

APPLIED PERCUSSION SYLLABUS

Written by Dr. Glenn Schaft

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INTRODUCTION

This is a document of understanding between you and your teacher(s). Please read it carefully and discuss any concerns you may have with Dr. Schaft during the first week of classes. Your enrollment signifies your understanding and acceptance of these policies.

Instructors: Contact info located at

http://percussion.yosu.edu/general/faculty_staff_-_contact_us.html

- Glenn Schaft – Professor, Percussion Coordinator
- Ed Davis – Adjunct Instructor
- Dustin May – Adjunct Instructor

Office hours: Dr. Schaft provides five office hours per week posted on room 22345 as per the YSU-OEA contract. Walk-ins are welcome on a first-come first-served basis, but an appointment is recommended to guarantee a meeting time. Part-time faculty and graduate teaching assistants are not required to provide office hours so any extra commitments are solely at their discretion.

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ARTICLE 1 – APPLIED PERCUSSION COURSES

1.1: Prerequisite: An entrance audition and/or interview are required for admission into applied percussion major and minor level courses.

1.2: Minor level applied lessons are intended to: prepare a student for an entrance audition into the percussion major level, for music education majors pursuing more intensive study beyond the Percussion Methods course, for composers (non-percussionists) wishing to learn about writing for percussion, music minors enrolled in courses that require minor level study, and undergraduate or graduate students desiring additional instruction. Permission to register for minor level lessons must be granted by Dr. Schaft and the Dana Director. Dr. Schaft will hold an audition/interview and make a recommendation to the Dana Director. Pending approval, the student may register for the recommended course. Each course is one (1) semester hour credit and courses are offered at:

- | | |
|-------------------------------|-----------------------------|
| • 1500A freshman level | 1500B freshman level |
| • 2600A sophomore level | 2600B sophomore level |
| • 3700A junior level | 3700B junior level |
| • 5800A senior/graduate level | 5800B senior/graduate level |

Each course consists of 7.5 hours of instruction, typically offered as 15 thirty-minute lessons, 7.5 one-hour lessons, etc. A jury performance (final exam) may be required. Attendances or performances at Percussion Seminar classes may be required.

1.3: Major level applied studio instruction is intended for a student majoring in one of the percussion degree programs offered by the Dana School of Music. Final exams occur as an applied performance jury held during final exam week. Jury requirements are determined by the applied teacher and Percussion Coordinator and are assigned throughout the semester. A student may progress to the next course level by earning a course grade of "C" or higher.

1.4: The symbol * denotes a required degree recital course as published in the YSU ONLINE UNDERGRADUATE CATALOG: ***CURRICULA For All Music Majors*** - Each candidate for the degree Bachelor of Music must present a senior recital in partial fulfillment of the graduation requirements. Such recitals must be presented concurrently with enrollment in the related applied course. Recitals are not transferable to other applied courses. Non-degree recitals may not be counted as degree recitals and junior recitals cannot be counted as senior recitals.

1.5: Major level applied studio instruction courses by degree program:

•Bachelor of Music in Performance:

1501 freshman level, 2 sh	1502 freshman level, 2 sh
2605 sophomore level, 4 sh	2606 sophomore level, 4 sh
3705 junior level, 4 sh	3706* junior level, 4 sh
4805 senior level, 4 sh	4806* senior level 4, sh

•Bachelor of Music; Music Education Instrumental, Music Education, Instrumental Jazz Emphasis, & Bachelor of Music Recording Emphasis:

1501 freshman level, 2 sh	1502 freshman level, 2 sh
2601 sophomore level, 2 sh	2602 sophomore level, 2 sh
3701 junior level, 2 sh	3702 junior level, 2 sh
4801* senior level, 2 sh	

•Bachelor of Music; Jazz Performance Emphasis:

1501 freshman level, 2 sh	1502 freshman level, 2 sh
2603 sophomore level, 3 sh	2604 sophomore level, 3 sh
3703 junior level 3, sh	3704* junior level, 3 sh
4803 senior level, 3 sh	4804* senior level, 3 sh

•Master of Music in Performance:

6901, 2 sh	6902, 2 sh
6903, 2-4 sh	6904, 2-4 sh
6905, 4 sh	**6906, 4 sh

ARTICLE 2 – MAJOR LEVEL APPLIED PERCUSSION COURSE COMPONENTS

2.1: Course Components: private lessons, group lessons, and seminar class. Upon registering, only the Percussion Seminar Class component (Fridays 12:00-12:50) will appear on your Banner class schedule. Applied lessons, both private and groups, are scheduled by the faculty after you have performed an Ensemble Placement Audition and submitted your class schedule at the beginning of the semester.

2.2: Private Lessons are designed to address individual needs.

- Lesson quantity: Most music schools offer fifteen private 50-minute lessons per semester and a weekly 50-minute studio seminar class. However, we also assign each student weekly small group lessons and the number of private lessons must be slightly reduced to satisfy faculty workload regulations. Typically, but depending on the total number of group lessons offered, each student will receive thirteen private lessons per semester.
- Scheduling lessons: Your class schedule is due to Dr. Schaft the first day of classes. Teacher assignments are made in consideration of your past achievement, student and faculty schedules, and what we believe is best for you. Every effort is made to provide experience with various teachers when appropriate. The Percussion Coordinator assigns each student a private teacher, but may change these assignments any time. Student requests for a change of teacher should be addressed to the Coordinator in writing and should include a rationale. The private lesson assignment schedule is posted the first week of each semester.
- Beginning and ending lessons: Notify your teacher of your presence by loudly 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.
- Preparation: Lesson preparation varies from week to week, but a long-term (entire semester) commitment to daily practice is expected and a consistent weekly time allocation is expected. Plan to warm-up at least 20-30 minutes before each lesson.

