

**MCKENDREE UNIVERSITY
DEPARTMENT OF MUSIC
APPLIED PERCUSSION HANDBOOK**



**FALL 2008
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**MCKENDREE UNIVERSITY
DEPARTMENT OF MUSIC**

**APPLIED PERCUSSION HANDBOOK
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INTRODUCTION

The percussion studio at McKendree University involves students actively performing as soloists, and in ensemble settings. In addition to Music Performance and Music Education, the program serves a variety of disciplines and majors across campus.

Percussion Studies at McKendree are designed to develop a high level of musicianship and performance appropriate to the curriculum of each student, as well as provide students with a variety of enriching musical opportunities and experiences and a well-rounded total percussion education. Performance opportunities include: McKendree University Drumline and Bearcat Marching Band, Percussion Ensemble, Wind Ensemble, Symphonic Band, Concert Band, Jazz Ensemble, and Basketball Band.

Applied percussion is offered and addresses performance practices in the areas of: rudimental and concert snare drum, mallet/keyboard percussion, timpani, drumset, world percussion, multiple percussion, and accessories. Percussionists are also presented the opportunity to attend and participate in guest masterclasses, workshops, community, regional, national, and international activities (ie, PASIC.)

MCKENDREE UNIVERSITY
DEPARTMENT OF MUSIC
APPLIED PERCUSSION
FALL 2008
MUS 140, 141, 240, 241, 340, 341, 440, 441, 485

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OFFICE HOURS: BY APPOINTMENT

Course Description

Applied Percussion focuses on performance and pedagogical techniques of: snare drum, keyboard percussion, timpani, multiple percussion, orchestral percussion, world percussion, electronic percussion, marching percussion, and drum set. Percussion performance majors are required to enroll in one sixty-minute lesson per week, while percussion music education majors are required to take one thirty-minute lesson per week. Non-music majors and non-percussionists are offered the opportunity to enroll in one thirty-minute lesson per week, pending a meeting with Mr. Smithiger. A comprehensive syllabus of percussion study, the **APPLIED PERCUSSION HANDBOOK**, which includes important information regarding materials, examinations and recitals, will serve the student as the central manual throughout the undergraduate experience. It is required that all students utilize a notebook for supplementary materials, catalogs, notes, and instructional handouts.

Course Objectives

Applied Percussion Students will

- be given the opportunity to prepare and perform a wide variety of percussion literature.
- be given the opportunity to develop performance and pedagogical techniques.
- strive to reach and maintain a high level of performance quality and personal enrichment.

Evaluation and Grading

As described in the **APPLIED PERCUSSION HANDBOOK**, general studio evaluation criteria will be based upon, but not limited to, the following:

- a) Evidence of careful and complete lesson preparation.
- b) Technical (skill-related) progress and ability.
- c) Attitude.
- d) Regular attendance and punctuality.
- f) Overall progress made during the semester in relation to the student's specific degree program.
- g) Cooperative acquisition of required materials.
- h) Sufficient demonstration of applied concepts during jury (i.e. performance of repertoire, etudes, studies, etc.) See Handbook for further details.

Required Materials

Percussion students will be required to acquire the proper equipment, sticks and mallets, music, method books, etc., that will be necessary throughout the course of study. See the **APPLIED PERCUSSION HANDBOOK** for details on further required materials.

Course Schedule and Regulations

Students will schedule weekly lessons prior to the beginning of the academic year. Masterclass, Department Performance Classes, and Studio Performance Classes, are required portions of applied study (for Majors.) Masterclass will meet on weeks that DPC/SPC don't meet.

Course Requirements

Students will be admitted to applied percussion study with the permission of Mr. Smithiger.

Course Withdrawal Policy

The last day to drop a course from the University without academic penalty (WF), will be November 1, 2008.

Honor Code

McKendree University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code, which is contained in both print and web versions of the Student Handbook.

The University maintains a strong commitment to make all service, programs and activities equally available to students with disabilities.

**MCKENDREE UNIVERSITY
DEPARTMENT OF MUSIC
FALL 2008**

<u>COURSE ID NUMBERS</u>	<u>TITLES</u>	<u>MEETINGS</u>
MUS 140-141A	Applied Percussion – 1	TBA
MUS 240-241A	Applied Percussion – 1	TBA
MUS 340-341A	Applied Percussion – 1	TBA
MUS 440-441A	Applied Percussion – 1	TBA
MUS 485	Applied Percussion – 1	TBA
	Percussion Pedagogy – 1	TBA
MUS 307	Percussion History and Literature – 3	TBA
MUS 308	Percussion Methods – 2	M/W 10:00am – 10:50am
MUS 157A/B	Percussion Ensemble – 1	M/W/F 2:00pm – 2:50pm
MUS E56	Marching Band - 1	MWF 3:00pm- 5:00pm

**MCKENDREE UNIVERSITY
DEPARTMENT OF MUSIC**

GOAL SHEET (FALL 2008)

Name
Course Number/Section Number
Units

Previous Experience

Long Range Goals

Medium Range Goals

Short Range Goals

How will you know when you have achieved these Goals?

