

NGU PERCUSSION HANDBOOK



NORTH GREENVILLE
UNIVERSITY
Christ Makes the Difference

CLINE SCHOOL OF MUSIC

***“PRAISE HIM WITH THE SOUNDING OF THE TRUMPET,
PRAISE HIM WITH THE HARP AND LYRE,
PRAISE HIM WITH TAMBOURINE AND DANCING,
PRAISE HIM WITH THE STRINGS AND FLUTE,
PRAISE HIM WITH THE CLASH OF CYMBALS,
PRAISE HIM WITH RESOUNDING CYMBALS.”
PSALM 150:3-5***

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PURPOSE

The intention of this handbook is to guide you through your music degree as a percussionist during your tenure at North Greenville University. In this document, you will find all of the rules and guidelines for the percussion program along with your responsibilities as a member of this department. This handbook is intended to be a companion to the School of Music Handbook.

“Work hard and cheerfully at whatever you do, just as though you were working for the Lord.”
Colossians 3:23

PHILOSOPHY

The philosophy behind percussion studies at NGU is to design and develop the highest possible level of musicianship and competency in all percussionists as it relates to the performance and teaching of music. The curriculum is designed to present a relevant sequence of study of all the percussion instruments throughout each degree program. Musical performance skills, reading at sight, historical and stylistic understanding of literature, and pedagogical concepts of education will be acquired through participation in the following:

- Private Lessons
- Percussion Ensemble
- Large Ensembles (Concert Band, Orchestra, Jazz Band, Marching Band)

“Commit your work to the Lord, and then your plans will succeed.”
Proverbs 16:3

AUDITION REQUIREMENTS (FOR ADMITTANCE INTO THE PROGRAM)

1. Demonstrate ability in at least two of the following areas (*Representative Material*):
 - Snare Drum – rudimentary and/or concert solo or etude
Portraits in Rhythm by Anthony Cirone
Intermediate Snare Drum Studies by Mitchell Peters
14 Modern Contest Solos for Snare Drum by John S. Pratt
Musical Studies for the Intermediate Snare Drummer by Garwood Whaley
 - Keyboard – 2 or 4 mallet solo or etude
Masterpieces for Marimba by Thomas McMillan
Fundamental Studies for Mallets or *Recital Pieces for Mallets*
by Garwood Whaley
Fundamental Method for Mallets by Mitchell Peters
Four-Mallet Method for Marimba by James Moyer
Marimba: Technique through Music by Mark Ford
 - Timpani – concert solo or etude
Fundamental Method for Timpani by Mitchell Peters
Modern Method for Timpani by Saul Goodman
Musical Studies for the Intermediate Timpanist by Garwood Whaley
Exercises, Etudes, and Solos for Timpani by Raynor Carroll
 - Drumset – demonstrate basic styles
Rock, Funk, Big Band Swing, Up-Tempo Jazz, Latin
2. Students should be prepared to sight-read and play rudiments and scales.

FACILITIES

Practice Rooms

Practice rooms 103 and 108 behind Turner chapel are reserved percussion practice rooms. These rooms are to be kept clean at all times and the equipment should be maintained at its highest quality. These practice rooms are for percussion majors only. If you see any non-majors playing on this equipment, please ask them to see Dr. Davis for permission. The Instrumental Rehearsal Hall and the Percussion Studio also serve as the main percussion practice rooms when available.

Storage Rooms/Keys

Percussion majors will receive a key from the Fine Arts secretary for the percussion studio, located in the instrumental rehearsal hall, and the previously mentioned practice rooms. These rooms are to remain locked at all times outside of rehearsals and practice sessions. The studio should remain clean and orderly at all times for its use for private lessons and as an additional practice room. There is also a storage room for percussion cases located on the bottom floor of Turner chapel, underneath of the staircase near Dr. Davis's office.

Information and Announcements

Percussion majors should keep close attention to the board outside of Dr. Davis's office (M1) for important information and announcements. On this board, as well as on the percussion studio door, all part assignments, as well as the weekly rehearsal schedule for percussion ensemble, will be posted.

