THE UNIVERSITY OF WEST GEORGIA

PERCUSSION HANDBOOK

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DIRECTOR OF BANDS/PERCUSSION

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INTRODUCTION

The purpose of the Percussion Handbook is to provide UWG percussionists with pertinent information on a variety of topics that deal with the day-to-day operation of the percussion program. In addition to this handbook, ALWAYS CONSULT THE MUSIC STUDENT HANDBOOK or on-line at www.westga.edu/~musicdpt/ugradprog.html#applied

BUILDING RULES

HUM Building
(678) 839-6516 (Main Office)
(678) 839-6367 (Office)
(678) 839-6259 (fax)
dovermie@westga.edu

You are on the honor system. Please be responsible and courteous.

Practice Areas:

1. All available practice rooms are available to all percussionists at all times. Everyone (freshman, senior, etc.) has equal status. There are specific "Percussion Practice" rooms in the practice suite, room 329 (Studio) and, possibly, and the band room (room 331), as well as various classrooms on a scheduled basis.
2. Practice rooms are for practice. Please don't use the space for studying or socializing.
3. Since each practice room is multipurpose, be courteous to others needing to practice. If you can move your instrument to another location, please do so.
4. Leave the room in better condition than you found it. COVER THE INSTRUMENTS!
5. Respect the practice time of others and please don't interrupt.
6. It is impossible for 2 people to simultaneously practice 2 different works.

Storage and Music

1. Never assume that it is OK to borrow anything. Always ask permission before using any mallets, instruments, or music.
2. Keep your personal items in your locker and out of the practice rooms.
3. Maintain your own folder of music – lost parts will cost $.25/ea for replacement.
4. It is your job to put the instruments away.
5. ALL of the instruments under the loft are personal property of Dr. Overmier and OFF-LIMITS to students

MALLET IDENTIFICATION

Each percussionist should select a color of vinyl tape that will serve to identify his/her mallets. Please DO NOT expect other players to supply your mallet needs. A mallet color chart will be posted on the Percussion Suite door (room 329). Please do not store mallets in the Studio (Rm. 329).

STUDIO & MASTER CLASSES

Studio and Master Classes will occur periodically throughout the semester. The purpose of the Studio Class is to provide an opportunity to hear new and familiar literature, while the Master Class is designed to provide a forum for discussion and demonstration, and to provide another performance venue for UWG percussionists. Both types of class will be scheduled and announced far in advance. Both are considered an extension of percussive studies and attendance will be taken.
UWG PERCUSSION INSTRUMENTS

UWG has an impressive supply of percussion instruments. Treat them kindly and most will have a long life. Most of these, however, were not meant to be shipped or transported over walkways. Since our instruments are frequently moved, special care must be taken in order to avoid damage.

Usually, seven or more ensembles will be using the percussion instruments during the same semester. Storage for percussion instruments is limited. Return items to the area that has been labeled for that particular instrument. This is the responsibility of every percussionist.

PLAYING IN GROUPS WHEN NOT ENROLLED

There are many opportunities for percussionists to perform while attending UWG. You are encouraged to take advantage of as many opportunities within the Music Department as possible. "Gigs" outside of the department are important as well, but need to be a lower priority than those taught by Music Faculty. Please schedule accordingly.

PERSONAL SCHEDULE

Keep a pocket calendar. There will be too many appointments, rehearsals, and assignments to commit to memory. Keep the calendar with you at all times.

PERCUSSION LITERATURE

Purchase the music you are studying. Some music may be temporarily available from the library or from Dr. Overmier. All music borrowed from Dr. Overmier must be signed out and returned at the end of the semester or earlier if requested. This music is primarily for research and not for your personal collection. Please be considerate and treat it as if it were your own. Any borrowed piece of Dr. Overmier’s MUST be signed out and returned at the end of the respective semester or upon request.

