UNCP Percussion Studio and Ensemble Handbook 2018-2019

Applied Percussions Lessons and Percussion Ensemble Syllabus

MUSP 1761/3761 (Percussion Major Lessons)
MUSP 1261/3261 (Non-Major Percussion Lessons)
MUS 1651 (Percussion Ensemble)

University of North Carolina at Pembroke

Department of Music

Accredited by:
National Association of Schools of Music (NASM)
National Council for Accreditation of Teacher Education (NCATE)
North Carolina Department of Public Instruction (NCDPI)

Instructor: Dr. Joseph Van Hassel
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Course Description: Students in the percussion program will become proficient in the major areas of percussion study including timpani, keyboards, snare drum, auxiliary instruments, hand drums, and drumset; be exposed to music of various cultures through the percussion ensemble, Global Rhythm Ensemble, and solo literature; develop the ability to sight-read proficiently; develop skills in self-evaluation in both a team and individual environment; develop skills to improve one’s own performance; develop skills in teaching fundamentals of percussion performance to others.

UNCP Department of Music Student Learning Objectives for Applied Music:

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### NASM Performance Competencies:
This course addresses the following NASM competencies for both the BM and BA degrees:

**BM:** Students must acquire technical skills requisite for artistic self-expression. (VII.B.1.a)

- Students must acquire an overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory. (VII.B.1.b)

- Students must acquire the ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration. (VII.B.1.c)

- Students must acquire knowledge and skills sufficient to work as a leader and in collaboration on matters of music interpretation. (VII.B.1.d)

- Students must acquire growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. (VII.B.1.f)

**BA:** Students must develop ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed. (VII.D.3.a.1)

- Students must develop understanding of procedures for realizing a variety of musical styles. (VII.D.3.a.2)
- Students must develop knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual’s needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed. (VII.D.3.a.3)

### Instructional Strategies:
1. Rehearsals and performances
2. Chamber music participation (including rehearsal/performance logs)
3. Improvisation (including audio/video recordings and rehearsal/performance logs)
4. Lectures, presentations, demonstrations, and modeling
5. Discussions and dialogues
6. Supplementary readings
7. Research
8. Periodic authentic assessments
9. Use of technology, including the Internet, word processing, and multimedia integration
10. Self-directed evaluation, observation, professional development, and reflection

Course Requirements and Grading:

Chamber Ensemble Participation

Students are required to participate in chamber ensembles during each semester of applied music study. These ensembles may be individually programmed or may be inclusive of formally structured university ensembles (Jazz Combo, Percussion Ensemble, Jazz Choir, Musical Theatre Scenes, Musical Theatre Styles). Students are required to participate in at least one chamber music ensemble performance per semester. Chamber music participation may include improvisation.

Responsibilities

It is very simple: be there and be prepared!

Required Materials

Sticks, mallets, music, and books as listed in materials chart (see below).

Membership in the Percussive Arts Society (PAS) is recommended. PAS is a great resource, and connects you with percussionists from around the world.

Rehearsals

It is part of our craft to realize that as a percussionist you will generally be the first to arrive at a rehearsal and the last to leave. There are few more uncomfortable playing situations than to fly in at the last minute to set up and arrange instruments, sticks, mallets, etc. Also, it looks extremely unprofessional! If it is unavoidable to be late, plan ahead—notify the conductor and the section leader WELL in advance so that arrangements can be made to have your equipment set up for you. Furthermore, everyone needs to stay until every percussion instrument is stored in its proper location. It is unprofessional and inconsiderate to put away only your stuff and leave. Ensemble rehearsals are intended for addressing musical and logistical issues pertaining to the collective whole—it is not a situation for you to practice your individual part. Each percussion ensemble rehearsal will have a specific musical goal set forth at the beginning. It is essential for you to prepare your part outside of rehearsal and contribute to the success of our collective goals. A pencil is required for every rehearsal, so dynamics, ensemble issues etc. can be easily marked into your part. I hope that it is obvious to all of you that your evaluation and continued participation in this ensemble is ultimately dependent upon your effort.
Equipment Care

Our equipment is stored in certain designated areas. Please keep these areas organized and neat. Students are not to store personal belongings in these areas without the permission of Dr. Van Hassel. Take it upon yourself to see that our equipment is put away, covered and cared for and that the percussion areas are kept clean and uncluttered. ALL studio members are responsible for maintaining and organizing percussion instruments during the year. The success or failure of this task will be assessed on an individual basis, and reflected in the student’s lesson grade.