2.3: Group lessons are designed to bring together students of similar interests, needs, and experience levels in collaborative and interactive learning environments.

- Group lessons meet weekly (50' per class) 10 or more times per semester. The Percussion Coordinator posts a group lesson assignment chart the first week of classes.
- Group lessons offer unique learning opportunities not possible in private lessons and afford approximately twice the faculty contact time as if only taking private lessons.
- Topics may include: student or faculty presentations, mind-body skills, practice techniques, listening, instrumental techniques, and repertoire on timpani, snare drum, drum set, keyboards, orchestral accessories, multiple percussion, hand percussion, sight-reading, and rhythm.
- Students are expected to develop pedagogical skills by critiquing and coaching their colleagues.

2.4: Percussion seminar class is a weekly studio forum (Friday 12-12:50p.m.) and attendance is required of all majors.

- Curriculum typically includes lectures, discussions, faculty, student, and guest artist performances, master classes, and clinics, instrument care, tuning, maintenance, research projects, and studio logistics.
- Student performances occur in a masterclass format, i.e. you perform and receive critical feedback from faculty and student colleagues. Repertoire may be derived from private lessons, group lessons, or Dana ensembles. You may also be required to submit written or aural comments for studio colleagues. Masterclass protocol includes: dress appropriately, bring two copies of your music - one for the instructor and one for your studio colleagues, number measures at beginning of each system in pencil, video record your performance and the studio's critical feedback, and take notes afterwards. Review these recordings and notes prior to your next private lesson.

2.5: Other course components:

- **Rehearsal observation.** Faculty may dedicate a portion (one or several) of your private lessons to observing your ensemble rehearsals, as this may be one of the best ways they might diagnose your needs and assist you.
- **Lesson observation.** Faculty may assign you private or group lesson observations within the percussion studio or other Dana applied studios.
- **Percussion studio instrument and facilities maintenance duties** are an integral part of being a percussion major and are assigned by the faculty, and shall be equitably distributed amongst studio members.
- **Required advisement meetings.**
 - First class day of semester - brief advisement to review your curriculum guide, registration, and class schedule.
 - Final exam week advisement meeting with Percussion Coordinator - self and instructor assessment, review jury committee comments, plan future studies.
 - Schedule a Recital advisement meeting with the Coordinator at least one semester in advance of the required degree recital semester course.
 - Additional advisement meetings (during office hours) may be necessary or advisable for assistance with ensemble parts, registration, orientation, recital preparation, graduate school audition preparation, career guidance, etc.

ARTICLE 3 – CURRICULUM LEVEL DESCRIPTIONS

3.1: Minor level applied lessons – 1500A-5800B. Intended to prepare a student for an entrance audition into the percussion major level, for music education majors pursuing study beyond the Percussion Methods course, for composers wishing to learn about composing for percussion, or music minors enrolled in courses that require minor level study. Permission to register for minor level lessons must be granted by Dr. Schaft and the Dana Director. Dr. Schaft will conduct an audition/interview and afterwards make a recommendation to the Dana Director. Pending Director approval, the student may register for the recommended course.

3.2-3.6: Major level applied lessons

3.2: Freshmen Level – 1501, 1502. Develop fundamental skills: general musicianship, and familiarity with instruments, techniques, and repertoire. Study concepts of practicing, memorization, sound production and technique, instrument and mallet selection, acoustics, tuning, instrument maintenance and repair, rhythm, rudiments, scales and arpeggios, reading music notation, aural skills, musical styles, improvisation, composition, and interpretation. Study beginning/intermediate level methods, etudes, solo, and chamber music repertoire on snare drum, drumset, congas, xylophone, glockenspiel, marimba, vibraphone, timpani, orchestral accessories, and multiple-percussion. Prereq: successful entrance audition.

3.3: Sophomore Level – 2601, 2602, 2603, 2604, 2605, 2606 Continued refinement and expansion of freshmen curriculum. Prereq: successful completion of 1500 level.

3.4: Junior Level – 3701, 3702, 3703, 3704, 3705, 3706 Study intermediate/advanced techniques, etudes, methods, solo and chamber music repertoire. Perform junior recital. Prereq: successful completion of 2600 level.

3.5: Senior Level – 4801, 4802, 4803, 4804, 4805, 4806 Study advanced techniques, methods, and etudes, solo and chamber music repertoire. Perform senior recital. Lecture presentation in Percussion Seminar Class. Prereq: successful completion of 3700 level.

3.6: Graduate Level – 6901, 6902, 6903, 6904, 6905, 6906. Study advanced percussion techniques and repertoire pertaining to the student's career interests and needs. Culminates in the presentation of the graduate recital and scholarly program notes thesis document. Also includes two lecture/performance presentations in Percussion Seminar. The thesis document is due 30 days before the recital hearing date. Prereq: graduate audition.

ARTICLE 4 – MAJOR LEVEL COURSE OBJECTIVES

4.1: The primary goal is to *develop knowledge* in three interrelated domains: performance and pedagogy concepts and skills, mental/physical/social concepts and skills, and related business concepts and skills. Knowledge, as defined by Alex and David Bennett, “is best understood as the capacity to take *effective* action, with the recognition that capacity includes both potential and actual ability.”

