

IMPORTANT INFORMATION REGARDING PERCUSSION SOLO EVENTS

The demonstration of Drum Set Patterns, Scales and Arpeggios, Timpani Rolls and Rudiments will no longer be required.

Due to the implementation of the revised Percussion Solo sheet, all information regarding the Percussion Solo events on pages 5-13 in the Percussion Manual is no longer applicable.

Information regarding previously required elements can be found on pages 31-41. These have been included for educational and reference purposes.

Audio and video examples of the previously required elements may be found under the Resources/Solo & Ensemble on the ISSMA website.



**PERCUSSION MANUAL
GROUP I REQUIRED MUSIC LISTS**

and

**GUIDELINES AND
EDUCATIONAL MATERIALS**

for

GROUPS I, II, III, IV, and V

2019-20 -- 2023-24



This Association is governed by an elected State Board consisting of three music teachers and one school administrator from each of the eight zones in Indiana. Rules and Regulations of all events are determined through procedures as prescribed in the ISSMA Music Festivals Manual.

All festivals are administered and coordinated through the ISSMA office. Please direct all inquiries to:

Indiana State School Music Association, Inc.
www.issma.net

All Directors Please Note

It is important to refer to the Solo and Ensemble required manuals listed on the official ISSMA web site to validate and retrieve the most current information. Any publication posted on the ISSMA, Inc. website will supersede any previously printed edition.

Unless a particular editor or arranger is specified, any standard, unabridged, unarranged edition is acceptable.

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NOTE: Approximate performance times are provided for some Group I selections.

The Indiana State School Music Association gratefully acknowledges the professional efforts of the Percussion Manual Revision Committee and all the contributors who offered suggestions for this publication. Jim Williams and the committee devoted many hours in research and meetings to develop all the material included. This publication includes the required music selections as well as educational instructions and explanations to aid teachers and students in their quest to develop total percussion musicianship.

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PERCUSSION SOLO EVENTS

I. Drum Set Solo – Event No. 99

A. Event Requirements

1. Any three of the appended “Drum Set Rhythmic Patterns” (depending on the Group Level entered, beginning on page 31) must be performed from **MEMORY**.
2. Group Requirements should be as follows:
 - a. Group V will play any three of the following Drum Set Rhythmic Patterns: one Rock Time, one Swing Time, and either Basic Latin or Show Style. (Student’s choice)
 - b. Groups IV and III will play any three of the following Drum Set Rhythmic Patterns: Rock Time; Jazz Time; Brush Time; Bossa Nova; Cha Cha; Funk; Samba. (Gp IV – Student’s choice; Gp. III - Judge’s choice) Performers are expected to bring brushes as part of the required patterns for this group level.
 - c. Groups II and I will play any three of the following Drum Set Rhythmic Patterns: Rock Time; Jazz Time; Brush Time; Jazz Waltz; Bossa Nova; Cha Cha; Mambo; Samba; Funk; Beguine. (Judge’s choice). Performers are expected to bring brushes as part of the required patterns for this group level.
3. Performers should play each required pattern approximately 15-30 seconds unless requested otherwise by the judge.

B. Rhythm

1. Correct interpretation of rhythmic notation to include swing interpretation when applied to jazz interpretation.
2. Seamless transitions from measure to measure.
3. Control of pulse within rhythmic patterns.

C. Pitch Accuracy

Consider accurate placement of rhythms on the notated instruments.

D. Dynamics

Consider the accurate and appropriate interpretation of notated dynamic indications.

E. Technique

1. Matched or traditional grip is acceptable on the drum set, but extreme variations in grip may result in adverse musical results.
2. Acceptable and appropriate implemented stroke types are expected. Appropriate kick drum and hi-hat technique is expected.
3. Appropriate sticking choices are made.
4. The physical set-up of the drum set allows for good technique and a musical performance. This can include drum, cymbal and throne height/angle.

F. Tone Quality

1. Appropriate implements are chosen and used properly.
2. Drums are tuned giving consideration to style and rhythmic clarity. Internal and external dampening techniques are acceptable.

3. Appropriate contact points are utilized to produce characteristic tone including drum and cymbal work.
4. Tone quality may be adversely affected by hand and foot technique.

G. Tempo Control

Consider the maintenance of appropriate tempo ranges for the style and/or written indications.

H. Musicianship

Consider the combined musical result of all factors relating to this performance including dynamic nuance, stylistic interpretation, technical accuracy and tone.

I. Other Factors

Factors such as appropriate recital demeanor, suitable literature choice and appropriate cuts are among things to be considered.

II. Mallet Solo (acoustic instruments only: Xylophone, Marimba, Vibraphone) Event No. 100

A. Required Scales – Arpeggios

1. Three (3) Scales – Arpeggios (depending on the group level entered) must be performed from **MEMORY**. (See appended list of “Mallet Scales – Arpeggios,” page 38, for tempi, rhythm options, and range.)
2. Group Requirements
 - a. Group V and IV - Any three scales and arpeggios up to four flats and four sharps, one octave. (student's choice)
 - b. Group III, Scales – Arpeggios; C, F, G, B-flat, D, E-flat, A, A-flat, E. (judge's choice)
 - c. Groups II and I, Scales – Arpeggios; C, F, G, B-flat, D, E-flat, A, A-flat, E, D-flat, B, G-flat, F-sharp, C-flat, C-sharp. (judge's choice)
3. Size of instrument may limit the Scale – Arpeggio range with no penalty to the performer.

B. Rhythm

1. Correct interpretation of rhythmic notation to include swing interpretation when applied to jazz interpretation.
2. Seamless transitions from measure to measure.
3. Control of pulse within rhythmic patterns.

C. Pitch Accuracy

Consider accurate placement of notes.

D. Dynamics

Consider the accurate and appropriate interpretation of notated dynamic indications.

E. Technique

1. Any standard, multi-mallet grip is acceptable (Stevens, Musser, Stout, Burton, Cross, etc.). A conventional matched mallet grip is expected for 2-mallet literature.

2. Acceptable and appropriate implement stroke types including standard performance techniques (wrist/arm/finger motions and/or rotations, etc.) associated with each grip are expected. Roll technique is also to be considered.
3. Appropriate/workable sticking choices are made.
4. Instrument height is often out of a student's control but standing platforms/risers for shorter performers and leg extensions or wood blocks for taller performers are acceptable.

F. Tone Quality

1. Appropriate implements are chosen and used properly.
2. Appropriate contact points (nodes, ropes, edges, center, etc.) are utilized to produce a characteristic tone.
3. Tone quality may be adversely affected by stroke technique.

G. Tempo Control

Consider the maintenance of appropriate tempo ranges for the style and/or written indications.

H. Musicianship

Consider the combined musical result of all factors relating to this performance including dynamic nuance, stylistic interpretation, technical accuracy and tone.

I. Other Factors

1. Factors such as appropriate recital demeanor and appropriate cuts are among things to be considered.
2. There are mallet solos that are inappropriate for certain keyboard instruments. This is especially true for vibraphone and xylophone literature. This concern may be addressed in this caption.

III. Glockenspiel or Bell Lyra – Event No. 101 for Groups IV and V only

Event No. 101 is not offered at the Group III, II or I level.

A. Groups IV and V will perform Scales – Arpeggios as listed under Group Requirements for Event No. 100 (Mallet Solo), page 6.

B. All captions for Event No. 101 are the same as Event No. 100. (See II. Mallet Solo, page 6.)

IV. SNARE DRUM SOLO – Event No. 102

A. Required Rudiments

1. Three of the NARD Standard 26 American Drum Rudiments will be performed, including not more than one from any of the four categories. These rudiments must be performed from memory at District in Group III-I and at State in Group I. (See appended Snare Rudiments Required List with Minimum Tempos for each Group Level, page 39, and appended List of Rudiments, pages 40-41)

2. Rudiment Categories
 - a. Roll Rudiments: Single Stroke Roll, Long (Double Stroke) Roll, 5-Stroke Roll, 7-Stroke Roll, 9-Stroke Roll, 10-Stroke Roll, 11-Stroke Roll, 13-Stroke Roll, 15-Stroke Roll
 - b. Diddle Rudiments: Single Paradiddle, Double Paradiddle
 - c. Flam Rudiments: Flam, Flam Accent, Flam Tap, Flamacue, Flam Paradiddle, Flam Paradiddle-diddle
 - d. Ruff Rudiments: Drag (Ruff), Single Drag Tap, Double Drag Tap, Lesson 25, Drag Paradiddle No. 1, Drag Paradiddle No. 2, Single Ratamacue, Double Ratamacue, Triple Ratamacue

3. Group Requirements
 - a. Group V – The student will choose three rudiments designated for Group V*, selecting not more than one from any of the four categories.
Memorization **is not** required for Group V performance at the District Level.
 - b. Group IV – The student will choose three rudiments designated for Group IV*, selecting not more than one from any of the four categories.
Memorization **is not** required for Group IV performance at the District Level.
 - c. Group III – The judge will choose three rudiments designated for Group III*, selecting not more than one from any of the four categories.
Memorization **is** required for Group III performance at the District Level.
 - d. Group II – The judge will choose three rudiments designated for Group II*, selecting not more than one from any of the four categories.
Memorization **is** required for Group II performance at the District Level.
 - e. Group I – The judge will choose three rudiments from the Standard 26 American Drum Rudiments*, selecting not more than one from any of the four categories.
Memorization **is** required for Group I performance at the District and State Levels.

4. Acceptable Methods of Demonstration
 - a. Fortissimo, gradual decrescendo to pianissimo, gradual crescendo to fortissimo, at performer’s maximum controlled tempo. Performers should play each required pattern approximately 15-20 seconds unless requested otherwise requested by the judge.*
 - b. Run-down – slow, gradual accelerando to fast, gradual ritardando to slow. Performers should play each required pattern approximately 15-20 seconds unless otherwise requested by the judge.*

5. A uniform rhythm, as specified in the appended List of Rudiments, must be maintained throughout the demonstration of each rudiment.

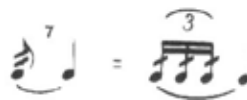
6. Multiple-bounce rolls may be used to demonstrate roll rudiments in Group V and IV **only**. Group III, II and I performers are expected to play open/rudimental bounces.


*See Snare Rudiments Required List with Minimum Tempos on page 39.

B. Rhythm

1. Correct interpretation of rhythmic notation to include traditional rudimental roll execution (anticipated rolls, etc.) and swing interpretation when applied to jazz styles.
 - a. Correct interpretation of the 7-Stroke Roll:

(1) Short 7-Stroke Roll



(2) Long 7-Stroke Roll 

(Tempo and uniformity are governing factors.)

b. Correct interpretation of the 15-Stroke Roll:



2. Jazz Style Solos in a Moderate Tempo

a. Optional interpretation of eighth and sixteenth notes when applied to jazz phrasing:

(1) 

(2) 

3. Seamless transitions from measure to measure.
4. Control of pulse within rhythmic patterns.

C. Embellishments

1. Special attention is given to rolls, grace notes (flams, ruffs, drags, etc.) and special musical and/or visual effects demanded by the solo.
2. Solos that do not contain any of the elements of this caption will be given a score of “1”. If any of the elements of this caption are only present in the required patterns, concerns should be addressed in that caption.

D. Dynamics

Consider the accurate appropriate interpretation of notated dynamic indications.

E. Technique

1. Matched or traditional grip is acceptable but extreme variations in grip may result in adverse musical results.
2. Acceptable and appropriate implement stroke types are expected.
3. Appropriate sticking choices are made.
4. The technique allows for the proper style of the piece.

5. The physical set-up of the instrument allows for good technique and a musical performance. This can include drum height and angle.

F. Tone Quality

1. Appropriate implements are chosen and used properly.
2. Drums are tuned giving consideration to style and rhythmic clarity. Internal and external dampening techniques are acceptable.
3. Appropriate contact points are utilized to produce the characteristic tone.
4. Tone quality may be adversely affected by hand technique.

G. Tempo Control

Consider the maintenance of appropriate tempo ranges for the style and/or written indications.

H. Musicianship

Consider the combined musical result of all factors relating to this performance including dynamic nuance, stylistic interpretation, technical accuracy and tone. PLEASE NOTE: Snare drum solos should offer a consistent approach to style, especially concerning roll quality. If not specified, the performer should choose the roll quality to be used in the solo and perform it consistently.

I. Other Factors

Factors such as appropriate recital demeanor, suitable literature choice and appropriate cuts are among things to be considered.

V. Timpani Solo – Event No. 103

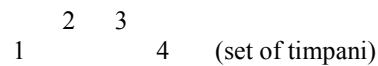
A. Event Requirements

1. Performers will demonstrate the “Timpani Roll Requirement” (see p. 38 of this manual) on a pitch determined by the Tuning Requirements listed below for each Group Level.
2. Tuning Requirements
 - a. Groups V and IV – Tune pitches needed in performer’s solo.
 - b. Group III – Tune an interval of a perfect fifth up from one of the following initial pitches: G, A-flat, or B-flat. (judge’s choice)
 - 1) G to D
 - 2) A-flat to E-flat
 - 3) B-flat to F.
 - c. Groups II and I – Tune one interval, either a major third, perfect fourth, or perfect fifth up from an initial pitch of G, A-flat, or B-flat. (judge’s choice)
 - 1) Major third
 - (a) G to B
 - (b) A-flat to C
 - (c) B-flat to D

- 2) Perfect fourth
 - (a) G to C
 - (b) A-flat to D-flat
 - (c) B-flat to E-flat

- 3) Perfect fifth
 - (a) G to D
 - (b) A-flat to E-flat
 - (c) B-flat to F

d. Adjudicators will indicate the initial pitch to be tuned on timpani 2. (The performer will utilize an accepted pitch source to obtain initial pitch.) The second pitch of the interval requested by the adjudicator is to be tuned on timpani 3 without further assistance, i.e., by ear.



- 3. Tuning of the timpani will be accomplished from memory solely by the performer.
- 4. Acceptable pitch sources:
 - a. Pitch pipe (unaccompanied solo)
 - b. Tuning fork (unaccompanied solo)
 - c. Accompanying instrument (accompanied solo).

B. Rhythm

- 1. Correct interpretation of rhythmic notation to include swing interpretation when applied to jazz interpretation.
- 2. Seamless transitions from measure to measure.
- 3. Control of pulse within rhythmic patterns.

C. Pitch Accuracy

Consider accurate placement of rhythms on the correct drum as well as accurate intonation including pitch changes demanded by the solo.

D. Dynamics

Consider the accurate and appropriate interpretation of notated dynamic indications.

E. Technique

- 1. Conventional timpani grips including French, German and American hand positions.
- 2. Acceptable and appropriate implement stroke types are expected.

3. Appropriate sticking and muffling choices are made.
4. The physical set-up of the drums allows for proper hand technique as well as pedaling technique and a musical performance.

F. Tone Quality

1. Appropriate implements are chosen and used properly.
2. Appropriate contact points are utilized to produce characteristic tone.
3. Performers often do not have control over the quality of the instruments provided. Judges may find that tone quality might be lacking even though the performer's technique looks correct. Students should not be penalized for poor instruments.

G. Tempo Control

Consider the maintenance of appropriate tempo ranges for the style and/or written indications.

H. Musicianship

Consider the combined musical result of all factors relating to this performance including dynamic nuance, stylistic interpretation, technical accuracy and tone.

I. Other Factors

Factors such as appropriate recital demeanor, suitable literature choice and appropriate cuts are among things to be considered.

VI. Multiple Percussion Solo – Event No. 104

A. Event Requirements

There are no event requirements for this event due to time restrictions. Performers should set-up as quickly and accurately as possible in order to meet the overall time limit for this event. The judge must enter a score of "1" for this caption.

B. Rhythm

1. Correct interpretation of rhythmic notation to include swing interpretation when applied to jazz interpretation.
2. Seamless transitions from measure to measure.
3. Control of pulse within rhythmic patterns.

C. Pitch Accuracy

1. Consider accurate placement of rhythms on the notated instruments.
2. The relative pitches between indefinite pitched instruments should yield appropriate musical results.

D. Dynamics

Consider the accurate and appropriate interpretation of notated dynamic indications.

E. Technique

1. Acceptable technique for each instrument should be demonstrated.
2. Implements, including hands and fingers, should be used in a proper manner.
3. Appropriate sticking choices are made.
4. The physical set-up, including instruments/music stands/trap stand, allows for good technique and a musical performance.

F. Tone Quality

1. Appropriate implements are chosen and used properly.
2. Indefinite pitched instruments are tuned giving consideration to style and rhythmic clarity. Internal and external dampening techniques are acceptable.
3. Appropriate contact points are utilized to produce characteristic tone.

