

CHADRON STATE COLLEGE

PERCUSSION STUDIO HANDBOOK



Academic Year 2024-25

This handbook sets out the basic requirements and teaching philosophy of the percussion program and is a general guideline to be following by both students and faculty.

The following topics are covered in this handbook: entrance auditions, private lessons/curriculum, end of semester juries, percussion studio recitals and masterclasses, participation, studio equipment, personally owned sticks, mallets and instruments.

Faculty

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General

The percussion program strives to provide an opportunity for you to find your musical voice through total immersion in the world of music and percussion. The curriculum is designed to help prepare you to become an independent musician: to be competent and proficient to prepare new music without supervision; to be competitive in auditions, and for performing and/or teaching opportunities.

Entrance Auditions

Undergraduate auditions:

Undergraduate auditions will be in person in the spring (February-April) or as scheduled between faculty and student. Prospective students are encouraged to schedule a visit to the campus in the spring of their junior year of high school. A visit would include a complimentary private lesson and a recommendation of appropriate audition repertoire.

Audition repertoire could include orchestral excerpts on any three of the following instruments: snare drum, xylophone/bells, triangle, tambourine, bass drum, cymbals and timpani. The audition will also involve the performance of a solo marimba/xylophone piece of 3 to 5 minutes, a concert style snare drum solo or etude, a rudimental snare drum solo or etude, a timpani solo or etude and a demonstration of drum set styles. Additional requirements may include sight reading, knowledge of scales and arpeggios and snare drum rudiments.

A guideline for appropriate repertoire could include the following:

- Snare Drum: Orchestral excerpts
 Anthony Cirone – Portraits in Rhythm
 Mitchell Peters – Advance Snare Drum Studies
 Wilcoxon – The All-American Drummer 150 solos
- Marimba: Orchestral excerpts
 Mitchel Peters – Yellow After the Rain
 Alice Gomez – Raindance and Mbira Song
 Ney Rosauro – 3 Preludes
 Musser etudes
- Timpani: Orchestral excerpts
 Study from Saul Goodman – Modern Method for Timpani
 Study from Frieese –Lepak – Timpani Method
- Drum set: Demonstrate time keeping skills in various styles such as swing, rock,
 funk, bossa nova and samba.

Personally owned Sticks/Mallets and Instruments

You are expected to own a personal collection of sticks and mallets that will allow you to perform solo literature and in ensembles. The following list a required minimum for all percussion majors:

- 2 pairs of snare drum sticks – Cooperman, Vic Firth, Innovative, etc.
- 2 pairs of drum set sticks
- 3 to 4 pairs of graduated timpani sticks
 (essentially one pair each hard, medium, and soft)
- An A-440 Tuning Fork
- 1 pair of yarn wrapped mallets for cymbal rolling.
- 3 to 4 pairs of graduated unwrapped mallets of rubber and plastic for use on xylophone and bells.
- 2 to 3 sets of marimba mallets (a set being 2 pairs) for 4 mallet playing.

It is recommended that you start in the fall semester with the above listed equipment and must, by the start of the spring semester, own the above listed equipment. Students are encouraged to begin collecting mallets and sticks of all varieties to cover the spectrum of instruments from tam-tam to bass drum to bells and xylophone early in their student careers.

In addition to the above, you will personally own a quality triangle with beaters and a quality tambourine by the end of their junior or 3rd year. You should own a metronome and possibly a tuner, a portable recording device, and a music playback device.

Studio Class/Masterclass

A studio masterclass is generally held on a weekly basis each semester. This meeting is required for all students and provides an opportunity for everyone to perform and receive feedback. The masterclass also provides an opportunity for you to learn how to give critical feedback and improve critical listening skills.

You are required to perform at least two times per semester for the masterclass. Selections should be coordinated with your private lesson teacher and prepared in advance.

