Instructor: Gregory Cohen  
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Office: M116  
Office Hours: By Appointment

About Your Lessons:
Your lesson time is extremely valuable. As a music major, you will receive a total of 13 lessons per semester. Performance majors will receive 60 minute lessons, and all others will receive 30 minute lessons. At the beginning of each semester you will be assigned a regular lesson time for the entire semester based on your class schedule that you give me. I will try to keep this time as consistent as possible, but there may be weeks where your lesson time may need to be changed due to variations in my rehearsal and performance schedule.

Please be punctual and prepared for ALL of your lessons. You need to have your sticks, mallets, method books, solos and any other materials ready to go when you come in for your lesson. I expect performance majors to practice at least three to four hours per day during the week, and I expect non-performance majors to practice at least two hours a day. Success depends on consistent practice. Steady practicing is much more important than skipping multiple practice days and then doing one or two marathon sessions.

Jury, and Divisional Recital Requirements:
At the end of each semester you will be expected to play a jury. I would like to see three pieces on differing instruments (snare drum, multiple percussion, mallets, timpani, drum set, etc.). We will pick out something early on in the semester so that you will have plenty of time to learn the pieces before the jury. Depending on your skill set, we may or may not spend a large amount of time on these pieces. I do NOT want to spend the entire semester solely working on these three pieces. Our goal is not to learn a specific piece on the instruments but how to approach and play the instruments themselves. This is best accomplished through the practice and preparation of many etudes, exercises and solos, various repertoire, and NOT through the focus of a relatively small amount of material all semester.

Depending on your major, you may be required to play in a divisional recital. This is essentially a performance that takes place along with some of your peers, usually mid-day. Division recital information and jury details are available in your student handbook. You are responsible for knowing the jury and divisional responsibilities for your major.
Be sure to check your student handbook and also speak regularly with the student advisors in the school of music main office.

**Grading:**
Your grade will be a combination of your performance in lessons, your jury, and your divisional recital, if you are required to do one. I will grade your lessons and a panel of other faculty will grade your jury and divisional recital. Please note that missing lessons without an adequate excuse will adversely affect your grade.

**Make-up Policy:**
If you cannot come to your lesson time, please contact me at least 24 hours in advance by email or telephone call – not text message. I will try to find a different lesson time. I will not make up a lesson if you call or email me the same day of your lesson without a sufficient or appropriate excuse.

**Instruments:**
Generally, Room 116 should contain the new Yamaha timpani, Marimba One 5 octave, Musser vibraphone and xylophone, the Adams glockenspiel, and a snare drum. If you move an instrument from 116 for a rehearsal in 114 please put it back. 114E, the closet in the back of 114, also contains instruments that you will use for large ensemble and percussion ensemble rehearsals. Please keep this space in order and put things where they are supposed to go. Andrew Kreysa will be assisting me this year in the organization and maintenance of this storage area as well as Room 116. Once we have set the organizational system, all students will be expected to return instruments to where they belong and keep the room organized before and after rehearsals. The School of Music and Dance has made the percussion studio a top priority for the past 3 years with its purchasing, and we want to be sure to keep this equipment in good condition.

Please keep the Yamaha timpani in 114 and 116 covered, and do not let anyone place anything on top of them. If there is a problem with an instrument please tell Andrew or me about it and we will then deal with the problem. Also, please keep one timpani throne in 116 and the other in 114.

**Practice Rooms:**
We currently have available 116, 217, and corridors 4 and 5 (which has several small rooms), available for practice. Shannon Kitelinger has graciously offered to make 114 available by appointment for percussion practice when it is not in use. Please arrange this with him - skitelinger@mail.sdsu.edu. You will need to get keys for all of these spaces. Please see Tim Nunnink at the checkout window to get a slip for these keys.

Andrew Kreysa will put up weekly timesheets on the door of 116 to allow you to plan your weekly practice schedule. You will be able to sign out 1.5 hour blocks at a time on
these various spaces so that you will be able to schedule your practicing. Obviously, if I need 116 to teach I will need to take over the room.

**Percussion Ensemble:**
We now have percussion ensemble as a class. I do require all of the studio to participate. It will be held from 6-7:40 on Monday nights and again on Thursday afternoon’s starting at 2pm and Friday’s from 11-1. We will present several concerts throughout the year where you will be expected to participate.

