

Irish Pipe Band Association

Cumann Buíonn Píobaire na hÉireann



Introducing Beginners to Piping & Drumming

A Manual for Tutors

Foreword

This book is the first book in a series of books which are designed as practical guides for piping and drumming tutors. They are mainly intended for tutors who are teaching pipes or drums to young beginners, although most of the content can be applied to adolescent or adult beginners and to general band membership in the lower grade bands.

To fulfil the IPBA stated aim of promoting the art of piping and drumming , it is vital for our association bands to have a dynamic recruitment policy. Nowadays, it can be difficult to recruit children to a pipe band, so it is vital that when we do get children through the door of the band hall, we know what to do with them and how to develop them properly as players of the future. It is a vital aim of the association to begin the task of growing the organisation by developing a basic course for our prospective tutors. There simply aren't enough people teaching pipes and drums at the moment in Ireland. This booklet , therefore, is designed as an introduction to tutoring and as a basis for a basic IPBA Tutor qualification. The aim is to encourage more of our current crop of proficient players to become tutors in their own bands and in their own areas.

The pipe band world is similar to a pyramid. It requires a large base in order to have a pinnacle at the top. Not every player will become a star player. Not every player will become a Grade 1 player or a top soloist. However, all calibre of players are important to the functioning of our bands and our association. Even people who abandon their music training altogether may well become the supporters and the band administrators of the future, providing we provide them with a positive experience while they are involved in the band world.

I would hope that bands will be encouraged to actively recruit children on a regular basis and that some of our more senior bands might be encouraged to set up 'feeder' juvenile bands or Grade 5 competing bands.

This booklet only deals with the very basics - the introduction of piping and drumming to absolute beginners and then bringing them on into the developmental stage of playing. Throughout the booklet, I use a standard convention of referring to teachers and tutors as females and to the pupils as males.

There is much to learn about becoming a successful tutor and it can be quite daunting. It takes up a lot of your precious time. It requires a lot of preparation and planning and a great deal of patience. However, it is tremendously rewarding. It can be a huge boost to your own

personal well-being and self-image to see pupils progressing . It can be a huge source of personal pride and satisfaction to see a band progressing from a poor place musically to a much better place. Players will enjoy the experience of improving and performing better. It is important to remember that education is a process. It's a continuum. There is a beginning but there isn't really an end to it. Become a life-long learner yourself and develop the confidence and knowledge to bring your students on the journey with you.

Brian Mac Mahon
Chairman IPBA

*Tradition is not the worship of ashes, but the
preservation of fire.*

Gustav Mahler

Contents

Chapter 1 : Teaching and Learning

Chapter 2 - Group Management for Teachers of Children

Chapter 3: The Educational Concept of 'Noise'

Chapter 4 : The Educational Concept of 'Attending to'

Chapter 5: The Concept of Pace in a Lesson:

Chapter 6: Grouping Pupils at Band Practice

Chapter 7 : Structuring a Band Practice

Chapter 8: Learning Styles & Multiple Intelligences

Chapter 9 : Welcoming and Catering for Special Needs

Chapter 1 : Teaching and Learning

Before we get into the 'do's and don'ts' of teaching and learning, I would invite every prospective teacher/tutor/instructor to think back on their own education. Not just in bands but in school and at home.

- What are the lessons you learned in school? ...in life?in the band world?
- What did you enjoy learning?
- What did you dislike learning?
- What are the things that hurt your feelings or physically hurt you?
- What are the things you cherish the most from your learning experiences?
- What were the key turning points for you in school? in life? in the band world?
- Which teachers impressed you the most and why?
- Which teachers did you dislike? What were the elements of their personalities or their teaching style that you disliked?

As teachers, we need to understand where we are coming from as people and where we want to go to as tutors or instructors. Our students are looking up to us for guidance. We have a relationship to nurture and to develop.

Many adults of a certain vintage may have poor memories of school. The abuses and failings of the education system in the past have been well documented in film and in literature.