Personal Instruments

Personal instruments may be stored in school practice rooms with the permission of Dr. Van Hassel. If others wish to use an instrument owned by somebody else, please ask the owner for permission.

Dress

The UNCP Percussion Ensembles wear solid black or colored dress shirts for performances. This means a black or colored, long sleeve shirt (collared, banded collar, mock turtleneck, etc.), black pants, black socks and black shoes. Women can wear dresses but the dress must be solid colored, collared (or have a neck) and have sleeves.

Communication

Be sure to check the percussion studio bulletin board daily for information, including upcoming concerts and rehearsal schedules. The percussion studio phone number is 910-522-5705 and has an answering machine. In addition, please maintain, and check regularly an email account. My email is joseph.vanhassel@uncp.edu.

Percussion Studio Classes

These are held regularly on Fridays from 10:10–11:00 AM. All applied percussion majors are required to attend and participate when deemed appropriate. Attendance/participation in these classes will be reflected in your applied lesson grade. One of the best ways to learn is by seeing and experiencing new things. To that end attendance at all on-campus percussion events (including large ensemble concerts utilizing percussion) is required as part of your lesson grade. I will collect concert programs at the end of each semester for each required concert (listed on percussion department schedule outside my office). Failure to attend a required concert will result in a 10 percent deduction from your lesson grade that week. I will also often find out about events which do not occur on campus. When these come up I will let you know as soon as possible. Attendance at these events is HIGHLY recommended, but not required.

There is also a Fundamentals Studio Class held on Mondays from 10:10–11:00 AM. All Freshmen percussion majors are required to attend this class, as it covers topics such as tambourine, triangle, bass drum, and crash cymbals, which are not necessarily covered in depth in private lessons. All other percussion majors are strongly encouraged to attend.
**Performances**

On select studio class dates we will hold studio performance classes. These provide an opportunity for percussionists to not only practice performing under less stressful circumstances, but also enable studio members to hear each other play, and provide feedback for the performer. All applied percussion students will play at least once every semester.

The percussion ensemble will have at least one performance in MHA each semester. Attendance at this event is required for every percussion studio member (even if you are not performing in the ensemble). For more information, see “Attendance Policy for Percussion Ensemble.”

**Attendance Policy for Applied Lessons and Studio Class**

If you need to reschedule a lesson, you must let Dr. Van Hassel know at least 24 hours in advance of your lesson time. Except for extenuating circumstances, failure to do so will result in a “0” lesson grade for that week. If you are sick the day of your lesson, make sure you call me before your lesson time. Don't call me during your lesson time or just not show up and then tell me the next day that you were sick. It won't be excused! Students will not be excused for work purposes. Each unexcused absence results in a 0 lesson grade for that week. Studio Class and Department Recital / VIP attendance will also be factored into your lesson grade. Failure to attend any of these results in a 10 percent deduction from your lesson grade that week.

**Semester Breakdown for Lessons (typical) (Subject to Change)**

**Semester 1 (MUSP 1761):** Concert Snare Drum; 2 Mallets; 4 Mallets; Mallet Sight Reading; Major Scales

- **Concert Snare Drum:** George Lawrence Stone, *Stick Control*; Mitchell Peters, *Intermediate Snare Drum Studies*; Anthony Cirone, *Portraits in Rhythm*
- **2 Mallets:** J.S. Bach, *Sonatas and Partitas for Solo Violin*; Thomas McMillan (arr.), *Masterworks for Marimba*
- **Mallet Sight Reading:** Garwood Whaley, *Fundamental Studies for Mallets*; Rebecca Kite, *Reading Mallet Percussion Music*; Randall Eyles, *Mallet Percussion for Young Beginners*

