

Cleveland State University

Department of Music

2006-2007

Applied Lessons—Percussion
MUA 1/3/671-2, Section 71
Music and Communications Building
Room 446

COURSE SYLLABUS

GENERAL INFORMATION

Instructor: Matthew Bassett, Assistant Coordinator of Percussion Studies
Home phone: 216.351.5312 (Avoid call between 10:00pm and 6:00am unless it is extremely urgent!)
Cell phone: 216.272.8069 (Only when necessary, please.)
E-mail: m.bassett@csuohio.edu or matthewbassett@adelphia.net

Schedule: You must register for lessons through Ms. Toni Lovejoy in room #334. Please get this done as early as possible! During the first week of the semester I will schedule your lesson time. **In order to help me deal with scheduling, please e-mail your personal schedule each semester.** When it is necessary for me to reschedule lessons, I will let you know as far in advance as possible. You will receive all the lessons for which you have paid. Music majors receive 14 lessons plus one jury. Non-music majors receive 15 lessons.

Department Guidelines:

We will have a percussion meeting during the first week of the fall semester to discuss percussion department policies about practicing, practice rooms, ensembles, equipment, etc. Consult the percussion graduate assistant, Rob Kratz, with any further questions.

Materials: Bring the following to every lesson:

- Spiral-bound notebook (for assignments and taking notes)
- Spiral-bound staff paper notebook
- Music, mallets, and instruments for all currently assigned music
- Metronome

You must also own following:

- Three ring binder(s)
- Sticks/mallets/beaters
- Small percussion instruments (Music majors only)

See "EQUIPMENT" for more information

OBJECTIVES and EXPECTATIONS

Lessons focus on developing performance skills on percussion instruments with emphasis on concert percussion. Students expand their skills primarily through study of solo repertoire, exercises, etudes, and orchestral repertoire. Course goals will vary from student to student depending on factors such as student's prior experience, major, and career goals. (See below.) In most cases, however, this course will acquaint the student with those aspects of percussion playing most likely to be encountered in an orchestra and provide the student with the skills to perform at the highest level in that setting.

Objectives and Expectations (continued)

Graduate Students—Lessons focus on refinement of ability on concert percussion instruments with emphasis on audition preparation. These skills are developed through practice, performing in ensembles, mock auditions and a recital. Students are encouraged to seek professional gigs in their field, schedule permitting. Specialization in either timpani or percussion is allowed. Graduate students are expected to devote at least six hours per day to personal practice and part-time Percussion Ensemble participation is strongly encouraged.

Non-degree Seeking Students (Post-Graduate)—Lessons focus on refinement of ability on concert percussion instruments with emphasis on audition preparation. These skills are developed through personal practice and professional engagements. Specialization in either timpani or percussion is allowed. Eight or more hours per day of personal practice is expected and part-time Percussion Ensemble participation is strongly encouraged.

Undergraduate Performance Majors—Lessons focus on developing a level of proficiency on snare drum, two and four-mallet keyboard, timpani, accessories, and drum set that will allow the student to go to the graduate school of his/her choice and/or audition successfully for a regional orchestra. These skills are developed through practice, performing in ensembles, juries, and two recitals. Performance majors are expected to devote at least six hours per day to personal practice and full-time Percussion Ensemble participation is strongly encouraged.

Undergraduate Music Education Majors—Lessons focus on developing a level of proficiency on all the major percussion instruments that will allow the student to teach percussion through the advanced high school level and play as an extra or section player with a local orchestra. These skills are developed through practice, juries, and participation in performance ensembles. Music Education majors are expected to devote at least three hours per day to personal practice and part-time Percussion Ensemble participation is strongly encouraged. (Full time participation is recommended.)

Non Music Majors—Lessons will be designed based upon the skill level and interests of each student. Practice and preparation for lessons is expected. Participation in Percussion Ensemble is allowed only with permission of the director.

COURSE WORK

Lesson preparation—Weekly assignments are recorded by both instructor and student. It is expected that all assigned material will be prepared. Preparation includes not only practice, but also analysis of music being learned (i.e. harmonic/rhythmic/formal), score study, and CD listening when applicable.

Concert Attendance and Listening/Score Study Requirement (Undergraduate music majors ONLY):

- Attend at least one live concert performance every week. (Thursday series does not count.) Bring the concert program to your lesson and be prepared to discuss the pieces you heard.

