Four-year Applied Lesson Stratagem  
Iowa State University Percussion Studio  
(Bachelors of Music in Education and Performance, Bachelors of Arts in Music)

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(updated 9/22/14)

IMPORTANT DETAILS TO REMEMBER:

- Requirements for a Bachelors of Arts degree differ from a Bachelors of Music degree in that the total number of applied lesson credits are fewer, however both degree plans will follow this stratagem as close as possible. Adjustments will be made in years 3-4 for the Bachelor of Arts major.

- PERCUSSION ENSEMBLE: To ensure that the student receives the best education possible in percussion and music at ISU all percussion majors are strongly urged to participate in the ISU Percussion Ensemble every semester of their degree. This ensemble explores such a variety of repertoire, sounds, styles, chamber/ensemble concepts, techniques, instrumentations, and performance scenarios that there is no way to cover this in applied lesson sessions, and the student should consider it a loss to not participate.

- JURY Information:
  - There will be 5 components to end of semester juries; performance of selection(s) from the method books studied during the semester, one keyboard solo, one drum solo (Year 3 :: Semester 2 students are required to perform the multi-percussion solo they have composed), turn in percussion notebook described below, and sight-reading.
  - Please have one copy of your music and your percussion notebook for the panel at your jury. If sound playback is need during your jury please have the source set-up and functioning in advance of your performance time.
  - A binder should be obtained to record your practice log, notes from lessons and master classes, handouts from Dr. Coley and guest artists, and notes from percussion seminar class. This is also a great place to put notes/handouts from Percussion Pedagogy or Literature classes and Percussion Methods class. This notebook will be reviewed at your jury time as part of your applied lesson grade.

- PRIVATE LESSON Information:
  - Other requirements are passed off within the individual lesson time.
  - Etudes/exercises can be passed off at anytime during the semester; all at once, gradually, etc.
  - All students are required to attend 12 concerts a semester as a full audience member. One of these concerts can be a pop/rock concert. Save programs/ticket stubs and put in percussion binder to be turned in for review with your percussion notebook at your jury time.
  - The student is encouraged to explore other solo repertoire than is listed here. There is too much good music to list everything in this stratagem. Often times pieces listed in one year will sufficiently work as repertoire for a different year.
• Etudes from the books that are not studied in lessons and/or listed on this stratagem are great material for sight-reading. DON’T FORGET TO PRACTICE SIGHT-READING EVERYDAY!

• Necessary Materials Needed for your Percussion Degree:
  o All materials listed in this stratagem must be purchased by the student in advance. The exceptions are the solos you choose to perform in each semester; only those need to be purchased in ADVANCE and not the whole list provided under Keyboard Solos and Percussion Solos in each semester list.
  o Music for excerpts can be found in the series of books called *Orchestral Repertoire* by Raynor Carroll, or copies from Dr. Coley’s office or older students. Just ask.
  o Recordings of all orchestral excerpts should be obtained and listened to.
  o All excerpts should be copied and placed in a binder.
  o Places to purchase materials online: Steve Weiss Music, Percussion Source, Columbus Pro Percussion, jazzbooks.com, editionsvitzer.com (mention you are a student of Matthew Coley and you receive 50% off music at Edition SVITZER), c-alanpublications.com, Honeyrock.net, drop6.com, and tapsapce.com.
  o The student should make attempts to acquire a good range and comprehensive collection of sticks and mallets:
    ▪ Snare Drum sticks [2-3 pairs] – light, heavy, small tip, large tip, etc.
    ▪ Drum-set sticks – light, medium light, brushes, blast sticks, etc.
    ▪ Marimba mallets – (2 pairs of all, at least 3 sets) soft, medium, and hard yarn, two-tone mallets, rubber mallets, etc.
    ▪ Timpani mallets – (3-4 pairs) medium, medium-hard, and hard felt, ultra-staccato, wood, etc.
    ▪ Vibraphone mallets – medium and hard cord wound, etc. [2 pairs of all]
    ▪ Xylophone mallets – hard plastic, hard and medium rubber, etc. [2 pairs of all]
    ▪ Glockenspiel – large and small hard plastic, brass mallets [2 pairs of all]

