
I. Welcome to the Percussion Department

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We hope that you will find your participation in the Percussion Department a rewarding and pleasant 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 my office during the office hours posted on my door.

Dean Anderson,
Department Chair
Office - Room Z (1140 Boylston)
Room 005 (Uchida Building, 921 Boylston).

Department Mission

In all instruction offered by the Percussion Department, we emphasize the achievement of a solid foundation in technique (as described in the final exam criteria). We also provide training in sight-reading and many advanced styles of drumset, vibraphone, hand percussion and total percussion playing.

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 F	1140 Boylston
Steve Wilkes	Room E	1140 Boylston

Hand Percussion Principals:

Mike Ringquist	Room 022	Uchida – 921 Boylston
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Total Percussion Principals:

Dean Anderson	Room Z 005	1140 Boylston; or 921 Boylston
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Vibraphone Principals:

Ed Saindon	Room K	1140 Boylston
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Percussion Department Tutors

The Percussion Department offers tutoring for all required drumset labs and final proficiency exams. Mallet and timpani tutoring is also available. Check the department bulletin board for hours and teachers.

II. Private Instruction

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Private Lesson Scheduling

Private lessons, which are 30 minutes in length, begin during the first week of classes. No lessons (other than make-ups) are given during final exam week.

During Check-in Week, entering students will meet with Dean Anderson or Yoron Israel to sign up for a teacher and lesson time. We will match individual learning needs 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 before the "withdrawal" deadline for the semester, your instructor will withdraw you from the lesson. If you have a third unexcused absence after the "W" deadline, you will 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%). (See the private instruction course syllabus, distributed by your private instructor or department chair, for details.) The following grading criteria will be used in the private instructor's evaluation:

Grade Considerations

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

Private Instruction Final Exams

All Percussion Department principals who are taking a 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 tests are followed by instant verbal feedback, and a written report is given to your private instructor. You may then use this information to develop in specific areas.

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. Additional testing may be scheduled throughout the semester. Two weeks prior to final exams see the Percussion Department Administrative Assistant (rm. 13 Uchida) to schedule the day and time for the private lesson exam. Failure to do this will result in an "Incomplete" grade for that lesson. Students should discuss the exam level to be performed with her/his private lesson instructor. If any exam levels need to be made up but the student is not currently studying with a private instructor, contact Dean Anderson or Yoron Israel directly.

Additional Lessons: Non-leveled & Non-principal.

All instrumental instruction credit for graduation must be earned on a single principal instrument. As a drumset, vibraphone, hand percussion, or total percussion 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 Dean Anderson or 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, total percussion or hand percussion principal any private instruction credit you earn on an instrument outside of the Percussion Department is applied to your general elective credit within the established limits.

Percussion Department Teacher Profiles

Percussion Department faculty offices are located in the basement of 1140 Boylston Street and the basement of the Uchida Building (921 Boylston Street).

Dean Anderson (Department Chair), Office: Z (1140 Boylston) or 005 (921 Boylston) Dean teaches classical studies and leads the department's annual "Percussion Unlimited" concert. A nationally and internationally renowned percussionist, Dean has performed with artists ranging from Anita Baker to the Boston Symphony Orchestra. He also was a principal percussionist with the Boston Ballet Orchestra, is a member of the Boston Pops Esplanade Orchestra, and is solo percussionist with the Boston Musica Viva.

Yoron Israel (Assistant Chair), Office: Y2 (1140 Boylston). Yoron Israel teaches drumset, ensembles and all percussion. His recording credits include four recordings as a leader and with over 100 as a sideman. Additionally, he has performed worldwide and recorded extensively with such renowned artists as Sonny Rollins, Horace Silver, Art Farmer, Kenny Burrell, Ahmad Jamal, Jimmy Heath, Abbey Lincoln, Tony Bennett, Freddy Cole, Benny Golson, Larry Coryell, James Williams, Roy Hargrove, Cyrus Chestnut, Joe Lovano, Tom Harrell, Joshua Redman among numerous others. Israel is the owner and president of his own music recording, publishing, production and professional services company, "Ronja Music". He has taught at Rutgers University, William Paterson University and the New School College of Music. He is a

clinician for Sonor Drums, Sabian Cymbals, Aquarian Drum heads and Regal Tip Sticks. For more information see www.yoronisrael.com.

Angelamia Bachemin, Office: D (1140 Boylston)

Angelamia Bachemin is the principal percussionist for the Ailey Camp Boston 2000 presented by Celebrity Series. She is a creative music consultant, co-producer, and drum programmer for Estudio production, an Internet music publishing company. She is a recording artist for Geo Vision. She is a drumset artist for Diorgen, Cypher, and Rice & Beans.

Sergio Bellotti, Office X (1140 Boylston)

Originally from Italy, Sergio moved to Boston in 1995 to attend Berklee College of Music. He joined the faculty team in 2002. Sergio has performed and/or recorded with Mike Stern, Wayne Krantz, Bruce Gertz, Jim Kelly, Son Caribe among others. A worldwide performer and clinician, Sergio also writes for DRUM CLUB magazine in Italy and published an instructional DVD called "Digirhythms." Highlights include performances at the Montreal Drum Festival '03 and Cape Breton Drum Fest 04.

Mohammad Camara, Office: 020 (921 Boylston)

Mohammad is a specialist in West African drumming and hails from a family of seven generations of drummers from Guinee, West Africa. Mohammad is an internationally recognized artist via his numerous performances with his own group and other notable West African musicians. In addition, Mohammad has performed and taught at festivals and workshops throughout the world.

Eguie Castrillo, Office: 017 (921 Boylston). Eguie is a hand percussionist adept in Latin, Middle Eastern and Indian styles. He has toured and recorded with Arturo Sandoval, Roy Brown, and KC and the Sunshine Band. He has also performed with such diverse musicians as Steve Winwood, Ruben Blades, Sheila E., and Paquito de Rivera. Eguie has also given many master classes throughout the United States.

Rick Considine, Office: L (1140 Boylston)

Rick has performed with numerous artists and was on the staff of Drummer's Collective. His contemporary style of drumming concentrates on jazz and funk.

David Cowan, Office: F (1140 Boylston)

Berklee graduate David Cowan has performed with Brian McKnight, Lalah Hathaway, Walter Beasley, The Boston Pops Esplanade Orchestra, Les McCann, Shirley Caesar, and Tom Coster. In the classroom, Dave likes to address the needs of the individual student while emphasizing musicality and good time keeping and practical application of rudiments on the drumset.

Sa Davis, Office: 017 (921 Boylston)

Sa has extensive recording and performing experience both in the U.S. and abroad. He is skilled in African, Puerto Rican, Cuban, and Brazilian percussion and has performed with Freddie Hubbard, George Benson, Billy Cobham, and Marlena Shaw. Other credits include national and international television and radio appearances.

Kenwood Dennard, Office: G (1140 Boylston)

Kenwood Dennard is a highly skilled performer, teacher, composer, and recording artist who has performed with such well-known artists as Vanessa Williams, Whitney Houston, Miles Davis, Quincy Jones, Jaco Pastorius, and Sting. In addition to his vast recording and performance experience, Kenwood has taught numerous ensembles, workshops, master classes, and clinics throughout the world. He also has written many educational articles that have been published in major trade publications. For more information, see www.kenwooddennard.com

Ernesto Diaz, Office: 017 (921 Boylston)

An experienced educator and performer, Ernesto is proficient in many styles of percussion, including jazz, world beat, R&B, Caribbean, and Afro-Cuban music. He has numerous performing and recording credits with artists such as Giovanni Hidalgo, Victor Mendoza, Danilo Perez, and the Story.

Dave DiCenso, Office: N (1140 Boylston)

Specializing in drumset performance, Dave has had extensive performing and recording experience with such artists as Duran Duran, the Cro-Mags, Steve Morse, Suze DeMarchi, Samsara, Shelter, the Jon Finn Group, John Petrucci, and Two Ton Shoe.

Larry Finn, Office: D (1140 Boylston)

Performances with the original national cast of Rent, Paula Cole, Susan Tedeschi, Al Kooper, Tiger's Baku, Rebecca Paris, Martha Reeves, and many others in the Funk, Jazz, and Latin idioms. Larry has appeared in concerts with other drummers like Steve Smith, Gerry Brown, Anton Fig, and Tommy Campbell. Larry has two instructional videos out in Japan, Europe, and the U.S., and has two books published, one through

Berklee Press. Larry also leads his own band with which he has two CD's recorded. For more information, see www.larryfinn.com.

