

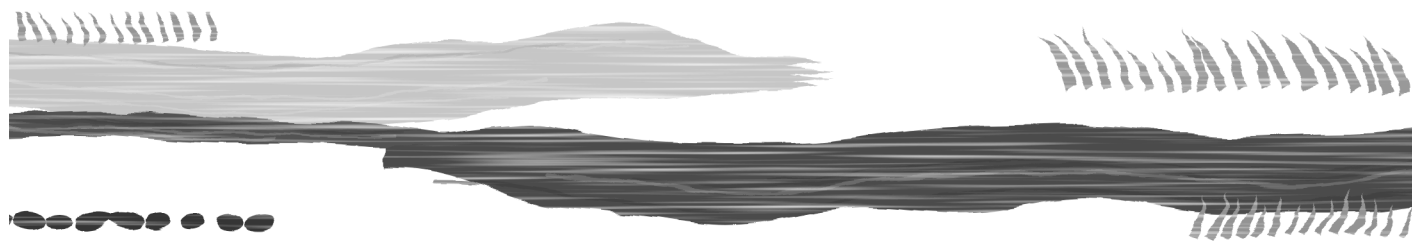
Angelo State University

Percussion Studio Handbook

Trent W. Shuey, D.M.A.

Assistant Director of Bands | Senior Instructor of Percussion

Revised August 2026



Contents

What's Inside

Part One • The Studio

Contact

Weekly Schedule

Expectations

Attendance & Communication

Grading

Practice Rooms

Percussive Arts Society

Part Three • Materials & Equipment

Required Method Books

Reference & Recommended Reading

Required Equipment

Accessories

Purchasing Music & Supplies

Part Two • The Skills Assessment Test

The Three Components

How the Test Is Scored

What a Prepared Key Looks Like

Grading Sheet

Part Four • Repertoire & Reference

Essential Orchestral Excerpts

Marimba Fundamentals

Marimba Repertoire List

Basics of Timpani Technique

Percussionists to Know

Orchestral Percussion Chronology

Landmarks in Percussion Repertoire



Part One

The Studio

Contact

Office	Carr Education-Fine Arts Building, Room 210
Office phone	325-486-6036
Email	trent.shuey@angelo.edu
Website	www.trentshuey.com

Weekly Schedule

Activity	Meeting Time
Applied Lessons	Scheduled individually and set for the semester
Studio Class	Mondays, 4:00–4:50 p.m.
Percussion Ensemble	Tuesdays and Thursdays, 4:00–4:50 p.m. (fall 2026); 2:00–3:15 p.m. (spring 2027)

Expectations

Everyone performs in Studio Class and Percussion Ensemble. Percussion Ensemble is an essential lab experience of applied study; majors do not audition.

Keep a lesson notebook: assignments, technical and musical comments, goals, studio class materials, practice logs. The shared Google Doc is not enough.

Bring sticks, mallets, music, a pencil, and your lesson log to every lesson.

Attend every equipment move for any ensemble you are in. Failing to attend and assist reduces your grade.

B.M. and B.A. students practice two hours a day. Non-majors, one hour.

Attendance & Communication

Give notice by the night before if you cannot attend a lesson: email, text, or call. Late notice affects your grade. Missed lessons are made up at a time convenient to both of us.

You have two free absences across lessons, studio class, and ensemble combined. Choose them wisely: each one after the second drops your final grade a letter.

Grading

Assuming consistent attendance, grades are assigned as follows:

A	Superior. Accurate, musically sensitive performance of the weekly goals, with steady development.
B	Above average. Stylistic awareness, largely accurate mechanics, most assigned material performed successfully.
C	Average. Less than desirable progress; good understanding, but inconsistent accuracy and erratic development.
D	Below average. Numerous repetitions, stops and starts, erratic tempo, weekly goals unmet.
F	Minimal performance standards not met.

Lessons and studio class performances are graded on preparation and growth, not perfection.

Practice Rooms

Room 288 is the main percussion room: the 5.0-octave Yamaha YM-5100 marimba, Musser vibraphone, four Ludwig timpani, the snare collection, drum sets, and storage.

Sign up on the posted schedule for up to two hours a day. A reserved slot may be taken over if you are more than ten minutes late (lights off, room empty).

