

Tools for a Comprehensive Concert Percussion Curriculum

Dr. Patrick Roulet

2013 Midwest Clinic

Friday, December 20, 2013

2:00 pm

Meeting Room W187

This clinic will cover the most important components of a comprehensive percussion curriculum from organization and equipment to instructional methods and materials



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Towson University <http://www.towson.edu>

New England Music Camp <http://nemusiccamp.com/>

New England Percussion Institute <http://snowpondmusicfestival.com/>

Percussion Organization

A. Facilities (Source: National Conference on Percussion Pedagogy Equipment and Facilities Standards <http://ncpp.percussionpedagogy.com/pdf/ncpp-standards.pdf>)

1. Percussion practice rooms and rehearsal space should be on the same level and in close proximity to other rehearsal space (band/orchestra) and concert hall(s) and loading dock.
2. Minimum door width for practice rooms, rehearsal space, office, storage = 4 feet.
3. Minimum width of hall area in percussion area = 6 feet.
4. Avoid thresholds that cause undue stress when moving instruments. Be sure students lift the instruments when rolling over doorjamb.
5. Provide large lockers for student supplies (music, mallets, etc.).
6. All percussion areas should include adequate soundproofing.
7. All percussion areas should include adequate security.
8. All practice rooms should include mirrors.

B. People

1. Student experiences: a diversity of experiences is recommended
 - a) Large ensemble – band, orchestra, jazz ensemble, youth orchestra, regional and all-state band/orchestra/jazz ensemble
 - b) Percussion ensemble – large ensemble – conducted
 - c) Percussion ensemble – chamber ensemble – no conductor (duet, trio, quartet, quintet)
 - d) Private lessons
 - e) Regional and all-state solo/ensemble contest
 - f) Summer festivals and music camps - local and national
2. Selecting the percussionist
 - a) You might consider requiring one to two years of piano lessons as a prerequisite for playing percussion
 - b) Non-musical considerations:
 - Achievement in academics
 - Organizational skills
 - Basic coordination
 - Leadership
3. Auditions
 - a) For placement and to help determine part assignments
 - Prepared music: rhythmic accuracy, note accuracy, musical elements: dynamics, phrasing

- Sightreading: shows ability to learn difficult music quickly
- Scales
- Rudiments: closed rolls soft and loud
- Timpani: identify intervals, match pitch with voice, match given pitch and tune timpani
- Overall confidence and leadership

4. Section leader

- a) Runs weekly sectionals and writes a sectional report for the director
- b) Makes sure that the percussion section is set up and ready to start rehearsal
- c) Makes sure that equipment is put away after rehearsal
- d) Is responsible for collecting music after the performance
- e) Acts as a mentor to younger players in the group

5. Part assignments

- a) Choose repertoire that is realistic for the number of percussionists in a section
- b) Rotate part assignments so that each person has an opportunity to play timpani, snare drum, mallets, and accessory percussion instruments. Percussionists can have an area of specialization and might prefer to play a certain instrument but they should still be confident enough to play any percussion instrument.
- c) When you should double parts
 - Snare drum parts work well doubled especially in marches
 - Avoid doubling triangle or tambourine parts
 - Large crescendos in suspended cymbals can be doubled for more volume
 - Marimba and vibraphone parts can be doubled for more volume and support. Having a stronger player paired with a less experienced player can help build confidence for the less experienced player.

6. Responsibilities of percussionists

- a) Practice requirements
 - Required daily and weekly practice requirements
- b) Private Instruction (recommended)
- c) Journal/writing assignments
 - Practice journal
 - i. Music journal app for iPhone and iPad by Axe Monkey Software

- Concert attendance
 - Listening assignments/journal
 - Biographies of composers/percussionists
- d) Required Materials:
- Sticks and mallets
 - i. Elementary
 - ii. High school
 - Materials: metronome, notebook, stick bag, tuning fork

7. Responsibilities of directors

- a) Treat percussionists like the superior musicians that you would like them to be...no drummer jokes please...
- b) Pay attention to percussionists during rehearsals and demand excellence at all times
- c) Have high standards
- d) Post a rehearsal schedule well in advance of the rehearsal to allow the percussionists to set up before rehearsal starts. The section needs to be set up before the tuning note is given
- e) Help the percussion section leader design a set up for the percussion section that works for an entire program with a minimum of equipment set-up between pieces
- f) Make eye contact and wait for the timpanist to tune before you start conducting
- g) Avoid “the band room sound” - H. Robert Reynolds, Director of the University of Michigan Symphony Band would not let percussionists play before rehearsals as the members of the band warmed up
- h) Be curious about percussion and never stop learning about new sounds, techniques, and repertoire. Join the Percussive Arts Society (PAS) and attend your state’s annual PAS “Day of Percussion”
- i) Have good quality instruments that are well maintained and insist that students take care of the equipment

