



PERCUSSION STUDIO HANDBOOK

Dear Percussion Student:

Welcome to Minnesota State! During the course of your studies, you will find that music is possibly the most demanding as well as the most rewarding of the arts; it is a discipline that directly reflects the amount of work and sacrifice that an individual is willing to commit to achieving excellence. In order to prepare you for a successful career in the business, performance, and/or pedagogy of music, I have worked to create a program that will stretch you not only as a percussionist, but will challenge you to become a well-rounded *musician*, as well. As a result, you may find that some of the guidelines and approaches addressed in this packet will change annually, as I continue to explore further means and methods that will help you to make the most out of your university career. Any such changes will be noted and given to you in handout form at the first studio meeting of each semester. It is expected that you will abide by all the policies set forth in this handbook, as well as those established by the University and the School of Music. I will be more than happy to address any concerns or questions that you may have, in order to insure that this studio serves *YOUR* needs as a growing musician.

Cultural and stylistic diversity have become the hallmark and hence the future of postmodern music and society. Today, an orchestral percussionist may be asked to play congas or timbales on a composition by Paquito D'Riviera and then be expected to demonstrate four-mallet marimba competency in the latest work by John Corigliano. In the same way, a successful Nashville drumset artist may be called upon to perform conga and djembe accompaniment to his or her own drumset track and to then complete the project with tympani rolls and vibraphone passages. Therefore, this studio prides itself in offering a variety of ethnic (Afro-Cuban, Middle Eastern, Trinidadian Steelband) and Western percussion ensemble opportunities in which each student is expected to participate as much as possible. In addition, each student will pursue a course of study that exposes them in a guided, semester-by-semester approach to symphonic, solo, jazz, chamber, and non-Western idioms of percussion technique and performance. You will

find that as you approach your junior/senior year, you will have more freedom to select a musical emphasis. However, I believe it is vital for all percussionists to have a thorough grounding in all forms of percussion before selecting an area of specialization. More often than not, skills acquired in one area will lead to excellence in another (i.e. syncopation in steel band calypsos vs. reading and “feeling” jazz drumset charts). History has shown that many of the “greats” of percussion became who they were only after being exposed to “unwelcome” instruments! (Leigh Stevens saw himself as the next Joe Morello, while Kenny Aronoff began his college career intent on becoming an orchestral timpanist!)

To stay competitive, a percussionist must be comfortable as a scholar, performer, and educator. In order to address your needs as a scholar, I will often refer you to scholarly texts and/or recordings during our lessons. It is my expectation that you will become familiar with our music library and intimate with the librarians. Also, you will note that the Percussion Studio/Masterclass meets from 12-12:50pm each Thursday as an integral part of your applied percussion lesson. This performance-based seminar allows us to “touch base” each week as a studio, perform for one another, and examine special topics such as drumset tuning, mallet wrapping, percussion history and literature, and orchestral excerpts that may not be addressed in a “typical” lesson format. It is hoped that this special addendum to your private lesson experiences will be seen as an attempt to prepare you as a total percussionist, and will thus serve as a capstone to your education. In addition, each percussionist will be held responsible in private lessons for required reading and listening assignments, and will demonstrate theory competency through required semester composition assignments (see Applied Lesson Syllabus).

Secondly, each student will be expected to perform at least twice a semester during the weekly studio meeting and once each semester for a faculty jury. One of your studio performances is to be accompanied by a short oral presentation (see Applied Lesson Syllabus) and both of your performances will be videotaped. These videotapes should be brought to the next lesson for review. As a young musician, your primary focus should be upon performing in as many varied ensembles as possible in order to better prepare yourself for the future. To this end, all percussion majors will be required to audition each fall for chair placement in percussion, orchestral, and wind ensembles using common orchestral excerpts that will be a part of your continuing professional careers and audition each fall *and* spring for jazz combo/ensemble placement. Also, it is

important to note that students seeking to study drumset with Dr. Carter MUST speak with me, Dr. Williams, first, before they can be assigned to his studio. Once you have been auditioned within the studio at the beginning of the year, you will be assigned to the proper instructor based upon your needs, the needs of the jazz program, and Dr. Carter's schedule.

Finally, I firmly believe that the best way to learn a skill is to teach it. Therefore, each student is highly encouraged to establish a private lesson studio of local middle and high school students at their respective schools or, on last resort and with my consent, here at the university (please speak with me for details). This will not only provide you with a potentially significant source of income, but will help to insure the future recruiting success of our percussion program while preparing you for future employment as a full or part-time instructor.

Remember that as students, you represent the University, therefore all referrals for private lessons and/or paid gigs will rest on your past actions during un-paid rehearsals, performances, and lessons. If I sense that you are having academic or personal difficulties, I will take you aside and speak with you privately about such matters. Each semester, I try to begin and finish our private lesson schedule with a period in which we discuss your goals, achievements, and setbacks. As a Christian, I am committed to maintaining the highest expectations for both myself and my students and will do everything possible to help you reach your greatest potential. Therefore, be aware that any form of substance abuse serves only to negate your skills as both a student and performer, and **WILL NOT BE TOLERATED**. Each student should expect to be held to the highest standards in **attitude**, **preparedness**, and **attendance**. You will be graded on these three things in not only your lessons, but in life, as well. Through communication, hard work, and a good sense of humor, we can work together to insure that *you* graduate with the tools *you* need in order to succeed in the 21st century!

Sincerely,

Dr. Kenyon Williams
Associate Professor of Music
Director of Percussion Studies
Minnesota State University Moorhead

General Information

Office Hours: Are posted on my office door and will change each semester. Please show consideration for your fellow percussionists and try *not* to speak to me during someone else's lesson time—simply wait until the lesson is finished or catch me during another time. If I am practicing alone in the percussion studio, please feel free to interrupt me as you feel appropriate and necessary.

Practice Rooms: The rule of *first-come-first-served* applies. Please limit your practice time to one hour in any one room if others are waiting (the sound proof-room in the studio counts as it's own room). If you need to practice a certain instrument, politely knock and notify the current percussionist that you are waiting to use the room, then find something else to practice. If this becomes a problem, please let me know.

Percussion Keys and Security: All students are to check-out keys at the beginning of their tenure at the university and return them upon request. Do NOT loan-out your key to anyone! In the same manner, keep all doors locked and closed at ALL times and do NOT allow visitors or alumni access to equipment or percussion practice spaces without my personal approval.

Rehearsal Schedules/Daily Information: Can be found on the dry-erase board and corkboard outside the percussion studio. It is in your best interest to **check the board daily** for information as to altered rehearsal schedules, possible gig referrals, etc.

Equipment: It is the responsibility of each percussionist to exercise the greatest care in moving and storing equipment. Each item should be returned to its proper place following lessons, ensembles, and private practice. Failure to do so may constitute the loss of key privileges. Any privately owned equipment may not be stored in University equipment storage without my prior approval. Be aware that any such equipment may be mistakenly used by other students, so it is to your advantage to keep your personal items separate from the University equipment. However, individuals are encouraged to bring a small selection of equipment for use in semi-permanent multi-percussion set-ups in preparation for recitals. Once again, please speak with me *before* leaving equipment set-out. Drumset players should be prepared to supply their own cymbals, hi-hat clutch, and bass drum pedals to all lessons and ensembles. In addition, all percussionists are expected to purchase their own sticks, mallets, and small percussion items (i.e. triangles, tambourines, etc). If University items are available for such purposes, please treat them with the same respect as you would treat your own. **No University drumkit is to be played with sticks larger than 5A models, with stained or painted sticks, or with plastic tipped sticks.** Finally, University equipment is *not* to leave the building without my prior approval. For private gigs, a rental fee and guarantee of proper means of transport will be required. Be aware that University equipment is primarily reserved for use in *registered* ensembles and official University functions. Senior recital use follows behind University use in precedence, and all other concerns are a distant third.

