

UNCP Percussion Studio and Ensemble Handbook Spring 2021

Applied Percussions Lessons and Percussion Ensemble Syllabus

MUSP 1761/3761 (2 Credit Hour Percussion Lessons)

Meeting Times: scheduled with student

MUSP 1261/3261 (1 Credit Hour Percussion Lessons)

Meeting Time: scheduled with student

MUS 1651 (Percussion Ensemble)

Meeting Times:

Section 001 MWF, 2:30-3:20 PM (Moore Hall Band Room)

Section 002 MW, 1:25-2:15 PM (Moore Hall Band Room)

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, *Assistant Professor, Percussion*

Office Location: Moore Hall 107

Office Hours: **M**: Noon-1:00 PM, 2:00-2:30 PM; **Tu**: 2:00-2:30 PM; **W**: Noon-1:00 PM; **Th**: 2:00-2:30 PM, 3:00-3:30 PM; **F**: 1:00-1:30 PM, 2:00-2:30 PM

Phone: 910-522-5705

Email: joseph.vanhassel@uncp.edu

WebEx: <https://uncp.webex.com/meet/joseph.vanhassel>

Instructor: Ms. Victoria Nelson, *Adjunct Instructor, Percussion*

Office Hours: By Appointment

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 a variety of cultures through the percussion 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:

<i>Categories</i>	<i>All Professional Degrees</i>	<i>BM in Music Education</i>	<i>BM in Musical Theatre</i>	<i>BA with Elective Studies in Business</i>	<i>BA in Music (Liberal Arts)</i>
I. Theory					
<i>Analysis</i>	I.A.1, I.A.2, III.A.1, III.A.2	I.A-ME.1, I.A-ME.2, I.A-ME.3	I.A-MT.1, I.B-MT.1		I.A-LA, III.A-LA
<i>Composition, Improvisation, and Arranging</i>	I.C.1, I.C.2	I.C-ME.1			I.B-LA, I.C-LA
<i>Technology</i>	I.D.1, I.D.2	I.D-ME.1	I.D-MT.1		I.D-LA
II. Performance					
<i>Sight-reading/Sight-singing</i>	II.A.1		II.A-MT.1		
<i>Performance in Major Area</i>	II.C.1, II.D.1, II.D.2, II.E.1, II.E.2, II.E.3	II.E-ME.1, II.E-ME.2	II.C-MT.1, II.C-MT.2, II.C-MT.3, II.D-MT.1, II.D-MT.2, II.E-MT.1, II.E-MT.2, II.E-MT.3, II.E-MT.4, II.E-MT.5		II.C-LA, II.D-LA
III. Music History/Literature					
<i>Analysis</i>	I.A.1, I.A.2, III.A.1, III.A.2	I.A-ME.1			I.A-LA, III.A-LA
<i>History, Culture, and Stylistic Context</i>	I.B.1, III.B.1, III.B.2	III.B-ME.1, III.B-ME.2			I.B-LA, III.B-LA
<i>World Music</i>	III.C.1, III.E.1				III.C-LA, III.E-LA
IV. Professional Practice					
<i>Advocacy</i>	III.F.1	III.F-ME.1	III.F-MT.1		
<i>Professional Practice</i>	III.E.2	IV-ME.1, IV-ME.2, IV-ME.2, IV-ME.4, IV-ME.5, IV-ME.6, IV-ME.7, IV-ME.8, , IV-ME.9		IV-B.1, IV-B.2, IV-B.3, IV-B.4, IV-B.5, IV-B.6, IV-B.7	IV-LA.1, IV-LA.2, IV-LA.3, IV-LA.4, IV-LA.5, IV-LA.6, IV-LA.7

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:

General Information / Guidelines

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.

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.

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, you can reach Mr. Barlow at: 828-302-4784 or Thomas.Barlow@uncp.edu.

Performances

The percussion ensemble will have at least one performance in MHA each semester.

Applied Lessons

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*
- **4 Mallets:** Leigh Howard Stevens, *Method of Movement for Marimba*; Mitchell Peters, *Yellow After the Rain*; *Sea Refractions*; *Barcelona*; *Dog Beach*; Alice Gomez and Marilyn Rife, *Rain Dance*; *Mbira Song*; Alice Gomez, *Scenes from Mexico*; Mark Ford, *Marimba: Technique Through Music*
- **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*
- **4 Mallets:** Evelyn Glennie, *A Little Prayer*; Clair Musser, *Etude in B Major*; Alice Gomez, *Marimba Flamenca*; Ney Rosuaro, *Suite Popular Brasileira*
- **Timpani:** Raynor Carroll, *Exercises, Etudes, and Solos for the Timpani*
- **Snare Drum Sight Reading:** Garwood Whaley, *Musical Studies for the Intermediate Snare Drummer*; Morris Goldenberg, *Modern School for Snare Drum*

Semester 3 (MUSP 1761): Evaluation Forum (More Advanced 4 Mallets, Snare Drum, Timpani, Multiple Percussion Solos)

