

PERCUSSION STUDIO COURSE SYLLABI

CLASS POLICIES

FOR ALL LESSONS, MUS104-446, the class policies are the same.

An excused absence is granted only when the student communicates a conflict or illness, **PRIOR TO THE LESSON TIME**. In the case of less than 24 hours notice, communicate to the teacher by cell phone, or more than 24 hours in advance by either cell phone or e-mail. Make-ups for excused absences will be considered on a case-by-case basis. Unexcused absences will not be made up, will result in a failing grade for that lesson, and will be averaged into the final grade. **MORE THAN 2 UNEXCUSED ABSENCES WILL RESULT IN A FAILING GRADE FOR THE SEMESTER.**

Lessons are ongoing and have a cumulative value. Therefore, attendance, with the result of continuous progress, is expected. Failure to practice and/or prepare for a lesson impedes continuous and cumulative progress and brings negative results to the grade.

Failure to appear and perform at ensemble placement auditions (a major performance test) lowers the studio grade by 2 whole letters, i.e. if the semester work is a “B,” the “no-show” brings the final grade to “D.”

Failure to prepare in any way for ensemble placement auditions (a major performance test) will lower the studio grade to the extent of lack of preparedness, but not more than 1.5 letter grades, i.e. if the semester work is “B,” the “not prepared” final grade could be as low as “D+.”

Failure to appear and perform at the final jury results in a failing grade for the semester and automatically puts the student out of the percussion studio.

Failure to attend required studio events, i.e. percussion student recitals, Percussion Ensemble, World Mallet, or African Drumming concerts, specifically designated faculty or guest percussion recitals or lectures, lowers the studio grade by .5 for EACH missed event.

All lesson courses grade in the same manner. Students are graded by individual progress and the ability to comprehend and ultimately perform the assigned technical and musical materials for the registered course level. The student should strive to perform the assignments with technical proficiency, at the specified tempi, dynamic markings, phrasing, and with note and rhythmic accuracy.

STUDENTS ARE REQUIRED TO BRING A NOTEBOOK TO EACH LESSON.

Lesson assignments are documented in the notebook and that material is expected to be prepared for the next session or an assigned due date for specific music, technique, and instrument. The notebook is a method of record keeping for the student and the instructor, and it is essential to be able to produce a true record of your work at the end of each semester.

A WORD ABOUT ASSIGNMENTS: The student is first and foremost responsible for the materials that are assigned at each lesson. The materials are assigned according to the level of the course and the abilities of the student. We do not support underachieving and we do not recommend overachieving in the sense of too much repetitive motion or physical stressing. While exposure to, and investigation of, advanced techniques, repertoire and literature are encouraged through recital seminars, group assignments, listening assignments, guest and faculty artist recitals and the like, the student is advised to follow step-by-step progress and assignments as to technical activity and the development of physical flexibility and strength. Overexertion, overextensions, and constant repetitive motion can lead to serious and chronic physical injuries. We advise yoga, stretching, swimming, t'ai chi, meditation, breathing exercises, walking, running, etc. as a means of strengthening and conditioning your body in preparation for a long and healthy life in the performing arts.

**The final test date is the final jury, usually the Saturday or Sunday following the last day of classes for each semester. The jury grade is 1/4 of the final grade.

Final grades are by letter, A, A-, B+, wherein the A = 4.0, A- = 3.7, B+ = 3.5, etc.

OTHER DETAILS:

ALL STUDENTS AT THE 200 LEVEL SHOULD ATTEND THE TIMPANI CLASS ON WEDNESDAYS, 5:00 – 5:50PM for a two-semester sequence, fall (mostly technique) and spring (introduction to repertoire).

Timpani

. discussion of French, German, and modified stick grips, tone production, tuning and pedal mechanics, and roll technique

Technical exercises & repertoire from:

“Exercises, Etudes, and Solos for Timpani,” Raynor Carroll – required text

“85 Ubungen fur Pauken,” Heinrich Knauer – required text

“Modern Method for Timpani,” Saul Goodman – hand outs

A tuning fork at “A” 440 or pitch pipe – required

1 pair of General Mallets by Innovative, Herbert, Adams, etc. – required

This class covers proper method of striking the timpani, tuning the drums, and roll production, in addition to technical studies and etudes from the required materials. It is helpful to have an electronic tuner to check pitches while practicing.

MULTIPLE PERCUSSION AND DRUM SET STUDIES are introduced when the student has reached sufficient technical and musical levels. This study should occur by or during the 300 level.

Basic drum set techniques address coordination at the set and are incorporated in the snare drum lessons through studies and assignments in “Stick Control,” “Syncopation.” “All American Drummer.” In addition, it is advised that all levels of percussion major students become familiar with drum set patterns, rhythms, and styles at the basic minimum of being able to perform in a high school musical pit, to lead a high school lab band, and to teach beginning drum set to high school level students. Performance majors

should be responsible for the above and also responsible to perform basic show charts and styles inherent in those genres with a large orchestra or band.

Study materials may include:

“Syncopation 1,” Ted Reed

“Drummer’s Complete Vocabulary,” John Ramsey/Dawson

“Creative Coordination for the Performing Drummer,” Keith Copeland

“Contemporary Percussionist,” Udow/Watts

“Jazz Solos: Six Bebop Solos,” Rich Thompson

**” , “Tommy Igoe

Multiple Percussion solos by:

Charles DeLancey, William Kraft, David Mancini, Friedrich Zehm, etc.

BY, OR DURING THE 300 LEVEL, all percussion students will become familiar with basic vibraphone techniques that include pedal and mallet sustain and muffling. These are not jazz lessons or specifically jazz techniques but rather basic techniques incorporated into the regular lesson cycle and assignments, such as the Kraus books, especially Kraus Bk. III, and “Vibraphone Techniques” by David Friedman.

