

Applied Lesson Syllabus - Percussion MUSA 1195

University of Texas at El Paso
Percussion Syllabus
Adjunct Prof. Demetrius E. Williams, M. Ed
M122 FFA
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Course Information:

Individual Instruction-Percussion MUSA 1195-047

Class Time: weekly lesson time arranged with instructor (50 minutes)

Area Recital, Fridays 1:30-2:50pm.

Studio Class, Fridays 3:00-4:30pm. A schedule will be posted with topics covered.

Office Hours: As posted, or by appointment.

Prerequisite: *Music education, music performance, or commercial music major; or music minor; consent of instructor and Chair of Music, approved lower-level admission form*

Instructor Information and Introduction

Demetrius Williams

Mr. Williams earned his Bachelor of Arts in Music Education from the University of Texas at El Paso in 1996 and a master's in education in 2019 from Sul Ross State University. He currently is a music educator in the El Paso area and a Shade Records Performing Artist and clinician/adjudicator for musical performance. He joined the music faculty of the University of Texas at El Paso in 2004 and has 19 years of professional, studio and live, drumming experience as well as 27 years in public school music education. Mr. Williams' most recent activity includes a recorded studio album performance with Shade Records Artist Billy Townes, entitled, "This is What I Said."

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, peer degree 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 Google Drive. The UTEP Percussion Curriculum is broken down into UNITS of study for snare drum, keyboards, timpani, drum-set, and Afro-Cuban Percussion. At a minimum, every Percussion Major must complete UNIT 1 on each instrument and UNIT 2 on one instrument before progressing to upper division study. This curriculum outlines jury barriers and provides a guide for study. Solo repertoire will vary according to the level and ability of each student. See the UTEP Percussion Studio handbook for required and suggested materials per UNIT and level of study. Students will study at least two major areas of percussion, during the course of one semester (see sample 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 in lower division individual instruction will develop technical proficiency and musicianship on the core instruments suitable to prepare and pass a “double jury,” and pass into upper division. The core instrument study will begin with snare drum and mallet keyboards (2-mallets and 4-mallets), expand to include timpani, vibraphone, multi-percussion, Afro-Cuban and Brazilian percussion, and drum-set. These skills shall be developed in combination with pedagogical and practical knowledge 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, “Miner Method” supplements, and solo repertoire consistent with the established curriculum and “selected repertoire” listed in the UTEP Percussion Studio Handbook.
- Pass a “double jury” after four semesters and progress into upper- level individual instruction (MUSA 3295).
- Complete at least UNIT 1 for snare drum, keyboards, timpani, and drum-set, before performing a double jury.
- Complete UNIT 2 in at least one area before performing a double jury.
- Complete UNIT 2 in all areas, and UNIT 3 in at least one area before performing a degree recital and graduating.
- See Recommended 4-semester sequence table for method book and supplemental UNIT requirements broken down by semester objectives.

Policies

1. Recommended practice time - *minimum* 2-3 hours per day, not including ensemble rehearsal 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 journal and to bring the practice journal to each lesson. Periodically, any student may be required to produce this journal 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. Excessive absence before the course drop deadline may result in the student being dropped; after the deadline may result in failing the course.
5. Students are required to perform a minimum of one studio and/or area recital per semester.
6. Additionally, one off-campus performance is required each Spring semester. This performance must include repertoire studied, and ideally, also includes a pedagogical component presented in an area school.
7. Any student who fulfills all requirements and performs on a *departmental* or degree recital may be excused from end of semester juries at the discretion of the instructor.

8. Perform an end of semester jury during finals week.
9. Double Jury Policy from Student Handbook: Students enrolled in MUSA 1195 Individual Instruction must attempt entry to Upper-Level lessons through a barrier jury after the fourth semester of study in MUSA 1195 Individual Instruction. Students have a maximum of two attempts to successfully pass the barrier jury and gain entry into upper-level lessons.