<http://www.google.com/search?client=safari&rls=en&q=knowledge+defined+by+alex+and+david+bennett&ie=UTF-8&oe=UTF-8>

4.2: Pursuit of article 4.1 domains naturally address the “National Standards For Music Education” established in 1994. My additions to these standards appear in italics and parentheses; 1-9 below.

1. Singing, alone and with others, a varied repertoire of music. (*Chanting or vocalizing rhythm*)
2. Performing on instruments, alone and with others, a varied repertoire of music. (*Creation of performances via technology*)
3. Improvising melodies, variations, and accompaniments. (*Improvising rhythms*)
4. Composing and arranging music within specified guidelines.
5. Reading and notating music. (*using digital and handwritten systems*)
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

4.3: Domain 1 – Performance and Pedagogy Concepts and Skills.

Develop a deep understanding, via multiple perspectives (see Howard Gardner - <http://www.infed.org/thinkers/gardner.htm>), of fundamental performance and teaching skills.

Experience music through the three primary modes of artistic 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:

- Warm-up concepts, techniques, and methods.
- Practice concepts, techniques, and methods.
- Sound production concepts including acoustics and human perception of sound.
- Kinesthetic movement concepts and techniques across various percussion instruments.
- Instrumental techniques and versatility - snare drum, keyboards, timpani, drum set, multiple percussion, orchestral accessories, and ethnic percussion.
- Visual, aural, and tactile rhythmic and pitch discrimination skills including relative tempo memorization, relative pitch memorization, rhythmic microbeat division, interval identification, harmonic analysis, singing, transcription, and sight-reading.
- 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.
- Development of listening skills through live and recorded performances and the ability to articulately discuss and write analytically about what you have heard.
- Develop familiarity with percussion literature through research including reading, writing, concert or rehearsal observation, and listening assignments.
- Develop familiarity with proven pedagogical techniques and methods. May include research and lesson observation assignments.
- Development of improvisation skills.
- Development of composition and/or arranging skills.

4.4: Domain 2 - Mind/Body Concepts and Skills

- Develop knowledge of effective lifestyle habits including: sleep requirements, nutrition,

breathing, meditation, hemi sync, and physical fitness techniques including stretching/flexibility, warm-up, cardiovascular conditioning, and strength training.

- Develop the personal/social skills necessary for constructive contributions to our studio and society at large.
- Develop effective time management skills and research techniques.
- Develop an understanding of the learning process including critical thinking and problem solving.

4.5: Domain 3 - Business Concepts and Skills

- Develop and maintain a professional portfolio and/or web site that includes relevant career supporting materials.
- Establish active membership in major professional music organizations Percussive Arts Society, Music Educators National Conference, College Music Society, etc.

ARTICLE 5 – PHILOSOPHY OF PERCUSSION CURRICULA

5.1: Since the middle of the twentieth century, the percussion world has grown exponentially and we believe such growth will continue and that our career opportunities are limited only by our imaginations. Many percussion educators debate whether the university undergraduate curriculum should include a broad general curriculum or more specialized studies—essentially a debate about breadth or depth.

Historically, the typical American university percussion curriculum has been based on a conservatory orchestral instrumental model of timpani, snare drum, keyboards, and accessories. Some higher education programs included drum set and ethnic percussion in their curriculum, although usually to a lesser degree. More recently, drumset and ethnic percussion curricula models have become increasingly common and often include distinct degree programs, taught by dedicated faculty, and include little or no crossover with the standard orchestral model curricula.

There exist faculty who believe a comprehensive curriculum, or synthesis of both models, represents a viable option. In this view, specialization, in one instrument or style, is often seen as something that should be pursued only after one achieves mastery of fundamental skills, or in other words, specialization occurs at the graduate school level. Alternatively, is the idea of a curriculum that is not built primarily upon the study of specific instruments, but rather upon the study of concepts and techniques that might be employed across various instruments. In this view, instruments serve as tools for personal musical expression.

We consider these perspectives and provide you an opportunity to co-design a personalized curriculum that accommodates your learning needs and career goals. We believe that diverse people possessing diverse career goals and making diverse curricular choices enrich the YSU percussion community more than any single—one-size-fits-all—curriculum mandated upon everyone.

This being said, there exist fundamental musicianship skills such as multi-cultural rhythmic skills, aural skills, listening skills, analysis and interpretation, notational skills, sight reading, composition, and improvisation that are central for a well-educated musician, which cut across myriad musical styles, and such essential skills can usually be addressed via various instruments or stylistic interests. I believe this "body of central skills" concept should be the primary consideration when designing an effective personalized curriculum.

5.2: Bachelor of Music Philosophy

Undergraduate curricula typically include two broad phases and you should experience a gradual transformation, from a relatively predetermined curriculum in Phase 1 through increasingly personalized studies in Phase 2. The rate of this transformation, from faculty directed learning toward self-directed learning, is determined by your ability to achieve Phase 1 proficiency levels; the sooner proficiencies are mastered, the sooner the transformation occurs and the further it progresses. We believe that the personal maturity necessary to determine your studies must be earned and doing so provides myriad educational and career opportunities. Such autonomy is a true

measure of personal achievement and should be the deciding factor as to whether or not you advance to the upper division (junior) level.

