Westminster College
Percussion Major Syllabus

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MUS 341 PERCUSSION - MAJOR  PH 51A
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Every Percussion Major or Minor must accept the responsibility to thoroughly read this syllabus. Any conflicts must be resolved within the first three weeks of the current semester.

**SCOPE OF COURSE**

Applied lessons are designed to help students gain comprehensive teaching and playing skills that will be required in the professional music industry.

**BEING A PERCUSSION MAJOR**

The demands of the percussion major revolve around your pursued degree; however a high level of performance is expected of all percussion majors and minors with reasonable goals established and agreed upon at the beginning of each semester. Concentration on the following instruments is required for all percussion majors:

1. Snare drum
2. Keyboard percussion
3. Timpani
4. Drumset
5. Multi-percussion
   i. Solos
   ii. Ensemble applications: concert band and percussion ensemble
   iii. Theater percussion
6. Trap Percussion
   i. Crash Cymbals
   ii. Bass Drum
   iii. Tambourine
   iv. Triangle

(Other instruments may be required depending on your pursued degree.)

Various styles will be discussed: classical/concert, chamber, solo, jazz, rock, funk, Latin American, Afro-Cuban, South American, African, Scottish (Basle), American Rudimental (Traditional and Contemporary), Irish, Northern India and Asian.

Specific materials will be discussed at your first lesson. The following includes minimum Material Resource Requirements and expectations. This is an essential, non-exhaustive list of expectations and resources and may be modified depending on your major and current experience.

**Minimum Expectations:**

**FIRST YEAR**

**Snare Drum**
- Refine technique.
- Refine/Develop warm-up - exercise regime:
  - Develop individual portfolio.
  - M. Peters, *Developing Dexterity*
  - G. Stone, *Stick Control*
- Continue through Intermediate - Advanced concert and rudimental: etudes, studies & solos:
Traditional Drumming
- M. Peters, Intermediate Snare Drum Studies – Advanced Snare Drum Studies

Contemporary Drumming
- Matt Savage, Savage Rudimental Workshop
- Edward Freytag, Rudimental Cookbook
- Concert repertoire.

Keyboard Percussion
- Refine 2 mallet technique.
- Refine/Develop warm-up – exercise regime.
  - Develop individual portfolio.
- Continue through beginning – intermediate theory exercises:
- Continue through beginning – intermediate etudes, studies and solos:
  - G. Whaley, Fundamental Studies for Mallets
  - T. McMillan, Percussion Keyboard Technic
  - A. Cirone, The Orchestral Mallet Player
- Continue/start 4-mallet techniques and beginning etudes, studies and solos:
  - Kraus, Modern Mallet Method, ref. vols. 1 - 3.
  - L.H. Stevens, Method of Movement.
- Keyboard percussion transcription
  - Kreisler

Timpani
- Continue/start ear training.
- Refine technique.
- Refine/Develop warm-up – exercise regime.
  - Develop individual portfolio.
  - C. Dowd, Well-Tempered Timpanist
  - S. Leonard, Pedal Technique
- Continue/start with previous etudes, studies and solos:
  - M. Peters, Fundamental Method for Timpani.
- Concert repertoire.

Drumset
- Refine/Develop warm-up – exercise regime.
  - Develop individual portfolio.
- Continue developing jazz, rock and Latin styles.

Multi-Percussion
- Not required.

Trap Percussion
- Grover/Whaley, The Art of Tambourine and Triangle Playing
- Concert repertoire.

SECOND YEAR

Snare Drum
- Refine technique.
- Refine warm-up - exercise regime:
  - Develop individual portfolio.
  - G. Stone, Stick Control
・ M. Peters, *Odd Meter Calisthenics*.

・ Continue through Advanced concert and rudimental: etudes, studies & solos:
  ○ M. Peters, *Advanced Snare Drum Studies*
  ○ F. Albright, *Contemporary Snare Drum Studies*
  ○ J. Pratt, *14 Modern Contest Solos*

・ Concert and orchestral repertoire.

**Keyboard Percussion**

・ Refine 2 mallet technique.

