

## PERCUSSION - COURSE OUTLINE AND JURY REQUIREMENTS

Last revised November 2013

### APPLIED PERCUSSION COURSE OUTLINE

- 1.a) The jury material is the basic content of the course outline and there may be additional and alternate material required by the instructor for remedial work or enrichment.
2. Listening and reading assignments will be required to investigate or reinforce your percussion assignments.
3. Midi studio: instruction and assignments will include operation of the instruments and the application for assessment of performance, e.g. sequencing of accompaniments for "Music Minus-One" performance and analysis, exploration of sounds, and creative projects.
4. Regular attendance at lessons, one per week, is necessary for evaluation of progress. Occassionally events may interfere with this pattern and the instructor and students should make alternate arrangements at least twenty-four hours in advance.

### PERCUSSION JURY REQUIREMENTS

- 1.a) The instructor and student will choose a minimum of one selection from each of the following:

Snare Drum (one concert and one rudimental)  
Timpani  
Mallet Percussion (one two mallet and one four mallet)  
Multi-Percussion and/or Drum Set

NOTE: Substitutions may be made for the repertoire if the level is the same or more advanced.

- 2.a) Excerpts on juries are required for performance majors only but may be included for non-performance majors.
- 2.b) Substitutions and/or additions may be made for excerpts, at the discretion of the instructor, from ensemble literature performed during the year, works encountered in history, theory and analysis courses and orchestral audition requirements.
3. Technique requirements should be considered as the minimum.
4. The student should arrange for an accompanist if necessary.

PERCUSSION JURY REQUIREMENTS YEAR: 1,  
COURSE M1920, M2925

Repertoire and etudes (inclusive of orchestral excerpts) must amount to a total playing time not less than 20 minutes.

1. SNARE DRUM

COMPOSITIONS:

Wilcoxon....."Rhythmania" from Modern Rudimental Swing Solos.

Wilcoxon.

Cirone.....#4 from Portraits in Rhythm. Belwin

TECHNIQUE:

Rudiments (Except Flam Paradiddle-Diddle). M.M. = 96, Wilcoxon, Modern Rudimental Swing Solos. Pgs. 3-13.

Variations on single and double paradiddles, and flam paradiddles, flam accent and 3 stroke ruff. M.M. = 96.

EXCERPTS:

Rimsky-Korsakov...."Capriccio Espagnol", Goldenberg, Pgs.

140-146.....S.D., Tri., Tambourine, Cymbals, B.D., and Castanets.

Von Suppe....."Pique Dame". Goldenberg, Pgs. 76-77...S.D.

Berlioz....."Hungarian March". Goldenberg, Pgs.82.....S.D.

Prokofiev....."Peter and the Wolf".Goldenberg, Pgs.84.....S.D.

Prokofiev....."Symphony #5". Goldenbert, Pgs.84,149-50 Field  
Drum, Triangle, Legno.

2. KEYBOARDS

COMPOSITIONS:

Bergamo.....Style Studies #1-4, (Any Two.) Music for Percussion.

Green.....Chromatic Fox Trot or Ragtime Robin.. Meredith.

Telemann.....Sonatina Pg. from Masterpieces for Marimba, McMillan.

TECHNIQUE:

Major and minor scales and arpeggios.....Two octaves, in eighths, M.M. = 96.

Stevens Excercises #1,2,50-53,172-173, from Movement for Marimba, Stevens.

EXCERPTS: (Modern Method for Xylophone...Goldenberg. Chappell.

Mozart.....Magic Flute

Ravel.....Ma Mere L'Oye

Kleinsinger...Tuby the Tuba

YEAR: 1, COURSE M1920, M2925, continued

3. TIMPANI

COMPOSITIONS:

Muczynski.....Three Designs for Three Timpani

TECHNIQUE:

Goodman.....Exercise #20 ( = 76)

Dowd.....#531 & 532 ( = 60)

Tune a perfect fourth or perfect fifth above or below any given pitch.

Friese-Lepak...Tuning Exercises #1, #2

EXCERPTS:

Haydn.....Symphony #101, from Goodman

Mozart.....Symphony #39, from Goodman

Beethoven...Symphony #1, from Goodman

4. MULTI-PERCUSSION

Kraft, Wm....Morris Dance or any two movements from the French Suite.

5. DRUM SET "Just for the Funk of It" or "Con-fusion"

Houllif..... from Contemporary Drum Set Solos. Kendor

6. MIDI PERCUSSION: TBA

NOTE: A comprehensive selection of material can be found in O'Reilly, John, The Solo Percussion Player.

