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.
Percussion Studio Handbook

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

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.

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)

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Image: Twenty Children’s Songs for Marimba
George Hamilton Green's Instruction Course For Xylophone
Xylophone Rags Of George Hamilton Green
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
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Hochrainer, Richard
Tafoya, John
Tafoya, John
Max, Randy
Lepak, Alexander

Exercises, Etudes And Solos For The Timpani
Etudien For Timpani (Volume 3)
The Working Timpanist’s Survival Guide: A Practical Approach To Audition
Excerpts For The Orchestral Timpanist
Beyond The Audition Screen
Orchestral Excerpts for Timpani
The Friese-Lepak Timpani Method: A Complete Method For Timpani : In Four Parts

DRUM SET
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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
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REFERENCE BOOKS
Blades, James  
_Circumstances 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 equivelant)
- 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 Sicen 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
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Thomas Oboe Lee: Marimolin
Robert Nieske: Marimba Quartet (ms)
Gunther Schuller: Phantasmata
Alejandro Vinao: Tumblers (+ CD) (ms)

XIV. Chamber Music with Piano or Percussion
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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
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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
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Akira Ifukube: Lauda Concertata
Minoru Miki: Concerto for Marimba
Akira Miyoshi: Concerto for Marimba
Toru Takemitsu: Gitimalya
Toshimitsu 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
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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

**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

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
   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)

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
   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)
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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)
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Concerto for 7 Wind Instruments, Timpani, Percussion and Strings (1949)  
William Schuman (1910-1992)  
Symphony No. 3 (1941)  
New England Triptych (1956)  
Dmitri Shostakovich (1906-1975) – 15 symphonies  
Leonard Bernstein (1918-1992)  
Symphony No. 1 (1925)  
The Golden Age (1930)  
Symphony No. 10 (1953)  
Candide (1956)  
Symphonic Dances from West Side Story (1960)

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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.

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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.