

ANGELO STATE UNIVERSITY
COLLEGE OF ARTS & HUMANITIES
DEPARTMENT OF VISUAL & PERFORMING ARTS
APPLIED PERCUSSION SYLLABUS & HANDBOOK

Instructor: Trent Shuey, D.M.A. | **Office:** Carr EFA 210 | **Percussion Room:** Carr EFA 288 | **Email:** trent.shuey@angelo.edu

Office Phone: (325) 486-6036 | **Cell Phone:** (541) 314-2121 | **Website:** www.trentshuey.com

Office Hours: Wednesday & Friday 10:00am-12:00pm | **Percussion Studio Class:** Monday 4-4:30PM (Room 288)

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

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

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.

Percussion Ensemble: All applied percussion students (major, minor, or non-major) must participate as a percussionist in the ASU Percussion Ensemble. Percussion Ensemble rehearsals are Tuesday & Thursday 6:00-7:00PM. **ASU Percussion Ensemble Concert: Friday, November 19, 7:00pm, University Auditorium.** Dress rehearsal: Thursday, November 18, 7:00pm, 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

August 23	Introduction: Handbook & Syllabus	October 18	Senior Recital Preview
August 30	Masterclass: Auxiliary percussion	October 25	Senior Recital Preview
September 6	Labor Day (no class)	November 1	Rag Day
September 13	Marimba Class	November 8	PASIC WEEK
September 20	Snare Drum Class	November 15	Mock Juries
September 27	Marimba Class	November 22	Mock Juries
October 4	Studio Class Performance	November 29	Mock Juries
October 11	Studio Class Performance	December 6	JURIES

Required Studio Events

ASU Symphony Orchestra Concert | Sunday, October 11, 4:00pm, Murphy Hall
ASU Wind Ensemble Concert | Tuesday, October 12, 7:00pm, River Stage
ASU Jazz Ensemble Concert | Tuesday, October 25, 7:00pm, University Auditorium
ASU Jazz Ensemble Concert | Friday, November 3, 7:00pm, University Auditorium
ASU Wind Ensemble Concert | Sunday, December 5, 2:30pm, River Stage

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. The Percussive Art Society International Convention (PASIC) is held in Indianapolis, Indiana, November 10-13. Attending PASIC is strongly encouraged.

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

Cirone, Anthony J	<i>Portraits in Rhythm: 50 Studies For Snare Drum</i>
Pratt, John S	<i>14 Modern Contest Solos For Snare Drum</i>
Wilcoxon, Charles	<i>The All-American Drummer: 150 Rudimental Solos</i>
Peters, Mitchell	<i>Advanced Snare Drum Studies</i>
Peters, Mitchell	<i>Developing Dexterity: For Snare Drum</i>
Peters, Mitchell	<i>Elementary Snare Drum Studies</i>
Peters, Mitchell	<i>Intermediate Snare Drum Studies</i>
Carroll, Raynor	<i>Orchestral Repertoire For The Snare Drum</i>
Delècluse, Jacques	<i>Keiskleiriana 1: 13 Etudes Pour Caisse-claire</i>
Delècluse, Jacques	<i>Keiskleiriana 2: 12 Etudes Pour Caisse-claire</i>
Delècluse, Jacques	<i>Douze Études Pour Caisse-claire: Twelve Studies For Snare Drum</i>
Savage, Matt	<i>Rudimental Workshop</i>

MALLETS

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

TIMPANI

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

DRUM SET

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

REFERENCE BOOKS

Blades, James	<i>Percussion Instruments and Their History</i>
Cirone, Anthony	<i>Cirone's Pocket Dictionary of Foreign Musical Terms</i>

RECOMMENDED READING

Kite, Rebecca.	<i>Keiko Abe: A virtuosic life: Her musical career and the evolution of the concert marimba</i>
Schick, Steven	<i>The Percussionist's Art: Same bed, different dreams</i>

REQUIRED EQUIPMENT

Concert Snare Drum Sticks

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

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

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

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

Crotales | Innovative IP760R – Aluminum (one pair)

Vibraphone | Mallettech 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 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
	Concerto for Orchestra
HINDEMITH	Symphonic Metamorphosis
SCHUMAN	New England Triptych

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

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)

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

CYMBALS

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

TAMBOURINE

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

TRIANGLE

BIZET	Carmen
BRAHMS	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 | Akira Miyoshi: Torse III
Tokuhide Niimi: For Marimba I & II
Yasuo Sueyoshi: Mirage
Toshimitsu Tanaka: Two Movements |
| II. | Early Marimba Repertoire
Alfred Fissinger: Suite
Akira Miyoshi: Conversation Suite
Clair O. Musser: Etudes Op. 6, #8-10
Paul Sifler: Marimba Suite | 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) |
| 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 | 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* |
| 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 | 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 |
| 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 | 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
Askeell Masson: Sonata
Daniel McCarthy: Rimbasly (+ CD)
Andy Pape: Marrrrrimba
Marta Ptaszynska: Graffiti
Suzanne Sheppard: Suite |
| 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 | |

- 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)
 Gunther Schuller: Phantasmata
 Alejandro Vinao: Tumblers (+ CD) (ms)
- XIV. Chamber Music with Piano or Percussion
 Irwin Bazelon: Partnership
 Luciano Berio: Linea
 Minoru Miki: Marimba Spiritual
 Steve Reich: Piano Phase, Nagoya Marimbas
 Toru Takemitsu: Rain Tree
 Andrew Thomas: Hexengeheule
 Charles Wuorinen: Percussion Duo
 Nebojsa Zivkovic: Uneven Souls
- XV. Chamber Music with Mixed Ensemble
 Irwin Bazelon: Quintessentials
 Peter Maxwell Davies: Ave Maris Stella
 Jacob Druckman: Bo
 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

