I. Welcome to the Percussion Department

We hope that you will find your participation in the Percussion Department a challenging and rewarding experience. In association with the Performance Division Dean’s Office, we have put together this handbook to acquaint you with the many forms of instruction available within the department and to help you understand our policies and procedures.

Please read this handbook carefully. If you have any questions, comments, or suggestions, feel free to stop by our offices during posted office hours.

John Ramsay  
Department Chair  
Office - Room 005 (Uchida Building, 921 Boylston)  
Room H (1140 Boylston St.)

Yoron Israel  
Assistant Chair  
Office - Room 4B1 (1140 Boylston)  
Room 005 (Uchida Building, 921 Boylston)

Department Mission

The mission of the Percussion Department is to educate, train, and develop students to excel in music as a career.

Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise, and that music is a powerful catalyst for personal growth, which is central to any collegiate experience.

Our comprehensive curriculum is distinctly contemporary in its content and approach, and covers the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today’s music professional.

Department Advisors

Department advisors keep office hours to answer questions about course offerings, departmental activities, and the Performance Major. Advisors are assigned according to your principal instrument, as follows:

Drumset Principals:
Bob Tamagni  
Room 4F  
1140 Boylston
Henrique DeAlmeida  
Room M  
1140 Boylston

Hand Percussion Principals:
Mike Ringquist  
Room 022  
921 Boylston
Percussion Department Tutors

The Percussion Department offers tutoring for all students enrolled in a Percussion Department lab or private lesson. Each principal instrument has its own tutor. Check the department bulletin board or website for specific hours.

Drumset Principals:
Jon Hazilla
Room 4C
1140 Boylston

Hand Percussion Principals:
Mike Ringquist
Room 022
921 Boylston

Total Percussion Principals:
Dean Anderson
Room 001
921 Boylston

Vibraphone Principals:
Victor Mendoza
Room N
1140 Boylston

Marimba Principals:
Nancy Zeltsman
Room 020
921 Boylston

II. Private Instruction

Private Lesson Scheduling

Private lessons, which are 30 or 50 minutes in length, begin during the first week of classes. No lessons are given during final exam week.

During Check-in Week, entering students are assigned a private instruction teacher by John Ramsay and Yoron Israel. We will match the individual learning needs of each student with the strengths of a particular instructor.

During Registration for the next semester, continuing students may sign up for the teacher of their choice, based on availability.

Attendance and Make-up Lesson Policies

• Be on time for your lesson. (Teachers will wait 10 minutes).
• Notify your teacher if you will have to miss a lesson. Any unexcused absences (those not agreed upon with your teacher in advance) will not be made up and could affect your grade.

• If you have three unexcused absences you could receive a grade of "F" for the lesson.

• Lessons missed due to teacher absence will be made up.

Criteria for Grading Private Lessons

Your final grade for the private lesson will be determined by averaging the teacher’s evaluation grade (50%) and the final exam grade (50%). The following grading criteria will be used in the private instructor’s evaluation:

Grade Considerations

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>(93-100)</td>
<td>Superior, Exceptional; control of course material enables excellent production.</td>
</tr>
<tr>
<td>A-</td>
<td>(90-92)</td>
<td>Superior; grasp of material enables above average production.</td>
</tr>
<tr>
<td>B+</td>
<td>(87-89)</td>
<td>B+ (83-86) Good; grasp of material enables above average production.</td>
</tr>
<tr>
<td>B</td>
<td>(83-86)</td>
<td>B (80-82) Average; assimilation of material enables acceptable production.</td>
</tr>
<tr>
<td>B-</td>
<td>(77-79)</td>
<td>C (73-76) Average; assimilation of material enables acceptable production.</td>
</tr>
<tr>
<td>C+</td>
<td>(77-79)</td>
<td>C- (70-72) C (70-72) Below Average; exposure to material enables poor but passable production.</td>
</tr>
<tr>
<td>C</td>
<td>(73-76)</td>
<td>D (60-69) Below Average; exposure to material enables poor but passable production.</td>
</tr>
<tr>
<td>C-</td>
<td>(70-72)</td>
<td>F (below 60) Not Passing, assimilation of material is insufficient to demonstrate acceptable productive capacity.</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawal (not included in grade point average). You must request withdrawal by filling out a &quot;Student Initiated Withdrawal from a Class&quot; format the Counseling Center. (The &quot;W&quot; deadline for each semester is found in the Registration Manual/Course Master Schedule, in the section marked &quot;Academic Calendar&quot; under the heading &quot;Last Day to Request an advance grade of 'W'.&quot; This information is available from the Counseling Center.)</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>Incomplete. The &quot;I&quot; grade is given by your teacher (not the department chair) only in extraordinary circumstances. You must be passing the course to receive an &quot;I&quot;. A detailed description of the Incomplete Grade Policy can be found in the college bulletin.</td>
<td></td>
</tr>
</tbody>
</table>

Private Instruction Final Exams

All Percussion Department principals who are taking a leveled private lesson are required to take a final exam.

The final exams have been designed by the Percussion Department to evaluate your progress in technical proficiency on your instrument. The exam evaluations are cumulative: if you are being tested for Level 3, you may be asked to perform material from Level(s) 1 and/or 2. The following semester, your private instructor will go over the final exam notes with you. We recommend you use this information to address specific areas of deficiency as part of your lesson plans for the new semester.
Exam requirements are not the only materials that will be covered in your private lesson. Depending on your own skills and rate of progress, however, you may need to spend a large portion of the lesson time on exam-related material.

**Scheduling of Private Instruction Final Exams**

Final exams for private lessons are given during the final exam week of each semester. Level 7 Juries (RPPC 411) are scheduled during the first two weeks of class. Advance Placement and Makeup Exams are scheduled throughout the semester with the Assistant Chair. Approximately two weeks prior to final exam week, see the Percussion Department Office Supervisor (rm. 13 Uchida) to schedule the day and time for the private lesson exam. **Failure to do this will result in an F for that lesson. Additionally, a Makeup Exam Fee will be incurred.** Students should discuss the exam level to be performed with her/his private lesson instructor. If any exam levels need to be made up the student should contact Assistant Chair Yoron Israel directly.

**Additional Lessons: Non-leveled & Non-principal.**

All instrumental instruction credit for graduation must be earned on a single or dual principal instrument. As a drumset, vibraphone, hand percussion, marimba, total percussion, or steel pan principal, you may use credit earned on other percussion instruments to meet the graduation requirement. If you change your principal instrument, you may jeopardize your graduation status.

Non-leveled lessons, which do not include a final exam, may be available to students who are already enrolled in an exam-based lesson and wish to take an additional lesson on their principal instrument. Non-leveled lessons are not included in your full-time tuition. In addition, approval by Chair John Ramsay or Assistant Chair Yoron Israel is required.

Non-leveled lessons do not satisfy the graduation requirement for private instruction; instead, they are applied to your general elective credit within the established limits.

Private instruction on instruments outside of the percussion department may be available, depending on teacher availability. Approval by the appropriate department chair is required. As a drumset, vibraphone, hand percussion, marimba, total percussion, or steel pan principal, any private instruction credit you earn on an instrument outside of the Percussion Department, except in the case of dual principals and/or performance majors, is applied to your general elective credit within the established limits.

**Percussion Department Teacher Profiles**

Percussion Department faculty offices are located in the basement and on the 4th floor of 1140 Boylston Street and the basement of the Uchida Building (921 Boylston Street). Faculty profiles may be found at http://www.berklee.edu/departments/percussion.html.
III. Ensemble/Lab Program

Lab General Information

- For instrumental labs, prerequisites are based on ensemble ratings and/or completion of lower level sequential labs.

- All first-semester students are required to participate in the ensemble program.

- All 2nd semester students planning on applying for entrance into the Performance Major must be enrolled in an ensemble.

- The number of lab/ensemble credits that must be earned differs by catalog year and major. Please consult the Counseling and Advising Center and the Major Grids.

- (Complete information on the graduation requirements for your major, including how many credits you must earn in each area of instruction, is available from the Counseling Center.)

Elective Labs

The Percussion Department offers many elective labs, which can help you to develop your skills in a broad range of percussion styles and instruments. You can use the College Bulletin (available online) and consult with a Percussion Department Advisor or other percussion faculty during their posted office hours to find out more about what is covered in each course.

ILPD 111 Drumset Basics
ILPD 112 Jazz Drum set Fundamentals
ILPD 125 - Snare Drum Techniques for the Drum Set
ILPD 211 Introduction to Brazilian/Afro-Cuban drum Set
ILPD 212 Drum Set Chart Interpretation
ILPD 239 Country and Western Drumming
ILPC 319 Advanced Drum Rudiments
ILPD 333 Advanced Drum Chart Reading
ILPD 351 Alternate setups for Drumset/Percussion
ILPD 125 - Snare Drum Techniques for the Drumset Principal
ILPD 217 - Brush Techniques
ILPD 221 - Rock drumming Repertoire and Application
ILPD 225 - Jazz Repertoire Development and Application
ILPD 229 - Hip Hop Drumming Development, Repertoire, and Application
ILPD 233 - Funk Repertoire Development and Application
ILPD 235 - Polyrhythms 1
ILPD 250 - Global Sigh-reading and Advanced Rhythmic Solfege
ILPD 317 - Advanced Brush Lab
ILPD 331 - Contemporary Electronic Percussion
ILPD 339 - Fusion Repertoire Development and Application
ILPD 341 Contemporary Electronic Percussion
ILPD 355 - African Rhythms for the Drumset
ILPD 357 - South American Rhythms for Drumset
ILPD 361 - New Orleans Drumming
ILPD 369 - Double Bass Drum Studies
ILPD 373 - Afro-Cuban and Brazilian Rhythms for the Drumset
ILPD 424 - Caribbean Rhythms for Drumset
ILPD 433 - Advanced Jazz Drumming

ILPC 281 - Introduction to Timpani
ILPC 315 - Concert Snare Drum Techniques

ILPH 293 - Afro-Caribbean Rhythms & Percussion for Non-Percussionists
ILPH 351 - Drumming Styles of Ghana
ILPH 353 - Native American Drumming
ILPH 354 - Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab
ILPH 357 - Afro-Cuban Rhythms & Percussion
ILPH 359 - Brazilian Rhythms & Percussion
ILPH 365 - Timbale Playing Styles 1
ILPH 371 - Advanced Afro-Cuban Rhythms and Percussion
ILPH 391 - Steelpan Techniques for Percussionists
ILPH 429 – Contemporary Techniques for Pop Percussion
ILPH 451 - Drumming Styles of Guinea
ILPH 459 - Brazilian Rhythms & Percussion 2

ILPM 121 - Mallet Lab 1
ILPM 221 - Mallet Lab 2
ILPM 231 - Mallet Keyboard Musicianship
ILPM 341 - Marimba Transcription and Repertoire

ISPC 221 – Percussion Class for Music Education Majors
ISPC 231 - 1 Percussion for Music Therapy

**Ensemble Auditions & Offerings**

All entering students perform a placement audition, which determines their first semester placement in ensembles.

Students who wish to upgrade their ensemble ratings (in order to enroll in upper level ensembles in the following semester) may audition during midterm week or final exam week. Students who intend to pre-register for the fall or spring semesters should plan to audition during midterm week of the preceding semester. (In the summer semester, ensemble auditions are only scheduled during final exam week.)

You must go to the Ensemble Department Office (Room A01, 150 Mass. Ave.) to schedule an audition. Auditions are scheduled on a first come, first served basis, and the Ensemble Department posts notification of the sign-up period throughout the College. Students may audition only once per semester (with the exception of students who are in their first semester) either during midterm week or final exam week.

If you plan to audition for ensemble ratings, you should discuss this with your private lesson instructor early in the semester so you can work on audition material in your private lessons. The prerequisites for each ensemble are listed in the College Bulletin and the Registration Manual. You may also visit the Ensemble Department to discuss ensemble auditions and offerings.
Special ensemble offerings that are primarily percussion-based include the follow:

ENPC 211 – Beginning Percussion Ensemble
ENPC 215 – Contemporary Mallet Percussion Ensemble
ENPH 291 – Berklee Steelpan Ensemble
ENPC 321 – Mixed World Ensemble
ENPM 331 – Marimba Ensemble
ENPC 332 – Marimba Ensemble 2
ENPC 333 – Marimba Ensemble 3
ENPC 359 – Berklee Bata Ensemble
ENPC 363 – Marimba in Mixed Chamber Music Ensemble
ENPC 374 – West African Drum & Dance Ensemble
ENPC 385 – The Berklee Drumline
ENPC 429 – Contemporary Techniques of Pop Percussion
ENPC 431 – Berklee Percussion Ensemble

Recommended Supplementary Courses for Percussion Department Principals.
Please see the current College Bulletin for complete course descriptions.

PSPC 231 - Fundamentals of Improvisation for Percussion
PSPC 341 - Studio Drumming Techniques and Applications*
PFET 361 - Performance Ear Training for Winds, Strings, and Mallets 1 (Vibraphone, Marimba and Steelpan Principals)
PFET 362 - Performance Ear Training for Winds, Strings, and Mallets 2 (Vibraphone, Marimba and Steelpan Principals)
PFET 370 - Performance Ear Training for Percussion 1 (Drumset, Hand Percussion and Total Percussion)
PFET 371 - Performance Ear Training for Percussion 2 (Drumset, Hand Percussion and Total Percussion)
PSW 235 - World Percussion for Non-Percussionist
PSW-335 - World Percussion for Percussionist
PSW 341 - The Music of Ghana
PSW 342 - The Music of Guinea
PFSS 341 - Survey of Drum Styles to the 60s* (Drumset Principals)
PFSS 342 - Survey of Drum Styles Since the 60s
PFSS 345 - Survey of Percussion Styles* (Total Percussion & Marimba Principals)
PFSS 347 - Survey of Latin American Hand Percussion Styles* (Hand Percussion Principals)

*Required of Performance majors.

IV. The Performance Major

Students who major in Performance master the concepts, techniques, and musical styles that are necessary to a successful performance career. Required courses emphasize improvisation, ensemble performance, style analysis, reading, and rehearsal techniques. Eight levels of private instruction on a principal instrument and six levels of recital preparation culminate in the Senior Recital, which is the required final project for Performance majors. Additionally, all percussion department principals are required to take a private lesson on a designated percussion double during their sixth semester of study. Drumset principals take a private mallet lesson (vibraphone or marimba). Hand percussion, vibraphone, total percussion, and steelpan principals take a private drumset lesson.
Students who are interested in declaring the Performance Major are strongly urged to discuss the requirements with the Department Chairs and advisors.

To initiate the process of declaring a Major in Performance, students should see the Chair of their department. The student's residency as a Performance Major will be under the auspices of the Instrumental/Voice Department Chair.

Prospective Performance Majors will be required to complete an audition/interview as scheduled by the Instrumental/Voice Department Chair, and to register for and take a Performance Major Ensemble Audition. The purpose of this audition/interview is to advise the student on her/his potential to succeed in the major by identifying specific strengths as well as areas needing development.

Students should declare the Performance Major by the middle of their second semester and must have a minimum GPA of 2.7. The Division strongly recommends that students who major in Performance maintain a 3.0 minimum GPA in their private lessons.

Students who are accepted into the major must maintain a 2.7 minimum GPA in Performance concentrate courses to remain in good academic standing.

**Required Courses in the Performance Major**

**PFSS 345 Survey of Percussion Styles**  
(Total Percussion & Marimba Principals)

Historical survey of musical development and usage of percussion instruments; including timpani, snare drum, marimba, xylophone, glockenspiel, vibraphone, multiple percussion, and accessories. Studies will include solo percussion in orchestral, theatrical, and various studio environments.

**PFSS 347 Survey of Latin American Hand Percussion Styles**  
(Hand Percussion Principals)

A study of the history and development of the music of Latin America and the Caribbean, with particular focus on hand percussion playing. Emphasis will be on the music of Cuba and Brazil, and on the development of Latin American music in New York from the 1920s to the present. Musical relationships to the European and African traditions will be studied, as well as specific instruments, song styles and rhythms, composing and arranging styles, and significant artists in the idiom.

**PFSS 341 Survey of Drum Styles to the ’60s**  
(Drumset Principals)

A study of the development of the jazz drummer from the music’s early period through the 1960s. Analysis through recordings and transcriptions of various playing styles. Studies of Big Sid Catlett, Max Roach, Buddy Rich, and others.

**PSPC 341 Studio Drumming Techniques and Applications**  
(Drumset, Hand Percussion, & Total Percussion Principals)
Application of drumset and percussion techniques to the studio recording environment. Analysis of today's top studio recording drummers and producers; study of drum looping and sampling techniques and their application to drumset recording; study of jingle, television, and motion picture soundtrack recording techniques. Application of skills including tuning the instrument, using a click track, drum chart reading, electronic percussion, and auxiliary percussion parts to studio performance.

**PSW 335 World Percussion for Percussionists**  
(Hand Percussion Principals)

A course for Percussion Department principals focusing on abilities and techniques used to produce a wide variety of sounds from any hand drum (frame drum, dumbek, etc.). Emphasis on rhythms of North Africa, the Middle East, and Turkey, and how to apply them to contemporary American music. Class meetings are split weekly into lecture and playing sections.

**Recital Preparation Lessons**

Recital Preparation lessons are required of Performance majors in the 3rd through 8th semesters and build toward the Senior Recital, which is the Performance Major’s required final project. Recital Preparation lessons focus on developing performance technique, expanding your repertoire, and honing your sense of musical direction in building a performance.

If you are inexperienced in on-stage performance, the Recital Preparation series can help you to select and prepare pieces with which you can build confidence and performance skills. If you are an experienced performer, Recital Preparation lessons and performances present a great opportunity to experience new challenges and grow beyond your proven strengths.

Performance majors are required to take the 6 levels of Recital Preparation (RP 3-8) in 6 successive semesters, and they must take the corresponding Private Instruction levels (PI-3 - 8) at the same time. Students cannot receive credit by exam for Recital Preparation lessons. With the exception of RP 5, 7, and 8, students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – on their instrument with a faculty from another department, or declare a secondary instrument.

Please review the RP lesson final exam criteria with your specific teacher early in the semester.

**ILRE 375 Recital Workshop for Performance Majors**

A co-requisite with Recital Preparation 311, all 5th semester performance majors must take this class. Issues covered include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs a minimum of one solo, and two 2 accompanied pieces during the semester and participates in discussion of in-class performances. Your Recital Preparation private instructor will help you prepare your performances for this class.
RPPC 311 Recital Preparation 3 – 5th semester
A co-requisite with ILRE 375, all 5th semester performance majors must take this lesson on their principal instrument. In addition to performing a project from the ILRE class, students must present an odd metered piece and sight read a snare drum piece.

