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INTRODUCTION

Welcome to the University of Arizona Percussion Studio. This handbook will serve as a guide to help you in understanding the policies, procedures, and expectations in the Percussion Studio. Please read and familiarize yourself with the information contained in this handbook. If you have any questions about any of the information or policies, please contact Dr. Norman Weinberg immediately.

FACULTY

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PURPOSE

It is the intention of this handbook to serve five purposes:

1) Define the basic philosophy of the Percussion Studies Area at The University of Arizona.

2) Indicate the level of achievement needed by entering freshmen for admission into a program of study leading to a baccalaureate degree in music at The University of Arizona.

3) Indicate the levels of achievement required of the transfer and graduate student entering the Percussion Studies Area.

4) Define entrance and exit competency requirements for each level of private studio and class instruction.

5) Define the basic expectations and policies involved in percussion study at The University of Arizona and give the student general guidelines to make his or her musical experiences as profitable as possible.

This handbook is intended as a companion to The University of Arizona Online General Catalog, and the School of Music Graduate Handbook. The percussion studio webpage with information about the studio, ensembles, and links is http://www.uapercussion.org.

Questions and inquiries should be directed to Dr. Norman Weinberg, Director of Percussion Studies, PO Box 210004, School of Music, The University of Arizona, Tucson, Arizona 85721, phone (520) 626-7055, fax (520) 621-8118, or nweinber@u.arizona.edu. Inquiries may also be sent to the same address or fax for Robin Horn, Artist-in-Residence, phone (520) 621-7026 or robinh@u.arizona.edu.

PHILOSOPHY

Percussion Studies at The University of Arizona are designed to develop in the percussionist the highest possible level of musicianship and an appropriate competency in performance and teaching, depending on the curriculum of study the student pursues.

The percussion curriculum is designed to present a relevant sequence of study of all the percussion instruments throughout each degree program. Musical performance skills, historical and stylistic understanding, and pedagogical concepts of education will be acquired through the following:

1) The mastery of a technical facility and understanding of concepts of phrasing that will enable the student to perform with sensitivity, musical expression, and artistry on percussion instruments.
2) The cultivation of an understanding of the interrelations of mental and physical (psycho-physiological) aspects involved in the learning of musical skills and the performance of music.

3) Performance of a cross-section of literature in all styles and areas of percussion.

4) The development of the ability to read at sight.

5) Experience in solo, small ensemble, and large ensemble performance.

6) Regular attendance and participation in weekly percussion studio classes and recitals.

7) The cultivation of an understanding of teaching procedure and practice, pedagogical systems, and rehearsal and conducting techniques. Observation of the working procedure in the private studio, studio classes, and ensemble rehearsals is relevant to these goals.

The student’s scholarly and applied preparation and performance of materials while enrolled in percussion studies should:

1) Reflect his or her progressive understanding and mastery of tone production and technical development on the respective percussion instruments. This should include concepts of rhythmic understanding, dynamic observance and control, technical velocity, pitch accuracy, and articulation and phrasing with touch and finesse.

2) Continually demonstrate an awareness of the mental aspects involved in achieving high quality musical expression in performance and teaching.

3) Show a clear understanding of the selected music with regards to musical style and form, including the ability to verbalize about the historical relevance and placement of the piece, its tonality framework and/or compositional techniques employed. Performance should be stylistically correct with regard to the rhythmic, articulation and phrasing concepts of the period and style.

4) Be musically meaningful considering the student’s instinctive talents and level of achievement.

In addition, the student is expected to assume organizational responsibilities and demonstrate proper obtaining, moving, set-up and care of instruments; demonstrate the capacity to prepare music by set deadlines and meet all rehearsals, performances and commitments on time; and observe School of Music and Percussion Studies Area policies. The student is expected to possess, or else quickly cultivate, a professional attitude toward percussion study that is as musical and sophisticated as the attitude expected from a student seriously studying any other musical instrument or voice at the university level.
At the completion of a degree program, the student will have reached an expert level of proficiency in performance that is characteristic to his or her degree as required. Students will be capable of playing an honorable audition for any band, orchestra, combo, freelance job or teaching position. Pedagogically, students will acquire an awareness of the historical evolution and development of percussion instruments, their proper and accepted performance techniques, their construction and acoustical properties, and their literature and pedagogy.

**REQUIREMENTS FOR UNDERGRADUATE ADMISSION INTO PERCUSSION STUDIES AND SCHOLARSHIP CONSIDERATION**

A personal audition with the percussion faculty or an audio/video recording is required to determine the student’s ability and acceptance into the studio. A student should be able to demonstrate proficiency in at least two of the following four main areas of percussion performance for entrance into the Percussion Studio and in at least three of the areas to be considered for scholarship. Scholarships in the Percussion Studio are based on ability and future potential.

1) **Snare Drum** — Concert-style: A published concert-style solo or etude from Anthony Cirone’s *Portraits in Rhythm*, Jacques Delecluse’s *Twelve Etudes for Snare Drum* (*Douze Etudes pour Caisse-Claire*), Vic Firth’s *The Solo Snare Drummer*, or equivalent. Select material that best represents your musical and technical development such as control of rhythm, dynamics, expression, rolls, ornaments, and touch.

   Rudimental-style: A published rudimental-style solo or etude from Charles Wilcoxon’s *The All American Drummer*, John Pratt’s *Fourteen Rudimental Contest Solos*, Edward Freytag’s *Rudimental Cookbook*, Scott Johnson’s *Progression*, or equivalent. Select material that best represents your musical and technical development such as control of a wide variety and style of rudiments and rolls, control of dynamics, physical dexterity, expression, accuracy of rhythm, and touch.

2) **Keyboard Percussion** (Marimba, Vibraphone, Xylophone) — Two Mallets: A published two-mallet solo or etude from Morris Goldenberg’s *Modern School for Xylophone*, Marimba and Vibraphone, Garwood Waley’s *Recital Pieces for Mallets*, Thomas McMillan’s *Fundamental Studies for Mallets* or equivalent. Select material that best represents your musical and technical development such as control of rhythm, dynamics, expression, rolls, tone quality, and touch.