JAZZ VIBRAPHONE: According to technical and theoretical skills, and the interests or area of concentration (i.e. a jazz concentration) of the student, the student may request consideration for jazz vibraphone lessons. These lessons are not for beginning mallet students and acceptance into jazz vibraphone lessons implies an intermediate technical and theoretical level at a mallet instrument. Acceptance also requires a strong individual work/practice ethic. See below for description of jazz vibraphone levels. (XX)

RECITAL SEMINARS MUS 100, 200, 300, 400 – REQUIRED FOR LESSON LEVELS MUS 105 – MUS 446 (suggested for graduate level percussion)

These classes meet together once weekly, 5 PM, Monday in room 1051. Each week several students, including levels MUS 105-MUS446, perform in various categories, i.e. snare drum, mallets, multiple percussion, timpani, accessories (triangle, tambourine, cymbals, bass drum, etc.). The material may vary from beginning etudes to advanced recital material and includes discussion of technique, poise, concert etiquette, context, and historical data. Informational material is presented either by a student, student groups, guest artists, or the professor. Some background reading and research is required from time to time.

CLASS POLICIES FOR MUS 100 - 400

An excused absence is considered only when the student communicates a conflict or illness, prior to the class time, to the teacher’s cell phone. Make up of information or material is the student’s responsibility. The professor will certainly discuss salient aspects of the class with the student but the professor will not make up this class, whether the absence was excused or not excused. Unexcused absences will result in a failing grade for this class period, and will be averaged into the final grade. **MORE THAN 2 UNEXCUSED ABSENCES WILL RESULT IN A FAILING GRADE FOR THE SEMESTER.**

MUS 104 PERCUSSION

This course is for non-core music majors but is also taken by Music Business majors in the Business track only (Music Business majors in the Music track will register for MUS 105 & MUS 106). Normally MUS 104 students work with the graduate assistant or an advanced performance level student under the supervision of the instructor for the course. With the instructor, we design a plan and the semester materials to accomplish the set goals.

Grading is based on individual improvement through regular preparation and practice of the assigned materials and the ability to comprehend and ultimately perform the assigned technical and musical materials. The student should strive to perform the assignments with technical proficiency, at the specified tempi, dynamic markings, phrasing, and with note and rhythmic accuracy.

STUDENTS ARE REQUIRED TO BRING A NOTEBOOK TO EACH LESSON.

Lesson and practice material assignments are documented in the notebook and that material is expected to be prepared for the next session or an assigned due date for specific music, technique, and instrument. The notebook is a method of record keeping for the student and the instructor, and it is essential to be able to produce a true record of your work at the end of each semester.

MID-TERM & FINAL EXAM

The student will prepare a short playing example for Dr. Stonefelt at mid-term time and during the final week of classes. The example should be based from the current lesson assignments at the time of the exam.

STUDENTS REGISTERED IN MUS 104 ARE REQUIRED TO ATTEND THE FREDONIA PERCUSSION ENSEMBLE CONCERT, WORLD MALLETT CONCERT, AND AFRICAN DRUMMING CONCERT. To provide proof of attendance, the student must pick up an attendance slip from the proctor prior to the start of the concert, fill it out (your instructor is “Dr. Stonefelt”), and hand that slip back to the proctor at the end of the concert. I will not accept any late or after the fact verification. Failure to attend an event will lower the final grade by .5, i.e., if you had an “A” and miss an event the grade becomes “B+,” miss 2 events and the grade becomes a “B.”

CLASS POLICIES

FOR ALL LESSONS, MUS104-446, the class policies are the same.

An excused absence is considered only when the student communicates a conflict or illness, **PRIOR TO THE LESSON TIME.** In the case of less than 24 hours notice, communicate to the teacher by cell phone, or more than 24 hours in advance by either cell phone or e-mail. Make ups for excused absences will be considered on a case-by-case basis. Unexcused absences will not be made up, will result in a failing grade for that lesson, and will be averaged into the final grade. **MORE THAN 2 UNEXCUSED ABSENCES WILL RESULT IN A FAILING GRADE FOR THE SEMESTER.**

Lessons are ongoing and have a cumulative value. Therefore, continuous progress is expected. Failure to practice and/or prepare for a lesson impedes continuous and cumulative progress and brings negative results to the grade.

MUS 105 - 126

ALL STUDENTS AT THE MUS 105 - 126 LEVEL SHOULD ATTEND THE MALLET TECHNIQUES CLASS ON MONDAYS, 6:00 – 6:50PM for a two-semester sequence, fall and spring. This class details the various four mallet grips and applicable techniques, two mallet considerations of mallet placement on the keys, and sight reading.

