

MILLIKIN PERCUSSION STUDIO STUDENT HANDBOOK

Percussion Faculty

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- Applied Lessons
- 12:00 Percussion Ensemble
- Percussion Pedagogy

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- Applied Lessons
- World Percussion Ensemble

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- Applied Lessons
- Percussion Methods
- 3:00 Percussion Ensemble
- World Percussion Ensemble



Philosophy

Welcome to the Millikin University Percussion Program. Our percussion studio and ensembles represent one of the finest undergraduate programs of its kind. Through a diverse selection of degree programs and course offerings, we are committed to providing students with the facilities and training necessary to achieve success in the professional world. Percussion studies at Millikin University are designed to develop the whole musician - artistically, intellectually, technically - through the integration of theory and practice. Our goal is to develop the highest possible level of musicianship and an appropriate proficiency in performance, teaching, technology, or program administration depending on the curriculum of study chosen by the student. The percussion curriculum is designed to present a sequential study of all percussion instruments relevant to one's program of study. Conceptual knowledge and skills will be acquired through the:

- development of **technical facility** to meet the needs of artistic expression.
- performance of a cross-section of **literature** commensurate to one's program of study.
- development of the ability to **sight-read** proficiently on all percussion instruments.
- experience of solo and ensemble **performance**.
- attendance and **participation** in masterclasses and recitals.
- **observation** of teaching methodologies and rehearsal techniques in lessons, master classes, and ensemble rehearsals.

Enrollment

All percussion majors are required to enroll in two-credits of **Applied Lessons** (ML x47/x48) each semester. (junior/senior Performance majors enroll in 3 credits) Most students will split their lesson time between two teachers. Teacher-student assignments are made based on student advising and available faculty load.

All percussion majors are also required to enroll in **Percussion Ensemble** (MO 173) each semester. Non-major and percussion secondary students may audition to join the percussion ensemble, and are strongly encouraged to enroll concurrently in Applied Lessons, Preparatory Department lessons, and/or the Percussion Methods course (ME 102).

See *Syllabi for ML and MO course requirements and grading.*

Key Restrictions

All students enrolled in Applied Lessons through the Registrar will be able to check out a house key from Public Safety at the start of each academic year. This key will open the practice rooms and all storage cabinets. No percussion student will lend his/her key to any non-percussion student for any reason. Keys must be returned to the Security Desk at the conclusion of each term.

Percussion Studio Policies

- Hearing protection (i.e. earplugs) must be worn for all rehearsals and performances.
- All percussion students will be responsible for supplying appropriate sticks, mallets, and music for their lessons and ensembles. No photocopies are allowed in place of original music required for lessons.
- Membership in the Percussive Arts Society is required of all percussionists enrolled in lessons. See pas.org for details.
- Only students enrolled in percussion lessons are allowed access to the facility. Any rehearsals, lessons, or meetings involving non-percussion students must be scheduled with the Percussion Coordinator.
- Percussion students may only offer lessons through the Preparatory Department, and are recommended by percussion faculty following successful completion of one semester of Percussion Pedagogy (MU 467/468). Outside the Preparatory Department, giving lessons at the percussion facility is not permitted.
- Always keep rooms locked when not in use. Take care not to interrupt lessons or individual practice time.
- All rooms are to be returned to the specified floor plan before leaving the room. Keyboard instruments must be covered when not in use.
- Do not adjust air conditioners or thermostat without notifying percussion faculty.
- No percussion equipment may be borrowed from the facility without prior approval from the Percussion Coordinator. See below for checkout procedures and guidelines.
- All percussion students must maintain van certification to drive Millikin cargo vans through Public Safety.
- All students are responsible for damage to instruments or equipment due to misuse. This includes all concert equipment and drum sets.
- No smoking, drugs, or firearms are allowed in the facility at any time. Food and drink is permitted in the lobby only.

Percussion House Hours

Swipe card access provides 24/7 access to the Percussion House to all applied students. Additional requests for swipe access may be made to the Percussion Coordinator. The East side door will be unlocked from 7 am to 5 pm to allow limited access for regular classes, faculty, and Preparatory Department students. Scheduled classes and rehearsals for MIST and Music Business will be posted on the 3rd floor.

Percussion Studio Equipment

Millikin University owns some of the finest percussion instruments available, with an estimated value of over \$300,000. Following a few simple rules will help us maintain this equipment in top condition for you to use:

1. GET HELP - Never move a large instrument by yourself. This includes marimba, vibes, chimes, timpani, etc.
2. COVERS ON - All timpani and keyboards must be covered after use. Never put covers on the floor.
3. IT'S NOT A TABLE - Never set anything on a keyboard or timpani heavier than a piece of music.
4. WALK IT AROUND - Never lift a music stand over a keyboard instrument, timpani, or multi-perc setup.
5. DON'T TOUCH - Do not touch the wooden bars of a marimba or xylophone with your hands.
6. NO CRACKS - Never use a mallet that is harder than the material from which the instrument is made.
7. NO DENTS - Keep drumset heads tuned up. Never use a hard stick or mallet on the shell or bowl.
8. NO WOOD - Please NO UNCOVERED WOOD mallets on timpani. If required for performance, use chamois covered wood.
9. PUT IT BACK - Return all drums, cymbals, stands, and accessories to the appropriate location after each use.
10. TURN IT OFF - Power down any electronics (speakers, stereo components, etc.) following use. Put computers to sleep.
11. TUNE IT DOWN - If you crank up hand drum with a natural head, tune it back down after use.
12. USE IT FOR WHAT IT'S FOR - Do not appropriate concert instruments (snare drums, cymbals, toms, tam tams, etc.) for drumsets. No mega-kits!
13. DON'T DISTURB THE NEIGHBORS - Play at a reasonable volume on drumsets, world percussion, cymbals, etc.
14. GET IT FIXED - Report any repair needs to the student Percussion Technician and/or percussion faculty.

Students are responsible for any damage to percussion equipment. Anyone who steals or intentionally abuses instruments will be removed from the program immediately.

House mallets are not to be used for individual practice without permission from a percussion faculty. All are marked "J" or "MUPE" and should be returned to PH #101 following any rehearsal where they are used.

House copies of method books and music may be used for individual practice and lessons in the Percussion House and must not leave the facility. All are marked as "House Copy - do not remove" and should be returned to their original location when finished: PH #100 (drum set & snare drum), PH #103 (snare drum, mallets, orchestral, jazz improv), PH #112 (world). (see App. C, House Copies)

Alcohol and Controlled Substance Policy

Unmitigated digressions of various sorts are an inevitable part of college life. However, these should never be allowed to affect the overall quality of one's work and/or the work of others in a collaborative scenario. Thus, showing up to a lesson, rehearsal or concert under the influence of alcohol or any controlled substance is strictly forbidden. Furthermore, the word "influence" should be understood to include hangovers or any other negative effects resulting from such behavior. In simple terms, no partying 24 hrs previous to any significant event in the percussion area.

Instrument Checkout Procedure

No equipment may leave the percussion facility without pre-approval from the Percussion Coordinator. The procedure for borrowing equipment is as follows:

1. **Send an email to the Percussion Coordinator** stating the equipment you need, checkout date, and return date. Whenever possible verbally communicate with all percussion faculty prior to your email request.

GUIDELINES FOR CHECKOUT

Millikin-owned equipment may be checked out for Millikin-affiliated activities only. This includes on-campus performances, rehearsals, events, classes, etc., as well as such activities off-campus for Millikin ensembles, student organizations, or other musical activities where a School of Music faculty member is present.

