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
Percussion Studio Handbook

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:

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 27</td>
<td>Introduction, Handbook</td>
</tr>
<tr>
<td>September 3</td>
<td>Labor Day (no class)</td>
</tr>
<tr>
<td>September 10</td>
<td>Audition Excerpts</td>
</tr>
<tr>
<td>September 17</td>
<td>Music Major Showcase</td>
</tr>
<tr>
<td>September 24</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>October 1</td>
<td>Keyboard</td>
</tr>
<tr>
<td>October 8</td>
<td>MID TERM PERFORMANCE</td>
</tr>
<tr>
<td>October 15</td>
<td>Timpani</td>
</tr>
<tr>
<td>October 22</td>
<td>Accessories</td>
</tr>
<tr>
<td>October 29</td>
<td>Drum Set</td>
</tr>
<tr>
<td>November 5</td>
<td>Afro Cuban</td>
</tr>
<tr>
<td>November 12</td>
<td>Rag Day!</td>
</tr>
<tr>
<td>November 19</td>
<td>Mach Jury (Majors)</td>
</tr>
<tr>
<td>November 26</td>
<td>Non Major Final Performance</td>
</tr>
<tr>
<td>December 5-7</td>
<td>JURIES</td>
</tr>
</tbody>
</table>

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:
Percussion Studio Handbook

- 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

Pratt, John S

Wilcoxon, Charles

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
# Percussion Studio Handbook

## MALLETS

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

## TIMPANI

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carroll, Raynor</td>
<td>Exercises, Etudes And Solos For The Timpani</td>
</tr>
<tr>
<td>Hochrainer, Richard</td>
<td>Etuden For Timpani (Volume 3)</td>
</tr>
<tr>
<td>Tafoya, John</td>
<td>The Working Timpanist's Survival Guide: A Practical Approach To Audition</td>
</tr>
<tr>
<td>Tafoya, John</td>
<td>Excerpts For The Orchestral Timpanist</td>
</tr>
<tr>
<td>Max, Randy</td>
<td>Beyond The Audition Screen</td>
</tr>
<tr>
<td>Lepak, Alexander</td>
<td>The Friese-Lepak Timpani Method: A Complete Method For Timpani : In Four Parts</td>
</tr>
</tbody>
</table>

## DRUM SET

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapin, Jim</td>
<td>Advanced Techniques For The Modern Drummer</td>
</tr>
<tr>
<td>Garibaldi, David</td>
<td>Future Sounds: A Book Of Contemporary Drumset Concepts</td>
</tr>
<tr>
<td>Houghton, Steve</td>
<td>Essential Styles: For The Drummer And Bassist; A Cross Section Of Styles As Played By Today's Top Artists</td>
</tr>
<tr>
<td>Igoe, Tommy</td>
<td>Groove Essentials: The Play-Along: the Groove Encyclopedia for the 21st-Century Drummer</td>
</tr>
<tr>
<td>Igoe, Tommy</td>
<td>Groove Essentials 2.0: The Groove Encyclopedia for the Advanced 21st-Century Drummer</td>
</tr>
<tr>
<td>Riley, John</td>
<td>The Art Of Bop Drumming</td>
</tr>
<tr>
<td>Reed, Ted</td>
<td>Progressive Steps To Syncopation For The Modern Drummer</td>
</tr>
<tr>
<td>Malabe, Frank</td>
<td>Afro-Cuban Rhythms For Drumset</td>
</tr>
<tr>
<td>Uribe, Ed</td>
<td>The Essence Of Afro-Cuban Percussion And Drum Set: Rhythms, Songstyles, Techniques, Applications</td>
</tr>
</tbody>
</table>

