Applied Percussion Syllabus
Fall 2008

Dr. Glenn Schaft – instructor
330.941.3643 studio
330.518.4812 mobile
geschaft@ysu.edu
Bliss Hall 2234

This syllabus is a contract between you and your teacher(s). Your enrollment indicates your acceptance of it. Discuss any questions you have with Dr. Schaft. We seek to provide the best possible syllabus and your feedback is welcome.

Office hours: Dr. Schaft provides five office hours per week, as per the YSU-OEA contract, for your assistance. Make an appointment to guarantee a meeting time. Part-time faculty and graduate teaching assistants are not required to provide office hours.

Applied Percussion Course Descriptions

Freshmen Level - 1500
Study fundamental concepts and techniques of sound production, practice methods, instrument selection, tuning, maintenance, rhythm, sight-reading, aural skills, musical styles and interpretation. Study of seven instrument categories including snare drum, drumset, hand drumming, percussion keyboards, timpani, orchestral accessories, and multiple percussion. Prereq: entrance audition.

Sophomore Level - 2600
Study of fundamental concepts, techniques, and literature from the previous level. Prereq: successful completion of 1500 level.

Junior Level - 3700
Refinement of concepts and techniques from the previous level. Emphasis of solo and chamber music literature and performance including the junior recital. Prereq: successful completion of 2600 level.

Senior Level - 4800
Refinement of concepts and techniques from previous courses. Emphasis of solo and chamber music literature and performance including the senior recital. Prereq: successful completion of 3700 level.

Graduate Level – 6900
Study of advanced techniques and repertoire pertaining to the student’s career interests. Culminates in the presentation of the graduate recital and scholarly program notes. Prereq: graduate audition.

Minor level lessons – 1500 A, 2600A, 3700A, 4800A
Lessons are 30 minutes per week. Intended to prepare a student for an audition into the percussion major level, for non-percussion music education majors pursuing study beyond the Percussion Methods course, for composers, or music minors. A jury exam is generally required. Course curricula is determined by the student and faculty. Seminar attendance is not required, but is encouraged. Prereq: Audition and permission of the instructor.

Studio correspondence:
YSU Percussion Web Site: <www.ysu.edu/percussion>
Course materials fee: $35 fee to maintain YSU gear provided for this course.

Practice room keys: Sign-out keys 5607 and 5732 from the Dana office. You must register for applied percussion to receive keys and they may be kept during the summer provided you will enroll the following semester.

Lockers for personal items are available through the Kilcawley Center.

Borrowed items: from Dr. Schaft must be returned as requested in their original condition. You must replace any lost or damaged items.

Percussive Arts Society: www.pas.org I encourage you to maintain an active PAS membership and attend the PASIC conventions, during which no YSU percussion events are scheduled.

Percussion Ensemble enrollment: is expected concurrent with each semester of Applied Lessons.

Other Dana Ensembles: Ensemble assignments are determined by: audition results, faculty assignments, ensemble personnel needs, your degree program, & your preferences.

Section-leader duties. Large ensembles (bands & orchestras) will each have a faculty appointed section leader who coordinates logistics such as part assignments, set-ups, gear moves, and offers artistic suggestions. For equipment moves: 1. Write an equipment list and give it to the graduate assistant one week prior to the move. 2. Schedule equipment packing and unpacking sessions with your section colleagues well before the scheduled move and post this on the Percussion Bulletin Board, as all section members should be present. 3. Pack gear and place by northwest door of room 2326. 4. Unpack gear as soon as it is returned to Bliss Hall so as to minimize impact on other ensembles.

Americans with Disabilities Act: “Anyone requiring special adaptations or accommodations should inform the instructor as soon as possible. In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course, please contact the Office of Disability Services (phone: 330-941-1372) in the Center for Student Progress at the beginning of the semester or when given an assignment for which an accommodation is required. Students with disabilities must verify their eligibility through the Office of Disability Services.”

Required and Recommended Materials
It is your responsibility to acquire materials as requested by the faculty.

Required items:
1. E-mail account. Notify Dr. Schaft immediately of any address changes.
2. Internet access www.ysu.edu/percussion
3. Academic Datebook - bring to all percussion classes.
4. Three ring binder 1.5” minimum, to house portfolio. Include loose-leaf ruled writing paper and manuscript paper. Bring to all classes.
5. Ear Plugs. I recommend a pair of quality audiologist fitted plugs from a company such as Westone or Microsonic, 15dB attenuation. Alternatively, Hearos, 12 dB. http://www.hearnet.com/

Recommended Items:
1. Percussion Retailers -
   Local retailers:
Drum Shop in Struthers - Craig & Larry, 330.755.9463
Hubbard Music, Mark Tirabassi, 330.534-3900
Mail-order retailers – sources for books, music, recordings, and instruments
The Percussion Source, Coralville, Iowa. www.percussionsource.com

2. **Gum rubber practice pad.** Recommended Reel Feel, Yamaha, Sabian, ProMark or similar model.

3. **Mallet cases:**
   - A. Briefcase, small suitcase, or large stickbag for orchestral mallets. Innovative Percussion Bag or Mike Balter mallet bag.
   - B. Stickbag for drumset sticks and mallets.
   - C. Small briefcase for timpani mallets and related gear.

4. **Portable recording system** to record lessons, practice, clinics, and performances. Bring to all lessons and seminars.

5. **Timpani tuning fork** (A-440) for sophomores or a F-F chromatic tuning pipe for freshmen.

6. **Drum key.** Keep in your stick-bag.

7. **Music notation software.** I recommend Sibelius 5.

**Recommended Books:**
My books are available directly from me via cash or check. Your applied teacher will recommend books and music they require. Commonly used books are listed below. Please discuss proposed purchases with your teacher to minimize expenses.

