

MUS 191/MUS 391  
Fall 2008  
Percussion Applied Lessons  
Dr. Alison Shaw  
Office: AC125  
phone: (920) 424-7030  
email: shawa@uwosh.edu

## Philosophy

Applied percussion studies and percussion ensemble activities are designed to develop the highest level of musicianship, performance, and teaching skills appropriate to the curriculum of each student. Musical performance skills and pedagogical concepts will be acquired through the following:

Preparation and performance of a cross-section of literature in all areas of percussion.

- a. Snare drum (rudimental and orchestral styles)
- b. Marimba, vibes, xylophone, bells (symphonic excerpts and solo literature)
- c. Timpani (solo literature and standard large ensemble repertoire)
- d. Multiple percussion
- e. Drum set
- f. World/ Ethnic percussion
- g. Electronics

Development of technique required for artistic expression on all percussion instruments.

- a. Sensitivity to concepts of tone production and control
- b. Fluidity and agility of motion
- c. Strong and creative concepts of phrasing and expression, including historic perspective and awareness of stylistic and interpretive trends of each period.
- d. Ear training and intonation skill

Development of high-level sight reading in all areas.

Regular participation in percussion studio/ master classes.

Attendance at Wednesday seminar (studio/ master class) is required as part of private study. Attendance will be taken at each meeting. Students may be excused from these classes only by making arrangements with Dr. Shaw at least 48 hours in advance. Class convenes from 12:40-1:40 pm.

Performance in percussion studio class.

Everyone in the percussion studio is required to perform in at least one seminar per semester. *You will not receive a grade on the performance.* However, if you fail to perform, your final lesson grade will be reduced one full grade.

Active membership in the international Percussive Arts Society and participation in the Michigan PAS State Chapter activities.

The Percussive Arts Society is perhaps the best source of information for percussion professionals. Your membership includes magazine subscriptions, newsletters, and local, regional, national, and international activity in all aspects of percussion. For more information, please visit the PAS website at [www.pas.org](http://www.pas.org). You can also reach the PAS by calling (580) 353-1455 or email: [percarts@pas.org](mailto:percarts@pas.org). Your membership must be renewed yearly. **You must show your membership card indicating active status prior to receiving a grade each semester.**

At the completion of the degree program the percussion student will have reached a proficiency level appropriate to his/her chosen field, and accordingly will be capable of:

1. Preparing and giving a full recital of percussion music (relevant to specific degrees)
2. Playing an honorable audition for graduate school admission, or orchestra, military band, chamber music, studio or combo position, or teaching position.
3. Teaching percussion with solid pedagogical concepts based on historic and current trends in the

percussion field.

## Lessons and Grading Policies

Regardless of degree program, each lesson should demonstrate careful preparation of assigned material. As material for basic skill requirements is assigned, Dr. Shaw will assign a due date for the material to be completed.

If the assigned material is not completed by the assigned date, a grade of F will result.

The student may choose to perform the assigned material prior to the assigned due date.

Every assignment will be graded and recorded. These grades will be averaged at the conclusion of the semester into one grade.

Each lesson should reflect progressive improvement in technical ability and musical concepts as established by the teacher with each individual student. It is also expected that each student be physically warmed up and mentally prepared to play before coming to each lesson so the lesson time may be used in the most efficient and productive way.

You must attend 4 other lessons besides your own each semester. Failure to meet this policy will result in a grade of incomplete. This incomplete can be made up by observing a total of 8 lessons the following semester.

## UWO Percussion Studies-Basic Skill Requirements

Every semester each student enrolled as a music major must meet the minimum basic skill requirements listed below. These requirements are to be completed in addition to solos, etudes and method material assigned for each lesson. Grades will be given at each lesson for the performance of each assigned skill requirement. Failure to complete the requirements listed for each semester of study will result in a grade of incomplete. Materials and books used for the completion of the basic skills requirements are listed in each section below.

