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SELECTING QUALITY LITERATURE  
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MIDDLE SCHOOL PERCUSSION ENSEMBLE

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## **Abstract**

The purpose of this study was to provide a resource that may assist music educators in selecting quality literature for the middle school percussion ensemble. Recommended percussion ensemble literature lists published by seven percussion scholars, 12 states, and one music distribution company were organized into a table, and frequency counts were generated to determine the most frequently recommended compositions for all grade levels, 1 through 6. Over 2400 pieces were recommended on at least one list, but only 15 compositions (.6%) were on half or more of the lists, and only 208 pieces (8.5%) were on five or more of the lists. Grade 6 pieces received the most recommendations, while pieces listed as Grade 1 received the fewest. The 109 most frequently recommended grades 1 through 3.5 compositions were evaluated to determine their aesthetic and pedagogical merit. Aesthetic value was quantified by using the 10 criteria identified by Ostling. Educational merit was identified using five new criteria created for this study. Thirty-one pieces were determined to represent quality literature for the beginning percussion ensemble, and each was analyzed in this study. Three sample analyses were reviewed by 20 current music educators, and these experts in the field also completed a survey about percussion ensemble literature. Findings from this study indicate that there is very little consensus regarding which pieces are considered to be high quality percussion ensemble literature, especially for beginners, and that many music teachers struggle to find quality music for young percussion students. There is a shortage of quality beginning percussion ensemble pieces, especially for ensembles with seven or more players. There is also a need for more middle school level percussion ensemble compositions that generate opportunities for cultural or literacy-related activities.

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## **Purpose of this Study**

The purpose of this study was to provide a resource that may assist music educators in selecting quality literature for the beginning percussion ensemble. Music educators generally desire to select the best available compositions for their students, but this is usually more difficult to do for percussion ensembles than for other school music ensembles. There are limited resources available to assist teachers in selecting quality percussion ensemble literature. No analyses of grade 1 or 2 percussion ensemble pieces had been published prior to this study. It is hoped that this study will be used as a companion to Kihle's (2008) analyses of high school level percussion ensemble literature. The percussion literature analyzed in this study could be effectively used by any percussion ensemble with beginning level performers. Middle school, junior high, and high school directors may find this resource especially beneficial.

I generated a tabulation of 20 independently published percussion literature lists and published state percussion literature lists. Percussion compositions recommended by seven reputable percussion scholars, 12 states, and one music distribution company were organized into a table, and frequency counts were produced to determine the most frequently recommended compositions, publishers, and composers. Lists evaluated included those by independent authors Beck (2007), Breithaupt (1991), Brown (2008), Cook (2006), Ford (2001), Huestis (2013), and Jastrow (1984), as well as published lists from Arkansas, Florida, Indiana, Maryland, Missouri, New York, North Dakota, Ohio, Pennsylvania, Texas, Virginia, Wisconsin, and music distributor JW Pepper.

Frequency counts are useful, but they do not define quality. The serious artistic merit of select percussion ensemble pieces was determined by using the 10 criteria identified by Ostling (1978). The criteria he created have been used by numerous researchers (Gilbert, 1993; Rhea,

1999; Towner, 2011) to determine the aesthetic quality of concert band literature. Because his criteria are not genre-specific, they have also been effectively used to identify the quality of other types of compositions such as mixed chamber ensembles (Honas, 1996) and unaccompanied trumpet solos (Bellinger, 2002). Ostling's criteria were equally applicable in evaluating the serious artistic merit of percussion ensemble literature for the current study.

To determine the educational value of a composition, new genre-neutral pedagogical criteria were created, similar to the concept applied by Dean (2011). His tool was a rubric specifically designed for choral literature, and therefore differed significantly from the structure and criteria that were generated for this study, but his intent and approach to identifying pedagogical value is comparable. There were no existing tools known to myself for determining the pedagogical quality of a percussion ensemble composition.

Following the tabulation of the percussion ensemble literature lists, select pieces were scored using Ostling's criteria and the newly created pedagogical criteria. The 109 most frequently recommended grade level one, two, and three percussion ensemble pieces were chosen for evaluation. Ostling's criteria and the new pedagogy criteria were used to determine which compositions represent quality aesthetic and pedagogical literature for the middle school percussion ensemble. Thirty-one pieces were determined to represent quality literature for beginning percussion ensemble, and each was analyzed in this study. The selected works represent diverse percussion ensemble genres as identified by Fambrough (2010). Ostling's criteria and the newly created pedagogical criteria were applied in the artistic and pedagogical analyses of those pieces. These analyses may be a useful resource for music educators seeking to identify and program quality percussion ensemble literature, for ensembles performing the pieces analyzed, for the creation of concert program notes, or for additional research.

## **Research Questions**

1. What grade one, two, and three percussion ensemble compositions are the most frequently recommended by reputable percussion scholars and on state literature lists?
  - a. What publishing companies are represented?
  - b. What composers are represented?
2. What constitutes “artistic quality” in beginning percussion ensemble literature?
  - a. What elements of compositional craftsmanship are used?
  - b. What are the pedagogical qualities of those pieces?



## **Review of Literature**

The use of percussion instruments predates recorded history, and in that sense, the percussion ensemble may be considered one of the oldest musical art forms. Percussion ensembles of various types had cultural significance for ancient civilizations in Africa, Asia, Central America, the Middle East, and more. Some of those traditions, such as Indonesian gamelan, have continued to the present day. The modern concert percussion ensemble in the tradition of Western art music, however, has existed for less than one century. The first compositions written for this medium emerged in the 1930's (Beck, 2007), and the first for-credit university percussion ensemble course was founded in 1950 by Paul Price at the University of Illinois at Urbana-Champaign. Today it is common practice for universities to offer at least one percussion ensemble, and an increasing number of high schools and middle schools offer them as well. According to one study, 75% of secondary school music programs with a reputable director had some form of a percussion ensemble (Arnold, 2016). Another survey indicated that two-thirds of band directors in three Midwest states taught some form of a percussion group outside of their regular band duties (Hillbrick, 1999).

In addition to the modern percussion ensemble being a young and growing art form, the percussion section as a whole is also continuously evolving. Current band, orchestra, and percussion ensemble composers are writing for increasingly diverse instrumentation in the percussion section. The instruments required for a basic high school percussion section tripled from the 1970's to the 1990's. In the second edition of *Guide to Teaching Percussion*, Holloway and Bartlett (1974) identified 18 instruments that constituted the basic high school percussion section. Eighteen years later, Breithaupt (1991) wrote a similar book in which he identified 62 instruments that constituted the basic high school percussion section. Considering the scope of

techniques and instruments a young percussionist will use, it is not surprising that Cook (2006) declared:

It is through percussion ensemble performance that the student will learn musical ensemble listening and sensitive playing habits, become familiar with a variety of percussion instruments, and be challenged technically and musically beyond the average demands of band or orchestral literature (p. 2).

The youth of the percussion ensemble genre is reflected in the reasonably small amount of research on its repertoire. This is especially true when compared to the resources available on orchestral, choral, and band literature. The purpose of this review is to offer an overview of research regarding the role of the percussion ensemble, repertoire selection for choral and wind ensembles, and repertoire selection for percussion ensemble.

### **The Role of the Percussion Ensemble**

Percussion education philosophies tend to fall into one of two categories: totalization or specialization. A percussionist with a totalization approach places approximately equal emphasis on the primary percussion categories of snare drum, keyboards, timpani, and possibly drum set, with a secondary focus on auxiliary instruments and world percussion. A percussionist with a specialization approach focuses on a primary instrument such as marimba or drum set. Research indicates that totalization is the preferred approach for teaching beginning through undergraduate percussionists. Participation in a percussion ensemble is a critical component of percussion totalization because it maximizes the opportunities a developing percussionist will have to perform substantial music in all of the percussion instrument categories. Fambrough (2010) identified at least 11 sub-genres of percussion ensemble literature that are performed regularly by university percussion ensembles, which is indicative of the variety of styles and instruments to

which percussion ensemble participants will be exposed. It is in the percussion ensemble where percussionists are given the greatest opportunity to perform musically challenging and rewarding repertoire on the widest variety of instruments. The percussion ensemble is also the ideal setting for teachers to effectively demonstrate and evaluate percussion performance techniques, and provide each student with appropriate feedback.

The core instruments of the percussion section were identified by Fisher (2004), who surveyed percussion educators at National Association of Schools of Music (NASM) accredited universities to describe their undergraduate percussion curriculum. Respondents ( $N=108$ ) were asked to identify what constitutes the core of the percussion curriculum, and over 90% named keyboards, snare drum, and timpani as the primary areas of focus. When asked to define their teaching philosophy, 85% indicated that they have a totalization philosophy regarding their undergraduate curriculum.

Percussion totalization is the preferred approach for educating high school students as well. Harris (2014) determined what a percussionist should be able to perform by their fourth year of playing. He surveyed 106 percussion performers and educators to determine the level of proficiency a percussion student should have reached after at least four years of training. The majority of respondents indicated that a fourth-year percussionist should be able to perform intermediate concert snare drum (88.4%), 12 major scales (97.2%), beginning two-mallet literature (80.2%), beginning four-mallet literature (56.3%), intermediate timpani literature (68.3%), and rock and jazz/swing patterns on the drum set (74% and 71.2%, respectively).

A secondary purpose of Harris' study was to determine what is expected of high school percussionists auditioning for college percussion programs. Using the College Music Society online database, Harris analyzed the audition requirements of 204 universities representing 46

states. Nearly all universities required auditioners to perform snare drum (97.5%), keyboards (96.5%), and timpani (89.7%). Additionally, 89.8% of university professors expect their auditioners to have experience performing in a percussion ensemble. Harris suggests that snare drum, mallets, and timpani are considered the highest priority, and that percussion ensemble experience is as critical to the development of a young percussionist as participation in other large ensembles.

Horner (2005) surveyed 269 college percussion teachers to determine the essential components of a beginning percussion curriculum from the perspective of a university percussion professor. Most respondents (84.76%) indicated that it was important to teach a variety of percussion instruments, and nearly all (94.06%) said that it was important for beginners to develop proper technical facility. A majority of respondents (88.86%) recommended beginners perform literature that teaches musicality, and 79.9% suggested that beginners perform percussion ensemble literature. Implications of this research indicate that college professors favor percussion totalization, proper technical development, and musically rewarding percussion ensemble performance opportunities for beginners.

Many music educators who train beginning percussionists in school are not primarily percussionists themselves, and therefore receive much of their initial percussion training in an undergraduate methods course. Hillbrick (1999) assessed the effectiveness of the percussion methods class from the viewpoint of an experienced music educator who had taken that course as an undergraduate. A researcher-created 95-item questionnaire was completed by 642 educators in Illinois, Missouri, and Wisconsin. Most of the respondents (92%) reported that their main instrument was something other than percussion, and 80% indicated that their school did not have a percussion specialist. Two-thirds of respondents reported that they taught percussion

lessons (groups and individuals) outside of their regular band duties. Respondents were asked to identify in what areas they wished they had received more training. The most common responses were maintenance/repair (56%), drum set (52%), and marching percussion (40%). Performance literature (29%) and percussion ensemble (26%) were also identified as under-represented class topics. Results indicated that most respondents felt the course best prepared them to teach snare drum, then timpani, then mallets and auxiliary. Though totalization was not addressed in Hillbrick's study, it is noteworthy that the three areas respondents felt best prepared to teach are the same as those Fisher (2004) and Harris (2014) identified as the core of percussion curriculum: snare drum, keyboards, and timpani. That two-thirds of respondents in Hillbrick's study taught percussion groups is evidence of the prevalence of percussion ensembles in secondary education. Furthermore, over one-fourth of respondents desired more information about percussion ensembles and literature.

Guidance on the establishment of a successful school percussion ensemble is a frequent topic in *Percussive Notes*, at music conferences, and in percussion methods textbooks. Brown (2006) offered advice for developing a middle school percussion ensemble. He acknowledged that literature selection is a significant problem for many percussion ensemble directors, and opined that most of the available repertoire "was either too easy, too difficult, or just not very good" (p. 38). Brown suggested directors listen to publisher CD's, attend concerts, and collect programs from national conferences to find suitable literature, along with offering advice about modifying parts and sharing ideas for rehearsing the ensemble.

Buyer (2002) provided suggestions on balancing musical difficulty with performance quality. He believes it is important to choose literature that both challenges students and can be successfully performed at a high level. He discussed rehearsal time, student achievement,

auditions, and recruiting, and recommends the “less is more” approach, suggesting directors ask themselves “what is best for the music, and what is best for the students” (p. 26). Buyer (2012) also led a panel discussion at the Percussive Arts Society International Convention (PASIC) centered on choosing percussion ensemble repertoire. Panelists addressed such topics as finding literature, instrumentation concerns, difficulty levels, numbers of players, length, and genres. Buyer suggested that directors “begin with the end in mind” (p. 27) when selecting their music.

To determine the value of the percussion ensemble compared to other large ensembles, Arnold (2016) interviewed preservice percussion educators, in-service percussion educators, and university percussion professors. Participants were asked about the importance of the percussion ensemble within the collegiate curriculum, their processes for literature selection, the effects of percussion ensemble participation upon self-esteem, and their opinions on the future development of the percussion ensemble. Preservice teachers reported that participation in percussion ensembles introduced them to new styles and performance techniques, and deepened their musicianship. In-service teachers reported that percussion ensemble students learned to make better musical decisions, and that those skills transferred to other performance settings. Students also experienced more significant growth in self-esteem and camaraderie with peers. University professors reported that percussion ensemble participation was their preferred way for students to develop rehearsal techniques, musical literacy, good practice habits, and the ability to interact with a conductor. It is also the ideal setting for teaching world percussion and developing percussion performance techniques. These findings indicate that the percussion ensemble is a critical part of the development of complete percussionists musically and socially.

## **Repertoire Selection for Choral and Wind Ensembles**

The selection of appropriate literature is critical to success in all music ensembles. Referencing the forward of the Texas University Interscholastic League (UIL) Prescribed Music List, Buyer (2012) suggests:

The art of choosing music carries responsibilities of the highest magnitude since our students' musical growth is dependent upon the wisdom of each decision. Therefore, the success of all performing ensembles and, more importantly, the music education of the students...is determined in large part by how well each director meets the challenge of providing appropriate, stimulating, and rewarding literature. Always be mindful of the fact that the music chosen will clearly reflect the depth, quality, and integrity of our music programs and our priorities as music educators (p. 26).

Extensive research on the literature selection process exists for school choirs, chamber groups, and concert bands. Though not exhaustive, the following is an overview of select studies representative of the larger body of available research in these fields.

Forbes (2001) determined the repertoire selection process of high school choral directors. University professors recommended outstanding high school choral directors for inclusion in the survey. Respondents ( $N=104$ ) completed a 5-point Likert-scale questionnaire to identify their selection criteria, sources for finding repertoire, and genre selection. Workshops and clinics, live performances, and choral reading sessions were the most commonly identified resources for finding literature. Respondents were asked to indicate which of 26 criteria they used in selecting pieces. The three most frequently identified criteria were musical quality, pedagogical benefits, and technical abilities of the performers. The results also indicated that directors were not structured in their approach to literature selection.

A similar study was done by Reames (2001), who surveyed 263 choral directors in Virginia to determine their literature selection processes for beginning high school choirs. The questionnaire's five categories included demographics, selection criteria, literature sources, existing literature, and recommended literature. Findings indicated that live performances were the most valuable source for finding appropriate literature, followed by reading sessions and a director's personal music library. The least valuable sources were identified as professional journals, repertoire lists, and university methods classes.

Dean (2011) created a rubric that could be used to assist choral directors in identifying literature that is both aesthetically rewarding and pedagogically sound. The researcher used six criteria to analyze the aesthetic quality of a choral composition: textual integrity, craftsmanship, predictability, consistency, originality, and validity. The six criteria for pedagogical quality included breath control, tone quality, intonation, rhythmic integrity, diction, and music literacy. The researcher provided musical examples for each criterion, and all 12 criteria were applied in the analysis of three exemplary choral works.

An annotated bibliography of woodwind quintet music by Canadian composers was created by Glencross (2000). The researcher created a rubric to determine the difficulty level of a work. Criteria such as the duration, date, instrumentation, history, style, technical challenges, pedagogical value, and effectiveness in performance were also evaluated. The researcher used the rubric and criteria to create annotations of 89 compositions.

A performance count (Wiltshire, Paul, Paul, & Rudnicki, 2010) was used to determine which composers and compositions were most frequently performed by elite university wind ensembles in the Atlantic Coast Conference. The researchers collected seven years of concert programs from 11 universities and cataloged the works performed. This study was modeled after



similar studies conducted by Paul (2010) and Powell (2009), who analyzed performance data from wind ensembles of the PAC-Ten, Big Twelve, and Big Ten. Results indicated that Percy Grainger was the most performed composer, and his *Lincolnshire Posy* and *Irish Tune from County Derry* were the most programmed pieces with 15 performances each. A potential standard repertoire of 41 pieces was identified by the researchers.

A possible core repertoire for middle school band was determined by Howard (2001). The purposes of this study were to describe the process successful middle school teachers used to choose repertoire, and to provide a list of pieces considered core repertoire for the middle school band. The researcher selected participants who had 10+ years experience, a successful teaching record, and who have spent most of their career teaching middle school. A questionnaire was completed by 130 of the 184 directors who were invited to participate. The survey contained questions about school demographics, selection processes, and opinions on specific pieces. Results indicated that musical quality was the highest priority in literature selection, followed by technical considerations and the performance abilities of the ensemble members. The most frequently accessed source for literature selection was music publisher materials, then live performances, and then recordings. Participants were asked their opinion about 85 pieces that were chosen due to their frequent appearance on state lists. They were also invited to write-in other pieces that might be considered core repertoire. Based on their responses, the researcher identified 17 pieces that could be considered core repertoire for middle school bands.

Research of this depth and scholarly merit is lacking in the field of percussion ensemble literature. This is likely because the percussion ensemble genre has fewer performing ensembles, years of history, directors, compositions, and researchers.

## Repertoire Lists for Percussion Ensemble

To aid in the process of literature selection, many states have published recommended or required lists; these are especially common for choirs and bands, with over 30 states having published such lists. As of this writing, just 12 states have published lists of recommended percussion ensemble literature. Several independent percussion experts have published lists of percussion ensemble pieces they consider quality. A few performance counts of advanced percussion literature have been conducted, but no performance counts of beginning percussion ensemble literature are currently available. Existing performance counts and surveys of experts indicate trends that could identify some works as standard repertoire for advanced percussion ensembles, but there is currently insufficient data to identify a standard repertoire for beginning percussion ensembles.

Individual authors have offered lists of quality percussion ensemble literature in journals, at conferences, and in books. In a *Percussive Notes* article, Jastrow (1984) recommended several dozen percussion ensemble pieces for beginners. Brown (2008) presented a session on the topic of the middle school percussion ensemble at the Midwest Clinic, and his handout included a list of pieces with which he found success, including several suggestions for beginning ensembles. Huestis (2013) included a list of 32 recommended grade one, two, and three pieces in his four-volume method book series titled *Developing the Percussionist-Musician*. Breithaupt (1991) provided a recommended literature list in *The Complete Percussionist*, which is designed for use in collegiate percussion methods courses. His list includes 12 pieces rated easy, 40 pieces rated intermediate, and many that are advanced. The *Encyclopedia of Percussion* (Beck, 2007) has a chronological list of several hundred significant percussion ensemble compositions; however, difficulty levels are not specified. In *Teaching Percussion*, Cook (2006) has provided a table of

ensemble literature recommendations organized by personnel and types of instrument groupings. He identifies the difficulty levels as easy (first-year players), intermediate (second to third-year players), and advanced (fourth year and beyond). He recommends over 40 easy percussion ensemble pieces, and dozens more for intermediate and advanced performers.

Ford (2001) asked several percussion ensemble experts, primarily university professors, to suggest high quality percussion ensemble works that were recently composed. Most of the recommended pieces were for advanced groups, seven were intermediate level, and one was considered easy.

A 2004 PASIC poster session showcased the literature recommendations of five experts (Rogers, 2004). Each presenter was asked to create a list of their top ten pieces for percussion ensemble, and of the 39 nominated pieces, *Crown of Thorns* was listed three times. Five pieces were listed twice: *Diabolic Variations*, *Ogoun Badagris*, *Omphalo Centric Lecture*, *Past Midnight*, and *Stained Glass*. That 33 pieces were nominated only once suggests a lack of consensus regarding what pieces are considered to be the top ten works for percussion ensemble, and furthermore, only one piece, *Three Shona Songs*, was rated as easy.

A ranking of the 50 most frequently performed solo works and ensemble pieces for percussion was assembled by Eyler (1979). The author counted performances using three years of concert programs from 41 states and eight countries. Results indicated that *Toccata for Percussion Instruments* by Chavez was the most performed percussion ensemble piece during the years considered, followed by *Gainsborough* (Gauger), *October Mountain* (Hovhaness), *Swords of Moda-Ling* (Peters), *Three Brothers* (Colgrass), and *Overture for Percussion Ensemble* (Beck).

Cameron (2006) provided a brief summary and history of the percussion ensemble performances that took place during the first 30 years of PASIC, beginning with the first conference held in 1976. Many notable “firsts” are detailed, including the first high school performance, composition premier, and composition contest. The author created a table of all high school and college performers, and a table of all premier performances of new percussion ensemble compositions. Pieces performed four times include *Ionisation*, *Bolero*, *Portico*, *Momentum*, and *Second Construction*. Pieces performed five times include *Diabolic Variations*, *Gainsborough*, *Ogoun Badagris*, and *Omphalo Centric Lecture*. The most frequently performed rags were *Log Cabin Blues*, *Triplets*, and *Back Talk*. By far the most performed piece in PASIC history is Cage’s *Third Construction*, with ten performances.

It is important to note the lack of overlap in the studies conducted by Eyler (1979) and Cameron (2006). Aside from Gauger’s *Gainsborough*, none of the 13 most performed pieces at PASIC between 1976 and 2006 were among the 50 most performed pieces worldwide between 1976 and 1979, according to Eyler’s research. There are at least three possible explanations for this. First, in 1976, the percussion ensemble genre was less than 50 years old. Perhaps that was not sufficient time for a core repertoire to be established. Second, it appears that many compositions written after 1979 were more desirable for repeat performances than pieces written prior to that time. Third, a resurgence of some historical pieces, such as *Ionisation* and many xylophone rags, began in the 1970’s. This was partially due to the success of Bob Becker and the professional percussion ensemble NEXUS (formed in 1971), whose work increased the popularity of the compositions and performance style of xylophone rag composer and virtuoso George Hamilton Green.

The patterns revealed in these lists indicate that a core repertoire for the advanced percussion ensemble has only recently started to emerge and that a core repertoire for beginning percussion ensemble has not yet coalesced, and is likely a decade or more away from doing so. In fact, the four most frequently cited percussion ensemble publishing companies on the Texas Prescribed Music List have each existed for less than 30 years: C-Alan Publications (1989), Row-Loff Productions (1990), Tapspace (1998), and Drop6 Media (1999).

### **Percussion Ensemble Composition Analyses**

In addition to lists, some field experts have provided repertoire guides with analyses of select works. Book collections of this type have become especially popular for school bands, such as the Meredith Music six-volume series entitled *Guides to Band Masterworks* (Garofalo, 1992). Each book has in-depth information about three works in the standard band repertoire. Student workbooks are available, and comprehensive musicianship units for each piece can be downloaded from the internet. The *Composers on Composing for Band* (Camphouse, 2002) four-volume series offers an inside look into the minds of band composers, including personal stories and conversations about their music. *Best Music for High School Band* (Dvorak, Grechesky, Ciepluch, & Margolis, 1993) and *Best Music for Young Band* (Dvorak & Margolis, 2005) provide short descriptions of several hundred recommended pieces. The popular *Teaching Music Through Performance* series has now expanded to 14 volumes for concert band, four volumes for choir, and three each for jazz band and orchestra. Each book contains 50 or more recommended compositions, and includes historical information, formal analysis, technical considerations, and more for each selection. Recordings are available for most compositions included in the series. These books are a valuable resource for school music directors. No similar books, however, are currently available for percussion ensemble literature.

The percussion ensemble analyses that do exist can be found primarily in doctoral dissertations which typically evaluate a small number of works that share a similar identity such as instrumentation or composer, and they are usually focused on difficult pieces. For example, Roberts (2003) analyzed 22 works that were determined to be influential to the historical trends of composition for the mallet ensemble. Four frequently performed pieces for marimba solo with percussion ensemble were analyzed by Bessinger (2009). Compositions ( $N=37$ ) that had been premiered at PASIC between 1976 and 1992 were identified and analyzed by Cameron (1996). The diverse composition techniques of Christopher Rouse were examined by Nozny (2012), who analyzed three of Rouse's significant percussion ensemble works.

Harris (2003) identified and analyzed highly ranked percussion ensemble compositions written from 1970 to 2000. The researcher asked 12 percussion literature experts to name 10 pieces which, in their opinion, represented the highest level of artistic quality. A total of 59 pieces were nominated, and the seven most frequently cited pieces were chosen for analysis. Selected works include Maslanka's *Crown of Thorns*, Helble's *Diabolic Variations*, Hennagin's *Duo Chopinesque*, Ewazen's *The Palace of Nine Perfections*, Hennagin's *The Phantom Dances*, Gauger's *Portico*, and Gillingham's *Stained Glass*. Six of the seven works were commissioned by The University of Oklahoma, which may suggest the importance of commissioning new pieces to add quality literature to the existing repertoire. Sixty-four percent of the nominated pieces received just one recommendation, however, suggesting a lack of consensus regarding the most significant works for percussion ensemble.

An analysis of quality repertoire for the high school percussion ensemble was created by Kihle (2008). This collection of analyses is more similar to the *Teaching Music Through Performance* series than any other percussion text currently available, and it will serve as a

model for the current study. Kihle's dissertation is a valuable resource for educators who direct high school percussion ensembles, and it may also be helpful to advanced middle school or younger college percussion ensembles. To find literature for inclusion, the researcher evaluated lists created by Breithaupt, Cook, Ford, Ward, and Watkins, and state lists from Florida, Indiana, and Texas. Fifty-four compositions, grades three to five, were selected based on their quality, grade level, personnel, and diversity of styles. A grade scale obtained from Steve Weiss Music was used to determine the difficulty of each composition as a whole, and each individual part within those works. This information may help directors make part assignments for their performance literature. Each of the 54 compositions were evaluated in the areas of instrumentation, difficulty, duration, personnel, form, and style. Possible teaching strategies and potential difficulties were also discussed. Kihle noted that as of 2008, approximately 6,000 works for percussion ensemble had been published, and many notable composers were left out of this study. Additionally, there is a need to expand this study to include grade difficulties one and two. The current study is intended to be a companion resource to Kihle's by offering further information about literature for beginning percussion ensembles.

Though a single-source comprehensive analytical text is not available, there are a significant number of advanced percussion ensemble literature analyses. Only 21 analyses of grade three percussion ensemble pieces have been published, all of which are found in Kihle's (2008) study on high school literature. No grade one and two percussion ensemble analyses have been published, in spite of the high demand for those compositions. Music distribution company JW Pepper has over 400 grade one and two percussion ensemble pieces listed in their online database, and hundreds more beginning percussion ensemble pieces are distributed by other publishers. Several percussion ensemble literature lists have been generated by states and

reputable authors, but these recommendations have not been combined to determine which pieces appear most often. A database of all recommended pieces could help directors more quickly find quality music that is suitable for their ensembles. Frequency counts are useful because they represent the opinions of field experts, but they do not define quality. As is true with any genre—especially music widely distributed for schools—some of the more popular pieces may also be of lesser quality. Popularity does not guarantee superior craftsmanship. A piece may be frequently recommended, purchased, and performed, without being musically or pedagogically rewarding. A tool for determining the quality of a percussion ensemble composition, however, does not currently exist. Because this genre is so new, there has not been sufficient time for some pieces of lesser quality to fade out of publication and performance rotation. Until sufficient time has passed for a core repertoire to be established, a rubric for determining both musical and pedagogical quality may prove useful to directors as they program music for their young percussionists.



## Methodology

At least 30 states have a required or recommended concert band literature list for K-12 school band ensembles. As of October 2016, only 12 states had recommended repertoire lists for percussion ensemble. Those states and the number of pieces recommended are Florida (720), Maryland (517), New York (503), Texas (493), Indiana (435), Missouri (378), Ohio (259), Pennsylvania (219), Wisconsin (176), Arkansas (93), Virginia (74), and North Dakota (35). All 12 lists were included as foundational data for this study. Reputable authors in the area of percussion pedagogy have also published similar lists, and six were utilized in this research: Cook (435), Beck (329), Jastrow (81), Breithaupt (80), Ford (57), Brown (46), and Huestis (32). The final list considered for this study was from music publisher JW Pepper's "basic repertoire" and "editor's choice" lists for percussion ensemble, and it contained 120 pieces.

These 20 percussion repertoire lists differed significantly in formatting. For example, the same composition might appear on various lists titled *Easy Winners*, *The* or *Easy Winners*, or *The Easy Winners*. For consistency in this study, determiners were always placed at the beginning of titles. With the addition of every new list, the pieces were sorted by title and composer to identify and remove any inadvertent duplication.

The lists also had inconsistent difficulty scales. Florida used a 7-level scale with 7 being the most difficult. State lists from Maryland, New York, Arkansas, Virginia, and from author Brown used a 6-level scale with 6 being the most difficult. Texas used a 3-level scale with 1 being the most difficult. State lists from Missouri, Ohio, Wisconsin, and North Dakota used A, B, and C classifications with class A being the most difficult. Cook, JW Pepper, Breithaupt, Ford, and Huestis used terminology such beginning or easy, intermediate or medium, and advanced. Indiana and Beck did not assign any difficulty ratings.

The difficulty scale applied in the current study is the 6-level system, chosen for its use by four states, Brown, the Teaching Music Through Performance series, and Kihle's dissertation that serves as a model for the current study. To determine the average difficulty (i.e. grade) of each piece, all assigned difficulty levels were replaced with a number score that corresponds with the 6-level system. Class A and Texas grade 1 pieces are comparable to grade 5 or 6 literature, so they were considered a grade 5.5 in determining average scores. Class B and Texas grade 2 pieces were considered 3.5, and class C and Texas grade 3 were considered 1.5. Advanced pieces were considered grade 6, medium advanced as grade 5, medium as grade 4, medium easy as grade 3, easy as grade 2, and very easy as grade 1. After replacing the pre-assigned grades with a new number, the average difficulty was calculated and rounded to the nearest half level. All compositions were then ranked according to their difficulty and frequency of recommendations (see Supplemental Materials for the list of all pieces recommended twice or more).

The primary objective of this study was to find the highest quality literature for middle school and junior high percussion ensembles. Most beginning students can play grade 1 music during their first year of training, grade 2 during their second year, and grade 3 during their third. Elite middle school programs occasionally perform grade 4 or 5 literature, but they are the exception. High school ensembles also frequently play grade 2 and 3 literature, depending on the level of the players in the program.

To identify the highest quality music for middle schools, I analyzed scores of the most frequently recommended grade 1, 1.5, 2, 2.5, 3, and 3.5 compositions (see Appendices A and B, and Supplemental Materials). Because so few grade 1 pieces were included on the lists, all 27 grade 1 and 1.5 compositions that were recommended three or more times were considered for

evaluation. Three of those were out of print, resulting in 24 grade 1 or 1.5 pieces that were purchased for evaluation. Grade 2, 2.5, and 3 pieces that were recommended five or more times were also considered. Three of those were out of print, resulting in a total of 63 grade 2, 2.5, and 3 pieces purchased for review. I purchased grade 3.5 pieces recommended six times or more, totaling 19 compositions. In all, 115 scores were considered for purchase. Seven were out of print bringing the total to 109 pieces that were purchased, received and evaluated.