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 suggested materials list in google drive. Students are expected to acquire and build a personal library of implements, instruments, and pedagogical materials over time, as required of a musician/ musician/educator.

Membership in the Percussive Arts Society is recommended for all students taking applied lessons in percussion. Backstage Pass recommended; VIP Pass preferred.

<http://www.pas.org/membership/member-services/individualmembership.aspx>

See UTEP Percussion Studio Handbook (Google Folder) for a list of suggested repertoire specific to each instrument.

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

Membership, dues paid (\$25 per semester), in the RSO, West Texas Percussion Group (WTPG), 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 WTPG.

Required Methods As Assigned Per Semester (May be substituted with equivalents as assigned)

See "Google>UTEP Percussion>Miner Method>Curriculum for more information

Lower Division

Keyboard

REQUIRED:

Zator, Brian, Keyboard Fundamentals With Play-Along Tracks

Spitz, Brady, Brain Drain: Reading and Technical Method for the Intermediate Mallet Player

Gottlieb, Beth, Masterworks for Marimba

Islas, Patricia, Momentum

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

Other Recommendations:

Davila, Julie, Impressions on Wood, Nebojsa Zivcovic, Funny Mallets Vol. 1, or Mark Ford,

Technique Through Music

Mark Ford, Marimba Baby

Goldenberg, Morris, Modern School for Xylophone, Marimba, Vibraphone

Kite, Rebecca, Reading Mallet Percussion Music

Gaines, Julia, Sequential Studies for Four-mallet Marimba Vol. 1

Gaines, Julia, Sequential Studies for Four-mallet Marimba Vol. 2

Snare Drum

REQUIRED:

Davila, Lalo, Contemporary Rudimental Studies and Solos

Cirone, Anthony, Portraits in Rhythm

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

Timpani

REQUIRED

Woud, Nick, Symphonic Studies for Timpani

Tafoya, John, The Working Timpanist's Survival Guide

Other Recommendations:

Orfaly, Alex, Studies in Copper

Carrol, Raynor, Exercises, Etudes, and Solos for Timpani

Hochrainer, Richard, Etuden for Timpani Vol. 1

Drum-set

Reed, Ted, Syncopation for the Modern Drummer

Riley, John, The Art of Bop Drumming

Morgan, Tom, The Jazz Drummer's Reading Workbook

Moore, Stanton, Groove Alchemy

Semester 1 - 1st Semester Freshmen - snare drum, 2-mallets, 4-mallets

Zator, Keyboard Fundamentals - Complete, 2-mallets in 12 Major keys, 4 mallets in a variety of keys

Spitz, Brain Drain - Chapters 1-3, and *Brady's Etude*

Gottlieb, Masterworks for Marimba, *minimum* 2 solos

Davila, Impressions on Wood, *or equivalent*, *minimum* 2 solos

Davila, Contemporary Rudimental Studies and Solos, 20 solos selected from each of four rudiment families

Snare Drum:

Cirone, Portraits in Rhythm: Complete Study Guide, 5-10 etudes, see Miner Method Snare Drum Curriculum for a list of prescribed etudes.

Required Miner Method Supplemental Studies:

Stick Control

Check Patterns *Memorize and perform by number-name

Pududu Studies

Thom Hannum's Rudiment Ritual - complete

See a complete list of supplements by UNIT in Miner Method Snare Drum Curriculum

Perform at Studio Class and Area Recital at least twice - one keyboard, one snare drum

(Masterworks, Impressions on Wood or equivalent, Contemporary Rudimental Studies and

Solos from the back of the book, Delecluse's Test Claire, or other solos by Scott Johnson, Danny

Raymond, or equivalent).

REQUIRED Method and Supplements by semester - Lower Division

Semester 2 - 2nd Semester Freshmen - mallets, vibraphone, timpani, excerpts

Zator, Keyboard Fundamentals - 4-mallet exercises with additional variations

Spitz, Brady, Brain Drain - Chapters 4 - 6, and Final Etudes as assigned

*(2-8 2-mallet solos may be assigned combined total from Spitz, Gottlieb, Islas, and Buyer/Gottry, excluding short etudes).