Richard Flanagan, Office: 020 (921 Boylston)

Richard is an experienced private instructor and performer. He has performed with the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Ballet Orchestra, and Portland Symphony Orchestra.

Ian Froman, Office: B (1140 Boylston)

Ian specializes in mainstream jazz drumming and ECM styles. He has performed with such notable groups as Forward Motion and the Ahmad Mansour Quartet and is an active performer not only in Boston but also throughout the international jazz scene.

Joe Galeota, Office: 020 (921 Boylston)

Joe is a West African specialist who is also founder and president of JAG drums. He has toured and performed with George Russell, Onye Onamichi, and Charlie Hunt.

Jamey Haddad, Office: S (1140 Boylston)

An experienced jazz drummer, Jamey has studied Indian, Arabic, and Brazilian musical forms. He has lent his drum set skills to the work of Dave Liebman, Joe Lovano, Allen Farnham, Ana Caram, and guitarist Bruce Dunlap. Recently, Jamey performed with composer Richard Horowitz in Seville, Spain, and performed on Paul Simon's world tour.

Skip Hadden, Office: V (1140 Boylston)

Skip is an experienced performer, clinician, and recording artist. He has appeared with Lou Donaldson, Jimmy Smith, and Sonny Stitt. Skip has recorded with Jack DeJohnette, Eddie Gomez, and Weather Report. Skip is heavily committed to the elective lab program in drum set performance. His many labs help students prepare to meet future challenges.

Jon Hazilla, Office: X (1140 Boylston)

Jon has a B.M. from the New England Conservatory, and has studied with Joe Morello, Max Roach and John Riley. Jon's specialties include brushes, Morello-Stone technique, and solo construction. He has recorded for Cadence, Golden Crest, Soul Note, and Timeless/Muse. His recordings as a leader are Chicplacity, The Bitten Moon, C.J.Q. and Saxabone. Jon is a recipient of a National Endowment for the Arts award, and has performed at international jazz festivals in Warsaw, Montreal, Rome, Nice and Toulon.

Robert Kaufman, Office: Y1 (1140 Boylston)

Robert Kaufman is a jazz drummer-educator and clinician. He is the author of *The Art of Drumming*, published by Advance Music and endorsed by Elvin Jones, Jack DeJohnette and Roy Hynes. Robert has performed with Mike Stern, George Garzone, Bill Frisell, Jerry Bergonzi, Joe Lovano, Steve Grossman, Bob Berg, George Calbes, James Williams, Rickie Ford, Junior Cook, Kenny Kirkland, Ar Lande, Miroslav Vitous, John Hany, Charles Fambro, Mose Allison, Rob Schneiderman, and Jaki Byard. His teaching is designed to expand the musician's sense of phrasing over the barline and to develop self-confidence in a deeper sense of time, while enhancing a sense of melodic and polyrhythmic phrasing. Among his many successful students are Jeff Snipe, Jeff Watts and Aaron Scott. For more information, see the www.theartofdrumming.com

Francisco Mela, Office: C (1140 Boylston)

Francisco attended the Cuba National School for the Arts (ENA). He is the leader of Mela Son, Mela Monk, and the Francisco Mela Quintet. He is a member of the Jane Bunnett Spirits of Havana and had performed at major international jazz and Latin jazz festivals. He has recorded with Chucho Valdes and Irakere (Blue Note Records), and the Jane Bunnett Spirits of Havana (Blue Note Records) and performed with Danilo Perez, David Sanchez, Yosvany Terry, Don Byron, Emiliano Salvador, and Horacio Hernandez.

Victor Mendoza, Office: H (1140 Boylston)

Victor is proficient in all styles of music, composition, and computer technology. He has performed and recorded with the Brazilian Symphony, Paquito D'Rivera, Slide Hampton, Bob Moses, and Claudio Roditi. He teaches vibes, harmony, and ear training, preparing his students to function as pianists. His Latin ensembles help students with the practical application of music to prepare for working in this context.

Nanae Mimura, Office: 001 (92 1 Boylston)

Nanae is one of today's most acclaimed marimbists, having won many prestigious awards, prizes, and placed first in numerous top marimba competitions. She has performed numerous clinics as a Yamaha artist, taught at the Berklee Mallet Keyboard Festival, and festivals sponsored by the Japan Percussion Society. Nanae has performed many solo recitals in the U.S. and abroad.

Ricardo Monzon, Office: S (1140 Boylston)

Alumnus, Berklee College of Music - Drummer, Percussionist, Studio Musician Member of Brian Walkley Band, The Zaitchik Brothers, Myanna – Performances with the Boston Pops, Barbara Eden, Deborah Henson-Conant, Orquesta Sinfonica de Guatemala, Recordings with the Boston Pops, Walter Beasley, Dan Moretti Epic Brass Quintet, Darrell Nulisch - Featured with Dan Moretti's Band on Jazz Players Magazine's play along contemporary jazz CD – Played percussion tracks for the film "Squeeze", Mary Tyler Moore HBO special, Montages on Copan, Mayan passages, and other documentary films.

Rod Morgenstein, Office: N (1140 Boylston)

Rod is a founding member of progressive rock fusion group the Dixie Dregs, an original member of heavy metal band Winger, and five-time winner of Modern Drummer magazine's readers' poll for Best Progressive Rock Drummer. Rod has toured and recorded with the Steve Morse Band, Little Feat guitarist Paul Barrere, T. Lavitz, and Mark O'Connor. He is also an international drum educator who has given numerous clinics worldwide. He has been a guest instructor at the Drummers Collective in New York City and at PIT in Los Angeles. Rod has contributed many articles to drum magazines, produced instructional videos, and has written numerous books such as, *"The Drum Set Musician"* (Berklee Press). He is currently promoting the recordings of the Rudess/Morgenstein Project, a power duo featuring Rod and keyboard virtuoso Jordan Rudess of Dream Theater, The Jelly Jam; with John Myung (bass player of Dream Theater) and Ty Tabor (Guitarist – King's X). He also has two CD's on the market with Platypus featuring Myung, Tabor and Derek Sherinian (former keyboardist – Dream Theater).

Ralph Peterson, Office M (1140 Boylston)

Ralph has his B.A., Rutgers University and is leader of the Ralph Peterson Quintet, Fo'tet, and Trio Performances with Art Blakey and the Jazz Messenger Big Band, Michael Brecker, Carmen Lundy, the Lincoln Center Jazz Orchestra, Don Byron, Don Braden, Walter Davis, Jr., Jon Faddis, Terrence Blanchard, Branford Marsalis, Stanley Turrentine, David Murray, the Count Basie Orchestra, and Betty Carter. His recordings include *V*, *The Reclamation Project*, and *The Fo'tet Plays Monk* (Evidence); *Back to Stay* and *Triangular 2* (Sirocco Jazz); and *The Art of War* (Criss Cross)

Kim Plainfield, Office A (1140 Boylston)

Originally from the San Francisco Bay area, Kim Plainfield has toured and recorded in a number of diverse musical situations, including The Pointer Sisters, Bill Connors, Mose Allison, Edgar Winter, Didier Lockwood, Jon Lucien and Tania Maria. He has performed at numerous jazz festivals and concert stages throughout the world and since 1993 Kim has led his own group, touring consistently in Europe and Japan. He is signed to EFA Records in Europe and Shiosai Records in Japan. His touring schedule also includes clinics and workshops in the United States, Europe and Japan. Kim is chairman of the faculty at New York's Drummers Collective and an Associate Professor at S.U.N.Y. Purchase Music Conservatory and Berklee School of Music.

John Ramsay, Office: C (1140 Boylston)

John has performed with Art Blakey, Gregory Hines, Wynton Marsalis, James Moody, Wallace Roney, James Williams, Giovanni Hidalgo, Mick Goodrick, Branford Marsalis, Terrence Blanchard and Donald Harrison. He has appeared at major international Jazz festivals such as Montreaux (Switzerland), The Northsea Festival (Holland) and the Umbria Festival (Italy). An experienced educator, he is heavily involved in jazz and small and large ensemble drumset performance. John is the author of two publications; *"Art Blakey's Jazz Messages"* and, *"The Drummers Complete Vocabulary as Taught by Alan Dawson"* (Warner Brothers). In addition, Mr. Ramsay has traveled to Havana, Cuba on four occasions. He attended courses in Afro-Cuban Drumming and Percussion at Cuba's National School for the Arts where he studied with Enrique Pla and Jose Eladio.