Courtesy: You will stay and help strike the stage after every band, orchestra or percussion performance you attend, even if you did not play. This dedication to your fellow percussionists helps to build a sense of camaraderie and professional courtesy in the section while rewarding those who take the extra initiative to perform in as many ensembles as possible. Failure to help tear down after a performance will result in the negation of a recital attendance credit and/or other disciplinary action. In other words, if you don't have the time to help teardown after the performance, don't come! Furthermore, it is expected that **all percussion students** will attend **all** Moorhead percussion recitals and tri-college guest clinician appearances. While exceptions may be made on a pre-approved case-by-case basis, it cannot be stressed enough how vital it is for you to support and learn from your fellow percussionists' successes and mistakes.

Music Checkout: You are required to own all solo and duet music that you perform in public or in juries. However, in order to help you select appropriate repertoire, you may also borrow personal copies from my music collection for short periods only after gaining permission from me and signing-out the music. Students are financially responsible for the music and equipment they are assigned by either myself or the University. Damaged and/or lost music and equipment must be replaced or paid for *in full* before grades will be released each semester.

Studio Class/Masterclass: Meets every Thursday from 12:00-12:50pm. Each semester, a schedule will be posted which allows for 2 performances per semester for each percussion student. Order in the schedule is determined by seniority, thus giving freshmen the most time to prepare for their first live performance. Therefore, seniors should begin to prepare a piece for performance during the summer and Christmas breaks. Each performance is to be considered just that—a performance. All students should be respectfully dressed and should treat the audience in a manner befitting that of a full recital. Students may elect to read their paper presentations prior to or after their performance (see Applied Lessons Syllabus). All students should provide their own videotape at each performance so that their experience may be discussed and evaluated at their next lesson. During each performance, non-participating students will be asked to submit written evaluations and suggestions to their fellow students, which will be filled-out during the performance on a supplied sheet of paper. These peer evaluations are designed to encourage audience participation and serve as a source of feedback for each performer. As the schedule permits, individual days will be set-aside to allow for instructor-led seminars over orchestral technique, mallet wrapping, instrument repair, professional preparedness, performance anxiety, non-Western music, etc.

Other Responsibilities

A tradition of excellence begins in the heart of the individual, so make every effort to adhere to the following:

-Be early to all rehearsals and gigs. If you can't have your equipment set-up by the downbeat, ask another section member to do it for you - - and return the favor! Remember..."early" is *on time*, and "on time" is *late*.

-Join P.A.S. The Percussive Arts society exists to make you a better player, teacher, and scholar. Make every effort to join it and attend the yearly International Convention *as often as you can*.

-Push yourself to become a professional before your livelihood depends on it! Students are encouraged to take as many auditions, teach as many students, record as many albums, and enter as many competitions as possible when professional opportunities arise. I will gladly assist you in any way that I can as you take-on these extra (*but vital!*) challenges. Remember, when it comes to auditions (and life in general), the earlier you plan, the better will be the outcome!

James Campbell's

"GOLDEN RULES FOR PERCUSSIONISTS"

If you open it, close it.

If you turn it on, turn it off.

If you unlock it, lock it up.

If you break it, admit it.

If you can't fix it, call in someone who can.

If you borrow it, return it.

If you value it, take care of it.

If you make a mess, clean it up.

If you move it, put it back.

If it belongs to someone else, get permission to use it.

If you don't know how to operate it, leave it alone.

If it's none of your business, don't ask questions.



Syllabus

Percussion Lessons—Percussion Performance Major (18 cr)

MUS 159, 259, 359, 459

Office CA 102E

Dr. Kenyon Williams, Associate Professor of Percussion

477-4610

willdrum@mnstate.edu

Course Description/goals/class format:

The primary objective of private lessons for the percussion major is to develop the student as a musician/percussionist through focused, one-on-one instruction. Over the course of several years of study, the student will gain proficiency in the following areas: snare drum, keyboard percussion, timpani, drum set and multiple percussion, orchestral percussion, and various aspects of non-Western and ethnic percussion.

Each student will follow a guided study of percussion in the following 8-semester curriculum based on a 2 credits a semester/2 instruments per semester approach:

<u>Semester:</u>	<u>Focus:</u>
1	Snare drum & 2 mallet technique and repertoire
2	Multi-percussion & 4 mallet marimba technique and repertoire
3	Drumset & 4 mallet marimba technique and repertoire
4	Timpani & Jazz vibraphone
5	Hand percussion (congas/djembe/tar) & Choice
6	Preparation of a concerto, duo, or chamber work (duo recital preparation)
7	Choice or Senior Recital Preparation (full recital)
8	Choice or Senior Recital Preparation (full recital)

Each semester, each student will be asked to write one 2-page summaries/analyses/histories of a major work, performer, or text in the genre they are studying that semester. This paper will be read aloud during percussion studio class time prior to each of your two performances in order to allow you to practice your public speaking skills. In addition, these papers will be submitted to the instrumental jury at the end of the semester as proof of your academic progress. Submitted papers should be bound with a plastic cover and will be preserved in my office.

Furthermore, each student is required to show their knowledge of music theory and its application by composing an original work each semester, to be delivered to the instrumental jury in computer printed notation in full score format. Exact requirements as per length and complexity will be assigned depending on the progress of the individual. The composition, with my approval, may be performed as a part of your jury performance selections or as a percussion studio class performance. Students are also encouraged to program their original compositions on senior recitals provided that their selections are balanced with established repertoire. These printed works, accompanied by recorded performances, can serve as a vital part of a portfolio you present as you are considered for future graduate school admission and/or teaching positions.

<u>Semester:</u>	<u>Type of composition:</u>
1	A snare drum solo
2	A multi-percussion solo (no less than 3 instruments)
3	A four-mallet marimba composition
4	An original melody "lead sheet" with chord symbols for jazz vibraphone
5	An original timpani composition
6	A composition for percussion ensemble (3-8 players)
7	An arrangement for steel band or jazz combo.
8	A marching band percussion arrangement for front ensemble and battery OR a PE comp.

Conduct of the Course:

Attendance

Due to the nature of one-on-one lessons, attendance is an extremely important issue. The student is required to attend each scheduled lesson and studio class. Absences will be excused only under the following circumstances:

1. Illness.
2. Death in the family.
3. School-approved trips.

In order for any absence described above to be excused, the student must notify the instructor in advance. Excused absences will be made-up at a time agreed upon by the student and the instructor. It is the duty of the student to schedule excused absence make-up lessons. Lessons missed due to the instructor's absence or due to official school holidays will be the duty of the instructor to reschedule.

All absences not described above will be counted as unexcused. Each unexcused absence will be averaged into the student's grade as an "F". Also, make-up lessons will not be given for unexcused absences.

Percussion Studio/Master Class

Each student will participate as either a performer or an observer in a percussion studio class which meets every Thurs. from 12-12:50pm. During this time, each student will present at least **two** performances per semester and, when not performing, will be asked to critique fellow student's performances. Master classes may also feature discussions of percussion technique, history, pedagogy, etc and grades are averaged with recital attendance (below) for 15% of your semester total.

Recital Attendance

Each student will attend **6 convocations and 16 concerts** recitals/concerts each year. Convocations are offered at random dates throughout the year on Fridays from 1-2pm (look for the posted "Convocation this Friday" signs). Students should be careful to scan-in electronically for all on-campus events and to turn-in a program to the Music Department secretaries for all off-campus events (ie FM Symphony, Concordia ensemble concerts, etc). It is assumed that the bulk of these recitals will be percussion concerts/recitals since students are expected to attend ALL percussion related events, but any music-related event (orchestras, choirs, flute recitals, etc) will count. You may not receive credit for a performance in which *your name* is listed in the program. Remember, all percussion students in attendance in the audience at on-campus concert events are expected to help return percussion equipment to its rightful place after the concert. You may leave once the percussionist (or section leader) dismisses you. Failure to do so will result in the loss of one recital attendance credit.