Gottlieb, Masterworks for Marimba, *minimum* 2 solos

Islas, Momentum, Chapters 1-6, Solos as assigned

Minimum 2 4-mallet solos

Vibraphone:

Buyer, Paul and Josh Gottry, The Art of Vibraphone Playing, Complete, Etudes as assigned

Supplement 4-mallet Technique drawing from: Kevin Bobo's Four-Mallet Marimba Exercises,

Andy Harnsberger's Daily Marimba Warm-Up and Technique, Matt Jordan's 4-Mallet Floor Party,

Brian Mueller's Routine, and supplements from Dr. Smith and faculty or GTAs.

Required Miner Method Supplemental Studies:

See a complete list of supplements by UNIT in Miner Method Snare Drum Curriculum

Timpani:

Woud, Nick, Symphonic Studies for Timpani - as assigned, minimum 2 solos

Tafoya, John, The Working Timpanist's Survival Guide - as assigned, see Miner Method Timpani Curriculum for excerpts by UNIT

Perform at Studio Class and Area Recital at least twice - one keyboard, one timpani

(Masterworks, Impressions on Wood or equivalent, Vibraphone Solo, Nick Woud or other

symphonic-derived timpani solos, See Recommended Repertory for suggested solos for each instrument.

Perform at least one off-campus school-visit with a pedagogical component.

Semester 3 - 1st Semester Sophomore - mallets, drumset, snare drum

Mallets:

4-mallet repertory

Supplement 4-mallet Technique drawing from: Kevin Bobo's Four-Mallet Marimba Exercises, Andy Harnsberger's Daily Marimba Warm-Up and Technique, Matt Jordan's 4-Mallet Floor Party, Brian Mueller's Routine, and supplements from Dr. Smith and faculty or GTAs.

Snare Drum:

Davila, Contemporary Rudimental Studies and Solos, complete 40 solos

Cirone, Portraits in Rhythm: Complete Study Guide, 5-10 etudes, see Miner Method Snare Drum Curriculum for a list of prescribed etudes.

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

Miner Method:

Delecluse Primers (see Dr. Smith)

Tompkins Primers (see Dr. Smith)

Drumset:

Morgan, Tom, The Jazz Drummer's Reading Workbook

Reed, Ted, Syncopation for the Modern Drummer

Miner Method Drumset

Extensive Supplements to include: Six Grooves, Essential Latin Styles (Cuba, Brazil, Caribbean), Funk-Matrix, Hand to Hand 16ths Funk Bass Drum Reinforcement, Repeated Exercises, etc.

Listening Lists and Playalongs

Perform at Studio Class and Area Recital at least twice - one keyboard, one drum set

Semester 4 - 2nd Semester Sophomore - mallets, jazz vibes, multi-perc, excerpts

4-mallet repertory

Supplement 4-mallet Technique drawing from: Kevin Bobo's Four-Mallet Marimba Exercises, Andy Harnsberger's Daily Marimba Warm-Up and Technique, Matt Jordan's 4-Mallet Floor Party, Brian Mueller's Routine, and supplements from Dr. Smith and faculty or GTAs.

Jazz Vibes:

As assigned: Lipner, Thomas, jazz standards, chord-scales, iReal Pro, Harmony Cloud, etc.

Multi-Percussion

Hill, Campbell, Music for Multi-Percussion: A World View, or equivalent, minimum one solo.

Orchestral Excerpts - keyboard, timpani, snare drum, accessories

Perform at Studio Class and Area Recital at least twice - keyboard, jazz vibes, or multi-perc

Communication

Check your UTEP email account daily. Use this account for UTEP business. ALWAYS include a greeting and salutation in emails.

Check the UTEP Percussion Studio Facebook group daily.

Check the physical UTEP Percussion Board outside M122 whenever on campus.

