



**2017-18**

**PERCUSSION AREA HANDBOOK**

*Department of Music  
College of Arts and Sciences*

**Dr. Gene Fambrough, Percussion Coordinator**

**Michael Glaser - Adjunct Faculty**

**[www.uabpercussion.org](http://www.uabpercussion.org)**

|             |  |           |
|-------------|--|-----------|
| <b>I.</b>   | <b>POLICIES AND PROCEDURES</b>                   | <b>3</b>  |
|             | Purpose  |           |
|             | Philosophy                                       |           |
|             | Grading Policies                                 |           |
|             | Juries   |           |
|             | Lesson Scheduling                                |           |
|             | Percussion Practice Facilities and Offices       |           |
|             | Information and Announcements                    |           |
|             | Instrument Moving Procedures                     |           |
|             | Percussion Storage Cabinets                      |           |
|             | Electronic Percussion                            |           |
|             | Mallet and Stick Inventory / Basic Supplies      |           |
|             | Scholarship and Ensemble Assignments             |           |
|             | Pre and Post-Concert Etiquette                   |           |
| <b>II.</b>  | <b>APPLIED LESSON INFORMATION</b>                | <b>9</b>  |
|             | Basic Goals of the First Year Percussion Student |           |
|             | Specialization                                   |           |
|             | Summer Applied Lessons                           |           |
|             | Proficiency Exam Requirements                    |           |
|             | Proficiency Exam Guidelines                      |           |
|             | Composition Requirements                         |           |
|             | Courses of Study by Level                        |           |
|             | Graduate Study                                   |           |
| <b>III.</b> | <b>PERCUSSION CLASS AND ENSEMBLE STUDY</b>       | <b>15</b> |
|             | MUP 136 – Class Percussion                       |           |
|             | MUP 399 – Pedagogy                               |           |
|             | MUP 180 through 580 – Percussion Studio Class    |           |
|             | MUP 234 – Percussion Ensembles                   |           |
| <b>IV.</b>  | <b>GENERAL CONSIDERATIONS</b>                    | <b>17</b> |
|             | Things to Remember                               |           |
|             | Words by John Wooden / Dr. Lou                   |           |
|             | The Percussive Arts Society                      |           |

# **I. POLICIES AND PROCEDURES**

## **PURPOSE**

It is the intention of this handbook to serve the following purposes:

- Define the basic philosophy of the Percussion Studies Area at UAB.
- Define competency requirements for each level of private studio instruction.
- Define the basic expectations and policies involved in percussion study at UAB and give the student general guidelines to make his or her musical experiences as profitable as possible.

## **PHILOSOPHY**

Percussion Studies at UAB are designed to allow the percussionist reach the highest possible level of musicianship and an appropriate competency in performance and teaching, depending on the curriculum the student pursues. The percussion curriculum is designed to present a relevant sequence of study of all the percussion instruments throughout each degree program.

In addition, the student is expected to assume organizational responsibilities and demonstrate proper obtaining, moving, set-up and care of instruments; demonstrate the capacity to prepare music by set deadlines and meet all rehearsals, performances and commitments on time; and observe Department of Music and Percussion Area policies. The student is expected to possess, or else quickly cultivate, a professional attitude toward percussion study that is as musical and sophisticated as the attitude expected from a student seriously studying any other musical instrument or voice at the university level.

At the completion of a degree program, the undergraduate student will have reached a semi-professional level of proficiency in performance and will be capable of giving a full recital (YPAP students) or half recital (Music Education, Music Technology, or BA in Music). Students will be capable of playing an honorable audition for any band, orchestra, combo, studio job or teaching position. Pedagogically, students will acquire an awareness of the historical evolution and development of percussion instruments, and their literature and pedagogy.

## **GRADING POLICIES**

The percussion student will be graded according to his or her ability to meet the previously stated philosophical expectations of the Percussion Studies Area and according to:

- 1) Studio grade – 50%
- 2) Attendance, participation in master classes and studio classes, compositions, technique juries, recitals – 25%
- 3) Full Jury grade – 25%

(1) Studio grade: At the beginning of each semester the student and instructor will discuss long, mid, and short-range objectives for percussion study and personal growth. The student and instructor will keep record of these objectives and the degree to which they are realized. It is the students responsibility to note and retain all assignments. A grade may be given relative to the amount of time required for satisfactory completion of the assignment, and relative to the particular course level. Consistent and continual progress and development of the student's overall playing ability and musicianship is expected and will be reflected in the studio grade.

(2) Attendance and participation in master classes: Each student studying privately is required to attend Departmental Convocations as determined by the Department of Music. Students are required to

attend Percussion Area studio class every Monday from 12:20 to 1:10 (plus occasional Fridays) and to perform or give a presentation and/or area recital as indicated below:

180 / 280 - give at least one performance or presentation in studio class each semester.

380 / 480 / 580 - give at least one performance or presentation in studio class each semester **and** play in at least one area recital each semester. Performers should be prepared to discuss any historical, technical or musical aspects of pieces performed, be familiar with the structural aspects of the composition, and be knowledgeable about the composer. Verbal and written critiques on master class performances, presentations, or discussing the nature and purpose of lesson activities and assignments will be furnished as required. Through these, the student will learn to verbalize teaching concepts and their applications to specific problems.

**Three unexcused absences from lessons and/or studio classes may result in the student's failure of the course.**

- (3) Jury grade: The jury grade is determined by the average of the grades given by the jury members, (see additional comments regarding juries). The jury will recommend that each student either advance to another level of course study or stay at their present level. Proficiency Requirements must be met in order to exit from each level of study and graduate. A passing grade does not necessarily mean an automatic change to a higher level of study. Proficiency requirements will be addressed at the beginning of each semester until completed (or satisfactory progress is observed).

