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INTRODUCTION

This is a document of understanding between you and Dr. Schaft. Please discuss any questions or concerns you have with him during the first week of classes. Your enrollment signifies your understanding of its policies.

Course Info – MUAC# & CRN# vary per student. Course includes three components–seminar, groups, and private:

- Seminar Class – Fri 12-12:50pm, Bliss Hall 2326, This is the only component listed on your Banner Schedule
- Private & Group Lessons – times are determined by the percussion coordinator after your advisement meeting and reviewing your schedule

Instructor: Glenn Schaft, DMA – Professor of Music, Percussion Coordinator

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Email communication with your instructor: email should be treated as professional correspondence. Use a proper salutation, full words, complete sentences, correct spelling and grammar, electronic signature with your mobile phone number. Texting or voicemail is not acceptable except in an emergency.

Office hours: Dr. Schaft provides five office hours per week which are posted on his schedule. Walk-ins are welcome on a first-come first-served basis, but an appointment is recommended to guarantee a meeting time. Zoom office hours are also available.

Academic Advisement: As Percussion Coordinator I served as the principal academic advisor for all percussion majors. I will check your Banner registration to assure your schedule is best suited to your degree pursuits. If I notice any adjustments needed, I will contact you before or during the first week of classes. Add/drops can be assisted by the advisors in the CCAC office.

- **Review our website** percussion.ysu.edu as important info about our program is published there.

- **General Percussion Registration and advisement**http://percussion.ysu.edu/student_resources/degrees_specialization.html

CORONAVIRUS SYLLABUS STATEMENT

(approved by the Executive Committee of the Academic Senate, July 28, 2020) The following policy applies and shall be enforced during the current coronavirus pandemic as recognized by the State of Ohio.

As a consequence of the current coronavirus pandemic, students are expected to abide by all safety and health policies implemented by the University's Office of Environmental Occupational Health and Safety as well as all applicable local, state, and federal mandates. Currently, the City of Youngstown and the State of Ohio mandates a face covering/mask in public spaces. Consistent with federal, state and local guidelines, University Health Guidelines require that all individuals within campus buildings, including students, properly wear face coverings except when working alone within an enclosed area. Face coverings are in addition to maintaining appropriate social distancing when possible. Exceptions to wearing a face covering in a classroom or laboratory must be for justifiable reasons as approved by the Office of Disability Services (<https://ysu.edu/center-for-student-progress/disability-services>). Repeated violations of any coronavirus safety and health policy shall be handled in accord with *The Student Code of Conduct* (<https://ysu.edu/student-conduct/code-conduct>).

Adjustments to this syllabus based on current covid-19 circumstances: I have used text strikethrough to indicate typical syllabus policies that may have to be abandoned or altered throughout the semester. Things will change as the disease situation changes and your flexibility and understanding is appreciated.

Course fee: A \$65 fee is assessed to offset YSU percussion instrument and facility maintenance costs, including a large percussion locker in the second-floor hallway. It has been brought to my attention that “non-specified percentages” of this course fee are encumbered by the University for other purposes. I have formally objected to my Chair regarding such non-disclosures but cannot change the outcome, and for this I apologize.

Recommended/Required Books and Supplies – see website Curriculum Tab, Books and Supplies percussion.ysu.edu. You should discuss your book and supply needs with Dr. Schaft as not every student will need the exact same resources. For a little perspective—during the 2014-15 school year, the average full-time University student at a four-year public university in the United States spent \$1225 on books and supplies; at four-year private colleges \$1244 - Chicago Tribune statistics Aug. 2015. I am confident the average YSU percussion major is expected to pay far less,

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nonetheless, percussion education expenditures are significant, as they extend to mallets, sticks, instruments, ear plugs, metronome, audio/video recorder, etc.

Store these in your percussion locker:

- Concert snare drum and stand. I recommend keeping the drum in a soft-bag case. After I hear your drum, we will likely convert it to a concert-style sound with appropriate batter and resonant heads, cable snares, and batter head dampening in order to practice rudimental and symphonic snare drum repertoire. I recommend keeping the drum in a soft-bag case.
- Practice pad drum and stand (use the same stand as for your concert snare drum). Convert any 8-14" drum, whether snare or tom-tom, into a permanent practice drum. Purchase a Remo Silent Stroke Drumhead for the batter side, as these are terrific practice drumheads that prove very responsive, durable, and are ideal for developing long free strokes, rebound, Moeller techniques, finger stroke control, etc. Use any regular mylar resonant or batter head for the resonant side. Bring drum, stand, and concert snare sticks to Seminar, Private and Group Lessons. Gum rubber practice pads such as Vic Firth, Salyers - silicone, Reel Feel, HP Percussion, etc and snare drum stands are fine for other uses.
- Drum key. Bring to all applied percussion and PE events.
- Hearing Protection - Ear Plugs - Hearos High Fidelity ear plugs or Vic Firth High Fidelity plugs. Both brands are virtually the same, approximately \$18, purchase no higher than 20-25 dB sound attenuation. Earasers Musicians Earplugs, \$39 are excellent. Cheap foam plugs are not acceptable for a musician, but good for string trimmers or chain saws. Bring to all lessons, rehearsals, etc.
- Metronome - either a stand-alone electronic metronome such as Tama Rhythm Watch, Dr. Beat, or a mobile phone met app such as "Flex Beat" or "Tempo" with headphones or musicians in-ears.
- Sticks, Mallets, Case: bare essentials
 - 1) A large mallet bag such as Vic Firth SBAG2, Mike Balter, Innovative Percussion, etc. or a large briefcase for storing mallets.
 - 2) Concert Snare sticks, view this video for comparison of SD-1 versus the SCS-1 https://vicfirth.zildjian.com/sticks1/concert/symphonic-collection.html?wood_type=368
 - 3) Firth SD-1 maple or SCS-1 persimmon
 - 4) Drumset sticks, Firth 5A or 5B hickory, wood tip (acorn, ball, or barrel), nylon tip is ok for practice and to save \$.
 - 5) Retractable Wire Brushes with wire end ring – Vic Firth Heritage Brush or Regal Tip equivalent
 - 6) Keyboard Mallets - show me what you own before buying anything new
 - 7) Timpani Mallets - Vic Firth, Tim Genis Signature Series, Gen 5 Tonal = a good mallet to purchase right now. Later on, Tim recommends the purchase order of Gen 5 Tonal, Gen 6 Hard Tonal, Gen 1 Roller, Gen 7 Dolce Articulate.
 - 8) Kratt Master Key F-F chromatic tuning pipe.
 - 9) Soft hand towel for cleaning timpani heads.
- Manuscript Paper, 8.5x11" loose-leaf manuscript paper, three hole punched
- Three-ring notebook, 1.5" size with loose-leaf ruled paper
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Here are the books I typically use with my new students for rhythm, snare drum, keyboard, timpani, and drumset. Most should be available from Steve Weiss Music.com They are a great place to order your music, books, and mallets because they have most items in-stock and ship same-day if ordered by 2pm. I support Columbus Percussion, as my friend Jim Rupp is the owner and they are very helpful. Please call them to see what they have in-stock or can get quickly. See our website, Links tab, for listings of retailers. Amazon might provide better prices but only buy there if the items are actually in-stock; do not settle for stores that don't stock these items as some take way too long and we're not going to be able to share books for obvious safety reasons. I plan to begin with these materials early in the semester.