Children were to be "seen but not to be heard". "To spare the rod" was to "spoil the child".

The emphasis was on discipline and absolute obedience (which included absolute quietness in the classroom) and on rote learning. If a pupil didn't progress, he was simply 'stupid' or 'thick' or just downright lazy. Discussion did not take place. Pupils were vessels to be filled with knowledge just as one would fill a bucket with water. The teacher continued to *'throw mud'* while hoping that some of the mud would eventually 'stick'.

Thankfully, the world has moved on. Schools today are much more humane places where children are enabled to learn and are nurtured and respected as individuals. It is now recognised that children have different learning styles. (*See Appendix I*) We also recognise the existence of what is termed 'multiple intelligences'. In years gone by, the emphasis was on 'book learning' and intelligence was viewed as the ability to remember what was read in books written by other people to be regurgitated by the student at examination time. A good memory was equated with 'intelligence' and a string of letters after a person's name implied that the person was 'well educated'. We now recognise that there are many different types of

intelligence. Musical ability is nowadays seen as an intelligence. Athletic ability is seen as an intelligence. We speak of things like 'emotional intelligence', etc. No one person can have all the 'intelligences' and every type of intelligence is as worthy as the next. One can be a brilliant scientist but be tone deaf and absolutely useless at sports. One can suffer from dyslexia and become a great actor or a business leader.

As teachers, we have to be aware of the above. Our students will all present with different levels of the many differing intelligences and they will all learn in different ways. We need to be aware of this and we need to adapt what we do to cater for differences.

Some general points to consider about teaching and learning (the list is not exhaustive!):

- **Child Protection:** It is a legal requirement in Ireland that all adults working with children or vulnerable adults **MUST** be Garda Vetted. The Irish Pipe Band Association's Child Protection Policy and Garda Vetting Application Forms are available at www.ipba.ie
- If something is worth doing, it's worth doing well. It isn't a question of being perfect because perfection doesn't exist. It's more a question of being the best that we can be at what we do and assisting students to be the best that they can be.
- We learn by **doing**. Learning is active, not passive. (Children learn by doing things – not by listening to lectures *about* things). Learning is an activity.
- Tutors need to be '**reflective practitioners**'. Tutors should always look at themselves and always try to improve and develop their own performance as tutors. Students will rate a tutor as good or bad, but will rarely, if ever, tell the tutor what they think of him/her as a teacher! The tutor must police herself. Tutors teach, cajole, encourage, etc. but tutors must also **reflect** on their own performance as an instructor. Teachers MUST remain learners themselves. That's the nature of teaching!
- It isn't possible to 'talk' a tune or a band performance into being good. It must be played, corrected, tweaked, played again, etc. until it becomes acceptable. This is time intensive and effort intensive and requires patience as well as a keen ear from the instructor and a clear idea from the instructor of what constitutes a good performance.
- Teachers tend to talk 80% of the time and listen less than 5% of the time. Teachers of young children, in general, need to talk less and listen more while also putting the emphasis on actually playing their chosen musical instrument. We are not university lecturers and children are definitely not 3rd. level young adult students.

