Percussion Proficiency Levels

Music Education Majors

Freshman music education majors must have adequate proficiency on either snare drum or mallet instruments. Percussion music education majors study one instrument each semester; those proficient in snare drum will begin study on mallets, those proficient in mallets will begin study on snare drum.

Freshman Level Proficiency

Mallets
Kraus, Modern Mallet Method, Vol. 1
Forms I through VI in all major keys
intervals of major seconds through octaves played melodically and harmonically (chromatic)
diatonic thirds through octaves played melodically and harmonically in all major keys
all major, minor, diminished, augmented, dominant seventh, and minor seventh chords in arpeggio form
melodic reading from McMillan, Percussion Keyboard Technique and Goldenberg, Modern School for Xylophone, Marimba and Vibraphone

OR

Snare Drum
correct grip/posture
single stroke, double stroke, and buzz rolls
flams, drags, ruffs
classical style and rudimental style reading
Burns’ Elementary Drum Method
Stone, Stick Control
Podemski, Standard Snare Drum Method
Goldenberg, Modern School for Snare Drum
Wilcoxon, Wrist and Finger Control

 Sophomore Level Proficiency

Mallets
Kraus, Modern Mallet Method, Vols. 1 and 2
Forms I through VI in all harmonic minor keys
diatonic thirds through octaves played melodically and harmonically in all harmonic keys, all diminished seventh, major sixth, augmented seventh, and flatted fifth chords in arpeggio form
melodic reading from McMillan, Masterpieces for Marimba, Goldenberg, Modern School for 
Xylophone, Marimba and Vibraphone
four mallet technique

OR

Snare Drum
fluency in all basic rudiments, with emphasis on single stroke rolls, double stroke rolls, buzz rolls, and embellishments
speed development; lifting technique; finger technique
advanced concert style reading
Stone, Stick Control
Goldenberg, Modern School for Snare Drum
Wilcoxon, Wrist and Finger Control
Cirone, Portraits in Rhythm
Whaley, Recital Solos for Snare Drum
Delecluse, Method for Snare Drum, Twelve Studies for the Drum

Upper Division Audition

Mallets
all major and harmonic minor scales in Form I through VI (Kraus)
all major, minor, diminished, augmented and seventh chords in arpeggio form
all intervals played melodically and harmonically (diatonic and chromatic)
solo equivalent to Bach, Concerto in A minor for violin

OR

Snare Drum
all basic rudiments
double stroke and concert style rolls
solo equivalent to Podemski, Standard Snare Drum Method (p. 49), Goldenberg, Modern School for Snare Drum (pp. 50, 51, 64-68)

Junior Level Proficiency

Timpani
ability to balance/clear a timpani head
ability to tune all intervals from minor seconds to major sevenths, ascending and descending
proper grip
good tone quality
rolls at all dynamic levels
dampening
cross-sticking
embellishments
F major scale and F chromatic scale ascending and descending between two drums
two-, three-, and four-drum etudes
one-drum melodies
tuning while counting measure rest
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*

**Senior Level Proficiency**

**SENIOR RECITAL:**
snare drum solo equivalent to Delecluse, Etude No. 9
timpani solo equivalent to Beck, *Three Movements for Five Timpani*
marimba solo equivalent to Tanner, *Sonata for Marimba*
multiple set-up solo equivalent to Milhaud, *Concerto for Percussion*
the senior recital must be given before student teaching

**Jazz/Commercial Majors**

**Freshman Level Proficiency**

**Drum Set**
Focus: Bop/Big Band
Concepts: Jazz time with metronome- sticks and brushes
Listening: Bop 40s/50s and Big Band (mainstream)
independence between hands, between feet; lateral movement around set, cross-sticking
playing times/styles (jazz/rock), tango, cha-cha, bossa-nova beats, fill-ins
2, 4 and 8 bar solos
solos with one hand against cymbal, bass drum and hi-hat
solos with both hands against bass drum and hi-hat
tuning the drum set
Chapin- *Advanced Techniques for the Modern Drummer*
Reed- *Syncopation*
Stone- *Stick Control*
Houghton- *Studio and Big Band Drumming*
Riley- *Art of Bop Drumming*
Wilcoxon- *Rudimental Swing Solos*
Note: each semester students will be required to purchase one CD from a list keyed to focus of year/semester
Mallets
Kraus, Modern Mallet Method, Vol. 1
Forms I through VI in all major keys
intervals of major seconds through octaves played melodically and harmonically (chromatic)
diatomic thirds through octaves played melodically and harmonically in all major keys
all major, minor, diminished, augmented, dominant seventh, and minor seventh chords in arpeggio form
melodic reading from McMillan, Percussion Keyboard Technique and Goldenberg, Modern School for Xylophone, Marimba and Vibraphone

