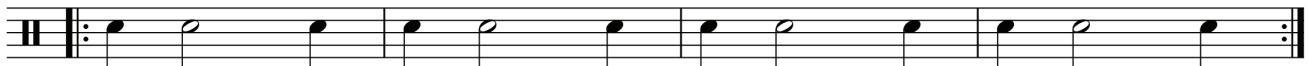
Ex.8



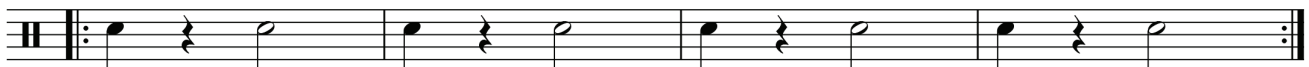
Ex.9



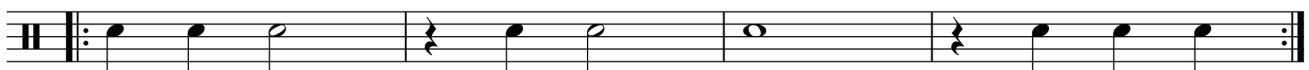
Ex.10



Ex.11



Ex.12 (REVIEW PIECE)



# RHYTHM STUDIES VOL. 2

Ex.1



Ex.2



Ex.3



Ex.4



Ex.5



Ex.6



Ex.7



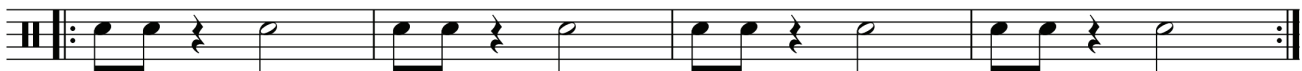
Ex.8



Ex.9



Ex.10



Ex.11



Ex.12 (REVIEW PIECE)



# RHYTHM STUDIES VOL. 3

Ex.1



Ex.2



Ex.3



Ex.4



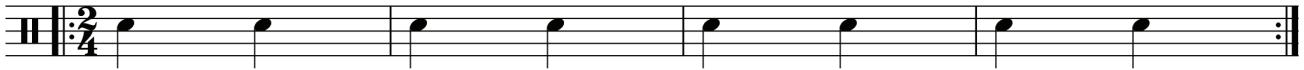
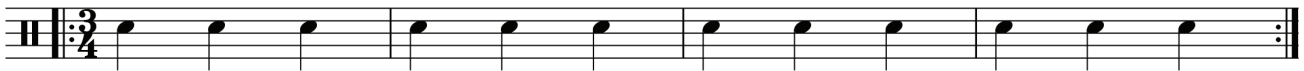
Ex.5



Ex.6 (REVIEW PIECE)



## DIFFERENT TIME SIGNATURES



# RHYTHM STUDIES VOL. 4

Ex.1



Ex.2



Ex.3



Ex.4



Ex.5 (REVIEW PIECE)



Ex.6



Ex.7



Ex.8



Ex.9



Ex.10



Ex.11



Ex.12 (REVIEW PIECE)





# RHYTHM STUDIES VOL. 5

Ex.1

Ex.2

Ex.3

Ex.4

Ex.5

Ex.6

Ex.7

Ex.8

Ex.9

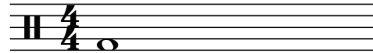
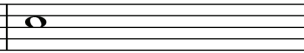
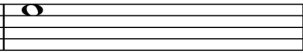
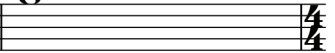
Ex.10

Ex.11

Ex.12 (Review Piece)

# INTRODUCTION:

## Lesson 1

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
			
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

Ex. 1



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

Ex. 2



R B R L R B R L R B R L R B R L

Ex. 3A (Both Hands Throughout)



B B B B B B B B B B B B B B B B

Ex. 3B



R B B R L R B B R L R B B R L R B B R L

Ex.4 (Both Hands Throughout)



B B B B B B B B B B B B B B B B

Ex.5 (Both Hands Throughout)



B B B B B B B B B B B B B B B B





Ex.6 (Both Hands Throughout)



B B B B B B B B B B B B B B B B

# BASIC STICKING PATTERNS

## Lesson 2

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
			
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

### Ex. 1 (Both Hands Throughout)



B B B B B B

### Ex. 2



R B B L B B

### Ex. 3



B B B B

### Ex. 4



R L R L

### Ex. 5



B B B B B B B B

### Ex. 6



L R L R L R L R

### Ex. 7 (Both Hands Throughout)



B B B B B B

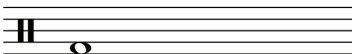
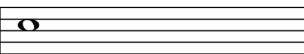
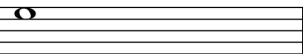
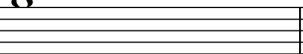
### Ex. 8