*Good luck and have fun with your year as an ISU Music Major!*

*Use the year not to figure out what is wrong with your experience and your professors, but to hear your professors and seek out what they tell you and what you think they may have forgotten to tell you.*

*We ALL learn from experience! And experience does include mistakes, successes, time, persistence, passion, organization, experimentation, stress, fatigue, exploration, doubts, humility, ego, and rewards.*
YEAR 1 :: SEMESTER 1

snare drum
- Read Systems of Natural Drumming: Stone, Gladstone, Moeller by Derrick Logozzo and Developing Fundamental Musicianship byBurrrtt
- 40 PAS Rudiments [memorized] [temps taken from Contemporary Rudimental Studies by Lalo Davila]
- Contemporary Rudimental Studies by Lalo Davila; 2 solos [early part of book]
- Intermediate Snare Drum Studies by Mitchell Peters; 2 etudes from I-XI in 2 forms (ie. pp, f, diddles on accents and off accents, left-hand lead, etc.) and 2 etudes from part 2
- 4 pages [4 different sections] from Stick Control by Stone [1 steady medium tempo, twice through each pattern throughout the page]

marimba
- Scales and arpeggios in all major keys; scale in 2-octaves in eighth notes, directly followed by arpeggio in 2 octaves in quarter notes.
- Mallet Technique by Vic Firth; proficiency in all major keys of Study Nos. 1-7.
- Method of Movement by Leigh Howard Stevens; read text and progression through exercises for first third of book
- Marimba: Technique Through Music by Mark Ford; 1 solo [early part of book, not a chorale]
- Four Mallet Studies by Gary Burton; read text and explore exercises

drum-set
- Volume 54-Maiden Voyage; Jazz Drums Play-along, Style and Analysis by Jamie Aebersold; 1 tune [same tunes as learned on vibraphone]/this is a different book from vibraphone)
- Fundamental Studies; Essential Techniques, Vol. I by Ed Soph; half
- 12 Essential Grooves by Tommy Igoe; ALL [provided by Mr. Coley]
- Essential Styles for the Drummer and Bassist Volume 1 by Steve Houghton of Groove Essentials Vol. I by Tommy Igoe; 4 styles

timpani
- Fundamental Method for Timpani by Mitchell Peters; pgs. 100-101 and 4 of the 3-drum etudes

suggested orchestral excerpts
- Sleeping Beauty by Tchaikovsky; glockenspiel
- Polka by Shostakovich; xylophone
- Appalachian Spring by Copland; xylophone
- Nutcracker by Tchaikovsky; glockenspiel, triangle, and tambourine
- Lt. Kije by Prokofiev; snare drum
- Symphony No. 10 by Shostakovich; snare drum

keyboard solos [choose one]
- Preludes and Etudes by Claire Omar Musser
- Violin Sonatas and Partitas by Bach
- Ostinato by Jesse Monkman
- Monograph IV by Gibson
- Mexican Dances, Episodes, and Etudes, book I by Stout
- Eruption of Sakurajima by Jessica Muniz
- Two Impressions by Martin Elster
- Concerti for Marimba by Creston, Rosauro, Gillingham, Kopetzki, Kurka, Sarmientos, Basta, Glassock, and Milhaud
- Rhythm Song, Virginia Tate and Etudes by Smadbeck
- Tune for Mary O and Restless by Rich O'Meara
- Ragtime Solos by George Hamilton Green
- October Night, Fermo, The Offering, Preludes, and Scirocco by Burritt
- Suite for Marimba by Fissinger
- Irrelevant by Josh Gottry
- Three Short Stories by Jeff Calissi
- Trying to Say Goodbye, Marshmellow, Izgalom, and Between Dusk and Dawn by Dave Friedman
- Frogs by Abe
- Funny Mallets I and II by Zivkovic

percussion solos [choose one]
- Timpani solos by Raynor Carroll (obtained separately or all are included in Carroll’s Exercises, Etudes, and Solos for Timpani)
• 14 Modern Contest Solos by Pratt
• Morris Dance, French Suite, and English Suite by William Kraft
• The Contemporary Percussionist by Michael Udow
• Multi-Percussion Etudes from Solo Snare Drummer by Vic Firth
• Toy Box by Josh Gottry
• Concert Suite for Snare Drum by Kopetzki
• Sonata for Timpani by Beck
• Partita by William Cahn
• Concerto for Percussion by Milhaud
• Three Miniatures for Percussion and Orchestra by Kraft

