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.
- 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.

Studio Class Schedule:

Jan. 22    Introduction, Handbook, Audition Excerpts
Jan. 29    Keyboard Sight Reading
Feb. 5     Music Major Showcase
Feb. 12    Orchestral Accessories
Feb. 19    Snare Drum – Great Hands for a Lifetime
Feb. 26    Keyboard Sight Reading
March 5    NO STUDIO CLASS – Wind Ensemble Tour
March 12   SPRING BREAK
March 19   MID TERM PERFORMANCE
March 26   Keyboard Sight Reading
April 2    Afro Cuban
April 9    Rag Day!
April 16   Mach Jury (Majors)
April 23   Mach Jury (Majors)

Required Studio Events

Faculty Recital, Dr. Jeff Womack  | Tuesday, January 30  | 7:30 PM | EBRH
ASU Wind Ensemble Concert  | Monday, March 5  | 7:30 PM | UA
ASU Symphony Orchestra Concert  | Thursday, March 8 | 7:30 PM | UA
ASU Symphonic Band Concert  | Friday, March 23 | 7:30 PM | UA
Faculty Recital, Dr. Tim Bonenfant and Trent Shuey  | Tuesday, April 10 | 7:30 PM | EBRH
ASU Percussion Ensemble Concert  | Friday, April 13 | 7:30 PM | EBRH
ASU Jazz Ensemble Concert  | Tuesday, April 17 | 7:30 PM | UA
ASU Wind Ensemble and Symphonic Band Concert #2  | Thursday, April 29 | 7:30 PM | UA
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.

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:
Percussion Studio Handbook – Trent Shuey

- 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
Pratt, John S
Wilcoxon, Charles
Peters, Mitchell
Peters, Mitchell
Peters, Mitchell
Peters, Mitchell
Carroll, Raynor
Delècluse, Jacques
Delècluse, Jacques
Delècluse, Jacques
Savage, Matt

Portraits in Rhythm: 50 Studies For Snare Drum
14 Modern Contest Solos For Snare Drum
The All-American Drummer: 150 Rudimental Solos
Advanced Snare Drum Studies
Developing Dexterity: For Snare Drum
Elementary Snare Drum Studies
Intermediate Snare Drum Studies
Orchestral Repertoire For The Snare Drum
Keiskleiriana 1: 13 Etudes Pour Caisse-claire
Keiskleiriana 2: 12 Etudes Pour Caisse-claire
Douze Études Pour Caisse-claire: Twelve Studies For Snare Drum
Rudimental Workshop

MALLETS

Quartier, Bart
Green, George Hamilton
Green, George Hamilton
Stevens, Leigh Howard
Bach, Johann Sebastian
Bach, Johann Sebastian
Carrol, Raynor
Carrol, Raynor
Friedman, David
Metzger, Jon
Kite, Rebecca
Golderberg, Morris
Ford, Mark

Image: Twenty Children’s Songs for Marimba
George Hamilton Green’s Instruction Course For Xylophone
Method Of Movement For Marimba: With 590 Exercises
Complete Suites For Unaccompanied Cello;
Works For Violin: From The Bach-Gesellschaft Edition
Orchestral Repertoire For The Glockenspiel (Volume 1 & 2)
Orchestral Repertoire For The Xylophone (Volume 1 & 2)
Vibraphone Technique: Dampening And Pedaling
The Art and Language of Jazz Vibes
Reading Mallet Percussion Music: Four Octave Marimba
Modern School for Xylophone, Marimba, and Vibraphone
Marimba: Technique Through Music
The Real Book

TIMPANI

Carroll, Raynor
Hochrainer, Richard
Tafoya, John

Exercises, Etudes And Solos For The Timpani
Etuden For Timpani (Volume 3)
The Working Timpanist's Survival Guide: A Practical Approach To
Audition Excerpts For The Orchestral Timpanist
Percussion Studio Handbook – Trent Shuey

Tafoya, John
- Beyond The Audition Screen

Max, Randy
- Orchestral Excerpts for Timpani

Lepak, Alexander
- The Friese-Lepak Timpani Method: A Complete Method For Timpani : In Four Parts

