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. Occasionally 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......"Rhyt...mania" from *Modern Rudimental Swing Solos*.
Wilcoxon.
Cirone.......#4 from *Portraits in Rhythm. Belwin*

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

EXCERPTS:
Von Suppe......"Pique Dame". Goldenberg, Pgs. 76-77...S.D.
Berlio...Z........"Hungarian March". Goldenberg, Pgs.82......S.D.
Prokofiev......"Peter and the Wolf".Goldenberg, Pgs.84......S.D.
Prokofiev......"Symphony #5". Goldenberg, 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**

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

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

2. KEYBOARDS

COMPOSITIONS:
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.

EXCERPTS:
Khatchaturian..Gayne Ballet Goldberg. Modern Method...Xylaphone
Stravinsky.....Les Noces Goldberg. Modern Method...Xylaphone
Britten..........Young Persons Guide Goldberg. Modern Method...Xylaphone
Dukas..........Sorcorer's Apprentice Goldberg. 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...........Excersise #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**

**COMPOSITIONS:**
- 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:**
Stravinsky......"Petrovicha", Goldenberg, Pg. 94, Bass drum, cymbals.
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
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:**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
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<tbody>
<tr>
<td>Bartok</td>
<td>Concerto for Orchestra</td>
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<tr>
<td>Beethoven</td>
<td>Symphony #5 and #9</td>
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<td>Brahms</td>
<td>Symphony #1 and #4</td>
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<td>Britten</td>
<td>Young Persons Guide to the Orchestra</td>
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<td>Hindemith</td>
<td>Symphonic Metamorphosis (Turandot)</td>
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<td>Shostakovich</td>
<td>Symphony #1</td>
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<td>Stravinsky</td>
<td>Rites of Spring</td>
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<tr>
<td>Tchaikovsky</td>
<td>Symphony #4</td>
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**MALLET KEYBOARD:**

**(Xylophone)**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Copeland</td>
<td>Appalachian Spring</td>
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<tr>
<td>Gershwin</td>
<td>Porgy and Bess</td>
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<tr>
<td>Grainger</td>
<td>Spoon River</td>
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<tr>
<td>Kabalevsky</td>
<td>Colas Breugnon</td>
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<tr>
<td>Kachaturian</td>
<td>Sabre Dance</td>
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<tr>
<td>Ravel</td>
<td>Mother Goose Suite</td>
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<tr>
<td>Saint-Saens</td>
<td>Carnival of the Animals,</td>
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<td>Dance Macabre</td>
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**(Glockenspiel)**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Debussy</td>
<td>La Mer</td>
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<tr>
<td>Dubas</td>
<td>Sorcerers Apprentice</td>
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<tr>
<td>Mozart</td>
<td>The Magic Flute</td>
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<td>Rhapspighi</td>
<td>Pines of Rome</td>
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<tr>
<td>Stravinsky</td>
<td>Petrouchka</td>
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**SNARE DRUM:**
Bartok               Concerto for Orchestra
Prokofiev            Lieutenant Kije
Ravel                Bolero
Rimsky-Korsakov      Scheherazade, 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 Scheherazade
Stravinsky           Petrouchka
Tchaikovsky          Danse Arabe and Capriccio Italien

CASTANETS:

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