

Sam Houston State University
Undergraduate Applied Percussion Syllabus and Curriculum
Fall 2017

PERC 1201.02

PERC 3201.02

PERC 3202.02

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Objective:

Percussion studies at Sam Houston State University are designed to develop the highest possible level of musicianship, performance, scholarship, and pedagogy. The curriculum is designed to present a sequential study in all areas of percussion and suited to individual ability level.

Objectives for Applied Lessons:

1. To gain a proficiency in performance to facilitate a broader understanding of musical expression.
2. To gain an understanding and mastery of a variety of techniques for any given instrument.
3. To gain/develop the skill of sight-reading to allow the student to read material of an easy to difficult level accurately.
4. To acquaint each student with a variety of solo and pedagogical materials.
5. To gain a more complete understanding of the problems associated with each instrument beyond the level of personal performing ability.
6. To develop the ability to evaluate solo and pedagogical literature based on its intrinsic value to a performer or student of percussion.
7. To develop improvisation skills in a variety of idiomatic contexts.

Important Learning Objectives:

- Developing creative capacities in performance.
- Gaining a broader understanding and appreciation of intellectual/cultural activity
- Developing skills/competencies/points of view by professionals in the fields of music performance and education.

Attendance:

Attendance to all lessons is considered **mandatory**. Only university or medically excused absences will be made up. However, ALL make-up lessons are at the discretion of the instructor. Arrive early for lessons and be prepared with all materials.

Percussion Studio meetings will be held weekly. Attendance and participation is **mandatory** for all students enrolled in applied lessons. Attendance at **ALL** percussion events (recitals, clinics, studio class, guest recitals, etc...) is also considered **mandatory**.

You are allowed one unexcused absence. All other unexcused absences to lessons, studio class, rehearsals or percussion events will result in lowering the final grade by one letter per absence.

Juries: All students will be required to take a jury examination at the end of each semester. The material performed during the jury will reflect the student's level of achievement during the semester. Failure to attend the jury will result in failure of the course. Dress as you would for a concert performance. Bring a copy of your jury music for the panel.

Grading: The final grade is determined by averaging the weekly lesson grade (which may be lowered for attendance or inadequate preparation) and jury grade. There are approximately 13–15 lessons per semester. The student receives a letter grade for each lesson based on preparation and performance on given assignments, including written assignments, transcriptions, compositions. These grades are averaged at the end of the semester. The jury grade is determined by the percussion faculty panel and based on the level of performance at the time of the jury.

A student who fails to complete any of the above requirements will have the grade reduced according to the degree of non-compliance. An "Incomplete" will not be given unless it is considered to be in the best interest of the student. An unexcused lesson absence will result in an "0" for that lesson (see section on attendance above).

Ensemble Requirement: While you are enrolled in applied lessons, you must be enrolled in a large ensemble. You are also expected to participate in percussion ensembles every semester you are enrolled in lessons. Some exceptions to this policy may be allowed on a case-by-case basis in consultation with Dr. Lane and Dr. Plugge.

Assignments:

Transcriptions – All students studying drumset are required to submit a transcription of a noted drummer, preferably of a jazz drummer. Performance of the transcription will be part of the drumset jury requirement. For further information see *Drumset Level 1-3* at the end of this document.

IMPORTANT:

- **Read the percussion board outside 220 regularly** as important announcements will be posted.
- **Only percussionists should be moving equipment.** Make sure you are using the proper methods for moving instruments.

- **Make sure to cover all mallet instruments and timpani after use.**
- After using an instrument, return it to its proper location.

Materials:

The student is responsible for acquiring and bringing all implements, instruments, method books, and solo material deemed necessary by the instructor. The student should budget at least \$200 a semester for sticks, mallets, music and other items as needed.

Undergraduate Percussion Curriculum (Performance/Music Education):

To meet degree requirements, performance and music education students are expected to show proficiency in the following categories:

- I. Snare Drum (Rudimental and Concert)
- II. Timpani
- III. Mallets (Marimba, Vibes, Xylophone, and Bells)
- IV. Multiple Percussion*

And at least one of the following:

- V. Drumset
- VI. World Percussion

*Not required for music Therapy Majors

Minimum Proficiency Requirements

By the end of the fourth semester of study, the student must meet minimum proficiency requirements for applied lessons and pass the sophomore barrier. The proficiency/barrier requirements are:

Snare Drum

1. Demonstrate the 40 *International Drum Rudiments*
2. Perform a snare drum solo or orchestral excerpt demonstrating the musical application of several rudiments and concert techniques. Solos should be comparable to Benson: *Three Dances* or Colgrass: *Six Unaccompanied Solos*.

