Introduction

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

Instructors:
- Glenn Schaft – Professor, Percussion Coordinator
- Elizabeth DeLamater - Adjunct Instructor
- Contact info http://percussion.ysu.edu/general/faculty_staff-contact_us.html

Office hours: Dr. Schaft provides five office hours per week as per the YSU-OEA contract and these are posted on room 2234. Walk-ins are welcome on a first-come first-served basis, but an appointment is recommended to guarantee availability. Part-time faculty and graduate teaching assistants are not required to provide office hours so any extra time commitments are solely at their discretion.

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Article 1 - Applied Percussion Course Listings

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

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 study beyond the Percussion Methods course, for composers wishing to learn about composing for percussion, music minors enrolled in courses that require minor level study, or 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 thereafter make a recommendation to the Dana Director. Pending Director 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
- 2600A sophomore level
- 3700A junior level
- 5800A senior/graduate level

1500B freshman level
2600B sophomore level
3700B junior level
5800B senior/graduate level

Each course consists of 7.5 hours of instruction, typically offered as 15 thirty-minute lessons, but lessons may be grouped differently. A final exam (jury performance) may be required. Attendance at
Percussion Seminar class is not required. The student must concurrently enroll in a Dana large ensemble to receive minor level lessons; if a student drops the ensemble for any reason, lessons will be terminated. Students taking minor level lessons and planning to audition for the major applied level should also enroll in music theory 1520 and keyboard musicianship 1581.

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 teacher and are assigned throughout the semester. A student may progress to the next applied studio 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 Bulletin: 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 course levels. Non-degree recitals may not be counted as degree recitals; 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 & 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 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 schedule. 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 15 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 reduced to remain within the YSU-
OEA contracted faculty workload regulations. Typically, but depending on the total number of group lessons offered by a faculty member, 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 will be beneficial for your development. 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 at anytime. Student requests for a change of teacher should be addressed to the Coordinator in writing and should include a rationale. The private lesson assignments 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 will likely vary from week to week, but a long-term (entire semester) commitment to daily practice is expected and a relatively consistent weekly time allocation is recommended. Plan to warm-up before each lesson.

### 2.3: Group lessons

**Group lessons** are designed to unite students of similar interests, needs, and experience levels in collaborative learning environments.

- Group lessons meet weekly (50’ per class) approximately 13 times per semester. The Percussion Coordinator posts an assignment chart the first week of classes.
- Group lessons offer unique learning opportunities not available in private lessons and afford our students approximately twice the faculty contact time as just 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, hand percussion, sight-reading, and rhythm.
- Students are expected to develop teaching skills by critiquing and coaching colleagues.

### 2.4: Percussion seminar class

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

- Typically includes lectures, discussions, faculty, student, and guest artist performances, master classes, and clinics, instrument care, tuning, instrument maintenance, research projects, and discussion of studio logistics.
- Student performances typically occur in a masterclass format, i.e. you perform and receive critical feedback. Repertoire may be derived from private lessons, group lessons, or Dana ensembles. You may also be required to submit written or oral 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 in pencil, audio (and/or video) record your performance and the 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 (several) of your private lessons to observing your ensemble rehearsals, as this may be one of the best ways they might 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; are assigned by the faculty, and shall be equitably distributed.
- **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 Coordinator - discuss self and instructor assessment, review jury committee comments, and plan future studies.
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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. (Notate 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.

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 web site that includes relevant career supporting portfolio materials.
- Establish active membership in major professional music organizations such as the 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 in the foreseeable future 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; in other words 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 orchestral accessories. Many higher education programs included drum set and ethnic percussion in their curriculum, although usually to a far 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 curriculum. 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, in other words specialization typically occurs at the graduate school level. Alternatively, and perhaps most attractive to me, 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 all the aforementioned 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 we might mandate upon everyone.

That 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 these 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 any effective personalized curriculum.

