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**5th-12th Grade Concert Percussion Curriculum: A Detailed Guide
to Techniques and Resources for Non-Percussionist Music
Educators**

Rodney Rote Jr.

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5th – 12th Grade
Concert Percussion Curriculum
A detailed guide to techniques and resources for non-percussionist music educators.

(TITLE)

BY
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**5th – 12th Grade
Concert Percussion Curriculum**

**A detailed guide to techniques and resources for non-
percussionist music educators.**

By Rodney Rote, Jr.

Index

Introduction	
Forward	Page 2
Application	Page 3
Skill Level Break Down	Page 4
Chapter 1	Page 5
Snare Drum	
Chapter 2	Page 12
Keyboard Percussion	
Chapter 3	Page 18
Accessory Percussion	
Tambourine	Page 18
Triangle	Page 20
Bass Drum	Page 21
Cymbals	Page 22
Hand Drums	Page 23
Chapter 4	Page 26
Timpani	
Chapter 5	Page 29
Percussion Ensemble	
Closing Remarks	Page 32

Introduction

Forward

Primary and secondary school band directors enrolled in a semester long percussion methods course while pursuing their teaching degree. For most, only a semester of learning about the broad world of percussion is not enough to be as proficient at teaching percussion, unless percussion is their primary instrument.

Even more than other instrument families, percussionists are expected to learn techniques on a much broader range of instruments. This includes a variety of drums, keyboard percussion, and accessories. Because of this, it is easy for a developing percussionist to have deficiencies in certain areas of percussion. It is understandable that a band director, whose primary instrument is not percussion, would be less proficient in teaching percussion than someone who specializes in percussion. A percussion methods class reduces approximately six-eight years of a percussionist's musical training into a typical 15 to 16-week semester. Because of this, it is ideal that schools hire a percussion specialist to teach lessons, and instruct the percussionists in the school's band program. These specialists can be extremely helpful, when the funding is available, but the music director being better trained in percussion will guarantee that percussionists will receive a well-rounded education.

The purpose of this handbook is to provide music educators a user-friendly quick reference guide for a 5th grade – 12th grade concert percussion curriculum. Included in this guide are resources I recommend to be utilize to better educate percussionists to the best of their ability. Each chapter separates major groups of percussion instruments that necessitate their own techniques and requirements for proficiency. In each chapter, I will present chronological outlines of essential techniques that should be taught to percussion students. The skill levels should be regarded as general guidelines in order to assess a student's ability to determine where they are in the sequence.

Suggested Application

As stated before, it is ideal that the schools band program hired an at least part-time percussion instructor that can teach lessons and classes during and/or after school. What's important is that the teacher is qualified to teach percussion to 5th-12th grade students. If there is a college with a music department near by, there are likely several percussionists who are capable of these duties. A good place to start is to contact either the department chair or the percussion faculty of the college to see if they can recommend anyone for this position. One potential drawback on hiring a college student is their schedule, so their availability could be limited to weekends or evenings.

Another suggestion would be to have frequent sectionals/classes with the percussion students, especially with beginning students. As a hypothetical, if a school has three lunch periods that rotate different groups of students. Two out of three of these lunches are taken up by class times. If the band rehearses during these lunch periods, a percussion sectional/class can be worked out. While the band rehearses during the 1st-2nd lunch period percussionists can have lunch during the 1st period and then join the band during the 2nd lunch period and then have the percussion sectional/class during the 3rd lunch period. This is an ideal situation that ensures that the director and/or percussion instructor can provide extra instruction to the percussionist in the band.

Having this dedicated time to teach percussionists will help keep students engaged in the music program during concert season. It is difficult for young percussionists to stay focused and driven when they spend a majority of the concert season sitting in the back because of there being limited parts that can challenge them. Giving these students something to do is essential. Percussionists could become involved in a percussion ensemble as an after-school activity in addition to the sectional/class times. This can be treated like any other extra ensemble in the music program, but solely for percussionists or anyone interested in learning percussion. Starting a percussion ensemble will offer an outlet for percussionists to apply and develop their abilities while keeping their attention and enthusiasm.

Skill Level Break Down:

Throughout this handbook, I will give suggestions of repertoire, method books, and other resources that are appropriate for these levels of skill. The purpose of this break down is to assess a student's abilities and what standards they should be at. There will always be some variance, but this should be used as a general guide.

❖ Elementary

- This is the beginning level for a percussionist. Typically, this level includes students in 5th-7th grade. This, of course, is dependent on when a student began learning how to play percussion.

❖ Intermediate

- At this level, students typically had 1-2 years of percussion study and they are ready to learn about new concepts that will prepare them for high school-level percussion playing. Students at this level are typically in 7th grade – 10th grade. This is assuming that they started playing in 5th-6th grade.

❖ Intermediate/Advanced

- At this level, the student has been studying percussion for 3-4 years. Assuming that the student has been playing since 5th-6th grade. Students at this level are typically sophomores – seniors in high school.

❖ Pre-College

- This level is reserved for students who demonstrate spectacular talent and who have the potential, and drive, to achieve a high level of musicianship. This level should be reserved for especially advanced and highly motivated students who intend on continuing their percussion studies at the collegiate level and/or plan on auditioning for all state or honor bands.

Chapter 1

Snare Drum

The snare drum is an exceptionally standard part of a percussionist's skill set. It is used in concert, orchestral, and marching settings. This outline will focus specifically on what skills and knowledge percussionists should have for this instrument. For each level, there will be suggested snare drum rudiments that should be considered a benchmark for a student's playing abilities. These rudiments are essential in both marching and concert snare drum styles and are helpful for developing essential techniques. Each level has its own requirements and they are broken down as:

❖ Elementary

- Snare drum concepts and skills that should be covered at this level are:
 - Rhythmic Reading: duple meter, simple time signatures, whole notes – 8th-notes.
 - 6/8 and cut-time meters.
 - *Primary Handbook for Snare Drum*, by Garwood Whaley
 - ◆ Page 1-25
 - *Reading Exercises for Snare Drum, Book One*, by Bob Tilles
 - ◆ Page 1-7
 - *Teaching Rhythm*, by Joel Rothman
 - ◆ Page 1-21
 - 16th-notes, dotted rhythms
 - *Teaching Rhythm*, by Joel Rothman
 - ◆ Page 22-56
 - Triplets
 - *Teaching Rhythm*, by Joel Rothman
 - ◆ Page 57-64
 - Full Stroke (Rebound/Legato stroke)
 - This is a fundamental stroke that is applied to the snare drum. Most percussion techniques on other instruments begin at the full stroke.
 - ◆ *Modern School for Snare Drum*, by Morris Goldenberg
 - Page 3-5
 - ◆ *Developing Dexterity for Snare Drum*, by Mitchell Peters
 - Page 1-7
 - *Easy Drum Solos*, by Joel Rothman
 - Page 1-5
 - The full stroke is used in several exercises and rudiments. Rudiments that expand on the full stroke are:
 - ◆ Single stroke roll (alternating strokes)