**MCKENDREE UNIVERSITY
DEPARTMENT OF MUSIC**

APPLIED PERCUSSION OBJECTIVES

Activities and assignments during the course of applied study will be directed toward aiding the student to:

- 1) Increase percussion performance skills including:
 - a) Physical techniques concerning sound production, posture, hand grips, stroke types, flexibility, endurance, strength, wrist/arm control.
 - b) Visual, aural and tactile rhythmic and pitch discrimination skills.
 - c) Sight reading
 - d) Solo keyboard, rudimental and concert snare drum, timpani, auxiliary percussion, drumset, multiple percussion, Latin/hand drumming and world percussion.
- 2) Gain familiarity with the musical and pedagogical literature associated with percussion – stimulate interest in professional literature related to percussion instruments and percussion performance.
- 3) Develop an understanding of Percussion Pedagogy.
- 4) Gain a practical understanding of the learning process directed at efficiency and economy in skill. This will lead to effective and constructive problem solving, and efficiency in the practice room.
- 5) Develop through listening the awareness, appreciation and critical discernment of varying types of music.
- 6) Cultivate interest in improvisation and composition (related to percussion performance.)
- 7) Develop an awareness of those disciplines and potential situations which 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 performance and stress anxiety.
- 9) Develop self-initiative and ability for continued self-study in percussion beyond the formal educational environment.

The percussion studies program at McKendree University offers majors comprehensive instruction in all areas of percussion. Individualized instruction allows for personal specialization, while providing a well-rounded foundation in all percussion instruments. Intended for undergraduate students majoring in music, and minors, applied study is directed toward developing competencies and understanding that will contribute to the goals of becoming a competent percussionist (both as a teacher and a performer.) Students with a minor in music/percussion are also offered opportunities for individual instruction when studio time is available.

Snare drum studies involve micro/macro-time management, technical analysis, orchestral and rudimental studies, roll studies, standard orchestral excerpts, rhythmic sight-reading, pedagogy, instrument analysis and maintenance.

Keyboard percussion studies include two- and four-mallet techniques, solo literature, performance practices, sight-reading development, standard orchestral excerpts, select chamber literature, vibraphone dampening/pedaling, voicing, studies/applications in theory, styles studies (including introduction to jazz), pedagogy, and mallet wrapping.

Timpani studies include ear training, tone production, technical studies, solo literature, analysis of schools of playing, pedagogy, standard orchestral excerpts, styles studies, acoustics, head clearing and instrument calibration, and stick making.

Drum set studies explore reading, four-way independence, time development, styles studies, pedagogy, soloing development, brushes, tuning, transcription skills, electronic drumming, polyrhythmic study, and discography and video analysis.

Auxiliary percussion (concert percussion: cymbals, bass drum, tambourine, triangle, castanets, tam-tam, etc.) studies involve detailed technical analysis, standard orchestral excerpts, pedagogy and an analysis of schools of playing, selected listening, styles studies, and instrument selection and repair.

World percussion studies are approached primarily in master class and percussion ensemble, with some in-studio instruction. Studies and performance include Latin percussion, African drumming, Brazilian percussion, steel drum ensemble, and hand percussion/frame drumming. Studies approach pedagogic materials, tuning, selected listening, video analysis (commercial and instructor's personal library), and guest artist presentations. The percussion ensemble offers opportunities to apply those techniques of Latin, African, and Brazilian percussion, and steel band, in public concert.

GENERAL TOPICS

Advising and lesson scheduling require appointments made with the instructor.

Hettenhausen Fine Arts Center hours are:

Monday thru Thursday: 7:00am – 11:00pm

Friday: 7:00am – 5:00pm

Saturday: 3:00pm – 9:00pm

Sunday: 5:00pm – 11:00pm

OFFICE HOURS

Office hours are posted on my door. Appointments can be made through email or telephone. Eminent matters will be handled accordingly.

MASTER CLASS

Master class is offered every other week, while Department and Studio performance classes are offered throughout the semester. Technical, musical, and pedagogical concepts will be discussed and examined during this session. The weekly master class provides opportunities for extended clinical presentations and studio-related discussion, in addition to frequent performance opportunities. A range of topics include: the audition process, performance anxiety, the business of music and professional management, time management and practice strategies, related world music investigations, percussion-related ear training skills, percussion history, research topics, current events and personalities, guest presentations, literature and instructional material review, instrument building/repair, and related skills development, among many other percussion-related discussions and topical presentations. **Attendance in Masterclass, Department Performance Classes, and Studio Performance Classes, is REQUIRED as part of Applied Percussion Study.** See next page for semester schedule.

