Course Description

The purpose of this course is to provide music educators with basic information concerning teaching methods and performance techniques for musical instruments common to the percussion family. Students will follow a course of study that will enable them to teach beginning students at the elementary or secondary school levels and to continue to provide them with an accepted, organized approach to learning and developing percussion techniques and skills.

This course of study is designed to acquaint students with the history of each major instrument found in the percussion family, their acoustical properties and methods of sound production, and the idiosyncrasies of percussion music notation. It will provide future band and orchestra directors with a rudimentary technique on many of the instruments labeled percussion, concentrating on those that are most common to today’s elementary and high school band and orchestra literature.

Specific Learning Goals for the Course:

Though this course the student will:

1. Demonstrate on each of the percussion instruments, either by written or performance tests, an accurate knowledge in the following areas of pedagogy:
   - Instrument assembly and care
   - Grips and hand positions
   - Varieties of sticks and mallets
   - Acoustical characteristics of each percussion instrument as they affect tone production, tone quality, etc.

2. Identify practical and acoustical ranges of the instruments.
3. Participate in a class instructional process designed to identify, diagnose, and prescribe common solutions to performance problems encountered by students.
4. Be able to choose graded materials and literature that will account for a systematic growth in the musical and technical development of the school percussion student.
5. Become familiar with the various brands of percussion instruments to adequately advise students and parents in the selection of instruments that will fit their budget.
6. Understand and possess methods to successfully meet the challenges of percussion education in the public school music curriculum.
Required Materials

Textbook (~$50)

Dave Black & Chris Bernotas, Sound Percussion – Teacher’s Score

Portable Document Files will be used for the majority of the reading.

Sticks and Mallets

At a minimum each student is required to have one pair of concert snare drum sticks (IPLD, SD1, etc.), drum set sticks (5A or equivalent), one or two pair of marimba mallets (yarn), one pair of xylophone mallets, one pair of timpani mallets, a mallet bag, practice pad, and a metronome.

I recommend getting one of these mallet packs:

Innovative Percussion Fundamental Intermediate Mallet Pack FP-2
Salyers Intermediate Student Stick & Mallet Pack

Practice Pads

Evans 6" RealFeel Single-Sided Speed Practice Pad
Evans RealFeel 2-Sided Practice Pad

Note: Please have all books, sticks, mallets, and a practice by the beginning of the second week of class.
Grading

Two Written Exams (Mid Term & Final): 100 points each (200 total)
Four Performance Exams: 50 points each (200 total)
Three Research Projects: 33 points each (100 total)
Two Percussion Concert Reviews: 100 points each (200 total)
Portfolio: 200 points
Class Participation: 100 points

1000 points total

900-1000 points = A
800-900 points = B
700-800 points = C
600-700 points = D
<600 = F

Attendance

1. Attendance and punctuality is expected and no credit is issued for such a basic necessity. However, grades are reduced for lack of punctuality or attendance.
2. In order for an absence (excluding serious illness or family emergency) to be excused, a written request must be submitted with the appropriate documentation. Each unexcused absence will lower your final grade by five percent.
3. Three tardies equal an absence. Not only does tardiness reduce your education, but it interrupts the attention and learning of your colleagues. Further, it is not indicative of a dedicated and disciplined aspiring educator. If you have a legitimate reason for being late please speak to the instructor immediately following that class period. They will notify you if it is excused or not.
Schedule (subject to change)

**Week 1 – Introduction – The Art of Percussion**

1/25 – Introduction
Discuss syllabus, requirements, textbook, class procedures and playing tests.
Intro to percussion categories (classifications, genres, etc.)
Intro to playing snare drum: genres (rudimental/orchestral), holding sticks, grip concepts, stroke types, sticking systems, rolls, rudiments.
**Read:** *Cookbook, Ch. 1 & 2 (General Considerations and Prerequisites)*
**Handouts:** 40 PAS Rudiments, Shuey’s Rules of Percussion, Tommy Igoe’s *Great Hands for a Lifetime*

1/27 – Lecture -- Percussionists
Discuss *Cookbook* reading.
Intro to percussion notation, repertoire, players and history.
**Handouts:** Artist lists (Shuey’s list, PAS, etc.) and repertoire lists (PML, Siwe, etc.).
**Read:** Steve Schick article
**Assignment:** Practice, **memorize** and be able to identify each of the 40 PAS Rudiments and practice BASIC version of Tommy Igoe’s *Great Hands for a Lifetime.*

**Week 2 – Snare Drum**

2/1 – Playing Snare Drum
Bring pads!! PLAYING ALL 40 PAS RUDIMENTS!

