

Applied Percussion Lessons Requirements and Grading Criteria

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The following plan of study for applied percussion is intended as a *guide* toward the development of minimal standards in the music curriculum at the University of Mississippi. Since each level should indicate a growth that is built on previously mastered levels, the prospective transfer student will be able to use this document to monitor their progress toward being at the level expected upon entering Ole Miss. Although certain flexibility exists in the selection of appropriate solo literature between levels, there should be a conscious effort to surpass the minimal standards concerning the other aspects listed. ***The expectations represented are only the minimal amount of material that would be expected for a student to receive a letter grade of C or higher and pass to the next level. A grade lower than C does not satisfy graduation requirements for the music major. Graduate music majors must attain a grade of B or higher to proceed to the next level.***

Be on time, warmed-up, & prepared for your lesson. Try to schedule a lesson so that you have time to warm-up and review the music practiced the previous day. To insure that your lesson begins on time simply knock politely and enter. Your timely entry shows your eagerness and readiness to have a great lesson.

PRACTICE: Daily practice is a necessary component of studio lessons. Warm-up techniques, assigned literature, and sight-reading exercises should be the focus of weekly practice. Development of technical, musical, and stylistic interpretation skills will enable the student to be an independent learner and perform music at a high level of musicality and artistry. When you enter the practice room, forget everything else. Practice purposefully, methodically, & meticulously. Use your **metronome** when practicing (scales, etudes, technical exercises), and listen to yourself as if someone else (namely a teacher) were listening. **Keep all practice rooms neat and clean even if it wasn't clean before you got there. Report anyone that leaves the practice rooms messy to me.**

Students should acquire the ability to read at sight with fluency demonstrating both general musicianship and a level of skill relevant to professional standards for a Bachelor of Music degree.

Students pursuing the Bachelor of Music in Performance degree must be able to demonstrate their ability to work independently by learning at least one piece (to be determined by the instructor) without assistance. The student will perform the work and be graded by the instructor consistent with the jury forms to evaluate the performance.

Bachelor of Music –Music Education emphasis students will be a part of a chamber piece to be performed publicly as a graded component at the 322 level of studio instruction. The piece, to be selected in collaboration with the instructor, will be comprised of a minimum of three performers and performed without a conductor. The expectation is that

the instructor will have oversight of the rehearsal process and provide feedback, but the students will take ownership of the project and rehearse independently.

ATTENDANCE: Absences without contacting me cannot be made up without my approval. If you must miss a lesson because of illness, family emergency, or an official school activity, please notify me as soon as possible so that the lesson can be rescheduled.

GRADING: (Scale: A = 92-100, A- = 90-91, B+ = 88-89, B = 82-87, B- 80-81, C+ = 78-79, C = 72-77, C- = 70-71, D+ = 68-69, D = 62-67, D- = 60-61, F = 59 and Below)

60% of your grade (60 points) will be derived from individual lesson grades. Grades will be based on attendance, punctuality, preparation, progress made between lessons, attitude, initiative, enthusiasm and whether all necessary materials were brought to the lesson. As with any other class, you are expected to obtain the necessary materials.

20% of your grade will be based on your jury performance grade. All students will play a jury at the end of the semester that will count 25% of the final grade. The jury performance is very important because it offers the studio faculty members the opportunity to observe your progress as well as submit constructive comments.

A Mid-term Scale Jury will determine 10% of the final jury grade. The grade of "C" or higher is required to move to the next level of instruction.

10% of grade will be based on attendance at Student Recital Events including the following break-down:

(4) Wednesday (1:00) Student Recitals: 40% of the "Recital Attendance" component of the grade [i.e. each miss -1% deduction from the final grade]

(2) Artist/Faculty Recitals: 20% of the "Recital Attendance" Component of the grade [i.e. each miss -1% deduction from the final grade]

(4) of any Evening/Weekend Recital/Concert: 40% of the "Recital Attendance" component of the grade [i.e. each miss -1% deduction from the final grade]

This grading policy applies to any and all undergraduates – including minors and non-majors -- taking lessons at any level (through 522/542). However, if students are taking lessons in more than one area, this component will only be factored into the final grade for the principal area of study. When totals are reported to studio faculty, only totals up to 4, 2, and 4 (see above numbers) will be entered. If a student attends more than the required amount in each category, the extra recitals will not appear when he checks his attendance in Blackboard. In other words, to receive credit for all recitals, students will have to meet the attendance requirements in each category. However, if a student has a documented conflict with attending Wednesday recital hour, their requirements would be:

0 Wednesday (1:00) Student Recitals: 0% of the "Recital Attendance" component of the grade.

2 Artist/Faculty Recitals: 20% of the "Recital Attendance" Component of the grade [i.e. each miss -1% deduction from the final grade]

8 of any Evening/Weekend Recital/Concerts: 80% of the "Recital Attendance" component of the grade [i.e. each miss -1% deduction from the final grade]
The failure to perform on Recital Hour or Departmental Meeting will result in the deduction of ten points from the final grade (except on 100 & 121 levels).