Notebook

Each student is responsible for maintaining a notebook for private lessons and studio class (a three-ring binder is recommended). This notebook will contain the following materials in the following order (use dividers):

1. This syllabus.
2. Weekly assignment sheets from throughout the semester.
3. Specific handouts and related materials given to the student by the instructor.
4. Any articles, etc., collected in related research assignments.
5. Completed paper presentations.
6. Completed semester composition (score only on computer notation).

It is very important to keep the notebook well-organized: it will form part of the basis for evaluating the student's progress at the end of the semester and will be submitted to the jury.

Other materials

Each percussion major will be required to purchase an extensive variety of sticks, mallets, accessories, method books, and solo literature during his or her years of study. The instructor will work closely with the student to develop this inventory of materials. Failure to purchase required materials may result in the forfeiture of private lesson times until the materials arrive. Forfeited lessons will count as an unexcused absence. Remember, virtually ALL percussion materials may be purchased from Steve Weiss Music at: 215.659.0100.

Grades

Lessons will be graded weekly and averaged for the semester to reflect 50% of the total semester grade. All lesson assignments and grades are written on a carbon-copy document, so that I keep one half and you the other. In this way, you can keep precise record of what is expected of you and how much you have progressed throughout the semester. Weekly grades are based on preparation, attitude, and progress. 25% of your grade is based on your final jury score as averaged by the jury panel. 15% is based on studio class participation and recital attendance. 10% is based on the two paper presentations and the original composition as submitted to the jury panel via your notebook.

50%	Private lessons
25%	Final jury score
10%	Studio class participation/recital attendance (5 programs)
15%	Folder, paper presentations and original composition
Total:	100%

Weekly Assignments

Typically, weekly assignments in percussion major lessons include the following:

1. Technique assignments, such as scales and arpeggios, rudiments, etc.
2. Etudes chosen to help the student's development in specific technical and musical areas. (These may also include etudes to develop sight-reading skills).
3. Solo literature or orchestral repertoire, chosen to develop the student's musical and technical artistry.
4. Various chamber music assignments and specific work on ensemble parts as needed.
5. Various related listening, reading and research assignments.

Daily Practice

Each student should adhere to the following **MINIMUM** guidelines for success:

Percussion performance major:	1 hour of daily practice per 1/2 hour private lesson.
Music education major:	30 minutes of daily practice per 1/2 hour private lesson.
Music technology major:	20 minutes of daily practice per 1/2 hour private lesson.

Anything less than this will ultimately prove unacceptable. Should you feel that you cannot abide by these guidelines, you should seriously reconsider your priorities and career choice.

Individual lessons will be graded according to the following rubric:

A=All material prepared, improvement evident in **all** areas of previous assignment.

B=Most material prepared, improvement in **most** areas of previous assignment.

C=**Some** material prepared, little improvement in assignments,

D=**Few** materials prepared, little improvement in assignments.

F=Unexcused absence, missing materials *or* **no** material prepared, no improvement in assignments.



Syllabus
Percussion Lessons—Music Education Major (12 cr)
MUS 159, 259, 359, 459
Office CA 102E
Dr. Kenyon Williams, Assistant Professor of Percussion
477-4610
willdrum@mnstate.edu

Course Description/goals/class format:

The primary objective of private lessons for the percussion music education major is to develop the student as a musician/percussionist through focused, one-on-one instruction. Over the course of several years of study, the student will gain proficiency in the following areas: snare drum, keyboard percussion, timpani, drum set and multiple percussion, orchestral percussion, and various aspects of non-Western and ethnic percussion.

Each student will follow a guided study of percussion in an 8-semester period based on the following recommended approach:

<u>Semester:</u>	<u>Focus:</u>
1 (2 cr.)	Snare drum & 2 mallet technique and repertoire
2 (2 cr.)	Multi-percussion & 4 mallet marimba technique and repertoire
3 (2 cr.)	Drumset & 4 mallet marimba technique and repertoire
4 (2 cr.)	Timpani & Jazz vibraphone
5 (1 cr.)	Hand percussion (congas/djembe/tar)
6 (1 cr.)	Choice or Preparation of a concerto, duo, or chamber work
7 (1 cr.)	Choice or Senior Recital Preparation (half recital)
8 (1 cr.)	Choice or Senior Recital Preparation (half recital)

Each semester, each student will be asked to write two 2-page summaries/analyses/histories of a major work, performer, or text in the genre they are studying that semester. This paper will be read aloud during percussion studio class time prior to each of your two performances in order to allow you to practice your public speaking skills. In addition, these papers will be submitted to the instrumental jury at the end of the semester as proof of your academic progress. Submitted papers should be bound with a plastic cover and will be preserved in my office.

Furthermore, each student is required to show their knowledge of music theory and its application by composing an original work each semester, to be delivered to the instrumental jury in computer printed notation in full score format. Exact requirements as per length and complexity will be assigned depending on the progress of the individual. The composition, with my approval, may be performed as a part of your jury performance selections or as a percussion studio class performance. Students are also encouraged to program their original compositions on senior recitals provided that their selections are balanced with established repertoire. These printed works, accompanied by recorded performances, can serve as a vital part of a portfolio you present as you are considered for future graduate school admission and/or teaching positions.

<u>Semester:</u>	<u>Type of composition:</u>
1	A snare drum solo
2	A multi-percussion solo (no less than 3 instruments)
3	A four-mallet marimba composition
4	An original melody "lead sheet" with chord symbols for jazz vibraphone
5	A timpani composition
6	A composition for percussion ensemble (3-8 players)
7	An arrangement for steel band or jazz combo.
8	A marching band percussion arrangement for front ensemble and battery OR PE comp.

Conduct of the Course:

Attendance

Due to the nature of one-on-one lessons, attendance is an extremely important issue. The student is required to attend each scheduled lesson and studio class. Absences will be excused only under the following circumstances:

1. Illness.
2. Death in the family.
3. School-approved trips.

In order for any absence described above to be excused, the student must notify the instructor in advance. Excused absences will be made-up at a time agreed upon by the student and the instructor. It is the duty of the student to schedule excused absence make-up lessons. Lessons missed due to the instructor's absence or due to official school holidays will be the duty of the instructor to reschedule.

All absences not described above will be counted as unexcused. Each unexcused absence will be averaged into the student's grade as an "F". Also, make-up lessons will not be given for unexcused absences.

Percussion Studio/Master Class

Each student will participate as either a performer or an observer in a percussion studio class which meets every Thurs. from 12-12:50pm. During this time, each student will present at least **two** performances per semester and, when not performing, will be asked to critique fellow student's performances. Master classes may also feature discussions of percussion technique, history, pedagogy, etc and grades are averaged with recital attendance (below) for 15% of your semester total.

Recital Attendance

Each student will attend **6 convocations and 16 concerts** recitals/concerts each year. Convocations are offered at random dates throughout the year on Fridays from 1-2pm (look for the posted "Convocation this Friday" signs). Students should be careful to scan-in electronically for all on-campus events and to turn-in a program to the Music Department secretaries for all off-campus events (ie FM Symphony, Concordia ensemble concerts, etc). It is assumed that the bulk of these recitals will be percussion concerts/recitals since students are expected to attend ALL percussion related events, but any music-related event (orchestras, choirs, flute recitals, etc) will count. You may not receive credit for a performance in which *your name* is listed in the program. Remember, all percussion students in attendance in the audience at on-campus concert events are expected to help return percussion equipment to its rightful place after the concert. You may leave once the percussionist (or section leader) dismisses you. Failure to do so will result in the loss of one recital attendance credit.

