THE UNIVERSITY OF ARIZONA
SCHOOL OF MUSIC AND DANCE

PERCUSSION STUDIES AREA HANDBOOK
PART II
APPLIED LESSONS INFORMATION
PERCUSSION CLASS AND ENSEMBLE STUDY

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Revised 8/00
THE UNIVERSITY OF ARIZONA
ENTRANCE AND EXIT REQUIREMENTS IN
PRIVATE STUDIO PERCUSSION STUDY

I. Requirements for Admission Into Percussion Studies and Scholarship Consideration

A personal audition with the percussion faculty or an audio and/or video tape recording will serve to
determine the student’s ability and make appropriate level placement. A student should be able to
demonstrate proficiency in at least one of the following four main areas of percussion performance for
entrance into percussion studies and in at least two of the four main areas for scholarship
consideration.

1. **Keyboard.** A basic playing and/or theoretical understanding of major and minor scales
and arpeggios; a reading command of intermediate difficulty literature such as found in
*Keyboard Percussion Technique* or *Masterpieces for Marimba* by Thomas McMillan,
*Fundamental Studies for Mallets* or *Recital Pieces for Mallets* by Garwood Whaley, *Four-
Mallet Method for Marimba* by James Moyer, *Image, 20 Children's Songs for Marimba* by
Bart Quartier, *Modern School of Xylophone, Marimba and Vibraphone* by Morris
Goldenberg, or equivalent. A fundamental understanding of at least one multiple mallet
grip is also expected. The ability to improvise in the jazz idiom is valued highly.

2. **Timpani.** A basic knowledge of the mechanical and pitched characteristics of the timpani;
a performing command of two to four drum exercises as found in the *Modern Method
Whaley, or *Fundamental Method for Timpani* by Mitchell Peters; a basic understanding of
intervals and scales and ability to hear, sing and tune them on the timpani.

3. **General Percussion.** A very strong rudimental background in snare drumming as
demonstrated by performance of solos by Pratt, Wilcoxson, Markovich, Hurley, or any
drum corps/marching band percussion arrangements, solos, or original material; and/or
concert-style snare drum performance from Payson, Cirone, Leavitt, Albright, Firth, Lepak,
Whaley, Peters or Goldenberg books or the equivalent; a basic understanding of tonal and
technical aspects of playing bass drum, cymbals, triangle, tambourine and other accessory
percussion instruments including the Latin-American and/or other ethnic percussion
instruments.

4. **Drum Set.** A very strong command of jazz, rock and other musical styles of drum set
performance must be displayed through performance of playing time and improvising fills
and solos in each style; a thorough knowledge of music fundamentals must be possessed;
and a basic understanding of reading drum set charts displayed by performance with
recorded music or live musicians is encouraged. A strong understanding in the General
Percussion area is very desirable.

Students auditioning for scholarships should represent themselves in as many areas of performance
as they feel competent. Representative pieces from all four above areas are recommended.

In each of the four areas it is assumed the student possesses a firm command of all the fundamental
elements of music reading in rhythm and terminology.

II. Levels of Study for Baccalaureate Degrees in Music
Students enrolled in private or class percussion study are expected to at least complete the minimum requirements as outlined herein to satisfactorily complete each level of study and to meet the graduation requirements for each degree program.

In each of the areas of study as described below, the emphasis is on the musical quality of performance and literature. The works listed below are not to be construed as the courses of study, but are merely to indicate the comparative levels of achievement to be attained. Repertoire should include compositions from all musical periods with particular focus on original compositions for percussion when appropriate and applicable. Each semester of study is considered to be prerequisite for continuing study; however, a passing grade does not necessarily mean an automatic change up to the next level (see “Grading Policies–Jury Grade” Part I of this Handbook).

In private study, each area is designed to be studied concurrently with the other three. Specialization and concentration in one area may be necessary to firmly establish technical controls and musical concepts. This may result in that area being studied primarily throughout the semester and other areas secondarily, depending on individual differences and needs among students.

The following grid shows performance levels in applied percussion lessons for the BM and BA degrees offered in the UA School of Music and Dance over 8 semesters or 4 years of study:

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—181z—

This level of achievement will represent first and second semester study for the freshman percussionist in the degree programs of Instrumental Music Education, Composition, and Bachelor of Arts in Music; and first semester study for freshman percussionist in the Jazz Studies degree program. A mastery of the fundamentals of music and reading rhythms and understanding of musical terminology is required for completion. 181z requires a minimum performance skill equivalent to at least two years of recent private study and/or three or four years of recent membership in school or community organizations. Specifically in percussion, this level of achievement should be equivalent to proficiency in at least two main areas of percussion performance as outlined in “I. Requirements for Admission Into Percussion Studies.” Study in each area will include:

1. **Keyboard**

   Technical studies involving major scales and arpeggios through the circle of fifths, as designated in the Keyboard Proficiency Studies in this handbook, and in George Hamilton Green’s *Instruction Course for Xylophone*. Warm up exercises and multiple mallet grips will be introduced and studied. Exemplary exercises in reading and musicianship will be studies from the following methods:

   *Teaching Percussion*, by Gary Cook, chapter 4
   *Elementary Marimba and Xylophone Method*, Al Payson, pp. 9-62
**Percussion Keyboard Technique**, Thomas McMillan, pp. 11-48  
**Fundamental Studies for Mallets**, Garwood Whaley, pp. 5-34  
**New Elementary Studies for Xylophone & Marimba**, George Hamilton Green, pp. 8-48  
**Instruction Course for Xylophone**, George Hamilton Green  
**Four Mallet Method for Marimba**, by James Moyer

Sight reading skills should be developed equivalent to the above materials.

