

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 and four-mallet studies on marimba, scales (all major and natural minor)
- Jury:** major and natural minor scales; snare drum etude; two-mallet or four-mallet etude
- Required Materials:** Two pairs of concert snare drum sticks
Stick Control by George Lawrence Stone
Portraits in Rhythm by Anthony J. Cirone
14 Modern Contest Solos by John S. Pratt
Method of Movement by Leigh Howard Stevens (All in: Bb, B, C, Db, D)
Marimba: Technique Through Music by Mark Ford
Modern School for Marimba, Xylophone and Vibraphone by Morris Goldenberg
Other materials as required by instructor

FRESHMAN - 2nd Semester

- Focus:** Drum set - Basics of duple (rock), triple (swing) feels, Latin/world grooves, and transcription(s)
Keyboard - Four-mallet marimba (Stevens grip), 4-mallet technique, two-mallet orchestral excerpts, scales
- Jury:** Scales - all major, natural minor, harmonic minor, and melodic minor;
Two/Four Mallet solo; Drum set
- Required Materials:** One/two set of marimba mallets - medium hard/hard, medium soft
One pair drumset sticks
One set of wire brushes

14 Modern Contest Solos by John S. Pratt
Method of Movement by Leigh Howard Stevens (All in: Bb, B, C, Db, D)
Marimba: Technique Through Music by Mark Ford
Modern School for Marimba, Xylophone and Vibraphone by Morris
 Goldenberg
Groove Essentials 1.0 by Tommy Igoe (book, CD and optional DVD)
New Breed by Gary Chester
The Art of Bop Drumming by John Riley
 Other materials as required by instructor

SOPHOMORE - 1st Semester

Focus: Keyboard - four-mallet marimba solo literature
 Multiple Percussion or Timpani - fundamentals, orchestral excerpts, and solo literature

Jury: Scales - all major, natural minor, harmonic minor, and melodic minor;
 Timpani Selection; possible Four Mallet selection

Required Materials: Second set of marimba mallets - medium soft/soft
 Three Pairs of Timpani Mallets - Staccato, General, Soft
Exercises, Etudes, and Solos for the Timpani, Raynor Carroll
Tympani Method by Saul Goodman
 Other materials as required by instructor

SOPHOMORE - 2nd Semester

Focus: Keyboard - continued four-mallet marimba solo literature
 Multiple Percussion or Timpani - fundamentals, orchestral excerpts, and solo literature
(Preparation for upper-level barrier)

Upper Level Barrier: All Scales, two octaves, at quarter note = 90 (major, natural, harmonic and melodic minor)
 Four Mallet Solo-memorized (intermediate level)
 Snare Drum/Multiple Percussion/Timpani etude/solo

Required Materials: *The Contemporary Percussionist* by Udow/Watts
Music for Multi-Percussion: A World View by Campbell/Hill
Multitudes by Andrew Bliss
 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: Drum set - continued study
Vibraphone:
- Burton Grip/Jazz -> Traditional/Contemporary Vibraphone Solos
Marimba/other - continued study looking forward to the senior recital
Ragtime Xylophone

Jury: Vibraphone Selection; Ragtime Selection; Drum set transcription

Required Materials: One/two sets of vibraphone mallets
Future Sounds by David Garibaldi
Essential Styles for the Drummer and Bassist, Vol I. by Steve Houghton and Tom Warrington
The Jazz Drummer's Reading Workbook by Tom Morgan
Jazz Mallets in Session by Arthur Lipner

JUNIOR - 2nd Semester

Focus: Snare Drum, Timpani - continued study of solo literature
Four-Mallet Marimba - continued study of solo literature
Junior Recital (can be a joint recital) is encouraged, but not mandatory

Jury: As determined by instructor

Required Materials: As determined by instructor

SENIOR - 1st Semester (*unless student is on an 8-semester track*)

Focus: Multi-Percussion - continued study of solo literature
Four-Mallet Marimba/Vibraphone - continued study of solo literature

Jury: As determined by instructor

Required Materials: As determined by instructor

PENULTIMATE 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 CHECKLIST

The senior recital (music education = 25 min., music performance = 50 min.) is the culminating event of a music major's collegiate career. For music education majors - the senior recital should take place the semester before student teaching or graduation. For

music performance majors - the senior recital should take place during the last semester of study.

A program for a senior percussion recital might include:

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

*required (#6 can be combined with #4, #5, #8)

FINAL SEMESTER: STUDENT TEACHING - no lessons

Performance Majors: Senior Recital

- 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.