Course Description
Percussion studies at Angelo State University are designed to develop the highest possible level of musicianship, performance and teaching proficiency within a total percussion curriculum. Students will specifically focus on snare drum, two-mallet keyboards, four-mallet keyboards w/Stevens grip, timpani, multiple percussion and drumset. The understanding and development of technical facilities, a cross-section of literature, sight-reading skills and ensemble applications are required skills on each instrument, in addition to regular performances in studio classes, clinics/masterclasses and juries.

Course Objectives
Overall, to meet degree requirements students are expected to demonstrate significant proficiency in all areas of percussion including:

1) Snare Drum: Play all 40 Percussive Arts Society Standard Rudiments; Play a concert and rudimental snare drum roll; Play a concert snare drum etude using appropriate stickings, stroke types, embellishments, dynamics, playing areas and musicianship; Identify and perform important snare drum orchestral excerpts.

2) Keyboard: Play all major/minor (natural, harmonic & melodic) scales and arpeggios for three octaves; Play two-mallet and four-mallet etudes using appropriate stickings, stroke-types, dynamics, mallet choices and musicianship; Perform a four-mallet solo using appropriate stickings, stroke-types, dynamics, mallet choices and musicianship; Identify and perform important keyboard (xylophone and orchestra bells) orchestral excerpts.

3) Timpani: Demonstrate tuning and knowledge of the sizes and ranges of a standard set of five timpani; Play etudes using two, three and four drums using appropriate stroke types, stickings, pedalings, tunings, roll speeds, muffling, mallet choices and musicianship; Perform a timpani solo using proper stroke types, stickings, pedalings, tunings, roll speeds, muffling, mallet choices and musicianship; Identify and perform important timpani orchestral excerpts.

4) Drumset: Play with proper coordination between all four limbs; Perform exercises with two, four, eight, and sixteen bar phrases; Play different styles including rock, funk, jazz and Latin; Apply exercises and styles to play-along music.

5) Hand drums: Play with proper sounds (tones, slaps, bass, mutes & heel-toe). Play different styles including tumbao, guanguanco, mambo, Mozambique, etc.

6) Multiple Percussion: Play a multiple percussion piece on a recital or jury.

Grading
Lesson Preparation (50%) – See Student Assessment Rubric.
Attendance (10%) – Studio classes, solo/guest recitals, other events chosen by instructor.
Performances (15%) – Studio Class (at least one performance is required by all enrolled percussionists each semester, 2 for performance majors), Student Recitals, Outside Assignments (may include writing, compositions, and/or presentations.
Jury Performance (25%) – See Student Assessment Rubric.
### Student Assessment Rubric

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tone Quality</strong></td>
<td>A highly developed concept of tone production. Any inconsistencies are quickly corrected.</td>
<td>Excellent control of most aspect of tone production. Lapses of technique are infrequent and minor.</td>
<td>A good, basic approach to the proper tone production. A uniform quality of sound is sometimes hampered by improper technique.</td>
<td>Uncharacteristic instrument sound is often displayed. Little awareness for the proper technique.</td>
<td>The student has unexcused absence.</td>
</tr>
<tr>
<td><strong>Accuracy &amp; Tempo Control</strong></td>
<td>Mature approach to performance. Complete control of all aspects of rhythm, pitch, tempo, and pulse.</td>
<td>Advanced clarity and interpretation of the music. Lapses are infrequent and rarely interfere with the overall performance.</td>
<td>A good, skilled approach to performance. Hesitation and a lack of confidence exist in some areas.</td>
<td>Although some aspects of control are present, the accuracy detracts significantly from the performance.</td>
<td>The student has unexcused absence.</td>
</tr>
<tr>
<td><strong>Musicality &amp; Expression</strong></td>
<td>Phrasing is always consistent with sensitivity to musical style. Artistry is achieved through a clear, expressive performance.</td>
<td>A strong rendition of important musical passages with consistent and subtle gradations of nuance.</td>
<td>Although there is an obvious knowledge of the musical components, playing is occasionally mechanical with lapses in style and nuance.</td>
<td>There is little attention given to the fundamentals of dynamic phrasing, expression, and style.</td>
<td>The student has unexcused absence.</td>
</tr>
<tr>
<td><strong>Assignment Integrity</strong></td>
<td>Outstanding preparation of all assigned materials.</td>
<td>Regular outside practice is evident. An advanced understanding of the assigned material is demonstrated.</td>
<td>There is an indication of some outside practice, but with little attention to areas of difficulty.</td>
<td>A total lack of preparation is obvious.</td>
<td>The student has unexcused absence.</td>
</tr>
</tbody>
</table>