Marimba

1. A chromatic scale the entire range of the instrument.*
2. All major, natural-, harmonic-, and melodic-minor scales ascending and descending two octaves.
3. All major, minor, diminished, and augmented arpeggios ascending and descending two octaves.
4. All “seventh” chords including major, dominant, minor, half-diminished, and fully diminished ascending and descending two octaves.*
5. Perform a marimba or xylophone solo (accompanied or unaccompanied) that demonstrates technical skill with two or four mallets.

6. Demonstrate a proficiency in four-mallet technique.
7. Show a proficiency in sight reading a single line (two mallets).

Timpani

1. Demonstrate proper tuning and technique
2. Perform an etude, solo or excerpt demonstrating tuning (example: etudes from Saul Goodman's *Modern Method for Timpani* or Hochrainer's *Etuden fur Timpani*; solo repertoire such as McCormick's *Fanfare Variations* or Bergamo's *Four Pieces for Timpani*.)

Multiple Percussion

1. Demonstrate knowledge of multiple percussion techniques by performing an etude from *The Contemporary Percussionist* by Michael Udow or similar etude/solo. (Repertoire may include Kraft's *French Suite* or *English Suite*; McCormick's *Homage to Harry Partch*; Tagawa's *Inspirations Diabolique*)

Drumset

1. Swing style: play selected exercises from John Riley's *Art of Bop Drumming* and/or *Master Drummer* and perform a transcription of a notable jazz drummer.*

**Additional requirements may be deemed necessary by the instructor.*

NOTE: These are the minimum requirements and are not set as limitations for the student's ability level. Reasonable tempos must be employed for each particular segment of the proficiency. Sophomore barrier requirements may NOT be passed at any time prior to the sophomore barrier.

The minimum proficiency requirements required after the eighth semester of study for all percussion majors regardless of degree sought are:

Snare Drum

1. Etudes comparable to those in Delecluse: *Douze Etudes*.
2. Solos comparable to those in the *Noble Snare* collection.
3. Noteworthy orchestral excerpts.

Keyboard Percussion

1. Advanced four-mallet technique on both the marimba and/or vibraphone.
2. Xylophone ragtime literature.
3. Noteworthy orchestral excerpts for xylophone, bells, and vibraphone.
4. Pentatonic, whole-tone, and octatonic scales.
5. Jazz vibraphone skills: must be able to play the blues form in Bb and F (playing heads, improvising solos and comping) and navigate the chord changes of a standard jazz repertoire tune.

Timpani

1. Pedaling and advanced techniques comparable to Carter’s *Eight Pieces* or Jan William’s *Theme and Variations for Timpani*.
2. Noteworthy orchestral excerpts.

Drumset

1. Demonstrate ability to play swing, rock, and latin styles.
2. Demonstrate ability to sight-read a big band chart with proper set-ups and kicks.
3. Four-way coordinated independence exercises comparable to those found in Jim Chapin: *Advanced Techniques for the Modern Drummer*, John Riley: *Beyond Bob Drumming*, Chaffee: *Time Functioning Patterns*.
4. Contemporary linear funk-rock styles comparable to those in David Garibaldi: *Future Sounds*.

Multiple Percussion

1. Ability to perform solo literature comparable to Cage: *27’.554’’ for a Percussionist*, Feldman’s *King of Denmark*, Xenakis’s *Rebonds*, or Rzewski’s *To the Earth*; chamber literature which includes a mixed instrumentation comparable to George Crumb: *Madrigals* or Ingolf Dahl: *Duettino Concertante*.

NOTE: These are the minimum requirements and are not set as limitations for the student’s ability level.

Eighth semester proficiency requirements may be passed at any time prior to the stated deadlines in consultation with the percussion instructor. In most cases, jury requirements will meet the proficiency standards.

Curriculum:

The curriculum outlined below is constructed on the idea of introducing the student to a series of progressive materials. The curriculum allows for a sequential study through many percussion method texts, giving the student access and knowledge to the body of pedagogical literature and standard repertoire for all percussion instruments. While only the minimum proficiency requirements are necessary to complete a degree, study in all of the areas listed below better prepares students for a diverse career in percussion or continued study in graduate school.

Flexibility is important in applied instruction, requiring an individual approach for each student. This curriculum is not intended to be strict or rigid. A student may begin on a higher or lower level as deemed appropriate or combine elements from several levels. The instructor may also substitute alternate repertoire and instructional materials as needed to better facilitate the needs/interests of the student.