MUS 105

PERCUSSION

This course receives a ½ hour lesson per week and the workload is drawn from the MUS 125 listing. It is assumed that the lessons will alternate weekly between snare drum and mallets; therefore the expected technical accomplishment for both snare drum and mallets is ½ the amount as detailed under MUS 125. In consultation with the teacher, the student may choose to move ahead through more than the expected material, with the understanding that there will not always be enough lesson time for the teacher to hear all of the material. Specific materials for MUS 105 are as follows:

Four mallet studies - technique

- . traditional, Burton, & modified Musser (sometimes referred to as Stevens) stick grips discussed; stick mechanics explained; hand, wrist, arm, & body movement
- . stroke types – single independent, single alternating, and vertical from “Method of Movement,” (MOM) Leigh Howard Stevens
- . interval and block chord structure and movement from “Modern Mallet Method, Book III,” Phil Kraus, 1 lesson every other week
- ** . technical studies and short etudes from “Four-Mallet Marimba Playing,” Nancy Zeltsman, minimum 2 etudes every other week

Two mallet studies - technique

- . all major scale forms from “Modern Mallet Method, Book I,” Phil Kraus, 1 lesson every other week

Two and four mallet etudes, repertoire, & solos from the following:

“Modern School for Xylophone, Vibraphone, and Bells,” Morris Goldenberg

“4 Mallet Primer,” Neil Grover

“Image,” Bart Quartier

- . additional pieces from works by Mitchell Peters, Alice Gomez, C. O. Musser, J.S. Bach, “Anthology of Lute and Guitar Music for the Marimba,” Rebecca Kite

Sight Reading

“The Arban Trumpet Method,” any edition

Improvisation

Snare drum

- . discussion of traditional and matched grips; hand, wrist, & arm mechanics

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

- . technical exercises based on “Syncopation,” Ted Reed
- . comprehension of the rudiments and proper execution of them

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

“Standard Snare Drum Method,” Benjamin Podemski

“Modern Drum Studies,” Simon Sternberg

Sight Reading

“Modern Reading Text in 4/4,” Bellson & Breines

MUS 125*

PERCUSSION

Four mallet studies - technique

- . traditional, Burton, & modified Musser (sometimes referred to as Stevens) stick grips discussed; stick mechanics explained; hand, wrist, arm, & body movement
- . stroke types – single independent, single alternating, and vertical from “Method of Movement,” (MOM) Leigh Howard Stevens
- . interval and block chord structure and movement from “Modern Mallet Method, Book III,” Phil Kraus, 1 lesson per week

** . technical studies and short etudes from by Nancy Zeltsman, minimum 2 etudes per week

Two mallet studies - technique

- . all major scale forms from “Modern Mallet Method, Book I,” Phil Kraus, 1 lesson per week

Two and four mallet etudes, repertoire, & solos from the following:

“Modern School for Xylophone, Vibraphone, and Bells,” Morris Goldenberg

“4 Mallet Primer,” Neil Grover

“Image,” Bart Quartier

- . additional pieces from works by Mitchell Peters, Alice Gomez, C. O. Musser, J.S. Bach, “Anthology of Lute and Guitar Music for the Marimba,” by Rebecca Kite

Sight Reading

“The Arban Trumpet Method”

Improvisation

Snare drum

- . discussion of traditional and matched grips; hand, wrist, & arm mechanics

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

- . technical exercises based on “Syncopation,” Ted Reed

. comprehension of the rudiments and proper execution of them

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

**Benjamin Podemski

**“Modern Drum Studies,” Simon Sternberg

**“14 Modern Contest Solos,” John S. Pratt, especially performance majors

Sight Reading

**“Reading in 4/4 Time” by Breines and Bellson

*Please note that Music Education and Performance majors take the same studio course numbers during the freshman year. To qualify for continuing in the performance degree, students should accomplish, with quality, the maximum amount of material as outlined for MUS 125 & 126.

MUS 106

PERCUSSION

This course receives a ½ hour lesson per week and the work load is drawn from the MUS 126 listing. It is assumed that the lessons will alternate weekly between snare drum and mallets. Therefore the expected technical accomplishment for both snare drum and mallets is ½ the amount as detailed under MUS 126.

Four mallet studies

** . continue technical studies as in MUS 105 & emphasize lateral strokes as in “MOM,” Leigh Howard Stevens and various roll techniques as described in Zeltsman

. block chord structure and movement from “Modern Mallet Method, Book III,” Phil Kraus, 1 lesson every other week

** . technical studies and short etudes from by Nancy Zeltsman, minimum 2 etudes every other week

Two mallet studies

. continue major scale forms and begin minor scale forms from “Modern Mallet Method, Book I,” Phil Kraus, 1 lesson every other week

Continue etudes, repertoire and solos as in MUS 105

Improvisation

Sight Reading

Snare drum

. continue all technical material and reading/repertoire as in MUS 105

. discussion of traditional and matched grips; hand, wrist, & arm mechanics

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

- . technical exercises based on “Syncopation,” Ted Reed
- . comprehension of the rudiments and proper execution of them

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

**Benjamin Podemski

**“Modern Drum Studies,” Simon Sternberg

**“14 Modern Contest Solos,” John S. Pratt, especially performance majors

Sight Reading

**“Reading in 4/4 Time,” Breines and Bellson

MUS 126

PERCUSSION

Four mallet studies

** . continue technical studies as in MUS 125 & emphasize lateral strokes as in “MOM,” Leigh Howard Stevens and various roll techniques as described in Zeltsman

- . block chord structure and movement from “Modern Mallet Method, Book III,” Phil Kraus, 1 lesson per week

** . technical studies and short etudes from “ ,” Nancy Zeltsman, minimum 2 etudes per week

Two mallet studies

- . all minor scale forms from “Modern Mallet Method, Book I,” Phil Kraus, 1 lesson per week

Continue etudes, repertoire and solos as in MUS 125

Improvisation

Sight Reading

Snare drum

- . continue all technical material and reading/repertoire as in MUS 125 and can add

** . “14 Modern Contest Solos,” John S. Pratt

- . discussion of traditional and matched grips; hand, wrist, & arm mechanics

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

- . technical exercises based on “Syncopation,” Ted Reed

- . comprehension of the rudiments and proper execution of them

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

**Benjamin Podemski

**“Modern Drum Studies,” Simon Sternberg

**“14 Modern Contest Solos,” John S. Pratt, especially performance majors

Sight Reading

***“Reading in 4/4 Time” by Breines and Bellson

ALL STUDENTS AT THE 200 LEVEL SHOULD ATTEND THE TIMPANI CLASS ON WEDNESDAYS, 5:00 – 5:50PM for a two-semester sequence, fall (mostly technique) and spring (introduction to repertoire).

