UNIVERSITY OF TEXAS ARLINGTON

Applied Lessons - Percussion

MUSI 4251

Instructor:	Dr. Andrew Eldridge	**Term:**	Spring 2018
Office:	Room 226 Fine Arts Building	**Class Times:**	To be announced
Phone:	(817) 272-6114	**Class room:**	Instructor's Office
Email:	andrew.eldridge@uta.edu	**Office Hours:**	By Appointment

Faculty profile - https://www.uta.edu/profiles/andrew -eldridge

UTA Percussion Faculty

Dr. Andrew Eldridge – Room 226 – andrew.eldridge@uta.edu
Prof. Mike Drake – Room 367G – mike@mikedrakemusic.com
Prof. Jacob Garcia – Room 224 – jacob.garcia@uta.edu

Lessons Goals and Expectations

The "Percussion Four-Year Curriculum" is the core requirement for applied percussion study at the University of Texas at Arlington. The curriculum is designed to present a well-rounded course of study across five instrument groups (snare, keyboard, timpani, drumset, and jazz improvisation). A well-rounded approach better prepares the percussionist for making a living across any number of career paths in music.

Each course of study includes one to four levels. Lessons are divided into twelve assignments distributed accordingly to help students pace themselves throughout the semester. Each student will study two areas of percussion per semester (i.e. keyboard and snare drum). Playing techniques, musicianship, performance skills, reading skills, and sample literature are all topics covered in the four-year curriculum.

It is the student's responsibility to meet the instructor's performance expectations for each level. Instructors will pick material at random from each assignment to hear during the lesson. The instructor may assign additional material depending on the individual need(s) of students.

Attendance

Students must give advanced notice to make up a missed lesson for any reason. Call your applied professor and speak with them (or leave a message on their voice mail) before your lesson about why you cannot come to your lesson. An e-mail is acceptable if you are giving notice more than 48-hours in front of the absence. If the instructor misses with no advanced notice, the lesson will be made up. Lack of preparation is not an acceptable reason to reschedule your lesson.

Students are also expected to support their colleagues by attending all percussion recitals, percussion ensemble concerts, and guest master-classes / concerts held on campus.

Studio Participation

As part of the applied lesson curriculum, all percussionists are required to attend a weekly studio class (MUSI 0010). The weekly studio class is held on Mondays at 12:00 pm. This class is an extension of the applied lesson curriculum, and absences from forum are graded as if they are a lesson absence. Additionally, this time will be used for additional masterclasses, clinics, guest artists, and studio performances.

Participation in packing/unpacking and loading/unloading is expected from all percussionists. Section leaders and principal players will organize the concert move timetable in addition to being responsible for security of instruments after each rehearsal / move. Percussion recitals typically use several percussion instruments, and as such will also need help with the move. The recitalist will organize the move to and from the recital hall.

Juries
All students, regardless of degree track, are responsible for selecting a jury piece or pieces in each area of study to be performed at the end of semester for the percussion faculty. Each piece must be approved by the instructor and gradually prepared over the course of the semester. It is necessary to own original scores for each solo performed. Fundamental skills (scales and rudiments) may also be requested at the jury. All jury pieces must be performed on a Percussion Studio Recital for a grade (unless excused by the instructor).

Performances
All jury pieces must be performed on a Percussion Studio Recital for 10% of your final grade (unless excused by the instructor). This percentage may change due to the performance of a joint or solo recital. The performance grade may be combined with the jury grade to reflect individual lesson content if a student successfully performs a recital.

Practice
Minimum daily practice time should equal the credit amount of the lesson (i.e. two credit lesson = two hours a day of practice). Daily, consistent practice is crucial for musical development and progress.

Lesson Logs
A notebook or equivalent tool to be used as a lesson log is necessary to be at each lesson. Record all material that you perform or discuss in your lessons. Students should additionally plan and record practicing in this log.

PAS and the UTA Percussion Club
The Percussive Arts Society (PAS) is an invaluable resource for all percussionists and is the professional organization for our craft. Their annual convention, typically held in the middle of November, draws in internationally recognized artists, clinics, concerts, and companies. Students are encouraged to attend the convention annually.

The UTA Percussion Club is a student organization that promotes percussion performance and education on the UTA campus and community. The society receives funding to help promote percussion education that benefits the percussion program at UTA, and regularly sponsors guest artists.