   Four Mallets: A published four-mallet solo or etude from James Moyer’s *Four-Mallet Method for Marimba*, Bart Quartier’s *Image*, Nancy Zeltsman’s *Four Mallet Marimba Playing*, Mark Ford’s *Marimba: Technique Through Music*, or equivalent. Select material that best represents your musical and technical development such as control of rhythm, dynamics, expression, rolls, tone quality, and touch.

3) **Timpani** — A published solo or etude from Saul Goodman’s *Modern Method for Timpani*, Garwood Whaley’s *Musical Studies for the Intermediate Timpanist*, Mitchell Peters’ *Fundamental Method for Timpani*, or equivalent. Select material that best represents your musical and technical development such as control of rhythm, dynamics, expression, rolls, tuning skills, tone quality, and touch.
4. Drumset – A published solo or a demonstration of musical styles including jazz, rock, and contemporary world-music styles (Afro-Cuban, Brazilian, etc.) This demonstration should include the ability to play time, improvising fills and solos, and chart reading.

Students auditioning for scholarships should represent themselves in as many areas of performance as they feel competent. Representative pieces from all four above areas are recommended.

REQUIREMENTS FOR TRANSFER INTO PERCUSSION STUDIES

A personal audition with the percussion faculty or a high-quality video recording is required to determine the student’s ability and acceptance into the studio. A student should be able to demonstrate performance skills equal to, or greater than, those listed for one level below the level into which they wish to transfer. For example, a student who wishes to transfer into the 385 level, should audition with material that is equal to or greater than the 185/285 level repertoire listed below.

REQUIREMENTS FOR GRADUATE ADMISSION INTO PERCUSSION STUDIES

A personal audition with the percussion faculty or a high-quality video recording is required to determine the student’s ability and acceptance into the studio. A student should be able to demonstrate performance skills equal to, or greater than, those listed for the 385/485 level below. All potential graduate students will be required to audition on the following:
- Concert-and Rudimental-Style Snare Drum
- Two- and Four-Mallet Keyboard
- Timpani
- Orchestral Excerpts
In addition, if the student has experience performing on drumset, steel drums, Afro-Cuban percussion, Brazilian percussion, or any other area of percussion, they should plan on demonstrating those skills.

GRADING POLICIES

Preparation for a professional career in music begins now. A positive professional attitude includes being on time, being prepared, showing respect for your instruments, exhibiting honesty and integrity, and showing respect for your colleagues and faculty, among other actions and manners of behavior. Each member of the studio should strive to realize the ethics of aspiration—the ideals and core values of the profession, the discipline, and the artistry, including internalizing the highest standards of professional skills. Students who continually fail to achieve a professional attitude may be dismissed from the studio.

The percussion student will be graded according to his or her ability to meet the previously stated philosophical expectations of the Percussion Studies Area and according to the following four factors:
1) Lesson attendance
One (1) absence – will not affect the student’s final Studio Grade
Two (2) absences – the highest possible Studio Grade will be “B”
Three (3) absences – the highest possible Studio Grade will be “C”
Four (4) absences – the student will be dismissed from the Percussion Studies Area
Excused absences: All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. Absences pre-approved by the UA Dean of Students (or Dean’s designee) will be honored.

2) Studio grade—Performance Points
At the beginning of each semester the student and instructor will discuss long, mid, and short-range objectives for percussion study and personal growth. The student and instructor will keep record of these objectives and the degree to which they are realized.
Performance Points are awarded based on the following criteria:
Mastery of etudes or exercises – 1 point
Performance of pedagogical or artistic literature – 1 point per minute.
Mastery of materials will be determined by the student’s applied teacher. For a work to be counted toward a student’s Performance Points total, it should come from representative material for that level of study or higher. Each student’s faculty member will have the final say in determining if any work contributes toward Performance Points. Performance Points for pedagogical or artistic literature will be awarded following the student’s performance in Percussion Studio Class or Area Recital. Faculty may determine to have some of a student’s Studio Class performances excused.
25 points and above – A
20 -24 points – B
15 – 19 points – C
10 – 14 points – D

3) Attendance, performance, and participation in studio classes and recitals
Each student studying privately is required to attend studio class every Monday at 11:00 a.m. to 11:50 a.m. Performers should be prepared to discuss any historical, technical or musical aspects of pieces performed, be familiar with the structural aspects of the composition, and be knowledgeable about the composer. Each semester, certain recitals, performances, masterclasses, and/or clinics will be identified as required. Attendance at these events is both required and expected. Students should make all necessary arrangements to attend these events.

4) Jury grades: including Performance Jury and Sight Reading/Keyboard Proficiency
Jury grades of the student’s overall playing ability and musicianship is expected and will be reflected in the studio grade assignments.
The jury grade is determined by the average of the grades given by the jury members. The jury will recommend that each student either advance to another level of course study or stay at their present level. Keyboard Proficiency Exit Requirements must be met in order to exit from each level of study and graduate. A passing grade does not necessarily mean an automatic change to a higher level of study. Keyboard Proficiency exams will be given at each Sight Reading/Keyboard Proficiency Jury. A sight reading jury grade determined by the percussion
faculty at the Sight Reading/Keyboard Proficiency Jury will be averaged into the overall semester grade given by the student’s instructor.

The final semester grade will reflect an accumulation of all the above in approximately these percentages:
1) Lesson Attendance and Studio Grade - 60%
2) Attendance and participation in studio classes, recitals, and events - 20%
3) Jury Grades (Including Keyboard Proficiency and Sight Reading grade) - 20%

Letter grades are in accordance with The University of Arizona Grading Policies:
A – Excellent
B – Good
C – Fair
D – Poor
E - Failure

STUDIO CLASS

Percussion Studio Class takes place each Monday from 11:00 am to 11:50 am in room 170. All percussionists enrolled in applied lessons must attend these required classes each Monday. Studio Class time will be used for student performances, clinics, guest artists, and presentations from guests or faculty on a variety of topics related to percussion performance and education.

JURY INFORMATION

All applied percussion students will play a Performance Jury and Sight Reading/Keyboard Proficiency Jury each semester unless excused by the percussion faculty. Performance Juries are mandatory when changing levels. Juries are usually waived during the semester that any student satisfactorily presents a full or half recital.