Sophomore Level Proficiency

Drum Set
Focus: Post Bop/Brazilian
Concepts: Time, Triplet Flow Stickings
Listening: Post Bop 60s and Brazilian
soloing of form/tunes (blues, AABA etc singing melody internally)
independence between hands and feet
playing time/styles (jazz, rock, Latin), rhumba, reggae beats; fill in combinations; phrasing 8, 12 and bar solos
three-way independence with only one steady time keeper
rudiments around the set
polyrhythms
chart reading
Fink- Drum Set Reading
Stone- Accents and Rebounds
Uribe- Essence of Brazilian Drum Set
Moses- Drum Wisdom

Mallets
Kraus, Modern Mallet Method, Vols. 1 and 2
Forms I through VI in all harmonic minor keys
diatomic thirds through octaves played melodically and harmonically in all harmonic keys, all diminished seventh, major sixth, augmented seventh, and flatted fifth chords in arpeggio form
melodic reading form McMillan, Masterpieces for Marimba, Goldenberg, Modern School for Xylophone, Marimba and Vibraphone
four mallet technique

Upper Division Audition

Drum Set
student must provide bass and chordal instrument accompaniment and demonstrate the following in presentation of three contrasting selections chosen with private lesson teacher:
playing time in Jazz (straight-ahead and ballad), fusion/funk and Latin styles, various fill-ins,
trading fours and eights, soloing. Additionally, student will have transcribed a be-bop drum solo (trading fours) from a recording (chosen with private lesson teacher) and will perform this solo (provide three copies to jury)

**Mallets**
all major and harmonic minor scales in Form I through VI (Kraus)
all major, minor, diminished, augmented and seventh chords in arpeggio form
all intervals played melodically and harmonically (diatonic and chromatic)
solo equivalent to *Bach, Concerto in A minor for violin*

**Snare Drum**
all basic rudiments
double stroke and concert style rolls
solo equivalent to Podemski, *Standard Snare Drum Method* (p. 49), Goldenberg, *Modern School for Snare Drum* (pp. 50, 51, 64-68)

**Junior Level Proficiency**

**Drum Set**
Focus: Roots of Contemporary Styles
Concepts: Basic grooves w/click (Gadd- *Up Close*)
Listening: Funk/Fusion/Rock/Commercial 60s/70s
playing time/styles (jazz, rock, odd meter), samba and merengue beats, phrasing solos from
extended solos, developing colors, hands and bass drum against hi-hat
solo in time with no steady time keeper
developing themes
Chafee- *Technique Patterns*
Chafee- *Time Functioning* (Fatback)
Garibaldi- *Future Sounds*
Silverman/Slutsky- *James Brown Rhythm Sections*
Drum Charts from major arrangers/bands

**Timpani**
ability to balance/clear a timpani head
ability to tune all intervals from minor seconds to major sevenths, ascending and descending
proper grip
good tone quality
rolls at all dynamic levels
dampening
cross-sticking
edembellishments
F major scale and F chromatic scale ascending and descending between two drums
two-, three-, and four -drum etudes
one-drum melodies
tuning while counting measure rest
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*

**JUNIOR RECITAL:**
four selections from the standard jazz repertoire performed with a combo which must include:
medium straight ahead
bossa nova or samba
ballad
fusion/funk or up tempo straight ahead
presentation must include two drum solos in contrasting styles, trading fours and eights, and
generally demonstrate group interplay. selections must be well arranged (by the student)/
rehearsed with clear and appropriate introductions and endings
snare drum solo equivalent to Goldenberg, *Modern School for Snare Drum* (pp. 50, 51, 64-68)
timpani solo equivalent to Bergamo, *Four Pieces for Timpani*
marimba solo equivalent to Bach, *Concerto in A minor for violin*

