

UNIVERSITY *of* MISSOURI
SCHOOL OF MUSIC

Percussion Studio Syllabus and Handbook
University of Missouri School of Music

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I. Applied Lessons – Course Descriptions

All courses require the instructor's consent and may be repeated for credit.

All courses in percussion are Section 11.

Course #	Description
1435	Acceptable as a secondary instrument on B.S. in music education and B.M. degrees. This course is designed to assist the student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills; and 2) broadening skills on different percussion instruments (marimba, drumset, congas, etc.)
1445	Acceptable for non-majors only. This course is designed to assist the beginning student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills; and 2) introducing skills on different percussion instruments (marimba, drumset, congas, etc.)
2445	Acceptable for non-majors only. This course is designed to assist the intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.)
2455	Required for all undergraduate music majors (including B.A degree students, music history, music theory and music education majors). This course is designed to assist the intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) Emphasis is on preparing students to pass the performance barrier exam, normally taken in the fourth semester of study.
3455	Acceptable as upperclass credit for music education, music history, music theory and B.A. degree students. Prerequisite: student has completed four semesters of study in MUS 2455 and passed a barrier exam given by committee. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.

Course #	Description
4445	Acceptable for upperclass credit for non-majors only. Prerequisite: student has completed four semesters of study in MUS 2445 and passed a barrier exam given by committee. This course is designed to assist the advanced student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.)
4455	Required as upperclass credit for B.M. degrees. Prerequisite: student has completed four semesters of study in MUS 2455 and passed a barrier exam given by committee. This course is designed to assist the advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job or graduate school expectations.
7435	Acceptable for graduate students needing instruction in secondary instruments. This course is designed to assist the beginning to intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills; and 2) broadening skills on different percussion instruments (marimba, drumset, congas, etc.)
7445	Acceptable for graduate non-majors. This course is designed to assist the advanced student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.)
7455	Acceptable as graduate credit on M.A., M.Ed., Ed.D., and Ph.D. degrees. This course is designed to assist the advanced student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.); and 4) preparing student for future job or graduate school expectations.
8455	Required for graduate credit as major applied study on M.M. degree. This course is designed to assist the advanced student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking

motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.); 4) familiarizing students with current percussion pedagogical philosophies and historical performance practice issues; and 5) preparing student for future job or graduate school expectations.

II. Applied Lessons - Philosophy

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

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

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

- C. Preparation and performance of literature in all areas of percussion
 - 1. snare drum (rudimental and concert)
 - 2. marimba, vibraphone, xylophone (contemporary solos, jazz, ragtime, transcriptions)
 - 3. timpani (solos and excerpts)
 - 4. multiple percussion
 - 5. drumset (styles and chart reading)
 - 6. world percussion/ethnic percussion

- D. Development of sight reading skills through participation in a “buddy” system
 - 1. snare drum
 - 2. keyboard percussion

- E. Participation in WEEKLY masterclass hour and group lessons
 - Required for music majors
 - Recommended for music minors

- F. Regular performance in percussion studio recitals
 - The percussion studio holds one studio recital each semester. Performance majors are required to perform in each recital. All other students are encouraged to perform in at least one recital.

- G. Active membership in PAS and the MU Percussion Society
 - The Percussive Arts Society (PAS) is an excellent source of information for percussion professionals. Each student is strongly encouraged to become a member of PAS. Membership can be renewed by visiting their website (www.pas.org). Participation in the MU Percussion Society is also strongly encouraged. This group receives funding each year for percussion clinicians to visit campus and is one of the unique features attributed to the MU percussion program.

III. Applied Lessons - General Information

Format

Instruction for the beginning to intermediate student is given in individual and group lessons. Instruction for the advanced student is given in individual lessons. A one-credit lesson is equivalent to a ½ hour weekly lesson time. Two to five credit hours are equivalent to a one-hour weekly lesson with the expectations commensurate with the number of credits. The registered number of credit hours is equivalent to the daily practice requirement. (i.e. if enrolled for 2 credits per semester, 2 hours of practice per day is expected) Freshmen enrolled in 2455 are **REQUIRED** to attend a weekly group lesson as part of their applied study.

