UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A RESOURCE FOR COMPOSITION PEDAGOGY WITHIN THE UNIVERSITY

PERCUSSION CURRICULUM

A DOCUMENT

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By

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A RESOURCE FOR COMPOSITION PEDAGOGY WITHIN THE UNIVERSITY
PERCUSSION CURRICULUM

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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This document is dedicated to my family, blood and otherwise.
Ron, Regina, Bonita, Sonny, Rhonda, Nathan, Joey, Sherri, Brandi, Dan, Tommy,
Jessica, Sarah, Toni, Ben, Stacy, Ryan, Dane, Jeremy, Victor, Mills, Ben,
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To everyone who supported me, who helped me learn how to be a human, who taught me about
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ABSTRACT

Percussionists are accustomed to utilizing a variety of musical skills in their professional endeavors, composition being one of the most prominent auxiliary skills. This guide provides multiple modular and flexible curricula for the university percussion instructor to draw from when implementing composition into the applied percussion curriculum. The intended audience is the university percussion instructor who has not studied composition; as such, the guide is presented in such a way as to allow each instructor the flexibility to incorporate a variety of topics throughout a student's time in the percussion studio. Twenty-seven Modules are provided as prompts that are arranged into seven separate curricula.

CHAPTER I: THE PURPOSE, NEED, AND DESIGN OF THE STUDY

Introduction

A human being cannot be summarized by a single descriptive title. Every person is an amalgamation of their lived experiences, the aggregate of which informs their own choice of titles or labels. The music world demonstrates this intersectionality of identity with the variety of topics included in the traditional undergraduate music major curriculum: all students must be exposed to experiences in performance, composition, music history, music theory, pedagogy, and more. There is no clear line to when a person has experienced enough to claim a title. At what point does a musician become a composer: upon writing a piece, after the first performance, upon publication, or upon receipt of a degree specifying achievement in composition? The same may be asked of performance; does the first public performance on voice or an instrument signify that one is officially a performer?

This study does not attempt to reconcile questions of identity, nor to define who should or should not compose or perform. Alice Hong's document "But You're a Violinist – Why Do You Compose?" is a doctoral capstone document focusing on those who identify as performers and composers. Through a series of interviews, Hong highlights a few paths musicians may take to pursue a career in both performance and composition. Her personal experiences, as related in the document, paint a picture of being between two worlds: never truly belonging to either category of performer or composer, as the absence of the other title removes the context of a performer-composer's true nature.[1]

The performer-composer designation is not a new classification for professional musicians, and within the percussion community the lines are often blurred. Much of the

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[1] Alice Hong, ""But You're a Violinist – Why Do You Compose?": Narratives of Experience of Three Composer-Performers" (DMA dissertation, University of Toronto, 2018).

canonical percussion solo and ensemble repertoire has been composed by performers, some of

whom have formal composition training and many of whom have little or none. This study will

provide a resource for those that wish to pursue composition within the framework of their

experience as a percussionist, or to support others in that endeavor.

Purpose of the Study

The purpose of the study is to provide a pedagogical resource to guide university

percussion instructors in the process of teaching their students how to compose for percussion

instruments. This resource is designed to be clear, practical, and flexible, with a modular

approach to integration of composition into the undergraduate university percussion curriculum.

This guide assumes no prior composition experience of the instructor, and provides multiple

options for curricular implementation based on the needs of the instructor and student(s)

studying composition.

Need for the Study

Composition is not an isolated skill; it is a fundamental element of musicianship. Along

with performance, musicianship skills and analysis, history and repertory, and synthesis, the

National Association of Schools of Music (NASM) lists composition/improvisation as a

fundamental component of undergraduate music degrees.[2] Regarding composition and

improvisation standards, the current NASM Handbook states:

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[2] "National Association of Schools of Music Handbook 2019-20," accessed March 3, 2021, 102-103, https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2020/01/M-2019-20-Handbook-02-13-2020.pdf.

Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.[3]

Beyond the role of composition within an undergraduate music curriculum, the field of percussion incorporates composition and improvisation in a variety of ways. Through work with high school marching bands and drum corps, percussionists are often tasked with arranging and composing percussion parts for large productions. Furthermore, percussionists often perform in rock bands or other ensembles requiring improvisation and composition on the drumset. Within works for musical theatre, jazz ensembles, and other large ensembles, drumset notation may include little more than slashes and a style suggestion, requiring the percussionist to create the drumset part. Lastly, due to the relatively recent development of the percussion solo and ensemble repertoire in comparison to other instruments within the orchestral family, much of the music performed by the percussion community is created directly by percussionists, providing a model of performer-composer for younger percussionists to follow.

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[3] "National Association of Schools of Music Handbook 2019-20," 103.

There are few formal studies focusing on the link between percussion and composition. Most academic documents related to the two topics are investigations into a particular composer's output for percussion. Brian Blume's article "The Rise of the Percussionist Composer" is a recent exploration of the connection. As Blume states:

…on the one hand, percussionists are explorers, tinkerers, and often improvisers (drumset players especially); on the other, the body of work composed for instruments is relatively small and young. It seems logical, then, that many percussionists have taken to composing music for our art form, and in recent decades we have seen a rise in what we call "percussionist-composers" – percussion performers and teachers who also compose original music. Based on my experience and some informal research, I estimate that a significant percentage (possibly as high as 25%) of college-level and professional percussionists today also compose music, and if you include those who arrange music for marching bands and drumlines, that percentage is likely much higher.

Blume provides compelling reasons for the link between composition and percussion. First, that percussionists exist both in the world of pop and classical music. Percussionists operate as mirrors to the singer-songwriter population; where one involves a group that starts by writing a song and then performing it live, the other starts by performing music written by others and moves to performing their own music. Blume designates these two groups – singer-songwriter and percussionist-composers – as subsets of a larger concept: performer-author. Another reason given by Blume is the involvement of percussionists in the marching arts; although percussionists are tasked to arrange music for competitive marching bands, it is less a

translation of pre-existing ideas and more a composition of new layers onto a prescribed musical template. Blume draws the connection to percussionists specifically when he states:

> While other instrumentalists and vocalists are performing masterworks by Bach, Mozart, Beethoven, and others, our young repertoire has fewer "masterworks." What's more, many percussionists tend to ignore those celebrated staples of the repertoire in favor of the *newest* works, many of which are composed by percussionist-composers. Percussion ensemble directors often program works composed by friends, colleagues, or even former students.

Blume's article is effective at describing the current landscape of percussionists composing. He demonstrates a community-driven connection between programmer, performer, and composer, with a clear message that within the percussion community the lines between these areas are blurred.[4]

Given the strong link between percussion and composition, resources are needed to integrate and formalize composition into the undergraduate percussion curriculum. While there is intrinsic value in a community developing its own musical language and traditions, there is also a need to critically assess the methods through which many of those traditions and customs are derived. This guide will aid the university percussion instructor in shepherding their students through the process of composition through one or more curricula integrating a modular series of prompts.

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[4] Brian Blume, "The Rise of the Percussionist Composer," *Percussive Notes* 58 no. 3 (June 2020): 36-38.

Limitations of the Study

        The formal study of composition is a pursuit worthy of its own pedagogy and philosophy. As such, this study does not seek to supplant formal composition education, nor to provide a definitive method of composition. Rather, this document aims to serve as a focused resource for percussion instructors who wish to incorporate percussion composition into the applied percussion curriculum. All composition Modules are created with the experiences of the undergraduate percussionist in mind, and while non-percussionists may find portions of this guide useful, it does not seek to provide composition pedagogy for all musicians. The curricular track of the traditional undergraduate percussionist pursuing a bachelor's degree in music education or music performance will inform the pedagogical content of the study. Percussion solo and ensemble repertoire will be referenced to demonstrate specific compositional concepts. The scope of this study does not allow for including resources related to percussion notation, orchestration, or idiomatic percussion writing.

Design of the Study

        This study is presented in five parts. An introductory chapter presents the "Introduction," "Need for the Study," "Limitations of the Study," and "Design of the Study," clarifying the intent, scope, and need for this pedagogical guide. Chapter II is a survey of related literature. This literature survey examines literature meant to instruct percussionists on the craft of composing. Chapter III provides a series of prompts labeled "Modules." Each Module represents an assignment to be integrated into a curriculum, and contains four sections as necessary: "Purpose," "Description," "Score Study/Listening Suggestions," and "Additional Information." One section of Modules involves composition exercises presented outside of the percussion

context. The second Module category involves prompts focused on composing for certain percussion instruments or instrument categories. The final Module category contains prompts on arranging for percussion. A sample Module is presented below:

Module 2.1: Solo Instrument – Short Étude

Purpose: Create a composition focusing on instrument-specific technical elements.

Description: Compose a short (30" - 1'30") work for a single percussion instrument, with an emphasis on at least one specific technical element (for example, a standard rudiment, dynamics, speed). Focus on developing a single musical idea throughout the work, with clear phrasing and formal structure.

Examples:

> *Portraits in Rhythm*, Anthony Cirone (orchestral snare)
> *Intermediate Studies*, Mitchell Peters (orchestral snare)
> *The Rudimental Cookbook*, Edward Freytag (rudimental snare)
> *For Four*, Josh Gottry (four mallet)
> *Perfect Circles*, Brett Dietz (timpani)
> *Studies in Copper*, Alex Orfaly (timpani)
> *Jazz Drumset Etudes*, Jake Reed (drumset)
> *Drumset Etudes, Book 1*, Joe Holmquist (drumset)

Additional Information: This Module may be expanded to include composing multiple etudes within a single project.