Exemplary solo literature will include:

Anderson, *Steppin' Round*  
Gipson, *Prayer*  
Green, *Stop Time, The Whistler*  
Hatch, *Furioso and Valse in D minor*  
Kabalevsky/Goldenberg, *Comedians Gallop*  
Khatchaturian/Goldenberg, *Sabre Dance*  
Mink, *Fourteen Miniature Etudes* (selected)  
Peters, *Sea Refractions*  
Peters, *Teardrops*

### 2. Timpani

Intonation and technical exercises will be studied from *Modern Method for Timpani* by Saul Goodman, pp. 19-45 and *Teaching Percussion*, chapter 5, by Gary Cook. A thorough knowledge of mechanical and acoustical properties of the timpani must be mastered. Other exemplary methods for supplemental study may include:

**Fundamental Method for Timpani**, Mitchell Peters, pp.5-129  
**The Friese/Lepak Timpani Method**, Friese/Lepak, pp. 9-55  
**Fundamental Studies for Timpani**, Garwood Whaley, pp. 5-34  
**Technique for the Virtuoso Timpanist**, Fred Hinger, Hinger system philosophy

Sight reading skills should be developed equivalent to the above materials.

Exemplary solo literature will include:

Frock, *Seven Solo Dances*, I and II  
Muczynski, *Three Designs for Three Timpani*  
Peters, *Primal Mood*  
Peters, *Scherzo*  
Schinstine, *Tymp Tunes*, selected solos, pp. 2-16

### 3. General Percussion

Studies will include exercises in reading and musicianship and development of technique through a natural-rebound, concert-style playing system. A high level of rudimental-style drumming is executed in the marching band percussion section; however, a thorough understanding of the rudimental heritage of drumming will be developed. Studies in bass drum, cymbals and accessory percussion instruments and multiple percussion studies may be introduced. Sight reading skills should be developed equivalent to this level.
Exemplary methods will include:

*Developing Dexterity*, Mitchell Peters, selected studies from all sections of book
*Fundamental Studies for Snare Drum*, Garwood Whaley, complete
*The Performing Percussionist, Book I*, James Coffin, complete
*Vic Firth Snare Drum Method, Books I and II*, Vic Firth, complete
*Intermediate Snare Drum Studies*, Mitchell Peters, complete
*Musical Studies for the Intermediate Snare Drummer*, Garwood Whaley
*Portraits in Rhythm*, Anthony Cirone, selected studies
*Beginning Snare Drum Method*, Al Payson, complete
*Speed, Power, Control, Endurance* (video), Jim Chapin
*Techniques of Playing Bass Drum, Cymbals, and Accessories*, Al Payson
*Teaching Percussion*, Gary Cook, chapters 6, 7 and 10
*Studies in Solo Percussion*, Morris Goldenberg, pp. 4-28
*Alder's Percussion Solo Series*, Burns/Feldstein, selected studies from book I-III
*Multi-Pitch Drum Studies*, Ron Delp, selected studies for reading development

Exemplary solo literature, in addition to etudes selected from the above and other equivalent methods, will include:

**Snare Drum**

Colgrass, *Six Unaccompanied Solos for Snare Drum*
Goldenberg, *5/8 Romp*
Payson, *Snare Drum Solo No. 1*

Multiple Percussion:

Buggert (Ed.), *Contemporary Music Library, Vol. I-II*, selected studies
Kraft, *Two Drums in Shape of an Etude*
Payson, *Slavic Dance*
Peters, *Etude No. 1* and *No. 2*

4. **Drum Set**

Study will include developing coordination and "playing time" in jazz and rock styles and movement around the drums. Video and book study will include *Back to Basics* (video/book/tape) by Weckl, *The Drumset: A Musical Approach* (video) by Soph and Arnold, *Essential Techniques for Drum Set* by Soph, and *Everything is Timekeeping* vol. I (video) by Erksine. Other studies will include *Advanced Techniques for the Modern Drummer* by Chapin, *Syncopation* by Reed, *A Funky Primer* by Dowd, *Rhythmic* and *Rudimental Patters for the Modern Drummer* by Cusatis, *Rudimental Jazz* by Morello, and music study from *Drum Set Artistry* by Burns. Abundant supplemental material, original and published may be used for developing drum set proficiencies. Sight reading skills should be developed equivalent to this level.

