The percussion program at Southern Illinois University at Carbondale is focused on providing a complete percussion education. As such, the applied lesson curriculum is designed to teach all significant aspects of percussion including snare drum, timpani, mallets, drum set, multi-percussion, world percussion, and accessory percussion. In addition to focusing on the performance of solo repertoire, the use of orchestral excerpts on snare drum, timpani, and mallets are designed to enhance chamber and ensemble skills.

This curriculum is built on the idea that only results matter. Music is a performance-based career filled with competition—now more than ever. At SIU, each percussion major is assigned a set of studies, etudes, or solo works. The student must successfully pass all musical assignments to successfully continue to the next semester.

The use of performance juries are used to measure student’s progress throughout the semester. If a student doesn’t successfully pass all assignments, the remaining assignments must be performed on the end-of-semester jury.

**TEACHING PHILOSOPHY**

As a passionate music educator, I’m deeply invested in the success of all of my students.

I firmly believe in my ability to provide a great musical foundation for my percussionists, which serves to act as a springboard for overall musical development. I teach a balanced percussion curriculum that helps to prepare percussionists for all professional opportunities that exist far beyond their student career. To do this, weekly lessons are crucial in providing the fundamentals of specific instrumental focus including snare drum, marimba, vibraphone, timpani, multi-percussion, world percussion, and drum set. Most importantly, weekly lessons provide me with an opportunity to connect with my individual students. My teaching philosophy is student focused and I truly enjoy fueling the creative development of young musicians.

I also think it is incredibly important to teach the essentials skills required for the modern percussionist. Within the percussion curriculum, I try to promote elements of entrepreneurship, audio engineering, and other practical applications of music technology. It is important now more than ever that I provide my students with the required tools and skills to survive in the modern musical climate.
The performance of chamber music is incredibly important to the musical growth of my students. At Southern Illinois University at Carbondale, the SIU Percussion Ensemble is an incredibly important facet of percussion education. This premier chamber ensemble allows students to not only take an active role in music making, but also allows them to perform on instruments that are not typically covered within weekly applied lessons. As the musical director, I choose to program new works for percussion that is always challenging my students both technically and musically. My goal is to instill my musical passion for this literature into my students in an effort to create an inspired performance.

Dr. Christopher Butler

**APPLIED LESSONS**

Each student enrolled in applied music will receive 15 lessons per semester. Students are expected to be at all scheduled lessons on time, prepared, warmed-up and ready to play. If you are to miss a lesson for any reason, you must notify your professor at least 24 hours prior to the scheduled lesson. Documented illness and emergencies are the only acceptable excuses for an absence.

Each unexcused absence will result in a lesson grade of 0/10 for that week. If you need to reschedule a lesson for another reason, please switch times with another student before attempting to reschedule with your professor. Lack of preparation is not an acceptable reason to reschedule your lesson. The student must take a minimum of 12 lessons in order to pass the course.

**STUDIO CLASS & ATTENDANCE**

Studio class meets on Tuesdays at 10am in Altgeld Hall Rm 112 (Band Room). These studio classes will cover clinics and masterclasses on all facets of percussion. On the first Tuesday of every month, all students are instead required to attend convocation in OBF. All major applied percussion students are required to perform at least once each semester in studio class and are highly encouraged to perform in the monthly convocation.

Percussionists are expected to attend all guest artist presentations, student or faculty percussion recitals, percussion ensemble, and any other percussion-related events sponsored by the Percussion Division and/or the School of Music. Failure to attend an important percussion event will negatively affect the student’s grade in applied lessons.

**PERCUSSION ENSEMBLE**

Percussion ensemble is essential for percussionists to build the chamber music experience that is necessary to play in larger ensembles. Furthermore, it allows percussionists a chance to perform works containing all aspects of percussion rather than standard orchestral percussion instruments. As such, all SIU percussionists are expected to register for this ensemble (MUS 365E).
PRACTICE REQUIREMENTS

Percussion majors will be expected to practice a MINIMUM of 3 hours per day (18 hours weekly) covering all main instruments. In addition, students must be well prepared for ensembles, including wind ensembles, percussion ensemble, jazz band and orchestra. Occasionally, students might be assigned parts from percussion ensemble to be prepared for lessons.

This is your chosen profession; you will get out of this experience what you invest in it. If you want to be successful, practice as though your life depends on it – it will.

PERCUSSION JURIES

All students are required to perform a jury examination at the end of every semester. Students will work with Dr. Butler to define the chosen repertoire to be presented in this final jury. During semesters of required recital presentation, the recital jury, held before the recital date, will substitute for the regular jury. Students should dress appropriately for jury examinations. The area coordinator will require a doctor's excuse or other documentation before allowing a student to reschedule a missed jury.