2/3 – Maintaining Snare Drums
Discuss types of snare drums, heads, and sticks focused on concert percussion.
Change a head, snare wires, lug grease, etc.
Handout TBD

**Week 3 – Snare Drum, cont.**

2/8 – Playing Snare Drum
Read, Write, Recognize Rudiments; teach each other!

2/10 Percussion Ensemble Literature – Individual Snare Drum Methods, Supplemental Studies, and Literature

**Launch Research Project 1:** Percussion Ensemble Concert Program. The student will make a program for a percussion ensemble concert. On the program will be a 6th grade beginning percussion piece (10 players), 1 7th grade piece (7/8 players), 1 8th grade piece (7/8 players), Intermission, HS Percussion Ensemble: 9th/10th graders (8-10 players), 11th/12th graders (8-10 players), Novelty piece (15 players), something different (Wildcard), Big Closer that involves everyone (20-25 players). The program should program notes. More specifics will be given at launch.
Week 4 – Snare Drum, cont. – Snare Drum Playing Exam

2/15 Playing Snare Drum

2/17 Playing Snare Drum

Read: Cookbook, Ch. 5 (Timpani)

***FRIDAY 2/19: Snare Drum playing test***

*Possible Guest Speaker

Week 5 - Timpani

2/22 Timpani – Historical Origins, Performance Considerations, Developing the Timpanist, Instruments and Mallets, Timpani Technique, Sizes & Ranges, Tuning; Play: Legato Strokes, Rolls, Muffling

2/24 Timpani – Individual Timpani Methods and Supplemental Studies

Research Project 1 Due

Week 6 – Timpani, cont. – Timpani Playing Exam

3/1 Timpani

3/3 Timpani

***FRIDAY 3/5: Timpani playing exam***

Week 7 – Midterm

3/8 – Mid-Term review

3/10 – Written Mid-Term Exam (General Considerations, Snare Drum, & Timpani)

Read: Cookbook Ch. 4 (Keyboard Percussion)

Week 8 – Keyboard Percussion


Origins and Classifications, Instrument Characteristics, Keyboard Percussion Technique

Hand out: Keyboard Warmup

3/17 Keyboard - Vibraphone, Bells, Chimes, Xylophone, etc. Solo Keyboard Literature
Week 9 – Keyboard Percussion, cont.

3/22 – Keyboard
3/24 – Keyboard

Week 10 – Keyboard Percussion, cont.

3/29 – Keyboard
3/31 – Keyboard
Read: Chapter 6 (Bass Drum, Cymbals, and Accessories)

***THURSDAY 4/1: Keyboard playing exam***

*Launch Research Project 2: Make a list using an excel spreadsheet of all of the yearly expenses you will need for your middle or high school percussion program.

Week 11 – Auxiliary Percussion & Organizing the Section

4/5 – Bass Drum, Cymbals, and Accessories (Ch. 6) Concert Bass Drum, Concert Toms, Triangle, Tambourine, Woodblock, Whip Crack, Temple
4/7 – Bass Drum, Cymbals, and Accessories (Ch. 6)
Read: Chapter 7 (Percussion Instruments of the World)

**Possible Special Guest**

Week 12 – World Percussion

4/12 – Percussion Instruments of the World (Ch. 7) – Hand Drums of the World, Steel Drums, Supplemental Studies
4/14 – Percussion Instruments of the World (Ch. 7) – African Influences and Styles, Afro-Cuban Influences and Styles, Brazilian Influences and Styles
Read: Chapters 3 (Multiple Percussion)
Read: Chapters 8 (Drum Set)

Week 13 – Multiple Percussion and Drum Set

4/19 – Multiple Percussion and Drum Set
4/21 – Multiple Percussion and Drum Set
Research Project 2 Due
Week 14 – Drum Set

4/26 – Drum Set
4/28 – Drum Set
Read: Chapter 9 (Marching Percussion)

***THURSDAY 4/1: Drum Set playing exam***

*Launch Research Project 3:* Using the Lone Star Percussion Website, outfit a new high school with percussion equipment. Include drumline and concert.

