

**PRACTICE**  
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Be sure to warm-up properly and with care. Begin with repetitions of simple figures that loosen up the muscles by using material that is easily performed both physically and mentally. Be sure to **RELAX!** The basic objective of the warm-up process is to encourage and maintain complete relaxation of the hand, arms, shoulders, torso, etc. Slow, deliberate practice can help to fully exercise all muscles, in addition to the conditioning of tendons and ligaments.

In each session, concentrate upon the following:

- Sound production technique
- Accuracy
- Evenness/uniformity between hands
- Musical Interpretation
- Tempo and pulse control
- Relaxation, Breathing

And, keep in mind the basics of musicianship:

- Tone
- Dynamic Control
- Articulation and Accents
- Phrasing
- Timbral Variety
- Emotional Involvement

**HOW TO PRACTICE**

Before discussion of the details required for effective and efficient, result oriented practice, it is important to schedule practice sessions on a routine basis, the same time each day, if possible. Assigning importance to the practice schedule (high on the priority scale), just as one would for a job or a class in school, will help with the discipline and consistency necessary for serious, growth-minded musicians. Also, make it convenient to commence with practice sessions, retaining requisite materials (methods books and literature, stick/mallet bags, metronome, pencils, note pad or notebook, manuscript paper, etc.) in one location, always ready for each session. Perhaps one would benefit from maintaining notes or keeping a journal for each practice session, providing efficient time management from one session to another.

Be aware of immediate goals and define them for all practice sessions. What is the greatest weakness right now? What technical problems are most deserving of attention? Have I identified a sequential learning approach to my music and have I prioritized my needs? With specific goals in mind, one can begin to practice more effectively. Also, keep in mind long-term goals (the big picture) and how the designated short-term goals will help to reach important over-riding musical achievements.

**1) How to Warm-Up**

When practicing, always try to be very relaxed physically. Warm up completely, and use a proven technical routine that has been identified for its physical-support value and thoroughness. Attention should be focused frequently on arms, hands, fingers, legs, feet, back, neck, and face. Tension can inhibit a smooth and flowing performance and create a high degree of exhaustion. Good posture, relaxation, and physical flow can be enhanced

by awareness of the breathing. Then, begin the day's practice with a piece of music that is very familiar and which can be played comfortably. At this point, one can begin more difficult work, trying to stay relaxed at all times, in all parts of the body.

## **2) Slow, Careful Practice**

Slow practice is probably one of the most important aids to learning/advancing on any instrument. Many students practice an exercise or a piece of music much faster than they can play it accurately and cleanly. Every time one makes mistakes due to practicing too fast, the mistakes are being learned! Always practice at a tempo that results in correct performance, progressively increasing the speed. The discipline required for slow, careful practice is a major musical commitment.

## **3) Frequent, Short Breaks**

With the high frequency rate of repetitive motion ailments in the training of musicians, it is important that one often takes brief intermissions for relaxation during all practice sessions. Mild flexing motions, while stepping away from the instrument and without holding any object in the hands, can relax the shoulders, arms, wrists, hands and fingers. It is also critical to be refreshed and alert, mentally, if the practice session is to provide significant results. Personal development in the area of concentration will bring efficiency to each session. With a goal-driven orientation, time management also is important to the practice routine.

## **4) Using the Metronome**

The proper use of the metronome goes hand-in-hand with slow practice. The metronome should be set at a tempo at which one can play a phrase (or larger section) easily and without mistakes. Play it several times at this tempo. Move the metronome up one or two notches. Play it several times at this faster tempo. Continue the process until the correct or desired tempo has been reached as indicated on the music. If mistakes begin to appear, move the metronome to a slower speed.

Also, the development of internal timekeeping, with a clock-steady pulse, is a discipline that is crucial to musical performance. The use of a metronome, drum machine, or computer with music sequencing software will aid greatly in this endeavor.

## **5) Repetition**

Divide the music into short phrases, usually anywhere from one measure to a line or two in length. Practice each phrase many times consecutively. Focusing on short sections at a time will promote quick learning. Also, be sure to play the beginning of the following phrase each time, thereby avoiding difficulty connecting musical phrases when the work is played in its entirety.

Technical exercises (scales, arpeggios, sequences, rudiments, etc.) should be repeated many times, and at all tempi (especially extremely slow and fast tempi). Check for flow and relation at MM = 60, 90, and 120. Repeat a pattern or musical gesture for 2 or 3 minutes instead of just 10 or 20 times.

## **6) Kinetic Awareness**

Through controlled repetition, the musician can focus upon the feel of the activity and the accompanying motion involved, without visual aid (direct vision or use of a mirror). Tactile sensory is extremely important to the development of accuracy and relaxation. Try repeating phrases, not with the idea of playing a passage a certain number of times, but with the idea of repeating a passage for three or four minutes at a time, without pause. Body memory, or kinetic memory (orientation), should be a very positive and desired result.

## **7) Staying Alert**

Not only does a musician strive for muscle memory ("auto pilot" mode), but he/she should strive for awareness on many different levels including the physical awareness of activity, aural awareness, and awareness of sensation or feeling. The use of a timer (i.e. a kitchen aid timing device) can help musicians focus on musical coordination and physiology, instead of the distraction of keeping one eye on the clock (thinking about when the practice session must end and imminent appointments of the day).

