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# PERCUSSION STUDIO HANDBOOK AND CURRICULUM

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## ACKNOWLEDGEMENTS

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I would like to express my appreciation for several individuals who were essential to the development of this document. Largely unchanged in this version of the KSU percussion curriculum is its overview, drawn from earlier documents of my mentor and undergraduate professor, Johnny Lee Lane. Professor Jeffrey M. Moore, Chair of the Music Department and Professor of Music at the University of Central Florida provided a brilliant format after which to model applied modules and assignments, as well as the recital checklist. Additionally, I copied (largely verbatim) the practice strategies and rehearsal etiquette guidelines of Dr. Steven R. Hemphill, who created and delivers the percussion curriculum at Northern Arizona University's School of Performing Arts. The authors of several of the required method books, including Julia Gaines, Rebecca Kite, and Jon Metzger were kind enough to share their thoughts on implementing their materials within the twelve-assignment module structure. Historical and pedagogical outlines receive attribution within this document but deserve mention here. I adapted historical outlines of snare drum and timpani from the writings of James Blades, and that of drum set from Robert Breithaupt. Additionally, I adapted the *Method of Movement* outline from Leigh Howard Stevens' book of the same name. In addition to reviewing the entire document and offering his thoughtful comments, my colleague and friend Neil Dunn contributed all content regarding the study of West African drumming, and has offered substantial revisions to the snare drum, multi-percussion, timpani, and orchestral excerpt modules. Finally, I thank the following colleagues and students who reviewed the document before it went "live": Steve Riley (Baker University), Stephen Barnhart (University of Wyoming), and KSU students Brett Eichman and Brett Butler.

To attempt to list all the teachers, colleagues, and students who have had profound influence on me would almost certainly lead to the exclusion of many great names. However, I will name three such people: 1)K. Paul Wichterman, who speaks and lives the most positive energy and actively seeks to gain something from every experience; 2)Don Skoog, who takes the music very seriously but doesn't take himself too seriously, and who states the goal that his students should eclipse his own accomplishments; 3)Johnny Lee Lane, who created a powerhouse percussion program amid the cornfields of Central Illinois, always insisting that his students become "educating performers and performing educators." Thank you all.

## INTRODUCTION

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In a way, a curriculum offers a snapshot of the state of the art in a given discipline, as well as a glimpse into the future. The state of the art in percussion is one of explosive growth and expansion in many areas. There is more and better solo and ensemble literature than ever before. Techniques are being refined and even reinvented. There is greater relevance, interest, and resource material (thus, greater authenticity) in the musical styles and rhythms of other cultures now played in the U.S. All of these developments are reflected in the growth in quality and number of college and university percussion programs.

With greater opportunities and higher standards come more responsibilities for today's percussionist. This curriculum is designed to prepare students to meet the challenges of many paths within our profession. It reflects great efforts to balance breadth with depth, rigor with realism. The successful student is one who recognizes oneself as a partner with faculty, as a professional who happens to have less experience and stands to gain from seeking aggressively all available opportunities to practice, perform, compose, teach, study, learn, and grow.

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## OVERVIEW

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Percussion studies at Kansas State University comprise a comprehensive curriculum. Students completing undergraduate or graduate degrees in music will have gained the skills and musicianship required to perform and teach percussion based on this eclectic program. Additionally, they will have the opportunity to specialize in their advanced studies, pending completion of the core curriculum.

To meet degree requirements, students are expected to show considerable proficiency in all the percussion categories listed below:

- Snare drum (military drum, orchestral drum)
- Timpani (and tuned drums)
- Keyboards (marimba, vibraphone, xylophone, bells, chimes)
- Multiple percussion (including electronic percussion)
- Hand drums (and world music)
- Drum set

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## REQUIREMENTS FOR ENTRANCE INTO THE PERCUSSION PROGRAM

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No specific repertoire requirements have been established. However, students are strongly advised to choose solo literature like that which would be appropriate for performance in solo and ensemble festivals, honor band auditions, and the like.

The student should demonstrate facility in at least three of the above six categories.

Admission is contingent upon audition before the percussion director. In addition to solo literature selected and performed by the student, components of scales, rudiments, drum set and hand drumming styles, and sight reading will be common to all auditions.

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## MASTER'S DEGREE

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Requirements for this degree comprise highly advanced studies for all percussion categories. The student will demonstrate comprehension of technique refinement and performance of classic literature in each category.

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## PLAN OF STUDY

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An individual plan of study will be developed for each student, in order to meet the proficiency requirements of the above categories. The general objective is to acquaint each student with representative solo and study materials that will aid him or her in an orderly development toward mastery of his or her instrument and a thorough knowledge of its literature. Specific objectives are as follows:

- To gain a personal proficiency in performance in order to develop musical expression;
- To aid in the development of the ability to solve technical problems associated with musical performance;
- To aid in gaining an understanding of the mechanical basis of his or her instrument;
- To aid in the development of the ability to read music accurately.

## REQUIRED CORE METHOD BOOKS

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### DRUM SET

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- Cameron, Clayton. *Brushworks: A New Language for Mastering the Brushes*. NY: Carl Fischer, 2009.
- Da Fonseca, Duduka, and Bob Weiner. *Brazilian Rhythms for Drumset*. Miami: CPP Media, 1991.
- Justison, Brian. *Jazz Drumming Workbook*. Decatur: First Step Publishing, 2011.
- Miller, Russ. *The Drum Set Crash Course*. Miami: Warner Bros. Publications, 1996.

### ELECTRONIC PERCUSSION

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- Gartner, Kurt. *MalletKAT Guidebook*. Manhattan, KS: Cagey Music, 2012.

### MARIMBA

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- Gaines, Julia. *Sequential Studies for Four-Mallet Marimba, Level 1*. Columbia, MO: Gaines Publications, 2011.
- Gomez, Alice. *Rain Dance*. San Antonio, TX: Southern Music, 1988.
- Kite, Rebecca. *Reading Mallet Percussion Music for Four-Octave Marimba*. Leesburg, VA: TakiMusic, 2010.
- Morleo, Luigi. *120 Progressive Four-Mallet Studies for Marimba*. Everett, PA: HoneyRock Publishing, 1999.
- Quartier, Bart. *Image: Twenty Children's Songs for Marimba*. Galesville, MD: Meredith Music Publications, 2000.
- Stevens, Leigh Howard. *Method of Movement for Marimba*. Neptune, NJ: Marimba Productions, 2005.

### MULTI-PERCUSSION

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- Kraft, William. *French Suite for Solo Percussion*. King of Prussia, PA: Theodore Presser Company, 1962.

### ORCHESTRAL

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- Gschwendtner, Hermann, and Hans Jochen Ulrich, ed. *Orchester-Probespiel: Pauke/Schlagzeug*. Mainz, Germany: Schott, 1993.

### REFERENCE

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- Blades, James. *Percussion Instruments and Their History*. Westport, CT: Bold Strummer Ltd., 1992.
- Cirone, Anthony. *Cirone's Pocket Dictionary of Foreign Musical Terms*. Galesville, MD: Meredith Music Publications, 2009.

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## SNARE DRUM

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Cirone, Anthony. *Portraits in Rhythm*. Miami: Warner Bros. Publications, 1999.

DeLucia, Dennis, and Mark Wessels. *The Rudiments: A Learning Sequence*. Boston: Vic Firth, Inc. Electronic documents available via Canvas (KSU online environment) only.

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## TIMPANI

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Peters, Mitchell. *Fundamental Method for Timpani*. Van Nuys, CA: Alfred Publishing Co., Inc., 1993.

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## VIBRAPHONE

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Metzger, Jon. *The Art and Language of Jazz Vibes*. McLean, VA: EPM Publications, Inc., 1996.

*The Real Book*. Milwaukee, WI: Hal Leonard Corp., 2004.

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## WORLD PERCUSSION

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Amát, José Eladio, with Curtis Lanoue. *Afro-Cuban Percussion Workbook*. Lexington, KY: Curtis Lanoue, 1998.

Amát, José Eladio, with Curtis Lanoue. *Afro-Cuban Percussion Workbook Video Companion*. Lexington, KY: Curtis Lanoue, 2011.

Dunn, Neil. Audio, video, and printed resources available via Canvas.

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## SECONDARY MATERIALS (REQUIRED AS ASSIGNED)

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Aebersold, Jamey, ed. *Volume 54: Maiden Voyage*. New Albany, IN: Jamey Aebersold Jazz, 2000.

Baker, David. *How to Play Bebop*, Vol. 1. Van Nuys, CA: Alfred Publishing Co., Inc., 2006.

Barber, Clarence E. *Faded Dreams, Fragile Pledge*. Burke, VA: Pioneer Percussion, 1994.

Bartók, Béla. *Forty-Four Duets for Two Violins*. NY: Universal Edition, 1933.

Campbell, James. *Tork*. Nashville, TN: Row-Loff Productions, 2000.

Carroll, Raynor. *Orchestral Repertoire* (various editions). Pasadena, CA: Batterie Music, various dates.

Chester, Gary. *The New Breed*. Cedar Grove, NJ: Modern Drummer Pub., 1985.

Copeland, Keith. *Creative Coordination for the Performing Drummer*. NY: Carl Fischer Music, 1986.

Delancey, Charles. *Love of L'Histoire*. Hollywood, CA: Try Publications, 1973.

Delécluse, Jacques. *Douze Etudes pour Caisse Claire*. Paris: Alphonse Leduc, 1964.



Dietz, Brett William. *Reflex: Fifteen Studies for the Intermediate Multi-Percussionist*. Greensboro, NC: C. Alan Publications, 2009.

Friedman, David. *Vibraphone Technique: Dampening and Pedaling*. Milwaukee: Hal Leonard Corp., 1973.

Garibaldi, David, Michael Spiro and Jesús Diaz. *Tiempo*. Van Nuys, CA: Alfred Publishing Co., Inc., 2001.

Glasscock, Lynn. *Mallets for Drummers: A Rhythmic Approach to Learning Melodic Percussion*. Galesville, MD: Meredith Music Publications, 2009.

Glasscock, Lynn. *Motion*. Delevan, NY: Kendor Music, 1986.

Goldenberg, Morris. *Modern School for Xylophone, Marimba, Vibraphone*. Van Nuys, CA: Alfred Publishing Co., Inc., 2002.

Goldenberg, Morris. *Modern School for Snare Drum*. Van Nuys, CA: Alfred Publishing Co., Inc., 2002.

Goldenberg, Morris. *Studies in Solo Percussion*. Los Angeles: Warner/Chappell Music, Inc., 1968.

Goodman, Saul. *Modern Method for Tympani*. Van Nuys, CA: Alfred Publishing Co., Inc., 2000.

Gottlieb, Danny. *Evolution of Jazz Drumming*. Briarcliff, NY: Hudson Music, LLC, 2010.

Gottry, Josh. *For Four: Seven Original Solos for Developing Four-Mallet Marimba Technique*. Greensboro, NC: C. Alan Publications, 2007.

Green, George H. *George Hamilton Green's Instruction Course for Xylophone: A Complete Course of Fifty Lessons*. Galesville, MD: Meredith Music Publications, 2000.

Gruendler, Donny. *Playing with Drum Loops*. NY: Carl Fischer Music, 2005.

Hochrainer, Richard. *Etüden Für Timpani*, vol. 1. Vienna: Doblinger, 1958.

Holmquist, Joe. *Drumset Etudes*, books 1-3. San Diego: Neil A. Kjos Music, 1991.

Houghton, Steve. *The Ultimate Drumset Reading Anthology*. Van Nuys, CA: Alfred Publishing Co., Inc., 1998.

Igoe, Tommy. *Groove Essentials*. Briarcliff, NY: Hudson Music, LLC, 2005.

Kite, Rebecca, ed. *Anthology of Lute and Guitar Music for Marimba*. Leesburg, VA: TakiMusic, 2001.

Kraft, William. *Morris Dance*. Los Angeles, CA: Western International Music, 1964.

Kraft, William. *English Suite*. Van Nuys, CA: Alfred Publishing Co., 1990.

Latham, Rick. *Advanced Funk Studies*. Van Nuys, CA: Alfred Publishing Co., Inc., 1980.

Malabe, Frank, and Bob Weiner. *Afro-Cuban Rhythms for Drumset*. Van Nuys, CA: Alfred Publishing Co., Inc., 1994.

Mancini, David. *Latin Journey*. Van Nuys, CA: Alfred Publishing Co., 1998.

Moeller, Sanford A. *The Moeller Book*. Boca Raton, FL: Ludwig Masters Publications, 1956.

Pershing, Karen Ervin. *Contemporary Mallet Duets*. Van Nuys, CA: Alfred Publishing Co., Inc., 1999.

- Peters, Mitchell. *Perpetual Motion*. Hollywood, CA: Try Publications, 1971.
- Riley, John. *The Art of Bop Drumming*. Van Nuys, CA: Alfred Publishing Co., Inc., 1994.
- Rothman, Joel. *Rolls*. London: JR Publications, 1967.
- Stern, Robert. *Adventures for One*. New York, NY: Music for Percussion Inc., 1963.
- Stone, George Lawrence. *Stick Control*. Van Nuys, CA: Alfred Publishing Co., Inc., 2009.
- Tachoir, Jerry. *Contemporary Mallet Method*. Pacific, MO: Mel Bay Pub., 2000.
- Uribe, Ed. *The Essence of Afro-Cuban Percussion and Drum Set*. Van Nuys, CA: Alfred Publishing Co., Inc., 1996.
- Uribe, Ed. *The Essence of Brazilian Percussion and Drum Set*. Van Nuys, CA: Alfred Publishing Co., Inc., 1993.
- Wooton, John. *The Drummer's Rudimental Reference Book*. Nashville: Row-Loff Productions, 1992.
- Zeltsman, Nancy ed. *Intermediate Masterworks for Marimba*, Vol. 1. New York: C.F. Peters Corp.
- Zeltsman, Nancy ed. *Intermediate Masterworks for Marimba*, Vol. 2. New York: C.F. Peters Corp.
- Živković, Nebojša Jovan. *Funny Marimba I*. Dinklage, Germany: Gretel-Verlag, 1992.
- Živković, Nebojša Jovan. *Funny Marimba II*. Dinklage, Germany: Gretel-Verlag, 2001.

