Applied Percussion Syllabus

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Percussion Room: Room #143

Course Objectives:

• To develop college-level performing abilities on the standard concert percussion instruments (snare drum, xylophone, bells, marimba, vibraphone, timpani, cymbals and accessories) through development of reading, technical, and theoretical skills.
• To learn the standard percussion repertoire through listening, study, and performance.
• To learn teaching skills for percussion instruments.
• To learn the history and role of percussion instruments in the Western classical music tradition.

Course Materials:

• Materials will vary according to the needs of the student. Below, is a list that includes typical materials required.
• Students must purchase their own copies of all needed method books, solo literature, and orchestral material.
• Students must purchase their own sticks and mallets, and should be prepared to invest in standard accessory instruments (i.e. tambourine, triangle, etc.) as their studies progress.

Lesson Attendance:

• Lesson times will be posted on the percussion room door. Lesson times often change from week to week to accommodate the rehearsal and performance schedule of the LPO. Each student receives 12 lessons per semester. Missed lessons will not be made up except in cases of illness or emergency. Lack of preparation does not constitute an emergency. Students who attend fewer than 12 lessons should expect a lower grade.
Jury Exams:

- Jury Exams are scheduled at the end of every semester.
- Jury pieces for each student will be assigned at least two weeks before the end of the semester.
- A jury sign-up sheet will be posted on the door of the percussion room one week before the jury.

Grading:

- The semester’s final grade for applied percussion lessons is determined by an evaluation of the following:
  1) Regular attendance at weekly lessons.
  2) The quality of lesson preparation and overall improvement.
  3) Jury (or recital) performance.
- Two unexcused absences from lessons will automatically lower the student’s grade one letter.

The Typical Course of Study for Years 1 & 2

Year 1

Fall
Snare Drum: Intensive work on rudimental styles and traditions while learning the basic of hand mechanics and technique.
Mallets: Basic two-mallet technique, scales and arpeggios, reading.
Accessories: Basic concert techniques for bass drum, cymbals, triangle and tambourine.

Spring
Snare Drum: Introduction to concert styles and techniques.
Mallets: Intermediate two mallet technique, introduction to four mallet techniques
Timpani: Introductions to basic timpani technique, tone production and tuning.

Typical repertoire for Year 1
Snare Drum: Solos and exercises from Snare Drum Method, Book II, by Haskell Harr; The All-American Drummer, by Charlie Wilcoxen; Modern School for Snare Drum, by Morris Goldenberg; Stick Control by George Lawrence Stone
Mallets: *Instruction Course for Xylophone* by George Hamilton Green; Solos and exercises from Goldenberg’s *Modern School for Xylophone*, *Image*, by Bart Quartier, *Recital Pieces for Mallets*, by Garwood Whaley
Timpani: Exercises from Goodman’s *Modern Method for Timpani*

**Year 2**

**Fall**
**Snare Drum:** Continued study of concert style technique
**Timpani:** Continued study of technique and tone production. Begin tuning studies.
**Mallets:** Continued work in four mallet techniques, while developing two mallet skills. Concentration on sight reading.

**Spring**
**Timpani:** Continue technique and tuning studies. Begin repertoire study.
**Mallets:** Begin study of solo marimba literature.
**Multiple Percussion:** Introduction to multiple percussion set-ups and solos. Continued concentration in areas of greatest need.

Typical repertoire for Year 2
**Snare Drum:** Solos and exercises from , Goldenberg’s *Modern School for Snare Drum*, Stone’s *Stick Control*, Delecluse’s *Douze Etudes Pour Snare Drum*
**Mallets:** Exercises from Green’s *Lessons for Xylophone*, Solos from Whaley’s *Recital Pieces for Mallets*, and Friedman’s *Vibraphone Technique*
**Timpani:** Exercises from Goodman’s *Modern Method for Timpani*, and Friese & Lepak’s *Timpani Method*, repertoire study from Goldenberg’s Collections of *Classic Symphonies*, and *Romantic Symphonies*.

**Years 3 & 4**

During the last two years of study, lessons will concentrate on improving each student’s weakest area, while at the same time allowing each student to begin serious work in his or her primary area of interest. Study material and solo repertoire will be chosen for each student’s needs, interests and goals. Study will include orchestral excerpts from all areas.
PERCUSSION BOOKS & SUPPLIES
FOR
PERCUSSION STUDENTS AT LOYOLA UNIVERSITY

Snare Drum
•  *Snare Drum Method, Book 2*, by Haskell Harr
•  *Modern School for Snare Drum*, by Morris Goldenberg
•  *Douze Etudes Pour Snare Drum*, by Delecluse
•  *Stick Control*, by George Lawrence Stone

Some suggested concert model snare drum sticks:
•  Reamer snares sticks (from Drummer's Service): Abel concert model
•  Cooperman snare sticks: Petrillo model #5, Zuber “Nothung” model
•  Tom Freer and Tim Adams concert models by Calato and Pro Mark
•  Vic Firth snare sticks: “SD 1 General” model

Mallet Instruments
•  *Modern School for Xylophone, Vibraphone & Bells*, by Morris Goldenberg
•  *Image*, by Bart Quartier
•  *Lessons for Xylophone*, by George Hamilton Green
•  *Vibraphone Technique*, by Dave Friedman
•  *Recital Pieces for Mallets*, by Garwood Whaley
•  *Method of Movement*, by Leigh Howard Stevens
•  2 pair of medium yarn mallets for first year study
•  An expanded collection of quality mallets to meet the demands of assigned repertoire as study progresses.

Timpani
•  *Modern Method for Timpani*, by Saul Goodman
•  *Timpani Method*, by Friese and Lepak
•  *The Solo Timpanist*, by Vic Firth
•  *Etuden für Pauken*, by Hochrainer
•  *Classic Symphonies for Timpani*, by Morris Goldenberg
•  *Romantic Symphonies for Timpani*, by Morris Goldenberg
•  Timpani mallets by Cloyd Duff (Pearl/Adams): #1 Very Hard, #2 Hard,
•  #3 General, #4 General, # 5 Light ball, rolls, #6 Heavy rolls, #7 Large ball
•  Or Saul Goodman timpani mallets: Green Staccato(#5), Normal Staccato(#2)

General Information and Reference
•  *Percussion Instruments and Their History*, by James Blades
•  *Handbook of Percussion Instruments*, by Peinkofer/Tannigel
•  *Mallet Repair*, by Arthur Press
• *Marimba Repertoire*, by William Moersch
• *Dictionary of Percussion Terms*, by Morris Lang
• *The Percussionist's Dictionary*, by Joseph Adato and George Judy
• *Encyclopedia of Percussion*, edited by John H. Beck

**Miscellaneous**
• Metronome (any of the Dr. Beat or Tama models are highly recommended)
• A practice pad