Course Description
Percussion Lessons are a one hour or one-half hour a week meeting time for the student and instructor to further progress the student’s abilities in the instruments of the percussion family. The methods are in the form of hands-on instruction aided by the performance of percussion instruments. Dialogue between the teacher and student is an integral part of the MUS 356/456. The objective of this course is proficient performance skills which is the result of daily study and regular attendance. This skill acquisition will be demonstrated at various times throughout the semester.

Philosophy
Applied percussion studies are designed to develop the highest level of musicianship, and performance appropriate to the curriculum of each student. Musical performance skills and pedagogical concepts may be acquired through the following:

A. Development of technique on all percussion instruments using a uniform model
   1. Posture
   2. Grip
   3. Striking Motion
   4. Volume
   5. Sticking
   6. Rolls

B. Development of expression as a musician (not just a percussionist)
   1. Strong concept of pulse, meter, tempo control, rhythm, and timing
   2. Strong concept of phrasing and dynamics in micro and macro forms
   3. Historic perspective and awareness of style and interpretive trends

C. Preparation and performance of literature in all areas of concert percussion
   1. snare drum (rudimental and concert)
   2. marimba, vibraphone, xylophone (solos, jazz, ragtime, transcriptions)
   3. timpani (solos and excerpts)
   4. multiple percussion

D. Development of sight reading skills
   1. snare drum
   2. keyboard percussion

E. Active membership in The Percussive Arts Society
   The Percussive Arts Society (PAS) is an excellent source of information for percussion professionals. Each student is strongly encouraged to become a member of PAS. Visit their website www.pas.org and click on “Membership”
Scheduling
Lesson times are arranged with the instructor during the first week of classes. The first lesson of each semester will be a review of previous accomplishments, a goal-setting time for the upcoming semester, and a review of each student’s schedule to examine practice time allocation. However, practicing should begin as soon as the student arrives on campus (or during break), so progression can immediately commence after the first lesson.

Percussion Studio practice times will be available for student sign up during the first percussion ensemble rehearsal of each semester. A student is given ten minutes from their designated practice time to arrive and practice; however if after ten minutes there is inactivity in the room, the student has forfeited the remaining time and another student may take their place.

Attendance
The content of percussion lessons can only be assimilated with regular attendance along with practice outside of class. It is the student’s responsibility to notify the professor in the event of any absence. If a student must miss a lesson, a 24-hour notice via email, phone, or in person is required. Any reason for missing a rehearsal will be heard with an understanding mind; however habitual forms of excuses and/or unprepared work will result in a poor semester grade. The following number of unexcused absences will result in the student earning the corresponding grade after the final grade has been determined: 1 – one grade lower; 2 – two grades lower; 3 – three grades lower; 4 (i.e. – the sum total of one month of percussion lessons) or a missed performance without prior notification will result in an F for the semester, regardless if the other activities have taken place.

Grading
70% - Overall Lesson Grade
15% - Jury Performance
10% - Public Solo Performance(s)
5% - Studio Participation

Overall Lesson Grade
A = average of 2 hours of practice each day
1. significant improvement on all major instrument categories
2. technique - obvious indication skills have improved, complete technical assignments
3. literature - completing all assigned solos from the semester
4. musicianship - understanding more advanced concepts regarding tone quality and phrasing, listening to and watching additional percussion performers
5. studio support - attending all percussion events during semester (recitals, guest performers, solo percussion performances by faculty or students, studio class), positive attitude regarding percussion studio
6. sight-reading - improvement each semester
7. performance - perform on more than one Brown Bag Concert

B = average of 1 to 1 1/2 hours of practice each day
1. improvement on all major instrument categories
2. technique - indication skills have improved, complete technical assignments
3. literature - completing several of the assigned solos from the semester
4. musicianship - understanding concepts regarding tone quality and phrasing
5. studio support - attending most of the percussion events during the semester
6. sight-reading - improvement each semester
7. performance - perform on one Brown Bag Concert

C = average of 1/2 hour to 1 hour of practice each day
1. improvement on one instrument category, attempting to improve on another
2. technique - little improvement of skills, complete technical assignments
3. literature - completing only the minimum of the solos assigned from the semester
4. musicianship - only grasping note and rhythm accuracy without addressing other musical qualities of pieces
5. studio support - attending some or few of the percussion events during the semester
6. sight-reading - improvement each semester
7. performance - perform on one Brown Bag Concert

Students practicing less than a half-hour each day will be encouraged to examine their schedule and intent to pursue music as a major. Progress is a critical part of the music degree and a student must learn to practice efficiently. It is difficult to progress with little to no practicing. Should a D or F be given in applied lessons, the student will have one more semester to substantially improve their habits before being asked to re-evaluate their responsibilities and priorities as a percussion major at Eastern.