The music evaluated in this study was specifically for beginning percussionists, therefore it was deemed necessary to create a method for determining the educational value of a composition. After writing an initial list of seven pedagogical considerations, the criteria were sent to five directors whom I know to be expert percussion educators. After reviewing their feedback, the criteria were reduced from seven to five, and some wording was revised for clarity.

The purchased pieces were evaluated using the five newly created pedagogical criteria and Ostling's (1978) 10 criteria for determining serious artistic merit (see Appendix C for all 15 criteria). Upon completing the rubrics for identifying the quality of each composition, I reviewed each piece and assigned a score of 1-5 for each of Ostling's 10 criteria and the five pedagogical criteria (see Appendix B for total scores). A composition given the highest score could receive 50 points for artistic merit, and 25 points for pedagogical merit, for a possible high score of 75 points. A composition given the lowest possible score could receive 10 points for artistic merit and five points for pedagogical merit. To determine the order for analyzing each piece, the compositions were organized by number of players. In this way, I was able to compare all similarly scored pieces to each other, such as all snare drum trios or mallet quartets.

To prevent researcher bias, the pieces were scored a second time and reviewed in a different order. The pieces were organized by average difficulty and then put in a random order

within each grade level. After reviewing all the pieces a second time, the compositions were ranked according to their total score. Pieces that received an average score of 49 or below were eliminated from consideration. The 50 pieces that scored 50 points or higher were considered for further evaluation and inclusion in the final analyses.

After completing the second round of scoring, I wrote three sample analyses to be reviewed by experts in the field. The three pieces selected were *One-Eyed Jacks* by Mark Ford, *O' Sacred Head* by Bach, arranged by Moore, and *Suite for Percussion* by Acton Ostling. These pieces were selected because they represented three different grade levels, instrument groups, and publishing companies. These sample analyses were sent along with a 14-item questionnaire to 29 instrumental music teachers (see Appendix D for complete survey). These educators are music and pedagogy experts who reside in six states and Canada, and they are professional colleagues of mine.

The two-part survey was developed using Google Forms. Part one contained general questions about the respondents' teaching background and inquiries related to programming percussion ensemble literature. Part two contained questions about the sample analyses which were sent to the respondents for review. The survey was delivered to the participants via email on February 28, 2017, and it remained open until March 17, 2017 (see Appendix E). The survey was completed by 20 of the 29 educators invited to participate.

After the survey results were collected, one change was made in response to several respondents who expressed a desire to see more information about the difficulty level of each individual part of every composition (see Appendix F for complete survey results). Kihle had analyzed the grade level of individual parts in his study, just as the respondents had suggested, so I elected to make this addition to my analyses, as well.

## Aesthetic and Pedagogical Criteria

During the weeks the respondents were completing the survey, I narrowed the purchased pieces down to 45 compositions that were reviewed a third time for possible inclusion in the final recommended list of compositions. The final selections were made based on three components: the scores received by applying the Ostling and pedagogical criteria, a balance between musical styles, and a balance between difficulties. To achieve that proper balance, some pieces that received a high score were included under the category of “similar compositions,” rather than being analyzed in detail. For example, *Agnus Dei* by Palestrina, arranged by Moore, received the relatively high score of 71 out of 75 points. *Air (for the G String)* by Bach, was also arranged by Moore, and scored 74. The pieces are approximately of the same length, difficulty, and style. Rather than fully analyzing both pieces, I only analyzed *Air*, and at the bottom of the analysis I recommended *Agnus Dei* as a composition of comparable style and quality. Similar deductions were made to include Crockarell’s *Barnstormer* instead of his *Synergy*. The pieces received the same aesthetic and pedagogical scores, they are the same difficulty, and they are written in the same genre. I elected to include *Barnstormer* because it was on six state lists, and *Synergy* was on five lists. At the bottom of the *Barnstormer* analysis, I included a recommendation for *Synergy* as a piece of comparable style and quality.

The pieces recommended under “Similar Compositions” were chosen at my discretion and were not determined by their artistic and pedagogical scores. Some of these are quality works known to me that were not included in the formal evaluation for this study because they were not on enough lists to have been considered. Two such recommended pieces were *Storm Warning and Dance* by Steve Riley and *Alarm!* by Brian Blume. They were not analyzed in this study, but because I was previously familiar with the merits of the pieces, they were

recommended as quality compositions comparable to Varner's *Ancient Voices*, *Distant Storms* and O'Gorman's *Fire*, respectively.

A total of 947 grade 1 to 3.5 pieces were recommended on at least one list evaluated for this study (see Appendix A). To determine which of those pieces are of serious artistic merit and pedagogical quality, I purchased the most frequently recommended pieces in each grade level (see Appendix B). A total of 109 pieces were evaluated for their serious artistic merit by using Ostling's (1978) criteria. These pieces were also analyzed for their pedagogical value using the five criteria that were created for this study (see Appendix C).

The criteria Ostling created have been used by researchers (Gilbert, 1993; Rhea, 1999; Towner, 2011) to determine the aesthetic quality of concert band literature. Because his criteria are not genre-specific, they have also been effectively used to identify the quality of other types of compositions such as mixed chamber ensembles (Honas, 1996) and unaccompanied trumpet solos (Bellinger, 2002). Ostling's criteria were equally applicable in evaluating the artistic merit of percussion ensemble literature.

Ostling identified 10 criteria that help to identify the quality and craftsmanship of a composition. His tool is a Likert-type scale with 10 criteria. I evaluated the compositions selected and gave a score, 1-5, for each criterion. For example, criterion number seven is: "The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages." As I evaluated a composition, I looked for passages that may be far too easy or too difficult considering the intended grade level of the piece. If certain phrases of the music were deemed out of character for the abilities of the targeted performers, I gave the piece a lower score in this category.

Ostling's criteria are intentionally designed to evaluate quality without regard for pedagogical factors. His tenth criterion states: "The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness." Because the current study is designed for pedagogical purposes, I felt it was necessary to create a tool for identifying the educational value of a composition. The format of this new tool is modeled after Ostling's study, and the content of the criteria were adapted from Dean's (2011) study to evaluate the pedagogical merits of choral literature. As I evaluated a composition, I considered each item and gave it an appropriate score between 1 and 5. For example, one pedagogical criterion is: "Each individual part gives the performer an opportunity to make a valuable contribution." Every performer deserves to feel that their part is important, that they are valued, and that the music they make is meaningful. If a particular part within a composition was deemed to be too repetitive, monotonous, or unnecessary, the composition received a lower score in that category.

Each of the 109 pieces evaluated in this study were given a score out of 50 points for serious artistic merit, and a score out of 25 points for pedagogical merit. This process was repeated twice to prevent against researcher bias (see Appendix B).

These tools may be useful for educators who are selecting music of any genre. They are intentionally worded in such a way that they could be equally effective for identifying the merit of any composition.

## **Analyses of Selected Compositions**

The following 31 pieces were selected from among the 109 most frequently recommended grade one, two, and three compositions for beginning percussion ensembles. These pieces were determined to have aesthetic and pedagogical value through the use of Ostling's 10 criteria for determined serious artistic merit and the five new pedagogical merit criteria created for this study (see Appendix C for complete criteria).

Each analysis includes the title, composer, basic information, instruments required, artistic considerations, pedagogical considerations, purchasing and media links, and recommended compositions of comparable style and quality. The basic information includes 10 items: ensemble type, publisher, number of performers, meter(s), tempo(s), grade, copyright date, duration, key center(s), and number of measures. The number of performers identified indicates the minimum number of players required to perform all non-optional parts. If more players could be used, a plus sign (+) is added.

The ensemble types are described with the following terminology: battery, accessory, mallet, and mixed. Battery refers to all membrane instruments such as snare drum, congas, or timpani. Accessory instruments are cymbals, triangle, tambourine, and other non-pitched, non-membrane percussion instruments. Mallet instruments include marimba, vibraphone, xylophone, glockenspiel, and chimes. A mixed ensemble uses each of these types of instrument categories.

The grade levels cited in the box indicate what I have determined to be the average difficulty of the piece. The grade levels used on the various lists and by each publishing company were inconsistent with each other. Therefore, it was deemed necessary to recalculate the difficulty of each composition. Grade 1 and 1.5 pieces should be playable by most percussionists during their first year of instruction. Grade 2 and 2.5 pieces should be playable by



most second year percussionists, and grade 3 and 3.5 compositions should be playable by most third year percussionists.

The duration of the piece is based on an at-tempo performance that includes all repeats. If a piece uses only non-pitched instruments, the key center is “not applicable.” If the tempo was not specified in the score, a recording from the publisher was used to calculate the approximate recommended tempo. All required instruments are listed in score order. If a part is deemed suitable for doubling, it is noted in parentheses. The grade level of each individual part is indicated in italics, along with a brief description of the most challenging rhythms or techniques required by that player.

Under the heading “artistic considerations,” I have written a brief description of the characteristics of the piece. The characteristics written about here include the subjects analyzed when applying Ostling’s criteria, including form, orchestration, unpredictability, style, and ingenuity. A brief history of the composition or composer may also be provided. Under the heading “pedagogical considerations,” I have identified techniques the piece could be used to teach or reinforce, potentially challenging concepts or passages contained in the music, and additional ideas for properly training students so they can be successful.

Links to the publisher’s website have been provided, and wherever possible, links to quality recordings are also included. Some poor quality performances may be available for viewing online, but if no excellent performances were available, it was noted in the “media” section of the analysis. In some cases, the media links are to a video of a piece related to the recommended composition. For example, links are provided to Chick Corea’s piano version of his children’s songs. The following pages contain the detailed analyses of the 31 pieces included in this study, beginning with the easiest.

# MINIATURE RONDO

DANIEL TURK, arr. CHRIS PEREZ

Ensemble type: Mixed Large Ensemble	Grade: 1
Publisher: Drop6 (Row-Loff)	Copyright date: 2000
Number of performers: 9+	Duration: 1 ½ minutes
Meter(s): 2/4	Key center(s): F major
Tempo(s): Allegro	Measures: 72

## Instruments Required:

- Player 1: Bells (could double). *Grade 1 – 8<sup>th</sup> notes, accidentals*
- Player 2: Vibraphone (could double). *Grade 1 – 8<sup>th</sup> notes, accidentals*
- Player 3: Xylophone (could double). *Grade 1 – 8<sup>th</sup> notes and rests, accidentals*
- Player 4: Marimba (could double). *Grade 1 – 8<sup>th</sup> notes, accidentals, no rolls*
- Player 5: Timpani. *Grade 1 – quarter and half-notes, rolls*
- Player 6: Snare drum. *Grade 1.5 – 16<sup>th</sup> notes, flams, rolls*
- Player 7: Bass drum. *Grade .5 – quarter and half notes*
- Player 8: Crash cymbals. *Grade .5 – quarter and half notes*
- Player 9: Triangle. *Grade .5 – quarter and half notes*
- Player 10: Suspended cymbal. *Grade .5 – half note rolls*

## Artistic Considerations:

German composer Daniel Gottlob Turk (1750-1813) was a classical era keyboard composer and pedagogue. He wrote several miniatures for beginning piano students, including this one. In spite of its title, neither the piano original or this percussion ensemble arrangement are in rondo form. Perez's arrangement begins with battery alone. The first melodic theme is presented twice, and so is the second. This is followed by a development section played by battery, and the piece concludes with a final presentation of the first theme. These battery additions make this arrangement double the length of the piano original. Perez is true to Turk's original melodies and harmonies, which are well-suited to the rudimentary technique of young percussionists.

## Pedagogical Considerations:

*Miniature Rondo* would be an excellent introductory percussion ensemble piece for beginners. The technical demands are low, the melodic content is memorable, and the ranges of the notes and rhythms are conservative. Encourage performers to use a legato piston-stroke or full-stroke when striking the keys. It may be helpful for students to write in challenging stickings. For example, measure 27 will require a double-sticking. Directors can help them decide what sticking to use. Write it in early and use it every time. Also, you may consider omitting the rolls from the vibraphone part because they are unnecessary and atypical for this style. If this is the first time the xylophone and marimba players have played rolls, it may be helpful for them to use a check pattern of 16<sup>th</sup> notes or sextuplets as a pedagogical step toward playing rolls.

## Recommended By:

Florida, Maryland, Ohio, and Huestis.

## Links:

Purchase: \$25.00 <http://www.rowloff.com/search/description.html?item=00CLA01> (includes recording)

Media: <https://youtu.be/rU1XpKsxFOA> (original piano version)

## See Also:

*Classical Gas*, arr. David Steinquest. Published by: Row-Loff.

Ensemble type: Mixed Sextet	Grade: 1
Publisher: Drop6 (Row-Loff)	Copyright date: 2001
Number of performers: 6+	Duration: 2 minutes
Meter(s): 4/4	Key center(s): G minor
Tempo(s): Quarter-note = 128	Measures: 51

Instruments Required:

- Player 1: Vibraphone & sus. cymbal (could double with vibes or bells). *Grade 1 – dotted quarters, 8<sup>th</sup> rests, accidentals*
- Player 2: Xylophone (could double). *Grade 1 – dotted quarters, 8<sup>th</sup> rests, accidentals*
- Player 3: Marimba 1 (could double). *Grade 1 – dotted quarters, 8<sup>th</sup> rests, accidentals*
- Player 4: Marimba 2 (could double). *Grade 1 – dotted quarters, ties*
- Player 5: Woodblock & low tom (could split or double). *Grade .5 – 8<sup>th</sup> notes & rests*
- Player 6: Guiro & tambourine (could split or double). *Grade 1 – 8<sup>th</sup> notes*

Artistic Considerations:

*Polo's Candy Machine* is a delightfully quirky composition that blends Latin American flavors with the sound of a carnival or cakewalk. The form of the piece is ABBCABB. Each two-measure phrase within section A is a call-and-response type of musical conversation. The vibraphone is the most prominent calling voice, and then the marimbas and guiro respond together. Because the B section is presented four times, ensembles are encouraged to make dynamic changes on the repeats. Section C contains the most dramatic textural change of the piece. The xylophone and marimba take over the melodic line, and metallic rhythmic accompaniment is played with the suspended cymbal and tambourine.

Pedagogical Considerations:

Each keyboardist has moderately challenging syncopations, considering the grade 1 difficulty of this piece. The vibraphone, xylophone, and marimba 1 parts are often in unison. The marimba 2 part has relatively limited pitch changes, but the rhythms are more independent and syncopated. Player 6 may have the most technically challenging part because proper technique for guiro is difficult to master. If the director cannot properly demonstrate how to play the guiro, they are encouraged to guide their students to online instructional videos.

Recommended By:

Florida, Maryland, Texas, Missouri, Brown, and Huestis.

Links:

Purchase: \$35.00 <http://www.rowloff.com/ConcertFolder/ConcertIndividual.html?item=01CMP03> (includes recording)

Media: <https://youtu.be/M77oOabgry0>

See Also:

*The Noisy Treehouse* by Michael A. Hernandez. Published by: Drop6 (Row-Loff).

# STEW FOR THREE

WALLY BARNETT

Ensemble type: Battery & Accessories Trio	Grade: 1
Publisher: Belwin-Mills, Alfred	Copyright date: 1978
Number of performers: 3	Duration: 1 ½ minutes
Meter(s): 3/4	Key center(s): not applicable
Tempo(s): Moderato	Measures: 64

## Instruments Required:

- Player 1: Snare drum and suspended cymbal. *Grade 1 – 8<sup>th</sup> notes and rests, accents*
- Player 2: Tenor drum and finger cymbals. *Grade 1 – 8<sup>th</sup> notes and rests, accents*
- Player 3: Bass drum and triangle. *Grade 1 – 8<sup>th</sup> notes and rests, accents*

## Artistic Considerations:

*Stew for Three* is a through-composed trio with three distinct sections. The introduction is a dynamic blend of interplay and unison figures. The first theme is played on the rims of the drums and is then repeated verbatim on the heads. Section two features the metallic sounds of the suspended cymbal, finger cymbals, and triangle. The final segment returns to the drum heads and again includes a variety of soloistic and tutti scoring. For a piece this short and simple, it features a nice array of colors and an impressive development of themes.

## Pedagogical Considerations:

Each performer has many solo moments, and these are generally no more than a single measure in length. The objective is to make each part merge seamlessly into the next as if being performed by a single musician. This piece has 8<sup>th</sup> notes and 8<sup>th</sup> rests, and it is devoid of any rudiments. The most challenging aspect of this piece may be the frequency and specificity of the dynamic markings. The strict observation of dynamics will be critical for melodic flow. Educators could use this as a teaching piece in a large group by rotating the parts so all students have an opportunity to experiment with the various instruments. *Stew for Three* could be a musically rewarding selection for a young percussionist's first or second concert.

## Recommended By:

Florida, New York, Ohio, Pennsylvania, Wisconsin, JW Pepper, and Jastrow.

## Links:

Purchase: \$8.95 <http://www.steveweissmusic.com/product/stew-for-three-barnett/percussion-ensemble-sheet-music>

Media: There are no known quality recordings of this composition.

## See Also:

*Trio for Snare Drums* by Lauri Lafferty. Published by: Ludwig.  
*Sonora* by Maxine LeFever. Published by: Kendor.

Ensemble type: Battery & Accessory Quintet	Grade: 1
Publisher: TapSPACE	Copyright date: 2013
Number of performers: 5+	Duration: 2 ½ minutes
Meter(s): 4/4	Key center(s): not applicable
Tempo(s): Quarter-note = 120	Measures: 72

Instruments Required:

- Player 1: Tambourine (could double). *Grade 1 – rolls, 8<sup>th</sup> notes, accents*
- Player 2: Quinto (small conga drum, could double). *Grade 1 – 16<sup>th</sup> notes, accents*
- Player 3: Conga (medium conga drum, could double). *Grade 1 – 16<sup>th</sup> notes, accents*
- Player 4: Tumba (large conga drum, could double). *Grade 1 – 16<sup>th</sup> notes, accents*
- Player 5: Claves (could double). *Grade 1 – 16<sup>th</sup> notes, accents*

Artistic Considerations:

*Lattes on the House* has three broad sections: an exposition, solo section, and two long crescendos comprising the finale. The main ideas of the exposition involve interplay between the performers and are bookended by tutti figures. Each performer has a four-measure solo and accompanies the other soloists when they are not in the spotlight. The instrumentation is unique for this difficulty level, and may offer challenges with regard to balance. Be sure to have the drums tuned at least a third apart, and possibly as wide as a fourth or fifth. This composition has relatively little thematic repetition, so it is imperative that performers draw attention to the textural and dynamic changes.

Pedagogical Considerations:

This piece keeps all musicians engaged for the duration of the performance. The drum parts are equal to each other in difficulty. These instruments may be new to the performers, so they will need to be instructed on proper technique for creating bass and open tones. There are no conga slaps or rolls called for. The tambourine part includes some simple rolls that would probably be best played with a basic shake-roll approach. All of the parts have numerous dynamic changes, and maximizing these will bring the greatest aural variety to the composition. Rhythmically, this piece is exceptionally simple. *Lattes on the House* includes 8<sup>th</sup> and 16<sup>th</sup> notes throughout, but no syncopation or complex off-beats.

Recommended By:

Florida and Missouri

Links:

Purchase: \$30.00 <https://www.tapSPACE.com/percussion-ensemble/lattes-on-the-house>

Media: <https://soundcloud.com/tapSPACEpublications/lattes-on-the-house-by-chris>

See Also:

*Thunder on the Bay* by Scott Harding. Published by: C-Alan.

*Songo Concertino* by Michael Eubanks. Published by: TapSPACE.

## LOW TIDE

RALPH HICKS

Ensemble type: Mixed Large Ensemble	Grade: 1
Publisher: Tapspace	Copyright date: 2011
Number of performers: 7+	Duration: 2 ½ minutes
Meter(s): 4/4	Key center(s): Bb Major
Tempo(s): Quarter-note = 84	Measures: 50

### Instruments Required:

- Player 1: Bells. *Grade 1 – 8<sup>th</sup> notes, dotted quarter notes*
- Player 2: Xylophone or upper marimba. *Grade 1 – slow double-stop rolls*
- Player 3: Xylophone or lower marimba. *Grade 1 – slow double-stop rolls*
- Player 4: Chimes. *Grade .5 – long notes*
- Player 5: Suspended cymbal. *Grade 1 – 8<sup>th</sup> notes and rolls*
- Player 6: Brake drum and triangle. *Grade .5 – quarter and 8<sup>th</sup> notes*
- Player 7: Bass drum or ocean drum. *Grade .5 – quarter and whole notes*
- Player 8: Timpani (optional). *Grade 1 – quarter notes, rolls*
- Player 9: Woodblock and sleigh bells (optional). *Grade .5 – 8<sup>th</sup> notes*
- Player 10: Wind chimes (optional). *Grade .5 – long notes*

### Artistic Considerations:

*Low Tide* is a character piece with an aura that is unique within the catalog of beginning percussion ensemble literature. Hicks writes that the music “evokes the gentle sounds of the sea through sensitive swells, special wave-like effects, unique colors, and attention to mallet choices.” For example, Hicks calls for vocalizations (“Shhhhh”), rubber mallets on the brake drum, and swirling brushes on the bass drum. If available, the bass drum could be substituted or doubled with an ocean drum. Hicks writes that “the piece focuses on controlling a slow tempo with constant dynamic contrasts...to convey musical expression and variety.”

### Pedagogical Considerations:

*Low Tide* comes from the book *Beyond Basic Percussion*; a collection of 10 creative compositions for beginning percussion ensemble. Each piece has a specific pedagogical purpose. They are sequential in difficulty (*Low Tide* is 4<sup>th</sup>), and can be used with a flexible number of players. Each piece is highly recommended as quality artistic literature for middle school percussion ensembles. The parts are delivered on a DVD so the appropriate number of copies can be printed for your ensemble. The authors have also published high-definition YouTube videos of every piece in the collection being performed by middle school students. These multi-camera performances can also be viewed on the DVD that comes with the book.

### Recommended By:

Florida, Texas, and Missouri.

### Links:

Purchase: \$30.00 <https://www.tapspace.com/percussion-ensemble/low-tide> (includes recording)

Media: <https://youtu.be/c3ggO98J1YA>

### See Also:

*Beyond Basic Percussion* collection by Eric Rath and Ralph Hicks. Published by: Tapspace.

## EL PASO WALTZ

BRIAN SLAWSON

Ensemble type: Mallet Quartet	Grade: 1.5
Publisher: TapSPACE	Copyright date: 2009
Number of performers: 4+	Duration: 3 minutes
Meter(s): 3/4	Key center(s): D dorian, F major, A minor
Tempo(s): Dotted half-note = 54	Measures: 120

Instruments Required:

- Player 1: Glockenspiel (could be doubled). *Grade 1 – 8<sup>th</sup> and quarter notes*
- Player 2: Vibraphone (could be doubled). *Grade 1.5 – 8<sup>th</sup> and dotted-quarter notes*
- Player 3: Marimba 1 (could double, can share instruments with player 4).  
*Grade 1.5 – 8<sup>th</sup> notes, double-stop rolls*
- Player 4: Marimba 2 (could double, can share instruments with player 3).  
*Grade 1.5 – dotted quarter-notes, rolls*

Artistic Considerations:

*El Paso Waltz* is among the very few beginning keyboard ensemble pieces that is in Dorian mode. “If performed in a pleasant, light-hearted way,” writes Slawson, “*El Paso Waltz* should demonstrate a carnival-like quality.” He uses an AABABA form to present the main melody four different ways. Presentations one and two are carried by the vibraphone, with glockenspiel added to provide textural variety the second time. The third and fourth variations of A are played by the marimba. The third A is melodically contrasting, but rhythmically similar, while the last is melodically true to the original, but with a slower tempo and in a legato style. The bridge presents new melodic content and cadences in F major and A minor. The rhythmic pulse of the bridge also changes as the bass line in marimba 2 goes into a 6/8 feel.

Pedagogical Considerations:

The notes and rhythms in *El Paso Waltz* are very simple: it includes no accidentals or 8th rests. The students do, however, need to have fluid technique considering the difficulty level of this piece. Both marimba players have rolls, and marimba 1 has them in double-stops. The vibraphonist has arpeggiations that may be played with 2 or 4 mallets during the final presentation of theme A. The intervals are tight and the rhythms are slow. The performer need not have any previous 4-mallet experience to be successful. Slawson warns, “be sure to maintain a certain degree of sensitivity when playing glockenspiel and other metallaphones. They cut like a knife!” When doubling parts, take extra precaution with the metal instruments. Prioritize doubling the woods first, whenever possible.

Recommended By:

Florida, Texas, Missouri, and Ohio.

Links:

Purchase: \$32.00 <https://www.tapSPACE.com/percussion-ensemble/el-paso-waltz> (includes recording)

Media: <https://youtu.be/WhAQSwLSTUI>

See Also:

*Ambience* by Ray Flores. Published by: Drop6 (Row-Loff).



## O' SACRED HEAD

J. S. BACH, arr. JAMES L. MOORE

Ensemble type: Mallet Quartet	Grade: 1.5
Publisher: Per-Mus	Copyright date: 1978
Number of performers: 4+	Duration: 1:30+ (depending on repeats)
Meter(s): 4/4	Key center(s): C Major, A Minor
Tempo(s): Broadly	Measures: 16

Instruments Required:

- Player 1: Any mallet instrument (could double). *Grade 1.5 – rolls throughout*
- Player 2: Any mallet instrument (could double). *Grade 1.5 – rolls throughout*
- Player 3: Any mallet instrument (could double). *Grade 1.5 – rolls throughout*
- Player 4: Any mallet instrument (could double). *Grade 1.5 – rolls throughout*

Artistic Considerations:

*O' Sacred Head, Now Wounded* is a hauntingly beautiful Christian hymn from Bach's masterpiece *St. Matthew Passion*. This 16-measure arrangement is in small binary form (AABC). The director and performers are encouraged to take artistic liberties in deciding the instrumentation, number of repetitions, and the approach to varying each repeat. Ideas might include playing metallic keyboards without rolls, wooden keyboards with rolls, hands in octaves, the melody alone, or the melody with one or two select accompanying lines.

Pedagogical Considerations:

Each part plays continuously and has moving figures that need to be brought out at the appropriate moments. This is an ideal arrangement for teaching legato roll technique. It is recommended that performers be comfortable with isolated short-duration rolls before attempting to play selections such as this which feature continuous rolls. Teachers may also consider using this piece in warm-up routines or performances for intermediate and advanced players to reinforce the concepts of balance, blend, and phrasing. Be wary of playing the rolls too fast, especially in the lower registers of the marimba. Use soft mallets and strive for a legato motion and sound.

Recommended By:

Florida, New York, Missouri, Ohio, Pennsylvania, and Virginia.

Links:

Purchase: \$8.00 <http://www.steveweissmusic.com/product/21599/mallet-ensemble>

Media: <https://www.youtube.com/watch?v=QXzi8JlggYc>  
<https://www.youtube.com/watch?v=MY-aowxVXfl>

See Also:

*Largo* from *A Taste of Classics* by Hearn. Published by: Row-Loff.



## BERCEUSE

JAY DAWSON, arr. DAVID STEINQUEST

Ensemble type: Mallet Quintet	Grade: 1.5
Publisher: Row-Loff	Copyright date: 1996
Number of performers: 5+	Duration: 2 minutes, 45 seconds
Meter(s): 3/4	Key center(s): C major
Tempo(s): Dolce, quarter-note = 80	Measures: 77

Instruments Required:

- Player 1: Bells (could double). *Grade 1 – quarter-notes, few accidentals or double-stops*
- Player 2: Xylophone (could double). *Grade 2 – quarter-note rolls throughout*
- Player 3: Marimba 1 (could double). *Grade 1.5 – rolls, double-stops, 8<sup>th</sup> rests*
- Player 4: Vibraphone (could double). *Grade 1.5 – 8<sup>th</sup> notes and rests, accidentals*
- Player 5: Marimba 2 (could double). *Grade 1 – mostly dotted half-note rolls*
- Player 6: Finger cymbals (optional). *Grade .5 – only plays long notes on beat 1*
- Player 7: 3 suspended cymbals (optional). *Grade 1 – 8<sup>th</sup> rests, coordination challenges*

Artistic Considerations:

*Berceuse* is structured around a primary melody that is performed four times. The xylophone always carries this melody, and the bells share the melody on the 2<sup>nd</sup> and 4<sup>th</sup> repetition. The 3<sup>rd</sup> and 4<sup>th</sup> verses are nearly identical to the first two, but are written an octave higher. The changes in the register and accompaniment on each verse keep the textures fresh and interesting even though the same theme is repeated four times. Countermelodies, such as that played by the vibraphone on the 2<sup>nd</sup> and 4<sup>th</sup> verse, should be brought out so the new material can be fully enjoyed by the listeners.

Pedagogical Considerations:

It will be challenging for the xylophonist to play sustained legato rolls at a soft dynamic. This is especially true in the high register. Be sure to choose soft xylophone mallets, possibly rubber instead of plastic. A standard medium-strength xylophone mallet will be too harsh for the desired sound. This piece will provide all of the keyboardists with many excellent moments to learn about balance, phrasing, and chorale style. Depending on the level and size of the ensemble, the director may consider performing it without the cymbal parts. If there is space on the instruments, the marimbists could play their rolls in octaves on a select verse for added changes in timbre.

Recommended By:

Florida, Texas, Virginia, Brown, and Huestis.

Links:

Purchase: \$25.00 <http://www.rowloff.com/search/description.html?item=96CS3> (includes recording)

Media: [https://youtu.be/5v\\_F1cN07sk](https://youtu.be/5v_F1cN07sk)

See Also:

*Lullaby for PJ* by Nathan Daughtrey. Published by: C-Alan.

## MARCH A LA TURK

LUDWIG VON BEETHOVEN, arr. MICHAEL A. HERNANDEZ

Ensemble type: Mixed Sextet	Grade: 1.5
Publisher: Drop6 (Row-Loff)	Copyright date: 2001
Number of performers: 6+	Duration: 1 minute, 45 seconds
Meter(s): 2/4	Key center(s): C maj
Tempo(s): Quarter-note = 120	Measures: 103

Instruments Required:

- Player 1: Vibraphone (could double). *Grade 1.5 – 8<sup>th</sup> rests, accidentals, grace notes*
- Player 2: Xylophone (could double). *Grade 1.5 – 8<sup>th</sup> rests, accidentals, rolls, grace notes*
- Player 3: Marimba 1 (could double). *Grade 1.5 – 8<sup>th</sup> rests, accidentals, rolls, grace notes*
- Player 4: Marimba 2 (could double). *Grade 1 – 16<sup>th</sup> notes, accidentals*
- Player 5: Snare drum and suspended cymbal (could split between 2 players).  
*Grade 1 – 8<sup>th</sup> rests, 8<sup>th</sup> notes, flams, rolls*
- Player 6: Bass drum & triangle (could split). *Grade .5 – 8<sup>th</sup> notes, quarter rests*

Artistic Considerations:

Beethoven's popular *Turkish March* comes from the collection of incidental pieces titled *The Ruins of Athens*. The *Turkish March* has been arranged countless times, most notably for piano by Anton Rubinstein. This percussion rendition stands out because of its creative orchestration and additions to the melody. The piece is structured in extended binary form (ABABA, coda). Hernandez includes a counter-motive to second part of the A theme that brings freshness to this familiar tune. Beethoven's orchestration calls for bass drum, crash cymbals, and triangle. Hernandez adds the snare drum, which serves a role similar to the original triangle part, and should therefore be played very lightly.

