

# Applied Percussion Instruction – AMUS 2261

## Midwestern State University

### Spring 2024 Syllabus

#### General Information

Instructor: Dr. Corey Robinson

Course Number: AMUS 2261

Class Location: Fain Instrumental Music Hall 104A

Class Time: By appointment

Email: [corey.robinson@msutexas.edu](mailto:corey.robinson@msutexas.edu)

Phone: (940) 397-4054

Office: Fain Instrumental Music Hall 104A (office hours posted on door)

#### Course Description

The purpose of this course is to develop students into well-rounded percussionists with a proficiency covering the many requirements of a modern musician. Areas of study will include technique, performance practice, pedagogy, repertoire selection, instrument maintenance, and entrepreneurship. Instruments of study will include snare drum, keyboard percussion, timpani, orchestral accessories, and drum set. Other areas of interest to the student will be considered and the distribution of study on each instrument will be tailored to the goals and needs of each individual student.

Applied Percussion is a once-per-week meeting between the student and the teacher. The course is open to BM Teaching Certification majors, BA majors and music minors and may be repeated for credit.

#### Course Objectives and Student Learning Outcomes

Specific learning objectives for the course derive from the Texas SBEC Standards/Test Frameworks for [EC-12 Music](#) and the [Pedagogy and Professional Responsibilities Standards \(EC-Grade 12\)](#). This course provides music education students with a knowledge base of the environment in which they may teach. Satisfactory completion of the course will document that students have demonstrated the ability to:

1. Demonstrate proficiency through performance of common repertoire and etudes. (SBEC Pedagogy & Professional Responsibilities Standard I, III; SBEC Music Domain IV Competency 009)
2. Discuss the historical relevance of each instrument and where the repertoire they are performing exists in the historical timeline. (SBEC Pedagogy & Professional Responsibilities Standard I; SBEC Music Domain IV Competency 009)
3. Integrate concepts learned in other areas to their performance of the literature. These other areas could include, but are not limited to music theory, music history, aural skills, world history, and music education. (SBEC Pedagogy & Professional Responsibilities Standard II, IV; SBEC Music Domain IV Competency 009)

See Appendix A for a complete list of standards/competencies.

## **Student Assessment**

Students will be graded according to their lesson preparation and their development and improvement throughout the term.

### ***Weekly Preparation – 70%***

Quality of preparation, consistency of preparation, consistency in progress, literature and technical material covered. Students will receive a letter grade for each scheduled lesson. Grades will be assigned as follows:

- A – Work is representative of flawless attendance and mastery of all assigned materials from week to week. The student demonstrates the capacity to take additional assignments and progresses at an accelerated pace through the various levels of ability.
- B – Work is representative of flawless attendance and mastery of most assigned materials from week to week. The student completes the assignments with occasional mistakes but does not demonstrate the capacity to go beyond the normal pace of assignments. Occasionally assignments must be repeated. Steady progress through the various ability levels is evident in all areas.
- C – Work represents below average progress in moving through the materials. Assignments are frequently repeated because of the lack of mastery.
- D – Work represents consistent poorly prepared lessons. This performance may result in a recommendation to drop the course before the end of the semester.
- F – Work represents no effort or interest in studying percussion.

Preparation is critical to success in applied lessons. Most of the learning that takes place occurs by oneself in a practice room. I am here to guide you towards situations where you can successfully make progress toward your goals. The minimum requirement for personal practice is 2 hours a day, 6 days a week for percussion majors, and 1 hour a day, 6 days a week for percussion minors. More practice is encouraged as the competitiveness of any musical field continues to increase year by year. The importance of improving yourself as a musician is paramount, as it will translate directly to your success as a teacher, performer, administrator, or industry worker.

### ***Recital Performance – 15%***

All students are required to perform at least once each semester at Student Recital (Wednesdays 4:00-4:50pm). The performance will be graded on musicianship, professionalism, and technical proficiency. Students in their first semester of Applied Percussion are exempt from performing for this course.

### ***Jury – 15%***

All students are required to perform a jury at the end of the semester. The jury will be based on the instruments and materials covered throughout the semester. Grading of

the performance will be based on overall musicianship, professionalism, technical proficiency, and improvement over the course of the semester. Juries will take place on December 9-10, 2024.

## **Attendance**

You must attend each of the weekly scheduled lessons throughout the semester. Absences will be excused for the following reasons: Illness, death in the family, or an approved and school-sponsored trip. Any other reasons will be considered on a case-by-case basis. In order for any of these absences to be excused, I must be notified in advance. The final grade for this course will be reduced by one letter for each unexcused absence after the first. In addition to attending each lesson, all students enrolled in applied lessons are required to attend all percussion related concerts (Percussion Ensemble, student degree recitals, faculty/guest recitals) as well as the Music at Akin series of concerts.

