Applied Percussion Curriculum
Dr. Brad Meyer

Percussion studies at Stephen F. Austin State University are designed to develop the highest possible level of musicianship in all areas of percussion performance. In the course of a typical four-year undergraduate career, an appropriate level of proficiency in performance and understanding is required in the areas of: snare drum, mallet percussion (two/four mallet on Xylophone, Marimba and Vibraphone), Timpani, Drumset, and Orchestral/Concert Percussion. Other areas, such as hand-drums, ethnic/world percussion and marching percussion will be addressed through ensembles and as time allows.

The following curriculum is a guideline for study based on a four-year undergraduate degree plan. The abilities and background of each individual student may slightly alter the specific course of study. There are, however, specific requirements for juries, the upper-level barrier and the senior recital that must be met by all students and are noted below. It is required that you bring all necessary materials to each lesson along with a notebook/log and a pencil. The Daily Drills book (written by Harris) is also required at all times.

**Freshman - 1st Semester**

**Focus:**
Snare Drum - Rudimental and Concert Styles, rudiments, fundamentals
Keyboard - two mallet studies on marimba and/or xylophone, scales

**Jury:**
major scales w/arpeggios; rudiments; snare drum etude; two-mallet etude and sight-reading

**Required Materials:**
Two pairs of concert snare drum sticks
Materials:
One pair/set of marimba mallets - medium hard yarn
One pair xylophone mallets - hard rubber/plastic
Metrone!
Stick Control - Stone
Syncopation - Reed
Portraits in Rhythm - Cirone
Fundamental Method for Mallets, bk 1 - Peters
Other materials as required by instructor

**Freshman - 2nd Semester**

**Focus:**
Snare Drum/Drum set - Basics of duple (rock) and triple (swing) feels
Keyboard - Four mallet marimba (Stevens grip), technique, scales

**Jury:**
Scales - all major and natural minor; Two/Four Mallet selection or technique demonstration; Drum set

**Required Materials:**
One/two set of marimba mallets - medium hard/hard, medium soft
Materials:
One pair drumset sticks
One set of wire brushes
Marimba: Technique Through Music - Mark Ford
Groove Essentials 1.0 - Tommy Igoe (book, CD and optional DVD)
Other materials as required by instructor
**Sophomore - 1st Semester**

Focus:  
- Timpani - fundamentals  
- Drum set - Latin; general performance  
- Keyboard - continued four mallet studies

Jury:  
- Timpani Selection; Drum set; possible Four Mallet selection; Scales (major, natural and harmonic minor)

Required Materials:  
- Second set of marimba mallets - medium soft/soft  
- Three Pairs of Timpani Mallets - Staccato, General, Soft  
- *Fundamental Method for Timpani* - Peters  
- *The Solo Timpanist* - Firth  
- Tuning Forks - A=440 (C or Bb forks are also recommended)  
- Pitch Pipe (not required but highly recommended)  
- *The Drum set Soloist* - Houghton  
- Other materials as required by instructor

**Sophomore - 2nd Semester**

Focus:  
- Multiple Percussion/Snare Drum  
- continued study of all of the above in preparation for upper-level barrier

Upper Level Barrier:  
- All Scales, two octaves, at quarter note = 100+  
- (major, natural, harmonic and melodic minor)  
- Four Mallet Solo-memorized (intermediate level)  
- Snare Drum/Multiple Percussion/Timpani etude/solo

Required Materials:  
- As determined by the instructor  
- (good semester to catch up or purchase accessory items)

The upper-level barrier is performed in Cole Concert Hall and is done in front of the entire instrumental faculty. This is a pass/fail jury that allows the student to begin taking upper-level (319/329) applied lessons. This event also gives the faculty a chance to listen to each student individually and rate his/her progress. If the barrier is not passed the first time it may be repeated the following semester. If a student fails the barrier twice he/she will not be allowed to continue as a music major.

*Please see the SFA School of Music Handbook for more information*
Junior - 1st Semester

Focus: Orchestral Excerpts - standard repertoire for timpani, snare drum, keyboards and accessories (will include a mock audition)
       Vibraphone - Burton Grip/Jazz
       Marimba/other - continued study looking forward to the senior recital

Jury: Orchestral Excerpts; Vibraphone Selection; other as necessary

Required One/two sets of vibraphone mallets
Materials: Jazz Mallets in Session - Lipner
           Harris excerpt packet and other materials as required by instructor

Junior - 2nd Semester

Focus: Continued study in all of the above in preparation for the senior recital
       Performance majors: Junior Recital
       Drum set - continued study in soloing and styles
       Other topics as time allows - literature, ethnic, pedagogy, etc.

