



Percussion Area Handbook

(Updated August 2013)

Mission Statement

To prepare students to become well-rounded percussionists who are excellent performers, knowledgeable in the history, literature and pedagogy of their craft, and are conscientious “thinking” (creative, intuitive and problem solving) percussionists.

Contact Information

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Syllabus for Applied Percussion Lessons

Dr. Dean Gronemeier, Dr. Timothy Jones & Alex Stopa, ABD

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Objectives

To prepare students to become well-rounded percussionists who are excellent performers, knowledgeable in the history, literature and pedagogy of their craft, and are “thinking” (creative, intuitive and problem solving) percussionists. To meet degree requirements, students are expected to show considerable proficiency in the following areas:

- **Snare drum** (solo, orchestral, marching, drum-set)
- **Keyboard Percussion** (marimba, xylo, vibes, glockenspiel)
- **Timpani** (solo, orchestral, percussion ensemble)
- **Multiple Percussion**
- **Auxiliary Percussion** (BD, cyms, tamb, tri etc.)
- **World Percussion** (congas, bongos, djembe, handheld insts etc.)
- **Drum-set** (jazz, rock, Latin etc.)
- **Performance in a variety of large and small ensemble situations**

Plan of Study

While certain “standard” repertoire and general techniques are presented to all students, an individual plan of study is created for each student to focus on specific areas of interest and areas needing development. Specific goals for students are as follows:

1. To gain a personal proficiency in performance and to develop musical expression
2. To gain a fundamental understanding of the mechanics and techniques required for playing various percussion instruments
3. To develop the ability to read and interpret music accurately
4. To develop the ability to solve problems associated with musical performance

General Requirements

1. All applied percussion students are required to attend the weekly repertoire “rep” class. This class meets on Fridays from 10am-noon in the Percussion Complex.
2. Percussion students are to perform on two or more “rep” classes each semester.
3. Scale and sight-reading skills should meet the expectations for the level of study.
4. All freshmen to DMA in residency percussion students are required to enroll in the appropriate level of MUSE 166, 466, or 566 and **at least one** other percussion related ensemble (Percussion Ensemble, or Marimba Band) during each semester of applied study. It is expected that DMA students studying at UNLV beyond the year of residency will nominate to participate in these ensembles for their own development and as role models in preparation and performance for other students to aspire.
5. UNLV produces thinking percussionists who are able to engage in scholarly and musical discussion utilizing the knowledge of their craft. Lessons and classes are not designed to spoon feed details, but to coach and challenge your musical potential.
6. We strongly encourage you to join the Percussive Arts Society (PAS) as the primary means for keeping up to date with the percussion/drumming world.

Master Class, Recital and Concert Attendance:

Percussion students are **required** to attend master classes by guest artists, recitals of their peers and Percussion Area concerts. Non-attendance at required events, and/or reluctance to help move percussion equipment will result in lowering your applied lesson grade. Percussion Studio members are expected to help and support their colleagues and work as a team. Lack of respect for others and general disruption to the Area will not be tolerated. If permission is given by Percussion Area faculty to miss a required event, the student will view recorded footage of the event and submit a written report on their observations.

Core Methods required by week one of the first semester of study:

1. UNLV Percussion Area Handbook
2. *Portraits in Rhythm*, Anthony Cirone
3. *Four-Mallet Marimba Playing*, Nancy Zeltsman
4. *Performing in the Zone*, Jon Gorrie
5. A journal, or notebook to document practice sessions, rehearsals and performances
6. A 3 ring binder to start building your portfolio and resume

Core Methods required by week one of the second semester of study:

1. *Teaching Percussion*, 3rd edition (2006), Gary Cook
2. *Exercises, Solos and Etudes for the Timpani*, Raynor Carroll
3. *The Evolution of Jazz Drumming* (a workbook), Danny Gottlieb
4. *Tales from the Cymbal Bag*, Lenny DiMuzio

Required Sticks, Mallets:

The first 3 items (marked in **bold**) are required by week one of the first semester of study

1. **General SD1 concert snare drum sticks** (Vic Firth SD1 recommended)
2. **2 pairs of Mike Balter Shadow Series marimba mallets** (pair of blue, pair of green)
3. **Staccato timpani mallets** (Vic Firth T3 recommended)
4. Ultra staccato timpani mallets
5. 2 pairs of medium cord rattan vibraphone mallets
6. Hard nylon xylophone/bell mallets
7. Drum-set sticks (wood tip)
8. Drum-set brushes
9. Swizzle sticks
10. Drum tuning key
11. A mallet/stick bag

