

BGSU PERCUSSION

STUDENT HANDBOOK
2019-2020

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1. Welcome, Introduction and General Information



Welcome

Welcome to the Bowling Green State University Percussion Studio! We are very excited to have you on board, and we hope that this handbook will be your guide as you embark on this new chapter of your collegiate percussion studies.

The Bowling Green State University Percussion Studio is structured to provide students with a comprehensive musical foundation as percussionists. We embrace an inclusive, integrated approach to musical studies that remains strongly rooted in the Western classical tradition, but also embraces jazz, popular musics, and non-Western musical traditions. The studio serves students at the undergraduate and graduate levels majoring in music performance and education, as well as jazz and “world music.” While the goals of each of these fields of study—and of each individual student—are considered uniquely, all percussion students at BGSU will be held to the same standard of excellence in performance, scholarship, and citizenship, regardless of major or class level.

The number one goal of the percussion faculty at BGSU is student success at all levels: musical, academic, and personal. Today’s percussionist must have a strong foundation in the major areas of Western percussion, but is often expected to be comfortable with drum set and a variety of non-Western percussion instruments. Our aim is to provide BGSU percussion students with the tools they need in order to succeed in this challenging and ever-shifting professional landscape—to help each of you become a “total percussionist.”

Undergraduate percussion studies focus on building a strong foundation of fundamental technical and musical skills, followed by the expansion of those skills to meet students’ individual goals. From a technical bedrock formed using snare drum technique as a proving ground for grip, stroke, rebound and tone production, students will learn to produce quality musical sounds on a wide range of percussion instruments. These private studies will be reinforced in large ensembles as well as chamber ensembles, including the BGSU Percussion Ensemble.

Look around you. The young men and women who surround you today are the inner circle of a community of friends and collaborators who will be with you throughout your career. Strive to build relationships with your peers and collaborators through polite, positive, and productive interactions. Each of us enters the College of Musical Arts with an existing skill set, and each of us has

skills that need improving. The advantage to studying in a studio as diverse as BGSU's is to learn from one another, embracing our own strengths while feeling comfortable stretching outside our individual comfort zones to learn new skills. Take advantage of your time here, think of it as an experimental laboratory for your own musical and personal growth, and challenge yourself!

Please note that the policies and procedures outlined below exist solely with the goal of student success in mind. While it may sometimes seem as though a particular policy is nothing more than additional "red tape" that is an inconvenience to you during a busy day of classes and rehearsals, please be assured that they are designed to ensure that each percussion student has a maximally positive experience during his or her time at BGSU. Be a team player—do your part and be accountable for your work, but look out for one another and help each other whenever you can.

Thank you, and welcome to BG!

A handwritten signature in black ink, appearing to read "D. Piccolo". The signature is fluid and cursive, with a large initial "D" and a stylized "P".

Daniel C. Piccolo
Director of Percussion Activities

Important Contact Information for Students

Percussion Faculty

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2. Required & Suggested Materials

The following is a list of *minimum* requirements for new students in the BGSU Percussion Studio. These items should be acquired before the first semester of study begins. This is the core of what will soon become an ever-growing collection of materials and resources! *

Sticks, Mallets & Beaters

Snare/Multi

- 1 pair, General purpose snare drum sticks: Innovative Percussion IP-1, CL-1, IP-JC model; or equivalent.
- 1 pair, light duty (jazz) drum set sticks: Innovative Percussion IP-7A, ES-1, BB-1, or equivalent.
- 1 pair, brushes: Innovative Percussion WBR-1 or equivalent.
- 1 pair, combo sticks: Innovative Percussion IP-1M, IP-5AM or equivalent.

Keyboard

- 1 pair, medium **rattan** marimba mallets (for 2 mallet playing): Innovative Percussion Ludwig Alpert IP3104/3105 or equivalent.
- 2 pair, soft yarn-wound marimba mallets: Innovative Percussion NJ4, IP502, FS150, or equivalent.
- 2 pair, medium yarn-wound marimba mallets: Innovative Percussion NJ4, IP502, FS150, or equivalent.
- 2 pair, hard yarn-wound marimba mallets: Innovative Percussion NJ4, IP502, FS150, or equivalent.
- 2 pair, vibe/ensemble mallets: Innovative Percussion RS251, RS30, AA15, AA25, etc.
- 2 pair, hard rubber mallets: Innovative Percussion ENS360R or equivalent.
- 1 pair, soft xylo/glock mallets: Innovative Percussion CL-X1 or equivalent (very hard rubber)
- 1 pair, medium xylo/glock mallets: Innovative Percussion IP902, CL-X5, or equivalent
- 1 pair, hard xylo/glock mallets: Innovative Percussion IP906 or equivalent
- 1 pair, brass mallets: Innovative Percussion IP907 or equivalent.

Timpani

- 1 pair, soft timpani mallets: Innovative Percussion BT-3, CT-2, or equivalent.
- 1 pair, General timpani mallets: Innovative Percussion CT-3/4, BT-4/5, or equivalent.
- 1 pair, Super-Staccato timpani mallets: Innovative Percussion GT-5, BT-7, or equivalent.
- Tuning fork: "A-440" for tuning timpani.

Instruments

- Triangle: 6" Symphonic Triangle, Grover, Abel, Black Swamp, Living Sound, or equivalent.
- Triangle Clips: Grover, Black Swamp, or equivalent
- Set of triangle beaters: Stoessel, Black Swamp, or equivalent. Please no Grover beaters!
- Tambourine: Grover or Black Swamp 10-inch Double row, or equivalent.