Performance Juries: The Percussion Studies Area faculty conducts Performance Juries and Sight Reading/Keyboard Proficiencies Juries each semester. The function of the jury will be to recommend or not to recommend promotion of the student to the next performance level and/or give a general evaluation. Performance Juries will serve as a semester’s final examination in applied instruction. A time allotment of twelve minutes will be used by the student for a representative performance of the major areas of study accomplished during the current semester. Percussionists should select jury times that allow them to set-up before the examination time begins. Failure to set up before the jury time begins may result in an incomplete grade or failing performance. Students will be informed of their requirement to perform a jury each semester by the percussion faculty. The following are the general jury requirements and procedures:

Eligibility - All applied percussion students are required to perform a Performance Jury each semester unless excused by the percussion faculty. A Performance Jury is mandatory with the following qualifications:
1) When changing to a higher course level.
2) Students registered at numerical levels below the minimum entrance level for their degree program must perform for the jury to be admitted to their appropriate level.
3) Any student may be required to perform a jury by the studio instructor as part of the semester’s work. The percussion faculty retain the right to require or waive a Performance Jury for any student.

Literature - The examination will include:
1) Solos and Etudes: Exemplary solos and/or etudes demonstrating technical proficiency appropriate to the numerical level. Pieces will be selected by the student and instructor prior to the examination. The content of the material presented is at the discretion of the instructor, but should exhibit continual progress and study undertaken during the semester.

2) Optional Requirements: Optional additional sight reading and/or demonstration of other performance proficiencies may be required by the percussion faculty at the time of the Full Jury. This optional requirement may include a previous semester’s study in another area and/or with another member of the percussion faculty. This optional requirement will be made clear to the student at the beginning of the semester in which it is expected (e.g., performance of material studied from the fall semester at the spring semester Full Jury).

Duration - The Full Jury examination will be allotted twelve minutes.

Jury Recommendation - Written comments and a jury grade on a Percussion Jury Evaluation Sheet will be available for each student and one copy kept by the instructor after the jury examination. The instructor’s copy, along with each student’s Percussion Repertoire Record and the recommendation of the jury, will be placed in the student’s permanent file at the end of each academic year. Written comments will be discussed with the student’s instructor. The jury panel reserves the right to recommend or deny advancement to an upper level, regardless of grade awarded. The jury panel will consist of Norman Weinberg, Robin Horn, Kimberly Toscano, and Percussion Graduate Teaching Assistants.

Sight Reading/Keyboard Proficiency Jury - A sight reading jury grade determined by the percussion faculty in a separate Sight Reading/Keyboard Proficiency Jury will be averaged into the overall Jury grade and semester grade given by the student’s instructor. The Sight Reading Jury will be held prior to the Full Jury at a designated time announced each semester by the percussion faculty. All private students must play a ten minute Sight Reading Jury each semester. The Sight Reading Jury will include reading on keyboards (two and/or four mallets) and drums (snare drum, multiple, and/or timpani) and an evaluation of keyboard proficiency skills as listed under Keyboard Proficiency Requirements.

PRIORITY LIST FOR STUDENT ASSIGNMENTS IN PRIVATE INSTRUCTION

Length of private lessons: 1/2 hour per week (2 units); 1 hour per week (3 or more units). Only Performance majors may elect private lessons for 3 or more units without permission from of
the percussion faculty. The instructor holds the right to group students into semi-private or class lessons in the levels of study. Often this arrangement proves to be advantageous to the technical and musical development of the students involved. This arrangement will be carefully reviewed each semester of study so as to maintain optimum growth for all students involved.

Professor Weinberg will assume full responsibility for the assigning of students to members of the percussion faculty and will make such assignments in the best interest for the student, faculty members, and teaching assistants.

Priority assignments in private instruction are as follows:
- First priority: Music majors studying their major or required instruments.
- Second priority: Music minors who are using percussion as their major instrument.
- Third priority: Music majors, with the permission of their advisor, who wish to study percussion as a secondary instrument.
- Fourth priority: General university students who wish percussion instruction.

**PRACTICE ROOMS AND KEYS**

Practice room privileges may be obtained by securing keys or keypad codes. Completion of an online Key Request Form is required. The form is available at: [http://web.cfa.arizona.edu/musictech/keyrequest.php](http://web.cfa.arizona.edu/musictech/keyrequest.php)

Keys and room codes are issued to students by The University of Arizona as a privilege to the student to aid in their education. Keys and key codes are to be used only by the student to which keys are issued – do not loan keys or key codes to others. A key card, issued with the keys, authorizes a student to use the keys. Keep this authorization with you at all times. Keys are to be returned when no longer needed, usually at the completion of the degree or upon leaving the UA. Loss of a key or failure to return a key will result in a fine per key and possible withholding of final grades by the University.

**PERCUSSION PRACTICE FACILITIES AND OFFICES**

(Sign up sheets posted at the beginning of each week)

Room 110 Percussion Studies Area in the School of Music offers five practice rooms (110B-110F), and two teaching studios (110A and 110G (the Graduate Teaching Assistants’ office). These and additional percussion practice rooms are as listed below:

**Room 110:** Individual entrance keys issued to room 110 Percussion Studies Area. This room is used for the storage of large keyboard instruments and miscellaneous percussion and can be used for large multiple-percussion works and small group rehearsals. Practice or rehearsals in the large inner room of room 110 is limited to after 5:00 p.m. and the weekends. No food or drink, except water, is allowed in the 110 Percussion Studies Area. Personal items (mallet cases, stick bags, music, small instruments, etc.) must be stored in the appropriate location in 110. Lockers are also available in the School of Music for storage of personal items.
**Room 110A:** Primary teaching studio and practice studio with audio and video recording capabilities. Limited key access.

**Room 110B:** Primarily for multi-percussion practice. All percussion majors are issued a key to this room.

**Room 110C:** Marimba One 5.0 marimba. All percussion majors are issued a key to this room.

**Room 110D:** Malletech 5.0 marimba. All percussion majors are issued a key to this room.

**Room 110E:** Robin Horn’s teaching studio used primarily for electronic percussion and drum set teaching and practice. Strict observance of use policies in this studio is mandatory or access privilege will be revoked. Limited keypad access.