PERCUSSION JURY REQUIREMENTS. YEAR: II,  
Course M2920, M3925, M2921, M2922

Repertoire and etudes (inclusive of orchestral excerpts) must amount to a total playing time not less than 20 minutes.

1. SNARE DRUM, BASS DRUM, CYMBALS, ETC.

COMPOSITIONS:

Wilcoxon...□The New Downfall□ from Modern Rudimental Swing Solos. Wilcoxon.  
Cirone.....#32 from Portraits in Rhythm. Belwin

TECHNIQUE:

Rudiments, M.M. = 104, Wilcoxon, Pgs. 3-13:  
Variations on flam tap, flamacue, flam accent #2, single drag and the 25th  
M.M. = 104.

EXCERPTS:

Rimski-Korsakov.....□Scherezade□, Goldenberg, Pg. 79-81...S.D.  
Rimski-Korsakov.....□Scherezade□, Goldenberg, Pg.96-98...B.D. & CYM  
Rimski-Korsakov.....□Scherezade□, Goldenberg, Pg.103-104..Tambourine  
Rimski-Korsakov.....□Scherezade□, Goldenberg, Pg. 111-112..Triangle  
Schmann.....□Symphony #3,□ Goldenberg, Pg. 83.....S.D.  
Honegger.....□Pacific 231□, Goldenberg, Pg. 87,148-149..B.D. & Cymbal  
Tchaikovski.....□1812" Overture, Goldenberg, Pg. 91.....B.D.

2. KEYBOARDS

COMPOSITIONS:

Peters.....Yellow After the Rain  
Green.....Jovial Jasper  
Stabile.....Ballade  
Bergamo.....#6,8,9

TECHNIQUE:

Major and minor (harmonic) scales and arpeggios....two octaves, in eights,  
M.M. = 120  
Chromatic scales....two octaves, in eighths, = 120  
Double stops - P4, P5, M3, m3,....two octaves, M.M. = 88, in quarters.  
Stevens Exercises #3,4,5,70-77,173-177,279-284

EXCERPTS:

Stravinsky.....Petrouchka, from Goldberg, Modern Method  
Kabalevsky.....Colas Breugnon, from Goldberg, Modern Method  
Shostakovich.....Polka, from Goldberg, Modern Method  
Shostakovich.....Symphony #5, from Goldberg, Modern Method

YEAR II, COURSE M2920, M3925, M2921, M2922 continued

3. TIMPANI

COMPOSITIONS:

Beck.....Sonata for Timpani

Bergamo.....Four Pieces for Four Timpani

TECHNIQUE:

Goodman.....Excercise #20 & #15, M.M. = 92; #11 & #12, Tempos as marked

Tune a M3, m3, M2, m2. Above or below a given pitch.

Shostakovich..Tuning Exercises #7 & #8

EXCERPTS:

Beethoven.....Symphony #5 & #7

Mendelssohn.....Symphony #4

4. MULTI-PERCUSSION

COMPOSITIONS:

Kraft, Wm.....Movements 3 & 4 from The French Suite

5. DRUM SET

COMPOSITIONS:

Houllif, "El Vino" or "Philly" from Contemporary Drum Set.

6. MIDI-PERCUSSION: TBA

PERCUSSION JURY REQUIREMENTS YEAR: III,  
Course M3920, M4925

Repertoire and etudes (inclusive of orchestral excerpts) must amount to a total playing time not less than 20 minutes.

1. SNARE DRUM, BASS DRUM, CYMBALS, ETC.

COMPOSITIONS:

Wilcoxon....."Heating the Rudiments" from Modern Rudimental Swing  
Lepak.....#31 from 50 Contemporary Snare Drum Solos

TECHNIQUE:

Rudiments, M.M. = 112, Wilcoxon, Pgs. 1-13. Variations on double drag, single and double ratamacue, flam paradiddle-diddle. M.M. = 104. Wilcoxon.