Chapter IV arranges Modules into structured curricula based on typical percussion undergraduate needs. Because student percussionists will require different assignments depending on their area(s) of interest and degree path, multiple curricula are provided. Each curriculum includes Modules with specific modifications to aid the instructor in focusing the student's work. The final chapter includes summary and conclusions based on the progress of the paper.

CHAPTER II: RELATED LITERATURE

The Percussive Arts Society has a history of supporting composition within the percussion community. The PAS Composition Contest began in 1974 and has continued to the present day, with few interruptions.[5] Many of the works resulting from this competition are well-known within the percussion community, and a large portion of these compositions were written by percussionists.

In 2011, percussionist-composers Nathan Daughtrey and Josh Gottry presented a clinic at the Percussive Arts Society International Convention. This clinic, titled "The Percussionist Composer," draws a clear parallel between canonical composer-performers such as J.S. Bach, Wolfgang Mozart, and Frédéric Chopin and well-known percussionist-composers such as Clair Musser, Vida Chenowith, and Gordon Stout. In addition to multiple performances of the clinicians' music, Daughtrey and Gottry outline several topics, including: "Why Percussionists Should Compose for Percussion," "How we came to composition," "How to get started," "What to do with a composition," "How else to be involved in new music for percussion."[6]

This clinic was selected by the highest level of leadership within the world's foremost percussion organization, indicating both the interest level in composition within the percussion community and the need for additional resources to guide percussionists in developing compositional ability.

In 2015, *Rhythm! Scene*, the official blog of the Percussive Arts Society, launched a new column titled *R!Solo*. This series involves a different member of the PAS Composition

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[5] Josh Gottry, "History of the PAS Composition Contest," *Percussive Notes* 46 no. 6 (November 2011): 20.
[6] Nathan Daughtrey and Josh Gottry, "The Percussionist Composer," Live clinic, Percussive Arts Society International Convention (November 2011).

Committee composing a short work for solo percussion. As of April 21, 2021, thirty-eight

original works have been created and published through this series. These works are a clear

result of the link between composition and percussion; each of the seventeen authors is a

percussionist-composer. The newly created works as of April 2021 are presented in the following

table:

Composer	Composition Title	Instrumentation	Date Published	Rhythm! Scene Blog Link
Josh Gottry	Pachyderm	Concert snare drum	2/1/2015	Pachyderm
Josh Gottry	Mountain Climbing	Xylophone or marimba	4/1/2015	Mountain Climbing
Jamie Wind Whitmarsh	Treading Water	Drumset	6/1/2015	Treading Water
Joe W. Moore III	juNO	Concert or marching snare drum	8/1/2015	juNO
Greg Jackson	Vic	Timpani	10/1/2015	Vic
Josh Gottry	Circular Reasoning	Multiple percussion	12/1/2015	Circular Reasoning
Timothy A. Corpus	Whispers	Snare drum	2/1/2016	Whispers
Nathan Daughtrey	Spring Falls	4-octave marimba	4/1/2016	Spring Falls
Brian Blume	Beatback	Drumset	6/1/2016	Beatback

Greg Jackson	The Emperor's Crown	Rudimental snare drum	8/1/2016	The Emperor's Crown
Joe W. Moore III	Parable	Timpani	10/1/2016	Parable
Brian S. Graiser	Microtude	Multiple percussion	12/1/2016	Microtude
Greg Haynes	Chrono Variations	Concert snare drum	2/1/2017	Chrono Variations
Jamie Wind Whitmarsh	Fodder Wall	Glockenspiel	4/1/2017	Fodder Wall
Matthew Richmond	Street Window	Drumset	6/1/2017	Street Window
Luis Rivera	Rhythm! Rondo	Rudimental snare drum	8/1/2017	Rhythm! Rondo
Tim Corpus	The Legend of Bill	Timpani (three drums)	10/1/2017	The Legend of Bill
Francisco Perez	Oscillator	Multiple percussion	12/1/2017	Oscilattor
Greg Jackson	Ekphrastic	Concert snare drum	2/1/2018	Ekphrastic
Greg Haynes	Peace Intermezzo	Vibraphone	4/1/2018	Peace Intermezzo
Jamie Wind Whitmarsh	Roll	Drumset	6/1/2018	Roll
Brian Graiser	Martian Postcard	Rudimental snare drum	8/1/2018	Martian Postcard

Matthew Richmond	Klarg	Timpani (four drums)	10/1/2018	Klarg
Joe W. Moore III	Corn Maze	Multiple percussion	12/1/2018	Corn Maze
Luis Rivera	It's All About Control	Concert snare drum	2/1/2019	It's All About Control
Brian Graiser	Press	Vibraphone	4/1/2019	Press
Michael Varner	Everything	Drumset	6/1/2019	Everything
Francisco Perez	The Backbeat of Paris	Rudimental snare drum	8/1/2019	The Backbeat of Paris
Nicholaus Meyers	Right or Left?	Timpani	10/1/2019	Right or Left?
Matthew Richmond	Office Job	Multiple percussion	12/1/2019	Office Job
Brian Graiser	Almost a Chaconne	Snare drum	2/10/2020	Almost a Chaconne
Michael Varner	April Showers, Yellow Flowers	4-mallet marimba	4/6/2020	April Showers, Yellow Flowers
Greg Haynes	Bit Crusher	Minimalist drumset and track	6/13/2020	Bit Crusher
Daniel J. Krumm	Intro de Franco	Rudimental snare drum	8/15/2020	Intro de Franco
David O'Fallon	The Legend of Cú Chulainn	Timpani	10/10/2020	The Legend of Cú Chulainn

Mark McCafferty	At Home	Multiple percussion	12/18/2020	At Home
Caleb Pickering	Study	Snare drum	2/1/2021	Study
Daniel J. Krumm	Just a Step Away	Keyboard percussion	4/17/2021	Just a Step Away

Table 1. A list of percussion compositions written by the Percussive Arts Society Composition Committee and published on the Rhythm! Scene blog.

In 2016, *Rhythm! Scene* published a series of articles from the PAS Composition Committee. This series approaches composition from the viewpoint of the percussionist, and includes the following articles: "The Composition Process: A Step-by-step Guide From a Percussionist's View" by Jamie Wind Whitmarsh,[7] "Elements of Composition: Rhythm" by Joe W. Moore III,[8] "Elements of Composition: Melody" by Gregory Jackson,[9] "Elements of Composition: Harmony; More Than Just Chords: A Brief Introduction to the Study of Harmony for the Percussionist/Composer" by Lane Harder,[10] "Elements of Composition: Texture; Defining and Refining Texture for the Percussionist/Composer" by Jamie Wind Whitmarsh,[11] and "Elements of Composition: Form; Form: Bringing It All Together" by Matthew Richmond.[12] Taken as a set, these articles cover traditional composition topics from the perspective of the percussionist-composer. Each article references the connection between percussionists and composition with the following disclaimer: "This is the [nth] in a series of six articles focusing

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[7] Jamie Wind Whitmarsh, "The Composition Process: A Step-by-step Guide From a Percussionist's View," *Rhythm! Scene* 3 no. 1 (February 2016): 42-43
[8] Joe W. Moore III "Elements of Composition: Rhythm," *Rhythm! Scene* 3 no. 2 (April 2016): 20-24.
[9] Gregory Jackson "Elements of Composition: Melody," *Rhythm! Scene* 3 no. 3 (June 2016): 18-19.
[10] Lane Harder "Elements of Composition: Harmony; More Than Just Chords: A Brief Introduction to the Study of Harmony for the Percussionist/Composer," *Rhythm! Scene* 3 no. 4 (August 2016): 24-27.
[11] Jamie Wind Whitmarsh "Elements of Composition: Texture; Defining and Refining Texture for the Percussionist/Composer," *Rhythm! Scene* 3 no. 5 (October 2016): 14-15.
[12] Matthew Richmond "Elements of Composition: Form," *Rhythm! Scene* 3 no. 6 (December 2016): 70-71.

on compositional techniques and elements of composing geared towards young percussionists interested in composition."

In 2020 Omar Carmenates launched the Composing for Percussion Seminar. This seminar was open to anyone who wanted to participate, with the following introductory text on the website:

> Our goal is to provide a unique summer event that celebrates creativity and diversity across all genres of percussion. Whether you are a percussionist wanting to learn more about composing, or a composer wanting to learn more about percussion, there is something for you at the Composing for Percussion Seminar![13]

The Composing for Percussion Seminar is a clear example of the link between percussion and composition, as well as a demonstration of the need for composition-related resources geared toward percussionists.

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[13] "Seminar Landing Page," accessed March 4, 2021, https://composingforpercussion.com/.

CHAPTER III: COMPOSITION MODULES

This chapter introduces a variety of prompts called Modules. Each Module provides a set of instructions for the instructor to convey to the student. Modules included in this chapter are sorted into three categories: Composition Technique Modules, Percussion Composition Modules, and Arranging Modules. The Modules are referenced in the curricula in Chapter IV and serve as prompts for composition assignments.

Module Category 1: Composition Technique Modules

The Composition Technique Modules are designed to enhance the student's technical grasp of the process of creation and development of musical material. Unlike the other categories of Modules, the Composition Technique Modules are abstract exercises without the percussion instrument as a primary musical vehicle. Successful application of the Composition Technique Modules will aid the student in expanding his or her musical imagination beyond concepts introduced within the common-practice Western music theory curriculum as well creation of material outside of the context of a specific instrument. The instructor is not required to provide subjective feedback on the material created during the student's process of working through each Module; it is enough for the instructor to assign the Module and check that it has been completed according to the specifications included within each Module's description. Partial examples have been provided to aid the instructor and student in successful completion of each Module.