RPPC 411 Recital Preparation 5/Jury – 7th Semester
Recital Preparation 5, taken in the seventh semester of study, is referred to as a Jury. The Jury is a 30-minute preview performance of material that will be presented on your Senior Recital. Juries are scheduled during the first two weeks of classes by the Percussion Department Office Supervisor, room 013, 921 Boylston St., and must be completed by the end of that semester. In order to receive credit for Recital Preparation 5 and proceed to Recital Preparation 6 (SENIOR RECITAL), you must receive a passing grade for your Jury. A panel made up of two teachers from the Percussion Department will evaluate your Jury performance. Your Jury program should be prepared using the guidelines listed in this handbook for Final Exam Requirements.

RPPC 412 Recital Preparation 6/Senior Recital – 8th semester
Recital Preparation 6 is your Senior Recital. This performance program must consist of at least 60 minutes of music and should offer a wide selection of idioms and styles. Your Recital program must be approved and signed by John Ramsay or Yoron Israel at least 7 weeks before your Recital is presented. No changes may be made to your program after it has been approved. Recital protocol and procedures must be observed. Information about applying for the senior recital can be found on the Concert Office website at Berklee.net/co. Applications must be made one semester prior to the semester in which you wish to hold your recital.

V. Performance Studies Electives

Improvisation Courses
Most Berklee students say that developing their improvisation skills is one of their most important musical goals. As a drummer or percussionist here, you can strengthen your improvisation techniques in styles including jazz, rock, Latin, and world music. We especially recommend improvisation studies for students who are Performance majors.

The following courses are Approved Specified Electives (ASEs) for the Performance Major:

PFET 361 and PFET 362 Performance Ear Training for Winds, Strings, and Mallets 1 & 2 (Vibraphone and Marimba principals)

PFET 370 and PFET 371 Performance Ear Training for Percussion 1 & 2
(Drumset, Hand Percussion, Total Percussion, and Steelpan principals)

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, harmony, and timbre by ear and responding on the student’s instrument in class. Course content includes dictation and non-solfege sight singing.
PSX 492 Professional Performance Internship
If you are interested in the Performance Internship, please visit the Performance Office, room 5J in the 1140 Boylston St. building.

The following courses are electable by students in all majors:

**PSIJ 371 Performing Harmony Workshop 1**
Recommended for performers interested in developing their musical ear.

**PSIJ 372 Performing Harmony Workshop 2**
Advanced melodic material studied.

**PSPC 231 Fundamentals of Improvisation for Percussion**
Survey of performance techniques related to drumset solo and duet improvisation. Emphasis is placed on rhythm skill, coordination, thematic development, and style integration.

**JAZZ**

**PSIJ 211 Jazz Improvisational Technique**
Highly recommended if you are considering any of the Performance Studies' jazz improvisation classes and would like to begin to develop the language used in jazz improvisation.

**PSIJ 215 Standard Jazz Repertoire 1**
Recommended for students who take the Jazz Improvisation Techniques 1-5 series: These classes are leveled and instrumentally balanced; students perform weekly.

**PSIJ 216 Standard Jazz Repertoire 2**
A sequel to PSIJ 215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad and contemporary styles.

**PSIJ 255 The Music of Wayne Shorter**
Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present.

**PSIJ 271 Ready, Aim, Improvise!**
Using the lecture/demonstration format, this course explores in detail the critical areas involved in learning how to improvise in the jazz idiom. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate and advanced levels, especially those who take the Jazz Improve 1-6 course series.

**PSIJ 331 The Jazz Line**
A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others.

**PSIJ 335 Melodic Structures in Improvisation**
A performance-centered class covering melodic cells and their permutations applied to improvising in a variety of settings. Study of multi tonic systems (Coltrane changes) and their application as either harmony or substitutions.

**PSW 341 Pentatonics in Improvisation**
A performance-centered class covering minor 7, minor 6, minor 7(b5), major b6 and all diminished related pentatonics and their application to improvisation and the creation of
melodies and usage charts. Voice leading and approach systems as used by master improvisers including Wayne Shorter, John Coltrane, Joe Henderson, and others.

**PSIJ 311 Chord Scale Theory in Improvisation**
Designed for performers, this course will examine the application of chord scales to harmonic progression.

*PSIJ 221, 315, 321, 322, 421, 422, 423, 325: These classes are instrumentally balanced; students perform weekly:

**PSIJ 221 Jazz Improvisation Techniques 1**
An ideal follow-up to PSIJ 211 Jazz Improvisational Techniques.

**PSIJ 315 Improvisation on Standard Songs**
This class is recommended for students considering taking PSIJ 322 Jazz Improvisation Techniques 3.

**PSIJ 321 Jazz Improvisation Techniques 2**
An expansion of the fundamental improvisational skills developed in PSIJ 221, with the introduction of techniques that will further enhance your personal improvisational style.

**PSIJ 322 Jazz Improvisation Techniques 3**
Intermediate level course introducing approaches to improvisation that requires a solid background in harmonic and tonal concepts.

**PSIJ 421 Jazz Improvisation Techniques 4**
An upper-level course recommended for students with well-developed improvisational skills and concepts who are interested in further developing their own personal style through detailed application.

**PSIJ 422 Jazz Improvisation Techniques 5**
An advanced course recommended for students who have already begun to develop their own personal music styles.

**PSIJ 423 Jazz Improvisation Techniques 6**
An advanced course offering sophisticated approaches and concepts.

**PSIJ 325 Jazz Interpretation**
Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques.

**PSIM 327 Improvisation in the Jazz-Blues Idiom**
A study of basic blues playing in the jazz idiom. Recommended for the beginning-to-intermediate improviser interested in this genre.

**PSIJ 351 Performance and Analysis of Bebop Music**
Analysis and performance of music in the style of Charlie Parker, Dizzy Gillespie, Clifford Brown, Kenny Dorham, and others.

**PSIJ 425 Advanced Jazz Improvisational Techniques**
Recommended for students who have ensemble ratings of 6666.
ROCK

**PSIM 231 Rock Improvisational Techniques 1**
Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and non-harmonic melody notes.

**PSIM 235 Improvisation in the Rock-R&B Idiom**
A study of basic blues playing in the rock/R&B idiom. Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

**PSIM 335 Improvisation in the Jazz-Rock/ Fusion Idioms**
Major players and groups to be analyzed will be The Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

ADDITIONAL COURSES IN THE ROCK IDIOM

**PSPR 381 Commercial Band Workshop**
Performances of music in various styles appropriate to general business jobs.

**PSPR 363 Progressive Rock Performance**
A study integrating performance of the progressive rock style of the ’70’s: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

LATIN

**PSIM 341 Improvisation in the Latin/Jazz Idiom**
Performance and analysis of Latin/Jazz music and related song forms. Concentration on samba, calypso, bossa and contemporary Latin grooves. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

WORLD MUSIC

**LHAN 345 - Music of Africa, Latin and South America**
A study of the major music and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the way these cultures have produced new musical forms as a result.

**LHAN 346 - Music of India, the East and Eastern Europe**
A study of the music of North India and other music and cultures of the Near East and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.

ADDITIONAL PERFORMANCE STUDIES COURSES

R&B

**PSPR 361 Motown**
Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.
STAGE PERFORMANCE
Stage performance workshops are open to students in any major.

PST 351 Stage Performance Techniques
Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

PST 471 Stage Performance Workshop 1 - Rock & Pop Idiom

PST 472 Stage Performance Workshop 2 - Rock & Pop Idiom
All performances are in a rock/pop band format. Classes present an end-of-semester final performance.

CONCERT/THEATRE PRODUCTION
PST 451 The Musical Director
Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music.

PST 385 Elements of Theatre Production
Staging and directing musical productions, acquisition of materials budgeting, organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances.

INJURY PREVENTION
PSH 238 Awareness Training for Musicians
Self-awareness exercises will be used to improve the kinesthetic sense - one’s sense of oneself in movement - enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production.

INTERNSHIP
PSX 492 Professional Performance Internship
Monitored and evaluated professional work experience for the Performance Major.

VI. ETC

Resources for Percussionists

Policies for Use of Percussion Department Facilities
Percussion Department practice facilities are located at 921 Boylston Street, 150 and 171 Massachusetts Ave., and 25 Fordham Rd. (in Allston). The basement of 171 Mass Ave. building is a dedicated drumset practice facility with 20 drumset rooms.

The department work-study offices are responsible for all departmental faculty communication, supervision of all practice facilities, and Percussion Department security. The following policies are enforced:

- A valid ID is necessary for admittance to any practice room. This must be surrendered to the Percussion Department work-study on duty at the time a practice room is needed. The valid ID will be retained in the Percussion
Department work-study office for the duration of the practice room usage. Do not ask faculty to open available practice rooms.

- Department work-study employees monitor all use of practice facilities. Any student or non-student practice/rehearsal activity that has not been properly cleared through the department work-study office will be reported to the appropriate college officials.

- Practice rooms are available on a first-come, first-served basis.

- Students may reserve certain Percussion Department instruments by presenting a student I.D. to the department work-study. Instruments are available at the Uchida Building and at 150 Mass. Ave. Instruments at 150 Mass. Ave. are in room B20 and can be reserved through the Ensemble Department. Instruments may not be taken out of the building.

**Drum Lockers**

Students can sign up for drum lockers during registration for each semester. Lockers fit bass drums smaller than 22” and a regular 5 piece drum set. Some lockers will fit drums with cases depending on the case size and shape. Locker rentals are managed by the Housing Office (3rd floor 150 Mass Ave).

**Faculty Artist Series and Visiting Artist Series**

Berklee’s Faculty and Visiting Artist Series offers students multiple opportunities each semester to meet and learn from experts in a wide variety of musical fields. These events are advertised on Visiting Artist Series posters throughout the college.

The Faculty Artist Series is designed to put you in touch with teachers both within the Percussion Department and from throughout the college. At clinics, concerts, and informal rap sessions faculty artists showcase their specialties, answer your questions, and inform you about special offerings of their departments. These events are a good way for faculty and students to get acquainted.

The Boston musical community supports and attracts many professional musicians. The Visiting Artist Series invites many of these professionals to share their expertise in clinics/demonstrations, master classes, and concerts. Some recent visiting percussion professionals have included:

- Alex Acuña
- Louis Hayes
- Walfredo Reyes
- Bill Stewart
- Dafnis Prieto
- Jimmy Cobb
- Pedro “Pedrrito” Martinez
- Peter Lockett
- Jose Luis “Changuito” Quintana
• Winard Harper
• Derico Watson
• Carmine Appice
• Gregg Bissonnette
• Cindy Blackman
• Terry Bozzio
• Jimmy Branley
• Will Calhoun
• Dennis Chambers
• Vinnie Colaiuta
• Jack DeJohnette
• Peter Erskine
• Dave Friedman
• David Garibaldi
• Jeff Hamilton
• Billy Hart
• Horacio Hernandez
• Giovanni Hidalgo
• Steve Houghton
• Hilary Jones
• Johnathan Mover
• Lewis Nash
• Adam Nussbaum
• John Piper
• Enrique Pla
• Marc Quinones
• Walfredo Reyes, Sr.
• John Robinson
• Bobby Rock
• Trichy Sankaran
• Marvin "Smitty" Smith
• Steve Smith
• Ed Soph
• Julie Spencer
• Gordon Stout
• Glen Velez
• Jeff Watts
• Dave Weckl

**Percussion Department Annual Events**

Information on the Berklee Percussion Festival (summer) is available from the Special Programs Office. Registration brochures will be available in the Admissions office. Full information is also available on the Berklee website; see the Summer Programs section.
**Berklee Percussion Festival**
This annual festival, which takes place in June, is a five-day intensive study of all forms of percussion. Principal instrument tracks include drumset (all styles), hand percussion from Afro-Cuban, Brazilian, South Indian, Native American, West African, and North African/Middle Eastern traditions, Vibraphone, Marimba, and Steel Pan. The daily curriculum includes eight hours of principal instrument classes, open classes, ensembles, master classes, and concerts. Classes are taught by Berklee’s drumset, hand percussion, vibraphone, and marimba faculty, and by world-renowned visiting artists. Representatives from the percussion industry participate in daily exhibits.

**Percussion Days**
This annual two-day event takes place during each Spring semester and features Berklee students, faculty, and visiting artists in a series of clinics, workshops, master classes, and concerts. Percussion industry exhibits occur each day.
VII. Final Exam and Grade Requirements

DRUMSET PRINCIPAL
PIPC AND RPPC FINAL EXAM REQUIREMENTS

Performance Major

<table>
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<tr>
<th>Required Lessons</th>
<th>Credits</th>
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<td>Drumset</td>
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<td>PIPC</td>
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<td>Survey of Drum Styles</td>
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<td>RPPC**</td>
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</table>

*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.

**Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

The private teacher’s grade accounts for 50% and the final exam grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111

Snare Drum

2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

Sight-Reading
Snare drum sight-reading comparable to the above sources.

Rudiments
Demonstrate any six of the 26 American Rudiments as determined by the faculty member administering exam.

TimeFeels
Perform the following time feels: swing, shuffle, funk, rock, bossa nova, jazz waltz, calypso, reggae, and mambo.

Chart Interpretation
Drumset sight-reading and interpretation.
LEVEL 2
PIPC 112

Snare Drum
1. One prepared piece from Recital Solos for Snare Drum by Garwood Whaley.

2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

Sight-Reading
Snare drum sight-reading comparable to the above.

Rudiments
On the drum set, orchestrate any five of the 26 American.

Drumset Prepared Piece
Perform one of the time feels from level one in the context of a 12 bar blues, 16 or 32 bar song form, decided by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times “comping”. Student should demonstrate her/his ability to support melody as well as her/his command of groove and structure.

Chart Interpretation
Drumset sight-reading and interpretation.

LEVEL 3
RPPC 211
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

CONTINUED DRUMSET
Student performs 1 snare drum piece from “Portraits in Rhythm”, Anthony Cirone or possibly a piece from another Level 3 book.

Prepared Drumset Piece
Student determines one style track for himself: Jazz, Rock, R & B/Funk, Gospel, Fusion, Afro Cuban, Brazilian or World (Reggae, Afro-Pop…) and performs 2 standard/classic compositions in her/his chosen style with an ensemble of any size. These pieces are to be chosen by the student and teacher. The performance of these should demonstrate student’s command of melody support, form, time sense/comping, dynamic use and improvisational skills. If the student chooses jazz, one selection must be with brushes.

Chart Interpretation
Appropriately leveled drumset sight-reading and interpretation.
ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 3
PIPC 211

Snare Drum
One prepared piece from Anthony Cirone, “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

Time Feels
Perform two of the following Afro Cuban, Brazilian and Caribbean time feels: songo, 6/8 Afro-Cuban, samba, baiao and calypso/soca, chosen by the student and teacher. Student should have a strong sense of all of these as well as those time-feels studied previously in levels 1 and 2.

Drumset Prepared Piece
Perform one of the time feels studied in this level, (songo, 6/8 afro cuban, samba, baiao, calypso/soca) in the context of a musical composition chosen by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate his/her ability to support melody as well as his command of groove and structure.

Brushes
Demonstrate basic brush strokes for jazz ballad, medium tempo 4/4 and 3/4 swing. Medium tempo 4/4 should be performed as a double time out of ballad tempo.

LEVEL 4
RPPC 212
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

CONTINUED DRUMSET
Prepared Piece
Student performs one original composition, or an original arrangement of a non-standard/classic composition in his/her chosen style track with an ensemble of any size and one standard/classic composition outside of her/his chosen style track. These pieces are to be decided upon by the student and teacher.
Chart Interpretation
Sight-read and interpret one advanced drumset chart. Chart will feature time feel and/or time signature shifts.

Time Feels
Trade 4s or 8s in any of the time feels studied in levels 1 – 3. These include Songo, Mambo, 6/8 Afro Cuban, Samba, Baião, Calypso, Swing, Funk, Rock, and Shuffle. Chosen by the adjudicating faculty.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided by the student and teacher based on concepts and materials studied in the lesson.

LEVEL 4
PIPC 212

Snare Drum
One prepared piece from Anthony Cirone “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

Time Feels
Trade 4s and 8s in two chosen level 3 time-feels and all of the level 1 and 2 time feels (swing, shuffle, funk, rock, bossa nova and mambo).

Drumset Prepared Piece
One prepared Chart from:

* Percussion Dept. Level 4 Chart Library or
* Irv Cottler - “I’ve Got You Under My Skins”
* Steve Houghton - “Studio and Big Band Drumming”
* Zoro - “Commandments of R&B Drumming”
* Inside the Brazilian Rhythm Section by Nelson Faria and Cliff Korman
* In The Pocket by Dennis Chambers
* Drum Studies: Concepts, Reading, Phrasing, and Technique

Chart Interpretation
Drumset sight-reading and interpretation comparable to the preceding list of prepared drumset choices.
LEVEL 5
RPPC 311

Drumset Prepared Piece
Student performs the Solo (unaccompanied) or duo/ensemble project from her/his ILRE 375 (Recital Workshop) course.

Odd Meter
Perform one odd metered (5,7,9…) composition of any style with or without accompaniment.

Reading
Snare Drum sight-reading from sources comparable to the Percussion Dept. Snare Drum Book List.

LEVEL 5
PIPC 311
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED DRUMSET
Prepared Piece
Perform one unaccompanied piece with an asymmetrical form (non 32, 16 or 12 bar form) in a three-chorus format: 1 chorus of supporting melody, then 1 chorus of accompaniment followed by 1 chorus of solo (could be a full solo or trading). Student should demonstrate his ability to support melody, his command of groove and structure, as well as his improvisational expertise.

Sight-Reading and Chart Interpretation

2. Drumset sight-reading from sources comparable to:
   - Irv Cottler  “I’ve Got You Under My Skin”
   - Steve Houghton  “Studio and Big Band Drumming”
   - Zoro  “Commandments of R & B Drumming”
   - Percussion Dept. Chart Library

ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A ten-minute performance project, decided by the student and teacher.

Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.
LEVEL 6
RPPC 312
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

CONTINUED DRUMSET:
Prepared Piece
Fifteen-minute performance project decided by the student and teacher, this performance should include accompanying musicians (duo, trio, band…).

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided by the student and teacher based on concepts and materials studied in the lesson.

LEVEL 6
PIPC 312
Vibraphone or Marimba

Prepared Pieces
Two prepared solos: one single line and one four-mallet piece; or one longer four-mallet piece.

Technical Exercises
1. Major scales, played two octaves (q = 100).
2. Major, minor and dominant arpeggios, played two octaves (q=80).

Sight-Reading
Sight-read a single line piece.

LEVEL 7
RPPC 411
JURY
A thirty-minute ensemble performance that will include compositions planned for the student’s recital. Demonstration may focus on one idiom but should have stylistic variation within the context of the performance.
LEVEL 7
PIPC 411
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED DRUMSET
Prepared Piece
A ten-minute performance project, decided by the student and teacher.