**Room 110F:** Set of 5 Adams Professional Timpani. All percussion majors are issued a key to this room.

**Room 110G:** Graduate Teaching Assistants’ office and teaching studio. This space also houses the audio/video percussion library and the Mallet Library. Limited key access.

**Room 48:** Primarily for multi-percussion practice. Limited keypad access.

**Room 50:** Gretsch drum set. Limited key access.

**Room 52:** 4.3 Musser marimba, four Adams Revolution timpani, snare drum. All percussion majors are issued a key to this room.

**Room 106:** Classroom and rehearsal room for UA Steel Bands. This room is reserved at different times during the week for individual steel drum practice. For weekend and extra evening use, reserve the room by using this online form: [http://web.cfa.arizona.edu/som/tech/forms/room_request/room_request.pdf](http://web.cfa.arizona.edu/som/tech/forms/room_request/room_request.pdf)

**Room 170:** This is the main large-ensemble rehearsal room. Large percussion instruments, such as timpani, chimes, marimbas, xylophone, bass drums, etc. are kept in this room. All percussion majors are issued a key to this room. 170 is reserved various times during the week for individual percussion practice and lessons. For weekend and extra evening use, reserve the room by using the online form:

**Room 170A** - Percussion instrument storage room adjacent to room 170. All percussion majors are issued a key to this room.

**Room 170B** - Drum set for Jazz Ensembles and cymbal inventory. Limited key access

**Room 218** - *CrossTalk* - The UA Electronic Percussion Ensemble studio. Limited keypad access.

**Room 124** - Dr. Weinberg’s office.
Room 122 – Adjunct Professors’ Office

Any other room in the School of Music may be reserved and signed out by using the online form:

A weekly sign-up schedule will be posted on each practice room door for individual student practice. All practice times should be signed out. Time blocks are to be kept to a two-hour maximum unless the room is not in demand. A student’s failure to appear at a signed-up time will result in his or her loss of the room after 10 minutes into the posted time.

Access to practice rooms is a privilege. Use of the rooms should be with total respect for fellow percussionists. No food or drink, except water, allowed in practice rooms. Storing of personal items such as stick bags, music, briefcases or secondary instruments in percussion practice rooms will not be tolerated without the percussion of the percussion faculty.

Proper treatment and respect for all instruments is demanded and expected. Loss of practice room privileges will occur if a student neglects to observe these policies.

INFORMATION AND ANNOUNCEMENTS

Important information and announcements in the Percussion Studies Area are posted through the electronic listserv “percnews.” Students may subscribe to “percnews” by sending an e-mail message to: listmom@cfa.arizona.edu
The subject is irrelevant; the body of the message should read:
   SUB percnews your name - for example: SUB percnews Betty Bassdrum
To send a message to all subscribers address e-mail to:
    percnews@cfa.arizona.edu
To unsubscribe send an e-mail message to: listmom@cfa.arizona.edu with the following body:
   UNSUB percnews your name - for example: UNSUB percnews Betty Bassdrum

All students are responsible for knowing about important information and announcements and should check their e-mail daily and read the percussion bulletin board outside room 110 in the School of Music.

INSTRUMENT MOVING PROCEDURES

All large percussion instruments are to be moved between floors in the School of Music by using the elevator located in the main hallway near the lobby. Keyboard instruments may have to have their bars partially folded back at the lower register in order to accommodate narrow door widths. Do this carefully to avoid scratching or damaging the bars. Always move the large 5-octave marimbas with two people and take great care lifting them over the landing in room 110 so as not to drag the lowest resonators. Timpani are never moved or lifted by the counter-hoop! Always handle from the braces or bowl so as not to disturb fine-tuning and the collar.
Any instruments moved for any reason from their assigned rooms must be returned. The only exceptions will be large multiple set-ups that have been given permission by the percussion faculty to be left intact. Other than that, any instrument moved from its normal storage location for longer than one rehearsal should be signed out. Sign-out sheets are provided near the doors to room 170A and 110B.

No instruments may be removed from the School of Music without written request and permission granting the request from the percussion faculty. A legally binding document, the Percussion Studies Area Instrument Use Request Form, must be used for such requests (see appendix). A Concert Inventory Sheet must be used for each ensemble performance on and off campus and is the responsibility of the principals in each ensemble.

**PRE- AND POST-CONCERT ETIQUETTE**

Before each concert, percussionists should expect to arrive early enough to be absolutely certain that all necessary instruments, stands, mallets, etc. are on stage and in good operating condition. After each performance, all percussionists will assist in returning instruments to their proper storage locations. The percussion studio is a team, and as such, everyone helps. You will quickly lose the respect of your faculty and your peers if you fail to participate in moving efforts or if you leave before all instruments are returned.

**SKIN HEADS**

Due to our arid climate we need to be aware of the many of the natural skin-headed drums and small instruments that need special attention during dry times. Detailed instruction in how to care for skin heads will be given in lessons and studio classes; however, if you are not certain how to adjust the head tension before or after playing to accommodate the humidity in the air, ask the percussion faculty or a colleague who does know, so as not to cause collar disturbance or head damage.

**PERCUSSION STORAGE CABINETS**

Dr. Weinberg will issue combinations to all percussion storage cabinets to students who have need for these instruments in ensembles or practice. Shelves and drawers should be kept in a neat orderly manner so that instruments and mallets are easily found. Remove triangle clips from all triangles before returning them, cover bass drum mallets with plastic bags and keep instruments secured. All students should learn what goes where and return instruments to their proper storage place. Report any damaged stands, instruments, or the like to the percussion faculty immediately.
ELECTRONIC PERCUSSION

The Percussion Studies Area houses a large selection of state-of-the-art electronic percussion instruments. These include DrumKATs, MalletKATs, TrapKATs, ZenDrums, and other advanced controllers. The studio also owns sound systems, mixers, and other audio and MIDI hardware and software. These instruments are available to all the students performing with CrossTalk, and any other student in the Percussion Studio depending on their needs. If you would like access to these instruments, please see Dr. Weinberg or Robin Horn.