APPLIED PERFORMANCE STUDIES (LESSONS)

Private instruction is an essential part of music study. Each week percussion music majors will have a regularly scheduled 50-minute lesson. Percussion music minors will have a thirty-minute lesson each week. Each lesson will be evaluated on preparedness, musical expression, attitude, willingness to take direction, progress, attendance, and degree of active participation during the lesson. After considering these items a letter grade will be assigned. These grades will be averaged with the final Performance Exam (Jury) in order to determine the final grade.

Each lesson will be graded and a copy of the notes with a grade will be supplied to the student. Only those lessons demonstrating significant progress will receive the highest grades. The merely attending a lesson will not guarantee a passing grade. Any student arriving more than 15 minutes late will be marked absent, receive an "F" for the week, and no make-up lesson will be provided. Make-up lessons will be schedule providing the student has informed the instructor at least 24-hours in advance. MAKE-UP LESSONS ARE THE RESPONSIBILITY OF THE STUDENT. Lessons missed by the instructor MUST be scheduled at the convenience of the student.

Ensemble music is legitimate study for lessons. Students having difficulty with ensemble assignments may use lesson time for discussion of the music. Schedule Advising, doctor’s appointments, and campus affairs are not legitimate reasons for missing lessons.
PERFORMANCE EXAMS (JURY)

There are two levels of proficiency for undergraduate majors: 2600Q and 4600Q. A faculty committee will determine the level of study for each semester during the last jury examination or entrance audition. All students taking percussion performance studies for credit are expected to present a jury unless otherwise advised by the percussion instructor. The jury will consist of performing pre-selected compositions, scales, etudes, and possibly, sight-reading. Pertinent information regarding the selection, musical terms or composer will also be required.

BEFORE YOUR JURY: Be sure to sign-up for a jury time two weeks before the jury. Failure to do so will prevent the jury from occurring. Please supply copies of the music for each faculty member of the jury. NO PHOTO COPIES. A repertoire sheet will need to be completed prior to each jury. This is a list of the pieces during the semester that were completed or are in progress. Arrive at least 15 minutes prior to your jury time.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty. At each level of applied study the student must meet specific expectations, as outlined by the applied instructor, in order to advance to the next level. Prior to the jury examination, students (with the assistance of the applied teacher) update their Applied Repertoire and Study Forms. These forms reflect an accurate accounting of applied study and solo performance. While the applied teacher and the committee will make final decisions, the examination will generally include a representation of the major repertoire, excerpts, scales, and technical exercises studied during that quarter. Proper performance etiquette and appropriate attire are highly recommended for all performances, including jury examinations.

Students are responsible for scheduling their own jury examination(s). The jury-examination schedules are posted at the Music Office one week before final examinations begin. If applicable, students are advised to have accompaniment for solo literature. It is the student’s responsibility to secure an accompanist at least three weeks prior to the jury time and to schedule a minimum of two rehearsals. The applied instructor should be present at the rehearsals. No jury will be performed without approval by Dr. Overmier.

Students with excessive absences and/or an “F” average will not be permitted to perform a jury. This will result in the final grade of “F” for the semester. Students failing to register for a jury, refusing to take a jury, or missing their jury time will also receive an “F” for the semester.

PERCUSSION ENSEMBLE & JAZZ PERCUSSION GROUP

ALL percussion students must also register for a percussion ensemble in each semester of applied study. The Jazz Percussion Group is limited to auditioned members.

RECITALS

All percussionists are encouraged to present public recitals as soon as the appropriate repertoire has been assembled. Off-campus recitals/performances will be approved only if it is agreed that all parties will benefit from the experience. Every percussionist will eventually perform on a Monday student recital. Generally, a single movement from a multi-movement work or a major work is considered an appropriate choice of literature for a solo public performance. The performance must be presented on an official student recital program (e.g., Student Recital Hour, Junior Recital, or Senior Recital).

Percussionists must perform at least one concerto, at least one piece on three of the other percussive areas (timpani, multiple percussion, drum set, marimba, xylophone, or vibraphone), and are encouraged to program a chamber work.
Performance majors will be expected to perform a half recital during the Junior year and a full recital during the Senior year. The Senior Recital must be completed by the sixtieth class day of the last semester of study. The Junior Recital must consist of 20-30 minutes of music. The Senior Recital must consist of 40-60 minutes of music. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the semester of student teaching. Percussion students are advised to perform a recital regardless of the requirements.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval results from a majority of the committee concurring that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur at least three calendar weeks prior to the proposed recital date. Recitals that are not approved may be heard again during the next semester of study.