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## PERCUSSIVE ARTS SOCIETY

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The Percussive Arts Society is the international organization that best represents and informs percussionists. Its journal *Percussive Notes* is one of the authoritative publications in the discipline, covering a wide range of topics of interest to percussionists. With P.A.S. membership comes complete online access to the current and all back issues of *Percussive Notes* as well as various other research publications, reviews, and databases. The KSU Student Chapter of P.A.S. leads service and artistic projects on and off campus. For these reasons, membership in P.A.S. is required of all music majors with percussion as primary instrument, regardless of specific degree program. This requirement is in effect for percussion majors throughout their undergraduate and/or graduate course work at KSU. For the purposes of applied studies, *Percussive Notes* is considered a required source in every applied module. Students without active P.A.S. membership will be considered to be missing required materials for applied lessons, which have ramifications for applied grades. Students may join P.A.S. online at <http://www.pas.org>

## REQUIRED EQUIPMENT

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In addition to purchasing the required core method books listed above, students are required to purchase solo literature as assigned by the instructor. Additionally, students are required to purchase and maintain equipment such as sticks, mallets, tuning tools, and small instruments. The purchase of these sticks, mallets, accessories, and music represents a major investment on the part of students. However, this equipment is a primary tool of any professional percussionist, necessary to successful performance. Furthermore, this equipment will provide years of use if properly cared for. In addition to the initial purchases required above and below, each student is advised to plan on spending at least \$250 per semester on literature and equipment throughout all semesters of applied study.

Kansas State University provides most of the equipment necessary to participate in percussion activities. However, students must provide their own sticks, mallets, and other accessories. An initial equipment list is provided below. Purchase either the recommended models or similar:

- 3 pairs general purpose concert snare drum sticks (Vic Firth SD1, STG, STG2)
- 2 pairs wood tip drum set sticks (Vic Firth 5A, 7A)
- 1 pair field drum sticks as prescribed by instructor (more pairs for snare line members)
- 1 pair brushes (Vic Firth HB)
- 1 pair roller timpani mallets (Vic Firth GEN1)
- 1 pair soft timpani mallets (Vic Firth GEN2)
- 1 pair hard timpani mallets (Vic Firth GEN3)
- 1 pair medium poly xylophone/bell mallets (Vic Firth M422)
- 1 pair hard Teflon xylophone/bell mallets (Vic Firth M426)
- 2 pairs medium cord vibraphone mallets (Vic Firth M31)
- 2 pairs medium-hard cord vibraphone mallets (Vic Firth M32)
- 1 pair medium rubber marimba mallets (Vic Firth M5)
- 2 pairs soft yarn marimba mallets (Vic Firth M112)
- 2 pairs medium yarn marimba mallets (Vic Firth M113)
- 2 pairs hard yarn marimba mallets (Vic Firth M114)
- 1 tambourine (Black Swamp TD4)
- 1 6" triangle (Sabian 61135-6B8H)
- 2 triangle clips (purchase or make your own)
- 3 pairs of graduated triangle strikers (2 each of Sabian 61128 [1/8"]; 61129 [3/16"]; 61130 [1/4"])
- 1 drum key
- 1 timpani key
- 1 tuning fork (A440)
- 1 1/2" wrench for congas and bongos
- 1 stick bag (2 recommended: one for mallets, one for sticks)
- Several thick, black hand towels (used for stick trays, etc.)
- Digital media (e.g., SD cards, USB drives) for audio/video recording data collection and transfer

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## PROCEDURE OF APPLIED STUDIES

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### SCHEDULE

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Applied lessons are scheduled on an “arranged” basis at the beginning of each semester. Small group (module-specific) lessons are common. Each week, the instructor will post a schedule of percussion studio, Percussion Ensemble, Latin Jazz Ensemble, and other relevant rehearsals, events, and activities in electronic form (via e-mail) and in hard copy (posted outside McCain 130 and McCain 201). Relevant events and “need to know” information beyond the scope of the coming week may also be included on this schedule. Additionally, the instructor will maintain a schedule of events on the percussion studio web site.

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### SEMINARS

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The instructor and students will give lectures and demonstrations at studio classes (seminars). All percussion majors and minors (performance and education) are required to attend and participate in the weekly percussion seminar as an integral aspect of applied percussion study. Classes will meet every Tuesday and/or Thursday at 11:30 am. Topical areas of presentation include: auxiliary percussion studies, drum set studies, percussion pedagogy, repertoire and listening studies, video reviews, class performances, jury previews, clinician development, instrument and mallet repair/construction, special projects, and forum discussions.

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### BASIC REQUIREMENTS

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- Each student is required to perform two or more works in recital each semester. If not performing a half or full recital during a given semester, the student will play on the studio recital and at least one of the following options: 1) general recital (for the general public); 2) divisional recital (for peers and faculty of the winds/percussion division); 3) percussion studio seminar (for fellow percussionists). The instructor will advise each student as to the appropriate literature, venues, and dates of recital performances each semester.
- Each student should be able to sight-read material according to his or her level of study. This ability may be tested in applied lesson and jury settings.
- A minimum of two practice hours per day is required per applied credit hour earned within a given semester.
- In order to reinforce the concepts and techniques acquired through applied study, each percussion student is expected to enroll in percussion ensemble Music 280/480) during each semester of applied study.
- All majors are required to participate in a major performance ensemble on primary instrument (percussion) every semester. In addition to the regular concert schedule, those students assigned to orchestra are expected to be available for opera and musical assignments as determined by the Director of the orchestra.
- Each student is required to know the history and nomenclature of his or her instrument, and should be able to engage in a scholarly discussion utilizing this knowledge.

GENERAL REQUIREMENTS

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- Students are required to report to all lessons and studio classes. To receive credit for each lesson, students are required to have all implements and music (i.e., method books, solos, etc.) related to each assignment. Additionally, students will maintain three-ring binders that will include notes from lessons, practice log, and other relevant information. Lack of any of the above materials at any lesson will constitute an unexcused absence.
- Students are required to maintain practice logs and to present their practice logs at each lesson. Practice logs will contain students' records of specific allocation of time for all aspects of their applied lesson practice, including each exercise, etude, solo work, etc. Students are to include the tempo of each element of their practice, as well as comments regarding their progress (subjective or objective). The instructor may add comments in students' logs during or between lessons. Additionally, students are to present their practice logs for review at each jury exam. Students who do not present their logs at applied lessons will receive an unexcused absence for each occurrence.
- Each student is allowed one "free" absence per semester, which may be used without explanation (or penalty) for a single lesson or studio class. Each additional unexcused absence from any lesson, studio class, or required studio-related performance (such as the recital of a peer or guest artist) will result in a 5% deduction from a student's semester applied grade, up to and including failure. Absences for known conflicts (such as an evening academic class) must be approved in advance by the instructor, and may require written evidence. Absences for illness are to be documented in writing (e.g., by a physician) in order to be excused. Status of all absences (excused or unexcused) is at the discretion of the instructor.
- In addition to providing written evidence of the cause of any absence from the any lesson, studio class, required performance, etc. students must review completely a video and/or audio recording of the event missed and submit a two-page summary of the event within one week of the event in order to have the absence excused. In the case of absences from applied lessons, students also must perform a make-up lesson or submit recordings of lesson assignments (at instructor's discretion) prior to the next scheduled lesson.
- Students are expected to meet all requirements according to the plan of study.
- If the instructor must miss a scheduled lesson, he will reschedule the lesson for days/times mutually agreeable to both instructor and students.
- Whenever possible, the instructor will record lessons and make them available to students for review.

SPECIFIC REQUIREMENTS

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- The percussion curriculum comprises directed study of instruments within the six categories cited above. Each semester, students will be assigned study modules in two categories. As the studies are progressive in nature (sometimes in multiple levels on a single instrument), advancement to higher levels of study is contingent upon successful passage of prior modules. Specifically, students must achieve a minimum grade of C on both the jury and the semester grade for each module in order to advance to subsequent module. Students who do not achieve a grade of C on both jury and semester grades will be placed on probation, whereupon they will have the following semester to repeat the module(s) in question. Students unable to achieve the minimum grade of C on jury and semester grades of a repeated module will be dismissed from the studio. A list of modules and standard eight-semester sequence of modules appears below.

- Students advance through modules as described above, or may advance by passing a proficiency exam prior to the first day of classes in a given semester. Generally, the proficiency exams equal the jury requirements for the respective modules.
- In order to begin upper division study (enroll in Music 455), students must successfully complete all lower division modules, as described below.
- In a typical semester, each student has twelve separate (weekly) assignments to complete in each category studied.
- Lessons, performances, and juries are graded according to the same rubric used for end-of-semester juries. The rubric is on a 100-point scale. 80 points are possible for the performance of prepared works and/or sight reading, and 20 points are possible for performance of scales, rudiments, and related technical exercises. In the event that a student performs neither scales, nor rudiments, nor technical exercises in a given lesson, the lesson grade will be entered as a percentage score figured from the total of the 80 possible points achieved by performing prepared works and/or sight reading. For example, a student who does not play scales, rudiments, or exercises in a lesson but does score 76 out of 80 possible points for prepared works would earn a score of 76/80 (which equals 95/100 or 95%).
- Each student will perform a jury at the conclusion of each semester, regardless of the performance of half or full recitals.
- Each student must own and present acceptable digital media for video recording of public performances.
- Students are to archive programs, recordings, etc. associated with their public performances.
- A semester grade of Incomplete will only be assigned when the instructor determines that it is in the best interest of the student.
- Students are expected to follow performance assignments to the letter. They are also expected to accept these assignments with the attitude with which they are given, which is to help students grow musically.

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### APPLIED GRADING WEIGHTS

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Weekly lesson assignments:	50%
Recital performances:*	25%
Semester jury:	25%

\*Graded jury performances applicable to applied percussion grading include studio, divisional, and general recitals. Half and full recitals are graded under separate course titles, Music 501 and 502, respectively.

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### APPLIED PERCUSSION MODULES

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#### LOWER DIVISION MODULES – OVERVIEW

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**Semester 1** – Marimba I, Snare Drum; studio and/or divisional recital performance

**Semester 2** – Marimba II, Timpani; studio and/or divisional recital performance

**Semester 3** – Marimba III, Multi-Percussion; studio and divisional recital

**Semester 4** – Marimba IV, Drum Set I; studio recital, divisional and/or general recital

**All of the above modules must be completed satisfactorily before a student may advance to upper division studies.**

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## UPPER DIVISION MODULES – OVERVIEW

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**Semester 5** – Vibraphone I, Afro-Cuban Percussion; studio and/or divisional recital

**Semester 6** – Vibraphone II, Electronic Percussion; half recital\* (plus optional studio/divisional/general)

**Semester 7** – Vibraphone III, West African Music I; studio recital, divisional and/or general recital

**Semester 8** – Orchestral Excerpts, Drum Set II; full recital+ (may be shared between music education students) (plus optional studio/divisional/general)

**All of the above modules must be completed satisfactorily before a student may graduate.**

**Subsequent Semesters** – Upon completing satisfactorily all of the above modules, students may pursue elective applied studies approved by the instructor.

\* Half (junior) recital required of B.M. students, encouraged for B.A. and B.M.E. students (minimum 30 minutes of prepared music)

+ Full (senior) recital required of B.M. students (minimum 50 minutes of prepared music); half (senior) recital or shared full recital (minimum 30 minutes of prepared music per student on program) required of B.A. and B.M.E. students.

Students are encouraged to present recitals prior to those that are required, pending advising by applied instructors. However, these recitals may not replace students' capstone experiences (i.e., senior recitals), as the depth/breadth of earlier recitals may not reflect those required of the capstone experience.

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## AFRO-CUBAN DRUMMING

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### Objectives:

- To gain proficiency in the fundamental techniques and rhythms associated with popular Afro-Cuban music
- To establish and develop clear execution of various stroke types through an efficient warm up routine
- To learn the specific role of various players within the Afro-Cuban rhythm section
- To become familiar with major exponents of various Afro-Cuban styles through the directed study of recordings

### Required Sources:

Amát, José Eladio, with Curtis Lanoue. *Afro-Cuban Percussion Workbook*. Lexington, KY: Curtis Lanoue, 1998.

Amát, José Eladio, with Curtis Lanoue. *Afro-Cuban Percussion Workbook Video Companion*. Lexington, KY: Curtis Lanoue, 2011.

CD player and/or portable media player for individual practice.

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Amát pp.	Comments
1		Tones, techniques, notation; guide to listening/transcribing
2	5-19	Introduction, technical warm-ups
3	20-23	Rhythms for congas: Chachachá through Charanga
4	23-28	Rhythms for congas: A Caballo through Adaptation of ChaChá Rokafó
5	29-36	Rhythms for timbales: Danzón through Bolero
6	36-39	Rhythms for timbales: Songo through Abakuá and Columbia
7	40-47	Full rhythm charts: Guaguancó Habanero through Columbia Ñongo "del campo"
8	48-57	Full rhythm charts: Guarapachangueo through Mozambique
9	58-64	Full rhythm charts: Iyesá through Gerbioso
10	65-66	Quinto patterns
11	67-68	Güiro/Bembé Caja patterns, Guarapachangueo pattern for four drums
12	N/A	Solo concepts
All weeks		Watch video associated with each rhythm/technique of the week
Jury		Any rhythm from Amat book by memory/at assigned tempi, solo improvisation, sight reading (possibly with recorded track)

Note: in some group lesson situations, the assignment schedule may be modified, allowing students to learn and perform rhythms concurrently on congas and timbales (e.g., *mambo* rhythm for congas and timbales assigned to the same week).