- ◆ Single stroke 7's
- ◆ Double strokes: slow to give emphasis on controlling the stick's bounce.
- ◆ Paradiddles: start with single paradiddles (combination of single and double strokes)
 - *Easy Drum Solos*, by Joel Rothman
 - Page 1-7
 - *Developing Dexterity for Snare Drum*, by Mitchell Peters
 - Page 28
- Roll Fundamentals
 - This concept should be introduced early because rolls can take a while for students to fully develop. Introducing the multiple bounce roll (buzz roll) will allow students to develop finger control that will equip them with the dexterity for more advanced snare drum playing.
 - ◆ *Developing Dexterity for Snare Drum*, by Mitchell Peters
 - Page 8-10
- Flams
 - Flams will introduce students to the concept of embellishments on the snare drum. This concept is also applied to other percussion instruments.
 - ◆ *Developing Dexterity for Snare Drum*, by Mitchell Peters
 - Page 20-23
- Dynamic Interpretation
 - Dynamic interpretation involves different uses of playing areas as well as stick height on the snare drum.
 - ◆ Introduce and develop Down-Tap-Up full strokes for accent and dynamic control.
 - *Developing Dexterity for Snare Drum*, by Mitchell Peters
 - Page 16-19
- Solos and Etudes
 - *Primary Handbook for Snare Drum*, by Garwood Whaley
 - ◆ Page 1-18
 - *Initium I*, Jacques Delécluse

❖ Intermediate

- Snare drum concepts and skills that should be covered at this level are:
 - Rhythmic Reading: asymmetrical time signatures, further development of 16th notes and dotted rhythms.
 - *Reading Exercises for Snare Drum, Book One*, by Bob Tilles
 - ◆ Page 65-76
 - *Primary Handbook for Snare Drum*, by Garwood Whaley
 - ◆ Page 22-30
 - *Teaching Rhythm*, Joel Rothman
 - ◆ Page 77-80
- Roll Development
 - Metered and Unmetered concert/buzz rolls
 - *Developing Dexterity for Snare Drum*, by Mitchell Peters

- ◆ Page 11-15
- *Primary Handbook for Snare Drum*, by Garwood Whaley
 - ◆ Page 32-40
- *The Snare Drum in the Concert Hall*, by Al Payson
 - ◆ Page 4-8
- Recommended Rudiments:
 - Double Stroke Roll
 - 5 Stroke Roll
 - 9 Stroke Roll
 - 17 Stroke Roll
 - Single Stroke 7
 - Paradiddles (Single, double, and triple)
- Embellishments
 - Flams
 - Suggested Rudiments
 - ◆ Flam Accent
 - ◆ Flam Tap
 - ◆ Flam Paradiddle
 - *Developing Dexterity for the Snare Drum*, by Mitchell Peters
 - ◆ Page 24-25
 - *The Snare Drum in the Concert Hall*, by Al Payson
 - ◆ Page 30-31
 - Ruffs/Drags
 - Suggested Rudiments
 - ◆ Drags: alternating hands
 - ◆ Single Drag Tap
 - ◆ Lesson 25
 - ◆ Single Ratamacue
 - *The Snare Drum in the Concert Hall*, Al Payson
 - ◆ Page 34-35
- ❖ **Intermediate/Advanced**
 - Snare drum concepts and skills that should be covered at this level are:
 - Advanced rhythmic reading: asymmetrical time signatures, syncopation, metric modulation.
 - *Reading Exercises for Snare Drum, Book Two*, by Bob Tilles
 - ◆ Page 15-32
 - *The Snare Drum in the Concert Hall*, by Al Payson
 - ◆ Page 46-63
 - Roll Development
 - Suggested Rudiments:
 - Double Stroke Roll

- ◆ 6 Stroke Roll
- ◆ 7 Stroke Roll
- ◆ 13 Stroke Roll
- ◆ 15 Stroke Roll
- *The Snare Drum in the Concert Hall*, Al Payson
 - Page 9-16
- *Developing Dexterity for Snare Drum*, by Mitchell Peters
 - Page 43-48
- Embellishments
 - Flams
 - ◆ Flamacue
 - ◆ Flammed Mill
 - ◆ Patafla-fla
 - ◆ Swiss Army Triplet
 - ◆ Flam Drag
 - *The Snare Drum in the Concert Hall*, by Al Payson
 - ◆ Page 32-33
 - Ruff/drags
 - Suggested Rudiments:
 - ◆ Double Drag Tap
 - ◆ Single Dragadiddle
 - ◆ Drag Paradiddle #1 & #2
 - ◆ Double Ratamacue
 - ◆ Triple Ratamacue
 - *Developing Dexterity for the Snare Drum*, by Mitchell Peters
 - ◆ Page 43-48
 - *The Snare Drum in the Concert Hall*, by Al Payson
 - ◆ Page 36-41
 - *Reading Exercises for Snare Drum, Book Two*, by Bob Tilles
 - ◆ Page 4-14
- Solos & Etudes
 - *Intermediate Snare Studies*, by Mitchell Peters
 - Etude 1-13
 - Portraits in Rhythm, by Anthony Cirone
 - Etude 1-10
 - *All-American Drummer*, Charley Wilcoxon
 - Etude 1-20
- ❖ **Pre-College**
 - At this level, students should have substantial awareness of technique and ideas of interpretations on the snare drum. Further development of everything mention above is always encouraged. This can be done by the use of solos and etudes. Always bring back the fundamentals if a student has a weakness in specific areas.
 - For this level, it is ideal that students could perform of a good number of the 40 Percussive Arts Society (PAS) essential snare drum rudiments; but at least competent in the foundational rudiments such as:

- Buzz roll
 - Double stroke
 - Flams (Both hands)
 - Drags (Both hands)
 - Solos & Etudes
 - *Intermediate Snare Studies*, by Mitchell Peters
 - Etude 14-32
 - Portraits in Rhythm, by Anthony Cirone
 - Etude 22-38
 - *All-American Drummer*, Charley Wilcoxon
 - Etude 50-80
- ❖ **Resource list:**
- This is a list of primary resources that were suggested in the curriculum. I strongly suggest utilizing and familiarizing these resources because they are considered standards in percussion pedagogy. The sections I cited for specific situations can prove to be valuable assets for lessons.
- ❖ **Vicfirth.com**
- This website has a couple resources that provide excellent instruction for the snare drum.
 - Percussion 101: Concert Snare:
 - The first page provide video demonstrations provided by David Skidmore, a member of the Grammy winning Chicago based percussion quartet, Third Coast Percussion.
 - <http://vicfirth.com/percussion-101-concert-snare/>
 - 40 Essential Rudiments:
 - This page provides a list of all the essential rudiments mentioned above. There are also play along tracks, broken down by level, that could be used for group and private lessons.
 - <http://vicfirth.com/40-essential-rudiments/>
- ❖ **Basic Drum Book, by William J. Schinstine and Fred A. Hoey**
- *Basic Drum Book* is a workbook for an in-depth study of snare drum literature. It includes illustrations of the basic set up for snare drum playing and detailed instruction and exercises on essential skills for snare drum playing. Additionally, it includes a thorough explanations of common musical terms/notation the student will need to learn.
- ❖ **Easy Drum Solos to Develop Technique, by Joel Rothman**
- *Easy Drum Solos* provides an outlet, for beginning students, to apply the techniques they are learning through short and repetitive solos. These solos can be assigned to students in order to motivate them to hone their abilities.
- ❖ **Rhythmic Technique, by Joel Rothman**
- *Rhythmic Technique* is an in-depth study of rhythms that also challenge the student's dexterity. Each section is broken down by rhythmic concepts such as triplets and 16th notes and syncopation. Additionally, each rhythmic exercise includes different sticking's that will help develop the student's hands. These exercises can be used as warm ups and while the rhythms wouldn't be necessarily hard for a more advanced student, but it's a

good idea to use the different sticking's the book recommends for each exercise to increase a student's hand dexterity.

- ❖ ***Primary Handbook for Snare Drum*, by Garwood Whaley**
 - *Primary Hand Book* is a progressive study of rhythmic reading and technique development on the snare drum. In addition to these exercises, *Primary Handbook* includes exercises that involve repetition, rudiments, and reading. Each page includes exercises that can be assigned to students for preparing for lessons, group and private.
- ❖ ***Modern School for Snare Drum, With a guide Book for the Artist Percussionist*, by Morris Goldenberg.**
 - Goldenberg's *Modern School for Snare Drum* is much like his addition of *Modern School for Xylophone, Marimba, Vibraphone*, it is a very valuable resource that provides a clear progression in fundamental skills in snare drum playing. Not only that, but it also includes a guide to accessory percussion that provide substantial instruction on technique for many other instruments that the students will be required to know how to play later on in their studies.
 - There are also orchestral excerpts that a highly developed student may eventually study for auditions. The excerpts included are very standard for percussionists at honor band and all state band auditions.
- ❖ ***Progressive Steps to Syncopation for the Modern Drummer*, by Tim Reed**
 - *Progressive Steps to Syncopation for the Modern Drummer* addresses in depth rhythmic reading. It provides rhythmic exercises that progress in difficulty while illustrating the quarter note, showing the relationship between the rhythms and the pulse/tempo that holds it all together. These exercises can be used throughout the student's development from middle school through high school because it includes all rhythmic ideas that are essential to percussion playing as well as syncopated rhythms.
- ❖ ***Initium I-III*, by Jacques Delécluse**
 - *Initium* is a 4 volume series of snare drum etudes that cover basic through advanced rhythms as well as asymmetrical time signatures. Each volume gets progressively more advance, so it is recommended that each volume be reserved for:
 - ***Initium I: Elementary***
 - ***Initium II: Intermediate-Intermediate/Advanced***
 - ***Initium III: Intermediate/Advanced-Pre College***
- ❖ ***Snare Drum in the Concert Hall*, All Payson**
 - Payson dives even deeper in concepts for advanced concert snare playing. He provides detailed explanations on common challenges percussionists face. While this book includes very important information, it gets pretty dense for a younger student who has not fully grasped these concepts already. It would be a great resource for older students who are ready for a more in-depth look into snare drum playing with exercises and etudes.
- ❖ ***Intermediate Snare Drum Studies*, by Mitchell Peters**
 - *Intermediate Snare Studies* is a collection of etudes that apply skills of a snare drummer that are appropriate for a college freshman, or a senior in high school if the student is capable. This book can prepare the students for the level they would need to be at if they plan on auditioning for a collegiate music program.

- ❖ ***Portraits in Rhythm*, by Anthony J. Cirone**
 - Like *Intermediate Snare Drum Studies*, *Portraits in Rhythm* provides a collection of etudes that apply skills a percussion student has developed extensively. Each etude has a brief explanation for the challenges each etude provides. Etudes from *Portraits* are often used in honor band and all state band auditions and also appropriate in auditions for admission into a music school. This book is highly recommended for students who need more of a challenge in order to prepare them for playing at that level.
- ❖ ***The All-American Drummer*, by Charley Wilcoxon**
 - *American Drummer* provides a collection of snare drum etudes written in rudimental snare drum style. There are distinct differences between concert snare drum literature and rudimental snare drum literature; *All-American Drummer* exposes percussion students to this style of playing that can be useful in concert pieces that are marches, or marching drumline. The solos are progressive in difficulty; starting short and eventually get longer. These will give students a reason to apply the snare drum rudiments they learned in lessons. It even gives suggested sticking's and labels a rudiment when it is written in the music. So it will help reinforce a student's knowledge of rudiments. This book's difficulty increases significantly towards end of it, so students who excelled at rudimental snare playing may be able to play most of these solos. But for other students, it would be a great resource to assign solos to students who are ready to begin playing in this style.
- ❖ **Additional Recommended Material**
 - *Reading Exercises for Snare Drum, Book One*, by Bob Tilles
 - *Reading Exercises for Snare Drum, Book Two*, by Bob Tilles
 - *Easy Drum Solos*, by Joel Rothman
 - *Teaching Rhythm*, by Joel Rothman
 - *Developing Dexterity for Snare Drum*, by Mitchell Peters

Chapter 2

Keyboard Percussion

Like the snare drum, keyboard percussion is an essential part of a percussionist's regimen. While learning how to play rhythms on the snare drum, it is highly recommended that students learn how to read pitched music too. Introducing both simultaneously will guarantee a percussionist's well-roundedness on all of the instruments. It is far too common that percussionist's do not learn how to read pitched music until later in their studies. This will lead to deficiencies and not being able to read keyboard percussion music. Instead, they should be learning how to read music the same way any other wind player would be learning it, learning to read rhythms and pitch simultaneously.

❖ Elementary

- This is the level where students are introduced to all keyboard percussion instruments some instruments are used more often such as: marimba, xylophone, glockenspiel/bells, and vibraphone. There are similar instruments but these 4 instruments are the core of keyboard percussion.
 - At this level, students should begin learning how to read a staff, treble clef, and what note is which bar on the keyboard. This process should coincide with the rhythms learned during the snare drum portion of the student's curriculum.
 - Students should start learning key signatures and scale exercises. At this level, it would be recommended that students know major keys with up to three sharps and flats.
 - Essential skills/knowledge for beginner keyboard percussion studies:
 - Knowledge:
 - Identify different keyboard percussion instruments
 - Major scales with up to three sharps and flats
 - Mallet choices
 - Two mallet playing:
 - Mallet grip
 - Stance/Posture
 - Playing spots
 - Alternate sticking
 - Full strokes
 - Double stops
 - Coordination
 - Stepwise melodic playing
- ◆ *Tunes for Mallet Percussion Technique Level One*, by Saul Feldstein

❖ Intermediate

- Students should have a basic understanding on how the note staff works; it should really start being mostly second nature. Further development of pitched music reading should coincide with rhythmic studies part of the student's snare drum study. Additionally, students should begin reading ledger lines, both under and above the staff.
- Further development in key signatures and scale exercises. Students should learn key signatures that have up to 5 sharps and flats.
- Essential skill knowledge for intermediate keyboard percussion studies:
 - Knowledge:
 - Major scales with up to 5 sharps and flats
 - ◆ Relative natural minor scales (Up to 5 sharps and flats)
 - Major triads
 - Chromatic Reading
 - Two mallet playing:
 - Alternative sticking
 - Stepwise and non-stepwise melodic playing
 - ◆ Arpeggio study's and exercises
 - Dynamic control
 - ◆ Mallet height
 - Double stops
 - Rolls
 - ◆ Single stroke roll
 - Solos:
 - ◆ *Tunes for Mallet Percussion Technique Level Two*, by Saul Feldstein
 - Page 1-10
 - Vibraphone playing:
 - Dampening concepts
 - ◆ *Art of Vibraphone Playing*, Buyer & Gottry
 - Page 15-20

❖ Intermediate/Advanced

- At this point, students should be competent in identifying notes on the staff in both treble clef and bass clef (due to timpani study). Rhythmic studies should continue to coincide with their snare drum studies. This stage in percussion studies would be good to introduce the fundamentals of 4 mallet playing if the student has the desire to learn, and if it is needed.
- Further development to scale studies. Students should generally begin to becoming comfortable with all major scales and can continue learning relative minor keys.
- Essential skills/knowledge for intermediate/advanced mallet studies:
 - Knowledge:
 - All major keys and scales along with relative minors.
 - Major and minor triads
 - ◆ Arpeggios
 - Major and Minor 7th chords
 - ◆ Arpeggios
 - Chromaticism

- 2-mallet playing
 - Arpeggios
 - Multi-octave scales
 - Double stop coordination
 - Solos:
 - ◆ *Tunes for Mallet Percussion Technique Level Two*, by Saul Feldstein
 - Pages 11-32
 - ◆ *Style Studies*, by John Bergamo
 - Pages 1-6
- 4-mallet playing
 - Grip:
 - ◆ Stevens or cross/traditional grip
 - Chords
 - ◆ Major and minor triads and 7th's
 - ◆ *Technique Through Music*, by Mark Ford (page 7)
 - Basic stroke concepts
 - ◆ Double Vertical Strokes
 - *Technique Through Music*, by Mark Ford (page 34)
 - *Montecristo* (page 42)
 - ◆ Single independent strokes
 - *Technique Through Music*, by Mark Ford (page 8)
 - *Fry* (page 10)
 - *Oakland* (page 12)
 - ◆ Single alternating strokes
 - *Technique Through Music*, by Mark Ford (page 14)
 - *Manhattan* (page 16)
 - Vibraphone Playing:
 - ◆ *Art of Vibraphone Playing*, Buyer & Gottry
 - *Lesson No. 11* (page 22)
 - *Weightless* (page 23)
 - ◆ *Funny Mallets*, by N. J. Zivkovic
 - *Andante*
 - *Sommerlied/ Summersong*

❖ Pre-College

- Students at this level should be very competent in reading music, they should not have any trouble identifying notes and rhythms. Students should especially begin working on solo literature for both 2-mallet and 4-mallet playing. 4-mallet playing should be introduced, and/or developed beyond introductory level.
- Major and natural minor scales should be fully realized by this point, constant reminders and use of exercises will solidify the student's knowledge.
- Solo literature and etudes will be used to develop musical interpretation and musicality.
 - Phrasing
 - Expression
- Essential skills/knowledge for pre-college mallet studies:
 - Knowledge:

- All major and natural minor scales
- Major and minor triads
- Major and Minor 7th chords
- Chromaticism
- 2-mallet playing
 - Solos:
 - ◆ *Well-Tempered Mallet Studies*, Dale Anderson
 - Etude 1-7
- 4-mallet playing
 - Stroke concepts
 - ◆ *Technique Through Music*, by Mark Ford
 - Single alternating Strokes:
 - *Bonnie Brae* (page 19)
 - Double Vertical Strokes:
 - *Kain* (page 36)
 - *Tucker* (page 38)
 - Double Lateral Strokes (page 22)
 - *White Hollow* (page 26)
 - *Green Run* (page 30)
 - Rolls/Chorales
 - *Technique Through Music*, by Mark Ford
 - Page 44-47.
 - ◆ Solos:
 - *Image*, by Bart Quartier
 - *From the Cradle*
 - *Yellow After the Rain*, Mitchell Peters
- Vibraphone Playing
 - ◆ 2-mallet Playing
 - *Art of Vibraphone Playing*, Buyer & Gottry
 - *Lullaby* (page 24)
 - *Waltz* (page 25)
 - *Lesson No. 12* (page 28)
 - ◆ *Funny Mallets*, by N. J. Zivkovic
 - *Ragtime for Joe*
 - ◆ 4-mallet Playing
 - *Art of Vibraphone Playing*, Buyer & Gottry (page 29-37)
 - *Prelude* (page 40-41)
 - *Erinnerungen/ Memories*
 - *Walzer/ Waltz*

❖ **Resource list:**

- This is a list of resources and method books that were mentioned in the curriculum. I strongly suggest utilizing these resources because they are considered for standards in percussion pedagogy. The sections I cited for specific situations can be found in them and can prove to be valuable assets for lessons.