**Semester 2 (MUSP 1761):** Concert Snare Drum; 4 Mallets; Timpani; Snare Drum Sight Reading; All Minor Scales

- **Concert Snare Drum:** Mitchell Peters, *Intermediate Snare Drum Studies*; Anthony Cirone, *Portraits in Rhythm*
- **Timpani:** Raynor Carroll, *Exercises, Etudes, and Solos for the Timpani*
**Semester 3 (MUSP 1761): Evaluation Forum**
(More Advanced 4 Mallets, Snare Drum, Timpani, Multiple Percussion Solos)
- **Snare Drum**: Anthony Cirone, *Portraits in Rhythm*; Jacques Delecluse, *12 Etudes*
- **Timpani**: Jeffrey Peyton, *The Musical Timpanist*
- **Multiple Percussion**: Michael Udow / Christopher Watts, *The Contemporary Percussionist*; Nick Petrella, *The Multiple Percussion Book*

**Semester 4 (MUSP 3761):** Vibraphone; Rudimental Snare Drum; Multiple Percussion
- **Vibraphone**: Bill Molenhof, *Music of the Day*; David Friedman, *Vibraphone Technique: Dampening and Pedaling*; Mirror from Another; Almost Blue
- **Rudimental Snare Drum**: Charley Wilcoxon, *Modern Rudimental Swing Solos*
- **Multiple Percussion**: Rick Tagawa, *Inspirations Diabolique*; William Kraft, *French Suite*; *English Suite*; *Morris Dance*; Andrew Bliss (ed.), *Multitudes*

**Semester 5 or 6 (MUSP 3761):** Drumset; Hand Drums; Mallet Improvisation; Orchestral Excerpts
- **Drumset**: Dave Black / Steve Houghton, *Drumset 101*; Tom Morgan, *The Jazz Drummer’s Reading Workbook*; Tommy Igoe, *Groove Essentials*
- **Hand Drums**: Congas (Tumbao, Guaguancó, Soca, other styles); Frame Drums (Mid-East Rhythms; B. Michael Williams, *Quatrinity*); Djembe (West African Styles)
- **Improvisation**: Jamey Aebersold Books; Modes; Blues Scales; Rusty Burge, *Vibraphone Method*
- **Orchestral Excerpts**: Snare Drum, Xylophone, Orchestra Bells, Timpani, Crash Cymbals, Tambourine, Triangle

**Semester 5 or 6 (MUSP 3761):** Advanced Repertoire in the areas of 2 and 4 Mallets, Snare Drum, Timpani, and Multiple Percussion, possibly in preparation for a Junior or Senior Recital
- **Mallets (2 and 4)**: Keiko Abe, *Wind Sketch*; George Hamilton Green Rags; Paul Smadbeck, *Rhythm Song*; Takatsugu Muramatsu, *Land*
- **Snare Drum**: Eugene Novotney, *A Minute of News*; Casey Cangelosi, *Meditation No. 1*
- **Timpani**: John Beck, *Modulations*; John Bergamo, *Four Pieces for Timpani*
- **Multiple Percussion**: Charles DeLancy, *The Love of L’Histoire*

**Semester 7 (MUSP 3761):** Senior Recital Material; Graduation Prep - Advanced Repertoire in the areas of 2 and 4 Mallets, Snare Drum, Timpani, and Multiple Percussion; Orchestral Excerpts; Drumset; Hand Drums
- **Snare Drum**: Stuart Smith (ed.), *The Noble Snare*; Askell Masson, *Prim*
- **Multiple Percussion**: Chad Floyd, *Chatterbox*; Gene Koshinski, *Echo Song*; Casey Cangelosi, *Wicca*; Eckhard Kopetzki, *Canned Heat*; Topf-Tanz; Iannis Xenakis, *Rebonds*
- **Orchestral Excerpts**: Snare Drum, Xylophone, Orchestra Bells, Timpani, Crash Cymbals, Tambourine, Triangle
- **Hand Drums**: Congas (Tumbao, Guaguanco, Soca, other styles); Frame Drums (Mid-East Rhythms; B. Michael Williams, *Quatrinity*); Djembe (West African Styles)

**Attendance Policy for Percussion Ensemble**

Attendance for ensemble rehearsals is vitally important for the success of the group. If even one member is missing from a piece it becomes very difficult to accomplish preset goals. Therefore, you are allotted one absence per semester from rehearsal. After one absence, every subsequent absence will lower your grade for the course by 5%. Doctor appointments (including trips to the infirmary), class observations, and other rehearsals are not excuses. In short, plan ahead. School events are excused if prior permission is received. *The key is always communication.* Excessive absences can also result in your dismissal from the ensemble.

