

Reinhardt University

Applied Percussion Lesson Syllabus

MUA 141, MUA 241, MUA 341, MUA 441
Thursday
Spring 2024

Instructor: Dr. Kellen King
Email: kellen.king@reinhardt.edu
Location: MC/FPAC/111

Office: MC/FPAC/113
Office Hours: By Appointment
Class Time: By Appointment

Course Description:

Applied Percussion lessons are designed to give students a well-rounded understanding of the percussive arts, including developing musicianship, technical proficiency, and performance preparation skills. Students will be trained in both rudimental and orchestral snare drum styles, 2-mallet and 4-mallet keyboard approaches, timpani, drumset, orchestral excerpts, and sight-reading skills across all percussion instruments.

Course Objectives:

- 1) Snare Drum: Perform all 40 *Percussive Arts Society Standard Rudiments*; perform concert and rudimental snare drum rolls; perform concert snare drum etudes with impeccable rhythmic interpretation, beautiful tone, appropriate stickings, stroke types, embellishments, dynamics, playing areas and musicianship; identify and perform important snare drum orchestral excerpts.
- 2) Keyboard: Perform all major/minor (natural, harmonic, and melodic) scales and arpeggios for three octaves; play two-mallet and four-mallet etudes and solos with impeccable rhythmic interpretation, appropriate stickings, beautiful tone, stroke-types, dynamics, mallet choices and musicianship; identify and perform important keyboard (xylophone and orchestra bells) orchestral excerpts.
- 3) Timpani: Demonstrate tuning and knowledge of the sizes and ranges of a standard set of five timpani; play etudes and solos with impeccable rhythmic interpretation, beautiful tone, using appropriate stroke types, stickings, pedalings, tunings, roll speeds, muffling, mallet choices and musicianship; identify and perform important timpani orchestral excerpts.
- 4) Drumset: Perform with proper coordination between all four limbs; perform exercises with two, four, eight, and sixteen bar phrases; perform different styles including rock, funk, jazz and Latin; apply exercises and styles to play-along music.
- 5) Sight-reading: Demonstrate snare drum and keyboard sight-reading proficiency; practice each and every day for one-quarter of allotted practice time (i.e. 2 hour practice session, 30 minutes of sight-reading); develop rhythmic snare drum reading skills, two-mallet (i.e. flute melodies/duets) and four-mallet (i.e. classical guitar music/intermediate four-mallet solos) sight-reading skills.

These objectives will be measured by student critiques in studio class, juries, and recitals.

Applied Lesson Policy:

All percussion majors are required to take **1 hour** lessons during the semester.

Personal Practice and Development of Musical Skills:

All students are required to practice **AT MINIMUM** the number of hours they are registered for (i.e. 2 credit hours=2 practice hours per day, 4 credit hours=4 practice hours per day).

Two-Hour Practice Session Formula:

First thirty-minutes=warmup and develop technique

Second thirty-minutes=practice developing sight-reading skills

Last hour=practice solo and/or chamber literature that is currently being prepared.

Assignments:

Students are expected to come prepared to all lessons. This preparation includes, but is not limited to, completing technical/orchestral/solo excerpts assigned during the previous lesson.

Students will be assessed during each lesson on preparedness assigned materials.

Underclassmen undergraduates (Freshmen/Sophomores) will be expected to show assessment of marimba, snare drum, timpani, and drumset technical skills that have been discussed in lessons, while learning how to create a beautiful tone. Additionally, underclassmen will be assessed in the preparedness of solo repertoire that was assigned during the previous lesson.

Upperclassmen undergraduates (Juniors/Seniors) will be expected to show proficiency in technical skills with marimba, snare drum, timpani, and drumset while producing a beautiful tone and performing with musicality. Additionally, upperclassmen will be assessed on the preparedness of more challenging solo repertoire that was assigned during the previous lesson.

Juries:

Juries for all percussion students will be performed each semester during the first week of final exams.

Undergraduate Students will perform 2-4 solos, 2-4 orchestral excerpts, and major, minor, and modal scales at the end of each semester.

ALL STUDENTS are expected to perform the solo repertoire listed below (in the “Required Repertoire, Method Books, and Resources” section) or solos of similar difficulty that corresponds to their grade level.