**\*\*These basic skill requirements may not be used as jury or recital material.\*\***

The divisions of skills are divided into semesters of study according to the following:

"Freshman" 191a/191b  
"Sophomore" 191c/191d  
"Junior" 391a/391b  
"Senior" 391c/391d

### 191a

#### Required materials:

PAS International Rudiments (downloadable from the PAS web site with your membership to the Percussive Arts Society.) **Required Materials:**

The All American Drummer by Charles Wilcoxon

Masterpieces for Marimba by Thomas Mc Millan

Fifty Lessons for the Xylophone by George Hamilton Green (performance majors only\*)

#### Required Skills-Snare Drum

- 1) All PAS International Rudiments
- 2) Complete 26 Short Etudes from the Wilcoxon book as assigned by Dr. Shaw

#### Required Skills-Keyboard

- 1) All Major and Harmonic Minor Scales: three octaves, two-mallets, medium-fast
- 2) Complete 4 SElections from the Thomas McMillan Book
- 3) (\*Performance Majors Only): 10 Selected G.H. Green two-mallet studies in all keys in addition to the above. and a memorized concert etude or recital piece for two-mallets.

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## 191b

Three Camps Traditional Snare Drum Solo (any printed version)  
Intermediate Studies for the Snare Drum by Mitchell Peters  
Simply Four by Gifford Howarth  
Vibraphone Technique by David Friedman (\*performance majors only)

### Required Skills-Snare Drum

- 1) Three Camps Traditional Solo - Open Roll (double bounce) and Closed Roll (triple bounce) Versions  
(\*Performance Majors: All Metric Variations (both open and closed) in Peters book in addition to the above.)
- 2) 13 prepared etudes form the Peters Intermediate Snare Drum Book.

### Required Skills-Keyboard

- 1) All Major and Minor Arpeggios: two-mallets, full keyboard, medium-fast
  - 2) Major, Minor, Diminished, Augmented chords, 4-mallets in block form, double-vertical strokes
  - 3) Completed study of all stroke and roll types from Howarth's Simply Four book.  
\*Performance Majors: 3 pedaling etudes and 3 mallet dampening etudes on vibraphone (using four mallets) from the Friedman book, in addition to the above.
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## 191c

### Required Materials:

Portraits in Rhythm by Anthony Cirone  
Exercises, Etudes and Solos for Timpani by Raynor Carroll  
\*Performance majors must also own:  
Timpani Method by Alfred Friese and Alexander Lepak  
Jazz, Rock and Latin Source Book: 100 Grooves for Bass And Drums by Charles Dowd  
The Contemporary Percussionist by Michael Udow

### Required Skills-Snare Drum

- 1) 6 Etudes from the Cirone Book  
\*Performance majors must complete 10.

### Required Skills - Timpani

- 1) Basic range quiz
- 2) "Ball Park Tuning" quiz
- 3) Completion of 6 Etudes from the Carroll book, each etude demonstrating one of the the following: legato/stacatto/shifting/ cross-sticking/dampening/basic roll techniques.  
\*Performance Majors: In addition to the above, complete 7 tuning etudes from the Friese-Lepak book.

### Required Skills-Multiple Percussion

- 1) Two Udow etudes.

### **Required Skills-Drum Set**

1) Demonstration of basic *jazz*(slow to med swing/up tempo swing/jazz waltz), *rock*, *Latin* (bossa nova/samba)and *pop* styles, chosen from the Dowd

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### **191d**

#### **Required Materials:**

Advanced Studies for Snare Drum by Mitchell Peters, or  
Contemporary Studies for the Snare Drum by Fred Albright, or  
The Solo Snare Drummer by Vic Firth  
Timpani Method by Alfred Friese and Alexander Lepak  
\*Performance majors may also own:  
Suggested: Modern Method for Timpani by Saul Goodman