Sight-Reading
1. Snare drum sight-reading from sources comparable to The Percussion Dept. Snare Drum Book List
2. Drumset sight-reading from sources comparable to:
   - Irv Cottler “I’ve Got You Under My Skin”
   - Steve Houghton “Studio and Big Band Drumming”
   - Zoro “Commandments of R & B Drumming”
   - Percussion Dept. Chart Library

ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A ten-minute performance project, decided by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

LEVEL 8
RPPC 412
SENIOR RECITAL
A performance of at least sixty-minutes. The performance should feature the student in an ensemble context and demonstrate a high degree of instrumental proficiency. The performance may focus on one style but should have stylistic variation within the context of the performance.

Student may perform on alternative percussion instruments but this option should not exceed 25% of the recital.

LEVEL 8
PIPC 412
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED DRUMSET
Prepared Piece
1. Ten-minute performance project decided upon by the student and teacher.
3. Advanced Drumset Chart Interpretation
   Ask your private teacher about references from our Percussion Dept. Chart Library

**ALTERNATIVE INSTRUMENT OPTION**

**Prepared Piece**
A ten-minute performance project decided by the student and teacher.

**Sight-Reading**
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

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**Professional Music** *(Ensemble/Lab credits required: 12)*

<table>
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<tr>
<th>Required Lessons</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drumset</td>
<td>6.0 or 5.0</td>
</tr>
<tr>
<td>Student Choice*</td>
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<td><strong>Total Credits</strong></td>
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*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.

The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

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**LEVEL 1**

**PIPC 111**

**Snare Drum**

2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

**Sight-Reading**
Snare drum sight-reading comparable to the above sources.

**Rudiments**
Demonstrate any six of the 26 American Rudiments as determined by the faculty member administering exam.

**Time Feels**
Perform the following time feels: swing, shuffle, funk, rock, bossa nova, jazz waltz, calypso, reggae, and mambo.
Chart Interpretation
Drumset sight-reading and interpretation.

LEVEL 2
PIPC 112

Snare Drum
1. One prepared piece from Recital Solos for Snare Drum by Garwood Whaley.
2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

Sight-Reading
Snare drum sight-reading comparable to the above.

Rudiments
Orchestrate on the drum set any five of the 26 American.

Drumset Prepared Piece
Perform one of the time feels from level one in the context of a 12 bar blues, 16 or 32 bar song form, decided by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate her/his ability to support melody as well as her/his command of groove and structure.

Chart Interpretation
Drumset sight-reading and interpretation.

LEVEL 3
PIPC 211

Snare Drum
One prepared piece from Anthony Cirone, “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

Time Feels
Perform two of the following Afro Cuban, Brazilian and Caribbean time feels: songo, 6/8 afro cuban, samba, baiao and calypso/soca, chosen by the student and teacher. Student should have a strong sense of all of these as well as those time feels studied previously in levels 1 and 2.

Drumset Prepared Piece
Perform one of the time feels studied in this level, (songo, 6/8 afro cuban, samba, baiao, calypso/soca) in the context of a musical composition chosen by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of Accompaniment. In the case of a 12 or 16 bar song, the
form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate his ability to support melody as well as his command of groove and structure.

**Brushes**
Demonstrate basic brush strokes for jazz ballad, medium tempo 4/4 and 3/4 swing. Medium tempo 4/4 should be performed as a double time out of ballad tempo.

**LEVEL 4**
**PIPC 212**

**Snare Drum**
One prepared piece from Anthony Cirone “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

**TimeFeels**
Trade 4s and 8s in two chosen level 3 time-feels and all of the level 1 and 2 time feels (swing, shuffle, funk, rock, bossa nova and mambo).

**Drumset Prepared Piece**
One prepared Chart from:
Percussion Dept. Level 4 Chart Library or
Irv Cottler “I’ve Got You Under My Skins”
Steve Houghton “Studio and Big Band Drumming”
Zoro “Commandments of R & B Drumming”

**Chart Interpretation (drumset)**
Drumset sight-reading and interpretation, comparable to the proceeding list of prepared drumset choices.

**LEVEL 5**
**PIPC 311**
(Student may take the private lesson on any instrument within the percussion department: drum set, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

**CONTINUED DRUMSET**

**Prepared Piece**
Ten-minute performance project decided by the student and teacher, either solo or with recorded accompaniment.

**Chart Interpretation (drumset)**
Drumset sight-reading and interpretation from sources comparable to:

Percussion Dept. Chart Library (level 4)
Irv Cottler “I’ve Got You Under My Skin”
Steve Houghton “Studio and Big Band Drumming”
“The Ultimate Drum Set Reading Anthology”
Zoro “Commandments of R & B Drumming”
ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A ten-minute performance project decided by the student and teacher.

Sight-Reading
Sight-read /interpret an appropriate chart or piece of music on chosen instrument.

LEVEL 6
PIPC 312
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED DRUMSET
Prepared Piece
Fifteen-minute performance project decided by the student and teacher, this performance must be with accompanying musicians (duo, trio, band…).

ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A ten-minute performance project decided by the student and teacher.

Sight-Reading
Sight-read /interpret an appropriate chart or piece of music on chosen instrument.

Music Education

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<td>Mallets</td>
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The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111

Snare Drum

2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.
**Sight-Reading**  
Snare drum sight-reading comparable to the above sources.

**Rudiments**  
Demonstrate any six of the 26 American Rudiments as determined by the faculty member administering exam.

**TimeFeels**  
Perform the following time feels: swing, shuffle, funk, rock, bossa nova, jazz waltz, calypso, reggae, and mambo.

**Chart Interpretation**  
Drumset sight-reading and interpretation.

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**LEVEL 2**  
PIPC 112

**Snare Drum**  
1. One prepared piece from Recital Solos for Snare Drum by Garwood Whaley.

2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

**Sight-Reading**  
Snare drum sight-reading comparable to the above.

**Rudiments**  
Orchestrated any five of the 26 American.

**Drumset Prepared Piece**  
Perform one of the time feels from level one in the context of a 12 bar blues, 16 or 32 bar song form, decided by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate her/his ability to support melody as well as her/his command of groove and structure.

**Chart Interpretation**  
Drumset sight-reading and interpretation.

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**LEVEL 3**  
PIPC 211

**Snare Drum**  
One prepared piece from Anthony Cirone, “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.
Time Feels
Perform two of the following Afro Cuban, Brazilian and Caribbean time feels: songo, 6/8 afro cuban, samba, baiao and calypso/soca, chosen by the student and teacher. Student should have a strong sense of all of these as well as those time fells studied previously in levels 1 and 2.

Drumset Prepared Piece
Perform one of the time feels studied in this level, (songo, 6/8 afro cuban, samba, baiao, calypso/soca) in the context of a musical composition chosen by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of Accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate his ability to support melody as well as his command of groove and structure.

Brushes
Demonstrate basic brush strokes for jazz ballad, medium tempo 4/4 and 3/4 swing. Medium tempo 4/4 should be performed as a double time out of ballad tempo.

LEVEL 4
PIPC 212

Snare Drum
One prepared piece from Anthony Cirone “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

Time Feels
Trade 4s and 8s in two chosen level 3 time-feels and all of the level 1 and 2 time feels (swing, shuffle, funk, rock, bossa nova and mambo).

Drumset Prepared Piece
One prepared piece from:
Percussion Dept. Level 4 Chart Library
Irv Cottler “I’ve Got You Under My Skins”
Steve Houghton “Studio and Big Band Drumming”
Zoro “Commandments of R & B Drumming”

Chart Interpretation (drumset)
Drumset sight-reading and interpretation, comparable to the proceeding list of prepared drumset choices.

LEVEL 5
PIPC 311
Vibes or Marimba

Prepared Pieces
Two prepared solos: one single line and one four-mallet piece; or one longer four-mallet piece.

Technical Exercises
1. Major scales, played two octaves (q = 100).
2. Major, minor and dominant arpeggios, played two octaves (q=80).
**Sight-Reading**
Sight-read a single line piece.

**LEVEL 6**
**PIPC 312**
Timpani

**Prepared Pieces**
1. A two-drum solo demonstrating basic stroke types, dampening, cross-sticking, rolls and embellishments. Also the ability to set and change pitches on two drums.

2. An easy four-drum etude.

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**All Other Majors**

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<th>Required Lessons</th>
<th>Credits</th>
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<td><strong>Total Credits:</strong></td>
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</table>

The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

**LEVEL 1**
**PIPC 111**

**Snare Drum**

2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

**Sight-Reading**
Snare drum sight-reading comparable to the above sources.

**Rudiments**
Demonstrate any six of the 26 American Rudiments as determined by the faculty member administering exam.

**TimeFeels**
Perform the following time feels: swing, shuffle, funk, rock, bossa nova, jazz waltz, calypso, reggae, and mambo.
Chart Interpretation
Drumset sight-reading and interpretation.

LEVEL 2
PIPC 112

Snare Drum
1. One prepared piece from Recital Solos for Snare Drum by Garwood Whaley.
2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.

Sight-Reading
Snare drum sight-reading comparable to the above.

Rudiments
Orchestrate on the drum set any five of the 26 American rudiments.

Drumset Prepared Piece
Perform one of the time feels from level one in the context of a 12 bar blues, 16 or 32 bar song form, decided by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate her/his ability to support melody as well as her/his command of groove and structure.

Chart Interpretation
Drumset sight-reading and interpretation.

LEVEL 3
PIPC 211

Snare Drum
One prepared piece from Anthony Cirone, “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

TimeFeels
Perform two of the following Afro Cuban, Brazilian and Caribbean time feels: songo, 6/8 afro cuban, samba, baiao and calypso/soca, chosen by the student and teacher. Student should have a strong sense of all of these as well as those time feels studied previously in levels 1 and 2.

Drumset Prepared Piece
Perform one of the time feels studied in this level, (songo, 6/8 afro cuban, samba, baiao, calypso/soca) in the context of a musical composition chosen by the student and teacher. The song should be performed without accompaniment in a two-chorus format: 1 chorus of melody followed by 1 chorus of accompaniment. In the case of a 12 or 16 bar song, the form should be played through 4 times: 2 times melody, 2 times comping. Student should demonstrate his ability to support melody as well as his command of groove and structure.
**Brushes**
Demonstrate basic brush strokes for jazz ballad, medium tempo 4/4 and 3/4 swing. Medium tempo 4/4 should be performed as a double time out of ballad tempo.

**LEVEL 4**
**PIPC 212**
**Snare Drum**
One prepared piece from Anthony Cirone “Portraits in Rhythm”, or from another appropriately leveled source listed in the Percussion Dept. Snare Drum Book List.

**Time Feels**
Trade 4s and 8s in two chosen level 3 time-feels and all of the level 1 and 2 time feels (swing, shuffle, funk, rock, bossa nova and mambo).

**Drumset Prepared Piece**
One prepared piece from:
Percussion Dept. Level 4 Chart Library
Irv Cottler “I’ve Got You Under My Skins”
Steve Houghton “Studio and Big Band Drumming”
Zoro “Commandments of R & B Drumming”

**Chart Interpretation (drumset)**
Drumset sight-reading and interpretation, comparable to the proceeding list of prepared drumset choices.

**Percussion Department Snare Drum Book List**

**Levels 1 & 2**
- Garwood Whaley: Musical Studies for the intermediate Snare
- Garwood Whaley: Snare Drum Solos for the Advanced Beginner
- Charles Wilcoxon: All American Drummer
- Modern Swing Solos
- Louie Bellson: Modern Reading Text in 4/4
- Mitchell Peters: The Rudimental Primer
- Dave Vose: Drum Studies: Concepts, Reading, Phrasing, and technique

**Levels 3 & Above**
- Anthony Cirone: Portraits in Rhythm
- Vic Firth: Solo Snare Drummer
- Louie Bellson: Odd Time Reading
- Les Parks: 15 Diversions for Snare Drum
- Fred Albright: Contemporary Snare Studies
- Garwood Whaley: Contemporary Rhythmic Patterns
- Recital Solo for Snare Drum
Mitchell Peters: Intermediate Snare Studies Odd Meter Rudimental Studies Drummer

Morris Goldberg: 12 Snare Drum Solos

John Pratt: 14 Modern Contest Solos Rudimental Solos for the Accomplished Drummers

Dave Vose: Drum Studies: Concepts, Reading, Phrasing, and technique
**HAND PERCUSSION PRINCIPAL**

**PIPC AND RPPC FINAL EXAM REQUIREMENTS**

**CATEGORIES FOR HAND PERCUSSION**

**Instrument List**

This document contains essential information regarding the instrumental performance requirements of your studies as a Hand Percussion Principal in the Percussion Department. As a Hand Percussion Principal you will learn many rhythms and song styles from a variety of cultures on the following instruments. Please note the categories and their respective instruments.

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<td>Basic Drum Set</td>
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FINAL EXAM GUIDELINES

All students are responsible for knowing the following:

1. The names of all of the instruments both in English and the language of the culture from which the instrument originates.
2. How to tune the instrument, how to set up or hold the instrument in performance, what to strike it with, and how to strike it to play it.
3. A brief cultural and musical history of the instrument.
4. How to properly care for the instrument as well as how to perform basic maintenance on it.
5. All students are required to pick one of the five categories as their principal area of focus and perform every proficiency in that category.

Performance Majors only:

1. In semesters 5 through 8 you are required to perform level one requirements (one per semester) from the remaining four categories.
2. You are required to take a drumset and a snare drum exam.

ILPD 111, Drumset Basics, and ILPD 112, Jazz Drumset Fundamentals, as well as your private drumset lesson, will help you with the preparation for these exams.

Additionally, the Percussion Department offers drumset and snare drum tutoring for assistance with the preparation of these exams.

Also, notated and recorded versions and supplemental information on all drumset feels are included in the following books: *The Essence of Afro-Cuban Percussion and Drumset* and *The Essence of Brazilian Percussion and Drumset*, both written by Ed Uribe and published by Warner Bros. Publishers.

Performance Major (ensemble/lab credits required in major: 12)

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<th>Required Lessons</th>
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<td><strong>Total Credits:</strong></td>
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*Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

**Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan.

The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.
Category 1 Afro-Cuban

Congas:

1. **Basic Tumbao rhythm** using two drums with variations at a slow to medium tempo. Rhythm must be performed with respect to the clave.

2. **Rumba Guaguancó.** Individual parts (Basic salidor, tres golpes and quinto ride) as well as Salidor and Tres Golpes together. Basic conversation (accompanied) when playing individual parts. You must also be able to play the accompanying stick part. (Gua-Gua/Palitos). Rhythm must be performed with respect to the clave. You should play along with a tune of the appropriate level. You must transcribe quinto solos on the verse.

3. **Basic Merengue.** Conga part on two drums, as well as a basic tambora part.

4. **Basic Bomba** on one drum.

5. **Basic Plena** performed on two drums.

6. **Single line sight-reading.**

Category 2 Brazilian

1. **Surdo:** Basic samba pattern on each of the three surdos (Marcação, Contra-Surdo, Cortador).

2. **Tamborim:** Basic samba patterns (at least three variations) at slow to medium tempo.

3. **Ago-gó:** Basic samba patterns (at least three variations) at slow to medium tempo.

4. **Chocalho/Ganzá:** Basic samba pattern medium tempo.

Category 3 African

You are expected to study 2 semesters of "Drumming styles of Ghana" and 2 semesters of "Drumming styles of Guinea and Mali". This can be done in any order or preference.

**Drumming Styles of Ghana**

- Basic technique on the Gankogui and axatse
- Basic stick technique on the Ewe Barrel drums
- Basic support parts for the following music: Gahu and Slow Agbeko
- Drum Maintenance and tuning
- The Agbeko Bell pattern with four different down beats
- Sight-Reading / chart reading
Note: This exam can be replaced by level 3 if student has studied "Drumming styles of Guinea and Mali".

Category 4 Middle Eastern/North African/Indian
Frame Drum:

1. Students are required to play the frame drum and tap a foot to the larger beats of the cycle while playing a series of rhythmic puzzles (interlocking grooves) in 3/4, 4/4, 5/4 and 7/4.

2. Students must also sing the rhythmic scales as covered in the course curriculum while conducting the finger count to demonstrate the beats of the cycles of 3, 4, 5 and 7.

3. Short reductions in 3-4-5 and 7 and a long reduction in 5 is required. The focus is on feels derived from North Africa, South India, and Morocco.

4. Melodic versions of the scales and reductions can also be melodically demonstrated with voice or instrument of choice. This is optional, not required.

LEVEL 2
PIPC 112

Category 1 Afro-Cuban
Bongos and Miscellaneous Percussion:

1. **Bongos**: Martillo pattern with basic repique (variations). Move to bell and back. Solo improvisation (accompanied). Rhythm must be performed with respect to the clave. You must play along with a tune of the appropriate level. You must transcribe and play repique solo on the verse

2. **Güiro**: Cha-Cha and Son groove. (Slow to medium tempo).

3. **Maracas**: Son groove (Medium to fast tempo).

4. **Guira**: Basic merengue pattern.

5. **Shekere**: Basic Latin-Jazz groove (cut-time feel).

6. You must play along with a song of your own choice. Copying the repique from the recording.

Category 2 Brazilian

1. **Surdo**:
   a. Basic samba pattern on Marcação incorporating variations at medium tempo.
   b. Variations on the Cortador (with accompaniment).

2. **Tamborim**:
   a. Basic samba patterns (at least three variations) at medium to fast tempo. You should be able to move freely from one pattern to another.
3. **Ago-gô:**  
   a. Basic samba patterns with simple improvised variations within the patterns at medium to fast tempo. You should be able to move freely from one pattern to another.

4. **Pandeiro:**  
   a. Basic samba pattern at slow tempo.

**Category 3 African**

**Drumming Styles of Ghana**  
Note: This exam can be replaced by level 4 if student has studied "Drumming styles of Guinea and Mali". In his/her second semester.

1. Basic West African hand drumming technique.

2. Basic support parts for the following music: Kpanlogo and Fume Fume.

3. Call and response dialogue techniques.

4. Support and dialogue parts for the following music: Agbadza and Kinka.

5. Sight-Reading / chart reading.

**Category 4 Middle Eastern/North African/Indian**

1. Students are required to bring a duet partner for part of the final exam.

2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums.

3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students are expected to demonstrate short compositions in cycles 3, 4, 5 and 7, based on a clear time feel, and then improvise while keeping the cycle and the number of beats per pulse. For example: play in a cycle of 5 with 6 beats per pulse playing phrases of 5.

4. Students must compose a short percussion duet that demonstrates the various pitches that provide melodic content with interlocking patterns on their choice of instruments. Students must then be able to improvise and return to the form and finish by playing a composed ending.

**LEVEL 3**

PIPC 211

**Category 1 Afro-Cuban**

**Timbales:**

1. Danzón. Basic pattern and variations. Setup fill (Abanico) moving to Cha-Cha section. Rhythm must be performed with respect to the clave.
2. Basic cascara pattern along with basic comping on low timbal with the other hand. Basic cascara pattern along with clave on the jam-block with the other hand. Pattern should start with a setup fill (Abanico).