24-hour notice is required to ensure that the equipment needed is available. One week notice is required to reserve a MU cargo van through Public Safety. Please make your ensemble directors outside Percussion aware of the necessary time requirement. Last minute requests may not be accommodated.

Transportation of large instruments must utilize MU cargo vans. Personal vehicles may not be used when transporting a Millikin-owned drumset, marimba, vibraphone, timpani, xylophone, chimes, or large quantities of smaller instruments. Failure to maintain van certification through Public Safety may result in denial of your equipment request.

2. **Check out the equipment with a percussion faculty member present.** Complete the check-out portion of the sign-out sheet located in the P House Workshop, identifying the specific equipment being borrowed, the check-out date, expected date of return, signature of the percussion faculty, and signature of the person borrowing. (see App. A, Percussion Equipment Sign-out Sheet)

Use cases, towels, and packing blankets as needed to ensure the safe transportation of all instruments being borrowed. Also take necessary precautions to secure and protect instruments at the on- and off-campus venues; including covers for timpani and keyboard instruments.

3. **Return the equipment by the expected return date.** With a percussion faculty member or student percussion technician present, complete the check-in portion of the sign-out sheet located in the P House Workshop, including the check-in date and signature of the person borrowing. Both parties should inspect the instrument for damage, and make note of any repairs necessary as a result of the instrument check-out.

If checked out equipment is needed beyond the original expected return date, contact the Percussion Coordinator for approval and amend the sign-out sheet accordingly (with a faculty member present).

PERCUSSION EQUIPMENT SIGN-OUT SHEET

SOM ENSEMBLE or MU EVENT	EQUIPMENT be specific	BORROWER sign-out and date	FACULTY sign-out and date	RETURN DATE expected	BORROWER sign-in and date

Violations of Percussion Studio Policies

Violations of the policies as stated in this handbook may result in penalties to your grades in ML and MO classes, loss of access to the Percussion House, denial of equipment check-out privileges, or removal from the Percussion Studio altogether. Except in severe cases, disciplinary action will proceed in the following steps:

1. **First offense:** Verbal warning from the percussion faculty member, stating the policy violation and expected resolution to avoid future infractions. The Percussion Coordinator should be informed on all such communications.
2. **Second offense:** Written notification and in-person meeting with the Percussion Coordinator to address the circumstances of policy violations, set expectations to avoid future infractions, and fully inform
3. **Third offense:** Disciplinary action and letter from the Percussion Coordinator outlining the violations and penalties incurred will be placed in your file at the School of Music. If required, return all percussion keys to Public Safety.

Any liberalization or exceptions granted to any student for policy violations will be handled on a case by case basis, and are in no way to be expected based on such actions regarding another student. Serious cases may result in immediate disciplinary action.

MU PAS Club

The Millikin University Percussive Arts Society Club is a Student Organization dedicated to enriching the learning environment for Millikin percussion students. All members of the percussion ensembles are eligible to participate and benefit from membership. MU PAS Club students who maintain active membership the Percussive Arts Society are eligible to receive financial support to attend PASIC.

Student officers (President, Vice-President, Treasurer/Secretary) are responsible for engaging student members in fund-raising activities, seeking allocations from SAFAC, and organizing attendance at PASIC. The Percussion Coordinator serves as Faculty Advisor and manages all financial transactions including purchases for fund-raising events, engagement and reimbursement for guest artists, and hotel reservations for PASIC. Any other use of MU PAS Club finances must receive approval from the Faculty Advisor.

HALLOWEEN CONCERT & PASIC

The principal fund-raiser for the MU PAS Club is the annual Halloween Percussion concert, for which the Millikin University Percussion Ensemble is 'hired' to perform. Therefore in the Fall semester up to attending PASIC in November, MU PAS officers should hold bi-weekly meetings with the student membership, and meet with the Faculty Advisor on alternate weeks.

The funds raised from the Halloween concert will be used to cover hotel expenses at PASIC. PAS membership, PASIC registration, transportation, and meals are the responsibility of the students themselves. These expenses can be offset by selling advertisements in the Halloween program to local businesses and MU entities. Please save all your receipts and submit an expense report following PASIC.

Percussion Ensembles

The Percussion Ensemble program is the lifeblood of our collective musical experience at Millikin. Working as a team facilitates our shared success, and that begins by meeting your individual responsibilities. All percussion ensemble members are expected to:

1. Follow the rehearsal calendar, specific sections and tempo goals will be communicated in rehearsal.
2. Prepare your part, learn all your notes before the first rehearsal on a new piece. Reading rehearsals will be avoided.
3. Setup before rehearsal, including instruments, music, sticks & mallets. Sign up for a 20-minute period (8-12 MWF or 1-3 MWF) before your ensemble rehearsal. Avoid using the rehearsal room(s) for individual practice and lessons during these hours.
4. Maintain a professional atmosphere during rehearsal. This means taking notes, asking pertinent questions, and leaving cell phones off.
5. Tear down for all, everyone helps one another put things away, and no one leaves before the rehearsal room is returned to order.

PERCUSSION CALENDAR, LOAD-IN & LOAD-OUT

Concert dates, extra rehearsals, and equipment moves will be provided on the official Percussion Calendar at the beginning of the school year, and updated for the Spring semester. Reserve these dates on your calendar and make all necessary arrangements; absences cannot be accommodated for any reason.

All percussion ensemble members are required to participate in load-in and load-out for every concert: arrive on time, work efficiently throughout, stay until released by your ensemble director. Attendance will be taken at the beginning and end of each equipment move. Cargo van drivers will be assigned at the beginning of the year.

Failure to meet these requirements will result in penalties to your semester grade in Percussion Ensemble, as outlined in the MO 173 syllabus.

Ad Hoc Performances

All percussion majors will be given opportunities to perform for special events in addition to the School of Music ensembles taken for credit. A few of these "service" opportunities include:

- Millikin Decatur Symphony Orchestra
- Millikin Choirs & Vespers
- SOTAD Musicals & Pipe Dreams

The Percussion Coordinator will assist SOM/SOTAD Faculty members in engaging percussion students for their events. Assignments will be made based on musical considerations, educational value, and availability.

This portion of your Percussion Ensemble grade will be assessed through feedback from music faculty director involved. Missing a rehearsal or concert for an ad-hoc performance will be treated equally to those for Percussion Ensemble.

Balancing each student's time for ensemble commitments, individual practice, academic excellence, and co-curricular activities is our highest priority.

Percussion Calendar 2019-20

FALL 2019

Aug 20-25 - Welcome Week

Aug 25, 3-6 pm (PH) - Ensemble Placement Auditions

Aug 26 - MU Classes Begin

Aug 29, 2 pm - Faculty Sampler

Sep 2, 6 pm (Devon Amp) - MDSO Labor Day Pops

Sep 5, 2 pm (KH) - Student Sampler 1

Sep 12, 2 pm (KH) - Student Sampler 2

Sep 19, 2 pm (KH) - Student Sampler 3

Sep 21, 7:30 pm (KFAC) - MDSO Masterworks 1

Sep 27, 7:30 pm (KFAC) - Collage Concert

12-6 pm - on stage dress rehearsals (MU PAS works backstage crew)