Additional Materials

- Rubber Practice Pad: HQ Percussion "Real Feel" or equivalent.
- Stick case/bag: Innovative Tour Bag (MB-3), large attaché case (such as the Firth mallet case), P-Bag, or equivalent. You will likely need several cases to hold all your mallets and small instruments. Brief cases work well for overflow sticks and mallets.
- A phone or other type of recorder that can be used to record yourself in daily practice.
- A metronome, professional quality, such as a Boss Dr. Beat or Tama Rhythm Watch. You can also purchase good metronome apps for your phone, such as Tempo.
- Two (2) black hand towels MINIMUM. You will use these to accommodate silent mallet changes when you set them on music stands, but they also come in handy for packing gear!
- One pair of ear plugs. I recommend Etymotic Research High-Fidelity Ear Plugs.

Required Music Texts

General Method Books:

Intermediate Snare Drum Studies, Mitchell Peters

Stick Control, George Lawrence Stone

Syncopation, Ted Reed

Master Studies, Joe Morello

Rhythmical Articulations (vocal edition), Pasquale Bona

Snare Drum:

Portraits in Rhythm, Anthony J. Cirone

Modern Rudimental Swing Solos, Charley Wilcoxon

14 Modern Contest Solos, John S. Pratt

Douze Études, Jacques Delécluse

Keyboard:

Masterpieces for Marimba, Thomas MacMillian

Funny Marimba Book 1, Nebojsa Zivkovic

Image: 20 Children's Songs for Marimba, Bart Quartier

Modern School for Xylophone, Bells, et. al., by Morris Goldenberg

Multiple Percussion:

The Contemporary Percussionist, Michael Udow

Timpani:

Modern Method for Timpani, 2nd ed., Saul Goodman

The Complete Timpani Method, Friese and Lepak

Vibraphone:

Maiden Voyage, Jamey Abersold

Vibraphone Technique: Dampening and Pedaling, David Friedman

Drum Set:

The New Breed, Gary Chester

Advanced Funk Studies, Rick Latham

Groove Essentials 1.0, Tommy Igoe

Materials for Jazz Majors

Snare/Multi

- 1 pair, general purpose snare drum sticks: Innovative Percussion IP-1, CL-1, IP-JC model; or equivalent.
- 3-4 pair, light duty (jazz) drum set sticks: Innovative Percussion IP-7A, ES-1, BB-1, or equivalent.
- 1 pair, brushes: Innovative Percussion WBR-1 or equivalent.
- 1 pair, combo sticks: Innovative Percussion IP-1M, IP-5AM or equivalent.

Keyboard

- 1 pair, medium **rattan** marimba mallets (for 2 mallet playing): Innovative Percussion Ludwig Alpert IP3104/3105 or equivalent.
- 2 pair, vibe/ensemble mallets: Innovative Percussion RS251, RS30, AA25, etc.

Timpani

- 1 pair, General timpani mallets: Innovative Percussion CT-3/4, BT-4/5, or equivalent.

Cymbals

- It is recommended that all students have their own set of professional quality cymbals, including one to two ride cymbals, one pair of hi-hats, and at least one crash cymbal. Of course, you can never have enough cymbals! But this core collection will be a good start. Zildjian K, K Custom, Kerope, or Avedis, or equivalent.

Additional Materials

- Rubber Practice Pad: HQ Percussion "Real Feel" or equivalent.
- A well-made stick and/or mallet bag or case.
- A cymbal bag for personal cymbals
- A phone or other type of recorder that can be used to record yourself in daily practice.
- A metronome, Professional quality, such as a Boss Dr. Beat or Tama Rhythm Watch. You can also purchase good metronome apps for your phone, such as Tempo.

Required Music Texts**General Method Books:**

Intermediate Snare Drum Studies, Mitchell Peters
Stick Control, George Lawrence Stone
Syncopation, Ted Reed
Master Studies, Joe Morello
The Real Book (5th edition if possible) – C version

Snare Drum:

Portraits in Rhythm, Anthony J. Cirone
Modern Rudimental Swing Solos, Charley Wilcoxon

Drum Set:

The Art of Bop Drumming, John Riley
Beyond Bop Drumming, John Riley
The New Breed, Gary Chester
Advanced Funk Studies, Rick Latham
The Drummer's Complete Vocabulary, Alan Dawson and Jim Riley
Jazz Drummer's Reading Workbook, Tom Morgan
Buddy Rich's Modern Interpretation of Snare Drum Rudiments, Rich/Adler

Keyboard:

Percussion Keyboard Technique, Thomas MacMillian

Vibraphone:

Maiden Voyage, Jamey Abersold

Vibraphone Technique: Dampening and Pedaling, David Friedman

Patterns for Jazz – Coker

Other Texts:

The Inner Game of Tennis, Timothy Gallwey

Effortless Mastery, Kenny Werner

The Savvy Musician, David Cutler *Rhythmic Training*, Robert Starer

Suggested Percussion Retailers

Steve Weiss Music – www.steveweissmusic.com

Percussion Source – www.percussionsource.com

Suggested Supplemental Texts**Snare Drum:**

Accents and Rebounds, George Lawrence Stone

Advanced Snare Drum Studies, Mitchell Peters

Hard Times, Mitchell Peters

9 French-American Rudimental Solos, Joseph Tompkins

The Noble Snare, various

The All-American Drummer, Charley Wilcoxon

Rudimental Primer, Mitchell Peters

Keyboard:

Four Mallet Democracy, Jack Van Geem

Method of Movement for Marimba, Leigh H. Stevens

Idio-Kinetics, Gordon Stout

Marimba: Technique through Music, Mark Ford

Multiple Percussion:

Music for the Multi Percussionist, Julie Hill and James Campbell

Timpani:

Contest and Recital Solos for Timpani, Salvatore Rabbio

The Solo Timpanist, Vic Firth

Exercises, Etudes and Solos for the Timpani, Raynor Carroll

Other:

The Inner Game of Tennis, Timothy Gallwey

Effortless Mastery, Kenny Werner

The Savvy Musician, David Cutler

The Cambridge Companion to Percussion, Russell Hartenberger

The Percussionist's Art: Same Bed, Different Dreams, Steven Schick

A Practical Guide to Percussion Terminology, Russ Girsberger

Teaching Percussion, Gary Cook

*NOTE: I am fully aware that this entire list represents what might seem like a small fortune. Having now chosen the percussive arts as your career path, you must be aware that instrument, sticks, sheet music and maintenance are going to be regular expenses. Please expect to spend at least \$150 per semester on such materials. You may find it useful to include this with your budget for text books and other school supplies.

3. Attendance, Communication & Personal Conduct



Ten Rules for Students and Teachers

John Cage

1. Find a place you trust, and then try trusting it for a while.
2. General duties of a student: pull everything out of your teacher; pull everything out of your fellow students.
3. General duties of a teacher: pull everything out of your students.
4. Consider everything an experiment.
5. Be self-disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.
6. Follow the leader. Nothing is a mistake. There is no win and no fail, there is only make.
7. The only rule is work. If you work it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things. You can fool the fans—but not the players.
8. Don't try to create and analyze at the same time. They are different processes.
9. Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.
10. We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for X qualities.

Helpful Hints:

Always be around.

Come or go to everything.

Always go to classes.

Read everything you can get your hands on.

Look at movies carefully and often.

SAVE EVERYTHING. It might come in handy later.

General Expectations

All members of the BGSU percussion studio are expected to adhere to the policies outlined in this handbook. In addition, it is expected that all members of the studio will display the utmost in courteous, professional, and responsible behavior at all times. Please remember: you are a spokesperson for the percussion studio as well as the College of Musical Arts and Bowling Green State University, both on *and* off campus. Please conduct yourself in a manner that is worthy of this distinction! This includes social interactions, casual conversations and social media.

Collegiality

There are often a significant amount of logistics involved in any percussion section. As a member of the percussion studio, it is paramount that you recognize these needs, and assist your percussion colleagues in whatever way you can. Help move equipment, set up for rehearsals and concerts, and help pack up after those events as well. If you have a small number of equipment needs for a particular rehearsal, use your extra time to help your colleagues with their set-ups. In addition, you are expected to stay and help strike the stage after every large ensemble performance, percussion ensemble performance, or recital, even if you yourself did not perform. This is an act of courtesy, but will also maintain a sense of balance, shared responsibility, and teamwork for the many logistical tasks we face on a daily basis. In addition, your colleagues will greatly appreciate that the post-concert celebration can begin much sooner!

Communication Policies

Email is the preferred method of communication. Canvas will also be used for course-related information. Please utilize your bgsu.edu email address for all communications related to lessons, rehearsals, curriculum, etc. Phone calls and text messages are only to be used in the case of emergencies (see below).

Text messages, Facebook messages, and Twitter messages DO NOT count as email!

You must make a habit of checking your bgsu.edu email address at least once per day. You should also check Canvas regularly. When necessary, you are expected to respond to emails in a timely manner (approximately 24 hours). Percussion faculty, as well as all of your other instructors across campus, will contact you via email frequently. Please stay on top of your inbox, and respond when necessary.

Attendance Policy

Required Attendance:

- Applied Lessons
- Percussion Ensemble Rehearsals
- Percussion Ensemble Dress Rehearsals
- Percussion Ensemble Concerts (even if not playing)
- World Percussion Night Concerts (even if not playing)
- Percussion Seminar
- Percussion Studio Recitals
- Guest Artist Clinics, Concerts, or Masterclasses
- All Percussion Recitals (Undergrad, Grad, and all non-degree)
- Percussion Faculty Recitals

You are expected to be in classes, lessons, and rehearsals ready to begin work at the assigned time. If for any reason you anticipate missing a class or arriving late, an excused absence will be granted only with appropriate communication (see below). Attendance at percussion events will be calculated in the Percussion Ensemble grade.

Remember: to be “on time” is to be 10 MINUTES EARLY!!!

Excused & Unexcused Absences

If you anticipate being absent from a lesson, class, or rehearsal, a personal request must be made to your teacher **at least 2 weeks in advance** for the absence to be given consideration. Requests must be made in writing and submitted via email.

*Please note that making a request does not mean that it will be granted, so do not assume so.

Excused absences may include:

- Medical emergency (with proper communication AND documentation)
- Family emergency (with proper communication)
- Direct course conflicts (with proper communication)
- Significant Professional Opportunity (solo recital at Carnegie Hall or job interview/audition – with proper communication)

Unexcused absences may include:

- Medical emergency without doctor’s note (including mental health issues)
- Work
- Outside commitments such as gigs
- Failure to communicate about a possible absence in a timely manner or to follow proper protocols
- Extreme Tardiness/lack of communication

Unexcused absences will result in a lowering of the final grade by one level (A to B). Periodic tardiness will also result in the lowering of one letter grade.