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## DRUM SET I

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### Objectives:

- To gain an understanding of optimum set up, tuning, notation, and movement on drum set
- To develop a sound warm up routine
- To develop facility, reading, and stylistic command of basic styles, including rock, funk, jazz, blues, hip-hop, country, island, Afro-Cuban, and Afro-Brazilian

To become proficient in reading and marking charts

### Required Sources:

Miller, Russ. *The Drum Set Crash Course*. Miami: Warner Bros. Publications, 1996.

*Brush Beats* (supplemental handouts). Manuscript.

CD player and/or portable media player for individual practice.

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play pp.	Comments
1	6-8	Set up, tuning, notation, movement, warm ups, strategies for reading and learning
2	9-14	Rock drumming
3	47-53	Country drumming
4	37-46	Blues and hip-hop drumming
5	27-34	Jazz drumming
6	27-35	Jazz drumming, chart, brush beats (supplemental)
7	15-26	Funk drumming
8	54-65	Island music
9	66-73	Afro-Cuban music: history, salsa, songo, guaguancó
10	74-82	Afro-Cuban music: cha-cha-chá, bembé, abakwá
11	83-91	Afro-Brazilian music, casual date reference page
12	All	Review, chart reading and marking
Jury	Any chart above,	styles, sight reading

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## DRUM SET II

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### Objectives:

- To develop stylistic awareness and technical facility essential to the jazz style
- To develop an advanced warm up routine
- To develop facility, reading, and stylistic command of one of the two following specialized topics:  
jazz brush technique, Brazilian rhythms

### Required Sources:

Justison, Brian. *Jazz Drumming Workbook*. Decatur: First Step Publishing, 2011.

CD player and/or portable media player for individual practice.

### Elective Source (choose one of the following):

Cameron, Clayton. *Brushworks: A New Language for Mastering the Brushes*. NY: Carl Fischer, 2009.

Da Fonseca, Duduka, and Bob Weiner. *Brazilian Rhythms for Drumset*. Miami: CPP Media, 1991.

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Justison	Cameron	Da Fonseca
1	Unit 1/System 1/Method 1	6-25	Batucada, Samba
2	Unit 1/System 2/Method 1	26-35	Samba Cruzado, Samba w/HH & Ride Patterns
3	Unit 1/System 3/Method 1	36-44	Samba with Brushes, Samba w/Funk Feel
4	Unit 1/System 4/Method 1	45-56	Samba do Partido Alto, Bossa Nova
5	Unit 1/System 1/Method 2	57-65	Bossa Nova w/Brushes, Baião Traditional
6	Unit 1/System 2/Method 2	66-73	Baião, Paradiddle Patterns
7	Unit 1/System 3/Method 2	74-81	Baião Ride Patterns, Baião Funk
8	Unit 1/System 4/Method 2	82-90	Afoxe, Caterete
9	Unit 1/System 1/Method 3	91-101	Maracatu Folkloric Feel, Maracatu
10	Unit 1/System 2/Method 3	102-112	Marcha, Frevo, Samba in $\frac{3}{4}$
11	Unit 1/System 3/Method 3	113-118	Samba in $\frac{7}{8}$ , Partido Alto in $\frac{7}{8}$
12	Unit 1/System 4/Method 3	119-127	Medium Tempo Samba, Uptempo Samba
Jury	Any excerpt from any of these books, sight reading		

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## ELECTRONIC PERCUSSION

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### Objectives:

- To become familiar with basic aspects of the MIDI specification and its implementation
- To become knowledgeable in the various modes and features of the MalletKAT MIDI controller
- To become proficient in the use of the MalletKAT through the composition and performance of feature-specific etudes
- To combine the physical gestures of percussionists with the MalletKAT features and tonal capacities of sound modules to perform percussion and non-percussion sounds idiomatically

### Required Sources:

DeCiutiis, Mario. *MalletKAT 6.1 Updated Manual*. Springfield, MA: Alternate Mode. Document on-line. <http://www.alternatemode.com/manuals.shtml>

DeCiutiis, Mario. *malletKAT Video Help Desk, malletKAT Videos*. Springfield, MA: Alternate Mode. Videos on-line. [http://www.alternatemode.com/vhd\\_malletkat.shtml](http://www.alternatemode.com/vhd_malletkat.shtml)  
[http://www.alternatemode.com/videos\\_malletkat.shtml](http://www.alternatemode.com/videos_malletkat.shtml)

Gartner, Kurt. "Getting the Most from your MalletKAT." *Percussive Notes* 47, no. 3 (June 2009): 58-59.

Gartner, Kurt. *MalletKAT Guidebook*. Manhattan, KS: Cagey Music, 2012.

CD player and/or portable media player for individual practice.

### Recommended Sources:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

Laptop computer for storing SysEx files, recording sessions, and (optional) utilizing sequencing and/or sampling software

### Weekly assignments

Assignment	Topics
1	malletKAT and MIDI basics
2	Two controllers, banks, layer mode
3	Split mode, pad training
4	Hang mode, auto-gate
5	Velocity shift mode, mono overlap mode
6	Melody chord mode, chains
7	Reassignment mode, roll mode
8	Pitch bending using controller 2 or foot controller
9	Alternate mode, fine tuning
10	More about foot pedals and switches, debounce count
11	Metronome and grooves
12	Warp mode, real-time controller mode
Jury	Perform all "e-tude" compositions in succession, using chain mode

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## MARIMBA I

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### Objectives:

- To develop awareness of the marimba keyboard, grand staff notation, and the relationship between the two
- To become proficient at reading classical era melodies with musical phrasing
- To become familiar with performing in major and all forms of minor keys in all twelve keys
- To gain technical proficiency in two-mallet technique through the practice of prescribed scale and arpeggio technical exercises in all major and minor keys

### Required Sources:

Kite, Rebecca. *Reading Mallet Percussion Music for Four-Octave Marimba*. Leesburg, VA: TakiMusic, 2010.

CD player and/or portable media player for individual practice.

### Recommended Source:

Digital audio recorder capable of capturing practice sessions, and exporting mixed recordings to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read	Play	Comments
1	5-7, 25-26, 142	8-18, 27-32, 143-144 (#1-13)	C, F, Bb, Eb, Ab, Db major, scale-based exercises in these keys
2		19-24, 33-38, 143-144 (#1-13)	Gb, B, E, A, D, G major, scale-based exercises in these keys
3	39-41	42-53, 143-144 (#1-13)	A, D, G, C minor (all forms), scale-based exercises (all forms in these keys)
4		54-65, 143-144 (#1-13)	F, Bb, Eb, G# minor (all forms), scale-based exercises (all forms in these keys)
5		66-77, 143-144 (#1-13)	C#, F#, B, E minor (all forms), scale-based exercises (all forms in these keys)
6	78	79-82, 91-98, 144 (#14-22)	C, F, Bb, Eb major/minor, chord/arpeggio-based exercises (major/minor)
7		83-86, 99-106, 144 (#14-22)	Ab, Db, Gb, B major/minor, chord/arpeggio-based exercises (major/minor)
8		87-90, 107-114, 144 (#14-22)	E, A, D, G major/minor, chord/arpeggio-based exercises (major/minor)
9	115-116	117-119, 145 (#23-24)	Classic melodies 1-6, roll exercises (major/all forms of minor)
10		120-123, 146 (#25-27)	Classic melodies 7-12, gesture/accuracy exercises (major)
11		124-127, 146 (#25-27)	Classic melodies 13-17, gesture/accuracy exercises (minor)
12		128-131, 147-148 (#28-30)	Classic melodies 18-20, arm movement exercises
Jury		Tech Ex. #14-16 (all keys), marked tempo	Classic melodies 1-20 (chosen at random) at marked tempo, sight reading

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## MARIMBA II

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### Objectives:

- To develop sound four-mallet (independent grip) marimba technique, including various types of strokes, interval control, motion, and independence of limbs
- To establish and maintain an efficient warm up routine
- To gain proficiency in reading and performing four-mallet marimba music through exercises and etudes
- To become familiar with marimba literature and the assessment of literature through the application of the Performance Level system of Julia Gaines (marimbalevels.com)

### Required Sources:

CD player and/or portable media player for individual practice.

Gaines, Julia. *Sequential Studies for Four-Mallet Marimba, Level 1*. Columbia, MO: Gaines Publications, 2011.

Additional solo (separate purchase) as assigned by instructor. Likely sources:

Kite, Rebecca. *Anthology of Lute and Guitar Music for Marimba*. Leesburg, VA: TakiMusic.

Gottry, Josh. *For Four: Seven Original Solos for Developing Four-Mallet Marimba Technique*. Greensboro, NC: C. Alan Publications, 2007.

### Recommended Source:

Digital audio recorder capable of capturing practice sessions, and exporting mixed recordings to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play	Comments
1	6-13	Fundamentals of grip, posture, position, movement, grips, warm up
2	14-17	Lessons 1-2 (track progress)
3	18-23	Lessons 3-4 (track progress), Solo 1
4	24-27	Lessons 5-6 (track progress)
5	28-33	Lessons 7-8 (track progress), Solo 2
6	34-41	Lessons 9-10 (track progress), Solo 3
7	44-53	Upper manual, Lessons 11-12 (track progress), Solo 4
8	54-61, 85	Lessons 13-14 (track progress), Solo 5, jury solo assigned from p. 85
9	62-67	Lessons 15-16 (track progress), Solo 6
10	68-73	Lessons 17-18 (track progress), Solo 7
11	74-82	Lessons 19-20 (track progress), Solo 8
12	Tech. review (Lessons 1-10)	Jury solo
Jury	Solos 1-8 (chosen at random)	Jury Solo (as assigned from p. 85), sight reading

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## MARIMBA III

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### Objectives:

- To establish intermediate-level technical and musical facility using four-mallet technique, through technical exercises, etudes, and solo literature
- To enhance an efficient warm up routine
- To increase familiarity with marimba literature and the assessment of literature through the application of the Performance Level system of Julia Gaines (marimbalevels.com)

### Required Sources:

CD player and/or portable media player for individual practice.

Morleo, Luigi. *120 Progressive Four-Mallet Studies for Marimba*. Everett, PA: HoneyRock Publishing, 1999.

Quartier, Bart. *Image: Twenty Children's Songs for Marimba*. Galesville, MD: Meredith Music Publications, 2000.

Stevens, Leigh Howard. *Method of Movement for Marimba*. Neptune, NJ: Marimba Productions, 2005.

Two elective solo pieces chosen from Julia Gaines' "Marimba Levels" list (list available from instructor)

### Recommended Source:

Digital audio recorder capable of capturing practice sessions, and exporting mixed recordings to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Stevens Ex. #	Morleo pp.	Solo
1	N/A (read Part 1)	61, 83	None (choose elective solos)
2	Exercises: 2, 50-55, 162-164	62, 84	Image: Cat Nap
3	31 (2/3), 56-59, 73-74, 171-177	63, 85	Image: From the Cradle
4	31 (3/2), 134-137, 225-228	64, 86	Image: Stepping Stone
5	31 (minor 2/3), 60-61, 70-71, 138, 229, 178-179, 279-284	65, 87	Image: Mobile
6	31 (minor 3/2), 62-63, 72-73, 139, 230, 180-181, 285-287	66, 88-89	Elective (Gaines Level 2)
7	4, 64-65, 74-75, 140, 231, 182-183, 288-290	67, 90	Elective (Gaines Level 2)
8	5-6, 66-67, 76-77, 141, 232, 184-185, 291-294	68, 91	Elective (Gaines Level 2)
9	78-81, 7-11, 186-187, 327, 415-416	69, 92	Elective (Gaines Level 3)
10	82-85, 29, 188-189, 328, 417-418	70, 93	Elective (Gaines Level 3)
11	86-89, 30, 190-191, 233, 329, 419-420	71, 95	Elective (Gaines Level 3)
12	90-93, 31 (2/3 and 3/2, no recording), 192-193, 234, 330, 421-422	72, 96	Elective (Gaines Level 3); select solos for Marimba IV
Jury	Any M.O.M. exercise from above		Any solo from above, sight reading

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## MARIMBA IV

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### Objectives:

- To establish advanced-level technical and musical facility using four-mallet technique, through technical exercises, etudes, and solo literature
- To enhance an efficient warm up routine
- To increase familiarity with marimba literature and the assessment of literature through the application of the Performance Level system of Julia Gaines (marimbalevels.com)

### Required Sources:

CD player and/or portable media player for individual practice.

Morleo, Luigi. *120 Progressive Four-Mallet Studies for Marimba*. Everett, PA: HoneyRock Publishing, 1999.

Stevens, Leigh Howard. *Method of Movement for Marimba*. Neptune, NJ: Marimba Productions, 2005.

Two elective solo pieces chosen from Julia Gaines' "Marimba Levels" list (list available from instructor)

### Recommended Source:

Digital audio recorder capable of capturing practice sessions and exporting mixed recordings to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Stevens Ex. #	Morleo pp.	Solo
1	In-lesson review of Marimba III week 12	105, 127	Elective (Gaines Level 4)
2	138-141, 29 (no recording), 271, 235, 331-332, 423-424	106, 128	Elective (Gaines Level 4)
3	142-143, 30 (no recording), 236, 333-334, 428	107, 129	Elective (Gaines Level 4)
4	23, 68-69, 194-195, 335-336, 425	108, 130	Elective (Gaines Level 4)
5	94-95, 196-197, 337-338, 426	109, 131	Elective (Gaines Level 4)
6	24, 96-97, 203, 339-340, 427	110-111, 132	Elective (Gaines Level 5)
7	98-99, 211-212, 341-342, 429	112, 133	Elective (Gaines Level 5)
8	25, 100-101, 213-214, 403-404, 430	113, 134	Elective (Gaines Level 5)
9	146-147, 215, 405-406, 582	114, 135	Elective (Gaines Level 5)
10	26, 148-149, 216-217, 407-408, 583	115, 136	Elective (Gaines Level 5)
11	150-151, 237-238, 409-410, 584	116, 137	Elective (Gaines Level 5)
12	239-240, 585	117, 138	Elective (Gaines Level 5)
Jury	Any M.O.M. exercise from above		Any solo from above, sight reading

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## MULTI-PERCUSSION

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### Objectives:

- To develop a systematic approach to set up, interpretation, and execution of various multi-percussion works
- To gain proficiency in reading music with an acute awareness of dynamics, phrasing, tone, thematic development, form, and irregular meters.
- To prepare for the performance of subsequent advanced, contemporary literature

### Required Sources:

Kraft, William. *French Suite for Solo Percussion*. King of Prussia, PA: Theodore Presser Company, 1962.

