A FOUR-YEAR CURRICULUM FOR APPLIED PERCUSSION AT THE UNDERGRADUATE LEVEL

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ABSTRACT

This thesis will attempt to develop a four-year curriculum for applied percussion at the university undergraduate level that is functional for both the music education and music performance major. The core purpose of the thesis (and subsequent curriculum) will be to offer a balanced and realistic approach to the private lesson, emphasizing materials that will ultimately enable a student to compete for positions as performers and/or educators within the music discipline.

For the purposes of this writing, the proposed curriculum will consist of instrumental studies (snare drum, keyboard percussion, timpani, drum set, multiple percussion, auxiliary percussion, and hand drums), method books and repertoire, curricular integration, improvisation, and performance requirements (individual and group).

The research database for this study will be extrapolated from existing programs both in the United States and abroad. In examining foreign programs special emphasis will be given to those present in Canada, European countries, and Japan. Representative college percussion professors will be sent a survey consisting of questions that pertain to percussion performance, pedagogy, research, and education. Further data will be gleaned from research papers, trade journals, and scholarly presentations on the topic of percussion pedagogy.
Based on the results from the survey and the acquisition of data from other sources, the author will assess the positive and negative elements of existing programs and use the findings to design the percussion curriculum described in the opening narrative.
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INTRODUCTION

This thesis addresses the curricular issues of percussion education. The author will provide information regarding: the need for the existence of percussion curriculums and their content; curricular ideas in percussion at higher institutions of learning throughout the United States, Europe, and Japan; and a suggested percussion curriculum for university undergraduate study.

This curriculum will function as a flexible outline that offers a balanced approach to applied percussion study and ensures that none of the basic areas of percussion are neglected. It will enable the applied teacher to tailor study toward the individual’s needs, given the disparity of ability and talent that exists within studios and on individual bases. The idea of this curriculum is not to create robots or thwart individuality. However, there is a definite need to set standards of proficiency that students must possess before graduating. To that end, the focus of study will be on developing the requisite skills needed by all percussion majors in order to become versatile performers and/or teachers. This goal can be reached by offering a balanced (total percussion) lesson.

The rationale in requiring a variety of elements in the curriculum is attributed to the fact that, historically, percussionists have been expected to perform beyond the realm of timpani, snare drum, and keyboard (primarily two mallets). Indeed, we are expected to be proficient on drum set, snare, auxiliary, multiple percussion, all keyboard instruments (two and four mallet technique), timpani, hand drumming, technology-based instruments, 20th century extended techniques,
and/or any new instrument developed for “New Music.” This expectation is further exacerbated by the multiple genres in which the instruments are used.

This thesis is in no way, shape, or form a call to set national standards in applied percussion. An attempt to do so could prove detrimental to the progress of the student and to the field of percussion in general. Any attempt to initiate this idea could stunt the growth of individuality, creativity, and variety in the students and programs throughout the United States. In turn, this could nullify any system of balance and choice that we now possess.

One must also take an historical perspective on the topic, given that percussion programs in the American university are still in their infancy. In fact, the percussion program at the university level is not even a century old. One must understand the past, just like any other field of study, in order to comprehend the present if we are to plan for the future. We must also understand that it is beneficial for percussion instructors to thoroughly and critically examine the history of the university program because we, as educators, need historical research to assist in evaluating the relative merits of a program.¹

In fact, we can trace our roots back to certain schools and composers of the 1930s-40s. Composers such as Colin McPhee, John Cage, Lou Harrison, Edgard Varese, and others were all prominent West Coast composers that wrote for percussion. Many of their pieces were written for the percussion ensemble. In return, during the 1940s-50s several university music departments in the United States began to establish percussion and percussion ensembles as part of the

curriculum, which in turn meant the hiring of percussion professors. In essence, the percussion program grew out of the need for someone to teach percussion ensemble literature. The University of Illinois and the Julliard School of Music were amongst the first to do so.²

Essentially, we are in a game of catch-up with many other instrument families in terms of repertoire and artistry. Mr. Robert Van Sice alluded to this in a statement made at the percussion pedagogy panel discussion at the Percussive Arts Society International Convention (PASIC) in 1998:

“One thing that we need to keep in mind is that we are at the very beginning of our process. Other peoples’ discipline—meaning pianists and violinists—have a 300 year head start on what we are doing right now and we need to keep in mind that music is not about program, it’s not about success, it’s not about career, it’s about remembering that it is an art form that we have the privilege to do.”³

Furthermore, in order to elevate our art form, we must strive to know our exact purpose and role. Since time is rapidly progressing, there is a need to retool our curricular ideas. If we revert back to the past or even the present we will see that a multitude of curricular/methodological ideas have been supplanted with others since the 1930s. Nevertheless, there are not many surviving curriculums from those days. Most of the information was passed down through generations of students.

² (Parks 1986, 4-6)
We have come a long way since the 1940s. Although we still use some of the same method books (Goodman and Goldenberg), while discarding others (Bower Method), we have expanded upon our needs and duties as percussionists. There are numerous method books for every area of percussion studies, and we must identify those that are of quality and appropriate to our unique programs.

Arguments exist both for and against the creation of percussion curriculums. Those in favor cite the need to set clear objectives for student achievement and assessment. This will further supply the student with an identified set of goals and expectations. When jury time arrives, we have prescribed competencies to which the student must aspire. Lest we ask the question:

“But what are we examining? Should not the examination reflect the contents and objectives of the course? But if there is no well-defined course then the examination has no validity… I submit to you that the student is being cheated because he does not know where he is going, he does not know how he will get there, he does not know when he will get there, and he will not know how well he has done if he gets there. I submit that we are deceiving ourselves by hiding behind a mystique which says, I have the best method for teaching, I know what is best for each student, I do not need to write out a course of study with criteria for the advancement for it will be different for each student, a mystique that
prevents us from facing up to a problem, a mystique which offers solutions without identifying the problem.”

In some regard this is a plea for curricular organization. In return, we need to reflect upon the curriculums that exist. The recent trend toward the establishment of percussion curriculums affords the percussion teacher with a vast array of resources to consult in assisting him/her in the development of their program.

There is the other side of the argument that states that a curriculum builds walls, defeats individuality, and does not meet the needs of all students.

“We might even say that the factor which makes Fine Art great is its ability to communicate on a very profound, individualized, personal basis. It is this fact that makes the artist, the musician, and the writer, concern himself with individual expression and accounts for a lack of interest in a curricular system that requires everyone to reach the same specific measurable goals… Quite obviously there must be some area between scientific and the artistic which affords the participant the sense of progress towards a real or imagined goal. However, I am reluctant to admit that a highly structured curriculum with a taxonomy on behavioral objectives will make better for musicians or for artistic expression.”

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Or as John Beck states:

“A student determines his own curriculum. His weaknesses must be strengthened and his strong points refined, professionalized and exhibited in concerts and recitals. A predetermined and dogmatic curriculum would do a student much harm… A standardized curriculum will not work.”

Neither of these individuals (William C. Willet and John Beck) denounces the idea of a curriculum. They merely question the relevance of a standardized one. Each states later in their articles that a curriculum should serve only as a guide or a general outline for four years.

The next question we must challenge is generalization or “total percussion” versus specialization. There are myriad reasons why students at the undergraduate level should be encouraged to study the total percussion route. Entry-level university percussion students typically have a limited scope of exposure regarding the opportunities available to them. Hence, they must be provided with information about percussion that will enable them to make educated decisions regarding the avenues they ultimately wish to pursue. Students (in the early years of college), in general, are not stable in their musical and/or career decision-making processes. They tend to vacillate from year to year. Dr. Allison Shaw points to this at a statement made at PASIC in 1998:

“One thing that I do with my students at the beginning of the academic year is we meet for about an hour, separate from the lesson, to talk about that student’s professional goals and how we’re going to train for those

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professional goals in their lessons over the year. I find that professional goals of an eighteen year old are very different by the time I’ve taught them for a couple of years when they’re twenty years old I find that they have many experiences that influence these goals that they might not be aware of at an earlier age. I think in spite of coming in with skills there’s still so much that they are going to gain during their college years by giving them high level technical proficiencies because there are still a lot of decisions they need to make.”

One notion is that you must earn the right to specialize. Simply put, this means you should be capable in many areas of percussion. Specialization should be left until the graduate years of study or at least until the end of the undergraduate career. By specializing too early, the student does him/herself a disservice in that, by neglecting everything but one area, they do not become a percussionist, but rather simply a marimbist, drummer, etc. Most of the great specialists of this day began with the total percussion philosophy. This facilitates the overall vision, musicality, and understanding of not just percussion, but music itself. In other words, everything helps anything. Bill Moersch replied similarly to this at PASIC in 1998:

“I have found in my own experience that, the broader a basic experience and knowledge that I have had musically in a specific area, the more I have been called on to utilize. The awareness of the orchestral

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repertoire has made me a better marimba soloist; the awareness of
marimba repertoire has made me a better timpanist. I think it all feeds
together.”

Since music goes through cycles, no one can predict what the market will call
for from one day to the next. Current opportunities for a solo marimbist may not
exist in the future. Without training on the other instruments of the percussion
family, what will a person do for employment? To be honest, how many
opportunities are out there to be a specialist and earn a living at it? Unless you are
the elite you will have problems. How many spots are available for a drummer on
a headlining act, studio work, and/or on a T.V. show? Besides, ability level does
not deliver one into the so-called loop. Nevertheless, one can find jobs on cruise
lines, set up a private studio, or merely feel satisfied having attained proficiency
on an instrument.

The total percussionist approach increases one’s marketability. There are vast
opportunities for the “total percussionist” that will provide for a stable income,
such as military bands and teaching positions (public school).

“It has been my experience that if the percussionist prepares himself as
the full package, during those dry periods when they want to be a
timpanist, a marimbist, or whatever- and there’s no opportunity for them
to perform, they can fall back on other skills that they have.”

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8 Bill Moersch, ” Percussive Arts Society International Convention Pedagogy Panel
Discussion: Total Percussion or Specialization for College Percussion Curricula in the 21st

9 John Beck, “Percussive Arts Society International Convention Pedagogy Panel Discussion:
Total Percussion or Specialization for College Percussion Curricula in the 21st Century,”
[database online]; available from www.pas.org.
Finally, let us address the public education perspective. What will the specialist do as the director of a high school band? One might be expected to teach marching band, jazz band, concert band, or orchestra, each of which require a variety of knowledge in many percussive areas. How can a teacher effectively address the problems of a percussion section if they play only drumset or marimba? The students expect you to have the knowledge, since you are a percussionist. Further, students expect their teachers to possess knowledge in their chosen field and tacitly judge them accordingly. Without proficiency and diversity certain students may lose respect for the teacher, which may in turn lead to challenges of authority.

“The teacher who continues to perform after graduation affords himself a valuable avenue for continuing musical growth. The ability to demonstrate concepts to one’s students through actual performance of it is a valuable tool as well as a means of engendering additional respect for a teacher; that which is accorded one who is a practitioner of an art; on who is able “to do” as well as to teach…The goal of music education at the collegiate level is to bring a teacher’s musical gifts to their fullest possible fruition and to help them to gain the ability to do the same for their pupils. In this endeavor we need a curriculum where each individual element adds its own particular benefit and integrates with the others in a spiral effect to contribute to the achievement of this goal. Applied music is an important part of this.”

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The National Association of Schools of Music (NASM) guidelines must be considered when writing or determining what is appropriate for a curriculum. As times change, the standards and expectations must follow suit. Technology is an obvious contributor to the rapid pace of change. Of recent, it has been a driving force in every area of study, including the arts. From 1974 to 1990 NASM’s general curricular guidelines pertaining to technology remained constant. Computer science was recommended for music composition and theory students, but not for music education and performance majors. However, in the late 1970s and early 1980s we began to offer degrees in jazz studies. A part of this curriculum included the study of electronics. In essence, a jazz major is a performance major, with an emphasis in the study of a particular genre. And while they were required to participate in technologically related studies, their classical performance or music education counterparts were still not required to do so. However, in recent years the standards have changed and all degree programs are encouraged to incorporate technology-based methods into the curriculum. The 1999-2000 NASM guidelines state:

**Competencies Common to All Professional Baccalaureate Degrees in Music, section E- Technology**: “Through study and laboratory experience, students should be made familiar with the capabilities of technology as they relate to composition, performance, analysis, teaching, and research.”\(^{11}\)

Consequently, many teachers will have to modify their curriculums to reflect the desires of the NASM language. This mandate in and of itself should serve to

inspire the modification of current curricula. To that end, the author submits that: with changes in the available literature and method books; the need to prepare students/percussionists for diverse performance opportunities; and the ever expanding changes in technology, we have arrived at the threshold for the need of the establishment of curricular based percussion instruction.
CHAPTER ONE: GENERAL PERCUSSION EDUCATION ISSUES AT THE UNDERGRADUATE LEVEL IN CANADA, EUROPE, AND ISRAEL

This section presents ideas regarding percussion pedagogy from an international perspective. In no way, is this an attempt to present a complete analysis of percussion in the above stated regions of the world for this can only be achieved by experiencing the percussion programs first hand. Further, issues such as the Marshall Plan, communism, socio-economic issues, pedagogical approaches, changes in the music system, available lesson materials and instruments, and the Percussive Arts Society are all important contributors worth investigating. Through the use of these themes, one should be able to develop a credible view on percussion education in Europe, Canada, and Israel.

One can trace the roots of percussion education from a post World War II perspective. The Marshall Plan and the Truman Doctrine (United States aid plans implemented after World War II) were essential in reestablishing the infrastructure and society as a whole in Europe. The United States gave 13.15 billion dollars in aid to European countries to assist in the recovery from the catastrophic effects of the war.\(^1\) Of course, the United States wanted something in exchange. This would be to thwart any communist, socialist, and/or fascist regimes within the respective countries. Sixteen countries in all received aid- Austria, Belgium, Denmark, France, Greece, Iceland, Ireland, Italy, Luxembourg, The Netherlands, Norway, Portugal, Sweden, Switzerland, Turkey, The United Kingdom, and Western Germany. Gross national products in these respective countries grew 15-25% between 1948-52.\(^2\) For

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2 (Willis, 369)
our purposes, these results assisted in returning music education to its role in society.

Music behind the “Iron Curtain” (communism) did thrive, but under the harsh circumstances of censorship. Many musicians stated that communism was good for the arts, but horrible for the artist. On the bandstand they could perform their own music as long as it was not “incorrect” Western material.\(^3\) It seems that almost all percussion music outside the standard orchestral repertoire suffered. In turn, percussion programs lacked knowledge of new music, the ability to attain equipment and pedagogical materials, and interaction with international non-communist percussionists.

“It is important to remember that from the time Czechoslovakia became a socialist country in 1948, until last year’s upheaval, every aspect of musical life fell under state control- management (both business and artistic) of the orchestras, opera companies, and other musical groups, recording, publishing, radio, television, film, scholarship and research, museums and archives, and composition. Composers, conductors, and performers often worked under severe restrictions in a climate which political ideology formed the basis for artistic decisions. Interaction with Western musicians was very limited, and therefore knowledge of new musical developments was minimal as well...

Professor Vlaska, Czechoslovakian percussion professor at the Prague Conservatory, stated that they (percussion professors) had to do everything ourselves behind the Iron Curtain. There was no established method of percussion pedagogy at the conservatory, no music, and few instruments.

Teachers had to write their own teaching materials without the benefit of knowing what had already been done in that area.  

This all sounds horrific. Nevertheless, there are two sides to every story. Some will argue that communism was beneficial to the further development of music. This is not to say that this person approved or supported communism in any way, shape, or form.

“As paradoxical as it may seem, that (communism) very period turned out to be the most significant in the formation of Armenian professional music. The opening of the first professional music education institutions- Yerevan Comitas State Conservatoire, two music colleges, a great number of music schools- as well as the creation of a symphony orchestra and opening of the Opera and Ballet State theater…”

The next topic of concern is the issue of percussion equipment within programs. All programs fall within one of these three areas: self-reliant, self-reliant/dependent on donations, and totally dependent on donations. Unified Germany and Canada are countries that are self-reliant in terms that they have their own percussion instrument factories and/or have the means to attain necessary equipment. Nevertheless, they absolutely use foreign equipment, which they acquire through free trade. Israel, at this time, is self-reliant. They have their own percussion manufacturers as well. Companies such as SOUND, which specializes in Orff equipment, have had a major impact on acquiring percussion instruments through

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recent business ventures with firms that import the famous percussion brand names, such as Yamaha, Sonor, Musser, Premier, Pearl, Saito, and others.\textsuperscript{6}

There was a time when the Israelis relied on donations from abroad. After World War II conservatories were starting to sprout up all over Israel: Tel Aviv, Jerusalem, Haifa, and Beersheba. However, at that time the British army was returning home, taking all of their band instruments with them, leading to a shortage of instruments in Israel. During this transition period, the Targ family of Chicago established a foundation that would purchase brass, woodwind, and percussion instruments for export to Israel.\textsuperscript{7} Only the basic instruments were purchased, such as snare drums, bass drum, cymbals, xylophone, and the like. As stated above, the Israelis have developed their own manufacturers and trade relations, which assist in meeting their current percussion needs.

In contrast, there are the countries that are essentially deprived and starving for equipment. Most of these countries were suppressed under communist rule. Some are completely dependent, as of the middle 1990s. They have pleaded for assistance in any capacity and have received donations from many companies.

“The situation with percussion instruments is far from being good in Armenia. The State Philharmonic Orchestra, the Opera and Ballet Theater, and the Symphonic Orchestra of the State Administration of Radio and Television have the most complete sets of instruments in the Republic. Our compatriots abroad presented the great bulk of the instruments to groups. If not for those gifts, there would possibly be no marimba, vibraphone, or bells,

\textsuperscript{6} Pamela Jones, “Focus on Education/Student Performance: Percussion Education in Israel,” \textit{Percussive Notes} (Fall 1989): 27.

\textsuperscript{7} (Jones, 27)
in Armenia. One can scarcely find professional instruments. So the musicians in Armenia have to make do with the ones made by local masters, which are far from corresponding to even average standards.”

Americans, such as John Beck, have witnessed first hand the effects from the lack of equipment when giving master classes abroad. Mr. Beck noticed a particular lack of equipment when he went to Poland.

“The marimba ensemble for instance, was not in evidence. We could not do it at the workshops because there were not enough keyboards available to us.”

The lack of equipment, which is prevalent in many other countries, leads to the assumption that some countries will be deficient in specific areas of percussion.

It is understood that all of the countries have methods available that were written in their homeland. The United States uses many of the method books that are written by these composers/percussionists: Delecleuse, Macarez, Hochrainer, Abe, Quartier, Zivkovic, and many others. However, the most striking commonality abroad is the popularity of American method books. Music shops are filling up more and more with American methods for both classical and popular styles, and many of the younger player’s styles are changing (improving). The following is a sample list of American books used abroad that were obtained through articles and a survey conducted by the author.

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8 (Einatian 44)
10 Tim Ferchen, “Percussion in Finland,” [database online]; available at www.pas.org
United Kingdom- Birmingham Conservatory:

Snare- Goldenberg- *Modern School for the Snare Drum*

Timpani- Saul Goodman – *Modern Method for Timpani*
  Mitchell Peters- *Fundamental Method, Intermediate Studies*
  Fred Hinger- *Virtuoso Studies*
  Morris Goldenberg- *Repertoire Books, Classical and Romantic Symphonies*  

Norway- Norwegian State Music Academy:

Snare- Goldenberg- *Modern Method for Snare Drum*

Timpani- Saul Goodman- *Modern Method for Timpani*
  Fred Hinger- *Timpani Technique for the Virtuoso Timpanist*

Keyboard- George Hamilton Green- *Fifty Studies for Xylophone*  

Israel:

Snare Drum- Charley Wilcoxin - *All American Drummer*
  John S. Pratt - *Fourteen Contest Solos*
  Morris Goldenberg - *Modern Schools for Snare Drum*
  Anthony Cirone - *Portraits in Rhythm*
  George Lawrence - *Stone - Stick Control*

Timpani- Saul Goodman- *Modern Method for Timpani*
  Rothman Series

Keyboard- Goldenberg- *Modern School for Xylophone*
  George Hamilton Green- *Fifty Studies for Xylophone*
  Elden Bailey- *Studies in Jazz and Contemporary Idiom*
  Leigh Howard Stevens- *Method of Movement*  

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11 Survey
13 (Jones, 32)
Sample list Continued:

Germany:

Snare Drum - Joel Rothman- *Rolls, Rolls, Rolls*

Drum Set - Jim Chapin- *Advanced Techniques for the Modern Drummer*

John Reilly- *The Art of Bop Drumming, Beyond Bop Drumming*

Rick Latham- *Advanced Funk Studies*

Keyboard- Pieces by David Friedman, Dave Samuels, and Paul Smedback

Other- Sher- *The New Real Book* (Germany attained by a survey)

Sweden:

Snare Drum- Anthony Cirone- *Portraits in Rhythm*

George Lawrence Stone- *Stick Control*

Al Payson- *Snare in the Concert Hall*

Vic Firth- *The Solo Snare Drummer*

Timpani- Saul Goodman- *Modern Method for Timpani*

Vic Firth- *Solo Timpanist*

Fred Hinger- *The Virtuoso Timpanist*

Keyboard- Pieces by Clair Omar Musser, Mitchell Peters, Gordon Stout, Fissinger, Michael Burritt, Paul Smedback, and Ross Edwards (Sweden attained through a survey)

Canada:

Snare Drum- George Lawrence Stone- *Stick Control*

Fred Albright- *Contemporary Studies*

Joe Morello- *Master Studies*

John Pratt- *Rudimental Solos*

Charley Wilcoxin- *The All American Drummer*

Timpani- Fred Hinger- *The Virtuoso Timpanist*

Saul Goodman- *Modern Method for Timpani*

Friese/Lepak- *Timpani Method*

Mitchell Peters- *Fundamentals for Timpani*
Sample List Continued (Canada):

   Keyboard- Morris Goldenberg- *Modern School for Xylophone, Vibraphone and Bells*
   Dave Samuels- *A Musical Approach to Four Mallet Technique, Vols. I and II*
   (Canada attained through survey)

In East Germany and other communist ruled countries international drum books and percussion ensemble pieces were unavailable until the mid-1990s. At the schools they did not even have the instruments necessary to perform the literature. However, things have and will continue to improve due to the 1990 reunification. Percussionists from the former West Germany (pre-1990), such as Heinz von Moisy have donated instruments and their time, and have recruited international artists to assist in developing percussion education in East Germany.

Performance seems to be strongly emphasized in many of the countries discussed in this chapter. Though there is not a definitive answer on the number of required performances for a student from country to country, there are general commonalities. For the most part all percussion students are required to perform a senior recital, some junior recitals. Students are also required, on average, to perform a minimum of three times a semester. One performance must be to the general public. All other performances can take place during seminar time. Performances can be in either a solo or group context. However, the student must perform on a variety of instruments during the semester. Most of the survey respondents utilized the concept of performing duets on a variety of instruments for the fact that it stimulates their musical awareness and quells the anxiety that an

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inexperienced percussionist may have in their formative years. One respondent stated that the best teacher is the stage and the audience.

The integration of composing and performing is commonplace in some schools throughout Europe, especially Sweden (See surveys). Some programs require their students to compose for a variety of percussion instruments, solo and group instrumentation. Students are expected to perform their compositions, and in some instances utilize improvisational techniques.

A common ideology shared by European, Canadian, and Israeli percussion programs is their individuality, desire to perform all types of music, and the idea that all enrolled percussion students must participate in percussion ensemble. However, some countries have a nationalistic point of view on the matter and prefer to write and perform music by composers of their nation.

“The object of the percussion ensemble is to promote the world’s classic percussion music, but also to perform new compositions of Armenian composers and popularize the art of playing percussion instruments.”

Countries such as Czechoslovakia and Israel promote composers of all styles and genres to write for percussion. They wish to be all-inclusive and hope that all composers will participate in the production of new repertoire. In doing so they obtain literature appropriate for their programs while expanding the catalog of compositions for percussion in the attempt to diversify and heighten the awareness of percussion repertoire.

Professor Vladimir Vlasak, Prague Conservatory, has achieved his goal of inspiring Czechoslovakian composers to write for percussion ensemble. However,

16 (Einatian, 43)
the music remained within the country until 1990 when Prof. Vlasak and the conservatory percussion ensemble made a five-week tour of several American universities, including a performance at the 1990 Percussive arts Society International Convention in Philadelphia. They presented programs of Czech percussion music and shared information about percussion teaching, techniques, and literature in Czechoslovakia. Furthermore, the younger aspiring composers, whose works were performed, reaped the artistic benefits of the recent freedom in Czechoslovakia. There is a mad rush for interaction with the West and an intense desire to make up for forty years of lost time. As a result, there will surely be great stylistic changes in new Czech music as composers become acquainted with the new sounds, techniques, and other possibilities that have been developed elsewhere.  

Other countries such as Sweden have experienced similar goals. The percussion group Kroumata has gained prominent recognition in the world of percussion. They have promoted a variety of percussion music and have assisted with the advancement of percussion education. Opportunities such as this are becoming more prevalent by the year, since the United States and Europe are closely networked. Although Kroumata has no university affiliation, members of the ensemble do teach at music schools in Sweden. The most important idea is that the state-funded Swedish National Concert Institute employs the six-member group. They are Sweden’s only permanent contemporary music ensembles.  

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17 (Barber, 14-15)  
is concerned. This exposure may lead to an influx of new aspiring percussionists and increased funding within music schools.

Other percussion-oriented ensembles have been inserted into the curriculums of European, Canadian, and Israeli universities. The United Kingdom, Canada, and Israeli universities are three perfect examples. The United Kingdom and Canada offer students the opportunity to participate in Gamelan and African drumming ensembles. The groups are not affiliated with the percussion department but through the Creative Studies Department or function independently. Students are encouraged to pursue these opportunities, and specialists are employed to teach.

Israel is unique. Being a country of immigrants from fifty-two countries, it is a rich source of music and folklore and encourages the study of all musics. Arab musicians skilled in the performance on the darabukah (Arab drum) abound, and there is a healthy ethnic flavor to the musicology department of the Hebrew University in Jerusalem, which maintains Gamelan and African music ensembles. In addition to the ensembles, wide ranges of unusual workshops are offered throughout the year. In the area of percussion the school offers private lessons on many ethnic instruments, including tabla. This school, as with many, accentuates its diversity by hiring a multitude of specialists.

An American element has been gaining momentum within European countries, Canada, and Israel. The inclusion of the study of jazz, particularly drum set and vibraphone is present in many schools. Bill Molenhof, American jazz vibraphonist who teaches in Germany, states:

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19 (Survey)  
20 (Jones, 28)
“My first duty was to participate in the auditions for the opening of the new jazz program (Meistersinger Konservatorium). Due to the strong historical connection between the European cultural community and American jazz, I was certain that this branch of the school would flourish. Even, the mayor of Nuremberg is a jazz fan! Today, almost all of the city and college-level music schools in Germany have expanding jazz and percussion programs.”  

The Birmingham Conservatory requires that all percussion students study drum set and vibraphone along with improvisation on these instruments. No doubt, similar requirements exist in other settings. This, in turn, has created an interesting persona. Some European jazz musicians have been characterized as having a definite American style to their technique and sound. This will continue to occur, as technology and communication are ever more available. The definite sound can also be contributed to Americans teaching abroad.

France, on the other hand, for a long time had shut out foreign influences in their percussion ideals. They also dealt with regional biases of teaching within France.

“The French are known to be individualistic people, which can have both drawbacks and advantages… The Conservatoires, which were created all over the country, were sometimes quite isolated from each other because of the lack of communication at that time. They became real strongholds for the teachers in residence whose knowledge and reputations were held in awe...But

21 (Molenhof, 28)  
22 (Survey)  
23 (Ferchen)
these teachers only dealt with their own students, ignoring other musicians.
The famous French individualism aggravated the situation. The teachers
formed students that would only respond to the teaching they had received and
personality of their master. In turn, these musicians applied the same methods
of teaching to their own students. Once inside, one remained closed in, either
for lack of curiosity or for fear of being labeled as a traitor...I am not here to
judge or label or blame anybody...However, the parochialism that has
appeared in certain musical institutions has given them a false sense of
superiority and has kept them from opening up to the outside world… The
direct consequences of this situation have not only the isolation of these
schools and the lack of fruitful exchange, but it also cut off the French
percussionist from the rest of the world. Gone was the interest in French
percussion and percussionist from the world.” 24

In the 1980s things began to change. Francois Dupin, a professor at the
Conservatoire National Superior de Musique de Lyon, saw first-hand the need to
modify curricular issues. He went abroad and realized the importance of
networking. While in the United States he had the opportunity to become close
friends with Michael Rosen and Leigh Howard Stevens. He returned with their
teaching methods and techniques and employed them into his system. He also
invited American musicians to come and give master classes at the conservatory.
The acquisition of new methodologies coupled with exposure to electronic and

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ethnomusicological influences has enabled the French to reach out to the world and close any gap that may have been rendered from the previous situation.

Besides diversifying musically, many European nations and Canada have rendered similar practices in their acceptance of faculty and students. Many, such as Canada, Germany, France, Israel, United Kingdom, Czechoslovakia, Norway, and Finland have branched out to take in students from abroad. Schools hold open auditions for students of any nationality and also maintain reciprocating foreign exchange programs. For example, France holds auditions for a number of their conservatories and has students from Japan, Europe, and South America. Once accepted, their studies are totally free of charge, just like their French counterparts. The Meistersinger Konservatorium in Germany has teachers and/or pupils from France, Austria, Belgium, Spain, England, Mexico, United States, Brazil, Uruguay, Argentina, Japan, Poland, and Hungary. There are many Americans who are or were permanent teachers abroad. Bill Molenhof and Robert Van Sice are probably the most notable.