Oct. 2, 5 pm (KFAC) - MU Orchestra Workshop

Oct. 3-5 - MIST tour

Oct. 10, 2-3:30 pm (PH) - Brad Dutz, percussion masterclass

Oct. 13, 4 pm (KFAC) - Symphonic Wind Ensemble Concert 1

Oct. 15-16 - MDSO Concerto/Aria competition

Oct. 17-18 - MU Fall Break, no classes

Oct. 26, 7:30 pm (KFAC) - MDSO Masterworks 2

Oct. 29-Nov. 1 - MU Percussion Ensemble Halloween

Oct. 29, 7 pm (AT) - Web Hang

Oct. 30, 3-6 pm - Load-in Albert Taylor Theatre

Oct. 30, 7-11 pm (AT) - Halloween Dress Rehearsal

Oct. 31, 5-7 pm (AT) - Halloween Tech Run Through

Oct. 31, 7:30 pm (AT) - Halloween Concert 1

Nov. 1, 5-5:30 pm (AT) - Pre-concert notes

Nov. 1, 6 pm (AT) - Halloween Concert 2

Nov. 1, 8 pm (AT) - Halloween Concert 3

Nov. 1, 9:30-11:59 pm - Load-out Albert Taylor Theatre

Nov. 5 - MU Scheduling Day, no classes before 3 pm

Nov. 7-9 - MIST Tour

Nov. 12, 7:30 pm - Fall Jazz Concert: Jazz II, BluBop

Nov. 13-16 - PASIC

Nov. 15, 7:30 pm (Decatur Club) - Jazz Showcase: Jazz I, One Voice

Nov. 15-17 - Chicago (Fall Musical)

Nov. 15, 7:30 pm (KFAC) - Performance 1

Nov. 16, 7:30 pm (KFAC) - Performance 2

Nov. 17, 2 pm (KFAC) - Performance 3

Nov. 11-12 - Ronnie Kot Wenzell residency

Nov. 11, 7:30 pm (KH) - guest artist percussion recital

Nov. 12, 2-3:30 pm (PH) - guest artist percussion masterclass

Nov. 20, 7:30 pm (KFAC) - Symphonic Wind Ensemble Concert 2

Nov. 27-30 - MU Thanksgiving Break, no classes

Dec. 7-8 - Vespers

Dec. 7, 2 & 7:30 pm (KFAC) - Concerts 1 & 2

Dec. 8, 2 & 7:30 pm (KFAC) - Concerts 3 & 4

Dec. 13 - MU Last Day of Classes

Dec. 16-20 - MU Final Exams

TBA (PH) - Percussion Juries

SPRING 2020

Jan. 15-17 - MU Percussion Ensemble Tour

Jan. 20 - Martin Luther King Day, no classes

Jan. 21 - MU Classes Resume

Jan. 29-Feb. 1 - ILMEA

Feb. 1, 7:30 pm (KFAC) - MDSO Masterworks 3

Feb. 15 - Vocal Jazz Festival

Feb. 19-21 - Heartland Marimba Quartet Residency

schedule TBA

Feb. 20-22 - Jazz I Tour/Elmhurst

Feb. 22-23 - MU Percussion Ensemble Synergy

Feb. 22, 3-6 pm - Load-in KFAC

Feb. 22, 7-11 pm (KFAC) - Synergy Dress Rehearsal

Feb. 23, 12-3:30 pm (KFAC) - Tech Run Through

Feb. 23, 4 pm (KFAC) - Synergy Concert

Feb. 23, 6-8 pm - Load-out KFAC

Feb. 28, 10 am (KFAC) - MDSO PASS concert

Feb. 29, 7:30 pm (KFAC) - MDSO Masterworks 4

Mar. 1, 4 pm (KFAC) - Symphonic Wind Ensemble Concert 3

Mar. 7 - IHSA Solo-Ensemble Contest

Mar. 9-13 - MU Spring Break, no classes

Mar. 24 or 31 - Angela Kepley guest artist masterclass & recital

Apr. 3 - Spring Jazz Concert

Apr. 4, 7:30 pm (KH) - Hollis Prize Finals

Apr. 7 - MU Scheduling Day, no classes before 3 pm

Apr. 18, 7:30 pm (KFAC) - MDSO Masterworks 5

Apr. 24, 7:30 pm (KFAC) - Symphonic Wind Ensemble Concert 4

Apr. 30, 2 pm (KH) - Pi Kappa Lambda Honors Recital

May 1-2 - MU Percussion Ensemble Masterworks

May 1, 3-6 pm - Load-in KFAC

May 1, 7-11 pm (KFAC) - Masterworks Dress Rehearsal

May 2, 4-7 pm (KFAC) - Masterworks Tech Run Through

May 2, 7:30 pm (KFAC) - Masterworks Concert

May 2, 9:30-11:59 pm - Load out KFAC

May 8 - MU Last Day of Classes

May 9 - Jazz Bash

May 11-15 - MU Finals Week

TBA (PH) - Percussion Juries

May 17 - MU Commencement

all items in **bold** are required attendance for all percussion students or ensemble members

Sticks, Mallets, & Music

A list of required sticks, mallets, music, method books, and other materials will be distributed to incoming students in June at Summer Registrations days, as well as over email. These items must be purchased before the first day of classes, to be used in applied lessons and percussion ensemble rehearsals. The 2018-19 Equipment List is included at the end of this Handbook (see App. B, Equipment List).

Personal materials including sticks, mallets, music, books, etc. must be stored in the Percussion House basement. Do not leave your property lying around in practice rooms, teaching studios, the lobby, etc. So your equipment does not get mixed up for someone else's, please also mark your property with your name, initials, or some identifying mark.

Applied Lessons

Applied lessons are the primary means for the technical, musical, and pre-professional development for individual percussion students. Millikin's percussion faculty share a commitment and vision for each student to realize their fullest potential as complete musicians. Our 4-year model for applied percussion study unfolds within four 'themes', applicable to all students regardless of major: Technique, Exploration, Emphasis, and Pre-Professional.

Technique refers to your ability to demonstrate basic playing techniques on all requisite percussion instruments and to sight-read. It also refers to the effectiveness of your practice regimen toward achieving your potential. Basic technical competencies will be assessed at the end of the sophomore year. Sight-reading will be assessed each term.

Exploration refers to your capacity to define potential strengths through the process of exploring various performance techniques and conventions of style relative to the different genres of music and the creative process as a whole.

Emphasis refers to your progress toward developing signature strengths while concurrently addressing shortcomings defined by the sophomore barrier and through consultation with music faculty. Your professional goals should play a central role in determining which strengths to pursue most vigorously.

Pre-Professional refers to your demonstrated capacity for professional success through various capstone experiences (recitals, juries, recording sessions, and select ensemble performances). Furthermore, these experiences form a representation of the values inherent in your work as a musician (i.e. commitment to individual and collaborative achievement, reliability and preparedness, passion and respect for the arts in a global context).

Goal setting toward the objectives of each new theme/outcome will be made during the first lesson of each year. In this manner students will be able to intentionally shape their ongoing studies. Following a successful Sophomore Barrier, choose a particular area of emphasis, plan to spend all 15 lessons with one of your applied teachers on that area of emphasis. (see App. C, Applied Percussion Curriculum).

Faculty assessments of students' abilities are ongoing. Students are responsible as well for self-evaluation and reflection. Progress according to the curriculum themes/outcomes will be addressed and discussed between each percussion student and faculty members at the end of the freshman, sophomore and junior years during year-end evaluations. (see App. E, End of Year Assessment)

PRACTICE LOG

Regular and efficient practice routines have the strongest correlation to your future success as a professional musician. Periodically during the semester, each percussion student enrolled in applied lessons must record their actual practice times as part of their grade. Notification of a practice log week will come from the Percussion Coordinator. The expected total hours of individual practice for each major is as follows:

- Performance: 18 hours/week
- Music Education & Commercial Music: 12 hours/week
- Music Business & Music B.A: 9 hours/week

Record your hours on the chart in PH #103. See your ML syllabus for grading outcomes regarding practice log. Whichever student records the most hours during a log week is exempt from setup & tear-down from all regular rehearsals.

