

Iowa State University Percussion Studio

Four-year Applied Lesson Stratagem for PERCUSSION Majors
(Bachelors of Music in Education and Performance, Bachelors of Arts in Music)

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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.
- 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.
- **All materials listed in this stratagem must be purchased by the student in advance.**
- **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.**
- 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.
- Music for excerpts can be found in the series of books called *Orchestral Repertoire* by Raynor Carroll, or copies from Mr. Coley's office or older students. Just ask.
- Recordings of excerpts should be obtained and listened to.
- All excerpts should be copied and placed in a binder.
- A binder should be obtained to record your practice log, notes from lessons and master classes, handouts from Mr. 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.**
- 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.
- All students are required to attend 10 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.
- The student should make attempts to acquire a good range and comprehensive collection of sticks and mallets:
 - Snare Drum sticks – light, heavy, small tip, large tip, etc.
 - Drum-set sticks – light, medium light, brushes, blast sticks, etc.
 - Marimba mallets – (2 pairs of all) soft, medium, and hard yarn, two-tone mallets, rubber mallets, etc.
 - Timpani mallets – 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)
- 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!**

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* by Burritt
- 40 PAS Rudiments (memorized) [tempos 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)

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, Marshmallow, Izgalom, and Between Dusk and Dawn* by Dave Friedman
- *Frogs* by Abe
- *Funny Mallets I and II* by Zivkovic
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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

- *Petroushka* by Stravinski; 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, Fermo, The Offering, and Preludes* by Burritt
- *Suite for Marimba* by Fissinger
- *Irrelevant* by Josh Gottry
- *Three Short Stories* by Jeff Calissi
- *Trying to Say Goodbye, Marshmallow, Izgalom, and Between Dusk and Dawn* by Dave Friedman
- *Frogs* by Abe
- *Ghanaia* by Schmitt
- *Funny Mallets Vols. I and II* by Zivkovic
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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
- *Motion* by Lynn Glassock
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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: Dampening 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 Goldenberg; 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.): _____

- Method book:
- Music:

keyboard solos (choose one)

- *Souvenirs from Chisinau* by Daniel Galay
- *Air Sculpture* by Friedman
- *Rotations IV* by Eric Sammut
- *Amazonka* 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)
- *Rhythmical 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 Rimski-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 Lylloff; 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 *Eravie* 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 Italien* 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
- *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 Harrison
- *Music of the Day* by Bill Molenhof
- *The Green Run and Polaris* by Ford
- *Madison's Unicorn* by Dietz
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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 Glasscock
- *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
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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.): _____

- 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 Harrison
- *Music of the Day* by Bill Molenhof
- *The Green Run and Polaris* by Ford
- *Madison's Unicorn* by Dietz
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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
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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
- *Rhythmical 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
- *JUBA* by John Mackey; ALL
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personal area of interest (ie. frame drum, tambourine, orchestral excerpts, Latin percussion, Arabic tabla [darabukka], rudimental snare drum, composition, 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
- *Circularity* 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
- *Caritas* 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, Svoboda, 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
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percussion solos (choose one)

- *Eight Pieces for Four Timpani* by Elliott Carter
- *PRIM* by Masson
- *Impressions for Snare Drum and Two Tom-Toms* by Martyniciow
- *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: