

## **Undergraduate Percussion Proficiencies**

The following are some suggested curriculum proficiencies.

### **Overview**

1. Basic Concepts
2. Rhythm
3. Snare Drum
4. Keyboards - Xylophone, Marimba, Vibraphone, Glockenspiel
5. Timpani
6. Orchestral accessories - tambourine, triangle, crash cymbals, bass drum, etc.
7. Drum Set
8. Latin percussion and congas
9. Multiple percussion

### **Basic Concepts**

#### **Read –**

Glenn Schaft – *Percussion Handbook*

Gary Cook – *Teaching Percussion*, pgs. XV-24

### **Rhythm**

Played on snare drum with macrobeat foot accompaniment.

This material is not comprehensive but merely an introduction to fundamental rhythmic skills.

**Read –** Glenn Schaft – *Rhythm Is Our Business*

### **Macrobeats & microbeats:**

Glenn Schaft-*Rhythm Is Our Business*.

## Table of Microbeats

1-10 divisions - quarter note = 60

1-8 divisions – quarter note = 90

1-6 divisions – quarter note = 120

Ping-Pong Microbeats. 1-10 divisions. Various tempi.

Gary Chaffee – *Rhythm & Meter*

Study #3 – Two microbeat patterns.

Study #4 – Three microbeat patterns.

Study #5 – Four microbeat patterns.

Study #6 – Five microbeat patterns.

Study #7 – Six microbeat patterns.

Study #8 – Seven microbeat patterns.

Study #9 – Eight microbeat patterns.

Study #1.-Various microbeat patterns.

Study #2. – Various microbeat patterns.

### **Rhythm patterns:**

Glenn Schaft – *Rhythm Is Our Business*

Duple feel rhythms

Triple feel rhythms

Brazilian clave permutations

Partido alto permutations

Son clave permutations

12/8 rumba clave permutations

2/2 rumba clave permutations

3/2 rumba clave permutations

Polyrhythms –Rhythmic ratios

Metric modulation

Michael Spiro – *Conga Drummers Guidebook*

12/8 Bell coordination, pgs. 46-7.

Ed Uribe – *Afro Cuban Percussion and Drumset*

Son Clave coordination patterns, pgs. 303-305

Rumba clave coordination patterns, pgs. 303-305

**Sightreading:** chosen by instructor

### **Snare drum**

**DVD:** *The Rudiment Project* – PAS

Jeff Queen – *Playing With Sticks*

**Listen:** Guy Gauthreaux – CD- *Open/Closed/Open*

Frank Arsenault – *Drum Rudiments and Solos*

**Read-**Glenn Schaft – *Snare Drum Chops and Concepts*

### **Rebound stroke:**

Glenn Schaft – *Snare Drum Chops and Concepts*

Fundamental sticking patterns

Rebound Stroke Warm-up

Rebound Stroke Comparison

Single Stroke Velocity

Ruffs

Mitchell Peters – *Intermediate Snare Drum Studies*

Etude I

One hand

Alternate

Double stroke sixteenth note groups.

Etude II

Alternate

Triple stroke sixteenth note groups.

**Down stroke/up stroke:**

Glenn Schaft-*Rhythm Is Our Business*

Duple Feel Accent Shift

Triple Feel Accent Shift

Glenn Schaft-*Snare Drum Chops and Concepts*

Flams and drags

Moeller/Knudtson Technique

Mitchell Peters – *Intermediate Snare Drum Studies*.

Etude XI (Flams). Flam quarter & eighth notes, alternate primary strokes.

Etude I. Flams. Flam quarter & eighth notes, alternate primary strokes.

Etude I. Drags. Drag quarter & eighth notes, alternate primary strokes.

**Bounce Rolls:**

Glenn Schaft – *Snare Drum Chops and Concepts*

Multiple Bounce Roll

Triple Bounce Roll Technique

Triple Bounce Roll Dynamics

Mitchell Peters – *Intermediate Snare Drum Studies*. Etude IX, (Roll Etude).

Triple bounce rolls – pp, p, mp, mf, f, ff.

- i. Two arm motions per eighth note (fast tempi).
- ii. Three arm motions per eighth note (moderate tempi).
- iii. Four arm motions per eighth note (slow tempi).

Multiple bounce rolls – pp, p, mp only.

- iv. Two arm motions per eighth note (fast tempi).
- v. Three arm motions per eighth note (moderate tempi).

Double bounce roll – piano – Peters-IX, I, II.

- vi. Four arm motions per eighth note (slow tempi).

### **Rudiments:**

*PAS International Drum Rudiments*. Traditional style – slow to fast to slow. Duration is two minutes; one minute *acellerando* and one minute *ritardando*.

The four essential stroke rudiments

Single stroke

Double stroke

Triple stroke

Four stroke

Compound stickings (diddle rudiments):

Single paradiddle

Double paradiddle

Triple paradiddle

Single paradiddle-diddle

Flam rudiments

Flam

Flam tap

Flam accent

Flam triple (RRR, LLL – flam first note of each group)

Flam paradiddle

Flam paradiddle (Scottish pipe band style – RRLR, LLRL)

Flamed mill

Pataflafla

Swiss army triplet

Flam drag

Inverted flam tap

Drag rudiments:

Drag

Drag tap

Double drag tap

Single dragadiddle

Drag paradiddle #1

Drag paradiddle #2

Lesson 25

Single ratamacue

Double ratamacue

Triple ratamacue

Double stroke rolls (open):

5 stroke

6 stroke

7 stroke

9 stroke

10 stroke

11 stroke

13 stroke

15 stroke

17 stroke

**Rudimental repertoire:**

*The Three Camps*. Memorized, various tempi and dynamics.

Mitchell Peters – *Intermediate Snare Drum Studies*. Etude VI.

*Downfall Of Paris*. Guy Gauthreaux – *Six Classic Snare Drum Solos*.

*The Connecticut Halftime*. Guy Gauthreaux – *Six Classic Snare Drum Solos*.

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**Orchestral etudes:** Mitchell Peters - *Intermediate Studies*.

Etude #IX. Played twice (1x forte, 2x piano) with triple bounce rolls.

A. Four divisions per quarter note. Quarter note = 120. Alternate sticking.

B. Six divisions per quarter note. Quarter note = 80.

Etude #X. Dotted quarter note = 72. Alternate sticking.

Etude #XI. Alternate sticking. Quarter note = 80.

Etude #1. Quarter note = 140-180. Alternate sticking.

Etude #2. Quarter note = 90-120. Alternate sticking.

Etude #3. Dotted quarter note = 90-112.

Etude #6. Alternate. Dotted quarter note = 76-84.

Etude #7. Alternate. Quarter note = 120-142.

Etude #11. Alternate. Quarter note = 120-125. Foot on quarters or dotted quarters.

**Finger stroke control:**

Gary Chaffee-*Technique Patterns*, pgs. 5-9.

Group A. Individual Fingers # 1-2.,

Group B. Finger Combinations

Group C. Fulcrum/Finger Mixtures.

**Endurance:**

Gary Chaffee-*Technique Patterns*,

Exercises, pgs. 11-13.

A. Single strokes

B. Double strokes

C. Triple bounce

Single/Double Exercises, pgs. 14-23

Multiple Note Exercises, pgs. 24-32

**Drumset****Read:**

Glenn Schaft – *Drumset Handbook*

**View:**

Steve Smith-*Drumset Technique/History of the US Beat*

Modern Drummer - *The Legends of Jazz Drumming Vol 1 &2.*

Peter Erskine – *Everything Is Timekeeping Vol. 1.*

Clayton Cameron - *The Living Art of Brushes.*

Herlin Riley - *Ragtime and Beyond.*

Peter Erskine – *Everything Is Timekeeping 2, Afro-Caribbean, Brazilian, Funk.*

Ignacio Berroa-*Mastering the Art of Afro-Cuban Drumming*.

**Basic technique - mobility, coordination, endurance, and speed:**

Glenn Schaft – *Drumset Handbook*

G-arm-metry

Shifting and Crossing

Sweeps

Unison coordination - duple and triple feel

Linear coordination - duple and triple feel

Layered coordination - duple and triple feel in 4/4 and 3/4

**Rock/funk coordination -**

Gary Chaffee – *Time Functioning Patterns*. Pgs. 11-16.

Interpreted as:

Duple feel (rock, funk). Straight feel.

Triple feel (shuffle, hip hop). Swung feel.

Played on either the ride cymbal or hihat (closed or semi-open).

**Grooves & styles:**

Berry/Gianni – *The Drummer's Bible*

Afro-Cuban

Bembe/Abakwa-Afro-Cuban 12/8

Cha cha

Mambo

Songo

Mozambique

Guaguanco

Blues-Shuffle

Brazilian

Bossa Nova

Samba

Baiao

Caribbean

Trinidad

Calypso

Soca

Jamaica

Ska

Reggae

Dominican Republic

Merengue

Country

Two beat

Train beat

Disco – eighth and sixteenth feels

Funk

Hip hop

Jazz

New Orleans Second Line

Dixieland

Brush ballad

Brush medium tempo

Jazz waltz

Up-tempo swing

Basie swing

Fox trot

Rock

Rockabilly

Surf & Wipeout

Ethnic wedding dances

Polka

Tarantella

Paso Doble

Hava Nagila

Bolero

Rhumba

Tango

Vienese Waltz

## **Keyboard**

**Read:** Glenn Schaft – *Keyboard Handbook*.

**Two-mallet technical exercises:** see Glenn Schaft – *Keyboard Handbook* - Proficiencies

General goals:

Demonstrate proficiency on all four keyboards – glockenspiel, xylophone, vibraphone, and marimba.

Demonstrate a flexible approach to ranges on each instrument. Generally, scales and arpeggios should be performed one octave on glockenspiel, two octaves on vibraphone and xylophone, and three octaves (minimum) on marimba. Also be able to play scales on each instrument through its entire range.

**Ear Training** – play tunes by ear (memorize scale degree pattern) and transpose to all keys.

Beginning level tunes.

a. Twinkle, Twinkle, Little Star. Begins on root.

b. Frere Jacques. Begins on root.

c. Mary Had A Little Lamb. Begins on third.

d. Happy Birthday. Begins on fifth.

Intermediate level tunes.

I've Been Workin' On The Railroad. Begins on root.

When The Saints Go Marchin' In. Begins on root.

Ode To Joy. Begins on fifth.

Silent Night. Begins on fifth.

America, The Beautiful. Begins on fifth.

A Gift To Be Simple. Begins on fifth.

U. S. National Anthem. Begins on fifth.

**Two-mallet reading:** Treble clef, bass clef, and grand staff

**Schaft**-Keyboard Reading exercise. Note speed = 60, treble and bass clef, all twelve key signatures.

**Mitchell Peters** – *Fundamental Studies for Keyboard, Book 1*. Pg 23-113.

**Mitchell Peters** – *Fundamental Studies for Keyboard, Book 2*. Pg 6-126.

**Sight reading** – chosen by your teacher.

**Two Mallet Solo:** xylophone or marimba solo with piano accompaniment. Repertoire could include Bach - Concerto in A minor for violin (two movements), Handel - Six Sonatas for violin and piano (two movements), Kreisler - Tambourin Chinois.

**Four-mallet technique:**

Leigh Howard Stevens technique. Read – *Method of Movement* pgs. 1-38.

Fundamental stroke motions: Gifford Howarth – *Simply Four*

Rolls: Peters Vol. 2, Pgs 167-185. Traditional hand to hand roll.

**Four mallet reading:**

Gifford Howarth – *Simply Four* – all material

Mitchell Peters – Vol. 1, Etudes - pages 147-166.

Mitchell Peters – Vol. 2, Etudes – pages 208-232.

Four mallet sight reading – chosen by your teacher.

**Vibraphone:**

Gary Burton grip.