G. Tempo Control

Consider the maintenance of appropriate tempo ranges for the style and/or written indications.

H. Musicianship

Consider the combined musical result of all factors relating to this performance including dynamic nuance, stylistic interpretation, technical accuracy and tone.

I. Other Factors

Factors such as appropriate recital demeanor, suitable literature choice and appropriate cuts are among things to be considered.

VII. Multi-Tenor Solo – Event No. 105

A. Required Rudiments

Rudiments are to be performed the same as specified for Event No. 102, Snare Drum (page 7-8).

B. Tuning of an indefinite pitched instrument and the size relationship of sticks to that instrument are extremely subjective. Consequently, the adjudicator should evaluate as to rhythmic articulation and clarity.

C. All captions for Multi Tenor Solos will be the same as for the Snare Drum Solo Event, No. 102 (page 7-10).

PERCUSSION ENSEMBLE EVENTS

I. Percussion Ensembles – Event No. 110 (3 to 6 performers)

II. Mallet Ensembles – Event No. 111 (3 to 6 performers)

Small Ensembles (Events 110 and 111) shall perform without direction. Exception: A student director is permitted, when a performing member of the small ensemble. Small ensembles that are directed by any other individual from any place in the room shall be penalized one division lower.

III. Large Mallet Ensembles – Event No. 112 (7 to 20 performers)

IV. Large Percussion Ensembles – Event No. 113 (7 to 20 performers)

Large Ensembles (Events 112, 113, and 115) may be directed by a student director who might or might not be a performing member of the ensemble.

V. Large Marching Percussion Ensembles - Event No. 115 (7 to 20 performers)

SPECIFICS FOR ALL PERCUSSION ENSEMBLE EVENTS

1. Set-Up

Evaluate the practicality and musicality of each set-up. Often performance problems are caused by an inadequate set-up.

2. Rhythm/Ensemble Cohesion

Evaluate individual rhythmic precision and ensemble precision. This category answers the question, “is the ensemble playing together?”

3. Pitch/Tuning Accuracy

Evaluate ALL definite and indefinite pitch realizations from correct keyboard notes to accurate timpani tunings to correct interpretation of drum and accessory notation.

4. Dynamics

Evaluate the appropriate range of dynamic contrasts written in the score.

5. Balance and Blend

Evaluate the ease with which the players represent melody, accompaniment and the blend of the timbres called for in the score.

6. Tone Quality/Technique

Sample every player in the ensemble and quickly determine the technical competency of each musician to produce acceptable tone on each instrument. Also, consider implement choice in regard to tone production.

7. Tempo Control

Judges should evaluate the notated tempi and control of those tempi by the ensemble.

8. Musicianship

Consider all factors leading towards an effective musical performance in the given style of the piece.

9. Other Factors

Consider suitable cuts for length and non-musical factors that add to or detract from the performance.

GUIDELINE FOR STICK AND Mallet SELECTION

There is an infinite number of possibilities to choose from when selecting mallets and sticks. The following suggestions are meant only as a guide. These selections are NOT required. The committee is only attempting to aid the non-percussionist music educator and his/her students.

Considering the highly subjective nature of this area, the selection of sticks and mallets should be based on:

- A. Balance of solo with accompaniment
- B. Dictates of the music:
 - 1. Indicated on the printed solo or ensemble part
 - 2. Rhythmic articulation and clarity
 - 3. Striving to obtain legato, staccato, etc.

Many fine stick and mallet manufacturers are in operation today. However, the following list has been compiled for the sake of reference.

SUGGESTED STICKS AND MALLETS (not required)

Snare Drum Sticks (Concert Use)

Innovative Percussion IP1
Pro-Mark SD-1 (general)
Vic Firth SD-1 (general)
Pro-Mark OWL (light)
Vic Firth SD-2 (light)

Snare Drum Sticks (Drum Set Use)

Vic Firth 5A
Pro-Mark 5A

Timpani Mallets

Grover TM4 (cartwheel-soft)
Vic Firth T2 (cartwheel-soft)
Grover TM1 (general)
Vic Firth T1 (general)
Grover TM2 (staccato-hard)
Vic Firth T4 (ultra-staccato-very hard)

Xylophone

Innovative Percussion IP 901 (soft)
Vic Firth M14 (soft)
Pro-Mark PK63
Innovative Percussion IP 902 (general)
Vic Firth M6 (general)
Pro-Mark PK60 (general)
Innovative Percussion IP 905
Vic Firth M7 (loud)
Pro-Mark PK61 (loud)

Bells/Glockenspiel

Innovative Percussion IP 902 (soft)
Innovative Percussion IP 906 (general)
Vic Firth M6 (general)
Pro-Mark PK60 (general)
Innovative Percussion IP 907 (brass-loud)
Vic Firth M11 (brass-loud)
Pro-Mark PK62 (brass-loud)

Marimba	Innovative Percussion IP 100 (soft) Vic Firth M1 (soft) Pro-Mark PSM10 (soft) Innovative Percussion IP 240 (medium) Vic Firth M2 (medium) Pro-Mark PSM25 (medium) Innovative Percussion IP 400 (hard) Pro-Mark PSM40 (hard)
Vibes	Innovative Percussion RS 201 (soft) Pro-Mark PK91 (soft) Innovative Percussion RS 251 (general) Vic Firth M3 (general) Pro-Mark PK93 (general) Innovative Percussion RS 301 (hard) Vic Firth M9 (loud) Pro-Mark PK95 (very loud) Vic Firth M10 (very loud)
Chimes	Grover PM4 Mike Balter CM3
Bass Drum	Vic Firth TG01 (general) Innovative Percussion CB 1 Vic Firth TG 05 (pair for rolls) Innovative Percussion CB 5 (pair for rolls)
Gong	Innovative Percussion CG-2 (small) Mike Balter GM-1 (general) Innovative Percussion CG-1 (large)
Suspended Cymbal	Various yarn marimba mallets depending on desired volume and color. Do not use timpani mallets on suspended cymbals even when noted as such in the score.
Temple Blocks/Wood Blocks	Pro-Mark PK 21 (soft) Pro-Mark PK 23 (medium) Pro-Mark PK 35 (hard) Innovative Percussion IP 902 (hard)
Bongos	Use fingers when possible (or) Pro-Mark 716 (timbale stick) Vic Firth WTAP (timbale stick)
Brushes	Vic Firth WB (general) Pro-Mark TB3 (general) Vic Firth BJR (heavy)

**PERCUSSION SOLO & ENSEMBLE
GROUP I - REQUIRED MUSIC SELECTIONS**

DRUM SET SOLOS

EVENT NO. 99

001	Boursault, E./Lefevre, G.-Dechiffrages pour Batterie, Book 2 (#4, 11, 15, 16, 21, OR 31) (play any one)	LED
002	Elias, S.-Sieve's Tweed	EDI
003	Fink, R.-Drum Set Suite (play any two mvts.)	FIN
004	Floyd, Chad-Hexyl 3:15	TSP
005	Henry, A.-C.K.	KAS
006	Holmquist, J.-Drum Set Etudes, Book III (#1, 2, 6, 7, 9, 10, 14, 17, 18) (play any one)	NAK
007	Houllif, M.-Afro Cuban	KEN
008	Houllif, M.-Ain't It Rich	KEN
009	Houllif, M.-Con-Fusion	KEN
010	Houllif, M.-El Vino	KEN
011	Houllif, M.-Genealogy	KEN
012	Houllif, M.-Homage (To a Bebop Drummer) 2:15	PPB
013	Houllif, M.-Just For the Funk Of It	KEN
014	Houllif, M.-Philly	KEN
015	Houllif, M.-Reggae Rock	KEN
016	Houllif, M.-Rudimentary, My Dear Watson	KEN
017	Houllif, M.-Samba-ly	KEN
018	Houllif, M.-Shufflin' Feat	KEN
019	Kastuck S.-Syncopated Swing	KAS
020	Keezer, R.-Chop City	KEN
021	Kettle, R.-Blue Rondo a la Max (from 9 Solos for Drum Set)	BTP
022	Kettle, R.-For Philly Joe (from 9 Solos for Drum Set)	BTP
023	Kettle, R.-Folk-Cycle (from 9 Solos for Drum Set)	BTP
024	Kettle, R.-Metric Variations (from 9 Solos for Drum Set)	BTP
025	Kettle, R.-Snavelying (from 9 Solos for Drum Set)	BTP
026	Kettle, R.-Sonant XVII (from 9 Solos for Drum Set)	BTP
027	Kettle, R.-Trebling (from 9 Solos for Drum Set)	BTP
028	LaRosa, M.-Drum Set Etude #2	SOM
029	LaRosa, M.-Rhapsody for Solo Drum Set	SOM
030	Morey, C.-All Set	KEN
031	Nearpass, J.-BCR	NEA
032	Nearpass, J.-Dave's Samba	NEA
033	Nearpass, J.-Eli's Jam 2:30	NEA
034	Parthun, Jeffrey-6 Bits 2:00	PPB
035	Paul, D.-Bossa Bop	PAU
036	Paul, D.-50 MPH	PAU
037	Paul, D.-For Pete's Sake	PAU
038	Paul, D.-Hang Ten	PAU
039	Paul, D.-3/4 Bop	PAU
040	Perry, C.-Tripling	KEN
041	Rogers, Dennis -Conceptual Changes	SMP
042	Rogers, Dennis -Groovistic Funk	SMP
043	Rogers, Dennis -Jazz Rag	SMP
044	Rogers, Dennis -Quadrarfunk	SMP
045	Rogers, Dennis -Quartz Time	SMP
046	Snider, L.-To Rock For Admiral Shunk	BAR
047	Stephans, M.-Downside-Up	STD
048	Thompson, R.-Blakey's End (from Jazz Solos)	KEN
049	Thompson, R.-Elvin Like	KEN

050	Thompson, R.-Max's Mode	KEN
051	Thompson, R.-Tony's Way	KEN
052	White, E.-Two Sketches	KEN

XYLOPHONE - MARIMBA - VIBRAPHONE SOLOS

EVENT NO. 100

001	Abe, K.-Frogs	STD
002	Abe, K.-Dream of the Cherry Blossoms	ZIM
003	Abe, K.-Michi	MUF
004	Abe, K.-Works for Marimba (play any piece)	SCH
005	Albeniz/Stevens-Asturias Leyenda	KPP
006	Arlen/Oetomo, R.-Over the Rainbow (Marimba) 4:10	TSP
007	Ayers, Jesse-African Fantasy on Joy to the World 2:15	PPB
008	Bach/Hatch-Fugue II (Bach for the Marimba)	MUL
009	Bach/Hatch-Little Two Part Fugue (Bach for the Marimba)	MUL
010	Bach/Hatch-Two Part Invention (Bach for the Marimba)	MUL
011	Bach, J./Goldenberg, M-Violin Concerto in A Minor (Modern School of Xylophone, Marimba, and Vibraphone)	CHP
012	Bach, J. S./Gastyne-Gigot (Vibe) (Partita in B Flat Major)	FER
013	Bach, J. S./McMillan-Sonata in e minor (Masterpieces for Marimba)	PRO
014	Bach, J. S./Moore, J.-Air for the G String (Bach for Marimba for 2, 3, and 4 Mallet Solos)	KEN
015	Bach, J. S./Moore, J.-Chorale-Kom Susser Tod (Bach for Marimba for 2, 3, and 4 Mallet Solos)	KEN
016	Bach, J. S./Payson-Two Part Invention No. 4 (Progressive Studies in Double Stops)	PAY
017	Bach, J. S.-Concerto in a minor (play 1st OR 3rd mvt.)	GSJ
018	Bach, J. S./Moore, J.-1st Mvt. from Brandenburg Concerto No. 2 (Bach for Marimba for 2, 3, and 4 Mallet Solos)	KEN
019	Bach, J. S./Moore, J.-Fugue from Sonata in a minor (Bach for Marimba for 2, 3, and 4 Mallet Solos)	KEN
020	Bach, J. S./Moore, J.-Jesu, Joy of Man's Desiring (Bach for Marimba for 2, 3, and 4 Mallet Solos)	KEN
021	Bach, J. S./Moore, J.-Presto from Sonata in g minor (Bach for Marimba for 2, 3, and 4 Mallet Solos)	KEN
022	Bach, J. S./Moore, J.-Toccatina from Toccatina and Fugue in d minor	KEN
023	Bach/Stevens-Prelude and Fugue in B flat Major (perform either one)	KPP
024	Bach/Stevens-Prelude in g minor	KPP
025	Barnes, J./Maxey, L.-Yorkshire Ballad for Marimba and Piano	SMC

XYLO/MARIMBA/VIBR. SOLOS (Continued)

026	Basta, J.-Concerto for Marimba and Orchestra (play any mvt.)	MFP	073	Dinicu/Goldenberg-Hora Staccato	CFM
027	Bernadin, P.-Sonata for Vibes and Piano (play any two mvts.)	MFP	074	Dorn, B.-Step after Step	ADL
028	Blume, B.-Like a Burden Too Heavy	TSP	075	Eyles/Werle-The Golden Age of Xylophone	MED
029	Blume, B.-Unforced Rhythms	TSP	076	Feldman, V.-Danny Boy (Vibe) (All Alone by the Vibraphone)	GWN
030	Blume, B.-Winterludes (play any one) 2:00-4:00	TSP	077	Fieldman, G.-Northampton	TSP
031	Boo, M.-Pieces of R (a four mallet solo)	PPB	078	Fink, S.-Concertino for Vibraphone (Vibe)	WRE
032	Breaux, Troy-Journey Interrupted 4:07	RLP	079	Floyd, Chad-Out of the Woodwork (play any solo) (4.3 Octave) 2:00, 2:05, 1:45, 2:05	TSP
033	Breuer, H.-Back Talk (From Mallet Solo Collection)	ALF	080	Ford, Mark-A Mothers's Wish (from #MarimbaBaby) (4 mallet) 3:30	INP
034	Breuer, H.-Bit O'Rhythm (From Mallet Solo Collection)	ALF	081	Ford, Mark-Emily's Dream (from #MarimbaBaby) (4 Mallet) 3:30	INP
035	Breuer, H.-Encore-Elise (From Mallet Solo Collection)	ALF	082	Ford, Mark-Hey, Hey, Hey (from #MarimbaBaby) (4 Mallet) 4:07	INP
036	Breuer, H.-Happy Hammers (From Mallet Solo Collection)	ALF	083	Ford, Mark-I Love You (from #MarimbaBaby) (4 Mallet) 3:30	INP
037	Breuer, H.-The 1908 Rag (From Mallet Solo Collection)	ALF	084	Ford, Mark-Promise Me (from #MarimbaBaby) (4 Mallet) 3:30	INP
038	Breuer, H.-On The Woodpile (From Mallet Solo Collection)	ALF	085	Ford, Mark-Small Steps (from #MarimbaBaby) (4 Mallet) 4:00	INP
039	Breuer, H.-Powder Puff (From Mallet Solo Collection)	ALF	086	Ford, Mark-Sweet Dreams (from #MarimbaBaby) (4 Mallet) 3:30	INP
040	Brown, T.-Alone (Mallets in Mind)	KEN	087	Ford, Mark-White Hollow (from Marimba Technique Through Music) 2:47	INP
041	Brown, T.-Cuernevaca (Mallets in Mind)	KEN	088	Frackenhohl, A.-Introduction and Romp for Marimba and Piano	GSI
042	Brown, T.-Dahoon (Suite for Percussion) (With Piano)	KEN	089	Frazeur, T.-The Quiet Place for Marimba and Piano	KEN
043	Brown, T.-Inagua (Mallets in Mind)	KEN	090	Frazeur, T.-Rondo for Marimba and Piano	PMC
044	Brown, T.-Latin Chiffon (Mallets in Mind)	KEN	091	Friedman, David-Marshmallow 2:30	NKV
045	Brown, T.-Marimbato (Mallets in Mind)	KEN	092	Gibson, Richard-Monograph IV	STD
046	Brown, T.-Mexican Murals (any piece)	BEL	093	Gomez, A.-Etude in D minor	SMC
047	Brown, T.-Rhumballade (Mallets in Mind)	KEN	094	Gomez, A./Rife, M.-Rain Dance	SMC
048	Brown, T.-Samba Sonic (Mallets in Mind)	KEN	095	Green, G. H.-Waltz Brillante	CFM
049	Brown, T.-Summer Scene (Mallets in Mind)	KEN	096	Green, G. H./Becker-Valse Brillante	MED
050	Brown, T.-Sun Shadows (Vibe)	KEN	097	Green, G. H./Cahn-Dotty Dimples	CAH
051	Brown, T.-Sunday Trolley (Mallets in Mind)	KEN	098	Green, G. H./Cahn, W. L.-Fluffy Ruffles	CAH
052	Brown, T.-Time Has Come (Mallets in Mind)	KEN	099	Green, G. H./Eyles, R.-Chromatic Fox Trot (From Xylophone Rags)	MED
053	Burritt, M.-October Night (marimba solo)	LUD	100	Green, G. H./Eyles, R.-Cross Corners (From Xylophone Rags)	MED
054	Burton, G.-Ajax Men of Science (Vibe)	CMP	101	Green, G. H./Eyles, R.-Jovial Jasper (From Xylophone Rags)	MED
055	Burton, G.-Catapult (Vibe)	CMP	102	Green, G. H./Eyles, R.-Log Cabin Blues (From Xylophone Rags)	MED
056	Burton, G. (arr.)-Childhood (Vibe)	CMP	103	Green, G. H./Eyles, R.-Rainbow Ripples (From Xylophone Rags)	MED
057	Burton, G.-Enihs (Vibe)	CMP	104	Green, G. H./Eyles, R.-The Ragtime Robin (From Xylophone Rags)	MED
058	Burton, G.-A Singing Song (Vibe) (6 Unaccompanied Solos for Vibes)	CMP	105	Green, G. H./Eyles, R.-The Whistler (From Xylophone Rags)	MED
059	Burton, G.-The Sunset Bell (Vibe)	CMP	106	Green, G. H./Eyles, R.-Triplets (From Xylophone Rags)	MED
060	Casteel, Reagen-Raindrops 3:15	RLP	107	Green, J./Becker, B.-Xylophonia	BEC
061	Chopin/Musser-Valse Brillante	FOR	108	Handel, G./Feldstein, S.-Sonata No. 3 (4th mvt.)	ADL
062	Clementi, M.-Spiritoso (Vibe) (Solos for the Vibraphone Player)	GSI	109	Handel, G./Slawson, B.-Sonata in F (4.0 Octave) 3:30	TSP
063	Coltman, Chris-The Deep (Vibraphone) 4:51	RLP	110	Hatch, E.-Furioso and Valse in D minor	EHA
064	Davis, T.-Recital for Vibraharp (play any one solo)	BAR	111	Haydn, J./Finkel, I.-Divertimento (Vibe) (Solos for the Vibraphone Player)	GSI
065	Creston, P.-Concertino for Marimba (play any mvt.)	GSI	112	Herold/Luscomb-Zampa Overture	RUB
066	Debussy, C./Miller-First Arabesque for Vibes and Piano	LUD			
067	Debussy, C./Miller-Second Arabesque for Marimba and Piano	LUD			
068	Debussy, C./Pimentel, L.-Le Petit Negre	PPB			
069	De Lancey, C.-Rosewood Blues	MPM			
070	De Ponte, N.-Concertino for Marimba	STD			
071	De Pue, W.-Sonata Primitif	MFP			
072	Diemer, E. L.-Toccatà for Marimba (Unaccompanied)	MFP, PMC			