## **8) Over-Compensation**

Practice difficult passages above the designated tempo. Being able to accurately perform difficult (technically demanding) music well above designated tempi will allow the performer to relax and play more expressively during performances where the original (slower) tempi are observed. (To be used in conjunction with #2.) In addition, a musical passage can be adjusted or re-composed to serve as a technical exercise, where the technical challenge is purposely increased: adding ornamentation; increasing intervallic relationships; doubling material between hands, etc.

## **9) Always Play Musically**

Practicing is a life-long process, so demand musical qualities in all practice room endeavors. Strive for a singing style, with artistic qualities - those that speak through a musical communication. Enjoyment and appreciation of the instrument's sound is a prerequisite to practice time concentration.

## **10) Practice Does Not Make Perfect. PERFECT PRACTICE MAKES PERFECT.**

### **The Practice Doctor - An Analogy for Practicing**

Practice is similar to that which takes place in a doctor's office, with the musician assuming the role of the doctor: the patient becomes the musical work being studied (except that the musical work can not tell the doctor "where it hurts" - the musician's ears must decide this).

- The "doctor" (musician) identifies an area that might have a technical or musical problem
- The "doctor" examines the area and gives a diagnoses
- The "doctor" treats the issue, prescribing a dose of musical exercise as a cure:
  - » extracting a few notes, specifically, and repeating the fragment or phrase many times
  - » playing the fragment or phrase very slowly, focusing on a specific difficulty
  - » playing the fragment or phrase with a metronome, working slow to fast, incrementally

- » playing the fragment or phrase very slowly, emphasizing a specific detail
  - » playing the fragment or phrase, but with different notes requiring a more demanding technique (over-compensation)
  - » playing the fragment or phrase above the required tempo
  - » playing the fragment or phrase at extreme dynamics (ppp or fff)
  - » playing the fragment or phrase with various approaches to musical direction, emphasis, shape, and articulation
  - » developing an original, spontaneous musical exercise which puts emphasis on a technique in question
- The "doctor" re-examines the "patient" to determine if the treatment has "healed" the problem' (the musician plays the selected passage in the original musical context several times)
  - The "doctor" then either: a) re-diagnoses the problem and prescribes a new or continuing treatment, or, b) the doctor declares that the "patient" is cured, and then seeks new issues (musical or technical) in the "patient"

### MEMORIZING

Some people memorize music very easily, while others find it more difficult. Memorizing, like everything else, becomes easier with practice and experience. Repetition is key to memorization, with attention to all musical details (including stickings) at the outset. Avoid memorizing only the notes first, and then going back to memorize the musical aspects of a work (phrasing, dynamics, accents, etc.) - see and hear the entire work with all musical components intact.

If memorizing a work is troublesome, try steps 1-4 below as a prescribed process, and then try one or more of the other tasks (5-12):

1. Learn the music until it is fairly comfortable. It does not have to be completely up to tempo at this time.
2. Then, practice one phrase at a time. Set the metronome to about one-half the suggested tempo. Repeat the phrase twenty to thirty times. By then it should be memorized. Repeat this procedure for two or three days to ensure that the phrases have been correctly memorized.
3. Combine phrases into longer units, repeating many times.
4. Take the music up to proper tempo.
5. Practice/study the music away from the instrument (mental practice).
6. Sing or vocalize the music, and sing back specific passages without looking at the music.
7. Try writing out the music from memory.
8. Check the music occasionally; making certain that it has not been altered (learned incorrectly) in any way.
9. Record and/or videotape run throughs or performances of the piece and evaluate
10. If the piece is not overly demanding in a technical sense, attempt to play the work "cold" at the beginning of several practice sessions.
11. Develop your own concentration exercises.
12. Practice memorizing short etudes from method books in a short period of time, attempting to "beat the clock" by accomplishing the task in as brief a time period as possible.

# Planning, Implementation, and Self-Evaluation

## Part I – Career Development

Name \_\_\_\_\_ Semester: \_\_\_\_\_

1. The following abilities and/or experiences are checked that apply to me:
  - I have studied piano (Number of years: \_\_\_\_\_)
  - I have studied jazz improvisation
  - I can play by ear
  - I can sight read melodic notation reasonably well
  - I can sight read rhythmic notation reasonably well
  - I have had formal musical composition studies
  - I have composed musical work(s)
  - I have experience with a computer software music notation system
  - I have transcribed music from a recording
  - I have studied other instruments: \_\_\_\_\_
  - I have played a percussion instrument in a band (i.e. drumset in a rock band)
  
2. The following experiences are checked if they apply to me:
  - I have visited a recording studio
  - I have recorded myself in a recording studio
  - I have made a CD (individually or with an ensemble/band)
  - I have experience with MIDI
  - I have experience with sound editing software program
  - I have experience with designing/editing a website
  - I have worked in the entertainment industry
  - I have worked in a music retail store
  - I have worked in a record store
  - I have worked in a recording studio
  - I have significant experience with video equipment
  - I have significant experience with photography
  
3. The following attitudes toward practice are checked if they apply to me:
  - I have a reasonable amount of patience
  - I do not have difficulty scheduling and engaging in my practice session
  - I look forward to my accomplishments attained from my practice
  - I am able to set specific short-term and long-term goals
  - I find that it is relatively easy for me to complete two hours or more of personal practice each day

4. My long-term goals include:

- Teaching music
  - Teaching music in a public school system
  - Teaching music in private school
  - Teaching private and/or group music lessons
  - Teaching marching percussion in schools
  - Teaching music at the community college level
  - Teaching music at the university level
  
