

The University of Texas Rio Grande Valley

Percussion Studies Handbook

2016-2017

Brownsville Campus

Revised Summer 2016



Acknowledgments

First of all, I would like to thank Dr. Tom Nevill, Chair of the Department of Music and former Director of Percussion Studies at UTB, for his support and guidance through the process of beginning my teaching career at UTB and on into UTRGV. Portions of this handbook are taken directly from the handbook he created, which was in place prior to my arrival at UTB. I would also like to acknowledge and thank all of my percussion teachers who have thoroughly trained me for this position. Jeff Moore (UCF), Kirk Gay (UCF), Scott Herring (South Carolina), Jim Hall (South Carolina), Brett Dietz (LSU), and Troy Davis (LSU) have all had a share in my musical training in percussion. Portions of this handbook are borrowed from the handbooks of UCF, South Carolina, and LSU. However, the implementation, materials, and methods have been altered. Lastly, I would like to acknowledge Dinos Constantinides, Brett Dietz, and Jay Batzner for my compositional training and how it ties into my teaching philosophy.

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Introduction

Welcome to the University of Texas – Rio Grande Valley Brownsville percussion program. This handbook will be your guide as you navigate through your music degree at UTRGV. Please read and familiarize yourself with this handbook thoroughly, as you will be responsible for knowing these guidelines on a daily basis. If you have any questions about the handbook, please direct them to one of the faculty members. I am excited about this new academic year and am hopeful for much success in the percussion studio.

Faculty

Dr. Joe W. Moore III
Assistant Professor of Percussion
School of Music
University of Texas – Rio Grande Valley Brownsville Campus
Office: Music Building Room 103
Phone: (956) 882-8244
Email: Joe.Moore@utrgv.edu

Facilities

The School of Music makes available to percussion students eight areas to be used for practice/rehearsal. These rooms are: M101, M104, M105, M106, M107, M108, M109, M110, and M112. Posted in each of these rooms is an inventory list of instruments belonging in that room. If you remove one of these instruments from the assigned location, you are responsible for returning that instrument once your practice or rehearsal has concluded.

Care of Instruments

The percussion inventory at UTRGV – Brownsville is one of the finest in the country. It is the responsibility of each percussion student to see that these instruments remain in their current condition. Drums should not be over-tensioned, keyboard instruments and timpani should remain covered when not in use. Only proper mallets should be used on the university's instruments if you are unsure what mallets are proper please ask an upperclassman or one of the faculty members. When transporting instruments, care should be taken when maneuvering through doorways, and around corners. Students who damage instruments through improper use or abuse will be required to repair or replace the damaged instrument. Instruments belonging to UTRGV Brownsville **ARE NOT** to be taken out of the facilities without prior approval from Dr. Moore.

The use of percussion instruments for ensemble and practice is a privilege not a right. If you abuse or mistreat any instrument you will immediately forfeit your access to the practice rooms and the use of the percussion instruments and risk possible removal from the percussion studies program.

Rules of Instrument usage

- In general, if an instrument does not belong to you or the university, don't move it.
- If you move an instrument that belongs to the university, you must stay with that instrument until it is returned to where you found it.
- If you find an instrument to be broken, please report it immediately to Dr. Moore.

INFORMATION AND ANNOUNCEMENTS

Important information and announcements will be posted on the bulletin board outside Dr. Moore's office, on the board in M101, and sent via email every week. All students are responsible for knowing about any important information and announcements and should check the board and email DAILY.

Lockers

At the beginning of the fall semester, each student will be assigned a locker to store his or her personal belongings for convenient access. Lockers should be used to store books, music, mallets, stick bags, and instruments throughout the year. The practice rooms are NOT to be used as storage areas. Stick bags, backpacks, or other items left in practice rooms will be confiscated by Dr. Moore. Students will be required to personally pick up their belongings from Dr. Moore's office if confiscated.

Purpose

It is the intention of this handbook to serve four purposes:

1. Define the basic philosophy of Percussion Studies at UTRGV – Brownsville.
2. Indicate the level of achievement needed in order to complete a program of study leading to a baccalaureate degree in music at UTRGV.
3. Define competency requirements for applied lessons and ensemble study.
4. Define the basic expectations and policies involved in Percussion Studies at UTRGV – Brownsville and give the students general guidelines to make his or her musical experiences as profitable as possible.

The percussion handbook is to be used in conjunction with the UTRGV Undergraduate Catalog and the UTRGV – Brownsville Music Student Handbook. Questions and inquiries should be directed to: Dr. Joe W. Moore III,

The University of Texas – Rio Grande Valley, School of Music, 1 West University Blvd, Brownsville, TX 78520 (956) 882-8244, fax (956) 882-3808, or email joe.moore@utb.edu.

Program Description

Percussion studies at UTRGV – Brownsville are geared toward providing students with the necessary training to obtain and secure a musical career as a percussionist in the work force. Both music education and music performance majors are required to master a specific level of proficiency on all percussion instrument categories listed in the curriculum. This will be done through numerous opportunities for ensemble performance, private lessons, master classes, clinics, solo performance, and research.

Percussion Curriculum

The percussion curriculum is designed to present a relevant sequence of study of all percussion instrument categories listed below.

Percussion Instrument Categories

- I. Snare Drum (Rudimental, Concert/Orchestral)
- II. Keyboard Percussion (Vibes, Bells, Marimba, Xylophone, etc.)
- III. Timpani
- IV. Drum Set
- V. Multiple Percussion
- VI. World Percussion
- VII. Marching Percussion

Each category will be covered in a level system that is designed to ensure that every area is covered during the student's time in the UTRGV – Brownsville percussion program.

At the completion of the degree program, the UTRGV – Brownsville percussion student will be capable of giving a recital that is representative of a culmination of their music and percussion studies at the university. Students will also be capable of auditioning and/or securing a position in any band, orchestra, combo, studio job, or teaching position. Pedagogically, students will acquire an awareness of the historical evolution and development of percussion instruments, their construction and acoustical properties, as well as their standard solo and ensemble literature.

Applied Lessons

Lessons are organized by both percussion instrument category and level, and are divided into (15) assignments to be completed through a single semester. This procedure is done to aid the student in pacing him or herself through the percussion studies program. The responsibility lies on the student to prepare material prior to his or her scheduled lesson time. The assignments are arranged to allow ample time for preparation. The student must give early

notice if he or she will not be attending a lesson. This can be done by sending an email, making a phone call, placing a note on the door, or in the instructor's mailbox (in the music office). Lessons missed by the student will not be made up (unless excused by the instructor). Lessons missed by the instructor will be made up at a time convenient for both.