Three further rooms hold a 4.3-octave Musser kelon marimba, a 4.0-octave Musser rosewood, and a xylophone. Room 134 is also available, with a full complement.

Percussive Arts Society

Join the Percussive Arts Society at www.pas.org: \$50 a year for members 26 and under, \$75 standard.

PASIC runs each November in Indianapolis, now its permanent home through 2028. PASIC 2026 is November 11–14. You are strongly encouraged to attend.



Part Two

The Skills Assessment Test

You must pass the Skills Assessment Test before performing the **Junior Recital (MUAP 3199)** or **Senior Recital (MUAP 4199)**. It demonstrates the fundamental skills successful performance rests on.

Attempts. Once per semester. Tests are given during jury week.

The Three Components

1 Scales J = 100

Major	Block chords (four mallets), arpeggios in inversions (four mallets), major scales (inner mallets), and arpeggios (two mallets). Three octaves in practical range, performed from memory.
Harmonic Minor	Block chords (four mallets), arpeggios in inversions (four mallets), harmonic minor scales (inner mallets), and arpeggios (two mallets). Three octaves in practical range, performed from memory.
Chromatic	Performed from memory through the practical range of the instrument.

2 Rudiments

All 40 Percussive Arts Society International Drum Rudiments, performed from memory. Each rudiment must be played eight times in succession without error.

3 Sight-Reading

Snare drum, timpani, and two-mallet keyboard. Read at sight a piece that is idiomatic to the instrument and level-appropriate.

How the Test Is Scored

You prepare everything; the panel selects. Every key, all forty rudiments, and all three instruments must be ready: what you play on the day is drawn from that pool.

Component	Drawn	To Pass
Major keys	4 drawn	All 4 must pass
Harmonic minor keys	4 drawn	All 4 must pass
Rudiments	4 drawn	All 4 must pass
Sight-reading	3 readings	2 of 3 must pass

Preparing only what you expect to be asked is the most common way this test is failed. Prepare the pool.

What a Prepared Key Looks Like

C major from the marimba packet: chord inversions, arpeggio permutations with stickings, and the scale, in the form the test expects. The full packet covers every key and is distributed separately as *ASU Skills Test: Major Keys*.

Grading Sheet

Reproduced so you know what the panel marks.

Student name	Date	Semester
Scales		
Major key: all 4 needed to pass		Minor key: all 4 needed to pass
1.	Pass ____ Fail ____	1. Pass ____ Fail ____
2.	Pass ____ Fail ____	2. Pass ____ Fail ____
3.	Pass ____ Fail ____	3. Pass ____ Fail ____
4.	Pass ____ Fail ____	4. Pass ____ Fail ____
Rudiments		
4 needed to pass		
1.	Pass ____ Fail ____	
2.	Pass ____ Fail ____	
3.	Pass ____ Fail ____	
4.	Pass ____ Fail ____	
Sight-Reading		
2 of 3 needed to pass		
Timpani Sight-Reading	Pass ____ Fail ____	
Keyboard Sight-Reading	Pass ____ Fail ____	
Snare Drum Sight-Reading	Pass ____ Fail ____	
Total		
Scales	Pass ____ Fail ____	
Rudiments	Pass ____ Fail ____	
Sight-Reading	Pass ____ Fail ____	
Faculty member		



Part Three

Materials & Equipment

The books you buy, the sticks and mallets you own, and where to get them.

Required Method Books

Snare Drum

Cirone, Anthony J.

Portraits in Rhythm: 50 Studies for Snare Drum

Pratt, John S.