・ Refine warm-up – exercise regime.
  ○ Develop individual portfolio.

・ Continue through intermediate theory exercises:
  ○ P. Kraus, *Modern Mallet Method*, vol. 2
  ○ G.H. Green, *Instructional Course for Xylophone*

・ Continue through intermediate etudes, studies and solos.
  ○ M. Goldenberg, *Modern School for Xylophone, Marimba, Vibraphone*
  ○ P. Bona, *Rhythmic Articulation*
  ○ G.H. Green, *Xylophone Rags*

・ Continue 4-mallet techniques and beginning etudes, studies and solos.
  ○ M. Peters, *Yellow After the Rain*
  ○ B. Dietz, *Prelude No. 1*

・ Keyboard percussion transcription:
  ○ Kreisler
  ○ Bach, *Sonata and Partitas* 

**Timpani**

・ Continue ear training.

・ Refine technique.

・ Refine/Develop warm-up – exercise regime.
  ○ Develop individual portfolio.
  ○ C. Dowd, *Well-Tempered Timpanist*
  ○ S. Leonard, *Pedal Technique*

・ Continue with previous etudes, studies and solos:

・ Concert/orchestral repertoire.
  ○ S. Leonard, *Orchestral Repertoire for Timpani*

**Drums**

・ Refine warm-up - exercise regime.
  ○ Develop individual portfolio.

・ Continue developing jazz, rock and Latin styles.

**Multi-Percussion**

・ Short solos: M. Udow & C. Watts’, *The Contemporary Percussionist*

**Trap Percussion**

・ Grover/Whaley, *The Art of Tambourine and Triangle Playing*

・ Concert/Orchestral repertoire.

**Third Year**

**Snare Drum**

・ Refine technique.

・ Refine warm-up - exercise regime:
Develop individual portfolio.

- G. Stone, *Stick Control*
- M. Peters, *Odd Meter Calisthenics*
- G. Stone, *Accents and Rebounds*
- J. Wooton, *Drummer’s Rudimental Reference Book*
- Joe Morello, *Master Studies*
- Joe Morello, *Master Studies II*
- E.”B”. Bailey, *Wrist Twisters*

- Continue through Advanced concert and rudimental: etudes, studies & solos
  - F. Albright, *Contemporary Snare Drum Studies*
  - S. Leonard, *Contemporary Album for Snare Drum*
  - J. Delecluse, *Initium III, 12 Etudes for Snare Drum*
  - C. Wilcoxin, *Modern Rudimental Swing Solos*

- Concert and orchestral repertoire:
  - R. Carroll, *Orchestral Repertoire Series*

**Keyboard Percussion**

- Refine 2 mallet technique.
- Refine warm-up – exercise regime.
  - Develop individual portfolio
- Continue through intermediate - advanced theory exercises.
  - G.H. Green, *Instructional Course for Xylophone*
  - E.”B”. Bailey, *Mental and Manual Calisthenics for the Modern Mallet Player*
  - G.H. Green, *New Series of Individual Instruction Courses for Xylophone and Marimba*
- Continue through intermediate – advanced etudes, studies and solos.
  - M. Goldenberg, *Modern School for Xylophone, Marimba, Vibraphone*
  - P. Bona, *Rhythmic Articulation*
  - M. Peters, *Fundamental Method for Mallets, book 2*
- Continue 4-mallet techniques and beginning etudes, studies and solos.
  - Gomez, Rife, *Rain Dance*
  - Burritt, Stout, *Helble Etudes*
- Keyboard percussion transcription:
  - Kreisler
  - Bach, *Sonata and Partitas*
- Concert and orchestral repertoire:
  - R. Carroll, *Orchestral Repertoire Series*

**Timpani**

- Continue ear training.
- Refine technique.
- Refine/Develop warm-up – exercise regime.
  - Develop individual portfolio.
  - C. Dowd, *Well-Tempered Timpanist*
- Continue with previous etudes, studies and solos.
  - R. Hochrainer, *Etudes for Timpani, vol. 2*
  - S. Leonard, *Pedal Technique*
- Concert/orchestral repertoire.
  - S. Leonard, *Orchestral Repertoire for Timpani*