Applied Lesson Objective:

To acquaint each student with representative solo and study materials that will aid in an orderly development toward mastery of each percussion instrument and a thorough knowledge of standard percussion literature.

In Applied Lessons the Student will:

1. Increase percussion performance skills including:
 - A. Requisite physical techniques concerning sound production, posture, grips, stroke types, flexibility, endurance, strength, and digital/wrist/arm control;
 - B. Visual, aural, and tactile rhythmic and pitch discrimination skills, including sight-reading;
 - C. Awareness, understanding and synthesis of the elements requisite to sensible interpretive decisions in musical performance;
 - D. Solo keyboard, rudimental and concert snare drum, timpani, accessory instruments, drum set, multiple percussion, hand drumming, and ethnic percussion.

2. Acquire familiarity with pedagogical literature associated with percussion as well as stimulate interest in professional literature related to percussion instruments and percussion performance.

3. Acquire familiarity with, and understanding of, the basics of percussion pedagogy.

4. Gain a practical understanding of the learning process aimed at increased efficiency and economy in skill acquisition in order to:
 - A. Acquire a constructive, problem-solving orientation

- B. Enhance the quality of time spent in the practice and study of percussion.
5. Develop the awareness, appreciation, and critical discernment of varying types of music through listening.
 6. Cultivate interest in and development of improvisatory and compositional skills as they relate to percussion performance.
 7. Develop an awareness of those disciplines and potential situations that can directly benefit from the experience of applied study: self-motivation, problem solving, goal setting, self-reliance, confidence, and leadership.
 8. Develop and apply appropriate strategies for dealing with performance stress and anxiety.
 9. Acquire the self-initiative and ability for continued self-study in percussion beyond the formal educational environment

Applied lessons are essential to the music major's curriculum and are designed with the student's need for individualized, concentrated instruction. The progress and lesson documentation of each student will be recorded in a personal file. The student file will include a lesson assignment/grade sheet that is utilized for each lesson; a semester achievement form, recording the student's progress, audition results, jury grades, ensemble participation (and positions held), and attendance, among other information deemed relevant by the instructor.

Levels of Study for Baccalaureate Degrees in Music

Students enrolled in private percussion study are expected to at least complete **THE MINIMUM REQUIREMENTS** as outlined herein to satisfactorily complete each level of study and to meet the graduation requirements.

The following grid shows performance levels in applied percussion lessons for the BM and BME degree offered at The University of Texas – Rio Grande

Valley over 8 semesters or 4 years of study:

Semester:	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
	MUAP1210	MUAP1260	MUAP2210	MUAP2260
	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
	MUAP3210	MUAP3260	MUAP4210	MUAP4260
				or student teaching

In each of the areas of study as described below, the emphasis is on the musical quality of performance and literature. Repertoire should include compositions from all musical periods including original compositions for percussion when appropriate and applicable. Each semester of study is considered to be a prerequisite for continuing study; however, a passing grade **DOES NOT** necessarily mean an automatic pass to the next level.

MUAP1210 – 1260

These applied lesson course numbers represent the first and second semester study for the freshman percussionist. A mastery of the fundamentals of music, reading rhythms and understanding of musical terminology is required for completion. MUAP1210 – 1260 requires a minimum performance skill equivalent to at least two years of recent private study and/or three or four years of recent membership in school or community organizations.

MUAP2210 – 2260

These applied lesson course numbers represent first and second semester study for the sophomore percussionist. A mastery of the fundamentals of music, reading rhythms and understanding musical terminology is required for completion, as well as a sophomore recital. MUAP2210 – 2260 requires a minimum performance skill equivalent to at least three years of recent private study and/or four or five years of recent membership in school or community organization.

MUAP3210 – 3260

These applied lesson course numbers represent first and second semester study for the junior percussionist. It is at this point in the degree plan when a student may begin more focused concentrated study on one or more instrument categories of the students choosing. The instructor only allows this if the student has mastered all other instrument categories as deemed necessary. MUAP3210 – 3260 requires a minimum performance skill equivalent to at least four years of recent private study and/or five or six years of recent membership in school or community organization.

MUAP4210 – 4260

These applied lesson course numbers represent first and second semester study for the junior percussionist. Continued concentrated study on one or more instrument categories of the students choosing may occur. As the culmination of the student's undergraduate percussion instruction these studies will serve to refine the student's musical and technical abilities and concepts to the graduate and professional level. Instructional skills will culminate with the preparation and presentation of demonstration lectures, master classes, along with encouraged private teaching. A senior recital representing all areas of percussion performance is required for completion. MUAP4210 – 4260 requires a minimum performance skill equivalent to at least five years of recent private study and/or six or seven years of recent membership in school or community organization.

Semester Studio Requirements

In addition to applied lessons there are other semester requirements as a member the UTRGV – Brownsville percussion studio. On the jury day at the end of each semester you will be required to submit the following as a part of your semester grade in applied lessons:

Book Report

Each student will be required to submit a book report on any musical topic of

the student's interest as long as it can be related back to percussion. Each student will present their report in front of the entire percussion studio as well as pass out enough copies for every student to have one. This assignment is designed to prepare the student for public speaking and presentations on scholarly topics pertaining not only to percussion but also to music in general. Students will be assessed on the written report as well as the oral presentation of the book report. This assignment will also foster a peer-to-peer learning environment.

Listening Cards

The listening card assignment is designed for the student, on his or her own, to familiarize themselves with the repertoire and music that exists for each category of percussion. It is also designed to strengthen the student's writing and more specifically their writing about music. (Note: the listening must be percussion oriented music i.e. percussion solo repertoire, percussion ensemble repertoire, steel drum ensembles, jazz ensembles, chamber music, and etc.) A total of ten (10) listening cards are to be completed by each percussion student each semester. No more than three (3) may come from a single disc or album. At least two (2) should come from the jazz style and it is suggested that one (1) be a video pertaining to any category of percussion. Because of the nature of the assignment only two (2) listening cards pertaining to wind ensemble or orchestra will be accepted. Please govern your listening accordingly. Listening cards will be graded based upon writing, grammar, and depth.