Studio Class/Group Lessons

Each student enrolled in 2455, 3455, 4455, 7455, and 8455 is **REQUIRED** to attend a weekly percussion studio class as part of their applied study. Enrollment in the above lessons indicates that percussion is your major instrument of study. This time is set aside for additional masterclasses, clinics, guest artists and performance class. The semester schedule for studio class is posted on the percussion bulletin board.

Recital Attendance - Music 1091

All full-time undergraduate students registered for Music 1435, 2455, 3455 or 4455 are **REQUIRED** to co-register for Music 1091 (Recital Attendance for Undergraduate Music Majors). This is a zero-credit course that requires the student to attend 14 recitals during each semester of registration. Up to three of those 14 recitals may be events where the student was a performer. Failure to attend the required number of recitals will cause the student to receive a grade of “U” (unsatisfactory) in Music 1091 which can keep the student from graduating on time. Seven semesters of “S” (satisfactory) attendance are required to graduate. Students are strongly urged to attend faculty recitals and to support fellow percussion students by attending band, orchestra, jazz band, or other concerts involving percussion instruments.

Scheduling

Lesson times are arranged with the instructor during the first week of classes. The first lesson of each semester will be a review of previous accomplishments, a goal-setting time for the upcoming semester, and a review of each student's schedule to examine practice time allocation. However, practicing should begin as soon as the student arrives on campus. This time can be used to practice sight-reading, audition music, and scale and rudiment review.

Keys/Lockers

A student is eligible for a key to the practice rooms and a percussion locker if he/she is taking private lessons, is a member of one of the percussion ensembles, or is a member of the percussion section in one of the large ensembles. Keys and lockers are checked out each semester from the administrative assistant in the large ensembles office.

Attendance

Attendance for lessons is mandatory. Only excused absences will be made up if notified 24 hours prior to conflict. Emergency situations will be handled individually. Please call the instructor as soon as a

conflict arises. An unexcused absence/no-show will count as an F for that week. It is also highly recommended to support fellow percussionists by attending any percussion recitals, percussion ensemble concerts, and guest masterclasses or concerts held on campus.

Jury

Every music major will present a jury (final performance) at the end of the semester during finals week. This will count as the final exam and will be averaged into the final grade. Each student will complete the Applied Music Record prior to their jury where they will list all the material studied throughout the semester. In general, students should prepare one solo on each instrument category studied throughout the semester. The student must own original scores for each solo performed on the jury. Scales, rudiments, and sight-reading may also be asked at the jury. All material to be performed at the jury will be decided at the last lesson with the instructor. Sign-ups for jury times will be posted during the last week of classes. The jury grade counts for 20% of the final lesson grade.

Studio Participation

Studio Class - A weekly studio class, group lessons, percussion recitals, and guest events have already been mentioned.

Sight-reading buddies - At the beginning of the semester, each student is assigned a sight-reading buddy to sight-read with an hour each week. A chart is posted on the percussion bulletin board to indicate when the “buddies” have met. This hour is part of the daily practice requirement – not in addition to.

Equipment moves - All ensemble concerts involve a significant equipment move and it is the responsibility of each percussionist in that ensemble to make sure they are participating in packing, loading, unloading, or unpacking equipment. The section leaders will identify the concert move timetable. Percussion recitals also involve a major equipment move and it is unreasonable to assume the recitalist can move the equipment alone. Part of the studio participation is to assist the recitalist with the move to and from the recital hall. Equipment moves are a fact of life for percussionists and it is assumed that everyone will pitch in when needed.