Emergency communication

If you are going to be late to a lesson, class, or rehearsal *for any reason*, or if you have an emergency and will be absent from any of the above, you must immediately make contact with your instructor.

In the event of such an emergency, **call or text your teacher immediately**, inform him or her of your whereabouts and your estimated arrival time. Sudden changes require sudden communications – calls or texts only, no emails please.

In such circumstances **communication sent through another student will not be accepted.**

Rehearsal & Performance Expectations

Rehearsal Preparation

You are expected to arrive to the first rehearsal (large ensemble, percussion ensemble, etc.) capable of playing your own part, even at a modest tempo. In addition, you should always have a selection of sticks, mallets, and small instruments (triangles, cymbals, woodblocks, etc.) available during rehearsal. You should have a pencil available at all times during all rehearsals.

Most importantly: you must be completely set up and ready to make music at the beginning of rehearsal!! **If you are not 10 minutes early, YOU ARE LATE!** If you have a large set-up, be it in band or percussion ensemble, plan ahead so that you are ready to play at the beginning of rehearsal. Do not wait until 5 minutes before your rehearsal to ask a friend to help you move a vibraphone.

Rehearsal time is for you to learn everyone else's part, not your own. Please be prepared!

Rehearsal Etiquette

During rehearsal, your job is to do whatever the director of the ensemble needs. If the director of the ensemble needs a different sound from the glockenspiel, you will be glad to have read the above information about having many options available during rehearsal. However, if the director of the ensemble needs to work with the clarinet section, it is your job to be *quiet yet engaged*. Pay attention to what is happening—it might just help you to make better music with your peers! Or, at the very least, you may learn something about the piece that you did not know before.

During large ensemble rehearsals, unless you are asked a direct question by the conductor (in which case you answer respectfully), there are only two words that should ever be spoken from the percussion section: “Yes sir” or “Yes Ma’am.” Under no circumstances should you question a conductor or offer excuses why something is not the way that he or she wants it to be. Simply oblige the director, and do your best to meet his or her requests. In the event that you have a legitimate concern (i.e. the conductor is asking for a cymbal crash that is not found in the printed part), make a note in your part, and after rehearsal approach the conductor with your specific question.

Performance Etiquette

All members of the percussion section should arrive to the performance venue with plenty of time to be completely set up at least 30 minutes prior to the beginning of the concert. The exact time may vary based on the ensemble, the venue, the specific requests of the director, or the amount of percussion equipment needed for the performance. Regardless, all moving and setting up of equipment should be completed no less than 30 minutes before the beginning of the concert.

Once the stage is set and the house is open, enter the stage in full concert dress only. Do not wait until you are seated comfortably on stage to put on your bow tie.

When warming up on stage, make sure that you are only testing the sounds of instruments and the response of the hall. All playing should be kept to a maximum of a *mf* dynamic. DO NOT take this opportunity to practice your licks, or worse, start shedding music that is not on the concert. If you still need to practice that close to the concert, you are simply unprepared. No amount of last minute hacking can undo that.

During the performance, unless you are playing, you should be sitting or standing quietly. No crossed legs, no chewing gum, no gesturing to your friends in the audience. Whether you are actively playing an instrument or not, you are part of the performance. Sitting during longer rests is acceptable, but make sure to stand at a musically appropriate moment with plenty of time to prepare yourself to play your part. If more than one member of the section needs to play, plan a spot to stand so that the section appears organized and unified.

Student Percussion Association (SPA)

ALL students enrolled in applied lessons and/or percussion ensemble are required to join the Student Percussion Association. Officers are elected at the beginning of each academic year, and yearly dues are determined by vote at the first meeting of the year.

The SPA allows for additional funding for guest artists, studio activities, and even additional gear acquisitions. It is a tremendous resource, so please be active in your student organization!

4. Facilities & Equipment



Golden Rules of Percussion

James Campbell

- If you open it, close it.
- If you turn it on, turn it off.
- If you unlock it, lock it back.
- If you break it, admit it.
- If you can't fix it, find someone who can.
- 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 you need help, ask for it.
- If you don't know how to operate it, leave it alone.
- If it belongs to someone else, get permission to use it
- If it's none of your business, don't ask questions.
- If you are unsatisfied, talk to the person who can fix the problem rather than complain about it.

Keys & Practice Rooms

Keys

All students are issued keys based on individual need. These keys will grant access to percussion practice rooms and the storage closets in Kelly. **These doors are to remain closed and locked at all times when not in use.** Access to these facilities is contingent on adherence to the policies outlined in this handbook. If at any time a student is found to be in violation of these policies, the percussion faculty reserves the right to revoke practice room access.

To obtain a percussion key, please see Michelle Holmes and Sherri White in the main office. They will issue you a blue card, which you will need to take to Campus Operations at 816 East Poe Road along with your BGSU ID.

Practice Room Access & Usage

Percussion practice rooms are for use by currently enrolled BGSU percussion students only. Alumni or friends of the studio may be granted access to the practice rooms in certain circumstances with approval by the percussion faculty. However, if you see a stranger in a practice room, politely ask them how they gained access to the facility. Do not grant any non-percussion students access to any percussion facility without approval from Dr. Piccolo. Report any suspicious activity to Dr. P immediately.

Practice rooms should be signed out for use in a maximum of 2-hour blocks. Please be considerate of your peers and do your best to be on time when you have reserved a practice room.

