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VIVIENNE R. BOUDREAUX

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CHOOSING REPERTOIRE FOR THE PERCUSSION METHODS COURSE

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BY THE COMMITTEE CONSISTING OF

Dr. Sanna Pederson, Co-Chair

Dr. Andrew Richardson, Co-Chair

Dr. Jonathan Shames

Dr. Allison Palmer

Dedication

This document is dedicated to my family and friends for their unwavering support and love during this incredible journey. To my dad and mom Donald and Diane for your belief in me, and your unconditional love and support of my endeavors from the moment I told you I wanted to dedicate my life to music. To Brandon and Alisha for your humor, love, kindness, and midnight phone calls when I needed them most. To my very best friend Nyasha for your confidence and friendship all these years. To my love Jordan for being the best thing to come from my doctoral experience, and to Janice and Sara for your acceptance, wisdom, and guidance. And last, but certainly not least, to the esteemed King Louis, the best practice audience, co-author, and all-around world class cat and companion a girl could ask for.

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Abstract

This document serves as a guide to finding band literature that is relevant and pedagogically beneficial for beginning percussion students. It can be an essential tool for the collegiate percussion methods instructor. In the context of percussion methods classes, covering such a large amount of information in a relatively small timeframe is challenging, and having a supply of relevant repertoire for classroom exercises is essential to success.

The first section of this document defines in detail the most important skills for beginning percussionists to master on snare drum, timpani, and keyboard percussion. The second section then supplies an organized catalog of band literature that contains the fundamental skills for these instruments, with in-context examples included. Pieces are organized by each fundamental skill, with each skill subsequently being listed in order of difficulty. The third section of the document then discusses strategies for incorporating this information and relevant activities into a one-semester collegiate percussion methods curriculum.

Percussion methods courses are one of the primary pathways to reaching future educators. The versatile nature of this document enables it to be used by instructors with any level of experience. The end goal for this research is provide a comprehensive resource for music educators about teaching beginning percussionists that is approachable, and can therefore have an impact on the current state of beginning percussion education.

Introduction

Percussion education is in a constant state of change and evolution due to the breadth of instrumental and musical responsibilities involved in our field. As evidenced in important resources such as the Percussive Arts Society's Educator's Companion, the average percussion student is required to learn a minimum of three main instrument areas: snare drum, timpani, and keyboard percussion. Additionally, in many respected academic percussion programs such as the University of North Texas and the University of Kentucky, areas such as drum-set, world percussion, and orchestral studies are also incorporated. With at least six different categories of study required in order to be prepared for a music-related career, percussion is easily one of the most expansive courses of study in music academia. Consequently, the challenge posed to the percussion educator is to find a uniform technique to cover all this necessary material at a reasonable depth for both full-time percussion and general music education students. Successfully doing so will ensure these students are well-prepared to enter the music workforce.

One of the most important ways that a percussion teacher can impact the state of our education is through a percussion methods course. In many collegiate music education degree plans, several instrumental techniques courses (including percussion) are required throughout the duration of the undergraduate music major experience. They are also usually taken in tandem with other beneficial courses such as conducting, general music pedagogy or teaching methods, and lab bands. For music education students hoping to become full-time educators, a methods course is an invaluable experience that allows them to get acquainted with instruments they may not play but will still be required to teach to students. Students enrolled in these classes come from a variety of instrumental backgrounds and often range from little to no percussion experience to full-time percussionists who may be required to take the course as part of an

education degree. The end goal of the course is to ensure that all students, regardless of background, have a general knowledge of percussion instruments and associated techniques, an ability to read percussion music, and a general idea of appropriate teaching techniques and rehearsal strategies to use while engaging young percussionists.

In the context of a percussion methods class, covering the large amount of information related to percussion in a relatively small timeframe is challenging. Having a supply of relevant examples from the wind band repertoire for classroom exercises is essential to success. However, compiling wind band literature that includes fundamental percussion skills and is approachable for non-percussion students is a significant challenge.

There is an ongoing conversation amongst percussion educators on the most efficient way to teach the percussion methods course. Performance exercises in the classroom setting that allow for hands-on experience through current band repertoire are beneficial for students. However, it is difficult for instructors to source appropriate literature for these activities due to the overwhelming amount of repertoire available. Designing a uniform solution to this issue can also be difficult as every institution has a different class size and duration available for its students. Many resources have been developed that attempt to categorize and provide a percussion-relevant analysis of current band repertoire. However, a resource does not yet exist that categorizes band literature not only by instrumentation and personnel requirements, but also by pedagogical skills for percussion. Creating a resource in this fashion will ensure a more solid foundation for future band directors as well as ensure that present band directors have access to repertoire that engages their percussion students adequately. Additionally, the diversity of the included repertoire will enable this resource to be used by multiple institutions regardless of class size or duration.

The purpose of this study is to provide percussion methods instructors of all instrumental and educational backgrounds (percussion and non-percussion) with a resource containing relevant repertoire for use in their curriculum. While many compilations of band literature are in publication today, most of these resources include only instrumentation and personnel recommendations. No catalog currently exists that includes pedagogical considerations for percussion. This document aims to fill this noticeable gap in wind-band related publications and provide an easy-to-use method for percussion instruction.

This document is divided into three main sections. The first section defines the fundamental percussion skills as taught in the percussion methods curriculum. This includes skills for three main instruments: Snare drum, timpani, and keyboard percussion. The second section provides band literature that contains these fundamental skills for snare drum, timpani, and keyboard instruments, organized into three separate catalogues. Examples from the selections are included. Pieces are organized by each fundamental skill, with each skill listed in order of difficulty. The third section of the document discusses strategies and examples for how to use this catalog in the classroom setting.

The wind band literature included in this study is limited to that which incorporates snare drum, timpani, and keyboard related skills. This research could be expanded to include a variety of other percussion instruments that are found in modern band repertoire and percussion curricula such as hand drums, drum set, and a variety of accessory instruments. Similar research could also be compiled for orchestral or percussion ensemble repertoire that still meets the educational criteria for percussion students. Pieces included in these catalogs are limited to only beginning to intermediate literature (as specified by the publisher or composer) so that it is approachable by students with little to no experience. The range of the selections included in this

research are limited to compositions published after the year 2000. Selections are also limited to those that are affordable for the typical band program (no more than \$100.00 per one order of score and parts.) It is acknowledged that the personnel numbers for listed repertoire are not exactly even due to limitations in existing repertoire. It is also acknowledged that the collection of band repertoire available to educators is expanding every day. Following the completion of this project, this research will be expanded into a regularly updated digital resource to keep up with the evolving state of available music.

Chapter One: Methodology

This document discusses the fundamental skills of three instruments taught within the percussion methods curriculum: snare drum, timpani, and keyboard. As an example, for the snare drum portion of the research, included repertoire contains at least one of the following fundamental percussion skills:

- 1) Accents
- 2) Rolls
- 3) Flams
- 4) Diddles and Drags

These four snare drum skills were selected based on their inclusion in pedagogical resources such as the *Essential Elements Comprehensive Band Method* and Gary D. Cook's *Teaching Percussion*. Along with these fundamental skills, complexity of note value and rhythms are also taken into consideration.

Not only do the included compositions contain these essential skills for each instrument, but they also meet other established criteria. Pieces included do not pre-date the year 2000 and do not cost more than \$100.00 per order (score and parts). These parameters ensure that the repertoire chosen is not only pedagogically effective, but also relevant and affordable for today's band programs.

Selected compositions are organized into tables based on fundamental percussion skills for each instrument and listed by order of personnel requirements. Personnel requirements for repertoire are between a minimum of five students and a maximum of thirteen students, allowing this resource to be used by most instructors. While these catalogues list personnel numbers as the composer intended, parts can also be expanded to accommodate one student per instrument for

classroom purposes. Other details provided include the name, composer, publishing year and company, and instrumentation. An example of this formatting is shown below:

Pieces with Accents					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Roland Barrett	<i>Scirocco</i>	6	Sixteenth Notes and Accents	Alfred Music (2012)	Timp, CH, Glock, SH, BD, SC, WB, CB, Tri, Tamb, WC

The repertoire included in this research is sourced from databases such as the Institute for Composer Diversity Wind Band Database and the Wind Repertory Project. Recommended pieces are also sourced directly from music websites such as Alfred Music, C. Alan Publications, and J.W. Pepper.

Following the catalogs, there are strategies provided of how this repertoire can be integrated into the percussion methods curriculum week by week. The provided curriculum is structured to incorporate a “learning, teaching, playing” model. Once a concept has been given to the class, relevant exercises and peer teaching activities are conducted. Once the skill has been introduced, instructors can choose a band piece from the catalog that incorporates the skill. An example of this concept in the snare drum portion of the curriculum is shown below:

Monday: Introduction to accent technique, basic play-along etudes with metronome.

Wednesday: Review of basic accent technique, peer teaching activities, group playing with an assigned assessment etude.

Friday: Review of basic accent technique, hands-on band literature activity utilizing Roland Barrett’s *Scirocco*.

The goal of this research is to provide percussion methods instructors with relevant wind band repertoire for use in their curriculum. Measuring literature against the parameters of relevancy and accessibility will result in a resource that provides an insight to the current state of

available wind band music and is able to be used by directors of any background or level of experience. Additionally, the model curriculum provided in this document is designed to help provide educators with a streamline process for teaching the percussion methods course. The results of this document being introduced to the percussion world are an improved experience for future educators and subsequently an improved experience for percussion students.

Chapter Two: Survey of Related Literature

As a course intended for music education students, a well-rounded percussion methods curriculum includes discussion not only on instrument performance techniques, but also developing curricula, rehearsal and classroom strategies, and programming choices for those who will go on to become ensemble directors. The literature referenced in this document spans several of these genres, including writings on fundamental percussion skills, syllabi from established percussion programs, pedagogical texts on both percussion and general music teaching, and related dissertations and research. Additionally, four texts that provide various analyses on band literature are also included in this survey with the intention of observing different approaches on a similar topic. The literature in this chapter is categorized by alphabetical order for convenience.

