

Percussion Studies Handbook

University of Tennessee at Martin

PERCUSSION

THE UNIVERSITY of
TENNESSEE **UT**
MARTIN

www.utm.edu/percussion

The 12 Golden Rules of Percussion

By James Campbell

1. If you open it, close it.
2. If you turn it on, turn it off.
3. If you unlock it, lock it back.
4. If you break it, admit it.
5. If you can't fix it, call someone who can.
6. If you borrow it, return it.
7. If you value it, take care of it.
8. If you make a mess, clean it up.
9. If you move it, put it back.
10. If it belongs to someone else, get permission to use it.
11. If you don't know how to operate it, leave it alone.
12. If it's none of your business, don't ask questions.

Welcome from the faculty

Welcome to the Percussion Studio at the University of Tennessee at Martin. This handbook will help you become familiar with some of your specific goals and responsibilities as a percussionist in our studio. First and foremost – we are a team. We work together towards a common goal as friends and colleagues. We support each other in our similarities and differences, both personally and professionally.

Here at UT Martin, our single mission is student success – preparing students with the skills they need to move on to their next level in life. For some, that step means securing a music teaching position. For others, it may mean moving on to a top graduate school in a variety of music disciplines or a vocational career in the music industry. UTM is a “total percussion” program where students become skilled as performers on snare drum, marimba, vibraphone, timpani, multiple percussion, drum set, and a variety of other classical percussion instruments. They are also well-versed in the musical styles from Brazil, Trinidad and Tobago, Cuba, Guinea, Zimbabwe, Ghana, and Indonesia.

The UTM Percussion Studio will provide professional-level experiences and opportunities for all students that will foster growth through self-discipline, creativity, and entrepreneurship. We will also strive to provide the support for you to take professional and pre-professional opportunities like gigs and teaching engagements. Successful students will embrace these challenges as they develop a global awareness of their instrument, environment, and community, guiding them toward a passion for life-long learning.

Contact Info

All studio contact information is kept on a spreadsheet in the google drive. Students should start there when seeking an answer.

Dr. Brady Spitz
Room – FA 129
Email – bspitz@utm.edu
Phone – 731-881-7748

Jerry Emmons
Room – FA 127
Email – jemmons4@utm.edu
Phone – 731-610-7160

General Information

Studio Communication

- Email: All students are required to use UTM email accounts. You are highly recommended to check your email at least twice per day. There is a 24 hour email response policy for YOU and ME. Emails should always start with the name of the person to whom you are sending the message. Emails should be used for important messages that contain documentation, such as schedules, forms, dates, times, etc. that people keep for their records.
- Group Email – You may email utmpercussion@utm.edu to send a mass email to the entire percussion studio and faculty. Please use this responsibly.
- [Slack](#) – Slack is for internal studio communication, such as “please remember to keep the PRH door closed.” Please use the hyperlink to the left and create your own account – make sure the app notifications are turned ON.
- Google Drive – All shared files (faculty, student staff, and student) are kept in Google Drive and will be shared with your UTM email account. The university provides each faculty and student with unlimited Google Drive storage with your UTM email account. Our studio music library, curriculum materials, videos content, and much more are housed there. You may ADD these files to your personal Google Drive. However, DO NOT delete any files from here as they will delete for ALL users.
- [Calendar](#) – all required events are placed on the studio google calendar. Share these calendars with your own UTM email account and check them daily. Open the link and click the +Google Calendar on the bottom right to add this to your account.
- A list of ALL percussion and music department events for the entire year can be found at <http://www.utm.edu/departments/percussion/events.php>
- Text Messages – please only text faculty in an emergency. This method of communication is not preferred.

Percussion Ensemble, Studio Class, and Recital Hour

- In general, our percussion ensemble meets Tuesday/Thursday from 1-3pm. This includes the steel band for majors
 - o There will be instances where extra rehearsals are called outside of the official course time, whether organized by the faculty or by a student leader – remaining flexible and positive during these instances will ensure a successful performance outcome
- Studio Class will be held on Monday/Friday from 2-3pm. A tentative schedule of the studio class material will be distributed semesterly.
 - o Percussion ensemble rehearsal time can be hosted during studio class if necessary
- Recital Hour is held on Wednesdays from 2-3pm. Check the Music Department calendar for special events and attendance
- Monday/Friday from 1-2pm is reserved for Freshman Seminar and any special topics classes that may be hosted that semester (Pedagogy, History, Literature, etc)

