Percussion Studio Handbook
And Syllabus

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Welcome to the percussion studio at Angelo State University. The policies outlined in this Handbook are intended as a supplement to those already in place in the Angelo State University Student Handbook. Percussion studio members are expected to know and follow all policies in both.

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. The student is also responsible for Monday Percussion Studio Class (4:30pm–5:30pm). Everyone is required to perform at least once. Failure to perform, as well as excessive absences (2–3), can affect the final grade. Additionally, students are also required to attend all 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 percussion events will be posted during the semester which will list all required performances. Failure to attend and assist with equipment movement will result in the reduction of the student’s grade, at the teacher’s discretion.

All major applied percussion students must audition, register, and participate as a percussionist in a Large Ensemble (Band, Orchestra, or Jazz Band) for each semester they are in residence. All applied percussion students are further encouraged to participate in
Percussion Ensemble every spring. Percussion ensemble is considered an essential lab experience of applied study. An audition is not required of percussion majors for Percussion Ensemble.

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.

**GRADING POLICIES**

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.

• You will be given a clear assignment of what you are expected to cover at your lesson each week and an overall semester objective will be discussed at the first lesson of each semester.

• You are expected to be at all scheduled lessons on time, prepared, warmed-up and ready to play. If you are to miss a lesson for any reason, you must notify your professor at least 24 hours prior to the scheduled lesson. Documented illness and emergencies are the only acceptable excuses for an absence. Each unexcused absence will result in a lesson grade of
“F” for that week. If you need to reschedule a lesson for another reason, please switch times with another student before attempting to reschedule with your professor. Lack of preparation is not an acceptable reason to reschedule your lesson.

• At the end of each lesson, you will receive a grade evaluating your weekly progress. You are welcome to see these grades at any point during the semester. These weekly grades will count as 75% of the final applied grade.

• Jury or recital performance will count as 25% of the final applied grade.

• This is your chosen profession; you will get out of this experience what you invest in it. If you want to be successful, practice as though your life depends on it – it will.

PERCUSSIVE ARTS SOCIETY

Students should strongly consider joining the Percussive Arts Society. E-membership is $25 for students. 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 San Antonio, Texas, November 11-14. It is strongly encouraged that each student attends this conference.

PRACTICE ROOMS

The main percussion practice room is 288. 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 (288a) contains a 4.3 octave Musser kelon marimba, xylophone, and upright piano.

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

Percussion Majors | MUS 1226, 2226, 3226
Percussion Non-Majors | MUS 1126

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 vary on set depending on ability and materials being covered. Most students will be working on more than one style/technique during the semester.

SNARE PROFICIENCY

Facility in snare drum playing is the foundation of good technique in the performance of virtually all Western percussion instruments: timpani, mallets, and drum set. Snare drum study is the time when the student can focus on stick control, articulation and execution of the four basic strokes (single, double, flam, and buzz), sticking variations, reading, and finally and most importantly: the musical phrasing of rhythm.

Students ideally should get through the 1st twenty five etudes in Cirone’s Portraits in Rhythm their Freshman semester and the 2nd twenty five their Sophomore semester preparing 2 per week as possible.

Although focus should be on concert style playing, students should prepare 1 or 2 “old school” rudimental etudes from the Pratt book – 15 Modern Contest Solos for SD or the Wilcoxon – The All American Drummer, 150 Rudimental solos (preferably the full page solos in the latter half of the book, from pg. 64 on depending on student ability).
MALLET PROFICIENCY

The study of mallet instruments is the percussionist’s link to melody and harmony. There are four main instruments in the mallet family: Marimba, Vibraphone, Xylophone, and Bells. The main instrument students will focus on will be the marimba because of its extended range. The vibraphone will also be addressed with its additional difficulties relating to dampening and pedaling techniques. The coverage of xylophone and bells will be limited mainly to orchestral excerpts.

TIMPANI PROFICIENCY

Timpani are unique among percussion instruments in that it is the only membranophone with definite pitch. Timpani playing requires a more legato stroke than in snare drum playing. The grip used is general French grip with the palms facing each other and the thumbs facing up. Perhaps the most challenging aspect of timpani playing is intonation or tuning. Proficiency in timpani playing is inextricably linked to the development of the ear. Skill in solfege is essential. Because of these additional demands timpani, basic ear training, keyboard, and snare drum skills are required. The skills gained by playing multiple drums also transfers to drum set playing.