**Senior Level Proficiency**

**Drum Set**
Focus: West African and/or Afro-Cuban/Linear Playing and Rhythms
Concepts: Odd Meters-Arabic patterns, claves
Listening: Afro-Cuban, African and other forms of traditional and popular music with strong
drumming component
playing time-styles (all); linear and odd meter styles
developing themes
playing in forms; solos played in time with no steady time keeper
free-form (out-of-time) solos
interpreting jazz band and Broadway show charts (playing abrupt changes in tempo, meter,
and/or styles)
Malabe- *Afro-Cuban Rhythms for Drum Set*
Chafee- *Sticking Patterns*
Chafee- *Time Functioning*
Hartigan- *West African Rhythms for Drum Set*

**Vibraphone**
pedaling and mallet dampening technique
independent four mallet technique
Friedman, *Vibraphone Technique, Mirror from Another*
Davis’ *Recital for Vibraharp*

**Latin Percussion**
playing of the bongo “Martillo” pattern, conga “Tumbao” pattern and timbale “Baqueto” patterns
with variations
Rhumba, Mambo, Samba and Merengue patterns
Morales’ *Latin-American Instruments and How to Play Them*
Sulsbruck, *Latin-American Percussion*

**SENIOR RECITAL:**
four selections from the standard jazz repertoire performed with a combo which must include:
medium straight ahead
samba, Mozambique or 6/8 groove
jazz waltz
fusion/funk or up tempo straight ahead
presentation must include two drum solos in contrasting styles, trading of fours and eights, and
generally demonstrate group interplay. selections must be well arranged/rehearsed with clear and
appropriate introductions and endings. level of playing must show significant development
beyond the junior recital. performance of an approved original student work is required.
marimba solo equivalent to Tanner, *Sonata for Marimba*
vibe solo equivalent to Friedman, *Midnight Star*
timpani solo equivalent to Firth, *Solo Impressions for Four Timpani*
multiple percussion solo equivalent to Milhaud, *Concerto for Percussion*

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**Performance Majors**

**Freshman Level Proficiency**

**Mallets**
Kraus, *Modern Mallet Method Vol. 1*
Forms I through VI in all major keys
intervals of major seconds through octaves played melodically and harmonically in all chromatic
keys, and diatonically in all major keys
all major, minor, diminished, augmented, dominant seventh, and minor seventh chords in
arpeggio form
melodic reading from McMillan, *Percussion Keyboard Technique* and Goldenberg, *Modern School for Xylophone, Marimba, and Vibraphone*

**Snare Drum**
fluency in all basic rudiments, with emphasis on single stroke rolls, double stroke rolls, buzz
rolls, and embellishments
speed development
lifting technique
finger technique
advanced concert style reading
Stone, *Stick Control*
Goldenberg, *Modern School for Snare Drum*
Wilcoxon, *Wrist and Finger Control*
Cirone, *Portraits in Rhythm*
Whaley, *Recital Solos for Snare Drum*
Delecluse, *Method for Snare Drum, Twelve Studies for the Drum*

**Sophomore Level Proficiency**

**Mallets**
Kraus, *Modern Mallet Method, Vols. 1 and 2*
Forms I through VI in all harmonic minor keys
diatomic thirds through octaves played melodically and harmonically in all harmonic keys
all diminished seventh, major seventh, major sixth, minor sixth, augmented seventh, and flattened
fifth chords in arpeggio form
Xylophone, Marimba and Vibraphone*
four mallet technique from Jolliff, *Solos for Marimba, Xylophone or Vibes*

**Timpani**
ability to tune all intervals from minor seconds to major sevenths, ascending and descending
proper grip
good tone quality
rolls at all dynamic levels
dampening
cross-sticking
embellishments
F major scale and F chromatic scale ascending and descending between two drums
two-, three-, and four-drum etudes
one-drum melodies
tuning while counting measures rest
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*