- **4 Mallets:** Emmanuel Sejourne, *Katamiya*; Matthias Schmitt, *Ghanaia*; Akira Miyoshi, *Conversation*; Keiko Abe, *Michi*; Eugene Novotney, *Fanfare: Juliana Becomes Lillian*; Rich O'Meara, *Restless*; Clair Musser, *Whole Tone Etude*; Paul Smadbeck, *Etude No. 1*
- **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 3261 & MUSP 3271): Vibraphone; Rudimental Snare Drum; Multiple Percussion; Drumset

- **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 (MUSP 3261 & MUSP 3271): 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, Guaguanco, 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 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 DeLancey, *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

- **Mallets (2 and 4):** Paul Smadbeck, *Virginia Tate*; Keiko Abe, *Prism*; Michael Burritt, *Scirocco*; Steven Mackey, *Beast*; Andrew Thomas, *Merlin*; Jacob Druckman, *Reflections on the Nature of Water*; Eric Sammut, *Cameleon*
- **Snare Drum:** Stuart Smith (ed.), *The Noble Snare*; Askeell Masson, *Prim*
- **Timpani:** Elliott Carter, *8 Pieces for Four Timpani*; Jan Williams, *Variations for Solo Kettledrums*; Leander Kaiser, *Symplegades*; Jeffrey Peyton, *The Final Precipice*; Bruce Hamilton, *Rituals*
- **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
- **Drumset:** John Riley, *The Art of Bop Drumming*; Gary Chester, *The New Breed*; Tom Morgan, *The Jazz Drummer's Reading Workbook*; Tommy Igoe, *Groove Essentials*
- **Hand Drums:** Congas (Tumbao, Guaguanco, Soca, other styles); Frame Drums (Mid-East Rhythms; B. Michael Williams, *Quatrinity*); Djembe (West African Styles)

Attendance Policy for Applied Lessons

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. **If you aren't feeling well or believe you may have been exposed to the coronavirus, please stay home!**

Grading Policies and Requirements for Applied Lessons

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

70% Lesson

20% Jury

10% Responsibility

The grading will include weekly lesson grades, jury grade, and responsibility (this includes instrument care, time management, and organization).

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.

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.

Required & Recommended Materials

Snare Drum Methods

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

Mallet Methods

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

Timpani Method

- Carroll, Exercises, Etudes, and Solos for Timpani

Multiple Percussion Method

- Petrella, The Multiple-Percussion Book

Drumset Methods

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

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)

Percussion Ensembles

The University of North Carolina at Pembroke has a percussion ensemble comprised of percussion majors. This ensemble comprises a major part of the percussionist's performance experience. With very few exceptions the ensemble is devoted to performing literature written expressly for percussion and encompassing a wide spectrum of styles. In addition, music from a variety of 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.

Grading Policies and Requirements for Percussion Ensemble

Each student's Percussion Ensemble grade is based on the following criteria:

1. Attendance – meaning that you are set-up and ready to play at the ***beginning*** of each rehearsal. Each time this requirement is not met, your grade for the course will be reduced by 5%. Three tardies will equal one absence. 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. 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. **If you aren't feeling well or believe you may have been exposed to the coronavirus, please stay home!**
2. Preparedness – meaning that you have practiced your music, and that it shows steady progress from rehearsal to rehearsal. Any rehearsal for which you are unprepared (not having correct music, not knowing the parts, not having music at all, not having a pencil) will be considered

an absence, and will result in a reduction of 5% from your final course grade. At any time during a rehearsal a student can be asked to perform their part individually to guarantee their preparation for rehearsal.

3. For those students on scholarship: At the fourth absence your grade will be lowered and your scholarship will be revoked for the next semester, regardless of whether you are registered for the course or not.

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 20% of your total applied grade.

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 I

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.

Important University Information and Policies

Face Coverings in Class: As stated in the UNC Pembroke Code of Conduct, all students are responsible for conducting themselves in a manner that helps enhance an environment of learning in which the rights, dignity, worth, and freedom of each member of the academic community are respected. In recognition of this responsibility, and in response to the best available science and current guidance from the Centers for Disease Control and Prevention, every student must wear an appropriate face mask/covering that covers their nose and mouth while in this classroom.

Students who feel they cannot wear a face covering due to a documented health condition, should consult the Accessibility Resource Center regarding alternative options, **prior to the beginning of class**. Requests/needs will be considered on a case-by-case basis. Documentation from ARC must be provided to the instructor by or before any alternative method is allowed in class. More information for students about the services provided by ARC and the accommodation process may be found at the following link: [UNCP ARC](#).

Students who are not properly wearing a face covering will be asked to leave the classroom; they may return when they follow this basic public health recommendation. The instructor is not responsible for providing any make up instruction or activities beyond what is already being offered to the class. Refusal to leave will result in a student conduct violation. For the safety of the community, the instructor also has the right to end that in-person class session if a student who is not properly masked will not leave the room.

A number of disposable masks are available across campus. It is the student's responsibility to procure a mask.

Musician Health and Safety: As a musician, your health and safety depend in large part on your awareness of environment and personal decisions. If you have concerns, please notify your instructor. For more information on musicians' health and safety, please visit the music department website or [click here](#).

Universal Syllabus Addendum: www.uncp.edu/universal-syllabus

This webpage contains required policies and statements that apply to all classes at UNCP.

Student Resources: www.uncp.edu/student-resources

This webpage contains a list and brief description of the resources available to UNCP students.

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.