YEAR 1 :: SEMESTER 2

snare drum
• Contemporary Rudimental Studies by Lalo Davila; 3 solos [last half of book; including a solo from the 5 multi-rudiment solos]
• Advanced Snare Drum Studies by Mitchell Peters; 3 etudes
• Portraits in Rhythm by Anthony Cirone; 3 portraits [front, middle, and back of book]

marimba
• Scales and arpeggios in all minor keys [all forms]; scale in 2-octaves in eighth notes, directly followed by arpeggio in 2 octaves in quarter notes.
• Mallet Technique by Vic Firth; proficiency in all minor keys of Study Nos. 8 - 18.
• Contrapuntal Coordination by M. Coley; first half [provided by Mr. Coley]
• Method of Movement by Leigh Howard Stevens; progression through exercises for middle third of book
• Marimba: Technique Through Music by Mark Ford; 1 solo [last half of book, not a chorale]

timpani
• Fundamental Method for Timpani by Mitchell Peters; 4 of the 4-drum etudes
• Solo Timpanist by Firth; Etude Nos. II-IV

xylophone
• Instruction Course for Xylophone by George Hamilton Green; 3 courses
• Proficiency at Bob Becker xylophone chordal exercise in 3 keys [provided by Mr. Coley]
• Flight of the Bumblebee by Rimski-Korsakov

suggested orchestral excerpts
• Petrushka by Stravinsky; tambourine, glockenspiel, and xylophone
• Carnival Overture by Dvorak; tambourine
• Romeo and Juliet Overture by Tchaikovsky; crash cymbals
• Symphony No. 3 by Schuman; snare drum
• Classical Overtures for Timpani by Goldenberg [choose 2 overtures]

keyboard solos [choose one]
• Preludes and Etudes by Claire Omar Musser
• Violin Sonatas and Partitas by Bach
• Ostinato by Jesse Monkman
• Monograph IV by Gibson
• Mexican Dances, Episodes, and Etudes, book I by Stout
• Eruption of Sakurajima by Jessica Muniz
• Two Impressions by Martin Elster
• Concerti for Marimba by Creston, Rosauro, Gillingham, Kopetzki, Kurka, Sarmientos, Basta, Glassock, and Milhaud
• Rhythm Song, Virginia Tate and Etudes by Smadbeck
• Tune for Mary O and Restless by Rich O'Meara
• Ragtime Solos by George Hamilton Green
• October Night, Ferma, The Offering, and Preludes by Burnitt
• Suite for Marimba by Fissinger
• Irrelevant by Josh Gottry
• Three Short Stories by Jeff Calissi
• Trying to Say Goodbye, Marshmellow, Izgalom, and Between Dusk and Dawn by Dave Friedman
YEAR 2 :: SEMESTER 1 (Begin thinking about and planning for your continuation exam early in this year.)