An Analysis of Beginning Percussion Education Through Wind Band Repertoire and Method Books – Christopher Evan Wilson

The dissertation by Christopher Evan Wilson examines the skills that are required of younger percussionists in exclusively Grade 1 band repertoire. These skills are then compared to currently available method books for percussionists. While this research bears similarities to my own and is useful in informing my document, this resource is geared exclusively towards band directors. No considerations are taken for incorporating this research into the percussion methods curriculum. Additionally, no parameters are included regarding pricing or composer diversity in the chosen pieces for this analysis.

The Band Music Handbook – Christopher M. Cicconi

The Band Music Handbook is a guide for band directors of any level to programming responsibly for their percussionists. This collection also includes instrumentation and personnel

suggestions. Additionally, this handbook features more specific details regarding timpani pitches and number of drums required. However, this resource also refrains from discussing repertoire through the lens of basic percussion skills, which leaves significant room for my document to contribute to this area of the field.

The Band Teacher's Percussion Guide: Insights into Playing and Teaching Percussion – Stewart Hoffman

Like *Teaching Percussion*, Hoffman's *The Band Teacher's Percussion Guide* has an all-encompassing scope of the percussion world. However, this resource has the added benefit of being geared specifically for the non-percussionist band director. This book contains excellent insight from both a technical and philosophical perspective. The technical aspects of the book include diagrams, multiple exercises, and detailed instruction on not only how to play, but also how to *teach* the core skills featured in my research. Other sections include a “big-picture” look at planning percussion programs and engaging with student percussionists in an efficient and rewarding way, a factor that is often overlooked in band-related percussion resources. This perspective is a great example for the tone of my document as I am seeking to provide information to the same audience in a way that is approachable.

The Book of Percussion Pedagogy – Cort McClaren

The Book of Percussion Pedagogy serves as much of the basis for the model percussion methods curriculum found in this document. The “six common elements” approach suggested by author Cort McClaren serve as an excellent foundation for percussion pedagogy in the context of the percussion methods course, and serve as a major inspiration for the fundamental skills by which the band literature catalogues are organized.

Essential Elements 2000: Comprehensive Band Methods – Donald Bierschenk, John Higgins, Tim Lautzenheiser, Paul Lavender, Charles Menghini, Will Rapp, and Tom Rhodes

The *Essential Elements* series is a fundamental instruction book ideal for young percussionists enrolled in band studies. As a collaborative product from several authors, this method book handles the fundamental skills featured in my research for snare drum, timpani, and keyboard percussion in an approachable way for young musicians. This resource could be used both as a great exercise for the percussion methods classroom. Additionally, exercises for each instrument include excerpts from existing band literature. Provided that the pieces fit my necessary parameters, they could be included in my catalogue of band repertoire.

A Guided Approach to Teaching Hand Percussion Instruments in a Collegiate Applied Percussion Curriculum – Jordan Shippy

The document written by Jordan Shippy, while discussing a different topic to my own, bears similarities to my research in that it builds a curriculum designed to streamline teaching methods for percussion educators. This resource is a useful tool for designing and demonstrating an effective percussion methods curriculum. Additionally, this essential information on hand percussion could be used in the eventual expansion of my research to other instruments used in current band repertoire.

Intelligent Music Teaching – Robert Duke

Written by University of Texas at Austin professor Robert Duke, *Intelligent Music Teaching* is a collection of essays on effective teaching strategies and related concepts. The structure of the percussion methods curriculum found in this document relies heavily on Duke's concept of "transfer", or the theory that new knowledge learned by students is influenced by knowledge and habits previously learned. Expanding upon the thoughts found in this essay

collection provides invaluable information on not only the structure choices of this curriculum, but also strategies for instructors on how to utilize it in an efficient manner.

Notable Percussion Excerpts of the 21st Century Wind Band: A Continuation of Studies by Charles Silvils and Daniel McCloud – Andrew Thomas Blair

The dissertation by Andrew Thomas Blair covers a small amount of percussion writing in several significant pieces within the band repertoire. The authors of this guide are said to have “intended to create a list of percussion excerpts from substantial, originally composed wind-band literature which could act as a supplement to the study of orchestral excerpts for percussion.”¹ Of the related resources, this document resembles my research significantly. However, the pieces included are exclusively “advanced” level, and thus are not ideal for entry level percussion students, nor are they organized by percussion skills. Additionally, my research covers a broader scope of the wind band repertoire categorized through specific skills such as snare drum rudiments, number of timpani required and complexity of keyboard writing.

Percussive Arts Society’s Educator’s Companion – Percussive Arts Society Education Committee

Published in 2020 by the premiere artistic organization of the percussion world, the Educator’s Companion is a culmination of educational insights provided by some of the biggest names in music education. It is a prime sample of what topics are at the forefront of conversation amongst percussion educators today. This resource provides important context as to why the instruments featured in this research were included, and additionally how this research could be expanded in the future.

¹ Andrew Thomas Blair, “Notable Percussion Excerpts of the 21st Century Wind Band: A Continuation of Studies by Charles Silvils and Daniel McCloud”. Abstract.

Percussion Assignments for Band & Wind Ensemble – Russ Girsberger

This compilation of band literature is a useful resource for band directors looking to be mindful in their percussion logistics while programming their concerts. Consisting of two separate volumes, this collection includes over 1000 pieces in the band repertoire. Pieces are listed alphabetically and include information about both instrumentation and personnel suggestions. While this publication is comprehensive, it does not include any discussion of pedagogical skills or specifics regarding the percussion writing. My document includes this valuable information for band directors. This book also serves as an excellent reference while developing my own resource.

Percussion Pedagogy: A Practical Guide for Studio Teachers – Michael Udow

Percussion Pedagogy provides not only a pedagogical, but also a philosophical look at being a studio percussion instructor. While it does include technical exercises and diagrams related to the skills incorporated in my document, it also provides a psychological perspective on how to interact with students and maintain a healthy studio. Unlike any of the other related repertoire included in this document, *Percussion Pedagogy* provides instruction on “cross-training”, or transferring, skills on percussion instruments as a method for getting through to struggling students. This “cross-training” is a core principle used within the percussion methods curriculum, and this resource provides an excellent example on how to articulate this method in an approachable way.

Teaching Percussion - Gary D. Cook

Teaching Percussion is one of the most comprehensive percussion method books currently available to music educators. With its inclusion of concert percussion, marching percussion, world percussion, and drum set, it is useful in multiple educational settings. The concert percussion portion of this book features extensive instruction in snare drum, timpani, and keyboard percussion, and serves as an excellent resource for detailing the fundamental skills included within my research.

Trends and Developments in Thirty Prominent Snare Drum Method Books Published in the United States from 1935 to 2008 with a Review of Selected Material – Joshua Knight

Joshua Knight's dissertation provides an in-depth look at both the history and the current state of percussion education through the lens of the snare drum. Prominent snare drum method books in use today are analyzed for effectiveness and content. This resource is invaluable to my research as a significant portion focuses on snare drum pedagogy and fundamentals within the context of the percussion methods course. The literature found in this document can provide insight to the current state of snare drum education and help me more accurately define the essential skills for this instrument. Additionally, this document is an excellent example of a well-formatted catalog like the kind being developed in my research.

University of Kentucky Percussion Studies

Akin to the UNT percussion curriculum, this document provides insight to the current state of percussion academia through the lens of today's highly respected percussion programs. This document includes a detailed breakdown of recommended repertoire and methods books for undergraduate students. Consequently, this information is valuable for percussion methods

instructors seeking to create a curriculum that will prepare their students to educate in tandem with these standards and help their beginning percussion students succeed in their future studies.

University of North Texas Applied Lesson Syllabi

Currently one of the most respected academic percussion programs in the country, this sampling of the UNT percussion curriculum provides insight into what skills are required of high-performing percussion students. This information is useful both for percussion methods instructors developing their curriculum, and for general music educators and ensemble directors interacting with percussionists whose goal is to study beyond grade school.

Chapter Three: Fundamental Skills

The model percussion methods curriculum provided within this document is intended for use by professors or graduate teaching assistants of music education in an undergraduate level percussion methods course for music education majors. Fundamental skills in this chapter are detailed in such a way that a background in percussion is not required for potential readers, but may simply provide additional context. While there are many more factors and skills typically incorporated in a full-time applied percussion curriculum, skills here are more broadly covered to facilitate a shorter time spent with music education students who may not be percussionists. Additionally, skills are introduced in such a way that provides opportunities for students to continue to learn and develop outside of the classroom and beyond the scope of the class. In the curriculum, students are provided with introductory techniques and subsequently shown ways that they can continue these studies independently even after the class has progressed to a different unit.

This model curriculum is founded on principles from pedagogical resources such as *The Book of Percussion Pedagogy* authored by renowned educator and percussionist Cort McClaren. Within this curriculum, fundamental skills for instruments are introduced in such a way that non-percussionists can draw comparisons with their home instruments. This is done through utilizing the “common elements of percussion performance.” These elements include posture, grip, striking motion, dynamics, sticking, and rolls. Each of these elements has a parallel to other instruments. Some examples include striking motion of the drum versus air control and sound production in woodwind and brass instruments, or sticking choices versus the bowings used by string players. “Using the common elements as the basis for teaching percussion,” McClaren

suggests, “will allow teachers to work with all percussion instruments using the same method.”² The fundamental skills covered in the percussion methods course (and subsequently chosen for this document) were specifically chosen to follow this same line of logic. These skills were also chosen due to being quantifiable within band literature, making them teachable through in-class exercises.

In his book *Intelligent Music Teaching*, Dr. Robert Duke of the University of Texas at Austin writes on the concept of “transfer”, stating “it has been argued, persuasively I think, that all learning involves transfer—that in all learning experiences, learners are influenced to some extent by previously acquired knowledge and skills, and new learning experiences retroactively influence what is already known.”³ This principle is invaluable in the percussion methods course setting, where the curriculum contains a wide breadth of information with a disproportionate amount of time to cover it amply and students often have little to no percussion background.

