FINAL EXAM GUIDELINES

All students are responsible for knowing the following:

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

Performance Majors only:

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

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

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

Also, notated and recorded versions and supplemental information on all drumset feels are included in the following books: The Essence of Afro-Cuban Percussion and Drumset and The Essence of Brazilian Percussion and Drumset, both written by Ed Uribe and published by Warner Bros. Publishers.
Hand Percussion Principal
Performance Major (ensemble/lab credits required in major: 12)

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Total Credits: 16.0 or 15.0 Total Credits: 2.0

* For PIPC-311 (Level 5), PIPC-411 (Level 7) and PIPC-412 (Level 8): Students may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.

** For RPPC-211 (Level 3), RPPC-212 (Level 4), RPPC-312 (Level 6): Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan – or on their principal instrument with a faculty from another department or declare a secondary instrument.

PIPC/RPPC FINAL EXAM REQUIREMENTS:
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 (Salsa)** using two drums with variations (such as Guaracha, Charanga, Cha Cha Cha). Slow to medium tempo. Rhythm must be performed with respect to the clave.

2. **Rumba Guaguancó**
   1) Basic salidor 2) tres golpes 3) quinto 4) two drums together 5) Gua-Gua/Palitos

3. **Basic Merengue**. Conga part on two drums, as well as a basic tambora part.
4. **Rhythms of Puerto Rico**  
   a) Basic Bomba on one drum.  
   b) Basic Plena performed on two drums.

5. **Single Line Sight-reading**

**Category 2 Brazilian**

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

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

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


**Category 3 African**

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

**Drumming Styles of Ghana**

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

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

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

**Frame Drum:**

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

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

3. Short reductions in 3-4-5 and 7 and a long reduction in 5 is required. The focus is on feels derived from North Africa, South India, and Morocco.
4. Melodic versions of the scales and reductions can also be melodically demonstrated with voice or instrument of choice. This is optional, not required.

**LEVEL 2**
**PIPC 112**

**Category 1 Afro-Cuban**
**Bongos and Miscellaneous Percussion:**

1. **Bongos:** a) Martillo pattern with basic repique b) Move to bell and back. c) Solo improvisation.
2. **Güira:** Cha Cha Cha and Son groove. (Slow to medium tempo).
3. **Maracas:** Son groove (Medium to fast tempo).
4. **Güira:** Basic merengue pattern.
5. **Shekere:** Basic Latin-Jazz groove (cut-time feel).
6. **Song/Play Along.** You must play along with a song of your own choice. Copying the repique from the recording.
7. **Single-line Sight Reading**

**Category 2 Brazilian**

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

**Category 3 African**

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

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

3. Call and response dialogue techniques.

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

5. Sight-Reading / chart reading.

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

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

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

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

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

**LEVEL 3**

**PIPC 211**

**Category 1 Afro-Cuban**

**Timbales:**

1. **Danzón:**
   1) Basic pattern and variations. (Baqueteo)
   2) Paseo
   3) Abanico (set-up fill) moving to the Montuno section. Rhythm must be performed with respect to the clave.

2. **Salsa:**
   1) Basic cascara pattern along with basic comping on low timbal with the other hand.
   2) Basic cascara pattern along with clave on the jam-block with the other hand. Patterns should start with Abanico(set up fill).
   3) Contra-campana pattern along with basic comping on low timbal with other hand.
   4) Contra-campana pattern along with clave with the other hand. Play fill and go to cascara pattern.
4. Prepared piece with play along.
5. Basic sight-reading (follow a chart with kicks).

**Category 2 Brazilian**

1. Surdo: Basic Baião (at least two variations) and Maracatu patterns at medium tempo.
2. Tamborim: Basic "Virado" style (turning the Tamborim) at slow tempo.
3. Agogô: Patterns for Afoxé, Baião and Maracatu.
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, Dumbek, Clay Pots (Ghatam, Udu, Hadgini Drums).
3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students must be able to demonstrate their abilities to create a feel, and then improvise on the following rhythmic cycle and inner beat combinations: a cycle of 7 must be played with 6 inner beats per pulse while playing in phrases of 7. (example: 6 beats per pulse x 7 beats = 42 inner beats in 1 cycle, phrased as 6 groups of 7)
LEVEL 3
RPPC 211
*Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.

Category 1 Afro-Cuban

Prepared Piece
Student performs one standard/classic composition with an ensemble of any size. This song is to be chosen by the student and teacher.

Sight Reading –Sight read a chart (with play along) provided by the faculty

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT:
Prepared Piece
10-minute performance project decided on by the student and teacher.

Sight Reading
Sight read a chart (with play along) provided by the faculty

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
Prepared Piece
10-minute performance project decided by on the student and teacher.

Sight Reading  Sight read a chart (with play along) provided by the faculty

Category 2 Brazilian

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

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

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

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

5. Timbão:
   1. Samba-Reggae pattern with some variations. Open solo (accompanied).
6. Congas:
   1. A samba pattern on one or two drums at medium tempo.
   2. Partido Alto pattern (at least two variations) on one or two drums.

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

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

Category 3 Middle Eastern

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

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

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

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

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

Category 4
African

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

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

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

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.
**Sight-Reading**
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.

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

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

Category 1 Afro-Cuban

**Congas:**
1. **Tumbao pattern** using three drums with some syncopated variations as would sometimes be used in montuno sections. Medium to fast tempo.
2. **Rumba Columbia**
   a) Salidor  b) tres golpes  c) quinto  d) tres golpes & salidor together  e) Palitos
   Medium tempo.

**Bongos:**
1. Martillo with repique (variations). Medium to fast tempo. 2) Move to bongo bell and play varied bell pattern as sometimes used during the mambo section.

**Timbales:**
1. **Songo**
   a) Cascara with bass drum b) campana and contra-campana patterns (2 bells) at the same time, with bass drum. C) “break-down” style of songo with bass drum. You should be able to move freely between these three sections.
2. Demonstrate ability to move from 4/4 to 6/8 and back using basic rhythmic structures covered thus far.

**Shekere:**
Güiro style. Playing the three different shekere parts. 1) high 2) middle 3) low. You are expected to be able to sing the clave/guataca while playing any of the three parts.
Category 2 Brazilian

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

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

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

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

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

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

Category 3 African

**Drumming Styles of Guinea and Mali**

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

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

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

3. Sight-Reading / chart reading.

Category 4 Middle Eastern/North African/Indian

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

2. Students will be evaluated on sound, pitch quality and orchestration of parts.
LEVEL 4
RPPC 212
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

Category 1 Afro-Cuban

1. Prepared Piece:
   Student performs one original composition, or original arrangement of a song, 5 minutes in length, in the Afro-Cuban (Latin) style with an ensemble of any size. This song is to be chosen by the student and teacher.

2. Trade 4’s and 8’s on Congas or Bongos or Timbales (student’s choice)

3. Sight-reading
   Sight read a chart (with play along) provided by the faculty.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT:
Prepared Piece
10-minute performance project decided on by the student and teacher.

Sight Reading Sight read a chart (with play along) provided by the faculty

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
Prepared Piece
10-minute performance project decided by on the student and teacher.