## **Curriculum and Materials**

The curriculum for this course will be determined collaboratively by the teacher and the student to address the specific goals of each individual student. Repertoire selections will change each semester a student enrolls in Applied Percussion and varies from student to student based on level and degree program. Regardless, you will be required to buy a substantial number of method books, pieces of music, recordings, implements, and instruments. Plan for this every semester as there are no “textbooks” required for this course. All of these materials will help you when you leave MSU. Before you make a significant purchase, discuss your plans with me, as I can guide you in the right direction and help you avoid mistakes that I have made in the past.

A list of suggested repertoire is included in Appendix B.

## **Communication**

I am typically very quick at responding to questions and concerns. Please feel free to contact me by email ([corey.robinson@msutexas.edu](mailto:corey.robinson@msutexas.edu)) at any time. Do not wait until your next lesson to tell me that you did not understand an assignment or could not retrieve the required materials. If you let me know ahead of time, I will be more likely to be able to help resolve the situation. If I contact you, a response is expected within 24 hours.

## **Other Information:**

### ***Disability and Accommodations***

If a student (1) needs class accommodation(s) because of a documented disability, (2) has an emergency medical condition that may interfere with class performance, or (3) requires special handling in case the building must be evacuated, they are encouraged to contact the office of Disability Support Services in room 168 Clark Student Center (940) 397-4140 and make an appointment with the professor as soon as possible.

### ***Student Conduct***

Behavior that interferes with either the instructor’s ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor

removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and assigning a final lower grade, up to and including an F. In addition, and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

***Privacy Statement***

Federal law prohibits the instructor from releasing information about students to parties outside the university without the signed consent of the student. Thus, in almost all cases the instructor will not discuss a student’s academic progress or other matters with his/her parents without the proper release from students.

***Academic Dishonesty***

Academic dishonesty including plagiarism and giving or receiving unauthorized assistance is prohibited. Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not the individual’s to whom credit is given. If a student in the class plagiarizes material, appropriate disciplinary action will be taken. The Student Honor Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the creed reads, “As an MSU student, I pledge not to lie, cheat, steal, or help anyone else do so.” Plagiarism is lying, cheating, and stealing.

***Campus Carry***

Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law.

***Campus Closure Policy***

If Midwestern State University authorizes campus closing procedures, rehearsals for this course will be canceled. If the campus is closed for the date of a concert, the concert will be rescheduled to a later date.

**Appendix A:**

Domain IV-Music Classroom Performance (Standards I-II, V-VII, IX-X)

Standard I and II Competency 009- The teacher demonstrates knowledge of methods and techniques for playing musical instruments.

<b>Code</b>	<b>Level</b>	<b>Description</b>
A. Understands performance skills and appropriate playing techniques (e.g., bowing, fingering, embouchure, rudiments) for a range of instruments (e.g., band, orchestral, classroom).	Develop	Assessed weekly during applied lessons as well as at the culminating jury performance. See attached jury rubric below.

<b>Code</b>	<b>Level</b>	<b>Description</b>
B. Understands proper health techniques to use during instrumental rehearsals and performances (e.g., posture, hand position, instrument maintenance).	Develop	Discussed weekly during applied lessons and demonstrated through healthy performance practice at each lesson and the culminating jury performance. See attached jury rubric below.
C. Selects appropriate instrumental literature to enhance technical skills and provide musical challenges.	Develop	Discussed at the beginning of each semester when choosing repertoire to perform. Assessed by performing level-appropriate materials at the culminating jury.
D. Understands standard terminology used in communicating about students' musical skills and performances.	Develop	Demonstrated weekly at the applied lesson through conversation with the instructor. Assessed in item III (Practice, Rehearsal, and Performance Reflection) of the jury sheet (see below)
E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g., intonation, vibrato, articulation, tone production) and understands the constructive use of criticism when evaluating musical skills or performances.	Develop	Demonstrated weekly at the applied lesson through conversation with the instructor. Assessed in item III (Practice, Rehearsal, and Performance Reflection) of the jury sheet and through the culminating jury performance. See attached jury rubric below.

***TAC 228.30 Alignment***

<b>Code</b>	<b>Description</b>
(4) the skills that educators are required to possess, the responsibilities that educators are required to accept, and the high expectations for students in this state;	The students are instructed in all aspects of instrument performance and pedagogy. This includes performance demonstration and observation and evaluation of performances.
(7) appropriate relationships, boundaries, and communications between educators and students;	Communication between the teacher and student is addressed through weekly instruction. Each one-on-one interaction between the instructor and student offers insight into ways to communicate effectively with students.