- The word ‘grind’ is sometimes used to describe a particular type of teaching/learning. The basic ingredients of a grind are clarity of teaching, a great deal of repetition and working on the basics.
- Two very important tools in enabling children to learn are those of repetition and reinforcement. Every task and exercise introduced to young children needs to be regularly repeated until it becomes habitual. This helps to enforce good habits. Never allow the children to practice their mistakes or poor technique. This is what happens when a tutor isn't picking out the faults and developing exercises to counter the difficulties.
- Begin every lesson by revisiting what was learned in the previous lesson. This is the basis of the **constructivist theory of education (Vygotsky)**. To put it very simply: It's akin to laying down blocks of knowledge and each new concept or activity introduced is built on the blocks which have already been laid in previous lessons. Hence the importance of a plan. Start small and move forward gradually, while constantly revising and re-visiting what has been learned. Before building a wall, the solid foundations must be laid.
- Every lesson should have an aim and an objective. When a tutor arrives at a practice session, it is essential that she has given some thought to what tunes, parts of tunes, aspects of performance, etc. are to be dealt with at a performance.
- Teachers always need to be prepared to teach. Have settings at the ready. New reeds, spare chanter, hemp, whiteboard markers, music sheets, etc. It is essential to plan for what will be required and ensure that they are in place before arriving at a practice. The teacher must always arrive at a practice session at least 15 minutes before the class begins.
- The teacher needs to reflect on the outcome of every lesson. Was the aim achieved? Partly achieved? Does the lesson plan or approach need to be modified or improved? What difficulties are the pupils encountering? Is there a pupil or two who will require 'one to one' tuition? Is there a very talented pupil who is being held back by the group? This is referred to in teaching as **'differentiation'**. Teaching successfully requires more than a 'one size fits all' approach to a group.
- **Time** is the most valuable commodity a person (whether tutor or pupil) brings to a voluntary group. **Time is a precious commodity**. Don't waste it, misuse it or abuse it. Everyone's time is precious. Be punctual and insist on punctuality. This applies to

the start and the finish of practices. An unpunctual tutor will breed an unpunctual student. Unpunctuality is a form of arrogance. It's the same as saying: "I value my time over your time. I'm worth more than you. I'm more important than you. You have to be there at 'such and such' a time but I can come along 30 minutes later". Unpunctuality in a teacher is very unprofessional because there is a class waiting. The class will stop being there waiting if the tutor isn't punctual. This does not mean that a teacher who is late because of an emergency (car breakdowns or other unavoidable situations) is unprofessional. A tutor is considered unprofessional when she is habitually late because of situations which are created by the teacher herself. It is very important to plan your time as a tutor and to plan the band's time as learners and improvers.

- Patience in teaching children is essential. Not every child will have the same level of ability. Some children may well present with special educational or emotional needs. Tutors need to be very careful in how they deal with differences between children.
- Always try to be pleasant and respectful when dealing with children.
- Never refer to a child by a 'nick-name'. Always use his first name.
- Be patient.
- Help children feel welcomed.
- Always offer encouragement. Try to be as positive as possible. Emphasise the parts that are played well and work patiently on the parts that are not played well.
- Don't have favourites in a group.
- Don't pick on a particular child for any reason. It's important that teachers are aware of their own prejudices. Treat all children equally.
- Watch out for children who may come from more disadvantaged backgrounds. They may not be able to provide the subs money each week. Never embarrass a child.

Chapter 2 - Group Management for Teachers of Children

Children will join a pipe band in the first instance as a social outlet so it shouldn't surprise anyone that many of them will present as giddy, inattentive, and just there to have fun. Occasionally, a child will join a band because they heard the local band playing or because there is a family involvement in the band, but even these children can have their moments. Keeping order in the group is an essential skill of the tutor and one which often deters adults from taking on groups of children. Learning cannot take place without a degree of order. However, we have to be careful not to fall back into the old style of dictatorial, overly severe attitude where the main mantra is along the lines of "Thou shalt not have any fun and thou shalt obey my every wish".

Here are a few tips around keeping order:

- Don't shout
- Don't talk until EVERYONE else has stopped talking; stopped fidgeting; stopped writing, etc. Be clear on the concept of 'NOISE' -see above.
- Try not to waste time lecturing your group about misbehaviour. ONE action is worth a hundred lectures to a mis-behaving student.
- Never make a threat or a promise you are not prepared to carry through. So, if a child has persisted in an inappropriate behaviour and you have said you will talk to a parent about the behaviour- then ensure that you do just that. Mean what you say and say what you mean.
- Do not get into the habit of repeating yourself when giving instructions. This encourages poor attention. Give the instruction clearly but only say it once.
- Never make silly or un-implementable threats. e.g. "I'm going to nail your foot to the floor!"
- Never talk to the class with your back turned.
- Never write on a whiteboard while talking to the class. Talk directly to the group; turn to the board to write; turn back to the group to talk.
- Continually make eye contact with pupils - a different pupil each time. This helps keep them engaged.