C. Equipment

1. Instrument Inventory
 - a. Excel spreadsheet – checked each semester
 - b. Every instrument and piece of hardware is labeled with the school name and an inventory number
2. Sticks, mallets, and accessories
 - a. Suggested minimums for students
 - b. School supplied mallets, and accessories
3. Repair and maintenance
 - a. Drums and timpani:
 - i. Make sure that all of your drumheads are in good condition
 - ii. Plan to replace drumheads every three years. Heads may need to be replaced sooner depending on the amount of use
 - iii. Timpani heads should be wiped frequently with a damp paper towel to remove fingerprints. Follow up with a dry paper towel to dry the head. Wipe in a wide circular motion around the edge of the drumhead
 - b. Rosewood xylophones and marimbas
 - i. Use lemon furniture polish or lemon oil to clean and protect the wooden bars. Use a damp cloth only with plastic (kelon or acoustalon) bars
 - c. Vibraphones and orchestra bells
 - i. Use glass cleaner to remove dirt and finger prints from the bars
 - ii. A very fine steel wool can be used to clean corrosion and oxidation off of the bars. Do not use steel wool on smooth, brilliant-finish bars
 - d. Hardware
 - i. Clean with steel wool
 - e. Cymbals
 - i. Wipe with a damp cloth to eliminate fingerprints
 - ii. Some percussionists do not believe in cleaning cymbals
 - f. Wood blocks
 - i. Wipe with a lemon oil
 - ii. Check for cracks; Glue the cracks with carpenter's wood glue and use a clamp while the glue dries
 - g. Band and orchestra section set up

- i. Your set up should allow the players in the section to perform the entire program with a minimum of changes between pieces
- ii. An ideal set up would allow the percussion section to perform the entire program without moving any large instruments
- iii. Have a regular set up that works well for most standard band and orchestra repertoire
- iv. The placement of instruments, trap tables, and stick trays should allow the players to move from instrument to instrument or from part to part without making any unnecessary sounds
- v. Place the timpani as close to the low brass as possible. Since timpani usually play with the low brass this set up will improve ensemble rhythm and intonation
- vi. Bass drum and cymbals should be set up next to each other with the cymbal player to the right of the bass drum
- vii. Music stands:
 1. have individual stands for the following instruments/players:
 - a. Timpani
 - b. Bass drum and cymbals (or separate stands for each)
 - c. Snare drum
 - d. Accessories
 - e. Keyboard percussion: xylophone, bells, vibes, marimba, chimes (separate stands for each keyboard)
 2. Instruments and music stands should be set up to give the player a direct line of sight to both the music and the conductor
 3. Sticks and mallets should be placed on a padded trap table or music stand covered with a black hand towel
 4. When a percussionist is not playing, the sticks and mallets should be placed on the stick tray
 5. Do not place sticks, triangle beaters, or mallets on a stand that is being used for music

Percussion Organization: Where's the Beater?

By: Patrick Roulet

Unlike many musicians in the band or orchestra, percussionists are usually required to use instruments provided by the school. Without proper guidance, it is easy to have neglected or abused instruments or even worse, to have deliberate theft or vandalism of the equipment. In order for a school to have a first-rate percussion program, it is essential that the students have decent, quality instruments in good working condition, a variety of sticks and mallets, and enough storage space for the instruments and mallets to be kept when they are not being used.

There are several steps a director can take to organize the percussion section. First, do a complete inventory of instruments, hardware, and mallets. Determine what needs to be repaired, replaced, or thrown away. Ask yourself if the cost of repairing the instrument is warranted, or if replacing it would be more economical. Salvage anything you think you may need at a later date, especially if it would be difficult to replace.

Pairs of sticks and mallets that are incomplete should be replaced. Worn out timpani and yarn-wound marimba mallets can be recovered, so separate them to be repaired, and do not throw them away.

Secondly, take stock of your storage area. Do you have enough closet and cabinet space to adequately stow the instruments and sticks that you have? If not, you should come up with ways to increase your storage space. Perhaps there is a parent volunteer or maybe a student in wood shop who could build a cabinet, or install some shelves for you.

Determine what equipment you will be using on a regular basis and store it in the most easily accessible place. The instruments that are used less often should be stored in a less accessible place.

Students should not have to search through a cabinet of rarely used instruments to find a triangle and beater. You may also decide to organize your storage space according to the season of the year; marching equipment is kept conveniently stored during marching and parade season, but stowed away during concert season.

Design a system for storing the small instruments and mallets in the storage cabinet. Use labels to mark the cabinet. An unstructured storage cabinet makes it difficult for students to find the instrument or mallet that they need. This chaos can contribute to a lax attitude in the students' approach to percussion playing and equipment usage. For increased security, you may also decide to put a padlock on the cabinet.

In addition to the instrument storage cabinet, a director should have a cabinet or toolbox with essential tools, repair supplies, and replacement parts. A portable toolbox works best for repair supplies for marching equipment since repairs will most likely need to be done on the field.