Books typically required of freshmen

GS sells direct to students:

- Schaft, Glenn—Fascinating Rhythms
- Schaft, Glenn – Chops & Concepts, 2018 edition

Buy from retailers:

- Stone, George Lawrence — Stick Control. 1935.
- Peters, Mitchell — Intermediate Studies For Snare Drum, 1976. Excellent etudes for all levels.
- Charles Wilcoxon — Modern Rudimental Swing Solos. 1941.
- Peters, Mitchell — Fundamental Method for Mallets. Vol. 1. Excellent introductory 2 and 4 mallet text.
- Peters, Mitchell — Fundamental Method for Timpani. Excellent general text.
- Rothman, Joel. Drumming and All That Jazz

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ARTICLE 1 – APPLIED PERCUSSION COURSES–STUDENT LEARNING OUTCOMES

1.1: Prerequisite: An entrance audition and/or interview with the Director of Percussion Studies 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 permit 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, or another arrangement between teacher and student. 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 a 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 are only permitted pending instructor approval. 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 Instrumental, Music Education, Instrumental Jazz Emphasis,
Bachelor of Music Recording Emphasis, Bachelor of Arts Entrepreneurship: | |
| ♣ 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: Three Components: private lessons, group lessons, and seminar class. Only the Percussion Seminar Class (Fridays 12:00-12:50pm) appears on your Banner schedule. Applied lessons, both private and groups, are scheduled by the faculty after they review your schedule.

2.2: Private Lessons are designed to address individual needs.

- Lesson quantity: Most music schools offer fifteen 50-minute lessons per semester and a weekly 50-minute studio (seminar) class. We also assign each student weekly small group lessons and the number of private lessons must be reduced to satisfy faculty workload regulations. Typically, but ultimately depending on the total number of group lessons offered, each student will receive thirteen private lessons per semester.
- Scheduling lessons: The Percussion Coordinator assigns each student a private teacher, but may change these assignments any time. Assignments are made in consideration of your past achievement, student and faculty schedules, and what we believe is best for you. 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 the 3-2 rumba clave rhythm at rumba tempo. It is your responsibility to notify your teacher when you must leave.
- Preparation: Lesson preparation necessarily varies weekly, but a long-term (entire semester) commitment to daily practice is expected and a consistent weekly time allocation is expected. Plan to warm-up for at least 30-minutes before each lesson.

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

- Group lessons meet weekly (50' per class) approximately 8-13 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 students approximately twice the faculty contact time as only private lessons.
- Topics may include: student or faculty performances and presentations, mind-body skills, practice techniques, listening, instrumental techniques, instrumental maintenance and repair, 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 assessing and coaching their colleagues.

2.4: Percussion seminar class is a weekly studio forum (Friday 12-12:50p.m.), 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 are required at least twice each semester and 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 assessments for studio colleagues. Masterclass protocol includes: dress appropriately, bring two copies of your music - one for the instructor and one for your 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 your recording and notes prior to your next private lesson.
- Students develop pedagogical skills by assessing and coaching their colleagues.

2.5: Other course components:

- **Percussion Studio Event Attendance** is required for guest artist clinics, masterclasses, concerts, and Percussion Ensemble Concerts. A listing of the required dates is published on the YSU percussion website homepage www.percussion.ysu.edu
- **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 private lesson needs.
- **Lesson observation.** Faculty may assign you private or group lesson observations within the percussion or other Dana studios.
- **Percussion studio instrument and facilities maintenance duties** are a necessary part of being a percussion major, are assigned by the faculty, and should be equitably shared.
- **Required advisement meetings.**
 - First class day of semester - review your degree progress, registration, and class schedule.
 - Final exam week advisement meeting with Percussion Coordinator - self and instructor assessment, review jury committee comments, plan future studies and registrations.
 - Schedule a Recital advisement meeting with the Coordinator one semester in advance of the

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- required degree recital semester course.
- o Additional advisement meetings (during office hours) may occur for assistance with additional private lesson coaching, ensemble parts, registration, orientation, recital preparation, graduate school selection and 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 as appropriate to your chosen degree program and career interests. 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; 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.

