

University of Texas at El Paso
Percussion Syllabus
Prof. Andy Smith, DM
M122 FFA
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MUSA 3295

Course Information:

Individual Instruction-Percussion MUSA 3295

Class Time: weekly lesson time arranged with instructor, Studio Class, Fridays 3:00–4:00pm. A schedule will be posted with topics covered.

Prerequisite: *Music education, music performance, or commercial music major; consent of instructor and Chair of Music, successful performance of an upper-division barrier jury (double jury) and approved upper-level admission form.*

Instructor Information and Introduction

Dr. Andy Smith

For a more complete biography, please go to andypsmith.squarespace.com

Dr. Smith earned his Doctor of Music degree in Percussion Performance and Pedagogy from the Indiana University Jacobs School of Music in 2014 with additional degrees and studies at Berklee College of Music, the University of Massachusetts Amherst (BME), and Middle Tennessee State University (MA). He was appointed Visiting Assistant Professor of Music and Director of Percussion Studies at UTEP in 2016.

Smith's most recent activities include clinic presentations, commissioned compositions, and CD recordings. In 2016, he presented at the Jazz Education Network International Convention and at the Percussive Arts Society International Convention—*21st Century Samba-jazz Drumset*. His recent compositions include: *Vento no Ritmo* (Wind in Rhythm) for flute trio with leg rattles, and *Tendencies*, a multi-percussion trio commissioned by 10-Can Percussion.

Dr. Smith previously taught at Middle Tennessee State University and Indiana University and serves as the Percussion Instructor for the Tennessee Governor's School for the Arts, a state sponsored program for elite college-bound musicians. His career has taken him from the recording studios of Nashville, TN to Tanglewood, Ravinia and the Hollywood Bowl. He has traveled to Ghana West Africa, and the Caribbean to be immersed in African diasporic rhythm. In 2012, Smith was awarded a Tinker Foundation grant to study contemporary Brazilian Jazz drumming in São Paulo and Rio de Janeiro, Brazil.

Smith publishes with Row-Loff Publications and self-publishes at andypsmith.squarespace.com.

Recent recordings include *Finally Here* with Angel Roman and Mambo Blue, and *Transparency* featuring Latin Jazz group Batuquê Trio (batuquetrio.com).

Course Description

Students will study the interpretation of percussion literature and develop the skills necessary to ensure accurate and expressive performance. Students receive one 60-minute lesson per week. A minimum of twelve lessons are required for the fifteen week semester. Faculty reserve the right to schedule students in a group-lesson format as deemed necessary. Students are also required to attend studio, area, and departmental recitals, announced studio classes, peer senior recitals, and guest artist clinics. The UTEP Percussion Faculty provides a standardized curriculum for percussion studies within a 4-year degree program found in the Percussion Studio Handbook. This curriculum outlines jury barriers and provides a guide for study. However, repertoire will vary according to the level and ability of each student. See the UTEP Percussion Studio handbook for required and suggested materials by level of study. Students will study at least two major areas of percussion during the course of one semester (see instrument rotation below). None of the credits can be repeated for credit toward graduation. An individual instruction music fee is charged each semester (see fees and financial information).

Goals

The percussion student will develop technical proficiency and musicianship on the core instruments suitable to prepare and perform a successful senior recital. The core instrument study will include snare drum (symphonic, solo, and rudimental), mallet keyboards, timpani, drum-set, and multi-percussion. It may also include jazz vibraphone, Latin-percussion, Brazilian percussion, and electronics. These skills shall be developed in combination with pedagogical and practical knowledge, and augmented by a comprehensive degree program with the end goal of graduating a versatile, adaptive percussionist and complete musician prepared for a career in music as well as graduate study.

Objectives

- Complete methods and solo repertoire consistent with the “selected repertoire” listed in the UTEP Percussion Studio Handbook.
- Perform a senior recital (4th semester) meeting standards and specifications outlined in the UTEP Percussion Studio Handbook.

Policies

1. Recommended practice time - minimum 12 hours per week Music Education and Commercial Music Major; 21 hours Music Performance Major.
2. All students are encouraged to keep a practice log and to bring the practice log to each lesson. Periodically, any student may be required to produce this log as determined by the instructor.
3. You must show up to lessons to get a grade. Being professional is the key. If you need to reschedule, please contact me as soon as possible in advance of the lesson. Alternate lesson times will be arranged when the instructor has a conflict. Unexcused absences will not be made-up and will be treated as a failing grade for that week of study.
4. Students are required to perform a minimum of one studio and/or area recital per semester.
5. Additionally, one off campus performance is required each Spring semester. This may be a performance of repertory studied or may involve a pedagogical aspect in an area school.
6. any student who fulfills all requirements and performs on a departmental recital may be excused from end of semester juries at the discretion of the instructor.

Required Materials

Students will be responsible for supplying their own mallets, music, and other lesson materials. Students are expected to purchase assigned methods and repertory in a timely manner.

Membership in the Percussive Arts Society is required for all students taking applied lessons in percussion. Backstage Pass required. VIP Pass recommended. <http://www.pas.org/membership/member-services/individualmembership.aspx>

See UTEP Percussion Studio Handbook for a list of required materials specific to each area of study (mallet keyboards, timpani, snare drum, drum-set, etc.)

Smart Music Subscription (\$40) if assigned by instructor.

Membership, dues paid (\$30 annual), in the RSO, West Texas Percussion Club (WTPC), is expected. Any percussion student who is not current with dues will be charged a fee to any guest artist clinics and performances supported by the WTPC.