Percussionists in the program at UTA are expected to be current members in both organizations.

Sophomore Hearing
Before registering for upper-division lessons, all percussion majors must successfully pass a sophomore hearing. The hearing includes a 45-minute performance consisting of fundamental scales, arpeggios, and rudiments, keyboard and drum repertoire selected by the student and his/her teacher, writing a brief research paper about a percussion-related topic, passing the Percussion Methods Course midterm and final exam, and successfully completing an interview consisting of percussion-related questions from the panel.

Should a student not pass the 2250 Sophomore Hearing, the student will receive an Incomplete grade for 2251 and they will be placed in a 2222 applied lesson course. The 2222 course allows the student to work on any deficiencies identified during the Sophomore Hearing. The student will then attempt to pass the deficient parts during the second Sophomore Hearing. If a student passes the second hearing, the student can register for 3250 the following semester, and the Incomplete grade received for 2251 lessons will be changed to an appropriate letter grade.

If a student fails the required portions of the second Sophomore Hearing, the student will not continue as a music

major.

Organization of Time
One of the hardest life lessons learned in college is the most efficient use of time and effort. Organize your day-to-day schedule to prioritize doing assignments and responsibilities from school. If you are employed outside of the university, classes and rehearsals should take priority of your attention. Avoid setting a precedent of missing rehearsals or classes for work.

Grading
Attendance at every lesson is mandatory. Two unexcused absences (missed lessons without giving advanced notice) will drop your grade by one letter. For each additional absence, your grade will be dropped another letter.

Grading is determined for percussion students by weekly lesson preparation, a midterm exam, passed proficiencies, jury performance, and Percussion Studio Recital performance.

Grading Breakdown:

Weekly Lesson Preparation	40%
Midterm Exam	10%
Proficiencies Exam	20%
Percussion Studio Recital	10%
Jury Performance	20%
Total Percentage	**100%**

A high level of preparation is expected for <u>every</u> lesson. This preparation is recorded each week and will affect your final grade.

Course and weekly lesson grades are based on final averages outlined below.

Final Grade	Final Average	Performance Standards
A	90% and above	**Exceptional Preparation:** Superior work, demonstrating accurate and musically sensitive performance of the weekly goals, showing consistent and steady development.
B	80% - 89%	**Above Average Preparation:** Demonstrates an awareness of stylistic interpretation, accurate for the most part from a mechanics perspective, with successful performance of most of the material assigned in the weekly goals.
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D	60% - 69%	**Below Average Preparation:** Demonstrates numerous repetitions, stops, and starts, erratic rhythm or tempi, and problems in meeting weekly assigned goals.
F	Below 60%	**No Preparation:** The student has not practiced / prepared any of the material.

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Modes of Communication
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Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (http://wweb.uta.edu/aao/fao/).

Disability Accommodations: UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA),* and *Section 504 of the Rehabilitation Act.* All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting: The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.*

Title IX Policy: The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. *For information regarding Title IX, visit* www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.

Academic Integrity: Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

> *I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*
> *I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. Additional information is available at https://www.uta.edu/conduct/.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at http://www.uta.edu/oit/cs/email/mavmail.php.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit http://www.uta.edu/news/info/campus-carry/

Student Feedback Survey: At the end of each term, students enrolled in face-to-face and online classes categorized as "lecture," "seminar," or "laboratory" are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback via the SFS database is aggregated with that of other students enrolled in the course. Students' anonymity will be protected to the extent that the law allows. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit http://www.uta.edu/sfs.

Final Review Week: for semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located to the right of room 226. Follow the hall and take the first right past the Organ room, down the stairway and out the West entrance of Music]. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at http://www.uta.edu/universitycollege/resources/index.php.

Emergency Phone Numbers: In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381



University of Texas at Arlington
Department of Music

Percussion
Studio Handbook

Dr. Andrew Eldridge, Director of Percussion
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Revised – SUMMER 2017

I. Applied Lessons – Course Descriptions

All courses require the instructor's consent and may be repeated for credit.