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- 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, 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, especially for students nearing the end of their degree curriculum.
 - 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

Rationale for the YSU Percussion Curriculum

Glenn Schaft, DMA

August 18, 2019

Preamble: There exist widespread educational models that have proven successful for thousands of percussion students at universities around the world since the 1950's. Undergraduate and graduate percussion majors typically become highly skilled musicians via a balanced three-part performance experience model including:

- Applied Percussion – includes private lessons, small group lessons, Seminar (Studio Class)
- Percussion Ensemble – chamber music, typically non-conducted, essentially a new music ensemble
- Large Ensembles – conducted ensemble including Orchestra, Wind Band, Marching Band, Jazz Big Band, etc.

Of these, the Applied and Percussion Ensemble components are typically taught by the percussion faculty. PE courses often include collaborative repertoire with other instrumentalists, vocalists, dancers, theater, electronics, multi-cultural folkloric traditions, and so on, in short, PE is an ideal laboratory for collaborative learning and outreach across the university and community.

Present DSM degree minimum course requirements for applied, large ensemble, and chamber ensemble:

- | | |
|----------------|---|
| • BME, BMR, BA | 7,5,2 (PE not required) |
| • BM | 8,8,2 (PE not required) |
| • BMJ | 8,5,5 (Combo required, PE not required) |

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In my experience, and that of almost every university-trained percussionist I have known since 1978, our undergraduate degree curriculum ensemble requirements varied, but our actual courses taken were remarkably similar. The standard (what we actually took) for most BM, BME, BMR, BMJ, BA degrees was 7-8 semesters applied study, PE concurrent with each semester of applied, other chamber groups in addition, and 7-8 semesters of large ensemble, plus additional large ensembles each semester. On average, three to five ensembles per semester was the norm. The fewest ensembles I've ever heard of in a 7-semester applied degree sequence is 14 – split 7 large and 7 PE.

While an undergraduate, I was in 5 ensembles each semester for a total of 40 ensembles in four years-typically PE, orchestra, wind ensemble, jazz big band, jazz combo (this school did not have Marching Band) Granted I was a BM performance major; whereas I typically advise BME, BMR, or BA majors to take fewer ensembles, but the question is how much less? If I were to advise them to only take the 7 required ensembles split 5/2 over an entire degree, I'd feel I was doing them a huge career disservice.

Particularly in the last eighteen months, the YSU Administration has begun requesting and incentivizing Provosts, Deans, Chairs, and Faculty to provide more efficient financial and time frame degree processes; degrees shall be completed in no more than four years and non-required courses reduced or eliminated from student schedules. The time frame allows Admin. to promise a tuition freeze during a student's 4-year tenure and tout better four-year graduation statistics when advertising YSU. Anyone not finishing in four years therefore becomes an institutional statistical liability. Further, academic advisors have been encouraged to purge student registrations of any courses "not required" in your degree curriculum, and regarding music students to "clean-up the ensemble glut" as I recently saw written by an Administrator. Apparently, the concept of taking classes you wish to take electively beyond the minimum degree requirements to help prepare for your career and perhaps even having to pay extra for such courses is now regarded as a liability instead of an opportunity. Your freedom to choose is apparently not the central concern. We see this concept in other aspects of our society as well.

At YSU, percussion ensemble is not required for any YSU degree. Most Dana degrees granted each year, require only two semesters of any chamber ensemble. Nor was PE required for any degree when I attended Baldwin Wallace University 1978-82; but I was in it all eight terms. Luckily it did not conflict with any required courses. For my MA at Eastern Illinois University 1982-83, coursework took two semesters, no PE required, no chamber music required, but I was in PE both terms. Luckily it did not conflict with any required courses. For my DMA at the University of Illinois-Champaign, no PE required, no chamber music required, but I was in PE all 8 terms and luckily it did not conflict with any required courses. Or was it just luck? I think all three percussion professors and all three schools went out of their way to schedule to assure we could be in it, even though they did not require it in their curriculum. I am grateful. During my two years of post-doctoral studies at Cleveland State University, I took applied percussion, played in a professional in-residence new music ensemble, and took a new music independent study course. The new music ensemble course included one or two percussionists, in which I was principal percussion, the parts were extensive and demanding—yet another valuable percussion intensive experience for which I am grateful.

In addition, there exist numerous schedule conflicts between YSU PE and other "required" and non-required DSM courses. These conflicts create much angst for our students as well. Such course scheduling is the sole duty of the Dana Chair, whereas faculty can only make suggestions for improvements. I have made suggestions.

Further, is the consideration of student finances. Many students work more hours now than ever before, hence less time is available for their studies, and something must give. It frequently takes students more than four years to finish because they are essentially going to school part-time, even when enrolled in 12 or more credits—considered full time by the University. Some attend summers to expedite the process, but then it is difficult to earn as much income when not working full time, so they must earn more income during the fall and spring semesters, and again have less time for their studies; a vicious cycle. In the end, students often simply cannot dedicate as much time to each course as students of previous generations often did. This is not an imagined scenario but a reality.

When a student comes to me, their primary academic advisor, and I recognize this is their reality, I believe we must acknowledge it and plan accordingly, even if that means taking more than four years or eight semesters. In fact, this is the financial reality of the vast majority of my YSU percussion majors and has been for years. I fully understood this challenge when coming here. Often, we've had wonderful success stories despite modest financial means. Granted I was able to finish my undergraduate degree in four years, eight semesters – no summer school, and would hope you could as well, there are simply many different considerations we face.

