



The mission of the Hudson Music Teacher Integration Project, or T.I.P., is to further and enhance drum education by encouraging the use of New Media by drum educators (in both private and public settings) and by offering suggestions and methods for incorporating these tools into their teaching practices. This will be done through the development of Teacher's Guides for new media, as well as print and electronic distribution of T.I.P. support materials, and interactive online participation from T.I.P. members and the drumming community at large. An important component will be the formation of and input from a T.I.P. Advisory Board, whose members will be chosen from a wide variety of musical styles, geographic locations, and teaching practices.

DVD TEACHER'S GUIDE: Tommy Igoe: Groove Essentials 2.0

Purpose of this guide: This guide is designed to give you, the drum/percussion teacher, an overview of this DVD along with suggestions for incorporating it into your teaching practice.

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HOW TO USE THIS TIP TEACHER'S GUIDE

This guide is designed to give drummers some insights into ways of using the ideas on the DVD. The guides are written from the perspective of a drum teacher, but they can be easily adapted to be used by anyone. They consist of five main parts: keywords, chapter summaries, multimedia lesson suggestions, a list of cross reference materials, and suggestions for incorporating the material into your teaching practice.

Keywords are provided as an “at-a-glance” list for you to quickly find where a certain topic is discussed or demonstrated. Think of it as a very detailed table of contents. Simply find the word you’re looking for on the left and its relevant sections on the DVD are listed to the right.

Chapter Summaries are provided to give a quick overview of the contents of the DVD. By looking these over you can see which chapters will exactly address a desired topic. This can be especially handy in a lesson, when time is of the essence.

The **Cross-Reference Guide** gives examples of how you can use common books and standard drum literature with the information on the DVD. This is provided in a chart format, and we mainly reference the most common drum books. Feel free to substitute others as you see fit, and share suggestions with us via www.hudsonmusic.com.

Suggested Multimedia Lessons are ideas for incorporating new media into your teaching or studying. Most of these suggestions will use the DVD material with some other format, and all will attempt to reinforce the material in ways that go beyond a simple viewing.

Related Materials is a list of other media that relate to the topics covered in this DVD.

General Suggestions for Incorporating New Media are ideas that can be applied in general, throughout your teaching practice.

KEYWORDS

The following two pages contain a Keywords table. This table functions as a combination glossary/quick reference chart. The left column contains keywords: topics of interest that are contained on this DVD. The right columns contain a listing of the chapters on the DVD where this topic/subject is discussed. This will enable you to quickly find topics for use during lessons.

Keyword	Groove/ Chapter	Groove/ Chapter	Groove/ Chapter
"floating"	Groove 53		
"shuffled"	Groove 57		
6/8 time	Groove 84		
beat displacement	Groove 62	Groove 65	
Bernard Purdie	Groove 73		
Bo Diddley	Groove 85		
Boogaloo	Groove 48		
Brazil	Groove 80		
brushes	Groove 75	Groove 76	Groove 77
cadence	Groove 90		
Carlos Vega	Groove 83		
cascara	Groove 82		
Cuba	Groove 81		
Dave Holland	Odd Meter intro		
Doo-Wop	Groove 58		
double paradiddle	Groove 72		
double stops	Groove 70		
foot splashes	Groove 55		
Frank Zappa	Odd Meter intro		
Gary Chaffee	Groove 89		
ghost note	Groove 48		
Gospel	Groove 68		
grace note	Groove 48		
groove construction	Introduction		
groove subtraction	Groove 50		
guaguanco	Groove 81		
half-time shuffle	Groove 73		
hemiola	Groove 63		
hybrid	Groove 54		
James Brown	Groove 64		
Jeff Porcaro	Groove 73		
John McLaughlin	Odd Meter intro		
Konokol	Odd Meter intro		
Latin	Groove 82	Groove 81	Groove 80
legato	Groove 55		
linear playing	Groove 89		
Mahavishnu Orchestra	Odd Meter intro		
mambo	Groove 78		
motivic transference	Groove 69		
Motown	Groove 51		
multi-rods	Groove 89		
Nanigo	Groove 84		
Nashville	Groove 86		
paradiddle	Groove 52	Groove 63	Groove 72
Partido Alto	Groove 80		
perseverance	Introduction		
Phil Collins	Groove 49		
phrasing	Odd Meter Chapter		