- ❖ ***Modern School for Xylophone, Marimba, Vibraphone, by Morris Goldenberg.***
 - Goldenberg's *Modern School for Xylophone, Marimba, Vibraphone* is a highly valuable resource for young percussionist. It is suitable for percussionists 6th-12th grade. This book covers fundamentals that will prepare students for mallet playing at a high school level as well as playing at the collegiate level. Additionally, the etudes and orchestral excerpts included in *Modern School for Xylophone, Marimba, Vibraphone* are part of the audition repertoire for Illinois Allstate Band.
 - Topics covered in this book:
 - Theory Fundamentals
 - Rolls
 - Scale Studies
 - Melody Studies
 - Rhythmic Studies
 - Etudes
 - Excerpts form standard orchestral works
 - *Modern School for Xylophone, Marimba, Vibraphone* has an excellent reference for two mallet playing. Students gain a substantial amount of the foundations needed for playing mallet instruments.
- ❖ ***Tunes for Mallet Percussion Technique Level One & Two, by Saul Feldstein***
 - *Tune for Mallet Percussion Technique* is a collection of melodies and quick etudes that provide applicable material for the student working to better their mallet playing. These solos can be played on any mallet instrument available. The solos also feature common melodies that the student may recognize; so this could keep the student engaged and interested in their mallet study because they are playing more than just scales and exercises. It is recommended that level one be used for beginning mallet percussionist, and to use volume two to expand from. This is suitable for middle school percussionist.
- ❖ ***The Art of Vibraphone Playing, by Paul Buyer & Josh Gottry***
 - Like *Modern School for Xylophone, Marimba, Vibraphone, The Art of Vibraphone Playing* is an excellent book for the fundamentals of vibraphone playing. It breaks down each technique for the instrument specifically. There are short etudes that include techniques introduced throughout the book. This would be a good book to use for intermediate percussionists; vibraphones are more commonly used in high school or late middle school, depending on the facilities.
- ❖ ***Funny Mallet Series, Funny Vibraphone Book I, by Nebojsa Jovan Zivkovic***
 - *Funny Mallets*, is a collection of 4 mallet vibraphone solos that expand on the techniques discussed in *The Art of Vibraphone Playing*. These solos are suitable for high school percussionists who want to learn a vibraphone solo. Some etudes can be considered beyond the level of a high school percussionists, but the earlier etudes can be used.
- ❖ ***Marimba: Technique Through Music, A Collection of Etudes Designed to Develop Technique for the Intermediate Four-Mallet Marimbist, by Mark Ford***
 - **Recommended Usage:** *Technique Through Music* is organized in different sections for beginning techniques that are essential in four-mallet playing. It's a collection of solos that feature techniques utilized by a marimba player. Mark Ford provides clear descriptions of the techniques used, and even demonstrates them in a DVD that comes with the book. Typically, a percussion student will not need to learn four mallets until their junior-senior year of high school or even their first year of college. This suggestion

is with the intention that the student is wanting to learn how to play four mallet percussion. This book is great for a student who is especially a visual learner. It would be great for a student who doesn't have a private percussion instructor available all of the time.

- **Side Note:** It is *highly* recommended that if a student wants to learn 4-mallet marimba playing that they learn the technique from a percussionist that is proficient with the technique. Four mallet marimba playing is easy to do incorrectly and having a teacher, who is proficient, show them proper technique so the student does not risk injury by learning the technique improperly.

❖ **Additional Resources**

- *Tunes for Mallet Percussion Technique Level One*, by Saul Feldstein
- *Tunes for Mallet Percussion Technique Level Two*, by Saul Feldstein
- *Style Studies*, by John Bergamo
- *Well-Tempered Mallet Studies*, Dale Anderson
- *Image*, by Bart Quartier

Chapter 3

Accessory Percussion

There are several instruments that are considered percussion accessories. Some are used far more often than some, and some are far less common. The four commonly used accessories are the following: *tambourine*, *triangle*, *bass drum*, and *crash cymbals*. For the purpose of this handbook, I will include explanations and resources for techniques and context of these instruments.

Tambourine

This handbook discusses tambourines with membrane heads:

The tambourine is considered one of the more technically demanding percussion accessories. There is a lot to consider when playing this instrument such as beating spots, dynamic control, and rolls. The techniques to consider depend on the musical context. This determines where the tambourine will be struck, what part of the hand will strike it, whether a shake roll or finger roll is appropriate, and what position the tambourine will be in.

There are several different materials that a tambourine can be made of. Instrument companies like *Black Swamp Percussion* and *Grover Percussion* offer several exceptional options and explanations of their tambourines. The following is an explanation of the material a tambourine is made of and what is recommended for a school level:

For all levels, *tambourine shells* are generally made from solid pieces of hardwood. The shell should be a perfect circle and should not have any cracks in it. The standard diameter of a shell is 10 inches and can come in depths with a single row and doubled row jingles.

Tambourine heads are either calf skin or synthetic. Calf skin heads can be affected by weather conditions; this could result in them becoming damaged to the point that they are then unusable. Due to this, I would recommend owning a tambourine with a synthetic head because of its low maintenance and durability. There are three different metals used for making *tambourine jingles*. These are *German Silver*, *Beryllium Copper*, and *Phosphor Bronze*. *German Silver* is the brightest sounding whereas *Phosphor Bronze* sounds darkest, and *Beryllium Copper* is the middle ground.

For middle school, owning one general tambourine is ideal. I would recommend owning a tambourine that has single rowed jingles for younger students with smaller hands. Then, if possible, owning a tambourine with double rowed jingles for older students. I would recommend a less expensive tambourine for younger students to learn on and then use a tambourine made by ***Black Swamp Percussion and Grover Percussion*** for the older students.

For high school, having two tambourines made of different material should suffice. What the differing material should be is what the jingles are made of. If it is only possible to get one tambourine from ***Black Swamp or Grover***, then I would recommend getting one with *Beryllium Copper* Jingles because this is the sweet spot between bright and dark sounding jingles. If it is possible to purchase two tambourines, then one made with *German Silver*, and *Phosphor Bronze* jingles is best to provide options for contrasting sounds.

As previously mentioned, the tambourine is considered an especially technical percussion accessory. The primary book I am recommending is *Percussion Accessories Vol. 1*, by Todd Meehan because it provides in-depth explanations and sequences on tambourine playing that can model a lesson plan. The following is a break down of techniques each level should be accustomed with:

❖ **Elementary**

- Positioning and Grip
 - Grip
 - Chest Level, 45-degree angle:
 - Hand Position
 - Bird beak formation
 - *Percussion Accessories Vol. 1*, Todd Meehan
 - Page 12-13
- Stroke
 - Arm Stroke
 - Wrist Stroke
 - *Percussion Accessories Vol. 1*, by Todd Meehan
 - ◆ Page 15-17
- Rhythmic Playing
 - Playing with one hand
 - Playing with two hands
- Rolls
 - Shake Roll
 - *Percussion Accessories Vol. 1*, by Todd Meehan
 - ◆ Page 21-23

❖ **Intermediate**

- Reinforcing previous concepts
- Playing fast rhythms between hand and knee
 - *Percussion Accessories Vol. 1*, by Todd Meehan
 - Page 30-31
- Exercises / Etudes
 - *Percussion Accessories Vol. 1*, by Todd Meehan
 - Page 70-71

❖ **Intermediate/Advanced – Pre-College**

- Expanding on previous concepts of technique.
- Finger rolls
 - *Percussion Accessories Vol. 1*, by Todd Meehan
 - Page 34-37
- Understanding that jingles made out of different material provide variance in the tambourine's brightness and darkness.

