

Percussion Area Guidelines

Instructor: Dr. Brian Graiser, Artist/Instructor of Percussion
Office: Percussion Annex (office hours by appointment)
Phone: (870) 972-3769
Email: bgraiser@astate.edu

Introduction

The following is an explanation of the expectations and procedures for percussion majors at Arkansas State University. The motivation behind these guidelines is the desire of the A-State Department of Music to ensure that graduates are qualified and prepared at the highest possible level for professional endeavors appropriate to the degree program sought. These criteria pertain to students whose applied area of concentration is percussion.

Entrance Requirements

Admission: Prospective students must meet the admission requirements of the university as noted in the bulletins. <http://www.astate.edu/a/registrar/students/bulletins/index.dot>

Auditions: Prospective Percussion students must audition for Dr. Brian Graiser prior to initial enrollment. Each student will be notified individually regarding audition results. For undergraduate and graduate audition requirements, please visit <https://www.astate.edu/college/liberal-arts/departments/music/Prospective-Students/audition-information.dot>

Degrees

Bachelor of Arts in Music (BA): This degree permits the study of music within a liberal arts curriculum and provides a broad coverage of the field of music rather than a heavy concentration in a single area. This degree requires a minor (approved by the advisor) and twelve hours of a foreign language.

Bachelor of Music in Performance (BM): This degree prepares students to pursue performance careers as soloists and collaborative performers in ensembles. Most students seek graduate work before embarking on their careers.

Bachelor of Music Education (BME) - Instrumental Music: This degree prepares students to teach music in grades K-12 in the state of Arkansas. Students often complete graduate study to pursue careers in higher education.

Master of Music in Performance (MM): This degree provides advanced study in instrumental performance culminating in a graduate recital. It prepares students to pursue performance careers as soloists, collaborative performers in ensembles, and prepares them to teach privately or in higher education. Some students will continue their education with a doctoral degree.

Levels of Study

Students should register for the appropriate Performance Applied Music course. Teacher permission is required for admittance:

- **MUSP 1111** is for students who are non-music majors, music minors, or those seeking the Bachelor of Arts in Music.

- **MUSP 1112** is for freshman and transfer music majors, as well as those who have not tested or passed the proficiency for upper level study.
- **MUSP 3111** is for non-majors who are classified as juniors or seniors, or for music majors seeking study of a secondary instrument.
- **MUSP 3112** is for BA or BME music majors who have passed the Proficiency Jury following the completion of the number of lower level applied lesson credits required for their degree plan.
- **MUSP 3113** is for BM music performance majors who have passed the Proficiency Jury.
- **MUSP 6111, 6112, 6113, and 6114** are for MM or MME graduate music students.

Important Studio Policies

A few of the most important Percussion Studio policies are listed below; **please refer to the Applied Percussion Syllabus, Curriculum, and Studio Handbook** for a complete list of all policies:

- All percussion majors who are required to register for applied lessons must participate in Percussion Ensemble. This may be done for credit or for zero credit. The percussion faculty may grant an exemption to this requirement based on special circumstances.
- Due to its unrivaled access to educational and professional percussion resources, all percussion students are required to be active members of PAS (currently \$60/year). For more information on membership fees and benefits, visit <https://www.pas.org/membership/individual#individual>
- Attendance at all percussion activities (lessons, Percussion Seminar, guest clinics, recitals, concerts, etc.) is mandatory for all students enrolled in applied lessons. Please refer to the Applied Percussion syllabus for Attendance Policy details regarding excused absences, unexcused absences, and grade penalties.
- Percussion students are responsible for acquiring and personally owning a large number of materials, and should budget at least \$200 per semester to obtain all necessary sticks/mallets, music, method books, and other items.
- Please refer to the Percussion Studio Handbook for policies regarding studio communication, the use of facilities and equipment, practice room reservations, facilities security, equipment transportation, and studio culture/behavior.

Performance Requirements

There are many performance requirements for students to fulfill each semester. Please refer to the information below, bearing in mind the requirements of your specific degree:

Percussion Seminar

All students registered for Applied Percussion must attend the weekly Percussion Seminar (Fridays from 12:00-12:50pm in FA 142) and perform at least once per semester. Repertoire may either be finished projects or “works in progress.”