Timpani

. discussion of French, German, and modified stick grips, tone production, tuning and pedal mechanics, and roll technique

Technical exercises & repertoire from:

“Exercises, Etudes, and Solos for Timpani,” Raynor Carroll – required text

“85 Übungen für Pauken,” Heinrich Knauer – required text

“Modern Method for Timpani,” Saul Goodman – hand outs

A tuning fork at “A” 440 or pitch pipe – required

1 pair of General Mallets by Innovative, Herbert, Adams, etc. – required

This class covers proper method of striking the timpani, tuning the drums, and roll production, in addition to technical studies and etudes from the required materials. It is helpful to have an electronic tuner to check pitches while practicing.

MUS 205

PERCUSSION

Four mallet studies

**. continue technical studies as in MUS 105, 106 & emphasize lateral strokes as in “MOM,” Leigh Howard Stevens and various roll techniques as described in “,” Zeltsman

. block chord structure and movement from “Modern Mallet Method, Book III,” Phil Kraus, 1 lesson every other week

**. technical studies and short etudes from “,” Nancy Zeltsman, minimum 2 etudes every other week

Two mallet studies

. continue minor scale forms from “Modern Mallet Method, Book I,” Phil Kraus, 1 lesson every other week

Continue etudes, repertoire and solos as in MUS 105 & 106

Improvisation

Sight Reading

Snare drum

. continue all technical material and reading/repertoire as in MUS 105 & 106 and can add

**. “14 Modern Contest Solos,” John S. Pratt

. discussion of traditional and matched grips; hand, wrist, & arm mechanics

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

. technical exercises based on “Syncopation,” Ted Reed

. comprehension of the rudiments and proper execution of them

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

**Benjamin Podemski

**“Modern Drum Studies,” Simon Sternberg

Sight Reading

**“Reading in 4/4 Time” Breines and Bellson

MUS 225

PERCUSSION

Music Education majors should begin to investigate and/or perform mallet, snare drum, timpani, and multiple solos as listed in the NYSSMA handbook. The Recital Seminar class offers a good opportunity for performance and discussion of these works. These works may be self-initiated or incorporated into the lessons with the teacher.

Four mallet studies – MUS 225

. continue the four basic stroke types – single independent, single alternating, vertical, & lateral, from “MOM,” Leigh Howard Stevens and various roll techniques as described in Zeltsman

. block chord progressions and voicing from “Modern Mallet Method, Book III,” Phil Kraus

** technical studies and short etudes from “,” Nancy Zeltsman, minimum 2 etudes per week

Two mallet studies

. complete Kraus Bk. I

. begin whole tone scale forms from “Modern Mallet Method, Book II,” Phil Kraus, ½ lesson per week

Two and four mallet etudes, repertoire, & solos from the following:

“Modern School for Xylophone, Vibraphone, and Bells,” Morris Goldenberg, etudes and repertoire

“4 Mallet Primer,” Neil Grover

works by Mitchell Peters, Alice Gomez, C. O. Musser, Rebecca Kite, Keiko Abe, Jasmine Kolberg, Matthias Schmidt, Ross Edwards, Ney Rosauero

Transcriptions:

“Cello Suites,” J. S. Bach

Improvisation

Sight Reading

Snare drum – MUS 225

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

“Accents and Rebounds,” Geo. L. Stone

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon
“Modern School for Snare Drum,” Morris Goldenberg
“Portraits in Rhythm,” Anthony Cirone
“12 Studies for Snare Drum,” Jacques Delécluse
“14 Modern Contest Solos,” John S. Pratt
“The New Pratt Book,” John S. Pratt

MUS 206

PERCUSSION

Four mallet studies – MUS 206

** . continue technical studies as in MUS 205 & emphasize lateral strokes as in “MOM,” Leigh Howard Stevens and various roll techniques as described in “ ,” Zeltsman
 . block chord structure and movement from “Modern Mallet Method, Book III,” Phil Kraus, 1 lesson every other week

** . technical studies and short etudes from “ ,” Nancy Zeltsman, minimum 2 etudes every other week

Two mallet studies

. continue minor scale forms from “Modern Mallet Method, Book I,” Phil Kraus, 1 lesson every other week

. upon completion of Kraus, Bk. I, begin whole tone scale forms from “Modern Mallet Method, Book II,” Phil Kraus, ½ lesson every other week

Continue etudes, repertoire and solos as in MUS 105, 106, & 205

Improvisation

Sight Reading

Snare drum MUS 206

. continue to completion all technical material and reading/repertoire as in MUS 105, 106, & 205 and select from the following

Technical exercises from:

“Wrist Twisters,” Elden Bailey
“Stick Control,” Geo. L. Stone
“Accents and Rebounds,” Geo. L. Stone

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon
“Modern School for Snare Drum,” Morris Goldenberg
“Portraits in Rhythm,” Anthony Cirone
“12 Studies for Snare Drum,” Jacques Delécluse

**“14 Modern contest Solos,” John S. Pratt

“The New Pratt Book,” John S. Pratt

advanced snare drum pieces from
Michael Colgrass, The Noble Snare, Warren Benson

MULTIPLE PERCUSSION AND DRUM SET STUDIES are introduced when the student has reached sufficient technical and musical levels. **THIS STUDY SHOULD OCCUR BY OR DURING THE 300 LEVEL.**

Basic drum set techniques address coordination at the set and are incorporated in the snare drum lessons through studies and assignments in “Stick Control,” “Syncopation.” “All American Drummer.” In addition, it is advised that all levels of percussion major students become familiar with drum set patterns, rhythms, and styles at the basic minimum of being able to perform in a high school musical pit, to lead a high school lab band, and to teach beginning drum set to high school level students.