**Drumset**

- Refine warm-up - exercise regime.
- Continue developing jazz, rock, Brazilian, Afro-Cuban, Latin and second-line drumming styles.
**Multi-Percussion**
- W. Kraft
- D. Hollinden

**Trap Percussion**
- Concert/Orchestral repertoire:
  - R. Carroll, Orchestral Repertoire Series

**FOURTH YEAR**

**Prepare for Recital**

**Snare Drum**
- Rudimental solo (Traditional or contemporary)
- Solo (*Not a study or etude*)

**Keyboard Percussion**
- 2 Mallet solo (with or without accompanist or ensemble)
- 4 Mallet solo Vibes or Marimba
- Transcription

**Timpani**
- (Not a study or etude)

**Multi-Percussion**
- (Not a study or etude)

**Accompanied piece or Ensemble**
- (No student compositions, arrangements, orchestrations or adaptations until at least one published composition for percussion is programmed. Published arrangements, orchestrations or adaptations should be avoided as a first choice.)

**Snare Drum**
- Refine technique.
- Refine warm-up - exercise regime:
  - Develop individual portfolio.
  - M. Peters, *Odd Meter Calisthenics*.
  - G. Stone, *Accents and Rebounds*
  - E.”B”. Bailey, *Wrist Twisters*
- Continue through Advanced concert and rudimental: etudes, studies & solos
  - F. Albright, *Contemporary Snare Drum Studies*
  - S. Leonard, *Contemporary Album for Snare Drum*
  - F. Albright, *Rhythmic Analysis*
  - M. Peters, *Odd Metered Rudimental Etudes*
  - J. Pratt, *Rudimental Solos for Accomplished Drummers*
  - E. Freytag, *The Rudimental Cookbook*
- Concert and orchestral repertoire:
  - R. Carroll, Orchestral Repertoire Series.

**Keyboard Percussion**
- Refine 2 mallet technique.
- Refine warm-up – exercise regime.
  - Develop individual portfolio
- Continue through intermediate - advanced theory exercises.
  - P. Kraus, *Modern Mallet Method*, vol. 3
  - G.H. Green, *Instructional Course for Xylophone*
  - E.”B.” Bailey, *Mental and Manual Calisthenics for the Modern Mallet Player*
  - G.H. Green, *New Series of Individual Instruction Courses for Xylophone and Marimba*
- Continue through intermediate – advanced etudes, studies and solos.
  - P. Bona, *Rhythmical Articulation*
A. Cirone, *Portraits in Melody*

- Continue 4-mallet techniques and beginning etudes, studies and solos.
  - Burritt, Stout, Helble Etudes
- B. Dietz, *Prelude for Marimba* No. 2

- Keyboard percussion transcription:
  - Kreisler
  - Bach, *Sonata and Partitas*

- Concert and orchestral repertoire:
  - R. Carroll, Orchestral Repertoire Series

**Timpani**

- Continue ear training.
- Refine technique.
- Refine/Develop warm-up – exercise regime.
  - Develop individual portfolio.
  - C. Dowd, *Well-Tempered Timpanist*
- Continue with previous etudes, studies and solos.
  - R. Hochrainer, *Etudes for Timpani*, vol. 3
  - S. Leonard, *Pedal Technique*
- Concert/orchestral repertoire:
  - S. Leonard, *Orchestral Repertoire for Timpani*

**Drumset**

- Refine warm-up - exercise regime.
- Continue developing jazz, rock, Brazilian, Afro-Cuban, Latin styles and second-line drumming styles.

**Multi-Percussion**

- W. Kraft
- D. Hollinden

**Trap Percussion**

- Concert/Orchestral repertoire:
  - R. Carroll, Orchestral Repertoire Series

See practice times under *Assignments* in the paragraph, *Statement of Professional Standards*.

**COURSE OBJECTIVES**

The objectives of percussion majors are to adequately prepare for:

- Weekly lessons
- End semester juries
- Colloquium (Depending on degree pursued.)
- Recital performance (Number and length determined by pursued degree.)