Sight Reading
Sight read a chart (with play along) provided by the faculty

Category 2 Brazilian

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

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

2. Tamborim:
   a. Virado style at medium tempo. You should also analyze, copy and perform with a Tamborim section (pre-recorded) of your choice.
3. **Pandeiro**:  
   a. Baião pattern  
   b. Samba pattern with more developed variations at medium tempo.  
   c. Samba-Funk or other contemporary pattern.

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

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

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

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

**Category 3 Middle Eastern**

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

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

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

4. The knowledge of how to overdub and in what order will be focused on. The live performance choices will demonstrate their ability to make a musical composition of the overdubbed version.

5. Student will perform a half hour of music of whatever he/she wants with whomever he/she wants.
Category 4 African

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

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

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

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

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

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

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

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

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

LEVEL 5
RPPC 311

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

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

LEVEL 5
PIPC 311

In addition to your principal area of focus, you are required to perform the first semester private lesson final exam requirements from one of the other three hand percussion categories: West African, Middle Eastern, or Brazilian – student’s choice.
Category 1 Afro-Cuban

Congas:

1. **Songo** ("Changuito" style) on two or more drums with variations (such as merensongo, paca, etc)

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

3. **Conga de Comparsa with variations**. Individual parts, 1) Salidor 2) Tres dos 3) Rebajador, as well as 4) three drums together. ("Havana" style).

Timbales:

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

2. **Conga de Comparsa**. 1) Sartenes "Frying-pans" part. 2) three different "hand held" bell parts. 3) Snare drum

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

Category 2 Brazilian

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

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

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

4. **Ago-go**: 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.

LEVEL 6
RPPC 312

1. This exam must be given in a group format (duo, trio, etc.). Your performance must include material from your primary area of focus, but can also include development of your own in any format or style. You are functioning not only as a player but also as the leader in your group. Your presentation in these areas will also be assessed.
LEVEL 6  
PIPC 312  
Drumset Exam  

You must perform all of the following time 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 time feels in all musical situations.

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

Brazilian Feels:  
Samba, Baïão, and Partido Alto.

Caribbean Feel:  
Calypso/Soca

Song Form:  
Perform one of the time feels in this level in the context of a composition chosen by the student and teacher. The song should be performed with play-along accompaniment, demonstrating command of groove and structure.

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

LEVEL 7  
RPPC 411  
Jury Performance  

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

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

The performance should be presented in a professional manner and account for all elements that professionalism encompasses. The student is the leader and musical director of the presentation and will be judged on this as well.
LEVEL 7
PIPC 411

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

2. In addition to the principal area of focus, the student is required to perform the first semester private lesson final exam requirements from one of the other three hand percussion categories: West African, Middle Eastern, or Brazilian - student’s choice (excluding the category performed in semester five).

LEVEL 8
RPPC 412
Senior Recital

A performance of at least 60 minutes of music by the student and his/her group demonstrating a high degree of proficiency. The performance may focus on one style, but should have stylistic variations within the contest of the performance.

LEVEL 8
PIPC 412

1. Final exam performance project is decided upon by the student and teacher, with choice of instrument. Performance must be at least ten minutes in length. Can be performed with or without accompanying musicians.

2. In addition to the principal area of focus, the student is required to perform the first semester private lesson final exam requirements from one of the other three hand percussion categories: West African, Middle Eastern, or Brazilian – student’s choice (excluding those categories performed in semesters five and seven).
**Hand Percussion Principal**  
**Professional Music** *(ensemble/lab credits required in major: 12)*

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

**PIPC/RPPC FINAL EXAM REQUIREMENTS:**
The private teacher’s grade accounts for 50% and the Final exam (Proficiency, Jury or Recital) grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

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

**Category 1 Afro-Cuban**  
**Congas:**

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

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

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

4. Basic Bomba on one drum.

5. Basic Plena performed on two drums.


**Category 2 Brazilian**

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

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

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

Category 3 African

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

Drumming Styles of Ghana

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

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

Category 4 Middle Eastern/North African/Indian

Frame Drum:

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

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

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

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

LEVEL 2
PIPC 112

Category 1 Afro-Cuban

Bongos and Miscellaneous Percussion:

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

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

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

4. **Guira**: Basic merengue pattern.
5. **Shekere**: Basic Latin-Jazz groove (cut-time feel).

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

**Category 2 Brazilian**

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

2. **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.

3. **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.

4. **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.

1. Basic West African hand drumming technique.

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

3. Call and response dialogue techniques.

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

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

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

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

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

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

LEVEL 3
PIPC 211

Category 1 Afro-Cuban
Timbales:

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

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

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

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

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

8. Basic sight-reading. (Following a chart with kicks).
Category 2 Brazilian

1. Surdo: Basic Baião (at least two variations) and Maracatú patterns at medium tempo.
2. Tamborim: Basic "Virado" style (turning the Tamborim) at slow tempo.
4. Pandeiro: Samba at slow to medium tempo with basic variations.
5. Congas: Basic samba pattern on one or two drums at medium tempo.
6. Triangle: Baião at medium to fast tempo.

Category 3 African

Drumming Styles of Guinea and Mali

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

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

Category 4 Middle Eastern/North African/Indian

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

Congas:

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

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

Bongos:

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

Timbales:

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

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

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

Shekere:

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

Instrumental choice. (Congas, Bongos, Timbales):

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

2. Chart reading.

Category 2 Brazilian

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

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

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

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

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

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

Category 3 African

**Drumming Styles of Guinea and Mali**

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

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

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

3. Sight-Reading / chart reading.

Category 4 Middle Eastern/North African/Indian

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

2. Students will be evaluated on sound, pitch quality and orchestration of parts.
LEVEL 5
PIPC 311
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan.)

Perform the criteria from one of the following categories

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

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

All rhythms must be performed with respect to the clave.

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

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

Category 3 African

Drumming Styles of Ghana
1. Basic technique on the Lunga and Gungon
   (Hand Percussion Principal/Pro Music Major)

2. Basic concepts of tonality on these Instruments.

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

4. Drum Maintenance and tuning

5. Sight-Reading / chart reading

OR

Drumming Styles of Guinea and Mali

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

2. Sight-Reading / chart reading

Category 4 Middle Eastern/North African/Indian

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

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

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

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

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

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

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

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

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

Required Lessons  Credits
Hand Percussion  8.0 or 7.0

Total Credits:  8.0 or 7.0

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

LEVEL 1
PIPC 111

Category 1 Afro-Cuban
Congas:

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

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

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

4. Basic Bomba on one drum.

5. Basic Plena performed on two drums.


Category 2 Brazilian

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

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

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

Category 3 African

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

Drumming Styles of Ghana

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

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

Category 4 Middle Eastern/North African/Indian

Frame Drum:

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

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

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

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

LEVEL 2
PIPC 112

Category 1 Afro-Cuban

Bongos and Miscellaneous Percussion:

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

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

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

4. **Guira:** Basic merengue pattern.
5. **Shekere**: Basic Latin-Jazz groove (cut-time feel).

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

**Category 2 Brazilian**

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

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

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

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

**Category 3 African**

**Drumming Styles of Ghana**

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

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

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

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

1. Frame Drum, Kanjira, Dumbeki, Clay Pots (Ghatam, Udu, Hadgini Drums.)
2. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students are expected to demonstrate short compositions in cycles 3, 4, 5 and 7, based on a clear time feel, and then improvise while keeping the cycle and the number of beats per pulse. For example: play in a cycle of 5 with 6 beats per pulse playing phrases of 5.

