

ULM SAMPLE SYLLABUS APPLIED PERCUSSION LESSONS

Music 1058-4058

Instructor

Jed Blodgett

801.636.2145

jed.blodgett@gmail.com

Office Hours - by appointment

Course Description

Applied percussion lessons include weekly, hour-long, individual instruction in advanced percussion performance. We will work together to develop personal growth through exceptional tone and musical timing, communicative performance and artistry, and thoughtful individuality. Applied lessons will also emphasize principles of professional and emotional success such as goal-setting, grit, collaboration, communication, and integrity.

Course Objectives

1. Develop the ability to produce exceptional tone on a variety of percussion instruments.
2. Develop a mature sense of musical timing.
3. Develop the ability to create a meaningful, communicative performance.
4. Develop a thoughtful individual approach to music and artistry.

Course Expectations

Attendance of all lessons, studio performances, and masterclasses is expected. Excused absences are only for medical or family emergencies and must be rescheduled promptly. In some cases, remote lessons may be permitted. Substantial, consistent, and purposeful practice is expected of all percussion students, all semester long.

Sight Reading

Sight-reading is an essential aspect of professional activity. All students enrolled in applied lessons will be expected to commit a portion of their individual daily practice to focused, meaningful, sight-reading on snare drum and both 2 and 4-mallet marimba. This will be assessed periodically in lessons and performance class.

Solo Performance Requirement

Students enrolled in applied lessons are expected to prepare and perform various solo works in conjunction with the required methods outlined below. 2-4 solo performances per semester will be presented in performance class and/or end-of-semester juries. Additional solo performances in a variety of settings are strongly encouraged.

Emphasis

Performance students are encouraged to choose an area of emphasis for their final semester of applied lessons. This should accompany a recital and be reflected in their recital repertoire. It should reflect the student's determined direction for future study and professional activities.

Potential emphases may include (but are not limited to):

- Orchestral
- Generalist
- Soloist (marimba, vibraphone, improvisation, or drumset)
- Folkloric

Grading

Grading is based on your lesson preparation, progress, and performances/juries.

Materials

Please see the document titled "ULM Percussion: Required and Suggested Materials"

Core Requirements

The ULM percussion curriculum is sequential and based on a level-system as outlined below. All new students will be assessed in the first semester of applied lessons and assigned the methods that are most appropriate for their needs. Students should select two instruments to study each semester. Supplemental materials will be recommended on a case-by-case basis. Individual levels must be completed sequentially, however, students are encouraged to choose those instruments that are most motivating to them first.

Concert Snare Drum - 2 Semesters	
Level 1	Whaley - Recital Solos for Snare Drum OR Peters, <i>Intermediate Snare Drum Studies</i>
Level 2	Cirone, <i>Portraits in Rhythm</i> AND Pratt, <i>14 Modern Contest Solos</i>
Additional Materials	Stick Control by George Lawrence Stone Delécluse, <i>Douze Études pour Caisse-Claire</i>

Timpani - 2 Semesters	
Level 1	Friese/LePak, <i>Timpani Method</i>
Level 2	Hochrainer, <i>Eüden für Timpani</i>
Additional Materials	Max, <i>Orchestral Excerpts for Timpani</i>

Marimba - 2 Semesters	
Level 1	Gaines, <i>Sequential Studies for Four-Mallet Marimba Level 1</i> AND Goldenberg, <i>Modern School for Xylophone, Marimba, and Vibraphone</i>
Level 2	Quartier, <i>Image</i> AND Koshinski, <i>TWO: A Collection of Concert Pieces for Two-Mallet Marimba Solo</i>
Additional Materials	Bach, <i>Six Suites for Violoncello OR Sonatas and Partitas for Violin</i> Green, <i>Instruction Course for Xylophone</i> Stevens, <i>Method of Movement for Marimba</i> Stout, <i>Ideo-Kinetics</i>

Vibraphone - 1 Semester	
Level 1	Friedman, <i>Vibraphone Technique: Dampening and Pedaling</i>

Accessories - 1 Semester	
Level 1	Aleo, <i>Complementary Percussion</i> AND Selected Orchestral Excerpts
Additional Materials	Carroll, <i>Orchestral Repertoire for the Tambourine, Triangle and Castanets</i>

Drumset - 1 Semester	
Intermediate	Igoe, <i>Groove Essentials</i> AND Lawrence, <i>The Drummer's Workbook</i>
Advanced	Riley, <i>Art of Bop Drumming</i> OR Soph, <i>Musical Time</i> AND Morgan, <i>Jazz Drummer's Reading Workbook</i>
Additional Materials	Alexandru-Zorn, <i>The Complete Guide to Playing Brushes</i> Fanfant, <i>Afro-Caribbean Grooves for Drumset</i> Uribe, <i>The Essence of Afro-Cuban Percussion and Drumset</i>

Folkloric Percussion - 1 Semester (choose one)	
Afro-Cuban	Spiro, <i>The Conga Drummer's Guidebook</i> OR <i>The Language of the Masters</i> AND Uribe, <i>The Essence of Afro-Cuban Percussion and Drumset</i>
Afro-Brazilian	Uribe, <i>The Essence of Brazilian Percussion and Drumset</i> OR Brundage, <i>Afro-Brazilian Guide 1</i> AND Haffner, <i>The Complete Pandeiro Guide Tutorial 1/2</i>
Middle-Eastern Frame Drumming	Velez, <i>Bodhran, Mediterranean Tambourine, OR Tar Manual</i> OR Sheronick, <i>Riq Instructional DVD & Book</i>
West-African	Mattioli, <i>West African Djembe Drumming</i> OR Williams, <i>Learning Mbira</i>
Other (with approval)	South-Indian, Indonesian, Tahitian, Chinese, Japanese, Afro-Caribbean or other.

Rudimental - 1 Semester (Education Only)	
Level 1	Bachman, <i>Rudimental Logic</i> AND Bachman, <i>Snare Logic</i>

Sample Student Curriculum Map - Instrumental Performance

Year 1	Orchestral Snare Drum 1 Marimba 1	Timpani 1 Accessories
Year 2	Orchestral Snare Drum 2 Marimba 2	Timpani 2 Vibraphone
Year 3	Drumset	Recital 1
Year 4	Ethnic	Recital 2 (Emphasis)