Module 1.1: Contour-Dot-Rhythm

Purpose: Create musical material using contour as a generative device.

Description: This is a multi-step process:
1. Draw a contiguous contour on blank paper.
2. Copy the contour and add dots (representing noteheads) throughout.
3. Copy the image produced in step 2 and add stems, beams, and X's (representing rests.)
4. Copy the image produced in step 3 onto staff paper.
5. Adjust pitches, rhythms, dynamics, and articulation markings as desired.

Follow this process for three contrasting contours, resulting in three contrasting monophonic melodies.

Example:
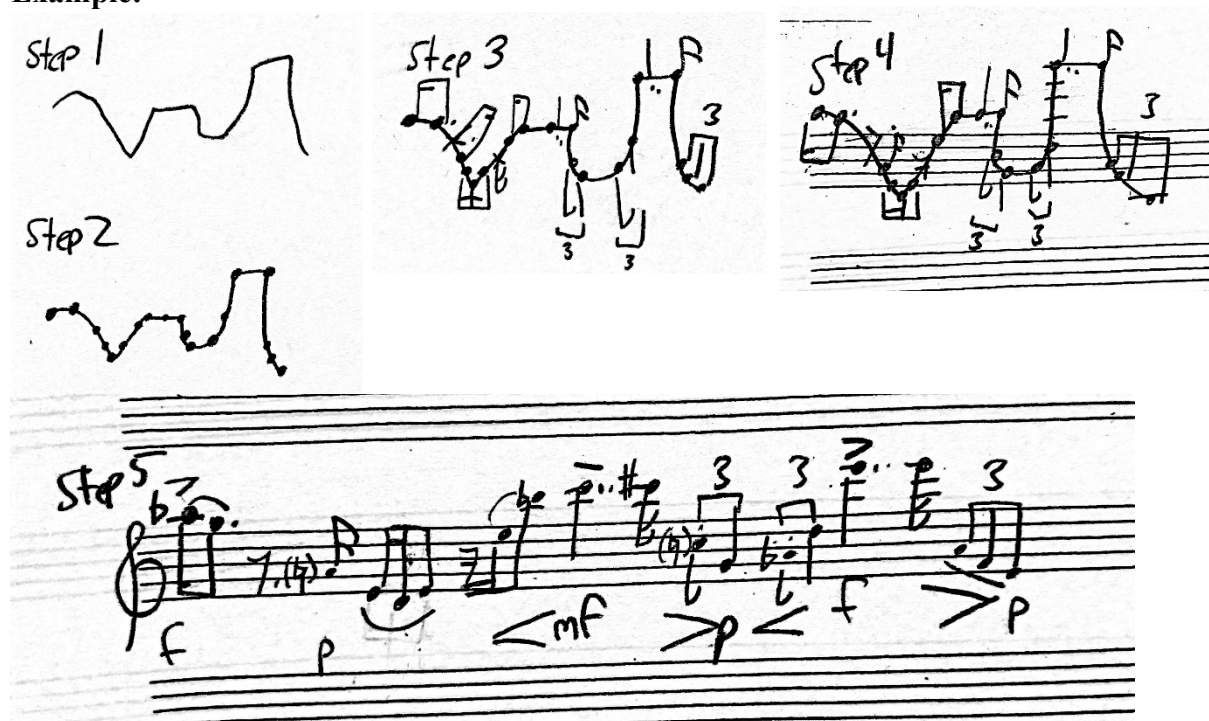
Figure 1. Demonstration of the Contour-Dot-Rhythm Method.

Additional Information: The resulting melodies should be exclusively monophonic. This process can be modified to include non-contiguous contours. Once a student has completed this Module, a follow-up assignment could be introduced where the student creates completely new melodies from previously-composed contours, with the intent of illuminating the different possibilities inherent within a single contour. The resulting melodies may be performed on a keyboard percussion instrument, but should not be written for a specific instrument.

Module 1.2: Diatonic Modes

Purpose: Create musical material using pitch collection found in diatonic modes, expanding the student's tonal language beyond major and minor pitch collections.

Description: Create three contrasting melodies in different diatonic modes. Select from the following modes:[14]

Dorian ($\hat{1}$, $\hat{2}$, $\flat\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\flat\hat{7}$)
Phrygian ($\hat{1}$, $\flat\hat{2}$, $\flat\hat{3}$, $\hat{4}$, $\hat{5}$, $\flat\hat{6}$, $\flat\hat{7}$)
Lydian ($\hat{1}$, $\hat{2}$, $\hat{3}$, $\sharp\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$)
Mixolydian ($\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\flat\hat{7}$)
Locrian ($\hat{1}$, $\flat\hat{2}$, $\flat\hat{3}$, $\hat{4}$, $\flat\hat{5}$, $\flat\hat{6}$, $\flat\hat{7}$)

Example:

Figure 2. A melody written in D Phrygian.

Additional Information: The resulting melodies should be exclusively monophonic. This process may be modified to separate modes into categories based on their similarity to major or minor tonal collections. One interpretation of this Module could be to assign one minor-adjacent mode (Phrygian or Dorian), one major-adjacent mode (Lydian and Mixolydian), and Locrian mode. Melodies should not incorporate pitches outside of the specific mode in which it is being written. To facilitate performance of the material, the resulting melodies may be performed on a keyboard percussion instrument.[15]

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[14] All scale degrees and alterations use the diatonic major scale as the base scale. As such, $\flat$ indicates that the following scale degree should be lowered a half step from the major scale version of that scale degree, while $\sharp$ indicates that the following scale degree should be raised a half step from the major scale.
[15] Beginning with this Module and moving forward, the student may incorporate techniques introduced in previous Modules, though they should not feel that it is a requirement.

Purpose: Create musical material using pitch collection found in extended modes, expanding the student's tonal language beyond diatonic pitch collections.

Description: Create a melody using pitch collections from each of the following modes:

1. Octatonic (select one)[16]
   a. C, D, E♭, F, F♯, G♯, A, B
   b. C, D♭, E♭, E, F♯, G, A, B♭
   c. B, C♯, D, E, F, G, A♭, B♭
2. Hexatonic (select one)
   a. C, D♯, E, G, A♭, B
   b. C, D♭, E, F, G♯, A
   c. B, D, E♭, F♯, G, A♯
3. Pentatonic (scale degrees: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, $\hat{6}$)

Example:

Extended Mode 1
Octatonic

Figure 3. A melody written in the octatonic mode.

Additional Information: The resulting melodies should be exclusively monophonic. Melodies should not incorporate pitches outside of the specific mode in which it is being written. The resulting melodies may be performed on a keyboard percussion instrument, but should not be written for a specific instrument.

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[16] Although C natural is presented first in two of the Octatonic and Hexatonic example pitch collections, the melodies for this Module do not need to emphasize pitch class C.

Module 1.4: Interval Characteristics

Purpose: Expand vocabulary for musical description and determine the student's perception of dyads in different registers.

Description: Perform each assigned interval on piano. Perform each interval on the piano in four different ways: first, sung; second, in the lowest register of the piano; third, in the highest register of the piano; and finally, in the middle register of the piano. Perform each interval on the piano first as a simultaneous dyad, letting the sound fade away, then melodically with the higher pitch occurring first, and lastly melodically with the lower pitch occurring first. Fill out the table below with one adjective for each interval and each octave, taking care that each adjective is unique and not repeated elsewhere in this exercise:

Interval	sing	low register	middle register	high register
Minor second				
Major second				
Minor third				
Major third				
Perfect fourth				
Tritone				
Perfect fifth				
Minor sixth				
Major sixth				
Minor seventh				
Major seventh				
Perfect octave				
Minor ninth				
Major ninth				

Examples:

Interval	sing	low register	middle register	high register
Minor second	longing	ominous	surprising	startling
Major second	waiting	hesitant	dull	faded
Minor third	resolute	full	hopeful	twinkly

Figure 4. A partial table of intervallic descriptions.

Additional Information: This Module contains the first harmonic assignment, and should be approached as an exercise to expand the student's understanding of the most elemental harmonic unit: the dyad. The adjectives chosen by the student are intended to heighten the student's awareness of a variety of musical descriptions; they need not be referred to after this Module has been completed.

Module 1.5: 10-chord

Purpose: Develop the student's awareness of harmonic color and expand the student's ability to discover his or her own harmonic language.

Description: Create ten or more isolated chords, basing each chord around a specific interval (minor second, major second, minor third, major third, perfect fourth, tritone, perfect fifth, minor sixth, major sixth, minor seventh, major seventh, perfect octave, minor ninth, and major ninth.) Chords should not relate to each other, and each chord should incorporate at least five unique pitch classes.

Examples:
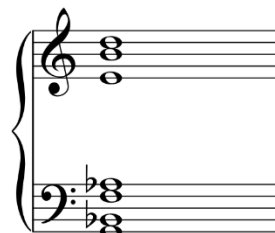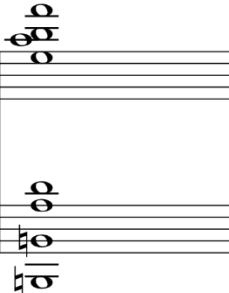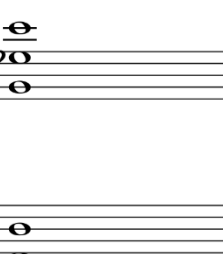
Figure 5. A collection of isolated chords.

