12 lessons per semester and depending on the degree program they will be either Half-hour (y), 50 minutes, or 1 hour and 20 minutes in length.

The purpose of studio lessons and master class is to provide a solid technical and musical foundation and a thorough understanding of the full range of percussion instruments. As you progress through the various levels of instruction, expectation of technical proficiency and musical expression will increase. The ability to function in various solo and ensemble situations, to handle a variety of musical styles and develop organizational skills will allow you to succeed during your undergraduate career and will give a solid foundation for the future. The only way to be able to attain any level of success is through diligent and focused practice.

**Performance/Masterclass** TBD

**Percussion Ensemble** Fridays 3:30-5:30 and 2 hrs TBD

**IMPORTANT DATES: MANDATORY ATTENDANCE**

* Friday November 25 Concerts 12:30 & 8:00pm, Dress Rehearsal Thursday Nov. 24 6-10pm
* March 2 Concerts 12:30 & 8:00pm, March Dress Noon-?

**Concert Attendance Requirement** - 12 Concerts per year of which you are not a performer- graded pass/fail half of performance class grade or 5% of your studio mark.

**Assessment is based on the following:**

*Tone production/technique*: Development of full range of characteristic instrument sounds with ability to perform music of increasing complexity. There is a direct correlation between technique, tone production and tone quality.

*Accuracy* | Rhythmic, Tempo, Pulse, Pitch and Intonation

*Musical Expression* | Dynamics, Phrase, Style, Vocabulary

*Preparation.

  - Warmed up
  - Set-up prior
  - On time
  - Notebook
  - Ideas for repertoire
  - Dictionary
Look up words/composer background

A minimum of 2 hours of practice is expected daily including weekends. At this, you most likely will not be able to adequately cover all the assigned material let alone make great strides in your playing. Whether you are going into performance or music education, you need to achieve a certain level of technical facility and musical understanding in order to successfully perform, teach, motivate and demonstrate. Critical self-examination, and awareness of the sounds you are making and how your body is functioning must be foremost in your practice time. Time management is always and issue. Put practice time in your schedule. G. H. Green keyboard lessons are expected to be learned within a week, in their entirety, without mistakes and at a challenging metronome marking. Similar progress is expected for stick control, which is cumulative. Other studies such as the Wohlfahrt etudes, and significant sections of repertoire are to be under the hands note-wise and in time even if at a slow tempo.

*If for any reason you will be missing a lesson, it is your responsibility to switch with someone else and/or to reschedule on your own initiative prior to the missed lesson. If you do not, the lesson will not be made up and you will receive a failing grade for that lesson.

Two Mallet/Four Mallet technique midterm exams - December

First Year
Major sixth arpeggios with accompanying major scales, all 12 keys (Green Lesson 22) minor Scales in all 12 keys with proper/new relaxed technique mm 120 to the quarter note. Scales and arpeggios will be eighth notes

Second Year
See above plus Dominant seventh arpeggios with accompanying Mixolydian mode in all 12 keys mm 116, eighth note triplets

Third Year
All of the above plus dorian minor mode in all 12 keys with the following arpegiated chord progression ii7, V7, I mm 96 to the quarter note- eighth note triplets ascending for four counts then descending followed by two counts ascending plus one eighth note, two counts descending in ii7, immediately into V7 in the same way, immediately into tonic arpeggio in same way.

Fourth Year
Blues Scales- mm 96 to the quarter note- two octaves ascending and descending in eighth note triplets.

*Four mallet chord progressions ii7, V7, I in all keys. Whole note/or broken arpegiations four counts each mm 96.

**Creativity will be taken into consideration if you come up with your own exercises that utilize the same material with a similar tempo.
The following list includes the basic materials we will be using during lessons, not including solo repertory. You should purchase this music on your own, rather than using copies in the studio library; building your library of repertory and teaching materials is essential for your own teaching and performing in the future.