3. Contra-campana pattern along with basic comping on low timbal with other hand. Contra-campana pattern along with clave with the other hand. Play fill and go to cascara pattern.

4. Songo pattern, "Changuito" style including bass drum.

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

8. Basic sight-reading. (Following a chart with kicks).

**Category 2 Brazilian**

1. Surdo: Basic Baião (at least two variations) and Maracatú patterns at medium tempo.

2. Tamborim: Basic "Virado" style (turning the Tamborim) at slow tempo.


4. Pandeiro: Samba at slow to medium tempo with basic variations.

5. Congas: Basic samba pattern on one or two drums at medium tempo.

6. Triangle: Baião at medium to fast tempo.

**Category 3 African**

**Drumming Styles of Guinea and Mali**

Note: This exam can be replaced by level 1 if student has studied “Drumming Styles of Ghana”.

1. The student will learn basic technique on the djembe and the three dundun.

2. Basic parts for the following music: Kuku, Sofa, Makuru, and Tiriba.

3. Basic breaks with each music above.

4. Sight-Reading / chart reading.

5. Tuning and drum maintenance.

**Category 4 Middle Eastern/North African/Indian**

1. Students are required to bring a duet partner for part of the final exam.

2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums).
3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students must be able to demonstrate their abilities to create a feel, and then improvise on the following rhythmic cycle and inner beat combinations: a cycle of 7 must be played with 6 inner beats per pulse while playing in phrases of 7. (example: 6 beats per pulse x 7 beats = 42 inner beats in 1 cycle, phrased as 6 groups of 7)

LEVEL 3
RPPC 211
*Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

Category 1 Afro-Cuban Congas:

1. Danzón. Basic pattern and variations. Setup fill (Abanico) moving to Cha-Cha section. Rhythm must be performed with respect to the clave.

2. Basic cascara pattern along with basic comping on low timbal with the other hand. Basic cascara pattern along with clave on the jam-block with the other hand. Pattern should start with a setup fill (Abanico).

3. Contra-campana pattern along with basic comping on low timbal with other hand. Contra-campana pattern along with clave with the other hand. Play fill and go to cascara pattern.

4. Songo pattern, "Changuito" style including bass drum.

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

8. Basic sight-reading. (Following a chart with kicks).

Student is required to play the Quinto in a Rumba Guaguanco setting, either with a recording or accompanied by panel with percussion and vocals. In addition, the student will demonstrate the styles of two different Timbale players, to be chosen by the student and his/her teacher, as well as his/her own solo.

Note:
1. In depth analysis of the Quinto (solo drum) in a Rumba setting since understanding this drum is key for soloing, on any instrument in Afro Cuban music.

2. Timbale solo construction.
Category 2 Brazilian

1. **Surdo**:
   1. Baião (at least two variations), Maracatú pattern at medium tempo.
   2. Generic Samba-Reggae pattern (playing the 3 Surdos all at once)

2. **Tamborim**:
   1. Virado style (turning the Tamborim) at slow tempo. Student should be able to move back and forth from a Samba pattern (play 8 bars) to the virado style (play 8 bars) in a clear and concise manner.

3. **Ago-gô**:
   1. Patterns for Afoxé, Baião and Maracatú.

4. **Pandeiro**:
   1. Samba at slow to medium tempo with some common variations.

5. **Timbão**:
   1. Samba-Reggae pattern with some variations. Open solo (accompanied).

6. **Congas**:
   1. A samba pattern on one or two drums at medium tempo.
   2. Partido Alto pattern (at least two variations) on one or two drums.

7. **Triangle**:
   1. Baião at medium to fast tempo.

8. **Caixa**:
   1. Samba-Reggae patterns (at least two variations).

Category 3 Middle Eastern

1. Student determines the main instrument that he will focus on as well as secondary instruments. Ex. Kanjira, principal instrument; Hadgini, secondary.

2. Student demonstrates ability to transpose (modulate) chosen grooves, determined by student and teacher.

3. Student will perform 4 compositions that demonstrate his ability to incorporate contemporary Latin-Brazilian and Jazz styles of playing on chosen instruments.

4. Student and teacher will explore and examine recordings of both of their choosing. The focus will be on the recording technique used on various percussion instruments and the way and in what order they were used in an overdubbing and live recording situation.

5. Student will demonstrate a non-traditional application using any combination of percussion instruments. The student will compose and orchestrate a musical solution to a piece of music that he will perform with. He may use other percussionist as well. Student and teacher will approve this music.
Category 4
African

1. Student may choose one area of focus: Ghana or Guinea.

2. Student may choose one of the following traditional pieces and transcribe all the support and master drum rhythms: Gahu, Agbeko, Kuku or Manjani. Student then studies and learns all parts.

3. A 15 minute presentation is given on this piece with full ensemble ie; student must perform with at least 3 other players. Student is responsible for directing the group with the appropriate authority with regard to all intros and outros.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 4
PIPC 212

Category 1 Afro-Cuban
Congas:

1. Tumbao pattern using three drums with some syncopated variations as would sometimes be used in montuno sections. Medium to fast tempo.

2. Rumba Columbia. Three individual parts (quinto, tres golpes and salidor) as well as tres golpes and salidor together. You should also be able to play the accompanying stick part (palitos). Medium tempo.

Bongos:

1. Martillo with repique (variations). Medium to fast tempo. Move to bell and play varied bell pattern as sometimes used during the mambo section.

Timbales:

1. contra-campana and bongo bell patterns at the same time, including bass drum.

2. Play basic songo pattern including bass drum. ("Changuito" style).
3. Demonstrate ability to move from 4/4 to 6/8 and back using basic rhythmic structures covered thus far.

Shekere:

1. Güiro style. Playing the three different shekere parts. You are expected to be able to sing the clave while playing any of the three parts.

Instrumental choice. (Congas, Bongos, Timbales):

1. Open solo improvisation as well, as being able to trade fours and eights (accompanied).
2. Chart reading.

Category 2 Brazilian

1. **Surdo**: Play basic samba pattern with one hand while playing caixa or tamborim parts with the other hand.
2. **Tamborim**: Tamborim Virado style at medium tempo.
3. **Pandeiro**:
   a) Basic Baião pattern at medium tempo.
   b) Samba pattern with more developed variations at medium tempo.
4. **Congas**: Samba pattern on at least two drums with some variations at medium to fast tempo.
5. **Caixa**:
   c) Basic Samba patterns (at least three variations) at medium tempo. You should be able to move freely from one pattern to another.
   d) Basic Baião and Maracatú patterns at medium tempo.
6. **Chocalho/Ganzá**: Play shaker in one hand while playing rhythmic patterns on other instrument.

Category 3 African

**Drumming Styles of Guinea and Mali**
Note: This exam can be replaced by level 2 if student has studied "Drumming styles of Ghana".

1. The student will learn advanced techniques on the djembe and dundun.
2. Basic parts for the following music: Manjani, Dunumba, Yankadi, and Sunu.
3. Sight-Reading / chart reading.
Category 4 Middle Eastern/North African/Indian

1. Students must play 2 compositions of choice in a percussion ensemble format, no smaller than a trio. There is no maximum number of performers; students can use as many instrumentalists as needed to properly perform the pieces.

2. Students will be evaluated on sound, pitch quality and orchestration of parts.

**LEVEL 4**

**RPPC 212**

(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

Category 1 Afro-Cuban

**Congas:**

1. Tumbao pattern using three drums with some syncopated variations as would sometimes be used in montuno sections. Medium to fast tempo.

2. Rumba Columbia. Three individual parts (quinto, tres golpes and salidor) as well as tres golpes and salidor together. You should also be able to play the accompanying stick part (palitos). Medium tempo.

**Bongos:**

1. Martillo with repique (variations). Medium to fast tempo. Move to bell and play varied bell pattern as sometimes used during the mambo section.

**Timbales:**

1. contra-campana and bongo bell patterns at the same time, including bass drum.

2. Play basic songo pattern including bass drum. ("Changuito" style).

3. Demonstrate ability to move from 4/4 to 6/8 and back using basic rhythmic structures covered thus far.

**Shekere:**

1. Güiro style. Playing the three different shekere parts. You are expected to be able to sing the clave while playing any of the three parts.

Students should demonstrate the comping and soloing styles of two renowned conga players, as well as the development of their own solos. In addition, student are required to play the solo drum, the Caja, in a Bembe setting accompanied by panel with percussion and vocals or a recording.
Category 2 Brazilian

Note: This exam should be performed with two other musicians. They can be any combination of musicians. For example: 2 percussionists, one drumset and one piano player, etc. This should be decided upon by the student and their private instructor.

1. Tam-Tam (lap-surdo):
   a. Play samba pattern (with variations) while demonstrating at least three Tamborim variations with the other hand.

2. Tamborim:
   a. Virado style at medium tempo. You should also analyze, copy and perform with a Tamborim section (pre-recorded) of your choice.

3. Pandeiro:
   a. Baião pattern
   b. Samba pattern with more developed variations at medium tempo.
   c. Samba-Funk or other contemporary pattern.

4. Congas:
   a. Play the 2 supporting Candomblé (Rumpí and Lé) parts for a toque (decided by the student and their teacher). Student should also analyze and copy the lead-drum (Rum) for the same toque.

5. Timbão:
   a. Further development on instrument. You should be able to trade 4s and 8s with other musician.

6. Caixa:
   a. Samba patterns (at least three variations at medium tempo). Student should be able to move freely from one pattern to another.
   b. Baião and Maracatu patterns at medium tempo.

7. Ganzá:
   a. Play shaker pattern with one hand while playing a syncopated rhythmic pattern on another instrument.

Category 3 Middle Eastern

1. Student will focus on practical performing solutions to multi percussion setups. Attention will be focused on live performing as well as studio recording.

2. Student will develop a portable modular set up that can be manipulated to help them perform in a wide variety of situations. Attention will focus on size and portability of the set up. Teacher and student will examination of student’s techniques and functionality with his instruments of choice with regard to his set up.

3. Student will be given a recorded composition with music minus percussion and given the chance to overdub and to also perform live with the recording.

4. The knowledge of how to overdub and in what order will be focused on. The live performance choices will demonstrate their ability to make a musical composition of the overdubbed version.
5. Student will perform a half hour of music of whatever he/she wants with whomever he/she wants.

Category 4 African

1. Students may choose one area of focus: Ghana or Guinea.

2. Students and teacher will explore recordings of prominent African Artists focusing on improvisational solo techniques.

3. Students will transcribe and perform at least 2 solos of their choice.

4. Students will choose or compose a contemporary afro-pop song, with approval from teacher. The emphasis will be on the student’s ability to perform on an African multiple percussion set up, with other players.

5. Students are required to demonstrate solo techniques during performance. A 5 minute song is appropriate.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 5
RPPC 311

1. Completion of ILRE 375 Recital Workshop for Performance majors.

2. Final project to be determined by student and instructor. Must be at least 10 min. in length. A demonstration of music from your primary area of focus as a solo or duo.

LEVEL 5
PIPC 311

In addition to your principal area of focus, you are required to perform the first semester proficiency requirements from one of the other four hand percussion categories. Perform the criteria from one of the following categories
Category 1 Afro-Cuban

Congas:

1. Songo on two or more drums with variations. ("Changuito" style).
2. Mozambique on two or more drums. ("Pello el Afrocan" style).
3. Conga de Comparsa with variations. Individual parts, as well as three drums together. ("Havana" style).

Timbales:

1. Mozambique. Bell part and bombo part (played on low timbal) together.
2. Conga de Comparsa. “Sartenes” (frying-pans) part. You should also be able to play two or three different "hand held" bell parts.
3. 6/8 bell comping with basic improvisation with the other hand.

Category 2 Brazilian

1. Surdo: Play the three basic surdo parts for Samba de Roda. When playing the Cortador, some improvised variations are expected.
2. Tamborim: "Virado" style at medium-fast tempo, integrating other rhythmic patterns as variations.
3. Congas:
   a. Ijexá rhythm (two parts)
   b. Cabúla rhythm (two parts).
5. Repinique:
   a. Intro call and setup.
   b. Basic time pattern.

Category 3 African

Drumming Styles of Ghana

1. Basic technique on the Lunga and Gungon
2. Basic concepts of tonality on these Instruments.
3. Basic support parts for the following music: Slow and fast Damba, Bamaaya, Nanigo and Zimtakurga
4. Drum Maintenance and tuning
5. Sight-Reading / chart reading

OR
Drumming Styles of Guinea and Mali

1. The student will learn master drum parts for the following music: Kuku and Lamba.

2. Sight-Reading / chart reading

Category 4 Middle Eastern/North African/Indian

1. Frame Drum, Kanjira, Ceramic Drums, Dumbeck, Hadgini Drum.

2. This exam continues with the material from level four. You are expected to demonstrate further abilities with the same subject matter.

3. Additional exam material may also be introduced and required by the course instructor.

4. You are expected to play a short composition that demonstrates your ability to play in 3/4, 4/4, 5/4, 6/4, 7/4, and 9/4 time signatures.

5. You must compose a duet that demonstrates your playing ability and knowledge of rhythmic construction as covered in the course material.

LEVEL 6
RPPC 312

1. This exam must be given in a group format (duo, trio, etc.). Your performance must include material from your primary area of focus, but can also include development of your own in any format or style. You are functioning not only as a player but also as the leader in your group. Your presentation in these areas will also be assessed.

LEVEL 6
PIPC 312
Drumset and Snare Drum Exam

You must perform all of the following feels on the drumset. Additionally, you must know how to play this musical role with or without other percussionists, as well as with only one other percussionist, or with a full percussion section. In essence, you must know how to accompany and play these feels in all musical situations.

Afro-Cuban Feels:
Son (Salsa/Mambo), Songo and general 6/8 accompaniments.

Brazilian Feels:
Samba, Baiao, and Partido Alto.

Caribbean Feel:
Calypso.

Song Form:
Perform one of the time feels in this level in the context of a tune form chosen by the student and teacher. The song should be performed without accompaniment in a two
chorus format demonstrating command of groove and structure as well as ability to outline melody.

You are encouraged to utilize the Percussion Department tutors to assist your studies in this area.

In addition to your principal area of focus, you are required to perform the first semester proficiency requirements from one of the other four hand percussion categories. (Excluding the category performed in semester five).

**LEVEL 7**
**RPPC 411**
Jury Performance

A performance by you and at least two other persons of material that you are preparing for performance in your recital. The performance should include instruments and musical material from your primary area of focus as well as material from at least one of the other hand percussion categories.

The student should prepare three selections. These can be full compositions, or rhythmic song styles, or parts or movements of longer works. The performance time is thirty minutes for all three pieces.

The performance should be presented in a professional manner and account for all elements that professionalism encompasses. The student is the leader and musical director of the presentation and will be judged on this as well.

**LEVEL 7**
**PIPC 411**

1. A demonstration of music from the student’s principal area of focus. The presentation should include rhythmic patterns as well as improvisation within them, and should be presented as a solo piece, with an identifiable beginning, development and ending. The demonstration should exhibit a technical command of the instruments used as well as substantial knowledge of the musical styles presented. Must be at least seven minutes in length.

2. In addition to the principal area of focus, the student is required to perform the first semester proficiency requirements from one of the other two hand percussion categories not previously chosen in semesters five or six.

**LEVEL 8**
**RPPC 412**
Senior Recital

A performance of at least 60 minutes of music by the student and his/her group demonstrating a high degree of proficiency. The performance may focus on one style, but should have stylistic variations within the contest of the performance.
1. Perform the first semester proficiency requirements for the fourth (and last) of the other hand percussion categories not previously chosen.

2. Final exam project is decided upon by the student and teacher, with choice of instrument. Performance must be at least ten minutes in length.

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**Professional Music** (ensemble/lab credits required in major: 12)

<table>
<thead>
<tr>
<th>Required Lessons</th>
<th>Credits</th>
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<tr>
<td>Hand Percussion</td>
<td>6.0 or 5.0</td>
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<tr>
<td>Student Choice*</td>
<td>2.0</td>
</tr>
<tr>
<td><strong>Total Credits:</strong></td>
<td><strong>8.0 or 7.0</strong></td>
</tr>
</tbody>
</table>

*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan.

The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

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**LEVEL 1**

**PIPC 111**

**Category 1 Afro-Cuban Congas:**

1. Basic Tumbao rhythm using two drums with variations at a slow to medium tempo. Rhythm must be performed with respect to the clave.

2. Rumba Guaguancó. Individual parts (Basic salidor, tres golpes and quinto ride) as well as Salidor and Tres Golpes together. Basic conversation (accompanied) when playing individual parts. You must also be able to play the accompanying stick part. (Gua-Gua/Palitos). Rhythm must be performed with respect to the clave.

3. Basic Merengue. Conga part on two drums, as well as a basic tambora part.

4. Basic Bomba on one drum.

5. Basic Plena performed on two drums.


**Category 2 Brazilian**

1. Surdo: Basic samba pattern on each of the three surdos (Marcação, Contra-Surdo, Cortador).
2. Tamborim: Basic samba patterns (at least three variations) at slow to medium tempo.

3. Ago-gô: Basic samba patterns (at least three variations) at slow to medium tempo.


**Category 3 African**

You are expected to study 2 semesters of "Drumming styles of Ghana" and 2 semesters of "Drumming styles of Guinea and Mali". This can be done in any order or preference.

**Drumming Styles of Ghana**

- Basic technique on the Gankogui and axatse
- Basic stick technique on the Ewe Barrel drums
- Basic support parts for the following music: Gahu and Slow Agbeko
- Drum Maintenance and tuning
- The Agbeko Bell pattern with four different down beats
- Sight-Reading / chart reading

**Note:** This exam can be replaced by level 3 if student has studied "Drumming styles of Guinea and Mali".

**Category 4 Middle Eastern/North African/Indian**

**Frame Drum:**

1. Students are required to play the frame drum and tap a foot to the larger beats of the cycle while playing a series of rhythmic puzzles (interlocking grooves) in 3/4, 4/4, 5/4 and 7/4.

2. Students must also sing the rhythmic scales as covered in the course curriculum while conducting the finger count to demonstrate the beats of the cycles of 3, 4, 5 and 7.

3. Short reductions in 3-4-5 and 7 and a long reduction in 5 is required. The focus is on feels derived from North Africa, South India, and Morocco.

4. Melodic versions of the scales and reductions can also be melodically demonstrated with voice or instrument of choice. This is optional, not required.

**LEVEL 2**

**PIPC 112**

**Category 1 Afro-Cuban**

**Bongos and Miscellaneous Percussion:**

1. **Bongos:** Martillo pattern with basic repique (variations). Move to bell and back. Solo improvisation (accompanied). Rhythm must be performed with respect to the clave.

2. **Güiro:** Cha-Cha and Son groove. (Slow to medium tempo).
3. **Maracas**: Son groove (Medium to fast tempo).

4. **Guira**: Basic merengue pattern.

