

USC Thornton School of Music

**MPPM 340: Intermediate Drumset Proficiency
2 units**

Course Instructors:

- Section 47473:** Professor Peter Erskine, Director of Drumset Studies
(TA Chris Brawley handles day-to-day instruction)
- Section 47474:** Aaron Serfaty

Classroom: LPB G122B (Drum Lab)

Office: TMC G145 / *OFFICE HOURS for 47473 = Tues + Wed 11 - 11:45 a.m. by email appointment only*

Telephone: 213-740-8142

Email: perskine@usc.edu

cbrawley@usc.edu / serfaty@usc.edu

Course hours: 2 x 50-minute sessions per week

Drum Lab Schedule	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9:00 - 9:50	47360 <i>(Brawley)</i>		47360 <i>(Brawley)</i>		
10:00 - 10:50	47361 <i>(Brawley)</i>	47364 <i>(van den Elzen)</i>	47361 <i>(Brawley)</i>	47366 <i>(van den Elzen)</i>	47368 <i>(van den Elzen)</i>
11:00 - 11:50	47473 <i>(Brawley)</i> MPPM-340		47473 <i>(Brawley)</i> MPPM-340		
12:00 - 12:50					
1:00PM-1:50	47362 <i>(Brawley)</i>		47362 <i>(Brawley)</i>		
2:00PM - 2:50	47363 <i>(Brawley)</i>		47363 <i>(Brawley)</i>	47367 <i>(van den Elzen)</i>	
3:00PM - 3:50	47474 <i>(Serfaty)</i> MPPM340				
4:00PM - 4:50	MPPM340 con't.	46815 MPWP-440 <i>(Erskine/Serfaty)</i>		47365 <i>(van den Elzen)</i>	
5:00PM - 5:50					

Course Description

The purpose of this 15-week course is to build upon a basic level of drumming competency, strengthening the foundation upon which students can increase their understanding of rhythm, promote further mastery of physical and musical coordination, and learn more skills on the drumset. Upon completion of this class, students should expect to have the ability to play the drums in a large number of ensemble and musical settings.

Students will gain:

- The ability to perform basic to advanced drumming rudiments on a practice pad
- The ability to perform basic to advanced drumming styles, using sticks and brushes, with a specific focus on ‘fills’ as well as Afro-Caribbean and Brazilian drumming
- The ability to perform in an ensemble context with a focus on ‘comping’ vocabulary
- A broader and more sophisticated understanding of the role and development of the drumset in contemporary music
- The ability to read and understand notated rhythms as well as standard drum charts

Mandatory Course Materials (all items available from amazon.com, etc):

- 1 pair of drumsticks for practice pad studies: Vic Firth SD1 model
- 1 pair of drumsticks for drumset studies: Vic Firth “Peter Erskine Big Band” model
- 1 pair of brushes: Vic Firth “Heritage” brush (suggested model)
- Drumset Essentials, Vol. 3* by Peter Erskine (Alfred Publishing)
- Essential Drum Fills* by Peter Erskine (Alfred Publishing)

Drumsets will be provided in the ‘Drum Lab’ (G122B). Drumsets are Roland electronic pad kits with teacher-to-individual student communications by way of headsets (similar to an electronic keyboard lab). USB flash drives are recommended!

Grading Criteria:

- **Attendance and Participation (16%):** Attendance is expected at all classes and is mandatory for exams. Classes which meet once per week can allow one unexcused absence per semester. Each additional unexcused absence will result in a 4% reduction in overall mark. Classes which meet twice a week can allow two unexcused absences per semester. Each additional unexcused absence will result in a 2% reduction in overall mark. Please be on time and participate in class!
- **Listening Assignment (10%):** Students will be emailed a small set of music samples by Week 5 of the semester. Listen to the music provided and compose a journal-style response between 500-1,000 words. The assignment is due, via email, to Professor Erskine and your respective classroom instructor by the end of Week 10. More details about the Listening Assignment will be discussed in class.
- **Mid-term Exam (34%):** **A)** Written or aural exam testing drumming styles, players and history presented in class. **B)** Playing exam testing basic drumming skills on the practice pad as well as drumset skills that have been learned in class.
- **Final Exam (40%)** Students will perform in a jury-type setting for the Instructor. They may be asked to play basic drum rudiments, as well as any of the styles or tempos that have been studied throughout the semester. Drumset chart reading may also be part of the final examination.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to Professor Erskine (or to your TA) as early in the semester as possible. DSP is located in GFS 120 and is open 8:30am – 4:30pm, Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offence with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety*: <http://dps.usc.edu/contact/>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Class Notes

-Practicing: Students are expected to practice approximately 3-4 hours per week outside of class time. The drum lab schedule is provided at the beginning of this document. Any time, 24/7, a class is not scheduled, you may enter with your USC Card to practice.

