Instructor: Mr. Trent Shuey  
Office: # 210  
Office Phone: (325) 486-6036  
E-mail: trent.shuey@angelo.edu  
Office hours: Post on office door or by appointment.

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**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.

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 and Orchestra 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 Mr. Shuey’s discretion.
Percussion Studio Handbook

Studio Class Schedule:

August 28  Introduction, Handbook
September 4  Labor Day (no class)
September 11  Music Major Showcase
September 18  Audition Excerpts
September 25  Snare Drum
October 2  Keyboard
October 9  MID TERM PERFORMANCE
October 16  Timpani
October 23  Accessories
October 30  Drum Set
November 6  Afro Cuban
November 13  Rag Day!
November 20  Mach Jury (Majors)
November 27  Non Major Final Performance
December 5-7  JURIES

Required Studio Events

Faculty Recital, Dr. Fagner Rocha | Wednesday, September 13 | 7:30 PM | EBRH
Faculty Recital, Dr. Jeff Womack | Tuesday, October 10 | 7:30 PM | EBRH
ASU Wind Ensemble Concert | Thursday, October 12 | 7:30 PM | UA
ASU Symphony Orchestra Concert | Thursday, October 19 | 7:30 PM | FBC
ASU Jazz Ensemble Concert | Tuesday, November 14 | 7:30 PM | UA
ASU Day of Percussion | Saturday, Nov. 18 | All Day | EBRH
ASU Wind Ensemble Concert | Friday, Dec. 1 | 7:30 PM | UA

PERCUSSIVE ARTS SOCIETY

Students should strongly consider joining the Percussive Arts Society. VIP membership is $55 per year. You can access the website and join at [www.pas.org](http://www.pas.org).

Each year the Percussive Arts Society holds the Percussive Art Society International Convention. It is held in Indianapolis, Indiana for two years, and then travels for one year. This year PASIC is held in Indianapolis, Indiana on November 8-11. It is strongly encouraged that each student attends this conference.

PRACTICE ROOMS

The main percussion practice room is 288 (Percussion Studio). There is the large 4.5 Yamaha marimba, a snare drum on a stand, a set of four timpani, vibraphone, xylophone, and drum set.
The second practice room (284a) contains a 4.3 octave Musser kelon marimba, xylophone, and upright piano. The third practice room (284b) contains a 4.0 octave Musser rosewood marimba.

All rooms will have a schedule and students will be allowed to sign up and reserve two hours a day in each room. If the room is vacant then the student is welcome to practice outside of his/her assigned time, in addition, if a student is more than 10 minutes late for their assigned practice time their room may be used by another student.

**EXPECTATIONS**

To meet degree requirements, students are expected to demonstrate significant proficiency in each of the following areas of percussion:

- Snare Drum (rudimental, orchestral)
- Timpani
- Keyboard (marimba, vibraphone, xylophone, bells, chimes)
- Multiple percussion (including electronic percussion)
- Hand drums (and world music)
- Drum set

How much to assign each individual on a weekly basis is going to depend on ability and materials being covered. Most students will be working on more than one style/technique during the semester.

**Level Change (1000 to 2000)**

At the end of the first year students must pass a barrier in front of a faculty jury panel in order to move to 2000 level lessons. To pass this level change the student must demonstrate:

- Sight Reading on snare drum, timpani, and keyboard
- Rudiments
- Major scales (two octaves, plus the arpeggio)

**Level Change (2000 to 3000)**

At the end of the second year students must pass a barrier in front of a faculty jury panel in order to move to 3000 level lessons and preparation for the Junior Recital. To pass this level change the student must demonstrate:

- Sight Reading on snare drum, timpani, and keyboard
- Rudiments
- Harmonic minor scales (two octaves, plus the arpeggio)

Junior Recital and Senior Recital have their own separate syllabus.
METHOD BOOKS  (bold = required)