Nevertheless, there is a nationalistic agenda with hiring practices in regards to performance jobs. Many countries like to fill their job vacancies “in-house.” For example, in Finland there is a tendency to hire a Finn for the position if there is such a qualified player. About ninety-nine percent of the musicians in Finnish orchestras are Finnish, a phenomenon not often seen these days in European orchestras. Another example refers to the European system of hiring practices. If an American player wants to work in an European orchestra he must not only win

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25 (Macarez, 40)  
26 (Ferchen, 1)
the audition but then the orchestra must petition the government for a working residence permit explaining that there was not a suitable European candidate for the position. This is due to the fact that the United States is not a part of the European Common Market Union.²⁷

The increased rate of foreigners teaching abroad can be seen through other avenues, such as master classes, year long residencies, or through the increased number of foreign percussion festivals that are similar to the Percussive Arts Society International Convention. The Tubingen Days of Percussion (started in 1979) in Germany is a perfect example. At this festival, organized by Heinz von Moisy, performers from all over the world are invited to perform in every area of percussion. Similarly, in 1998 the Journees de la Percussion was established in France. In 2000 it became the first annual Percussive Arts Society European Convention.

There is a strong desire to improve percussion education throughout the world. This is achieved through the development of many percussion organizations and festivals. There are twenty-four International Chapters of the Percussive Arts Society. Canada has the most, which is probably due in part to its proximity with the United States. There are other foreign percussion-oriented organizations such as the Finnish Percussion Chamber Music Association and the German Percussion Creativ. Although membership in these organizations in many European countries is small, they are growing.

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²⁷ Jim Gordon and Jan Pustjens, “Percussion Playing in Europe: A Focus on Orchestral Playing in Germany and THE Netherlands,” [database online]; available at [www.pas.org](http://www.pas.org)
In England, at the Birmingham Conservatory, lessons are approximately an hour long once a week. For the most part, the students are offered a balanced semester. Lessons include drum set, snare, mallets, timpani, and accessories. Although they do offer a balance, classical percussion, as in many European Countries seems to be the focus, especially on timpani.  

Canada’s approach is similar to programs within the England and the United States. Music programs are generally four years for an undergraduate degree. They too offer a balanced approach to the lesson. Lessons tend to be one one-hour lesson a week. Each lesson generally covers at least two areas of percussion. As with England, the Canadians favor specific areas of percussion. In this case multiple percussion is stressed. In Canada there is a tradition in multiple percussion that has come from a strong composing community and excellent distribution of music. Much time is spent on multiple percussion literature from Canada, Germany, England, Scandinavia, France, and the United States.  

In Norway most schools offer a four-year program that is equivalent to the bachelor’s degree offered in American institutions. A fifth and sixth year would be equivalent to a master’s degree. In Norway, as in many European schools, they tend to employ a multitude of specialists instead of one general percussionist, as is the practice in many major universities and conservatories in the United States. The Norwegian State Music Academy employs three specialists. One teaches timpani, another keyboard instruments and percussion ensemble, and the third teaches orchestral literature and snare drum. A unique factor of this program is that each

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29 (Survey)
student receives a one-hour lesson in each area every week—up to three hours in lessons a week. Further, they emphasize good sight-reading and orchestral technique. Interestingly enough, they teach orchestral repertoire by coordinating studies with what the Oslo Philharmonic is playing in a particular week.

Schools in Poland focus on the study of solo repertoire and technique. They work all aspects of solo repertoire but seem to be fascinated with multiple percussion. Other countries such as Finland, Czechoslovakia, and Armenia center studies on the orchestral literature. Israel, on the other hand, is extremely diversified. The country is sectioned musically, similar to the United States. There are schools that focus on contemporary music, jazz, orchestral and world percussion elements. The major centers of study are in Tel Aviv (orchestral), Jerusalem (orchestral, jazz, contemporary, and ethnic), and Ramat Hasharon (jazz).

Many curriculums are influenced by the United States. This can be seen in the method books in use, the balanced lesson approach, the incorporation of jazz and drum set, the inclusion of non-Western performance studies, and even by the fact that many of these teachers received their education in the United States. Israelis benefit from the American Israeli Cultural Foundation. It provides scholarships for deserving students in music, dance, and arts, which allows music students to study abroad in the United States.

Some schools abroad are perceived to have problems with basic organization.

“The level of percussion teaching in these conservatories varies a great deal and the biggest problem seems to be the unclear set of goals for the student. Percussion education is not nearly organized as in other places, so

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30 (Simico, 36)
students often have huge gaps in their education. Knowledge is lacking in the areas of contemporary percussion music and solo playing.” 31

Armenia has begun to address a similar problem by organizing and increasing entrance and proficiency requirements on all basic percussion instruments. Further, they have taken an innovative step by initiating a five-year program at the conservatory level of study. They have also initiated a plea for assistance from abroad.

“It is my hope that we would be able to find a partner in the USA who would like to share his or her rich experience of teaching with us and help us introduce it to our practice. We think it could be done in the following ways: to start a branch of an American educational institution in Armenia and use the already experienced programs and methods.” 32

Finally, some European countries have military obligations that all men must fulfill. Though years of service commitment vary by country, a common consequence is that the age of matriculation to college level music programs tends to be older. In Norway, some individuals have the opportunity to fulfill their obligation in a military band. Nevertheless, most play the game of catch-up for the first year or so of their music education.

The author has covered, in general terms, many ideas on percussion and percussion education in Europe and Israel. The topic is one that needs further study since many countries were left out of my observations, which was due to a lack of

31 (Ferchen, 1)
32 (Einatian, 43)
available information, or of a language barrier, and the fact that only one person out of one hundred answered the author’s survey that was sent abroad.
CHAPTER TWO: GENERAL PERCUSSION EDUCATION ISSUES AT THE UNDERGRADUATE LEVEL IN JAPAN

As with Europe and Israel, percussion education in Japan, as seen today, is directly affected by the role that the United States has played since World War II. Europe also made a strong impact. These influences, coupled with the Japanese musical prowess, individuality, creativity, incessant drive, and an insatiable desire to succeed, have enabled them to become key players in the percussion world. As we have influenced their percussion system, they have returned the favor in equal value.

Post World War II Japan was a time of distinct change, as in many countries throughout the world. Nevertheless, it was a new beginning that would prove to be fruitful in the near future. Though the Japanese did not benefit from the Marshall plan, they received assistance in many other ways. The new beginning consisted of setting up a democratic style of government, reestablishing a new world economy that was based on the heavy industries (metals, chemicals, and machinery) and technology, and a free open trade market, all of which were installed by the United States.¹ There was an influx of Western music (jazz, pop, xylophone, and marimba music) and musical goods such as the LP records (long play 33-1/3). There was an enormous amount of Western music before the war, though it was reintroduced into the society in the subsequent years following the war. In turn, due to the overwhelming amount of Western music, many composers lost their ethnic interests and began to write in Western styles/idioms.²

² (Haitini, 739)
For the purpose of this writing, an important import to Japan was introduced in 1950 when an American missionary named Dr. Lawrence Lacour brought over several Musser marimbas. Soon after, Japanese marimba ensembles began to sprout up, and ultimately it became an integral part of the present Japanese percussion curriculums.

Nevertheless, there was a predecessor to the marimba. The xylophone as we know it, was introduced in the beginning of the 20th century when Japanese military musicians visited Europe and brought back the instrument. Soon after, Eiichi Asabuki and many other prominent Japanese xylophonists began to appear. Due to the efforts of Asabuki and others, many educational and performance opportunities were offered and the instrument rose in popularity. The prominent xylophonists were also responsible for percussion education, as we know it today, because in 1950 a law was passed that allowed for the inclusion of keyboard percussion instruments into the public school curriculum. After World War II there was even a xylophone morning radio show hosted by Eiibichi. The programming included arrangements of classical pieces (flute, violin, piano), opera arias, as well as compositions for the instrument itself. The performers on the instrument during the middle of the 20th century are directly responsible for inspiring marimbists such as Keiko Abe and Takayoshi Yoshioka to not only perform but also to write for keyboard percussion instruments.

Japanese instrument manufacturing is a formidable force in the world market and has an incredible grasp on almost every area of the percussion market with

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such notable companies as Tama, Pearl, Kawai, and Yamaha. They have reached around the globe selling their instruments across the Americas, Europe, and Asia. They are self-sufficient when it comes to equipment. Consequently, they are not posed with the problems that are prevalent in many European nations in this regard.

As well as instruments, the Japanese produce an extensive amount of percussion literature and method books that have become prime components in their curriculums as well as those in the United States and Europe. The Japanese have an abundant source of publishers that enable materials to be produced and promoted. Books and literature by Abe, Miyoshi, Tanaka, Miki, Maiyuzumi, and Takemitsu are common in Japanese and Western learning institutions. Method books and literature from the United States and Germany, such as Bach transcriptions, contemporary percussion repertoire, and jazz methods are the primary Western sources used in Japan.  

Individuality is paramount to the Japanese perspective of percussion performance and education. They, like others, absorbed the practice of transcriptions even though they maintained a nationalistic fervor for performance of the music of Japanese composers. During the 1970s percussion ensembles, such as the Tomoyuki Okada Percussion Ensemble decided that they would perform only music composed by Japanese composers.

College bound percussionists in Japan have a variety of opportunities. In general, all students study timpani, snare drum, vibraphone, marimba, and

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5 Keiko Abe, “Percussion Education at Japanese Universities,” [database online]; www.pas.org
6 Tomoyuki Okada, “Percussion Music in Japan,” [database online]; www.pas.org
multiple percussion, as well as ensemble playing (marimba duets, percussion ensembles, and wind ensembles). Most importantly, students are given the choice as to the area on which they will focus. As in the United States there are schools that are reputed for specific areas of study:

“The Toho Gakuen School of Music, whose Percussion Department is headed by Keiko Abe, is one of the preeminent schools in the country. The school focuses on orchestra and marimba playing. After two years of study students can choose which area that they wish to specialize in, either general percussion or marimba. Each year marimba focus students are required to learn eight pieces by heart. Memorization seems to be an essential element in learning and performing pieces, especially for marimba. The students are also required to perform in marimba ensemble, which improves upon their ensemble skills and improvisation within the ensemble context. The ensemble plays both transcriptions and pieces solely written for marimba.

The general program focuses on orchestral playing. Each orchestra, there are ten, gives at least ten performances a year. In other words, performance opportunity is paramount to developing the student’s skills. The orchestra performs the standard literature. However, they have the opportunity to learn from foreign conductors since many are invited to conduct the orchestra. This course of specialization has its own uniquely difficult task for students to pass. Students are demanded to have proficient aural skills in order to be accepted into the program.
A couple of eccentric features are how they evaluate interpretive skills. Each semester the school commissions a composer to create a piece of about three minutes for solo marimba, which is given to all the students two weeks before the jury and play from memory at the juries. Students receive private and group lessons in general percussion, marimba, and ensemble performance. In other words they get up to three hours of instruction a week.

Another interesting concept refers to the summer sessions. During this time students are offered the chance to receive instruction on traditional Japanese drums (Taiko ensembles), drum set, and Latin and African percussion. This is achieved by inviting clinicians from abroad.”

One might question why the Japanese place certain aspects of percussion into the summer sessions. Is it less important than the other topics or is it simply there method of organization? Perhaps they feel it is best to focus on one area at a time. However, maybe the reason for the summer sessions has to do with the schedule of foreigners. Many of the clinicians that come to Japan are teachers at institutions of higher learning and are available when their schools are not in session.

One concept that the United States should consider adopting is the Japanese approach to aural skills courses. This statement does not question the teaching or teachers of these courses in the United States, but rather is a call to scrutinize, to a higher degree, the progress of the students. Aural skills instruction at conservatories and prestigious music schools is demanding. However, the demand for a more than adequate proficiency should be required at any institution that

7 (Abe)
offers music as a course of study. This is extremely important for percussionists as all too often they enter programs with a lower level of proficiency in the areas of theory and aural skills. This is due to the fact that many percussionists enter the university as merely drummers and have had little or no had the experience with aural skills.

A final thought on instruction at Toho is the appearance of equal stress on ensemble and solo performance. For example, Keiko Abe interprets the individual lesson as being a class. She says, “It is an individual lesson but it is like a class because there are others waiting and watching. I give each student special attention. So, even if a student doesn’t practice too much, he can still sit and listen to other students play…but sometimes when I plan individual lessons, there are students listening, so we do an ensemble. After the lesson they talk”. 8

Kunitachi Music College is another important school in Japan whose approach to percussion education is quite different. A primary goal is to lead the students towards transcending musical genres and national cultures. Each semester the students are assigned to an area of percussion in order to stimulate their interest and to inform them of the potential of all percussion instruments in the world around them. 9 One important way for these students to acquire such a wealth of information is through participation in the percussion ensemble. Since 1969 the percussion ensemble has been a required subject for all percussion majors. 10

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9 (Abe)
10 (Okada, 46)
At Kunitachi they thoroughly believe that the percussionist must be trained in all venues of percussion, whether it be solo or ensemble performance and, as in many other Western schools of music, specialists are employed to enhance the students’ exposure to musical influences from other cultures.

Schools such as Tokyo Gakugei University whose curriculum is centered strongly around the training of music educators are common in Japan. Their mission is to offer a balance of music education and performance. Education is year round since during the summer many of the schools that are based in Tokyo interact with one another by presenting clinics and performances. This is comparable to the United States in that many schools hold annual summer camps for various areas of study- education and performance based. Percussion education is furthered by organizations that are similar to the Percussive Arts Society, such as the Japan Xylophone Association, founded by Eiichi Asabuki, which has about five thousand members.¹¹ There is also a Japan Percussion Society.

An essential educational element between the United States and Japan is the reciprocity of ideas and ideals for percussion. The first direct influence can be seen in the trading of genres of music. For example, elements of traditional Japanese drumming, such as Taiko, have seen increasing introduction into Western schools. Evidence of this inclusion may be seen in a Taiko concert/master class presented by Eric Payton at PASIC 1999 in Columbus, OH.

Kodo, an international touring company of professional Taiko drummers, travel the globe extensively, usually eight months out of the year with the

remaining four devoted to the composition and practice of new pieces for the future tours. The group has been welcomed into the Western musical society, performing with such orchestras such as the Berlin Symphony. Conversely, they have included Western elements into their shows by inviting people to perform with them, such as the famous jazz drummer Elvin Jones.12

Japan is not without musical influence from the Western world. American art forms such as jazz and popular music, and artists like Elvis Presley, Michael Jackson, Toto, or even groups in the heavier styles of rock n’ roll have been very successful in the Japanese market. Jazz, which was brought over in 1912, has a long-standing tradition of popularity in Japan.13 The presence of the drum set in the percussion curriculums of Japan may be directly attributed to these musical genres. This rise in popularity of Japanese big bands and combos (jazz and pop) may be a further contributory factor in the teaching of drum set.

Similarly, the concept of the drum corps as a viable musical entity is currently enjoying increasing popularity in Japan. Like their American counterparts, Japanese drum corps perform indoor shows during the winter months. The late Fred Sanford, world-renowned marching percussion specialist, noticed first hand what the Japanese were doing back in 1988 when they were merely in the developmental stages.

“The Japanese obviously developed a great interest in the drum corps DCI (Drum Corps International) program. Despite many differences, the quality of the Japanese marching percussion is constantly improving

technically and musically. The bands are coming along quite well. They seem to be comparable to our high school groups.”  

The Japanese at that time were so intent on improving that band directors were making the long pilgrimage to the Drum Corp International Competitions in the United States to study and analyze what was going on. Most of the programs are in place at the high school level and with continued national interest it may ultimately find a curricular place in Japanese colleges and universities.

The concept of studying/teaching abroad is not foreign to Japanese musicians. At this time, there are a vast number of Japanese students and teachers in the United States alone. After graduating, some students remain in the United States to teach, such as Nanae Mimura (Berklee College of Music). Others, like Keiko Abe, travel extensively, performing and giving master classes. This system of cultural exchange furthers the development of percussion education/performance.

Through increased interest in multiculturalism, ease of travel, and recorded media, percussionists are expanding their boundaries. This is evident in the current popularity of gamelan, steel bands, and Afro-Caribbean ensembles at the high school and college levels. We must ask ourselves, what is next? Will Taiko drumming ensembles be a future wave of popularity in the United States? One must assume that the answer is yes; simply because of the exposure they have received via Kodo. Kodo is similar to Blast, Stomp, or Riverdance in that they are crowd pleasers as well as culturally informative. The group regularly sells out concerts and their popularity is ever growing. It is incumbent upon percussionists

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15 (Wanamaker, 34)
to maintain this open mindedness in pursuit of new musical endeavors in order to secure percussion a place at the musical forefront.
CHAPTER THREE: GENERAL PERCUSSION EDUCATION ISSUES AT THE UNDERGRADUATE LEVEL IN THE UNITED STATES

Information for this segment was garnered from a survey distributed to two hundred-seven schools in the United States and abroad (One hundred-ten in the United States and ninety-seven abroad), a compilation of syllabi/curriculums, and repertoire lists. Twenty-six professors responded to the survey (twenty from the United States and six from abroad). The author also garnered twenty-three syllabi/handbooks through conventional means. Some of the respondents sent a copy of their syllabus/curriculum in lieu of a survey, while others sent both. A total of thirty-three United States college percussion programs were examined, twenty-nine of which are college/university programs with the remainder being conservatories. Percussion programs in twenty-two states are represented:


In general, each of the survey respondents agrees with the concept of a curriculum. Most believe that it should function as a flexible outline that suits the needs of the individual while maintaining a formatted and structured environment. Although all agreed with the concept of a curriculum, two respondents questioned the intentions of a curriculum, citing concerns over imposing national standards for the applied lesson. Many professors oppose the idea of national standards
since it could undermine the system in a myriad of ways and eliminate variety and individuality amongst programs that are present today.

For the most part, the percussion programs evaluated were similar in scope and nature. Most emphasize total percussion, while a handful offer specialization as the primary course of action. A major similarity deals with performance issues, with the primary concern being how many times are appropriate for a student to perform outside the ensemble setting, such as on a masterclass/studio seminar? An overwhelming majority requires all students to perform at least once during the semester, three require zero, and four require two or three performances. One school requires one performance during the academic year, while another requires a minimum of five performances per semester.

All programs, except for one, require a senior recital. The norm is to require performance majors to perform a half junior recital and a full senior recital. This is the case in eighteen of the schools reviewed. More than half of the programs required education majors to perform only a half senior recital. One program required all percussion majors to perform both a junior and senior recital. Consequently, a student could go through college performing only eight times on an individual basis. Most teachers stated that time constraints was the reason for limited performance.

This hardly seems enough. Active performers know it takes several performances to acquire a total grasp of a single piece along with developing an appropriate stage presence. Performances in the lesson and practice room are quite different than those before one’s peers or those outside of one’s own studio.
It is understandable that time constraints or the size of a studio contribute to the limited performance requirements. However, we are percussionists, who in turn, play a multitude of instruments. Thus, we need multiple performances on a variety of instruments each year in order to perfect the necessary performance techniques, both physical and mental, that are involved.

Fear of performing is an area of concern. Most undergraduates, particularly underclassmen, experience performance anxiety before solo performances. It is stated that over thirty-five percent of musicians are afflicted with psychological problems. Approximately twenty-five percent of those are performance anxiety. How do we alleviate this problem? Should we require solo performances right away, or do we ease students into the situation? The author’s survey posed a question concerning student performance in small ensembles, such as duets. All of the survey respondents agreed that the concept of performing duets develops confidence, skill, and knowledge of repertoire. However, only three of the schools required freshman and sophomores to perform duets, on both snare drum and keyboard instruments.

Another viable performance venue that may alleviate anxiety is through the audition process. Three of the observed programs provide their students with the opportunity to perform in mock auditions-orchestral and drum set. There are a multitude of articles written on the benefits of audition preparation through the means of mental practice, mock-auditions, or by going to as many legitimate auditions as possible. Nevertheless, this is still a missing element in many

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percussion programs. Preparation is both physical and mental, and successful auditions may only be achieved through constant preparation. Preparation is determined, not only by how many hours are spent in the practice room, but by how many times the material is performed.

“The audition process can be broken down into a simple formula- \( P=p-i \). “\( P \)” equals audition performance, “\( p \)” equals one’s potential minus any interferences (i). Interferences may include personal problems, illness, atmosphere, and any other mind games that go on during an audition. Potential strictly relates to the technical ability and knowledge of the material. This emphasizes that no performance mind problems can be overcome without true knowledge of the cognitive material. In essence, to start playing to one’s potential, one must know the, material and prepare extremely well.”\(^{17}\)

Another opportunity for more solo performance experience would be in auditions for ensembles. Nevertheless, only a few listed this as a requirement. However, this is not to say that the other schools surveyed do not hold auditions for ensembles, such as wind ensemble, marching band, or jazz band.

Performing on a studio master class for a guest clinician may also thwart performance problems. A benefit is that one acquires information and criticism from someone other than their regular teacher. Another is performance preparation. Most students will rehearse diligently if under pressure to perform for a guest clinician, most of whom are in the upper echelon of the field.

The seminar time (a common component of many university programs) is used for the instruction of orchestral repertoire, Latin percussion, instrument care and maintenance, guest artist clinics, and even extra rehearsal time. The main reason why many of these topics are presented in the seminar appears to be two-fold: time constraints and the fact that many professors feel redundant by repeating themselves in each lesson. In turn, they choose a group lesson approach. Many professors feel that these items will be neglected if not covered in master class. However, how do we determine what is more important for the individual lesson? Are Latin percussion techniques and orchestral repertoire any less important than a Cirone or Musser etude?

Allotted time for lessons is another area of concern. Most schools offer a once a week fifty minute to an hour lesson, while others offer only a half an hour. Less than a quarter of the programs differentiated between degrees. In this case contact time varies by major and credit hours received. For example, a number of schools offer an hour lesson to performance majors and only a half an hour to others. In turn, a music education major’s performance skills and breadth of knowledge may suffer from this approach. Why are they slighted? For the most part, this is a conflict with how many credits are allotted for a specific degree. In return, a school of music would have to subtract credits from another musical area if they were to add credits for instruction on a primary instrument. Education majors need the same attention as a performance major for the simple fact that they will have the responsibility of teaching percussion at all levels of study within the public, private, and/or parochial school systems. In fact, with regard to music
education majors, perhaps we should modify the system to further include more pedagogical studies.

An interesting approach offered by two of the collegiate programs is that during the first year the students receive two hours of class instruction and one hour of private instruction per week. This classroom setting is used for introducing Latin percussion and orchestral repertoire, simply because many of the styles are performed in a group context. Therefore, the private lesson may be used for technique studies. Furthermore, what is the point of playing any style of Afro-Cuban drumming if you do not have the opportunity to perform in the group context?

Membership in the Percussive Arts Society (PAS) is an area that must be addressed. Seven of the thirty-three schools require membership in PAS. An overwhelming majority do not require membership but all have the common opinion that membership should be strongly encouraged. One survey respondent stated that it would be illegal to require a student to join an organization for a class. Every percussion student in a college program should be required to participate for the simple fact that this is one of the few forums to discuss issues concerning the entire world of percussion, such as education, performance (all areas), job vacancies, and general information.

Twenty-two of the programs require student enrollment in percussion ensemble, while four do not. It is interesting that one of the schools does not require percussion ensemble for the simple fact they do not have one during the academic year, instead they are relegated to holding ensemble workshops during
the summer. This is due to the fact that the school applies minimum enrollment standards for a class. A small studio might not have an ensemble if a school imposes such restrictions. However, it is safe to state that most percussion students will be exposed to the percussion ensemble. But to what degree, is yet uncertain

Technology based percussion is an area in which many programs are lacking. Only eight of the programs have technology requirements. There are many reasons for this. First, programs may lack the necessary equipment or the funds to purchase such equipment. Second, many musicians lack knowledge in this area, though comprehension of the topic is improving. This is understandable given the vast scope of percussion study. Nevertheless, we must collectively improve for the simple fact that the National Association of Schools of Music requires technology aspects to be included in each university program. Electronic percussion is ever prevalent in the recording and live performance industries, whether it be popular music or the orchestra setting. In turn, percussionists must be prepared to perform in these situations.

Two of the garnered syllabi state that they will further the development of percussion students through the use composition and listening cards. They require the students to compose pieces for snare drum, drum line, keyboard instruments, multiple percussion, and percussion ensemble. As the student progresses with their studies, they are required to compose pieces that are longer in duration. The main goal is to present a step-by-step approach that will allow the student to acquire compositional facility in numerous areas of percussion. Hence, the
benefits one would gain through developing compositional skills are the ability to compose for percussion in an educated manner, improving general musicianship skills (theory and aural skills), and the development of a thorough knowledge of the percussion family (ranges and limitations of the instruments). In turn, we have an applied curricular integration agenda. A fringe benefit is that students may acquire technological capabilities if required to utilize computer software, such as Finale. Thus, this contributes to the designated NASM technology standards.

The use of listening assignments will assist in the development of analytical skills and prove helpful in acquiring a fundamental knowledge of repertoire and styles. The students in these programs are required to listen to a variety of genres and instrumental areas (percussion and non-percussion), such as jazz, orchestral, percussion ensemble, and world music (steel band, gamelan, Afro-Caribbean) and develop a file of annotated listening cards. This is one area in which some of us (percussionists), as well as other musicians, seem to be lacking since we tend to perform/practice more than we actively and analytically listen. Through critical listening, one will be able to identify the idiosyncrasies of the instruments but also develop a sense of how the instrument should sound and be played. Finally, this is a prime opportunity for an orchestral percussionist, or any other specialist, to compile a multitude of excerpt recordings that can be incorporated into the practice routine.

Sight-reading skills seem to be an area that percussionists lack, especially on keyboard instruments. In most cases shear lack of experience on keyboard instruments is the cause of the problem. More often than not the symptom of this
inexperience is that the student, being uncomfortable, will simply not devote enough practice time to promote the development of reading skills. Therefore, and with the best intentions in mind, percussion teachers should encourage their students to spend larger portions of time in the practice of sight-reading. Duet literature is often sought, so that a student may share his/her “misery” with another, thereby lessening the frustration that usually accompanies this activity.18

Another avenue to remedy this problem may be to dedicate a few minutes of each lesson to this area of study. In turn, sight-reading technique needs to be placed on equal footing, especially on mallet instruments and drum set, with all other aspects of percussion study. This is simply due to the fact that sight-reading ability wins and loses performance-oriented jobs.

Many programs utilize semester book reports, proficiencies/barrier exams, and the grading and recording (audio or video) of lessons to enhance the development of the students. The book report assignment is invaluable. It enables the students to acquire knowledge in any percussion area of particular interest and allows for the student to acquire knowledge in areas that probably will not be covered in the lesson or in any other undergraduate class. The key element is that students must seek out information by themselves.

The recording of the weekly lesson is an integral component to some programs. It allows for the student and teacher to keep track of progression or regression in studies and it contributes to the listening aspect of music. The assigning of a weekly grade performs the same function. It adds to the concept of organization and enables the student to know what is expected of them.

18 Gordon Stout, “How to Sight-read Correctly,” [database online]; available at www.pas.org
The final concept that is prevalent in many programs is the concept of proficiency/barrier exams. Sixteen schools stated that barrier exams (exams that are required along with the end of semester jury) are incorporated into the curriculum. Nevertheless, the proficiency exams can be quite ambiguous. Are the specified requirements, such as tempo markings, to be interpreted as a benchmark in determining a grade or is it a pass/fail situation? A handful of programs specified that the required skills are set and must be attained before progressing to the next level. One school stated that these exams are used to determine if a student is accepted into the performance program. The main idea of the barrier exam is to require everyone to possess the general technical skills, such as knowledge of scales, arpeggios, chord progressions, sight-reading, and various four-mallet techniques. These minimum technical facilities will enable the student to perform and teach at an acceptable level. Furthermore, it is not to be understood as a plateau in desired ability. They are minimal requirements, and in no way should be construed as a level of attainment; it is only a beginning or point of departure.¹⁹

Proficiency levels at most universities are performance oriented. However, one of the programs also requires proficiencies in both terminology and history. This element is as essential to performance as the employed physical techniques. This is due to the fact that we must learn terminology in a variety of languages, usually English, French, Italian, German, and Russian. Each of the languages utilizes different words for every instrument or similar words that can be

¹⁹ University of Missouri-Kansas City Conservatory of Music, “Percussion at UMKC,” [database online]; available at http://cctr.umkc.edu/user/lkaptain/minimum.html
misinterpreted. For example, the words pauken, timpani, and kettledrums look different but refer to the same instruments. On the other hand, the words tambourine and tambour look similar but the instruments are quite different.

Where do we draw the line in the applied lesson? How much should the teacher and student know? How much can we assign without going overboard? These are all valid questions that need to be answered. Sooner or later it might become a viable option to expand programs to five years; this is in terms of all music majors, not just percussion. An extra year would make it easier for teachers to assist in producing well-rounded students who possess knowledge in greater areas of percussion.

**Section Two:**

Section two is dedicated to discussing the major instrumental areas of study within the applied lesson. Issues pertaining to snare drum, drum set, keyboard instruments, timpani, auxiliary, and Latin percussion will be discussed in detail. Method books, repertoire, excerpts, proficiencies/barrier exams will all be incorporated.

Snare drum study is an area that is common to all programs. In most programs, past and present, this area of study served as a point of departure. In general, there is a consensus on materials and proficiencies. The main question that we must ask is, how much snare drum study should be required for the student? Most of the schools require snare drum in the freshman and sophomore years, while four of the surveyed schools stated that it is required in every year of study. In seven schools successful progression is contingent upon passing
barrier/proficiency exams. Afterwards it is the student that determines if they wish to continue.

