

West Liberty University

Percussion Studio Curriculum and Handbook

Revised Summer 2015

by
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College of Arts and Communication



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INTRODUCTION

This curriculum is intended to be a guide for West Liberty University percussionists majoring in:

- Bachelor of Music in Performance (BM)
- Bachelor of Music with Emphasis in Music Technology (BMENT)
- Bachelor of Arts in Music Education (BA)
- Secondary Students (minor or elective) will also follow these guidelines, but will have a curriculum tailored to them on a case-by-case basis.

WEST LIBERTY UNIVERSITY PERCUSSION FACULTY

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AUDITION INFORMATION

- No specific repertoire requirements have been established.
- The student should demonstrate training and facility in at least two (2) of the four (4) core instrument categories.
- Admission is contingent upon audition before the percussion director.

Percussion Categories:

1. Snare Drum (core instrument)
2. Timpani (core instrument)
3. Keyboard Percussion (core instrument)
4. Drum Set (core instrument)
5. Hand Drumming and/or World Percussion (optional)

All admitted students to West Liberty University are eligible for acceptance as a music major. Acceptance into the Department of Music and Theatre is contingent upon an entrance audition for the music faculty, usually held in the spring.

For more information on auditions, including dates and registration information please visit:

<http://westliberty.edu/music/audition-information/>

GENERAL OBJECTIVE OF APPLIED LESSONS

To acquaint each student with representative solo and study materials that will aid in an orderly development toward mastery of each instrument, and a thorough knowledge of its literature.

SPECIFIC OBJECTIVES OF APPLIED LESSONS

1. Increase percussion performance skills including:
 - a. requisite physical techniques concerning sound production, posture, hand grips, stroke types, flexibility, endurance, strength, digital/wrist/arm control, etc.
 - b. visual, aural and tactile rhythmic and pitch discrimination skills, including sight reading.
 - c. awareness, understanding, and synthesis of the elements requisite to sensible interpretive decisions in musical performance.
 - d. solo keyboard, rudimental and orchestral snare drum, timpani, accessory, drum set, multiple percussion, hand drumming and global percussion.
2. Gain familiarity with the musical and pedagogical literature associated with percussion and stimulate interest in professional literature related to percussion instruments and percussion performance.
3. Acquire understanding of the basics of percussion pedagogy.
4. Gain a practical understanding of the learning process aimed at increased efficiency and economy in skill acquisition in order to:
 - a. acquire a constructive, problem-solving orientation.
 - b. enhance the quality of time spent in the practice and study of percussion.
5. Develop through listening the awareness, appreciation, and critical discernment of varying types of music.
6. Cultivate interest in and development of improvisatory and compositional skills as they relate to percussion performance.
7. Develop an awareness of those disciplines and potential situations that can directly benefit from the experience of applied study: self-motivation, problem solving, goal setting, self-reliance and confidence, leadership, sensitivity, etc.
8. Develop and apply appropriate strategies for dealing with stress and performance anxiety.
9. Acquire the self-initiative and ability for continued self-study in percussion beyond the formal educational environment.

Applied lessons are central to the music major's curriculum and are designed with the student's need for individualized, concentrated instruction. The progress and lesson documentation of each student will be recorded. The record will include a lesson assignment/grade sheet that is utilized for each lesson and records the student's studio status, semester performances, reading requirements, ensemble participation (including positions held), among other information.

METHODS OF GRADING

I. General Requirements

- A. Students are expected to report to all lessons.
- B. Students are expected to meet all requirements that are assigned on their level of study.

II. Specific Requirements

- A. To receive a grade of “A” for the course:
 - 1. All assigned material should be completed on time and performed or completed accurately, showing superior quality.
 - 2. A student must not have any unexcused absences.
 - 3. A student must give a superior performance on the music forum and jury exam.
 - 4. A student must participate in at least one ensemble each semester.
- B. To receive a grade of “B” for the course:
 - 5. All assigned material should be completed on time and performed or completed accurately, showing excellent quality.
 - 6. A student must not have more than one (1) unexcused absence.
 - 7. A student must give an excellent performance on the music forum and jury exam.
 - 8. A student must participate in at least one ensemble each semester.
- C. To receive a grade of “C” for the course:
 - 9. All assigned material should be completed on time and performed or completed, showing a fair or good quality.
 - 10. A student must not have more than two (2) unexcused absences.
 - 11. A student must give a good performance on the music forum and jury exam.
 - 12. A student must participate in at least one ensemble each semester.
- D. A student who fails to complete the above requirements will receive a grade of “D” or “F” according to the degree of noncompliance.
- E. An “incomplete” will not be given unless it is considered to be in the best interest of the student.

EVALUATION PROCEDURES

Specific evaluation criteria will be based upon, but not limited to the following:

Grade Categories	Description of the Requirements	Weight
Weekly Preparation/ Punctuality/Text and Materials Acquisition	Superior preparation of all assigned material is expected. Additionally, all students are required to attend a regularly scheduled studio class. The meeting time of both the lesson and studio class will be determined by both the teacher and the student(s). Students are responsible for arriving to their scheduled lesson on time and warmed up. Large setups must be assembled prior to the start of the lesson. Do not be late. Students are responsible for the timely purchase of all assigned music, method books, and other materials.	70%
Performances/Jury	At least one performance on Student Forum per semester, excluding first semester freshman and students taking 100 level lessons. Performance level and quality of the solo pieces and materials performed in the jury will be evaluated.	20%
Book Report	Submit a book report by the due date given and present an oral report to the studio members following the criteria outlined in this handbook.	5%
Listening Cards	Submit ten (10) listening cards following the given criteria.	5%

- The student must give early notice if s/he plans on not attending a lesson. This can be done by making a **phone call** or **email**. Texting is NOT considered an excusable form of communication. Phone calls or emails must be received by the professor no less than 24 hours prior to the lesson.
- Superior preparation is expected at all lessons. One “coffee” lesson will be allowed each semester (at the student’s request) where the student is not required to play the assigned material and can discuss other things related to percussion with the professor.
- Attendance at ALL percussion events is mandatory (recitals, large ensemble concerts, guest recitals, etc.). **Your final grade will be lowered by a full letter for each unexcused absence.** This also includes you helping to tear down after the concert. Failing to help tear down (even if you did not perform) will result in an unexcused absence.