Keywords	Chapter/ Groove	Chapter/ Groove	Chapter/ Groove	Chapter/ Groove
playing with the butt ends of sticks	Groove 58			
Prince	Groove 64			
recording yourself	Introduction			
rideless grooves	Groove 87	Groove 88	Groove 89	Groove 90
rock waltz	Groove 55	Groove 56	Groove 57	
rudiments	Groove 90			
samba	Groove 80			
Selvaganesh Vinayakram	Odd Meter intro			
Shakti	Odd Meter intro			
shuffle	Groove 60			
slow rock ballad	Groove 49			
Sonny Igoe	Groove 90			
staccato	Groove 55			
stepped hi-hat	Groove 89			
Steve Jordan	Groove 62			
Sting	Odd Meter intro			
street beat	Groove 90			
swing control	Groove 66			
Texas shuffle	Groove 70			
The Lion King	Groove 87	Groove 88		
Train beat	Groove 86			
Vic Firth Rute	Groove 89			
Zakir Hussein	Odd Meter intro			
Zigaboo Modeliste	Groove 67			

CHAPTER SUMMARIES

Package Overview/ Introduction

As we did with the Teacher’s Guide for *Groove Essentials 1.0*, we will treat the play-along book/Mp3 disc and DVD as an inseparable package. It is recommended that you have both products for maximum benefit from this package. Intermediate players can benefit from *Groove Essentials 2.0* right away, but beginners should not attempt these grooves until mastering at least the basics from *Groove Essentials 1.0*. The grooves contained herein are much more complicated and require a higher level of coordination and technique. Also, the charts are a little more complicated and demanding.

The introduction to *Groove Essentials 2.0* contains Tommy’s thoughts on some key concepts that will help you succeed not only in mastering the material, but will help your drumming in general. He offers his advice on perseverance, attitude, and being a musical drummer. It’s easy to skip over, but DON’T. Attacking this material with a good mindset can be half the battle. You and your students should read the introduction regularly, to reinforce the concepts and to keep a positive outlook. Tommy has a unique way of making you feel as if he truly wants you to have fun and learn. Take advantage of it! So, have fun and let’s get into the heart of the material. By the way, I’m not sure if you’ll notice this while working on this material, but Tommy very subtly suggests that you might consider recording yourself.

Rock Grooves

- Groove 48 is a “boogaloo” type of beat that demonstrates the difference between ghost notes (have a rhythmic value) and grace notes (do not have a rhythmic value). This concept is recurrent throughout *Groove Essentials 2.0* so its understanding at this point is important.
- Verbalization is a helpful tool in understanding what a groove should sound like.
- Demonstrates playing a ghost note immediately after a rimshot, a la David Garibaldi with Tower of Power.
- In the notes for Groove 48 Fast, Tommy points out a theme that is recurrent in both *Groove Essentials* books: playing too loud, even in a rock setting, can destroy a groove.
- Groove 49 is tempo-specific slow rock ballad.
- Ballads and slow tempos can be much more difficult than playing fast tempos because the space requires more accuracy.
- Groove 50 removes the usual backbeat on beat 2, and plays beat 4 on a tom tom.
- Groove 51, sometimes referred to as the Motown beat, has 4 quarter notes on the snare drum. This is demonstrated at two tempos, then again at the faster tempo on electronic drums.
- Grooves 52 and 53 present two sides of the same idea: busy and simple parts together.
- Groove 52 has a paradiddle-inspired hand pattern between two or more surfaces.
- Groove 53 has a busy bass drum pattern with a tight, dry, simple hand pattern.
- Groove 54 is a “hybrid” rock beat that has no bass drum on the downbeat of 1, along with a syncopated hi-hat part that borrows from the jazz ride pattern.
- Grooves 55, 56, And 57 are three different variations of rock beats in three, otherwise known as rock waltzes.
- Groove 55 is a rock waltz, with the backbeat on “3.”
- Watch near the end of the chart for Groove 55 for a very cool left hand embellishment.
- Groove 56 is a two-bar groove with a backbeat on 1 of the second measure.
- Groove 57 has an interesting real-world discussion about the term “shuffle.” It uses ghost notes and is particularly “loose.” It’s also demonstrated on an electronic kit.
- Grooves 58 through 61 are triplet-based grooves, and some people may refer to them as blues beats.
- Groove 58 is a classic 12/8 groove, and is the most common beat used in the “Doo-Wop” era. Tommy also talks about playing with the butt ends of the sticks.
- Groove 58 fast takes on more of a blues/rock feel than a ’50s feel.
- Groove 59 is a syncopated 12/8 feel, performed at two tempos.
- Groove 60 begins with a discussion of the names of the different shuffle feels. This particular example is a rock shuffle, with all of the 8th notes played on the bass drum or snare drum. Tommy then discusses the degrees of swing that affect the spacing between the notes.
- Groove 60 Fast has a more syncopated bass drum pattern.
- Groove 61 is a fast rock shuffle. This is another tempo-dependent groove. It uses groove subtraction and simplifies the hi-hat so there is more space and is easier to execute at the faster tempo. It is similar to “Bodhisattva” by Steely Dan.