14 Modern Contest Solos for Snare Drum

Wilcoxon, Charles

The All-American Drummer: 150 Rudimental Solos

Peters, Mitchell

Elementary Snare Drum Studies

Peters, Mitchell

Intermediate Snare Drum Studies

Peters, Mitchell

Advanced Snare Drum Studies

Peters, Mitchell

Developing Dexterity for Snare Drum

Carroll, Raynor

Orchestral Repertoire for the Snare Drum

Delécluse, Jacques

Keiskleiriana 1: 13 Études pour Caisse-Claire

Delécluse, Jacques

Keiskleiriana 2: 12 Études pour Caisse-Claire

Delécluse, Jacques

Douze Études pour Caisse-Claire

Savage, Matt

Rudimental Workshop

Keyboard Percussion

Stevens, Leigh Howard

Method of Movement for Marimba: With 590 Exercises

Quartier, Bart

Image: Twenty Children's Songs for Marimba

Green, George Hamilton

Instruction Course for Xylophone

Green, George Hamilton

Xylophone Rags of George Hamilton Green

Goldenberg, Morris

Modern School for Xylophone, Marimba, and Vibraphone

Ford, Mark

Marimba: Technique Through Music

Kite, Rebecca

Reading Mallet Percussion Music: Four Octave Marimba

Friedman, David

Vibraphone Technique: Dampening and Pedaling

Metzger, Jon

The Art and Language of Jazz Vibes

Carroll, Raynor

Orchestral Repertoire for the Glockenspiel (Vols. 1–2)

Carroll, Raynor

Orchestral Repertoire for the Xylophone (Vols. 1–2)

Timpani

Carroll, Raynor

Exercises, Etudes and Solos for the Timpani

Hochrainer, Richard

Etüden für Timpani (Vol. 3)

Tafoya, John

The Working Timpanist's Survival Guide

Drum Set

Chapin, Jim

Advanced Techniques for the Modern Drummer

Reed, Ted

Progressive Steps to Syncopation for the Modern Drummer

Riley, John

The Art of Bop Drumming

Houghton, Steve

Essential Styles for the Drummer and Bassist

Bach, Johann Sebastian

Complete Suites for Unaccompanied Cello

Bach, Johann Sebastian

Works for Violin (Bach-Gesellschaft Edition)

The Real Book

Tafoya, John

Beyond the Audition Screen

Max, Randy

Orchestral Excerpts for Timpani

Lepak, Alexander

The Friese-Lepak Timpani Method

Garibaldi, David

Future Sounds: A Book of Contemporary Drumset Concepts

Igoe, Tommy

Groove Essentials: The Play-Along

Igoe, Tommy

Groove Essentials 2.0

Malabe, Frank

Afro-Cuban Rhythms for Drumset

Uribe, Ed

The Essence of Afro-Cuban Percussion and Drum Set

Reference & Recommended Reading

Reference

Blades, James

Percussion Instruments and Their History

Cirone, Anthony

Cirone's Pocket Dictionary of Foreign Musical Terms

Recommended Reading

Kite, Rebecca

Keiko Abe, A Virtuoso Life

Schick, Steven

The Percussionist's Art: Same Bed, Different Dreams

Required Equipment

Snare Drum

Concert snare sticks	Innovative IP1 (IPJC, IPJC2, or equivalent); Copperman; Vic Firth SD1 or Symphonic Signature Ted Atkatz SATK
-----------------------------	--

Keyboard Percussion

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 (M113, M112, and M115 also useful)
Marimba	Innovative ENS360 Hard Rubber, two pair

Timpani

Timpani mallets	Cloyd Duff #2, #4, #6, #10
Tuning fork	A-440

Drum Set

Sticks	Innovative or Vic Firth 5A; Vic Firth 8D for jazz; or comparable
Brushes	Wire brushes

Accessories

Buy once and buy well: this equipment outlasts the degree.

Item	Recommended	Notes
Metronome	Boss Dr. Beat (DB-90) or comparable	<i>Must subdivide, and must take headphones. Phone apps are for convenience, not for lessons.</i>
Practice pad	Gum-rubber or comparable practice pad	<i>For dorm and travel practice. Bring it to studio class when asked.</i>
Hearing protection	Musician's earplugs (ER-20 or custom-molded)	<i>Required for drumline, ensemble, and drum set work. Your ears are the one instrument you cannot replace.</i>
Suspended cymbal & woodblock mallets	Ron Vaughn LBM-3R or CYMM-4R	<i>One pair of each.</i>
Triangle	Abel, Black Swamp, Grover, Sabian HH, or Studio 49	<i>Buy the best single triangle you can afford before you buy a second one.</i>
Triangle beaters	Black Swamp Spectrum or Stoessel-Weiner	<i>A graduated set. One size will not cover the literature.</i>
Tambourine	Black Swamp or Grover	<i>A 10" double-row instrument is the general-purpose choice.</i>
Woodblock	Black Swamp	
Castanets	Epstein	<i>Mounted paddle castanets.</i>
Bass drum mallets	Vic Firth Gauger	
Mallet bag	Large-capacity bag or roll	<i>It must hold everything above and survive being loaded into a truck.</i>

Purchasing Music & Supplies

Buy your music and books. Photocopies are illegal and not acceptable; failing to obtain assigned music reduces your grade.