The location and staging of percussion instruments in the practice rooms should not be altered unless approved by Dr. Piccolo. Should a specific need or conflict arise, send an email to Dr. Piccolo explaining the situation and he will work to solve the issue. If an instrument is needed for a large ensemble or percussion ensemble rehearsal, it should be returned to the appropriate practice room immediately following the rehearsal.

Each of us must work to ensure that the practice rooms are kept clean and free from trash and personal items. Do not leave personal items in practice rooms when they are not in use (see “Personal Equipment” below). Please maintain an adequate level of personal hygiene to prevent unpleasant odors from lingering in our small, poorly-ventilated practice rooms. When it is your practice time, you will want to walk in to the room and have it ready for your use—you will not want to have to clean up someone else’s mess before you can get to work. Please be considerate and make sure the next person to use the room has the same experience!

Gear Usage

Multiple Percussion Set-Ups

If you need a dedicated space for a multiple percussion set-up, email Dr. Piccolo with a detailed description of the instrument *and* hardware needs for the set up. All attempts will be made to see that these requests are accommodated, but with limited practice room space this simply cannot be a free-for-all.

All students are asked to make every effort NOT to disassemble approved multi set ups in practice rooms in order to satisfy gear needs for large ensembles or percussion ensemble. In the event that you have no other option, please make sure to alert the owner of the set up and return the instruments/hardware in question immediately following your rehearsal.

1016 Equipment

Instruments kept in room 1016, including Dr. P's personal instruments, are available for sign-out when needed. Approval to sign out these instruments can only be granted by Dr. P or DMA students.

NOTE: while I am happy to share my personal collection of mallets, this should only be utilized as a trial period. If you decide that a particular mallet will work for your application, you should promptly add your own pair to your collection.

Rehearsals

If you need a large instrument (marimba, vibraphone, timpani, etc.) for a rehearsal elsewhere in the building, you need to sign that instrument out as if you are reserving it for a practice session. Do not assume that the instrument will be available for your use whenever you need it—plan ahead.

Outside Use of Percussion Equipment

BGSU percussion equipment MAY NOT be used outside of the CMA or for non-BGSU purposes without prior approval from Dr. Piccolo. This includes personal gigs, recording sessions, etc. **These requests must be submitted in writing via email at least 2 weeks before the desired date.** A rental fee may apply.

Do not, under any circumstances, loan BGSU percussion equipment to any one not currently enrolled in the BGSU percussion studio.

Repair Requests

If an instrument needs a repair for any reason, email Dr. Piccolo immediately with a detailed description of the repair and, when appropriate, the circumstances under which the damage took place. Some repairs are due to normal wear and tear (broken drum heads, etc.). Some are due to accidents or misuse. Whatever the case may be, own up to it, and report the issue immediately. **Repairs cannot be made until they are reported.**

Personal Equipment

Personal equipment (sticks, mallets, snare drums, cymbals, triangles, tambourines, music, books, etc.) should be kept in your locker at all times when not in use. These items are not to be kept in practice rooms or other common areas for any reason. This is to ensure the safety and security of your personal items as well as the cleanliness of the percussion facilities.

Instrument Care & Maintenance

The Bowling Green State University College of Musical Arts is extremely fortunate to house a significant and ever-growing inventory of high-quality percussion instruments. As a student at BGSU you are granted access to this collection, allowing you to choose between a variety of makes and models of instruments and beaters so that you can develop a refined sense of what it means to produce musical percussive sounds. It is the responsibility of each and every member of the percussion studio to ensure that the inventory remains in optimum working condition at all times. The common-sense policies below have been designed to protect these investments; if we all treat the university's instruments with care and respect, then we will all be able to maximize our time here together. Furthermore, these policies will ensure that the limited budget that we do have can be used for purchasing newer, better percussion equipment, rather than simply repairing damaged instruments or replacing worn-out hardware.

“Rules of The Road”

General Guidelines

- Return instruments, hardware, stands, EVERYTHING to their proper home immediately after use
- Always store and pack snare drums with snares ON
- Always change tension evenly on all drums
- Sticks, mallets, beaters, and small instruments should always be placed on a towel, carpet square, or trap table, and NEVER on a bare music stand.
- Use two hands when making stick changes to avoid unwanted stick clicks.

Keyboard Percussion Instruments

- Lift casters over ALL door jams
- When necessary, lift low bars of 5.0 marimbas off of posts and roll them over the top of the instrument cover so the instrument will fit through the door.
- Use mallets that will not pit, dent, or crack wood bar instruments. If in doubt check with Dr. P or a graduate student first! There is absolutely NO VALID EXCUSE for a cracked marimba bar! You should be able to feel the resistance and know when you are overplaying a bar.
- Vibes should NOT be played with metal mallets. If you are playing a piece that requires a special effect please speak to Dr. P BEFORE denting the bars.

Timpani

- Always put $\frac{3}{4}$ tension on the pedal prior to repositioning or moving a drum
- Always check that the caster locks are OFF prior to moving a drum
- Always move the drums by the heavy struts, NEVER by the counter hoop, tension rods, or fine tuners.
- Always remove and replace timpani covers with two hands. Place the covers in pairs, “felt to felt” – 32”/29” & 26”/23”
- NO Goodman-style screw on head mallets!!
- If a part calls for wooden mallets: ONLY actual wooden timpani mallets are acceptable (Cooperman Rabbios are excellent). DO NOT use the butt ends of timpani mallets OR snare drum sticks. If you have questions about a part please see Dr. P.
- Do not attempt to clear a timpani head without first getting approval from Dr. P
- When moving the Adams drums from Kelly to Kobacker, *always* move them in the road cases. Under no circumstances should these timpani be moved from Kelly without their road cases.

