



WACO, TEXAS

COURSE SYLLABUS

AND

INSTRUCTOR PLAN

APPLIED PERCUSSION

MUAP 1257

COURSE SYLLABUS

Jonathan Kutz

NOTE: This is a 16-week course

NOTE: This is a Blended/Hybrid course.

COVID 19 Notice:

McLennan Community College is committed to providing you with every resource you need to reach your academic goals including your safety. We will continue to monitor the evolving situation with COVID 19 and adjust our safety guidelines to make sure we offer a safe environment for you and our faculty. Please make sure to consult your faculty and the MCC website at <https://www.mclennan.edu/crisis-management/coronavirus-updates/index.html> on any changes to these guidelines.

Percussion Lessons

MUAP 1257

Course Description:

This course is required of all percussion music majors, but also available to non-majors. The student shall have had prior experience in the major instrument or voice or have permission from the instructor. One hour lesson per week. This class may be repeated for credit. Corequisite: MUEN 1121 or MUEN 1132.

Prerequisites and/or Corequisites:

By audition only. Some previous experience in percussion is expected. Contact Jonathan Kutz for more details.

Course Notes and Instructor Recommendations:

Some basic snare drum, keyboard and timpani experience is expected. If you want to be a music major and haven't ever played before, you will have to work extra hard to play at the college level. I have designed curriculums for all levels and you will start at a level that matches your current skill level. See curriculum outlines below.

Instructor Information:

Instructor Name: Jonathan Kutz

MCC E-mail: jkutz@mcclennan.edu

Office Phone Number: 254 299 8110

Office Location: MTA 115

Office/Teacher Conference Hours:

Other Instruction Information:

Required Text & Materials:

See syllabus below. All books are available at Steve Weiss Music, Lone Star Percussion or Amazon. Students are responsible for buying all percussion textbooks and should do so BEFORE lessons start.

You will also need to start a snare drum stick, Keyboard mallet and timpani mallet collection. Every percussionist needs a good set of tools and a tool bag! I recommend **Innovative percussion's FP3 college primer pack or something similar**. It's a good start to the lifelong pursuit of buying mallets. The serious timpanist will have a set of mallets ranging from very staccato to very legato—about 4 sets at the minimum. I love the **Hinger mallet set---4 pairs for \$170.95**. You also need to think about a good quality triangle and beater set and a great tambourine. (Grover or Black Swamp).

ENSEMBLE/CONCERT REQUIREMENT- All music majors are required to attend 15 departmental recitals/Concerts to include: Wind Ensemble, Choir, departmental recitals, Jazz Band, Waco Symphony.

MCC Bookstore Website: <http://www.mclennan.edu/bookstore/>

No percussion books are at the bookstore, only Jim Riley's Survival Guide Drumset book, not required.

Methods of Teaching and Learning:

We will meet for a private lesson each week which will be scheduled at the beginning of the semester at a time convenient for both of us. You will have an assignment each week and will be graded on the preparation of that assignment and progress made during the semester. Daily practice is a must if you wish to play at a high level.

Course Objectives and/or Competencies:

To become proficient in all areas of percussion: Snare Drum, Keyboard Instruments, Timpani, Accessories, Drum Set, Hand Drums. You should be able to play at a high enough level to easily be accepted into the transfer institution of your choice.

1. The student will be evaluated at the beginning of the first semester of study and appropriate materials will be selected for study.
2. The student will meet for 30 minutes per week with the instructor at a time arranged at the convenience of both parties.
3. The student should practice the assigned material a minimum of ten hours per week.
4. Music majors are required to perform in recital as a soloist at least once each semester.
5. Music majors are required to perform at Juries at the end of each semester of study. The grades given at jury by the faculty will averaged to provide a Final Exam grade. Students who are not music majors will not be required to perform at juries but may do so if they wish.
6. Music majors are required to attend at least 15 music performances each semester either on campus or at another venue. Although this requirement is not a part of the applied music lesson, the lesson teachers must certify to Student Records the number of performances a student attends for the semester. The student must keep track of performances attended and, if a printed program is provided, show the programs to the instructor at the end of the semester for certification.

Percussion Policies for Wind Ensemble and Percussion Ensemble

1. **Please show up 10 minutes early to set up for each rehearsal.** Keys are given to section leaders and everyone is responsible to arrive early for set up and to not leave until all equipment is returned to its proper storage area/cabinet.