Grading Policy:

Preparedness for Lesson:	70%
Jury/Recital Performance:	15%
Studio and Lesson Attendance:	10%
Studio Performance(s) (Pass/Fail):	<u>5%</u>
	100%

Attendance Policy:

Students are not allowed any unexcused absences throughout the semester. Students who do not attend lessons with an excused absence will be deducted 2 percentage points and no makeup lesson will be given. 10% of the final grade is dedicated to attendance. If the student provides an excused absence 24 hours prior to the lesson, Dr. King may be able to make up the lesson, depending on scheduling.

Percussion Studio Class, Student Recitals, and Masterclasses:

All percussion students are required to attend all studio classes, student/percussion faculty recitals, and masterclasses by visiting artists unless cleared by Dr. King.

Statement on Health and Safety Issues for All Musicians:

The Reinhardt University School of the Arts, per the standards of the National Association of Schools of Music, is required to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to specific specializations. This includes, but is not limited to, information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling and operation of potentially dangerous materials, equipment, and technology. Please read and follow the guidelines found in the SOPA Student Handbook, p. 53, to maintain best practices for musicians' health and safety concerns:

<https://www.reinhardt.edu/wpcontent/uploads/2019/01/SoPA-Handbook.pdf>

The Center for Student Success

The Center for Student Success, located in room 035 of Lawson, offers free peer and faculty tutoring for all subjects. To make an appointment, go to Reinhardt's homepage and check on Academics and on the next screen, click The Center for Student Success. This next page enables you to see tutors and times available for each subject area. At the bottom of the left column, click on Student Appointment Form. Fill in all required fields, signaled by a red dot, and submit your request. Dr. Emanuel will contact you within the same day to confirm your appointment.

Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a documented disability requiring an accommodation, please contact the Academic Support Office (ASO).

Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. Phone is 7707205567. To receive academic accommodations for this class, please obtain the proper ASO letters/forms.

SPECIAL ACCOMMODATIONS:

Students with diagnosed disabilities may contact the Academic Support Office (ASO) in the Lawson Building (5567) regarding the submission of required documentation and the arrangement of academic accommodation. Your professor may assist in making this contact.

Academic Dishonesty

All students are expected to adhere to the highest standards of academic integrity, and to abide by the Reinhardt Honor Code. Also, all students are expected to be familiar with the Reinhardt policy on academic dishonesty stated in the University Catalog and in the Student Handbook. Plagiarism (using the ideas and phrases of others without crediting them, therefore claiming those ideas and phrases as your own) will not be tolerated in this course or on this campus. To avoid such academic dishonesty, you must use a citation (footnote or in text) for all ideas drawn from your reading and research, including research in encyclopedias and online, even when you have restated those ideas in your own words.

Refer to the Reinhardt University Academic Catalog, 2023-2024, for a listing of unacceptable forms of academic behavior.

Civility

Students are expected to communicate in a civil manner in academic interactions at all times, both in and out of the classroom. This means that interactions are to be carried out in a polite, courteous, and dignified manner, which is respectful and understanding toward both peers and instructors. Unbiased and non-discriminatory actions that reflect the utmost respect for one another, regardless of race, gender, religion, disability, or sexual orientation are mandatory. Failure to behave in a civil manner may result in disciplinary actions.

COVID-19 statement for syllabus:

Important:

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia. Current policies and procedures can be found at

<https://www.reinhardt.edu/back-to-campus>

If you have any questions, please refer to the website or contact Reinhardt University at the numbers below.

Campus Nurse within the Student Health Center nurse@reinhardt.edu, 770-720-5542 or www.reinhardt.edu/nurse.

Public Safety Non-Emergency Phone: 770.720.5789 Emergency Phone: 770.720.5911
publicsafety@reinhardt.edu

Dean of Students deanofstudents@reinhardt.edu, 770-720-5540

Office of the Provost provost@reinhardt.edu, 770-720-9102.

The instructor reserves the right to alter this syllabus as necessary.

