Purpose and Philosophy

The music department at Carson-Newman College provides training and ensemble experience to music majors, minors, and elective students through a variety of degree programs, course offerings, and ensembles. The philosophy of the percussion studio is to provide classes, ensembles, and applied instruction to develop each student to the most advanced level of musicianship possible. In pursuit of this goal, percussion students at Carson-Newman will be expected to achieve at a high level through a rigorous applied curriculum and quality ensembles. It is the responsibility of the student to meet these expectations through hard work and attention to detail in his/her preparation for each applied lesson and ensemble rehearsal.

According to this vision, percussionists who successfully complete a music degree program at Carson-Newman will be fully prepared for a career in performance, education, composition, or any other professional occupation in the field of music. It is the intent of the percussion program at Carson-Newman to produce graduates who meet a national standard of excellence and are able to compete for employment with graduates of any collegiate music program in the nation. To meet this goal, the percussion studio will operate under high academic and performance expectations consistent with these standards. This handbook provides details, curriculum, and policy information regarding the daily implementation of these standards.
Audition Requirements for Prospective Students

Required Audition Material:

Keyboard Percussion: Prospective students should prepare a two-mallet or four-mallet solo to demonstrate technique and musicianship, as well as preparing the twelve major scales and chromatic scale full-range on the marimba. Students should also be prepared to sight read at the marimba. Carson-Newman will provide a 5 octave Musser synthetic marimba with adjustable height.

Snare Drum: Prospective students should prepare a concert or rudimental solo or etude to demonstrate technique and musicianship, as well as preparing the 40 PAS rudiments, to be played slow-fast-slow. The multiple bounce roll should be played soft-loud-soft. Students should be prepared to demonstrate sight reading in a concert style. Carson-Newman will provide a Yamaha Grand Symphonic Rosewood (GSR 1450) snare drum.

Timpani: Prospective students should prepare a solo or etude to demonstrate technique, musicianship, and tuning ability on timpani. Carson-Newman will provide 4 Adams timpani (32”, 29”, 26”, 23”) with tuning gauges.

Optional Audition Material:

Multiple Percussion: Prospective students may choose to perform an etude/solo on any combination of percussion instruments. Please verify in advance that any needed instruments will be available.

Drumset: Prospective students may choose to perform a solo or other material to demonstrate time-keeping and stylistic proficiency on drumset. Please verify in advance that any needed sound equipment for play-along tracks will be available on the audition day.
Applied Curriculum and Proficiency Standards

**Entry level proficiency - music majors:**
Prospective music majors are expected to be proficient with the skills contained in the Fresh Approach method books and Quadrant A rudiment exercises to the “Gold” level, in addition to completing the audition requirements. Students who are deficient in any of these areas, if admitted, will master these fundamentals before progressing to the rest of the first semester curriculum.

**Music minors and electives (070):**
Music minors will establish fundamental skills described above and experience a sampling of the music major curriculum, determined by student strengths and weaknesses, student interest and career goals, and ensemble involvement at Carson-Newman. Elective students will establish fundamental skills in one or more areas of percussion performance and focus on a particular area of interest.

**1st semester: 170 (Snare Drum and Mallet Percussion Fundamentals)**
**Lessons and Material from:**
- *A Fresh Approach to the Snare Drum* - Mark Wessels
- *A Fresh Approach to Mallet Percussion* - Mark Wessels
- *Quadrant A, B, C, and D* - Vic Firth Education Team
- *Rudimental Logic 3.0* - Bill Bachman

**Study and Performance of Etudes from:**

**Study and Performance of Solos from:**
- *Impressions on Wood* - Julie Davila
- *Aptitude: A Conversation in Snare Soloing* 
- *The Rudimental Cookbook* - Edward Freytag

**2nd semester: 170 (Snare, Mallet Percussion, and Timpani fundamentals)**
**Lessons and Material from:**
- *Primary Handbook for Timpani* - Garwood Whaley

