Instructor: Trent Shuey, D.M.A.
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Office hours: Post on office door or by appointment.

Course Description

Private study of the principles and techniques of percussion performance, open to all students. Course may be repeated for credit.

Course Objectives

Upon completion of this course, students will be able to:
- Demonstrate proficiency on the four standard percussion instruments (keyboards, snare drum, drum set, and timpani).
- Demonstrate a strong understanding of the 40 Percussive Arts Society International Drum Rudiments

Course Requirements and Expectations

It is the responsibility of students to prepare material prior to their scheduled lesson time. The assignments are arranged to allow ample time for preparation. Students should give notice if they cannot attend a lesson. This can be done by making a phone call or by placing a note on my office door. Failure to notify your instructor can affect the final grade. Lessons missed by the student will not be made up unless excused by the instructor. Lessons missed by the instructor will be made up at a time convenient for both. The student will be allowed one absence; after that each absence lowers the final grade by a letter.

All applied percussion students (major, minor, or non-major) must audition, register, and participate as a percussionist in a Large Ensemble (Ram Band, Wind Ensemble, Symphony Orchestra, Percussion Ensemble or Jazz Band) for each semester they are in residence.

Each applied percussion student is required to keep a percussion lesson notebook. This notebook is used to keep track of lesson assignments, musical / technical comments and goals, studio class materials, and practice session logs. The student should refer to this notebook as a guide for each practice session and bring it to every lesson. Each applied student is expected to practice a minimum of four hours per day for two credits and a minimum of two hours per day for one credit.

Student Assessment

Specific items that will be addressed include, but are not limited to: tone, rhythm, articulation, intonation and musical expression. Student will also be evaluated on their attendance, punctuality and preparedness.
Grading

Lesson Grade (30%) – Students will receive a grade for each lesson (0-10), based on their readiness for the lesson.

Midterm playing exam (30%) – Consists of a playing exam with rudiments, scales, and etudes in the middles of semester.

Final playing exam (30%) – Consists of a playing exam with selected repertoire and techniques from course material. Music majors and minors will perform to a faculty jury panel on December 4-8.

Attendance (10%) – Students are expected to attend to all lessons. Each unexcused absences will lower your grade by 5 points. Two absences imply a lower letter grade at the end of the semester.

Assuming consistent attendance throughout the course of the semester, guidelines for grading are as follows:

A – Superior work, demonstrating accurate and musically sensitive performance of the weekly goals, showing consistent and steady development.
B – Above average work, demonstrating an awareness of stylistic interpretation, accurate for the most part from a mechanics standpoint, with successful performance of most of the material assigned in the weekly goals.
C – Average work, demonstrating less than desirable progress in the assigned weekly goals, a good understanding, yet not altogether accurate performance of the material, showing rather inconsistent and erratic progress in development.
D – Below average work, demonstrated by numerous repetitions, stops and starts, erratic rhythm or tempi, and problems in meeting weekly assigned goals.
F – Failure to meet minimal performance standards.

Skills Assessment Test

Prior to being eligible to perform the Junior Recital (MUAP 3199) or Senior Recital (MUAP 4199), the student must pass a Skills Assessment Test. This will involve demonstrating fundamental skills and techniques necessary for successful performance. Consult with your teacher on tempo, range, rhythm, articulation, etc.

Components of this test will include:

Scales: (100bpm)

Major – Block chords (4 mallets), arpeggios in inversions (4 mallets), major scales (inner mallets), and arpeggios (2 mallets) - 3 octaves in practical range, performed from memory.

Harmonic Minor – Block chords (4 mallets), arpeggios in inversions (4 mallets), harmonic minor scales (inner mallets), and arpeggios (2 mallets) - 3 octaves in practical range, performed from memory.

Chromatic scale performed by memory (4 octaves), starting on any note.

Rudiments:

All 40 Percussive Arts Society International Drum Rudiments performed from memory. Each rudiment must played eight times in secession. Each rudiment must be repeated eight times without error.
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Sight-reading (Snare Drum, Timpani, and 2-mallet keyboard):

Read at sight a piece that is idiomatic to the instrument and level-appropriate.