**Required Materials:**

**Snare Drum Books:**
- Stick Control – George Lawrence Stone
- Master Studies – Joe Morello
- 14 Modern Contest Solos – John S. Pratt
- Portraits in Rhythm – Anthony Cirone
- Douze Etudes pour Caisse Claire – Jacques Délécluse
- Intermediate Studies for the Snare Drum- Garwood Whaley
- Modern School for Snare Drum- Morris Goldenberg

**Keyboard Books:**
- Percussion Keyboard Technic – Thomas MacMillan
- Instruction Course for Xylophone – George Hamilton Green
- Foundation Studies for the Violin – Franz Wohlfahrt
- J. S. Bach Complete Sonatas and Partitas (S.1001- S.1006) for Violin Solo (Ivan Galamian Edition)
- Method of Movement for Marimba – Leigh Howard Stevens
- Vibraphone Technique: Dampening and Pedaling – David Friedman
- Modern School for Xylophone, Vibraphone and Marimba- Morris Goldenberg

**Timpani Books:**
- Etüden für Timpani, Heft 1(Etudes for Timpani, Book 1) – Richard Hochrainer
- Modern Method for Tympani – Saul Goodman
- The Working Timpanist’s Survival Guide- John Tafoya

**Drumset Books:**
- Progressive Steps to Syncopation for the Modern Drummer – Ted Reed
- The Art of Bop Drumming – John Riley

**Suggested Sticks/Mallets:**
- Vic Firth SD-1 General Sticks, (Cooperman or Reamer)
- Brushes

By fourth year, students should have a variety of snare, double ended snare (Swizzlewith felt on one end), bell, xylo (mallettech Becker Blues), marimba- 2 and 4 mallet sets of various degrees of softness. Bass drum beaters (matched set of 2 Gauger 4)
Suggested marimba mallet makers- Malletech- concerto, soloist series Friedman, Samuels
Encore, Marimba One,
Malletech (Hinger Touch-tone) Medium or Hard Timpani Mallets (red or green)
Cloyd Duff #2 Timpani Mallets – Hickory Handle
Drumset Sticks of your choice

Other Necessities
Pencil and notebook for every lesson
Practice Pad, 8” or larger with a stand you can use while seated
Metronome and electronic tuner combined- Korg TM 40
A-440 tuning fork
Bag of cymbal felts and washers
Two black trap stand towels
Drum key
2 Triangle Clips

Grading considerations/Rubric

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<th>90% A+</th>
<th>80% A</th>
<th>70% B</th>
<th>60% C</th>
<th>50% D</th>
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<td><strong>Technique/Tone Quality</strong></td>
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<td>Exemplary technique and tone quality</td>
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<td>Tone quality is consistent and relates to desired technique</td>
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<td>Good skill development but aware of problems. Evident effort</td>
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<td>Slow progress, some awareness of sound quality but lack of understanding</td>
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<td>Unaware of proper technique. Willful lack of desired sound quality.</td>
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<td><strong>Accuracy/Rhythm</strong></td>
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<td>Rhythm, pitch, intonation and tempo are all solidly under control</td>
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<td>Few rhythmic, tempo issues. Few wrong pitches</td>
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<td>General control but lacks maturity</td>
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<td>Inaccuracies, not confident in basic areas of preparation</td>
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<td>Many wrong rhythms/notes Inconsistent tempo</td>
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<td><strong>Musicality/Phrasing</strong></td>
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<td>Dynamics, phrasing and style are maturely expressed.</td>
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<td>Thoughtful phrasing and attention to detail and style</td>
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<td>Inconsistent attention to dynamics, phrase. Lacks stylistic understanding</td>
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<td>Little attention to musical detail</td>
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<td>Lack of dynamics or understanding of phrase</td>
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<td><strong>Preparation</strong></td>
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<td>Excellent, consistent preparation</td>
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<td>Evidence of Consistent practice, understanding of material</td>
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<td>Effort is evident but lacks overall integrity</td>
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<td>Lacks preparation</td>
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rev. August 31, 2016