PERFORMANCE REQUIREMENT

Percussion students from all music majors benefit immeasurably from playing live music for their peers, whether performing a simple etude, solo repertoire, or small chamber work. From the performance opportunities listed below, for each semester while enrolled in applied lessons,

- Performance, Music Education, and Commercial Music students must perform on at least TWO,
- Music Business and B.A. Music students must perform on at least ONE,

Performance Class: Takes place during the Masterclass hour, announced at least one week in advance. Submit the title & composer of your piece to the Percussion Coordinator no later than 3 hours prior.

Studio Recital: Evening recital in Kaeuper Hall, once per year each Spring. With approval of your applied teacher, submit program information (using the SOM format below) to the Percussion Coordinator one week in advance.

Thursday Recitals: Weekly student recitals in Kaeuper Hall. Email your applied teacher with program information using the SOM format below, which will be forwarded to Georgia Hornbacker (Performance Studies Chair). Include your timing and any special instructions for performance.

Title (year of composition)..... movement title	Composer (birth year-death year)
Student name, instrument	

Solo Recitals: Performing your own half or full recital will meet the performance requirement for any given semester. Playing as a collaborative partner on another students' recital can also count toward your requirement, depending on the musical scope of the performance. Only SOM recitals will qualify. Follow all procedures for reserving venues and program submission.

Competitions: Taking an audition for any of the following solo competitions at Millikin will count toward your performance requirement. Of course, performing again as the winner of these competitions will also count.

- Millikin-Decatur Symphony Orchestra Concerto-Aria (Fall-Spring)
- Wind Ensemble Solo Competition (Fall-Spring)
- Pi Kappa Lambda Honors Recital (Spring)
- Hollis Prize (Spring)

Other solo or chamber experiences may qualify to help you meet your Performance Requirement. These might include special performances, recording sessions, auditions, or competitions that directly involve music studied in applied percussion lessons. Discuss the playing opportunity with your applied teacher to make sure it qualifies.

JURY REQUIREMENTS

Jury requirements for percussion majors, minors, and secondary are as follows:

- perform one solo work for percussion keyboard
- perform one non-keyboard solo piece (snare drum, timpani, multi-percussion, drum set transcription, etc.)
- perform scales and rudiments to be determined by the applied instructor
 - * Approved orchestral excerpts are a suitable substitute.

SOPHOMORE BARRIER

Formally, at the end of the second year all percussion students (music majors) will perform a Sophomore Barrier that assesses if sufficient progress has been made to merit continuation in the program. The following will be used to demonstrate acceptable competency:

- perform one solo work for percussion keyboard
- perform one solo snare drum piece in the concert and rudimental styles
- perform one solo work for timpani
- perform all major, natural minor, harmonic minor, and melodic minor (2 octaves) as sixteenth notes in a tempo equal to 100 beats (quarter notes) per minute
- perform all 26 standard snare drum rudiments from memory
- demonstrate competency on accessory instruments as determined by faculty.

SOLO RECITALS

Percussion recitals that are required by the student's degree program (Performance or Music Education) must include the following components when setting repertoire:

- 45-50 minutes of music for a full recital
20-25 minutes of solo music for a half recital
- perform one unaccompanied solo work for keyboard percussion
- perform repertoire that reflects at least two additional non-keyboard areas of study, such as timpani, multiple percussion, world percussion, or drum set
- at least one chamber work is encouraged for all recitals
chamber works on shared recitals will qualify as half the time allotment required per soloist

Follow all other School of Music procedures for scheduling recitals in Kaeuper Hall or other venues. A recital hearing must be scheduled with all percussion faculty present at least three weeks in advance of the recital date.

Load-in and setup time in Kaeuper Hall can be scheduled through the School of Music office. If a faculty member cannot be present for load-in, arrange in advance to have Public Safety unlock the loading dock, music stand cart, Kaeuper piano, or other necessary backstage spaces.

Attendance at percussion faculty and student recitals is required, all students must remain after to load out. Soloists are exempt from their own load-out.

Appendix A - Equipment Sign-out Sheet

PERCUSSION EQUIPMENT SIGN-OUT SHEET

SOM ENSEMBLE or MU EVENT	EQUIPMENT be specific	BORROWER sign-out and date	FACULTY sign-out and date	RETURN DATE expected	BORROWER sign-in and date

No equipment may leave the percussion facility without pre-approval from the Percussion Coordinator. The procedure for borrowing equipment is as follows:

- 1. Send an email to the Percussion Coordinator** stating the equipment you need, checkout date, and return date. Whenever possible verbally communicate with all percussion faculty prior to your email request.

GUIDELINES FOR CHECKOUT

Millikin-owned equipment may be checked out for Millikin-affiliated activities only.

24-hour notice is required to ensure that the equipment needed is available. One week notice is required to reserve a MU cargo van through Public Safety.

Transportation of large instruments must utilize MU cargo vans.

- 2. Check out the equipment with a percussion faculty member present.** Complete the check-out portion of the sign-out sheet located in the P House Workshop.
- 3. Return the equipment by the expected return date.** With a percussion faculty member or student percussion technician present, complete the check-in portion of the sign-out sheet located in the P House Workshop.

Appendix B - Equipment List

Qty	Description	Link	Price
1	The All-American Drummer by Charley Wilcoxon	http://www.lonestarpercussion.com/Sheet-Music-Books/Snare-Drum-Solo-Collections/Rudimental-Book-The-All-American-Drummer-Wilcoxon-Ludwig-Masters-Publications.html	\$16.95
1	Recital Solos for Snare Drum by Garwood Whaley	http://www.lonestarpercussion.com/Sheet-Music-Books/Snare-Drum-Solo-Collections/Snare-Drum-Book-Recital-Solos-for-Snare-Drum-Garwood-Whaley-Meridith-Publications.html	\$14.95
1	Modern School for Xylophone, Marimba, & Vibraphone by Morris Goldenberg	http://www.lonestarpercussion.com/Sheet-Music-Books/Marimba-Method-Books/Mallet-Keyboards-Book-Modern-School-for-Xylophone-Marimba-Goldenberg-Alfred-Publications.html	\$17.99
1	The Complete Timpani Method by Alfred Friese and Alexander Lepak	http://www.lonestarpercussion.com/Sheet-Music-Books/Timpani-Method-Books/The-Complete-Timpani-Method-Friese-Lepak-Alfred.html	\$20.95
1	The Jazz Drummer's Reading Workbook by Tom Morgan	http://www.lonestarpercussion.com/Sheet-Music-Books/Drum-Set-Method-Books/Drum-Set-Book-The-Jazz-Drummers-Reading-Workbook-Morgan-C-Alan-Publications.html	\$29.95
1	Vic Firth American Classic 5A Drumsticks	http://www.lonestarpercussion.com/Sticks-Mallets/Drum-Set-Sticks/Vic-Firth-5A.html	\$9.49
1	Vic Firth American Classic Metal	http://www.lonestarpercussion.com/Sticks-Mallets/Drum-Set-Sticks/Vic-Firth-CM.html	\$9.99
2	Innovative Percussion IP1002 Jim Casella Signature Medium Marimba Mallets	http://www.lonestarpercussion.com/Sticks-Mallets/Marimba-Mallets/Innovative-Percussion-IP1002.html	\$34.25
2	Innovative Percussion Jim Casella Hard Vibraphone Mallets w Rattan Handles	http://www.lonestarpercussion.com/Sticks-Mallets/Vibraphone-Mallets/Innovative-Percussion-IP1006.html	\$39.90
1	Innovative Percussion OS7 Orchestral Series Very Bright Glockenspiel Mallets	http://www.lonestarpercussion.com/Sticks-Mallets/Bell-Glockenspiel-Mallets/Innovative-Percussion-OS7.html	\$26.95
1	Innovative Percussion CL-X5 Christopher Lamb Orchestral Medium Hard Nylon Xylophone Mallets	http://www.lonestarpercussion.com/Sticks-Mallets/Xylophone-Mallets/Innovative-Percussion-CL-X5-Christopher-Lamb-Orchestral-Medium-Hard-Nylon-Xylophone-Mallets.html	\$30.40
1	Innovative Percussion GTX-3 GTX Series Medium/General Timpani Mallets	http://www.lonestarpercussion.com/Sticks-Mallets/Timpani-Mallets/Innovative-Percussion-GTX-3-GTX-Series-Medium-General-Timpani-Mallets.html	\$29.65
1	Innovative Percussion GTX-5 GTX Series Ultra Staccato Timpani Mallets	http://www.lonestarpercussion.com/Sticks-Mallets/Timpani-Mallets/Innovative-Percussion-GTX-5-GTX-Series-Ultra-Staccato-Timpani-Mallets.html	\$27.45
1	Pearl 3 Elite Triangle Beaters & Case	http://www.lonestarpercussion.com/Sticks-Mallets/Triangle-Beaters/Pearl-PETB-30.html	\$19.65
1	Lone Star Percussion Jumbo Stick Bag	http://www.lonestarpercussion.com/Cases-Bags/Stick-Mallet-Bags/Lone-Star-Percussion-JSB-Jumbo-Stick-Bag.html	\$24.45

