



Course Syllabus: Junior Recital - Performance

Fain College of Fine Arts

AMUS 4962

Spring 2026

Classroom: FA 104A

Contact Information

Instructor: Dr. Corey Robinson

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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.

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.

Textbook & Instructional 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.

Student Handbook

Refer to: [Student Handbook](#)

Academic Misconduct Policy & Procedures

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

Moffett Library

Moffett Library provides resources and services to support student's studies and assignments, including books, peer-reviewed journals, databases, and multimedia materials accessible both on campus and remotely. The library offers media equipment checkout, reservable study rooms, and research assistance from librarians to help students effectively find, evaluate, and use information. Get started on this [Moffett Library webpage](#) to explore these resources and learn how to best utilize the library.

Grading

Students will be graded according to their weekly lesson preparation and development, recital performance, and jury performance.

Table 1: Percentages allocated to each assignment

Assignments	Percentage
Weekly Preparation	50%
Recital Performance	50%

Weekly Preparation – 50%

Assignments for each week will be determined during each lesson in coordination with the instructor of this course. Grading for weekly preparation is determined by quality of preparation, consistency of preparation, consistency in progress, and 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 every 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 – 50%

Students enrolled in this course are required to perform a 45- to 50-minute recital. A hearing must be successfully completed three weeks prior to the recital. More information about hearing and recital policies can be found in the Department of Music Student Handbook.

Jury – 0%

Students who successfully complete their recital are not required to perform a jury.

Important Dates

- Last day for term schedule changes: January 23, 2026
- Deadline to file for graduation: February 16, 2026
- Last Day to drop with a grade of "W:" April 29, 2026
- Refer to: [Drops, Withdrawals & Void](#)

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. Below is the list of required events for the semester:

Date	Time	Location	Event
1-31	7:30pm	First Baptist Church	WFSO Concert-Opera (choose 1+)
2-3	7:30pm	Akin Auditorium	Faculty Showcase Recital
3-7	7:30pm	First United Methodist Church	WFSO Concert-Organ Symphony (choose 1+)
4-14	7:30pm	Akin Auditorium	Percussion Ensemble Concert
4-25	7:30pm	First Baptist Church	WFSO Concert-Dvorak Symphony No. 9 (choose 1+)
TBA	TBA	Akin Auditorium	Jacob Anderson Recital
TBA	TBA	Akin Auditorium	Gabrieal Santisteven Recital

Sophomore Examination and Promotion to Upper Level

Successful completion of the Sophomore Barrier Exam is required before the student may enroll in 3000 level applied study. This 20-minute barrier exam takes place at the conclusion of the fourth semester of applied study during jury week. Materials for this examination will include three solos or etudes: one for snare drum, one for marimba, and one for timpani. Specific repertoire will be decided by the instructor no less than 3, but no more than 6 weeks before the examination. All four semesters of scale material must be passed before attempting the Barrier Examination. The Barrier Examination performance will be juried by all full-time faculty members in the Department of Music.

Communication

I am typically very quick at responding to questions and concerns. Please feel free to contact me by email (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.

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exists in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Services for Students with Disabilities

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Student Wellness Center, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

College Policies

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Smoking/Tobacco Policy

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

Alcohol and Drug Policy

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Northwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes has prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License to Carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit [Campus Carry](#).

Active Shooter

The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit [MSUReady – Active Shooter](#). Students are encouraged to watch the video entitled “Run. Hide. Fight.” which may be electronically accessed via the University police department’s webpage: [“Run. Hide. Fight.”](#)

Grade Appeal Process

Students who wish to appeal a grade should consult the Northwestern State University [MSU Catalog](#)

***Notice:** Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor.

Campus Closure Policy

If Northwestern State University authorizes campus closing procedures, applied lessons will be canceled with no expectation of meeting synchronously online. Lessons may be rescheduled at the discretion of the instructor.

Appendix A: Standards and Competencies

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.

Code	Level	Description
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. 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

Code	Description
(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

Code	Description
(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.

Code	Description
(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.

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
- Girabaldi, 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, Jacque: *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