Please note: for all BA candidates courses completed with grades below a C will not fulfill music requirements. The student must achieve an overall average of 2.0 in all of the courses taken for the degree.

Brown Bag Concert Series
The Brown Bag Concert Series is a way for students who are studying applied music to demonstrate their skills on a regular basis, yet in a relaxed environment. This opportunity is outside the normal purview of large ensemble and chamber concerts that occur regularly on campus and serve as a way for individuals to perform solo material. The concerts are the second Friday of every month at noon, beginning in October with the first concert of the school year in September acting as a “faculty kick-off” and a way for our performance faculty to demonstrate their own skills. The concerts take place on Shafer Auditorium stage with seats set up in rows so the audience is encouraged to bring their lunch and to view a concert reserved for a “salon” setting rather than in a large auditorium.

Jury
Every student participating in MUS 356 or MUS 456 will present a jury (final performance) at the end of the semester. This will count as the final exam and will be averaged into the final grade. Each student will complete the ECSU Music Program jury sheet prior to their jury where they will list all the material studied throughout the semester. In general, students should prepare two solos on two different instrument categories studied throughout the semester. The student must own original scores for each solo performed on the jury. Scales and sight-reading may also be asked at the jury. All material to be performed at the jury will be decided in advance of the last lesson with the instructor. Sign-ups for jury times will be posted during the last week of classes. The jury grade counts for 15% of the final lesson grade.
**Studio Participation**
All ensemble concerts involve a significant equipment move of percussion equipments and it is the responsibility of each percussionist in that ensemble to make sure they are participating in packing, loading, unloading, unpacking and overall organization of the section. Percussion recitals also involve a major equipment move and it is unreasonable to assume the recitalist can move the equipment alone. Part of the studio participation is to assist the recitalist with the move to and from the recital hall. Equipment moves are a fact of life for percussionists and everyone will pitch in when needed. It is also assumed that those who are involved with the percussion studio will support fellow percussionists by attending any percussion recitals, percussion ensemble and other ensemble concerts (if they are not participating), and guest masterclasses held on campus.

**Repertoire Class**
Repertoire class is an opportunity each semester for the student to perform for his/her colleagues in a concert setting, with comments and constructive criticism supplied by the audience. The class is also an opportunity to explore topics relating to percussion and performance in a more in-depth and collegial setting. Repertoire class is scheduled during the second to last week of classes in preparation for juries.

**Shafer 115 – The Percussion Studio**
A MUS 356/456 student is eligible for a FOB key to access the practice room/percussion studio. An individual key (marked with a black circle so as to not be confused with a FOB key for a dorm) is available when the student first registers for percussion lessons and is required to be surrendered either at the time of graduation or if the student no longer continues with percussion lessons due to withdrawal.

**Equipment**
The Eastern Percussion Studio provides students with many instruments available for performance and practice; however, it is the responsibility of the percussionist to develop his/her own music library and mallet/stick inventory. It is recommended to enter the University with the following (product names in parenthesis are suggestions):

- 1 pr. concert snare sticks (Vic Firth Tim Genis STG)
- 1 pr. brushes - wire (Vic Firth brushes)
- 2 pr. medium/hard marimba mallets - birch shaft (Vic Firth Virtuoso M212)
- 2 pr. medium/hard vibraphone mallets - rattan shaft (Vic Firth Corpsmaster M187)
- 1 pr. medium nylon bell mallets - rattan shaft (Vic Firth Orchestral M140)
- 1 pr. medium/hard urethane xylophone mallets - rattan shaft (Vic Firth Orchestral M134)
- 1 pr. medium rubber general mallets – rattan shaft (Vic Firth Orchestral M132)
- 1 pr. soft plastic general mallets – rattan shaft (Vic Firth Orchestral M130)
- 1 pr. medium/soft timpani mallets (Vic Firth Tim Genis GEN2 Beethoven Soft)
- 1 pr. medium/hard timpani mallets (Vic Firth Tim Genis GEN3 Beethoven Hard)
- 1 mallet bag (Vic Firth CKBAG or SBAG2)
- 1 electronic metronome or app download

Having the above equipment will allow the student to immediately begin practice and preparation of all ensemble and lesson music. Mallets and music can purchased from many
retailers, however steveweissmusic.com has same day shipping and almost always has items in stock.