REQUIRED MATERIALS

Any student studying privately or performing with any of the conducted or coached ensembles is expected to own basic sticks and mallets. Depending on the student’s proficiency in areas of performance, the following minimum basic sticks and mallets for an entering freshman student will include:

Drums:
- 2 pr. concert snare drum sticks (e.g., Cooperman, Vic Firth, Innovative, or equivalent)
- 2 pr. drumset sticks (e.g., Vic Firth, ProMark, Vator or equivalent)
- 1 pr. brushes

Timpani:
- 1 pr. medium articulation timpani mallets
- 1 pr. hard or staccato articulation timpani mallets

Keyboard:
- 2 pr. medium articulation keyboard mallets, yarn wound
- 2 pr. medium articulation keyboard mallets, cord wound
- 1 pr. hard articulation xylophone mallets: rubber/polyball
- 1 pr. very hard acrylic/plastic or similar mallets for bells
- 1 pr. brass bell mallets

Additional Materials and Instruments:
- Metronome: Dr. Beat DB88, DB90, or equivalent.
- Digital Video/Audio Recorder: M-Audio, Edirol, Zoom, or equivalent.
- Tuning Fork: A = 440cps.
- Drum Key
- Tambourine: 10-inch tambourine by Grover, Black Swamp, Vaughcraft, or equivalent.
- Triangle: 6-inch or 8-inch triangle by Grover, Black Swamp, Sabian, or equivalent.
- Stick bag or stick case for storage.

The above mallets are the “bare minimum” needed to perform in ensembles. The “UA Percussion Mallet Library” affords students the opportunity to try out many other models of mallets before purchasing (see appendix). It is assumed that every percussion student will make or purchase several additional pairs of sticks and mallets for applied study and invest in basic accessory instruments like wood blocks, claves, maracas, guiro, additional tambourines and triangles, etc..
Timpani and keyboard mallets can be made very inexpensively in mallet making classes conducted at various times throughout the year. A minimum of two small hand towels for mallet and trap table use is expected to be part of each percussionist’s basic supplies. Failure to supply oneself with these basic sticks, mallets, and supplies may result in denial of ensemble and lesson participation. Briefcases or “gig bags” must be used for mallet and music storage.

ENSEMBLE ASSIGNMENTS

The percussion faculty, in cooperation with respective conductors, will make all ensemble assignments based on audition results and ensemble needs. Auditions will be held each semester for ensembles requiring membership by audition. Auditioning percussion students will be given repertoire sheets and other requirements for each audition. Some ensembles do not require auditions and, for these groups, personnel will be assigned by the percussion faculty as need dictates. Section leaders and principals will be designated. All ensemble percussionists are expected to rehearse and perform as professionals.

The following are ensembles open to percussionists for credit.

Large Conducted Ensembles (200 - 500)
- Symphony Orchestra (200O, 400O, 500O)
- Philharmonic Orchestra (200O, 400O, 500O)
- Wind Ensemble (200E, 400E, 500E)
- Wind Symphony (200D, 400D, 500D)
- Marching Band (200B, 400B, 500B)
- Jazz Ensemble A (200R, 400R, 500R)
- Jazz Ensemble B (200R, 400R, 500R)

Small Conducted Ensembles (202 - 502)
- Pep Band (202, 402, 502, section 02)
- Percussion Ensemble (202, 402, 502, section 34)
- Rosewood (202, 402, 502, section 34)
- Graduate Percussion Quartet (502, section 34)

Coached Ensembles (201 - 501)
- UA Steel Band & UA Steel (201, 401, 501, section 34)
- CrossTalk - Electronic Percussion Ensemble (201, 401, 501, section 35)
- World Music Gang (201, 401, 501, section 36)

Unless exempted by the Director of the School of Music:
1) All percussionists on scholarship must study privately and participate in one or more large conducted ensembles and one or more coached ensembles as assigned and as their ability allows.
2) Any student studying applied percussion is required by the School of Music to play in at least one large conducted ensemble.
PERFORMANCE POLICY

Practice Expectations
All percussion majors at the University of Arizona are expected to practice music for their lessons and ensembles on a daily basis. Music education majors are expected to practice a minimum of 2 hours per day. Music Performance majors are expected to practice a minimum of 3-4 hours per day. The performance expectations in the percussion curriculum are based on these quantities of practice time. Students who do not meet these minimum practice standards will have difficulty achieving the goals of the undergraduate percussion curriculum. Graduate Students in both the MM and DMA programs are expected to practice as necessary to achieve professional-quality performances.

185-285 REPRESENTATIVE MATERIALS

Of course, the following repertoire is only a selected list of methods, exercises, pedagogical literature, and artistic literature that exhibits the characteristics of typical 185-285 skills and musical maturity. The applied teacher can select other materials that will help the student grow as a musician and artist.

185-285 - General Percussion:
Abel, Alan 20th Century Orchestral Studies in Percussion
Airto Brazilian Percussion, Rhythms and Colors, Listen and Play
Airto The Spirit of Percussion
Albright, William Contemporary Studies for Snare Drum
Bach, Jan Turkish Music
Beck, John Episode for Solo Percussion
Benson, Warren Three Dances
Campbell, James Tork, Engine Room
Chapin, Jim Speed, Power, Control, Endurance
Cirone, Anthony Portraits in Rhythm
Coffin, James The Performing Percussionist, Book I
Colgrass, Michael Six Unaccompanied Solos for Snare Drum
De Lancy, Charles The Love of L’Histoire
Delecluse, Jacques Douze Etudes pour Caisse-Claire
Delp, Ron Multi-Pitch Drum Studies
Fink, Sigfried Percussio Antiqua
Firth, Vic Snare Drum Method, Books I and II
Gauthreaux, Guy Recital Suite
Gautreaux, Guy An American Suite
Goldenberg, Morris 5/8 Romp, Studies in Solo Percussion
Heslink, Dan Theme and Variations
Hinger, Fred Time and Motion, The Musical Snare Drum
Kraft, William Encounters III and IV, French Suite, Morris Dance
Kraft, William Two Drums in Shape of an Etude
LaRosa, Michael Suite for Solo Snare Drum
Leonard, Stanley Contemporary Album for Snare Drum
Lepak, Alexander  
Mancini, David  
McCormick, Robert  
Milhaud, Darius  
Payson, Al  
Payson, Al  
Payson, Al  
Peters, Mitchell  
Peters, Mitchell  
Peters, Mitchell  
Pratt, John  
Press, Arthur  
Richards, Emil  
Stern, Robert  
Tagawa, Ricky  
Udow, Michael  
Whaley, Garwood  
Whaley, Garwood  
Whaley, Garwood