Grading - Freshmen

70% - Weekly Lesson Grades

10% - Studio Participation

20% - Jury Performance

After the freshman year, all **performance majors** are required to publicly perform in a solo capacity at least once each semester. The grading criteria for second-year through graduate performance majors is:

60% - Weekly Lesson Grades

10% - Studio Participation

10% - Public Solo Performance(s)

20% - Jury Performance

Grading Criteria

Performance Majors (Undergrads taking 4 credits, Graduates taking 2 credits)

A = 3-4 hrs of practice each day

1. significant improvement on 2 major instrument categories
2. technique - obvious indication skills have improved, complete technical assignments
3. literature - completing 5 or 6 solos each semester (3 or 4 per instrument)
4. musicianship - understanding more advanced concepts regarding tone quality and phrasing, listening to additional percussion performers, watching video tapes
5. studio support - attending all percussion events during semester (recitals, guest performers, solo percussion performances by faculty or students, studio class), positive attitude regarding percussion studio
6. sight-reading - improvement each semester
7. performance - perform in all performance classes and studio recitals

B = 2-3 hrs. of practice each day

1. improvement on 2 major instrument categories
2. technique - indication skills have improved, complete technical assignments
3. literature - completing 4 or 5 solos each semester (2 or 3 per instrument)
4. musicianship - understanding concepts regarding tone quality and phrasing
5. studio support - attending most of the percussion events during the semester
6. sight-reading - improvement each semester
7. performance - perform in one performance class and studio recital

C = 1-2 hrs. of practice each day

1. improvement on one instrument category, attempting to improve on another
1. technique - little improvement of skills, complete technical assignments
2. literature - completing 2 or 3 solos each semester (at least one per instrument)
3. musicianship - primary focus stays on notes and rhythms (50% of music)
4. studio support - attending some of the percussion events during the semester
5. sight-reading - improvement each semester
6. performance - perform in one performance class

Education/Composition/Theory/History/BA Majors

A = 2 hrs of practice each day

1. significant improvement on 2 major instrument categories
2. technique - obvious indication skills have improved, complete technical assignments
3. literature - completing 3 or 4 solos each semester (2 or 3 per instrument)
4. musicianship - understanding more advanced concepts regarding tone quality and phrasing, listening to additional percussion performers, watching video tapes

5. studio support - attending all percussion events during semester (recitals, guest performers, solo percussion performances by faculty or students, studio class), positive attitude regarding percussion studio
6. sight-reading - improvement each semester
7. performance - perform in 2 performance classes and studio recitals

B = 1 to 1 1/2 hrs. of practice each day

1. improvement on 2 major instrument categories
2. technique - indication skills have improved, complete technical assignments
3. literature - completing 2 or 3 solos each semester (1 or 2 per instrument)
4. musicianship - understanding concepts regarding tone quality and phrasing
5. studio support - attending most of the percussion events during the semester
6. sight-reading - improvement each semester
7. performance - perform in one performance class and studio recital

C = 1/2 to 1 hr. of practice each day

1. improvement on one instrument category, attempting to improve on another
2. technique - little improvement of skills, complete technical assignments
3. literature - completing 1 or 2 solos each semester
4. musicianship - only grasping note and rhythm accuracy without addressing other musical qualities of pieces being worked on
5. studio support - attending some or few of the percussion events during the semester
6. sight-reading - improvement each semester
7. performance - perform in one performance class

Students practicing less than 1/2 hour each day will be encouraged to examine their schedule and intent to pursue music as a career. Progress on a major instrument is a critical part of the music degree and a music student must learn to practice efficiently. It is difficult to progress with little to no practicing. Should a D or F be given in applied lessons, the student will have one more semester to substantially improve their habits before being dismissed from the percussion studio.

For all BA and BM candidates, courses completed with grades below C- will not fulfill music requirements without the approval of the advisor, Director of Undergraduate Studies or School Director, and the Dean; and the student must achieve an overall average of 2.0 in all of these courses taken for the degree.

IV. Applied Lessons - Undergraduate Semester Schedule and Instrument Rotation

Every student enrolled in Applied Music 2455 participates in a four-semester instrument rotation no matter when they enter MU. Performance majors are required to practice and perform twice the amount of literature during this rotation. The method books and solo literature that are required for each semester are listed here. IT IS ILLEGAL TO PHOTOCOPY MUSIC WITHOUT OWNING THE ORIGINAL. Each student is required to purchase the literature they are performing and practicing.