Although snare drum, timpani, and keyboards possess many differences, the similarities between them can be exploited for teaching purposes, making it easier for students to navigate the fast-paced learning environment. Duke later elaborates on how an instructor can foster this style of learning. “Building habits”, he notes, “requires not only repetition, but consistent productive repetition over time. If we expect a student to develop fluid, relaxed, efficient motion at the keyboard, then the learner must consistently demonstrate fluid, relaxed, efficient motion at the keyboard. Thus, it is the teacher’s responsibility to create situations that facilitate the student’s using fluid, relaxed, efficient motion at the keyboard.”⁴ The order in which the following instruments and related fundamental skills are introduced is intended to utilize Duke’s

² Cort McClaren, *The Book of Percussion Pedagogy* (C. Alan Publications, 2006).

³ Robert A. Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* (Austin, Texas: Learning and Behavior Resources, 2023), 139.

⁴ Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*, 146

concept of “transfer”. In theory, these units are introduced in a format that slowly increases in difficulty with every new skill while simultaneously reinforcing previously learned material in order to maximize familiarity. This concept of “transfer” will allow students to take material learned in class and continue to build upon it outside of the classroom. The end-goal of this process is to ensure that students of all instrumental backgrounds have a well-rounded knowledge of all primary and accessory percussion instruments from both a teaching and playing perspective by the end of the course. Additionally, throughout the course, fundamental skills are taught in a way that incorporate both physical technique and aural exercises. As is the case for many instruments, learning to play percussion through listening and making aural observations is just as important as learning textbook technique, and results in a more well-rounded student and future educator.

Fundamental Skills for Snare Drum

The fundamental snare drum skills essential for percussion methods students to master are as follows:

- 1) Accents
- 2) Rolls
- 3) Flams
- 4) Diddles and Drags

These skills are introduced throughout the first weeks of the methods curriculum in an intuitive order that helps build snare technique in an efficient way. Following the initial introduction of basic posture, grip, and striking motion of the snare drum technique, the first skill introduced is the accent. The accent is a logical first step in learning the snare drum as it allows

students to familiarize themselves with control of height and velocity in their striking motion as well as consideration of dynamics that will later be applied to other instruments.

Once the accent stroke has been mastered, the second skill is the snare drum roll, which is equated to the learning of the long tone for non-percussion instruments. The roll technique introduces new elements such as the multiple-bounce stroke, subdividing underneath long-tones (also known as a roll skeleton), and differentiating between release notes and traditional notational ties. This is also the portion of fundamentals where students will begin to learn the subtleties of muscle and pressure control, even tone, and stamina in producing good sound. Additionally, the snare drum roll serves as a convenient bridge to the Forty Percussive Arts Society International Rudiments, which contain several roll-based variations such as the five-stroke, seven-stroke, and nine-stroke rolls.

One efficient way to teach the multiple-bounce stroke is to teach by sound rather than over-explaining the technique. This is an excellent teaching strategy to introduce to education students as it is one they can use for their own younger students. The physicality involved in percussion can feel different for every player. Rather than attempting to replicate the instructor's technique by sight, teaching by sound allows students to experiment with their grip until they are able to reproduce the sound in a way that is comfortable for them. It also provides ample opportunity to engage the class in listening exercises and observing what nuances they hear from the instrument.

Once students have mastered the roll technique, a discussion on rudiments can commence. For percussionists, snare drum rudiments serve the same purpose as scales for any melodic instruments. A general knowledge and grasp of the rudiments will allow for comprehension of most concert and rudimental snare drum literature. Of the forty rudiments, the

single flam is one of the simpler techniques that allows students to begin understanding rudiments in the context of music.

Following the flam, the final skill introduced in the snare drum unit is the “diddle”, or “drag”. Of the four fundamental skills, this proves to be the most complex as it involves a new type of stroke and significant control of the rebound of the snare drum. Once all of these skills are mastered, students are then prepared to study the remaining rudiments away from the classroom, which are mostly comprised of these four basic concepts.

Fundamental Skills for Timpani

To keep a sense of consistency throughout the learning process, the following unit in the curriculum centers on timpani technique. Although there are many differences between the snare drum and the timpani, allowing students to transition to a new instrument with similar mechanics is often less overwhelming than transitioning to instruments such as keyboards, which require additional considerations. Much like snare drum, study of the timpani begins with the posture, grip, and basic stroke on a single drum, followed by more specific fundamental skills. However, the major hurdle of learning timpani involves being able to maintain a consistent technique and appropriate playing area while moving between playing surfaces, as most band and orchestral literature calls for a minimum of two timpani drums. The fundamental timpani skills are as follows:

- 1) Navigating between two timpani
- 2) Single stroke roll on timpani
- 3) Navigating between four timpani
- 4) In-context tuning during musical repertoire

The first major skill taught is the ability to move between the two “middle drums” (26” and 29”) of a four-drum set (typically 32”, 29”, 26”, and 23”), and being able to identify the ranges of the drums. Sticking and muffling considerations are also discussed during this time. Starting with the 29” and 26” drums is beneficial as it allows students to navigate simple reading without becoming overwhelmed. Additionally, the 29” and 26” drums are the two drums from the typical set of four that are recommended to be bought by educators as they will cover the range found in many beginning band pieces. Once students are comfortable playing and moving between two different surfaces, simple etudes that test note identification are introduced. As a student learns how to tune the instrument for the first time, the rest of the class can participate by collectively humming and internalizing the pitch. Refreshing students on aural skills is an efficient way to keep the class engaged and actively thinking about the musical elements of timpani even while they are not participating in demonstrations. Discussions on appropriate playing area and technique can be led in the same way, primarily through listening to different resulting sounds from the instrument.

When students are able to attribute the correct pitches to the correct drums and consistently strike the appropriate playing area, the next fundamental introduced is the timpani roll. Although students have been introduced to the concept of a roll through the snare drum, the timpani roll introduces a new concept for students through the single stroke roll, and focuses on hand-to-hand evenness and good sound production. Following the mastery of two-drum technique and the timpani roll, the outer drums (32” and 23”) are introduced, allowing students to experience what may be asked of the average high school timpanist. Finally, after all four drums have been incorporated, “in-context” tuning is reviewed. Learning how to tune appropriately and accurately as well as plot a feasible tuning plan for literature is one of the most

important skills required of the timpanist, and learning to do so enables methods students to eventually approach introductory band literature that contains these skills.

Fundamental Skills for Keyboards

The last of the three main percussion instruments introduced within the methods course are those found in the keyboard family. This order is intentional as keyboard instruments such as marimba and vibraphone require not only mastery of the instrument, but also proper body movement and positioning *behind* the instrument as well. The fundamental skills found in the keyboard unit focus on this movement as well as correct striking motion and note accuracy, and are as follows:

- 1) Basic full stroke through one octave scales
- 2) Moving behind the instrument through two octave scales
- 3) Single stroke roll on keyboard instruments

The first skill introduced is the basic full stroke. Unlike the strokes taught in previous units, this stroke relies upon little to no rebound due to the nature of the keyboard instruments. Thus, it requires students to use exert more control with their mallets, a concept that is drilled in class before reading music. All of the keyboard-related fundamental skills can conveniently be taught to students through scale exercises. This is ideal as students are likely already familiar with this material, and it allows for a thread of consistency through the learning process. Teaching one octave scales is an ideal setting for learning this basic stroke and also fosters a familiarity with the range and set up of the keyboards. Scales are also perfect for discussing warm-up routines and mallet placement, both concepts that are often overlooked when teaching percussion.

Once students demonstrate correct technique, the next skill for keyboard playing involves being able to move behind the keyboard fluidly. Two octave scales involve students only needing to take a few steps to keep their body in line with their arms, creating situations in which they need to move behind the instrument to complete the exercises. Expanding scale exercises to two octaves allows students to reinforce previously learned skills while learning how to move their feet and keep their body in appropriate positioning. With students now able to navigate their respective instruments while alternating hands, the instructor can slowly begin to incorporate the next skill, double stops (or both hands moving at the same time.) Mapping this concept onto scale exercises is a perfect way to test note accuracy while not overwhelming students with sightreading. Once students are completely comfortable maneuvering around the keyboard, the last skill taught through scale exercise is the single stroke roll. Starting on single notes first, the primary goal is producing an even sustained sound. Students then roll while playing up and down the scale, familiarizing themselves with note-to-note transitions while maintaining consistency. An emphasis on clean transitions between notes and being able to play in time with a metronome while maintaining good sound are of the utmost importance during these lessons.

Following the discussion of fundamental skills and techniques, the instructor can facilitate group reading exercises in class. Etudes introduced in the first week of keyboard study are primarily stepwise or scalar in motion in order to first facilitate good technique before moving to more complex literature. Once students have been given an opportunity to play through these introductory pieces, they then transition to repertoire that contains wider intervals and subsequently more complex motions. When student reading is deemed satisfactory, advanced techniques such as rolls and double stops are introduced, and students are equipped with the fundamental skills found in two-mallet keyboard playing.

In the context of this example percussion methods curriculum, space is also made for the introduction of any of the fundamental four mallet techniques including Stevens, Burton, or Traditional Grip. It is encouraged that the basic forming of these techniques in the hands is demonstrated in class and coupled with simple playing exercises such as chords and interval training. After teaching the basics of four-mallet technique, the methods instructor is advised to share method books with the class such as Nancy Zeltsman's *Four-Mallet Marimba Playing* or Leigh Howard Stevens' *Method of Movement for Marimba*. Both of these resources provide a number of rudimentary exercises for students of all ages, which provides non-percussionist educators an opportunity to get young percussionists started in the right direction while they find a qualified percussion instructor who can dedicate the appropriate amount of time to this technique.

Four-mallet studies are in most cases considered to be advanced techniques for percussionists, requiring a good handle on the playing of chords, independent mallet control, and reading of lines. As such, much of the existing literature for beginning band does not require the use of four mallets. Much of the repertoire that *does* contain writing for four-mallet keyboard is too advanced for the scope of percussion methods activities. Due to this fact and the need to facilitate reading outside of basic scales, the band literature in the following chapter is instead categorized by the types of literature exercises recommended for in-class activities:

- 1) Repertoire containing stepwise motion
- 2) Repertoire with large intervals or double stops
- 3) Repertoire containing rolls

Once the fundamental skills of keyboard have been mastered, there are opportunities for teaching the importance of good sound quality and technique as well as ensemble listening and

reading skills to students. While students are behind the keyboard, performing simple four voice chorales, or building chords of various quality, can teach students which aspects of listening they should focus on and how to listen to their peers around them. This is also ideal for fostering a sense of teamwork and ensemble bonding in the face of more difficult exercises and upcoming band literature activities, where they will take on a role with more individual responsibility.