**TAC 149.1001 Alignment**

<b>Code</b>	<b>Description</b>
(1) Standard 1--Instructional Planning and Delivery. Teachers demonstrate their understanding of instructional planning and delivery by providing standards-based, data-driven, differentiated instruction that engages students, makes appropriate use of technology, and makes learning relevant for today's learners.	Course Objectives #1, 3 Assessed through classroom discussion of appropriate teaching materials and weekly demonstration of performance practices, culminating in the final jury performance of the semester.
(2) Standard 2--Knowledge of Students and Student Learning. Teachers work to ensure high levels of learning, social-emotional development, and achievement outcomes for all students, taking into consideration each student's educational and developmental backgrounds and focusing on each student's needs.	Course Objectives #1, 3 Assessed through classroom discussion of teaching practices and weekly demonstration of performance skills, culminating in the final jury performance of the semester.
(3) Standard 3--Content Knowledge and Expertise. Teachers exhibit a comprehensive understanding of their content, discipline, and related pedagogy as demonstrated through the quality of the design and execution of lessons and their ability to match objectives and activities to relevant state standards.	Course Objectives #1, 2 Assessed through weekly instrumental performance culminating in the final jury performance of the semester.
(4) Standard 4--Learning Environment. Teachers interact with students in respectful ways at all times, maintaining a physically and emotionally safe, supportive learning environment that is characterized by efficient and effective routines, clear expectations for student behavior, and organization that maximizes student learning.	Course Objectives #1, 3 Assessed through weekly interactions with the instructor of the course and discussed when appropriate during lessons.
(5) Standard 5--Data-Driven Practice. Teachers use formal and informal methods to assess student growth aligned to instructional goals and course objectives and regularly review and analyze multiple sources of data to measure student progress and adjust instructional strategies and content delivery as needed.	Course Objective #1 Students are instructed through self-assessment of performances and the "Practice, Rehearsal, and Performance Reflection" submitted at the end of the semester. See attached jury sheet below.

Midwestern State University Music Department

Lamar D. Fain College of Fine Arts

Jury and Recital Preview Rubric

Winds, Strings and Percussion

Student \_\_\_\_\_

Applied Instructor \_\_\_\_\_ Semester \_\_\_\_\_

Degree: Performance  Education  BA  Minor

Barrier: Upper Level \_\_\_\_\_

**I. Semester Repertoire, composer (place an \* next to prepared jury selections)**

**II. Semester Technical Exercises and Scales**

**III. Practice, Rehearsal and Performance Reflection**

In addition to completing the information on this sheet, attach a typed reflection detailing what you have learned this semester in regard to practicing, rehearsing in ensemble, working with an accompanist, and performing both as soloist and in ensemble. The suggested length of this reflection is 300-500 words.

## Midwestern State University Music Department

### Jury Performance Rubric – Winds, Strings, and Percussion

	Superior (A)	Excellent (B)	Good (C)	Fair (D)	Poor (F)	N/A
<b>Musicianship</b>	Highest level of musicianship with well-shaped phrases, observed dynamics, and style	High level musicianship: most phrases well-shaped, dynamics observed, and appropriate styles	Moderate level of musicianship with inconsistent phrasing, dynamics, and style	Limited level of musicianship: limited phrasing, dynamics, and style	Lack of musicianship: little or no observation of phrasing, dynamics, and style	
<b>Collaboration</b>	Student collaborates well with the accompanist throughout the entire performance	Student collaborates well with the accompanist most of the performance	Student collaborates well with the accompanist some of the performance	Student does not collaborate with the accompanist most of the performance	Student does not collaborate with the accompanist	
<b>Tone</b>	Tone is consistently full and clear	Tone is full and clear	Tone is somewhat full and clear	Tone is inconsistent	Tone is poor	
<b>Intonation</b> (with piano, if applicable)	Notes are centered and in tune for all registers	Notes are centered and in tune for most registers	Many notes are centered and in tune for some registers	Many notes are performed with inconsistent intonation	Most notes are performed with inconsistent intonation	
<b>Tempo</b>	Tempo is consistent with indicated markings	Tempo approaches indicated markings	Tempo varies from indicated markings	Tempo varies widely from indicated markings	Tempo does not reflect indicated markings	
<b>Rhythm</b>	Rhythms are accurate	Most rhythms are accurate	Many rhythms are accurate	Many rhythms are incorrect	Most rhythms are incorrect	
<b>Articulation</b>	Articulations are performed as indicated	Most articulations performed as indicated	Many articulations performed as indicated	Many articulations performed inaccurately	Most articulations performed inaccurately	
<b>Note Accuracy</b>	Notes are accurately performed	Most notes are accurately performed	Many notes are accurately performed	Many notes are inaccurately performed	Most notes are inaccurately performed	
<b>Presentation</b>	Highest level of stage presence	High level of stage presence	Moderate level of stage presence	Limited level of stage presence	Lack of stage presence	
<b>Attire</b>	Professional Attire		Moderately Professional Attire	Inappropriate Attire		