SEMESTER ONE

Keyboard Percussion - Marimba, Xylophone

1. develop two-mallet xylophone technique through ragtime study
2. introduce and become familiar with four-mallet independent (Stevens) grip

Snare Drum

1. continue and/or introduce orchestral style playing
2. introduce and competently play ALL 40 international rudiments

Keyboard Percussion Technique Books

INSTRUCTION COURSE FOR XYLOPHONE by George Hamilton Green

XYLOPHONE RAGS by George Hamilton Green

SEQUENTIAL STUDIES FOR FOUR-MALLET MARIMBA, LEVEL 1 by Julia Gaines

FUNNY MALLETS, BOOK 1 by Nebojsa Jovan Zivkovic

Snare Drum Technique Books

DEVELOPING DEXTERITY by Mitchell Peters

PORTRAITS IN RHYTHM STUDY GUIDE by Anthony Cirone

VIC FIRTH RUIDMENT QUADRANTS – A-D (free downloads on vicfirth.com)

SEMESTER TWO

Keyboard - Marimba, Vibraphone

1. introduce Burton grip and jazz approach to vibraphone
2. continue with four-mallet studies on marimba

Timpani

1. introduce all grips (French, German, American); focus on French grip
2. study 1 overture, 1 Beethoven symphony, 1 solo

Keyboard Technique/Literature Books

SEQUENTIAL STUDIES FOR FOUR-MALLET MARIMBA, LEVEL 2 by Julia Gaines

THE REAL BOOK (C Major, treble clef)

Timpani Technique/Literature Books

EXERCISES, ETUDES AND SOLOS FOR THE TIMPANI by Raynor Carroll

CLASSIC OVERTURES FOR TIMPANI compiled by Morris Goldenberg

SEMESTER THREE

Keyboard - Marimba and Vibraphone

1. continue study on four mallet marimba solos
2. classical emphasis on vibraphone

Multiple Percussion

1. introduce multiple instrument set-up and playing

Accessory Orchestral Instruments (tambourine, triangle, BD, cymbals)

Keyboard Percussion Technique Books

METHOD OF MOVEMENT by Leigh Howard Stevens

Multiple Percussion Technique Books

THE MULTIPLE PERCUSSION BOOK by Nick Petrella

Accessory Percussion Technique/Excerpt Books

THE ART OF PERCUSSION PLAYING by Cirone, Grover and Whaley

SEMESTER FOUR

Keyboard - continue with Marimba and Vibraphone

Drumset

1. introduce drumset if student as no prior knowledge
2. further study at student's present ability

Drumset Technique Books (not all necessary – TBD)

A FRESH APPROACH TO DRUMSET by Mark Wessels

GROOVE ESSENTIALS by Tommy Igoe

THE NEW BREED by Gary Chester

V. Applied Lessons - Undergraduate Barrier Proficiency Examination

Before registering for lessons at the 3455, 4445, 4455 level, students are expected to pass a performance proficiency examination. This examination is counted as the jury examination at the end of the fourth semester of study. Students must exhibit the technical and musical ability to perform on snare drum, keyboard percussion, timpani, multiple percussion, and drumset. The barrier exam is a 45 minute performance that counts as the jury for that semester. This examination has two parts:

1) Scales/Arpeggios/Rudiments - memorized

scales will be performed from the following list: major, natural minor, harmonic minor, melodic minor, dorian, phrygian, lydian, mixolydian, locrian, blues, and pentatonic

arpeggios: major, minor, 7th chords (MM7, Mm7, mm7, half dim, full dim, aug)

rudiments will be performed from the 40 International PAS rudiments list

2) Literature

(All the material below is required of a student taking 2 credits of lessons. Those students taking 4-5 credits should add the selections marked with *.)

Snare Drum

*Concert Snare Solo

Keyboard Percussion

*2-mallet solo - memorized

4-mallet solo - memorized

Timpani

Solo on 4 or 5 drums

*above solo should involve tuning

Multiple Percussion

Solo of at least 5 minutes in length (can include multiple movements or pieces)

Drumset

*Demonstration of styles (Igoe book)

Transcribed Solo with CD (transcription, reading, etc.)