Additional Information: The student should ensure that the chosen interval is prominently incorporated into that chord. Strategies may include (but are not limited to): including the chosen interval between the two lowest pitches, including the chosen interval between the two highest pitches, including the chosen interval between both the two lowest and two highest pitches, and stacking multiple instances of the same interval within the chord. The resulting harmonies should be performed on the piano. If the chord is too wide for the student or instructor to perform simultaneously with two hands, the chord may be broken up rhythmically or performed by both instructor and student.

Module 1.6: 3-4-5 Chord Progressions

Purpose: Develop the student's development of harmonic progression over time.

Description: Create three chord progressions, each of which contains at least four chords, each of which contains at least five unique pitch classes. The resulting chord progressions should be performed on the piano.

Examples:

Figure 6. A single chord progression.

Additional Information: The student should consider the concept of tension and release when connecting chords within the progression. Care should be taken to consider voice-leading when connecting chords.[17] Students should explore multiple methods of generating harmonic content, including (but not limited to): writing the bass line followed by adding the other voices, writing the soprano line followed by adding the other voices, building a chord or dyad and then adding pitches above or below, building a chord of six or more unique pitch classes and then removing one or more pitches from the chord, and creating an intervallic pattern to generate pitch content for the chord progression.

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[17] Voice-leading should not adhere to Western Music common-practice standards commonly taught within the university music theory curriculum, but instead be considered in the most general sense of how musical voices are progressing linearly within the greater harmonic context.

Module 1.7: Non-repeating Scale, Melody, and Harmony

Purpose: Create musical material that does not adhere to a pre-existing scale or mode.

Description: Create a scale that fulfills the following requirements: it cannot be described with traditional scale or mode terminology, it must contain more than 8 pitches, it must encompass pitches beyond one octave, and it does not repeat at the octave (that is, assuming an initial "tonic" pitch of D4, the scale must not include D5.) Write three melodies utilizing this scale. Then create an exhaustive list of three-note chords[18] that can be created using this scale. Lastly, create two chord progressions of at least four chords each that utilize pitches found within this scale; the octave placement of each scale degree does not need to adhere to its placement within the scale.

Examples:
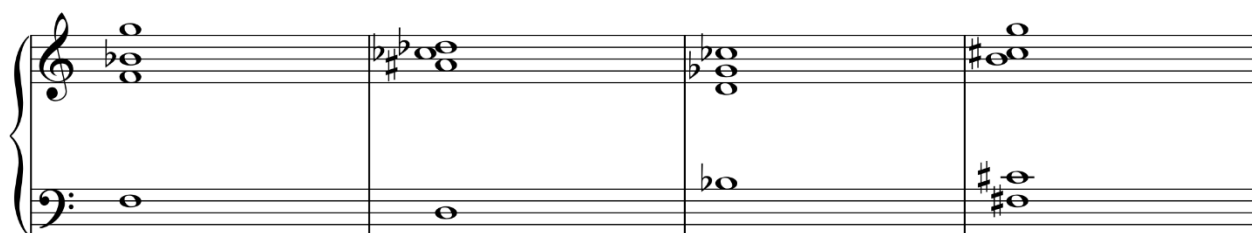
Figure 7. Non-repeating scale, melody, and chord progression. (**S**ee Figure 8 for the exhaustive list of triads.)

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[18] This portion of the assignment may be adjusted to include triads only. While time-consuming, this aspect of the assignment should aid the student in the pursuit of discovering possible vertical relationships between the scale degrees.

Additional Information: The student should only utilize pitches that are included in the scale. Pitch classes should be spelled consistently throughout the exercise.[19]

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[19] Scale degrees should only be enharmonically respelled if absolutely needed for visual clarity.

Chord list

Figure 8. Non-repeating scale triads.

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Module 1.8: Rhythmic Development

Purpose: Develop the student's ability to vary material using rhythm.

Description: Select one melody composed for a previous Module, and vary it rhythmically in ten different ways.

Examples:

Rhythmic development

Original melody (non-repeating scale)

Variation 1

Variation 2

Figure 9. Original melody with two rhythmic variations.

Additional Information: The pitch content of the original melody should not be altered in this exercise. Additional instances of pitch content may occur (that is, a quarter note sounding on D4 may be adjusted into three sixteenth notes sounding on D4) but pitches may not be removed completely. The student should consider the following rhythmic relationships when exploring rhythmic variation:

a. Duration: prolongation and truncation
b. Emphasis: stress and unstress
c. Activity: motion and stasis
d. Stability: stability and instability
e. Metric: emphasizing meter and obscuring meter
f. Cohesion: variety and connectivity

Module 1.9: Variation

Purpose: Develop the student's ability to vary melodic material using any musical tools available.

Description: Select one melody composed for a previous Module, and vary it stylistically in five different ways.

Examples:

Figure 10. Original melody with two stylistic variations.

Additional Information: N/A

Module Category 2: Percussion Composition Modules

       The Percussion Composition Modules are designed to provide discrete prompts to aid in directing a student's compositional progress. All Modules provide prompts for creation of original works for percussion instruments. Because the curriculum synthesis in Chapter IV will provide descriptions of practical applications of the Percussion Composition Modules, it is necessary that the Percussion Composition Modules are general enough to allow for flexibility in curricular programming. Each Module includes multiple examples for the student to reference. Examples typically follow the specifications included within the Module, though some examples may differ in scope or instrumentation.

Module 2.1: Solo Instrument – Short Étude

Purpose: Create a composition focusing on specific instrument-specific technical elements.

Description: Compose a short (30"-1'30") work for a single percussion instrument, with an emphasis on at least one specific technical element (for example, a standard rudiment, dynamics, speed). Focus on developing a single musical idea throughout the work, with clear phrasing and formal structure.

Examples:

       Portraits in Rhythm, Anthony Cirone (orchestral snare)
       Intermediate Studies, Mitchell Peters (orchestral snare)
       The Rudimental Cookbook, Edward Freytag (rudimental snare)
       Momentum, Patricia Islas (keyboard)
       For Four, Josh Gottry (four mallet)
       Perfect Circles, Brett Dietz (timpani)
       Studies in Copper, Alex Orfaly (timpani)
       Jazz Drumset Etudes, Jake Reed (drumset)
       Drumset Etudes, Book 1, Joe Holmquist (drumset)

Additional Information: This Module may be expanded to include composing multiple études within a single project.

Module 2.2: Solo Instrument – Miniatures

Purpose: Create a composition in three or more short movements.

Description: Compose a collection of short (30" - 1'30") contrasting movements for a single percussion instrument. Focus on developing a single musical idea throughout each movement, with clear phrasing and formal structure.

Examples:

The Sacred Magic of Abramelin the Mage, Brandon Nelson (vibraphone and clarinet)
10 Short Pieces for Solo Vibraphone, Olivia Kieffer (vibraphone)
Gradients I, Jamie Wind Whitmarsh (steel pan)
Zodiac, Marc Mellits (marimba)

Additional Information: N/A

Module 2.3: Solo Instrument – Single-movement Composition

Purpose: Create a moderate-length single-movement composition for solo instrument.

Description: Compose a moderate-length (2'-5') single-movement work for solo instrument. The work should explore more than one main musical idea and will likely involve more than one formal section within the work.

Examples:

Fahrenheit 451, Ben Wahlund (drumset with stereo playback)
Small Talk, Timothy Adams (snare drum)
To Varèse, Joe Tompkins (multiple percussion)
Flawless Victory, Jamie Wind Whitmarsh (marimba)

Additional Information: N/A

Module 2.4: Solo Instrument – Substantial Composition

Purpose: Create a substantial work for solo instrument.

Description: Compose a substantial (5' or longer) work for solo instrument. The work should explore more than one main musical idea and will likely involve more than one formal section within the work. The work may include multiple movements.

Examples:

Classic Suite for Marimba, Ginger Zyskowski (marimba)
Poetic Fantasy, Pius Cheung (solo marimba)
Scenes of a Youthful Dusk, Matt Ridge (vibraphone and glockenspiel)
Quatre/Quatre, Nancy Zeltsman (solo timpani)
Ocean Sketches, Brent Mazan (steel pan)
Six Ideas for Snare, Bass, & Cymbal, Dave Hollinden (multiple percussion)
Animals, Brian Slawson (percussion quartet)

Additional Information: N/A

Module 2.5: Chamber Music – Non-pitched Hand Percussion Duet

Purpose: Create a duet for two single hand percussion instruments.

Description: Compose a work for two players, each of whom performs on a single hand percussion instrument. Care should be taken to ensure that both parts contribute to the music (that is, one instrument should not perform in an accompaniment capacity for the duration of the work). Instruments should be monophonic, un-pitched, and different (that is, one player playing one cowbell is acceptable, while either one or two players playing two cowbells is unacceptable).[20]

Examples:

Conversation, Bobby Lopez (two tambourines)
Eggs Over Sidewalk, David Dickinson (woodblock and shaker)

Additional Information: N/A

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[20] Examples provided here will deviate from this assignment, as there are very few published works adhering to the specifications introduced within this Module.

Module 2.6: Chamber Music – Single-keyboard Duet

Purpose: Create a duet for two performers on one keyboard instrument.

Description: Compose a work for two players, both of whom perform on the same keyboard percussion instrument.

Examples:

> *2+1,* Ivan Trevino (marimba)
> *Stubernic*, Mark Ford (marimba trio)
> *The Atmos Clock*, Brian Nozny (marimba trio)

Additional Information: N/A

Module 2.7: Chamber Music – Timpani and Keyboard Percussion Duet

Purpose: Create a duet for two performers, one of whom performs on timpani and the other on a keyboard percussion instrument.

Description: Compose a work for two players, one of whom performs on timpani and the other on a keyboard percussion instrument.