#### **Required Skills-Snare Drum**

1) 5 etudes from Advanced Etude books listed above

#### **Required Skills-Timpani**

1) 5 Friese-Lepak Tuning etudes  
2) \*Performance Majors: In addition to the above, prepare one etude or excerpt for each concept listed below from the Carroll or Goodman Book:  
    legato strokes  
    staccato strokes  
    cross-sticking  
    shifting  
    dampening  
    rolling

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### **391a**

(No New Required Materials - All materials will be selected in lessons with Dr. Shaw)

#### **Required Skills-Hand Drumming**

1) Demonstrate basic strokes on conga with good sound and proper technique  
2) Demonstrate the basic tumbao rhythm on conga (two drums)  
3) Demonstrate basic strokes on bongo with good sound and proper technique  
4) Demonstrate the basic martillo pattern on bongo  
\*Performance Majors: In addition to the above, also demonstrate basic strokes on dumbec with good sound and proper technique  
\*Performance Majors: In addition to the above, also demonstrate the basic baladi on dumbec

#### **Required Skills-Keyboard**

1) Whole tone scales, three octaves, medium tempo  
2) Dorian scales, all keys, three octaves, medium tempo

\*Performance Majors: In addition to the above, perform all major and minor scales in thirds and octaves

Additional Skills (\*Performance Majors Only)

5 excerpts as assigned by Dr. Shaw on each of the following: tambourine/snare drum/  
xylophone/glockenspiel

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### 391b

(No New Required Materials - All materials will be selected in lessons with Dr. Shaw)

#### Required Skills

- 1) One short etude or solo (2 or 4 mallet) based on the whole tone scale.
- 2) One short etude or solo (2 or 4 mallet) based on one of the modes.
- 3) Pick four familiar tunes and learn them by ear - be able to play them in any key when tested

\*Performance Majors: In addition to the above, play basic blues chord progression in any key, and a basic blues scale in any key.

\*Performance Majors: In addition to the above, 3 excerpts as assigned by Dr. Shaw on each of the following: Bass Drum/Cymbals/Triangle

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### 391c

(All materials will be selected in lessons with Dr. Shaw)

#### Required Skills:

- 1) Snare drum, multiple percussion or timpani etude containing mixed meters and metric modulations.
- 2) Snare drum etude or solo demonstrating an understanding of polyrhythmic materials
- 3) Prepare an etude on any instrument of your choice which requires you to read/interpret a non-standard notational system.

\*Performance Majors: In addition to the above, prepare 5 Symphonic Timpani Excerpts, as selected with Dr. Shaw

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### 391d

#### Required Skills:

- 1) Complete Essential Styles by Steve Houghton on Drum Set

**OR**

- 2) Learn and memorize 3 Jazz Standards on Vibes and play a basic improvisation on each tune.

\*Performance Majors: In addition to the above, prepare "The Black Page" by Frank Zappa on keyboard Instrument of your choice.

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GRADING:

**Each assignment will be graded according to the following criteria:**

**A – Highest level of achievement.** The student shows **exceptional** preparation, **practiced with extreme consistency**, was professional in manner, and made superior progress in technique and musical understanding of all assigned material.

**AB – Excellent.** Preparation of assigned materials was solid and showed **consistent** practice between lessons. Outstanding progress was made technically and musically.

**B – Average.** Preparation shows some inconsistency in practicing, mild improvement in technical goals, and adequate enough progress that new materials may be assigned. However, given reasonable expectations, the student is clearly not working to his/her highest potential.

**BC – Fair.** This grade represents poor preparation, lack of consistent practice between lessons, and little improvement technically or musically. Assigned material must be repeated in addition to new assignments.

**C – Poor.** This grade is given for a lesson that is clearly not prepared and shows little or no consistent practice.

**D – Extremely poor.** Given when work is not sufficient enough to move into any new material.

**F –** Given only in the rarest of circumstances. Such a grade indicates that the student has made no effort whatsoever. **This grade is also given for any lesson that is missed without contacting the respective percussion faculty member 24 hours in advance. If a lesson is missed in such a fashion it will not be made up.**

The intention behind the daily lesson grade is to give each student a clear picture of day-to-day or week-to-week progress. The *semester* grade should also give the student an assessment of progress being made toward his/her long-term professional goals. The following profiles may illustrate the broader implication of semester grades.