Locally, Tarpley Music Co., 325-665-7381. Online, Steve Weiss Music, JW Pepper, and Amazon.

Part Four

Repertoire & Reference

Excerpts, marimba and timpani fundamentals, repertoire, the players to know, and how percussion got here.

Essential Orchestral Excerpts

Timpani

Mozart	Symphony No. 39
Beethoven	Symphonies Nos. 1, 5, 7, 9
Brahms	Symphony No. 1
Tchaikovsky	Symphony No. 4
Strauss	<i>Burleske</i>
Elgar	<i>Enigma Variations</i>
Mahler	Symphony No. 5
Stravinsky	<i>The Rite of Spring</i>
Shostakovich	Symphony No. 1
Bartók	<i>Music for Strings, Percussion and Celesta; Concerto for Orchestra</i>
Hindemith	<i>Symphonic Metamorphosis</i>
Schuman	<i>New England Triptych</i>

Snare Drum

Bartók	<i>Concerto for Orchestra</i>
Prokofiev	<i>Lt. Kijé Suite; Peter and the Wolf</i>
Ravel	<i>Boléro</i>
Rimsky-Korsakov	<i>Capriccio espagnol; Scheherazade</i>
Schuman	Symphony No. 3
Shostakovich	Symphony No. 10

Xylophone

Copland	<i>Appalachian Spring</i>
Gershwin	<i>An American in Paris; Porgy and Bess Overture</i>
Kabalevsky	<i>Colas Breugnon Overture</i>
Kodály	<i>Háry János Suite</i>
Schuman	Symphony No. 3
Shostakovich	Polka from <i>The Golden Age</i>
Stravinsky	<i>The Firebird</i> (complete)

Glockenspiel

Debussy	<i>La Mer</i>
Dukas	<i>The Sorcerer's Apprentice</i>
Glazunov	Violin Concerto
Kodály	<i>Háry János Suite</i>
Mozart	<i>The Magic Flute</i>
Respighi	<i>The Pines of Rome</i>
Strauss	<i>Don Juan</i>
Tchaikovsky	Waltz from <i>The Sleeping Beauty</i>

Bass Drum

Berlioz	<i>Symphonie fantastique</i>
Mahler	Symphony No. 3
Stravinsky	<i>The Rite of Spring</i>
Tchaikovsky	<i>Romeo and Juliet Overture</i>

Cymbals

Mussorgsky	<i>Night on Bald Mountain</i>
Rachmaninoff	Piano Concerto No. 2
Tchaikovsky	<i>Romeo and Juliet Overture</i> ; Symphony No. 4

Tambourine

Bizet	<i>Carmen</i>
Dvořák	<i>Carnival Overture</i>
Stravinsky	<i>Pétrouchka</i> (1947)
Tchaikovsky	<i>The Nutcracker</i>

Triangle

Bizet	<i>Carmen</i>
Brahms	Symphony No. 4
Dvořák	Symphony No. 9
Liszt	Piano Concerto No. 1

Marimba Fundamentals

- Play in the center of the naturals and at the extreme edge of the accidentals. Two exceptions: in the lowest octave of a 5.0 marimba, slightly off center (still within the resonator) strengthens the fundamental against the double-octave overtone; in the top octave, play accidentals in the center too.
- Keep all mallets aligned to those spots. As a visual aid, run two lengths of white acrylic yarn: one across the centers of the naturals, one half an inch in front of the accidentals. Strike on the line for naturals, in front of it for accidentals.
- Stand back far enough that the mallets' natural position (elbows forward of the shoulders, even with the front of the torso) falls on the center of the naturals. Keep the hips still; move the hands.
- The two-mallet tremolo strikes the center or end of the bar, positioned as on snare. Rotate the wrists slightly outward until the thumb reaches about 45 degrees so the mallets clear each other.
- Match tremolo speed to the resonance of each bar.