PERCUSSION STUDIES APPLIED LESSON GRADE RUBRIC

Category	A (9-10)	B (8-8.9)	C (7-7.9)	D (6-6.9)
Technique <ul style="list-style-type: none"> • Posture • Tone Production • Articulation • Touch 	Highly developed concepts. Any inconsistencies are quickly corrected.	Excellent control of most aspects of tone production. Lapses of technique are infrequent and minor.	A good basic approach to tone production and technique. A consistent sound is sometimes hampered by improper technique.	Uncharacteristic instrument sound. Little awareness of proper fundamentals.
Accuracy <ul style="list-style-type: none"> • Rhythm • Pitch/Intonation • Tempo Control • Dynamics 	Complete control of all aspects of rhythm, pulse, and pitch accuracy.	Excellent clarity and interpretation of the music. Lapses are infrequent and rarely interfere with the overall performance.	A good basic approach to rhythmic interpretation and pitch. Hesitation and lack of confidence exists in some areas.	A weakness in basic interpretation leads to flawed performance.
Musicality and Expression <ul style="list-style-type: none"> • Phrasing - rendering musical notation into meaningful sound that follows the syntax of the notation. • Musical Character - adding emotion and character to the music beyond what is required for basic musical sense. • Stage Presence/ Deportment • Style - appropriate to the composition. 	Constant display of the highest level of control. Maximum artistic achievement and maturity through clear, expressive playing.	A strong rendition of important musical passages with consistent and subtle gradations of nuance.	Although there is an obvious knowledge of the musical components, playing is occasionally mechanical with lapses in style and nuance.	There is little attention given to the fundamentals of dynamics, phrasing, expression, and style.
Assignment Integrity <ul style="list-style-type: none"> • Preparation of all assigned material. • Practice methods and recording of practice session quality/time. 	Outstanding preparation of all assigned materials.	Regular outside practice is evident. An advanced understanding of the assigned material is demonstrated.	There is indication of some outside practice, but with little attention to areas of difficulty.	A total lack of preparation is obvious.

WEEKLY PROCEDURES FOR APPLIED LESSONS

All students registered for and taking applied lessons will meet weekly with the instructor. Music majors and minors will be given one fifty-minute lesson per week. Secondary students will receive one thirty-minute lesson each week. Lesson times will be mutually decided during the first percussion meeting each semester. All students registered for applied study **MUST** attend this first meeting. The meeting time and location will be announced and posted prior to the start of the semester.

All percussion students in the first year of applied study will make use of the Weekly Practice Record sheets. These sheets will be stocked on the percussion bulletin board and students are responsible for acquiring the sheets each week. Procedures for completing the sheets will be discussed during the student's first lesson meeting. Practice records are due at the beginning of each lesson. Failure to submit the record will result in the grade of F for that lesson. The instructor reserves the right to require students at any level to complete the sheets if their current practice habits prove unsatisfactory.

Developing consistent and productive practice habits is one of the most useful skills a music student will acquire during their study. The use of these practice records is meant to encourage such positive habits. It is the hope of the instructor that the student will carry these habits with them upon graduation and into their professional lives. Please see the Keys to Effective Practice portion of this document for more tips and strategies for practicing.

STUDIO CLASS

All percussion students enrolled in applied lessons are required to attend a weekly studio class meeting. The time and day of the class will be decided at the beginning of each semester. Studio class will be used to cover topics such as accessory percussion playing, special instrument performance techniques, mallet making, instrument repairs, and other important topics not covered in lessons as well as general studio news and information. Performance classes will be arranged to provide students with opportunities for regular performances of lesson, forum, or jury materials. **An unexcused absence from a studio class will count as one unexcused lesson absence.**

FUNDAMENTALS OF PERCUSSION FOR MAJORS

All first year percussion students majoring in music must register for Fundamentals of Percussion Instruments for Majors. This class will meet weekly during the fall semester. Topics covered will include performance techniques on concert percussion instruments, effective practice strategies, and other issues related to beginning professional study. All music major percussionists are required to register for this class. This will only be offered during fall semesters. Students beginning study in the spring semester may be required to register for this class the following fall, regardless of lesson level.

EQUIPMENT

- Your personal equipment is your responsibility - take care of it. Equipment belonging to West Liberty University is also your responsibility and you are expected to take care of it as if it were your own.
- Equipment that belongs to neither you nor WLU is to remain untouched. Under NO circumstances are you to borrow, move, or practice on privately owned equipment unless you have permission to do so.
- If you need to move any equipment from one assigned area to another for a rehearsal, performance, or practice period, it must be returned to its proper storage area upon completion of use. If anything must be removed from the building, it must be properly signed out (see next page).
- KEYS - All students enrolled in applied percussion lessons will be issued keys to the dedicated percussion practice rooms. These keys must be returned to the instructor following completion of the senior recital or last semester of applied study. Keys may be requested at any time by the instructor and the student must comply. Failure to return practice room keys will result in grades/transcripts being withheld and/or financial responsibilities such as paying to rekey the practice rooms or other legal penalties.