The level of the material should be considered college intermediate level for students taking 2 credits of lessons and advanced for those taking 4 credits. Technique and musicianship should be far beyond the beginner level on all instruments with strong potential for advanced learning.

VI. Applied Lessons - Undergraduate/Graduate Upper Level Study

After a student successfully passes the Barrier Exam, he/she may enroll for upper level applied music study at 3455 or 4455. At this point, an evaluation will take place concerning the student's technical and musical strengths and weaknesses. Lessons will follow a more personalized instrument rotation with special emphasis on the student's future aspirations. Master's students will be evaluated at the beginning of their program and the first year of study will focus on completing a solid pedagogical foundation on all basic percussion instruments. The second year of study will focus on recital preparation and a student's future goals.

VII. Applied Lessons - Recital

Course Descriptions

- 3970 Junior Recital
Appropriate applied music course to be taken concurrently. At least 40 minutes of music must be prepared. A four-mallet solo (accompanied or unaccompanied), timpani solo, multiple percussion, and chamber piece are required on the program.
- 4970 Senior Recital
Appropriate applied music course to be taken concurrently. At least 50 minutes of music must be prepared. Two four-mallet solos (accompanied or unaccompanied), timpani solo, multiple percussion solo, and chamber piece are required on the program. This also serves as the Senior Capstone Experience, which includes completion of extensive program notes and an oral presentation in studio class.
- 8970 Graduate Recital
Appropriate applied music course to be taken concurrently. At least 60 minutes of music must be prepared. Two four-mallet solos (accompanied or unaccompanied), a timpani solo, a multiple percussion solo, and two chamber pieces are required on the program. Completion of extensive program notes are mandatory.

Location

All recitals take place in Rogers Whitmore Recital Hall in the Fine Arts Building. Any exception to this policy must be obtained in writing from the Director of the School of Music.

Scheduling

Degree recitals may be scheduled for the entire school year in the School of Music office during the month of September. It is recommended to schedule your recital as soon as possible. The best time during the school year to have a percussion recital is in February or March. April is the busiest time of the year for equipment and practicing on the different instruments becomes an issue. The first step in scheduling a recital is to examine the School of Music calendar located in

the office in the Fine Arts Building. Select two or three possible dates for a recital and check those dates with the instructor. Once a date has been selected after consultation with the instructor, the recital reservation form may be completed and signed. This form is returned to Tina Price in the School of Music office.

Recording

Degree recitals must be recorded by the official School of Music recording engineer, who will maintain a master copy of the recital recording for official school records. There is a recording fee which must be pre-paid by the student at the time that the recital is officially scheduled. See the School of Music Student Handbook for more information.

School of Music Hearing

An official recital preview must be passed by the recital hearing committee **at least two weeks before** the scheduled performance. These hearings take place at 1:00 on Tuesdays and every effort will be made to have the hearing take place in Loeb.

Percussion Recital Check Sheet

_____ You have chosen your program with the advice and approval of your instructor.

_____ You have purchased or obtained original copies of your music.

_____ The following accompanist has agreed to play for you: _____

_____ You have selected the following date and time for your recital with the concurrence of your instructor, your accompanist, and any other person involved in the recital.

Date _____ time _____

_____ You have discussed the accompanist's fees and promise to have their payment ready for them on the day of the recital.

_____ You have paid the recital recording fee (\$20) to Glenna Burkett.

_____ You have set up a dress rehearsal time in the hall on: _____ at _____

_____ Your official preview time before the Faculty Hearing Committee is on: _____ at _____ and your accompanist can be there.

_____ You will have 10 typed copies of your recital program for the Faculty Hearing Committee at your preview.

_____ If this is your senior Capstone recital, you will have 10 typed copies of your program notes for the Faculty Hearing Committee.