Course #	Description
0171	Acceptable as a secondary instrument in music education and B.M. degrees. This course is designed to assist the student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills; and 2) broadening skills on different percussion instruments (marimba, drumset, etc.) This course is also acceptable for non-majors. This course is designed to assist the non-major intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) This course does not require a jury, but is recommended to gauge the student who wishes to proceed to 1250.
1250	Required for all undergraduate B.M. degree majors. This course, taken during the first semester, is designed to assist the intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) Emphasis is on preparing students to pass the performance barrier exam, normally taken in the fourth semester of study.
1251	Prerequisite: C or better in MUSI 1250. Required for all undergraduate B.M. degree majors. This course, taken during the second semester, is designed to assist the intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) Emphasis is on preparing students to pass the performance barrier exam, normally taken in the fourth semester of study.
2222	Developmental private lesson. Required for any student who fails the sophomore barrier in their fourth semester of applied lessons. This course is designed to remedy any weaknesses identified during the sophomore barrier by: 1) addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) reinforcing percussion history and exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.); and 3) providing direction on the barrier research project. Emphasis is on preparing students to make mental connections across all facets of percussion.
2250	Prerequisite: C or better in MUSI 1251. Required for all undergraduate B.M. degree majors. This course, taken during the third semester, is designed to assist the intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) Emphasis is on preparing students to pass the performance barrier exam, normally taken in the fourth semester of study.

Course #	Description
2251	Prerequisite: C or better in MUSI 2250. Required for all undergraduate B.M. degree majors. This course, taken during the fourth semester, is designed to assist the intermediate student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); and 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) Emphasis is on preparing students to pass the performance barrier exam, normally taken in the fourth semester of study.
3250	Acceptable as upper-class credit for B.M. degree in music education, music business, or jazz studies. Prerequisite: C or better in MUSI 2251 and successfully passed a barrier exam given by committee. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
3251	Acceptable as upper-class credit for B.M. degree in music education, music business, or jazz studies. Prerequisite: C or better in MUSI 3250. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
3360	Acceptable as upper-class credit for B.M. degree in music performance. Prerequisite: C or better in MUSI 2251 and successfully passed a barrier exam given by committee. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
3361	Acceptable as upper-class credit for B.M. degree in music performance. Prerequisite: C or better in MUSI 3360. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
4250	Acceptable as upper-class credit for B.M. degree in music education, music business, or jazz studies. Prerequisite: C or better in MUSI 3251. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.

Course #	Description
4251	Acceptable as upper-class credit for B.M. degree in music education, music business, or jazz studies. Prerequisite: C or better in MUSI 4250. This supplemental course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
4460	Acceptable as upper-class credit for B.M. degree in music performance. Prerequisite: C or better in MUSI 3361. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
4461	Acceptable as upper-class credit for B.M. degree in music performance. Prerequisite: C or better in MUSI 4460. This course is designed to assist the intermediate to advanced student with continuing progressive skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) continuing development on weaker instrument categories; 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.) and 4) preparing student for future job expectations.
5241	Acceptable as graduate credit on M.A. and M.Ed. degrees. This course is designed to assist the advanced student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.); and 4) preparing student for future job or graduate school expectations.
5341	Required for graduate credit as major applied study on M.M. degree. This course is designed to assist the advanced student with developing skills in percussion performance by: 1) consistently addressing fundamental performance skills (i.e. posture, grip, striking motion, sticking, rolls, etc.); 2) broadening skills on different percussion instruments (marimba, drumset, timpani, multiple percussion etc.); 3) exposing students to important percussion literature (i.e. etudes, solos, excerpts, recordings, books, articles, etc.); 4) familiarizing students with current percussion pedagogical philosophies and historical performance practice issues; and 5) preparing student for future job or graduate school expectations.

II. Applied Lessons – General Information

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It is the student's responsibility to meet the instructor's performance expectations for each level. Instructors will pick material at random from each assignment to hear during the lesson. The instructor may assign additional material depending on the individual need(s) of students. Additionally, freshmen enrolled in 1250 are to attend a mandatory group lesson on Monday mornings at 9:00am as an extension of their applied study.

Attendance
Students must give advanced notice in order to make up a missed lesson for any reason. Call Dr. Eldridge at (469) 534-6331 and speak with him (or leave a message on his voice mail) **before your lesson** about why you cannot come to your lesson. An email is acceptable if you are giving more than 48 hours notice. If the instructor misses with no advanced notice, the lesson will be made up. **Lack of preparation is not an acceptable reason to reschedule your lesson.**

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The primary means of communication will occur through the official UTA e-mail service. All students are required to use and regularly check their MyMav e-mail. At times, Dr. Eldridge may text a student or students in a percussion-related emergency. However, students should not text Dr. Eldridge first with questions. E-mail is always the preferred method to communicate.