What is an appropriate level of attainment? Fourteen professors specifically stated that the students must know all the rudiments and perform them at specified tempos and be versatile in both concert and rudimental styles of snare drumming. For example, attaining the capacity to perform a clean and smooth concert roll, in all dynamic ranges, is an item that professors stated is paramount to a student’s development. The above are achieved through a combination etudes, solos, technique exercises, and excerpts.

Most proficiency exams require a thorough knowledge of the rudiments. Some schools require predetermined tempos in order to pass barrier exams. Though only three barrier exams were noted, eleven curriculums stated that all students must possess a thorough knowledge of all the rudiments and demonstrate them at specified tempos. All require the demonstration of a clean and smooth orchestral roll in all dynamic ranges.

Average tempos (beats per minute) found on exams:

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<th></th>
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<th>Level Two</th>
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<tr>
<td>Double Ratamacue (6/8)</td>
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<td>Triple Ratamacue</td>
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In conjunction with the rudiments there are a multitude of method books that are common to passing the first barrier exams. As with the rudiments, designated tempos are assigned to the solos and etudes.

Common proficiency methods found on the barrier exams:

- Wilcoxin- *All American Drummer*
- Davila- *Contemporary Rudimental Studies*
- Stone- *Stick Control*
- Peters- *Intermediate Snare Drum Studies*
- Podemski- *Standard Snare Drum Method* (deficient)
- Haskell Harr Book Two (deficient)
- Reed- *Syncopation* (deficient)
- Cirone- *Portraits in Rhythm*
- Morello- *Master Studies*
- Albright- *Contemporary Studies*
- Pratt- *Fourteen Contest Solos*
Are these acceptable minimal standards that all students must possess? Yes, for the simple fact that it covers all basic areas of snare study in both the concert and rudimental styles. This should enable a student to succeed in performance and educational situations since they will possess the requisite fundamental skills. These skills are necessary because many will become high school teachers. Almost all high school teachers have to work with the marching band in some capacity. These specific skills should assist the music education major (future teacher) in effectively teaching a high school drumline. It will also help in the audition process for graduate school or military bands since they require a person to have a comprehensive knowledge of the rudimental and orchestral styles. Those wishing to pursue drum corps might consider continuing snare studies since they will be expected to perform at a higher degree of proficiency in order to get into a Drum Corp International snare line.

Many snare method books are in use throughout the world today. However, there are methods that are more common than others. In the author’s observations there are over forty snare methods and twenty snare solos listed in syllabi/curriculums. Below are methods that are most commonly used. They appear in order of popularity (number in parentheses indicates how many out of the thirty-three responding schools use these items):

Methods:
Cirone- Portraits in Rhythm (33)
Goldenberg- Modern School for Snare Drum (22)
Delecluse- Douse Etudes (19)
Stone- Stick Control (17)
Wilcoxin- All American Drummer (13)
Peters- Intermediate Snare Studies (12)
Methods Continued:
Peters- Advanced Snare Studies (12)
Albright- Contemporary Studies (11)
Firth- The Solo Snare Drummer (7)
Payson- Snare in the Concert Hall (8)
Pratt- Rudimental Drumming (6)
Peters- Odd Meter Studies (4)

Solos:
Colgrass- Six Unaccompanied Solos (7)
Benson- Three Dances (5)
Lepak- Fifty Contemporary Snare Solos (5)
Pratt- Fourteen Contest Solos (4)

Orchestral excerpts are required in a majority of the programs. Only six programs do not require this element. One stated that study in this area is not pursued because the likelihood of a student auditioning for an orchestra was slim. Another stated that a student could pursue studies in drum set and/or multiple percussion, instead of excerpts. Programs that incorporate excerpts into the syllabus focus on the “standard” repertoire. Nevertheless there are a variety of interpretations on the meaning of “standard” repertoire.

Excerpt study might not take place in the applied lesson, many programs (university) cover excerpts in the master class or in combination with the lesson. On the other hand, all of the conservatories state that they dedicate an extensive amount of time to the study of excerpts. The average for beginning excerpt studies is the sophomore year. Most of the students used excerpt collections organized by their teacher. However, thirteen stated that they used published materials- either Raynor Carroll’s Orchestral Repertoire excerpt collections or Alan Abel’s Twentieth Century Percussion Studies.
Most commonly taught snare excerpts:
Rimsky-Korsakov- *Scheherazade* (17)
Prokofiev- *Lieutenant Kije* (16)
Rimsky-Korsakov- *Capriccio Espagnol* (10)
William Schumann- *Symphony No. Three* (9)
Nielsen- *Clarinet Concerto* (5)
Ravel- *Bolero* (4)
Bartok- *Concerto for Orchestra* (4)
Rossini- *La Gazza Ladra* (2)
Prokofiev- *Peter and the Wolf* (2)
Kodaly- *Hary Janos Suite* (1)
Orff- *Carmina Burana* (1)
Stravinsky- *Petruska* (1)
Sousa- *Stars and Stripes Forever* (1)
Gould- *American Suite* (1)
Shostakovich- *Festive Overture* (1)

The process of selecting which excerpts to study is an area that needs to be elaborated upon. Are we basing our selections on frequently performed pieces or common audition repertoire? The next step is to determine a logical order of study. Do we teach the excerpts that are called the most or do we study sequentially by the difficulty of techniques that are employed? Out of the thirty-three schools, only one stated that they teach excerpts in a specific order. In all fairness, it should not matter if a specific order is covered. The idea to be stressed is that a student, generally a performance major, should cover the literature that is called in auditions by the time of graduation. Below is a list of excerpts called in major orchestral auditions that was compiled by John Beck and Richard Weiner (Weiner is in bold, numbers compiled from major auditions between 1989-99, the nine major orchestras include Boston, Chicago, Cleveland, Los Angeles, Minnesota, New York, Philadelphia, Pittsburgh, and San Francisco):
Snare Excerpts:
Rimsky-Korsakov- Scheherazade (22) (9)
Ravel- Bolero (16) (8)
Bartok- Concerto for Orchestra (16) (9)
Prokofiev- Lieutenant Kije (14) (9)
Rimsky-Korsakov- Capriccio Espagnol (12) (6)
William Schumann- Symphony No. Three (11) (2)
Prokofiev- Peter and the Wolf (7) (-)
Prokofiev- Symphony No. Five (6) (5)
Rossini- La Gazza Ladra Overture (6) (2)
          Debussy- Nocturnes (3) (1)
Kodaly- Hary Janos Suite (2) (2)
Shostakovich- Symphony No.1 (2) (-)
Shostakovich- Symphony No. 7 (2) (-)
Shostakovich- Symphony No. 10 (-) (9)
Shostakovich- Symphony No.11 (-) (2)
Sousa- Stars and Stripes Forever (2) (2)
Stravinsky- Petruska (2) (-)
          Delecluse Etudes No. 9 (-) (1)
          No. 10 (-) (1)
          No.12 (-) (1)
Sight-reading (-)\(^5\) (6)\(^6\)

Nevertheless, this is only repertoire common to symphony orchestras. Military bands use many of these excerpts, but also ones that are not usually called for an orchestral audition. These can be different for the fact that the players perform in a variety of situations and there is repertoire that was written exclusively for the band. It seems logical to study the excerpts called by military ensembles for the reason that there are many jobs available in this field.

Excerpts, techniques, and solos (besides standard repertoire) that have been called for major military bands, such as The President’s Own or the United States Air Force Band (Washington D.C.):

\(^5\) See appendix
Military Excerpts:
Shostakovich- *Festive Overture*
Ives-*Country Band March*
William Schumann-*Chester*
Delecluse-*Douse Etudes, no. 9*
Delecluse- *Initium Three*
Pratt-*Pass in Review*
Cirone-*Etudes from Portraits in Rhythm*
*America’s N.A.R.D. Drum Solos*
Pratt-*Fourteen Contest Solos*
Pratt-*The New Pratt Book*
Delecluse-*Test Claire Pour Caise Claire*
Double Stroke Roll (32nds)- tempo, 120- Hold for one minute
Multiple Bounce Roll- pianissimo to Fortissimo to pianissimo
Play both traditional and matched grips

There is a consistent pattern of what excerpts have been selected in the schools that do require the study of excerpts. It is a difficult decision to make when choosing repertoire to study because there is so much literature. In turn, time is the major problem. The only answer is to offer a balanced approach, especially for the education major. This will ensure that they will at least have a general knowledge of the orchestral repertoire. Allow them to study some of the excerpts called on auditions but also the ones that are performed the most. On the other hand, the performance major should probably be geared towards those that are called in the audition, especially for the students that have orchestral aspirations.

Timpani studies are of prime interest and are required by all schools except one. In general, nineteen of the schools state that timpani studies begin in the freshmen year, usually the second semester. Five programs state that they start in the sophomore and six in the junior years respectively.

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7 See Appendix
Proficiency exams for timpani seem to be emphasized less and only one of the schools requires a barrier exam. Although all schools require timpani, nearly none state total requirements. With snare drum we check to make sure that the students possess certain rudimental and orchestral skills through barrier exams. Why is this not the same for timpani skills, especially for tuning? It is understood that the student will likely pick up the physical technique in a timely manner. However, tuning and interval recognition can be a major deficiency for undergraduates. Certainly, all teachers work on performing and technical skills. However, should the student not be subject to a proficiency exam on timpani if it is required on snare drum? One can counter this by stating that the student’s deficiencies will be pronounced in theory and aural skills classes. Thus, they will not pass these classes unless they attain an adequate skill level.

As with snare drum there were a multitude of timpani solos, methods, and excerpt books that are used.

Commonly used methods:
Friese/Lepak- *Timpani Method* (16)
Firth- *Solo Timpanist* (13)
Peters- *Fundamentals for Timpani* (12)
Hinger-*The Virtuoso Timpanist* (11)

Timpani Excerpt Books:
Hochrainer- *Etuden Nos. One, Two, and Three* (10)
Whaley- *Primary Handbook for Timpani* (6)
Carroll- *Exercises, Etudes, and Solos for Timpani* (4)
Goldenberg- *Classical Symphonies* (7)
Goldenberg- *Classical Overtures* (7)
Goldenberg- *Romantic Symphonies* (6)
Abel- *Twentieth Century Timpani Studies* (6)
Hinger- *Timpani Player’s Repertoire* (4)
Solos:
Bergamo- *Four Pieces for Timpani* (6)
Carter- *Eight Pieces for Four Timpani* (5)
Beck- *Sonata For Timpani* (5)
Cahn- *Raga No. One* (4)
Muczynski- *Three Designs for Three Timpani* (3)
Delecluse Solos- (3)
Peters- *Primal Mood, Rondino, Scherzo, and Tribal Serenade* (3)
Helble-*Three Etudes for Five Timpani* (2)
Williams- *Variations for Solo Kettle Drums* (2)
Frock- *Seven Solo Dances, One and Two* (2)
Parris- *Concerto for Five Kettledrums and Orchestra* (3)
Tcherepnin- *Sonatina for Three Timpani and Piano* (2)
Schinstine-*The Artiste Sonata, sonata #2, and Sonata #3* (2)
Beck- *Three Episodes for Timpani* (2)

Timpani excerpts are treated in relatively the same manner as the snare drum.

Twenty-one programs require the study of excerpts and six do not have a timpani requirement. As with the study of snare drum, the chosen excerpts relate to repertoire called frequently on auditions.

Commonly studied excerpts:
Beethoven Symphonies- *No. One* (9)
  *No. Three* (6)
  *No. Five* (13)
  *No. Seven* (16)
  *No. Nine* (13)
Tchaikovsky- *Symphony No. Four* (12)
Hindemith- *Symphonic Metamorphosis* (9)
Brahms- *Symphony No. One* (6)
Mozart Symphonies- *No. Thirty-nine and No. Forty-one* (5)
Stravinsky- *Rite of Spring* (5)
Bartok- *Concerto for Orchestra* (4)
Rossini- *William Tell Overture* (2)
Elgar- *Enigma Variations* (1)
Mahler Symphonies- *No. 5* (1)
  *No. 7* (1)
Excerpts called on major orchestral auditions compiled by John Beck (personal compilation) and Mike Rosen (Rosen in bold print, collected from major auditions from 1968 to present):

- Beethoven- No. 9 (7) (43)
- Hindemith- Symphonic Metamorphoses (7) (47)
- Stravinsky- The Rite of Spring (6) (46)
- Tchaikovsky- No. Four (4) (46)
- Beethoven- No. Seven (5) (35)
- Elgar- Enigma Variations (5) (11)
- Bartok- Concerto for Orchestra (4) (40)
- Beethoven- No. 1 (4) (32)
  - No.5 (4) (25)
  - No. 8 (4) (25)
- Mahler- No. 5 (4) (18)
- Mozart- No. 39 (4) (32)
- Shostakovich- No. One (4) (32)
- Berlioz- Symphony Fantastique (3) (12)
- Brahms- No. One (3) (41)
  - No. Four (3) (18)
- William Schumann- New England Triptych (3) (22)
- Strauss- Burleske (3) (37)
  - Death and Transfiguration (2) (19)
- Barber- Medea’s Meditation and Dance of Vengeance (2) (14)
- General Techniques: (3) 8 9

Repertoire other than standard literature that has been called in military band auditions:

- Chavez- Toccata
- Firth- Etude Nos. Eleven, Thirteen, and Eighteen from the Solo Timpanist
- Moncayo- Huapango
- William Schumann- Be Glad Then, America
- Mozart- Marriage of Figaro Overture
- Gould- American Salute10

Keyboard percussion is an interesting area for one to teach. This area, in many ways, can be the toughest in terms of picking and choosing. For the most part we have four different instruments that we are responsible to teach (marimba,

8 See Appendix
10 See Appendix
xylophone, vibraphone, and glockenspiel), five if you include non-western keyboard instruments such as the amadinda. All require a variety of techniques and all have different sizes in terms of range and size of the bars, which renders each instrument with its own set of idiosyncratic elements. The hardest decision to make is what and for how long do we study on each of these instruments. Many incoming freshman have limited experience at playing these instruments and have only four years in which to become proficient. This in turn places a heavy burden on both the student and teacher.

Most programs offer a relatively balanced approach in the teaching of keyboard instruments, which covers the necessary fundamentals and techniques. These schools begin keyboard instrument studies at the freshman level and dedicate most of the time to the study of marimba and xylophone. Vibraphone studies are withheld until the end of the sophomore and/or junior years. An overwhelming majority included studies in both two and four-mallets in the first year of study. Most students with no keyboard experience waited until the second semester of the freshman year or the first semester of the sophomore year to begin four-mallets. Others have a set timeline on when to begin formal four-mallet instruction, such as the end of the sophomore year and beginning of the junior year. However, there are a handful of schools that stated that four-mallet study would not begin until the two-mallet concept was solidified. One idea some schools have in common is that the students, by the time of the culmination of their studies, should attain a balance of two and four-mallet repertoire. However,
an exception may be made for students that wish to pursue a solo keyboard career that focuses on four-mallet repertoire.

One major concern deals with the topic of two and four mallet techniques. Which one takes precedence? It is understood that each deserves an insurmountable amount of attention. Thirteen respondents stated that they try to maintain a balance. Seven stated that they do maintain an equal balance of two and four-mallet studies throughout the undergraduate program. Four stated that they focus on four-mallet technique for the reason that there is more literature and that focus on two-mallets could inhibit the growth of keyboard literature. The main concern between two and four-mallet study is in terms of which one is more important or relevant to performance situations. In terms of relevance, two-mallet technique should win out, for the simple fact that almost all professional situations require two mallet skills, though soloists on both marimba and jazz vibraphone can make an argument contrary to this point. Most of the ensemble literature, besides percussion ensemble, is written for two mallets. Nevertheless, many recent auditions have called for the inclusion of four-mallet technique, usually Musser etudes or J.S. Bach transcriptions.

Sixteen of the observed schools require proficiency examinations, while three do not have a requirement. Other schools did not state whether they did or did not have a requirement. Most of the proficiency exams require sight-reading, arpeggios (major, minor, augmented, and diminished) and a thorough knowledge of major and all forms of minor scales. Some also require proficiency in modes,
blues scales, four-mallet chord progressions and permutation studies, jazz comping, and improvisation.

As with snare drum and timpani there is great variety in method books, excerpts, and repertoire.

Commonly used methods:

Marimba:
Stevens- *Method of Movement* (19)
Stout- *Ideo-Kinetics: A Workbook for Marimba Technique* (7)
Bergamo- *Style Studies* (5)
Peters- *Fundamental Method for Mallets* (5)
Zivkovic- *Funny Mallets, Volume One* (3)
Whaley- *Fundamental Studies for Mallets* (3)
Quartier- *Image* (2)

Xylophone:
Green- *Instruction Course for the Xylophone* (21)

Vibraphone:
Friedman- *Vibraphone Technique: Dampening and Pedaling* (11)
Lipner- *Vibes Real Book* (3)
Samuels- *A Musical Approach to Four-Mallet Technique, Volume One* (3)
Delp- *Vibraphone Technique* (2)

Multi Purpose (Sight Reading/ various keyboard instrumentation):
Goldenberg- *Modern School for Xylophone, Vibraphone, and Bells* (24)
Bona- *Rhythymical Articulation* (11)
Bailey- *Mental and Manual Calisthenics* (6)
McMillan- *Percussion Keyboard Technique* (5)
Voxman- *Flute Duets* (3)

Literature:
Xylophone:
Green- *Rags of George Hamilton Green* (9)
Kreisler- *Tambourin Chinois* (8)
Hovhaness- *Fantasy on Japanese Woodprints* (4)
Khachaturian- *Sabre Dance* (3)
Kabalevsky- *Galloping Comedians* (3)
Bach- *Violin Concerto in A minor* (3)
Mayuzumi- *Concertino for Xylophone* (2)
Breuer- *Five New Ragtime Solos* (2)
Marimba:
J.S. Bach Transcriptions (12)
Musser- Etudes (10)
Stout- Etudes for Marimba (6)
Stout- Mexican Dances (6)
Creston- Concertino for Marimba (6)
Peters- Yellow After the Rain (6), Sea Refractions (4), Sonata Allegro (4),
Teardrops (3)
Smadbeck- Etudes (5)
Abe- Works for Marimba (4), Frogs (4), Michi (3)
Milhaud- Concerto for Marimba and Vibraphone (4)
Miki- Time for Marimba (3)
Goldenberg- Etudes in Modern School for Xylophone, Vibraphone, and
Bells (3)
Tanaka- Two Movements for Marimba (3)
Rosauro- Concerto for Marimba and Orchestra (3), Suite Popular
Brasilierea (3)
Kurka- Concerto for Marimba and Orchestra (3)
Maslanka- My Lady White (3), Variations on Lost Love (2)
McMillan- Masterpieces for Marimba (3)
De Ponte- Concertino for marimba and Wind Ensemble (2)
Basta- Concerto for Marimba and Piano (2)
Miyoshi- Conversations (2)
Hatch- Furioso and Valse in D minor (2)
Gomez- Mbira Song (2)

Vibraphone:
Huesgen- Trilogy for Vibraphone (11)
Molenhof- Music of the Day (4)
Finkel- Solos for Vibraphone (4)
Friedman- Mirror from Another (3)
Gibson- Wallflower, Snowbird and Carillon (3)

A majority of the schools require students to study keyboard excerpts. Eleven
specifically stated that the students would cover all of the standard excerpts.

Three stated that the excerpts would be studied in a specified order.

Commonly studied excerpts according to this study:

Bells:
Dukas- Sorcerer’s Apprentice (11)
Mozart- The Magic Flute (10)
Respighi- Pines of Rome (8)
Bells Continued:
Kodaly- Hary Janos Suite (5)
Glazunov- Violin Concerto (2)
Strauss- Don Juan (1)
Delibes- Lakme; Bell Song (1)
Rimsky-Korsakov- Russian Easter Overture (1)
Holst- The Planets (1)

Xylophone:
Gershwin- Porgy and Bess (19), An American in Paris (4)
Kabalevsky- Colas Breugnon (16)
Shostakovich- Polka from the “Golden Age” Ballet (11)
Copland- Appalachian Spring (6)
Stravinsky- Petroushka (3)
Bernstein- Overture to “Candide” (2)
Kodaly- Hary Janos Suite (1)

Vibraphone: None

List of excerpts, solos, and skills requested on major orchestral auditions
(Weiner’s Symphony Percussion Repertoire and John Beck’s lists, Weiner is in bold print):

Glockenspiel:
Dukas- The Sorcerer’s Apprentice (21) (9)
Debussy- La Mer (14) (8)
Respighi- The Pines of Rome (12) (9)
Mozart- The Magic Flute (7) (7)
Strauss- Don Juan (5) (4)
Kodaly- Hary Janos Suite (4) (3)
Ravel- Mother Goose Suite (4) (2)
Glazunov- Violin Concerto in A Minor (3) (4)
Stravinsky- Petruska/1911 (3) (7)
Tchaikovsky- Sleeping Beauty (3) (3)
Wagner- Die Meistersinger (3) (1)
Wagner- Sigfried’s Rhine Journey (3) (1)
Wagner- Waldweben (2) (6)
Prokofiev- Alexander Nevsky (2) (-)
Rimsky-Korsakov- Russian Easter Overture (2) (1)

Xylophone:
Gershwin- Porgy and Bess (19) (9)
Kabalevsky- Colas Breugnon (14) (8)
Shostakovich- “Polka” from The Golden Age (11) (5)
Gershwin- An American in Paris (10) (5)
Xylophone Continued:
Copland- Appalachian Spring (9) (9)
Kodaly- Hary Janos Suite (9) (9)
Khachaturian- “Suite” form the Gayne Ballet (5) (2)
Ravel- Mother Goose Suite (5) (1)
Stravinsky- Petruska/1911 (4) (5)
1947 (4) (5)
Kleinsinger- Tubby the Tuba (3) (1)
Prokofiev- Alexander Nevsky (3) (2)
Bartok- Music for Strings, Percussion, and Celeste (2) (6)
Britten- Young Person’s Guide to the Orchestra (2) (1)
Stravinsky- Firebird Suite (2) (6)
Stravinsky- Les Noces (2) (6)
William Schumann- Symphony No. Three (-) (6)
Messiaen- Exotic Birds (-) (7)

Pieces:
Bach transcriptions- (2) (6)
Creston- First Movement to the Concertina for marimba (1)
Kreisler- Tambourin Chinois (3)
Dinicu-Heifetz- Hora Staccato (1)
Green- Log Cabin Blues (1)
Handel- Sonata for Violin and Piano in F major, Mvt. Two (1)
Candidate’s Choice- Two mallet solo (1)
Four-mallet solo (2)
Sight-reading- (5) 1112

Vibrphone:
Bernstein- West Side Story (-) (7)

Excerpts, besides standard, called on military auditions:

Xylophone:
Barnes: Symphony No. Three, Symphonic Overture
Hebert- The Fortune Teller Overture

Bells:
“Standard” repertoire found on major orchestral auditions

Marimba:
Bach- Violin Concerto in A minor
Kreisler- Tambourin Chinois
Dinicu/Heifetz- Hora Staccato

11 See Appendix
12 (Weiner, 17-18)
Marimba Continued:
Musser- Any four-mallet etude
J.S. Bach- Any Four-mallet transcription

Vibraphone:
Bernstein- *West Side Story*
Barnes- *Symphony No. Three, Symphonic Overture*

Other:
Sight- reading
All major and minor scales\(^{13}\)

Jazz vibraphone seems to be an element that is missing from most curriculums. A majority of the programs offer the student the opportunity to learn jazz vibraphone. However, it was not required in most college/university programs and not at all in the four conservatories. Four of the schools require the study of jazz vibraphone, each requiring a proficiency exam. Learning repertoire and jazz techniques such as comping changes and improvisation are common on the exams.

Why is jazz study neglected? Is this due to time constraints or do we look at it as a specialization that would be pursued at the graduate level of study? In all reality, does jazz not deserve as much attention as the learning of orchestral excerpts? Is there a way to incorporate this area of study into the curriculum without hindering the development of other areas?

Many performance majors, with a jazz emphasis, are required to study jazz improvisation and comping in depth. These students are also required to study standard percussion repertoire and techniques. However, in the later years of undergraduate study, after acquiring the necessary skills, these students are allowed to supplant the standard repertoire with material from the jazz idiom. In

\(^{13}\) See Appendix
other words, they have been given permission to specialize, but not before attaining a certain level of proficiency in the general context. To the contrary, music education and classical performance majors are not required to study jazz?

This area is of extreme importance to the music education major, as most teachers will be required to instruct the jazz band if they decide to search for employment at the junior and senior high school levels. Thus, understanding basic jazz fundamentals is paramount to sustaining a quality music program.

Drum set studies are an integral component to the curriculum. In fact, it is one of the most important instruments on which we must attain proficiency. In general, it is the instrument that supplies us with the most performance opportunities. Perhaps this is the reason why twenty-eight out of the thirty-three responding schools require drum set. One school covers drum set in the studio setting. However, to what degree are we pursuing this area? An overwhelming majority only requires study for one or two semesters. Is this allotted time enough to cover all necessary areas of drum set study?

Proficiency exams are present in four of the schools observed. The proficiencies require the students to possess a variety of skills, such as effectively reading big band charts or small combo lead sheets, improvising, and playing the major styles.

On the survey, the author posed a question dealing with transcribing, listening, improvisation, and textbooks. All of the schools utilize any number of texts. However, some have gone further by requiring the students to learn performance techniques outside the use textbooks. Thirteen of the survey respondents require
the students to learn all styles but also to be able to effectively trade solos in four and eight measure segments (improvise). Some require the use of audio/visual tapes as a supplement to their studies. This allows for the students to mirror exactly what the professional is doing. This is essential because both visual and audio aides stimulate the learning process. Transcribing/listening are integral components in three of the answered surveys. One of the professors stated that all transcriptions would be transcribed verbatim and then performed.

One area that seems to be lacking is the application of the above stated elements. Certainly, we as educators use jazz standards to assist in the development of drum set skills. Nevertheless, during proficiency exams many are only subject to performing the styles independently on the drum set. Should we not require the students to perform all of their ideas in context with a combo?

Issues concerning tempo, balance, and knowledge of form, can only be accurately evaluated in context.

Commonly used materials in drum set instruction:

- Houghton- *Essential Styles Book One* (9)
- Chapin- *Advanced Techniques for the Modern Drummer* (7)
- Chester- *The New Breed* (5)
- Malabe- *Afro-Cuban Rhythms for Drum set* (5)
- Garibaldi- *Future Sounds* (5)
- Latham- *Advanced Funk Studies* (4)
- Chaffee- *Technique Patterns* (4)
- Houghton- *Studio/Big Band Drumming* (3)
- Erskine- *Drum Concepts and Techniques* (3)
- Weckl- *Contemporary Drummer + One* (3), *Back to Basics* (2)
- Davis- *Standard Time for Jazz Drum set* (3)
- Soph- *Essential Technique for Drum set* (2)
- Ted Reed- *Syncopation* (2)
- Dahlgren- *Drum set Control* (2)
- *Alfred’s Beginning Drum set Method* (2)
Videos:
Soph- *Drum set: A Musical Approach* (3)
Thigpen- *Essence of Brushes* (2)

Other videos receiving votes:
Arnoff- *Power Work Out*
Gadd- *In Session*
Chambers- *In the Pocket*  
- *Serious Moves*
Weckl- all videos
Garibaldi- *Tower of Groove*

Beginning drum set method books seem to be missing from the above list. Most of these drum set methods are for players who have a few years of experience. We must establish a plan for beginners since there are a multitude of students, in almost every program, who have little to no experience on drum set.

Another area of concern pertains to auditions. As some schools have mock orchestral juries, perhaps we should also have mock drum set auditions. One school did state that they have mock drum set auditions. Drum set is called on many orchestral auditions and all military auditions. Below are items called in military and orchestral auditions compiled from the John Beck, Advanced Orchestral Percussion Repertoire (database online), and military repertoire lists:

**Orchestra:**
All styles: Beck (4)  
Chart reading: AOPR

**Military:**
All styles
Sight-reading
Improvisation
Play with a combo

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14 See Appendix

15 *Advanced Orchestral Percussion Repertoire*, [database online]; available at http://members.home.com/datimp/rep4.html
One survey respondent stated that issues concerning the business along with technology aspects were included with the instruction of drum set. For example, students were given the opportunity to witness the procedures of a recording session first hand.

The next area of percussion emphasis pertains to the study of multiple percussion. In general, the information collected from the survey concludes that there is a desire to pursue this field more in-depth. However, time constraints seem to be the primary deterrent. Twenty of the observed schools stated multiple percussion is a requirement for all students and majors, while six do not require it at all. None of the programs stated whether or not they require excerpts, though they are limited in this area of study. Only two require a proficiency exam, one requires performance in this area every semester. Others stated that it was not required in the lesson because it was covered in the percussion ensemble setting.

In the future, we as educators will need to deal with the topic more in-depth outside the ensemble or masterclass setting due to the fact that more and more material is produced for this area, especially in twentieth century/New Music compositions.

The implementation of multiple percussion studies is different for almost all schools. There is no consistent trend on when these studies begin and end. Two schools state that studies begin in the freshman year, three in the sophomore year, and three in the junior year. One of the schools stated multiple percussion studies could be pursued in lieu of orchestral studies.