Triangle

The triangle is another percussion accessory that is technically demanding. There are several different sounds a triangle can make and a lot of that depends on the size of the triangle, what the triangle is made out of, and what type of beater is being used. Other than that, triangle playing is a relatively straightforward process.

What percussionists should know about the triangle is that the sound is created by striking the triangle and causing the entire instrument to vibrate. So, it should be clarified that the triangle should be *suspended* where it won't lose its resonance. This is typically done by constructing a triangle clip using fishing line for suspension. These can be purchased from websites like Steveweiss.com, or lonestarpercussion.com. Or you can make your own using clips from hardware stores; this is a cheaper option. As mentioned before, triangle techniques are straightforward. The following will be a simple break down of techniques and concepts that should be established for playing this instrument.

❖ **Beginner**

- Establish standard playing conventions
 - Open corner of the triangle should be on the side of the elbow of the arm holding the triangle clip. Closed corner should be facing the side that the hand holding the triangle beater.
 - Holding the triangle beater at the bottom inside of the triangle at a 45° angle.
 - This ensures the greatest amount of overtones being produced by the triangle, which is desirable.
 - Striking between the center and the closed corner of the triangle.

- Percussion 101 – Vic Firth
 - <http://vicfirth.com/percussion-101-triangle/>
- ❖ **Intermediate**
 - Reinforcing playing conventions.
 - Rolling
 - Rhythmic playing
 - Muffling
- ❖ **Intermediate/Advanced**
 - Expanding on playing conventions
 - Mounting a triangle
 - Playing with two beaters
 - Beater choice
 - Etude/Exercises
 - *Percussion Accessories Vol. 1*, by Todd Meehan
 - Page 78-84

Bass Drum

The bass drum is another common accessory percussionist use in auxiliary parts of a piece. Overall, it's very similar, technique-wise, to playing drums in general. There's just more to think about in regards to beating area, muffling, and mallet choice. There isn't really a need to break down techniques in regards to skill level. Instead, here's an outline of concepts that should be established in order:

- ❖ **Set up**
 - Bass Drum is next to player, typically on the left, so it is opposite of the hand the student will be holding the bass drum mallet in
 - Towel dampening
- ❖ **Proper beating area**
 - For general sound, just off center of the bass drum's head
 - For more staccato/accented sound, center of the bass drum's head
 - For Rolls
 - Two mallets, of the same size and hardness, held in each hand.
 - Played as a single stroke roll on the edges of the bass drum's head.
 - ◆ Slower strokes for quieter rolls
 - ◆ Faster strokes for louder rolls.
- ❖ **Muffling**
 - Towel in opposite hand.
- ❖ **All these concepts are covered in these resources:**
 - Vic Firth, Percussion 101
 - <http://vicfirth.com/percussion101-concert-bass-drum/>
 - *Modern School for Snare Drum with a Guide book for the Artist Percussionist*, by Morris Goldenberg.

Cymbals

Cymbals are an essential instrument in percussion. Cymbals can be applied as either crash cymbals, or suspended cymbals. Both playing situations require knowledge in order to make an effective decision on cymbal types, and mallet choices. Like the bass drum, a skill leveled break down is not necessary. Instead there will be an outline of concepts and technique conventions.

❖ Crash Cymbals

➤ Cymbal Type

- There are three common types of crash cymbal and each of them produce varying timbres that are suitable for different musical situations. Different sizes can impact the sounds they make too. As a general rule, bigger cymbals are usually darker and have a thicker ring to them, while smaller cymbals are more bright and sound more thin.
 - **French:**
 - ◆ French cymbals are made thinner. This gives them a brighter, splashier sound that are good for situations where a less impactful crash is desired.
 - **Germanic:**
 - ◆ Germanic cymbals are thicker. This makes them sound a lot darker and impactful. When these cymbals are played, it produces more of an attack and less splashy quality than thinner cymbals.
 - **Viennese:**
 - ◆ Viennese cymbals are the sort of in-between, in regards to thickness, of French and Germanic cymbals. These are probably the most versatile and general cymbals that can be used in most situation.

➤ Techniques

- There are several ways to play crash cymbals that produce similar results. For middle school through high school, it is recommended that all students at this stage play the same way. Methods of playing can be left up to the instructor as long as everyone is on the same page and can produce the sounds while avoiding air pockets. The following is the order of techniques that should
 - Loud Crashes
 - ◆ Avoiding air pockets
 - ◆ Angle of attack/contact
 - Soft Crashes
 - ◆ Avoiding air pockets.
 - Muffling Techniques

➤ <http://vicfirth.com/percussion-101-concert-crash-cymbals/>

❖ Suspended Cymbals

- What generally needs to be known about the suspended cymbal is that they are used in musical settings that usually require a roll to sustain the cymbal sound Depending on what the composer specifies, this can be done with softer marimba mallets on a cymbal

that is not as thick as a ride cymbal but not too small like a splash cymbal. Concepts that need to be covered are:

- Mallet selection
- Cymbal selection
- Rolls
- Muffling

➤ <http://vicfirth.com/percussion-101-suspended-cymbal/>

Hand Drums:

The following instruments are non-western percussion instruments. Often times they aren't needed for concert band literature, but there are still pieces that call for them. Typically, these instruments won't be used in their traditional setting in a concert band, but it is still important that students know about proper technique and how to make the right sounds on these instruments. I highly recommend including historic and cultural background in lessons on these drums.

Congas

❖ Basic hand techniques

➤ Open Tone

- This is the simplest noise to make while playing a conga drum. It is done by striking the edge of the drum with your hand then lifting the fingers off the drum to create a more open and full sound.



➤ Bass Tone

- This is done by dropping the full, flat hand the center of the conga drum with the palm of your hand. The bass tone is the deader, muffled sound you can make on a conga drum.

Step One
Proper Hand Prep



Step Two
Striking the Drum



➤ Slap

- Slaps are the trickiest to completely master. It's done similarly as the open tone where you strike the edge of the drum, but you cup your hand slightly while the other hand is resting on the drum head so it will create a sharp, dry tone.