Announcements, Rehearsals, and Changes in Schedule
The bulletin board outside Dr. Eldridge's office will have the most recent rehearsal schedule posted. Make a habit of checking this board often, as last minute changes in schedule are inevitable. Announcements will also be posted on the board. Dr. Eldridge will also email the studio if there are any immediate changes in schedule to reach everyone as quick as possible.

III. Levels of Study (Four-Year Curriculum)

Below is an approximate schedule of which instruments are studied each semester. This list will vary from student to student depending the individual needs and starting level of the student. It is against copyright law to photocopy music without owning the original. Students should plan on purchasing the necessary books and literature they are performing and practicing ahead of time.

Class	Semester	Applied	Jazz Studies	Music Industries
Freshman	Fall	Keyboard Snare		Keyboard Snare
	Spring	Keyboard Drumset		Keyboard Drumset
Sophomore	Fall	Keyboard Timpani		Keyboard Timpani
	Spring	Keyboard Snare		Jazz Vibes Drumset
Junior	Fall	Jazz Vibes Timpani		Any deficiencies
	Spring	Recital Material Drumset		
Senior	Fall	Audition Prep / Recital Drumset		
	Spring	Recital Material Audition Prep		
Graduate	Fall	Any deficiencies Recital material		
	Spring	Any deficiencies Recital material		

During the weekly freshman percussion group lesson, accessory instrument and multiple percussion pedagogy will be studied. The required texts are:

Reflex: 15 Studies for the Intermediate Multi-Percussionist by Brett Dietz
The Art of Tambourine and Triangle Playing by Neil Grover and Garwood Whaley
The Art of Bass Drum and Cymbal Playing by Anthony Cirone and Garwood Whaley

IV. Applied Lessons – Sophomore Hearing Examination

A Sophomore Hearing Examination must be passed before a percussionist can register for lessons at the 3250 (music education, music business, and jazz studies) or 3360 (performance) levels. The examination will be counted as the jury at the end of the fourth semester of study. Technical and musical ability on snare drum, keyboard percussion, timpani, multiple percussion, and drumset must be showcased at a high level. The barrier exam lasts about 35-minutes, and consists of five distinct parts.

1) Fundamentals - memorized
Scales: major, all three forms of the minor, the five remaining modes (dorian, phrygian, lydian, mixolydian, and locrian), blues, and pentatonic
Arpeggios: major, minor, and seventh chords (MM7, Mm7, mm7, half dim., full dim., and augmented)
Rudiments: played slow-fast-slow from the 40 International PAS Rudiments list

2) Repertoire
All of the material below is required of a student regardless of degree track:

Snare Drum
Concert Snare Solo

Keyboard Percussion
4-mallet solo – memorized

Timpani
Solo on 4 or 5 drums
*above solo should involve tuning

Multiple Percussion
Solo of at least 5 minutes in length (can include multiple movements or pieces)

Drumset
Transcribed Solo with audio track

The level of repertoire should be considered a college intermediate to advanced level for all students. Performances should highlight excellent technique and artistry with strong potential for higher learning.

3) Percussion Methods Midterm and Final Exams
Students taking the Sophomore Barrier must pass the Percussion Methods Midterm and Final Exams with a minimum grade of 80%. The test is available to students four weeks before the hearing, and must be completed in one sitting.

4) Percussion-Related Research Paper
Percussionists are often expected to contribute scholarly articles to journals and conferences. To that end, students should consider a topic they may wish to research. This should not be a book report, but a contribution to the percussive arts that is suitable for publication in Percussive Notes. Formatting should follow normal accepted guidelines, i.e. 12-pt. font using Arial, Cambria, or Times New-Roman; flush left, 1" margins; endnotes rather than footnotes. Word length should target 1,500 to 2,000 words. For further guidelines, speak with Dr. Eldridge.

5) Interview with Percussion Faculty
Students will be interviewed by the percussion faculty to evaluate their effectiveness to communicate and articulate ideas about percussion clearly. Questions will cover a broad range of topics such as the history, manufacture, and ranges of instruments; significant contributions and repertoire of artists; and characteristics of varying percussive genres. Emphasis will be upon connecting the differing facets of percussion together.