- Performing professionally
  - In commercial music venues (rock, etc...)
  - In jazz music venues (club circuit, hotel, festival, etc...)
  - Free-lance (shows, churches, industry, convention, etc...)
  - Touring with professional acts (club circuit, hotel, convention, etc...)
  - In recording venues
  - In broadcast venues
  - In television and film recording venues
  - In contemporary arts venues
  - In theme park venues
  - In percussion ensemble venues
  - In orchestral venues
  - In chamber music venues
    - Historic
    - Contemporary
  - In opera venues
  - In ballet venues
  - In music theater/music review venues
  - In a military music unit
  - For Ethnic commercial group (Salsa, Brazilian, Steel Band, etc...)
  - In self-made entrepreneurial performing unit
  - For dance schools or programs
  - In foreign countries (Orchestral)
  - In foreign countries (various venues)
  - Other:
  

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- Arts or artist management
- Arts administration
- Music library work
- Music review/critique
- Music editing/publishing
- Music retail
  - Percussion instrument repair
  - Starting my own percussion business

- Musical instrument industry
  - Music education consultant
  - Manufacturing
    - Design
    - Marketing
    - Artist relations
- Sound engineering
- Conducting
- Composing
- Arranging
- Musicology/ethnomusicology
- Music research & writing
- Production of music education materials
- Production of computer music-related software and programs
- Integrating health and music
- Integrating business and music
- Other: \_\_\_\_\_

5. I have special interest in the following percussion instrument and/or literature:

- Marching percussion
  - Marching Snare Drum / Tenor / Bass / Cymbals
  - Front Ensemble
- Marimba
  - Classical
  - Commercial/jazz
- Vibraphone
  - Classical
  - Commercial/jazz
- Orchestral Percussion – Snare or Keyboards
- Timpani
- Multiple Percussion
- Percussion in mixed-instrument chamber works
- Auxiliary percussion (Bass Drum, Cymbals, Tambourine, etc...)
- Latin percussion (Congas, Timbales, etc...)
- Latin accessories (Maracas/Shakers, Shakere, Cabasa, Guiro, etc...)
- Hand drums (Tar, Bodhran, Riq, etc.)
- African Drums (Djembe, Dun-Dun, Dumbek, etc...)
- Drum set
  - Jazz
  - Big Band
  - Fusion
  - Rock/Funk
  - Latin/Cuban
  - Country
  - Show drumming
  - Electronic

- Udu drums
- Steel Drums
- Electronic percussion and keyboard percussion
- Self-made instruments (instrument design)
- Other Ethnic/Cultural percussion
  - Middle-East
  - India
  - Turkey
  - West Africa
  - Cuba
  - Caribbean
  - Central America
  - South America
  - Brazil
  - Japan
  - China
  - Indonesia/Malaysia
  - Hawaii
  - Australia
  - Other: \_\_\_\_\_

\*This evaluation is based on a similar document developed by Dr. Steven Hemphill



# Planning, Implementation, and Self-Evaluation

## Part II – Goal Development

Name \_\_\_\_\_ Semester: \_\_\_\_\_

1. My current abilities in the following areas of percussion performance are ranked from strongest (1) to weakest (12):

- \_\_\_ Concert Snare Drum
- \_\_\_ Rudimental (marching) Snare Drum
- \_\_\_ Two-Mallet Keyboard Percussion
- \_\_\_ Four-Mallet Keyboard Percussion
- \_\_\_ Jazz Vibraphone
- \_\_\_ Timpani
- \_\_\_ Multiple Percussion
- \_\_\_ Drumset
- \_\_\_ Steel Drums
- \_\_\_ Latin & Hand Percussion
- \_\_\_ African Drumming
- \_\_\_ Orchestral Excerpts
- \_\_\_ Other: \_\_\_\_\_

2. My semester goals include:

### Overall

- Improving performance in my weakest area(s) of percussion
  - Learning historical aspects of the percussion family
  - Preparing for a jury
  - Preparing for a degree recital
  - Performing at a studio master class
  - Becoming a more musical performer
  - Learning to manage performance anxiety
  - Learning to become my own teacher in musical performance
  - Learning how to practice efficiently and intelligently
  - Other: \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

### Musicianship

- Improving my sense of time and inner pulse
- Investigating “touch” on percussion instruments
- Investigating “tone production” on percussion instruments
- Reading and performing more easily in all keys
- Learning and memorizing modal scales
- Learning and memorizing jazz-related chord/scale relationships
- Learning advanced rhythmic reading skills
- Learning polyrhythmic reading skills
- Learning and performing various musical style studies
- Improving sight-reading skills and techniques
- Improving music analytical skills
- Improving timpani tuning technique and interval study
- Improving memorizing skills
- Other: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Technique

- Establishing consistent relaxation in my performance
- Improving technical strength and endurance
- Improving accuracy in melodic and rhythmic performance
- Learning and memorizing standard and asymmetrical snare drum rudiments
- Improving control and double-stroke and multiple-bounce rolls
- Learning and memorizing major scales
- Learning and memorizing minor scales (all three forms)
- Learning and memorizing all arpeggios
- Investigating the physical grip and function of finger, hand, wrist, and arm anatomy
- Developing comprehensive warm-up routines and on percussion instruments
  - Snare drums
  - Keyboard
  - Timpani
- Generally improving manual technique (i.e. hand speed, tone, and control) on snare drum
- Generally improving manual technique (i.e. hand speed, tone, and control) on keyboard percussion instruments
  - Improving two-mallet technique
  - Improving four-mallet Musser/Stevens grip
  - Improving four-mallet Burton grip

- Generally improving manual technique (i.e. hand speed, tone, and control) on timpani
- Generally improving manual technique (i.e. hand speed, tone, and control) on accessory percussion instruments
- Improving multiple percussion reading and performance skills
- Learning performance skills on auxiliary percussion instruments (bass drum, cymbals, tambourine, triangle, castanets, and tam-tam)
- Learning performance skills on Latin percussion drums (congas, timbales, bongos, etc...)
  