Chapter Four: Catalogues of Wind-Band Repertoire

The catalogues in this chapter are designed to supply band literature that can be used within the percussion methods curriculum for hands-on activities with students. Due to the varying nature of rating systems amongst publishers, this information has been omitted from the catalogs. All literature found here is labeled at the equivalent of beginner or intermediate level determined by publishers and composers, and is approachable by students with little to no percussion experience. The duration of all included pieces are short enough to allow for multiple rounds of playing in class.

Literature is organized in numerical order based on personnel number with a minimum number of five players and a maximum number of thirteen. Personnel numbers have been decided by two different stipulations: 1) The composer has indicated the specific number of players intended for their composition, or 2) in lieu of a composer-recommended number of players, a one-player-per-instrument configuration was assumed.

In an effort to make this literature not only academically approachable but also financially feasible, all pieces listed in the following tables are below \$100.00 per order for score/parts. At the time of writing and publishing this document, each piece is available for purchase and also feature a professional recording or video on its respective publisher webpage. Additionally, extra consideration was taken while observing instrumentation, and the pieces found here include only instruments that are covered within the scope of the percussion methods curriculum *and* are usually found in an academic band room setting or can be easily obtained. In the timpani guides specifically, the size of the drums required has been supplied for clarity. Percussion instruments found in every piece have also been assigned abbreviations in order to provide an easier-to-read guide. A key for abbreviations is provided below to avoid confusion.

Instrument Abbreviation Key

Anvil	AN	Mark Tree	MT
Bongos	BG	Ratchet	RT
Brake Drum	BRD	Shaker	SH
Cabasa	CB	Slapstick	SS
Castanets	CN	Sleigh Bells	SB
Chimes	CH	Suspended Cymbal	SC
Claves	CV	Tambourine	Tamb
Concert Bass Drum	BD	Tam-Tam	TT
Congas	CG	Thunderdrum	TD
Cowbell	CB	Thundersheet	TS
Crash Cymbals	CC	Timpani	Timp
Flexatone	FX	Triangle	Tri
Glockenspiel	Glock	Tom-Toms	Tom
Guiro	GU	Vibraslap	VS
Hi-Hat	HH	Whip	WP
Kick Drum	KD	Wind Chimes	WC
Log Drum	LD	Wood Block	WB
Marimba	Mar	Xylophone	Xylo

Repertoire Incorporating Fundamental Snare Drum Skills

Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Terry White	<i>Mystery Ride</i>	6	Sixteenth Notes and Accents	Grand Mesa Music (2011)	Glock, BD, Tri, CB
Roland Barrett	<i>Scirocco</i>	6	Sixteenth Notes and Accents	Alfred Music (2012)	Timp, CH, Glock, SH, BD, SC, WB, CB, Tri, Tamb, WC
Roland Barrett	<i>Sahara</i>	6	Sixteenth Notes and Accents	FJH Music (2005)	SC, BD, LD, CV, Tamb, WC, BG/CG, Glock
William Owens	<i>Corps of Discovery</i>	7	Sixteenth Notes and Accents	FJH Music (2010)	BD, CC, SC, WC
Adrian B. Sims	<i>Escape!</i>	7	Eighth Notes and Accents	Adrian B. Sims Music (2023)	Timp, Xylo, TT, Tom, CC, SC, HH, AN
Laura Estes	<i>Point Five</i>	8	Eighth Notes and Accents	Excelcia Music (2018)	Timp, Glock, BD, CC, CB, SH, SC
Carol Brittin Chambers	<i>Night Fury</i>	8	Sixteenth Notes and Accents	Carl Fischer (2017)	CH, Glock, BD, Tom, SC, Tamb, Tri
Christina Huss	<i>Dark Star</i>	9	Sixteenth Notes and Accents	Excelcia Music (2022)	BD, VS, CC, SC, Tamb, Tri, Tom, CB, TS, Timp
Frank McKinney	<i>Data Drive</i>	9	Sixteenth Notes and Accents	Alfred Music (2018)	BD, Glock, CB, CC, SC, Tamb, Tri, Xylo
Randall D. Standridge	<i>Starfire Fanfare</i>	13	Eighth Notes and Accents	Randall Standridge Music (2020)	Glock, CH, Timp, WB, BD, CC, TT, Tamb, WC

Repertoire Including Rolls					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Ed Huckleby	<i>American Folk Dance</i>	5	Accents and Rolls	CL Barnhouse (2008)	Timp, Glock, BD, CC
Robert Sheldon	<i>Big Sky Round-Up</i>	5	Accents and Rolls	Alfred Music (2011)	Glock, BD, CC, WB
Carol Brittin Chambers	<i>All for One and One for All</i>	6	Accents and Rolls	Excelcia Music (2019)	Timp, Glock, BD, CC, Tri
Brenda Hascall	<i>Rocket Launch March</i>	7	Accents and Rolls	Brenda Hascall (2022)	BD, CC, GU, TD, Glock, Xylo
Naoya Wada	<i>Across the Sunlit Path</i>	7	Accents and Rolls	Eighth Note Publications (2018)	Glock, Timp, BD, Tri, CC, SC, WC
Victor Lopez	<i>Andalucia</i>	7	Accents and Rolls	Alfred Music (2011)	Glock or Xylo, Timp, BD, CC, Tamb, CN
Vince Gassi	<i>Mysterion</i>	8	Accents and Rolls	Alfred Music (2013)	Glock, BD, CC, MT, SC, Timp
Matthew Manning	<i>Shipyard Trudge</i>	8	Accents and Rolls	Randall Standridge (2014)	Glock, Timp, BD, Tri, Tamb, SC, CC
Brian Balmages	<i>Boom and Bust</i>	10	Accents and Rolls	FJH Music (2018)	Timp, CH, Glock, Vibes, BD, CC, SC, Tri, Tamb
Chandler L. Wilson	<i>Legends of the Galaxy</i>	13	Accents and Rolls	C.L. Barnhouse (2016)	CH, Glock, Mar, Xylo, Vibes, Glock, SC (2), CC, HH, TT

Repertoire Including Flams					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Mark Williams	<i>New Orleans Strut</i>	5	Flams and Accents	Alfred Music (2005)	Glock, BD, VS
Scott Watson	<i>Celebratory Fanfare</i>	5	Flams, Accents, and Rolls	Alfred Music (2017)	CH, BD, CC, Timp
Kelly Dugger	<i>Monsters, Unite</i>	7	Flams, Accents, and Rolls	Alfred Music (2021)	Glock, BD, Tri, RT, CC, WB, FX, SC, Timp
Heather Hoefle	<i>Axolotl Dance</i>	7	Flams and Rolls	RWS Music (2022)	BD, GU, CV, VS, CN, Tri, CC, WP, WC
Roland Barrett	<i>Fanfare and Jubilation</i>	7	Flams, Accents and Rolls	FJH Music (2007)	BD, Tamb, Glock, CH, Xylo, CC, WC, SC, Tri, WB, CV
Jorge Vargas	<i>Luz y Sombra</i>	8	Flams and Rolls	Alfred Music (2013)	BD, Glock, CN, CC, Tamb, Tri, VS
Katie O'Hara LaBrie	<i>Fortify</i>	9	Flams and Accents	FJH Music (2022)	Glock, SD, BD, Tom, SC, CC, Tri, Tamb
JaRod Hall	<i>Toboggan</i>	10	Flams, Accents, and Rolls	Randall Standridge Music (2022)	Glock, Vibes, Mar, CH, Timp, SD, BD, SC, CC, WC., SB, WP
Lisa Galvin	<i>Bayside Reflections</i>	11	Flams, Accents, and Rolls	C.L. Barnhouse (2017)	Glock, CH, Timp, BD, WC, CC, SC, Tamb, Tri, Gong
Steven J. Pyter	<i>To Dream with Open Eyes</i>	11	Flams, Accents, and Rolls	Wingert-Jones (2022)	Timp, Glock, SD, BD, TT., SC, CC, WC, Tamb, SS., SB

Repertoire Including Drags					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Vince Gassi	<i>Canadian Folk Trilogy</i>	5	Drags, Accents, and Rolls	Alfred Music (2009)	Glock, CH, BD, CC, Tri, SC, Timp
Robert Sheldon	<i>The Lords of Greenwich</i>	6	Drags, Flams, Accents, and Rolls	Alfred Music (2010)	Glock, CH, Xylo., BD, CC, Tri, Tamb, SC, Timp
Gene Milford	<i>Warwick Castle</i>	6	Drags, Flams, and Rolls	Excelcia Music (2019)	Timp, Glock, BD, Low Tom., CC
JaRod Hall	<i>Keystone</i>	6	Drags, Flams, Accents, and Rolls	MakeMusic (2023)	Timp, Glock, CH, BD, CC
Michael Sweeney	<i>Celtic Air and Dance</i>	6	Drags, Accents, and Rolls	Hal Leonard (2007)	BD, Glock., SC, Tri, Tom
Rossano Galante	<i>Mount Everest</i>	7	Drags, Accents and Rolls	Alfred Music (2010)	Glock, Vibes, SB., Tri, Shaker, BD, CC, SC, Timp
Adrian B. Sims	<i>Fanfare for Flight</i>	7	Drags, Accents, and Rolls	Adrian B. Sims Music (2022)	Timp, Vibes, Glock, Tri, BD, SC, MT, CC
Travis J. Weller	<i>Peat Fire Flame</i>	10	Drags, Flams, Accents, and Rolls	Wingert-Jones (2019)	Timp, BD, SC, CC, Tri, Tamb, WB., Glock, CH
James Swearingen	<i>Flight of Valor</i>	12	Drags, Flams, Accents, and Rolls	CL Barnhouse (2003)	CH, Xylo, Glock, Timp, BD, SC, CC, Ribbon Crasher, BRD, Gong, Tamb
Sean O'Loughlin	<i>Achilles' Wrath</i>	13	Drags, Accents, and Rolls	Carl Fischer (2005)	CH, Glock, Timp, BD, SC, TT, Tom, Tri, CC, SS, Low Drums, WC