Study materials may include:

“Syncopation 1,” Ted Reed

“Drummer’s Complete Vocabulary,” John Ramsey/Dawson

“Creative Coordination for the Performing Drummer,” Keith Copeland

“Contemporary Percussionist,” Udow/Watts

**”Bebop Solos,” Rich Thompson

**” ,“ Tommy Igoe

solos by:

Charles DeLancey, William Kraft, David Mancini, Friedrich Zehm, etc.

BY, OR DURING THE 300 LEVEL, all percussion students will become familiar with basic vibraphone techniques that include pedal and mallet sustain and muffling. These are not jazz lessons or specifically jazz techniques but rather basic techniques incorporated into the regular lesson cycle and assignments, such as the Kraus books, especially Kraus Bk. III, and “Vibraphone Techniques” by David Friedman.

JAZZ VIBRAPHONE: According to technical and theoretical skills, and the interests or area of concentration (i.e. a jazz concentration) of the student, the student may request consideration for jazz vibraphone lessons. These lessons are not for beginning mallet students and acceptance into jazz vibraphone lessons implies an intermediate technical and theoretical level at a mallet instrument. Acceptance also requires a strong individual work/practice ethic. See below for description of jazz vibraphone levels. (XX)

MUS 226

PERCUSSION

Music Education majors should continue to investigate and/or perform mallet, snare drum, timpani, and multiple solos as listed in the NYSSMA handbook.

Four mallet studies

. continue the four basic stroke types – single independent, single alternating, vertical, & lateral, from “MOM,” by Leigh Howard Stevens and various roll techniques as described in Zeltsman

. block chord progressions, voicing, and chord progressions from “Modern Mallet Method, Book III” by Phil Kraus, 1 lesson per week

**. technical studies and short etudes from by Nancy Zeltsman, minimum 2 etudes per week

Two mallet studies

. continue whole tone scale forms from “Modern Mallet Method, Book II” by Phil Kraus, ½ lesson per week

Two and four mallet etudes, repertoire, & solos from the following:

“Modern School for Xylophone, Vibraphone, and Bells,” Morris Goldenberg works by Mitchell Peters, Alice Gomez, C. O. Musser, Rebecca Kite, Keiko Abe, Jasmine Kolberg, Matthias Schmidt, Ross Edwards, Ney Rosauero, Naranjo

Transcriptions:

“Cello Suites,” J. S. Bach

selected movements from the “Unaccompanied Sonatas and Partitas,” J.S. Bach
Quantz, Telemann

Improvisation

Sight Reading

Snare drum – MUS 226

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

“Accents and Rebounds,” Geo. L. Stone

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

“12 Studies for Snare Drum,” Jacques Delécluse

**“14 Modern contest Solos,” John S. Pratt

“The New Pratt Book,” John S. Pratt

. advanced snare drum pieces from Michael Colgrass, The Noble Snare, Warren Benson

MULTIPLE PERCUSSION AND DRUM SET STUDIES are introduced when the student has reached sufficient technical and musical levels. **THIS STUDY SHOULD OCCUR BY OR DURING THE 300 LEVEL.**

Basic drum set techniques address coordination at the set and are incorporated in the snare drum lessons through studies and assignments in “Stick Control,” “Syncopation.” “All American Drummer.” In addition, it is advised that all levels of percussion major students become familiar with drum set patterns, rhythms, and styles at the basic minimum of being able to perform in a high school musical pit, to lead a high school lab band, and to teach beginning drum set to high school level students.

Study materials may include:

“Syncopation 1,” Ted Reed

“Drummer’s Complete Vocabulary,” John Ramsey/Dawson

“Creative Coordination for the Performing Drummer,” Keith Copeland

“Contemporary Percussionist,” Udow/Watts

**“Bebop Solos,” Rich Thompson

**” , “Tommy Igoe

solos by:

Charles DeLancey, William Kraft, David Mancini, Friedrich Zehm, etc.

BY, OR DURING THE 300 LEVEL, all percussion students will become familiar with basic vibraphone techniques that include pedal and mallet sustain and muffling. These are not jazz lessons or specifically jazz techniques but rather basic techniques incorporated into the regular lesson cycle and assignments, such as the Kraus books, especially Kraus Bk. III, and “Vibraphone Techniques” by David Friedman.

JAZZ VIBRAPHONE: According to technical and theoretical skills, and the interests or area of concentration (i.e. a jazz concentration) of the student, the student may request consideration for jazz vibraphone lessons. These lessons are not for beginning mallet students and acceptance into jazz vibraphone lessons implies an intermediate technical and theoretical level at a mallet instrument. Acceptance also requires a strong individual work/practice ethic. See below for description of jazz vibraphone levels.

LEVEL 1:

- . basic structures, bebop cell language, transcription, performance practice, basic linear language, and improvisation
- . basic II7 V7 structures, memorization of jazz tunes, application of bebop language to jazz tunes

LEVEL 2:

- . intermediate structures, multiple cell language, bebop transcription, intermediate performance level, advanced linear language, chromatic application, intermediate II7 V7 structures, memorization of the “standards,” language application in improvisation.