Hardware

- Do not over-tighten hardware
- Do not disassemble hardware for any reason without prior approval

Bass Drums

- Make sure to loosen wing nuts *on both sides of the drum* before tilting bass drums
- The Adams concert bass drum is only for use by Wind Symphony and BG Phil.
- NO WOODEN BEATERS without prior approval from Dr. P
- The Adams drum has calf skin heads, and in dry weather (winter, generally) must be humidified. The drum should be humidified at least 30 minutes prior to use.
- If you are not comfortable humidifying the instrument you should not be using it!

Triangles

- Triangles must always be suspended from a proper triangle clip with a minimum of TWO pieces of fishing line or beaded cable tie.
- Triangles should not be played while clipped directly to music stands. Use a cymbal stand with one of the triangle mounting blocks found in the cabinet.

Woodblocks, Temple Blocks, & Log Drums

- Do not use hard plastic or poly ball mallets on these instruments
- When mounting small instruments, DO NOT clamp them to the threaded top of a cymbal stand. Use a multi clamp or other mounting hardware.

Drumsets

- Drumsets should remain intact, in the practice rooms as complete drum sets AT ALL TIMES. Do not disassemble practice room drumsets.
- Do not tune drumsets without approval from Dr. P.

Congas & Bongos

- Always detune all calfskin congas and bongos after each use.
- Beware of over tightening calfskin conga and bongo heads in the dry winter months. If you need to crank it, loosen it after using!
- If you need to use congas or bongos for a multi set-up, you must have your mallets approved by Dr. P first.

Packing Instruments

- When it is necessary for instruments to be packed for off-campus use (either for a CMA event OR for an approved rental—see above), instruments MUST be packed in an appropriate case.
- Keyboard percussion bars must be packed separately from the frame components.
- Woodblocks, temple blocks, prayer bowls, flower pots, etc. must be wrapped in foam before packing.
- Drums and cymbals must be transported in cases.

5. Private Study



Challenges for the College Percussionist

Dr. Roger B. Schupp

- To review fundamental playing techniques and/or to begin previously neglected techniques
- To gain fundamental techniques in the following areas:
 - concert & rudimental snare drum
 - keyboard percussion
 - timpani
 - multiple-percussion
 - drum set
 - jazz vibraphone
 - bass drum/cymbals/triangle/tambourine/etc.
 - non-Western percussion instruments & styles
- To discuss the history, origins, foreign terms, teaching techniques, method books, solo & ensemble literature, maintenance, etc. for all of the aforementioned percussion instruments.
- To cover the aforementioned material in a 1-hour weekly lesson

Ideally, these pedagogical goals are met prior to the conclusion of the second year of study. Students successfully completing this course of study will be able to demonstrate fundamental techniques on all percussion instruments; will be able to speak intelligently about percussion literature and history; will have a strong sense of how to approach percussion pedagogy; will know many names of percussion performers and teachers; will understand percussion maintenance as it applies to individual instruments; and will have the necessary background to pursue graduate studies at any major U.S. university and/or to become an accomplished percussion performer and teacher.

Applied Percussion Studies Overview

This course of study is designed for the first two years of undergraduate study. All students enrolled for lower level percussion lessons will follow this course regardless of their major. Some upper division students, particularly transfer students, will be expected to do remedial work in this course as needed.

Since the goals and objectives of students enrolled in the jazz major or secondary percussion lessons are different from those taking the applied examination, their course of study will be based on individual goals.

Following are the basic requirements for all music students enrolled in MUSP 2210, 4210, and 6210.

- A minimum of 12 (twelve) 50-minute lessons per semester.
- An applied proficiency examination (jury) at the end of the semester.
 - Complete or partial performance of 2 prepared selections appropriate for the student's current performance abilities and relevant area of study. These can be a movement of a multi-movement work or a complete solo. Repetition of previously studied material will only be allowed when approved by the percussion faculty. The goal should be to complete each piece by the end of the term so that it may be added to your cumulative repertoire sheet at the completion of the semester.
 - Sight-reading at the appropriate level. A graded sight-reading method is used until completion of the second year of study.
- A mid-term examination consisting of the proficiency examinations listed below. This exam will take place during a private lesson at some point during the middle of the semester.
- **Attendance at ALL percussion studio activities.** This includes Tuesday/Wednesday evening seminar, recitals presented by members of the percussion studio, percussion ensemble performance, and performances given by guest artists and clinicians. (See "Attendance Policies" in chapter 3.)
- Each studio member (not performing a degree recital during the current semester) must perform on at least TWO college recitals/performance seminars as a soloist or member of a chamber ensemble. Performances with jazz combos are acceptable for jazz majors only.

Typical Undergraduate Course of Study

This chart represents a general overview of undergraduate percussion studies at BGSU. This curriculum will be modified as necessary to suit the needs of each individual student.

Semester	Private Study	Group Lesson
1	<ul style="list-style-type: none"> • Snare Drum/Technique • Two Mallet Marimba • Multiple Percussion 	Technique Lab
2	<ul style="list-style-type: none"> • Four Mallet Marimba • Advanced Snare Drum 	Ensemble Lab
3	<ul style="list-style-type: none"> • Timpani • Four Mallet Marimba 	Rhythm Lab
4	<ul style="list-style-type: none"> • Multiple Percussion • Drum Set 	Sound Lab
5	<ul style="list-style-type: none"> • Non-Western Percussion Area • Jazz Vibraphone 	Research Project, Junior Recital, Concerto Competition, etc.
6	<ul style="list-style-type: none"> • Timpani • <i>Drum Set/Recital Preparation</i> 	Research Project, Junior Recital, Concerto Competition, etc.
7	<ul style="list-style-type: none"> • <i>Senior Recital/Recital Preparation</i> 	
8	<ul style="list-style-type: none"> • <i>Student Teaching/Senior Recital</i> 	

Grading

For a break-down of semester grade proportions, please refer to the syllabus for your applied lesson course number on Canvas.