- Never ask general questions to a group e.g. Is everyone listening? It's a rhetorical question that really doesn't have an answer and the group will merely shout out whatever comes into each of their heads. Look at A single pupil eye to eye and ask: "Are YOU listening, John?" Do this very regularly and vary the target. It helps to keep the group tuned in.
- Instead of asking "are you listening?" type open-ended questions, ask higher-order questions such as "Mary, can you explain to the class what I was talking about?" or "John, can you repeat what I said about.....?"
- Never allow an individual pupil to hog your time. Attend to the full class. Numerous children will present with attention seeking behaviours, so you have to be careful that an inordinate amount of your time isn't taken up with a small minority. By all means, answer a question from a child but don't allow the same child to continually ask all the questions. If you have just answered one question from the attention seeker, then try and ensure that the next few questions answered come from different children.
- Don't allow pupils to interrupt each other or to chat when another child is performing or speaking.
- Make sure the quieter voices in class get their fair share of speaking time.
- Insist on respect and courtesy from pupils for each other and for you at all times.
- Talk in a low voice. The more you raise your voice, the louder a group gets.
- Direct questions to individuals. The further a pupil is from you, the more questions he should be asked.
- Set procedures and routines and insist they are adhered to.
- Insist on order and promptness during transitions e.g. between chanter practice and pipe practice. It is recognised in schools that it's during the various transition periods (travel between classes, switching between activities, going home time, etc.) that most misbehaviour and bullying occurs.

Separating Out the Behaviour from the Individual

This is a hugely important concept from an educational point of view. A child who is displaying inappropriate behaviour isn't 'bad'. Behaviour is merely a visible manifestation of the internal feelings and emotions that are going on inside the child. Some children will present with genuinely diagnosed disabilities such as Attention Deficit Hyperactivity Disorder (ADHD); Oppositional Defiant Disorder (ODD); Autism or Asperger's Syndrome. (See Appendix 3). Children are often just not in control of their own behaviour and they need

assistance and understanding in achieving self-control. Some children will present with what are known as 'attention-seeking' behaviours. They misbehave or continually seek the teacher's attention through activity or questioning simply because they crave attention. They may have had a difficult up-bringing, difficult parents, abusive relationships, neglect, etc.

Behaviour is likened to an iceberg. Just one fifth is visible over the water. The behaviour is what we see acted out. What is causing the behaviour is the four fifths that is under the water which we definitely cannot see, but must make an effort to understand. To understand behaviour, we need to get to what is going on underneath.

The important thing for a tutor to understand is that the behaviour isn't the person we are dealing with. I can disapprove of behaviour while still caring about the child. Try not to build up dislikes, prejudices, etc. Try not to display anger (that's simply a chemical inside your own brain that is being triggered by the child's behaviour). Every action creates a reaction. If a teacher gets angry, it merely triggers resentment, fear, anger in the child. It does not change the child's behaviour for the better and if the child is actually just seeking attention, then the child has succeeded in getting the said attention. Negative attention is better than no attention.

This is a very complex area and beyond the scope of this manual. Professionals spend lifetimes delving into the complexities of human behaviours. The advice to non-professional tutors is simply to try to be aware that the different behaviours exist and that they all have causes - psychological, physical and emotional. Improper or 'bad' behaviour does not equal 'bad child'.

Attention Seeking Behaviour

Attention Seeking Behaviour is very common in young children and is not unknown in adults. Attention-seeking behaviour may stem from jealousy, low self-esteem, loneliness, or as a result of a personality disorder. There are many reasons kids seek attention: they're bored, tired, hungry, or in need of quality time with their parents. But the reasons a child acts this way aren't as important as learning how to respond when they do. Keep in mind that such attention-seeking behaviour is normal.