Instrument Checkout/Rental

- Any current student or alumni wishing to borrow/rent equipment from the percussion studio must get permission from Dr. Spitz

- Current students, alumni, or outside parties will be required to submit the instrument rental form found on the UTM Percussion Website

Music Checkout and Ownership Policy

- You may use the UTM Percussion Sheet Music and Resource Library to practice any piece
- BUT – you are required to own all the solo music that you play for public recitals, concerts, and juries, or as required in applied lessons.
 - o Your applied lesson grade will be recorded as incomplete until the literature requirement is satisfied.
 - o Duplicating copyrighted music is unethical and illegal. As a musician, you have an obligation to respect composers and support their work.
- Students are financially responsible for the music and equipment they are assigned. Any student who loses his/her assigned music must replace the entire composition or provide an original published version of the lost part/score.
 - o Students should budget between \$100-200 per semester for sheet music, method books, etc – THIS IS AN INVESTMENT IN YOURSELF, PLEASE MAKE IT

UT Martin Percussion Society

- All students are strongly encouraged to join the UTM Percussion Society. This is a student run organization. The officers and student leadership help run the day-to-day logistics of the studio, facilitate large events, and advise the direction of the studio.

Social Media

- Please help enhance UTM Percussion’s digital footprint!
 - o Like and subscribe to all UTM social media
 - o Encourage your friends and family to do the same
 - o Feel free to suggest ways to expand our reach and visibility to student leadership or faculty
- Facebook
 - o [UT Martin Percussion Studio and Alumni](#) – private account for current students/alumni
 - o [UT Martin Percussion](#) – public page for UTM Percussion
- [Twitter](#)
- [Instagram](#)
- [YouTube](#)

Percussion Rehearsal Spaces and Practice Rooms

It is the responsibility of each percussionist to exercise great care in playing on, moving, and storing percussion instruments. The inventory of equipment at UT Martin is constantly growing and improving – we must all pitch in to keep these instruments in optimum working condition.

Put things away and take care of them, even if you didn't use them.

Blue music stands remain in the PRH or associated percussion rooms at all times.

Setup and Equipment

Practice rooms – can be fluid in terms of gear. However, there are basic equipment assignments that should remain the same. Please return the following to these dedicated space after large ensemble or chamber rehearsals.

- Room 1 – 5.0 Malletech marimba, Malletech Love Vibe, speaker
- Room 2 – 5.0 Yamaha marimba, Yamaha silver vibe, multi setups
- Room 3 – 5.0 Marimba One, multi setups, speaker
- Room 4 – 5.0 Adams marimba, 3.0 Adams vibe, multi setups, speaker
- Room 5 – Pearl Reference drum set (6 piece), Pearl Session Series drum set (6 piece), Sound System/Playback, large TV monitor and Mac computer with playlists, amplifier/mixer, 2 small percussion tables
- Room 6 – 5 Adams timpani, Yamaha rosewood xylophone, timpani mutes, multi setups, speaker

Large Rooms

- Percussion Rehearsal Hall (PRH) – Priority for use goes to large ensemble rehearsals, followed by those preparing chamber works and/or recital repertoire.
 - o All items MUST be put away after use
 - o All concert percussion instruments are stored here except those kept in the Instrumental Rehearsal Hall (Band Room) for use in major ensembles.
- World Percussion Room – storage and extra rehearsal space for the following
 - o Steel Drums (leads and seconds)
 - o Zimbabwean marimbas
 - o West African and Brazilian instruments
 - o Mbiras/deze
 - o Almglocken and gongs
 - o Tamboo Bamboo
 - o Roots of Rhythm and Pacer Pans items
 - o Travel items
- Instrumental Rehearsal Hall – Wind Ensemble, Concert Band, and Orchestra
 - o Keep all items covered; put away all cymbals and accessories after use
 - o Gear subject to change each semester depending on repertoire needs
 - o All marching percussion items and additional concert percussion gear are stored in the Instrumental Storage Room

Instrument Care

- Covers – all instruments should be covered whenever they are not used. Covers should be placed on tray stands or other instruments if possible.
 - o No covers on the floor unless neatly folded to prevent the inside from being exposed
- Mallets
 - o Marimba: wrapped yarn or cord. Rosewood is endangered – please, no cracked bars
 - o Xylophone: rubber and soft plastic for practice, hard plastic is allowed only for rehearsals, performances, and mock auditions
 - o Glockenspiel: metal mallets allowed only for rehearsals, performances, and mock auditions
 - o Vibraphone: wrapped yarn or cord mallets. Use plastic mallets, knitting needles, and other extended techniques sparingly and safely. No triangle beaters.