Areas of study:

- Pedagogy/methodology
- Solos
- Duets
- Solos with accompaniment
- Repertoire
  - Orchestral
  - Concert
  - Theater
It is my intention to provide percussion majors and minors with a well-rounded knowledge of the teaching and performance fields. Most players will pick-up on one instrument or perhaps one style better than others, however I do not encourage one-instrument, one-style or one-experience-level teaching specialists. Becoming a marketable player and teacher of percussion is the main thrust of applied lessons.

Juries

All students are required to perform an end-of-the-semester jury where you will play for and be assessed by the assembled music faculty. Material will be determined by and will represent the progress made throughout the semester. We will select and agree on material two to four weeks from the week of the scheduled jury. Material chosen will not exceed ten minutes of playing.

STATEMENT OF PROFESSIONAL STANDARDS

Class Attendance and Excused Absences

Regular class attendance is essential if students are to realize the full benefits of a college education. Accordingly, Westminster students are expected to attend all classes, unless specifically excused for some valid reason. Although each individual instructor may specify what constitutes a valid excuse, in general excused absences are allowed only for the following reasons:
1. Major degree-related field trips.
2. Illness that requires confinement to bed on physician’s orders or confinement in a hospital.
3. Death or serious illness in the immediate family.
4. Appearance in court.
5. Co-curricular and extracurricular activities recognized and/or sponsored by the College.

Students are encouraged to participate in extracurricular activities, since these functions are often closely tied in to their professional preparation. Students who are involved in extracurricular or co-curricular activities at Westminster College must make this known to their professors before the end of the add period of each semester, particularly if such participation is anticipated to require them to be off campus at specific times. Excused absences do not excuse a student from completing the work that is missed. When possible, students should complete the assigned work in advance, or at such time as the professor specifies. It is the student’s responsibility to apprise all appropriate professors of off-campus involvement(s). With the professor’s knowledge of the student’s upcoming absences, conflicts should be minimized. The Office of Student Affairs will be notified whenever excessive absences occur. Where problems are identified which cannot be resolved by the faculty member and the student, a resolution will be made by the dean of the College.

Absences from Examinations

Absence from an announced examination results in a failing grade for the examination, unless suitable arrangements are made for a special examination. A student who seeks such a privilege should petition the instructor in writing prior to the scheduled examination date. If the instructor considers that the petition should be granted, then a note to the effect is added and the petition is presented to the dean of the College. The examination may be given only if the dean also approves the petition. In the case of athletic championship tournaments that fall during final week, it is the College’s policy to permit those who are approved to participate in these tournaments to reschedule their missed work. Instructors and the dean must be notified in advance of the conflict and students must arrange with their instructors a place and time to make up the work.

Assignments

Assigned music is the center of applied lessons.

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1 Class Attendance and Excused Absences is copied verbatim from the Westminster College Undergraduate Catalog, pgs. 69-70.
2 Absences from Examinations is copied verbatim from the Westminster College Undergraduate Catalog, pg. 70.
Long term and short term goals will be discussed and agreed upon by both you and me at the beginning of each semester. These goals must meet or exceed the Minimum Expectations outlined under Being A Percussion Major. Your grade will reflect the level to which all goals are achieved. It is not advisable to make changes to long term goals (primarily solos) beyond the first three of four weeks of the semester. Students will be held to the same criteria for any changes made to any materials.

You should prepare your weekly lessons as you would any performance.

The time devoted to practicing may depend on your major. Minimum daily time:

- **Percussion Minors**: one to two hours
- **Bachelors of Science**: one to two hours
- **Bachelors of Music Technology**: two to four hours
- **Bachelors of Recording Arts and Sciences**: two to four hours
- **Bachelors of Music Education**: two to four hours
- **Bachelors of Music Performance**: four to eight hours
- **Masters of Music Education**: two to four hours
- **Masters of Music Performance**: six to twelve hours

It is not recommended that anyone practice for much more than an hour and a half at a time. It is recommended by most to take breaks about every hour. Make your practice sessions productive. Learn your limits. It’s perfectly fine and encouraged to practice a half an hour on one instrument or piece, move on to the next and go back to the first later.