The following statement was extracted from the Department Handbook:

Department/Studio Performance Classes: All music majors are required to attend both DPCs and SPCs. DPCs are purely performances while SPCs are to be similar to master classes with students commenting constructively on performances and instructors leading the class. Mr. Smithiger will be in charge of Percussion SPCs, Dr. Wilhelm – woodwinds, Mr. Boggs – brass, Dr. Ypma-keyboard and Mrs. Harres- vocal. These classes will take place in the Hettenhausen Center for the Arts or in Bothwell Chapel every first, third and fifth Monday of the month at 5:00 pm. All majors must perform on their primary instrument at a DPC at least once a semester. Instructors should let Dr. Ypma know which students are performing on the next DPC one week prior. All students should perform several times on SPCs.

PERCUSSION MASTERCLASS

Date	Topic	Performers
August 25, 2008	Introduction to the Studio	
September 1, 2008	No school	
September 8, 2008	<i>Velocities</i> – Joseph Schwantner Solo Marimba	Mr. Smithiger
September 15, 2008	Tba	
September 22, 2008	Tba	
September 29, 2008	Tba	
October 6, 2008	Tba	
October 13, 2008	Tba	
October 20, 2008	Tba	
October 27, 2008	Tba	
November 3, 2008	PASIC on WEDNESDAY	
November 10, 2008	Tba	
November 17, 2008	Tba	
November 24, 2008	Tba	
December 1, 2008	Tba	
December 8, 2008	Tba	
December 15, 2008	CHRISTMAS BREAK	
December 22, 2008	CHRISTMAS BREAK	
December 29, 2008	CHRISTMAS BREAK	

RECITAL ATTENDANCE

Attendance at recitals, DPC and SPCs, are required. Please refer to the Music Department handbook for details on attendance. Majors at McKendree University are required to attend three professional and three student recitals per semester. Minors are required to attend two of each.

PERCUSSION JURIES

Sufficient demonstration of applied concepts during the “end-of-semester jury” (i.e. performance of repertoire, etudes, studies, etc.) will be required as part of your studio grade (MUS 140, 240, 340, 440.) Please refer to the Music Department handbook for further details. This semester, juries will occur on Friday, December 5, 2008.

UPPER DIVISION JURY

Please refer to the Music Department handbook for details on Upper Division admission.

PERCUSSION STORAGE

Only students who are in applied percussion study, or McKendree University ensembles that utilize percussion, are permitted access to percussion instruments. The Band Room and Practice Room #1, are both available to use for practice, storage, and to borrow percussion equipment. Instruments must be returned to their original location.

PERCUSSION ENSEMBLE

Percussion Ensemble is an integral part of percussion studies at McKendree University. It is expected that students who commit to performing in percussion ensemble will:

- a) Practice and prepare all parts.
- b) Set up their equipment and be warmed-up prior to the rehearsal.
- c) Limit talking/discussion during the rehearsal.
- d) Maintain lists of mallets/instruments needed for each piece.

GENERAL ADVICE AND CONSIDERATIONS

First, be early to all rehearsals! Appropriate set-up time is necessary. When rehearsals are finished, all percussion equipment must be returned to its proper location of storage. Any neglect or violation of these rules will be addressed in an appropriate manner.

Second: Inquire about the **Percussive Arts Society**. This is the focal organization for percussionists. Individual and group performance, educational institutions and topics, trends, equipment and technology, are ALL significant subjects that are consistently changing and growing. The Percussive Arts Society examines each of these issues and more! Information can be found at: www.pas.org. **The Percussive Arts Society International Convention will be held November 5 – 8, 2008, in Austin, Texas.**

Third: An academic and professional approach to ALL studio and ensemble related issues, is ENCOURAGED! All students are in “training” to teach and perform in professional venues, and thus a healthy approach to music and education at McKendree will yield dividends in the future. Remember that MUSIC is not solely an occupation. It contains aesthetic qualities to each person making it their career.

Pursuing music at the University level involves multiple levels of “thinking”, “doing”, and “feeling”. Strong elements to success in music include diligent practice on his/her primary instrument, commitment to learning secondary instruments (woodwind, brass, piano), exceeding music history and theory, and an overall commitment to music as your life.

Students in music also listen to music (novel idea?), attend musical concerts, study recordings, participate in music workshops, enroll in various non-music courses, and participate in social & cultural activities. As a result, percussionists realize how teaching and performance work hand-in-hand.

The music student should recognize that “preparation” is the key for success in auditions and interviews, and thus a basis for multiple options in their future. Percussionists should seek opportunities to perform in local ensembles (youth groups, region/state level bands/jazz bands/orchestra), drum corps, WGI ensembles, etc.

Along with the time commitment, a financial commitment is important. Students should invest in percussion instruments, sticks and mallets, cases and bags, method books, instructional materials, recordings, metronomes, tuners, tuning forks, etc.

