Objective: Percussion studies at Stephen F. Austin State University are designed to develop the highest possible level of musicianship, performance and teaching proficiency within a total percussion curriculum. The freshman and sophomore years (courses 119 and 129) will specifically focus on snare drum, two-mallet keyboards, four-mallet keyboards w/Stevens grip, timpani, multiple percussion and drumset. Specific courses of study are attached for each semester. 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.

Attendance: Is required at all scheduled lessons. It is also required that you attend all studio classes, percussion solo recitals, guest artist appearances and the jury. In the case of a missed lesson a make-up lesson, scheduled by the student, is expected within the next week. Missed lessons that result in less than 14 for the semester will drop your grade a letter for each lesson missed. Unexcused studio class/recital absences will affect your grade within the parameters below. The instructor must be notified ahead of time regarding any possible excused absences. Failure to attend your jury will result in an F for the semester.

Grading: Lesson Preparation - 50% (see attached rubric)
Attendance - 10%
Studio classes, solo/guest recitals, other events chosen by instructor
Performances - 15%
  Studio Class (Wednesday 1:00-1:50pm) - At least one performance is required by all enrolled percussionists each semester (2 for performance majors)
  Convocations (or other public performances)
    As determined by the instructor
  Outside Assignments - may include writing (article/CD reviews), compositions, and/or presentations
Jury Performance - 25% (see attached rubric)

Return of all signed-out materials in original condition is required at the end of each semester. Failure to return these items will result in an incomplete for the course until those items are returned (continued failure to return materials will result in being financially responsible for those materials).

Materials: 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. Photo-copying is illegal and should only be done when a certain item is out of print or as an interim means before ordered materials can be obtained. It is a good idea to budget $100 a semester for sticks, mallets, music and other items as needed.
Bachelor of Music – Program Learning Outcomes – Applied Lessons

The student will demonstrate knowledge of applicable solo materials, an orientation to the fundamentals of pedagogy as pertaining to the instrument of area of study, and comprehensive capabilities in preparing and performing a solo at a high level.

Student Learning Outcomes: MUP 119/129/319/329: Applied Percussion (section 55)

1. Through lesson assignments, private practice, and studio class/jury performance, students will demonstrate the required technical facilities to meet the needs of artistic expression specific to the instruments studied including: orchestral percussion (snare drum, timpani and accessories), keyboards (two and four mallets), and drumset.

2. Through textbook, etude and solo study, students will be familiar with a thorough cross-section of pedagogical and solo literature in all areas of percussion.

3. Through literature study and performance, students will demonstrate the practical application of theory and aural skills on their performance instrument.

4. Through regular solo/ensemble rehearsal and performance, students will demonstrate a working ability to sight-read on all percussion instruments.

5. Through studio class, jury, barrier and recital performance, students will demonstrate the physical and mental skills needed to successfully perform in front of an audience.

6. Through studio class performance and discussion, students will demonstrate the ability to recognize, evaluate, and correct common percussion performance problems.

7. Through studio classes, website reviews, and guest artist visits, students will be aware of new and innovative techniques, literature, the percussion industry, professional artists in the field, and the Percussive Arts Society on a national and worldwide scale.

8. Through the senior recital (if applicable), students will demonstrate the ability to program, prepare for (including all logistics), and perform a solo percussion recital.

9. Through lesson and ensemble participation, students will demonstrate the proper care, maintenance, and logistical requirements (set-up, transportation) for all percussion instruments.

10. Through departmental convocations, students will be familiar with the other voices and instruments within the department, as well as the accomplishments of their peers.

11. Through performance assignments outside the regular curriculum (choir, orchestras, musicals/operas, and various community events), students will demonstrate how to adapt and perform in a variety of musical settings and venues.
**Academic Integrity (A-9.1)**

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Withheld Grades Semester Grades Policy (A-54)**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)
## SFASU Percussion Studies Grading Rubric

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<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 aspects of tone production. Lapses of technique are infrequent and minor.</td>
<td>A good, basic approach to the proper technique and tone production. A uniform quality of sound is sometimes hampered by improper technique.</td>
<td>Uncharacteristic instrumental sound is often displayed. Little awareness for the proper technique.</td>
<td>The student has unexcused absence.</td>
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<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>
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<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 dynamics phrasing, expression, and style.</td>
<td>The student has unexcused absence.</td>
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<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 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>

*Created by James Campbell*
The 12 Golden Rules of Percussion

If you open it, close it.

