

Percussion Department

Young Artist Diploma Requirements: Students enrolled in the Young Artist's Diploma Program in Percussion are required to pass year-end evaluations with marks of High Pass or higher. They are also required to complete all the curriculum requirements for either Drum Set and Snare Drum or Marimba.

Drums Set and Snare Drum: Throughout this course of study, the styles of many drum set artists are examined. These may include, but are not limited to, the following: Bellson, Blakey, Bruford, Cobbham, Copeland, Dawson, DeJohnette, Gadd, Garabaldi, Hamilton, Haynes, Horton, E. Jones, P.J. Jones, Krupa, Lewins. Morello, Purdi, Rich, Toach, watts and Williams. Authors referenced: Chapin, Dawson, Goldenberg, Payson, Reed, Stone, Wilcox and Whaley

Level I:

Drum Set: Introduction to the set-up and care of the set; easy Rock/Funk and Jazz rhythms in 4/4 combined with start-up hand/foot coordination exercises.

Snare Drum: Introduction to 2/4 and 4/4 meters using quarter, eighth and sixteenth notes and rest; begin single and double stroke roles, single paradiddles, flams and three-stroke ruffs; start system of counting using dynamics and rhythm singing

Level II:

Drum Set: Increased variety and tempos of Rock/Funk and Jazz rhythms; embellish these rhythms and start four bars of tempo followed by four bars of solo; begin study of syncopated jazz rhythms; begin study of Latin rhythms

Snare Drum: Introduce 6/8 meter and rhythm patterns involving dotted and tied notes; begin simple solos, duets, etudes with grace notes and sight-reading; begin study of percussion blending through use of different beaters; rhythmic dictation

Level III:

Drum Set: Introduce Dixieland, Swing, Bebop and 6/8 Jazz; brush techniques; 32 (AABA) song form, 4/4 Jazz ballads and Jazz waltz; begin reading jazz and Rock arrangements for small to medium sized ensembles; study advanced Jazz syncopation with increased emphasis on accompanying soloists and playing "4's" over the form of the tune; start Big Band style of playing showing proper rhythmic set-ups for ensemble entrance; introduce double bass drumming and its use in Rock and Jazz; additional Latin rhythms, commercial drumming; transcription of recorded drum tracks

Snare Drum: addition of odd meters and connecting them with 4/4; start triple meter roll patterns; additional study of flam rudiments and paradiddles with mixed sticking; advanced duets and etudes involving 32nd notes, odd rhythmic groupings and multiple grace notes; introduction of literature from standard orchestral repertoire; advanced rhythmic ear training; composition of original snare drum and percussion works; preparation for district and all-state auditions

Level IV:

Drum Set: Start study of advanced small group and Big Band arrangements within the Jazz, Rock and Latin styles; study the extended (24 bar) blues form; introduce playing Jazz and Rock in odd time signatures and soloist within these meters; study of music that involves multiple styles; solo recitals; advanced Latin studies with bass drum in clave; additional record transcribing and composition

Snare Drum: Continued study of standard orchestra repertoire; begin study of contemporary composers; additional work on composing for percussion

Marimba:

Level I: (Levels IA, IB, IC)

Overview: This level follows completion of Marimba Magic I and II. Level IA may be covered in a group, a private lesson or a combination of the two. For levels 1b and 1c a weekly private lesson, in combination with a group class, is recommended for optimum learning. The group provides the student the opportunity to be part of a performing ensemble and to experience being part of the rich sound of the whole ensemble. Rhythmic precision develops best in ensemble. Being part of a "marimba team" which plays pieces with multiple parts, creates its own music, drums and performs together is inspiring, fun and musically enriching. Daily recommended practice times are 15 minutes for IA, twenty minutes for IB and thirty minutes for IC.

LEVEL IA:

Technique:

- Proper grip and use of wrist stroke
- Matching the height and loudness of right and left hand strokes
- Playing all major scales and arpeggios starting on white notes

Repertoire:

- DO IT play recorder. Play along with the CD learning to read the notes and rhythms of pieces in duple and triple time.
- HOT MARIMBA and MO JO MARIMBA by Hampton. Zimbabwe style pieces with syncopated rhythms held against counter Rhythms
- DRUMMING rhythms of poems from books by Jim Solomon

Theory:

- Theory Time Grade 2
- Reading middle C up to E on staff
- Reading eighth, quarter, half and whole notes and rests

Creative:

- Improvising on Major Chords-C,G,D,A,E,B,F
- Exploring sounds on marimba and percussion to create pieces
- Improvising in a drum circle in duple and triple time
- Composing drum pieces
- Composing melody pieces on two or three pitches

LEVEL IB:

Technique:

- Continuation of IA, playing scales and arpeggios faster
- Scales include C,D,E,F,G,A,B, F, Bb

Repertoire:

Group/Ensemble:

- Continuation of DO IT with more challenging pieces
- Continuation of HOT MARIMBA AND MOJO MARIMBA
- ELEMENTARY MARIMBA PIECES with CD by Ruud Weiner for reading
- Mallet Percussion for Young Beginners by Randall Eyles