After completing applied lessons at the 240 level, SIU percussionists will perform a short work for snare drum, keyboard percussion, and timpani for their Upper Divisional Jury. Total playing time should not exceed 9 minutes.

SIU PERCUSSION EQUIPMENT USE

A student wanting to borrow ANY school instrument for outside use MUST get permission from Dr. Butler and sign an accountability waiver for all instruments borrowed. Students who do not follow this protocol will face the following consequences:

- Charged the standard $250 rental fee for equipment borrowed AND/OR
- Loss of all access to instruments and studio (studio key revoked)
- Face expulsion from the studio, education program and/or school, possible criminal charges

In addition, students are required to help move percussion equipment for all SIU percussion activities including percussion ensemble, recitals, studio classes, and large ensemble performances.

KEYS & PRACTICE ROOM POLICIES

All students must sign a percussion practice room key contract in order to receive their key to the percussion studio. If a student loses their key, they will be fined $220 in order for the university to re-key all percussion locks.

Practice rooms must be clean at all times with all percussion instruments covered. No food or drinks are allowed in the practice rooms at any time with the exception of covered drinking containers.

If a student brings their personal instruments into the practice room, they take full responsibility if the instrument is damaged or stolen. Any larger percussion equipment that stays in the practice room must be approved by Dr. Butler.
STUDENT RESPONSIBILITIES

The SIU Percussion Area has a tradition of dependability, innovation and excellence. For a percussionist in our program, organization is the key to success. Percussion students should strive to enhance their personal qualities of responsibility, self management, flexibility, cooperation, and integrity. Following are some additional ways that you can contribute to the legacy of our studio and School of Music.

- Be early to rehearsals and gigs. You have a lot of instruments and implements to prepare before the downbeat is given. Develop an attitude and a reputation for always being prepared and having your act together. Demonstrate understanding and politeness in group settings.
- Turn-in academic assignments early if you are missing a class for an authorized performance. Let the teachers know well in advance that you have an excused absence for their class and ask for the assignment early so that you can complete it and hand it in before you are absent.
- Organize your time. It is extremely important that all students obtain a date book or planner to keep track of extra scheduled rehearsals, gigs, concerts, tours, etc. PRIORITIZE your work to take care of primary assignments and responsibilities in school. Keep an accurate date book and NEVER accept a gig without the book in hand. COMMUNICATE with others if a conflict arises and deal with it immediately and honestly. Compromise is generally more amiable if it is reached well in advance of a pending deadline. Keep track of your professional commitments and avoid "double bookings".
- Students are encouraged to take as many auditions as possible when professional opportunities arise. However, it is your responsibility to initiate conversation for missing school to take auditions for professional engagements. (i.e.: theme parks, armed forces bands, drum corps, etc.) Please see the appropriate faculty to request a Dean’s Excuse form for consideration of absence from classes.
- Make a daily check of the percussion bulletin board for announcements, rehearsals, and changes in schedule. A schedule of percussion events will be updated frequently. Be familiar with the concerts you are required to attend and enthusiastic about the opportunities for concerts and events that you have the opportunity to attend.

REQUIRED MATERIALS

Stick Bag
- Humes and Berg Galaxy Grip Bag
- Marimba One MB Mallet Bag

Sticks
- Concert – IP James Campbell Sticks (IPJC)
- Drum Set – IP Ed Soph Sticks (ES1)

Mallets
- Xylophone – IP Christopher Lamb CL-X3 or CL-X6
- Glockenspiel – IP Orchestral Series OS-4 or OS-5
- Marimba – IP William Moersch, Artisan, or Ludwig Albert Series
- Vibraphone – IP Rattan Series RS30s or RS301s
- Woodblock – IP ENS360s
- Timpani – IP Jauvon Gilliam Series (JMG 1-6)
PERCUSSIVE ARTS SOCIETY

As members of the percussion studio, all students are expected to be members of the Percussive Arts Society. See the PAS web site at http://www.pas.org for membership information and application.