If you turn it on, turn it off.

If you unlock it, lock it up.

If you break it, admit it.

If you can’t fix it, call in someone who can.

If you borrow it, return it.

If you value it, take care of it.

If you make a mess, clean it up.

If you move it, put it back

If it belongs to someone else, get permission to use it.

If you don’t know how to operate it, leave it alone.

If someone needs assistance, assist them.
REPERTOIRE LIST
Created by James Campbell
Modified by Dr. Brad Meyer

The following repertoire list serves as a guide in preparation for advancement at each level of study. Although these materials are considered minimum requirements to be selected from, students are not limited solely to this material. Each area contains appropriate technical studies, sight-reading, and repertoire. The percussion faculty reserves the right to choose material appropriate for each level of study.

FIRST AND SECOND YEAR LEVEL

SNARE DRUM/Method Books:
• Ajiro/Okada, A Hundred Pieces for Snare Drum
• Bailey Buster, Wrist Twisters
• Campbell, James, Rudiments In Rhythm
• Cirone, Anthony, Portraits in Rhythm Complete Study Guide
• Delécluse, Jacques, Douze Études
• Fink, Ron, Chop Busters
• Lepak, Alexander, 50 Contemporary Snare Drum Études
• Macarez, Frederic, Snare System
• Payson, Al, Snare Drum in the Concert Hall
• Peters, Mitchell, Advanced Snare Drum Studies
• Peters, Mitchell, Developing Dexterity
• Stone, George, Accents and Rebounds
• Stone, George, Stick Control

SNARE DRUM/Solo Repertoire:
• Benson, Warren, Three Dances
• Colgrass, Michael, Six Unaccompanied Solos for Snare Drum
• Delécluse, Jacques, Test-Claire
• Gauthreaux, Guy, Recital Suite
• LaRosa, Michael, Suite for Solo Snare Drum
• Leonard, Stanley, Contemporary Album for Snare Drum
• Markovich, Mitch, Tornado
• Nexus, Portfolio for Snare Drum
• Pratt, John S., Rudimental Solos for Accomplished Drummers
• Wicoxon, Charles, Modern Rudimental Swing Solos for the Advanced Drummer

TIMPANI/Method Books:
• Carroll, Raynor, Exercises, Etudes and Solos for Timpani
• Delécluse, Jacques, Vingt Études pour Timbales
• Fink, Ron, Timpani Tuning Études
• Firth, Vic, The Solo Timpanist
• Hochrainer, Richard, Etüden für Timpani, book 1 & 2
• Tafoya, Working Timpanist’s Survival Guide
• Woud, Nick, Symphonic Studies for Timpani
• Selected Orchestral Excerpts

TIMPANI/Solo Repertoire:
• Aiello, Joseph, Classic African
• Beck, John, Sonata for Timpani
• Bergamo, John, Four Pieces for Timpani
• Cahn, William, Raga #1
• Cahn, William, Six Concert Pieces for Solo Timpani
• Campbell, James, Blue Hammers
• Holly, Rich, *Rondo for Timpani*
• Kraft, William, *Variations for King George*
• Mancini, David, *Suite for Timpani*
• Peyton, Jeffrey, *The Musical Timpanist*
• Ramey, Phillip, *Sonata*
• Ridout, Alan, *Sonatina for Timpani*
• Youhass, William, *Four Pieces for Timpani*

KEYBOARD/Method Books:
• Bergamo, John, *Style Studies*
• Bona, Pasquale, *Rhythmical Articulation*
• Davila, *Impressions on Wood*
• Ford, Mark, *Marimba: Technique Through Music*
• Friedman, Dave, *Vibraphone Technique*
• Green, G.H., *Instruction Course for Xylophone*
• Lipner, Arthur, *The Vibes Real Book*
• McMillan, Thomas, *Percussion Keyboard Technic*
• Metzger, Jon, *The Art and Language of Jazz Vibes*
• Morelo, Luigi, *120 Progressive 4-Mallet Studies for Marimba*
• Stevens, L.H., *Method of Movement*
• Stout, Gordon, *Ideo-Kinetics, A Workbook for Marimba Technique*
• Zeltsman, Nancy, *Four-Mallet Marimba Playing*