EQUIPMENT SIGN OUT PROCEDURES

The percussion inventory at West Liberty University is accessible to all students taking applied percussion lessons during the fall and spring semesters. This equipment must remain in high-quality condition for future use. The Department does not have the budget to replace items that are lost or broken due to mistreatment or misuse. The practice rooms and instrument storage areas must be kept neat and organized throughout the academic year.

Each practice room is organized and stocked with specific instruments that must remain in said rooms unless actively used for concerts or rehearsals. If an instrument is going to be moved from its location, it must be signed out. Students will use the Google Drive form to sign out all instruments and equipment. This document will be shared with all current studio members and must be completed in full prior to moving the equipment. If students are found moving equipment without permission or following proper procedures, they will forfeit their keys and practice room privileges. **Under NO circumstances will WLU equipment leave campus without permission from the instructor.**

MATERIALS/BOOKS/PARAPHERNALIA

Due to the nature of percussion studies, the student is required to purchase various study materials including method books, sticks and mallets, instruments, solo repertoire, and other paraphernalia. This must be clearly understood by the student when collegiate studies are embarked on. The student should view these requirements as steps toward developing a professional/personal library and acquiring necessary “tools” for professional development and eventual employment. The student should expect to spend an approximate minimum of \$250.00 per semester for materials and equipment.

At no time will photocopied music used in performance be acceptable without prior purchase of said music. Use of photocopies in performance is a copyright infringement and will result in an immediate grade of “F” for that performance (Forum, Jury, etc). Composers work hard to write their music and deserve our financial support.

Students must acquire a device for recording practice sessions. Examples include a digital field recorder (Zoom, Tascam, Sony, etc.), iPad, phone with recording application, or other similar type device. The instructor may ask students to bring recordings of practice sessions to weekly lessons or send recordings in advance of the lesson. This will be communicated on an individual basis.

REQUIRED EQUIPMENT*

Snare Drum

One of the following or similar:

Innovative Percussion CL1L or CL1 - Chris Lamb Model

Alan Abel Concert Model - Available from Drummers Service online

Vic Firth SATK - Ted Atkatz Model

and

One of the following:

Innovative Percussion CL3L - Chris Lamb Model

Vic Firth SD2 - Bolero

and

- Some type of all-around sticks for rim shots, etc. - any make
- Combination sticks with a felt end - ex. IP1M Multi Sticks
- Some type of drum set stick (jazz weight) - any make
- A pair of brushes - Innovative, Regal, Vic Firth, etc.

Timpani

Innovative Percussion - General Timpani or Bamboo models

Cloyd Duff Series

Vic Firth Tim Genis Series

Marimba (Rattan or Wood Handles)

Rattan Handles: Innovative Percussion IP Pius, Albert, or Zivkovic series

Wood Handles: IP Ford series (green yarn), Cangelosi series, or Zivkovic (cedar)

Many other options exist. It is the student's responsibility to become familiar with other makes/models and find what they prefer.

*Must own a set (4) of soft, medium, and hard mallets as minimum.

Xylophone/Bells

Innovative IP 901 - Soft

Innovative IP 902 - Medium Soft Xylo, Red

Innovative IP 904 - Hard Xylo, Green

Innovative IP 906 - Brilliant Xylo, Black

Innovative IP 908 - Medium Brass

or

Innovative IP OS Series Mallets

or

Innovative Christopher Lamb Orchestral Series Xylophone

Vibraphone

Innovative IP RS201, RS251, and RS301 (set of 4)

Innovative IP AA20, AA25, AA35 (Astrand Series, sets of 4)

You should have the following as a minimum:

1. At least one set of four yarn marimba mallets from above.
2. At least one set of four vibraphone mallets.
3. At least two pairs of xylo/bell mallets (one hard and one soft).
4. At least three pairs of timpani mallets - soft, medium, and hard (not wood).
5. Various snare drum sticks (see above).
6. A stick bag or brief case. Must be large enough to carry all implements needed. Most college percussionists will own several of these by the end of their school careers.
7. Practice pad (Innovative, Vic Firth, RealFeel, etc.)
8. A metronome (Dr. Beat, Tama Rhythm Watch, etc.). Must be capable of subdividing eighth notes, sixteenth notes, and triplets. Certain mobile device applications are acceptable (must be approved by instructor).
9. A drum key and tuning fork (A440).

Accessories

- At least one triangle (Abel, Black Swamp, Living Sound, etc.) with Stoessel beaters (in pairs).
- At least one tambourine with head (Black Swamp or Grover)
- Other small concert instruments - woodblock(s), claves, cowbell(s), finger cymbals, shakers, etc.
- Bass drum beaters - IP CB1, IP CB5, Vic Firth TG01 General, TG04 Rollers (pair), TG21 wood/chamois (Rite of Spring mallets)

* Equivalent substitutions for the equipment listed here are acceptable.
Approve alternate choices with instructor before purchasing.

HEARING PROTECTION

As a developing professional musician, your hearing should be viewed as part of your necessary “equipment” to succeed. You owe it to yourself to safeguard your health, hearing included. The National Association of Schools of Music and the Performing Arts Medicine Association recommends that all music students are regularly checked for hearing loss as this can occur gradually through prolonged exposure to high decibel levels. See below for examples of dB levels around us.

Recommended daily exposure times (NIOSH) to sounds at or above 85 dB:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours
- 90 dB (blender, hair dryer) - 2 hours
- 94 dB (MP3 player at 1/2 volume) - 1 hour
- 100 dB (MP3 player at full volume, lawn mower) - 15 minutes
- 110 dB (rock concert, power tools) - 2 minutes
- 120 dB (jet planes at take-off) - without ear protection, hearing damage is almost immediate.

All percussion students will be **required** to purchase and utilize hearing protection during practice sessions and rehearsals. Acceptable earplugs will be the decibel attenuating style plugs. Foam earplugs are **NOT** acceptable. Below are examples of acceptable models. Every percussion student must purchase these by the **fourth** week of applied study and approve them with the instructor. Failure to meet this requirement will result in an incomplete for all subsequent lessons until the student meets this requirement.