DRUM SET

Chapin, Jim
- Advanced Techniques For The Modern Drummer

Garibaldi, David
- Future Sounds: A Book Of Contemporary Drumset Concepts

Houghton, Steve
- Essential Styles: For The Drummer And Bassist; A Cross Section Of Styles As Played By Today’s Top Artists

Igoe, Tommy

Igoe, Tommy
- Groove Essentials 2.0: The Groove Encyclopedia for the Advanced 21st-Century Drummer

Riley, John
- The Art Of Bop Drumming

Reed, Ted
- Progressive Steps To Syncopation For The Modern Drummer

Malabe, Frank
- Afro-Cuban Rhythms For Drumset

Uribe, Ed
- The Essence Of Afro-Cuban Percussion And Drum Set: Rhythms, Songstyles, Techniques, Applications

REFERENCE BOOKS

Blades, James
- Percussion Instruments and Their History

Cirone, Anthony
- Cirone’s Pocket Dictionary of Foreign Musical Terms

RECOMMENDED READING

Kite, Rebecca.
- Keiko Abe: A virtuosic life: Her musical career and the evolution of the concert marimba

Schick, Steven
- The Percussionist’s Art: Same bed, different dreams
REQUIRED EQUIPMENT

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

Glockenspiel | Innovative IP906 or Malletech ORR48 Phenolic (one pair)

Ensemble Xylophone | Innovative IP905 or Malletech Plastic (one pair)

Solo Xylophone | Innovative IP902 or Malletech BB34 Poly (one pair)

Crotales | Innovative IP760R – Aluminum (one pair)

Vibraphone | Malletech Dave Samuels DS18 (two pair)

Marimba | Vic Firth Robert Van Sice M114 (two pair) – also useful M113, M112, M115

Marimba | Innovative ENS360 Hard Rubber (two pair)

Timpani | Cloyd Duff Timpani Mallets (#2, #4, #6, #10)

Timpani | A440 Tuning Fork

Drum Set | IP or Vic Firth SA, Vic Firth 8D (for jazz), or comparable

Drum Set | Wire Brushes

ACCESSORIES

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

## TIMPANI

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOZART</td>
<td>Symphony No. 39</td>
</tr>
<tr>
<td>BEETHOVEN</td>
<td>Symphonies No. 1, 5, 7, 9</td>
</tr>
<tr>
<td>BRAHMS</td>
<td>Symphony No. 1</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Symphony No. 4</td>
</tr>
<tr>
<td>STRAUSS</td>
<td>Burleske</td>
</tr>
<tr>
<td>ELGAR</td>
<td>Enigma Variations</td>
</tr>
<tr>
<td>MAHLER</td>
<td>Symphony No. 5</td>
</tr>
<tr>
<td>STRAVINSKY</td>
<td>The Rite of Spring</td>
</tr>
<tr>
<td>SHOSTAKOVICH</td>
<td>Symphony No. 1</td>
</tr>
<tr>
<td>BARTOK</td>
<td>Music for Strings, Percussion and Celesta Concerto for Orchestra</td>
</tr>
<tr>
<td>HINDEMITH</td>
<td>Symphonic Metamorphosis</td>
</tr>
<tr>
<td>SCHUMAN</td>
<td>New England Triptych</td>
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## SNARE DRUM

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
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<tbody>
<tr>
<td>BARTOK</td>
<td>Concerto for Orchestra</td>
</tr>
<tr>
<td>PROKOVIEV</td>
<td>Lt. Kije Suite</td>
</tr>
<tr>
<td>RAVEL</td>
<td>Bolero</td>
</tr>
<tr>
<td>RIMSKY-KORSAKOV</td>
<td>Capriccio Espagnol</td>
</tr>
<tr>
<td>SCHUMAN</td>
<td>Symphony No. 3</td>
</tr>
<tr>
<td>SHOSTAKOVICH</td>
<td>Symphony No. 10</td>
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## XYLOPHONE