Step One
Proper Hand Prep



Step Two
Striking the Drum



➤ Heel Finger

- Heel finger is used in more advanced playing. It might not be needed to play in a concert setting. Essentially, this begins by striking the conga as if you're playing a bass tone and then a flat handed slap. This is done in two separate motions where you strike your full, flat hand on the center of the drum then lifting up the fingers to strike in the same position.

❖ Resources:

- "Beginning Conga Drum Technique" DVD, by Michael Spiro
- CongaMasterClass.com

- <https://www.youtube.com/watch?v=Jodz2hUIYTg>
 - youtube.com: “Learn to Play Conga Drums: 7 basic Sounds for Beginners”
 - This is an excellent video lesson that is taught by a very accomplished conga player. One potential drawback is that the video is about to 40 minutes long and he includes more techniques than the techniques mentioned above. Other than that, his explanations are thorough and he provides excellent demonstrations which is essential for learning these techniques instead of just reading about them.
- *Afro-Cuban Drumming: a comprehensive guide to traditional & contemporary styles*, by Glen Caruba.

Bongos

Bongos are similar to congas but at a much smaller scale. Sounds that are made on the bongos are somewhat similar to the sounds made on the congas. The difference with bongos is that they are played with a much smaller part of your hands. They are essentially mainly played with the tips of your fingers instead of your whole hand. The following is a list of resources that demonstrate bongo playing and background of the instrument.

- ❖ <https://www.youtube.com/watch?v=TtoiC5qvqD0>
 - Youtube.com: Basic Bongos for Beginners
 - This is an 11-minute video where the instructor is explaining the instrument and demonstrates proper technique for playing with your hands.

Chapter 4

Timpani

The timpani are some of the oldest instrument percussionists have used in a classical/concert setting. There is also a significant amount of solos, and percussion ensemble literature that utilizes the timpani's traditional and extended technique. What makes the timpani different from other percussion instruments is that there are different stroke concepts for articulation and a significant amount of aural skills needed in timpani playing.

❖ Elementary

- The first thing that needs to be understood is how to match pitch to tune the timpani.
 - At this level, it is recommended that students gain the ability to match pitch with their voice. This will help develop their aural skills that will help them in their further studies.
 - The next step is matching pitch, then sing the same pitch and tune the drum to that pitch.
 - Other aural skills that are necessary at this stage is recognizing intervals: recognizing perfect 4ths and perfect 5ths are should be understood.
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 25-27
 - Depending on the timpani available, tuning gauges could be very helpful tools for tuning. But students should realize that timpani can go out of tune because of weather and other reasons, so the gauges shouldn't be relied on too much.
- Typically, percussionists at this level will not have to read bass clef when playing mallet percussion. However, timpani music is written in bass clef so students should learn how to read it.
- Depending on what technique the educator learned, or prefers, students should learn how to hold timpani mallets.
 - There are three major grips for timpani mallets: French, German, and American.
 - American Grip:
 - ◆ The American grip is essentially the same as the grip used when playing snare drum.
- Techniques to master at this level:
 - Establishing playing areas/position
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 18-19
 - Legato stroke
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 32-36
 - Establishing p-f dynamic playing
 - *Fundamental Method for Timpani*, by Mitchell Peters

- ◆ 52-53
 - Introduce rolls
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 87-91
 - Basic dampening concepts
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 60-62
- ❖ **Intermediate**
 - At this level, students should be able to confidently match pitch and tune the timpani accordingly.
 - This is also a point to introduce tuning the timpani with an A440 tuning fork.
 - Some necessary intervals that students should start recognizing M2's, m2's, and M3rds in addition to P4's and P5's
 - Students should begin learning the context staccato stroke
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 78-84
 - *Exercises, Etudes and Solos for the Timpani*, by Raynor Carroll
 - ◆ Page 33-38
 - Muting the timpani should also be developed further
 - Roll speeds and dynamics should be further developed
 - Shift drumming: 3-4 drum technique
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - Page 94-95
 - *Exercises, Etudes and Solos for the Timpani*, by Raynor Carroll
 - Page 45-48
- ❖ **Intermediate/Advanced**
 - Aural Skills
 - Be able to recognize P4's, P5's, M3rd's, m3rd's, M2's, m2's and octaves.
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 25-29
 - Grip
 - French Grip
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 16-17
 - Cross sticking should be introduced to further develop 3-4 drum technique as well as shift drumming.
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 94-100
 - Students should begin to understand when to use different stroke types.
 - Switching between staccato and legato strokes seamlessly should start to develop for situation that involve: Subito Piano, and or Subito Forte
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 84
 - Quick tuning changes should start to be implemented.

- Use of tuning gauges, if available, is recommended. But sometimes they are not available or reliable so students should learn ways to change the tuning without using gauges.
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - ◆ Page 66-70
- Solos and Etudes
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - Page 169-200
 - *Exercises, Etudes and Solos for the Timpani*, by Raynor Carroll
 - Page 127-142
- ❖ **Pre-College**
 - Aural Skills
 - Be able to recognize all previous intervals in addition to M6's and m6's
 - Drum coordination is further developed. Implementing both cross sticking and shift drumming.
 - ◆ *Fundamental Method for Timpani*, by Mitchell Peters
 - Page 94-104
 - Quick tuning changes and glissandi should be established.
 - ◆ *Fundamental Method for Timpani*, by Mitchell Peters
 - Page 66-70
 - Page 127-129
 - Solo and Etudes
 - *The Solo Timpanist*, by Vic Firth
 - Page 4-25
 - *Exercises, Etudes and Solos for the Timpani*, by Raynor Carrol.
 - Page 29-43
- ❖ **Resources**
 - *Fundamental Method for Timpani*, by Mitchell Peters
 - *Exercises, Etudes and Solos for the Timpani*, by Raynor Carroll
 - *The Solo Timpanist*, by Vic Firth

Chapter 5

Percussion Ensemble

I strongly recommend that band programs start a percussion ensemble as an extracurricular. They can be offered to percussionists and those who would like to play percussion. Percussion ensembles provide an ensemble experience that would be much more engaging than wind ensembles. Percussionists can be underwhelmed by concert band literature due to lack of parts, or a lot to do in a wind band piece. This is a way that can eliminate that boredom among percussion students because a percussion ensemble gives students an outlet to practice their technique and strengthen their ensemble playing abilities.

- ❖ ***Ten Elementary Percussion Ensembles*, by Donald Abbe: Beginner – middle school**
 - Ten pieces' percussion trios: various instruments non-pitched
 - This is a collection of non-pitched percussion trios that introduce chamber music to beginning students. These pieces can be conducted if needed since students at this stage are likely in need of someone to lead their performance.