While each student should own a pair of drumsticks, the director may need to purchase timpani and keyboard percussion mallets for the students to use. I suggest these sticks be kept in the director's office in a stick case or mallet bag. These items are the most portable and can "disappear" easily. You can assign the percussion section leader the task of returning the mallets to the office after each rehearsal.

I also recommend that you have covers made or purchased for all the keyboard instruments and timpani. The covers help keep unwanted dust, dirt, and hands from damaging the equipment.

Most importantly, establish a sense of pride, responsibility, and teamwork among the percussionists. Each spring have the percussionists clean the instruments, replace drumheads and take an inventory. Make it a party and an end of the year ritual. If they take an active role in the organization and maintenance of the instruments, they most likely will be more responsible with them. This is essential since the director cannot single-handedly implement these ideas without the support and help of the percussion students.

More Information:

Band Directors Percussion Repair Manual by Ed Brown

Mallet Repair by Arthur Press

Teaching Percussion by Gary Cook

Percussion Repair and Maintenance: A Performer's Technical Manual by Mark P. Bonfoey; edited by Anthony J. Cirone

Goals of a Comprehensive Concert Percussion Curriculum

Successful percussion pedagogy depends on a sequential course of study that introduces students to fundamental musical and technical concepts in a logical order. A thorough percussion curriculum should emphasize methods and materials that reinforce the following fundamental concepts of percussion performance:

- Tone production and musical expression
- Technical facility on the snare drum through technical studies, rudimental-style solos, and the study of the 40 Percussive Arts Society (PAS) International Snare Drum Rudiments
- Sight-reading and basic rhythmic skills through the study of snare drum etudes and solos
- Application of snare drum techniques to keyboard percussion and timpani
- Chromatic, major, and minor scales and arpeggios on keyboard percussion
- Sight-reading skills on keyboard percussion
- Ideo-kinetics and muscle memory of the mallet keyboard
- Four-mallet technique
- Ear training, aural skills and interval recognition as it relates to tuning timpani
- Timpani techniques: legato and staccato strokes, rolls, dampening,
- Auxiliary percussion techniques
- Multiple percussion skills using various percussion instruments and mallets

Clinician Bio

Percussionist Patrick Roulet's diverse background as an educator, performer, composer, and arranger reflects his many interests within the broad field of percussion. An enthusiastic educator with over two decades of teaching experience, he directs the percussion area at Towson University and teaches and performs at the New England Music Camp. He has arranged several collections of music for keyboard percussion, including *Church Hymns for Marimba*, *Christmas Carols for Marimba*, and *Beatles for Vibraphone*. His recording project documenting the early percussion works of Michael Colgrass received critical acclaim for its historical importance and performance quality. Patrick continues to inspire students of all levels through the clinics and masterclasses he gives throughout the United States. He is a Yamaha Performing Artist and an artist endorser of Grover Pro Percussion. <http://www.PRpercussion.com>

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Student Minimum Requirements for Sticks, Mallets and Accessories

Elementary School

Sticks and mallets

- 1 pr. concert snare drum sticks Size 2B or similar
- 1 pr. xylophone/bell mallets (medium hardness)

Accessories

- stick bag
- 1 dozen pencils
- spiral-bound notebook
- metronome
- chromatic pitch pipe

Middle School/Junior High School

Sticks and mallets

- 1 pr. concert snare drum sticks Size 2B or similar
- 1 pr. drumset sticks size 5A or similar
- 1 pr. brushes
- 1 pr. timpani mallets (medium hardness)
- 1 pr. xylophone/bell mallets (medium hardness)
- 1pr. yarn-wound marimba mallets (medium hardness)

Accessories

- stick bag
- 1 dozen pencils
- spiral-bound notebook
- metronome
- chromatic pitch pipe

High School

Sticks and mallets

- 1 pr. concert snare drum sticks
- 1 pr. drumset sticks size 5A or similar
- 1 pr. brushes
- 3 pr. timpani mallets: soft/cartwheel, general, staccato
- 1 pr. xylophone mallets
- 1 pr. bell mallets
- 2 pr. yarn-wound marimba mallets – medium hardness
- 2 pr. cord-wound vibraphone mallets

Accessories

- stick bag
- 1 dozen pencils
- spiral-bound notebook
- metronome
- tuning fork or chromatic pitch pipe

School-Supplied Sticks, Mallets, and Accessories

Timpani Mallets		Model #	unit price	price
	Vic Firth American Custom Timpani Mallet T1 - General	Model: VIC-VFT1	\$24.50	\$24.50
	Vic Firth American Custom Timpani Mallet T2 - Cartwheel	Model: VIC-VFT2	\$24.50	\$24.50
	Vic Firth American Custom Timpani Mallet T3 - Staccato	Model: VIC-VFT3	\$24.50	\$24.50
	Vic Firth American Custom Timpani Mallet T4 - Ultra Staccato	Model: VIC-VFT4	\$21.95	\$21.95
	Vic Firth American Custom Timpani Mallet T5 - Wood	Model: VIC-VFT5	\$13.25	\$13.25
	Vic Firth American Custom Timpani Mallet T6 - Custom General	Model: VIC-VFT6	\$24.95	\$24.95