**Percussion Studio Class**

*Every Monday | 4:00-5:00 PM | CARR # 288*

Everyone is required to perform in Studio Class at least once. Failure to perform can affect the final grade. Additionally, students are also required to attend specific student, guest artist and faculty recitals, as well as Wind Ensemble, Symphonic Band, Orchestra, and Percussion Ensemble concerts in a given semester and to assist with equipment movement for these recitals and concerts. A list of required percussion events is list below. Failure to attend and assist with equipment movement will result in the reduction of the student’s grade, at Dr. Shuey’s discretion.

**Percussion Ensemble**

All applied percussion students are required to participate in Percussion Ensemble.

**METHOD BOOKS**

**SNARE DRUM**

Cirone, Anthony J  
*Portraits in Rhythm: 50 Studies For Snare Drum*  
Pratt, John S  
*14 Modern Contest Solos For Snare Drum*

**MALLETS**

Quartier, Bart  
*Image: Twenty Children's Songs for Marimba*  
Stevens, Leigh Howard  
*Method Of Movement For Marimba: With 590 Exercises*  
Golderberg, Morris  
*Modern School for Xylophone, Marimba, and Vibraphone*  
Ford, Mark  
*Marimba: Technique Through Music*

**TIMPANI**

Hochrainer, Richard  
*Etuden For Timpani (Volume 3)*  
Tafoya, John  
*The Working Timpanist's Survival Guide: A Practical Approach To Audition Excerpts For The Orchestral Timpanist*

**DRUM SET**

Igoe, Tommy  
*Groove Essentials: The Play-Along: the Groove Encyclopedia for the 21st-Century Drummer*  
Malabe, Frank  
*Afro-Cuban Rhythms For Drumset*

**REFERENCE BOOKS**

Blades, James  
*Percussion Instruments and Their History*  
Cirone, Anthony  
*Cirone's Pocket Dictionary of Foreign Musical Terms*

**RECOMMENDED READING**

Kite, Rebecca.  
*Keiko Abe: A virtuosic life: Her musical career and the evolution of the concert marimba*  
Schick, Steven  
*The Percussionist’s Art: Same bed, different dreams*
REQUIRED EQUIPMENT

Concert Snare Drum Sticks
- Innovative IP1 (IPJC, IPJC2, or equivalent)
- Copperman (see www.copperman.com)
- Vic Firth SD1 or Symphonic Signature Ted Atkatz SATK

Glockenspiel | Innovative IP906 or Malletech ORR48 Phenolic (one pair)
Ensemble Xylophone | Innovative IP905 or Malletech Plastic (one pair)
Solo Xylophone | Innovative IP902 or Malletech BB34 Poly (one pair)

Crotales | Innovative IP760R – Aluminum (one pair)
Vibraphone | Malletech Dave Samuels DS18 (two pair)
Marimba | Vic Firth Robert Van Sice M114 (two pair) – also useful M113, M112, M115
Marimba | Innovative ENS360 Hard Rubber (two pair)
Timpani | Cloyd Duff Timpani Mallets (#2, #4, #6, #10)
Timpani | A440 Tuning Fork
Drum Set | IP or Vic Firth 5A, Vic Firth 8D (for jazz), or comparable

ACCESORIES

- Boss Dr. Beat or similar subdividing metronome with headphones
- Ron Vaughn LBM – 3R or CYMM – 4R mallets (woodblock and suspended cymbal)
- Abel, Black Swamp, Grover, Sabian HH, or Studio 49 Triangle
- Black Swamp Spectrum or Stoessel Weiner Triangle Beaters
- Black Swamp or Grover Tambourine
- Black Swamp Woodblock
- Epstein Castanets
- Vic Firth Gauger Bass Drum Mallets
- A large mallet bag

Academic Honesty:
Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code, which is contained in both print and web versions of the Student Handbook. In essence, the willingness to cheat undermines our purpose at the university. Plagiarism is, quite simply, turning in someone else’s language, paragraphs, ideas, or writing for credit without adequately documenting your sources. Plagiarism includes letting your parents write your essay (even small portions) or turning in an essay from high school for credit in this class. To read more, check out the Center for Academic Integrity.

Cell-Phone Policy: The use of cellular phones (including for texting) during class, will not be tolerated without prior permission from the professor, and this will only be granted in emergencies. Cell phones will be turned to the “off” or “silent” position for the duration of class. Cell-phones will be allowed for recording purposes.

University Course Withdrawal Policy: The last day to drop or totally withdraw from regular session courses and the University is Wednesday, November 3, 2017. Withdrawal grades will be indicated with W.