5.2: Bachelor of Music Philosophy

Undergraduate curricula typically conceived as consisting of two broad phases and throughout your tenure, you should experience a gradual transformation, from a more 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 faster proficiencies are mastered, the sooner the transformation occurs and the further it progresses. We believe that the personal maturity necessary to wisely determine a progressively greater portion of your own course of study must be earned and doing so provides you myriad educational and career opportunities. Such autonomy is understood as 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 dedicated to developing a collection of foundational concepts, techniques, and repertoire chosen from 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. Of course, course content will necessarily vary from one student to another.

It would be helpful to conceive of this concept "a body of skills/knowledge" with a metaphor such as "intellectual capital" or for 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" that are 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 tool of adaptation in modern society characterized by its widespread and 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 in higher education, as a domain, continues to experience rapid growth and compared to classical piano or violin pedagogy, which date back several centuries, is in its infancy. As late as the 1950’s, 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 (1960’s and 70’s), colleges and universities witnessed a widespread and rapid growth in academic percussion studies and many schools began 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 an adequate 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, 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. The most important concept we might offer is 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.
Many of you may, already or soon will, teach 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 suggestions are welcome.

We will perform individual and group based diagnostic assessments of your musical aptitude and achievement throughout your tenure to determine your educational 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. Recitals should demonstrate your musical versatility and unique personal interests.

### 5.3: Master of Music Philosophy

Graduate curricula are typically conceived in two phases:

- Semesters 1 and 2. The primary objective is 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 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 member.
- Submit two copies of your jury music. Photocopies are permissible provided you own the original. Number the measures in pencil.
- Submit your portfolio including your website URL, 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 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, and
performance majors must also present a half-hour junior recital. Please note that 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 major are not in your best educational or career interests. Since 1996, I have required each Bachelor of Music major (performance and education) to present a junior and senior recital and this policy has produced excellent results and has been welcomed by most all our music education percussion majors. 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 certainly before the final course drop date.

7.3: The concept of mandating lower musical standards for an education major or recording major is a repulsive idea to me, especially as a performing artist who has recorded much music and as a music educator. Although music education and recording majors do receive less credit for their applied courses (this fact is considered as faculty make assignments, be they lessons, juries, recitals, etc.) I believe that presenting both a junior and senior recital is a central and beneficial experience for any Bachelor of Music major, performance, education, 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 alumni have confirmed.

7.4: To address the aforementioned course credit differences, I typically adjust 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 a student's opportunity to perform yet also addresses the credit hour differences. To me, this approach represents a satisfactory compromise.

7.5: The reasons why music education majors receive less applied semester hour credits likely have 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 however, the result is that music education and recording majors will incur an achievement deficit if we merely require the YSU Bulletin standards. Therefore, we must reach an understanding about what expectation is in your best interest.

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 fact proves my assertion that the reason for the credit discrepancy has to do with capping degree credit hours. Obviously, it would be more “cost effective” for YSU to offer only half-hour lessons. If you believe there should be a direct correlation between course meeting times, assignments, and credit hours, you will likely be frustrated by most American music degrees, as this phenomenon is widespread. To prepare for a rewarding career you must be willing to move beyond such superficially “objective” criteria. My recital requirements are an attempt to help you fully realize your potential in our time together in this course.

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 each 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. For example, I may recommend a sophomore recital for performance majors.

7.7: Recital Process Guidelines – includes seven phases that must be completed by the last class day of the applied course 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 during weeks 1-2 of fall semester. Download 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 Dana Concert Series Coordinator. Recitals are generally held on weekday (M-Th) evenings at 8PM.
- Fall semester recitals should be booked during the previous spring term.
- After Dr. Schaft signs the Recital Advisement Form, submit it to the Dana Concert Series Coordinator. He/she will 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 on our percussion web site.