**Upper Division Audition**

**Mallets**
alld major and harmonic minor scales in forms I through VI (Kraus)
alld major, minor, diminished augmented, and seventh chords in arpeggio form
all intervals played melodically and harmonically (diatonic and chromatic)
solo equivalent to Bach, *Concerto in A minor* for Violin, or Tanner, *Sonata for Marimba*
sight reading
Snare Drum
all basic rudiments
double stroke and concert style closed rolls
sight reading

Timpani
solo equivalent to Bergamo, *Four Pieces for Timpani*
sight reading

**Junior Level Proficiency**

Mallets
independent four-mallet technique
advance melodic reading
Whaley, *Recital Pieces for Mallets*
Bach, violin and cello partitas

Timpani
staccato and legato strokes
advanced four drum studies
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*

Drum Set
overview of drum set technique
hand and foot independence
lateral movement
fill-ins
solos
chart reading
wire brush technique
playing in jazz, rock and Latin styles
Chapin, *Advanced Techniques for the Modern Drummer*
Fink, *Drum Set Reading*
Reed, *Syncopation*
Houghton, *Studio and Big Band Drumming*

**JUNIOR RECITAL:**
snare drum solo equivalent to Goldenberg, *Modern School for Snare Drum* (pp. 50, 51, 64-68)
timpani solo equivalent to Bergamo, *Four Pieces for Timpani*
marimba solo equivalent to Bach, *Concerto in A minor* for violin
multiple percussion solo equivalent to Milhaud, *Concerto for Percussion*

**Senior Level Proficiency**

**Vibraphone**
pedaling and mallet dampening technique
independent four mallet technique
Friedman, *Vibraphone Technique, Mirror from Another*
Davis, *Recital for Vibraharp*

**Latin Percussion**
playing of the bongo “Martillo” pattern, conga “Tumbao” pattern and timbale “Baqueto” patterns with variations
Rhumba, Mambo, Samba and Merengue patterns
Morales’ *Latin-American Instruments and How to Play Them*
Sulsbruck, *Latin-American Percussion*

**SENIOR RECITAL:**
snare drum solo equivalent to Delecluse, *Etude No. 9*
timpani solo equivalent to Carter, *Eight Pieces for Four Timpani*
marimba solo equivalent to Tanner, *Sonata for Marimba*
vibraphone solo equivalent to Friedman, *Midnight Star*
drum set solo equivalent to Elias’ *Siwe, Tweed*
multiple percussion solo equivalent to Serry, *Therapy*

**Composition Majors**

Freshman composition majors must have adequate proficiency on either snare drum or mallet instruments. percussion composition majors study one instrument each semester. those proficient in snare drum will begin study on mallets; those proficient in mallets will begin study on snare drum

**Freshman Level Proficiency**

**Snare Drum**
correct grip/posture
single stroke, double stroke, and buzz rolls
flams, drags, ruffs
concert style and rudimental style reading
Burns, *Elementary Drum Method*
Stone, *Stick Control*
Podemski, *Standard Snare Drum Method*
Goldenberg, *Modern School for Snare Drum*
Wilcoxon, *Wrist and Finger Control*

**Mallets**
Kraus, *Modern Mallet Method*, Vols. 1 and 2
Forms I through VI in all harmonic minor keys
diatonic thirds through octaves played melodically and harmonically in all harmonic minor keys
all diminished seventh, major seventh, major sixth, minor sixth, augmented seventh, and flatted fifth chords in arpeggio form
melodic reading from McMillan, *Masterpieces for Marimba* and Goldenberg, *Modern School for Xylophone, Marimba and Vibraphone*
four mallet technique

OR

**Snare Drum**
fluency in all basic rudiments, with emphasis on single stroke rolls, double stroke rolls, buzz rolls, and embellishments
speed development
lifting technique
finger technique
advanced concert style reading
Stone, *Stick Control*
Goldenberg, *Modern School for Snare Drum*
Wilcoxon, *Wrist and Finger Control*
Cirone, *Portraits in Rhythm*
Whaley, *Recital Solos for Snare Drum*
Delecluse, *Method for Snare Drum, Twelve Studies for the Drum*