In addition, the student should become familiar with expectations of percussion study at the University level:

#### **GRADE - A**

- Arrives at lessons on time, warmed up, and ready to play
- Makes the private lesson a priority and keeps the teacher well informed as to musical and academic activities
- Focuses on weaknesses as well as strengths, takes suggestions, and at the same time has inner direction
- Works above and beyond teacher's expectations, prepares assigned materials, and performs at a high level
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer, seeks playing (as well as listening) opportunities around the university and community, and is self-motivated

#### **GRADE - B**

- Arrives at lessons on time, but is not always prepared
- Makes the private lesson a priority, but not his/her top priority
- Focuses on weaknesses and makes progress
- Prepares assignments most of the time, but sometimes makes excuses for not preparing lesson, because other work gets in the way
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer and is self-motivated

#### **GRADE - C**

- May show up to lessons on time, but not always prepared
- Private lesson is not a priority
- Avoids weaknesses and rarely makes progress
- Occasionally prepares assignments, has frequent excuses, and lacks self-motivation
- Shows little improvement of instrumental skills and musicianship
- This student may or may not be an active student player/performer

## GRADE - D

- Rarely arrives at lessons on time and is rarely prepared
- Shows little interest in improving instrumental skills and/or musicianship
- Rarely takes suggestions
- This student is probably not an active student player/performer
- This student barely performs at level, however, some evidence of ability that warrants a passing grade
- This student receives a grade of 60 or higher on the final exam

## GRADE - F

- Rarely arrives at lessons on time (if at all) and is rarely prepared
- Shows little interest in improving instrumental skills and/or musicianship
- Rarely takes suggestions
- This student does not perform at level and/or fails the final exam

## JURIES

All applied percussion students will play a Full Jury and Sight Reading/Proficiency Jury each semester unless excused by the percussion faculty. Full Juries are mandatory when changing levels. Juries can be waived during the semester that any student presents a full or half recital.

Full Juries - Full Juries will serve as a semester's final examination in applied instruction. Percussionists should select jury times that allow them to set-up BEFORE the examination time begins. Failure to set up before the jury time begins or assist with instrument storage may result in an incomplete or failing grade.

- Eligibility - All applied percussion students are required to perform a Full Jury each semester. A Full Jury is mandatory for all students with the exception of first semester students in level 180, *only* if excused by Dr. Fambrough.
- Jury Recommendation - Written comments and a jury grade on a *Jury Evaluation Sheet* will be available for each student. Written comments should be discussed with the student's instructor. The jury panel reserves the right to recommend or deny advancement to an upper level, regardless of grade awarded.

Sight Reading/Proficiency Jury - A jury grade determined in a separate Sight Reading/Proficiency Jury will be averaged into the overall Jury grade and semester grade. The Sight Reading Jury will be held prior to the Full Jury at a designated time announced each semester. All private students must play a 60 minute Sight Reading/Proficiency Jury each semester. This jury will include reading on keyboards (two and/or four mallets) and drums (snare drum, multiple, and/or timpani) and an evaluation of keyboard and snare drum proficiency skills as listed under Proficiency Exam Requirements. These requirements must be passed at each level of course study before the student may progress onto the next higher level or graduates. Failure to meet these requirements will delay advancement of level and degree program, possible delaying graduation.

## LESSON SCHEDULING

Length of private lessons: 30 minutes per week (1 credit hour); 60 minutes per week (2 credit hours). The instructor holds the right to group students into semi-private or class lessons in the 180 level of study. Often this arrangement proves to be advantageous to the technical and musical development of the students involved. This arrangement will be reviewed each semester so as to maintain optimum growth for all students.

## PERCUSSION PRACTICE FACILITIES AND OFFICES

Practice room privileges may be obtained by securing keypad codes from Dr. Fambrough. Key codes are to be used only by the student to which they are issued – ***do not give codes to anyone not in percussion studio!!!***

**Hulsey 203B:** Percussion Studio – Drum Set, MIDI percussion, Vibraphone.

**Hulsey 209 – Small Ensemble:** Adams marimba, Musser gold vibes. Classroom and rehearsal room; students can reserve and sign out in the Department of Music office (for school related ensembles only!).

**Hulsey 210 – Instrumental Rehearsal Room:** Timpani, Marimba One marimba, xylophones, Adams vibes, misc. percussion. Students can reserve and sign out in the Department of Music office for evenings, weekends, and non-class times (for school related ensembles only!).

Other rooms in the Department of Music may be reserved and signed out through the Department of Music office. A sign-up schedule will be posted on each practice room door at the beginning of each semester for individual student practice. A student's failure to appear at a reserved time will result in loss of the room after 10 minutes.

**Access to practice rooms is a privilege.** Use of the rooms should be with total respect for fellow percussionists. No food or drink, except water, allowed in practice rooms. Storing of personal items such as stick bags, music, briefcases or secondary instruments in areas other than the lockers outside 203B will not be tolerated. **These items will be confiscated and returned after a \$5 retrieval fee is paid.** Lockers are issued for storage of these items and must be obtained at the beginning of each semester. **COVER ALL INSTRUMENTS WITH PROPER COVERS** when they are not in use. Loss of practice room privileges can occur if a student neglects to observe these policies.

- ***ALWAYS RETURN THE STORAGE CLOSET KEY BACK TO 203B IMMEDIATELY!!!***
- ***DO NOT STORE THE KEY IN THE DOOR DURING A REHEARSAL!!!***
- ***ALWAYS CLOSE THE 210 STORAGE DOORS AFTER USE!!!***

### INFORMATION AND ANNOUNCEMENTS

All students must use their active UAB e-mail account. Cell phone numbers must be updated every semester (with Dr. Fambrough) or as changes are made. All students are responsible for knowing about important information and should check their UAB e-mail daily and read the percussion bulletin boards outside 203 and 203B.