- Etymotic Musicians Earplugs
- Earasers Musicians Earplugs
- Hearos High Fidelity Earplugs
- Vic Firth High Fidelity Earplugs

Most of these can be purchased through Steve Weiss Music and other online suppliers.

SCHEDULING PRACTICE

One of the most challenging aspects of percussion study is the administration of personal time for practicing a large family of instruments. Although the core of percussion studies centers upon keyboard, timpani, snare drum, and drum set, it is vital to today's percussionist to explore a wide variety of instruments. Scheduling balanced or proportional time for all of the instruments can be overwhelming if a formulated approach is not taken.

The topics of instrumental study that are focused upon by each student will depend, to some degree, upon the specific instrumental areas and literature currently studied in the studio. Nevertheless, students should attempt to study in areas outside of those current studio parameters.

In addition to the instrument levels assigned in the semester's applied study, students should always address and schedule time for preparation requirements for each ensemble for which the student is a member. This may include percussion ensemble, wind ensemble, jazz band and combos, and marching band.

PERCUSSION ENSEMBLE

An integral component of percussion studies at West Liberty University is the WLU Percussion Ensemble. This ensemble serves as a laboratory for musical experimentation with focus on specific performance habits, listening skills, general instrumental techniques, and the development of chamber music skills. The ensemble repertoire comprises a wide variety of musical styles, including standard works, contemporary works, marimba band, African and Brazilian drumming, commercial/jazz, and transcriptions. Knowledge of percussion ensemble repertoire is also an aspect of the course structure. Opportunities for student compositions and arrangements are available and highly encouraged.

Course prerequisites include percussion performance experience at the high school or college level and concurrent percussion study (see instructor for exceptional circumstances). **ALL percussionists enrolled in applied percussion study are required to participate in percussion ensemble, in addition to other general ensemble requirements.** Participating membership and exact instrumentation will vary according to the specifications of each work. Enrollment is subject to audition or consent of instructor.

BOOK REPORTS

At the start of each semester, students are required to choose one book from the music or percussion genre. At the conclusion of the semester, during the final studio class, students are expected to give an oral book report to the percussion studio. The report should include a description of the book's subject including a general outline of the book, information learned, a critical impression, and an overall recommendation. A brief written summary including title, author, and publishing information will accompany the oral presentation. Students are required to provide copies of the written summary for all members of the percussion studio at the time of the presentation. This summary does not need to exceed one (1) page and will be double-spaced, justified, and use twelve (12) point font. The book's topics may include a biography, a research/historical text, self-help/mental health for artists, performance/creativity enhancement, music business, pedagogy, music criticism, music appreciation, etc. The instructor **must approve** all books for this assignment **NO later than the third lesson** of the semester. A list of suggested appropriate books can be found in the Student Resources section of the WLU Percussion Studio website - westliberty.edu/percussion.

UPPER DIVISION TERM PAPER

Students taking upper division applied lessons must complete one term paper prior to graduation. This will be in lieu of a book report for that semester. The topic must be related to percussion and approved by the instructor. Suggested topics include history, performance practice, technique or mechanical examination, repertoire analysis, etc.

The topic must be approved **NO later than the fourth lesson** of the semester. The final paper must be five (5) pages minimum, double-spaced, using twelve (12) point font. All work must be original and free of plagiarism. Academic dishonesty policies will be enforced. Additional requirements and deadlines will be discussed individually.

LISTENING CARDS

Each semester the student shall create an annotated electronic file of ten (10) works. This list will be submitted in two parts. The first five entries will be due at midterm and the final submission of **all ten** will be submitted two weeks prior to the student's jury (see percussion calendar for specific dates). Submissions will be done through Google Drive in PDF format. The cards must encompass (10) different recordings and follow the guidelines listed below in terms of acceptable genres. YouTube videos or other similar media types are NOT acceptable.

- 5 - Classical music examples containing significant percussion parts or excerpts. Acceptable examples include - *Scheherazade*, Beethoven symphonies, pieces by Steve Reich that include percussion, Mahler symphonies, etc.
- 3 - Solo or ensemble *percussion* recordings. Orchestral pieces are not acceptable unless they are concerto repertoire for percussion instruments. Solo percussion and chamber or large percussion ensemble works are recommended.
- 2 - Commercial/Pop/Jazz recordings. Must comment on the style, percussion/drum contributions to the recording, and list names of performers.

The card entry and submission **MUST** include: composer, title of piece, record title and label information, principal performer(s), general content, and other important information about the recording itself. The annotation must also include a brief discussion of your personal thoughts and impressions of the piece, the performance, and sound quality of the recording. Include recording identification numbers and dates of recordings, when possible. Scholarly writing is expected. The student must maintain a comprehensive electronic copy of ALL submissions for each semester of study.

Instructor **MUST** approve all choices for the listening cards. Begin this project well before the given deadlines.

JURIES AND STUDENT FORUMS

At the end of each semester, students are required to give performance exams before a faculty jury. The jury grade is generally determined by a combination of performance level, improvement, and appropriate level of the repertoire. Students must show progress each year in order to maintain their status as music majors. Freshman and sophomores must receive at least a C+ jury grade each semester to maintain their scholarships; juniors and seniors must receive at least a B.

Student Forum is a class that occurs every Friday at noon during the fall and spring semesters (when classes are in session). This hour will be used for student recitals, special presentations, master classes, studio meetings, and other relevant experiences. All students must attend a minimum of ten (10) Student Forums per semester (with the exception of the professional semester for music education students). Failure to meet the minimum of ten (10) will result in a grade of “Incomplete” in applied lessons. The “Incomplete” can be remedied the following semester by making up the deficiency in addition to attending the required ten (10) Student Forums for that semester. Incomplete grades that are not remedied the following semester will result in a grade of “F”.