MCKENDREE UNIVERSITY MUSIC DEPARTMENT POLICIES

The policies regarding grading and practice time for McKendree University are consistent with this APPLIED PERCUSSION HANDBOOK. For Example, a student earning the grade of ‘A’ will have prepared material assigned for the lesson, to a high degree of accuracy and quality. Obvious preparation will be observable through the lesson setting. Scale studies, improvement, and attitude, are categories which will be observed throughout the semester.

SUGGESTED TIPS FOR PRACTICE

Set goals when you practice

Practice slowly and carefully (accuracy)

Identify problems (Determine the specific problem; economize the motion; progress gradually)

Be creative

Use repetition

Learn to “Teach yourself”

STATEMENT ABOUT PRACTICING:

Preparation is not equivalent to the *thinking*, “I can play it when sight-reading.” That statement is horrid b/c when sight-reading, you also don’t think about balance, blend, intonation when necessary, phrasing!!!, style, actuators, etc. **YOU WOULD NOT SHOW-UP TO A PLAY, IN WHICH YOU WERE ASSIGNED LINES, AND WING-IT.**

Practice is not something that will magically happen. You have to get your butt off the lounge chairs; go into the locker room and get mallets and music; and walk into the practice room. While this is not a difficult task, many of you are motivated by sitting and talking for *hours* on end without putting any time on your instrument.

And finally,

There are undergraduate musicians at Research I, II, and regional institutions – that are...

- a) Practicing 2-3 hours daily;
- b) earning A’s in all classes (upholding an academic standard);
- c) purchasing mallets and recordings;
- d) attending University and regional concerts;
- e) networking; etc.

Many of these people are not earning teaching and performing gigs (jobs are graduate teaching assistantships in MM/PhD-DMA studies.)

Name _____

Date _____

Lesson # _____

Material Covered

Objectives Set (Next Week)

Snare Drum

Keyboard

Timpani

Multiple/etc.

MCKENDREE UNIVERSITY
APPLIED LESSON - WEEKLY GRADE REVIEW

STUDENT: _____ LESSON #: _____

INSTRUCTOR: MR. SMITHIGER

LENGTH OF LESSON: _____ DATE OF LESSON: _____

WARM-UP/EXERCISES/SCALES SUGGESTED _____

SNARE DRUM

KEYBOARD

TIMPANI

MULTIPLE

OTHER

DATE OF MUSIC DEPARTMENT Masterclass Performance:

PRACTICE ROUTINE/TOTAL FOR THE WEEK

WEEKLY GRADE (WHICH INCLUDES ASSESSMENT OF PREPARATION, SCALE STUDIES, IMPROVEMENT, PRACTICE, ATTITUDE):

The grade of A will include:

Material assigned for the lesson is consistently performed with a high degree of accuracy. Obvious preparation is demonstrated in the lesson setting. All assigned scales are consistently performed flawlessly. Obvious improvement has been made since the last lesson. The student is demonstrating consistent improvement from week to week. Student consistently displays an attitude conducive to a quality learning environment. Students are open-minded and receptive to comments and suggestions from the instructor.

MCKENDREE UNIVERSITY
Department of Music
PERCUSSION ENSEMBLE

FALL 2008

MUS 157

MEETING TIME: M,W,F, 2:00pm - 2:50pm

MR. DANIEL R. SMITHIGER

PHONE: (618) 537-6557 OFFICE: Hettenhausen 1110

EMAIL: drsmithiger@mckendree.edu

OFFICE HOURS: BY APPOINTMENT

Course Description

This ensemble is an integral component of percussion studies at McKendree University. The ensemble serves as a laboratory for musical expression and experimentation, with focus upon specific performance habits, listening skills, and general instrumental technique. The development of chamber music performance skills is at the core of the ensemble's existence. The ensemble repertoire comprises a wide variety of musical and ethnic styles, including standard works, avant-garde, marimba band, contemporary ensemble (with steel pan), commercial/jazz, and transcriptions. The student should develop an understanding of and an ability to apply appropriate and/or correct performance techniques upon all pertinent percussion instruments, many of which are not utilized in any other ensemble. Knowledge of percussion ensemble literature is also an aspect of the course structure. Opportunities for student composition and arranging, in the medium of percussion ensemble, are available to the student and highly encouraged.

Course pre-requisites include percussion performance experience at high school or college level and concurrent percussion study (see instructor for exceptional circumstances.) All percussion majors are expected to participate in percussion ensemble, in addition to general ensemble requirements. Participating membership and exact instrumentation will vary according to the specifications of each work studied and/or performed. Enrollment is subject to audition and/or permission by the instructor.

Course Objectives

Percussion Ensemble students will:

- be given the opportunity to rehearse and perform a wide variety of music.
- maintain an active and visible role in the community as representatives of the Department of Music, and the University.
- strive to reach and maintain a high level of performance quality and personal enrichment through their enrollment in the ensemble.