Jury: As determined by instructor

Required As determined by instructor
Materials: Senior Recital Music

Senior - 1st Semester

Focus: Senior Recital (as described below), continued study in appropriate areas

Jury: Not necessary in lieu of recital - however, if the recital is given early in the semester, and lessons are taken for the remainder of the semester, then a concluding jury would be necessary

Senior Recital - The 30-minute senior recital is the culminating event of a music major’s collegiate career. At the earliest it is usually given during the first semester of the senior year, otherwise the recital should take place the semester before student teaching or graduation. A program for a senior percussion recital might include:

1. A major four-mallet work/concerto (memorized)*
2. A major two-mallet work/concerto
3. A vibraphone work
4. A solo for timpani*
5. A multiple percussion work*
6. A chamber work with at least one other person*
7. A xylophone rag
8. A snare drum solo
9. Drum set with a small combo (this does not satisfy #6)

*required (#6 can be combined with #4 or #5)
Senior - 2nd Semester: STUDENT TEACHING - no lessons

Performance Majors: Senior Recital

• If at any time a student would like to perform more than one recital (ie: junior recital) that is permissible, and encouraged, with the consent of the instructor.

• Performance majors must complete TWO recitals. While literature will be decided on by the instructor both recitals will follow the same general model as described above.

• Lessons may be continued past the required seven semesters with the consent of the instructor. If the senior recital has not been given in the seventh semester it is expected that lessons will continue until the recital is completed. Lessons may also continue after the recital based on the needs of the student and consent of the instructor.

Supplementary Materials - These items, while not required for the SFA curriculum, are all standard equipment/literature for all percussionists and should be picked up when possible. A good rule of thumb for purchasing is ‘when a part calls for something - buy it, don’t borrow it.’ For example when you are handed a tambourine part - buy a tambourine, when you are handed a bell part - buy the necessary mallets etc...

Accessory Instruments, Sticks and Mallets

Snare Drum Sticks - multiple pairs/sizes
Marimba Mallets - multiple kinds
Xylophone Mallets - multiple kinds
Bell Mallets - Brass plus others
Vibraphone Mallets - multiple kinds
Timpani Sticks - multiple kinds
Drumset Sticks - brushes, hot rods and multiple kinds of sticks

Triangle - Able 6”
Triangle Beaters
Triangle Clips - hardware store

Tambourine - Grover or Black Swamp
Castanets - Epstein or Black Swamp
Wood Blocks - Black Swamp, Vaughncraft
Latin Percussion - claves, cowbells, shakers, etc.

Chime Mallets - hardware store for rawhide
Bass Drum Beaters - Gauger
Gong Mallets
Various other multi-purpose mallets (ie: sus cym, special effects, etc)

Stick Case/Mallet Bag
Bags/Carrying case for small instruments

Metronome, Drum Key(s), Timpani Key, Tuning Forks (A, Bb and/or C), Pitch Pipe, Timpani Mutes, Practice Pad, personal recording device, Ear Plugs!
Method Books - beyond what has been already mentioned (this is by no means a complete list but these texts are highly recommended by the instructor)

Snare Drum:  
- Modern School for Snare Drum - Goldenberg  
- Douze Etudes - Delecluse  
- 14 Contest Solos - Pratt  
- The Drummer’s Rudimental Reference Book - Wooton  
- The Next Level - Queen  
- The Rudimental Cookbook - Freytag  
- The Solo Snare Drummer - Firth  
- Great Hands for a Lifetime - Igoe (DVD with ebook)  
- Other books by Delecluse, Peters and Whaley

Keyboard:  
- Modern School for Xylophone - Goldenberg  
- Method of Movement - Stevens  
- Funny Mallets bk1 & 2 - Zivkovic  
- Four-Mallet Marimba Playing - Zeltsman  
- Intermediate Masterworks for Marimba Vol 1 & 2 - ZMF  
- Impressions on Wood - Davila  
- Instructional Course for Xylophone - Green  
- The Vibes Real Book - Lipner  
- Ideo-Kinetics - Stout  
- Books by Garwood Whaley, Friedman  
- Many texts for other instruments (tpt, cl, etc) are GREAT for sight-reading

Timpani:  
- 20th Century Timpani Studies - Abel  
- Modern Method for Timpani - Goodman  
- The Working Timpanist’s Survival Guide - Tafoya  
- Other books by Firth, Hinger, Peters and Whaley

Drumset:  
- New Breed - Chester  
- Groove Essentials 2.0 - Tommy Igoe  
- Creative Coordination - Copeland  
- Drum Concepts and Techniques - Erskine  
- Future Sounds - Garibaldi  
- Afro-Cuban Grooves - Goines/Ameen  
- Advanced Funk Studies - Latham  
- Afro-Cuban Rhythms - Malabe/Weiner  
- Studio-Jazz Cookbook - Pickering  
- The Art of Bop Drumming/Beyond Bop Drumming - Riley  
- Essential Techniques - Soph  
- Monsters of Rock Drumming - Rothman  
- Sound of Brushes - Thigpen  
- Other books by Chaffee, Doboe, Garibaldi, Houghton and Reed

Other:  
- Percussion Instruments and their History - Blades  
- The Drummer Man - Peters  
- Teaching Percussion - Cook  
- The Inner Game of Tennis/Music - Galway/Green (separate books)  
- On Writing - King  
- Dictionary of Percussion Terms - Land/Spivac  
- Cymbals: A Crash Course - Peters/Black  
- Latin-American Percussion - Sulsbruck  
- Excerpts: Various volumes by Raynor Carroll, Alan Abel, Frank Epstein

- p. 5 -