V. Applied Lessons – Recital Procedures

Course #	Description
Non-Degree	Joint Junior Recital / Senior Recital Appropriate applied lesson to be taken concurrently. At least 50 total minutes of music must be prepared, although this is split between two people. A four-mallet solo (accompanied or unaccompanied), timpani solo, snare solo, multiple percussion, and chamber piece are required on the program. The student must include extensive program notes.
3361	Music Performance – Junior Recital Appropriate applied music course to be taken during the sixth semester of applied lessons. At least 50 minutes of music must be prepared. Two four-mallet solos (accompanied or unaccompanied), snare solo, timpani solo, multiple percussion solo, and chamber piece are required on the program. The student must include extensive program notes.
4250	Capstone Recital Appropriate applied music course to be taken during the last semester of applied lessons. At least 50 minutes of music must be prepared. Two four-mallet solos (accompanied or unaccompanied), snare solo, timpani solo, multiple percussion solo, and chamber piece are required on the program. This also serves as the Senior Capstone Experience, which includes completion of extensive program notes and an oral presentation in studio class.
4461	Music Performance – Senior Recital Appropriate applied music course to be taken during the sixth semester of applied lessons. At least 50 minutes of music must be prepared. Two four-mallet solos (accompanied or unaccompanied), snare solo, timpani solo, multiple percussion solo, and chamber piece are required on the program. The student must include extensive program notes.
5341	Graduate Recital Appropriate applied music course to be taken during recital semester. At least 60 minutes of music must be prepared. Two four-mallet solos (accompanied or unaccompanied), a timpani solo, a multiple percussion solo, and two chamber pieces are required on the program. Completion of extensive program notes are mandatory.

Location
All recitals will take place in Irons Recital Hall in the Fine Arts Building. Any exception to this policy must be obtained through an e-mail to Dr. Eldridge.

Scheduling
Degree recitals may be scheduled for the entire school year in the Department of Music office during the month of May. It is recommended to schedule your recital as soon as possible. February or March is the best time during the school year to have a percussion recital. April is the busiest time of the year for equipment and practicing on the different instruments becomes an issue.

The first step in scheduling a recital is to examine the Department of Music calendar located in the office in the Fine Arts Building. Select two or three possible dates for a recital and check those dates with the instructor. Once a date has been selected after consultation with the instructor, the recital reservation form may be completed and signed. This form is returned to Dr. Eldridge, who will then submit the necessary form via the recital scheduling portal.

Recording
A designated engineer from the official Department of Music recording studio is available to record degree recitals, and will maintain a master copy of the recital recording for official school records. Recording non-degree recitals is optional, but highly recommended.

Department of Music Hearing

The recital hearing committee must listen to the recitalist successfully pass an official recital preview at least two weeks prior to the scheduled performance. The hearings must be scheduled in advance after consultation with Dr. Eldridge and other musicians involved in the recital. Every effort will be made to have the hearing take place in Irons Recital Hall.

Percussion Recital Check Sheet

_____ Program has been chosen with the advice and approval of your instructor.

_____ Original copies of your music have been purchased or obtained.

_____ The following accompanist has agreed to play for you:_____

_____ You have selected the following date and time for your recital with the concurrence of your instructor, your accompanist, and any other person involved in the recital.

Date_____ Time_____

_____ You have discussed the accompanist's fees and promise to have their payment ready for them on the day of the recital.

_____ You have set up a dress rehearsal time in the hall on: _____at_____

_____ Your official hearing time before the faculty is on: _____ at_____ and your accompanist/extra musicians can be there.

_____ You will have two typed copies of your recital program for the faculty at your hearing.

(The recital is a concluding component of your music degree. Program notes will consist of 2,000 words or more and should illustrate your ability to research and present relevant information concerning your recital repertoire. The notes should not be a plagiarized concoction of internet sources, CD liner notes and dictionary articles, but rather a coherent presentation of information gleaned from a variety of sources, including journal articles, history books, and possibly correspondence with a living composer. First drafts will include a bibliography and footnotes. Final drafts will remove the footnotes and formatted for public presentation at your recital. The finished project will be maintained in your permanent student file.)