**Study and Performance of Etudes from:**
- *Advanced Snare Drum Studies* - Mitchell Peters
- *Portraits in Rhythm* - Anthony Cirone
- *Modern School for Snare Drum* - Morris Goldenberg
- *Fundamental Method for Mallets* - Mitchell Peters
- *Modern School for Xylophone, Marimba, Vibraphone* - Morris Goldenberg

**Study and Performance of Solos from:**
- *Impressions on Wood* - Julie Davila
- *Marimba: Technique through Music* - Mark Ford
- Additional solos upon instructor recommendation
3rd semester: 170 (Snare, Mallet Percussion, Timpani, and Multi-Percussion)

Lessons and Material from:
   Exercises, Etudes, and Solos for the Timpani - Raynor Carroll

Study and Performance of Etudes from:
   Advanced Snare Drum Studies - Mitchell Peters
   Portraits in Rhythm - Anthony Cirone
   Modern School for Snare Drum - Morris Goldenberg
   Modern School for Xylophone, Marimba, Vibraphone - Morris Goldenberg
   Modern Method for Tympani - Saul Goodman
   Musical Etudes for the Advanced Timpanist - Ron Fink
   Studies in Solo Percussion - Morris Goldenberg

Study and Performance of Solos from:
   Chorales of J.S. Bach (Collection of 371 or individual arrangements)
   Additional solos upon instructor recommendation

4th semester: 170 (Snare, Mallet Percussion, Timpani, and Multi-Percussion)

Lessons and Material from:
   Four-Mallet Marimba Playing - Nancy Zeltsman
   Jazz Mallets: In Session - Arthur Lipner

Study and Performance of Etudes from:
   Contemporary Studies for the Snare Drum - Fred Albright
   Studies in Solo Percussion - Morris Goldenberg

Study and Performance of Solos from:
   Contemporary Etudes for 3 & 4 mallets - Karen Ervin Pershing
   Odd Meter Rudimental Studies for the Snare Drum - Mitchell Peters
   Additional solos upon instructor recommendation

Advancement to the 370 level is dependent upon successful performance of the following proficiency requirements, which may be completed during the private lesson or in the jury performance:

1. Etude no. 39 from Portraits in Rhythm - Anthony Cirone
2. Five applied rudiments at Platinum level from Quadrant A, B, C, D to be chosen by instructor or jury panel
3. Four Drum Etude no. 1 from Musical Etudes for the Advanced Timpanist - Ron Fink
4. Any major or minor (3 forms) scale performed full range
5. Marimba solo from Impressions on Wood - Julie Davila (or acceptable substitute)
5th semester: 370 (Method review, Solo Literature, Drumset)
Lessons and Material from:
- A Fresh Approach to the Drumset - Mark Wessels
- Groove Essentials 1.0 - Tommy Igoe
- Progressive Steps to Syncopation for the Modern Drummer - Ted Reed
Other method books as necessary based on areas of need or interest
Study and Performance of Etudes from:
- Timpani Tuning Etudes - Ron Fink
Study and Performance of Solos upon instructor recommendation

6th semester: 370 (Method review, Solo Literature, Drumset)
Lessons and Material from:
- Essential Techniques for Drum Set: Book 1 - Ed Soph
- Groove Essentials 1.0 - Tommy Igoe
- Groove Essentials 2.0 - Tommy Igoe
Other method books as necessary based on areas of need or interest
Study and Performance of Etudes from:
- Timpani Tuning Etudes - Ron Fink
Study and Performance of Solos upon instructor recommendation

7th semester: 370 (Solo Literature, Drumset, Orchestral Material, World Percussion)
Lessons and Material from:
- Essential Styles for the Drummer and Bassist, Book One - Steve Houghton/Tom Warrington
- Essential Styles for the Drummer and Bassist, Book Two - Steve Houghton/Tom Warrington
- Essential Techniques for Drum Set: Book 1 - Ed Soph
- Poncho Sanchez’ Conga Cookbook - Poncho Sanchez and Chuck Silverman
Other method books as necessary based on areas of need or interest
Study and Performance of Solos upon instructor recommendation