Masterclass will also include several foundations of percussion sessions where you will get an opportunity to experience playing percussion instruments not always covered in private lessons such as crash cymbal technique, proper triangle and tambourine technique. Additionally, some sessions will involve changing heads, performing maintenance on instruments and exploring the physical properties of percussion instruments.

Percussion Ensemble

Percussion ensemble is not currently required for percussion majors but is strongly encouraged. Percussion ensemble is where you receive hands-on experience performing challenging music in a chamber ensemble setting. You will learn how to manage and set up a percussion battery, utilize different sticks and mallets, enhance your listening skills which improves your ability to play and work with others. The skills and abilities gained during percussion ensemble cannot be addressed during the private lesson, and they directly transfer to all your other performing ensembles. Additionally, you will be exposed to the music in the percussion ensemble literature.

Pre- and Post-Concert Etiquette

Before each concert, percussionists should expect to arrive early enough to be absolutely certain that all necessary instruments, stands, mallets, etc. are on stage and in good operating condition. After each performance, all percussionists will assist in returning instruments to their proper storage locations.

The percussion studio is a team, and as such, everyone helps. You will quickly lose the respect of your faculty and your peers if you fail to participate in moving efforts or if you leave before all instruments are returned.

Use of School-owned Instruments and Equipment

All percussion instruments and related equipment shall be cleared and put away in its proper, pre-determined location after each use. This includes any personal practice or use in any ensemble. All percussion members will assist other members in clearing the rehearsal space until finished. Do not expect other members to put away the instruments you used.

Percussion equipment may not be removed from the room where it is normally stored or used without permission from the professor of the percussion studio. Request that equipment be removed will be via email to rpuzzo@csc.edu. The requester is responsible to ensure that the equipment is returned to its original location in its original condition upon completion of use. Failure to properly request CSC owned percussion equipment outside of the room where it is normally stored or used, and/or failing to return the equipment after use will result in a denial of permission to use the equipment.

Juries

You must satisfactorily pass a juried performance for selected faculty each semester. The jury must represent the culmination of the semester's work and is an important part in progressing to the next level of lessons. Jury selections will be coordinated with your private lesson teacher. In addition to prepared pieces, there will also be a requirement to play selected scales, arpeggios and sight-reading.

Participation

You are expected to attend all percussion recitals and large ensemble performances. This provides an excellent learning opportunity to see and hear music in a live setting. Additionally, it supports your colleagues who have spent a great deal of time preparing for their performances. You should assist with striking the percussion equipment following a performance.

Lessons/Curriculum

You will normally receive a 30-minute private lesson per week. The lesson time is set up in the first week of the semester. It is your responsibility to be on time and properly prepared for lessons. Lack of preparation is not an acceptable reason to reschedule or miss a lesson.

This is your chosen profession – you should practice as though your livelihood depends on it. You will find that it will.

Unexcused absences may not be rescheduled and will affect your grade. Undergraduate lessons are structured to provide a personal approach to fulfill your learning. Within the structure, there are skill level milestones that should be reached and standard repertoire that you should know well and other literature you should become familiar

with. Each semester builds upon the previous semester. Below is an outline of a basic curriculum of repertoire.

For this academic year, you should set up a regular rehearsal time with the accompanist in addition to your regular instrument lesson.

Below is the grading rubric for private lessons. Normally, after each lesson, you will receive a grade based on this criterion.

A = Excellent. You displayed exceptional and solid preparation, practiced with extreme consistency between lessons, was professional in manner, and made superior progress in technique and musical understanding of all assigned material.

B = Average. Your preparation shows some inconsistency in practicing, mild improvement in technical goals, and adequate enough progress in musical understanding of most of the assigned material.

C = Fair. Your performance displayed poor preparation, lack of consistent practice between lessons and little improvement technically or musically. You are not working to your highest potential.

D = Poor. This grade is given for a display that shows little to no consistent practice or preparation.

F = Fail. You didn't show up for your lesson.