- Learning style-related performance patterns on drum set
  - Jazz
    - Up-tempo
    - Broken-style
    - New Orleans (Second Line)
    - Swing, Bebop, Fusion
    - Shuffle
    - 3/4
    - Ballad
  - Rock/Funk
    - Odd-meter
  - Reggae/Calypso
  - Latin
    - Samba
    - Bossa Nova
    - Songo
    - Mambo/Mozambique
    - Afro-Cuban
    - Other: \_\_\_\_\_
- Improving coordination and control on the drum set
  - Improving left hand isolation and reading for jazz drumset
  - Improving right foot coordination and speed
  - Improving left foot coordination and speed
- Learning “set-up” techniques at the drumset
- Experience playing with recordings (various styles)
- Learning brush techniques at the drum set
- Learning soloing techniques at the drum set
  - Trading fours
  - Playing choruses
  - Open solos
- Other: \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Literature

- Learning and performing orchestral snare drum excerpts
- Learning and performing orchestral timpani excerpts
- Learning and performing orchestral xylophone excerpts
- Learning and performing orchestral bell excerpts
- Learning and performing orchestral vibraphone excerpts
- Learning and performing orchestral cymbal excerpts
- Learning and performing orchestral tambourine excerpts
- Learning and performing orchestral triangle and castanet excerpts
- Learning and performing orchestral bass drum excerpts
- Learning and performing marching/rudimental snare drum solos
- Learning and performing solo two-mallet marimba or xylophone literature
- Learning and performing solo four-mallet marimba literature
- Learning and performing solo vibraphone literature
  - "Classical"
  - Jazz
- Learning and performing solo timpani literature
- Learning and performing solo concert snare drum literature
- Learning and performing multiple percussion literature
- Learning and performing standard marimba/xylophone concerto literature
- Learning and performing standard percussion (multiple) concerto literature
- Learning and performing standard timpani concerto literature

6. My short term goals include: \_\_\_\_\_  
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7. In the previous semester, I feel that I have accomplished the following goals:  
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## PERCUSSION STUDIO SEMESTER REQUIREMENTS

### Listening Cards

Each semester the student shall create annotated index file cards or computer printout of ten (10) works from a minimum of five different recordings. The cards/printout are due at the time of the *barrier exam* and must be turned in to the jury *before* the student performs. The cards/printout must be comprised from a minimum of five different recordings, of which only one work may be jazz or commercial, one work must be for solo instrumentation other than percussion, and one work (complete) must be an instructional percussion or percussion performance-oriented ethnic (world music) videotape. The remainder of the assignment must represent percussion performances from contrasting instrumentation, styles, and genre (e.g. solo, chamber, orchestral, etc.). Not more than five (5) works may be from the orchestral excerpt genre. Listening examples include: *solo* marimba and/or vibes, solo multiple percussion, drumset artists, percussion/timpani excerpt repertoire, percussion ensemble, steel drum group/artists, etc.

Card/printout must include: composer, title, record title and label, performer(s), general content, a brief discussion of personal impressions/thoughts regarding the work and/or performance, and anything that will aid in later recall of the recording. Do include identification numbers of recordings and dates when possible. The student must maintain a copy (hard copy or disc) of all cards/printouts from each semester's compilation. Please read the example in the "Book Report" section for information on writing about music.

1 – work of solo instrumentation other than percussion

1 – instructional percussion or percussion performance-oriented ethnic videotape

1 – (optional) jazz or commercial work

Remainder (7-8 works): significant percussion performances from differing genres

### Example

Milhaud, Darius

(composer)

"The Creation of the World"

(work)

La Creation du Monde/RCA Gold Seal AGL1-2445

(record title, label, ID number)

Charles Munch/The Boston Symphony

(performers)

This early recording is resigned to audio obscurity in the percussion parts (some specific sounds being quite faint), but is worth studying as an introduction to the work as well as for style, interpretation, and tempi. The composition is an early example (1923), if not the first, of serious chamber music by a well-known composer of concert music influenced by American Jazz, with much attention being assigned to percussion instruments (2 players). Featured: an early example of "drumset" with a few auxiliary instruments (tambourine and wood block) and the inclusion of piccolo timpani.

