

Applied Percussion Proficiencies by Major

Note: Deficient Proficiencies must be completed before the end of a student's first semester for the student to remain as a music major. All but two proficiencies must be completed before a student can register for MUP 456. All proficiencies must be completed in order to receive a passing grade for MUP 456.

Music Ed, Music Ind., BA

Snare	Level 1 and 2
Mallets	Level 1 - 4
Set	Level 1 - 3
Timpani	Level 1 and 2
Latin Lab	

Performance

Snare	Level 1 and 2
Mallets	Level 1 - 5
Set	Level 1 - 4
Timpani	Level 1 and 2
Latin Lab	

Jazz Studies

Snare	Level 1 and 2
Mallets	Level 1 - 5
Set	Level 2 - 6
Timpani	Level 1
Latin Lab	

Southern Miss Percussion Studio

Snare Proficiencies

Snare Drum - Level 1

Mitchell Peters - Inter. Snare Drum Studies

Charley Wilcoxon - All American Drummer

John Wooton - Dr. Throwdown's Rudimental Remedies

1. Peters - I and 1
Wilcoxon - 5, 6
RR, Lesson 4 (4.3, 4.4, 4.5, 4.E)
2. Peters - II and 5
Wilcoxon - 11, 12
RRTE Video 31
3. Peters - III and 3
Wilcoxon - 23, 24
RRTE Video 32
4. Peters - IV and 13
Wilcoxon - 37, 38
RRTE Video 33
5. Peters - V and 9
Wilcoxon - 55, 56
6. Peters - IX and 11
Wilcoxon - 69, 70
RRTE Video 34
7. Peters - XI and 20
Wilcoxon - 93, 94
8. Peters - 15
Downfall of Paris
RRTE Video 35
9. Peters - 17
Downfall of Paris
10. Peters - 23
Crazy Army
RRTE Video 36
11. Peters - 27
Crazy Army
12. Peters - 30
Wilcoxon - 131
RRTE Video 37

Snare Drum - Level 2

Cirone - Portraits in Rhythm

Wilcoxon - All American Drummer

Wooton - Dr. Throwdown's Rudimental Remedies

1. Cirone - 1
RRTE Videos 38
2. Cirone - 2
RRTE Videos 39
3. Cirone - 3
RRTE Videos 40
4. Cirone - 4
RRTE Video 41
5. Cirone - 6
Wilcoxon 132
6. Cirone - 7
RRTE Video 42
7. Cirone - 10
Wilcoxon 133
8. Cirone - 18
RRTE Video 43
9. Cirone - 19
Wilcoxon 135
10. Cirone - 20
RRTE Video 44
11. Cirone - 21
Wilcoxon 150
12. Cirone - 25
RRTE Video 45

You must study two Rudimental Solos of the instructor's discretion and two Delécluse Etudes (instructor's choice) Jury must include one rudimental snare drum solo and one orchestral snare drum solo.

Southern Miss Percussion Studio

Mallet Keyboard Proficiencies

Mallets - Level 1

Peters - Fund. Method for Mallets

Goldenberg - Modern School

Aebersold - Gettin' it Together, Vol. 21

1. Two mallet's Grip
Major Scales & Major 7s chords
Peters 1: Pag. 18-20 & Pag. 23-25
2. Two Mallets Roll
Peters 1: Pag. 26-33 & Pag. 34-35
Goldenberg: Pag 7-8 Pag. 13-14
3. Xylophone Fundamentals
Whole tone Scale / Dom. 7 #5
Peters 1: Pag. 36-40
4. Four Mallet's Grip
Peters 1: Pag. 41-45
Goldenberg Etude I-II
5. Blues Scales / Dominant 7s
Green Lesson 1: Ex. 9, 11, 12; 1R, 2R, 3R,
Peters 1: Pag. 46-50
6. Mixolydian Scales / Dominant 9s
Peters 1: Pag. 51-55
7. Dorian Scales / Minor 7s
Green Lesson 2: Ex. 3, 4, 7, 8, 10, 11; 1R, 2R,
3R, 5R
Goldenberg Etude V
8. Chromatic Scales
Peters 1: Pag. 56-59
Goldenberg: Pag: 24-26
9. Melodic Minor Scales / Minor Major 7s
Peters 1: Pag 60-65
Green Lesson 3: Ex. 5, 6, 7, 11, 13, 15; 1R, 2R,
3R, 4R.
10. Double Stops
Peters 1: Pag 69-73
Peters 2: 17-20
Goldenberg: Pag 30-31 Pag. 49-55
11. Diminished scales (whole/half)/ Dim. 7
Peters 1: Pag 74-78
Green Lesson 4: Ex. 3, 5, 6, 8; 1R, 3R, 4R, 5R.
12. Diminished scales (half/whole) / Dominant 7
b9. Peters 1: 79-81 Goldenberg Etude VII

Mallets Level - 2

G.H. Green - Instr. Course for Xyl.