SIU PERCUSSION CURRICULUM
MUS 140K – 1st Semester

Snare Drum

• Emphasis on fundamentals and foundational concepts
• Snare Drum Routine – Warmup and Technical Development
• Anthony Cirone – Portraits in Rhythm
• George Lawrence Stone – Stick Control
• John Pratt – 14 Modern Contest Solos
• Charles Wilcoxin – The All-American Drummer
• PAS Rudiments

Mallets

• Scales and Arpeggios
• Gordon Stout – Ideokinetics
• Ragtime Xylophone Solo – George Lawrence Stone
• Four-mallet Routine
• Leigh Howard Stevens – Method of Movement
• Nancy Zeltsman – Four Mallet Marimba Playing

Timpani

• Emphasis on fundamentals and foundational concepts
• Timpani Routine – Warmup and Technical Development
• Mitchel Peters – Fundamental Method for Timpani

Accessories

• Keith Aleo – Complementary Percussion

MUS 140K – 2nd Semester

Snare Drum

• Introduction to concert styles
• Anthony Cirone – Portraits in Rhythm
• George Lawrence Stone – Accents and Rebounds
• John Pratt – 14 Modern Contest Solos
• Jacques Delécluse – Douze Etudes
• Orchestral Excerpts: Bolero, Bartok and Schuman

Mallets
• Four Mallet Solo Work (Sammut, Burritt, etc.)
• Nancy Zeltsman – Four Mallet Marimba Playing
• Orchestral Excerpts: Porgy and Bess and Appalachian Spring

Timpani
• Mitchell Peters – Fundamental Method for Timpani
• Orchestral Excerpts: Tchaikovsky 4 and Beethoven 9

Drum Set
• Independence Studies & Drum set Rudiments
• Beginner Rock Patterns
• Wessels/Moore - A Fresh Approach to the Drumset

Hand Drums
• Introduction to basic conga tones
• Michael Spiro – The Conga Drummer’s Guidebook
• Tumbao and Guaguancó

**MUS 240K – 1st Semester**

Snare Drum
• Joseph Tompkins – Nine French - American Rudimental Solos
• Jacques Delécluse – Douze Etudes
• Orchestral Excerpts: Lt. Kije and Capriccio Espagnol

Mallets
• Two Mallet Solo Work (Koshinski, Bach, etc.)
• Four Mallet Solo Work
• Orchestral Excerpts: Colas Breugnon, Magic Flute, and Sorcerer’s Apprentice

Timpani
• Jacques Delécluse – Vingt Etudes pour Timbales
• Orchestral Excerpts: New England Tryptic and Mozart #39

Drum Set
• Wessels/Moore - A Fresh Approach to the Drumset

Conga
• Michael Spiro – The Conga Drummer’s Guidebook
Accessories

- Crash Cymbals: Romeo & Juliet and Rachmaninoff Piano Concerto #2
- Tambourine: Carnival Overture
- Triangle: Brahms 4
- Bass Drum: Mahler 3
- Castanets: Capriccio Espagnol

**MUS 240K – 2nd Semester**

Snare Drum

- Solo Work (such as Tchick or Impressions by Nicolas Martynciow)
- Jacques Delécluse – Douze Etudes
- Joseph Tompkins – Nine French - American Rudimental Solos
- Orchestral Excerpts: Scheherazade

Mallets

- Two Mallet Solo Work
- Four Mallet Solo Work
- Introduction to Jazz Vibraphone
- Dave Samuel – Contemporary Vibraphone Technique

Timpani

- Elliott Carter – Eight Pieces for Four Timpani
- Orchestral Excerpts – Symphonic Metamorphosis and Rite of Spring

Multi-Percussion

- Solo Work

Drum Set

- Wessels/Moore - A Fresh Approach to the Drumset
- John Riley – Art of Bop Drumming

**UPPER DIVISIONAL JURY PERFORMANCE**

**MUS 340K – 1st Semester**

Snare Drum

- Solo Work
- Jacques Delécluse – Douze Etudes
- Joseph Tompkins – Nine French - American Rudimental Solos
- Orchestral Excerpts: Shostakovich 10 and Nielsen
Mallets
- Two Mallet Solo Work
- Four Mallet Solo Work
- Jazz Standards (Autumn Leaves, Bag’s Groove, etc.)
- Dave Samuel – Contemporary Vibraphone Technique

Timpani
- Solo Work
- Orchestral Excerpts – Symphonic Metamorphosis and Rite of Spring

Multi-Percussion
- Solo Work

Drum Set
- John Riley – Art of Bop Drumming

MUS 340K – 2nd Semester

Snare Drum
- Solo Work
- Jacques Delécluse – Douze Etudes
- Joseph Tompkins – Nine French - American Rudimental Solos

Mallets
- Two Mallet Solo Work
- Four Mallet Solo Work

Timpani
- Solo Work
- Orchestral Excerpts – Symphonic Metamorphosis and Rite of Spring

Drum Set
- John Riley – Art of Bop Drumming

MUS 440K

As students approach their senior year at SIU, they will begin to focus on more specific requirements of each major. These include the following options:

- Bachelor of Arts – Senior Project to be presented in the Spring Semester
- BM Music Education – 30min Recital in the Fall Semester; Student Teaching in the Spring Semester
- BM Music Performance – 1-hour Recital in the Spring Semester