Examples:

> *Deliverance,* Andrew Beall
> *Gemini Return*, Duncan Patton
> *Primordial Variations,* Duncan Patton

Additional Information: N/A

Module 2.8: Chamber Music – Concert Band Percussion Ensemble

Purpose: Create a work for standard concert band non-pitched instrumentation and timpani.

Description: Compose a work for standard concert band instrumentation (for example, timpani, snare drum, concert bass drum, tom toms, crash cymbals, tambourine, triangle).

Examples:

Alarm!, Brian Blume
Le Marche Diabolique, Michael LaMattina
Battle Royale, Angela Kepley
Hip Hop Bop, Moses Howden

Additional Information: This instrumentation should not include any keyboard percussion. Individual parts may include multiple instruments provided they are not written as a multiple percussion setup.

Module 2.9: Chamber Music – Homogenous Percussion Ensemble

Purpose: Create a work for homogenous instrumentation.

Description: Compose a work for homogenous percussion instrumentation for at least two percussionists (for example, marimba quartet, snare drum quartet, vibraphone duo, xylophone duo, timpani (2 players), triangle quartet, etc.).

Examples:

Splendid Wood, Jennifer Higdon (marimba sextet)
Marimba Quartet, Daniel Levitan (marimba quartet)
Snare Drum Quartet, Kevin Bobo (snare drum quartet)
Four for Flexatones, Ju Ri Seo (flexatone quartet)

Additional Information: N/A

Module 2.10: Chamber Music – Mixed Percussion Ensemble

Purpose: Create a work for mixed instrumentation.

Description: Compose a work for mixed percussion instrumentation for at least two percussionists.

Examples:

> *Mallet Quartet,* Steve Reich
> *Suite,* Agata Zubel
> *Mallet Madness,* Andrea Clearfield

Additional Information: N/A

Module 2.11: Marching Band – Front Ensemble

Purpose: Create an original work for a marching band front ensemble.

Description: Create an original work for a marching band front ensemble. Include at least one of each of the following: marimba, vibraphone, auxiliary (rack) percussion. Inclusion of electronic elements is optional.

Examples:

> *Up Front Etudes,* Jim Ancona
> *A Chance Encounter,* John Max McFarland

Additional Information: The scope of this Module may be altered to fit within any of the following marching band styles: Bands of America, Drum Corps International, and Winter Guard International.

Module 2.12: Marching Band – Drumline

Purpose: Create an original work for a marching band drumline battery ensemble.

Description: Create an original for a marching band drumline battery ensemble. Instrumentation can include any common drumline instrument (snare drum, tenor drums, bass drums, cymbals) and should include at minimum snare drum and at least one bass drum.

Examples:

> *Trackin',* Tim Perry
> *For the Love of Drums,* Lamon Lawhorn
> *Quad Damage,* Matt Moore

Additional Information: The scope of this Module may be altered to fit within any of the following marching band styles: Bands of America, Drum Corps International, Winter Guard International, and Parade-style.

Module 2.13: Marching Band – Total Percussion

Purpose: Create an original for a marching band total percussion ensemble.

Description: Create an original for a marching band total percussion ensemble. Front ensemble instrumentation should include at least one of each of the following: marimba, vibraphone, auxiliary (rack) percussion. Inclusion of electronic elements is optional. Drumline instrumentation can include any common drumline instrument (snare drum, tenor drums, bass drums, cymbals) and should include at minimum snare drum and at least one bass drum.

Examples:

> *The Burdens We Bear,* Six to Five Productions
> *The Zodiac,* Doug Rosener and Mike Nevin

Additional Information: The scope of this Module may be altered to fit within any of the following marching band styles: Bands of America, Drum Corps International, and Winter Guard International.

Module Category 3: Arranging Modules

The purpose of the Arranging Modules is to provide discrete prompts to aid in directing a student's compositional progress through arranging previously-composed works. The curriculum synthesis in Chapter IV will provide descriptions of practical applications of the following Modules. Specific examples are not provided for Modules 3.1 through 3.3, as the student will be best served by studying an assortment of shows written in the Bands of America, Drum Corps International, and Winter Guard International styles.

Module 3.1: Arranging – Marching Band – Front Ensemble

Purpose: Arrange a work for a marching band front ensemble.

Description: Arrange a work for a marching band front ensemble alone. Include at least one of each of the following: marimba, vibraphone, auxiliary (rack) percussion. Inclusion of electronic elements is optional.

Additional Information: It is important to emphasize that the student must obtain all appropriate arranging permissions from the copyright holder. The scope of this Module may be altered to fit within any of the following marching band styles: Bands of America, Drum Corps International, and Winter Guard International.

Module 3.2: Arranging – Marching Band – Drumline

Purpose: Arrange a work for a marching band drumline battery ensemble.

Description: Arrange a work for a marching band drumline battery ensemble. Instrumentation can include any common drumline instrument (snare drum, tenor drums, bass drums, cymbals) and should include at minimum snare drum and at least one bass drum.

Additional Information: The student may find it helpful to arrange the drumline parts to a pre-existing marching band show. It is important to emphasize that the student must obtain all appropriate arranging permissions from the copyright holder. The scope of this Module may be altered to fit within any of the following marching band styles: Bands of America, Drum Corps International, Winter Guard International, and Parade-style.

Module 3.3: Arranging – Marching Band – Total Percussion

Purpose: Arrange a work for a marching band total percussion ensemble.

Description: Arrange a work for a marching band total percussion ensemble. Front ensemble instrumentation should include at least one of each of the following: marimba, vibraphone, auxiliary (rack) percussion. Inclusion of electronic elements is optional. Drumline instrumentation can include any common drumline instrument (snare drum, tenor drums, bass drums, cymbals) and should include at minimum snare drum and at least one bass drum.

Additional Information: The student may find it helpful to arrange the percussion parts to a pre-existing marching band show. It is important to emphasize that the student must obtain all appropriate arranging permissions from the copyright holder. The scope of this Module may be altered to fit within any of the following marching band styles: Bands of America, Drum Corps International, and Winter Guard International.

Module 3.4: Arranging – Concert Percussion – Public Domain

Purpose: Arrange a public domain work for a concert percussion ensemble.

Description: Arrange a public domain orchestral or chamber work for a concert percussion ensemble. This Module is focused on translation from non-percussion instruments into the percussion medium. As such, the instrumentation and size of the ensemble should support the musical characteristics of the work being arranged.

Examples:

> *Carmen Suite,* arr. Ritsuko Nasu
> *Aquarium,* arr. Matt Moore
> *Adagietto from Mahler's Fifth Symphony,* arr. Steve Craft

Additional Information: N/A

Module 3.5: Arranging – Popular Music

Purpose: Arrange a popular song or modern work for either a concert percussion ensemble or steel pan band.

Description: Arrange a popular song or modern work for either a concert percussion ensemble or a steel pan band. This Module is focused on translating the character of a popular song into the percussion medium.

Examples:

> *Big Country,* arr. Olin Johannessen
> *Africa,* arr. R. Desmond
> *From My Little Island,* arr. John Parks and Justin Alexander
> *Evergreen,* arr. Luis Rivera

Additional Information: The student may decide to re-imagine the source material into a different style. For instance, a straight-forward modern pop or dance song could be transformed into a soca or reggae style. Another potential application of this Module would be to arrange a percussion solo work for full ensemble. Two works listed above, *From My Little Island* and *Evergreen,* serve as examples of this concept. The student may elect to arrange for instruments outside of the percussion family if the individual curricular track supports that (that is, a jazz drumset major may be best served by arranging for a jazz combo or a big band.) It is important to emphasize that the student must obtain all appropriate arranging permissions from the copyright holder.

CHAPTER IV: PERCUSSION COMPOSITION CURRICULA

The curricula included in this chapter reference the Modules presented in Chapter III. There are five curricula: Percussion Studio Project Composition Curriculum (which is split into three curricular options), Undergraduate Music Education Major Composition Curriculum, Specialized Percussion Composition Curriculum, Marching Percussion Arranging Curriculum, and Advanced Undergraduate Curriculum. Each Curriculum is assembled from a collection of Modules and includes modifiers such as instrumentation, difficulty level, duration, and style as well as additional notes to clarify the assignment for the instructor and student. The curricula being presented are not intended to be fixed, but instead to provide a potential path of composition experience for undergraduate percussion majors. The instructor should tailor the chosen curriculum to the student(s) engaging with the Modules.

A Note About the Instructor's Role

The role of the instructor is to support and guide the student through this curriculum. It is vital that the instructor emphasize objective statements regarding pacing and usage of musical material over subjective statements indicating the instructor's musical preferences. At times the instructor may not feel the need to provide substantive feedback: this is acceptable and to be expected. Mastery or understanding of basic composition pedagogy is not required in order for the instructor to provide clear and respectful feedback. As long as the instructor is supportive and clear with assignments, the student will receive the benefit of the assignments included within this guide. Furthermore, the instructor should take note that high-quality musical compositions are not the primary goal. It is not expected that the student will produce work worthy of

commercial publication or public performance. The student must have the freedom to fail and develop his or her own compositional voice and process. Finally, the instructor will find it useful to complete some or all of the assigned Modules ahead of time. If the instructor wishes to begin assigning composition exercises during the fall semester of a given academic year, then the instructor should complete the fall assignments during the previous summer. By engaging with the material directly, the instructor will gain more tools to aid the student in pursuing percussion composition activities. When in doubt, the instructor should approach this process similar to performance pedagogy: by going through the process ahead of time the instructor can use that experience to guide the student's progress.