3. (Hand Percussion Principal/Music Ed Major)

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

**LEVEL 3**
**PIPC 211**

**Category 1 Afro-Cuban**

**Timbales:**

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

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

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

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

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

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

**Category 2 Brazilian**

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

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


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

5. Congas: Basic samba pattern on one or two drums at medium tempo.
6. Triangle: Baião at medium to fast tempo.

(Hand Percussion Principal/Music Ed Major)

**Category 3 African**  
**Drumming Styles of Guinea and Mali**

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

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

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

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

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

**Category 1 Afro-Cuban**  
**Congas:**

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

**Bongos:**

1. Martillo with repique (variations). Medium to fast tempo. Move to bell and play varied bell pattern as sometimes used during the mambo section.
(Hand Percussion Principal/Music Ed Major)

Timbales:

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

Shekere:

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

Instrumental choice. (Congas, Bongos, Timbales):

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

Category 2 Brazilian

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

**Category 3 African**

**Drumming Styles of Guinea and Mali**

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

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

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

1. Students must play 2 compositions of choice in a percussion ensemble format, no smaller than a trio. There is no maximum number of performers; students can use as many instrumentalists as needed to properly perform the pieces.
2. Students will be evaluated on sound, pitch quality and orchestration of parts.

**LEVEL 5**

**PIPC 311**

**Category 1 Afro-Cuba**

**Congas:**

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

**Timbales:**

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

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

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

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


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

Category 3 African

Drumming Styles of Ghana

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

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

4. Drum Maintenance and tuning

5. Sight-Reading / chart reading

OR

Drumming Styles of Guinea and Mali

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

2. Sight-Reading / chart reading

Category 4 Middle Eastern/North African/Indian

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

2. This exam continues with the material from level four. You are expected to demonstrate further abilities with the same subject matter.
3. Additional exam material may also be introduced and required by the course instructor.

   (Hand Percussion Principal/Music Ed Major)

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

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

LEVEL 6
PIPC 312

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

Required Lessons Credits
Hand Percussion
PIPC 111-212 6.0 or 5.0
Total Credits: 6.0 or 5.0++

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

LEVEL 1
PIPC 111

Category 1 Afro-Cuban
Congas:

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

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

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

4. Basic Bomba on one drum.

5. Basic Plena performed on two drums.


Category 2 Brazilian

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

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

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


Category 3 African
You are expected to study 2 semesters of "Drumming styles of Ghana" and 2 semesters of "Drumming styles of Guinea and Mali". This can be done in any order or preference.

**Drumming Styles of Ghana**

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

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

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

**Frame Drum:**

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

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

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

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

**LEVEL 2**

**PIPC 112**

**Category 1 Afro-Cuban**

**Bongos and Miscellaneous Percussion:**

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

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

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

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

5. **Shekere:** Basic Latin-Jazz groove (cut-time feel).
6. You must play along with a song of your own choice. Copying the repique from the recording.

(Hand Percussion Principal/All Other Majors)

**Category 2 Brazilian**

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

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

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

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

**Category 3 African**

**Drumming Styles of Ghana**

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

1. Basic West African hand drumming technique.

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

3. Call and response dialogue techniques.

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

5. Sight-Reading / chart reading.

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

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

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

3. Students are required to play and tap a foot to the beats of the cycle while performing on their choice of 3 of the above instruments. Students are expected to demonstrate short compositions in cycles 3, 4, 5 and 7, based on a clear time feel, and then improvise while keeping the cycle and the number of beats per pulse. For example: play in a cycle of 5 with 6 beats per pulse playing phrases of 5.
4. Students must compose a short percussion duet that demonstrates the various pitches that provide melodic content with interlocking patterns on their choice of instruments. Students must then be able to improvise and return to the form and finish by playing a composed ending.

(Hand Percussion Principal/All Other Majors)

**LEVEL 3**
**PIPC 211**

**Category 1 Afro-Cuban**
**Timbales:**

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

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

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

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

5. Basic 6/8 comping.

6. Improvisation (accompanied).

7. Chart reading (a prepared piece).

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

**Category 2 Brazilian**

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

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


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

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

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

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

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

Category 4 Middle Eastern/North African/Indian

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

LEVEL 4
PIPC 212

Category 1 Afro-Cuban
Congas:

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

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

Bongos:

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

1. Contra-campana and bongo bell patterns at the same time, including bass drum.
   (Hand Percussion Principal/All Other Majors)

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):

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

5. Chart reading.


Category 2 Brazilian

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

2. Tamborim: Tamborim Virado style at medium tempo.

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

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

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

Hand Percussion Recommended Labs by Major

Performance Major
ILPH 357 Afro Caribbean Rhythms & Percussion
ILPH 359 Brazilian Rhythms & Percussion
ILPH 351 Drumming Styles Of Ghana
ILPH 451 Drumming Styles Of Guinea
ILPM 121 Mallet Lab 1
ILPD 331 Contemporary Electronic Percussion
ILPD 111 Drumset Basics

Music Education
ILPH 357 Afro Caribbean Rhythms & Percussion
ILPH 359 Brazilian Rhythms & Percussion
ILPH 351 Drumming Styles Of Ghana
ILPH 451 Drumming Styles Of Guinea
ILPM 121 Mallet Lab 1
ILPD 111 Drumset Basics

Music Therapy
ILPH 357 Afro Caribbean Rhythms & Percussion
ILPH 359 Brazilian Rhythms & Percussion
ILPH 353 Native American Drumming
ILPH 351 Drumming Styles Of Ghana
ILPH 451 Drumming Styles Of Guinea

All Other Majors
ILPH 357 Afro Caribbean Rhythms & Percussion
ILPH 359 Brazilian Rhythms & Percussion
ILPH 351 Drumming Styles Of Ghana
ILPH 451 Drumming Styles Of Guinea
MARIMBA PRINCIPAL
Performance Major

Required Lessons | Credits
Marimba
---|---
RPPC** | 10.0 or 9.0
PIPC* | 6.0
Vibraphone
PIPC.312
MUST taken in the 6th semester
Total Credits: 16.0 or 15.0

* For PIPC-311 (Level 5), PIPC-411 (Level 7) and PIPC-412 (Level 8): Students may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.

** For RPPC-211 (Level 3), RPPC-212 (Level 4), RPPC-312 (Level 6): Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan – or on their principal instrument with a faculty from another department or declare a secondary instrument.