Notebook

Each student is responsible for maintaining a notebook for private lessons and studio class (a three-ring binder is recommended). This notebook will contain the following materials in the following order (use dividers):

1. This syllabus.
2. Weekly assignment sheets from throughout the semester.
3. Specific handouts and related materials given to the student by the instructor.
4. Any articles, etc., collected in related research assignments.
5. Completed paper presentations.
6. Completed semester composition (score only on computer notation).

It is very important to keep the notebook well-organized: it will form part of the basis for evaluating the student's progress at the end of the semester and will be submitted to the jury.

Other materials

Each percussion major will be required to purchase an extensive variety of sticks, mallets, accessories, method books, and solo literature during his or her years of study. The instructor will work closely with the student to develop this inventory of materials. Failure to purchase required materials may result in the forfeiture of private lesson times until the materials arrive. Forfeited lessons will count as an unexcused absence. Remember, virtually ALL percussion materials may be purchased from Steve Weiss Music at: 215.659.0100.

Grades

Lessons will be graded weekly and averaged for the semester to reflect 50% of the total semester grade. All lesson assignments and grades are written on a carbon-copy document, so that I keep one half and you the other. In this way, you can keep precise record of what is expected of you and how much you have progressed throughout the semester. Weekly grades are based on preparation, attitude, and progress. 25% of your grade is based on your final jury score as averaged by the jury panel. 15% is based on studio class participation and recital attendance. 10% is based on the two paper presentations and the original composition as submitted to the jury panel via your notebook.

50%	Private lessons
25%	Final jury score
10%	Studio class participation/recital attendance (5 programs)
15%	Paper presentations, folder, and original composition
Total:	100%

Weekly Assignments

Typically, weekly assignments in percussion major lessons include the following:

1. Technique assignments, such as scales and arpeggios, rudiments, etc.
2. Etudes chosen to help the student's development in specific technical and musical areas. (These may also include etudes to develop sight-reading skills).
3. Solo literature or orchestral repertoire, chosen to develop the student's musical and technical artistry.
4. Various chamber music assignments and specific work on ensemble parts as needed.
5. Various related listening, reading and research assignments.

Daily Practice

Each student should adhere to the following **MINIMUM** guidelines for success:

Percussion performance major:	1 hour of daily practice per 1/2 hour private lesson.
Music education major:	30 minutes of daily practice per 1/2 hour private lesson.
Music technology major:	20 minutes of daily practice per 1/2 hour private lesson.

Anything less than this will ultimately prove unacceptable. Should you feel that you cannot abide by these guidelines, you should seriously reconsider your priorities and career choice.

Individual lessons will be graded according to the following rubric:

A=All material prepared, improvement evident in **all** areas of previous assignment.

B=Most material prepared, improvement in **most** areas of previous assignment.

C=**Some** material prepared, little improvement in assignments,

D=**Few** materials prepared, little improvement in assignments.

F=Unexcused absence, missing materials *or* **no** material prepared, no improvement in assignments.



Syllabus
Percussion Lessons—Music Industry Major (8 cr)
MUS 159-259
Office CA 102E

Dr. Kenyon Williams, Associate Professor of Percussion
477-4610

willdrum@mnstate.edu

Course Description/goals/class format:

The primary objective of private lessons for the percussion music industry major is to develop the student as a musician/percussionist through focused, one-on-one instruction. Over the course of several years of study, the student will gain proficiency in the following areas: snare drum, keyboard percussion, timpani, drum set and multiple percussion, orchestral percussion, and various aspects of non-Western and ethnic percussion.

Each student will follow a guided study of percussion in an 8-semester period based on the following recommended approach:

<u>Semester:</u>	<u>Focus:</u>
1 (1 cr.)	Snare drum
2 (1 cr.)	2 mallet keyboard technique and repertoire
3 (1 cr.)	Marimba technique and repertoire
4 (1 cr.)	Drumset
5 (1 cr.)	Drumset
6 (1 cr.)	Jazz Vibraphone
7 (1 cr.)	Choice or Timpani
8 (1 cr.)	Hand percussion (congas/djembe/timbales)

Each semester, each student will be asked to write **one** 2-page summary/analysis/history of a major work, performer, or text in the genre they are studying that semester. This paper will be read aloud during percussion studio class time prior to each of your two performances in order to allow you to practice your public speaking skills. In addition, these papers will be submitted to the instrumental jury at the end of the semester as proof of your academic progress. Submitted papers should be bound with a plastic cover and will be preserved in my office.

Furthermore, each student is required to show their knowledge of music theory and its application by composing an original work each semester, to be delivered to the instrumental jury in computer printed notation in full score format. Exact requirements as per length and complexity will be assigned depending on the progress of the individual. The composition, with my approval, may be performed as a part of your jury performance selections or as a percussion studio class performance. These printed works, accompanied by recorded performances, can serve as a vital part of a portfolio you present as you are considered for future graduate school admission and/or teaching positions.

<u>Semester:</u>	<u>Type of composition:</u>
1	A snare drum solo.
2	A 2-mallet marimba composition.
3	A 4-mallet marimba composition.
4	An original composition for drumset.
5	An original composition for percussion ensemble.
6	An original melody "lead sheet" with chord symbols for jazz vibraphone.
7	A solo timpani composition or for "choice" instrument.
8	An arrangement for jazz combo or steel drum band.

Conduct of the Course:

Attendance

Due to the nature of one-on-one lessons, attendance is an extremely important issue. The student is required to attend each scheduled lesson and studio class. Absences will be excused only under the following circumstances:

1. Illness.
2. Death in the family.
3. School-approved trips.

In order for any absence described above to be excused, the student must notify the instructor in advance. Excused absences will be made-up at a time agreed upon by the student and the instructor. It is the duty of the student to schedule excused absence make-up lessons. Lessons missed due to the instructor's absence or due to official school holidays will be the duty of the instructor to reschedule.

All absences not described above will be counted as unexcused. Each unexcused absence will be averaged into the student's grade as an "F". Also, make-up lessons will not be given for unexcused absences.

Percussion Studio/Master Class

Each student will participate as either a performer or an observer in a percussion studio class which meets every Thurs. from 12-12:50pm. During this time, each student will present at least **two** performances per semester and, when not performing, will be asked to critique fellow student's performances. Master classes may also feature discussions of percussion technique, history, pedagogy, etc and grades are averaged with recital attendance (below) for 15% of your semester total.

Recital Attendance

Each student will attend **6 convocations and 16 concerts** recitals/concerts each year. Convocations are offered at random dates throughout the year on Fridays from 1-2pm (look for the posted "Convocation this Friday" signs). Students should be careful to scan-in electronically for all on-campus events and to turn-in a program to the Music Department secretaries for all off-campus events (ie FM Symphony, Concordia ensemble concerts, etc). It assumed that the bulk of these recitals will be percussion concerts/recitals since students are expected to attend ALL percussion related events, but any music-related event (orchestras, choirs, flute recitals, etc) will count. You may not receive credit for a performance in which *your name* is listed in the program. Remember, all percussion students in attendance in the audience at on-campus concert events are expected to help return percussion equipment to its rightful place after the concert. You may leave once the percussionist (or section leader) dismisses you. Failure to do so will result in the loss of one recital attendance credit.

Notebook

Each student is responsible for maintaining a notebook for private lessons and studio class (a three-ring binder is recommended). This notebook will contain the following materials in the following order (use dividers):

1. This syllabus.
2. Weekly assignment sheets from throughout the semester.
3. Specific handouts and related materials given to the student by the instructor.
4. Any articles, etc., collected in related research assignments.
5. Completed paper presentations.
6. Completed semester composition (score only on computer notation).

It is very important to keep the notebook well-organized: it will form part of the basis for evaluating the student's progress at the end of the semester and will be submitted to the jury.