L.H. Stevens - Method of Movement

1. Peters 1: Pag 82-86
Four Mallets: Double Vertical: Stevens: Pag. 55
Peters 1: Pag. 117
2. Green Lesson 5: 1R, 2R, 3R, 5R.
Four Mallets: Stevens: Pag. 56
Peters 1: Pag. 118
3. Peters 1: Pag 87-90
Green Lesson 7: Ex. 3, 5, 6, 8, 9; 2R, 3R, 4R.
4. Peters 1: Pag 91-95
Four Mallets: Single Alternating: Stevens: Pag.
47
Peters 1: Pag. 141-142
5. Peters 1: Pag 96-100
Four Mallets: Stevens: Pag. 48
Green Lesson 10 Ex. 1R
6. Peters 1: Pag. 143-144
Four Mallets: Stevens: Pag. 49
Peters 1: Pag. 145-146
7. Peters 1: Pag 101-105
Four Mallets: Single Independent Stevens: Pag.
40
Peters 1: Pag. 138
8. Peters 1: Pag 106-109
Four Mallets: Stevens: Pag. 41
Peters 1: Pag. 139
9. Green Lesson 11: Ex. 1R, 2R, 3R.
Four Mallets: Stevens: Pag. 43
Peters 1: Pag. 140
10. Peters 1: Pag 110-113
Four Mallets: Double Lateral Stevens: Pag. 65-
66
Green Lesson 12: R1
11. Peters 2: Pag 9- 13
Green Lesson 14: Ex. 1R & 2R.
Four Mallets: Stevens: Pag. 67
12. Peters 2: Pag 21-28
Green Lesson 15: Ex. 1, 2, 3, 4, 6, 7.
Four Mallets: Stevens: Pag. 68-69.

Southern Miss Percussion Studio

Mallet Keyboard Proficiencies

Mallets Level - 3

Goldenberg - Modern School
Peters - Fund. Method for Mallets
Stevens - Method of Movement

1. Green Lesson 17: Ex. 1R & 2R
Four Mallets: Double Vertical Stevens: Pag. 60-61
Peters 1: Pag. 125-126
2. Peters 1: Pag. 127
Green Lesson 16: Ex. 1R & 2R.
Four Mallets: Stevens: Pag. 62-63
3. Green Lesson 23: Ex. Pag. 74
Four Mallets: Single Alternating Stevens: Pag. 53
Peters 2: Pag. 154-155
4. Peters 2: Pag 29-34
Four Mallets: Stevens: Pag. 54 Peters 2: Pag. 156-157
5. Peters 2: Pag 35-41
Four Mallets: Single Independent Stevens: Pag. 45 Peters 2: Pag. 151
6. Peters 2: Pag 42-48
Four Mallets: Stevens: Pag. 46 Peters 2: Pag. 152
7. Peters 2: Pag 52-58
Green Lesson 25: Ex. Pag 79-80.
8. Green Lesson 30: Ex. Pag 94 y 95 (1R, 3R, 6R).
Four Mallets: Double Lateral: Stevens: Pag. 70-72
9. Peters 2: Pag 59-67
Green Lesson 37: Ex. Pag 114.
Four Mallets: Stevens: Pag. 73-74
10. Peters 2: Pag 68-74
Four Mallets: Roll Peters 2: Pag. 173-174
Four Mallets: Peters 2: Pag. 175-177
11. Peters 2: Pag 79-86
Four Mallets: Roll Peters 2: Pag. 178-181
12. Peters 2: Pag 95-101
Four Mallets: Peters 2: Pag. 182-1185

Mallets Level - 4

David Friedman, Mallet Dampening
Arthur Lipner, Vibraphone Etudes

1. Friedman Dampening: Etude 1-4 *Marimba Etude #1
2. Friedman Dampening: Etude 7 *Marimba Etude #1
3. Friedman Dampening: Etude 8 *Marimba Etude #1
4. Friedman Dampening: Etude 11 *Marimba Etude #2
5. Friedman Pedaling: Etude 14 *Marimba Etude #2
6. Friedman Pedaling: Etude 17 *Marimba Etude #2
7. Friedman Pedaling: Etude 18 *Marimba Etude #3
8. Friedman Pedaling: Etude 21 *Marimba Etude #3
9. Arthur Lipner Etude 2: Ur *Marimba Etude #3
10. Arthur Lipner Etude 6: Back Porch Swing Review Juries
11. Arthur Lipner Etude 7: S'a Mambo Review Juries
12. Arthur Lipner Etude 12: Marigolds Review Juries

*Marimba Etudes to be taken from:

"Wood Impressions" Davila

"7 Brazilian Children Songs" Rosauro

"Funny Mallets" Zivcovic

Or similar etudes chosen by the instructor.