-It is assumed that most students are right-handed. Students will be asked to swap right-for-left instructions if they are left-handed. A drumset can be set up to accommodate left-hand students, although it is not always practiced by leading professionals. Alternately, left-handed students could play on a right-handed drumset utilizing an “open” grip.

Week 1: Review of Basic Techniques

- Introduction to class presented by Professor Peter Erskine
- Basic techniques: grip, stroke technique, relationship to pad etc
- Warm up and coordination exercises
- ASSIGNMENT for next week: read first section of *Drumset Essentials Vol. 3*

Week 2: Tone Production

- Rudiments
- Tone Production throughout the drumset: *Drumset Essentials Page 3*
- Discussion of technique with each part of drumset
- In-Class Listening: examples of notable drummers with superior tone production
- ASSIGNMENT for next week: Look over pages 10-17 in *Essential Drum Fills*

Week 3: Fills #1

- Rudiments
- Discussion of triplet-based fills (jazz genre) and Destination Points
- Demonstration and practicing of Pages 10-17 in *Essential Drum Fills*
- In-Class Listening: examples of notable jazz drummers and triplet fills
- ASSIGNMENT for next week: Look over pages 18-22 in *Essential Drum Fills*

Week 4: Fills #2

- Rudiments
- Review of Week 3 concepts
- Discussion of ‘straight’ 8th/16th fills in jazz context
- Demonstration and practicing of Pages 18-22 in *Essential Drum Fills*
- ASSIGNMENT for next week: Look over pages 24-29 in *Essential Drum Fills*

Week 5: Fills #3

- Rudiments
- Review of Week 4 concepts
- Demonstration and practicing of Pages 24-29 in *Essential Drum Fills*
- Mid-term study guide (handout provided)
- ASSIGNMENT for next week: Look over pages 30-34 in *Essential Drum Fills*
- ASSIGNMENT for week 10: Listening assignment handed out

Week 6: Fills #4 and Review

- Demonstration and practicing of Pages 30-34 in *Essential Drum Fills*
- Introduction to the Drum Vamp Solo
- Review of all materials covered to date

Week 7: Mid-term Exam

- Hour 1: Written and/or Aural exam
- Hour 2: Playing exam. All playing material learned in class including rudiments, grooves, fills etc. Refer to study guide provided in Week 5.

Week 8: Play-Alongs

- Introduction of new rudiments
- Play-alongs: music from *Drumset Essentials* and other sources
- Student in-class performances

Week 9: Brushes #1

- Rudiments
- Discussion and practicing of basic brush technique
- In-Class Listening: brush recordings
- ASSIGNMENT due at end of next week: Listening Assignment

Week 10: Brushes #2

- Rudiments
- Advanced concepts using brushes
- In-Class Listening: advanced brush work
- ASSIGNMENT for next week: Look over Pages 19-41 in *Drumset Essentials*

Week 11: Other Genres / Styles

- Rudiments
- Discussion and application of styles: Samba, Bossa Nova, Afro-Caribbean etc
- In-Class Listening: examples from styles demonstrated in class
- ASSIGNMENT for next week: Look over Pages 49-69 in *Drumset Essentials*

Week 12: Other Genres / Styles #2

- Rudiments
- Odd-Time signature study
- Discussion and application of styles: African, Indian, Balkan etc
- In-Class Listening: examples of odd-time signature drumming

Week 13: Drum Charts

- Rudiments
- Study of written drumset parts (charts), reading and writing
- Final Exam Study Guide (handout provided)

Week 14: Soloing and Review

- Study and application of soloing found in both class method books
- Student in-class performances
- Review of all materials covered to date

Week 15: Final Exam

- All students will perform in a jury-type setting for the instructor. They may be asked to perform drum rudiments, brushes, grooves, fills and/or other concepts from the semester. Refer to study guide provided in Week 13.

IN ADDITION: PROFESSOR ERSKINE MAY PROVIDE IN-CLASS LECTURES AS WELL AS
OUTSIDE-OF-CLASSROOM WORKSHOPS