Suggestions: Cleveland Orchestra, Cleveland Opera, Cleveland Chamber Symphony, Cleveland Pops Orchestra, Cleveland Museum of Art concerts/recitals, Cleveland Chamber Music Society, Rocky River Chamber Music Society, Recitals given at: CSU, CIM, Baldwin Wallace, Oberlin, etc., Visiting ensembles and/or soloists presented at Severance Hall, CMA, Playhouse Square, local churches/synagogues, etc.

**There are numerous opportunities to attend free concerts in town. Check listings in the Plain Dealer, Free Times, Cleveland Scene, cleveland.com, etc. See Joyce daily to inquire about free tickets. Spend money when you have to!

- Familiarize yourself with at least one composition by a major composer every week. Do this by listening to more than one recording of the piece and studying the score. Be prepared to discuss the piece in your lesson. Pay special attention to any percussion used in the composition. (Note that this assignment is in addition to any listening associated with your assigned repertoire.)

Suggestions: Buy recordings and scores of the most major orchestral repertoire; Go to CSU library to listen to recordings and check out scores; Borrow CDs and scores from Cleveland Public Library; Refer to the attached list of suggested repertoire.

CSU PERCUSSION ENSEMBLE

The Percussion Ensemble performs one concert each semester. All percussionists studying at CSU are strongly encouraged to participate. Graduate students, non-degree seeking students, and Music Education major undergraduates participate on a part-time basis. This usually involves participating in large group pieces (minimal number of rehearsals) and/or independently preparing a small group or solo piece as assigned. Performance major undergraduates usually participate on a full-time basis, which involves participating in all pieces as assigned and rehearsing weekly. Credit for the ensemble may be obtained by registering for MUS 106/506, Section 71—*Chamber Ensemble*. A rehearsal schedule is created during the first 2 weeks of each semester. Some rehearsals will take place in conjunction with Wind Ensemble rehearsals. It is each student's responsibility to check the bulletin board DAILY for schedule updates.

STUDIO CLASS

There will be several classes each semester. Each studio class will be 2-3 hours in length. Topics will include: accessory playing techniques, stick wrapping, and orchestral repertoire. Attendance is mandatory, except under prior arrangement. Students will be charged one lesson each for these classes.

STUDIO ACTIVITIES

All percussion students are expected to attend studio activities such as masterclasses, concerts by visiting percussion artists, and student percussion recitals. Check the percussion bulletin board frequently to keep apprised of such events.

GRADING

Students are graded at each lesson on the following basis:

- Overall preparedness and performance—70%
- Weekly listening/score study and concert attendance (undergrad music majors only)—15%
- Professionalism (on time with all materials, looking presentable, etc.)—15%

Final grades will be determined by averaging the weekly grades.

Scale:
A= Excellent
B= Good
C= Average
F= Fail

JURIES (undergraduates only, as determined by degree program)

Jury materials will be selected before the eighth week of the semester. These pieces will be prepared concurrent with regular lesson materials. Details regarding juries can be found in the undergraduate handbook.

RECITALS

Recitals are required of all music majors. It is the student's responsibility to take care of all organizational details of her/his jury. Refer to CSU student handbooks for details.

EQUIPMENT and BOOKS

****Please be sure to label all of your personal belongings****

Listed below are the absolute “must have” items for all percussionists at CSU (except non-music majors):

Supplies:

Spiral bound notebook

Three-ring binder with dividers and clear plastic sheet protectors (For excerpts, exercises, handouts, etc)

Spiral bound staff paper notebook

Metronome (This is very important—Dr. Beat DB-66, DB-88, or comparable)

Stick case

Snare Books:

<i>Stick Control</i>	George Lawrence Stone (Ludwig)
<i>The Roll</i>	Emil Sholle (Ludwig)
<i>Advanced Snare Drum Studies</i>	Mitchell Peters (Mitchell Peters)
<i>The All-American Drummer</i>	Charlie Wilcoxon (Ludwig)
<i>Douze Etudes pour Caisse-Claire</i>	Jacques Delecluse (Alphonse Leduc)

Mallet Books:

<i>George Hamilton Green’s Instructional Course for Xylophone</i>	George H Green (Merideth)
<i>Modern School for Xylophone, Marimba, and Vibraphone</i>	Mo Goldenberg (Adler)
<i>Method of Movement for Marimba</i>	LH Stevens (Marimba Prod)
<i>6 Sonatas and Partitas for Violin Solo</i>	JS Bach