**General**
Glenn Schaft – *Percussion Handbook*

**Snare drum**
Glenn Schaft – *Chops and Concepts*
Gary Chaffee – *Rhythm and Meter Patterns.*
Charles Wilcoxon – *All American Drummer – 150 Solos*
Guy Gauthreaux – *Six Classic Snare Drum Solos*
George Lawrence Stone – *Stick Control*

**Keyboard**
Glenn Schaft – *Keyboard Handbook*
Mitchell Peters - *Fundamental Method for Mallets*
   - Volume 1 - freshman.
   - Volume 2 - sophomores
Gifford Howarth – *Simply Four* www.tapspace.com
David Friedman – *Vibraphone Technique-dampening and pedaling*

**Timpani**
Glenn Schaft – *Timpani Handbook*
Mitchell Peters - *Fundamental Method for Timpani*

**Drum Set**
Glenn Schaft – *Drumset Handbook*
Gary Chaffee - *Technique Pattern.*
Gary Chaffee – *Time Functioning Patterns*

**Latin Percussion**
Ed Uribe – *Afro-Cuban Percussion and Drumset*
Ed Uribe – *The Essence of Brazilian Percussion and Drumset*

**Orchestral Accessories**
Raynor Carroll books as requested by your instructor. Xylo, Glock, SD, BD/Cym, Tri/Tamb/Cast.

**BM Jazz Emphasis Degree.** Jazz emphasis majors should also own the following.
John Riley – *The Art of Bop Drumming.*
Gary Chaffee – *Linear Time Playing*
Zoro – *The Commandments of R&B Drumming*
Ed Uribe – *The Essence of Brazilian Percussion and Drumset*
Arthur Lipner – *Vibes Real Book.*

**Recommended Implements**
• Pair concert snare drum sticks. ProMark - Tom Freer - General Orchestral model or ProMark EX-5. These must be straight, pitch matched, and the same weight.
• Pair 5-A wood-tip hickory drumset sticks with acorn shaped tips. These must be straight, pitch matched, and the same weight.
• Pair telescoping wire brushes with rubber handles and wire end-rings. Regal Tip, ProMark, or Zildjian. Plastic brushes are not acceptable. Be sure they do not rattle.
• Pair natural rubber mallets on rattan shafts. Tom Freer FRK3 light green natural rubber model on rattan shafts or Malletech - Natural Rubber NR13R model, rattan handles.
• Set of 4 yarn or wool wrapped marimba mallets on birch or maple handles. Medium hardness. ProMark EXM-130.
• Set of 4 cord wrapped vibraphone mallets on rattan shafts. Medium hardness.
• Pair xylophone mallets suitable for rosewood instruments, rattan handles. Tom Freer – FRK9 Large Brown Linen Phenolic or Black Swamp Inaki Sebastian 28mm rosewood core on rattan handle. Hard plastic mallets are not acceptable as they dent rosewood instruments.
• Pair medium-hard timpani mallets. Cleveland, Cloyd Duff, Black Swamp, Vic Firth European Series, etc.

**Instruments**
• Snare drum (5 or 6.5”x14”) with case, suitable for orchestral and rudimental studies. I will help you customize with appropriate cable snares, heads, and dampening. Black Swamp or Pearl concert drums are recommended.
• Please contact me before bringing drumsets or other large instruments to campus.

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**Fundamental learning goals – general course objectives**
An effective course should involve six general types of learning:

1. Foundational knowledge: you should understand and remember the basic content of the course including fundamental concepts of percussion equipment, sound production techniques, and pedagogical techniques. The course may consist of lectures, demonstrations, discussions, in-class playing, individual practice, in-class playing exams, reading assignments, written concert critiques, percussion lesson observation and analysis paper, and interview report paper.

2. Application: you should use the content and engage in effective and appropriate kinds of thinking.
3. Integration: you should integrate different disciplines, major ideas, and realms of life.

4. Human dimension: you should identify the personal and social implications of this knowledge.

5. Caring: you should develop new feelings, interests, and values in relation to the subject.

6. Learning how to learn: you should continue learning about the subject after the course is completed.

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Course Components

1. **Private Lessons** are intended to address individual needs. Most music schools offer 15 private 50’ lessons per semester. In addition to private lessons, we assign weekly small group lessons and the number of private lessons must be reduced to adhere to faculty workload regulations. Typically, you will receive thirteen private lessons per semester. Your class schedule is due the first day of classes. Teacher assignments are made in consideration of your past achievement, student and faculty schedules, and what will be most beneficial for your development. Every effort is made to provide you experience with various teachers. Please notify your teacher of your presence by knocking on their door at your lesson time - use 3/2 rumba clave. It is your responsibility to notify your teacher when you must leave.

2. **Group lessons** are designed to study with colleagues of similar abilities, interests, and experience levels in an interactive environment. Group lessons meet weekly for 50’.

3. **Percussion seminar class** is a weekly forum (Friday 12-12:50) for all majors. Includes lectures, discussions, student performances, masterclasses, clinics, and guest artist performances. Student performances typically occur in a masterclass format, where you perform and receive feedback from faculty and students. Repertoire is derived from private lessons, group lessons, or various Dana ensembles. You may also be required to submit written or aural comments for each performer. Masterclass protocol: Dress appropriately and bring two copies of your music, number measures in pencil, audio record your performance and the feedback, take notes afterwards.

4. **Rehearsal observation.** I may choose to dedicate a small amount (an hour or two) of your lesson time to observing your ensemble rehearsals, as seeing you in this context may be the best way I can assist you. In such cases I will adjust your lessons accordingly.

5. **Percussion studio maintenance duties** may be assigned at my discretion and shall be equitably distributed amongst all studio members.

6. **Required advisement meetings.**
   A. Brief advisement meeting first class day to review your schedule and curriculum guide.
   B. 15’ meeting during final exams to discuss self and instructor assessment, review jury comments, assessment, and future studies. Sign-up list is posted the last week of classes.
   C. Recital advisement meeting during the first two weeks of fall semester.
   D. Additional advisement meetings (during office hours) may be required for registration, orientation, recital preparation, graduate school preparation, etc.