Tardiness is not a trait that is looked upon highly in the professional music world. Tardiness interrupts the flow of rehearsal and distracts those who arrive on time. Therefore, three tardies will equal one absence. If you are tardy, you are to wait outside of the ensemble until the conductor reaches an appropriate point in the rehearsal for you to take your place. You are considered tardy if you are not in your position in the ensemble and prepared to perform when the conductor gives the downbeat for the rehearsal.

Any rehearsal for which you are unprepared (not having correct music, not knowing the parts, not being set up before rehearsal starts) can be considered an absence, and could therefore count against your final grade.

Attendance at all performances is required. An absence from a performance without a prior excuse results in a grade reduction of 15%.

For those students on scholarship: At the fourth absence your grade will be lowered and your scholarship will be revoked for the next semester.

**Cell Phones**

Cell phones are to be turned off and left out of the rehearsal and lesson space (unless it has been specified they are needed for certain rehearsals). Students are not to wear any form of Bluetooth or wireless apparatus during rehearsals or lessons. If a student uses a cell phone in class, they will be asked to leave, and receive an unexcused absence for the day. If a cell phone needs to be available for emergency purposes, it must be cleared with the instructor in advance.

**Percussion Ensembles**

The University of North Carolina at Pembroke has a percussion ensemble and a world percussion
ensemble (Global Rhythm Ensemble) comprised of percussion majors and minors. These ensembles comprise a major part of the percussionist’s performance experience. With very few exceptions the ensembles are devoted to performing literature written expressly for percussion and encompassing a wide spectrum of styles. In addition, music from various cultures (Afro-Cuban, Middle Eastern, Mexican marimba, African, etc.) will be included on percussion ensemble programs. The role of percussion in twentieth and twenty-first century music as a catalyst for acoustical experimentation, compositional theories, and instrumental experimentation / evolution is a fantastic historical perspective and one which still maintains its influential position in a multitude of current musical interests.

Rehearsal Etiquette

The ability to rehearse quickly and efficiently is a collective effort. Therefore, the following rules will be used for all rehearsals. Failure to abide by these rules may result in your dismissal from rehearsal and possibly the ensemble.
1. Rehearsals begin promptly at 2:30 for percussion ensemble and 3:30 for band. Rehearsals will end at 3:20 for percussion ensemble and 5:30 for band, or sooner if circumstances allow. If you are not set-up at this time you are considered tardy. You are also to wait outside of the set-up until an instructor informs you that you may take your place in the ensemble.
2. There is to be no talking during rehearsals. If you have a question, raise your hand to ask it, or wait until after the rehearsal is over to address it.
3. All students should have their notebook and a folder containing all of their individual parts and a pencil at all rehearsals.
4. At any time during a rehearsal a student can be asked to perform their part individually to guarantee their preparation for rehearsal.

Practice Guidelines

Do not come to a lesson cold!!!! Make time to warm-up thoroughly before the lesson. If this is not possible, be sure to have warmed up and practiced earlier in the day. Performing a lesson cold wastes time for both of us, and will probably not reflect your best abilities.

Practice all of your materials every day (e.g. avoid practicing marimba one day and snare the next, etc.). Percussionists must be prepared to invest more practice time than one might expect for the simple reason that they must develop skills on many instruments.

All percussionists must be prepared to invest whatever it takes to cover and master the instruments they are studying. It is difficult to start placing time requirements on practice sessions, but it is safe to establish a minimum of two to four hours a day as a point of departure.

Try breaking up your practice routine. For example: 1 or 2 hours in the morning before or in between classes, maybe a 1/2 hour to an hour in the afternoon, and similar in the evening. This can help keep things fresh.