16 See Appendix
Common pieces, excerpts, and methods used to instruct in this area:

Methods:
- Goldenberg - *Multiple Percussion Solos* (7)
- Udow - *Multiple Percussion Solos* (7)
- Delp - *Multi-Pitch Rhythm Studies for Drums* (1)
- Feldstein - *Multiple Percussion Music* (1)
- Houghton/Nishigomi - *Percussion Recital Series: Multiple Percussion* (1)

Excerpts:
- Stravinsky - *L’Histoire du Soldat* (3)
- Bartok - *Sonata for Two Percussionist and Piano* (2)

Pieces:
- Tagawa - *Inspirations Diabolique* (8)
- Hollinden - *Cold Pressed* (5)
- Milhaud - *Concerto for Percussion and Small Orchestra* (5)
- Dahl - *Duetino for Flute and Percussion* (4)
- Delancey - *Love of L’Histoire* (4)
- Stockhausen - #9 *Zyklus* (3)
- Xenakis - *Rebounds* (3)
- Feldman - *King of Denmark* (3)
- Erb - *Diversion for Two* (2)
- Cahn - *Nara* (2)
- Burge - *Sources Three* (1)

Excerpts called on auditions, compiled from Weiner’s *Symphony Percussion Audition Repertoire* and Advanced Orchestral Percussion Repertoire (database online):

- Bernstein: *Dances from “West Side Story”* (1)
- Stravinsky - *L’Histoire du Soldat* (1) and *AOPR*1718

The study of auxiliary percussion instruments is required by twenty-nine of the schools surveyed. Five do not require study in this area. Eighteen of the schools state that auxiliary percussion is covered in lessons, eleven by a required class/seminar, and one in the ensemble setting. Seventeen of the schools stated

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17 (Weiner, 17-18)
18 (AOPR)
that the students study the standard orchestral repertoire (Cymbals, Triangle, Tambourine, and Bass Drum). Excerpt books are used along with teacher compilations.

Commonly used books, pieces, and excerpts for auxiliary instruction:

Carroll- *Orchestral Repertoire for Tambourine, Triangle, and Castanets* (5)
- *Orchestral Repertoire for Cymbals and Bass Drum* (5)
Payson- *Technique of Playing Bass Drum, Cymbals, and Accessories* (2)
Abel- *Twentieth Century Percussion Studies* (3)
Denov- *The Art of Playing Cymbals* (1)

Pieces:
Moore- *Tam-Bas* (2)
Eyler- *Tricastourine* (2)

Cymbals:
Tchaikovsky- *Symphony No. Four* (6)
- *Romeo and Juliet* (5)
Rachmaninoff- *Piano Concerto No. Two* (4)
Mussorgsky- *Night on Bald Mountain* (4)
Rimsky-Korsakov- *Scheherazade* (2)
Stravinsky- *Petrushka* (1)

Bass Drum:
Stravinsky- *Rite of Spring* (2)
Mussorgsky- *Pictures at an Exhibition* (1)
Prokofiev- *Romeo and Juliet* (1)
Mahler- *Symphony No. 3* (1)
Rimsky-Korsakov- *Scheherazade* (1)

Triangle:
Brahms- *Symphony No. Four* (5)
Berlioz- *Roman Carnival Overture* (4)
Liszt- *Piano Concerto No. One* (4)
Rimsky-Korsakov- *Scheherazade* (2)

Tambourine:
Dvorak- *Carnival Overture* (7)
Tchaikovsky- *The Nutcracker Suite* (5)
Berlioz- *Roman Carnival Overture* (5)
Bizet- *Carmen* (5)
Rimsky-Korsakov- *Scheherazade* (5)
Tambourine Continued:
Stravinsky- Petrouchka (3)
Borodin- Polevetsian Dances (1)
Gliere- Russian Sailors Dance (1)

Castanets:
Wagner- Tannhauser, Bacchanale (1)
Prokofiev- Piano Concerto (1)

Excerpts most common to major symphony auditions as compiled by Beck and Weiner (Weiner in bold print):

Cymbals:
Tchaikovsky- Romeo and Juliet (18) (8)
Tchaikovsky- Symphony No. Four (18) (9)
Rachmaninoff- Piano Concerto No. Two (13) (9)
Mussorgsky- Night on Bald Mountain (9) (8)
Sibelius- Finlandia (4) (3)
Debussy- La Mer (3) (1)
Debussy- Nocturnes (2) (-)
De Falla- The Three Cornered Hat (2) (1)
Rimsky- Korsakov- Capriccio Espagnol (2) (-)
- Scheherazade (2) (-)
General Techniques- (5) (1)

Bass Drum:
Stravinsky- The Rite of Spring (11) (9)
Mahler- Symphony No. Three (5) (8)
Berlioz- Symphony Fantastique (3) (1)
Tchaikovsky- Symphony No. Four (3) (3)
Prokofiev- Romeo and Juliet (2) (-)
Mussorgsky- Pictures at and Exhibition (2) (-)
Stravinsky- Petrouchka/1911 (1) (6)
General Techniques- (5)

Triangle:
Liszt- Piano Concerto No One- (15) (8)
Triangle Continued:
Brahms- Symphony No. Four (12) (6)
Berlioz- Roman Carnival Overture (6) (4)
Dvorak- Carnival Overture (4) (-)
- Symphony No. Nine (-) (6)
Rimsky- Korsakov-Scheherazade (4) (4)
- Capriccio Espagnol (4) (1)
Bizet- Carmen (-) (4)
General Techniques- (5) (2)

Tambourine:
Dvorak- Carnival Overture (18) (9)
Tchaikovsky- Nutcracker Ballet (11) (7)
Berlioz- Roman Carnival Overture (10) (4)
Rimsky-Korsakov- Scheherazade (9) (3)
Stravinsky- Petrouchka/1947 (9) (9)
1911 (-) (1)
BIZET- Carmen (5) (9)
Rimsky Korsakov- Capriccio Espagnol (2) (-)
Tchaikovsky- Capriccio Italien (2) (3)
Borodin- Polovetsian Dances (-) (3)
General Techniques- (3) (2)

Castanets:
Wagner- Tannhauser, Bacchanale (2) (2) AOPR
  - Die Liebesverbot (-) (1)
Debussy- Iberia (-) (2) AOPR
Prokofiev- Piano Concerto No Three (-) (4) AOPR
Ravel – Rapsodie Espagnole (-) (-) AOPR
Bizet- Carmen (-) (-) AOPR
Rimsky Korsakov- Capriccio Espagnol (-) (I)
Saint-Saens- Samson and Dalia (-) (1)19 2021

Excerpts, other than the standard ones, called on military band auditions:

Bass Drum with Cymbal Attached:
Sousa- Washington Post March
  Stars and Stripes Forever22

The final area to discuss is world percussion. This element is virtually split
down the middle as to program requirements. Fourteen schools require world
elements, such as hand drumming, while sixteen do not require it at all. However,
four of the schools that do not require this element state that the students have the
opportunity to pursue this area through their school’s ethnomusicology
department. Others state that this aspect of percussion will be covered in

19 (Weiner, 17-19)
20 See Appendix
21 See Appendix
22 See Appendix
percussion ensemble and through seminars. Many of the others wish to include this element into the curriculum but study is limited due to availability and the teacher’s knowledge of the subject. In return, many programs are not meeting the standards that NASM has set. Basic bongo and conga rhythms are the most frequently taught areas, focusing on the Afro-Cuban element. Six of the schools maintain a steel band, eight have an Afro-Caribbean ensemble, two have African drumming ensembles, one has an amadinda ensemble, one, has a Mexican marimba ensemble, and three have gamelan ensembles. All of which are appropriate venues for the study of world percussion.

The use of audio-visual and book materials is an important element with the instruction of hand drumming. Many studios did not list methodologies used, but stated that they maintained a percussion library which holds books and audio-visual materials.

Common method books and audio-visual materials:

Videos:
Berron- Mastering the Art of Afro-Cuban Drumming
Garcia- Adventures in Rhythm: Volumes One and Two

Books:
Amira/Cornelius- Music of Santeria: Traditional Rhythms of Bata Drumming
Evans-Authentic Bongo and Conga Rhythms

This is by no means a complete analysis of undergraduate percussion programs in the United States. However, it is a genesis to which others may refer to or expand upon. One cannot achieve a total knowledge of this subject without personally interviewing teachers and devising a survey that will answer every question. Unfortunately, a survey devised to answer all questions would be
voluminous. In that, of two hundred-ten distributed surveys only twenty-six were returned, the author has gleaned that many professors do not have the spare time to answer all or any of the questions in a manner that reflects the scope of their program. Another possible explanation might be a sense of protectiveness, unwillingness to share, or a general sense of apathy regarding issues of curricular progression. That said, the author submits the following curricular suggestions in an attempt to assist others in the field of percussion education/pedagogy in establishing a set of minimum requirements for our discipline.
CHAPTER FOUR: A FOUR-YEAR CURRICULUM FOR APPLIED PERCUSSION AT THE UNDERGRADUATE LEVEL

The content of chapter four is derived from the author’s personal experiences as a student and performer and the studies conducted pursuant to the previous chapters. The author proposes a balanced and total percussion approach to applied percussion study that will prepare the student for a career in the percussion world, whether it is in the education or performance arena. The author emphatically believes that all areas of percussion must be covered in order to become an effective teacher and/or performer and that no student will be able to make an informed decision on the areas to pursue in the future if they are not introduced to a variety of elements. The author also believes that specialization should be reserved for the later years of study (graduate school) or until the student has achieved a level of mastery of the basics in each area. To determine proficiency, the students will be subject to barrier exams in most areas along with a specified number of required semesters on each area of study. Areas of percussion study will include: snare drum, drum set, timpani, keyboard, auxiliary, multiple percussion, and non-Western percussion elements.

This curriculum suggests minimum requirements that students of percussion should complete per semester. Therefore, the author will not differentiate between the performance and music education major, though it is tacitly understood that the performance major will be required to do more in certain areas. Thus, the suggested curriculum will only suggest minimum requirements since it would be impossible for the author to deliver a curriculum appropriate to all situations. The author understands that the curriculum will need to be tailored towards individual
needs since all students will enter the college program at variant levels of skills and interests.

Before introducing the curriculum, one must consider the NASM standards and apply them accordingly. Keeping in mind, these standards are to be accomplished by the music curriculum as a whole, not by individual classes. To that end, it is understandable why some university percussion programs chose to neglect certain areas in the lesson. However, with increasing diversity, both technologically and culturally, the author has chosen to structure a curriculum that satisfies the gamut of the NASM language. Below are the NASM standards and possible suggestions:

**NASM COMPENTENCIES COMMON TO ALL PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC AND TO ALL UNDERGRADUATE DEGREES LEADING TO TEACHER CERTIFICATION**

**A. Performance-**

1. *Technical skills for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.*

Exams, both proficiency and end of semester juries judge technical skills.

2. *An overview of understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.*

Strive to cover all basic areas of percussion. Students are also required to perform multiple times each semester on a variety of instruments and genres.
3. The ability to sight-read with fluency.

Reading will be done in each lesson. Students will also experience reading in percussion ensemble and during seminars that focus on the performance of student compositions.

4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills required as appropriate to the particular music concentration.

The student will perform in a variety of group settings, such as duets and larger ensembles. Students will be expected to conduct and rehearse their own compositions. In return, the student will be placed in the situations to develop leadership, interpretive, and collaborative skills. This will be required numerous times, which is due to the fact that the student needs constant revaluation and reinforcement.

5. Keyboard competency. Experiences in secondary performance areas are recommended.

Music education students, according to most university systems, will be required to take applied piano lessons. Teacher will also relate to this matter through jazz vibraphone studies (voicings).

6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

As stated before, students will perform in the percussion ensemble and in smaller groups, such as duets or as an orchestral section playing to pre-recorded music on a master class. Teacher will also select materials for percussion ensemble that are varied in personnel requirements, difficulty, and cultures.

B. Aural Skills and Analysis-

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and verbal analyses.

This aspect will be covered through several venues: transcribing for various instruments, listening to all styles and instruments, and score analysis of each piece performed. The student will present and discuss their findings with teacher and other students.
2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.

This area will be explored through all styles and instruments. Students will learn the form of tunes, improvise, and compose in various styles. The student is also expected to maintain recordings and brief historical annotations of each jazz standard, orchestral excerpt, and piece performed.

3. The ability to place music in historical, cultural, and stylistic contexts.

The student will achieve this by analyzing and collecting information about each piece assigned in the lesson. The student will also be expected to write two book reports, on percussion related topics, during their time of study. The teacher will also relate materials in an historical and theoretical manner in the lesson.

C. Composition and Improvisation

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.

Stated below.

2. The ability to compose, improvise, or both at a basic level in one or more, musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

The student will be subject to semester composition requirements, each progressing in level of competency and demand. Each composition will require the student to compose for different sets of instrumentation. Students will be introduced to jazz vibes, hand drumming, and drum set. On these instruments the students will develop basic improvisation and accompaniment skills. The manipulation of common elements will be achieved through pieces performed in percussion or new music ensembles. Most “new” pieces require the performer to manipulate instruments, such as bowing a vibraphone, a lion’s roar, a waterphone, and many other possibilities.
D. History and Repertory-

1. A basic knowledge of music history through the present time.

Stated previously

2. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theater productions and other performances.

Students are required by most university standards to perform in a variety of ensembles. Students will be encouraged to attend outside events, such as the local symphony orchestra, concerts of an ethnomusicological nature, and others.

E. Technology-

1. A basic overview on understanding how technology serves the field of music as a whole.

Teacher will devote master class and lesson time to certain aspects of this area. Topics to be discussed would be: Finale, web research, electronic percussion, pieces with tape, and multimedia. For example, all compositions will be printed out with Finale, word-processing of all written assignments, and all research must incorporate the use of on-line sources.

2. Working knowledge of the technological developments applicable to their area of specification.

Stated above.

F. Synthesis-

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal, and visual analyses; composition and improvisation; history and repertory.

The master class setting is one of numerous ways to achieve the statement above. During this time the students will be expected to perform on a variety of instruments and situations, group and solo. Students will also be expected to present all research (book reports and introduction of a piece before a performance) in a literate manner.
2. Forming and defending value judgments about music.

Students will defend positions stated in written assignments or interpretation of a performed piece. In return, they must be able to answer questions in reference to their performance (paper presentation and/or instrumental).

3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.

Students will experiment with both Western and Non-Western idioms that encompass a diverse timeline. Orchestral, vocal, jazz, and 20th century popular culture are some Western musical areas that will be discussed. African, Indonesian, and composite musical genres (Caribbean) are Non-Western areas that will be discussed.

4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.¹

Discuss basic aspects of the music business in both the master class and lesson forums.

THE CURRICULUM

SNARE DRUM:

Snare study will commence in the first semester of the freshman year and continue for a minimum of six semesters. Snare drum studies will include instruction in both the orchestral/concert (excerpts, solos, and etudes) and rudimental styles. During this time, students will be subject to two barrier exams that include both orchestral and rudimental elements. The first exam will be administered at the end of the third semester of studies and the second at the end of the sixth semester. Students may wish to bypass the first exam if they exhibit preparedness for the required competencies of the second exam. Nevertheless, if a

student passes the exams before the end of the sixth semester, he or she will still
be required to study six semesters, with study taking place on a more intermittent
basis. Snare studies, contingent upon successful completion of the barrier exams,
are optional after the sixth semester, but should, in some form, be present in all
semesters of study. Requirements will be listed by semester, rather than by week,
to permit all due latitude for their successful completion. In order to enhance
students’ knowledge of repertoire and techniques, all students will be required to
study orchestral excerpts, whether or not they have orchestral aspirations. To
complete snare studies, the students will need a variety of method books.

Required:
Cirone-Portraits in Rhythm
Delecluse-Douse Etudes
Wilcoxin-All-American Drummer
Peters-Intermediate Snare Studies (not required if already passed
if already passed this level of playing)
Stone-Stick Control
Carroll-Orchestral Repertoire for the Snare Drum

Supplemental:
Morello-Master Studies
Albright-Contemporary Studies
Goldenberg-Modern School for Snare Drum

For proficiency (barrier) exams the students will be expected to demonstrate
technical facility of all forty Percussive Arts Society International rudiments, one
rudimental solo, orchestral elements, one concert snare solo, and sight-reading.

First Exam Requirements:
Sight-reading- a graded reading source
Demonstrate a concert roll soft to loud to soft
Perform assigned piece from Intermediate Snare Drum Studies or from
another book of equal value, subject to teacher approval.
Exam Requirements Continued:

Stick Control- All Single Beat Combinations minimum tempo- 100
(half note is the beat)

Assigned solo from *All American Drummer*, Minimum tempo in 4/4 –105,
in 6/8 80 beats per minute

Knowledge of all rudiments. The teacher will pick desired rudiments. All
rudiments must be performed at specified tempos (beats per minute).

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<thead>
<tr>
<th>Exercise</th>
<th>Exam One</th>
<th>Exam Two</th>
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<tbody>
<tr>
<td>Single Stroke Thirty Second Notes</td>
<td>80</td>
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<tr>
<td>Single Stroke Four</td>
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<tr>
<td>Single Stroke Seven</td>
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<tr>
<td>Multiple Bounce Roll (16th note base)</td>
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<tr>
<td>Triple Stroke Roll</td>
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<td>Five Stroke Roll</td>
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<td>Six Stroke Roll</td>
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<td>Seven Stoke Roll</td>
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<td>Nine Stroke Roll (32nds)</td>
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<td>Ten Stroke Roll</td>
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<td>Double Paradiddle 6/8</td>
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<tr>
<td>Triple Paradiddle</td>
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<tr>
<td>Paradiddle-diddle (6/8)</td>
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<tr>
<td>Flam (in eighth notes)</td>
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<td>150</td>
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<td>Flam Accent (in eighth note triplets)</td>
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<td>Flam Tap</td>
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<td>Flamacue</td>
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<td>Flam Paradiddle</td>
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<td>Rudiments</td>
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<td>Pataflafla</td>
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<td>Swiss Army Triplet (in eighth note triplets)</td>
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<td>Inverted Flam Taps</td>
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<td>Flam Drag (6/8)</td>
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<td>Drag (in eighth notes)</td>
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<td>Single Drag Tap</td>
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<tr>
<td>Double Drag Tap (6/8)</td>
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<td>Lesson Twenty-Five</td>
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<td>Single Dragadiddle</td>
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<tr>
<td>Drag Paradiddle #1 (6/8)</td>
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<td>Drag Paradiddle #2 (4/4)</td>
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<td>Single Ratamacue</td>
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<td>Triple Ratamacue</td>
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Second Exam:
All rudiments and tempos as listed above
Assigned solo from *Portraits in Rhythm*
Demonstrate a concert roll form soft to loud to soft
Sight-reading- a graded reading source
Assigned solo from *All American Drummer*, minimum tempo in
4/4-115, in 6/8- 85 beats per minute.

The first semester will incorporate studies from the *All-American Drummer*,
*Portraits in Rhythm*, *Intermediate Studies for Snare Drum*, and *Stick Control*.
Students that possess inadequate skills will study out of the *Intermediate Studies for the Snare Drum* by Mitchell Peters and must complete no less than seven etudes for the semester. Those with adequate and/or advanced skills will study from *Portraits in Rhythm* by Anthony Cirone and must complete no less than five
etudes by semester’s end. Students will be responsible for the single beat combinations section in *Stick Control* by George Lawrence Stone. Required tempos for the exercises will vary per student. All students must complete one or two solos from the *All-American Drummer* by Charley Wilcoxin, chosen from numbers one hundred twenty-six through one hundred fifty. Students with serious deficiencies will be assigned solos that appear earlier in the book and/or solos that emphasize a specific rudiment upon which a student needs to improve. By the end of the semester, all students are responsible for the twenty-six standard rudiments.

The students will also be required to perform a snare duet on a seminar during the first semester of study. The author believes that by initially performing in a group setting, students will be better prepared to perform individually when the time arrives. Duet selections will be chosen from Morris Goldenberg’s *Modern School for Snare Drum* and Alexander Lepak’s *Twenty-Six Contemporary Snare Drum Duets*.

In addition to the requirements previously specified for the first semester of study, students in the second and third semester of study must learn all of the Percussive Arts Society International standard forty rudiments. The Flam Beats section in *Stick Control* will also be introduced.

During the fourth, fifth, and sixth semesters all students will study out of *Portraits in Rhythm* and/or *Douse Etudes*. Method books of lesser degree of difficulty will be deemed unacceptable. From this point on, solo study will be less pronounced as the students begin the study of orchestral repertoire. All students are required to learn the following six excerpts: *Scheherazade* (*Rimsky-Korsakov*),
Lieutenant Kije (Prokofiev), Capriccio Espagnol (Rimsky-Korsakov), Bolero (Ravel), Concerto for Orchestra (Bartok), and Symphony No. 3 (William Schumann).

**DRUMSET:**

All students, regardless of background or future aspirations, are required to study drum set. Study in this area is imperative for students of both performance and education orientation. From a performance perspective, there are more performing jobs available for those in the drum set specialty. From an educational standpoint, those who wish to pursue a teaching career, especially in the public school system, may be required to teach jazz band and will need the requisite skills on drum set. All students will be required to study drum set for a minimum of three semesters and must begin these studies no later than the fourth semester. In order to culminate drum set studies, students must pass a barrier exam in the seventh semester. It is understood that there will be a prevalent disparity in abilities within a given studio. Therefore, the barrier exam sets the minimum standard. The teacher will direct those already possessing the minimum required skills toward more advanced studies.

Suggested Method Books (Might be different for each student):
- Rothman- *Basic Drumming*
- Rothman- *Around the Drums Completely*
- Houghton- *Essential Styles, Book One*
- Garibaldi- *Future Sounds*
- Latham- *Funk Studies*
- Mattingly- *Creative Time Keeping*
- Igoe- *Get Your Fills Together*
- Bellson/Breines- *Modern Reading Text in 4/4*
- DeJohnette/Perry- *The Art of Modern Jazz Drumming*
- Riley- *The Art of Bop Drumming*
Drum Set Methods Continued:
Malabe/Weiner- *Afro-Cuban Rhythms for Drum set*
Duduka Da Fonseca/Weiner- *Brazilian Rhythms for Drum set*
Sher- *The New Real Book, Volume One*
Thigpen- *The Sound of Brush Technique*
Chester- *The New Breed*

During the proficiency exam (end of the seventh semester) the student will be expected to demonstrate a variety of styles in their fundamental forms: rock, bossa nova, samba, mambo, cha-cha-cha, 12/8 Afro-Cuban, jazz (3/4 and 4/4), and a show beat. The student will also be expected to play two jazz standards in a combo setting, one in the swing style and the other as a bossa nova. They must also improvise drum set solos in four and eight measure phrases. In turn, the students must be knowledgeable of the form (length and chord progression) of a jazz standard selected by the teacher. Finally, the student will be expected to effectively sight-read a big band chart, which will include the demonstration of set up fills and left hand comping abilities.

The beginning drum set player will initially study from Joel Rothman’s *Basic Drumming* text. The first half of the first semester of study will focus on basic rock and show beat patterns. Each must be performed with at least three limbs – snare (left hand), bass drum (foot), and hi-hat (right hand). Utilizing the eighth note drum fill section in Joel Rothman’s *Around the Drums Completely*, the student will play four measures of a standard rock beat and then fill for four measures. The student will also be expected to transcribe one rock n’ roll tune that contains a basic fundamental rock beat.

In the second half of semester the focus will shift to the introduction of jazz drumming. The student will be expected to play standard time on the ride cymbal
while maintaining beats one through four in the bass drum and beats two and four in the hi-hat. Once the student gains this facility, he/she will be expected to play rim clicks (snare drum) on beats two and four, only beat four, only beat two, and change without hesitation. The student will be expected to play four measures of time (only ride cymbal, hi-hat, and bass drum) and then four measures with rim click.

The second semester of drum set studies will continue with the previously introduced materials. Using Rick Mattingly’s *Creative Timekeeping*, the technique of snare drum “comping” will be introduced, beginning with quarter notes progressing to eighth notes (swung). If time permits, eight note triplet figures in the left hand will be included. The student will also trade alternating four and eight measure phrases of time and fills. Quarter note and swung eighth note fills will be derived from the Rothman book. The same process will be done for ¾ jazz. The final portions of the semester will be spent introducing the basic cha-cha-cha and bossa nova patterns. Each student will be required to transcribe a drum set performance from a standard big band tune.

The final required semester of drum set study will focus on the study of the samba, mambo, and 12/8 Afro-Cuban patterns. It is understood that the student might have coordination problems with these patterns. Hence, the teacher will only require that the students know all the patterns involved and be able to play at least two of them simultaneously. The student will also be expected to find a recording and transcribe a drum set performance from a standard bossa nova tune, such as *Blue Bossa*. The jazz element to the semester will contain studies out of
Sonny Igoe’s book- *Get Your Fills Together*. This book will offer the students the knowledge of how to effectively set up a band. The students will be expected to play quarter note and eighth note set up figures. Final portions of the semester will be used to review all styles in preparation for the barrier exam. Interested students will be offered the opportunity to continue drum set studies for more than three semesters.

**KEYBOARD PERCUSSION:**

Keyboard percussion studies will be required for a minimum of seven semesters. Proficiency can only be attained through such exhaustive study since there are a variety of techniques utilized on the four main instruments to be addressed: marimba, xylophone, glockenspiel, and vibraphone. The author intends to offer a balanced approach to two and four-mallet study because of the available performance opportunities on both. Two mallet opportunities are more prevalent in the band/orchestra setting while four-mallet opportunities are more commonly associated with solo marimba or jazz vibraphone. As with each area of study, the student will be subject to barrier exams that will take place at the end of the third and seventh semesters. Jazz and orchestral elements along with the standard repertoire will be covered. In turn, the author will dedicate a substantial amount of time to the development of the basic fundamentals (scales, arpeggios, etc). It is therefore essential to find literature that employs specified techniques as supplementary materials. We must also restrain ourselves from pushing a student onward, into new areas of advanced study until they have achieved a mastery of at least the fundamental skills.
Required and Supplemental Keyboard Method Books:

Required:
- Green- *Instruction Course for Xylophone*
- Stevens- *Method of Movement*
- Voxman- *Flute Duets*
- McMillan- *Keyboard Technique*
- Zivkovic- *Funny Mallets, Book One*
- Quartier- *Image*
- Sher- *The New Real Book, Volume One*
- Friedman- *Vibraphone Technique: Dampening and Pedaling*

Supplemental Keyboard Method Books:
- Carroll- *Orchestral Repertoire for the Glockenspiel Vol. One and Two*
- Carroll- *Orchestral Repertoire for the Xylophone Vol. One and Two*
- Bailey- *Mental and Manual Calisthenics*
- Bach- 371 Four-Part Chorales

On the first proficiency exam the student must be prepared to play all major and minor scales (all forms) ascending and descending two octaves in eighth notes at a tempo marking of quarter note equals 160 beats per minute. The students will be expected to play the blues scale (in all keys) ascending and descending two octaves in eighth notes at quarter note equals 120 beats per minute. All major, minor, diminished, and augmented arpeggios must be played two octaves in eighth notes at quarter note equals 150 beats per minute. Students will be expected to play all of the permutation exercises from *Method of Movement* (1,2,3,4 - 4,3,2,1 - 2,1,3,4 etc.) in sixteenth notes at quarter note equals 110 beats per minute. Sight-reading will also be included.

During the second exam the students will be required to perform the same elements but at a higher level of proficiency. All scales must be performed in sixteenth notes at quarter note equals 90 beats per minute. All arpeggios (triad and
seventh chords) must be played in sixteenth notes at quarter note equals 80 beats per minute. The four-mallet Stevens permutations must be played in sixteenth notes at quarter note equals 150 beats per minute.

The jazz element of the exam will be performed with a trio, comprised of marimba, vibraphone, and drum set. The main point of this combo setting is to continue the development of ensemble playing in a variety of situations. The other point is that the students need an outlet to apply the material in context, since skills can only be developed to a limited degree through individual practice. On this exam each student will be subject to playing two jazz standards- one bossa nova (Blue Bossa) and one swing (Autumn Leaves). Each student will play drum set, marimba, and vibraphone in a rotating fashion. The vibraphone player will be responsible for performing the “head” (melody) of the tune, comping changes, improvising one full chorus of the tune, and then trading solos in four and eight bar phrases with the drum set player. The marimba player will perform bass lines on the low end of the instrument.

The first semester of study will focus primarily on the use of two mallets on the marimba and xylophone. The student is expected to play all major and minor scales one octave ascending and descending in eighth notes at a quarter note equals 120 beats per minute. The same applies for all major, minor, diminished, and augmented arpeggios. However, the required tempo will be 110 beats per minute. Extensive use will be made of the Instruction Course for Xylophone by George Hamilton Green. A minimum of the first five lessons must be completed. Flute Duets, Book One by Voxman and Keyboard Technique by McMillan will be
used to develop sight-reading and general techniques. With the assistance of the teacher, the student must also select one two mallet solo piece of an appropriate ability level.

The second semester will require the students to further develop their fundamental techniques. All major and minor scales will be played two octaves ascending and descending in eighth notes at quarter note equals 140 beats per minute. All arpeggios will be played in eighth notes at quarter note equals 130 beats per minute. The student must also complete lessons six through eleven in the *Instruction Course for Xylophone*. In turn, the student must learn a George Hamilton Green xylophone rag. It is the author’s position that if one studies out of the *Instruction Course for Xylophone*, then he/she must perform a rag to apply the techniques in context with its original purpose. The student will continue to use the Voxman and McMillan books for sight-reading, and using materials from these books the student will perform a duet on a masterclass with a fellow classmate. During semester two the student will be introduced to four-mallet technique, via *Method of Movement* by Leigh Howard Stevens, and focusing on the first section of studies. If time permits, the student will be asked to work on a selection from either *Funny Mallets* by Zivkovic or *Image* by Quartier.

