

# Applied Percussion Syllabus

**Dr. Glenn Schaft, Janet Pemberton, James Abate - instructors**

**Office Hours:** Five hours per week are posted outside my studio. Please use these for assistance as desired.

## Required Materials

1. 1.5" three-ring binder. Used for the percussion handbook, handouts, and practice journal.
2. Looseleaf manuscript paper.
3. Looseleaf ruled writing paper.

Bring notebook to every private lesson, group lesson, and seminar.

## Course Components

1. Private Lessons. The number of private lessons is dependent upon the number of group lessons you are assigned to balance the faculty load. If you are assigned to one or two small group lessons there will be approximately thirteen private lessons. Fifteen private lessons per semester will be given if you are not assigned to group lessons. All are 50 minutes each. Lesson times are assigned after submission of your class schedule. Lessons begin the first day of classes.

2. Small group lessons: you will generally be assigned from one to three group lesson classes per semester covering a variety of instruments and topics. Group lessons meet either every week or every-other week. Group lesson times are assigned after submission of your class schedule. Group lessons begin the first week of classes.

3. Percussion seminar class. Meets each Friday at noon for fifty minutes. The entire percussion studio participates in lectures, discussions, student performances, guest artists performances and clinics, master classes, jury previews, mid-term performance exams, etc.

4. Percussion Studio maintenance duties. Described below.

5. Advisement meetings. An individual advisement meeting is required during final exam week to review jury grades and other semester work and to plan for the upcoming semester. Additional advisement meetings may be required during the first week of school, for registration preparation, graduate school preparation, etc.

## Applied Percussion Objectives

These include three broad categories - performance/pedagogy skills, mental/physical/personal skills, and business skills.

### 1. Performance/Pedagogy

1. Develop performance skills including:

A. Techniques, sound production, posture-movement, grips, stroke types, flexibility, endurance, strength.

B. Visual, aural, and tactile rhythmic and pitch discrimination skills, including sight reading. Includes development of metronome practice skills and tempo memorization.

C. Awareness, understanding, and synthesis of the elements necessary for informed musical interpretation.

D. Development of instrument versatility - including snare drum, keyboards, timpani, drum set, multiple percussion, and ethnic percussion

E. Minimum of three performances per semester. Mid term, jury preview, and jury.

Additional performance opportunities are available for qualified students in the weekly Dana Convocation.

2. Develop familiarity with a variety of standard percussion literature. May also include reading and listening assignments.

3. Develop familiarity with effective pedagogical techniques and methods. May also include readings and teaching observation assignments.

5. Development of effective listening skills through live performance and recorded performance assignments. Written documentation and analysis may be required.

6. Development of improvisational skills through playing assignments.

7. Development of compositional skills through composition assignments.

## **2. Mental/Physical/Personal**

- A. Develop an understanding of the learning process including questioning techniques, critical thinking, problem solving.
- B. Develop effective time management and practice concepts and techniques.
- C. Development of writing skills through writing program notes for juries and recitals and recorded and/or live concert analysis.
- D. Develop personal/social skills necessary for successful contributions to our studio and beyond.
- E. Reading assignments to develop historical perspective and acquire information relevant to lesson and class assignments.
- F. Develop a knowledge of effective physical fitness techniques including breathing, stretching/flexibility, warm-up methods, cardiovascular conditioning, and strength training.
- G. Develop a knowledge of healthy nutrition, sleep, and lifestyle habits.

## **3. Music Business**

- A. Development of an effective personal employment portfolio. Including business card, cover letter, resume, photo, demo recording, press release.
- B. Knowledge of effective networking techniques to facilitate career opportunities and lifelong learning. May include creation of a percussion referral address list.
- C. Active membership in major music organizations such as the Percussive Arts Society, Music Educators National Conference, International Association of Jazz Educators, College Music Society, etc.

### **Specific Private and Group Lesson Objectives:**

- 1. You and your instructor will establish semester and weekly goals.
- 2. Maintain a daily practice journal.
- 3. Discuss concepts, techniques, and methods to attain your goals.
- 4. Develop effective warm-up techniques and methods.
- 5. Develop a consistent daily practice schedule. Required minimum practice times are listed in the YSU general catalog for each particular course number.
- 6. Prepare and perform all assigned material at your next lesson. Demonstrate the achievement that consistent effective practice produces. If you are not adequately prepared, the lesson may be terminated early. Adequate preparation will allow ample time for new assignments to be completely explained.

