

To keep up with goings-on in my classes, visit please visit my web log:
<http://www.facorchestra.blogspot.com/>



Fine Arts Center Percussion Advanced 2008-2009 Course Syllabus

School Name: The Greenville Fine Arts Center
Course Name: Percussion Advanced
Instructor: Gary A. Robinson, D.M.A.
Office Room Number: Suite #126
Phone number and extension: 355-2568
Email Address: grobinso@greenville.k12.sc.us
Class Time/Room Number: 1:15-2:10 m-f

Course Description

Students must have taken the Fine Arts Center's Percussion III course or demonstrate skills, in an audition, that are commensurate with this level.

Advanced Percussion Honors is a course that encompasses the study of the marimba (and xylophone), timpani, snare drum, and the drum set, and is designed for students seeking rigorous training as high school percussionists or, very likely, competitive advantage in auditions for conservatory or university music programs. The class meets five times a week for 55 minutes. Students meet individually with the instructor for coaching on solo repertoire and in small groups for pedagogy and ensemble music. Studio time and access to instruments is made available each day for students' individual practice. Advanced Percussion Honors Students are expected to demonstrate a high degree of independence, motivation, and self-direction akin to those in college, and are expected to engage in significant practice time both during available class hours and after hours.

Students enrolled in Advanced Percussion Honors undertake and maintain study of at least two instruments (marimba, timpani, snare drum, or drum set) over the course of the year. Those preparing for college auditions will undertake and maintain projects in marimba, timpani, and snare drum, as well as drum set, if it is required by a particular school. Each student meets with the instructor at the start of the school year to design a course of study (broken down into quarterly and sometimes semester projects) relevant to his or her goals. (See also **Evaluation and Assessment** below.) Students will meet regularly in small groups to rehearse percussion repertoire and as needed to broach shared pedagogy (i.e. basic timpani technique, development of a closed snare drum roll, exercises designed to develop four-mallet marimba ability, etc.).

Students enrolled in Advanced Percussion Honors complete individual projects and rehearsal of percussion ensemble repertoire by performing them in four quarterly recitals scheduled throughout the school year. If appropriate, additional outreach concerts may be included in the yearly curriculum. Advanced Percussion Honors II students also audition for and perform in the Greenville All-County, South Carolina Region I, and South Carolina All-State band festivals. Students are encouraged to enroll in Greenville County Youth Orchestra and in Fine Arts Center's jazz classes as performing outlets, and in the Fine Arts Center's music theory and history classes.

Bibliography (Materials used in this course may include the following)

RUDIMENTAL SNARE DRUM COLLECTIONS

Peters, Mitchell. *Odd Meter Rudimental Etudes for Snare Drum*. Los Angeles: Mitchell Peters, 1968.

Pratt, John S. *Fourteen Modern Contest Solos*. Miami, Florida: Warner Brothers Publications, 1987.

Wilcoxon Charlie. *The All-American Drummer, Rudimental 150 Solos*. Cleveland, Ohio: Ludwig Music Publishing Company, 1979.

CONCERT SNARE DRUM COLLECTIONS

Cirone, Anthony. *Portraits in Rhythm*. Miami, Florida: Belwin Mills Corporation, 1966.

Colgrass, Michael. *Six Unaccompanied Solos for Snare Drum*

Goldenberg, Morris. *Modern School for Snare Drum*. Miami Florida: Warner Brothers Publications, 2002

TWO-MALLET MARIMBA METHOD BOOKS

Goldenberg, Morris. *Modern School for Xylophone, Marimba, and Vibraphone*. Miami Florida: Warner Brothers Publications, 2002.

Bona, Pasquale. *Rhythmic Articulation*. Miami, Florida: Warner Brothers: publication date not given.

To keep up with goings-on in my classes, visit please visit my web log:
<http://www.facorchestra.blogspot.com/>

FOUR-MALLET MARIMBA METHOD BOOK

Stevens, Leigh Howard. Method of Movement for Marimba. Asbury Park, New Jersey: Keyboard Percussion Publications, 2000.

TIMPANI METHOD BOOKS

Carrol, Raynor. Exercises, Etudes, and Solos for the Timpani. Pasadena, California, 2001.

Firth, Vic Firth. The Solo Timpanist. New York, NY: Carl Fischer, 1993

Alfred Friese, Alexander Lepak: Timpani Method. Miami, Florida: Belwin Mills Corporation,

DRUM SET METHOD BOOKS

Riley, John. The Art of Bop Drumming. Miami, Florida: Manhattan Music, Inc., 1994.

Jain, Sunny. The Total Jazz Drummer. Van Nuys, California: Alfred Publishing Company, Inc., 2007.

COMPENDIUM OF JAZZ AND POPULAR STANDARDS

Sher, Chuck.ed. The New Real Book. Petaluma, California: Sher Music Company, 1988.