Other materials

Each percussion major will be required to purchase an extensive variety of sticks, mallets, accessories, method books, and solo literature during his or her years of study. The instructor will work closely with the student to develop this inventory of materials. Failure to purchase required materials may result in the forfeiture of private lesson times until the materials arrive. Forfeited lessons will count as an unexcused absence. Remember, virtually ALL percussion materials may be purchased from Steve Weiss Music at: 215.659.0100.

Grades

Lessons will be graded weekly and averaged for the semester to reflect 50% of the total semester grade. All lesson assignments and grades are written on a carbon-copy document, so that I keep one half and you the other. In this way, you can keep precise record of what is expected of you and how much you have progressed throughout the semester. Weekly grades are based on preparation, attitude, and progress. 25% of your grade is based on your final jury score as averaged by the jury panel. 15% is based on studio class participation and recital attendance. 10% is based on the two paper presentations and the original composition as submitted to the jury panel via your notebook.

50%	Private lessons
25%	Final jury score
10%	Studio class participation/recital attendance (5 programs)
15%	Folder, paper presentations and original composition
Total:	100%

Weekly Assignments

Typically, weekly assignments in percussion major lessons include the following:

1. Technique assignments, such as scales and arpeggios, rudiments, etc.
2. Etudes chosen to help the student's development in specific technical and musical areas. (These may also include etudes to develop sight-reading skills).
3. Solo literature or orchestral repertoire, chosen to develop the student's musical and technical artistry.
4. Various chamber music assignments and specific work on ensemble parts as needed.
5. Various related listening, reading and research assignments.

Daily Practice

Each student should adhere to the following **MINIMUM** guidelines for success:

Percussion performance major:	1 hour of daily practice per 1/2 hour private lesson.
Music education major:	30 minutes of daily practice per 1/2 hour private lesson.
Music technology major:	20 minutes of daily practice per 1/2 hour private lesson.

Anything less than this will ultimately prove unacceptable. Should you feel that you cannot abide by these guidelines, you should seriously reconsider your priorities and career choice.

Individual lessons will be graded according to the following rubric:

A=All material prepared, improvement evident in **all** areas of previous assignment.

B=Most material prepared, improvement in **most** areas of previous assignment.

C=**Some** material prepared, little improvement in assignments,

D=**Few** materials prepared, little improvement in assignments.

F=Unexcused absence, missing materials *or* **no** material prepared, no improvement in assignments.



Syllabus Percussion Lessons—Jazz Performance Major (18 cr)

MUS 159, 259, 359, 459

Office CA 102E

Dr. Kenyon Williams, Associate Professor of Percussion

477-4610

willdrum@mnstate.edu

Course Description/goals/class format:

The primary objective of private lessons for the percussion major is to develop the student as a musician/percussionist through focused, one-on-one instruction. Over the course of several years of study, the student will gain proficiency in the following areas: snare drum, keyboard percussion, timpani, drum set and multiple percussion, orchestral percussion, and various aspects of non-Western and ethnic percussion.

Each student will follow a guided study of percussion in the following recommended 8-semester curriculum based on a 2 credits a semester/2 instruments per semester approach:

<u>Semester:</u>	<u>Focus:</u>
1	Snare drum & 2 mallet technique and repertoire
2	Drumset & marimba technique and repertoire
3	Drumset & Jazz Vibraphone
4	Drumset & Timpani
5	Drumset & Hand percussion (congas/djembe/timbales)
6	Drumset & Choice (Jr. Recital Preparation recommended)
7	Drumset & Choice
8	Drumset & Senior Recital Preparation (full recital)

Each semester, each student will be asked to write two 2-page summaries/analyses/histories of a major work, performer, or text in the genre they are studying that semester. This paper will be read aloud during percussion studio class time prior to each of your two performances in order to allow you to practice your public speaking skills. In addition, these papers will be submitted to the instrumental jury at the end of the semester as proof of your academic progress. Submitted papers should be bound with a plastic cover and will be preserved in my office.

Furthermore, each student is required to show their knowledge of music theory and its application by composing an original work each semester, to be delivered to the instrumental jury in computer printed notation in full score format. Exact requirements as per length and complexity will be assigned depending on the progress of the individual. The composition, with my approval, may be performed as a part of your jury performance selections or as a percussion studio class performance. Students are also encouraged to program their original compositions on senior recitals provided that their selections are balanced with established repertoire. These printed works, accompanied by recorded performances, can serve as a vital part of a portfolio you present as you are considered for future graduate school admission and/or teaching positions.

<u>Semester:</u>	<u>Type of composition:</u>
1	A snare drum solo
2	A marimba solo
3	An original melody "lead sheet" with chord symbols for jazz vibraphone
4	A drumset transcription
5	A drumset transcription
6	A drumset transcription
7	An arrangement for jazz combo.
8	A big band arrangement

Conduct of the Course:

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Percussion Ensemble

MUS 329

M W F 2-2:50pm

Rm. 101

Dr. Kenyon Williams, Associate Professor of Percussion

477-4610

willdrum@mnstate.edu

Course Description and Overview

The MSUM Chamber Percussion Ensemble serves to provide high-quality performance opportunities for advanced percussionists. Members are given the opportunity to perform many different styles of music, including:

1. Standard Western percussion ensemble literature, with an emphasis on works of historically abiding quality.
2. New chamber works for percussion and mixed instrumentalists
3. Non-Western musical styles, including West African, Brazilian, Afro-Cuban, etc.

Goal of the Course

Our goal is to produce musical performances of the highest caliber, for the benefit and enjoyment of the ensemble members and for our audiences. The MSUM Percussion Chamber Ensemble serves as a showcase for the percussion studio, and will act as a musical ambassador and recruiting tool for the school of music in performances both on and off of campus.

Class Format, Conduct of the Course

As is the case with all performing ensembles, there are certain things that must take place for the MSUM Chamber Percussion Ensemble to reach its full potential.

•Preparation:

All ensemble members are expected to prepare the parts assigned to them through individual practice outside of class time. This is the single most important factor in having effective rehearsals and, as a result, excellent performances. You **MUST** practice your part and ensemble music and come to rehearsal prepared. If everyone meets this expectation, we will have a positive experience and make great strides toward reaching our full potential.

•Promptness:

It is vital that we begin our rehearsals on time: **you are expected to be set up and ready to play by 2:05**. If you have a 1:00 class and cannot be ready by this time, it is your responsibility to get someone to assist you. Failure to meet this requirement will result in a tardy: you will be warned if tardies become a problem, and each tardy after this warning will result in the loss of one-half a letter grade for the semester.

•Equipment:

Everyone is responsible for setting equipment up before rehearsals and putting equipment back after rehearsals. Further, everyone is responsible for moving equipment to and from all performances. Failure to take care of this responsibility will adversely affect your grade. (NOTE: all equipment is to be moved with the greatest care, and stored in its proper place.)

•Attendance

You are required to be at every rehearsal and performance. Absences will be excused for the following reasons:

1. Illness
2. Death in the family
3. An approved, school-sponsored trip
4. Other reasons will be considered on a case-by-case basis.

IMPORTANT: in order for an absence to be excused, the director *MUST BE NOTIFIED IN ADVANCE*.

•Grades

Grades are based on the above criteria: preparation, promptness, taking care of equipment responsibilities, and attendance. If you attend to each of these areas in a responsible fashion, you will receive an A in the class.

REMEMBER:

- Each unexcused absence from a rehearsal will result in the loss of one letter grade.**
- Each unexcused tardy (following a warning from the director) results in the loss of one-half of a letter grade.
- You will be evaluated on your preparation for rehearsals and performances over the course of the semester, and this evaluation will be considered as grades are assigned.
- The manner in which you manage equipment responsibilities is also considered when grades are assigned.
- Any **unexcused absence from a performance will result in a failing grade for the semester.** Conflicts with other university ensembles will be kept to a minimum, but it is YOUR responsibility to report such conflicts to ME within 24 hours of a schedule announcement. Since this ensemble is designed to perform away from campus, you should keep an accurate, up-to-date calendar with you at ALL times so that potential performances/gigs/tours may be discussed at each rehearsal.