Composition

The composition assignment is designed to cultivate creativity in the student using concepts learned from participation in ensembles and acquired knowledge of music theory. It is also designed to give the students the tools needed in a situation where they are the band director but do not have the financially stable program that will be able to purchase a marching band show or specifically percussion parts to a show. By the end of their time in this program they will have obtained the skills and knowledge of sizes and ranges of all instruments in the percussion category. The student will submit one (1) composition per semester as described below. Length designated is expressed

in minimum requirements. Each composition will be graded and given back to the student the following semester with comments and suggestions.

Semester 1 (Freshman) – a 16 measure keyboard (marimba/vibraphone) etude or solo.

Semester 2 (Freshman) – a 32 measure snare drum etude or solo.

Semester 3 (Sophomore) – a drum line cadence approximately 1' 30" in length.

Semester 4 (Sophomore) – a 48 measure multiple percussion work. (solo, duet, trio, etc.)

Semester 5 (Junior) – a 64 measure percussion ensemble work. (original)

Semester 6 (Junior) – a percussion ensemble arrangement of a conservative musical genre.

Semester 7 (Senior) – a (complete) Mexican marimba band/steel band arrangement of any tune of the student's choosing.

Semester 8 (Senior) – a percussion work of any style, category, length, and genre of the student's choosing.

***Note: All semester studio requirements will be taken up on jury day at the end of every semester.

Departmental Hour

Each percussion student is required to perform on departmental hour at least once per semester. The student must perform on the instrument he or she is studying in applied lessons during that semester in order to receive credit.

Juries

All percussion students are required to perform a jury at the culmination of each semester of study. Juries are not required for any student who satisfactorily presents a full recital.

- A. Panel – The jury panel will be made up of Dr. Moore, Nicolas Hurtado, and one or more additional members of the instrumental faculty. Juries will serve as a semester's final examination in applied instruction. The jury is considered a representative performance of the major areas of study accomplished during the current semester. Students will be

informed of their requirement to perform a jury each semester by his or her instructor.

B. Literature – The jury will include:

1. Solos and Etudes: Exemplary solos and/or etudes demonstrating technical proficiency appropriate to the numerical level. The student and instructor prior to the jury will select pieces. The content of material presented is at the discretion of the instructor but should exhibit continual progress and study undertaken during the semester.
2. Other requirements: Sight-reading and a demonstration of keyboard proficiencies may be required.

C. Duration – The jury will be allotted fifteen minutes maximum

D. Evaluations – Written comments and a jury grade on the required jury form will be available to each student to review after the jury. The jury panel's copy, along with jury grade, will be placed in the student's permanent studio file and Music Department file. Written comments of the performance will be discussed with the student during the lesson immediately following the jury. Grades will be determined based on the completion of all semester studio requirements as listed above. (Book Report, Listening Cards, Composition, Recital Hour Performance, Applied Lesson Preparation, Attendance to Studio Class/Other Required Events, and Jury Performance) All grades determined by the jury are final.

Recitals

All percussion students must perform a sophomore and senior recital as outlined in the Undergraduate Music Handbook. The senior recital must be completed before admittance into student teaching. The student must select a recital committee and pre-recital hearings must take place no later than one month prior to the recital performance. All committee members must be notified via email of pre-recital and recital dates and times two weeks prior to the hearing date. It is the responsibility of the student to communicate with the recital committee, organize any rehearsals, schedule hearing dates and follow up on any conditional passes. Programs must be turned in one week prior to

recital date.

Singing and keyboard proficiencies **MUST** be passed in order to perform the senior recital.

****When performing a recital or jury, all music **MUST** be purchased and owned by the performing individual. Photocopying music is illegal and failure to purchase original copies of music prior to the recital or jury will result in a FAILING grade. No exceptions.**

Grading Policy

Grades are awarded in courses in which students are officially enrolled after the official record date. The deadline to withdraw is specified in the Academic Calendar for each semester or term. After the deadline to drop with a grade of **W** has passed, students may not be awarded a **W** as a final grade. Final grades are available to students within 24 hours after all final examination grades have been submitted online after the end of each semester or term. Grade reports are not mailed to students. Students interested in obtaining their grades may log on to myUTRGV.

Grade	Range	Grade Points
A+	98-100	4.00
A	93-97.9	4.00
A-	90-92.9	3.67
B+	87-89.9	3.33
B	83-86.9	3.00
B-	80-82.9	2.67
C+	77-79.9	2.33
C	70-76.9	2.00
D	60-69.9	1.00
F	59 and under	0.00

Ensembles

Major Ensemble Requirement:

Each semester percussion students must audition and participate in at least one the following:

Wind Ensemble, Concert Band, or Symphony Orchestra – Students may be asked to participate or cover parts for concerts in other ensembles depending on the repertoire.

****If the percussion student is taking applied lessons, participation in Wind Ensemble, Concert Band, or Orchestra is mandatory unless otherwise advised by the applied lesson instructor.**

Percussion Ensemble – MUEN1136.02

Percussion ensemble will meet from 10:50am to 12:50pm on Tuesday and Thursday in Music Building 101. The percussion ensemble is open to any percussion student at UTRGV who wishes to perform on a regular basis. The ensemble will provide the student with the opportunity to perform and become familiar with the ever-growing volume of percussion ensemble literature. The ensemble presents public performances and clinic sessions each semester. Rehearsal times and personnel schedules will be posted weekly. Participation in percussion ensemble is expected as many semesters as possible in order for the student to acquaint him or herself with the vast literature and rehearsal techniques of the percussion ensemble.

***Participation in percussion ensemble is mandatory of all percussion students enrolled in applied percussion lessons.**

Marimba Quartet – MUEN1136.03

Marimba Quartet will meet from 1:40pm to 2:30pm on Monday and Wednesday in Music Building 101. The ensemble is open to all UTRGV students. The ensemble will provide the student with the opportunity to perform and become familiar with the ever-growing volume of marimba ensemble literature. The ensemble presents public performances and possible clinic sessions each

semester in conjunction with the percussion ensemble. A successful audition is a prerequisite of the course.

Marimba Reyna del Valle – MUEN1136.04

Marimba Reyna del Valle will meet from 1:40pm to 2:30pm on Tuesday and Thursday in Music Building 112. This ensemble will provide the student with the opportunity to perform and become familiar with the traditional music of a Mexican marimba band. The ensemble also presents public performances and possible clinic sessions each semester.

Drum Line – MUEN1136.05

Drum Line will meet from 4:30pm to 5:30pm on Monday and Wednesday in Music Building 101 during the fall semester. During the spring drum line will meet on Mondays and Wednesdays from 4:30pm – 6:30pm. Two years of drum line participation (FALL and SPRING) is required of all percussion majors.