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Specific Course Objectives

You should develop knowledge in three broadly related areas - performance/pedagogy, mental/physical skills, and related business skills.

1. **Performance/Pedagogy.** Develop a deep understanding through multiple perspectives of fundamental performance and teaching skills. Experience music through the three primary modes of creation: re-presentation, improvisation, and composition. You and your instructor will establish semester and weekly goals and discuss how to attain these. These typically include:
   A. Warm-up concepts, techniques, and methods.
   B. Practice concepts, techniques, and methods.
   C. Sound production concepts including acoustics and our perception of sound.
   D. Kinesthetic concepts and techniques across the percussion idiom.
E. Instrumental techniques and versatility - snare drum, keyboards, timpani, drum set, multiple percussion, orchestral accessories, and ethnic percussion.

F. Visual, aural, and tactile rhythmic and pitch discrimination skills including relative tempo memorization, rhythmic microbeat division, interval identification, singing, transcription, and sight-reading.

G. Musical interpretation. Awareness, understanding, and synthesis of the elements necessary for informed musical interpretation including historical research, biographical information about the composer, accurate score realization and analysis, and concepts of musical expression.

H. Development of listening skills through live and recorded performance observation. Written documentation and analysis may be required.

I. Develop familiarity with percussion literature through research assignments that may include reading, writing, and listening assignments.

J. Develop familiarity with effective pedagogical techniques and methods. May include research and lesson observation assignments.

K. Development of improvisation skills.

L. Development of composition and/or arranging skills.

2. Mind/Body
A. Develop knowledge of effective lifestyle habits including: sleep, nutrition, breathing, and physical fitness techniques including stretching/flexibility, warm-up techniques, cardiovascular conditioning, and strength training.

B. Develop the personal/social skills necessary for constructive contributions to our studio and society.

C. Develop effective time management techniques.

D. Develop an understanding of the learning process including critical thinking and problem solving.

3. Business Skills
A. Develop a professional quality portfolio.

B. Establish active membership in major professional music organizations such as the Percussive Arts Society, Music Educators National Conference, College Music Society, etc.

Philosophy of percussion curricula

• Since the mid 1900’s, the percussion domain has grown exponentially and we believe that the opportunities are limited only by our imaginations.

• Percussion educators frequently debate whether the university undergraduate percussion curriculum should include a broad general curriculum or more specialized studies.

• Since the advent of the percussion major degree in the late 1950’s, the typical university percussion curriculum has been based on an orchestral model consisting of timpani, snare drum, keyboards, and orchestral accessories. Some programs have also included drum set and ethnic percussion in their curriculum, although often to a lesser degree. More recently, drumset and ethnic percussion curricula models have become increasingly common and are often designed as distinct programs, with separate faculty and little or no crossover to the orchestral model. There also exist those who believe that a comprehensive curriculum, or synthesis of both models, is a viable option. Some educators believe that an undergraduate education should develop fundamental skills on the standard orchestral instruments and to a lesser degree multiple percussion and drum set. Specialization is often viewed as something that should be pursued only after mastery of fundamental skills - typically at the graduate school level.

• Interestingly, many of today’s premiere percussion specialists are not limited by their choices, but rather, have created unique and exciting career opportunities.

• We consider these myriad issues and provide you an opportunity to design a personalized curriculum of various breadth and depth. We believe that such diverse choices will enrich our studio percussion community.
There exist fundamental musicianship skills such as multi-cultural rhythmic skills, aural skills, listening skills, interpretation, sight reading, composition, and improvisation skills that we believe are central to a well-educated musician and these can usually be address regardless of your instrument or musical style interests. I believe this body of central skills must be the foremost consideration when designing an effective personal curriculum.

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Bachelor of Music Philosophy

Undergraduate students are advised to conceive of their degree program as consisting of two broad phases:

Phase 1 – freshman and sophomore years. Emphasis on the development of fundamental musical concepts and skills as determined in your lessons and seminar classes. See Undergraduate Curriculum later in this syllabus.

Phase 2 – junior and senior years. Emphasis on advanced musical concepts, instrumental techniques, repertoire, and the development of personal career objectives.

Throughout, you should experience a gradual transformation; from a predominantly pre-structured curriculum in Phase 1 and progressing toward an increasingly personalized course of study in Phase 2. Your opportunity to experience this transformation is determined by your ability to achieve Phase 1 proficiency levels; the faster proficiencies are mastered, the earlier the transformation process begins. We believe that the personal maturity necessary to wisely determine your own course of study must be earned and that earning it provides you myriad opportunities. Such autonomy is a true measure of personal maturity and should be the deciding factor as to whether or not you pass from Phase 1 to Phase 2.

Phase 1 – Freshman and sophomore levels

These years are dedicated to developing a collection, or core set, of fundamental concepts, techniques, and repertoire on the standard percussion instruments (snare drum, drum set, keyboard, timpani, Latin percussion, and orchestral accessories). We believe these skills are central in contemporary percussion performance and teaching and that they serve as the foundation of your percussion career. Of course, the exact content will ideally vary from one student to another.

It would be helpful to conceive of this concept of “a body of skills/knowledge” with a metaphor such as “intellectual capital”. “Sociologists have shown that intellectual capital (i.e. knowledge) operates in almost every sphere of modern society to determine social class, success or failure in school, and even psychological and physical health.” (Hirsch 1996) Your accumulation of wide-ranging foundational knowledge is the key to your educational achievement. To be useful, intellectual capital needs to be broadly shared with others, to enable you to communicate and learn effectively.

American educational theory has claimed that students need to be given all-purpose tools that are necessary to continue learning and adapting. But the content used to develop those tools has not been specified. Unfortunately, the tool metaphor, which encourages indifference to specific knowledge (i.e. critical thinking skills divorced of a specific subject matter, etc.), has shown itself to be ineffective. Intellectual capital is itself the greatest all-purpose tool of adaptation in modern society.