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
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<tbody>
<tr>
<td>COPLAND</td>
<td>Appalachian Spring</td>
</tr>
<tr>
<td>GERSHWIN</td>
<td>An American in Paris</td>
</tr>
<tr>
<td></td>
<td>Porgy and Bess Overture</td>
</tr>
<tr>
<td>KABELEVSKY</td>
<td>Colas Breugnon Overture</td>
</tr>
<tr>
<td>KODALY</td>
<td>Hary Janos Suite</td>
</tr>
<tr>
<td>SCHUMAN</td>
<td>Symphony No. 3</td>
</tr>
<tr>
<td>SHOSTAKOVICH</td>
<td>Polka from The Golden Age</td>
</tr>
<tr>
<td>STRAVINSKY</td>
<td>The Firebird (complete)</td>
</tr>
</tbody>
</table>

## GLOCKENSPIEL

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
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<tbody>
<tr>
<td>DEBUSSY</td>
<td>La Mer</td>
</tr>
<tr>
<td>DUKAS</td>
<td>Sorcerer’s Apprentice</td>
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<tr>
<td>GLAZOUNOV</td>
<td>Concerto for Violin</td>
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<tr>
<td>KODALY</td>
<td>Hary Janos Suite</td>
</tr>
<tr>
<td>MOZART</td>
<td>The Magic Flute</td>
</tr>
<tr>
<td>RESPIGHI</td>
<td>The Pines of Rome</td>
</tr>
<tr>
<td>STRAUSS</td>
<td>Don Juan</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Waltz from Sleeping Beauty</td>
</tr>
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## BASS DRUM

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<tr>
<th>Composer</th>
<th>Piece</th>
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<tbody>
<tr>
<td>BERLIOZ</td>
<td>Symphonie Fantastique</td>
</tr>
<tr>
<td>MAHLER</td>
<td>Symphony No. 3</td>
</tr>
<tr>
<td>STRAVINSKY</td>
<td>The Rite of Spring</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Romeo &amp; Juliet Overture</td>
</tr>
</tbody>
</table>

## CYMBALS

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
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<tbody>
<tr>
<td>MOUSSORGSKY</td>
<td>Night on Bald Mountain</td>
</tr>
<tr>
<td>RACHMANINOFF</td>
<td>Piano Concerto No. 2</td>
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<tr>
<td>TCHAIKOVSKY</td>
<td>Romeo and Juliet Overture</td>
</tr>
<tr>
<td></td>
<td>Symphony No. 4</td>
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## TAMBOURINE

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<tr>
<th>Composer</th>
<th>Piece</th>
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<tbody>
<tr>
<td>BIZET</td>
<td>Carmen</td>
</tr>
<tr>
<td>DVORAK</td>
<td>Carnival Overture</td>
</tr>
<tr>
<td>STRAVINSKY</td>
<td>Petrouchka (1947)</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>The Nutcracker</td>
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## TRIANGLE

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
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<tbody>
<tr>
<td>BIZET</td>
<td>Carmen</td>
</tr>
<tr>
<td>BRAHMS</td>
<td>Symphony No. 4</td>
</tr>
<tr>
<td>DVORAK</td>
<td>Symphony No. 9</td>
</tr>
<tr>
<td>LISZT</td>
<td>Piano Concerto No. 1</td>
</tr>
</tbody>
</table>
MARIMBA REPERTOIRE LIST

I. Technique
Bart Quartier: Image
Leigh Stevens: Method of Movement
Gordon Stout: Ideo-Kinetics Workbook
Nancy Zeltsman: 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
Darius Milhaud: 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 Suyoshi: 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)
Christopher Stowens: Atamasco (+ CD) (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: Mosaics
   David Keochly: Valencia
   Peter Klatzow: Figures in a Landscape
   William Thomas McKinley: SingleTree (ms)
   Gordon Stout: Duo (Dance-Song)
   Tsunea Tanabe: Recollections of the Inland Sea
   Alec Wilder: Suite
   Akira Yuyama: Divertimento

XIII. Chamber Music with Strings
   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

XVI. Japanese Concerti
   Takekuni Hirayoshi: Dialog for Marimba and 3 Instruments (ms)
   Minoru Miki: Sohmon III
   Akira Miyoshi: Nocturne
   Teruyuki Noda: Quintet "Mattinata"
   Yoshihisa Taira: Pentalpha