That being said, and whatever your financial situation, if you are coming here to earn a music degree, thinking that degree will adequately prepare you for a viable and rewarding music career, it is my job to interface between you and our degree requirements to help you earn your degree *and achieve your career goals*. Interestingly, faculty are recently informed by our Admin. that our faculty, courses, and degree effectiveness will increasingly be measured by your career accomplishments, not just student accomplishments during your YSU studies. This would seem to imply I should be ever-vigilant about your career preparedness. But, if my job is only to help you complete your minimum degree requirements and to purge your degree of

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any non-requirements, that largely discredits the rationale for also caring about your career preparedness or offering a “non-degree” course like PE at YSU. From my vantage point, the conflicting messages students and faculty receive are confusing. Regardless, I think we both know what the right course of action is— *help you achieve your degree and your career goals.*

Based on how much I and my student colleagues learned in our university percussion ensemble experiences each and every semester, I cannot imagine enrolling in a semester of applied instruction without taking PE nowadays. I loved PE and looked forward to our rehearsals, concerts, tours, recordings, etc. It, more than any other college ensemble, helped me learn how to perform on percussion instruments with excellent technique, nuance, ensemble balance, ensemble communication and sensitivity without a conductor, reading alternative notational schemes, interpreting challenging repertoire, teamwork, and others. PE helped me become the teacher I am as well, and I would not be here without such experience—because PE is where the things we studied in our Applied Studies – private lessons, small group lessons, and Seminar classes – were put together into a meaningful whole by our percussion professors. While our other large ensemble and chamber music directors had much to offer, they simply did not possess the necessary percussion expertise to help connect the dots for us inexperienced undergraduate students. Often the connections between being asked to do something by a large ensemble director and a very similar situation occurring in PE allowed us to really develop a coherent musical picture.

As the Director of Percussion Studies at YSU, I historically have interacted with my students in Applied Percussion and Percussion Ensemble, so my model is primarily two-fold, although I do offer my students post-concert critiques of their chamber and large ensemble performances. When institutional efficiency directives, such as those described herein, are imposed on faculty and students, they have a profound effect on my ability to provide my majors an effective and balanced percussion experience like those I had as a student.

At YSU, faculty cannot achieve this percussion curricula alone. We need student advocacy for the importance or ‘centrality justification’ of PE. If this is meaningful to you, it would be very helpful for you to communicate your beliefs to our CCAC college Dean and DSM Chair, in writing, so they understand your passions, beliefs, and how they might schedule classes and support/guide our academic advisors to help you gain the opportunity to play in PE every semester. If we all do nothing, the YSU PE course will soon disappear. University level financial and time frame graduation efficiencies will improve, but at what cost?

This is not some idle threat, rather it is exactly what happened at Kent State University when famed percussion pedagogue and colleague, Michael Burritt left in 1998 to teach at Northwestern and later Eastman. KSU had so many class schedule conflicts with PE that its enrollment dropped so low (and as usual, it was not “required” for any degree), so the university cancelled the class and removed it from their catalog. Michael’s successor Ted Rounds, a great musician, pedagogue, and friend, simply was not the fighting-type and could not preserve the KSU PE course. When Michael was at KSU their PE was the premiere university PE in OH and one of the best in the nation. In 2016 after Ted died, and when their new teacher Matt Holm accepted his position at KSU, Matt inherited a program without PE, but immediately fought to reinstitute it back into their Catalog. Matt still faces schedule conflicts and the familiar “not required” curricular issues. In the one-year interim between these two teachers, one of my former students, Cory Doran served as the one-year interim at KSU. No PE was on the books, but they met anyway for no credit late at night after all other classes had finished and performed several concerts, if only because Cory had studied at YSU (BM) and then as graduate assistant with Brian Zator at Texas A&M Commerce for his MM, both schools with nationally recognized percussion ensemble programs.

I hear many similar concerns via my Percussive Arts Society colleagues around the U.S, especially on our university percussion teacher blogs and at our PAS University Pedagogy Committee meetings. Course scheduling and lack of inclusion in the degree curriculum are the two primary problems. Nevertheless, university pedagogues continue to advise/recommend/require/expect our students play in PE every semester. Because we were trained via this proven pedagogical model, it is our reality, has paved our path toward success, and we therefore hold fast to it, understanding that by doing so, we are able to provide our students something they need whether or not our institutional systems provide it or make it easy to attain.

What is the price to pay for such advocacy in this climate? Percussion faculty must fight to protect their PE courses and their student’s best interests and students must elect to take PE each term, whether it takes longer to graduate or costs more, although often it does not. Sadly, this state of affairs is the same basic reality I faced as an undergraduate in the late seventies and early/mid-eighties. Now, I can only keep advocating to get PE recognized at DSM as a central component of any percussion student’s degree, i.e. one-third of the Applied/Chamber/Large Ens., model. If/when it becomes a requirement for a percussion major, then course schedule conflicts will necessarily have to be resolved. Presently, whenever a degree-required course conflicts with PE, the Chair simply writes an override and advises both professors and the student that the student shall attend **all** the “required” course meetings. No longer is there any compromise.

Based on these observations, I foresee a grim fate facing the YSU PE, just as happened to the Kent State University PE. If, however, we could get PE recognized as a central curricular component for percussion majors – i.e. a “requirement”, I would be able to better train our students. Such better musicians would help DSM overall. Ultimately, that is why I came here to

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teach, to have the opportunity to work within this Applied/PE pedagogical model, which is so dependent upon the centrality of Percussion Ensemble.

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 educator's debate whether the university undergraduate curriculum should include a broad general curriculum or more specialized studies—essentially a breadth and depth discussion.

Historically, the typical American university percussion curriculum from 1900-1950's was based on a conservatory-orchestral-instrumental model of timpani, snare drum, keyboards, and orchestral accessories. Some 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.

There exist faculty who believe a comprehensive total-percussion 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; specialization often only 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 only one instrument or various instruments. In this view, instruments serve as tools for personal musical expression.

We consider all 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 different 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 pitch skills, listening/analysis skills, formal analysis and interpretation, notational skills, sight reading, composition, and improvisation that are central for virtually any well-educated musician, which transverse myriad musical styles, and such essential skills are usually addressed via your chosen instruments or stylistic concerns. 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 teacher-directed curriculum through increasingly personalized studies. The rate of this transformation, from faculty directed learning toward self-directed learning, is determined by your ability to achieve musical proficiency levels; the sooner proficiencies are mastered, the sooner the transformation occurs and the further it may progress. We believe that the personal maturity necessary to increasingly determine your own 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 chosen from amongst 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 student's 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; one 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

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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-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 cope with the concepts of breadth and depth in order to facilitate an effective career. Some of the questions we typically ask include: How much general percussion studies should I pursue? 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 facilitate 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 a collection of 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. This is popularly known as the "total percussion" approach.