Mikael Ringquist, Office: 022 (921 Boylston)

Mikael has extensive recording and performing experience both in the U.S. and abroad. He specializes in Latin percussion styles.

Ed Saindon, Office: K (1140 Boylston)

Ed is a jazz vibe specialist who graduated Magna cum Laude from Berklee. He has numerous recording credits as a sideman and leader. His most recent CD is The Great American Songbook. He has performed with Louis Bellson, Ed Thigpen, Marvin Stamm, Jeff Hamilton, Dave McKenna and Michael Moore. Ed is a clinician for Yamaha and Vic Firth Inc. He has published many articles in percussion magazines worldwide, and in trade magazines such as DownBeat and Jazz Improv.

Dave Samuels, Office: 001 (921 Boylston)

Dave holds his B.A. from Boston University. He was a Grammy Award winner as well as a 5-time nominee. He is leader of the Grammy winning Caribbean Jazz Project and has performed with Spyro Gyra, Pat Metheny, the Yellowjackets, Frank Zappa, Oscar Peterson, Double Image and Paquito D'Rivera. He is on the Board of Directors of the Percussive Arts Society.

Jackie Santos, Office: M (1140 Boylston)

Jackie is an active performer and recording artist. His diverse experience includes appearances with Chuck Berry, John Cafferty and the Beaver Brown Band, Bob James, and Tavares.

Casey Scheuerell, Office: W (1140 Boylston)

An experienced performer, Casey has appeared with Robben Ford, Jean-Luc Ponty, Gino Vanelli, Kitano, and Chaka Khan. He is an active clinician and frequent contributor to Modern Drummer magazine and Percussive Notes quarterly.

Sean K. Skeete, Office: 18 (921 Boylston)

Sean received his B.M. from Berklee College of Music. He has performed with Alvin Ailey Dance Theater, Blue Man Group, and Stomp. His recordings include Elan Trotman's *Memories* and the George Russell Trio's *Schlickness*.

Bob Tamagni, Office: F (1140 Boylston)

Bob is a multi-talented drummer who provides instruction in diverse styles. His performing credits include stints with Pat and Mike Metheny and Duke Robillard. Bob has also given clinics and master classes throughout the U.S., Europe and Japan. As a teacher, Bob incorporates a variety of musical styles to prepare students for practical professional careers.

Mark Walker, Office: 022 (921 Boylston)

Drummer/percussionist/teacher - stylistically diverse -extensive touring and recording with Oregon (with Ralph Towner), Paquito D'Rivera, Lyle Mays, Michel Camilo, Caribbean Jazz Project, Dave Samuels, Andy Narell, David Liebman, Cesar Camargo Mariano, Paul McCandless, Steve Rodby, Glen Moore, Marc Johnson, the WDR Big Band, the NDR Big Band, Patricia Barber - performances and/or recordings with Chu Cho Valdes, João Bosco, Leny Andrade, Simone, James Ingram, Kurt Elling, Kevin Mahogany, Ivan Lins, Joe Henderson, Freddie Hubbard, Dave Valentin, Steve Khan, Michael Manning, Will Lee, Bill Watrous, Sammy Davis Jr. - two Grammy awards and five Grammy nominations for recordings with Oregon and Paquito D'Rivera - faculty, Drummers Collective, NYC - soon releasing instructional book on Caribbean/South American drumset styles for Drummers Collective /Carl Fischer - Yamaha, Vic Firth, Remo and Zildjian endorser/clinician. For more information, see www.wiggage.com/markwalker.html

Dave Weigert, Office: Y1 (1140 Boylston)

The focus of Dave's drumset teaching is to prepare students for ensemble auditions and final exams at all levels. His lessons emphasize practical reading skills, workable practice routines, and overall musicianship. Fusion, pop, rhythm and blues, jazz, and Latin styles are his areas of interest.

Steve Wilkes, Office: E (1140 Boylston)

Steve specializes in contemporary drum styles. He is currently the drummer for the Boston production of the Blue Man Group's hit show Tubes and percussionist for the renowned Empire Brass Quintet. In addition to performing, Steve is an active clinician for Pearl Drums and Zildjian Cymbals. Steve has written a book on electronic percussion, *The Art of Digital Drumming*, published by Hall Leonard. Wilkes leads his own group Six Drum Sets, and co-leads the vocal/electronic percussion duo Fordham Wilkes. Awarded the Japan Foundation's prestigious Uchida Fellowship in 1994, Steve has traveled extensively throughout Japan studying Taiko, the indigenous drum of Japan.

Warren Wolf, Office: 18 (921 Boylston)

Warren received his diploma, Berklee College of Music and is currently leader of the Warren Wolf Group. He is a member of the Tim Warfield Sextet and the Jeremy Pelts Creation Band. He has performed with Nicholas Payton, Wynton Marsalis, the Lincoln Center Jazz Orchestra, Lewis Nash, Cyrus Chestnut, and Tim Warfield.

Nancy Zeltsman, Office: 001 (921 Boylston)

Associate Professor Nancy Zeltsman is recognized internationally as a leading marimba performer, recording artist, commissioner of new works, teacher and author. She has recorded two solo marimba CD's, "Woodcuts" (GMR Recordings) and "See Ya Thursday" (Equilibrium). She has also recorded three CD's with the marimba/violin duo Marimolin (1985-1986). Zeltsman has performed and presented master classes across the U.S. as well as in Europe, Japan and Mexico. She was a judge for the Belgium International Marimba Competition in 2001. Visit her website at: www.nancyzeltsman.com.

III. Ensemble/Lab Program

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General Information

- All first-semester students are required to participate in the ensemble/lab program.
- All 2nd semester students planning on applying for entrance into the Performance Major must be enrolled in an ensemble in their 2nd semester.
- All students must earn a combined total of 5 credits in the ensemble/lab program in order to graduate. Some majors require more credits in ensembles/labs (for example, Performance majors must earn 12 ensemble/lab credits). (Complete information on the graduation requirements or your major, including how many credits you must earn in each area of instruction, is available from the Counseling Center or the Registrar's office.)

Required Labs

Required labs are designed to improve fundamental skills for department principals. Placement in Drum Labs (1-4) is determined by your entrance audition. You may request that your lab level be changed if you believe that the level you are in is too easy or too difficult. Your lab instructor must officially recommend the change.

Refer to the following pages for the lab requirements for your principal instrument:

[Drumset](#) | [Hand Percussion](#) | [Total Percussion - Marimba emphasis](#) | [Total Percussion](#) | [Vibraphone](#)

Elective Labs

The Percussion Department offers more than 64 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 from the Counseling Center) 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.

ILPC 281 - Introduction to Timpani
ILPC 315 - Concert Snare Drum Techniques
ILPC 319 - Advanced Drum Rudiments 1
ILPC 419 - Advanced Drum Rudiments 2
ILPD 110 - Drumset for the Non-Percussionist
ILPD 125 - Snare Drum Techniques for the Drumset Principal
ILPD 217 - Brush Techniques
ILPD 231 - Basic Time and Pulse
ILPD 233 - Funk Drumming Lab
ILPD 235 - Polyrhythms 1
ILPD 237 - Acoustic Characteristics of the Drumset
ILPD 239 - Country & Western Drumming Styles
ILPD 261 - Jazz Drum Styles
ILPD 262 - Fusion Drum styles
ILPD 263 - Rock Drum Styles
ILPD 264 - Funk Drum Styles
ILPD 265 - World Drum Styles
ILPD 271 - Lead Sheet Interpretation
ILPD 317 - Advanced Brush Lab
ILPD 331 - Contemporary Electronic Percussion
ILPD 332 - Techno Drumset Performance
ILPD 333 - Advanced Drum Chart Reading
ILPD 335 - Polyrhythms 2
ILPD 337 - Linear Time Feels and Phrasing
ILPD 339 - Fusion Lab 1
ILPD 351 - Alternative Setups for Drumset & Percussion