5. **Shekere**: Basic Latin-Jazz groove (cut-time feel).

6. You must play along with a song of your own choice. Copying the repique from the recording.

**Category 2 Brazilian**

1. **Surdo**:
   b. Basic samba pattern on Marcação incorporating variations at medium tempo.
   c. Variations on the Cortador (with accompaniment).

2. **Tamborim**:
   d. Basic samba patterns (at least three variations) at medium to fast tempo. You should be able to move freely from one pattern to another.

3. **Ago-gô**:
   e. Basic samba patterns with simple improvised variations within the patterns at medium to fast tempo. You should be able to move freely from one pattern to another.

4. **Pandeiro**:
   f. Basic samba pattern at slow tempo.

**Category 3 African**

**Drumming Styles of Ghana**

Note: This exam can be replaced by level 4 if student has studied "Drumming styles of Guinea and Mali". In his/her second semester.

1. Basic West African hand drumming technique.

2. Basic support parts for the following music: Kpanlogo and Fume Fume.

3. Call and response dialogue techniques.

4. Support and dialogue parts for the following music: Agbadza and Kinka.

5. Sight-Reading / chart reading.

**Category 4 Middle Eastern/North African/Indian**

1. Students are required to bring a duet partner for part of the final exam.

2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums.

3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students are expected to demonstrate short compositions in cycles 3, 4, 5 and 7, based on a clear time feel,
and then improvise while keeping the cycle and the number of beats per pulse. For example: play in a cycle of 5 with 6 beats per pulse playing phrases of 5.

4. Students must compose a short percussion duet that demonstrates the various pitches that provide melodic content with interlocking patterns on their choice of instruments. Students must then be able to improvise and return to the form and finish by playing a composed ending.

LEVEL 3
PIPC 211

Category 1 Afro-Cuban
Timbales:

1. Danzón. Basic pattern and variations. Setup fill (Abanico) moving to Cha-Cha section. Rhythm must be performed with respect to the clave.

2. Basic cascara pattern along with basic comping on low timbal with the other hand. Basic cascara pattern along with clave on the jam-block with the other hand. Pattern should start with a setup fill (Abanico).

3. Contra-campana pattern along with basic comping on low timbal with other hand. Contra-campana pattern along with clave with the other hand. Play fill and go to cascara pattern.

4. Songo pattern, "Changuito" style including bass drum.

5. Basic 6/8 comping.

6. Improvisation (accompained).

7. Chart reading (a prepared piece).

8. Basic sight-reading. (Following a chart with kicks).

Category 2 Brazilian

1. Surdo: Basic Baião (at least two variations) and Maracatú patterns at medium tempo.

2. Tamborim: Basic "Virado" style (turning the Tamborim) at slow tempo.


4. Pandeiro: Samba at slow to medium tempo with basic variations.

5. Congas: Basic samba pattern on one or two drums at medium tempo.

6. Triangle: Baião at medium to fast tempo.
Category 3 African
Drumming Styles of Guinea and Mali

Note: This exam can be replaced by level 1 if student has studied “Drumming Styles of Ghana”.

1. The student will learn basic technique on the djembe and the three dundun.
2. Basic parts for the following music: Kuku, Sofa, Makuru, and Tiriba.
3. Basic breaks with each music above.
4. Sight-Reading / chart reading.
5. Tuning and drum maintenance.

Category 4 Middle Eastern/North African/Indian

1. Students are required to bring a duet partner for part of the final exam.
2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums).
3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students must be able to demonstrate their abilities to create a feel, and then improvise on the following rhythmic cycle and inner beat combinations: a cycle of 7 must be played with 6 inner beats per pulse while playing in phrases of 7. (example: 6 beats per pulse x 7 beats = 42 inner beats in 1 cycle, phrased as 6 groups of 7)

LEVEL 4
PIPC 212

Category 1 Afro-Cuban
Congas:

1. Tumbao pattern using three drums with some syncopated variations as would sometimes be used in montuno sections. Medium to fast tempo.
2. Rumba Columbia. Three individual parts (quinto, tres golpes and salidor) as well as tres golpes and salidor together. You should also be able to play the accompanying stick part (palitos). Medium tempo.

Bongos:

1. Martillo with repique (variations). Medium to fast tempo. Move to bell and play varied bell pattern as sometimes used during the mambo section.

Timbales:

1. contra-campana and bongo bell patterns at the same time, including bass drum.
2. Play basic songo pattern including bass drum. ("Changuito" style).
3. Demonstrate ability to move from 4/4 to 6/8 and back using basic rhythmic structures covered thus far.

Shekere:

1. Güiro style. Playing the three different shekere parts. You are expected to be able to sing the clave while playing any of the three parts.

Instrumental choice. (Congas, Bongos, Timbales):

1. Open solo improvisation as well, as being able to trade fours and eights. (accompanied).

2. Chart reading.


Category 2 Brazilian

2. Surdo: Play basic samba pattern with one hand while playing caixa or tamborím parts with the other hand.

3. Tamborím: Tamborím Virado style at medium tempo.

4. Pandeiro:
   a) Basic Baião pattern at medium tempo.
   b) Samba pattern with more developed variations at medium tempo.

5. Congas: Samba pattern on at least two drums with some variations at medium to fast tempo.

6. Caixa:
   a) Basic Samba patterns (at least three variations) at medium tempo. You should be able to move freely from one pattern to another.
   b) Basic Baião and Maracatú patterns at medium tempo.

7. Chocalho/Ganzá: Play shaker in one hand while playing rhythmic patterns on other instrument.

Category 3 African

Drumming Styles of Guinea and Mali
Note: This exam can be replaced by level 2 if student has studied "Drumming styles of Ghana".

1. The student will learn advanced techniques on the djembe and dundun.

2. Basic parts for the following music: Manjani, Dunumba, Yankadi, and Sunu.

3. Sight-Reading / chart reading.
Category 4 Middle Eastern/North African/Indian

1. Students must play 2 compositions of choice in a percussion ensemble format, no smaller than a trio. There is no maximum number of performers; students can use as many instrumentalists as needed to properly perform the pieces.

2. Students will be evaluated on sound, pitch quality and orchestration of parts.

LEVEL 5
PIPC 311
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan.)

Perform the criteria from one of the following categories

Category 1 Afro-Cuban
Congas:
1. Songo on two or more drums with variations. ("Changuito" style).

2. Mozambique on two or more drums. ("Pello el Afrocan" style).

3. Conga de Comparsa with variations. Individual parts, as well as three drums together. ("Havana" style).

Timbales:
1. Mozambique. Bell part and bombo part (played on low timbal) together.

2. Conga de Comparsa. “Sartenes” (frying-pans) part. You should also be able to play two or three different "hand held" bell parts.

3. 6/8 bell comping with basic improvisation with the other hand.

All rhythms must be performed with respect to the clave.

Category 2 Brazilian

1. Surdo: Play the three basic surdo parts for Samba de Roda. When playing the Cortador, some improvised variations are expected.

2. Tamborim: "Virado" style at medium-fast tempo, integrating other rhythmic patterns as variations.

3. Congas:
   a. Ijexá rhythm (two parts)
   b. Cabúla rhythm (two parts).


5. Repinique:
   a. Intro call and setup.
   b. Basic time pattern.
Category 3 African

Drumming Styles of Ghana

1. Basic technique on the Lunga and Gungon
2. Basic concepts of tonality on these Instruments.
3. Basic support parts for the following music: Slow and fast Damba, Bamaaya, Nanigo and Zimtakurga
4. Drum Maintenance and tuning
5. Sight-Reading / chart reading

OR

Drumming Styles of Guinea and Mali

1. The student will learn master drum parts for the following music: Kuku and Lamba.
2. Sight-Reading / chart reading

Category 4 Middle Eastern/North African/Indian

1. Frame Drum, Kanjira, Ceramic Drums, Dumbeck, Hadgini Drum.
2. This exam continues with the material from level four. You are expected to demonstrate further abilities with the same subject matter.
3. Additional exam material may also be introduced and required by the course instructor.
4. You are expected to play a short composition that demonstrates your ability to play in 3/4, 4/4, 5/4, 6/4, 7/4, and 9/4 time signatures.
5. You must compose a duet that demonstrates your playing ability and knowledge of rhythmic construction as covered in the course material.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.
LEVEL 6
PIPC 312
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan.)

Any instrument:
A performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.

Music Education

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<tr>
<td>Timpani</td>
<td>1.0</td>
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<tr>
<td>Mallet</td>
<td>1.0</td>
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<tr>
<td><strong>Total Credits:</strong></td>
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</tr>
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</table>

The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111

Category 1 Afro-Cuban
Congas:

1. Basic Tumbao rhythm using two drums with variations at a slow to medium tempo. Rhythm must be performed with respect to the clave.

2. Rumba Guaguancó. Individual parts (Basic salidor, tres golpes and quinto ride) as well as Salidor and Tres Golpes together. Basic conversation (accompanied) when playing individual parts. You must also be able to play the accompanying stick part. (Gua-Gua/Palitos). Rhythm must be performed with respect to the clave.

3. Basic Merengue. Conga part on two drums, as well as a basic tambora part.

4. Basic Bomba on one drum.

5. Basic Plena performed on two drums.


Category 2 Brazilian

1. Surdo: Basic samba pattern on each of the three surdos (Marcação, Contra-Surdo, Cortador).
2. Tamborim: Basic samba patterns (at least three variations) at slow to medium tempo.

3. Ago-gô: Basic samba patterns (at least three variations) at slow to medium tempo.


**Category 3 African**

You are expected to study 2 semesters of "Drumming styles of Ghana" and 2 semesters of "Drumming styles of Guinea and Mali". This can be done in any order or preference.

**Drumming Styles of Ghana**

- Basic technique on the Gankogui and axatse
- Basic stick technique on the Ewe Barrel drums
- Basic support parts for the following music: Gahu and Slow Agbeko
- Drum Maintenance and tuning
- The Agbeko Bell pattern with four different down beats
- Sight-Reading / chart reading

**Note:** This exam can be replaced by level 3 if student has studied "Drumming styles of Guinea and Mali".

**Category 4 Middle Eastern/North African/Indian**

**Frame Drum:**

1. Students are required to play the frame drum and tap a foot to the larger beats of the cycle while playing a series of rhythmic puzzles (interlocking grooves) in 3/4, 4/4, 5/4 and 7/4.

2. Students must also sing the rhythmic scales as covered in the course curriculum while conducting the finger count to demonstrate the beats of the cycles of 3, 4, 5 and 7.

3. Short reductions in 3-4-5 and 7 and a long reduction in 5 is required. The focus is on feels derived from North Africa, South India, and Morocco.

4. Melodic versions of the scales and reductions can also be melodically demonstrated with voice or instrument of choice. This is optional, not required.

**LEVEL 2**

**PIPC 112**

**Category 1 Afro-Cuban**

**Bongos and Miscellaneous Percussion:**

1. **Bongos:** Martillo pattern with basic repique (variations). Move to bell and back. Solo improvisation (accompanied). Rhythm must be performed with respect to the clave.

2. **Güiro:** Cha-Cha and Son groove. (Slow to medium tempo).
3. **Maracas:** Son groove (Medium to fast tempo).

4. **Guira:** Basic merengue pattern.

5. **Shekere:** Basic Latin-Jazz groove (cut-time feel).

6. You must play along with a song of your own choice. Copying the repique from the recording.

### Category 2 Brazilian

1. **Surdo:**
   a. Basic samba pattern on Marcação incorporating variations at medium tempo.
   b. Variations on the Cortador (with accompaniment).

2. **Tamborim:**
   a. Basic samba patterns (at least three variations) at medium to fast tempo. You should be able to move freely from one pattern to another.

3. **Ago-gô:**
   a. Basic samba patterns with simple improvised variations within the patterns at medium to fast tempo. You should be able to move freely from one pattern to another.

4. **Pandeiro:**
   a. Basic samba pattern at slow tempo.

### Category 3 African

**Drumming Styles of Ghana**

Note: This exam can be replaced by level 4 if student has studied "Drumming styles of Guinea and Mali". In his/her second semester.

1. Basic West African hand drumming technique.

2. Basic support parts for the following music: Kpanlogo and Fume Fume.

3. Call and response dialogue techniques.

4. Support and dialogue parts for the following music: Agbadza and Kinka.

5. Sight-Reading / chart reading.

### Category 4 Middle Eastern/North African/Indian

Students are required to bring a duet partner for part of the final exam.

1. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums).

2. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students are expected to demonstrate short compositions in cycles 3, 4, 5 and 7, based on a clear time feel,
and then improvise while keeping the cycle and the number of beats per pulse. For example: play in a cycle of 5 with 6 beats per pulse playing phrases of 5.

3. Students must compose a short percussion duet that demonstrates the various pitches that provide melodic content with interlocking patterns on their choice of instruments. Students must then be able to improvise and return to the form and finish by playing a composed ending.

**LEVEL 3**

**PIPC 211**

**Category 1 Afro-Cuban**

**Timbales:**

1. Danzón. Basic pattern and variations. Setup fill (Abanico) moving to Cha-Cha section. Rhythm must be performed with respect to the clave.

2. Basic cascara pattern along with basic comping on low timbal with the other hand. Basic cascara pattern along with clave on the jam-block with the other hand. Pattern should start with a setup fill (Abanico).

3. Contra-campana pattern along with basic comping on low timbal with other hand. Contra-campana pattern along with clave with the other hand. Play fill and go to cascara pattern.

4. Songo pattern, "Changuito" style including bass drum.

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

8. Basic sight-reading. (Following a chart with kicks).

**Category 2 Brazilian**

1. Surdo: Basic Baião (at least two variations) and Maracatú patterns at medium tempo.

2. Tamborím: Basic "Virado" style (turning the Tamborím) at slow tempo.


4. Pandeiro: Samba at slow to medium tempo with basic variations.

5. Congas: Basic samba pattern on one or two drums at medium tempo.

6. Triangle: Baião at medium to fast tempo.
Category 3 African
Drumming Styles of Guinea and Mali

Note: This exam can be replaced by level 1 if student has studied “Drumming Styles of Ghana”.

1. The student will learn basic technique on the djembe and the three dundun.

2. Basic parts for the following music: Kuku, Sofa, Makuru, and Tiriba.

3. Basic breaks with each music above.

4. Sight-Reading / chart reading.

5. Tuning and drum maintenance.

Category 4 Middle Eastern/North African/Indian

1. Students are required to bring a duet partner for part of the final exam.

2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums).

3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students must be able to demonstrate their abilities to create a feel, and then improvise on the following rhythmic cycle and inner beat combinations: a cycle of 7 must be played with 6 inner beats per pulse while playing in phrases of 7. (example: 6 beats per pulse x 7 beats = 42 inner beats in 1 cycle, phrased as 6 groups of 7)

LEVEL 4
PIPC 212

Category 1 Afro-Cuban
Congas:

1. Tumbao pattern using three drums with some syncopated variations as would sometimes be used in montuno sections. Medium to fast tempo.

2. Rumba Columbia. Three individual parts (quinto, tres golpes and salidor) as well as tres golpes and salidor together. You should also be able to play the accompanying stick part (palitos). Medium tempo.

Bongos:

1. Martillo with repique (variations). Medium to fast tempo. Move to bell and play varied bell pattern as sometimes used during the mambo section.

Timbales:

1. contra-campana and bongo bell patterns at the same time, including bass drum.

2. Play basic songo pattern including bass drum. ("Changuito" style).
3. Demonstrate ability to move from 4/4 to 6/8 and back using basic rhythmic structures covered thus far.

Shekere:

1. Güiro style. Playing the three different shekere parts. You are expected to be able to sing the clave while playing any of the three parts.

Instrumental choice. (Congas, Bongos, Timbales):

1. Open solo improvisation as well, as being able to trade fours and eights. (accompanied).
2. Chart reading.

Category 2 Brazilian

1. Surdo: Play basic samba pattern with one hand while playing caixa or tamborim parts with the other hand.
2. Tamborim: Tamborim Virado style at medium tempo.
3. Pandeiro:
   a) Basic Baião pattern at medium tempo.
   b) Samba pattern with more developed variations at medium tempo.
4. Congas: Samba pattern on at least two drums with some variations at medium to fast tempo.
5. Caixa:
   c) Basic Samba patterns (at least three variations) at medium tempo. You should be able to move freely from one pattern to another.
   d) Basic Baião and Maracatu patterns at medium tempo.
6. Chocalho/Ganzá: Play shaker in one hand while playing rhythmic patterns on other instrument.

Category 3 African

Drumming Styles of Guinea and Mali
Note: This exam can be replaced by level 2 if student has studied "Drumming styles of Ghana".

1. The student will learn advanced techniques on the djembe and dundun.
2. Basic parts for the following music: Manjani, Dunumba, Yankadi, and Sunu.
3. Sight-Reading / chart reading.
Category 4 Middle Eastern/North African/Indian

1. Students must play 2 compositions of choice in a percussion ensemble format, no smaller than a trio. There is no maximum number of performers; students can use as many instrumentalists as needed to properly perform the pieces.

2. Students will be evaluated on sound, pitch quality and orchestration of parts.

**LEVEL 5**
**PIPC 311**

Category 1 Afro-Cuba

Congas:

1. Songo on two or more drums with variations. ("Changuito" style).

2. Mozambique on two or more drums. ("Pello el Afrocan" style).

3. Conga de Comparsa with variations. Individual parts, as well as three drums together. ("Havana" style).

Timbales:

1. Mozambique. Bell part and bombo part (played on low timbal) together.

2. Conga de Comparsa. “Sartenes”(frying-pans) part. You should also be able to play two or three different "hand held" bell parts.

3. 6/8 bell comping with basic improvisation with the other hand.

4. All rhythms must be performed with respect to the clave.

Category 2 Brazilian

1. Surdo: Play the three basic surdo parts for Samba de Roda. When playing the Cortador, some improvised variations are expected.

2. Tamborim: "Virado" style at medium-fast tempo, integrating other rhythmic patterns as variations.

3. Congas:
   c. Ijexá rhythm (two parts)
   d. Cabúla rhythm (two parts).


5. Repinique:
   e. Intro call and setup.
   f. Basic time pattern.
Category 3 African

Drumming Styles of Ghana

1. Basic technique on the Lunga and Gungon
2. Basic concepts of tonality on these Instruments.

3. Basic support parts for the following music: Slow and fast Damba, Bamaaya, Nanigo and Zimtakurga

4. Drum Maintenance and tuning

5. Sight-Reading / chart reading

OR

Drumming Styles of Guinea and Mali

1. The student will learn master drum parts for the following music: Kuku and Lamba.

2. Sight-Reading / chart reading

Category 4 Middle Eastern/North African/Indian

1. Frame Drum, Kanjira, Ceramic Drums, Dumbeck, Hadgini Drum.

2. This exam continues with the material from level four. You are expected to demonstrate further abilities with the same subject matter.