Funk Grooves

- Groove 62 demonstrates displacement, or syncopation, of the beat. It is a tribute to Steve Jordan and is demonstrated slow, fast, and then fast on electronic drums.
- Groove 63 contains a paradiddle sticking at the end of the two-bar phrase. Tommy talks about the expressive ability of the hi-hat, and its usefulness in groove construction.
- Groove 64 is based on James Brown (fast) and Prince (slow).
- Groove 65 expands on the displacement idea by beginning on the sixteenth note before beat 1, and by accenting the “ands” in bar 2.
- Groove 66 is demonstrated in two ways. The first is slow and swung, and Tommy demonstrates

“swing control” of each limb. The second demonstration is faster and straighter.

- Groove 67 is a hand-to-hand 16th note pattern reminiscent of “Zigaboo” Modeliste which contains accented notes and ghost notes in the left hand.

R&B And Hip-Hop Grooves

- Groove 68 is a Gospel 6/8. Tommy points out how similar it is in construction to Groove 56, but how dissimilar it is musically.
- Groove 69 demonstrates the idea of motivic transference as applied to the drumset. In this example Tommy takes a bass drum idea and moves it to the hi-hat then back.
- Groove 70 is the classic Texas shuffle, but Tommy points out the trickiness in playing hands together, known as double stops.
- Groove 71 shows an “extreme swing” with a very tight swing factor. This is a very popular feel in hip-hop and other styles.
- Groove 72 is a modern example of hip-hop and resembles the beats used very often by the producer Timbaland. His hands are quite busy with a paradiddle-inspired beat, while the bass drum and backbeats are simple.
- Groove 73 is the half-time shuffle, inspired by Jeff Porcaro and Bernard Purdie. Tommy demonstrates the ghost notes required to play the groove well.
- Groove 74 is a two-bar pattern that crosses the bar line without a backbeat, and is similar to the groove in Sade’s hit “The Sweetest Taboo.” Tommy points out the appropriate open hi-hat sound for the groove, and for R&B in general.

Jazz Grooves

- Grooves 75-77 are played with brushes, and include diagrams of the movements of each hand. Slow, medium, and fast tempos are covered.
- Groove 75 is preceded by Tommy’s explanation of the basic movements, grips, and drumheads needed to play brushes.
- Groove 76 introduces a different left hand movement, and the jazz ride pattern in the right hand.
- Groove 77 has an excellent discussion of the movement of brushes at fast tempos.
- Groove 78 is a combination of a mambo and a swing feel that doesn’t sit perfectly straight or swung. It’s notable that Tommy plays this with the snares off.
- Groove 79 demonstrates subtracting notes from the standard jazz ride pattern to enable the drummer to “survive” at fast tempos.