## 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, at the time of the performance jury, the student shall turn in a copy of their semester's composition. The student must present a brief oral description and analytical explanation of the work to the jury. In addition, the student may wish to play a recording, either electronic or acoustic, of the composition (time permitting) for the jury. Although the recorded performance is *not required*, it is encouraged. If the composition is an ensemble, it is *not* necessary to produce the individual parts for the jury. Please utilize the Planning and Implementation checklist provided to aid in creating your compositions. **All student compositions will be produced using a computerized music notation software of the student's choice. Hand written notation (manuscript) is not acceptable.**

**Composition I**, compose a brief etude (minimum of 16 measures, no cut-time; two or four mallets) for marimba or vibraphone which treats a specific technical problem of interest to the student. The composer should strive to make the etude as musical as possible. [Freshman; Fall Semester]

**Composition II**, compose a brief etude (minimum of 24 measures) for snare drum. Treat a specific technical problem of interest to the student and strive to make the etude as musical as possible. [Freshman; Spring Semester]

**Composition III**, compose a brief cadence or feature for drumline, without pit (minimum of 24 measures, stickings for snares and tenors must be included). The composer should strive to make it challenging, yet functional for the level s/he chooses. The UCF Marching Knight Drumline may read the work if scheduling allows. [Sophomore; Fall]

**Composition IV**, compose a multiple percussion solo: minimum of 64 measures (2-3 minutes in length). This work will be performed as part of the jury for **Level II Snare Drum**. [Sophomore; Spring]

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

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

**Composition VII**, percussion ensemble: minimum of 80 measures (4 1/2-8 minutes in length) – to be read by a percussion ensemble (with consideration for performance by the UCF Percussion Ensemble). [Senior; Fall]

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

# Composition Projects

## Planning & Implementation

Name \_\_\_\_\_ Date: \_\_\_\_\_

1. Percussion composition overview/concept/artistic philosophy:

- An educational work/etude/study
- An art work
- An abstract work
- A programmatic work
  - Source and description:

\_\_\_\_\_

\_\_\_\_\_

- Scope: a large work (multi-movement)
- Scope: a small work
- A work planned for a recital (forum, seminar, workshop, demonstration)
- Other \_\_\_\_\_

2. Scope (genre):

- Large ensemble
- Quintet/Quartet/Trio
- Duo
- Solo
  - Single Instrument
  - Multiple Instrument Set-Up
  - Multiple Stations of Instruments
- Multi-Media
  - Solo with Tape/CD
    - Acoustic
    - Electronic
  - Solo with Video/Film
  - Solo with Computer/MIDI interaction
- A "Theater" Work

3. Form (Design; Tonal Structure):

- Large
  - Multi-Movement
    - Dance Suite
    - Sonata (essentially ternary, concerned with presentation, the working out, and the return or summing up of its thematic material; exposition, development, recapitulation) [Sonata Allegro form]
    - Concerto



- Various Vocal Forms
- Smaller:
  - Rondo (theme stated at the beginning returns after each departure)
  - Fugue (a monothematic form embodying the principle of imitation; subject, episodes, stretto)
  - Multi-Episodes
- Compound Forms:
  - Compound Ternary
  - Compound Binary
- Ternary (three-part forms):
- Binary (two-part forms):
- Popular Forms:
  - AABA Song Form
  - ABA
  - ABCA
  - Blues
- Through-Composed
- Other Terminology:
  - Motive/Germ Cell (smallest identifiable musical unit; a rhythm, or pitch pattern, or harmonic progression)
  - Phrase (structural unit of music just larger than a motive; an incomplete musical idea)
  - Cadence (phrase endings; musical equivalent of the vocal inflections in spoken language associated with the end of phrases and sentences; complete and incomplete)
  - Elision (a phrase juncture or dovetailing, where the cadential note of the first phrase is also the initial note of the succeeding phrase)
  - Phrase Extension (consisting of an uneven number of measures)
  - Period (a unit of structure larger than the phrase, and one which has a strong sense of closure)
  - Sentence (synonymous with period, incomplete musical ideas of two or more phrases combined to express a complete musical thought)
  - Sequence (process of combining repetition and change - the immediate repetition of a motive or phrase beginning on a different note or pitch level)
  - Modulation (technique of moving from one tonic to another; changing of mode)
  - Syncopation (displaced rhythm, causing [agogic] accents on weak beats and continuing to sound through succeeding strong beats)

- Agogic Accents (accents or weights that occur on longer note values, often falling on first beats of measures) vs. Metric Accents vs. Dynamic Accents
  - Polytonality (the presence of two or more tonalities - keys - at the same time)
  - Selected historic formal bases: [Gregorian] chant, ballade, virelai, rondo, canon/round, motet, madrigal, chorale prelude, theme & variation, concerto, sonata, suite, toccata, passacaglia, chaconne, ostinato bass, ritornello, fugue, variations, sonata allegro, minuet & trio, scherzo, symphony, tone poem
  - See: Form in Tonal Music by Douglass M. Green; Holt, Rinehart & Winston
  - See: Music-Patterns and Style by Richard P. DeLone; Addison-Wesley
  - See: Listener's Guide to Musical Understanding by Leon Dallin; Wm. C. Brown
4. Shape (surface contour of a work):
- Pitch Contour
  - Qualities of Tension & Relaxation (dependent upon action & interaction of:)
    - Rise and Fall of Melodic Lines (particularly in outer voices)
    - Rhythmic Activity
    - Dynamics
    - Texture
    - Instrumentation
    - Relative Amount & Degree of Consonance and Dissonance
    - Harmonic Rhythm (rate of chord change)
5. Structures/Notation/Scoring
- Traditional
  - Atonal
  - Aleatoric/Chance/Indeterminate
  - Cued Time-lines
  - Graphic Notation
  - Minimalism
  - Improvisation
  - Number of Staves
  - Non-metered/no bar lines
  - Metric Variety
  - Tempo Variety (indicate with metronomic markings)
  - Range Variety
  - Accentuation
  - Key Center/Tonic; Modes; Pentatonic; Chromaticism
  - Harmonic & Chordal Variety
  - Modulation (a change of key that is subtly or gradually introduced)
  - Decorative Tones
    - Basic Pitches