REQUIRED REPERTOIRE, METHOD BOOKS, AND RESOURCES:

UNDERCLASSMEN UNDERGRADUATES (FRESHMEN/SOPHOMORES)

Method Books/Resources

Keyboard Percussion

- Method of Movement for Marimba, Leigh Howard Stevens
- Ideo-Kinetics, Gordon Stout
- Marimba: Technique Through Music, Mark Ford
- Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg
- Instruction Course for Xylophone, George Hamilton Green

Snare Drum

- Portraits in Rhythm, Anthony Cirone
- Modern School for Snare Drum, Morris Goldenberg

Timpani

- Modern Method for Timpani, Saul Goodman
- Exercises, Etudes and Solos for the Timpani, Raynor Carroll

Drumset

- Studio/Jazz Drum Cookbook, John Pickering
- Stick Control, George Lawrence Stone
- A Students Guide to the Drumset, Sandy Schaefer
- Essential Technique for Drumset, Ed Soph

Etudes/Solo Repertoire

Marimba

- Etude Op. 6, #10, Clair Omar Musser
- Etude Op. 6, #9, Clair Omar Musser
- Etude Op. 6, #2, Clair Omar Musser
- Beads of Glass, Gordon Stout
- Two Mexican Dances, Gordon Stout
- Similar works...

Snare Drum

- Rudimental Arithmetic, Bob Becker
- Twelve Studies for Snare Drum, Jacques Delecluse
- Three Dances, Warren Benson
- 14 Modern Contest Solos, John S. Pratt
- Similar works...

Timpani

- Four Pieces for Timpani, John Bergamo
 - The Solo Timpanist, Vic Firth
 - Similar works...
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UPPERCLASSMEN UNDERGRADUATES (JUNIORS/SENIORS)

In addition to above resources

Method Books	<u>Keyboard Percussion</u> <ul style="list-style-type: none">• Vibraphone Technique: Dampening and Pedaling, Dave Friedman• Four-Mallet Marimba Playing, Nancy Zeltsman• Four Mallet Studies, Gary Burton <u>Snare</u> <ul style="list-style-type: none">• Wrist Twisters, Buster Bailey• Syncopation, Ted Reed <u>Timpani</u> <ul style="list-style-type: none">• Timpani Method, Friese/Lepak• Working Timpanist's Survival Guide, John Tafoya <u>Drumset</u> <ul style="list-style-type: none">• Creative Coordination for the Performing Drummer, Keith Copeland• Joe Porcaro's Drum Method, Joe Porcaro
Excerpt Books/Solo Repertoire	<u>Excerpts</u> <ul style="list-style-type: none">• Orchestral Repertoire Series (Snare, Glockenspiel, Xylophone, etc.), Raynor Carroll• Classical Symphonies for Timpani, Morris Goldenberg <u>Keyboard Percussion</u> <ul style="list-style-type: none">• Reflections on the Nature of Water, Jacob Druckman• Variations on Lost Love, David Maslanka• Velocities, Joseph Schwanter• Six Suites for Marimba (Cello Suites) by J.S. Bach, arr. L.H. Stevens• Rumble Strips, Gordon Stout• Similar works... <u>Snare</u> <ul style="list-style-type: none">• New Thann, Bob Becker• Nine French American Rudimental Solos Volume 1, Joseph Tompkins• Similar works... <u>Timpani</u> <ul style="list-style-type: none">• Eight Pieces for Four Timpani, Elliot Carter• Similar works...
Resources	Percussionist's Art, Steven Schick

GRADUATE STUDENTS
In addition to above resources

Method Books	<u>Keyboard Percussion</u> <ul style="list-style-type: none">• Permutations for the Advanced Marimbist, Kevin Bobo <u>Snare</u> <ul style="list-style-type: none">• Odd Meter Studies for Snare Drum, Kevin Bobo <u>Timpani</u> <ul style="list-style-type: none">• Beyond the Audition Screen, John Tafoya• Etuden for Timpani, Richard Hockrainer <u>Drumset</u> <p>The Steve Gadd Book, Gadd/Filipski Various Transcriptions...</p>
Excerpt Books/Solo Repertoire	<u>Excerpts</u> <ul style="list-style-type: none">• Romantic Symphonies for Timpani, Morris Goldenberg• 20th Century Orchestra Studies for Timpani, Alan Abel <u>Keyboard Percussion</u> <ul style="list-style-type: none">• Northern Lights, Eric Ewazen• One Study One Summary, John Psathas• Quondam Reflections, Gordon Stout• Sedimental Structures, Gordon Stout• Khan Variations, Alejandro Viñao• Similar works... <u>Snare</u> <ul style="list-style-type: none">• Nine French American Rudimental Solos Volume 2, Joseph Tompkins• Prim for Snare Drum, Áskell Másson• Similar works... <u>Timpani</u> <ul style="list-style-type: none">• Six Pieces for Solo Timpani, Bill Kahn• Planet Damnation, John Psathas• Similar works...
Resources	Encyclopedia of Percussion (2 nd Edition), John Beck