George Hamilton Green: *Instruction Course for Xylophone*

- Read all the text: introduction and individual lessons.
- Hold one tempo per lesson, especially the first two pages. "Ragtime" may take a different tempo; hold it for the whole page. Half tempo for double stops and repetitive single-hand motion.
- Accuracy first, then velocity. Start slow enough for complete accuracy, then raise the tempo in steps only while accuracy holds: Lesson One might run half note = 60, 80, 100, 120.
- Analyze the harmonic basis of each exercise, the ragtime studies especially. Call out the chord changes while playing, without writing them in.

Leigh Howard Stevens: *Method of Movement for Marimba*

- Read all the text, even if you do not use Stevens grip: the principles apply to every grip.
- Work the Daily Exercise Routines chart at the back across the layers and down the levels. See my expanded D.E.R. chart.
- Transpose through all twelve keys by whole steps, not chromatically: up one whole-tone scale to the octave, down the other a half step lower, ending where you began.
- Analyze the structure and harmonic basis of each exercise.

Bart Quartier: *Image*

- Read all the text, including the performance notes.
- Treat the printed tempos as goals: a few are optimistic. Build to them while holding accuracy and phrasing.
- Apply standard phrasing on top of the printed dynamics.
- Quartier's companion volume, *Imagine*, is an excellent guide to *Image*. Recommended.

Marimba Repertoire List

(ms) indicates a work available in manuscript; (+ CD) indicates publication with a recording.

I. Technique

- Bart Quartier: *Image*
- Leigh Howard Stevens: *Method of Movement*
- Gordon Stout: *Ideo-Kinetics Workbook*
- Nancy Zeltsman: *Four-Mallet Marimba Playing*

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*

II. Early Marimba Repertoire

- Alfred Fissinger: *Suite*
- Akira Miyoshi: *Conversation Suite*
- Clair O. Musser: Etudes Op. 6, Nos. 8–10
- Paul Sifler: *Marimba Suite*

IV. Early Concerti

- James Basta: Concerto for Marimba
- Paul Creston: Concertino for Marimba
- Robert Kurka: Concerto for Marimba
- Darius Milhaud: Concerto for Marimba and Vibraphone
- Jorge Sarmientos: Concerto for Marimba

V. Modern Etudes & Companion Pieces

- Michael Burritt: *Marimbetudes* Nos. 1–6; *Four Movements*
- Raymond Helble: Preludes Nos. 1–9; *Grand Fantasy*
- Paul Smadbeck: Etudes Nos. 1–3; *Rhythm Song*
- Gordon Stout: Etudes Nos. 1–14; *Two Mexican Dances*

VI. Abe Improvisations

- Keiko Abe: *Dream of the Cherry Blossoms*
- Keiko Abe: *Michi*
- Keiko Abe: *Works for Marimba, Works for Solo Marimba*

VII. Abe Commissions

- Yoshio Hachimura: *Ahania* (ms)
- Minoru Miki: *Time*
- Akira Miyoshi: *Torse III*
- Tokuhide Niimi: *For Marimba I & II*
- Yasuo Sueyoshi: *Mirage*
- Toshimitsu Tanaka: *Two Movements*

VIII. Stevens Commissions

- Raymond Helble: *Toccata Fantasy*
- David Maslanka: *Variations on Lost Love*
- John Serry: *Night Rhapsody*
- John Serry: *West Side Suite* (ms)
- Christopher Stowens: *Atamasco* (+ CD) (ms)

IX. Moersch Commissions

- Irwin Bazelon: Suite for Marimba
- Richard Rodney Bennett: *After Syrinx II*
- Eric Ewazen: *Northern Lights*
- Harold Farberman: *"A" Train*
- Akemi Naito: *Memory of the Woods*
- Andrew Thomas: *Merlin*

X. Moersch, Stevens, Stout, van Sice & Zeltsman: NEA and Meet the Composer Commissions

- Jacob Druckman: *Reflections on the Nature of Water*
- Steven Mackey: *See Ya Thursday*
- Eugene O'Brien: *Rhyme and Reason* (ms)
- Roger Reynolds: *Islands from Archipelago II: Autumn Island*
- Gunther Schuller: *Marimbology*
- Joseph Schwantner: *Velocities*