Grading Policies and Requirements for Applied Lessons and Ensemble

At the beginning of each semester the student and instructor will discuss semester objectives for percussion study and personal growth.
You are expected to assimilate the basic philosophies of the playing systems presented and display progressively developing command of these systems. Consistent and continual development of your overall playing ability and musicianship is expected.

When you come to your lesson be able to verbalize as much as possible about every piece (solo, etude, ensemble/chamber piece). Always be able to discuss the composer, author, or arranger of whatever piece you are undertaking. Be able to discuss basic form or in the case of an etude explain the perceived goal of the study and the intended benefit(s) which will accrue with thoughtful repetitions. Think before you play.

If a student has not practiced I will stop the lesson and the student will receive a grade of F for that week.

Warming-Up: Plan to warm-up before your scheduled lesson so that you will be at your best. If a warm-up is not possible, you should attempt to reschedule your regular lesson time.

At the end of each lesson you will receive a grade evaluating your weekly progress. You are welcome to see these grades at any point during the semester. During the course of the semester you and I will discuss very specific and realistic goals—both short and long term.

Specific grading criteria is as follows:

A – Superior Work, demonstrating accurate and musically sensitive performance of weekly goals. Shows consistent and steady development.

B – Above Average Work, demonstrating an awareness of stylistic interpretation that is accurate for the most part from a technical perspective. Successful performance of most of the material assigned in the weekly goals.

C – Average Work, demonstrating less than desirable progress in the assigned weekly goals. A good understanding, yet not altogether accurate performance of the material. Shows rather inconsistent and erratic progress in development.

D – Poor Work, demonstrated by numerous repetitions/stops and starts, erratic rhythm/tempi, etc. Problems in meeting assigned goals.

F – Failure to meet minimum performance standards.

Grading Breakdown
55% Lesson
15% Jury
5% Assignments
25% Responsibility

The grading will include weekly lesson grades, jury grade, attendance (concerts, studio classes, Department Recitals, VIP), assignments, and responsibility (this includes instrument care, time management, and organization).
The above performance criteria also apply to Percussion Ensemble. Each student will receive a grade for their preparation of every piece on which they are assigned to perform. The above criteria will be utilized to assign the grades.

One final word on this: The success and benefits you receive from applied study are directly dependent on how much time and effort you give to your craft. I cannot stress this fact enough. If you want to see results, you must develop a solid and disciplined work ethic which transcends just about everything you do. Use your time wisely and practice efficiently and consistently.

**Evaluation Forum**

All UNCP students are required to complete this forum at the end of their third semester of private study. The evaluation is in two parts:

**Part I** – a recital of several selections on various instruments. The performance should be approximately 20 minutes in length. Usually the student will perform one short selection on each of the following: mallets, snare drum, timpani, and multiple percussion. Specific pieces will be selected by the teacher and student during the course of their applied lessons.

**Part II** – a colloquy with the faculty reviewing the student’s academic accomplishments including class preparation, attendance, professionalism, service, responsibility, and commitment. Questions will focus on: the student’s background; educational and professional goals; related activities; knowledge of recital repertoire in terms of composers, genre, style etc; recital attendance; other questions as deemed necessary by the faculty.

**Recitals**

Music majors are required to perform a Senior Recital. Students who perform a recital may still be asked to perform a jury that same semester at the faculty’s discretion. All recitals are to be approved by a faculty committee at least one month in advance of the recital date (pre-hearing). You are responsible for scheduling the recital and stage time through the scheduling office. Additional logistical information can be obtained in the music office and on the UNCP Music website.

**Applied Music Juries**

1. All music majors registered for applied lessons are required to perform a jury at the end of each semester of study. Non-majors registered for applied lessons may be asked to perform a jury at the discretion of the private instructor.

2. Dress properly for the jury. Coat/tie, etc. is not necessary but use good judgment and handle the situation in a professional manner.

3. Fill out the jury sheet completely and submit this form to the jury before you perform. These sheets are available on the UNCP music website. You should list everything that you have studied in applied music for that semester. Method books must list pages covered.
4. Be able to intelligently discuss fundamental aspects regarding your music including form, terminology, composition/composer background, etc.

