

Sam Houston State University – Applied Percussion Curriculum

PER 101, 301, 501

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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 teaching proficiency within the total percussion curriculum. The curriculum is designed to present a sequential study in all areas of percussion.

Specific Objectives for Applied Lessons:

1. To gain a personal proficiency in performance to facilitate a broader understanding of musical expression.
2. To aid in understanding the mechanical basis of each instrument.
3. To aid in the development of the student's problem solving ability associated with musical performance.
4. To develop the skill of sight-reading to allow the student to read material of an easy to difficult level accurately.
5. To acquaint each student with representative solo and study materials that will aid in their continued development toward mastery on each instrument.
6. To gain a more complete understanding of the problems associated with each instrument beyond the level of personal performing ability.

Attendance:

Attendance to all lessons is considered mandatory. Unexcused absences result in an automatic "F" for that lesson. Only university or medically excused absences will be made up. ALL make-up lessons are at the discretion of the instructor. Excessive lesson absences will seriously affect your semester grade.

Percussion Studio meetings will be held regularly. Attendance and participation is required for all students enrolled in applied lessons.

Attendance at **ALL** percussion events (recitals, clinics, studio class, guest recitals, etc...) is **mandatory**. **Your lesson grade will be affected for unexcused absences to percussion events.**

Arrive early for lessons and be prepared with all materials.

Grading:

Each weekly lesson will be graded so that the lesson average will be based upon approximately 12 grades.

The final grade will be based on the following specific requirements:

To receive a grade of “A” from the instructor:

1. A student must give a superior performance on the jury.
2. A student must participate in percussion ensemble or another chamber ensemble each semester.
3. A student must not have more than one unexcused absence.
4. Assigned materials, including any listening assignments, compositions, book/article reviews, and transcriptions should be completed **on time** showing **superior quality**.

A student who fails to complete 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.

Assignments:

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

Compositions – All freshman taking snare drum levels 1 and 2 will compose original etudes for snare drum. For more detail see *Snare Drum Level 1 and 2* at the end of this document.

IMPORTANT:

- **Read my office door 224 and 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 and educating others to do so as well.
- Make sure to cover all mallet instruments and timpani after use.
- After using an instrument, return it to its proper location.

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.

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, 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. Drumset
- V. Multiple Percussion

Students entering the percussion curriculum should have had training on at least two of the five categories.

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 requirement. 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.

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-major, minor-major, major-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 mallets.
6. Show a proficiency in sight reading a single line (two mallets).

**These requirements are at the discretion of the instructor.*

Timpani

1. Demonstrate proper tuning and technique
2. Perform at least a “two-drum” etude or solo or excerpt which includes tuning changes in-tempo. (example: Saul Goodman: *Modern Method for Timpani*)

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 Benson: *Three Dances* or Colgrass: *Six Unaccompanied Solos*.
3. Noteworthy orchestral excerpts.

Keyboard Percussion

1. 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.

Timpani

1. Pedaling and advanced techniques on four drums comparable to Stanley Leonard's *Fanfare and Allegro* or Carter's *Eight Pieces*.
2. Noteworthy orchestral excerpts.

Drumset

1. Demonstrate ability to play basic swing, rock, and latin styles.
2. Demonstrate ability to sight-read a "big band chart" with proper set-ups and kicks regardless of style.
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 Tagawa: *Inspirations Diabolique*, Kraft: *Images*, Cage: *27'.554" for a Percussionist* or chamber literature which includes a non-percussion instrument 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.

Level System:

The level system as outlined below is constructed on the idea of introducing the student to a series of progressive materials to be used to help create self-diagnostic ability on all the percussion instruments studied. The level system allows for a sequential study through many percussion method texts, thus 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 musical career in percussion, thus, making the student more marketable as a professional musician and educator.