ILPD 355 - African Rhythms for the Drumset
 ILPD 357 – South American Rhythms for Drumset
 ILPD 361 - Understanding Grooves
 ILPD 363 - World Beat Pop Lab
 ILPD 367 - Rhythmic Concepts: Broken Eighth-Note Feel
 ILPD 369 - Double Bass Drum Studies
 ILPD 373 - Afro-Cuban and Brazilian Rhythms for the Drumset
 ILPD 381 - Singing and Drumming Coordination Lab
 ILPD 419 - Rudimental Applications for Drumset
 ILPD 431 - Solo Construction for Drumset
 ILPD 433 - Advanced Jazz Drumming
 ILPD 439 - Fusion Lab 2
 ILPD 440 - Solo Transcription/Performance for the Drumset
 ILPH 293 - Afro-Cuban Rhythms & Percussion for Non-Percussionists
 ILPH 295 - Brazilian Rhythms & Percussion for Non-Percussionists
 ILPH 351 - West African Drumming Techniques 1
 ILPH 353 - Native American Drumming Lab
 ILPH 354 - Bata Rhythms/Afro-Cuban Ceremonial Drumming Lab
 ILPH 357 - Afro-Cuban Rhythms & Percussion
 ILPH 359 - Brazilian Rhythms & Percussion
 ILPH 369 - World Percussion 2
 ILPH 371 – Advanced Afro-Cuban Rhythms and Percussion
 ILPH 375 - Practical Application of Afro-Latin Rhythms
 ILPH 391 – Steelpan Techniques for Percussionists
 ILPH 451 - West African Drumming Techniques 2
 ILPH 459 - Brazilian Rhythms & Percussion 2
 ILPM 121 - Mallet Lab 1
 ILPM 221 - Mallet Lab 2
 ILPM 231 - Mallet Keyboard Musicianship
 ILPM 341 - Marimba Transcriptions and Repertoire
 ISPC 221 - Percussion Class for Music Education Majors
 ISPC 231 - Percussion for Music Therapy
 PSW 235 - World Percussion 1A
 PSW 335 - World Percussion 1B
 PSW 341 - West African Music 1
 PSW 342 - West African Music 2

Ensemble Auditions & Offerings

All entering students perform an 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 that 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
 ENPC 221 – World Percussion Ensemble
 ENPC 321 – Mixed World Ensemble
 ENPC 363 – Marimba in Mixed Chamber Music Ensemble
 ENPC 374 – West African Drum & Dance Ensemble

ENPC 385 – The Berklee Drumline
ENPC 431 – Berklee Percussion Ensemble
ENPH 291 – Berklee Steelpan Ensemble
ENPM 331 – Marimba Ensemble
ENSB 359 – Advanced Bata 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 Principals)
- PFET 362 - Performance Ear Training for Winds, Strings, and Mallets 2 (Vibraphone Principals)
- PFET 370 - Performance Ear Training for Percussion 1 (Drumset, Hand Percussion, Total Percussion, & Total Percussion w/Marimba Emphasis Principals)
- PFET 371 - Performance Ear Training for Percussion 2 (Drumset, Hand Percussion, Total Percussion, & Total Percussion w/Marimba Emphasis Principals)
- PSW 341 - West African Music 1
- PSW 342 - West African Music 2
- PFSS 341 - Survey of Drum Styles to the Sixties* (Drumset Principals)
- PFSS 342 - Survey of Drum Styles Since the 60's
- PFSS 345 - Survey of Percussion Styles* (Total Percussion & Total Percussion w/Marimba Emphasis Principals)
- PFSS 347 - Survey of Latin American Hand Percussion Styles* (Hand Percussion Principals)

*Required of Performance majors.

IV. The Performance Major

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Students who major in Performance master the concepts, techniques and musical styles that are necessary to a successful performance career. Required courses emphasize improvisation, ensembles, styles analysis, rehearsal techniques, four levels of recital preparation (culminating in the Senior Recital, which is the required final project for Performance majors) and eight levels of private instruction on a principal instrument. Performance majors are required to pass 8 final exam levels on their principal instrument. (See the last section of this handbook for the complete final exam requirements for private instruction).

Students who are interested in declaring the Performance Major are strongly urged to discuss the requirements with their department advisor, and with Jim Odgren, the advisor to the Performance Major.

To initiate the process of declaring a Major in Performance, students should go to see the Instrumental/Voice Department Chair of the department in which private instruction on their principal instrument is offered. 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 an Ensemble Audition. Requests to declare, defer, or change majors must be made by means of a formal application. Declaration/Change of Major forms are available from the Instrumental/Voice Department Chair.

The purpose of this audition/interview is to advise the student on his/her potential to succeed in the major, by identifying specific strengths as well as areas needing development.

Students who intend to enter the Performance Major in their third, fourth or fifth semester must have a minimum GPA of 2.7 in Performance core courses (ear training, ensembles, labs, performance studies, recital preparation and private instruction). 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 & Total Percussion with Marimba Emphasis Principals)

Richard Flanagan

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)

Ernesto Diaz

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 '60's

(Drumset Principals)

Bob Kaufman

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)

Steve Wilkes

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 1B

(Hand Percussion Principals)

Jamey Haddad

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 5th 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 4 levels of Recital Preparation in 4 successive semesters, and they must take the corresponding Private Instruction levels (5 through 8) at the same time. Students cannot receive credit by exam for Recital Preparation lessons.

RPPC 311 Recital Preparation 1 – 5th semester

Along with Recital Preparation 1, all 5th semester Performance majors are required to take the Recital Workshop for Performance majors.

ILRE 375 Recital Workshop for Performance Majors

Issues discussed include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs three solos during the semester and participates in discussion of in-class performances. Your Recital Preparation 1 private instructor will help you prepare your solos for this class.

RPPC312 Recital Preparation 2 – 6th semester

Recital Preparation 2 includes a 10-minute performance. Your Recital Preparation 2 teacher must approve your program for this performance.

RPPC 411 Recital Preparation 3/Jury – 7th Semester

Recital Preparation 3 includes the Jury - a preview of the Senior Recital - as the final exam. In order to receive credit for Recital Preparation 3 and proceed to Recital Preparation 4, 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.

The Jury is a 30-minute performance of material, which will be included in your Senior Recital. Juries are scheduled through the Percussion Department administrative assistant, room 013, 921 Boylston. Before you schedule your Jury, you must have your Jury program approved and signed by your private instructor(s) and Dean Anderson or Yoron Israel. Your Jury program should be prepared using the guidelines listed in this handbook under Final Exam Requirements.

RPPC 412 Recital Preparation 4/Senior Recital – 8th semester

Recital Preparation 4 (required of 8th semester Performance majors) include the Senior Recital as the final exam.

Your Senior Recital 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 Dean Anderson at least 7 weeks before your Recital is presented. No changes may be made to your program after it has been approved by Dean Anderson or Yoron Israel. Recital protocol and procedures must be observed.

V. Performance Studies Electives

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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 (ASE's) for the Performance Major:

- 1. PFET 361 and PFET 362 Performance Ear Training for Winds, Strings, and Mallets 1 & 2**
(Vibraphone principals)
- 2. PFET 370 and PFET 371 Performance Ear Training for Percussion 1 & 2**
(Drumset, Hand Percussion, Total Percussion, and Total Percussion with Marimba Emphasis principals)
Jon Hazilla/Robert Kaufman

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. Some dictation. Some non-syllabic sight singing.

3. PSX 492 Professional Performance Internship

The following courses are electable by students in all majors:

1. PSIJ 371 Performing Harmony Workshop 1

Recommended for performers interested in developing their musical ear.

2. PSIJ 372 Performing Harmony Workshop 2

Advanced melodic material. For Drumset, Hand Percussion, Total Percussion, Total Percussion with Marimba Emphasis, and Vibraphone principals only:

3. 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

1. 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.

2. 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.

3. 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.

4. 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.

5. 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.

6. 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.

7. 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.

8. 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.

9. 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:

10. PSIJ 221 Jazz Improvisation Techniques 1

An ideal follow-up to PSIJ 211 Jazz Improvisational Techniques.

11. PSIJ 315 Improvisation on Standard Songs

This class is recommended for students considering taking PSIJ 322 Jazz Improvisation Techniques 3.

12. 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.

13. PSIJ 322 Jazz Improvisation Techniques 3

Intermediate level course introducing approaches to improvisation that requires a solid background in harmonic and tonal concepts.

14. 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.

15. PSIJ 422 Jazz Improvisation Techniques 5

An advanced course recommended for students who have already begun to develop their own personal music styles.

16. PSIJ 423 Jazz Improvisation Techniques 6

An advanced course offering sophisticated approaches and concepts.

17. PSIJ 325 Jazz Interpretation

Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques.

18. 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.

19. 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.

20. PSIJ 425 Advanced Jazz Improvisational Techniques

Recommended for students who have ensemble ratings of 6666.

ROCK

1. 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.

2. 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.

3. 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

5. PSPR 381 Commercial Band Workshop

Performances of music in various styles appropriate to general business jobs.

6. 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

1. 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

1. LHAN 345 - Music of Africa, Latin and South America

A study of the major musics 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.