Repertoire Incorporating Fundamental Timpani Skills

Repertoire Including Two Timpani					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Jeanne Vultaggio	<i>Aspire, Achieve</i>	5	Two drums and no tuning 29", 26"	Alfred Music (2014)	Glock, CC, SD, BD
Jorge L. Vargas	<i>Summer Thunder</i>	6	Two drums and no tuning 29", 26"	Excelcia Music (2023)	Glock, SD, BD, CC, SC,
Roland Barrett	<i>Scirocco</i>	6	Two drums and no tuning 29", 26"	Alfred Music (2012)	CH, Glock, Shaker, BD, SC, WB, CB, Tri, Tamb, WC
Patrick Roszell	<i>Vulcan's Forge</i>	6	Two drums and no tuning 29", 26"	Alfred Music (2020)	SD, BD, WC, BRD
Victor Lopez	<i>Andalucia</i>	7	Two drums and no tuning 29", 26"	Alfred Music (2011)	Glock or Xylo, BD, CC, Tamb, CN
Carol Brittin Chambers	<i>Night Fury</i>	8	Two drums and no tuning 29", 26"	Carl Fischer (2017)	CH, Glock, BD, Tom, SC, Tamb Tri
Naoya Wada	<i>Impulse Power</i>	8	Two drums and no tuning 29", 26"	CL Barnhouse (2018)	Glock, Timp, BD, CC, SC, Tri, SB
Mekel Rogers	<i>Destiny Fanfare</i>	9	Two drums and no tuning 29", 26"	FJH Music (2018)	Glock, SD, BD, CC, SC, Tri, Tom., Tamb
Katie O'Hara LaBrie	<i>Fortify</i>	9	Two drums and no tuning 29", 26"	FJH Music (2022)	Glock, SD, BD, Tom, SC, CC, Tri, Tamb
Carol Brittin Chambers	Scary Had a Little Lamb	11	Two drums and no tuning 29", 26"	Wingert-Jones (2023)	Glock, SD, BD, SC, RT, Tri, HH, Tom, Tamb, VS

Repertoire Including Timpani Rolls

Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Ed Huckleby	<i>American Folk Dance</i>	5	Two drums and no tuning, rolls 29", 26"	CL Barnhouse (2008)	SD, Glock, BD, CC
Samuel Hazo	<i>Rising Star</i>	5	Two drums, no tuning, rolls 29", 26"	Hal Leonard (2006)	SD, BD, SC, Glock
David Samuel	<i>Soaring Valor</i>	6	Two drums and no tuning 29", 26"	Excelcia Music (2022)	Glock, SD, BD, CC, SC,
Terry White	<i>Mystery Ride</i>	6	Two drums, no tuning, rolls 29", 26"	Grand Mesa Music (2011)	Glock, SD, BD, Tri, CB
Richard Saucedo	<i>(Risk) Everything for a Dream</i>	7	Two drums, no tuning, rolls 29", 26"	Hal Leonard (2015)	SD, BD, SC, CC, Vibes, Glock
Laura Estes	<i>Point Five</i>	8	Two drums, no tuning, rolls 29", 26"	Excelcia Music (2022)	Glock, SD, BD, CC, CB, Shaker, SC
Michael Oare	<i>Red Comet</i>	8	Two drums, no tuning, rolls 29", 26"	Hal Leonard (2023)	Tom, BD, Shaker, SC, BRD, Glock, Vibes
Brian Balmages	<i>The Fire's Fury</i>	9	Two drums and no tuning 29", 26"	FJH Music (2022)	Glock, Tom, BD, CC, SC, China Cym., BRD
Christina Huss	<i>Dark Star</i>	9	Two drums, no tuning, rolls 29", 26"	Excelcia Music (2022)	BD, VS, CC, SC, Tamb, Tri, Tom, CB, TS VS
Sean O'Loughlin	<i>Primal</i>	11	Two drums, no tuning, rolls 29", 26"	Carl Fischer (2016)	CH, Bells, CC, Tamb, Tri, TT, SC, CB, MT

Repertoire Including Three or More Drums					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Robert Sheldon	<i>Hawkeye Overture</i>	6	Three drums, rolls, and no tuning 32", 29", 26"	Alfred Music (2019)	Glock, SD, BD, CC, MT, SC, Tri
Clifton Jones	<i>Windrift Manor</i>	6	Three drums, no tuning, rolls 32", 29", 26"	RBC (2023)	Glock, SD, BD, CC, Tri
Christina Huss	<i>Brace for Impact</i>	7	Three drums, no tuning, rolls 32", 29", 26"	Excelcia Music (2022)	Glock, SD, BD, CB, CC, Tom
Brant Karrick	<i>Appalachian Journey</i>	7	Four drums, no tuning, rolls 32", 29", 26", 23"	Alfred Music (2023)	Glock, Xylo, CH, Mar., Tri, SC, Tom, SD, BD, Tri, W.B., Tamb, CC
Rob Grice	<i>Above the World</i>	8	Three drums, rolls, no tuning 29", 26", 23"	CL Barnhouse (2007)	Glock, SD, BD, SC, CB, WC, Tri
Larry Clark	<i>Axiom</i>	9	Three drums, no tuning 32", 29", 26"	Excelcia Music (2022)	Glock, SD, BD, CC, Tamb, Tri, SB, SC
Randall D. Standridge	<i>Nebula</i>	9	Three drums, no tuning, rolls 32", 29", 26"	FJH Music (2021)	Glock, Triangle, Ride Cym, CC, WC, BD, SC, TT
JaRod Hall	<i>Tripwire</i>	10	Three drums, no tuning, rolls 32", 29", 26"	FJH Music (2020)	Mar, SD, BD, SS, Tamb, VS, Tri, SC, CC
Tyler S. Grant	<i>Epic Venture</i>	11	Three drums, no tuning, rolls 32", 29", 26"	FJH Music (2015)	Bells, Vibes, SD, BD, WC, SC, CC, Tri, Tamb, SC
Tyler Arcari	<i>Flashpoint</i>	13	Three drums, no tuning, rolls 32", 29", 26"	Excelcia Music (2022)	Glock, WC, SD, BD, BRD, China Cym., Tom, BG, CV, HH, SC, CC

Repertoire Including Tuning					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Joshua Hobbs	<i>The Day Transcending Night</i>	5	Three drums, tuning, and rolls 29", 26", 23"	Excelcia Music (2022)	Glock, CH, SC, BD
Robert Sheldon	<i>In This Quiet Place</i>	5	Two drums, rolls, and tuning 29", 26"	CL Barnhouse (2003)	SD, BD, SC, Glock
Yukiko Nishimura	<i>Northern Lights</i>	6	Three drums, rolls, and tuning 29", 26", 23"	Excelcia Music (2022)	Glock, SD, BD, CC, SC
Rossano Galante	<i>Nostalgia</i>	6	Three drums, rolls, and tuning 29", 26", 23"	Alfred Music (2017)	Glock, Tri, BD, SC, CC
Jorge L. Vargas	<i>The First Day of Summer</i>	8	Three drums and tuning 29" 26", 23"	Randall Standridge Music (2022)	Glock, SD, BD, CC, Tri, SC, Tamb
Adrian B. Sims	<i>Evergreen Escapades</i>	9	Three drums, tuning, rolls 32", 29", 26"	FJH Music (2022)	Glock, CH, Xylo, SD, Tom, BD, SC, HH, CC
Randall D. Standridge	<i>Fanfare Americana</i>	10	Four drums, tuning, rolls 32", 29", 26", 23"	Randall Standridge (2023)	Glock, CH, SD, BD, CC, SC, Tom, WC, SB
Larry Clark	<i>Bardic Air and Reel</i>	10	Four drums, tuning, rolls 32", 29", 26", 23"	Excelcia Music (2021)	CH, Glock, Xylo, SD, BD, SC, CC, Tom
Michael Sweeney	<i>Silverbrook</i>	11	Four drums, tuning, rolls 32", 29", 26", 23"	Hal Leonard (2006)	Xylo, Tom, SC, SD, BD, CC, Glock, Gong, Mar, Vibe
Carol Brittin Chambers	<i>Down on the Delta</i>	12	Three drums, tuning, rolls 29", 26", 23"	Wingert-Jones (2022)	Glock, VS, SD, BD, HH, Tri, WB, CB, CC, SC, Tamb

Repertoire Incorporating Keyboard Fundamental Skills

Repertoire Including Primarily Stepwise Motion					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Steven Bryant	<i>Interruptions for Band</i>	5	Stepwise motion, double stops, no rolls	Hal Leonard (2012)	BD, Xylo, Tri, VS, TT, SC, CC, BRD, Tom, KD
Terry White	Mystery Ride	6	Stepwise Motion	Grand Mesa Music (2011)	Glock, SD, BD, Tri, CB
Adrian B. Sims	<i>Escape!</i>	7	Stepwise motion, no rolls	Adrian B. Sims Music (2023)	Timp, Xylo, TT, Xylo, Tom, CC, SC, HH, AN
Todd Phillips	<i>A Hymn of Remembrance</i>	7	Stepwise motion, no rolls	CL Barnhouse (2014)	Glock, Timp, SD, BD, MT, Tri, SC.
Laura Estes	<i>Point Five</i>	8	Stepwise motion, no rolls	Excelcia Music (2018)	Timp, Glock, BD, CC, CB, Shakers, SC
Salvador Jacobo	<i>Havoc</i>	8	Stepwise motion, no rolls	Randall Standridge Music (2022)	SD, BD, Ride Cym, Glock, Timp, CC, SC, CB
Sean O'Loughlin	<i>Zig-Zag</i>	9	Stepwise motion, no rolls	Excelcia Music (2019)	Timp, Glock, SD, BD, VS, Tam, SC, Tamb, CC
Katie O'Hara LaBrie	<i>Fortify</i>	9	Stepwise motion, no rolls	FJH Music (2022)	Glock, SD, BD, Tom, SC, CC, Tri, Tamb
Carol Brittin Chambers	<i>Down on the Delta</i>	12	Stepwise motion, no rolls	Wingert-Jones (2022)	Glock, VS, SD, BD, HH, Tri, WB, CB, CC, SC, Tamb
Sean O' Loughlin	<i>Zig-Zag</i>	13	Stepwise motion, no rolls	Excelcia Music (2019)	Timp, Glock, Vibes, CH, SD, BD, Tri, SC, MT, TT, CC, Tamb, CB,