This level of achievement will represent first and second semester study for the sophomore percussionist in the degree programs of Instrumental Music Education, Composition, and Bachelor of Arts in Music; and second semester study for the freshman percussionist in the Jazz Studies degree.
Study in each area will include:

1. **Keyboard**

Intermediate reading and technical study, designated Keyboard Proficiency Exit Requirements in major keys, stylistic study of musical periods from violin, guitar, and keyboard music and edited percussion transcriptions, playing concepts of Julie Spencer’s “horizontal technique,” beginning standard orchestral excerpt study, beginning jazz improvisation study, continued multiple mallet study and solo performance for two through four mallets. Sight reading skills should be developed equivalent to this level.

Exemplary methods will include:

Continued study of books listed under 181z

*Keyboard Percussion Technique*, Thomas McMillan, complete

*Masterpieces for Marimba*, Thomas McMillan, selected transcriptions

*New Elementary Studies for Xylophone & Marimba*, George Hamilton Green, complete

*Instruction Course for Xylophone*, George Hamilton Green

*Modern School for Xylophone, Marimba and Vibraphone*, Morris Goldenberg

*Image, 20 Children's Songs for Marimba*, Bert Quartier

*Four-Mallet Method for Marimba*, James Moyer

*4 Mallet Democracy for Marimba*, Jack Van Geem

*Method of Movement for Marimba*, Leigh Howard Stevens

*Mallet Practice Routine, Book I*, Bob Tilles

*Practical Improvisations*, Bob Tilles

Exemplary solo literature will include:

Refinement of difficult works under 181z

Breuer, selected xylophone solos

Frock, *Concerto for Marimba and Piano*

Gomez, *Etude in D Minor*

Green, selected xylophone solos

Kreisler/Green, *Tambourine Chinois*

Mayuzumi, *Concertino for Xylophone*

Musser, *Etude in C Major, Op. 6, No. 10* and *Etude Op. 6, No. 8*

Peters, *Yellow After the Rain*

Peters, *Waves*

Pittfield, *Sonata*

Whaley, *Recital Pieces for Mallets*, selected

2. **Timpani**

Continued two through four drum studies, intonation studies, excerpt and solo literature. Sight reading skills should be developed equivalent to this level.

Exemplary methods will include:

Continued study in methods listed under 181z

*Musical Studies for the Intermediate Timpanist*, Garwood Whaley

*Etuden fur Timpani, Book I*, Richard Hochrainer
Technique for the Virtuoso Timpanist, Fred Hinger, Hinger system philosophy and fundamental studies
Classical Overtures for Timpani, Morris Goldenberg (Ed)
Symphony No. 5, Beethoven

Exemplary solo literature will include:

Selected studies from collections listed under 181z
Firth, The Solo Timpanist, selected studies
Loeb, Sonata for 4 Timpani
Peter, D., Newburgh Interludes
Philidor, March for Two Pairs of Kettledrums
Ramey, Sonata
Ridout, Sonatina

3. General Percussion

Musical and technical study or orchestral excerpts, continued study of snare drum, multiple percussion and Latin-American and other world-percussion instruments and rhythms. Sight reading skills should be developed equivalent to this level.

Exemplary methods will include:

Continued study in methods listed under 181z
Advanced Snare Drum Studies, Mitchell Peter
Rhythmic Patterns of Contemporary Music, Whaley/Mooney
The Snare Drum in the Concert Hall, Al Payson
Contemporary Studies for Snare Drum, Fred Albright
Classical Percussion, Arthur Press, selected studies on the accessory instruments
Latin-American Percussion (video), Birger Sulsbruck
The Essence of Playing Congas (video), Jerry Steinholz
The Art and Joy of Hand Drumming (video), John Bergamo

Exemplary solo literature will include:

Refinement of solos and selected studies from collections listed under 181z
Beck, Episode for Solo Percussion
Benson, Three Dances for Snare Drum
D’Angelo, Toccata
Deibolt, Multi-Sonic
Goldenberg, Graduation Etude
McCormick, R. Aggressively
Payson, Die Zwitschermaschine
Payson, Solo of the Artists
Peters, Rondo for Four Tom-Toms

4. Drum Set

Study will continue to concentrate on independence and technical development in all playing styles. Sight reading skills should be developed equivalent to this level.
Exemplary methods will include:

Continued study in methods listed under 181z
*Syncopation*, Ted Reed
*Patterns...* (4 vols.), Gary Chaffee
*Ultimate Play-Along for Drums, Level I*, Dave Weckl
*Everything is Timekeeping vols. I and II* (video), Peter Erskine
*Drum Concepts and Techniques*, Peter Erskine
*The Essence of Brushes* (video), Ed Thigpen
*Studio and Big Band Drumming*, Steve Houghton
*Contemporary Rhythm Section*, Steve Houghton
*Drummer’s Guide to Reading Drum Charts* (video), Steve Houghton
*Drum Set Performance Pak*, Steve Houghton & Wendell Yuponce
*Advanced Funk Studies* (book & video), Rick Latham
*Contemporary Drumset Studies* (video), Rick Latham