8th semester: 370 (Solo Literature, Drumset, Orchestral Material, World Percussion)
Lessons and Material from:
- Poncho Sanchez’ Conga Cookbook - Poncho Sanchez and Chuck Silverman
- Series A.I.M. Percussion Text: Volume I, Afro-American Aspects - Jerry Leake
- The ABCs of Brazilian Percussion - Ney Rosauro
Other method books as necessary based on areas of need or interest
Study and Performance of Solos upon instructor recommendation
Preferred Method Books, Solo Literature, and Orchestral Repertoire

**Snare Drum Method Books and Material:**
- *A Fresh Approach to the Snare Drum* - Mark Wessels
- *Quadrant A, B, C, and D* - Vic Firth Education Team
- *Rudimental Logic 3.0* - Bill Bachman
- *Advanced Snare Drum Studies* - Mitchell Peters
- *Portraits in Rhythm* - Anthony Cirone
- *Modern School for Snare Drum* - Morris Goldenberg
- *Odd Meter Rudimental Studies for the Snare Drum* - Mitchell Peters
- *Contemporary Studies for the Snare Drum* - Fred Albright

**Snare Drum Solos and Performance Material:**
- *The Rudimental Cookbook* - Edward Freytag
- *Aptitude: A Conversation in Snare Soloing* - multiple composers (Drop 6 pub.)
- *Spin Cycle (12 solos for snare drum)* - Brett Dietz
- *Just Desserts* - Edward Freytag
- *Festival Snare Solos* - Marty Hurley
- *Portfolio for Snare Drum* - Nexus
- *Ziggadabuzz* - multiple composers (Row-Loff prod.)
- *Three Dances for solo snare drum* - Warren Benson
- *Six Unaccompanied Solos for Snare Drum* - Michael Colgrass
- *Pezzo da Concerto No. 1* - Nebojsa Jovan Zivkovic
- *American Suite for Unaccompanied Snare Drum* - Guy Gauthreaux

**Mallet Percussion Method Books:**
- *A Fresh Approach to Mallet Percussion* - Mark Wessels
- *Modern School for Xylophone, Marimba, Vibraphone* - Morris Goldenberg
- *Portraits in Melody* - Anthony Cirone
- *Simply Four* - Gifford Howarth
- *Four-Mallet Marimba Playing* - Nancy Zeltsman
- *Method of Movement for Marimba* - Leigh Howard Stevens
- *Jazz Mallets: In Session* - Arthur Lipner

**Mallet Percussion Solos and Performance Material:**
- *Impressions on Wood* - Julie Davila
- *Marimba: Technique through Music* - Mark Ford
- *Marimbaetudes* - Michael Burritt
- *The Sacred Marimbist, Vol. 1* - David Gillingham
- *Challenge 1* - Earl Hatch
- *Chorales of J.S. Bach* (Collection of 371 or individual arrangements)
- *Contemporary Etudes for 3 & 4 mallets* - Karen Ervin Pershing
- *Yellow After the Rain* - Mitchell Peters
- *Sea Refractions* - Mitchell Peters
- *Jungle Walk* - David Jarvis
- *Etude Op. 6, No. 10 (C Major)* - Clair Omar Musser
- *Two Mexican Dances* - Gordon Stout
- *Gitano* - Alice Gomez
- *Mbira Song* - Alice Gomez
- *Frogs* - Keiko Abe
Music of the Day - Bill Molenhof
Trois Gymnopedies No. 3 - Eric Satie, arr. Molenhof
Trilogy for Vibraphone - Tim Huesgen
Three Preludes - Ney Rosauro
After the Storm - Julie Spencer
Dr. Gradus ad Parnassum - Claude Debussy, arr. Bissell
Cello Suite No. 1 in G Major - J.S. Bach, arr. Mario Gaetano
Two Part Inventions - J.S. Bach, arr. Stevens
Chorale 371: Christ Lag in Todesbanden - J.S. Bach, arr. Stevens
Three Chorales - Evelyn Glennie
Life’s Questions - Brett Paschal
Iljjas - Nebojsa Jovan Zivkovic
Ghanaia - Mattias Schmitt
October Night - Michael Burritt
Four Movements for Marimba - Michael Burritt
Caritas - Michael Burritt
Dream of the Cherry Blossoms - Keiko Abe
Michi - Keiko Abe
My Lady White - David Maslanka
Preludes for Marimba - Raymond Helble
November Evening - Christopher Norton
Northern Lights - Eric Ewazen
Virginia Tate - Paul Smadbeck
Etude for a Quiet Hall - Christopher Deane
Three Shells - Christopher Deane
Four Rotations - Eric Sammut
Cameleon - Eric Sammut
Libertango - Eric Sammut
Two Movements for Marimba - Shiori Tanaka
Polaris - Mark Ford
Velocities - Joseph Schwantner
Rhythm Song - Paul Smadbeck
Rhythmic Caprice - Leigh Howard Stevens