Electronic communication will be handled via two mediums: Microsoft OneNote (for official lesson communication), and the Slack application (for general UAB Percussion area topics). Please download and familiarize yourself with these programs ASAP. Also, please download the "ProMusica" app as a practice tool.

### INSTRUMENT MOVING PROCEDURES

All large percussion instruments are to be moved between floors in the Department of Music by using the elevator located in the main hallway near the lobby. Keyboard instruments may have to have their bars partially folded back at the lower register in order to accommodate narrow door widths. Do this carefully to avoid scratching or damaging the bars.

- Disassemble all marimbas to be transported through the elevator.
- The Marimba One and Adams 5.0 octave must always be disassembled when moved out of the building.
- Always move 5-octave marimbas with 2 people.
- **ALWAYS** lift any and all keyboards over landings, door wells, etc.
- Timpani are NEVER moved or lifted by the counterhoop! Always handle from the braces or bowl so as not to disturb fine-tuning and the collar.
- Steel drums must be treated with the utmost care in moving and storing.
- Drum set bass drum pedals are to be disconnected before moving so as to avoid damage to the hoop.

Any instruments moved for any reason from their assigned rooms MUST be returned. In general, IF YOU MOVE AN INSTRUMENT – PUT IT BACK AS YOU FOUND IT! **NO** instruments may be removed and/or used without written request and permission. Report any damaged, missing, or stolen equipment to Dr. Fambrough *immediately!!!*

### PERCUSSION STORAGE CABINETS

Drawers should be kept in a **neat orderly manner** so that instruments and mallets are easily found. **Remove triangle clips** from all triangles before returning them, **cover bass drum mallets with plastic bags** and keep instruments secured. New students should learn what goes where and return instruments to their proper storage place!

### ELECTRONIC PERCUSSION

The Percussion Studies Area houses a selection of electronic percussion instruments in the Percussion Studio, Hulsey 203B. It is ALL students' responsibility to help protect the security of the Percussion Studio. **DO NOT** give the keypad code to any student not enrolled in private lessons!

The Computer Lab and the Electronic Music Studio in the Department of Music house many drum machines, synthesizers, samplers, sequencers, computers, and a variety of alternate sound modules that are available to the interested student. The Computer Music Ensemble and the Electro-Acoustic Percussion Group are innovative ensemble for students interested in applications of new technology (see description in Part III of this Handbook).

### MALLET AND STICK INVENTORY

Any student studying privately or performing with any of the conducted or coached ensembles is expected to own basic sticks and mallets. Depending on the student's proficiency in areas of performance, the following minimum inventory of basic sticks and mallets should be obtained during the first year of study:

#### Snare Drum

Concert Sticks – Innovative Percussion IP-1, LD, JC or equivalent  
Light sticks (wood tip for concert work, nylon tip for set work)  
Drum set sticks (jazz / rock)  
Wire brushes  
Marching Sticks

#### Timpani

You should have at least three pair of timpani mallets (general, staccato, ultra-staccato) from the same manufacturer – Innovative Percussion, Black Swamp, Hinger, Vic Firth, or Goodman.

#### Marimba

Innovative 275 Soloist Series  
Innovative 503, 502 William Moersch  
\*You should have at least one set of four (matching) yarn mallets.

#### Xylophone / Bells

Innovative 902  
Innovative 905  
Innovative 907 (brass)  
1 pair Soft plastic (or rubber) for practice on rosewood xylophone.

## Vibraphone

|            |             |                |
|------------|-------------|----------------|
| Innovative | RS 201, 301 | Rattan Series  |
| Malletech  | DS 11, 18   | Dave Samuels   |
| Pro Mark   | EG 1, 3     | Evelyn Glennie |

\*You should have at least one set of four (matching) vibe mallets.

## Accessories

Stick bag and / or briefcase  
Drum key (standard and timpani)  
Tuning fork or pitch pipe  
Metronome  
Practice pad (Real Feel, Quiet Tone, Xymox)  
Small black hand towels (at least 3)

## Auxiliary Percussion Instruments

It is assumed that every percussion student will begin to invest in basic accessory instruments at the appropriate time, and continue to work towards building their own library of accessories. You should strive to have at least one of the following:

- general purpose triangle (Black Swamp, Abel, Grover) with strikers and clip.
- headed tambourine (Black Swamp, Grover) with case.
- general purpose wood block (Black Swamp, Grover, Vaughncraft)

## **SCHOLARSHIP AND ENSEMBLE ASSIGNMENTS**

Music scholarships are awarded primarily on the basis of performance ability. Students must be enrolled for twelve (12) or more semester hours each semester the scholarship is awarded, and maintain the required grade point average (2.5). Music scholarships require participation in certain ensembles – failure to do any of these requirements will result in a retroactive cancellation of the scholarship award for the entire year. This means potential reimbursement of a fall award!

The percussion instructor, in cooperation with respective conductors, will make all ensemble assignments based on audition results and ensemble needs. Auditions will be held each semester for ensembles requiring membership by audition. Section leaders and principals will be designated. All ensemble percussionists are expected to rehearse and perform as professionals.

## **PRE- AND POST-EVENT ETIQUETTE**

Before each concert or rehearsal, percussionists should expect to arrive early enough to be absolutely certain that all necessary instruments, stands, mallets, etc. are on stage and in good operating condition. After each performance or rehearsal, all percussionists will assist in returning instruments to their proper storage locations. The percussion studio is a team, and as such, everyone helps. You will quickly lose the respect of your faculty and your peers if you fail to participate in moving efforts or if you leave before all instruments are returned.

Any and all conflicts should be discussed with Dr. Fambrough, and your colleagues in the ensemble as well – this will help insure that all parties are communicating effectively and equipment is being moved efficiently.