(The Capstone project is a concluding component of your music degree. Program notes will consist of 2000 words or more and should illustrate your ability to research and present relevant information concerning your recital repertoire. The notes should not be a plagiarized concoction of internet sources, CD liner notes and dictionary articles, but rather a coherent presentation of information gleaned from a variety of sources, including journal articles, history books, and possibly correspondence with a living composer. First drafts will include a bibliography and footnotes. Final drafts will remove the footnotes and be formatted for public presentation at your recital. The finished project will be maintained in your permanent student file.)

Signature _____ Date _____

VIII. Applied Lessons - Personal Mallets/Sticks/Small Instruments/Method Books

Note: Items with a * are highly recommended to be purchased when entering the program. Items with a # are recommended to be purchased within the course of study. Other items are optional. Please note that items do not need to be exact model numbers or brands. These are simply recommendations and starting points from Professor Arns. Students should budget to spend around \$200 each semester on mallets, sticks, music, and instruments.

- **Local Drum Shop: Access Percussion – Columbia, MO (573-424-2893)**
- **Online Retailer: Steve Weiss Music – www.steveweissmusic.com**

Sticks/Mallets

- *1 pr. Concert snare drum sticks (VF Ted Atkatz, Tim Genis General and Leggiero)
- *1 pr. Drumset sticks (VF 5A Barrel Tip, Steve Gadd, Peter Erskine, Dave Weckl Sig.)
- *1 pr. Brushes (VF Wire Brush, Steve Gadd Wire Brush)

- *2 pr. Medium/hard marimba mallets - birch (VF Van Sice M124, M123, M114, M113)
- *2 pr. Medium/hard vibraphone mallets - rattan (VF Gibbs M31, Contemp. M241)
- *1 pr. Glockenspiel mallets (VF M144, M135, M133)
- *1 pr. Xylophone mallets (VF M132)

- *1 pr. Medium/hard timpani mallets (VF GEN7 Articulate)
- *1 pr. Soft timpani mallets (VF GEN5 Tonal)

Additional Items:

- *1 Mallet bag (VF Concert Keyboard Bag, Humes & Berg Galaxy Grip Bag)
- *1 Practice pad (VF PAD 6 or 12D)
- *1 Tuning fork (pitch A)
- *1 Metronome (Dr. Beat DB-90 or Smartphone app with subdivision capability)
- *1 pr. Earplugs (VF High Fidelity Earplugs, Isolation Headphones)
- *4 black towels (hand towel size – can be purchased at Target, etc)

Instruments:

Tambourine (Black Swamp 10” Double Row with Chromium/Bronze Jingles – TC1)
Triangle + clip, beaters (Stoessel), and bag (Sabian 8” Hand Hammered Triangle)
Snare Drum + stand and hard case (Pearl Philharmonic Concert SD – Maple 14x6.5)
Djembe (rope tensioned – Mali – recommended from Motherland Music)

Keyboard Percussion Technique Books

- * *Sequential Studies for Four-Mallet Marimba, Level 1* by Julia Gaines
- * *Method of Movement* by Leigh Howard Stevens
- * *Instruction Course for Xylophone* by George Hamilton Green
- * *Xylophone Rags* by George Hamilton Green
- # *The Art and Language of Jazz Vibes* by John Metzger

Marimba: Technique Through Music by Mark Ford

Snare Drum Technique Books

- * *Portraits in Rhythm Study Guide* by Anthony Cirone
- * *Advanced Studies for Snare Drum* by Mitchel Peters
- # *All American Drummer* by Charles Wilcoxon
- # *Douze Etudes* by Jacques Delecluse
- 14 Modern Contest Solos* by John Pratt
- Nine French-American Rudimental Solos* by Joe Tompkins

Timpani Technique Books

- # *Exercises, Etudes and Solos for the Timpani* by Raynor Carroll
- # *Concepts for Timpani* by John Beck
- # *Eight Pieces for Four Timpani* by Elliott Carter

Drumset Technique Books

- # *A Fresh Approach to Drumset* by Mark Wessels
- # *Groove Essentials* by Tommy Igoe
- # *The Art of Bop Drumming* by John Riley
- The New Breed* by Gary Chester
- Essential Techniques for Drumset, vol. 1* by Ed Soph