CARE OF INSTRUMENTS & MUSIC

Instruments

As the percussion studio at NGU grows, so will our percussion inventory. It is the responsibility of each percussion student to see that all instruments remain in their current condition. If there are any immediate needs, such as broken string, a broken piece, or missing parts, they should be addressed to Dr. Davis immediately. All instruments that belong to NGU or Dr. Davis ARE NOT to be taken out of the facilities without prior approval of Dr. Davis. All instruments used for any rehearsal or performance are to be returned immediately to their proper storage place following the event. Below are some rules for specific situations:

- ALL keyboards and timpani must be covered when not in use.
- Felts and washers from cymbal stands must be replaced after any use which necessitates them being removed.
- Always loosen wing nuts before adjusting any stand and be sure not to over-tighten, as this leads to the stripping of the metal.
- NOTHING, I repeat, NOTHING, is to ever be placed on top of any keyboard and timpani. If you see this being done at anytime, please kindly remind the guilty party how expensive our instruments are.

Music

All music for private lessons, percussion ensemble, and large ensembles should be kept in a folder in your possession at all times or in a storage locker. This music is never to be folded or wrinkled for any reason. Some music may need to be cut and pasted or duplicated for performance purposes, just be sure that this is never done to any original parts. When marking your music, it is important that you *always use pencil*. If your music is a copy and you have permission of the ensemble director, you may mark with highlighters or colored pencils, if necessary.

"So in everything, do to others what you would have them do to you."

Matthew 7:12

PRIVATE LESSONS

Grading Policies

Applied lesson grades are based on the following criteria:

- Student's attendance and preparation of assigned material for private lessons *and* percussion ensemble
- Attendance at ALL required percussion and school of music events
- The jury grade (or recital grade) at the end of the semester

The juries are to be considered your final exam for your private lessons. Any material that was covered throughout the semester is fair game to be asked at the jury. As outlined in the music handbook, it is recommended that Music

Education and Worship Studies majors practice 12 hours/week, Music Performance majors practice 18 hours/ week, and BA in Music and music minors practice 6 hours/week, based upon the credit load for your lessons. The performance expectations for each letter grade are outlined below:

- A** – Student is on time and ready to play with their attendance being flawless. Lesson and ensemble material is well prepared with few flaws, shows good progress from one lesson to the next, and is playing repertoire above their college level. Their attitude is enthusiastic and shows a desire to learn. They perform on student recitals frequently.
- B** – Student is generally on time and ready to go with their attendance being flawless. Lesson and ensemble material is prepared with some flaws, shows progress from one lesson to the next, and is playing repertoire at their college level. Their attitude is good but shows little desire to go above what is required. They perform on a student recital when asked by the instructor.
- C** – Student is occasionally late and takes lesson time to get ready with their attendance being at 1 absence. Lesson and ensemble material is unprepared with numerous flaws, shows a slow progression from one lesson to the next, and is playing repertoire below their college level. Their attitude is passive and they show little interest in their instrument. They struggle to perform on a student recital when asked by the instructor.
- D** – Student is frequently late and wastes the lesson time by getting ready. They have reached their maximum of one absence. Lesson and ensemble material is unprepared, shows no signs of improvement from one lesson to the next, and is playing repertoire below their college level. Their attitude is poor, they show no evidence of time spent in the practice room, and their technical abilities are below the college level. They never perform on a student recital.
- F** – Student is frequently late and has failed to attend their lessons more than 1 time. Lesson and ensemble material is elementary, shows no signs of improvement, they show no evidence of time spent in the practice room, and their attitude is poor.

“Hard work means prosperity; only fools idle away their time.”

Proverbs 12:11

Attendance

No unexcused absences are allowed in applied music. Students must notify the instructor in advance to determine if an absence will be excused. Excused absences may be rescheduled at the discretion of the instructor. One absence may prompt an XF warning. Two absences will result in a grade of XF.

If a student is 5 minutes late to a 30-minute lesson or 10 minutes late to a 60-minute lesson, they will receive a grade of an ‘F’ for that lesson.

If a student is not prepared for a lesson or asks to reschedule a lesson due to unpreparedness, they will receive a grade of an ‘F’ for that lesson and the lesson will not be made up. This will be considered an unexcused absence.