DRUM SET PROFICIENCY

Every percussionist should have at least the basic proficiency in drum set. Orchestral and classical percussionists are often required to play some drum set in pops type concerts and contemporary music often requires the percussionist to use his feet playing pedal percussion instruments such as hi-hat and bass drum. Those percussionists who aspire to a career in jazz will obviously need to acquire a highly developed proficiency on the drum set. The following three year program of study is recommended for those percussionists who wish to focus on jazz and the drum set. All other styles will be addressed including, but not limited to: Afro-Cuban/Latin, Rock, Funk, Soca/Calypso, Blues, Pop, R&B, etc.

The drum set is the highest evolution of western percussion. Mastery of the instrument requires intensive study, development of independence, memorization of style patterns, and development of improvisational sensibilities. The use of the feet to such a high degree is unique in the percussion world. No other percussion instrument in the world necessitates such an evolved usage of the feet in its playing techniques.
At a minimum, students should be expected to demonstrate basic grooves with fills at phrase endings. These include: swing, bossa nova, samba, rock, funk, if possible shuffle and mambo. Also trading fours in various styles, esp. swing.

Beginning drum set players with little to no experience should work out of the Feldstein/Black, Alfred’s Beginning Drum Set Method. Prepare independence, rock, funk and swing exercises throughout the book.

More advanced players may work on swing independence out of the Reed or Riley books from the materials list. All of these can be played with snare melody, bass drum melody and those with accents can be done sd accent, bd non-accent and vice versa. Reed is much more challenging and more appropriate for students who can handle it.

Experienced students can work on whatever it is they lack or wish to develop:

Afro-Cuban grooves – Malabe book starting at the beginning going through bembe, cascara, mambo bell and bongo bell patterns [adding LH clave (son and rhumba) w/BD bombo note] continuing as far through the book as possible.

Brushes – Riley. (appropriate sections/pgs.)

Varied styles / grooving with rhythm section – Houghton, Essential Styles. (appropriate sections/pgs.)

Brazilian grooves – Da Fonseca / Weiner, Brazilian Rhythms for Drumset (appropriate sections/pgs.)

Funk – Garibaldi, Future Sounds (appropriate sections/pgs.)

Soloing / improvising – trade 4’s, 8’s etc. and solo over blues or 32 bar forms from standard tunes. Transcribing also can be assigned – have student find recordings.

Main thing to remember when playing drum set, as well as any other instrument, is to make sure grooves are feeling good, played with solid time and a balanced beautiful sound before moving on. It’s not about getting through a large quantity of material but more about learning to play the instrument well. This knowledge can then be applied to any groove, chart, solo, etc. in the future.
REQUIRED METHOD BOOKS

SNARE DRUM


MALLETS


**TIMPANI**


**DRUM SET**


REFERENCE BOOKS


RECOMMENDED READING


REQUIRED EQUIPMENT

SNARE DRUM

*Concert Snare Drum Sticks* | Vic Firth SD1 or Symphonic Signature Ted Atkatz SATK or Copperman

KEYBOARD

*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)
*Crotale* | 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

*Timpani* | Cloyd Duff Timpani Mallets (#2, #4, #6, #10)
*Timpani* | A440 Tuning Fork
DRUM SET

**Drum Set** | 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

PERCHASING MUSIC AND SUPPLIES

Students are required to purchase the music and books. Copies of music are illegal and not acceptable. Failure to properly obtain assigned music will result in the reduction of the grade. Music on the syllabus can obtained at local music stores (Tarpley Music Co. | 325-665-7381) and through ordering from stores such as Steve Weiss Music (www.steveweissmusic.com), JW Pepper (www.jwpepper.com), and Amazon (www.amazon.com).
# ESSENTIAL ORCHESTRAL EXCERPTS

## TIMPANI
- **MOZART**  
  Symphony No. 39
- **BEETHOVEN**  
  Symphonies No. 1, 5, 7, 9
- **BRAHMS**  
  Symphony No. 1
- **TCHAIKOVSKY**  
  Symphony No. 4
- **STRAUSS**  
  Burleske
- **ELGAR**  
  Enigma Variations
- **MAHLER**  
  Symphony No. 5
- **STRAVINSKY**  
  The Rite of Spring
- **SHOSTAKOVICH**  
  Symphony No. 1
- **BARTOK**  
  Music for Strings, Percussion and Celesta  
  Concerto for Orchestra
- **HINDEMITH**  
  Symphonic Metamorphosis
- **SCHUMAN**  
  New England Triptych