snare drum
- *Accents and Rebound* by Stone; 1 page from 5 sections, steady at a faster tempo
- *Advanced Snare Drum Studies* by Mitchell Peters; 3 etudes
- *20 etudes pour caisse-claire ou tambour* by Guy Lefevre; 2 etudes (1 with kick-drum and 1 without)

vibraphone
- Vibraphone chord exercise sheets; 2 keys (provided by Mr. Coley)
- *Vibraphone Technique: Dimming and Pedaling* by Dave Friedman; selected exercises/pages (totaling 4 pages of study)
- *Volume 54-Maiden Voyage* by Jamie Aebersold; 1 tune, transposed tune into 2 other keys

marimba
- *Modern School for Xylophone, Marimba, and Vibraphone* by Goldberg; 4 two-mallet etudes
- *Marimba: Technique Through Music* by Mark Ford; 1 solo (last half of book, not a chorale)
- *Method of Movement* by Leigh Howard Stevens; progression through exercises for last third of book
- *Chorale; choose from Eravie* by Alexej Gerassimez, *Three Chorales* by Evelyn Glennie, or *371 Chorales* by Bach

personal area of interest (ie. frame drum, tambourine, orchestral excerpts, Latin percussion, Arabic tabla [darabukka], rudimental snare drum, composition, etc. etc.):__________________________________________
- Method book:
- Music:

keyboard solos (choose one)
- *Souvenirs from Chisinau* by Daniel Galay
- *Air Sculpture* by Friedman
- *Rotations I-IV* by Eric Sammut
- *Amazanka* by Yevhan Stankovych
- *Intermezzo for Vibraphone, Magic Mirror, and Prelude for Marimba* by Christopher Swift
- *Blue Memories* by Daniel Berg
- *Violin Sonatas and Partitas and Cello Suites* by Bach
- *Ostinato* by Jesse Monkman
- *My Lady White* by Maslanka
- *Etude for a Quiet Hall* by Christopher Deane
- *Album for the Young* by Tchaikovsky/Stevens
- *Doctor Gradus ad Parnassum* by Debussy/Stevens
- All marimba solos by Keiko Abe
- *The Butterfly* by Paul Bissell
- *Adventures of Ivan* by Khachaturian/Stevens
• Lacuna, Twilight Blue and Three Short Stories by Jeff Calissi
• Memory’s Glimpse/Z’rondo by Ginger Zyskowski
• Concerti for Marimba by Creston, Rosauro, Gillingham, Kopetzki, Kurka, Sarmientos, Basta, Glassock, Sejourne, Koppell, and Milhaud
• Conversations by Miyoshi
• Two Movements for Marimba by Tanaka
• Funny Mallets Vol. II by N. Zivkovic
• 7 Stuke fur Marimba by Zimmerman Frankfurt [publisher]
• Nocturnal Dance by J. Monkman
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percussion solos (choose one)
• Four Pieces for Timpani by John Bergamo
• Raga No. 1 by William Cahn
• American Suite for Unaccompanied Snare Drum and Recital Suite for Snare Drum by Guy Gauthreaux
• Machine by John Allemeier
• Re-Entry and Collinear Dancer by Steve Riley
• Six Ideas for Snare, Bass, and Cymbals by Hollinden
• Slight of Hand by Scott Ward
• Style Suite for Solo Snare Drum by Murray Houllif
• Collage by Stanley Leonard
• Two Dance for Snare Drum by Bobo
• Advanced Funk Studies by Rick Latham
• 10 Style Studies for Snare Drum (Flanders Field) by Joe Tompkins
• Recital Suite for Djembe by B.M. Williams
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YEAR 2 :: SEMESTER 2

vibraphone
• Vibraphone Technique: Dampening and Pedaling by Dave Friedman; selected exercises/pages (totaling 4 pages of study)
• The Art and Language of Jazz Vibes by Jon Metzger; selected exercises/pages (totaling 4+ pages of study)
• Volume 54-Maiden Voyage by Jamie Aebersold; 2 tunes [same tunes as learned on drum-set], transpose each tune into 3 different keys

drum-set
• Volume 54-Maiden Voyage; Jazz Drums Play-a-long, Style and Analysis by Jamie Aebersold; 2 tunes [same tunes as learned on vibraphone/this is a different book from vibraphone]
• Standard Time; jazz drums play-a-long by Steve Davis; 2 tunes
• Essential Styles for the Drummer and Bassist Volume 1 by Steve Houghton; 4 styles
• The Art of Bop Drumming by John Riley; 2 lessons