“Psychological research has shown that the ability to learn something new depends on an ability to accommodate the new thing to the already known.” (Hirsch 1996) Experts learn new things faster than novices because of their considerable background knowledge. Wide knowledge is motivational in that it nourishes an active curiosity to learn even more.

One possible Percussion Curriculum is included at the end of this syllabus. It is addressed in private lessons, group lessons, and percussion seminar. In addition, selected items are labeled as
Proficiencies. These will be tested as indicated. All proficiencies must be passed before enrollment is permitted into junior level applied percussion. Testing will occur in percussion seminar class, private and group lessons, and jury exams throughout the freshman and sophomore years. Dr. Schaft assesses your achievement and determines your pass or fail status. He incorporates the input of the percussion faculty in the exam process.

Ideally, some of these standards would be learned before you enter the university. In reality, however, few students master these before college and there are many reasons why. The percussion domain is a relatively new field that is experiencing a tremendous growth rate, one that really began to accelerate in the mid-twentieth century. Compared to classical piano or violin pedagogy, percussion pedagogy is in its infancy, whereas violin and piano pedagogy has a history that dates back several centuries. The first university percussion degree, on the other hand, was only granted at the University of Illinois at Champaign-Urbana in the mid-1950's. Before then, a percussionist was required to major in another instrument or area (such as history or composition) to earn a music degree. In the 1950's, few universities employed full-time percussion professors, as the primary demand was for an adjunct teacher to teach orchestral percussion private lessons at the minor level. There was little or no university level instruction available on drumset, hand drums, percussion ensemble, etc. Shortly thereafter (in the 1960's and 70's), colleges and universities witnessed a widespread and rapid growth in academic percussion studies. Many schools began percussion degrees, percussion ensembles, and hired full-time professors. The state of percussion pedagogy today is, viewed in this context, a very young field.

As contemporary percussionists, we face tremendous challenges and exciting opportunities. The primary challenge is to determine how to balance the concept of breadth and depth. Some of the questions we ask ourselves are: How much general percussion studies should I possess? Should I specialize? If so, when and to what degree? The most fascinating opportunity for a contemporary percussionist is to keep abreast of recent developments while maintaining a focus, i.e. the concept of breadth and depth. Many of the world's finest professional percussion artists continue to advocate the importance of general percussion skills, in our early training, achieved through mastery of fundamental skills on the major instruments such as snare drum, drum set, keyboards, hand drums, timpani, multiple percussion, and orchestral accessories. The focus of this tends to revolve around the instruments as the core variable. Alternatively, one could conceive of the acquisition of core musicianship skills as the most important goal regardless of the particular instruments pursued. I favor this latter approach as it encourages attention toward musicianship rather than a diverse collections of physical skills.

I would hope that all percussion students would be fortunate enough to study with a teacher who understands the importance of such musicianship skills. Of course, some teachers may not view these skills as foundational or universal, which is, of course, their right. The most important concept we can offer is to help you understand why we believe this knowledge is central to your success. In my opinion, far too much percussion education focuses on motor skills – kinesthetic experience - and not nearly enough on the development of aural skills, sound production, improvisation, and composition.

Many of you are active private teachers and we would ask you to experiment and adapt this curriculum in your teaching as much of it can and should be learned before college. We are constantly re-evaluating this curriculum and your suggestions are welcome.

When you begin at YSU we will perform a complete assessment of your musical achievement and determine your educational needs. This process will continue throughout your YSU tenure until you have developed the necessary skills.
Phase 2 – Junior and senior level

These years are primarily dedicated to developing more advanced techniques and preparing repertoire for junior and senior recitals. Recitals should demonstrate both your versatility and special interests.

Individual curriculum options:

Once you have completed Part I curriculum, you may begin to pursue a more individualized course of study. Discuss this with Dr. Schaft and develop an agenda. It is not uncommon for students to change their curricular emphasis. Individualized curricula may range from broad to specialized depending on your experience, needs, and goals. Your studies will be assumed to be based on the “total percussion track” until you declare an alternative. See our website for percussion degree options.

Master of Music Philosophy

Graduate students are advised to conceive of their degree in two parts:

Part 1 – semesters 1 and 2. The primary objective is to develop any instruments, styles, techniques, etc. you believe are deficient and/or to explore your individual career goals. This may include a focus on a single subject area. You should review the YSU Undergraduate Percussion Curriculum and learn any items you do not possess mastery of.

Part 2 – semesters 3 and 4. The primary objective is to prepare your graduate recital and written program notes. The graduate recital should demonstrate advanced achievement pertaining to your chosen career interests.

Assessment/Grading

Assessment should compare you to a set of faculty expectations and these must be understood and documented by you and your instructor. In the case of group lessons and seminar class, you should learn cooperatively and yet individual assessment must be performed on you. We must work together to determine how your learning can be assessed and you should do as much of the assessment as is practical. To this end, you will be asked to recommend your course grade, your justification for it, and your teacher(s) will do the same.

Assessment consists of performance assignments, portfolio assignments, and adherence to syllabus policies. I consider your interest in learning the most important determinant of your achievement. Your motivation should be intrinsic, not extrinsically motivated by grades; as intrinsic motivation is the best assurance of long-term progress. To that end, I focus on what you must do to reach your potential, rather than discussing grades at each lesson. If, however, you wish to know how a particular lesson is graded, please do not hesitate to ask.

Grading Scale – The Dana School of Music grading policy states you must receive a “C” or higher in each course for that course to count toward your degree.

Grade “A” – includes: superior attendance, superior achievement of weekly and semester goals, consistent positive attitude, a complete commitment to attaining your potential. You love what you do and it shows through your passion, dedication, and achievement.

Grade “B” – Slightly less than letter grade “A” above.

Grade “C” – May include flawed attendance, partial achievement of weekly or semester goals, inconsistent attitude or progress, and a partial commitment to attaining your potential. Your passion, dedication, and achievement is, at times, questionable or inconsistent, and it shows.

