

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

Professor

Roger Braun

E-mail

braunr@ohio.edu

Phone

740-597-1675 (O) / 740-591-0008 (Cell) / 740-249-2047 (H)

Graduate Teaching Assistants

Greg Becker

gb501311@ohio.edu

Ryan Harrison

rh107313@mail.ohio.edu

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/)

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
Sammut, 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