**Upper Level Audition**

**Mallets**
all major and harmonic minor scales in Forms I through VI (Kraus)
all major, minor, diminished, augmented, and seventh chords in arpeggio form
all intervals played melodically and harmonically (diatonic and chromatic)
solo equivalent to Bach, *Concerto in A Minor* for violin, or Tanner, *Sonata for Marimba*
sight reading

OR

**Snare Drum**
all basic rudiments
double stroke and concert style closed rolls
solo equivalent to page 49 from Podemski’s *Standard Snare Drum Method*
pages 50, 51-68 from Goldenberg, *Modern School for Snare Drum*
etudes from Cirone, *Portraits in Rhythm*
Whaley, *Recital Solos for Snare Drum*, or Delecluse, *Method for Snare Drum* or *Twelve Studies for the Drum*
sight reading

**Mallets**
Kraus, *Modern Mallet Method, Vol. 1*
Forms I through VI in all major keys
intervals of major seconds through octaves played melodically and harmonically (chromatic)
diatomic third through octaves played melodically and harmonically in all major keys
all major, minor, diminished, augmented, dominant seventh, and minor seventh chords in
arpeggio form
melodic reading from McMillan, *Percussion Keyboard Technique*, and Goldenberg, *Modern School for Xylophone, Marimba and Vibraphone*

**OR**

**Snare Drum**
all basic rudiments
double stroke and concert style closed rolls
solo equivalent to page 49 from Podemski, *Standard Snare Drum Method*
pages 50, 51, 64-68 from Goldenberg, *Modern School for Snare Drum*
etudes from Cirone, *Portraits in Rhythm*
Whaley, *Recital Solos for Snare Drum* or Delecluse, *Method for Snare Drum* or *Twelve Studies for the Drum*
sight reading

**Timpani**
ability to tune all intervals from minor seconds to major sevenths, ascending and descending
ability to balance/true-up drumhead
proper grip
good tone quality
rolls at all dynamic levels
dampening
cross-sticking
embellishments
F major scale and F chromatic scale ascending and descending between two drums
two, three, and four drum etudes
one drum melodies
tuning while counting measures rest
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*

**Senior Level Proficiency**

Timpani
staccato and legato strokes
advanced four drum studies
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*

**Music Minors**

Music minors in percussion are permitted a maximum of 8 credits in applied percussion—4 at the lower division level (100 & 200), and 4 at the upper division level (300 & 400). Credits may be distributed between snare drum, drum set, Latin-American instruments, mallets and/or timpani with no more than four semesters on any one instrument.

**Snare Drum Track**
correct grip/posture
single stroke, double stroke, and buzz rolls
flams, drags, ruffs
concert style and rudimental style reading
fluency in all basic rudiments with emphasis on single stroke rolls, double stroke rolls, buzz rolls, and embellishments
speed development
lifting technique
finger technique
advanced concert style reading
Burns, *Elementary Drum Method*
Stone, *Stick Control*
Podemski, *Standard Snare Drum Method*
Goldenberg, *Modern School for Snare Drum*
Wilcoxon, *Wrist and Finger Control*
Cirone, *Portraits in Rhythm*
Whaley, *Recital Solos for Snare Drum*
Delecluse, *Twelve Studies for the Drum*

**Drum Set Track**
independence between hands/between feet
lateral movement around set
cross-sticking
playing time in jazz/rock styles
8 basic fill-ins
2, 4, and 8 bar solos
solos with one hand against cymbal, bass drum and hi-hat
solos with both hands against bass drum and hi-hat
Chapin, *Advanced Techniques for the Modern Drummer*
Pickering, Mel Bay, *Studio/Jazz Drum Cookbook*
Reed, *Syncopation*

independence between hands and feet
playing time in Jazz, Rock and Latin styles
fill-in combinations
phrasing 8, 12 and 16 bar improvised solos
three-way independence with only one steady time keeper
rudiments around the set
polyrhythms around the set
developing colors and textures
Chapin, *Advanced Techniques for the Modern Drummer*
Fink, *Drum Set Reading*
Morello, *Rudimental Jazz*
Reed, *Syncopation*