— 185z —

This level of achievement will represent first and second semester study for the junior percussionist in the degree programs of Instrumental Music Education and Composition; first and second semester study for the junior percussionist in the Bachelor of Arts in Music degree program; first and second semester study for the sophomore percussionist in the Jazz Studies degree program and first and second semester study for the freshman percussionist in the Performance degree program. 185z, considered as the entry level for Performance majors, is approximately equivalent to five years of private study and ensemble/solo experience with sufficient advancement to the proficiency that the student shows promise of being on a professional level after completion of four years of undergraduate Performance major study. Studies at the 185 level will include the strengthening of all four main areas of percussion performance so that the student has a proficiency level equivalent to 182z in all areas. According to the student’s degree program, specialization and concentration in one or more main areas may occur until graduation. Study in each area will include:

1. **Keyboard**

   Study of standard orchestral and band excepts; concentrated study of basic solo literature to include transcriptions and original works for two through four mallets; studies in jazz performance to develop combo playing proficiency; studies will include the “horizontal concept” and mastery of techniques and musicianship on all keyboard percussion instruments. Designated major and minor Keyboard Proficiency Exit Requirements must be met and sight reading skills developed equivalent to this level.

Exemplary materials will include:

Continued study of works listed under 182z.
*Master Technique Builders for Vibraphone and Marimba*, Cirone (ed.)
*Mental and Manual Calisthenics for the Modern Mallet Player*, Buster Bailey
*Bill Dorn’s Reading and Technical Studies for the Advanced Player*, Bill Dorn
*Etuden fur Xylophone*, Walter Veigl
*Etuden fur Vibraphone*, Walter Veigl
*Contemporary Etudes* and *Contemporary Solos for 3 and 4 Mallets*, Karen Ervin
*The Marimba Goes Baroque*, Linda Pimental
Music for Marimba, Donald Knaack
14 Miniature Etudes for Mallet Percussion, Charles Mink
Music of the Day, Bill Molenhof
Image, 20 Children's Songs for Marimba, Bert Quartier
Four-Mallet Method for Marimba, James Moyer
4 Mallet Democracy for Marimba, Jack Van Geem
Method of Movement for Marimba, Leigh Howard Stevens
Ideo-Kinetics, A Workbook for Marimba Technique, Gordon Stout
Vibraphone Technique, Dampering and Pedaling, David Friedman
Vibraphone Technique, Four Mallet Chord Voicing, Ron Delp
Contemporary Mallet Method, Jerry Tachoir (plus video)
A Musical Approach to Four Mallet Technique for Vibraphone, Vol. I, Dave Samuels (and videos)

Exemplary solo literature will include, in addition to the above:

Abe, Michi
Abe, Works for Marimba, selections
Bach, Cello Suites, selected Preludes and Fugues, Partitas and Sonatas
Diemer, Toccatas for Marimba
Gipson, Monograph IV
Musser, Etude Op. 6, No. 9; Etude Op. 11, No. 4; Prelude Op. 11, No. 7
Nevin/Becker, Mighty Lak' A Rose
O'Mera, Restless for Marimba
Pittfield, Sonata for Xylophone
Stout, Etudes, Books I-II, selected
Smith, Suite Moderne for Marimba
Tanner, Diversions for Flute and Marimba
Tanner, Sonata
Tchaikovsky, Album for the Young

2. Timpani

Study of standard orchestral and band excerpts from Able, Goodman, Goldenberg, Hinger and other materials; a thorough mastery of all phrasing and articulation possibilities will be applied to advanced excerpts and solos; study of solo literature by such composers as Bergamo, Beck, Delecluse, Hochrainer and Lepak. Materials will include advanced portions of works listed under 182z and the following:

Abel (Ed.), 20th Century Orchestral Studies for Timpani
Beck, Sonata for Timpani
Beck, Three Movements for Five Timpani
Begun, Twenty-one Etudes for Timpani
Bergamo, Four Pieces for Timpani
Delecluse, Vingt (20) Etudes pour Timbales
Firth, The Solo Timpanist
Hinger, Technique for the Virtuoso Timpanist
Hinger, Solos for the Virtuoso Timpanist
Hochrainer, Etuden fur Timpani, Book II
Huston, Suite for Solo Timpani
Kastuck, The Timpanist, Book I
Lepak, *Thirty-two Solos for Timpani*

Sight reading skills must be developed equivalent to this level.

3. General Percussion.

Study of standard excerpts on snare drum, bass drum, cymbals and accessory instruments for musical and technical mastery; concentrated study of the use of percussion in the rhythm section of jazz and rock bands; concentrated study of basic multiple percussion solo literature to include original works by such composers as Kraft, Fink, Udow and Tagawa. Continued study of electronic and MIDI percussion and further development of ethnic and non-western world percussion. Sight reading skills must be developed equivalent to this level.