R B B L R L R B B L R L R B B L R L R B B L R L

# MORE BASIC STICKING PATTERNS

## Lesson 3

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
			
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

Ex. 1 (Both Hands Throughout)

  
 B B B B B B

Ex. 2

  
 R B B L B B R L R L R B B L B B R L R L

Ex. 3 (Both Hands Throughout)

  
 B B B B

Ex. 4

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

Ex. 5 (Both Hands Throughout)

  
 B B

Ex. 6

  
 L R R B B L R L L R R B B L R L

Ex. 7 (Both Hands Throughout)

  
 B B B B B B

Ex. 8

  
 R B B L B B L R R B B L B B L R

# EVEN MORE BASIC STICKING PATTERNS

## Lesson 4

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
Bass Drum Simulation	Snare Drum Simulation	Hi-Hat Simulation	

### Ex. 1 (Both Hands Throughout)

R L R L R B B L R L R L R L R B B L R L

### Ex. 2

R L R L R B B L R L R L R L R B B L R L

### Ex. 3 (Both Hands Throughout)

B B B B B B

### Ex. 4

R B B L B B R B B L R L R B B L B B R B B L R L

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

B B B B B B

### Ex. 6 TEST PIECE (Variation)

R B B L B B R L R L L R R B B L R L

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

B B B B B B

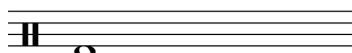
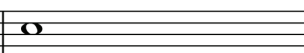
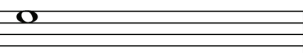
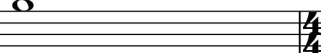
### Ex. 8 TEST PIECE #2 (Variation)

R B B L R L L R R L R L R B B L B B



# RHYTHM VARIATION STICKING PATTERNS

## Lesson 5

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
			
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

Ex.1



Ex.2



Ex.3



Ex.4



Ex.5



Ex.6



Ex.7



Ex.8



# RHYTHM & STICK PATTERN CHALLENGES

## Lesson 6

Centre of Bucket

Rim (Edge) of Bucket

Stick Click

Side of Bucket

A musical staff with a treble clef and a 4/4 time signature. It contains four measures, each with a single half note. The notes are positioned on the first line of the staff, representing different drum sounds.

Bass Drum Simulation

Snare Drum Simulation

Hi-Hat Simulation

Ex.1

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has four groups of three eighth notes. The second measure has four groups of three eighth notes. The third measure has four groups of three eighth notes. The fourth measure has three groups of three eighth notes followed by a quarter note. Each group of three eighth notes is marked with a '3' below it.

Ex.2

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

Ex.3

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

Ex.4

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

Ex.5

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

Ex.6

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

Ex.7

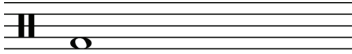
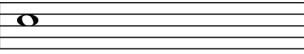
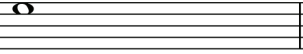
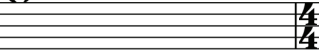
A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

Ex.8

A musical staff with a treble clef and a 4/4 time signature. It contains four measures of eighth notes. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a quarter note. Each measure has a '3' below it, indicating a triplet.

# BASIC DRUM KIT PATTERNS

## Lesson 7

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
			
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

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



Ex. 2



Ex. 3



Ex. 4



Ex. 5

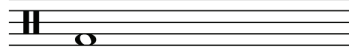
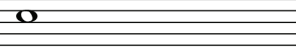
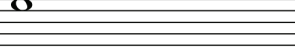
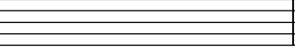


Ex. 6



# MORE BASIC DRUM KIT PATTERNS

## Lesson 8

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
			
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

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



Ex. 2



Ex. 3



Ex. 4



Ex. 5



Ex. 6



Ex. 7



Ex. 8



# SIMPLE COMBINATION PATTERNS

## Lesson 9

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

Ex. 1

B B B B B B

Ex. 2

B B B B B B B

Ex. 3

R L R L R L R L R

Ex. 4

R L R L R L R L R L R

Ex. 5

B B B B R L R L R

## BORED AND GOT A BUCKET?

Repeat 4x

B B B B B B R L R L R L R L R

Repeat 4x

R L R L R L R L R L R L R L R L R L R L R B B B B R L R L



# CHALLENGING COMBINATION PATTERNS

## Lesson 10

Centre of Bucket	Rim (Edge) of Bucket	Stick Click	Side of Bucket
Bass Drum Simulation	Snare Drum Simulation		Hi-Hat Simulation

Ex.1

Ex.2

Ex.3

Ex.4

Ex.5

Ex.6

Ex.7

Ex.8

# CALL AND RESPONSE PATTERNS

## Lesson 11

Centre of Bucket      Rim (Edge) of Bucket      Stick Click      Side of Bucket

Bass Drum Simulation      Snare Drum Simulation      Hi-Hat Simulation

Detailed description: This block shows three musical staves in 4/4 time. The first staff, labeled 'Bass Drum Simulation', has a single half note on the first line. The second staff, labeled 'Snare Drum Simulation', has a single half note on the second line. The third staff, labeled 'Hi-Hat Simulation', has a single half note on the first space. Each staff is marked with a drumstick icon (H) at the beginning and end.