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
Alex Acuna
Dennis Chambers
Omar Hakim
Jeff Hamilton
Greg Bissonette
Greg Field
Dennis Mackrel
Mike Portnoy
Danny Carey
Josh Freese
Phil Collins
JoJo Mayer
Thomas Pridgen

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
1100-1300 – Arabic musical instruments introduced into Europe via the Crusades

Renaissance Period (1400-1600)

1457 – King of Hungary employs kettledrummers on horseback

1511, 1528 – First documentation of “strohfiedel”, or xylophone, in Europe

1542 – King Henry VIII of England orders kettledrums from Vienna

Baroque Period (1600-1750)

1623 – Imperial Guild of Trumpeters and Kettledrummers in Germany

1675 – Jean-Baptiste Lully (1632-1687) opera Thésée is first score including timpani

1692 – Henry Purcell (1659-1695) The Faerie Queene with first orchestral solo passage for timpani

Johann Sebastian Bach (1685-1750)

Georg Friederic Händel (1685-1759)

Classical Period (1750-1830)

Franz Joseph Haydn (1732-1809) – 104 symphonies

Wolfgang Amadeus Mozart (1756-1791) – 41 symphonies

The Abduction from the Seraglio (1782)

Symphony No. 39 (1788)

The Magic Flute (1791)

Ludwig van Beethoven (1770-1827) – 9 symphonies, 5 piano concertos, violin concerto

Symphony No. 1 (1800)

Symphony No. 5 (1808)

Symphony No. 7 (1812)

Symphony No. 9 (1824)

Gioacchino Rossini (1792-1868) – 32 operas

La gazza ladra (1817)

Franz Schubert (1797-1828) – 9 symphonies

Symphony No. 9 “Great” (1826)

Romantic Period (1830-1910)

Hector Berlioz (1803-1869)

Symphonie Fantastique (1830)

Requiem (1837)

Felix Mendelssohn (1809-1847) – 5 symphonies

Symphony No. 3 “Scottish” (1842)

Robert Schumann (1810-1856) – 4 symphonies

Symphony No. 3 “Rhenish” (1850)

Franz Liszt (1811-1886)

Piano Concerto No. 1 (1856)

Richard Wagner (1813-1883)

Götterdämmerung (1874)

Giuseppe Verdi (1813-1901) – 26 operas
Percussion Studio Handbook – Trent Shuey
Requiem (1874)

Camille Saint-Saëns (1835-1921) – 4 symphonies
   Danse macabre (1874)

Georges Bizet (1838-1875)
   Carmen (1874)

Johannes Brahms (1833-1897) – 4 symphonies, violin concerto, double concerto
   Symphony No. 1 (1876)
   Symphony No. 4 (1885)

Modest Mussorgsky (1839-1881)
   Night on Bald Mountain (1867, 1886)

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 gracios (1919)
   Bolero (1928)
George Gershwin (1898-1937)  
- An American in Paris (1928)  
- Porgy and Bess (1935)  
- Aaron Copland (1900-1990)  
- Appalachian Spring (1944)

Sergei Prokofiev (1891-1953) – 6 symphonies  
- Lt. Kije Suite (1934)  
- Peter and the Wolf (1936)  
- Frank Martin (1890-1974)  
- Concerto for 7 Wind Instruments, Timpani, Percussion and Strings (1949)

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)  
- Dmitri Shostakovich (1906-1975) – 15 symphonies  
- Symphony No. 1 (1925)  
- The Golden Age (1930)  
- Symphony No. 10 (1953)

Carl Orff (1895-1982)  
- Carmina Burana (1937)  
- William Schuman (1910-1992)  
- Symphony No. 3 (1941)  
- New England Triptych (1956)

Dmitri Kabalevsky (1904-1987)  
- Colas Breugnon (1938)  
- Leonard Bernstein (1918-1992)  
- Candide (1956)  
- Symphonic Dances from West Side Story (1960)

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

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.