Applied Percussion Weekly Grading Rubric

A – Comes to lessons and was able to play assigned material at tempo assigned by instructor with very few errors. Obvious regular practice took place. Difficult passages were worked up.

B – Comes to lessons and was able to play assignment with minimal errors at or near tempo assigned by instructor. Difficult passages needed more attention than were given, but shows some improvement from the previous lesson.

C – Comes to lessons, but lacks necessary skills for performing the assignments. Managed to get through material without stopping but with many errors; not enough practice on material.

D – Comes to lessons, but sounded little better than sight-reading; could not get through material without stopping. Student was also lacking necessary skills for performing the assignments.

F – Poor lessons attendance and minimum preparation of material.

MEMBERSHIP

All percussion majors are required to become members of the Percussive Arts Society (PAS). You can join by going to the PAS website www.pas.org and click on Join PAS and follow the instructions (\$35).

Sources To Buy Books, Sticks, Bags and Music

Steve Weiss Music

www.steveweissmusic.com

(888) 659-3477

Lone Star Percussion

www.lonestarpercussion.com

(866) 792-0143

Memphis Drum Shop

www.memphisdrumshop.com

(888) 276-2331

Percussion Source

www.percussionsource.com

(866) 849-4387

Sheet Music Plus

www.sheetmusicplus.com

Required Materials for All UM Percussion Students

Books, sticks and mallets may be purchased by semester.

Metronome	Chose of Boss, Yamaha, Smart Phone, etc....
Snare Drum Sticks	Vic Firth SD 1 General Vic Firth SD 2 Bolero
Practice Pad	Vic Firth PAD 12D
Drumset Sticks & Brushes	Vic Firth 5A Vic Firth HD4 Vic Firth Heritage Brushes Vic Firth Rute 606
Multi-Percussion Stick	Vic Firth Swizzle B (SD6)
Keyboard Mallets	(2) pair Vic Firth Medium (M212) (2) Pair Vic Firth (Ney Rosauro Vibraphone M226) (1) Pair Vic Firth Soft Plastic M130 (1) Pair Vic Firth Medium Rubber M132 (1) Pair Vic Firth Medium Nylon M140 (1) Pair Vic Firth Brass M144
Timpani Mallets	Pair Vic Firth (Tim Genis GEN7) Pair Vic Firth (Tim Genis GEN5) Pair Vic Firth (Tim Genis GEN4)
Stick Bag/Briefcase	A case/bag large enough to hold your sticks and mallets
Towels	Black Hand towel for use on stick trays
Moon gels	Moon gels drum dampeners
Tuning Device	A=440 tuning fork and electronic (smart phone)
Triangle Beaters	Grover TB-D Deluxe Rod-Style Beater Set
PAS	Membership to the Percussive Arts Society www.pas.org

A student may purchase sticks, mallets and other items that are comparable to those listed above.

Percussion Books by Semester

Freshman 1st

- *Stick Control by George Lawrence Stone
- *Syncopation by Ted Reed
- *Intermediate Studies for Snare Drum by Mitchell Peters
- *Rudimental Cookbook by Edward Freytag
- *Studies in Solo Percussion by Morris Goldenberg
- *Fundamental Method for Mallets by Mitchell Peters
- *A Fresh Approach To The Drumset by Mark Wessels

Freshman 2nd

- **Exercises, Etudes and Solos For The Timpani by Raynor Carroll

Sophomore 1st

- *Portraits In Rhythm by Anthony Cirone
- Vibes Etudes and Songs by Ney Rosauero

Sophomore 2nd

- Play Conga Now-The Basics and Beyond by Richie Gajate-Garcia
- The Sound of Brushes by Ed Thigpen
- Drumset Music by Roy Burns and Sandy Feldstein