Juries

Following each semester of applied lessons, all percussion students will have a final jury, which serves as the final exam for private lessons. These juries will be performed in front of a panel of instrumental professors and your final semester grade will be an average of the jury grade, ensemble grade, and all of the private lesson grades. Music to be performed at these juries will consist of material that each student has been working on in applied lessons throughout the semester as well as a one-week piece (a piece passed out one week prior to juries) and sight reading. Every

music major must pass a sight reading component by the time they graduate. The level of this sight reading will be selected by the professor and will be an average grade of the jury panel. Juries serve as a culmination of work from throughout the semester, so any material that has been done is fair game.

Lesson Log

Percussion majors are strongly encouraged to keep a lesson log for each week. It is recommended that a three ring binder or sturdy folder is used to keep track of these lesson logs as well as to maintain all percussion music you receive. A sample lesson log will be handed out at the first meeting of all percussion majors. These lesson logs are for your benefit, so that you may reflect throughout the week what was discussed in your lesson.

Levels

All incoming freshmen will be placed into a lower level dependent on their audition. MUAP 1150 is for elective lessons, typically non-major students. This level is a half-hour lesson. MUAP 2150/2250 are for Music Education and Worship Studies majors and MUAP 2350 are for Music Performance majors. All students must pass, with a 'B' average, four semesters at either of these levels before applying for upper division. After four successful semesters at the lower level, students are able to apply and audition for the upper division level of MUAP 3250 (Music Ed/Worship Studies) or 3350 (Music Performance). Below are the requirements for application to the upper division:

1. Recommendation of the applied professor
2. Average grade of B or better in four semesters of lower level applied
3. Satisfactory completion of lower level coursework as laid out below:

Snare Drum:

Portraits in Rhythm - Anthony Cirone

Modern Rudimental Swing Solos – Charley Wilcoxon

Keyboard:

Marimba: Technique through Music – Mark Ford

Timpani:

Etudes from *Fundamental Method for Timpani* – Mitchell Peters

Drum Set:

Dependent upon instrumental emphasis

At least: *Drumset Essentials, Vol. 1* – Peter Erskine

General Independence on the drumset

Student Recitals

The School of Music holds student recitals on Wednesday afternoons at 3:15, typically one time per month. These recitals are intended to give all students an outlet for performing in front of their peers and professors.

Instrumental Seminars

All music majors are required to attend an instrumental seminar. The percussion seminar takes place in the band room every Wednesday at 3:15 when there is not a student recital scheduled. Absences from these seminars will be factored into your final private lesson grade. These seminars are intended for students to get performance practice in front of their peers and professors in a masterclass setting, thus preparing for performance in a student recital.

Concert Attendance

All percussion majors are *required* to attend any percussion event presented on the NGU campus. These events include, but are not limited to, student recitals, professor recitals, and guest artist masterclasses and recitals. Absences at these events will be reflected in your final applied lesson grade. Be sure to check at the start of each school year for percussion events and mark them on your calendar.

Available Resources

There are many resources available to percussion majors through the school library, the percussion department library, and Dr. Davis's personal library. These resources include print music, method books, CD's, and videos. All material is to be treated with

appropriate care and must be checked out using the Percussion Department Borrowing form.. Other great resources to check out percussion topics are YouTube, MySpace, Facebook, the PAS website, and percussion company websites such as Innovative Percussion, Vic Firth, Sabian, and Zildjian.

PERCUSSION ENSEMBLE

Assignments

All percussion majors are required to be in percussion ensemble every semester while at NGU, with the exception of the final semester of student teaching for Music Education majors. All percussion ensemble parts will be assigned and distributed by Dr. Davis. Most music will be copies of the originals, so feel free to make any markings *in pencil*. In the case of the use of original parts, if markings are allowed, they should be made very lightly *in pencil*.

Rehearsals

The NGU Percussion Ensemble rehearses every Monday and Wednesday from 4:15-5:05. All students should have their equipment, mallets, and music ready to play at 4:15 p.m. All music should practice and be prepared outside of rehearsals to ensure effective rehearsal time. Rehearsals are not the place to sight-read and practice your own music. Practices outside of scheduled rehearsals are strongly encouraged, particularly for smaller ensembles and for parts that are shared amongst players.