In General

The guidelines presented above are designed to help us have a positive experience in our rehearsals and performances. If each ensemble member applies him/herself fully, I am certain that we will have an enjoyable semester and make some great music together.

Required Equipment

Acquiring percussion equipment is the responsibility of each individual. A wide variety of mallets and instruments will serve as basic tools that you will need from your first day on campus until the end of your career. The following is a suggested list of mallet and percussion items that you should purchase before beginning your coursework, or, at the very least, plan on purchasing within the first year of study. These are tools you will use for the rest of your life, so be sure to “ask around” for recommended makes and models before making any purchases that you will regret later. You will also need to budget around \$75.00 per semester for the purchase of recital and jury repertoire. Failure to purchase required materials as needed may result in the forfeiture of private lesson times until the materials arrive. Forfeited lessons will count as an unexcused absence. Remember, virtually ALL percussion materials may be purchased from Steve Weiss Music at 215.659.0100.

Mallet and Suggested Model:

- 1 pair, General purpose snare drum sticks: Innovative Percussion “IP-JC” or Cooperman “Graham C. Johns No. 1”
- 1 pair, light duty (jazz) drum set sticks: Innovative 5A or smaller—NO HEAVILY STAINED, PAINTED, or PLASTIC TIPPED STICKS!
- 1 pair, brushes: Innovative BR-1 or equivalent
- 1 pair, multi-mallet: Innovative IP-1M or equivalent
- 2 pair, medium soft marimba mallets: Innovative Percussion IP200, IP502, or IP602, or equivalent (Van Sice, Stevens, Ford, Wu, Burritt). Birch shaft.
- 2 pair, medium hard marimba mallets: Innovative Percussion IP300, IP503, or IP603, or equivalent (Van Sice, Stevens, Ford, Wu, Burritt) Birch Shaft.
- 2 pair, vibe/marimba mallets: Innovative Percussion RS201 or equivalent (Samuels). Rattan shaft.
- 1 pair, medium rubber mallets: Innovative Percussion ENS260 or ENS260R or equivalent (Mallettech, Ross). Rattan Shaft.
- 1 pair, hard rubber mallets: Innovative Percussion ENS360 or ENS360R or equivalent (Mallettech, Ross). Rattan Shaft.
- 1 pair, medium soft xylophone mallets: Innovative Percussion IP902 or equivalent (Mallettech Becker Blues, Ross Orange). Rattan Shaft.
- 1 pair hard xylophone/bell mallets: Innovative Percussion IP904 or equivalent (Mallettech Tan, Ross Maroon). Rattan Shaft.
- 1 pair, orchestra bell mallets: Innovative Percussion IP906 or equivalent (Mallettech, Ross). Rattan Shaft.
 - 1 pair, Soft timpani mallets: Innovative Percussion CT-1
- 1 pair, General timpani mallets: Innovative Percussion CT-3 or CT-4
- 1 pair, Super-Staccato timpani mallets: Innovative Percussion CT-5 or CT-6
- Tuning fork: “A 440” for tuning timpani
- Practice Pad: HQ Percussion “Real Feel” 12 inch double-sided model
- 2 triangle clips: Grover Triangle Clips or purchase utility clips from a hardware store, drill and loop nylon fishing line to hang triangle.
- Triangle: Grover Symphonic Model (6 inch) or equivalent; set of triangle beaters: Grover, Stoessel, or equivalent
- Tambourine: Grover or Black Swamp 10 inch Double row, Beryllium copper or equivalent (the university has several available for your use.)
- Wood block: Black Swamp MWB2, Grover, or equivalent
- Cowbell: Any size model by Latin Percussion with mounting bracket

Other Required Accessories:

- A metronome, preferably a battery operated one that can be used with a headphone: Dr. Beat, Tama Rhythm Watch, or Seiko DM-22 (cheap!) work well.
- A hard-side stick case and/or a large soft cover marimba mallet bag.
- Please purchase 2 black hand towels.
- Start a percussionist's survival kit that includes: a small pair of scissors, roll of duct tape, screw driver, cymbal felts and sleeves, snare cord, spare drum key, etc.
- It may be helpful to bring 1 or 2 cymbal stands and cymbals from home. This will allow you to keep any multi-percussion set-ups intact.
- Dress for Percussion Ensemble Concerts will vary; however, you will be expected to own at least one pair of black pants or a skirt and one solid black dress shirt or blouse.

Required Music Texts:

Many of these books are on reserve in the library. See me **BEFORE** you purchase them!

A Fresh Approach to the Snare Drum, Mark Wessels

Portraits in Rhythm, Anthony J. Cirone (Belwin Mills)

The Contemporary Percussionist, Michael Udow and Chris Watts (Meredith Music)

Method of Movement for Marimba, L. H. Stevens (Keyboard Perc. Publ)

Masterpieces for Marimba, Thomas McMillan (Pro Art) **or** *Funny Mallets for*

Xylophone, Bk 1, Zivkovic (Germania)

Funny Mallets for Marimba, Bk. 1, Zivkovic (Germania)

Friese-Lepak Timpani Method, Lepak (Alfred)

Essence of Afro-Cuban Percussion & Drum Set, Ed Uribe

The Vibes Realbook, Arthur Lipner

Syncopation, Ted Reed

Alfred's Beginning Drumset Method Feldstein/Black (w/CD)

Essential Styles for Drumset and Bass, Bk 1, Steve Houghton

These are minimum requirements; most percussion students will acquire more mallets, instruments and accessories as they progress. Some of the above required texts are on reserve in the library and may be utilized for individual assignments. Please contact me prior to purchasing any texts or mallets so that we may insure that your money is well spent.

Repertoire

Undergraduate Study

Undergraduate students enrolled in percussion lessons will demonstrate competency on mallet percussion, snare drum, multi-percussion, timpani, basic drumset and hand drum concepts, and all facets of orchestral technique and interpretation.

The following repertoire list serves as a guide in preparation for advancement:

Orchestral Repertoire: The Raynor Carroll series of full orchestral excerpt texts. Available for snare drum, bells, xylophone, and auxiliary percussion.

Freshman-Sophomore

Snare Drum

Method Books:

Modern School for Snare Drum, Morris Goldenberg
Portraits in Rhythm, Anthony Cirone
Modern Rudimental Swing Solos, Charles Wilcoxon
Stick Control, George Stone
Douze Etudes, Jacques Delecluse
50 Contemporary Snare Drum Etudes, Lepak
Snare Drum in the Concert Hall, Al Payson
Selected Orchestral Excerpts

Snare Drum Solo Repertoire:

Three Dances, Warren Benson
Recital Suite, Guy Gauthreaux
Six Unaccompanied Solos for the Snare Drum,
Michael Colgrass
14 Modern Contest Solos, John S. Pratt
Modern Rudimental Swing Solos, Charles Wilcoxon
Recital Solos for Snare Drum, Garwood Whaley
The Noble Snare, vol. I-IV, Smith

Timpani:

Method Books:

Fundamental Method for Tympani, Mitchell Peters
Modern Method for Timpani, Saul Goodman
Musical Studies for the Intermediate Timpanist, Garwood Whaley
The Solo Timpanist, Vic Firth
Friese-Lepak Timpani Method, Al Lepak
Selected Orchestral Excerpts

Timpani Solo Repertoire:

Sonata, Philip Ramey
Ballade for the Dance, Saul Goodman
Four Pieces for Timpani, John Bergamo
Sonata for Timpani, John Beck
Classic African, Joseph Aiello
Tangents, James Campbell
Variations for King George, William Kraft
Suite for Timpani, David Mancini