## **II. APPLIED LESSON INFORMATION**

### **BASIC GOALS OF THE FIRST YEAR PERCUSSION STUDENT**

1. **Keyboard.** A basic playing and/or theoretical understanding of major and minor scales and arpeggios as well as a reading command of intermediate difficulty literature. A fundamental understanding of at least one multiple mallet grip desired.
2. **Timpani.** A basic knowledge of the mechanical and pitched characteristics of the timpani; a performing command of two to four drum exercises a basic understanding of intervals and scales and ability to hear, sing and tune them on the timpani.
3. **General Percussion.** A basic rudimental background in snare drumming as demonstrated by performance of solos by Pratt, Wilcoxon, Markovich, Hurley, or any drum corps/marching band percussion arrangements, solos, or original material; and/or concert-style snare drum performance from Payson, Cirone, Albright, Firth, Lepak, Whaley, Peters or Goldenberg books or the equivalent; a basic understanding of tonal and technical aspects of playing bass drum, cymbals, triangle, tambourine and other accessory percussion instruments.
4. **Drum Set.** A basic command of jazz, rock and other musical styles of drum set performance must be displayed through performance of playing time and improvising fills and solos in each style; a thorough knowledge of music fundamentals must be possessed; and a basic understanding of reading drum set charts displayed by performance with recorded music or live musicians is encouraged.

### **SPECIALIZATION**

In private study, each area is designed concurrently with the other three. Specialization and concentration in one area may be necessary to firmly establish technical controls and musical concepts. This may result in that area being studied primarily throughout the semester and other areas secondarily, depending on individual differences and needs among students. Students who move at a faster rate may jury up at any time if they wish to do so.

\*It is strongly advised that students jury out of 100-level lessons as quickly as possible, as only 200-level applied and above will count towards their degree requirements!!!

### **SUMMER APPLIED LESSONS**

UAB no longer offers summer lessons as an official class, but there may be opportunities for exceptions to this rule. If you are interested, please let me know and we can investigate available options. Summer lessons provide an excellent opportunity for students to focus on a specific area of performance or to concentrate on specific weaknesses.

### **PROFICIENCY EXAM REQUIREMENTS**

TEMPO – All scales and rudiments must be performed at the tempo markings designated for the Applied level currently enrolled. In order to jury up, students must perform the tempo markings at the desired level of study before advancing. A dash indicates the exercise is not required for that level.

## KEYBOARD

|                                |                     | 180 | 280   | 380   | 480   | 580                     |
|--------------------------------|---------------------|-----|-------|-------|-------|-------------------------|
| Major (w/ arp.)                | (8 <sup>th</sup> )  | 100 | 130   | 160   | 190   | 120 (16 <sup>th</sup> ) |
| Nat. Minor (w/ arp.)           | (8 <sup>th</sup> )  | 92  | -     | -     | -     | -                       |
| All Minor (w/ arp.)            | (8 <sup>th</sup> )  | -   | 114   | 128   | 140   | 152                     |
| Chromatic                      | (16 <sup>th</sup> ) | 100 | 112   | 124   | -     | -                       |
| Blues (no specific tempo)      | -                   | -   | Any 2 | Any 3 | Any 4 | Any 5                   |
| Dorian (no specific tempo)     | -                   | -   | -     | Any 2 | Any 3 | Any 4                   |
| Mixolydian (no specific tempo) | -                   | -   | -     | Any 2 | Any 3 | Any 4                   |
| Octatonic (no specific tempo)  | -                   | -   | -     | -     | yes   | yes                     |
| Whole-tone (no specific tempo) | -                   | -   | -     | -     | yes   | yes                     |

All Major and minor arpeggios should be played in tempo as quarter-note triplets, except for level 580 Major scales as eighth-note triplets.

| Other scale exercises:  |               | 180 | 280     | 380     | 480/580 |
|---|---------------|-----|---------|---------|---------|
|   | KEYS: [Any 2] |     | [Any 4] | [Any 6] | [Any 6] |
| Green scales (16 <sup>th</sup> notes)                           |               | 100 | 110     | 120     | 130     |
| Scales in 3 <sup>rd</sup> s (16 <sup>th</sup> notes, 2 octaves) |               | 100 | 110     | 120     | 130     |
| Unisonal Scales – triplets (Part I, #2)                         |               | 120 | 130     | 140     | 150     |
| Unisonal Scales – fours (Part I, #3) (in 16 <sup>th</sup> s)    |               | 100 | 110     | 120     | 130     |

\*Students must also demonstrate the ability to play “by-ear” any familiar folk tune, hymn or song in any key at all levels. A list of selected tunes (by level) for that semester may be posted one week prior to the exam.

## SNARE DRUM

### Basic Exercises:

|                                 | 180 | 280 | 380 | 480 | 580 |
|---------------------------------|-----|-----|-----|-----|-----|
| 16 <sup>th</sup> Accent Pattern | 100 | 120 | 140 | -   | -   |
| 16 <sup>th</sup> Timing         | 100 | 120 | 140 | -   | -   |
| Triplet Accent Pattern          | 120 | 136 | 152 | -   | -   |
| Triplet Timing                  | 120 | 136 | 152 | -   | -   |
| Diddle Control                  | -   | 120 | 128 | 136 | 144 |
| Stone Diddles                   | -   | 120 | 128 | 136 | 144 |
| 16 <sup>th</sup> Fives          | -   | -   | 110 | 120 | 130 |
| Triplet Fives                   | -   | -   | 120 | 128 | 136 |

\*all exercises must be learned 4-2-1 forward, backward, and forward/backward.