2. **The percussion black tool cabinet has labels for all the shelving units.** Please adhere to where everything belongs! The percussion cabinet by the far door also has all storage slots labeled. Please make sure everything is properly returned. Please store cymbal stands with the “feet in first” so plastic cymbal sleeves and washers aren’t lost and are closest to the opening of the cabinet.
3. **Please make sure the timpani are always covered when not in use.** They are not tables...Also please make sure the pedals are released and touching the floor when not in use. Our set of 5 timpani is the Cadillac of timpani, please treat them as such! **Gauges** are not meant to be set once a year, but need to be checked before every rehearsal. Hit a marimba bar or carry a tuning fork to make sure you are always in tune! **Please use a stool** and sit to play timpani, it’s what the pro’s do! Beg me for a timpani lesson!
When moving timpani, **always tilt them backwards** with the foot plate in the air, they move super easy this way. Make sure “Joe Trumpet Player” understands this at concert time when helping to move equipment.
4. Every percussionist needs a good set of tools and a tool bag! I recommend **Innovative percussion’s FP3 college primer pack**. It’s a good start to the lifelong pursuit of buying mallets. The serious timpanist will have a set of mallets ranging from very staccato to very legato—about 4 sets. I love the **Hinger mallet set---4 pairs for \$170.95**. You also need to think about a good quality triangle and beater set and a great tambourine. (Grover or Black Swamp)
5. In the black percussion cabinet you will find many sets of different mallets. Please become acquainted with what is there and be ready for your conductor to ask for different mallet textures. All the plastic mallets for xylo and bells sound different. Why not try a bunch of them out before rehearsal and become an expert in achieving different shades of timbre? Your conductor will love you!
6. **Never use hard plastic or brass mallets on a marimba!** Yarn or hard rubber only. Never use timpani mallets on toms. Instead invest in a **dual stick-mallet like Vic Firth’s SD12 Swizzle sticks** or marimba mallets. (Some of our metal Hinger timp mallets were used for rim shots and are basically ruined because of no common sense.) Wood handled timp mallets are fine to use on toms but be careful. Never touch the felt of timpani or BD mallets, you’ll ball up the felt and wear them out.
7. **When rolling on a suspended cymbal always use mallets unless otherwise specified.** (Cymbal rolling mallets are in the cabinet.) There are 2 suspended cymbals in the closet, an old 22” A Zildjian cymbal and a 20” K Zildjian Cymbal. I’m partial to the K cymbal, but the bigger cymbal will be appropriate when you need a huge sound.
8. **Crash cymbal technique is an art form!** There are many great video’s on youtube on the topic, simply search for “crash cymbal technique.” Michael Burritt and Zildjian have a great one. I will give a clinic on this topic at some point in the semester but you can be your own teacher thanks to youtube. We have two sets of crash cymbals. The best all-around set is the 18” K Constanople’s. The other set is an old set Of Zildjian A 20” cymbals. If you need a big sound, use big cymbals. If the part calls for fast and articulate---use the K’s. Need both? Use the K’s.

9. **When assigned a new part, look at it before rehearsal!** Find the song on youtube, listen to it and play along if possible. Make part markings for hints in counting extended rest sections. What happens 4-8 measures before you come in?? Notate it and wait for your musical cue. Know the piece of music you are attempting to play! You won't become a great musician when you transfer, it starts now! Treat every rehearsal and concert as if your career depends on it. You can never be over prepared!
10. **Always have a pencil.** Check the clef and key and time signature. Check and mark the road map for repeats and coda—Use a highlighter if it's a copy!! Mark high or low ledger lines. Missing an accidental? MARK IT IN. Mark tricky rhythms and RESTS. The hardest thing we have to do is to count extended measures of rest. (See #9) Notice repeated sections of notes. Make sure you are in the right octave on keyboard instruments, this can be tricky, just think it through.
Mark stickings for technical passages on keyboard and timpani parts. Most parts are almost easy if you discover the correct sticking. When sight reading, don't be afraid to leave out the fancy stuff and concentrate on the "meat and potatoes."
11. **Don't play your part like a robot with one dynamic.** A general rule is to crescendo as you ascend, decrescendo as you descend. Put weight on the longer notes or in important positions like a downbeat. Play notes within a phrase as a group, not like they are individually articulated, use roll speed to help increase/decrease intensity.
12. **For most Wind Ensemble Snare drum playing, use a closed (buzz) roll.** Have you practiced rolling?? Why not warm up on a pad and roll for 5 minutes at all dynamic levels. **If playing a march, use a double stroke roll. NEVER double stroke roll on a timpani, ALWAYS single stroke a roll.**
13. **The concert BD has two different weighted heads on it, just like a drum set.** One side is lighter than the other. The **Ambassador** side is lighter and the **Emperor** side is heavier. I recommend the Ambassador side for most general playing, it's more resonant. If loud and staccato is what you need, try the other side! Experiment with bass drum mallets as well, there's a ton of them in the cabinet. For BD rolling, try to find a pair that is exact, they should be there. Marimba and timpani mallets also work well.
14. **There are two sets of Toms---Pearl and Ludwig.** The Pearl set consists of 3 stands and 6 toms and the Ludwig set has two stands and 4 toms. Please keep them in their assigned location. The Pearl Toms are newer and should be used first. The Ludwig toms are there in case we need multi tom set-ups. There is also a set of 3 roto toms on the top shelf of the closet if more toms are needed. They can be tuned by spinning the frame. Other bigger roto toms are up in the closet and we have 2 roto tom stands to mount them.
15. **When playing a triangle, choose the Abel triangle in the cabinet, there are 3 of them.** (I will show them to you.) Always choose the right weighted beater for the job. Thin and light for quiet, medium weight for (mf) dynamics and Heavier for loud applications. To roll on a triangle, use two clips, mount in on a stand, and use two beaters. When playing with a single beater, please hold it up above the stand so it can be heard. If playing another instrument, it is perfectly fine to not hold it up and play it from a stand as you juggle multiple parts.