Students with Disabilities:
Angelo State University is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments Act of 2008 (ADAAA), and subsequent legislation. The Student Life Office is the designated
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Campus department charged with the responsibility of reviewing and authorizing requests for reasonable accommodations based on a disability, and it is the student’s responsibility to initiate such a request by contacting the Student Life Office, Room 112 University Center, at (325) 942-2191 or (325) 942-2126 (TDD/FAX) or by e-mail at Student.Life@angelo.edu to begin the process.

Official ASU Policy on Religious Holiday absence exemptions:
1. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. 2. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. 3. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

PERCUSSION AREA COVID-19 RESPONSE – UPDATED 8/5
Prepared and submitted by Trent W. Shuey, DMA
Assistant Director of Bands and Instructor of Percussion, Angelo State University

This document outlines the plan to safely and successfully execute the Percussion Ensemble in Spring 2021. Reports from the Percussive Arts Society, College Band Directors National Association, American Bandmasters’ Association, and published reports from other groups including the West Point Army Band have been consulted in developing this plan. All necessary measures will be made to ensure the safety and wellbeing of every individual associated with the Percussion Section.

Percussion Instrument Sanitation

SPECIFIC INSTRUMENT GUIDELINES

Not all percussion instruments utilize personal implements when performed on. Extra precaution will need to be taken with instruments where the performance practice requires the player to touch an object or surface with their hands or other part of their body. A fomite describes an inanimate object or surface that could act as a vehicle for transmitting an infectious organism like the coronavirus. Addressing surfaces and objects that will receive regular physical contact will be necessary to help prevent community spread.

- In large ensemble settings, percussionists should be given priority with setup in order to have time and space prior to other instrumentalists arriving at the rehearsal.
- Students will be assigned an instrument and will not share equipment.
- Each percussion student will have their own mallets and sticks for rehearsal, practice, and concerts. Do not share equipment with other students.
- Hands should be washed and/or sanitized with soap or a disinfectant before and after each session.
- Personal mallets should be sanitized before they are returned to stick bags. Sanitize the outside of your stick bag on a regular basis.

Snare drums, tom-toms, timbales, etc:
- Clean rim, strainer, and membrane before and after each use.

Hardware
- Clean all hardware before and after each use.

Keyboard Percussion Instruments

The disinfecting of keyboard percussion instruments will be the most challenging within our instrument family. While vibraphones, glockenspiels, chimes, and crotales are all instruments that can be disinfected with a household product, rosewood instruments, such as marimbas and xylophones, are easily damaged if not maintained properly. The use of UVC lighting to
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disinfect rosewood and padauk is the only safe and practical method at this time. As additional studies are done on other methods of disinfecting rosewood and padauk without harming the instrument, we [PAS] will update accordingly.

- Clean frames with disinfectant wipe before and after each use.
- Do not use disinfectant on rosewood marimbas or xylophones.

Hand Drums and Handheld Accessories
If you are considering programming music that requires hand drums or handheld accessories (such as tambourine, triangle, and a cowbell), it is recommended that you check out the instrument to a student for the duration of the rehearsal and performance period. This will ensure that only one student is making regular contact with the instrument.

- Do not share equipment during rehearsals and concerts.
- Cymbals: Clean straps and plates before and after each use.
- Do not use disinfectant on calf skin tambourines, congas, and bongos.
  - Tambourines
  - Conga
  - Bongos

Timpani
When a performer touches the membrane of a timpano to mute the sound, there is potential for droplet transmission from skin to surface. The muting area must be cleaned with a proper disinfectant wipe. It is also recommended that timpanists wash their hands immediately before and after the rehearsal or performance period.

- Clean entire membrane, counterhoop/rim, side braces/bars, and tuning dials before and after each use.

Implements
Implement that are commonly provided by the institution, such as chime, bass drum, and tamtam mallets, should not be shared during a rehearsal. If the school or program is providing these items, it is recommended that there be a “used” and a “clean” box available. “Used” items refer to those that have been touched during a rehearsal. Once the rehearsal concludes, the used items are placed in this box to be properly sanitized. Once this is accomplished, they can be returned to the “clean” box, ready for the next rehearsal.
Bass Drum Mallets:
Clean handles before and after each use. Do not share!

Instrument Covers
Instrument covers made of cloth or other fibrous material will receive regular physical contact in order to be removed and replaced. We will forgo the use of instrument covers during the pandemic to simplify and economize the number of disinfecting assignments necessary.