XYLO/MARIMBA/VIBR. SOLOS (Continued)

113	Hopper, Adam-Ghost Garden (4.3 Octave) 4:45	ALP	159	Paganini/Daughtrey-24 Caprices, Op. 1, No. 2 in b minor	ALP
114	Houllif, M.-Casper's Dance	KEN	160	Parthun, Jeff-Nora's Nightmare	PPB
115	Houllif, M.-Contemplation for Vibraphone	KEN	161	Patzig, Andrew-First Impressions (5 Octave, 4 Mallet) 4:00	TSP
116	Houllif, M.-Estudios #1-6 para marimba (any one)	KEN, PPB	162	Peters, M.-Sonata Allegro for Marimba and Piano	MTP
117	Houllif, M.-Mist (Vibe)	KEN	163	Peters, M.-Theme and Variations	MPM
118	Houllif, M.-Samba (marimba solo)	STD	164	Peters, M.-Three Pieces for Three Mallets (play any two mvts.)	MPM
119	Hovhanness, A.-Fantasy on Japanese Woodprints	EDP	165	Peters, M.-Waves (marimba solo)	MPM
120	Hulling, C.-A Collection of Marimba Solos (play any one)	LUD	166	Peters, M.-Yellow After the Rain for Marimba	MTP
121	Immerso, J.-Viaggio per Marimba	PIO	167	Pitfield-Sonata (play any mvt.)	PET
122	Irvin, L.-Two Etudes for Marimba (play any one)	PPB	168	Rimsky-Korsakov/Quick-The Flight of the Bumble Bee	RUB
123	Kraus, P.-Jan	BEL	169	Rosauro, N.-Concert for Marimba and Orchestra (play any mvt.)	POP
124	Kraus, P.-Just Flippin'	BEL	170	Rosauro, N.-Sonata-The Periods of Life (play any mvt.)	ZIM
125	Kreisler/Green-Caprice Viennois	FOL	171	Rosauro, N.-Suite Popular Brasileira (play any mvt.)	ZIM
126	Kreisler/Green-Tambourin Chinois	FOL	172	Sammur, Eric-Rotations pour Marimba (play I OR II OR IV) 2:40, 3:35, 2:30	KPP
127	Kreisler/Green-Liebesfreud	FOL	173	Samuels, D.-Footpath (marimba solo)	
128	Kuhlau, F./Finkel, I.-Allegro from Sonatina No. 1 (Vibe) (Solos for the Vibraphone Player)	GSI	174	Satie/Casella-Gymnopedie No. 1 (vibraphone) 3:30	TSP
129	Kurka, R.-Concerto for Marimba and Orchestra (play any mvt.)	WTB	175	Scarlatti/Slawson, B.-Sonata in f minor (4.3 Octave) 4:50	TSP
130	Kuzell, C.-Six Little Pieces for Marimba (play all)	MTP	176	Schubert/Quick-Marche Militaire	RUB
131	Lang, M.-Etude #1 and 5 (play both) (14 Contemporary Etudes)	ADL	177	Schulze, Dustin-Flawed Perfection (4.5 Octave w/foot pedal) 4:10	TSP
132	Lang, M.-Etude #2, 7, 9 (play any two) (14 Contemporary Etudes)	ADL	178	Schumann/Stevens-Album for the Young (play any piece)	MAP
133	Larrick, G.-Marie, A Four Mallet Rag for Marimba	PPB	179	Sejourne, Emmanuel-Katamiya (from 7 Stucke for Marimba) 3:25	ZIM
134	Lecuona, E./Peterson, H.-Gitanerias	MAR	180	Sholle, E.-The Brook	BPC
135	Lecuona, E./Peterson, H.-Malaguena	MAR	181	Sifler, P.-Marimba Suite (play any one mvt.)	WIM
136	Lipner, A.-Solo Jazz Vibraphone Etudes (play any one)	LUD	182	Skooger, D.-Water and Fire	CNT
137	Liszt/Edwards-Rhapsodie Fantasie	RUB	183	Smadbeck, P.-Etudes 1-3 (play any one) (4 Mallet) 2:00, 3:00 & 4:00	STD
138	Marceau, Thomas R.-A Second Look (5 Octave) (3:00)	TSP	184	Smadbeck, P.-Rhythm Song	MAL
139	Marquina, Pascual/Earl Hatch-Espana Cani 4:20	RLP	185	Smith, Michael C.-Grapes Grandma (4.3 Octave) 3:00	TSP
140	Mayuzumi, T.-Concertino for Xylophone and Orchestra (play 1st OR 3rd mvt.)	CFP	186	Smith, Michael C.-Melody in Repose (4.3 Octave) 2:50	TSP
141	McConnell, Bruce-Various Sinful Dances (play any one solo)	STD	187	Smith, Michael C.-The Camino (4.3 Octave) 3:35	TSP
142	Miki, M.-"Time" (marimba solo from Modern Japanese Marimba Pieces)	TPC	188	Smith, S.-Suite Moderne (marimba solo)	PPB
143	Molenhof, B.-A Dancer At Heart	KEN	189	Spencer, J.-After the Storm	SPP
144	Molenhof, B.-From Music of the Day (play any one)	KEN	190	Spencer, J.-Ask (vibraphone solo)	SPP
145	Molenhof, B.-From New Works for New Times (play any one EXCEPT Solo #1)	KEN	191	Spencer, J.-Fire Elves (marimba solo)	SPP
146	Molenhof, B.-Kleine Albstadt	KEN	192	Spencer, J.-Icecream (marimba solo)	SPP
147	Monkman, J.-Parody	TSP	193	Spencer, J.-Mountain Stream	SPP
148	Monti, V./Moore, J.-Csardas	PPB	194	Steinquest, D.-Radford Rag	PIO
149	Moore, Dan-Almost Calpyso 3:50	RLP	195	Stopa, Alex. arr.-Pure Imagination 3:20	TSP
150	Mozart, W./Scarmolin, A.-Allegretto for Marimba and Piano	LUD	196	Stopa, Alex.-Smile 3:20	TSP
151	Munson, Chris-Bella (Vibraphone) 3:50	TSP	197	Stout, G.-Andante and Allegro	STD, ALF
152	Muramatsu, Takatsugu-Land 4:00	SWM	198	Stout, C.-Astral Dance	ALF
153	Musser, C.-Etude in A Flat, Op. 6, No. 2	STD	199	Stout, G.-Elegy	STD, ALF
154	Musser, C.-Etude in C Major, Op. 6, No. 10	STD	200	Stout, G.-Two Mexican Dances for Marimba (play any mvt.)	STD, ALF
155	Musser, C.-Prelude, Op. 11, No. 3	STD	201	Tanner, P.-Sonata for Marimba and Piano (play any two mvts.)	COP
156	Musser, C.-Etude in B, Op. 6, No. 9	STD	202	Trevino, Ivan-Strive to be Happy 4:25	ITD
157	Nearpass, J.-Border Song	NEA	203	Tschaikowsky/Stevens-Album for the Young (any mvt.)	STD
158	Nearpass, J.-Childlike	NEA			

XYLO/MARIMBA/VIBR. SOLOS (Continued)

204	Tyson, Blake-A Cricket Sang and Set the Sun (cut mea. 99 to 117) (4.3 Octave)	SMC	018	Colgrass, M.-Six Unaccompanied Solos for Snare Drum (play any one)	GSI, LGM
205	Ukena, T.-Tempest	SMC	019	Corcoran Jr., James-7 Days & 7 Nights (from The Blue Book collection)	TSP
206	Ulrich-Suite No. 1 (Marimba, Unaccompanied)	MFP	020	Delecluse, Jacques-12 Studies for Snare Drum (any one selection) with piano	TPC
207	Verdi/Edwards-II Trovatore Fantasia	RUB	021	DeLucia, Dennis-Five for Joe (from Just Desserts collection)	RLP
208	Virich-Suite No. 1 (Finale)	PMC, MFP	022	Dempsey, T.-Rodent Tomfoolery (from An Amazing Collection of Top Ranking Snare Drum Solos)	TSP
209	Vivaldi/Moore-Concerto in a minor, Op. 3, No. 6 RV356 (1st mvt.)	PPB	023	DiBona, E.-Celtic American, The	RLP
210	Waldrop, Michael-Linear Construction (Continuity/Fractals) 2:48	RLP	024	DiBona, E.-Latin Drum Sargent, The	RLP
211	Waldrop, Michael-Marimbascap 4:50	RLP	025	Duggan, Stacey-Display (from Just Desserts collection)	RLP
212	Waldrop, Michael-Memphis: The Sixth Chakra & The Third Eye 3:54	RLP	026	Duggan, Stacey-First (The Rudimental Cookbook)	RLP
213	Watson, W.-Recital Suite for Marimba	MFP	027	Duggan, Stacey-Method To My Madness (The Rudimental Cookbook)	RLP
214	Weber, C. M./Sifert, C.-Invitation to the Dance	BMP	028	Duggan, Stacey-Popeye (from The Just Desserts collection)	RLP

ORCHESTRA BELLS - BELL LYRA SOLOS

EVENT NO. 101

NO REQUIRED LIST

**Entries accepted only in Groups IV & V
(Not a State Event)**

SNARE DRUM SOLOS

EVENT NO. 102

001	Abel, A.-Hi Ho Simpson	FMH	035	Freytag, E.-Prattfalls (The Rudimental Cookbook)	RLP
002	Abel, A.-Jennifer's Jog	PPB	036	Funnell, J.-Corps-Dially Yours	KEN
003	Abel, A.-2040's Sortie	LUD	037	Gauger, T.-Snare Drum Solo No. 1	PMC, MFP
004	Angelis, N.-Train Wreck (from An Amazing Collection of Top Ranking Snare Drum Solos)	TSP	038	Gauthreaux, S.-Technica 9	STD
005	Baker, J.-From the Manor to the Heights 2:05	TSP	039	Gilbert, K.-Barney the Pedantic Weasel	KGG
006	Baker, J.-Lonely City Suite (Mvts. I,II,III) (from An Amazing Collection of Top Ranking Snare Drum Solos)	TSP	040	Gilbert, K.-Esoteric 6/8	KGG
007	Barrett, G.-Rudimental Heights	PPB	041	Goldenberg, M.-Farfel's Gavotte	CHP
008	Beck, J.-Advanced Solos for the Snare Drum (play No. 2 OR 3)	KEN	042	Goldenberg, M.-5/8 Etude	CHP
009	Beck, J.-Colonial Capers	KEN	043	Goldenberg, M.-5/8 Romp	CHP
010	Beddis, Lee-Igidibick (from Ziggadabuzz Collection)	RLP	044	Goldenberg, M.-Graduation Etude	CHP
011	Benson, W.-Three Dances for Solo Snare Drum	CHP	045	Goldenberg, M.-Ramble Rumble	CHP
012	Berg, S.-Festival Capers	BOU	046	Goldenberg, M.-Rim Shot March	MFP
013	Berg, S.-Rocky Rhythm	BOU	047	Goldenberg, M.-7/8 Romp	CHP
014	Cappio, A.-Lu-Lu	HMR	048	Goldenberg, M.-6/8 Etude	CHP, MFP
015	Casey, Mark-Casey Claw (from The Blue Book collection)	TSP	049	Hall, Jason-Invision (from Ziggadabuzz collection)	RLP
016	Ceroli-Trick Stickery	PDS	050	Hampton, Ellis-Aylesford Tonight (from The Blue Book collection)	TSP
017	Cirone, Anthony-Portraits in Rhythm (a book collection) (play any selection)	ALF	051	Harber, S.-1/2 Way There	STD
			052	Harris, E. E.-Sonata (The Solo Drummer)	RIC
			053	Harris, E. E.-Theme and Variations (The Solo Drummer)	RIC
			054	Harris, E. E.-The Yankee Flamdoodle (The Solo Drummer)	RIC
			055	Helm, D.-The Titan	PIO
			056	Hoey, F.-Jet Age 6/8	SMC
			057	Hoey, F.-Ruff Drag Strip	SMC
			058	Hoey, F.-Unrollly Permutation	SMC
			059	Hunter, M.-Engine (from The Blue Book collection) 1:50	TSP
			060	Hurley, M.-Crash Landing (Festival Snare Solos)	RLP
			061	Hurley, M.-Mambo King, The (Festival Snare Solos)	RLP
			062	Hurley, M.-The Phancy Phantom	MHA
			063	Hurley, M.-Phantom of the Phield	MHA

SNARE DRUM SOLOS (Continued)