Timpani Method Books:
Primary Handbook for Timpani - Garwood Whaley
Exercises, Etudes, and Solos for the Timpani - Raynor Carroll
Modern Method for Tympani - Saul Goodman
Musical Etudes for the Advanced Timpanist - Ron Fink
Timpani Tuning Etudes - Ron Fink

Timpani Solos and Performance Material:
Classical Symphonies for Timpani - Morris Goldenberg
Romantic Symphonies for Timpani - Morris Goldenberg
Ten Intermediate Timpani Solos - John Beck
Triptych Motif - John Beck
Three Episodes for Timpani - John Beck
Fragments - John Beck
Rondo for Timpani - Rich Holly
Cadenza - Nebojsa Jovan Zivkovic
Pedal to the Kettle - Kirk Gay
Raga No. 1 - William Cahn
Eight Pieces for Timpani - Elliott Carter
Orchestral Repertoire:
Orchestral Repertoire for the Xylophone, Vol. 1 - Raynor Carroll
Orchestral Repertoire for the Xylophone, Vol. 2 - Raynor Carroll
Orchestral Repertoire for the Glockenspiel, Vol. 1 - Raynor Carroll
Orchestral Repertoire for the Glockenspiel, Vol. 2 - Raynor Carroll
Orchestral Repertoire for the Snare Drum - Raynor Carroll
Orchestral Repertoire for Bass Drum & Cymbals - Raynor Carroll
Orchestral Repertoire for Tambourine, Triangle, & Castanets - Raynor Carroll
Classical Symphonies for Timpani - Morris Goldenberg
Classical Overtures for Timpani - Morris Goldenberg
Romantic Symphonies for Timpani - Morris Goldenberg
Modern School for Xylophone, Marimba, and Vibraphone - Morris Goldenberg
Modern School for Snare Drum - Morris Goldenberg

Symphonic Percussion:
The Percussionist's Dictionary - Joseph Adato & George Judy
Pocket Dictionary of Foreign Musical Terms - Anthony Cirone

Drumset Method Books:
A Fresh Approach to the Drumset - Mark Wessels
Groove Essentials 1.0 - Tommy Igoe
Progressive Steps to Syncopation for the Modern Drummer - Ted Reed
Groove Essentials 2.0 - Tommy Igoe
Essential Styles for the Drummer and Bassist, Book One -
Steve Houghton/Tom Warrington
Essential Styles for the Drummer and Bassist, Book Two -
Steve Houghton/Tom Warrington
Essential Techniques for Drum Set: Book 1 - Ed Soph
Modern Reading Text in 4/4 - Louis Bellson
Advanced Techniques for the Modern Drummer - Jim Chapin
Show Drumming - Ed Shaughnessy and Clem DeRosa

Other Method Books:
Studies in Solo Percussion - Morris Goldenberg
Poncho Sanchez' Conga Cookbook - Poncho Sanchez and Chuck Silverman
Series A.I.M. Percussion Text: Volume I, Afro-American Aspects - Jerry Leake
The ABCs of Brazilian Percussion - Ney Rosauro
Required Sticks, Mallets, and Equipment

First year:
Basic quality snare drum sticks (2 pair or more)
  Recommendation: Vic Firth General SD1 or equivalent
Medium Yarn Marimba Mallets (2 pair)
  Recommendation: Vic Firth Giff Howarth M162 or equivalent
Basic quality timpani mallets
  Recommendation: Vic Firth Tim Genis GEN5 (add GEN1 and GEN8 if desired)
Two-surfaced snare drum practice pad
  Recommendation: Vic Firth PAD12H
High Quality Metronome
  Recommendation: Boss DB90 Dr. Beat
Large stick bag
  Recommendation: Vic Firth Concert Keyboard Bag CKBAG
3 - 4 black towels
  Available at Wal-Mart, Target, etc.