marimba
• Contrapuntal Coordination by M. Coley; 1 chapter [provided by Mr. Coley]
• Rhythmic Articulation by Bona; 4 studies (2 from second part and 2 from third part)
• Refinement of four-mallet technique with Method of Movement by Leigh Howard Stevens and Four-Mallet Method for Marimba by James Moyer; choose 1 technical disadvantage and use these texts to make it an advantage

timpani
• Solo Timpanist by Firth; Etude Nos. V-X
• Modern Method for Timpani by Saul Goodman; 2 exercises from every section [ie. muffling, fp rolls, tuning, etc.], 2 3-drum etudes, and 2 4-drum etudes

personal area of interest (ie. frame drum, tambourine, orchestral excerpts, Latin percussion, Arabic tabla [darabukka], rudimental snare drum, composition, etc. etc.):

• Method book:
• Music:

suggested orchestral excerpts
- *Porgy and Bess* by Gershwin; xylophone
- *Scheherazade* by Rimsky-Korsakov; snare drum
- *Concerto for Clarinet* by Nielsen; snare drum
- *Symphony No. 3* by Schuman; xylophone
- *Symphony No. 3* by Mahler; bass drum
- *Classical Symphonies for Timpani* by Goldenberg (choose 2 symphonies, excluding *Symphony No. 9* by Beethoven)

**continuation exam repertoire**
- Keyboard solo:
- Timpani solo:
- Multi-percussion or drum-set solo:
- Self-prepared solo on snare drum:
- SIGHT READING

**YEAR 3 :: SEMESTER 1**

**snare drum**
- *Tricky Biscuits* by Bent Lyloff; 2 pages
- *Nine French American Rudimental Solos* by Joe Tompkins; 1 solo

**xylophone**
- *Instruction Course for Xylophone* by George Hamilton Green; 5 lessons
- *20 Studies for Xylophone* by Delecluse; 1 study

**marimba**
- Refinement of four-mallet technique with *Method of Movement* by Leigh Howard Stevens and *Four-Mallet Method for Marimba* by James Moyer; choose 1 technical disadvantage and use these texts to make it an advantage
- Chorale; choose from *Eruavie* by Alexej Gerassimez, *Three Chorales* by Evelyn Glennie, *371 Chorales* by Bach, or from *Marimba: Technique Through Music* by Mark Ford

**multi-percussion**
- *Reflex: 15 Studies for the Intermediate Multi-Percussionist* by Dietz; 2 studies
- *The Art of Tambourine and Triangle Playing* by Grover and Whaley; 2 tambourine and 2 triangle studies

**suggested orchestral excerpts**
- *Symphony No. 9* by Dvorak; triangle
- *Capriccio Italian* by Tchaikovsky; triangle
- *Night on Bald Mountain* by Mussorgsky; crash cymbals
- *Symphony No. 4* by Tchaikovsky; crash cymbals and bass drum
- *Piano Concerto No. 2* by Rachmoninov crash cymbals
- *Pines of Rome* by Respighi; glockenspiel
- *Sorcerer’s Apprentice* by Dukas; glockenspiel
- *Magic Flute* by Mozart; glockenspiel
- *Carmen* by Bizet; tambourine
- *Romantic Symphonies for Timpani* by Goldenberg (choose 2 symphonies)