Other titles to be determined—must be approved by instructor by week 2 and in hand by lesson 4.

CD player and/or portable media player for individual practice.

### Recommended Source:

*Multi-percussion Solo List* (Available on Canvas)

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment		Comments
1	Solo #1: <i>French Suite: 1. Allamande</i>	3/4 Tempo
2	Add2. <i>Courante</i>	3/4 Tempo; determine solo #2, 3
3	Add 3. <i>Saraband</i>	3/4 Tempo; have receipt(s) for #2, 3
4	Add 4. <i>Gigue</i>	3/4 Tempo; preview solo #2, 3
5	Final performance of <i>French Suite</i>	Performance Tempo
6	Solo #2: TBD	1/2 Tempo
7	Solo #2	3/4 Tempo
8	Solo #2	Full Tempo
9	Solo #3/Jury Solo TBD	1/2 Tempo
10	Solo #3	3/4 Tempo
11	Solo #3	Full Tempo
12	Solo #3	Review
Jury	Jury Solo	



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## ORCHESTRAL EXCERPTS

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### Objectives:

- To develop a deep understanding of the process of research and preparation of orchestral excerpts
- To gain proficiency in performing excerpts in an audition environment
- To gain advanced technical and musical facility on orchestral percussion instruments through standard excerpts from the literature
- To gain an understanding of the musical and historical contexts in which the orchestral excerpts were composed

### Required Sources:

Gschwendtner, Hermann, and Hans Jochen Ulrich. *Orchester-Probespiel: Pauke/Schlagzeug*. Mainz, Germany: Schott, 1993.

Dunn, Neil. *How to Prepare an Orchestral Timpani Part*. Manhattan, KS, 2018.

Practice journal.

CD player and/or portable media player for individual practice.

### Recommended Sources:

[www.imslp.org/](http://www.imslp.org/)

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play	Preparation/Comments
1		Introduction to audition preparation and research, read Dunn's pdf . Excerpts will be selected from the most currently asked excerpts on the audition circuit, additional sources will be available on Canvas
2		Prioritize excerpts into 4 groups, from the least to most familiar/challenging. Prepare preliminary research (notes, recordings) and preparation timeline for group 1 (least familiar)
3	Excerpt group 1	Research for Group 2, notes on self-assessment
4	Excerpt group 2	Research for Group 3, notes on self-assessment
5	Excerpt group 3	Research for Group 4, notes on self-assessment
6	Excerpt group 4	Notes on self-assessment
7	Excerpt groups 1-2	Notes on self-assessment
8	Excerpt groups 3-4	Notes on self-assessment
9	All excerpts	Notes on self-assessment
10	All excerpts	Notes on self-assessment
11	All excerpts	Notes on self-assessment
12	All excerpts	Mock Audition
Jury	Mock audition	

(Revised Fall 2018)

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## SNARE DRUM

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### Objectives:

- To develop stick control, speed, and efficiency of motion
- To develop an effective warm up routine through applied exercises
- To gain proficiency through solo performance of the P.A.S. rudiments in quadrants A and B in the DeLucia/Wessels *The Rudiments: A Learning Sequence*.
- To develop musical sensitivity of tone, phrasing, and interpretation in rudimental and orchestral styles
- To develop reading skills through snare drum performance

### Required Sources:

Cirone, Anthony. *Portraits in Rhythm*. Miami: Warner Bros. Publications, 1999.

DeLucia, Dennis, and Mark Wessels. *The Rudiments: A Learning Sequence*. Boston: Vic Firth, Inc. (Available on Canvas)

CD player and/or portable media player for individual practice.

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Cirone Etudes	Vic Firth Rudiments	Comments
1	1	1-2 (Track progress)	Single Stroke Roll, Single Stroke Four
2	3	3-4 (Track progress)	Single Paradiddle, Multi. Bounce roll
3	4	5-6 (Track progress)	Dbl. Paradiddle, Flam (w/prep. stroke)
4	5	7-8 (Track progress)	Flam Tap, Ruff (Drag)
5	7	9-10 (Track progress)	5-Stroke Roll, Open Roll (Dbl. Stroke)
6	8	11-12 (Track progress)	Single Stroke Seven, Paradiddle-diddle
7	11	13-14 (Track progress)	Flam Accent, Swiss Army Triplet
8	13	15-16 (Track progress)	Flamacue, 9-Stroke Roll
9	17	17-18 (Track progress)	13-Stroke Roll, 17-Stroke Roll
10	21	19-20 (Track progress)	Lesson 25, Single Dragadiddle
11	23	Review	
12	Jury solo	Review	
Jury		To receive an "A" for the module, rudiments must be played at "gold" tempo	

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## TIMPANI

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### Objectives:

- To develop timpani technique with attention to grip and stroke, tone, and articulation
- To develop skills in the execution of various timpani strokes (legato, staccato, rolls, accents)
- To develop a warm-up routine that applies the technical and musical concepts associated with timpani performance, as covered in the method book
- To gain proficiency in reading music with an acute awareness of dynamics, phrasing, and tone.

### Required Sources:

Peters, Mitchell. *Fundamental Method for Timpani*. Van Nuys, CA: Alfred Publishing Co., Inc., 1993.

CD player and/or portable media player for individual practice.

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play	Comments
1	5-29	History, nomenclature, ear training, tuning process, set up, tools, creating a warm-up routine.
2	30-40/130	Tone/touch, Legato stroke warm-ups and etudes
3	41-51/49-51	Sticking, roll preparation, double strokes, single-drum etudes, moving between drums
4	52-59/131	Dynamic control, lifting, finger technique Finger/wrist transition
5	62-70/65, 135	Dampening (muffling), counting rests, pitch changes, marking parts
6	70-77/72-77	Pedal facility
7	78-93/82-83	Staccato exercises and etudes, dynamic balance, mutes, abbreviations, roll exercises and etudes
8	94-103/100-102	Stick placement, cross-sticking, shifting exercises and etudes
9	104-113/107-108	Accents, short rolls
10	114-124/119	Dynamic control of rolls, double strokes (continued), short list for juries, from pages 139-199 as approved by instructor
11	125-132/126, 128	Grace notes, glissando, gauges, jury short list
12	From 139-199	Jury etudes
Jury		Chosen from short list, sight reading

(Revised Spring 2018)

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## VIBRAPHONE I

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### Objectives:

- To gain proficiency in fundamental technical, theoretical, and improvisational aspects of vibraphone performance, including two- and four-mallet techniques
- To build jazz vocabulary and stylistic awareness through the memorization of standard tunes and chord progressions and through transcription of extant recorded solos
- To gain an understanding of the musical and historical contexts in which the jazz idiom developed

### Required Sources:

Metzger, Jon. *The Art and Language of Jazz Vibes*. McLean, VA: EPM Publications, Inc., 1996.

*The Real Book*. Milwaukee, WI: Hal Leonard Corp., 2004.

CD player and/or portable media player for individual practice.

Manuscript paper, 3 x 5" note cards, small memo stickers

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play Chapters	Comments
1	1, 2, 22	Strategies for practicing, reading, learning
2	4 A-G, 23	
3	4 H-N, 24	
4	4 O, 25 through 25-6	
5	4 O, 25-7 through 26-4	Prepare flash cards, learn/memorize Sonnymoon for Two
6	5, 26-5	Bag's Groove (memorized)
7	5 review, 27-1 through 3	Birks Works (memorized)
8	6-1 through 4, 27-4 through 8	All Blues (memorized)
9	6-5 through 7, 27-9 and 10	Straight No Chaser (memorized)
10	7, 28-1 through 28-5	Take the "A" Train
11	7, 28-6 through 28-10	Take the "A" Train (memorized)
12	8, 28-11 through 15	
All weeks		Listening/reading assignments will be given throughout semester
Jury		Any exercise from this book/assigned any memorized head, sight reading

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## VIBRAPHONE II

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### Objectives:

- To increase proficiency in fundamental technical, theoretical, and improvisational aspects of vibraphone performance, including two- and four-mallet techniques
- To further build jazz vocabulary and stylistic awareness through the memorization of standard tunes and chord progressions and through transcription of extant recorded solos
- To gain an understanding of the musical and historical contexts in which the jazz idiom developed

### Required Sources:

Metzger, Jon. *The Art and Language of Jazz Vibes*. McLean, VA: EPM Publications, Inc., 1996.

*The Real Book*. Milwaukee, WI: Hal Leonard Corp., 2004.

CD player and/or portable media player for individual practice.

Manuscript paper, 3 x 5" note cards, small memo stickers

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play Chapters	Comments
1	9, 29.1-4	In a Mellow Tone
2	9, 29.1-5	In a Mellow Tone (memorized)
3	10	In a Mellow Tone (+color tones/bass lines/improv)
4	11.1-7, 29.5-6	Au Privave
5	11.8-14, 29.7-10	Au Privave (memorized)
6	12, 29.10-11	Au Privave (+color tones/bass lines/improv)
7	12, 13.1-5, remainder of 29	Have You Met Miss Jones OR But Not For Me
8	13.6-18, 30.1-3	Have You Met Miss Jones OR But Not For Me (mem.)
9	13.19-30, 30.4-6	Have You Met Miss Jones OR But Not For Me (+ improv)
10	13.31-47, 30.7-12	Summertime OR Caravan
11	14.1-8, 30.13-15	Summertime OR Caravan (memorized)
12	14.9-13, 30.16	Summertime OR Caravan (+ improv)
All weeks		Listening/reading assignments will be given throughout semester
Jury		Any exercise from this book/assigned any memorized head, sight reading

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## VIBRAPHONE III

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### Objectives:

- To develop high-level proficiency in fundamental technical, theoretical, and improvisational aspects of vibraphone performance, including two- and four-mallet techniques
- To further build jazz vocabulary and stylistic awareness through the memorization of standard tunes and chord progressions and through transcription of extant recorded solos
- To gain an understanding of the musical and historical contexts in which the jazz idiom developed

### Required Sources:

Metzger, Jon. *The Art and Language of Jazz Vibes*. McLean, VA: EPM Publications, Inc., 1996.

*The Real Book*. Milwaukee, WI: Hal Leonard Corp., 2004.

CD player and/or portable media player for individual practice.

Manuscript paper, 3 x 5" note cards, small memo stickers

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Read/Play Chapters	Comments
1	14, 30.17	Stella by Starlight
2	15, 30.18	Stella by Starlight (memorized)
3	16.1-5, 30.19-20	Stella by Starlight (+bass lines, color tones, improv)
4	16.6-12, 30.21-22	Days of Wine and Roses OR Autumn Leaves
5	16.13-16, 30.23-24	Days of Wine and Roses OR Autumn Leaves (mem.)
6	16.17-21, 30.25-27	Days of Wine and Roses OR Autumn Leaves + improv)
7	16.22-34, 30 remainder	Moment's Notice OR Cherokee
8	16 remainder, 30 remainder	Moment's Notice OR Cherokee (memorized)
9	17.1-13, 31.1-7	Moment's Notice OR Cherokee (+ improv)
10	17.14-26, 31.1-7	Alternate Tune from above
11	18.1-6, 31.1-7	Alternate Tune from above (memorized)
12	18.7-15, 31.8-11	Alternate Tune from above (+improv)
All weeks		Listening/reading assignments will be given throughout semester
Jury		Any exercise from this book/assigned any memorized head, comping, improvisation, sight reading

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## WEST AFRICAN MUSIC I

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### Objectives:

- To gain proficiency in the fundamental techniques and rhythms associated with selected styles of traditional music from Ghana, West Africa
- To establish and develop clear execution of various stroke types through an efficient warm up routine
- To learn the specific role of various players within the associated African music ensembles
- To create a written reference to the specific rhythms and timelines associated with the pieces studied throughout the semester

### Required Sources:

Dunn, Neil. PDF files and recordings on Canvas

Electronic playback device for practice

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Topics
1	Ga hand drumming (Ga), tones, techniques, introduce Wa Ka
2	Review technique, add Wa Ka solo variations
3	Wa Ka, solo and improvisation concepts
4	Wa Ka with improvisation – Introduction to gyl, Ne Wa Seb (Dagara)
5	Review Wa Ka and Ne Wa Seb
6	Review Wa Ka and Ne Wa Seb, add Kpanlogo
7	Kpanlogo
8	Kpanlogo
9	Gahu (Ewe)
10	Gahu
11	Gahu
12	Review for juries
Jury	Any sequence or lead variations from Ga, Ewe, and/or Gyl

(Revised Fall 2018)

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## WEST AFRICAN MUSIC II/GYIL

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### Objectives:

- To develop an understanding of the overall form and performance of selected pieces from the Dagara and/or Birifor gyil repertoire.
- To gain proficiency in the fundamental performance techniques of the gyil, including all the musical parts (timeline or, bass line melody, song, and solo)
- To gain independence between hands in execution of the various supporting and lead parts in the timeline.
- To gain proficiency in appropriate improvisational techniques.