SNARE DRUM

Cirone, Anthony J  Portraits in Rhythm: 50 Studies For Snare Drum
Pratt, John S  14 Modern Contest Solos For Snare Drum
Wilcoxon, Charles  The All-American Drummer: 150 Rudimental Solos
Peters, Mitchell  Advanced Snare Drum Studies
Peters, Mitchell  Developing Dexterity: For Snare Drum
Peters, Mitchell  Elementary Snare Drum Studies
Peters, Mitchell  Intermediate Snare Drum Studies
Carroll, Raynor  Orchestral Repertoire For The Snare Drum
Delècluse, Jacques  Keiskleiriana 1: 13 Etudes Pour Caisse-claire
Delècluse, Jacques  Keiskleiriana 2: 12 Etudes Pour Caisse-claire
Delècluse, Jacques  Douze Études Pour Caisse-claire: Twelve Studies For Snare Drum
Savage, Matt  Rudimental Workshop

MALLETs

Quartier, Bart  Image: Twenty Children’s Songs for Marimba
Green, George Hamilton  George Hamilton Green's Instruction Course For Xylophone
Green, George Hamilton  Xylophone Rags Of George Hamilton Green
Stevens, Leigh Howard  Method Of Movement For Marimba: With 590 Exercises
Bach, Johann Sebastian  Complete Suites For Unaccompanied Cello;
Bach, Johann Sebastian  Works For Violin: From The Bach-Gesellschaft Edition
Carrol, Raynor  Orchestral Repertoire For The Glockenspiel (Volume 1 & 2)
Carrol, Raynor  Orchestral Repertoire For The Xylophone (Volume 1 & 2)
Friedman, David  Vibraphone Technique: Dampening And Pedaling
Metzger, Jon  The Art and Language of Jazz Vibes
Kite, Rebecca  Reading Mallet Percussion Music: Four Octave Marimba
Goldenberg, Morris  Modern School for Xylophone, Marimba, and Vibraphone
Ford, Mark  Marimba: Technique Through Music
The Real Book

TIMPANI

Carroll, Raynor  Exercises, Etudes And Solos For The Timpani
Hochrainer, Richard  Etuden For Timpani (Volume 3)
Tafoya, John  The Working Timpanist's Survival Guide: A Practical Approach To Audition
Tafoya, John  Excerpts For The Orchestral Timpanist
Max, Randy  Beyond The Audition Screen
Lepak, Alexander  The Friese-Lepak Timpani Method: A Complete Method For Timpani : In Four Parts
DRUM SET
Chapin, Jim  
Garibaldi, David  
Houghton, Steve  
Igoe, Tommy  
Igoe, Tommy  
Riley, John  
Reed, Ted  
Malabe, Frank  
Uribe, Ed

Advanced Techniques For The Modern Drummer
Future Sounds: A Book Of Contemporary Drumset Concepts
Essential Styles: For The Drummer And Bassist; A Cross Section Of Styles As Played By Today’s Top Artists
Groove Essentials: The Play-Along: the Groove Encyclopedia for the 21st-Century Drummer
Groove Essentials 2.0: The Groove Encyclopedia for the Advanced 21st-Century Drummer
The Art Of Bop Drumming
Progressive Steps To Syncopation For The Modern Drummer
Afro-Cuban Rhythms For Drumset
The Essence Of Afro-Cuban Percussion And Drum Set: Rhythms, Songstyles, Techniques, Applications

REFERENCE BOOKS
Blades, James  
Cirone, Anthony

Percussion Instruments and Their History
Cirone’s Pocket Dictionary of Foreign Musical Terms

RECOMMENDED READING
Kite, Rebecca.  
Schick, Steven

Keiko Abe: A virtuosic life: Her musical career and the evolution of the concert marimba
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
Drum Set | Wire Brushes
# 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

## ESSENTIAL ORCHESTRAL EXCERPTS

<table>
<thead>
<tr>
<th>TIMPANI</th>
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<th>STRAVINSKY</th>
<th>The Firebird (complete)</th>
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<tbody>
<tr>
<td>MOZART</td>
<td>Symphony No. 39</td>
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<td>BEETHOVEN</td>
<td>Symphonies No. 1, 5, 7, 9</td>
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<td>BRAHMS</td>
<td>Symphony No. 1</td>
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<td>TCHAIKOVSKY</td>
<td>Symphony No. 4</td>
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<td>STRAUSS</td>
<td>Burleske</td>
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<td>ELGAR</td>
<td>Enigma Variations</td>
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<tr>
<td>MAHLER</td>
<td>Symphony No. 5</td>
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<tr>
<td>STRAVINSKY</td>
<td>The Rite of Spring</td>
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<tr>
<td>SHOSTAKOVICH</td>
<td>Symphony No. 1</td>
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<tr>
<td>BARTOK</td>
<td>Music for Strings, Percussion and Celesta</td>
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</tbody>
</table>