The method books and solo literature that will be needed for each semester are outlined during the first lesson of the semester. Each student is required to purchase the literature they are performing and practicing.

It is to be assumed to spend at least $100 each semester on additional mallets, sticks, music, and instruments as lessons are like any other class on campus.

**Suggested Literature**
The following repertoire list should serve as a guide in preparing for advancement in the student’s percussion studies. Although these materials are considered minimum requirements to be selected from, students are not limited solely to this material. The percussion teacher reserves the right to choose material appropriate for each level of study.

**• SNARE DRUM/Method Books:**
  - Musical Studies for the Intermediate Snare Drummer, Garwood Whaley
  - Portraits in Rhythm, Anthony Cirone
  - Rudiments in Rhythm, James Campbell
  - Modern School for Snare Drum, Morris Goldenberg
  - Stick Control, George Lawrence Stone

**• SNARE DRUM/Solo Repertoire:**
  - 14 Modern Contest Solo, John S. Pratt
  - Recital Solos for Snare Drum, Garwood Whaley
  - Six Unaccompanied Solos for the Snare Drum, Michael Colgrass
  - Three Dances, Warren Benson
  - Portfolio for Snare Drum, Nexus
  - Advanced Etudes for Snare Drum, Keith Aleo
  - Keiskleiriana I, Jacques Delecluse
  - Douze Etudes, Jacques Delecluse
  - 50 Contemporary Snare Drum Etudes, Alexander Lepak
  - Select orchestral excerpts

**• TIMPANI/Method Books:**
  - Modern Method for Timpani, Saul Goodman
  - Musical Studies for the Intermediate Timpanist, Garwood Whaley
  - Five Pieces for Timpani, Jon Metzger
  - The Solo Timpanist, Vic Firth
  - Studies in Copper, Alex Orflay

**• TIMPANI/Solo Repertoire:**
  - Ballade for the Dance, Saul Goodman
  - Sonata for Timpani, John Beck
  - Sonatina for Timpani, Alan Ridout
• Variations for King George, William Kraft
• Classic African, Joseph Aiello
• Mainland Express, Pete Zambito
• Four Pieces for Unaccompanied Kettledrums, William Youhass
• The Musical Timpanist, Jeffrey Peyton
• Timpani Tuning Études, Ron Fink
• Studies in Copper, Alex Orflay
• Suite for Timpani, David Mancini
• Four Pieces for Timpani, John Bergamo
• Prelude for Four Timpani, Christopher Deane
• Three Movements for Five Timpani, John Beck
• Canticle, Stanley Leonard
• Variations for Solo Kettledrums, Jan Williams
• Eight Pieces for Four Timpani, Elliot Carter
• Select orchestral excerpts

• MULTI-PERCUSSION/Method Books:
  • Multi Percussion: A World View, Hill/Campbell
  • Contemporary Percussionist, Udow/Watts
  • The Multiple-Percussion Book, Petrella/Allemeier
  • Reflex, Brett William Dietz

• MULTI-PERCUSSION/Solo Repertoire:
  • Love of L’Histoire, Charles DeLancey
  • French Suite, William Kraft
  • English Suite, William Kraft
  • Six Ideas for Snare, Bass, and Cymbal, David Hollinden
  • Focusing Your Awareness….., David Hollinden
  • Dusting the Connecting Link, David Hollinden

• KEYBOARD/Method Books:
  • Modern School for Xylophone, Vibraphone and Bells, Morris Goldenberg
  • Method of Movement for Marimba, Leigh Howard Stevens
  • The Musical Marimbist, Tom Morgan
  • For Four, Josh Gottry
  • Instruction Course for Xylophone, George Hamilton Green
  • Vibraphone Technique, Dave Friedman