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

LEVEL 1
PIPC 111
Marimba

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

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

3. Sight-reading of single line material (intermediate level of difficulty)
LEVEL 2
PIPC 112
Marimba

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

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

LEVEL 3
PIPC 211

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

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

LEVEL 3
RPPC 211
Marimba

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

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

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

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

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT
Prepared Piece
A ten-minute performance project, decided on by the student and teacher.  
(Marimba Principal/Performance Major)

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

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

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

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

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

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

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

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

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

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

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

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

Marimba Principal/Performance Major)

LEVEL 5
RPPC 311
Marimba

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

LEVEL 5
PIPC 311
Marimba

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

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

LEVEL 6
RPPC 312
Marimba

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

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

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

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

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.
LEVEL 6
PIPC 312
Vibraphone

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

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

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

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

LEVEL 7 JURY
RPPC 411

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

LEVEL 7
PIPC 411

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

LEVEL 8
RPPC 412
Senior Recital

Sixty minutes of music with the following requirements:

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

2. Material for the other 20 minutes can be chosen from the following: (Percentage weight: 40%)
   a. Other marimba, xylophone, or vibraphone repertoire.
   b. Drumset performance (solo, or with a group).
   c. Hand percussion (solo, or with a group).
   d. Multiple percussion solo or with mixed instrumentation.
   e. Any performance(s) from the required criteria (see above).
   f. Solo or group hand percussion performance from any Afro-Cuban, Brazilian, African, Middle Eastern, Indian, or other culture.
LEVEL 8
PIPC 412

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

<table>
<thead>
<tr>
<th>Required Private Lessons</th>
<th>Credits</th>
</tr>
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<tbody>
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<td>Marimba</td>
<td></td>
</tr>
<tr>
<td>PIPC-111 – PIPC-212</td>
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<tr>
<td>*PIPC-311&amp; PIPC-312</td>
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<td>Total Credits</td>
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*Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone or steel pan.

**PIPC/RPPC FINAL EXAM REQUIREMENTS**

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

**LEVEL 1:**
PIPC 111

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

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

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

**LEVEL 2:**
PIPC 112

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

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

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

LEVEL 4:
PIPC 212

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

LEVEL 5
PIPC 311

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

LEVEL 6
PIPC 312

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

<table>
<thead>
<tr>
<th>Required Lessons</th>
<th>Credits</th>
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<td><strong>Marimba</strong></td>
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<tr>
<td><strong>Snare Drum</strong></td>
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<td><strong>Vibraphone</strong></td>
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## PIPC/RPPC FINAL EXAM REQUIREMENTS
The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

### LEVEL 1
**PIPC 111**
**Marimba**

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

2. Two prepared solo pieces:
   a. One short single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)
   
   AND

   b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)

   OR

   c. One intermediate-difficult 2 or 4-mallet solo piece

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

### LEVEL 2
**PIPC 112**
**Marimba**

1. Two prepared solo pieces:
   a. One single-line piece (e.g., a movement from J.S. Bach's Unaccompanied Violin Solos, etc.)

   AND
(Marimba Principal/Music Ed Major)

b. One short 4-mallet piece (e.g., an adapted classical guitar solo, such as those in Zeltsman's "Four-Mallet Marimba Playing," beginning of Section III, or an intermediate-level marimba solo)

OR

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

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

**LEVEL 3**  
PIPC 211  
Snare Drum

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

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

**LEVEL 4**  
PIPC 212  
Timpani

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

2. Performance of an easy four drum etude.

**LEVEL 5**  
PIPC 311  
Marimba

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

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

**LEVEL 6**  
PIPC 312  
Vibraphone

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

2. Scale patterns played through root cycles in eighth at q = 132 (Roots: C, F, etc.).
3. Prepared piece: a short through composed solo that demonstrates dampening and pedaling ability (David Friedman: Vibraphone Technique or Ian Finkel: Solos for the Vibraphone Player, etc.).

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

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

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

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

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

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

**LEVEL 2**
**PIPC 112**

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

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

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

LEVEL 4
PIPC 212

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

Marimba Recommended Labs by Major

Performance Major
ILPM 231 Keyboard Mallet Musicianship ILPM 341 Marimba Transcription and Repertoire
ENPM 331 Marimba Ensemble ENPC 215 Contemporary Mallet Percussion Ensemble

Professional Music Major
ENPC 215 Contemporary Mallet Percussion Ensemble ENPM 331 Marimba Ensemble

Music Education Major
ILPM 341 Marimba Transcription and Repertoire ENPM 331 Marimba Ensemble

All Other Majors
ILPM 341 Marimba Transcription and Repertoire ENPM 331 Marimba Ensemble
TOTAL PERCUSSION PRINCIPAL

Performance Major

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PIPC AND RPPC FINAL EXAM REQUIREMENTS

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

**LEVEL 1**

**PIPC 111**

**Multiple Percussion**

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

2. One easy/intermediate 2-mallet xylophone solo

3. One easy/intermediate 4-mallet solo

**LEVEL 2**

**PIPC 112**

**Multiple Percussion**

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

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

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

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

2. One xylophone excerpt

3. One glockenspiel excerpt

4. One 4 mallet marimba solo (intermediate)

LEVEL 3
PIPC 211
Snare Drum: (second level)

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

Solo snare drum sight-reading.

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

LEVEL 4
RPPC 212
Timpani

1. Four drum solo etude (easy).

2. Two drum sight reading with pitch changes.

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

LEVEL 4
PIPC 212
Timpani

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

3. Two drum timpani (includes some pitch changing) Sight-Reading.

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

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

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

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

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

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

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

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

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

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


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

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.
LEVEL 6
RPPC 312
Multiple Percussion

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

LEVEL 6
PIPC 312
Drumset

1. Two prepared snare drum solos (from Cirone, Portraits in Rhythm).
2. Sight-Reading (comparable to above).
3. Incorporate time keeping improvisation on drumset in the following styles: funk, jazz, bossa nova and Afro-Cuban.
4. Read basic chart figures on drumset.

LEVEL 7
RPPC 411
Mallet Percussion Performance

1. Performance of one advanced four mallet marimba solo (Recital material).
2. Performance of one medium-difficult xylophone solo (Recital material).
3. Demonstration of basic glockenspiel (bells) technique by a performance of an excerpt from the orchestral repertory (perform as part of jury, though this component will not be a part of the senior recital material).

LEVEL 7
PIPC 411
Hand Percussion (First Level)

1. Conga Drums - Performance of tumbao rhythm at various tempi - slow to medium fast with variations and improvisation. Performance of a basic guaguancó rhythm (know all three drum parts individually).
2. Bongos - Performance of the martillo rhythm with variations and improvisation at various tempi (slow to medium fast).
3. Timbales - Performance of timekeeping patterns from cha-cha to mambo. Tempi with appropriate rhythms (will include some variations and improvisation).
4. Knowledge of accessory Afro-Cuban instruments (i.e. claves, guiro, maracas, and various cowbells).

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

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

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

**LEVEL 8**
**PIPC 412**
**Hand Percussion (Second Level)**

1. Demonstrate advanced control of criteria from two categories from Hand Percussion level 2 (PIPC 112). See Hand Percussion Principal above in this handbook for specific criteria.

2. Demonstrate an improvisation for a predetermined song-style (i.e. improvise on a samba with the conga drums or improvise on a samba groove with a surdo, snare drum, and ago-go bells).

3. Demonstrate ability to accompany in non-traditional styles on percussion (i.e. accompany in a rock, fusion, funk, or vocal ballad, etc.).