A peripheral vision primer for developing reading while playing

- DRUMMING poems from books by Jim Solomon
- GAVOTTES by Praetorius

Solo Repertoire:

- FUNNY MALLETS by Zivkovic, easier pieces I, II, IV, VII, etc
- WALLY BARNETT pieces

Theory:

- THEORY TIME Grade 3
- Reading B below middle C up to G above staff with more fluency
- Reading eighth, quarter, half, whole, dotted-half notes with ease
- Transposing pieces

Creative:

- Improvising on Major Chords-C,G,D,A,E,B,F, Bb, Eb in duple and triple time
- Improvising on various intervals-2nds, 4ths, 5ths, 8ths, etc.
- Further exploration in free improvisation on all percussion
- Improvising in Drum circle, as well as conducting the drum circle
- Composing Drum duets
- Composing pieces on chords and singing what you play

Performances:

2 or more performances in RSC recitals with the group or solo

Level IC:

Technique:

- Continuation of refining grip and stroke motion
- More fluidity and dynamic range in playing
- One-octave Scales: C, G, D, A, E, B, F, Bb, Eb, Ab played faster

- Natural minor scales-a minor, e minor
- One-octave Arpeggios of all above keys accenting bottom and top note
- FUNDAMENTAL METHOD FOR MARIMBA by Peters, some exercises

Repertoire:

Group/Ensemble:

- Completion of DO IT
- Continuation of Hot Marimba and Mojo Marimba
- A variety of ensembles, which may include Mexican, Renaissance, Classical, folk tunes and more
- ELEMENTARY MARIMBA PIECES by Weiner, completed
- MALLET PERCUSSION FOR YOUNG BEGINNERS by Eyles, completed

Solo Repertoire:

- SUZUKI VIOLIN VOLUMES I-3
- FUNNY MALLETS by Zivkovic (the more challenging pieces)
- IN A SPANISH GARDEN by Hill
- PIECES BY WALLY BARNETT

Theory:

- NAMING KEY SIGNATURES up to 4 # and b
- PLAYING THE FIRST 5 SHARPS IN ORDER
- PLAYING THE FIRST 4 FLATS IN ORDER
- IDENTIFICATION OF MAJOR KEY SIGNATURES-C, F, G, D, Bb, A, E
- TERMS-DYNAMICS- PP TO FF, CRESCENDO, DECRESCENDO, REPEAT SIGN, 1ST AND 2ND ENDINGS, FERMATA, RITARD, DC AL FINE, TEMPI

Creative:

- COMPOSING drum pieces and melody pieces
- IMPROVISING on I-V chord progressions
- IMPROVISING in drum circle and leading drum circle
- EXPLORING sounds on a large variety of percussion instruments

Performances:

At least 2 RSC recitals, including a solo

Level II: (LEVEL IIA, IIB)

OVERVIEW: At this level the player is developing speed and ease maneuvering on the marimba. 30 minutes a day is recommended minimum practice time at this level. Including snare drum and/or timpani studies is advised for any student who may want to audition to play in orchestras. Playing duets or ensemble required.

Level IIA:

Technique:

- All Major Scales played with metronome at two notes equal 100
- Natural, harmonic and melodic minor Scales A, E and D
- FUNDAMENTAL METHOD FOR MALLETS by Peters to page 68

Repertoire:

Solo:

- LA VILLAGEOISE by Rameau
- FUNNY MALLETS by Zivkovic, the most challenging pieces
- RONDO for Xylophone and piano by Russell
- IM RHYTHMUS DES BAROCKS
- THEME SONATA IN C MAJOR by Mozart
- BARCAROLLE by Offenbach
- Mallet Magic by Schinstine
- SCHERZO by Schubert
- EVENING IN THE COUNTRY by Bartok
- EGYPT AIR NO. 2 by Tavernier
- CLASSICAL SONATAS for Violin and Piano by Seitz
- STYLE STUDIES by Bergamo

Theory:

- THEORY TIME GRADE 4
- Identification of notes in bass clef
- Reading proficient as covered in Peters above

Creative:

- IMPROVISING ON I-V C, F, G D, Bb Major
- FREE IMPROVISATION as part of weekly practice
- IMPROVISING ON DRUMS with fluidity in duple and triple time

Performances:

Two RSC recitals

Level IIB:

Technique:

- All Major Scales played with metronome at two notes equal to 126
- Minor Scales, natural, harmonic and melodic d, g, c, e, b
- FUNDAMENTAL METHOD FOR MALLETS through page 112

Repertoire:

- CHANT by Peter
- MINUET by Boccherini
- ANDANTE CANTABILE by Joh Chr Bach
- FLUTE SONATA by Handel
- HUNGARIAN DANCE NO 5 by Brahms
- PIZZICATO by Drigo
- CHANSON DE MATIN by Elgar
- SONATA by Corelli
- MUSICAL STUDIES FOR THE INTERMEDIATE MARIMBA PLAYER Whaley
- CHINESE DOLL
- TANGO ARGENTINE by Valerde
- TWINKLE TOES by Percy Wenrich
- HI HAT by Alter
- TONE ROW EXERCISES by Zwickler
- ESPANI CANI and MESICAN HAT DANCE (traditional)