XI. Miscellaneous Solo Repertoire

- Robert Aldridge: *From My Little Island*
- Daniel Asia: *Marimba Music*
- Markus Halt: *Marimbasonic*
- Matthew Harris: *Potpourri*
- Evan Hause: *Fields* (ms)
- Peter Klatzow: *Dances of Earth and Fire*
- Gary Kulesha: *Angels* (+ CD)
- Paul Lansky: *Three Moves*
- Áskell Másson: *Sonata*
- Daniel McCarthy: *Rimbasily* (+ CD)
- Andy Pape: *Marrrrrimba*
- Marta Ptasińska: *Graffito*
- Suzanne Sheppard: *Suite*
- Gary Smart: *The Seasons* (ms)
- Martin Wesley-Smith: *For Marimba and Tape* (+ CD)
- Takayoshi Yoshioka: *Suites Nos. 1–3*
- Nebojša Živković: *Ilijaš*
- Various: *Intermediate Masterworks for Marimba*, Vols. 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 Viñao: *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*
- Nebojša Živković: *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

- Franghiz Ali-Zadeh: Concerto for Marimba
- Marcin Błażewicz: Marimba Concerto No. 2
- Anders Koppel: Concerto for Marimba
- Áskell Másson: Marimba Concerto (ms)
- Emmanuel Séjourné: Concerto for Marimba
- Erkki-Sven Tüür: *Ardor* (Marimba Concerto)
- Nebojša Živković: Concerto No. 2 for Marimba

XVIII. Modern Concerti

- Richard Rodney 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*

Basics of Timpani Technique

Timpani Systems

- American system: low drum on the left.
- German system (traditional): low drum on the right.

Ranges & Typical Notes

Drum	Range	Typical Notes
32"	D–A (low C on some drums)	D, E, F, G
29"	F–C	A, B, C
26"	B $\flat$ –F	D, E, F
23"	D–A	F, G, A
20"	F–C	A, B, C

Accidentals are available throughout each range.

Stick Assortment

Match stick choice to articulation, not to dynamics.

- Soft white damper felt: "large ball" or "cartwheel."
- Medium white damper felt: "medium ball" or "general."
- Hard white damper felt: "small ball" or "staccato."
- Wood, or chamois-covered wood.

Tuning

Ear Development

- Match pitches.
- Write out, memorize, and practice singing intervals up and down.
- Sing intervals against a tuning fork (A-440).

Basic Method

- Listen to the pitch.
- Sing the pitch.
- Think the pitch.
- Tap the head once with a finger, never a stick.
- Raise the pitch to match the pitch in your mind's ear.
- Sing to check the drum.
- Make corrections.

Playing Technique

Grips

- French: thumbs on top; finger and forearm motion.
- German: hands on top; wrist and arm motion.

Basic Stroke

- Imitate and assist the natural rebound: lift.
- Dynamics are controlled by stroke height.
- Articulation is controlled by stroke speed.

Rolls

- Unmeasured.
- Match roll speed to pitch and resonance: slower low, faster high; faster soft, slower loud.
- Every roll has three parts: attack, sustain, release.

Position

- Between the tension rods, three to four inches from the edge.
- Hands roughly six inches apart (the length of a dollar bill).
- Closed position for rhythms; open position for rolls.

Muffling

- Direct pressure with the last three fingers.
- Muffle to match the ensemble's articulation, to clear between drums, and to drop from loud to soft.

Phrasing

- Bring out the lower drums, slightly louder.
- Bring out smaller note values, weak parts of the beat, and grace notes.

Recommended Literature

Raynor Carroll

Exercises, Etudes, and Solos for Timpani

Richard Hochrainer

Etüden für Timpani (Vol. 3)

John Tafoya

The Working Timpanist's Survival Guide

Percussionists to Know

A starting list. Know what excellence sounds like in every corner of the field, and who set the standard. Listen actively, with a score where you can find one, and keep adding names.