Keyboard

Gottlieb, Beth, Masterworks for Marimba

Zeltsman, Nancy, Four-Mallet Marimba Playing

Buyer, Paul and Josh Gottry, The Art of Vibraphone Playing

Snare Drum

Delecluse, Jacques, Douze Etudes pour Caisse-Claire (12 Studies for Snare Drum)

Aleo, Keith, Advanced Etudes for Snare Drum
Tompkins, Joe, Nine French-American Rudimental Solos

Timpani

Woud, Nick, Symphonic Studies for Timpani
Hochrainer, Richard, Etuden for Timpani Vol. 1
Tafoya, John, The Working Timpanists Survival Guide

Drum-set

Reed, Ted, Syncopation for the Modern Drummer
Riley, John, The Art of Bop Drumming
Morgan, Tom, The Jazz Drummer's Reading Workbook
Riley, John, Beyond Bop Drumming
Moore, Stanton, Groove Alchemy

Afro-Cuban Percussion

Spiro, Michael, The Conga Drummer's Guidebook
Spiro, Michael and Michael Coletti, The Language of the Masters

Outcomes

- Successful performance of semester juries and area recitals
- Graduate a versatile, adaptive percussionist and complete musician prepared for a career in music as well as graduate study.
- Successful performance of Senior Recital (and Junior recital for Performance Majors).

Grading

The grade for applied lessons will be determined by

- 80% based upon weekly lesson to include
 - Weekly lesson preparation (see grading rubric below)
 - Completion of assigned materials
 - Attendance
- 20% based upon Jury and recital performances and attendance
 - Studio event attendance
 - Completion of required performances
 - Semester Jury
- The 12 lesson minimum will allow for two absences (requiring appropriate communication). Each additional absence will result in lowering by one full letter grade.

Attendance at Percussion Events

Applied students are required to attend all formal percussion recitals and percussion ensemble concerts. Unexcused absences will result in lowering the applied lesson grade. It is also a common courtesy to help tear down and assist in moving equipment after performances.

Applied Music Juries

Students are required to perform a jury each semester. Students are exempt from performing a jury following the successful performance of a recital in the same semester. They serve as the semester examination and give students an opportunity to demonstrate their progress in performance skills to the applied music faculty. The applied music jury consists of the applied music faculty who teach in the area of the student's concentration. Juries typically last 15 minutes including scales and technical skills, excerpts from assigned methods and performance repertory studied.

Instrument Rotation for Undergraduate Applied Percussion Lessons:

Semester 1: Mallet keyboard (marimba) and snare drum; fundamental orchestral excerpts and accessory instruments (in group setting)

Semester 2: Mallet keyboard (marimba and/or vibraphone) and timpani

Semester 3: Mallet keyboard (marimba and vibraphone) and drum set

Semester 4: Mallet keyboard and snare drum or timpani

Semesters 5-8 – Personalized rotation of instruments based on student needs and future goals

Example Rotation:

Semester 5: Advanced 4-mallet marimba rep., multi-percussion

Semester 6: Drum-set, jazz vibraphone.

Semester 7: Recital prep, orchestral excerpts

Semester 8: Recital, Latin Percussion

*Additional specialized topics such as orchestral excerpts, and Latin-percussion fundamentals will be interspersed throughout the curriculum both in individual instruction and studio class and ensemble settings.

*Students performing drum-set in an ensemble will receive integrated drum-set instruction in addition to the rotation above.

Applied Lesson Grading Rubric

The criteria for grading lessons will be as follows:

A – The student has fulfilled all requirements as specified by the syllabus. This includes any supplemental material assigned by the instructor. The student has performed the required material consistently without flaws in accuracy, pulse control, form, or other elements inherent to the music. Performer has done this with exceptional quality and musicianship. The student has demonstrated significant improvement in technique and understanding of the material relative to the student's abilities at the beginning of the semester. The student has gone above and beyond the call of duty by studying additional material, and coming to each lesson with new material. This means doing more work than what is required and demonstrating creative application of the materials presented. The student has perfect attendance.

B – The student has fulfilled all requirements as specified by the syllabus. This includes any supplemental material assigned by the instructor. The student has performed the required material consistently with two to three mistakes or breaks. The student has done this with acceptable quality and musicianship. The student has demonstrated noticeable improvement in technique and understanding of the material relative to the performer's abilities at the beginning of the semester.

C – The student has fulfilled all requirements as specified by the syllabus. This includes any supplemental material assigned by the instructor.

D – The student has failed to fulfill the requirements as specified by the syllabus. This includes any supplemental material assigned by the instructor. Performer has shown some acceptable degree of improvement in technique and understanding of the material relative to the performer's abilities at the beginning of the semester as determined by the instructor.

F – The student has failed to fulfill the requirements as specified by the syllabus. This includes any supplemental material assigned by the instructor. Performer has not demonstrated some acceptable degree of improvement in technique and understanding of the material relative to the performer's abilities at the beginning of the semester as determined by the instructor.

Attendance: One days notice is expected for any absence. It is at the discretion of the instructor to excuse an absence with exception to university policy. Any unexcused absences will result in the semester grade being lowered by one half-letter grade.

PLAGIARISM/ACADEMIC DISHONESTY STATEMENT

Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording; it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://sa.utep.edu/osccr/academic-integrity> for further information.

DISABILITIES STATEMENT

Disabilities: I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Center for Accommodations and Support Services can also be reached : <http://sa.utep.edu/cass/>