## **Grading Policy**

### **General Philosophy**

I determine your grades based on your ability to achieve your potential and to learn appropriate level material for the course level you are enrolled-in. Grading consists of semester long assessment of your musical achievement. Assessment includes consideration of the following characteristics: your musical aptitude, a positive attitude, ability to establish specific and realistic goals, ability to follow directions, adherence to Percussion Handbook guidelines, effective time management skills, self motivation, consistency of effort throughout the semester, punctuality and attendance, attention to detail, and productive interpretation and response to criticism.

Appropriate proficiency levels are expected for each course number and these will be explained at the beginning of each semester. Such levels are a product of your musical aptitude and potential for growth. If semester goals are not attained, you may be denied enrollment in the next applied percussion course number until all present course requirements have been successfully completed.

### **Course components that are graded include:**

- 1. **Lessons.** 50% of total grade. Includes private and small group lessons, seminar class, and maintenance duties. Progress is assessed by the instructor and a grade is assigned for each lesson. Weekly lesson grades are averaged to determine this portion of your grade. You must keep a written record of private lesson grades in your journal. Ask for your grade at the conclusion of each lesson.
- 2. **Performances** 50% of total grade. Includes the mid-term (15%), jury preview (15%), and jury (20%). You are responsible to get faculty comments and grades following mid-term and jury preview performances.

## **Grading Scale**

Letter grades range on a continuum from A through F. Although I make distinctions between A+, A, or A- for my own records, YSU grade cards list only the letter grade.

Letter grade "A" includes constant positive attitude, 6-7 days per week practice regimen of at least 2-3 hours per day, flawless (or nearly) attendance and punctuality, superior achievement of almost all weekly goals, superior achievement of semester goals, consistent openness to criticism, and a complete commitment to attaining your potential. You love what you do and it shows.

Letter grade "B". Slightly less than letter grade "A" above.

Letter grade "C" may include combination of positive and negative attitudes, practice regimen which is less than 6-7 days per week or less time per day, flawed attendance or punctuality, partial achievement of weekly goals, partial achievement of semester goals, partial openness to criticism, and a partial commitment to attaining your potential. Your love of what you do is, at times, questionable and it shows.

Letter grade "D". Slightly less than letter grade "C" above.

Letter grade "F" may include significant disregard for any one of the above categories in letter "A", or a serious lack of attention to a combination of them, and a minimal commitment to attaining your potential. You obviously do not love what you do and it shows.

### **Attendance Policy**

Attendance and punctuality are required for all studio events. No credit is issued for attendance, but grades are lowered for lack of attendance or punctuality.

### **Private lesson, group lesson, and seminar class attendance.**

1. All absences are determined to be either excused or unexcused by your teacher.
2. If you must miss a lesson or seminar your instructor must be notified in advance.
3. Excused absences are typically only granted for a valid medical reason (not the common cold) or a family emergency. Excused absences from private lessons will be rescheduled as soon as possible.
4. An unexcused absence will lower your lesson grade by a percentage based on the number of lessons scheduled during the semester. Three absences will result in failure of the course.
5. Lessons missed by the teacher (for any reason) will be made up as soon as possible. In case of extended teacher absence, a substitute teacher will be provided.
6. Three tardies equal an absence.
7. All private and group lessons begin the first day of the semester. Late registration or late scheduling of lessons (on the students part) is not just cause for make-up lessons.

### **Percussion studio events attendance.**

Includes Percussion Ensemble Concerts, Percussion Recitals - faculty and student, Percussion Seminar Classes, Clinics and guest artist events, Advisement conferences.

1. Requesting an "excused absence". If there is a percussion studio event you cannot make you must submit a written request to Dr. Schaft at least two weeks before the event. Include date and event to be missed and the reason for the absence. You will receive a reply one week before the event informing you if your request is excused or unexcused. If it is unexcused, you will have one week to make other arrangements. If you are unable to do so, you will suffer a grade reduction. Absences are determined to be excused or unexcused by Dr. Schaft in consideration of your history of attendance and punctuality. Excused absence is generally granted only for severe personal illness or family emergency.
2. Unexcused absences will result in an appropriate percentage grade reduction. Unexcused absences from three or more events during a semester will result in failure of the course. Three tardies equal an absence.

### **Juries**

1. Each student is required to perform a jury (final exam) at the end of each semester of applied study for a panel of YSU faculty who adjudicate the performance. You will receive a written critique of the performance by each faculty member. Each faculty grade will be averaged into a final jury grade, which remains the responsibility of Dr. Schaft. If you do not perform a jury, a failing grade will be issued. If there is a reasonable excuse for not playing, a "PR" grade will be issued and a deadline for completing the course requirements will be determined by the instructor.
2. Your instructor will assist you in selecting jury repertoire at an appropriate time during the semester.