Tuesday Morning Recitals

All Applied Percussion students must perform every semester on the Tuesday Morning Recital Series, which takes place in the Recital Hall at 11:00am on Tuesdays. Students who perform on a degree recital (their own or someone else's), Honor's Recital, or other studio recital are exempt that semester from this requirement. The format is a traditional recital for which the appropriate attire is required. All performances require consent of the major applied teacher by filling out the Tuesday Morning Recital Form found on the A-State Music Department Website under Current Students.

Juries

All students are required to give a **10-minute juried performance** during Finals week at the end of each semester, which will be given a grade based on the level of performance demonstrated at the jury (that grade accounts for 50% of the final class grade). The material performed during the jury will reflect the student's progress during the semester and current level of achievement, and is determined in advance by the instructor.

Upper Level Proficiency Exam

The **Upper Level Exam** is a double-length (20-minute) juried performance which must be passed in order to enroll in Upper Level Lessons (MUSP 3112 or 3113) and will take the place of the jury for those students who are attempting it. As with standard juries, the Exam will receive a grade which accounts for 50% of the final class grade.

BM/BME Upper Level Proficiency Exam Requirements

The Upper Level Proficiency Exam may be attempted at the conclusion of the second semester (for **Music Performance** majors) or third semester (for **Music Composition, Music Education, or Jazz Studies** majors) of lower-level study in place of a normal jury. The required materials for the Upper Level Exam are as follows (substitutions may be given at the instructor's sole discretion):

Snare Drum:

- Demonstrate any of the 40 PAS International Drum Rudiments at a reasonable performance tempo, from memory (**this requirement may be passed off in lessons prior to the exam**)
- Demonstrate the musical application of various rudiments and concert techniques by performing an etude from Delécluse: *Douze Etudes*

Keyboard Percussion:

- Demonstrate any chromatic, major, or minor scale (natural, melodic, or harmonic), arpeggiated triad (major, minor, diminished, or augmented), or seventh chord (major, dominant, minor, half diminished, or fully diminished) at a reasonable performance tempo, ascending and descending two octaves, from memory (**this requirement may be passed off in lessons prior to the exam**)
- Sight-read melodic material using two mallets
- Demonstrate vibraphone-specific techniques by performing an etude from Friedman: *Vibraphone Dampening and Pedaling* (**this requirement may be passed off in lessons prior to the exam**)
- Demonstrate 4-mallet technical proficiency and interpretational artistry by performing a 4-mallet keyboard solo for marimba or vibraphone

Timpani:

- Demonstrate proper tuning and technique by performing a solo (i.e. works by Deane, Hochrainer, McCormick, or Bergamo) **OR** perform a stylistically diverse collection of three orchestral excerpts (i.e. symphonies by Haydn, Beethoven, and Tchaikovsky)

Multiple Percussion:

- Demonstrate knowledge and application of multiple percussion techniques by performing a single movement from Kraft: *English Suite* or *French Suite*

Drum Set:

- Demonstrate swing drumming proficiency by playing a transcribed solo by a notable jazz drummer (**this requirement may be passed off in lessons prior to the exam**)

- Demonstrate stylistic versatility by playing rock/funk, swing, and Latin patterns with appropriate fills using examples from Igoe: *Groove Essentials*

World Percussion/Hand Drums:

- Demonstrate basic hand drumming techniques (open/closed bass, tone, and slap strokes) and stylistic versatility by playing three varied conga patterns with appropriate fills or solos

BA Upper Level Proficiency Exam Requirements

Per university guidelines, students pursuing the **Bachelor of Arts** degree may attempt the Upper Level Proficiency Exam at the end of their first semester. The required materials for the Upper Level Exam are as follows (substitutions may be given at the instructor's sole discretion):

Snare Drum:

- Demonstrate the musical application of various rudiments and concert techniques by performing a concert-style etude or solo

Keyboard Percussion:

- Demonstrate any chromatic, major, or natural minor scale or arpeggio at a reasonable performance tempo, ascending and descending two octaves, from memory (**this requirement may be passed off in lessons prior to the exam**)
- Sight-read melodic material using two mallets
- Demonstrate 4-mallet technical proficiency and interpretational artistry by performing a 4-mallet keyboard solo for marimba or vibraphone