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16. **No accessory gets put on the floor, EVER!** Always use a stand and carpet to make a “work station.” If using multiple instruments use multiple stands and carpets. This is percussion 101 for the pro’s and you are now a pro!
 17. **Always place your music stand at an angle where you can plainly see the conductor with both eyes.** Look up often, especially at critical tempo times. Being in the back of the band, **you may have to play some instruments (lower frequencies) slightly ahead of the beat** so it reaches the conductor’s ears along with those instruments sitting closer. If the conductor says you are late, you probably aren’t, but the sound is reaching him late. Take this in account and don’t argue, simply play a tad early. Always be as accommodating, polite and accept criticism with a smile and a “yes sir”.
 18. **Always have fun making music, it’s the best job in the world!**

Course Outline or Schedule:

Based upon playing ability and entrance audition, you will be placed in one of the following levels:

MCC Percussion Curriculum

Deficient Level

Semester 1

Books: *Elementary SD Studies (Mitchell Peters)*, *Fundamental Method For Mallets (Mitchell Peters)*,
Fundamental Method For Timpani (Mitchell Peters)

Week 1

SD- p. 2-7

Mallets- p.16-17,

4 mallets- p.114-117 (Grips)

Timpani- General Info p. 6-7

Week 2

SD- p. 8-13

Mallets- p. 18-22

4 mallets - p. 118-119 (Rolls)

Timpani- p. 8-11 Mechanisms, Bowls, Heads

Week 3

SD - p. 14- 19

Mallets- p. 23-25 Key of C

4 mallets- p. 120-121(Double Vertical/Parallel Motion)

Timpani- p. 12-15 Notation, Sizes and Range, Sticks

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Week 4

SD- p. 20-25

Mallets- p. 26-33 (The Roll)

4 Mallets- p. 122-123 (Reading studies)

Timpani- p. 16-19 Grip, position, playing area, beating spots

Week 5

SD- p.26-31

Mallets- p. 34-35 (Reading in C)

4 Mallets- p. 124-125 (Spreading Exercises)

Timpani- p. 20-23 Learning to Tune, Setting the Ranges, Ear Training

Week 6

SD- p.32-37

Mallets- p. 23-25 in Key of G

4 Mallets- p. 126-127 (Changing Intervals)

Timpani- p. 24-25 (Singing and hearing LOW pitches) Beware, I will make you sing! So Practice...

Week 7

SD-p. 38-43

Mallets- p. 36-40 (Key of G)

4 Mallets- p. 128-129 (Wrist Turns)

Timpani- p. 26-27 (4ths and 5ths)

Week 8

SD- p. 44- 49

Mallets- p. 23-25 (Key of F)

4 Mallets- p. 130-131 (Major chords)

Timpani- p. 28-29 (Exercises)

Week 9

SD- p. 50- 55

Mallets- p. 41- 45 (Key of F)

4 Mallets- p. 133-135 (Minor Chords)

Timpani- p.30-33 (Tone and Touch)

Week 10

SD- p.56- 61

Mallets- p.23-25 (Key of D)

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4 Mallets- p. 136-139 (Single Independent Strokes)

Timpani- p. 34-35 (Etudes 1,2,3)

Week 11

SD- p.62- 67

Mallets- p. 46-50 (D Major)

4 Mallets- p. 140 (Single Independent Strokes)

Timpani- p. 36 (Work out on these patterns!)