Southern Miss Percussion Studio

Mallet Keyboard Proficiencies

Mallets Level 5 (Jazz)

Jon Metzger, The Art and Language of Jazz Vibes

Jamey Abersold, Maiden Voyage

1. Metzger, Chapter 4 (A-N) "Impressions"
2. Metzger, Chapter 4 (O)
"Cantalope Island"
3. Metzger, Chapter 5 (Blues Scale)
"Bb Blues"
4. Metzger, Chapter 6
"F Blues"
5. Metzger, Chapter 7
"Solar Flair"
6. Metzger, Chapter 7
"Watermelon Man"
7. Metzger, Chapter 8
"Song for My Father"
8. Metzger, Chapter 9
"Summertime"
9. Metzger, Chapter 10
Satin Doll
10. Metzger, Chapter 11 & 12
"Autumn Leaves"
11. Metzger, Chapter 13
Review Jury
12. Metzger, Chapter 13
Review Jury

Mallets Level - 6 (Jazz)

Abersold, Maiden Voyage

1. Review Level 3
"Cha Cha Mi Gata"
2. Metzger, Chapter 14
Transcription #1
3. Metzger, Chapter 14
Transcription #1
4. Metzger, Chapter 15
"Bossa Deliciosa"
5. Metzger, Chapter 16
Transcription #2
6. Metzger, Chapter 16
Transcription #2
7. Metzger, Chapter 16
All the Things You Are
8. Metzger, Chapter 17
All the Things You Are
9. Metzger, Chapter 17
Transcription #3
10. Metzger, Chapter 18
Transcription #3
11. Metzger, Chapter 19
"Night in Tunisia"
12. Review or make up
"Night in Tunisia"

Southern Miss Percussion Studio

Mallet Keyboard Proficiencies

Mallets Level - 7 (Jazz)

1. Metzger, Chapter 19
Standard
2. Metzger, Chapter 20
Standard
3. Metzger, Chapter 20
Standard
4. Metzger, Chapter 21
Standard
5. Metzger, Chapter 21
Standard
6. Metzger, Chapter 24
Standard
7. Metzger, Chapter 25
Standard
8. Metzger, Chapter 26 and 27
Standard
9. Metzger, Chapter 29
Standard
10. Metzger, Chapter 30
Standard
11. Metzger, Chapter 31
Standard
12. Review

Mallets Level - 5 (Classical)

Stevens - Method of Movement
Chorales and Guitar Studies

1. Chorale 1, Stevens, ex. 327, 328
2. Guitar 1, ex. 329, 330
3. Chorale 2, Stevens, ex. 429
4. Guitar 2
Stevens, ex. 430
5. Chorale 3
Stevens, ex. 430
6. Guitar 3
Stevens, ex. 203
7. Chorale 4
Stevens, ex. 200
8. Guitar 4
Stevens, ex. 275, 276
9. Chorale 5
Stevens, ex. 432 - 435
10. Guitar 5
Stevens, ex. 436 - 439
11. Chorale 6
Stevens, ex. 478, 479
12. Guitar 6
Stevens, ex. 502 - 505

Southern Miss Percussion Studio

Mallet Keyboard Proficiencies

Mallets Level - 6 (Classical)

W. Green - Instruction Course for Xyl.

Goldenberg - Modern School for Xyl. - Excerpts

3 Keyboard Solo Pieces (Level 5 or higher)

1. The Magic Flute - Bells
Green - Lesson 39
Choose Piece #1
2. The Magic Flute - Bells
Green - Lesson 39
Piece #1
3. Petrouchka - Bells
Green - Lesson 44
Piece #1
4. Petrouchka - Bells
Green - Lesson 44
Perform Piece #1
5. Colas Breugnon - Xylophone
Green - Lesson 45
Choose Piece #2
6. Colas Breugnon - Xylophone
Green - Lesson 45
Piece #2
7. Shostakovich Sym. #7 - Xyl.
Green - Lesson 48
Piece #2
8. Shostakovich Sym. #7 - Xyl.
Green - Lesson 48
Perform Piece #2
9. Sythian Suite - Xylophone
Green - Lesson 49
Choose Piece #3
10. Sythian Suite - Xylophone
Green - Lesson 49
Piece #3
11. Porgy and Bess - Xyl.
Green - Lesson 50
Piece #3
12. Porgy and Bess - Xyl.
Green - Lesson 50
Perform Piece #3

Southern Miss Percussion Studio

Timpani Proficiencies

Timpani - Level 1

Friese-Lepak, Timpani Method

Lepak, Thirty-Two Solos

1. Read pp. 15-20
Basic Strokes,
Dampening pp. 21-22
2. Rolls p. 28-29 (#4,6,7,8,9,10)
3. Solfege Pp. 35-43
Pp. 44-45 All
4. Etudes 1-5
5. Etudes 6-10
6. Etudes 30 & 31
7. Etudes 17 & 21
8. Etudes 32 & 33
9. Friese (32 Solos) Etudes 3 & 4
10. Friese - Etudes 5 & 9
11. Friese - Etudes 13 & 17
12. Friese - Etudes 18 & 19

Timpani - Level 2

Lepak, Thirty-Two Solos for Timpani

Excerpts

1. Lepak 21
2. Beethoven, Sym. #7
3. Lepak 22
4. Tchaikovsky, Romeo and Juliet
Overture
5. Lepak 25
6. Brahms, Sym. #4, Movs. 3 & 4
7. Lepak 27
8. Holst, The Planets, Jupiter
9. Lepak 30
10. Strauss, Zarathustra
11. Lepak 31
12. Bartok, Concerto for Orchestra

Southern Miss Percussion Studio

Drum Set Proficiencies

Drum Set - Level 1 (Jazz Def.)