LEVEL 3:

- . advanced structures, advanced contemporary cell theory, transcription, advanced performance level, advanced linear concepts, advanced II7 V7 structures, turnaround theory, advanced jazz tunes, voicings and comping techniques

MUS 246

MULTIPLE PERCUSSION AND DRUM SET STUDIES are introduced when the student has reached sufficient technical and musical levels. This study should occur by or during the 300 level.

Basic drum set techniques address coordination at the set and are incorporated in the snare drum lessons through studies and assignments in “Stick Control,” “Syncopation,” “All American Drummer.” In addition, it is advised that all levels of percussion major students become familiar with drum set patterns, rhythms, and styles at the basic minimum of being able to perform in a high school musical pit, to lead a high school lab band, and to teach beginning drum set to high school level students.

Study materials may include:

“Syncopation 1,” Ted Reed

“Drummer’s Complete Vocabulary,” John Ramsey/Dawson

“Creative Coordination for the Performing Drummer,” Keith Copeland

“Contemporary Percussionist,” Udow/Watts

**”Bebop Solos,” Rich Thompson

**” , “ Tommy Igoe

solos by:

Charles DeLancey, William Kraft, David Mancini, Friedrich Zehm, etc.

BY, OR DURING THE 300 LEVEL, all percussion students will become familiar with basic vibraphone techniques that include pedal and mallet sustain and muffling. These are not jazz lessons or specifically jazz techniques but rather basic techniques incorporated into the regular lesson cycle and assignments, such as the Kraus books, especially Kraus Bk. III, and “Vibraphone Techniques” by David Friedman.

JAZZ VIBRAPHONE: According to technical and theoretical skills, and the interests or area of concentration (i.e. a jazz concentration) of the student, the student may request consideration for jazz vibraphone lessons. These lessons are not for beginning mallet students and acceptance into jazz vibraphone lessons implies an intermediate technical and theoretical level at a mallet instrument. Acceptance also requires a strong individual work/practice ethic. See below for description of jazz vibraphone levels.

LEVEL 1:

. basic structures, bebop cell language, transcription, performance practice, basic linear language, and improvisation

. basic II7 V7 structures, memorization of jazz tunes, application of bebop language to jazz tunes

LEVEL 2:

. intermediate structures, multiple cell language, bebop transcription, intermediate performance level, advanced linear language, chromatic application, intermediate II7 V7 structures, memorization of the “standards,” language application in improvisation.

LEVEL 3:

. advanced structures, advanced contemporary cell theory, transcription, advanced performance level, advanced linear concepts, advanced II7 V7 structures, turnaround theory, advanced jazz tunes, voicings and comping techniques

MUS 325

PERCUSSION

Four mallet studies

- . continue the four basic stroke types – single independent, single alternating, vertical, & lateral, from “Method of Movement” by Leigh Howard Stevens
- , block chord progressions, voicing, and chord progressions from “Modern Mallet Method, Book III” by Phil Kraus
- . add “Ideo-Kinetics, A Workbook for Marimba Technique,” Gordon Stout

Two mallet studies

- . “Mental and Manual Calisthenics,” Elden Bailey
- . “Instruction Course for Xylophone,” George Hamilton Green

Two and four mallet etudes, repertoire, & solos from the following:

“Modern School for Xylophone, Vibraphone, and Bells,” Morris Goldenberg

“Orchestral Repertoire/Glockenspiel Vols. 1 & 2,” Raynor Carroll

“Orchestral Repertoire/Xylophone Vols. 1 & 2,” Raynor Carroll

works by Mitchell Peters, Alice Gomez, C. O. Musser, Rebecca Kite, Keiko Abe, Jasmine Kolberg, Matthias Schmidt, Ross Edwards, Ney Rosauo, Miyoshi, Paul Smadbeck, Emmanuel Sejourne, Joan Griffith, Eric Sammut, Orlando Cotto, Sukegawa

Transcriptions:

“Cello Suites,” J. S. Bach

“Sonatas and Partitas for Violin,” J. S. Bach
various ragtime solos, George H. Green, et al
various solos Fritz Kreisler

Vibraphone technique

. pedal technique, muffling exercises and studies from:
“Vibraphone Technique,” David Friedman
“Jazz Mallets in Session,” Arthur Lipner

Improvisation

Sight Reading

Snare drum

Technical exercises from:

“Wrist Twisters,” Elden Bailey
“Stick Control,” Geo. L. Stone

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon
“Modern School for Snare Drum,” Morris Goldenberg
“Portraits in Rhythm,” Anthony Cirone
“12 Studies for Snare Drum,” Jacques Delecluse

Timpani

. discussion of French, German, and modified stick grips, tone production, tuning and pedal technique

Technical exercises & repertoire from:

“Exercises, Etudes, and Solos for Timpani,” Raynor Carroll
“85 Ubungen fur Pauken,” Heinrich Knauer
“modern Method for Timpani,” Saul Goodman
add orchestral repertoire

Multiple Percussion and advanced Drum Set studies are introduced when the student has reached sufficient technical and musical levels. Works selected from:

“Syncopation 1,” Ted Reed
“Drummer’s Complete Vocabulary,” John Ramsey/Dawson
“Creative Coordination for the Performing Drummer,” Keith Copeland
“Contemporary Percussionist,” Udow/Watts

solos by:

Charles DeLancey, William Kraft, David Mancini, Friedrich Zehm, etc.