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

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<tr>
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**PIPC/RPPC FINAL EXAM REQUIREMENTS**

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

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

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

2. One easy/intermediate 2-mallet xylophone solo

3. One easy/intermediate 4-mallet solo

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

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

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

3. One intermediate 4-mallet solo.
LEVEL 3
PIPC 211
Snare Drum: (Second level)

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

LEVEL 4:
PIPC 212
Timpani

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

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

LEVEL 5
PIPC 311
Vibraphone

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

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


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

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.
LEVEL 6
PIPC 411

1. Student Choice-any instrument.

2. Final exam a performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.
**Total Percussion:**
**Music Education Majors**

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<tr>
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**PIPC AND RPPC FINAL EXAM REQUIREMENTS**
The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

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

1. One prepared snare drum solo from the 1st half of Portraits in Rhythm, Cirone.
2. One easy/intermediate 2-mallet xylophone solo
3. One easy/intermediate 4-mallet solo

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

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)
2. Two xylophone excerpts. One must be from Gershwin’s Porgy and Bess.
3. One intermediate 4-mallet solo.
LEVEL 3
PIPC 211
Snare Drum

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

LEVEL 4:
PIPC 212
Timpani

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

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

LEVEL 5
PIPC 311
Vibraphone

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

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


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

5. Scale patterns played through root cycles and in eighth note rhythm at q = 88.
LEVEL 6
PIPC 312
Drumset

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

2. Sight-Reading (comparable to above).

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

4. Read basic chart figures on drumset.
Total Percussion:
All Other Majors

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

LEVEL 1
PIPC 111
Multiple Percussion

1. One prepared snare drum solo from the 1st half of Portraits in Rhythm, Cirone.
2. One easy/intermediate 2-mallet xylophone solo
3. One easy/intermediate 4-mallet solo

LEVEL 2
PIPC 112
Multiple Percussion

1. One snare drum solo from “Portraits in Rhythm” – Cirone (2nd half), or, from “Method de Caisse-Claire” – DeLecluse (2nd half)
2. Two xylophone excerpts. One must be from Gershwin’s Porgy and Bess.
3. One intermediate 4-mallet solo.

LEVEL 3
PIPC 211
Snare Drum

Performance of two solo selections that includes the demonstration of changing meters (3/4, to 7/8, 3/8, to 4/16, etc.) with quarter, eighth, sixteenth, dotted eighth, and dotted sixteenth rhythms. These solos should include accents, rests, grace notes, rolls, and use of various dynamics.
LEVEL 4:
PIPC 212
Timpani

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

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

Total Percussion Recommended Labs by Major

Performance Major
ILPM 231 Keyboard Mallet Musicianship ENPM 331 Marimba Ensemble ENPC 332 Marimba Ensemble 2 ENPC 215 Contemporary Mallet Percussion Ensemble ILPC 315 Concert Snare Drum Techniques
ENPC 431 Berklee Percussion Ensemble ILPH 357 Afro Caribbean Rhythms & Percussion ILPH 359 Brazilian Rhythms & Percussion ILPD 111 Drumset Basics

Professional Music Major
ENPC 215 Contemporary Mallet Percussion Ensemble ENPM 331 Marimba Ensemble
ENPC 429 Contemporary Techniques of Pop Percussion ILPC 315 Concert Snare Drum Techniques
ENPC 211 Beginning Percussion Ensemble ILPD 111 Drumset Basics

Music Education Major
ENPM 331 Marimba Ensemble ILPC 281 Introduction to Timpani ILPC 315 Concert Snare Drum Techniques ENPC 211 Beginning Percussion Ensemble ILPD 111 Drumset Basics

All Other Majors
ILPD 111 Drumset Basics ENPM 331 Marimba Ensemble ENPC 211 Beginning Percussion Ensemble ILPC 281 Introduction to Timpani
VIBRAPHONE PRINCIPAL
Performance Major

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<td>RPPC**</td>
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Total Credits: 16.0 or 15.0

** For RPPC-211 (Level 3), RPPC-212 (Level 4), RPPC-312 (Level 6): Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their principal instrument with a faculty from another department or declare a secondary instrument.

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

LEVEL 1
PIPC 111
Vibraphone

1. Major scales in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.
LEVEL 2

PIPC 112
Vibraphone

1. Diatonic modes in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

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

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

4. Comping/improvisation: a) II-7, V7, Maj7, Maj 7 and b) II-7b5, V7b9, I-7, I-7 progressions played in all keys should be used to demonstrate comping and improvisational skills. Comping in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

LEVEL 3

PIPC 211
Vibraphone

1. Scales: Lydian b7, all diatonic modes, and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Classical or jazz transcription (materials provided by instructor)


4. Comping/improvisation: a) II-7, V7, 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 3
RPPC 211
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

Performance of two compositions played with a band (minimum of a trio). The performance should demonstrate playing melody (demonstrating rhythmic and melodic embellishment), improvisation and comping skills. Improvisation should at least demonstrate skill with chord tone soloing. Compig should demonstrate the utilization of both closed and open voicings along with voiceleading.

The two compositions should be in contrasting styles. The compositions can be chosen from a variety of styles including jazz standards, Great American Songbook repertoire, Bossa, Afro Cuban, Pop, etc.

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

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

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

LEVEL 4
PIPC 212
Vibraphone

1. Scales: Whole tone, altered, lydian augmented, and symmetrical diminished scales played in all keys at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Classical or jazz transcription (materials provided by instructor)

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.


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

A solo piece which demonstrates playing melody along with self accompaniment. Performance should feature a minimum of two choruses of improvisation along with accompaniment. The composition can be chosen from a variety of styles including the adaptation of classical piece, jazz standard, Bossa, Brazilian Choro, Pop, etc.

Performance of a composition played with a band (minimum of a trio). The performance should demonstrate playing melody (demonstrating rhythmic and melodic embellishment), improvisation and comping skills. Improvisation should demonstrate the ability to sound the changes via chord tone soloing as well play motivically through the changes. Compig should demonstrate a variety of voicing techniques conducive to the style of the composition.

The compositions can be chosen from a variety of styles including jazz standards, Great American Songbook repertoire, Bossa, Afro Cuban, Pop, etc.

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

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

WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.
LEVEL 5  
RPPC 311  
Vibraphone

1. ILRE 375 Preparation

LEVEL 5  
PIPC 311  
Vibraphone

1. Prepared piece. Two pieces selected from:  
   a. David Friedman Vibraphone Technique.  
   b. J.S. Bach Sonatas and Partitas for the Violin  
   c. Ian Finkel Solos for the Vibraphone Player  
   d. Bill Molenhof Music of the Day  
   e. Classical repertoire.

2. Sight-Reading. Two voice selections of difficult level and four voice material of an easy level.

3. Comping/improvisation: Solo or accompaniment performance of a tune, which demonstrates comping and improvisational skills. The tune chosen should include a variety of chord types with the minimum harmonic movement containing one chord per measure. Voicings should be open with tensions and voice-led.

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

Solo or accompanied performance of two tunes which demonstrate comping and improvisational skills. The tunes chosen should include a variety of chord types with the minimum harmonic movement containing one chord per measure. Grading will be based upon a variety of musical issues including, but not limited to: dynamics phrasing, articulation and technical control. This should be presented as a 10-minute performance.

ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

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

Sight-Reading  
Sight-read and interpret an appropriate chart or piece of music on chosen instrument.
WITH FACULTY MEMBER OUTSIDE THE DEPARTMENT
A ten-minute performance project, decided on by the student and teacher, based on concepts and materials studied in the lesson.