**A – Outstanding.** Shows strong work ethic, good time management skills, personal direction, initiative, and the ability to go outside of your immediate environment for inspiration and useful information.

**AB – Excellent.** Shows good work ethic, average time management skills, the ability to follow through with given directions, and the ability to add some creative impulse to standard information.

**B – Average.** Shows the ability to work as directed. Also shows a conscientious effort toward personal and professional goals, and a respect towards peers and teachers. Perhaps some time management skills could be improved, and perhaps long-term goals need to be reassessed and streamlined.

**BC – Fair.** Shows poor time management skills, lack of devotion to goals, inconsistent work ethic, and minimum progress. This grade is not considered adequate for a student with professional aspirations in the music field, regardless of specific degree program.

**C – Poor.** We are sure that you are a very nice person, but maybe you should major in a degree that will make you rich. That way you may become a philanthropist and give lots of money to music and the arts. :-)

**D – Extremely poor** - shows no true aspirations toward a career in music.

**F** - Failure and dismissal from the program.

## **Lesson Attendance Policies**

Missing a lesson without contacting Dr. Shaw will result in a lesson grade of "f" for that lesson.

You must notify Dr. Shaw 48 hours in advance if you have to miss a lesson. Dr. Shaw will determine if your reason for missing the lesson is a situation that allows the lesson to be rescheduled and made up. If the lesson is not made up, your grade will be recorded as "na" (not attended). Three or more grades of "na" will automatically result in your final semester grade being lowered one letter.

An email less than 48 hours prior to your scheduled lesson time will not be viewed as sufficient notice.

"Not Practicing" will not be accepted as an excuse for missing or rescheduling a lesson. If a lesson must be missed with short notice due to illness or emergency, please notify Dr. Shaw by leaving a message in the music office. Every reasonable effort to

reschedule/make up the lesson will be made.

**If Dr. Shaw must cancel your lesson due to illness or otherwise unavoidable situation, your lesson will be rescheduled and made up.**

**If your lesson must be missed to Dr. Shaw's professional performance schedule, the lesson will be rescheduled and made up.**

## Juries

Each student shall play a jury at the completion of each semester, unless a required degree recital is performed in the same semester. The purpose of the jury is to determine that reasonable progress has been made for the student to continue to the next level of study. In the case of 191d, the jury will determine if the student may progress to upper level studies. At every level, the jury should be treated as a formal performance, with *recital quality* preparation of material. Jury performance is optional for non-majors who are enrolled in applied study.

You may not use basic skill materials for jury repertoire. Your jury pieces will be selected in consultation with Dr. Shaw no later than 6 weeks prior to the end of the semester.

### Jury Performance Material:

**191a – Required:** Snare Drum/Keyboard

**191b – Required:** Snare Drum/4-mallet Keyboard

**191c – Required:** Timpani/Multiple Percussion or Drum Set

**191d – Required:** Recital Quality Solo (two or four mallet) on Keyboard/Timpani Etude or Solo (with tuning changes)/Advanced Snare Drum Solo or Etude

This jury will determine if you may pass up to the 391 level, or must enroll in an additional semester of 191. Failure to pass to 391 after an additional semester of 191 will result in dismissal from the program.

**391a, 391b, 391c - Required: Choose from one of the following:** Advanced multiple percussion solo, advanced timpani solo, chamber piece, advanced keyboard solo, list of excerpts, **or** solo with electronics.

**391d – (15 minutes.)** This is your exit jury. This should represent your highest level of achievement. Repertoire will be chosen in consultation w/ Dr/ Shaw.