PERSONAL IMPLEMENTS AND ACCESSORIES

Mallets used for large instruments (bass drum, tam-tam, and chimes):
- Disinfect with a wipe before and after each use. Do not share.

Below is the required minimum equipment that each student must have:
- 1 stick or mallet bag (cordura or synthetic)
- 1 pair of medium yarn mallets (marimba, suspended cymbals, tom toms)
- 1 pair of hard rubber mallets (xylophone, bells, wood blocks)
- 1 pair of concert snare drum sticks
- 1 pair of medium or general timpani mallets
- 1 pair of wire brushes
- 1 pair of drum set sticks
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Percussion Ensemble Auditions

- There is no audition required for Percussion Ensemble.

Rehearsals

The following plan will be in place for face-to-face instruction for Fall 2020. With the limited number of members in the percussion ensemble, the full group can meet in a face-to-face and hybrid course delivery method even with COVID-19 restrictions being in place.

- Students will be spaced six feet apart in the rehearsal set-up.
- Each student sits in the same location with each rehearsal.
- When not performing, students will be asked to wear masks.
- Percussion and any non-wind instrument performers will be asked to wear masks for the duration of the rehearsal.
- Students will be asked to provide their own music stand for every rehearsal.
- Music stands have been identified as high contact items.
- A procedure for disinfecting common use percussion items (cymbals, bass drum and other mallets, etc.) will need to be established.
- Frequent breaks will be taken to allow for proper room ventilation.
- Both doors will be propped open during these breaks.
- Fans will need to be purchased to help push air outside.

The following plan will be used if courses are moved online in Fall 2020. Currently, there is no technology available that would allow for virtual rehearsals to exist, extremely limiting the ensemble experience for the students involved with the Jazz Ensemble. Every attempt will be made to give the students a valuable and meaningful in the event we are no longer able to meet in person.

- The focus of the ensemble will shift to exposing students to jazz repertoire.
  - This will be done through listening examples.
    - Students will be provided a weekly list of two to four pieces.
    - If the work is in our music library, parts will be uploaded to a folder in the Google Drive.
    - Students will be required to complete a written reflection/evaluation on how the individual part fits into the larger scheme of the ensemble.
  - All materials will be submitted through Blackboard.
- Two to three pieces will be selected to create a “virtual band.”
  - Students will prepare his/her individual part.
  - Students will continue to submit weekly playing exams.
  - With one week left in the semester, students will submit a high quality audio/video recording performing the individual parts of both pieces.
  - All videos will be compiled to create a video of the Wind Ensemble performing those selected pieces.
    - Additional resources will be needed to create this video.
    - This includes video/audio editing software and possibly an external person to complete the editing process.

Room 134

The following information has been adapted from the guidelines established for Room 134. The complete guidelines for the room have also been attached to this document.

- The room will be “one-way” at the beginning and end of the rehearsal.
  - At the start of the rehearsal, the entrance will be the double doors from the EFASpine.
  - Doors will be propped open to minimize touch.
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- If a student needs to exit the room, he or she will use the back door and walk outside the the main entrance of the EFA.
- The flow will reverse at the end of rehearsal.
  - The back door to the room will need to be propped open and secured following the rehearsal.
- There will be a seven foot wide walkway around the outside of the room.
- This allows for individuals to move throughout the room to prepare for rehearsal.
- This also allows room for the instructor to use the white board if needed.
- Spike tape will be used to identify this walkway.
- This walkway will be one way in a clockwise motion around the room (from the Spine).
- Cases will be stored neatly within the ensemble during rehearsal.
- During rehearsal, the back door to the room should be propped open and a fan place blowing out to allow the room to be ventilated.

ROOM 134 GENERAL GUIDELINES
Prepared and submitted by Jonathan D. Alvis, DMA Director of Bands, Angelo State University

Room 134 in the Carr EFA is an extremely high traffic room that is used by large ensembles, small ensembles, studio classes, and instructional courses. It is also the primary storage room for all instrumental music students and is often used as a “community practice room” by music majors. Students must frequently enter the room to get their equipment for ensembles, private lessons, studio classes, and other needs. There is one small hallway and one double door to access the room from the EFA “Spine” and one exit to outside of the building in the back of the room.