Repertoire Including Large Intervals					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Yukiko Nishimura	<i>Ancient Flower</i>	5	Large Leaps, No Rolls	Carl Fischer (2013)	Glock, Timp, SC, BD, Tri
Roland Barrett	<i>Scirocco</i>	6	Octaves, No Rolls	Alfred Music (2012)	Timp, CH, Glock, SH, BD, SC, WB, CB, Tri, Tamb, WC
Roland Barrett	<i>Sahara</i>	6	Perfect Fifths, No Rolls	FJH Music (2005)	SC, BD, LD, CV, Tamb, WC, BG/CG, Bells
William Owens	<i>Corps of Discovery</i>	7	Octaves, No Rolls	FJH Music (2010)	BD, CC, SC, WC
Jorge L. Vargas	<i>The First Day of Summer</i>	8	Octaves, Double Stops, No Rolls	Randall Standridge Music (2022)	Glock, SD, BD, CC, Tri, SC, Tamb
Naoya Wada	<i>Amber Moon</i>	9	Large Leaps, No Rolls	Grand Mesa Music (2006)	Glock, Timp, SD, BD, CC, SC, Ride Cym, Tamb, WC
JaRod Hall	<i>Tripwire</i>	10	Octaves, No Rolls	FJH Music (2020)	Mar, SD, BD, SS, Tamb, VS, Tri, SC, CC
Sean O'Loughlin	<i>Primal</i>	11	Octaves, No Rolls	Carl Fischer (2016)	CH, Glock, CC, Tamb, Tri, TT, SC, CB, MT
James Swearingen	<i>Flight of Valor</i>	12	Octaves, No Rolls	CL Barnhouse (2003)	CH, Xylo, Glock, Timp, BD, SC, CC, Ribbon Crasher, BRD, Gong, Tamb
Tyler Arcari	<i>Flashpoint</i>	13	Double Stops, No Rolls	Excelcia Music (2022)	Glock, WC, SD, BD, BRD, China Cym, Tom, BG, CV, HH, SC, CC

Repertoire Including Rolls					
Composer	Title	Percussion Players	Skills Included	Publisher	Instrumentation
Steve Hodges	High Desert March	6	Stepwise Motion, Rolls	Alfred Music (2023)	Xylo, SD, BD, SC, CC, Timp
Amy Webb	<i>Call of the Ancient Clans</i>	6	Double Stops, Rolls	Carl Fischer (2023)	Timp, Glock, Tom, BD, CC, Gong
Brian Balmages	<i>Lullaby to the Moon</i>	7	Double Stops, Large Leaps, Rolls	FJH Music (2015)	Timp, Glock, Vibe, CH, CC, SC, Tri
Jack Wilds	<i>Laniakea</i>	8	Large leaps, rolls	FJH Music (2016)	Timp, Glock, Vibe, CH, Tri, SC, WB, CC
Jay Coles	<i>Galactic Episode</i>	8	Large leaps, rolls	Carl Fischer (2016)	Vibe, Xylo, Timp, SD, BD, SC, Tamb, CB
Christina Huss	<i>Dark Star</i>	9	Rolls, octaves	Excelcia Music (2022)	BD, VS, CC, SC, Tamb, Tri, Tom, CB, TS VS
Frank McKinney	<i>Data Drive</i>	9	Rolls, double stops	Alfred Music (2018)	BD, Glock, CB, CC, SC, Tamb, Tri, Xylo
Todd Stalter	<i>Lightning!</i>	9	Octaves, rolls	Alfred Music (2004)	Glock, SD, BD, SC, CC, Tamb, Tenor drum, MT, Timp
Randall D. Standridge	<i>Dark Ride</i>	12	Double stops, rolls	FJH Music (2018)	Glock, CH, Timp, Xylo, SD, BD, SC, VS, CC, WC, RT, Tamb
Scott Watson	<i>Awake the Iron</i>	12	Rolls, Octaves	Alfred Music (2010)	Glock, SD, BD, Tom, BRD, SC, BG, WB, CC, Tri, TT

Chapter Five: Strategies Incorporating Band Literature into the Percussion

Methods Curriculum

A variety of options are available to the percussion methods educator in developing an effective curriculum for their classroom utilizing the literature from the catalogs provided in the previous chapter. The strategies found in this chapter are intended to provide a balanced curriculum that focuses on both playing techniques and teaching exercises for music education students. This chapter features an in-depth breakdown of curriculum options and contains both a semesterly and weekly framework for educators to get started. As a demonstration, one fundamental skill from each instrument category is used as a foundation to build a weekly lesson plan, accompanied by relevant visual examples. These are also supplemented with suggestions for outside assignments, in-class discussions, and how to facilitate hands-on activities. The example curriculum is intended to show just one of the many options available to educators, and act as a guide for those who wish to implement this style of teaching in their class.

Semester Curriculum Overview

The example curriculum provided in this chapter assumes a one-semester duration for the undergraduate percussion methods course with the semester containing a total of sixteen weeks. In this situation, the format is broken down as fourteen instructional weeks, a week for material review, and a week for final exams. Although obviously not every institution follows this semester outline, the curriculum is flexible and can be applied in a variety of situations. The curriculum operates on a weekly basis, allowing for extension or shortening of any particular unit as needed. The general outline of covered material in the example curriculum is shown below:

Spring 2024 Percussion Methods Curriculum

Week 1	Snare Drum: Basics and Instrument Set Up
Week 2	Snare Drum: Accents
Week 3	Snare Drum: Rolls
Week 4	Snare Drum: Complete Etudes
Week 5	Snare Drum: Flams and Other Rudiments
Week 6	Snare Drum: Unit Conclusion, Written Assessment, and Playing Test
Week 7	Timpani Basics and Instrument Set Up
Week 8	Timpani Rolls, Written Assessment, and Playing Test
Week 9	Keyboard Basics and Instrument Set Up
Week 10	Keyboard Two Mallet Reading
Week 11	Keyboard Four Mallets
Week 12	Percussion Ensemble Project
Week 13	Marching Percussion/Ensemble Project
Week 14	Drum Set Basics/Ensemble Project
Week 15	World Percussion/Ensemble Project
Week 16	Ensemble Performance/Final Exam

Weekly Curriculum Framework

As the end-goal of the percussion methods course is to ensure both mastery of percussion instruments and learning of successful teaching strategies, the provided curriculum is structured to incorporate a “learning, teaching, playing” (LTP) model for students. Depending on the

weekly schedule of the methods course, this model can be implemented in several ways, but ideally follows a three-day rotation with each concept (Monday-Wednesday-Friday, Tuesday-Thursday-Tuesday). The LTP rotation is as follows:

Day 1: Introduction to the concept, basic play-along etudes with metronome to allow critiquing of the skill.

Day 2: Review of concept while implementing peer teaching activities, group playing with an assigned assessment etude.

Day 3: Review of concept followed hands-on band literature activity and discussion.

The LTP model is particularly ideal for the percussion methods course as it allows students to grasp a musical concept for themselves *and* allows them to explore teaching strategies in a time-effective manner. For the educator, it provides a structure for monitoring student progress and ensuring that material is being retained. All sections of this model can also be reinforced with outside assignments such as recorded peer teaching activities and recorded etudes that are due each week. Such assignments allow for consistent individual feedback that may not have been shared in the large group setting.

Recommended Supplemental Materials

There are several common concerns that arise when planning the percussion methods curriculum, including finding an appropriate text to accompany the course and finding adequate time to cover accessory instruments in a time-efficient and informative way. Many texts such as Gary D. Cook's *Teaching Percussion* are an excellent resource of percussion information, but are often deemed too expensive or too dense for students to use regularly. A recommended solution to these problems involves designing a custom "course-pack" tailored to the instructor's course. Instructors can then pick and choose exercises, etudes, and other relevant information to compile into a resource for students. This is also ideal for students as it is cost-effective and

gives them a resource they are allowed to keep after moving on from the course. In regard to accessory instruments, fill-in-the-blank worksheets are an ideal way to help students retain vital information about each instrument, such as available brands, score translations, and common repairs. Additionally, this opens up opportunity for in class demonstration of the instrument, a discussion of techniques, and even ideas for what quality of instrument and price point should be considered for a future band program. A sample of one such page from the University of Oklahoma Percussion Techniques Course Pack is shown below:

Accessories

Instrument: Tambourine

Translations: Fr. _____ **Gr.** _____ **It.** _____

Physical Features

Construction/material: _____

Stand?: _____

Range/Sizes/Varieties: _____

Substitute options: _____

Making Sounds

Stick/mallets: _____

Playing areas: _____

Figure 1 Example Accessories Information Page⁵

Supplying information to students in this fashion allows for more active engagement and retaining of information while also helping students create a resource for themselves that they can keep in the future. One or two instruments are discussed per class period and introduced in an order that ties into the order of band literature.

⁵ Richardson, Andrew. "Accessories." P. 182 In MUTE 2221: Percussion Techniques Course Pack, edited by Andrew Richardson.

Structuring Band Literature Activities

The catalogs found in the preceding chapter are designed to provide several repertoire options meant to be used in band day activities. During the last day of the LTP cycle, the instruments called for in the chosen piece are situated as they would be in a real-world band room setting. While emphasis is placed on the fundamental skill being studied that week, emphasis is also be placed on any accessory instruments have not been covered that week.

Once instruments are organized appropriately, there should ideally be one student per instrument and if desired, one student conductor. Students are provided one round of listening and following along, followed by a period for questions if there are any discrepancies with understanding the music. Students then play and conduct along with the professional recording provided on the listed publisher website or video services like YouTube. At the time of publishing this document, all listed pieces have an available professional recording.