5. You are responsible for everything that you list on your jury sheet; however, generally we ask that you prepare a few specific items in advance.

6. Your jury performance counts as 15% of your total applied grade.

**Research Project and Concert Attendance Requirements**

At least one project is required each semester, accounting for 5 percent of the applied music grade. These projects will be announced at the beginning of the semester and can be chosen from: research paper; podcast; recording project; concert review; book review; original composition, etc.

Acceptable levels of writing skills for all documents are required. Those in need of assistance should visit the UNCP Writing Center.

Attendance at specific studio-required performances is mandatory. Students must submit concert/recital programs signed by a faculty member to Dr. Van Hassel by the end of the semester. Department recitals DO NOT count toward this requirement. However, missed department recitals and VIP sessions will result in a deduction of your lesson grade.

**Department Recitals**

You will be assigned a date each semester (except your first semester as a Freshman) on which you are to perform on a department recital. Failure to perform on this date will result in a one-letter grade deduction of your final semester grade.

**Musician Health and Safety Information**


**Teacher Education Program - Conceptual Framework:**

*Theme: Preparing professional educators who are committed, collaborative, and competent.*

The UNCP Teacher Education Program is committed to the public school mission of preparing P-12 learners for full participation in a democratic society. We believe that all P-12 learners are entitled to the highest quality instruction, services, resources, and facilities that society can provide. UNCP’s primary responsibility in that noble effort is to prepare competent and collaborative professional educators committed to the democratic mission in public education.

**Relationship of Course to the Conceptual Framework:** This course represents one of a sequence of required applied music classes. These courses are designed to prepare competent, committed, and caring professionals who embrace a constructivist approach to learning and who value collaboration with colleagues in various professional communities.
Teacher Education Standards

**UNCP Undergraduate Teacher Education Standards**

**Standard 1**
The teacher candidate commands essential knowledge and understandings of the academic discipline(s) from which school subject matter is derived and integrates that knowledge into personally meaningful frameworks.

**Standard II**
The teacher candidate has acquired a professional knowledge base about public schooling in a democratic society, learners, language, learning, and learning environments and integrates that knowledge into personally meaningful frameworks.

**Standard III**
The teacher candidate commands essential knowledge and understandings about curriculum, instruction, and evaluation in the subject matter area(s) and integrates that knowledge into personally meaningful frameworks.

**Standard IV**
The teacher candidate commands essential knowledge and understandings of instructional technology and integrates that knowledge into personally meaningful frameworks.

**Standard V**
The teacher candidate has a clearly defined sense of professional identity (roles, responsibilities, ethics, and dispositions), professional purpose, and affiliation with the professional community.

**Standard VI**
The teacher candidate uses content, pedagogical, and professional knowledge, skills, and dispositions to design, implement, and evaluate meaningful learning experiences for all students in a clinical setting.

**Bibliography**

Special thanks to Ben Toth, Roger Braun, Tracy Wiggins, and Jim Culley for providing many of the ideas utilized in this handbook.

**General Information**

**Percussion Course Offerings:**

MUSP 1761/3761 (Percussion Major Lessons)
MUSP 1261 / 3261 (Non-Major Percussion Lessons)
MUS 1651 (Percussion Ensemble)
MUS 1192 (Global Rhythm Ensemble)