Phase 1 – Freshman and sophomore levels – lower division. Development of fundamental musical concepts, instrumental techniques, and repertoire as determined in private lessons, group lessons, and seminar class.

The first two years are an opportunity to develop a collection of foundational concepts, techniques, and repertoire from amongst various musics and instruments including snare drum, drum set, keyboard, timpani, Latin/hand drumming, multiple percussion, and orchestral accessories. We believe these skills will likely be central in your career, wherever it may lead. Course content will necessarily vary amongst students due to the individualized instruction format.

It would be helpful to conceive of this concept “a body of skills/knowledge” with a metaphor such as “intellectual capital” or as a performing artist, performance skills. “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 broad foundational knowledge is the key to your educational achievement. To be useful, intellectual capital must be broadly shared with others, enabling you to communicate and learn effectively within society.

American educational theory has claimed that students need to be given all-purpose “tools” necessary to continue learning and adapting, but the content used to develop these 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. Rather I believe that intellectual capital is, itself, the greatest all-purpose adaptation skill in modern society, a society characterized by its widespread rapid rates of change.

“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 more.

Percussion study, as a higher education domain, continues to experience rapid growth yet compared to classical piano or violin pedagogy which date back several centuries, is still in its early stages. As late as the 1950s, few universities employed full-time percussion professors, as the standard practice was for an adjunct teacher to teach orchestral percussion lessons; there was little university level instruction available on drumset, hand drums, percussion ensemble, etc. Shortly thereafter (1960s and 70s), universities witnessed a widespread and rapid growth in academic percussion studies and many schools began offering percussion degrees, percussion ensembles, and hired full-time teachers.

As contemporary percussionists, we face many exciting opportunities and challenges. Our primary challenge is to determine how to balance the concepts of breadth and depth. Some of the questions we typically ask include: How much general percussion studies should I possess? Should I specialize? If so, when and to what degree? A fascinating opportunity and challenge for a contemporary percussionist is to keep abreast of recent developments while maintaining enough focus to sustain a successful career. Many of the world’s finest professional artists advocate the importance of general percussion skills, throughout one’s 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 basis of this style of educational pedagogy revolves around the specific instruments as the core variable.

Alternatively, one could conceive of the acquisition of core musicianship skills as the most important goal regardless of the instruments studied. There are aspects of this “core musicianship skills” approach that are attractive to me, as it encourages attention toward central and versatile musicianship rather than a diverse collection of physical skills and instruments. Of course, not all teachers view the same skills as foundational or universal. I believe it important to help you understand why we believe this knowledge may be central to your success. In my opinion, far too much percussion education focuses on motor skills–kinesthetic experience–and not nearly enough attention is paid to the development of concepts, aural skills, sound production, improvisation, and

composition.

You may already, or soon will, teach others and we hope you will experiment and adapt similar curricular philosophy and skill sets in your teaching. We are constantly re-evaluating our educational philosophy and curriculum and your ideas are always welcome.

We will perform weekly individual and group based diagnostic assessments of your musical aptitude and achievement throughout your tenure to constantly re-evaluate your needs and progress.

Phase 2 – Junior and senior level - upper division. The upper division is primarily dedicated to developing advanced techniques and interpretive concepts, repertoire, and preparing junior and senior recitals, graduate school auditions, professional auditions, etc. Recitals should demonstrate your musical versatility, unique personal interests, and highest musical achievements.

5.3: Master of Music Philosophy

Graduate curricula are typically conceived in two phases:

- Semesters 1 and 2. The primary objective is to address your individual career goals via musicianship skills, concepts, instruments and techniques, styles, techniques, interpretive concepts, advanced repertoire, and to address any percussion related deficiencies or potential career liabilities.
- Semesters 3 and 4. The primary objective is to prepare your graduate recital and accompanying written scholarly program notes thesis document. The graduate recital should demonstrate advanced achievement reflecting your career interests.

ARTICLE 6 – JURY POLICY

6.1: A jury performance is required during finals week for a panel of YSU faculty. Each jury member writes a critique and issues a grade, which are then averaged into a final jury grade by Dr. Schaft. If you do not perform a jury, an “F” is issued. Given a valid excuse, a “PR” will be issued.

6.2: Your instructor(s) will explain jury repertoire requirements in the various course components throughout the semester. If your jury repertoire includes an accompaniment part, it is your responsibility to secure an accompanist. You must perform with your accompanist in at least one lesson and one seminar class before final exams or a jury will not be permitted.

6.3: The jury committee may also use the fall semester juries as auditions, to determine ensemble personnel, placement, and part assignments for the spring semester wind bands, orchestras, and percussion ensemble. In such cases, Dr. Schaft will post a spring semester ensemble personnel assignment chart following the fall jury exams. Ensemble assignments are made after consultation with the relevant ensemble directors.

6.4: Jury Protocol:

- Sign-up on the jury list posted on the bulletin board the week before juries.
- Complete one jury exam sheet, available from the music office, for each faculty jury member.
- Submit two copies of your jury music. Photocopies are permissible provided you own the original. Number the measures at the beginning of each system in pencil.
- Submit your next semester schedule and curriculum guide sheet, completed to date.
- Dress as you would for any professional audition.
- "Thank" the committee at the conclusion.

ARTICLE 7 – STUDENT RECITALS

7.1: To summarize, the YSU Online Undergraduate Catalog 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, and performance majors must also present a half-hour junior recital. In the music education and recording degrees, a junior recital is not required.