Week 12

SD- p.68- 71

Mallets- p. 51-55 (B Flat Major)

4 Mallets- p. 141-143 (Single Alternating Strokes)

Timpani- p. 37-38 (Etudes 4 and 5)

Week 13

SD- p. 72- 77

Mallets- p.56-59 (Chromatic Scale)

4 Mallets- p. 147-149 (Elementary Chord Reading)

Timpani- p. 39-40 (Warm up Patterns and Etude 6)

Week 14

SD- p. 78-80

Mallets- p. 60-65 (A minor)

4 Mallets- p. 150 Study no.2 (Soldiers March)

Timpani- Etude 6 for Jury

Week 15

Review for Jury

MCC Percussion Syllabus

Beginner Level

Semester 1

Books: *Elementary SD Studies (Mitchell Peters)*, *Fundamental Studies For Mallets (Garwood Whaley)*,
Fundamental Method For Mallets (4 Mallet section) (Mitchell Peters), *Fundamental Method For Timpani*
(Mitchell Peters)

Week 1

SD- p. 2-7

Mallets- p. 5-7

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4 Mallets- p.114-117 (Grips)

Timpani- General Info p. 6-7

Week 2

SD- p. 8-9 and p.40 (Major Scales)

Mallets- p. 18-22

4 Mallets - p. 118-119 (Rolls)

Timpani- p. 8-11 Mechanisms, Bowls, Heads

Week 3

SD - p. 14- 19

Mallets- p. 10-11 (F Major) and p. 40 (Major Triads)

4 Mallets- p. 120-121(Double Vertical/Parallel Motion)

Timpani- p. 12-15 Notation, Sizes and Range, Sticks

Week 4

SD- p. 20-25

Mallets- p. 12-13 (G Major) and p. 41 (Chromatic Scale and Exercise)

4 Mallets- p. 122-123 (Reading studies)

Timpani- p. 16-19 Grip, position, playing area, beating spots

Week 5

SD- p.26-31

Mallets- p. 14-15 (B flat) and p. 42 (Thirds)

4 Mallets- p. 124-125 (Spreading Exercises)

Timpani- p. 20-23 Learning to Tune, Setting the Ranges, Ear Training

Week 6

SD- p.32-37

Mallets- p. 16-17 (D Major) and p. 43 (Minor Scales)

4 Mallets- p. 126-127 (Changing Intervals)

Timpani- p. 24-25 (Singing and hearing LOW pitches) Beware, I will make you sing! So Practice...

Week 7

SD-p. 38-43

Mallets- p. 18-19 (E Flat Major) and p. 43 (Minor Scales cont'd)

4 Mallets- p. 128-129 (Wrist Turns)

Timpani- p. 26-27 (4ths and 5ths)

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Week 8

SD- p. 44- 49

Mallets- p. 20-21 (A Major) and p. 45 (Minor Triads)

4 Mallets- p. 130-131 (Major chords)

Timpani- p. 28-29 (Exercises)

Week 9

SD- p. 50- 55

Mallets- p.23-24 and p. 38 from Peters Mallet book in keys of C and F

4 Mallets- p. 133-135 (Minor Chords)

Timpani- p.30-33 (Tone and Touch)

Week 10

SD- p.56- 61

Mallets- p. 25-26 and Peters p.38 Keys of G and B Flat

4 Mallets- p. 136-139 (Single Independent Strokes)

Timpani- p. 34-35 (Etudes 1,2,3)

Week 11

SD- p.62- 67

Mallets- p. 27-28 and Peters p. 38 in Keys of D Major and E Flat

4 Mallets- p. 140 (Single Independent Strokes)

Timpani- p. 36 (Work out on these patterns!)

Week 12

SD- p.68- 71

Mallets- p. 29, 30 and 31

4 Mallets- p. 141-143 (Single Alternating Strokes)

Timpani- p. 37-38 (Etudes 4 and 5)

Week 13

SD- p. 72- 77

Mallets- p. 32-34

4 Mallets- p. 147-149 (Elementary Chord Reading)

Timpani- p. 39-40 (Warm up Patterns and Etude 6)

Week 14

SD- p. 78-80

Mallets- p. 35-38

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4 Mallets- p. 150 Study no.2 (Soldiers March)

Timpani- Etude 6 for Jury

Week 15

Review for Jury

MCC Percussion Curriculum

Intermediate Level Semester I

Books: *Intermediate SD Studies* by Mitchell Peters, *Fundamental Method for Mallets* by Mitchell Peters, *The Rudimental Cookbook* by Ed Freytag, *Fundamental Method for Timpani* by Mitchell Peters

Week 1

SD- ISDS p. 2-3 --I and II, Rudimental Cookbook (RC) Hot Licks

Mallets- p.16-17

4 mallets- p.114-117 (Grips)

Timpani- General Info p. 6-7

Week 2

SD- ISDS p. 4-5 III and IV

Mallets- p. 18-22

4 mallets - p. 118-119 (Rolls)

Timpani- p. 8-11 Mechanisms, Bowls, Heads

Week 3

SD – ISDS p. 6-7 V and VI, RC- Accentuate

Mallets- p. 23-25 Key of C

4 mallets- p. 120-121(Double Vertical/Parallel Motion)

Timpani- p. 12-15 Notation, Sizes and Range, Sticks

Week 4

SD- ISDS p. 8-9 VII and VIII, RC 5+2=7

Mallets- p. 26-33 (The Roll)