Music

Each member of the ensemble will be assigned a music folder and music will be handed out during rehearsals. It is the responsibility of each member to have all music **AND A PENCIL** at each rehearsal. If a music folder is lost, it is the responsibility of the member to pay any and all replacement costs. All music folders are to be returned at the end of the semester

Evaluation and Grading

Day of Percussion

September 19 & 20, 2008

Percussion Ensemble Concert(s)

TBA

November 18, 2008

7:30pm

Dress Rehearsal - TBA

Preparation for Percussion Ensemble Tour

January 24 & 25, 2008

Semester grades are based on attendance, preparation for rehearsal, commitment to the ensemble and musicianship. All absences must be reported to the director **PRIOR TO REHEARSAL**. The director reserves the right to evaluate the circumstances that determine excused and unexcused absences. Attendance will be taken at each rehearsal and performance. The second unexcused absence will result in the lowering of the member's grade by one letter. Each two following unexcused absences will lower the grade one letter. **Tardiness is as intrusive to the music-making process as absence, and therefore will be treated in a manner similar to that of absences.** Absence from a Dress Rehearsal or Performance will be grounds for immediate disciplinary action, up to and including dismissal from the ensemble, and a failing grade for the semester. Mr. Smithiger is the final authority on all personnel and grade-related disciplinary measures.

Concert Attire

Please refer to the Music Department dress code.

Course Schedule and Regulations

The "Applied Percussion Handbook" is the official manual for this class. These documents should be consulted for all details regarding rehearsals, events, policies and procedures pertaining to this class.

Course Withdrawal Policy

The last day to drop a course from the University without academic penalty (WF), will be November 1, 2008.

Honor Code

McKendree University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code, which is contained in both print and web versions of the Student Handbook.

The University maintains a strong commitment to make all service, programs and activities equally available to students with disabilities.

REQUIRED EQUIPMENT/MALLETS/ETC.

All percussionists are required to acquire the following items listed below (with suggested brands). This is a “starting point”, and all students are **encouraged** to acquire a wide variety of implements. Recommendations include:

SNARE DRUM

Black Swamp
Cleveland
Grover
Ludwig
Pearl
Yamaha

SNARE DRUM STICKS

American Drum
Cooperman
Encore
Vic Firth
Tom Gauger
Innovative Percussion
Ludwig
Pro-Mark
Silverfox
Vater
Zildjian

SNARE – STRAINER COMPANIES

Patterson Snares

MARIMBA - 2/4 (mallets)

A.Putnam Mallets
American Drum
Deschler Percussion
Encore
Equilibrium
Grover Pro Percussion
Innovative Percussion
Liberty Series
Malletech
Mike Balter
Musser (Ludwig)
Pro Mark
Smith Mallets
Vaughncraft
Vic Firth
Yamaha

VIBRAPHONE (mallets)

A.Putnam Mallets
Deschler Percussion
Encore
Malletech

Mike Balter
Musser
Pro Mark
Vic Firth

TIMPANI
(mallets)

A. Putnam Bamboo
Black Swamp
Cleveland
Cloyd Duff
Grover Timpani Mallets
Innovative Percussion
Liberty Timpani Mallets
Promark: Jonathan Haas
Vic Firth American Custom

TAMBOURINES

Grover Pro Percussion
Black Swamp Percussion
LP Latin Percussion
Pearl Drums
Rhythm Tech
Weiss
Yamaha Musical Instruments

TRIANGLES

Alan Abel
Grover Pro Percussion
Black Swamp Percussion
Danmar
Pearl Drums
Rhythmtch
Vic Firth Drumsticks
Weiss
Yamaha Musical Instruments

METRONOME

Boss DB-90 Dr. Beat Metronome
Boss DB-60 Metronome

The acquisition of these materials is necessary for success in applied study. Use of University equipment is on a “temporary” basis ONLY.

Permission to use McKendree University percussion equipment may be granted by Mr. Smithiger and/or Mr. Boggs. The student is responsible for set-up and tear-down of all equipment used in a rehearsal, dress-rehearsal, and/or performance. The condition of the equipment shall not be damaged through the duration of any rehearsal, dress-rehearsal, and/or performance.

FAILURE TO COMPLY WITH ANY PORTION OF THE AFOREMENTIONED STATEMENTS MAY RESULT IN THE LOWERING OF A GRADE BY ONE LETTER, AND/OR AN IMPOSITION OF A HOLD ON THE STUDENT'S UNIVERSITY ACCOUNT.

McKendree University
Department of Music

PERCUSSION MASTERCLASS PERFORMANCE CRITIQUE

Comments-

1-Musicality (phrasing, shapes, etc.)

2a-Discuss TONE.

2b-Technical Elements of the Performance?

3-Presentation (attire, posture, etc.)

4-Literature Selection.

5-Overall Rating (Grade).

Other comments:

**McKENDREE UNIVERSITY DEPARTMENT OF MUSIC
APPLIED MUSIC: PERCUSSION JURY EVALUATION**

The top portion is to be completed by each student by noon on Wednesday, May 2.