7.2: I believe, however, that the lesser requirements for a junior music education and recording major are not in your best educational or career interests. Since 1996, I have required each Bachelor of Music major (performance, jazz, education, and recording) to present a junior and senior recital and this policy has been welcomed by our students and has produced excellent results. Further, I believe it my right and duty as a faculty member to maintain academic standards I deem essential, beneficial, and reasonable for each applied percussion course. If you disagree with my academic standards, please discuss your concerns with me as soon as possible and before the final course withdraw date.

7.3: The concept of mandating lower musical standards for an education or recording major is a repulsive idea to me, especially as a performing artist and music educator who has recorded much music. Although music education and recording majors do receive less credit for their applied courses (considered as faculty make assignments, be they lessons, juries, recitals, etc. and the difficulty of the repertoire) I believe that presenting both a junior and senior recital is a central and beneficial experience for any Bachelor of Music major whether performance, education, jazz, or recording. I would hope that you would want to perform two recitals of the most challenging music you are capable of presenting and I trust you will be grateful for this opportunity throughout your life, as many of our percussion alumni have confirmed.

7.4: To address the aforementioned course credit differences, I typically adjust/reduce recital duration and repertoire difficulty for music education and recording majors. To eliminate the junior recital entirely eliminates opportunity, whereas reducing the recital duration and repertoire difficulty preserves opportunity yet addresses the credit differences; a satisfactory compromise.

7.5: The reasons why music education majors receive less applied semester hour credits is more to do with the necessity to limit the total credit hours for the entire YSU education and recording degrees rather than a deliberate institutional attempt to limit a student's musical achievement. Regardless of the intent, the result is that music education and recording majors will incur an achievement deficit if we merely require YSU Bulletin standards. Therefore, we must reach an understanding about what expectation is in your best interest and a fair coursework expectation by the faculty.

Some schools address the degree credit issue by offering only half-hour applied lessons to education majors; an idea the Dana faculty has fortunately historically rejected. Nonetheless, it is peculiar that both performance and education majors receive 50' weekly lessons and a 50' weekly seminar (the same seminar class for performance, education, and recording majors) and yet there exists a credit discrepancy. I believe this proves my assertion that the reason for the credit discrepancy is to limit degree credit hours. Obviously, it would be more "cost effective" for YSU to offer only half-hour lessons. To prepare for a rewarding career you must be willing to move beyond such superficial criteria. My recital requirements are an attempt to help realize your potential in our time together throughout the applied percussion course sequence.

7.6: Percussion Studio Recital Expectations are:

Each BM degree recital shall include approximately 30-60 minutes of music as approved by Dr. Schaft in your Recital Advisement Meeting.

- Junior recital - required second semester of 3700 level.

- Senior recital - required second semester of 4800 level.
- Graduate MM recital – required fourth semester level of applied study.
- Non-degree recitals are permitted pending Dr. Schaft’s approval.

7.7: Recital Process Guidelines – includes seven phases that must be completed by the last class day of the semester for a passing grade to be issued.

7.7.1: Recital advisement meeting Schedule with Dr. Schaft at least one semester before the recital applied course. This should occur weeks 1-2 of fall semester. Download and print a copy of the Percussion Recital Form, complete your information, and bring it to this meeting. Dr. Schaft will suggest potential recital and recital hearing dates, repertoire, and sign the form.

7.7.2: Booking a recital date

- Recitals may occur 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 a Dana School of Music event unless otherwise approved by Dr. Schaft and the CCAC Concert Series Coordinator. Recitals are generally held on weekday (M-Th) evenings at 8PM. Weekend recitals are typically not permitted due to faculty and student attendance conflicts for gigs, teaching, etc.
- After Dr. Schaft signs the Recital Advisement Form, submit it to the CCAC Concert Series Coordinator. They confirm date & venue availability and return the form to Dr. Schaft.
- Dr. Schaft will then confirm the date and it is considered “officially booked” once it appears on the Events Calendar (homepage) of our percussion web site.

7.7.3: Recital hearing. A committee of three full-time Dana faculty assesses your repertoire preparation, the printed program, and offer artistic guidance.

- Hearing must occur at least 14 days before the recital. It is your responsibility to contact all committee members and schedule the hearing; Dr. Schaft will recommend hearing dates/times in the recital advisement meeting. This two-week advance time frame allows for any required musical improvements or program note revisions without effecting the recital date, programs, or publicity. If your applied teacher believes that you are not adequately prepared to pass a hearing they may cancel it at any time beforehand or during the hearing.
- Hearings are graded (pass=A, B, or C) or (fail=D or F). This grade is factored into the applied percussion course grade.

o Recital Hearing Procedure.

o Materials to be submitted at the hearing:

- ② Percussion Recital Advisement Form. Please use the form on the percussion website; not the Dana Recital Hearing Form.
- ② Recital program (typed and printed). 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 of yourself, and pertinent studio calendar events (taken from our website homepage).
- ② Two copies of repertoire with measures numbered at the beginning of each system. Photocopies are permitted provided you own the original score.
- ② Record the performance portion of the hearing for use with your applied teacher afterwards in lessons.
- ② Following your performance, the committee will confer confidentially and then meet with you to offer pass/fail notification and artistic

recommendations. Pending a passing grade, the faculty will sign the Percussion Recital Advisement Form and you may proceed with the publicity and logistics process outlined below. Pending a failing grade, the faculty will recommend a re-hearing date, and hold the Recital Advisement Form until you pass.