Bass Drum Mallets		Model: VIC-TG01	\$35.75	\$71.50
2	Vic Firth Tom Gauger TG01 Bass Drum Mallet - General	Model: VIC-TG02	\$38.25	\$38.25
	Vic Firth Tom Gauger TG02 Bass Drum Mallet - Legato	Model: VIC-TG03	\$37.95	\$37.95
	Vic Firth Tom Gauger TG03 Bass Drum Mallet - Molto	Model: VIC-TG07	\$26.95	\$53.90
2	Vic Firth Tom Gauger TG07 Bass Drum Mallet - Ultra Staccato	Model: VIC-TG21	\$35.50	\$35.50
	Vic Firth Tom Gauger TG21 Bass Drum Mallets - Chamois/Wood (pair)	Model: VIC-TG06	\$37.95	\$37.95
	Vic Firth Tom Gauger TG06 Bass Drum Mallet - Fortissimo	Model: VIC-TG08	\$32.45	\$64.90
2	Vic Firth Tom Gauger TG08 Bass Drum Mallet - Staccato			

Accessory Instruments		Item #	Unit Cost	Total
1	Grover Tambourine - German Silver Synthetic 10"	#T2/GS-X	\$162.00	\$162.00
1	Grover Tambourine Bag - 10"	#CTB	\$27.00	\$27.00
1	Grover Triangle: Super-Overtone™ 5"	TR-5	\$66.00	\$66.00
1	Grover Triangle: Bronze Pro Hammered™ 7"	TR-BPH-7	\$149.25	\$149.25
1	Grover Triangle Beaters: Alloy 303 Beaters - Deluxe Set	#TB-D	\$73.50	\$73.50
4	Grover Pro Triangle Clip	#PTC	\$24.75	\$99.00
1	Grover Woodblock - 7"	WB-7	\$36.00	\$36.00
1	Grover Woodblock - 8"	WB-8	\$37.50	\$37.50
1	Grover Woodblock - 9"	WB-9	\$39.00	\$78.00
1	Grover Woodblock - 10"	WB-10	\$40.50	\$81.00
1	Grover Temple Blocks - Standard	#TPB-X	\$262.50	\$262.50
1	Grover Castanets: Pro Concert - Large Granadillo	#GWC-3G	\$153.00	\$153.00

Towson University Applied Percussion Proficiency Levels

100-Level Proficiency Learning Goals and Outcomes:

- Learn the concepts of tone production and musical expression on percussion instruments
- Develop technical facility on the snare drum through technical studies, rudimental-style solos, and the study of the 40 Percussive Arts Society (PAS) International Snare Drum Rudiments
- Ability to perform by memory the 40 PAS International Snare Drum Rudiments
- Develop sight-reading and basic rhythmic skills through the study of snare drum etudes and solos
- Apply fundamentals of snare drum technique to keyboard percussion and timpani
- Learn chromatic, major, and minor scales and arpeggios on marimba
- Develop sight-reading skills on keyboard percussion and develop a kinesthetic sense of the marimba keyboard
- Learn and develop four-mallet marimba technique using the Musser/Stevens Method
- Develop aural skills and interval recognition, and learn to tune timpani using an "A" tuning fork as a reference
- Tune perfect 4ths and perfect 5ths using a tuning fork as reference
- Learn to properly execute dampening, rolls, legato and staccato strokes on timpani using French and German grips
- Learn to interpret timpani parts from symphonies of Haydn, Mozart, and Beethoven
- Learn the correct performance techniques for accessory percussion instruments
- Learn to perform on a set up of multiple percussion instruments.

Snare Drum

Sight Reading

Ability to sight read quarters, eighths, sixteenths, and triplets in duple and triple meters at a moderate to fast tempo (quarter=120-160; dotted quarter = 90-120)

Method Books

Stick Control by George Stone p. 5-17

Rhythmic Training by Robert Starer Chapters I-VI

Rudiments and Rhythm by James Campbell

Musical Studies for the Intermediate Snare Drummer by Garwood Whaley

Orchestral Repertoire:

Bolero by Ravel

Symphony No. 10 by Shostakovich

Solo Repertoire (performed in jury or masterclass):

2 concert-style solos

2 rudimental-style solos

Mallets (Marimba, Vibraphone, Xylophone, Glockenspiel)

Sight Reading

Ability to sight read using two-mallets up to 3#s and 3bs in quarter notes, eighth notes, 16ths and triplets in duple and triple meters at a moderate to fast tempo.