LEVEL 6
PIPC 312
Drumset

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

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

3. Perform the following drumset styles: funk, jazz, bossa nova, Afro-Cuban.

LEVEL 7
RPPC 411 “JURY”
Vibraphone

A performance by the student and his/her group performing tunes. Music performed should be the same material, which will be performed at the Senior Recital. The demonstration may focus on one style but should have stylistic variation within the context of the performance.

LEVEL 7
PIPC 411
Marimba

1. Marimba: Two pieces from selected marimba repertoire. Pieces should demonstrate four mallet techniques.

2. Xylophone/Glockenspiel: Demonstration of basic xylophone and glockenspiel techniques.

LEVEL 8
RPPC 412 Senior Recital
Vibraphone

A performance of at least 60 minutes of music by the student and his/her group demonstrating a high degree of proficiency. The performance may focus on one style but should have stylistic variations within the context of the performance.

Drumset, marimba, timpani, hand percussion, and multiple percussion performance are optional but should not exceed 25% of the recital.
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.
**Vibraphone Principal:**
**Professional Music**

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

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

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

1. Major scales in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.
LEVEL 2  
PIPC 112  
Vibraphone

1. Diatonic modes in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

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

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

4. Comping/improvisation: a) II-7, V7, Maj7, Maj 7 and b) II-7b5, V7b9, I-7, I-7 progressions played in all keys should be used to demonstrate comping and improvisational skills. Comping in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160. 

5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

LEVEL 3  
PIPC 211  
Vibraphone

1. Scales: Lydian b7 and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique  
   b. J.S. Bach Sonatas and Partitas for the Violin  
   c. Ian Finkel Solos for the Vibraphone Player  
   d. Materials provided by instructor


4. Comping/improvisation: a) II-7, V7, Ima7, Ima7 b) III-7, III-7, II-7, V7, and c) II-7b5, V7b9, I-7, I-7 progressions played in all keys and should be used to demonstrate comping and improvisational skills. Voicings should be open and voice-led. Minimum tempo: q = 160.

5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.
LEVEL 4
PIPC 212
Vibraphone

1. Scales: Whole tone, lydian augmented, and symmetrical diminished scales played in all keys at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor

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

4. Comping/improvisation: a) II-7, V7, Imaj7, Imaj7 b) III-7, VI-7, II-7, V7 c) II-7b5, V7b9, I-7, I-7, and d) Imaj7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 144.

LEVEL 5
PIPC 311

1. Student Choice-any instrument.

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

LEVEL 6
PIPC 312

1. Student Choice-any instrument.

2. Final exam a performance project decided upon by the student and the teacher. Must be at least 10 minutes in length.
**Vibraphone Principal:**
**Music Education**

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**PIPC/RPPC FINAL EXAM REQUIREMENTS:**
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. Compiling in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

LEVEL 3
PIPC 211
Vibraphone

1. Scales: Lydian b7 and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor


4. Comping/improvisation: a) II-7, V7, Imaj7, Imaj7 b) III-7, III-7, II-7, V7, and c) II-7b5, V7b9, I-7, I-7 progressions played in all keys and should be used to demonstrate comping and improvisational skills. Voicings should be open and voice-led. Minimum tempo: q = 160.

5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.

LEVEL 4
PIPC 212
Vibraphone

1. Scales: Whole tone, lydian augmented, and symmetrical diminished scales played in all keys at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor
3. Sight reading: two voice selections of a difficult level.

4. Comping/improvisation: a) II-7, V7, Imaj7, Imaj7 b) III-7, VI-7, II-7, V7) c) II-7b5, V7b9, I-7, I-7, and d) Imaj7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and in eighth note rhythm at q = 144.

**LEVEL 5**

**PIPC 311**

**Timpani**

1. Functional knowledge of instrument, construction, and maintenance, performance of a two drum solo demonstrating basic stroke types, dampening, cross-sticking, rolls, embellishments, and the ability to set and change pitches on two timpani.

2. Performance of an easy four drum solo etude.

**LEVEL 6**

**PIPC 312**

**Drumset**

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

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

3. Perform the following drumset styles: funk, jazz, bossa nova, Afro-Cuban.
### Vibraphone Principal:
### All Other Majors

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**PIPC/RPPC FINAL EXAM REQUIREMENTS:**
The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

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

1. Major scales in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

2. Minor scales (pure minor, harmonic, and melodic) should be executed the same as the major scales.

3. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique numbers 7, 10, 11, 18, 21, or 26.
   b. J.S. Bach Two-part Inventions (one line only)
   c. Developing Sight-Reading
   d. Materials provided by instructor

4. Demonstration of improvisation and comping ability on a modal tune. Chords may be in root or inverted position.

5. Sight-reading: single line material of an easy level.
LEVEL 2
PIPC 112
Vibraphone

1. Diatonic modes in all keys played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of the instrument.

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

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

4. Comping/improvisation: a) II–7, V7, Maj7, Maj 7 and b) II–7b5, V7b9, I–7, I–7 progressions played in all keys should be used to demonstrate comping and improvisational skills. Comping in close position with tensions of a simple jazz standard. Voicings may be closed, but voice-led. Minimum tempo: q = 160.

5. Scale patterns played through root cycles and played in eighth note rhythm at q = 144.

LEVEL 3
PIPC 211
Vibraphone

1. Scales: Lydian b7 and altered scales played in eighth note rhythm at q = 160. Scales should be played in one octave, two octaves, and whole range of instrument. Also, ascending and descending diatonic arpeggios through the scales at q = 120.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor


5. Scale patterns to be played through root cycles in eighth note rhythm at q = 108.
LEVEL 4
PIPC 212
Vibraphone

1. Scales: Whole tone, lydian augmented, and symmetrical diminished scales played in all keys at $q = 160$. Scales should be played in one octave, two octaves, and whole range of the instrument. Also, ascending and descending diatonic arpeggios through the scales at $q = 120$.

2. Prepared pieces. Two pieces selected from:
   a. David Friedman Vibraphone Technique
   b. J.S. Bach Sonatas and Partitas for the Violin
   c. Ian Finkel Solos for the Vibraphone Player
   d. Materials provided by instructor

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

4. Comping/improvisation: a) II-7, V7, I maj7, I maj7 b) III-7, VI-7, II-7, V7 c) II-7b5, V7b9, I-7, I-7, and d) I maj7, V7/II-7, II-7, V7 progressions played in all keys and used to demonstrate comping and improvisational skills. Voicings should be open with at least one tension and voice-led. Minimum tempo: $q = 160$.

5. Scale patterns played through root cycles and in eighth note rhythm at $q = 144$.

Vibraphone Principal Recommended Labs by Major

**Performance Major**
- ILPM 221 Mallet Lab 2
- ILPM 231 Keyboard Mallet Musicianship
- ILPM 341 Marimba Transcription And Repertoire
- ENPM 331 Marimba Ensemble
- ENPC 215 Contemporary Mallet Percussion Ensemble

**Professional Music Major**
- ILPM 221 Mallet Lab 2
- ENPC 215 Contemporary Mallet Percussion Ensemble
- ENPM 331 Marimba Ensemble

**Music Education Major**
- ILPM 221 Mallet Lab 2
- ILPM 341 Marimba Transcription And Repertoire
- ENPM 331 Marimba Ensemble
STEELPAN PRINCIPAL
Performance Major

The soprano (lead) pan or the double-second is typically the instruments of choice for steelpan principals, therefore, scalar and intervallic exercises will need to be adapted for the range of either instrument. The range of the soprano pan begins at middle C (C4) and extends to F#6. C4-C6. The range of the double-second steelpan typically extends from F#3 through B5.

