

**Music 3580: Percussion  
Ohio University School of Music  
Fall Semester 2013  
Music Major Syllabus**

**Professor**

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**Content/Objective**

Applied percussion covers the individual study of a wide array of percussion instruments. Instruments to be studied include snare drum, timpani, mallet percussion, orchestral instruments, multiple percussion, drum set, and world percussion. At the beginning of each semester we will discuss and establish your individual goals and requirements in these different areas of percussion. Furthermore, we will work on a long term plan that will allow you to become well rounded and proficient in all areas of percussion performance (appropriate to the degree you are pursuing) during your time at Ohio University.

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. If you are not yet registered as a student with a disability, please contact the Office of Disability Services.

**Scheduling**

You receive 13 lessons each semester and the weekly meeting time is arranged during the first week of the semester. Typically, I also offer optional brief lessons / meetings at the beginning and / or end of the semester. Two and four credit lessons meet for 55 minutes and one credit lessons meet for 30 minutes. Occasionally I may need to reschedule a lesson due to a special event. If you have a conflict with a lesson let me know well in advance and a makeup lesson will be scheduled. Additionally, a student has the option to miss one lesson each term without a negative impact on the course grade. This missed lesson must be requested in advance. Any lesson that you miss without informing me in advance will not be rescheduled and will result in a failing grade for that lesson unless I decide that there are exceptional circumstances.

**Juries**

Percussion students perform a jury at the end of each semester, unless they presented a recital that term. Exceptions may be made for unusual circumstances like illness, family emergencies, and injuries. Each jury is evaluated as outlined in the school of music undergraduate student handbook and tracks your progress toward your degree.

### **Studio Class**

An additional component of this class is the weekly studio class, which meets Mondays from 12:55-1:50 pm. Your participation in studio class is part of your grade. Studio class time will be used for master classes, performance classes, and percussion department organization. Additionally, first year students will meet as needed for group lessons that focus on percussion fundamentals.

### **Grading**

You will be evaluated on the quality of your overall achievement and effort. Your jury serves as a formal evaluation, but every lesson is evaluated as well. Additionally, your participation in studio classes and important required percussion events such as concerts and master classes is part of your grade. The expectation for your achievement is very high, as the goal of applied study is to allow you to develop into a self-directed and highly skilled musician. Your achievement will be reflected by a letter grade that follows the traditional A-F scale. This course is subject to the Ohio University standards of academic conduct. ([www.ohio.edu/communitystandards/academic/](http://www.ohio.edu/communitystandards/academic/))

### **Level System**

For music majors your progress in percussion is tracked by a level system. Your level is solely a reflection of your performance achievement. This is different from your grade—which is based not only on achievement, but also effort, attitude, and participation. Please read the undergraduate student handbook so that you understand the system. I also explain this system to each new student and your progress in the level system will be discussed at the beginning and end of each term.

The level you need to achieve in percussion study for graduation is determined by your degree. If your level does not progress after two qualifying juries you will not be allowed to continue applied study and advance in the music major, as described in the school of music undergraduate handbook.

Since percussion has so many areas, your level is a determination of your overall percussion performance. You are likely to have some strong areas and others that need improvement. By the end of your degree all areas of percussion need to meet a minimum level of professional proficiency. Beyond this you should have at least one area of percussion performance that stands out and demonstrates great musical maturity.

Most students meet the minimum level requirement before their final term. This allows time at the end of your course of percussion study to specialize in particular areas of interest to you. This is also time that you will use to hone the appropriate skills for success after school. The goal of percussion study at Ohio University is that you continually become more self-directed and discover your unique skills and interests and develop a plan for how to use them in your life.

### **General Level Expectations**

Below are the general expectations for skills and repertoire during each year of the level system. There will be great variety in the path for each student. However, these general guidelines should give you a sense of how your study will progress. Note that during your

freshman year you will be working on the skills to pass into sophomore level, during your sophomore you work to pass into junior level, etc.

### Freshman Level

Level that designates acceptance into the music major.

### Sophomore Level

Snare Drum: Fundamental technique solid. Control of rudiments and other technical and rhythmic exercises. Significant progress on snare drum etudes and / or solos in the concert style.

Mallets: Two and Four Mallet technical proficiency demonstrated by scales and exercises. Two mallet, etudes and/or excerpts and sight reading studies. Two and four mallet solos. Beginning improvisation skills as related to scales.

Timpani: Beginning foundation solid (technique, tone, articulation, intonation). Studies in etude books and basic solos.

Accessories: Beginning study of techniques for tambourine, triangle, cymbals, and bass drum. In group settings with some follow up in individual lessons.

Hand Drums: Introduction to basic technique/sounds and some African music styles.

### Junior Level

Snare Drum: Expansion of technique and musicality through more challenging concert etudes and rudimental style solos.

Mallets: More challenging 2 and 4 mallet works. Vibraphone pedaling and dampening techniques. Jazz improvisation. Mallet excerpts. Solos and etudes cover a wider variety of styles. Expansion of technique.

Timpani: Technique and intonation refined. More challenging etudes and solo pieces.

Accessories: Techniques refined and focused on in individual lessons. Exercises and etudes used as materials.

Multi-Percussion: Etude and solo studies.

Drumset Technique, independence, styles, listening, reading, and soloing.

Hand Drums: Refining sounds and control on a number of different instruments. Study of more challenging non-western styles.

### Senior Level

Snare Drum: Excerpts and the most challenging level of etudes and solos.

Mallets: Performance of most challenging repertoire for 4 mallets. Other two and four mallet solos and etudes to provide experience in all musical styles and types of technical demand. Excerpts.

Timpani: Challenging etudes and solos. Excerpts.