Pedagogical Considerations:

The keyboard parts are of approximately equal difficulty. Players 1, 2, and 3 take turns playing large phrases of the melody, and are required to perform grace-notes and quarter-note length rolls. Parts 5 and 6 may be played by one person each, or they could be split up between two people. If they are split, the parts for players 7 (suspended cymbal) and 8 (triangle) are extremely easy and consist of only 13 measures of music. This composition has an extensive dynamic range. Young players may need to be reminded to raise and lower the height of their mallets to achieve the desired volume, rather than simply hitting the keys harder to play louder.

Recommended By:

Florida, Maryland, Missouri, and Huestis.

Links:

Purchase: \$35.00 <http://www.rowloff.com/ConcertFolder/ConcertIndividual.html?item=01CLA01> (includes midi recording)

Media: <https://youtu.be/SWDY-6u9LWs> (Rubinstein's piano solo version)

[https://youtu.be/GuW\\_T3RP1TE](https://youtu.be/GuW_T3RP1TE) (Beethoven's orchestral version)

See Also:

*Minuetto* by Mozart, arr. Slawson. Published by: TapSPACE.

Ensemble type: Mixed Large Ensemble	Grade: 1.5
Publisher: Row-Loff	Copyright date: 1995
Number of performers: 7+	Duration: 2 minutes
Meter(s): 4/4	Key center(s): Bb major
Tempo(s): Quarter-note = 138	Measures: 62

Instruments Required:

- Player 1: Bells (could double w/ bells or vibes). *Grade 1.5 – 8<sup>th</sup> rests, double-stops*
- Player 2: Xylophone (could double). *Grade 1.5 – 8<sup>th</sup> rests, double-stops, rolls*
- Player 3: Marimba (could double). *Grade 1.5 – 8<sup>th</sup> rests, double-stops, rolls*
- Player 4: Ride cymbal, guiro and/or triangle (could double or split for two players). *Grade 1.5 – 8<sup>th</sup> notes, sustained and staccato guiro sounds, triangle dampening*
- Player 5: Bongos (could double, possibly with congas). *Grade 1 – 8<sup>th</sup> notes, accents*
- Player 6: Claves. *Grade 1 – syncopated 8<sup>th</sup> note patterns*
- Player 7: Large tom, vibraslap, and shaker (could split or double). *Grade 1 – 8<sup>th</sup> rests*

Artistic Considerations:

*Katie's Bossa* is a light bossa with hints of calypso style. It may be performed as written, in an ABBA form. The piece is also designed in such a way that it could easily be extended or adapted. For example, the first A could be repeated with a change in orchestration or dynamics. The bells or xylophone could play the melody alone the first time and together the second time. If steel drums are available, this would be an ideal tune for using them! The percussion break after the second B would work very nicely as a solo section for either keyboardists or battery and auxiliary players. There are also many possibilities for adding additional instruments. In addition to doubling the keyboard parts (especially adding vibraphone), one could also add congas, timbales, break drum, or even an electric or acoustic bass. It certainly works well the way it is written, but there is also ample opportunity for creative expansion.

Pedagogical Considerations:

Percussionists will spend a lot of time playing in various Latin styles, and *Katie's Bossa* may be their first exposure to such music. Be sure to properly instruct the students how to play each auxiliary instrument, especially bongos, congas (if you decide to add them in), claves, and guiro. Correct technique on guiro and congas can be especially challenging for beginners. If needed, consult a percussion specialist or an instructional video to ensure the students are given accurate information and a good model.

Recommended By:

Florida, New York, Missouri, Wisconsin, and Brown.

Links:

Purchase: \$30.00 <http://www.rowloff.com/search/description.html?item=95CS2> (includes recording)

Media: <https://youtu.be/UoIgXIRn18s>

See Also:

*Agua de Beber* by Jobim, arr. Ralph Hicks. Published by: TapSPACE.

# AMOS

EMIL RICHARDS, arr. ROBERT SCHIETROMA

Ensemble type: Mixed Large Ensemble	Grade: 1.5
Publisher: Drop6 (Row-Loff)	Copyright date: 1999
Number of performers: 11+	Duration: 2 minutes, 45 seconds
Meter(s): 3/4	Key center(s): C maj
Tempo(s): Quarter-note = 175	Measures: 125

## Instruments Required:

- Player 1: Bells (could double). *Grade 1.5 – dotted quarter-notes, 8<sup>th</sup> rests*
- Player 2: Vibraphone (could double). *Grade 2.5 – long solo w/ syncopation, accidentals*
- Player 3: Chimes. *Grade 1 – dotted quarter-notes, 8<sup>th</sup> rests*
- Player 4: Xylophone (could double). *Grade 1.5 – 8<sup>th</sup> rests, ties, grace notes*
- Player 5: Marimba 1 (could double). *Grade 1.5 – double-stop rolls, 8<sup>th</sup> rests*
- Player 6: Marimba 2 (could double). *Grade 1 – rolls, quarter notes*
- Player 7: 2 woodblocks. *Grade .5 – 8<sup>th</sup> and quarter-notes*
- Player 8: Triangle. *Grade .5 – Quarter and dotted half-notes*
- Player 9: Bongos. *Grade 1 – dotted quarter notes, double-stop coordination*
- Player 10: Claves. *Grade .5 – two-measure ostinato throughout*
- Player 11: Maracas. *Grade .5 – straight quarter-notes without variation*

## Artistic Considerations:

Legendary percussionist Emil Richards is a member of the PAS Hall of Fame and has recorded with many the biggest names in jazz and film music. *Amos* was originally composed for his 1992 album *Wonderful World of Percussion*. This easy and charming arrangement is deceptively full of repetition. And yet, the piece is none-the-less enjoyable because the melody is catchy and the parts are effectively orchestrated. The ABBA form is completed twice. Each A or B section has 1 or 2 short motives that are repeated between 2 and 6 times, depending on the section. The second repetition of the full form features a vibraphone soloist accompanied by the others repeating the same material previously performed. Dynamic contrast is essential for maintaining interest, otherwise the repetition of the same material may lose its aesthetic appeal.

## Pedagogical Considerations:

This percussion ensemble arrangement is easier than it initially looks and sounds. With the exception of player 2, each performer has a maximum of 20 measures of music to learn, and 7 of those measures are simply a whole-step-up modulation of previous material. Part 2 (vibraphone) is far more challenging than any of the others. There is a 32-bar vibe solo in the development that has chromaticism, syncopation, grace notes, and is quite fast. Parts 7 and 10 are exceptionally easy; they play the same 1 or 2 measure pattern for the entire piece. Again, dynamics and precise timing are of critical importance lest the music become uninteresting.

## Recommended By:

Florida, Maryland, Texas, Brown, and Huestis.

## Links:

Purchase: \$40.00 <http://www.rowloff.com/search/description.html?item=99ART02> (includes midi recording)

Media: <https://youtu.be/NRCdl79yqws> (original Emil Richard recording)

## See Also:

*Run* by Heath Wolf. Published by: Drop6 (Row-Loff).

## BOURREE

J. S. BACH, arr. DAVID STEINQUEST

Ensemble type: Mallet Quintet	Grade: 2
Publisher: Row-Loff	Copyright date: 2007
Number of performers: 5+	Duration: 2 minutes
Meter(s): 4/4	Key center(s): E minor, G major
Tempo(s): Quarter-note = 120	Measures: 60

Instruments Required:

- Player 1: Bells (could double). *Grade 2 – 8<sup>th</sup> notes, accidentals, rolls*
- Player 2: Xylophone (could double). *Grade 2 – 8<sup>th</sup> notes, accidentals, rolls*
- Player 3: Vibraphone (could double). *Grade 2 – 8<sup>th</sup> notes, accidentals, rolls*
- Player 4: Marimba 1 (could double). *Grade 2 – double-stops, accidentals, rolls*
- Player 5: Marimba 2 (could double). *Grade 2 – 8<sup>th</sup> notes, accidentals, rolls*
- Player 6: Timpani (optional). *Grade 1 – Two pitches, 8<sup>th</sup> notes, no tuning changes*

Artistic Considerations:

The bourree is a Baroque dance movement that is often in a quick duple meter with an upbeat quarter-note. This popular bourree is an adaptation of the 5<sup>th</sup> movement of Bach's *Lute Suite in E minor*. Steinquest's arrangement is true, measure-by-measure, to Bach's original melody, form, and key. He also adds a 4-measure introduction and 8-measure coda. The orchestration is quite creative; the melody dances between the bells and xylophone. Steinquest specifies that "the orchestra bells and xylophone must use complementary mallets and work to seamlessly pass the melody back and forth." If the timpani are used, the performer should "use a small, fairly hard mallet to achieve a pointed, articulated sound."

Pedagogical Considerations:

By selecting this composition, young percussionists will be given an opportunity to learn some of the fundamental characteristics of Baroque music such as harmonic progressions, modulation, upbeat phrasing, turns, and the historicity of dance suites. Help the students understand how to play expressively by rising and falling dynamically with the direction of the melody. Teach them to play with a light, dance-like feel by striking the centers of the bars with lifted legato strokes. Go beyond playing the notes by teaching students about the composer's life and the significance of his music. They might also be interested in watching YouTube videos of this piece being performed by various types of ensembles.

Recommended By:

Maryland, New York, Texas, Missouri, and Wisconsin.

Links:

Purchase: \$85.00 (it comes the *Malletsicles* collection of 8 excellent pieces)

<http://www.rowloff.com/ConcertFolder/Sicles/Malletsicles.html> (includes recording)

Media: <https://youtu.be/APNI2CC0k6A> (Bach's original)

See Also:

*Bourree* by G. F. Handel, arr. Moore. Published by: Permus.

Ensemble type: Battery Quintet	Grade: 2
Publisher: Kendor	Copyright date: 2007
Number of performers: 5	Duration: 2 minutes
Meter(s): Cut-time	Key center(s): not applicable
Tempo(s): Half-note = 120+	Measures: 74

Instruments Required:

- Player 1: Snare drum. *Grade 2.5 – fast 8<sup>th</sup> notes in cut time, long rolls, flams*
- Player 2: Bass drum. *Grade 1.5 – fast syncopated quarter-notes*
- Player 3: Small tom. *Grade 2 – fast 8<sup>th</sup> notes in cut time, long rolls*
- Player 4: Large tom. *Grade 2 – fast 8<sup>th</sup> notes in cut time, long rolls*
- Player 5: 2 Timpani. *Grade 2.5 – fast 8<sup>th</sup> notes in cut time, long rolls, coordination*

Artistic Considerations:

*Drums of Fire* is one of the relatively few compositions for beginning percussion ensembles that is for drums alone. This piece will challenge students to learn how to shape musical phrases without the aid of changes in pitch and timbre. This is an important skill for percussionists in any musical setting. To be effective, it must be played as close to the suggested tempo as possible, and could be taken even faster. A slower speed will make it very difficult to achieve the desired effect. Accents and dynamics are especially important in a piece of this nature. At a minimum, all of the printed dynamics must be followed, and much more phrasing could be applied to give each line appropriate musical direction. Such attention to the shape of the lines will make this piece a unique and rewarding experience for performers and audiences alike.

Pedagogical Considerations:

Each performer plays throughout most of the composition, and the parts are devoid of monotonous repetition. All players (except the bass drummer) have an 8-measure feature in the development section, providing them an opportunity to experience the difference between accompanying and soloing. There is a significant amount of interplay in which 8<sup>th</sup> note passages move from player to player. Help the students learn to match volume and trust the timing of their peers during such phrases. The most challenging section (m. 54-70) has a syncopated groove that will likely need to be rehearsed at a slower tempo. *Drums of Fire* is the 5<sup>th</sup> of 8 excellent compositions in Houllif's collection *More Contest Ensembles for Intermediate Percussionists*. These pieces are for 4-7 players and each presents a different musical genre.

Recommended By:

New York, Texas, Ohio, and JW Pepper.

Links:

Purchase: \$35.50 <https://www.kendormusic.com/store/index.php? a=viewProd&productId=2913>

Media: There are no known quality recordings of this composition.

See Also:

*More Contest Ensembles for Intermediate Percussionists* by M. Houllif. Published by: Kendor.



## ORIENTALE

THOMAS O'CONNOR

Ensemble type: Mixed Large Ensemble	Grade: 2
Publisher: Barnhouse	Copyright date: 1980
Number of performers: 8+	Duration: 2 ½ minutes
Meter(s): 4/4, 1/4, 7/8	Key center(s): D pentatonic
Tempo(s): Quarter-note = 150	Measures: 91

Instruments Required:

- Player 1: Bells and/or vibes (could double). *Grade 2 – double-stops, quarter-note triplets*
- Player 2: Marimba and/or xylophone (could double). *Grade 2 – rolls, 16<sup>th</sup> notes*
- Player 3: 4 toms. *Grade 2 – 16<sup>th</sup> notes, challenging sticking coordination*
- Player 4: Snare drum. *Grade 2 – fast 16<sup>th</sup> notes, but no rolls, flams, or other rudiments*
- Player 5: Bass drum. *Grade 2 – 16<sup>th</sup> notes, rolls, playing on the rim*
- Player 6: Temple blocks. *Grade 2 – 8<sup>th</sup> notes, challenging sticking coordination*
- Player 7: Gong and 2 suspended cymbals. *Grade 2 – quarter-note triplets, coordination*
- Player 8: Timpani. *Grade 2 – 16<sup>th</sup> notes, use of shells, rolls*

Artistic Considerations:

O'Connor's *Orientele* is an example of simple, yet masterful and musical craftsmanship. It is in sonata form, and, except for a few passages in the development, it is entirely in D pentatonic. Each repetition of the themes is unique in instrumentation, accompaniment, and density. The themes are presented by wooden keyboards, and then metal keyboards. O'Connor presents the melodies alone the first time, then with countermelodies in the subsequent renditions. The final A section of the exposition includes a melodic canon between the woods and metals. The development has an exciting and unpredictable call-and-response between large and small groups within the ensemble. O'Connor also surprises the audience with some 7/8 passages and syncopated accent patterns. The recapitulation introduces more timbre changes such as the timpanist playing on the shells. The final phrase of the piece is a thrilling restatement of the main melody with intensified accompaniment and countermelodies.

Pedagogical Considerations:

There are no "easy" parts in this composition, considering it's grade 2 difficulty. Each part makes a valuable contribution and has unique challenges. Most of the rhythms are fast but simple; there are very few rests or dotted figures. The development, however, does have several rhythmic surprises including a single 1/4 measure, a few 7/8 measures, some syncopated accents, and several quarter-note triplets (sometimes called super-triplets). The bass drummer may want to turn the drum on its side to more easily perform the fast 16<sup>th</sup> note passages and long rolls. Dampening may be necessary to prevent the 16<sup>th</sup> notes from sounding muddy.

Recommended By:

Maryland, New York, Texas, Indiana, Missouri, Ohio, Pennsylvania, and Breithaupt.

Links:

Purchase: \$15.00 <http://www.barnhouse.com/~barnhous/product.php?id=121-0182-00>

Media: <http://www.barnhouse.com/~barnhous/samples/mp3/121-0182-00.mp3>

See Also:

*Whole-Tone Fantasy* by Thomas O'Connor. Published by: Barnhouse.

## PRELUDE FOR FOUR MARIMBAS

STANLEY LEONARD

Ensemble type: Marimba Quartet	Grade: 2
Publisher: Ludwig	Copyright date: 1972
Number of performers: 4+	Duration: 3 minutes
Meter(s): 4/4, 5/4, 3/4	Key center(s): C
Tempo(s): Slow (quarter-note = 60)	Measures: 33

Instruments Required:

- Player 1: 4.3 Marimba (could double). *Grade 2 – fermatas, rolls, accidentals*
- Player 2: 4.3 Marimba (could double). *Grade 2 – fermatas, rolls, accidentals*
- Player 3: 4.3 Marimba (could double). *Grade 2 – fermatas, rolls, accidentals*
- Player 4: 4.3 Marimba (can share instruments with player 1, part could be doubled).  
*Grade 2 – fermatas, rolls, accidentals*

Artistic Considerations:

*Prelude for Four Marimbas* is an original chorale for marimba quartet by Stanley Leonard, former timpanist of the Pittsburgh Symphony. It is in ABA' form and player one carries the primary melody. The other players have many countermelodies and harmonies that should occasionally shine through and be the temporary voice of prominence. The chord progressions and cadences are moderately unconventional. The harmonies are occasionally built in fifths omitting the third, they are rarely in root position, and they never resolve in the home key. This gives the composition a flavor distinct from chorales modeled after the tradition of Bach.

Pedagogical Considerations:

Each player is instructed to play all notes as rolls. Each part plays an important role and has brief moments in the musical spotlight. Players will need to be able to sustain rolls at all dynamic levels and with evenness throughout the duration of the piece. This may present endurance issues for younger players. Directors must insist on their students maintaining a relaxed grip and slower roll speed than they might initially try to use. For proper musicality, each phrase and melodic line should have a dynamic direction that is different from the measures around it. This piece would be well-suited to doubling, and the range of part four could be lowered if a five octave marimba is available.

Recommended By:

Florida, Maryland, Indiana, Ohio, and Pennsylvania.

Links:

Purchase: \$7.50 <http://www.steveweissmusic.com/product/21773/mallet-ensemble>

Media: [https://youtu.be/TG\\_YU83qy60](https://youtu.be/TG_YU83qy60) (this performance is too fast and has some mistakes, but it is the only recording available)

See Also:

*Daybreak* by Jack Stamp. Published by: Permuis.



Ensemble type: Battery & Accessory Quintet	Grade: 2
Publisher: Barnhouse	Copyright date: 1973
Number of performers: 5	Duration: 3 minutes
Meter(s): 4/4	Key center(s): not applicable
Tempo(s): Allegro (quarter-note = 132)	Measures: 80

Instruments Required:

- Player 1: 4 concert toms. *Grade 2.5 – dotted 8ths, rolls, accents, 16<sup>th</sup> notes*
- Player 2: Snare drum. *Grade 2.5 – dotted 8ths, rolls, accents, 16<sup>th</sup> notes, flams*
- Player 3: Bass drum and triangle. *Grade 2 – 8<sup>th</sup> rests, dotted 8<sup>th</sup> notes, syncopation*
- Player 4: Suspended cymbal and woodblock. *Grade 1.5 – 8<sup>th</sup> rests, rolls*
- Player 5: 2 timpani. *Grade 2 – rolls, dotted 8<sup>th</sup> notes,*

Artistic Considerations:

*Scamper* is a march-style composition in sonata form. The exposition has two main themes. The first is split between the toms and timpani, and is followed by a transition led by the snare drum. The second theme is played by the toms, and is longer and more melodic. The development begins with a stark contrast in texture as each performer changes mallets and/or instruments. All of the musical content of the development is based on material presented in the exposition. Spears juxtaposes portions of the themes quite creatively, and generates interest through diminution, augmentation, fragmentation, and varied orchestration. The recapitulation is accomplished through a *D.S. al coda* back to the second theme, and the piece concludes with a brief coda. The uneven phrase lengths keep the music fresh and slightly unpredictable.

Pedagogical Considerations:

This piece can be used to teach students how to shape melodies on non-pitched instruments. Every performer takes turns playing melodic material alone, in partnership with another musician, and in alternation with accompanimental figures. The parts are occasionally soloistic and players rarely have unison rhythms. Directors may consider using this piece to teach classical form, because it is one of the few compositions that closely follows sonata form without the use of pitched instruments.

Recommended By:

Florida, Maryland, New York, Texas, Missouri, Ohio, Pennsylvania, JW Pepper, Jastrow, Breithaupt, and North Dakota.

Links:

Purchase: \$10.00 <http://www.barnhouse.com/~barnhous/product.php?id=121-0166-00>

Media: <http://www.barnhouse.com/~barnhous/samples/mp3/121-0166-00.mp3>

See Also:

*Encounter* by O'Connor. Published by: Barnhouse.

ITALIAN SAILOR'S SONG /  
FUNICULI, FUNICULA

ROBERT SCHUMANN /  
TRADITIONAL arr. THOMAS DELL'OMO

Ensemble type: Mallet Quintet	Grade: 2.5
Publisher: Drop6 (Row-Loff)	Copyright date: 1999
Number of performers: 5+	Duration: 2 minutes
Meter(s): 6/8	Key center(s): A min, E min., C maj, G maj
Tempo(s): Dotted quarter-note = 108	Measures: 105

Instruments Required:

- Player 1: Xylophone & Bells (could double or split). *Grade 2.5 – rolls, grace notes*
- Player 2: Marimba 1 (could double). *Grade 2.5 – rolls, grace notes*
- Player 3: Vibraphone (could double). *Grade 2.5 – double-stops throughout*
- Player 4: Marimba 2 or vibraphone (could double). *Grade 2 – 8<sup>th</sup> notes, rolls*
- Player 5: Marimba 3 (could double). *Grade 2 – 8<sup>th</sup> notes, many skips*

Artistic Considerations:

*Italian Sailor's Song* comes from Schumann's etudes for beginning pianists titled *Album for the Young*. Many selections from this collection, such as *Humming Song*, *The Wild Horseman*, *Hunting Song*, and *The Happy Farmer*, have been adapted for percussion soloists and ensembles numerous times. *Italian Sailor's Song* is the 36<sup>th</sup> song in the set of 43 short tunes that were originally written for Schumann's daughters. *Funiculi, Funicula* is a famous Italian song that was originally written for the 1880 opening of a new funicular, or inclined cable car, that was built to transport viewers to the summit of Mount Vesuvius. This joyful percussion ensemble medley effectively pairs these Italian-themed melodies by using the *Sailor's Song* as the opening and closing material, while *Funiculi, Funicula* serves as an effective bridge or development section.

Pedagogical Considerations:

The xylophone and marimba carry the melody throughout the arrangement, and the other keyboardists play the harmonic foundation. All performers have long phrases with fast repeated notes, and these should be played with legato full-strokes or piston-strokes. This also applies to the notes marked with an accent or *forzando*, which students might tend to overplay with down-strokes. The dynamics change frequently and add much to the character of the music. Help students develop the finesse and sensitivity that the soft passages deserve, while also maintaining the light-hearted and fun flavor of the loud sections.

Recommended By:

Florida, Maryland, Texas, Ohio, and Huestis.

Links:

Purchase: \$35.50 <http://www.rowloff.com/search/description.html?item=99CLA01> (includes recording)

Media: <https://youtu.be/KeQ5aIdwnkk> (original piano version of *Italian Sailor's Song*)

<https://youtu.be/PG4SbelgIFk> (*Funiculi, Funicula* as sung by Andrea Bocelli)

See Also:

*Allegro* from *Water Music* by Handel, arr. Moore. Published by: Permus.

# AIR FOR THE G STRING

J. S. BACH ARR. JAMES L. MOORE

Ensemble type: Marimba Quartet	Grade: 2.5
Publisher: PermUS	Copyright date: 1991
Number of performers: 4+	Duration: 5 minutes
Meter(s): 4/4	Key center(s): C maj, G maj, A min, & more
Tempo(s): Larghetto; expressive	Measures: 36

## Instruments Required:

- Player 1: 4.3 Marimba (could double, could substitute with vibraphone).  
*Grade 3 – trills, 16<sup>th</sup> notes, rolls, syncopation*
- Player 2: 4.3 Marimba (could double, can share with player 4). *Grade 2.5 – rolls, 8<sup>th</sup> notes, accidentals*
- Player 3: 4.3 Marimba (could double). *Grade 2 – rolls, 8<sup>th</sup> notes, accidentals*
- Player 4: 4.6 Marimba, optional 4.3 or 5.0 (could double, can share with player 2).  
*Grade 2 – rolls, accidentals*

## Artistic Considerations:

*Air for the G String* is the second and most famous movement of Bach's *Orchestral Suite No. 3 in D Major*. This arrangement has been transposed down a whole-step from the original, and some minor simplifications have been made. It does retain the same harmonic progression and binary form. Bach frequently uses chromatic harmonies, pivot chords, and modulations. The walking bass line contrasts with the long whole-notes that comprise portions of the melody. The occasional use of suspension chords creates a lifted and flowing feeling to the composition. The arranger calls for the marimbists to roll all notes except the 16<sup>th</sup> notes. The performers may also choose to play 8<sup>th</sup> notes without rolls, depending on the selected tempo and the resonance of the instruments being used. You could also consider substituting the primary melody voice (part 1) with vibraphone and omitting the rolls.

## Pedagogical Considerations:

Bach's music transfers remarkably well to the marimba. The resonance of the bars can be likened to that of a string instrument, particularly cello. The notes and rhythms in *Air* are easily within the abilities of a 2<sup>nd</sup> year percussionist, but the style and quality of the music make it an ideal selection for high school ensembles as well. Young players will have difficulty sustaining legato rolls in a piece of this duration. Just as a string player must take care to use vibrato in a way that contributes rather than detracts, so too must percussionists be wary of playing rolls with too much speed and density. Unified phrasing, balance, and interpretation of the repeats and cadences will also be vital to a successful performance.

## Recommended By:

New York, Indiana, Missouri, Ohio, and Wisconsin.

## Links:

Purchase: \$10.00 <http://www.steveweissmusic.com/product/21875/mallet-ensemble>

Media: <https://youtu.be/GMkmQlfOJDk>

## See Also:

*Agnus Dei* by Palestrina, arr. James L. Moore. Published by: PermUS.

Ensemble type: Battery Trio	Grade: 2.5
Publisher: Ludwig	Copyright date: 1968
Number of performers: 3	Duration: 2 minutes
Meter(s): 3/4	Key center(s): not applicable
Tempo(s): Dotted quarter-note = 60	Measures: 92

Instruments Required:

- Player 1: Snare drum. *Grade 3 – rolls, single-stroke 4's, various flam and drag rudiments*
- Player 2: Bass drum. *Grade 2.5 – dotted 8<sup>th</sup> notes, ties, syncopation, accents*
- Player 3: Timpani and triangle. *Grade 2.5 – rolls, single-stroke 4's, syncopation, accents*

Artistic Considerations:

*Three by Three* is a fast rudimental waltz that begins with thin instrumentation and becomes thicker throughout the piece. The opening motif starts with timpani alone. It is repeated four times, with a new voice or rudiment on each repetition. The second motif modulates into a 2-feel (like 6/8), but it retains the 3/4 time signature, and has moments that shift back into a 3-feel. Section three has faster rudiments and more complex rhythmic figures. The final drive to the end features rapid interplay between the bass drum and timpani, and rudimental virtuosity in the snare drum. The overall intensity of the piece progresses like rolling hills that gradually ascend to a mountaintop, ebbing and flowing upward in dynamics and rhythmic density.

Pedagogical Considerations:

This piece presents two significant pedagogical challenges. The first is the difficulty of playing a 3/4 waltz in one, while also occasionally venturing into a 6/8 feel. To prepare students for this, it may be helpful to write simple exercises and patterns that help them gain comfortability and experience with this concept. The second major challenge is the rudimental technique required of the snare drummer. The snare part is clearly more challenging than the other two. Do not program this piece to help a snare drummer develop grade 3 rudimental skills. Rather, program it to showcase a snare drummer who has already developed proficiency with flam taps, flam accents, single stroke fours, ruffs, and rolls.

Recommended By:

Florida, Maryland, New York, Texas, Missouri, Pennsylvania, and JW Pepper.

Links:

Purchase: \$7.95 <http://www.steveweissmusic.com/product/25343/percussion-ensemble-sheet-music>

Media: There are no known quality recordings of this composition.

See Also:

*We Three* by Robert W. Buggert. Published by: Rubank.

## SOUTH OF THE BORDER

EDWARD FREYTAG

Ensemble type: Mixed Sextet	Grade: 2.5
Publisher: Row-Loff	Copyright date: 1993
Number of performers: 6+	Duration: 3 ½ minutes
Meter(s): 4/4	Key center(s): C major
Tempo(s): Quarter-note = 136 and 69	Measures: 93

Instruments Required:

- Player 1: Xylophone and marimba (could double). *Grade 3 – rolls, double-stops, accidentals, accent patterns*
- Player 2: Claves, vibra slap, snare drum, woodblock. *Grade 2.5 – flams, single-stroke fours, 8<sup>th</sup> rests*
- Player 3: Cabasa, marimba (could double). *Grade 2.5 – double-stops, accent patterns*
- Player 4: Woodblock, guiro, suspended cymbal, maracas (could double or split for two players). *Grade 2 – 8<sup>th</sup> notes, sustained and staccato guiro sounds, accent patterns*
- Player 5: Timbales, woodblock, castanets, vibra slap. *Grade 2 – 16<sup>th</sup> notes, 8<sup>th</sup> rests, accent patterns*
- Player 6: Timpani, vibra slap, anvil (or brake drum), bongos, snare drum. *Grade 2.5 – 16<sup>th</sup> notes, 8<sup>th</sup> rests, accent patterns, bongo technique, flams*

Artistic Considerations:

*South of the Border* is a crowd-pleaser written in the lively style of a Spanish “paso doble” dance, which is commonly associated with bullfighting. This composition is through-composed, but has three distinct sections. The first and last sections feature an original, Spanish-flavored melody and a steady, danceable groove. The memorable middle section of the piece is a reworking of the most famous of all paso dobles: *Espana Cani*. The familiar theme begins slowly, as if the matador is patiently tempting the bull to charge. The classic triplet rhythm is played first by the snare drums, and then the castanets, and they accelerate *poco a poco* until reaching their peak.

Pedagogical Considerations:

Each performer has a multi-instrument setup, and some performers must share instruments. For example, the vibra slap is used by three musicians. When designing your setup, be sure to situate players 2, 5, and 6 with close enough proximity to hand off the vibra slap to the person who uses it next. All performers have rhythmic challenges, and the parts are rarely in unison. Consider inviting a dance instructor to introduce your students to the basics of a paso doble dance.

Recommended By:

Florida, Texas, Missouri, Ohio, Wisconsin, Brown, North Dakota, and Huestis.

Links:

Purchase: \$30.00 <http://www.rowloff.com/search/description.html?item=93CS2> (includes recording)

Media: <https://youtu.be/e5rb6PsF8vU> (orchestral version of the *Espana Cani* Paso Dobles)

See Also:

*Hannibal's Revenge* by Andy Narell, arr. Paul Rennick. Published by: Drop6 (Row-Loff).

## BAYPORT SKETCH

JARED SPEARS

Ensemble type: Mixed Sextet	Grade: 2.5
Publisher: Barnhouse	Copyright date: 1975
Number of performers: 8+	Duration: 2 minutes, 45 seconds
Meter(s): 4/4	Key center(s): G Minor, C Major, Modal
Tempo(s): Allegro, quarter-note = 120	Measures: 76

Instruments Required:

- Player 1: Xylophone (could double). *Grade 3 – rolls, double-strokes, 16<sup>th</sup> notes*
- Player 2: Bells (could double). *Grade 2.5 – double-stops, syncopation, 16<sup>th</sup> notes*
- Player 3: Marimba (could double). *Grade 2.5 – double-stops, syncopation, rolls*
- Player 4: Marimba (optional or double). *Grade 2.5 – double-stops, syncopation, rolls*
- Player 5: Chimes. *Grade 2 – double-stops, dotted quarter-notes*
- Player 6: Vibraphone or piano (could double). *Grade 2.5 – 4-mallet chords, 16<sup>th</sup> notes*
- Player 7: 2 Timpani & triangle. *Grade 2 – rolls, 16<sup>th</sup> notes*
- Player 8: Suspended cymbal and 2 toms. *Grade 2 – rolls, 16<sup>th</sup> notes*
- Player 9: Snare drum. *Grade 2.5 – rolls, flams, drags, 16<sup>th</sup> notes*

Artistic Considerations:

*Bayport Sketch* has substantial variety and unpredictability within a modified sonata form, especially for a piece of this length (under 3 minutes). The phrases are varied in length (10 measure introduction, 8 measure melody, 6 measure melody, 4 measure transition, etc.), and the ideas flow easily from one to the next. The retransition at m. 45 has exciting use of fragmentation and diminution, as does the coda. The various sections are engaging in their rhythmic movement. The melody moves throughout the ensemble, including the battery, providing frequent timbre changes. This piece is a model for excellent use of orchestration and is among the earlier pieces written for youth that uses a combination of battery and keyboards. *Bayport Sketch* is one of the few percussion ensemble pieces for this grade level that have been popular for several decades.