TWO-MALLET MARIMBA SOLOS AND COLLECTIONS

Clirone, Anthony, ed. (JS Bach) Unaccompanied Solos for the Marimba, Volume V. Miami, Florida: Warner Brothers Publications, 1995

J. S. Bach: Violin Concerto in A minor, BWV 1041, selected movement or complete (ed. Goldenberg)

Creston, Paul. Concertino for Marimba and Orchestra. New York, New York: G. Schirmer, Inc., 1984

Eyles, Randy. George Hamilton Green's Xylophone Rags. Galesville, MD: Meredith Music Publications, 1984.

Betti, Adolfo, ed. Handel Sonatas for Violin and Piano. New York, NY: G. Schirmer, Inc., 1935.

FOUR-MALLET MARIMBA SOLOS

Abe, Keiko. Frogs. Asbury Park, New Jersey: Studio 4 Productions, 1978.

Abe, Keiko. Michi for Marimba. Fort Lauderdale, Florida: Music for Percussion, Inc., 1979

Musser, Clair Omar. Etude in C Major, Opus 6, No. 10. Asbury Park, New Jersey: Studio 4 Productions, 1976

Musser, Clair Omar. Etude in B Major, Opus 11, No. 4. Asbury Park, New Jersey: Studio 4 Productions, 1976

Smadbeck, Paul. Rhythm Dance. Asbury Park, New Jersey: Keyboard Percussion Publications, 1991.

Sammur, Eric. Four Rotations for Marimba. Asbury Park, New Jersey: Keyboard Percussion Publications, 1996

Stout, Gordon. Astral Dance. Asbury Park, New Jersey: Studio 4 Productions, 1987.

Stout, Gordon. Two Mexican Dances for Marimba. Asbury Park, New Jersey: Studio 4 Productions, 1977.

TIMPANI SOLOS

Beck, John. Ten Intermediate Timpani Solos. Delevan, New York: Kendor Music, Ltd., 2003

Beck, John. Grand Teton. Delevan, New York: Kendor Music, Ltd., 1986

Beck, John. Snake River. Delevan, New York: Kendor Music, Ltd., 1986

Houllif, Murray. Festival Repertoire for Timpani. Delevan, New York: Kendor Music, Ltd., 2008

Daniel Jones: Sonata for Three Non-Chromatic Kettledrums. Boca Raton, Florida: Kalmus Music, 1947

ENSEMBLE REPERTOIRE

Chávez, Carlos. Toccata for Percussion Instruments. New York, NY: Mills Music, Inc., 1954.

Hasenpflug, Thom. Bicksa for Percussion Quartet. Asbury Park, New Jersey: Keyboard Percussion Publications, 2006.

Hipes, Barrett and Ragsdale, Aaron. Opener for R.H. for Keyboard Quartet. Asbury Park, New Jersey: Studio 4 Productions, 2007.

Kraft, William. Suite for Percussion. Melville, NY: Belwin Mills Publishing Corporation, 1963.

O'Meara, Rich. Puzzle Piece for Three Marimbas. Asbury Park, New Jersey: Keyboard Percussion Publications, 2000.

Tull, Fischer. Sonatina for Percussion Ensemble. New York, NY: Boosey & Hawkes Inc., 1971.

Fee

The Fine Arts Center asks for a \$25 fee from each participating student. This fee will **come back to students** in the form of solo music and additional materials purchased throughout the year.

Materials And Equipment

By now, participating students should have or should have access to the following: a practice pad, a metronome, a 4.3 octave marimba, and a considerable collection of drum sticks, timpani and marimba mallets,

There is no end to how many mallets a percussionist can own. Differing models (and even iterations) of timpani and marimba mallets will each elicit a unique character of sound; mature players will own numerous models to realize their artistic intentions. Though percussionists are seldom expected to own their own bass drums, xylophones or tympani, they ARE expected to have mallets to at least play them! At home, students should have whatever is needed for home practice, such a drum pad and access to a drum set. Families who look forward to their student majoring in percussion should seriously consider the purchase of a good practice marimba, such as the Adams 4.3 octave "Soloist" marimba with Padouk Bars (model MSPV43). Available at a competitive price from a local instrument dealer or from one of the online companies listed above, the Adams costs about as much as a moderate quality flute or clarinet, and represents an excellent and lasting value.

To keep up with goings-on in my classes, visit please visit my web log:
<http://www.facorchestra.blogspot.com/>

All Students Are Expected To Practice At Home

Advanced Percussion students know this already. There are no exceptions to this “law” because the physical and neurological development that is a part of playing an instrument requires a great deal individual problem solving and repetition. Two hours daily – combining studio time at the Fine Arts Center and home practice – is a good benchmark. (When I have the “liberty” of practicing as much as I need to, I personally find that three hours of practice a day insures that I will improve noticeably.)