### Required Sources:

Dunn, Neil. PDF files and recordings on Canvas

Electronic playback device for practice

### Recommended Source:

Digital audio recorder capable of capturing combined live performance/CD track, and exporting mixed recording to .wav and/or .mp3 format.

### Weekly assignments

Assignment	Topics
1	Introduction: Gyil – Review Ne Wa Seb
2	Review Ne Wa Seb, introduce To Me Na (Form, melody, and song)
3	To Me Na, review and add solo
4	To Me Na, introduce independence
5	Finish To Me Na - Introduce Yaa Yaa Kole (form, melody, and song)
6	Review Yaa Yaa Kole – add solo
7	Review Yaa Yaa Kole – Introduce improvisational concepts
8	Finish Yaa Yaa Kole – Introduce new piece TBD
9	Third piece from the Dagara or Birifor Rep.
10	Third piece
11	Third piece
12	Review
Jury	Selected jury piece



## RECITAL REQUIREMENTS

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Students are responsible for all details relating to personal solo recitals (including scheduling recital audio recordings). Use of the KSU Percussion Recital Checklist will be important in organizing and accomplishing a successful recital.

Program notes are required for each composition performed. Include descriptive, analytical, special interest/historical, composer information, and, of course, the date of composition whenever possible.

Students are responsible for engaging their own accompanist(s). Accompanists should be secured as early as possible. Professional accompanists (pianists) usually range from between \$20.00-\$50.00 per hour.

Students must sign up for a Recital Hearing within the first two weeks of the semester of their recital. Hearings are scheduled between 2-4 weeks before the scheduled recital date. All participants in the recital, including accompanists, must be available and present at the time of the hearing.

## RECITAL CHECKLIST

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Student \_\_\_\_\_ Recital Type \_\_\_\_\_

Recital Date \_\_\_\_\_ Recital Hearing Date \_\_\_\_\_

Today's Date \_\_\_\_\_ Accompanist/Assisting Performer(s) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Repertoire/Instrument(s): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- Finalize repertoire with Dr. Gartner. (3-6 months before recital)
- Find open dates/times on the calendar with Teri Breymeyer. Choose a few, and then agree on a mutually acceptable time with Dr. Gartner. (3-6 months before recital, no later than the first two weeks of the recital semester) **Note:** you are advised to check first from a menu of dates/times that may already be reserved by Dr. Gartner.
- Choose additional faculty to serve on your Recital Hearing Committee and coordinate a Recital Hearing date and time with Dr. Gartner and the rest of the committee. Reserve the performance venue for the Hearing time with Teri Breymeyer. (2nd to 4th week of the recital semester)
- Schedule a dress rehearsal (usually 5:45 or after 9:30 pm) for the week before the Hearing. The purpose of the rehearsal is to practice the set-up and get used to the sound on the stage. **Note:** you may be able to check from a menu of dates/times already reserved by Dr. Gartner. Check for these dates/times first. (>2 months before recital)
- Secure accompanist and assisting performer(s), as required, (2-3 months before recital)

- Begin work on program notes. (12 weeks before recital)
- Begin rehearsals with accompanist and other musicians. (12 weeks or earlier)
- First draft of program notes due to Dr. Gartner. (8 weeks)
- Arrange for audio and/or video recording if not already completed. Professional recording services are available from Arnold Sound. All costs related to recording and production are the responsibility of the student. (6 weeks)
- Second draft of program notes due to Dr. Gartner. (5 weeks)
- Final draft of program notes due to the Dr. Gartner. (4 weeks)
- Perform/present the Recital Hearing. All performers must be available and all compositions/program notes (3 copies) ready for review. (2-4 weeks before recital date)
- Confirm/schedule dress rehearsal in hall. (After Recital Hearing)
- Submit program order and notes (properly formatted) to the MTD office as directed. (4 weeks or after Recital Hearing)
- Send out personal invitations to special guests, if desired. (4 weeks or after Recital Hearing)
- Perform for colleagues and friends in informal settings. Perhaps, find another small, informal venue to perform recital. (2-3 weeks)
- Prepare and post advertising fliers. (1-2 weeks, but after Hearing)
- Proofread and approve draft of program (2 weeks)
- Arrange for location/service for post-recital reception, if desired. (3-4 weeks, unless early bookings are required)
- Pull several programs for personal portfolio, assisting artists, and other records. (Day of recital)
- Pick up non-percussion equipment, if necessary. (Day of recital)
- Turn in borrowed keys. (Day after recital)
- Return non-percussion equipment, if necessary. (Day after recital)
- Send out letter of thanks, gifts, and/or payment to accompanist/assisting artists. (Day after recital)

## PRACTICE (BY DR. STEVEN HEMPHILL)

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Be sure to warm-up properly and with care. Begin with repetitions of simple figures that loosen up the muscles by using material that is easily performed both physically and mentally. Be sure to RELAX! The basic objective of the warm-up process is to encourage and maintain complete relaxation of the hand, arms, shoulders, torso, etc. Slow, deliberate practice can help to fully exercise all muscles, in addition to the conditioning of tendons and ligaments.

In each session, concentrate upon the following:

- Sound production technique
- Accuracy
- Evenness/uniformity between hands
- Musical Interpretation
- Tempo and pulse control
- Relaxation, Breathing

And, keep in mind the basics of musicianship:

- Tone
- Dynamic Control
- Articulation and Accents
- Phrasing
- Timbral Variety
- Emotional Involvement

## HOW TO PRACTICE

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Before discussion of the details required for effective and efficient, result oriented practice, it is important to schedule practice sessions on a routine basis, the same time each day, if possible. Assigning importance to the practice schedule (high on the priority scale), just as one would for a job or a class in school, will help with the discipline and consistency necessary for serious, growth-minded musicians. Also, make it convenient to commence with practice sessions, retaining requisite materials (methods books and literature, stick/mallet bags, metronome, pencils, note pad or notebook, manuscript paper, etc.) in one location, always ready for each session. Perhaps one would benefit from maintaining notes or keeping a journal for each practice session, providing efficient time management from one session to another.

Be aware of immediate goals and define them for all practice sessions. What is the greatest weakness right now? What technical problems are most deserving of attention? Have I identified a sequential learning approach to my music and have I prioritized my needs? With specific goals in mind, one can begin to practice more effectively. Also, keep in mind long-term goals (the big picture) and how the designated short-term goals will help to reach important over-riding musical achievements.

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## HOW TO WARM-UP

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When practicing, always try to be very relaxed physically. Warm up completely, and use a proven technical routine that has been identified for its physical-support value and thoroughness. Attention should be focused frequently on arms, hands, fingers, legs, feet, back, neck, and face. Tension can inhibit a smooth and flowing performance and create a high degree of exhaustion. Good posture, relaxation, and physical flow can be enhanced by awareness of the breathing. Then, begin the day's practice with a piece of music that is very familiar and which can be played comfortably. At this point, one can begin more difficult work, trying to stay relaxed at all times, in all parts of the body.

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## SLOW, CAREFUL PRACTICE

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Slow practice is probably one of the most important aids to learning/advancing on any instrument. Many students practice an exercise or a piece of music much faster than they can play it accurately and cleanly. Every time one makes mistakes due to practicing too fast, the mistakes are being learned! Always practice at a tempo that results in correct performance, progressively increasing the speed. The discipline required for slow, careful practice is a major musical commitment.

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## FREQUENT, SHORT BREAKS

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With the high frequency rate of repetitive motion ailments in the training of musicians, it is important that one often takes brief intermissions for relaxation during all practice sessions. Mild flexing motions, while stepping away from the instrument and without holding any object in the hands, can relax the shoulders, arms, wrists, hands and fingers. It is also critical to be refreshed and alert, mentally, if the practice session is to provide significant results. Personal development in the area of concentration will bring efficiency to each session. With a goal-driven orientation, time management also is important to the practice routine.

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## USING THE METRONOME

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The proper use of the metronome goes hand-in-hand with slow practice. The metronome should be set at a tempo at which one can play a phrase (or larger section) easily and without mistakes. Play it several times at this tempo. Move the metronome up one or two notches. Play it several times at this faster tempo. Continue the process until the correct or desired tempo has been reached as indicated on the music. If mistakes begin to appear, move the metronome to a slower speed.

Also, the development of internal timekeeping, with a clock-steady pulse, is a discipline that is crucial to musical performance. The use of a metronome, drum machine, or computer with music sequencing software will aid greatly in this endeavor.

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## REPETITION

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Divide the music into short phrases, usually anywhere from one measure to a line or two in length. Practice each phrase many times consecutively. Focusing on short sections at a time will promote quick learning. Also, be sure to play the beginning of the following phrase each time, thereby avoiding difficulty connecting musical phrases when the work is played in its entirety.

Technical exercises (scales, arpeggios, sequences, rudiments, etc.) should be repeated many times, and at all tempi (especially extremely slow and fast tempi). Check for flow and relation at MM = 60, 90, and 120. Repeat a pattern or musical gesture for 2 or 3 minutes instead of just 10 or 20 times.

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## KINETIC AWARENESS

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Through controlled repetition, the musician can focus upon the feel of the activity and the accompanying motion involved, without visual aid (direct vision or use of a mirror). Tactile sensory is extremely important to the development of accuracy and relaxation. Try repeating phrases, not with the idea of playing a passage a certain number of times, but with the idea of repeating a passage for three or four minutes at a time, without pause. Body memory, or kinetic memory (orientation), should be a very positive and desired result.

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## STAYING ALERT

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Not only does a musician strive for muscle memory ("auto pilot" mode), but he/she should strive for awareness on many different levels including the physical awareness of activity, aural awareness, and awareness of sensation or feeling. The use of a timer (i.e. a kitchen aid timing device) can help musicians focus on musical coordination and physiology, instead of the distraction of keeping one eye on the clock (thinking about when the practice session must end and imminent appointments of the day).

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## OVER-COMPENSATION

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Practice difficult passages above the designated tempo. Being able to accurately perform difficult (technically demanding) music well above designated tempi will allow the performer to relax and play more expressively during performances where the original (slower) tempi are observed. (To be used in conjunction with #2.) In addition, a musical passage can be adjusted or re-composed to serve as a technical exercise, where the technical challenge is purposely increased: adding ornamentation; increasing intervallic relationships; doubling material between hands, etc.

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## ALWAYS PLAY MUSICALLY

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Practicing is a life-long process, so demand musical qualities in all practice room endeavors. Strive for a singing style, with artistic qualities - those that speak through a musical communication. Enjoyment and appreciation of the instrument's sound is a prerequisite to practice time concentration.

**Practice Does Not Make Perfect. PERFECT PRACTICE MAKES PERFECT.**

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## THE PRACTICE DOCTOR - AN ANALOGY FOR PRACTICING

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Practice is similar to that which takes place in a doctor's office, with the musician assuming the role of the doctor: the patient becomes the musical work being studied (except that the musical work cannot tell the doctor "where it hurts" - the musician's ears must decide this).

The "doctor" (musician) identifies an area that might have a technical or musical problem.

The "doctor" examines the area and gives a diagnosis.

The "doctor" treats the issue, prescribing a dose of musical exercise as a cure:

- extracting a few notes, specifically, and repeating the fragment or phrase many times
- playing the fragment or phrase very slowly, focusing on a specific difficulty
- playing the fragment or phrase with a metronome, working slow to fast, incrementally
- playing the fragment or phrase very slowly, emphasizing a specific detail
- playing the fragment or phrase, but with different notes requiring a more demanding technique (over-compensation)

- playing the fragment or phrase above the required tempo
- playing the fragment or phrase at extreme dynamics (ppp or fff)
- playing the fragment or phrase with various approaches to musical direction, emphasis, shape, and articulation
- developing an original, spontaneous musical exercise which puts emphasis on a technique in question

The "doctor" re-examines the "patient" to determine if the treatment has "healed" the problem' (the musician plays the selected passage in the original musical context several times).

The "doctor" then either: a) re-diagnoses the problem and prescribes a new or continuing treatment, or, b) the doctor declares that the "patient" is cured, and then seeks new issues (musical or technical) in the "patient."

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## MEMORIZING

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Some people memorize music very easily, while others find it more difficult. Memorizing, like everything else, becomes easier with practice and experience. Repetition is key to memorization, with attention to all musical details (including stickings) at the outset. Avoid memorizing only the notes first, and then going back to memorize the musical aspects of a work (phrasing, dynamics, accents, etc.) - see and hear the entire work with all musical components intact.

If memorizing a work is troublesome, try steps 1-4 below as a prescribed process, and then try one or more of the other tasks (5-12):

1. Learn the music until it is fairly comfortable. It does not have to be completely up to tempo at this time.
2. Then, practice one phrase at a time. Set the metronome to about one-half the suggested tempo. Repeat the phrase twenty to thirty times. By then it should be memorized. Repeat this procedure for two or three days to ensure that the phrases have been correctly memorized.
3. Combine phrases into longer units, repeating many times.
4. Take the music up to proper tempo.
5. Practice/study the music away from the instrument (mental practice).
6. Sing or vocalize the music, and sing back specific passages without looking at the music.
7. Try writing out the music from memory.
8. Check the music occasionally; making certain that it has not been altered (learned incorrectly) in any way.
9. Evaluate recorded performances (audio and/or video).
10. If the piece is not overly demanding in a technical sense, attempt to play the work "cold" at the beginning of several practice sessions.
11. Develop your own concentration exercises.
12. Practice memorizing short etudes from method books in a short period of time, attempting to "beat the clock" by accomplishing the task in as brief a time period as possible.

# INSTRUMENT INVENTORY AND CARE

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## GENERAL GUIDELINES

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Instruments and hardware that are properly played, moved, and maintained will remain in excellent condition for many years. Properly stored, instruments are easier to locate, while also being less likely to become damaged. Most of the instruments on which you will play were here and in excellent condition before you arrived—the same should be true for those students who will be your successors. With this in mind, please follow the following guidelines and procedures.