Attendance is required at all rehearsals (to include additional rehearsals if needed) and all performances (to include performances that may occur off campus).

Any UNEXCUSED absence from rehearsals or a performance may result in removal from the piece and a FAILING grade.

Scheduling Practice

One of the most challenging aspects of percussion study is the administration of personal time for practicing a large family of instruments. Although the core of percussion studies centers upon keyboard, timpani, snare drum, and drum set, evaluated through the school's jury process at the end of each semester, it is vital for today's percussionist to explore a wide variety of instruments. Scheduling balanced or proportional time for all of the instruments can be overwhelming if a formulated approach is not taken. As there are numerous possibilities for the assignment of instrumental study, each student should decide upon a schedule to be followed for several weeks at a time, making

necessary changes in that schedule at the end of the range of time previously determined. The topics of instrumental study that are focused upon by each student will depend, to some degree, upon the specific instrumental areas and literature currently studied in applied lessons. Nevertheless, the student should attempt to study in areas outside of those specific studio parameters. In addition to the instrument levels assigned in the semester's applied study, the student should always address (and schedule time for) preparation requirements for each ensemble for which the student is a member. This may include percussion ensemble, drum line, Marimba Reyna del Valle, marimba quartet, wind ensemble, concert band, symphony orchestra, jazz ensemble, chamber groups, and recital obligations. Whenever possible, students should seek feedback during practice sessions by way of mirror usage, and through video and audio recordings. An investment in portable audio recording equipment can be very important at any level of study. Working with a metronome addresses the very heart of the percussionist's endeavor. All musicians should be exposed to the development of self-expression through improvisation and composition, which is also enhanced through use of recording equipment.

All percussion students enrolled in applied lessons are expected to complete a minimum of two concentrated practice hours on their instrument each day. The saying "if you eat, you practice" can be used as a general rule of thumb when deciding whether or not to practice.

Basic Instrument and Implement Needs

Any student studying privately or performing with any ensemble is expected to own sticks and mallets. The following is a minimum guideline for sticks and mallets for an entering freshman or transfer student:

Snare Drum

Tom Freer – Orchestral General or equivalent Vic Firth Model (Ted Atkatz or Tim Genis)

Tom Freer – Orchestral light or equivalent Vic Firth Model (Ted Atkatz or Tim Genis)

Vic Firth "swizzle" sticks or equivalent

- * Some type of all-around sticks for rim shots, etc. – any make.
- * Some type of drum set stick (light) – any make.
- * A pair of brushes – any make.

Timpani Mallets

Cloyd Duff Series - #1, #2, #3, #4 & wooden or other bamboo equivalents

Marimba Mallets

Vic Firth – Robert Van Sice models, Ney Rosauero models, or Giff Howarth models

Or

Equivalent Promark, Innovative Percussion, Salyers Percussion, Marimba One, and Malletech Series mallets

Xylophone - Bells

Vic Firth Orchestral Series mallets (all)

Or

Freer Percussion equivalents

Accessories and Other Needed Materials

1. You should own at least one set of four yarn mallets listed above.
2. One general purpose bass drum mallet – any make.
3. A stick bag or briefcase (preferably both)
4. Drum key, tuning fork(s), pitch pipe, etc.
5. A practice pad
6. A metronome (Dr. Beat or equivalent)
7. A general purpose triangle, clip, and beaters – any make.
8. One tambourine (Grover or Black Swamp)
9. One general purpose wood block (Grover or Black Swamp)
10. Four black hand towels to be used as stick trays when necessary
11. Small percussion instruments (cowbell, castanets, claves, maracas, finger cymbals, and etc.)

The above materials are the bare minimum needed for applied lessons and ensemble performance. It is assumed that every percussion student will make or purchase several additional sticks and mallets for applied study and invest in personal property for performance use. Failure to supply oneself with the

basic sticks, mallets, and supplies may result in denial of ensemble and lesson participation.

Due to the nature of percussion studies, the exploration of many different instruments within the same general family, the student will require numerous study materials, method books, sticks, mallets, solo repertoire, and various paraphernalia. This burden must be clearly understood by the student when collegiate studies are embarked upon. The student is responsible for the acquisition of all necessary and any recommended materials. The student should regard the purchasing of materials as steps toward developing a personal/professional library and acquiring necessary “tools” for professional development and eventual employment. The student should expect to spend an approximate minimum of \$250.00 per semester for materials and equipment.

PERCUSSIVE ARTS SOCIETY MEMBERSHIP

Membership in the Percussive Arts Society is expected for all percussion majors at UTRGV – Brownsville. The PAS Backstage Pass is \$30.00 per year, the VIP Pass is \$55.00 per year, and the All Access Pass is \$105.00 per year.

The Percussive Arts Society is the world's largest percussion organization and is considered the central source for information and networking for percussionists and drummers of all ages. Established in 1961 as a non-profit, music service organization, our mission is to promote percussion education, research, performance and appreciation throughout the world. Today, we are 9,000-members strong with chapters located across the United States (including Puerto Rico) and Canada, and in 15 other countries.

Please visit www.pas.org for more information.

UTRGV PERCUSSION CLUB – Brownsville Campus

All percussion majors are members of the UTRGV Brownsville Percussion Club and dues of \$20.00 per semester or \$40.00 per year are to be paid by each individual. These funds will go directly into the percussion club account and will only be used for items/events deemed necessary and voted on by each

member. The percussion club is an active student organization in Student Life and will remain as such so as long as YOU the members serve and participate in the growth and development of the club.