Curriculum

This curriculum was selected after reviewing handbooks from many university percussion programs and reviewing new music from publishers and composers. The following listings represent the broad and main body of literature in the form of method books, etude books and solo repertoire. The indicated tempi provided for scale and arpeggios would be used as a goal and guide to strive for. You are expected to know your scales and arpeggios and strive to play them accurately - first at a slower tempo and work to achieve a faster tempo gradually.

You are expected to purchase and your own music. While there is the percussion music library available for you to sign out music, use of copies is generally not accepted except for certain specific educational purposes.

The following list represents general directions that you can take in developing musical and technical fluency. A wide range of styles and genres are included. You are not limited to these texts, etudes, soli, or excerpts. This can be a starting point when choosing repertoire.

MUS 115j - Semesters 1 & 2

Snare Drum

Cirone, Anthony. *Portraits in Rhythm* (selected etudes)
Delecluse, Jacques. *Douze Etudes*
Firth, Vic. *The Solo Snare Drummer*
Freytag, Edward. *The Rudimental Cookbook*
Selected Orchestral Percussion Excerpts
Percussive Arts Society *Snare Drum Rudiments* (1-40)
Performance of Snare drum duet with fellow student(s) in masterclass
Peters, Mitchell. *Intermediate Snare Drummer* (selected etudes)
Peters, Mitchell. *Advanced Snare Drummer* (selected etudes)
Peters, Mitchell. *Odd Meter Rudimental Etudes* (selected etudes)
Percussive Arts Society. *40 Standard Rudiments*
Reed, Ted. *Progressive Steps to Syncopation for the Modern Drummer*
Stone, George Lawrence. *Stick Control* (selected)
Stone, George Lawrence. *Accents and Rebounds* (selected)
Wilcoxon, Charles. *All – American Drummer*

Keyboard

All major, minor and chromatic scales with arpeggios, two octaves (quarter note = 110)
Keyboard proficiencies
Selected Orchestral Percussion Excerpts
Abe, Keiko. *Michi*
Creston, Paul. *Concertino for Marimba and Orchestra*
Ford, Mark. *Marimba: Technique Through Music*
Friedman, David. *Vibraphone Technique Dampening and Pedaling*
Gomez, Alice. *Scenes from Mexico*
Gomez, Alice. *Mbira Song*
Gomez, Alice. *Rain Dance*
Goldenberg, Morris. *Modern School for Xylophone, Marimba, Vibraphone* (selected)
Gottry, Josh. *Four Mallets*.
Graves, Hayden. *Perception*
Green, George Hamilton. *Instruction Course for Xylophone*
Hopper, Adam. *Ghost Garden*
Kite, Rebecca. *Reading mallet Percussion Music*
Lipner, Arthur. *Jazz Mallets in Session*
McMillan, Thomas. *Percussion Keyboard Technic* (sight reading)
Moyer, James. *Four Mallet Marimba* (selected exercises)
Peters, Mitchell. *Fundamental Method for Mallets I & II* (selected)
Quartier, Bart. *Image* (selected etudes)
Samuels, Dave. *A Musical Approach to Vibraphone*
Selected Xylophone Rag – played with accompaniment
Stevens, Leigh Howard. *Method of Movement* (selected exercises)
Van Geem, Jack. *Four Mallet Democracy* (selected studies)

Zeltsman, Nancy. *A Musical Approach to Four Mallets*.
Zivkovic, Nebojsa. *Funny Mallets book I and book II*

Timpani

Ear training exercises/Tuning exercises
Selected Orchestral Percussion Excerpts
Beck, John. *Concepts for Timpani* (Selected exercises)
Firth, Vic, *The Solo Timpanist*
Goodman, Saul. *Modern Method for Tympani* (Selected exercises)
Lepak, Al/Friese, Alexander, *The Complete Timpani Method*
Peters, Mitchell, *Fundamental method for Timpani*
Whaley, Garwood. *Primary Handbook for Timpani*