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 very 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 certain knowledge may be central to your success. In my opinion, 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. In other words, the best way I might help you learn more deeply about rhythm is to work on drumset, while the best way I might help you learn more deeply about harmony is to work on vibraphone or marimba. In this approach, different instruments were used as tools to learn larger musical concepts.

You may already, or soon will, teach others and we hope you will experiment with such 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 via consultation with the 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.

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- 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 of your performance.

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. These are general DSM degree requirements for instrumentalists and vocalists. Such "degree" recitals require a faculty recital committee of three to assess (pass/fail) the recital hearing.

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 with 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 premeditating or mandating lower musical standards for an education or recording major is a troublesome idea to me, especially as a performing artist and music educator who has performed and recorded much music throughout my career. Although music education and recording majors do receive less credit for their applied courses (taken into consideration as faculty make assignments for lessons, juries, recitals, etc. and repertoire difficulty) I believe that presenting both a junior and senior recital is a central and beneficial experience for any percussionist in Bachelor of Music or Bachelor of Arts degrees whether performance, education, jazz, recording, or otherwise. 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 performance opportunity yet addresses the credit differences; a satisfactory compromise.

7.5: The reasons why music education majors receive less applied semester hour credits have more to do with the University's necessity to limit the total credit hours for the music education and recording degrees rather than a deliberate attempt to limit a student's musical achievement.

Some schools address the degree credit issue by offering only half-hour applied lessons to education majors; an idea the Dana faculty has fortunately rejected. Nonetheless, it is peculiar that BM performance, BM recording, BA, and BME majors receive 50' weekly lessons and a the same 50' weekly seminar 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 thinks the Seminar Class a central educational objective. Obviously, it would be more "cost effective" for YSU to offer half-hour lessons and pay faculty less. My recital requirements are an attempt to help you realize your potential in our time together throughout the applied percussion course sequence.

7.6: Percussion Studio Recital Expectations:

Each BM or BA 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 for a spring recital. Download/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. Recitals are generally held on weekday (M-Th) evenings 6-8PM. Weekend recitals are typically not permitted due to faculty and student attendance conflicts for gigs, teaching, etc.

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- 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 percussion.yzu.edu.

7.7.3: Recital hearing. If you are presenting a DSM degree recital that requires an official recital committee, a committee of three full-time Dana faculty assesses your repertoire preparation, the printed program, and offer artistic guidance. If such a hearing committee is not required, i.e. just a percussion recital required for a particular section of applied percussion course, the percussion coordinator and other percussion faculty may assess the recital readiness in an informal hearing process. Faculty may use the same recital hearing forms to document their approval and process the grading.

- Any recital 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 even 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:
 - ♣ Percussion Recital Advisement Form. Please use the form on the percussion website; not the Dana Recital Hearing Form.
 - ♣ 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, and pertinent studio calendar events (taken from our homepage).
 - ♣ Two copies of repertoire with measures numbered at the beginning of each system. Photocopies are permitted provided you own the original score.
 - ♣ Record the performance portion of the hearing for use with your applied teacher afterwards in lessons.
 - ♣ 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 bulletin boards.

- o Programs
 - ♣ E-mail your program to CCAC program coordinator, Lori Factor, office adjacent to Bliss Recital Hall.
 - ♣ She 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 the 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 Microsoft Word program draft to Dr. Schaft, for inclusion on the 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.

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

In a course that requires a recital, course components are weighted:

Component	Percentage	Letter grade/points
<input type="checkbox"/> Recital =	20%	A=30-21, B=20-11, C=10-1, D or F = no credit
<input type="checkbox"/> Recital hearing =	20%	A=30-21, B=20-11, C=10-1, D or F = no credit
<input type="checkbox"/> Private lessons =	50%	A=25-22.5, B=22.4-20, C=19.9-17.5, D=17.4-15,
<input type="checkbox"/> Seminar class	10%	A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0
<input type="checkbox"/> Group lessons =	0%	A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0
<input type="checkbox"/> Writing/publishing	0%	A=5-4, B=3.9-3, C=2.9-2, D=1.9-1, F=0.9-0
<input type="checkbox"/>	Total 100%	

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: Assessment and Grading: First and foremost, assessment and grading are two very different things to me as a musician and teacher. Imagine visiting the Butler Institute of American Art with your Art History class and having to assign a numerical score (i.e. grade/point total) to each of the paintings in one of the galleries. Such scoring is a method used when someone wishes to sort or rank groups of things or people. Alternatively, wouldn't it be more constructive to describe analytically exactly what you perceive and what each work means to you? Then discuss these ideas with your class colleagues and teacher? We are not judges scoring a DCI finals competition to the hundredth decimal point to declare a winner and establish a ranked slate thereafter; rather we are learning how to make music on percussion instruments, i.e. the art of manipulating and organizing sound in an aesthetic manner. This is how we will approach “assessment” in this class. In this sense, assessment is teaching whereas grading is sorting and ranking. It is often said that assessment should compare you to a set of expectations and not to the performance of other students. This might be advantageous if everyone really learned completely independently, but this (in-my-own-silo) is usually not the reality you will encounter in your classroom or ensemble career. The achievements and lack thereof of each classmate will have profound effects on the other classmates. If one sets “exact standards”, these may fall below the achievements of some, be just right for others, and too lofty for yet others. In any event, it will only be helpful for a minority of the class. This creates a winner/loser culture rather than a culture in which each person strives for their personal best in order to create our collective best. I highly recommend reading John Wooden – Wooden – a short, easy read, written by the famous UCLA basketball coach who stressed individual and team excellence in the midst of the highly competitive winner/loser culture of the NCAA. His teams' results are to date, unparalleled.