Snare Drum Rudiments:

|   | <u>180</u> | <u>280</u> | <u>380</u> | <u>480</u> | <u>580</u> |
|---|------------|------------|------------|------------|------------|
| Single Stroke 32nds                           | 70         | 76         | 82         | 88         | 94         |
| Single Stroke Four                            | 100        | 108        | 116        | 124        | 132        |
| Single Stroke Seven                           | 100        | 108        | 116        | 124        | 132        |
| Multiple Bounce Roll (16 <sup>th</sup> pulse) | 120        | 124        | 128        | 132        | 136        |
| Triple Stroke Roll                            | 80         | 86         | 92         | 98         | 120        |
| Double Stroke Roll (32 <sup>nd</sup> )        | 94         | 104        | 114        | 124        | 134        |
| Five Stroke Roll                              | 94         | 104        | 114        | 124        | 134        |
| Six Stroke Roll                               | 94         | 104        | 114        | 124        | 134        |
| Seven Stroke Roll (Double Pulse)              | 94         | 104        | 114        | 124        | 134        |
| Seven Stroke Roll (Triple Pulse)              | 70         | 76         | 82         | 88         | 94         |
| Nine Stroke Roll                              | 94         | 104        | 114        | 124        | 134        |
| Ten Stroke Roll                               | 94         | 104        | 114        | 124        | 134        |
| Eleven Stroke Roll                            | 94         | 104        | 114        | 124        | 134        |
| Thirteen Stroke Roll                          | 94         | 104        | 114        | 124        | 134        |
| Fifteen Stroke Roll                           | 94         | 104        | 114        | 124        | 134        |
| Seventeen Stroke Roll                         | 94         | 104        | 114        | 124        | 134        |
| Single Paradiddle                             | 120        | 132        | 144        | 156        | 168        |
| Double Paradiddle (6/8)                       | 80         | 88         | 96         | 104        | 112        |
| Triple Paradiddle (4/4)                       | 120        | 132        | 144        | 156        | 168        |
| Paradiddle-diddle                             | 80         | 88         | 96         | 104        | 112        |
| Flam (8 <sup>th</sup> note flams)             | 92         | 104        | 116        | 128        | 140        |
| Flam Accent 6/8                               | 92         | 104        | 116        | 128        | 140        |
| Flam Tap                                      | 90         | 96         | 112        | 118        | 124        |
| Flamacue                                      | 90         | 96         | 112        | 118        | 124        |
| Flam Paradiddle                               | 80         | 86         | 92         | 108        | 114        |
| Single Flammed Mill                           | 90         | 96         | 112        | 118        | 124        |
| Flam Paradiddle-diddle (6/8)                  | 50         | 54         | 58         | 62         | 66         |
| Pataflafla                                    | 70         | 76         | 82         | 88         | 94         |
| Swiss Army Triplet (24 <sup>th</sup> notes)   | 66         | 76         | 86         | 96         | 106        |
| Inverted Flam Taps                            | 60         | 66         | 72         | 78         | 84         |
| Flam Drag (12 <sup>th</sup> notes)            | 60         | 72         | 84         | 96         | 108        |
| Drag (1/4 notes)                              | 80         | 88         | 96         | 104        | 112        |
| Single Drag Tap                               | 72         | 80         | 88         | 96         | 104        |
| Double Drag Tap                               | 72         | 80         | 88         | 96         | 104        |
| Lesson 25                                     | 72         | 80         | 88         | 96         | 104        |
| Single Dragadiddle                            | 72         | 80         | 88         | 96         | 104        |
| Drag Paradiddle #1                            | 48         | 54         | 60         | 66         | 72         |
| Drag Paradiddle #2                            | 72         | 80         | 88         | 96         | 104        |
| Single Ratamacue                              | 72         | 80         | 88         | 96         | 104        |
| Double Ratamacue                              | 48         | 54         | 60         | 66         | 72         |
| Triple Ratamacue                              | 72         | 80         | 88         | 96         | 104        |
| PAS Hybrid Rudiments                          | -          | 4          | 6          | 8          | 10         |

\*All tempo indications refer to the quarter note pulse, and the rudiment in sixteenths (unless otherwise indicated).

\*Triplet subdivision rudiments refer to the dotted quarter, with the rudiment in sixteenths.

\*Students must complete a total of 8 pulses to pass the rudiment.

## PROFICIENCY EXAM GUIDELINES

- All students in Applied Percussion must perform all parts of the exam each semester they are enrolled. The ONLY exception is first semester MUP 180 (at the instructor's discretion). In this case, the student must complete all major scales / arpeggios and page 1 snare rudiments.
- Proficiency requirements should be addressed at the beginning of each semester.
- Level 280 and above may submit proficiency requirements via recordings (through OneNote).
- Students are advised that 180-level lessons do NOT count towards their degree requirements (Department of Music policy); 280 lessons may not commence until 180 requirements are met.
- All major scales must be played 2 octaves, plus arpeggio (2 octaves). You may put a quarter-note rest between the scales and arpeggio if you wish. Arpeggios must be played in quarter-note triplets.
- Minor scales are played one octave, plus arpeggio one octave.
- Natural minor scales only for MUP 180; all forms for MUP 280 and above.
- Students will be given a maximum of three chances to complete any given scale / arpeggio before they will be asked to proceed.
- Snare drum tempi are given in reference to the beat grouping as reflected in the notation of the rudiment on the page. Subdivisions will be given (when applicable) to help with transitions.
- A total of eight such groupings must be completed to pass the rudiment.
- The seven-stroke roll has two different subdivisions – triple and duple – thus two separate tempi.

## COMPOSITIONS

Acquiring basic knowledge of composition, experiencing the compositional process, and actively utilizing analytical skills related to composition may help to develop a deeper level of musicianship. The overview of musical experience acquired by those engaged in composition may also refine important analytical skills directly related to independent study and preparation of all solo and ensemble literature.

At the conclusion of each semester, the student shall turn in both hard and soft copies of their composition. The student must present a brief description and analytical explanation of the work. If the composition is an ensemble, it is not necessary to produce the individual parts. All compositions will be produced using computerized music notation software of the student's choice - hand written notation is not acceptable.