Comments:

Grade \_\_\_\_\_ Faculty Signature \_\_\_\_\_ Date \_\_\_\_\_



## Appendix B: Repertoire List

This is a suggested repertoire list to be used as a starting place for selecting materials for all Applied Percussion courses. All repertoire studied and performed for Applied Percussion must be approved by lesson instructor. Selections will change based on level, degree plan and student goals and can include materials not listed below.

### **1000-2000 Levels**

#### Snare Drum Method Books:

- Aleo, Keith: Advanced Etudes for Snare Drum
- Bush, Doug: Super Hands
- Cirone, Anthony: Portraits in Rhythm
- Firth, Vic: The Solo Snare Drummer
- Goldenberg, Morris: Modern School for Snare Drum
- Peters, Mitchell: Advanced Snare Drum Studies
- Peters, Mitchell: Intermediate Snare Drum Studies
- Pratt, John: 14 Modern Contest Solos
- Stone, George Lawrence: Stick Control
- Stone, George Lawrence: Accents and Rebounds
- Whaley, Garwood: Musical Studies for the Intermediate Snare Drummer

#### Keyboard Reading Studies:

- Bona, Pasquale: Rhythmical Articulation
- Goldenberg, Morris: Modern School for Xylophone, Marimba, Vibraphone
- Green, George Hamilton: Instructional Course for Xylophone
- Kite, Rebecca: Reading Mallet Percussion Music
- McMillan, Thomas: Masterpieces for Marimba
- Peters, Mitchell: Fundamental Method for Mallets, Book 1
- Peters, Mitchell: Fundamental Method for Mallets, Book 2
- Skidmore, David: A Fresh Approach to Technique & Musicianship with Four Mallets
- Whaley, Garwood: Recital Pieces for Mallets

#### Keyboard Solo Repertoire:

- Abe, Keiko: *Frogs*
- Bach, J. S.: *Cello Suites 1-6*
- Bobo, Kevin: *Gordon's Bicycle, mvmt II*
- Brouwer, Leo: *Un Dia de Novembre*
- Davila, Julie: *Impressions on Wood*
- Ford, Mark: *#MarimbaBaby*
- Ford, Mark: *Marimba: Technique Through Music*
- Gomez, Alice: *Rain Dance*
- Koshinski, Gene: *Two: A collection of concert pieces for two-mallet marimba solo*
- Levitan, Daniel: *Baroque Suite*
- Quartier, Bart: *Image: 20 Children's Songs for Marimba*
- Sammut, Eric: *Four Rotations*

- Sejourne, Emmanuel: *Katamiya*
- Stout, Gordon: *Two Mexican Dances*

#### Timpani Method Books:

- Beck, John: Concepts for Timpani
- Goodman, Saul: Method of Tympani
- McClung, Matthew: The Fundamental Timpanist
- Peters, Mitchell: Fundamental Method for Timpani
- Whaley, Garwood: Fundamental Studies for Timpani
- Whaley, Garwood: Musical Studies for the Intermediate Timpanist

#### Timpani Solo Repertoire:

- Hochrainer, Richard: Etuden fur Timpani, Vol. 2
- Leonard, Stanley: Seventeen Technical Studies
- Orfaly, Alex: Studies in Copper
- Schinstine, William: Tymp Tunes

#### Drum Set Method Books:

- Chapin, Jim: Advanced Techniques for the Modern Drummer
- Giribaldi, David: Future Sounds
- Houghton, Steve: Essential Styles, Book 1
- Igoe, Tommy: Groove Essentials, Vol. 1
- Morgan, Tom: The Jazz Drummer's Reading Workbook
- Reed, Ted: Syncopation for the Modern Drummer
- Riley, Jim: Survival Guide for the Modern Drummer
- Riley, John: The Art of Bop Drumming
- Soph, Ed: Musical Time
- Soph, Ed: Essential Techniques for Drum Set: Book 1