KEYBOARD/Solo Repertoire:
• Abe, Keiko, *Dream of the Cherry Blossoms*
• Abe, Keiko, *Frogs*
• Abe, Keiko, *Michi*
• Abe, Keiko, *Works for Marimba*
• Bach, J.S., *Sonatas and Partitas for Violin*
• Bach, J.S., *Six Suites for Cello*
• Burritt, Michael, *Azure*
• Burritt, Michael, *Marimba Etudes*
• Burritt, Michael, *October Night*
• Burritt, Michael, *The Offering*
• Creston, Paul, *Concertino for Marimba*
• Davis, Thomas, *Recital for Vibraharp*
• Ford, Mark, *Motion Beyond*
• Ford, Mark, *Polaris*
• Ford, Mark, *Ransom*
• Glennie, Evelyn, *Three Chorales*
• Glentworth, Mark, *Blues for Gilbert*
• Green, G.H./Breuer, Harry, *Selected Xylophone Rags*
• Kreisler, Fritz, *Tambourin Chinois*
• Moore, Dan, *Almost Calypso*
• Musser, Claire Omar, *Selected Preludes and Etudes*
• Quartier, Bart, Image, *20 Children’s Songs for Marimba*
• Pittfield, Thomas, *Sonata for Xylophone*
• Rosario, Ney, *Concerto for Marimba*
• Rosario, Ney, *Suite Popular Brasileira*
• Samuels, Dave, *Footpath*
• Smadbeck, Paul, *Etudes I, II, III*
• Smadbeck, Paul, *Rhythm Song*
• Smadbeck, Paul, *Virginia Tate*
• Stout, Gordon, *Astral Dance*
• Stout, Gordon, *Etudes, Books I, II, & III*
• Stout, Gordon, *Two Mexican Dances*
• Tchaikovsky, *Album for the Young*
• Tyson, Blake, *A cricket sang and set the sun*
• Zivkovic, Nebojsa, *Funny Mallets: Marimba Book 1 and 2*
• Zivkovic, Nebojsa, *Funny Mallets: Xylophone*
• Zivkovic, Nebojsa, *Funny Mallets: Vibraphone*

**MULTI-PERCUSSION/Method Books:**
• Campbell/Hill, *Music for Multi-Percussion: A World View*
• Udow/Watts, *Contemporary Percussionist*

**MULTI-PERCUSSION/Solo Repertoire:**
• Bach, Jan, *Turkish Music*
• Cahn, William, *Nara*
• Cahn, William, *Partita*
• Campbell, James, *Engine Room*
• Campbell, James, *Tork*
• DeLancey, Charles, *Love of L'Histoire*
• Duckworth, William, *Time Fields*
• Hollinden, Dave, *Cold Pressed*
• Hollinden, Dave, *Six Ideas*
• Kraft, William, *French Suite*
• McKenzie, Jack, *Paths I & II*
• Milhaud, Darius, *Concerto for Percussion*
• O'Donnell, Rich, *Microtimbre*
• Tagawa, Ricky, *Inspirations Diabolique*

**DRUM SET/Method Books:**
• Chester, Gary, *New Breed*
• Fullen, Brian, *Jazz Standards for Drumset*
• Morgan, Tom, *Jazz Drummer's Reading Workbook*
• Reed, Ted, *Syncopation*
• Riley, John, *Art of Bop Drumming*
• Snidero, Jim, *Intermediate Jazz Conception*
• various, *Afro-Caribbean Rhythms for Drumset*

**DRUM SET/Solo Repertoire:**
• Various, *Drum Standards*
• Thompson, Rich, *Jazz Solos, volume 1*
• Selected transcriptions