Keys

- Percussion majors will have their ID's programmed for card reader access to the PRH, world percussion room, and student locker rooms.
- Students will be issued keys for the instrument storage room
 - o Additional rooms, such as student assistant access to the music library, are provided as needed
- Failure to return keys upon request/graduation will result in a charge of \$125, having grades withheld, and/or the cost of re-keying all the percussion practice rooms.

Practice Privileges

- Practice rooms and instruments are reserved for current UTM Percussion majors/minors as a priority. Graduates, Community Music Academy students, non-majors, and all other personnel must receive permission from faculty for access to facilities
- Majors: you may not give access to our facility to non-percussion studio members without faculty permission. If you see a stranger in a practice room or using/moving studio equipment, politely ask them their business and report unauthorized use immediately.

Course Numbers

Large Ensembles

- MUEN 151/351/451 – Marching Band
- MUEN 352/452 – Wind Ensemble
- MUEN 353/453 – Concert Jazz Band
- MUEN 358/458 – Concert Band
- MUEN 391/491 – Contemporary Music Group

Chamber Music

- MUEN 356/456 – Percussion Ensemble
 - o There may be different sections available from semester to semester to accommodate department scheduling.

Applied Lessons

- MUAP 251 – Lower Division MINOR lessons
- MUAP 252 – Lower Division MUS ED and BAM lessons
- MUAP 254 – Lower Division PERFORMANCE lessons
- MUAP 452 – Upper Division MUS ED and BAM lessons
- MUAP 454 – Upper Division PERFORMANCE lessons

Recitals

- MUAP 395 – Junior Recital
 - o Performance Majors enroll in the course as a substitution for lessons
 - o Music Ed Majors must enroll in regular lessons
- MUAP 495 – Senior Recital
 - o ALL MAJORS enroll in this course as a substitution for lessons
 - o 1 credit for MUS ED/BAM
 - o 2 credits for Performance

Additional Courses

- MUS 337 – Instrumental Literature I
- MUS 338 – Instrumental Literature II
- MUS 366 – Instrumental Pedagogy
- MUS 440 – Senior Project in Music (BAM only)
- MUS 466 – Pedagogy Practicum

Independent Study and Travel Study Courses

- MUS 191 – 1 hour credit – may be used as needed for additional independent study projects
- MUS 391 – 1 hour credit
- MUS 392 – 2 hour credit
- MUS 393 – 3 hour credit

Applied Lessons

MUS 251/252/254 – Lower Division Applied Lessons

- Focused on establishing foundations of technique and musicianship on the primary concert percussion instruments of the Western canon
- Mus Ed and BAM: Lessons may range from 30-60 minutes and may be held in a group format
- Performance: Lessons may be 45-60 minutes and will be one-on-one

MUS 452/454 – Upper Division Applied Lessons

- Focused on expanding the student's technique and musicianship on the primary concert percussion instruments of the Western canon, as well as exploring focus areas in World Percussion, Drum Set, Keyboard Solo Literature, Orchestral Percussion, etc
- Mus Ed and BAM: Lessons may range from 30-60 minutes and will not be held in a group format
- Performance: Lessons may be 45-60 minutes and will be one-on-one

Upper Division Audition/Barrier

- All majors must pass off the following modules to move on to Upper Division Lessons
 - o Snare Drum 101 and 102
 - o Mallets 101 and 102
 - o Timpani 101
 - o Drum Set 101

Minor Lessons and BAM

- Please be aware that lesson loads for the instructors vary from semester to semester and you may not always be allowed to schedule lessons that are not required as a part of your degree plan – semesters of applied instruction beyond your degree plan are at the instructor's discretion

Module System

The modules system is a way of ensuring competency among all UTM graduates in areas deemed necessary for professional success. Testing out of each assigned module is an important opportunity for each student to demonstrate significant growth and have a qualitative measure of proficiency.

The comprehensive description of each module can be found in the “UTM Modules Curriculum” document in the google drive

All students will be responsible for the following:

- Snare Drum 101 and 102
- Mallets 101 and 102
- Timpani 101
- Drum Set 101

All **performance** majors, regardless of specialization, will be responsible for the following:

- Snare Drum 201
- Mallets 201
- Timpani 201
- Drum Set 201 and 301
- At least one additional module of the student’s choice

All **education** majors will be responsible for the following:

- Snare Drum 202
- Mallets 202 and 304
- Timpani 202
- Drum Set 202
- At least one additional module of the student’s choice

All **BAM** majors will be responsible for the following:

- The core modules plus at least four others, chosen in consultation with the instructor, that help the student toward their career goals

All **Minors** will be responsible for the following:

- The core modules plus two others, unless semesters must be spent in deficiency training

Students may test out of a module twice per semester: during midterms and during juries. Testing out of a module requires that a student pass off all texts contained within that module by playing one randomized selection from each book (instructor’s choice).