2. LHAN 346 - Music of India, the East and Eastern Europe

A study of the music of North India and other musics 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

1. 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.

1. PST 351 Stage Performance Techniques

Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

2. PST 471 Stage Performance Workshop 1 - Rock & Pop Idiom

3. 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

1. 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.

2. 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

1. 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

1. PSX 492 Professional Performance Internship

Monitored and evaluated professional work experience for the Performance Major.

Performance Major Advisor

Jim Odgren is the advisor for the Performance Major. He is available in room 5Z1 (1140 Boylston) to talk with you about Improvisation and Performance Studies courses, and to help you select the courses that best meet your goals and interests.

VI. ETC

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Resources for Percussionists

Policies for Use of Percussion Department Facilities

Percussion Department practice facilities are located at 1140 and 921 Boylston Street, 150 and 171 Massachusetts Ave., and 25 Fordham Rd. (in Allston). The 171 Mass Ave. building is a dedicated drumset practice facility with 18 drumset rooms, one timpani and one hand percussion practice room.

A list of which practice rooms are available is located in the Percussion Department work-study office (Room R, basement of the 1140 Boylston Street building and in the 921 Boylston building, basement). 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 shown to the Percussion Department worker 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 office hours are posted on the door of Room R (1140), Room 004 (921), and from 9:00 am-12:00 am in the facility at 171 Mass Ave (12pm-12am weekends). Please note that the office is not open at all times. Percussion Department practice hours for timpani, hand percussion, and all mallet instruments are scheduled in blocks of time that correspond with the department work-study office hours.
- 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. The use of practice rooms for recital preparation or special project rehearsals must be approved in writing by Dean Anderson or Yoron Israel. The written approval must be submitted to the work-study office two weeks prior to the reserved date. A student ID must be presented to gain access to the practice rooms.
- Students may reserve certain Percussion Department instruments by obtaining written approval from Dean Anderson or Yoron Israel and presenting a student I.D. at the department office. Instruments are available at 1140 Boylston Street, 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. When the department office is closed, students should see the security guard at each building to return instruments and receive their I.D.

Drum Lockers

Students can sign up for drum lockers during registration for each semester. Lockers do not fit bass drums larger 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).

Ensemble Room Drumsets – 150- Mass Ave.

The Percussion Department will provide a 4 or 5-piece Yamaha Stage Custom drumset for use in the ensemble room at 150 Mass. Ave. The drumset will consist of the following equipment:

- 20" Base Drum
- 10" 12" and 14" toms
- 14" snare drum
- 2 cymbal stands
- 1 hi-hat stand
- drum throne
- bass drum pedal

To use this drumset, you must provide your own cymbals, hi-hat cymbals, 2Yamaha/Pearl wing nuts, 2 felt washers, 1 hi-hat clutch, 1 hi-hat metal washer, and 1 felt washer. When using this room, students are responsible for ensuring that the door is locked whenever they leave the room.

Websites of interest to Percussionists

www.acoustixdw.com/drums/mapex/orion.html

www.alternatemode.com

www.ayottedrums.com

www.balter.com

www.custommusiccorp.com/kori/index.html

www.drummerworld.com

www.drumsontheweb.com

www.dwdrums.com

www.EVANSdrumheads.com

www.gretsch.com/drums/drums.html

www.groverpro.com

www.kamanmusic.com/gibraltar/index.html

www.kamanmusic.com/toca

www.kenwooddennard.com

www.kksound.com

www.larryfinn.com

www.lpmusic.com

www.ludwig-drums.com

www.mapex.com

www.marimba1.com

www.matthiaslupri.com

www.moderndrummer.com

www.paiste.com

www.panyard.com

www.pas.org

www.pearldrums.com

www.regaltip.com

www.remo.com

www.sabian.com

www.shure.com

www.sonor.de/index-e.html

www.theartofdrumming.com

www.thevibenet.com

www.vicfirth.com

www.yamaha.com/drum.htm

www.yoronisrael.com

www.zildjian.com

www.zzdadagok.com/xl.htm

Faculty Artist Series and Visiting Artist Series

Berklee's Faculty and Visiting Artist Series offers students about 60 opportunities each semester to meet and learn from experts in a wide variety of musical fields. These events are advertised on posters around the school.

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. Recent visiting percussion professionals include:

- Alex Acuna
- Carmine Appice
- Gregg Bissonette
- Cindy Blackman
- Terry Bozzio
- Jimmy Branley
- Will Calhoun
- Terri Lyne Carrington
- 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 World Percussion Festival (Summer) and the Mallet Keyboard 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 website; see the [Summer Programs](#) section.

Berklee Percussion Festival

This annual festival, which takes place in June, is a five day intensive study of world percussion. Principal instrument tracks include drumset (all styles), and hand percussion from Afro-Cuban, Brazilian, South Indian, Native American, West African and North African/Middle Eastern traditions. The daily curriculum includes eight hours of principal instrument classes, open classes, ensembles, folkloric dance classes, masterclasses and concerts. An outdoor drum circle and student performance is also featured. Classes are taught by Berklee's drumset and hand percussion faculty, and by world-renowned visiting artists. Representatives from the percussion industry participate in daily exhibits.

Percussion Week

This annual four day event takes place in the spring semester and features Berklee faculty and visiting artists in a series of clinics, workshops, masterclasses and concerts. Student performers are also featured, and percussion industry representatives participate in daily exhibits.

VII. Final Exam and Grade Requirements

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[Drumset](#) | [Hand Percussion](#) | [Total Percussion - Marimba emphasis](#) | [Total Percussion](#) | [Vibraphone](#)

DRUMSET PRINCIPAL **PIPC AND RPPC FINAL EXAM REQUIREMENTS**

The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors:
4 semesters (8 credits) of Private Instruction

Professional Music & Music Education majors:
6 semesters (12 credits) of Private Instruction

Performance majors:
8 semesters (26 credits) of PIPC and RPPC

DRUMSET PRINCIPAL

Performance Major (Ensemble/Lab credits required: 12)

Required Lessons	Credits	Required Labs	Credits
Drumset	20.0	ILPD 111	Drum Lab 1 .5
Vibraphone	2.0	ILPD 112	Drum Lab 2 .5
Student Choice	4.0	ILPD 211	Drum Lab 3 .5
Total Credits:	26.0	ILPD 212	Drum Lab 4 .5
		ILPC 281	Intro to Timp. .5
		ILPD 150	Keyboard Musicianship For Percussionists .5
		Choose ONE of the following:	
		ILPH 359	Brazilian Rhythms & Perc. 1.0
		ILPH 357	Afro-Cuban Rhythms & Perc. 1.0
		Total Credits:	4.0

Recommended Labs:	Credits
ILPD 125 Snare Drum for Drumset Principals	.5
ILPD 235 Polyrhythms 1	.5
ILPD 431 Solo Construction	.5
PSW 335 World Percussion 1B	2.0

Professional Music (Ensemble/Lab credits required: 5)

Required Lessons	Credits	Required Labs	Credits
Drumset	8.0	ILPD 111	Drum Lab 1 .5
Student Choice	4.0	ILPD 112	Drum Lab 2 .5
Total Credits	24.0	ILPD 211	Drum Lab 3 .5
		ILPD 150	Keyboard Musicianship For Percussionists .5
		Total Credits:	2.0

Recommended Labs:		Credits
ILPD 431	Solo Construction	.5
ILPD 125	Snare Drum for Drumset Principals	.5

Music Education (Ensemble/Lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Drumset	8.0	ILPD 111	Drum Lab 1 .5
Timpani	2.0	ILPD 112	Drum Lab 2 .5
Mallets	2.0	ENPC 211	Beginning Perc. Ensemble .5
Total Credits:	12.0	ILPD 150	Keyboard Musicianship For Percussionists .5
		Total Credits:	2.0

Recommended Labs:		Credits
ILPD 211	Drum Lab 3	.5
ILPD 212	Drum Lab 4	.5
ILPD 431	Solo Construction	.5
ILPD 125	Snare Drum for Drumset Principals	.5

All Other Majors (Ensemble/Lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Drumset	8.0	ILPD 111	Drum Lab 1 .5
Total Credits:	8.0	ILPD 112	Drum Lab 2 .5
		ILPD 211	Drum Lab 3 .5
		ILPD 150	Keyboard Musicianship For Percussionists .5
		Total Credits:	2.0

DRUM SET PROFICIENCY CRITERIA

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

1. One prepared piece from Garwood Whaley, "Musical Studies for the Intermediate Snare Drummer", Pg. 3- 17, or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.
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 three of the first 13 American Rudiments. (single & double paradiddles, long roll, 5, 7, 9 and single stroke rolls, ruffs, single, double and triple ratamacues, lesson 25 and flams) as determined by faculty member administering exam.