Materials will include advanced portions of works listed under 182z and the following:

Abel (Ed.), *20th Century Orchestral Studies in Percussion*
Airto, *The Spirit of Percussion*
Airto, *Brazilian Percussion, Rhythms and Colors, and Listen and Play* (videos)
Anders, *Percussion of the World* (video)
Chapin, *Speed, Power, Control, Endurance* (video),
Cirone (ed.), *Master Technique Builders for Snare Drum*
De Lancey, *The Love of L'Histoire*
Delecluse, *Douze Etudes pour Caisse-Claire*
Gautreaux, *An American Suite*
Hinger, *Time and Motion, The Musical Snare Drum*
Heslink, *Theme and Variations*
Kraft, *Morris Dance*
Kraft, *French Suite*
Lepak, *Fifty Contemporary Snare Drum Etudes*
Soto, *Advanced Conga* (video)
Tagawa, *Inspirations Diabolique*
Udow, *The Contemporary Percussionist*
Richards, *Studio Techniques*
Velez, *Fantastic World of Frame Drums* (video)

4. Drum Set

Development of musicianship through use of recorded and live music; development of total command of various styles of set performance; and concentrated work toward developing a musical individual style of performance on the drum set. Sight reading skills must be developed equivalent to this level. Studies will cover a detailed tour of the components of the Electronic Percussion MIDI Studio. Continuing studies will be project-related to cover such applications as: triggering, programming a drum kit, programming a drum part, sequencing and related editing techniques.

Study will occur in materials listed under 182z in addition to:

**Ethnic Studies**: *Afro-Cuban Rhythms for Drumset*, Frank Malabe and Bob Weiner: Sections 1 & 2.

*Brazilian Rhythms for Drumset*, Duduka Da Fonseca and Bob Weiner: Sections 1 & 2.
Jazz Ride Cymbal Technique: Robin Horn- various ride cymbal techniques. The four basic time patterns. Jazz cymbal time: slow to medium tempos.


Brushes: Robin Horn - Various brush strokes and brush technique. Brush Artistry, Philly Jo Jones. ES1,#29. ES2,#13

Styles/Play Along: Ultimate Play Along for Drums, Level 1, Dave Weckl. Essential Styles (Vol.1 & 2), Steve Houghton. Styles corresponding to the aforementioned ethnic, jazz, and brush studies. More styles may be studied depending on the student's progress. ES1,#14,15,16,17,19. ES2,#4,5,6.

Historical/Listening: Selected listening examples integrated with reading from Afro-Cuban rhythms (Pg.4-9,18-21), Brazilian rhythms (Pg. 5-7,8, and other sources.

Videos: Intensive study of the following drumset instructional videos: Everything Is Timekeeping (Vol.1), Peter Erskine. Back To Basics, Dave Weckl. The Contemporary Rhythm Section (Drums), Steve Houghton.

—285z—

This level of achievement will represent first and second semester study for the junior percussionist in the Jazz Studies degree program; first semester study for the senior percussionist in the Instrumental Music Education degree program; and first and second semester study for the sophomore percussionist in the Performance degree program. Study in each area will be carefully structured so as to strengthen the student's weaker areas and to prepare him or her for advanced level work as a total percussionist. Specialization in one or more main areas may occur until graduation. Study in each area will include the continued development of musicianship and performance proficiency to the level of 185z in each main area; and the development of familiarity with percussion pedagogy and literature in all areas. A half-recital is required of the Instrumental Music Education major at level 285.

Exemplary materials will include continued study of materials listed under 185z and contact with major repertoire and solo literature from all areas of percussion performance. Sight reading skills must be developed equivalent to all levels of study below.

1.Keyboard

Abe, Works for Marimba (selections)
Creston, Concertino for Marimba
Deane, Etude for a Quiet Hall
DePonte, Concertino
Elster, Four Pieces for Solo Marimba
Finkel, Solos for the Vibraphone Player
Fissinger, Suite for Marimba
Hovhaness, Fantasy on Japanese Wood Prints
Musser, Etude in Ab Op. 6, no. 2; Prelude Op. 11, No. 3
O'Mera, Wooden Music for Two Marimbas
Sifler, Suite for Marimba
Smadbeck, Etudes Nos. 1-3
Smadbeck, *Rhythm Song*

Keyboard Proficiency Exit Requirements must be met.

2. **Timpani**

*Pauken und Klein Trommel-Schule mit Orchester-Studien*, Franz Kruger

*Classical and Romantic Symphonies and Concertos for Timpani*, Morris Goldenberg (Ed.)

Firth, *The Solo Timpanist*

Floyd, *Theme and Variations*

Hinger, *Solos for the Virtuoso Timpanist*

Hinger, *Technique for the Virtuoso Timpanist*

Hochrainer, *Etuden fur Timpani, Book III*

Lepak, *Thirty-two Solos for Timpani*

Mardinly, *Sonata for Solo Timpani*

Tharichen, *Konzert fur Pauken und Orchestra, Op. 34*

Williams, *Variations for Solo Kettle Drums*

Youhass, *Four Pieces for Unaccompanied Kettle Drums*

3. **General Percussion**

Dahl, *Duettino Concertino*

Kraft, *English Suite*

Kraft, *Encounters III and IV*

Milhaud, *Concerto for Percussion*

Stern, *Adventures for One*

4. **Drum Set**

Extensive historical and stylistic listening with intentions of furthering an individual style. Increasing playing experience with big-band jazz ensembles, and combos. Concentrated study of drum set performance concepts as presented on the ever growing library of professional videos and books/tapes.

**Ethnic Studies:** *Afro-Cuban Rhythms for Drumset*, Frank Malabe and Bob Weiner: Sections 3 - 5.

*Brazilian Rhythms for Drumset*, Duduka Da Fonseca and Bob Weiner: Sections 1 & 2 (More advanced), and Section 3.

