

Radford University
Percussion Department Curriculum
Dr. Sanderl

Sticks and Mallets

Vic Firth Tim Genis General Snare Sticks or Equivalent
Vic Firth American Jazz #2 Set Sticks or Equivalent
Vic Firth Jazz Brushes or Equivalent
Vic Firth M212 Set of 4 Virtuoso Mallets or Equivalent
Vic Firth M31 Set of 4 Terry Gibbs Vibe Mallets or Equivalent
Vic Firth M134 Xylo/Glock Mallets pr Equivalent
Vic Firth Gen5 General Timpani Mallets or Equivalent
Vic Firth Concert Keyboard Bag or Equivalent
Alen Abel 6" Triangle or Equivalent
Grover 8" Double Row Tambourine or Equivalent

Books

Snare Drum

Syncopation- Ted Reed
Modern School for Snare Drum- Morris Goldenberg
NARD- Various
Modern Swing Solos for Snare Drum- Charlie Wilcoxon
Portraits in Rhythm- Anthony Cirone
14 Modern Contest Solos- John Pratt
12 Etudes- J. Delecluse

Mallets

Modern School for Xylophone, Marimba, and Vibes- Morris Goldenberg
Method of Movement- LH Stevens
50 Lessons for Xylophone- GH Green

Timpani

Concept for Timpani- John Beck

Drum Set

The Art of Bop Drumming- John Riley
Rockin Bass Drum- John Lombardo
Afro-Cuban Rhythms for Drum Set- Bob Weiner

Solo repertoire will be discussed and suggested in lessons.

Freshman

Snare Drum

1. Introduce “six stroke” method along with basic positioning and mechanics
 - a. Staccato, Legato, Accent Tap, Multiple Bounce, Control Bounce, Up-Stroke
 - i. Use mirror from various angles
 - ii. Metronome
 - b. Introduce specific concert drumming technique builders- ie. Doug Howard exercises, Erik Forrester exercises
 - i. Alternative grip styles
 - ii. Buzz roll development
 - iii. Flam development
 - iv. Sound/Timbre awareness
2. Relate “strokes” to Rudiments by category: single strokes, rolls, diddles, flams, and drags
3. “Syncopation” by Ted Reed
 - a. Natural sticking concept
 - b. Audible counting
 - c. Alternative notation
4. “Modern School for Snare Drum” by M. Goldenberg
 - a. Apply concert drumming techniques to solo/etude based literature
 - b. Beginning preparation for excerpts
5. “N.A.R.D.”- Various
 - a. Apply “stroke” concepts to basic rudimental solos
 - b. Directly relate rudiments to solo structure
 - c. Beginning interpretation
 - d. Strength building
6. “Modern Swing Solos for the Advanced Drummer”
 - a. See Sophomore Year- for advanced freshmen

Mallets

1. Apply “stroke” system
2. Basic Mechanics
 - a. Muscle use- which and when
 - i. Wrists low
 - ii. Arm-elbow-wrist-fingers
 - iii. Playing Area
 - b. Body positioning

- c. Lateral Movement
- 2. Mechanics of the Instrument
 - a. Balanced Action
 - b. Dresden
- 3. "Concepts for Timpani" by John Beck
 - a. Playing Area
 - b. Stroke System
 - i. Slow lift
 - ii. Medium Lift
 - iii. Fast Lift
 - c. Sound Production- what to listen for?
 - d. Beginning Etudes
- 4. Ear Training
 - a. Interval sequences
 - i. P8-P5-P4, M2-M3, m3-m2, M6-m6, M7-m7-A4
- 5. Beginning Solos/Etudes
 - a. Beck, Goodman, Peters

Drum Set

- 1. Relation of snare drum to drum set
 - a. Every good drum set player was a good snare drummer first
 - b. "Six stroke" system
- 2. Set Up- Role of Drummer
 - a. Drum placement
 - b. Cymbal placement
 - c. Player placement
- 3. Styles
 - a. Rock
 - b. Jazz
 - c. Latin
 - d. Funk/Fusion
 - i. Common beats
 - ii. Fills
 - 1. Function
 - 2. Timing
 - 3. Style
- 4. "Rockin' Bass Drum"- John Lombardo

- a. **Foot Technique**
 - b. **Timing**
 - c. **Hi Hat variations**
5. **“The Art of Bop Drumming”- John Riley**
- a. **Ride Pattern**
 - b. **Timing**

Accessories

1. **Cymbals**
- a. **Positions- Horizontal/Vertical**
 - b. **Impact points**
 - c. **Soft-Medium-Loud**
 - d. **Suspended Cymbal**
 - a. **Mallets**
 - b. **Playing area**
 - c. **Alternative techniques**
2. **Tambourine**
- a. **Finger techniques**
 - b. **Rolls- Shake/Finger**
 - c. **Alternative techniques**
3. **Bass Drum**
- a. **Beating Area/Articulation**
 - b. **Mallet selection**
 - c. **Rolls**
 - d. **Body Position/Muting**
4. **Triangle**
- a. **Grip/Body Position**
 - b. **Beaters**
 - c. **Rolls/Strokes**
 - d. **Alternative techniques**
6. **Castanets**
- a. **Machine/Hand**
 - b. **Playing Styles**
 - c. **Alternative techniques**

Sophomore

Snare Drum

- 1. Continue “Six Stroke” method**
- 2. Continue Orchestral SD exercises- buzz roll development**
- 3. Review Rudiments**
- 4. “Modern Swing Solos for the Advance Drummer”- Wilcoxon**
 - a. Execution**
 - b. Rudiment Variations**
 - c. Interpretation**
 - i. Flam/Drag**
 - ii. Rolls**
- 6. “Portraits in Rhythm”- Tony Cirone**
 - a. Orchestral Sound/Execution**
 - b. Large Scale musical interpretation**
 - i. Three part solo structure**
- 7. Continue “Modern School for Snare Drum”- Goldenberg**