### Course Requirements and Expectations

A loose-leaf notebook and pencil are required at all lessons. The student is responsible for acquiring all implements, instruments, method books, and solo material deemed necessary by the instructor. It is a good idea to budget at least $100 a semester for sticks, mallets, music, and other items as needed. Audio and video recording of lessons is strongly encouraged.

**Percussion Ensemble:** All applied percussion students (major, minor, or non-major) must participate as a percussionist in the ASU Percussion Ensemble.

**Percussion Ensemble Rehearsal:** Monday & Wednesday, 6:00-7:00PM.

**Percussion Ensemble Concert #1:** Tuesday, March 22, 7:00pm, University Auditorium.

Dress rehearsal: Monday, March 21, 7:00pm, University Auditorium.

**Percussion Ensemble Concert #2 (DAY OF BAND): Saturday,** March 26, 9:00am-6:00pm, University Auditorium.

**Large Ensemble (Wind Ensemble, Orchestra):** All applied percussion students (majors only) must play in either Orchestra or Wind Ensemble each semester they are in residence.

### Studio Class Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Location</th>
<th>Date</th>
<th>Class</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 24</td>
<td>Introduction: Handbook &amp; Syllabus</td>
<td></td>
<td>March 21</td>
<td>Percussion Literature</td>
<td></td>
</tr>
<tr>
<td>Jan 31</td>
<td>Masterclass: Percussion</td>
<td></td>
<td>March 28</td>
<td>Percussion Literature</td>
<td></td>
</tr>
<tr>
<td>Feb 7</td>
<td>NO CLASS – Wind Ensemble Tour</td>
<td></td>
<td>April 4</td>
<td>Rag Day</td>
<td></td>
</tr>
<tr>
<td>Feb 14</td>
<td>Studio Class Performance</td>
<td></td>
<td>April 11</td>
<td>Senior Recital Preview</td>
<td></td>
</tr>
<tr>
<td>Feb 21</td>
<td>Snare Drum Class</td>
<td></td>
<td>April 18</td>
<td>Mock Juries</td>
<td></td>
</tr>
<tr>
<td>Feb 28</td>
<td>Marimba Class</td>
<td></td>
<td>April 25</td>
<td>Mock Juries</td>
<td></td>
</tr>
<tr>
<td>March 7</td>
<td>Studio Class Performance</td>
<td></td>
<td>May 2</td>
<td>Mock Juries</td>
<td></td>
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<tr>
<td>March 14</td>
<td>SPRING BREAK</td>
<td></td>
<td>May 9</td>
<td>JURIES</td>
<td></td>
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</tbody>
</table>
Percussive Arts Society
Strongly consider joining the Percussive Arts Society. VIP membership is $60 per year. You can access the website and join at [www.pas.org](http://www.pas.org). The Percussive Art Society International Convention (PASIC) was held in Indianapolis, Indiana, November 10-13. Attending PASIC is strongly encouraged. This year is also in Indianapolis on November 11-14.

Practice Rooms
The main percussion practice room is 288 (Percussion Studio). 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. Each week Room 288 will have a new schedule and students will be allowed to sign up and reserve two hours a day. 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. Carr EFA Building Hours: 7:00 AM – 11:00 PM. Each student’s CID should work on the keypad on the outside of the EFA.

Percussion Skills Test
Prior to being eligible to perform the Junior Recital (MUAP 3199) or Senior Recital (MUAP 4199), the student must pass a Skills Assessment Test. This will involve demonstrating fundamental skills and techniques necessary for successful performance. Students may attempt once per semester. Tests are given during jury week. Tests may be repeated once per semester. All components must be played each test.

**Scales:** On marimba, perform the Marimba Skills Test from memory and without error. Four randomly selected major and harmonic minor scales will be chosen.