After each “round,” students are encouraged to switch instruments in order to gain familiarity with as many instruments as possible. Between rounds, the instructor facilitates discussion about techniques, reading music, and listening through open-ended prompts. Examples may include observing the differences between percussion music and the music students read every day as a non-percussionist, noticing if there were any unexpected challenges during their playing or, for student conductors, if there are any challenges that they encountered in following the percussion music. The instructor should ask the students to be aware of what they hear regarding accuracy of parts, sound quality, and ensemble cohesion within the section. Additionally, the instructor can use this time to discuss logistical issues such as ideal setup

Demonstration of LTP in the Snare Drum Unit

Following the introduction of snare drum basics in Week One, Week Two revolves around the learning and teaching of the accent technique. After two days of learning and teaching the skill, the week then culminates in a hands-on activity and discussion utilizing Roland Barrett's *Scirocco*. The goals for the end of Week 2 include:

- **Successful replication of the accent technique after demonstration**
- **Successful teaching of the accent technique without assistance**
- **Successful playing of the accent technique in a musical context**
- **Covering of at least three of the accessory instruments featured in *Scirocco* (Bass drum, suspended cymbal, woodblock, triangle, tambourine, or wind chimes).**

In the first day of the LTP cycle, the concept is demonstrated to the class and then played as a group in an isolated context. Following successful demonstration of the accent technique by the students, simple exercises like those shown in Figure 2 and Figure 3 are introduced. Paired with a metronome, these exercises allow students to approach the skill in a context that is not overwhelming.



Figure 2 Accents provided in an eighth note pattern⁶

⁶ Richardson P. 16



Figure 3 Accents provided in a more advanced sixteenth note pattern⁷

At either the beginning or end of the class time, informational handouts for any of the aforementioned accessory instruments are filled out. These can be coupled with excerpt, video, or live demonstrations. This is a portion of class that should recur with each day.

On the second day of the LTP cycle, students are now asked as a group to teach the accent technique back to the instructor. If this is done successfully, the class can now move on to musical etudes that utilize the accent technique, such as Figure 3.



Figure 4 Accent Etude⁸

Other activities that encourage class collaboration and familiarity with the technique in different ways are also available on this day of the cycle. One example is to present students with a “blank” or “unornamented” snare etude, and allowing them to put in accents (or a different fundamental snare skill based on the week) where they choose, essentially allowing them to compose with these new techniques. Students then play the etudes back to the instructor, showing that they have not only accurately notated the skill, but can also play the technique in different contexts.

⁷ Richardson P. 16

⁸ Richardson P. 17

On the final day of the LTP cycle, students are first asked to turn and teach their peers the accent technique. After a successful teaching, the instructor facilitates a “Band Day” activity with *Scirocco*. Selected from the appropriate catalog, the focus skill for the week is featured in the selected literature. A highlight of *Scirocco* demonstrating the skill is shown below:



Figure 5 Roland Barret’s *Scirocco* m.6 - m.9⁹

For the first unit, discussions can be facilitated by the instructor with simple questions regarding basic observations. Students are encouraged to share thoughts with a “no wrong answers” mentality while the instructor finds ways to elaborate upon the topic and foster group discussion. If students struggle with this at first, observations provided by the instructor to facilitate discussion can include features of percussion sheet music (for example, reading in percussion score form as opposed to having individual parts), what new sounds students might be listening to, or any technique-based questions.

Demonstration of LTP in the Timpani Unit

Weeks Seven and Eight revolve around the learning and teaching of timpani technique. Unlike snare drum, where most skills are learned on practice pads in a group setting, it is likely that a limited number of drums are available for the classroom. In this case, instruction is moved

⁹ Roland Barrett, *Scirocco*. (Van Nuys, CA: Belwin-Mills, 2012), P.4, m.6 - 9.

to be on more of a “one-by-one” demonstration basis with students. The goals for the end of Week Seven include:

- **Demonstration of good technique moving between two drums.**
- **Accurate tuning of drums.**
- **Successful pitch identification in simple exercises and etudes.**
- **Covering of at least three of the accessory instruments featured in Victor Lopez’s *Andalucia* (Bass drum, crash cymbal, tambourine, or castanets).**

Similar to the snare drum unit, the basic technique of moving between drums fluidly is demonstrated to the class, and then replicated by a volunteer student. For the first day, tuning is assisted by a tuner, piano note, or keyboard note. In following days, the students are encouraged to tune one drum from a tuning note, and then subsequently tune the other drums off the first pitch. Following successful demonstration by the student, then simple reading exercises are applied. An example exercise is shown below:

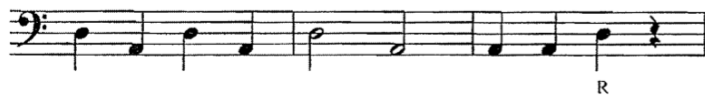


Figure 6 Legato Two Drum Etude¹⁰

On the second day of the LTP cycle, the instructor encourages volunteer students to tune one drum pitch using the other as a reference. This type of exercise reinforces ear-training skills and encourages self-sufficiency if players are in a formal situation where they are only given one static tuning note (a large ensemble tuning, for instance). Once this is done successfully, the class

¹⁰ Mitchell Peters, *Fundamental Method for Timpani* (Van Nuys, CA: Alfred Publishing, 1993), 34.

can now move on to musical etudes that require more complex shifting between drums, such as Figure 7.



Figure 7 Allegro Two Drum Etude¹¹

On the final day of the LTP cycle, volunteer students demonstrate leading a second volunteer student through timpani basics. Following a successful teaching, the Band Day activity with Victor Lopez's *Andalucia* will follow. A highlight of *Andalucia* demonstrating two drum writing is shown below:



Figure 8 Victor Lopez's *Andalucia* m. 97 – m. 98¹²

During this second unit, the questions and demands asked of students during these playing activities become more advanced. For example, the volunteer conductor is asked to instruct their peers on the basics of a few select instruments that have been covered in previous classes. If a more inclusive activity is desired, student players can be asked to demonstrate improper technique, and the student conductor or other peers identify and articulate corrections to achieve the correct instrument technique. Any combination of exercises is useful in this setting

¹¹ Mitchell Peters, *Fundamental Method for Timpani* (Van Nuys, CA: Alfred Publishing, 1993), 132.

¹² Victor Lopez, *Andalucia*. (Van Nuys, CA: Belwin-Mills, 2011), P.19, m. 97 - 98.

in order to promote not only correct technique, but also confidence in teaching abilities for students.

Demonstration of LTP in the Keyboard Unit

Following the timpani unit in Weeks Seven and Eight, the next three weeks of the curriculum involve the learning and teaching of several keyboard instruments. Depending on the availability of instruments in the studio, this unit can be taught in a large group setting similar to the snare drum unit or follow a lecture-based/volunteer style akin to the timpani unit. Instruments that are introduced in this unit include keyboards such as marimba, xylophone, vibraphone, glockenspiel, and chimes, as well as “accessory” instruments such as crotales and almglocken.

The goals for the end of Week Nine include:

- **Demonstration of good technique while performing scales.**
- **Accurate reading of notes on keyboards.**
- **Successful playing of simple etudes on keyboards.**
- **Covering of at least three of the accessory instruments featured in Laura Estes’ *Point Five* (crash cymbals, cabasa, shaker, or suspended cymbal).**

For the first day of the LTP cycle in this unit, students are familiarized with keyboard instruments and their respective ranges and transpositions through note identification exercises and scales. Instructors should start by having students identify “Middle C” on their respective instruments, and from there foster discussions on the range of instruments, appropriate clefs, and transposition of instruments such as xylophone and glockenspiel.

Following instruction of the basic posture and grip for the instruments, group reading then begins with scale exercises. Scales allow students to learn correct mallet placement while

reinforcing familiar material. Following scales, etudes with primarily stepwise motion are introduced. Navigating stepwise contour lets students begin to explore note accuracy and muscle memory while moving around the instrument. An example of such stepwise etudes is included below:



Figure 9 Beginning Reading Studies No. 1¹³

On the second day of the LTP cycle, a mixture of group reading and teaching exercises can be implemented. After familiarizing their class with scales on the keyboard, the instructor can now facilitate activities where volunteer students teach their peers. These types of exercises most accurately replicate a realistic classroom setting and give students a chance to transition from the one-on-one style of teaching to a group setting. More advanced etudes are also given in the second portion of the cycle, transitioning from stepwise motion to exercises that have larger intervals, such as the one shown in Figure 10.



Figure 10 Reading Studies in D Major¹⁴

¹³ Mitchell Peters, *Fundamental Method for Mallets* (Van Nuys, CA: Alfred Publishing, 1995), 21.

¹⁴ Peters, 49.

On the final day of the LTP cycle, the Band Day activity with literature including a one or multiple keyboard parts is implemented. An excerpt of the glockenspiel part from Laura Estes' *Point Five* is shown below in Figure 10:



Figure 11 Laura Estes' *Point Five* m. 44 – m. 46¹⁵

For the third unit of this methods curriculum, the exercises involved with Band Day should encourage students to become more self-sufficient in both their playing and their teaching. One example includes having students play through parts without a recording and accompanied only with a metronome or student conductor. The instructor should encourage student conductors to make constructive musical comments to their peers with gentle facilitation from the instructor. Engaging in these types of conversations allows for in-depth discussion not just about instruments but also about the band repertoire assigned in any given week.

Overall, this style of exercise encourages student-led discussion in which students are encouraged to not only know the “correct” yes or no answers regarding techniques, but are also encouraged to observe and listen to what is happening around them during hands-on musical activities. The instructor facilitates observations on musical events happening both on the recordings used in class and those created by other students in the classroom. Relevant questions could include which sections in the rest of the band are relevant or even important for percussionists to notice during their playing, or how to listen to other members of the percussion

¹⁵ Laura Estes, *Point Five*. (Lakeland, FL: Excelcia Music, 2022), P.10, m. 44 - 46

section for cues or tempo markings. Helping students develop both a practical and aural knowledge of musical surroundings in a new instrumental setting is of the utmost importance.

Utilizing these types of exercises combined with constant student exposure to band literature yields several benefits over the course of the year. First and foremost, students are exposed to several levels of band repertoire that offer a variety of realistic situations and challenges faced by full-time percussionists, percussion students, and music educators. In addition to experiencing this music from a player perspective, future educators now become acquainted with the difficulty levels and appropriate programming parameters for their respective future jobs.