Given that it is an important part of the process for a student to hear the work rehearsed and performed live, the instructor should take care to guide the student to writing for instrumentation that can be performed with practical expectations and to help facilitate finding performers to perform the work. This guide assumes eight semesters for completion of a music performance degree and seven semesters for completion of a music education degree; instructors are encouraged to modify any of the following curricula as needed based on each individual student's needs. Unless otherwise noted, difficulty should be appropriate for either the student's individual performance ability or for the experience level of the intended performer(s) of the student's composition. Lastly, instructors are encouraged to create new Modules, independently or in collaboration with the student.

Curriculum 1: Percussion Studio Project Composition Curriculum

This curriculum involves incorporating composition projects within a percussion studio setting, with multiple or all percussion studio members participating. One application of this

curriculum is to assign the same project to all students each semester, while another application is to assign projects in a fixed order aligned with an individual student's degree progress. The first application allows for uniformity of projects in any given semester, while the second application will ensure uniformity of progression across each individual student's education. It is possible to combine these two applications, where all fall semester projects are on a fixed path determined by the student's degree progress while all spring projects are uniform across the studio. Examples are provided of the first two applications as well as a third application specific to studio projects assigned either during summer breaks or at a rate of one per academic year.

Curriculum 1.1: Uniform Studio Projects

This application incorporates the same project for all students in any given semester. As with the other curriculum paths, it is vitally important that everything written be rehearsed, performed, and recorded.

Semester	Module
	Modifiers
1	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo snare drum with or without electronic playback
2	**2.5: Chamber Music – Non-pitched Hand Percussion Duet**
	Instrumentation: Specified in the Module description
3	**2.3: Solo Instrument – Single-movement Composition**
	Instrumentation: Solo keyboard percussion without electronic playback
4	**2.6: Chamber Music – Single-keyboard Duet**
	Instrumentation: Specified in the Module description

Semester	Module
	Modifiers
5	**2.2: Solo Instrument – Miniatures**
	Instrumentation: Solo timpani (4 drums) without electronic playback
6	**2.7: Chamber Music – Timpani and Keyboard Percussion Duet**
	Instrumentation: Specified in the Module description
7	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo drumset with or without electronic playback
8	**3.5: Arranging – Popular Music**
	Instrumentation: three or more performers on keyboard percussion instruments and one performer on drumset, with or without electronic playback

Table 2. Curriculum 1.1: Uniform Studio Projects

Curriculum 1.2: Individual Student Fixed-Order

This application follows a set path for each student beginning in the first semester of the first year. Semesters five through eight may need adjustment depending on each student's individual interests and strengths. As with the other curriculum paths, it is vitally important that everything written be rehearsed, performed, and recorded.

Semester	Module
	Modifiers
1	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo snare drum without electronic playback
2	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo keyboard percussion without electronic playback

3	**2.5: Chamber Music – Non-pitched Hand Percussion Duet**
	Instrumentation: Specified in the Module description
4	**2.9: Chamber Music – Homogenous Percussion Ensemble**
	Instrumentation: Specified in the Module description
5	**2.2: Solo Instrument – Miniatures**
	Instrumentation: Solo timpani (4 drums) or solo drumset with or without electronic playback
6	**2.3: Solo Instrument – Single-movement Composition**
	Instrumentation: Any instrument(s) for which the student has previously written *Difficulty Level:* Appropriate to the individual student's ability level, with the goal of performing this work on a degree recital within the following two semesters
7	**3.4: Arranging – Concert Percussion – Public Domain**
	Instrumentation: Specified in the Module description
8	**Instructor's Choice**
	The final semester of composition study may need to be removed to focus on graduate school applications, student teaching, completing work from previous modules, or focusing on additional percussion topics. In the event that the student requires prompts from the instructor for this final semester, the instructor would do well to select a previously-completed module in which the student could improve.

Table 3. Curriculum 1.2: Individual Student Fixed-Order

Curriculum 1.3: Annual Studio Projects

This curriculum involves incorporating one composition project each academic year. Projects

may be assigned during the summer, fall, or spring semesters or during the course of the fall and

spring semesters of a traditional academic year. As with the other curriculum paths, it is vitally

important that everything written be rehearsed, performed, and recorded.

Summer/Year	Module
	Modifiers
1	**2.2: Solo Instrument – Miniatures**
	Instrumentation: Any solo percussion instrument with or without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level
2	**2.9: Chamber Music – Homogenous Percussion Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level
3	**2.3: Solo Instrument – Single-movement Composition**
	Instrumentation: Any solo percussion instrument with or without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level
4	**2.10 Chamber Music – Mixed Percussion Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level

Table 4. Curriculum 1.3: Annual Studio Projects

Curriculum 2: Undergraduate Music Education Composition Curriculum

This curriculum involves the traditional music education percussion major and assumes a seven-semester timeline. The instructor may wish to modify assignments depending on the student's area of pedagogical interest, for example, students wishing to teach in a high school setting may need to spend more time on marching band arranging while students wishing to teach at the middle school level may need to spend more time writing and arranging music for younger students and flexible instrumentation. As with the other curriculum paths, it is vitally important that everything written be rehearsed, performed, and recorded.

Semester	Module
	Modifiers
1	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo snare drum *Difficulty Level:* The student should write a collection of etudes for each difficulty level (Grades 1-5)
2	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo keyboard percussion, treble clef, F3-F6 *Difficulty Level:* The student should write a collection of etudes for each difficulty level (Grades 1-5)
3	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo timpani (4 drums) *Difficulty Level:* The student should write a collection of etudes for each difficulty level (Grades 1-5)
4	**3.4: Arranging – Concert Percussion – Public Domain**
	Instrumentation: Specified in the Module description *Difficulty Level:* Grade 2-3 *Duration:* ~3 minutes
5	**2.8: Chamber Music – Concert Band Percussion Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Grade 2-3 *Duration:* ~3 minutes
6	**3.2: Arranging – Marching Band – Drumline**
	Instrumentation: Appropriate for a small school drumline *Difficulty Level:* Appropriate for a small school drumline
7	**3.1: Arranging – Marching Band – Front Ensemble**
	Instrumentation: Appropriate for a small school drumline *Difficulty Level:* Appropriate for a small school drumline

Table 5. Curriculum 2: Undergraduate Music Education Major Curriculum

Curriculum 3: Specialized Percussion Composition Curriculum

This curriculum is created for a student that wishes to specialize within a specific instrument. Although this specific track is designed for an undergraduate drumset major wishing to focus on creating original work for the drumset in both solo and ensemble settings, the instructor could replace drumset with another specialization (for example, timpani, steel pan, electronic percussion.) It is not intended to supplant any other composition-related topics that may already be present within the student's performance curriculum, such as transcribing and arranging. Unlike the previous three curricula, this and all subsequent curricula are project-based rather than semester-based, allowing for greater flexibility and clarifying the sense of progression. As with the other curriculum paths, it is vitally important that everything written be rehearsed, performed, and recorded.

Project	Module
	Modifiers
1	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo drumset without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level, with an emphasis on a specific technical aspect, for example, fills lasting three beats, hi-hat left foot involvement, linear drumming *Style:* The étude should emphasize a specific style within the drumset vocabulary *Additional Notes:* This project may be repeated multiple times throughout the student's education.
2	**2.2: Solo Instrument – Miniatures**
	Instrumentation: Solo drumset without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level, with each movement emphasizing a specific musical character *Style:* The miniatures may incorporate styles frequently performed on the drumset and/or idioms from concert percussion writing *Additional Notes:* This project may be repeated multiple times throughout the student's education.

3	**2.3: Solo Instrument – Single-movement Composition**
	Instrumentation: Solo drumset with or without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level
4	**2.10 Chamber Music – Mixed Percussion Ensemble** or **2.9: Chamber Music – Homogenous Percussion Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* This project should focus on integrating the drumset within a chamber percussion ensemble. The "2.10 Chamber Music – Mixed Percussion Ensemble" Module may incorporate any percussion instrumentation, while the "2.9: Chamber Music – Homogenous Percussion Ensemble" Module should include multiple drumsets.
5	**3.5: Arranging – Popular Music**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level

Table 6. Curriculum 3: Specialized Percussion Composition Curriculum

Curriculum 4: Marching Percussion Arranging Curriculum

This curriculum is created for an undergraduate percussion major wishing to develop skills related to arranging for the marching arts. It is possible to incorporate all or part of this curriculum alongside other percussion composition curricula. While many of the curricula require live performance of completed modules, it is likely that the following projects may not be performed live due to the performing forces and instrumentation required.