Weekly lessons will be graded on a ten-point scale, five points for preparation and five points for participation (5/5), according to the following criteria:

- Being prompt and prepared for all lessons
- The range of material covered
- The relative productivity of each lesson – *lesson time is for evaluating progress and setting new goals, not reviewing remedial skills or managing personal crises. Faculty are more than happy to counsel you-- outside of your lesson time!*
- Overall adherence to the policies outlined in this handbook as well as CMA policies as outlined in the CMA Student Handbook

The moral of all of this is to be prepared! If you begin each semester by establishing a daily practice schedule, you will not need to attempt to learn all of your material at the end of the semester – when you are obviously the most preoccupied with your other classes. The course of study outlined here will require diligent, daily practice. Failure to do so will make it difficult (if not impossible) to meet the grading objectives detailed above.

Think of it this way:

An 'A' student:

- Arrives at all lessons on time, warmed up, and even asks for extra lessons when possible.
- Has addressed the technical demands of the music during personal practice time and is ready to discuss finer points (style, interpretation, etc.)
- Has listened to recordings, translated all of the foreign languages in the music, and researched the composer's work or the piece's historical significance.
- Seems genuinely excited to learn and to be challenged by new ideas or approaches.
- Is NEVER unprepared or cancels lessons for unpreparedness.

A 'B' student:

- Comes to all lessons but is occasionally tardy or not adequately warmed up.
- Has practiced, but still needs to work on certain aspects of assigned music.
- Has listened to one or two recordings, but can't remember the player or any specifics.
- Is somewhat skeptical of criticism or new and challenging perspectives.
- Occasionally cancels due to unpreparedness.

A 'C' student:

- Comes to most lessons, but occasionally does not show up with no warning.
- Regularly has not prepared all of the music.
- Requires several weeks to address the technical demands of one etude.
- Has listened to no recordings and has no awareness of the work's historical significance.
- Delivers excuses, or is defensive or argumentative when receiving criticism.
- Cancels or reschedules regularly for a myriad of reasons.

Now ask yourself: which student are you?

Juries

Jury Repertoire

Only pieces studied with your applied teacher during the pertinent semester should be listed on the jury sheets. "Studied" means that we discuss specific goals for improvement during one lesson, and then review them at a subsequent lesson. Work done in ensembles (including percussion ensemble) or outside of the university environment has no place on the formal jury sheet. Exceptions can be made only in the case of a substantial solo part, such as a concerto. You are welcome to include an extra sheet showing your personal percussion achievements if you so desire. In some cases this would be very encouraging for the jury members to see! Regardless, the jury itself should be a capstone to your work in private lessons at the conclusion of the semester.

Note: Failure to schedule and successfully complete a jury will result in the student receiving a grade of "F" in applied percussion for the semester.

Jury Grading Rubric

	A Outstanding	B Proficient	C Satisfactory	D Poor	E Unsatisfactory
TECHNIQUE Tone production, overall facility	Excellent control. Tone is refined and consistent.	Adequate control. Lapses are infrequent.	Tone is inconsistent due to improper technique.	Tone is uncharacteristic due to faulty technique.	The student is not adequately prepared.
ACCURACY Pitch & rhythm accuracy, tempo consistency	Excellent accuracy of pitch, rhythm, and tempo.	Adequate accuracy. Lapses are rare.	Inconsistent accuracy, perhaps with some noticeable hesitation.	Poor accuracy of pitch and/or rhythm.	The student is not adequately prepared.
MUSICIANSHIP Expression, style, artistry	Stylistic markings are observed consistently and are shaded according to the student's interpretation.	Stylistic markings are observed, but the performance lacks nuance.	Stylistic markings are observed, but somewhat mechanically and with a limited range.	Little attention is given to dynamics, articulation, expression and phrasing.	The student is not adequately prepared.
OVERALL PERFORMANCE Stage Presence, Execution	Performance is refined and engaging. Student shows poise and confidence.	Performance is successful but the student lacks a strong stage presence.	Performance suffers due to a lack of confidence or attention to presentation.	Aspects of presentation are ignored (i.e. inappropriate dress)	The student is not adequately prepared.

Sophomore Performance Review

All students are required to complete a sophomore performance review jury in their fourth semester of applied study in order to progress from lower division applied percussion lessons (MUSP 2210) to upper division applied percussion lessons (MUSP 4210). The sophomore performance review should demonstrate proficiency in the major areas of percussion performance, as listed below. Should a student fail to pass any or all portions of the sophomore performance review, he or she will be allowed to make a second attempt to complete either the entire jury or the elements deemed unsatisfactory at the discretion of the percussion faculty. Students are allowed a maximum of two attempts to complete this process.