**Composition 1** - compose a brief etude (minimum of 16 measures, no cut-time; two or four mallets) for marimba or vibraphone that treats a specific technical problem of interest to the student. [Freshman; Fall Semester]

**Composition 2** - compose a brief etude (minimum of 24 measures) for snare drum. Treat a specific technical problem of interest to the student. [Freshman; Spring Semester]

**Composition 3** - compose a brief cadence or feature for drumline, without pit (minimum of 24 measures, stickings for snares and tenors must be included). The Drumline may read the work if scheduling allows. [Sophomore; Fall]

**Composition 4** - compose a multiple percussion solo: minimum of 64 measures. [Sophomore; Spring]

**Composition 5** - instrument(s) and style optional: minimum of 48 measures. [Junior, Fall]

**Composition 6** - instrument(s) and style optional: minimum of 48 measures. [Junior, Spring]

**Composition 7** - percussion ensemble: minimum of 80 measures – to be read by the percussion ensemble (with consideration for performance by the UAB Percussion Ensemble). [Senior; Fall]

**Composition 8** - instrument(s)/style optional: minimum of 80 meas. [Senior, Spring]

## COURSES OF STUDY BY LEVEL

### —180—

This level of achievement will represent study for the freshman percussionist. A mastery of the fundamentals of music and reading rhythms and understanding of musical terminology is required for completion. 180 represents a minimum performance skill equivalent to at least one year of recent private study and/or two or three years of recent membership in school or community organizations. Specifically in percussion, this level of achievement should be equivalent to proficiency in at least **two** main areas of percussion performance as outlined in “II. Basic Goals of the First Year Percussion Student.”

### —280—

This level of achievement will represent first and second semester study for the sophomore percussionist in the degree programs of Instrumental Music Education, Technology, second semester study for the freshman percussionist interested in Music Performance. Study in each area will include:

#### 1. Keyboard

Intermediate reading and technical study, designated Proficiency Exit Requirements, stylistic study of musical periods from violin, guitar, and keyboard music and edited percussion transcriptions, beginning standard orchestral excerpt study, beginning jazz improvisation study, continued multiple mallet study and solo performance for two through four mallets.

#### 2. Timpani

Continued two through four drum studies, intonation studies, excerpt and solo literature. Sight reading skills should be developed equivalent to this level. Ensemble participation.

#### 3. General Percussion

Musical and technical study of orchestral excerpts, continued study of snare drum, multiple percussion and Latin-American and other world-percussion instruments and rhythms. Sight reading skills should be developed equivalent to this level.

#### 4. Drum Set

Study will concentrate on independence and technical development in all playing styles. Development of musicianship through use of recorded and live music; development of various performance styles; and concentrated work toward developing a musical individual style of performance on the drum set. Sight reading skills must be developed equivalent to this level. Studies may include an introduction of MIDI Percussion. Continuing studies will be project-related to cover such applications as: triggering, programming a drum kit, programming a drum part, sequencing and related editing techniques.

### —380—

Study in each area will be structured so as to strengthen the student’s weaker areas and to prepare for advanced level work as a total percussionist. Study in each area will include the development of familiarity with percussion pedagogy and literature in all areas. A half-recital is encouraged of the Music Education major at level 380.

As the culmination of the student's undergraduate percussion instruction these studies will serve to refine the student's musical and technical abilities and concepts to the graduate and professional level. The student can compose for and may conduct a percussion ensemble. Instructional skills will culminate with the preparation and presentation of demonstration lectures for MUP 136 and master classes, along with encouraged private teaching. The student will perform solos and give recitals whenever possible to further acquire professional experience. A senior recital is highly encouraged, representing all areas of percussion performance.

### **GRADUATE STUDY**

Graduate percussion study at UAB will involve a thorough survey of percussion pedagogy and literature to develop in the candidate an awareness of the historical and current approaches to instruction and performance, as well as an understanding of the evolution of percussion composition and history of the instruments.

Proficiencies equivalent to level 480 are expected for consideration. Deficiencies will be addressed immediately and quickly. A course of study will be developed in all areas of performance with "tailoring" to the curriculum, strengths and weaknesses, and interests of the candidate.

Perspectives and concepts on the various aspects of learning musical skills as they apply to performance on percussion instruments will be examined in depth.

### III. PERCUSSION CLASS AND ENSEMBLE STUDY

#### **MUP 136 – CLASS PERCUSSION**

“Class instruction in all percussion instruments including materials and procedures for teaching these instruments in the schools.” Material covered will prepare the student to teach musical percussion in the schools by acquainting him or her with a majority of percussion instruments and their techniques of performance. This class is required of all music education majors. Percussion majors cannot exempt the class through exam. The required text is *Teaching Percussion, third edition*, by Gary Cook, published by Schirmer Books.

#### **MUP 399 – PEDAGOGY (Independent Study)**

The course will survey the history and evolution of percussion instruments and composition and examine performance practices and the literature. Texts may include *Percussion Ensemble Literature* and *Percussion Solo Literature* edited by Tom Siwe, *Percussion Instruments and Their History* by James Blades, *Encyclopedia of Percussion*, edited by John Beck, and *Teaching Percussion* by Gary Cook. The course will also survey pedagogical systems for teaching percussion and examine concepts and techniques for enhancing music learning and realizing excellence in performance through adaptation of principles found in multi-modal learning methodologies such as “Inner Game” and sports psychology, and other alternative methods. Texts may include *The Inner Game of Golf* by W. Timothy Gallwey, *The Inner Game of Music* by Barry Green (book and video), *Teaching Percussion* by Gary Cook and other selected reading. Additional offerings in pedagogy may be "customized" to meet the needs and interests of students. Enrollment is by demand and through permission of the Department Chair.