By the Level IV Jury, percussionists must own and present the following:

1. Tambourine with case (Grover Projection-Plus recommended)
2. Triangle with case (Grover Super-Overtone recommended)
3. Set of Triangle beaters (Grover Alloy 303 Beaters recommended)
4. Triangle clip and bees wax
5. Hi Hat clutch

The purchase of the above sticks, mallets, and accessory instruments do represent a substantial investment for each student. However, these instruments are the essential tools for any professional percussionist, and necessary for a successful career. The above list also represents only an initial personal inventory. Over time, you will complement this inventory with more specialized sticks, mallets and other equipment.

Please note: NO synthetic core mallets are to be used on UNLV marimbas without approval and brass mallets may not be used on glockenspiels marked "No Brass."

UNIVERSITY OF NEVADA, LAS VEGAS ACADEMIC POLICIES

Academic Misconduct –“Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV’s function as an educational institution.”An example of academic misconduct is plagiarism: “Using the words or ideas of another, from the Internet or any source, without proper citation of the sources.” See the “Student Academic Misconduct Policy” (approved December 9, 2005) located at:

<http://studentlife.unlv.edu/judicial/misconductPolicy.html>.

Copyright – The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. To familiarize yourself with copyright and fair use policies, you are encouraged to visit the following website:

<http://www.unlv.edu/committees/copyright/>.

Disability Resource Center (DRC) –The Disability Resource Center (DRC) coordinates all academic accommodations for students with documented disabilities. The DRC is the official office to review and house disability documentation for students, and to provide them with an official Academic Accommodation Plan to present to the faculty if an accommodation is warranted. Faculty should not provide students accommodations without being in receipt of this plan. UNLV complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to contact the DRC for the coordination of services. The DRC is located in the Student Services Complex (SSC), Room 137, and the contact numbers are: Voice (702) 895-0866, TDD (702) 895-0652, fax (702) 895-0651. For additional information, please visit: <http://studentlife.unlv.edu/disability/>.

Religious Holidays Policy –Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor no later than the last day at late registration of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the test or examination at an alternate time would impose an undue hardship on the instructor or the university which could not be avoided.

<http://catalog.unlv.acalog.com/content.php?catoid=1&navoid=44&bc=1>

Applied Lesson Grade Policy

The Department of Music outlines your semester grade for applied lessons as a combination of three elements. 1. Applied instructor grade, 2. Repertoire class grade, and 3. Jury grade. The applied instructor portion of the grade carries the most weight. However, if you are giving an applied degree recital your grade is made up of only parts 1 and 2. The recital grade is given separately under it's own course number.

Grade Elements:

1. Consistent and satisfactory progress toward the following areas of applied study as outlines in the Applied Lesson Syllabus and assigned by your instructor:

2. Repertoire class:

- a. Participation
- b. Scheduled performances
- c. Playing tests including sight-reading and scales
- d. Satisfactory completion and execution of any assignments

3. Jury grade

- a. Performance of assigned jury pieces
- b. Sight-reading and scales
- c. Personal presentation and professionalism

Grade Reference:

- A** = High Distinction
- A-** = Excellent
- B+** = Very Good
- B** = Good
- B-** = Above average
- C+** = Average
- C** = Average, but needing improvement
- C-** = Below average
- D+** = Pass 1 – Not recommended for further study
- D** = Pass 2 – Not recommended for further study
- D-** = Pass 3 – Not recommended for further study
- F** = Fail
- I** = Incomplete*

*Incomplete grades are awarded in...

1. Cases where at least 75% of the semester has been satisfactorily completed and the remaining material will be completed prior to the next enrolled semester of study.
Or,
2. Cases where less than 75% of the semester is satisfactorily completed due to a medical condition (such as injury, or extended illness), or a catastrophic personal situation precludes the student from completing the semester assignments.

Recitals

Preparing for your recital is a process of self-management and discipline to meet the criteria for a very specific performance. Your recital is NOT a gig! It is a professional representation of work towards your degree program. The term “recital,” in context of your degree, refers to a class in which you are registered that involves a process of planning, rehearsing, and organization within the parameters outlined below.