Junior 1st

- *Orchestra Repertoire for the Snare Drum by Raynor Carroll
- Instruction Course for Xylophone by George Hamilton Green
- Method of Movement for Marimba by Leigh Howard Stevens *or*
Four-Mallet Independence for Marimba by Johnny Lane and Samuel Floyd
- Various Play-Along Tracks for Drumset (provided by the teacher)

Junior 2nd

- The New Breed for Drumset by Gary Chester
- Creative Coordination for Drumset by
- Orchestra Repertoire Books by Raynor Carroll

* Also used the second semester of the same year

** Used for several semesters

Solos In Sequence

Snare

Hi Ho Simpson

Davila (*7 Down, What's The Buzz All About?, Pick Up Six, Rin Ten Ten, Fourteen Minus One, or You're 17! Not 21!*)

524 Main Street

Davila (*La Polka Loca, Yo! Whas Down?, Don't Answer That!, Final Lap, or Samba del 'Boro*)

2040's Sortie

2-4-1

Three Dances

Aptitude (A Conversation in Snare Soloing)

Style Suite

American Suite

Six Unaccompanied Solos

Progressive Solos For Snare Drum

10 Hall Of Fame Snare Drum Solos

Multi-Percussion

Pow Wow

Paganry

Five Timbres

Variation For Four Toms

Morris Dance

French Suite

Danza Espagnuola/Slavic Danse

Multi-Percussion Suite No. 1

The Love Of L'Histoire

English Suite

TOH

Concerto For Percussion and Orchestra

South Of Jupiter

Timpani

Sonatina For Timpani and Piano

Ballad For The Dance

Three Designs For Three Timpani

Variation On The Westminster Clock Theme

Scherzo For Timpani

Sonata For Timpani

Four Pieces For Timpani

Cadenza No. 1

March For Two Pairs Of Kettledrums

Solos For The Virtuoso Timpanist

Eight Pieces For Four Timpani

Mallets

Marimba

Two Archaic Dances
Sonata Allegro
Hungarian Dance No. 5
Flight of the Bumble Bee

Masterpieces for Marimba
Bach
Handel

Peters
Rosauero

Furios and Valse In D Minor
Of Thought & Thinking
Musser
Smadbeck

Rags
Frogs
Michi

Schumann Album for the Young
Tchaikovsky Album for the Young
Creston Concertina for Marimba

Vibraphone

Crystal Mallet
Trilogy
Six Solos For Vibraphone
Rosauero
Ask
Close Cover
Fur Elise
Just Flippin'
Kaleidoscope
Concertino for Vibraphone (Fink)
Concerto for Vibraphone and Orchestra (Rosauero)

Drumset

Solos will be selected based on a student's proficiency level.

Audition Requirements

Freshman

Snare

A corps style solo grade III or above
Portraits in Rhythm by Anthony Cirone - No. 13 or 26

Timpani

Three or Four Drum Timpani solo grade III and above

Mallets

Two or Four-Mallet solo grade III or above

Drum set

Various Drumset Styles:
R&B, Rock, Latin, Swing, Funk, Brushes, and trading 4's

Transfer Students

Snare

A corps style solo grade IV or above
Portraits in Rhythm by Anthony Cirone - No. 31

Timpani

Four Drum Timpani solo grade IV and above

Mallets

Two or Four-Mallet solo grade IV or above

Drum set

Various Drumset Styles:
R&B, Rock, Latin, Swing, Funk, Brushes, and trading 4's

Graduate

Snare

Portraits in Rhythm by Anthony Cirone - No. 32
A selected etude from Delecluse Twelve Studies for Snare Drum

Timpani

Four or Five Drum solo Grade V or above

Mallets

Two Mallet solo Grade V or above
Four Mallet solo Grade V or above

Multi Percussion

A solo graded V or above

Drum set

Various Drumset Styles:
R&B, Rock, Latin, Swing, Funk, Brushes, trading 4's and possibly reading with a big band

*If you are interested in auditioning, please contact me:

Email: burkhead@olemiss.edu

Office Phone: (662) 915-5665

Cell: (662) 801-4638

See Proficiency Levels for PERC 100-342 Curriculum (Freshman –Junior Year)

Senior – Graduate Curriculum

PERC 421:

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Goldenberg – Studies, Etudes & Excerpts for Mallets, Delecluse – Twelve Studies, Drumset – Chart Reading, Transcriptions and Solos* and solo literature grade IV or material of greater difficulty.