Method Books

Snare Drum/Multi-Percussion Proficiency

Deficient	Level I	Level II
<i>All 40 PAS Rudiments</i> (All @ Deficient tempos)	<i>All 40 PAS Rudiments</i> (All at level I tempos)	<i>Advanced Snare Drum Studies</i> Mitchell Peters
<i>Developing Dexterity</i> Mitchell Peters	<i>Developing Dexterity</i> Mitchell Peters	<i>Douze Etudes</i> Jaques Delecluse
<i>Drumstick Control</i> Jeff Moore	<i>The All-American Drummer</i> Charley Wilcoxon	<i>Dr. Moore's Daily Snare Drum Routine</i>
<i>Intermediate Snare Drum Studies</i> Mitchell Peters	<i>Intermediate Snare Drum Studies</i> Mitchell Peters	<i>Reflex</i> Brett Dietz
	<i>Portraits in Rhythm</i> Anthony Cirone	Jury Piece
	<i>Dr. Moore's Daily Snare Drum Routine/Jury Piece</i>	

Supplemental Snare Drum Studies

1. Modern School for Snare Drum – Morris Goldenberg
2. 14 Modern Contest Solos – John S. Pratt
3. Stick Control – George Stone
4. Accents and Rebounds – George Stone
5. Snare Drum in the Concert Hall – Al Payson
6. Odd Meter Rudimental Etudes – Mitchell Peters
7. Contemporary Studies for Snare Drum – Fred Albright

Timpani and Orchestral Percussion Proficiency

Timpani Deficient	Timpani Level II	Orchestral Level
<i>Fundamental Method for Timpani</i> Mitchell Peters	<i>Pedal to the Kettle</i> Kirk Gay	<i>Orchestral Repertoire for Bass Drum and Cymbals</i> Raynor Carroll
<i>Exercises, Etudes, and Solos for the Timpani</i> Raynor Carroll	<i>The Working Timpanist's Survival Guide</i> John Tafoya	<i>Orchestral Repertoire for Snare Drum</i> Raynor Carroll
<i>Pedal to the Kettle</i> Kirk Gay	<i>Studies in Copper</i> Alex Orflay	<i>Orchestral Repertoire for Xylophone I & II</i> Raynor Carroll
Timpani Level I	Jury Piece	<i>Orchestral Repertoire for Glockenspiel I & II</i> Raynor Carroll
<i>Fundamental Method for Timpani</i> Mitchell Peters		<i>Orchestral Repertoire for the Tambourine, Triangle, and Castanets</i> Raynor Carroll
<i>Pedal to the Kettle</i> Kirk Gay		Jury – Mock audition
<i>The Working Timpanist's Survival Guide</i> John Tafoya		
Jury Piece		

Supplemental Timpani Studies

1. *Modern Method for Timpani* – Saul Goodman
2. *The Solo Timpanist* – Vic Firth
3. *The Well-Tempered Timpanist* – Charles Dowd
4. *The Tuneful Timpanist* – Ronald Horner

Mallet Proficiency

Deficient	Level I	Level II
<i>Instructional Course for Xylophone</i> G.H. Green	<i>Instructional Course for Xylophone</i> G.H. Green	<i>Instructional Course for Xylophone</i> G.H. Green
<i>Reading Mallet Percussion Music</i> Rebecca Kite	<i>Reading Mallet Percussion Music</i> Rebecca Kite	<i>Modern School for Xylo, Marimba and Vibraphone</i> Morris Goldenberg
<i>Velocity Warm-Ups for Vibraphone</i> Charles Dowd	<i>Velocity Warm-Ups for Vibraphone</i> Charles Dowd	<i>Permutations Parallel/Contrary</i> UTB Mallet Studies
	<i>Second Book of Practical Studies for Cornet and Trumpet</i> Robert W. Getchell	<i>Marimba Technique Through Music</i> Mark Ford
	<i>Permutations/Floor Exercises</i> UTB Mallet Studies	Jury Piece
	Jury Piece	

Level III	Level IV
<i>Modern School for Xylo, Marimba and Vibraphone</i> Morris Goldenberg	<i>Modern School for Xylo, Marimba and Vibraphone</i> Morris Goldenberg
<i>Vibe Etudes & Songs</i> Ney Rosauero	<i>Vibe Etudes & Songs</i> Ney Rosauero
<i>Sticking Studies with Four Mallets</i> UTB Mallet Studies	<i>Sticking Studies with Four Mallets</i> UTB Mallet Studies
<i>Permutations for the Advanced Marimbist</i> Kevin Bobo	<i>Permutations for the Advanced Marimbist</i> Kevin Bobo
Jury Piece	Jury Piece

Jazz Vibes

Level I
<i>Vibraphone Technique Dampening and Pedaling</i> David Friedman
<i>Jazz Mallets: In Session</i> Arthur Lipner
<i>Velocity Warm-Ups for Vibraphone</i> Charles Dowd
<i>Vibe Etudes & Songs</i> Ney Rosauero
Jury Piece

Supplemental Mallet Studies

1. *Method for Movement* – Leigh Howard Stevens
2. *Percussion Keyboard Technique* – Thomas McMillan
3. *Fundamental Studies for Mallets* – Garwood Whaley
4. *The Art and Language of Jazz Vibes* – Jon Metzger

Drum Set Proficiency

Deficient	Level I	Level II
<i>It's About Time</i> Fred Dinkins	<i>The Jazz Drummer's Reading Workbook</i> Tom Morgan	<i>The Essence of Afro-Cuban Percussion and Drum Set</i> Ed Uribe
<i>Mel Bay's Studio/Jazz Drum Cookbook</i> John Pickering	<i>Mel Bay's Studio/Jazz Drum Cookbook</i> John Pickering Dinkin's Supp. Handout	<i>Drummers Collective Afro-Caribbean and Brazilian Rhythms for the Drum Set</i> The Collective
<i>Groove Essentials</i> Tommy Igoe	<i>Groove Essentials</i> Tommy Igoe	<i>The New Breed</i> Gary Chester
Supplemental Handouts	Jury Piece	Jury Piece

Level III	Level IV
<i>Masters of Time</i> Steve Davis	<i>Standard Time</i> Steve Davis
Brush Techniques – Handout from Instructor	<i>The Essence of Brazilian Percussion and Drum Set</i> Ed Urie
<i>Patterns Book III (Time Functioning)</i> Gary Chaffee <i>Linear Time Playing</i> Gary Chaffee	<i>Drummers Collective Afro-Caribbean and Brazilian Rhythms for the Drum Set</i> The Collective
Jury Piece - Transcription	<i>Groove Essentials</i> Tommy Igoe
	Jury: Style Performance - Be-Bop/Swing, Latin, Funk/Rock

Supplemental Drum Set Studies

1. *Contemporary + 1* – Dave Weckl
2. *Up Close* – Steve Gadd
3. *Practical Applications* – Chuck Silverman
4. *Drummer's Collective Books*
5. *Advanced Funk Studies* – Rick Latham
6. *Drum Set Control* – Marvin Dahlgren

Electives

1. Arranging for Percussion Ensemble and Marching Percussion Ensemble
2. Composition Lessons and Orchestration

This percussion curriculum, as an academic document, is intended to outline a general comprehensiveness and pacing for collegiate percussion study. Although this document appears to be rigid in structure, flexibility is an important component to successful applied instruction, requiring an individual approach in its application. As this document offers ambitious models, the instructor may substitute appropriate solo, etude, and instructional materials for all levels. Equivalent requirements, however, will be in effect for substituted materials, and will be clearly established as such at the outset of the student's use.