All music majors are required to perform on Student Forum at least once a semester (excluding first semester freshman). Failure to do so will result in a grade of “Incomplete” in applied lessons. Recital dates will be chosen or assigned at the beginning of the semester. Information for the program must be submitted to the supervising teacher by noon of the Friday two (2) weeks prior to the performance. Program information will include the title of the work, movements, and the full name of the composer, with the composer’s birth and death dates (if applicable). Appropriate professional dress is required for all performances. Please see the evaluation procedures for specific grade information.

PRE-RECITAL HEARING

Students must pass a pre-recital hearing before performing a degree recital. The recital jury panel includes your private instructor and as many as three other faculty members of the music department. The hearing must take place within the window of ten (10) to twenty-one (21) days **before** the recital date. Please see the Music Student Handbook for additional information on recital scheduling and guidelines. Percussion students will utilize the Recital Checklist for preparations.

KEYS TO EFFECTIVE PRACTICE

Prerequisites

- Plan ahead! Define what part of the day you will be using to practice. Pretend this is a class and stick to your schedule. The mind functions more efficiently around consistent routines.
- Purchase a practice journal, notebook, or log of some kind. Keep detailed notes about your practice sessions - What did you work on? Were you successful that day? Why or why not? What are your goals for the next practice session? Bring this journal with you to each practice session.
- Be sure to have all materials with you before you enter the practice room. This will eliminate the need for you to leave the practice room and help avoid potential distractions. Materials include method books, sheet music, sticks/mallets, recordings, etc.
- Define goals for each practice session. You can include these in your practice journal. Be specific in terms of what sections of music you will practice, including tempos and other relevant information. Consider the “big picture” when outlining the smaller goals for each day. Create a timeline for learning pieces and etudes. Write this down!

In the Practice Room

- **Warm up!** Make use of a trusted warm up routine. This should consist of slow repetitive exercises until the muscles become warm and stretched, increasing speed once you are warm. Create new exercises out of familiar repertoire or by slowly playing difficult passages in pieces you are learning. Maintain total relaxation. Take note of your physical self, including stance, posture, and breathing.
- **Slow, careful practice.** Correctly playing passages very slowly will build good habits and correct muscle memory. There is no substitute for slow, patient practice. It will however, take discipline. The payoff will be worth it!
- **Take breaks!** Frequent, short breaks will help alleviate stress placed on the body during practice sessions. Use this time for relaxed, mild stretching without sticks in the hands. It is also a time for mental breaks which will provide more focused practice. A general rule of taking five minute breaks for each forty-five minute practice session will keep you alert and focused. Stay aware of your time as time management is key to effective practice.

- **Use the metronome!** Methodical use of a metronome will aid greatly in developing a solid sense of internal pulse and timekeeping. Set the metronome to a tempo you can execute. If mistakes are happening at that tempo, move the metronome to a slower tempo and play again. Gradually increasing the metronome by one or two notches until the desired tempo has been reached. Playing “metronome games” by moving the music to different partials of the beat will increase your awareness of time.
- **Repetition.** Divide phrases and longer musical passages into shorter segments, ranging from one measure to a line or two in length. Practice each line many times consecutively. Play the beginning of the next phrase and the end of the previous one to aid in transitions. Mental repetition is also useful. Visualize the instrument and music in front of you. This will help with memorization and flow of the music when reading.
- **Kinetic awareness.** Think of this as body sensing. Performance of percussion instruments is extremely physical and can be improved through your kinetic awareness. Repeat phrases with the goal of playing them for a specified length of time, not just a certain number of times. Make use of a timer for this.
- **Staying alert!** As a musician develops muscle memory in a piece or certain skill, they must work to stay alert and focused on what their body is doing and feeling. Physical awareness, coupled with aural awareness will increase the effectiveness of each practice session.
- **Over-compensation.** Practicing difficult passages above the desired tempi can allow the performer to relax during performance. When used in conjunction with slow practice, this concept can prove extremely effective.
- **Always play musically!** Demand musical qualities in every practice session. Making music is a life-long pursuit and should be viewed as such. Strive to play with a singing style and clear musical phrases in every practice session. Enjoyment of your instrument’s sound is a prerequisite to focused, results-oriented practice.
- **Practicing does not make perfect.** *Practicing makes permanent!* Always have clear goals for your practice sessions and be prepared to modify your goals and habits should they not prove effective. At times you will feel as you are practicing how to practice. Trust this process and make modifications as you need. Most of all, enjoy your practice sessions! This is where you spend most of your time and possibly have your best performances.

APPLIED LESSON CURRICULUM

Applied percussion study is divided into lower (200) and upper (400) division areas. The Upper Division Qualification Exam (UDQ) will serve as the barrier for entrance into upper division study. Students will not be permitted to enroll in 400 level applied lessons until this requirement is satisfied. The minimum proficiency requirements must be met prior to applying for UDQ (see below). In addition to the musicianship/theory/ear training/and piano course requirements listed in the Music Student Handbook, the student must also have passed level 5 of applied study and be enrolled in level 6 to apply.

MINIMUM PROFICIENCY REQUIREMENTS (LOWER DIVISION)

SNARE DRUM

- Perform all 40 PAS rudiments (slow to fast tempos).
- Perform closed and open rolls (slow to fast, soft to loud).
- Demonstrate understanding of musical sticking choices in concert snare drum pieces through performance.
- Sight reading in rudimental and concert styles.