4 Mallets- p. 122-123 (Reading studies)

Timpani- p. 16-19 Grip, position, playing area, beating spots

Week 5

SD- ISDS p.10-12 IX, X and XI, RC-- Straight 6/8

Mallets- p. 34-35 (Reading in C)

4 Mallets- p. 124-125 (Spreading Exercises)

Timpani- p. 20-23 Learning to Tune, Setting the Ranges, Ear Training

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Week 6

SD- ISDS Etudes 1 and 2, RC Add a Pop

Mallets- p. 23-25 in Key of G

4 Mallets- p. 126-127 (Changing Intervals)

Timpani- p. 24-25 (Singing and hearing LOW pitches) Beware, I will make you sing! So Practice...

Week 7

SD- ISDS Etudes 3 and 4, RC Single Strokkin'

Mallets- p. 36-40 (Key of G)

4 Mallets- p. 128-129 (Wrist Turns)

Timpani- p. 26-27 (4ths and 5ths)

Week 8

SD- ISDS Etudes 5 and 6, RC Para Flams

Mallets- p. 23-25 (Key of F)

4 Mallets- p. 130-131 (Major chords)

Timpani- p. 28-29 (Exercises)

Week 9

SD- ISDS Etudes 7 and 8, RC Crazy Eights

Mallets- p. 41- 45 (Key of F)

4 Mallets- p. 133-135 (Minor Chords)

Timpani- p.30-33 (Tone and Touch)

Week 10

SD- ISDS Etudes 9 and 10, RC Diddles R Us

Mallets- p.23-25 (Key of D)

4 Mallets- p. 136-139 (Single Independent Strokes)

Timpani- p. 34-35 (Etudes 1,2,3)

Week 11

SD- ISDS Etudes 11 and 12, RC 7 and 6

Mallets- p. 46-50 (D Major)

4 Mallets- p. 140 (Single Independent Strokes)

Timpani- p. 36 (Work out on these patterns!)

Week 12

SD- ISDS Etudes 13 and 14, RC Draggin the Seven

Mallets- p. 51-55 (B Flat Major)

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4 Mallets- p. 141-143 (Single Alternating Strokes)

Timpani- p. 37-38 (Etudes 4 and 5)

Week 13

SD- ISDS Etude 15, RC Diddle City

Mallets- p.56-59 (Chromatic Scale)

4 Mallets- p. 147-149 (Elementary Chord Reading)

Timpani- p. 39-40 (Warm up Patterns and Etude 6)

Week 14

SD- ISDS Etude 16, RC Funky Fat

Mallets- p. 60-65 (A minor)

4 Mallets- p. 150 Study no.2 (Soldiers March)

Timpani- p.40 Etude 6 for Jury

Week 15

Review for Jury

MCC Percussion Curriculum

Intermediate Semester II

Books- *Intermediate SD Studies* (Peters), *The Rudimental Cookbook* (Ed Freytag), *Fundamental Method for Mallets* (Peters), *Marimba:Technique Through Music* (Mark Ford), *Fundamental Method for Timpani* (Peters)

Week 1

SD- Peters 17, RC Five against Two

Marimba- p. 66-68 (Bass Clef)

4 Mallets- Ford- P. 8

Timpani- p. 42-43 (Roll Preparation)

Week 2

SD- Peters 18, RC- Mean Man Matt

Marimba- p. 69-73 (Double Stops)

4 Mallets- p. 7 in C and F, p.22 in C and F

Timpani- p. 44-45 (Double strokes)

Week 3

SD- Peters 19, Pratt Drum Corps on Parade

Marimba- p. 74-78

4 Mallets- p. 7 in Keys of G and D

Timpani- p. 47 (Etude for 26")

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Week 4

SD- Peters 20, Pratt (same)

Marimba- p. 79-81 (Technical Exercises-Repeated Notes)

4 Mallets- p. 34 (Double Vertical Strokes w/ progression)

Timpani- p. 48 (Etude for 29")

Week 5

SD- Peters 21, Pratt-Licorice and Molasses

Marimba-p. 82-86 (E Minor)

4 Mallets- p. 7 in B Flat and E Flat

Timpani- p. 49 (RH Movement)

Week 6

SD- Peters 22, Pratt- Pine Cone Forrest

Marimba- p. 87-90 (E Flat Major)

4 Mallets- p. 14 w/progression

Timpani- p. 50-51 (LH Movement)

Week 7

SD- Peters 23, Pratt-Dexterity

Marimba- p. 91-95 (D Minor)

4 Mallets- Pick a beginning solo from book or elsewhere

Timpani- p. 52-53 (Dynamics)

Week 8

SD- Peters 24, Pratt- No Left Flam

Marimba-p. 96- 100 (E Major)