- KSU instruments and hardware are color-coded by room. Green=Room 201; Yellow=Room 201 Drum Kits; Red=Fairchild Room 6.
- Most shelves and storage cubbies are labeled. Every instrument, stand, etc. has a “home.” Be sure to put all equipment away after every rehearsal or practice session. If there is not a specific shelving label for the instrument or piece of hardware you are storing, use logic and store like items together. If you misplace something, leave it out, or store it in a room other than its home, the results vary from inconvenience for the next player to damaged instruments to theft.
- Do not use instruments (percussion or otherwise) as tables. Use proper trap tables.
- Most large instruments have drop covers. Upon removing drop covers, place them on shelves or chairs to keep them off of the floor. Drop covers placed on the floor become dust mops, and will transport dirt into instrument mechanisms.
- Store timpani in the middle of their range (pedals halfway down)
- If an item is broken, stripped, malfunctioning, etc., report it to the percussion instructor immediately.
- Hardware is and should always be complete. Please, do not create “Frankenstands.”
- KSU owns ample brackets and other adapter hardware for mounting small instruments on cymbal stands. Do not mount cowbells, wood blocks, etc. on cymbal stand posts. It strips the post threading and leads to lost cymbal stand sleeves, felts, and washers—which, in turn, lead to cymbal damage and noisy performance.
- Fairchild Hall and McCain Auditorium are almost completely redundant in their equipment inventories. Do not borrow equipment from one site to cover parts in another site without express permission of the instructor.
- KSU equipment is not for personal (off-campus) use.

## PERFORMANCE

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- Always play musically, and never overplay the instruments. If you need a bigger sound, get a bigger instrument. For example, play cymbals at no more than 80% of their capacity to produce sound.
- Be meticulous about playing spots, especially on marimba. Do not play over the centers of the tone bars, particularly in the low range of any instrument (anywhere in the treble clef staff or lower).
- As a rule of thumb, do not strike any keyboard tone bar, wood block, or temple block with a mallet of equal or greater density—this leads to tone bar damage.
- There are two primary methods of adjusting keyboard percussion instrument height: 1) use of adjustable frame mechanisms, and 2) the use of bed risers (some of which have adjustable height). With height-adjustable frames, have one person on each end of the instrument, gradually raising or lowering the instrument together, at the same rate. To ignore this admonition is to risk cracking a head block or causing other damage to the instrument. When using bed risers, have at least two

persons on each end of the instrument—one to raise the frame, and one to position the risers. Avoid twisting the frame.

- With all set screws and wing nuts, use the minimum amount of tension necessary to secure the hardware. Any tension beyond that threshold causes damage, and eventually the destruction of the hardware.

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## TRANSPORT

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- Lift and maneuver large instruments by the sturdiest parts of their stands or frames: for timpani, use the struts, not the counter-hoops; for keyboards, move and lift as necessary by the frame ends.
- Many instruments have cases or bags. Use them. If an instrument does not have bags or cases, use moving blankets (stored in McCain 202). Put cases, bags, and blankets away immediately after each use.
- For any instruments with casters, gently lift them over door transitions, bumps, etc
- Never remove or transport any marimba from any building without removing its tone bars and resonators. Every bump sustained by a marimba is the beginning of its next irritating rattle.
- Never trust a drum's hardware to hold drums in place during transport. Dismantle, move, and reassemble.
- Pair less experienced students with more experienced students when dismantling and/or moving equipment.



## LARGE ENSEMBLE ETIQUETTE

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- I. Set-Up Time
  - a. Arrive a minimum of 20 minutes before the scheduled start time.
    1. Set up carefully;
    2. help others;
    3. then warm-up a little (after everyone is set).
  - b. Do not allow casual conversation to interfere with efficient set-up obligations.
  - c. If course obligations across campus prohibit early arrival, communicate with the principal/section leader and make arrangements for providing extra assistance in putting equipment away.
- II. Do not leave rehearsals
  - a. If you don't play in a work: remain in the area; if appropriate, perhaps begin to remove unnecessary equipment very quietly, or practice in the percussion area until needed (if those arrangements are appropriate)
  - b. Always keep in touch with the principal; do not assume anything regarding posted schedules – the conductor can change the rehearsal order and the needs for percussion.
  - c. Always return at the end of the rehearsal to complete the process of equipment storage. Do not leave before EVERYTHING is stored properly. Let the principal know when you are leaving the premises.
- III. Check the band/orchestra boards
  - a. Each member of the percussion section is individually responsible for rehearsal information (e.g. rehearsal order of works, equipment needs, etc.).
  - b. Personally check the rehearsal board on the way into the percussion area; do not always ask the principal what the order is unless arrangements/decisions have declared one member to check the board before each rehearsal.
  - c. Know what is going on–become aware of the total needs of the section.
- IV. Always bring the following to all rehearsals
  - a. ALL necessary sticks/mallets, trap cloths, pencil, instruments, etc.
  - b. If you must borrow, arrange for it well ahead of time-not on the spot
  - c. Try to avoid borrowing instruments and mallets. Always be courteous.
  - d. ARRIVE with the music prepared carefully and completely. Because percussion parts normally contain a great deal of rests, it is imperative that a percussionist becomes familiar with ALL of the parts, not just percussion. This is normally achieved through score study and listening to recordings (if available) before the rehearsal. Rehearsal time is for deciding on sound choices, balance/blending, and practicing consistency. Do not waste rehearsal time learning your part and how it fits in the ensemble.

## PERCUSSION ENSEMBLE ETIQUETTE

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Attend all rehearsals and concerts. Do not accept commitments that conflict with scheduled rehearsals and concerts. Percussion ensemble is chamber music requiring the careful balancing of all parts and an understanding of the moment-by-moment role and function of each individual part. This can only be accomplished by the prepared presence of all ensemble members.

If an absence is necessary, make sure that:

- you telephone the percussion office at 785-532-3808 and leave a message;
- the folder of music arrives at the rehearsal;
- a competent substitute replaces the absent player, if possible;
- the substitute player has all necessary mallets, auxiliary instruments, and knowledgeable of the necessary set-up (being aware of his/her responsibilities).

Arrive at a minimum of 20 minutes ahead of rehearsal times for set-up and warm-up. The conductor's downbeat will take place at the designated rehearsal time. Preparations for rehearsal must be complete at this time. Proper warm-up on all instruments to be played is very important and is considered a responsibility of each member.

All ensemble members should always be totally prepared; all instruments present, in working order, and properly tuned. All mallets and paraphernalia are the responsibility of the performer, as are pencils, music markings, auxiliary equipment, tuning equipment, etc.

Practice individual parts outside of rehearsal. All ensembles require concentrated individual preparation. The quality of any ensemble is only as good as the weakest individual performance.

Contribute towards the scheduling and effectiveness of sectional rehearsals whenever necessary.

Regarding contributions towards productive and efficient rehearsals, talking during rehearsals should pertain only to immediate ensemble requirements.

Designed multiple set-ups are the responsibility of each performer. Diagram when necessary; try to be consistent in set-up. (It is a good idea to recheck for possibilities of improved set-ups as the music becomes more familiar and comfortable.)

Individual set-ups are first priority, but offer help to individuals with larger or more complex set-ups.

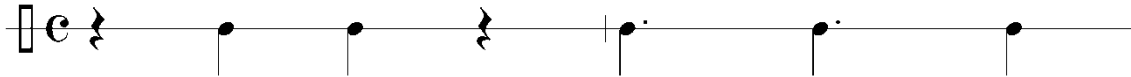
Maintain lists of all needed equipment and mallets for each work to be performed: do not leave it to memory. Do not find yourself in performance with instruments or mallets missing.

# INSTRUMENT CLINICS AND OUTLINES

## AFRO-CUBAN PERCUSSION

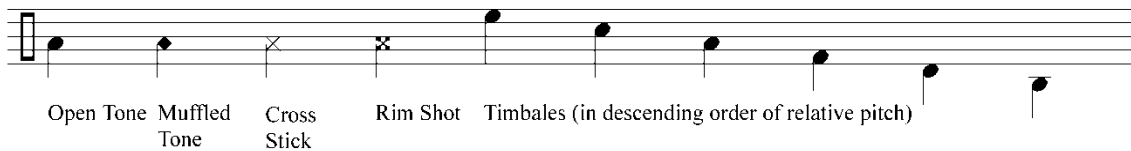
### CUBAN PHONICS (BASIC TONES AND PATTERNS)

- *Clave* – the rhythmic heart of Cuban music
- Two types of *clave*: *son* (ex. 1) and *rumba*

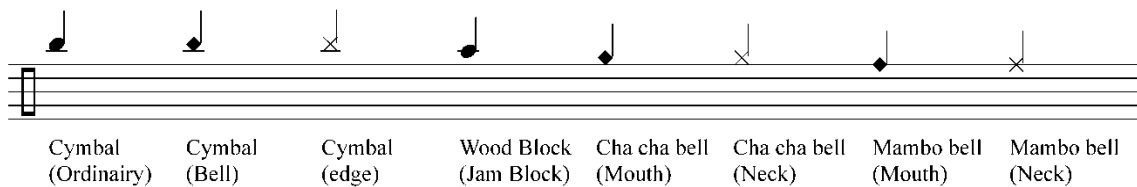


Example 1. *Son* clave, 2-3 direction

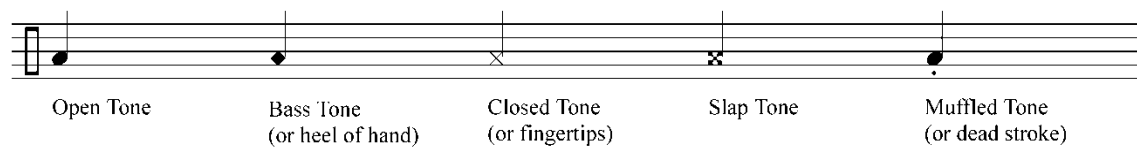
Basic tones and grooves for instruments



Example 2. Notation legend for timbales



Example 3. Notation legend for timbale bells, etc.



Example 4. Notation legend for congas and bongos

1

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

2

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

3

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

Example 5. Developmental exercises for congas

*martillo* *cencerro*  
 R L R L R L R L

Example 6. *Bongocero* (bongó player) – *martillo* (verse pattern), *cencerro* (bongo bell) pattern (*montuno* pattern)

Clave  
 Congas  
 L R L L R R etc.

Example 7. *Tumbador* (conga player) – *tumbao* (verse)

Clave  
 Congas  
 L R L L R R L R R R L R R

Example 8. *Tumbador* (conga player) – *tumbao* (*montuno* section)

Clave  
 Timbales

Example 9. *Timbalero* (timbale player) – *cáscara* (pattern for verse)

Clave

Timbales

Example 10. *Timbalero* (timbale player) – *campana* (bell) pattern for *montuno* section

Clave

Timbales

R R L L R

Example 11. *Abanico*, 5-stroke, 2-3 clave

played:

sounds:

down up down up down up down up

Example 12. *Guiro* – pattern for *chachachá*

### CUBAN PHRASES (STYLE GROOVES)

Maracas

Congas

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

Example 13. *Bolero* (*bongocero* improvises)

Clave

Timbales

Guiro

Congas

L R L L R R etc.

Example 14. *Chachachá*

Clave

Bongos

Maracas

Congas

L R L L R R L R L L R

Example 15. *Son*

Clave

Timbales

Bongos

Congas

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

Example 16. *Salsa*

Clave

Timbales

Bongos

Congas

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

Example 17. *Guaracha*

Clave

Timbales

Congas

R L R L R L R L R L R L R L etc.

Example 18. *Dengue*

Clave

Timbales

Congas

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

Example 19. *Pilón*

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## CUBAN DIALOGUE (MUSICAL INTERACTION)

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- Form-based pattern variations (Salsa verse and montuno)
- Time-keeping variations and solo ideas

Timbales



Example 20. Solo ideas – off-beats

Timbales



Example 21. Solo ideas – more off-beats

Clave

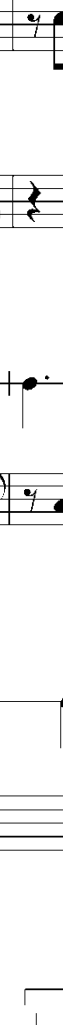


Timbales

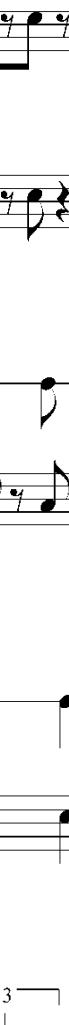


Example 22. Solo ideas – off-beats relative to clave

Clave



Timbales



Example 23. Tension-release to clave

Timbales



Example 24. Triplets

Timbales



Example 25. Hemiola



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## SUGGESTED LISTENING AND LITERATURE

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Check out <http://www.descarga.com> for artists and “starter packs” of CDs and DVDs

Gartner, Kurt. *Analysis of the Stylistic Development of Selected Tito Puente Timbale Solos in the Mambo Style* (published dissertation, UMI)

Gerard, Charley with Marty Sheller. *Salsa! The Rhythm of Latin Music* (White Cliffs Media)

*Latin Real Book, The* (Sher)

Malabe, Frank. *Afro-Cuban Grooves for Drums* (Manhattan)

Mauleón, Rebeca. *Salsa Guidebook for Piano and Ensemble* (Sher)

Puente, Tito and Jim Payne. *Tito Puente's Drumming with the Mambo King* (Hudson Music)

Quintana, Jose Luis “Changuito.” *Changuito: A Master's Approach to Timbales*

Rodriguez, Alavo Alén. *From Afro Cuban Music to Salsa* (Piranha)

Sublette, Ned. *Cuba and Its Music: From the First Drums to the Mambo* (Chicago Review Press)

Sulsbruck, Birger. *Latin American Percussion*

Sulsbruck, Birger. *Salsa Session*

Uribe, Ed. *The Essence of Afro-Cuban Percussion and Drum Set* (Warner Brothers)

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## SELECTED GLOSSARY (BY REBECA MAULEÓN)

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*abanico* - the rim shot and roll of the timbales.