Project	Module
	Modifiers
1	**3.4: Arranging – Concert Percussion – Public Domain**
	Instrumentation: Specified in the Module description *Difficulty Level:* Grade 2-3 *Additional Notes:* This module allows a comfortable introduction to the process of arranging for multiple percussionists without the added coordination with or consideration of any visual element.
2	**3.2: Arranging – Marching Band – Drumline**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate for a medium-size competitive marching ensemble
3	**3.1: Arranging – Marching Band – Front Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate for a medium-size competitive marching ensemble
4	**3.3: Arranging – Marching Band – Total Percussion**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate for a medium-size competitive marching ensemble *Additional Notes:* The instructor may decide that it would be most beneficial for the student to complete Module "3.1: Arranging – Marching Band – Front Ensemble" by adding front ensemble parts to the drumline arrangement created in Module "3.2: Arranging – Marching Band – Drumline." In that case, Module "3.3: Arranging – Marching Band – Total Percussion" may be skipped.
5	**2.12: Marching Band – Drumline**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate for a medium-size competitive marching ensemble
6	**2.11: Marching Band – Front Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate for a medium-size competitive marching ensemble

7	**2.13: Marching Band – Total Percussion**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate for a medium-size competitive marching ensemble *Additional Notes:* The instructor may decide that it would be most beneficial for the student to complete Module "2.11: Arranging – Marching Band – Front Ensemble" by adding front ensemble parts to the drumline arrangement created in Module "2.12: Arranging – Marching Band – Drumline." In that case, Module "2.13: Arranging – Marching Band – Total Percussion" may be skipped.
8	**Module Revision: Subtraction**
	Given that percussion arrangers must sometimes re-write front ensemble or drumline parts to remove parts or players, this Module provides an opportunity for the instructor to guide the student in the process of removing one or more players from the instrumentation. The instructor should select one Module from Projects 2-7 and provide a scenario for the student to re-score that Module, for example, re-scoring a four-bass drumline part for three bass drums, removing the second vibe part, or combining two or more parts into a part for one player.
9	**Module Revision: Addition**
	Given that percussion arrangers must sometimes re-write front ensemble or drumline parts to include additional parts or players, this Module provides an opportunity for the instructor to guide the student in the process of adding one or more players to the instrumentation. The instructor should select one Module from Projects 2-7 and provide a scenario for the student to re-score that Module, for example, adding a new synthesizer part, adding a cymbal line, adding an auxiliary multiple-percussion (rack) part, etc..
10	**Module Revision: Difficulty Adjustment**
	Given that percussion arrangers must sometimes re-write front ensemble or drumline parts to better fir the experience level of the performers, this Module provides an opportunity for the instructor to guide the student in the process of revising parts to increase or decrease difficulty. The instructor should select one Module from Projects 2-7 and provide a scenario for the student to re-score portions of that Module to achieve a more difficult or less difficult part, for example, snare drum parts need less technique, the tenor part needs to be more independent from the snare drum part, the auxiliary front ensemble part needs a more involved part, etc..

Table 7. Curriculum 4: Marching Percussion Arranging Curriculum

Curriculum 5: Advanced Undergraduate Curriculum

This curriculum is designed to be an intense and highly-focused course for a student wishing to maximize the study of composition while pursuing and undergraduate percussion degree. Some Projects may be assigned on a weekly basis, while others may require more time to complete. It is possible to assign multiple Projects simultaneously. As with the other curriculum paths, it is vitally important that everything written be rehearsed, performed, and recorded.[21]

Project	Module
	Modifiers
	UNIT 1: MONOPHONIC MELODIC WRITING
1	**1.1: Contour-Dot-Rhythm**
	Instrumentation: N/A *Additional Notes:* N/A
2	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo snare drum without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* The instructor may specify whether this composition should be in an orchestral or rudimental snare drumming style.
3	**1.2: Diatonic Modes**
	Instrumentation: N/A *Additional Notes:* N/A

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[21] It is expected that the Composition Technique Modules will be performed as described in each Module. The student is not expected to present a final performance of the Composition Technique Modules in the same way that the Percussion Composition Modules and Arranging Modules may be presented.

4	**2.1: Solo Instrument – Short Étude**
	Instrumentation: Solo keyboard percussion without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* This composition should be monophonic throughout, with no pitches written to sound simultaneously.
5	**1.3: Extended Modes**
	Instrumentation: N/A *Additional Notes:* N/A
6	**2.2: Solo Instrument – Miniatures**
	Instrumentation: Solo timpani (4 drums) without electronic playback *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* This composition should be monophonic throughout, with no pitches written to sound simultaneously.
7	**2.3: Solo Instrument – Single-movement Composition**
	Instrumentation: To be determined by the student and instructor *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* This Project serves as a capstone to Unit 1, with a single-movement composition written for keyboard percussion. The resulting composition should be monophonic throughout, with no pitches written to sound simultaneously.

	UNIT 2: HOMOPHONIC WRITING
8	**1.4: Interval Characteristics**
	Instrumentation: N/A *Additional Notes:* N/A
9	**2.5: Chamber Music – Non-pitched Hand Percussion Duet**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level
10	**1.5: 10-chord**
	Instrumentation: N/A *Additional Notes:* N/A
11	**2.6: Chamber Music – Single-keyboard Duet**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* Both parts should be monophonic throughout with no pitches written to sound simultaneously. The resulting composition should have no more than two pitches sounding simultaneously.
12	**1.6: 3-4-5 Chord Progressions**
	Instrumentation: N/A *Additional Notes:* N/A
13	**2.7: Chamber Music – Timpani and Keyboard Percussion Duet**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* This Project serves as a capstone to Unit 2. It is important that the student write both parts to contribute equally to the musical content (that is, the timpani part should not serve solely as a bass line or pedal tone.)

	UNIT 3: EXPANDING COMPOSITION TECHNIQUE
14	**1.7: Non-repeating Scale, Melody, and Harmony**
	Instrumentation: N/A *Additional Notes:* N/A
15	**2.8: Chamber Music – Concert Band Percussion Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level
16	**1.8: Rhythmic Development**
	Instrumentation: N/A *Additional Notes:* N/A
17	**2.9: Chamber Music – Homogenous Percussion Ensemble**
	Instrumentation: Specified in the Module description *Difficulty Level:* Appropriate to the individual student's ability level
18	**1.9: Variation**
	Instrumentation: N/A *Additional Notes:* N/A
19	**2.4: Solo Instrument – Substantial Composition**
	Instrumentation: To be determined by the student and instructor *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* Both this Project and Project 20 serve as capstones to Unit 3. The specific instrumentation, scope, and difficulty level is to be determined by the student and instructor.
20	**2.10 Chamber Music – Mixed Percussion Ensemble**
	Instrumentation: To be determined by the student and instructor *Difficulty Level:* Appropriate to the individual student's ability level *Additional Notes:* Both this Project and Project 19 serve as capstones to Unit 3. The specific instrumentation, scope, and difficulty level is to be determined by the student and instructor.

Table 8. Curriculum 5: Advanced Undergraduate Curriculum

CHAPTER V: SUMMARY AND CONCLUSIONS

This study includes twenty-seven modular assignments arranged into five separate curricular units, one of which contains three sub-curricula. Modular assignments are arranged into three categories: Composition Technique Modules, Percussion Composition Modules, and Arranging Modules. Composition Technique Modules are abstract composition assignments that exist outside of the boundaries of percussion instrumentation, while Percussion Composition Modules contain prompts for original compositions for percussion instruments. The Arranging Modules contain prompts for arranging pre-existing materials for percussion instruments. Each Module contains four subsections as applicable: Purpose, Description, Examples, and Additional Information. The Purpose subcategory is a short statement specifying the overall pedagogical nature of the Module, while the Description subcategory provides a detailed description of the assignment. Examples provides either visual examples of the completed assignment, or scores and recordings to study. Additional Information contains suggestions or clarifications to aid the instructor in guiding a student through that particular Module.

All curricula are limited to writing for percussion instruments with or without electronics as an option. Curriculum 1.1 involves creating assignments for multiple students within a percussion studio, all of whom are given the same prompt during the same semester. Curriculum 1.2 assumes that multiple students within a percussion studio will be completing composition assignments, though the specific project is determined by the individual student's degree progress, resulting in different assignments being completed by different students within the same time frame. Curriculum 1.3 allows for a singular composition project per academic year. Curriculum 2 specifies a combination of assignments for a seven-semester Music Education

major. Many of the assignments involve writing for younger students or arranging for marching band. Curriculum 3 implements Modules that would benefit a student specializing on a specific instrument. While the included curricular design uses drumset as the specific instrument, and instructor could assign the same projects to a student specializing in a different instrument (for example, steel pan, timpani, and electronic percussion) by replacing all instances of "drumset" with that instrument. Curriculum 4 focuses exclusively on arranging, with prompts for concert percussion and marching band as well as assignments meant to develop the student's experience revising a previously-arranged assignment. Curriculum 5 is the most substantial, incorporating abstract composition technique exercises with specific percussion composition prompts. All Curricula are designed with flexibility as a core component. The formatting of both the Modules and the Curricula allows for easy substitutions as needed for each individual student.

Further research could be conducted regarding the combination of performance and composition. A mass-survey of the percussion community could illuminate trends in how percussionists arrive to the decision to start composing. Moving beyond the boundaries of percussion, a survey of the music community as a whole would likely pinpoint other instrumental groups that have a strong link to composition. Additional pedagogical guides could be created with Modules and Curricula emphasizing specific instrument families. This study exists as one path toward producing thoughtful compositions written for percussionists by percussionists.

APPENDICES

Appendix I: Composition Texts Survey

Several composition texts were surveyed for pedagogical content in the creation of this document. While some texts were written by prominent twentieth-century composers (Hindemith, Persichetti, Schoenberg, Wuorinen) other texts (Belkin, Michaels, Nelson, Trevino) are more recent and may provide insight into the modern composition pedagogy landscape. Vincent d'Indy's text, as the earliest tome included, offers a historical view on composition. Some authors (Brindle, Cope) have multiple texts included to demonstrate texts approaching composition pedagogy from the direction of a specific topic. While Leon Dallin's text does not fit any of the above categories, it is included due to its high-quality approach in introducing and discussing compositional topics.

Vincent D'Indy – Course in Musical Composition: Volume 1 (1903/1946/2010)

Vincent D'Indy's text (translated and edited by Gail Hilson Woldu) is a dense and philosophical text. D'Indy connects composition to non-musical artistic and scientific media: rhythm to arithmetic, melody to linguistics, and harmony to vibration. This text is less a technical manual used to instruct composers, and is more of an academic treatise tying composition to historical development and fundamental musical concepts. There is much of value in this text, although beginning composers would need a substantial amount of guidance to work with this resource.[22]

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[22] Vincent D'Indy, *Course in Musical Composition,* trans. Gail Woldu (Norman: University of Oklahoma Press, 2010).