- ❖ ***Odd Duck*, by Brian Slawson: Beginner/Intermediate – late middle school/early high school**
 - Pitched and non-pitched percussion quartet: 2 Marimba Players (Shared), Xylophone/Glock Player, Aux Percussion (Temple Blocks and Triangle)
 - This piece is a fun and simple quartet that is melodic and repetitive. The melodies are fun and each player gets a brief solo that can encourage students to play out and confidently. *Odd Duck* is in 5/8 so it can introduce students to asymmetrical time signatures. This can be performed with, or without a conductor if the players are competent in keeping time without losing track of each other. If not, then a conductor is recommended.

- ❖ ***ALARM!*, by Brian Blume: Intermediate – late middle school/early high school**
 - Non-Pitched 7 players: high snare drum, medium snare drum, low snare drum, concert bass drum, low tom, medium tom, and high tom
 - *ALARM!* Is a fun, energetic piece that can be added to a concert program. The parts are rhythmically involved and each player has a chance to practice their battery percussion playing and rhythmic ability.

- ❖ ***El Paso Waltz*, by Brian Slawson: Beginner/Intermediate – late middle school/early high school**
 - Mallet Quartet 4 players: Two Marimba players, Vibraphone, Glockenspiel.
 - This quartet gives students a chance to practice melodic voicing and phrasing. The Vibraphone player has the majority of the melody and the rest of the players provide accompaniment. There are opportunities for students to explore melodic ideas and experiment with musical expression.

- ❖ ***Yurikago*, Brian Zator, arr. Roka Fuji: Intermediate+ - high school**
 - Mallet Quartet: Two marimbas (4 mallets) and Two Vibraphones
 - This quartet is a lot like *El Paso Waltz* but there is much more interpretation left for the performers. The Marimba parts offer a chance for players to practice chorale marimba playing. This piece isn't as technically demanding but there is a lot of interpretation to explore. The piece is very soothing and pretty and would be well liked by audiences.

- ❖ ***Songo Concertino*, Michael Eubanks: Intermediate + - high school**
 - Non-Pitched 9 Players: Splash cymbal, claves, triangle, shaker, 2 ride cymbals, 2 pairs of hi-hats, crash cymbal, large woodblock, snare drum, 2 cowbells (small and large), bongos, 4 tom toms (10", 12", 14", 16"), concert bass drum.
 - *Songo Concertino* is an edgy, upbeat battery percussion piece. Students on the snare drum and bongos get a chance to solo so more advanced players should be assigned these parts. For large percussion sections, students with different skill levels can work on this piece together. There are a lot of rhythmic reading and grooving to be learned with this piece.

- ❖ ***Adagietto (from symphony no. 5)*, by Gustav Mahler arr. Jeffery Grubbs: Intermediate – high school.**
 - Mallet quintet 5 players: Two shared Marimbas (Low A) and Vibraphone.
 - This piece features a significant orchestral piece that will be recognized by other musicians. It features four marimba players and a solo vibraphone player. Like *Yurikago*, this piece can be used to develop phrasing and musical interpretation and texture within an ensemble. Player will have to think about harmonies and where they fit in with the ensemble which can be used in other wind ensemble settings.

- ❖ ***Stool Pigeon*, Julia Davis: Intermediate/Advanced – late high school**
 - Non-pitched percussion 4-8 wooden bar stools: 4-8 players.
 - *Stool Pigeon* is rhythmically challenging and non-conventional. This would be really fun for more advanced high school students, perhaps students on the drumline, it would definitely be entertaining for audiences.

- ❖ ***Bread and Butter*, by Andy Smith: Intermediate/Advanced - Pre College – advanced high school.**
 - Non-pitched percussion, 4 players:
 - Player 1: 5-gallon plastic bucket, brake drum, snare drum, 2 tom toms, splash cymbal, splash cymbal stack.
 - Player 2: 5-gallon plastic bucket, 2 mixing bowls, snare drum, 1 tom tom, splash cymbal, splash cymbal stack
 - Player 3: 5-gallon plastic bucket, brake drum, snare drum, 2 tom toms, splash cymbal, splash cymbal stack
 - Player 4: 5-gallon plastic bucket, 2 mixing bowls, snare drum, 1 tom tom, splash cymbal, splash cymbal stack

- This is another fun battery percussion piece for students to gain experience playing multi-percussion set ups.

❖ ***Excalibur*, by Chris Brooks: Intermediate/Advanced – Pre college – high school**

- Pitched and non-pitched percussion 12 players:
 - Player I: Snare Drum
 - Player II: Bass Drum
 - Player III: Crash Cymbals
 - Player IV: 4 Timpani
 - Player V: Bells
 - Player VI: Vibraphone
 - Player VII: Xylophone
 - Player VIII: Marimba
 - Players IX and X: Chimes, Snare Drum, Triangle
 - Players XI and XII: Gong, Suspended Cymbal, Pang Cymbal, Splash Cymbal
- *Excalibur* is for a very large ensemble and students at all different levels can be used in this piece. Advance players can play the snare drum, and mallet parts while less experienced players can play more of the accessories. Due to the density of this piece, a conductor is highly recommended unless the ensemble is filled with highly skilled players.

Closing Remarks

Percussion covers an expansive amount of instruments and techniques. Because of this, it can seem difficult to accomplish significant competence. It is not expected that every band director, whose primary instrument is not percussion, will master every skill there is within percussion. However, the more knowledgeable the director is, the better they will be at effectively teaching percussion students. Breaking down and outlining a lesson plan for each percussion instrument is the goal of this document in order to alleviate the overwhelming nature of this task.

Hopefully an organized approach to this task will increase a percussionist's involvement with the school's band program because they will be applying the skills they learn from this curriculum and not be forced to sit in the back of the room most of the time. Band directors are responsible for instructing all students in their program. Percussionists are expected to learn more than one instrument, so it requires more thorough instruction from a teacher. Because of this, I highly recommend to consider hiring a percussion instructor if fiscally possible. A percussion instructor can be extremely beneficial for a developing percussionist because they will learn from someone who has significant experience with these instruments. Working with the percussion instructor will be a learning experience for the band director too. Not only is the instructor there to help the students, they can assist the band director. Don't hesitate to ask the percussion instructor questions about percussion. They can help you with things in addition to teaching the students such as maintenance, purchasing equipment, and picking repertoire for percussionists.

Lastly, band directors should not expect less from a percussionist because they don't have as much to do during a concert cycle as a wind player. This curriculum provides the structure and resources to better train them to be disciplined, responsible musicians. Giving percussionists something to do is crucial to their music education, they will be focused and encouraged to work hard to contribute greatly to the school's music program. Again, I highly recommend starting a percussion ensemble to eliminate boredom and apathy. Following the suggestions in this handbook will give them the opportunity to grow into fine musicians.