Igoe - Groove Essentials, Vol. 1

1. System 1 with Etude 1
Igoe, Rock 1-Fast, 4-Fast, 5-Slow
2. System 1 with Etude 2
Igoe, Rock 7-Fast, 8-Slow
3. System 2 with Etude 1
Igoe, Rock 9-Slow, 10-Fast
4. System 2 with Etude 2
Igoe, Jazz 18-Slow, 18-Fast
5. System 1 Swung with Etude 1
Igoe, Hip Hop 15, 16, 17 - all Slow
6. System 3 with Etudes 1 & 2
Igoe, Funk 11-Slow, 11-Fast
7. System 4 with Etudes 1 & 2
Igoe, Med. Samba 34, Baiao 36-Slow
8. System 3 Swung with Etude 1
Igoe, 46-Tango, 47-Beguine
9. System 5 with Etude 1
Igoe, Reggae 30 Slow and Fast
10. System 6 with Etude 1
Igoe, Shuffle 23-Slow, 23-Fast
11. System 7 with Etude 1
Igoe, 2nd Line 29-Slow, 29-Fast
12. System 7 with Etude 1
Igoe, Jazz 20-Slow, 20-Fast

Drum Set - Level 2

Igoe - Groove Essentials, Vol. 1

Morgan - The Jazz Drummer's Reading Workbook

Houghton - The Drumset Soloist

1. System 8 with Etude 1 & 2
Igoe, Funk 12-Slow, 12-Fast
2. Morgan, Downbeat Figs. (pp. 5-8)
Wooton, Bossa Deliciosa
3. System 9 with Etude 1
Igoe, 3/4 Swing 25 Slow and Fast
4. System 10 with Etude 1
Igoe, Swing 21 Slow and Fast
5. Morgan, Upbeat Figures (pp. 9-13)
Igoe, Songo 42 Slow and Fast
6. System 1 & 8 with Etude 3
Igoe, Funk 13 Slow and Fast
7. Soloist - Slow Blues
8. Morgan, pp. 14-16
Igoe, Hip-Hop 15, 16, 17 Fast
9. Soloist - Medium Blues
Igoe, 2 Feel 24
10. Morgan, pp. 17-19
Igoe, Swing 22 Slow and Fast
11. System 11 with Etude 1
Igoe, Fast Samba 35, Baiao 36-Fast
12. Morgan, pp. 21-22
Soloist - Rhythm Changes

Southern Miss Percussion Studio

Drum Set Proficiencies

Drum Set - Level 3

Garibaldi - Future Sounds
Riley - The Art of Bop Drumming
Morgan - The Jazz Drummer's Reading
Workbook

1. Riley, pp. 7-9
Garibaldi, 1-9
Wooton, RR 18.1 w/samba
2. Riley, pp. 10-18 & 48
Garibaldi, pp. 10-11
Wooton, Cha Cha Mi Gata
3. Riley, p. 19
Garibaldi, pp. 12-13
Wilcoxon #3 w/samba
4. System 12 with Etude 1
Riley, pp. 20 & 21
Garibaldi, pp. 14 & 15
5. Riley, p. 22
Garibaldi, pp. 16-17
Wooton RR, 18.1 w/Baião
6. Riley, p. 23
Wooton, *Bembe My Way*
System 17 with Etude 1
7. Riley, p. 26
Wooton, *Beguine the Zouk*
System 15 with Etude 1 & 2
8. Riley pp. 30-36
Riley, *School Days*
9. Riley, pp. 37-39
Wooton, *Calypsocafunky*
System 18 with Etudes 1 & 2
10. Riley, pp. 44-46
Wooton, *El Manicero* Mambo
System 14 with Etudes 1 & 2
11. Riley, p. 57
Garibaldi, pp. 18-23
Riley, *Last Week*
12. Riley, pp. 48-54
Riley, *October*

Drum Set - Level 4

Garibaldi - Future Sounds
Riley - The Art of Bop Drumming
Martinez - Afro Cuban Coordination

1. System 19 with Reed #1
Garibaldi, pp. 24-25
Martinez, pp. 1-9
2. System 1 with etude #3
Garibaldi, pp. 26-27
Martinez, p. 10
3. System 20 with Reed #1
Garibaldi, pp. 28-30
Martinez, pp. 12-13
4. System 2 with Etude #3
Riley, pp. 26-27
Soloist - Up Tempo Blues
5. Riley, p. 28
Garibaldi, p. 31
Martinez, pp. 14-15
6. System 21 with Reed #1
Riley, p. 29
Martinez, pp. 16-17
7. Riley, p. 58
Martinez, p. 19
Soloist - 32 Bar Tune
8. Wilcoxon 132 with Samba/Brushes
Martinez, pp. 20 & 21
Riley, *Satch and Diz*
9. Riley, pp. 48-54
Martinez, pp. 69 & 71
10. Wilcoxon 133 w/samba brushes
Martinez p. 65
Riley, *Last Week*
11. Martinez, p. 66
Riley, *What is This Thing Called*
Transcription
12. Transcription of time keeping, not a solo