Second year:
High quality snare drum sticks
  Recommendation: Cooperman #6 or #10
Medium Vibraphone Mallets (2 pair)
  Recommendation: Vic Firth Terry Gibbs M31 or equivalent
Drumset sticks (3 pair or more)
  Recommendation: Vic Firth Steve Gadd SSG or equivalent
Soft Yarn Marimba Mallets (2 pair)
  Recommendation: Vic Firth Giff Howarth M160 or equivalent
High quality poly/acryllic xylophone mallets
  Recommendation: Vic Firth M134, M140, or equivalent

Third year:
High quality timpani mallets
  Recommendation: Cleveland (or other brand) bamboo shaft mallets
Professional quality tambourine
  Recommendation: Grover Double-Row German Silver or Beryllium Copper with bag
Bass Drum Beater
  Recommendation: Vic Firth Tom Gauger TG02 or TG03
Hard or Medium Hard Yarn Marimba Mallets (2 pair)
  Recommendation: Vic Firth Giff Howarth M163, M164 or equivalent
Additional accessory instruments (castanets, wood block, claves, finger cymbals, etc.)
Additional snare drum sticks, mallets, and beaters
**Fourth year:**
Professional quality triangle
  *Recommendation: Grover or Abel 6” symphonic triangle with clip and bag*
Triangle beaters
  *Recommendation: Grover Triangle Beater set of 6 (TBS)*
Brass glockenspiel mallets
  *Recommendation: Vic Firth M144 or M145*
Chime mallets
  *Recommendation: Grover PM-3 or American Drum AC5*
Additional accessory instruments as needed
Additional snare drum sticks, mallets, and beaters
Proper Care of Equipment and Facilities

Instrument Care: Be careful to use and transport the instruments in a way that does not cause any damage. Keyboard percussion instruments are best moved with two people, and should be lifted over doorways and other bumps. Timpani should be moved by holding the struts (spokes) and never by holding the rim. Timpani should be pedaled down after each use to avoid excess strain to the drum heads. Use a delicate, appropriate touch on the low bars of the marimba to avoid cracking bars - these cost approximately $150 - 200 each to repair or replace. Use common sense and take ownership of the condition of the percussion instruments.

Cover all keyboard percussion instruments, timpani, and the concert bass drum after each use. This protects the instrument and discourages non-percussionists from touching or playing the equipment.

Marching drums must be left in an orderly, uniform, and professional-looking manner when not in use. This is an essential part of taking pride in your organization and developing an identity in a quality drumline.

Keep our facilities clean and organized: Keep track of your personal belongings including sticks, mallets, music, black towels, and other items. Do not leave these items in the percussion section of the band room. Keep them in your locker or take them with you when you leave the music building. Keep the instruments and music stands in the percussion section organized and covered. Keep percussion instruments that are not used often in the storage room or along the sides of the band room.

Keep our facilities secure: Keep the practice rooms and storage rooms locked when not in use, and be sure the band room doors are closed and locked when you finish practicing. Notify Mr. Weyer or Pat Bivens immediately if you notice that an instrument is damaged or is missing.

School-owned sticks and mallets: The C-N music department provides a variety of small accessory instruments and specialty implements (sticks and mallets) for use in the ensembles. Students must provide basic snare drum sticks, keyboard percussion mallets, and timpani mallets. Do not search through the cabinet for basic sticks and mallets for your personal use - provide your own sticks and mallets. Music majors should begin to purchase a collection of bass drum beaters, chime mallets, and small accessories such as tambourine and triangle. Equipment suggestions are provided on page 10 and 11 of this handbook.
How to Have Success as a College Music Major

Successful music majors are among the hardest-working and most self-motivated students on a college campus. Successful professionals in the field of music have developed the following skills while in college:

**Be responsible:** Complete your assignments on time and prepare your assigned music for your ensembles and lessons. Write down your assignments and take care of business in a timely manner. Never come to a rehearsal or lesson unprepared.