### **3000-4000 Levels**

#### Snare Drum Method Books:

- Delecluse, Jacques: *Douze Etudes*
- James, William: *The Modern Concert Snare Drum Roll*
- Lefevre, Guy: *Technique Superieure*
- Morello, Joe: *Master Studies*
- Tompkins, Joe: *Nine French-American Rudimental Solos, Vols. 1-2*

#### Snare Drum Solos:

- Benson, Warren: *Three Dances*
- Bobo, Kevin: *Tantrum*
- Martynciow, Nicolas: *Tchik*
- Masson, Askill: *Prim*
- Robinson, Corey: *Little Toy Thunder*
- Wahlund, Ben: *Pegasus*
- Wharton, Russell: *Phylogenesis*

### Keyboard Reading Studies:

- Bobo, Kevin: Permutations for the Advanced Marimbist
- Cheung, Pius: Colors: Intermediate Etudes for Marimba
- Stevens, Leigh Howard: Method of Movement for Marimba
- Stout, Gordon: Ideo-Kinetics
- Zeltsman, Nancy: Four-Mallet Marimba Playing
- Stevens, Leigh Howard: Marimbist's guide to Performing Bach

### Keyboard Solo Repertoire:

- Abe, Keiko: Memories of the Seashore
- Abe, Keiko: Dream of the Cherry Blossoms
- Arlen, Harold arr. Friedman: Somewhere of the Rainbow
- Bobo, Kevin: Marriage of the Lamb
- Burritt, Michael: October Night
- Burritt, Michael: Preludes
- Creston, Paul: Concertino for Marimba
- Daughtrey, Nathan: Encantada
- Deane, Christopher: Etude for a Quiet Hall
- Debussy, Claude: La Fille Aux Cheveux
- Glentworth, Mark: Blues for Gilbert
- Kopetzki, Eckhard: Etude Hommage II
- Kreisler, Fritz: Tembourin Chinois
- Lorick, Matthew: Odessa
- Maslanka, David: My Lady White
- Piper, John Mark: Seven Songs for Vibraphone
- Rosauero, Ney: Preludes
- Sejourne, Emmanuel: Concerto for Marimba and Strings
- Smadbeck, Paul: Rhythm Song

### Timpani Solo Repertoire:

- Berry, Mark: *Mehteran*
- Carter, Elliot: *Eight Pieces for Four Timpani*
- Delecluse, Jacques: *Vingt Etudes pour Timbales*
- Gay, Kirk: *Pedal to the Kettle*
- Hamilton, Bruce: *Rituals*
- Rack, John: *Tango*
- Walker, Christopher: *The Tragedy of a Young Solider*
- Whettam, Graham: *Suite for Timpani*

### Orchestral Repertoire:

- Carroll, Raynor: Orchestral Repertoire Series
- Cirone, Anthony: Symphonic Repertoire for Cymbals
- Cirone, Anthony: Symphonic Repertoire for Snare Drum
- Genis, Tim: Symphonic Repertoire for Percussion Accessories

- Goldenberg, Morris: Classical Symphonies for Timpani
- Goldenberg, Morris: Romantic Symphonies for Timpani
- Meehan, Todd: Percussion Accessories Vol. 1: Tambourine and Triangle
- Tafoya, John: The Working Timpanist's Survival Guide
- Tafoya, John: Beyond the Audition Screen
- Van Geem, Jack: Symphonic Repertoire for Keyboard Percussion

#### Drum Set Method Books:

- Giribaldi, David: *The Code of Funk*
- Helbing, Stockton: *Big Band Drum Set Sight Reading: Etudes Vol. 1*
- Houghton, Steve: *Essential Styles, Book 2*
- Owens, Ulysses: *Jazz Brushes for the Modern Drummer*
- Soph, Ed: *Big Band Primer*

#### Multiple Percussion Solos:

- Finley, Benjamin: *Blade*
- Floyd, Chad: *Hands Down*
- Kopetzki, Eckhard: *Canned Heat*
- Kraft, William: *French Suite*
- Kraft, William: *English Suite*
- Masson, Askill: *Frum*
- Milhaud, Darius: *Concerto for Percussion*
- Tyson, Blake: *Inside the Shining Stone*
- Xenakis, Iannis: *Rebonds*

#### Hand Drumming Method Books:

- Gregory, Jonathan: *A Comprehensive Guide to Brazilian Pandeiro*
- Spiro, Michael: *The Conga Drummer's Guidebook*
- Uribe, Ed: *The Essence of Brazilian Percussion & Drum Set*
- Uribe, Ed: *The Essence of Afro-Cuban Percussion & Drum Set*