## REFERENCE BOOKS
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](http://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>
<th>GLOCKENSPIEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MOZART</strong> Symphony No. 39</td>
<td><strong>DEBUSSY</strong> La Mer</td>
</tr>
<tr>
<td><strong>BEETHOVEN</strong> Symphonies No. 1, 5, 7, 9</td>
<td><strong>DUKAS</strong> Sorcerer's Apprentice</td>
</tr>
<tr>
<td><strong>BRAHMS</strong> Symphony No.1</td>
<td><strong>DUKAS</strong> Concerto for Violin</td>
</tr>
<tr>
<td><strong>TCHAIKOVSKY</strong> Symphony No.4</td>
<td><strong>KODALY</strong> Hary Janos Suite</td>
</tr>
<tr>
<td><strong>STRAUSS</strong> Burleske</td>
<td><strong>MOZART</strong> The Magic Flute</td>
</tr>
<tr>
<td><strong>ELGAR</strong> Enigma Variations</td>
<td><strong>RESPIGHI</strong> The Pines of Rome</td>
</tr>
<tr>
<td><strong>MAHLER</strong> Symphony No. 5</td>
<td><strong>STRAUSS</strong> Don Juan</td>
</tr>
<tr>
<td><strong>STRAVINSKY</strong> The Rite of Spring</td>
<td><strong>TCHAIKOVSKY</strong> Waltz from Sleeping Beauty</td>
</tr>
<tr>
<td><strong>SHOSTAKOVICH</strong> Symphony No. 1</td>
<td></td>
</tr>
<tr>
<td><strong>BARTOK</strong> Music for Strings, Percussion and Celesta Concerto for Orchestra</td>
<td><strong>BASS DRUM</strong></td>
</tr>
<tr>
<td><strong>HINDEMITH</strong> Symphonic Metamorphosis</td>
<td><strong>BERLIOZ</strong> Symphonie Fantastique</td>
</tr>
<tr>
<td><strong>SCHUMAN</strong> New England Triptych</td>
<td><strong>MAHLER</strong> Symphony No. 3</td>
</tr>
<tr>
<td><strong>MARIMBA REPERTOIRE LIST</strong></td>
<td><strong>STRAVINSKY</strong> The Rite of Spring</td>
</tr>
<tr>
<td><strong>BARTOK</strong> Concerto for Orchestra</td>
<td><strong>TCHAIKOVSKY</strong> Romeo &amp; Juliet Overture</td>
</tr>
<tr>
<td><strong>PROKOVIEV</strong> Lt. Kije Suite</td>
<td></td>
</tr>
<tr>
<td><strong>RAVEL</strong> Peter and the Wolf</td>
<td></td>
</tr>
<tr>
<td><strong>RIMSKY-KORSAKOV</strong> Capriccio Espagnol</td>
<td><strong>CYMBALS</strong> Night on Bald Mountain</td>
</tr>
<tr>
<td><strong>SCHUMAN</strong> Symphony No. 3</td>
<td><strong>MOUSSORGSKY</strong> Piano Concerto No. 2</td>
</tr>
<tr>
<td><strong>SHOSTAKOVICH</strong> Symphony No. 10</td>
<td><strong>RACHMANINOFF</strong> Romeo and Juliet Overture</td>
</tr>
<tr>
<td><strong>XYLOPHONE</strong></td>
<td><strong>STRAVINSKY</strong> The Rite of Spring</td>
</tr>
<tr>
<td><strong>COPLAND</strong> Appalachian Spring</td>
<td><strong>TCHAIKOVSKY</strong> Symphony No.4</td>
</tr>
<tr>
<td><strong>GERSHWIN</strong> An American in Paris</td>
<td><strong>BIZET</strong> Carmen</td>
</tr>
<tr>
<td><strong>KABELEVSKY</strong> Colas Breugnon Overture</td>
<td><strong>DVORAK</strong> Carnival Overture</td>
</tr>
<tr>
<td><strong>KODALY</strong> Hary Janos Suite</td>
<td><strong>STRAVINSKY</strong> Petrouchka (1947)</td>
</tr>
<tr>
<td><strong>SCHUMAN</strong> Symphony No. 3</td>
<td><strong>TCHAIKOVSKY</strong> The Nutcracker</td>
</tr>
<tr>
<td><strong>SHOSTAKOVICH</strong> Polka from The Golden Age</td>
<td><strong>TRIANGLE</strong></td>
</tr>
<tr>
<td><strong>STRAVINSKY</strong> The Firebird (complete)</td>
<td><strong>BIZET</strong> Carmen</td>
</tr>
<tr>
<td></td>
<td><strong>BRAHMS</strong> Symphony No. 4</td>
</tr>
<tr>
<td></td>
<td><strong>DVORAK</strong> Symphony No. 9</td>
</tr>
<tr>
<td></td>
<td><strong>LISZT</strong> Piano Concerto No. 1</td>
</tr>
</tbody>
</table>
I.  Technique
   Bart Quartier: Image
   Leigh Stevens: Method of Movement
   Gordon Stout: Ideo-Kinetics Workbook
   Nancy Zeitsman: 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 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)
      Christopher Stowens: Atamasco (+ CD) (ms)