World Percussion/Drumset Books

- The Conga Drummer's Guidebook* by Michael Spiro
- The Essence of Afro-Cuban Percussion and Drumset* by Ed Uribe
- West African Rhythms for Drumset* by Royal Hartigan

Multiple Percussion / Complementary Percussion Books

- Complementary Percussion* by Keith Aleo
- The Multiple Percussion Book* by Nick Petrella
- Contemporary Percussionist* by Udow/Watts

IX. PERCUSSION COMPANIES

Access Percussion (Columbia)	573-424-2893 www.apdrums.com
Steve Weiss Music (nationwide)	215-659-0100 www.steveweissmusic.com
Explorer's Percussion (Kansas City)	888-523-7867 www.explorersdrums.com
Lone Star Percussion (Texas)	214-340-0835 www.lonestarpercussion.com
Mozingo Music (St. Louis)	1-877-mozingo www.mozingomusic.com
The Percussion Source (Iowa)	800-397-9378 www.percussionsource.com

Ensembles

I. Course Descriptions

All ensembles require instructor's consent and may be repeated for credit.

<u>Course #</u>	<u>Description</u>
1846, sec 4	Acceptable for majors and non-majors. This course is designed to introduce students to repertoire specific to concert percussion ensembles. The course goals are to: 1) consistently address fundamental performing skills (i.e. posture, grip, striking motion, sticking, rolls, balance and dynamics); 2) expose students to important percussion literature from trios to full percussion orchestra with a range of composers significant to the medium
1846, sec 9	Acceptable for majors and non-majors. This course is designed to introduce students to instruments and rhythms from around the world that consist primarily of percussion instruments. Special attention will be given to music from Brazil, Cuba, the Caribbean, and West Africa since the university owns instruments significant to those regions.
8846, sec 4	Acceptable for graduate students. This course is designed to introduce students to repertoire specific to concert percussion ensembles. The course goals are to: 1) consistently address fundamental performing skills (i.e. posture, grip, striking motion, sticking, rolls, balance and dynamics); 2) expose students to important percussion literature from trios to full percussion orchestra with a range of composers significant to the medium
8846, sec 9	Acceptable for graduate students. This course is designed to introduce students to instruments and rhythms from around the world that consist primarily of percussion instruments. Special attention will be given to music from Brazil, Cuba, the Caribbean, and West Africa since the university owns instruments significant to those regions.

Ensembles

II. Philosophy

Concert Ensembles

Percussion ensemble experiences are a valuable part of a music-major's education. There are three areas of focus in the concert percussion ensemble program.

1. Percussion Orchestra
2. Standard Ensemble
3. Chamber Ensemble

The first is the large, conducted ensemble of nine or more players, now often called "Percussion Orchestra", which provides the opportunity to learn difficult repertoire with large-scale percussion instrumentation. This experience will most likely be unique to the college situation due to the instrumentation and should be considered a rare performance opportunity. The repertoire performed at this level would not necessarily be considered "standard" but rather advanced percussion ensemble music, most of which was written in the last twenty years.

The second area of focus is the "standard" ensemble requiring eight or less players. This ensemble may or may not be conducted. The repertoire performed at this level consists of historically significant works in addition to the standard repertoire. Each concert features at least one piece off the Missouri State High School Activities Association (MSHSAA) Prescribed Music List. Knowing this repertoire is essential for any percussionist wanting to teach in the Missouri public school system.

The third area of focus is chamber music which is more "coached" by the director and uncondacted. Studying chamber music provides the student with many opportunities for musical growth. Working with peers, learning to rehearse effectively, listening, watching, and giving cues are all enhanced in the chamber music setting. It is possible for a student to be an excellent soloist but an average ensemble member. The percussion chamber music opportunity will exponentially improve any ensemble skills needed in band or orchestra.

