San Diego State University Percussion Ensemble Syllabus
2014-2015
MUSIC 170, 370, 570

Rehearsal Time(s):
Mondays: 6:00 p.m.-7:40 p.m.
Thursdays: 2:00 p.m.-4:58 p.m.
Fridays: 11:00 a.m.-12:30 p.m.

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Purpose of course: To provide percussionists the chamber music ensemble experience at the college level performing repertoire ranging in different styles, meters, instrumentations, and time periods. To develop sight-reading skills and overall musicianship. To develop sound phrasing technique. To challenge performers to greater musical understanding and artistic advancement, and to develop strong ensemble skills through rehearsal and performance.

PROGRAM for FALL 2014 SEMESTER

Program 1 – Wed, Oct 29, 2014 at 7pm
Smith Recital Hall

Trevino: Catching Shadows
Tyson: Moonrise
Papador: Summons w/ Jason Ginter
Remington: Prelude to Paradise

MAYBE
Fleck/arr. Steinquest  The Sinister Minister

Program 2 – TBD December 2014 at 7pm  Smith Recital Hall
Mixture of Halloween Rep plus new pieces

**GENERAL REHEARSAL & CONCERT SCHEDULE**

Weekly rehearsals are:

- Mondays 6:00-7:40
- Thursdays 2:00-4:58
- Fridays 11:00-12:54

Quartets and smaller rehearse independently

**SCHEDULE:** We will always rehearse in the order as follows unless otherwise informed:

**Monday**
FOR ONLY the month of September, this will be an extra rehearsal for ANY of the four pieces we are performing on 10/29. As of 10/3 we will be using this time for other repertoire—stay tuned...

**Thursday**
2:00-3:25 Summons/Papador w/ Jason Ginter
3:35-4:58 Moonrise/Tyson

**Friday**
11:00-11:58 Prelude to Paradise/Remington
12:02-12:54 Catching Shadows/Trevino

Rehearsal dates are as follows:

- **Monday; Thursday/Friday**
- **September 4/5**
- **September 8**
- **September 11/12**
September 15
September 18/19

September 22
September 25/26

September 29
October 2/3

October 6
October 9 in SRH 2:00-5:30 ALL PERSONEL REQUIRED FOR FULL TIME
October 10

October 13
October 16/17

October 20
October 23/24

October 27 Extended Rehearsal 6:00-8:15 run through of concert in 114
October 28 Dress Rehearsal in SRH 4:00-9:30pm ALL PERSONEL REQUIRED FOR FULL TIME

This gives us roughly NINE rehearsals per piece. We must make every minute count.

Wednesday, October 29, 2014--7pm Halloween Concert; 3:45 CALLTIME

We have the hall at 4pm—ALL PERSONNEL MUST BE AVAILABLE between 3:53pm-9:00pm (Please keep your evening slightly open to accommodate for any extended time where your presence is needed). As always, NO ONE leaves until all instruments are put back in their proper storage place.

Schedule Continued...

October 30
October 31

November 3
November 6/7
November 10
November 13/14

November 17
November 20/21

November 24

December 1
December 4??/5??

December 8??

Second Concert: TBD December --7pm

Repertoire to consist of some works from 10/29 as well as new music

Learning Outcome Statements

The goals of this course are:

To have a detailed comprehension of specific percussion ensemble works through extensive practice and rehearsal.

To have a broadened knowledge of percussion chamber music repertoire and their composers.

To understand and appreciate the role of an individual in varying sizes of chamber music ensembles.

To have a more comprehensive knowledge of percussion technique for all instruments.

To understand on an intellectual and technical level the elements of music; such as: Groove, Notes, Articulation, Technique, Emotion, Dynamics, Rhythm, Tone, Phrasing, Space, Listening.

To have an improved understanding of sight-reading techniques.

To perform individual parts to the highest standard possible.

Overall this class is intended to foster an appreciation for Percussion Ensemble literature and chamber ensemble performance; as well as promote growth in all musical aspects of every performer.


**Course Policies and Requirements**

All students who are enrolled in Private Lessons with Gregory Cohen must also be enrolled in Percussion Ensemble. All previously existing members of the *South Coast Percussion Ensemble* will be allowed to participate during the remainder of the completion of their current degree. All other admission to the ensemble falls under the decision of the Director.

This class, by its very nature, is highly interactive and students must bring to rehearsals a positive and inquisitive approach that stimulates both themselves and others. High levels of concentration and focus are needed in rehearsals and concerts. Students are, of course, expected to bring all music and a pencil to every rehearsal and performance. Students are also expected to prepare repertoire thoroughly both through private practice and where possible, with the help of his/her instrumental teacher.

Participation is a major aspect of this class and attendance will be taken. Punctuality is vital and students are expected to arrive **at least 15 minutes early** and help arrange instruments, stands, and music as necessary to be ready to play (i.e. be warmed-up) **precisely at the established beginning time set forth**. If students are not ready to play at 2pm they will be marked TARDY. Two tardies equal one absence. It is not the responsibility of colleagues to set-up for other performers. **BE ON TIME.**

**Absences:** *Strictly speaking, absences are not permitted or tolerated. The repertoire in which this ensemble performs demands weekly attention, and any unexcused absence can result in the forfeiting of a part assignment.*

Musicians cannot be excused from performances and dress rehearsals, and only in exceptional circumstances from rehearsals.

Of course, emergencies do arise. These will be dealt with by the instructor on a case-by-case basis. However; work conflicts, travel arrangements, outside class activities and scheduled medical appointments are NOT excusable. Due to the nature of this class there are no make-ups.

In the event of an emergency absence, DIRECT communication with the instructor is essential upon return. If at all possible, please call in advance of the absence. **DO NOT TEXT.** As a rule, if I do not get back to you, assume I have not received your message.

In case of absence, an explanation should be offered as soon as possible and well in advance of the next rehearsal. Please speak with me personally at a time other than just before or just after a rehearsal. Remember, communication is always the best way to resolve attendance issues.

**Outside commitments**

As a member of the ensemble, it is assumed that your primary responsibility is to the announced schedule. Outside work and performance opportunities are the business of the student but should not interfere with ensemble obligations.

**CELL PHONES**
CONCERT DRESS

MEN: Black dress pants (no stripes); black shirt; RED Stafford Performance Solid Satin tie; dress socks; and black formal shoes.

WOMEN: Black slacks; RED St. John’s Bay shirt; black, flat-soled, closed-toe shoes with/without black socks. No jewelry on the wrist or hand.

All clothing and shoes should be formal rather than casual. No sweaters or jeans.

Grading:

Your grade will be based on the following:
1. preparation and performance in rehearsals and concerts
2. arriving and being set up on time. Don't be late!

How to Succeed this semester:

Always be early. On time for a percussionist is 20-30 minutes before the downbeat.

Practice more frequently as opposed to once a week for four hours. Playing the same thing daily, even if only for fifteen minutes, better ingrains the subject matter and will aid in effortless memorization.

Come to rehearsals with a receptive and positive disposition—your success, as well as your colleagues, depends on it.

Come knowing your parts. Your colleagues are depending on you for rhythmic and harmonic structure.

Welcome constructive criticism—the best musicians are those who can appreciate feedback and are able to instantly implement it into their playing.

Be constantly engaged during rehearsal. Focus is essential to making the best use of a limited amount of time.

Eliminate all unnecessary conversation. Your conduct during rehearsal is a direct reflection of you as an individual. Exude professionalism.
Ask relevant questions; and almost more importantly, pay attention when others ask questions.