7.7.3: Recital hearing. A committee of three full-time 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 potential times to you 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.
- Hearings are graded (pass=A, B, or C) or (fail=D or F). This grade is factored into the applied percussion course grade.
  - Recital Hearing Procedure.
  - Materials to be submitted at the hearing:
    - Percussion Recital Advisement Form. Please use the form on the percussion website, not the Dana recital form.
    - 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 pertinent studio calendar events (taken from our website).
    - Two copies of repertoire with measures numbered. Photocopies are permitted provided you own the original score.
    - Record your performance portion of the hearing for use with your applied teacher afterwards.
    - 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 give recommendations, suggest a re-hearing date, and hold the Percussion Recital Form until you pass.

7.7.4: Recital publicity. 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.
  - Programs
    - E-mail your program to FPA program coordinator, Anna Ruscitti <aruscitti@ysu.edu> 1215 Bliss – adjacent to Bliss Recital Hall.
    - Anna’s office 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 10 business days.
  
7.7.5: Recital production and logistics.
  - Arrange to have your recital audio and video recorded.
  - Logistics.
    - 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 only.
    - Schedule venue rehearsal time to familiarize yourself with logistics and acoustics.
    - Sign-out the room and room key from the music office.

7.7.6: Post-recital logistics
  - Within one week after the recital:
    - Email a pdf format copy of your final program draft to Dr. Schaft, for inclusion on the percussion web site 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 between then and the recital.

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

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Letter grade/points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recital =</td>
<td>30%</td>
<td>A=30-21, B=20-11, C=10-1, D or F = no credit</td>
</tr>
<tr>
<td>Recital hearing =</td>
<td>30%</td>
<td>A=30-21, B=20-11, C=10-1, D or F = no credit</td>
</tr>
<tr>
<td>Private lessons =</td>
<td>25%</td>
<td>A=25-22.5, B=22.4-20, C=19.9-17.5, D=17.4-15,</td>
</tr>
<tr>
<td>Seminar class</td>
<td>5%</td>
<td>A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0</td>
</tr>
<tr>
<td>Group lessons =</td>
<td>5%</td>
<td>A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0</td>
</tr>
<tr>
<td>Writing/publishing =</td>
<td>5%</td>
<td>A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0</td>
</tr>
<tr>
<td>Total 100%</td>
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</tbody>
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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 diagnostic assessment of your musical aptitude and achievement to date in order to articulate what constitutes a reasonable course of study and course content each semester. Since these courses feature a one-on-one student/faculty relationship, course content will differ between students; if course content did not vary between students, it would be difficult to justify 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 will 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. 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, portfolio 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 letter grade in your lesson, so if you wish to know how a particular lesson may be graded, please ask. I believe letter grades are a distracting necessity in the grade conscious society we inhabit, but since YSU’s policy it is to issue letter grades, I hope to address this grading requirement in the least distracting and time consuming manner possible. More importantly, we have other articulate, direct, and beneficial ways we can assess your progress and will focus on those.

8.3.3: Musical expression. Since effective musical expression has 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 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 that is 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.

- 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.
- 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.

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:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Letter grade/points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1. Performance/Research component = 90%:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Private Lessons</td>
<td>60%</td>
<td>A=60-54, B=53-48, C=47-42, D=41-36, F=35-0</td>
</tr>
<tr>
<td>o Group Lessons</td>
<td>10%</td>
<td>A=20-18, B=17-16, C=15-14, D=13-12, F=11-0</td>
</tr>
<tr>
<td>o Seminar Class</td>
<td>10%</td>
<td>A= 10-9, B=8, C=7, D=6, F=5-0</td>
</tr>
<tr>
<td>o Jury Exam</td>
<td>10%</td>
<td>A= 10-9, B=8, C=7, D=6, F=5-0</td>
</tr>
<tr>
<td>Part 2. Writing/Publishing component = 10%:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Website, etc.</td>
<td>10%</td>
<td>A= 10-9, B=8, C=7, D=6, F=5-0</td>
</tr>
</tbody>
</table>

If a web site is not required, this 10% is allocated to the jury exam.

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 The first-draft is assessed and revisions may be required.
  o The final draft will be assessed for legibility, accuracy, and may be performed in lessons, seminar, or juries.
8.10: Writing/publishing component includes a website project that is assessed throughout the applied course sequence. Each student will design, publish, and maintain a website intended to promote (market) your musical career.