Grade “D” – May include flawed attendance, partial achievement of weekly or semester goals, inconsistent attitude, or a partial commitment to attaining your potential. Your passion, dedication, and achievement is questionable and it shows.

Grade “F” – May include significant disregard for any of the above; a minimal achievement.
Late assignments may require grade reductions appropriate to the nature of the situation.

Academic Dishonesty see YSU Bulletin, regarding plagiarism and dishonesty.

Grades of “incomplete” or “PR”: See the YSU Bulletin “Grading System”. The only valid reason for an incomplete, or PR grade, is for a medical or other reason so extreme as to cause you to be unable to complete the course. You must be passing the course at the time of your request and demonstrate that the circumstances requiring the “PR” are beyond your control.

Written assignments.
1. Computer printouts must be legible.
2. All work should be proofread to correct typographical, spelling, documentation, and grammatical errors. Any assignment judged to have too many errors will be reduced in grade accordingly.
3. Assignments must be organized in your portfolio.
4. All reference materials should follow the Chicago Manual of Style recommendations.

Assessment criteria - consists of 100 points, weighted as:

- portfolio 10%
- group lessons 10%
- seminar class 10%
- private lessons 70%, includes jury, recital, related assignments

1. Portfolio - you should develop a professional quality portfolio that documents your learning process. See Schaft-Percussion Handbook for assistance. Bring portfolio to each percussion class and be prepared to engage in self-assessment; your instructor may review it at any time. Your portfolio is revised throughout your YSU tenure, is due at each jury exam, and will be returned during the exam week advisement meeting. It should contain distinct sections organized as follows. Each section should be marked by a divider sheet with a tab listing the section title and placed as the first page of that section. Contents should include:
   A. Completed “Repertoire Record”. Available in this syllabus.
   B. YSU Curriculum Guide. Revised to date, in pencil. Available in the Dean’s Office.
   C. Resume – include: name, contact info, performance experience, teaching experience, honors and awards, and reference list. Must be revised to current date.
   D. One or two paragraph bio.
   E. Copy of all programs in which you performed, reverse-chronological order.
   F. Philosophy of Education Statement. Required of education majors only.
   G. In special cases, your instructor may also request the following:
      1. Academic transcripts, standardized test results, etc.
      2. Audio CD or video demo recording.
      3. Compositions, arrangements, papers, articles, etc.
      4. Business card
      5. Recommendation letters on your behalf.
      6. Publicity photo
      7. Cover letter
      8. One page press release

2. Performance includes private lessons, group lessons, seminar classes, recitals, recital hearings, auditions, and juries. Your achievement is primarily determined by your mental/physical habits and dedication to a consistent and intelligent practice schedule.

Recommended practice times: in the YSU Bulletin include: One semester-hour course requires one hour daily. Two and three semester hour courses require 2 hours daily. Four semester-hour course requires 3 hours daily.

I, however, believe it is unfair to grade you on the amount of time or effort you expend. Rather, I grade your achievement. To me, recommended practice times are merely suggestions to
help you understand approximately how much time must be devoted in order to pass the applied percussion courses. If you cannot achieve the suggested minimum times, it is unlikely that you will pass the course or succeed as a professional musician. If you plan to perform professionally or attend graduate school, such minimums are likely insufficient to place you in a nationally or internationally competitive position. In such cases, 4-6 hours per day is a more realistic goal.

I recommend the following minimums:

• One credit course – 2 hours daily, 14 hours weekly, 210 hours per semester.
• Two or three credit course - 3 hours daily, 21 hours weekly, 315 hours per semester.
• Four credit course – 4 hours daily, 28 hours weekly, 420 hours per semester.

3. Related assignments may include reading, research, viewing videos, concert critiques, listening, composition/arranging, etc. Such assignments are intended to help you develop the perspective necessary to become an effective artist.

Your instructor may assign composition projects and the purpose is to encourage engagement in analytical and creative means for addressing individual technical and musical needs on various instruments and styles.

1. Notation should be completed via legible hand-written notation or computer notation software.
2. The first-draft is assessed and revisions may be required.
3. The final draft will be assessed for legibility, accuracy, and may be performed in lessons, seminar, or juries.

Attendance is required at private lessons, group lessons, seminar class, and all studio events in the Percussion Calendar including: Percussion Ensemble performances, faculty and student percussion recitals, percussion performances at Dana Convocations, and guest artist events. Your presence is necessary to realize the community of learners and collaborative nature of this course. The calendar is posted on my bulletin board and updated regularly. Percussion ensemble concerts will be listed week one fall semester. Student recitals and guest artist events are typically scheduled throughout the year. If you notice a conflict, regardless of how far in advance, immediately notify Dr. Schaft as indicated below.

Any studio event (or portion thereof) you have a conflict with or miss, must be documented by a handwritten or typed memo to Dr. Schaft as soon as you are aware of the issue. E-mail is not acceptable. Use memo format: to, from, date, description of the event, and why. Dr. Schaft will respond, in writing, within a week to indicate if your request is excused or unexcused. Any undocumented absence is deemed unexcused.

A. Excused absences may be granted for:

1. Special YSU event (ensemble tour, field trip, conference, etc.) i.e. academic work required as part of a YSU course in which you are enrolled and must be documented by a memo from the YSU instructor explaining the conflict. You must schedule non-YSU events around our studio calendar.
2. Documented court-ordered appearance.
3. Absences due to serious illness and documented by a letter from a certified medical practitioner will be considered. In some cases, an excused absence may be granted. A minor cold or accepting a gig is not excused.

Excused absences from private lessons will be rescheduled at the instructor’s earliest convenience. Private lessons missed by the instructor will be made up as soon as possible. In case of extended teacher absence, a substitute will be provided.