Concert Dress

The NGU Percussion Ensemble will wear one of the following for their concerts: all black (this dress is to include black pants or a long, black skirt, a long-sleeved black shirt, black dress shoes, and black socks), all black with colored ties, or black pants and a colored button-down shirt. The decision on dress is left up to the director.

Attendance

All members of the percussion ensemble are expected to be at all rehearsals for the pieces in which they play. There will be a schedule posted for each week on the instructor's office board and on the percussion closet door. Any tardies or excusable absences must be accompanied by a phone call or an e-mail. If you are not scheduled to rehearse, you will be expected to use that time for practice.

“Brothers and sisters, if someone in your group does something wrong, you who are spiritual should go to that person and gently help make him right again.”

Galatians 6:1

LARGE ENSEMBLES: CONCERT BAND, ORCHESTRA, JAZZ BAND

Assignments

All NGU percussion majors are required to be in a large ensemble each semester while at NGU, with the exception of the final semester of student teaching for Music Education majors. All percussionists will be assigned to an ensemble by Dr. Davis. All students must participate in the ensembles to which they are assigned and must treat these as professional performance engagements. Part assignments will be done by either Dr. Davis or the section leader. Any student on music scholarship will be given extra opportunities and responsibilities by the school of music as deemed necessary by the percussion instructor, ensemble directors, or the dean.

Expectations

As percussion majors at NGU, your main priority and responsibility is to the performance opportunities provided for you by the NGU School of Music. Be sure that you have no outside conflicts, such as other rehearsals or performances, which may conflict with NGU events. Be sure to have a calendar in order to keep track of all of your obligations.

Auditions

Auditions for all large ensembles will take place the two days prior to the start of the semester. These auditions will set forth chair placement and designate the semester's section leaders. Music for these auditions will either be mailed out during the summer or passed out in the preceding semester.

Section Leaders

Each semester a section leader will be appointed either by the percussion instructor or through an audition process. The responsibilities of these section leaders includes assigning parts, keeping the percussion equipment in working condition, keeping the percussion closet in order, and maintaining order in the percussion section during rehearsals.

"If God has given you leadership ability, take the responsibility seriously."
Romans 12:8

Post-Concert Etiquette

All percussion students involved in a concert or in attendance must help return all percussion equipment to the appropriate places immediately following all concerts. Always remember how much you would appreciate the help of others when it comes to moving for your concerts.

Concert Dress

The dress for all major ensembles is a formal tuxedo for males and all black dress clothes for females. Unless otherwise stated by the director of the ensemble, this dress code is in place for all concerts.

Attendance

Attendance in all ensemble rehearsals follows that of the attendance policy as outlined in the music handbook. If you are unable to attend a rehearsal, you should try your best in finding a replacement for that rehearsal. Attendance for all performances is mandatory, including any warm-up time as set by the director. Also, remember that as a percussionist, extra time should always be given for the setting-up and moving of equipment. Equipment should never be left in open areas, stages, or unlocked rooms overnight. We must protect our equipment and keep it safe and secure at all times.

"Be devoted to one another in brotherly love. Honor one another above yourselves."
Romans 12:10

REQUIRED MATERIALS

"...So that the man of God may be thoroughly equipped for every good work."
2 Timothy 3:17

Method Books

Throughout your time at NGU, you will work through many different method books and solo literature. It is required of you to purchase all method books that you use and the majority of your solo repertoire. It is a good idea to own these books for yourself as you begin your teaching career so that you will have these resources at your disposal. Listed below are the method books that will be used during your time at NGU, broken down by semester for the first two years. This order may change dependent upon your personal level of competency on each instrument. Be sure to come in the fall with the required books listed for your first semester.