3. Additional exam material may also be introduced and required by the course instructor.

4. You are expected to play a short composition that demonstrates your ability to play in 3/4, 4/4, 5/4, 6/4, 7/4, and 9/4 time signatures.

5. You must compose a duet that demonstrates your playing ability and knowledge of rhythmic construction as covered in the course material.

LEVEL 6
PIPC 312

Any instrument:
A performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.
All Other Majors

Required Lessons | Credits
--- | ---
Hand Percussion | 6.0 or 5.0
Total Credits: | 6.0 or 5.0

The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111

Category 1 Afro-Cuban
Congas:

1. Basic Tumbao rhythm using two drums with variations at a slow to medium tempo. Rhythm must be performed with respect to the clave.

2. Rumba Guaguancó. Individual parts (Basic salidor, tres golpes and quinto ride) as well as Salidor and Tres Golpes together. Basic conversation (accompanied) when playing individual parts. You must also be able to play the accompanying stick part (Gua-Gua/Palitos). Rhythm must be performed with respect to the clave.

3. Basic Merengue. Conga part on two drums, as well as a basic tambora part.

4. Basic Bomba on one drum.

5. Basic Plena performed on two drums.


Category 2 Brazilian

1. Surdo: Basic samba pattern on each of the three surdos (Marcação, Contra-Surdo, Cortador).

2. Tamborim: Basic samba patterns (at least three variations) at slow to medium tempo.

3. Ago-gô: Basic samba patterns (at least three variations) at slow to medium tempo.


Category 3 African

You are expected to study 2 semesters of "Drumming styles of Ghana" and 2 semesters of "Drumming styles of Guinea and Mali". This can be done in any order or preference.

Drumming Styles of Ghana

- Basic technique on the Gankogui and axatse
- Basic stick technique on the Ewe Barrel drums
- Basic support parts for the following music: Gahu and Slow Agbeko
- Drum Maintenance and tuning
- The Agbeko Bell pattern with four different down beats
- Sight-Reading / chart reading

**Note:** This exam can be replaced by level 3 if student has studied "Drumming styles of Guinea and Mali".

**Category 4 Middle Eastern/North African/Indian Frame Drum:**

1. Students are required to play the frame drum and tap a foot to the larger beats of the cycle while playing a series of rhythmic puzzles (interlocking grooves) in 3/4, 4/4, 5/4 and 7/4.

2. Students must also sing the rhythmic scales as covered in the course curriculum while conducting the finger count to demonstrate the beats of the cycles of 3, 4, 5 and 7.

3. Short reductions in 3-4-5 and 7 and a long reduction in 5 is required. The focus is on feels derived from North Africa, South India, and Morocco.

4. Melodic versions of the scales and reductions can also be melodically demonstrated with voice or instrument of choice. This is optional, not required.

**LEVEL 2**

**PIPC 112**

**Category 1 Afro-Cuban**

**Bongos and Miscellaneous Percussion:**

1. **Bongos:** Martillo pattern with basic repique (variations). Move to bell and back. Solo improvisation (accompanied). Rhythm must be performed with respect to the clave.

2. **Güiro:** Cha-Cha and Son groove. (Slow to medium tempo).

3. **Maracas:** Son groove (Medium to fast tempo).

4. **Guira:** Basic merengue pattern.

5. **Shekere:** Basic Latin-Jazz groove (cut-time feel).

6. You must play along with a song of your own choice. Copying the repique from the recording.

**Category 2 Brazilian**

1. **Surdo:**
   a. Basic samba pattern on Marcação incorporating variations at medium tempo.
   b. Variations on the Cortador (with accompaniment).
2. **Tamborim:**
   i. Basic samba patterns (at least three variations) at medium to fast tempo. You should be able to move freely from one pattern to another.

3. **Ago-gô:**
   j. Basic samba patterns with simple improvised variations within the patterns at medium to fast tempo. You should be able to move freely from one pattern to another.

4. **Pandeiro:**
   k. Basic samba pattern at slow tempo.

### Category 3 African

**Drumming Styles of Ghana**

Note: This exam can be replaced by level 4 if student has studied "Drumming styles of Guinea and Mali". In his/her second semester.

1. Basic West African hand drumming technique.
2. Basic support parts for the following music: Kpanlogo and Fume Fume.
3. Call and response dialogue techniques.
4. Support and dialogue parts for the following music: Agbadza and Kinka.
5. Sight-Reading / chart reading.

### Category 4 Middle Eastern/North African/Indian

1. Students are required to bring a duet partner for part of the final exam.
2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums.
3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students are expected to demonstrate short compositions in cycles 3, 4, 5 and 7, based on a clear time feel, and then improvise while keeping the cycle and the number of beats per pulse. For example: play in a cycle of 5 with 6 beats per pulse playing phrases of 5.
4. Students must compose a short percussion duet that demonstrates the various pitches that provide melodic content with interlocking patterns on their choice of instruments. Students must then be able to improvise and return to the form and finish by playing a composed ending.
LEVEL 3  
PIPC 211

Category 1 Afro-Cuban  
Timbales:

1. Danzón. Basic pattern and variations. Setup fill (Abanico) moving to Cha-Cha section. Rhythm must be performed with respect to the clave.

2. Basic cascara pattern along with basic comping on low timbal with the other hand. Basic cascara pattern along with clave on the jam-block with the other hand. Pattern should start with a setup fill (Abanico).

3. Contra-campana pattern along with basic comping on low timbal with other hand. Contra-campana pattern along with clave with the other hand. Play fill and go to cascara pattern.

4. Songo pattern, "Changuito" style including bass drum.

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

8. Basic sight-reading. (Following a chart with kicks).

Category 2 Brazilian  

1. Surdo: Basic Baião (at least two variations) and Maracatú patterns at medium tempo.

2. Tamborim: Basic "Virado" style (turning the Tamborim) at slow tempo.


4. Pandeiro: Samba at slow to medium tempo with basic variations.

5. Congas: Basic samba pattern on one or two drums at medium tempo.

6. Triangle: Baião at medium to fast tempo.

Category 3 African  
Drumming Styles of Guinea and Mali

Note: This exam can be replaced by level 1 if student has studied “Drumming Styles of Ghana”.

1. The student will learn basic technique on the djembe and the three dundun.

2. Basic parts for the following music: Kuku, Sofa, Makuru, and Tiriba.

3. Basic breaks with each music above.
4. Sight-Reading / chart reading.

Category 4 Middle Eastern/North African/Indian

1. Students are required to bring a duet partner for part of the final exam.

2. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums).

3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students must be able to demonstrate their abilities to create a feel, and then improvise on the following rhythmic cycle and inner beat combinations: a cycle of 7 must be played with 6 inner beats per pulse while playing in phrases of 7. (example: 6 beats per pulse x 7 beats = 42 inner beats in 1 cycle, phrased as 6 groups of 7)

LEVEL 4
PIPC 212

Category 1 Afro-Cuban

Congas:

1. Tumbao pattern using three drums with some syncopated variations as would sometimes be used in montuno sections. Medium to fast tempo.

2. Rumba Columbia. Three individual parts (quinto, tres golpes and salidor) as well as tres golpes and salidor together. You should also be able to play the accompanying stick part (palitos). Medium tempo.

Bongos:

1. Martillo with repique (variations). Medium to fast tempo. Move to bell and play varied bell pattern as sometimes used during the mambo section.

Timbales:

1. Contra-campana and bongo bell patterns at the same time, including bass drum.

2. Play basic songo pattern including bass drum. ("Changuito" style).

3. Demonstrate ability to move from 4/4 to 6/8 and back using basic rhythm structures covered thus far.

Shekere:

1. güiro style. Playing the three different shekere parts. You are expected to be able to sing the clave while playing any of the three parts.

Instrumental choice. (Congas, Bongos, Timbales):

4. Open solo improvisation as well, as being able to trade fours and eights. (accompanied).
5. Chart reading.


**Category 2 Brazilian**

1. **Surdo**: Play basic samba pattern with one hand while playing caixa or tamborim parts with the other hand.

2. **Tamborim**: Tamborim Virado style at medium tempo.

3. **Pandeiro**:
   - a. Basic Baião pattern at medium tempo.
   - b. Samba pattern with more developed variations at medium tempo.

4. **Congas**: Samba pattern on at least two drums with some variations at medium to fast tempo.

5. **Caixa**:
   - a. Basic Samba patterns (at least three variations) at medium tempo. You should be able to move freely from one pattern to another.
   - b. Basic Baião and Maracatu patterns at medium tempo.

6. **Chocalho/Ganzá**: Play shaker in one hand while playing rhythmic patterns on other instrument.

**Category 3 African**

**Drumming Styles of Guinea and Mali**

Note: This exam can be replaced by level 2 if student has studied "Drumming styles of Ghana".

1. The student will learn advanced techniques on the djembe and dundun.

2. Basic parts for the following music: Manjani, Dunumba, Yankadi, and Sunu.

3. Sight-Reading / chart reading.

**Category 4 Middle Eastern/North African/Indian**

1. Students must play 2 compositions of choice in a percussion ensemble format, no smaller than a trio. There is no maximum number of performers; students can use as many instrumentalists as needed to properly perform the pieces.

2. Students will be evaluated on sound, pitch quality and orchestration of parts.
MARIMBA PRINCIPAL  
PIPC AND RPPC FINAL EXAM REQUIREMENTS

Performance Major

Required Lessons  Credits
Marimba
    PIPC    9.0 or 8.0
    RPPC*   6.0
Vibraphone  1.0
Total Credits:  16.0 or 15.0

*Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Marimba

1. All major and minor (natural, harmonic and melodic) scales played in eighth notes at q=132, two octaves.

2. Two prepared solo pieces:
   a. One short single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltzman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
   OR
   c. One intermediate-difficult 2 or 4-mallet solo piece

3. Sight-reading of single line material (intermediate level of difficulty)

LEVEL 2
PIPC 112
Marimba

1. Two prepared solo pieces:
   a. One single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltzman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
   OR
c. Two short, contrasting, intermediate-difficult 4-mallet solo piece.

2. Sight-reading of single line and double-stop material (intermediate level of difficulty)

LEVEL 3
PIPC 211

1. One prepared 4-mallet solo piece (composed for marimba, or adaptations such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III)
   OR
2. Two short, contrasting, intermediate-difficult 4-mallet solo pieces
   OR
3. Chamber ensemble piece involving marimba (2-3 players total)

4. Sight-reading of single line and double-stop material (intermediate level of difficulty)

LEVEL 3
RPPC 211
Marimba
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

Within student's determined style track:
- interpretive (classical, contemporary, through-composed music), or
- improvisatory (any style of improvised or popular music, which may incorporate the above)

1. Two prepared, contrasting pieces representative of his/her work in that style track. These can be solos or chamber/small group pieces. The student and teacher make these choices. At least one piece must be performed with 4 mallets.

2. Sight-reading of an intermediate 2-mallet piece, and a beginning 4-mallet piece.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 4
PIPC 212

1. One prepared 4-mallet solo piece
OR
2. Two short, contrasting 4-mallet solo pieces
OR
3. Chamber ensemble piece involving marimba (2-3 players total)

4. Sight-reading of 4-mallet material (beginning-intermediate level of difficulty)

LEVEL 4
RPPC 212
Marimba
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

Within style-track (as defined under Level 3 Performance Major):
1. Two prepared contrasting pieces representative of his/her work in that style track. These can be solos or chamber/small group pieces. The student and teacher make these choices. At least one piece must be performed with four mallets. One piece must be performed as part of a duo or small ensemble.

2. Optional: Student could include a short, original composition and perform a total of two or three pieces within the time-frame.

3. Sight-reading of an intermediate two-mallet piece, and a beginning four-mallet piece.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 5
RPPC 311
Marimba
ILRE 375 preparation, should include a solo from a self-made transcription or adaptation of a through-composed piece (originally for another instrument), approximately 4-12 minutes in length. This solo must be included as part of the ILRE 375 Recital Lab performances.
LEVEL 5
PIPC 311
Marimba

1. A major solo marimba work for 4-mallets, any style, 7-10 minutes, composed after 1975. This work should be in addition to the Recital Preparation 1 solo work.

2. Sight-reading of easy 4-mallet material.

LEVEL 6
RPPC 312
Marimba
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

1. Prepared piece: 5-7 minutes, through-composed jazz-style or groove-oriented solo.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 6
PIPC 312
Vibraphone

1. Scales: whole tone, lydian augmented, and symmetrical diminished scales played in all keys in eighth notes at q = 132.

2. Scale patterns played through root cycles in eighth at q = 132 (Roots: C, F, etc.).

3. Prepared piece: a short through composed solo that demonstrates dampening and pedaling ability (David Friedman: Vibraphone Technique or Ian Finkel: Solos for the Vibraphone Player, etc.).

4. Comping and improvisation: perform a "head" and display some ability to comp and solo on one jazz standard.
LEVEL 7 JURY
RPPC 411

A twenty minute jury performance of at least three works being prepared for student’s senior recital.

LEVEL 7
PIPC 411

Prepared piece: a major solo for four mallets, approximately 15 minutes in length.

LEVEL 8
RPPC 412
Senior Recital

Sixty minutes of music with the following requirements:

1. At least 40 minutes of solo marimba music, or marimba with piano or some other instrument as accompaniment. (Percentage weight: 60%)

2. Material for the other 20 minutes can be chosen from the following: (Percentage weight: 40%)
   a. Other marimba, xylophone, or vibraphone repertoire.
   b. Drumset performance (solo, or with a group).
   c. Hand percussion (solo, or with a group).
   d. Multiple percussion solo or with mixed instrumentation.
   e. Any performance(s) from the required criteria (see above).
   f. Solo or group hand percussion performance from any Afro-Cuban, Brazilian, African, Middle Eastern, Indian, or other culture.

LEVEL 8
PIPC 412

Prepared piece: a major solo work with piano accompaniment, such as a concerto (with a piano reduction), approximately 10-15 minutes in length. This work may be included as part of the senior recital performance.
Professional Music

Required Lessons  Credits
Marimba  7.0 or 6.0
Student Choice*  2.0
Total Credits:  9.0 or 8.0

*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone or steel pan.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1:
PIPC 111

1. All major and minor (natural, harmonic and melodic) scales played in eighth notes at q=132, two octaves.

2. Two prepared solo pieces:
   a. One short single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
   OR
   c. One intermediate-difficult 2 or 4-mallet solo piece

3. Sight-reading of single line material (intermediate level of difficulty)

LEVEL 2:
PIPC 112

1. Two prepared solo pieces:
   a. One single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
   OR
   c. Two short, contrasting, intermediate-difficult 4-mallet solo pieces

2. Sight-reading of single line and double-stop material (intermediate level of difficulty)
LEVEL 3:
PIPC 211

1. One prepared 4-mallet solo piece (composed for marimba, or adaptations such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III)
   OR
2. Two short, contrasting, intermediate-difficult 4-mallet solo pieces
   OR
3. Chamber ensemble piece involving marimba (2-3 players total)
4. Sight-reading of single line and double-stop material (intermediate level of difficulty)

LEVEL 4:
PIPC 212

1. One prepared 4-mallet solo piece
   OR
2. Two short, contrasting 4-mallet solo pieces
   OR
3. Chamber ensemble piece involving marimba (2-3 players total)
4. Sight-reading of 4-mallet material (beginning-intermediate level of difficulty)

LEVEL 5
PIPC 311

1. A contemporary solo work (composed after 1965) for 4 -mallets, 6-10 minutes in length.
2. Final exam performance project decided upon by the student and the teacher. 10 minutes minimum.

LEVEL 6
PIPC 312

1. Student Choice-any instrument.
2. Final exam a performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.
Music Education

Required Lessons  Credits
Marimba          5.0 or 4.0
Vibraphone       1.0
Timpani          1.0
Snare Drum       1.0
Total Credits:   8.0 or 7.0

LEVEL 1
PIPC 111
Marimba

1. All major and minor (natural, harmonic and melodic) scales played in eighth notes at \( q=132 \), two octaves.

2. Two prepared solo pieces:
   a. One short single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
   OR
   c. One intermediate-difficult 2 or 4-mallet solo piece

3. Sight-reading of single line material (intermediate level of difficulty)

LEVEL 2
PIPC 112
Marimba

1. Two prepared solo pieces:
   a. One single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
   OR
   c. Two short, contrasting, intermediate-difficult 4-mallet solo pieces

2. Sight-reading of single line and double-stop material (intermediate level of difficulty)
LEVEL 3
PIPC 211
Snare Drum

1. Two prepared snare drum solos. One from Whaley: Intermediate Snare Drum (pp. 13-17), and one from Whaley: Intermediate Snare Drum (pp.18-32).

2. Snare drum Sight-Reading (comparable to above).

LEVEL 4
PIPC 212
Timpani

1. Performance of a two-drum piece demonstrating:
   a. Basic stroke types (legato, marcato, staccato)

2. Performance of an easy four drum etude.

LEVEL 5
PIPC 311
Marimba

1. A major solo marimba work for 4-mallets, any style, 7-10 minutes, composed after 1975. (For Performance majors, this work should be in addition to the Recital Preparation 1 solo work.)

2. Sight-reading of easy 4-mallet material.

LEVEL 6
PIPC 312
Vibraphone

1. Scales: whole tone, lydian augmented, and symmetrical diminished scales played in all keys in eighth notes at $q = 132$.

2. Scale patterns played through root cycles in eighth at $q = 132$ (Roots: C, F, etc.).

3. Prepared piece: a short through composed solo that demonstrates dampening and pedaling ability (David Friedman: Vibraphone Technique or Ian Finkel: Solos for the Vibraphone Player, etc.).