**Tips for Being a Responsible Percussionist (with thanks to Dr. Beckford of Furman University)**

- Assist your colleagues in striking the stage following a percussion recital—even if you didn’t play. This is common courtesy and will be greatly appreciated when you are the performer.
- Arrive far enough in advance of a rehearsal to guarantee that all equipment is set up and you are properly warmed up before the rehearsal begins. This may mean from ten minutes to an hour before a rehearsal depending on the complexity of the set-up.
• Following a rehearsal, remain long enough to return all equipment to its proper location. Leaving before this task is complete is selfish and inconsiderate to those who remain. Even if you did not play an instrument, help everyone until the task is complete.
• Never challenge a conductor’s musical decisions during rehearsal. "The conductor is always right, even when he/she is wrong." Use your section leader or principal to communicate alternative opinions.
• Do not rely on others to bring music, mallets, or equipment you are required to provide. Avoid the reputation of being the "mallet moocher" or worse, the "percussion parasite."
• Come to rehearsals with your music learned. Rehearsals are for rehearsing, not for practicing.
• Your ears are extremely important. Wear ear protection when necessary.
• Keep a calendar so that you do not "double book," forget engagements, or simply fail to have your time organized.
• Attend as many percussion related performances as possible, especially those by professionals in the field. Much can be learned by witnessing your colleagues and professionals who make a living at this craft.
• Read as much as possible regarding percussion. The Library and the MRC have an excellent collection of percussion books, videos, and music. Percussive Notes and Modern Drummer are found on the periodical shelves. Check out the websites also.
• Share information with your colleagues and use the "Percussion News . . ." bulletin board outside of the Band Room. Whether it be jobs, an interesting article, a new technique, a great concert next week, etc. share your ideas and information with your colleagues. Don’t be selfish with your knowledge.
• Percussionists have a reputation for being cordial, positive, and good humored. Honor that reputation and continue to build a positive image wherever you take your musical activities.

Golden Rules for Living

If you open it, close it.
If you turn it on, turn it off.
If you unlock it, lock it up.
If you break it, admit it.
If you can’t fix it, call in someone who can.
If you can’t be there, call.
If you borrow it, return it.
If you value it, take care of it.
If you make a mess, clean it up.
If you move it, put it back.
If it belongs to someone else, get permission to use it.
If you don’t know how to operate it, leave it alone.
If it’s none of your business, don’t ask questions.

The Percussive Arts Society (www.pas.org)

In 1960 a group of professional players, educators and manufacturers met and conceived of the idea of the Percussive Arts Society. P.A.S. developed a statement of purpose:

“To raise the level of musical percussion performance and teaching; to expand understanding of needs and responsibilities of the percussion students, teachers, and performers; and to promote a greater communication between all areas of the percussion arts.”
Membership in this organization includes 6 issues of the “Percussive Notes” journal annually, plus six Rhythm Scene online newsletters advertising job announcements, clinics, workshops and items for sale. You can also access the Percussive Arts Society homepage which includes forums and research databases. Everyone should be a member. For application information see Dr. Van Hassel.

**Required & Recommended Materials**

**Percussion Curriculum Books**

**Snare Drum**
- Peters, Intermediate Snare Drum Studies
- Cirone, Portraits in Rhythm
- Delecluse, 12 Etudes
- Stone, Stick Control
- Wilcoxon, All-American Drummer

**Mallets**
- Stevens, Method of Movement
- Kite, Reading Mallet Percussion Music

**Timpani**
- Carroll, Exercises, Etudes, and Solos for Timpani

**Multiple Percussion**
- Petrella, The Multiple-Percussion Book

**Drumset**
- Black / Houghton, Drumset 101
- Morgan, Jazz Drummer’s Reading Workbook
- Igoe, Groove Essentials

**Recommended Sticks / Mallets**

**Concert Snare Drum Sticks**
- Innovative CL1 Chris Lamb Maple

**Drumset Sticks**
- Innovative Combo Series ES1 Ed Soph Maple

**Brushes**
- Regal Tip 583R Telescoping with Rubber Handle

**Yarn Marimba Mallets**
- Innovative Ludwig Albert IP3105 Medium Rattan Marimba Mallets (2 Pairs)

**Cord Vibraphone Mallets**
- ProMark PLH Lionel Hampton (2 Pairs)

**Hard Plastic Bell Mallets**
- Encore 76R Unwound Series 7/8” Hard Acetal Rattan

**Soft Plastic Xylophone Mallets**
- Malletech Orchestra Series OR39R Hard Rattan
Timpani Mallets
- Innovative BT4 General Bamboo Timpani Mallets
- Innovative BT6 Staccato Bamboo Timpani Mallets
- Innovative BT2 Legato Bamboo Timpani Mallets

Tuning Fork (tuned to A440)

**Important University Information and Policies**

**Religious Holiday Policy Statement**
The University of North Carolina at Pembroke has a legal and moral obligation to accommodate all students who must be absent from classes or miss scheduled exams in order to observe religious holidays; we must be careful not to inhibit or penalize these students for exercising their rights to religious observance. To accommodate students’ religious holidays, each student will be allowed two excused absences each semester with the following conditions:

1. Students, who submit written notification to their instructors within two weeks of the beginning of the semester, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Excused absences are limited to two class sessions (days) per semester.
2. Students shall be permitted a reasonable amount of time to make up tests or other work missed due to an excused absence for a religious observance.
3. Students should not be penalized due to absence from class or other scheduled academic activity because of religious observances.