Time Feels

Perform the following time feels: swing, shuffle, funk, rock, bossa nova and mambo.

LEVEL 2**PIPC 112****Snare Drum**

1. One prepared piece from Garwood Whaley, Pg. 18 - 32. (utilizing buzz rolls), or from another appropriate source listed in the Percussion Dept. Snare Drum Book List.
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

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

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. Student should demonstrate his ability to support melody as well as his command of groove and structure.

LEVEL 3**PIPC 211****ALL NON-PERFORMANCE MAJORS****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, baiiao 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, baiiao, 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. 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 3**PFPC 231****ALL PERFORMANCE MAJORS****Snare Drum**

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 (Raggae, Afro-Pop...) and performs 2 "standard/classic" compositions in his chosen style with an ensemble of any size. These pieces are to be decided 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.

Sight-reading

Appropriately leveled drumset sight-reading.

LEVEL 4**PIPC 212****ALL NON-PERFORMANCE MAJORS****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 4's and 8's 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 4**PFPC 232****ALL PERFORMANCE MAJORS****Drumset Prepared Piece**

Student performs one original composition, original arrangement ("a non-standard/classic") composition in his chosen style track with an ensemble of any size and one "standard/classic composition" outside of his chosen style track. These pieces are to be decided by the student and teacher.

Sight-reading

Sight-read one advanced drumset chart. Chart will feature time feel and/or time signature shifts.

Time Feels

Trade 4's or 8's in any the time feels studied in levels 1 – 3. These include Songo, Mambo, 6/8 Afro Cuban, Samba, Baiao, Calypso, Swing, Funk, Rock, and Shuffle.

LEVEL 5**RPPC 311****ALL PERFORMANCE MAJORS****Drumset Prepared Piece**

Student performs the Solo (unaccompanied) or duo project from his ILRE 375 (Recital Workshop) course.

Odd Meter

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

Sight-Reading

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

LEVEL 5

PIPC 311

ALL PERFORMANCE AND MUSIC EDUCATION MAJORS

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.

ALL PROFESSIONAL MUSIC MAJORS

Student has the option of taking her/his private instruction lesson on an alternative instrument (mallets, hand percussion, timpani).

Continued Drum Set

Prepared Piece

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

Chart Interpretation (drumset)

Drum set 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

RPPC 312

ALL PERFORMANCE MAJORS

Drum Set

Prepared Piece

Fifteen-minute performance project decided by the student and teacher, this performance should include accompanying musicians (duo, trio, band...).

LEVEL 6

PIPC 312

ALL PERFORMANCE MAJORS

Student has the option of taking her/his private instruction lesson on an alternative instrument (mallets, hand percussion, timpani...)

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

1. Snare drum sight-reading from sources comparable to appropriately leveled sources listed in 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"
"The Ultimate Drum Set Reading Anthology"
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.

ALL PROFESSIONAL MUSIC MAJORS

Any Percussion Instrument

Prepared Piece

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

ALL MUSIC EDUCATION MAJORS

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.

Mechanics

Demonstrate a functional knowledge of instrument's construction and maintenance.

LEVEL 7

RPPC 411 "JURY"

ALL PERFORMANCE MAJORS

Drumset Prepared Piece

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

ALL PERFORMANCE MAJORS

Student has the option of taking her/his private instruction lesson on an alternative instrument (mallets, hand percussion, timpani...)

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 Skins"
Steve Houghton "Studio and Big band Drumming"
"The Ultimate Drum Set Reading Anthology"
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

ALL PERFORMANCE MAJORS

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

ALL PERFORMANCE MAJORS

Student has the option of taking her/his private instruction lesson on an alternative instrument (mallets, hand percussion, timpani...)

CONTINUED DRUMSET

Prepared Piece

1. Ten-minute performance project decided upon by the student and teacher.
2. Snare drum sight-reading comparable to the Percussion Dept. Snare Drum Book List.
3. Drumset sight-reading from sources comparable to
Irv Cottler "I've Got You Under My Skins"
Steve Houghton "Studio and Big band Drumming"
"The Ultimate Drum Set Reading Anthology"
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.

Percussion Department Snare Drum Book List

Levels 1 & 2

Garwood Whaley:

"Musical Studies for the intermediate Snare

"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

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"

Mitchell Peters:
"Intermediate Snare Studies"
"Odd Meter Rudimental Studies Drummer"

Morris Goldberg:
"12 Snare Drum Solos"

John Pratt:
"14 Modern Contest Solos"
"The New Pratt Book"
"Rudimental Solos for the Accomplished...."

HAND PERCUSSION PRINCIPAL **PIPC AND RPPC FINAL EXAM REQUIREMENTS**

The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors:
4 semesters (8 credits) of Private Instruction.

Professional Music and Music Education Majors:
6 semesters (12 credits) of Private Instruction.

Performance Majors:
8 semesters (26 credits) of PIPC and RPPC.

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

Required Lessons	Credits	Required Labs	Credits
Hand Percussion	22.0	ILPH 357	Afro-Cuban Rhythms & Perc. 1.0
Drumset	2.0	ILPH 359	Brazilian Rhythms & Perc. 1.0
<u>Student Choice</u>	2.0	ILPH 351	West African Drumming 1 1.0
Total Credits:	26.0	ILPH 371	Advanced Afro-Cuban Rhythms 1.0
		ILPH 451	West African Drumming 2 1.0
		ILPM 121	Mallet Lab 1 .5
		ILPC 281	Intro to Timpani .5
		ILPD 111	Drum Lab 1 .5
		ILPD 112	Drum Lab 2 .5
		ILPD 150	Keyboard Musicianship For Percussionists .5
			Total Credits: 7.5

Recommended Labs and Ensembles		Credits
ILPH 459	Brazilian Rhythms and Perc. 2	1.0
ENSB 358	Batá Rhythms	1.0
ENPC 221	World Percussion Ensemble	1.0
ENPC 321	Mixed World Ensemble	1.0
ILPH 356	Advanced Bata Rhythms	1.0

Professional Music (ensemble/lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Hand Percussion	8.0	Choose TWO of the following:	
Student Choice	4.0	ILPH 357 Afro-Cuban Rhythms & Perc.	1.0
Total Credits:	12.0	ILPH 359 Brazilian Rhythms & Perc.	1.0
		ILPH 351 West African Drumming 1	1.0
		ILPD 150 Keyboard Musicianship For Percussionists	.5
		Total Credits:	3.5

Music Education (ensemble/lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Hand Percussion	8.0	ILPD 111 Drum Lab 1	.5
Student Choice	4.0	ILPD 211 Drum Lab 2	.5
Total Credits:	12.0	ILPM 121 Mallet Lab1	.5
		ILPD 150 Keyboard Musicianship For Percussionists	.5
		Total Credits:	2.0
		Choose TWO of the following:	
		ILPH 357 Afro Cuban Rhythms & Perc.	1.0
		ILPH 359 Brazilian Rhythms & Perc.	1.0
		ILPH 351 West African Drumming 1	1.0
		Total Credits:	3.0

All other Majors (credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Hand Percussion	8.0	Choose TWO of the following:	
Total Credits:	8.0	ILPH 357 Afro-Cuban Rhythms & Perc.	1.0
		ILPH 359 Brazilian Rhythms & Perc.	1.0
		ILPH 351 West African Drumming 1	1.0
		ILPD 150 Keyboard Musicianship For Percussionists	.5
		Total Credits:	3.5

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.

Category 1 - Afro-Cuban

Timbales (w/CB's & WB)
Congas/Tumbadoras (3)
Bongos
Bongo Bell/Campana
Clave
Maracas
Guiro
Guira
Batá (3)

Category 2 – Brazilian

Surdo (3)
Snare Drum/Caixa
Ago-Go Bells
Ganzá/Chócsalho
Caxixi
Berimbau
Triangle
Pandeiro
Cuica

Tambora
Gua-Gua/Palitos
Hoe Blade/Guataca
Bass Drum/Bombo
Cowbells (All)
Shekere
Basic Drum Set

Category 3 – African

Gankogui
Axatse
Kagan
Kidi
Sogo
Atsimevu
Djembe
Dunumba
Sangban
Kenkeni
Lunga
Gungon
Atumpan
Apentema
Mpetia

Atabaque/Congas
Tamborim
Repinique
Reco-Reco
Repinique
Cabasa/Afoxé
Basic Drum Set

Category 4 – Middle Eastern/NorthAfrican

Frame Drum
Kanjira
Ceramic Drums
Dumbeck
Hadgini Drum

Category 5 – All Other/Generic

Any instrument
Multi-instrument set-up
Basic Drum Set

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 the instrument originates from.
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. The required labs will help you with the preparation for these exams.
2. You are required to take a drumset and a snare drum exam. You can take these entire exams all at once or take a portion of each at each proficiency.