Applied Lessons – Weekly Assignment Schedules

- The jury piece and other solo work will be assigned in a timely fashion according to the student's individual progress. We will modify the schedule to accommodate the individual's personal growth and development.

Snare Drum – Deficient Level

<u>Week</u>	<u>Dexterity</u>	<u>Rudiments</u>	<u>Moore</u>	<u>Intermediate</u>
1	p.2-5	Single Stroke Rolls (1-3)	p.4-6	p.2
2	p.6-7	Diddle Rudiments (16-19)	p.8-17	p.3
3	p.8-9	Multiple Bounce Roll (4)	p.22-23	p.4
4	p. 10	Double Stroke Open Roll (6, 7, 9-10)	p.24-25	p.5
5	p.11	Double Stroke Open Roll (11-15)	p.26-27	p.6
6	p.12-14	Flam and Drag Rudiments (20, 31-33)	p.28-31	1
7	p.15	Drag and Roll Rudiments (34, 8, 38-40)	p.32-33	2
8	p.16-17	Drag Rudiments (35-37)	p.34-35	3
9	p.18-19	Flam Rudiments (21, 23, 28)	p.40-43	4
10	p.20-21	Roll and Flam Rudiments (5, 22)	p.46-47	5
11	p.22-23	Flam Rudiments (24, 25, 27)	p.48-49	6
12	p.24-25	Flam Rudiments (29, 30, 26)	p.58-61	7
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Snare Drum – Level I

<u>Week</u>	<u>Dexterity</u>	<u>Rudiments</u>	<u>Wilcoxon</u>	<u>Cirone</u>	<u>Intermediate</u>
1	p.2-5	Single Stroke Rolls (1-3)	1 & 2	–	8
2	p.6-7	Diddle Rudiments (16-19)	3 & 4	–	9
3	p.8-9	Multiple Bounce Roll (4)	–	5	10
4	p. 10	Double Stroke Open Roll (6, 7, 9-10)	–	8	11
5	p.11	Double Stroke Open Roll (11-15)	–	11	12
6	p.12-14	Flam and Drag Rudiments (20, 31-33)	5 & 6	–	13
7	p.15	Drag and Roll Rudiments (34, 8, 38-40)	7 & 8	–	14
8	p.16-17	Drag Rudiments (35-37)	9 & 10	–	15
9	p.18-19	Flam Rudiments (21, 23, 28)	11 & 12	18	16
10	p.20-21	Roll and Flam Rudiments (5, 22)	13 & 14	21	17
11	p.22-23	Flam Rudiments (24, 25, 27)	15 & 16	–	18
12	p.24-25	Flam Rudiments (29, 30, 26)	–	29	22
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Snare Drum – Level II

<u>Week</u>	<u>Delecluse</u>	<u>Advanced</u>	<u>Reflex</u>
1	1	1	1
2	1	3	1
3	–	4	2
4	3	5	2
5	3	6	3
6	–	10	3
7	6	11	5
8	6	13	5
9	–	17	7
10	9	18	7
11	9	19	10
12	9	20	10
13	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece

Timpani – Level I

<u>Week</u>	<u>Fundamental Method</u>	<u>Tafoya</u>	<u>Pedal to the Kettle</u>
1	p.6-22	p.6-7(Mozart 39)	Etude #1 & #2
2	p.23-31	–	Etude #3 & #4
3	p.34-35	p.8-11(Beethoven 1)	Etude #5 & #6
4	p.37-38	–	Etude #7 & #8
5	p.41-44	p.26-34(Beethoven 7)	Etude #9
6	p.44-46	–	Etude #10
7	p.47-48	p.38-47(Beethoven 9)	Etude #11
8	p.52-55	–	Etude #12
9	p.60-65	p.58-61(Tchaik 4)	Etude #13
10	p.66-70	–	Etude #14
11	p.70-74	p.73-75(Strauss Burleske)	Etude #15
12	p.78-81	p. 67-69(Hindemith)	Etude #15
13	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece

Timpani – Level II

<u>Week</u>	<u>Tafoya</u>	<u>Orflay</u>	<u>Pedal to the Kettle</u>
1	p.76-80(Bartok Concerto)	–	Etude #16
2	p.81-85(Bartok Music)	–	Etude #17
3	–	Etude #2	Etude #18
4	p.86(Shostakovich 1)	–	Etude #19
5	p. 62-66(Elgar Enigma)	–	Etude #20
6	–	Etude #9	Etude #21
7	p.89-92(Schuman)	–	Etude #22
8	p.56-57(Tchaik R&J)	–	Etude #23
9	–	Etude #11	Etude #26
10	p.70-72(Strauss)	–	Etude #29
11	–	Etude #14	Etude #30
12	–	–	Etude #31
13	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece

Orchestral Level

<u>Week</u>	<u>Snare</u>	<u>Keyboard</u>	<u>Bass/Cymbal</u>	<u>Accessories</u>
1	p.62-65	Bells v.I – p.36	Both - p.34	Tamb. – p.39
2	–	Porgy – Goldenberg p.122	Bass – p.9	Tri. – p.61
3	p.35-37	Bells v. I – p.52	Bass – p.68	–
4	–	Bells v. I – p.18	Both – p.12	Tamb. – p.10
5	p.66-69	Xylo. v.II – p.11	Both – p.47	Tamb. – p.85
6	p.42-49	Xylo. v.II – p.17	Cym. – p. 14	Tri. – p.24
7	p. 81-83	Bells v.II – p.42	Both – p.78	Cast. – p.80
8	–	Xylo v.I – p.26	–	Tamb. – p.7
9	p.24	–	Bass – p.27	Tri. – p.80
10	–	Bells v.II – p.7	–	Tri. – p.92
11	p.18	Polka – Goldenberg p.113	Both – p.41	–
12	p.78	Xylo. v.II – p.21	–	Cast. – p.63
13	Mock Audition	Mock Audition	Mock Audition	Mock Audition
14	Mock Audition	Mock Audition	Mock Audition	Mock Audition
15	Mock Audition	Mock Audition	Mock Audition	Mock Audition