Orchestral & Solo Classical	Evelyn Glennie · Colin Currie · Martin Grubinger · Steven Schick · Christopher Lamb (New York Philharmonic) · Cynthia Yeh (Chicago Symphony) · Anthony Cirone · Jack Van Geem · Ney Rosauero
Marimba	Keiko Abe · Leigh Howard Stevens · Gordon Stout · William Moersch · Nancy Zeltsman · Robert van Sice · She-e Wu · Michael Burritt · Nebojša Živković · Kevin Bobo · Pius Cheung · Ji Hye Jung
Timpani	Cloyd Duff · Fred Hinger · Vic Firth · Jonathan Haas · John Tafoya · David Herbert · Duncan Patton
Percussion Ensembles	Nexus · Les Percussions de Strasbourg · Kroumata · Amadinda · So Percussion · Third Coast Percussion · Sandbox Percussion
Jazz Vibraphone	Lionel Hampton · Red Norvo · Milt Jackson · Cal Tjader · Terry Gibbs · Gary Burton · Bobby Hutcherson · David Friedman · Dave Samuels · Mike Mainieri · Arthur Lipner · Joe Locke · Stefon Harris · Warren Wolf · Sasha Berliner
Drum Set: Foundations	Gene Krupa · Papa Jo Jones · Buddy Rich · Max Roach · Art Blakey · Philly Joe Jones · Louie Bellson · Roy Haynes · Elvin Jones · Tony Williams · Jack DeJohnette
Drum Set: Studio & Fusion	Steve Gadd · Peter Erskine · Vinnie Colaiuta · Dave Weckl · Steve Smith · Dennis Chambers · Omar Hakim · Jeff Hamilton · John Riley · Steve Houghton · Keith Copeland · Dennis Mackrel · Gregg Bissonette · Manu Katché · Alex Acuña · Kenny Aronoff
Drum Set: Rock & Pop	Phil Collins · Neil Peart · Stewart Copeland · Danny Carey · Mike Portnoy · Josh Freese · Carter Beauford · Sheila E. · Cindy Blackman Santana
Drum Set: Funk & Modern	Bernard Purdie · Clyde Stubblefield · JoJo Mayer · Thomas Pridgen · Questlove · Chris Dave · Brian Blade · Mark Guiliana · Nate Smith · Terri Lyne Carrington · Larnell Lewis · Anika Nilles
Latin & Afro-Cuban	Chano Pozo · Cándido Camero · Mongo Santamaría · Tito Puente · Ray Barretto · Patato Valdés · Changuito · Poncho Sanchez · Giovanni Hidalgo · Luis Conte · Alex Acuña · Manolo Badrena · Horacio "El Negro" Hernández · Pedrito Martínez

World & Frame Drum	Glen Velez · Zakir Hussain · Trilok Gurtu · Naná Vasconcelos · Airtó Moreira · Jamey Haddad · Mamady Keïta · Famoudou Konaté · Layne Redmond · Hamid Drake
Rudimental & Marching	John Wooton · Jeff Queen · Bill Bachman · Thom Hannum · Julie Davila · Colin McNutt · Murray Gusseck

Orchestral Percussion Chronology

1100–1300 Arabic musical instruments are introduced into Europe by way of the Crusades

Renaissance Period (1400–1600)

1457 The King of Hungary employs kettledrummers on horseback

1511, 1528 First documentation of the strohfiel, or xylophone, in Europe: Schlick (1511) and Agricola (1528)

1542 King Henry VIII of England orders kettledrums from Vienna

Baroque Period (1600–1750)

1623 The Imperial Guild of Trumpeters and Kettledrummers is established in Germany

1675 Jean-Baptiste Lully (1632–1687), *Thésée*, the first score to include timpani

1692 Henry Purcell (1659–1695), *The Fairy-Queen*, the first orchestral solo passage for timpani

Johann Sebastian Bach (1685–1750) and Georg Friedrich 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)

Gioachino Rossini 1792–1868 · 39 operas

La gazza ladra (1817)

Franz Schubert 1797–1828 · 9 symphonies

Symphony No. 9, "Great" (1826)

Romantic Period (1830–1900)

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 (1849, rev. 1853)

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 (1875)

Johannes Brahms 1833–1897 · 4 symphonies, violin concerto, double concerto

Symphony No. 1 (1876)

Symphony No. 4 (1885)

Modest Mussorgsky 1839–1881

Night on Bald Mountain (1867; Rimsky-Korsakov version 1886)

Pyotr Ilyich Tchaikovsky 1840–1893 · 6 symphonies

Romeo and Juliet (1869, rev. 1880)

Symphony No. 4 (1878)

The Sleeping Beauty (1889)

The Nutcracker (1892)

Nikolai Rimsky-Korsakov 1844–1908

Capriccio espagnol (1887)

Scheherazade (1888)