The required Drum Labs ILPD 111 and ILPD 112 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.

HAND PERCUSSION PRIVATE LESSON FINAL EXAM CRITERIA

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.
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-gô: 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.

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

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

Level 2

PIPC 112

Category 1 Afro-Cuban

Bongos and Miscellaneous Percussion:

- Bongos:** Martillo pattern with basic repique (variations). Move to bell and back. Solo improvisation (accompanied). Rhythm must be performed with respect to the clave.
- Güiro:** Cha-Cha and Son groove. (Slow to medium tempo).
- Maracas:** Son groove (Medium to fast tempo).
- Guira:** Basic merengue pattern.
- Shekere:** Basic Latin-Jazz groove (cut-time feel).
- You must play along with a song of your own choice. Copying the repique from the recording).

Category 2 Brazilian

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

- Basic West African hand drumming technique.
- Basic support parts for the following music: Kpanlogo and Fume Fume.
- Call and response dialogue techniques.
- Support and dialogue parts for the following music: Agbadza and Kinka.
- 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.

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.

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

The Percussion Department recommends that any student applying for the Performance Major first discuss performance criteria with their private instructor, and then have an advising interview with the department Chair.

Level 3

PIPC 211

ALL NON-PERFORMANCE MAJORS

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

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

Level 3

PFPC 213

ALL PERFORMANCE MAJORS

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:**
 - a. Baião (at least two variations), Maracatú pattern at medium tempo.
 - b. Generic Samba-Reggae pattern (playing the 3 Surdos all at once)
2. **Tamborim:**
 - a. 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:**
 - a. Patterns for Afoxé, Baião and Maracatú.
4. **Pandeiro:**
 - a. Samba at slow to medium tempo with some common variations.
5. **Timbão:**
 - a. Samba-Reggae pattern with some variations. Open solo (accompanied).
6. **Congas:**
 - a. A samba pattern on one or two drums at medium tempo.
 - b. Partido Alto pattern (at least two variations) on one or two drums.
7. **Triangle:**
 - a. Baião at medium to fast tempo.
8. **Caixa:**
 - a. 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; Hadjini, 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.

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

Level 4
PIPC 212
ALL NON-PERFORMANCE MAJORS

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.
3. Sight-reading.

Category 2 Brazilian

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

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

Level 4

PFPC 232

ALL PERFORMANCE MAJORS

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.

Note:

1. Student will develop stronger comping and soloing skills on the Tumbadoras.
2. They would also be taught how to improvise in 6/8 through the study of the Caja, in Bembe.

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 4's and 8's 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 examine 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. Teacher can be advised, (or not).

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 15 to 20 minute song is appropriate.

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

Level 5

RPPC 311

ALL PERFORMANCE MAJORS

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

ALL PERFORMANCE, PROFESSIONAL MUSIC AND MUSIC EDUCATION MAJORS

Performance majors only:

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 and prepare repertoire for your ILRE Recital Preparation Lab.

Perform the criteria from one of the following categories

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. "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).

4. **Ago-gô:** Patterns for Ijexá and Cabúla.
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.

Category 5 Other/Generic

Performance of a pop, rock, funk or any other groove or combinations of grooves with a multi-percussion setup.

Level 6

RPPC 312

ALL PERFORMANCE MAJORS

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.
2. A 10-minute concert performance, to be presented during the course of the semester. See the Percussion Department administrative assistant to schedule the performance.

Level 6
PIPC 312
ALL PERFORMANCE MAJORS

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, Baião, 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 handpercussion categories. (Excluding the category performed in semester five).

Level 6
PIPC 312
ALL MUSIC EDUCATION AND PROFESSIONAL MUSIC MAJORS

Any instrument:

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

Level 7
RPPC 411
ALL PERFORMANCE MAJORS

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
ALL PERFORMANCE MAJORS

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

ALL PERFORMANCE MAJORS

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 context of the performance.

Level 8

PIPC 412

ALL PERFORMANCE MAJORS

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.

TOTAL PERCUSSION PRINCIPAL – MARIMBA EMPHASIS **PIPC AND RPPC FINAL EXAM REQUIREMENTS**

The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors:
4 semesters (8 credits) of Private Instruction

Professional Music & Music Education majors:
6 semesters (12 credits) of Private Instruction

Performance majors:
8 semesters (16 credits) of PIPC & RPPC

TOTAL PERCUSSION PRINCIPAL - MARIMBA EMPHASIS

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

Required Lessons	Credits	Required Labs	Credits
Marimba	24.0	ILPD 111	Drum Lab 1 .5
Vibraphone	2.0	ENPC 343	Mar. in Mixed Chamb. Ens. .5
Total Credits:	26.0	ENPM 331	Marimba Ensemble 1.0
		ENPC 431	Berklee Percussion Ens. 1.0
		ILPH 357	Afro-Cuban Rhythms & Perc. 1.0
		ILPH 359	Brazilian Rhythms & Perc. 1.0
		ILPM 341	Mar. Trans. & Rep. Lab 1.0
		ILPD 150	Keyboard Musicianship .5
			For Percussion
			Total Credits: 6.5

Professional Music Major (Ensemble/Lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Marimba	10 .0	ILPM 341	Mar.Transc. & Rep. Lab 1.0
Optional (any instru.)	2.0	ENPM 331	Marimba Ensemble 1.0
Total Credits:	12.0		Total Credits: 2.0

Music Education Majors (ensemble/lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Marimba	6.0	ILPD 111	Drum Lab .5
Vibraphone	2.0	ENPC	Beg.Perc. Ens .5
Timpani	2.0	ILPM 341	Mar.Transc. & Rep.Lab 1.0
Snare Drum	2.0	ENPM 331	Marimba Ensemble 1.0
Total Credits:	14.0		Total Credits: 3.0

All Other Majors (ensemble/lab credits required in major: 5)

Required Lessons	Credits	Required Lab	Credits
Marimba	8.0	ENPM 331	Marimba ensemble 1.0
Total Credits:	8.0		Total Credits: 1.0

Total Percussion Principal with Marimba Emphasis Private Lesson Final Exam Criteria

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.

Total Percussion/Marimba

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

One intermediate-difficult 2 or 4-mallet solo piece

3. Sight-reading of single line material (intermediate level of difficulty)
(Total time = 4 minutes minimum)

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.)
 - 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

Two short, contrasting, intermediate-difficult 4-mallet solo pieces

2. Sight-reading of single line and double-stop material (intermediate level of difficulty)
(Total time = 5 minutes minimum)

Level 3: **PIPC 211** **All majors except Performance and Music Education**

Marimba

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

Two short, contrasting, intermediate-difficult 4-mallet solo pieces

OR

Chamber ensemble piece involving marimba (2-3 players total)

2. Sight-reading of single line and double-stop material (intermediate level of difficulty)
(Total time = 6 minutes minimum)

Level 3 **PIPC 112** **All Music Education majors**

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 3:
PFPC 231
All Performance Majors

Marimba

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.
(Total time = 10-20 minutes.)
2. Sight-reading of an intermediate 2-mallet piece, and a beginning 4-mallet piece.

Level 4:
PIPC 212
All majors except Performance and Music Education

Marimba

1. One prepared 4-mallet solo piece
OR
Two short, contrasting 4-mallet solo pieces
OR
Chamber ensemble piece involving marimba (2-3 players total)
2. Sight-reading of 4-mallet material (beginning-intermediate level of difficulty)
(Total time = 7 minutes minimum)

Level 4
PIPC 212
All Music Education Majors

Timpani

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

Level 4:
PFPC 232
All Performance Majors

Marimba

Within style-track (as defined under Level 3 Performance Major):

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

(Total time = 12-25 minutes [depending on level of difficulty])

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

Level 5

RPPC 311

All Performance Majors

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

All Performance and Music Education Majors

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 5

PIPC 311

All Professional Music Majors

Marimba

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

RPPC 312

All Performance majors

Marimba

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

Level 6

PIPC 312

All Performance and Music Education Majors

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 6

PIPC 312

All Professional Music Majors

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 7
RPPC 411
All Performance Majors

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

Level 7
PIPC 411
All Performance Majors

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

Level 8
RPPC 412
All Performance Majors

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
All Performance Majors

1. 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.