064	Hurley, M.-Phantom Phire	RLP	104	Mouse, J.-Accentric	SPR
065	Hurley, M.-Phantom Phrenzy	MHA	105	Mouse, J.-Conception	SPR
066	Hurley, M.-Scud Attack (Festival Snare Solos)	RLP	106	Murray, Al-Ramma Jamma (from Ziggadabuzz collection)	RLP
067	Hurley, M.-Tower of Terror (Festival Snare Solos)	RLP	107	Parks, Rob-'Sget Some Scoops (from the Blue Book) 2:12	TSP
068	Jenny, J.-At Odds (play 2nd & 4th mvts.)	PPB	108	Payson, A.-Snare Drum Solo No. 1	MFP
069	Johnson, Scott-Cheese...Glorious Cheese (from Progression collection)	RLP	109	Pepe, J.-Snare Drum Solo	PPP
070	Johnson, Scott-Hercules (from Progression collection)	RLP	110	Petercsak, J.-Snare Drum Solo No. 1	MFP
071	Johnson, Scott-Modulation (from Progression collection)	RLP	111	Peters, Mitchell-Advanced Snare Drum Studies Nos. 4,5,7,9,10,11,12,17,21,25 (play any one in orchestral style)	MTP
072	Johnson, Scott-Para-Dise (from Progression collection)	RLP	112	Poole, Charles-Lancer (from Ziggadabuzz collection)	RLP
073	Johnson, Scott-Patty (from Progression collection)	RLP	113	Pratt, J.-Attaching the 4-Stroke Ruff (Rudimental Solos for the Accomplished Drummer)	MED
074	Johnson, Scott-Red Five (from Progression collection)	RLP	114	Pratt, J.-Boston's Drumming Crusader (Rudimental Solos for the Accomplished Drummer)	MED
075	Johnson, Scott-Seven (from Progression collection)	RLP	115	Pratt, J.-Buttermilk and Crackers (Rudimental Solos for the Accomplished Drummer)	MED
076	Johnson, Scott-Sticking (from Progression collection)	RLP	116	Pratt, J. S.-Cider Jug (From The New Pratt Book)	PPB
077	Kettle, R.-Three Etudes for Snare Drum (play any one)	STD	117	Pratt, J. S.-Conquering Legions of Rome, The (From The New Pratt Book)	PPB
078	Leonard, S.-5 - 6 - 7 (Contemporary Album for the Snare Drum)	LUD	118	Pratt, J. S.-Coordination	BMP
079	Lynch, Michael-It's About Time (from Just Desserts collection)	RLP	119	Pratt, J. S.-Drum Corps on Parade (14 Modern Contest Solos)	BMP
080	Lynch, Michael-Odyssey II (The Rudimental Cookbook)	RLP	120	Pratt, J.-Emperor Justinian at Constantinople (Rudimental Solos for the Accomplished Drummer)	MED
081	Lynch, Michael-On Parade (from Just Desserts collection)	RLP	121	Pratt, J. S.-Flamaque Quickstep	BMP
082	Machamer, S.-Twenty-Four Swing Street	PPB	122	Pratt, J. S.-Gladstone Cadets (14 Modern Contest Solos)	BMP
083	Maines, John-Git'n Jiggy With It (from Just Desserts collection)	RLP	123	Pratt, J. S.-Hodge Podge (14 Modern Contest Solos)	BMP
084	Mason, Brian-Penmoken (from The Blue Book collection)	TSP	124	Pratt, J. S.-My Friend Norman	BEL, BMP
085	Markovich, M.-Stamina	CMP	125	Pratt, J. S.-Sound Off (From The New Pratt Book)	PPB
086	Markovich, M.-Tornado	CMP	126	Pratt, J.-Swinging the Swiss Pataflafla (Rudimental Solos for the Accomplished Drummer)	MED
087	Markovich, M.-The Winner	CMP	127	Pratt, J. S.-Syncopating the Single Drag	BEL, SMP
088	Marvin, H.-Variety	MFP	128	Pratt, J. S./Schinstine/Moore-The Solo Snare Drummer Vol. 1 (play 11 & 12, OR play 14 & 15)	PPB
089	Marvin, H.-HaMaR's Delight	HMR	129	Prentice, H. F.-Richard's Rampage	BMP, SMC
090	McCoy, Scott-Guido's Birthday (from The Blue Book collection)	TSP	130	Prentice H. F.-Santa Fe Chief	BMP
091	McIntosh, M.-Three (from An Amazing Collection of top ranking Snare Drum Solos)	TSP	131	Queen, J.-Aisle Seat 2:10	TSP
092	McMahan, J. W.-Hamiltonian	SPR	132	Queen, J.-Double Flag (3 mvts.) 3:00	TSP
093	McMahan, J. W.-Lizard Thicket, The	SPR	133	Queen, J.-Modulation 2:30	TSP
094	McMahan, J. W.-Mueller's Mazurka	SPR	134	Queen J.-Tax Time 3:00	TSP
095	McMahan, J. W.-Wizard Sticks (from The Blue Book collection) 1:40	TSP	135	Queen, J.-Tribute (from An Amazing Collection of Top Ranking Snare Drum Solos)	TSP
096	Miller, D.-Four Marches for the Rudimental Snare Drummer (play Nos. 1 & 3 OR 3 & 4)	LUD	136	Ratliff, David-Fear (from The Blue Book collection)	TSP
097	Moore, James-Six Solos for Snare Drum (play any one of the six)	PER	137	Raymond, Danny-Clean Sweep (Brushes) 2:40	TSP
098	Moore, Jeff-Rhythmic Incantation (from Ziggadabuzz collection)	RLP	138	Raymond, Danny-Let it Rip 2:20	TSP
099	Morey, C.-Jim Dandy	KEN	139	Raymond, Danny-Rebel Without a Pause 2:05	TSP
100	Morey, C.-A Real Drag	KEN	140	Raymond, Danny-Skyscraper 3:20	TSP
101	Morey, C.-Waltzing Hipster, The	KEN	141	Reeves, David-War Drum Peace Drum 4:10	TSP
102	Morrell, Jonathan-3.28 Pie Squared (from Just Desserts collection)	RLP	142	Reichett, K.-Adagio (from An Amazing Collection of Top Ranking Snare Drum Solos)	TSP
103	Morton, J.-One of a Kind	STD			

SNARE DRUM SOLOS (Continued)

143	Reilly, John-Drachten-Elisabeth 2:00	TSP	186	Wilcoxon, C.-Lake Woodite, The	LUD
144	Rogers, Lisa-Kiwi (from Ziggadabuzz collection)	RLP	187	Wilcoxon, C.-Swinging the Twenty-Six	CHW
145	Rogers, R. E.-Flamboyant	STD	188	Willie, Eric-Some Things 4:20	PPB
146	Roy, J. M.-Prestidigitation	BAR	189	Willmarth, John-Snare con Queso (from The Blue Book collection)	TSP
147	Schinstine, W. J.-Recital Suite for Solo Snare Drum	KEN	190	Wooten, J.-Africa Hot	WOO
148	Schinstine, W. J.-Beating the Blues	SMC	191	Wooten, J.-Rudimental Clave	RPP
149	Schinstine, W. J.-Contrary Computer, The	SMC			
150	Schinstine, W. J.-Festival Drummer	SMC			
151	Schinstine, W. J.-Hectic Hickorys	SMC			
152	Schinstine, W. J.-Innovation in Two-Four	SMC			
153	Schinstine, W. J.-Soliloquy	OOP			
154	Schinstine, W. J.-Space Probe	SMC			
155	Schinstine, W. J.-Synco-Stix	SMC			
156	Schinstine, W. J.-Evocation #1	KEN			
157	Schinstine, W. J.-Evocation #2	KEN			
158	Schinstine, W. J.-Three Means To An End (play any one)	KEN			
159	Schletzer, Dustin & Derek-Googlyelmo's Quest For Glory (from Just Desserts collection)	RLP			
160	Sieff, Jesse-Chopstakovich 3:00	TSP			
161	Spede, M.-Speed Trap	PPB			
162	Stone, G. L.-Massachusetts Champion	GBS			
163	Straight, E. B.-Drummer's Downfall (Deluxe Drum Solos)	CFM			
164	Street, G.-Steppin' Out	CFM			
165	Street, G.-Swingin' Down the Street (The Drummer's Heritage)	CFM			
166	Tuthill, G.-Snare Drum Solo	MFP			
167	Varner, M.-Punctuality	PPB			
168	Wanamaker, J.-Bridgemen (From Championship Corps Style Contest Solos)	ALF			
169	Wanamaker, J.-Crazy Army (From Championship Corps Style Contest Solos)	ALF			
170	Wanamaker, J.-Drums Corps on the March (From Championship Corps Style Contest Solos)	ALF			
171	Wanamaker, J.-4th of July (From Championship Corps Style Contest Solos)	ALF			
172	Wanamaker, J.-Hurricane (From Championship Corps Style Contest Solos)	ALF			
173	Wanamaker, J.-Main Street Strut (From Championship Corps Style Contest Solos)	ALF			
174	Wanamaker, J.-Spirit of Sanchez (From Championship Corps Style Contest Solos)	ALF			
175	Webster, C.-Bolero for Ed (from An Amazing Collection of Top Ranking Snare Drum Solos)	TSP			
176	Whaley, G.-Essay for Snare Drum	MER			
177	Whaley, G.-Etude in 32nds	RAL			
178	Whaley, G.-Recital Solos (play any two)	MED			
179	White, E.-False Images	KEN			
180	Whitlock, J.-Hit-N-Run (The Rudimental Cookbook)	RLP			
181	Whitlock J.-In-Pulse (The Rudimental Cookbook)	RLP			
182	Whitlock J.-Shala' (The Rudimental Cookbook)	RLP			
183	Whitlock J.-Tuo Kaerf (The Rudimental Cookbook)	RLP			
184	Wilcoxon, C.-Battin' 'Em Out	CHW			
185	Wilcoxon, C.-Heating the Rudiments	CHW			

TIMPANI SOLOS

EVENT NO. 103

001	Ameele, D.-Cadenza No. 1	KEN
002	Ameele, D.-Cadenza No. 2	KEN
003	Beck, J.-Alpine Slide 2:15	KEN
004	Beck, J.-Interaction for Music and Sounds (with CD recording)	KEN
005	Beck, J.-Sonata for Timpani (play any mvt.)	BMC
006	Beck, J.-Three Episodes (play II OR III)	KEN
007	Beck, J.-Triptych Motif (no cut)	KEN
008	Beck, J.-Three Movements for Five Timpani (play any one mvt.)	MER
009	Bergamo, J.-Four Pieces for Timpani Nos. 1 & 4	MFP, PMC
010	Bergamo, J.-Four Pieces for Timpani Nos. 2 & 3	MFP, PMC
011	Britton, M.-Solo Piece for Timpani	MFP, PMC
012	Bigot-Timpaniana pour Timbales et Piano	LED
013	Campbell, J.-Blue Hammers	RLP
014	Carter, E.-Eight Pieces for Four Timpani (play any one)	AMP
015	Cheadle, R.-Melodic Movements for Timpani	ALP
016	Cirone, A.-Sonata No. 1 for Timpani and Piano	CIR
017	Curnow, J.-Fanfare and Scherzo	MDM
018	Curtis, John-Saturday in January: Sonata No. 1 3:15	PPB
019	Curtis, John-Variations Without a Theme 3:30	PPB
020	Erickson, K.-In the Valley of Kings (play Mvts. 2 AND 3)	INP
021	Firth, V.-Solo Impressions for Two Timpani	CFM
022	Firth, V.-Solo Impressions for Three Timpani	CFM
023	Firth, V.-Solo Impressions for Four Timpani	CFM
024	Firth, V.-Solo Timpanist, The, Nos. 1, 2, 3, 7, 8, 10, 11, 15, 17, 22, 23, 25, 26 (play any one)	CFM
025	Frock, G.-Seven Solo Dances (play any one)	SMC
026	Gay, Kirk-Etude 31, Rock of the 80's (from the Pedal To The Kettle collection)	TSP
027	Gay, Kirk-Etude 32(from the Pedal To The Kettle collection)	TSP
028	Gay, Kirk-Farfenmarch	TSP
029	Gay, Kirk-Fog (from The Pedal To The Kettle collection)	TSP
030	Gay, Kirk-Los Cinco de Clubs (from The Pedal To The Kettle collection)	TSP
031	Gay, Kirk-Overture for Timpani	TSP
032	Gomez, A./Rife, M.-International Style Etudes (play any one etude)	SMC
033	Goodman, S.-Ballad for the Dance	BEL
034	Hinger, F.-Solos for the Virtuoso Timpanist (play any one)	JER
035	Holly, R.-Sonata for Timpani	KEN

TIMPANI SOLOS (Continued)

036	Houllif, M.-Der Paukenmeister	KEN	018	Edgerton, M. -Songs of Vent	MCP
037	Houllif, M.-3 Settings for Timpani (play any two mvts.)	STD	019	Floyd, Chad-Chatterbox (Congas, Bongos, Cajon Hand Drums) 3:00	TSP
038	Houllif, M.-Suite for Timpani	POT	020	Frazeur, T.-Mood Piece	MFP
039	Huston, S.-Suite for Solo Timpani	GSI	021	Freytag, Edward-RaLas Con Fuoco 4:10	RLIP
040	Igelsrud, D.-Soundings	KEN	022	Frock, G.-Concert Etude for Solo Percussionist	HLN
041	Jones, D.-Sonata for Three Unaccompanied Kettle Drums	HRS	023	Gaetano, M.-Multiple Episode No. 1	STD
042	Kashanski, R.-Semi-Straight Jazz Waltz, A	HMR	024	Glassock, L.-Motion	KEN
043	Leonard, S.-Canticle	VLK, LUD	025	Glassock, L.-Statement for Solo Percussion	KEN
044	Leonard, S.-Ostinato (From Forms)	LUD	026	Goldenberg, M.-Studies in Solo Percussion (play any solo, pp 36-72)	CHP
045	Leonard, S.-Rondino (From Forms)	LUD	027	Guager, T.-Nomad	GUA
046	Leonard, S.-Solo Dialogue	VLK, LUD	028	Holliden, D.-Six Ideas for Snare, Bass Drum and Cymbal	MCP
047	Mancini, D.-Suite for Timpani	KEN	029	Jager, R.-Concerto for Percussion and Band	MED
048	Mancini, D.-Suite #2 for Timpani	KEN	030	Johnson, W.-Five Words	SMC
049	McCormick, R.-Fanfare Variations for Solo Timpani	KEN	031	Kastuck, S.-Dance I	KAS
050	Peters, M.-Primal Mood for Four Timpani	MTP	032	Kraft, W.-Da-Dit	AMC
051	Peters, M.-Randino	MTP	033	Kraft, W.-English Suite (play any one of the six mvts.)	AVM, OOP
052	Peters, M.-The Storm	MTP	034	Kraft, W.-French Suite for Percussion Solo (play any one of four)	MEM, AVM, OOP
053	Ramey, P.-Sonata for Three Unaccompanied Timpani	MFP	035	Kraft, W.-Morris Dance	AVM
054	Riley, S.-A Delivering	ALP	036	Lopez, R.-Two Days	TSP
055	Schinstine, W.-Dresden Dance	SMC	037	McCormick, R.-Homage to Harry Partch	KEN
056	Schinstine, W.-Artiste Sonata, The (play I OR III)	KEN	038	Milhaud, D.-Concerto Op.109 for Percussion and Small Orchestra (Condensed for Piano)	UTP
057	Steinhart-Dance (+ 4 Timbales or Rotos)	LAN	039	Moore, J.-Sonata No. 1 for Percussion Soloist	LUD
058	Tharichen, V.-Concerto for Timpani (play any mvt.)	AMP	040	Payson, A.-Die Zwitschermaschine	CMP
059	Vitto, B.-Scherzo	FDS	041	Payson, A.-Slavic Danse	CMP
060	Whaley, G.-Scherzo for Timpani	MER	042	Peters, M.-Etude #2	MTP
061	Williams, J.-Variations for Solo Kettledrums (play theme AND any one variation)	MFP	043	Peters, M.-Perpetual Motion for Snare Drum and Four Tom-Toms	MTP
062	Wuebold, E.-Fantasy for Timpani and Piano	PMC	044	Peters, M.-Rondo for Four Tom-Toms	MPM
063	Youhass-Four Pieces for Unaccompanied Kettledrums (play No. I AND No. II)	MMC	045	Pillin, B.-Duo for Percussion and Piano	WIM
064	Youhass-Four Pieces for Unaccompanied Kettledrums (play No. III AND No. IV)	MMC	046	Ramey, P.-Capriccio	MCP
			047	Reeves, David-Stompin' in Seven 4:30	TSP
			048	Rosen, J.-Elegy for Solo Percussion	MFP
			049	Russell, A.-Sonata (play any two mvts.)	MFP
			050	Schinstine, W.-Etude for Latin Instruments	CMP
			051	Schinstine, W.-Etude for Membranophones	CMP
			052	Starer, R.-Excursion	MCA
			053	Stern, R.-Adventures for One (play any two mvts.)	MFP, PMC
			054	Tagawa, R.-Inspirations Diabolique (play any one mvt.)	WIM
			055	Udow, M. W./Watts, C.-Contemporary Percussionist, The (play any one EXCEPT: IV; VII; XI; XII; XV; XVII; XVIII)	MER
			056	Whaley, G.-Three Movements for Two Drums	PRO

MULTIPLE PERCUSSION SOLOS

EVENT NO. 104

001	Angelo, J.-Toccat for Solo Percussionist	MMC
002	Aukofer, Michael-Backpacker 4:35	RLP
003	Beck, J.-Episode for Solo Percussionist	STD
004	Burritt, M.-Sticks of Eloquence	LUD
005	Campbell, J.-Engine Room	RLP
006	Campbell, J. -Tork	RLP
007	Campbell, J. -Sidewinder	RLP
008	Campbell, J. - Zoku	RLP
009	Christian, B.-Rondino	CRE
010	Christian, B.-Danze Espagnola	CMP
011	Combs, F.-Gesture for Solo Percussionist	MMC
012	Davis, T.-Multi-Percussion, Suite No. 1	BAR
013	Davis, T.-Soliloquy	CRE
014	Davis, T.-Spanish Dance	CMP
015	DeLancey, C.-Love of L'Histoire	PET
016	Delecluse, J.-A La Maniere #3	LED
017	Dervaux-Batterie-Sketch (play any two mvts.)	LED