**Rudiments:** Perform from memory four randomly selected Percussive Arts Society International Drum Rudiments performed from memory. Each rudiment must play eight times in secession. Each rudiment must be repeated eight times without error.

**Sight-reading (Snare Drum, Timpani, and 2-mallet keyboard):**
Read at sight a piece that is idiomatic to the instrument incorporating appropriate stickings, stroke-types, dynamics, mallet choices and musicianship.

Method Books (bold = required items)

**SNARE DRUM**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cirone, Anthony J</td>
<td><em>Portraits in Rhythm: 50 Studies For Snare Drum</em></td>
</tr>
<tr>
<td>Pratt, John S</td>
<td><em>14 Modern Contest Solos For Snare Drum</em></td>
</tr>
<tr>
<td>Wilcoxon, Charles</td>
<td><em>The All-American Drummer: 150 Rudimental Solos</em></td>
</tr>
<tr>
<td>Peters, Mitchell</td>
<td><em>Advanced Snare Drum Studies</em></td>
</tr>
<tr>
<td>Peters, Mitchell</td>
<td><em>Developing Dexterity: For Snare Drum</em></td>
</tr>
<tr>
<td>Peters, Mitchell</td>
<td><em>Elementary Snare Drum Studies</em></td>
</tr>
<tr>
<td>Peters, Mitchell</td>
<td><em>Intermediate Snare Drum Studies</em></td>
</tr>
<tr>
<td>Carroll, Raynor</td>
<td><em>Orchestral Repertoire For The Snare Drum</em></td>
</tr>
<tr>
<td>Delécluse, Jacques</td>
<td><em>Keiskleuriana 1: 13 Études Pour Caisse-claire</em></td>
</tr>
<tr>
<td>Delécluse, Jacques</td>
<td><em>Keiskleuriana 2: 12 Études Pour Caisse-claire</em></td>
</tr>
<tr>
<td>Delécluse, Jacques</td>
<td><em>Douze Études Pour Caisse-claire: Twelve Studies For Snare Drum</em></td>
</tr>
<tr>
<td>Savage, Matt</td>
<td><em>Rudimental Workshop</em></td>
</tr>
</tbody>
</table>
MALLETS
Quartier, Bart
Image: Twenty Children's Songs for Marimba
Green, George Hamilton
George Hamilton Green's Instruction Course For Xylophone
Green, George Hamilton
Xylophone Rags Of George Hamilton Green
Stevens, Leigh Howard
Method Of Movement For Marimba: With 590 Exercises
Bach, Johann Sebastian
Complete Suites For Unaccompanied Cello;
Bach, Johann Sebastian
Works For Violin: From The Bach-Gesellschaft Edition
Carrol, Raynor
Orchestral Repertoire For The Glockenspiel (Volume 1 & 2)
Carrol, Raynor
Orchestral Repertoire For The Xylophone (Volume 1 & 2)
Friedman, David
Vibratone Technique: Dampening And Pedaling
Metzger, Jon
The Art and Language of Jazz Vibes
Kite, Rebecca
Reading Mallet Percussion Music: Four Octave Marimba
Goldenberg, Morris
Modern School For Xylophone, Marimba, and Vibraphone
Ford, Mark
Marimba: Technique Through Music
The Real Book
TIPANI
Carroll, Raynor
Exercises, Etudes And Solos For The Timpani
Hochrainer, Richard
Etuden For Timpani (Volume 3)
Tafoya, John
The Working Timpanist's Survival Guide: A Practical Approach To Audition Excerpts For The Orchestral Timpanist
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
Groove Essentials: The Play-Along: the Groove Encyclopedia for the 21st-Century Drummer
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 equivelant)
  - Copperman (see www.copperman.com)
  - Vic Firth SD1 or Symphonic Signature Ted Atkatz SATK

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

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

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

Crotales | Innovative IP760R – Aluminum (one pair)

Vibraphone | Malletech Dave Samuels DS18 (two pair)

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

Marimba | Innovative ENS360 Hard Rubber (two pair)

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

Timpani | A440 Tuning Fork

Drum Set | IP or Vic Firth 5A, Vic Firth 8D (for jazz), or comparable

Drum Set | Wire Brushes

ACCESSORIES

Boss Dr. Beat DB90 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

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
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
RAVEL Bolero
RIMSKY-KORSAKOV Capriccio Espagnol
SCHUMAN Symphony No. 3
SHOSTAKOVICH Symphony No. 10