**keyboard solos [choose one]**
- *Wallflower, Snowbird, Carillon* by Gibson
- *Imagery, Spiral Passages, and Riversong* by Jon Metzger
- *Night Song* by Paola Prestini
- *Suite for Solo Vibraphone* by Lepak
- *Three Pieces for Solo Dancer* by Kopetzki
- *Etudes 4-6* and *Four Movements for Marimba* by Burritt
- All marimba solos by Keiko Abe
- Ragtime xylophone solos by George Hamilton Green
- *Time* by Miki
- *Intermediate Masterworks for Marimba Vols. 1 and 2* by Zeltsman
- *The Well-Tempered Marimbist, Book I and II* by Raymond Helble
- *Violin Sonatas and Partitas and Cello Suites* by Bach
- *Motion* by Josh Gottry
• *Fear of Silence* by Harrison
• *Music of the Day* by Bill Molenhof
• *The Green Run* and *Polaris* by Ford
• *Madison’s Unicorn* by Dietz
• percussion solos (choose one)
  • *Cold Pressed* by Hollinden
  • *March* by Joe Tompkins
  • *The Nutcrackers* by Bent Lylloff
  • *Feelings and Qualities on Skin* by Bo Holmstead
  • *Garage Drummer and Tangents* by James Campbell
  • *Prelude #1* by Christopher Deane
  • *Eight Pieces for Four Timpani* by Elliott Carter
  • *Different Voices* by Lynn Glassock
  • *Inspirations Diabolique* by Tagawa
  • *Lucid Dreaming* by Scott Ward
  • *Airs* by Yo Goto
  • *The 9s* by Daniel McCarthy
  • *Ten Etudes for Snare Drum* by Zivkovic
  • Snare Drum solos/etudes from books by Delecluse, Macarez, or Tompkins

**YEAR 3 :: SEMESTER 2**

**drum-set**
• *Essential Styles for the Drummer and Bassist Volume 2* by Steve Houghton; 4 styles
• *Future Sounds* by Garibaldi; 4 pages
• *Advanced Funk Studies* by Latham; 1 study
• *Standard Time; jazz drums play-a-long* by Steve Davis; 2 tunes

**multi-percussion**
• Compose a 3-4 minute solo using 7-12 small percussion instruments. *This will be performed on your jury.*

**timpani**
• *Solo Timpanist* by Vic Firth; Etude Nos. XI-XVII

**vibraphone**
• Vibraphone chord exercise sheets; 3 different keys than year 2 (provided by Mr. Coley)
• *Vibraphone Technique: Dampening and Pedaling* by Dave Friedman; selected exercises/pages (totaling 4 pages studied)
• *The Art and Language of Jazz Vibes* by Jon Metzger; selected exercises/pages (totaling 4 pages studied)
• *Volume 54-Maiden Voyage* by Jamie Aebersold; 1 tune

**suggested orchestral excerpts**
• *Symphony No. 9* by Beethoven; timpani
• *Rite of Spring* by Stravinski; timpani and bass drum
• *Hary Janos Suite* by Kodaly; glockenspiel and xylophone
• *Colas Breugnon Overture* by Kabalevsky; xylophone
• *West Side Story Symphonic Dances* by Bernstein; vibraphone

**personal area of interest (ie. frame drum, tambourine, orchestral excerpts, Latin percussion, Arabic tabla [darabukka], rudimental snare drum, composition, etc. etc.):**
• Method book:
• Music:

**keyboard solos (choose one)**
• *Wallflower, Snowbird, Carillon* by Gibson
• *Imageries, Spiral Passages, and Riversong* by Jon Metzger
• *Night Song* by Paola Prestini
• *Suite for Solo Vibraphone* by Lepak
• *Three Pieces for Solo Dancer* by Kopetzki
• *Etudes 4-6* and *Four Movements for Marimba* by Burritt
• All marimba solos by Keiko Abe
• Ragtime xylophone solos by George Hamilton Green
• *Time* by Miki
• *Intermediate Masterworks for Marimba Vols. 1 and 2* by Zeltsman
• *The Well-Tempered Marimbist, Book I and II* by Raymond Helble
• *Violin Sonatas and Partitas and Cello Suites* by Bach
• *Motion* by Josh Gottry
• *Fear of Silence* by Harnson
• *Music of the Day* by Bill Molenhof
• *The Green Run* and *Polaris* by Ford
• *Madison’s Unicorn* by Dietz

**percussion solos (choose one)**
• *Cold Pressed* by Hollinden
• *March* by Joe Tompkins
• *The Nutcrackers* by Bent Lylloff
• *Feelings and Qualities on Skin* by Bo Holmstead
• *Garage Drummer and Tangents* by James Campbell
• *Prelude #1* by Christopher Deane
• *Eight Pieces for Four Timpani* by Elliott Carter
• *Different Voices* by Lynn Glassock
• *Inspirations Diabolique* by Tagawa
• *Lucid Dreaming* by Scott Ward
• *Airs* by Yo Goto
• *The 9s* by Daniel McCarthy
• *Ten Etudes for Snare Drum* by Zivkovic