Rehearsals Sectionals Lessons

When you are playing your instrument in the presence of other people playing their instrument you are at a rehearsal. Rehearsals are not for practicing. Go to rehearsals well prepared. Get a recording and/or score if possible or necessary. It is possible to practice with someone else if that person understands the purpose of getting together is to practice. This is helpful and sometimes beneficial when your part coincides with another player’s whether they are a percussionist or non-percussionist. Always have a pencil at lessons, practicing, or at a rehearsal.

Have all the instruments, equipment and music you need in advance of the start of a rehearsal or lesson.

Percussion History and Research

Students should spend regular intervals of time devoted to percussion research. Becoming a member of the Percussive Arts Society is a good place to begin. Attending seminars, clinics, masterclasses, and the like is very critical exposure to obtaining many ideas and schools of thought. Students should consider becoming active as a performer, coach, or instructor. Online research is an invaluable tool in collecting databases of wide and various information and resources in the music and percussion industry.

Academic Integrity

Central to the purpose and pursuit of any academic community is academic integrity. All members of the Westminster community, including students, faculty, staff, and administrators, are expected to maintain the highest standards of honesty and integrity, in keeping with the philosophy and mission of the College. Academic dishonesty is a profound violation of this code of behavior. Outlined in the Westminster College Undergraduate Catalog, page 70-74 are examples of and specific consequences for academic dishonesty at Westminster. The list of examples is not meant to be exhaustive, but rather to provide an overview of the community’s common concerns. Students who are unsure as to whether specific behavior not listed here will constitute academic dishonesty should consult with their individual course instructors.

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* These degrees are not offered by Westminster College as of 2017 but are provided for comparative information.

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3 **Academic Integrity** is copied verbatim from the Westminster College Undergraduate Catalog, pg. 70.
Information for Students with Disabilities

Westminster College is committed to providing services and support for students with physical, psychological, visual, hearing or learning disabilities as defined by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. All students who seek accommodations for diagnosed disabilities should contact the director of the Office of Disability Resources for further information.

Percussion Studio 51A/Band Room

As a percussion major or minor it is your responsibility to maintain and understand the importance of a neat and orderly studio and band room. Any lack of responsibility or disregard in the following areas reflects on all of us from administration to faculty to you and leaves prospective students and visitors a poor impression of our professional standards and atmosphere.

There will be space for percussion majors to keep a certain amount of personally owned instruments, mallets, music, and other professional gear* in the band room. This space will be limited depending on the number of registered percussion majors. Percussion majors are to keep Westminster owned instruments in order as well as their own professional gear. Bring to my attention any damaged school owned instrument(s) immediately. The percussion instruments in the band room should be kept in a minimal concert arrangement outside of rehearsals. FAILURE TO DO SO WILL AFFECT YOUR FINAL APPLIED PERCUSSION GRADE.

*Professional gear includes student owned: instruments, mallets, sticks, music any maintenance items (drum keys and other tools) and the like. Music should be kept in folders and stored in the filing cabinet in the band room. LOOSE MUSIC WILL BE PROMPTLY DISCARDED.

Keyboard instrument covers should not be placed on the floor. Small instruments should not be placed on the floor. College mallets should not be placed on the floor. Any of these items found on the floor WILL AFFECT YOUR FINAL APPLIED PERCUSSION GRADE.
The percussion studio and band room are not to be used to store personal gear i.e. clothing (this includes band uniforms), shoes, food or drinks. **PERSONAL GEAR LEFT IN EITHER OF THESE PLACES WILL BE IMMEDIATELY DISCARDED.**

The percussion studio **IS NOT** to be used for ANYTHING other than practicing percussion. For no reason should students disconnect any cords from any electronics in the studio. All percussion majors need to work together to maintain the cleanliness and order of the band room and percussion studio.