EXCERPTS:

Berlioz. "Roman Carnival" Goldenberg, pgs. 107-108, 110---Cymbals, bass drum, triangle.  
Moussorgsky. "Night on Bald Mountain" Goldenberg, pg. 95...B.D.  
Tchaikovsky..Symphony #4 Goldenberg, pg. 95..B.D.,cymbals & Romeo and Juliet...Cymbals.  
Tchaikovsky.."Dance Arabe" (Nutcracker) Goldenberg, pg. 102. Tambourine  
Tchaikovsky.."Capriccio Italien" Goldenberg, pg. 102.....Tambourine  
Bizet....."Carmen" Goldenberg pgs. 101 & 117....Tambourine, castanets  
Grieg....."Arabian Dance" (Peer Gynt) Goldenberg, pg. 102...Tambourine

2. KEYBOARDS

COMPOSITONS:

Musser.....Etude in C Major, Op. 6, No. 10  
Green.....Chromatic Fox Trot "Rainbow Ripples."  
Bergamo.....Style Studies #13, #15, #21, #22

TECHNIQUE:

Major and minor (harmonic and melodic) scales and arpeggios....two octaves. M.M. = 144, in eighths.  
Chromatic scales....two octaves M.M. = 144, in eighths.  
Double stops, M6, m6, M2, m2, M.M. = 96, in quarters.  
Stevens Exercises, #6-18, 78-85, 178-193, 285-294.

EXCERPTS:

Khatchaturian..Gayne Ballet	Goldenberg. Modern Method...Xylaphone
Stravinsky.....Les Noces	Goldenberg. Modern Method...Xylaphone
Britten.....Young Persons Guide	Goldenberg. Modern Method...Xylaphone
Dukas.....Sorcorer's Apprentice	Goldenberg. Modern Method...Xylaphone

YEAR III: III, COURSE M3920, M4925, 3929 continued

3. TIMPANI

COMPOSITIONS:

Jones.....Sonata for Three Unaccompanied Kettle Drums

Lepak.....Solo #1, #13, #17, from 32 Etudes

TECHNIQUE:

Goodman.....Excercise #20, #21, #15, M.M. = 108; #16 M.M. = 60

EXCERPTS:

Beethoven....Symphony #2, #3, #4 Goodman. Modern Method...Timpani.

Mozart.....Symphony #41 Goodman. Modern Method...Timpani.

Brahms.....Symphony #2, #3 Goodman. Modern Method...Timpani.

Schumann....Symphony #2 Goodman. Modern Method...Timpani.

Tschaikovsky...Symphony #6 Goodman. Modern Method...Timpani.

4. MULTI-PERCUSSION

COMPOSITIONS:

Cahn.....Etude for Tape Recorder and Percussion

5. DRUM SET

COMPOSITONS:

Houllif....."Ain't it Rich" or "Afro-Cuban" from Contemporary Solos

6. MIDI-PERCUSSION - TBA

PERCUSSION JURY REQUIREMENTS YEAR: IV Course 424 M4920, 4929

Repertoire and etudes in applied jury 4920 and 4929 (inclusive of orchestral excerpts) must amount to a total playing time not less than 30 minutes.

1. SNARE DRUM

COMPOSITIONS:

Wilcoxon....."Swinging the 26" or "Battin 'Em Out"....Swing Solos. Wilcoxon.  
Lepak..... #41 from 50 Contemporary Snare Drum Etudes. Windsor

TECHNIQUE:

All rudiments and variations from Modern Rudimental Swing Solos. Wilcoxon. M.M. = 120.

EXCERPTS:

Respighi....."Pines of Rome", Goldenberg. Pgs. 113, Triangle, tambourine;118, Ratchet.  
Borodin....."Polevitzian Dances", Goldenberg, Pgs. 137-39, Triangle, snare drum, tamourine, cymbal.  
Stravinsky....."Petrouchka", Goldenberg, Pg. 94, Bass drum, cymbals.  
Stravinsky....."Sacre Du Printemps", Goldenberg, Pgs. 91, 94, 115, Bass drum, tam-tam, crot.  
Liszt.....Piano Concerto #1, Goldenberg, Pg.110, Triangle

2. KEYBOARDS

COMPOSITIONS:

Stout....."Two Mexican Dances"  
Green....."Log Cabin Blues"  
Bergamo.....#11, #14, #16, #20, #23  
Lepak....."Suite for Solo Vibes"

TECHNIQUE:

Major and minor (harmonic and melodic) scales and arpeggios....two octaves, M.M. = 120 in sixteenths  
Chromatic scales....two octaves M.M. = 120  
Double stops, M7, m7, Octaves M.M. = 108  
Stevens Exercises...#19-26, #29-37, #86-101, #194-201, #295-308, #415-424  
Modes: Ionian, Mixolydian, Dorian, Phrygian....two octaves M.M. = 108 in quarters.  
Blues scales M.M. = 96 in eighths.  
Chords: solid and broken, major and minor 7th, 9th, (no root) diminished and 1/2 diminished 7th and inversions M.M. = 96, in quarters.