Giving them attention, even when it's negative attention, encourages those behaviours to continue. Ignoring mild misbehaviours teaches them that obnoxious behaviour won't get them desired results. Vying for attention can take on many forms. Some people may be looking for positive attention wherever they can get it, whereas others may enjoy stirring up conflict to get the attention back on themselves.

Chapter 3: The Educational Concept of 'Noise'

The concept of *'noise'* from a teaching and learning point of view refers to any interruption or distraction that gets in the way of the pupil's attention or the teacher's presentation during a class or a practice session. Noise can be a sound or can be a VISUAL DISTRACTION with no sound.

For example :

- A door opening
- A pupil arriving late
- Someone looking in the window
- People chattering in another part of the room
- Mobile phones - whether the pupil's or the teacher's
- A fit of coughing or sneezing
- A pupil tapping a desk or kicking the floor
- A giddy or hyperactive pupil
- Someone leaving the room
- Someone humming
- Someone belching
- Someone with back turned
- Someone passing the window
- Mobile phone ringing
- Someone packing or unpacking a bag

The golden rule is never to attempt to teach through the 'noise' or to pretend it isn't there. Stop talking and stop teaching and await the removal of the 'noise' e.g. the late-comer has now sat down and is ready to join the class; the coughing has stopped; the drilling noise has stopped; the treasurer has arrived and collected all the subs! Under NO circumstances do you resume until the interference with YOUR signal to the audience has been removed. It is important that the teacher deals with the distraction in the least intrusive way of possible e.g. proximity to the persistent interrupter, remove pencil from offenders grasp without even talking, etc. YOUR SILENCE can speak volumes.

Wait until the book has been opened. "I'll wait until everyone is ready", until the person has passed the window, until the child has left the room, etc.

When all is calm, resume teaching. Always insist on 100% attention to what is happening in the lesson or the practice session.

It's important to realise that classroom control is a LEARNED technique. There is no gift or otherwise. There IS a craft to it and it can be learned.

Have confidence in your own ability. Insist on attention and respect. Don't apologise to yourself or anyone for being a little 'BOSSY' with a group. The group expects you to assume the role of 'boss' and if you don't, then they will fill that particular vacuum for you.

Chapter 4 : The Educational Concept of 'Attending to'

The concept of 'Attending to' a class from a teacher's perspective is the art of paying very close attention to what is going on in the classroom: noticing the dynamics, whispers, movements, distractions, dirty looks, bullying behaviour, nasty comments, etc. The teacher needs to spot everything that is going on ,and is about to go on, in a class. Nip it in the bud. Give children the sense that you have 'eyes in the back of your head', that you miss nothing. Watch their expressions; watch for smirking, dirty looks, guilty looks, etc. Learn to 'read' the body language of the group. Watch for the pupil who is drifting off task, not paying attention, looking at his phone rather than looking at you. Being the master of all that you survey may be a slight exaggeration, but it isn't too far off what is needed. The practice circle is your domain, and you are the person who needs to control it and guide it. I don't mean, of course, that you need to be overly strict or become some form of control-freak monster. It's more about being aware of what is going on and then providing gentle nudges and comments when and where necessary. "So, John, let's play that piece again with the full group". By merely mentioning a name and offering a task, you've corrected the drifting individual and brought him back on task. You must always control the group in an unobtrusive and non-aggressive way. Never create a drama to deal with a single individual. It only distracts everyone else and creates more stress for you. Disrupting an entire group to fix a small issue doesn't really make any sense.

"I want you all listening to me with your eyes as well as your ears". In other words, the class needs to face you at all times. You need to be able to see their eyes to maintain eye contact and control of the group. The eye contact is your assurance that they are fully engaged.

Chapter 5: The Concept of 'Pace' in a Lesson:

Pace is a huge part of maintaining interest levels during a lesson, and of keeping your audience engaged and with you. There is nothing worse for a pupil than a boring teacher who continually repeats herself and who doesn't progress a lesson at a decent pace! The converse can also be problematical. Don't rush over or through material. Ensure that each pupil is able to follow your instruction and that no one is being left behind.