*Mallet Track*
Kraus, *Modern Mallet Method, Vol. 1*
Forms I through VI in all major keys
intervals of major seconds through octaves played harmonically in all major keys
all major, minor, diminished, augmented, dominant seventh, and minor seventh chords in
arpeggio from
melodic reading from McMillan, *Percussion Keyboard Technique, Masterpieces for Marimba*,
and Goldenberg, *Modern School for Xylophone, Marimba and Vibraphone*
four mallet technique
Kraus, *Modern Mallet Method, Vols. 1 and 2*
Forms I through VI in all harmonic minor keys
diatomic thirds through octaves played melodically and harmonically in all harmonic keys, all
diminished seventh, major sixth, augmented seventh, and flatted fifth chords in arpeggio form

*Timpani Track*
ability to tune all intervals from minor seconds to major sevenths, ascending and descending
ability to balance/clear drumhead
proper grip
good tone quality
rolls at all dynamic levels
dampening
cross-sticking
embellishments
F major scale and F chromatic scale played ascending and descending between two drums
two, three, and four drum etudes
one drum melodies
tuning while counting measures rest
study of symphonic repertoire
staccato stroke
advanced four drum studies
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*

**Bachelor of Science in Music**

Bachelor of Science in Music majors in percussion are permitted a maximum of 6 credits in applied percussion. Credits may be distributed between snare drum, drum set, mallet instruments and/or timpani with no more than four semesters on any one instrument.

**Snare Drum Track**
correct grip/posture
single stroke, double stroke, and buzz rolls
flams, drags, ruffs
concert style and rudimental style reading
fluency in all basic rudiments with emphasis on single stroke rolls, double stroke rolls, buzz rolls, and embellishments
speed development
lifting technique
finger technique
advanced concert style reading
Burns, *Elementary Drum Method*
Stone, *Stick Control*
Podemski, *Standard Snare Drum Method*
Goldenberg, *Modern School for Snare Drum*
Wilcoxon, *Wrist and Finger Control*
Cirone, *Portraits in Rhythm*
Whaley, *Recital Solos for Snare Drum*
Delecluse, *Twelve Studies for the Drum*

**Drum Set Track**
independence between hands/between feet
lateral movement around set
cross-sticking
playing time in jazz/rock styles
8 basic fill-ins
2, 4, and 8 bar solos
solos with one hand against cymbal, bass drum and hi-hat
solos with both hands against bass drum and hi-hat
Chapin, *Advanced Techniques for the Modern Drummer*
Pickering, Mel Bay, *Studio/Jazz Drum Cookbook*
Reed, *Syncopation*

independence between hands and feet
playing time in Jazz, Rock and Latin styles
fill-in combinations
phrasing 8, 12 and 16 bar improvised solos
three-way independence with only one steady time keeper
rudiments around the set
polyrhythms around the set
developing colors and textures
Chapin, *Advanced Techniques for the Modern Drummer*
Fink, *Drum Set Reading*
Morello, *Rudimental Jazz*
Reed, *Syncopation*

**Mallet Track**
Kraus, *Modern Mallet Method*, Vol. 1
Forms I through VI in all major keys
intervals of major seconds through octaves played harmonically in all major keys
all major, minor, diminished, augmented, dominant seventh, and minor seventh chords in arpeggio from
melodic reading from McMillan, *Percussion Keyboard Technique, Masterpieces for Marimba*,
and Goldenberg, *Modern School for Xylophone, Marimba and Vibraphone*
four mallet technique
Kraus, *Modern Mallet Method, Vols. 1 and 2*
Forms I through VI in all harmonic minor keys
diatonic thirds through octaves played melodically and harmonically in all harmonic keys, all diminished seventh, major sixth, augmented seventh, and flatted fifth chords in arpeggio form

**Timpani Track**
ability to tune all intervals from minor seconds to major sevenths, ascending and descending
ability to balance/clear drumhead
proper grip
good tone quality
rolls at all dynamic levels
dampening
cross-sticking
embellishments
F major scale and F chromatic scale played ascending and descending between two drums
two, three, and four drum etudes
one drum melodies
tuning while counting measures rest
study of symphonic repertoire
staccato stroke
advanced four drum studies
study of symphonic repertoire
Goodman, *Modern Method for Timpani*
Delecluse, *Twenty Studies for Timpani*
Goldenberg, *Classic Overtures, Romantic Symphonies*