Your Applied Teachers may require additional materials at the beginning of each semester.
Substitutions for the above keyboard mallets are not recommended.

Appendix C - House Copies

PH #100 - Snare Drum

- **Stone-Stick Control (x2)**
- **Wilcoxon-All-American Drummer (x2)**
- **Whaley-Recital Solos**
- Morello-Master Studies
- Wilcoxon-Rolling in Rhythm
- Wilcoxon-Modern Rudimental Swing Solos
- Whaley-Musical Studies (Intermediate)
- Ludwig-Contest Solos
- Wilcoxon-Wrist & Finger Stroke Control
- NARD-Drum Solos
- Pratt-The New Pratt Book: Contest Solos

PH #100 - Drum Set

- **Justison-Jazz Drumming Workbook**
- **Reed-Syncopation #1**
- Riley-Art of Bop Drumming
- *Igoe-Groove Essentials
- ***Morgan-Jazz Drummer's Reading Workbook**
- Copeland-Creative Coordination
- ***Houghton-Studio and Big Band Drumming**
- *Malabe-Afro-Cuban Rhythms
- Soph, Essential Technique for Drumset
- *Riley-Beyond Bop Drumming
- *Houghton-Ultimate Reading Anthology
- *Cameron-Brushworks
- Various-Drum Standards
- *Ameen-Afro-Cuban Grooves for Bass & Drums
- *Adamo-Breakbeat Bible
- Hal Leonard-Big Band Playalong vol 7: Standards
- *Ramsay-Art Blakey's Jazz Messages
- *Donati-Double Bass Drum Freedom
- *Lackowski-On the Beaten Path
- *Zoro-The Commandments of R&B Drumming
- *Payne-100 Famous Funk Beats
- *Lackowski-On the Beaten Path: Progressive Rock
- *Lackowski-On the Beaten Path: Metal
- Drummers Collective/Petrillo-The Roots of Groove
- Drummers Collective/Acevedo-Afro-Caribbean & Brazilian Rhythms for the Drums
- Jones/Eckel-Philly Joe Jones Solo Book
- PAS-Percussive Notes Vol. 31/1 (Oct 1992)
- Spagnardi-Progressive Independence: Jazz
- Greb, The Language of Drumming
*play-along CD on PH 100 iMac

PH #103 - Snare Drum

- **Stone-Stick Control (x2)**
- **Wilcoxon-All-American Drummer**
- **Whaley-Recital Solos**
- Pratt-14 Modern Contest Solos
- Cirone-Portraits in Rhythm
- Cirone-Portraits in Rhythm Complete Study Guide
- Peters-Advanced Snare Drum Studies

- Podemski-Standard Snare Drum Method
- Moeller-The Art of Snare Drumming
- James-The Modern Concert SD Roll
- Wooton-Rudimental Reference Book
- Delécluse-Méthode de Caisse-Claire
- Bailey-Wrist Twisters
- Iyloff-Tricky Biscuits
- Rothman-Rolls, Rolls, Rolls
- Whaley-Primary Handbook (x2) (Beginning)
- Whaley-Concert Solos (Intermediate)
- Bachman, Rudimental Logic
- Lane/Walker-Rudimental Snare Drum Grooves
- Peters-Hard Times
- Goldenberg-Modern School for Snare Drum (x2)
- Karas-50 Syncopated Snare Drum Solos
- Goldenberg-Studies in Solo Percussion
- Dietz-Reflex

PH #102 - Keyboard Percussion

- **Green-Instruction Course for Xylophone (x2)**
- **Goldenberg-Modern School for Xylophone, Marimba, Vibes (x3)**
- Stout-Ideo-Kinetics Workbook (x2)
- Johnson, Solos and Etudes for Marimba
- Whaley-Musical Studies (Intermediate)
- Whaley-Primary Handbook (Beginning)
- Peters-Fundamental Method for Mallets
- Kite-Reading Mallet Percussion Music
- **Stevens-Method of Movement (x3)**
- **Brunk-Four Préludes for Marimba, book 1 (x2)**
- Morleo-120 Progressive Studies (x2)
- Van Geem-4 Mallet Democracy (x2)
- Moyer-4-Mallet Method for Marimba
- Moyer-4-Mallet Progressive Literature
- Kovins-Compendium for Vibraphone
- Mallinson-The Working Marimba
- Ford-Marimba: Technique through Music
- Lane/Floyd-Four-Mallet Independence for Marimba

PH #102 -Timpani & Orchestral

- **Friese/Lepak-Timpani Method**
- Carroll-Exercises, Etudes, and Solos for the Timpani
- **Firth-The Solo Timpanist**
- **Peters-Fundamental Method for Timpani**
- Carlyss-Symphonic Repertoire for Timpani (Brahms/Thchaikovsky Symphonies)
- Cirone-Symphonic Repertoire for Snare Drum
- Payson-The Snare Drum in the Concert Hall
- Van Geem--Symphonic Repertoire for Keyboard Percussion
- Genis-Symphonic Repertoire for Percussion Accessories

- Cirone-Symphonic Repertoire for Cymbals
- Grover/Whaley-The Art of Tambourine and Triangle Playing

PH #102 - Jazz Studies

- **Various-The Real Book, 6th ed.**
- Lipner-The Vibes Real Book
- Lipner-Jazz Mallets: In Session
- Whitley-Chording Techniques for Jazz Piano
- Parker-Omnibook
- Various-The New Real Book, vol. 2
- Baker-Jazz Improvisation
- Baker-Advanced Improvisation 2: Rhythmic & Harmonic Concepts
- Baker-Techniques of Improvisation 2: The II V7 Progression
- Baker-Techniques of Improvisation 3: Turnbacks
- Sabatella-A Whole Approach to Jazz Improvisation
- Noona-Improv vol. 3: Blues and Rock Styles
- Esposito-Jazz Piano Latin Songs
- Ruwe-Minor Blues Tunes in All Twelve Keys
- Mann-Improvising Blues Piano
- Various-The Ultimate Jazz Fakebook