185-285 - Keyboard Percussion:
Abe, Keiko  
Bach, J.S.  
Bailey, Buster  
Bill Dorn  
Breuer, Harry  
Brown, Thomas A.  
Cotto, Orlando  
Creston, Paul  
Deane, Christopher  
DeLancey, Charles  
Delp, Ron  
DePonte, Neil  
Diemer, Emma Lou  
Elster, Martin  
Ervin, Karen  
Finkel, Ian  
Fissinger, Alfred  
Friedman, David  
Frock, George  
Gipson, Richard  
Glennie, Evelyn  
Gomez / Rife  
Gomez, Alice  
Gottry, Josh

Selected Works  
Cello Suites, Preludes and Fugues, Partitas and Sonatas  
Mental and Manual Calisthenics  
Reading and Technical Studies for the Advanced Player  
Selected Solos  
Mexican Murals  
Marimba For An Angel  
Concertino for Marimba  
Etude for a Quiet Hall  
Rosewood Blues  
Vibrephone Technique, Four Mallet Chord Voicing  
Concertino  
Toccata for Marimba  
Four Pieces for Solo Marimba  
Contemporary Etudes and Solos for 3 and 4 Mallets  
Solos for the Vibraphone Player  
Suite for Marimba  
Vibraphone Technique, Dampening and Pedaling  
Concerto for Marimba and Piano  
Monograph IV  
Three Chorales  
Etude in D Minor  
Marimba Flamenca  
Irrelevant
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<tr>
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<tbody>
<tr>
<td>Green, George Hamilton</td>
<td>Instruction Course for Xylophone</td>
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<td>Green, George Hamilton</td>
<td>New Elementary Studies for Xylophone &amp; Marimba</td>
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<td>Green, George Hamilton</td>
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<td>Houlli, Murray</td>
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<td>Hovhaness, Alan</td>
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<td>Kabalevsky/Goldenberg</td>
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<td>Mayuzumi, Toshiro</td>
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<td>McMillan, Thomas</td>
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<td>Miki, Minoru</td>
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<td>Miyoshi, Akira</td>
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<td>Molenhof, Bill</td>
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<td>Moyer, James</td>
<td>Four Mallet Method for Marimba, by James Moyer</td>
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<td>Nuys, Frank</td>
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<td>O'Meara, Rich</td>
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<td>Elementary Marimba and Xylophone Method</td>
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<td>Peters, Mitchell</td>
<td>Sea Refractions, Teardrops, Waves, Yellow After the Rain</td>
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<td>Pimental, L./Moore, J.</td>
<td>The Solo Marimbist</td>
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<td>Pittfield, Thomas</td>
<td>Sonata for Xylophone</td>
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<td>Quartier, Bart</td>
<td>Image, 20 Children's Songs for Marimba</td>
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<td>Rosauro, Ney</td>
<td>Seven Brazilian Children Songs</td>
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<td>Schmitt, Matthias</td>
<td>Ghanaia</td>
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<td>Séjourné, Emmanuel</td>
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<td>Sifler, Paul</td>
<td>Suite for Marimba</td>
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<td>Smadbeck, Paul</td>
<td>Etudes Nos. 1-3, Rhythm Song</td>
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<td>Spencer, Julie</td>
<td>After the Storm</td>
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<td>Stevens, Leigh Howard</td>
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<td>Stout, Gordon</td>
<td>Etudes, Books I-II, Sedimental Structures</td>
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<td>Tanner, Peter</td>
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<td>Van Geem, Jack</td>
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<td>Veigl, Walter</td>
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<td>Wesley-Smith, Martin</td>
<td>For Marimba and Tape</td>
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<td>Whaley, Garwood</td>
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<td>Wittiber, Benjamin</td>
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<td>Zeltsman, Nancy</td>
<td>Four-Mallet Marimba Playing</td>
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<td>Zivkovic, Nebojsa J.</td>
<td>Funny Mallets, Books I &amp; II</td>
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**185-285 – Timpani**

<table>
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<tr>
<th>Author</th>
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<tr>
<td>Aiello, Joseph</td>
<td>Classic African</td>
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<td>Beck, John</td>
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<td>Begun, Fred</td>
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<td>Bergano, John</td>
<td>Four Pieces for Timpani</td>
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<td>Campbell, James</td>
<td>Blue Hammers</td>
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<td>Firth, Vic</td>
<td>The Solo Timpanist</td>
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<td>Friese / Lepak</td>
<td>Timpani Method</td>
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<td>Frock, George</td>
<td>Seven Solo Dances</td>
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Goldenberg, Morris  | Classical Overtures for Timpani  
Goldenberg, Morris  | Classical Symphonies for Timpani  
Goodman, Saul      | Ballade for the Dance  
Goodman, Saul      | Modern Method for Timpani  
Hinger, Fred       | Solos for the Virtuoso Timpanist  
Hinger, Fred       | Technique for the Virtuoso Timpanist  
Hochrainer, Richard| Etuden fur Timpani  
Holly, Rich        | Rondo for Timpani  
Kraft, William     | Variations for King George  
Mancini, David     | Suite for Timpani  
Muczynski, Robert  | Three Designs for Three Timpani  
Peters, Mitchell   | Primal Mood  
Peyton, Jeffrey    | The Musical Timpanist  
Philidor Brothers  | March for Two Pairs of Kettledrums  
Ramey, Phillip     | Sonata for Timpani  
Ribout, Alan       | Sonatina for Timpani  
Whaley, Garwood    | Fundamental Studies for Timpani  
Whaley, Garwood    | Musical Studies for the Intermediate Timpanist  
Youhass, William   | Four Pieces for Timpani  

385-485 Representative Materials

Of course, the following repertoire is only a selected list of methods, exercises, pedagogical literature, and artistic literature that exhibits the characteristics of typical 385-485 skills and musical maturity. The applied teacher can select other materials that will help the student grow as a musician and artist.