Freshmen Year – First Semester

Snare Drum: *Standard Snare Method* – Benjamin Podemski
The All-American Drummer – Charley Wilcoxon
Mallets: *Fundamental Method for Mallets, Vol. 1* – Mitchell Peters
Masterworks for Mallets – Beth Gottlieb

Freshmen Year – Second Semester

Snare Drum: *Portraits in Rhythm* – Anthony Cirone
Mallets: *Method of Movement* – Leigh Howard Stevens
Timpani: *Fundamental Method for Timpani* – Mitchell Peters

Sophomore Year – First Semester

Snare Drum: *Intermediate Snare Drum Studies* – Mitchell Peters
Mallets: *Marimba: Technique through Music* – Mark Ford

Sophomore Year – Second Semester

Snare Drum: *Modern Rudimental Swing Solos* – Charley Wilcoxon
Rudimental Cookbook – Edward Freytag

Equipment Needs

All students studying privately and performing in university ensembles is expected to own basic sticks, mallets, and equipment. The following basic sticks, mallets, and equipment are necessities for all incoming freshmen. I have included suggestions for each item and I would suggest staying away from any brands that you are not familiar with. If you have any questions, please feel free to contact Dr. Davis. One possibility would be a stick and mallet pre-pack. These packs include most of the items you will need and a mallet bag at a more affordable price (Innovative Percussion FP-3 College Primer Mallet Pack):

- Concert Snare Drum Sticks (1 pair)
 - Cooperman Graham C. Johns #1 (not rosewood)
 - Innovative Percussion IP-1 or CL-1
- Drumset/General Sticks (1 pair)
 - Innovative Percussion BB-2
 - Vic Firth 5A
- Multi-Percussion Stick (1 pair)
 - Innovative Percussion IP-1M
- Marimba Mallets (1 set = 2 identical pairs; birch handles)
 - Innovative Percussion IP-240
 - Innovative Percussion IP-803
- Vibraphone Mallets (at least 1 pair)
 - Innovative Percussion AA25
 - Innovative Percussion RS301
 - Balter Pro Vibe Cord Rattan – Medium Blue (23R)
- Xylophone Mallets (1 pair)
 - Innovative Percussion IP902, IP903, IP906
 - Mallettech BB34
- Timpani Mallets (at least 1 pair)
 - Innovative Percussion (GT-4)
 - Black Swamp DG4
 - Clevelander Bamboo CDB3
- Stick Bag/Briefcase
 - A case/bag large enough to hold all of your sticks and mallets
 - Innovative Percussion MB-1, MB-3
 - Mallettech LHS Tour Bag
- Towels
 - 2 Black hand-towels for use on stick trays
- Moongels
 - 1 pack Moongel Damper Pads

*My personal preference of percussion vendors is Steve Weiss Music, which has a very accessible and searchable website: www.steveweissmusic.com. Other options include Percussion Source and Lonestar Percussion.

PERCUSSIVE ARTS SOCIETY (PAS)

The Percussive Arts Society is a worldwide organization dedicated to all things percussion related. **All percussion majors must be standing members with PAS for their tenure at NGU.** With your membership, you will receive the official publication of PAS, *Percussive Notes*, as well as all of the ‘members only’ benefits found on the PAS website (www.pas.org). If you need information on joining, go to the PAS website for further details. PASIC is held every fall and it is encouraged for students to attend if possible. South Carolina has its own chapter of PAS (SCPAS) and has an annual Day of Percussion. These state events should be attended by all percussion majors as it is a chance to see, meet, and network with professionals in the percussion field.

SUGGESTED REPERTOIRE LIST

Freshman Level

- Snare Drum: *Portraits in Rhythm* - Cirone
Standard Snare Method - Podemski
The All-American Drummer - Wilcoxon
- Keyboard: *Fundamental Method for Mallets, Vol. 1* - Peters
Masterpieces for Marimba - McMillan
Masterworks for Mallets – Gottlieb
12 Etudes for 2 Mallet Marimba - Lawless
Method of Movement – Stevens
Beginner Solo Mallet Literature (See Marimba Literature)
- Timpani: *Fundamental Method for Timpani* - Peters
- Drumset: *Drumset Essentials, Vol. 1* - Erskine

Sophomore Level

- Snare Drum: *Intermediate Snare Drum Studies* - Peters
Rudimental Cookbook - Freytag
Modern Rudimental Swing Solos – Wilcoxon
- Keyboard: *Marimba: Technique through Music* – Ford
Beginner-Intermediate Mallet Literature
- Timpani: Etudes from Beck, Carroll, Goodman, Whaley
- Drumset: *Advanced Techniques for the Modern Drummer, Vol. 1* – Chapin
Groove Essentials, Vol. 1 & 2 - Igoe
- Multi-Perc: *Modern Rudimental Swing Solos* – Wilcoxon
French Suite and English Suite - Kraft
Etudes - Peters