Snare Drum Level 1	
Focus	Fundamental technique, rudiments, rudimental drumming, concert style techniques
Text(s) selected from:	Stone: <i>Stick Control</i> Bailey: <i>Wrist Twisters</i>

	Wilcoxon: <i>All-American Drummer</i> Morello: <i>Master Studies</i> Cirone: <i>Portraits in Rhythm</i>
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Snare Drum Level 2	
Focus	Advanced concert techniques, orchestral repertoire
Text(s) selected from:	Delecluse: <i>Douze Etudes</i> Carroll: <i>Orchestral Repertoire for the Snare Drum</i> Pratt: <i>14 Contest Solos</i> Peters: <i>Advanced Snare Drum Studies</i> Supplemental texts may include: Stone: <i>Stick Control</i> Bailey: <i>Wrist Twisters</i> Firth: <i>The Solo Snare Drummer</i> Albright: <i>Contemporary Studies for the Snare Drum</i> Payson: <i>Snare Drum in the Concert Hall</i>

Mallets Level 1	
Focus	Fundamentals, sight-reading, two mallet etudes, scales and arpeggios
Text(s) selected from:	Peters: <i>Fundamental Mallets</i> Goldenberg: <i>Modern School for Xylophone and Marimba</i> Supplemental texts include: Green: <i>Xylophone Instruction Course</i> Whaley: <i>Fundamental Studies for Mallets</i> <i>Musical Studies for the Intermediate Mallet Player</i> Bailey: <i>Manual and Mental Calisthenics</i>

Mallets Level 2	
Focus	Continue two mallet studies, scales and arpeggios, four-mallet technique studies, sight reading
Text(s) selected from:	Stevens: <i>Method of Movement</i> Goldenberg: <i>Modern School for Xylophone and Marimba</i> Green: <i>Xylophone Instruction Course</i> Bona: <i>Rhythmical Articulation</i> Bailey: <i>Manual and Mental Calisthenics</i>

Mallets Level 3	
Focus	Advanced 2 mallet etudes, 4-mallet studies, orchestral repertoire, xylophone rag literature
Text(s) selected from:	Stevens: <i>Method of Movement</i> Goldenberg: <i>Modern School for Xylophone and Marimba</i> Kite: <i>Anthology of Lute and Guitar Music for Marimba</i>

	Ford: <i>Marimba: Technique through Music</i> Bailey: <i>Manual and Mental Calisthenics</i>
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Mallets Level 4	
Focus	Continued 4-mallet studies and repertoire; xylophone rag literature; orchestral excerpts
Text(s) selected from:	Carroll: <i>Orchestral Repertoire for Xylophone</i> <i>Orchestral Repertoire for Glockenspiel</i> Stevens: <i>Method of Movement</i> Bailey: <i>Manual and Mental Calisthenics</i>

Timpani	
Focus	Fundamentals, etudes and exercises with 2, 3, and 4 drums, selected orchestral excerpts
Text(s) selected from:	Goodman: <i>Modern Method for Tympani</i> Selected Orchestral Excerpts Supplemental texts: Firth: <i>The Solo Timpanist</i> Peters: <i>Fundamental Method for Timpani</i> Carroll: <i>Exercises, Etudes and Solos for the Timpani</i> Hochrainer Timpani Method

Orchestral Exerpts	
Focus	Orchestral excerpts on all instruments, including tambourine, cymbals, and triangle
Text(s) selected from:	Carroll: <i>Orchestral Repertoire for Snare Drum</i> <i>Orchestral Repertoire for Bass Drum and Cymbals</i> <i>Orchestral Repertoire for Xylophone</i> <i>Orchestral Repertoire for Glockenspiel</i> <i>Orchestral Repertoire for Tambourine, Triangle, and Castanets</i>

*Drumset Level 1	
Focus	basic drumset fundamentals (independence and comping); emphasis on swing, but also rock/funk styles as needed; chart reading
Text(s) selected from:	Riley: <i>Art of Bop Drumming</i> Riley: <i>Master Drummer (DVD)</i> Davis: <i>Masters of Time</i> Supplemental Texts: Stone: <i>Stick Control</i> Reed: <i>Syncopation</i> Igoe: <i>Groove Essentials 1.0</i>

*Drumset Level 2	
Focus	Continue fundamentals, chart reading and style studies
Text(s) selected from:	Garibaldi: <i>Future Sounds</i> Morgan: <i>Jazz Drummer's Reading Workbook</i> Chester: <i>New Breed</i> Igoe: <i>Groove Essentials 1.0</i>

*Drumset Level 3	
Focus	Chart reading, advanced independence studies, and advanced style studies
Text(s) selected from:	Chaffee: <i>Patterns</i> Riley: <i>Beyond Bop Drumming</i> Possible supplemental materials include: Uribe: <i>The Essence of Afro-Cuban Percussion and Drumset</i> Dahlgren: <i>Drumset Control</i> Reed: <i>Syncopation</i> Igoe: <i>Groove Essentials 2.0</i>