B. Unexcused absence will reduce your final course grade. The penalty will be determined in consideration of the significance of the event missed and your attendance history. The YSU Bulletin states that more than three absences results in failure of the course – 60% or less. If this is taken literally, each absence equates to approximately 13.3%, or over one letter grade deduction. One tardy equals ½ absence.
Behavior & Courtesy:
A. If you fall asleep you will be dismissed and an unexcused absence recorded.
B. Cell phones and other electronic distractions must be turned off or kept out of the classroom. Each interruption will count as a 1/2 absence. Bluetooth earpieces are not permitted.
C. Hats, lewd or questionable attire, or other inappropriate or impractical (to play the instruments) attire is not appropriate. Violations will result in dismissal and that period counted as an absence. I recommend slacks and a loose fitting shirt; no skirts, dresses, high-heel shoes, or tight clothing.
D. Avoid jewelry that makes sound or may damage the instruments.
E. Chewing gum, food, or drinks (except bottled water) are not permitted.

Jury Policy
1. A jury is required during finals week for a panel of YSU faculty. Each committee member writes a critique and issues a jury grade and these are averaged to a final jury grade by Dr. Schaft. If you do not perform a jury, an “F” is issued. Given a valid excuse, a “PR” grade will be issued.
2. Your instructor will explain jury repertoire in your private and group lessons.
3. If your repertoire includes an accompaniment part, it is your responsibility to secure someone. You must perform with your accompanist in at least one lesson and one seminar class or a jury will not be permitted.

Protocol:
A. Sign-up on the jury list posted the last class week of the semester.
B. Complete one jury exam sheet, available from the music office, for each faculty member.
C. Submit two copies of your jury music. Photocopies are permissible provided you own the original. Number the measures.
D. Submit your portfolio.
E. Dress as you would for any professional audition.
F. Thank the committee afterwards.

Recital philosophy and requirements
The YSU Bulletin states that each Bachelor of Music degree candidate must present a senior recital; performance majors a one-hour recital, music education majors a half-hour recital, performance majors must also present a half-hour junior recital. No junior music education recital is required.

I believe, however, that these recital requirements are not in your best interest. During the past twelve years, I have required each Bachelor of Music major (both performance and education) to present both a junior and senior recital and this policy has produced excellent results for our students and has met with little resistance from our music education majors. I believe it is my academic right and duty as a professor of this course to require standards I deem essential, beneficial, and reasonable. If you disagree with this, you should discuss it with me well before your junior year.

The concept of significantly lower musical standards for an education major is an abhorrent idea to me as a musician and educator. I know that music education majors receive less credit for their applied courses and that this must be considered when making assignments, be they lessons, juries, recitals, etc. I believe that presenting two recitals is a central and beneficial experience for any Bachelor of Music major. I generally adjust recital duration and repertoire difficulty to reflect credit requirements. I would hope that you want to perform two recitals of the most challenging music you are capable of. I believe you will be grateful for this opportunity throughout your life, as many of our alumni will attest to.
Why music education majors receive less applied credits likely has more to do with limiting the total degree credit hours (136) for the YSU degree than an attempt to limit a student's musical achievement. Regardless of the intent, the result is that music education majors may suffer an achievement deficit if we merely require the YSU Bulletin standards. We must reach an understanding about what is in your best interest and I am happy to discuss this with you.

Some schools address this issue by offering half-hour lessons to education majors. This is something the Dana faculty has historically strongly resisted and is one of the reasons I enjoy teaching here. It seems, however, peculiar to me that both performance and education majors receive 50' weekly lessons and a 50' weekly seminar (the same class containing performance and education majors) and yet there exists a credit discrepancy between them. I believe this practice proves my assertion that the reason has to do with calculating degree credit hours, while the Dana faculty struggles to maintain high musical standards for education majors. It certainly would be more “cost effective” for YSU to offer half-hour lessons. If you are the type of person who believes there should be an objective correlation between course meeting times, assignments, and credit hours, you will likely be upset by many music degrees in the US. To adequately prepare for a rewarding career you must be willing to go far beyond such “objective” criteria. My recital requirements are an attempt to help you achieve your potential rather than punish you.

Each BM degree recital shall include 30-60 minutes of music as approved by Dr. Schaft.
   1. Junior recital - required during second semester of 3700 level.
   2. Senior recital - required during second semester of 4800 level.
   3. Graduate MM recital – required during fourth semester applied course.

Non-degree recitals are permitted with Dr. Schaft’s approval.

Recital Process Overview – The recital process includes five phases: advisement, booking, hearing, publicity/logistics, and recital. The recital must be completed by the last class day of the recital applied course, otherwise a failing grade will be issued.

I. Recital advisement meeting.
   A. Schedule a recital advisement meeting with Dr. Schaft at least one semester before the recital applied course. Preferably, these should occur during weeks 1-2 of fall semester. Complete the “Recital Advisement Form” (available in this syllabus) with Dr. Schaft at this meeting.

II. Booking recitals
   A. Recitals are booked during weeks 1-15 of the fall or spring semesters. No recitals are permitted during final exams, YSU observed holidays, breaks, or summer terms. No recital may conflict with an official Dana School of Music event unless approved by Dr. Schaft and Michael Gelfand.
   B. Fall semester recitals should be booked during the previous spring term.
   C. Submit the Recital Advisement Form, approved and signed by Dr. Schaft, to Michael Gelfand, Bliss Hall 3031, 330-941-3640, <mgelfand@cc.ysu.edu>. He will confirm venue availability and will return written approval to Dr. Schaft.
   D. Dr. Schaft will confirm the date and it is “officially booked” once it appears on the Percussion Calendar.

III. Recital hearing. The purpose is for a committee of three full-time faculty to assess if your repertoire is adequately prepared for public presentation, assess the printed program, and offer artistic guidance.
   A. Hearing must occur at least 14 days before the recital. It is your responsibility to contact all committee members to schedule the hearing. Violation may delay the recital and result in failure of the course. This time frame allows for any required revisions without
adversely effecting the recital date, programs, or publicity. If your applied teacher does not believe that you are adequately prepared to play a hearing they may cancel it at any time.

B. Hearings are graded (pass = letter A, B, or C) or (fail = letter D or F). This grade is factored into the applied percussion course grade.