4. Comping and improvisation: perform a "head" and display some ability to comp and solo on one jazz standard.
All Other Majors

Required Lessons Credits
Marimba 6.0 or 5.0
Total Credits: 6.0 or 5.0

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111

1. All major and minor (natural, harmonic and melodic) scales played in eighth notes at q=132, two octaves.

2. Two prepared solo pieces:
   a. One short single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
      AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
      OR
   c. One intermediate-difficult 2 or 4-mallet solo piece

3. Sight-reading of single line material (intermediate level of difficulty)

LEVEL 2
PIPC 112

1. Two prepared solo pieces:
   a. One single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
      AND
   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)
      OR
   c. Two short, contrasting, intermediate-difficult 4-mallet solo pieces

2. Sight-reading of single line and double-stop material (intermediate level of difficulty)

LEVEL 3
PIPC 211

1. One prepared 4-mallet solo piece (composed for marimba, or adaptations such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III)
   OR
2. Two short, contrasting, intermediate-difficult 4-mallet solo pieces  
   OR
3. Chamber ensemble piece involving marimba (2-3 players total)
4. Sight-reading of single line and double-stop material (intermediate level of difficulty)

**LEVEL 4**

**PIPC 212**

1. One prepared 4-mallet solo piece  
   OR
2. Two short, contrasting 4-mallet solo pieces  
   OR
3. Chamber ensemble piece involving marimba (2-3 players total)
4. Sight-reading of 4-mallet material (beginning-intermediate level of difficulty)
TOTAL PERCUSSION PRINCIPAL
PIPC AND RPPC FINAL EXAM REQUIREMENTS

Performance Major

Required Lessons  Credits

PIPC
- Multiple Perc.  4.0 or 3.0
- Snare Drum  1.0
- Marimba  2.0
- Timpani  1.0
- Vibraphone  1.0
- Drumset  1.0
- Hand Percussion  2.0

RPPC
- Marimba  1.0
- Multiple Perc.  2.0
- Multiple Mallet  1.0
- Timpani  1.0
- Student Choice*  1.0

Total Credits:  17.0 or 16.0

*Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Multiple Percussion

1. One prepared snare drum solo from the 1st half of Portraits in Rhythm, Cirone.

2. One easy/intermediate 2-mallet xylophone solo

3. One easy/intermediate 4-mallet solo

LEVEL 2
PIPC 112
Multiple Percussion

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)

2. Two xylophone excerpts. One must be from Gershwin’s Porgy and Bess.

3. One intermediate 4-mallet solo.
LEVEL 3
RPPC 211
Multiple Percussion

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)

2. One xylophone excerpt

3. One glockenspiel excerpt

4. One 4 mallet marimba solo (intermediate)

LEVEL 3
PIPC 211
Snare Drum: (second level)

Performance of two selections that includes the demonstration of changing meters (3/4 to 7/8, etc.) with quarter, eighth, sixteenth, and dotted sixteenth rhythms. These solos should include accents, rests, grace notes, rolls, and use of various dynamics.

Solo snare drum sight-reading.

Multiple percussion performance as a duo with another instrument, or, with a larger chamber music setting. Repertoire for this must be discussed with your private teacher.

LEVEL 4
RPPC 212
Timpani

1. Four drum solo etude (easy).

2. Two drum sight reading with pitch changes.

3. Timpani etude with another instrument, or, with a larger chamber music setting.

LEVEL 4
PIPC 212
Timpani

1. Performance of a two-drum piece demonstrating:
   a. Basic stroke types (legato, marcato, and staccato)
   b. Basic dampening skills (abrupt, smooth, partial)
   c. Cross-sticking technique
   d. Rolls, embellishments
   e. Setting and changing pitches

2. Performance of an easy four drum etude.

3. Two drum timpani (includes some pitch changing) Sight-Reading.
4. Timpani performance as a duo with another instrument, or, with a larger chamber music setting. Repertoire for this must be discussed with your private teacher.

**LEVEL 5**  
**RPPC 311**  
**Marimba**

1. Minor scales: pure, harmonic, and melodic. All scales performed in one/two octaves. Arpeggios in these keys in two octaves.

2. A prepared 2-mallet solo from Bach - Sonatas and Partitas, or material provided by instructor, or a short four-mallet intermediate solo.

3. A short, four-mallet intermediate solo. Material to be provided by instructor.

4. Sight-Reading single-line with possible double-stop material with intermediate rhythmic components.

5. ILRE 375 Recital Workshop for Performance Majors repertoire preparation.

**LEVEL 5**  
**PIPC 311**  
**Vibraphone**

1. Minor scales (pure, harmonic, and melodic) in all keys, played in eighth note rhythms at q = 100. Scales should be played in one and two octaves.

2. Prepared pieces: two pieces selected from:  
   a. David Friedman, Vibraphone Technique  
   b. J.S. Bach, Two-part Inventions (one line only)  
   c. Develop Sight-Reading, Charles Colin, Publisher  
   d. Materials provided by instructor


4. Comping/improvising: Perform the progressions a) II-7, V7, Imaj7, Imaj7 and b) II-7b5, V7b9, I-7, I-7 played in all keys and should be used to demonstrate comping and improvisational skills. Chord voicings may be closed but must be voice-led. Minimum tempo: q = 100.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.

**LEVEL 6**  
**RPPC 312**  
**Multiple Percussion**

A performance of one multi-instrument percussion (minimum four sound sources/ drums, etc.) solo of recital level material.
LEVEL 6
PIPC 312
Drumset

1. Two prepared snare drum solos (from Cirone, Portraits in Rhythm).

2. Sight-Reading (comparable to above).

3. Incorporate time keeping improvisation on drumset in the following styles: funk, jazz, bossa nova and Afro-Cuban.

4. Read basic chart figures on drumset.

LEVEL 7
RPPC 411
Mallet Percussion Performance

1. Performance of one advanced four mallet marimba solo (Recital material).

2. Performance of one medium-difficult xylophone solo (Recital material).

3. Demonstration of basic glockenspiel (bells) technique by a performance of an excerpt from the orchestral repertory (perform as part of jury, though this component will not be a part of the senior recital material).

LEVEL 7
PIPC 411
Hand Percussion (First Level)

1. Conga Drums - Performance of tumbao rhythm at various tempi - slow to medium fast with variations and improvisation. Performance of a basic guaguancó rhythm (know all three drum parts individually).

2. Bongos - Performance of the martillo rhythm with variations and improvisation at various tempi (slow to medium fast).

3. Timbales - Performance of timekeeping patterns from cha-cha to mambo. Tempi with appropriate rhythms (will include some variations and improvisation).

4. Knowledge of accessory Afro-Cuban instruments (i.e. claves, guiro, maracas, and various cowbells).

5. Knowledge of the basic Brazilian percussion instrumentation. Play basic samba, Baio, etc., with the following instruments: Surdo, Ago-go, Shakers, Tamborim, Cabasa, Pandeiro, Triangle, Caxixi, Congas.
LEVEL 8
RPPC 412
Senior Recital

Sixty minutes of music. Performance must include a marimba solo, timpani solo, and multiple percussion solo, and a vibraphone solo. Music with other instruments is encouraged. Drumset and/or other percussion instruments can utilize no more than 25% of the senior recital.

LEVEL 8
PIPC 412
Hand Percussion (Second Level)

1. Demonstrate advanced control of criteria from two categories from Hand Percussion level 2 (PIPC 112). See Hand Percussion Principal above in this handbook for specific criteria.
2. Demonstrate an improvisation for a predetermined song-style (i.e. improvise on a samba with the conga drums or improvise on a samba groove with a surdo, snare drum, and ago-go bells).
3. Demonstrate ability to accompany in non-traditional styles on percussion (i.e. accompany in a rock, fusion, funk, or vocal ballad, etc.).

Note: For all of the above criteria, the student may be asked to play a chart (to be given out by the adjudicator), with a recording, or with a faculty member.

Professional Music

<table>
<thead>
<tr>
<th>Required Lessons</th>
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<tr>
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<td>Student Choice*</td>
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<td><strong>Total Credits:</strong></td>
<td><strong>9.0 or 8.0</strong></td>
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</table>

*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, steel drums.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Multiple Percussion

1. One prepared snare drum solo from the 1st half of Portraits in Rhythm, Cirone.
2. One easy/intermediate 2-mallet xylophone solo

3. One easy/intermediate 4-mallet solo

**LEVEL 2**
**PIPC 112**
**Multiple Percussion**

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)

2. Two xylophone excerpts. One must be from Gershwin’s Porgy and Bess.

3. One intermediate 4-mallet solo.

**LEVEL 3**
**PIPC 211**
**Snare Drum: (Second level)**

Performance of two solo selections that includes the demonstration of changing meters (3/4, to 7/8, 3/8, to 4/16, etc.) with quarter, eighth, sixteenth, dotted eighth, and dotted sixteenth rhythms. These solos should include accents, rests, grace notes, rolls, and use of various dynamics.

**LEVEL 4:**
**PIPC 212**
**Timpani**

1. Performance of a two-drum piece demonstrating:
   a. Basic stroke types (legato, marcato, and staccato)
   b. Basic dampening skills (abrupt, smooth, partial)
   c. Cross-sticking technique
   d. Rolls, embellishments
   e. Setting and changing pitches.

2. Performance of an easy four drum etude.

This requirement may be substituted by study of another instrument by successfully passing the above timpani criteria prior to registering for the course. Consult with the Department Chair or Assistant Chair for details.

**LEVEL 5**
**PIPC 311**
**Vibraphone**

1. Minor scales (pure, harmonic, and melodic) in all keys, played in eighth note rhythms at q = 100. Scales should be played in one and two octaves.

2. Prepared pieces: two pieces selected from:
a. David Friedman, Vibraphone Technique
b. J.S. Bach, Two-part Inventions (one line only)
c. Develop Sight-Reading, Charles Colin, Publisher
d. Materials provided by instructor


4. Comping/improvising: Perform the progressions a) II-7, V7, Imaj7, Imaj7 and b) II-7b5, V7b9, I-7, I-7 played in all keys and should be used to demonstrate comping and improvisational skills. Chord voicings may be closed but must be voice-led. Minimum tempo: q = 100.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.

**LEVEL 6**
**PIPC 411**

1. Student Choice-any instrument.

2. Final exam a performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.

**Music Education Majors**

<table>
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<th>Required Lessons</th>
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<td>Vibraphone</td>
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</table>

**Total Credits:** 8.0 or 7.0

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

**LEVEL 1**
**PIPC 111**

**Multiple Percussion**

1. One prepared snare drum solo from the 1st half of Portraits in Rhythm, Cirone.

2. One easy/intermediate 2-mallet xylophone solo

3. One easy/intermediate 4-mallet solo
LEVEL 2
PIPC 112
Multiple Percussion

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)

2. Two xylophone excerpts. One must be from Gershwin’s Porgy and Bess.

3. One intermediate 4-mallet solo.

LEVEL 3
PIPC 211
Snare Drum

Performance of two solo selections that includes the demonstration of changing meters (3/4, to 7/8, 3/8, to 4/16, etc.) with quarter, eighth, sixteenth, dotted eighth, and dotted sixteenth rhythms. These solos should include accents, rests, grace notes, rolls, and use of various dynamics.

LEVEL 4:
PIPC 212
Timpani

1. Performance of a two-drum piece demonstrating:
   a. Basic stroke types (legato, marcato, and staccato)
   b. Basic dampening skills (abrupt, smooth, partial)
   c. Cross-sticking technique
   d. Rolls, embellishments
   e. Setting and changing pitches.

2. Performance of an easy four drum etude.

This requirement may be substituted by study of another instrument by successfully passing the above timpani criteria prior to registering for the course. Consult with the Department Chair or Assistant Chair for details.

LEVEL 5
PIPC 311
Vibraphone

1. Minor scales (pure, harmonic, and melodic) in all keys, played in eighth note rhythms at q = 100. Scales should be played in one and two octaves.

2. Prepared pieces: two pieces selected from:
   a) David Friedman, Vibraphone Technique
   b) J.S. Bach, Two-part Inventions (one line only)
   c) Develop Sight-Reading, Charles Colin, Publisher
   d) Materials provided by instructor

4. Comping/improvising: Perform the progressions a) II-7, V7, Imaj7, Imaj7 and b) II-7b5, V7b9, I-7, I-7 played in all keys and should be used to demonstrate comping and improvisational skills. Chord voicings may be closed but must be voice-led. Minimum tempo: q = 100.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.

**LEVEL 6**  
**PIPC 312**  
**Drumset**

1. Two prepared snare drum solos (from Cirone, Portraits in Rhythm).

2. Sight-Reading (comparable to above).

3. Incorporate time keeping improvisation on drumset in the following styles: funk, jazz, bossa nova and Afro-Cuban.

4. Read basic chart figures on drumset.

### All Other Majors

<table>
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<th>Required Lessons</th>
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<td>Marimba</td>
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</table>

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

**LEVEL 1**  
**PIPC 111**  
**Multiple Percussion**

1. One prepared snare drum solo from the 1st half of Portraits in Rhythm, Cirone.

2. One easy/intermediate 2-mallet xylophone solo

3. One easy/intermediate 4-mallet solo
LEVEL 2
PIPC 112
Multiple Percussion

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)

2. Two xylophone excerpts. One must be from Gershwin’s Porgy and Bess.

3. One intermediate 4-mallet solo.

LEVEL 3
PIPC 211
Snare Drum

Performance of two solo selections that includes the demonstration of changing meters (3/4, to 7/8, 3/8, to 4/16, etc.) with quarter, eighth, sixteenth, dotted eighth, and dotted sixteenth rhythms. These solos should include accents, rests, grace notes, rolls, and use of various dynamics.

LEVEL 4:
PIPC 212
Timpani

1. Performance of a two-drum piece demonstrating:
   a) Basic stroke types (legato, marcato, and staccato)
   b) Basic dampening skills (abrupt, smooth, partial)
   c) Cross-sticking technique
   d) Rolls, embellishments
   e) Setting and changing pitches.

2. Performance of an easy four drum etude.

This requirement may be substituted by study of another instrument by successfully passing the above timpani criteria prior to registering for the course. Consult with the Department Chair or Assistant Chair for details.

LEVEL 5
PIPC 311
Vibraphone

1. Minor scales (pure, harmonic, and melodic) in all keys, played in eighth note rhythms at q = 100. Scales should be played in one and two octaves.

2. Prepared pieces: two pieces selected from:
   a) David Friedman, Vibraphone Technique
   b) J.S. Bach, Two-part Inventions (one line only)
   c) Develop Sight-Reading, Charles Colin, Publisher
   d) Materials provided by instructor

4. Comping/improvising: Perform the progressions a) II-7, V7, I maj7, I maj7 and b) II-7b5, V7b9, I-7, I-7 played in all keys and should be used to demonstrate comping and improvisational skills. Chord voicings may be closed but must be voice-led. Minimum tempo: q = 100.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.

LEVEL 6
PIPC 312
Drumset

1. Two prepared snare drum solos (from Cirone, Portraits in Rhythm).

2. Sight-Reading (comparable to above).

3. Incorporate time keeping improvisation on drumset in the following styles: funk, jazz, bossa nova and Afro-Cuban.

4. Read basic chart figures on drumset.
VIBRAPHONE PRINCIPAL
PIPC AND RPPC FINAL EXAM REQUIREMENTS

Performance Major

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<th>Required Lessons</th>
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<tr>
<td>Vibraphone**</td>
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</table>

** Total Credits: 16.0 or 15.0

** Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Vibraphone

1. Major scales in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.

LEVEL 2
PIPC 112
Vibraphone

1. Diatonic modes in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.
2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

3. Sight-reading: single line material of a moderate level.

4. Comping/improvisation: a) II-7, V7, Maj7, Maj 7 and b) II-7b5, V7b9, I-7, I-7
   progressions played in all keys should be used to demonstrate comping and
   improvisational skills. Comping in close position with tensions of a simple jazz
   standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and played in eighth note rhythm at q =
   144.

LEVEL 3
PIPC 211
Vibraphone

1. Scales: Lydian b7, all diatonic modes, and altered scales played in eighth note rhythm
   at q = 160. Scales should be played in one octave, two octaves, and whole range of
   instrument. Also, ascending and descending diatonic arpeggios through the scales at
   q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Classical or jazz transcription (materials provided by instructor)


4. Comping/improvisation: a) II-7, V7, I maj7, I maj7 b) III-7, III-7, II-7, V7, and c) II-
   7b5, V7b9, I-7, I-7 progressions played in all keys and should be used to demonstrate
   comping and improvisational skills. Demonstration of swing feel with comping
   utilizing open voicings with tensions. Solo should include use of chord tones with
   approach notes. This tune should be memorized.

5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.

LEVEL 3
RPPC 211
(Student may take the recital prep on any instrument within the percussion department –
   drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their
   instrument with a faculty from another department or declare a secondary instrument.)

Performance of two compositions played with a band (minimum of a trio). The performance
should demonstrate playing melody (demonstrating rhythmic and melodic embellishment),
improvisation and comping skills. Improvisation should at least demonstrate skill with chord

tone soloing. Comping should demonstrate the utilization of both closed and open voicings
along with voiceleading.
The two compositions should be in contrasting styles. The compositions can be chosen from a variety of styles including jazz standards, Great American Songbook repertoire, Bossa, Afro Cuban, Pop, etc.

**ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT**

**Prepared Piece**
A ten-minute performance project, decided on by the student and teacher.

**Sight-Reading**
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

**WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT**
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

**LEVEL 4**

**PIPC 212**

**Vibraphone**

1. Scales: Whole tone, altered, lydian augmented, and symmetrical diminished scales played in all keys at $q = 160$. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at $q = 120$.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Classical or jazz transcription (materials provided by instructor)


4. Comping/improvisation: a) II-7, V7, Imaj7, Imaj7 b) III-7, VI-7, II-7, V7 c) II-7b5, V7b9, I-7, I-7, and d) I maj7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Memorized and expanded repertoire from the following time feels: ballad, swing, jazz waltz, Brazilian, and Afro-Cuban). This should be performed in a group setting.

5. Scale patterns played through root cycles and in eighth note rhythm at $q = 144$.

LEVEL 4
RPPC 212
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

A solo piece which demonstrates playing melody along with self accompaniment. Performance should feature a minimum of two choruses of improvisation along with accompaniment. The composition can be chosen from a variety of styles including the adaptation of classical piece, jazz standard, Bossa, Brazilian Choro, Pop, etc.

Performance of a composition played with a band (minimum of a trio). The performance should demonstrate playing melody (demonstrating rhythmic and melodic embellishment), improvisation and comping skills. Improvisation should demonstrate the ability to sound the changes via chord tone soloing as well play motivically through the changes. Compig should demonstrate a variety of voicing techniques conducive to the style of the composition.

The compositions can be chosen from a variety of styles including jazz standards, Great American Songbook repertoire, Bossa, Afro Cuban, Pop, etc.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 5
RPPC 311
Vibraphone

1. ILRE 375 Preparation

LEVEL 5
PIPC 311
Vibraphone

1. Prepared piece. Two pieces selected from:
   a. David Friedman Vibraphone Technique.
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Bill Molenhof Music of the Day
   e. Classical repertoire.
2. Sight-Reading. Two voice selections of difficult level and four voice material of an easy level.

3. Comping/improvisation: Solo or accompaniment performance of a tune, which demonstrates comping and improvisational skills. The tune chosen should include a variety of chord types with the minimum harmonic movement containing one chord per measure. Voicings should be open with tensions and voice-led.

LEVEL 6
RPPC 312
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

Solo or accompanied performance of two tunes which demonstrate comping and improvisational skills. The tunes chosen should include a variety of chord types with the minimum harmonic movement containing one chord per measure. Grading will be based upon a variety of musical issues including, but not limited to: dynamics phrasing, articulation and technical control. This should be presented as a 10-minute performance.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 6
PIPC 312
Drumset

1. Two prepared snare drum solos. One from Whaley, Intermediate Snare Drum (pp. 13-17) and one from Intermediate Snare Drum (pp.18-32).

2. Snare drum Sight-Reading (comparable to above).

3. Perform the following drumset styles: funk, jazz, bossa nova, Afro-Cuban.

LEVEL 7
RPPC 411 “JURY”
Vibraphone
A performance by the student and his/her group performing tunes. Music performed should be the same material, which will be performed at the Senior Recital. The demonstration may focus on one style but should have stylistic variation within the context of the performance.