****There are many publications of these solos. I recommend the version edited by Galamian from the International Music Company. It is best to get a version with few, if any, added markings.**

Timpani Books:

<i>Etuden fur Timpani, Heft 1</i>	Richard Hochrainer (Verlag-Doblinger)
<i>Modern Method for Timpani</i>	Saul Goodman (Belwin)
<i>The Freise-Lepak Timpani Method</i>	A. Friese & A. Lepak (Belwin)
<i>Schalginstrumente—Ein Schulwertk, Teil 2</i>	Eckehardt Keune (VEB Deutscher)
<i>Trente Etudes pour Timbales (Cahiers 2&3)</i>	Jacques Delecluse (Leduc)
<i>Classic Overtures for Timpani</i>	Goldenberg (Chappell)
<i>Classic Symphonies for Timpani</i>	Goldenberg (Chappell)

Sticks and Mallets:

- Snare Drum: 2 pair general use stick such as, Firth SD1-Generals, ProMark T Freer-General Orchestral; Also one pair light-weight sticks such as Cooperman Graham Johns #1 or ProMark-Light Orchestral.
- Xylophone/Bell mallets: one pair medium soft rubber (for practice) such as Freer Light Green Natural Rubber; one pair hard phenolic (for ensemble performance; One pair Malletech Becker “Blues” for xylophone solo work. (Rattan preferred for two mallet work.)
- Marimba/Vibraphone mallets: Set of four medium to medium hard yarn marimba mallets; set of four medium hard to hard cord vibraphone mallets such as Balter Green #22R. (Birch preferred for marimba; rattan for vibraphone)
- Timpani mallets: one pair for general use such as Adams/Duff #3; one pair hard or medium hard such as Adams/Duff #1 or #2. (Also consider Black Swamp and California Percussion Technologies)
- Drum set: Several pairs general drum set sticks such as: Firth 5A, Regal Tip 5A, etc. (Nylon tips preferred)

Equipment and Books (continued)

Remember that this is a list of “must have” items for all serious percussionists. It is meant to be the starting point for incoming freshman. Through your undergraduate years you should plan on adding to your collection little-by-little as new situations require. Some suggestions can be found in the section below.

ADDITIONAL ITEMS TO ACQUIRE (Eventually)

- Specialty snare drum, field drum, and drum set sticks for extra loud and extra soft playing.
- Keyboard mallets for all instruments that expand the array of hardness you have. (Hint: Add harder sticks first, since they are more practical for ensemble playing.)
- Complete a set of timpani mallets from hard to soft including specialty sticks such as holzschlagel and flip sticks.
- Large instrument beaters such as bass drum, gong, and chime.
- Accessory percussion instruments: triangle with clip and beaters, tambourine, one or two pairs of crash cymbals, castanets.
- Replacement felt, yarn, and tools for wrapping timpani, marimba, and yarn mallets.

BOOK LISTS

Below is a reference list of commonly used concert percussion texts. We will refer to it from time-to-time when a new text is required or recommended.

Snare Drum

Author	Title
Aleo, Keith	Advanced Etudes for Snare Drum
Cirone, Anthony	Portraits in Rhythm
Delecluse, Jacques	Douze Etudes pour Caisse Claire
Delecluse, Jacques	Keiskleriana 1
Delecluse, Jacques	Keiskleriana 2
Fennell, Fredrick	Drummer's Heritage
Firth, Vic	The Solo Snare Drummer
Goldenberg, Morris	Modern School for Snare Drum
Hochrainer, R	Ubungen fur Kleine Trommel
Kvistad, Rick	Accent Studies and Etudes for Percussion
Ludwig, William	Drum & Bugle Manuel
Ludwig, William	Collection of Drum Solos
Moeller, Sanford	The Moeller Method
Morello, Joe	Master Studies for Snare Drum
NARD	Drum Solos
Olmstead, Gary	Snare Drum Roll/Rudiment Interpretation
Payson, Al	Snare Drum in the Concert Hall
Peters, Mitchell	Advanced Snare Drum Studies
Peters, Mitchell	Hard Times
Peters, Mitchell	Odd Meter Rudimental Etudes
Peters, Mitchell	Odd Meter Calisthenics
Peters, Mitchell	Developing Dexterity
Podemski, B	Standard Snare Drum Method
Pratt, John S	14 Modern Contest Solos
Pratt, John S	The New Pratt Book
Sholle, Emil	Roll, The
Stone, George B	Accents and Rebounds
Stone, George B	Military Drum Beats
Stone, George B	Stick Control
Street, William	Complete Works of William Street
Sweet, Walker	Complete Music for Fife & Drum (Book/CD)
Wilcoxon, C	Modern Rudimental Swing Solos
Wilcoxon, C	All-American Drummer

