

Semester: SPRING 2017

Course: Percussion Techniques – MUS 1114 002 (22627)

This course meets MW 9-9:50 a.m. in FAB 100 (Band Hall).

Instructor: Jeffrey J. Meyer, D.M.A.

Office: FAB 103, **E-mail:** jeffrey.meyer@sulross.edu, **Phone** (432) 837-8018

Cellphone (emergencies only) (785) 840-6077

Office Hours: M/W 10:00-10:30 & 3-4, T/Th 10:30-11:00

Required Text: Houghton, Steve and Linda Petersen. Play and Teach Percussion: A College Method for Success in the Classroom; A Lifetime Reference for Music Teachers. GIA Publications: Chicago (2004).



Required Materials: 1 pair of Pro Mark SD1 drum sticks (or similar: Vic Firth SD1, etc.)

Course Description: This course is designed to give the student basic skills in playing percussion instruments and prepare the student to be an effective and knowledgeable teacher of percussion instruments. Emphasis will be placed on performance and pedagogy, and will familiarize the student with the resources available to supplement the information that is presented in class.

Student Learning Outcomes for Music Majors:

SLO 1: All students will demonstrate the ability to integrate appropriate musical expression into performance.

SLO 2: All students will demonstrate the ability to research and prepare appropriate program notes.

SLO 3: All students will demonstrate the ability to evaluate and critique a musical performance.

Student Learning Outcomes for the Course (SLOs):

Upon completion of this course, students will be able to:

1. Recognize a characteristic sound on each of the percussion instruments. (*knowledge*)
2. Play each percussion instrument at an acceptable level with a characteristic sound. (*skill*)
3. Explain solutions to playing and pedagogical problems as they relate to percussion instruments. (*knowledge, skill, and disposition*)
4. Explain basic historical evolutions of percussion instruments. (*knowledge*)
5. Seek out resources to answer questions and problems beyond their knowledge. (*skill and disposition*)

Major Assignments with Matched SLOs:

- Written Chapter Tests and Homework – 1., 3., 4., 5.
- In-class Playing Tests – 2., 5.
- Observation Report (Clinic) – 1., 3.
- Resource Notebook of Collected Materials – 3., 4., 5.

ADA (Americans With Disabilities Act):

Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Mary Schwartz, M.Ed., L.P.C. in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203. E-mail: mschwartz@sulross.edu.

Attendance Policy:

You could not effectively teach a brass instrument to a beginning student who does not show up to their lessons. Absences would highly indicate that the student neither practices nor completes homework assignments. In the same way, you will not learn to be an effective music teacher if you don't attend class.

Since we have relatively few class meetings, and a great amount of material to cover, attendance is required. Extenuating circumstances should be discussed with the instructor prior to an absence, or as soon as possible following. Work conflicts are treated as unexcused absences and are not tolerated. Unexcused absences will be treated as follows:

1st Absence: Warning

2nd Absence: Lowering of earned grade by one full letter

3rd Absence: Lowering of earned grade by two full letters

4th Absence: Lowering of earned grade to an F

5th Absence: Expulsion from class

No absence will be excused without written authorization.

Tardy Policy

Being late to class is disruptive to other students, the teacher, and the learning process. If you enter after the start of class, you are tardy. The start of class is defined as the point at which the teacher begins teaching. Your first tardy is free. After that, every two tardy occurrences will be counted as one unexcused absence, and will fall under the attendance policy in effecting your grade. If you are tardy for what you believe is an excusable reason, please speak with me in person after class.

Written authorization may be required.

Cell Phone Policy

Class time is limited and use of cell phones causes unneeded distraction to the learning process. Therefore, cell phone use during class is strictly prohibited, and repeated violation of this policy will influence your grade. The following are the grade repercussions for violation of this policy:

1st Offense – Warning

2nd Offense – Lowering of earned grade by one full letter

3rd Offense – Lowering of earned grade by two full letters

4th Offense – Lowering of earned grade to an F

5th Offense – Expulsion from class

Professional Communication Policy

All communication with me should be done via e-mail or my office phone number, both of which are listed at the top of the syllabus, or in person. You will be expected to check your e-mail on a regular basis for communications from me. Facebook is not an acceptable form of professional communication.

Grading

Grades are not given, they are EARNED.

Since this is a skills course, your grade will primarily be based on your performance in class and on playing quizzes, as well as your knowledge of the historical and pedagogical aspects of each instrument. Students will be given the opportunity to earn points in the following areas:

20% Written Assignments and Homework

20% Playing Assignments and Tests

20% Written Tests

20% Attendance and Participation

20% Final Exam and Resource Notebook

Letter grades will be based on the following percentages:

90-100 = A = Excellent

80-89 = B = Good

70-79 = C = Average

60-69 = D = Poor

Below 60 = F = Failure

I = Incomplete

Tentative Weekly Course Outline (Subject to change)