Method Books

Fundamental Method for Mallets by Mitchell Peters

Mallets for Drummers by Lynn Glassock

Church Hymns for Marimba by Patrick Roulet

Marimba: Technique Through Music by Mark Ford

Scales and Arpeggios

Major scales, two-octaves, right or left hand lead

Minor scales-all three forms, two-octaves, right or left hand lead

Chromatic scale, two-octaves
All major and minor arpeggios, two-octaves

All scales and arpeggios should be practiced using eight-notes, triplets, or 16th rhythms starting on any note.

Four-Mallet Technique using the Stevens/Musser Method:

Single independent strokes
Single alternating strokes
Double vertical strokes
Double lateral strokes

Orchestral Repertoire:

Xylophone

Danse Macabre by Saint Saëns
Mother Goose Suite by Ravel
"Polka" from the *Golden Age* by Shostakovich

Glockenspiel

Sleeping Beauty Waltz by Tchaikovsky
Pines of Rome by Respighi

Solo Repertoire (performed in jury or masterclass):

2 solos for two-mallets
2 solos for four-mallets

Timpani

Sight Reading:

Ability to sight read quarters, eighths, sixteenths, and triplets in duple and triple meters at a moderate to fast tempo using 2, 3, or 4 drums-no tuning changes.

Method Books:

Exercises, Etudes and Solos for the Timpani by Raynor Carroll
Modern Method for Timpani by Saul Goodman

Tuning and Ear Training

Ability to identify from memory the standard sizes and ranges of a set of four timpani
Ability to vocalize any pitch played at the piano
Ability to recognize intervals played melodically and harmonically at the piano
Ability to tune any pitch using an "A" tuning fork for reference
Ability to tune perfect fourths or perfect fifths using any combination of two drums in a standard set of four timpani.

Technique

Ability to play with an acceptable technique using the French or German grip
Ability to play legato and staccato strokes
Ability to play rolls at all dynamic levels
Ability to smoothly execute dampening techniques

Orchestral Repertoire:

"Halleluia Chorus" from *Messiah* by Handel
Symphony No. 100 "The Clock" by Haydn
Symphony No. 41 "Jupiter" by Mozart
Symphonies No. 1, 3, 5, 7 by Beethoven

Solo Repertoire (performed in jury or masterclass):

2 solos using two drums

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1 solo using three drums

1 solo using four drums

Multiple Percussion

Demonstrate acceptable performance skills on accessory percussion instruments

Demonstrate ability to perform using a multiple percussion set up

Method Books

The Art of Percussion Playing by Anthony Cirone, Neil Grover, and Garwood Whaley

The Contemporary Percussionist by Michael Udow

Orchestral Repertoire

Piano Concerto No. 2 by Rachmaninoff (Cymbals)

Carmen Suite No. 1 "Aragonaise" by Bizet (Tambourine)

Nutcracker Suite by Tchaikovsky (Triangle)

Solo Repertoire (performed in jury or masterclass):

2 Solos using multiple percussion set-ups

200-Level Proficiency

Goals:

- Improve technical facility, endurance, dynamic control and speed on the snare drum through technical studies, rudimental-style solos, and the study of the 40 PAS International Snare Drum Rudiments
- Improve sight-reading and learn advanced rhythmic skills through the study of advanced snare drum etudes and solos
- Increase speed and note accuracy with chromatic, major, and minor scales and arpeggios on marimba and xylophone
- Learn phrasing and musical expression by performing the music of J.S. Bach on the marimba
- Learn two-mallet xylophone techniques and perform a two-mallet ragtime xylophone solo
- Continue to develop sight-reading skills on keyboard percussion and develop a kinesthetic sense of the marimba keyboard
- Develop four-mallet marimba technique and sight reading using four mallets
- Develop aural skills and interval recognition on timpani; tune intervals and learn to tune timpani
- Learn excerpts from the symphonic repertoire for snare drum, xylophone, glockenspiel, vibraphone and timpani.
- Learn techniques for performing a multiple percussion etude or solo with various percussion instruments and mallets.

Snare Drum

The 40 PAS International Snare Drum Rudiments

Rhythmic Training by Robert Starer, chapters VII-XII

Studies from *Master Studies* by Joe Morello

Studies from *Modern School for Snare Drum* by Morris Goldenberg

Studies from *Portraits in Rhythm* by Anthony Cirone

Sight reading using eighths, sixteenths, triplets, and quintuplets in duple, triple, and mixed-meters.