Southern Miss Percussion Studio

Drum Set Proficiencies

Drum Set - Level 5

Riley - Beyond Bop

Martinez - Afro Cuban Coordination

Houghton - The Drumset Soloist

Drum Set - Level 6

Independent Study

1. Martinez, p. 28
Riley, p. 15
Soloist - Jazz Latin Vamp
2. Martinez, pp. 29 & 30
Riley, p. 16
System 23 with Reed #1
3. Martinez, pp. 31-32
Riley, p. 17
Soloist - Salsa Vamp
4. Martinez, pp. 33 & 34
Riley, pp. 23 & 24
5. Martinez, pp. 35 & 36
Riley, pp. 25 & 26
Soloist - Vamp in 5
6. Martinez, pp. 37 & 38
Riley, pp. 27-30
7. Martinez, pp. 39-40
Riley, pp. 32-33
Soloist - Vamp in 7
8. Martinez, pp. 41-42
Riley, pp. 34-36
Riley, *Blind Faith*
9. Martinez, pp. 47-48
Riley, p. 37-39
Riley, *Speed Bumps Ahead*
10. Martinez, pp. 49-50
Riley, *The El Trane*
11. Martinez, pp. 58-60
Transcription of a solo
12. Transcription
Soloist - Songo w. kicks

**UNIVERSITY OF SOUTHERN MISSISSIPPI
PERCUSSION METHODS**

SNARE DRUM

"Dr. Throwdown's Rudimental Remedies". John Wooton
"All American Drummer, The; 150 Rudimental Solos". Charley Wilcoxon
"The Drummer's Rudimental Reference Book". John Wooton
"Portraits in Rhythm". Anthony Cirone
"Intermediate Snare Drum Studies". Mitchell Peters
"14 Modern Contest Solos". John Pratt
"Douze Études". Jacques Delécluse
"Festival Solos" Marty Hurley
"Ten Pieces for Field Drum" James Clark
"Championship Solo Vol. 1" Paul Cormier & Howard Kenealy

Beginner:

"A Fresh Approach to the Snare Drum". Mark Wessels
"The Snare Drummer's Tool Box". Row Loff Productions
"Beginner Snare Drum Studies". Mitchell Peters

MALLETS

"Modern School for Xylophone, Marimba, and Vibraphone". Morris Goldenberg
"Instruction Course for Xylophone" George Hamilton Green
"Method of Movement" L.H. Stevens
"Fundamental Method for Mallets" Mitchell Peters
"The Art and Language of Jazz Vibes" Jon Metzger
"Wood Impressions" Julie Davila
"Seven Brazilian Children Songs" Ney Rosauo
"Gettin' it Together" Vol. 21, Jamey Abersold
"Maiden Voyage, vol. 54" Jamey Abersold
"The Real Book, vol. 1"
"Funny Mallets" Nebojsa Zivkovic

Beginner:

"A Fresh Approach to Keyboard Percussion". Mark Wessels

TIMPANI

"Timpani Method" Friese-Lepak
"Thirty-Two Solos for Timpani" Alexander Lepak.

Beginner:

"Timp-Tastic". Lalo Davila

DRUM SET

"The Essence of Afro-Cuban Percussion & Drum Set." Ed Uribe
"The Art of Bop Drumming" John Riley
"Beyond Bop Drumming" John Riley
"Afro Cuba Coordination" Maria Martinez
"The New Breed (vol. 1)" Gary Chester
"The Drumset Soloist" Steve Houghton
"Drum Set Reading Anthology." Steve Houghton
"Future Sounds" David Garibaldi
"Time Functioning (Vol. III)" Gary Chaffee
"The Drummer's Complete Vocabulary" Alan Dawson and John Ramsey
"The Essence of Afro-Cuban Drumming" Ed Uribe

"The Art of Bop Drumming" John Riley
"Groove Essentials," Vols. 1&2, Tommy Igoe
"The Jazz Drummer's Reading Workbook." Tom Morgan

Beginner:

"A Fresh Approach to Drum Set" Mark Wessels
"Drum Set Essentials" Peter Erskine

PERCUSSION METHODS

"Teaching Percussion" 3rd Edition. Gary D. Cook. Schirmer Books.

SOME STANDARD KEYBOARD SOLOS (in approximate order of difficulty)

"Sea Refractions" Mitchell Peters
"Yellow After The Rain" Mitchell Peters
"Marimba Dances" Edwards
"Preludios for Marimba" Ney Rosauo
"Musser Etudes in C Major & B Major" C.O. Musser
"Three Chorales" Evelyn Glennie
"Water and Fire" Skoog
"Rhythm Song" Paul Smadbeck
"Frogs" Keiko Abe
"Etudes 1,2,&3" Paul Smadbeck
"Estudios para Marimba (1&4)"Murray Houloff

USM Percussion Studio Marimba Juries List

Group 1

There is just a suggestion list. You could select a piece with an equivalent level and approve it by your Applied professor or Adjunct instructor.

