



College of Arts & Sciences

Department of Music

MUSC 1214
Percussion Ensemble
Section 001

Fall 2021

Syllabus

Contact Information

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Instructor Availability

Office hours as posted or by appointment.

Meetings and Location

Classroom: Martin Center 150 (new Percussion Studio)

Class Meeting Schedule: Tuesdays/ Thursdays 11:15 a.m. – 12:35 p.m.

Mondays/ Wednesdays 9:20 a.m. – 10:15 p.m.

See Schedule for additional information

Course Information

Credit Hours

1.00

Course Description and Purpose

Study and performance of percussion literature. Admission by consent of instructor.

Course Goals

Students will prepare, for performance, selected percussion ensemble literature with musical understanding and control. Students will also develop techniques that will enable the individual to achieve artistic excellence while demonstrating the knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation in a group environment.

Course Objectives

Students will experience the rehearsal of percussion literature from all periods and styles of percussion music. Rehearsals will focus on group cohesiveness and interpretation rather than individual preparation. The rehearsals will culminate in public concert performances during the semester. Concert dates will be set in advance and should be noted by the student.

Course Requirements

Music and Equipment

Students are financially responsible for the music and equipment they are assigned. Any student who loses their assigned music must replace the entire composition or provide an original published version of the lost part/score.

Course Policies and Expectations

Classroom and Communication Policies

Email Communication

All official class communication will go through your ETSU email accounts. Please check these regularly (at least once a day) for important information or upcoming events and schedule changes.

Attendance and Participation

Students will be responsible for the timely preparation of assigned repertoire so that their progress and fluency remain commensurate with that of the overall group. Students consistently found to be ill-prepared will be removed by the professors (from all or some) of the assigned part and have their grade lowered 10 points per occurrence. If a student feels unreasonably overwhelmed with a part assignment, they should consult with the professors within 3 weeks of the assignment to be replaced without penalty.

Attendance becomes very important to this class since all players are assigned to unique parts. Grades will be lowered 10 points for each unexcused absence. Student grades will be lowered 5 points if they are present, but not prepared to rehearse within five minutes of the rehearsal time. The student will only lose 2 points for the first offense as a warning. Since concerts constitute the culmination of the course preparation, an unexcused absence at a performance will result in failure of the course. Students are encouraged to take extra precaution this semester and stay home when feeling ill or following University protocols for with regard to COVID-19. With proper communication, this constitutes an excused absence. Proper communication means emailing the professor prior to the rehearsal unless there is an emergency.

All students are required to set-up and strike after each percussion ensemble concert. Everyone will remain until all equipment is returned to its proper storage area. Grades will be lowered 10 points for each unexcused absence at set-up or strike. Grades will be lowered 5 points if they are late or leave early to an assigned set-up or strike without prior communication.

Mask and Face Coverings Policy

Please wear a mask or other appropriate Face Covering to class. Wearing a mask that covers your nose and mouth communicates the care and respect you have for yourself, the care and respect you have for those you live with, and the care and respect you have for other members of this classroom community. The best evidence we have, from public health professionals, is that wearing masks is one of the best ways to protect against the spread of COVID-19 and other airborne illnesses.

Students with medical conditions that inhibit their ability to wear masks should register through disability services by contacting Disability Services by telephone at 423-439-8346 or by email at littleme@etsu.edu to request accommodation. The policy can be found at <https://www.etsu.edu/policies/health-safety/face-coverings.php>.

Grading Policy

Students are graded on preparedness and participation. If a student is not prepared or actively participating, he or she will be asked to leave and deducted 5 points per occurrence. Each rehearsal will have outlined goals (included in the weekly schedule mentioned below) to help students prepare for the rehearsal. No goal will be given with unreasonable expectations to prepare in the given timeframe between rehearsals. Being prepared for the rehearsal means:

- practicing the upcoming musical segment up to expected tempo
- Listening to reference recordings to understand the overall ensemble cohesion
- acquiring all necessary equipment (either by purchasing or borrowing from the studio)
- setting up all equipment PRIOR to the start of rehearsal

The Grading scale is below:

A = 100-94	C+ = 79-77
A- = 93-90	C = 76-74
B+ = 89-87	C- = 73-70
B = 86-84	D+ = 69-67
B- = 83-80	D = 66-60
	F = 59-0

Schedule

Due to the nature of percussion ensemble repertoire (the variety of ensemble sizes and equipment needed in each individual piece) not all students will be required to attend every class. Schedules will be created and posted outside the studio before the start of each week, allocating time for individual pieces and providing students time to prepare.

Important Dates

Fall Percussion Ensemble Concert

Sunday, November 7

3:00 PM Concert

9:00 AM Call-time for setup

A segment of this concert or in its entirety may be pre-recorded if the University policies change. This will be communicated to the students well in advance of the concert. This concert may also be livestreamed to accommodate the limited concert attendance allowed.