- A student’s first attempt at testing out of a module must include ALL the listed texts
- If a student fails a text, they may re-attempt it at the next available opportunity

- A student may not move on to another module of the same instrument until the first module has been passed off
- All students are encouraged to take additional modules (as many as they wish) that align with their career interests and goals
- It is assumed that a student will test out of a module at the end of the semester, but if a student wishes to test out at midterms, notify Dr. Spitz and a time will be scheduled.
- The module tests at the end of each semester will be given at the same time as the student's jury performance:
 - Module tests are pass/fail and judge a student's progress in the comprehensive 4-year curriculum
 - The jury selection will be a lengthier piece of solo repertoire for the same instrument, which will be graded on a scale and contribute to the student's semester course grade.

The modules are designed to be a demonstration of technical and musical proficiency, not a substitute for developing an individual sense of artistry and a core repertoire. **All students are encouraged to continue to seek out and work on music that speaks to their artistic sensibilities and contributes to their career goals.**

Juries

All students enrolled in applied lessons will play a jury performance at the end of the semester for each instrument of serious study. This performance will take place for a group of faculty, who will judge you based on your level of achievement. This jury assessment will factor into your cumulative course grade for the semester.

It is important to note that this jury performance will happen in the same time slot as the module pass-off, but is unrelated. While the modules are a way of assessing progression through the curriculum, they do not have bearing on your grade. The jury performance does.

Students who successfully perform a Junior or Senior Recital are exempt from that semester's juries.

Responsibilities of the Students and Faculty

- Students are expected to practice a minimum of 2-3 hours per day on each instrument of serious study
 - o BAM and Minors may practice less if necessary
- Students are expected to closely follow the module system as a minimum of their course of study, but they are encouraged to move beyond it if they are capable
- You are **HIGHLY ENCOURAGED** to maintain a database or list of all the repertoire you have learned in your career. This will become an invaluable resource to you in the future
- If you have any problems or concerns, please don't hesitate to reach out to the faculty for help.
 - o It is your responsibility to recognize when you are in a situation beyond your control, whether that be an issue with equipment, relationships with your colleagues, time management problems, etc.
 - o Recognizing your issues early will help lead to a more amicable resolution and better professional standing for you among your colleagues

Required Materials

(with recommendations)

Snare Drum

- 1 pair Concert Snare Sticks
 - o Innovative CL-1L
 - o Vic Firth Ted Atkatz, Tim Genis, or Matt Howard

Marimba

- At least one set of four yarn mallets, or pairs to draw a graduated set of 4 from
 - o 1 pair each: IP3103, IP3104; 2 pairs each: IP3105, IP3106
 - o Vic Firth Van Sice Series

Vibraphone

- At least one set of four general cord mallets
 - o Innovative AA25
- At least one pair of harder mallets, good for both vibes and marimba
 - o Innovative RS30

Glockenspiel

- At least one pair of general hard plastic mallets
 - o Dragonfly 1B or 1BR

Xylophone

- At least one pair of practice rubber mallets
 - o Malletech natural rubber pink
 - o Innovative CL-X1
- At least one pair of general hard plastic mallets
 - o Innovative CL-X4 or CL-X5

Timpani

- At least three pairs of timpani mallets: a general, a hard felt (American felt or colored billiard felt), and an ultra-staccato (leather, wood, or compacted felt)
 - o Vic Firth

Drum Set

- 1 pair of drum set sticks
 - o Innovative ES-2 or BB2
 - o Vic Firth SD4
- 1 pair of brushes
 - o Vic Firth American Jazz 3
 - o Innovative BR-1

Accessories

- At least one general purpose triangle (6" Abel, 6" Grover Super Overtone, 6" Black Swamp Artisan) and clip