Pedagogical Considerations:

One of the strengths of this composition is the fact that each part is equally important. All performers play throughout the majority of the piece, and each have a mixture of independent and shared musical figures. Even the snare drum and toms carry the melody at times. For students playing grade 2 literature, this piece should not introduce any new or unusual techniques. It does, however, provide opportunities to reinforce techniques they should already be comfortable with. It is also critical that performers exaggerate the printed dynamics and make mallet selections that effectively convey the intended timbre changes.

Recommended By:

Florida, Maryland, New York, Texas, Missouri, Ohio, Pennsylvania, North Dakota, JW Pepper, Beck, Breithaupt, and Brown.

Links:

Purchase: \$20.00 <http://www.barnhouse.com/~barnhous/product.php?id=121-0171-00>

Media: [https://www.youtube.com/watch?v=E5u7nX\\_exm0](https://www.youtube.com/watch?v=E5u7nX_exm0)

See Also:

*Lost Souls* by Nathan Daughtrey. Published by: C-Alan.



Ensemble type: Battery and accessory trio	Grade: 3
Publisher: Row-Loff	Copyright date: 2002
Number of performers: 3	Duration: 3 minutes
Meter(s): 4/4, 2/4	Key center(s): not applicable
Tempo(s): Quarter-note = 124	Measures: 93

Instruments Required:

- Player 1: Concert snare drum, suspended cymbal, and cowbell. *Grade 3 – syncopated accent patterns, 8<sup>th</sup> rests, 16<sup>th</sup> notes, multi-instrument coordination, no rolls or flams*
- Player 2: Bass drum, suspended cymbal, and tambourine. *Grade 3 – rolls, syncopated accent patterns, 8<sup>th</sup> rests, dotted 8<sup>th</sup> note rhythms*
- Player 3: Chimes, high tom, and 2 temple or jam blocks. *Grade 3 – syncopated accent patterns, 8<sup>th</sup> rests, 16<sup>th</sup> notes, multi-instrument coordination*

Artistic Considerations:

The main rhythmic theme used in *Barnstormer* is a simplified and modernized take on the style of old-school snare drum solos, especially Ed Lemley's *Crazy Army*. *Barnstormer* certainly includes some rudimental drumming elements, but performers should use a concert snare and bass drum rather than marching instruments. The "melody" is in the accent patterns, which the performers must align with precision. The music is highly syncopated, and rhythmic motifs are frequently passed rapidly around the trio. Each performer has three categories of instruments: a drum, a metallic instrument, and an auxiliary instrument. Crockarell uses these instruments in numerous combinations. At various times we hear drums only, accessories only, or a mix of the two.

Pedagogical Considerations:

This is an excellent piece for reinforcing the fundamentals of accented and non-accented notes. Prior to learning this piece, the students should be able to confidently perform tap and accent snare drum exercises that progress through the 16<sup>th</sup> note grid. Begin with exercises that train the hands to play taps and accents separately, followed by playing taps and accents alternating between both hands. Students who can accurately perform those types of exercises with the basic 16<sup>th</sup> note variations are ready to perform *Barnstormer*. Teachers are also encouraged to use this piece to teach about the older style of drumming after which this music is loosely modeled.

Recommended By:

Florida, New York, Texas, Cook, Missouri, and Ohio.

Links:

Purchase: \$20.00 <http://www.rowloff.com/search/description.html?item=02CS1> (includes recording)  
 Media: [https://youtu.be/7\\_JowJjAGQg](https://youtu.be/7_JowJjAGQg) (Crazy Army description and snare drum performance)  
<https://youtu.be/thxNPX5KzHM> (Steve Gadd drum set solo based on Crazy Army)

See Also:

*Synergy* by Chris Crockarell. Published by: Row-Loff.

## ONE-EYED JACKS

MARK FORD

Ensemble type: Mixed Sextet	Grade: 3
Publisher: C. Alan	Copyright date: 1996
Number of performers: 6	Duration: 4 minutes 45 seconds
Meter(s): 4/4, 3/4	Key center(s): Bb
Tempo(s): Quarter-note = 120	Measures: 115

Instruments Required:

- Player 1: Marimba, snare drum. *Grade 3.5 – grace notes, flams, dotted rhythms, rolls*
- Player 2: Vibraphone, suspended cymbal, 2 high toms. *Grade 3 – 8<sup>th</sup> rests, coordination*
- Player 3: Bells, 2 low toms. *Grade 3 – 8<sup>th</sup> rests, 16<sup>th</sup> notes, sextuplets*
- Player 4: Plastic tube, wind chimes, temple blocks, bass drum. *Grade 2 – 8<sup>th</sup> rests*
- Player 5: Tam tam, suspended cymbal, shaker. *Grade 2.5 – 8<sup>th</sup> rests, rolls*
- Player 6: Two timpani. *Grade 2.5 – rolls, 8<sup>th</sup> rests, accents, 16<sup>th</sup> notes*

Artistic Considerations:

*One-Eyed Jacks* was commissioned by the North Carolina chapter of the Percussive Arts Society. The piece is in a symmetrical arch form (ABCBA), giving the impression that the music finishes in reverse order. Though the tempo remains constant throughout, section A does feel slower because of the long note durations and gradual color changes. Section B is the most tuneful part of the piece. The marimba carries the melody while the others play a syncopated supporting groove. Section C is the top of the arch form and the dynamic climax of the composition. The time changes to 3/4 and players 1, 2, 3, and 6 take turns soloing on battery instruments. A strength of this composition is its varied textures ranging from the whirling tube in the beginning, to the light and danceable melodic tune, to the raucous drumming of the development.

Pedagogical Considerations:

This piece is well-suited to a sextet of mixed ability levels. Player 1 has the most technically and rhythmically challenging music. Parts 2, 3, and 6 are slightly easier, but still include exposed solos in the development. The solo passages are conversational in nature with the solos lasting as long as 2 measures or as short as 1 beat. Parts 4 and 5 are comparatively simple and do not have solos, but they still make valuable contributions to the music. All performers must be comfortable playing continuous off-beat 8<sup>th</sup> notes both in unison and in isolation. The dynamics and accent patterns change rapidly during section C, and players will need to listen attentively to achieve proper balance during each solo.

Recommended By:

Florida, Texas, Missouri, Cook, Ford, and Brown.

Links:

Purchase: \$29.00 <http://c-alanpublications.com/one-eyed-jacks/>

Media: <https://soundcloud.com/c-alanpublications/one-eyed-jacks>

See Also:

*Overture for Percussion* by Mario Gaetano. Published by: C. Alan.



Ensemble type: Battery & Accessory Sextet	Grade: 3
Publisher: Barnhouse	Copyright date: 1975
Number of performers: 6	Duration: 3 minutes
Meter(s): 4/4	Key center(s): not applicable
Tempo(s): Allegro (quarter-note = 128)	Measures: 99

Instruments Required:

- Player 1: Snare drum. *Grade 3.5 – drags, rolls, accents, 16<sup>th</sup> notes, 8<sup>th</sup> rests*
- Player 2: 4 concert toms. *Grade 3.5 – syncopation, rolls, dotted rhythms*
- Player 3: Tambourine and wood block. *Grade 3 – 16<sup>th</sup> notes, rolls, accents*
- Player 4: Suspended cym. & tambourine (share w/ player 3). *Grade 2.5 – rolls, 16<sup>th</sup> notes*
- Player 5: Bass drum & triangle. *Grade 2.5 – rolls, accents, dotted rhythms*
- Player 6: 2 timpani. *Grade 2.5 – rolls, accents, dotted rhythms*

Artistic Considerations:

*Mosaics* is a compound 5-part rondo (ABACA) with masterful orchestration and development of themes. Each refrain (A) is in ternary form (aba). Theme “a” is played by the toms and occasionally the timpani. Theme “b” is played by the tambourine and occasionally the snare drum. Each episode (B) has thinner orchestration, short solos, and softer dynamics. The second refrain is especially contrasting because Spears calls for the timpanist to play on the bowls and the toms to be played on the rims. Portions of the main themes are played in canon and are fragmented to develop new ideas. He creates further variety by using rhythmic displacement and 3-over-4 hemiolas. Each refrain contrasts from the others in length, accompaniment, and dynamics, thus maintaining intrigue during each presentation of the themes. The composition concludes with a dramatic coda built out of new iterations of motifs previously presented.

Pedagogical Considerations:

This composition requires comparable skills from each performer. The musicians must be able to play short and long rolls, count quarter and 8<sup>th</sup> rests, and distinguish between accented and non-accented notes at all dynamic levels. While the primary themes are carried by players 1, 2, and 3, the most significant textural variations of each refrain are performed by players 4, 5, and 6. The rhythms are simple, but all performers must be able to count rests and 8<sup>th</sup> note syncopation independently.

Recommended By:

Florida, Maryland, New York, Texas, Missouri, Ohio, Wisconsin, JW Pepper, Arkansas, Jastrow, Brown, North Dakota, and Huestis.

Links:

Purchase: \$25. <http://www.barnhouse.com/product.php?id=121-0172-00&title=Mosaics>

Media: <http://www.barnhouse.com/~barnhous/samples/mp3/121-0172-00.mp3>

See Also:

*Fanfare for Percussion* by Alyn Heim. Published by: Music for Percussion.

## SUITE FOR PERCUSSION

ACTON OSTLING

Ensemble type: Battery & Accessory Quartet	Grade: 3
Publisher: Alfred, Belwin-Mills, Warner	Copyright date: 1965
Number of performers: 4	Duration: 4 minutes
Meter(s): 4/4, 3/4, 2/4	Key center(s): not applicable
Tempo(s): 120, 72, 128, and 140	Measures: 132

Instruments Required:

- Player 1: Small snare drum, snare drum sticks, triangle. *Grade 3 – Rolls, flams, drags, 8<sup>th</sup> rests, multiple instrument coordination*
- Player 2: Street drum (or large snare drum), small woodblock, suspended cymbal (medium). *Grade 3 – Rolls, flams, drags, 8<sup>th</sup> rests, multiple instrument coordination*
- Player 3: Bass drum, large woodblock, suspended cymbal (large). *Grade 2.5 – 16 notes, 8<sup>th</sup> rests, dotted rhythms*
- Player 4: Timpani, temple blocks, bells. *Grade 2.5 – 16 notes, 8<sup>th</sup> rests, dotted rhythms*

Artistic Considerations:

*Suite for Percussion* is a four-movement work with each of the first three sections featuring a different timbre: membranes, woods, and metals. Movement one, *March for Membranes*, uses two snare drums, bass drum, and timpani. All performers have simple rolls, and the snare drummers use single flams and drags. The second movement, *Dance O' Woods*, is a waltz in one for snare drum sticks, two sizes of woodblocks, and three temple blocks. Movement three, *Metallics*, features the triangle, two suspended cymbals, and bells. The bells are used to add metallic color rather than melodic content. The *Finale* integrates all three timbre-types. In recent years many advanced pieces have been composed with a concept similar to this, such as David Long's *Mixtures* and *Mixtures II*. Acton Ostling was among the earliest composers to employ this method and make it accessible to beginners.

Pedagogical Considerations:

All performers must be able to play 8<sup>th</sup> note and 16<sup>th</sup> note passages with confident independence because there is very little tutti scoring. None of the rhythms are tricky or complex, but the parts do have a significant amount of interplay and call-and-response. The techniques and rhythms called for are typical of grade 3 music, including 8<sup>th</sup> rests, accents, single flams and drags, 5 and 9-stroke rolls, and a full range of dynamics, giving performers ample opportunity to play musically on a variety of instruments. Programming this piece will likely expose students to textures entirely new to their young ears, thus enriching and deepening their musical maturity.

Recommended By:

Maryland, New York, Texas, Missouri, Ohio, Pennsylvania, Cook, Jastrow, Breithaupt, and JW Pepper.

Links:

Purchase: \$11.50 <http://www.steveweissmusic.com/product/suite-for-percussion-ostling/percussion-ensemble-sheet-music>

Media: There are no known quality recordings of this composition.

See Also:

*Suite for Percussion in Three Movements* by Frank Erickson. Published by: Alfred.

## PIECE FOR PERCUSSION

MITCHELL PETERS

Ensemble type: Mixed Quartet	Grade: 3
Publisher: KSM (TRY) Publishing Company	Copyright date: 1969
Number of performers: 4	Duration: 3 ½ minutes
Meter(s): 3/4	Key center(s): not applicable
Tempo(s): Quarter-note = 180	Measures: 199

Instruments Required:

- Player 1: Snare drum, xylophone. *Grade 3 – 16<sup>th</sup> notes, rolls, 4 mallet chords on xylo*
- Player 2: 3 toms, bells, castanets. *Grade 3 – 16<sup>th</sup> notes, coordination, double-stops*
- Player 3: 3 timpani. *Grade 3 – 16<sup>th</sup> notes, coordination, rolls, no tuning changes*
- Player 4: 3 temple blocks, chimes, bass drum, tambourine, triangle, suspended finger cymbal. *Grade 2.5 – coordination, rolls, dotted quarter-notes*

Artistic Considerations:

This piece is in ABA form and gives three of the performers an opportunity to play battery and keyboard instruments. The tuneful battery parts are written in a melodic fashion that is memorable and musically rewarding. During the A sections, no single voice carries the primary melody. Rather, all players share one or two measures of responsibility for the tune. While it is written in 3/4 time, the piece frequently shifts into a 6/8 feel, and occasionally those two rhythmic ideas are layered on top of each other. The B section has a similar rhythmic concept to section A, but it is played on pitched instruments rather than battery. Mitchell Peters' musical ideas seem to flow naturally from one to the next, eventually culminating in the thrilling finale.

Pedagogical Considerations:

No performer can hide in this composition. All ensemble members must listen attentively so they can contribute their part of the melodies at the appropriate time and volume. Each player also has solos up to 8 measures in length. As a result, the students must always be aware of their role: are they accompanying, soloing, or playing a portion of the melody? There are no advanced techniques called for, considering the grade 3 difficulty of the piece, but the players must be able to flow effortlessly between 3/4 and 6/8 rhythmic gestures. The 4-mallet technique required in the B section is very basic, and could be learned by someone with no previous 4-mallet background.

Recommended By:

Maryland, Texas, Indiana, Cook, Missouri, Pennsylvania, Beck, Arkansas, and Breithaupt.

Links:

Purchase: \$24.95 <https://www.steveweissmusic.com/product/25843/percussion-ensemble-sheet-music>

Media: <https://youtu.be/Co6MEbB5WI0> and <https://youtu.be/M3L4yeFXCio>

(neither of these are ideal performances, but they are the best available)

See Also:

*A La Samba* by Mitchell Peters. Published by: Try Publishing Company.

# ANCIENT VOICES – DISTANT STORMS

MICHAEL VARNER

Ensemble type: Mixed Quintet	Grade: 3.5
Publisher: Southern Music Company	Copyright date: 1987
Number of performers: 5	Duration: 5 ½ minutes
Meter(s): 4/4	Key center(s): G minor, C minor pentatonic
Tempo(s): Andante (68), Allegro (128)	Measures: 134

## Instruments Required:

- Player 1: Xylophone, snare drum, triangle. *Grade 3.5 – 8<sup>th</sup> notes, accent patterns*
- Player 2: Bells, snare drum, tambourine. *Grade 3.5 – syncopation, accent patterns, flams*
- Player 3: Bells or vibes, snare drum, 2 timpani, sleigh bells. *Grade 3.5 – syncopation, accent patterns, rolls*
- Player 4: Chimes, snare drum, low tom, 5 temple blocks. *Grade 3.5 – syncopation, accent patterns, drags*
- Player 5: Bass drum, low tom, gong, sus. cymbal. *Grade 2.5 – syncopation, flams, rolls*

## Artistic Considerations:

Michael Varner was motivated to compose *Ancient Voices – Distant Storms* following a visit to Japan. The introduction, *Ancient Voices*, “symbolizes the great bells one finds outside Japanese temples and religious sites.” *Distant Storms* “symbolizes the turbulent and staccato drum sound heard at the ‘Matsuri,’ or festivals, held frequently throughout Japan.” Varner uses compositional layering throughout piece. This is an effective approach in writing for young players because each part has significant repetition, but the color changes of the music are always in motion. The piece begins slowly with unison chords imitative of massive bells intended to ring through the countryside. The development section features the melody played on drums rather than keyboards, and the conclusion returns to timbres reminiscent of the beginning. A strength of this composition is its many layered textures which usually change gradually, but also occasionally surprise the audience with abrupt shifts in timbre.

## Pedagogical Considerations:

Varner said that he intended for students to “use both melodic and rhythmic instruments” because “too often a student plays either bells or drums.” Teach them how to set up a tray table with a black cloth so they can make mallet changes quickly and quietly. Prepare students by teaching them the G minor scale and basic tap and accent snare drum exercises. Introduce students to Japanese culture and geography and, if possible, invite a guest who has visited or lived there to talk about the locations and cultural practices Varner may have been inspired by.

## Recommended By:

Florida, New York, Texas, Missouri, Ohio, and Pennsylvania.

## Links:

Purchase: \$25.95 <http://www.steveweissmusic.com/product/ancient-voices-distant-storms-varner/percussion-ensemble-sheet-music>

Media: <https://youtu.be/XDIFqYTweU>

## See Also:

*Storm Warning and Dance* by Steve Riley. Published by: C. Alan.

Ensemble type: Mallet Quartet	Grade: 3.5
Publisher: Row-Loff	Copyright date: 1994 (set 1) & 2002 (set 3)
Number of performers: 4	Duration: 4 ½ minutes per set
Meter(s): 4/4, 3/4, 2/4, 6/8	Key center(s): D, B min., E, G, A, F, & more
Tempo(s): 80, 56, 100, 72, 76, 69	Measures: 229 (set 1) and 167 (set 3)

Instruments Required:

- Player 1: Bells. *Grade 3.5 – syncopation, accidentals, double-stops, dotted rhythms*
- Player 2: Xylophone. *Grade 3.5 – syncopation, accidentals, double-stops, dotted rhythms*
- Player 3: Vibraphone. *Grade 3 – syncopation, accidentals, double-stops, dotted rhythms*
- Player 4: Marimba. *Grade 3 – syncopation, accidentals, double-stops, dotted rhythms*

Artistic Considerations:

Chick Corea's set of 20 songs for children was modeled after the *Mikrokosmos* series by Bartok. This percussion ensemble arrangement by David Steinquest includes songs 9, 2, and 14 for *Set 1* and 1, 5, and 3 for *Set 3*. The second set (not referenced here) is more appropriate for intermediate and advanced percussionists. The songs in sets 1 and 3 contain lyrical melodies, uneven phrase lengths, and clever syncopations. The jazz-inspired chord progressions are especially colorful. Corea uses pentatonics, bi-tonality, secundal harmony, and 7, 9, and 13 chords in various inversions. Steinquest's inventive orchestration occasionally calls for dead strokes and dampening. Performers are given explicit directions on mallet selections, including medium and hard yarn, medium and hard cord, and both brass and plastic. The brilliance of this arrangement is that it is saturated with vertical complexity while remaining horizontally simple. The tonalities are unique and mature, and yet each individual part is playable by most second or third-year percussionists.

Pedagogical Considerations:

The notes may initially seem surprising and perhaps incorrect to young musicians who have not had exposure to these types of harmonies. It is recommended that they study the original piano recordings by Chick Corea to better understand the flavor of each movement. The melodic lines are played primarily by the xylophone and occasionally the bells. The vibraphone and marimba parts provide interesting rhythmic and chordal structure, and are more simple and repetitive than the xylophone and bell parts. All performers must be able to count and feel rhythms independent of their peers because the rhythms are rarely in unison.

Recommended By:

Florida, New York, Texas, Missouri, Ohio, Wisconsin, Virginia, and Huestis.

Links:

Purchase: \$35.00 <http://www.rowloff.com/search/description.html?item=94CS5>  
<http://www.rowloff.com/search/description.html?item=02CS2>

Media: <https://youtu.be/X2zpbq8mr7w> (original piano compositions)

See Also:

*The Easy Winners* by Scott Joplin, arr. Edward Freytag. Published by: Row-Loff.

Ensemble type: Battery & Accessory Quintet	Grade: 3.5
Publisher: KSM (TRY) Publishing Company	Copyright date: 1967
Number of performers: 5	Duration: 3 ½ minutes
Meter(s): 6/8, 3/4	Key center(s): not applicable
Tempo(s): Allegro moderato (120)	Measures: 129

Instruments Required:

- Player 1: 2 cowbells, cymbal, triangle. *Grade 3 – syncopation, 8<sup>th</sup> rests*
- Player 2: Bongos, snare drum. *Grade 3.5 – syncopation, 8<sup>th</sup> rests, 16<sup>th</sup> notes*
- Player 3: 3 toms, tambourine. *Grade 3.5 – syncopation, 8<sup>th</sup> rests, 16<sup>th</sup> notes*
- Player 4: 3 timpani, 2 temple blocks. *Grade 3.5 – syncopation, 8<sup>th</sup> rests, 16<sup>th</sup> notes*
- Player 5: Bass drum, woodblock. *Grade 3 – syncopation, 8<sup>th</sup> rests, 16<sup>th</sup> notes*

Artistic Considerations:

*A La Nanigo* is a high-energy groove piece that gives every performer the opportunity to play melody on non-pitched percussion instruments. The structure is an ABA format with the second A section coming in the form of a D.S. al Coda. The melodies are shared throughout the ensemble, but each time the melody moves it is modified to fit the new instrument(s). The orchestration is generally thick, so performers will need to exaggerate the soft dynamics to ensure the non-pitched melodies are prominent as they weave through the composition. Throughout the piece, the feel changes frequently between 6/8 and 3/4, although there is only one spot in the development where the time signature actually changes to 3/4.

Pedagogical Considerations:

A steady and comfortable pulse must reign supreme in this composition. It will be critical for students to understand the concept of two-against-three rhythms in 6/8. It is essential that students be able to make smooth transitions between a two-feel and a three-feel because such rhythmic changes occur throughout the composition. Some passages also have a sense of being in one. Every performer has multiple solos, generally about two measures long. Most of the rhythms are 8<sup>th</sup> note based, but the solos occasionally have 16<sup>th</sup> notes. Up to tempo, those 16<sup>th</sup> notes are quite fast, and they often see-saw between a 6/8 and 3/4 feel. Students will need to be proficient with diddles so they can effortlessly perform the flowing solo lines. Characteristic of Mitchell Peters compositions, the music evolves in a natural, sequential manner, and each part flows nicely in the hands.

Recommended By:

Florida, Maryland, Texas, Indiana, Cook, Missouri, and Pennsylvania.

Links:

Purchase: \$14.95 <http://www.steveweissmusic.com/product/25836/percussion-ensemble-sheet-music>

Media: <https://youtu.be/gCn-Ps0RZhw>

See Also:

*Three Dances* by Jack McKenzie. Published by: Music for Percussion.



Ensemble type: Mixed large ensemble	Grade: 3.5
Publisher: TapSPACE	Copyright date: 1998
Number of performers: 8+	Duration: 4 minutes
Meter(s): 4/4	Key center(s): G minor
Tempo(s): Techno groove, quarter-note = 120	Measures: 111

Instruments Required:

- Player 1: Tom-tom, bells (could double on vibes). *Grade 3 – accents, 16<sup>th</sup> rests*
- Player 2: Tom-tom, xylophone (could double on marimba). *Grade 3 – accents, 16<sup>th</sup> rests*
- Player 3: Triangle, ride cymbal. *Grade 2.5 – rolls, triangle dampening*
- Player 4: Hi-hat, temple blocks. *Grade 3.5 – open/close hi-hat technique, 16<sup>th</sup> notes*
- Player 5: Snare drum. *Grade 3.5 – rolls, hemiolas, flams, sextuplets*
- Player 6: Four concert toms. *Grade 3.5 – coordination, hemiolas, flams*
- Player 7: Shaker and bass drum. *Grade 2.5 – 16<sup>th</sup> notes, accent patterns*
- Player 8: 3 Timpani. *Grade 3.5 – 16<sup>th</sup> notes, flams, rolls, accent patterns*

Artistic Considerations:

This techno-style groove tune is quite popular and accessible. The key signature includes an F-sharp, but the piece is almost entirely in G minor. The form is a modified rondo. A recurring motif (sometimes 3 measures, sometimes 1) is used six times to transition between sections of the piece. The primary melody (serving as the ritornello) occurs twice, and the second time it is supported by a countermelody in the xylophone. Three contrasting sections (episodes) are presented between each return of the main motif and theme. The first features three drum solos (toms, then snare drum, then timpani), the second is a musical conversation between several accessory instruments, and the last is a dramatic unison section consisting of continuous 16<sup>th</sup> notes that are played with accents and dynamic swells.

Pedagogical Considerations:

Casella provides very specific performance notes with information about mallet selections, notation, rolls, rim shots, and a diagram of a suggested setup. This may need to be adapted if the keyboard parts are doubled. The piece as a whole has more variety than the individual parts. There is more repetition within each individual part than listeners might initially perceive, making the piece sound harder than it really is. Some students may be more familiar with techno music than their teacher. Encourage those students to share what they know about this style with the class.

Recommended By:

Florida, Texas, Indiana, Cook, Missouri, and Ohio.

Links:

Purchase: \$40.00 <https://www.tapSPACE.com/percussion-ensemble/technology> (includes midi recording)

Media: <https://youtu.be/MxIduo8Bysg> (some errors, but overall this is a good performance)

See Also:

*Stormbreak* by Jim Casella. Published by: TapSPACE.

Ensemble type: Battery & Accessory Quartet	Grade: 3.5
Publisher: Barnhouse	Copyright date: 1983
Number of performers: 4	Duration: 4 minutes
Meter(s): 4/4, 6/4, 6/8, 5/4, 2/4, 3/4	Key center(s): not applicable
Tempo(s): Quarter-note = 184	Measures: 121

Instruments Required:

- Player 1: Snare drum. *Grade 3.5 – long rolls, 32<sup>nd</sup> notes, meter changes*
- Player 2: Timbales, hi-hat. *Grade 3.5 – long rolls, 32<sup>nd</sup> notes, meter changes*
- Player 3: 3 toms. *Grade 3.5 – long rolls, 32<sup>nd</sup> notes, meter changes*
- Player 4: 3 timpani, 2 temple blocks. *Grade 3.5 – long rolls, 32<sup>nd</sup> notes, meter changes*

Artistic Considerations:

*Fire* is an exciting and difficult piece for intermediate percussionists. O’Gorman favors the compositional techniques of layering and interplay. He creates layers by giving one voice a repeated pattern, and the other voices are layered in or changed one by one. The orchestration has a balance of thick and thin writing, fast versus slow rhythms, and independent versus unison figures. The form is ABCDA, and section D is the most challenging because there is significant rapid motion between voices. Be selective about the instruments used. Higher pitched toms will be easier to hear and cleaner than low toms. Consider using drums sized 8 to 12 inches rather than 13 to 16 inches. The small bass drum should be turned on its side. If the bass drum continues resonating long after striking it, place a small cloth or dampening device on the edge of the head to muffle the sound.

Pedagogical Considerations:

This piece should ideally be performed without a conductor. Each percussionist must have developed fast hands and excellent rhythm before learning this piece. There are numerous hemiolas (generally two-against-three), time-signature changes, and difficult entrances. Several passages are reminiscent of playing bass drum on a drumline: 8<sup>th</sup> note runs move back and forth rapidly through the ensemble with each player contributing only one or two notes at a time. It will be helpful for the musicians to sing all the parts when rehearsing these difficult sections. At times, they will need to give each other visual cues with the head, eyes, and/or sticks to ensure that entrances are tightly aligned. Designate which performer will do this in each spot. Help them also strategize an effective way to make stick changes quickly and quietly.

Recommended By:

Indiana, Missouri, Ohio, Wisconsin, Arkansas, and Breithaupt.

Links:

Purchase: \$10.00 <http://www.barnhouse.com/product.php?id=121-0188-00&title=Fire>

Media: <http://www.barnhouse.com/~barnhous/samples/mp3/121-0188-00.mp3>

See Also:

*Alarm!* by Brian Blume. Published by: Tapspace.



## Findings

### Analysis Results

A total of 2,452 pieces were recommended at least once on the 20 lists consulted for this study (see Appendix A for total number of pieces per grade level). The most frequently recommended piece, *Toccata* by Carlos Chavez, was on 14 lists. Only 15 recommended compositions (.6%) were on half or more of the lists, and only 208 pieces (8.5%) were on five or more of the lists. Over half of the pieces (1324 compositions representing 54% of the total) were included on just a single list. Of the 2,452 pieces included, those listed as grade 6 received the most recommendations, and those listed as grade 1 received the fewest. The most frequently recommended grade one pieces were found on only three lists, and the most frequently recommended grade 1.5 piece was on just six lists. These findings indicate that outside of a select few compositions there is little agreement on which pieces should be recommended to middle school and high school percussion ensembles. Furthermore, there is significantly less consensus on which pieces are representative of quality beginning literature than which pieces are representative of quality intermediate and advanced literature.

It is important to note that many pieces considered standard repertoire for percussion ensembles were not frequently recommended on the lists considered for this study. For example, *Crown of Thorns* by Maslanka, *Ionisation* by Varese, and *Third Construction* by Cage are programmed regularly by universities and at the Percussive Arts Society International Convention (PASIC), but they were only included on two or three of the lists evaluated in this research. It is likely those pieces are generally considered to be too difficult for high school students, though some advanced high school ensembles do perform them. Due to the nature of the resources consulted, the selected pieces used for this study are not quantitatively

representative of the best advanced literature for percussion ensemble. They are, however, representative of the most frequently recommended beginning and intermediate literature.

The lists consulted in this study varied in their quality and consistency. After reviewing and comparing all 20 lists, I determined that the highest quality comprehensive percussion ensemble lists were as follows (ordered by length): Florida, Maryland, New York, Texas, Missouri, Ohio, and Pennsylvania. These lists contained the highest percentage of frequently recommended works, they were up to date, accurate, contained a wide range of difficulties, and were easily navigable. Future researchers may consider prioritizing these seven lists in their studies. The lists by independent authors Brown and Huestis were also excellent. They were relatively short and they were particularly helpful in this study because they only contained pieces recommended for middle school percussionists.

Most repertoire lists indicated the number of players recommended for each composition. Numbers, however, were found to be inconsistent from list to list. This variance was partially due to the flexible instrumentation of many of the recommended pieces. For example, Row-Loff advertises that *South of the Border* by Freytag is for 6 to 8 players. The various lists could therefore identify the required personnel as 6, 7, 8, 6-8, or 6+ players. It is common practice for directors with large percussion ensembles to have two or more players on the same part to give all students an opportunity to participate. For this reason, I have specified the minimum number of required musicians as a part of my analyses, along with which parts are optional, and which parts are suitable for doubling.

While it is challenging to quantify exactly how many pieces have been recommended for each size of chamber ensemble, there was clearly an imbalance between the number of pieces composed and recommended for small versus large ensemble works for 7 or more performers.

There is a need for more large ensemble compositions to be composed and included on literature lists. Middle school directors often prefer to have the entire class play the same piece because of the challenging logistics associated with splitting a group of young performers into several chamber groups. Directors with a percussion class of 15 may be more inclined to program one large ensemble piece for all students rather than dividing the group into three quintets. While there is pedagogical value in students performing literature in small chamber ensembles, it is often not feasible.