Student Name:

Semester / Year:

Course Number:

Instructor:

Instrument:

Classification: (Performance Major, MUED Major, Music Minor, MUED Secondary, Ensemble)

***Remember to bring three (3) photocopies of
each piece to be performed to your jury!***

Music to be performed at the jury today includes (This portion to be reviewed FIRST by Mr. Smithiger.)

Please list all material & studies this semester. (This portion to be reviewed FIRST by Mr. Smithiger.)

**MCKENDREE UNIVERSITY DEPARTMENT OF MUSIC
PERCUSSION JURY EVALUATION SHEET**

_____ Fall Semester, 2008.

Name _____ Year in School _____

Course No. _____ Changing Level? _____ yes _____ no

5 =Excellent; 4 = Good; 3 = Satisfactory; 2 = Needs Improvement; 1 = Weak. Use N/A at your discretion. Please include specific comments as much as possible. This evaluation will be shared with the student.

TONE _____

(actuator selection; grip, stroke & actuator response; timbral consistency; sticking)

Comments:

INTONATION _____

(timp: initial tuning & changes; other: choice of instruments/tuning)

Comments:

TECHNIQUE _____

(note accuracy, articulation, consistency, finesse)

Comments:

RHYTHM _____

(Stability, precision, musicality)

Comments:

INTERPRETATION _____

(style, tempo, dynamics, rhythm)

Comments:

MUSICIANSHIP _____

(artistic projection of musical ideas: note/linear phrasal, sectional, whole, fluency, professionalism)

Comments:

PREPARATION _____

(instrument/actuators set-up, continuity)

Comments:

ACCOMPANIMENT _____

SUITABILITY FOR PERFORMER _____

Semester Grade _____
Jury Grade _____
Final Grade _____
Scales: Pass _____ Fail _____
Upper Division: Pass _____ Fail _____
Register Next Semester In: _____
Signature _____

MCKENDREE UNIVERSITY DEPARTMENT OF MUSIC

REQUIREMENTS

Students who declare Percussion as his/her primary instrument should demonstrate the following competencies in these areas:

Snare Drum – Select rudiments from the Percussive Arts Society International Drum Rudiments; a solo or etude, in either rudimental or concert style, from [including but not limited to:] *Portraits in Rhythm* (Cirone), *Guide for the Artist/Percussionist/Modern School for Snare Drum* (Goldenberg/Cirone), *Douze Etudes pour Caisse-Claire* (Delecluse), *Advanced SD Studies* (Peters), *14 Modern Contest Solos* (Pratt); and sight reading.

Keyboard – Demonstrate an understanding of all major and minor scales, and arpeggios, two octaves; a standard work or study to demonstrate musicianship, such as: *Prelude in g minor* (Bach), *Gitano* (Gomez), *Etude in d minor* (Gomez), *Tambourine Chinois* (Kreisler), *Etude in C* (Musser), *Yellow After the Rain* (Peters), *Virginia Tate, Rhythm Song* (Smadbeck), or an etude/exercise from a method book including but not limited to: *Modern School for Xylophone, Marimba, and Vibraphone* (Goldenberg), *Four Mallet Method for Marimba* (Moyer), *Method of Movement* (Stevens), *Four-Mallet Marimba Playing* (Zeltsman), *Fundamental Studies for Mallets* (Whaley); and sight reading.

Timpani – Demonstrate the ability to tune multiple drums from a given pitch; a standard book/work to demonstrate musicianship, includes but not limited to: *Concepts for Timpani* (Beck), *Exercises, Etudes and Solos for Timpani* (Cirone), *Portraits for Timpani* (Cirone), *Timpani Method* (Friese-Lepak), *The Solo Timpanist* (Firth), *Modern Method for Tympany* (Goodman), *Technique for the Virtuoso Timpanist* (Hinger), and/or *Musical Studies for the Intermediate Timpanist* (Whaley).

Drumset – Demonstrate a variety of musical styles such as Jazz (Medium Swing, Waltz, Ballad, Shuffle, etc.), Latin (Samba, Bossa Nova, etc.) and rock, including playing time and soloing in each style; demonstrate the ability to play with click track or metronome; sight reading of a standard big band arrangement. Possible methods include: *Advanced Techniques for the Modern Drummer*, volume I (Chapin), *Brazilian Rhythms for Drumset* (Da Fonseca, Duduka & Bob Weiner), *Drumset Essentials*, Volume 1 (Erskine), *Essential Styles - Book I & II* (Houghton), *Afro Cuban Rhythms* (Malabe),

Syncopation (Reed), *The Art of Bop Drumming* (Riley), *Drumming and All That Jazz* (Rothman), *Essential Techniques for Drumset: Book I* (Soph), *The Sound of Brushes* (Thigpen), *The Essence of Brazilian Percussion and Drumset* (Uribe).