- Passing Tone (joins by step two basic melodic tones)
- Neighbor Tone (brief departure and return to a single basic pitch)
- Non-chord Tone
- Appoggiatura/Leaning Tone (reached by a leap; resolved by a step)
- Suspension (the anticipated arrival of a basic pitch is delayed, or displaced from a strong beat to a subsequent weak beat)
- Escape Tone (reached by a step; resolved by a leap)
- Anticipation (an unaccented note, usually of brief duration, reached by step or leap, that precedes a more important accented articulation of the same pitch)
  
- Pedal Point (usually in bass voice; sustained or resounded pitches, most often tonic or dominant, which continue to sound in one part while various types of harmonic and rhythmic activity take place in the other voices)
- Textures:
  - Monophony (music consisting of a single, unaccompanied melodic line)
  - Heterophony (simultaneous occurrence of a simple melody and an embellished version of the same melody)
  - Homophony (melodic interest is concentrated in a single part, usually the highest, and the remaining parts serve primarily to provide an accompaniment)
  - Polyphony (music conceived as a combination of two or more melodies)
  - Contrapuntal (employing counterpoint; the art of combining melodies; polyphonic)
- Unity vs. Variety (repetition, variation, contrast)
- Components
  - Melody
  - Rhythm
  - Harmony
- Other \_\_\_\_\_

## 6. Instrumentation

- Marimba
- Marimba with percussion
- Vibraphone
- Vibraphone with percussion
- Timpani
- Timpani with percussion
- Multiple keyboards
- Multiple percussion
- Percussion ensemble

- Percussion including world percussion instruments
- Percussion with other non-percussion instrument (duo or larger)
- Mixed-instrument chamber ensemble
- Drum set
- Drum set within combo setting
- Electronic drum set/percussion
- Self-made or found instruments (perhaps including instrument design)
- Body percussion
- Vocalization
- Families of Sound
  - Metals
  - Skins
  - Woods
  - Other \_\_\_\_\_
- List of all instruments used: \_\_\_\_\_
- Other \_\_\_\_\_

## 7. Compositional Devices

### General

- Motivic development
  - Original
  - Augmentation
  - Diminution
  - Fragmentation (shortening)
  - Interpolation (adding within)
  - Octave Displacement
  - Rhythmic Displacement
  - Interval Inversion (melodic inversion)
  - Retrograde (backwards)
  - Ornamental Variation (embellishment)
  - Sequence (repetition at a given intervalic relationship)
  - Mutation (change of mode; change of scale basis while retaining initial tonic)
- Pointalism

### Percussion-Dedicated Only

- Composing at the instrument(s) – music idiomatic to the instrument (music lays well, technically); technique-based
- “Lick”-based composition (individual strengths identified and exposed)
- Notebook compilation of motives, phrases, and ideas (instrumentation-based)
- “Inventing” a “new” instrument – a combination of percussion instruments as one

- Inclusion of foot-activated sound

Special Effects in Percussion

- Stick harmonics
- Rubber-ball rubbing (moan effect)
- Harmonics (drums/keyboards)
- Muffled/muted tone
- Pitch bending (drums/keyboards)
- Applied “sizzle” effects
- Playing on unusual part of instrument
- Applying unusual implement (handle of mallets, reversed ends, extreme size of implement, specialty mallet [maraca, slap], brushes, triangle beater, cluster beater [T-shaped mallet], etc.)
- Bowing of instrument
- Placing of instrument in water (bending pitch)
- Finger slides on heads (“moose”)
- Grips for multiple-implement use
- Other: \_\_\_\_\_

8. Instructions

- Instruction page at front of score (technical explanations)
- Notation explanations
- Notation Keys
- Instrument Listing
- Mallet (implement) listing
- Set-up diagrams (including direction of audience and/or conductor)
- Tuning instructions
- Performance lighting and other effects
- Staging logistics and placement
- Consideration for special page turns
- List of possible substitutions for unusual instruments
- Timing: length of work
- Program notes (analysis, initial concept, motivating idea, etc.)
- Composer bio
- Date of score completion

9. Time-line Check-off

- \_\_\_/\_\_\_/\_\_\_ Deadline for completion of work
- \_\_\_/\_\_\_/\_\_\_ Performance date
- \_\_\_/\_\_\_/\_\_\_ Instrumentation and Form declared
- \_\_\_/\_\_\_/\_\_\_ Sketches of 3-4 motive and ideas
- \_\_\_/\_\_\_/\_\_\_ Draft of 1<sup>st</sup> section of the form (or a section)
- \_\_\_/\_\_\_/\_\_\_ Draft of 2<sup>nd</sup> section of the form
- \_\_\_/\_\_\_/\_\_\_ Draft of 3<sup>rd</sup> section of the form
- \_\_\_/\_\_\_/\_\_\_ Draft of complete work
- \_\_\_/\_\_\_/\_\_\_ Reworked, revised, edited draft
- \_\_\_/\_\_\_/\_\_\_ 2<sup>nd</sup> revision
- \_\_\_/\_\_\_/\_\_\_ Completed version of work in digital notation

## **Book Reports**

At the start of each semester, students are required to choose one book from the music/percussion genre. At the conclusion of the semester, during the last two master classes, students are expected to give an oral book report to the studio. The report should include a description of the book's subject including a general outline of the book, information learned, critical impression, and overall recommendation. A brief written summary including title, author, and publishing information will accompany the oral presentation. Students are required to provide copies of the written summary for all students in the studio at the time of the presentation. The book's topics may include a biography, a research/historical text, self-help/mental health for artists, performance/creativity enhancement, music business, pedagogy, music criticism, music appreciation, etc. The instructor **must approve** all books for this assignment **no later** than the **third** lesson of the semester. A list of some of the books appropriate for this assignment is included in the repertoire section of this curriculum.