The sophomore performance review should demonstrate proficiency in the following areas:

- Snare Drum
 - One solo composition, either concert or rudimental
 - Demonstrated proficiency in the PAS 40 Standard Rudiments
- Keyboard Percussion
 - One solo four-mallet marimba composition
 - All major and natural minor scales and arpeggios, 2 octaves, in the circle of fourths
 - Sight reading
- Timpani
 - One solo or etude, including tuning changes, rolls, and dampening
 - Tuning of intervals at the discretion of the percussion faculty
- Multiple Percussion
 - One solo composition or etude
- Drum Set
 - A demonstration of idiomatic grooves for styles of jazz, pop, and latin musics
 - Optional: a play-along track
- Jazz Vibraphone (optional)
- Orchestral Excerpts (optional)
- Non-Western Percussion (optional)

Practice Expectations

Students are expected to practice as much as is necessary to be prepared for their lessons. How much time per day/week will this take? ONLY YOU CAN ANSWER THAT!

I advise setting a goal of 2 hours of practice per day as a starting point in your first semester. I also strongly suggest that you set aside one or preferably two practice slots every day, and that you add them to your schedule as if they were classes. If you wait until the end of the day to practice you will likely be exhausted, so what time you do spend may be unproductive. 30 minutes of solid practice is more valuable than 2 hours of banging your head against the wall!

Recitals

Repertoire Selection

Students should select recital repertoire at least one semester prior to the semester of the recital, if not sooner. Students should consult Dr. P in a meeting scheduled outside of the regular lesson time to discuss recital repertoire. All recital repertoire must be approved by the percussion faculty prior to scheduling the recital.

Recital Approval Form

To book a hall for a recital, students must complete a "Recital Approval Form," obtained from the main office or from Dr. Piccolo. Once the form is filled out, ask Dr. Piccolo to sign the form. Then, deliver the form to Keith Hofacker, who will help you reserve a performance venue.

Hearings

Recital hearings must take place at least two weeks prior to the date of the recital. It is strongly advised that you reserve the hall in which you will perform the recital for your hearing. If the hall and/or your applied professor is not available, the hearing may take place during the private lesson.

Recital Programs

Students are responsible for designing and printing their own recital programs. You can find a program template on the CMA webpage, under "Student Resources/Student Recitals."

Stage Crew

Students are responsible for securing at least two other members of the percussion studio to act as stage crew for their recitals. Stage crew members must be available for both the dress rehearsal and the performance. Please note that these crew members are *in addition* to any crew provided by the college or by other student organizations.

6. Percussion Ensemble

BGSU
PERCUSSION

Where We Are Going (excerpt)

Adam Sliwinski

“Close your eyes and imagine a percussion quartet — what do you see?”

Jason often asks audiences to do this at Sō Percussion’s concerts. In some ways it seems absurd, because we (a percussion quartet) are standing right in front of them. In other ways it is not. The broad and heterogeneous nature of percussion suggests many possible images. Do they see drums? Mallet instruments? Found sounds? The percussion ensemble has expanded so much that we cannot contain it within a single picture. It is whatever we need it to be.

This situation is unique to percussion. Ask the same audience to picture a string quartet, brass quintet, or solo pianist — the image would be clearer. But our art form extends beyond choosing sounds. Percussion music is no longer only about noises and rhythms. It is not even about percussion.

Because we’re constantly working on truly new music, the direction it takes depends largely on the collaborators we seek. Sometimes a composer is already familiar with percussion and builds upon previous ideas. Other times, they write for percussion for the first time because their voice suits the medium. In other cases, the energy of the collaboration molds the instruments to serve new ideas.

[The percussion ensemble] no longer need[s] or want[s] to locate ourselves as part of a tiny niche of classical music . . . we are limited only by our imaginations — and by gear.

There is still a lot of gear.

Participation Expectations

ALL students enrolled in applied percussion lessons are expected to participate in percussion ensemble (MUSP 3320/5160). In the event of a direct course conflict, you must contact Dr. P as soon as you become aware of the issue. Do NOT simply refrain from registering or drop the course!

Rehearsal Schedule

The percussion ensemble rehearsal schedule will be posted on the bulletin board outside room 1016 at the beginning of each week (or sooner). Please make sure to check the schedule so you know when you need to be at rehearsal, and what music to have prepared.

Please note that the rehearsal schedule is subject to change. This is one more reason why it is crucial that you check your bgsu.edu email address on a regular basis!

Rehearsal Preparation

Please refer to “Rehearsal & Performance Preparation” in chapter 3. In short, you are expected to arrive at the first rehearsal already capable of playing your own part. In addition, you should always have a selection of sticks, mallets, and small instruments available during rehearsal. You should always have a pencil available during rehearsal.

Remember: you must be completely set up and ready to make music at the beginning of rehearsal!!

Grading

The final semester grade for percussion ensemble will be calculated according to the following proportions:

- 60% - Attendance at percussion ensemble rehearsals & performances
- 20% - Preparation for percussion ensemble rehearsals
- 20% - Attendance at ALL percussion events (see “Attendance Policy” above)

Note: An unexcused absence at a percussion ensemble performance will result in the student receiving a grade of “F” for the semester.

World Music Ensembles

Steel Drum Ensemble

Rob Desmond, Director
p: 419-372-2181
e: drums6336@att.net

Afro-Caribbean Ensemble

Dr. Sidra Lawrence, Director
2131 Moore Musical Arts Center
o: 419-372-9481
e: sidral@bgsu.edu

Kusuma Sari Gamelan

Kurt Doles, Director
3004 Moore Musical Arts Center
o: 419-372-2685
e: kdoles@bgsu.edu

Hayabusa Taiko Ensemble

Dr. Angela Ahlgren, Director
215 Wolfe Center
o: 419-372-2399
e: akahlgr@bgsu.edu