PH #102 -Musicianship

- **Benjamin/Horvit/Nelson-Music for Sight Singing (x2)**
- Cole/Lewis-Melodia
- Benward-Basic Sightsinging and Ear Training
- Allen-Success in all Keys for Keyboard Percussion
- Allen-Success in all Keys for Electric Bass
- Various-The Piano Bench of Classical Music

PH #112 - World Percussion

- **Spiro-The Conga Drummers Guidebook**
- Sanchez-Conga Cookbook
- Peñalosa-Rumba Quinto
- Brooks-Rumba Soloing Technique, vol. 1
- Skoog-Latin Percussion Handbook
- Guillot-Método para la enseñanza de la percusión latina
- Drummers Collective/Acevedo-Afro-Caribbean & Brazilian Rhythms for the Drums
- Drummers Collective/Acevedo-Afro-Caribbean & Brazilian Rhythms for the Drums (Certificate Program)
- Rendón-The Art of Playing Timbales
- Puente/Payne-Tito Puente's Drumming with the Mambo King
- **Skoog/Guerra-Batá Drumming: The Oru Seco (x2)**
- Donald-Doumbec Delight
- Molineaux-Beginning Steel Drum

Appendix D - Applied Percussion Curriculum

REQUIREMENTS BY DEGREE PROGRAMMUSIC PERFORMANCE (Track A only)

The percussion performance degree is designed to develop excellence in performance and to prepare the student for a career in performance or the private teaching of applied music. This conservatory-styled major represents our most rigorous program of applied study. Hence, for many, the undergraduate music performance degree is the precursor to graduate studies in performance, conducting, or music theory. As a performance major, the student is expected to demonstrate nothing less than total immersion in his/her craft. Our admission standards are notably select. Correspondingly, we have an exceptional placement record for our graduates including placement into the most reputable graduate programs. A rigorous chamber music regimen—including new music—and balanced large ensemble opportunities further complement this most traditional music major.

- Three hours of daily practice is required (18 hrs. per week)
- Perform on at least two performance classes, Thursday recital hour programs, or solo recital programs given by a Millikin student or faculty each semester (except during semester of junior or senior recital)
- Perform a junior (30 min.) and senior (60 min.) solo recital.

COMMERCIAL MUSIC (Track B only)

Featuring a uniquely balanced non-traditional curriculum, the commercial music degree will prepare the student for a variety of careers on the artistic/creative side of the commercial music industry. This program of study seeks to develop critical listening and theoretical skills for use in performance, production, improvisation/composition, and style differentiation while providing numerous opportunities for the study of technology based performance media. Coursework includes studio engineering & production, song writing, jazz improvisation, drum set styles, and the possibility of additional electives in technical theater, business administration, and accounting. In the applied area, Track B is specially designed to provide training for a career as a freelance musician.

- Two hours of daily practice is required (12 hrs. per week)
- Perform on at least two performance classes, Thursday recital hour programs, or solo recital programs given by a Millikin student or faculty each semester (except during semester of junior or senior recital)
- Perform a commercial recital (60 min.) or complete a commercial music project during the senior year

BACHELOR OF ARTS (Track C recommended)

The bachelor of arts degree is intent upon developing a repertoire of transferable skills applicable to a variety of career paths, including those outside of music. It seeks to apply aesthetic awareness and reasoning ability as tools for critical thinking across disciplines. Hence, good communication skills and the ability to use the literature of a chosen discipline or area are paramount. In light of this, Track C is recommended for most students.

- One and one half hours of daily practice is required (9 hrs. per week)
- Perform on at least one performance class, Thursday recital hour program, or solo recital program given by a Millikin student or faculty each semester
- A solo recital is not required by this degree program

MUSIC EDUCATION (Track A, B, or C)

The music education degree provides a systematic approach to meeting the extensive demands placed upon K-12 teachers (percussion specialists). Here, extensive coursework in teaching methodology and the ubiquity of

Appendix D - Applied Percussion Curriculum

theory and practice links interwoven throughout the four years have paved the way for one of the most unique educational experiences of its kind. Its breadth of experience makes this degree a popular antecedent to graduate studies, as well. Its emphasis on performance skills, articulated by a State mandated recital requirement, suggests an additional focus on traditional recital repertoire and instruments if applied Track B is selected.

- Two hours of daily practice is required (12 hrs. per week)
- Perform on at least two performance classes, Thursday recital hour programs, or solo recital programs given by a Millikin student or faculty each semester (except during semester of junior or senior recital)
- Perform a solo recital (30 min.) during the senior year

MUSIC BUSINESS (Track A, B, or C)

The music business degree is designed to prepare the student for a variety of careers in the music industry. A signature performance component complements a program of study that, like the Bachelor of Arts degree, privileges generous free elective options. A similar flexibility is maintained in the applied area wherein the choice of Track A, B, or C is given.

- One and one half hours of daily practice is required (9 hrs. per week)
- Perform on at least one performance class, Thursday recital hour program, or solo recital program given by a Millikin student or faculty each semester.
- A solo recital is not required by this degree program

MUSIC MINOR/PERCUSSION SECONDARY

The music minor is available to student's majoring in any of the University's colleges or schools except music. Since the minor is intended to complement a student's work in another area or discipline, the applied curriculum is necessarily flexible. Music majors who have declared percussion as a secondary instrument will embrace a similar program of study. Both, however, must fulfill the basic jury requirements outlined below.

TRACK A encompasses an intensive study of traditional concert percussion instruments with an emphasis on solo, chamber, and orchestral repertoire. This signature program also includes advanced four-mallet keyboard training and the study of non-Western instruments. Drum set performance is not required.

The recommended number of 30-minute lessons per semester is given for each area of study. In your first lesson of the semester with each applied teacher, set targets for the number of lessons in each area and appropriate materials for study, including but not limited to the books and music below.

TECHNIQUE A

- snare drum (9-12): Stone-Stick Control, Whaley-Recital Solos, Wilcoxon-All-American Drummer, Peters-Advanced Snare Drum Studies,
- keyboard percussion (9-12): Green-Instruction Course, Goldenberg-Modern School, Stevens-Method of Movement, Brunk-Préludes book 1, Peters-Sea Refractions & Yellow After the Rain, Gomez-Rain Dance & Mbira Song, Zivkovic-Funny Marimba book 1
- timpani/orchestral (6-9): Friese/Lepak-Timpani Method, Firth-The Solo Timpanist, Peters-Fundamental Method for Timpani, Beck-Sonata, Bergamo-Four Pieces, Philidor-March for Two Kettledrums
- drum set (0-3): Morgan-Jazz Drummer's Reading Workbook, Igoe-Groove Essentials
- world percussion (0-3): Spiro-The Conga Drummers Guidebook