Week 15 – Marching Percussion

5/3 – Marching Percussion
5/5 – Final Exam Review
Research Project 3 Due

FINAL EXAM

5/10 – Final Exam (cumulative)
Final Notebooks due at this time
Portfolio

The portfolio will be a documentation of your work in this class. Besides the textbook, the portfolio is the most important artifact that you can take from this class as it will be an invaluable reference when you begin to teach young percussionists. Your portfolio should include everything from the entire semester including, but not limited to, typed notes, handouts, relevant articles, graded tests, comment sheets from performance exams, concert reviews, and other pertinent information regarding percussion pedagogy. The portfolio will be graded on the following:

1. Neatness, clarity, and comprehensiveness of typed class notes and class assignments (50 points).
2. Neatness, organization, and comprehensiveness of class handouts and class texts (50 points)
3. 5 current articles relating to percussion education including a 3 sentence explanation of why each is relevant to your career as a music teacher (50 points)
4. Overall organization, future usefulness, and completeness of the entire portfolio (50 points)

The portfolio may be submitted as a hard or digital copy by the time of the final exam. Hard copies must be in a 3-ring binder with tabs designating some sort of logical organizational structure. Digital copies must be ONE .pdf file and include a table of contents with page numbers.

Percussion Concert/Recital Reviews

Watching high level performances on any instrument that you are attempting to learn is essential for a complete pedagogical understanding. For this class you are required to review at least 2 ASU performances in which percussion is present and submit a formal review of what you observed/learned from the performance. Concerts that are permitted are ASU solo percussion recitals, ASU Percussion Ensemble, ASU Wind Ensemble, and ASU Orchestra concerts. Any other concert that you would like to review must be approved by the instructor.

This review will consist largely of a detailed commentary on percussion techniques used during the concert. Within this commentary, one might discuss why particular techniques were good or bad, the types of sticks/mallets used and whether they were appropriate, or new general or technical performance aspects learned by attending the concert. Include the physical set-up used in each piece (if applicable) and reasons why that might have been chosen. Briefly discuss a challenge that each particular piece may pose to percussion students (rhythmic, technical, conceptual, independence, endurance, etc.) and how you might address it when teaching. In the interest of getting the best information possible, you may want to contact the performers to answer any further questions.

Performance review specifics:

- Around two pages of length.
- Every review is due by the first class meeting after the concert attendance. (ex: Monday night concert reviews are due the following Wednesday. Thursday night concert reviews are due by the following morning on Friday).
- Reviews turned in after the end of the required class meeting will not be accepted.
- Students are responsible for handing in a printed copy of the review, regardless of what happens in the computer lab prior to the class meeting (“save early and often”). You must include a copy of the program with your review.
• You will be graded on the thoroughness and clarity of your observations.
• Each review is worth 50 points for a total of 100.

Format of review:
• 12 point font using only Times New Roman.
• No more than a 1” border around the entire document.
• Double spaced body of document using the following model; Name and Date on top line (right margin justified) double space MUSI 1118 Review: name of performing group or individual (centered) double space Body or review (double spaced and left margin justified).
• Review should be free of spelling and grammatical errors.
• Failure to adhere to these guidelines will result in either a lowered grade or a non-acceptance of your review

Accessibility

Persons with disabilities which may warrant academic accommodations must contact the Student Life office, room 112 University Center, in order to request such accommodations prior to any accommodations being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.

If you are sight impaired an audio version of the text is available. Please contact the textbook manager at the ASU Bookstore at (325) 942-2335 for more information about an audio text.

For information regarding ASU website accessibility see http://www.angelo.edu/welcome/accessibility.php.

For information about disability accommodations see https://www.angelo.edu/services/student_services/.

Academic Integrity

Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code. The ASU Academic Honor Code can be found at http://www.angelo.edu/content/files/17358-university-honor-code.

Please read the Honor Code to fully understand the importance of academic honesty and the range of sanctions for academic dishonesty.

Religious Holy Day

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.
A student who is excused for a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20.