Following a successful Recital Hearing, the Recital Hearing Approval Form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the Music Department office.

Check list for presenting an on-campus recital:

CHECK THE MUSIC STUDENT HANDBOOK!!! THEN . . .

1. Submit a proposed program to Dr. Overmier at least 30 days prior to the recital hearing.
2. Reserve the date and performance site during the first two weeks of the semester.
3. Schedule a recital hearing before the 60th day recital hearing deadline.
4. Schedule a dress rehearsal at the performance site at least 15 days prior to the hearing date.
5. Make arrangements for house management, recording, etc.
6. Check logistics, details, and rehearsal times with all of the other musicians scheduled to appear 30 days prior to the recital.
7. Present a high quality cassette recording to Dr. Overmier within one week after the recital.

PERCUSSIVE ARTS SOCIETY

The Percussive Arts Society is a worldwide organization for percussive study, research, and performance. The purpose of the society is to promote activities with a wide range of knowledge for students, teachers and performers. The mission of the PAS is to facilitate greater communication among all areas of the percussive arts. Membership forms are available from Dr. Overmier.

NATIONAL ASSOCIATION OF COLLEGE WIND AND PERCUSSION INSTRUCTORS

The National Association of College Wind and Percussion Instructors (NACWPI) is a national organization dedicated to further the pedagogical approaches to instrumentalists. As with other similar organizations, the purpose is to help develop an understanding to the teaching methods involved in instrumental music.
PERSONALLY OWNED MALLETS, MUSIC, & EQUIPMENT

In order to develop and maintain a serious total percussion program, students should acquire an assortment of sticks, mallets, and accessory instruments that will enable them to meet all of the demands of lessons, rehearsals, and performances. In addition to the following list, all percussionists should be prepared to purchase substantial amounts of methods, materials, and solos in each of the specialty areas. Students should own each piece of literature that they perform or study.

The following is an example of minimum purchases for percussionists. Brand names are a suggestion and not necessarily an endorsement of a particular product. The quality, however, is an essential consideration. Substitutions should be discussed with Dr. Overmier.

<table>
<thead>
<tr>
<th>Sticks</th>
<th>Timpani Mallets</th>
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<tbody>
<tr>
<td>1 pr. Vic Firth SD1 (General)</td>
<td>1 pr. Vic Firth Ultra Staccatos</td>
</tr>
<tr>
<td>1 pr. Vic Firth SD2 (Bolero)</td>
<td>OR</td>
</tr>
<tr>
<td>1 pr. Vic Firth Ralph Hardeman</td>
<td>1 pr. Saul Goodman No. 5</td>
</tr>
<tr>
<td>1 pr. Drum Set (5A or equivalent)</td>
<td>1 pr. Vic Firth Cartwheels</td>
</tr>
<tr>
<td>1 pr. Brushes (Regal Tip 55W)</td>
<td>1 pr. Vic Firth Generals</td>
</tr>
<tr>
<td>* Hinger Mallets are also suitable</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Keyboard Mallets</th>
<th>Accessories</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 pr. Soft yarn (LS 2)</td>
<td>1 Triangle Clip</td>
</tr>
<tr>
<td>2 pr. Medium yarn (LS 4)</td>
<td>1 Triangle (Abel 8&quot;)</td>
</tr>
<tr>
<td>2 pr. Hard yard (LS 6)</td>
<td>1 set Triangle beaters (Spectrasound)</td>
</tr>
<tr>
<td>1 pr. Medium rubber</td>
<td>1 Tuning Fork (A 440) or Pitch Pipe</td>
</tr>
<tr>
<td>1 pr. Plastic (Balter #10)</td>
<td>1 Metronome</td>
</tr>
<tr>
<td>2 pr. Medium Hard Vibe yarn</td>
<td>STICK BAG OR CASE</td>
</tr>
<tr>
<td>1 Tambourine (Grover)</td>
<td></td>
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</tbody>
</table>

In addition to the above striking implements, Dr. Overmier will hold sessions on mallet wrapping, stick and beater making, drum making, and other percussive aids.