A student who is to be excused from class for a religious observance is not required to provide a second-party certification of the reason for the absence. Furthermore, a student who believes that he or she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

**ADA Statement**
Federal laws require UNCP to accommodate students with documented learning, physical, chronic health, psychological, visual or hearing disabilities.

In post-secondary school settings, academic accommodations are not automatic; to receive accommodations, students must make a formal request and must supply documentation from a qualified professional to support that request. Students who believe they qualify must contact the Accessibility Resource Center (ARC) in DF Lowry Building, Room 107 or call 910-521-6695 to begin the accommodation process. All discussions remain confidential. Accommodations cannot be provided retroactively. More information for students about the services provided by ARC and the accommodation process may be found at the following link: [http://www.uncp.edu/arc](http://www.uncp.edu/arc)

**Absences for University-Sanctioned Events**
If a student is representing the University in an official capacity (e.g.: academic conference, student government, course field trips, ROTC events, athletics, band) at an official University-sanctioned event, that absence shall be excused. Students are responsible for all coursework missed and must make up the work within three university business days after the student returns to campus. Any student who anticipates missing more than 15% of the course should not enroll in the course without prior approval from the instructor.

It is the responsibility of the student to communicate with the professor or instructor about classes
missed for any reason, including University sanctioned events. Students must provide official documentation of proposed University-sanctioned events that will result in excused absences during the first week of each semester. Prior written documentation must be provided for each excused absence.

**Academic Resource Mentoring** in the Academic Support Center supports the UNV 1100 course and provides mentoring to any student, addressing their unique academic concerns to guide them in achieving their personal academic goals; contact ian.stroud@uncp.edu or 910-775-4391.

**NC-HCAP**: Located in Jacobs Hall Suite F, the Health Careers Access Program offers assistance to students seeking to be employed in healthcare through test preparation workshops, course tutoring, guidance during the application process for healthcare programs, job shadowing, internships, and advisement; contact hcap@uncp.edu or 910-521-6673.

**The Resource Learning Lab** in the Academic Support Center offers 1) computer based, self-paced tutoring in basic writing skills, basic reading comprehension, and word problem dissection; 2) DVDs such as Note Taking, Critical Thinking, Problem-Solving and Time Management, which are free and available to all students; contact mark.hunt@uncp.edu or 910-775-4393.

**Striving Toward Academic Recovery**: The STAR program in the Academic Support Center is intended for students who are returning from an academic and/or financial aid suspension, assisting them to get back on track academically so that they can be successful at UNCP; contact courtney.walters@uncp.edu or 910-775-4408.

**TRIO programs**: This federally-funded office provides eligible students with one-on-one and group tutoring, personal counseling, and assistance with applying for financial aid, in Jacobs Hall suites A and B; contact trioprograms@uncp.edu or 910-521-6242.

**Tutoring**: The tutoring program of the Academic Support Center helps students achieve their academic goals by offering group or individual tutoring in all General Education and many upper-level courses. Students can sign up at www.uncp.edu/asc/study/tutoring_request.html or contact jennifer.mcneill@uncp.edu or 910-775-4311.

**The University Writing Center** The University Writing Center, located in D.F. Lowry 308 and available online at www.uncp.edu/writing, is a peer-to-peer tutoring service where UNCP students can seek assistance with written assignments at any stage during the writing process, from brainstorming ideas to drafting, revising, and editing.

**Alternative Format Statement**
This publication is available in alternative formats upon request. Please contact the Accessibility Resource Center in the D. F. Lowry Building, 521-6695.