Through reviewing the pieces purchased for this study, I observed some interesting trends regarding instrumentation. Many pieces from the 1950's and 1960's are in a march-style. They have the same instrumentation that percussionists would use when playing a typical march in concert band, and the parts are composed in a similar manner as they are for concert band. I feel that this type of percussion ensemble piece defeats the purpose of having a percussion ensemble because it does not give the musicians an opportunity to explore new genres, timbres, and textures. Percussion ensemble should be, ideally, a place where the percussionists are given opportunities to play more melodically, soloistically, and in styles they will probably not be exposed to in their school concert band or orchestra.

It was also observed that the marimba and vibraphone were rarely used until the 1980's. Pieces may sound outdated to current audiences and performers if the bells and xylophone play all the melodic and harmonic content of a composition. To modernize the texture of some older pieces, directors may consider doubling glockenspiel parts with vibraphone and xylophone parts with marimba. Barnhouse publishing company has done this on some of their advertising recordings. For example, the score to *Three-Four-All* calls for bells alone, but the recording published by Barnhouse has vibraphone doubling the bells. This may suggest that some

composers and publishers are open to percussion ensemble directors making instrumentation modifications to some compositions in order to fill out the sound in a manner more consistent with contemporary practice.

Trends in the differences between publishing companies were also observed through this review of percussion ensemble repertoire (see Appendix G for the number of recommended compositions per publishing company). Permus Publications has produced more recommended keyboard ensembles than any other company, and most of those pieces are classical transcriptions. The music published by Creative, Music for Percussion, and Ludwig is primarily for battery instruments. Barnhouse was ahead of most other companies in publishing large ensemble pieces for beginners that utilize the marimba and are suitable for doubling. *Bayport Sketch* is a good example of such a piece. There were very few pieces like it when it was published, and it has remained popular ever since. Nearly all of Barnhouse's frequently recommended pieces, however, were composed more than 30 years ago, which suggests that Barnhouse is an excellent resource for tried-and-true percussion ensemble pieces in an older style, but directors may not be as likely to find superior new percussion literature through them.

It is not difficult to understand why the percussion-centric publisher Row-Loff became so successful so quickly in the early 1990's. At the time the company was founded in 1990, there was an obvious void in the market for accessible large ensemble music for beginners. Row-Loff published music that could be easily adapted to big classes of young percussionists. Their compositions often have a range of difficulty within the parts that can accommodate beginners and intermediate players on the same piece, making programming much easier for directors with mixed ability classes.

The publication date of a composition has no bearing on its artistic or pedagogical merit just as a high number of recommendations does not ensure that a piece is aesthetically or pedagogically rewarding. The findings in this study indicate that a piece can be recommended many times without necessarily being a quality composition. Likewise, a piece may be a superior composition aesthetically and pedagogically, and yet not be included on any state list. The pieces recommended in this study are not intended to represent all of the best music for middle school percussion ensembles as it cannot be considered a complete or finished list. These findings do, however, indicate that the pieces analyzed in the current study meet a high standard for artistic and pedagogical quality as determined by the criteria used in this study, and they have been recommended by numerous experts in the field of percussion pedagogy.

### **Survey Results**

In order to assess insight into the processes and challenges of selecting quality percussion ensemble literature, and to receive feedback on sample analyses of recommended works that were evaluated in this study, I created a survey regarding percussion ensemble literature (see Appendix D for the complete survey). This survey was administered to 29 professional music educators, and 20 respondents completed it within the prescribed timeframe. These educators were invited to participate because they were colleagues of mine who have track records of success as band directors and/or percussion pedagogues.

The findings of this survey indicated that music teachers struggle to find quality music for percussion students (see Appendix F for complete survey results). When asked their opinion on this matter, 60% of the respondents replied that it is “significantly more difficult,” and 25% said it is “a little more difficult” to find quality percussion ensemble literature than it is to find quality literature for other school ensembles such as concert or jazz bands. The most helpful

resources for finding quality percussion ensemble literature were identified as: recommendations from peers, asking known experts, music they had previously performed, and music performed at professional conferences. Furthermore, over half of the respondents (55%) indicated that they would probably or definitely purchase a composition recommended by a trusted source even if they could not hear a recording of the piece. These findings suggest that music directors value the opinion of their associates and known experts above any other source.

The least helpful resources for finding quality percussion ensemble literature were identified as university percussion methods classes, music that was already in their library, published books or journals, and state repertoire lists. These findings suggest that methods classes, books, and journals may not provide much information about percussion ensemble literature, or that the information they do offer is not complete. Most of the respondents to this survey teach in a state that does not have a percussion ensemble repertoire list. A wider scope of respondents may have led to different results regarding the usefulness of state lists.

Responses to the sample analyses were overwhelmingly positive. All respondents except two indicated that the artistic and pedagogical commentaries were clear and useful. The most common suggestion was to include more detail about the difficulty of each individual part within a composition. Five respondents made comments about this, including statements such as “more description concerning the grade of the piece,” “rank hardest to easiest individual parts,” and “identify which parts require the most capable players.” All respondents indicated that the analyses were “about the right length,” and 95% said they planned to use this resource and would recommend it to others. The respondents’ written feedback indicated that many directors feel this is a much-needed resource. Here are a few of their responses:

“I just don’t know what to listen or look for, so having a resource like this would be valuable.”

“This would be an amazing resource for people like me that simply don’t know what to put in front of my kids.”

“I don’t know of a similar resource at this point, and I have found myself looking for such a resource.”

“Very helpful in selecting literature for younger ensembles.”

“It would be helpful to share with colleagues at other schools, particularly those who work with younger players.”

“This will be very useful to any band director teaching a percussion class.”

“This is a critically needed resource. Clear, concise and accurate information.”

“Finding percussion ensemble music is difficult. This should help.”

“This reminds me of the *Teaching Music Through Performance* series, which has helped me tremendously in other ensemble areas.”

“To my knowledge, a resource such as this one does not currently exist for percussion ensembles. It would be incredibly helpful to the non-percussionist.”

“I have really struggled choosing percussion ensemble music...this resource would be a big help.”

One respondent expressed concern about the literature that was chosen for the sample analyses, indicating that the “literature is not up to date enough given the examples listed.”

Similarly, another respondent offered concern about recommending pieces with no recordings.

“I would be wary about including pieces with no known recordings, as it may sway people away from buying a piece.”

Many respondents expressed a desire to see more information like this become available in the future. Here are some of the statements made regarding this:

“I hope this may expand to include additional titles as other teachers may want to contribute worthwhile literature they have found.”

“This would make a great ongoing project, maybe as a blog with ads. I would subscribe.”

“This is a great place to start.”

The findings in this survey indicated that directors struggle to find quality literature, and they are turning to their peers and known experts for suggestions. Many teachers want a resource like this one. They look forward to using this research, and they hope the current study will be expanded.



## **Conclusion**

Percussion ensembles are an increasingly popular medium for performance, education, and entertainment. Today, secondary schools are more likely to offer percussion classes to middle and high school students than they have in the past. The market for percussion ensemble music is larger than ever, and it will likely continue to expand. As the demand for percussion ensemble literature grows, the quality of the compositions should grow with it. There was very little consensus, however, about which pieces are considered to be of high quality. This is especially true regarding percussion ensemble literature for middle school performers.

Music educators generally desire to select the best available compositions for their students, but this is usually more difficult to do for percussion ensembles than for other school music ensembles. There are limited resources available to assist teachers in selecting quality percussion ensemble literature. No analyses of grade 1 or 2 percussion ensemble pieces had been published prior to this study. Only 12 states have published a percussion ensemble literature list, and a few of those lists are themselves of mediocre quality, based on observations made during this study. Some of the best resources that do exist, such as Kihle's (2008) study, are unfamiliar to and underutilized by the majority of people for whom they are intended to help.

The purpose of this study was to create another resource that could be beneficial to music educators who teach percussionists, especially at the beginning level. In an effort to identify frequently recommended works for percussion ensemble, I have combined 20 percussion ensemble recommended literature lists. Over 2400 pieces were recommended by at least one state or percussion expert, but more than half of them were recommended just once, and only 15 pieces were on half or more of the lists. Furthermore, only 153 of the recommended works were intended for first-year players. Of those, just 32 of them were recommended two or more times.

It seems almost inconceivable that out of more than 2400 recommended percussion ensemble pieces, just 15 would be on half or more of the lists, and only 32 grade 1 or 1.5 pieces would be on two or more of the 20 lists evaluated (see Appendix A, Table I: Number of Recommended Compositions Per Grade Level). Nevertheless, such is the case, and it is indicative of a severe lack of agreement on which percussion ensemble pieces are of the highest quality, especially for beginners.

Percussion experts and music administrators who publish state lists are not the only ones who have struggled to identify quality percussion ensemble literature. When asked about the process of selecting music, 85% of surveyed music educators indicated that it is more difficult to find quality percussion ensemble music than it is to find quality music for other ensembles. This is troubling, especially considering the increasing prominence of percussion ensembles in secondary schools. Perhaps this is partly why 95% of the survey respondents indicated that they would use a resource such as this one.

To assist music educators who direct middle school percussion ensembles, I have identified and reviewed the 109 most frequently recommended grade 1, 2, and 3 percussion ensemble compositions. Using Ostling's criteria and a newly created tool for determining pedagogical value, I have identified 31 of those beginning percussion ensemble pieces that exhibit serious artistic merit and pedagogical value. All of the pieces analyzed were selected through a rigorous vetting process. While this list may be relatively short, it could be an excellent starting point for educators who are seeking to add more quality repertoire to their percussion libraries. This is the first document of its kind which contains analyses of grade 1 and 2 percussion ensemble literature, and it is only the second study which has been designed to assist middle school and high school teachers with percussion ensemble literature selection.

After reviewing the 109 pieces considered in this study, I have concluded that besides the basic need to have more quality grade one and two compositions, there were two sub-categories of beginning percussion ensemble literature that need significant expansion: large ensemble pieces for 7 or more players, and compositions that generate cultural or literacy-related activities. Of the 31 pieces analyzed in this study, only seven require a minimum of seven players, and only one piece was composed with the deliberate intent to connect the music to a culture that was likely unfamiliar to the students.

There is a shortage of quality beginning percussion ensemble pieces, especially for ensembles with 7 or more players. Middle school percussion ensemble directors tend to favor selections that an entire class of students can perform together. There is, however, an imbalance between the number of recommended works for small chamber percussion ensembles of 3 to 6 players, and larger ensembles for 7 or more players. Mallet parts can easily be doubled, but there may be pedagogical disadvantages to the overuse of this approach to programming. When two or more students share a part, it becomes easier for the weaker player to hide behind the stronger one. Students may be more inclined to rely on others than to take the musical initiative that would be needed if they were playing the part alone. From this perspective, one can see the educational value of having 10 people play a piece written for 10 people instead of 10 people playing a piece for 6 people with 4 of the parts being doubled so all can participate.

There is also a shortage of percussion ensemble music that generates opportunities for cultural or literacy-related activities. The pieces recommended in this study have been determined to be of high quality, but it is alarming how few of them can be used to effectively teach about culture, history, literature, or art. A majority of these pieces aren't about anything in particular. They are good compositions, but we know nothing of the composers' intent or source

of inspiration. A few of the titles analyzed in this study make fleeting references to the traditions of other cultures, but the composers of these pieces have provided no written commentary on the pieces. We can make our own interpretations regarding the composers' intent with those pieces, but we have been provided with almost nothing beyond a title and the music itself.

In my opinion, it would be valuable for percussion students to perform more music that does connect with art, culture, history, or literature. This approach to teaching is one aspect of what is sometimes referred to as "comprehensive musicianship." The best example of such a piece analyzed in this study is Varner's *Ancient Voices, Distant Storms*. The music was composed following Varner's visit to Japan. The front inside cover of the score contains text about the culture of Japan and how that inspired him to write the piece. By programming this piece, the educator has also generated an opportunity to teach their students more than just notes and rhythms. They can also teach about Japanese traditions, geography, religious practices, history, and culture. Such connections can make music more meaningful, and help students develop into more well-rounded members of society.

The incorporation of comprehensive musicianship is more common in concert band, orchestra, and jazz band, but this concept seems to have eluded much of the music available for beginning percussionists. Too many percussion ensemble pieces are left to stand alone, without any information about what motivated the composer to write it. This is especially unfortunate because percussion instruments have more history and connections to the cultures of the world than any other category of instruments commonly played by school students in the Western Hemisphere.

In addition to observing trends in the compositions themselves, reviewing this literature also exposed some patterns among the prominent percussion publishing companies. In most

cases, the publishing company's earlier compositions have been recommended the most frequently. Each decade appears to have had one company emerge as the leader in new music for beginning percussionists. Barnhouse and Permus, for example, are both actively promoting new music today, but most of their recommended music was composed in the 1970's. They produced a high percentage of the percussion music available at that time, but they are not producing frequently recommended pieces today. Row-Loff was founded in 1990, and most of their frequently recommended works were composed in 1990's. Many of the same composers writing for Row-Loff today were writing for them 20 years ago, but their older works tend to remain the most frequently recommended. Drop6 was founded in 1999, and it immediately emerged as a leader in innovative works for beginning percussion ensembles. They published 5 pieces between 1999 and 2001 that are recommended in this study. Drop6 has recently merged with Row-Loff, expanding what were already two of the largest publishing companies for percussion ensemble music played in secondary schools. During the past 10 years, TapSPACE has emerged as a leader in innovative percussion compositions, including music for beginners. TapSPACE publications recommended in this study were composed in 1998, 2009, 2011, and 2013, with the later three being the most recently composed of all the pieces analyzed.

Row-Loff/Drop6, C-Alan, and TapSPACE are each publishing numerous new works every year. In addition to these big three companies, there are many smaller companies and countless self-publishing authors releasing new music for young percussionists. There are more composers writing beginning percussion ensemble literature now than in any previous decade. The trend of a new company emerging as an innovative leader in the field each decade could remind educators that there is great value in seeking out the work of new composers and

publishers because historical trends indicate that that is when many of their finest works are created.

While I critiqued the pieces evaluated in this study, I often found myself wondering, “Why haven’t I heard this before? It’s a great piece!” I discovered many pieces that I would consider “hidden gems.” I have been attending percussion festivals and conferences for over 20 years, and yet there are many fabulous and frequently recommended pieces that I had never heard. Ostling’s *Suite for Percussion*, Leonard’s *Prelude for 4 Marimbas*, and Peter’s *Piece for Percussion* are good examples of some of these hidden gems. Two primary reasons these pieces may be underperformed are first, that they are published by older companies that current directors may be unfamiliar with, and second, there are no quality recordings of these pieces available. In fact, there are hardly any poor quality recordings of them, either. If those pieces were re-released today with a catchy name, glossy new artwork, a professional HD video performance, and placed on the front page of a publisher such as Tapspace, I believe many directors would purchase them. They would listen to or watch the performance and become excited about the quality of the orchestration, ideas, and thematic development.

Too often, music teachers purchase and program music they are not passionate about because they think that is all that is available. They may feel this way because most of the music they purchase has a nice online recording, and it was easily discovered on the website of one of the big three percussion publishers (Row-Loff, Tapspace, and C-Alan). This study may encourage music directors to program some older compositions that have been shown to have quality artistic and pedagogical merit. Age is not a determiner of quality. Musicians who program those pieces are encouraged to share quality recordings of the pieces so others may become aware of their value. I also challenge young, creative composers to write new music for

this medium, especially grade 1 and 2 large ensemble pieces that can be connected to the literature, art, traditions, and cultures of the peoples of the world.

### **Recommendations for Further Study**

This study was limited to the pieces that have been included on recommended percussion ensemble literature lists. Consequently, there are some excellent compositions that were not considered for evaluation. Those quality pieces may have been omitted from the lists evaluated because they were unknown to the authors of the lists or because they were composed so recently that they were unable to be considered for inclusion on those lists. There is, therefore, a need for further research to determine the quality of recent percussion ensemble compositions, which could be a valuable companion to this study. To remain current, however, studies of this nature would need to be repeated every two or three years in order to allow consideration of newer works.

I also recommend making available professional video and audio performances of the compositions analyzed in this study, which may be an additional resource for educators. Many publishers market their music with midi recordings rather than acoustic instruments played by live performers. Some of the older pieces have not been recorded in any format, midi or otherwise. I recommend that an elite percussion ensemble make HD video and audio recordings that may be used for advertising and as a resource for teachers.

Ostling (1978) determined the serious artistic merit of concert band works by having many known experts use his criteria to evaluate hundreds of concert band pieces. The current study reflects the evaluation of one researcher only. To determine a national consensus by which percussion ensemble compositions are considered to be of serious artistic merit, I recommend

that a research methodology similar to Ostling's be applied to percussion ensemble literature of all difficulty levels.

Lastly, I recommend that composers, especially younger composers, write more new music for large beginning level percussion ensembles. In spite of the fact that more people are writing for percussion ensemble than in any previous decade, there are still far fewer quality pieces being written for students in their first or second year of instruction. There is especially a need for quality beginning percussion ensemble works that can accommodate 10 or more performers, and that can be used to generate cultural or literacy-related activities.

### **Dissemination**

For this resource to be useful to others, music directors will need to know it exists and know how to access it. To increase exposure, I intend to share presentations about this project at state and national music education and percussion conferences, and I will submit a summary article of the study for publication in *Percussive Notes*. This document will be submitted to the Percussive Arts Society for consideration to be included in their Online Thesis and Dissertation Repository. It will also be uploaded to my personal website where any music educator may access it for free.



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## **Appendix A: Recommendations Per Grade Level**

## Appendix A: Recommendations Per Grade Level

R	Grade											<i>Total</i>
	<i>1</i>	<i>1.5</i>	<i>2</i>	<i>2.5</i>	<i>3</i>	<i>3.5</i>	<i>4</i>	<i>4.5</i>	<i>5</i>	<i>6</i>	<i>NA</i>	
14	0	0	0	0	0	0	0	0	1	0	0	1
13	0	0	0	0	0	1	0	1	0	0	0	2
12	0	0	0	0	0	1	0	0	1	0	0	2
11	0	0	0	0	1	0	0	3	0	0	0	4
10	0	0	1	1	0	0	2	1	0	1	0	6
9	0	0	0	0	1	2	1	2	4	5	0	15
8	0	0	1	2	4	2	4	2	3	5	0	23
7	0	0	2	4	1	4	5	5	6	4	0	31
6	0	1	6	4	5	9	4	3	9	10	0	51
5	0	0	12	6	14	7	10	4	3	17	0	73
4	0	7	17	11	9	23	14	15	18	31	0	145
3	1	11	18	25	24	29	34	24	43	53	0	262
2	6	15	38	46	61	71	49	45	80	97	5	513
1	23	89	71	0	121	139	146	0	100	299	236	1324
Total	30	123	166	99	241	288	269	105	268	522	341	2452

*Note.* R = Number of Recommendations; NA = Not Available.

## **Appendix B: Results of Criteria Scoring and Grade Adjustments**



## Appendix B: Results of Criteria Scoring and Grade Adjustments

Title	Composer	Average Grade	Frequency	Adjusted Grade	Score 1	Score 2	Total Score
Ancient Voices, Distant Storms	Varner	3.5	6	3.5	73	74	147
March a la Turk	Beethoven	1.5	4	1.5	75	71	146
Children's Songs Set 1	Corea	2.5	7	3.5	71	74	145
Children's Songs Set 3	Corea	3	5	3.5	71	74	145
Air (for the G String)	Bach	3	5	2.5	70	74	144
Scamper	Spears	3	11	2	69	72	141
Fire	O'Gorman	3.5	6	3.5	70	71	141
Bayport Sketch	Spears	3.5	12	2.5	71	70	141
Mosaics	Spears	3.5	13	3	68	72	140
Technology	Casella	3.5	6	3.5	71	69	140
Amos	Richards	2	5	1.5	69	70	139
A La Nanigo	Peters	3.5	7	3.5	73	65	138
Prelude For Four Marimbas	Leonard	3	5	2	64	72	136
Agnus Dei	Palestrina	2.5	6	2	63	71	134
Three Dances	Mckenzie	3.5	9	3.5	64	70	134
Stew For Three	Barnett	2	7	1	70	64	134
Piece for Percussion	Peters	3	9	3	59	69	128
Low Tide	Hicks	1.5	3	1	68	60	128
Suite for Percussion	Ostling	2	10	3	56	69	125
Orientale	O'Connor	3.5	8	2	63	61	124
Encounter	O'Connor	3	6	2.5	58	62	120
O Sacred Head Chorale	Bach	2	6	1.5	55	63	118
One-eyed Jacks	Ford	3.5	6	3	57	61	118
Drums of Fire	Houllif	1.5	4	2	58	59	117

Title	Composer	Average Grade	Frequency	Adjusted Grade	Score 1	Score 2	Total Score
Drums of Fire	Houllif	1.5	4	2	58	59	117
South of the Border	Freytag	2.5	8	2.5	60	56	116
Italian Sailor's Song/ Funiculi, Funicula	Schumann/Trad.	3	5	2.5	54	60	114
Daybreak	Stamp	1.5	3	2	44	69	113
El Paso Waltz	Slawson	1.5	4	1.5	50	62	112
Fanfare For Percussion	Heim	3	5	3.5	53	58	111
Evening Prayer	Humperdinck	3	7	2.5	54	57	111
Bourree	Bach	2	5	2	55	56	111
Allegro, Water Music	Handel	3	8	2	56	55	111
Katie's Bossa	Crockarell	2	5	1.5	59	51	110
Lattes on the House	Roode	1	2	1	51	58	109
Berceuse	Dawson	2	5	1.5	53	56	109
Sonora	Lefever	2.5	6	1.5	55	54	109
Introduction And Allegro	Schory	3.5	6	3.5	59	50	109
Three By Three	Browne	3	6	2.5	46	62	108
Bourree	Handel	3	8	1.5	48	59	107
Synergy	Crockarell	3	5	3	51	55	106
Barnstormer	Crockarell	3	6	3	52	54	106
Polo's Candy Machine	Hernandez	1.5	6	1	53	53	106
Miniature Rondo	Turk	1.5	4	1	54	52	106
Whole Tone Fantasy	O'Connor	2.5	5	2	54	51	105
We Three	Buggert	3.5	7	3.5	47	56	103
March of the Eagles	Peters	2	5	1.5	57	46	103
Noisy Treehouse	Hernandez	2	5	1	52	50	102
Sweet Dreams	Tchaikovsky	2	5	2	41	58	99
Air From The Water Music	Handel	3.5	7	2	55	44	99

Title	Composer	Average Grade	Frequency	Adjusted Grade	Score 1	Score 2	Total Score
Hoe-down!	Missal	3.5	6	3	51	43	94
Viva Los Mazos	Jebe	3	5	2.5	40	51	91
Prologue and Fight	Spears	2.5	7	2.5	47	44	91
Mozambique	Brooks	3	5	3	38	49	87
Cha-Cha Romantico	Houllif	1.5	4	1.5	53	34	87
Suite For Percussion In 3 Mvts.	Erickson	1.5	3	2	38	47	85
Alegre Muchacho	Abel	3.5	9	2.5	42	43	85
Nonet	Mckenzie	3.5	6	2.5	48	37	85
Introduction and March	Whaley	3.5	7	3.5	43	41	84
Contest Ensembles	Houllif	1.5	3	1.5	28	54	82
Bacchanale	Hovhaness	2	5	3	43	39	82
Duck Sauce	Houllif	1.5	4	1.5	43	38	81
Three Amigos	Campbell	2	6	2	46	32	78
Assimilation	Cirone	1.5	3	2.5	27	50	77
Icebox	Calkins	1.5	3	1.5	32	45	77
Trio For Snare Drums	Lafferty	1.5	3	1.5	35	40	75
Jamaican Sunrise	Wimer	1	2	1	43	32	75
Tea For Three	Bellson	3	5	2	43	31	74
America the Beautiful	Ward	2	5	1.5	28	45	73
Marimba	Lara	2.5	6	2	46	27	73
Three-Four-All	Davis	2.5	7	2.5	22	48	70
Collisions	Spears	3	5	2.5	39	31	70
Kaleidoscope	Crockarell	2	6	1.5	38	31	69
The Entertainer	Joplin	2.5	5	2	36	32	68
Allemande	Christian	3.5	6	2	38	29	67
Baja	Schory	2.5	8	2	33	33	66

Title	Composer	Average Grade	Frequency	Adjusted Grade	Score 1	Score 2	Total Score
Soliloquy For Percussion	Gilbert	3.5	6	2.5	29	35	64
Montana Mile	Crockarell	2.5	5	2	35	28	63
Dance of the Swans	Tchaikovsky	2	6	2	25	37	62
Three's A Crowd	Schinstine	2	8	2	45	16	61
Mancos	Lefever	3	6	3	28	32	60
Mambo Schmambo	Brooks	2	6	2	15	42	57
The Young Lions	Schinstine	1.5	4	1.5	24	32	56
Shongaloo Ramble	Brooks	3	5	3	33	23	56
Centralization	Schinstine	3	5	2.5	21	34	55
Marisa's Merengue	Davila	2	5	1.5	22	33	55
Top Flight	Brown	1	2	1	15	39	54
March of the Aardvark	Crockarell	2	5	2	25	24	49
Gathering To a Crescendo	Perez	1	2	1	22	26	48
Bandelier	Lefever	2	7	1	28	20	48
Precision Percussion	Bolinger	2	5	1	24	21	45
Gavotte for Percussion	Ostling	2.5	5	1	29	15	44
Viva Percussion	Schinstine	1.5	3	1.5	22	21	43
Six Little Indians	Firth	2.5	10	1.5	26	15	41
Interplay for Percussion Sextet	Whaley	2.5	7	1	24	16	40
Bellwood Six	Thamm	1.5	3	1.5	15	22	37
Roll-Off Rhumba	Firth	3	6	2	21	15	36
March for Percussion	Raab	2.5	6	2	15	20	35
First Quartet	Britton	2	6	3	19	16	35
The Street Parade	Pekas	1	2	1	15	19	34
Scherzo	Goodman	3	8	1.5	17	15	32
Ashland High	Abel	3	5	2.5	15	15	30

Title	Composer	Average Grade	Frequency	Adjusted Grade	Score 1	Score 2	Total Score
Elmhurst Quintet	Harr	1.5	3	2	15	15	30
One Over Three	Britton	3	5	2	15	15	30
Perc. Ens. For Young Performers	Kinyon	1	3	1	15	15	30
Percussion for Five	Butts	2.5	5	2.5	15	15	30

## **Appendix C: Aesthetic and Pedagogical Criteria**

## **Appendix C: Aesthetic and Pedagogical Criteria**

### **Ostling's Criteria for Determining Serious Artistic Merit**

Serious Artistic Merit: Score out of 50

1–Strongly Disagree      2–Disagree      3–Undecided      4–Agree      5–Strongly Agree

1. The composition has form—not ‘a form’ but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

### **Morris's Criteria for Determining Pedagogical Merit**

Pedagogical Merit: Score out of 25

1–Strongly Disagree      2–Disagree      3–Undecided      4–Agree      5–Strongly Agree

1. Each individual part gives the performer an opportunity to make a valuable contribution.
2. The piece introduces or reinforces musical elements/fundamentals appropriate for the grade level.
3. There opportunities for expressive playing.
4. It encourages musical independence appropriate for the grade level.
5. The piece generates opportunities to encourage cultural or literacy-related activities.

## **Appendix D: Survey**



## Appendix D: Survey

### **Percussion Ensemble Survey**

*I appreciate your honest evaluation. All responses will remain anonymous. Please complete this survey no later than Friday, March 17. Thank you!*

#### **Part 1: Percussion Ensemble Survey**

1. What level and subject do you teach? Check all that apply.
  - ☐ Middle School/Jr. High Band Director
  - ☐ Middle School/Jr. High Percussion Instructor
  - ☐ High School Band Director
  - ☐ High School Percussion Instructor
  - ☐ University Band Director
  - ☐ University Percussion Instructor
  - ☐ Other:
2. What is your primary instrument category?
  - ☐ Woodwind
  - ☐ Brass
  - ☐ Percussion
  - ☐ Other:
3. How long have you taught a percussion ensemble?
  - ☐ 0 years
  - ☐ 1 – 5 years
  - ☐ 6 – 10 years
  - ☐ 11 – 15 years
  - ☐ 16 – 20 years
  - ☐ 21+ years
4. Are you currently teaching a percussion ensemble?
  - ☐ Yes
  - ☐ No, a percussion specialist teaches it.
  - ☐ No, because we do not have one at our school.
  - ☐ Other:
5. What resources have been helpful to you in finding quality percussion ensemble literature?

<input type="checkbox"/> University percussion methods class	A. Not at all helpful
<input type="checkbox"/> Live performances	B. Somewhat helpful
<input type="checkbox"/> Publisher websites	C. Moderately helpful
<input type="checkbox"/> Asking known experts	D. Extremely helpful
<input type="checkbox"/> Professional conference presentations	E. Did not utilize
<input type="checkbox"/> Published books or journals	
<input type="checkbox"/> YouTube or similar sites	
<input type="checkbox"/> Music that was already in your library	
<input type="checkbox"/> Music you have previously performed	
<input type="checkbox"/> State repertoire lists	
<input type="checkbox"/> Recommendations from peers	

6. How easy or difficult is it to find quality percussion ensemble literature compared to finding quality repertoire for the other ensembles such as concert or jazz bands?
  - Significantly more difficult
  - A little more difficult
  - It is about the same
  - A little easier
  - Significantly easier
  - Does not apply to me
7. Evaluate your probable response to this situation. You are looking for festival literature for your percussion ensemble. A trusted source (perhaps a PAS article, friend, or conference presenter) recommends a piece that fits the characteristics you are looking for. Unfortunately, however, you have never heard the piece and there is no recording available online. How likely would you be to purchase the recommended composition?
  - Definitely purchase
  - Probably purchase
  - Neutral
  - Probably would not purchase
  - Definitely would not purchase

## Part 2: Analyses Critique

*Please review the analyses of “One-Eyed Jacks,” “O’ Sacred Head,” and “Suite for Percussion” prior to completing this section of the survey. They were attached in the email you received with this survey. Thank you!*

1. Evaluate the information box and instrumentation specifications at the top of each page. To what extent is the information clear and useful?
 

	1	2	3	4	5	
Not Useful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Useful
2. Do you have any recommendations for improving the information box or instrumentation specifications?
3. Evaluate the “Artistic Considerations” paragraph on each page. To what extent is the information clear and useful?
 

	1	2	3	4	5	
Not Useful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Useful
4. Do you have any recommendations for improving the “Artistic Considerations?”
5. Evaluate the “Pedagogical Considerations” paragraph on each page. To what extent is the information clear and useful?
 

	1	2	3	4	5	
Not Useful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Useful
6. Do you have any recommendations for improving the “Pedagogical Considerations?”
7. Evaluate the length of the overall analyses.
  - They are too short
  - They are too long
  - They are about the right length

8. When this project is finished it will consist of 30-40 analyses of grade 1, 2, and 3 pieces.  
Would you use this resource?
- ☐ Yes
  - ☐ No
  - ☐ Unsure
9. Please give a brief explanation of your choice.
10. Would you recommend this resource to others?
- ☐ Yes
  - ☐ No
  - ☐ Unsure
11. Please give a brief explanation of your choice.
12. Final verdict: Please offer any additional impressions and opinions you have about the analyses or project.

*Thank you for your help! In exchange for your time, I will gladly share the finished product with you. I have also compiled 20 percussion ensemble literature lists into a single Excel file containing over 2000 pieces of all difficulty levels. I am happy to share that with you, as well. Please let me know if you would like a copy!*

## **Appendix E: Email Correspondence**

## **Appendix E: Email Correspondence**

Hello \_\_\_\_\_,

I hope you are doing well! I am wondering if you would be willing to spend 20-30 minutes helping me with my master's project. I need several experts in the field (band directors or percussion instructors) to review samples of the percussion ensemble analyses I am writing. You would also complete a survey to give me some feedback on them to ensure the final product will be useful to the teachers this is intended to help. I know you are busy with festival this time of year, so I'll make the survey as short as possible while still covering the necessary topics. The documents and survey should be ready for review in about a week. Please let me know if you think that is something you can do.