385-485 - General Percussion:
Aleo, Keith | Advanced Etudes for Snare Drum  
Alfieri, John | Peregrinations  
Cahn, William | Nara, Partita  
Campbell, James | Three Symphonic Dances for Solo Snare Drum  
Duckworth, William | Time Fields  
Feldman, Morton | The King of Denmark  
Gregory, Brad | The Discordant Psyche  
Masson, Askell | Prim, Kim  
McKenzie, Jack | Paths I & II  
Nexus | Portfolio for Snare Drum  
Rosauro, Ney | Cenas Amerindias  
Smith, Stuart Saunders | The Noble Snare (Volumes I-IV)  
Zivkovic, Nebojsa | Pezzo da Concerto  
Zivkovic, Nebojsa | To The Gods of Rhythm  

385-485 - Keyboard Percussion:
Abe, Keiko | Selected Works  
Andriessen, Louis | Mouse Running  

20
Berg, Daniel  
December, Over the Moon

Burritt, Michael  
October Night

Cangelosi, Casey  
Rattle and Hum

Carlton, Jude  
Tune for Nep

Carno, Zita  
Suite for a Marimba with a Mind of Its Own

Chen, Yi  
Jing Marimba

Edwards, Ross  
Marimba Dances

Espel, Guillo  
Zamba para escuchar tu silencio

Friedman, David  
Air Sculpture, Trying to Say Good-bye, Valse Binaire

Grom, Ian  
Quintessence

Haddad, Ed  
Have You Met Lydia

Hersch, Fred  
Chorinho Picante

Hersh, Howard  
Run!

Hillborg, Anders  
Two Pieces for Solo Marimba

Jaeger, David  
Lyrics

Jones, Darren  
Two Little Movements

Kinkelder, Dolf De  
Touch

Kopetzski, Eckhard  
Kaskada

Levitan, Daniel  
Opening Day

Lorandi, Gaetano  
Riflessi de Raggi Lunari

Mackey, Steven  
Beast

Metcalf, Joanne  
Floating and Grooving

Miyoshi, Akira  
Torse III

Muramatsu, Takatsuga  
Land

Naito, Akemi  
Memory of the Woods

Netzer, Osnat  
Taksim

Okatani, Kaori  
Three Colors for Solo Marimba

Sammut, Eric  
Rotations

Schuller, Gunther  
Marimbology

Séjourné, Emmanuel  
Katamiya

Simon, Paul  
Amulet

Spencer, Julie  
Chelsea Window, Pink Elisa Spring, White Squirrel

Stasack, Jennifer E.  
Six Elegies Dancing

Stout, Gordon  
Two Mexican Dances

Stucky, Steven  
Dust Devil

Tan, Alvina  
Danson?

Tanaka, Toshimitsu  
Two Movements for Marimba

Tywoniuk, Derek  
For Dean Primmer

Ung, Chinary  
Cinnabar Heart

Wallen, Errollyn  
Remember, Marimba

Wiener, Ruud  
Capriccio Cristallino

Yoshioka, Takayoshi  
Suite for Marimba Nº 1, 2 & 3

Zivkovic, Nebojsa J.  
Ilijas

385-485 – Timpani

Beck, John  
Three Movements for Five Timpani

Cahn, Bill  
Raga #1, Six Concert Pieces for Solo Timpani
Campbell, James  
Tangents
Carter, Elliott  
Eight Pieces for Four Timpani
Deane, Christopher  
Prelude for Four Timpani
Frock, George  
National Overture
Grimo, Steve  
Cortege
Leonard, Stanley  
Canticle
Williams, Jan  
Variations for Solo Kettledrums

**MM and DMA Representative Materials**

Of course, the following repertoire is only a selected list of methods, exercises, pedagogical literature, and artistic literature that exhibits the characteristics of typical graduate students skills and musical maturity. The applied teacher can select other materials that will help the student grow as a musician and artist.

**MM and DMA - General Percussion:**

- Bartok, Bela  
  Sonata for Two Pianos and Percussion
- Cage, John  
  27’10.554 for a Percussionist
- Etler, Alvin  
  XL Plus One
- Fukushi, Norio  
  Ground
- Hamilton, Bruce  
  Edge, Funketude
- Hollinden, Dave  
  Cold Pressed, Surface Tension
- Hollinden, Dave  
  Dusting the Connecting Link, Slender Beams
- Ishii, Maki  
  13 Drums
- Johnston, Ben  
  Four Do-it-Yourself Pieces
- Kopetzki, Eckhard  
  Topf-Tanz, Canned Heat
- Lang, David  
  The Anvil Chrous
- Masson, Askell  
  Frum: A Drum Song
- Norgaard, Per  
  Waves
- Ptaszynska, Marta  
  Spider Walk
- Schwantner, Joseph  
  Concerto for Percussion
- Serry, John  
  Therapy
- Stockhausen, Karlheinz  
  No. 9 Zyklus
- Volans, Kevin  
  She Who Sleeps with a Small Blanket
- Wuorinen, Charles  
  Janissary Music
- Xenakis, Iannis  
  Psappha, Rebonds
- Zivkovic, Neboysha  
  Generally Spoken It’s Nothing But Rhythm

Selected Chamber Music and Individual Projects

**MM and DMA - Keyboard Percussion:**

- Abe, Keiko  
  Selected Works
- Aldridge, Robert  
  From My Little Island, The Zebra
- Andriessen, Louis  
  Woodpecker
- Asia, Dan  
  Marimba Music
- Bazalon, Irwin  
  Suite for Marimba
- Bennett, Richard Rodney  
  After Syrinx II
Bley, Carla  
*Over There*