MALLET PERCUSSION

- Perform all major scales (full range of instrument) with arpeggios.
- Perform all minor scales: natural, harmonic, and melodic (one octave min).
- Perform all scale modes (one octave min).
- Perform chromatic scale (full range of instrument).
- Demonstrate competency in 2 mallet playing.
- Demonstrate competency in 4 mallet playing and proper execution of the following stroke types:
 - Double Vertical
 - Single Independent
 - Single Alternating
 - Double Lateral
- Sight reading

TIMPANI

- Proper tuning of pitches and ability to tune within a piece.
- Use of articulations and appropriate dampening techniques.
- General sound production through use of different stroke types (legato, staccato, etc.) and appropriate roll type and speed.

DRUM SET

- Demonstrate proper set up and position of instruments to player.
- Demonstrate performance of various styles, including as minimum:
 - Rock
 - Funk
 - Jazz (comping and soloing)
 - Bossa Nova
 - Basic 6/8 (bembe) Afro-Cuban
- Demonstrate basic chart reading skills in the above styles - outline form and setup hits appropriately.

In addition to these specific requirements, students must also demonstrate proper hand positions/grips, general stroke types, appropriate methods of sound production, posture, and efficiency of motion. Remember that these are minimum requirements and it is possible that the student will surpass these prior to the UDQ semester.

UPPER DIVISION QUALIFICATION REPERTOIRE REQUIREMENTS

Performance in the core areas of percussion study will be evaluated during the UDQ exam. Specific repertoire requirements will be assigned and agreed upon at the beginning of the semester in which the student applies for UDQ evaluation. The four core instrument categories are snare drum, mallet percussion, timpani, and drum set. Students are responsible for the practice and preparation of the UDQ repertoire.

The student will perform a solo piece on each of the following core instruments:

- Snare drum or multiple percussion
- Mallet instruments including marimba or vibraphone
- Timpani
- Drum set styles may be asked during the exam. Students will be informed of this prior to the scheduled exam date.

Due to the time limit for the exams, the pieces may not be heard in their entirety. Sight reading on snare drum and marimba will also be included.

INTERNAL LEVEL SYSTEM

Three general level numbers will be used:

- **100:** Non Majors, Secondary Study, and Provisional Entrance
- **200:** Music Major, lower division; Music Minor
- **400:** Music Major, upper division

Students will register for the appropriate level each semester. Students granted provisional entrance will be permitted to study at the 100 level for a maximum of two semesters. If the student fails to gain entry to the 200 level after the two semester period, they will not be permitted to continue applied lesson study and must change major. In addition to the above general level system, an internal level system will be used:

- 100: levels 1 and 2
- 200: levels 3, 4, 5, and 6
- 400: levels 7, 8, 9, and 10

Students may be held on a level as determined by the instructor. All basic competencies must be met for each level in order to advance. See details for minimum proficiency requirements beginning on page 23. A student must pass level 5 and be enrolled in level 6 lessons in order to register for the UDQ exam. For details regarding lesson level graduation requirements by major, please reference the WLU Music Student Handbook.

Music Minors must pass level 4 of the internal level system in order to complete the minor. Continued enrollment beyond level 4 will be determined upon completion of the required level and contingent on instructor approval.

PROGRAM OF STUDY

Applied study will be tailored for each individual student. The following is an example of a **standard** curriculum for percussion study at WLU. A student must study a minimum of two areas each semester, with the exception of the required recital semester (Ed and Performance majors). Music Education students will not be permitted to register for applied lessons during their student teaching semester. While not a degree requirement, Music Technology majors are encouraged to present a recital and perform one piece that includes a technology component.

Semester/Level	Performance	Education	Technology
1st/200, level 3 (lower division)	snare drum, mallet percussion	snare drum, mallet percussion	snare drum, mallet percussion
2nd/200, level 4	timpani, mallet percussion, finish rudiments (SD)	timpani, mallet percussion, finish rudiments (SD)	timpani, mallet percussion, finish rudiments (SD)
3rd/200, level 5	mallet percussion, drum set	mallet percussion, drum set	mallet percussion, drum set
4th/200, level 6 (UDQ)	snare drum/multi perc, mallet percussion	snare drum/multi perc, mallet percussion	snare drum/multi perc, mallet percussion
5th/400, level 7 (upper division)	student choice, drum set or mallet percussion	student choice, drum set or mallet percussion	student choice, drum set or mallet percussion
6th/400, level 8	junior recital prep, student choice	student choice, orchestral rep or vibraphone	student choice, vibraphone or orchestral rep
7th/400, level 9	orchestral rep, vibraphone, timpani	recital prep	student choice or recital prep
8th/400, level 10	senior recital prep	student teaching	student choice (if applicable)

This curriculum is flexible and will be designed for each student as needs present themselves. Students in the lower division will generally follow the above guidelines for study. Those studying in the upper division levels will meet with the instructor during the first week of the semester to discuss texts and repertoire assignments. A weekly progression/plan for the entire semester will be agreed upon by the student and instructor. The instructor reserves the right to make changes during the semester and as deficiencies present themselves.

MINIMUM PROFICIENCY REQUIREMENTS BY LEVEL

LEVEL 3

- Snare Drum
 - Demonstrate four basic stroke types - full, down, tap, up.
 - Apply stroke types to standard literature.
 - Demonstrate four basic wrist stroke motions and relate them to various percussion instruments/performance techniques.
 - Demonstrate basic concept of sound and proper playing position - hands, feet, body alignment, stick/bead placement, etc.
 - Show progression of roll development - closed and open rolls, hands together and separate.
 - Demonstrate knowledge of hands separate patterns in assigned rudiments, including flam and paradiddle rudiments.
 - Perform with steady pulse and demonstrate use of metronome as a practice tool.
 - Demonstrate development of independence skill - hands.
 - Apply various concepts of sticking to rhythm patterns and literature.
 - Demonstrate development of reading skill.
 - Examples of texts used: *Stick Control* by G.L. Stone, *Intermediate or Advanced Studies for Snare Drum* by Mitchell Peters, *All American Drummer* by Charley Wilcoxon, *Rudimental Workshop* by Matt Savage, *Portraits in Rhythm* by Anthony Cirone. Others as assigned.