TOTAL PERCUSSION PRINCIPAL **PIPC AND RPPC FINAL EXAM REQUIREMENTS**

The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors:
4 semesters (8 credits) of Private Instruction

Professional Music & Music Education majors:
6 semesters (12 credits) of Private Instruction

Performance majors:
8 semesters (26 credits) of PIPC & RPPC

TOTAL PERCUSSION PRINCIPAL

Performance Major (ensemble/lab credits required: 12)

Required Lessons	Credits	Required Labs	Credits
Snare Drum	5.0	ILPD 111	Drum Lab 1 .5
Vibraphone	2.0	ILPD 112	Drum Lab 2 .5
Drumset	4.0	ILPC 281	Intro to Timpani .5
Timpani	3.0	ENPM 331	Marimba Ensemble 1.0
Multiple Percussion	4.0	ENPC 431	Berklee Percussion Ens. 1.0
Marimba	4.0	ILPD 235	Polyrhythms 1 .5
Hand Percussion	4.0	ILPC 383	Orchestral Perc. Techniques .5
Total Credits:	26.0	ILPC 315	Concert Snare Drum Lab .5
		PSW 335	World Percussion 1B 1.0
		ILPH 357	Afro-Cuban Rhythms & Perc. 1.0
		OR	
		ILPH 359	Brazilian Rhythms & Perc. 1.0
		ILPD 150	Keyboard Musicianship .5
			For Percussion
			Total Credits: 8.5

Professional Music Majors (ensemble/lab credits required: 5)

Required Lessons	Credits	Required Labs	Credits
Snare Drum	4.0	ILPD 111	Drum Lab 1 .5
Marimba	2.0	ILPD 112	Drum Lab 2 .5
Timpani	2.0	ILPD 150	Keyboard Musicianship .5
Vibraphone	2.0		For Percussion
Optional	2.0	ENPM 331	Marimba Ensemble 1.0
Total Credits:	12.0	ILPH 357	Afro-Cuban Rhy. & Perc. 1.0
		OR	
		LPH 359	Brazilian Rhythm & Perc. 1.0
			Total Credits: 3.5

Music Education Majors (ensemble/lab credits required: 5)

Required Lessons	Credits	Required Labs	Credits
Snare Drum	4.0	ILPD 111	Drum Lab 1 .5
Vibraphone	2.0	ILPD 112	Drum Lab 2 .5
Drumset	2.0	ILPC 281	Intro to Timpani .5
Timpani	2.0	ENPC 211	Beg. Percussion Ens.. .5
Marimba	2.0	ILPD 150	Keyboard Musicianship .5
Total Credits:	12.0		For Percussion
			Total Credits: 2.5

Recommended Labs:		Credits
ILPD 211	Drum Lab 3	.5
ILPD 212	Drum Lab 4	.5
ILPH 357	Afro-Cuban Rhythms & Percussion	1.0
ILPH 359	Brazilian Rhythms & Perc.	1.0
ILPC 315	Concert Snare Drum Lab	.5

All Other Majors (ensemble/lab credits required: 5)

Required Lessons	Credits	Required Labs	Credits
Snare Drum	4.0	ILPD 111	Drum Lab 1 .5
Marimba	2.0	ILPD 112	Drum Lab 2 .5
Timpani	2.0	ILPD 150	Keyboard Musicianship For Keyboard .5
Total Credits:	8.0		Total credits: 1.5

TOTAL PERCUSSION PRINCIPAL PRIVATE LESSON FINAL EXAM CRITERIA

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

- Two prepared snare drum solos, one from Whaley, Intermediate Snare Drum (pp. 13-17) and one from Intermediate Snare Drum (pp.18-32).
- Snare drum Sight-Reading (comparable to above).

Level 2

PIPC 112

Marimba

- All major scales played in eighth-notes at q = 100, two octaves.
- Two prepared solos:
 - one single-line piece (e.g. J.S. Bach Unaccompanied Violin Sonatas & Partitas.)
 - one short 4-mallet piece (e.g. an adapted classical guitar solo or intermediate-level marimba solo).
 - Or discuss with teacher.
- Sight-Reading of single-line and double-stop material.

The Percussion Department recommends that any student applying for the Performance Major first discuss performance criteria with their private instructor, and then have an advising interview with a designated Percussion Department faculty member.

Level 3

PIPC 211

ALL NON-PERFORMANCE MAJORS

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 3
PFPC 231
ALL PERFORMANCE MAJORS

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:
PIPC 212
ALL NON-PERFORMANCE MAJORS

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 4
PFPC 232
ALL PERFORMANCE MAJORS

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
ALL PERFORMANCE MAJORS

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

ALL PERFORMANCE, MUSIC EDUCATION AND PROFESSIONAL MUSIC MAJORS

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
3. Sight-reading: single-line material of moderate level.
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

ALL PERFORMANCE MAJORS

Multiple Percussion

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

Level 6

PIPC 312

ALL PERFORMANCE AND MUSIC EDUCATION MAJORS

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 6

PIPC 411

ALL PROFESSIONAL MUSIC MAJORS

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 7
RPPC 411
ALL PERFORMANCE MAJORS - JURY

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
ALL PERFORMANCE MAJORS

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 guaguanco 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
ALL PERFORMANCE MAJORS

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 major and/or other percussion instruments can utilize no more than 25% of the senior recital.

Level 8
PIPC 412
ALL PERFORMANCE MAJORS

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 instructor), a tape, or actually play with a faculty member.

VIBRAPHONE PRINCIPAL **PIPC AND RPPC FINAL EXAM REQUIREMENTS**

The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors:
4 semesters (8 credits) of Private Instruction

Professional Music & Music Education majors:
6 semesters (12 credits) of Private Instruction

Performance majors:
8 semesters (26 credits) of PIPC and RPPC

VIBRAPHONE PRINCIPAL

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

Required Lessons	Credits	Required Labs	Credits
Vibraphone	20.0	ENPM 331	Marimba Ensemble
Drumset	2.0		Total credits:
Timpani	2.0		1.0
Marimba	2.0		
Total Credits:	26.0		

Professional Music (ensembles/lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Vibraphone	8.0	ILPM	221 Mallet Lab 2
Optional	4.0		Total Credits:
Total Credits	12.0		.5

Music Education (ensembles/lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Vibraphone	8.0	ILPM 221	Mallet Lab 2
Drumset	2.0	ENPM 331	Marimba Ensemble
Timpani	2.0		Total Credits:
Total Credits:	12.0		1.5

All Other Majors (ensembles/lab credits required in major: 5)

Required Lessons	Credits	Required Labs	Credits
Vibraphone	8.0	ILPM 221	Mallet Lab 2
Total Credits:	8.0		Total Credits:
			.5

VIBRAPHONE PRIVATE LESSON FINAL EXAM CRITERIA

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 $q = 144$.

The Percussion Department recommends that any student applying for the Performance Major first discuss performance criteria with their private instructor, and then have an advising interview with a designated Percussion Department faculty member.

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
3. Sight reading: two voice selections of a moderate level.
 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 3:

PFPC 231

ALL PERFORMANCE MAJORS

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)
3. Sight reading: two voice selections of a moderate level.
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. 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 4:

PIPC 212

ALL NON-PERFORMANCE MAJORS

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 4
PFPC 231
ALL PERFORMANCE MAJORS

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)
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. 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 $q = 144$.
6. Solo vibraphone performance with orchestrated melody and improvised solo.

Level 5:
RPPC 311
ALL PERFORMANCE MAJORS

Vibraphone

1. ILRE 375 Preparation

Level 5:
PIPC 311
ALL PERFORMANCE MAJORS

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 5:
PIPC 311
ALL PROFESSIONAL MUSIC MAJORS

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 5:
PIPC 311
ALL MUSIC EDUCATION MAJORS

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:
RPPC 312
ALL PERFORMANCE MAJORS

Vibraphone

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.

Level 6:
PIPC 312
ALL PERFORMANCE AND MUSIC EDUCATION MAJORS

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 6:
PIPC 312
ALL PROFESSIONAL MUSIC MAJORS

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 7:
RPPC 411 "JURY"
ALL PERFORMANCE MAJORS

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
ALL PERFORMANCE MAJORS

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
ALL PERFORMANCE MAJOR - 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
ALL PERFORMANCE MAJORS

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.