8.3: Grading: In the case of group-based playing—whether ensembles or applied classes—students learn cooperatively and yet individual grading must be performed to satisfy University policies. Ideally, we should work together to determine how your learning must be assessed and ultimately converted to a fair letter grade. You should also learn how to do effective self-assessment, and to this end, you will be asked to recommend your suggested course grade and your justifications for it. As I tell my students, first I have to teach myself how to play before I can teach others how to play. Throughout the semester, students must have myriad opportunities to identify and correct their own errors and those of their colleagues, even though doing so is more time consuming than if their teachers suggested immediate corrections.

8.4: Assessment considers performance assignments and adherence to syllabus policies. Teaching professionally since 1975 has led me to realize that your unwavering presence in class (attendance and punctuality), sustained interest in the subject matter, and learning in general are the most important determinants of your achievement. The majority of your motivation should be intrinsic, (not extrinsically motivated by letter 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 this course. I will articulate and demonstrate what, how, and why I think you should learn specific musical techniques and information, i.e. attention to details.

8.5: Conversion of course content to letter grades. I typically do not convert assessment discussions to a verbal letter grade in each class, rather I focus on the musical functions, so if you wish to know how a particular class or assignment might be graded, please ask. I believe letter grades are an unnecessary abstraction and distraction in the grade conscious society and institutions we inhabit, but since YSU's policy it is to issue letter grades, I hope to

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honor this requirement in the least intrusive manner possible without penalizing my students. We have at our disposal, articulate, direct, and highly beneficial ways we can assess your progress, primarily via immediate analytical faculty and colleague feedback, video recordings, etc. so we will focus on those direct and positive techniques. If we all work toward this collaborative goal, I see no reason why we can't go the entire semester without ever discussing your grade; you begin with an "A" in my mind and ultimately receive an "A" class grade at the end. But failure to attend, do the work, practice, etc. obviously should reduce your grade accordingly.

8.6: 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 attitudes and behaviors that typically correlate with each abstract letter grade. Clearly, trying to assign letter grades to emotions and behaviors is subjective business, so either the teacher and student avoid such subject matter altogether and merely address technical mechanics—course content that is more easily "objectively letter graded" (unfortunately such objective content is often the least important material)—or they embrace this inherent subjectivity – which I find a central and indispensable element of 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 when letter grades enter the equation. In summary, when one minimizes letter grading as the central focus of learning, musical expression can be effectively addressed and assessed and these are choices we might all make.

8.7: Diagnostic Assessment. Private lesson assessment should compare you to a set of faculty expectations and these must be mutually understood and documented by you and your instructor. Faculty must perform a beginning of the semester diagnostic assessment of your musical aptitude and achievement-to-date in order to determine what constitutes a reasonable course of study and anticipated progress throughout the semester. Since this component of this applied course is a one-on-one student/faculty i.e. master/apprentice relationship, course content obviously differs between students; for if it did not vary, it would become impossible to justify the rationale for private instruction.

8.8: Group Lesson and Seminar Grading. Here you learn cooperatively and yet individual assessment must be performed to satisfy University grading policies.

8.9: 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.

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

8.11: 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.*

8.12: 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*.

8.13: Grading 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

8.14: Performance component includes private lessons, group lessons, seminar classes, degree and non-degree

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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.

8.15: Practice Expectations: The "required" minimum practice times listed in the YSU Catalog: *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 it 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 time frame, then "time or effort expended" based assessment could be justified, but this is clearly not true. Further, how can any faculty member accurately determine how much student 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 idea is merely a guide toward an adequate or effective work ethic recommendation rather than an assessment of its effectiveness. Rather 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. In other words, I am merely trying to help you understand what type of time commitment must be dedicated in order to be successful. If you can accomplish the necessities in less time that is terrific, if not, then work as hard as you can and do not be deterred. If you plan to gain acceptance to major graduate schools or cultivate a professional performance career, such minimums or averages are likely insufficient; rather a 4 to 6-hour daily minimum is likely far 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 varies. Part of daily practice includes a warm-up routine before each private lesson or Seminar performance. In addition, a brief daily stretching session is beneficial.

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

8.16: 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 the homepage percussion.ysu.edu and is updated with the revision date posted. Percussion ensemble concerts are 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.

Your presence is necessary to fully realize the community of learners and collaborative nature of this course. Therefore, attendance is expected at all class periods during the entirety of the period (punctuality) due to the predominant playing and group learning environment; in other words, this is an "applied class" i.e. MUAC. It will be treated like a professional ensemble rehearsal, performance, or masterclass. No credit is given for attending but deductions will be assessed for unexcused absence or tardy. For example, if my waste disposal person visits my curb but does not remove the trash and merely departs, they get no credit for attending! But I will call and complain and try to pro-rate their monthly fee.

1. Class will involve group playing, pedagogy, and ensemble type activities. Such learning necessarily diminishes for those present if others are absent. Thereafter, all students may suffer diminished learning due to the missed information and lesser skills of the few who were previously absent—a negative chain reaction.
2. *Any class (or portion thereof) you have a potential conflict with or miss, 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 or anticipate being absent. Dr. Schaft will reply asap to indicate if your request is excused or unexcused. Any un-documented absence is deemed unexcused.*
3. In the event of a true emergency (i.e., death of an immediate family member, accident, or serious illness) email me before class if at all possible. If that is not possible, as a last resort use text or voicemail.
4. Each unexcused absence will result in a grade reduction of 3.33%; approximately 30 class periods, each class is

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- worth 3.33% of 30. Each tardy is treated as ½ absence, i.e. 1.66%.
5. Excused absences will be granted for:
 - a. Death in the immediate family.
 - b. Special event (tour, field trip, conference, etc.) related to academic work required as part of a YSU academic department course in which you are enrolled. Submit a memo from the sponsoring professor.
 - c. Documented court summons. Submit a copy of the summons.
 - d. Absences due to serious illness and documented by a letter from a certified medical practitioner will be considered in light of your attendance history. In many cases, an excused absence is granted. A minor cold or accepting a gig is not justification for an excused absence.