Two Mallets

	TITLE	COMPOSER	YOUTUBE LINK	APPROACH
1.	Der Kleine Paganini	N. J. Zivkovic	https://www.youtube.com/watch?v=JH0ntiNLEyc	
2.	No Ragtime	N. J. Zivkovic	https://www.youtube.com/watch?v=W2UY34bPDNs&t=21s	
3.	Der Kalif Storch	N. J. Zivkovic	https://www.youtube.com/watch?v=0p6viEEWIEw&t=1s	
4.	Etude Op. 6 #2 in Ab major	Clair O. Musser	https://youtu.be/rew84kd5ae0	
5.	Prelude Op. 11 #3 in G Major	Clair O. Musser	https://youtu.be/8Jj6Qwh7pSs	
6.	Etude Op. 11 #4	Clair O. Musser	https://youtu.be/FEDviAhYpEY	
7.	Afternoon in March	Gene Koshinski	https://www.youtube.com/watch?v=bHae0mPHQGE	
8.	Kaleidoscope	Gene Koshinski	https://www.youtube.com/watch?v=ly9FSxNLG4k	
9.	Variations after Vinalo	Gene Koshinski	https://www.youtube.com/watch?v=0l9DYEIisyY	
10.	Three Moods	Ney Rosauero	https://www.youtube.com/watch?v=uaGfwH0GzYU https://www.youtube.com/watch?v=PiYnoSm-Kuc https://www.youtube.com/watch?v=Ao7cBv7dNKc	
11.	January March	Gordon Rencher	https://www.youtube.com/watch?v=ObKDLYFByBc	
12.	Feeling better	Ivan Trevino	https://www.youtube.com/watch?v=w06JOp9vfVQ	
13.	Partita #2 in D minor	J. S. Bach	https://www.youtube.com/watch?v=1eOrAB-EQUQ	
14.	Marimba Dance (Mov I).	Edward Ross	https://www.youtube.com/watch?v=MGF-koyDeTM	
15.	Hegira for solo Marimba	Carrie Magin	https://www.youtube.com/watch?v=OhJqJ9Bkc68	

16.	Galactica	M. Peters	https://www.youtube.com/watch?v=t_57fHjq8M	
17.	White knuckle Stroll	C. Cangelosi	https://www.youtube.com/watch?v=9yIidaajecE	

Four Mallets

	TITLE	COMPOSER	YOUTUBE LINK	APPROACH
1.	Frogs	Keiko Abe	https://youtu.be/grMaaRFhwIw	S. Independent, Double Vertical, Lateral
2.	3 Monologues for Marimba (Choose only one)	Keiko Abe	1. Kazak Lullaby: https://youtu.be/2Lo-bQgvQP8 2. Song of the Seashore: https://youtu.be/XqDK-wrPA0Q 3. Piacere D'amore: https://youtu.be/AYpwAVurIqA	
3.	The offering	Michael Burritt	https://www.youtube.com/watch?v=Z36VEiqi02Y	S. Independent, Double Vertical
4.	Misionera	Orlando Cotto	https://youtu.be/p0YeN0HJFKk	Double Vertical, Single Alternate, Single Independent.
5.	Marimba Piece No. 2	Ruud Wiener	https://youtu.be/q1i7Tuv2-K0	Lateral Stroke
6.	Marimba Piece No. 5	Ruud Wiener	https://youtu.be/qlDLVVNP4Mo	S. Independent, Double Vertical
7.	Mazurka	N. J. Zivkovic	https://youtu.be/tUaDxS9KEco	Double Vertical
8.	Bauern Tanz	N. J. Zivkovic	https://youtu.be/jcfK3kUK8_w	Double Vertical
9.	Sizilianisches Lied	N. J. Zivkovic	https://youtu.be/qqRjnP0jrHg	Double Vertical
10.	Kampf Der Samurai	N. J. Zivkovic	https://youtu.be/BygZhK2ZdOY	Double Vertical, Lateral

11.	Silvias Lied	N. J . Zivkovic	https://youtu.be/RhcbSY5FUro	Double Vertical, Lateral
12.	Balade für Petra*	N. J . Zivkovic	https://youtu.be/d72ZtQKkuOI	
13.	Der Wanderer	N. J . Zivkovic	https://youtu.be/yLZwon62U6E	S. Independent, Double Vertical, Lateral
14.	Bulgarian Etude	N. J . Zivkovic	https://youtu.be/C0aB4_o6Gq0	Double Vertical
15.	De Novo	Julie Davila	https://youtu.be/BIvFqQ5_vV0	
16.	Jonathan's light	Julie Davila	https://youtu.be/6USj9QOiYdE	
17.	Sueños	Julie Davila	https://youtu.be/13_YClxWZZ0	
18.	Mango Bay	Julie Davila	https://youtu.be/hziBsembMu-Q	S. Independent, Double Vertical, Lateral
19.	Impressions	Julie Davila	https://youtu.be/Bq08AAOCDCd	Permutations, S. Independent,
20.	Mystic Fire	Julie Davila	https://youtu.be/opBNUygebes	S. Independent, Double Vertical, Lateral, Permutations
21.	Fry	Mark Ford	https://youtu.be/9J9cTWaR0b4	S. Independent
22.	Tucker	Mark Ford	https://youtu.be/fKRa_I-EXkQ	Double Vertical
23.	West Oak	Mark Ford	https://www.youtube.com/watch?v=7CdXi33Dg0k	
24.	Oakland	Mark Ford	https://youtu.be/orsjT6hwM34	S. Independent
25.	Manhattan	Mark Ford	https://youtu.be/QRhguL.CwxII	Alternated, S. Independent, Double Vertical
26.	Kain	Mark Ford	https://youtu.be/6vPenNUjSG8	Double Vertical
27.	Bonnie Brae	Mark Ford	https://youtu.be/1Si0GF6J65s	
28.	El pantalón	Norberto Nandayapa	https://www.youtube.com/watch?v=O9ihlbDbR7c	
29.	3 Spirals (Choose only one)	Eric Sammut	https://www.youtube.com/watch?v=ifCBHelM2PU	S. Independent, Double Vertical, Alternates, Octaves