During the third semester the student will be subject to all basic fundamentals as listed for the first proficiency exam. The student will continue to work out of the *Instruction Course for Xylophone*- lessons twelve through sixteen, and *Method of Movement*. The teacher may choose specified sections in the latter, for the purpose of improving skills that are inherent to the student’s current
repertoire. The student will be expected to perform three selections from
Zivkovic’s *Funny Mallets* or Quartier’s *Image*. Those with greater technical
facilities will choose a piece within their means, pending teacher approval. The
students will begin the study of keyboard orchestra excerpts and will be expected
to play at least two keyboard excerpts, preferably *Colas Breugnon* and *The Magic
Flute*. The author has selected specific excerpts that are common to auditions and
are performed regularly (excerpts seen below). The author understands that there
are a vast number of excerpts and made the decision that there is only enough
time to cover this number effectively without jeopardizing studies in other areas.
As stated before, these are minimal requirements. The student may wish to pursue
other excerpt studies.

**Required Excerpts:**

**Xylophone:**
- Gershwin - *Porgy and Bess*
- Kabalevsky - *Colas Breugnon*
- Shostakovich - “Polka” from the *Golden Age*
- Kodaly - *Hary Janos Suite*

**Bells:**
- Mozart - *The Magic Flute*
- Respighi - The Pines of Rome
- Dukas - *The Sorcerer’s Apprentice*

**Vibraphone:**
- Bernstein - *West Side Story*
- Barnes - *Symphony No. Two*

The fourth semester will continue with a combination of two and four mallet
techniques. The student will be expected to play all seventh chord arpeggios
(major, dominant, minor, half and whole diminished) two octaves ascending and
descending in eighth notes at quarter note equals 130 beats per minute. Excerpt
study will focus on the “Polka” from the Golden Age and Hary Janos Suite. Study from Method of Movement will continue and exercises will be assigned according to the technical demands of a piece that the student chooses to learn. The student must pick one two-mallet accompanied work (i.e. Tambourin Chinois by Kreisler, Sonata Allegro by Peters) and/or one four-mallet piece, such as Rain Dance (Gomez), Yellow After the Rain (Peters), Suite Popular Brasiliera (Rosauro), Fernando Sor guitar transcriptions, and/or another piece similar in technical difficulty. The student will be introduced to vibraphone study during this semester with primary attention focused on the dampening section of Vibraphone Technique: Dampening and Pedaling by David Friedman. The student must complete at least three of the etudes in the dampening section.

During the fifth semester the focus on mallets will shift to four-mallet techniques, though two mallets will still be required. Two-mallet study will center on the study of three more excerpts: West Side Story “Cool” (Bernstein, Vibraphone), Porgy and Bess (Gershwin), and the Pines of Rome (Respighi, two and three mallets). The students will continue to use the Friedman book but the focus will shift to pedaling techniques, and must supplement these studies with solo vibraphone repertoire.

The sixth semester of study will continue with the study of orchestral excerpts, one four-mallet piece, and introduce the student to other jazz vibraphone elements. The required excerpt is the Sorcerer’s Apprentice (Dukas, bells). If a student expresses interest, Appalachian Spring (Copland, xylophone) would probably be next. During the jazz portion the student will learn three note chord
voicings in the following positions: three, seven, nine or seven, three, five. These voicings will be employed into the common chord progressions- ii$^7$, V$^7$, Imaj$^7$ and ii$^{07}$, V$^7$, i$^7$. The student will learn the melody to a jazz standard that employs this progression (Autumn Leaves) and be responsible for playing an appropriate bass line.

The final semester of keyboard study will require the student to learn at least one four-mallet piece, preferably in the Japanese style. The student will also continue to develop jazz vibraphone skills, using the same voicing concepts and bass line techniques stated above but applying them to the blues chord progression in a major key. By the end semester the student must have learned two standards utilizing the- ii$^7$, V$^7$, Imaj$^7$ progression and one blues standard, and be able to improvise a solo effectively on each.

**TIMPANI:**

Timpani studies will be required for five semesters, beginning during the second semester. The student will also be subject to one proficiency exam (sixth semester) that focuses on three elements: sight-reading, tuning, and playing an assigned solo. Students will be expected to tune and sing nine different sets of intervals. The author has picked these intervallic relationships since they seem to be the most common in the repertoire.
The intervallic relationships are (from lowest to highest note):

- Sol - Do (fourth – two timpani using the 29’’ and 26’’)
- Do - Sol (fifth – two timpani)
- Do - Fi (tritone- two timpani) or Fi - Do
- Sol - Do - Re (three timpani using the 29’’, 26’’, and 23’’)
- Sol - Do - Me (three timpani)
- Sol - Do - Mi (three timpani)
- Fa - Sol - Do - Re (four timpani using the 32’’, 29’’, 26’’, and 23’’)
- Sol – Do - Mi - Sol (four timpani)
- Sol - Do - Me - Sol (four timpani)

During the first and second semesters of study (may not correspond with semester in school) the students will use Saul Goodman’s *Modern Method for Timpani* and will study the basic techniques of grip, sound production, rolls, and muffling. During the first semester of study the techniques will be employed through the use of the two-drum section in this book. During the second semester of study the student will progress to the three and four-drum technique section.

The student will also be expected to perform a solo or etudes by such composers as John Beck, Robert McCormack, Mitchell Peters, and Fred Hinger.

The third, fourth, and fifth semesters of timpani studies will shift attention to the standard orchestral literature, studied in chronological order, along with solo repertoire that is technically challenging, such as Elliot Carter’s *Eight Pieces for Four Timpani*. On average a student will learn one piece and two excerpts per semester, though this is flexible.

The students attempt to learn the following Timpani excerpts:

- Beethoven- *Symphonies One, Five, Seven, and Nine*
- Brahms- *Symphony No. One*
- Mozart- *Symphonies Thirty-Nine and Forty-One*
- Hindemith- *Symphonic Metamorphoses*
- Tchaikovsky-*Symphony No. Four*
MULTIPLE PERCUSSION:

Multiple percussion studies will be required for a minimum of three semesters and should commence sometime during the second, third, or fourth semesters. There are a myriad of reasons why one must take an in-depth look at multiple percussion: development of organizational skills, musicality, and historical knowledge.

Organization is key to success in this area of study. Almost all multiple pieces require numerous instruments in both quantity and variety, and although most set-ups are different, the process of solving set-up issues is the same. For every piece one must decide what set-up will function the best and then be able to memorize the set-up along with choreographing the physical movements that are involved with performing the piece are but three.

We, as percussionists, must be prepared to perform in a multiple percussion setting simply because composers have recognized the potential of percussion instruments and in turn have composed many pieces for the venue. Though, many of these pieces are exploratory in nature and call for extended techniques, we do ourselves a disservice if we are not prepared.

There are opportunities for an able percussionist to apply multiple percussion studies in context. Presently, multiple percussion is seen in a variety of situations: solo literature (both accompanied and unaccompanied), ensemble setting (percussion and mixed), and perhaps most commonly in the “New Music” genre.

For each semester of study a student will be expected to learn at least one piece, progressing in difficulty from pieces such as those in Goldenberg’s
Multiple Percussion Solos book through the French Suite by William Kraft and on to later works by composers such as David Hollinden. Pieces, with teacher’s approval, performed in ensembles meet this requirement. Excerpts are few, however some, such as Stravinsky’s L’Histoire du Soldat, have been called on auditions.

AUXILIARY PERCUSSION:

Auxiliary percussion will be required in lessons for four semesters, beginning no later than the second semester. Some lesson time will be dedicated to these studies but many techniques will be discussed in the seminar environment every semester. Auxiliary studies must be taught early because the students will need these techniques in order to effectively participate in ensembles. Ultimately, the student will be expected to possess the basic fundamental techniques employed on the cymbals, bass drum, triangle, and tambourine. The implementation of these techniques will be facilitated through the study of excerpts. All students will be required to own Raynor Carroll’s Orchestral Repertoire for Bass Drum and Cymbals and Orchestral Repertoire for Tambourine, Triangle, and Castanets. Alan Abel’s Twentieth Century Percussion Studies will be used as a supplement.

Required Excerpts:

Tambourine:
- Tchaikovsky- The Nutcracker Suite
- Dvorak- Carnival Overture
- Berlioz- Roman Carnival Overture
- Rimsky-Korsakov- Scheherazade
- Borodin- Polovetsian Dances
Cymbals:
Tchaikovsky- Romeo and Juliet
   - Symphony No. Four
Rachmaninoff- Piano Concerto No. Two
Mussorgsky- Night on Bald Mountain
Rimsky-Korsakov- Scheherazade

Triangle:
Brahms- Symphony No. Four
Liszt- Piano Concerto No. One
Rimsky-Korsakov- Scheherazade

Bass Drum:
Stravinsky- The Rite of Spring

Bass drum with cymbal attached:
Sousa- Stars and Stripes Forever

WORLD STUDIES (NON-WESTERN):

Music of non-Western cultures will be covered in both the seminar and lesson situations for a minimum of two semesters with the main purpose being to introduce the student to non-western percussion and instill an understanding of multicultural issues. Musical studies inform the student of multicultural affairs within the socio-political landscape and assist them in formulating opinions about the world around them. Many of the lessons will be given in a group context to facilitate the performance of multiple patterns/performers that exist in much of the drumming of Africa and the Caribbean. The author thoroughly believes total comprehension can only be achieved by playing the rhythms in the group context. Areas that might be pursued include amadinda xylophone playing, bata drumming, basic conga drum techniques, and Brazilian instruments (i.e. surdo and pandeiro); all of which are typically performed in a group context.
Texts and articles that will be used are:

Amira/Cornelius- *The Music of Santeria: Traditional Rhythms of the Bata Drums*
Kubik- *Composition Techniques in Kigandan Xylophone Music*
Malabe/Weiner- *Afro-Cuban Rhythms for Drum set*
Uribe- *Essence of Afro Cuban Percussion and Drum set*

**OTHER CURRICULAR IDEAS:**

Performance requirements are a necessary element for the development of any student. Performing is a technique within itself, thus it takes the same amount of preparation and practice as learning notes and employing physical techniques necessary to perform a piece of music. It is the author’s position that all students should be required to perform on seminar a minimum of two times each semester because students need the opportunity to present the pieces they have learned. Other performance opportunities will be in terms of mock auditions- orchestral and drum set; mock section performances where students perform orchestra excerpts (along with a recording) as a section; and end of semester juries.

All students will be expected to own two recordings (different orchestras) of each excerpt (excerpt portion of the piece) they are studying and must maintain an annotated index of each piece. The author strongly believes that a student will benefit from historical knowledge compiled by such research.

Two final requirements will be that of general research and compositions. All students will be expected to compose a piece of music for percussion during the second, fourth, sixth, and seventh semesters of study. The last composition may be completed in the seventh or eighth semester, depending upon when a student
enters the student teaching segment of their degree. The first pieces will be solo snare etudes, one orchestral and one rudimental. Each must be a minimum of twenty-four measures. One may not use 2/4 time. The second composition will require a student to compose a timpani etude, which must be written for four timpani and a minimum of forty-eight measures and must incorporate at least one tuning change. The third composition will be a duet for any combination of keyboard instruments, minimum of forty-eight measures. It is acceptable for one of the instruments to perform an accompaniment role. However, both instruments must present thematic material and accompaniment duties must rotate. The final composition will be written for the percussion ensemble setting, minimum forty-eight measures using at least four of the following areas: keyboard, timpani, electronic, multiple percussion, drum set, auxiliary, world. All compositions must be printed using notation software, such as *Finale*.

Over the course of four years the students will be required to conduct research in an area of interest within the percussion field. Research will take place during the first and third semesters, and the student must yield a research paper of at least six pages in length. Research must include the use of web-based sources or in combination with traditional means—books, journals, and interviews. The author believes that the student must learn to do research by him/herself to contribute to his/her individuality, effective research and problem solving capabilities, and knowledge in an area that might not be pursued in the lesson or seminar. Students will give a five-minute presentation on their research during seminar time. Students must develop public speaking skills since many will become educators.
someday and will be required to speak to an entire class and to parents on a daily basis. Thus, a student must learn to present him or herself in a literate manner. This skill, like any other, must be practiced.

One final segment includes the concept of curricular integration. The author is concerned with the development of the total musician, not just the percussionist and emphatically supports the notion that the teacher must assist in the development of skills that are offered in other classes. The teacher should reinforce skills already taught but also assist the student with incorporating the skills into any given context. For example, the teacher will discuss theoretical and historical concepts that must be understood in order to play a piece of music.

In conclusion, this thesis is by no means a call for a standardized curriculum. It is an outline of ideas that the author feels are pertinent in the development of the undergraduate percussion student. The issue at hand is to offer a fresh opinion that contributes to the variety of curricular ideals available and provide a balanced approach to the lesson, that “set-students-up” for success in the performance and/or educational arenas.
References


Simico, Andrew P. “Percussion Education in Norway.” *Percussive Notes* (Fall 1990): 35-36.


THE SURVEY (Unaltered Statements)

1. Do you agree with the concept of a curriculum? Why or why not?

Yes, as long as it addresses the individuals needs.

Yes. Unstructured instruction that is not well thought out and thorough leaves holes in the education of the student. When he/she begins to teach, Incomplete/one sided information can result.

Absolutely! NASM should not even recognize a program without!

Yes! I believe in a “total percussion” curriculum for the undergraduate major. I believe that we have to ensure that our percussionists can fundamentally perform/teach in any area after they graduate- including SD, Keys, Timpani, marching, drum set, excerpts, accessories, etc.

YES! It's a necessity, one must be organized in your approach or don't even try and teach. The student also needs to know what is expected of him/her. They (and you) must have something to measure for achievement; set goals and priorities.

My basic philosophy is to set a “curriculum” or course of study for each individual student, based on his or her strengths, weaknesses, experiences and goals. In that regard, I do not utilize a set curriculum that all students study. Repertoire or method books may vary for each student. The points at which various aspects of percussion are studied vary for each student, as well.

Yes. Structure is obviously needed. We offer three percussion degrees: Performance, Music Ed, and Jazz/Commercial - so the following responses will vary depending on the degree.

Yes, I feel there has to be a basic understanding of all principals of percussion and music in order for a student to be prepared for the real world. To that end there must be a curriculum to cover all of these areas.

Yes - gives concrete direction/focus to a program. Also lets students (continuing and prospective) an idea of what is expected.

Yes. It's essential to have a road map for student progress. It just needs to be flexible to fit the needs of each individual student.

Yes for undergraduate. I think it help me stay accountable for my balance of teaching between the areas of percussion. It also forces me to re-think my methods every year.
Yes, because I think that you should have a very strong major goal with your students, as well as the minor goals, which will lead to the major goal. This is possible only through a tight and well-structured curriculum. My teaching experience spans almost 20 years now.

Two stated yes.

A curriculum is essential for the academic validity of the course.

Yes - a curriculum helps to establish goals and focus study

A curriculum is needed to insure coverage of all areas. Yet, it must be customized to address the areas that the students have limited experience in.

Not for the purposes of imposing a national standard but as a means to share philosophies and materials.

Yes, I believe that it is useful to have some basic expectations for all students, while still maintaining flexibility, which will allow for individual progress and musical expression.

Yes, studies have shown repeatedly that students learn better in a formatted/structured environment. While it is true that some students will succeed on their own, for most that is not the case. By providing the students with a structure we are providing them with clear goals and setting the bar for acceptable achievement.

Definitely, although it is difficult to say what the “right” things are for everyone at a certain time, especially with incoming freshmen of completely different experience levels. I do think the idea is important, as we should have a game plan for the students, even if the beginning/middle of the path is different from student to student.

Yes, it is important to know what you expect so that you can evaluate what students are getting out of a program or should get out of a program.

Yes, it is essential to organize a methodical approach to the study of the various areas of percussion.

Yes! I think that it is a good way to give fresh ideas for teaching and at the same time collect information about what is going on and finding good books and pieces to use.

Yes, setting general objectives will help guide a program as it evolves over time and adjusts to the developing realities of a changing artistic and economic scene.
2. Please list the snare drum method books and or supplementary materials you use.

*Portraits in Rhythm*, Cirone-16
*Douze Etudes*, Delecluse-10
*Advanced Snare Drum Studies*, Peters-2
*Flams, Ruffs, and Rolls*, Beck-1
*Advanced Etudes for the Snare Drum*, Aleo-1
*Orchestral Excerpt for Percussion*, Hathaway-1
*The Roll*, Sholle-3
*Solo Snare Drummer*, Firth-3
*Rhythmic Analysis*, Albright-2
*Stick Control*, Stone-6
*Orchestral Excerpts for Snare Drum*, Carroll-2
*Developing Dexterity*, Peters-1
*Intermediate Snare Drum Etudes*, Peters-1
*Contemporary Studies*, Albright-4
*Swing Solos*, Wilcoxin-1
*Etude Books One and Two*, Macarez-1
*Rudimental Cookbook*, Roll-Low Productions-1
*The Rudimental Reference Book*, Wooten-1
*Contemporary Studies for the Snare Drum*, Davila-1
*Rhythms of Contemporary Music*, Whaley-1
*50 Solos for Snare Drum*, Lepak-1
*Holly Etudes*-1
*Snare Drum in the Concert Hall*, Payson-2
*The Logical Approach*, Perkins-1
*Six Unaccompanied Solos*, Colgrass-1
*Three Dances*, Benson-1
*All American Drummer*, Wilcoxin-2
*Fourteen Modern Contest Solos*, Pratt-2
*N.A.R.D.-1
*Kleine Trommel*, Ekerhardt Keune-1
*Pieces by Mitch Markovitch*-1
*Warming up etudes by James Campbell*-1
*Snare Drum Method*, Podemski-1

Below are not tabulated above

Stone, Peters Intermediate/Advanced, Scholle, Pratt, Wilcoxin, Delecluse, Goldenberg.

Stick Control, Goldenberg, Albright-Contemporary Studies, Delecluse-Method de Caise Claire, Various Rudimental compilations. For supplementary materials I draw from a wide variety of books and materials, but the two I like the most are
(and I'm not at the office so please forgive my spelling!) Basler Trommel (Swiss Drumming) and Master Studies of Morello.

Whaley: Primary Handbook for Snare Drum  
Goldenberg : Snare Drum for Beginners  
Goldenberg: Modern School for Snare Drum  
Olmstead: Snare Drum Roll and Rudiment Interpretation  
Wilcoxon : All-American Drummer  
Pratt: various rudimental books  
Peters: Odd-Meter Rudimental Solos  
Fink: various volumes of his 6-book set for snare drum study

Many including: Cirone- Portraits, Delecluse- Douze etudes, Wilcoxin- mod. rud. swing solos

Author Title Publisher  
Cirone Portraits in Rhythm Belwin  
Delecluse Douze Etudes pour Caisse-Claire Leduc  
Eyler 22 Studies, Etudes and Duets for Snare Drum Music for Perc.  
Goldenberg, M. Modern School for Snare Drum Chappell  
Leonard Contemporary Album for Leonard Snare Drum  
Wilcoxon All-American Drummer Ludwig Music  
Wilcoxon Modern Rudimental Swing Solos Ludwig Music

I mostly use the Delecluse 12 Studies and the firth Solo Snare Drummer. For younger students I will use the Cirone book. Beyond that all students receive a workbook of exercises also.


Peters-Intermediate SD Studies/Advanced Studies; Cirone-Portraits in Rhythm; Delecluse 12 etudes; Stone-Stick Control; Sholle-The Roll; Wilcoxen -All American Drummer

3. **Do you require students to study snare drum each semester? Please Describe.**

Yes-3

No-1

Not necessarily - it really depends on the students background, but I do lean towards continual work on the snare drum at all levels.

Usually two years or until basic competency is demonstrated.

Yes either methods and etudes or orch rep.

Freshman 1st quarter and second quarter and then continually but not has intense throughout the rest of the undergraduate curriculum through excerpts and etudes.

Not really. At least for five.

No, concentrated in the first year (rudimental- old and new, concert), then excerpts later on.

**NO! But they do BOTH semesters of the freshman year using the materials above.**

| Yes, both as a solo instrument and as the basis for drum set playing. |

Snare drum repertoire is part of the syllabus and some pieces are covered each year.

Yes, for most students.

In the beginning yes, as this establishes technique for all instruments. After they display mastery of Firth or Delecluse we work on SD as needed.

No. None of the percussion instruments are studied every semester.

Each semester for freshman and sophomores, upperclassmen as needed, graduate students a combination of both.

Students study the basic areas of snare drum, timpani, and keyboard until they complete a barrier exam at the conclusion of their sophomore year. Following successful completion of the sophomore exam, students may or may not continue snare drum study.
No, students must pass a sophomore proficiency exam which includes concert and rudimental solos, rudiments, orchestral excerpts, and sight-reading. Once this is completed, I encourage more snare drum study but do not require it.

Yes, the students study snare drum during every semester of study, period.

No, undergrads have to pass proficiency snare exams, usually during their first semester of study. Then, it’s incorporated into multiple percussion and specific solos for degree recitals.

Yes, snare drum is the mother to all the percussion instruments. My philosophy is if you can play melodies on the snare drum then you know a lot about phrasing and how to deal with music. I also have my students to compose for snare drum. I think that is a good tool to learn about how to make a good sound on the instrument.

Yes, they are required to maintain a specific level per semester right through their senior year.

No. Snare drum is almost always a focus during the 1st year of student study and then revisited periodically in subsequent years.

No - only for the first 1-2 semesters

4. Are students required to learn orchestral excerpts?

Yes-12

No-2

Yes - I expect the students to play the basic excerpts on all instruments.

All major excerpts; no specific order

I do not require orchestral excerpts. However, we examine the standard orchestral excerpts in a master class at least once in every student’s undergraduate experience.

Most definitely!

Not required, unless they are percussion performance majors. Then they use the Raynor Carroll collections of excerpts.
No, but encouraged, depending on their level of progress in rudimental and concert literature.

Most students study excerpts at some point, but I have had students for whom I do not require excerpt study – mostly due to the particular student’s goals (i.e. A music education major who could benefit from time spent another way). If a student is headed toward grad school, excerpt study will be a part of the curriculum.

I do it sometimes but I think it is more important to learn other pieces and build up their own ideas first.

Yes, though I do not emphasize that study over chamber music, soloing and improvisation.

No - unless they desire to

That depends on their career goals. Usually they study orchestral excerpts with me only in preparation for an audition.

5. **What snare excerpts do you focus on? When do you begin work on them?**

Chart derived from surveys that stated excerpts that are studies without a sequence.

*Scheherazade*- Rimsky Korsakov-6  
*Peter and the Wolf*- Prokofiev-1  
*Bolero*- Ravel-2  
*Lieutenant Kije*- Prokofiev-4  
*Concerto for Orchestra*- Bartok-2  
*Third Symphony*- Schmann-3  
*Capriccio Espagnol*- Rimsky-Korsakov-2  
*Symphony No. Ten*- Shostakovich-1  
*Clarinet Concerto*- Nielsen-2

Freshmen Year: 2  
Junior: 2  
No sequence: 1  
Require All Standard Excerpts: 3

When I do, I focus on the highlights.

Statements below are not tabulated into the above chart.
I developed my own methods, and I start right from the first lesson with them. This includes body exercises, preparation exercises, exercises with or without the drum sticks, breathing exercises, etc.

Students audition for ensembles on different excerpts each semester.

Rep is driven by orchestral and wind ensemble assignments. I choose excerpts which involve similar techniques and skills.

Begin Freshman year. Scherezade/Capriccio Espaniol/Lt. Kije/Peter and the Wolf

The major ones - Schuman 3, bolero, Shost. 10, 7, Scherezade, cappricio, etc


Junior year- Kije, Scherazade, Capriccio Espagnol, and Bolero

Bartok: Concerto for Orchestra
Prokofieff: Lt. Kije
Rimsky- Korsakov: Scherazade
Shostakovich: Symphony No. 10
Study is typically in junior and/or senior year.

When students want to study them, we concentrate on repertoire lists published for various auditions, and whatever else happens to be in their collections.

Many esp. Scherehezade, Kijie, Capriccio Espagnol, Schuman #3. I like to introduce periodically throughout student's study.

Excerpts examined are those included in the *Modern School for Snare Drum* (Goldenberg).

Students may work on excerpts when their touch, time, and rolls are at a mature level. For some this is the first semester, for others it might be the third or fourth semester. Focus is on Scherazade, Lieutenant Kije. During the senior year, if they choose more snare study, they might work on Bolero and Nielsen’s Clarinet Concerto, etc.

There is a specified sequence. **Year One**- *Concerto for Orchestra, Stars and Stripes Forever, Capriccio Espagnol*.

**Year Two**- Scherazade, American Salute (Gould), Third Symphony (Schumann)

**Year Three**- Lieutenant Kije, Festive Overture (Shostakovich), Performance majors add- *Clarinet Concerto* (Nielson), Petroushka
**Year Four**- Continue study of orchestra and band excerpts.

**Year One**- *Concerto for Orchestra* and *Capriccio Espagnol*

**Year Two**- *Scheherazade (3rd Mvt.)* and *Lieutenant Kije*

**Year Three**- *Third Symphony* and *Scheherazade (4th Mvt.)*

First year, pretty much the standard orchestra audition book, nothing too obscure.

ALL from the above and begin half-way through the semester. I begin with Rossini first (rolls, etc.).

*Scheherazade, Capriccio Espagnol, Bolero, Lt. Kiji, at first to get an understanding of the finesse required - this is at the 3rd year. Then we move on to a wide variety of excerpts, often dictated by entry auditions into summer programs like the National Youth Orchestra etc.*

6. **What is your approach to drumset studies (transcriptions, books, styles, listening, etc.)? Do you have proficiency requirements? Is everyone required to do drumset?**

Drumset is not a requirement.

All of the above are used. Jazz/Comm. majors study drum set every semester. Music Ed and Performance are required to take at least one semester as an overview. There are proficiency requirements such as independence, playing various styles, fills, solos, reading charts, wirebrush technique, etc.

Books, Listening as well as solo pieces written for set (usually at least one performed on a recital. Everyone is required.

All of the above. Riley and Houghton books, Ted Reed. lots of listening. Everyone must study drumset and be able to play basic patterns and read a chart.

Do not teach drum set, as that is another instrument, requiring a drum set instructor.

All Students are required to study drumset.

No proficiency requirements but everyone has to play and study it at least one quarter.

Students that wish to pursue study are introduced to several books that concentrate on technique, independence, and applications of various styles. These books contain adequate discographies supplemented by my own recordings, the recordings the jazz instructor owns, and the recordings the students own. The percussion studio regularly attends concerts presented by professional bands in
the area and touring artists performing in the greater Cleveland area. We also visit recording studios during recording sessions.

Primarily books and styles. There are no proficiency requirements. Everyone is required to have a basic technique at the drum set.

I don't stress drum set studies too much, but I think I will be changing that somewhat in the future. I am going to encourage a basic study of the drum set. For all the students I plan on introducing listening sessions which will certainly include drum set.

Have a wonderful adjunct (James Harrison) who does all our drumset teaching. Students are encouraged to study for one semester unless they already have some proficiency.

This area has been lacking in our program except for the students that express interest. Drumset is usually left in the hands of the adjunct faculty member.

I use a mixed approach to drumset study, but try to incorporate as many “music minus one” pieces as possible. Not every student studies drumset.

Depending on the student's experience, I use parts of all the methods below: (They also have to watch and give reports on the videos below)

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<td>Weckl, Dave</td>
<td>Back to Basics</td>
<td>CPP/Belwin</td>
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DRUMSET "VIDEOS"

Author Title Publisher
Cameron, Clayton The Living Art of Brushes CPP/Belwin
Erskine, Peter Everything is Time keeping, CPP/Belwin Vol. I & II
Soph, Ed The Drumset: A Musical Approach CPP/Belwin
Thigpen, Ed The Essence of Brushes
Weckl, Dave Back to Basics CPP/Belwin
Weckl, Dave The Next Step CPP/Belwin

Yes, must be able to play all basic styles from Houghton, Essential Styles.
YES!

All OU students need to be proficient on all major percussion instruments, including drum set. We have a proficiency system in place for percussionists and all music majors. I use a variety of materials--some books, lots of listening, understanding styles, handouts from me, etc.

Yes, all students are required to acquire the basic skills on several drumset styles: trading fours in medium and up tempo swing, 16th note funk, 4/4 Afro-Cuban, Samba, Bossa Nova, ballad brushwork, and medium swing brushes. All students will transcribe recordings in their entirety (every stroke the drummer made on the recording) for rhythmic accuracy, dynamics, accents, feels, licks, solos, etc. All students will study from books (these are specifically chosen to meet the student’s needs), and we do much listening.

Yes, everyone studies drumset, but I do not have a “standard” of what they should be able to do by a certain time (although they all play)- we deal with many of the issues you listed in our studio class (sessions on particular styles, essential grooves, recordings, drummers to be aware of, etc.)

No proficiency requirements at this time, though I thought I will move to that soon. Everyone must study drumset- all standard feels are required. Materials used - books and videos such as Houghton’s Big band Drumming and Malabe/Weiner’s Afro-Cuban Rhythms for Drumset, Soph/Arnold’s Drumset: A Musical Approach, and others.

Everyone is required to study drumset and all above stated methodologies are used. Students must pass proficiency requirements on Chapin’s Advanced Techniques for he Modern Drummer and Latham’s Funk Studies; plus all styles by the end of their sophomore year.

No proficiency requirements, but use all above stated methodologies to teaching drumset.

Yes to above techniques. No everyone is not required.
Everyone plays. Generally our curriculum demands one intensive semester including transcriptions, fundamentals in all styles, and listening. Proficiency is seen as a fundamental understanding and ability to play basic swing, rock, and Latin styles.