MUS 326

PERCUSSION

Four mallet studies

- . continue the four basic stroke types – single independent, single alternating, vertical, & lateral, from “Method of Movement” by Leigh Howard Stevens
- , block chord progressions, voicing, and chord progressions from “Modern Mallet Method, Book III” by Phil Kraus
- . add “Ideo-Kinetics, A Workbook for Marimba Technique,” Gordon Stout

Two mallet studies

- . “Mental and Manual Calisthenics,” Elden Bailey
- . “Instruction Course for Xylophone,” George Hamilton Green

Two and four mallet etudes, repertoire, & solos from the following:

“The Well-Tempered Keyboard,”

“Modern School for Xylophone, Vibraphone, and Bells,” Morris Goldenberg

“Orchestral Repertoire/Glockenspiel Vols. 1 & 2,” Raynor Carroll

“Orchestral Repertoire/Xylophone Vols. 1 & 2,” Raynor Carroll

early Japanese repertoire from “Onagaku, Vols. I & II”

works by Mitchell Peters, Alice Gomez, C. O. Musser, Rebecca Kite, Keiko Abe, Jasmine Kolberg, Matthias Schmidt, Ross Edwards, Ney Rosauro, Miyoshi, Paul

Smadbeck, Emmanuel Sejourne, Joan Griffith, Eric Sammut, Orlando Cotto, Sukegawa
& add concerti by:

Creston, Milhaud, Basta, Hovhaness, Mayazumi, Rosauro, etc.

Transcriptions:

“Cello Suites,” J. S. Bach

“Sonatas and Partitas for Violin,” J. S. Bach

various ragtime solos, George H. Green, et al

various solos Fritz Kreisler

Vibraphone technique

. pedal technique, muffling exercises and studies from:

“Vibraphone Technique,” David Friedman

“Jazz Mallets in Session,” Arthur Lipner

Improvisation

Sight Reading

Snare drum

Technical exercises from:

“Wrist Twisters,” Elden Bailey

“Stick Control,” Geo. L. Stone

“Rudimental Ritual,” from Ramsey/Dawson – suggested memorized

Reading and repertoire from:

“All American Drummer,” Charlie Wilcoxon

“Modern School for Snare Drum,” Morris Goldenberg

“Portraits in Rhythm,” Anthony Cirone

“12 Studies for Snare Drum,” Jacques Delecluse

“14 Modern Contest Solos,” John Pratt

**“The New Pratt Solos,” John Pratt

**“Advanced Solos,” John Pratt

“6 Unaccompanied Solos for Snare Drum,” Michael Colgrass

“Three Dances,” Warren Benson

“The Noble Snare, Vols. I-IV,” Sylvia Smith, Ed.

Timpani

. tone production, tuning and pedal technique

Technical exercises & repertoire from:

“Exercises, Etudes, and Solos for Timpani,” Raynor Carroll

“85 Ubungen fur Pauken,” Heinrich Knauer

“Modern Method for Timpani,” Saul Goodman

orchestral repertoire

“Sonata,” Daniel Jones

“Eight Pieces for Four Timpani,” Elliott Carter

“Solo Timpanist,” Vic Firth

“Raga,” William Cahn

Multiple Percussion and advanced Drum Set studies are introduced when the student has reached sufficient technical and musical levels. Works selected from:

“Syncopation 1,” Ted Reed

“Drummer’s Complete Vocabulary,” John Ramsey/Dawson

“Creative Coordination for the Performing Drummer,” Keith Copeland

**“BeBop Solos,” Rich Thompson

**Eckhard Kopetski

“Contemporary Percussionist,” Udow/Watts

solos by:

Charles DeLancey, William Kraft, David Mancini, Friedrich Zehm, Hollinden, etc.

MUS 405/406

PERCUSSION

Continuation of technical studies and preparation for graduation recital. Selection of appropriate materials, secure a realistic recital date, and accompanying musicians. The student must play 30 minutes of advanced material in a soloistic context in the following categories: 1. snare drum 2. mallets 3. multiple percussion 4. timpani and 5. may, at the discretion of the professor, select another category, i.e. jazz, hand drumming, world music, etc. in which to perform, but not to replace, or at the sake of, categories 1-4.

In addition, the student will prepare appropriate repertoire for auditions to graduate programs, professional organizations, or job related interviews.

MUS 425 / 426
PERCUSSION

Continuation of technical studies and preparation for graduation recital. Selection of appropriate materials, secure a realistic recital date, and accompanying musicians. The student must play 30 minutes of advanced material in a soloistic context in the following categories: 1. snare drum 2. mallets 3. multiple percussion 4. timpani and 5. may, at the discretion of the professor, select another category, i.e. jazz, hand drumming, world music, etc. in which to perform, but not to replace, or at the sake of, categories 1-4.

In addition, the student will prepare appropriate repertoire for auditions to graduate programs, professional organizations, or job related interviews.

MUS 445 / 446
PERCUSSION

Continuation of technical studies and preparation for graduation recital. Selection of appropriate materials, secure a realistic recital date, and accompanying musicians. The student must play 60 minutes of advanced material in a soloistic context in the following categories: 1. snare drum 2. mallets 3. multiple percussion 4. timpani and 5. may, at the discretion of the professor, select another category, i.e. jazz, hand drumming, world music, in which to perform, but not to replace, or at the sake of, categories 1-4.

In addition, the student will prepare appropriate repertoire for auditions to graduate programs, professional organizations, or job related interviews.

JAZZ VIBRAPHONE

LEVEL 1:

- . basic structures, bebop cell language, transcription, performance practice, basic linear language, and improvisation
- . basic II7 V7 structures, memorization of jazz tunes, application of bebop language to jazz tunes

LEVEL 2:

- . intermediate structures, multiple cell language, bebop transcription, intermediate performance level, advanced linear language, chromatic application, intermediate II7 V7 structures, memorization of the “standards,” language application in improvisation.