3. If your repertoire requires an accompanist, it is your responsibility to arrange for one. You must perform with your accompanist in at least one lesson and in seminar class for mid-term performances and/or jury previews. Juries will not be permitted if repertoire has not been heard with your accompanist in your lessons.

#### **Jury procedures:**

- A. A jury sign-up list is posted the last week of classes each semester. Each time slot is twelve minutes.
- B. Complete one jury repertoire form (available from the music office) and turn it in when you enter your jury. List all repertoire/exercises/etudes that you have studied that semester including page numbers of method books, titles, and composers.
- C. Complete one jury examination sheet for each jury member and submit them when you enter.
- D. Have one copy of your repertoire for the jury committee. Photocopies are permissible provided you own the original.
- E. Dress as you would for any professional audition.

#### **Upper Division Jury Hearing**

1. The upper division jury hearing is a comprehensive demonstration and assessment of your fundamental technical and musical skills; those skills necessary for enrollment in junior level applied lessons and the successful preparation of junior recital repertoire.

2. The hearing is scheduled during final exam week of the second semester of sophomore applied study. Hearing duration is 24 minutes.

3. Hearing is graded pass (A, B, C) or fail (D, F).

A. A passing grade permits registration for junior level applied percussion.

B. If the hearing is failed, you will receive a written description of what must be retaken and when. Summer-term exam opportunities are discouraged and are typically rescheduled immediately before classes begin in the fall. You are allowed two attempts to pass this hearing.

C. Failure to pass the second attempt demonstrates a serious long-term lack of preparation and requires an additional semester of study at the sophomore level before another upper division hearing is permitted.

#### **4. Hearing assessment components:**

(chosen by the faculty, at the hearing, from among the following)

1. Snare drum

Ownership of the appropriate equipment - drum, stand, tuning, sticks, etc.

Rudiments, Stroke Comparison Exercises

Triple bounce roll

Table of time

Solo repertoire - rudimental or orchestral styles

Sight reading

2. Marimba, Vibraphone, Xylophone

Ownership of appropriate mallet collection

Scales and arpeggios from Two Mallet Proficiencies

Two and/or four mallet solo repertoire

Two and/or four mallet sight reading

3. Timpani

Ownership of appropriate equipment - mallets, timpani case, etc.

Aural skills - sing intervals or etudes

Tuning pitch sets

Solo or orchestral repertoire

Sight reading

4. Jazz Majors must pass the following:

Vibraphone -Mallet dampening and pedaling etudes from Friedman book

Scales and arpeggios as listed in the Jazz Curriculum.

Vibraphone arrangement of a standard tune  
Improvisation on a standard tune

### **Composition requirements**

The purpose of the composition component is to encourage a regular habit of engaging in analytical and creative means for addressing individual technical and musical needs on a variety of percussion instruments and in a variety of musical styles.

1. Notation may be completed with either legible hand-written notation or computerized notation software.
2. Compositions will be assigned at various points in the semester as described below.
3. The first draft of each composition will be assessed by the faculty and revisions may be necessary.
4. The final version will be graded for legibility, accuracy, and will be performed by the student in lessons and possibly seminar class or juries.

#### **Freshman level:**

Composition 1. Snare drum etude, duration TBA. Address a specific technical problem of interest to the student. Freshman semester 1.

Composition 2. Marimba or vibraphone etude, duration TBA, two mallets, which addresses a specific technical problem of interest to the student. Freshman semester 2.

#### **Sophomore level:**

Composition 3. Marimba or vibraphone etude, duration TBA, four mallets, which addresses a specific technical problem of interest to the students. Sophomore semester 1.

Composition 4. Timpani etude, duration TBA, two-four drums, which addresses a specific technical problem of interest to the student. Sophomore semester 2.

#### **Junior level:**

Composition 5. Drum set solo, duration TBA.

Composition 6. Multiple percussion solo, duration TBA.

**Senior level:** compositions may be determined in consultation with the faculty.

### **Percussion Recital Requirements**

1. Each percussion major is required to present two solo recitals - a junior and senior recital - in partial fulfillment of the applied percussion requirements. Each recital should include a maximum of fifty minutes of music. Less music may be appropriate in consideration of the repertoire difficulty. Programming balance (repertoire and instrument diversity) remain a priority for all recitals unless otherwise approved by the instructor.

2. Each recital requires a recital hearing (adjudicated by a faculty committee) to assure the preparedness of all repertoire. Hearings are scheduled approximately one month before the intended recital date. No music may be performed on a recital which was not heard and approved at the hearing. Failure to observe this rule may result in recital cancellation at any time. Hearings are graded pass or fail. In some cases where a hearing is failed, only certain repertoire may need to be re-heard.