*****Drumset (ALL Levels) additional requirement:**

- Students studying drumset are required to complete one transcription of an accomplished, notable drummer (preferably in the jazz idiom).
- The student may opt to transcribe a horn solo and interpret it on drums.
- The transcription must contain one complete chorus and one chorus of solo.
- **The final draft must be submitted NO LATER than the tenth lesson.**

Jazz Vibes	
Focus	Basic improvisation within different stylistic idioms and forms including (but not limited to) blues in F and Bb and standard jazz repertoire; pentatonic, blues, be-bop, whole-tone, and octatonic scales
Text(s) selected from:	Aebersold: <i>How to Play Jazz and Improvise Vol. 1</i> (C treble clef instrument edition) Optional text: Metzger: <i>The Art and Language of Jazz Vibes</i>

Track of Study:

The following track of study is based on a four-year undergraduate degree plan. Abilities, backgrounds, and interests of students may alter the specific course of study.

Freshman	
Main Instrumental Focus	Snare Drum Mallets Intro to Multi-Percussion/Drumset

Jury Requirements	Major/minor scales and arpeggios (maj, min, aug, dim), selected rudiments, concert snare drum etude, selected material from method books, mallet solo repertoire
Required Materials	At least one pair of concert snare sticks (IP1) One set of 4 marimba mallets – medium hard yarn (IP240) One pair of xylophone mallets – hard rubber/plastic (IP903 or IP905) At least one pair of drumset sticks (IP – Ed Soph model) Pair of wire brushes

Sophomore	
Main Instrumental Focus	Mallets Timpani Multiple Percussion Drumset Level 1
Jury Requirements	Timpani – tuning, 2, 3, 4-drum etudes, orchestral excerpts Mallets – Advanced 4-mallet repertoire/techniques, Review major/minor scales, arpeggios, and all 7 th chords, and repertoire Multi-Perc – Repertoire Drumset – Reading/Technique/Transcription - Sophomore Barrier-
Required Materials	One set of 4 marimba mallets – medium hard yarn (IP300) One set of 4 marimba mallets – Medium soft/soft (IP200) Three pairs of Timpani Mallets – Staccato, General, Soft (Innovative Percussion -- CT-5, CT-3, CT-1) One tuning fork (A = 440) Pitch pipe/Electronic Tuner (not required but recommended)

Junior	
Main Instrumental Focus	Mallets Orchestral Excerpts/Timpani Selected Recital Repertoire Drumset Level 3 OR Jazz Vibes
Jury Requirements	Selected orchestral excerpts, one piece from the Level 4 Repertoire for marimba or vibes
Required Materials	As required by instructor

Senior	
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Main Instrumental Focus	Recital Repertoire
Jury Requirements	No jury during the semester of the Senior Recital Otherwise, as determined by instructor
Required Materials	As required by instructor

Percussive Arts Society Membership – PAS:

The purpose of the Percussive Arts Society is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts, and sustaining members. PAS accomplishes its goals through publications, a worldwide network of chapters, pas.org, the Percussive Arts Society International Headquarters / Museum, and the annual Percussive Arts Society International Convention (PASIC). PAS is a not-for-profit service organization.

All students enrolled in applied lessons are required to be active members of PAS. The benefits, publications, and international information make membership in PAS one of the most valuable resources offered to a student percussionist. Electronic student membership is available at a very low cost, as is regular student membership. Students will be required to use the on-line resources in daily assignments and research as part of the applied curriculum. Article reviews from *Percussive Notes* are assigned regularly. Membership is required to access the publications division of the website.

Collegiate Percussion Association: The Collegiate Percussion Association is a music service organization promoting percussion education, research, performance and appreciation throughout our campus and community. Percussion majors are strongly encouraged to join and participate in the activities of this student organization. The CPA will host various guest artists and provide funding for regular percussion events on our campus. Payment of dues will be required on a semester or yearly basis. The only requirement for membership is to maintain an active PAS membership.

Americans with Disabilities Act

Student requests for accommodation must be initiated by the student. A student seeking accommodations should go to the Counseling Center and Services for Students with Disabilities (SSD) in a timely manner.

LINKS TO OTHER SHSU ACADEMIC/UNIVERSITY POLICIES:

Academic Dishonesty:

<http://www.shsu.edu/administrative/faculty/sectionb.html#dishonesty>

Student Absences on Religious Holy Days

http://www.shsu.edu/~vaf_www/aps/documents/861001.pdf

Students with Disabilities:

http://www.shsu.edu/~vaf_www/aps/811006.pdf