**LEVEL 7**
**PIPC 411**
**Marimba**

1. Marimba: Two pieces from selected marimba repertoire. Pieces should demonstrate four mallet techniques.

2. Xylophone/Glockenspiel: Demonstration of basic xylophone and glockenspiel techniques.

**LEVEL 8**
**RPPC 412 Senior Recital**
**Vibraphone**

A performance of at least 60 minutes of music by the student and his/her group demonstrating a high degree of proficiency. The performance may focus on one style but should have stylistic variations within the context of the performance.

Drumset, marimba, timpani, hand percussion, and multiple percussion performance are optional but should not exceed 25% of the recital.

**LEVEL 8**
**PIPC 412**
**Timpani**

1. Functional knowledge of instrument, construction, and maintenance, performance of a two drum solo demonstrating basic stroke types, dampening, cross-sticking, rolls, embellishments, and the ability to set and change pitches on two timpani.

2. Performance of an easy four drum solo etude.
Professional Music

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*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

**LEVEL 1**
PIPC 111
Vibraphone

1. Major scales in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.

**LEVEL 2**
PIPC 112
Vibraphone

1. Diatonic modes in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

3. Sight-reading: single line material of a moderate level.
4. Comping/improvisation: a) II-7, V7, Maj7, Maj 7 and b) II-7b5, V7b9, I-7, I-7 progressions played in all keys should be used to demonstrate comping and improvisational skills. Comping in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

LEVEL 3
PIPC 211
Vibraphone

1. Scales: Lydian b7 and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor


4. Comping/improvisation: a) II-7, V7, Imaj7, Imaj7 b) III-7, III-7, II-7, V7, and c) II-7b5, V7b9, I-7, I-7 progressions played in all keys and should be used to demonstrate comping and improvisational skills. Voicings should be open and voice-led. Minimum tempo: q = 160.

5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.

LEVEL 4
PIPC 212
Vibraphone

1. Scales: Whole tone, lydian augmented, and symmetrical diminished scales played in all keys at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor

3. Sight reading: two voice selections of a difficult level.

4. Comping/improvisation: a) II-7, V7, Imaj7, Imaj7 b) III-7, VI-7, II-7, V7) c) II-7b5, V7b9, I-7, I-7, and d) Imaj7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Minimum tempo: q = 160.
5. Scale patterns played through root cycles and in eighth note rhythm at q = 144.

**LEVEL 5**
**PIPC 311**

1. Student Choice—any instrument.

2. Final exam a performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.

**LEVEL 6**
**PIPC 312**

1. Student Choice—any instrument.

2. Final exam a performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.

**Music Education**

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The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

**LEVEL 1**
**PIPC 111**
Vibraphone

1. Major scales in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.

**LEVEL 2**

**PIPC 112**

**Vibraphone**

1. Diatonic modes in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

3. Sight-reading: single line material of a moderate level.

4. Comping/improvisation: a) II-7, V7, Maj7, Maj7 and b) II-7b5, V7b9, I-7, I-7 progressions played in all keys should be used to demonstrate comping and improvisational skills. Comping in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

**LEVEL 3**

**PIPC 211**

**Vibraphone**

1. Scales: Lydian b7 and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor


4. Comping/improvisation: a) II-7, V7, Ima7, Ima7 b) III-7, III-7, II-7, V7, and c) II-7b5, V7b9, I-7, I-7 progressions played in all keys and should be used to demonstrate comping and improvisational skills. Voicings should be open and voice-led. Minimum tempo: q = 160.
5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.

**LEVEL 4**
**PIPC 212**
**Vibraphone**

1. Scales: Whole tone, lydian augmented, and symmetrical diminished scales played in all keys at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor

3. Sight reading: two voice selections of a difficult level.

4. Comping/improvisation: a) II-7, V7, I maj7, I maj7 b) III-7, VI-7, II-7, V7 c) II-7b5, V7b9, I-7, I-7, and d) I maj7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 144.

**LEVEL 5**
**PIPC 311**
**Timpani**

1. Functional knowledge of instrument, construction, and maintenance, performance of a two drum solo demonstrating basic stroke types, dampening, cross-sticking, rolls, embellishments, and the ability to set and change pitches on two timpani.

2. Performance of an easy four drum solo etude.

**LEVEL 6**
**PIPC 312**
**Drumset**

1. Two prepared snare drum solos. One from Whaley, Intermediate Snare Drum (pp. 13-17) and one from Intermediate Snare Drum (pp.18-32).

2. Snare drum Sight-Reading (comparable to above).

3. Perform the following drumset styles: funk, jazz, bossa nova, Afro-Cuban.
## All Other Majors

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Total Credits: 6.0 or 5.0

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

### LEVEL 1
### PIPC 111
### Vibraphone

1. Major scales in all keys played in eighth note rhythm at \( q = 160 \). Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.

### LEVEL 2
### PIPC 112
### Vibraphone

1. Diatonic modes in all keys played in eighth note rhythm at \( q = 160 \). Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

3. Sight-reading: single line material of a moderate level.

4. Comping/improvisation: a) II-7, V7, Maj7, Maj 7 and b) II-7b5, V7b9, I-7, I-7 progressions played in all keys should be used to demonstrate comping and improvisational skills. Comping in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: \( q = 160 \).
5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

**LEVEL 3**

PIPC 211

Vibraphone

1. Scales: Lydian b7 and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor


4. Comping/improvisation: a) II-7, V7, Ima7, Imaj7 b) III-7, III-7, II-7, V7, and c) II-7b5, V7b9, I-7, I-7 progressions played in all keys and should be used to demonstrate comping and improvisational skills. Voicings should be open and voice-led. Minimum tempo: q = 160.

5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.

**LEVEL 4**

PIPC 212

Vibraphone

1. Scales: Whole tone, lydian augmented, and symmetrical diminished scales played in all keys at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor

3. Sight reading: two voice selections of a difficult level.

4. Comping/improvisation: a) II-7, V7, Ima7, Imaj7 b) III-7, VI-7, II-7, V7) c) II-7b5, V7b9, I-7, I-7, and d) Ima7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 144.
STEELPAN PRINCIPAL
PIPC AND RPPC FINAL EXAM REQUIREMENTS

The soprano (lead) pan or the double-second is typically is the instruments of choice for steelpan principals, therefore, scalar and intervallic exercises will need to be adapted for the range of either instrument. The range of the soprano pan begins at middle C (C4) and extends to F#6. C4-C6. The range of the double-second steelpan typically extends from F#3 through B5.

Performance Major

Required Lessons Credits
PIPC
Steelpan 7.0 or 6.0
Student Choice* 3.0
RPPC**
Steelpan 6.0
Total Credits 16.0 or 15.0

*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.

**Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Steelpan

1. Major scales played in eight note rhythm at q = 72 Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) q = 72 (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   a. *Rondo on Dame Lorraine* and/or *Third Movement from Sonatina in C* from Graded Exams in Solo Steelpan Performance- Grade 2
   b. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.
LEVEL 2
PIPC 112
Steelpan

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100. Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
   b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance-Grade 4


6. Sight reading of single line material

LEVEL 3
RPPC 311
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

CONTINUED STEELPAN

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2. All dominant seventh arpeggios, and inversions.

3. Comping; I-IV, V. I-VI-I-V.

4. I-#IIm7-II-7-V7b9 progression.

5. An approved Level 3 piece, memorized, for example:
   a. ‘Green Ballet’ 1st and 2nd Position by Vince Mendoza (Tenor or Double-second parts)
   b. ‘Moods’ Movements 1- 4 Len ’Boogsie’ Sharpe (Tenor or Double-second parts)
   c. Alla Hornpipe by G.F. Handel (Double Seconds only)


7. Sight reading: two voices, thirds, fourths and sixths.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.
**Sight-Reading**
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

**WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT**
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

**LEVEL 3**
PIPC 211

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.
2. Diminished seventh arpeggios, ascending and descending.
3. I-#1dim7-II-7-V7b9 progression.
4. One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a. ‘Moods’ Movements 1-3 Len ‘Boogsie’ Sharpe
   b. Alla Hornpipe by G.F. Handel (Double Seconds)
   c. Four Landlers by Franz Schubert from Graded Exams in Steelpan Performance. Grade-3
5. Sight reading: two voices, thirds, fourths and sixths.

**LEVEL 4**
RPPC 212
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

**CONTINUED STEELPAN**
1. All mixolydian, locrian, whole tone and symmetrical diminished scales.
2. Diminished seventh arpeggios, ascending and descending.
3. Arrangement/adaptation of approved contemporary jazz piece for steelpan.
4. Comping (w/two or more mallets) jazz standard tune.
5. Prepared piece
   a. Sabre Dance by Aram Khachaturian from Graded Exams in Steelpan Performance. Grade 4
   b. Raindrops by Liam Teague
6. Improvisation latin, afro-caribbean repertoire. (Samuels, D’Riviera, Narell, Reid).
ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT

A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

Level 4
PIPC 212

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.
2. All dominant seventh arpeggios, and inversions.
3. Comping (w/two or more mallets) jazz standard tune.
4. Prepared piece
   a. Green Ballet 3rd position by Vince Mendoza (Tenor and/or Double-second parts)
5. Performance afro-caribbean/afro-latin standard melody.

LEVEL 5
RPPC 311

Steelpan Prepared Piece
Student performs the solo (unaccompanied) or duo project for his/her ILRE 375 (Recital Workshop) course. For example:
   a. ‘Impressions’ by Liam Teague
   b. ‘The Honey Bee’ by Liam Teague

Odd Meter
Perform one odd meter composition (5,7,9….) with or without accompaniment

Exotic scales
Scales (Arabic, Chinese, Indian, Japanese)

Sight-Reading
Steelpan sight-reading from sources comparable to Percussion Dept. Steelpan materials.
LEVEL 5
PIPC 311

Tenor, Double Tenor or Double Second

Prepared Pieces
1. Two prepared pieces: one single line and one three or four-mallet piece.
2. Sight-Reading. A two-voice selection of comparable level or four-voice selection of an easy level.
3. Comping and improvisation. Solo or accompaniment performance of a tune.

LEVEL 6
RPPC 312
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

CONTINUED STEELPAN
Prepared Piece
A 15-minute performance project decided by the student and teacher, this performance should include accompanying musicians. (Student may use conventional duo, trio or band or all-steelpan ensemble).

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 6
PIPC 312
Drumset

Snare Drum
2. One prepared rudimental solo from Charles Wilcoxon, “All American Drummer”, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.
Sight-Reading
Snare drum sight-reading comparable to the above sources.

Rudiments
Demonstrate any six of the 26 American Rudiments as determined by the faculty member administering exam.

Time Feels
Perform the following time feels: swing, shuffle, funk, rock, bossa nova, jazz waltz, calypso, reggae, and mambo.

LEVEL 7
RPPC 411
Jury
A performance by the student and his/her group performing tunes. Music performed should be the same material, which will be performed at the Senior Recital. The demonstration may focus on one style but should have stylistic variation within the context of the performance.

LEVEL 7
PIPC 411
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED STEELPAN
Two pieces from notated solo repertoire for tenor or double-second. (Len ‘Boogsie’ Sharpe, Ray Holman or Andy Narell. Performance of works being prepared for senior recital.

ALTERNATE INSTRUMENT
Prepared Piece
Performance of one ten-minute or two five-minute pieces arranged for steelpans w/ rhythm section.

LEVEL 8
RPPC 412
Senior Recital
A sixty-minute performance to include the following:

1. Two pieces, each memorized of advanced music for solo steelpan. This may include adaptations from European classical repertoire).

2. Improvisation in jazz, latin jazz and/or afro-caribbean styles.

3. Performances must display advanced stylistic awareness and improvisatory skills.

4. Perform approved/transcribed traditional jazz solo (minimum 3 choruses).

5. Perform own arrangement/adaptation of traditional piece for solo steelpan which should involve single line melody, some multi-mallet comping/and or voicing techniques and soloing.
LEVEL 8
PIPC 412
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED STEELPAN
1. Ten-minute performance project decided upon by the student and teacher.
2. Steelpan sight-reading comparable to level and Percussion Dept. steelpan materials.

ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A 10-minute performance project decided by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart of music on chosen instrument.

Professional Music

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* Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Steelpan

1. Major scales played in eight note rhythm at q = 72 Scales should be played in one and two octaves.
2. Diatonic arpeggios (triads) q = 72 (2 octave range).
3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.
4. One notated (and approved) Level 1 prepared piece memorized, for example:
c. ‘Rondo on Dame Lorraine’ and/or ‘Third Movement from Sonatina in C’ from Graded Exams in Solo Steelpan Performance- Grade 2

d. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.

**LEVEL 2**
PIPC 112
Steelpan

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100
   Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
   b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance- Grade 4


6. Sight reading of single line material

**LEVEL 3**
PIPC 211
Steelpan

1. All aeolian, dorian, and phrygian and Lydian b7scales. q=84.

2. Diminished seventh arpeggios, ascending and descending.

3. I-#I&lt;sub&gt;dim&lt;/sub&gt;VII-7-V7b9 progression.

4. One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a. ‘Moods’ Movements 1- 3 Len ’Boogsie’ Sharpe
   b. Alla Hornpipe by G.F. Handel (Double Seconds)
   c. Four Landlers by Franz Schubert from Graded Exams in Steelpan Performance. Grade-3

5. Sight reading: two voices, thirds, fourths and sixths.

**LEVEL 4**
PIPC 212
Steelpan

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.
2. All dominant seventh arpeggios, and inversions.
3. Comping (w/two or more mallets) jazz standard tune.
4. Prepared piece
   a. **Green Ballet** 3rd position by Vince Mendoza (Tenor and/or Double-second parts)
5. Performance afro-caribbean/afro-latin standard melody.

**LEVEL 5**
**PIPC 311**
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

**CONTINUED STEELPAN**
**Prepared Piece**
A 10-minute performance project decided by the student and the teacher, either solo or with recorded accompaniment.

**Chart Reading and Interpretation (Steelpan)**
Steelpan sight-reading and interpretation from sources comparable to Percussion Dept. chart library. (MATERIALS TO BE DETERMINED)

**ALTERNATIVE INSTRUMENT OPTION**
**Prepared Piece**
A 10-minute performance project decided by the student and teacher.

**Sight-Reading**
Sight-read/interpret an appropriate chart or piece on chosen instrument.

**LEVEL 6**
**PIPC 312**
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

**CONTINUED STEELPAN**
A 10-minute performance project decided by the student and the teacher, either solo or with recorded accompaniment.

**Chart Reading and Interpretation (Steelpan)**
Steelpan sight-reading and interpretation from sources comparable to Percussion Dept. chart library.

**ALTERNATIVE INSTRUMENT OPTION**
**Prepared Piece**
A 10-minute performance project decided on by the student and teacher. This performance must be with accompanying musicians.
Sight Reading
Music appropriate for level.

Music Education

Required Lessons Credits
PIPC
  Steelpan 8.0 or 7.0
Total Credits 8.0 or 7.0

The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Steelpan

1. Major scales played in eight note rhythm at q =72 Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) q = 72 (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   a. ‘Rondo on Dame Lorraine’ and/or ‘Third Movement from Sonatina in C’ from Graded Exams in Solo Steelpan Performance- Grade 2
   b. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.

LEVEL 2
PIPC 112
Steelpan

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100
   Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance - Grade 4


6. Sight reading of single line material

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**LEVEL 3**
**PIPC 211**
**Steelpan**

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2. Diminished seventh arpeggios, ascending and descending.

3. I-#1dim7-II-7-V7b9 progression.

4. One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a. ‘Moods’ Movements 1-3 Len ‘Boogsie’ Sharpe
   b. *Alla Hornpipe* by G.F. Handel (Double Seconds)
   c. *Four Landlers* by Franz Schubert from Graded Exams in Steelpan Performance. Grade 3

5. Sight reading: two voices, thirds, fourths and sixths.

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**LEVEL 4**
**PIPC 212**
**Steelpan**

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.

2. All dominant seventh arpeggios, and inversions.

3. Comping (w/two or more mallets) jazz standard tune.

4. Prepared piece
   a. *Green Ballet* 3rd position by Vince Mendoza (Tenor and/or Double-second parts)

5. Performance afro-caribbean/afro-latin standard melody.

LEVEL 5
PIPC 311
Tenor, Double Tenor or Double Second or Cello

Prepared Pieces
1. Two prepared pieces: one single line and one multiple mallet piece.
2. Sight-Reading. A two-voice selection of comparable level or four-voice selection of an easy level.

LEVEL 6
PIPC 312
Steelpan

1. Prepared piece that demonstrates full range of performance techniques. (proper sticking, slow and fast passages, dynamics, sustained notes, grace notes and multiple-mallet technique. Piece decided by teacher and student.

2. Play a 3-minute piece on secondary steelpan instrument of choice.

All Other Majors

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<tr>
<th>Required Lessons</th>
<th>Credits</th>
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<tr>
<td>PIPC</td>
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<td>Steelpan</td>
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<tr>
<td><strong>Total Credits</strong></td>
<td><strong>6.0 or 5.0</strong></td>
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</tbody>
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The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

LEVEL 1
PIPC 111
Steelpan

1. Major scales played in eight note rhythm at $q = 72$ Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) $q = 72$ (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   c. ‘**Rondo on Dame Lorraine**’ and/or ‘**Third Movement from Sonatina in C**’ from Graded Exams in Solo Steelpan Performance- Grade 2
d. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.

**LEVEL 2**
**PIPC 112**
**Steelpan**

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100
   Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
   b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance-Grade 4


6. Sight reading of single line material

**LEVEL 3**
**PIPC 211**
**Steelpan**

1. All aeolian, dorian, and phrygian and Lydian b7scales. q=84.

2. Diminished seventh arpeggios, ascending and descending.

3. I-#I-7-II-7-V7b9 progression.

4. One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a. ‘Moods’ Movements 1- 3 Len ’Boogsie’ Sharpe
   b. Alla Hornpipe by G.F. Handel (Double Seconds)
   c. Four Landlers by Franz Schubert from Graded Exams in Steelpan Performance. Grade-3

5. Sight reading: two voices, thirds, fourths and sixths.

**LEVEL 4**
**PIPC 212**
**Steelpan**

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.

2. All dominant seventh arpeggios, and inversions.
3. Comping (w/two or more mallets) jazz standard tune.

4. Prepared piece
   a. **Green Ballet** 3rd position by Vince Mendoza (Tenor and/or Double-second parts)

5. Performance afro-caribbean/afro-latin standard melody.


**Percussion Department Steelpan Supplemental Materials**

Graded Exams in Solo Steelpan Performance Levels 1-4

Compositions for Solo Steelpan by:

- Ray Holman
- Len ‘Boogsie’ Sharpe
- Vince Mendoza
- Liam Teague