- It should contain: contact info, résumé, one or two paragraph bio suitable for programs or press publications, publicity photos, demo recordings, calendar of events, repertoire list, and other entries relevant.
- The résumé should include: contact info, performance experience, teaching experience, honors and awards, professional affiliations, and reference list. Résumé must be revised to current date at time of each final exam advisement conference.
- A philosophy of Education Statement is required of education majors, beginning junior level (upper division) level and each semester thereafter.
- The website should be revised for your final jury exam each semester and will be reviewed and graded by faculty during your finals week advisement meeting.
- We suggest using a website design template program such as wix.com or weebly.com. Such companies often provide domain server space.
- In addition, maintain a portfolio (three-ring binder) that contains:
  - YSU Curriculum Guide. Revised to date, in pencil. Available in the FPA Dean’s Office, YSU-FPA website, and our percussion site curriculum tab.
  - Copy of all programs in which you performed, arranged in reverse chronological order.
  - Compact disc copy of your recital, if a recital was required that semester.

8.11: Practice Expectations: The “required” minimum practice times listed in the YSU Bulletin 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 blatantly unfair to assess you based on a “required” amount of time or an amount of 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. Rather, I grade your actual achievement. Further, how can any faculty member accurately determine how much practice occurred? Even if they could, 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.

To me, a more realistic and helpful approach is to simply “recommend” suggested practice averages, in order to convey approximately how much efficient practice time must typically be devoted by average 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 4-6 hour daily minimum is likely more realistic, regardless of your chosen degree program. In any case, a regimen of year round, daily practice is expected and the amount of time necessary to adequately prepare each week’s lesson assignments will probably vary. Part of practice time includes a daily warm-up routine and a warm-up immediately before each lesson.

As an approximate guide, I recommend the following averages:

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

8.12: Attendance is required at private lessons, group lessons, seminar class, and other studio events including Percussion Ensemble performances, faculty and student percussion recitals, percussion per-
formances 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 percussion.ysu.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 become aware of 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 undocumented absence is unexcused.

Excused absences may be granted for:
- 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.
- Documented court-ordered appearance.
- 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 might 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 instructor 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 results in failure of the course and when converted to a percentage, F = 59% or less; therefore each absence, as per Bulletin policy, equals approximately 13.3% deduction. One tardy equals ½ absence or 6.65%.

8.13: Behavior/Courtesy:
- All percussion students share in the logistical duties of the percussion domain 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.
- If you fall asleep in a lesson or class you will be dismissed and issued an unexcused absence.
- Distractions to you or others such as lighted phone screens, ringing phones, incoming email alerts, texting, etc. must be turned-off while in the classroom. Each interruption counts as 1/2 absence.
- Hats, 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.
- Avoid jewelry (especially rings, bracelets, and watches) that make noise or may damage the instruments.
- Food or drinks (except bottled water) are prohibited.
Article 9 - Miscellaneous Information:

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

9.2: Course materials fee: $35 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 the following fall term.

9.4: Bliss Hall lockers (for personal items) may be rented at "Bytes & Pieces" - 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 generally expected concurrent with each semester of Applied Percussion Lessons. Dr. Schaft will make individual recommendations at your advisement meetings.

9.8: Other Dana Ensembles: Ensemble percussion 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 - see: percussion.ysu.edu

9.10: Center for Student Progress is a resource designed to help students successfully complete their university experience. Phone (330) 941-3538 or visit the Center for assistance. The main Center is located in Kilcawley West below the bookstore. CSP Disability Services is located at 275 Fifth Ave.

9.11: Disability Accommodations: 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 275 Fifth Avenue, and provide a letter of accommodation to verify your eligibility. You can reach CSP Disability Services at 330-941-1372.

9.12: 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 (second floor Meshel Hall) or call (330) 941-6000 for assistance with financial aid, records, registration, and tuition charges/billing.