• KEYBOARD/Solo Repertoire:
  • Five Easy Pieces for Two Mallets, Jon Metzger (two mallets)
  • Challenge I: Furioso and Valse in D Minor, Earl Hatch (two mallets)
  • Marimba Dances, Ross Edwards (two mallets)
  • Sonatas and Partitas, J.S. Bach (two mallets)
  • Select orchestral excerpts

  • Mountain Paths, Nathan Daughtrey (accompaniment)
- Sonata-Allegro, Mitchell Peters (accompaniment)
- Rimbasly, Daniel McCarthy (accompaniment)
- WarHammer, Daniel McCarthy (accompaniment)

- Concertino for Marimba, Paul Creston (concerto)
- Concertino for Marimba and Orchestra, Jorge Sarmientos (concerto)
- Concerto for Marimba and Orchestra, Ney Rosauro (concerto)
- Concerto for Marimba and Wind Ensemble, David Long (concerto)

- Marimba Spiritual, Minoru Miki (chamber)
- Rimbadance, Daniel McCarthy (chamber)
- Off Axis, Lynn Glassock (chamber)

- Five Pieces for Vibraphone, Jon Metzger (vibraphone)
- Mirror from Another, David Friedman (vibraphone)
- Reflections, J.C. Combs (vibraphone)
- Three Brothers, J.C. Combs (vibraphone)
- One for Paquito, J.C. Combs (vibraphone)

- Selected Xylophone Rags, George Hamilton Green/Harry Breuer (xylophone)
- Tambourin Chinois, Fritz Kreisler (xylophone)

- Sea Refractions, Mitchell Peters
- Yellow After the Rain, Mitchell Peters
- Gitano for Marimba, Alice Gomez
- Suite Mexicana, Keith Larson
- Classic Suite, Ginger Zyskowski
- Selected Preludes and Etudes, Claire Omar Musser
- Three Chorales, Evelyn Glennie
- Hymn for an Angelic Child, Gus Burghdorf
- Six Suites for Cello, J.S. Bach
- Rain Dance, Alice Gomez
- Restless, Rich O’Meara
- Ghanaia, Matthias Schmitt
- Of Thoughts and Thinking, Antonio C. Lymon
- Battle of Rising Spirits, Gus Burghdorf
- Monograph IV, Richard Gipson
- Irrelevant, Josh Gottry
- Etudes - Books I and II, Gordon Stout
- Three Preludes, Ney Rosauro
- Etudes I, II, III, Paul Smadbeck
- Rhythm Song, Paul Smadbeck
- Michi, Keiko Abe
- Frogs, Keiko Abe
- Four Rotations, Eric Sammut
- Nancy, Emmanuel Sèjournè
Dream of the Cherry Blossoms, Keiko Abe
Two Mexican Dances, Gordon Stout
October Night, Michael Burritt
Polaris, Mark Ford
Motion Beyond, Mark Ford
Astral Dance, Gordon Stout
Apsara #1 and #2, Leander Kaiser
Asturias Leyenda, Albeniz/Stevens
Libertango, Piazzolla/Sammut
Spiral Passages, Jon Metzger
24 Caprices, V in a minor, Paganini/Daughtrey
Etude for a Quiet Hall, Christopher Deane
My Lady White, David Maslanka
Four Movements for Marimba, Michael Burritt
November Evening, Christopher Norton
Two Movements for Marimba, Toshimitsu Tanaka
Variations on Lost Love, David Maslanka
Of Wind and Water, Dave Hollinden
Altered Echoes, Lynn Glassock
Land, Muramatsu Takatsuga
Northern Lights, Eric Ewazen
Mirage pour Marimba, Yasuo Sueyoshi
Rumble Strips, Gordon Stout
See Ya Thursday, Steven Mackey
Reflections on Nature of Water, Jacob Druckman
Three Shells, Christopher Deane
Prism Rhapsody, Keiko Abe
Marimba D’Amore, Keiko Abe
Ultimatum 1, Nebosja Zivkovic
After Syrinx II, Richard Rodney Bennett
Merlin, Andrew Thomas
Velocities, Joseph Schwanter
Dances of Earth and Fire, Peter Klatzow
Three Moves, Paul Lansky