ARTICLE 9 – MISCELLANEOUS INFORMATION:

9.1: Correspondence: YSU Percussion Web Site: percussion.yosu.edu. Contains YSU percussion events schedule, syllabi, studio weekly schedule, studio personnel and contact list, alumni news, testimonials, guest artist archive, percussion ensemble and student recital program archives, curricular downloads, info about our recordings, links to percussion organizations, referrals for teachers, and other valuable information.

9.2: Percussion Bulletin Board: 2234 Bliss Hall.

9.3: Loaned items from faculty must be returned as requested in their original condition. You must replace any lost or damaged items.

9.4: 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.

9.5: Percussion Ensemble enrollment: MUEN 0009 is expected concurrent with each semester of major level Applied Percussion unless Dr. Schaft advises you otherwise.

9.6: 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 requirement, relevant ensemble experiences, your preferences and availability.

9.7: Center for Student Progress YSU is committed to your academic success. As a student, you have access to this learning support program at no charge: 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

9.8: 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. To coordinate reasonable accommodations, you must be registered with the Center for Student Progress Disability Services, located in Kilcawley Center Room 2082. You can reach C.SP Disability Services at 330-941-1372.*

9.9: 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.ysu.edu/ada-accessibility for contact information for persons designated to handle questions about this policy.*

9.10: 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.

9.11: Facilities, Gear, and Logistics:

- **PAS protocols** - please review the attached PAS Covid-19 protocols as these will be pertinent to our day to day use of the facilities and gear.
- **Percussion Lockers** - each major should sign-out a large locker (pad lock included), located in the percussion hallway between my office and room 2240 (Bliss Hall second floor), for the school year. Normally, YSU charges a \$25 locker rental fee, but since you already pay a \$65 applied percussion course fee meant to support percussion instrument and facility needs, we will waive that rental fee.
- **Keys** - Sign-out keys 5607 (opens all six of our third-floor practice rooms-3001, 3112, 3113, 4114, 3115, 3116) and 5732 (opens second floor 2232 storage and 2240 rehearsal/practice) from our Admin Assistant - Cindy Sarnowski in the Dana office. You must be registered for applied percussion to receive keys. Keys may be kept during the summer and over other university breaks provided you are registered for applied percussion and Percussion Ensemble the following semester.
- **Music Stands** - the DSM Chair, Dr. Randy Goldberg, is asking students to bring their own folding wire stand so as to minimize touching DSM stands. I think this a good idea for most DSM students, but also think you already have stick bags, snare drums, drum pads, cymbal bags, etc. to transport, so I have asked that percussionists be provide metal Dana Manhasset music stands in our 6 third-floor practice rooms and 2240. In 2240 I have preset stands at timpani, snare drum, drumset, xylophone, marimba, etc. Please do not remove any stands from any

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- percussion rooms without my permission. If we can make this "shared" stands plan work, it is one less thing you'll need to buy and transport.
- **Drumsets and other personal gear** - Please notify me if you would like to house a drumset (or other gear (excluding snare drum and pad) in one of our practice rooms throughout the semester. After I know everyone's requests I will design a plan to accommodate what goes where.
 - **Bliss Hall Percussion Instrument and Facilities Maintenance Policy - Overview**
 - 1) All instruments and facilities are to be treated with the utmost care and respect. Facilities and gear that are well maintained, clean, and well organized are indicative of professionalism, pride, and mutual respect. Equipment abuse or messy facilities are not tolerated. Violators will face verbal warnings, grading penalties, fines, and/or expulsion from the studio. Theft is grounds for immediate expulsion and university legal action.
 - 2) In order to encourage pride of ownership and to efficiently and equitably maintain our collective property, each percussion major shares in studio maintenance duties at Dr. Schaft's discretion. Please anticipate repair and maintenance concerns and notify the Graduate Assistant in writing, so that adequate time is available to secure the necessary supplies and complete the work.
 - 3) Lock the rooms whenever leaving them. Personal items will be removed from the rooms as YSU lockers are available for such items.
 - **Bliss Hall Percussion Facilities Organization**
 - 1) **2234 - Studio A** Dr. Schaft's Studio. Faculty or staff may be issued a key to this room at Dr. Schaft's discretion. Because much of the gear is personal, I am obviously concerned about security and wear/tear. It must be locked anytime you leave the room. Turn off lights. Use only YSU ceiling lights. No food or drinks, except bottled water. Do not use audio/visual gear or computer without my permission. Do not adjust anything on the drumsets. Re-position all gear as you found it. No wood timpani mallets, plastic xylophone mallets, or hard marimba mallets.
 - 2) **2240 - Studio B** Adjunct teaching, practice, PE rehearsal, storage. Priority use order: faculty/staff teaching, percussion ensemble rehearsals, graduate student practice - multiple perc, timpani, 5 octave marimba, undergraduate student practice. Dr. Schaft stores his cases on the northeast wall and shelves. Do not touch these. A sound system is provided for practice with recorded music. The tables and chairs are for use in this room only.
 - 3) **2232** - Percussion Instrument Storage.
 - 4) **2032** - Band Library; also houses Percussion Ensemble Library
 - 5) **2326** - Ensemble rehearsal room. Keep all instruments in their designated places.
 - 6) In order to provide an appropriate practice space, instruments, and acoustical environment for percussion chamber ensembles, large multiple percussion set-ups, and timpani practice, the Dana Director and I have agreed to allow the room to be signed-out for percussion practice. The Dana Office manages a Room Schedule Sign-Out Book. Room usage priority is scheduled classes, signed-out chamber groups, multiple percussion, and timpani practice. If there is no booking for these, then you may practice as desired.
 - 7) **2222** - Recording Studio, Jazz Studies, drumset practice. Tama Starclassic drumset and pair of LP congas are property of the Jazz Studies Division and are not to be removed without permission from the Percussion Coordinator. Often a Musser vibraphone is left in there as well.
 - 8) **Third floor practice rooms:** six locked percussion practice rooms along the east wall of Bliss Hall - 3112-A, 3113-B, 311-C4, 3115-D, 3116-E, 3001-F
 - **Practice room sign-out policy:** Schedules, valid for the entire semester, are posted on each door. Sign-up (pencil only) for all practice times so we may monitor room usage to efficiently utilize our facilities. If your schedule changes, erase unused times. If you do not arrive within 10 minutes of your scheduled time, the room becomes first-come, first-served.
 - **Drum set practice policy:** Drumset may be practiced in 2222, 2240, 2326, or the third-floor practice rooms. Drumset majors and those enrolled in Dana big band and combo courses are granted first priority. If you are a commuter, practice drumset at your home as that will significantly reduce the demand on our facilities and help free-up practice time for resident students, who obviously must practice on-campus. Sign-out drumset practice times in 2326 "ensemble rehearsal room" or 2222 "recording studio" through the music office.
 - **Instrument Care Guidelines**
 - 1) **Congas & Bongos.** Natural skin-heads should be loosened after playing to avoid damage.
 - 2) **Concert Snare Drums.** Do not adjust tuning unless you have section leader approval. Avoid adjusting snares on Pearl Philharmonic drums until you have read the tuning article on the Pearl/Adams website.
 - 3) **Concert Bass Drums.** Loosen both wing-nuts before re-positioning the stand to avoid stripping threads.
 - 4) **Timpani.** Tune drum in opposite pairs and turn each lug a small amount rather than only turning several lugs (which destroys the tuning symmetry). No uncovered wood mallets without faculty permission.