Sonatina for Timpani, Alan Ridout
Four Pieces for Timpani, William Youhass
Raga #1, William Cahn
Erickson, Kevin. *In the Valley of the Kings*
Frock, George. *National Overture*.
Helble, Raymond. *Three Etudes for Five Timpani*.
Muczynski, R. *Three Designs for Three Timpani*.
Peters, Mitchell. *Primal Mood for Four Timpani*
Peters, Mitchell. *The Storm*
Williams, David. *Four Grotesques for Timpani*

Keyboard:

Method Books:

Percussion Keyboard Technic, Thomas McMillan
Modern School for Xylophone, Vibraphone and Bells,
Morris Goldenberg
Rhythmical Articulation, Bona
Method of Movement, L.H. Stevens

Instruction Course for Xylophone, G.H. Green
Style Studies, John Bergamo
Funny Mallets Series for Xylophone, Vibraphone, and
Marimba, Nebojsa Zivkovic
Vibraphone Technique, Dave Friedman
The Vibes Real Book, Arthur Lipner
Selected Orchestral Excerpts

Muti-Perc. Solo Repertoire:

Burritt, Michael. *Sticks of Eloquence*.
Gauger, Tom. *Nomad*.
Glassock, Lynn. *Motion*.
Love of L'Histoire, Charles DeLancey
French Suite, William Kraft

English Suite, William Kraft
Morris Dance. William Kraft
Adventures for One, Robert Stern
Rosauo, Ney. *Cenas Amerindias*
Turkish Music, Jan Bach
Concerto for Percussion, Darius Milhaud

Keyboard Solo Repertoire:

Etude in D Minor, Alice Gomez
Furioso and Valse in D Minor, Earl Hatch
Sea Refractions, Mitchell Peters
Yellow After the Rain, Mitchell Peters
Gitano for Marimba, Alice Gomez
Tambourin Chinois, Fritz Kreisler
Monograph IV, Richard Gipson
Sonata for Xylophone, Thomas Pitfield
Michi, Keiko Abe
Frogs, Keiko Abe
Suite Popular Brasileira, Ney Rosauero
Album for the Young, Tchaikovsky
 Deane, Christopher. *Etude for a Quiet Hall*
 Debussy, Claude. *Children's Corner (arr. Stevens)*

Glennie, Evelyn. *Three Chorales*
 Gomez, Alice. *Mbira Song*
 Gomez, Alice. *Rain Dance*
 Gwin, Stephen. *The True Lover's Farewell*
 Rosauero, Ney. *Three Preludes*
 Sammut, Eric. *Four Rotations*
 Smadbeck, Paul. *Etude #1, #2, and #3 for Marimba.*
 Smadbeck, Paul. *Rhythm Song*
 Steinquest, David. *Meditation and Dance*
 Albeniz, Isaac. *Asturias (arr. Stensgaard)*
 Bach, J.S. *Two-Part Inventions (Arr. Stevens)*
 Bach, J.S. *Seven Bach Chorales (arr. Chenowith)*
 Selected Xylophone Rags, G.H. Green/Harry Breuer
 Selected Preludes and Etudes, Claire Omar Musser
 Selected Etudes, Zivkovic *Funny Mallets Series*

Multi-Percussion:**Method Books:**

Contemporary Percussionist, Udow/Watts
Studies in Solo Percussion, Morris Goldenberg

Drumset:**Method Books:**

Advanced Techniques for the Modern Drummer, Jim Chapin
Syncopation, Ted Reed
Master Studies, Joe Morello
Studio and Big Band Drumming, Steve Houghton
The Drumset Soloist, Steve Houghton

The Ultimate Drumset Reading Anthology, Steve Houghton
Essential Styles Bk1 & Bk 2, Steve Houghton
Advanced Funk Studies, Rick Latham
Essential Techniques for Drumset, Ed Soph
The Sound of Brushes, Ed Thigpen
The Commandments of R&B Drumming, Zoro

General Percussion Methods:

Art of Playing Cymbals, Sam Denov
Techniques of Playing Bass Drum, Cymbals and Accessories, Al Payson
Art of Tambourine and Triangle Playing, Grover/Whaley

Junior and Senior Level Repertoire:**Timpani:**

Four Pieces for Timpani, John Bergamo
Eight Pieces for Four Timpani, Elliot Carter
Prelude for Four Timpani, Christopher Deane
Three Movements for Five Timpani, John Beck

Raga #1, Bill Cahn
National Overture, George Frock
Cortege, Steve Grimo
Canticle, Stanley Leonard
Variations for Solo Kettledrums, Jan Williams

Timpani (accompanied):

Beck, John. *Interactions for Timpani and Sound.*
 Bolcom, William. *Dark Music*
 Hartley, Walter. *Concertante for Timpani, Winds, and Percussion*
 Kraft, William. *Concerto for Timpani and Orchestra. (Piano red.)*

Kvistad, Richard. *Concerto for Timpani and Chamber Orchestra (Piano red.)*
 Lully, Jean Baptiste. *Marche de Timballes.*
 Norton, Chris. *Two Movements for Timpani Duo.*
 Thomas, Andrew. *Hexengeheule*
 Stirtz, Brad. *Unchosen Path*
 Serry, John. *Conversations.*

Vibraphone:

Bergamo, John. *Three Pieces for the Winter Solstice.*
Mirror from Another, David Friedman
Morning Dove Sonnet, Christopher Deane
Reflections, J.C. Combs
One for Max, J.C. Combs
 Lipner, Arthur. *Solo Jazz Vibraphone Etudes*
 Piper, John. *Seven Songs for Vibraphone.*

Rosauero, Ney. *Bem-vindo*
 Spencer, Julie. *Ask*
Wallflower, Snowbird, Carillon, Gary Gibson
Reflections, Lynn Glassock
Trilogy for Vibraphone, Tim Huesgen
Ever Inward, David McBride
Prelude & Blues, Ney Rosauero
Internal Evidence, Martin Weir

Marimba:

Abe, Keiko. *Works for Solo Marimba. Sonatas and Partitas*, J.S. Bach
 Bach, J.S. *Two-Part Inventions (Arr. Stevens)*
 Bach, J.S. *Seven Bach Chorales (arr. Chenowith)*
 Bissell, Paul. *The Butterfly*
 Burritt, Michael. *Azure*
 Burritt, Michael. *Caritas*
 Burritt, Michael. *Four Movements for Marimba*
 Burritt, Michael. *October Night*
 Combs, J.C. *Change my Medication*
 Combs, J.C. *Honky Tonk Revisited*
 Deane, Christopher. *Three Shells*
 Ford, Mark. *Polaris*
 Klatzow, Peter. *Song for Stephanie*
 Kopetzki, Eckhard. *Etude Hommage II*
 Maslanka, David. *My Lady White*
 Maslanka, David. *Variations on Lost Love*
 Naranjo, Valerie. *Darkpey Song Collection*.
 Norton, Christopher. *Forsythian Spring*.
 Samuels, Dave. *Footpath*
 Skoog, Donald. *Water and Fire for Marimba*
 Smadbeck, Paul. *Virginia Tate*
 Smith, Sylvia (ed). *Marimba Concert*
 Spencer, Julie. *Pink Elisa Spring*.