- Concerto for Orchestra

| HINDEMITH | Symphonic Metamorphosis |  |  |
| SCHUMAN | New England Triptych |  |  |

- SNAKE DRUM

| BARTOK | Concerto for Orchestra |  |  |
| PROKOVIEV | Lt. Kije Suite |  |  |
| RAVEL | Bolero |  |  |
| RIMSKY-KORSAKOV | Capriccio Espagnol |  |  |
| SCHUMAN | Symphony No. 3 |  |  |
| SHOSTAKOVICH | Symphony No. 10 |  |  |

- CYMBALS

| MOUSSORGSKY | Night on Bald Mountain |  |  |
| RACHMANINOFF | Piano Concerto No. 2 |  |  |
| TCHAIKOVSKY | Romeo and Juliet Overture |  |  |

- BASS DRUM

| BERLIOZ | Symphonie Fantastique |  |  |
| MAHLER | Symphony No. 3 |  |  |
| STRAVINSKY | The Rite of Spring |  |  |
| TCHAIKOVSKY | Romeo & Juliet Overture |  |  |

- TAMBOURINE

| BIZET | Carmen |  |  |
| DVORAK | Carnival Overture |  |  |
| STRAVINSKY | Petroushka (1947) |  |  |
| TCHAIKOVSKY | The Nutcracker |  |  |

| XYLOPHONE |  |  |  |
| COPLAND | Appalachian Spring |  |  |
| GERSHWIN | An American in Paris |  |  |
| KABELEVSKY | Colas Breugnon Overture |  |  |
| KODALY | Hary Janos Suite |  |  |
| SCHUMAN | Symphony No. 3 |  |  |
| SHOSTAKOVICH | Polka from The Golden Age |  |  |

| TRIANGLE |  |  |  |
| BIZET | Carmen |  |  |
| BRAHMS | Symphony No. 4 |  |  |
## MARIMBA REPERTOIRE LIST

### I. Technique
- Bart Quartier: Image
- Leigh Stevens: Method of Movement
- Gordon Stout: Ideo-Kinetics Workbook
- Nancy Zeiltsman: Four-Mallet Marimba Playing

### II. Early Marimba Repertoire
- Alfred Fissinger: Suite
- Akira Miyoshi: Conversation Suite
- Clair O. Musser: Etudes Op. 6, #8-10
- Paul Sifler: Marimba Suite

### III. Transcriptions
- J.S. Bach: Six Suites for Violoncello
- J. S. Bach: Sonatas and Partitas for Violin
- J.S. Bach: Two-Part Inventions
- J.S. Bach: The Well-Tempered Clavier

### IV. Early Concerti
- James Basta: Concerto for Marimba
- Paul Creston: Concertino for Marimba
- Robert Kurka: Concerto for Marimba and Vibraphone
- Jorge Sarmientos: Concerto for Marimba

### V. Modern Etudes & Companion Pieces
- Michael Burritt: Marimbetudes #1-6, Four Movements
- Raymond Helble: Preludes #1-9, Grand Fantasy
- Paul Smadbeck: Etudes #1-3, Rhythm Song
- Gordon Stout: Etudes #1-14, Two Mexican Dances

### VI. Abe Improvisations
- Keiko Abe: Dream of the Cherry Blossoms
- Keiko Abe: Michi
- Keiko Abe: Works for Marimba, Works for Solo Marimba

### VII. Abe Commissions
- Yoshio Hachimura: Ahania (ms)
- Minoru Miki: Time
- Akira Miyoshi: Torse III
- Tokuhide Niimi: For Marimba I & II
- Yasuo Sueyoshi: Mirage
- Toshimitsu Tanaka: Two Movements

### VIII. Stevens Commissions
- Raymond Helble: Toccata Fantasy
- David Maslanka: Variations on Lost Love
- John Serry: Night Rhapsody
- John Serry: West Side Suite (ms)