MINIMUM COMPETENCIES

The following requirements must be met in addition to the above criteria for a corresponding grade. In addition, percussions must successfully pass a final jury.

**FOR AN "A"**

2 Completed major work for marimba OR 4 short works - AND
7 Snare drum etudes OR 5 snare etudes and two multiple percussion solos, AND
3 Timpani etudes OR 2 timpani solos

*Players may substitute a drum set etude or solo for any one of the above*

**FOR A "B"**

1 Completed major work for marimba OR 3 short works - AND
6 Snare drum etudes OR 4 snare etudes and two multiple percussion solos, AND
4 Timpani etudes OR 2 timpani solos

*Players may substitute a drum set etude or solo for any one of the above*

**FOR A "C"**

1 Completed major work for marimba OR 3 short works - AND
5 Snare drum etudes OR 3 snare etudes and 1 multiple percussion solos, AND
3 Timpani etudes OR 1 timpani solos

*Players may substitute a drum set etude or solo for any one of the above*

ANY VARIATIONS WILL BE LEFT TO THE DISCRETION OF THE INSTRUCTOR
MUSC 2600Q: Principal Applied

1st Year: In addition to the above: Demonstrate all major scales and arpeggios. At least one recital appearance. Regular attendance at ALL Studio, Repertoire, and Lab classes. Participation in a percussion ensemble.

2nd Year: In addition to the above: Demonstrate all major and minor scales (natural, harmonic, and melodic) and arpeggios. At least two recital appearances; education and composition majors: one recital appearance. Level-Change Examination before advancement to MUSC 4600. A special form is necessary for this level change and can be obtained from the department office. Regular attendance at ALL Studio, Repertoire, and Lab classes. Participation in a percussion ensemble.

MUSC 4600Q: Principal Applied

3rd Year: In addition to the above: Must have attained upper-division status. Demonstrate a working knowledge of modes and continued scale study. Perform major works, etudes, technical exercises, and orchestral excerpts contrasting in styles and historical periods. At least two recital appearances and a Junior Recital; education and composition majors: one recital appearance or a Junior Recital. Participation in a percussion ensemble.

4th Year: In addition to the above: Continuation of previous scale and arpeggio study to gain more facility. Perform more difficult studies and etudes as assigned and standard repertoire contrasting in styles and historical periods. Must perform at least one concerto for percussion. Must have two recital appearances and a Senior Recital; education majors: a Senior Recital or a faculty hearing; composition majors: one recital appearance or a Senior Recital. Participation in a percussion ensemble.
PERCUSSION PERFORMANCE SYLLABUS

The following compositions are a representative list of performance expectations percussionists should master for advancement to the next level. The ability to play these compositions, however, does not guarantee advancement. Other factors such as consistent achievement, stability of performance, willingness to follow direction, musical growth, etc. combine to aid in determining whether one is ready to advance.

Level 2600Q

Snare Drum
* Demonstrate substantial progress in sight-reading.
* Perform various etudes from Cirone's Portraits in Rhythm and/or Vic Firth's The Solo Snare Drummer. Other texts and solos include Metal and Wood O'Reilly, Unaccompanied Colgrass, Three Dances Benson, 14 Modern Contest Solos Pratt, Rudimental Cookbook · Mecham, Snare Drum in the Concert Hall Payson.

Keyboard
* Demonstrate as competent, as judged by the instructor, representative two and four-mallet literature.
* Demonstrate progress in sight-reading abilities.
* All major scales and arpeggios one octave
Solo Literature may include: Sonata Allegro Peters, Concertino Frock, Furioso and Valse/Hatch, Yellow After the Rain Peters, Rococo Desportes, 90 Minute Wonders DeLancey, Etude No. 1 Houlliff, Etude in C Major Musser, Rain Dance Gomez.