Required Lessons Credits
Steelpan
RPPC** 6.0
PIPC* 10.0 or 9.0

Drumset
PIPC-312
MUST be taken 6th semester

Total Credits 16.0 or 15.0

* For PIPC-311 (Level 5), PIPC-411 (Level 7) and PIPC-412 (Level 8): Students may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.

** For RPPC-211 (Level 3), RPPC-212 (Level 4), RPPC-312 (Level 6): Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their principal instrument with a faculty from another department or declare a secondary instrument.

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

LEVEL 1
PIPC 111
Steelpan

1. Major scales played in eight note rhythm at \( q = 72 \) Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) \( q = 72 \) (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   a. ‘Rondo on Dame Lorraine’ and/or ‘Third Movement from Sonatina in C’ from Graded Exams in Solo Steelpan Performance- Grade 2
   b. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.
LEVEL 2
PIPC 112
Steelpan

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100
Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
   b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance-Grade 4


6. Sight reading of single line material

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

CONTINUED STEELPAN

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2. All dominant seventh arpeggios, and inversions.


4. I-#1dim7-II-7-V7b9 progression.

5. An approved Level 3 piece, memorized, for example:
   a. ‘Green Ballet’ 1st and 2nd Position by Vince Mendoza (Tenor or Double-second parts)
   b. ‘Moods’ Movements 1- 4 Len ‘Boogsie’ Sharpe (Tenor or Double-second parts)
   c. Alla Hornpipe by G.F. Handel (Double Seconds only)

6. Melody and improvisation based on minor Blues changes.
   Keys of C, F, Bb, Eb.

7. Sight reading: two voices, thirds, fourths and sixths.
ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

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

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

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

LEVEL 3

PIPC 211

1.  All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2.  Diminished seventh arpeggios, ascending and descending.

3.  I-#Idim7-II-7-V7b9 progression.

4.  One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a.  ‘Moods’ Movements 1-3 Len ‘Boogsie’ Sharpe
   b.  Alla Hornpipe by G.F. Handel (Double Seconds)
   c.  Four Landlers by Franz Schubert from Graded Exams in Steelpan Performance. Grade-3

5.  Sight reading: two voices, thirds, fourths and sixths.
LEVEL 4
RPPC 212
(Students may take the recital prep on any instrument within the percussion department – drumset, hand percussion, total percussion, marimba, vibraphone, or steel pan – or on their instrument with a faculty from another department or declare a secondary instrument.)

CONTINUED STEELPAN
1. All mixolydian, locrian, whole tone and symmetrical diminished scales.
2. Diminished seventh arpeggios, ascending and descending.
3. Arrangement/adaptation of approved contemporary jazz piece for steelpan.
4. Comping (w/two or more mallets) jazz standard tune.
5. Prepared piece
   a. **Sabre Dance** by Aram Khachaturian from Graded Exams in Steelpan Performance. Grade 4
   b. **Raindrops** by Liam Teague
6. Improvisation latin, afro-caribbean repertoire. (Samuels, D’Riviera, Narell, Reid).

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

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

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

Level 4
PIPC 212
1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.
2. All dominant seventh arpeggios, and inversions.
3. Comping (w/two or more mallets) jazz standard tune.
4. Prepared piece
   a. **Green Ballet** 3rd position by Vince Mendoza (Tenor and/or Double-second parts)
5. Performance afro-caribbean/afro-latin standard melody.


LEVEL 5
RPPC 311

**Steelpan Prepared Piece**
Student performs the solo (unaccompanied) or duo project for his/her ILRE 375 (Recital Workshop) course. For example:
   a. ‘Impressions’ by Liam Teague
   b. ‘The Honey Bee’ by Liam Teague

**Odd Meter**
Perform one odd meter composition (5, 7, 9, …) with or without accompaniment

**Exotic scales**
Scales (Arabic, Chinese, Indian, Japanese)

**Sight-Reading**
Steelpan sight-reading from sources comparable to Percussion Dept. Steelpan materials.

LEVEL 5
PIPC 311

**Tenor, Double Tenor or Double Second**

**Prepared Pieces**
1. Two prepared pieces: one single line and one three or four-mallet piece.

2. Sight-Reading. A two-voice selection of comparable level or four-voice selection of an easy level.

3. Comping and improvisation. Solo or accompaniment performance of a tune.

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

CONTINUED STEELPAN

**Prepared Piece**
A 15-minute performance project decided by the student and teacher, this performance should include accompanying musicians. (Student may use conventional duo, trio or band or all-steelpan ensemble).
ALTERNATIVE INSTRUMENT WITHIN THE DEPARTMENT

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

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

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

LEVEL 6
PIPC 312
Drumset

Snare Drum

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

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

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

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

LEVEL 7
RPPC 411
Jury
A performance by the student and his/her group performing tunes. Music performed should be the same material, which will be performed at the Senior Recital. The demonstration may focus on one style but should have stylistic variation within the context of the performance.
LEVEL 7
PIPC 411
(Student may take the private lesson on any instrument within the percussion department: drumset, hand percussion, total percussion, marimba, vibraphone, or steelpan.)

CONTINUED STEELPAN
Two pieces from notated solo repertoire for tenor or double-second. (Len ‘Boogsie’ Sharpe, Ray Holman or Andy Narell. Performance of works being prepared for senior recital.

ALTERNATE INSTRUMENT
Prepared Piece
Performance of one ten-minute or two five-minute pieces arranged for steelpans w/ rhythm section.

LEVEL 8
RPPC 412
Senior Recital
A sixty-minute performance to include the following:

1. Two pieces, each memorized of advanced music for solo steelpan. This may include adaptations from European classical repertoire).

2. Improvisation in jazz, latin jazz and/or afro-caribbean styles.

3. Performances must display advanced stylistic awareness and improvisatory skills.

4. Perform approved/transcribed traditional jazz solo (minimum 3 choruses).

5. Perform own arrangement/adaptation of traditional piece for solo steelpan which should involve single line melody, some multi-mallet comping/and or voicing techniques and soloing.

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

CONTINUED STEELPAN
1. Ten-minute performance project decided upon by the student and teacher.

2. Steelpan sight-reading comparable to level and Percussion Dept. steelpan materials.

ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A 10-minute performance project decided by the student and teacher.

Sight-Reading
Sight-read and interpret an appropriate chart of music on chosen instrument.
Steelpan Principal:
Professional Music

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

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

**LEVEL 1**
PIPC 111
Steelpan

1. Major scales played in eight note rhythm at q = 72 Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) q = 72 (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   c. ‘Rondo on Dame Lorraine’ and/or ‘Third Movement from Sonatina in C’ from Graded Exams in Solo Steelpan Performance- Grade 2
d. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.
LEVEL 2
PIPC 112
Steelpan

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100
   Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
   b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance-Grade 4


6. Sight reading of single line material

LEVEL 3
PIPC 211
Steelpan

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2. Diminished seventh arpeggios, ascending and descending.

