Course Description:
In this literature course will we will be exploring some of the primary orchestral and solo percussion and ensemble repertoire. We will examine research methods and resources to inform our choice of repertoire and its associated performance practice. We will discuss the questions of Who, What, Why, and How- Who (authors, composers, performers)? What we play (repertoire)? Why we play (value)? How we play- (Historically informed performance practice)? We will share our ideas on the past, present and future of percussion literature. We will discuss challenges we face as teachers and players. The course will feature discussion, reading and writing assignments, presentations and quizzes. Attendance is mandatory.

Learning Outcomes: Students will
* Gain a broader understanding of the relationship of the component parts of percussion literature
* Expand knowledge of repertoire for solo and ensemble repertoire
* Gain a deeper understanding of the history and evolution of percussion literature
* Learn informed historical performance practice and related pedagogy
* Practice in analysis of repertoire
* Practice in critical valuing judgments for choice of repertoire and its relevance in performance and pedagogy
* Know standard resources for researching percussion literature

Evaluation
Reflections- 20%
Quizzes-5%
Class discussions/presentations-25%
Curriculum project-20%
Research/Critical paper-30%

1. 4-reflections @ 5% each=20% See explanation below.
2. Two quizzes 5%
   1. Foreign Terms
   2. Take home quiz - Analysis of a movement from a Bach sonata or partita for solo cello or violin- (harmonic and melodic content, phrases, sequences, ornamentation realization)
3. Class discussion/presentations on readings 25%
Curriculum Project- 20 %
To flesh out the pedagogy curriculum project, come up with a list of Method Books and solo repertoire to use in your own 4 year undergraduate curriculum and why:
include repertoire that can accommodate 3 levels of ability. Please include a summary of why the works make the list. Are you adding anything new to the list that is different from the materials that were used in your education? If not, why? Think about the past (yours and historically), present, future (what do you believe will ultimately serve your students)? Much of the project will be fleshed out over the year. The final analysis is the most important. Your repertoire choices may change when you have the responsibility and particular students.

5. Research/Critical Paper 30%
This scholarly paper will be fifteen pages of double spaced, 12 point font text with proper citations. Research topics must be approved by the course instructor.

Reflections
Two of the four reflections will be from the topics below. Two may be of your own choosing with the permission of the instructor. These written assignments are to be 2-3 pages, double spaced with appropriate references if needed.

Reflection questions
1. Why Bach?
2. Should we teach “the rudiments?”
3. What are the pros and cons of the percussionist as composer?
4. What is the relationship between pedagogy and repertoire?
5. Do the two small changes in definition/explanation in the Friese Lepak book and the Moeller book make a difference in how we teach technique?
7. Influence of performers/chamber groups on current and future repertoire and composition.
   SO, Percadu, etc
8. How do you choose the right repertoire for the individual or group for PE?
9. Other topics of interest arising from class discussions - Permission by instructor.

Statement on Accommodation for Medical Illness:
“In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies). Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.”

Policy on Accommodation for Illness, which is found at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.
Statement on Academic Offences
“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic offence, as found at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf.

Statement on Health and Wellness:
“As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html.”

Tentative Schedule:

Fall=Who+What+Why

Sept. 12 Syllabus-Strengths and Weaknesses in your literature background
- Part Assignments- questions and issues that arise
Sept. 19 Resources- Academic-our library holdings, Important call numbers for browsing library holdings
Sept. 26 –
Oct. 3 - Influential Composers
Oct. 10 CDN Thanksgiving-Fall UG
Oct. 17 *Reflection 1 Due
Oct. 24
Oct. 31
Nov. 7 Influential Performers/groups
Nov. 14 *Reflection 2 Due
Nov. 21
Nov. 28 *Quiz 1
Dec. 4 *Reflection 3 Due- Research Topic Due
Winter

How

Jan. 9    Schweitzer intro
Jan. 16   Baroque timpani-presentations
Jan. 23   Classical timpani-presentations
Jan. 30   Reflection 4 Due
Feb. 6    Baroque Strings/keyboard
Feb. 13   Quiz 2 given
Feb. 27   Quiz 2 given due
Mar. 6    Curriculum Project Draft Due
Mar. 13   
Mar. 20   Final Paper Rough draft due
Mar. 27   
Apr. 3    Final Paper due
Apr. 10   Final Curriculum Project

Course Materials: Selected readings from:


http://www.warrenbenson.com/assets/benson_the_drum_tutor.pdf
http://jared.stewardsweb.net/composers.html - list of composers for percussion