MULTI-TENOR SOLOS

EVENT NO. 105

001	Altmire, Matt-Green Eggs & Flam (from The Violent Tenor Cream book)	TSP
002	Aungst, T.-It's Time (from Modern Multi-Tenor Techniques and Solos)	RLP

MULTI-TENOR SOLOS (Continued)

003	Bachman, Bill-Beatlicious (from Quad Logic)	RLP	008	Bellson, L.-Four Stories (4 drum sets)	TRY
004	Bachman, Bill-Guidance (from Quad Logic)	RLP	009	Benson, W.-Three Pieces for Percussion Quartet (play any two mvts.) (4)	GSI
005	Bachman, Bill-Ubiquitous Illin-ness (from The Violent Tenor Cream book)	TSP	010	Blount-Modulation (5)	FMH, CFM
006	Bailey, J.-Green Lightning (from Modern Multi-Tenor Techniques and Solos)	RLP	011	Brand, M.-Africantus (4)	KEN
007	Bissell, P.-Bones (from Tenor Madness)	GFM	012	Breaux, T.-Ostinato-A-Koto (6)	DSM
008	Carr, C.-Busy Frames (from Modern Multi-Tenor Techniques and Solos)	RLP	013	Brooks, C.-Triple Threat (3)	RLP
009	Davila, J.-Cruise Control (from Modern Multi-Tenor Techniques and Solos)	RLP	014	Brown, T.-Morning Flower (5)	BMP
010	Davila, J.-Webster's Rumble (from Modern Multi-Tenor Techniques and Solos)	RLP	015	Brown, T.-Particles (play any two mvts.) (6)	SMC
011	Dekaney, Joshua-Slug Guts (from The Blue Book collection)	TSP	016	Carno, Z.-Sextet for Percussion (play any one mvt.)	MFP
012	Flack, Brian-Bus Bowl (from The Blue Book collection)	TSP	017	Chavez, C.-Tocatta (play 1st OR 3rd mvt.) (6)	BMP
013	Hansen, L.-Out House	RLP	018	Cirone, A.-5 Items for Solo Marimba and Percussion Ensemble (play any two) (6)	BMP
014	Hansen, L.-Double Crossed	RLP	019	Cirone, A.-4/4 for Four (4)	CIR
015	Hansen, L.-Twist It Up	RLP	020	Cirone, A.-Japanese Impressions (5)	BEL
016	Hodges, Mike-Afrobeat (from The Violent Tenor Cream book)	TSP	021	Cirone, A.-Overture in Percussion (5)	CIR
017	Hunter, Mark-Floatmeal (from The Blue Book collection)	TSP	022	Cirone, A.-Percussionality (4 percussion + 1 student piano or 6 percussion)	BEL
018	Hurley, M.-Crash Landing	RLP	023	Cirone, A.-Triptych play (1st mvt.) OR (2nd and 3rd mvts.) (4)	BMP
019	Hurley, M.-The Phancy Phantom	RLP	024	Colgrass, M.-Chamber Piece for Percussion Quintet	MFP, PMC
020	Hurley, M/Hansen, L.-The Phantom of the Phield	RLP	025	Colgrass, M.-Fantasy, Variations for 8 Chromatic Drums and Percussion Sextet	MFP
021	Hurley, M./Hansen, L.-Phantom Phrenzy	RLP	026	Colgrass, M.-Percussion Music (4)	MFP
022	Hysell, E./Bissell, P.-SVC (From Tenor Madness)	GFM	027	Cowell, H.-Pulse (5)	MFP
023	Johnson, S.-Cha-Da-Da-Cha-Cha (From Modern Multi-Tenor Techniques and Solos)	RLP	028	Daughtrey, Nathan-Lost Souls (5) 3:30	ALP
024	McNutt, Colin-Hot Dogs in a Canteen (from The Violent Tenor Cream book)	TSP	029	Davis, T. L.-Greensleeves (5 + string bass)	CMP
025	Murphy, Ian-Sca-Fa (from The Blue Book collection)	TSP	030	Davis, T. L.-Fughetta Rock (6)	BAR
026	Perez, Brian-Grooves & Chops O'Plenty (from The Violent Tenor Cream book)	TSP	031	Debussy/Reeves, D.-Bruyeres (from Three Preludes) (Orch. bells can be sub. for crotales) (3)	TSP
027	Rennick, P.-Backstreet Beat (From Modern Multi-Tenor Techniques and Solos)	RLP	032	Del Borgo, E.-Dimensions (4)	KEN
028	Werth, Nick-Chocolate Cherry Bomb (from The Violent Tenor Cream book)	TSP	033	Del Borgo, E. A.-Preludio for Percussion (6)	KEN
			034	Delp, R.-Announcement (4)	KEN
			035	DiBlasio, D.-Cancun (6)	KEN
			036	Durr-Vamos Dancar (5) 2:35	KEN
			037	Elias, S.-Suite for Three Drum Sets	EDI
			038	Faberman, H.-Percussion Ensemble Collection Level III (play any two) (6)	BMP
			039	Firestone, H.E.-Drummer's Farewell (3)	OOP
			040	Foss, L.-Percussion Quartet (4)	CFM
			041	Frock, G.-Fanfare for Double Percussion Trio	SMC
			042	Frock, G.-Three Asiatic Dances (6)	SMC
			043	Gauger, T.-Gainsborough (play any one mvt.) (5)	SMC
			044	Gillingham, D.-Sacrificial Rite (5)	ALP
			045	Glasscock, L.-Between The Lines (5)	MED
			046	Glasscock, L.-Music for Mallets (6)	ALP
			047	Goodman, S.-Canon for Percussion (6)	BMP, MEM
			048	Goodman, S.-Theme and Variations (4)	BMP, MEN, CHP
			049	Gould, M.-Parade (3)	CHP
			050	Handy/Houllif-St. Louis Blues (5)	KEN
			051	Hankins, J.-Drummers Five (5)	FMH
			052	Hankins, J.-Five Up Front (5)	FMH
			053	Hankins, J.-Snares Forward (3)	FMH
			054	Hanna, S.-Sonic Sauce (4)	KEN, AKI
			055	Haydn/Jeanne, R.-Rondo from String Quartet Op. 33 No. 3 (4)	PPB
			056	Hodkinson, S.-Drawings: Set No. 1 (play any two mvts.) (4)	MFP
			057	Holly, R.-Battlestations II (4)	KEN
			058	Houllif, M.-Undercurrents (5)	
			059	Hovhanness, A.-Bacchanale (5)	EDP
			060	Jebe, P.-On The Horizon (6)	RLP

PERCUSSION ENSEMBLES

EVENT NO. 110

(Three to Six Performers)

Note: The number in parenthesis indicates the number of parts scored. Parts may be doubled as needed.

001	Abel, A.-Allegro Muchacho (6)	LUD
002	Abel, A.-Serenade To a Sand Dune (6)	PPB
003	Alfeieri, J.-Fanfare for Tambourines (6)	MUF
004	Artenziano, E.-El Muchacho Cinco (5)	RLP
005	Bach, J.S./Slawson-Concerto in a minor (6)	TSP
006	Bach, J. S./Moore, J.-Little Fugue in g minor (4)	PPB
007	Beck, J.-Concerto for Timpani and Percussion Ensemble (6)	KEN

PERC. ENSEMBLES Ev. 110 (Continued)

061	Jemison, D.-Quintesson (5)	WIM
062	Jenny, J.-Pursuit for Solo Marimba and Percussion Ensemble (6)	PPB
063	Jerger, J.-"36" Heads (4)	OOP
064	Jerger, J.-"54" Heads (3 or 6)	OOP
065	Joplin, S./Burkett, G.-Stoptime Rag (3)	PPB
066	Joplin, S./Houllif, M.-Maple Leaf Rag (4)	PPB
067	Karlin, F.-Repercussions (4)	SFP
068	Keezer, R.-For Four Percussionists (4)	KEN
069	Kosteck, G.-Counterpoint for Percussion Quartet (4)	BMP
070	Kraft, W.-Suite for Percussion (play any two mvts.) (4)	BEL, MEM
071	LaRosa, M.-Good News, The (4)	HMR
072	Leonard, S.-Four Images (6)	LUD
073	Leonard, S.-Promenade (6)	LUD
074	Lepper, K.-Noble Flying (4) 3:08	LEP
075	Lepper, K.-Boasphere (6)	LEP
076	Mancini, D.-Exit 39 (4)	KEN
077	Markovich, M.-Four Horsemen (4)	CMP
078	Markovich, M.-Teamwork (4)	CMP
079	McKenzie, J.-Introduction and Allegro (4)	MFP
080	McKenzie, J.-Three Dances (3)	MFP, PMC
081	McMahan, J.-Connecticut Overtime (6)	SPR
082	McMahan, J.-Trio Con Brio (3)	SPR
083	Meacham/Houllif -American Patrol (6)	KEN
084	Meyer, R.-Ostinato (6)	KEN
085	Miller, D.-5 Short Pieces (play No. 1 AND any two mvts.) (5)	LUD
086	Miller, D.-Prelude for Percussion (6)	MFP, PMC
087	Mozart, W. A./Moore, J. L.-Eine Kleine Nachtmusik (play Allegro Mvt.) (4)	PPB
088	Mozart, W. A./Moore, J. L.-Ronda Ala Turk (4)	PPB
089	Naito/Crowell,-Nanafushi (3)	TSP
090	O'Gorman, P.-Fire (4)	BAR
091	O'Mahoney, T.-Burundi Shuffle (5)	PPB
092	O'Reilly-Three Episodes (5)	SCN
093	Parchman, G.-Symphony for Percussion (play any mvt.) (6)	ELV
094	Parchman, G.-Fifth Symphony for Percussion Ensemble (play any mvt.) (6)	ELV
095	Peters, M.-A La Naningo (6)	KSM
096	Peters, M.-A La Samba (6)	MTP
097	Peters, M.-Piece for Percussion (4)	MTP
098	Peters, M.-Study in 5/8 (4)	PDS, WIM
099	Prentice-Batter Up, Snare Down (with drum set) (4)	SMC
100	Prentice-Epic of Western Man (4)	FMH
101	Proto/Akins-Protoplasm (4 + 1 bass)	KEN
102	Rauschenberg-Discussion (4)	PDS, WIM
103	Rossini, G./Houllif, M.-William Tell Overture, The (6)	KEN
104	Russo, W.-Music for Percussion (4)	SFP
105	Saint-Saens/Moore-Aquarium (6)	ALP
106	Slayter-Breakdown (4)	TSP
107	Snider, L.-Fixations (6)	BAR
108	Spears, J.-Jubiloso (5)	SMC
109	Starer, G.-Night Music for Percussion (6)	BMP
110	Strang, G.-Percussion Music for Three Players	TPC
111	Tatgenhorst, J.-Razzle-Dazzle and Rock (5)	BIM
112	Tilles, D.-Blue Percussion (6)	CMP
113	Williams, K.-African Sketches (4)	LUD

MALLET ENSEMBLES

EVENT NO. 111

(Three to Six Performers)

Note: The number in parenthesis indicates the number of parts scored. Parts may be doubled as needed.

001	Adams-Sonata Ico (4)	PPB
002	Bach/Houllif-Double Concerto in d minor (4)	PPB
003	Bach/Houllif-Fugue In A Major (3)	PPB
004	Bach/Moore-Air (for the G String) (4)	PPB
005	Bach/Moore-Fugue in c minor (3)	PPB
006	Bach/Moore-Fugue in d minor from the Well Tempered Clavier (3)	PPB
007	Bach/Moore-Little Fugue in g minor (4)	PPB
008	Bach/Moore-Toccat & Fugue in d minor (4 or 5)	PPB
009	Bach/Schaefer-Brandenburg Concerto No. 2 (1st mvt.) (5)	PPB
010	Bartok/Jeanne-Rumanian Folk Dances (5)	PPB
011	Beethoven/Jeanne-The Metronome from 2nd Mvt., Symphony No. 8 (5)	PPB
012	Bizet/Janicki-Miacacla's Aria (6)	PPB
013	Bizet/Jeanne-Farandole from L'Arlesienne Suite No. 2 (5)	PPB
014	Bizet/Musser-Selections from Carmen (5)	FOR
015	Brahms/Houllif-Hungarian Dance No. 5 (4)	PPB
016	Breuer/Gipson-Back Talk (5)	MED
017	Breuer/Gipson-Blue Tid Bit (4)	MED
018	Breuer/Gipson-Four Stick Joe (4)	MED
019	Breuer/Gipson-Minor Moment (4)	MED
020	Breuer/Pershing-Balk Talk (3)	ALF
021	Breuer/Pershing-Bit O' Rhythm (3)	ALF
022	Breuer/Pershing-Encore-Elise (3)	ALF
023	Breuer/Pershing-1908 Rag, The (3)	ALF
024	Breuer/Pershing-On the Woodpile (3)	ALF
025	Breuer/Pershing-Powder Puff (3)	ALF
026	Butov, G.-Russian Rag (3)	STD
027	Cahn-La Negra (5)	CAH
028	Chabrier/Hatch-Espana Rhapsody (6)	EHA
029	Chandler/White/Cohn/Cahn-Canadian Capers (5)	CAH
030	Chopin/Hatch-Minute Waltz, The (3)	EHA
031	Chopin/Jeanne-Prelude Op. 28, No. 4 (5)	PPB
032	Dauwalder, L.-Ice Cream Suite Rag, The (4)	PPB
033	Debussy/Barton-La Fille Aux Cheveaux De Lin (The Girl With the Flaxen Hair) (6)	PPB
034	Debussy/Prince-Danse (6)	PPB
035	DeFalla/Hatch-Ritual Fire Dance (4)	EHA
036	Dinicu/Hatch-Hora Staccato (5)	EHA
037	Duke, Erin-Satisfaction (3) 4.3 Octave, 4.6 Octave 3:40	TSP
038	Dvorak, A.-Finale from Quartet in F Major (4)	PPB
039	Dvorak, A./Musser-Largo from New World Symphony (5)	FOR
040	Fleck, B./Steinquest, D.-Bicyclops (3) Vibe, 4.5 Marimba, Xylo. 4:00	RLP
041	Fleck, B./Steinquest, D.-Metric Lips (4)	RLP
042	Flores, Ray-Inflections (5) 4:22	RLP

MALLET ENS. Ev. 111 (Continued)