3. A recital advisement meeting is required to determine appropriate recital repertoire. A written recital repertoire record is maintained in your file and you should keep one as well. All recital repertoire must be approved by Dr. Schaft before preparation for the hearing begins.

4. Percussion recitals are generally presented in Bliss Recital Hall, Spotlight Theater, or Bliss 2326 Band rehearsal room.

5. Non-Degree Recitals are only permitted upon approval of the faculty in special circumstances.

### **Recital checklist and timeline**

- \_\_\_\_\_ Schedule recital advisement meeting with Dr. Schaft to secure approval of recital repertoire and to discuss approximate recital dates (at least 6 months in advance).
- \_\_\_\_\_ Type program notes for each composition and have them approved by Dr. Schaft. (due one month before recital hearing)
- \_\_\_\_\_ Schedule and perform recital hearing. Allow 50 minutes. The hearing should be about one month

before to intended recital date. You must secure three faculty members for the recital hearing committee - Dr. Schaft, Dr. Gage and one other. Bring a completed recital hearing form (available in the music office) to the hearing. Bring one copy of all recital music for the committee. Photocopies are permitted provided you own the original. Submit program notes.

- \_\_\_\_\_ Pending a passing recital hearing grade, secure a list of potential recital dates from Dr. Schaft. Avoid Tuesday eve. (orchestra rehearsal), Friday & Saturday evenings ( gigs).
- \_\_\_\_\_ Check master calendar in Music Office for available dates and schedule recital date with Prof. Gelfand (phone ext.3640). Take approved and signed recital hearing form to Mr. Gelfand.
- \_\_\_\_\_ Double check with Dr. Schaft if the proposed date is still feasible.
- \_\_\_\_\_ Announce your recital date in seminar class and have Dr. Schaft post date on the percussion calendar.
- \_\_\_\_\_ Type your program. List birth and death dates for composers. See Bakers Dictionary (in reference in Maag) for this info. Enter program at the College of Fine and Performing Arts web site at "www.fpa.ysu.edu/faculty/music/program". After completing the program worksheet, you will e-mail the program to the appropriate address. A program proof will be returned for your perusal. Check the proof and submit corrections. You must allow fifteen business days for the programs to be completed on time.
- \_\_\_\_\_ Have Dr. Schaft proof your recital program and program notes.
- \_\_\_\_\_ Pending faculty approval, have seventy five programs and program notes duplicated by the deans office.
- \_\_\_\_\_ Create and post (two weeks before the recital) advertising posters. These must be approved by Dr. Schaft prior to posting.
- \_\_\_\_\_ Arrange to have recital recorded (on CD, mini-disc, dat) and videotaped.
- \_\_\_\_\_ Arrange for two percussion majors to serve as your technical assistants. Administer equipment transport, set changes, lights, distribute programs. You may also arrange for refreshments after the recital - your parents may assist with this.
- \_\_\_\_\_ Double check your move-in and move-out times and equipment needs with Dr. Schaft to avoid any problems.
- \_\_\_\_\_ Schedule some time (preferably before the recital day) in the recital location to familiarize yourself with the acoustics and logistics.
- \_\_\_\_\_ Sign-out necessary rooms and keys from the music office.
- \_\_\_\_\_ Play your heart out.
- \_\_\_\_\_ After the recital, give Dr. Schaft two copies of your recital program.
- \_\_\_\_\_ Bring audio recording and videotape to your next lesson.

### **Senior Portfolio Project**

Seniors are required to create a professional quality employment portfolio. These are intended to be utilized for graduate school applications, and securing various professional teaching and performance opportunities. Portfolio is due the last class day, first semester.

Portfolio contents should include:

- Hardcover Portfolio folder or three ring notebook
- Business Card
- Cover letter
- Resume - general purpose resume (and possibly a one page orchestral resume)
- One or two paragraph bio
- Publicity Photo
- Repertoire List
- Reference List
- Demo Recording
- One Page Press Release

Dr. Schaft has samples of each of the above portfolio items for you to use as models.

### **•Optional senior projects:**

In addition, seniors may wish to do one of the following projects to acquire additional experience:

- Percussion seminar clinic/master class presentation. Submit an outline of your presentation for approval. Topic to be discussed with Dr. Schaft.
- Percussion Ensemble Director. Select, rehearse, and conduct a percussion ensemble piece on a percussion ensemble concert. Secure approval from the faculty at least one month before the first

rehearsal. May be done either semester.

- Composition. Write and perform a solo or ensemble composition. It may be performed in seminar class, Convocation, or on a Percussion Ensemble Concert.