Netiquette

UTEP Percussion's google drive folders, and Facebook groups are not public internet venues; all postings should be considered private and confidential. Whatever is posted in these online spaces is intended for current members of UTEP Percussion (classmates and professor only). Please do not copy documents or any media and paste them to a publicly accessible website, blog, or other space.

Outcomes

Students will become proficient in sight reading, and performing on the core percussion instruments, sufficient to pass into upper division study. These instruments include snare drum (symphonic and rudimental), mallet keyboards (2-mallets and 4-mallets), timpani, vibraphone, multi-percussion, Afro-Cuban percussion, and drum-set. Students will meet expectations for scale proficiencies including all major scales, minor modes, and all modes based on the major scale. Specifics for each instrument can be found in the curriculum in the UTEP Percussion Google Drive.

Grading

The grade for applied lessons will be determined by

- 90% based upon weekly lesson to include
 - Weekly lesson preparation (see grading rubric below)
 - Completion of assigned materials
 - Attendance
- 10% based upon Jury and recital performances and attendance
- The 12 lesson minimum will allow for two absences (requiring appropriate communication). Each additional absence will result in lowering by one full letter grade.

Area and Departmental Recital Attendance Policy

1. All students enrolled in Applied Lessons must attend a minimum of twelve (12) Area and Departmental recitals scheduled every Friday at 1:30 p.m., in the Department of Music. **Failing to attend twelve (12) required recitals will lower the student's final Applied Lesson grade by one letter.** Students are responsible for signing in at each recital electronically. Students arriving late, or leaving early may have their attendance voided.
2. When a single area recital is canceled, students must either attend a different area recital held at the same time or attend a makeup event (see makeup procedures, below).

Recital Makeup Procedures

1. Students may make up Area and Departmental recital absences by attending UTEP Music Department concerts and recitals. Non-university concerts such as El Paso Opera, El Paso Symphony, El Paso Wind Symphony, and El Paso Pro-Musica, as well as any other performances given by our faculty and guests, will be accepted.
2. To receive credit for UTEP Music events with *electronic programs*, the student must complete the online **recital makeup form**, available by hyperlink within the electronic program.
 - o To receive credit for events with physical *paper programs*, the student's program must be **signed at the conclusion of the event by a music faculty member in attendance.**
 - o The student must submit the signed program with their name and ID number clearly written on the front page to the Music Office (M301). The student must also **sign the makeup log.** Without this information, the student will not receive credit. There will be no exceptions.
 - o The deadline to turn in signed programs **to the Music Office is Friday of finals week at 5:00 p.m.** There will be no exceptions.
3. Students are responsible for knowing how many recitals they have or have not received credit for attending. Students may check their recital attendance by visiting the Music Office.

Attendance at Percussion Events

Applied students are expected to attend all formal percussion recitals and percussion ensemble concerts. 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 departmental or senior recital in the same semester (at the discretion of the instructor). 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. See the Percussion Studio Handbook for standardized Jury Barriers by semester.

Instrument Rotation for Undergraduate Applied Percussion Lessons:

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

Semester 2: Mallet keyboard (marimba and/or vibraphone), timpani, Afro-Cuban percussion or drum set

Semester 3: Mallet keyboard (marimba and vibraphone), Afro-Cuban percussion or drum set

Semester 4: Prepare Double Jury, Complete UNIT 1 for all major instruments.

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

*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.

COVID-19 PRECAUTIONS

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID 19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations, please visit epstrong.org

Course Resources: Where you can go for assistance

UTEP provides a variety of student services and support:

Technology Resources

- [Help Desk](#): Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

Academic Resources

- [UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [Math Tutoring Center \(MaRCS\)](#): Ask a tutor for help and explore other available math resources.
- [History Tutoring Center \(HTC\)](#): Receive assistance with writing history papers, get help from a tutor and explore other history resources.
- [RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

Individual Resources

- [Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.
- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

Commented [1]:

You may want to add resources more particular to your discipline.

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.

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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/>