Theory:

- SCHAUM HARMONY BOOK 1
- BASICS IN RHYTHM-playing on drum page 6 to 21
- BASICS IN RHYTHM-improvising on chords page 6 to 21

Creative:

- IMPROVISE AS PART OF HOME PRACTICE
- IMPROVISE ON I-IV-V PROGRESSIONS
- IMPROVISE IN DUET OR ENSEMBLE

Performances:

- Minimum of 2 RSC solo recitals
- Duet or Ensemble performance required

LEVEL III:

OVERVIEW: At this level, students can either concentrate on marimba, or branch out to include timpani and snare drum. For those who might be considering studying percussion at a conservatory after high school, or plan to audition for a youth orchestra, comprehensive percussion studies are needed. Orchestras and conservatories require percussionists to audition on mallets (marimba, xylophone, orchestra bells, vibraphone), timpani and snare drum. Curriculum for these instruments is available from the instructor. An hour weekly lesson is recommended at level III.

Technique:

- FUNDAMENTAL METHOD FOR MALLETS, weekly assignments, Consistent practice develops technique, as well as reading in a variety of key signatures and time signatures
- All Major Scales played with metronome at two notes equal to 144
- Minor scales, natural, harmonic and melodic d, g. c. f. e. b. f#
- BASICS IN RHYTHM by Whaley, for rhythmic training

Repertoire:

- Raggedy Ragtime Rags by Randy Eyles
- Rag Doll Rag by Harry Breuer
- Suite From Carmen by Bizet
- Dizzy Fingers by Confrey
- Hungarian Dance by Bohm
- Rondo for Marimba by Frazzeur
- Anazazi by Alice Gomez
- Sabre Dance by Khatchaturian
- Im Rhythmus Des Ragtime by Amandi
- Sonata Allegro by Peters

- Mazurka Pirette by Roberts
- Flight of the Bumble Bee by Korsakoff
- Concerto in A minor by Vivaldi
- After School Rag by Ukema
- Nola by Arndt
- Concerto in A minor for violin by Bach
- Andante by Carulli

Ensemble:

Marimba Ensemble, or another RSC performance group such as the Rivers Youth Orchestra

Performance:

- A minimum of two RSC recitals per year playing solos
- An ensemble performance

Summer Studies:

It is recommended that students take advantage of the summer to maintain and develop their playing skills. Joining a summer performing Marimba Ensemble in the summer is a fun way for students to enjoy playing with each other and for local venues, such as assisted living centers. Private lessons can be the most productive in the summer and promote great progress.

Level IV:

Overview: Each student needs to set short and long term goals with the instructor to determine his/her individual curriculum. If the student is planning to apply to a music conservatory after high school, goals will be set to prepare for the auditions. If the student wishes to give a senior recital goals will be set to prepare for this. An hour weekly lesson is recommended at Level IV.

Technique (Two mallets)

- FUNDAMENTAL METHOD FOR MALLETS completion of these two volumes or equivalent
- All Major Scales played with metronome at two notes equal to 160
- Minor scales, natural, harmonic and melodic d, g. c. f. e. b. f#
- Improvising on I-IV-V chord progressions

Rhythm Comprehension:

- BASICS IN RHYTHM by Whaley. Ability to play these exercises

Technique (Four Mallets):

- METHOD OF MOVEMENT Leigh Howard Stevens
- Developing double vertical, single alternating, single independent, double lateral and mixed strokes
- FUNDAMENTALS FOR MARIMBA by Mitchell Peters
- Four-mallet sections in Volume I and 2
- Improvising on I-IV-V chord progressions

Repertoire:

- Frogs by Abe
- Bach Chorales
- Sonatas and Partitas for solo violin by Bach
- Mallets A La Zurke by Breuer
- Four Central American Folk Tunes by Chenowith
- For Alice by Kite
- Etude in C by Musser
- Yellow After the Rain by Peters
- Waves by Peters
- Sea Refractions by Peters
- Starscape by Peters
- Pastiche by Peters
- Teardrops by Peters
- Undercurrent by Peters
- Concerto for Marimba by Rosauero
- Seven Brazilian Children's Songs by Rosauero
- Five Marimba Dances for Aninya by Ruud Wiener
- Five Marimba Pieces for Anais by Ruud Wiener
- Four Rotations by Eric Sammut
- Ghanaia by Schmitt
- Marimba Suite by Siffler
- Rhythm song by Smadbeck
- Mexican Dances by Stout
- Scherzo-Tarentelle by Wieniaski

Snare Drum Repertoire:

Six pieces for Snare Drum by Michael Colgrass

Timpani Repertoire:

Six pieces for Timpani by Elliott Carter

Performance:

- A minimum of two RSC recitals per year playing solos
- An ensemble performance

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