Mallet – Deficient Level

<u>Week</u>	<u>Green</u>	<u>Kite</u>	<u>Dowd(Mode/Chord)</u>
1	1	p. 5-24	Ionian/Ionian (Major/Major)
2	1	p.25-31	Aeolyian (Nat. Min)/Major 6
3	2	p.32-38	Harmonic Minor/Minor
4	2	p.39-45	Mixolydian/Dominant 7ths
5	3	p.46-52	Dorian/Minor 7ths
6	3	p.53-59	Lydian/Dominant 13 (#11)
7	4	p.60-66	Phrygian/Minor 11
8	4	p.67-77	Locrian/ Diminished
9	5	p.78-92	Whole Tone/Augmented
10	5	p.93-96	Major Pentatonics/Major 7
11	6	p.97-100	Minor Pent./Half-Dim 7ths
12	6	p.101-104	Blues Scales/ Fully Dim 7ths
13	Jury Piece	p.105-108	Review
14	Jury Piece	p.109-112	“ ”
15	Jury Piece	p.113-114	“ ”

Mallet – Level I

<u>Week</u>	<u>Green</u>	<u>Kite/Getchell</u>	<u>Dowd(Mode/Chord)</u>	<u>Floor Exercises/Ford</u>
1	7	p.115-118	Ionian/Ionian (Major/Major)	Basics
2	8	p.119-120	Aeolian (Nat. Min)/Major 6	Basics
3	9	p.121-122	Harmonic Minor/Minor	1,2
4	10	p.123-124	Mixolydian/Dominant 7ths	3,4
5	11	p.125-126	Dorian/Minor 7ths	5,6
6	12	p.127	Lydian/Dominant 13 (#11)	Ford – Fry
7	13	p.128-129	Phrygian/Minor 11	–
8	14	p.130	Locrian/ Diminished	7,8
9	15	p.135	Whole Tone/Augmented	9,10
10	16	Getchell – #68, 70, 71	Major Pentatonics/Major 7	11,12
11	17	#75-77	Minor Pent./Half-Dim 7ths	13
12	18	#93, 96, 107	Blues Scales/ Fully Dim 7ths	Review
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Mallet – Level II

<u>Week</u>	<u>Green</u>	<u>Goldenberg</u>	<u>Parallel/Contrary</u>	<u>Ford</u>
1	19	p. 32-33	P 5th's Perm 1-13	Oakland
2	20	–	Tritones Perm 1-13	Oakland
3	21	p.34-35	m 6th's Perm 1-13	Manhattan
4	22	p. 36-37	P 4th's Perm 1-13	Manhattan
5	23	–	M 6th's Perm 1-13	Manhattan
6	24	p.38-39	M 3rd's Perm 1-13	Bonnie Brae
7	25	p.40-42	m 7th's Perm 1-13	Bonnie Brae
8	26	–	m 3rd's Perm 1-13	Bonnie Brae
9	27	p.44-45	M 7th's Perm 1-13	White Hollow
10	28	p.47-49	M 2nd's Perm 1-13	White Hollow
11	29	–	Octaves Perm 1-13	White Hollow
12	30	p.50-52	Review	–
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Mallet – Level III

<u>Week</u>	<u>Rosauro</u>	<u>Goldenberg</u>	<u>Sticking Studies</u>	<u>Ford</u>	<u>Bobo</u>
1	p.2-3	–	A Glimpse of Life	Wellington	p.1-13
2	p.2-3	p.53	A Glimpse of Life	Wellington	p.14-16
3	p.2-3(All)	p. 54	A Glimpse of Life(All)	Wellington	p.17-18
4	p.4-5	p. 55	Autumn	Wellington(All)	p.19-22
5	p.4-5	–	Autumn	Azalea	p.23-24
6	p.4-5(All)	p.56-57	Autumn(All)	Azalea	p.25-26
7	p.6-7	–	The Piece That Passes	Azalea	p.27-28
8	p.6-7	p.59	The Piece That Passes	Azalea(All)	p.29-30
9	p.6-7(All)	–	The Piece That Passes	Coventry	p.31-32
10	p.8-9	p.60	The Piece That Passes(All)	Coventry	p.33
11	p.8-9	–	Jury Piece	Coventry	p.35-42
12	p.8-9(All)	p.61	Jury Piece	Coventry(All)	p.43-44
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Mallet – Level IV

<u>Week</u>	<u>Rosauro</u>	<u>Goldenberg</u>	<u>Sticking Studies</u>	<u>Bobo</u>
1	p.10-11	I	Lemniscate	p.49-52
2	p.10-11	II	Lemniscate	p.53-54
3	p.10-11	III	Lemniscate	p.55-56
4	p.10-11(All)	IV	Lemniscate	p.57-58
5	p.12-13	V	Lemniscate	p.59-61
6	p.12-13	X	Lemniscate(All)	p.62
7	p.12-13	XI	Jury/Recital Piece	p.63
8	p.12-13(All)	XIV	Jury/Recital Piece	p.64
9	p.14-15	“ ”	Jury/Recital Piece	p.65
10	p.14-15	XV	Jury/Recital Piece	p.66
11	p.14-15	“ ”	Jury/Recital Piece	p.67
12	p.14-15(All)	XXXI	Jury/Recital Piece	p.68
13	Jury/Recital Piece	Jury/Recital Piece	Jury/Recital Piece	Jury/Recital Piece
14	Jury/Recital Piece	Jury/Recital Piece	Jury/Recital Piece	Jury/Recital Piece
15	Jury/Recital Piece	Jury/Recital Piece	Jury/Recital Piece	Jury/Recital Piece

Jazz Vibe – Level I

<u>Week</u>	<u>Friedman</u>	<u>Friedman - Mirror</u>	<u>Dowd</u>	<u>Rosauro</u>	<u>Lipner Tunes</u>
1	1	Mirror from Another	Review Scales & Modes	My Dear Friend	p.6-13
2	2	Mirror from Another	from Mallet I	“ ”	–
3	3	Mirror from Another	with vibe stickings	“ ”	p.19-23
4	4	Mirror from Another	–	p.19	–
5	5	Mirror from Another	–	p.19	p.26-33
6	6	Mirror from Another	–	p.19	p.36-40
7	13	Midnight Star	–	p.20-21	p.44-51
8	14	Midnight Star	–	p.20-21	p.52-56
9	15	Midnight Star	–	p.20-21	p.59-67
10	16	Midnight Star	–	p.22	p.71-75
11	17	Midnight Star	–	p.22	p.83-87
12	24	Midnight Star(All)	–	p.22	p.88-94
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Drum Set – Deficient Level

