

ULM SAMPLE PERCUSSION REPERTOIRE

My process and philosophy for concert programming begins with the students' abilities, work ethic, and motivation - as well as numbers and instrumentation. Appropriate literature is a learning tool, first and foremost; I use high-quality works to stretch them - and their audiences - each semester. Each year's concert repertoire should include the following: collaboration within the school community (e.g. student/faculty composers, mixed chamber works, concerti, etc.); historically significant works; folkloric/traditional musics; works of underrepresented groups/composers; and works that are "fun" (admittedly, all musical projects should feel "fun", but these have the specific goal of being accessible and engaging for both students and audience).

Based on these criteria, my first year at ULM would feature programming similar to the following:

1. Christopher Cerrone, [Memory Palace](#), for percussion quartet and electronics - 2016
2. Michael Burritt, [Fandango 13](#) - 2013
3. Johanna Beyer, [March for 30 percussion instruments](#) - 1939
4. Marc Mellits, [Gravity](#) - 2013
5. Emma O'Hallaran, [Shell](#) for reverb-drenched mallet quartet - 2019
6. James Tenney, *Pika-Don* for percussion quartet and 4-channel recording - 1990
 - I. [Alamogordo](#)
 - II. [Hiroshima](#)
7. Amy Beth Kirsten, [May the Devil Take Me](#) - 2019
8. Dave Hall, [Liminality](#) - 2018
9. John Cage, [Amores](#) (mvts. [2](#) & [3](#)) - 1943
10. Ken Shorley, [The Bright Side](#) - 2010

Concert programming would also consist of non-western ethnic performances such as the following:

- Calypso/Soca of Trinidad/Tobago, ([Narell, The Last Word](#))
- Traditional Samba Enredo (Brazil), ([2019 Mocidade Independente de Padre Miguel](#))