LEVEL 3:

- . advanced structures, advanced contemporary cell theory, transcription, advanced performance level, advanced linear concepts, advanced II7 V7 structures, turnaround theory, advanced jazz tunes, voicings and comping techniques

Class Policies

FOR ALL LESSONS, MUS105-426, the class policies are the same.

An excused absence is granted only when the student communicates a conflict or illness, prior to the lesson time, to the teacher by cell phone. Make-ups for excused absences will be considered on a case-by-case basis. Unexcused absences will not be made up, will result in a failing grade for that lesson, and will be averaged in to the final grade. **More than 2 unexcused absences will result a failing grade for the semester.**

Lessons are ongoing and have a cumulative value. Therefore, continuous progress is expected. Failure to practice and/or prepare for a lesson impedes continuous and cumulative progress and brings negative results to the grade.

Failure to appear and perform at ensemble placement auditions (a major performance test) lowers the studio grade by 2 whole letters, i.e. if the semester work is a "B," the "no-show" brings the final grade to "D."

Failure to prepare in any way for ensemble placement auditions (a major performance test) will lower the studio grade to the extent of lack of preparedness, but not more than 1.5 letter grades, i.e. if the semester work is "B," the "not prepared" final grade could be as low as "D+."

Failure to appear and perform at the final jury results in a failing grade for the semester and automatically puts the student out of the percussion studio.

Failure to attend required studio events, i.e. percussion student recitals, Percussion Ensemble concerts, faculty or guest percussion recitals or lectures, lowers the studio grade by .5 for EACH missed event.

Recital Seminars 100, 200, 300, 400

These classes meet together once weekly, 5 PM, Monday in room 1051. Each week several students, including levels MUS 105-MUS446, perform in various categories, i.e. snare drum, mallets, multiple percussion, timpani, accessories (triangle, tambourine, cymbals, bass drum, etc.). The material may vary from beginning etudes to advanced recital material and includes discussion of technique, poise, concert etiquette, context, historical data. Informational material is presented either by a student, student groups, guest artists, or the professor. Some background reading and research is required from time to time.

This course also includes, every 2-3 years, workshops and information on mallet wrapping, timpani stick covering, making gong beaters, tuning drum heads.

Class Policies

An excused absence is granted only when the student communicates a conflict or illness, prior to the class time, to the teacher's cell phone. Make-up of information or material is the student's responsibility. The professor will not make up this class, whether the absence was excused or not excused. Unexcused absences will result in a failing grade for that class, and will be averaged in to the final grade. **More than 2 unexcused absences will result a failing grade for the semester.**

Percussion Ensemble

All Percussion Studio students are required to register and participate in Percussion Ensemble each semester that they are in the Percussion Studio. The level of individual involvement is at the discretion of the Professor. The SUNY Fredonia Percussion Ensemble performs a wide range of works written for the idiom, ranging from such recognized composers as Chavez, Cage, Reich, Hovhaness, Varese, Harrison, etc. to New Music compositions, theatre pieces, and pieces that are influenced by world musics. The SUNY Fredonia Percussion Ensemble gives one major concert each semester and frequently performs additional concerts throughout NY State.

Grading for this segment of percussion ensemble is based on three factors: attendance (there are no un-excused absences), preparation 75% and the performance 25%.

World Mallets Ensemble

The World Mallets Ensemble is an arm of the Percussion Ensemble and students are assigned to ensemble parts according to level and experience and therefore register for only Percussion Ensemble. performs traditional repertoire from Mexico, Guatemala, Nicaragua, Costa Rica, Uganda, Guinea, and Ghana. For the Latin American music, students learn from a lead sheet with a melody and chord symbols, creating their own chord voicings and bass lines based on the specific genre of each piece. For the African music, students learn signals, patterns, and melodic patterns by rote, and create performances following culturally-specific formulas. For all musics in this ensemble, students are taught an approach to improvising within appropriate cultural parameters. All students improvise in rehearsals and performances. This ensemble puts on one concert per semester, with each student performing on at least four different pieces.

Grading for this segment of percussion ensemble is based on three factors: attendance 25%, playing exams 25%, and the performance 50%.

Class Policies

Failure to prepare for rehearsals impedes the progress of everyone in the group and will result in a lowering of the final grade and may result in removal from a part, which certainly lowers the final grade.

An excused absence is granted only when the student communicates a conflict or illness, prior to the class time, to the teacher's cell phone. Make-up of information or material is the student's responsibility. The professor will not make up this class, whether the absence was excused or not excused. Unexcused absences will result in a failing grade for that class, and will be averaged in to the final grade. **More than 2 unexcused absences will result a failing grade for the semester.**

African Drumming Classes MUS 042 – 01, 02, 03

All students in the Percussion Studio are required to attend the African Drumming classes each semester that they are in the Percussion Studio.

Students move from beginning to advanced level according to the acquisition of skills, and at the discretion of the Professor. The course work varies according to visiting artists and performance commitments of the ensembles. The African Drumming Ensembles perform for numerous ceremonial functions on the Fredonia campus, and at regional and international conferences. The classes also include historical and analytical information based on faculty research, including the Fulbright Senior Scholar year in Ghana, West Africa by Dr. Stonefelt, individual study in Guinea by Ms. Nicely, and resident artist Bernard Woma.

Class Policies

Failure to prepare for classes impedes the progress of everyone in the group and will result in a lowering of the final grade and may result in removal from a part, which certainly lowers the final grade.

An excused absence is granted only when the student communicates a conflict or illness, prior to the class time, to the teacher's cell phone. Make-up of information or material is the student's responsibility. The professor will not make up this class, whether the absence was excused or not excused. Unexcused absences will result in a failing grade

for that class, and will be averaged in to the final grade. **More than 2 unexcused absences will result a failing grade for the semester.**