<u>Week</u>	<u>Dinkins</u>	<u>Pickering</u>	<u>Igoe</u>
1	p.20-24+sup TLO 6 & 11	–	p.20, 22
2	p.20-24+handouts TLO 1	p.6-10	p.24, 26
3	p.20-24+handouts TLO 21	p.11-13	p.28, 21
4	p.20-24+handouts TLO 26	p.14-16	p.36, 38
5	p.20-24+supp TLO 11 alt	–	p.30, 32
6	p.20-24+handouts TLO 5	p.18-20	p.82-84
7	p.20-24+handouts TLO 16	p.21-23	p.91 (Bossa Nova)
8	p.20-24+supp TLO 23*	–	p.92 (Slow Samba)
9	p.20-24+supp TLO 25*	p.24-26	p.94 (Fast Samba)
10	–	p.27-28	p.94 (Fast Samba)
11	–	–	p.44 (Mambo)
12	p.20-24+handouts TLO 18	–	p.44 (Mambo)
13	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece

Drum Set – Level I

<u>Week</u>	<u>Morgan</u>	<u>Pickering</u>	<u>Dinkin's Supp. Handout</u>	<u>Igoe</u>
1	Basics/Reed Sticking system	p.6-10	TLO 6 & 11	Rock p. 19-25
2	“ ”	p.11-13	TLO 1	Rock p. 26-29, 82-84
3	p.1-4	p.14-16	TLO 21	16th Note p. 30-31
4	p.5-8	p.18-21	TLO 26	16th Note p. 32-35
5	p.9-12	p.22-25	“ ”	Half-Time p. 36-39
6	p.13-15	p.26-28	TLO 11 alt	Funk p. 41-42
7	p.17-20	p.43-45	TLO 5	Funk p. 43-47
8	p.21-22	p.46-48	“ ”	R&B/Hip-Hop p.49-52
9	p.23-26	p.49-51	TLO 23*	R&B/Hip-Hop p.53-57
10	p.27-28	p.52-53	“ ”	Jazz Waltz p.76-79
11	p.29-30	p.54-55	TLO 25*	Jazz p. 59-71
12	p.31-32	p.68-71	TLO 18	Jazz p. 72-75
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Drum Set – Level II

<u>Week</u>	<u>Uribe(AfroCuban)</u>	<u>D.C. WkBk</u>	<u>Chester</u>	<u>Igoe</u>
1	p.30-53	Hand Drumming	Reading w/Ostinato and singing clave 3/5 IB, IIB	Disco p.81-82
2	p.54-73	p.8-11	3/5 IIIB, VB	2 Beat p.83-84
3	p.74-89	Hand Drumming	7/9 IB, IIB	2 nd Line p.85-86
4	“ ”	“ ”	7/9 IIIB, VB	“ ”
5	p.115-120	“ ”	11/23 IB, IIB	Reggae p.87-88
6	p.111-114, p.137-144	p.14, 18	11/23 IIIB, VB	“ ”
7	p.145-179, p.94&124	“ ”	13/14 IB, IIB	Calypso p.89
8	p.210-211	p.15-17	13/14 IIIB, VB	Soca p.90
9	p.94,121-123,180-183	p.20, 29	16/24 IB, IIB	“ ”
10	p.96,103,123,130,183,192	p.26	16/24 IIIB, VB	–
11	p.101,125,191	p.27-28	27/29 IB, IIB	–
12	p.108, 134,194	p.30	27/29 IIIB, VB	–
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece

Drum Set – Level III

<u>Week</u>	<u>Davis</u>	<u>Chaffe</u>	<u>Transcription</u>
1	p.4-5	Basic Linear Phrases(Time Functioning Patterns) p.44-45	Handouts
2	p.6-7	p.46-47	–
3	p.8-10	Linear Time Playing p.18-21	–
4	p.11-13	p.22-23	–
5	p.24-26	p.28-29	Begin Your Own
6	p.20-21	p.30-31	“ ”
7	p.14-16	p.32-34	“ ”
8	p.27-28	p.35-36	“ ”
9	p.32-34	p.37-39	“ ”
10	p.44-45	p.40-41	“ ”
11	p.35-36	p.42-43	“ ”
12	p.37-38	p.44-45	“ ”
13	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece

Drum Set – Level IV

<u>Week</u>	<u>Uribe(Brazilian)</u>	<u>D.C. WkBk</u>	<u>Davis</u>	<u>Igoe</u>
1	p.94,100,106-108,132-133	p.12-13	p.3	Disco p.81-82
2	p.291-297, 190,195- 196	p.30	p.6	2 Beat p.83-84
3	“ ”	p.52-53	p.9	2 nd Line p.85-86
4	p.109, 135,199	p.21-22	p.11	“ ”
5	p.110, 136	–	p.13	Samba p.93
6	p.9	–	p.18	Baiao Samba p.95-96
7	p.88-104	p.51	p.22	Batucada p.97-98
8	p.107-110	p.52	p.26	p.99-100
9	p.112	p. 44-46	p.29	–
10	p.125-135	–	p.33	p.106-107
11	p.136-138	p.47	p.36	p.108-109
12	p.139-141	p.48	–	p.110-111
13	Jury Piece	Jury Piece	Jury Piece	Jury Piece
14	Jury Piece	Jury Piece	Jury Piece	Jury Piece
15	Jury Piece	Jury Piece	Jury Piece	Jury Piece

UTRGV – Brownsville
PERCUSSION STUDIO GOLDEN RULES

IF YOU OPEN IT, CLOSE IT.

IF YOU TURN IT ON, TURN IT OFF.

IF YOU UNLOCK IT, LOCK IT UP.

IF YOU BREAK IT, ADMIT IT.

IF YOU CAN'T FIX IT, CALL IN SOMEONE WHO CAN.

IF YOU BORROW IT, RETURN IT.

IF YOU VALUE IT, TAKE CARE OF IT.

IF YOU MAKE A MESS, CLEAN IT UP.

IF YOU MOVE IT, PUT IT BACK.

IF IT BELONGS TO SOMEONE ELSE, GET PERMISSION TO USE IT.

IF YOU DON'T KNOW HOW TO OPERATE IT, LEAVE IT ALONE.

IF IT'S NONE OF YOUR BUSINESS, DON'T ASK QUESTIONS.