All students:

The following is the process for requesting, preparing and presenting recitals:

1. The request and intent to give a recital should be made prior to the semester in which it will be given along with securing potential performance dates.
2. A written proposed program will be given to Dean Gronemeier and Timothy Jones at least 8 weeks before the intended recital date. This program should not change unless given approval.
3. The recital program should be diverse and represent a broad spectrum of percussion performance genres.
4. Length of recital:
 - a. **Junior recitals** are to have 20-25 minutes of music and run a maximum of 30 minutes including logistical moves.
 - b. **Senior recitals** are to have 40-50 minutes of music and run a maximum of 60 minutes including logistical moves.
 - c. **MM and DMA** recitals are to have 45-50 minutes of music and last a maximum of 60 minutes including logistical moves.
 - d. Exceptions to the above times must be cleared with Dean Gronemeier and Timothy Jones.
 - e. **DMA lecture recitals** fall under the category of independent study
5. The recital preparation is a process that requires regular updates and a satisfactory display of progress toward the recital.
6. A preview of the recital will be given 2-3 weeks before the scheduled recital date.
7. Your program notes are to be printed and turned in for review at the preview.
8. Your approved/corrected programs notes should then be submitted to the Music Office at least one week prior to the recital.
9. Posters promoting your recital are to be approved and posted at least one week prior to the recital. You may also promote through email, facebook, tweeting etc.
10. It is your responsibility to coordinate the move of instruments to and from the recital venue and to make sure that you have a percussionist to stage-manage.
11. If you choose to give your recital in a venue other than Doc Rando (DRH), all costs and organization of this venue is your responsibility. Some campus venues charges fees for ushers, stage management and lighting design, which are non-negotiable. The Percussion Area will not pay for these fees.
12. The performance, posters, programs and coordination relating to your recital should all be handled in a professional manner.
13. All music performed on recitals **MUST** be purchased and owned by you! The only exception is with ensemble pieces. The Percussion Area will purchase the ensemble pieces on your behalf to be included in our library.

Graduate students:

1. It is your responsibility to clear your proposed recital date(s) with your advisory committee before confirming with the Music Office. It is expected that you plan your recital so that all members of the committee will be present (with the exception of the outside member). If a committee member cannot make that recital date due to last minute changes to their schedule, you are to alert Dean Gronemeier and Timothy Jones to request if a DVD is an acceptable form of reviewing the recital.
2. **DMA recitals** are to include:
 - a. 3 performance recitals and one lecture recital with a focus on the candidate's DMA document.
 - b. **Recital 1** is a qualifying recital that should be diverse in nature
 - c. **Recital 2** is a chamber recital where challenging music relevant to advancing the percussionist is to be performed. This could involve historically important works, works of extreme technical proficiency, and new pieces that promote percussion and the percussionist. The selected works shall not feature the percussionist as a soloist, but as an equal musician in an ensemble. The Department of Music does not consider duo works as ensemble, so any intended duo works need to be approved and demonstrate the need for both musicians to work together with a high level of ensemble qualities.
 - d. **Recital 3** is considered a final performance recital and represents the candidate as a professional musician demonstrating their chosen areas of expertise that will shape their career.
 - e. **Recital 4** is the lecture recital, which is based on the written DMA document. This recital is given as a keynote presentation that should highlight the candidate as an expert in the field of their research. The recital may include performance elements, but only to support the presentation. Use of current technology, clearly articulating points and a professional handout to support the lecture are expected.

Personal Check List:

- Request recital and potential dates
- Submit proposed recital program
- Order recital music
- Plan preview for 2-3 weeks before recital
- Turn in program notes at the preview
- Turn in approved program notes to the Music Office
- Promote your recital
- Coordinate logistics for recital