7.7.4: Recital publicity. Design recital posters, secure Dr. Schaft’s approval, and post two weeks before the recital. Posters are permitted only on YSU approved bulletin boards.

- o Programs
 - ☐ E-mail your program to FPA program coordinator, Anna Ruscitti <aruscitti@ysu.edu> 1215 Bliss – adjacent to Bliss Recital Hall.
 - ☐ Anna will prepare a draft program and return it to you for proofreading.
 - ☐ Submit your corrections and approval and they will print programs - request 75 in the color of your choice. Allow at least 10 business days.

7.7.5: Recital production and logistics.

- o Arrange to have your recital audio and video recorded.
- o Logistics.
 - ☐ Secure stage manager/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 only.
 - ☐ Schedule rehearsal time in venue to familiarize yourself with logistics and acoustics. Sign-out room and room key from the music office.

7.7.6: Post-recital logistics

- o Within one week after the recital:
 - ☐ Email a pdf format copy of your final program draft to Dr. Schaft, for inclusion on the percussion website Program Archive.
 - ☐ Submit video recording to Dr. Schaft for instructional purposes. This will be returned to you.
 - ☐ Submit a CD copy of the audio recording to Dr. Schaft for the percussion studio library. Disc should be in a jewel case; both the case and disc labeled with your name, recital, date, and an attached recital program.
 - Submit one copy of your recital program to the Dana Office and ask to have it placed in your permanent file.

7.7.7: Recital grading. After the above steps are completed, Dr. Schaft will issue a grade for the recital that is factored into the final course grade. Each recital is graded pass (A, B, or C) or fail (D or F). If the recital is not passed before the last class day of the semester a letter grade of “F” will be issued for the course, except in the case of a valid reason for a PR grade. Any applied course that requires a degree recital cannot be passed without passing the hearing and recital. The recital grade considers the recital hearing performance level and to what degree the performer made the improvements suggested by the hearing committee.

In a course that requires a degree recital, course components are graded:

<u>Component</u>	<u>Percentage</u>	<u>Letter grade/points</u>
☐ Recital =	30%	A=30-21, B=20-11, C=10-1, D or F = no credit
☐ Recital hearing =	30%	A=30-21, B=20-11, C=10-1, D or F = no credit
☐ Private lessons =	25%	A=25-22.5, B=22.4-20, C=19.9-17.5, D=17.4-15,
☐ Seminar class	5%	A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0
☐ Group lessons =	5%	A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0
☐ Writing/publishing	5%	A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0
☐	Total 100%	

If a recital is cancelled due to unforeseen circumstances (performer illness, family emergency, court ordered appearance, or a faculty absence) it shall be re-scheduled as soon as possible.

ARTICLE 8 – ASSESSMENT AND GRADING

8.1: *YSU – YSU/OEA Agreement Article 28.7: Final Grades: The parties agree that the individual faculty member retains the authority to make the final determination of the grade to be awarded to each student in his/her courses. No individual or committee shall be authorized to change a grade, except upon the recommendation of the faculty member who awarded the grade...*

8.2: Diagnostic Assessment. Assessment should compare you to a set of faculty expectations and these must be mutually understood and documented by you and your instructor. The faculty must perform a beginning of the semester diagnostic assessment of your musical aptitude and achievement to date in order to articulate what constitutes a reasonable course of study throughout each semester. Since these applied courses feature a one-on-one student/faculty relationship, course content obviously differs between students; if course content did not vary between students, it would be impossible to justify the need for private instruction.

8.3: Grading. In the case of group lessons and seminar class, you learn cooperatively and yet individual assessment must be performed to satisfy University grading policies. Ideally, we should work together to determine how your learning must be assessed; you should do a considerable amount of the overall assessment, and to this end, you will be asked to recommend your suggested course grade and justifications for it. Throughout the semester, students must have myriad opportunities to identify and correct their own errors, even though doing so is more time consuming than if their teachers made the corrections for them.

8.3.1: Assessment considers performance assignments and adherence to syllabus policies. I consider your sustained interest in the subject matter and learning in general as the most important determinants of your achievement. The majority of 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 in each course. I will articulate what, how, and why I think you should do specific things.

8.3.2: Conversion of course content to letter grades. I may not convert assessment discussions to a verbal letter grade in each lesson, so if you wish to know how a particular lesson was graded, please ask. I believe letter grades are an unnecessary abstraction and a distracting necessity in the grade conscious society and institutions we inhabit, but since YSU's policy it is to issue letter grades, I hope to address this grading requirement in the best way possible. We have at our disposal, articulate, direct, and beneficial ways we can assess your progress, primarily via immediate analytical faculty feedback and we will focus on those direct and positive assessment techniques throughout our semesters together.

8.3.3: Musical expression. Since effective musical expression has so much to do with one's personality and ability to effectively express emotion, I have included descriptions of some of the attitudes and behaviors that typically correlate with each letter grade level. Clearly, trying to assign letter grades to emotions and behaviors is very subjective business, so either the teacher and student avoid such subject matter and merely address technical mechanics—course content that is more easily “objectively letter graded”—or they embrace this subjectivity - a central and indispensable element of all music making. Interestingly, it is not the content of musical expression that is difficult or subjective to assess, rather it is made more subjective and difficult to assess within the confines of the letter grade method. When one minimizes letter grading as the central focus, musical expression can be effectively addressed and assessed.