### IX. Moersch Commissions
- Irwin Bazelon: Suite for Marimba*
- Richard R. Bennett: After Syrinx II*
- Eric Ewazen: Northern Lights
- Harold Farberman: “A” Train
- Akemi Naito: Memory of the Woods**
- Andrew Thomas: Merlin*

### X. WM & LHS/GS/RVS/NZ NEA/MTC Commissions
- Jacob Druckman: Reflections on the Nature of Water*
- Steven Mackey: See Ya Thursday
- Eugene O’Brien: Rhyme and Reason (ms)
- Roger Reynolds: Islands from Archipelago II: Autumn Island
- Gunther Schuller: Marimbology
- Joseph Schwantner: Velocities

### XI. Miscellaneous Solo Repertoire
- Robert Aldridge: From My Little Island
- Daniel Asia: Marimba Music
- Markus Halt: Marimbasonic
- Matthew Harris: Potpourri
- Evan Hause: Fields (ms)
- Peter Klatzow: Dances of Earth and Fire
- Gary Kulesha: Angels (+ CD)
- Paul Lansky: Three Moves
- Askell Masson: Sonata
- Daniel McCarthy: Rimbasly (+ CD)
- Andy Pape: Marrrimba
- Marta Ptaszynska: Graffito
- Suzanne Sheppard: Suite
- Gary Smart: The Seasons (ms)
- Martin Wesley-Smith: For Marimba and Tape* (+ CD)
- Takayoshi Yoshioka: Suites No. 1-3
- Nebojsa Zivkovic: Illijas
- Various: Intermediate Masterworks for Marimba, Vol. 1 & 2

### XII. Chamber Music with Winds or Brass
- Eric Ewazen: Mosiacs
- David Keckley: Valencia
- Peter Klatzow: Figures in a Landscape
- William Thomas McKinley: SingleTree (ms)
- Gordon Stout: Duo (Dance-Song)
- Tsuneya Tanabe: Recollections of the Inland Sea
- Alec Wilder: Suite
- Akira Yuyama: Diventimento

### XIII. Chamber Music with Strings
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Steve Adams: Owed T'Don (ms)
Simon Bainbridge: Marimolin Inventions
Paul Desenne: Four and a Half Movements (ms)
William Kraft: Encounters X (ms)
Paul Lansky: Hop
Thomas Oboe Lee: Marimolin
Robert Nieske: Marimba Quartet (ms)
Gunther Schuller: Phantasmata
Alejandro Vinao: Tumblers (+ CD) (ms)

XIV. Chamber Music with Piano or Percussion
Irwin Bazelon: Partnership
Luciano Berio: Linea
Minoru Miki: Marimba Spiritual
Steve Reich: Piano Phase, Nagoya Marimbas
Toru Takemitsu: Rain Tree
Andrew Thomas: Hexengeheule
Charles Wuorinen: Percussion Duo
Nebojsa Zivkovic: Uneven Souls

XV. Chamber Music with Mixed Ensemble
Irwin Bazelon: Quintessentials
Peter Maxwell Davies: Ave Maris Stella
Jacob Druckman: Bo
Takekuni Hirayoshi: Dialog for Marimba and 3 Instruments (ms)
Minoru Miki: Sohmon III
Akira Miyoshi: Nocturne
Teruyuki Noda: Quintet “Mattinata”
Yoshihisa Taira: Pentalpha

XVI. Japanese Concerti
Keiko Abe: Prism Rhapsody
Akira Ifukube: Lauda Concertata
Minoru Miki: Concerto for Marimba
Akira Miyoshi: Concerto for Marimba
Toru Takemitsu: Gitimalya
Toshiimitsu Tanaka: Marimba Concerto (Sadlo Concerto)
Takayoshi Yoshioka: Marimba Concerto No. 1 (ms)

XVII. European Concerti
Frangis Ali-Sade: Concerto for Marimba
Marcin Blazewicz: Marimba Concerto No. 2
Anders Koppel: Concerto for Marimba
Askel Masson: Marimba Concerto (ms)
Emmanuel Sejourne: Concerto for Marimba
Erki-Sven Tüür: Ardor – Marimba Concerto
Nebojsa Zivkovic: Concerto No. 2 for Marimba