Multiple Percussion – A standard work and/or study to demonstrate musicianship, such as *Studies in Solo Percussion* (Goldenberg), *French Suite* (Kraft), or *The Contemporary Percussionist: 20 Multiple Percussion Recital Solos* (Udow/Watts.)

COURSE OF STUDY FOR THE UNDERGRADUATE PERCUSSION MAJOR [SUGGESTED]

MUS 140

Semester 1

Snare Drum

Cirone, Anthony. *Portraits in Rhythm* (selected etudes)
Peters, Mitchell. *Intermediate Snare Drummer* (selected etudes)
Percussive Arts Society. *Standard Rudiments*
Stone, George Lawrence. *Stick Control* (selected)
Wilcoxon, Charles. *All – American Drummer* (numbers 126 – 150)

Keyboard

All Major and Minor scales with arpeggios, two octaves
Goldenberg, Morris. *Modern School for Xylophone, Marimba, Vibraphone* (selected)
Green, George Hamilton. *Instruction Course for Xylophone* (1st 5 lessons)
McMillan, Thomas. *Percussion Keyboard Technic* (sight reading)
Peters, Mitchell. *Fundamental Method for Mallets* (selected)
Stevens, Leigh Howard. *Method of Movement* (selected exercises)
Moyer, James. *Four Mallet Marimba* (selected exercises)
Quartier, Bart. *Image* (selected etudes)
Two Mallet Solo (selected)
Van Geem, Jack. *Four Mallet Democracy* (selected studies)

Timpani

Ear training exercises/Tuning exercises
Beck, John. *Concepts for Timpani* (Selected exercises)
Goodman, Saul. *Modern Method for Tympani* (Selected exercises)
Peters, Mitchell. *Fundamental Method for Timpani* (Selected exercises)
Timpani in the Wind Band/Timpani in the Orchestra (Selected excerpts)
Whaley, Garwood. *Primary Handbook for Timpani*

Multiple Percussion

Goldenberg, Morris. *Studies in Multiple Percussion*.
Rosauo, Ney. *Ten Beginning Studies for Multiple Percussion*.

Semester 2

Snare Drum

Delecluse, Jacques. *Douze Etudes*

Payson, Al. *Snare Drum in the Concert Hall*

Performance of Snare drum duet with fellow student(s) in masterclass

Peters, Mitchell. *Advanced Snare Drummer* (selected etudes)

Keyboard

All Major and Minor scales with arpeggios, two octaves

Lipner, Arthur. *Jazz Mallets in Session*

Samuels, Dave. *A Musical Approach to Vibraphone*

Selected Xylophone Rag – played with accompaniment

Two/Four Mallet Solo (selected)

Zeltsman, Nancy. *A Musical Approach to Four Mallets.*

Zivkovic, Nebojsa. *Funny Mallets.*

Timpani

Friese-Lepak. *Timpani Method* (selected)

Goodman, Saul. *Modern Method for Tympani* (selected exercises)

Hinger, Fred. *Technique for the Virtuoso Timpanist*

Timpani in the Wind Band & Orchestra (selected excerpts)

Multiple Percussion

Goldenberg, Morris. *Studies in Multiple Percussion* (cont.)

Rosauro, Ney. *Ten Beginning Studies for Multiple Percussion.*

Student Compositions

Drumset

Da Fonseca, Duduka & Bob Weiner. *Brazilian Rhythms for Drumset*

Erskine, Peter. *Drumset Essentials, Volume 1* (Selected exercises)

Houghton, Steve. *Essential Styles* (Book I & II, selected exercises)

Malabe/Weiner, Frank. *Afro-Cuban Rhythms for Drumset*

Reed, Ted. *Syncopation*

Riley, John. *The Art of Bop Drumming*

Auxiliary Percussion & General Percussion

Details and specific issues will be addressed depending on individual strength's and weaknesses. Percussionists should strive for a balance of performance and education techniques. Subsequent semesters of study will be discussed with the individual student.

COURSE OF STUDY FOR THE UNDERGRADUATE PERCUSSION MAJOR [SUGGESTED]

Subsequent semesters of study will include further development in the areas of snare drum; two-mallet and four-mallet keyboard technique (marimba and vibraphone); sight-reading; timpani technique and ear training; multiple percussion; various drumset styles and applications; orchestral excerpts; latin and world percussion; and electronic percussion.

Also, music performance and education majors will present Junior and Senior recitals. Selected repertoire discussed from the Solo and Chamber literature database (attached to this document), will provide a “starting point” for possible literature. The appropriate forms are listed on the McKendree University website. A recital jury must be scheduled, and then “passed”, in order to complete the actual degree recital.

SUGGESTED VENDORS & MANUFACTURERS WITH ONLINE ACCESS

Chops Percussion
5282 E. 65th Street
Indianapolis, IN 46220
Phone: (317) 813-2070
www.chopspercussion.com

Drum Head Quarters
St. Louis, MO.