Date	Topic	Test/HW Due	Assignment
Weds. 1/18	Introduction, Syllabus, Section 1 - Snare Drum: Single Stroke Roll, Multiple Bounce Roll, Double Stroke Roll	None	Purchase text and materials, Exercises 1-15, Portfolio(s) pp. 1-12
Mon. 1/23	continued	Purchase text and materials, Exercises 1-15, Portfolio(s) pp. 1-12	Exercises 1-15, Portfolio(s) pp. 1-12
Weds. 1/25	continued	Exercises 1-15, Portfolio(s) pp. 1-12	Exercises 1-15, Portfolio(s) pp. 1-12
Mon. 1/30	Keyboard Percussion	Exercises 1-15, Portfolio(s) pp. 1-12	Exercises 16-18, Portfolio(s) pp. 13-17
Weds. 2/1	continued	Exercises 16-18, Portfolio(s) pp. 13-17	Exercises 16-18, Portfolio(s) pp. 13-17
Mon. 2/6	Triangle, Temple Blocks, Woodblocks, Flam, Flam Tap	Exercises 16-18, Portfolio(s) pp. 13-17	Exercises 19-29, Portfolio(s) pp. 18-23
Weds. 2/8 – TMEA (<i>reference</i>)	continued	Exercises 19-29, Portfolio(s) pp. 18-23	Exercises 19-29, Portfolio(s) pp. 18-23
Mon. 2/13	Snare Drum: Primary Strokes, 5-Stroke Roll, 9-Stroke Roll	Exercises 19-29, Portfolio(s) pp. 18-23	Exercises 30-36, Portfolio(s) pp. 24-26
Weds. 2/15	continued	Exercises 30-36, Portfolio(s) pp. 24-26	Exercises 30-36, Portfolio(s) pp. 24-26

Mon. 2/20	Tambourine, Maracas, Claves, Hand Cymbals, Bass Drum	Exercises 30-36, Portfolio(s) pp. 24-26	Exercises 37-44, Portfolio(s) pp. 27-33
Weds. 2/22	continued	Exercises 37-44, Portfolio(s) pp. 27-33	Exercises 37-44, Portfolio(s) pp. 27-33
Mon. 2/27	Sus. Cym., Vibraphone	Exercises 37-44, Portfolio(s) pp. 27-33	Exercises 45-49, Portfolio(s) pp. 34-37
Weds. 3/1	Continued	Exercises 45-49, Portfolio(s) pp. 34-37	Exercises 45-49, Portfolio(s) pp. 34-37
Mon. 3/6	Snare Drum: Flam Tap in 6/8, Flam Accent in 6/8	Exercises 45-49, Portfolio(s) pp. 34-37	Exercises 50-53, Portfolio(s) pp. 38-41
Weds. 3/8	Continued	Exercises 50-53, Portfolio(s) pp. 38-41	Exercises 50-53, Portfolio(s) pp. 38-41
SPRING	BREAK	SPRING	BREAK
Mon. 3/20	Snare Drum: Ruff or Drag, Paradiddle, Drag Paradiddle #2, Single Ratamacue, Triple Ratamacue	Exercises 50-53, Portfolio(s) pp. 38-41	Exercises 54-62, Portfolio(s) pp. 42-45
Weds. 3/22	Continued	Exercises 54-62, Portfolio(s) pp. 42-45	Exercises 54-62, Portfolio(s) pp. 42-45
Mon. 3/27	Castanets, Cowbell: 7-stroke roll, Flam Paradiddle, Rudiment Review	Exercises 54-62, Portfolio(s) pp. 42-45	Exercises 63-66, Portfolio(s) pp. 46-51
Weds. 3/29	Continued	Exercises 63-66, Portfolio(s) pp. 46-51	Exercises 63-66, Portfolio(s) pp. 46-51
Mon. 4/3	Timpani	Exercises 63-66, Portfolio(s) pp. 46-51	Exercises 69-71, Portfolio(s) pp. 52-59
Weds. 4/5	Continued	Exercises 69-71, Portfolio(s) pp. 52-59	Exercises 69-71, Portfolio(s) pp. 52-59
Mon. 4/10	Section 2 - Drumset	Exercises 69-71, Portfolio(s) pp. 52-59	Exercises 1-11, Portfolio(s) pp. 60-70

Weds. 4/12	Continued	Exercises 1-11, Portfolio(s) pp. 60-70	Exercises 1-11, Portfolio(s) pp. 60-70
Mon. 4/17	Continued	Exercises 1-11, Portfolio(s) pp. 60-70	Exercises 12-22, Portfolio(s) pp. 71-77
Weds. 4/19	Continued	Exercises 12-22, Portfolio(s) pp. 71-77	Exercises 12-22, Portfolio(s) pp. 71-77
Mon. 4/23	Continued	Exercises 12-22, Portfolio(s) pp. 71-77	Exercises 23-28, Portfolio(s) pp. 78-79
Weds. 4/26	Continued	Exercises 23-28, Portfolio(s) pp. 78-79	Exercises 23-28, Portfolio(s) pp. 78-79
Mon. 5/1	African, Afro-Cuban, and Brazilian Percussion	Exercises 23-28, Portfolio(s) pp. 78-79	Exercises 29-37, Portfolio(s) pp. 80-97
Weds. 5/3	Continued	Exercises 29-37, Portfolio(s) pp. 80-97	Review for Final Exam
TUES 5/9, 8-10am	Final Exam	Final Exam	Enjoy your summer!