Wilcoxon, C	Wrist and Finger Stroke Control
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Mallets

Author	Title
Bach, JS	Sonata and Partitas for Violin (Galamian)
Bach, JS	Six Suites for Cello (Fornier—or whatever you have)
Bailey, Buster	Mental and Manuel Calisthenics
Breuer, Harry	Mallet Solo Collection
Breuer, Harry	Five New Ragtime Solos
Delecluse, Jacques	20 Studies for Xylophone after Kreutzer
Delecluse, Jacques	20 Studies for Xylophone
Delecluse, Jacques	200 Daily Exercises for Xylophone (Bk 1)
Delecluse, Jacques	200 Daily Exercises for Xylophone (Bk 2)
Delecluse, Jacques	200 Daily Exercises for Xylophone (Bk 3)
Goldenberg, M	Modern School for Xylo, Vibes, Bells
Green, GH	Instructional Course for Xylophone
Green, GH	New Series of Indiv Intr Courses for Xylo & Marimba
Green, GH	Rags of GH Green (Ed Eyles)
Green, GH	Rags of GH Green (acompaniment recording)
Moyer, James	Four Mallet Method for Marimba
Quartier, Bart	Image
Samuels, Dave	Contemporary Vibraphone Technique (Vol 1)
Samuels, Dave	Contemporary Vibraphone Technique (Vol 2)
Sejourne, E	Percussion Keyboards (Vol 1)
Sejourne, E	Percussion Keyboards (Vol 2)
Sejourne, E	Percussion Keyboards (Vol 3)
Stevens, LH	Method of Movement
Stout, G	Ideo-Kinetics

Timpani

Author	Title
Abel, Alan	20 th Century Timpani Studies
Carroll, Raynor	Exercises, Etudes, and Solos for Timpani
Delecluse, Jacques	20 Studies for Timpani
Delecluse, Jacques	30 Studies for Timpani (Vol 1)
Delecluse, Jacques	30 Studies for Timpani (Vol 2)
Delecluse, Jacques	30 Studies for Timpani (Vol 3)
Delecluse, Jacques	50 Daily Exercises for Timpani
Dowd, Charles	Well-Tempered Timpanist
Dvorak, Antonin	Timpani Parts Vol 1-Syms 3-9

Timpani (Continued)

Dvorak, Antonin	Timpani Parts Vol 2-Overtures/Slavonic Dances
Firth, Vic	Solo Timpanist
Freise/Lepak	Timpani Method
Goldenberg, M	Classic Overture for Timpani
Goldenberg, M	Classic Symphonies for Timpani
Goldenberg, M	Romantic Symphonies for Timpani
Goodman, Saul	Modern Method for Timpani
Hinger, Fred	Solos for the Virtuoso Timpanist
Hinger, Fred	Timpani Player's Repertoire-I Beethoven
Hinger, Fred	Timpani Player's Repertoire-II Brahms
Hinger, Fred	Timpani Player's Repertoire-III Tchaikovsky
Hinger, Fred	Timpani Player's Repertoire-IV Sibelius
Hinger, Fred	Timpani Player's Repertoire-V Strauss
Hinger, Fred	Timpani Player's Repertoire-VI Stravinsky
Hochrainer, R	Etuden fur Timpani (Vol 1)
Hochrainer, R	Etuden fur Timpani (Vol 2)
Hochrainer, R	Etuden fur Timpani (Vol 3)
Keune, Eckehardt	Pauken
Knauer, Heinrich	85 Ubungen fur Pauken
Knauer, Heinrich	Kleine Paukenschule
Knauer/Behsing	Paukenschule
Leonard, Stanley	Pedal Technique for Timpani
Lepak, Alexander	32 Solos for Timpani
Mahler, Gustav	Orchester Studien-Pauken-Vol 1, Syms 1-9
Mahler, Gustav	Orchester Studien-Pauken-Vol 2, Lieder/2 nd Timp
Schumann, Robert	Symphonies, Pno Concerto-Timp Parts
Tchairichen, Werner	Pauker-Training