Call and Response #1

Reponse

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Sound Variation  
Call and Response #2

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Rhythmic Variation  
Call and Response #3

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Rhythmic & Sound Variation  
Call and Response #4

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Rhythmic & Sound Variation  
Call and Response #5

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Triplet Call and Response #6

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Complex Triplet Call and Response #7

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

Rock Groove Call and Response #8

Detailed description: This block shows a musical staff in 4/4 time. The 'Call' consists of a quarter note on the first line, followed by an eighth note on the first space, and a quarter note on the second line. The 'Response' consists of a quarter note on the second line, followed by an eighth note on the second space, and a quarter note on the third line. The pattern is repeated twice, with a repeat sign at the end.

# COMPOSITION CORNER

## Lesson 12: Two Part Compositions

### Two Part Trouble

Percussion 1

Percussion 2

The first system of 'Two Part Trouble' shows Percussion 1 and Percussion 2 in 4/4 time. Percussion 1 starts with a rest in the first measure, followed by quarter notes in the second and third measures, and eighth notes in the fourth. Percussion 2 starts with quarter notes in the first and second measures, followed by quarter notes and rests in the third and fourth measures.

Perc.1

Perc.2

The second system continues the patterns. Percussion 1 plays eighth notes in the first measure, quarter notes in the second, eighth notes in the third, and quarter notes in the fourth. Percussion 2 plays quarter notes in the first and second measures, quarter notes in the third, and quarter notes in the fourth.

Perc.1

Perc.2

The third system continues the patterns. Percussion 1 plays eighth notes in the first measure, quarter notes in the second, eighth notes in the third, and quarter notes in the fourth. Percussion 2 plays quarter notes in the first and second measures, quarter notes in the third, and quarter notes in the fourth.

### Double Trouble

Perc.1

Perc.2

The first system of 'Double Trouble' shows Percussion 1 and Percussion 2 in 4/4 time. Percussion 1 plays eighth notes in the first measure, quarter notes in the second, eighth notes in the third, and quarter notes in the fourth. Percussion 2 plays quarter notes in the first and second measures, quarter notes in the third, and quarter notes in the fourth.

Perc.1

Perc.2


The second system continues the patterns. Percussion 1 plays quarter notes in the first and second measures, eighth notes in the third, and quarter notes in the fourth. Percussion 2 plays eighth notes in the first measure, quarter notes in the second, eighth notes in the third, and quarter notes in the fourth.


Perc.1


Perc.2


The third system continues the patterns. Percussion 1 plays eighth notes in the first measure, quarter notes in the second, eighth notes in the third, and quarter notes in the fourth. Percussion 2 plays quarter notes in the first and second measures, quarter notes in the third, and quarter notes in the fourth.


**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
<b>Sound Quality:</b> Strike location	Rarely correct and consistent	Sometimes correct and consistent	Mostly correct and consistent	Always correct and consistent
<b>Tempo:</b> Steadiness	Inconsistent	Somewhat consistent	Mostly consistent	Always consistent
<b>Basic Technique:</b> Notes/Rhythm	Rarely accurate	Sometimes accurate	Often accurate	Always accurate
<b>Presentation:</b> Posture/Hand Positions/ Instrument Grip	Very poor	Poor/Minimal	Good	Excellent
<b>Comments for Improvement</b>				

# BUCKET DRUMMING FULL PERFORMANCE RUBRIC

Student name \_\_\_\_\_ Grade/level \_\_\_\_\_

Evaluated by: Teacher \_\_\_\_\_ Peer \_\_\_\_\_ Self \_\_\_\_\_

Criteria	Level #1	Level #2	Level #3	Level #4
<b>Sound Quality:</b> Strike location	Rarely correct and consistent	Sometimes correct and consistent	Mostly correct and consistent	Always correct and consistent
<b>Tempo:</b> Steadiness	Rarely consistent	Somewhat consistent	Mostly consistent	Always consistent
<b>Basic Technique:</b> Notes/Rhythm	Rarely accurate	Sometimes accurate	Mostly accurate	Always accurate
<b>Other Technique:</b> Dynamics/Articulation	Unclear	Sometimes clear	Mostly clear	Extremely clear
<b>Interpretation:</b> Style/Phrasing/Musicality	Limited understanding	Sometimes understanding	Good understanding	Excellent understanding
<b>Presentation:</b> 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
<b>Comments for Improvement</b>				

*This resource was developed by Abel Borg  
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