All these ensembles are integrated in the concert percussion ensemble program. Each area of focus is included throughout the calendar year of percussion ensemble concerts. Some semesters may contain just one area of focus such as chamber music due to ensemble personnel, class conflicts, and upcoming concert opportunities. Each percussion major is encouraged to enroll for percussion ensemble every semester possible to get the maximum opportunity to study different types of literature.

Ethnic Ensembles

Learning music from another culture can provide an opportunity to listen and think about music in a different paradigm. It also can be a lot of fun! The ethnic percussion ensemble opportunities offer the chance to expose performers and audience members to music from around the world. Much of this music is learned by rote, as is usually done in the specific culture, and on culture specific instruments. The university owns a full complement of Brazilian Batacuda equipment, a West African drumming ensemble, 16 steel drums, and several frame drums and

other ethnic accessory equipment. These are the cultures primarily studied in the ethnic ensembles. These opportunities once again offer the student a unique and rare performing experience.

Ensembles

III. General Information

University Percussion Ensemble (UPE)

The UPE meets Tuesday and Thursday from 2:00-2:50 in Loeb 112 but often extends to 3:30. Auditions for this ensemble occur during the first week of classes. An audition is not required if a student has been in the ensemble for two years or has special consent from the instructor. This ensemble is graded solely on attendance and material preparation. Attendance is mandatory and the material must be prepared in advance of rehearsals. Prior to a performance, extra rehearsals will often be scheduled if necessary. A schedule of rehearsals for the entire semester will be posted by the third week of classes. This ensemble is open to all students – music majors and non-music majors.

World Percussion Ensemble (WPE), Spring Semester Only

The WPE meets Monday from 4:00-6:00 p.m. in Loeb 112. Auditions for this ensemble occur during the first week of classes of spring semester. Audition material will be available during the fall semester. The WPE often plays around the city and state during the spring semester. It is the student's responsibility to notify his/her teachers of an upcoming absence and arrange to make-up the missed work. This ensemble is open to all students – music majors and non-music majors, however, reading music is required.

MU Steel is the student steel drum band at the University of Missouri. Like the WPE, this ensemble performs around the community raising funds for the percussion program. This ensemble gigs often, including summer, and has a gig book that is standard for all off-campus performances. Concert pieces will be rehearsed for the various percussion ensemble concerts and the steel band is always featured at the annual WPE concert in April. Auditions for this ensemble occur at the beginning of each semester. Two people will be selected for each pan spot to facilitate performances when one student is not available. This ensemble is open to all students – music majors and non-music majors. During the fall semester, students participating in *MU Steel* should register for UPE. During the spring semester, students participating in *MU Steel* should register for WPE.

Classes

I. Course Descriptions

<u>Course #</u>	<u>Description</u>
2648, sec 1	Acceptable for majors and non-majors. This course is designed for the music education major preparing for a job as an ensemble director. The instruments covered in this class are: snare drum, keyboard percussion, timpani, orchestral accessories, some world percussion, and percussion section literature. The course goals are to: 1) address fundamental performing skills (i.e. posture, grip, striking motion, volume, sticking, rolls); 2) expose students to beginning literature for each instrument category; and 3) provide a basic sequential plan for teaching proper technique on the above instruments
2649, sec. 1	Acceptable for majors and non-majors. This course is designed for the music education major preparing for a job as an ensemble director. The instruments covered in this class are: drumset, marching percussion, concert percussion ensemble, and care and maintenance of the instruments. The course goals are to: 1) address fundamental performing skills (i.e. posture, grip, striking motion, volume, sticking, rolls); 2) expose students to beginning literature for each instrument category; and 3) provide a basic sequential plan for teaching proper technique on the above instruments
8085, sec 1	Acceptable for graduate students only. May be repeated for credit. This course is designed to allow graduate students to study certain areas of pedagogy practice within the field of percussion. It is set up as a type of independent study where the student and teacher decide a topic to be researched and a paper and presentation follows toward the end of the semester.
8090, sec 1	Acceptable for graduate students for research on thesis. May be repeated for credit. This course is designed to allow graduate students to study certain aspects of percussion that may pertain to their thesis.