Paul Hindemith – The Craft of Musical Composition: Book I (1942)

Hindemith's text is prose-heavy and technical. The composer's philosophy is laid out clearly, with much of value regarding the nature of the composition instructor. He writes extensively about the effect of the overtone series on intervallic relationships, and generally focuses on establishing common terminology and concepts. Due to the lack of exercise prompts and overall verbose nature of the text, this does not succeed as an introductory resource for composers.[23]

Leon Dallin – Techniques of Twentieth Century Composition: A Guide to the Materials of Modern Music (1957)

Dallin's text features clear organization of topics with a variety of musical examples, many of which are pulled from the twentieth century. Topics are introduced in a logical fashion: contour, modal writing, compound melodies, expanded tonality, asymmetric meters, nonmetric rhythms, chord structure and progression, tonality, cadences, nonharmonic materials, thematic metamorphosis, imitation, twelve-tone, microtones, special effects, indeterminacy, and electronic music. One divergence from previous texts examined is the focus on the practical and technical aspects of composing, rather than the theoretical elements. Dallin's text is complete, and would be beneficial as a singular resource for the aspiring composer.[24]

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[23] Paul Hindemith and Alan Mendel, *The Craft of Musical Composition: Book I* (London: Schott & Co., Ltd., 1942).
[24] Leon Dallin, *Techniques of Twentieth Century Composition* (Dubuque: WM. C. Brown Company Publishers, 1957).

Vincent Persichetti – Twentieth-Century Harmony: Creative Aspects and Practice (1961)

Persichetti's text is exclusively focused on harmony, making it less desirable as a singular resource. The content provided is high-quality, and contains a wide body of repertoire to support each topic. Persichetti approaches harmony from a logical perspective, introducing different concepts as building blocks – intervals, modes, synthetic scales, chromatic scales, and chords in various intervallic formations. This text can work well as a supplemental resource or as a guide to developing more harmonic tools.[25]

Reginald Brindle – Serial Composition (1966)

This text focuses on the compositional considerations when working with free atonality and 12-tone techniques, as opposed to the theoretical analysis common in theory textbooks. *Serial Composition* discusses a specific technique, and as such the benefit to the student is found in how the author approaches the structured topic of serial composition with creativity and imagination.[26]

Arnold Schoenberg – Fundamentals of Musical Composition (1967)

Schoenberg's text is well-written and clear. He does not limit the content to a specific genre (Brindle) or technical aspect of composition (Persichetti), but instead introduces and explores the foundational compositional elements. The text provides a wealth of information and examples from the repertoire, though one shortcoming is the lack of examples from the twentieth century.[27]

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[25] Vincent Persichetti, *Twentieth-Century Harmony* (New York: W.W. Norton & Company, Inc., 1961).
[26] Reginald Brindle, *Serial Composition* (Oxford: Oxford University Press, 1966).
[27] Arnold Schoenberg, Gerald Strang, and Leonard Stein, *Fundamentals of Music Composition* (London: Faber and Faber Limited, 1967).

David Cope – New Music Composition (1977)

Cope's text is focused on compositional techniques of the mid-twentieth century. This text does not begin with the fundamental technical aspects of composing, but instead covers extended compositional topics. Cope provides a varied collection of generative prompts at the end of each chapter, as well as a lightly annotated list of twentieth-century compositions to reinforce and illustrate each concept. Several topics are included that set this text apart: pointillism, writing for percussion, multimedia compositions, and antimusic. This text hints at philosophical musings without sacrificing technical considerations. Cope's text may be good for an intermediate composer, although his later text *Techniques of the Contemporary Composer* is a more current packaging of many concepts included in this text.[28]

Charles Wuorinen – Simple Composition (1979)

Wuorinen's text focuses on twelve-tone composition, though there is a moderate amount of general composition discussion throughout. Though the exercises are inventive and effective for fostering creativity, the narrow scope and specific topic matter does not make this a strong introductory text.[29]

Reginald Brindle – Musical Composition (1986)

Brindle's text is prose-heavy, with a moderate amount of musical examples. This text covers a wide variety of topics, often with one or two paragraphs of prose. The result is a

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[28] David Cope, *New Music Composition* (New York: Schirmer Books, 1977).
[29] Charles Wuorinen, *Simple Composition* (New York: Longman, Inc., 1979).

resource that casts a wide net in shallow water: effective as an introduction and clarification of

multiple topics, but neither structured nor advanced enough to serve as a singular resource.[30]

David Cope – Techniques of the Contemporary Composer (1997)

      Cope's text effectively separates modern composition from historical composition. The

first chapter deals with the process of composition and the second "Tonal Legacy" covers

techniques used throughout music history. Starting with "New Roles of Melody," Cope opens

the reader to more musical options. Of particular note is an extensive list of modes, which is a

great reference. There is some overlap with his previous text *New Music Composition*; in some

ways this can be seen as a second edition. This text is a good second resource for a young

composer – a text to work from after the fundamental techniques of composition have been

introduced and developed (though not necessarily mastered).[31]

Brandon Nelson – Composition Toolbox: Practical Ideas to Inspire (2017)

      Nelson's text is not a composition manual, but instead is a collection of prompts. This

text would work well to supplement structured instruction, but does not attempt to cover every

topic. Student composers may find it useful when struggling with content generation.[32]

Alan Belkin – Musical Composition: Craft and Art (2018)

      Belkin's text is prose-heavy and organized in a logical fashion. It succeeds in introducing

compositional concepts for an audience that may not have composition experience. Belkin's

chapter headings are single-word concepts: "Connecting" "Progressing" which are good

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[30] Reginald Brindle, *Musical Composition* (Oxford: Oxford University Press, 1986).
[31] David Cope, *Techniques of the Contemporary Composer* (New York: Schirmer Books, 1997).
[32] Brandon Nelson, *Composition Toolbox* (self-pub., 2017).

examples of terms composers might use to describe the process of assembling a piece. This composition text leans heavily on the canon and on standard formal designs.[33]

Arthur J. Michaels – A Practical Guide to Becoming a Composer: A wealth of advice, tips, strategies, and examples (2020)

This text contains no substantial information on the technical or musical aspects of being a composer. Rather, it is similar to Nelson's *Toolbox* in that it provides prompts for growth. While Nelson's text contains musically creative prompts, the subject of Michaels' text is how to develop as a composer outside of composing. It is more of a career guide than a musical guide.[34]

Ivan Trevino – Co-Write, vol. 1: a book for composing music and exploring creativity (2020)

This is not a manual for how to compose, but instead a series of prompts, similar to Nelson's. The difference between the two is that Trevino provides source material with the idea of collaborating asynchronously with the reader, which was born from his experience collaboratively writing riffs in garage bands. This text approaches each prompt with leading questions for the reader, and includes four pages of staff paper to encourage musical exploration.[35]

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[33] Alan Belkin, *Musical Composition: Craft and Art* (New Haven: Yale University Press, 2018).
[34] Arthur J. Michaels, *A Practical Guide to Becoming a Composer* (self-pub., 2020).
[35] Ivan Trevino, *Co-Write, vol. 1: a book for composing music and exploring creativity* (self-pub., 2020).

Appendix II: Module List and Instrumentation

The following table contains all Modules referenced in Chapter III in a clear format:

1.1	Contour-Dot-Rhythm
1.2	Diatonic Modes
1.3	Extended Modes
1.4	Interval Characteristics
1.5	10-chord
1.6	3-4-5 Chord Progressions
1.7	Non-repeating Scale, Melody, and Harmony
1.8	Rhythmic Development
1.9	Variation
2.1	Solo Instrument – Short Étude
2.2	Solo Instrument – Miniatures
2.3	Solo Instrument – Single-movement Composition
2.4	Solo Instrument – Substantial Composition
2.5	Chamber Music – Non-pitched Hand Percussion Duet
2.6	Chamber Music – Single-keyboard Duet
2.7	Chamber Music – Timpani and Keyboard Percussion Duet
2.8	Chamber Music – Concert Band Percussion Ensemble
2.9	Chamber Music – Homogenous Percussion Ensemble
2.10	Chamber Music – Mixed Percussion Ensemble
2.11	Marching Band – Front Ensemble
2.12	Marching Band – Drumline
2.13	Marching Band – Total Percussion
3.1	Arranging – Marching Band – Front Ensemble
3.2	Arranging – Marching Band – Drumline
3.3	Arranging – Marching Band – Total Percussion
3.4	Arranging – Concert Percussion – Public Domain
3.5	Arranging – Popular Music

Table 9. A list of Modules included within this guide.

The following table contains categories of percussion instruments with selected options as examples for the percussion instructor to incorporate within the Curricula presented in Chapter IV:

Battery	Keyboard
Orchestral snare drum	Two-mallet keyboard
Rudimental snare drum	Four-mallet keyboard
Marching drum (snare, tenor, bass)	Multi-keyboard
Multiple percussion	Electronic keyboard percussion
Found percussion	Extended techniques
Extended techniques	
Timpani	**Drumset**
Two drums	Abridged notation (such as a drumset chart)
Four drums	Fully notated
Five drums	Drumset with additional instruments
Timpani with additional instruments	Electronic drumset
Extended techniques	Extended techniques

Hand percussion
Tambourine
Triangle
Castanets
Woodblock
Shaker
Hand drum
Frame drum

Table 10. A list of percussion instruments to serve as modifiers within the chosen Curriculum.

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