Russian Easter Festival Overture (1888)

Antonín Dvořák 1841–1904 · 9 symphonies

Carnival Overture (1892)

Symphony No. 9 (1893)

Richard Strauss 1864–1949

Burleske (1886)

Don Juan (1889)

Till Eulenspiegels lustige Streiche (1895)

Paul Dukas 1865–1935

The Sorcerer's Apprentice (1897)

Edward Elgar 1857–1934

Enigma Variations (1899)

Gustav Mahler 1860–1911 · 9 symphonies

Symphony No. 3 (1896)

Symphony No. 5 (1902)

Sergei Rachmaninoff 1873–1943

Piano Concerto No. 2 (1901)

Alexander Glazunov 1865–1936

Violin Concerto (1904)

Modern Era (1900–Present)

Claude Debussy 1862–1918

La Mer (1905)

Maurice Ravel 1875–1937

Daphnis et Chloé (Suites Nos. 1 and 2, 1911 and 1913)

Alborada del gracioso (1919)

Boléro (1928)

Igor Stravinsky 1882–1971

The Firebird (1910; suite 1911)

Pétrouchka (1911, rev. 1947)

The Rite of Spring (1913)

Carl Nielsen 1865–1931

Symphony No. 4 (1916)

Clarinet Concerto (1928)

Gustav Holst 1874–1934

The Planets (1916)

Ottorino Respighi 1879–1936

The Pines of Rome (1924)

Zoltán Kodály 1882–1967

Háry János Suite (1927)

George Gershwin 1898–1937

An American in Paris (1928)

Porgy and Bess (1935)

Sergei Prokofiev 1891–1953 · 7 symphonies*Lt. Kijé Suite* (1934)*Peter and the Wolf* (1936)**Béla Bartók** 1881–1945

Piano Concerto No. 2 (1931)

Music for Strings, Percussion and Celesta (1936)*Concerto for Orchestra* (1943)

Piano Concerto No. 3 (1945)

Carl Orff 1895–1982*Carmina Burana* (1937)**Dmitri Kabalevsky** 1904–1987*Colas Breugnon* (1938)**Paul Hindemith** 1895–1963*Symphonic Metamorphosis* (1943)**Aaron Copland** 1900–1990*Appalachian Spring* (1944)**Frank Martin** 1890–1974

Concerto for 7 Wind Instruments, Timpani, Percussion and Strings (1949)

Dmitri Shostakovich 1906–1975 · 15 symphonies

Symphony No. 1 (1925)

The Golden Age (1930)

Symphony No. 10 (1953)

William Schuman 1910–1992

Symphony No. 3 (1941)

New England Triptych (1956)**Leonard Bernstein** 1918–1992*Candide* (1956)*Symphonic Dances from West Side Story* (1960)

Landmarks in Percussion Repertoire

The chronology above traces percussion inside the orchestra. This one traces the moment it stepped out front.

1929	Darius Milhaud, <i>Concerto for Percussion and Small Orchestra</i>
1930	Amadeo Roldán, <i>Rítmicas V and VI</i> , among the earliest concert works for percussion ensemble alone
1931	Edgard Varèse, <i>Ionisation</i> , the work that established the medium in the Western concert tradition (premiered 1933)
1937	Béla Bartók, <i>Sonata for Two Pianos and Percussion</i>
1939–41	John Cage, <i>First, Second, and Third Constructions</i>
1941	Lou Harrison, <i>Canticle No. 3</i> (rev. 1989)
1942	Carlos Chávez, <i>Toccata for Percussion Instruments</i>
1950	Paul Price establishes the first for-credit collegiate percussion ensemble, at the University of Illinois (first concert spring 1951)
1959	Karlheinz Stockhausen, <i>Zyklus</i>
1961	The Percussive Arts Society is founded
1971	Steve Reich, <i>Drumming</i>
1975	Iannis Xenakis, <i>Psappha</i>
1978	Iannis Xenakis, <i>Pléiades</i>
1978	Keiko Abe, <i>Michi</i> (premiered 1979)

1978	Michael Colgrass wins the Pulitzer Prize for <i>Déjà vu</i> , for percussion quartet and orchestra
1994	Joseph Schwanter, Concerto for Percussion and Orchestra, premiered 1995 by Christopher Lamb and the New York Philharmonic