**Year One** - Perform the following tracks from Houghton’s *Essential Styles for the Drummer and Bassist, Book One* - #1 Medium Funk, #9 Rock and Roll, #14 Bossa Nova, #16 Medium Funk, #24 Medium Funk, #26 Basie Groove, #29 Ballad

**Year Two** - Perform tracks from Chart Reading Workbook for Drummers and Essential Styles for the Drummer and Bassist, Book One. #5 Funk Shuffle, #7 R and B #1 (shuffle), #8 Rand B #2 (12/8 Blues), #21 Mambo, #24 Medium Shuffle, #25 Med. Bright Swing, and #27 ¾ Swing

**Year Three** - Work from advanced method books such as Riley *The Art of Bop Drumming* and Goines/Ameen *Afro-Cuban Grooves for Bass and Drum*. Perform the following tracks from Houghton’s *ESDB, Bk. One*. #10 Baion, #12 7/4 Vamp, #13 Reggae-Funk, #18 Bright X-Stick Fusion, #20 Cha-Cha, and #23 6/8 Afro-Cuban.

I push everyone to do it and I think it is very important to work with drum set, especially for the student to play in many different situations, that together with a lot of percussion ensemble is a good way to open the ears. Same thing there, I have them write for the drum set and listen to other players so they can learn the history about the drum set.

That depends on the specific style goals of the student. I have students, who want to cover the whole array from dance functions jobs through funk through jazz ...But for the usual students, I must break the answer down to different styles. For rock enthusiasts, I do very much double bass exercises for speed, power and endurance and work on the sound required by these styles. I use own double bass drum exercises, not a book, because I feel that a book leads to a different thinking than to work just with sticking/footing combinations and to expand their use through an improvised practicing. I also use the Metallica/Lars-Ulrich-Songbook occasionally. For jazz enthusiasts, I used to use Jim Chapin: Advanced Techniques, but nowadays I feel the books of John Riley (The Art of Bebop Drumming, Beyond Bebop Drumming) being more complete. I also use it now as a substitute for the Ed Thigpen Brushes method, which I used to use before. Also, I use the European books Bigband Drumming by Sperie Karas (WDR-Bigband Cologne) and No. 0 of the French Dante Agostini- Methode de Batterie. With almost all students, I use Rick Latham, Advanced Funk Studies I, with some also II. As solo repertory I use frequently. Giesecke, M.A.: Power of the Night. Funk Solo for Drumset. Holland: Maasbree, Beurskens Muziekuitgeverij. Giesecke, M.A.: Finking in Six. Funk Solo for Drumset in 6/4 time. Holland: Maasbree, Beurskens Muziekuitgeverij. Only the requirement to
constantly striving for more. We do have a solo performance duty once per year, but it is not bound to specific requirements other than a noticeable improvement compared with the year before. No, but almost all do. Occasionally, a lady wants to play mallets or Latin percussion exclusively, but the gents all want to play drum set, too.

7. Do you have required mallet method books and repertoire? If so, what?

*Rhythmical Articulation* - Bona-4  
*Sonatas and Partitas* - J.S. Bach/C. F. Peters-2  
*Developing Four Mallet Technique* - Holmgren-1  
*George Hamilton Green Rages*- Edited by Randy Eyles-3  
*20th Century Orchestra Studies*- Abel-1  
*Modern School for Xylophone, Marimba, Vibraphone*- Goldenberg-8  
*Jazz Mallets in Session*- Lipner-1  
*Method of Movement*- Stevens-2  
*Instruction Course for Xylophone*- Green-3  
*Music Speed Reading*- Hickman-1  
*Vibraphone Techniques: Dampening and Pedaling*- Friedman-1  
*Primary Handbook for Mallets*- Whaley-1  
Baroque literature-2

Below not tabulated above

David Samuels books 1 & 2, Goldenberg, any good chorale book, and a long list of specific marimba solos, a number of which they need to have done before graduation.

Yes, I use the Krause Elementary Method for Mallets VI 1, Goldenberg, and a wide variety of two and four mallet repertoire. I also spend quite a bit of time on Bach Sonatas for Unaccompanied Violin which I expect them to have.

Green book, Stevens Book, as well as an exercise book I have compiled

Kraus' "Modern Mallet Method, Vol. I and II"; Goldenberg; McMillan's "Percussion Keyboard Technique" and "Masterpieces for Marimba" Jolliff's "Solos for Marimba, Xylo, and Vibes".

Yes as to the books. rep. changes from student to student.  
G.H.Green-Instruction Course for Xylophone/Bona-Rhythmical Articulation/Stevens-Method of Movement/Stout-Ideo Kinetics

Green, Goldenberg, Musser, Stout

Yes- Stevens, Stout, Goldenberg, and Green.
Yes- Peters, Goldenberg, Green, Stevens. Rep. Is different for each student.

I use a variety depending on the student. Students with weaker mallet skills (reading) will use the Whaley books as reading etudes and have weekly etude assignments. Others are ready to dive into the literature. Most will use Goldenberg or other books with excerpts at some point.

Mallet books, Yes, depending again on their experience. I have a recommended list of sticks and mallets for each instruments (Example: I will NOT teach a student timpani if they have a certain "brand" of timpani mallet). Repertoire depends on their level of development. The repertoire is selected from the following:
MALLET-KEYBOARD PERCUSSION SOLOS

<table>
<thead>
<tr>
<th>Author</th>
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<td>Frogs Studio 4</td>
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<td>Abe</td>
<td>Michi Music for Perc.</td>
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<tr>
<td>Abe</td>
<td>Works for Solo Marimba Zebec</td>
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<td>Bach</td>
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<td>Basta</td>
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<td>Breuer/Lichner</td>
<td>Gypsy Dance</td>
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<td>Burritt</td>
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<td>Burton</td>
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<td>Creston</td>
<td>Concertino for Marimba &amp; Orchestra</td>
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<td>Le Coucou</td>
<td>Ferioro</td>
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<td>Barnhouse</td>
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<td>Debussy/Peterson</td>
<td>Clair de Lune</td>
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<td>De Gastyne</td>
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<td>Minuet Tres Antique</td>
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<td>Sonata Primitif</td>
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Diemer Toccata for Marimba MFP
Feldman All Alone by the Vibraphone Gwyn
Fink, R. Songs for Vibes Fink Pub.
Fink, S. Concertino for Vibraphone Otto Werde
Finkel Solos for the Vibraphone Player Schirmer
Fissinger Suite for Marimba Percussion Arts
Fluegel Rhapsody for Marimba Kendor
Frazeur Rondo for Marimba and Piano MFP
Frazeur The Quiet Place Kendor
Frock Concertino for Marimba and Piano Southern
Frock Mexican Variations Southern Music
Gipson Monograph IV Studio 4
Gipson Prayer for Marimba Southern
Green The Hummingbird C. Fischer
Green Xylophone Rags (Collection) Becker
Heifetz Hora Staccato C. Fischer
Heilble Grand Fantasy in C Major Studio 4
Heilble Preludes for Marimba (Nos. 1-6) Studio 4
Heilble Toccata Fantasy in Eb minor Keyboard Perc Pub
Houllif Contemplation for Solo Vibraphone PerMus Pub.
Houllif Estudio No. 1 para Marimba PerMus Pub.
Houllif Estudio No. 2 para Marimba PerMus Pub.
Houllif Estudio No. 3 para Marimba PerMus Pub.
Houllif Estudio No. 4 para Marimba PerMus Pub.
Houllif Estudio No. 5 para Marimba PerMus Pub.
Houllif Estudio No. 6 para Marimba PerMus Pub.
Hovhaness Fantasy on Japanese Woodprints C.F. Peters
Irvin Octave Etude PerMus
Irvin Simplicity Studio 4
Irvin Syncopated Waltz Studio 4
Kastuck Drifts PPP
Kastuck Nocturnes: Set I Multi Med.
Kastuck Three Dances for Vibraphone Multi Med.
Kreisler/Green Tambourin Chinois Foley/Fischer
Kurka Concerto for Marimba, Op. 34 Weintraub
Larrick Marie: A Four Mallet Rag PerMus Pub.
Lepak Suite for Solo Vibraphone Windsor
LoPresti Aria for Marimba and Piano Ludwig
Maslanka Variations on Lost Love Keyboard Perc Pub
Mayuzumi Concertino for Xylophone and Orchestra C. F. Peters
Miki Marimba Spiritual Ongaku No Tomo
Miki Time for Marimba Ongaku No Tomo
Milhaud Concerto for Marimba & Vibraphone Leduc
Miyoshi Torse III Ongaku No Tomo
Miyoshi Conversation Ongaku No Tomo
Molenhof Music of the Day (Vibes-Collection) Kendor
Monti/Moore Czardas PerMus Pub.
Musser Etude No. 2 in A Flat Major Studio 4
Musser Etude No. 8 (Whole Tone) Studio 4
Musser Etude No. 9 in B Major Studio 4
Musser Etude No. 10 in C Major Studio 4
Musser Prelude Op. 11, No. 3 in G Major Studio 4
Musser Scherzo Caprice Studio 4
Musser/Weber Polonaise Brilliant Studio 4
Parchman Concerto for Xylophone and Orch. Seesaw
Penn Four Preludes for Marimba Seesaw
Peters, M. Chant for Marimba Peters, M.
Peters Sea Refractions Peters
Peters Sonata Allegro Peters
Peters Teardrops Peters
Peters Theme and Variations Peters
Peters Yellow After the Rain Peters
Peters Zen Wanderer Peters
Pimentel/Moore The Solo Marimbist, Vols. 1 & 2 PerMus Pub.
Pitfield Sonata for Xylophone C.F. Peters
Raphling Concerto for Marimba, Xylophone, Vibraphone & Orchestra MFP
Ralphing Concertante for Glockenspiel and Orch. MFP
Read, A. Concertino for Marimba and Winds
Birch Island
Rogers, Bernard Mirage for Marimba Southern Music
Rosauro Concert for Marimba and Orchestra Pro Percussao
Rosauro Concerto for Vibraphone and Orch. Pro Percussao
Russell, A. Two Archaic Dances Bourne
Scarlatti/Ervin Three Sonatas Studio 4
Schumann/ Selections from Album for the Keyboard Perc Pub
Stevens Young
Scriabin Two Preludes Fereol
Serry Rhapsody for Marimba
Keyboard Perc Pub
Sifler Marimba Suite Bright Star
Smadbeck Etude No. 1 for Marimba Studio 4
Smadbeck Etude No. 2 for Marimba Studio 4
Smadbeck Etude No. 3 for Marimba Studio 4
Smadbeck Rhythm Song for Marimba Keyboard Perc Pub
Solomon Music of the Spheres MFP
Stabile *Ballade (Night Song) for Vibe Solo WIM
Steinquest Elegy for Marimba Studio 4
Stout Andante and Allegro Studio 4
Stout Astral Dance Studio 4
Stout Elegy Studio 4
Stout Etudes for Marimba, Book 1 Paul Price Pub.
Stout Etudes for Marimba, Book 2 Studio 4
Stout Reverie Studio 4
Stout *Two Mexican Dances Studio 4
Sydeman Music for Xylophone Seesaw
Takeuchi Five Improvisations for
Vibraphone and Piano Universal
Tanaka Two Movements for Marimba Ongaku No Tomo
Tanner Andante for Marimba MFP
Tanner Sonata for Marimba & Piano M.M. Cole
Tchaikowsky/ Selections from Album for the
Stevens Young Studio 4
Ulrich Prelude and Noel PerMus
Ulrich Suite No. 1 for Marimba MFP
Watson Recital Suite for Marimba & Piano MFP
Wesley-Smith For Marimba and Tape
Whaley Recital Pieces for Mallets JR
Wilder/Stout Suite for Solo Guitar Studio 4
Zivkovic Drei Phantastische Lieder Studio 4

This will vary depending on the student. Typically I will use Goldenberg (they often already have that one) and exercises from Stevens: Method of Movement. Solo repertoire will vary considerably depending on the student’s level and their interest in a particular piece. I like to vary the repertoire so the other students are exposed to more material overall.

All students spend some time working from the Bona *Rhythmical Articulation* and they also own Stevens *Method of Movement*. All other technique books are my own publications. There is no required repertoire except as what is available by default: easier pieces requiring four sticks.

Not specifically. Students must pass proficiency on all scales and arpeggios, etc. First semester, two-mallet literature (xylophone rags or baroque period literature on marimba). The level of difficulty and literature is usually tailored towards the individual student. For instance, if they are an outright beginner on multiple mallets, I start some of them in Ervin: *Contemporary Etudes* (Three mallets first).

Most need lots of work on sight-reading, and I’ve found the Bartok: *Mikrokosmos I* to be very helpful for the complete two-mallet beginner. Advanced students may work Stout and Musser etudes and then standard repertoire: *Frogs, Monograph IV, Mexican Dances, etc.*
I go from what they have played or are playing at the time. Musser etudes, Stout, Fissinger, Burrit, Smedback, Russell Edwards etc. Same here, compose for the instrument and write their own etudes and share with other students. I work a lot in the ensemble situation, about 4-6 players. My focus is a lot on mallets, so it is natural that they play a lot of mallets. The first year I teach scales and have them improvise and compose from one to four mallet instruments. Improvisation is one of my main tools, not so much about how to play one chords but more about free improvising and combining with scales. I have them experience with the different timbres of the mallets as well.


**8. What keyboard excerpts are of primary focus?**

Xylophone:

* Colas Breugnon-Kabalevsky-9
* Golden Age Polka- Shostakovich-7
* Hary Janos Suite- Kodaly-2
* Dance of the Rose Maidens-Khachaturian-1
* An American in Paris- Gershwin-3
* Porgy and Bess-Gershwin-10
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<tr>
<td>Firebird Suite</td>
<td>Stravinsky</td>
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**Bells:**
- *Hary Janos Suite* - Kodaly - 1
- *Pines of Rome* - Respighi - 4
- *Magic Flute* - Mozart - 6
- *Sorcerer’s Apprentice* - Dukas - 7
- *Bell Song, Lakme* - Delibes - 1
- *Russian Easter Overture* - Rimsky-Korsakov - 1
- *Violin Concerto* - Glazunov - 1
- *La Mer* - Debussy - 1
- *Don Juan* - Strauss - 1

Statements Below not tabulated above

All Standard Excerpts - 3

Porgy and Bess/Colas/Golden Age Polka/Sorcerers Apprentice/Pines of Rome/Magic Flute/Appalachian Spring/American in Paris/Petroushka-Xylo/La Mer

None. That depends on career goals and on specific requirements for auditions.

Orchestral excerpt study is along the same lines as those outlined in the question about snare drum excerpts. The difficulty of the literature they must perform in the various ensembles is considerably more difficult than all orchestral repertoire lists. If they want study them, we do.

Excerpts examined are those in the *Modern School for Marimba, Xylophone, and Vibraphone* (Goldenberg).

No required sequence. Again, it depends on the student's background in mallets. I use the Carroll books (Bells and Xylophone) and Goldenberg, Modern School. I use xylophone excerpts first, then glock.

None

Everything in the Goldenberg plus... Sabre Dance/Gayne ballet, Colas, Hary Janos, ending with Porgy.
Kabalevsky: Colas Bruegnon (xylo)
Shostakovich: Polka from the Golden Age (xylo)
Mozart: Magic Flute (glock)
Debussy: La Mer (glock)
Copland: Appalachian Spring (xylo)
Respighi: Pines of Rome (glock)
Gershwin: Porgy and Bess (xylo)
Dukas: Sorcerer’s Apprentice (glock)

Sequence varies depending on student focus. Also I use excerpts in auditions for school ensembles so sequence will vary. Important excerpts: colas, porgy, shostakovich- polka, harry janos, magic flute, sorcerer’s apprentice. I use many others depending on the student, school repertoire, auditions. Some easier ones in Goldenberg (Gayane Suite, etc.) are useful at the freshman level.

It varies and I don't have a sequence of learning - it depends on the students. The classics of course are Porgy and Bess, Colas, Sorcerer's Apprentice, Magic Flute. I expect them to learn "snippets" from dozens of excerpts, but again like in the Snare Drum if we are going to be realistic we must deal with the outside influences - ie. NYO are orchestral auditions in Canada.

Not too much, just what they need. What I try to do is to send them to an orchestra and have a seminar with the percussionists there. I stopped working in orchestras about ten years ago so I think it is better that they work with a person who is updated. But, I of course help when someone is preparing for an audition.

9. Do you focus equally on two and four-mallet playing? Please describe.

Yes-4

Obviously not: the literature for four sticks is considerably more extensive and difficult so it takes more time. The technique of playing four sticks takes considerably more effort to become proficient with.

Yes. Green/Goldenberg studies for musicality and technique. Four mallets is rep. driven beginning with Peters solos.

No. Much more on four mallet music!

This is a hard question because a lot of two-mallet repertoire is done through ensembles while most four mallet is done as a soloist. We start with two and do a number of etudes/studies and always a ra, some students play larger works (Creston) but most of the applied study is four mallet literature. However, I do on occasion work through difficult ensemble music for two mallets in lessons.
Both. The market does not dictate any preference unless you are in the solo business in which case four mallets is the choice.

NO, the majority of work is 4-mallet, although a significant amount of 2-mallet playing is done, especially in ensembles, but also lesson-wise (esp. in xylophone study-we do rag-time)

Most students begin four mallet technique their second semester.
Basic techniques/scales/arpeggios along with semester II of snare drum
Then 1 semester of good 2-mallet work and 1 semester of 4-mallet.

Yes. Too often 4-mallets are stressed so much that 2-mallet playing is weak. I make sure that students focus on both using 2 mallet solos, excerpts, and scale / arpeggio requirements.

Yes, four-mallet area covered by exercises and solo literature.

Both. 2 mallet playing is too often ignored to try and get through 4 mallet rep.

Yes we try to. 4 mallet for solo rep and 2 for orchestral excerpts primarily. All Freshman play a 2 mallet Bach solo first quarter.

I think I balance a little heavier in the direction of four-mallet playing, but I have the students do a fair amount of two-mallet repertoire as well.

It depends on the player. I may have them work on basic two mallet technique and READING for up to 4 months before moving to any 4 mallets, but not always. It just depends on the background. By the time we have reached the second semester we are working with both techniques. Now an important point that you don’t mention is - Do you continue to work with 2 mallets - or do you just abandon this technique for the all trendy 4 mallets? (forgive my paraphrasing) My answer is NO - I continue to work on 2 mallet techniques just as I would continue to work on snare drum technique with my graduate students who are performing Xenakis or Norgard.

No. We focus on 4 mallet playing, of which the two mallet playing is an offshoot. After training with 4, the 2 feel much lighter and better in the hands. Also, training with 4 first, and then with 2, improves all the axises to be more precise. See also our article on teaching mallet keyboard techniques in the archive of "Percussive Notes".

Yes, students typically spend their first semester working through the Mitchell Peters book, on two mallets only. The four-mallet section of the Peters book is introduced early in the second semester of study. Once a basic four-mallet grip has been mastered, students work concurrently in the Peters and Lipner books, carrying four-mallets while playing everything in the Lipner book.
I try to focus equally, with the philosophy that there are many gigs out there (i.e. studio work, Ice Capades, Broadway shows) that require excellent two-mallet skills. However, the literature leans much more heavily toward four-mallet playing, and for recitals of course this is a necessity. Inevitably we spend more time working on four-mallet playing due to its complexities, the various grips and motions involved with each grip, the variety of literature, etc.

I’d have to say “yes and no” it depends on the students, semester, and short-term/long-term goals for mallet playing (recital coming up, summer festival audition, etc.)

It all depends on the level of ability of the student. I wish I could focus equally on the two areas, but for the last ten years, most of my students have needed serious (practical) two-mallet study before attempting four. A handful have applied themselves and achieved success with four.

Four mallets mainly, most of my students have spent a lot of time with two mallets. I think it is important to start early with four mallets so they can get use to the feel. I have a lot of them play etude books that require two mallets but translate it to four. I use exercises from snare drum books.

10. **What Timpani method book/s do you use?**

   *Etudes for Timpani, Book One*- Hochrainer-4  
   *   Book Two-  
   *   Book Three-2  
   *The Solo Timpanist*- Firth-5  
   *Etudes for the Master Timpanist*- Mardingly-1  
   *Modern Method for Timpani*- Goodman-7  
   *Fundamental Method*- Peters-7  
   *Intermediate Studies*- Peters-1  
   *Virtuoso Studies*- Hinger-4  
   *Goldenberg Repertoire Books*-2  
   *Timpani Method*- Friese/Lepak-4  
   *Thirty-Two Solos for Timpani*- Lepak-4  
   *Exercises, Etudes, and Solos for Timpani*- Carroll-3  
   *Musical Studies for the Well Intermediate Timpanist*- Whaley-2  
   *The Tempered Timpanist*- Dowd-1  
   *Eight Pieces for Four Timpani*- Carter-1  
   *20th Century Timpani Studies*- Abel-2  
   *Zegalski*- 1

Statements below not tabulated above
Truthfully, I don’t really use one. All of the students own the Goodman, but most of the exercises and such that I use are complied from past teachers and experiences. For example, I have a book of John Beck’s exercises that all of us worked out of at Eastman; I use these basic concepts and a combination of his and the “Cleveland” technique on the Beethoven Symphonies for the majority of the freshman and sophomore years. Then it’s off to more orchestral repertoire.

I use the Hinger, Goodman, and my own.

Peters, Hochrainer, Mozart, Beethoven rep. some Firth and Goodman

Peters : Fundamental Method for Timpani
Horner : The Tuneful Timpanist
Goodman : timpani book (sometimes)

I now use the Raynor Carroll book as the basic timpani method. Goodman and Freise-Lepak still get used but more for the full excerpt scores and specific strengths of each book.

Author Title Publisher
Schinstine The Developing Solo Timpanist Southern Music Abel 20th Century Orchestral Studies G. Schrimer
for Timpani
Delecluse Twenty Studies for Timpani Leduc
Firth *The Solo Timpanist C. Fischer
Friese-Lepak Timpani Method Belwin
Goldenberg Classic Overtures for Timpani Chappell
Goldenberg Classic Symphonies for Timpani Chappell
Goldenberg Romantic Symphonies for Timpani Chappell
Goldenberg Standard Concertos for Timpani Chappell
Goodman Modern Method for Timpani Belwin Mills
Hinger, F. Solos for the Virtuoso Tympanist Hinger
Hinger Timpani Player's Orchestral Repertoire Vol. 1 (Beethoven) Jerona
Hinger Timpani Player's Orchestral Repertoire Vol. 2 (Brahms) Jerona
Hinger Timpani Player's Orchestral Repertoire Vol. 3 (Tchaikovsky) Jerona
Hinger Timpani Player's Orchestral Repertoire Vol. 4 (Sibelius) Jerona
Hinger Timpani Player's Orchestral Repertoire Vol. 5 (Strauss) Jerona
Hinger Timpani Player's Orchestral Repertoire Vol. 6 (Stravinsky) Jerona
Hinger Technique for the Virtuoso Hinger Pub.
11. When does a student begin Timpani studies?

Freshman Year-First Semester-7 – Second Semester-1

Sophomore Year-First Semester-3

Junior Year.

Right away.

Statements below are not tabulated above.

Usually the third year.

2nd Quarter

Immediately.

The Sophomore year, first semester (after a year of theory and ear training).

It depends on their background. Some start the first semester of the freshman year while others wait until the second semester.

First or second semester, depending on previous experience.

When he/she is ready which should be the day that he/she enters college but that is not always the case.

The first year, mostly in ensemble.

It depends on the background of the student. I have had students begin their first semester and I have had some not do it until their junior year.

The 6th or 7th semester (the flip semester is for multipercussion study)
In most cases the students here need a good college level intro to snare drum and mallets before beginning timpani. Once they have a good foundation and can keep progressing on their own we move to timpani. Usually this is near the end of the freshman year and certainly by the beginning of the sophomore year.

That depends. Best is, when he is asked to play in an orchestra of whatever kind, so his motivation to give time to the timpani from the other instruments will be high.

12. What timpani excerpts are the students required to learn? Please put in required sequence of learning.

Chart compiled from surveys that listed excerpts without sequence.

*Romeo and Juliet*- Tchaikovsky-1
*William Tell Overture*- Rossini-1
*Beethoven Symphonies*- #1-1
  -#3-1
  -#5-2
  -#7-2
  -#8-1
  -#9-3
*Symphony No. Four*- Tchaikovsky-3
*Burlesque*- Strauss-2
*Enigma Variations*- Elgar-1
*Concerto for Orchestra*- Bartok-2
*Symphonic Metamorphoses*- Hindemith-2
*Rite of Spring*- Stravinsky-2
*Mozart; Symphonies*- #39-1
  -#41-1
*Symphony No. One*- Brahms-2
Selected Haydn Symphonies-1
Selected Mahler Symphonies-1
Selected Sibelius Symphonies-1
Selected Neilson Symphonies-1

Statements below not tabulated above.

Mozart, Beethoven, Tchaik. Mahler

Beethoven odd symphonies, some other literature, but heavy on modern literature.

At the undergraduate level we hit the Beethoven and Tchaikovsky Symphonies and covermore if time allows.
Beethoven 1,3, 5, 7, 9 Tchaik 4, Schuman New England Tryptich, Symphonic Metamorphosis and others

The excerpts are learned in chronological order from Bach to Britten

Goldenberg Classic Overtures for Timpani
Hinger Timpani Player's Orchestral Repertoire Vol. 1 (Beethoven)
Hinger Timpani Player's Orchestral Repertoire Vol. 2 (Brahms)
Goldenberg Romantic Symphonies for Timpani
Hinger Timpani Player's Orchestral Repertoire Vol. 3 (Tchaikovsky)
Hinger Timpani Player's Orchestral Repertoire Vol. 4 (Sibelius)
Hinger Timpani Player's Orchestral Repertoire Vol. 5 (Strauss)
Hinger Timpani Player's Orchestral Repertoire Vol. 6 (Stravinsky)
Goldenberg Standard Concertos for Timpani

Orchestral excerpt study is along the same lines as those outlined in the question about snare drum excerpts. The difficulty of the literature they must perform in the various ensembles is considerably more difficult than all orchestral repertoire lists. If they want to study them, we do. Excerpts examined are those in the Modern School for Marimba, Xylophone, and Vibraphone (Goldenberg).

Beethoven 1,5,7,9
Tch 4,
Brahms 1,4
Hindemith-Symphonic Metamorphosis (Sp?)
Stravinski-Rite of Spring
Schumann-New England Tryptich

At the undergrad level I don't go far beyond Mozart, Beethoven, Brahms, and Tchaikovsky. I will touch on Hindemith and Stravinsky - usually it comes down to material on auditions and preparing that. I do stress the Classics and Romantic literature and we do a lot of listening. We work quite a bit on the material being played in orchestra.

None.

Mozart 39, Haydn 104, Beethoven 1, 3, 5, 7, 9, Brahms 1, Tchaikovsky 4, 5, Mahler 1, 4, 7; Strauss Don Juan, Till, Stravinsky Firebird, Rite of Spring, Bartok, Sonata

None required by everyone. Some of the choice is determined by the repertoire the orchestra is playing for a particular concert
Some excerpts I use:
Beethoven: Symphony No. 7
Tschaikovsky: Symphony No. 4
Hindemith: Symphonic Metamorphosis

Similar to snare and keyboard-handled through master classes.

Beethoven Symphonies 4, 1, 5, 7, 9- Brahms Symphonies 1-4- Various Mahler Symphonies (5 and 7 especially), Bartok- Concerto for Orchestra, Music for Strings, Percussion, and Celesta, and of course Barber’s Medea. That usually covers things for and undergraduate; they can usually make informed decisions about the other repertoire from there.

I encourage the students to take lessons from regularly performing timpanists. Timpani always comes up in percussion ensemble, so this is a good time to talk about and demonstrate producing a good sound.

Year One- (Performance Major)- Mozart – Symphony Nos. 39 and 41; Beethoven-Symphony No. 1
Year Three- (Performance Major)- Hindemith- Symphonic Metamorphoses; Brahms- Symphony No. One; Beethoven- Symphonies Nos. 7 and 9; Bartok- Concerto for Orchestra; Stravinsky- Rite of Spring
Year Two- (All Majors) Beethoven Symphonies- 1, 3, and 5 plus two Romantic Symphonies
Year Three- (All majors) Hindemith- Symphonic Metamorphoses; Brahms- Symphony No. One; Beethoven- Symphonies Nos. 7 and 9

No particular sequence except that tone production, tuning and pedaling techniques on two, three, and four drums come before excerpts. No excerpt requirement on timpani, but advanced students would study the standard ones, e.g. Bartok: Concerto for Orchestra; Beethoven Symphony No. Nine, etc.

Year One- Beethoven - Symphony No. Five
Year Two- Beethoven - Symphony No. Seven
Year Three- Tschaikovsky- Symphony No. Four
Hindemith - Symphonic Metamorphoses

Again order varies. My preference is to begin with Beethoven especially symphonies 7, 5, and 9. Symphonic metamorphosis for a standard 4 drum excerpt, adding others depending on student’s focus.

Beethoven, 1. Symphony, all movements. Beethoven, 9th Symph.. No others required, except when required in a specific audition.
13. How much attention is given to auxiliary percussion? Which auxiliary instruments do you focus on? Please list sequence of excerpts for standard orchestral auxiliary instruments.