4 Mallets- Ford-- Fry Street

Timpani- p. 54-55 (Lifting)

Week 9

SD- Peters 25, Pratt- Jolting John

Marimba- p. 101-105 (G Minor)

4 Mallets- Fry Street

Timpani- p. 56-57 (Finger Technique)

Week 10

SD- Peters 26, Pratt-Gingersnap

Marimba- p. 106- 109 (A Flat Major)

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4 Mallets- Ford, Montecristo
Timpani- p. 58-59 (Finger/Wrist)

Week 11

SD- Peters 27, Pratt-Gladstone cadets
Marimba- p. 110- 113 (B Minor)
4 Mallets- Montecristo
Timpani- p. 60-63 (Muffling)

Week 12

SD- Peters 28, Ruffing up a Storm
Marimba- Study #17 p. 160 (2 mallets)
4 Mallets- Ford, White Hollow
Timpani-p. 64-65 (Muffling Exercises)

Week 13

SD- Peters 29 and 30, Pratt-Guidepost
Marimba- Study # 18 (2 mallets)
4 Mallets- White Hollow
Timpani-p. 66-71 (Marking Parts, Pedaling)

Week 14

SD- Peters 31, Pratt-Pass in Review
Marimba- Study #13 (4 mallets)
4 Mallets-Pick solo for jury from above
Timpani- P. 72 (Pedal ex #1)

Week 15

SD- Peters 32, Pick a snare solo from above for jury
Marimba- Study #18 for Jury
4 Mallets- Solo
Timpani- p. 73 (pedal Ex. #2) Jury Assignment p. 77 (Ode To Joy)

MCC Percussion Curriculum

Advanced Level Semester III

Books: Advanced SD Studies by Mitchell Peters, Rudimental Cookbook by Ed Freytag, Odd Meter
Rudimental etudes by Mitchell Peters, Masterpieces For Marimba by Thomas McMillan, 4 mallet
solo's of your choice, Fundamental Method for Timpani by Mitchell Peters

Week 1

SD- ASDS #4, OMRE- p.2 Easy Etude in 5/8

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Mallets- MFM p.3 Sonatina

4 Mallet solo- pick a solo at beginning of semester

Timp- p. 73 Pedal Ex #2

Week 2

SD- ASDS #6, OMRE p.4--5/8 Downfall

Mallets- MFM p. 4

4 Mallet solo

Timp- p. 74 Pedal Ex #3

Week 3

SD- ASDS #8, OMRE-Etude #I

Mallets- MFM p. 5

4 Mallet solo

Timp – p. 75 Minor scales

Week 4

SD- ASDS #10, OMRE continue #1

Mallets-p. 6

4 Mallet solo

Timp- p. 76 Chromatic scale

Week 5

SD- ASDS #11, OMRE- Etude #II

Mallets- MFM p. 7

4 Mallet solo

Timp- p. 77 familiar Melodies

Week 6

SD- ASDS # 17, Continue OMRE

Mallets- MFM-p. 8-9

4 Mallet solo

Timp- p. 79-80 Staccato strokes

Week 7

SD- ASDS #18, OMRE #III

Mallets-MFM p. 10-11

4 Mallet solo

Timp- p.81 Staccato Strokes

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Week 8

SD- ASDS #19, Etude #IV

Mallets- MFM- p.12-13

4 Mallet solo

Timp- p. 82 Staccato Etude #2

Week 9

SD- ASDS #20

Mallets- MFM- p. 14-15

4 Mallet solo

Timp- p. 83 Staccato Etude #3

Week 10

SD- ASD#21, OMRE #V

Mallets- MFM-p. 16-17

4 Mallet solo

Timp-p. 84-89 (Abbrev Etude and roll warm up patterns)

Week 11

SD- ASDS #22, OMRE #VI

Mallets- MFM-p. 18-19

4 Mallet solo

Timp- p.90-91 roll warm up patterns

Week 12

SD- ASDS #23

Mallets- MFM p. 20-21

4 Mallet

Timp- p. 92 roll etude #1

Week 13

SD- ASDS #24, OMRE #VII

Mallets- MFM p. 22-23

4 Mallet

Timp- p. 93 roll Etude #2

Week 14

SD- ASDS #25, OMRE #VIII

Mallets- MFM pick a Bach solo for jury

4 Mallet

Timp- p. 95 shifting Warm ups

Percussion Lessons

MUAP 1257

Week 15

SD- Review

Mallets- Bach piece for Jury

4 Mallet

Timp- p. 132 Etude #3 for Jury

MCC Percussion Curriculum

Advanced Level Semester IV

Books: *Portraits in Rhythm* by Anthony Cirone, *Modern School for Xylo, Marimba and Vibraphone* by Morris Goldenberg, *Fundamental Method for Timpani* by Mitchell Peters