Equipment

1. The UNLV Percussion Area is proud of the extensive range of instruments that we are able to provide for the development of our students. Most of our equipment is of a professional quality and has been maintained meticulously by our faculty and GAs for many years. In fact, Yamaha Corporation of America often references us as a model to other programs as “do you meet the UNLV standard of caring for your instruments.” The instruments here are provided for the benefit of, and to educate students to allow them to become proficient in their craft. Therefore, we provide guidelines for the care of the instruments, use here on campus, and a policy for approval and use off campus.
2. Common sense is the main rule to follow. If an instrument has a cover, please put the cover back on that instrument when you are finished with it. If you see an instrument that “should” have a cover, help your fellow students by replacing that cover. Please don’t place anything on top of instruments (i.e: toms, hardware on a marimba or vibraphone) as that could cause damage. Make two trips, or ask someone to help you.
3. There are a few specific requests for UNLV percussion instruments: Please do not use brass on the glockenspiels labeled “no brass.” We only allow rubber core mallets to be used on our marimbas due to the fact that they have many hours of use every day and this helps reduce bar breakage. A mallet, or the cover should be the only implement to make contact/touch a marimba bar. That means, no fingers, no paper, or anything else.
4. Using common sense, taking initiative and helping your colleagues is not just about instrument care, it’s really about developing a respect for your craft and the instruments you play. It has been a long and difficult road for percussion to gain the appropriate respect we deserve in many musical genres so we must always be at our best in performance, presentation and with our instruments and mallets.
5. Please communicate your needs for equipment to the Percussion faculty and GAs. We really need to know where our equipment is at all times as there are many ensembles and individuals who use this equipment on a daily basis. We want to make sure that we can accommodate your needs, but we can’t do this if the instruments are not where they are supposed to be, or are missing.
6. Therefore, our policy for **on-campus** needs is that no Percussion instrument(s) should be removed from the Percussion Complex, BMC storeroom, or practice rooms without the percussion GA’s permission.
7. For **of-campus** needs, no Percussion instruments will leave campus without the permission of percussion faculty. And, instruments leaving campus will need to be officially checked out and checked back in.
8. When it comes to moving equipment, all UNLV Percussion instruments are transported in cases, or wrapped in a packing blanket so as to avoid damage. This includes moving things between buildings and when using any kind of cart.
9. If instruments need to leave campus, or are to be transported in a truck, they are to be tied down securely using appropriate rope so that they cannot move around. This is to avoid damage to the specific instrument and also to anything within close proximity that could be damaged if struck by one of these instruments during transportation. Smaller instruments may be transported in personal vehicles (in the case, or wrapped).

Percussion Graduate Assistants (GA's)

Responsibilities and Duties

Percussion GA's serve as point people between the Percussion faculty and the students.

When Percussion GAs give instructions to the Percussion Area, they are either direct requests from the Percussion faculty, or given by the GA's own initiative within the scope of their position, which is extended to them by our trust in their ability and merit.

Percussion GA's do have some specific tasks to complete regularly such as posting new practice room schedules and rehearsal information each week. But, their most important role is to coordinate the percussion students to make sure that the Percussion Area runs smoothly, that students are getting along, and that students are helping to move and set-up instruments as needed. GA's are to know where our instruments are at all times, and for what reason. The GA's are NOT janitors! It is not their job to clean up after everyone, or move all of the instruments by themselves. It is their job to make sure that these things happen; happen at the right time; with the right people, and in the right way. A request for help from a GA is effectively and instruction coming from the Percussion faculty.

Daily duties

1. Maintain percussion instrument inventory, make repairs & replace parts as needed
2. Ensure Percussion Area rooms are clean, tidy and workable spaces
3. Maintain and manage the Percussion Library – check out and in library materials
4. Communicate between students and faculty and serve as a role model to peers
5. Communicate any issues to the Percussion faculty

Weekly duties

1. Prepare and post weekly rehearsal schedules
2. Prepare and post weekly practice room schedules
3. Assist with Percussion Methods classes
4. Coordinate moves of percussion instruments for ALL Dept. of Music ensembles
5. Coordinate "Freshmen Clean-up" of Perc Complex, Library, and practice rooms

Semester General Duties

1. Book all percussion concerts and recitals
2. Prepare percussion concert posters and programs and coordinate promotion
3. Assist guests (AIRs) with materials, transportation and other needs
4. Coordinate all instrument checkout/rental agreements
5. Assist with HS Honor Band Auditions and associated clinics in area schools
6. Coordinate moves and set-up of percussion instruments for visiting ensembles
7. Assist with all percussion auditions & juries (set-up and adjudication)
8. Make copies of handouts, quizzes and exams as needed for percussion classes
9. Coordinate capturing visual & audio footage of all percussion concerts & clinics
10. Collect, collate and file semester lessons sheets, music and other materials
11. Be available for other duties in the Percussion Area depending on the needs
12. GAs may be required to play in various Department of Music ensembles from time to time as determined by the Percussion faculty to serve as a performance role model, mentor, or, simply to "make things work" when the situation calls.
13. GA's are required to be on campus and available to work one week prior to any semester and one week following the end of the semester (commencement).