University of Texas at El Paso
Percussion Syllabus
Prof. Andy Smith, DM
M122 FFA
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MUSA 3391 - Fall 2019

Course Information:
Individual Instruction-Percussion MUSA 3391
Class Time: weekly lesson time arranged with instructor,
Studio Class, Fridays 3:00–4:00pm. Dates as posted
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 2019, Vento No Ritmo for Flutes and Percussion was performed at the National Flute
Association International Conference; he presented at the Jazz Education Network International Convention; and recorded
tracks on Angel Roman and Mambo Blue’s forthcoming LP and on Deanna Little’s “Inspirations from Tennessee.” His recent
composition, Tendencies, a multi-percussion trio will be performed around the U.S. by a newly-formed chamber group with
Mike Sammons.

Dr. Smith previously taught at Middle Tennessee State University and Indiana University and served 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.

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 21 hours per week 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.
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, is expected.

Keyboard
Kite, Rebecca, Reading Mallet Percussion Music
Davila, Julie, Impressions on Wood, or Zivcovic, Nebojsa, Funny Mallets Vol. 1
Gottlieb, Beth, Masterworks for Marimba
Zeltzman, Nancy, Four-Mallet Marimba Playing
Buyer, Paul and Josh Gottry, The Art of Vibraphone Playing

Snare Drum
Cirone, Anthony, Portraits in Rhythm
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

Afro-Cuban Percussion
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
Semester 2: Mallet keyboard (marimba and/or vibraphone) and timpani
Semester 3: Mallet keyboard and snare drum or timpani
Semester 4: Mallet keyboard (marimba and vibraphone) and drum set
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
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/