**Jazz Ride Cymbal Technique:** Jazz cymbal time: slow to medium tempos continued. Up-tempo ride. 3 beat figures applied to 3/4 and 4/4 time.

**Jazz Studies:** Trading 2's, 4's, 8's.


**Brushes:** Robin Horn’s brush strokes and brush technique. *The Sound of Brushes*, Ed Thigpen. ES1,#27. ES2,#12.

**Historical/Listening:** Continued survey of historical perspectives through listening and reading as related to *The Great Jazz Drummers*, by Ron Spagnardi, and other sources. Pages relating to the styles being addressed.


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This level of achievement will represent first and second semester study for the senior percussionist in the Jazz Studies degree program and first and second semester study for the junior percussionist in the Performance degree program. Study will continue to strengthen all areas of performance to the 485z level with specialization in one or more areas until graduation. The continued development of familiarity with percussion pedagogy and literature will occur. Emphasis in study will be on the student developing innovative concepts and an individual style in performance. Preparation and presentation of demonstration lectures for Music 153 and master classes will be encouraged where appropriate. Sight reading skills must be developed equivalent to this level and Keyboard Proficiency Exit Requirements met.

4. **Drum Set**

**Ethnic Studies:** *Afro-Cuban Rhythms for Drumset*, Frank Malabe and Bob Weiner: Complete all sections. *Brazilian Rhythms for Drumset*, Duduka Da Fonseca and Bob Weiner: Complete all sections.

**Jazz Ride Cymbal Technique:** Jazz cymbal time: medium to fast tempos. Up-tempo ride. Augumented 3 beat figures. 5 beat figures applied to 4/4 time.

**Jazz Studies:** Soloing over standard song forms.


**Brushes:** Brush strokes applied to various ethnic styles. ES1,#25. ES2,#14.


**Historical/Listening:** Continued survey of historical perspectives through listening and reading as related to *The Great Jazz Drummers*, by Ron Spagnardi, and other sources. Pages relating to the styles being addressed.

**Videos:** Intensive study of the following drumset instructional videos: *Up Close*, Steve Gadd, *Serious Moves*, Dennis Chambers.

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This level of achievement will represent first and second semester study for the senior percussionist in Performance degree program. As the culmination of the student’s undergraduate percussion instruction these studies will serve to refine the student’s musical and technical abilities and concepts to the graduate and professional level. The student will compose for and may conduct the percussion and other related chamber ensembles. Instructional skills will culminate with the preparation and presentation of demonstration lectures for Music 153 and master classes, along with encouraged private teaching. The student will perform solos and give recitals whenever possible to further acquire professional experience. A senior recital is required representing all areas of percussion performance. Keyboard Proficiency Exit Requirements must be met and sight reading skills developed equivalent to this level of study.

Exemplary materials for 385z and 485z will include continued study of materials listed under 285z and further contact with major repertoire and solo literature from all areas of percussion performance. Sight reading skills must be developed equivalent to all levels of study below.

1. **Keyboard**

Basta, *Concerto for Marimba*
Edwards, *Marimba Dances*
Gronemeier, *Unchosen Path, Nature Alley,* and *Sweet Roselle*
Kurka, *Concerto for Marimba*
Maslanka, *My Lady White*
Maslanka, *Variations on Lost Love*
Milhaud, *Concerto for Marimba and Vibraphone with Orchestra*
Miki, *Time for Marimba*
Miyoshi, *Conversations*
Rosauro, *Concerto for Marimba*
Samuels, *Footpath*
Skoog, *Water and Fire for Marimba*
Stout, *Two Mexican Dances*
Tanaka, *Two Movements for Marimba*
Wiener, *Six Solos for Vibraphone*
Yuyama, *Divertimento for Marimba and Alto Saxophone*

Keyboard Proficiency Exit Requirements must be met.

2. **Timpani**

*Timpani Players Repertoire, vols. I-VI*, Fred Hinger (Ed.)
*Classical Symphonies, Romantic Symphonies and Concertos for Timpani*, Morris Goldenberg (Ed.)
Carter, *Eight Pieces*
Houliff, *4 Verses for Timpani*
White, *Concerto for Timpani, Winds and Percussion*
Williams, *Variations for Solo Kettle Drums*

3. General Percussion

Erb, *Diversions for Two*
Feldman, *The King of Denmark*
Fink, *Alternation: Szenen und Variation fur Percussion Solo*
Hollinden, *Cold Pressed*
Hollinden, *Slender Beams of Solid Rhythm*
Pillin, *Duo for Percussion and Piano*
Rosaro, *Brasiliana* and *Eldorado*
Stravinsky, *Histoire du Soldat*
Zivkovic, *Generally Spoken, Its Nothing But Rhythm*

4. Drum Set

Advanced studies toward an individual style and on-the-job playing experience in the recording studio, with big-band jazz ensembles, and combos. Extensive study of drum set performance concepts as presented on the ever growing library of professional videos and books/tapes.

**Mastery of All Styles**


**Jazz Studies:** Soloing over odd song forms and various meters.


**Studio:** The professional-bound drummer will be required to demonstrate the ability to read and record a wide variety of styles in the School of Music's 24 track Recording Studio. A strong sense of metronomic time will be expected.