**Be early:** Percussionists are responsible for more equipment management and setup than most other musicians. Arrive early to rehearsals and performances to allow time for setup and logistics. Professional musicians often arrive an hour or more before the stated time in order to set up equipment and mentally prepare for work.

**Be hungry to learn:** Be self-motivated and develop your own goals. Be assertive in pursuing these goals. Ask questions of teachers and other students, and go above and beyond the minimum requirements. Learn from your mistakes and your successes. Constantly examine and re-evaluate your personal habits and find creative solutions when you are stuck in a problem.

**Learn to manage your time:** Organize your time through writing down a weekly and daily schedule. Do your most important work and practicing when you are mentally fresh. Take breaks to recharge yourself, but use all the hours in the day effectively.

**Develop professionalism:** College students are young adults who are practicing to be successful professionals. As a developing professional, you will be expected to communicate clearly and return communication (phone calls, emails, etc.) promptly, normally within 24 hours. Speak respectfully to other people and about other people. Dress professionally as appropriate when you attend professional events or when you address groups of people. Developing your reputation as a professional begins today, so be responsible, reliable, and take care of business!

**Learn to make practicing fun:** It’s fun to play music, and it should be fun to practice your instrument. However, people dread practicing when they have frustrations or limitations they don’t know how to overcome, or when they put off their work and become overwhelmed. Practice every day with small, specific goals to work toward your weekly lesson assignment. Practice performing in front of friends and teachers before a formal performance. Develop games and challenges for yourself to motivate your best effort in the practice room. More practice suggestions are provided on the next page.
Developing Practice Habits

An essential part of the college music experience is developing quality practice habits. Your approach to developing your personal musicianship will likely become your approach to every aspect of your professional life. Consider the following practice strategies to develop a collegiate practice routine:

1. Plan when. Plan when you are going to practice at least a day in advance. You might even plan your schedule for the week and see how many practice sessions you can fit in the schedule. Make sure the facility and instruments will be available...sometimes percussionists have to schedule time to use an instrument when sharing school equipment. Make a sign-up list if you need to.

2. Plan what. Create a practice plan, just like if you were making a lesson plan to teach a class. Start by setting a goal for the entire week, and then break your big goal up into daily sections. Figure out how you plan to practice before you go in, so all your practice time can be used to learn and polish your music.

3. Hide. Find a place where you won’t be interrupted or tempted to waste time. Your practice area should be a place with no other noise and no other people. Turn off your cell phone and set a clock or timer to go off when you need to stop practicing.

4. Break it up. Divide your practice time into segments of small goals, and practice each segment for 5 – 10 minutes. The goal could be something as simple as: “learn measure 16-24 and play it 5 times in a row correctly.” Use a stopwatch or egg timer and stick to your plan.

5. Play games. Most people get bored with repetition. Create a simple game to see how many times in a row you can play a selected section without a mistake. Pick one thing to improve each time you play a section of music.

6. Record yourself. Use a tape recorder or video camera and record yourself practicing, at least at the end of your practice session. Playing for a tape recorder can simulate some of the pressure you might feel in a live performance, and you can go back and listen without having to think about playing at the same time.

7. Write it down. Write notes to yourself in the music when you make a mistake. Creating a harmonic analysis of your solo can be helpful. Before and after you practice, write your plans and results in a practice journal. This will help you organize your time and show you where you have room for improvement in your practice strategies.

