I. Locator Information:
Instructor: Dr. Don N. Parker
Course # and Name: MUSI 470-01 Percussion Pedagogy II  
Office Location: Rosenthal Room 118/111
Semester Credit Hours: 3-credit  
Office hours: TBA
Day and Time Class Meets: F 1:00 – 2:45 pm  
Office Phone: 910-672-1253
Total Contact Hours for Class and Lab: 3 hrs.
Email address: dparker@uncfsu.edu

The following statement should appear on the first page of each course syllabus:

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf

II. Course Description: The continued development of advanced skills in pedagogy for teaching percussion. The emphasis will be on the area of percussion ensemble literature and related chamber literature with percussion. Prerequisites: MUSI 370 Percussion Pedagogy I

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Textbook:
Required Text:
Siwe, Thomas. Percussion Ensemble literature. PAS Resource Materials, Media Music

The student will be required to additional percussion books and ensemble literature by the instructor after the class as needed. Materials will be needed for reviewed materials as well as assignments and exercises. A metronome and access to recordings of materials is recommended for practicing and reviewing the material.

V. Student Learning Outcomes – Upon completion of this course, students will be able to:
   1. The learner will be able to develop a good foundation in the percussion ensemble literature and related chamber literature with percussion with respect for different levels of ability and instrumentation.

   2. The learner will practice the technical aspects of percussion in assigned areas to be covered and incorporate musical ideas, which can be applied to a variety of performing situations with emphasis of percussion ensemble literature.
3. The learner will prepare two percussion ensemble pieces for performance as a final project. The preparation will include pedagogical program notes for each piece.

4. The learner will develop ability to prepare percussion ensemble in a consistent manner with attention to detail based upon established criteria.

5. The learner will create an electronic notebook of reviewed percussion ensemble literature from class, library, and web sources, which will demonstrate the preparation skills needed for professional employment in the field of performance, and education where percussion is required as well as enhance present skills of current performers and/or teachers.

VI. Course Requirements and Evaluation Criteria

Course Requirements
A. Written tests, quizzes (playing and written), and reading assignments are required for all students. Attendance is mandatory. Note; some of assignments, quizzes, and additional work will be done on Blackboard.

B. Additional outside assignments will be required for subject matter needing more attention.

C. All students are required to maintain an electronic notebook of percussion ensemble literature. There is a minimum of 40 entries. This serves as a reminder and source of information to refer to in the future. The notebook should reflect a variety of ability levels and instrumentation. This notebook/resource book will be graded.

D. All students are required to prepare two percussion ensemble pieces for performance as a final project. The pieces should be contrasting in style and instrumentation. Preparation involves performance of the piece (all or part, depending on length), plan for preparing and rehearsing the pieces, and pedagogical program notes for each piece. The purpose of this assignment is to develop skills in evaluating percussion ensemble literature for performance. More information will be provided for the specifics of completing this project.

E. All students must come to each class prepared to play with necessary equipment, books, sticks, mallets, and etc. The syllabi will indicate what is to be covered in each class. Any changes in the schedule will be indicated in class or via Blackboard.

F. All students should set aside at least double the time allocated to your class time each week (approx. 2 hrs per day). If you schedule your time like a class, you will gain the best results of consistent, quality practice and study time without losing sleep.

Evaluation Criteria

10% Daily Class Attendance
20% Electronic Notebook of Percussion Ensemble Literature (minimum of 40 pieces)
20% Written Quizzes (at least 2)
20% Final Project Performance (4)
30% Mid-Term Written Program Review (1st piece)
   & Final Written Program Review (remaining (2nd piece)

FSU Grading Scale
92-100 A
83-91 B
73-82 C
64-72 D
Below 63 F
Attendance - Class attendance is required. Class participation and class absences will be taken into consideration in determining semester grades. Based upon the University Catalog, 2 absences or more (10% of the total classes during the semester), which includes excused and unexcused absences will cause your grade to lower accordingly. Use your absences wisely!

Assignments - all students are responsible for all work assigned. All assignments will be turned in on the due date. This will be given to the student in writing. There will be no make up of quizzes or tests. Late Assignments will be lowered accordingly if they are accepted.

Please note: If these evaluation criteria must be revised because of extraordinary circumstances, the instructor will distribute a written amendment to the syllabus.

VII. Academic Support Resources – Use of Blackboard and Fine Resource Lab

VIII. Course Outline and Assignment Schedule

IX. Required Attendance for MUSI 470 Students

X. Teaching Strategies
This course will involve lectures; demonstration of musical styles, ear training, recommended concert performances and music listening will be included in the instruction.

XI. Bibliography
Available recordings, scores, and reference materials in Fine Arts Resource Library
Available recordings, scores, and reference materials in Charles Chesnutt Main Library
(See list below)
List of Additional Percussion Books for Reference and Use in MUS 470-01 Percussion Pedagogy II

**Snare Drum**

1. **Concert**
   - Albright, Fred.  Contemporary Studies for Snare Drum (Award Music Co.)
   - Cirone, Anthony.  Portraits in Rhythm (Belwin Mills Publishers)
   - Delécluse, Jacques.  Twelve Studies for Snare Drum (Alphonse LeDuc)
   - Payson, Al.    The Snare Drum in the Concert Hall (Payson Percussion Products)

2. **Rudimental**
   - Assorted Composers.  America’s NARD Drum Solos (Ludwig Music Publishers Co.)
   - Pratt, John.    14 Modern Contest Solos.  (Belwin Mills Publishers)
   - Wilcoxon, Charles.  The All-American Drummer (Ludwig Music Publ. Co.)