Multiple Percussion

Goldenberg, Morris. *Studies in Multiple Percussion*.
Rosauero, Ney. *Ten Beginning Studies for Multiple Percussion*.
Campbell, James. *Tork*
Campbell, James. *Engine Room*

MUS 215j - Semesters 3 & 4

Snare Drum

Cirone, Anthony. *Portraits in Rhythm* (selected etudes)
Delecluse, Jacques. *Douze Etudes* (selected etudes)
Firth, Vic. *The Solo Snare Drummer*
Freytag, Edward. *The Rudimental Cookbook*
Selected Orchestral Percussion Excerpts
Percussive Arts Society *Snare Drum Rudiments* (1-40)
Payson, Al. *Snare Drum in the Concert Hall*
Performance of Snare drum duet with fellow student(s) in masterclass
Peters, Mitchell. *Intermediate Snare Drummer* (selected etudes)
Peters, Mitchell. *Advanced Snare Drummer* (selected etudes)
Peters, Mitchell. *Odd Meter Rudimental Etudes* (selected etudes)
Percussive Arts Society. *40 Standard Rudiments*
Reed, Ted. *Progressive Steps to Syncopation for the Modern Drummer*
Percussive Arts Society. *40 Standard Rudiments*
Stone, George Lawrence. *Stick Control* (selected)
Wilcoxon, Charles. *All – American Drummer* (numbers 126 – 150)

Keyboard

All major, minor and chromatic scales with arpeggios, two octaves (quarter note = 110)
Keyboard Proficiencies
Selected Orchestral Percussion Excerpts
Abe, Keiko. *Frogs*
Ford, Mark, *Marimba: Technique Through Music*
Ford, Mark, *Motion Beyond*
Ford, Mark, *Polaris*
Ford, Mark, *Ransom*
Glennie, Evelyn, *Three Chorales*
Glentworth, Mark, *Blues for Gilbert*
Goldenberg, Morris. Modern School for Xylophone, *Marimba, Vibraphone* (selected)
Gottry, Josh. *Four Mallets*
Graves, Hayden, *Perception*
Green, George Hamilton. *Instruction Course for Xylophone*
Hopper, Adam, *Ghost Garden*
Lipner, Arthur. *Jazz Mallets in Session*
McMillan, Thomas. *Percussion Keyboard Technic* (sight reading)
Moyer, James. *Four Mallet Marimba* (selected exercises)
Quartier, Bart. *Image* (selected etudes)
Samuels, Dave. *A Musical Approach to Vibraphone*
Selected Xylophone Rag – played with accompaniment
Stevens, Leigh Howard. *Method of Movement* (selected exercises)
Stout, Gordon. *Two Mexican Dances*
Van Geem, Jack. *Four Mallet Democracy* (selected studies)
Zeltsman, Nancy. *A Musical Approach to Four Mallets*.
Zivkovic, Nebojsa. *Funny Mallets*
Bach, Johann Sebastian. *Violin Sonatas and Partitas*
Bach, Johann Sebastian. *Cello Suites*
Burritt, Michael. *October Night*.
Maslanka, David. *My Lady White*
Smadbeck, Paul. *Virginia Tate*

Timpani

Friese-Lepak. *Timpani Method* (selected)
Gay, Kirk, *Pedal to the Kettle*
Goodman, Saul. *Modern Method for Tympani* (selected exercises)
Hinger, Fred. *Technique for the Virtuoso Timpanist* 30
Fink, Ron, *Timpani Tuning Etudes*
Timpani in the Wind Band & Orchestra (selected excerpts)

Multiple Percussion

Dietz, Brett, *Firewire*
Campbell, James. *Tork*
Campbell, James. *Engine Room*
Goldenberg, Morris. *Studies in Multiple Percussion*
Rosauero, Ney. *Ten Beginning Studies for Multiple Percussion*.
Tagawa, Ricky. *Inspirations Diabolique*