Orchestral Repertoire

Lt. Kije Suite by Sergei Prokofiev

Scheherazade by Nicolai Rimsky-Korsakov

Solo Repertoire

2 concert-style solos

2 rudimental-style etudes

200-Level Proficiency (continued)

Mallets

Sight Reading

Two-mallet sightreading in quarter notes, eighth notes, and triplets up to 4#s and 4bs

Method Books

Instruction Course for Xylophone by George Hamilton Green

Ideo-Kinetics by Gordon Stout

Marimba: Technique Through Music by Mark Ford

Scales and Arpeggios

Major scales, two-octaves, right or left hand lead

Minor scales-all three forms, two-octaves, right or left hand lead

Chromatic scales, two-octaves

All major, minor, diminished, and augmented arpeggios, two-octaves

Orchestral Repertoire:

Xylophone

Hary Janos Suite by Kodaly

Porgy and Bess by Gershwin

Appalachian Spring by Copland

Overture to Colas Breugnon by Kabalevsky

Glockenspiel

The Magic Flute by Mozart

La Mer by Debussy

The Sorcerers Apprentice by Dukas

Vibraphone

“Cool” from *Symphonic Dances from West Side Story* by Bernstein

Solo Repertoire:

Xylophone solo in the ragtime style with piano accompaniment

2 or 4-mallet work by J.S. Bach performed by memory

two, 4-mallet marimba solos

Timpani

Ability to tune intervals: major/minor 3rd, Perfect 4th/5th, major/ minor 6th

Cross-sticking

Studies from *Modern Method for Timpani* by Saul Goodman

Studies from *Timpani Method* by Alfred Friese and Alexander Lepak

Orchestral Repertoire

Symphony No. 9 by Beethoven

Symphony No. 1 by Brahms

Symphony No. 4 by Tchaikovsky

“Siegfried’s Funeral Music” from *Gotterdammerung* by Wagner

Solo Repertoire

2 solos using 4 drums

Multiple Percussion:

The Contemporary Percussionist by Michael Udow

2 Solos for Multiple Percussion

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Orchestral Repertoire

Rite of Spring by Stravinsky (Bass Drum)
Carneval Overture by Dvorak (Tambourine)
Polovetsian Dances by Borodin (Tambourine)
Piano Concerto No. 1 by Liszt (Triangle)

Solo Repertoire (performed in jury or masterclass):

2 concert-style solos
2 rudimental-style etudes
1 two-mallet ragtime xylophone solo
1 solo work by Bach for two or four mallets performed from memory
2 solos for four-mallets
2 timpani solos using four drums
2 multiple percussion solos

Orchestral Excerpts (performed in jury or masterclass):

2 excerpts for snare drum
2 excerpts for mallets
2 excerpts for timpani

Upper-Level Jury:

Students must pass the double-length, Upper-Level Jury to register for 300-level percussion lessons.

Literature: Students must prepare one etude, solo, or orchestral excerpt on snare drum, keyboard percussion, and timpani.

Sightreading:

Snare drum – 8ths, 16ths, triplets and quintuplets in duple, triple, and mixed meters.
Keyboard Percussion – two-mallet sightreading in quarter notes, 8ths, and triplets up to 4#s and 4bs.
Timpani - sightreading using three or four drums

Technique:

Keyboard Percussion

Scales and Arpeggios: Chromatic scale and all major scales and all three forms of minor scales – 2 octaves memorized. All Major, minor, diminished and augmented arpeggios - 2 octaves memorized.

Snare Drum

40 Percussive Arts Society Snare Drum Rudiments

Timpani

Ability to tune intervals: major/minor 3rd, Perfect 4th/5th, major /minor 6th

Snare Drum:

The 40 PAS International Snare Drum Rudiments
Concert or rudimental-style etude
Orchestral excerpt for snare drum
Sight reading

Mallets:

Major scales, two-octaves, right or left hand lead
Minor scales-all three forms, two-octaves, right or left hand lead
Chromatic scale, two-octaves
All major, minor, diminished, and augmented arpeggios, two-octaves
Four-mallet solo for marimba or vibraphone, or a two-mallet solo, etude or orchestral excerpt
Two-mallet sightreading

Timpani:

Ability to recognize intervals

Ability to tune intervals using an "A" tuning fork as a reference: major/minor 3rd, Perfect 4th/5th, major/ minor 6th

Three or four drum etude, solo, or orchestral excerpt

300-Level Proficiency**Goals:**

- Improve sight-reading and learn advanced rhythmic skills through the study of advanced snare drum etudes, solos and orchestral excerpts
- Learn all modes and select blues scales-two octaves
- Learn techniques for improvisation using the blues scale
- Learn all seventh-chord arpeggios – two octaves
- Learn techniques for dampening and pedaling on the vibraphone
- Learn the Burton grip for four-mallet vibraphone
- Learn comping patterns and voicings for blues and ii7-V7-I7 chord progressions on vibraphone
- Learn excerpts from the symphonic repertoire for snare drum, xylophone, orchestra bells, and timpani.
- Learn repertoire for Junior recital

Snare Drum:

Studies from *Twelve Etudes* by Jacques Delécluse

Orchestral Repertoire

Bartok Concerto for Orchestra

Wm. Schumann Symphony No. 3

Mallets:

All modes, two-octaves

Blues scales in C, F, Bb, Eb, G, D, A, two octaves

Jazz Improvisation over 12-bar blues chord progression

All seventh-chord arpeggios: major, minor, diminished, and dominant, two octaves

Vibraphone dampening and pedaling techniques

Four-mallet technique using Burton grip

Four-mallet, ii7-V7-I7 progressions in C, F, Bb, Eb, G, D, A

Four mallet, blues progressions in C, F, Bb

Sight-reading

Studies from *Mallet Pedaling and Dampening* by David Friedman

Timpani:

Ability to tune all intervals from minor seconds to major sevenths ascending and descending

Ability to balance/clear a timpani head

Orchestral Excerpts for Timpani by Randy Max

Solo Repertoire (performed in jury or masterclass):

2 solo works for marimba or vibes

2 solo works for snare drum

2 solo works for timpani

2 solo works for multiple percussion

Orchestral Excerpts (performed in jury or masterclass):

2 excerpts for snare drum

2 excerpts for mallets

2 excerpts for timpani

Towson University Applied Percussion Proficiency Levels

2 excerpts for cymbals
2 excerpts for tambourine and triangle
2 excerpts for bass drum

Junior Recital

Bachelor of Music in Performance/ Bachelor of Music in Music Education

400-Level Proficiency

Goals:

- Prepare repertoire for senior recital
- Identify and improve specific areas of weakness
- Prepare Repertoire for graduate school auditions
- Review orchestral repertoire and prepare for auditions

Orchestral Repertoire

Snare Drum:

Nielsen *Clarinet Concerto*
Bartok *Concerto for Orchestra*
Wm. Schumann *Symphony No. 3*
Rimsky-Korsakov *Scheherazade*
Prokofiev *Lt. Kije Suite*

Xylophone

Saint Saëns *Danse Macabre*
Ravel *Mother Goose*
Shostakovich "Polka" from the *Golden Age*
Kodaly *Hary Janos Suite*
Gershwin *Porgy and Bess*
Copland *Appalachian Spring*
Kabalevsky *Overture to Colas Breugnon*
Bartok *Music for Strings Percussion and Celeste*
Stravinsky *Les Noces*

Glockenspiel

Tchaikovsky *Sleeping Beauty Waltz*
Respighi *The Pines of Rome*
Mozart *The Magic Flute*
Debussy *La Mer*
Dukas *The Sorcerers Apprentice*
Stravinsky *Petrushka*
Strauss *Don Juan*
Wagner *Waldweben (Siegfried)*
Scriabin *Poem of Ecstasy*
Schumann *Symphony No. 3*
Messiaen *Oiseaux Exotiques*

Vibraphone

Bernstein *Symphonic Dances from West Side Story*

Timpani

Hindemith *Symphonic Metamorphosis*
Elgar *Enigma Variations*
Copland *Appalachian Spring*
Bartok *Concerto for Orchestra*
Wm. Schumann *New England Triptych*

Percussion Accessories

Stravinsky *Rite of Spring* (Bass Drum)
Dvorak *Carneval Overture* (Tambourine)
Borodin *Polovetsian Dances* (Tambourine)
Liszt *Piano Concerto No. 1* (Triangle)
Rachmaninoff *Piano Concerto No. 2* (Cymbals)
Bizet *Carmen Suite No. 1 "Aragonaise"* (Tambourine)
Tchaikovsky *Nutcracker* (Triangle)
Tchaikovsky *Symphony No. 4* (Cymbals)
Tchaikovsky *Romeo and Juliet* (Cymbals)

Solo Repertoire (performed in jury or masterclass):

2 solo works for marimba or vibes
2 solo works for snare drum
2 solo works for timpani
2 solo works for multiple percussion

Senior Recital

Bachelor of Science in Music
Bachelor of Science in Music Education
Bachelor of Music in Performance
Bachelor of Music in Jazz Commercial Performance

Equipment Guidelines

The following is a listing of guidelines for the care and use of the percussion equipment and facilities. It would be impossible to list every possible scenario so please think first and make sure that what you are doing will not damage the instrument. Keep all food and drink away from instruments and storage cabinets.

General Care and Maintenance

- Do not touch or lean on the keys of the keyboard percussion instruments (marimba, vibraphone, xylophone, bells)
- Do not place books, sticks bags, etc. on top of a keyboard percussion instrument
- Use appropriate mallets for the instrument you are playing; the mallet should not be harder than the instrument you are playing (plastic is harder than wood, etc.)
- Always use a music stand covered with a black towel or a mallet tray for your sticks and mallets
- Do not put sticks or mallets down on a music stand that is being used for music
- Do not use someone else's equipment without getting permission first!
- Always return wing nuts, washers, and felts to cymbal stands

Before and After Rehearsals:

- Set up your instruments for the ENTIRE rehearsal before the rehearsal starts
- EVERYONE should stay and help put equipment away after rehearsal; no one should leave until everything is put away
- Put things back EXACTLY where you found them
- Make sure that each cabinet is locked after each rehearsal
- Close and lock the storage room door