Repertoire and Miscellaneous

Author	Title
Abel, Alan	20 th Century Percussion Studies
Adato/Judy	Percussionist's Dictionary
Carroll, Raynor	Orchestral Repertoire for Tambourine, Triangle, Castanets
Carroll, Raynor	Orchestral Repertoire for Bass Drum and Cymbals
Carroll, Raynor	Orchestral Repertoire for Tambourine, Triangle, Castanets
Carroll, Raynor	Orchestral Repertoire for Glockenspiel, vol 1
Carroll, Raynor	Orchestral Repertoire for Glockenspiel, vol 2
Carroll, Raynor	Orchestral Repertoire for Snare Drum
Carroll, Raynor	Orchestral Repertoire for Xylo, vol 1
Carroll, Raynor	Orchestral Repertoire for Xylo, vol 2
Girsberger, Russ	Practical Guide to Percussion Terminology
Gschwentner/Ulrich	Test Pieces for Orchestral Auditions (CDs)
Gschwentner/Ulrich	Test Pieces for Orchestral Auditions (Book)
Lang, Morris	Dictionary of Percussion Terms
Moersch, William	Marimba Repertoire Guide
Press, Arthur	Mallet Repair

SUGGESTIONS for UNDERGRADUATE LISTENING REQUIREMENT

* Indicates highly recommended

Bach-Solo Violin and Cello Suites;

Masses; Motets; Passions; Cantatas

Barber-Medea's Dance...; Essays for Orchestra;

Concertos: Violin, Piano

Bartok-Concerto for Orchestra;

Music for Str, Perc, Celeste;

Concertos: Piano, Violin,; Chamber Music

Beethoven-Overtures*, Symphonies*, Missa Solemnis, Concertos: Piano*, Violin*; Fideleo, Chamber Music

Brahms-Symphonies*; Overtures*;

Concertos: Piano*; Violin; Chamber Music

Britten-Young Person's Guide*; Operas; Nocturne

Bruckner-Symphonies; Motets

Copland-Appalachian Spring*; Billy the Kid*; Rodeo;

Symphony #3*

Debussy-La Mer*; Images*, Nocturnes*

Dvorak-Symphonies* (esp #7-9), Slavonic Dances

Elgar-Enigma Variations; Pomp & Circumstance

Gershwin-Rhapsody in Blue; Piano Concerto in F;

American in Paris*

Grieg-Piano Concertos; Norwegian Dances

Handel-Oratorios, Water Music, Fireworks Music

Haydn-Symphonies (esp #80-104*); Creation; Chamber Music

Hindemith-Symphonic Metamorphosis*; Mathis de Maler;

solo instrument sonatas

Kabalevsky-Colas Breugnon Overture*

Khachaturian-Gayana Ballet; Sparticus

Kodaly-Hary Janos Suite*

Liszt-Piano Concertos, Les Preludes

Mahler-Symphonies (*esp #1, 5, 7); Das Lied von der Erde

Messiaen-All large ensemble works with percussion

Mozart-Overtures*, Symphonies*; Concertos: Piano*, Violin, Masses, Requiem*

Nielsen-Symphonies (*esp #4 & #5); Clarinet Concerto

Orff-Carmina Burana

Puccini-Operas

Prokofiev-Symphonies (*esp #5, 6, "Classical");

Alexander Nevsky, Romeo & Juliet;

Scythian Suite

Rachmaninov-Symphonies, Piano Concertos*; Isle of the Dead;

Symphonic Dances

Ravel-Daphnis et Chloe*, Alborado del Gracioso*;

La Valse*

Respighi-All orchestral works

Rimsky-Korsakov-Capriccio Espagnol*, Scheherazade*

Schubert-Symphonies ; Songs

Schumann (Robert)-Symphonies

Schuman (William)-Symphony #3, New England Triptych

Shostakovich-Symphonies (*esp #1, 5, 7, 10, 11, 15)

Sibelius-Symphonies (*esp #1, 2, 5); Tone poems

Strauss-Tone Poems; Opera, Songs

Stravinsky-Firebird*; Rite of Spring*, Petrouchka*, Oedipus Rex; Symphony of Psalms

Tchaikovsky-Symphonies (*esp #4-6); Ballets

Verdi-Operas; Requiem

Wagner-Operas (*esp "Orchestral Highlights")