## Materials, Books, Music

Students will be asked to purchase method books and music each semester according to the individual lesson program designed with the percussion faculty. These materials are *required* each semester in the same way texts are required for other courses. Please plan your school budget to include the ongoing purchase of these essential materials, and acquire them in a timely manner. Failure to acquire books and music for lessons will result in a failing grade.

It is the policy of this studio to support the copyrights of method authors and composers. Therefore, **any music used in lessons and any music performed publicly must be purchased.** Students will be allowed to perform from photocopied material only if he/she can prove to the percussion faculty that an original is owned, or that the material is permanently out of print or not published.

All large equipment needed for practice and performance will be provided by the University.

Small equipment/accessories (i.e. triangle, tambourine, mallets, sticks, etc.) should be part of a percussionist's personal complement of equipment. **Each year, students are required to purchase accessory equipment (please see list below).** Recommendations will be made throughout the course of study for professional accessory equipment to buy. It is recommended that each student obtain a

catalog from the following source for music, mallets, and percussion materials:

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

Materials can also be ordered or purchased through local dealers, or directly from the instrument sources. Students are required to own the equipment below by the end of each semester indicated. Failure to possess this equipment will result in an inability to produce professional sound quality as a player, and will have a negative effect upon your advanced skills as a percussionist.

**191b** – one woodblock, one triangle, a triangle clip, and a selection of triangle beaters

**191d** – one additional woodblock, one additional triangle, and one tambourine

**391a** – one pair of crash cymbals, and one suspended cymbal (and stand) - \*Performance Majors Only

**391b** – one pair of rolling mallets and one large mallet for bass drum - \*Performance Majors Only

**391c** – set of paddle castanets - \*Performance Majors Only

Mallets and sticks can be a very personal choice. Each student usually finds a style that fits his/her needs according to technical and musical issues in lesson material. Therefore this percussion studies course does not require a “to buy” list. However, the following sticks, mallets, and instruments are recommended. This is a general list. It is suggested that each student seek advice about specific models, etc. from the percussion faculty.

**Innovative Percussion** – mallets, sticks, mallet cases [www.innovativepercussion.com](http://www.innovativepercussion.com)  
**Encore Mallets** – mallets [www.encoremallets.com](http://www.encoremallets.com)  
**Vic Firth and Gauger** – mallets, sticks [www.vicfirth.com](http://www.vicfirth.com)  
**Sabian** – crash and suspended cymbals [www.sabian.com](http://www.sabian.com)  
**Yamaha** – drums, hardware, mallets, etc. [www.yamaha.com/drum.htm](http://www.yamaha.com/drum.htm)  
**Malletech**- mallets  
**Cooperman** – snare sticks, frame drums  
**Holmes** – snare sticks  
**David Gross** – timpani mallets  
**Carlisle** – timpani mallets  
**Hinger** – timpani mallets  
**Grover** – tambourines, triangles, triangle beaters, timpani mallets  
**Able** – triangles  
**Stoessel** – triangle beaters  
**Black Swamp** – triangles, tambourines, castanets

## Performance Attendance

In addition to lessons and master classes, attendance at peer and professional performances is an invaluable source of knowledge and perspective. All percussion majors are required to attend student percussion recitals. You may be excused only with the permission of the percussion faculty, which must be granted at least 24 hours in advance. It is also expected that each percussion student attend a reasonable amount of orchestra, band, wind symphony, and jazz band performances. In addition to the valuable knowledge that can be gained from listening to live performances, it is a nice way to support your peers, and it is a reflection of the *esprit de corps* that epitomizes cooperation and a strong work ethic within the percussion studio. Students are also required to attend public performances by percussion guest artists, significant professional ensembles, and UWO percussion faculty. .

Even when not on stage, your actions represent this department. Please be neat in appearance when attending concerts and observe proper attire and concert etiquette. (Hats off in the concert hall.)