CYMBALES

MOUSSORGSKY Night on Bald Mountain
RACHMANINOFF Piano Concerto No. 2
TCHAIKOVSKY Romeo and Juliet Overture
SCHUMAN Symphony No. 4

TAMBOURINE

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

XYLOPHONE

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

TAMBOURINE

BIZET Carmen
DVORAK Symphony No. 4
DVORAK Symphony No. 9
LISZT Piano Concerto No. 1
# 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

## 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 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

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

XVI. Japanese Concerti
Keiko Abe: Prism Rhapsody
Akira Ifukube: Lauda Concertata
Minoru Miki: Concerto for Marimba
Akira Miyoshi: Concerto for Marimba
Toru Takemitsu: Gitimalya
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
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
- Pius Cheng - 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
- Andrew Heglund
- Ari Heonig

**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

**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

Wolfgang Amadeus Mozart (1756-1791) – 41 symphonies

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

Wolfgang Amadeus Mozart (1756-1791) – 41 symphonies

The Abduction from the Seraglio (1782)

Symphony No. 39 (1788)

The Magic Flute (1791)

Johannes Brahms (1833-1897) – 4 symphonies, violin concerto, double concerto

Franz Schubert (1797-1828) – 9 symphonies

Romantic Period (1830-1910)

Hector Berlioz (1803-1869)

Felix Mendelssohn (1809-1847) – 5 symphonies

Robert Schumann (1810-1856) – 4 symphonies

Franz Liszt (1811-1886)

Richard Wagner (1813-1883)

Giuseppe Verdi (1813-1901) – 26 operas

Francois-Athanase Saint-Saëns (1835-1921) – 4 symphonies

Georges Bizet (1838-1875)

Johannes Brahms (1833-1897) – 4 symphonies, violin concerto, double concerto

Joachim Paul Rameau (1723-1790) – 26 operas

La gazza ladra (1817)

Symphony No. 9 “Great” (1826)

Piano Concerto No. 1 (1856)

Götterdämmerung (1874)

Carmen (1874)

Symphony No. 1 (1800)

Symphony No. 3 “Scottish” (1842)

Requiem (1837)

Symphony No. 3 “Rhenish” (1850)

Piano Concerto No. 1 (1856)

Götterdämmerung (1874)
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)
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)  
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)

**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.

**Cellphone 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. Cellphones will be allowed for recording purposes.

**Student Disability Services:**
ASU 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 of 2008 (ADAAA), and subsequent legislation.

The Office of Student Affairs 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:

**Mrs. Jessica Gooch**
Director of HSI Grant Projects/Special Projects
jessica.gooch@angelo.edu
325-486-6311

**Dr. Dallas Swafford**
Director of Student Disability Services
dallas.swafford@angelo.edu
325-942-2047
Title IX:
Angelo State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. In accordance with Title VII, Title IX, the Violence Against Women Act (VAWA), the Campus Sexual Violence Elimination Act (SaVE), and other federal and state laws, the University prohibits discrimination based on sex, which includes pregnancy, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination and unwelcome behavior of a sexual nature. The term includes sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, sexual assault, sexual exploitation, stalking, public indecency, interpersonal violence (domestic violence or dating violence), sexual violence, and any other misconduct based on sex.

You are encouraged to report any incidents involving sexual misconduct to the Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator, Michelle Miller, J.D. You may submit reports in the following manner:

Online: www.angelo.edu/incident-form
Face to Face: Mayer Administration Building, Room 210
Phone: 325-942-2022
Email: michelle.miller@angelo.edu

Note, as a faculty member at Angelo State, I am a mandatory reporter and must report incidents involving sexual misconduct to the Title IX Coordinator. Should you wish to speak to someone in confidence about an issue, you may contact the University Counseling Center (325-942-2371), the 24-Hour Crisis Helpline (325-486-6345), or the University Health Clinic (325-942-2171).

For more information about resources related to sexual misconduct, Title IX, or Angelo State’s policy please visit: www.angelo.edu/title-ix.

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.