**ORCHESTRAL INSTRUMENTS & ACCESSORIES:**
• Carroll, Raynor, *Orchestral Repertoire for the Snare Drum*
• Carroll, Raynor, *Orchestral Repertoire for the Glockenspiel (Vol. 1&2)*
• Carroll, Raynor, *Orchestral Repertoire for the Xylophone (Vol. 1&2)*
• Carroll, Raynor, *Orchestral Repertoire for the Bass Drum and Cymbals*
• Carroll, Raynor, *Orchestral Repertoire for the Tambourine, Triangle and Castanets*
• Denov, Sam, *Art of Playing Cymbals*
• Grover/Whaley, *The Art of Tambourine and Triangle Playing*
• Grover/Whaley, *The Art of Bass Drum and Cymbal Playing*
• Grover/Whaley, *The Art of Percussion Accessory Playing*
• Payson, Al, *Techniques of Playing Bass Drum, Cymbals, and Accessories*
THIRD AND FOURTH YEAR LEVEL

SNARE DRUM:
- Aleo, Keith, *Advanced Etudes for Snare Drum*
- Campbell, James, *Symphonic Dances for Solo Snare Drum*
- Martynciow, Nicolas, *Tchik*
- Masson, Askell, *Kim*
- Masson, Askell, *Prim*
- Rouse, Christopher, *Mime*
- Smith, Stuart Saunders, *The Noble Snare, vol. I-IV*
- Tompkins, Joseph, *March*
- Tompkins, Joseph, *Nine French-American Rudimental Solos*
- Wahlund, Ben, *The Whimsical Nature of Small Particle Physics*
- Zivkovic, Nebojsa, *10 Etudes for Snare Drum*
- Zivkovic, Nebojsa, *Pezzo Da Concerto No. 1*

TIMPANI:
- Campbell, James, *Tangents*
- Carter, Elliot, *Eight Pieces for Four Timpani*
- Deane, Christopher, *Prelude for Four Timpani*
- Erickson, Kevin, *Alcobaça Suite*
- Frock, George, *National Overture*
- Grimo, Steve, *Cortege*
- Kopetzki, Eckhard, *Different Ways*
- Leonard, Stanley, *Canticle*
- Orfaly, Alex, *Rhapsody no 2.*
- Peyton, Jeffrey, *The Final Precipice*
- Williams, Jan, *Variations for Solo Kettledrums*
- Willmarth, John, *Bushido: The Way of the Warrior*

KEYBOARD/Marimba:
- Abe, Keiko, *Itsuki Fantasy for Six Mallets*
- Albeniz, Asturias *Leyenda*
- Bach/trans. Potter, *Lute Suite in e Minor*
- Bissell, Paul, *Hangar 84*
- Burritt, Michael, *Caritas*
- Burritt, Michael, *Four Movements for Marimba*
- Deane, Christopher, *Etude for a Quiet Hall*
- Edwards, Ross, *Marimba Dances*
- Fissinger, Alfred, *Suite for Marimba*
- Glassock, Lynn, *Altered Echoes*
- Gronemeier, Dean, *Nature Alley*
- Hollinden, Dave, *Of Wind and Water*
- Maslanka, David, *Variations on Lost Love*
- Miki, Minoru, *Marimba Spiritual*
- Norton, Christopher, *November Evening*
- Sammut, Eric, *Cameleon*
- Sammut, Eric, *Four Rotations*
- Sammut, Eric, *Libertango*
- Schmitt, Matthias, *Ghanaia*
- Schuller, Gunther, *Marimbology*
• Sèjournè, Emmanuel, Nancy
• Stout, Gordon, Rumble Strips
• Tanaka, Toshimitsu, Two Movements for Marimba
• Wesley-Smith, Martin, For Marimba and Tape
• Westlake, Nigel, Fabian Theory
• Zivkovic, Nebojsa, Drei Phanastische Lieder
• Zivkovic, Nebojsa, Ilijas

KEYBOARD/Vibraphone:
• Combs, J.C., Reflections
• Combs, J.C., Three Brothers
• Combs, J.C., One for Paquito
• Friedman, David, Mirror from Another
• Gann, Kyle, Olana
• Gibson, Gary, Wallflower, Snowbird, Carillon
• Glassock, Lynn, Reflections
• Huesgen, Tim, Trilogy for Vibraphone
• McBride, David, Ever Inward
• Piazzola, Astor/arr. Morleo, Five Miniatures
• Rosauro, Ney, Prelude & Blues
• Rosauro, Ney, Bem-vindo
• Various, Composers Guild of New Jersey Vibraphone Commission (collection of 12 pieces)
• Weir, Martin, Internal Evidence
• Zivkovic, Nebojsa, Suomineito