PERC 422

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Goldenberg – Studies, Etudes & Excerpts for Mallets, Delecluse – Twelve Studies, Drumset – Chart Reading, Transcriptions and Solos* and solo literature grade IV or material of greater difficulty.

PERC 441

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Carter – Eight Pieces for Four Timpani, Carroll – Orchestral Repertoire for Snare Drum, Stevens – Method of Movement for Marimba* and solo literature grade IV or material of greater difficulty.

PERC 442

A full recital should be given as partial fulfillment of course requirements for the performance degree. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital.

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Hinger – Solos for the Virtuoso Timpanist, Carroll – Orchestral Repertoire for Snare Drum, Stevens – Method of Movement for Marimba* and solo literature grade IV or material of greater difficulty.

PERC 521

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Carter – Eight Pieces for Four Timpani, Carroll – Orchestral Repertoire for Snare Drum, and Stevens – Method of Movement for Marimba* and solos literature grade V or material of greater difficulty.

PERC 522

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Hinger – Solos for the Virtuoso Timpanist, Carroll – Orchestral Repertoire for Snare Drum, and Stevens – Method of Movement for Marimba* and solo literature grade V or material of greater difficulty.

PERC 541

This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital. Study materials may include: *Carroll -*

Exercises, Etudes and Solos for Timpani, Carter – Eight Pieces for Four Timpani, Carroll – Orchestral Repertoire for Snare Drum, Stevens – Method of Movement for Marimba and solo literature grade V or material of greater difficulty.

PERC 542

This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital. Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Carter – Eight Pieces for Four Timpani, Carroll – Orchestral Repertoire for Snare Drum, Stevens – Method of Movement for Marimba* and solo literature grade V or material of greater difficulty.

PERC 621

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Lepak – Thirty-Two Solos for Timpani, Cirone – Symphonic Repertoire for Snare Drum, and Floyd/Lane – Four Mallets Independence* and solo literature grade VI or material of greater difficulty.

PERC 622

Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Lepak – Thirty-Two Solos for Timpani, Cirone – Symphonic Repertoire for Snare Drum, and Floyd/Lane – Four Mallets Independence* and solo literature grade VI or material of greater difficulty.

PERC 641

This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital. Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Lepak – Thirty-Two Solos for Timpani, Cirone – Symphonic Repertoire for Snare Drum, Floyd/Lane – Four Mallets Independence* and solo literature grade VI or material of greater difficulty.

PERC 642

This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital. Study materials may include: *Carroll - Exercises, Etudes and Solos for Timpani, Lepak – Thirty-Two Solos for Timpani, Cirone – Symphonic Repertoire for Snare Drum, Floyd/Lane – Four Mallets Independence* and solo literature grade VI or material of greater difficulty.

Performance Pieces for PERC 421-642 (Grades IV - VI)

American Suite – Gauthreaux

Bach Advanced Mallet Transcriptions

Carroll - Orchestra Repertoire for the Snare Drum

Carroll - Orchestral Excerpts

Carroll - Orchestral Excerpts for Timpani

Carroll – Orchestral Repertoire for Tambourine, Triangle and Castanets

Carter - Eight Pieces for Timpani

Creston – Concerto for Marimba
Cirone - Sonata No. 1
Cahn - Raga No. 1
Corea - Children's Song No. 1
DeLancey – The Love of L'Histoire
Friedman - Midnight Star
Fink - Concerto for Vibraphone
Fissinger - Suite for Marimba
Goldenberg - 5/8 Etude 7/8
Goldenberg - Ramble Rumble
Goldenberg Studies/Etudes/Excerpts
Graduation Etude
Goldenberg Studies/Etudes/Excerpts
Herble - Grand Fantasy
Just Flippin
Khachaturian -Adventures of Ivan
Lepak - Thirty-Two Solos for Timpani
Lipner - Kaleidoscope
Musser - Masterworks for Marimba
Miyoshi - Conversation
Molenhof - Music of the Day
Philador - March for Two Pairs of Kettle Drums
Rosauero - Concerto for Vibraphone
Schumann Album for the Young Opus 68
Smadbeck Etudes #3
Solos for the Virtuoso Timpanist
Suite for Timpani
Stout - Two Mexican Dances
Tanaka - Two Movements
Tchaikovsky – Album for the Young
Williams - Variations for Solo Kettledrums