XVIII. Modern Concerti
Richard R. Bennett: Concerto for Marimba
Eric Ewazen: Concerto for Marimba
Peter Klatzow: Concerto for Marimba, Concerto for Marimba and Flute
Libby Larsen: Marimba Concerto: After Hampton
Frank Nuyts: Woodnotes (ms)
Tomas Svoboda: Concerto for Marimba
Andrew Thomas: Loving Mad Tom
PERCUSSION ARTISTS TO BE AWARE OF AND TO LISTEN TO

Here is a brief list of some of the various percussionists in many different fields you need to know about and listen. It is imperative that you know what the standards are for excellence in percussion performance and who sets these standards.

**Classical Percussion/Marimba:**
- Evelyn Glennie - Marimba and Percussion (many CD’s available)
- William Moersch – Marimba (Modern Marimbist CD)
- Nebojsa Zivkovic - Marimba and Percussion (Castle of the Mad King, Uneven Souls)
- Gordon Stout – Marimba (2 CD’s)
- Leigh Howard Stevens- Marimba (2 CDs)
- She e Wu- marimba
- Anthony Cirone-orchestral percussion
- Jonathan Haas-timpani
- Keiko Abe-marimba
- Steve Schick-percussionist
- Ney Rosauro-marimba/percussion

**Jazz Vibraphone:**
- Gary Burton
- Arthur Lipner
- Dave Samuels
- Lionel Hampton
- Dave Friedmann
- Milt Jackson
- Bobby Hutcherson

**Drum Set Artists:**
- Steve Gadd
- Dave Weckl
- Steve Smith
- Kenny Aronoff
- Vinnie Colaiuta
- Steve Houghton
- Max Roach
- Louis Bellson
- John Riley
- Peter Erskine
- Jack DeJohnette
- Elvin Jones
- Art Blakey
- Buddy Rich
- Keith Copeland
- Manu Katche

**Latin Percussion:**
- Pancho Sanchez
- Giovanni Hidalgo
- Tito Puente
- Luis Conte
- Alex Acuna
- Manolo Badrena
- Nano Vasconcelos

**World Music/Percussion:**
- Glen Velez
- Zakir Hussein
- Jamey Haddad
## ORCHESTRAL PERCUSSION LITERATURE CHRONOLOGY

<table>
<thead>
<tr>
<th>Period</th>
<th>Composer</th>
<th>Works</th>
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<tbody>
<tr>
<td>1100-1300</td>
<td>Arabic musical instruments introduced into Europe via the Crusades</td>
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<tr>
<td>Renaissance Period</td>
<td>1457 – King of Hungary employs kettledrummers on horseback</td>
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<tr>
<td>1511, 1528</td>
<td>First documentation of “strohfiedel”, or xylophone, in Europe</td>
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<tr>
<td>1542</td>
<td>King Henry VIII of England orders kettledrums from Vienna</td>
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<tr>
<td>Baroque Period</td>
<td>1623 – Imperial Guild of Trumpeters and Kettledrummers in Germany</td>
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<tr>
<td>1675</td>
<td>Jean-Baptiste Lully (1632-1687) opera Thésée is first score including timpani</td>
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<td>1692</td>
<td>Henry Purcell (1659-1695) The Faerie Queene with first orchestral solo passage for timpani</td>
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<tr>
<td>Classical Period</td>
<td>Johann Sebastian Bach (1685-1750)</td>
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<tr>
<td>1750-1830</td>
<td>Georg Friederic Händel (1685-1759)</td>
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<tr>
<td>Romantic Period</td>
<td>Hector Berlioz (1803-1869)</td>
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<td>1830-1910</td>
<td>Franz Schubert (1797-1828)</td>
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<tr>
<td></td>
<td>Gioacchino Rossini (1792-1868) – 32 operas</td>
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<td>La gazza ladra (1817)</td>
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<td>Franz Schubert (1797-1828)</td>
<td>Symphony No. 9 “Great” (1826)</td>
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<td>Felix Mendelssohn (1809-1847)</td>
<td>Symphony No. 3 “Scottish” (1842)</td>
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<td>Symphony No. 3 “Rhenish” (1850)</td>
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<td>Richard Wagner (1813-1883)</td>
<td>Götterdämmerung (1874)</td>
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<td>Giuseppe Verdi (1813-1901)</td>
<td>Requiem (1874)</td>
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<td>Camille Saint-Saëns (1835-1921)</td>
<td>Symphony No. 4 “Symphonie fantastique” (1830)</td>
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<td>Danse macabre (1874)</td>
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<td>Georges Bizet (1838-1875)</td>
<td>Carmen (1874)</td>
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<td>Johannes Brahms (1833-1897)</td>
<td>Symphony No. 1 (1876)</td>
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<td>Symphony No. 4 (1885)</td>
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<td></td>
<td>Modest Mussorgsky (1839-1881)</td>
<td>Night on Bald Mountain (1867, 1886)</td>
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</tbody>
</table>
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Peter Ilyich Tchaikovsky (1840-1893) – 6 symphonies
   Romeo and Juliet (1869, 1880)
   Symphony No. 4 (1878)
   Sleeping Beauty (1889)
   The Nutcracker (1892)