3. I-Idim7-II-7-V7b9 progression.

4. One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a. ‘Moods’ Movements 1- 3 Len 'Boogsie' Sharpe
   b. Alla Hornpipe by G.F. Handel (Double Seconds)
   c. Four Landlers by Franz Schubert from Graded Exams in Steelpan Performance. Grade-3

5. Sight reading: two voices, thirds, fourths and sixths.
LEVEL 4
PIPC 212
Steelpan

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.

2. All dominant seventh arpeggios, and inversions.

3. Comping (w/two or more mallets) jazz standard tune.

4. Prepared piece
   a. Green Ballet 3rd position by Vince Mendoza (Tenor and/or Double-second parts)

5. Performance afro-caribbean/afro-latin standard melody.


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

CONTINUED STEELPAN
Prepared Piece
A 10-minute performance project decided by the student and the teacher, either solo or with recorded accompaniment.

Chart Reading and Interpretation (Steelpan)
Steelpan sight-reading and interpretation from sources comparable to Percussion Dept. chart library.

ALTERNATIVE INSTRUMENT OPTION
Prepared Piece
A 10-minute performance project decided by the student and teacher.

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

**CONTINUED STEELPAN**  
A 10-minute performance project decided by the student and the teacher, either solo or with recorded accompaniment.

**Chart Reading and Interpretation (Steelpan)**  
Steelpan sight-reading and interpretation from sources comparable to Percussion Dept. chart library.

**ALTERNATIVE INSTRUMENT**  
**Prepared Piece**  
A 10-minute performance project decided on by the student and teacher. This performance must be with accompanying musicians.

**Sight Reading**  
Music appropriate for level.
Steelpan Principal:
Music Education

**Required Lessons**  
**Credits**

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<th>Steelpan</th>
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<td>Total Credits</td>
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**PIPC/RPPC FINAL EXAM REQUIREMENTS**
The private teacher’s grade accounts for 50% and the Final Exam, Proficiency, Jury or Recital grade accounts for the other 50% of student’s total grade for private lesson instruction at all levels.

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

1. Major scales played in eight note rhythm at \( q = 72 \). Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) \( q = 72 \) (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   a. *Rondo on Dame Lorraine* and/or *Third Movement from Sonatina in C* from Graded Exams in Solo Steelpan Performance - Grade 2
   b. Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.

**LEVEL 2**
**PIPC 112**  
**Steelpan**

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at \( q = 80 - 100 \). Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at \( q = 72 \).

3. Comping I-IV,- V, I-VI-II-V progressions major and minor.

4. An approved Level 2 piece, memorized, for example:
   a. ‘Serenade’ or ‘Mazurka’ from Graded Exams in Solo Steelpan Performance
   b. ‘Song without Words’ from Graded Exams in Solo Steelpan Performance - Grade 4

6. Sight reading of single line material

LEVEL 3
PIPC 211
Steelpan

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2. Diminished seventh arpeggios, ascending and descending.

3. I-#1dim7-II-7-V7b9 progression.

4. One traditional Level 3 piece (memorized) latin jazz and/or contemporary steelpan melody, for example:
   a. ‘Moods’ Movements 1-3 Len ‘Boogsie’ Sharpe
   b. Alla Hornpipe by G.F. Handel (Double Seconds)
   c. Four Landlers by Franz Schubert from Graded Exams in Steelpan Performance. Grade-3

5. Sight reading: two voices, thirds, fourths and sixths.

LEVEL 4
PIPC 212
Steelpan

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.

2. All dominant seventh arpeggios, and inversions.

3. Comping (w/two or more mallets) jazz standard tune.

4. Prepared piece
   a. Green Ballet 3rd position by Vince Mendoza (Tenor and/or Double-second parts)

5. Performance afro-caribbean/afro-latin standard melody.

LEVEL 5
PIPC 311
Tenor, Double Tenor or Double Second or Cello

Prepared Pieces
1. Two prepared pieces: one single line and one multiple mallet piece.
2. Sight-Reading. A two-voice selection of comparable level or four-voice selection of an easy level.

LEVEL 6
PIPC 312
Steelpan

1. Prepared piece that demonstrates full range of performance techniques. (proper sticking, slow and fast passages, dynamics, sustained notes, grace notes and multiple-mallet technique. Piece decided by teacher and student.
2. Play a 3-minute piece on secondary steelpan instrument of choice.
**Steelpan Principal:**
**All Other Majors**

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<td>Steelpan</td>
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**LEVEL 1**

**PIPC 111**

**Steelpan**

1. Major scales played in eight note rhythm at q =72 Scales should be played in one and two octaves.

2. Diatonic arpeggios (triads) q = 72 (2 octave range).

3. Be able to play a blues melody, with basic comping and improvisation. Keys of C, F, Bb.

4. One notated (and approved) Level 1 prepared piece memorized, for example:
   - **Rondo on Dame Lorraine** and/or **Third Movement from Sonatina in C** from Graded Exams in Solo Steelpan Performance- Grade 2
   - Traditional reggae, calypso or afro-cuban melody.

5. Sight Reading of single line material.

**LEVEL 2**

**PIPC 112**

**Steelpan**

1. Harmonic, and melodic minor scales in all keys eight-note rhythm at q=80 -100 Scales should be played in and two octaves, when possible.

2. Diatonic 7th arpeggios in eight note rhythms and triplets at q =72.


4. An approved Level 2 piece, memorized, for example:
   - **Serenade** or **Mazurka** from Graded Exams in Solo Steelpan Performance
   - **Song without Words** from Graded Exams in Solo Steelpan Performance- Grade 4


6. Sight reading of single line material
LEVEL 3
PIPC 211
Steelpan

1. All aeolian, dorian, and phrygian and Lydian b7 scales. q=84.

2. Diminished seventh arpeggios, ascending and descending.

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5. Sight reading: two voices, thirds, fourths and sixths.

LEVEL 4
PIPC 212
Steelpan

1. All lydian, mixolydian, locrian, whole tone and symmetrical diminished scales.

2. All dominant seventh arpeggios, and inversions.

3. Comping (w/two or more mallets) jazz standard tune.

4. Prepared piece
   a. Green Ballet 3rd position by Vince Mendoza (Tenor and/or Double-second parts)

5. Performance afro-caribbean/afro-latin standard melody.


Percussion Department Steelpan Supplemental Materials

Graded Exams in Solo Steelpan Performance Levels 1-4

Compositions for Solo Steelpan by:
- Ray Holman
- Len ‘Boogsie’ Sharpe
- Vince Mendoza
- Liam Teague
Steel Pan Recommended Labs by Major

**Performance Major**
- ILPM 221 Mallet Lab 2
- ILPM 231 Keyboard Mallet Musicianship
- ENPC 215 Contemporary Mallet Percussion Ensemble
- ENPH 291 Berklee Steelpan Ensemble

**Professional Music Major**
- ILPM221 Mallet Lab 2
- ENPC 215 Contemporary Mallet Percussion Ensemble
- ENPH 291 Berklee Steelpan Ensemble

**Music Education Major**
- ILPM221 Mallet Lab 2
- ENPC 215 Contemporary Mallet Percussion Ensemble
- ENPH 291 Berklee Steelpan Ensemble

**All Other Majors**
- ILPM221 Mallet Lab 2
- ENPC 215 Contemporary Mallet Percussion Ensemble
- ENPH 291 Berklee Steelpan Ensemble