Thanks, \_\_\_\_\_!

Jared

## **Appendix F: Survey Results**

## Appendix F: Survey Results

### Part 1: Percussion Ensemble Survey

1. What level and subject do you teach? Check all that apply.
  - Middle School/Jr. High Band Director **10 (50%)**
  - Middle School/Jr. High Percussion Instructor **8 (40%)**
  - High School Band Director **7 (35%)**
  - High School Percussion Instructor **5 (25%)**
  - University Band Director **0 (0%)**
  - University Percussion Instructor **3 (15%)**
  - Other: **1 (5%)**
2. What is your primary instrument category?
  - Woodwind **3 (15%)**
  - Brass **8 (40%)**
  - Percussion **9 (45%)**
  - Other: **0 (0%)**
3. How long have you taught a percussion ensemble?
  - 0 years **0 (0%)**
  - 1 – 5 years **9 (45%)**
  - 6 – 10 years **4 (20%)**
  - 11 – 15 years **2 (10%)**
  - 16 – 20 years **2 (10%)**
  - 21+ years **3 (15%)**
4. Are you currently teaching a percussion ensemble?
  - Yes **17 (85%)**
  - No, a percussion specialist teaches it. **1 (5%)**
  - No, because we do not have one at our school. **1 (5%)**
  - Other: **1 (5%)**
5. What resources have been helpful to you in finding quality percussion ensemble literature?
  - A. Not at all helpful
  - B. Somewhat helpful
  - C. Moderately helpful
  - D. Extremely helpful
  - E. Did not utilize

\_\_\_\_ University percussion methods class

**A – 7 (35%)      B – 4 (20%)      C – 3 (15%)      D – 0 (0%)      E – 6 (30%)**

\_\_\_\_ Live performances

**A – 0 (0%)      B – 5 (25%)      C – 8 (40%)      D – 6 (30%)      E – 1 (5%)**

\_\_\_\_ Publisher websites  
A – 0 (0%)      B – 4 (20%)      C – 8 (40%)      D – 6 (30%)      E – 2 (10%)

\_\_\_\_ Asking known experts  
A – 0 (0%)      B – 0 (0%)      C – 6 (30%)      D – 13 (65%)      E – 1 (5%)

\_\_\_\_ Professional conference presentations  
A – 0 (0%)      B – 5 (25%)      C – 5 (25%)      D – 9 (45%)      E – 1 (5%)

\_\_\_\_ Published books or journals  
A – 1 (5%)      B – 12 (60%)      C – 1 (5%)      D – 3 (15%)      E – 3 (15%)

\_\_\_\_ YouTube or similar sites  
A – 2 (10%)      B – 3 (15%)      C – 9 (45%)      D – 5 (25%)      E – 1 (5%)

\_\_\_\_ Music that was already in your library  
A – 5 (25%)      B – 5 (25%)      C – 4 (20%)      D – 5 (25%)      E – 1 (5%)

\_\_\_\_ Music you have previously performed  
A – 0 (0%)      B – 3 (15%)      C – 8 (40%)      D – 9 (45%)      E – 0 (0%)

\_\_\_\_ State repertoire lists  
A – 1 (5%)      B – 6 (30%)      C – 4 (20%)      D – 2 (10%)      E – 7 (35%)

\_\_\_\_ Recommendations from peers  
A – 0 (0%)      B – 0 (0%)      C – 4 (20%)      D – 14 (70%)      E – 2 (10%)

6. How easy or difficult is it to find quality percussion ensemble literature compared to finding quality repertoire for the other ensembles such as concert or jazz bands?
- Significantly more difficult 12 (60%)
  - A little more difficult 5 (25%)
  - It is about the same 2 (10%)
  - A little easier 0 (0%)
  - Significantly easier 0 (0%)
  - Does not apply to me 1 (5%)
7. Evaluate your probable response to this situation. You are looking for festival literature for your percussion ensemble. A trusted source (perhaps a PAS article, friend, or conference presenter) recommends a piece that fits the characteristics you are looking for. Unfortunately, however, you have never heard the piece and there is no recording available online. How likely would you be to purchase the recommended composition?
- Definitely purchase 1 (5%)
  - Probably purchase 10 (50%)
  - Neutral 4 (20%)
  - Probably would not purchase 3 (15%)
  - Definitely would not purchase 2 (10%)



## Part 2: Analyses Critique

1. Evaluate the information box and instrumentation specifications at the top of each page. To what extent is the information clear and useful?

	1	2	3	4	5	
Not Useful	O	O	O	O	O	Useful
			<u>2</u>	<u>4</u>	<u>14</u>	
			<u>10%)</u>	<u>20%</u>	<u>70%</u>	

2. Do you have any recommendations for improving the information box or instrumentation specifications?

- I would recommend including a spot showing important rhythmic concepts. It is mentioned later, but this is my first glance at a piece and will determine if I'm going to read the explanation.
- At some point, do you describe what is meant by the grade level assigned to each composition? What determines a 2 from a 3?
- When a piece is set up with multiple instruments to cover on a part by one player, but you have 12 players and want to use them all to perform a piece with maybe 4-6 parts but each part has multiple instruments, what parts would be recommended to be played by just one student? I double mallet parts frequently, and also end up breaking up the parts that cover multiple instruments. What this often ends up meaning is that one kid plays just triangle so he is involved, but I would like to have him to do more than just triangle.
- It might be useful to have a complete list of instruments, not specific to players or parts. So if two different parts use a marimba, but they can share, you list one marimba. If they can't share, you list two marimbas, etc.
- nope, that was great
- More description concerning the Grade of the piece.
- Identify which parts require the most capable players, or how "difficult" each part is, or can it be assumed that part 1 is "hardest" and part 6 is "easiest"?
- Range of the marimba
- Register of marimba and tempo markings would be helpful
- No
- Rank hardest to easiest individual parts - ala....part assignments

3. Evaluate the "Artistic Considerations" paragraph on each page. To what extent is the information clear and useful?

	1	2	3	4	5	
Not Useful	O	O	O	O	O	Useful
		<u>1</u>	<u>1</u>	<u>6</u>	<u>12</u>	
		<u>5%</u>	<u>5%)</u>	<u>30%</u>	<u>60%</u>	

4. Do you have any recommendations for improving the “Artistic Considerations?”
- Be certain to include lists of potentially unusual/nontraditional instruments that may be required. If an unusual instrument, i.e. plastic tube, needs to be purchased or made, include a resource on where to find it or how to build it.
  - What do you mean by "patient color changes" in line 4?
  - No. These explanations are quite clear and I especially appreciate references to instrument considerations.
  - (As I'm sure you already know) There's a typo on "One-Eyed Jacks." Unless "whirling tube" is an instrument! Seriously, though. VERY useful. No suggestions.
  - It might be useful to say where this might fit on a program - i.e.: opener, closer, novelty, lyric, etc
  - Well written description - no suggestions!
  - When I think artistic consideration, I think of expression/phrasing/dynamics within the music. Maybe label this "Form/Timbral Variety" (metallic, wood, or skin prominence within various sections)
  - No
  - More creativity in how to deal with the performance challenges pedagogically and artistically - especially for non percussionist directors

5. Evaluate the “Pedagogical Considerations” paragraph on each page. To what extent is the information clear and useful?

	1	2	3	4	5	
Not Useful	O	O	O	O	O	Useful
		<u>2</u>		<u>6</u>	<u>12</u>	
		<u>10%</u>		<u>30%</u>	<u>60%</u>	

6. Do you have any recommendations for improving the “Pedagogical Considerations?”
- The identification of varying difficulty levels of each part is extremely helpful.
  - None
  - No. These explanations are quite clear and I especially appreciate the references to what types of rhythmic and rudiment requirements are found in the piece. It helps to know what kids should know in order to perform the piece so that way you can look at this description and see if it includes something you haven't taught and know you'll need to plan for that rather than handing a piece out and needing to spend more time teaching techniques in the piece rather than actually working on making music out of it.
  - It might be helpful to know, specifically, if there are any complex or unusual technical requirements such as odd subdivisions, diddles/32nds, four mallet, cross-hammering, etc.

- Nope
  - Also well-written, and more helpful than just the list of parts/instruments.
  - Note values used (i.e. syncopated 16ths, both duple/triple subdivisions)
  - I like this information. However, I feel often times, we teach artistic concepts by way of technical musical ideas. So I think that artistic considerations and pedagogical considerations could be combined. Then have a separate "Form/Timbral Variety"
  - Perhaps include the grade difficulty level for each part, if that much info is going to be included anyways
  - same as above
7. Evaluate the length of the overall analyses.
- They are too short **0 (0%)**
  - They are too long **0 (0%)**
  - They are about the right length **20 (100%)**
8. When this project is finished it will consist of 30-40 analyses of grade 1, 2, and 3 pieces. Would you use this resource?
- Yes **19 (95%)**
  - No **1 (5%)**
  - Unsure **0 (0%)**
9. Please give a brief explanation of your choice.
- I'm always looking for recommendations and analysis of percussion music. I just don't know what to listen or look for, so having a resource like this would be valuable.
  - As a non-percussionist, I use primarily Rowloff as a resource for new music. I haven't played any of the literature that you are studying, so it makes it very hard to make sure I am supplying my kids with quality literature. This would be an amazing resource for people like me that simply don't know what to put in front of my kids.
  - I don't know of a similar resource at this point, and I have found myself looking for such a resource.
  - Very helpful in selecting literature for younger ensembles but as a high school director it would be helpful to have some additional grade 4 and 5 pieces as well
  - It would be helpful to share with colleagues at other schools, particularly those who work with younger players. This will be very useful to any band director teaching a percussion class. If reference recordings are supplied, it will make the resource even more useful. I appreciate the format being similar to the "Teaching Music Through Performance" series and that it is percussion specific.

- This is a critically needed resource. Clear, concise and ACCURATE information. I especially appreciate the links directly to the publisher and recordings. Some of those are extremely difficult to find, and it can take too much time just to find a recording only to discover that it's not a reasonable fit for your ensemble.
- finding percussion ensemble music is difficult. This should help
- It reminds me of the "Teaching Music Through Performance" series, which has helped me tremendously in other ensemble areas.
- Yes, but listening to a recording of the music is most important
- I would use the grade 1 resources, because that is all my group is currently capable of, since it is a mixture of beginners with intermediate players.
- To my knowledge, a resource such as this one does not currently exist for percussion ensembles. It would be incredibly helpful to the non-percussionist.
- I typically avoid the grading system. What is a 3 to some, might be a 5 to others. What is a 5 to some, might be a 3 to others. But this system seems to do a good job of telling you not only what grade the piece is, but why the piece received that particular rating
- Yes, because it is helpful for building a library of percussion ensemble literature, though I would want to hear the pieces or see them performed, as well.
- Literature is not up to date enough given the examples listed
- I have really struggled choosing percussion ensemble music and have even avoided doing ensemble music at times as a result. This resource would be a big help.

10. Would you recommend this resource to others?

- Yes **19 (95%)**
- No **1 (5%)**
- Unsure **0 (0%)**

11. Please give a brief explanation of your choice.

- I know several directors in the same position as me and would like this resource.
- See above.
- Being a percussionist, I do feel somewhat confident about identifying quality literature, but non-percussionists would want to know about this resource, so I would eagerly recommend it to them.
- I think this is a great resource for any teacher but especially for young teachers and student teachers that are looking for a resource that provides more information than the typical publishers web-site.

- There is so much literature out there. This is a good starting point for educators to become aware of literature that they are unfamiliar with or are less aware of.
- It's about the students, and ANY good resource like this needs to be shared far and wide. We all get better when we ALL get better.
- sharing is caring
- Many friends of mine who have percussionists struggle to find appropriate repertoire
- If others were looking for suggestions, this is an already made list.
- This is even more helpful than a recording or video, I think.
- I feel many educators share my hesitancy to rely on the difficulty grading system that many publishers use.
- Excellent detailed information that answers most F.A.Q.'s about the percussion ensemble pieces.
- Literature to outdated
- I believe there are many directors in the same boat as me. Those of us who aren't percussionists are definitely intimidated by the percussion world. These sorts of resources would really help.

12. Final verdict: Please offer any additional impressions and opinions you have about the analyses or project.

- I like how well thought out this is. I can tell this is your area of expertise and am excited to see the final product!
- I love that you have similar compositions. That expands what you are doing, and I can better plan beyond just this piece. I would also, as perhaps a supplement to this project, "novelty" type pieces (trash cans ensembles, bucket ensembles, etc.). What music to play when you are trying to just "have fun" with your kids, rather than just serious literature (that may already be in the plans, but I figure I would suggest it).
- I hope this may expand to include additional titles as other teachers may want to contribute worthwhile literature they have found.
- Written excerpts from the score or parts might be helpful in your analysis of the pieces. I really like the links to recordings/videos on youtube.
- Thank you! I can't wait until it's a finished product!
- This would make a great ongoing project, maybe as a blog with ads. I would subscribe.
- I like how you explain how many players are needed and what they'd play. I also like how you've included links to quality recordings when they are available.

- This is a great place to start and the links to media are very helpful. I like how the instrumentation is spelled out exactly, so there are no surprises after you receive the music.
- I like the idea very much. I do feel that you could combine some of the pedagogy with some of the artistic considerations information. But this is a resource that I think many educators would utilize
- Great idea, Jared! Links to performances of the pieces is a great idea, though I would be wary about including pieces with no known recordings, as it may sway people away from buying a piece.

## **Appendix G: Most Frequently Recommended Publishers**

## Appendix G: Most Frequently Recommended Publishers

Company	Recommendations
Row-Loff	205
Kendor	162
Drop6 (now a division of Row-Loff)	129
C. Alan	119
Tapspace	112
Permus	103
Southern	93
Music for Percussion	85
Belwin (now a division of Alfred)	84
Ludwig (now a division of Alfred)	52
Alfred	49
Honeyrock	47
Barnhouse	39
Keyboard Percussion	43



## **Appendix H: Most Frequently Recommended Composers**

## Appendix H: Most Frequently Recommended Composers

Composer	Recommendations
Bach, J. S.	35
Brown, T.	35
Houllif, M.	34
Brooks, C.	33
Spears, J.	33
Crockarell, C.	25
Schinstine, W.	24
Mozart, W. A.	22
Tchaikovsky, P. I.	22
Cirone, A.	21
Green, G. H.	21
Debussy, C.	18
Leonard, S.	18
Beck, J.	17
Daughtrey, N.	17
Davis, T.	17
Glassock, L.	16
Gottry, J.	16
Farberman, H.	15
Lefever, M.	15

## **Supplemental Materials**

## Supplemental Materials

Table 1.

*Grade 1 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Breeze-Easy Percussion Ensembles	Feldstein		4	Warner Brothers	1	3
Percussion Ensembles For Young Performers	Kinyon		3	Alfred	1	3
Top Flight	Brown		4	Kendor	1	2
The Street Parade	Pekas		5	Grand Mesa	1	2
Gathering To a Crescendo	Perez		5 to 14	Drop6	1	2
Lattes on the House	Roode		5	Tapspace	1	2
Festival Ensemble Book 1	Various	Pearson	Various	Kjos	1	2
Jamaican Sunrise	Wimer			FJH	1	2

Table 2.

*Grade 1.5 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Polo's Candy Machine	Hernandez		6	Drop6	1.5	6
March a la Turk	Beethoven	Hernandez	6 to 8	Drop6	1.5	4
Cha-Cha Romantico (More Contest Ens. for Int. Perc.)	Houllif		6	Kendor	1.5	4
Drums of Fire (More Contest Ens. for Int. Perc.)	Houllif		5	Kendor	1.5	4
Duck Sauce (More Contest Ens. for Int. Perc.)	Houllif		5	Kendor	1.5	4
The Young Lions	Schinstine		6	Southern	1.5	4
El Paso Waltz	Slawson		4	Tapspace	1.5	4
Miniature Rondo	Turk	Perez	9	Drop6	1.5	4
Icebox	Calkins		4	Drop6	1.5	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Assimilation	Cirone		6	Cirone	1.5	3
Suite For Percussion In Three Movements	Erickson		6	Belwin	1.5	3
Elmhurst Quintet	Harr		5	Kjos	1.5	3
Low Tide (from Beyond Basic Percussion)	Hicks		7 to 10	Tapspace	1.5	3
One Horse Sleigh	Hoey		4	Belwin	1.5	3
Contest Ensembles for Young Percussionists	Houllif		Various	Kendor	1.5	3
Trio For Snare Drums	Lafferty		3	Ludwig	1.5	3
Viva Percussion	Schinstine		5	Kendor	1.5	3
Daybreak	Stamp		4 to 5	Permus	1.5	3
Bellwood Six	Thamm		6	Creative	1.5	3
First Adventure	Baratto		10	Row-Loff	1.5	2
Drum Fun (collection)	Brown		4	Kendor	1.5	2
Snares Ahead	Brown		3	Kendor	1.5	2
Short Overture for Percussion	Buggert		4	Rubank	1.5	2
Dakota	Christian		7	Creative	1.5	2
March of the Toys	Christian		6	Creative	1.5	2
Funeral March of a Marionette	Gounod	Hernandez	6	Drop6	1.5	2
Four To Go	Hall		4	Great Works	1.5	2
Triple Decker	Hearnes		6	Row-Loff	1.5	2
Percussion Time (14 arrangements)	Hilliard		Various	Barnhouse	1.5	2
Little Suite	Krause		5	Music for Percussion	1.5	2
Musicbox Lullaby	Musselman		4	Permus	1.5	2
Six Easy Trios (collection)	Regner		3	Schott	1.5	2
Turn Around	Schinstine		4	Southern	1.5	2
Jubiloso for percussion quintet	Spears		5	Southern	1.5	2

Table 3.

*Grade 2 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Suite for Percussion	Ostling		4	Belwin	2	10
Three's A Crowd	Schinstine		3	Southern	2	8
Stew For Three	Barnett		3	Belwin	2	7
Bandelier	Lefever		3	Kendor	2	7
O Sacred Head Chorale	Bach	Moore	4	Permus	2	6
First Quartet	Britton		4	Music for Percussion	2	6
Mambo Schmambo from Rhythmsicles	Brooks		6	Row-Loff	2	6
Three Amigos from Rhythmsicles	Campbell		6	Row-Loff	2	6
Kaleidoscope from Rhythmsicles	Crockarell		6	Row-Loff	2	6
Dance of the Swans from Rhythmsicles	Tchaikovsky	Brooks	6	Row-Loff	2	6
Bourree (from Malletsicles)	Bach	Steinquest	6	Row-Loff	2	5
Precision Percussion	Bolinger		3	Kendor	2	5
Katie's Bossa	Crockarell		6 to 8	Row-Loff	2	5
March of the Aardvark from Rhythmsicles	Crockarell		6	Row-Loff	2	5
Marisa's Merengue from Rhythmsicles	Davila		6	Row-Loff	2	5
Berceuse	Dawson	Steinquest	5 to 7	Row-Loff	2	5
Noisy Treehouse	Hernandez		5	Drop6	2	5
Four-Way Split	Houllif		4	Kendor	2	5
March of the Eagles	Peters		5	KSM	2	5
Amos	Richards	Schietroma	10	Drop6	2	5
Sweet Dreams (from Malletsicles)	Tchaikovsky	Steinquest	6	Row-Loff	2	5
America the Beautiful (from Malletsicles)	Ward	Hearnes	6	Row-Loff	2	5
Latin Fantasy	Beck		6	Belwin, Alfred	2	4
A La Escuela from Latin Cuisine	Davila		7	Row-Loff	2	4

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Por La Ruth (from Latin Cuisine)	Davila		7	Row-Loff	2	4
Baila Conmigo from Latin Cuisine	Davila		7	Row-Loff	2	4
Just Bring the Soca (from Latin Cuisine)	Davila		7	Row-Loff	2	4
Flat Baroque	Davis		6	Creative	2	4
Ambience	Flores		10 to 12	Drop6	2	4
A Gaelic Air (More Contest Ens. for Int. Perc.)	Houllif		6	Kendor	2	4
Jazzville, U.S.A. (More Contest Ens. for Int. Perc.)	Houllif		5	Kendor	2	4
The Funk Fraternity (More Contest Ens. for Int. Perc.)	Houllif		4	Kendor	2	4
Escape from Priate Cove	Kane		12	Row-Loff	2	4
Percussion Piece for Six Players	Peterson		6	Kendor	2	4
March from Peter and the Wolf	Prokofiev	Brooks	8	Row-Loff	2	4
Percussion Symphonette for 8 Players	Roy		8	Medici Music Press	2	4
The Temple Of Yang	Roy		8	Medici Music Press	2	4
Two Schumann Songs (4 Players)	Schumann	Lafferty	4	Great Works	2	4
Album for the Young Suite	Tchaikovsky	Jeanne	4 to 5	Permus	2	4
American Folk Song Suite	Artino	Moore	4 to 5	Permus	2	3
Turkish March	Beethoven	Roy	5	Medici Music Press	2	3
The Hawks	Brazauskas		4	Kjos	2	3
Perc. Studies to Produce Complete Perc. Ens. #1	Brown	Musser	Various	Kendor	2	3
Teen-tam-tum	Christian		5	Creative	2	3
Maggpie's Groove	Crockarell		9	Row-Loff	2	3
Spinning Song	Ellmenreich	Brooks	6	Row-Loff	2	3
Mi Milagro (from Beyond Basic Percussion)	Hicks		3 to 8	Tapspace	2	3
Parade of the Wooden Soldiers	Jessel	Willmarth	4	Drop6	2	3
Three Movements For Mallets (4 Players)	Lafferty		4	Great Works	2	3
Bernalillo	Lefever			Kendor	2	3
Tres Fl' Amigos	Miller		3	Grand Mesa	2	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Clave & Sons (from Beyond Basic Percussion)	Rath		8 to 10	Tapspace	2	3
Rhythm Busters	Schinstine		4	Southern	2	3
The Thunderer	Sousa	Hatch	10	Drop6	2	3
Quartet For Paper Bags	Spivack		4	Lang Publications	2	3
Intermediate Trio	Ward		3	Colin	2	3
Quartet	Ward		4	Colin	2	3
Southern Fried	Aukofer		6	Drop6	2	2
Jive For Five	Barnett		5	Alfred	2	2
Piru Bole	Bergamo		Various	Talamala	2	2
Hungarian Dance No. 5	Brahms	Roy		Medici Music Press	2	2
The Chase	Brown		3	Kendor	2	2
Amores	Cage		3	C. F. Peters	2	2
The Confidants	Fabrizio		8	Kendor	2	2
Calico	Flores		6 to 8	Drop6	2	2
Conversations	Gottry		3	Gottry Percussion	2	2
March Humoresque	Hall		5	Carl Fischer	2	2
Civil War Songs (all)	Hall		4	Ludwig	2	2
The Welsh And The Irish	Hall		4	Ludwig	2	2
Take Your Turn	Hall		3	Ludwig	2	2
Flying Sticks	Harr		3	Kjos	2	2
Harvey Quintet	Harr		5	Kjos	2	2
The Streamliner	Hatch		11	Drop6	2	2
Eight Easy Mallet Quartets (collection)	Jeanne		4	Permus	2	2
Fanfare & Fugue	Keown		6	Matrix	2	2
Shiprock	Lefever		5	Kendor	2	2
Basho Songs for Soprano and Percussion	Miller		4	Music for Percussion	2	2
Taiko Drums	Mixon		3	Kendor	2	2
Deep River	Moore		4 to 5	Permus	2	2



Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Four Over Four	Nagel		4	Kendor	2	2
Los Conquistadors	Pappas		3	JPM	2	2
Clockwork	Phillips		5	Kendor	2	2
March Suite	Russell		3	Fleisher	2	2
Tale of the Dragon	Slawson		12	Tapspace	2	2
World Tour (10 Quintets in Multi-Cultural Styles)	Spears		Various	Kendor	2	2
Ritmo Jondo	Surinach		6	AM Percussion	2	2
Seaside Stroll	Taylor		6	C. Alan	2	2
Dance Of The Little Swans	Tchaikovsky	Perez		Drop6	2	2
Classical Gas - 3 Pieces from Album for the Young	Tchaikovsky	Steinquest	4	Row-Loff	2	2
Forest Journey	Ukena		3	RBC Pub.	2	2
Festival Ensemble Book 2	Various	Pearson	Various	Kjos	2	2
Groovesicles	Various		Various	Row-Loff	2	2
Trio for Snare Drum, Tom-Tom & Bass Drum	Ward			CC	2	2
Impact	Ward			PRO	2	2
Night Drop	Wimer		6	FJH	2	2

Table 4.

*Grade 2.5 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Six Little Indians	Firth		6	Carl Fischer	2.5	10
South of the Border	Freytag		6 to 8	Row-Loff	2.5	8
Baja	Schory		5	Creative, Ludwig	2.5	8
Children's Songs Set 1	Corea	Steinquest	4	Row-Loff	2.5	7
Three for All	Davis		6	Barnhouse	2.5	7
Prologue and Fight	Spears		4	Southern	2.5	7

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Interplay for Percussion Sextet	Whaley		6	Meredith Music	2.5	7
Marimba	Lara	Jeanne	4	Permus	2.5	6
Sonora	Lefever		3	Kendor	2.5	6
Agnus Dei (dbl. Quartet)	Palestrina	Moore	4	Permus	2.5	6
March for Percussion	Raab		6	Music for Percussion	2.5	6
Balalaikan Holiday	Brand		8	Kendor	2.5	5
Percussion for Five	Butts		5	Barnhouse	2.5	5
Montana Mile (from Malletsicles)	Crockarell		6	Row-Loff	2.5	5
The Entertainer	Joplin	Freytag	6 to 8	Row-Loff	2.5	5
Whole Tone Fantasy	O'Connor		6	Barnhouse	2.5	5
Gavotte for Percussion	Ostling		6	Belwin	2.5	5
Rhythmsicles	Argenziano	Brooks		Row-Loff	2.5	4
What's Up? (from Malletsicles)	Brooks		6	Row-Loff	2.5	4
La Spagnola	Chiara	Jeanne	4	Permus	2.5	4
Bells Anyone? (from Malletsicles)	Crockarell		6	Row-Loff	2.5	4
Under The Big Top!	Crockarell		10 to 12	Row-Loff	2.5	4
Armed Forces (More Contest Ens. for Int. Perc.)	Houllif		6	Kendor	2.5	4
Cielito Lindo	Jeanne		4	Permus	2.5	4
And Four to Go	Lefever		4	Southern	2.5	4
Babby-Q Blues (from Malletsicles)	Mason		6	Row-Loff	2.5	4
Easy 2/4 Percussion Quintet	Ross		5	Music for Percussion	2.5	4
Crab Cannon	Songer		3	Music for Percussion	2.5	4
Etude for Percussion Quartet	Whaley		4	Kendor	2.5	4
Emerald Rainbow from Trisicles	Brooks		3	Row-Loff	2.5	3
Three Times Three from Trisicles	Brooks		3	Row-Loff	2.5	3
Perc. Studies to Produce Complete Perc. Ens. #2	Brown	Musser	Various	Kendor	2.5	3
Perc. Studies to Produce Complete Perc. Ens. #3	Brown	Musser	Various	Kendor	2.5	3
Roman Holiday	Christian		5	Creative	2.5	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Dance of the Wind Up Toy	Crockarell		9	Row-Loff	2.5	3
Rhumba Da Bumba from Trisicles	Crockarell		3	Row-Loff	2.5	3
Rumble.com from Trisicles	Crockarell		3	Row-Loff	2.5	3
Fiesta	Davis		5	Great Works	2.5	3
Drum Check	Del Borgo		6	Kendor	2.5	3
Irish Tune from County Derry	Grainger	Ragsdale	9	Southern	2.5	3
Ticonderoga	Harr		3	Rubank	2.5	3
San Antone	Hernandez		8	Drop6	2.5	3
Procession of the Sardar (from Trisicles)	Ippolitov-Ivanov	Brooks	3	Row-Loff	2.5	3
Xylatin	Jebe		7 to 8	Row-Loff	2.5	3
Three Friends	Kastuck		3	Kastuck Perc.	2.5	3
Snap!	Kastuck		4	KPS	2.5	3
Percussive Counterpoint	Keown		5	Alfred	2.5	3
About the May Pole	Morley	Tanner	5 to 6	Permus	2.5	3
Tri-cycles	Roy		3	Medici Music Press	2.5	3
Three Foxes	Salvo		3	Pro Art	2.5	3
Spiritus!	Spears		5	Kendor	2.5	3
Marcha Cumbria	Tillapaugh		5	Barnhouse	2.5	3
Two Transparent Structures	Udow		5	ACA	2.5	3
The Bells of Dunkirk	Weinberg		5	Southern	2.5	3
Holiday Special	Abel		6	Ludwig	2.5	2
Fanfare For The Common Percussionist	Beck		6	Row-Loff	2.5	2
Ram Rock	Brazauskas		5	Kjos	2.5	2
Three Way Split	Brooks		3	Row-Loff	2.5	2
Gypsy Dance (from Groovesicles)	Campbell		6	Row-Loff	2.5	2
Melancholia	Cavaliere		9	Drop6	2.5	2
The Children's Magic Box	Cavaliere		11 to 12	Row-Loff	2.5	2
Poem for Percussion	Christian		6	Ludwig	2.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Two For Six	Davis		6	Creative	2.5	2
Bajo Los Pines	Eyler		5	Pioneer Percussion	2.5	2
Camptown Races	Foster	Roy	5	Medici Music Press	2.5	2
Connected Forces	Glasscock		12	Southern	2.5	2
Just Like That	Gottry		5	C. Alan	2.5	2
Wood, Metal, Skin	Gottry		3	C. Alan	2.5	2
Funeral March For a Marionette	Gounod	Steinquest	6	Row-Loff	2.5	2
Downfall Of Paris	Harr		5	Carl Fischer	2.5	2
Military Men	Harr		5	Heney	2.5	2
Fifth Symphony for Percussion Quartet	Harrison		4	Belwin	2.5	2
Guiro Hero	Hearnes		10	Row-Loff	2.5	2
Breakfast At Timpani's	Hearnes			Row-Loff	2.5	2
Timpania	Henry		8	Kastuck Perc.	2.5	2
Wood, Skin and Rock	Howden		3	Almitra	2.5	2
Clockworks	Howden		5	Keyboard Percussion	2.5	2
Salmagundi	Kastuck		10	Kastuck Perc.	2.5	2
San Luis	Lefever		4	Kendor	2.5	2
Mesa Verde	Lefever		5	Kendor	2.5	2
Hunting the Lion	Lepper	Kotche	4	Advantage	2.5	2
Fireworks Extravaganza	Madison		7	Grand Mesa	2.5	2
Invasion	McDonnell		6	Ludwig	2.5	2
A Little Spice	Meeboer		5	8th Note	2.5	2
Jo Ha Kyn	Meeboer		5	8th Note	2.5	2
Scherzoid 2	Moore		3	Ludwig	2.5	2
Promenade and Ballet for the Chicks in their Shells	Mussorgsky	Steinquest	6 to 7	Row-Loff	2.5	2
Auburn Run-Out	Muzquiz		4	Muzquiz	2.5	2
Peach Fuzz	O'Gorman		3	Kjos	2.5	2
Barcarolle	Offenbach	Davis	5	Great Works	2.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Variations On A Rhythmic Theme	Ostling		6	Belwin	2.5	2
Three by Three	Pappas		3	JPM	2.5	2
Prelude	Rachmaninoff	Davis	5	Great Works	2.5	2
Escape Artist (from Beyond Basic Percussion)	Rath		6 to 7	Tapspace	2.5	2
Rechargeable Batterie (Beyond Basic Percussion)	Rath		8	Tapspace	2.5	2
Rockreation	Schinstine		4	Warner Brothers	2.5	2
The Happy Farmer	Schumann	Roy	5	Medici Music Press	2.5	2
Rudimental Rock and Rolls	Tham		5	Ludwig	2.5	2
Pilgrim's Chorus from Tannhauser	Wagner	Horner	4	Honey Rock	2.5	2
Two Weber Songs (4 Players)	Weber	Lafferty	4	Great Works	2.5	2

Table 5.