All the standard repertoire on bass drum, cymbals, triangle, and tambourine-2

Junior Year-Cymbals-Tchaikovsky- *Romeo and Juliet, Symphony No. Four*  
- Rachmaninoff- *Piano Concerto No. Two*  
Tambourine- Bizet –*Carmen*  
- Berlioz-*Roman Carnival Overture*  
Triangle- Brahms- *Symphony No. Four*  
- Dvorak- *Symphony No. Nine*  

Senior Year-Cymbals-Mussorgsky- *Night on Bald Mountain*  
- Stravinsky- *Petrushka*  
Tambourine- Rimsky Korsakov- *Scheherazade*  
- Dvorak- *Carnival Overture*  
- Stravinsky- *Petrushka*  
Triangle- Liszt- *Piano Concerto*  
- Rimsky Korsakov- *Scheherazade*  
- Berlioz- *Roman Carnival Overture*  
Castanets- Wagner- *Bacchanale*  
Prokofiev- *Piano Concerto*

Most students gain small concert percussion experience during symphonic winds sectionals, percussion ensemble, and percussion techniques class  
Books include those by Whaley and Grover  

BD, Tam, Cym, and Tri.  

We cover the fundamental techniques on Cym, BD, Tamb, and Tri as a freshman. In the junior year we do the excerpts- *Romeo and Juliet, Scheherazade, Night on Bald Mountain, Rite of Spring, Carnival, Roman Carnival, Piano Concerto No. 1*  

A lot in Percussion Master Classes.  

Also, we do a tambourine solo and cymbals excerpts for juries the freshman year. All major accessories; tambourine, triangle, etc. (Use the Grover book for tambourine). I also do the LP instruments in master classes. Again, the Raynor Carroll book is used here, not introduced in any particular order.  

Excerpts-Carnival Ov./Petrouska/Carmen Suite/Scheherezade/Roman Carnival/Peter Grimes  

This is important and we address this in lessons but also in a special studio class for freshmen. It's like a group lesson and covers all the basics on these additional instruments. I will often bring issues about ensemble playing to the full studio as
well. The excerpts most focused on are the standard ones typically asked at professional auditions.

We work on BD, Cyms, Triangle, and Tambourine once a week in our Master Class.

Congas, bongos, jembe, tamb. shaker, claves.

Weekly masterclasses often focus on aux. mostly covering, BD, Cyms, triangle, Tamb

Not too much, students bring in problems from their ensembles, we address them.

Most of the attention spent on these instruments is in Percussion Ensemble or large ensemble rehearsals. I will have the odd master class on cymbal technique or tambourine, but usually it is in the previously mentioned situations.

Private study in hand drumming (congas, djembe, bongos, timbales), specific instruction in frame drums and tambourines from various cultures as the need arises. Most other instruction in auxiliary percussion is in the studio class (group lessons).

Similar to snare and keyboard- handled through master classes.

I teach auxiliary percussion in a group class of all the majors and those non-majors in orchestra or wind ensemble (typically once every couple years). We focus on cymbals, tambourine, and triangle.

Cymbals: (selected list)
Mussorgsky: Night on Bald Mountain
Rachmaninoff: Piano Concerto No. 2
Tschaikovsky: Symphony No. 4
Tambourine: (selected list)
Bizet: Carmen
Tschaikovsky: NutcrackerSuite - Trepak
Dvorak: Carneval
Triangle:
Brahms: Symphony No. 4
Berlioz: Roman Carnival

During the first two semesters of study there is much time spent on tambourine, triangle, and cymbals. All first year students spend two hours a week in class instruction and also receive an hour private lesson. The class time is shared between several performing media and concepts, but one of the largest components is auxiliary instrument study. Students prepare etudes, which I composed that are based upon major excerpts for each instrument.
Much!!! But mostly in studio class, or in the lessons (if a student is preparing for a festival audition or something similar)- my students would laugh out loud at this question- I seem to find a way to bring tambourine into everything. We look at the standard excerpts each semester for tambourine, triangle, bass drum, cymbals, etc. Each has it’s own studio class at least twice a year. We also bring in other things that require special techniques (the tambourine part on *Short Ride on a Fast Machine* and Borodin’s *Polovetsian Dances* come to mind….) I don’t really present them in any particular order, although I think I usually start with *Carmen* or the *Nutcracker*.

**Year One**- Basic technique: understanding of standard accessory technique including bass drum, cymbals, tambourine, and triangle- Excerpts *Carmen* and *Scheherazade*.


No sequence or specific instrument focus, other than standard cymbal, triangle, and tambourine techniques. Technique for most of these instruments is covered within the context of their participation in percussion ensemble, wind ensemble, symphonic band, orchestra, although students do bring in parts to work during their lessons.

**Year One:** Cymbals- Tchaikovsky- *Symphony No. Four*
**Year Two:** Cymbals- Moussorgsky- *Night on Bald Mountain*  
- Tchaikovsky- *Romeo and Juliet, Symphony No. Four*  
- Tambourine- Dvorak- *Carnival Overture*  
- Berlioz- *Roman Carnival Overture*  
  
- Triangle- Berlioz- *Roman Carnival Overture*  
  Brahms- *Symphony No. Four*  

For me, snare drum and mallets are the best tools to demonstrate how to make good sounds on instruments and to discuss harmony and phrasing. It is easier for me to work with these instruments and then translate them to them to accessory instruments. To have the same attitude about accessory percussion as compared to the marimba is absolutely necessary.
14. Do you use published excerpts or do you put together your own packet?

No, I don’t use either.

I use both- Raynor Carroll has the best published orchestral repertoire books.

Both-6

We use the Raynor Carroll books.

They are expected to compile their own collection.

One did not state use of either.

Published, see above. I also however, have made a substantial file of "copied" excerpts that are not available in excerpt books. These are available for students to use.

Use the books out there

I use the Al Payson Book.

A little bit of both but now I lean towards using more of the Carroll books

I have my own packets, and I encourage them to get the standard books as well

I have more excerpt photocopies and collections than I’ll ever need.

We use our own material.

Modern School (Goldenberg) excerpts.

The best excerpt book/with 2CDs for both timp. and percussion is Gschwendtner: Orchestral Studies, Mainz, Schott-Verlag.

We use a 30+ page book that we authored ourselves.

My own books of the original parts (or copies of them)- published books have mistakes! Although I do like the Raynor Carroll books, and several students have them. However, they know that there is no substitute for owning a copy of the original.

Both, plus have orchestral percussionists do seminars.
15. How much attention is given to multiple percussion? What pieces/excerpts do you require a student to learn?

A multiple percussion solo is expected for each jury exam.

Our percussion ensemble is geared towards giving the students experience in this area.

Some attention for two semesters, four if no drumset.

We go through some smaller pieces (Kraft and Tagawa) then we do a larger type work (many times as a chamber piece w/another instrument) for the senior recital. Most of my players get a lot of additional multiple work through ensembles (perc. And band playing Gillingham/Maslanka)

One semester during the Sophomore year (2nd semester usually). I use the following books:

**Author**  
Delp, R. Multi-Pitch Rhythm Studies for Drums  
Feldstein Multiple Percussion Music  
Goldenberg, M. Studies in Solo Percussion  
Udow/Watts The Contemporary Percussionist

And the following MULTIPLE PERCUSSION SOLOS

**Author**  
Baudo Trois Danses Paiennes  
Bernard Theme & Variations for 3 tom toms  
Cahn Partita for Solo Percussion  
Cirone Double Concerto for 2 Perc. & Orch  
DeLancey The Love of L'Histoire  
Erb Concerto for Solo Percussion and Orchestra  
Etler XL Plus One for Multiple Percussion Solo  
Eyler Tricastourine  
Feldman King of Denmark  
Fink, S. Machine Drums  
Fink, S. Studie fur Jazz-Schulagzeugsolo  
Frazeur Mood Piece (Timpani and Vibes)  
Hellerman Ek-Stasis II (w/piano & tape)  
Jarre Suite Ancienne  
Jolivet Concerto for Perc. & Orchestra  
Kraft English Suite  
Kraft *French Suite (Corrante No. 2)  
Kraft Morris Dance  
Leonard Solo Dialogue  
McCormick Homage to Harry Partch
Milhaud Concerto for Percussion and Small Orchestra
Payson Die Zwitschermaschine
Peters, M Rondo for 4 Tom Toms
Pillin Duo for Percussion & Piano
Pillin Tune in C Minor for Perc. & Piano
Raphling Suite for Solo Percussion & Piano
Russell Facets in 4 Movements for Solo Percussion
Russell Sonata for Percussion and Piano
Schreiner Worried Drummer
Stern Adventures for One
Stockhausen Kontakte (w/tape)
Stockhausen Zyklus No. 9 Universal
Stout Diptych for Marimba & Percussion
Stravinsky L'Histoire du Soldat
Tagawa Inspirations Diabolique
Tomasi Concert Asiaticque
Witten Conversation
PERCUSSION WITH OTHER INSTRUMENTS
Bartok Sonata for Two Pianos & Percussion
Bozza Three Pieces for Guitar with Flute
Burge Sources III (Clarinet & Percussion)
Cirone Sonata No. 1 for Trumpet & Perc.
Colgrass Concertino for Timpani with Brass and Percussion
Colgrass Variations for 4 Drums and Viola
Dahl Duettino Concertante
DePonte Thoughts for Flute and Vibraphone
Erb Diversions for Two (Trumpet & Percussion)
Frazeur Four Sea Fragments (Clar. & Perc)
Frock Variations for Multiple Percussion & Flute
Hoag Inventions and Interludes (Clarinet & Marimba)
Houllif Timepiece
Kashanski Collage (Percussion Solo with Piano or Wind Ensemble)
Kraft Encounters III for Trumpet & Perc.
Leonard Fanfare and Allegro (Trumpet & Timpani)
Maslanka Song Book for Alto Sax & Marimba
Ravel Piece en Form de Habanera for Guitar and Flute
Russell, A. Pas de Deux
Surinach, Carlos Ritmo Jondo
Tanner, P. Diversions for Flute & Marimba

These pieces are usually included for solo recitals and end of term assessments.

Quite a bit. Numerous choices, they can bring their own choices as long as they address the techniques and styles I believe they should be engaged in, at that point in their playing.

A great deal. Most of the best works for percussion are in this category.

Kraft, Tagawa to begin with. Freshman year. Must write their own for Junior jury.

Multiple solos required every year for juries and recitals.

Students receive enough experience playing setup pieces in their various ensembles, and the literature for solo multiple percussion is deplorable. Even at PASIC when there is ample demonstration of the literature, the students couldn’t be less impressed. They prefer to play duets than solos, and we have not required repertoire in this format.

Focus a lot on percussion ensemble, in turn it come naturally. Same again, compose.

Multiple perc is another area every percussionist must focus on at OU. No specific required pieces-- it varies by student. I use Kraft pieces, Udow etudes, other solo rep, etc.

Less than desired, usually assigned for juries.

Typically, each student will study multiple percussion for one semester plus whatever they learn for their recital(s). Depending on the student’s background, they will study some of Goldenberg’s book or Michael Udow’s book, both of these for an introduction and experience reading a variety of set-ups. I will also have them read through Kraft’s French Suite so they are familiar with it. After that we usually move to recital-appropriate repertoire.

There is no specific piece required, but there are many from which to choose: Leo Brouwer, Variantes, Bertold Hummel: Fuenf Anrufungen, many others.

In Canada there is a tradition in multiple percussion that has come from a strong composing community and excellent distribution of music. We spend a lot of time on this - and in addition music from Germany, England, Scandinavia, France, etc etc, and of course the US
Most students perform at least one multiple percussion piece during their undergraduate studies, although it is not required. Typically, a multiple percussion work is selected as the annual concert band audition piece so that every student will gain at least some multiple percussion experience.

Multiple percussion is another area that is required to pass the sophomore proficiency; so all students will study it in their first two years. We do not require any specific literature, but in order to pass they must perform works that are at least as difficult as Kraft’s French Suite. Most often they perform works of a more advanced nature.

Some, though I will admit that it’s not a huge part of my overall plan. I have the students study at least three major multiple percussion works- usually beginning with something like Inspirations Diabolique, and concluding with something like Therapy and Rebounds.

I have a hard time finding medium-level pieces, other than William Kraft things. My students get much of that in percussion ensemble but are required to do it solo as well.

Students are required to perform a multiple percussion on their Senior Recital.

One semester (6th or 7th).
Goldenberg : Studies in Solo Percussion
Petrella : The Multiple-Percussion Book
Milhaud : Concerto for Percussion

In their junior year, we focus on multiple percussion in preparation for their junior and/or senior recital/ Repertoire is varied, but Tagawa: Inspirations Diabolique and all Kraft Suites are still popular with undergrads.

One listed no requirements.

16.Are Non-Western/Ethnic percussion studies (African drumming, gamelan, amadinda) a requirement? If so, what do you use in your program?

Not a requirement but strongly suggested.

Yes-1

No-2

Very little here.

Not required proficiency, but always introduced in clinic or perc. ensemble rep.
NO requirements yet in this area

World music is covered in the creative studies department, but we also have workshops with visiting specialist in this area.

Not officially, however we have a steel band that I require of all majors for at least two semesters.

They are not a requirement. There are some wonderful groups here that many students take advantage of - especially a Cuban group which is great.

We have done African drumming in a group class setting.

Hand drumming, Mexican Marimba, Steel Band

Our percussion ensemble plays music of various cultures, and there is an Ethnomusicology Departments here if they want additional experience. All students have to learn basic technique on congas, which includes basic patterns.

Not much, but it comes up when I do projects close to these traditions.

Yes, Afro-Cuban, we have a great Gamelan as well but it functions totally independently, occasional African drumming (djembe, ewe) in workshop scenarios as well.

Not required but available in our Ethnomusicology program.

No. Limited by available instruments.

Yes. Every student has at least basic hand drumming skills. I begin with Ghanaian drums and work to congas. Other areas frame drums, etc are introduced and some students choose to develop significant skills in non-western perc while others do not.

Not required, but possible to learn. Learned best in the environment of percussion ensemble studies, as you just have to tell things once, and everybody knows it at once, so the single lessons are not required for this. We have a djembe drum and a kpanlogo drum and a chromatic pan as well as several frame drums for this purpose.

Yes, we provide private and group instruction as well as ensembles in the West African drumming (djembe ensemble as well as various ensembles from Ghana and Nigeria), Ugandan Amadinda xylophone ensemble, Steel Pan, Afro-Cuban and Brazilian drumming, North India Tabla, Peking Opera, Angklung, and various frame drums.
We don’t do any of this- I hope to have the time to get into it one day, but it’s not going to be this year!

Some. Minimum-congas and bongo technique.

Not a requirement, but we do have a gamelan ensemble, which they can perform with; and a steel band is part of the percussion ensemble program. Most take our world music class, which covers drumming from most corners of the world.

One did not list any requirements.

17. How many times a semester is students expected to perform percussion pieces/etudes- individually or in-group? This pertains to weekly percussion seminars. This does not include orchestra, jazz band, wind ensemble, marching band, etc. Are students required to perform on a specified instrument each time?

There is a master class each week in which the students have the opportunity to perform.
Weekly percussion seminars.

None.

Yes- twice

At least twice a semester, instrument depends on studies at the time.

This is done in the student’s own time and varies a lot.

Once on student recitals. No, it varies from semester to semester

5 Times a semester. Depends on what we are covering at the time as to what they play.

Once per semester. Some students may be required to play on all major areas, others just a couple.

Every student performs at least once in master class for peer comments.

The students in Performance are expected to play in Master Class situations at least once per month and to perform to the larger population at least once a year. The third and fourth year students generally will perform recitals in addition. There are two percussion ensemble concerts per year where there are solo opportunities, and there are contemporary music ensembles which offer performance outlets. The requirement of specified instruments is quite
straightahead - you must perform from the 4 basic categories - snare, mallets, timp, and multiple for recitals - and can certainly add ANYTHING to that in addition. For the earlier years I will usually encourage them to play mallet solos (if they are beginners) to try and build up positive performance experience.

All students must perform twice each semester in Studio class. One performance can be in the weekly studio recital series; the series is scheduled opposite the studio class. The rest of the studio must attend the recital to hear the percussionist perform. The requirement affords latitude: students may perform anything they are working on in lessons and groups may perform pieces that they are preparing for percussion ensemble.

Everyone performs in studio class before juries and at other times when they are ready. There is no strict requirement in terms of numbers of instruments.

<table>
<thead>
<tr>
<th>Three different instruments groups, among them a mallet instrument.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is an area that is lacking and needs to be added to our curriculum.</td>
</tr>
<tr>
<td>Not a requirement, but usually touch on various non-western things in percussion ensemble or during festivals or clinics.</td>
</tr>
<tr>
<td>No specific requirements here other than the student’s applied exam at the conclusion of each semester. Specific instruments are not dictated, but usually include at least one keyboard selection.</td>
</tr>
<tr>
<td>Students must perform at least one time each semester in our weekly percussion convocation. It may be a piece of their choice. Often it is something they are working on for their lessons, but other times it is something they have worked on more for fun. It may be either solo or small ensemble.</td>
</tr>
<tr>
<td>Several times; sometimes we have specific days for specific instruments, but many times the students are just allowed to perform whatever they feel like performing.</td>
</tr>
<tr>
<td>Once a quarter-minimum.</td>
</tr>
<tr>
<td>Generally each student will play for the studio class once a quarter. This is just an opportunity to play for their peers. They also jury almost every quarter for a faculty committee. They need to establish proficiencies in every area of percussion in the jury process.</td>
</tr>
<tr>
<td>Usually they perform on the instrument they are studying that semester. Here they must perform a solo or chamber work on at least one student recital during the semester to make an A.</td>
</tr>
</tbody>
</table>
Every second week is a seminar, everybody plays what they are working on. It is not important that the piece is ready to perform. The idea is to go up and play and then have comments from colleagues. Right now I do a recording project, which means they prepare two percussion ensemble pieces every month. In return, they are constantly performing.

Performances are usually limited to end-of-semester juries (most students are learning each instrument from the ground up!). Weekly performance classes (the entire department) afford limited opportunities for more advanced students. monthly percussion seminars also provide some opportunities.

One did not list requirements.

**18. What is your position on making students play duets on snare drum, keyboard instruments, and/or multiple percussion? Do you find that it helps younger students gain confidence before making them perform as a soloist?**

I urge them to play duets. It is good for them and it helps solo playing.

I do like duets, and use them. However, I do not require duet performances.

Duet practice is required one hour per week each semester with different partners each semester. A different instrument "should be" stressed each week. YES; as well as many other attributes.

This is my favorite teaching technique - the results of matching students up for mallet duets can never be over praised.

Not really, it’s actually more difficult. Very little required, but all are required to play a piece with another non- percussion instrument.

Yes, Yes, and Yes!!! I strongly encourage duets. We do a lot of Bach pieces as duets. (top line vs. bottom) and I require a chamber work, preferably with another instrument for the senior recital.

Very helpful and encourages cooperation among students.

Encourage it greatly, will at times find spots on percussion ensemble shows to feature these younger players alongside more senior players.

If it seems appropriate for the student, I do it.

I require lots of chamber work. Does help confidence and learning to play with other performers.
It is up to the student to arrange these things, although we stress the value of this sort of activity as well as percussion ensemble playing.

No. Playing with others is more difficult than playing alone, and more time-consuming, as you have to practice AND rehearse the music. As a soloist you only have to practice, not rehearse. But playing in public with a percussion ensemble prior to playing as soloist can help getting down nervousness, of course.

Duet playing is strongly encouraged especially in the area of sight-reading. Gaining confidence is certainly a byproduct, but it is done along with, not in lieu of solo playing.

I try to play duets and sight-reading in each lesson.

I use duets periodically with students, but more for the purpose of helping students create working relationships than as a stepping stone to solos.

We do not have a great deal of opportunity to rehearse and prepare duets. I do agree with the philosophy that it helps younger players become more secure performers.

We do quite a bit of small group work in the percussion ensemble (trios and quartets) and consequently we do not devote much time to duet. We organize these small groups for exactly the reason in your question—it helps them gain confidence, awareness, and builds listening skills.

Truthfully, I have never thought about it in respect to your second question—of course it helps them learn to play with other people (and of course I could go on about all of the things that improve, but you know what they are!), but I usually use percussion ensemble times (trios and quartets) to teach ensemble skills beyond that of the large ensembles.

Depends on the student.

I do not make them other than #17 above. The “confidence” factor varies from student to student. Some are ready to be soloists and some are not. It probably helps those who are not ready.

I think that playing together is the most important thing that we can do. It is the best way to learn to communicate about the music.

Encourage all kinds of small-number chamber music.

One did not answer the question.
19. Are your students required to attend outside events related to percussion and/or become a member of the Percussive Arts Society?

Not required but strongly suggested - 8

Yes - 3

No - 2

All percussion students are automatically enrolled in PAS and the studio pays the membership fee. The studio also pays for registration to PASIC when the convention is held in an accessible site. The School of Music has a recital attendance policy, which I have modified to include performances by professional musicians in various genres and venues. The studio also sponsors field trips to hear master classes conducted by guest artists at other universities.

Yes, and I am the chapter president so I put together two days of percussion each year.

No, they are on their own. They are informed of the choices out there but it is entirely their choice.

Outside events, most definitely, membership in PAS in "strongly" encouraged, but cannot be required. Mainly because it is not legal to "require" students to become members in a society/organization for a class (checked with College attorney on this).

Yes to both. At least an e-PAS. Assignments and research are required from the PAS web site.

Not required, but encouraged

We often attend outside events as a studio. PAS is encouraged.

They are heavily invited, but not really required to do so. (Good idea !...)

I encourage all students to become members of PAS. I currently do not require attendance at outside events, as students are generally self-motivated to attend events in their area of interest. We typically host 1-3 clinicians on campus annually, and require students to participate and attend.

No, this is not a requirement. However, we strongly encourage it. We organize trips to other universities and professional venues to see concerts. We visit percussion manufacturing plants, drum shops, etc. as well. Many students with their own initiative will attend outside events (our location helps in this respect,
only sixty miles from a major city). About half of our percussion students are PAS members.

Yes, they are requires to attend outside master classes and festivals, when possible. I do not require them to be PAS members, but it is coming…

20. Are your students subject to specific proficiency/barrier exams?

Yes, the jury exam each year.

A yearly jury exam is required.

Yes-2

No-5

No, but perform a jury exam each semester.

Just end of year juries.

All are included in levels. Drum set optional.

In addition to typical semester juries we have a junior barrier exam at the end of the fourth semester. For percussion this includes a memorized medium four mallet work, a non-pitched selection, and all major and minor scales.

No, but sight-reading is included on every jury.

NO - these things show up in yearly juries - but not as you mention

All snare drum rudiments, all major and minor (3 forms) scales, all major/minor/diminished seventh/dominant seventh arpeggios are required to advance to the 200 level (sophomore).

Only at Jury times; they are then asked to do the above items.

Yes. Scales are formalized. Others less so. My criteria is that a proficient student can play a professional performance. This means that even though students have particular strong areas they have proficiency in all percussion areas. Sight reading is stressed and students encouraged to form reading ensembles.

Yes, if they decide to make an exam.

Students study the basic areas of snare drum, timpani, and keyboard until they complete a barrier exam at the conclusion of their sophomore year. Following
successful completion of the sophomore exam, students may or may not continue
snare drum study.

Yes, as I mentioned above, we have a sophomore proficiency, which consists of
twenty-one performance areas, some technical, and some literature. It covers
mallets, snare drum, timpani, multiple percussion, and drumset in a variety of
settings.

Yes and no. They have to pass a “super jury” at the end of the fourth semester, but
the requirements are individually specific.

In some ways I do a test every semester.

Double jury at the end of sophomore year. Must play timpani, multiple
percussion, and four mallets for minimum requirements.

21. Most students come in with their personal strengths. Do you avoid their
strengths at first and focus on their weaknesses or do you work everything
simultaneously?

I avoid their strengths and work on the weaknesses.

Work on Weaknesses first

Let them use their strengths. It encourages and helps them to develop their weak
areas.

We work everything simultaneously-5

A combination of the two that fits both the curriculum and the individual.

Start with weak areas, and cover everything each year.

Generally, I work weaknesses first. I never do everything simultaneously.

"Everything" is a dangerous word. I have a set "plan" in my
Four-Year Curriculum and Graduate Curriculum whereby the students do
the same instrument groups in the same sequence, but obviously their
weaknesses are strongly considered in their overall progress. in
other words, the snare drum and marimba are taught during the first
semester and everyone plays both, but if a student is weak on
mallets, more time is allotted to the keyboard (but snare is not put
aside).

We concentrate on both ends of the spectrum: in order to capitalize on their
strengths, we spend ample time pursuing those areas. Areas of weakness receive
extra emphasis. Areas of proficiency that are average compared to their peers are rarely omitted.

Work on both areas.

It depends. In the freshman year there is a strong need for students to be able to cover what will be demanded of them so often the weaknesses must be addressed right away.

I try to encourage working on their strengths, but stress improvement in weak areas.

I have personally had the greatest success with student retention through a combined approach; i.e. identifying and improving areas of weakness, while continuing to strengthen the student’s primary areas of interest.

Yes and no. I still work on those areas that they are strong; if anything I simply expect more from them in the particular area where he/she has strengths. But strength in one area usually spells serious weakness in others with younger students, so I guess I do tend to give grease to the squeakiest wheel at the same time.

Work everything. Few are strong enough to ignore anything totally.

Probably 60/40. I focus on their weaknesses while building confidence with their strengths.

All students follow the same basic curriculum depending on their degree.

I try to catch up their focus and figure out where their heart is and from there. I do a lot of dancing around on the floors they can learn about their body, not only the hands.

Our curriculum focuses on one area at a time, with experience on other instruments coming through band sectionals and percussion ensemble.

It does not make sense to concentrate on weaknesses, as it distracts the student from what he is really good in, resulting in weakening his self-confidence, too. Likewise, in the business world there is the saying, "Don’t concentrate on your weaknesses, but further develop your strengths." I feel, in later professional life noone will hire you to do what you are not very well in. So concentrating on what you weak in does not make sense at all. I DO, however, feel that it is important to work on all major instrument groups simultaneously, as I am not a friend of "exclusively marimba" studies. The world is full of narrow-minded people, and the percussionists should go on being, what they are "by
nature": open-minded. That requires training and experience in many different fields, like drumset, baroque music, modern orchestral, chamber and solo music of all styles, popular styles, conducting, singing, composing, arranging, writing articles and essays and books to communicate the percussive arts to others, teaching, of course.

22. How long is each lesson. Does the lesson focus on one area of study from week to week or do you try to include a variety of elements? Are time constraints an issue?

Typically lessons are one hour a week, but I’ve experimented, with varying degrees of success, with classroom/group lesson combined with a ½ private a week.

One hour. At least two areas. Yes.

One hour lesson covering two of the three major instruments (snare, timpani, marimba).

One-hour lesson per week. I usually cover two areas per week-2

Half hour. Students study the same instrument throughout the semester. However, some opt to study mallets, timpani, and drum set during the same semester - with a half hour lesson on each instrument.

30 min. for music education and music industry majors, and 1 hour for performance and jazz studies majors. In the 30 min. sessions there is "usually" only enough time to cover one area. I try and cover several areas in the hour lessons. YES, I wish everyone had an hour lesson. I cover some of the "basic" principals in the Percussion Master class sessions weekly.

1 hour lessons usually alternating two instruments per term.

One-hour lesson is the norm. A variety of things are covered.

1 hour to 1 1/2 hours a week. Variety of things. yea time is an issue.

One hour. Sometimes, depending on the situation, I break it up into two segments. When that is done, it is for the purpose of addressing two different instruments. Some students with the hour format do two things, but for the most part, one instrument is the focus for the entire semester (until the semester of and before the recital)

Two-credit lessons are a half hour in length and four-credit lessons are one hour in length as per university policy. We often try to cover two areas of study with underclassmen if they are taking hour lessons. In half-hour lessons, only one area
is covered per lesson. Upperclassmen have considerable latitude in how high the lessons are managed.

All lessons are one hour.

Time is always an issue. Lessons are basically 50 minutes. Often more than one area is covered in a lesson.

1 hour for undergrads - 2 hours for grads. I have a main area of study from week to week, but add something else in at the end - snare duets, mallet reading etc etc.

One hour, changes week to week. Time constraints are always an issue.

Lessons are half hour weekly for music education/ music technology/ BA/ music minors. Performance majors (BM) receive a one-hour weekly lesson. I typically alternate weeks as far as the lesson emphasis (1st and 3rd week=snare; 2nd and 4th = keyboard; always making assignments that will take the students more than a week to master). Every student who is a major or minor must attend two percussion master classes (with applied instructor- one-hour each) per month.

First year: two hours of class instruction plus a half hour private lesson. After that: A one-hour private lesson.

Each lesson is usually 45 minutes long. There is one lesson per week. Two would be better, as is the case in Eastern-Europe, f.e.. As the contents of the lessons are so wide-spread, it is necessary to do like snare drum, drumset and vibes in one week and marimba, timpani and setup in the other, and so on.

I briefly explained the class above. Private lessons are usually a mix of elements, but do not mix many things. In the junior and senior years, for non-recital semesters, we recommend the students choose one topic to focus on and therefore make maximum gains in.

We are moving to a system that requires everyone to take hour lessons, regardless of major (music education, performance, therapy, etc.). I’m exited!

One-hour, focus on several elements each week (most often).

Either thirty minutes or an hour. Focus on one areas their second semester, junior year.

In my case I am teaching one week per month. They have two lessons every third week and receive about four hours of attention each month. There is also four hour of percussion ensemble as well. Between weeks, I have my oldest student take care of some lessons and ensemble rehearsal.
Students are allotted 30 minutes for 2 credits and 60 minutes for 4 credits (performance majors). But I allow each 2-credit student as much of a full hour as needed, and each 4-credit student 2 full hours per week. (Many of my other colleagues here do the same, as our incoming students are usually woefully prepared/experienced).

23. **Do you work improvisation skills with the students, especially on vibes and drumset?**

Yes, mostly drumset and multiple percussion.