Appendix D - Applied Percussion Curriculum

EXPLORATION A

- snare drum/multiple percussion (9-12): Stone-Accents and Rebounds, James-The Modern Concert SD Roll, Cirone-Portraits in Rhythm, Wooton-Rudimental Reference Book, Pratt-14 Modern Contest Solos, Markovic-Tornado, Markovic-Stamina, Tomkins-Eight Rudimental Solos; Goldenberg-Studies in Solo Percussion, Kraft-French Suite & Morris Dance, Dietz-Reflex
- keyboard percussion (9-12): Stout-Ideo-Kinetics Workbook, Morleo-120 Progressive Studies, Green-Xylophone Rags, Gipson-Monograph IV, Schmitt-Ghanaia, Musser-Etudes & Preludes, Smadbeck-Rhythm Song
- timpani/orchestral (6-9): Peyton-The Musical Timpanist, Carroll-Exercises, Etudes, and Solos for the Timpani, Cahn-Raga #1, Zivkovic-Cadenza, Grover/Whaley-The Art of Tambourine and Triangle Playing, Davila-Jingle Jams
- drum set (3-6): Reed-Syncopation #1, Doboe-Rock Drumming Workbook, Drummers Collective/Acevado-Afro-Caribbean & Brazilian Rhythms for the Drums
- world percussion (3-6): Eladio Amat-Afro-Cuban Workbook, Skoog-Latin Percussion Handbook, Molineaux-Beginning Steel Drum
- jazz vibes (0-3): The Real Book, Lipner-Jazz Mallets: In Session, Lipner-Crystal Mallet, Zivkovic-Funny Vibraphone

Following a successful Sophomore Barrier, choose a particular area of emphasis: 1) keyboard percussion, 2) timpani/orchestral, 3) snare drum/multiple percussion. Plan to spend all 15 lessons with one of your applied teachers on that area of emphasis. Establish 2-3 supplemental areas of study with your other applied teacher and divide them out accordingly.

EMPHASIS A

- snare drum: Moeller-The Art of Snare Drumming, Delecluse-Douze Etudes, Cirone-Symphonic Repertoire for Snare Drum, Payson-The Snare Drum in the Concert Hall, Benson-Three Dances, Colgrass-Six Unaccompanied Solos, Abel-2040s Sortie
- keyboard percussion: Van Geem-4 Mallet Democracy, Van Geem--Symphonic Repertoire for Keyboard Percussion, Brunk-Préludes book 2, Rosauero-Marimba Concerto, Creston-Concertino, Stout-Two Mexican Dances, Bach-Cello Suites, Abe-Works for Marimba & Dream of the Cherry Blossoms, Huesgen-Trilogy (V)
- timpani: Tafoya-Working Timpanist's Survival Guide, Goldenberg-Classic & Romantic Symphonies, Carlyss-Symphonic Repertoire for Timpani (Brahms/Thcaikovsky Symphonies), Wilmarth-Bushido: Way of the Warrior, Erickson-In The Valley of the Kings, Kraft-Variations for King George, Beall-Seven to Queens
- orchestral: Genis-Symphonic Repertoire for Percussion Accessories, Cirone-Symphonic Repertoire for Cymbals
- multiple percussion: Kopetzki-Canned Heat, Hollinden-Cold Pressed, Tagawa-Inspirations Diabolique, Campbell-Engine Room, Milhaud-Concerto for Percussion, Trevino-Wildings (2P)

PRE-PROFESSIONAL A

- snare drum: Masson-Prim & Rhythm Strip, Smith-Noble Snare vols 1-4, Cangelosi-Sleight of an Evil Hand, Wahlund-Whimsical Nature of Small Particle Physics (w/CD)
- keyboard percussion: Zeltsman, ed.-Intermediate Masterworks vols 1-2, Maslanka-My Lady White, Sammut-Four Rotations, Burritt-October Night, Sammut-Libertango, Naito-Memory of the Woods, Bunch-Triple Jump, Zivkovic-Ilijas, Schwantner-Velocities, Thomas-Merlin, Deane-Mourning Dove Sonnet (V)
- chamber music: Reich-Nagoya Marimbas (2M), Jones-Legal Highs (M-Vn), Chan-Without a Trail to Lace (V-Sop), Morag-Octabones (2M), Golijov-Mariel (M-Vc), Yuyama-Divertimento (M-ASax), Cangelosi-Plato's Cave, Hollinden-Surface Tension

Appendix D - Applied Percussion Curriculum

- multiple percussion: Xenakis-Rebonds & Psappa, Lang-Anvil Chorus, Ishii-Thirteen Drums, Cangelosi-Wicca, Dietz-FireWire, Finley-Blade, Campbell-Garage Drummer,
- timpani: Max-Orchestral Excerpts for Timpani, Woud-Symphonic Studies, Carter-Eight Pieces, Cohen-Orange Alert, Skidmore-An Argument or a Question, Williams-Variations, Ichiyanagi-Rhythm Gradation
- world percussion: Zivkovic-To the Gods of Rhythm, Williams-Kirina Dreams, Tiriba Kan & Recital Suite for Djembe, Smith-Soca Phase, Dutz-Three Congations, Sierra-Bongo-0, Souza-Caxixando

TRACK B encompasses an intensive study of vernacular music instruments and repertoire from various cultures and performance idioms. These include, but are not limited to: vibraphone (jazz), drum set, steel pan, congas, djembe, doumbek, bodhran, and various other world percussion instruments. The curriculum is balanced with the study of Western art music performance emphasizing chamber and orchestral music.

The recommended number of 30-minute lessons per semester is given for each area of study. In your first lesson of the semester with each applied teacher, set targets for the number of lessons in each area and appropriate materials for study, including but not limited to the books and music below.

TECHNIQUE B

- snare drum (9-12): Stone-Stick Control, Whaley-Recital Solos, Wilcoxon-All-American Drummer, Peters-Advanced Snare Drum Studies
- keyboard percussion (6-12): Green-Instruction Course, Goldenberg-Modern School, Stevens-Method of Movement, Brunk-Préludes book 1, Peters-Sea Refractions & Yellow After the Rain, Gomez-Rain Dance & Mbira Song, Zivkovic-Funny Marimba book 1
- timpani/orchestral (3-6): Friese/Lepak-Timpani Method, Firth-The Solo Timpanist, Peters-Fundamental Method for Timpani, Beck-Sonata, Bergamo-Four Pieces, Philidor-March for Two Kettledrums
- drum set (6-9): Reed-Syncopation #1, Justison-Jazz Drumming Workbook, Houghton-Studio Big Band Drumming, Morgan-Jazz Drummer's Workbook, Houghton-Essential Styles Anthology, Doboe-Rock Drumming Workbook
- world percussion (0-3): Spiro-The Conga Drummers Guidebook

EXPLORATION B

- snare drum & multiple percussion (6-9): Stone-Accents and Rebounds, James-The Modern Concert SD Roll, Cirone-Portraits in Rhythm, Wooton-Rudimental Reference Book, Pratt-14 Modern Contest Solos, Markovic-Tornado, Markovic-Stamina, Tomkins-Eight Rudimental Solos; Goldenberg-Studies in Solo Percussion, Kraft-French Suite & Morris Dance, Dietz-Reflex
- keyboard percussion (6-12): Stout-Ideo-Kinetics Workbook, Morleo-120 Progressive Studies, Green-Xylophone Rags, Gipson-Monograph IV, Schmitt-Ghanaia, Musser-Etudes & Preludes, Smadbeck-Rhythm Song
- timpani/orchestral (0-3): Peyton-The Musical Timpanist, Carroll-Exercises, Etudes, and Solos for the Timpani, Cahn-Raga #1, Zivkovic-Cadenza, rGrover/Whaley-The Art of Tambourine and Triangle Playing, Davila-Jingle Jams
- drum set (6-9): Riley-Beyond Bop Drumming, Cameron-Brushworks, Gottlieb-The Evolution of Jazz Drumming, Petrillo-The Roots of Groove, Zoro-Commandments of R&B Drumming, Drummers Collective/Acevado-Afro-Caribbean & Brazilian Rhythms for the Drums
- world percussion (3-6): Eladio Amat-Afro-Cuban Workbook, Skoog-Latin Percussion Handbook, Molineaux-Beginning Steel Drum
- jazz vibes (3-6): The Real Book, Lipner-Jazz Mallets: In Session, Lipner-Crystal Mallet, Zivkovic-Funny Vibraphone

Appendix D - Applied Percussion Curriculum

Following a successful Sophomore Barrier, choose a particular area of emphasis: 1) drum set, 2) jazz vibes/ keyboard percussion, 3) world percussion. Plan to spend all 15 lessons with one of your applied teachers on that area of emphasis. Establish 2-3 supplemental areas of study with your other applied teacher and divide them out accordingly.