Week 1

SD- PIR #1

Mallets –Gold p. 63-Etude III

4 Mallets- Solo

Timp- p. 96-99 Cross Sticking and shifting Patterns

Week 2

SD- PIR #2

Mallets-Gold. p. 64 Etude V

4 Mallets- solo

Timp- p. 101 Cross Sticking Etude #1

Week 3

SD- PIR #3

Mallets- Gold. p. 67 etude VIII

4 Mallets- Solo

Timp- p. 102-103 Cross Sticking Etude no.2

Week 4

SD- PIR #6

Mallets- Gold. p.69-Etude XI

4 Mallets- solo

Timp- p. 104-106 Accents

Week 5

SD- PIR #8

Mallets- Gold. p. 73 Etude XV

Percussion Lessons

MUAP 1257

4 Mallets- solo
Timp- p. 107-108 Accent etudes

Week 6

SD- PIR #10
Mallets- Gold. p. 76 Etude XVIII
4 Mallets- solo
Timp- p.110-111 Short rolls, 112-113 Separated short rolls

Week 7

SD –PIR #11
Mallets- Gold. p.79 Etude XXI
4 Mallets- solo
Timp- p. 114-117 Dynamic control of rolls

Week 8

SD- PIR #12
Mallets- Gold. p. 81 Etude XXIII
4 Mallets- solo
Timp- p.119 Etude for dynamic control

Week 9

SD- PIR #14
Mallets- Gold. p. 83 Etude XXV
4 Mallets- solo
Timp- p. 120-124 Double Stroking

Week 10

SD- PIR #17
Mallets- Gold. p. 84 Etude XXVII
4 Mallets- solo
Timp- p. 125-126 Grace Notes

Week 11

SD- PIR #18
Mallets- Gold. p. 87 Etude XXXI
4 Mallets- solo
Timp- p. 127-128 Glissando etude

Percussion Lessons

MUAP 1257

Week 12

SD- PIR #23

Mallets- Gold. p. 89 Etude XXXIV

4 Mallets- solo

Timp- p. 170-173 ---3 Drum Warm ups

Week 13

SD- PIR #23

Mallets- Gold. p. 92 Etude XXXVIII

4 Mallets-solo

Timp –p. 187-190 4 Drum warm ups

Week 14

SD- PIR #39

Mallets- Gold. p.102 Magic Flute

4 Mallets-solo

Timp- p. 198 etude 62 (Jury)

Week 15

SD- PIR #42

Mallets- Review Magic Flute on jury

4 Mallets- solo

Timp- Etude 62 for Jury

Course Grading Information:

Grades will be based on successful completion of:

1. Performance of assigned material for each lesson. Lessons will be graded as follows:

A = all assignments performed at an exceptional level and up to your ability, exceptional attitude and etiquette, all assigned material covered, exceptional improvement.

B = all assignments performed at a good level, good attitude and etiquette, most assigned material covered, good improvement.

C = all assignments performed at an average level, average attitude and etiquette, adequate assigned material covered, average improvement.

D = all assignments performed at a poor level, poor attitude and etiquette, unacceptable amount of assigned material covered, poor improvement.

F = unexcused or missed lesson, unacceptable preparation, unacceptable attitude and etiquette, unacceptable amount of assigned material covered, unacceptable improvement. Being dismissed from lesson or unexcused absence.

2. Performance in recital (optional for non-majors)

3. Performance at Juries (optional for non-majors)
4. Consistent attendance.

Late Work, Attendance, and Make Up Work Policies:

Please contact the instructor by 8am if you have to miss your lesson that day. The instructor will then schedule a makeup lesson when convenient for both. If the instructor isn't contacted, the lesson does not have to be made up. I will always contact you if I have to cancel and will do so days in advance.

Student Behavioral Expectations or Conduct Policy:

You are expected to be at every lesson, on time, with weekly lessons prepared. Students are expected to maintain classroom decorum that includes respect for other students and the instructor, prompt and regular attendance, and an attitude that seeks to take full advantage of the educational opportunity.

[Click Here for the MCC Attendance/Absences Policy](https://www.mclennan.edu/highlander-guide/policies.html)

(<https://www.mclennan.edu/highlander-guide/policies.html>)

Click on the link above for the college policies on attendance and absences. Your instructor may have additional guidelines specific to this course.

McLennan

C O M M U N I T Y

COLLEGE

ACADEMIC RESOURCES/POLICIES

Accommodations/ADA Statement:

Any student who is a qualified individual with a disability may request reasonable accommodations to assist with providing equal access to educational opportunities. Students should contact the Accommodations Coordinator as soon as possible to provide documentation and make necessary arrangements. Once that process is completed, appropriate verification will be provided to the student and instructor. Please note that instructors are not required to provide classroom accommodations to students until appropriate verification has been provided by the Accommodations Coordinator. For additional information, please visit www.mclennan.edu/disability.