Stasack, Jennifer E. *Six Elegies Dancing. Two Mexican Dances*, Gordon Stout
Astral Dance, Gordon Stout
Modern Japanese Marimba Pieces, Vol. 1 & 2, Keiko Abe (Ed.)
Dream of the Cherry Blossoms, Keiko Abe
Concertino for Marimba, Paul Creston
Etude for a Quiet Hall, Christopher Deane
October Night, Michael Burritt
Four Movements for Marimba, Michael Burritt
Footpath, Dave Samuels
Suite for Marimba, Fissinger
Two Movements for Marimba, Tanaka
Variations on Lost Love, David Maslanka
Concerto for Marimba, Ney Rosauro
Of Wind and Water, Dave Hollinden
Asturias Leyenda, Albeniz
Polaris, Mark Ford
Nature Alley, Dean Gronemeier
Altered Echoes, Lynn Glassock
Ilijas, Zivkovic
 Zivkovic, Nebosja. *Drei Phantastische Lieder*
 Zivkovic, Nebosja. *Les Violons Morts*
Funny Mallets for Marimba, Book 2, Zivkovic

Accompanied Mallet Solos:

Bissell, Paul. *Hangar 84*
 Burritt, Michael. *Shadow Chasers*
 Crumb, George. *Madrigals, Bk. 1*
 Creston, Paul. *Concertino for Marimba (Piano Red)*.
 Ewazen, Eric. *Concerto for Marimba (Piano Red)*
 Green, George H. *Rags of George Hamilton Green*
 Hovhaness, Alan. *Fantasy on Japanese Woodprints*.
 Klatzow, Peter. *Figures in a Landscape*
 Koyle, Gregg. *Kumbengo*
 Kreisler, Fritz. *Tambourin Chinois*.
 McCarthy, Daniel. *WarHammer*
 Miki, Minoru. *Marimba Spiritual*.

Milhaud, Darius. *Concerto for Marimba and Vibraphone*
 Miyoshi, Akira. *Concerto for Marimba and Strings*
 Nuyts, Frank. *Woodnotes*.
 Reed, Alfred. *Concertino for Marimba (Piano Red)*.
 Rosauro, Ney. *Concerto for Marimba and Orchestra*.
 Rosauro, Ney. *Rhapsody*
 Sarmientos, Jorge. *Concerto for Marimba and Orchestra*
 Takemitsu, Toru. *Toward the Sea*.
 Yuyama, Akira. *Divertimento for Alto Sax and Marimba*.
 Zivkovic, Nebosja. *Concerto No. 2 for Marimba Op. 25*

Multi-Percussion:

Inspirations Diabolique, Ricky Tagawa
Cold Pressed, Dave Hollinden
Six Ideas, Dave Hollinden
Gnomes and Other Twilight Creatures, Dan Moore
Peregrinations, John Alfieri
King of Denmark, Feldman
Nara, William Cahn
Partita, William Cahn

Path I & II, Jack McKenzie
Time Fields, William Duckworth
Microtimbre, Rich O'Donnell
 Williams, B. Michael. *Recital Suite for Djembe*.
 Williams, B. Michael. *4 Solos for Frame Drums*.
 Tagawa, Rick. *Inspirations Diabolique*
 Zivkovic, Nebosja. *Generally Spoken, It's Nothing but Rhythm*.

Multiple Percussion (Accompanied):

Bergsma, William. *Illegible Canons*.
 Dahl, Ingolf. *Duettino Concertante*
 Milhaud, Darius. *Concerto for Percussion*
 Psathas, John. *Drum Dances*.
 Smith, J. B. *Conga Mix*

Multiple Percussion Duets:

Adams, Daniel. *Times Two*
 Hollinden, Dave. *Surface Tension*.
 Macbride, David. *Timing*.
 Savage, Matt. *Desert Celebration for Two Djembes*

Drumset:

Oceanus, Steve Houghton and Wendell Youponce
Homage to Max, Rande Sanderbeck
Essence of Afro-Cuban Percussion & Drum Set, Uribe

Art of Bop Drumming, John Riley
Beyond Bop Drumming, John Riley
 Selected transcriptions

Ethnic/Other:

Conga, Bongo, Timbale Technique, David Charles
The Essence of Playing Congas, Jerry Steinholtz
The Spirit of Percussion, Airto
Clave, Jerry Leake

The Art and Joy of Hand Drumming, John Bergamo
Hand Drumming, (book and video), John Bergamo
The Fantastic World of Frame Drums, Glen Velez
West African Djembe Drumming, Paulo Mattioli
The Bodhran Book, Stefan Hannigan

Graduate Study

Graduate levels of percussion study include a comprehensive survey of percussion pedagogy and repertoire in order to develop an awareness of the current and historical trends in percussion composition and performance. Graduate level study emphasizes advanced literature with an individualized repertoire that compliments a student's musical profile. Suitable selections may be found in the Junior-Senior listing above as well in the following list:

Timpani:

Dunbars Delight, Erickson
Dantreume Leu Pliska, Oliviero

"Olympian" *Timpani Concerto*, Oivieros
8 Pieces for 4 Timpani, Carter
 Selected Orchestral Excerpts and Individual Projects

Marimba:

Reflections on the Nature of Water, Druckman
 Deane, Christopher. *The Apocryphal Still Life*
 Deane, Christopher. *The Process of Invention*
 Ewazen, Eric. *Northern Lights*
 Halt, Markus. *Marimbasonic*
 Henze, Hans Werner. *Five Scenes from the Snow Country*
 Klatzow, Peter. *Dances of Earth and Fire*
 Klatzow, Peter. *Song for Stephanie*
Marimba Spiritual, Minoru Miki
Sedimental Structures, Gordon Stout
 Schwantner, Joseph. *Velocities*.
 Sejourne, Emmanuel. *5 Pieces for Marimba Solo*
 Serry, John. *Night Rhapsody for Marimba*

Sor, Ferdinand. *Estudios #15, 17, and 22 (ed. Stevens)*
 Thomas, Andrew. *Merlin*
 Naito, Akemi. *Memory of the Woods*.
Concerto #2 for Marimba and Orchestra, Nebojsa Zivkovic
The Process of Invention, Christopher Deane
Three Shells, Christopher Deane
Concertino for Marimba and Orchestra, Jorge Sarmientos
Paganini Personal, Tosi Ichianagi
Prism Rhapsody, Keiko Abe
Rimbassy, Daniel McCarthy
Ultimatum 1, Nebojsa Zivkovic
 Selected Chamber Music

Vibraphone:

Sonata Brevis, Raymond Helble
Bem-vindo, Ney Rosauro
Omar, Donatoni

Multi-Percussion:

Sonata for Two Pianos and Percussion, Bela Bartok
27'10.554" for a Percussionist, John Cage
 Cage, John. *Child of Tree*.
 Johnston, Ben. *Four Do-it-Yourself Pieces*.
 Wuorinen, Charles. *Janissary Music*
 Xenakis, Iannis. *Psappha*
 Xenakis, Iannis. *Rebonds*
Thirteen Drums, Maki Ishii
#9 Zyklus, Stockhausen

Psappha, Iannis Xenakis
Rebonds, Iannis Xenakis
The Anvil Chorus, David Lang
Dusting the Connecting Link, Dave Holinden
Therapy, John Serry
XL Plus One, Alvin Etler
Ground, Norio Fukushi
Waves, Per Norgard
Cenas Amerindias, Ney Rosauro
 Selected Chamber Music and Individual Projects

Percussion and Reference Bibliography:

Bazek, Dieter. *Percussion: An Annotated Bibliography*.
 Beck, John. ed. *Encyclopedia of Percussion*.
 Cage, John. *Silence*.
 Cowell, Henry. *New Musical Resources*.
 Cook, Gary. *Teaching Percussion*.
 Gerard, Charley & Marty Sheller, *Salsa!: The Rhythm of Latin Music*

Locke, David. *Drum Gahu*.
 Mauleon, Rebecca. *Salsa Guidebook for Piano and Ensemble*.
 Sawyer, David. *Vibrations, Making Unorthodox Musical Instruments*.
 Siwe, Thomas. *Percussion Solo Literature*.
 Tabourot. *Rhythm Ghosts*.
 Wiggins, Trevor and Joseph Kobom. *Xylophone Music from Ghana*.