C. Recital Hearing Procedure.
   1. Materials to be submitted at the hearing:
      a. Recital Advisement Form. Use the form in this syllabus, not the Dana form.
      b. Recital program (typed). If the committee suggests revisions, you must receive Dr. Schaft’s approval of such corrections before your program is printed. Program should include composer birth and death dates and composition dates. See Bakers Dictionary of Music and Musicians and the Harvard Dictionary of Music (Maag Library). Also include program notes, a several paragraph bio, and the percussion studio calendar (available from me).
      c. One copy of repertoire with measures numbered. Photocopies are permitted provided you own the original score.
      d. Record your performance for use with your applied teacher.
      e. Following your performance, the committee will offer grading and artistic recommendations. Pending a passing grade, the faculty will sign the Recital Advisement Form and you may proceed with publicity and logistics process below. Pending a failing grade, the faculty will discuss recommendations, suggest a re-hearing date, and hold the Advisement Form.

IV. Recital publicity and logistics.
   A. Programs.
      a. E-mail your program to FPA program coordinator in 1215 Bliss – office adjacent to Bliss Recital Hall.
      b. They prepare a draft program and return it to you for proofreading.
      c. Submit your corrections and they will print programs. Request 75 in the color of your choice, allowing 10 business days for this process.
   B. Recital publicity. You should design recital posters, secure Dr. Schaft’s approval, duplicate, and post two weeks before the recital. Posters are permitted only on designated bulletin boards.

V. Recital presentation.
   1. Have your recital audio and video recorded. Enlist the assistance of a colleague or hire a professional.
   2. Logistics.
      1. Secure stage managers/production assistants to handle logistics, lighting, recording, and program distribution. You may choose to provide complimentary refreshments following the recital - parents or relatives may assist with this. Refreshments may be offered in the lobby.
      2. Schedule venue rehearsal time to familiarize yourself with logistics and acoustics.
      E. Within one week after the recital:
         1. Submit video recording to Dr. Schaft for instructional purposes. This will be returned to you.
         3. Submit a CD copy of the audio recording to Dr. Schaft for percussion studio library. Disc should be in a jewel case; both the case and disc labeled with your name, recital, date, and program selections.

Recital grading. After the above are completed, Dr. Schaft will issue a grade for the recital that is factored into the semester final grade.
   A. Each recital is graded pass or fail. Pass (A, B, or C) or fail (D or F).
B. If the recital is not presented before the last class day of the semester a letter grade of “F” will be issued for the course.

C. If a recital is cancelled due to unforeseen circumstances such as performer illness, family emergency, court ordered appearance, or a faculty absence, it shall be re-scheduled as soon as possible.
Recital Advisement Form
Bring this form, datebook, scores, and recordings of potential repertoire to your advisement meeting.

Student name__________________________ Date of advisement meeting:______________

E-mail__________________________ Phone__________________

Degree program: BM, BME, BMJ, BMR, BA, MM, MMJ, other___________
Degree recital - junior, senior, graduate. (circle one)
Non-degree recital - freshman, sophomore, junior, senior, graduate. (circle one)

Recommended recital dates:
Option A – Date:___________________, Time________, Location ___________
Option B – Date:___________________, Time________, Location ___________

Advisement meeting approved by Dr. Schaft_______________________

Recital date approved by Michael Gelfand (coordinator of Dana Concert Series):
Date _________________ Time__________ Location___________

Signature:__________________________

Recital Hearing Process

Hearing date:
Date:_______________ Time_______ Location _________

A. Supporting materials checklist:
1. Recital Program. ______
2. Copy of all scores. ______
3. Audio recording. ______

B. Recital hearing grade: Pass (letter A, B, or C) or Fail (letter D or F)
a. Suggested re-hearing date: __________
b. Re-hearing grade: Pass____ Fail____

B. Committee signatures
a. __________________________
b. __________________________
c. __________________________
### Recital Repertoire

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<th>Composer</th>
<th>Title</th>
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Total duration:_____

Assisting performers:

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### Recital Grading

A. Actual recital date_________

B. Recital materials checklist:
   1. Recital publicity materials approved by Dr. Schaft.
   2. Stage manager and logistics completed satisfactorily.
   3. Recital recordings (audio and video) submitted to Dr. Schaft.

C. Recital grade issued by Dr. Schaft:
   Pass (letter A, B, or C) _____ or Fail (letter D or F)_____
   If failed, explain future requirements:

D. Dr. Schaft signature____________________Date____________________
Applied Percussion Repertoire Record

Name:________________________

Semester:_________ Catalog number:_____

Rank (circle one): minor level, freshman, sophomore, junior, senior, grad yr. 1, grad yr. 2.

Applied lesson teacher(s):___________________________________.

List all materials (solos, etudes, methods, exercises) you studied in chronological order.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Composer</th>
<th>Title</th>
<th>Description (if necessary)</th>
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Facilities & Equipment Policy

2234 Dr. Schaft’s Studio. Faculty or staff may be issued a key to this room at Dr. Schaft’s discretion. Because much of the gear is personal, I am concerned about security and wear/tear. It is to be locked anytime you leave the room. Turn off lights. Do not use incandescent lights. No food or drinks, except bottled water. Do not use audio/visual gear or computer without my permission. Do not adjust anything on the drumsets. Re-position all gear as you found it. No wood timpani mallets, plastic xylophone mallets, or hard marimba mallets.

2240 Adjunct teaching, practice, storage. Priority use order: faculty/staff teaching, percussion ensemble rehearsals, graduate students practice - multiple perc, timpani, 5 octave marimba, undergraduate student practice. Dr. Schaft stores his cases on the northeast wall and shelves. Do not touch these. A sound system is provided for practice with recorded music. The tables and chairs are for use in this room only.

2232 Percussion Instrument Storage.

2326 Ensemble rehearsal room. Keep all instruments in their designated places.

2232 – Recording Studio, Jazz Studies, drumset practice. The drumset and congas are property of the Jazz Studies Division and are not to be removed without my permission.