- Mallet Percussion
 - Apply basic stroke types to mallet playing.
 - Demonstrate appropriate playing position through proper hand placement, foot placement, posture, etc.
 - Demonstrate development of sound production and tone through proper playing areas, velocity, lift, touch. etc.
 - Perform all major and minor scales (three varieties) with arpeggios and the chromatic scale beginning on any pitch.
 - Demonstrate basic four mallet grip and development of single independent and double vertical strokes.
 - Demonstrate development of reading skill.
 - Examples of texts used: *Reading Mallet Percussion Music* by Rebecca Kite, *Technique Through Music* by Mark Ford, *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg. Others as assigned.

LEVEL 4

- Timpani
 - Demonstrate appropriate playing position at the drums and setup of instruments.
 - Demonstrate knowledge of basic operating parts of the timpani and identify different pedal systems.
 - Demonstrate proper beating spots on each drum.
 - Demonstrate development of basic tone through proper grip, stroke type, velocity, and lift.
 - Know the ranges for each drum.
 - Demonstrate the ability to tune to a given pitch and intervals related to this pitch.
 - Demonstrate a well-developed roll on each drum at various head tensions and dynamic levels.
 - Apply appropriate sticking options to repertoire in order to facilitate phrasing and economy of lateral motion.
 - Demonstrate proper marking of parts in etudes, excerpts, and ensemble repertoire.
 - Demonstrate development of reading skill.
 - Text used: *Exercises, Etudes, and Solos for the Timpani* by Raynor Carroll, various handouts from instructor. Others as assigned.
- Mallet Percussion
 - Demonstrate all requirements from level 3.
 - Perform all scale modes in each key.
 - Perform assigned chord/arpeggio configurations as related to the scales/modes.
 - Demonstrate development of sound and tone production.
 - Demonstrate development of all four mallet stroke types including single alternating and double lateral strokes.
 - Demonstrate development of reading skill.
 - Examples of texts used: *Reading Mallet Percussion Music* by Rebecca Kite, *Technique Through Music* by Mark Ford, *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg, *Vibes Etudes and Songs* by Ney Rosauero. Others as assigned.
- Snare Drum
 - Perform all 40 PAS rudiments and their hands separate patterns.
 - Texts: *Rudimental Workshop* by Matt Savage. Others as assigned.

LEVEL 5

- Drum Set
 - Demonstrate proper set up of the drum set related to the player - cymbals, drums, throne, etc.
 - Demonstrate developed playing positions of feet.
 - Demonstrate development of coordination among four limbs.
 - Perform styles: rock, jazz, basic bossa nova, 6/8 Afro-Cuban.
 - Rock: Demonstrate interdependence concepts and development of basic beats. Perform with balanced sounds among the instruments as appropriate to each style.
 - Jazz: Demonstrate basic comping patterns and flexibility of snare/bass drum within an established ride cymbal pattern.
 - Bossa Nova: Demonstrate accuracy of stereotypical rhythms and ability to play patterns within this structure.
 - Afro-Cuban: Demonstrate basic patterns and understanding of their origins in traditional instruments.
 - Demonstrate understanding of basic song forms through play-a-long texts.
 - Examples of texts used: *Groove Essentials* by Tommy Igoe, *Studio/Jazz Drum Cookbook* by John Pickering, *Introduction to the Conga Drum* (DVD) by Michael Spiro, *Time Functioning Patterns* by Gary Chaffee, others as assigned.
- Mallet Percussion
 - Demonstrate continued development of all skills from levels 3 and 4.
 - Demonstrate development of all major four mallet stroke types including double lateral and alternating strokes.
 - Demonstrate development of advanced sound concepts on marimba.
 - Demonstrate development and understanding of articulations on vibes using pedal and dampening techniques.
 - Demonstrate development of reading skill.
 - Examples of texts used: *Technique Through Music* by Mark Ford, *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg, *Vibes Etudes and Songs* by Ney Rosauero, others as assigned.

LEVEL 6

- Snare Drum/Multiple Percussion
 - Demonstrate all basic skills from Level 3 snare drum study, including: rolls (closed and open), sticking patterns, and rudiments with hand separate patterns.
 - Demonstrate development of ornaments in orchestral playing.
 - Demonstrate advanced reading skills.
 - Demonstrate significant development of sound production at various dynamic levels.
 - Demonstrate performance of musical concepts through phrasing ideas, articulation, and use of available sounds/timbres.
 - Demonstrate logical instrument setups in multiple percussion etudes/pieces that show awareness of physical space and efficient motion.
 - Perform with rhythmic and dynamic accuracy with awareness of sound production across multiple surfaces.
 - Demonstrate through discussion the genesis and history of multiple percussion works, citing important composers and pieces.
 - Examples of texts used: *Advanced Studies for Snare Drum* by Mitchell Peters, *All American Drummer* by Charley Wilcoxon, *Portraits in Rhythm* by Anthony Cirone, *The Contemporary Percussionist* by Michael Udow and Chris Watts, others as assigned.
- Mallet Percussion
 - Demonstrate continued development from previous levels.
 - Demonstrate performance of all four mallet stroke types, including single independent, single alternating, double lateral, and double vertical strokes. Apply appropriate stroke types to literature.
 - Demonstrate application of wrist stroke motions to stroke types (two and four mallet).
 - Demonstrate continued growth in sight reading skills, with both two and four mallets.
 - Demonstrate through discussion the development of solo marimba and keyboard literature. Include significant works, text, performers, and composers.
 - Examples of texts used: *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg, *Technique Through Music* by Mark Ford, *Four Mallet Marimba Playing* by Nancy Zeltsman, others as assigned.