Junior Level

- Snare Drum: *12 Studies for Snare Drum* – Delecluse
Advanced Snare Drum Studies - Peters
- Keyboard: *Vibraphone Technique* – Friedman
Intermediate-Intermediate Advanced Mallet Literature
- Timpani: *20 Studies for Timpani* – Delecluse
Solo Timpanist – Firth
Excerpts (Mozart, Handel, Beethoven)
- Drumset: *Groove Essentials, Vol. 1 & 2* – Igoe
Work in all styles
Brush Technique
- Multi-Perc: Concert Solos by Cage, Cahn, Dietz, Hollinden, Kopetzki, Zivkovic

Senior Level

- Snare Drum: Concert Solos by Fink, Freytag, Kopetzki, Masson, Kettle
- Keyboard: *19 Musical Studies for Vibes* – Sejourne
Intermediate Advanced-Advanced Mallet Literature
- Timpani: Concert Solos by Beck, Carter, Leonard
Excerpts (Beethoven, Stravinsky, Brahms)
- Drumset: *Groove Essentials, Vol. 1 & 2* – Igoe
Work in all styles
Transcriptions
- Multi-Perc: Concert Solos by Cage, Cahn, Dietz, Hollinden, Kopetzki, Zivkovic

SOLO MARIMBA LITERATURE (SELECTED)

<u>Beginner</u>		<u>Intermediate Advanced</u>	
<i>Out of the Woodwork</i>	Floyd	<i>Dream of the Cherry Blossoms</i>	Abe
<i>Marimba: Technique Through Music</i>	Ford	<i>Wind in the Bamboo Grove</i>	Abe
<i>Sequential Studies for Four-Mallet Marimba</i>	Gaines	<i>Three Etudes</i>	Bobo
<i>Rain Dance</i>	Gomez	<i>October Night</i>	Burritt
<i>Etude in B Major</i>	Musser	<i>Northern Lights</i>	Ewazen
<i>Etude in C Major</i>	Musser	<i>Polaris</i>	Ford
<i>Sea Refractions</i>	Peters	<i>My Lady White</i>	Maslanka
<i>Waves</i>	Peters	<i>Concerto for Marimba</i>	Rosauro
<i>Yellow After the Rain</i>	Peters	<i>Four Rotations for Marimba</i>	Sammut
<i>Spinning Yarns</i>	Weyer	<i>Album for the Young</i>	Schumann
		<i>Etudes for Marimba</i>	Stout
		<i>Two Mexican Dances</i>	Stout
<u>Intermediate</u>		<i>Album for the Young</i>	Tchaikovsky
<i>Frogs</i>	Abe	<i>Funny Mallets</i>	Zivkovic
<i>Michi</i>	Abe	<i>Ilijas</i>	Zivkovic
<i>Memories of the Seashore</i>	Abe		
<i>Asturias</i>	Albeniz		
<i>Selected Chorales</i>	Bach	<u>Advanced</u>	
<i>Concertino for Marimba</i>	Creston	<i>Three Shells</i>	Deane
<i>Etude for a Quiet Hall</i>	Deane	<i>Reflections on the Nature of Water</i>	Druckman
<i>Children's Corner</i>	Debussy	<i>Adventures of Ivan</i>	Khachaturian
<i>Marimba Dances</i>	Edwards	<i>See Ya Thursday</i>	Mackey
<i>Etude in D Minor</i>	Gomez	<i>Variations on Lost Love</i>	Maslanka
<i>Land</i>	Muramatsu	<i>Forsythian Spring</i>	Norton
<i>Tune for Mary O.</i>	O'Meara	<i>November Evening</i>	Norton
<i>Three Preludes</i>	Rosauro	<i>Velocities</i>	Schwantner
<i>Ghanaia</i>	Schmitt	<i>Merlin</i>	Thomas
<i>Nancy</i>	Sejourne		
<i>Etudes for Marimba</i>	Smadbeck		
<i>Rhythm Song</i>	Smadbeck		
<i>After the Storm</i>	Spencer		
<i>Two Movements for Marimba</i>	Tanaka		