**Historical/Listening:** Continued survey of historical perspectives through listening and reading as related to *The Great Jazz Drummers*, by Ron Spagnardi, and other sources.


**III. Graduate Levels of Study**

Graduate levels of percussion study at The University of Arizona will involve a thorough survey of percussion pedagogy and literature to develop in the candidate an awareness of the historical and current approaches to instruction and performance, as well as an understanding of the evolution of percussion composition and history of the instruments.
Proficiencies equivalent to level 485z will be developed in all areas of performance with "tailoring" to the curriculum, strengths and weaknesses, and interests of the candidate.

Perspectives and concepts on the psychological, physiological, and pedagogical aspects of learning musical skills as they apply to performance on percussion instruments will be examined in depth. Interdisciplinary research, both scientific and empirical, will be integrated into a holistic paradigm for a greater understanding of the learning and performance of music in general.

The candidate’s playing and instructional abilities will greatly benefit from these holistic inquiries. Through these, the candidate will further his or her performance proficiencies in all areas where concentration is desired and/or deemed necessary, depending on the career goals and objectives of the candidate; be they in research, performance, or elementary through college teaching.

— 580z —

This level is intended for graduate students who are neither majoring nor minoring in a particular instrument or voice, but who wish to elect percussion study. 580z may be used to accommodate the graduate non-major percussionist, graduate music education percussionist, or graduate composition or conducting major. Concentration of studies may be in performance and/or pedagogy, as well as surveying composition and literature, or pursuing individual study and research into percussion related disciplines.

— 585z —

This level of study is reserved for primarily doctoral students who are using percussion as a minor. This level will accommodate graduate percussion studies for all candidates except the performance major percussionist and 580z students. Performance study will occur in areas that the candidate and instructor choose, in order to develop a high level of musicianship, performance and teaching proficiency.

— 685z —

This level represents the graduate level of study leading to the degree Master’s of Music (M.M.) in percussion performance. In addition to the above remarks under Graduate Levels of Study, this level will involve a panoramic survey of literature and technical material with intensive study where needed.

A 685z candidate will develop an awareness of instructional and performance problems and their solutions. A candidate will develop ability to conduct the Percussion Ensemble and other related chamber ensembles and be prepared to critically analyze and recommend improvements in the technical and musical performance. Pedagogically, the candidate will examine in-depth all historical aspects of percussion instruments, music, actuators and their systems of actuation and trace their evolution to contemporary applications of today. The candidate will cultivate an awareness of current composition styles and research in percussion writing and performance. Each candidate will be expected to research and perform major significant compositions in the solo and ensemble percussion repertoire as listed under 485z and 585z and as represented by such composers as Bartok, Stockhausen, Xenakis, Cage, Reich, Ferneyhough, Piché, McLeod, Hollinden, and others; and the major works for keyboard percussion by Miki, Miyoshi, Sueyoshi, Kulesha, Southam, Ton de Leeuw,
Thomas, Asia, Schwantner, Séjourné, Westlake, Klatzow, Maslanka and others as represented in the *New Music Marimba Repertoire Guide* compiled by William Moersch. Mastery of the orchestral percussion and chamber music repertoire is expected to reach a professional level of artistry. A familiarity with leading soloists, virtuosi and professional percussion ensembles in the field, both historically and through current recordings, will be acquired along with an understanding of their playing concepts or their respective “schools” or "systems" of playing. If a research paper is submitted, it must be innovative material on the subject and scholarly in style. An awareness and familiarity will be developed with the principle publishers and materials in their catalogs and with the comparative merits of percussion products on the market. A final recital representing the candidates' performance expertise will be presented.

—785z—

This level represents the graduate level of study leading to the degree Doctorate of Musical Arts (D.M.A.) in percussion performance. In addition to the remarks above under Graduate Levels of Study, this level entails study of all elements stated under 685z but to a higher level of musical maturity and mastery. The degree requires four recitals, one of which is a lecture recital with research document, and course work.

Study at the doctoral level can be undertaken only after thorough preparation and experience. A doctoral candidate must exhibit secure technique and developed musicianship. A candidate’s knowledge of literature must be comprehensive. Recitals must demonstrate superior attainments through performance of the major works in the literature. (See the Graduate Handbook for recital requirements.)

Doctoral study is designed to assist the mature and experienced performer in making use of all his or her artistic resources. The candidates’ knowledge and dexterity gained from past efforts will be refined, integrated and furthered through an inquiry into their own pedagogy and that of others.

**PERCUSSION CLASS STUDY**

**Music 153**

Percussion Instruments Class. “Class instruction in all percussion instruments including materials and procedures for teaching these instruments in the schools.” This class is designed for non-percussionist music majors only. Material covered will prepare the student to teach musical percussion in the schools by acquainting him or her with the entire family of percussion instruments and their techniques of performance. Percussion majors are not required to elect this class. The required text is *Teaching Percussion, second edition*, by Gary Cook, published by Schirmer Books.