Pedaling and Dampening

Mitchell Peters – Vol. 2. Pages 233-247.

David Friedman – *Vibraphone Pedaling and Dampening*. Selected etudes.

**Timpani**

**Read:**

Glenn Schaft-*Timpani Handbook*

Mitchell Peters – *Fundamental Method for Timpani*

James Blades – *Percussion Instruments and Their History*, Pgs. 223-235, 348-366.

**View:** Mark Yanchich-VHS *Changing and Clearing Plastic Timpani Heads*

Mark Yanchich - *Sewing Felt Timpani Mallets*

Cirone, Denov, Duff – *The Concert Percussionist*, Vol. 1 & 2.

**Ear Training:** sing intervals, scales, and chords.

**Tuning Exercises on four drums:** – octaves, seconds, thirds, fourths, fifths.

**Technique:**

Peters - Legato Stroke Etudes – No. 1, 2, 3.

Peters - Staccato Stroke Etudes No. 2 & 3

Peters - Muffling Etudes – No. 1 & 2

Peters - Roll Exercises – Pages 115-118.

**Etudes and solos.** Chosen by the instructor.

**Orchestral repertoire/excerpts:** Chosen by the instructor. See *Schaft-Percussion Handbook* for Orchestral Audition Repertoire.

**Mock Audition:** Excerpts selected from above by instructor and jury committee.

**Orchestral Accessories**

**View:**

Cirone, Denov, Duff - *Concert Percussion. Volumes 1 & 2*

**Orchestral repertoire/excerpts:** Chosen by the instructor from the Raynor Carroll books.

**Mock Audition:** Repertoire chosen by the instructor.

## **Triangle**

Rhythms with one or two beaters

Dampening

Rolls

## **Tambourine**

One hand techniques

Two hand techniques

Rolls

Finger/thumb

Shake

## **Crash cymbals**

Tie the Knot

Loud crash

Soft crash

Dampening

## **Suspended cymbal**

Stands

Mallet selection

Attacks and rhythms

Rolls

## **Castanets**

Hand held techniques

Castanet machine techniques

## **Latin Percussion**

### **View:**

Jerry Steinholtz-VHS- *The Essence of Playing Congas*

Giovanni Hidalgo –VHS-*In The Tradition*

Jose Luis Quintana “Changuito”-*History of the Tumbadoras*

Bobby Sanabria – *Getting Started On Congas*

### **Fundamental techniques:**

Ed Uribe- Afro-Cuban Percussion and Drum Set.

- Introduction. Pgs. 9-33
- Clave. Pgs. 34-53.
- Cascara – palitos. Pgs. 54-58.
- Bombo – bass drum. Pgs. 58-59
- Cencerro-cowbell. Pgs. 60-73.
- Tumbadoras-congas Pgs. 74-110.
- Bongos. Pgs. 11-114.
- Timbales. Pgs 115-136.
- Guiro. Pgs. 137-138.
- Maracas. Pg. 139.

From Michael Spiro – Conga Drummers Guidebook

Clave – pgs 12-17

Afro-Centric Phrasing – pgs. 18-36

### **Conga technique**

Mitchell Peters – *Intermediate Snare Drum Studies*.

Etude I & II. Various tempi and dynamics.

Alternate. Use the five basic sounds - bass tone, open tone, closed tone, open slap, closed slap.

Double stroke all sixteenth note pairs; hand to hand. With any of the five basic sounds.

Double stroke all sixteenth note pairs; hand to hand.

Open or closed tones on single strokes, palm-finger combination on doubles.

Open or closed slaps on single strokes, palm-finger combination on doubles.

Open or closed slaps on single strokes, open or closed tones on doubles.

*The Three Camps*. Prepare all systems listed above.

From-Michael Sprio-Conga Drummer's Guidebook

Palm-finger technique – pgs. 67-84

Stamina – pgs. 85-92

Double strokes – pgs. 93-95

**Groove styles:**

Afro-Cuban

Tumbao

Bolero

Songo

Guaguanco

Bembe

Dominican Republic

Merengue

Jazz/pop/R&B