*Grade 3 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Scamper	Spears		5	Barnhouse	3	11
Piece for Percussion	Peters		4	Mitchell Peters	3	9
Scherzo (from Mem. Perc. Ens. Col.)	Goodman		3	Alfred	3	8
Bourree (4 Players Xylo Or Marimba)	Handel	Moore	4	Permus	3	8
Allegro, Water Music	Handel	Moore	4	Permus	3	8
Prelude and Allegro	Volz		5	Bourne	3	8
Evening Prayer	Humperdinck	Moore	4	Permus	3	7
Three By Three	Browne		3	Ludwig	3	6
Barnstormer	Crockarell		3	Row-Loff	3	6
Roll-Off Rhumba	Firth		6	Carl Fischer	3	6
Mancos	Lefever	Merritt	3	Kendor	3	6
Encounter	O'Connor		5	Kendor	3	6

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Ashland High	Abel		4	Ludwig	3	5
Air (for the G String)	Bach	Moore	4	Permus	3	5
Tea For Three	Bellson		3	Southern	3	5
One Over Three	Britton		4	Music for Percussion	3	5
Mozambique	Brooks		10	Row-Loff	3	5
Shongaloo Ramble	Brooks		9 to 11	Row-Loff	3	5
Children's Songs Set 3	Corea	Steinquest	4	Row-Loff	3	5
Synergy	Crockarell		4	Row-Loff	3	5
Fanfare For Percussion	Heim		5	Music for Percussion	3	5
Bacchanale	Hovhaness		5	C. F. Peters	3	5
Viva Los Mazos (from Malletsicles)	Jebe		6	Row-Loff	3	5
Prelude For Four Marimbas	Leonard		4	Ludwig	3	5
Centralization	Schinstine		5	Southern	3	5
Italian Sailor's Song / Funiculi, Funicula	Schumann	Dell'Omo	5	Drop6	3	5
Collisions	Spears		4	Barnhouse	3	5
The Evening News	Brooks		10	Row-Loff	3	4
Oriental Mambo	Davis		8	Creative, Ludwig	3	4
Bravura for Percussion Ensemble	Faini		5	Accura	3	4
Shifting Waves	Gottry		10	Drop6	3	4
Parade	Gould		3	G. Schirmer	3	4
The Blarney Stone (More Contest Ens. for Int. Perc.)	Houllif			Kendor	3	4
Salonika Peppers (More Contest Ens. for Int. Perc.)	Houllif		7	Kendor	3	4
Blue Samba	Houllif			Southern	3	4
Introduction and Allegro	McClaren		4	Wingert-Jones	3	4
Contrapunctus III for Marimba Trio	Alford		3	Southern	3	3
Children's Medley	Bach	Slawson	6	Tapspace	3	3
A Taste Of The Classics	Brooks		12	Row-Loff	3	3
Kumi-Daiko	Brown		5 to 20	Row-Loff	3	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Triple Threat	Ceroli		3	Western International	3	3
Prelude Op. 28, no. 4	Chopin	Jeanne	4 to 5	Permus	3	3
Filmlandia	Christian		7	Creative	3	3
Rondo	Cirone		10	Meredith Music	3	3
Quasi Bassi Nova	Clark		5	Ludwig	3	3
Percussion Quintet	Coleman		5	Western International	3	3
Magic Carpet Ride	Gassi, V		7	8th Note Publications	3	3
Tarantella	Grimo		4	Barnhouse	3	3
Drummers 5	Hankins		5	Carl Fischer	3	3
Five Up Front	Hankins			Fillmore	3	3
Valley Forge	Harr		4	Rubank	3	3
The Thre Musketeers	Houllif		3	Kendor	3	3
Motif for Percussion	Latimer		7	Cole	3	3
Monticello	Lefever		4	Kendor	3	3
Fancy 4	Markovich		4	Ludwig	3	3
Procession of the Gnomes	Ostling		4	Belwin	3	3
Allegro Fantastica	Spears		4	Kendor	3	3
1812 Overture	Tchaikovsky	Houllif	6	Kendor	3	3
Myshe for 3 Marimbas and Piano	Thead		4	Music for Percussion	3	3
Malletsicles!, Percussion Part Opt. (any 1)	Various		Various	Row-Loff	3	3
Eight Trios for Percussion	Balazs		3	Presser	3	2
Jazz Minatures	Beck		5	Belwin	3	2
Abongo	Becker		13	Philharmusica	3	2
March	Beyer		6	Fleisher	3	2
Symphony for Percussion	Brant		16	MCA	3	2
Backroads of Medellion	Brooks		10	Row-Loff	3	2
Pattern Percussion	Brown		4	Kendor	3	2
Percussionata (w/piano)	Brown		5	Kendor	3	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Shadow Chasers	Burritt		5	C. Alan	3	2
Sellinger's Round	Byrd	Weinberg		Southern	3	2
Imaginary Landscape #2	Cage		5	C. F. Peters	3	2
Walk in the Garden of Earthly Delights	Cahn		11	Cahn	3	2
March Right In	Cirone		6	Warner Brothers	3	2
Adagio	Colgrass	Fink	4	Studio 4	3	2
Allegro from Concerto Grosso #2, op. 6	Corelli	Jeanne	3	Permus	3	2
Ostinato Pianissimo	Cowell		9	Presser	3	2
Auto Accident	Davidson		10 to 13	Presser	3	2
Stompin' Thru The Rye	Davis			Creative	3	2
Camptown Races	Foster	Baller	7	RGM	3	2
Cantata Para American Magica	Ginastera		17	Boosey & Hawkes	3	2
Mambo Africano	Gomez	Rife	6	Southern	3	2
Anitra's Dance (from Peer Gynt Suite)	Grieg	Mixon	4	Kendor	3	2
The Phantom Dances	Hennagin		12	Tapspace	3	2
Contest Ensembles for Intermediate Percussionists	Houllif		Various	Kendor	3	2
Three Dance Sketches for Percussion Quartet	Husa		4	AM Percussion	3	2
La Mi La Sol	Isaac	Weinberg		Southern	3	2
Marimba-Stuk	Ishii		3	Ongaku	3	2
The Clown	Kabalevsky	Ukena	6	Southern	3	2
Eight Inventions	Kabelac		6	Boosey & Hawkes	3	2
Ritual No. 1 (Twilight Dance)	Kastuck			Kastuck Perc.	3	2
Ritual No. 2	Kastuck			Kastuck Perc.	3	2
Festival of the New Sun	Keown		6	Tapspace	3	2
Jerry-Co for Percussion	Laverack			Belwin	3	2
Arhus Etudes	Lylloff		Various	Wilhelm Hansen	3	2
Crown of Thorns	Maslanka		8	Oklahoma University	3	2
Impressionato	Mathis		4	Music for Percussion	3	2



Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Re-action	McGuire		4	Kendor	3	2
Marimba Spiritual	Miki		3	Presser	3	2
Ave Verum	Mozart	Jeanne		Permus	3	2
Kala	Nishimura		7	Zen-On Music	3	2
Batuka Samba	O'Mahoney		9	Permus	3	2
Three Tapsters	Ostling		3	Ludwig	3	2
Three of a Kind	Pappas		3	JPM	3	2
Primitive Echoes	Peyton		4	MX	3	2
House Of The Sun	Rencher		3	Marcel Combre	3	2
Alive in Five	Richards	Schietroma	12	Drop6	3	2
Concerto for Vibraphone and Perc. Ens.	Rosauero		6	Pro Percussao	3	2
South of the Border	Roy		4	Medici Music Press	3	2
Arrrr! Flying Sixteenths	Russell		9 to 10	Kastuck Perc.	3	2
Escape To Freedom	Russell		9	Kastuck Perc.	3	2
Bien Sabroso	Sanchez	Mayor	10 to 11	Drop6	3	2
Classic Mallet Trios	Slawson		3	Alfred	3	2
The Three Banditos	Slawson		3	Tapspace	3	2
Desperate Attitudes	Stout		9	Keyboard Percussion	3	2
Diptych No. 4	Stout			Keyboard Percussion	3	2
Bog Music	Udow		4	ACA	3	2
Ionisation	Varese		13	E. C. Kirby	3	2
Teamwork	Vose		4	Kendor	3	2
Ringin' Changes	Wuorinen		12	C. F. Peters	3	2
Uneven Souls	Zivkovic		4	Gertel Verlag	3	2
Trio per Uno	Zivkovic		3	Steve Weiss	3	2

Table 6.

*Grade 3.5 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Mosaics	Spears		6	Barnhouse	3.5	13
Bayport Sketch	Spears		8 to 9	Barnhouse	3.5	12
Alegre Muchacho	Abel		6	Ludwig	3.5	9
Three Dances	McKenzie		3	Music for Percussion	3.5	9
Three Pieces for Percussion Quartet	Benson		4	G. Schirmer	3.5	8
Orientale	O'Connor		8 to 9	Barnhouse	3.5	8
We Three	Buggart		3	Rubank	3.5	7
Air From The Water Music	Handel	Jeanne	4	Permus	3.5	7
A La Nanigo	Peters		5	Mitchell Peters	3.5	7
Introduction and March	Whaley		7	Kendor	3.5	7
Technology	Casella		8	Tapspace	3.5	6
Allemande	Christian		6	Creative, Ludwig	3.5	6
One-eyed Jacks	Ford		6	C. Alan	3.5	6
Soliloquy For Percussion	Gilbert		5	Southern	3.5	6
Nonet	McKenzie		9	Music for Percussion	3.5	6
Hoe-down!	Missal		6	Music for Percussion	3.5	6
Fire	O'Gorman		4	Barnhouse	3.5	6
Introduction And Allegro	Schory		11	Creative, Ludwig	3.5	6
Ancient Voices, Distant Storms	Varner		5	Southern	3.5	6
Percussion on the Prowl	Anslinger		6	Pro Art	3.5	5
Rondo for Percussion	Davis		5	Barnhouse	3.5	5
Mosaics for Percussion	Del Borgo		5	Kendor	3.5	5
Three Play	Ervin		3	Mitchell Peters	3.5	5
William Tell Overture	Rossini	Houllif	6 to 8	Kendor	3.5	5

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Moment Musical	Schubert	Jeanne	4	Permus	3.5	5
Big Yellow Mambo	Steinquest		12	Row-Loff	3.5	5
Tres en los Tambores	Armstrong		3	Drop6	3.5	4
Alarm!	Blume		7	Tapspace	3.5	4
Ostinato-A-Koto	Breaux		6	Drop6	3.5	4
Excalibur	Brooks		12	Row-Loff	3.5	4
Fortress of the Prince	Brooks		9	Row-Loff	3.5	4
Flinging it Threefold	Buggert		3	Rubank	3.5	4
Five Drums in Drive	Butts		5	Barnhouse	3.5	4
Ritmo Suave	Davila		7 to 9	Row-Loff	3.5	4
Latin Resume	Davis		5	Creative	3.5	4
Dimensions III	Del Borgo		4	Kendor	3.5	4
Fanfare for Double Percussion Trio	Frock		6	Southern	3.5	4
Rondalla Aragonesa	Granados	Roy	7	Medici Music Press	3.5	4
Percussive Panorama	Hall		7	Ludwig	3.5	4
Air Express	Heney		4	Carl Fischer	3.5	4
Parade of the Quints	Heney		5	Carl Fischer	3.5	4
Statement For Percussion	Hopkins		5	Presser	3.5	4
Allegro From Quartet In C, Kv 157	Mozart	Glassock	4	Permus	3.5	4
Andante From Quartet In C, Kv 157	Mozart	Glassock	4	Permus	3.5	4
The Winding River	O'Connor		6	Barnhouse	3.5	4
Canon In D	Pachelbel	Boo	4	Ludwig	3.5	4
La Cumparsita	Rodriguez	Jeanne	4	Permus	3.5	4
Scherzo for Percussion	Schinstine		7	Southern	3.5	4
Percussion Movement From Sym No. 1	Tcherepnin		10	Presser	3.5	4
Steppin' Round	Anderson	McClaren	4 to 5	C. Alan	3.5	3
Sonatina in G	Beethoven	Eickbusch	7	Row-Loff	3.5	3
Instant Carmen	Bizet	Brooks		Row-Loff	3.5	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Tijuana Samba	Brand		8	Kendor	3.5	3
The Final Pursuit	Brooks		12	Row-Loff	3.5	3
Morning Flower	Brown		5	Belwin	3.5	3
Nocturne	Chopin	Lefever	3	Ludwig	3.5	3
March Time	Eyler		3	Pioneer Percussion	3.5	3
Fugue for Percussion Ensemble	Faini		6	Accura	3.5	3
Creepy Little Wiggly Things	Gilroy		11 to 13	C. Alan	3.5	3
Factions	Glassock		10	C. Alan	3.5	3
The Bugler Turns Tympanist	Hatch		7	Drop6	3.5	3
Sultans of Swat	Houllif		3	Kendor	3.5	3
Circus for Percussion	Leonard		5	Volkwein, Ludwig	3.5	3
Menuetto from Symphony no. 40	Mozart	Slawson	7	Tapspace	3.5	3
Hannibal's Revenge	Narell	Rennick	12	Drop6	3.5	3
Divertimento	Planchart		3	Music for Percussion	3.5	3
Conversations	Roberts		9	KPS	3.5	3
Metallic Mystique	Schinstine			Southern	3.5	3
Erlkonig	Schubert	Rencher	8	MX	3.5	3
Raspberry Tango	Schulze		4	Tapspace	3.5	3
Odd Duck	Slawson		4	Tapspace	3.5	3
Connecticut Groove	Smales		5	Kendor	3.5	3
Suite No. 1	Smith		5	Tapspace	3.5	3
Arabian Dance	Tchaikovsky	Jeanne	5	Permus	3.5	3
Sonic Boom	Thamm		5	Creative	3.5	3
Modal Scene	Tilles		6	Creative, Ludwig	3.5	3
Upbeat Suite	Various	Slawson	4	Tapspace	3.5	3
La Forza del Destino	Verdi	Aylsworth	14	Tapspace	3.5	3
Tom-Tom Foolery	Abel		4	Carl Fischer	3.5	2
Jesu, Joy of Man's Desiring	Bach	Gaetano	6	Permus	3.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Jesu, Joy of Man's Desiring	Bach	Mathiesen	3	Shawnee Press	3.5	2
Minuet (op. 13 No. 5)	Boccherini	Kostowa	4	Honey Rock	3.5	2
Cade	Bolinger		8	Kendor	3.5	2
First Suite for Marimba Quartet	Boo		4	Ludwig	3.5	2
Classical March in C	Brand			Bramora	3.5	2
Keystone Capers	Brown		7 or 8	Kendor	3.5	2
La Negra	Cahn		5	Cahn	3.5	2
La Bamba	Cahn		4	Cahn	3.5	2
Miniature Suite For Percussion	Cahn		6	Honey Rock	3.5	2
Ritual Dance	Cincotta		3	Cincotta	3.5	2
Intermediate Percussion Ensemble Collection	Cirone		6	Alfred	3.5	2
Percussionality	Cirone		6	Cirone	3.5	2
Me Tarzan	Crockarell		8 to 12	Row-Loff	3.5	2
Quadratic Equation	Crockarell		4	Row-Loff	3.5	2
Hoo-Daiko	Damm		6	Honey Rock	3.5	2
Cruzin'	Davila			Row-Loff	3.5	2
Dun't Be Blue Mon	Davila		10	Row-Loff	3.5	2
El Races de la Camptown	Davis		8	Creative	3.5	2
Waltz For Swingers	Davis		6	Creative	3.5	2
Reverie	Debussy	Boo	4	Marimba Productions	3.5	2
Ritual Fire Dance	DeFalla	Hatch	4	Earl Hatch	3.5	2
Bon Vivant	Dont	Meister	3	Ludwig	3.5	2
Largo from New World Symphony	Dvorak	Musser	5	Forster	3.5	2
Suite for Tamborine and Perc Ensemble	Elias		6 to 10	Opus	3.5	2
Caravan	Ellington	Downs	5	Leonard	3.5	2
Sinister Minister	Fleck	Steinquest	7 to 9	Row-Loff	3.5	2
Strike, Shake & Stomp	Frock		9	C. Alan	3.5	2
Russian Sailor's Dance	Gliere	Hall	4	Great Works	3.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Dance Patterns	Goodman		4	Belwin	3.5	2
Clouds Make the Songo Away	Gottry		8 to 13	Honey Rock	3.5	2
Nola	Green	Arndt	4	Cahn	3.5	2
March Of The Dwarfs	Grieg	Aylsworth	13	Drop6	3.5	2
Christmas Time is Here	Guaraldi	Brooks	8 to 9	Row-Loff	3.5	2
Rataplan	Harr		3	Cole	3.5	2
Colonel Irons	Harr		5	Cole	3.5	2
Lieut. Donna	Harr		5	Cole	3.5	2
Newport	Harr		5	Cole	3.5	2
The Black Cat	Harr		5	Cole	3.5	2
Two Gentlemen of Virginia	Houllif		6	Southern	3.5	2
Paquita (Mexican Song)	Jeanne		5	Permus	3.5	2
Agua de Beber	Jobim	Moraes	7 to 12	Tapspace	3.5	2
The Entertainer	Joplin	Clark	5 to 6	Alfred	3.5	2
Concertino for Percussion	Kim			Mitchell Peters	3.5	2
Kontrab	Kivstad		7	Cole	3.5	2
The Good News	LaRosa		4	HaMar	3.5	2
First Voyage Of Auki Badorkins	LaRosa		5	Kendor	3.5	2
Dolores	Lefever		3	Kendor	3.5	2
Marche	Leonard		6	Drop6	3.5	2
Pogo Sticks	Lytle	Steinquest	8	Row-Loff	3.5	2
Prelude and Dance	Moore			Ludwig	3.5	2
Soliloguy and Schenza	Moore		7	Ludwig	3.5	2
Oye Como Va	Puente	Downs	12	Leonard	3.5	2
Tat Dugga Da Kaa	Queen		5	Drop6	3.5	2
Pieces of Eight	Reeves			Tapspace	3.5	2
What's the Cost-A-rica	Richards	Schietroma	13	Drop6	3.5	2
William Tell Finale	Rossini	Hall	3	Great Works	3.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
A Toast to the New Year	Rossini	Parthun	4 to 5	Permus	3.5	2
Aquarium	Saint-Saëns	Moore	6	C. Alan	3.5	2
Danse Bacchanale	Saint-Saëns	Baker	13	Drop6	3.5	2
Rendezvous	Samuels		9	Belwin	3.5	2
Sonata #93	Scarlatti	Iadonisi	3	Emperor Music Press	3.5	2
Traumerei	Schumann	Schinstine	5	Southern	3.5	2
Three Pieces from The Album for the Young	Schumann	Davis	4	Western International	3.5	2
Polka from the Golden Age	Shostakovich	Peters	6	Steve Weiss	3.5	2
Four Comments for Latin Hand Instruments	Snider		4	Ludwig	3.5	2
Country Variations	Spears		6	Barnhouse	3.5	2
Holiday Suite for Percussion	Spears		3	Barnhouse	3.5	2
Flight of the Falcon	Spears		8	Southern	3.5	2
Mah-Ná Mah-Ná	Umiliani	Retschulte	8 to 14	Tapspace	3.5	2

Table 7.

*Grade 4 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Three Asiatic Dances	Frock		6	Southern	4	10
The Easy Winners	Joplin	Freytag	4	Row-Loff	4	10
Four/Four For Four	Cirone		4	Cirone	4	9
Antiphon	Combs		10	Southern	4	8
The Entertainer	Joplin	Moore	4 to 5	Permus	4	8
Can-Can, From Orpheus	Offenbach	Jeanne	4	Permus	4	8
Cameo Suite	Spears		6	Barnhouse	4	8
Millennium	Brooks		14	Row-Loff	4	7
Mau-Mau Suite	Davis		8	Creative	4	7

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Teamwork	Glassock		7	C. Alan	4	7
Sabre Dance	Khachaturian	Moore	7	Permus	4	7
Espani Cani	Marquina	Jeanne	4	Permus	4	7
Ritual of the Tribe	Brooks		11 to 12	Row-Loff	4	6
Statements For Percussion	Muczynski		5	G. Schirmer	4	6
Ceremonium	Spears		8	Barnhouse	4	6
African Sketches	Williams		4	Ludwig	4	6
Bouree From Partita No. 1	Bach	Olmstead	4	Studio 4	4	5
G-force	Beck		3	Kendor	4	5
Valley of Nepal	Brooks		14 to 15	Row-Loff	4	5
Mo Java	Davila		8 to 10	Row-Loff	4	5
Afro-Amero	Faini		8	Belwin	4	5
Pursuit for Solo Marimba and Percussion Ensemble	Jenny		6	Permus	4	5
Re: Percussion	Karlin		4	Sam Fox	4	5
Extremes	Mancini			Kendor	4	5
Quartet	Payson		4	Music for Percussion	4	5
Ragtime Renegades	Spears		3	Barnhouse	4	5
Ave Maria	Bach	Jeanne	4 to 6	Permus	4	4
Stormbreak	Casella		8	Tapspace	4	4
Glitzville	Crockarell			Row-Loff	4	4
Bossa Novacaine	Davis		6	Barnhouse	4	4
Fiesta	Flores		3	Drop6	4	4
Three of a Kind	Glassock		3	Kendor	4	4
Dill Pickles	Johnson	Argenziano		Row-Loff	4	4
Solace	Joplin	Rauschenberg	4	Columbia Pictures	4	4
Four Horsemen	Markovich		4	Creative, Ludwig	4	4
Prelude for Percussion	Miller		6	Music for Percussion	4	4
Storm Warning And Dance	Riley		8	C. Alan	4	4



Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Ritmica No. 5	Roldan		5	Southern	4	4
And Four To Go	Roy		4	Medici Music Press	4	4
Blue Percussion	Tilles		6	Creative	4	4
Stinkin Garbage	Argenziano		4 to 32	Row-Loff	4	3
Tag Team	Beck		3	Kendor	4	3
Drummer's Canzonetta	Buggert		3	Rubank	4	3
Dystopia	Casella		15	Tapspace	4	3
Serengeti	Crockarell		14	Row-Loff	4	3
Fughetta Rock	Davis		5	Barnhouse	4	3
The Girl with the Flaxen Hair	Debussy	Barton	5 to 7	PermUS	4	3
Dr. Gradus ad Parnassum	Debussy	Britt	7	Row-Loff	4	3
Rondo Barock	Dutton		8	Mitchell Peters	4	3
Four For Four Percussion Quartet	Eaklor		4	Music for Percussion	4	3
The Palace of Nine Perfections	Ewazen		10	Oklahoma University	4	3
Rhythm and Colors	Farago		6	CPL	4	3
Undercurrents	Gaetano		7	Innovative	4	3
Gate to Heaven: Journey of the Soul	Gillingham		9	C. Alan	4	3
Hands Up	Gottry		3	C. Alan	4	3
In the Hall of the Mountain King	Grieg	Fyffe	12	Drop6	4	3
Snares Forward	Hankins			Fillmore	4	3
Four Canons	Haydn	Leonard	4	Ludwig	4	3
The Whole Toy Laid Down	Hollinden		4	C. Alan	4	3
Contrarhythmic Ostenato	Iverson		6	Music for Percussion	4	3
Quintession	Jemison			Western International	4	3
The Entertainer	Joplin	Houllif	3 to 4	Kendor	4	3
Stoptime Rag	Joplin	Burkett	3	PermUS	4	3
Winter Fantasy	Leonard		10	Drop6	4	3
Trio Con Brio	McMahan		3	Studio P/R	4	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Taqsim	Meister		7	C. Alan	4	3
Game Over	Moore		9	Innovative	4	3
Sextet	Olson		6	Music for Percussion	4	3
Rhythmic Statements	Rago		5	Alfred	4	3
Ritmica No. 6	Roldan			Southern	4	3
The Bedford Three	Salvo		3	Tapspace	4	3
Aria And Burlesque	Scarlati		4	Any Standard Edition	4	3
Sextet	Siwe		6	Music for Percussion	4	3
Scherzo from Symphony No 4	Tchaikovsky	Rath	9	Tapspace	4	3
Ai, Ai, Ai, Ai, Ai, Ai, Ai, Ai	Abujamra	McDonald	8 to 10	Drop6	4	2
Alma Nao Tem Cor	Abujamra	Smith	11 to 13	Drop6	4	2
Sevilla (Sevillanas)	Albeniz	Whyte	8	Tapspace	4	2
Brandenburg Concert no. 2	Bach	Freytag	10	Row-Loff	4	2
Rhythmitis	Beck		5	Kendor De Santis, Ed.	4	2
Raspberries	Boone		3	Salabert	4	2
Rapid Transit	Brooks		16 to 17	Row-Loff	4	2
Brazilian Street Dance	Brown			Belwin	4	2
Celestials (8 Players)	Brown		8 to 9	Belwin	4	2
Percussion Trajections	Brown		4	Kendor	4	2
Four Studies	Burt		4	Contemporary	4	2
Centrifugal	Crockarell			Row-Loff	4	2
Curse of Tortuga	Crockarell		14 to 16	Row-Loff	4	2
Bailando La Soca	Davila		10 to 15	Row-Loff	4	2
Scherzo & Cadenza	Delancey		4	Mitchell Peters	4	2
Phonetiks for Percussion	Delp		6	Kendor	4	2
Percussion Ensemble Collection Level III	Farberman			Belwin	4	2
Lucy's Riff	Goldenberg		6	Chappell	4	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Chasin' the Beat	Grant		4	Presser	4	2
Handling Handel	Handel		3	Permus	4	2
Royal Firework Suite	Handel	Grimo	4	Southern	4	2
Three Concert Pieces For 8 Hands on Two Marimbas	Hatch		5	Drop6	4	2
Casper's Lullaby	Horner	Campbell	11 to 12	Row-Loff	4	2
A Moment Of Funk	Houllif			Kendor	4	2
Kentucky Rosewood	Houllif		3 to 4	Percussion Music Inc.	4	2
Heavy Metal	Hunter		5	Drop6	4	2
Hava Nagila	Jacob			Hal Leonard	4	2
Servitude	Jones	Schietroma	10	Drop6	4	2
Variants	Kastuck		5	Ludwig	4	2
Primal Groove	Keeny		6	C. Alan	4	2
Trio for Percussion	Kraft		3	Music for Percussion	4	2
Promenade	Leonard		6	Ludwig	4	2
Concerto da Camera No. 5	Loeb		5	Lang Percussion	4	2
Pagan Place	Meister		4	Ludwig	4	2
Consolation, Op. 30, no. 3	Mendelssohn	Tanner	5 to 6	Permus	4	2
Race the Desert	Moore		11	Row-Loff	4	2
Africa	Moreira	Brochocki	8	Drop6	4	2
Rondo in D	Mozart	Schinstine	4	Southern	4	2
Cha-Cha Rufus	O'Mahoney			Permus	4	2
Chopsticks	Owen	Hicks	2 to 8	Tapspace	4	2
Rhythmology	Pappas		4	JPM	4	2
Two Postludes	Presser		3	TEN	4	2
Invention	Price		4	Music for Percussion	4	2
Afro Blue	Santamaria	Kikta	11	Agave	4	2
La Chiave	Schietroma	Schietroma	12 to 13	Drop6	4	2
Rosamunde	Schubert	Jeanne	4 to 5	Permus	4	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
The Lenox Overture	Sergel		6	JPM	4	2
Tango Argentino	Valverde	Gottlieb	6 to 7	Row-Loff	4	2
Now the Day Is Over	Willmarth		9	Tapspace	4	2

Table 8.