*agbe* - the Yoruba term for a beaded gourd instrument also known as chékere or güiro.

*agogo* - an iron bell of Yoruba origin, used in conjunction with iyesá drums.

*batá* (drums) - the sacred, two-headed drums of the Yoruba people of Nigeria.

*cajón(es)* - wooden box(es) used in early interpretations of rumba, and still popular today.

*cáscara* - 1. The shell or sides of the timbales; 2. The pattern played on the shell or side of the timbales.

*clave* - a five-note, bi-measure pattern which serves as the foundation for all of the rhythmic styles in salsa music. The clave consists of a "strong" measure containing three notes (also called the "tresillo"), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three". There are two types of clave patterns associated with popular (secular) music: son clave and rumba clave. Another type of clave - 6/8 clave - originated in several styles of West African sacred music.

*descarga* - "unloading" (lit.); a jam session, as well as an improvised tune.

*estribillo* - a refrain or chorus.

*guajira* - an arpeggiated and floral song form, derived from the Cuban son with elements of the canción form.

*mambo* (rhythm) - 1. The section added to the danzón form (in the 1940's) which featured an open vamp and instrumental improvisation. 2. An up-tempo dance style, developed through the 40's and 50's, which blended several elements of North American instrumentation and harmony with elements of the Cuban son.

*mambo* (section) - the section of an arrangement which features new material, including layered horn lines called "moñas."

*palitos* - "sticks" (lit.); specifically, the sticks and pattern played by the sticks in the genre of Cuban rumba.

*ponche* - the fourth beat of a measure (in a measure of four beats), as well as an accent or break which may be played by the rhythm section or the entire ensemble, often used as a transition from one section of a song to another.

*rumba* - a Cuban folkloric secular form, consisting of drumming, dancing and call-and-response singing which contains both African and Spanish roots. There are three styles of rumba: the yambú, guaguancó and columbia.

*son* - a style of popular dance music of the peasant or working-class, combining several Spanish and African elements. The son began to take shape in the latter half of the 19th century in Cuba's Oriente province, and gave birth to several hybrids, including the afro-son, guajira-son, son-pregón and son-montuno. The son is perhaps the most important form at the root of today's popular salsa music.

*tres* - a Cuban stringed instrument derived from the Spanish guitar, consisting of three double strings and played with a pick. The tres is the signature instrument of the Cuban son.

*tumbao* (bass) - the repeated pattern played by the bass, often accenting beats 2+ and 4. The pattern is a mixture of influences from the styles of the contradanza and the son.

*tumbao* (congas) - the repeated pattern played by the tumbadoras (conga drums), also referred to as *marcha* (march), emphasizing the fourth beat of the measure, as well as beat 4+.

*Yoruba* - the people (and language) from Nigeria, and one of the most influential African cultures throughout the Caribbean.

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## DRUM SET

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### TEN POINTS FOR THE THINKING DRUMMER

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1. Good physical set-up (throne, ride, etc.)
2. Time control
3. Intense hi-hat
4. Ride variation
5. "Feathered" bass drum in support of walking bass
6. Articulations consistent with winds
7. Proper set-up of tutti figures (don't telescope)
8. Correct rhythmical pattern for the style?
9. Proper tuning of drums, selection of cymbals, etc.
10. Knowledge/support of the form

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### SUGGESTED LISTENING – RHYTHM SECTION

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#### DRUMS

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Connie Kay, Elvin Jones, Tony Williams, Jack DeJohnette, Roy Haynes, Philly Joe Jones, Max Roach, Kenny Clarke, Art Blakey, Paul Motion, Billy Higgins, Billy Cobham, Louis Bellson, Buddy Rich, Grady Tate, Mickey Roker, Ed Blackwell, Bobby Moses, Joe Chambers, Alphonse Mouzon, Shelly Manne, Stan Levy, Danny Richmond, Steve Gadd, Peter Erskine, Dave Weckl, Will Kennedy, Lewis Nash, Jeff Hamilton

#### BASS

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Ray Brown, Scott LaFaro, Oscar Pettiford, Charlie Mingus, Paul Chambers, Richard Davis, Ron Carter, Rufus Reid, Eddie Gomez, Monk Montgomery, Chuck Rainey, Carol Kaye, Miroslav Vitous, George Mraz, Stanley Clarke, Bob Cranshaw, Jimmy Garrison, Percy Heath, Steve Swallow, Buster Williams, Cecil McGee

#### PIANO

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Lennie Tristano, Mary Lou Williams, Thelonius Monk, Hampton Haines, Roland Hanna, Al Haig, Art Tatum, Oscar Peterson, Bill Evans, Herbie Hancock, Joe Zawinul, Chick Corea, McCoy Tyner, Keith Jarrett, Paul Bley, Wynton Kelly, Red Garland, George Cables, George Duke, Denny Zeitlen, Bud Powell, Phineas Newborn Jr., Ahmad Jamal, Kenny Baron, Tommy Flannagan, Horace Silver, John Lewis

#### GUITAR

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Charlie Christian, Django Reinhardt, Wes Montgomery, Kenny Burrell, Barney Kessel, Herb Ellis, Joe Pass, Jim Hall, Tal Farlow, Attila Zoller Pat Martino, Mick Goodrick, Larry Coryell, John McLaughlin, Grant Green, George Benson, Jerry Hahn, Jimmy Raney

#### VIBES

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Lionel Hampton, Red Norvo, Milt Jackson, Gary Burton, Terry Gibbs, Cal Tjader, Bobby Hutcherson, Roy Ayers, David Friedman, Stefon Harris

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## HISTORICAL OUTLINE OF DRUM SET (ROBERT BREITHAAPT)

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- I. Pre-Dixieland
  - a. Civil War carry-over
    - i. Rope-tensioned snare drum
    - ii. Bass drum (and hand cymbals)
  - b. Funeral bands
  - c. Indoor entertainment
    - i. Orchestral snare drum
    - ii. "Double drumming"
    - iii. Early bass drum pedals
    - iv. Traps
  - d. African-influenced dance music
  - e. Ragtime
  - f. Improvisation
- II. Dixieland
  - a. Blues and ragtime-based improvised music common in New Orleans by 1910
  - b. Tony Sbarbaro
    - i. Early jazz (ODJB)
    - ii. Ragtime-influenced style of playing
  - c. Baby Dodds
    - i. Played with King Oliver, Louis Armstrong
    - ii. Less static, more interactive
  - d. Cymbal innovations of the 1920's
    - i. "Snowshoe" beater
    - ii. Low-boy ("sock")
    - iii. Hi-hat
  - e. Brushes
    - i. Origin - fly-swatters
    - ii. Emulate sandpaper blocks
    - iii. Artists: Zutty Singleton, Chick Webb, Jo Jones
  - f. Technical concerns - early recordings
- III. Swing
  - a. "Four" feel
  - b. Larger ensembles
  - c. Changes in instrumentation
  - d. Lighter texture and feel
    - i. Use of hi-hat
    - ii. Interaction with bass
    - iii. Carry-over of Dixieland wood block figures to "ride" cymbal
    - iv. Left-hand punctuation on snare drum (Jo Jones)
  - e. Drummer as soloist - Gene Krupa
    - i. Ragtime and Dixieland styles fused into swing style
    - ii. Extended solo performances
  - f. Drummer as leader - Chick Webb
    - i. Only major jazz drummer to lead a band during the 1930's
    - ii. Combination of Dixieland and swing drumming
  - g. Standardization of drum kit
    - i. Fewer traps

- ii. Tom-toms
- iii. Ride cymbals (18"-26")
- iv. Chinese cymbals (14"-16")
- v. Crash cymbals (12"-16")
- vi. Hi-hats (12"-15")
- vii. Snare drum developments

#### IV. Be-Bop

- a. General stylistic trends
  - i. Smaller groups
  - ii. Disjunct melodies
  - iii. Extended harmonies
  - iv. Extreme tempos
- b. Leading artists
  - i. Kenny Clarke
    - 1. Use of large ride cymbal
    - 2. Use of bass drum as an independent voice
  - ii. Max Roach
    - 1. Melodic approach to kit
    - 2. Coordinated independence

#### V. Cool

- a. Style - more restrained
- b. Equipment changes
  - i. Smaller drums
  - ii. Increased use of brushes

#### VI. Hard Bop

- a. Style - more forceful and emotional
- b. Drummers' role
  - i. More driving time-keeping (highly syncopated)
  - ii. Increased role as soloist (often over the "form" of a tune)
- c. Important drummers
  - i. Max Roach
  - ii. Art Blakey
  - iii. Roy Haynes

OUTLINE OF L.H. STEVENS' *METHOD OF MOVEMENT*

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- I. Purpose
  - a. Technical/mechanical analysis
  - b. Practical application (590 exercises)
    - i. Apply all keys
    - ii. Apply digital permutations
    - iii. Create "habits of motion"
  - c. Goal - to apply efficiency of technique to artistic expression
- II. Grip comparison
  - a. Cross-grips
    - i. Traditional
    - ii. Burton
  - b. Independent grips
    - i. Musser
    - ii. Stevens
  - c. Advantages of Stevens
    - i. Power of Burton grip
    - ii. Independence of Musser grip
  - d. Mechanics of Stevens
    - i. Relaxed, thumbs up
    - ii. First finger/thumb work in tandem
    - iii. Middle finger supports inside mallet
    - iv. Outer fingers support outside mallet
    - v. Thumb/first finger rotate inside mallet for interval changes
    - vi. Thumb between mallets ONLY for intervals of 10th or larger
- III. Efficiency of Strokes
  - a. Vertical
    - i. No wasted preparation/recovery
    - ii. Each stroke prepares the dynamic level of the next stroke
    - iii. Start slowly, but maintain feel by using normal velocity
    - iv. Height/velocity better for volume than pressure/mass
    - v. Piston stroke the norm
    - vi. Comparison to rudimental strokes
  - b. Horizontal
    - i. Each stroke prepares the next pitch, especially at quick tempos
    - ii. Use inertia for passive interval changes
    - iii. Accuracy increased by using lowest possible stick height
  - c. General
    - i. Use smallest muscles possible (more efficient)
    - ii. When large muscles are required, initiate that motion first
    - iii. Concentrate on wrist first, add fingers later (exception to above)
- IV. Tone, articulation, etc.
  - a. Three big myths
    - i. The second best striking area is between the node and the edge
    - ii. Resonators make the bars ring longer
    - iii. Lift strokes make the bars ring longer

- b. Articulation
    - i. Legato/staccato strokes
      - a. Tension/mass
      - b. Velocity (preferable)
    - ii. Dead strokes OK (timbre change acceptable)
  - c. Variables of tone
    - i. Dynamics
    - ii. Striking area
    - iii. Angle of attack
- V. Four categories of motion
- a. Single independent (1-1-1-1)
    - i. Torque/rotation of wrist/forearm
    - ii. Light bulb analogy
    - iii. Compass analogy
    - iv. Hold unused mallet at first (it's the fulcrum)
    - v. Attack/recovery heights should be the same
    - vi. Consistency of tone/dynamics
    - vii. More pronounce rotary motion at close intervals
  - b. Single alternating (1-2-1-2)
    - i. Unlike single independent, link motion of two mallets
    - ii. The recovery of one mallet "causes" the down stroke of the other
    - iii. Fingers may expend energy during interval changes
    - iv. Hand positions change with intervalic configuration
  - c. Double vertical (1/2-1/2-1/2-1/2)
    - i. Maintain awareness of hand position, curvature, etc.
    - ii. Maintain bouncing feeling
    - iii. Efficient, full strokes
    - iv. Avoid arm motion
    - v. Develop accuracy at all dynamic levels (easier low)
    - vi. Develop accuracy at all intervals (easier close)
  - d. Double lateral (21, 34)
    - i. Single stroke produces two successive sounds
    - ii. Don't turn slow practice into single alternating strokes
    - iii. Easier at wide intervals
    - iv. Unity of gesture - curvaceous motion
      - a. Vertical motion
      - b. Rotary motion
- VI. Adjust components of motion to achieve consistency of power



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## SNARE DRUM

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### POINTS TO CONSIDER

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- I. Physical Set-up
  - a. Drum (wood or metal)
  - b. Heads (mylar, calf, other)
  - c. Snares (wire, cable, gut)
  - d. Sticks (type of wood, shape of stick, length)
  - e. Placement of drum  
F. Grip
- II. Basic Technique
  - a. Types of stroke motion (down, up, full, tap)
  - b. Types of strokes (single, double, buzz, flam)
- III. Tone and Touch
  - a. Playing spots (center, off-center, edge)
  - b. Articulation (grip and stroke motion affect this)
- IV. Timing
  - a. Know your part (and other parts around you)
  - b. Subdivide
  - c. Practice with a metronome
- V. Sticking with the Phrase
  - a. Right-hand lead
  - b. Alternate
  - c. Hybrid
- VI. Roll Pulse and Interpretation
  - a. Basic roll speed
  - b. Dealing with figures at different tempos
  - c. Dealing with tempo changes, releases, and fermatas
- VII. General Preparation of Parts
  - a. Composer/Date of composition (can you identify the style?)
  - b. Instrumentation (entire ensemble)
  - c. Orchestration (how you fit into the “big picture”)
- VIII. Specific Preparation of Parts
  - a. Road map (D.C., D.S., endings, Coda, etc.)
  - b. Mark repeats
  - c. Mark any special tempo changes, etc.
- IX. Maintenance

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## HISTORICAL OUTLINE OF SNARE DRUM (BY JAMES BLADES)