**YEAR 4 :: SEMESTER 1** *(Begin planning your senior recital early in this year.)*

**snare drum**
• 12 *Studies for Snare Drum* by Delecluse; 1 studies
• *Tricky Biscuits* by Bent Lylloff; 3 pages

**timpani**
• 30 *studies for Timpani, Vol. 2* by Delecluse; 3 studies

**marimba**
• Refinement of four-mallet technique with *Method of Movement* by Leigh Howard Stevens and *Four-Mallet Method for Marimba* by James Moyer; choose 1 technical disadvantage and use these texts to make it an advantage
• *Rhythmic Articulation* by Bona; 6 studies [2 from second part and 2 from third part]
• A four-mallet transcription of your own. (You can also work with other year 4 students to do duo/trio transcriptions.)

**suggested multi-percussion chamber music excerpts**
• *L’histoire du Soldat* by Stravinski
• *Sonata for Two Pianos and Percussion* by Bartok
• *Creation of the World* by Milhaud
• *Kammermusik No. 1* by Hindemith
• *Exotic Birds* by Messiaen
• *Facade* by Walton
• *Chamber Symphony* by Adams
• *JUJBA* by John Mackey, ALL

**personal area of interest** (ie. frame drum, tambourine, orchestral excerpts, Latin percussion, Arabic tabla [darabukka], rudimental snare drum, composition, etc. etc.):

• Method book:
Music:

**keyboard solos (choose one)**
- Forsythian Spring and November Evening by Christopher Norton
- The Apocryphal Still Life by Christopher Deane
- Preludes for Marimba Nos 1-12 by Raymond Helble
- Circulantry by M. Coley
- Great Wall and Rhythmic Caprice by Stevens
- Marimbasonic by Markus Halt
- Intermediate Masterworks for Marimba Vols. 1 and 2 by Zeltsman
- Marimba Spiritual by Miki
- Off Axis by Lynn Glassock
- Shadow Chasers and Waking Dreams by Burritt
- Cameleon, Libertango, and Stroboscope by Sammut
- Four Preludes by William Penn
- Variations on a Lost Love by Maslanka
- Grand Fantasy by Raymond Helble
- Kaskada by Kopetzki
- Trois Tableaux by Tobias Brostrom
- Poetic Fantasy by Pius Cheng
- Metamorphosis by Dietz
- Cantas by Burritt
- Six Elegies Dancing by Stasack
- Mirage by Seuyoshi
- Concerti for Marimba by Creston, Rosauro, Gillingham, Kopetzki, Kurka, Sarmientos, Basta, Glassock, Sejourne, Ewazen, Klatzow, Svboda, Koppell, and Milhaud
- Reflections on the Nature of Water by Druckman
- Three Shells, Process of Invention, Morning Dove Sonnet, The Apocryphal Still Life, and Dis Qui Etude by Christopher Deane
- Cello Suites and selections from The Well-Tempered Clavier by Bach
- Guitar music by Villa-Lobos
- A Farewell to Those Left Behind by Tim Ferchen
- Merlin by Thomas
- Velocities by Schwantner

**percussion solos (choose one)**
- Eight Pieces for Four Timpani by Elliott Carter
- PRIM by Masson
- Impressions for Snare Drum and Two Tom-Toms by Martynciow
- Firewire by Dietz
- Spider Walk by Ptasynska
- STYX by Anders Lynghøj
- Snares On by Tom Nybye
- She Who Sleeps With A Small Blanket and Asanga by Volans
- Canned Heat by Kopetzki
- Slender Beams of Solid Rhythm by Hollinden
- Anvil Chorus by Lang