World/Specialty Grooves

- Groove 80, from Brazil, is a type of samba known as Partido Alto, demonstrated at two tempos.
- Groove 81, from Cuba, is a guaguanco that is demonstrated with the 3-2 rumba clavé written underneath. Tommy also talks about the friction created in the piece by the band intentionally playing against the pattern.
- Groove 82 is an all-purpose Latin beat, very good for a variety of settings and applications. Don’t be a “drum jerk”!
- Groove 83 is a smash-up of two styles: funk and samba, and is a tribute to the late Carlos Vega.
- Groove 84 is very similar to a Nanigo, with a half-time backbeat feel.
- Groove 85 is the Bo Diddley beat, and Tommy shows its connection to the 3-2 clavé rhythm.
- Groove 86 is the “train” beat. An overriding theme in this section is that the notes written on the page do not accurately relay what the beats should sound and feel like. Listening is a must. When playing this beat, do not over-accentuate the backbeat, or the groove loses its feel.
- Grooves 87-90 are “rideless,” in that they don’t rely on a steady ride pattern to connect the parts. Grooves 87 and 88 are examples of these types of grooves Tommy needed to compose for The Lion King.
- Groove 87 is a rideless swing feel with a shuffle rhythm in the left hand.

- Grove 88 is based on a right hand moving around the tom toms.
- Groove 89 is a singer/songwriter type of groove played with Vic Firth Rutes. This linear type of groove is inspired by the teachings of Gary Chaffee.
- Groove 90 is a military cadence inspired by Tommy's father, well-known drummer Sonny Igoe.

Odd Meters

- This section begins with the two different definitions of odd times. The first is that the top number in the time signature is odd; 3, 5, 7 etc. The second, which Tommy adheres to, is that the meter is odd; meaning "not normal." In modern applications, playing in "3" is not usually considered playing in an odd time. However, it is included in this section as some people find it a difficult meter at first.
- Groove 91 is a funk groove in three with the backbeat on beat three. It contains a discussion and breakdown of the 4:3 polyrhythm.
- Grooves 92 through 100 address three meters: 5, 7, and 9. They each have three tunes and grooves: basic, intermediate, and advanced.
- Groove 92 is a basic 5/4 groove. Tommy describes the method of breaking odd meters into groups of 2s and 3s to make it easier to count. This groove is a group of 2 and a group of 3.
- Groove 93 is an intermediate 5/4 beat, in a two-bar phrase, again phrased as a group of 2 then a group of 3.
- Groove 94 is the advanced 5, written in 5/8. It begins with a snare drum on 1 in the second bar, which gives it a two-bar length.
- Groove 95 is the basic 7, written in 7/4 time, phrased as 2/2/3. Most commonly, the longer phrase of 3 is at the end, but not always.
- Groove 96 is the intermediate 7, written in 7/8. It is a half-time shuffle, which shows that odd meters do not have to be stiff or rigid.
- Groove 97 is the advanced 7, and is also demonstrated on an electronic kit.
- Groove 98 is the basic 9, which is subdivided slightly differently than the previous examples. Here, the group of 3 occurs as the second grouping rather than at the end.
- Groove 99 is the intermediate 9, and the groupings return to placing the "3" at the end. At letter B of the tune, the whole band phrases in three groups of "3." It is also demonstrated on the electronic kit.
- Groove 100 is the advanced 9 and is written in 9/8. It is intentionally ambiguous in its phrasing, and is demonstrated with steady 16th notes in the right hand.

Global Tours

- As in *Groove Essentials 1.0*, there are four Global Tours at the end of the book. These are tunes that contain many of the different grooves in the book, and are designed specifically to challenge the student. They include solos, abrupt tempo and feel changes, and other challenges drummers face in the real world.

CROSS-REFERENCE GUIDE

Here are some specific ways to incorporate this DVD with existing books you may already be using. The chart can be found on the following page.

Rock

Fourteen grooves covering rock waltzes, hybrid beats, Motown and grace/ghost notes.

Funk

Six grooves that pay homage to Steve Jordan, Prince, James Brown and Zigaboo Modeliste. Beat displacement and swing factor are discussed.

R&B/Hip-Hop

Seven grooves that cover Gospel, motivic transference, various shuffle and modern hip-hop feels

Jazz

Five grooves that range from ballads with brushes to very fast, uptempo swing.

World/Specialty

Eleven grooves, five of which are generally considered ethnic beats. The remaining six are specialty beats. This section ranges from guaguanco to the Train beat.

Odd Times

Ten grooves starting with funk in 3/4. The remaining nine grooves feature three each (beginner, intermediate, and advanced) in 5, 7, and 9.