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### Addendum: Additional Information for Performance Majors

## Literature and Pedagogy Requirements

In addition to the required lessons and recitals, all performance majors must complete a comprehensive unit in pedagogy and literature. This study will not take place until the student has been admitted to the upper level of study, and should typically occur during the senior year.

### **Literature Unit:**

This unit will take place prior to the pedagogy unit. The literature study will be one semester in length. Repertoire perusal and listening sessions will take place in several seminar sessions during the first part of the semester. Following this perusal, each student, in consultation with Dr. Shaw, will prepare a comprehensive and progressive list of solo repertoire for solo marimba, multiple percussion and timpani. A minimum of 15 works must be listed for each of these disciplines. The student must be prepared to give a brief verbal description of each work, including musical style, basic form, and technical issues. Each student will be given a listening test based on the list they have compiled. Five listening examples from each discipline will be played, and the student must be able to recognize the piece by hearing a brief recorded excerpt.

Students must prepare five suggested solo recital programs using the *Research* database from the Literature, Recordings and Videos page of the **Percussive Arts Society** website ([www.pas.org](http://www.pas.org)). Students may also use the *Siwe Guide to Solo and Ensemble Percussion Literature* from the same site. Each recital must contain 50 minutes of performed music, and at least three of the following disciplines must be represented on each recital: Marimba, Vibraphone, Timpani, Drum Set, Multiple Percussion, Hand Drumming, Small Chamber Ensemble. Sample recital programs may be found on the Percussive Arts Society website in the *Resources* section for PAS members.

A chronological survey of significant historic percussion ensemble music will be provided on library reserve. Scores and recordings will be available for independent study, and the student will be provided with a study guide for listening and score perusal. A listening exam on these materials will be administered by Dr. Shaw.

Students must prepare three suggested percussion ensemble recital programs using the *Research* database from the Literature, Recordings and Videos page of the **Percussive Arts Society** website ([www.pas.org](http://www.pas.org)). Students may also use the *Siwe Guide to Solo and Ensemble Percussion Literature* from the same site. These programs must contain no less than 60 minutes of performed music, and may include a mix of historic works, mallet/keyboard ensembles, transcriptions and contemporary works for percussion ensemble.

### **Pedagogy Unit:**

This unit will take place following the literature unit in order to allow more familiarity with methods materials and repertoire. The pedagogy study will be one semester in length.

Each pedagogy student must observe one applied percussion lesson weekly, for 12 weeks. The 12 lessons should include 3 lessons from each level of freshman, sophomore, junior, senior. The student will keep a notebook during these lessons and turn in written observations each week, to be evaluated and discussed with Dr. Shaw.

Arrangements will be made for all pedagogy students to "tutor" music education students enrolled in percussion techniques classes. Techniques students may request tutoring in preparation for regular playing quizzes. These tutoring sessions will be video taped. The tapes will be watched in a seminar-type session at the end of the term, with discussion and commentary from Dr. Shaw.

Each pedagogy student will be given the opportunity to teach an applied lesson to a high school student or an undergraduate in the percussion studio. This lesson will be video taped. The student will watch the video tape with Dr. Shaw for discussion and commentary.

Each pedagogy student will study selected method books for each of the following percussion disciplines: snare drum, keyboard, timpani, drum set, multiple percussion. All books will be chosen in consultation with Dr. Shaw, and the student will be provided with a short study guide. This guide will help the student to assess essential materials and the value and intended use of each book. The guide will have a series of yes/no answers, and short essay questions. After the initial perusal of this material, each pedagogy student will select an intermediate and advanced level book for each of the percussion disciplines listed above, and prepare a short written description of the book. These books and their contents will be presented by the pedagogy student(s) during a regular weekly, percussion seminar.

I \_\_\_\_\_ have read this syllabus and understand the  
(print name)

basic skill requirements. This semester I am enrolled in 191/391 a b c d (circle appropriate number and letter. I understand that I am responsible for the aquisition of these materials:

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I am responsible for the completion of the following basic skills:

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signature

date

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