Facilities: Practice, Teaching Studios, and Storage Space

- Do not leave instruments, sticks, mallets, or music laying around in the practice rooms or teaching studios
- Do not assume that someone else will clean up after you!
- Do not eat or drink in the practice room or storage areas.
- Always ask permission before using any instrument or mallet that belongs to someone else

PERCUSSION INVENTORY

SAMPLE PERCUSSION INVENTORY LIST

Instrument	Size	Manufacturer	Model No.	Serial No.	Location	State I.D.	Condition	Replacement Parts	Value
✓ Bass Drums									
BD1 Concert Bass Drum	16" X 34"	Ludwig			3071B	124492	New head 11/2009; hardware needs cleaning	Stern Tanning Co. 34" calf head	\$1,100.00
Concert Tom-Toms									
Set of Yamaha Concert Toms (8)									
CT1 Concert Tom	6"	Yamaha	CT806	GNZ2585	3071B				
CT2 Concert Tom	8"	Yamaha	CT808	GNZ2601			New 5/2008		
CT3 Concert Tom	10"	Yamaha	CT810	GNP3820					
CT4 Concert Tom	12"	Yamaha	CT812	GNZ2321					
CT5 Concert Tom	13"	Yamaha	CT813	OOJ3554					
CT6 Concert Tom	14"	Yamaha	CT814	GOI1067					
CT7 Concert Tom	15"	Yamaha	CT815	GOI1074					
CT8 Concert Tom	16"	Yamaha	CT816	QNY1210					
Snare Drums									
SD1 Piccolo Snare Drum	3X13	Ludwig			3071B	124390			\$485.00
SD2 Chrome Snare Drum (1969)	5X14	Ludwig		742230			needs new head; chrome is rusting		\$500.00
SD3 Chrome Snare Drum	5X14	Ludwig		3148267			shell needs cleaning; heads OK; new snares		\$500.00
Timpani									
Yamaha Timpani Set #1									
	32"	Yamaha	TP6132		3073		Good		\$10,000
	29"	Yamaha	TP6129						
	26"	Yamaha	TP6126						
	23"	Yamaha	TP6123						
	20"	Yamaha	TP6120						
1 Marimba (w/cover)	4 1/3 Octave	Musser	M250	S274	4048B	124194			\$9,065.00
2 Marimba (w/cover)	4 1/3 Octave	Musser	M250	S838	4048C	124418			\$9,065.00
1 Orchestra Bells		Musser	66688	V6370	3071B	124421			
2 Orchestra Bells		Musser	645	C194	2062	124425			



**MEREDITH MUSIC PUBLICATIONS
PERCUSSION CURRICULUM**

Instruction & Technique		Solos & Performance
	SNARE DRUM	
	<i>Beginning</i>	
Rhythm Reading for Drums Book 1 Primary Handbook for Snare Drum Audition Etudes		
	<i>Intermediate</i>	
Rhythm Reading for Drums Book 2 Flams, Ruffs and Rolls Audition Etudes		Concert Solos for the Intermediate Snare Drummer Rudiments in Rhythm
	<i>Advanced</i>	
Recital Solos for Snare Drum Recital Duets for Snare Drum Snare Drum in the Concert Hall Symphonic Repertoire for Snare Drum Solos & Duets for Snare Drum More Audition Etudes		American Suite The Beat of a Different Drummer Essay for Snare Drum Etude in 32nd's Rudimental Solos for the Accomplished Drummer 3 Movements for 2 Drums Dialogue for Snare Drum and Timpani
	KEYBOARD	
	<i>Beginning</i>	
Mallet Percussion for Young Beginners Primary Handbook for Mallets Mallets for Drummers New Elementary Studies Audition Etudes 4 Mallet Exercises		4 Mallet Primer
	<i>Intermediate</i>	
Musical Studies for the Intermediate Mallet Player Instruction Course for Xylophone		Raggedy Ragtime Rags Harry Breuer's Ragtime Solos Image
	<i>Advanced</i>	
Jazz Vibe Book Modern Improvising Symphonic Repertoire for Keyboard percussion		Xylophone Rags of George Hamilton Green Trilogy Golden Age of the Xylophone Valse Brillante
	TIMPANI	
	<i>Beginning</i>	
Primnary Handbook for Timpani Audition Etudes Tuneful Timpanist		
	<i>Intermediate</i>	
Solos & Duets for Timpani Audition Etudes		Scherzo Statement For Timpani
	<i>Advanced</i>	
Timpani Master Class with Roland Kohloff More Audition Etudes Symphonic Repertoire for Timpani—Beethoven Symphonic Repertoire for Timpani—Brahms/Tchaikowsky Symphonic Repertoire for Timpani—Schumann		6 Concert Pieces for Timpani Sonata #1 Three Movements Twenty One Etudes Unchosen Path