Flexibility is important in applied instruction, requiring an individual approach for each student. This system is not intended to be strict or rigid. Therefore, 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> Wilcoxon: <i>All-American Drummer</i> Morello: <i>Master Studies</i> Cirone: <i>Portraits in Rhythm</i> |

***Snare Drum Level 1 additional requirements:**

- The student must write one rudimental or concert etude for snare drum.
- Each etude must be between 32 and 64 bars.
- Notation software (Finale, Sebelius, Etc...) may be used for the final draft.
- The student must write a one-page article review relating to snare drum from *Percussive Notes*.

| **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> 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> |

****Snare Drum Level 2 additional requirement:**

- The student must write one concert etude.
- The etude must be between 32 and 64 bars.
- A notation software (Finale, Sebelius, Etc...) may be used for the final draft.
- The student must write a one-page article review relating to snare drum from *Percussive Notes*

| 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> |

| 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> Peters: <i>Fundamental Mallets</i> Bona: <i>Rhythmical Articulation</i> |

| Mallets Level 3 | |
|-------------------------------|--|
| Focus | Advanced 2 mallet etudes, 4-mallet studies, orchestral repertoire |
| 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> |

| 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> |

| 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 Exerpts Supplemental text(s): |

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| | Firth: <i>The Solo Timpanist</i> Peters: <i>Fundamental Method for Timpani</i> Carroll: <i>Exercises, Etudes and Solos for the Timpani</i> |
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| Orchestral Exerpts | |
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| 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; basic swing and funk styles, chart reading |
| Text(s) selected from: | Riley: <i>Art of Bop Drumming</i> Chaffee: <i>Time Functioning Patterns</i> Supplemental Texts: Stone: <i>Stick Control</i> Reed: <i>Syncopation</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> |

| ***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> |

*****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 | |
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| Focus | Basic improvisation within different stylistic idioms and forms; pentatonic, 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) Snidero: <i>Jazz Conception</i> (C treble clef instrument edition) Optional text: Metzger: <i>The Art and Language of Jazz Vibes</i> |

Suggested Track of Study:

The following suggested 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 Level 1, 2 Mallets Level 1, 2 |
| Jury Requirements | Major scales and arpeggios, selected rudiments, snare drum etude, selected material from method books |
| 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 Level 2 or 3 Snare Drum Level 2 Timpani Drumset Level 1 |
| Jury Requirements | Timpani – tuning, 2, 3, 4-drum etudes, orchestral excerpts Mallets – Advanced 4-mallet repertoire/techniques - Sophomore Barrier- |

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|---------------------------|---|
| 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 (not required but recommended) |
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| Junior | |
| Main Instrumental Focus | Mallets Level 3 or 4 Orchestral Excerpts/Timpani Multiple Percussion 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 |

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|--------------------------------|---|
| Senior | |
| Main Instrumental Focus | As determined by recital repertoire chosen/interest of the student (Multiple Percussion repertoire will be required) |
| Jury Requirements | No jury during the semester of the Senior Recital Otherwise, as determined by instructor |
| Required Materials | As required by instructor |

Graduate Studies in Percussion:

Guidelines

- Graduate students must be proficient in the same areas as listed above for the undergraduate curriculum.
- The nature of graduate studies in percussion is more specialized and individualized; therefore, graduate students do not participate in the proficiency system. However, a thorough working knowledge of the recommended pedagogical materials in all areas is required. If there is determined to be a deficiency in some area, the student will be required to pass a specific text/work during an end of semester jury.
- Graduate students will have a jury at the end of each semester in which they did not perform a recital.
- Two recitals are required: Both solo and chamber music should be presented equally (i.e. a solo recital and a chamber recital). A recital hearing must be scheduled two weeks before the date of the recital. The hearing must be passed in order for the student to

proceed with the recital.

- Graduate students should refer to the grading and attendance policies above.
- Various research and creative projects on topics of interest to the percussion community and those with scholarly or artistic merit will be assigned and completed during the course of study.
- An oral examination will be administered during the last semester of study.

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 become 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 (\$25 ePAS), 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.

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. Dues are \$30 per semester. The only requirement for membership is to maintain an active PAS membership.

Americans with Disabilities Act

Student requests for accommodations 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