IX. Moersch Commissions
    Irwin Bazelon: Suite for Marimba*
    Richard R. Bennett: After Syrinx II*

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

XII. Chamber Music with Winds or Brass
     Eric Ewazen: Mosaics
     David Kechley: 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: 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

   XIV. 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

   XV. Japanese Concerti
   Keiko Abe: Prism Rhapsody
   Akira Ifukube: Lauda Concertata
   Minoru Miki: Concerto for Marimba

   XVI. 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 Sejourné: Concerto for Marimba
   Erk-Sven Tüür: Ardor – Marimba Concerto
   Nebojsa Zivkovic: Concerto No. 2 for Marimba

   XVII. 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
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

**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
Percussion Studio Handbook

ORCHESTRAL PERCUSSION LITERATURE CHRONOLOGY

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

Classical Period (1750-1830)

Franz Joseph Haydn (1732-1809) – 104 symphonies
  Symphony No. 100 “Military” (1794)

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)

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

Classical Period (1750-1830)

Franz Joseph Haydn (1732-1809) – 104 symphonies
  Symphony No. 100 “Military” (1794)

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)
### Percussion Studio Handbook

<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Ilyich Tchaikovsky (1840-1893) – 6 symphonies</td>
<td><a href="#">Symphonies</a></td>
</tr>
<tr>
<td>Nicolas Rimsky-Korsakov (1844-1908)</td>
<td>Capriccio Espagnol (1887) Scheherazade (1888) Russian Easter Festival Overture (1888)</td>
</tr>
<tr>
<td>Antonín Dvořák (1841-1904) – 9 symphonies</td>
<td>Carnival Overture (1892) Symphony No. 9 (1893)</td>
</tr>
<tr>
<td>Richard Strauss (1864-1949)</td>
<td>Burleske (1886) Don Juan (1889) Till Eulenspiegels lustige Streiche (1895)</td>
</tr>
<tr>
<td>Paul Dukas (1865-1935)</td>
<td>The Sorcerer’s Apprentice (1897)</td>
</tr>
<tr>
<td>Edward Elgar (1857-1934)</td>
<td>Enigma Variations (1899)</td>
</tr>
<tr>
<td>Gustav Mahler (1860-1911) – 9 symphonies</td>
<td>Symphony No. 3 (1896) Symphony No. 5 (1902)</td>
</tr>
<tr>
<td>Sergei Rachmaninoff (1873-1943)</td>
<td>Piano Concerto No. 2 (1901)</td>
</tr>
<tr>
<td>Alexander Glazounov (1865-1936)</td>
<td>Violin Concerto (1904)</td>
</tr>
<tr>
<td><strong>20th Century (1910-present)</strong></td>
<td><a href="#">20th Century Works</a></td>
</tr>
<tr>
<td>Claude Debussy (1862-1918)</td>
<td>La Mer (1905) Daphnis and Chloé (1911, 1913)</td>
</tr>
<tr>
<td>Carl Nielsen (1865-1931)</td>
<td>Symphony No. 4 (1916) Clarinet Concerto (1928)</td>
</tr>
<tr>
<td>Ottorino Respighi (1879-1936)</td>
<td>The Pines of Rome (1924)</td>
</tr>
<tr>
<td>Maurice Ravel (1875-1937)</td>
<td>Alborada del gracioso (1919) Bolero (1928)</td>
</tr>
<tr>
<td>Sergei Prokofiev (1891-1953) – 6 symphonies</td>
<td>Lt. Kije Suite (1934) Peter and the Wolf (1936)</td>
</tr>
<tr>
<td>Dmitri Kabalevsky (1904-1987)</td>
<td>Colas Breugnon (1938)</td>
</tr>
<tr>
<td>Paul Hindemith (1895-1963)</td>
<td>Symphonic Metamorphosis (1943)</td>
</tr>
<tr>
<td>Aaron Copland (1900-1990)</td>
<td>Appalachian Spring (1944)</td>
</tr>
<tr>
<td>Frank Martin (1890-1974)</td>
<td><a href="#">Percussion Works</a></td>
</tr>
</tbody>
</table>
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)
  Symphony No. 3 (1941)
  New England Triptych (1956)

William Schuman (1910-1992)

Leonard Bernstein (1918-1992)

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.