SCALES

MAJOR SCALE



MINOR SCALE



4

DORIAN SCALE



7

PHRYGIAN SCALE



10

LYDIAN SCALE



13

MIXOLYDIAN SCALE



16

AEOLEAN SCALE/MINOR SCALE



19

LOCRIAN SCALE



22

CHROMATIC SCALE



25

BLUES SCALE



29

WHOLE/HALF SCALE (DIMINISHED SCALE)



31

PENTATONIC SCALE



34

USM Drum Set Systems

1 **A** **B**

Melody on the bass

2

Melody on the bass

3 **A** **B**

Short - Snare, Long - Bass

4

Melody on the snare

5

Melody on the snare

6

Melody on the bass

7 **Swing**

Melody on the snare

8

Melody on the bass

2

USM Drum Set Systems

9 Swing

Melody on the bass

11

10 Swing

Short - Snare, Long - Bass

12

11

Melody on the snare

13

Melody - BD, Fill in ghost notes on snare

12

14

Short - Snare/tom, Long - Cym/BD, Fill in ghost notes on snare

13

16

14

Melody on the snare

18

15

Melody on the bass

20

16

Melody on the snare

21

17

Partials Grid on Snare

22

18

Melody on the snare

24

Paradiddles

25 R L R L R R L R L R L L R L R R L R L L R L R R L L R L R R L R...

Inverted Paradiddles

27 R L R L L R L R L R R L R L L R L R R L R L L R R L R L L R L R...

Funky Inverted Paradiddles

29 R L R L L R L R L R R L R L L R L R R L R L L R R L R L L R L R

Ratamacues

31 L R L L R R L R L L L R L R L L R L R L L R L R L L R L R L R L R L R

Accent the Grace Notes!

33 R R R R L L R R R R R R L L R R R R L L R R

34 R R L L R R R R L L R R L L R R R R L L R R R R

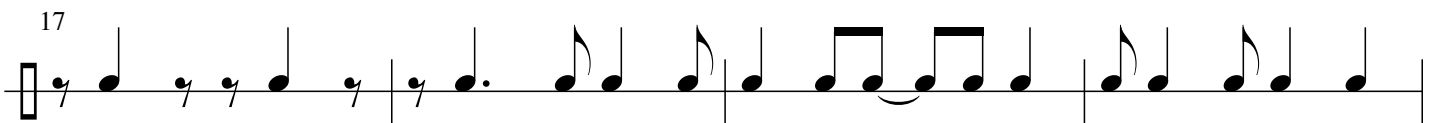
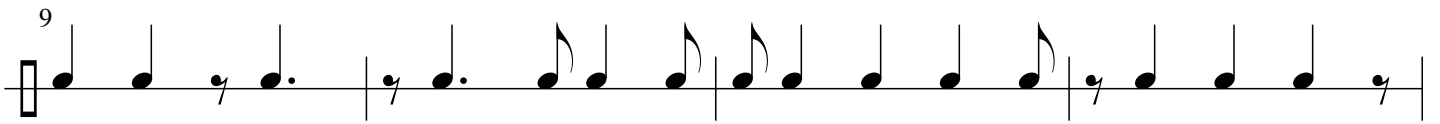
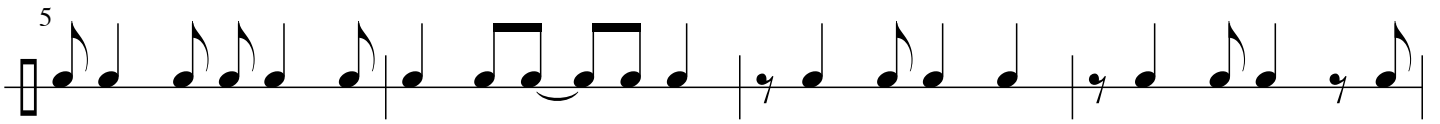
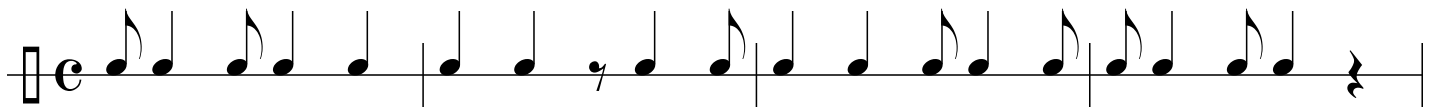
Etude 2



Etude 3



Ted Reed #1



CHORALES

40

1

See the Morning Sun Ascending

Neander

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music is written in a simple, homophonic style with chords and moving lines in both hands.