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

- o Grade A, 90-100% – includes: superior attendance, superior achievement of weekly and semester goals, consistent positive attitude, and a complete commitment to attaining your potential. You love what you do and it shows through your passion, dedication, and achievement.
- o Grade B, 80-89% – Slightly less than letter grade “A” above.
- o Grade C, 70-79% – May include flawed attendance, partial achievement of weekly or semester goals, inconsistent attitude or progress, and/or a partial commitment to attaining your potential. Your passion, dedication, and achievement are questionable or inconsistent, and it shows.
- o Grade D, 60-69% – 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 are often questionable and it shows.
- o Grade F, 0-59% – May include significant disregard for any of the above; in short, a minimal achievement of your potential.
- o 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.

8.5: Late assignments may require grade reductions appropriate to the nature of the situation.

8.6: Academic Dishonesty - see YSU Bulletin, regarding plagiarism and dishonesty. *As outlined in The Student Code of Conduct, all forms of academic dishonesty are prohibited at Youngstown State. This includes plagiarism, the unauthorized use of tools or notes in taking tests or completing assignments, fabrication of data or information used for an assignment, working with others without permission from the instructor, and more. A student who is believed to have violated the academic integrity policy will meet with the instructor to discuss the allegations. The student may accept responsibility for the violation and any sanctions selected by the instructor, or they have the right to ask for a hearing before a hearing panel. The full Academic Integrity policy can be found in Article III. 1. of The Student Code of Conduct, while further information on University procedures for alleged academic integrity violations can be found in Article V.*

8.7: Written assignments.

- ☐ Computer printouts must be legible.
- ☐ All work should be proofread for typographical, spelling, documentation, and grammatical errors. Any assignment having excessive errors is reduced in grade accordingly.
- ☐ Assignments must be organized in your portfolio.
- ☐ Reference materials should follow the *Chicago Manual of Style*.

8.8: Assessment criteria and weighting — 100 points for the course distributed as:

Component	Percentage	Letter grade/points
o Private Lessons	60%	A=60-54, B=53-48, C=47-42, D=41-36, F=35-0
o Jury Exam	30%	A=30-27, B=26-24, C=23-21, D=20-18, F=17-0
o Group Lessons	5%	A=5, B=4, C=3, D=2, F=1-0
o Seminar Class	5%	A=5, B=4, C=3, D=2, F=1-0

8.9: Performance component includes private lessons, group lessons, seminar classes, degree and non-degree recitals, recital hearings, auditions, juries and related research and listening assignments. Your achievement is primarily determined by your mental/physical habits and dedication to a consistent and intelligent practice, research, and study schedule.

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

Your instructor may assign composition projects to encourage engagement in analytical and creative means for addressing individual technical and musical needs.

- o Notation should be completed via legible hand-written notation or digital notation software.
- o First-draft is assessed and revisions may be required.
- o Final draft will be assessed for legibility, accuracy, and may be performed in lessons, seminar, or juries.

▣ In addition, maintain a portfolio (three-ring binder) that contains:

- o YSU Curriculum Guide. Revised to date, in pencil. Available in the CCAC Dean's Office, CCAC website, and our percussion site curriculum tab.
- o Copy of all programs in which you performed, arranged in reverse chronological order.
- o Compact disc copy of your recital, if a recital was required that semester.

8.10: Practice Expectations: The "required" minimum practice times listed in the YSU Online Catalog are: *one semester-hour course requires 1 hour daily, two and three semester hour courses require 2 hours daily, four semester-hour course requires 3 hours daily.*

I believe, however, that it is unfair to assess you based on a "required" amount of time or effort you presumably expended. If everyone learned the same things, at the same rate, in the same amount of time, then "time or effort expended" based assessment would possess merit, but this is clearly not the case. Further, how can any faculty member accurately determine how much practice actually occurred? Even if they could, how or why would it justify a grade? What if the majority of such practicing was ineffective? Clearly the amount of practice is irrelevant compared to its effectiveness and the resultant achievement. Therefore, I grade your actual achievement.

To me, a more realistic and helpful approach is to simply "recommend" practice averages, to convey approximately how much efficient practice time must typically be devoted by students in order to pass the various applied percussion courses. If you plan to gain acceptance to major level graduate school music programs or cultivate a professional performance career, such minimums or averages are likely insufficient to place you in nationally or internationally competitive positions; rather a 4 to 6 hour daily minimum is likely more realistic, regardless of your chosen degree program. In any case, a regimen of daily practice is expected and the amount of time necessary to adequately prepare each week's lesson assignments will vary. Part of practice time includes a daily warm-up routine and a warm-up immediately before each lesson. In addition, a brief warm-down and stretching session is beneficial following each day's practice to remove muscle energy burning waste products and avoid next day muscle soreness and stiffness.

As an approximate guide, I recommend the following practice averages:

- | | | | |
|-----------------|---------------|-----------------|------------------------|
| o 1 SH course | 2 hours daily | 14 hours weekly | 210 hours per semester |
| o 2-3 SH course | 3 hours daily | 21 hours weekly | 315 hours per semester |
| o 4 SH course | 4 hours daily | 28 hours weekly | 420 hours per semester |

8.11: Attendance is required at private lessons, group lessons, seminar class, and other studio events including Percussion Ensemble performances, faculty and student percussion recitals, percussion performances at Dana Convocations, and percussion guest artist events. Your presence is necessary to fully realize the community of learners and collaborative nature of this course. The percussion studio events calendar is published on our website homepage percussion.yzu.edu and is

updated with the revision date posted. Percussion ensemble concerts will be listed no later than week one fall semester. Student recitals and guest artist events are scheduled throughout the year and are published immediately on the website. If you notice a schedule conflict, regardless of how far in-advance, immediately notify Dr. Schaft as directed below.