- Don't 'over-cook' / over-prolong a lesson **or** over-comment on problems. Be brief and be concise. Make your point and move on.
- Don't harp on verbally too much about a particular point. Get the pupils to play music as much as possible and feedback briefly between playing.
- Keep the **talk to a minimum**.
- If working with a large group, it's important to keep each of them engaged.
 - Use eye contact.
 - Quickly move from one to another.
 - Don't dwell on any individual. If a player is struggling, take him on a 'one to one' or assign the pupil to an assistant tutor. Don't keep the group waiting around for an inordinate amount of time while you linger with a single pupil.
 - Don't dwell on a set of pipes that are not in order. If the problem cannot be fixed in a couple of minutes, leave the instrument until after the practice is over **or** arrange a time when you can get together with the pupil individual on an individual basis, **or** get a senior piper to work on the instrument problem while you continue with the rest of the band. Keep the lesson and the practice moving!

Chapter 6: Grouping Pupils at Band Practice

As players progress, it becomes possible to group them into larger groups for ensemble playing.

- A group practice typically involves the full group playing but also includes asking each individual to play a particular bar or rudiment or part of the tune in order to improve the quality of an overall section. The lesson moves quicker if each pupil is only asked to play a bar or two or a single rudiment on his turn. Insist that each player in the group is ready to play when his turn arrives.
- When asking individuals to play within a group setting, make it a rule that each player who isn't playing, plays along silently with the player who is playing (silent mimicking).
- When getting individuals to play in rotation, start with the best and end with the weakest. That way, the weak players get more opportunity to hear the piece and to play along with the piece (miming in silent mode).
- The instructor's physical positioning is crucial in group playing. The instructor should be central to the group and be able to see and to hear each player in the group and to hear how the group sounds overall.
- Each player needs to be able to see the instructor. Adjust places when necessary. It's a good idea for instructors to move beside different players in practice. It keeps players focused and gives the instructor a clearer idea of how individual players are functioning within the group. Always keep an eye out for the player who tries to 'hide away' in the group.
- In full band performance in circle formation, try and have an experienced piper at either end of the pipers, adjacent to the drum corps. An inexperienced player can be totally put off by a drummer beside him.
- Mix experienced players with novice players in the circle or semi-circle.
- The Pipe Major should always have the Lead Drummer and Bass Drummer in sight during a practice performance and vice versa.

Chapter 7 : Structuring a Band Practice

- Establish a start and finish time. Be exact and don't vary (except in exceptional circumstances)
- Players are much more comfortable when they know exactly when a practice is due to start and when it finishes. They are enabled to commit to practice on a much more regular basis. When time and duration are uncertain, the participants become uncertain. This inevitably leads to poor attendance and is self-defeating.
- A recommended length of time for a practice is 60 minutes to 2 hours. More than 2 hours may lead to: fatigue; loss of attention; loss of effort. It may also discourage attendance. Tutors also need to be aware that young children have varying lengths of attention span. Depending on their age, it may well be necessary to take short breaks every 30 minutes or so. A 'break' may simply entail a minute or two in duration where the pupils are allowed to chat with each other or chat with the instructor. Have a laugh or a giggle with them, and then back to work. It's a break for the tutor too.
- Don't keep pipers or drummers hanging around while tuning takes place. Get playing as quickly as possible.
- Never leave a vacuum at practice- keep everyone working all the time. If you have to stop for something, get the players to keep going. Use a Pipe Sergeant or assistant instructor. A class that is not being directed gets off task very easily. Children are always more comfortable in an ordered environment.
- If you point out a band or individual error, ensure that you revisit the bar or piece and ask the band or the player to play it again. Further correction is usually needed. Repeat the process until you hear the piece played as you want it. This may take several attempts and numerous re-visits on numerous nights, especially if a difficult piece or a new concept in learning. Never simply talk about a piece of music that requires correction - do the correction over and over. It makes no sense to make a comment about something that isn't quite right with the playing and then simply to progress on to something else. Nothing has been learned or improved. Repetition is the key.
- It's important to be precise when pointing out faults or weaknesses. Comments such as "The march wasn't very good" or "The first part of the march needs to be improved" do not really tell the student players anything. What precisely was the problem?