**Borrowing Equipment**

If for ANY reason you need to take equipment out of the building I need to know at least two days in advance. Consideration for conflicts must be resolved with myself, the department head, and directors of all school ensembles. Equipment may be taken from the building in the following tier of priority:

1. School ensembles
2. Practicing over breaks or summer
3. Personal use for non-Westminster functions

**FAILURE TO ADHERE TO ANY OF THESE STANDARDS WILL AFFECT YOUR FINAL APPLIED PERCUSSION GRADE AND MAY RESULT IN THE LOSS OF ACCESS TO 51A.**

**Evaluation**

Once your minimum requirements and semester goals have been established and agreed upon for the semester you will be graded on all assigned material, every lesson according to progress and ultimately the completion of that material. Grades are based on the following criteria:

- **100-90%**: Very well prepared. Student is very contentious of one’s own sound and is highly active to advancing overall performance. Student displays excellent maintenance of: tempo, dynamic, timbre and displays excellent continuity. Very few to no mistakes with all assigned material. Developing areas in addition to those assigned.
- **89-80%**: Well prepared. Some continuity problems and mistakes. Student is moderately contentious of one’s own sound and is moderately active to advancing overall performance. Student displays moderate maintenance of: tempo, dynamic, timbre and displays good continuity.
- **79-70%**: Partially prepared. Many continuity problems. Shows little concern for development of one’s own sound and low involvement to advance overall performance. Player displays low maintenance of: tempo, dynamic, timbre and displays poor continuity.
- **69-60%**: Total lack of preparation. Shows no concern for one’s own sound or advancement. Displays total lack of professional qualities.
- **0%**: Unexcused absence. See Attendance under the paragraph, Statement of Professional Standards.

Students not making marked improvement in two successive semesters will automatically fail regardless of attendance.

Plus minus system may be used or you may receive percentages:

- **A**: 100% - 93%
- **A-**: 92% - 90%
- **B+**: 89% - 88%
- **B**: 87% - 83%
- **B-**: 82% - 80%
- **C+**: 79% - 78%
- **C**: 77% - 73%
- **C-**: 72% - 70%
- **D+**: 69% - 68%
- **D**: 67% - 63%
- **D-**: 62% - 60%
- **F**: 59% - 0%
All percussion majors are required to perform a jury at the end of every semester. The jury will be graded by all faculty present and will be calculated into your final grade. The jury will consist of materials (also agreed upon through the course of the semester) you are currently preparing and/or recently completed.

**Material Requirements**

**Sticks, Mallets, Instruments, and other Equipment**
The specific materials here are highly recommended and constitute the minimum requirements. It is not necessary to get the exact make and model; however through my experience I think you will find that these listed will suit most of your needs throughout your college and professional experiences.

These required materials are prioritized (1) through (4), (1) being most vital and necessary (4) being items that are equally pertinent to a percussion major’s inventory but are more likely to be supplied by the school. However these items are often needed and their availability may be limited because they are already being used, misplaced, damaged or simply not the best option for the particular circumstances.

I nnovative Percussion has an excellent variety of sticks and mallets to suite and complement any of your drum, keyboard percussion and timpani mallet needs. Musser, Mike Balter, Encore and Malletech are also brands with which you may want to experiment.

It is highly recommended that you reserve a pair of snare drum sticks (eventually a hand-made pair such as Reamer or Cooperman’s) for concert snare drum playing only and have a second pair that you can use to play concert snare drum, but also play on the rim, rim shots, cymbals or other accessory percussion that may damage the sticks.

**Snare Drum:**
- (1) Concert snare drum sticks: Reamers go to: www.drummersservice.com or Cooperman models: “Greg Zuber” or “Nick Petrella”
- (2) A pair of lighter sticks to be used for snare drum playing only: Greg Zuber, “Excalibur” or 5A
- (4) Concert Snare Drum 6” X 14” (Pearl, Cleveland, Black Swamp)
- (1) Vic Firth SD1 Generals, 5 or 2B for snare drum and rim, rim shot or accessory playing.