## GLOCKENSPIEL
- **DEBUSSY**  
  La Mer
- **DUKAS**  
  Sorcerer's Apprentice
- **GLAZOUNOV**  
  Concerto for Violin
- **KODALY**  
  Hary Janos Suite
- **MOZART**  
  The Magic Flute
- **RESPIGHI**  
  The Pines of Rome
- **STRAUSS**  
  Don Juan
- **TCHAIKOVSKY**  
  Waltz from Sleeping Beauty

## BASS DRUM
- **BERLIOZ**  
  Symphonie Fantastique
- **MAHLER**  
  Symphony No. 3
- **STRAVINSKY**  
  The Rite of Spring
- **TCHAIKOVSKY**  
  Romeo & Juliet Overture

## SNARE DRUM
- **BARTOK**  
  Concerto for Orchestra
- **PROKOVIEV**  
  Lt. Kije Suite  
  Peter and the Wolf
- **RAVEL**  
  Bolero
- **RIMSKY-KORSAKOV**  
  Capriccio Espagnol  
  Scheherazade
- **SCHUMAN**  
  Symphony No. 3
- **SHOSTAKOVICH**  
  Symphony No. 10

## CYMBALS
- **MOUSSORGSKY**  
  Night on Bald Mountain
- **RACHMANINOFF**  
  Piano Concerto No. 2  
  Romeo and Juliet Overture
- **TCHAIKOVSKY**  
  Symphony No. 4

## TAMBOURINE
- **BIZET**  
  Carmen
- **DVORAK**  
  Carnival Overture
- **STRAVINSKY**  
  Petrouchka (1947)
- **TCHAIKOVSKY**  
  The Nutcracker

## XYLOPHONE
- **COPLAND**  
  Appalachian Spring
- **GERSHWIN**  
  An American in Paris  
  Porgy and Bess Overture
- **KABELEVSKY**  
  Colas Breugnon Overture
- **KODALY**  
  Hary Janos Suite
- **SCHUMAN**  
  Symphony No. 3
- **SHOSTAKOVICH**  
  Polka from The Golden Age
- **STRAVINSKY**  
  The Firebird (complete)

## TRIANGLE
- **BIZET**  
  Carmen
- **BRAHMS**  
  Symphony No. 4
- **DVORAK**  
  Symphony No. 9
- **LISZT**  
  Piano Concerto No. 1
MARIMBA BASICS

• Play consistently in the center of the natural bars and on the extreme edge of the accidental bars. Possible exceptions are: in the lowest octave of a 5.0 marimba, where playing slightly off the center (but still within the resonator area) will strengthen the fundamental vs. the double octave overtone; and in the highest octave, where the accidentals should also be played in the center.

• Keep all mallets (whether two or four) aligned to the playing spots described above. As a visual aid, use two lengths of white, acrylic yarn: one running across all the centers of the natural bars, and one running one-half inch from the front edge of the accidental bars. Strike on the line for naturals; in front of the line for accidentals.

• Stand far enough away from the instrument so that the natural position of the mallets, with the elbows forward of the shoulders and even with the front of the torso, is on the center of the natural bars. In general, keep the hips still and move the hands as needed, rather than swaying the hips.

• The two-mallet tremolo is played with both mallets striking the center or end of the bar, in the same positioning as with snare drum. To keep the mallets from colliding with each other, rotate the wrists slightly outward, until the thumb elevates to a 45-degree position. The tremolo wrist strokes will then follow a 45-degree path from vertical.

• Match all tremolo speeds to the pitch resonance of each bar.

George Hamilton Green: Instruction Course for Xylophone (or Marimba)

• Read all the text, both in the introduction and in the individual lessons.

• Each lesson should be practiced at a consistent tempo, especially for the first two pages of exercises. The third page, “Ragtime”, may require a slightly different tempo, but that tempo should also be consistent for the entire page. For exercises involving double stops or repetitive single hand motion, use half tempo.

• The twin goals are accuracy and velocity. Begin lessons at a tempo slow enough to insure complete accuracy for the specified duration of each exercise. On successive drills of the entire lesson, gradually increase the tempo by steps, but only as you maintain complete accuracy. Sample tempos for “Lesson One” might be half-note equals 60, 80, 100, or 120, gradually increasing by 5-10% per practice session.
• Analyze the logic, structure, and harmonic basis for each exercise. In particular, recognize the harmonic basis for the ragtime studies. Be prepared to call out the chord changes while playing, without writing anything into the music.