Students with questions or who require assistance with disabilities involving physical, classroom, or testing accommodations should contact:

disabilities@mclennan.edu

254-299-8122

Room 319, Student Services Center

Title IX:

We care about your safety, and value an environment where students and instructors can successfully teach and learn together. If you or someone you know experiences unwelcomed behavior, we are here to help. Individuals who would like to report an incident of sexual misconduct are encouraged to immediately contact the Title IX Coordinator at titleix@mclennan.edu or by calling Dr. Drew Canham (Chief of Staff for Diversity, Equity & Inclusion/Title IX) at (254) 299-8645. Individuals also may contact the MCC Police Department at 299-8911 or the MCC Student Counseling Center at MCC at (254) 299-8210. The MCC Student Counseling Center is a confidential resource for students. Any student or employee may report sexual harassment anonymously by visiting <http://www.lighthouse-services.com/mclennan/>.

Go to McLennan's Title IX webpage at www.mclennan.edu/titleix/. It contains more information about definitions, reporting, confidentiality, resources, and what to do if you or someone you know is a victim of sexual misconduct, gender-based violence or the crimes of rape, acquaintance rape, sexual assault, sexual harassment, stalking, dating violence, or domestic violence.

Student Support/Resources:

MCC provides a variety of services to support student success in the classroom and in your academic pursuits to include counseling, tutors, technology help desk, advising, financial aid, etc. A listing of these and the many other services available to our students is available at <http://www.mclennan.edu/campus-resource-guide/>

College personnel recognize that food, housing, and transportation are essential for student success. If you are having trouble securing these resources or want to explore strategies for balancing life and school, we encourage you to contact a Success Coach by calling (254) 299-8226 or emailing SuccessCoach@mclennan.edu. Students may visit the Completion Center Monday-Friday from 8 a.m.-5 p.m. to schedule a meeting with a Success Coach and receive additional resources and support to help reach academic and personal goals. Paulanne's Pantry (MCC's food pantry) provides free food by appointment to students, faculty and staff based on household size. Text (254) 870-7573 to schedule a pantry appointment. The Completion Center and pantry are located on the Second Floor of the Student Services Center (SSC).

MCC Foundation Emergency Grant Fund:

Unanticipated expenses, such as car repairs, medical bills, housing, or job loss can affect us all. Should an unexpected expense arise, the MCC Foundation has an emergency grant fund that may be able to assist you. Please go to <https://www.mclennan.edu/foundation/scholarships-and-resources/emergencygrant.html> to find out more about the emergency grant. The application can be found at https://www.mclennan.edu/foundation/docs/Emergency_Grant_Application.pdf.

MCC Academic Integrity Statement:

Go to www.mclennan.edu/academic-integrity for information about academic integrity, dishonesty, and cheating.

Minimum System Requirements to Utilize MCC's D2L|Brightspace:

Go to <https://www.mclennan.edu/center-for-teaching-and-learning/Faculty-and-Staff-Commons/requirements.html> for information on the minimum system requirements needed to reliably access your courses in MCC's D2L|Brightspace learning management system.

Minimum Technical Skills:

Students should have basic computer skills, knowledge of word processing software, and a basic understanding of how to use search engines and common web browsers.

Backup Plan for Technology:

In the event MCC's technology systems are down, you will be notified via your MCC student email address. Please note that all assignments and activities will be due on the date specified in the Instructor Plan, unless otherwise noted by the instructor.

Email Policy:

McLennan Community College would like to remind you of the policy (<http://www.mclennan.edu/employees/policy-manual/docs/E-XXXI-B.pdf>) regarding college email. All students, faculty, and staff are encouraged to use their McLennan email addresses when conducting college business.

A student's McLennan email address is the preferred email address that college employees should use for official college information or business. Students are expected to read and, if needed, respond in a timely manner to college emails.

Instructional Uses of Email:

Faculty members can determine classroom use of email or electronic communications. Faculty should expect and encourage students to check the college email on a regular basis. Faculty should inform students in the course syllabus if another communication method is to be used and of any special or unusual expectations for electronic communications.

If a faculty member prefers not to communicate by email with their students, it should be reflected in the course syllabus and information should be provided for the preferred form of communication.

Email on Mobile Devices:

The College recommends that you set up your mobile device to receive McLennan emails. If you need assistance with set-up, you may email Helpdesk@mclennan.edu for help.

Forwarding Emails:

You may forward emails that come to your McLennan address to alternate email addresses; however, the College will not be held responsible for emails forwarded to an alternate address that may be lost or placed in junk or spam filters.

Disclaimer:

The resources and policies listed above are merely for informational purposes and are subject to change without notice or obligation. The College reserves the right to change policies and other requirements in compliance with State and Federal laws. The provisions of this document do not constitute a contract.