Performances and Auditions

- Concert/Field Trip to Eau Claire High School, Columbia, SC; Friday, October 10, 2008 TENTATIVE
- Winds & Percussion Recital No. 1; Friday, October 17, 2008 FAC Recital Hall, 7:30 PM: TENTATIVE
- Region I Band Auditions: Greer High School, January 10, 2009
- Region I Clinic: Furman University, February 27-28, 2009
- Winds & Percussion Recital No. 2; Wednesday, January 14, 2009, FAC Recital Hall, 7:30 PM
- Greenville-All-County Band Auditions: January 15, 2009, Mauldin HS
- All-State Band Auditions: Lexington High School (Lexington, SC) January 24, 2009
- All-County Band Clinic, February 2009 TBA
- Winds & Percussion Recital No. 3; Thursday, March 12, 2009, FAC Recital Hall, 7:30 PM
- All-State Band Clinic: Furman University, March 13-15, 2009
- Generation-to-Generation Concert, Thursday, April 23, 2009, FAC Recital Hall, 7:00 PM
- Winds & Percussion Recital No. 4; Wednesday, May 13, 2009, FAC Recital Hall, 7:30 PM
- Fine Arts Center Showcase; Friday, May 15

Individual Assignments and Projects

Depending upon their individual plans of study, Advanced Percussion Honors students will, over the course of the school year:

- Master between eight and twelve rudimental and concert snare drum etudes or solo works
- Demonstrate mastery of the 40 Percussive Arts Society International Drum Rudiments
- Demonstrate rhythmic acuity, control, flexibility, and finesse associated with advanced snare drum performance
- Master between four and eight etudes or solo works for two-mallet marimba
- Demonstrate command of the twelve major and twelve (harmonic) minor scales and tonic arpeggios
- Demonstrate competency in sight-reading in major and minor keys through the study of books such as Pasquale Bona’s *Rhythmic Articulation*
- Master between two and four significant works for four-mallet marimba
- Demonstrate competency in exercises from Leigh Howard Stevens’ *Modern Method of Movement for the Marimba* that relate to repertoire being studied
- Master between two and four significant etudes or solo works for timpani
- Demonstrate competency in tuning, technique, and tone production, developing these through the study of method books such as the Alfred Friese/Alexander Lepak *Timpani Method*
- Study, rehearse, and perform at least four significant works for percussion ensemble.
- Demonstrate skills on ancillary instruments such as tambourine, triangle, and cymbals called for in the performance of these works.
- Demonstrate competency in listening and coordinating their playing with that of others, and in following the directions of a conductor

Solo and ensemble percussion repertoire will be drawn from the **Bibliography** listed above. If the study of drum set is undertaken:

- Demonstrate increased competency in swing, Latin, and Afro-Cuban styles, and in use of brushes, by working progressively through books such as Riley’s *The Art of Bop Drumming* or Jain’s *The Total Jazz Drummer*.

To keep up with goings-on in my classes, visit please visit my web log:
<http://www.facorchestra.blogspot.com/>

- Master four “standards,” in the styles listed above, utilizing recordings and a compendium such as *The New Real Book*.

The student may undertake the study of one style per quarter or, if an audition is scheduled for early in the second semester, may compress his or her study into the first two quarters.

Assessment

- At the start of the year, a baseline assessment of skills, as well as quarterly and semester goals, will be made in the teacher/student meeting.
- Each week, students will perform parts of ongoing projects for each other, and will receive a grade based upon incremental achievements towards their goals.
- At the end of the first and third quarters, each student will be responsible to perform, for his/her peers, a program consisting of materials representative of the preceding nine weeks, and will receive a grade based upon achievements towards their goals. Performance in the quarterly recital may be substituted for this in-class performance.
- At the end of the second and fourth quarters, each student will be responsible to perform, for his/her peers, a program consisting of materials as representative of the preceding semester. This performance will be counted as a semester exam. Performance in the quarterly recital may be substituted for this in-class performance.

Grades are weighted as follows:

Term: weekly assignments = 80%, term test or recital performance = 20%

Semester I: Term I = 40%, Term II = 40%, semester or recital performance = 20%

Semester I: Term III = 40%, Term IV = 40%, semester or recital performance = 20%

Final: Semester I = 50% and Semester II = 50%

Other

Attendance and Tardy Policy: refer to Fine Arts Center handbook

Classroom Rules and Expectations:

- Report on time to each class. Please let me know in advance if you must miss the class for any reason.
- Each class, bring all appropriate sticks and mallets, your class anthology, other current class materials, and a pencil.
- If you are asked to work on your own or in a small group, use your time wisely and constructively.
- No food or beverages – with the exception of water – are allowed at the Fine Arts Center
- Be kind and thoughtful to your classmates.
- Strive always to do and to be your best

Plan for Routine Communication With Parents:

- Occasional e-letter sent to my students and families with assignments, schedules, and notices of events
- Posting of the above and additional information on my blog: <http://www.facorchestra.blogspot.com/>
- **Quarterly Fine Arts Center Newsletter is mailed to all parents of Fine Arts Center students.**
- Parents are contacted promptly in the event of academic or disciplinary problems.
- A log of parent phone calls is maintained in teacher's office.