Any studio event (or portion thereof) you have a potential conflict with or have missed, must be documented by an email memo to Dr. Schaft as soon as you realize the issue. Use standard memo format: to, from, date, description of the event, and explain why you were absent or anticipate being absent. Dr. Schaft will reply within a week to indicate if your request is excused or unexcused. Any un-documented absence is unexcused.

Excused absences may be granted for:

- o Special YSU events (ensemble tour, field trip, conference, etc.) i.e. academic work required as part of an YSU course in which you are enrolled. A memo from the appropriate YSU instructor to Dr. Schaft, explaining the nature of the conflict, must document potential or actual conflicts. Obviously, you are expected to schedule non-YSU events around our studio calendar.
- o Documented court-ordered appearance.
- o 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 non-school related gig will likely not be 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 the case of extended teacher absence, a substitute will be provided.

Unexcused absences 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 will result in failure of the course. When converted to a percentage, F = 59% or less; each absence, as per Bulletin policy, equals approximately a 13.3% deduction. One tardy equals ½ absence or 6.65% deduction.

8.12: Behavior/Courtesy:

- o All percussion students share in the logistical duties of the percussion studio and it is expected each student will help with gear transport, set-ups, and tear-downs for each event including student recitals, percussion ensemble concerts, percussion seminar class, group lessons, convocations, etc.
- o If you fall asleep in a lesson or class you will be dismissed and issued an unexcused absence.
- o Electronic distractions to you or others such as lighted phone screens, ringing phones, incoming email and text alerts, etc. must be turned-off while in the classroom. Each interruption counts as 1/2 absence.
- o Hats that obscure your eyes, lewd or questionable attire, or other inappropriate or impractical (to play the instruments) attire is not permitted. 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, flip flops, or tight clothing.
- o Avoid jewelry (especially rings, bracelets, and watches) that restrict movement, make noise, or may damage the instruments.
- o Food or drinks (except bottled water) are prohibited.

ARTICLE 9 – MISCELLANEOUS INFORMATION:

9.1: Correspondence: YSU Percussion Web Site: <percussion.yzu.edu> Bulletin Board: 2234 Bliss Hall.

- 9.2:** Course materials fee: \$65 fee per semester, intended to maintain YSU percussion gear.
- 9.3:** Practice room keys: Sign-out keys #5607 and 5732 from the Dana office. You must be registered for applied percussion to receive keys. Keys may be kept during the summer provided you are advance registered for applied percussion and Percussion Ensemble the following fall term.
- 9.4:** Bliss Hall lockers (for personal items) may be rented at Kilcawley Center.
- 9.5:** Loaned items from faculty must be returned as requested in their original condition. You must replace any lost or damaged items.
- 9.6:** Professional Affiliations - I encourage you to maintain a Percussive Arts Society (PAS) membership and attend the annual PASIC conventions, during which no YSU percussion events are scheduled. www.pas.org
- 9.7:** Percussion Ensemble enrollment: is expected concurrent with each semester of major level Applied Percussion unless Dr. Schaft advises you differently.
- 9.8:** Other Dana Ensembles: Ensemble personnel assignments are determined by factors including: audition placement results, faculty assignments of ensemble personnel, ensemble personnel needs, your degree program and relevant ensemble experiences, your preferences and availability.
- 9.9:** Recommended Books and Supplies – see website Curriculum Tab, Applied Percussion percussion.yosu.edu During the 2014-15 school year, the average full-time University student at a four-year public university spent \$1225 on books and supplies; at four-year private colleges \$1244– Chicago Tribune statistics Aug. 2015. In comparison, the average YSU percussion major is expected to pay far less for percussion related books. Rather their expenditures must be significant, but include mallets, sticks, instruments, ear plugs, metronome, audio/video recorder, etc.
- 9.10: Center for Student Progress** YSU is committed to your academic success. As a student, you have access to this learning support programs at no charge:
Center for Student Progress
What: Academic Coaching, Supplemental Instruction, and Tutoring in a variety of courses
When: By appointment. Monday thru Thursday 8:00 am – 6:00 pm, and Friday 8:00 am – 4:00 pm
Where: Kilcawley Center West (near Dunkin Donut entrance)
Email: blvarian@ysu.edu
- 9.11: Statement for student with disabilities:** *In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course; please contact me privately to discuss your specific needs. You must be registered with the Center for Student Progress Disability Services, located at 36 West Wood Street, and provide a letter of accommodation to coordinate reasonable accommodations. You can reach CSP Disability Services at 330-941-1372.*
- 9.12: Mandatory Statement of Non-Discrimination from the University:** *Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit www.yosu.edu/ada-accessibility for contact information for persons designated to handle questions about this policy."*
- 9.13: The Student One Stop** is an enrollment resource on campus established to help students manage their academic record and accounts. Please visit the Student One Stop (2nd floor Meshel Hall), (330) 941-6000, onestop@ysu.edu. for assistance with financial aid, records, registration, tuition charges/billing.