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**YEAR 4 :: SEMESTER 2**

**snare drum**
- 12 Studies for Snare Drum by Delecluse; 1 studies

**multi-percussion**
- Reflex: 15 Studies for the Intermediate Multi-Percussionist by Dietz; 3 studies

**timpani**
- 30 studies for Timpani, Vol. 3 by Delecluse; 2 studies
drum-set

- Essential Styles for the Drummer and Bassist Volume 2 by Steve Houghton; 4 styles
- Future Sounds by Garibaldi; 8 pages
- Advanced Funk Studies by Latham; 2 studies

multi-percussion chamber music excerpts

- L'histoire du Soldat by Stravinski
- Sonata for Two Pianos and Percussion by Bartok
- Creation of the World by Milhaud
- Kammermusik No. 1 by Hindemith
- Exotic Birds by Messiaen
- Façade by Walton
- Chamber Symphony by Adams
- JUBA by John Mackey; ALL

recital repertoire

- Solo 1:
- Solo 2:
- Solo 3:
- Solo 4:
- Solo 5:
- Solo 6:
- Chamber piece:
Iowa State University Percussion Studio

Semester grade will be determined using the following breakdown:

1. Lesson attendance (12 minimum) - 10%
2. Concert attendance (12 [present programs/ticket stubs in percussion notebook]) - 5%
3. Jury faculty 1 - 15%
4. Jury faculty 2 - 15%
5. Percussion notebook (DUE AT JURY) - 5%
6. Individual lesson grades - 50%

Individual lesson grades will be determined using the following breakdown (minimum of 12 lessons per semester), in accordance with the students abilities, upcoming performances, and needs for focus:

1. improvement/application/retention - 25%
2. Etude/orchestral (or chamber) excerpt prepared each lesson - 25%
3. technical development/exercises used/weekly sight-reading (snare drum and keyboard) - 25%
4. progress on a solo piece (2-3 per semester) - 25%

Grading Policy:
A - highly exceeds expectations
B - fully meets expectations
C - meets most expectations
D - does not meet all expectations
F - fails to show an attempt to meet a marginal amount of expectations

Learning Outcomes

The student will:
- demonstrate the ability to perform a variety of music with attention to several musical factors, including style, articulation, dynamics, blend and balance, intonation, rhythm, and phrasing.
- acquire knowledge of the repertoire to be performed, including a historical and cultural context.
- demonstrate the ability to successfully contribute in a cooperative learning environment.

By the end of the term, students will demonstrate the skills (e.g. tone production, intonation, phrasing, interpretation, rhythm) necessary to perform a proportional amount of standard literature, chosen by faculty in accordance with each students current level of achievement. Students will demonstrate their achievement at a jury to be evaluated by faculty at the end of each term.

updated 9/22/14
Academic Dishonesty
The class will follow Iowa State University's policy on academic dishonesty. Anyone suspected of academic dishonesty will be reported to the Dean of Students Office: http://www.dso.iastate.edu/ja/academic/misconduct.html

Disability Accommodation
Iowa State University complies with the Americans with Disabilities Act and Sect 504 of the Rehabilitation Act. If you have a disability and anticipate needing accommodations in this course, please contact (instructor name) to set up a meeting within the first two weeks of the semester or as soon as you become aware of your need. Before meeting with (instructor name), you will need to obtain a SAAR form with recommendations for accommodations from the Disability Resources Office, located in Room 1076 on the main floor of the Student Services Building. Their telephone number is 515-294-7220 or email disabilityresources@iastate.edu. Retroactive requests for accommodations will not be honored.

Dead Week
This class follows the Iowa State University Dead Week policy as noted in section 10.6.4 of the Faculty Handbook: http://www.provost.iastate.edu/resources/faculty-handbook

Harassment and Discrimination
Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, Student Assistance at 515-294-1020 or email dso-sas@iastate.edu, or the Office of Equal Opportunity and Compliance at 515-294-7612.

Religious Accommodation
If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the Dean of Students Office or the Office of Equal Opportunity and Compliance.

Contact Information
If you are experiencing, or have experienced, a problem with any of the above issues, email academicissues@iastate.edu.