Accessories: Focus on the standard excerpts for these instruments.

Multi-Percussion: Solos and small ensemble repertoire suitable for recital performances.

Drumset: Continued work on additional styles. Practical application of these styles and connection to music.

Hand Drums: Additional instruments, techniques, and musical traditions.

Creative Activity: Time devoted to a creative musical project— a composition, arrangement, or some other unique project.

### **Scale / Arpeggio and Sight Reading Proficiencies**

In addition to the studies listed above, scale, arpeggio, and sight reading proficiency must be successfully demonstrated in a jury to pass specific levels, as listed below. Scale and arpeggio requirements are cumulative (items already passed can be asked as review).

#### **Minimum scale / arpeggio proficiencies**

Freshman, term 2 All major scales and natural minor scales, three octaves, triplet feel

Sophomore Standing All harmonic and melodic minor scales, three octaves, triplet feel

Sophomore, term 2 All major and minor triads and fully diminished seventh chords, three octaves or two octaves in inversion

Junior Standing All major, minor, and dominant seventh chords, three octaves or two octaves in inversion

#### **Minimum Sight reading proficiencies**

Sophomore Standing Snare Drum (level equivalent to Portraits in Rhythm, Cirone and Intermediate Snare Drum Studies, Peters)

Junior Standing Two Mallet Keyboard (level equivalent to Goldenberg etudes and Intermediate Studies for Mallets, Whaley)

### **Performance Requirements**

Refer to the undergraduate school of music handbook to see the performance requirements (i.e. recitals and other public performance) appropriate to your degree. In particular, please note the “PL” performance requirement for music education majors.

### **Repertoire Examples**

The following list is of standard method books and solos frequently used in percussion study at Ohio University.

## **Snare Drum**

### Methods

Stone, Stick Control  
Peters, Developing Dexterity  
Wilcoxin, All American Drummer  
Goldenberg, Modern School for the Snare Drum  
Cirone, Portraits in Rhythm  
Delecluse, Douze Etudes

### Solos

Benson, Three Dances  
Colgrass, Six Pieces for Unaccompanied Snare Drum  
Wilcoxin, Modern Rudimental Swing Solos  
Pratt, 14 Modern Contest Solos  
Various, The Noble Snare  
Becker, Mudra

## **Mallets**

### Methods

Whaley, Fundamental Studies for Mallets  
Whaley, Musical Studies for the Intermediate Mallet Player  
Goldenberg, Modern School for Xylophone, Vibraphone, and Marimba  
Stevens, Method of Movement for Marimba  
Zeltsman, Four-Mallet Marimba Playing

### Solos

Peters, Sea Refractions, Yellow After the Rain  
Gomez, Rain Dance, Mbira Song, Scenes from Mexico, Gitano  
Zivkovic, Funny Mallet Series, especially Funny Marimba, Book I  
Breuer, Xylophone Rags  
Green, Xylophone Rags  
Bach, Six Sonatas and Partitas for Unaccompanied Violin, Six Suites for Solo Cello, Chorales  
Musser, Etudes  
Smadbeck, Etudes 1-3, Rhythm Song, Virginia Tate  
Molenhof, Music of the Day, Vibe Songs  
Kreisler, Tambourin Chinois  
Mayuzumi, Concertino for Xylophone  
Schmitt, Ghanaia  
Creston, Concertino for Marimba  
Rosauo, Marimba concerto, Vibraphone Concerto, Prelude and Blues, Suite Popular Brasileira  
Miyoshi, Conversation  
Sammur, Four Rotations  
Burritt, October Night, Four Movements, Scirocco, Caritas  
Stout, Two Mexican Dances  
Abe, Frogs, Dream of the Cherry Blossoms, Michi, Works for Marimba (1-2)  
Miki, Time for Marimba, Marimba Spiritual  
Kopetzki, Three Movements for a Solo Dancer

Tanaka, Two Movements for Marimba  
Thomas, Merlin  
Druckman, Reflections on the Nature of Water  
Schwantner, Velocities  
Vinao, Khan Variations

## **Timpani**

### Methods

Carroll, Exercises, Etudes, Solos, and Excerpts for Timpani  
Goodman, Modern Method for Timpani  
Freise-Lepak, Timpani Method

### Solos

Rabbio, Contest and Recital Solos for Timpani  
Firth, The Solo Timpanist  
Beck, Sonata, Grand Teton, Tripytch Motif  
Frock, Seven Solo Dances  
Bergamo, Four Pieces for Timpani  
Cahn, Raga #1, Six Concert Pieces for Solo Timpani, Night Ride  
Kopetzki, Different Ways  
Carter, Eight Pieces for Four Timpani  
Peyton, Final Precipice

## **Multiple Percussion**

### Solos

Udow, The Contemporary Percussionist (20 Solos)  
Kraft, French Suite, English Suite  
DeLancey, The Love of L'Histoire  
Tagawa, Inspirations Diabolique  
Milhaud, Concerto for Percussion  
Hollinden, Cold Pressed, Slender Beams of Solid Rhythm, Dusting the  
Connecting Link, Six Ideas for Snare Bass Drum and Cymbal  
Lang, The Anvil Chorus  
Norgard, I Ching, Waves  
Xenakis, Pssapha, Rebonds

## **Drum Set**

### Methods

Reed, Syncopation  
Chapin, Advanced Techniques for the Modern Drummer, Vol.1  
Houghton, Studio and Big Band Drumming  
Chester, New Breed  
Riley, Art of Bop Drumming  
Latham, Advanced Funk Studies  
Malabe, Afro-Cuban Rhythms for Drum Set  
DeFonseca, Brazilian Rhythms for Drum Set