*Grade 4.5 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Three Brothers	Colgrass		9	Music for Percussion	4.5	13
Overture for Percussion Ensemble	Beck		8	Kendor	4.5	11
Percussion Music	Colgrass		4	Music for Percussion	4.5	11
Discussion for Percussion	Rauschenberg		4	Western International	4.5	11
A La Samba	Peters		6 to 8	Associated Music	4.5	10
Fugue In C Minor	Bach	Moore	3	Permus	4.5	9
Head Talk	Ford		5	Innovative	4.5	9
Overture in Percussion	Cirone		5	Alfred, Cirone	4.5	8
Three Episodes for Percussion Ensemble	O'Reilly		5	G. Schirmer	4.5	8
El Muchacho Cinco	Argenziano		5	Row-Loff	4.5	7
Rondo from String Quartet op. 33, no. 3	Haydn	Jeanne	4	Permus	4.5	7
Galloping Comedians	Kabalevsky	Jeanne	4	Permus	4.5	7
Study in 5/8	Peters		4	Mitchell Peters	4.5	7
Fixations	Snider		6	Barnhouse	4.5	7
Sharpened Stick	Dietz		5	Keyboard Percussion	4.5	6
Musica Battuta	Schiffman		7	Associated Music	4.5	6
A Time for Jazz	Spears		8	Southern	4.5	6
Fanfare For Tambourines	Alfieri		6	Music for Percussion	4.5	5
Announcement for Percussion	Delp		4	Kendor	4.5	5

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Rainbows	Gomez		4	Southern	4.5	5
Components	Kastuck		10	Kastuck Perc.	4.5	5
Modulation	Blount		5	Carl Fischer	4.5	4
Above And Beyond	Brown			Warner Brothers	4.5	4
Batik	Campbell		10	Row-Loff	4.5	4
Ellipsis	Daughtrey		8	C. Alan	4.5	4
Suite for 3 Drum sets	Elias		3	Educational Ideas	4.5	4
Sixty-five Years from Tomorrow	Elias		3	Opus	4.5	4
Moresque	Granados	Tanner	7	Permus	4.5	4
Sweet Rio	Lipner	Steinquest		Row-Loff	4.5	4
Allegro Assai From Quartet In Eb, Kv 17	Mozart	Glassock	4	Permus	4.5	4
Rondo From Quartet In B-flat, Kv 159	Mozart	Glassock	4	Permus	4.5	4
Fuga Giocosa	Paine	Roy	3	Medici Music Press	4.5	4
Oblivion	Piazzolla	Smith	12	Drop6	4.5	4
Japanese Overture	Rosauro		7 to 8	Pro Percussao	4.5	4
Danse Macabre	Saint-Saëns	Slawson	8	Tapspace	4.5	4
Clintonian Sketch	Spears		8	Southern	4.5	4
Bound For Marakesh	Brooks		8	Row-Loff	4.5	3
The Mexican Collection (any Four)	Brown		4 to 6	Alfred	4.5	3
Gorsky's Dream	Crockarell			Row-Loff	4.5	3
Stratus	Crockarell		9	Row-Loff	4.5	3
Shock Factor	Daughtrey		5	C. Alan	4.5	3
Para Rafa	Davila		10 to 12	Row-Loff	4.5	3
Greensleeves	Davis		5	Creative	4.5	3
Ballet	Debussy	Fang	5	Drop6	4.5	3
Preludio for Percussion	Del Borgo		6	Kendor	4.5	3
Triple Threat	Eyler		3	Permus	4.5	3
Highlife	Faini		12	Belwin	4.5	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Conon for Percussion	Goodman		6	Belwin	4.5	3
B-force!	Kastuck		3	KPS	4.5	3
Quintet for Percussion	Lepak		5	Award	4.5	3
Variations On A Ghanaian Theme	Levitan		3	Any Standard Edition	4.5	3
Five Short Pieces	Miller		5	Ludwig	4.5	3
Gopak	Mussorgsky	Moore		Percussion Music Inc.	4.5	3
Danza Furioso	Ovalle		4	Tapspace	4.5	3
Symphony for Percussion #2	Parchman		7	Seesaw	4.5	3
The Epic of Western Man	Prentice		4	Belwin, Alfred	4.5	3
Trout Scherzo	Schubert	Primatic	7 to 13	Tapspace	4.5	3
Incantation and Festal Dance	Spears		8	Kendor	4.5	3
Pizzicatto Polka	Strauss	Schinstine	4	Southern	4.5	3
Razzle Dazzle & Rock	Tatgenhorst		6	Barnhouse	4.5	3
Three Fugues For 3 Percussionists	Bach	DeLacluse		Leduc	4.5	2
Downfall	Beck		5	Honey Rock	4.5	2
Andiamo	Beck		4	Kendor	4.5	2
Ostinato	Bernard		5	C. F. Peters	4.5	2
Gypsy Dance From Carmen	Bizet	Faberman		CORT	4.5	2
Danse Boheme	Bizet	Sharp		Cyberwinds	4.5	2
The Conquerors	Blount		3	Carl Fischer	4.5	2
Reggaelia	Brown			Belwin	4.5	2
Four Times Three	Brown		4	Kendor	4.5	2
Un Misterio	Cahn	Cahn	4	Cahn	4.5	2
Balalaika (Russian Folk Song Suite)	Cahn		5	Keyboard Percussion	4.5	2
Percussion Sextet #1	Coleman			Gwyn	4.5	2
Arabesque No. 1	Debussy	Hirsch	6	Drop6	4.5	2
Golliwog's Cakewalk	Debussy	Britt	6	Row-Loff	4.5	2
Serenade for the Doll	Debussy	Britt	7	Row-Loff	4.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Slavonic Dances No. 2, Op. 46	Dvorak	VanDerhorst		Warner Brothers	4.5	2
Zulu Welcome	Fink		6	Simrock	4.5	2
Rondo for Percussion	Gilbert			Southern	4.5	2
Three Grieg Dances	Grieg	Springer		Warner Brothers	4.5	2
Tilted Spheres	Hall		5	C. Alan	4.5	2
Taiko	Harding		8	C. Alan	4.5	2
Xolo	Hearnes		14	Row-Loff	4.5	2
Two Contemporary Scenes	Leonard		3	Leonard	4.5	2
Crescendo	Lepak		11	Windsor	4.5	2
Chamade Suite For Snare Drum Quartet	Lesnik		4	Honey Rock	4.5	2
The Music Box, op. 32	Liadlow	Meister	3 to 5	Permus	4.5	2
City Soca	Lipner	Ford		Malletworks Music	4.5	2
Dancin' At The Gates	Mancini		9	Kendor	4.5	2
Tarantella	Mendelssohn	Tanner	6	Marimba Productions	4.5	2
African Elephant Run	Molenhof		6	Belwin	4.5	2
The Highway	Montoya		7	Drop6	4.5	2
The Rhythm of Figaro	Mozart	Eidam	4	Kendor	4.5	2
Rondo from Serenade No. 10	Mozart	Chandler	5	Pioneer Percussion	4.5	2
Four on the Floor	Peyton		4	Matrix	4.5	2
Momentum	Putnam		4	Kendor	4.5	2
Fred No Frevo	Rosauro		4	Malletworks Music	4.5	2
Acoustic Suite	Schinstine		6	Southern	4.5	2
Symphony No. 8 Movement 1	Schubert	Rollins	9	Drop6	4.5	2
Echoes	Skidmore		4	Keyboard Percussion	4.5	2
Two Frescos	Spears		6	Barnhouse	4.5	2
Woven Tales	Spears		8	Barnhouse	4.5	2
Waldteufel	Sussman		3	JPM	4.5	2
The Sighs of Carnival	Ukena		7	Southern	4.5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Drum Amalgam	Vidiksis		3	Honey Rock	4.5	2
Hieroglyphics	West		9	Kastuck Perc.	4.5	2

Table 9.

*Grade 5 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Toccata	Chavez		6	Belwin, Alfred	5	14
Encore in Jazz	Firth		7	Carl Fischer	5	12
Trio for Percussion	Benson		3	Music for Percussion	5	9
Japanese Impressions	Cirone		5	Belwin, Cirone	5	9
October Mountain	Hovhaness		6	C. F. Peters	5	9
Sonatina	Tull		4	Boosey & Hawkes	5	9
Theme and Variations (from Mem. Perc. Ens. Col.)	Goodman		4	Belwin Belwin, Alfred,	5	8
Suite for Percussion	Kraft		4	Presser	5	8
African Welcome Piece	Udow		12	Sam Fox	5	8
Farandole From L' Arleisienne Suite No. 2	Bizet	Jeanne	5	Permus	5	7
Sextet For Percussion	Carno		6	Music for Percussion	5	7
Inventions on a Motive	Colgrass		4	Music for Percussion	5	7
Log Cabin Blues	Green	Becker	5	Kastuck Perc.	5	7
Trio Sonata (London) No. 1	Haydn	Moore	3	Permus	5	7
Dill Pickles	Johnson	Becker	5	Becker	5	7
Little Fugue In G Minor	Bach	Moore	4	Percussion Music Inc.	5	6
Triptych	Cirone		4	Belwin	5	6
Mercury Rising	Daughtrey		7	C. Alan	5	6
Rondo Scherzando	Dotson		5	Southern	5	6
Afta-stuba	Ford		3	Innovative	5	6



Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Sacrificial Rite	Gillingham		5	C. Alan	5	6
Dawn Patrol	Heney		3	Barnhouse	5	6
Three Movements For Percussion Ensemble	Keagle		6	Music for Percussion	5	6
Introduction and Allegro	McKenzie		4	Music for Percussion	5	6
Circus Circus!	Crockarell		10 to 12	Row-Loff	5	5
Six Slick Stix Click Licks	Goldstaub		3	M. Baker Pub.	5	5
Music for Percussion	Russo		4	Sam Fox	5	5
Four Stories	Bellson		4	Try	5	4
Golliwog's Cakewalk (the Children's Corner)	Debussy	Schietroma	5 to 6	Drop6	5	4
Quaternion	Delp		4	Southern	5	4
Forest Rain	DePonte		6	Music for Percussion	5	4
Calypso	Erskine	McDonald	9	Drop6	5	4
Hurricane Camille	Fleck	Steinquest	7	Row-Loff	5	4
Spanish Dance	Granados	Fink	4	Studio 4	5	4
Cross-Corners	Green	Becker	5	Becker	5	4
Ragtime Robin	Green	Becker	5	Becker	5	4
Stop-Time	Green	Becker	5	Becker	5	4
Rainbow Ripples	Green	Becker	5	Becker	5	4
Fluffy Ruffles	Green	Cahn	5	Cahn	5	4
Canticle No. 1	Harrison		5	Music for Percussion	5	4
El Cumbunchero	Hernandez	Faini	11	Belwin	5	4
Scherzino, op. 18, #2	Moszkowski	Tanner	6	Permus	5	4
Pictures at an Exhibition	Mussorgsky	Hannum	12	Drop6	5	4
Music for Pieces of Wood	Reich		5	Universal	5	4
Cataphonics	Weiner		10	Sam Fox	5	4
Away Without Leave	Becker		5	Keyboard Percussion	5	3
Streams	Benson		7	Music for Percussion	5	3
Excerpts from Carmen Suite	Bizet	Houllif	7	Kendor	5	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Introduction and Fugue	Buggert		11	Kendor	5	3
Shock and Awe	Carr		13	TapSPACE	5	3
Take Five	Childs		5	TRI	5	3
Dichotomy	Cirone		8	Belwin	5	3
Chief Judge	Collins		4	Ludwig	5	3
Power Struggle	Daughtrey		8	C. Alan	5	3
Quartet No. 12 in F Major	Dvorak	Rennick	13	Drop6	5	3
Carnival Overture Op.92	Dvorak	Rosener	14	Drop6	5	3
Four for Percussion	Erb		8	Music for Percussion	5	3
Common Times	Flores		11	Drop6	5	3
NIGHTWATCH	Ford		6 to 7	Drop6	5	3
Fascinating Rhythm	Gershwin	Moore	7 to 8	Alfred	5	3
Paschal Dances	Gillingham		13	C. Alan	5	3
Caprice Valsant	Green	Becker	5	Becker	5	3
Suite For The Victims Of Ap Dong Gi	Hampton		5	Southern	5	3
Home by Sundown	Hicks		3	TapSPACE	5	3
For Four Percussionists	Keezer			Kendor	5	3
Four Images	Leonard		5	Ludwig	5	3
Jubilee Concerto	Mancini		9	Kendor	5	3
Four Rudimental Twists	Maricle		4	Kendor	5	3
Celestial Welcome	McGuire		8	Alfred	5	3
American Patrol	Meacham	Houllif	6 to 8	Kendor	5	3
Lua	Moreira	McDonald	10 to 11	Drop6	5	3
Twisted	Moss		4	Drop6	5	3
Calabash	Narell	Mayor	8	Drop6	5	3
Puzzle Piece	O'Meara		3	Keyboard Percussion	5	3
The Mill	Raff	Jeanne	4	Permus	5	3
String Quartet in F	Ravel	Primatic	7	TapSPACE	5	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Aware Of Discussion	Riley		8	C. Alan	5	3
Russian Easter Overture	Rimsky-Korsakov	Primatic	14	Drop6	5	3
Flight to Turkey	Rimsky-Korsakov	Freytag	13	Row-Loff	5	3
Dance of the Tumblers	Rimsky-Korsakov	Norfleet	13	Tapspace	5	3
Three Dance Movements	Russell		3	Presser	5	3
Adagio, Symphony No. 3	Saint-Saëns	Gipson	8	Oklahoma University	5	3
Shades of Glass	Schulze		14	Tapspace	5	3
The REM Cycle	Schulze		12	Tapspace	5	3
Akadinda Trio	Sejourne		3	Honey Rock	5	3
Suite for Drums	Smith		3	Carl Fischer	5	3
Amparita Roca	Texidor	Jeanne	4 to 5	Permus	5	3
Enchanted Circus	Tignor		4	Permus	5	3
Estamos Adorando Tokio	Abujamra	Smith	11 to 13	Drop6	5	2
Sonata Ico	Adams		4	Permus	5	2
Albeniz Dances	Albeniz	Sergel	3	JPM	5	2
Shiva's Dance	Arevalo		8	Drop6	5	2
Leading Onward	Aukofer		7 to 8	Drop6	5	2
Fugue in A Major	Bach	Houllif	3	Permus	5	2
Brandenburg No. 2: Allegro Moderato	Bach	Slawson	10	Tapspace	5	2
Jesu, Joy of Man's Desiring	Bach	Slawson	6	Tapspace	5	2
Allegro Barbaro	Bartok	Steinquest	12 to 13	Row-Loff	5	2
Nola	Beck		6	Honey Rock	5	2
Sonata No. 14, Op. 27, No. 2, "Moonlight Sonata"	Beethoven	Gottlieb	5	Row-Loff	5	2
La Boda de Luís Alónso	Bellido	Lopez	10	Tapspace	5	2
Equal Fire	Bissell		6	Go Fish Music	5	2
Wildwood	Bissonnette	Rennick	10 to 11	Drop6	5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Farandole	Bizet	Parks	4 to	Grand Mesa	5	2
Miacacla's Aria	Bizet	Janicki	6	Permus	5	2
Drummers Courageous	Blount		3	Carl Fischer	5	2
Concerto for Percussion Ensemble	Brand		8	Bramora	5	2
Continuum	Briskey		4	Tapspace	5	2
Let The Big Dawg Eat	Brooks		5	Row-Loff	5	2
Seven Come Eleven	Brooks		7	Row-Loff	5	2
Don't That Beat All	Brown			Belwin	5	2
Particles	Brown		6 to 7	Southern	5	2
Blue Rondo A La Turk	Brubeck	Moore	6	Alfred	5	2
Blue Rondo A La Turk	Brubeck	Crockarell	8	Row-Loff	5	2
Time Traveler	Cahn		5	Cahn	5	2
Bangala	Childs		14	C. Alan	5	2
Patterns For Percussion	Clark		5	BMP	5	2
Swimmin' In It	Coers			Drop6	5	2
Reverie	Debussy	Rice	8	C. Alan	5	2
Claire de Lune	Debussy	Smith	5	Drop6	5	2
Feast	Douglas		8	Really Good Music	5	2
New South Africa	Fleck	Hearnes		Row-Loff	5	2
Big Country	Fleck	Johannessen	8 to 10	Tapspace	5	2
Wooden Whirl	Frackenpohl		5	Shawnee	5	2
Preachers, Thieves, and Acrobats	Gibson			Keyboard Percussion	5	2
Angels of the Apolcalypse	Gillingham		8	C. Alan	5	2
Whirlwind	Gillingham		8	C. Alan	5	2
Time Mixer	Glassock		3	Kendor	5	2
Proliferation Suite (from Mem. Perc. Ens. Col.)	Goodman		4	Alfred	5	2
Basic Geometry	Gottry		3	C. Alan	5	2
The Whirlwind	Green	Schinstine		Southern	5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Concerto Grosso Op. 3 No. 3	Handel	Peyton	4	Matrix	5	2
Pliatan	Hatch		4	Drop6	5	2
Mallet Trios-9 Haydn Flute Clock Pieces	Haydn	McCarthy	5	Hamar	5	2
Bolero	Heney		3	Carl Fischer	5	2
Pony Express	Heney		4	Carl Fischer	5	2
The Big Show	Heney		5	Carl Fischer	5	2
Implosion	Hood		4	Somers	5	2
Common Relationships Across Percussion	Kellis		6	Drop6	5	2
Three Sketches For Percussion	Kennedy		5	Innovative	5	2
Clapping Music Variations	Kotche, Reich		11 to 12	Alfred	5	2
Three Bean Suite	Kumor		3	Honey Rock	5	2
Impetus	Long		5	C. Alan	5	2
Mixtures 2	Long		8	C. Alan	5	2
Quiet	McBride		7	Southern	5	2
Please Pass The Beats!	McGuire		5	Kendor	5	2
Prelude for Percussion Trio	Meyers			HAMA	5	2
Percussion for 5 Players	Mickelsen		5	Music for Percussion	5	2
Characteristic Signs Of Stress	Mikula			Keyboard Percussion	5	2
The Canyon	Montoya		11	Drop6	5	2
Grog An' Heather	Putnam		3	Kendor	5	2
Declarative Stances	Riley		8	Ludwig	5	2
Italian in Algiers	Rossini	Kitz	17	Drop6	5	2
Kabe	Roy		10	Barnhouse	5	2
Mas Fuerte	Rush		6	C. Alan	5	2
Sin Timbal	Sanchez	Mayor	10	Drop6	5	2
Stylistic Modulations for 3	Sanderbeck		3	JW3	5	2
The Percussive Rondo	Schmidt		4	Western International	5	2
Rudimental Roulade	Shirley	Buggert	5	Rubank	5	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Breakdown	Slayter		4	Tapspace	5	2
Brazilian Beat	Smales		5	Kendor	5	2
Bread and Butter	Smith		4	Row-Loff	5	2
Winstone Suite	Spears		8	Barnhouse	5	2
Blues And Chaser	Spears			Southern	5	2
Ozone	Stamp		11 to 12	Honey Rock	5	2
The Devil's Dance	Stravinsky	Ancona	8	Tapspace	5	2
La Lorona	Tradatitonal	Jeanne	4	Permus	5	2
Tala	Varner		7	Varner	5	2
Winter from the Four Seasons	Vivaldi	Slawson	10	Tapspace	5	2

Table 10.

*Grade 6 Compositions Recommended on Two or More Lists, Ordered by Frequency*

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Gainsborough	Gauger		5	Southern	6	10
Jazz Variants	Beck		8	Boston Music	6	9
Concerto for Drum Set and Percussion Ensemble	Beck		7	Kendor	6	9
Ceremonial for Percussion	Creston		7	G. Schirmer	6	9
Metric Lips (4 Players)	Fleck	Steinquest	4	Row-Loff	6	9
Xylophonia	Green	Becker	5	Becker	6	9
Toccata And Fugue In D Minor	Bach	Moore	4 to 5	Permus	6	8
Chamber Piece for Percussion	Colgrass		5	Music for Percussion	6	8
Allegro (mvt. 1) Eine Kleine Nachtmusik	Mozart	Moore	4	Permus	6	8
Swords of Moda-Ling	Peters		8	Forster	6	8
Ogoun Badagris	Rouse		5	Helicon	6	8
Hungarian Dance No. 5	Brahms	Houllif	4	Permus	6	7

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Pulse	Cowell		5	Music for Percussion	6	7
Stubernic	Ford		3	Innovative	6	7
Ku-Ka-Ilimoku	Rouse		4	Helicon	6	7
Fantasia In C Minor	Bach	Schinstine	5	G. Schirmer	6	6
First Construction in Metal	Cage		6	C. F. Peters	6	6
Symphony #1	Cirone		8	Cirone	6	6
Children's Songs Set 2	Corea	Steinquest	4 to 8	Row-Loff	6	6
Portico	Gauger		10 to 12	Gauger	6	6
Jovial Jasper	Green	Becker	5	Becker	6	6
Song of Quetzecoatl	Harrison		4	Music for Percussion	6	6
Maple Leaf Rag	Joplin	Houllif	4	Permus	6	6
Theme and Variations	Kraft		4	Western International	6	6
Bonham For 8 Percussionists	Rouse		8	Boosey & Hawkes	6	6
Take That	Albright		4	JOB	6	5
Interactions for Vibraphone and Percussion	Bergamo		7	Music for Percussion	6	5
Slavonic Dance No. 8 In G Minor	Dvorak	Hearnes	13	Row-Loff	6	5
Stained Glass	Gillingham		12 to 13	C. Alan	6	5
Triplets	Green	Becker	5	Becker	6	5
Drawings, Set No. 1	Hogkinson		4	Music for Percussion	6	5
Sketch for Percussion	LoPresti		5	Music for Percussion	6	5
Suite For Drum Set And Percussion Ensemble	Mancini		8	Kendor	6	5
Teamwork	Markovich		4	Creative, Ludwig	6	5
Metheny Dream	Metheny	Mays	4	Tapspace	6	5
Rondo Ala Turk	Mozart	Moore	4 to 5	Percussion Music Inc.	6	5
Night on Bald Mountain	Mussorgsky	Schietroma	14	Drop6	6	5
Symphony for Percussion #1	Parchman		7	Presser	6	5
The Guilded Cage	Powell		4	Keyboard Percussion	6	5
Percussion Suite	Russell		3	Music for Percussion	6	5

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
The Stars & Stripes Forever	Sousa	Leaman	6	Percussion Music Inc.	6	5
Prelude and Fugue	Wourinen		4	Music for Percussion	6	5
Concerto For Timpani & Perc Ensemble	Beck		6	Kendor	6	4
Mudra	Becker		5	Kastuck Perc.	6	4
Pathétique from Piano Sonata no. 8 in C minor	Beethoven	Miller	8	Tapspace	6	4
Rondeau	Bencriscutto		8	Music for Percussion	6	4
Double Music	Cage	Harrison	4	C. F. Peters	6	4
Katraterra	Casella		9	Tapspace	6	4
Tambuco	Chavez			Belwin	6	4
Fantasy-Var. for 8 Chrom. Drums & Perc. Sextet	Colgrass		6	Music for Percussion	6	4
Las Gallanitas	Dale		6	Row-Loff	6	4
Finale From Quartet In F Major	Dvorak	Moore	4	Permus	6	4
Passage	Glassock		6	Innovative	6	4
Wired	Glassock		4	Meredith Music	6	4
No Exit	Glassock		8	Southern	6	4
The Whistler	Green	Becker	5	Becker	6	4
Chromatic Foxtrot	Green	Becker	5	Keyboard Percussion	6	4
Drawings, Set No. 4	Hogkinson		3	Music for Percussion	6	4
Drawings Set No. 9	Hogkinson			Presser	6	4
Momentum	Kraft		8	Southern	6	4
Dance Barbaro	Lambro		8	Music for Percussion	6	4
Ceremonies of Old Men	Lauer		7	Opus	6	4
Spectrum #1 Green	Lauer		8	Opus	6	4
Antiphonies for two percussion quartets	Leonard		8	Drop6	6	4
Tombo in 7/4	Moreira	Brochocki	12	Drop6	6	4
Caprice Espagnol	Moskowski	Vigneron	5	Drop6	6	4
Nanafushi	Naito	Crowell	3	Tapspace	6	4
Brasileiro	Obiedo	Rennick	12	Drop6	6	4



Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Le Tombeau de Couperin: Prélude	Ravel	Hardimon	8	Tapspace	6	4
Caprice Diabolique	Spears		8	Southern	6	4
Percussion Music	Strang		3	Presser	6	4
Two Pictures	Sutcliffe		5	Music for Percussion	6	4
Symphony No. 4 Finale	Tchaikovsky	Fyffe	17	Drop6	6	4
Identity Crisis	Aukofer		7	Drop6	6	3
Concerto in A Minor	Bach	Slawson	6	Tapspace	6	3
The Miraculous Mandarin	Bartok	Ancona	8	Tapspace	6	3
Music for Mallets and Percussion	Bavicchi		12	Oxford University	6	3
Episodes For Percussion Trio	Beck		3	Trigram Music	6	3
Scenes from the Woods	Blume		4	Tapspace	6	3
Graceful Ghost	Bolcom	Smith	6	Marimba Productions	6	3
Back Talk	Breuer	Gipson	5	Meredith Music	6	3
La Fiesta de la Posada	Brubeck	Kellis	12 to 13	Drop6	6	3
The Doomsday Machine	Burritt		4	Innovative	6	3
Third Construction	Cage		4	C. F. Peters	6	3
Joaquin on Sunshine	Casella		15 to 17	Tapspace	6	3
Cop Drama	Casella		16	Tapspace	6	3
Cyclone	Casella		12	Tapspace	6	3
Synchronisms #5 (w/tape)	Davidovsky		5	Belwin Mills	6	3
Astral Dreams	Davila		7	Row-Loff	6	3
Three Preludes	Debussy	Reeves	3	Tapspace	6	3
Celebration And Chorale	DePonte		6	Music for Percussion	6	3
Divertimento	Flagello		5	Plymouth	6	3
County Clare	Fleck	Steinquest	6	Row-Loff	6	3
Uhura	Frazeur		7	Kendor	6	3
Past Midnight	Gauger		8	Southern	6	3
Consortium	Glasscock		10 to 11	C. Alan	6	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Dragoon	Glassock		8	C. Alan	6	3
Between The Lines	Glassock		5	Meredith Music	6	3
Layers	Glassock		8	Southern	6	3
Bali	Gordon		8	Music for Percussion	6	3
Charleston Capers	Green	Becker	5	Becker	6	3
Valse Brilliante	Green	Becker	5	Becker	6	3
Fugue for Percussion	Harrison		4	Music for Percussion	6	3
Bicksa	Hasenpflug		4	Keyboard Percussion	6	3
Mercury	Holst	Ancona	10	Tapspace	6	3
The Path	Houghton		7	Row-Loff	6	3
On the Horizon	Jebe		5 to 7	Row-Loff	6	3
Toccata for Marimba and Percussion Ensemble	Kelly		8	CFE	6	3
Ellie's Samba	Koontz		4	Drop6	6	3
Beirut	Mainieri	Rennick	10	Drop6	6	3
Conversation I Rouge et Blanc	Mashina			Kjos	6	3
Rochambeaux	Mason		10 to 11	Tapspace	6	3
A Midsummer Night's Dream: Scherzo	Mendelssohn	Slawson	6	Tapspace	6	3
The Rapids	Montoya		10	Drop6	6	3
Ars Moreindi	Patton	Smith	9 to 10	Drop6	6	3
Tres Miutos Con La Realidad	Piazzolla	Smith	12	Drop6	6	3
Alborada Del Gracioso	Ravel	Ancona	9	Tapspace	6	3
Los Dioses Aztecas/The Aztec Gods	Read		6	Cole	6	3
Crosswalk	Reeves		8	Tapspace	6	3
Concerto For Marimba And Perc. Ens. Mvt 1	Rosauro		6	Malletworks Music	6	3
Involution	Schulze		4	Tapspace	6	3
Quintet in 5	Shoaff		5	Music for Percussion	6	3
Night Music for Percussion	Starer		6	Belwin	6	3
Stumpy Meets the Firecracker in Stencil Forest	Whittaker	Schietroma	8	Drop6	6	3

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Persephassa	Xenakis		6	Ed. Salabert	6	3
Marching Season	Yanni	Brooks	14 to 16	Row-Loff	6	3
Three Drum Quartets (Earth and the Great Weather)	Adams		4	Taiga	6	2
Shadows	Arevalo		8	Drop6	6	2
Woodwork	Bach		4	G. Schirmer	6	2
Invention	Barber	Ford	11	Innovative	6	2
Sketches for Mallet Percussion	Briggs		3	Music for Percussion	6	2
Triple Threat	Brooks		3	Row-Loff	6	2
Beelzebub	Bruford	Smith	8 to 9	Drop6	6	2
Marimba Quartet	Burritt		4	Keyboard Percussion	6	2
To The Nines	Burritt		4	Keyboard Percussion	6	2
Walking Dreams	Burritt		6	Keyboard Percussion	6	2
Rosewood Dreaming	Cahn		6	Cahn	6	2
Why Not!	Camillo	Brooks		Row-Loff	6	2
Compound Autonomy	Casella		15 to 17	Tapspace	6	2
Welcome To Whipperginny	Childs			Music for Percussion	6	2
Five Items for Solo Marimba and Perc. Ens.	Cirone		6	Belwin	6	2
Symphony no. 2	Cirone		9	Cirone	6	2
Pen An Tonic with Seven	Crockarell		5	Row-Loff	6	2
Afro	D'rivera	Oddis	9 to 11	Drop6	6	2
Rag Goulash	Dale		6	Row-Loff	6	2
Edge of the World	Daughtrey		5 to 6	C. Alan	6	2
Unleash The Fury	Daughtrey		4	C. Alan	6	2
The Ice Cream Suite Rag	Dauwalder		4	Permus	6	2
Fancy That	Davis		9	Creative	6	2
Introduction and Rondo	Del Borgo		6	Southern	6	2
Outback	Diblasio			Kendor	6	2
If You Please	Douthit	Crockarell	8	Row-Loff	6	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Prelude and Dragonfly Dance	Edwards		4	Boosey & Hawkes	6	2
Cold Light	Finley		5	Tapspace	6	2
Glacier	Finley		13	Tapspace	6	2
Three Studies in Fours	Finney		4 to 6	C. F. Peters	6	2
Drummer's Farewell	Firestone		3	Belwin	6	2
Hook	Fitkin		4	Fitkin	6	2
Chamber Sonata	Fitz		6	Music for Percussion	6	2
Stompin' Grounds	Fleck	Hearnes		Row-Loff	6	2
Bicyclops	Fleck	Steinquest	3	Row-Loff	6	2
Cuban Concerto For Solo Rud. Snare & Perc. Ens.	Freytag		10	Row-Loff	6	2
Porgy and Bess	Gershwin	Freytag	11	Row-Loff	6	2
Concerto for Percussion	Gillingham		14	C. Alan	6	2
Normandy Beach - 1944	Gillingham		6	C. Alan	6	2
An Indian Story	Green	Becker	5	Carl Fischer	6	2
Anitra's Dance	Grieg	Blume	12 to 13	Tapspace	6	2
Escape Velocity	Hall		4	C. Alan	6	2
Raptures of Undream	Hamilton		6	Non Sequitur	6	2
Pulse For Marimba Solo & Perc. Quartet	Harchanko		5	Keyboard Percussion	6	2
Suite	Harrison		5	Any Standard Edition	6	2
The Invisible Proverb	Hartenberger		5	Kastuck Perc.	6	2
Olvera Street, L.A.	Hatch		5	Drop6	6	2
The Midnight Express	Heney		4	Carl Fischer	6	2
Funkadunk	Higgins		9	Tapspace	6	2
Percussion Quartet No. 2	Hollinden		4	Hollinden	6	2
Timepiece	Houllif		4	Permus	6	2
Montunosis	Jebe			Row-Loff	6	2
Triade	Konietzny		3	Schott	6	2
Encounters VI	Kraft		5	Boonin	6	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Three Poems to Handicapped Children	Lacina			Studio 4	6	2
Creation and Rebirth	LaRosa		5	Kendor	6	2
Ex Machina	Leonard		8 to 9	Drop6	6	2
Skies	Leonard		10	Drop6	6	2
Marimba Quartet	Levitan		4	Keyboard Percussion	6	2
Lime Juice	Lipner	Brough		Malletworks Music	6	2
Starship Groove	Lytle	Steinquest	6	Row-Loff	6	2
For Four	Macbride		4	Macbride	6	2
Exit 39	Mancini		4	Kendor	6	2
Doll's House Story	Marta		4	Edito Musica	6	2
Five Miniatures For Percussion	McCauley		6	Leeds	6	2
A Midsummer Night's Dream: Scherzo	Mendelssohn	Broadhurst	7	Permus	6	2
Have You Heard	Metheny	Johannessen	8	Tapspace	6	2
Xpu-ha Experiment, Percussion Quartet #1	Mikula		4	Keyboard Percussion	6	2
Octet for Mallet Instruments	Morris		8	Permus	6	2
Rondo From Eine Kleine Nachtmusic	Mozart	Janicki		Percussion Music Inc.	6	2
O'Carolan Suite No. 2	O'Carolan	Henle	3	Hal Leonard	6	2
Music For Percussion	Phillips		7	Associated Music	6	2
Troika	Prokofiev	Maricle	12	Kendor	6	2
Until Morning Sings	Reeves		9	Tapspace	6	2
Brazilian Myths from Mitos Brasileiros	Rosauro		4	Pro Percussao	6	2
The Martians Tribes	Sejourne		4	PM Europe	6	2
Suite for Keyboard Percussion	Slater		4	Oklahoma University	6	2
Sprung-Out	Smith		6	C. Alan	6	2
Lost In Time	Smith		5	Drop6	6	2
Ma Meeshka Mow Skwoz	Spruance	Sipe	11	Drop6	6	2
Vociferation	Stamp		12	C. Alan	6	2
Quartet for Percussion	Steiner		4	Seesaw	6	2

Title	Composer	Arranger	Performers	Publisher	Grade	Frequency
Animations	Steinquest		3	Row-Loff	6	2
Suite for Small Orchestra No.2	Stravinsky	Moss	14	Drop6	6	2
Aurora Borealis	Thrower		4	Honey Rock	6	2
Coyote Dreams	Udow		4	Equilibrium	6	2
Kingdom Five Departed	Varner		9	Michael Varner	6	2
Sorcery!	Varner		14	Michael Varner	6	2
Arabian Sketches	Varner		8	Varner	6	2
Earth from Celestial Elements	Varner		8	Varner	6	2
Mushroom Soup	Varner		11	Varner	6	2
Pire	Vasquez	Houghton		Row-Loff	6	2
Vivo Vivaldi	Vivaldi	Gilroy	4	Belwin	6	2
Pegasus for Solo Snare Drum and Percussion Trio	Wahland		4	Honey Rock	6	2
Pent-agons for Percussion	Washburn		5	Boosey & Hawkes	6	2
Mark V (marimba Toccata) (five Players)	Watts		5	Music for Percussion	6	2
Omphalo Centric Lecture	Westlake		4	Steve Weiss	6	2