Yes-7

Marginally. Students who want to study these areas will concentrate on these skills as time allows: they must exhibit proficiency in the areas most often utilized in the School of Music.

Yes. We also require a composition each year.

As time allows, yes. I think this is very important but as with everything we need to balance the curriculum. The big problem is that improvisation won’t work alone only goes so far. I think it has to be put into context and that’s very difficult. I also work improvisation through our steel band everyone is expected to take solos.

Yes, but very elementary. Usually theory driven.

Improvisation skills on ALL instruments including vibes and kit, however, we’re not speaking strictly of "jazz” improvisation on vibes either.

Encouraged but not required.

Yes. Lipner book for jazz is very good. Concepts such as *The New Breed* are used for drumset creativity, as well as many of the exercises illustrated on Dave Weckl’s videotapes.

Yes. Drumset improvisational skills are equally important than any reading and book related work. Jazz improvisation on mallets depend on talent and interest of the specific student. I recommend improvisation training for all musicians, as it sharpens the mind also for written music by other authors and develops the compositional knowledge of the players.

Drumset-yes, vibes-no; that tends to be something they get into themselves, and I simply point out some pedagogical tools that they can use.
Not very much. There is an improvisation course taught that the students can take.

Some vibraphone improvisation if the students are ready for it.

Yes, for those who are interested.

NO

Yes, both. Mallet improvisation is stressed a lot here. We have an ensemble devoted to it-- the jazz percussion ensemble. I begin integrating mallet improv right away and find that it helps students progress more quickly on mallets-- musically and technically.

Yes, on multiple percussion set ups as well, like you would have in a studio scenario (congas, shakers, tambourines, bodhrans, etc.).

On every instrument. I think it is typical that most people relate improvising to jazz since most people focus on vibes and drum set. I have students improvise on pieces that they are playing. For example, if you play a Bach chorale, I have them check out the chord/scales and improvise on them. Also improvise on medieval and traditional hand drumming patterns.

Not so much. There is a jazz improv class that many of them take.

24. Are students required to perform in percussion ensemble?

Yes-18

We unfortunately do not have a curricular percussion ensemble due to university minimum enrollment requirements for classes to be offered (15 undergraduates must enroll). However, our PAS student club sponsors a percussion ensemble that I direct, each spring. A high percentage of majors and minors participate. We also offer winter drumline with a current participation of twenty-three students.

Unofficially required, although some marginal students resist the "pressure."

Yes – performance majors are required to be in it all eight semesters. Music education majors, while not officially required (due to credit hour constraints) are strongly advised to be in it (and I’ve never had a music ed student not be involved).

Percussion "Majors" are required. Minors and non-majors are strongly "encouraged" to participate.
No, unfortunately, but strongly encouraged.

The department requires them to put in two years of their four. I guilt them down to at least three.

25. Are students required to perform only a senior recital? Do you differentiate between music education and performance students?

Yes, a senior recital- no difference between performance and education majors.

Junior recital for education majors, Junior and senior recital for performance majors.

Yes - I

No mus ed program only performance. Junior half and senior full recitals.

NO; performance majors must present a junior AND senior recital. Music Education majors may also present a half recital, and one of our majors does not require ANY recital (if you can believe that).

Music Ed majors perform only a Senior Recital. Performance and Jazz/Commercial majors perform a Junior and Senior Recital.

As far as requirements - yes; as far as skill level - no.

Junior and Senior. No difference in majors.

A senior is only required for performance students. Education and Comprehensive do not have to perform, but I encourage the recital anyway!!

Yes, if they play well enough, they are invited to do so.

Yes to the first question and no to the second.

Senior recital is required. Our school curriculum does differentiate between ed and performance. I try to demand the highest possible performance level from the ed students.

Performance majors perform a half (35 minutes of music) junior recital and a full (55 minutes of music) senior recital. Music education majors perform a half-senior recital.

Performance majors must perform a junior and senior recital. Music education majors must perform a joint (1/2) recital, and I require a full senior recital although it is not required by the school of music. I make no other distinction.
between students based on their major, or curricular program, and neither do the students in my studio make such a distinction. I think that performance skills are a tool that fit into the broad category of life/survival skills.

Music Ed and Perf are the same to me if a student wants to specialize in soloing.

Performance majors are required to do both a junior and senior recital. Other majors only need to perform one recital.

Only BM (orchestral or jazz commercial) students are required to perform a senior recital.

Performance majors are required to perform both a junior and senior recital. Music education students are required only to perform a senior recital but it has been years since we have had a music education student do only that—overwhelmingly they also choose to perform a junior recital.

Music education students have to perform a senior recital; performance majors perform a half-recital their junior year and a full recital their senior year.

Music education- One half-hour recital
Music performance- One half-hour recital during the junior year/ One-hour recital during the senior year.

Performance majors must present both a junior and senior recital. Music education students must give only a senior recital. Everyone has to pass the proficiency exams. The percussion course of study only differentiates according to length of lessons.

I think if you just permitted only the seniors to perform you would only build up myths and pressure about performing. The best teacher is the stage and the audience.

Minimum requirements for performance majors are a junior recital and a full senior recital. Music ed students are only required a half recital, but my percussionists will always do a full recital, consisting of several areas: snare drum (concert required with rudimental optional), keyboard, timpani, multipercussion, chamber music, and something with pre-recorded accompaniment. Areas can be combined, e.g., a multipercussion solo with pre-recorded tape; or a timpani / trumpet duet.
26. Is computer technology a prime component in your curriculum (finale, pieces with tape, etc.)? (Limited responses to this question because it was sent out as a follow up.)

I don’t tech on it, but they have classes on that and I think it is a great tool.

Not really, sometimes we do pieces with tape or CD

Yes-1

No-5

Encouraged, but not required in any of my specific classes. However, for the drumline and steel band tunes the kids want to do I require those arrangements on Finale.

I wouldn't consider it a "prime" component, but we do literature with percussion and tape, etc. Several students this semester are playing Wesley-Smith, FOR MARIMBA AND TAPE, and Lincoln, MOODS FOR INTERACTION for drumset.

The orchestration class has an arranging project for full orchestra for which a computer-written score and parts is required. And the state has a computer technology requirement for all music ed students. And the composition program includes computer work.

No but it is introduced.

In the school yes. Most students are competent with notation, sequencing, and play along programs. This is a good tool for our work-- student compositions and arrangements.

27. Does your studio have a sufficient amount of instruments to perform the tasks at hand? If not, do you find that it inhibits the progress of the students? (Limited responses to this question because it was sent out as a follow up.)

I have a good amount of instruments and I’m working hard to keep my equipment updated.

We have more than adequate instruments for the job at hand - just not always of the highest quality!! Many of what we use are my own instruments.

Never enough instruments of current design and quality. Especially marimbas which keep growing. Percussion students are always "making due."
YES, but the majority of them are personally owned. The has thrived because of my generosity. After equipping the practice rooms and major rehearsal rooms, there aren't enough instruments for the studio teaching. I find great used instruments to supplement the Department.

Yes-2

28. Please feel free to add anything you feel might be pertinent.

Several of my colleagues in neighboring universities and conservatories have areas of expertise other than my own. I often encourage and facilitate setting up lessons between students and these very capable musicians.

Couple of thoughts:
1. I didn’t see any questions regarding the audition process and what level is expected on the first day as a freshman. To me the answer to this question will directly effect how well you can stick to a prescribed curriculum. I’ve seen auditions range from a SD piece learned by rote to a major four mallet work- to say nothing of drumset expectations, if there are any. Some schools can be selective but many just need warm bodies. It’s something to think about (maybe a whole other paper)
2. How does (or should) marching percussion fit into any given prescribed curriculum. 
3. I think we’ve come a long way in including drum set as a part a given curriculum. I was only in school ten years ago and still never had any drum set. I think in the long run drum set needs to be one of the major instruments studied, but to do that we’d have to make cuts in other areas and the teachers would have to be able to teach it (two very large issues) The fact however is that most performing (for the typical percussionist) done after college will be drum set. Even most, if not all, orchestra and military band gigs now include drum set as part of any audition. More to think about.
4. This is just off the top of my head. Sorry it’s just more questions but that’s why we keep writing and talking about it, to share ideas. Best of luck.

Freshman-Fall: Snare Drum (rudimental/concert literature and proficiency exam)
- Spring- Mallets: (All scales/arpeggios, proficiency exam on two- mallet literature on xylophone and/or marimba- possibly four-mallet literature)
  Sophomore- Fall: Timpani (two and four drum tuning/ pedaling, etudes and solos, and proficiency exam)
  -Spring: Drumset (All styles- Chapin and Latham books, proficiency exam)
Junior- Fall: Vibraphone technique (improvisation if interested), solos and four-mallet marimba literature in preparation for junior recital
-Spring: Multiple percussion and Chamber music literature for junior recital
Senior- Fall: Advanced literature in all areas for senior recital
Spring: same

I have a total of eight students and I fly up to the school one week per month, so the situation is not like other places. And I focus mainly on ensemble and related areas. It is two schools: one pre-school for the university (ages 16-22) and then the University. We don’t have any grade systems so this gives me the flexibility to work more individually with the students as compared to my other colleagues around the world.

I like your questions. Most teachers will have a basic four-year curric. on file and you should not hesitate to ask. I always refer to my "plan". Also I have individual files on the students - as much info as possible on their interests in music, background, goals, etc. We can then try and fine-tune those last couple of years for the real world.

Good luck, and good success with your presentation.

I am a teacher in the jazz dept. and I teach jazz and classical students jazz vibes and marimba. Some students study with me for 5 years, some only 1 year. We work on all of the basics, technique, and physical playing, sight-reading, soloing, interpreting, accompanying. Both 2 and 4 mallets are covered and used extensively. All of my students learn how to accompany a jazz tune on the piano. Ear training is very important. We work with and without a metronome. Our school has just obtained a new Musser vibes and a Yamaha marimba. My students all play in jazz combos, transcribe solos, have to learn lots of tunes, we use the REAL BOOK and an older standard song fake book and whatever else they want to play. The lessons are either 45 minutes of sometimes 90 minutes. We are not in PAS, they do go to other jazz workshops. I work very hard at the beginning trying to teach the students what my 30 years of experience tells me is the best technique-package way to play, try to help them find what is best for them, above all so that they do not harm themselves physically. We also work on a mixed bag of things almost every lesson-time. It takes several years and cycles to go thru everything. My students play a lot of little gigs around the area to gain experience; they have to give two recitals - one of standards, one of whatever they want. I try not to differentiate between any of my students in the philosophy, content, perspective and methodology. Some have the time and interest to go further than others.

I chart the student's progress in all of these areas of percussion proficiency. We do this each quarter as we review short and long term goals. I feel that these proficiencies should be achieved around the student's junior year. This leaves time for the student's most important step-- establishing his or her own voice and direction. This is the time when the students develop their own unique strengths
and figure out how they can use these skills after school. I think that it is important for the teacher to take time with the student to understand how to continue progressing and making a living after graduation.

I try to prepare our students to be able to play any percussion instrument in any style. The chances of any of my students auditioning for a symphony position is rather remote, so I do not take the time to focus on excerpts. I would rather spend the time available on overall technique and reading.
# JOHN BECK’S COMPILATION OF ORCHESTRAL AUDITION REPERTOIRE

## Major Symphony Orchestras

### Snare Drum Repertoire

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<td>Medea’s Meditation and Dance of Vengeance</td>
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<td>Bartok</td>
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<td>Beethoven</td>
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### Major Symphony Orchestras Continued

#### Timpani Repertoire Continued

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<tr>
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<tr>
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<td>Britten</td>
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<td>Strauss</td>
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<td>Strauss</td>
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### Major Symphony Orchestras Continued

#### Cymbal Repertoire Continued

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<td><strong>Mussorsky/Ravel</strong></td>
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<td><strong>General Techniques</strong></td>
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<p>| <strong>Triangle Repertoire</strong> | |
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| <strong>Brahms</strong> | Symphony No. Four | 12 |
| <strong>Berlioz</strong> | Roman Carnival Overture | 6 |
| <strong>Dvorak</strong> | Carnival Overture | 4 |
| <strong>Rimsky-Korsakov</strong> | Scheherazade | 4 |
| <strong>Rimsky-Korsakov</strong> | Capriccio Espagnol | 4 |
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<tr>
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<tr>
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<td>Berlioz</td>
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<td>Rimsky-Korsakov</td>
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<td>Stravinsky</td>
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<td>“Polka” from The Golden Age</td>
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<td>Gershwin</td>
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<td>“Suite” from Gayne Ballet</td>
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### Major Symphony Orchestras Continued

#### Xylophone Repertoire Continued

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<td>Prokofiev</td>
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<tr>
<td>Bartok</td>
<td><em>Music for Strings, Percussion and Celeste</em></td>
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<tr>
<td>Britten</td>
<td><em>Young Person’s Guide to the Orchestra</em></td>
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<td>Stravinsky</td>
<td><em>Firebird Suite</em></td>
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<td><em>Les Noces</em></td>
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#### Glockenspiel Repertoire

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<tr>
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<tr>
<td>Dukas</td>
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<tr>
<td>Debussy</td>
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<td>Respighi</td>
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<td>Mozart</td>
<td><em>The Magic Flute</em></td>
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<tr>
<td>Strauss</td>
<td><em>Don Juan</em></td>
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<td>Kodaly</td>
<td><em>Hary Janos Suite</em></td>
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<td>Ravel</td>
<td><em>Mother Goose Suite</em></td>
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<td>Glazunov</td>
<td><em>Violin Concerto in A Minor</em></td>
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<tr>
<td>Stravinsky</td>
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<td>Tchaikovsky</td>
<td><em>Sleeping Beauty</em></td>
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<td>Wagner</td>
<td><em>Die Meistersinger</em></td>
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<td>Wagner</td>
<td><em>Sigfried’s Rhine Journey</em></td>
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<td>Wagner</td>
<td>“Waldweben” from <em>Sigfried</em></td>
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<tr>
<td>Stravinsky</td>
<td><em>Petrushka</em> (1911)</td>
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<td><em>Tannhauser</em></td>
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<tr>
<td>Bach</td>
<td><em>Any four-mallet arrangement</em></td>
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US Marine Band Audition Repertoire List (Prepared Material)  
*January 5, 1998*

**Snare Drum**
1. Etude No. 9 from *Twelve Studies for Snare Drum* - J. Delecluse
2. “Pass and Review” (rudimental solo) - J.S. Pratt
3. *Lieutenant Kije* (first movement) - S. Prokofiev
4. *Scheherazade* (third and fourth movements) - N. Rimsky-Korsakov
5. *Festive Overture* - D. Shostakovich/ J. Hunsberger

**Marimba Solo**
*Tambourin Chinois* - F. Kreisler

**Xylophone**
1. *Porgy and Bess* (opening excerpt only) - G. Gershwin
2. Overture to *Colas Breugnon* - D. Kabalevsky
3. *The Fortune Teller Overture* - V. Herbert

**Bells**
1. *The Magic Flute* (finale of Act One) - W. A. Mozart
2. *The Sorcerer’s Apprentice* - P. Dukas

**Timpani**
1. Etude No. XVIII from *The Solo Timpanist* - V. Firth
2. *Symphony No. Five* in C Minor (third and fourth movements) - L. Beethoven
3. *Symphony No. Four* in F Minor (first movement) - P. Tchaikovsky
4. *Toccata* - C. Chavez

**Accessories**
1. Cymbals: *Finlandia* - J. Sibelius  
   *Piano Concerto No. Two* - S. Rachmaninoff
2. Tambourine: *Carnival Overture* - A. Dvorak  
   *Nutcracker Suite* (Danse Arabe and Trepak) - P. Tchaikovsky
3. Triangle: *Symphony No. Four* in E Minor - J. Brahms
4. Bass Drum with Cymbal Attached: *Stars and Stripes Forever* - Sousa

**Drumset**
Latin, jazz, and swing styles (ad. Lib.)
US Marine Band Percussion Audition June 1, 1998

Snare Drum
1. Pass and Review - Pratt
2. Etude No. 63 from *Initium III* - Delecluse
3. *Lieutenant Kije* (first movement) - Prokofiev
4. *Scheherazade* (third and fourth movements) - Rimsky-Korsakov
5. *Country Band March* - C. Ives

Marimba Solo (choose one of the following)
1. *Tambourin Chinois* - Kreisler
2. *Hora Staccato* - Dinicu/Heifitz

Xylophone
1. *Porgy and Bess* - Gershwin
2. Overture to *Colas Breugnon* - Kabalevsky
3. Overture to *The Fortune Teller* - Herbert
4. “Polka” from *The Golden Age* - Shostakovich

Bells
1. *Russian Easter Overture* - Rimsky-Korsakov
2. *The Sorcerer’s Apprentice* - Dukas
3. *The Pines of Rome* - Respighi

Timpani
1. Etude No. XI from *The Solo Timpanist* - Firth
2. *Symphony No. Five* in C Minor (third and fourth movements) - Beethoven
3. *Symphony No. Four* in F Minor (first movement) - Tchaikovsky
4. *Symphonic Metamorphoses* (Turandot Scherzo) - Hindemith

Accessories
1. Cymbals: *Finlandia* - Sibelius
   *Piano Concerto No. Two* - Rachmaninoff
2. Tambourine: *Carnival Overture* - Dvorak
   *Nutcracker Suite* - (Danse Arabe and Trepak) - Tchaikovsky
3. Triangle: *Symphony No. Four* – Brahms
   *Scheherazade* (fourth movement) - Rimsky-Korsakov

Drumset
Latin, jazz, and swing styles (ad lib.)
THE UNITED STATES AIR FORCE BAND OF THE WEST
AUDITION REQUIREMENTS

PERCUSSION

Critical Requirements
Excellent sight-reading ability
Demonstrate solid time keeping (maintain steady tempos).

Demonstration Tape Requirements

Snare Drum
Solos:
Any etude from the following books:
Portraits in Rhythm- Cirone
Douze Etudes- Delecluse
and
Two solos from America’s N.A.R.D. Drum Solos or one solo from
Either 14 Modern Contest Solos (Pratt) or The New Pratt Book
(Pratt).
(Or your choice of concert and rudimental selections of comparable difficulty.)

Excerpts:
The Birth of Kije- Prokofiev
Rehearsal number 1 to number 2

Timpani
Solos:
Any solo from The Solo Timpanist (Firth)

Or
Two exercises from the Modern School for Timpani (Goodman)

Or
A solo work by Carter, Kraft, or Beck

Excerpt:
American Salute- Gould
Measures 1-8, letter O-end
Mallets:
   Solos:
       * Violin Concerto in A Minor - J.S. Bach in
         Modern Method for Xylophone, Marimba, and Vibes - Goldenberg

   Or
       * Concerto for Marimba - Creston
         Movement 1 or 3

   Or
       * Any xylophone rag - Green

Excerpt:
   * Colas Breugnon Overture - Kabalevsky
     Measures 77-98, 323-355 (entire Goldenberg excerpt)

Drumset:
   Demonstrate your ability to perform the following styles, preferably with a
   Combo or jazz ensemble:

   Standard Rock
   Bossa Nova
   Samba
   Swing
   Jazz Waltz
   Shuffle
   Funk

Reference: *Essential Styles for the Drummer and Bassist* - Houghton/ Warrington

At the live audition you may be asked to demonstrate ability on crash cymbals,
bass drum, tambourine, and/or triangle.
Percussion Audition Repertoire List
January 31, 2000
United States Navy Band
Washington, D.C.

I. Snare Drum
A. Delecluse: Test-Claire pour Caise Claire
B. Rudimental style solo of your choice (1-3 minutes)
   (bring three copies of solo to audition)

II. Two- Mallet Marimba Solo (choose only one)
   A. Creston: Concertino for Marimba and Orchestra,
      Op. 21 (Mvt. One)
   B. Kreisler/Green: Tambourin Chinois (all)
   C. Bach, J.S.: Concerto in A Minor (Goldenberg-Mvt. One)

III. Four- Mallet Marimba or Vibes
   A. Any Bach or Musser Four-Mallet Solo (1-3 Minutes)
      (bring three copies of solo to audition)

IV. Vibraphone
   A. Bernstein: West Side Story (“Cool” mm. 580-597, 620-631)

V. Xylophone
   A. Gershwin: Porgy and Bess (opening excerpt only)
   B. Kabalevesky: Overture to Colas Breugnon (all)

VI. Bells
   A. Mozart: The Magic Flute (Finale to Act One)
   B. Dukas: Sorcerer’s Apprentice (all)

VII. Cymbals
   A. Sousa: Stars and Stripes Forever (all)
   B. Tchaikovsky: Romeo and Juliet (E-12 after E)

VIII. Bass Drum
   A. Sousa: Stars and Stripes Forever (all)

IX. Triangle
   A. Brahms: Symphony No. Four in E Minor

X. Tambourine
   A. Dvorak: Carnival Overture

XI. Timpani
   A. Firth: Etude No. XVIII from The Solo Timpanist
   B. Schuman: Be Glad Then America (from New England Triptych-all)

XII Drumset
   A. Beats: Basic Swing, Up-tempo Jazz, Rock, Bossa Nova, Samba
      Cha-Cha-Cha. B. 4 + 4 (time and fills)
THE USAF BAND PERCUSSION AUDITION
REPERTOIRE

Cadence

*Porgy and Bess*  
Gershwin

*Symphony No. Three, mvt. Two*  
Barnes

*Colas Breugnon*  
Kabalevsky

*Huapango*  
Moncayo

*Symphonic Overture*  
Barnes

*The Sorcerer’s Apprentice*  
Dukas

*The Pines of Rome*  
Respighi

*West Side Story*  
Bernstein

*Symphony No. Three, mvt. Three*  
Barnes

*Lieutenant Kije*  
Prokofiev

*Capriccio Espagnol*  
Rimsky-Korsakov

*Chester*  
Schuman

*Piano Concerto No. Two*  
Rachmaninoff

*Symphony No. Four*  
Brahms

*Huapango*  
Moncayo

*Be Glad Then, America*  
Schuman

*The Marriage of Figaro*  
Mozart

*Roman Carnival Overture*  
Respighi

*Symphony No. Four*  
Brahms

Play the following excerpts marked by the brackets.

Be prepared to: Play all major and minor scales, and all modes in sixteenth notes at a quarter note equals 100 beats per minute.

Play styles on drumset.

Sight-read on all percussion instruments, including drumset

Play with a combo.

Play pass/fail portion for the Ceremonial Brass

Failure to pass this portion of the audition will terminate the audition.

Must play traditional grip on snare drum for this portion.
Sample Semester List (Not all students will be the same)

Semester # 1 - Snare - Seven Peters Etudes from the *Intermediate Snare Drummer*
- All single beat combinations from *Stick Control*
- One or two solos from the *All-American Drummer*, numbers 126-150
- 26 standard rudiments
- Perform a snare duet on master class with fellow student.

Keyboard - All major and minor scales one octave
- All triad Arpeggios
- First five lessons in *Instruction Course for Xylophone*
- Use Voxman and McMillan for sight-reading
- One two mallet solo

Auxiliary Percussion - Introduce basic techniques of tambourine and triangle. Assign excerpts.

Research - book reports and presentation.

Semester # 2 - Snare - Assigned number of solos is the same as the previous.
- Know all standard rudiments
- Study the flam beats section in *Stick Control*
- Compose two etudes, one orchestral and one rudimental.

Keyboard - All major and minor scales two octaves
- All Arpeggios, tempo is faster
- Lesson 6-11 in *Instruction Course for Xylophone*
- Must learn a rag, played with accompaniment
- Continue use of Voxman and McMillan for reading purposes
- Perform duet from Voxman on a master class with a fellow student
- Introduction of four mallets using *Method of Movement*
- Perform assigned piece from *Funny Mallets* or *Image* if time permits.

Timpani - basic techniques
- Selected two drum studies and preceding chapters in Saul Goodman’s text.

Multiple Percussion - One piece, possibly *French Suite*


Semester # 3 - Snare - Five etudes from *Portraits in Rhythm*
- Proficiency at end of semester

Drum set - basic rock n’roll and jazz techniques
Keyboard - Lessons 12-17 in Instruction Course for Xylophone
- Selections from Method of Movement, based on techniques utilized in a specified piece.
- Three solos from Funny Mallets and/or in combination with Image
- Begin excerpts, at least two, suggested - Colas Breugnon and The Magic Flute

Timpani - Selected three and four drum studies from Saul Goodman's method
- Learn a solo piece

Auxiliary Percussion - Bass Drum techniques along with excerpts from specified pieces.

Book Report/Presentation # 2

Semester # 4 - Snare - Study snare etudes in Portraits in Rhythm, amount is TBA
- Introduce two excerpts

Keyboard - Seventh Chord Arpeggios
- Two excerpts, suggested Polka from the Golden Age and Hary Janos Suite
- Method of Movement, assigned according to demands of an assigned piece of music.
- Choose one two mallet accompanied piece and/or a four mallet piece
- Vibraphone Techniques, Use the Friedman method. Focus on the dampening section. The student must complete at least three etudes.

Timpani - Excerpts - Mozart # 39 and # 41

Multiple Percussion - Learn one piece
Composition # 2 - Timpani (functions as semester solo as well)

Semester # 5 - Snare - Selected Delecluse etudes
- Assign two excerpts

Drum set - Introduce left hand comping, ¾ and 4/4
- student must learn to trade solos in four and eight bar segments
- introduce cha-cha-cha and bossa nova.
- All styles supplemented with Houghton books.

Keyboard Percussion – Three excerpts, one each of vibraphone, bells, and xylophone.
- Continue Vibraphone studies utilizing Friedman Method. Focus on the Pedaling Section.
- One vibe solo. One marimba solo if time permits.

Timpani - Study selected Beethoven Odd # Symphonies.
Non-Western elements - Introduce basic conga drumming techniques.
Semester # 6 - Snare - Selected Delecluse Etudes
  - Assign the final two required excerpts.
  - Proficiency Exam # 2
Keyboard- Excerpts- Appalachian Spring and Sorcerer’s Apprentice
  - Jazz Vibraphone, three note voicings and ii-V progression
  - Learn one standard: melody, comping, and play appropriate bass line on marimba
  - Learn a four-mallet piece
Timpani- Proficiency exam
  - one piece
Multiple Percussion- Selected movements from L’Histoire du Soldat
Composition # 3- duet for any keyboard combination

Semester # 7 - Drum set- Samba, Mambo, and 12/8 African.
  - Proficiency Exam
Keyboard- One four-mallet piece
  - Continue jazz vibraphone studies, focus on the blues
  - Learn two standards, one each of a ii-v and blues progressions
Timpani- Symphonic Metamorphoses, Brahms I, and Tchaikovsky IV
Non- Western Elements- Continue hand drumming or other elements.
Auxiliary- Finish or review remaining excerpts
Composition # 4- Percussion Ensemble

Semester #8-
Open/or student has met the school’s requirement for number of semesters. Can be switched with # 7 for reasons such as recital, student teaching, auditions, focus on area of deficiency, choice of students
Proficiency Exams

Snare Exam #1 (3rd semester) - Sight Reading on a graded reading source.
- Demonstrate a concert roll soft to loud to soft
- Perform a piece from *Intermediate Snare Drum Studies* by Mitchell Peters or from another book of equal value, subject to teacher approval.
- Perform all single beat combinations at minimum 100 bpm (half note gets the beat.
- Assigned solo from the *All American Drummer*, nos. 125-150, by Charley Wilcoxin, in 4/4 minimum of 105 bpm, in 6/8 minimum 80bpm.
- Knowledge of all rudiments. Teacher will pick certain rudiments for the student to play.

Snare Exam # 2 (6th semester) - Same as above, though note tempo changes in rudiments and Wilcoxin Solos, 115bpm in 4/4 and 85bpm in 6/8
-A solo in *Portraits in Rhythm* by Anthony J. Cirone will be assigned instead of the Peters book.

Drumset Exam (7th semester) - Demonstrate a variety of styles: rock, bossa nova, samba, Mambo, cha-cha-cha, 12/8 African, jazz (3/4 and 4/4)
- Play two standards in a combo setting, one in the swing style and the other in a bossa nova.
- Trading fours and eights
- Knowledgeable of form of a tune.
- Sight read a chart

Keyboard Exam # 1 (3rd semester)- All major and minor scales ascending and descending two octaves in eighth notes at a quarter note equals 160 bp.,
- blues scale (all keys), two octaves, in eighth notes with quarter note equals 120 bpm.
- All triad arpeggios in eighth notes with quarter note at 150 bpm.
- Stevens permutations in *Method of Movement* (1,2,3,4 – 4,3,2,1- 2,1,3,4 etc.) in sixteenth notes at a quarter note equals 110 bpm.

Keyboard Exam #2 (7th semester)- All scales in sixteenth noted at a quarter note equals 90 bpm.
- All arpeggios, including seventh chords, in sixteenth notes at a quarter note equals 80 bpm.
- Stevens Permutations in sixteenth notes at a quarter note equals 150 bpm.
- Jazz element performed in a trio. Point is to place everything into context and developing ensemble skills. Each student will rotate between vibes, marimba, and drum set.
- Must play two standards, such as Blue Bossa and Autumn Leaves. Vibraphone player plays the head, comps changes, and improvise at least one full chorus on each tune.
- The marimba player plays the bass line and improvises on one chorus.

Timpani Exam (6th semester)- sight-reading, tuning of nine different sets of intervallic relationships, and one assigned solo.

Tuning- Sol- Do
   Do- Sol
   Do- Fi
   Sol- Do- Re
   Sol- Do- Me
   Sol- Do – Mi
   Fa- Sol- Do- Re
   Sol- Do- Mi- Sol
   Sol- Do-Me- Sol