Timpani
* Demonstrate a working knowledge of tuning, body position, rolls and their relationship to timpani size, dynamics, and duration, and correct body position.
Solo literature may include: Sonata Beck, Method No. 1 - 110 Friese Lepak, Minuet Frock, Three Designs Muczynski, Ballad for the Dance Goodman, Seven Solo Dances for Timpani, Frock

Multiple Percussion
* Demonstrate a working knowledge of logistical set up and performance
French Suite, English Suite, and the Morris Dance Kraft
Inspirations Diabolique Tagawa

Orchestral Percussion
* Demonstrate knowledge of percussion section organization and set up
* Demonstrate techniques on snare drum, bass drum, cymbals, and various orchestral accessories
A Percussionists Guide to Orchestral Excerpts Vincent
Orchestral Percussion Technique Blades
Percussion Performance Techniques Alford

Drum Set
* Demonstrate various standard rhythms/styles for drum set
* Demonstrate knowledge of set up and performance considerations
Essential Styles Soph
Snare Drum
   Same as the previous levels with more advanced literature
   The Solo Snare Drummer Firth
   Snare Drum in the Concert Hall Payson
   14 Modern Contest Solos Pratt
   Rudimental Cookbook Freytag
   Various Orchestral Excerpts

Timpani
   *Demonstrate knowledge of rolls, mechanical operations, special effects,
   cross sticking, swing sticking, and body position
   Etudes Carter
   Inspiration Diabolique Tagawa
   Various Orchestral Excerpts

Keyboard
   *Demonstrate all major scales and arpeggios three octaves
   *Demonstrate all forms of the minor scales and arpeggios one octave
   *Demonstrate a working knowledge of stroke types, roll types, effective
   body positioning and preparation, and correct striking areas
   Etude 1, 2, & 3 Smadbeck
   Etude No. 6 Houliff
   Monograph IV Gipson
   Grand Fantasy in C Major Heble
   Various Concertos
   Improvisation and Vibraphone Study
   Various Rags by Helble, Green, Hatch, and others

Multiple Percussion
   Zyklus Stockhausen
   King of Denmark Feldman

Orchestral Percussion
   *Demonstrate knowledge of percussion section organization and set up
   *Demonstrate techniques on snare drum, bass drum, cymbals, and various
   orchestral accessories
   A Percussionists Guide to Orchestral Excerpts Vincent
   Orchestral Percussion Technique Blades
   Percussion Performance Techniques Alford

Drum Set
   *Demonstrate various standard rhythms/styles for drum set
   *Demonstrate knowledge of set up and performance considerations

Hand Drumming/World Percussion
Level 5600Q

**Snare Drum**
- Same as the previous levels with more advanced literature
- Various Orchestral Excerpts
- Other solos to remove deficiencies

**Timpani**
- *Demonstrate knowledge of rolls, mechanical operations, special effects, cross sticking, swing sticking, and body position*
  - *Etudes/Carter*
  - *Inspiration Diabolique/Tagawa*
  - Various Orchestral Excerpts

**Keyboard**
- *Tambourine Paraphrase/Abe*
- Various solo literature for marimba
- Various Concertos
- Improvisation and Vibraphone Study
- Various Rags by Helble, Green, Hatch, and others

**Multiple Percussion**
- *Zyklus/Stockhausen*
  - *King of Denmark Feldman*

**Orchestral Percussion**
- *Demonstrate knowledge of percussion section organization and set up*
- *Demonstrate techniques on snare drum, bass drum, cymbals, and various orchestral accessories*
  - *A Percussionists Guide to Orchestral Excerpts/Vincent*
  - *Orchestral Percussion Technique/Blades*
  - *Percussion Performance Techniques/Alford*

**Drum Set**
- *Demonstrate various standard rhythms/styles for drum set*
- *Demonstrate knowledge of set up and performance considerations*

**Hand Drumming/World Percussion**
Major Scales and Arpeggios

C Maj

F Maj

Bb Maj

Eb Maj

Ab Maj

Db Maj

Gb Flat Maj

Cs-D Maj

G Maj

D Maj

A Maj

E Maj