Drum set

Da Fonseca, Duduka & Bob Weiner. *Brazilian Rhythms for Drum Set*
Erskine, Peter. *Drum Set Essentials, Volume 1* (Selected exercises)
Houghton, Steve. *Essential Styles* (Book I & II, selected exercises)
Igoe, Tommy, *Groove Essentials*
Steve Houghton, *The Ultimate Drumset Chart Reading Anthology*
Steve Houghton, *The Drumset Soloist*
Malabe/Weiner, Frank. *Afro-Cuban Rhythms for Drum set*
Reed, Ted. *Syncopation*
Riley, John. *The Art of Bop Drumming*
Moore, Stanton, *Taking it to the Streets*

MUS 315j and MUS 415j – Semesters 5 through 8

Snare Drum

Agostini, Dante, *Le Train (Methode de Batterie, vol.V)*
Aleo, Keith, *Advanced Etudes for Snare Drum*
Cangelosi, Casey, *Meditation No. 1*
Cangelosi, Casey, *Sleight of And Evil Hand*
Cangelosi, Casey, *Snare Drum Prelude*
Campbell, James, *Symphonic Dances for Solo Snare Drum*
Cirone, Anthony, *Portraits in Rhythm*
Colgrass, Michael, *Six Unaccompanied Solos for Snare Drum*
Delecluse, Jacques, *Douze Etudes for Caisse-Claire*
Koshinski, Gene, *SyNc for Solo Snare Drum*
Lippe, Cort, *Music for Snare Drum and Computer*
Martynciow, Nicolas, *Tchik*
Masson, Askill, *Kim*
Masson, Askill, *Prim*
Pratt, John, *Rudimental Solos for Accomplished Drummers*
Rouse, Christopher, *Mime*
Smith, Stuart Saunders, *The Noble Snare, vol. I-IV*
Tompkins, Joseph, *March*
Tompkins, Joseph, *Nine French-American Rudimental Solos*
Wahlund, Ben, *The Whimsical Nature of Small Particle Physics*
Zivkovic, Nebojsa, *10 Etudes for Snare Drum*
Zivkovic, Nebojsa, *Pezzo Da Concerto No. 1*

Timpani

Beall, Andrew, *Seven to Queens*
Campbell, James, *Tangents*
Carter, Elliot, *Eight Pieces for Four Timpani* (Selected Pieces)
Deane, Christopher, *Prelude for Four Timpani*
Erickson, Kevin, *Alcobaça Suite*
Frock, George, *National Overture*
Grimo, Steve, *Cortege*
Kopetzki, Eckhard, *Different Ways*
Leonard, Stanley, *Canticle*
Orfaly, Alex, *Rhapsody no 2.*
Peyton, Jeffrey, *The Final Precipice*
Williams, Jan, *Variations for Solo Kettledrums*
Willmarth, John, *Bushido: The Way of the Warrior*