- Which note?
- Which embellishment?
- Which bar.
- Which grace-note?
- Was it fingering technique, expression, phrasing, tempo?
- Only attempt to fix one aspect of a performance at a time.
- Be precise. Fix each item in turn.
- For each criticism of a performance, try to include something positive to achieve balance and maintain morale. If everything the instructor says is a negative, players quickly become disillusioned.
- Part of a tutor's role is to offer 'positive reinforcement'. "Thanks for all the hard work guys, you're making great progress". "The blowing is really improving. I can hear the difference since last week".

A Suggested Layout for a Practice Session with Beginners (All times are variable)

- If the students are on the actual pipes, then it's a good idea to begin with a 10-15 minutes session on the pipes.
- Fingering exercises on the practice chanter (GDE work, etc.) -10 minutes
- Playing and correcting tunes that have already been learned - 20 minutes
- New material introduced - 20 minutes
- Practice on the pipes - 15-20 minutes (Revisit the learned tunes practiced earlier)
- Further correction on the practice chanter to tunes just played on the pipes. It's important to keep a mental note of issues that arose while playing on the pipes in order to address them in this follow-up session: rough phrases, uncertainty of learning, mistakes, embellishments poorly executed or left out, crossing noises, etc. - 10-15 minutes
- It isn't necessary to become a slave to a timetable. Nor should it be the cause of anxiety or stress for the instructor or the pupils. Any good teacher will confirm that often the first thing to 'go out the window' in a lesson is the timetable. The timetable is intended to be a rough guide to the tutor to ensure that necessary skills are taught and practiced in a regular and in a systematic and planned way. Once the group has moved on to competition or other performances, there will be a gradual reduction in

the time being spent on new material (although it is important to continue to refresh a band repertoire) and time spent on actual pipes will increase. The important point to remember is to have some sort of a plan and to include rudiment development and musical improvement in every practice session. Have a beginning, a middle and an end. Have an aim to the practice session. Once an instructor sets out a timetable as a plan, the need to keep a certain pace to the session becomes very evident.

Chapter 8: Learning Styles & Multiple Intelligences

Many people recognize that each person prefers different learning styles and techniques. Learning styles group common ways that people learn. Everyone has a mix of learning styles. Some people may find that they have a dominant style of learning, with far less use of the other styles. Others may find that they use different styles in different circumstances. There is no right mix. Nor are your styles fixed. You can develop ability in less dominant styles, as well as further develop styles that you already use well.

Using multiple learning styles and multiple intelligences for learning is a relatively new approach. This approach is one that educators have only recently started to recognise. Traditional schooling used (and continues to use) mainly linguistic and logical teaching methods. It also uses a limited range of learning and teaching techniques. Many schools still rely on classroom and book-based teaching, much repetition, and pressured exams for reinforcement and review. A result is that we often label those who use these learning styles and techniques as 'bright'. Those who use less favoured learning styles often find themselves in lower classes, with various not-so-complimentary labels and sometimes lower quality teaching. This can create positive and negative spirals that reinforce the belief that one is "smart" or "dumb".

By recognising and understanding your own learning styles, you can use techniques better suited to you. This improves the speed and quality of your learning.

The Seven Learning Styles

Visual(spatial): You prefer using pictures, images, and spatial understanding.

Aural (auditory-musical): You prefer using sound and music.

Verbal (linguistic): You prefer using words, both in speech and writing.

Physical (kinesthetic): You prefer using your body, hands and sense of touch.