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- I. Origins
  - a. Connection to tabor, 14th-15th centuries
  - b. Early side drum design
    - i. Increased size (up to 2' x 2')
    - ii. Strap mount
    - iii. Snares on bottom (generally 2)
    - iv. Rope tension
      1. counterhoop increases head life
      2. greater tension allows some bounce strokes
  - c. Early stick design
  - d. Early written evidence
    - i. Military applications
      1. Association with fifes
      2. Origin of rudiments - medieval roots
  - e. Uniform marching
  - f. Military signals - to arms, commence fire, cease fire
  - g. Swiss infantry, 15th century
    - i. MacBeth
    - ii. Notation
      1. Arbeau
      2. Pistofilo
    - iii. Praetorius' writings
- II. More instrument design innovations
  - i. Cornelius Ward, 1837
- III. Shallower brass shell with wood counterhoops
- IV. Tension screws replace rope tension
- V. Introduction to orchestral literature
  - i. Marais, Alcione (opera), 1706
  - ii. Handel, Music for the Royal Fireworks, performed in 1749
- VI. Continuous roll notated, specific reference to side drum in "Menuet"
  - i. Beethoven, Wellington's Victory, 1813
    1. Snare drums represent opposing armies with individual rhythms
    2. Reflection of Turkish janissary music in European composition, although snare drum was not a Turkish instrument
  - b. Rossini, La Gazza Ladra, early 19th century "resuscitation" of side drum
  - c. Berlioz' instrumentation treatise
  - d. Wagner, "Ride of the Valkyries" calls for kleine trommel
  - e. Mahler, Third Symphony, 1895
  - f. Debussy, Images, 1912
  - g. Ravel, Bolero
  - h. Rimsky-Korsakov, Scheherazade
  - i. Note: Goldenberg credits Ravel, Debussy, and Rimsky-Korsakov

## TAMBOURINE

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- I. Variety of sounds
  - a. Manufacturers
    - i. Black Swamp
    - ii. Grover
    - iii. Rhythm Tech
    - iv. Cosmic Percussion
  - b. Options
    - i. Sizes
      - 1. 8"
      - 2. 10"
      - 3. 12"
    - ii. Jingles
      - 1. Single vs. double row (projection capacity)
      - 2. Jingle material
        - a. German silver (bright)
        - b. Beryllium copper (moderate)
        - c. Phosphor bronze (dark)
      - 3. Head material
        - a. Calf
        - b. Synthetic
        - c. None
- II. Basic setup
  - a. Hold tambourine on an angle
  - b. Use a relaxed "snare drum" technique
  - c. General playing area—1-2" from edge
  - d. Turn upright for more volume
- III. Special techniques
  - a. Less fingers/palm on head (pianissimo)
  - b. "Chair" techniques
    - i. Knee/fist (rapid fortissimo)
    - ii. Two hands/fingers (rapid pianissimo)
  - c. Shake rolls
    - i. Keep fingers straight
    - ii. Relax
    - iii. Combine twist with back and forth motion
  - d. Thumb rolls
    - i. Pad vs. tip
    - ii. Start with thumb off head
    - iii. Strive for good roll attack (motion before contact)
    - iv. Play through (think "air stream")
    - v. Define release with fingers or heel
- IV. Accessories
  - a. Tambourine bag
  - b. Bee's wax
  - c. Silicone

## TRIANGLE

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- I. Variety of sounds
  - a. Manufacturers
    - i. Black Swamp
    - ii. Grover
    - iii. Abel
    - iv. Sabian
    - v. Danmar
  - b. Options
    - i. Sizes—4"-10"
    - ii. Strikers
      - 1. Black Swamp
      - 2. Grover
      - 3. Stoessel
      - 4. Danmar
      - 5. Per-Del
      - 6. Hardware store
        - a. Cold rolled steel
        - b. 1/4" or larger diameter
        - c. 8" length
        - d. Surgical tubing for "handle"
- II. Basic setup
  - a. Clip
    - i. Two holes in handle
    - ii. Leaded fishing line optimal
    - iii. Loop line between two holes
    - iv. Use a second "safety" loop (slightly longer)
  - b. Position of player and instrument
    - i. Open end of triangle opposite playing hand
    - ii. Face conductor, triangle and music stands on either side of center
    - iii. Loose grip (thumb up)
    - iv. Basic striking areas
      - 1. Single strokes—bottom, at an angle for more overtones
      - 2. Soft rolls—top
      - 3. Moderate/loud rolls—side
- III. Stand (mounted triangle) setup
  - a. Reserved for rhythmical passages requiring two strikers
  - b. Isolate triangle from stand
- IV. Interpretation
  - a. Analyze score
  - b. Listen around ensemble—match and blend
  - c. Avoid arbitrary or excessive dampening

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## TIMPANI

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### TUNING CONSIDERATIONS

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- I. Be sure the drums are in tune with themselves (“vibrato”-free), and carefully consider selection of drums used for required pitches. Generally, it is desirable to play from a seated position. This allows the timpanist to maintain a consistent distance from the drums and to quickly tune pitches.
- II. Choose the most appropriate drums for the given pitch set. Check for possible transposition (e.g., Mozart)
- III. Sing the pitch on the syllable “na” or “ba.”
- IV. Softly tap the head in the playing area and gliss the pedal up to the desired pitch, centering on the pitch before the sound of the drum ceases. Try to make this one continuous motion. If you go past the desired pitch, begin again. Try to approach pitches from below whenever possible. When the note is tuned from above, the head may go out of tune when played upon.
- V. Double-check the tuning with a light tap or flick of the head.
- VI. If the situation allows, sing the pitch into the drum. If in tune, the drum will “sing back” (resonate). This method works at the unison, perfect fifth, and octave. Singing at notes other than the unison may be useful if the tuned pitch is too low for your voice range.

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### NECESSARY TOOLS FOR TIMPANI

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- I. Pitch pipe or tuning fork. Pitch pipes contain all 12 chromatic tones. A pipe that is pitched from C to C is recommended. Tuning forks are available in different pitches. A=440 is recommended, as it is the standard tuning pitch for orchestras.
- II. Mallets (3 pairs minimum). One pair each of soft, medium, and hard mallets will allow you to perform the standard literature. All of the above mallets should be felt-wrapped. Storing your mallets in plastic bags will sustain the life of the felts.
- III. Soft cloth for cleaning heads. Hand oils and dust that accumulate on drum heads are transferred to mallets and cause premature wear. Also, clean heads are more resonant.
- IV. Tuning key. A tuning key is necessary to tune the drums lug-by-lug. These keys are typically larger than standard drum keys. An optional tool is a tap gauge or drum dial, which helps to tune the drums more efficiently.
- V. Four mutes. Some literature requires mutes (*copperti*). Also, mutes may be used to dampen drums that are not being used in any given passage of music. Suede leather or cloth mutes are effective.

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### MAINTENANCE

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Timpani performance is much easier when the instruments are properly maintained. Keep the instruments clean. Cover them when not in use, wipe down heads and hoops, keep all moving parts clean and lubricated. Keep the drums in tune with themselves and within the proper ranges. Understand and utilize the mechanical design of the instruments, including spring and brake assemblies. When moving instruments, keep pedal assemblies off the floor, and lift instruments by struts rather than hoops.

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## HISTORICAL OUTLINE OF TIMPANI (BY JAMES BLADES)

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- I. Origins
  - a. Nakers, an instrument from the East
    - i. Smaller than “modern” kettledrums
    - ii. Adopted during and after the Crusades
      - 1. Louis IX crusade, 1248-1254
      - 2. Marco Polo crusade witnessed Kahn, 1266
    - iii. Military signaling device
  - b. Aristocratic adaptation
    - i. Instrument of minstrelsy (Edward I)
    - ii. Increase mayhem of battle
    - iii. Encourage tournament participants
  - c. Early German instruments
    - i. The prototype for the region
      - 1. Generally in pairs
      - 2. 6-10” in diameter
    - ii. Early association with trumpets
- II. Other medieval trends
  - a. Associated with martial music by men, softer chamber music by women
  - b. Used to accompany dance
  - c. Possible liturgical uses - conductus and the ductia
  - d. Difficult to determine instrument design
    - i. Bowl
      - 1. Wood
      - 2. Copper
    - ii. Tension
      - 1. Rope
      - 2. Nailed
      - 3. Necklaced
  - e. Sticks of wood, in pairs
  - f. Probably more rhythmic complexity than that of tabors
    - i. Two sticks
    - ii. Graduated pitches
- III. Kettledrums of the 15th-16th centuries
  - a. Use spread west from Russia and Poland to Germany and the continent
  - b. Larger sizes (18-24”) copper construction
    - i. horseback mount
  - c. Association with pomp/war; disassociation with church
  - d. Common association with trumpets (a function of cavalry regiments)
  - e. Muffled with cloth for funeral of Charles V, 1558
- IV. German guild of trumpets/kettledrums
  - a. Established 1623
  - b. Officer status for these musicians
  - c. Secrecy of craft - teaching primarily by rote
  - d. Some of these traditions survive to present (London’s Guildhall rules)
- V. German innovations in the 16th century - screw tension
  - a. Direct tension
    - i. Pierce head near edges

- ii. Tension into wedges in shell
  - b. Indirect tension - “floating heads”
    - i. Counterhoop pulls against flesh hoop
    - ii. Square-top and ring-top tension devices
  - c. Drum sizes varied regionally from 18-28” (practical purposes)
- VI. The 17th century
  - a. First substantial written evidence
  - b. Support of trumpet parts
    - i. Rhythmic elaboration
    - ii. Melodic simplification
    - iii. Tuning commonly in fourths
      - 1. support partials of low trumpet parts (in D or Eb)
      - 2. range limited by physical design
  - c. Written as a transposing instrument (‘G’ drum and ‘C’ drum, bass-tenor)
  - d. Large drum on right
  - e. No great consideration for tone production
    - i. Wood or leather-covered sticks
    - ii. Thick vellums
    - iii. Small kettles
  - f. Early composers who incorporated timpani
    - i. Philidor, Pieces de trompettes et timbales, pub. 1685; march, 1665
    - ii. Lully, Thesee, 1675 - one of the first orchestral works w/timpani
    - iii. Purcell, The Fairy Queen, 1692 - first solo passage
    - iv. Bach
      - 1. Used timpani in 49 works: church 39, secular cantatas 7, orchestral 3
      - 2. Called Tamburi, Tympelles, Tympali, Tymp, Pauken
      - 3. Used almost exclusively with trumpets
      - 4. Dominant-tonic function, usually in fourths
      - 5. Silence during key changes
      - 6. Christmas Oratorio an early example of roll notation (tr)
    - v. Handel
      - 1. Messiah a great “character” composition for timpani
      - 2. “Double-tonguing” referred to doubles w/brass or strings
      - 3. Movement toward actual-pitch writing
      - 4. Use of His Majesty’s Kettledrums - larger, deeper sounds
- VII. The Classic period
  - a. Haydn
    - i. Was a timpanist himself
    - ii. Real (not transposed) notation
    - iii. The Creation (1799) demands 7 pitch changes
    - iv. Symphony 103, “Drum Roll” (1795)
  - b. Mozart
    - i. Many transposed parts
    - ii. Tuning almost exclusively in fourths
    - iii. Some 4-drum writing (probably one player)
  - c. Beethoven
    - i. Timpani as solo instrument (9th Symphony, Violin Concerto)
    - ii. Unusual tuning schemes
      - 1. Diminished fifth, Fidelio

- 2. Octave, 8th and 9th Symphonies
      - iii. Still not many pitch changes, although T-rods may have been available
      - iv. Use of chords (double-stops), Ninth Symphony
    - d. Schubert
      - i. Use of drums (still) in pairs
        - 1. Clash in Unfinished Symphony
        - 2. Sound a note rather than silence
      - ii. Brings up argument - change parts to fit music?
- VIII. 19th century innovations
  - a. 1812, central screw device
  - b. 1821, rotating bowl tension
  - c. 1827, pressure regulator
  - d. 1837, cable tension (single external screw)
  - e. 1840, single-screw internal mechanism
  - f. 1843, German pedal-operated machine drum (internal concentric rings)
  - g. Other contemporary models include hand-crank
  - h. 1856, Distin drum, rotating bowl
  - i. Problems of the above
    - i. Tone suffered because of attention paid to machine mechanisms
    - ii. Difficult to maintain consistent tuning
    - iii. The manually-tuned drum remained the instrument of choice
- IX. Berlioz
  - a. Treatise on music
    - i. Define ranges
      - 1. One octave
      - 2. Each drum's range, 5th
      - 3. 25" and 28"
    - ii. Define notation
      - 1. Encourage use of 3 or more drums
      - 2. Careful dynamic shading
    - iii. Define implements
  - b. Expand section - Grande Messe des Morts called for 16 drums/10 players
- X. More Romantic innovators
  - a. Wagner - Gotterdammerung, 'Funeral March' - 2 players, 4 kettles
  - b. Expanding range
    - i. Mahler goes low - Db in Second Symphony
    - ii. Rimsky-Korsakov goes high - G
    - iii. Result, 2-octave range by 1900
    - iv. Three drums common
  - c. 1905, Dresden drums finally come to England
  - d. Tchaikovsky, Romeo and Juliet, dramatic use
  - e. Verdi, Requiem
    - i. Careful and extreme dynamics
    - ii. Use of bass drum to avoid sudden timpani pitch changes
  - f. Saint-Saens, Algerian Suite, cross-sticking demands
  - g. Elgar, Enigma Variations, use of snare drum sticks and timpani mallets
- XI. Twentieth century
  - a. Stravinsky
    - i. Firebird, specific directions ('use both hands')



- ii. Renard (1917), glissandi
- b. Holst, The Planets, melodic playing between two players ('Saturn')
- c. Elliott Carter, Eight Pieces for Timpani
  - i. Metric modulation
  - ii. Multiple tonal techniques
  - iii. Careful observation of harmonics from drums