The second system of musical notation also consists of two staves, treble and bass clef. It continues the piece with similar chordal textures and melodic lines. The notation is clear and suitable for a choral or instrumental setting.

2 Lord Jesus, I Love Thee

Gordon

40

1.

The first system of music is in common time (C) and features a treble and bass clef. It begins with a double bar line and a repeat sign. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

2.

The second system continues the piece with a treble and bass clef. It starts with a double bar line and a repeat sign. The treble clef part has a more active melody with eighth notes, while the bass clef part continues with a steady accompaniment.

The third system concludes the piece with a treble and bass clef. It begins with a double bar line and a repeat sign. The treble clef part features a melodic line with some grace notes, and the bass clef part provides a final accompaniment.

3

How Gentle God's Commands

Nageli/Mason

60

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains five measures of music, primarily using quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of chords and single notes. A tempo marking of '60' is written above the first measure. There are some handwritten annotations, including a small '2' above the second measure and a 'C' below the fourth measure.

The second system of music continues the piece with two staves. The top staff (treble clef, Bb, 3/4) contains five measures of music. The bottom staff (bass clef, Bb, 3/4) provides accompaniment with chords and single notes.

The third system of music concludes the piece with two staves. The top staff (treble clef, Bb, 3/4) contains five measures of music. The bottom staff (bass clef, Bb, 3/4) provides accompaniment. The system ends with a double bar line.

4 Depth of Mercy

von Weber/Greatoux

48

First system of musical notation, measures 1-4. The treble clef part features a melody with a half note, a quarter note, and a half note, ending with a half note tied to the next system. The bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The treble clef part continues the melody with a half note, a quarter note, and a half note, ending with a half note tied to the next system. The bass clef part continues the accompaniment.

Third system of musical notation, measures 9-12. The treble clef part features a melody with a half note, a quarter note, and a half note, ending with a half note tied to the next system. The bass clef part continues the accompaniment.

Fourth system of musical notation, measures 13-16. The treble clef part features a melody with a half note, a quarter note, and a half note, ending with a half note tied to the next system. The bass clef part continues the accompaniment.

5

Come, Thou Almighty King

DeGiardini

68.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of music consists of two staves. The upper staff continues with a half note D5, followed by quarter notes C5, B4, and A4. The lower staff continues with a half note D2, followed by quarter notes C2, B1, and A1. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff continues with a half note G4, followed by quarter notes F#4, E4, and D4. The lower staff continues with a half note G2, followed by quarter notes F#2, E2, and D2. The system concludes with a double bar line.

6

Come, Let Us Tune Our Loftiest Song

Hetton

48

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains four measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music primarily using quarter and eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music primarily using quarter and eighth notes.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music primarily using quarter and eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music primarily using quarter and eighth notes.

1. Vorspiel

Ferdinand Sor (1778-1839)

4 3 2 3 1 3 2 3

4 3 1 3 4 3 2 3 2 3 2 3 2 3 2 3

4 3 1 2 4 3 1 2 1 4 3 1 2 3 2 3 2

4 3 2 3 1 3 2 3 4 3 2 3 1 3 2 1

4 2 1 2 4 2 1 2 4 2 1 2 3 2 1 3 3 2 1 2 3 2 2 3 2 4 3 1 3 2 4

2. Andantino

Matteo Carcassi (1792-1853)

2 1 1 2

4 3 4 3 4 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

4 3 2 3 4

3. Andante Grazioso

Ferdinand Carulli (1770-1841)

The musical score consists of eight staves of music. The first four staves are primarily composed of chords and sustained notes, with dynamics ranging from *p* to *mf*. The fifth staff begins with a *f* dynamic and includes the instruction "Fine" at the end. The sixth and seventh staves feature more rhythmic activity with sixteenth-note patterns, marked with *f*, *p*, and *mf*. The eighth staff concludes with a *mf* dynamic and the instruction "D.C. al Fine".

4. Allegretto

Ferdinand Carulli

Musical score for "4. Allegretto" by Ferdinand Carulli. The score consists of four staves of music in G major (one sharp) and 6/8 time. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some chords. There are several fermatas and dynamic markings, including a '7' in the first measure of the first staff and a '7' in the fourth measure of the second staff. The piece concludes with a double bar line and repeat dots.

5. Andantino

Ferdinand Carulli

Musical score for "5. Andantino" by Ferdinand Carulli. The score consists of four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some chords. There are several fermatas and dynamic markings, including a 'mf' in the first measure of the first staff and a 'f' in the first measure of the third staff. The piece concludes with a double bar line and repeat dots.

6. Andante

Ferdinand Sor

The musical score consists of eight staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. The music features a series of eighth-note patterns with slurs and accents. The second staff continues the melodic line. The third staff includes a dynamic marking of *f* and a *p* marking. The fourth staff has a *mf* marking. The fifth staff has a *mf* marking. The sixth staff has a *p* marking. The seventh staff has a *mf* marking. The eighth staff concludes the piece with a final cadence and a *p* marking.