Books:	Rock	Funk	R&B/ Hip-Hop	Jazz	World/ Specialty	Odd Times
<i>Groove Essentials 1.0</i> - Tommy Igoe	●	●	●	●	●	
<i>Patterns: Rhythm and Meter</i> - Gary Chaffee						●
<i>Rockin Bass Drum</i> - John Lombardo and Charles Perry	●					
<i>Realistic Rock</i> - Carmine Appice	●					
<i>The N.A.R.D. Book</i> - The National Association of Rudimental Drummers					●	
<i>14 Modern Contest Solos</i> - John Pratt					●	
<i>Modern Rudimental Swing Solos for the Advanced Drummer</i> - Charley Wilcoxon					●	
<i>A Funky Primer for the Rock Drummer</i> - Charles Dowd	●	●	●			
<i>Brazilian Coordination for Drumset</i> - Maria Martinez					●	
<i>Welcome To Odd Times</i> - Michael Lauren						●
<i>Turn It Up & Lay It Down: Messin Wid Da Bull</i> - Jeff Salem		●	●			
<i>Advanced Funk Studies</i> - Rick Latham		●	●			●
<i>Advanced Techniques for the Modern Drummer</i> - Jim Chapin				●		
<i>Beyond Bop Drumming</i> - John Riley				●		
<i>The Art of Bop Drumming</i> - John Riley				●		
<i>The Code of Funk</i> - David Garibaldi		●	●			
<i>Future Sounds</i> - David Garibaldi		●	●			
<i>Funkifying the Clave/Afro-Cuban Grooves For Bass and Drums</i> - Lincoln Goines and Robbie Ameen					●	
<i>Hands, Grooves and Fills</i> - Pat Petrillo	●	●	●			
<i>Patterns: Time Functioning</i> - Gary Chaffee						
	Fatback and Linear Exercises					
<i>The New Method For Afro-Cuban Drumming</i> - Jimmy Branly					●	
<i>Afro-Cuban Rhythms for Drumset</i> - Frank Malabe					●	
<i>Brazilian Rhythms for Drumset</i> - Duduka Da Fonseca and Bob Wiener					●	
<i>The Sound of Brushes</i> - Ed Thigpen				●		
<i>The Drumset Musician</i> - Rod Morgenstein and Rick Mattingly	●	●				
Videos, DVDs:						
<i>Groove Essentials 1.0</i> - Tommy Igoe	●	●	●	●	●	
<i>Drumset Technique/ History of the U.S. Beat</i> - Steve Smith	●			●		
<i>The Art of Playing With Brushes</i> - Steve Smith and Adam Nussbaum with Joe Morello, Charli Persip, Eddie Locke, Billy Hart and Ben Riley				●		
<i>Musical Drumming in Different Styles</i> - Gregg Bissonette	●	●		●		
<i>Drum Legacy, Standing on the Shoulders of Giants</i> - Steve Smith with John Riley				●		
<i>Classic Jazz Drummers</i>				●		
<i>What Drives the Beat</i> - Jason Bittner	●					
<i>Afro-Cuban Drumming for the Drum Set</i> - Phil Maturano					●	
<i>Brushworks: The DVD</i> - Clayton Cameron				●		

SUGGESTED MULTIMEDIA LESSONS

Groove Essentials 2.0 picks up where the first package left off. Many of the suggested Multimedia lessons from the first Teacher's Guide can apply to this package as well. Here are a few more that you might find useful. You can also apply some of these to *Groove Essentials 1.0* (and many other play-along packages).