Third floor practice rooms: 3114, 3115, 3116, 3118, 3119, 3121, & 3122.

Practice room sign-out policy:
Schedules, valid for the entire semester, are posted on each door. Sign-up for all practice times so we may monitor room usage to efficiently utilize our facilities. Use pencil only. If your schedule changes, erase unused times. If you do not arrive within 10 minutes of your scheduled time, the room is first-come, first-served.

Room 2326 (Ensemble Rehearsal Room) sign-out policy:
In order to provide an appropriate practice space, instruments, and acoustical environment for percussion chamber ensembles, large multiple percussion set-ups, and timpani practice, the Dana Director and I have agreed to allow the room to be signed-out for percussion practice. The Dana Office manages a Room Schedule Sign-Out Book. Room usage priority is scheduled classes, signed-out chamber groups, multiple percussion, and timpani practice. If there is no booking for these, then you may practice as desired.

Drum set practice policy:
Drumset may be practiced in 2222, 2240, 3137, 2326, or the third floor practice rooms. Drumset majors and those enrolled in Dana big band and combo courses received priority.

Equipment Transport Policy
  • Equipment transport is coordinated by the Percussion Graduate Assistant.
  • Any equipment to be moved from its usual location must be approved by the Graduate Assistant. Priority is given to Dana ensembles and for personal use pending approval of your request. Never remove anything from Dana without proper permission as such action is considered theft.
  • Help your colleagues pack and un-pack all gear for each departure and arrival.
  • Gear sign-out policy. Submit a written request to the graduate assistant containing your name, ensemble, detailed equipment needs, when it leaves, when it returns, where it will go, and who is moving it.
• Ensemble “section leaders” and a representative from each chamber group are responsible for preparing gear lists and submitting them to the Graduate Assistant one week before the equipment is to be moved.
• We will review your request, check for potential conflicts, and notify you of our decision.

**Equipment Rental Policy**
- For an official YSU function there is no rental charge. For non-YSU functions (personal gigs) Dr. Schaft must approve your request and assess a rental charge.
- Submit a written request containing your name, nature of use, detailed equipment needs, when it leaves, when it returns, where it will go, who is moving it, and how it is being moved.
- Upon approval, I will quote a rental fee.
- If the fee is acceptable to you, complete a rental contract (two copies). Return one copy to me before taking any gear. If your employer is paying the fee they must sign the contract before gear is released. Make checks payable to Youngstown Percussion Collective.

**Cartage fees.** You should request a “cartage” fee from your employer for moving large equipment. Cartage is a standard reimbursement to compensate for time and labor. The American Federation of Musicians (AFM) locals usually include lists of the instruments for which you should receive cartage, including the fee schedule. For example, to move several timpani, a reasonable fee might be $35.00-60.00. Many orchestras have cartage conditions and terms in their contracts.

**Instrument and Facilities Maintenance Policy**
All instruments and facilities are to be treated with the utmost care and respect. Facilities and equipment that are well maintained, clean, and well organized are indicative of professionalism, pride, and mutual respect. Equipment abuse or messy facilities are indicative of un-professionalism and are not tolerated. Violators will face verbal warnings, grading penalties, fines, and/or expulsion from the studio. Theft is grounds for immediate expulsion and university legal action.

In order to encourage pride of ownership and to efficiently and equitably maintain our collective property, each major will share in studio maintenance duties at Dr. Schaft’s discretion. Anticipate repair and maintenance concerns and notify the Graduate Assistant in writing, so that adequate time is available to secure the necessary supplies and complete the work.

Do not leave personal items (non-percussion instruments, notebooks, backpacks, clothing, etc.) in percussion rooms, as lockers are available from YSU. Personal items will be removed from the rooms. Lock the rooms whenever leaving them.

**Instrument Care Guidelines**

**Keyboards.** Every keyboard should be covered when not in use. Do not place covers on the floor, rather, fold them interior inside. Do not touch the bars or use instruments as tables. In transport, lift over uneven surfaces.

**Congas & Bongos.** Natural skin-heads should be loosened after playing to avoid damage.

**Concert Snare Drums.** Do not adjust tuning unless you have section leader approval. Avoid adjusting snares on Pearl Philharmonic drums until you have read the chapter on tuning in your handbook.

**Concert Bass Drums.** Loosen both wing-nuts before re-positioning the stand to avoid stripping threads.
Tune drum in opposite pairs and turn each lug a small amount rather than only turning several lugs (which destroys the symmetry). No uncovered wood mallets without faculty permission.

**Timpani.** Drum must be covered with cardboard covers when not in use. For transport add cloth covers and tie down ratchet pedals. Never set anything on the heads. Clean heads with cloth before
and after playing. Do not adjust tension rods without proper training or permission. Bare wood timpani mallets are prohibited without Dr. Schafts’ permission. Forceful playing with any mallet may damage the heads if the proper stroke is not used. If you receive conflicting advice from your ensemble conductor see Dr. Schaft before using questionable mallets or force levels.

**Keyboard Mallets.** For rosewood bars you must own and use appropriate mallets - no exceptions. If your conductor requests volumes, force levels, or mallets that might damage an instrument, explain you are using the hardest mallet your teacher permits. If they persist, notify me and change to a synthetic bar instrument.

**Rosewood Marimbas.** Hard mallets may damage (crack) the bars, especially in the low register. If in question, do not use a mallet until approved by faculty. If you crack a bar you are responsible for its replacement. Mike Balter “green mallets” should not be used without faculty permission.

**Rosewood Xylophones.** Use extreme care in mallet selection as any rubber or plastic mallet harder than Malletech model #36 will dent rosewood bars. Never use a hard plastic mallet on rosewood. Rosewood mallets and the Grover model 4 poly-ball mallets are acceptable.

**Wood Temple Blocks.** Only use soft rubber, med-soft yarn, or soft-medium cord mallets.