8. Push yourself. Practice a little longer and a little harder than you think you can. Never settle for being mediocre...you can do anything you want if you practice slowly and divide your goal into small steps!!! Be organized, work hard, and never give up!
Lesson Grading Rubric

Applied lessons will be evaluated and graded using the following rubric:

| Carson-Newman College: Applied Percussion (070, 170, 370) |
| Instructor Evaluation and Grading Rubric |

Student name: _________________________ Date: ___/___/_______

Assignment for TODAY’s lesson:

Evaluation of TODAY’s lesson:

Musical Preparation in advance of lesson (circle one):
  Completely Unprepared       Mostly Unprepared       Some Elements Unprepared       Generally Prepared       Above Expectations

Application and Effort during lesson (circle one):
  Unacceptable Effort       Effort Below Expectations       Acceptable Effort       Responsive to Instruction       Excellent Work

General Preparation (circle one or more):
  Unexcused Absence       Late-Unexcused       Missing Books/Materials       Missing Sticks/Equipment       Acceptable

Overall Progress (circle one):
  Unacceptable       Needs Improvement       Generally Satisfactory       Good Progress       Above Expectations

Comments:

Grade: _____%       Circle one: A       B       C       D       F

A: All elements achieved above expectations: COMPLETELY PROFICIENT
B: Certain elements achieved above expectations, others satisfactory: GENERALLY PROFICIENT
C: All elements achieved at satisfactory level without exceeding expectations: SATISFACTORY
D: Certain elements achieved below expectations: GENERALLY DEFICIENT
F: Most elements achieved below expectations: DEFICIENT

Assignment for NEXT lesson:

_______________________________

Signature of Instructor

August, 2012
Note: This evaluation method may be adjusted at any time by the instructor.
Wind Ensemble and Concert Bands

The wind ensemble and concert bands at Carson-Newman offer students an opportunity to play standard, high-quality literature and develop ensemble skills essential for any teacher or performer. Percussionists in the concert bands are expected to be musically prepared for each rehearsal and work together as a section. Covering all the percussion parts is the responsibility of the entire percussion section. Be responsible for facilities and equipment as described on page 12.

Percussion Ensemble

The Carson-Newman percussion ensemble offers students the opportunity to perform chamber music and large ensemble literature. Members of the percussion ensemble will learn skills related to performing without a conductor and using player cues and listening skills to achieve precision and musicianship. This format is very different from performing in a large ensemble with a conductor. Percussion Ensemble members are expected to be musically prepared for each rehearsal, and the rehearsal schedule will be posted in advance. The Percussion Ensemble class will also include “studio class” sessions to discuss basic collegiate percussion concepts and “percussion lab” format to develop new areas of performance and offer students the opportunity to rehearse and conduct the percussion ensemble. Percussion Ensemble performances will showcase the skills and the philosophy of the percussion studio and serve as a visible, flagship ensemble of the percussion program at Carson-Newman College.

C-N Marching Eagles Drumline

The Carson-Newman Marching Eagles represent the department of music in performances on campus, such as football games and parades, and also represent the College in exhibition performances throughout the area. The Marching Eagles Drumline is an essential segment of the marching band and provides an incredible performance opportunity and educational experience to its members. The drumline experience at Carson-Newman is characterized by diligent work habits, taking pride in achieving a high level of excellence, and forming lifelong friendships with other percussionists. Audition information is available from Mr. Weyer or Pat Bivens.
Students majoring in music education at Carson-Newman are required to complete one semester of percussion methods class, which is offered in the spring semester of odd-numbered years (2013, 2015, etc.). This class offers a blend of hands-on “lab” training and academic concepts related to teaching and developing the percussion segment of the band program at the middle-school and high-school levels. Percussion students enrolled in the class may be called upon to model various performance and teaching skills. Percussionists not enrolled or who have already completed the course may be offered an opportunity to assist with the “lab” portions of the class. Students enrolled in the class are expected to provide a gum rubber drum practice pad (such as Vic Firth PAD12) and general concert drum sticks (i.e., Vic Firth General SD1) as well as the following texts:

*Teaching Percussion*, Gary D. Cook  
*A Fresh Approach to the Snare Drum*, Mark Wessels  
*A Fresh Approach to Mallet Percussion*, Mark Wessels

### Online Resources

**C-N music department**  
Visit the C-N music department website for information about academic programs, upcoming events, and general information about the Carson-Newman music department. Check back soon for a C-N percussion webpage!