Leigh Howard Stevens: Method of Movement for Marimba

• Read all the text, even if you are not using Stevens grip. The basic principles apply to all the grips.

• Follow the “Daily Exercise Routines” chart in the back of the book and work your way through the exercises in the horizontal layers of the chart, progressing both in tempo (as with the Green) and in degree of difficulty (downward through the chart levels). See my “Expanded” version of the “D.E.R.” chart.

• Transpose each exercise through all twelve keys. However, rather than transposing chromatically, I recommend transposing by whole steps: follow one whole-tone scale moving up to the octave and then, one half-step lower, move down in the other whole-tone scale, ending on the beginning note (e.g. beginning on C, up in C whole-tone, down in B whole-tone, finishing on C).

• Also analyze the logic, structure, and harmonic basis for each exercise.

Bart Quartier: Image

• Read all the text, including the “Performance Notes”, for each piece.

• Consider the indicated tempos as goals: begin slower and gradually increase the tempo, while maintaining accuracy and phrasing. A few of the indicated tempos are somewhat “optimistic”.

• Again, consider the musical structure and harmonic basis for each piece. Apply standard principles of musical phrasing, in addition to the indicated dynamics.

• Bart Quartier has recently published a companion volume for “Image”, entitled “Imagine”, which is an excellent study guide for approaching “Image”. I recommend it highly.
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

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)
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Andy Pape: Marrrrimba
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 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)
Gunter 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

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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"
Yoshiiisa 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
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
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

XIX. Chamber Music with Mixed Ensemble (ms)
XVI. Japanese Concerti (ms)
XVII. European Concerti (ms)
XVIII. Modern Concerti (ms)
Basics of Timpani Technique

I. Timpani systems
   A. American system – low drum on left
   B. German system (Traditional) – low drum on right

II. Timpani ranges & typical notes
   A. 32” (C) D – A    D, E, F, G (and accidentals)
   B. 29” F – C    A, B, C
   C. 26” Bb – F    D, E, F
   D. 23” D – A    F, G, A
   E. 20” F – C    A, B, C

III. Basic stick assortment (match stick choice to articulation, not dynamics)
   A. Soft white damper felt; “large ball” or “cartwheel”
   B. Medium white damper felt; “medium ball” or “general”
   C. Hard white damper felt; “small ball” or “staccato”
   D. Wood or chamois-covered wood

IV. Tuning
   A. Ear development
      1. Match pitches
      2. Write out, memorize, practice singing intervals up and down
      3. Sing intervals using a tuning fork (A 440)
   B. Basic method
      1. Listen to pitch
      2. Sing pitch
      3. Think pitch
      4. Tap head ONCE with finger (NOT stick)
      5. Raise timpani pitch to match pitch in mind’s ear
      6. Sing pitch to check timpani pitch
      7. Make corrections

V. Basic playing techniques
   A. Two basic grips
      1. French – thumbs on top; finger and/or forearm motion
      2. German – hands on top; wrist and/or arm motion
   B. Basic stroke for general tone production
      1. Imitate and assist natural rebound (LIFT)
      2. Dynamics are controlled by stroke height
      3. Articulation is controlled by stroke speed
   C. Playing position
      1. Between tension rods, 3 to 4 inches from edge
2. Hands should be c. 6” apart (length of dollar bill)
3. Play closed position for rhythms
4. Play open position for rolls

D. Rolls
1. Should be unmeasured
2. Match roll speed to pitch and resonance
   a. slower for low register; faster for higher register
   b. faster for soft dynamics; slower for loud dynamics
3. Basic rolls have 3 parts
   a. attack
   b. sustain
   c. release

E. Muffling
1. Direct pressure with last three fingers
2. Three reasons to muffle
   a. to match the ensemble’s articulation
   b. to clear between the drums
   c. to make dynamic changes from loud to soft

VI. Timpani phrasing
A. Bring out lower drum(s) (i.e. play slightly louder)
B. Bring out smaller note values, weak parts of beat, and grace notes

VII. Recommended literature
A. Raynor Carroll: Exercises, Etudes, and Solos for Timpani
B. Richard Hochrainer: Etudes for Timpani (Vol. 3)
C. John Tafoya: The Working Timpanist’s Survival Guide
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-marinba
- 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

**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)
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)

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)
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)
  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)

William Schuman (1910-1992)
  Symphony No. 3 (1941)
  New England Triptych (1956)

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