Chen, Hsin-Yi (Sharon)  
*Sea of Trees, Variations on 'Little Golden Oriole'*

Deane, Christopher  
*Morning Dove Sonnet (Vibraphone)*

Deane, Christopher  
*The Apocryphal Still Life (Vibraphone)*

Deane, Christopher  
*The Process of Invention, Three Shells*

Druckman, Jacob  
*Reflections on the Nature of Water*

Ewazen, Eric  
*Northern Lights*

Gronemeier, Dean  
*Nature Alley*

Hatzis, Christos  
*Fertility Rites*

Heider, Werner  
*Laudate Lignum*

Helble, Raymond  
*Sonata Brevis (Vibraphone)*

Ichiyanagi, Toshi  
*Paganini Personal*

Ishii, Maki  
*Hiten-Seido III, op. 75*

Jolas, Betsy  
*Morning Thoughts*

Klatzow, Peter  
*Dances of Earth and Fire*

Lee, Thomas Oboe  
*Préludios…*

Mackey, Steven  
*See Ya Thursday*

Maggio, Robert  
*Songs from the Wood*

Mays, Lyle  
*Mindwalk*

Michalek, Shawn  
*black and blue*

Miyake, Kazunori  
*Chain*

Puts, Kevin  
*Canyon*

Reynolds, Roger  
*Autumn Island*

Rolfe, James  
*Sticky*

Rolfe, James  
*The Connection*

Rosauro, Ney  
*Bem-vindo (Vibraphone)*

Schuller, Gunther  
*Marimbology, Three Small Adventures*

Schwantner, Joseph  
*Velocities*

Smart, Gary  
*The Seasons*

Spencer, Julie  
*Brothers in Peace*

Stevens, Leigh Howard  
*Rhythmic Caprice*

Sueyoshi, Yasuo  
*Mirage pour Marimba*

Thomas, Andrew  
*Merlin*

Tsubonoh, Katsuhiro  
*Meniscus*

Viñao, Alejandro  
*Khan Variations*

Zivkovic, Nebojsa J.  
*Ultimatum I*

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**MM and DMA - Timpani:**

Carter, Elliott  
*Eight Pieces for Four Timpani*

Chavez, Carlos  
*Partita for Solo Timpani*

Erickson, Robert  
*Dunbar’s Delight*

Farberman, Harold  
*Concerto for Timpani*

Gerber, Stephen  
*Concerto for Timpani*

Hamilton, Bruce  
*Rituals*

Helble, Raymond  
*Three Movements for Five Timpani*

Kraft, William  
*Concerto for Timpani*
PERCUSSION CLASS STUDY

Music 153: Percussion Instruments
This course presents class instruction in all percussion instruments including materials and procedures for teaching these instruments in the schools. This class is designed for non-percussionist music majors only. Material covered will prepare the student to teach musical percussion in the schools by acquainting him or her with the entire family of percussion instruments and their techniques of performance. Percussion majors are not required to elect this class.

Music 410a/510a Section 36: Pedagogy
This course will survey pedagogical systems for teaching percussion and examine concepts and techniques for enhancing music learning and realizing excellence in performance. Systems covered include the performance and teaching of Snare Drum, Keyboard Percussion, Timpani, Multiple Percussion, and Accessories. The course will also cover a broad overview of pedagogical method books and performance literature.

Music 410b/510b Section 36: Percussion History and Literature
Percussion History and Literature is a course that covers both the historical origins of the percussion family of instruments and the literature that comprises the most important and influential works that have expanded the art of percussion. The course is delivered totally online and is divided into six modules: Essentials, Instrument Histories, Orchestral Literature, Chamber Literature, Percussion Ensemble Literature, and Solo Literature.

Percussion Ensemble
Percussion Ensemble will meet from 9:00-10:50 AM on Tuesdays and Thursdays in room 170 in the Music Building. This course is open to any qualified percussion student with permission of the instructor. This course may be repeated for credit. The Percussion Ensemble provides the student with the opportunity to perform and become familiar with the ever-growing volume of percussion ensemble literature. Composing and conducting opportunities will also be presented and encouraged. Participation in percussion ensemble is expected as many semesters as possible in order for the student to acquaint him or herself with the vast literature and techniques of the percussion ensemble.

The Rosewood Marimba Band
The Rosewood Marimba Band is a select group of students who perform the classic ragtime arrangements of Green, Breuer, Joplin and others as well as classical and folk transcriptions. Additionally, Rosewood performs the finest original contemporary works for marimba and keyboard ensembles. The band presents many performances each semester.
around the Southwest and is recognized as one of the outstanding ensembles in the School of Music. Membership is through competitive audition each fall and credit is through the Percussion Ensemble class.

**UA Steel - The UA Steel Bands**

The steel band program at The University of Arizona is one of the most respected in the nation. The program offers any student who shows ability and desire to perform on “pans” the opportunity to explore the rich traditions of the Trinidadian steel band music as well as classical and pop transcriptions. Two/three full bands comprise the steel band program, as well as a smaller gigging band of experienced players. The bands rehearse on Monday and Wednesday evenings and are open to any qualified student enrolled in at UA. Membership and enrollment permission is granted through permission of the G.T.A. directing the program and the percussion faculty after an orientation/audition assessment of a student's ability. No previous steel band experience is necessary; however, good musical time with a natural ability to groove and knowledge of note reading, scales, and chords is necessary.

**CrossTalk – The University of Arizona Electronic Percussion Group.**

*CrossTalk* is a select group of students who comprise the only performance group of its kind in the world today. *CrossTalk* has a national reputation as a cutting-edge group that pushes the boundaries of new music and performance. The philosophy of the ensemble is to create and perform new works and offer new musical experiences with electronic percussion technology. In *CrossTalk*, students gain knowledge and experience working with the newest state-of-the-art electronic percussion instruments and performance software. Students write, arrange, program, and produce compositions that are performed live. Membership in *CrossTalk* is open to percussion students who are interested in exploring new technology and by permission of Dr. Norman Weinberg.

**The World Music Gang**

*The World Music Gang* focuses its repertoire on traditional music from other cultures. Entirely taught through oral tradition, ensemble members are given the opportunity to experience the learning process without written music. While the focus of the Gang is musical, the cultural contexts relevant to the music studied are inherently stressed giving the students and the audience a deeper understanding of its meaning and personal enjoyment to the music played. Auditions are not required.