Timpani:

- Demonstrate proper tuning and technique by performing an etude or solo (i.e. works by Deane, Hochrainer, McCormick, or Bergamo)

Bachelor of Arts students must also perform **one** of the following:

Multiple Percussion:

- Demonstrate knowledge and application of multiple percussion techniques by performing an etude or solo, **OR**

Drum Set:

- Demonstrate stylistic versatility by playing rock/funk, swing, and Latin patterns with appropriate fills using examples from Igoe: *Groove Essentials*, **OR**

World Percussion/Hand Drums:

- Demonstrate basic hand drumming techniques (open/closed bass, tone, and slap strokes) and stylistic versatility by playing three varied conga patterns with appropriate fills or solos

Upper Level Areas of Proficiency

At the end of the required number of semesters of Upper Level lessons, all percussion majors (regardless of concentration) are expected to be able to perform a number of proficiencies. These requirements may be passed at any time prior to the conclusion of Upper Level lessons, in coordination with the instructor. In most cases, the successful completion of all Upper Level juries and recitals will satisfy these requirements. These requirements include:

Snare Drum:

- Advanced repertoire comparable to that in Delecluse: *Douze Etudes* or *The Noble Snare*
- Noteworthy orchestral excerpts

Keyboard Percussion:

- Advanced 4-mallet techniques, artistry, and literature on marimba and vibraphone
- Ragtime xylophone literature
- Noteworthy orchestral excerpts for xylophone, glockenspiel, and vibraphone
- Jazz vibraphone: a 12-bar blues in Bb and F (following the complete form) and a standard jazz chart, learning additional scales as needed (i.e. pentatonic, octatonic, blues, etc.)

Timpani:

- Advanced pedaling, playing techniques, and literature comparable to Carter: *Eight Pieces*
- Noteworthy orchestral excerpts

Multiple Percussion:

- Advanced solo and/or chamber repertoire comparable to Rzewski: *To the Earth*, Xenakis: *Rebonds*, or Crumb: *Madrigals*

Drum Set:

- Diverse styles including swing, rock, and latin patterns
- Sight-read a big band chart with proper set-ups and kicks

World Percussion/Hand Drums:

- Diverse styles including Afro-Cuban, West African, Celtic, and/or other kinds of drumming

Recital Requirements

Percussion majors may perform a half- or full-length recital, which may or may not be required depending on the degree pursued, with instructor permission. **A Pre-Recital Hearing must be completed for Dr. Graiser 4 weeks prior to the recital itself;** the recital itself may be postponed as a result of failing this hearing. The Recital Hall should be reserved during the first part of the Fall semester for degree recitals, even if it takes place in the Spring semester. Please refer to the following guidelines for recital programming:

- **Bachelor of Music (Performance) students** are required to perform a Junior Recital (25 minutes of music) and a Senior Recital (45 minutes of music).
- **Bachelor of Music Education students** are required to perform a Junior Recital (25 minutes of music) and may perform an optional Senior Recital (25 minutes of music).
- **Bachelor of Arts students** are not required to give a degree recital, but have the option of performing a Senior Recital (25 minutes of music).
- **Any half-length recital** (with the exception of Bachelor of Arts students) should include advanced repertoire for keyboard percussion, snare drum, and timpani. and either multiple percussion, drum set, or world percussion.
- **Any full-length recital** (with the exception of Jazz students) should include advanced repertoire for keyboard percussion, snare drum, and multiple percussion. Additional pieces for those instruments, timpani, drum set, or world percussion may also be included.
- **Performance majors are required to program a small chamber ensemble piece** on at least one recital; **all other students** may program a small chamber ensemble piece on their recital with the instructor's permission.
- **Students are highly encouraged to collaborate with student composers** to create and premiere new works for percussion on recitals.
- Recital programs should be tailored to the **specific professional goals** of the student (i.e. pedagogical literature for future educators, preparing for graduate school auditions, playing jazz vibes or drum set in combos, solo/chamber projects, etc.). Unless you attend graduate school, this will likely be the last time you have the chance to prepare a solo performance under the guidance of a percussion expert; make the most of this educational opportunity!