Logical (mathematical): You prefer using logic, reasoning and systems.

Social (interpersonal): You prefer to learn in groups or with other people.

Solitary (intrapersonal): You prefer to work alone and use self-study.

Over the past few decades, research in the field of learning has led to the discovery of the Theory of Multiple Intelligences. In short, this theory states that each person has different

ways of learning and different intelligences they use in their daily lives. While some can learn very well in a linguistically-based environment (reading and writing), others are better taught through mathematical-logic based learning. Still others benefit most from body-kinesthetic intelligence (learning by doing with the hands). Each person possesses each intelligence to an extent, but there is always a primary, or more dominant, intelligence.

The 9 Multiple-Intelligences

All human beings have multiple intelligences. These multiple intelligences can be nurtured and strengthened or ignored and weakened. Current research indicates that there are a total of nine intelligences:

- **Verbal-Linguistic Intelligence:** Well-developed verbal skills and sensitivity to the sounds, meanings and rhythms of words.
- **Mathematical-Logical Intelligence:** The ability to think conceptually and abstractly, and the capacity to discern logical or numerical patterns.
- **Musical Intelligence:** The ability to produce and appreciate rhythm, pitch and timbre.
- **Visual-Spatial Intelligence:** The capacity to think in images and pictures, to visualize accurately and abstractly.
- **Bodily-Kinesthetic Intelligence:** The ability to control one's body movements and to handle objects skillfully.
- **Interpersonal Intelligence:** The capacity to detect and respond appropriately to the moods, motivations and desires of others.
- **Intrapersonal Intelligence:** The capacity to be self-aware and in tune with inner feelings, values, beliefs and thinking processes.
- **Naturalist Intelligence:** The ability to recognize and categorize plants, animals and other objects in nature.
- **Existential Intelligence:** The sensitivity and capacity to tackle deep questions about human existence, such as the meaning of life, why we die and how we got here.

While all people possess some level of each intelligence, most will experience more dominant intelligences that impact the way they learn and interact with the world around them.

Chapter 10 : Dealing With Special Needs

It isn't expected that a pipe band tutor should be able to diagnose disabilities. The idea of this section is simply to give tutors some idea of what to expect from a child presenting with a disability. Children with disabilities can be very successful musicians and it is important that pipe bands are welcoming and supportive of such children. More than likely, the disability will have been diagnosed long before the child presents at a band practice. It is important that as a tutor, you do not over-react or react in a negative way when a parent informs you of a child's disability. A disability is nothing to be frightened of and children with disabilities should not ever be discriminated against. Apart from being immoral and unethical, it is also illegal. It is important to note that all disabilities exist on a spectrum which goes from very mild to very severe. It is more than likely that if a parent feels that a child can participate in a pipe band, the child will be on the mild to moderate side of the spectrum.

There is a Brief Summary of the following Educational Disabilities on

<https://shorturl.at/jCHO4>

1. Autism Spectrum Disorder
2. Dyspraxia
3. Attention Deficit Hyperactivity Disorder. (ADHD)
4. Dyslexia
5. Attention Seeking Behaviour

Relevant Resources:

- Irish Pipe Band Association
 - Begin Piping
 - Getting to Grips
 - Introduction to Pipe Band Score Reading
 - Benefits of Playing in a Pipe Band
 - Summary of Special Needs in an Educational Setting
- Bob Shepherd on Band Organisation and on Phrasing and Expression. <https://www.shepherd-bagpipes.com>
 - RTS_Seminar_The successfulpm
 - RTS_Seminar_The successfulpm2
- RSPBA Structured Learning Books One, Two and Three . Available free from Rspba.org
- Jim McGillivray. <https://piping.on.ca/education/>
 - Rhythmic Fingerwork

- Pipes Ready (Video)
- Pipes Up (Video)
- The Piping and Drumming Qualifications Board
www.pdqb.com
 - Courses and Qualifications in Pipes and Drums
 - Courses and Qualifications for Tutors