There are many storage cabinets in the room to store instruments. Furthermore, chairs, music stands, concert percussion, and marching percussion equipment is stored around the edge of the room. In room 134, there are also 2 smaller instrument storage rooms that house university and student owned equipment. The following document is a recommended protocol for general use of the space.

Occupancy and Use

Based upon university recommendations, 71 individuals can be in room 134. With the equipment and objects that remain in the room on a permanent basis, this is not feasible.

- Individuals will be strongly encouraged to wear masks at all times.
- Non-wind instrument performers will be asked to wear masks for the duration of the rehearsal.
- Wind performers will be asked to wear masks when not performing.
- There will be a seven foot wide walkway around the outside of the room.
  - This allows for individuals to move throughout the room to prepare for classes/rehearsals.
  - This also allows room for the instructor to use the white board if needed.
- Spike tape will be used to identify this walkway.
- This walkway will be one way in a clockwise motion around the room (from the Spine).
- Chairs will be spaced six feet apart from each other and staggered by row.
  - With this format, it is estimated that only 35-40 individuals will be able to use the space at a time.
  - Detailed measurements will be completed in the following weeks and an official number will be presented.
- More space will be available if certain modifications are made (see below).
- String ensembles can rehearse at a “normal” social distance and wear masks.
- Studies have shown there is no more risk performing on wind instruments than normal speech.
- Chairs will be offset so each row is in a “window.”
- Spike tape will be used to identify the location of each chair.
- Chairs may be left out following rehearsals/classes.
  - This will minimize contact and touching of the chairs.
  - Once measurements have been made and the room set-up, we will get a better idea of how this space can and will be managed.
- The room will be “one-way” at the beginning and end of each activity.
- At the start of each class/rehearsal, the entrance will be the double doors from the EFASpine.
  - Doors will be propped open to minimize touch.
  - If a student needs to exit the room, he or she will use the back door and walk outside the the main entrance of the EFA.
- At the conclusion of each class/rehearsal, the flow of traffic will be reversed.
  - The back door to the room will need to be propped open and secured following each activity.
- The “flow” will exist for 5 minutes to allow the next event to begin on time.
- Inside the room, the traffic will flow one way around the outside of the room.
- This one way flow will continue in the room (including any breaks that are given) until the activity is over.
- Between each class/activity, the chairs will be disinfected.
  - Disinfecting materials will be required.
  - Students from each class/ensemble, or student workers will need to be assigned from each class/rehearsal to disinfect the common touch items.
  - This will cause issues to the activities that occur immediately after one another.
- Students will be required to provide their own music stands.
  - There is little cost to the student for a portable music stand and it is a piece of equipment each should own.
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- A small group of music stands will be available to the percussion section of the Wind Ensemble.
- Other stands will need to be stored in a secure room in Carr EFA.
- This will be problematic for any courses that occur in the room because students typically use the music stands as desks.
- During classes/rehearsals, the back door to the room should be propped open and a fan placed blowing out to allow the room to be ventilated.
- Studies show it is important to ventilate the space to help remove contaminated particles.
  - Fans should always blow “out” of the room.
  - Studies have shown that fans circulating air can create a higher risk of contamination.
- Fans running constantly can be distracting to the students and force the instructor to speak louder, which would increase the risk of spreading contaminated air particles.
- For every thirty minutes in the room, a five minute break (25 on/5 off) should be taken that allows both doors to be opened fully and the fans turned to the high setting to allow more ventilation to occur.
  - Students may also leave the space but will need to follow the one way pattern of the room.
- When no classes or ensembles are occurring in the room, students may use the room for practice purposes.
  - Students/individuals must maintain proper social distancing.
  - Each person should disinfect his/her chair before leaving the room.
    - There should be no need to touch any other materials in the room.
    - Disinfecting materials will need to be available in the room at all times.
  - The doors to the room should be left open to reduce the amount of touching handles, etc.
- Individuals in the room should maintain a journal of the time he/she was in the room and any other people in the room with them to easily identify contact in the event of a positive case.
- Chairs should not be rearranged for any reason.

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Other Areas of Inquiry:
- Loading the truck / Moving gear.

Percussion room ventilation, will I be able to rehearse / teach with the door open?
Percussion studio lockers, move to the spine?
If I get sick….
If the students get sick…
Contact tracing techniques…
Studio extras:
- The percussion studio is for practicing and lessons only. This room will not be used for recreation, no loitering allowed. Adhere to the room signup sheet at all times.