- Have the student play along with any track without telling them in advance what style they are playing. Allow them to “play from their gut” and discuss afterwards.
 - To build speed with brushes, use the 21-minute jazz ramp from *Groove Essentials 1.0* and see where the movements begin to change naturally and at what tempos a change is necessary.
 - Try it backwards: have the student bring in a song they like and find which groove it is closest to out of the 100 grooves presented in both packages.
 - While playing through a track, randomly stop the music and ask the student to sing the bass line as best they can.
 - After playing a groove and its track in the book, have the student find and play a tune from another artist with the same or similar groove. Find your own, or use the tunes discussed in the TIP *Groove Essentials* forum.
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RELATED MATERIALS

Books

Groove Essentials 1.0 - Tommy Igoe
Patterns: Rhythm and Meter - Gary Chaffee
Rockin' Bass Drum - John Lombardo and Charles Perry
Realistic Rock - Carmine Appice
The N.A.R.D. Book - The National Association of Rudimental Drummers
14 Modern Contest Solos - John Pratt
Modern Rudimental Swing Solos for the Advanced Drummer - Charley Wilcoxon
A Funky Primer for the Rock Drummer - Charles Dowd
Brazilian Coordination for Drumset - Maria Martinez
Welcome To Odd Times - Michael Lauren
Turn It Up & Lay It Down: Messin Wid Da Bull - Jeff Salem
Advanced Funk Studies - Rick Latham
Advanced Techniques for the Modern Drummer - Jim Chapin
Beyond Bop Drumming - John Riley
The Art of Bop Drumming - John Riley
The Code of Funk - David Garibaldi
Future Sounds - David Garibaldi
Funkifying the Clave/Afro-Cuban Grooves For Bass and Drums - Lincoln Goines and Robbie Ameen
Hands, Grooves and Fills - Pat Petrillo
Patterns: Time Functioning - Gary Chaffee
The New Method For Afro-Cuban Drumming - Jimmy Branly
Afro-Cuban Rhythms for Drumset - Frank Malabe and Bob Weiner
Brazilian Rhythms for Drumset - Duduka Da Fonseca and Bob Weiner
The Sound of Brushes - Ed Thigpen
The Drumset Musician - Rod Morgenstein and Rick Mattingly

DVDs

Groove Essentials 1.0 -Tommy Igoe

Drumset Technique/ History of the U.S. Beat - Steve Smith

The Art of Playing With Brushes - Steve Smith and Adam Nussbaum with Joe Morello, Charli Persip, Eddie Locke, Billy Hart and Ben Riley

Musical Drumming in Different Styles - Gregg Bissonette

Drum Legacy: Standing on the Shoulders of Giants - Steve Smith with John Riley

Classic Jazz Drummers

What Drives the Beat - Jason Bittner

Afro Cuban Drumming for the Drum Set - Phil Maturano

Brushworks: The DVD - Clayton Cameron

GENERAL SUGGESTIONS FOR INCORPORATING NEW MEDIA

As we move into the twenty first century, we have an incredible amount of new technology available to us. This technology is more affordable than ever before. As a result, it is fairly inexpensive to equip a teaching studio with all the tools necessary to incorporate new media into your practice. The following are some ideas on how to bring your teaching fully into the present.

Tools/Technology/Gear

Computers have found their way into just about every conceivable facet of our daily lives. They certainly have their place in regards to drum education. A personal computer can be a great tool for teachers. Organizing lesson plans, scheduling, music storage, recording and access to information via the internet are only a few of the ways they can be used on a regular basis. Laptop computers make all of these applications possible on the run. MP3 players have made it possible to carry huge music libraries with you wherever you are. They have also made the transfer of music from one person to another very easy. Digital video now works seamlessly with computers and the internet. Videos can be edited and uploaded within minutes. Here is a list of gear that we feel is essential to a state of the art teaching studio:

- Computer with internet access (laptop if you are teaching on the road)
- Digital recording software (Macs now come with Garageband standard)
- Microphones
- MP3 player
- Digital Camcorder

Suggested Applications/Lesson Plans

The following are some practical methods of incorporating technology into lessons:

1. Use a digital camcorder to record all or part of the lesson. Give the student the disc or transfer the footage into a computer for editing.
2. Use recording software on the computer to record the student playing along to tracks, such as those in *Groove Essentials* by Tommy Igoe. Email a quick mix to the student for them to review when they get home.
3. Record the lesson as an MP3 and burn it to a disk for the student to listen to in their car, or on their MP3 player.
4. Use the internet to show footage, pictures or to play music when exposing the student to a new artist or style.
5. Play a section of a DVD to demonstrate a topic then further demonstrate and refine that idea in the person. For example, you can use Jojo Mayer's description of the Moeller technique from his DVD then you as the teacher can help the student identify problems and refine their execution.