Facilitated discussions on instrument choice, proper set up and maintenance, and conducting considerations are also incredibly useful for students, and offer a number of perspectives and training that cannot usually be found in a purely textbook-dependent curriculum. To increase the effectiveness of this style of curriculum for both educators and students, the following chapter includes considerations for budget and methods for taking advantage of repeated repertoire selections within the curriculum.

Chapter Six: Suggestions for Condensed Repertoire Selection

In the interest of making the repertoire and this style of curriculum more accessible for educators, this chapter provides four avenues for choosing pieces that cover fundamental skills for multiple instruments. The following repertoire plans provide several benefits for educators and students alike, specifically in the percussion methods classroom. One such benefit is for educators and the consideration of budget. For example, Condensed Repertoire Selection One only requires a total of seven selections instead of eleven (one per fundamental skill). A secondary benefit for students is the unique opportunity to become acquainted with band repertoire through repetition, an experience that may otherwise only be found in large ensemble classes.

Allowing students to become familiar with repertoire provides opportunities to develop useful skills they can use in future educator situations. An example includes fundamental skill identification not only through playing, but also on sight in the context of wind band percussion writing, a skill that is vital to responsible programming as a band director. Repeated exposure to the same literature over multiple class periods also gives students the challenge of practicing and refining these fundamental skills from a performance perspective.

This method of condensed repertoire planning also provides a solution to one of the fundamental challenges posed in percussion methods: finding time to expose students to accessory instruments and reinforce the skills for these instruments while staying on track throughout the curriculum. Repeated exposure to familiar accessory instruments throughout the semester provides ample opportunity for developing good technique in instruments that may otherwise get overlooked throughout a busy curriculum. Four options for condensed repertoire selections and their respective fundamental skills are provided below.

Condensed Repertoire Selection One

Repertoire	Skill
<i>Scirocco</i> by Roland Barrett	Snare drum accents
<i>American Folk Dance</i> by Ed Huckleby	Snare drum rolls
<i>Luz Y Sombra</i> by Jorge Vargas	Flams
<i>Fanfare for Flight</i> by Adrian B. Sims	Drags
<i>Scirocco</i> by Roland Barrett	Writing for two timpani
<i>American Folk Dance</i> by Ed Huckleby	Timpani rolls
<i>Epic Venture</i> by Tyler S. Grant	Writing for three or more timpani
<i>Down on the Delta</i> by Carol Brittin Chambers	Timpani tuning
<i>Down on the Delta</i> by Carol Brittin Chambers	Keyboard writing with stepwise motion
<i>Scirocco</i> by Roland Barret	Keyboard writing with large leaps
<i>Call of the Ancient Clans</i> by Amy Webb	Keyboard rolls

Condensed Repertoire Selection Two

Repertoire	Skill
<i>Dark Star</i> by Christina Huss	Snare drum accents
<i>American Folk Dance</i> by Ed Huckleby	Snare drum rolls
<i>Fortify</i> by Katie O'Hara LaBrie	Flams
<i>Fanfare for Flight</i> by Adrian B. Sims	Drags
<i>Dark Star</i> by Christina Huss	Writing for two timpani

<i>American Folk Dance</i> by Ed Huckleby	Timpani rolls
<i>Tripwire</i> by JaRod Hall	Writing for three or more timpani
<i>Northern Lights</i> by Yukiko Nishimura	Timpani tuning
<i>Fortify</i> by Katie O'Hara LaBrie	Keyboard writing with stepwise motion
<i>Tripwire</i> by JaRod Hall	Keyboard writing with large leaps
<i>Dark Star</i> by Christina Huss	Keyboard rolls

Condensed Repertoire Selection Three

Repertoire	Skill
<i>Point Five</i> by Laura Estes	Snare drum accents
<i>American Folk Dance</i> by Ed Huckleby	Snare drum rolls
<i>Axolotl Dance</i> by Heather Hoefle	Flams
<i>Peat Fire Flame</i> by Travis J. Weller	Drags
<i>Point Five</i> by Laura Estes	Writing for two timpani
<i>American Folk Dance</i> by Ed Huckleby	Timpani rolls
<i>Windrift Manor</i> by Clifton Jones	Writing for three or more timpani
<i>The First Day of Summer</i> by Jorge L. Vargas	Timpani tuning
<i>Point Five</i> by Laura Estes	Keyboard writing with stepwise motion
<i>The First Day of Summer</i> by Jorge L. Vargas	Keyboard writing with large leaps
<i>Awake the Iron</i> by Scott Watson	Keyboard rolls

Condensed Repertoire Selection Four

Repertoire	Skill
<i>Night Fury</i> by Carol Brittin Chambers	Snare drum accents
<i>American Folk Dance</i> by Ed Huckleby	Snare drum rolls
<i>Fortify</i> by Katie O'Hara LaBrie	Flams
<i>Flight of Valor</i> by James Swearingen	Drags
<i>Night Fury</i> by Carol Brittin Chambers	Writing for two timpani
<i>American Folk Dance</i> by Ed Huckleby	Timpani rolls
<i>Nebula</i> by Randall D. Standridge	Writing for three or more timpani
<i>In This Quiet Place</i> by Robert Sheldon	Timpani tuning
<i>Fortify</i> by Katie O'Hara LaBrie	Keyboard writing with stepwise motion
<i>Flight of Valor</i> by James Swearingen	Keyboard writing with large leaps
<i>Laniakea</i> by Jack Wilds	Keyboard rolls

Chapter Seven: Summary and Conclusions

For instructors, finding an ideal technique to teaching the percussion methods course is a highly involved process. Contributing to percussion education by producing informed music educators is of primary concern, as is finding ample time to cover all necessary topics in percussion. In addition, trying to determine which facets of percussion are essential to include in the curriculum versus skills that are learned “on the job” is difficult. As a whole, this document suggests a curriculum and supplemental materials that encompasses solutions to all of these issues primarily through the use of recently composed band literature. One of the most common issues with any instrumental methods course is finding the ideal balance between teaching students how to play unfamiliar instruments while training them to be sufficient educators in the field of music education. The ideal outcome of using band literature in the methods classroom is to provide percussion methods students with a unique opportunity to learn fundamental percussion skills through hands-on activities. As a result, students learn not only to play, but also to teach the class material and understand instrumental techniques from both a student and teacher perspective.

This research lists multiple fundamental skills for primary percussion instruments as defined by established collegiate percussion programs. With a total of eleven skills combined for snare drum, timpani, and keyboard instruments, percussion methods instructors and band directors alike often struggle to find an efficient way to navigate such a wide breadth of information. Using Professor Robert A. Duke’s writing on the concept of “transfer” in student learning in his book *Intelligent Music Teaching*, the provided curriculum in this document organizes these eleven skills in an order that allows students to learn techniques and gain progress by building on previously learned skills.

After considerable research, the band literature found in these catalogs was organized to the best of the author's ability to accommodate multiple class sizes and instrument availabilities. While the author acknowledges that the personnel numbers are not consistent from skill to skill, band literature in which fundamental skills or essential reading techniques are quantifiable has been provided along with publisher, instrumentation, and composer information. Other results of this effort were promising as this information not only provides instructors with material to share with students, but also supplies current and future band directors with recently composed (no older than the year 2000) repertoire by diverse composers.

Following the catalogs of band literature, suggested plans for implementing these findings into course curriculums are provided. In-class activities include instructions for teachers on not only how to set up and conduct play along exercises, but also how to facilitate relevant open-ended discussion for students. These discussions include observations on characteristics of percussion music in both a score and individual part setting, observations from a conductor perspective on communicating with the percussion section, and hurdles navigated while approaching a variety of instruments. One of the biggest benefits to this style of open-ended discussion is the chance for students to consider and experience important elements of percussion performance and pedagogy that are not distinctly related solely to the learning of instruments.

Overall, the style of curriculum proposed in this document succeeds in being able to cover many of the areas that are essential to a successful percussion methods course, even when they are not directly related to instrument performance. Approaching fundamental percussion skills through band repertoire provides students a familiarity with essential skills both from a learning and teaching perspective. There are opportunities to study both published percussion

parts and conductor scores and facilitate important musical conversations with the class, and also leadership opportunities for students to practice teaching their peers from the podium. Utilizing band repertoire also creates a time efficient way for instructors to introduce students to a wide breadth of accessory instruments that can sometimes fall through the cracks of a typical methods curriculum in favor of more “essential” instruments.

Most importantly, facilitating band literature activities in the percussion methods course provides education in not only instrument performance, but also in important topics such as budget, instrument choice, and instrument care. This is information that is not readily supplied to students before “on-the-job training” in teaching observations, and can make or break a student’s perception of becoming a teacher. A methods curriculum such as the one found in this document serves not only as a great educational tool for students, but also provides a unique opportunity for instructors to improve beginning percussion education in more ways than ever.

Results and Suggestions for Further Study

This research attempts to organize the material found in percussion methods curriculums through the scope of beginning wind band literature. While this document only covers one specific genre of music, there is ample opportunity to utilize this same research technique and apply it to other genres such as beginning orchestral music as well. With the example curriculum provided in this document including time for percussion ensemble projects, a similar process could be undertaken for finding approachable chamber repertoire that applies to the fundamental skills listed in previous chapters.

The ever-expanding nature of repertoire availability is also taken into consideration. With new music being composed and published every day, a catalog such as the one found in this

document can grow exponentially as more repertoire becomes available for purchase. It was observed that of the collected repertoire, certain composers produced compositions that included multiple fundamental percussion skills. As a result, it is determined that composers such as Adrian B. Sims, Carol Brittin Chambers, Brian Balmages, Roland Barrett, Robert Sheldon, and JaRod Hall are viable resources when looking for repertoire that supports percussion pedagogy. Additionally, a total of sixty-nine pieces of band literature were included in this research. Of the sixty-nine, more than half (approximately forty-eight) were no more than ten years old.

It is the author's hope that after completion, this research is expanded into a consistently updated digital archive that serves as an education tool for students, methods instructors, and band directors alike. As a result, this research can hopefully contribute to the improvement of beginning percussion education in a meaningful way.

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