MULTI-PERCUSSION:
• Campbell, James, Garage Drummer
• Etler, Alvin, XL Plus One
• Gregory, Brad, The Discordant Psyche
• Hamilton, Bruce, Edge on a Corrugated Box
• Hamilton, Bruce, Funketude
• Kitazume, Michio, Side by Side
• Kopetzki, Echard, Canned Heat
• Kopetzki, Echard, Topf-Tanz
• Rosauro, Ney, Cenas Amerindias
• Romig, James, Block
• Rzewski, Frederic, To the Earth
• Zivkovic, Nebojsa, Generally Spoken It Is Nothing But Rhythm
• Zivkovic, Nebojsa, To The Gods of Rhythm

DRUM SET/Method Books:
• Chaffee, Gary, Linear Time Playing
• Clark, Mike, Funk Drumming: Innovative Grooves and Advanced Concepts
• De Almeida, Henrique, Brazilian Rhythms for the Drumset
• Fidyk, Steve, Inside the Big Band Drum Chart
• Garibaldi, David, Future Sounds
• Hernandez, Horacio, Conversations in Clave
• Rabb, Johnny, Jungle/Drum n’ Bass for the Acoustic Drumset
• Riley, John, Beyond Bop Drumming
• Uribe, Ed, The Essence of Afro-Cuban Percussion
• Selected jazz repertoire

DRUM SET/Solo Repertoire:
• Roach, Max, *Blues for Big Sid*
• Roach, Max, *The Drum also Waltzes*
• Sanderbeck, Rande, *Homage to Max*
• Smith, Stuart Saunders, *Blue Too*
• Zappa, Frank, *The Black Page No. 1*
• Selected transcriptions

**WORLD/ORCHESTRAL Resources:**
• Airto, *The Spirit of Percussion*
• Bergamo, John, *The Art and Joy of Hand Drumming*
• Bergamo, John, *Hand Drumming*, (Book & Video)
• Charles, David, *Conga, Bongo, Timbale Technique*
• Hannigan, Steàfàn, *The Bodhràn Book*
• Kuckhermann, David, *World Percussion 1: Frame Drums* (DVD)
• Kuckhermann, David, *World Percussion 2: Riq and Darbuka* (DVD)
• Leake, Jerry, *Clave*
• Mattioli, Paulo, *West African Djembe Drumming*
• Sheronick, Yousif, *Riq Instructional DVD: Basics of the Middle Eastern Tambourine*
• Spiro, Michael, *The Conga Drummer's Guidebook*
• Steinholtz, Jerry, *The Essence of Playing Congas*
• Uribe, Ed, *The Essence of Afro-Cuban Percussion & Drum Set*
• Uribe, Ed, *The Essence of Brazilian Percussion and Drum Set*
• Velez, Glen, *The Fantastic World of Frame Drums*
• Williams, B. Michael, *Learning Mbira*

**WORLD/Solo Works:**
• Casella, Jim, *Prime Ordinals*
• Munson, Jordan, *Those That I Fight I Do Not Hate*
• Robinson, N. Scott, *Handful*
• Robinson, N. Scott, *Il Mano*
• Robinson, N. Scott, *Shaken, Not Stirred*
• Robinson, N. Scott, *Mirage* (Duet)
• Williams, B. Michael, *Another New Riq*
• Williams, B. Michael, *Bodhran Dance*
• Williams, B. Michael, *Four Solos for Frame Drums*
• Williams, B. Michael, *Recital Suite for Djembe*
GRADUATE STUDY

Graduate levels of percussion study include a comprehensive survey of percussion pedagogy and repertoire to develop an awareness of the current and historical performance practices as well as an understanding of the evolution of percussion literature and instrument development.

Graduate level study emphasizes advanced literature with an individualized repertoire that compliments a student’s musical profile. The curriculum focuses on the candidate’s strengths, deficiencies and field of interest or specialization.