PASIC

November 11 - 14

Christmas Concert

December 4 (1:30 – 9:30 PM)

Rehearsals December 1 and 2 (6 – 9:30 PM)

Not all students will be asked to play for PASIC or the Christmas Concert, and that information will be communicated to the students as soon as the programs are solidified.

The instructor reserves the right to alter the syllabus during the semester; however, the students will be notified in writing of any such changes if they occur.

While I've made a sincere attempt to create a flexible plan for teaching during the pandemic, the reality is that I cannot predict the future. Course meetings, learning activities, and assignments may change if we need to move quickly to a different operational stage of the university's pandemic framework.

Student Services

Student Services

The [ETSU Services webpage](#) includes a comprehensive list of services available to all ETSU students.

Academic Accommodations for Students with Disabilities

It is the policy of ETSU to accommodate students with disabilities, pursuant to federal law, state law and the University's commitment to equal educational access. Any student with a disability who needs accommodations, for example arrangement for examinations or seating placement, should inform the instructor at the beginning of the course. Faculty accommodation forms are provided to students through Disability Services in the D.P. Culp Center, Room 326, telephone 423-439-8346.

[Visit the Disability Services webpage for more information.](#)

Syllabus Attachment

The [ETSU syllabus attachment](#) includes important material such as permits and overrides, advisement, hours, dates and other ETSU information.

NASM

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

General Competencies		
Addressed in this Class	NASM Standards	How is this standard being addressed? Capstone assignments should be highlighted.

	The ability to think, speak, and write clearly and effectively.	
x	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Works and composers are discussed in a broad historical context. Rhythms and compositional techniques discussed often include a connection with mathematics and sciences.
x	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	Percussion students are asked to develop an understanding of technology and how it enhances music. Students are asked to analyze the emotional and psychological effects of their performances.
x	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	Students are exposed to world cultures, including discussions on moral and ethical issues with ethnomusicological appropriation.
x	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	Multiple Percussion presents a unique challenge for students when it comes to instrumentation. Often, equipment needs are solved using other fields (engineering, etc.) to provide musical instruments. For example, a brake drum is used as a metallic sound, even though it is not a traditional orchestral instrument. Students are asked to find sounds using their own discovery and experiences.

Common Body of Knowledge and Skills for all BM Students

Performance (for all BM students)

x	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Percussion Ensemble is a necessary ensemble for percussion majors to acquire the technical skills for a variety of instruments that cannot be covered in a four-year applied lesson curriculum.
x	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Throughout a four-year curriculum, students are exposed to a wide variety of repertoire and required to perform regularly that variety.
x	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	The Percussion Ensemble rehearses new works every semester, asking the students to sight read at times.
x	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	Graduating seniors in the ensemble are asked to rehearse/ conduct an ensemble (as needed) to help gain valuable skills as a leader.

x	Keyboard competency.	All majors are required to perform on a keyboard percussion instrument at least once in the semester.
x	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	These skills are addressed in every rehearsal and exemplified in the semester concerts.
Musicianship Skills and Analysis.		
	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	
	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	
	The ability to place music in historical, cultural, and stylistic contexts.	
Composition/Improvisation		
x	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	Students are asked to improvise in percussion ensemble performances per the requirements of certain repertoire. Students are also encouraged to write their own compositions and arrange works for the percussion ensemble.
History and Repertory		
	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	
Synthesis		

x	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	Synthesis is what we present at our concerts. The students bring together all of their skills from each of their classes to present a performance that addresses technical and emotional skills. Students will link a YouTube video of their performance to their website.
Results		
x	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	Throughout the semester, we listen to recordings and analyze the performance. If a student does not like it, he/she is asked to use musical language to back up their analysis. The ensemble also analyzes their own performance, and discusses it in the classes following a performance.
	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	
	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	
Recommended General Competencies for all Professional Studies in Music		
x	Develop teaching skills, particularly as related to their major area of study.	Seniors are given opportunities to conduct and coach ensembles on their own.
	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	
x	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	Students must practice music outside of class on their own using resources available to them to learn their music independently.

	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
	Students learn about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. General topics include, but are not limited to, basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention.	
Specifically for Education Majors (If addressed in performance classes, list as well.)		
x	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	Rehearsals and repertoire consistently push the students to strive for their personal commitments. Students are expected, regardless of major, to continue to strive for excellence.
	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	
	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	
	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	
	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.	

x	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.	Percussion students are asked to be members of the Percussive Arts Society to remain current on developments in percussion and percussion education.
Music Competencies		
	Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.	
	Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.	
	Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.	
	Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.	
General Music Teaching Skills		
	Musicianship, vocal, and pedagogical skills sufficient to teach general music.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.	

	Laboratory and field experiences in teaching general music.	
	The ability to lead performance-based instruction.	
Vocal/Choral Music		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	
Instrumental Music		
	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
x	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	Ensembles are varied in size and instrumentation for each concert.
	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
Teaching Competencies		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	