- Good quality set of beaters: Black Swamp Spectrum, Stoessel, or Dragonfly
- At least one headed tambourine
 - Black Swamp TC-1
 - Grover 10" Double Row w/silver and bronze combo
- Hearing Protection
 - Anything from foam construction site plugs to custom molded plugs from an audiologist
- Tuning Fork – A=440
 - No pitch pipes!
- Practice Pads:
 - One rubber pad (HQ percussion, Vic Firth heavy hitter, Offworld, etc); 12" recommended
 - One Remo tunable practice pad or Sabian quiet tone
- A device to record yourself in daily practice
 - A phone will work at first, but eventually you will want to invest in something better
 - Audio only – Zoom H4N, Audio and Video – Zoom Q2n-4K
- High quality headphones with noise reduction
 - Over-ear headphones with insulation or noise reduction
 - Apple AirPod Pro (for personal practice only)
- A metronome app or standalone metronome device that can be used with headphones
- Stick bag/case
- 2 black hand towels for stick changes and accessory trays

Collecting sticks and mallets is an ongoing process. The student should set aside money to purchase these items throughout the semester.

Dress code for UT Martin Percussion Ensemble will be all black or solid-colored long sleeve shirt/blouse, black slacks/skirt and black dress shoes

Method Books and Sheet Music

Consult with your instructor before ordering any method books or sheet music

- You will be expected to purchase any method books for the modules you are currently working toward
- You will also be expected to purchase any sheet music and literature for juries and public performances
- Budget \$100-200 per semester for these items

Time Management Schedule

Time Management Schedule							
Semester:							
Year:							
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8:00 AM							
9:00 AM							
10:00 AM							
11:00 AM							
12:00 PM							
1:00 PM							
2:00 PM							
3:00 PM							
4:00 PM							
5:00 PM							
6:00 PM							
7:00 PM							
8:00 PM							
9:00 PM							
10:00 PM							

Percussion Recital Checklist

Please consult the [Department of Music Degree Recital Checklist](#) as well as the list below.

- _____ Choose your program with the advice and approval of your instructor and within the guidelines of the syllabi for your specific recital
- _____ Purchase or obtain original copies of your music.
- _____ Secure all necessary accompanists to play with you.
- _____ Choose your recital date, time, and location in concurrence with percussion faculty, accompanist, and all other persons performing in your recital. Note: Your recital must take place ON or BEFORE the last day of classes in the semester you are registered.
- _____ Schedule your recital with your private instructor and make sure your recital is viewable on the Percussion AND Music Department Google Calendars
- _____ Set up a dress rehearsal time in the hall.
- _____ Schedule your [Recital Hearing](#) with 2 faculty to take place a minimum of 2 weeks before your recital. It is your responsibility to reach out to faculty to schedule this. You should schedule your recital hearing at the beginning of the semester.
- _____ Ensure that faculty have coached all pieces in your program in their entirety at least once before your recital hearing.
- _____ Have 2 typed copies of your program and all original scores at your recital hearing.
- _____ Submit a final draft of program notes **at the recital hearing** if you are choosing to present program notes at your recital. Program notes are not required.
- _____ Choose appropriate Program format and create a program. If a digital program is required to be uploaded to the website, submit this to private instructor 2 weeks before your recital. (see [Department of Music Degree Recital Checklist](#) for more information).
- _____ Secure a photographer for your dress rehearsal. Note: Photographers are **NOT** permitted DURING percussion recitals. This is visually and audibly distracting to your audience.
- _____ Fill out the [Stagehand Request Form](#) and [Technical Request Form](#) for your recital a minimum of one week in advance.

Signature _____ Date _____

Dr. Hill's Additional Tips

You should do these things some time before graduating or soon after:

Change marimba string

Use a drill and change the drill bit – make a hole somewhere

Change a drum head

Tie a cymbal strap

Practice triangle, cymbals, and tambourine (a lot)

Tune a Drum and YOU decide if it sounds good

PLAY DRUMSET – All Styles with no stinking book to look at

Compose a musical work

Arrange a musical work

Move someone with a performance

Kiss a boy or a girl or whatever

See at least 5 National Parks

Take an epic drive

Befriend someone that is not in your political party

Befriend someone that does not have the same religious (or non religious) views

Go to Reel Foot Lake

Travel to a non-English Speaking Country that is not in Europe :>)

Tell someone from your past that they made a difference in your life

Be nice to your parents

Recycle even when it's a pain

Talk to a stranger in Walmart

Help Elderly People as much as possible and ASK them what they have seen

Try smiling at people you don't know

Swallow your pride

Vote and know what that vote stands for

Find a News Source you can commit to each and every day for a few minutes

Read something not required

Dance without caring about what people think

Do something generous or giving without anyone else knowing about it

Listen to Mariachi musicians in Mexico (Dr. Coffey's suggestion)

Don't let money make the difference in a decision