DeMorrow Instruments
253 Hwy 51 North
P.O. Box 52
Arkadelphia, AR 71923
www.demorrowinstruments.com

Drums In The Wind
19888 State Line Rd
South Bend, IN 46637
Phone: (800) 540-4054

Interstate
13819 W. National Ave.
New Berlin, WI 53151
Phone: (800) 462-2263
www.interstatemusic.com

Steve Weiss Music
2324 Wyandotte Road
Willow Grove, PA 19090
Phone: (215) 659-0100
Fax: (215) 659-1170
www.steveweissmusic.com

Lone Star Percussion
10611 Control Place
Dallas, TX 75238
Phone: (214) 340-0835
www.lonestarpercussion.com

Percussion Source
1212 5th Street, PO Box 5521
Coralville, IA 52241
Phone: (866) 849-4387
<https://www.percussionsource.com:9998/home.htm>

SUGGESTED ONLINE RESOURCES (listed alphabetically)

www.blackswamp.com
www.bosphoruscymbals.com
www.chopspercussion.com
www.dci.org
www.demorrowinstruments.com
www.encoremallets.com
www.evansdrumheads.com
www.gottrypercussion.com
www.groverpro.com
www.innovativepercussion.com
www.lonestarpercussion.com
www.marimbaone.com
www.marimbas.com
www.mckendree.edu
www.menc.org
www.mostlymarimba.com/bin/landing.php
www.mwpublications.com
www.nancyzeltsman.com
www.nationalbandassociation.org
www.panyard.com
www.pas.org
www.pearldrums.com
www.percussionsource.com
www.rhythmweb.com
www.rowloff.com
www.sabian.com
www.steveweissmusic.com
www.tmea.org
www.uil.utexas.edu
www.vater.com
www.vicfirth.com/education
www.wgi.org
www.wbw.com
www.yamaha.com/yamahavgn/CD
www.zildjian.com

others tba...

METHOD BOOKS/MUTLIMEDIA RESOURCES

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Burritt, Michael. *Four Mallet Exercises*. Handout

Burton, Gary. *Introduction to Jazz Vibes*. Glenville, Illinois: Creative Music, 1995.

Carlyss, Gerald. *Symphonic Repertoire for Timpani: The Nine Beethoven Symphonies*. Ft. Lauderdale, Florida, 2005.

Carroll, Raynor. *Exercises, Etudes and Solos for Timpani*. Pasadena, California: Batterie Music, 2001.
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MCKENDREE UNIVERSITY PERCUSSION

Upcoming Dates

June 17, 2008 – “Chop Shop” 7:00pm

July 13 – 18, 2008 – Yamaha Midwest Percussion Camp (Featuring Bret Kuhn, Victor Mendoza, Erick Saoud, Ryun Louie, Jeff Valperts, Evan Hinds); Percussionists perform on MPC concert (O'Donnell, Alls, Hettenhausen, Neuman)

September 19, 2008 – 9:30am/12:30pm Percussion Ensemble and Jazz Ensemble

September 20, 2008 – 9:30am Percussion Ensemble and Jazz Ensemble

September 22, 2008 – IMEA Preparation Clinic

October 4, 2008 – “Preview of Champions” (Percussion Judge: Chad Schaedler)

October 11, 2008 – Mass Band Day &/or Parade & Homecoming

November 5-8, 2008 – P.A.S.I.C. in Austin, Texas.

November 10, 2008 – College Career Day

November 18, 2008 – Percussion Ensemble Concert

November 20-21, 2008 – Marching Bearcat Band Young People’s Concert

January 19, 2009 – Jazz Improv

January 23, 2009 – Percussion “Tour”; details TBA;

January 24, 2009 – Waubonsie Valley High School “Day of Percussion”

February 12-14, 2009 – YPC

February 16, 2009 – “Day of Percussion” (Featuring Dr. Steven Hemphill)

Steve Hemphill, Professor of Music and Director of Percussion Studies at Northern Arizona University since 1991, earned a bachelor’s degree and master’s degree from the Eastman School of Music and a doctoral degree from Florida State University. He has performed with the Atlanta Symphony, the Rochester Philharmonic, the Savannah and Tallahassee Symphonies, the Phoenix Symphony, the Arizona Opera Orchestra, the Orquesta Sinfonica Municipal of Caracas, Veneauela, and the Flagstaff Festival of the Arts Orchestra. He currently serves as principal timpanist with the Flagstaff Symphony and as principal percussionist with the Music in the Mountains Festival in Durango, Colorado. Hemphill has published articles in *Percussive Notes*, *The Instrumentalist*, *The International Association of Jazz Educators Journal*, *Arizona Music News*, and a number of statewide educational newsletters. He is associate producer/director of *The Art of Timpani* instructional video series, and is a past president of PAS Chapters in Arizona and Wyoming.

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