Nicolas Rimsky-Korsakov (1844-1908)
   Capriccio Espagnol (1887)
   Scheherazade (1888)
   Russian Easter Festival Overture (1888)

Antonín Dvořák (1841-1904) – 9 symphonies
   Carnival Overture (1892)
   Symphony No. 9 (1893)

Richard Strauss (1864-1949)
   Burleske (1886)
   Don Juan (1889)
   Till Eulenspiegels lustige Streiche (1895)

Paul Dukas (1865-1935)
   The Sorcerer’s Apprentice (1897)

Edward Elgar (1857-1934)
   Enigma Variations (1899)

Gustav Mahler (1860-1911) – 9 symphonies
   Symphony No. 3 (1896)
   Symphony No. 5 (1902)

Sergei Rachmaninoff (1873-1943)
   Piano Concerto No. 2 (1901)

Alexander Glazounov (1865-1936)
   Violin Concerto (1904)

20th Century (1910-present)

Claude Debussy (1862-1918)
   La Mer (1905)
   Daphnis and Chloé (1911, 1913)

Igor Stravinsky (1882-1971)
   The Firebird (1910, 1911)
   Pétrouchka (1911, 1947)

The Rite of Spring (1913)

Carl Nielsen (1865-1931)
   Symphony No. 4 (1916)
   Clarinet Concerto (1928)

Gustav Holst (1874-1934)
   The Planets (1916)

Ottorino Respighi (1879-1936)
   The Pines of Rome (1924)

Zoltán Kodály (1882-1967)
   Háry János Suite (1925)

Maurice Ravel (1875-1937)
   Alborada del gracioso (1919)
   Bolero (1928)

George Gershwin (1898-1937)
   An American in Paris (1928)
   Porgy and Bess (1935)

Sergei Prokofiev (1891-1953) – 6 symphonies
   Lt. Kije Suite (1934)
   Peter and the Wolf (1936)

Béla Bartók (1881-1945)
   Piano Concerto No. 2 (1931)
   Music for Strings, Percussion and
   Celesta (1936)
   Concerto for Orchestra (1943)
   Piano Concerto No. 3 (1945)

Carl Orff (1895-1982)
   Carmina Burana (1937)

Dmitri Kabalevsky (1904-1987)
   Colas Breugnon (1938)

Paul Hindemith (1895-1963)
   Symphonic Metamorphosis (1943)

Aaron Copland (1900-1990)
   Appalachian Spring (1944)

Frank Martin (1890-1974)
Percussion Studio Handbook

Concerto for 7 Wind Instruments, Timpani, Percussion and Strings (1949)  
Dmitri Shostakovich (1906-1975) – 15 symphonies  
Symphony No. 1 (1925)  
The Golden Age (1930)  
Symphony No. 10 (1953)  
New England Triptych (1956)

William Schuman (1910-1992)  
Symphony No. 3 (1941)

Leonard Bernstein (1918-1992)  
Candide (1956)  
Symphonic Dances from West Side Story (1960)

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 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.