**Materials:**
Please keep a lesson notebook where you can write down assignments and other notes. I will suggest various method books, solo repertoire, sticks and mallets based on your individual level. There might be various other materials that I will recommend that you buy through the course of your studies, so I suggest budgeting at least $300-$500 a semester to go towards this. I would suggest buying all of these materials, so you will be able to mark up parts with your own markings and notes. I do require that you purchase an A-440 tuning fork. Below is a list of various books and solos that I like to use for snare drum, mallets and timpani. All of these items are available at Steve Weiss Music [http://www.steveweissmusic.com/](http://www.steveweissmusic.com/) as well as many other retailers.

**Snare Drum:**
- *Stick Control:* George Lawrence Stone
- *Accents and Rebounds:* George Lawrence Stone
- *Wrist Twisters:* Elden “Buster” Bailey
- *Master Studies:* Joe Morello
- *Portraits in Rhythm Study Guide:* Anthony Cirone
- *Intermediate Studies:* Mitchell Peters
- *Advanced Studies:* Mitchell Peters
- *Etudes for Snare Drum:* Mitchell Peters
- *12 Studies for Snare Drum:* Jacques Delecluse
- *Keiskleiriana 1, 2:* Jacques Delecluse
- *Initium 1,2,3,4:* Jacques Delecluse
- *Standard Snare Drum Method:* Benjamin Podemski
- *The All-American Drummer:* Charley Wilcoxon
- *Modern Rudimental Swing Solos:* Charley Wilcoxon
- *14 Modern Contest Solos:* John S. Pratt
- *The New Pratt Book:* John S. Pratt
- *Rudimental Solos for Accomplished Drummers:* John S. Pratt

**Mallets:**
- *Rhythmical Articulation:* Pasquale Bona
- *Instruction Course for Xylophone:* George Hamilton Green
- *Mallet Control:* George Lawrence Stone
- *Mental and Manual Calisthenics or the modern mallet player:* Elden “Buster” Bailey
Method of Movement: Leigh Howard Stevens
Four Mallet Democracy for Marimba: Jack Van Geem
Four Mallet Marimba Playing: Nancy Zeltsman
Fundemental Method for Mallets 1, 2: Mitchell Peters
Fundemental Solos for Mallets: Mitchell Peters
Sight Reading for Mallets: Emil Richards
6 Sonatas and Partitas for solo violin: Johann Sebastian Bach
6 Cello Suites: Johann Sebastian Bach
Solos for Marimba by: Mitchell Peters
Solos for Marimba by: Gordon Stout
Solos for Marimba by: Keiko Abe
Solos for Marimba by: Clair Omar Musser
Modern School for Xylophone: Morris Goldenberg
200 Daily Excercises for Xylophone 1,2,3: Jacques Delecluse

Timpani:
The Solo Timpanist: Vic Firth
Modern Method for Timpani: Saul Goodman
Fundemental Methods and Solos for Timpani: Mitchell Peters
Intermediate Timpani Studies: Mitchell Peters
Etudes for Timpani 1,2,3: Richard Hochrainer
The Well-Tempered Timpanist: Charles Dowd
Etudes and Solos for Timpani: Alexander Lepak
8 Pieces for 4 Timpani: Elliott Carter
Exercises, Etudes and Solos for Timpani: Raynor Carrol
Portraits for Timpani: Anthony Cirone
Studies for Timpani 1,2,3: Jacques Delecluse
The Complete Timpani Method: Alfred Friese and Alexander Lepak

Repertoire:
Orcheter Studien – Mahler vol. 1,2: Siegfried Fink
The Timpani Players Orchestral Repertoire series: Fred Hinger
Classic Overtures: Morris Goldenberg
Classic Symphonies: Morris Goldenberg
Romanic Symphonies: Morris Goldenberg
20th Century Timpani and Percussion Studies: Alan Abel
Orchestral Repertoire Series: Raynor Carrol

Percussion Reference:
Symphonic Repertoire Guide for Timpani and Percussion: Raynor Carrol
Practical Guide to Percussion Terminology: Russ Girsberger
The A to Z of Foreign Musical Terms: Christine Ammer

Stick and Mallet Suggestions:
Timpani mallets:
Vic Firth - Tim Genis line of timpani mallets:
S.D. sticks:
Vic Firth - Tim Genis snare drum sticks:

Marimba:
Mike Burritt series:

Xylophone:
http://www.steveweissmusic.com/category/s?keyword=becker+blue

Vibes:
http://www.steveweissmusic.com/product/mike-balter-23r-mallets/vibraphone-mallets