EMPHASIS B

- drum set: Soph-Essential Techniques, Riley-The Art of Bop Drumming, Ramsay-Art Blakey's Jazz Messages, Gottlieb-The Evolution of Jazz Drumming, Payne-100 Famous Funk Beats, Gadd-Advanced Funk Studies, Adamo-Breakbeat Bible, Moore-Groove Alchemy, Ameen-Afro-Cuban Grooves for Bass & Drums, Various-Transcriptions
- jazz vibes/keyboard percussion:
- world percussion:
- snare drum/multiple percussion:
- timpani/orchestral:

PRE-PROFESSIONAL B

- drum set: Riley-Beyond Bop Drumming, Riley-Jazz Drummer's Workshop, Chafee-Linear Drumming, Chester-New Breed 1 & 2, Uribe-The Essence of Afro-Cuban Percussion and Drum Set. Uribe-The Essence of Brazilian Percussion and Drum Set, Garibaldi/Talking Drums-Timba Funk & Tiempo, Various-Transcriptions
- jazz vibes/keyboard percussion:
- world percussion:
- snare drum/multiple percussion:
- timpani/orchestral:

TRACK C is designed to promote a generalist competency in the broadest scope of percussion performance. The curriculum is designed to familiarize the student with performance techniques associated with jazz, commercial, non-Western, and Western art music forms while nurturing the symbiotic relationship between performer, scholar, and teacher.

The recommended number of 30-minute lessons per semester is given for each area of study. In your first lesson of the semester with each applied teacher, set targets for the number of lessons in each area and appropriate materials for study, including but not limited to the books and music below.

TECHNIQUE C

- snare drum (9-12)
- keyboard percussion (9-12)
- timpani/orchestral (3-6)
- drumset (3-6)
- world percussion (0-3)

EXPLORATION C

- snare drum (6-9)
- keyboard percussion (9-12)
- timpani/orchestral (3-6)
- drumset (3-6)
- world percussion (3-6)
- jazz vibes (0-3)

Appendix D - Applied Percussion Curriculum

Following a successful Sophomore Barrier, choose a particular area of emphasis: 1) keyboard percussion, 2) timpani/orchestral, 3) snare drum/multiple percussion. Plan to spend all 15 lessons with one of your applied teachers on that area of emphasis. Establish 2-3 supplemental areas of study with your other applied teacher and divide them out accordingly.

EMPHASIS C

- drum set:
- jazz vibes/keyboard percussion:
- world percussion:
- snare drum/multiple percussion:
- timpani/orchestral:

PRE-PROFESSIONAL C

- drum set:
- jazz vibes/keyboard percussion:
- world percussion:
- snare drum/multiple percussion:
- timpani/orchestral:

Appendix E

YEAR-END REFLECTION & ASSESSMENT

Prior to your year-end assessment meeting with the percussion faculty, every student must submit a written reflection on the assessment themes below.

Technique refers to your ability to demonstrate basic playing techniques on all requisite percussion instruments and to sight-read. It also refers to the effectiveness of your practice regimen toward achieving your potential. Basic technical competencies will be assessed at the end of the sophomore year. Sight-reading will be assessed each term.

Exploration refers to your capacity to define potential strengths through the process of exploring various performance techniques and conventions of style relative to the different genres of music and the creative process as a whole.

Emphasis refers to your progress toward developing signature strengths while concurrently addressing shortcomings defined by the sophomore barrier and through consultation with music faculty. Your professional goals should play a central role in determining which strengths to pursue most vigorously.

Pre-Professional refers to your demonstrated capacity for professional success through various capstone experiences (recitals, juries, recording sessions, and select ensemble performances). Furthermore, these experiences form a representation of the values inherent in your work as a musician (i.e. commitment to individual and collaborative achievement, reliability and preparedness, passion and respect for the arts in a global context).

For each of the four themes described above, rate your progress within the context of your class rank and degree program: circle RED (insufficient), YELLOW (adequate), or GREEN (excellent). Then answer the reflection questions

TECHNIQUE

RED

YELLOW

GREEN

Reflection: Have I achieved the expected level of technical competency on all requisite percussion instruments? If not, what do I need to improve?

EXPLORATION

RED

YELLOW

GREEN

Reflection: Have I identified potential strengths through my exploration? If so, what are they? What other areas might I explore?

EMPHASIS

RED

YELLOW

GREEN

Reflection: Have I developed my signature strengths to the point where professional success will soon be possible? If not, what do I need to improve?

PRE-PROFESSIONAL

RED

YELLOW

GREEN

Reflection: Have my capstone experiences demonstrated the minimum standards defined by professionals in my field? If not, what are my options? If so, what should I do next?

Appendix F - Entrance Audition Requirements

Admission to the Degree Program (SOM Handbook)

Students are admitted to a program of study through auditions and, in the case of Music Education, by achieving and maintaining a 2.5 or better average (check with the Chair of Music Education for admission procedure to the Teacher Education program.)

1. Students are accepted into specific programs at the time of their School of Music audition.
2. Students who are admitted *provisionally* will be reviewed at jury exams and/or barriers at the end of the first or second semester to determine if full admission is possible.

Contact the School of Music Audition Coordinator (Ashley Claypool) to schedule an audition.

Percussion Auditions

Prospective students must play all of the following at their School of Music audition to be accepted as a music major with percussion as their primary instrument.

1. **Keyboard percussion solo or etude**

recommended repertoire: Peters-Yellow After the Rain; Gomez-Rain Dance; Smadbeck-Rhythm Song; Zivkovic-Funny Marimba; Musser-Etudes in BM and CM; Bach-Violin Concerto in A Minor (2-mallets)
**4-mallet marimba solo is strongly recommended for Music Performance and Music Education*

2. **Snare drum solo or etude**

recommended repertoire: Cirone-Portraits in Rhythm; Whaley-Recital Solos; Freytag-Rudimental Cookbook; Markovic-Tornado; Benson-Three Dances; Colgrass-Six Unaccompanied Solos

3. **Timpani solo or etude**

recommended repertoire: Firth-The Solo Timpanist; Carroll-Exercises, Etudes, and Solos for the Timpani; Beck-Sonata; Bergamo-Four Pieces for Kettledrums

4. **Sightreading** on snare drum and keyboard percussion (treble and bass clef)

recommended study: Goldenberg-Modern School for Snare Drum & Modern School for Xylo, Mar., Vib.; Johnson-Solos and Etudes for Marimba; Whaley-Musical Studies (Intermediate)

5. **Drum Set** demonstrate a variety of styles

recommended study: Morgan-Jazz Drummer's Workbook; Doboe-Rock Drumming Workbook; Houghton-Essential Styles Anthology; Drummers Collective-Afro-Caribbean & Brazilian Rhythms for the Drums
**drum set audition is optional, but strongly encouraged for Commercial Music & Music Business*

Prospective students must supply all sticks and mallets for their audition, and bring at least 1 copy of all music for the audition panel.

Contact Dr. Brunk for any further information on the percussion audition.

Dr. Jeremy Brunk
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