043	Ford, M.-Afta-Stuba! (3)	INP	094	Prokofiev/Gipson-Field of the Dead (from Alexander Nevsky) (4)	OPE
044	Ford, M.-Stubernic (3)	INP	095	Raff/Jeanne-The Mill	PPB
045	Gabrieli/Schaefer-Canzon Prima (5)	PPB	096	Rimsky-Korsakov/Hatch-Flight of the Bumble Bee (6)	EHA
046	Glasscock-Passage (6)	INP	097	Rimsky-Korsakov/Hatch-Scheherazade (6)	EHA
047	Granados, Enrique/Larsen, Don-Jota (4) 3 Marimba, Vibe 3:15	PPB	098	Rimsky-Korsakov/Janicki-Variations (from "Capriccio Espagnol") (6)	PPB
048	Green, G. H./Becker, B.-Chromatic Fox Trot (5)	BEC	099	Rosales/Musser-Bolera (5)	FOR
049	Green, G. H./Becker, B.-Charleston Capers (5)	BEC	100	Rossini/Parthun-Toast to the New Year, A (4-5)	PPB
050	Green, G. H./Becker, B.-Cross Corners (5)	BEC	101	Rossini/Hatch-Overture to William Tell (6)	EHA
051	Green, G. H./Becker, B.-Jovial Jasper (5)	BEC	102	Sibelius/Musser-Finlandia (5)	FGP
052	Green, G. H./Becker, B.-Log Cabin Blues (5)	BEC	103	Slater, J.-Suite for Keyboard Percussion play (mvts. I and II) OR (mvts. II and III) (4)	OPE
053	Green, G. H./Becker, B.-Stop Time (5)	BEC	104	Slawson, Brian arr.-Beethoven's Fantasy (3) Glock, Vibe, 4.3 Marimba 2:10	TSP
054	Green, G. H./Becker, B.-Triplets (5)	BEC	105	Slawson, Brian-Cemetery Salsa (3) 4.3 Octave Marimba 2:00	TSP
055	Green, G. H./Becker, B.-Whistler, The (5)	BEC	106	Slawson, Brian arr.-The Storm (Beethoven) Vibe, 4.3 Octave 4:00	TSP
056	Green, G. H./Becker, B.-Xylophonia (5)	BEC	107	Smetana/Musser-Dance of the Comedians (6)	FOR
057	Green, G. H./Cahn, W. L.-Fluffy Ruffles (5)	CAH	108	Sousa/Hatch-Stars and Stripes Forever (6)	EHA
058	Green, J./Schinstine-The Whirlwind (4)	SMC	109	Sousa/Leaman-Stars and Stripes Forever (5)	PPB
059	Hatch, E.-Olivera Street, L. A. (any mvt.) (5)	EHA	110	Steinquest, arr.-County Claire (6)	RLP
060	Hatch, E.-Pliatan (4)	EHA	111	Strauss/Hatch-Tales of the Vienna Woods (5)	EHA
061	Hatch, E.-Three Concert Pieces for 8 Hands (5)	DSM	112	Tchaikovsky/Hatch-Dance of the Candy Fairy (5)	EHA
062	Haydn/Moore-Trio Sonata No. 1 (3)	PPB	113	Tchaikovsky/Hatch-Dance of the Flutes (6)	EHA
063	Hicks, Ralph-Home by Sundown (3) 4.3 Marimba 4:10	TSP	114	Tchaikovsky/Hatch-Overture Miniature (5)	EHA
064	Jeanne, R.-Paquita (5)	PPB	115	Tchaikovsky/Hatch-Russian Dance (4)	EHA
065	Johnson, C./Mathiesen, S.-Alabama Slide (4) 3:20	PPB	116	Tchaikovsky/Hatch-Waltz of the Flowers (5)	EHA
066	Johnson, C./Becker, B.-Dill Pickles (5)	BEC	117	Tchaikovsky/Jeanne-Album for the Young Suite (play all three mvts.) (5)	PPB
067	Joplin/Burkett-Stoptime Rag (3)	PPB	118	Tchaikovsky/Jeanne-Arabian Dance (5)	PPB
068	Joplin/Freytag-The Easy Winners (4)	RLP	119	Tchaikovsky/Musser-Andante from Symphony No. 5 (5)	BHI
069	Joplin/Houllif-Maple Leaf Rag (4)	PPB	120	Tignor-Enchanted Circus (4)	PPB
070	Joplin/Moore-The Entertainer Rag (4)	PPB	121	Texidor/Jeanne-Amparito Roca (Spanish March) (5)	PPB
071	Joplin/Rauschenberg-Solace (4)	EXC	122	Vivaldi/Gilroy-Vivo Vivaldi (4)	BMP
072	Kabalevsky/Peters-Comedians Gallop (5)	FDS	123	Wagner/Musser-Pilgrim's Chorus from Tannhauser (5)	BHI
073	Kachaturian/Hatch-Sabre Dance (6)	EHA	124	Wagner/Musser-Traume (4)	BHI
074	LaRosa, M.-Creation and Rebirth (5)	KEN	125	Whibley-Higuita! (4)	TSP
075	Leonard-Prelude (for Four Marimbas) (4)	LUD			
076	Leonard-Quarimba (4)	LUD			
077	Mendelssohn-Bartholdy/Tanner-Consolation, Op. 30, No. 3 (6)	PPB			
078	Moszkowski/Tanner-Scherzino (6)	PPB			
079	Moszkowski/Vigneron-Caprice Espagnol (5)	DSM			
080	Moussorgsky/Moore-Gopak (4)	PPB			
081	Mozart/Gilroy-Variations On "Ah, Vous Dirai-Je Maman" (Twinkle Twinkle Little Star) (4)	BMP			
082	Mozart/Glasscock-Allegro (from Quartet In C) (4)	PPB			
083	Mozart/Glasscock-Allegro Assai (from Quartet In E-flat) (4)	PPB			
084	Mozart/Glasscock-Andante (from Quartet In C) (4)	PPB			
085	Mozart/Glasscock-Rondo (from Quartet In B-flat) (4)	PPB			
086	Mozart/Hatch-Overture to the Magic Flute (5)	EHA			
087	Mozart/Hatch-Overture to the Marriage of Figaro (6)	EHA			
088	Mozart/Janicki-Rondo (4th mvt. from Eine Kleine Nachtmusik) (4)	PPB			
089	Mozart/Moore-Rondo Ala Turk (4)	PPB			
090	Mozart/Musser-Marriage of Figaro (5)	EHA			
091	Ovalle, Johathan-Danza Furloso (4) Xylo. & 4.3 Marimba (5 oct. opt) 3:00	TSP			
092	Paine/Roy-Fuga Giocosa (3)	MDM			
093	Palestrina/Tanner-Exultate Deo (5)	PPB			

LARGE MALLET ENSEMBLES

EVENT NO. 112 (Seven to Twenty Performers)

In addition to this list, any titles from event #111 may be used with appropriate doubling of parts.

Note: The number in parenthesis indicates the number of parts scored. Parts may be doubled as needed.

001	Blume, Brian arr.-Anitra's Dance (12-13) 3:15	TSP
002	Grainger/Ragsdale-Irish Tune (9)	SMC
003	Granados/Tanner-Moresque (7)	PPB
004	Handel/Janicki-Allegro (From Concerto Grosso In C) (7)	PPB
005	Houllif, M.-Octaphonics (8)	PPB
006	Saint-Saens/Gipson-Adagio from Symphony No. 3 (8)	OPE
007	Steinhort, W.-Two Movements For Mallets (play Mvt. I OR II) (8)	OPE

LARGE CONCERT PERCUSSION ENSEMBLES

EVENT NO. 113 (Seven to Twenty Performers)

Note: The number in parenthesis indicates the number of parts scored. Parts may be doubled as needed.

001	Abujamra, A./Smith, W.-Alma Nao Tem Cor (17 percussion + 1 bass)	DSM
002	Arevalo, M.-Shadows (8)	DSM
003	Arevalo, M.-Shiva's Dance (8)	DSM
004	Astrand, A.-Purge (7)	INP
005	Bach, J. S./Faini-Fuga Five (10)	CMP
006	Bach/Freytag, E.-Brandenburg Concerto No.2 (First Mvt.) (10)	RLP
007	Bach/Slawson-Brandenburg Concerto No.2: Allegro Moderato (10)	TSP
008	Bach/Jebe, P.-Sambach (6-7 percussion + 1 piano)	RLP
009	Barber, B./Ford, M.-Invention (11 percussion + 1 piano and 1 bass)	INP
010	Barretto, R./Nearpass, J.-Song for Chano (8 percussion + 1 bass)	NEA
011	Bartok/Ancona, J.-The Miraculous Mandarin (8)	TSP
012	Bavicchi, J.-Music for Mallets and Percussion (12)	OUP
013	Beck, J.-Concerto for Drum Set and Percussion Ensemble (8)	KEN
014	Beck, J.-Concerto for Tympani and Percussion Ensemble (6)	KEN
015	Beck, J.-Jazz Variants (8)	BMC
016	Beck, J.-Overture for Percussion Ensemble (8)	KEN
017	Beethoven/Miller-Pathetique (8)	TSP

018	Bencriscutto, F.-Rondeau for Percussion (7 percussion + 1 piano)	MFP
019	Bissonnette, M./Rennick, P.-Wildwood (11-12 percussion + 1 guitar and 1 bass)	DSM
020	Bizet, G./Brooks, C.-Instant Carmen (10-12)	RLP
021	Bizet, G./Houllif, M.-Excerpts from Carmen Suite (7)	KEN
022	Blume-Alarm! (7)	TSP
023	Brand, M.-Concerto for Percussion Ensemble (9)	BRA
024	Brand, M.-Tijuana Samba (8)	KEN
025	Brooks, C.-Echoes of Babylon (15)	RLP
026	Brooks, C.-Midnight in Tunisia (18-20)	RLP
027	Brooks, C.-Millennium (14)	RLP
028	Brooks, C.-Ritual of the Tribe (9)	RLP
029	Brooks, C.-Seven Come Eleven (7) 4:30	RLP
030	Brooks, C.-Shongaloo Ramble (9-11)	RLP
031	Brooks, C.-Valley of Nepal (14-15)	RLP
032	Brown, T.-Above and Beyond (10)	BMP
033	Brown, T.-Brazilian Street Dance (7 percussion + 1 synthesizer + 1 bass)	BMP
034	Brown, T.-Keystone Capers (8)	KEN
035	Brown, T.-Strike Force (9)	KEN
036	Brubeck, D./Kellis/Scheitroma-La Fiesta De la Posada (13)	RLP
037	Bruford, B./Smith, W.-Beelzebub (11 percussion + 1 bass, 1 piano, 1 guitar)	DSM
038	Byrd/Raush-The Bells (13)	DSM
039	Camillo, Eigenberg, Koski/Brooks, C.-Why Not! (9 percussion + 1 piano + 1 bass)	RLP
040	Campbell, J.-Batik (10)	RLP
041	Campbell, J.-Night Hunter (12) 4:37	RLP
042	Carr-Shock and Awe (13)	TSP
043	Casella, J.-Cop Drama (16)	TSP
044	Casella, J.-Cyclone (12)	TSP
045	Casella, J.-Dystopia (15)	TSP
046	Casella, J.-Joaquin on Sunshine (15)	TSP
047	Casella, J.-Katraterra (9)	TSP
048	Casella, J.-Stormbreak (8, includes unpitched instruments) 3:30	TSP
049	Casella, J.-Technology (8)	TSP
050	Cirone, A.-Dichotomy (8)	BMP
051	Cirone, A.-Symphony No. 1 (any mvt.) (8)	CIR
052	Cirone, A.-Symphony No. 2 (any mvt.) (9)	CIR
053	Coers-Swimmin' In It (15)	DSM
054	Colgrass, M.-Three Brothers (9)	MFP
055	Creston, P.-Ceremonial for Percussion Ensemble (7)	GSI
056	Crockarell, C.-Circus Circus! (10-12)	RLP
057	Crockarell, C.-Glitzville (9-11)	RLP
058	Crockarell, C.-Gorsky's Dream (12)	RLP
059	Crockarell, C.-Stratus (9)	RLP
060	Crockarell, C.-Sushi Funk (9-11 percussionists + 1 bass)	RLP
061	Curley, Matthew-Paradox II (10-11) 3:22	RLP
062	Curley, Matthew-Hidden Dreams (13-15) 3:22	RLP
063	Daughtrey, N.-Ellipsis (8)	ALP
064	Daughtrey, N.-Limerick Daydreams (10)	ALP
065	Daughtrey, N.-Mercury Rising (7)	ALP
066	Daughtrey, N.-Power Struggle (8)	ALP
067	Daughtrey, N.-Spun (8)	ALP
068	Davila, Julie-Astral Dreams (7) 3:58	RLP
069	Davila, L.-Cruzin' (8-12 percussion + 1 bass)	RLP

LARGE PERC. ENS. Event 113 (Continued)

070	Davila, L.-Dun't Be Blue Mon (8 percussion + 1 guitar and 1 bass)	RLP	118	Harmsen/Glinka-Ruslan & Ludmilla (14-15) 1:40	RLP
071	Davila, L.-Fiesta Latina (8 percussion + 1 bass)	RLP	119	Hearnes-Tridecagon (7) 3:00	RLP
072	Davila, L.-Mo Java (7-8 percussion + 1 bass)	RLP	120	Hennagin, M.-Duo Chopinesque (10)	OPE
073	Davila, L.-Para Rafa (10-12 percussion + 1 bass)	RLP	121	Henson-Conet, D./Nearpass, J.-California Calypso (7 percussion + 1 bass)	NEA
074	Davila, L.-Ritmo Suave (8-9)	RLP	122	Herbert, V./Houllif, M.-March of the Toys (7)	KEN
075	Davis, T.-El Races De La Camptown (8)	CMP	123	Holst/Ancona, J.-Mercury (10)	TSP
076	Davis, T.-Flat Baroque (7)	CMP	124	Horner/Campbell-Casper's Lullaby (11)	RLP
077	Davis, T.-Mau Mau Suite (8)	NME	125	Houghton, S.-The Path (4-7 percussion + 1 piano and 1 bass)	RLP
078	Davis, T.-Panda Pause (9)	CMP	126	Houllif, M.-Blue Samba (8)	SMC
079	Davis, T.-Stompin' Thru the Rye (8)	CMP	127	Jacob, G.-Hava Nagila (8)	MAR, HLN, OOP
080	Davis, T.-Taste of Brahms (8)	CMP	128	Jebe, P.-Montunosis (9-12 percussion + 1 piano and 1 bass)	RLP
081	Debussy/Diko-Nocturnes, No. 2 Fetes (8)	DSM	129	Jebe, P.-Xylatin (7-8)	RLP
082	DiBlasio, D.-Outback (8)	KEN	130	Jenny, J.-Three Scenes from the Scioto (play any two mvts.) (13 percussion + 1 piano)	PPB
083	Djavan & Fieger/Brooks, C.-The Zoo Blues (10 percussion + rhythm sections) (Do not use optional horn parts)	RLP	131	Johnson, C./Argenziano, E.-Dill Pickles (6-8)	RLP
084	Douthit, M./Crockarell, C.-If You Please (9 percussion + 1 synthesizer + 1 bass)	RLP	132	Jones, K.Schietroma, S.-Servitude (11 percussion + 1 bass and 1 guitar)	DSM
085	Dutton, F.-Rondo Barock (8)	MTP	133	Kastuck, S.-Components (all 3 movements) (10)	KAS
086	Dvorak, A./Rosener, D.-Carnival Overture, Op.92 (14)	DSM	134	Kastuck, S.-Ritual No. 2 (8-16)	KAS
087	Dvorak, A./Daugherty-Song to the Moon (8)	ALP	135	Kennedy, J.-Odyssey: Concerto for Multiple Percussion and Percussion Ensemble (7)	INP
088	Dvorak, A./Hearnes-Slavonic Dance No. 5 in A (13)	RLP	136	Khachaturian/Moore-Sabre Dance (7-10)	PPB
089	Dvorak, A./Hearnes-Slavonic Dance No. 8 in G (13)	RLP	137	Kim, B.-Concertino for Percussion (7 percussion + 1 piano)	MTP
090	Erskine, P./McDonald, S.-Calypso (11 percussion + synthesizer and bass)	DSM	138	Lawless, Larry-The Doctor and the Deacon (8) 4:30	RLP
091	Fagen, D./Brooks, C.-The Goodbye Look (8 percussion + 1 bass)	RLP	139	Leonard, S.-Antiphonies (8)	DSM
092	Faini, P.-El Cumbanchero (10 percussion + 1 piano + 1 bass)	BMP	140	Leonard, S.-Ex Machina (8)	DSM
093	Firth, V.-Encore in Jazz (7)	CFM	141	Leonard, S.-Skies (10)	DSM
094	Fleck, B./Johannessen, O.-Big Country (8-11) 3:00	TSP	142	Leonard, S.-Winter Fantasy (10 percussion and hand bell choir or piano)	DSM
095	Fleck, B./Steinquest, D.-Hurricane Camille (6 percussion + 1 bass)	RLP	143	Lins/Martins/Nearpass-Leva E Traz (Elis) (11 percussion + 1 bass)	NEA
096	Fleck, B./Steinquest, D.-Sinister Minister, The (7-9 percussion + 1 bass)	RLP	144	Lipner, A./Steinquest, D.-Sweet Rio (12-14 percussion + 1 bass)	RLP
097	Fleck-Wooten/Hearnes, J.-Stompin' Grounds (11-12)	RLP	145	Loya, M./Nearpass, J.-Rain: Weatherman (6 percussion + 1 bass)	NEA
098	Flores, R.-Common Times (11)	RLP	146	Lytle/Steinquest-Pogo Sticks (8)	RLP
099	Flores, R.-iSPY (8) 3:05	RLP	147	Mainieri, M./Rennick, P.-Beirut (12 percussion + 1 bass)	DSM
100	Freytag, E.-Death by Oooga Booga (10)	RLP	148	Mancini, D.-Caribbean Festival (7 percussion + piano and 1 bass)	KEN
101	Freytag/Cokeroft-Elysium (17-20) 3:22	RLP	149	Mancini, D.-Extremes (7)	KEN
102	Gaetano, M.-Mosaic, Op.30 (8)	ALP	150	Mancini, D.-Jubilee Concerto, Mvt. 1: Legacy (8 percussion + 1 piano)	KEN
103	Gaetano, M.-Undercurrents (7)	INP	151	Mancini, D.-Jubilee Concerto, Mvt. 2: Retrospective (8 percussion + 1 piano)	KEN
104	Gershwin/Freytag-Porgy and Bess (11) 3:11	RLP	152	Mancini, D.-Jubilee Concerto, Mvt. 3: Celebration (8 percussion + 1 piano)	KEN
105	Gilbert, K.-Street Samba (14)	KGG	153	Mancini, D.-Song of Joy (9)	KEN
106	Glassock, L.-Consortium (10)	ALP	154	Mancini, D.-Suite for Solo Drum Set and Percussion Ensemble (8)	KEN
107	Glassock, L.-Dragoon (8)	ALP	155	Manga, A./Nearpass, J.-Ekanga (8 percussion + 1 bass)	NEA
108	Glassock, L.-Fractions (10)	ALP	156	Manring/Martin/Nearpass-Senegal Calling (9 percussion + 1 bass)	NEA
109	Glassock, L.-Layers (8)	SMC	157	Manring, M./Nearpass, J.-Life In the Trees (9 percussion + 1 bass)	NEA
110	Glassock, L.-No Exit (8)	SMC	158	Mason, Brian-Doppleganger (8) 4:32	RLP
111	Glassock, L.-Teamwork (7)	ALP	159	Mason, Brian-Rochambeaux (10-11) 4:00	TSP
112	Glassock, L.-Twisted Proverbs (8)	ALP	160	McKenzie, J.-Introduction and Allegro (9)	MFP
113	Gorecki/Kikta, P.-Concerto	AGP			
114	Gottry-Shifting Waves (10)	DSM			
115	Gottry-Unsettled Surface (9)	DSM			
116	Grainger, P./Ragsdale, C.-Irish Tune From County Derry (9)	SMC			
117	Grieg, E./Fyffe, D.-In the Hall of the Mountain King (12)	DSM			