Keyboard/Marimba

Abe, Keiko, *Itsuki Fantasy for Six Mallets*
Abe, Keiko (Ed.), *Modern Japanese Marimba Pieces, Vol. 1 & 2*
Abe, Keiko, *Frogs*
Abe, Keiko, *Memory of the Seashore*
Abe, Keiko, *Wind in the Bamboo Grove*
Albeniz, arrangement L.H Stevens, *Asturias Leyenda*
Bach/trans. Potter, *Lute Suite in e Minor*
Bissell, Paul, *Hangar 84*
Burritt, Michael, *Caritas*
Burritt, Michael, *Four Movements for Marimba*
Burritt, Michael, *October Night*
Cangelosi, Casey, *Etude in A-minor, no. 2*
Cangelosi, Casey, *Etude in C-minor*
Cangelosi, Casey, *Etude in E-minor*
Cangelosi, Casey, *Two Characters*
Cangelosi, Casey, *White Knuckle Stroll*
Deane, Christopher, *Etude for a Quiet Hall*
Edwards, Ross, *Marimba Dances*
Fissinger, Alfred, *Suite for Marimba*
Glassock, Lynn, *Altered Echoes*
Gronemeier, Dean, *Nature Alley*
Helble, Raymond, *Preludes 1-9*
Helble, Raymond, *Grand Fantasy*
Hollinden, Dave, *Of Wind and Water*
Maslanka, David, *Variations on Lost Love*
Mayuzumi, Toshiro. *Concerto for Xylophone*
Miki, Minoru, *Marimba Spiritual*
Miyake, Kazunori, *Chain*
Miyoshi, Akira. *Conversation*
Muramatsu, Takatsuga, *Land*
Norton, Christopher, *November Evening*
Sammut, Eric, *Cameleon*
Sammut, Eric, *Four Rotations*
Sammut, Eric, *Libertango*
Schmitt, Matthias, *Ghanaia*
Schuller, Gunther, *Marimbology*
Sèjournè, Emmanuel, *Nancy*
Sèjournè, Emmanuel, *Concerto for Marimba*
Smadbeck, Paul. *Virginia Tate*
Smadbeck, Paul. *Rhythm Song*
Stout, Gordon, *Rumble Strips*

Stour, Gordon, *Two Mexican Dances*
Tanaka, Toshimitsu, *Two Movements for Marimba*
Wesley-Smith, Martin, *For Marimba and Tape*
Westlake, Nigel, *Fabian Theory*
Zivkovic, Nebojsa, *Drei Phanastische Lieder*
Zivkovic, Nebojsa, *Ilijas*

Keyboard/Vibraphone

Combs, J.C., *Reflections*
Combs, J.C., *Three Brothers*
Combs, J.C., *One for Paquito*
Friedman, David, *Mirror from Another*
Gann, Kyle, *Olana*
Gibson, Gary, *Wallflower, Snowbird, Carillon*
Glassock, Lynn, *Reflections*
Huesgen, Tim, *Trilogy for Vibraphone*
McBride, David, *Ever Inward*
Piazzola, Astor/arr. Morleo, *Five Miniatures*
Rosauero, Ney, *Prelude & Blues*
Rosauero, Ney, *Bem-vindo*
Weir, Martin, *Internal Evidence*
Zivkovic, Nebojsa, *Suomineito*

Multi-Percussion

Dietz, Brett, *Firewire*
Cangelosi, Casey, *Glamour*
Cangelosi, Casey, *Wicca*
Campbell, James, *Garage Drummer*
Essl, Karlheinz, *Abolition*
Etler, Alvin, *XL Plus One*
Gregory, Brad, *The Discordant Psyche*
Hamilton, Bruce, *Edge on a Corrugated Box*
Hamilton, Bruce, *Funketude*
Hollinden, Dave, *Cold Pressed*
Kitazume, Michio, *Side by Side*
Kopetzki, Echard, *Canned Heat*
Kopetzki, Echard, *Topf-Tanz*
Rosauero, Ney, *Cenas Amerindias*
Romig, James, *Block*
Rzewski, Frederic, *To the Earth*
Ward, Scott, *Lucid Dreaming*
Zivkovic, Nebojsa, *Generally Spoken It Is Nothing But Rhythm*
Zivkovic, Nebojsa, *To The Gods of Rhythm*

Drum Set/Method Books

Chaffee, Gary, *Linear Time Playing*

Clark, Mike, *Funk Drumming: Innovative Grooves and Advanced Concepts*

De Almeida, Henrique, *Brazilian Rhythms for the Drumset*

Fidyk, Steve, *Inside the Big Band Drum Chart*

Garibaldi, David, *Future Sounds*

Hernandez, Horacio, *Conversations in Clave*

Rabb, Johnny, *Jungle/Drum n' Bass for the Acoustic Drumset*

Riley, John, *Beyond Bop Drumming*

Uribe, Ed, *The Essence of Afro-Cuban Percussion*

Selected jazz repertoire