The following example is an actual UCF student's book report. Not only is it an excellent example of what is expected, it also contains information that is helpful in writing listening cards. Please read this report and follow the advice to create more thoughtful and professional listening cards.

### **Example of a Brief Written Summary**

Kehau Kuhi  
Fall 2004  
Book Report

Wingell, Richard J. Writing About Music: An Introductory Guide. 2nd edition. New Jersey: Prentice Hall, 1997.

This book provides information to the inquiring musician on the process of writing research papers and other projects in the field of music. In classes like Music Theory or Music History and Literature, students are required to write such papers without writing about music before. Where does one get materials for his or her research? What else could one write about music? Could one use musical examples in his or her paper? These are some of the questions that can be answered in this book.

One of the first chapters discusses 'Inappropriate Ways to Write About Music'. Wingell discusses that not all music is programmatic and to always research about the style or the composer's intent before coming to that conclusion. Also, there should not be overly imaginative descriptions of the music one is writing about (Le. "The light of hope dawns anew as we approach the triumphant final cadence").

A chapter on Musical Analysis discusses questions to ask when starting the project or paper. Answering these questions can help get the project started or help move along one's research. This also helps with listening cards for our percussion lessons.

- What type of form is it?
- What style is the piece in?
- Who was the composer influenced by? What characteristics influenced the writing of the composer?
- What is the relation to the surrounding culture? (What was the concert life like? Where was the music performed? What was the intended audience?)
- What was the intent of the composer?

Research projects for music can be a long process, but it helps to know where to start. Another chapter lists different resources to look through for bibliographies, dictionaries - all for music! Here is a list:

- Crocker, Richard L. A History of Musical Style. New York: McGraw-Hill, 1966/
- Randel, Don. Ed. The New Harvard Dictionary of Music. Cambridge, Mass.: Belknap, 1986.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980.

These are just a few of the resources one will be able to find (they are all at UCF). One other thing that might help: all the biographies are located under MIA 10 in the UCF Library (by the Library of Congress numbering system) which have the books alphabetically placed by composer. Wingell also suggests looking at scores and recordings (which should be cited in bibliographies).

The rest of the book gives information on formatting and the style of the paper. There is also a section on the writing style of music (i.e. writing out 'sharp' and 'flat'; how to write minor and major).

Wingell did not design this book to be read from front to back, but to be used as a reference. This book is a great reference and will help in writing any project having to do with music.

## ENSEMBLE ETIQUETTE

- Set-Up Time
  - Arrive a minimum of 30 minutes before the scheduled start time.
    - A) Set-up carefully
    - B) Help others
    - C) Then warm-up a little (**after** everyone is set)
  - Do not allow casual conversation to interfere with efficient set-up obligations.
  - If course obligations across campus prohibit early arrival, communicate with the principal/section leader and make arrangements for providing extra assistance in putting equipment away.
  
- Do Not Leave Rehearsals
  - If you don't play in a work: **remain in the area**; if appropriate, perhaps begin to remove unnecessary equipment very quietly, or practice in the percussion area until needed (**if those arrangements are appropriate**)
  - Always keep in touch with the principal; do not assume anything regarding posted schedules – the conductor can change the rehearsal order and the needs for percussion.
  - Always return at the end of the rehearsal to complete the process of equipment storage. Do not leave before **EVERYTHING** is stored properly. Let the principal know when you are leaving the premises.
  
- Check the Band/Orchestra Board
  - Each member of the percussion section is individually responsible for rehearsal information. (e.g. rehearsal order of works, equipment needs, etc.)
  - **Personally** check the rehearsal board on the way into the percussion area; do not always ask the principal what the order is unless arrangements/decisions have declared one member to check the board before each rehearsal.
  - **Know what is going on**—become aware of the total needs of the section.
  
- Always Bring the Following to All Rehearsals
  - **ALL** necessary sticks/mallets, trap cloths, pencil, instruments, etc.
  - If you must borrow, arrange for it well ahead of time-not on the spot
  - Try to avoid borrowing instruments and mallets. Always be courteous.
  - **ARRIVE with the music prepared carefully and completely.** Because percussion parts normally contain a great deal of rests, it is imperative that a percussionist becomes familiar with **ALL** of the parts, not just percussion. This is normally achieved through score study and listening to recordings (if available) **before** the rehearsal. Rehearsal time is for deciding on sound choices, balance/blending, and practicing consistency. Do not waste rehearsal time learning your part and how it fits in the ensemble.