LARGE PERC. ENS. Event 113 (Continued)

161	McKenzie, J.-Nonet (9)	MFP	200	Sanchez/Mayor/Schietroma-Sin Timbal (10 percussion + 1 piano + 1 bass)	
162	Mashina, T.-Conversation (10)	NAK		(Do not use optional horn parts)	DSM
163	Meister, S.-Taqsim (7)	ALP	201	Santamaria/Kikta, P.-Afro Blue	AGP
164	Mendelssohn/Slawson-A Midsummer Night's Dream: Intermezzo (16)	TSP	202	Schietroma, T./Schietroma, S.-La Chiave (13 percussion + synthesizer + 1 bass)	
165	Mendelssohn/Slawson-A Midsummer Night's Dream: Scherzo (12)	TSP		(Do not use optional vocal parts)	DSM
166	Metheny/Ancona, J.-Metheny Dream (10)	TSP	203	Schubert/Hatch-Symphony No. 8 (Unfinished) (7 mallets)	EHA
167	Metheny, P./Mays, L.-Phase Dance (6 percussion + 1 bass)	SIE	204	Schubert/Prismatic-Trout Scherzo (7)	TSP
168	Metheny, P./Houghton & Warrington- (It's Just) Talk (7 percussion + 1 bass)	SIE	205	Schulze, Dustin-REM Cycle, The (12) (4 Marimbas, 4 Vibes) 3:45	TSP
169	Moore, D.-Game Over (9)	INP	206	Schuman/Kikta, P.-Conversations	AGP
170	Moreira, A./Brochocki, D.-Tombo In 7/4 (12 percussion + 1 bass)	DSM	207	Shorter, W./Nearpass, J.-Palladium (9 percussion + 1 bass)	NEA
171	Moreira, A./McDonald, S.-Lua (13 percussion + 1 bass)	DSM	208	Shostakovich/Peters-Polka from the Golden Age (7 mallets)	FDS
172	Moussorgsky/Peters-Ballet of the Unhatched Chicks (7)	FDS	209	Shulze-Shades of Glass (14)	TSP
173	Moussorgsky/Schietroma-Night on Bald Mountain (14)	DSM	210	Sousa/Hatch-King Cotton (6 mallets + 1 snare)	EHA
174	Moussorgsky/Hannum-Pictures at an Exhibition (12)	DSM	211	Sousa/Hatch-The Thunderer (6 mallets + 1 snare)	EHA
175	Narell/Mayor/Rennick-Calabash (10 percussion + 1 piano + 1 bass)	DSM	212	Spears, J.-Blues & Chaser (8)	SMC
176	Nearpass, J.-Blume'n Cuban (4-8)	NEA	213	Spears, J.-Caprice Diabolique (8)	SMC
177	Nearpass, J.-Looking Up (7 percussion + 1 bass)	NEA	214	Spears, J.-Flight of the Falcon (8)	SMC
178	Obiedo, R./Rennick, P.-Brasileiro (11 percussion + 1 bass)	NEA	215	Spears, J.-Time for Jazz, A (8)	SMC
179	O'Connor, T.-Orientale (8)	DSM	216	Spears, J.-Windstone Suite (play any two mvts.) (8)	BAR
180	O'Mahoney, T.-Aruba Getaway (8)	BAR	217	Spruance/Sipe/Schietroma-Ma Meeshka Mow Skwoz (14 percussion + 1 organ + 1 bass)	DSM
181	O'Mahoney, T.-Aruba Roca (Spanish March) (8)	PPB	218	Steinquest, D.-Big Yellow Mambo (11 percussion + 1 bass)	RLP
182	O'Mahoney, T.-Cha-Cha Rufus (7 percussion + 1 bass)	PPB	219	Steinquest/Joel-Root Beer Rag (8) 3:18	RLP
183	Pascole, H./Nearpass, J.-Pipoca (9 percussion + 1 bass)	PPB	220	Steinhort, W.-Two Movements for Mallets (8)	PLY
184	Peters, G.-Greensleeves (7 mallets)	NEA	221	Stravinsky, I./Ancona, J.-The Devil's Dance (8)	TSP
185	Peters, G.-Swords of Moda-Ling, The (Including student piano) (8)	FDS	222	Stravinsky/Moss/Schietroma-Suite for Small Orchestra No. 2 (12 percussion + 1 piano/celeste)	DSM
186	Piazzolla/Smith/Schietroma-Oblivion (10 percussion + 1 piano + 1 string bass)	FDS	223	Strayhorn, B./Brooks, C.-Take the "A" Train (9-11 percussion + 1 piano + 1 bass)	RLP
187	Piazzolla, A./Smith, W.-Tres Minutos Con La Realidad (12 percussion + 1 piano + 1 string bass)	DSM	224	Tchaikovsky, P./Fyffe, D.-Symphony No. 4: Finale (16 percussion + 1 bass)	DSM
188	Prokofiev, S./Maricle, S.-Troika (12)	KEN	225	Tchaikovsky, P./Rath-Symphony No. 4: Scherzo (12)	TSP
189	Ravel/Ancona, J.-Alborada del Gracioso (9)	TSP	226	Tchaikovsky, P./Houllif, M.-Trepak from the Nutcracker Suite (7)	KEN
190	Ravel/Hardimon-Le Tombeau de Couperin Prelude (9)	TSP	227	Tompkins, M.-Islands of Fire (13)	TOM
191	Reeves-Pieces of Eight (8)	TSP	228	Traugh-1812 Over-Easy (13)	OAM
192	Riley, Jim-Legend (8, set feature)	PER	229	Udow, M.-African Welcome Piece for Percussion Ensemble (7-12)	UMM
193	Rimsky-Korsakov, N./Houllif, M.-Capriccio Espagnol (7)	KEN	230	Vazquez/Warrington/Houghton-Pire (8 percussion + 1 bass + 1 piano)	RLP
194	Rimsky-Korsakov, N./Norfleet-Dance of the Tumblers (13)	DSM	231	Verdi/Aylsworth-La Forza del Destino (13-14)	TSP
195	Rimsky-Korsakov, N./Prismatic-Russian Easter Overture (14)	DSM	232	Vivaldi/Slawson-Winter from the Four Seasons (10)	TSP
196	Rossini/Kutz/Schietroma-Italian In Algiers (17)	DSM	233	Whitney/Kimura-The Mosquito's Parade (7) 2:42	RLP
197	Saint-Saens/Diko-Carnival of the Animals (8-9)	DSM	234	Whittaker, S./Schietroma, R.-Stumpy Meets the Firecracker In Stencil Forest (10 percussion + 1 piano, 1 guitar and 1 bass)	DSM
198	Saint-Saens/Baker-Danse Bacchanale (13)	DSM	235	Wimberly, Michael-Katsura (11) 2:50	RLP
199	Samuels, D.-Rendezvous (8 percussion + 1 bass)	BMP	236	Witt-Cellar Door (12)	ALP
			237	Yanni/Brooks, C.-Marching Season (14-15)	RLP

LARGE MARCHING PERCUSSION ENSEMBLES

EVENT NO. 115 (Seven to Twenty Performers)

Selections marked with an asterisk (*)
may double the snare and multiple tenor parts up
to a maximum of 20 players in the entire ensemble.

Note: The number in parenthesis indicates the number of
parts scored. Parts may be doubled as needed.

001*	Brecker, R./Freytag, E.-Some Skunk Funk (14-20)	RLP
002	Brooks, C.-Midnight In Tunisia	RLP
003	Brooks, C.-Sans Rival	RLP
004	Camilo/West/McDonald-Caribe (20 percussion + 1 bass + opt. piano)	DSM
005	Clarke, S./Crockarell, C.-Dayride	RLP
006	Crockarell, C.-Helicopter	RLP
007	Crockarell, C.-Mo Better Groove	RLP
008	Crockarell, C.-Orca	RLP
009	Crockarell, C.-Pass the Salsa	RLP
010	Gusseck, M.-Electric Wheelchair (from Parking Lot Etudes)	TSP
011	Gusseck, M.-It's In Four (from Parking Lot Etudes)	TSP
012	Gusseck, M.-Martian Mambo (from Parking Lot Etudes)	TSP
013	McNutt, C.-Red's Rhumba (from the Vacant Lot Sessions)	TSP
014	McNutt, C.-Star '93 (from the Vacant Lot Sessions)	TSP
015	Reynolds/Davila/Davila-Cuban Dance (20 percussion + 1 bass and 1 synthesizer)	DSM
016	Shostakovich/Bovenschen-Symphony No.10, Movement 3 (20)	DSM
017	Thompson, C.-Vegas (17-20)	RLP
018	Watkins, K./Scheitroma, S.-Mr. Mirror's Reflections on Dreams (20)	DSM
019	Webster, C.-Mr. Adamson's Monkey	TSP
020*	Zawinul, J./DeLucia, D.-The Pursuit of the Lady in the Feathered Hat (19-20)	RLP

Audio and Video Examples of Percussion Requirements

Links to audio examples of the Drum Set Rhythmic Patterns
and video examples of Brush Time patterns (pages 31-37),
as well as audio examples of Snare Drum Rudiments (pages 39-41),
can be found on the ISSMA website at:

www.issma.net/percussionmanual.php

DRUM SET STYLE PATTERNS / Event No. 099

GROUP V

KEY

Hi-Hat Bass Drum Snare Rim Click High Tom-tom Ride Cymbal Crown of Cymbal Closed Hi-hat Open Hi-hat Crash Cymbal

Group V performers will play any three of the following Drum Set Rhythmic Patterns:
one Rock Time; one Swing Time; and either Basic Latin or Show Style. (Student's choice)

2 - BEAT ROCK (snare on)

♩=88-100

4 - BEAT ROCK (snare on)

♩=88-100

2 - BEAT SWING (snare on)

♩=88-100

4 - BEAT SWING (snare on)

♩=88-100

BASIC LATIN (snare off)

♩=88-100

SHOW STYLE (snare on)

♩=166-200

DRUM SET STYLE PATTERNS / Event No. 099

GROUP IV & III

KEY

HiHat Bass Drum Snare Rim Click High tom-tom Ride Cymbal Crown of Cymbal Closed HiHat Open Hi-hat Crash Cymbal

Group IV and III performers will play any three of the following Drum Set Rhythmic Patterns: Rock Time; Jazz Time; Brush Time; Bossa Nova; Cha Cha; Funk; Samba. (Student's choice - Group IV) (Judge's choice - Group III)

ROCK TIME (snare on)

♩=112-120

JAZZ TIME (snare on)

♩=132-152

BRUSH TIME (snare on)

♩=132-152

BOSSA NOVA (snare off)

Brush on Sn Dr. or Stick on Ride Cym.

♩=128-138

GROUP IV & III

(continued)

CHA CHA (snare off)

♩=104-116

Cowbell or Crown of Cym.

Musical notation for CHA CHA (snare off) in 4/4 time. The notation consists of two staves. The top staff features a series of eighth notes with stems pointing down, and some notes have beams connecting them. The bottom staff features a series of eighth notes with stems pointing up, and some notes have beams connecting them. There are 'x' marks above the top staff and below the bottom staff, indicating specific rhythmic points or accents.

FUNK (snare on)

♩=112 - 120

Musical notation for FUNK (snare on) in 4/4 time. The notation consists of two staves. The top staff features a series of eighth notes with stems pointing down, and some notes have beams connecting them. The bottom staff features a series of eighth notes with stems pointing up, and some notes have beams connecting them. There are 'x' marks above the top staff and below the bottom staff, indicating specific rhythmic points or accents.

SAMBA (snare off)

♩=120 - 132

Musical notation for SAMBA (snare off) in common time (C). The notation consists of two staves. The top staff features a series of eighth notes with stems pointing down, and some notes have beams connecting them. The bottom staff features a series of eighth notes with stems pointing up, and some notes have beams connecting them. There are 'x' marks above the top staff and below the bottom staff, indicating specific rhythmic points or accents.

DRUM SET STYLE PATTERNS / Event No. 099

GROUP II

KEY

Hi-Hat Bass Drum Snare Rim Click High Tom-Tom Ride Cymbal Crown of Cymbal Closed Hi-hat Open Hi-hat Crash Cymbal

Group II performers will play any three of the following Drum Set Rhythmic Patterns: Rock Time; Jazz Time; Brush Time; Jazz Waltz; Bossa Nova; Cha Cha; Mambo; Samba; Funk; Beguine. (Judge's choice)

ROCK TIME (snare on)

♩=112-126

JAZZ TIME (snare on)

♩=168-192

BRUSH TIME (snare on)

♩=132-152

JAZZ WALTZ (snare on)

♩.=60

GROUP II

(continued)

BOSSA NOVA (snare off)

R.H. - Brush on SN Dr. / or stick on Ride Cym.

♩=128-144

Musical notation for BOSSA NOVA in 4/4 time, snare off. The right hand part consists of a series of eighth notes with 'x' marks above them, indicating a brush or stick pattern. The left hand part consists of a bass line with quarter notes and eighth notes.

CHA CHA (snare off)

R.H. - Cowbell or Crown of Cym.

♩=104-116

Musical notation for CHA CHA in 4/4 time, snare off. The right hand part features a cowbell or crown of cymbal pattern with 'x' marks above the notes. The left hand part has a bass line with quarter notes and eighth notes.

MAMBO (snare off)

♩=112-126

Musical notation for MAMBO in 4/4 time, snare off. The right hand part has a cowbell or crown of cymbal pattern with 'x' marks. The left hand part features a bass line with quarter notes and eighth notes.

SAMBA (snare off)

♩=104-116

Musical notation for SAMBA in 4/4 time, snare off. The right hand part has a cowbell or crown of cymbal pattern with 'x' marks and an accent (>) over the fifth measure. The left hand part has a bass line with quarter notes and eighth notes.

♩=84-96

FUNK (snare on)

R R L R R R L R R R L R R R B R R L R R L R

Musical notation for FUNK in 4/4 time, snare on. The right hand part features a complex rhythmic pattern with 'x' marks above the notes. The left hand part has a bass line with quarter notes and eighth notes.

BEGUINE (snare off)

♩=128-144

R R L R L R L R R L R L R L

Musical notation for BEGUINE in 4/4 time, snare off. The right hand part has a cowbell or crown of cymbal pattern with 'x' marks and accents (>) over the first and fourth measures. The left hand part has a bass line with quarter notes and eighth notes.