EXCERPTS:

Kodaly....."Hary Janos Suite".....Goldenberg  
Gershwin....."Porgy and Bess".....Goldenberg  
Surinach....."Rimo Jondo".....Goldenberg  
Bartok....."Music for Strings, Percussion & Celeste"..Goldenberg  
Respighi....."Pines of Rome".....Goldenberg



YEAR: IV, COURSE M4920 continued

3. TIMPANI

COMPOSITIONS:

Carter..... "Improvisation and Recitative"

Lepak..... Solos #3, #9, #12, #23

TECHNIQUE:

Goodman..... Exercise #20, #21, #15 M.M. = 120; Exercise #16, #17

M.M. = 60; Exercise #17, M.M. = 80

EXCERPTS:

Beethoven..... Symphony #8, #9

Tschaikovsky... Symphony #4, #5

Mozart..... Symphony #36, #38

Schubert..... Symphony #8, #9

Brahms..... Symphony #1, #4

Britten..... "Young Person's Guide"

Dvorak..... Symphony #5

Bartok..... "Concerto for Orchestra"

4. MULTI-PERCUSSION

COMPOSITIONS:

Tagawa..... "Inspirations Diaboliques" (Any two movements)

5. DRUM SET

COMPOSITIONS:

Houllif..... "Samba-ly" or "Con-fusion" from Contemporary Solos for Drum Set

6. MIDI-PERCUSSION: TBA

PERCUSSION JURY REQUIREMENTS YEAR: III and IV

Course M3924Y and M4924Y

M3924Y

Two or more contrasting works and technical studies and/or orchestral excerpts to total the time of the jury which shall be 15 minutes. The teacher shall choose the repertoire and level.

M4924Y

Two or more contrasting works and technical studies and/or orchestral excerpts to total the time of the jury which shall be 15 minutes. The teacher shall choose the repertoire and level.

**Percussion Excerpts Commonly Requested for Auditions with Symphony Orchestras in Canada and the United States for juried auditions (for 3rd and 4th year performance majors) at the end of Term I. Course M3921, M4921, M4922, M4923**

1. Choose two excerpts from the list for each of the following instruments: timpani, mallet keyboard and snare drum.
2. Choose three excerpts from any of the remaining instruments. Each excerpt should be for a different instrument.

**TIMPANY:**

Bartok	Concerto for Orchestra
Beethoven	Symphony #5 and #9
Brahms	Symphony #1 and #4
Britten	Young Persons Guide to the Orchestra
Hindemith	Symphonic Metamorphosis (Turandot)
Shostakovitch	Symphony #1
Stravinsky	Rites of Spring
Tchaikovsky	Symphony #4

**MALLET KEYBOARD:**

**(Xylophone)**

Copeland	Appalachian Spring
Gershwin	Porgy and Bess
Grainger	Spoon River
Kabalevsky	Colas Breugnon
Kachaturian	Sabre Dance
Ravel	Mother Goose Suite
Saint-Saens	Carnival of the Animals, Dance Macabre

**(Glockenspiel)**

Debussy	La Mer
Dubas	Sorcerers Apprentice
Mozart	The Magic Flute
Rhespighi	Pines of Rome
Stravinsky	Petrouchka

**SNARE DRUM:**

Bartok	Concerto for Orchestra
Prokofiev	Lieutenant Kije
Ravel	Bolero
Rimsky-Korsakov	Scheherezade, Capriccio Espanol
Schuman, William	Symphony #3

BASS DRUM:

Stravinsky	The Rites of Spring
Tchaikovsky	1812 Overture

CYMBALS:

Moussorgsky	Night on Bald Mountain
Tchaikovsky	Romeo and Juliet or Symphony #4

TRIANGLE:

Berlioz	Roman Carnival Orchestra
Brahms	Symphony #4
Liszt	Piano Concerto #1

TAMBOURINE:

Bizet	Carmen
Dvorak	Carnival Overture
Rimsky-Korsakov	Capriccio Espanol and Scheherezade
Stravinsky	Petrouchka
Tchaikovsky	Danse Arabe and Capriccio Italien

CASTANETS:

Bizet	Carmen
Rimsky-Korsakov	Capriccio Espanol
Wagner	Tannhauser (Bacchanale)