3. **General**
   - Goldberg, Morris.  Modern School for the Snare Drum with a guide for the Artist Percussionist (Hal Leonard)
   - Podemski, Benjamin.  Podemski’s Standard Snare Drum Method (Belwin Mills)
   - Stone, George.    Stick Control (Ludwig Music Publishers)

**Keyboard Percussion**

1. **General Keyboard**
   - Goldberg, Morris.  Modern School for the Xylophone, Marimba, & Vibraphone (Meredith Music Publishers)
   - Jolliff, Art.  Solos for Marimba, Xylophone or Vibes.  (CPP Belwin Inc.)
   - Bailey, Buster (Elden).  Mental and Manual Calisthenics for the Modern Mallet Player (Henry Adler)
   - Kraus, Phil.  Modern Mallet Method, Vol. 1.  (Belwin Mills)
   - Viola, Joseph and Ron Delp.  Chord Studies for Mallet Instruments.  (Berklee Press/G. Schirmer)
   - Richards, Emil.  Two and Four Mallet Exercises on Vibraphone and Marimba for the Advanced Player.  (Underdog Publishing)
   - Bona Pasquale.  Rhythmic Articulation.  (G. Schirmer)

2. **Xylophone**
   - Eyles Randy ed.  Green, George H.  Instruction Course for Xylophone.  (Meredith Music Publishers)
**Keyboard Percussion (cont.)**

Eyles Randy ed. Xylophone Rag of George Hamilton Green (w/ accompaniment).
   (Meredith Music Publishers)

Carroll, Raynor complied. Orchestral Repertoire for the Xylophone - Vol. I & II
   (Batterie Music)

3.  Marimba

Stevens, Leigh H.  Method of Movement.  (Marimba Productions Publishers)

Ervin, Karen.  Contemporary Solos for 3 and 4 Mallets (Award Music Co.)

Whaley, Garwood.  Four Mallet Technical Studies for Xylophone, Marimba, and Vibes
   (Joel Rothman Publications)

4.  Vibraphone

Burton, Gary.  Four Mallet Studies.  (Creative Music)

Friedman, David.  Vibraphone Technique.  (Berklee Press Publishers)

Dowd, Charles.  Velocity Warm-ups for Jazz Vibraphone.  (CCP Belwin Inc.)

Delp, Ron.  Vibraphone Technique – Four Mallet Chord Voicing.  (Berklee Press Publishers)

**Timpani**

1.  General

Akins, Thomas.  The Musical Timpanist.  (Kendor Music Inc.)


Carroll, Raynor.  Exercises, Etudes, and Solos for the Timpani.  (Batterie Music)

Ludwig, William F.  Timpani Instructor.  (Ludwig Drum Co.)

2.  Etudes and Solos

Firth, Vic.  The Solo Timpanist.  (Carl Fischer Publisher)


Lepak, Alexander.  Thirty-Two Solos for Timpani.  (Windsor Music Publishers)

Delécluse, Jacques.  Twelve Studies for Timbales (Alphonse LeDuc)

Abel, Alan.  20th Century Orchestra Studies for Timpani.  (G. Schirmer)

Begun, Fred.  Twenty-One Etudes for Timpani.  (Meredith Music Publications)

**Ethnic/Accessory Percussion**

Brown, Thomas A.  Afro-Latin Rhythm Dictionary.  (Alfred Publishing Co.)

   (Marimba Productions)

Lang, Morris & Spivak L.  Dictionary of Percussion Terms.  (Lang Percussion)

Morales, Humberto and Henry Alder.  Latin American Rhythm Instruments.

Changuito (Jose Luis Quintana). Changuito-A master’s Approach to Timbales
(Manhattan Music)

Leake, Jerry. Clave Clave (Rhombus Publishing)

Mauleon, Rebeca. Salsa Guidebook for Piano and Ensemble. (Sher Music Co.)

Accessory/Marching Percussion

Denov, Sam. The Art of Playing the Cymbals. (Henry Alder Co.)

Goldenberg, Morris. Studies in Solo Percussion

Payson, Al. Cymbal, Bass Drum, and Tamborine Techniques for Concert Percussion. (Belwin Mills Publishing Co.)


Wanamaker, Jay. Championship Auxiliary Units. (Alfred Publications)

Carroll, Raynor complied. Orchestral Repertoire for Tambourine, Triangle, & Castanets.
(Batterie Music)

General Percussion Education/History

Cook Gary. Teaching Percussion. (Schirmer Publishing Co.)


Peinkofer, Karl & Fritz Tannigel. Handbook of Percussion Instruments. (Belwin Mills)

Blades, James. Percussion Instruments and Their History. (The Bold Strummer, Ltd.)

Peters, Gordon. The Drummer: Man – A Treatise on Percussion. (Kemper Peters Publications)

(Percussive Arts Society)

Adato, Joseph and George Judy Complied. The Percussionist’s Dictionary. (Belwin Mills)

Cirone, Anthony and Joe Sinai. The Logic of It All. (Cirone Publications)

Lang, Morris and Larry Spivack. Dictionary of Percussion Terms. (Lang Percussion Company)