GRADUATE LEVEL

TIMPANI:
- Erickson, Robert, *Dunbar’s Delight*
- Ridley, Steve, *Animism for Prepared Timpani and Tape*
- Ichyanagi, Toshi, *Rhythm Gradation*
- Selected Orchestral Excerpts and Chamber Music

KEYBOARD/Marimba:
- Abe, Keiko, *Marimba D’Amore*
- Abe, Keiko, *Prism Rhapsody*
- Aldridge, Robert, *From My Little Island*
- Applebaum, Mark, *Narcissus: Strata/Panacea*
- Bennett, Richard Rodney, *After Syrinx II*
- Deane, Christopher, *The Process of Invention*
- Deane, Christopher, *Three Shells*
- Dietz, Brett William, *Madison’s Unicorn*
- Druckman, Jacob, *Reflections on Nature of Water*
- Ewazen, Eric, *Concerto for Marimba*
- Ewazen, Eric, *Northern Lights*
- Hatzis, Christos, *Fertility Rites*
- Hurel, Phillip, *Loops IV*
- Ichyanagi, Toshi, *Paganini Personal*
- Klatzow, Peter, *Dances of Earth and Fire*
- Lansky, Paul, *Three Moves*
- Jarrett, Keith, *The Koln Concert, part iiic*
- Mackey, Steven, *See Ya Thursday*
- McCarthy, Daniel, *Rimbasly*
- Reynolds, Roger, *Islands from Archipelago: II. Autumn Island*
- Sarmientos, Jorge, *Concertino for Marimba and Orchestra*
- Schwanter, Joseph, *Velocities*
- Thomas, Andrew, *Merlin*
- Vinao, Alejandro, *Khan Variations*
- Zivkovic, Nebosja, *Ultimatum 1*
- Selected Chamber Music

KEYBOARD/Vibraphone:
- Applebaum, Mark, *Entre Funérailles II*
- Barrett, Richard, *Abglanzbeladen / Auseinandergeschrieben*
- Campion, Edmund, *Losing Touch*
- Deane, Christopher, *The Apocryphal Still Life*
- Deane, Christopher, *Morning Dove Sonnet*
- Donatoni, Franco, *Omar*
• Hamilton, Bruce, *Interzones*
• Helble, Raymond, *Sonata Brevis*

MULTI-PERCUSSION:
• Adams, John Luther, *The Mathematics of Resonant Bodies*
• Adler, Christopher, *Signals Intelligence*
• Alvarez, Javier, *Temazcal*
• Aperghis, Georges, *Le Corps À Corps*
• Bartok, Bela, *Sonata for Two Pianos and Percussion*
• Burtner, Matthew, *Broken Drum*
• Burtner, Matthew, *That Which is Bodiless is Reflected in Bodies*
• Cage, John, *27’10.554” for a Percussionist*
• Cage, John, *Composed Improvisation for Snare Drum*
• Crumb, George, *Music for a Summer Evening (Makrokosmos III)*
• DeSantis, Dennis, *Square Peg, Round Hole*
• Dietz, Brett William, *FireWire*
• Dennehy, Donnacha, *Paddy*
• Dillon, James, *TI-RE-TI-KE-DHA*
• Elwood, Paul, *The Inevitable Descent of Heaven*
• Feldman, Morton, *King of Denmark*
• Ferneyhough, Brian, *Bone Alphabet*
• Fukushi, Norio, *Ground*
• Gaburo, Kenneth *Antiphony VIII: (Revolution)*
• Globokar, Vinko, *Touche for Speaking Percussionist*
• Globokar, Vinko, *Corporel*
• Gordon, Michael, *XY*
• Griffin, Charles, *Visitations*
• Hibbard, William, *Parsons’ Piece*
• Hollinden, Dave, *Dusting the Connecting Link*
• Holbrook, Geoff, *Wooden Stars*
• Ishii, Maki, *Thirteen Drums*
• Kotche, Glenn, *Monkey Chant*
• Lachenmann, Helmut, *Intérieur 1*
• Lang, David, *The Anvil Chorus*
• Lang, David, *Scraping Song*
• Lang, David, *Unchained Melody*
• Lehmann, Hans Ulrich, *stro(i)king*
• Lewis, George, *North Star Boogaloo*
• Lindroth, Scott, *Bell Plates*
• Stockhausen, Karlheinz, *#9 Zyklus*
• Lucier, Alvin, *Silver Streetcar for the Orchestra*
• Lund, Erik, *Due Process*
• Masson, Askell, *Frum: A Drum Song*
• Norgård, Per, *I Ching*
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