**Percussive Arts Society**  
Contains information about PAS and the annual convention, PASIC. Full of hundreds of excellent educational resources for performers and teachers. Every college percussion student should be a member of PAS!

**Contemporary Percussion Concepts**  
Home to CPC, offering percussion specialization to schools and students in East Tennessee. More information about CPC can be found on page 18.

**Vic Firth**  
Homepage for all Vic Firth products and educational resources. Check out pictures and descriptions of sticks and mallets and listen to audio samples of the products!

**Vic Firth Education**  
Video lessons, podcasts, articles, and other resources for performers and teachers provided by the Vic Firth Education team.

**Band Directors Percussion Survival Guide**  
User-friendly guide for teachers and band directors covering topics such as teaching strategies, equipment repair and care, and drum head changing and tuning.
Yamaha Musical Instruments  usa.yamaha.com/products/musical-instruments/
Full descriptions and pictures of Yamaha drumsets, marimbas, marching percussion, and more! Also visit the Yamaha music education page by clicking the tab at the top!

Remo Drumheads and Products  www.remo.com
Homepage for Remo drumheads with information about Remo artists and upcoming events.

Drum Corps International  www.dci.org
The official website of marching music’s major league. Use this website to find information about drum corps events or attending an audition camp!

Winter Guard International  www.wgi.org
Website for the “sport of the arts,” including the finest marching and concert percussion ensembles in the world.

Rush’s Music  www.rushsmusic.com
Store and product information for Rush’s Music store in Knoxville. Rush’s is a supporter of the Carson-Newman music program and makes regular delivery trips to the C-N campus. Support your local music store!

Steve Weiss Music  www.steveweissmusic.com
A good resource to find listings of percussion products, books, and solo literature in a single location. Support your local music stores as much as possible!

Contemporary Percussion Concepts

Contemporary Percussion Concepts is a business based in Knoxville, Tennessee offering percussion lessons, classes, clinics, arranging, adjudication, and other services. Created in 2008 by Matt Weyer, this business serves as an independent contractor to high school and middle school band programs in East Tennessee. Since its creation in 2008, CPC has provided educational services to over 20 band programs in East Tennessee, adjudication services in Texas and throughout Tennessee, and musical arranging services to high school band programs in Florida, Georgia, Tennessee, and Texas. CPC also offers a summer percussion workshop for band directors and has presented an educational clinic at the ETSBOA All-East convention in Gatlinburg, TN. Carson-Newman percussion students may have an opportunity to partner with CPC to observe or assist with rehearsals. Visit the CPC website for more information:

www.contemporarypercussionconcepts.com
About Mr. Weyer

Matt Weyer directs the percussion studio at Carson-Newman College with responsibilities including private studio instruction, directing the percussion ensemble, assisting with the Carson-Newman marching band, and teaching the percussion methods course for music education majors. In addition to these duties, Matt is the founder of Contemporary Percussion Concepts, a consulting and educational activity specializing in percussion lessons, clinics, arranging, group instruction, and program consulting.

From 2005 - 2008, Mr. Weyer served as the percussion director at Plano West Senior High School in Plano, Texas, a position which involved teaching and supervision of percussion at six schools in the “west cluster” of Plano ISD. Matt’s duties in Plano included directing multiple percussion ensembles, leading the steel band, directing and arranging for the multiple drumlines, coaching the multiple concert band and orchestra percussion sections, and teaching 40 – 50 private lessons per week. During this period of time, the percussion groups under Mr. Weyer’s direction received high ratings and were recognized in the area for their excellence.

Mr. Weyer has also held the positions of assistant band director/percussion director at Clinton High School in Clinton, Tennessee, and assistant band director at Gatesville High School in Gatesville, Texas. Matt holds the Bachelor of Music degree in Music Education from the University of Tennessee and a Master of Music degree in Music Performance from the University of Georgia, where he partially completed additional course work toward the Doctor of Musical Arts degree in Music Performance. Originally from Charlottesville, Virginia, Matt is a proud alumnus of the 1999 Glassmen Drum and Bugle Corps of Toledo, Ohio, and lives in Powell, Tennessee with his wife, Missi.