**Music 410a/410b or 510a/510b - Pedagogy**

“Study of methods and repertoire suitable for studio teaching. Open to students in their major performance area only.” Percussion pedagogy is required of first semester senior percussion performance majors and graduate students but may be elected by any percussion major. This course is highly recommended to all serious percussionists. It may be repeated (taken twice) for credit. It is a two unit course and is offered only when sufficient student enrollment demands. Course material will be divided into approximately two different courses.

One course will survey the history and evolution of percussion instruments and composition and examine performance practices and the literature. Texts may include *Percussion Ensemble Literature* and

The other course will survey pedagogical systems for teaching percussion and examine concepts and techniques for enhancing music learning and realizing excellence in performance through adaptation of principles found in multi-modal learning methodologies such as Neuro-Linguistic Programming (N.L.P.), “Inner Game” and sports psychology, and other alternative methods. Texts may include The Inner Game of Golf by W. Timothy Gallwey, The Inner Game of Music by Barry Green (book and video), Not Pulling Strings by Joseph O'Connor, Teaching Percussion by Gary Cook and other selected reading. Additional offerings in pedagogy may be "customized" to meet the needs and interests of graduate students.

Percussion Master Class

Percussion Master Class will be held regularly on Mondays at 11:00-11:50 a.m. in room 170 of the School of Music. Class attendance and participation is required of every private percussion student and expected of every percussionist involved in musical activities at The University of Arizona. Class activities will include presentations of many aspects of the art and science of percussion. Topics will include Percussion Studies Area policies; history and performance procedures; instrument design and maintenance; stick and mallet design, recovering and making mallets, sticks and beaters; lecture/demonstrations and performances by students and faculty in a master class setting; guest artists whenever possible (possibly on alternate days); literature and method review, and interpretation of basic literature to name only a few. Master class provides each student with invaluable feedback from peers, faculty and audio/video tapes, and serves as a laboratory for addressing and overcoming performance anxieties and for developing and refining performance excellence. This is indeed a crucial part of every musician's education. See “Grading Policies” for further requirements of master class.

Percussion Ensemble 201/401, (undergraduate) and 501 (graduate).

Percussion ensembles will meet 6-8 p.m. on Tuesdays and Thursdays in room 170 of the School of Music. The percussion ensembles are open to any percussionist at the UA who wishes to perform on a regular basis. Permission of instructor is prerequisite to election of the class. Election is made under 201/401 and 501. The ensemble will provide the student with the opportunity to perform and become familiar with the ever-growing volume of percussion ensemble literature. Composing and conducting opportunities will also be presented and encouraged. The ensembles present public performances and clinic sessions each semester. Rehearsal times and personnel schedules will be posted weekly. Participation in percussion ensemble is expected as many semesters as possible in order for the student to acquaint him or herself with the vast literature and techniques of the percussion ensemble.

NO UNEXCUSED absences will be allowed as rehearsals will be only two times each week. Rehearsal times and personnel schedules will be posted weekly ANY STUDENT WHO LOSES A PIECE OF MUSIC, MUST REPLACE THE ENTIRE COMPOSITION OR PROVIDE A PUBLISHED OR ORIGINAL VERSION OF THE PART LOST Participation in percussion ensemble is expected as many semesters as possible in order for the student to acquaint him or herself with the vast literature and techniques of the percussion ensemble.

The Rosewood Marimba Band

The Rosewood Marimba Band is a select group of 6 students who perform the classic ragtime arrangements of Green, Breuer, Joplin and others as well as classical and folk transcriptions. Additionally the Band performs the finest original contemporary works for marimba and keyboard
ensembles. The band presents many performances each semester around the Southwest and is recognized as one of the outstanding ensembles in the School of Music. Membership is through competitive audition each fall and credit is through the Percussion Ensemble class.

**UA Steel** - The UA Steel Bands - 201/401 (undergraduate) and 501 (graduate)

The steel band program at the UA is one of the most respected in the country. The program offers any student who shows ability and desire to perform on "pans" the opportunity to explore the rich traditions of the Trinidadian steel band music as well as classical and pop transcriptions. Three full bands comprise the steel band program, two performing bands and a training band, as well as a smaller gigging band of experienced players. The bands rehearse on Monday and Wednesday evenings and are open to any qualified student enrolled in the UA. Membership and enrollment permission is granted through permission of the G.T.A. directing the program and the percussion faculty after an orientation/audition assessment of a student's ability. No previous steel band experience is necessary; however, good time with a natural ability to groove and knowledge or note reading, scales, and chords is necessary. Grades are lowered one letter for every unexcused absence and after three tardies. Conscientious preparation of parts in accordance with the general Philosophy of the Percussion Area is expected.

**CrossTalk** — The University of Arizona Electronic Percussion Ensemble.

*CrossTalk* is a select group of students who comprise the only performance group of its kind in the world today. The philosophy of the ensemble is to create and perform new works and offer new musical experiences with electronic percussion technology. In *CrossTalk*, students gain knowledge and experience working with the newest cutting-edge electronic percussion instruments. Students write, arrange, program, and produce compositions that are performed live. Membership in *CrossTalk* is open to percussion students who are interested in exploring new technology and by permission of Dr. Norm Weinberg or Robin Horn.