#### **PERCUSSION STUDIO CLASS**

Percussion Studio Class will be held regularly on Mondays from 12:20-1:10 p.m. in Hulsey 210. Class attendance and participation is **required** of every private percussion student and encouraged of every percussionist involved in musical activities at UAB. Class activities will include presentations of many aspects of the art and science of percussion. Topics will include Percussion Studies Area policies; history and performance procedures; instrument design and maintenance; sticks and beaters; lecture/demonstrations and performances by students and faculty in a master class setting; guest artists whenever possible (possibly on alternate days); literature and method review, and interpretation of basic literature. Master class provides each student with invaluable feedback from peers, faculty and audio/video tapes, and serves as a laboratory for addressing and overcoming performance anxieties and for developing and refining performance excellence. This is indeed a crucial part of every musician's education. See “Grading Policies” for further requirements of studio class.

#### **MUP 234 – PERCUSSION ENSEMBLE**

Percussion Ensemble will meet 1:25 – 2:15 p.m. on Mondays, Wednesdays, and Fridays in room 210 of the Hulsey Center. The percussion ensembles are open to any percussionist at the UAB. Permission of instructor is prerequisite to join the ensemble. The ensemble will provide the student with the opportunity to perform and become familiar with the ever-growing volume of percussion ensemble literature. Composing and conducting opportunities will also be presented and encouraged. This ensemble presents public performances and clinic sessions each semester. Rehearsal times and personnel schedules will be posted weekly. Participation in percussion ensemble is expected as many semesters as possible in order for the student to acquaint him or herself with the vast literature and techniques of the percussion ensemble.

Grades are lowered one letter for every unexcused absence and after three tardies. A “tardy” will be assigned when a student is not prepared to begin rehearsal at the designated time, for any reason (equipment, implements, music, etc.). Conscientious preparation of parts in accordance with the general Philosophy of the Percussion Area is expected.

No unexcused absences will be allowed as rehearsal time is very limited. Rehearsal schedules will be posted weekly. ANY STUDENT WHO LOSES A PIECE OF MUSIC MUST FURNISH A REPLACEMENT FEE (\$1 first occurrence, \$5 each subsequent occurrence). Percussion majors (regardless of concentration) should participate in percussion ensemble as much as possible throughout their college curriculum. Of the three available groups (Percussion Ensemble, Steel Band, EAPG), majors should be in Percussion Ensemble more often than the others. The percussion coordinator has the authority to assign individuals to certain ensembles (or parts) if needed.

### **STEEL BAND**

This program offers any student who shows ability and desire to perform on "pans" the opportunity to explore the rich traditions of the Trinidadian steel band music as well as classical and pop transcriptions. The band rehearses as part of Percussion Ensemble class and is open to any qualified student enrolled at UAB. Membership and enrollment permission is granted through permission of the percussion faculty after an orientation/audition assessment of a student's ability. No previous steel band experience is necessary; however, good time with a natural ability to groove and knowledge or note reading, scales, and chords is necessary. Grades are lowered one letter for every unexcused absence and after three tardies. A “tardy” will be assigned when a student is not prepared to begin rehearsal at the designated time, for any reason (equipment, implements, music, etc.). Conscientious preparation of parts in accordance with the general Philosophy of the Percussion Area is expected.

### **ELECTRO-ACOUSTIC PERCUSSION GROUP**

The UAB Electro-Acoustic Percussion Group is a select group of students who comprise one of the only performance groups of its kind. The philosophy of the ensemble is to create and perform new works and offer new musical experiences with electronic percussion technology. In this ensemble, students gain knowledge and experience working with the newest cutting-edge electronic percussion instruments. Students write, arrange, program, and produce compositions that are performed live. Membership is open to percussion students who are interested in exploring new technology and by permission of Dr. Fambrough. This ensemble meets during Summer term.

## IV. GENERAL CONSIDERATIONS

The degree plan to which you are enrolled does not alter the perception of your performance goals. Each student will be expected to develop his or her performance skills to the greatest potential.

All students will be evaluated based on their individual potential for success contrasted with the actual level of achievement. This is open for discussion at any time.

Lack of preparation for a lesson, for any reason, is NO excuse.

The percussion studio operates on an open lesson policy. Students are encouraged to observe the lessons of their colleagues (quietly and unobtrusively).

Portions of each lesson may be assigned for memorization. This will be done, when appropriate, in order to reinforce certain aspects of the learning process and to guarantee an acceptable level of preparedness.

All applied students (majors and minors) are *strongly encouraged* to be in a performance organization appropriate for a percussionist (i.e. Marching Band, Wind Symphony, Symphonic Band, Jazz Ensemble), along with a percussion ensemble.

All music education majors are required to be in Marching Band (percussion section) at least three years. It is highly likely that your first job will deal with marching percussion on an intense level – you must be prepared to deal with this aspect of percussion comfortably.

Students enrolled in MUP 180 can “jury-up” at any time, and should be aware that 100-level lessons DO NOT count in your hour requirements toward your degree (Department of Music policy). This should provide ample motivation for learning scales and rudiments!!!!

Please make arrangements to have your lesson time scheduled within the first two days of class, if not sooner. Failure to do so by the end of the first week of classes will result in one letter grade reduction of your applied grade. Attendance of applied lessons is required; only University or medically excused absences will be made up (i.e., your roommate needed a ride to the auto shop is not an acceptable excuse); emergencies will be handled on an individual basis. Make up lessons will be at the discretion of the teacher. Do not schedule medical, dental, advising, business, legal, etc. appointments that will conflict with your lesson!

