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Percussion Studio Syllabus 2018/2019


12 lessons per semester and depending on the degree program they will be either Half-hour (y), 50 minutes, or 1 hour and 20 minutes in length.

The purpose of studio lessons and master class is to provide a solid technical and musical foundation and a thorough understanding of the full range of percussion instruments. As you progress through the various levels of instruction, expectation of technical proficiency and musical expression will increase. The ability to function in various solo and ensemble situations, to handle a variety of musical styles and develop organizational skills will allow you to succeed during your undergraduate career and will give a solid foundation for the future. The only way to be able to attain any level of success is through diligent and focused practice.

Performance/Masterclass Wednesday- 5:45-6:45

Percussion Ensemble Fridays 3:30-5:30 and 2 hrs TBD

IMPORTANT DATES: MANDATORY ATTENDANCE-

*Wednesday November 21, 2018 Concerts 12:30 & 8:00pm, Dress Rehearsal Tuesday Nov. 20, 2018 6-10pm
*Wednesday March 20, 2019 Concerts 12:30 & 8:00pm, Dress Rehearsal Tuesday March 19, 2019 Dress 6-10pm

Concert Dress: Black pants, shoes, socks, solid colored dress shirt.

Concert Attendance Requirement- 12 Concerts per year of which you are not a performer- graded pass/fail half of performance class grade or 5% of your studio mark.

Assessment is based on the following:

*Tone production/technique: Development of full range of characteristic instrument sounds with ability to perform music of increasing complexity. There is a direct correlation between technique, tone production and tone quality.

*Accuracy Rhythmic, Tempo, Pulse, Pitch and Intonation

*Musical Expression Dynamics, Phrase, Style, Vocabulary

*Preparation. – Aware of assignments from previous lessons with progress evident
  - Warmed up
  - Set-up prior
  - On time
A minimum of 2 hours of practice is expected daily including weekends. At this, you most likely will not be able to adequately cover all the assigned material let alone make great strides in your playing. Whether you are going into performance or music education, you need to achieve a certain level of technical facility and musical understanding in order to successfully perform, teach, motivate and demonstrate. Critical self-examination, and awareness of the sounds you are making and how your body is functioning must be foremost in your practice time. Time management is always and issue. Put practice time in your schedule. **G. H. Green** keyboard lessons are expected to be learned within a week, in their entirety, without mistakes and at a challenging metronome marking. Similar progress is expected for stick control, which is cumulative. Other studies such as the Wohlfahrt etudes, and significant sections of repertoire are to be under the hands note-wise and in time even if at a slow tempo.

*If for any reason you will be missing a lesson, it is your responsibility to switch with someone else and/or to reschedule on your own initiative prior to the missed lesson. If you do not, the lesson will not be made up and you will receive a failing grade for that lesson.*

Two Mallet/Four Mallet technique midterm exams - December
First Year
Major sixth arpeggios with accompanying major scales, all 12 keys (Green Lesson 22) minor Scales in all 12 keys with proper/new relaxed technique mm 120 to the quarter note. Scales and arpeggios will be eighth notes.

Second Year
See above plus Dominant seventh arpeggios with accompanying Mixolydian mode in all 12 keys mm 116, eighth note triplets.

Third Year
All of the above plus dorian minor mode in all 12 keys with the following arpegiated chord progression ii7, V7, I mm 96 to the quarter note- eighth note triplets ascending for four counts then descending followed by two counts ascending plus one eighth note, two counts descending in ii7, immediately into V7 in the same way, immediately into tonic arpeggio in same way.

Fourth Year
Blues Scales- mm 96 to the quarter note- two octaves ascending and descending in eighth note triplets.
*Four mallet chord progressions ii7, V7, I in all keys. Whole note/or broken arpegiations four counts each mm 96.**Creativity will be taken into consideration if you come up with your own exercises that utilize the same material with a similar tempo.

The following list includes the basic materials we will be using during lessons, not including solo repertory. You should purchase this music on your own, rather than using copies in the studio library; building your library of repertory and teaching materials is essential for your own teaching and performing in the future.

Required Materials:

**Snare Drum Books:**
Stick Control – George Lawrence Stone
Master Studies – Joe Morello
14 Modern Contest Solos – John S. Pratt
Portraits in Rhythm – Anthony Cirone
Douze Etudes pour Caisse Claire – Jacques Délécousse
Intermediate Studies for the Snare Drum- Garwood Whaley
Modern School for Snare Drum- Morris Goldenberg

**Keyboard Books:**
Percussion Keyboard Technic – Thomas MacMillan
Instruction Course for Xylophone – George Hamilton Green
Foundation Studies for the Violin – Franz Wohlfahrt
J. S. Bach Complete Sonatas and Partitas (S.1001- S.1006) for Violin Solo (Ivan Galamian Edition)
Method of Movement for Marimba – Leigh Howard Stevens
Vibraphone Technique: Dampening and Pedaling – David Friedman
Modern School for Xylophone, Vibraphone and Marimba- Morris Goldenberg

**Timpani Books:**

- Etüden für Timpani, Heft 1(Etudes for Timpani, Book 1) – Richard Hochrainer
- Modern Method for Tympani – Saul Goodman
- The Working Timpanist’s Survival Guide- John Tafoya

**Drumset Books:**

- Progressive Steps to Syncopation for the Modern Drummer – Ted Reed
- The Art of Bop Drumming – John Riley

**Suggested Sticks/Mallets:**

- Vic Firth SD-1 General Sticks, (Cooperman or Reamer)
- Brushes

By fourth year, students should have a variety of snare, double ended snare (Swizzlewith felt on one end), bell, xylo (malletech Becker Blues), marimba- 2 and 4 mallet sets of various degrees of softness. Bass drum beaters (matched set of 2 Gauger 4)
Suggested marimba mallet makers- Malletech- concerto, soloist series Friedman, Samuels
Encore, Marimba One.
Malletech (Hinger Touch-tone) Medium or Hard Timpani Mallets (red or green)
Cloyd Duff #2 Timpani Mallets – Hickory Handle
Drumset Sticks of your choice

**Other Necessities**

- Pencil and notebook for every lesson
- Practice Pad, 8” or larger with a stand you can use while seated
- Metronome and electronic tuner combined- Korg TM 40
- A-440 tuning fork
- Bag of cymbal felts and washers
- Two black trap stand towels
- Drum key
- 2 Triangle Clips
Evaluation of Undergraduate Academic Performance

Music 1920, 1925, 2920, 2921, 2925, 3920, 3921, 3922, 3924y, 3925, 3926, 3929, 4920, 4921, 4922, 4923, 4924y, 4925, 4926, 4927, 4928, 4929 is exempt from the Senate policy stating that “At least three days prior to the deadline for withdrawal from a course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade”


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