## PERCUSSION ENSEMBLE

- Attend all rehearsals and concerts. Do not accept commitments that conflict with scheduled rehearsals and concerts. Percussion ensemble is chamber music requiring the careful balancing of all parts and an understanding of the moment-by-moment role and function of each individual part. This can only be accomplished by the prepared presence of all ensemble members.
- If an absence is necessary, make sure that:
  - 1) You telephone the percussion office at (407) 823-6181 and leave a message.
  - 2) The folder of music arrives at the rehearsal.
  - 3) A competent substitute replaces the absent player, if possible, and...
  - 4) The substitute player has all necessary mallets, auxiliary instruments, and knowledgeable of the necessary set-up (being aware of his/her responsibilities).
- Arrive at a minimum of 30 minutes ahead of rehearsal times for set-up and warm-up. The conductor's downbeat will take place at the designated rehearsal time. Preparations for rehearsal must be complete at this time. Proper warm-up on all instruments to be played is very important and is considered a responsibility of each member.
- All ensemble members should always be totally prepared; all instruments present, in working order, and properly tuned. All mallets and paraphernalia are the responsibility of the performer, as are pencils, music markings, auxiliary equipment, tuning equipment, etc.
- Practice individual parts outside of rehearsal. All ensembles require concentrated individual preparation. The quality of any ensemble is only as good as the weakest individual performance.
- Contribute towards the scheduling and effectiveness of *sectional rehearsals* whenever necessary.
- Regarding contributions towards productive and efficient rehearsals, talking during rehearsals should pertain only to immediate ensemble requirements.
- Designed multiple set-ups are the responsibility of each performer. Diagram when necessary; try to be consistent in set-up. (It is a good idea to recheck for possibilities of improved set-ups as the music becomes more familiar and comfortable.) Individual set-ups are first priority, but offer help to individuals with larger or more complex set-ups.
- Maintain lists of all needed equipment and mallets for each work to be performed: do not leave it to memory. Do not find yourself in performance with instruments or mallets missing.

### **PERCUSSION ASSISTANT**

One percussion major is employed by the Music Department, as a student wage employee, to assist the director of percussion studies in the maintenance, inventory, and administration of the percussion area. The duties of the Percussion Assistant are as follows:

- 1) To constantly evaluate the condition of all percussion instruments; to maintain, clean, and tune all instruments; to complete repairs (minor and immediate) as necessary; and to communicate to the percussion instructor information about the condition and location of all percussion instruments and supportive equipment. All instruments should function at 100% capacity.
- 2) To maintain an on-going survey/inventory of all instruments and equipment, immediately advising the percussion instructor of any misplaced or stolen items. The assistant will also complete an annual inventory (during the month of April) of all area instruments and equipment.
- 3) To maintain percussion rooms, Organ Room, Percussion Studio, Rehearsal Hall, and Colburn Hall Practice Room, in such condition that students may execute rehearsals and practice sessions, without discomfort or inconvenience. These rooms have designated locations for each large instrument and for various types of equipment and small instruments. The assistant will endeavor to maintain the storage plan and serve as an advocate for the plan with other members of the percussion studies area. Also, the assistant will readjust room designs to accommodate special projects. The marching band trailer will also require some supervision regarding storage plan, instrument maintenance, and tuning.
- 4) To serve as liaison with faculty, administration, and staff regarding requirements and logistical concerns (planning and execution) for the area of percussion before, during, and after in-house festivals, clinics, workshops, and visitations.
- 5) To oversee (when appropriate) truck loading, securing, and unloading of all percussion instruments and equipment for run-outs and tours of the UCF instrumental ensembles.
- 6) To administer the collection, cataloging, and filing of all scores and parts for each work read or performed by the UCF percussion ensembles.
- 7) Post notices relevant to the perc. studies program(e.g. masterclass sched, clinics).
- 8) To serve as an advocate for the correct/appropriate methods of handling/moving instruments and equipment within the percussion area and the university community.
- 9) To interact with the percussion instructor regarding the planning and execution of special projects that benefit the percussion studies program and/or students of that program.

## MASTER CLASS

All percussion majors and minors (performance and education) are required to attend and participate in the weekly percussion master class as an integral aspect of applied percussion study. Classes will meet every Friday at 11:00 am. Topical areas of presentation include: auxiliary percussion studies, drumset studies, percussion pedagogy, repertoire and listening studies, video reviews, class performances, jury previews, clinician development, instrument and mallet repair/construction, special projects, forum discussions, among other topics.

## DEGREE RECITALS

The solo recital is required of all BM and BME majors in percussion. BA students are required to complete a senior project that can take many forms including a performance, though performance is not required. BM majors must perform both a junior recital (minimum 30 minutes of music), and a senior recital (minimum 50 minutes of music). Music education majors are required to perform a BME senior recital (minimum 30 minutes of music), to be scheduled in a semester prior to their senior internship. Depending on program length, the recital can be shared with another instrumentalist. All recitals must be scheduled for the Rehearsal Hall unless special permission is granted for use of an alternate site.

Students are responsible for all details relating to personal solo recitals (including scheduling recital audio recordings). Use of the *UCF Percussion Recital: Checklist and Deadlines* sheet will be important in organizing and accomplishing a successful recital.

Program notes **are required** for each composition performed. Include descriptive, analytical, special interest/historical, composer information, and, of course, the date of composition whenever possible.

Each student is responsible for engaging their own accompanist(s). Accompanists should be secured as early as possible. Professional accompanists (Pianists) usually range from between \$20.00-\$50.00 per hour.

Students must sign-up for a Recital Hearing within the first two weeks of the semester of their recital. Hearings are scheduled on Mondays between 2-4 weeks before the scheduled recital date. All participants in the recital, including accompanists, must be available and **present** at the time of the hearing. Please consult the UCF Department of Music Handbook for academic requirements.