The number of daily practice hours should be equal to or greater than the number of credit hours taken (2 hr. applied = 2 hrs. daily practice). If you are not able to devote this much time for practice, you are either over-committed with course work and / or responsibilities, or you have not learned how to manage your time efficiently, or you have a lack of self-discipline / motivation. As a percussion major, you should look forward to your practice time and ensemble rehearsals. Remember, this is the best time of your life to do this, so don't put it off! In any case, you can correct the problem if you want to, or the proficiency requirements will take care of it for you.

Do not procrastinate in any area of your college experience. Having a term paper or project due or studying / cramming for a test for another class is no excuse for being unprepared and / or asking to reschedule your lesson! PLAN AHEAD.

If your teacher cancels a lesson, you are entitled to a make-up lesson. If a student misses a lesson, or the teacher deems a lesson to be inadequately prepared, it will be the students' responsibility to arrange and prepare a make-up lesson. Failure to do so will result in a failing grade (F) for that week. Every effort will be made to reschedule cancelled lessons, either in advance or after-the-fact, but you should contact your teacher to arrange make-up lessons.

### Things to remember

- Never begin a sentence with the words “I would have practiced more, but...”
- If you are working as hard as you can and the problem gets no better, then there is a good chance you are doing it wrong. Find out how to practice more correctly and efficiently, and continue working as hard as you can.
- When you feel “...I can’t do this...” remember that the correct statement is, "I haven’t worked hard enough and long enough to do this yet.”
- Consistency in performance is born of consistency in practice. A consistent level of performance comes only after a consistent level of practice, established over the long term.
- Don’t use excuses...EVER.
- YOU CAN do anything, or achieve anything, at any level, IF you work HARD enough, LONG enough.
- If you have a commitment, MEET IT. If you have a responsibility, HONOR IT.
- Be early...On time in the music world equals late.
- When speaking of yourself, let your playing speak loudly for you. Keep your mouth shut.
- If you don't like someone, never let him or her know it. If you like someone, make sure they know it.
- If you can ever find time to practice more, practice more! The better you are, the better you are!
- You are extremely fortunate to be involved in such a rewarding field as music – take advantage of the fact that you go above and beyond the masses as it is, and capitalize on it by not wasting any part of your college experience.
- Always be open to discovering new music and new types of music – listen, listen, listen!!!!
- Opportunity is missed by most people because it is dressed in overalls and looks like work.  
-Thomas Edison
- Behind every excuse is a lack of desire.
- Laziness is a conscious decision to sacrifice quality for convenience.
- The will to succeed is not nearly as important as the will to prepare to succeed.
- What you do defines you, so don’t screw up.
- Effort matters, but only sometimes.

## **Words by John Wooden**

Make each day your masterpiece.

When I was teaching basketball, I urged my players to try their hardest to improve on that very day, to make that practice a masterpiece.

Too often we get distracted by what is outside our control. You can't do anything about yesterday. The door to the past has been shut and the key has been thrown away. You can't do anything about tomorrow. It is yet to come. However, tomorrow is in large part determined by what you do today. So make today a masterpiece; you have control over that.

This rule is even more important in life than in basketball. You have to apply yourself each day to become a little better. By applying yourself to the task of becoming a little better each and every day over a period, you will become a lot better. Only then will you be able to approach being the best you can be. It begins by trying to make each day count and knowing that you can never make up for a lost day.

If a player appeared to be taking it easy in practice, I told him, "Don't think you can make up for it by working twice as hard tomorrow. If you have it within your power to work twice as hard, why aren't you doing it now?"

If you sincerely try to do you're your best to make each day a masterpiece, angels can do no better.

## **WORDS BY DR. LOU!!!**

- It's not what's in front of you or what's behind you; it's what's within you.
- You can't tell people your problems; 90% of them don't care and the other 10% are glad you have them.
- People do great things every day; make sure you are one of them.
- 3 most important things in life: 1) Do the best you can, 2) Show people you care, and 3) Always do the right thing.

## **WHY SHOULD I BE IN THE PERCUSSIVE ARTS SOCIETY?**

A PAS student membership is economical at the VIP level for only \$55 (per year), a price that is far below the cost of a required physics or chemistry text used in other classes you may take. Even a "hard copy" membership, providing PAS publications through the mail in addition to the Web services, is a bargain when compared to other college texts.

PAS members are better informed about the percussion world. A student membership adds value to their future professional lives and provides a tool to prepare them for a highly competitive marketplace of opportunities. Members have access to a vast percussion research archive. A few of these tools include decade's worth of searchable journals and research publications, the Siwe database of percussion music in print, and a conference center for creating dialogue among people from different disciplines, cultures, and viewpoints. PAS is relevant to their lives. Students can find composer information for program notes for recitals and studio class performances. They can use the Siwe database to find repertoire to perform, cross-reference with available reviews, and browse the programs of other universities to see what their colleagues are performing. They can even post a message asking others around the globe to help solve performance problems for music they're currently working on.

PAS members receive discounts on local chapter activities (ie. Days of Percussion) as well as discounted access to the premier percussion event in the world, the Percussive Arts Society International Convention (PASIC). PAS members receive a bi-monthly magazine and a bi-monthly newsletter, a discount on Modern Drummer magazine, access to scholarships, annual competitions and contests, full access to the pas.org website, and even insurance or the PAS credit card program.

The PAS advantage is connectivity to the most active percussion society in the world. For the percussion professional, PAS is a source that, for over 40 years, has represented excellence and integrity in all facets of service to its members. Its publications, international conventions, chapter network, research materials, office resources, and electronic services are viewed as leaders among other music service organizations. You can count on PAS to help you become a better percussionist.

# Applied Percussion Contract

I, (please print) \_\_\_\_\_, have read and understand all rules and regulations contained within the UAB Percussion Handbook. I agree to abide by all said rules and regulations contained in this document. I understand that failure to adhere to these rules and regulations will result in the lowering of my applied lesson or percussion ensemble grade, loss of privileges, and in extreme cases, removal from the music program.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date