Mallets

- 1. Review basics**
 - a. Body/Hand Position**
 - b. Two mallet basics**
 - c. Four Mallet Basics**
- 2. “50 Lessons for Xylophone”- GH Green**
 - a. Selected exercises**
- 3. Create Warm-Up Routine**
 - a. Two Mallets**
 - b. Four Mallets**
 - d. Based on Mechanics/Stroke types**
- 4. Continue “Modern School fo Mallets”- Goldernberg**
 - a. Begin 39 Etudes if not already started**
- 5. Continue “Method of Movement”- LH Stevens**
 - a. Selected Exercises**
- 7. Explore next level literature**

Timpani

- 1. Review Basics**

- a. Lift Strokes
 - b. Tuning/Ear Training
 - c. Playing Area
 - d. Rolls
2. Continue "Concepts for Timpani"- Beck
 - a. More Solo/Etudes from end of Book
 - b. Supplement with Peters and Goodman books
 3. Create Warm-Up Routine
 4. Independent Solo Literature
 - a. Beck
 - b. Firth
 - c. Goodman
 - d. Leonard
 - e. Carter- "Saeta" (advanced)

Drum Set

1. Review Basics
2. Continue "Rockin' Bass Drum"- Lombardo
3. Continue "Art of Bop Drumming"- Riley
4. "Afro-Cuban Rhythms for Drumset"- Bob Weiner
 - a. Styles
 - b. Clave
 - c. Applications
5. Listening Examples
 - a. Rock
 - b. Jazz
7. Write Out Fill Ideas

Hand Drums

1. Basic Tone Production
 - a. Open
 - b. Closed
 - c. Slap
2. Begin Basic Patterns
 - a. Ed Uribe Book
3. Cover all Latin Accessories
 - a. Claves
 - b. Guiro
 - c. Shakere
 - d. Cowbell

e. Timbales

Multiple Percussion

- 1. Begin Basic Solo Literature**
 - a. Firth Book**
 - b. Goldenberg Book**

Junior

Snare Drum

- 1. Continue “Modern Swing Solos”- Wilcoxon**
- 2. Begin “14 Modern Contest Solos for SD”- John Pratt**
 - a. Interpretation**
 - b. Melodic snare drum performance**
- 3. Continue “Portraits in Rhythm” – Tony Cirone**
- 4. Begin “Contemporary Studies for SD”- Fred Albright**
 - a. Advanced rhythmic interpretation**
- 5. Begin “12 Etudes for SD”- Delcluse**
 - a. Advanced technique and orchestral interpretation**
- 6. Introduce Hybrid Rudiments**
 - a. Modern Drum Corps Style**
 - b. Interpretation**
- 8. Discuss Arranging and Teaching for a Drumline**

Timpani

- 1. Continue technique building**
 - a. Beck Book**
 - b. Incorporate alternative etudes from Peters Book**
- 2. Continue advanced solo literature**
 - a. Emphasis on extended technique/playing areas**
- 3. Orchestral Excerpts**
 - a. Beethoven Symphonies**

Mallets

- 1. Continue 39 Etudes- Goldenberg**
- 2. Continue 50 Lessons- GH Green**
- 3. Continue “Method of Movement”- LH Stevens**
 - a. Selected Exercises**
- 4. Explore Advanced Literature**

Drum Set

- 1. Continue “Art of Bop Drumming”- Riley**
- 2. Continue “Rockin BD”- Lombardo**
- 3. Continue “Afro-Cuban Rhythms for DS”- Weiner**
- 4. Continue Fill Transcriptions**
- 5. Begin Solo Transcriptions**
 - a. Early Max Roach**
 - b. Kenny Clarke**

Hand Drums

- 1. Continue Advanced Techniques**
 - a. Uribe Method**

Excerpts

- 1. Snare Drum**
 - a. Scheherazade**
 - b. Cappricio Espagnol**
 - c. Bolero**

- 2. Xylophone**
 - a. Porgy and Bess**
 - b. Colas Bruegnon**

- 3. Glock**
 - a. Magic Flute**
 - b. La Mer**

- 4. Timpani**
 - a. Beethoven 5-7-9**
 - b. Enigma Var. 7**

- 5. Cymbals**
 - a. Rach. Piano Concerto no. 2**
 - b. Tchaikovsky- Romeo and Juliet, Sym. no. 4**

Senior

Continue all Snare Drum, Timpani, Mallet, Drum Set, Hand Drum, and Excerpt Studies.

Add more excerpts- late Romantic and Early 20th century.

Recital

- 1. Mallets**
- 2. Timpani**
- 3. Snare Drum**
- 4. Multi-Percussion**

5. Programming
6. Preparation
 - a. practice
 - b. dress rehearsal
 - c. the day of...
 - d. stage set up

Graduate Auditions (if applicable)

1. Literature
 - a. solo
 - b. excerpts
2. Paperwork
3. Organization

Juries

Each student will give a performance for the percussion department consisting of a snare drum solo, mallet solo, timpani solo, and multi-percussion solo beginning their sophomore year. Comments will be provided by the instructor and reviewed during private lesson time. The performance will be video taped and reviewed. If a student performs a recital, no jury will be necessary. The above procedure will be followed concerning the recital.

Paper

Each student will write a 5-7 page paper on a percussion related topic of their choice that is reviewed by the instructor. This paper can be completed at any time during the school year. Proper citation and documentation will be required.