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

Jazz Vibraphone:

Gary Burton

Arthur Lipner

Dave Samuels

Lionel Hampton

Dave Friedmann

Milt Jackson

Bobby Hutcherson

Latin Percussion:

Pancho Sanchez

Giovanni Hidalgo

Tito Puente

Luis Conte

Alex Acuna

Manolo Badrena

Nano Vasconcelos

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

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)	Claude Debussy (1862-1918)
Symphony No. 4 (1885)	La Mer (1905)
	Daphnis and Chloé (1911, 1913)
Modest Mussorgsky (1839-1881)	Igor Stravinsky (1882-1971)
Night on Bald Mountain (1867, 1886)	The Firebird (1910, 1911)
	Pétrouchka (1911, 1947)
Peter Ilyich Tchaikovsky (1840-1893) – 6 symphonies	The Rite of Spring (1913)
Romeo and Juliet (1869, 1880)	Carl Nielsen (1865-1931)
Symphony No. 4 (1878)	Symphony No. 4 (1916)
Sleeping Beauty (1889)	Clarinet Concerto (1928)
The Nutcracker (1892)	
Nicolas Rimsky-Korsakov (1844-1908)	Gustav Holst (1874-1934)
Capriccio Espagnol (1887)	The Planets (1916)
Scheherazade (1888)	Ottorino Respighi (1879-1936)
Russian Easter Festival Overture (1888)	The Pines of Rome (1924)
Antonín Dvořák (1841-1904) – 9 symphonies	Zoltán Kodály (1882-1967)
Carnival Overture (1892)	Háry János Suite (1925)
Symphony No. 9 (1893)	
Richard Strauss (1864-1949)	Maurice Ravel (1875-1937)
Burleske (1886)	Alborada del gracioso (1919)
Don Juan (1889)	Bolero (1928)
Till Eulenspiegels lustige Streiche (1895)	George Gershwin (1898-1937)
Paul Dukas (1865-1935)	An American in Paris (1928)
The Sorcerer's Apprentice (1897)	Porgy and Bess (1935)
Edward Elgar (1857-1934)	Sergei Prokofiev (1891-1953) – 6 symphonies
Enigma Variations (1899)	Lt. Kije Suite (1934)
	Peter and the Wolf (1936)
Gustav Mahler (1860-1911) – 9 symphonies	Béla Bartók (1881-1945)
Symphony No. 3 (1896)	Piano Concerto No. 2 (1931)
Symphony No. 5 (1902)	Music for Strings, Percussion and Celesta (1936)
Sergei Rachmaninoff (1873-1943)	Concerto for Orchestra (1943)
Piano Concerto No. 2 (1901)	Piano Concerto No. 3 (1945)
Alexander Glazounov (1865-1936)	Carl Orff (1895-1982)
Violin Concerto (1904)	Carmina Burana (1937)
20th Century (1910-present)	Dmitri Kabalevsky (1904-1987)
	Colas Breugnon (1938)

Paul Hindemith (1895-1963) Symphonic Metamorphosis (1943)	Dmitri Shostakovich (1906-1975) – 15 symphonies Symphony No. 1 (1925) The Golden Age (1930) Symphony No. 10 (1953)
Aaron Copland (1900-1990) Appalachian Spring (1944)	William Schuman (1910-1992) Symphony No. 3 (1941) New England Triptych (1956)
Frank Martin (1890-1974) Concerto for 7 Wind Instruments, Timpani, Percussion and Strings (1949)	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.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

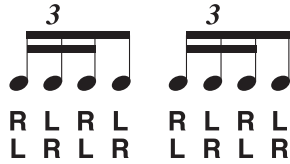
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll



C. Double Stroke Open Roll Rudiments

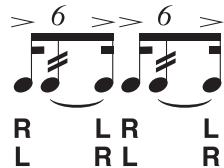
6. Double Stroke Open Roll *



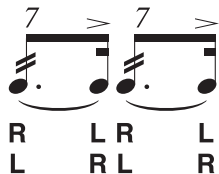
7. Five Stroke Roll *



8. Six Stroke Roll

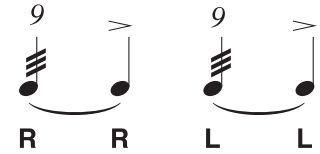


9. Seven Stroke Roll *

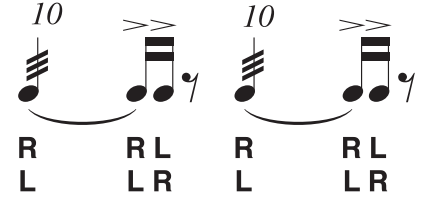


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

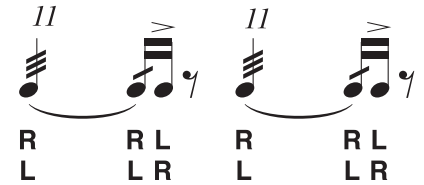
10. Nine Stroke Roll *



11. Ten Stroke Roll *



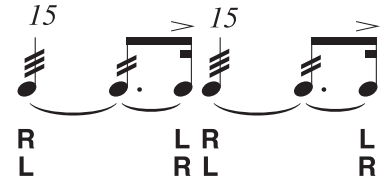
12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle



19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



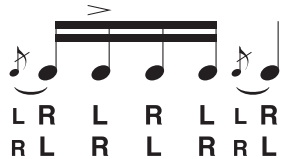
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



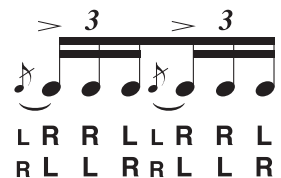
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



40. Triple Ratamacue *