DRUM SET STYLE PATTERNS / Event No. 099

GROUP I

KEY

Hi-Hat Bass Drum Snare Rim Click High Tom-tom Ride Cymbal Crown of Cymbal Closed Hi-hat Open Hi-hat Crash Cymbal

Group I performers will play these patterns in four bar phrases - the 4th measure being an ad lib "fill" in the style of the pattern. The purpose of the "fill" is to demonstrate the student's ability to keep time and maintain the style / flow of the pattern. Personal taste of the "fill" should not enter into the judging of the pattern. Students will play three patterns. (Judge's choice)

ROCK TIME (snare on)

$\text{♩} = 112-126$

JAZZ TIME (snare on)

$\text{♩} = 168-192$

BRUSH TIME (snare on)

$\text{♩} = 132-152$

JAZZ WALTZ (snare on)

$\text{♩} = 60$

GROUP I

(continued)

BOSSA NOVA (snares off)

♩=128-144

R.H. - Brush on Snare or / Stick on Ride Cymbal

CHA CHA (snares off)

♩=104-116

R.H. - Stick on Cowbell or / Stick on Ride Cymbal

MAMBO (snares off)

♩=112-126

SAMBA (snares off)

♩=104-116

FUNK (snares on)

♩=84-96

R R L R R R L R R R L R R R B R R R R L R R R L R R R L R R R L R

BEGUINE (snares off)

♩=128-144

R R L R L R L R R L R L R L R R L R L R L

Snare Rudiments Required List with Minimum Tempos

I. Roll Rudiments	Group V	Group IV	Group III	Group II	Group I
Single Stroke Roll	40	50	60	70	80
Long (Double Stroke) Roll			92	108	124
Five Stroke Roll	*60	*76	92	108	124
Seven Stroke Roll			92	108	124
Nine Stroke Roll	*60	*76	92	108	124
Ten Stroke Roll					124
Eleven Stroke Roll				108	124
Thirteen Stroke Roll			92	108	124
Fifteen Stroke Roll					124
II. Diddle Rudiments					
Single Paradiddle	70	90	110	130	150
Double Paradiddle	70	90	110	130	150
III. Flam Rudiments					
Flam	[70]	[90]	[110]	[130]	[150]
Flam Accent	70	90	110	130	150
Flam Tap	52	66	82	98	112
Flamacue		66	82	98	112
Flam Paradiddle	52	66	82	98	112
Flam Paradiddle-diddle				90	100
IV. Drag Rudiments					
Drag (Ruff)		90	110	130	150
Single Drag Tap		66	82	98	112
Double Drag Tap			82	98	112
Lesson No. 25			82	98	112
Drag Paradiddle No. 1			80	90	100
Drag Paradiddle No. 2				90	100
Single Ratamacue			80	90	100
Double Ratamacue				90	100
Triple Ratamacue					100

All tempos are based on the quarter note with the exception of Flam on the eighth note. []

Group V and IV are student's choice. Groups III, II, and I are Judge's choice

*Multiple Bounce accepted in Group V and IV only

Group V and IV may use Rudiment List when performing Rudiment Requirements

Groups III, II, and I must perform Rudiments from memory.

The Standard 26 American Drum Rudiments

I. Roll Rudiments

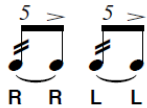
Single Stroke Roll- No. 14



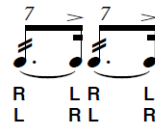
Long (Double Stroke) Roll- No. 1



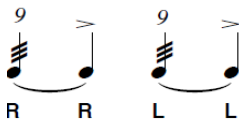
Five Stroke Roll- No. 2



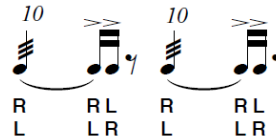
Seven Stroke Roll- No. 3



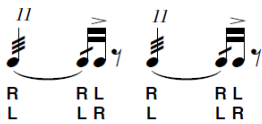
Nine Stroke Roll- No. 15



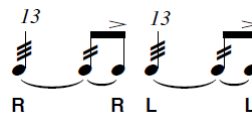
Ten Stroke Roll- No. 16



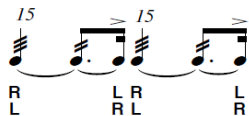
Eleven Stroke Roll- No. 17



Thirteen Stroke Roll- No. 18



Fifteen Stroke Roll- No. 19



II. Diddle Rudiments

Single Paradiddle- No. 21



Double Paradiddle- No. 11



III. Flam Rudiments

Flam- No. 4



Flam Accent- No. 5



Flam Tap- No. 20



Flamacue- No. 7



Flam Paradiddle- No. 6



Flam Paradiddle-diddle- No. 24



IV. Drag Rudiments

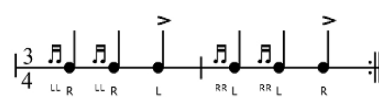
Drag (Ruff)- No. 8



Single Drag Tap- No. 9



Double Drag Tap- No. 10



Lesson 25- No. 25



Drag Paradiddle No. 1- No. 22



Drag Paradiddle No. 2- No. 23



Single Ratamacue- No. 12



Double Ratamacue- No. 26



Triple Ratamacue- No. 13



See page 39 for minimum tempos.

RECOMMENDED SUPPLEMENTARY MATERIAL

Code: B = Beginner; I = Intermediate; A = Advanced

SNARE DRUM/RUDIMENTAL DRUMMING

- | | | |
|---|---|--|
| Accents and Rebounds
George Lawrence Stone
George B. Stone & Son Inc.
B, I | Flams, Ruffs & Rolls
John Beck
Meredith Music Publications
B, I | Primary Handbook for Snare Drum
Garwood Whaley
Meredith Music Publications
B, I |
| Advanced Snare Drum Studies
Mitchell Peters
Mitchell Peters Publishing
A | Fresh Approach To The Snare Drum, A
Mark Wessels
Mark Wessels Publishing
B, I, A | Readin' Ritin' & Rudiments
John W. McMahan
Columbia Pictures Publications
B, I |
| Alfred's Snare Drum Method
Books 1 & 2
Sandy Feldstein & Dave Black
Alfred Publishing
B, I | Fundamental Studies for Snare Drum
Garwood Whaley
J. R. Publications
B | Recital Solos for Snare Drum
Garwood Whaley
Meredith Music Publications
I, A |
| All American Drummer, The
Charley Wilcoxon
Ludwig Music Publishing
I, A | International Drum Rudiments
Book and Tape
Wanamaker/Carson
Alfred Publishing
B, I, A | Rudimental Cookbook, The
Edward Freytag
Row-Loff Productions
I, A |
| Contemporary Rudimental Studies &
Solos
Lalo Davila
Row-Loff Productions
B, I | Life's Little Rudiment Book
David Steinquest
Row-Loff Productions
B, I, A | Rudimental Primer for the Snare
Drum
Mitchell Peters
Mitchell Peters
B, I, A |
| Contemporary Studies For the Snare
Drum
Fred Albright
CPP Belwin Pub.
A | Master Technique Builders for Snare
Drum
Compiled/Edited by: Anthony J. Cirone
Belwin Mills Publishing
I, A | Simple Steps To Snare Drum
Anthony J. Cirone
CPP Belwin Pub.
B |
| Douze Etudes pour Caisse-Claire
(Twelve Studies for Snare Drum)
Jacques Delecluse
Alphonse Leduc
I, A | Modern School for Snare Drum
Morris Goldenberg
Hal Leonard Publishing
B, I, A | Solos and Duets for Snare Drum
Garwood Whaley
Meredith Music Publications
I |
| Drum Method for Band & Orchestra
Bk 1 & 2
Haskell W. Harr
M. M. Cole Publishing
B | Musical Studies for the
Intermediate Snare Drummer
Garwood Whaley
J. R. Publications
I | Standard Snare Drum Method
Benjamin Podemski
Belwin Mills Publishing
I |
| Drummer's Rudimental Reference
Book
John Wooton
Row-Loff Productions
B, I, A | Portraits in Rhythm
Anthony J. Cirone
Belwin Mills Publishing
A | Stick Control
George Lawrence Stone
George B. Stone & Son Inc.
B, I, A |
| | | 20th Century Orchestral Snare
Drum Studies
Thomas McMillan
Creative Music
A |

MALLETS

Bar Percussion Notebook Vol. 1 & 2
Linda Lorren Pimentel
Permus Publications
B, I

Fresh Approach To Mallet
Percussion, A
Mark Wessels
Mark Wessels Publishing
B,I,A

George Hamilton Green's
Instruction Course for Xylophone
Edited by: Randall Eyles & Garwood
Whaley
Meredith Music Publications
I

Mallet Percussion for Young
Beginners
Randall Eyles
Meredith Music Publications
B

Master Technique Builders
for Vibraphone and Marimba
Compiled and Edited by: Anthony J.
Cirone
Belwin Mills Publishing
I, A

Method of Movement for Marimba
Leigh Howard Stevens
Marimba Productions
I, A

Modern Mallet Method: Vol. 1, 2, & 3
Phil Kraus
CPP Belwin Pub.
B, I, A

Modern School for
Xylophone/Marimba/Vibraphone
Morris Goldenberg
Hal Leonard Publishing
I, A

Musical Studies for the
Intermediate Mallet Player
Garwood Whaley
Meredith Music Publications
I

Orchestral Mallet Player, The
Anthony J. Cirone
Belwin Mills Publishing
I

Percussion Keyboard Technique
Thomas McMillan
Pro Art Publications
B, I

Primary Handbook for Mallets
Garwood Whaley
Meredith Music Publications
B, I

Simply Four
4-Mallet Percussion
Gifford Howarth
TapSPACE Publishing
B, I, A

Simple Steps to Keyboard
Percussion
Anthony J. Cirone
CPP Belwin Pub.
B

Vibraphone Technique:
Dampening and Pedaling
David Friedman
Berklee Press Pub.
B, I, A

4 Mallet Primer
Neil Grover
Meredith Music Pub.
B

TIMPANI

Modern Method for Tympani
Saul Goodman
Belwin Mills Publishing
B, I, A

Musical Studies For The
Intermediate Timpanist
Garwood Whaley
J. R. Pub.
I, A

Musical Timpanist, The
Thomas N. Akins
Kendor Music
I, A

Orchestral Timpanist, The
Anthony J. Cirone
Belwin Mills Publishing
I

Pedal To The Kettle
Kirk J. Gay
TapSPACE Publications
B, I, A

Primary Handbook for Timpani
Garwood Whaley
Meredith Music Publications
B, I

Simple Steps to Timpani
Anthony Cirone
Belwin Mills Pub.
B

Technique for the Virtuoso
Tympanist
Fred D. Hinger
Jerona Music Corporation
I, A

Twenty One Etudes for Timpani
Fred Begun
Meredith Music Publications
I, A

Well Tempered Timpanist, The
Charles Dowd
Belwin Mills Pub.
I, A

DRUMSET

Advanced Techniques
for the Modern Drummer
Jim Chapin
Pub. by: Jim Chapin
I, A

Alfred Master Tracks (w/CD)
Latin
Houghton, Warrington
Alfred Publishing Company
A

Alfred Master Tracks (w/CD)
Jazz
Houghton, Warrington
Alfred Publishing Company
A

Beats and Variations
for Dance Band Drummers
Joel Rothman
J. R. Publications
I

Dancin' On The Time
Royal Hartigan
TapSPACE Publications
A

Double Bass Drumming
Joe Franco
D. C. Publications
I

Drummers Cookbook, The
John Pickering
Mel Bay Publications
I

Drum Improvising Studies for Jazz and
Rock
Joe Lambert
Mel Bay Publications
I

Drumset Reading
Ron Fink
Alfred Publishing Company
I, A

Drum Set Fundamentals-For Students
and Educators (w/audio tape)
Dave Mancini
Dave Mancini Pub.
B

Essential Styles for the Drummer &
Bassist: Vol. 1 & 2 (w/CD)
Steve Houghton/Tom Warrington
Alfred
A

Essential Techniques for Drum Set:
Book 1
Ed Soph
Meredith Music Publications
I

Fresh Approach To The Drum Set, A
Mark Wessels
Mark Wessels Publishing
B,I,A

Funk Drumming (book & tape)
Jim Payne
Mel Bay Publications
I

Killer - Fillers
Drum Set Exercises for Today's Drummer
James Morton
Mel Bay Publications
B, I, A

Logical Approach To Rock
Coordination, The
Phil Perkins
Logical Pub.
B, I, A

Practical Approach to the Drum
Set, A
John Beck
Belwin Mills Publishing
B

Primary Handbook for Drum Set
George Sheppard
Meredith Music Publications
B, I

Rockin' Bass Drum
John Lombardo & Charles Perry
Alfred Publishing
I

Stage Band Drummers Guide
John Pickering
Mel Bay Publications
I

Student's Guide to the Drumset, A
G.W. "Sandy" Schafer
IMP Publishing
B, I

Studio/Jazz Drum Cookbook
John Pickering
Mel Bay Publications
I

Today's Sounds for Drum Set
Murray Houllif
Kendor Music
B, I

CONCERT PERCUSSION INSTRUMENTS

Art of Playing the Cymbals, The
Sam Denov
Henry Adler, Inc.
I

Bass Drum, Cymbals, and
Accessories
Al Payson
Payson Percussion Products
B, I

Logic of it All, The
Anthony J. Cirone and Joe Sinai
Belwin Mills Publishing
I, A

Modern School for Snare Drum
Morris Goldenberg
Hal Leonard Publishing
B, I, A

North Texas Percussion Methods Manual
Schiertroma/Arevalo
North Texas Percussion Press
I

Percussion in the School Music
Program
Payson/McKenzie
Payson Percussion Products
B, I

Percussion Symposium
Vic Firth
Carl Fischer
I

Triangle, Tambourine, & Castanets
Paul Price
Music for Percussion
I

MARCHING PERCUSSION (DRUM LINE)

Building A Championship Drum
Line
Dennis DeLucia
Hal Leonard Publishing
B, I, A

Championship Concepts
for Marching Percussion
Thom Hannum & Robert Morrison
Hal Leonard Publishing Corp.
B, I, A

Developing the Corps Style
Percussion Section
Larry Snider
C. L. Barnhouse Publishing
I

Marching Percussion Ensemble Exercises
Novice, Intermediate & Advanced Vols.
Marty Hurley
Rudimental Perc. Pub.
B, I, A

Total Marching Percussion Bk 1 & 2
Larry Snider
C. L. Barnhouse Publishing
I

Up Front
Pit Ensemble
Jim Casella and Jim Ancona
Tapspace Publications
B, I, A

Visual Drum Line, The
Staging the Contemporary
Marching Percussion Section
Will Rapp
Jenson Publications
B, I, A

LATIN AND ETHNIC INSTRUMENTS

Authentic Bongo Rhythms
Bob Evans
Henry Alder Publishing

Authentic Conga Rhythms
Bob Evans
Henry Alder Publishing

Brazilian Percussion Manual –
Rhythms and Techniques
Daniel Sabanovich
Alfred Pub.

How to Play Latin American
Rhythm Instruments
Humberto Morales/Henry Adler
CPP Belwin Pub.

Let's All Play Congas
Jack Burger
Robbins Music Publishing

REPAIR

Mallet Repair
Arthur Press
Belwin Mills Publishing
I

Percussion Repair and Maintenance
Mark P. Bonfoey
Belwin Mills Publishing
B, I, A

COMPACT DISC RECORDINGS

Various Recordings
Keiko Abe

Virtuoso Percussion Music
Rainer Kuisma

Various Recordings
Julie Spencer

Various Recordings
Gary Burton

Artistry of the Marimba, The
Linda Maxey

Bach on Marimba
Leigh Howard Stevens

Various Recordings
David Friedman

Various Recordings
Nexus

Marimba When...
Leigh Howard Stevens

Various Recordings
Evelyn Glennie

Various Recordings
David Samuels

Pictures for Percussion
Albrecht Voltz

VIDEO

Concert Percussion: A Performer's
Guide Vol. 1 & 2
Cirone/Denov/Duff
Yamaha

Drumset (The): A Musical Approach
Ed Soph/Horacee Arnold
Yamaha

Living Art of Brushes, The
Clayton Cameron
DCI Music Video

Contemporary Rhythm Section, The
Steve Houghton
CPP Media Video

Essence of Brushes
Ed Thigpen
Interworld Music

Mallet Keyboard Musicianship
Steps to Excellence Vol. 1 & 2
Dave Samuels
Yamaha

Drummer's Guide to Reading
Drum Charts
Steve Houghton
CPP Media Video

Everything is Time Keeping
Peter Erskine
DCI Music Video

Percussive Arts Society
www.pas.org

Fundamental Techniques for
Marching Percussion
Thom Hannum
CPP Media Video

Time Keeping II
Peter Erskine
DCI Music Video

EDUCATIONAL SOURCES

Modern Drummer Magazine
Modern Drummer Publications, Inc.
12 Old Bridge Rd.
Cedar Grove, NJ 07009-1288
www.modrdrummer.com

On Line Metronomes
www.metronomeonline.com
www.webmetronome.com

Percussive Notes
An Official Publication
of the Percussive Arts Society
110 W. Washington St., Suite A
Indianapolis, IN 46204
www.pas.org

Tapspace Publications
P.O. Box 55753
Portland, OR 97238-5753
www.tapspace.com

Teaching Percussion
Gary D. Cook
Schirmer Books
(2005 edition includes book and DVD's)

Vic Firth Education
Vic Firth Company
65 Sprague St.
Boston MA 02136
www.vicfirth.com/education