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- 5) Drum must be covered when not in use. Never set anything on the heads. Clean heads with cloth before and after playing. Do not adjust tension rods without proper training from the faculty. Bare wood timpani mallets are prohibited without Dr. Schaft's permission, regardless of "what your part says" or what your ensemble director says. Forceful playing with any mallet may damage the heads if the proper stroke is not utilized. If you receive conflicting advice from your ensemble director see Dr. Schaft before using questionable mallets or excessive force levels. The solution is not always for you to play louder with harder mallets, often it's to get the ensemble to play softer.
- 6) **Wood Temple Blocks and wood blocks.** Only use soft rubber, med-soft yarn or cord mallets.
- 7) **Keyboards.**
- 8) **Keyboard Mallets.** Every keyboard should be covered when not in use. Do not place covers on the floor, rather, fold them interior inside. Do not touch the bars or use instruments as tables. In transport, lift frame over uneven surfaces. For rosewood bars you must own and use appropriate mallets - no exceptions. If your conductor requests volumes, force levels, or mallets that might damage an instrument, explain you are using the hardest mallet your teacher permits. If they persist, notify me and change to a synthetic bar instrument.
- 9) **Rosewood Marimbas.** Hard mallets may damage (crack) the bars, especially in the low register. If in question, do not use a mallet until approved by faculty. If you crack a bar you are responsible for its replacement. Mike Balter "green mallets" or similar hardness models should not be used without faculty permission.
- 10) **Rosewood Xylophones.** Use extreme care in mallet selection as any rubber or plastic mallet harder than Malletech model #36 will dent rosewood bars. Never use a hard-plastic mallet on rosewood. Rosewood mallets and the Grover model 4 poly-ball and the Freer xylo mallets are acceptable.
- 11) **Cartage fees.** You should request a "cartage" fee from your employer for moving large equipment. Cartage is a standard reimbursement to compensate for time and labor. The American Federation of Musicians (AFM) locals usually include lists of the instruments for which you should receive cartage, including the fee schedule. For example, to move several timpani, a reasonable fee might be \$35.00-60.00. Many orchestras have cartage conditions and terms in their contracts.

ARTICLE 10 – COURSE ETIQUETTE:

In order to provide an optimal environment to meet the course objectives, you must comply with the following policies:

- 10.1: Attentiveness:** If you fall asleep you will be dismissed and an unexcused absence will be recorded. There is a nearby student lounge or a Double Tree hotel several blocks south on Wick Ave. if you need to sleep.
- 10.2: Electronic Devices:** distractions (to you or your classmates) such as cell phones and smart watches are to be silenced and put away during class. Please bring them however, as your teacher may ask you to look-up some information, photograph something, or video record a lesson or performance.
- 10.3: Headphones/earbuds** - remove and put away before class begins.
- 10.4: Be courteous** and respectful of your classmates and instructor at all times.
- 10.5: Notebook and tablet computers** are allowed for note-taking, but not for distractions-surfing the web, email, etc.
- 10.6: Each interruption** counts as 1/2 absence. Notify me before class if you are expecting an emergency call and we will arrange to have you leave to minimize any distraction. I reserve the right to confiscate your phone/tablet during class if you it becomes a distraction.
- 10.7: Clothing:** questionable, lewd, or other inappropriate or impractical attire is not acceptable. Violations will result in dismissal and an unexcused absence. Because of the physical/athletic nature of playing percussion instruments, I recommend comfortable slacks and a loose-fitting shirt in which you feel comfortable doing exercises and stretches, etc. Skirts, dresses, high-heel shoes, or tight/restrictive clothing are inappropriate. Brimmed hats are not permitted as this will allow me to see your face to identify you, determine how you are absorbing class material, and will facilitate open communication with your classmates.
- 10.8: Jewelry:** Remove any jewelry on your arms and wrists including watches, bracelets, wristbands, and rings; common problems are jewelry noise, scraping or damaging instruments, impeding motion, and creating asymmetry between the hands.
- 10.9: Food and beverages** (other than bottled or closed-container water) are not permitted in percussion facilities.