**Keyboard Percussion:**

**Bells and xylophone:**
- (1) 2 pr. Malletech OR42 Tan (Hard plastic)
- (2) 2 pr. Malletech BB Blue (Medium hard plastic)

Or
- (2) 2 pr. Innovative Percussion “James Ross” IP 901
- (2) 2 pr. Innovative Percussion “James Ross” IP 904

And
- (3) Brass mallets

**Vibes and Marimba:**
- (1) 2 pr. Innovative Percussion “Ensemble Series” RS (rattan) 201 (soft)
- (1) 2 pr. Innovative Percussion “Ensemble Series” RS (rattan) 301 (hard)

**Marimba**
- (2) 2 pr. Innovative Percussion “William Moersch” IP501
- (1) 2 pr. Innovative Percussion “William Moersch” IP503
- (2) 2 pr. Innovative Percussion “William Moersch” IP504

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4 Realize it is **NOT** the responsibility of the school to provide instruments and mallets. This is a privilege which is possible only by all students taking care of this equipment as though it were your own, **paid for by your own hard earned money**.

5 It is extremely important not to play instruments with damaged implements or play instruments that are themselves damaged. **Let me know immediately** of damaged instruments or if any equipment is missing.
**Timpani:**
- (2) CT6 (hard felt – ultra staccato)
- (1) CT4 (medium hard - general)
- (3) CT1 (soft)
- (3) Wood mallets

**Drumset:**
- (1) SPE Peter Erskine
- (1) JM David’s Jam Master (David Garibaldi)
- (1) Vic Firth WB Jazz Brushes - Wire

**Trap Percussion:**
- (2) Grover or Black Swamp tambourines
- (2) Alan Abel triangle 6” Orchestral
- (2) Set of four Mike Balter triangle beaters
- (3) Tom Guager – bass drum mallets

**Other:**
- (2) Vic Firth SD1 Swiz G-SD1/Hard Felt
- (3) Timbale sticks (O”)
- (4) Chime mallets (rawhide)
- (4) Gong mallet
- (4) Castanets (Epstein or Black Swamp)
- (4) Wood Blocks (3-4) ( Vaughncraft or Black Swamp)
- (3) Cowbells (3-4)
- (2) Finger Cymbals

**Other Highly Recommended Materials:**
- (1) Drum key or ratchet
- (3) Timpani drum key
- (3) Timpani mutes (4)
- (1) Drum pad (10” Remo Tunable Practice Pad)
- (2) Drum Pad (Real Feel Practice Pad small or large)
- (1) Cases for your sticks, mallets and any instrument you purchase.
- (1) A good metronome: Boss Dr. Beat 66 or higher.
- (2) A tuner (The Boss Dr. Beat 90 has a tuner included), pitch pipe or tuning fork.
- (1) A large black towel and perhaps a small black towel, for using as a trap table.
- (1) A music dictionary (There are very inexpensive pocket size music dictionaries.)
- (2) *The Percussionist's Dictionary* – compiled and edited by Joseph Adato and George Judy

**World Percussion**
- (3) Claves
- (4) Djembe
- (4) Congas (Conga & Quinto)
- (4) Timbales
- (4) Shekere
- (4) Bongos
Dealers and sources:

**Steve Weiss Music:**  
2324 Wyandotte Road  
Willow Grove, PA 19090  
Phone: 215.659.0100  
Fax: 215.659.1170  
Web site: steveweissmusic.com

**The Percussion Source**  
PO Box 5521  
1212 5th Street  
Coralville, IA 52241-0521  
Phone: 1.866.849.4387  
Web site: percussionsource.com  
Email: service@percussionsource.com

**Explorers Percussion**  
8050 Wornall Road  
Kansas City, MO 64114  
Phone: 888.523.7867  
Web site: explorersdrums.com

**Drummers Service**  
drummersservice.com

**Clarity**

Every attempt has been made to make this syllabus as comprehensive and clear as possible. If there are any issues not addressed in this syllabus I reserve the right to amend it in all fairness to all involved. If there is anything unclear or if you have any questions regarding the content or policies you must bring these to my attention within the first three weeks of the current semester.