Signature_____ Date_____

VI. Ensembles

I. Course Descriptions – All ensembles require instructor's consent and may be repeated for credit.

Course #	Description
0114, sec 1	Acceptable for majors and non-majors. This course is designed to introduce students to repertoire specific to concert percussion ensembles. The course goals are to: 1) consistently address fundamental performing skills (i.e. posture, grip, striking motion, sticking, rolls, balance and dynamics); 2) expose students to important percussion literature from trios to full percussion orchestra with a range of composers significant to the medium.
0114, sec 2	Acceptable for majors and non-majors. This course is designed to introduce students to repertoire specific to concert percussion ensembles. The course goals are to: 1) consistently address fundamental performing skills (i.e. posture, grip, striking motion, sticking, rolls, balance and dynamics); 2) expose students to important percussion literature from trios to full percussion orchestra with a range of composers significant to the medium.
0114, sec 3	Acceptable for majors and non-majors. This course is designed to introduce students to repertoire specific to concert percussion ensembles. The course goals are to: 1) consistently address fundamental performing skills (i.e. posture, grip, striking motion, sticking, rolls, balance and dynamics); 2) expose students to important percussion literature from trios to full percussion orchestra with a range of composers significant to the medium.

II. Philosophy

Concert Ensembles
The concert percussion ensembles at the University of Texas at Arlington are an integral part of the percussion curriculum. Benefits of playing in the percussion ensemble are innumerable. Listening skills are usually strengthened in the ensemble, and percussionists are given a chance to learn roles other than as an accompanist. Although the percussion ensemble category can be quite broad, there are three main components to literature written for the percussion ensemble medium.

The first is a large-scale ensemble often called the Percussion Orchestra. This ensemble typically consists of 8-12 players in addition to a conductor, and provides percussionists the opportunity to play substantial and difficult repertoire. Instrumentation consists of a keyboard nucleus (4-5 marimbas, 2 vibraphones, and xylophone/glockenspiel) with percussion section (1-3 percussion and timpani). Due to the often-extensive instrumentation and technical demands of this repertoire, playing in a percussion orchestra is typically unique to the university setting, though several middle and high schools have proven successful in the percussion orchestra idiom. Most of the repertoire for this level was written in the last 25-30 years.

The second is the standard ensemble utilizing eight or less players. Unlike the percussion orchestra, it may or may not be conducted. Repertoire for this idiom consists of historically significant literature as well as standard works. Knowing the Texas University Interscholastic League (UIL) Prescribed Music List is essential for all music majors and percussionists wanting to teach in the Texas public schools. The University of Texas at Arlington percussion ensembles often feature at least one piece from the Texas PML on each concert.

The third focus is chamber music. Chamber music is usually coached by the director or graduate student and is unconducted. Playing chamber music with other instrumentalists can provide the percussionist with more opportunities for musical expression. Learning to communicate with another instrumentalist is another benefit to playing chamber music, in addition to learning how to effectively rehearse and give cues.

Concert percussion ensembles encompass a broad range of styles, and these focus areas are integrated in to the program throughout the calendar year. Due to personnel needs, class conflicts, and approaching concert opportunities, some semesters may contain more of one focus area.

All percussion majors are expected to enroll in the concert percussion ensemble every semester to gain exposure to this invaluable experience.

Ethnic Ensembles
Like chamber music, learning music from other cultures can be rewarding as it broadens the percussionist's musical perspective. The world music component for the University of Texas at Arlington percussion ensemble offers a chance to learn music from around the globe. The university owns a full complement of Brazilian Batacuda equipment, a West African drumming ensemble, and several frame drums and other ethnic accessory equipment.

III. General Information

UTA Percussion Ensemble
The UTA Percussion Ensemble includes two sections of ensembles divided by a competitive audition. One ensemble meets Tuesday and Thursday from 11:00am-12:20pm in room 223, and the second section meets Monday, Wednesday, and Thursday from 11:00-11:50am in room 223. Auditions for this ensemble occur during the week before classes. This ensemble is graded solely on attendance and material preparation. Attendance is mandatory and the material must be prepared in advance of rehearsals. Sectionals are often scheduled based on the needs of the music. This ensemble is open by audition to all students – music majors and non-music majors.

VIII. Percussion-Related Classes

I. Course Descriptions

Course #	Description
2104.001	**Percussion Methods:** Acceptable for majors and non-majors. This course is designed for the music education major preparing for a job as an ensemble director, and focuses on the major instruments found in the percussion family as well as the problems and solutions found within notation and scoring. The course goals are to: 1) address fundamental performing skills (i.e. posture, grip, striking motion, volume, sticking, rolls); 2) expose students to beginning literature for each instrument category; and 3) provide a basic sequential plan for teaching proper technique on percussion instruments.