UPPER DIVISION LEVELS

The material studied in the upper division levels will be determined according to the deficiencies, needs, and interests of the student. It is possible for each student to follow a different course of study through the upper division levels. However, certain proficiencies must be met prior to graduation. Students are encouraged to seek repertoire for study and performance. All repertoire must be approved by the instructor prior to the outset of graded study.

BASIC PROFICIENCIES FOR UPPER DIVISION LEVELS

- Snare Drum
 - Demonstrate control of all PAS rudiments and development of hybrid rudiments.
 - Demonstrate control of the closed roll at all dynamic levels.
 - Demonstrate control of orchestral ornaments and show superior control over advanced musical passages in standard repertoire.
 - Demonstrate advanced control of metric modulations and complex polyrhythms as they become apparent in literature.
 - Perform standard orchestral excerpts showing superior quality. Knowledge of the entire part, score, and historical significance is expected.

- Mallet Percussion
 - Demonstrate proficiency with two mallets and control of articulation and general sound production on xylophone, marimba, vibes, and glockenspiel.
 - Demonstrate advanced control over all four mallet stroke types.
 - Demonstrate appropriate progress toward mastery of a selected grip, i.e. modified Musser (Stevens), cross, traditional.
 - Demonstrate artistic maturity through the use of phrasing, nuance, and musical gesture.
 - Perform standard orchestral excerpts showing superior quality. Knowledge of the entire part, score, and historical significance is expected.

- Timpani
 - Demonstrate advanced skills in tuning and pitch discrimination.
 - Demonstrate development of stroke types and advanced control of sound production and tone throughout the full range.
 - Perform standard orchestral excerpts showing superior quality. Knowledge of the entire part, score, and historical significance is expected.
 - Demonstrate knowledge of mechanical parts and basic maintenance skills.

- Multiple Percussion
 - Demonstrate advanced concepts of physical setup and orientation of instruments related to efficiency of motion and ease of performance.
 - Demonstrate development of musical expression, phrasing, nuance, and sensitivity through performance.
 - Demonstrate knowledge of multiple percussion repertoire and its history. Include significant composers and works.

- Drum Set/Global Percussion
 - Demonstrate advanced interdependence concepts on drum set.
 - Demonstrate through performance a knowledge of various styles on drum set, including: rock, jazz, samba, bossa, Afro-Cuban, etc.
 - Demonstrate the ability to perform solos in various styles, displaying mature conception of phrasing and musical line.
 - Demonstrate the ability to set up hits and outline form in song styles.
 - Demonstrate technical development of brush technique and appropriate related styles.
 - Demonstrate development of hand drumming patterns on congas, bongos, and other global instruments.
 - Demonstrate development of stick percussion patterns on timbales, cowbells, and other global instruments.
 - Apply global percussion patterns to drum set in appropriate style.

Bibliography of Recommended Methods

Snare Drum/Multiple Percussion

1. *Rudimental Workshop* by Matt Savage - Alfred Publishing
2. *Stick Control* by George Lawrence Stone - Alfred Publishing
3. *Portraits in Rhythm* by Anthony Cirone - Warner Brothers Publishing
4. *Intermediate Studies* by Mitchell Peters - Mitchell Peters
5. *Advanced Studies* by Mitchell Peters - Mitchell Peters
6. *The All-American Drummer* by Charley Wilcoxon - Ludwig Masters
7. *The Contemporary Percussionist* by Michael Udow and Chris Watts - Meredith Music Percussion
8. *Orchestral Repertoire for the Snare Drum* by Raynor Carroll - Batterie Music
9. *Douze Études* by Jacques Delécluse - Alphonse Leduc
10. West Liberty University Snare Drum Studies

Mallet Percussion (including vibraphone)

1. *Reading Mallet Percussion Music* by Rebecca Kite - Taki Music
2. *Marimba: Technique Through Music* by Mark Ford - Innovative Percussion
3. *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg - Alfred Publishing
4. *Vibes Etudes and Songs* by Ney Rosauo - Pro Percussao
5. *Orchestral Repertoire for the Xylophone Volumes 1 & 2* by Raynor Carroll - Batterie Music
6. *Orchestral Repertoire for the Glockenspiel Volumes 1& 2* by Raynor Carroll - Batterie Music
7. *The Art and Language of Jazz Vibes* by Jon Metzger - Jon Metzger
8. *Vibraphone Technique, Dampening and Pedaling* by David Friedman - Berklee
9. *Jazz Mallets in Session* by Arthur Lipner - Row-Loff Productions
10. West Liberty University Mallet Studies

Timpani

1. *Exercises, Etudes, and Solos for the Timpani* by Raynor Carroll - Batterie Music
2. *The Working Timpanist's Survival Guide* by John Tafoya - Carl Fisher
3. *Vingt Études* by Jacques Delécluse - Alphonse Leduc

Drum Set/World Percussion

1. *The Art of Bop Drumming* by John Riley - Manhattan Music Publications
2. *Studio/Jazz Drum Cookbook* by John Pickering - Mel Bay Publishing
3. *The Essence of Afro Cuban Percussion and Drum Set* by Ed Uribe - Warner Bros.
4. *The Essence of Brazilian Percussion and Drum Set* by Ed Uribe - Warner Bros.
5. *Groove Essentials* by Tommy Igoe - Hudson Music
6. *Masters of Time* by Steve Davis - Aebersold
7. *Introduction to the Conga Drum (DVD)* by Michael Spiro - Sher Music
8. *The Conga Drummer's Guidebook* by Michael Spiro - Sher Music
9. *Linear Time Playing* by Gary Chaffee - Alfred Publishing Co, Inc.