

Recommended Concert Percussion Pieces

Title	Composer	Grade Level	Duration	Tempo(s)	Time Signatures	Instrumentation	Link to GPG Website	Description
Above and Beyond	Dan Bryan	2 1/2	2:20	60-65 BPM	3/4, 4/4, 6/8	Bells, Xylophone, Marimba 1, Marimba 2, Vibraphone 1, Vibraphone 2, Crotales, Chimes, Timpani, Bass Drum, Tam Tam, Concert Toms, Concert Snare, Triangle, Low Drum or Impact Drum,	https://www.gpgmusic.com/concert-music/above-and-beyond-concert/	Above and Beyond was commissioned as a part of the Campbell High School Honors project for their 2009 Festival Concert. Inspired in part of David Gillingham's "Stained Glass", it is a large ensemble work intended for an ensemble of 14 people (though can be played with as few as ten by combining parts) and is of medium easy difficulty. A great piece for Intermediate level students.
Contrast in Blue	Adam Pietz	2	2:10	127 BMP	4/4	Glockenspiel, Xylophone, Vibraphone, Marimba, Concert Snare, Two High Toms, Two Low Toms, Suspended Cymbal, Hi-hat, Tambourine, Triangle, Concert Bass Drum.	https://www.gpgmusic.com/concert-music/contrasts-in-blue/	Contrasts in Blue is a work for young percussion ensemble that extensively explores the contrasts between various standard percussion instruments and the mallets used to strike them. Players are given the opportunity to play soft for extended periods of time, which for many young players does not happen often. The conductor and performers should pay close attention to dynamics, phrasing, balance, and blend.
Houshuku	Dan Bryan	2 1/2	2:28	135, 110 BPM	2/4, 3/4, 4/4	Bells, Xylophone, Vibraphone 1, Vibraphone 2, Marimba 1, Marimba 2, Chimes, Timpani, Concert Snare, Bass Drum, Tam Tam, Concert Toms, Crash Cymbal Suspended Cymbal, Triangle, Cowbell, Brake Drum, Wind Chimes, Temple Blocks, Wood Blocks,	https://www.gpgmusic.com/concert-music/houshuku-concert/	Written for the 2010 Campbell High School District Music Festival. "Houshuku" is the Japanese word for "Celebration." The selection includes many Japanese influences and will take your percussion section on a fun journey of their culture. This is a grade three level of difficulty, ideal for a concert opener. It is a large ensemble work that requires a variety of skill levels, and will sound great with 15 players and as few as 9 if you choose to combine parts.
Jingle Bells	Adam Pietz	2	1:48	120 BPM	2/4	Glockenspiel, Xylophone, Vibraphone, Chimes, Marimba 1, Marimba 2, Timpani, Snare Drum, Bass Drum, Sleigh Bells, Suspended Cymbal, Temple Blocks.	https://www.gpgmusic.com/concert-music/jingle-bells/	This arrangement of the holiday classic is made accessible to young players but is still captivating to the audience. Using only instruments commonly found in school band programs this piece could be programmed by just about any junior high or you high school band program.
Roar	Adam Pietz	4	3:18	180, 190 BPM	2/4, 4/4, 6/8	Temple Clocks, Claves, Hi-hat, 3 Brake Drums, Suspended Cymbal, 4 Concert Toms, Floor Toms, Concert Bass Drum.	https://www.gpgmusic.com/concert-music/roar/	Roar is a high energy percussion sextet that features smaller than average instrumentation. Melodies created by the temple blocks and concert toms weave through intertwined rhythmic grooves created by the composite rhythms of each player. Only at key spots does the ensemble play rhythms in unison. A metric modulation and a piu mosso at the end add to the excitement. This would be a great concert opener for a high school or college percussion ensemble.
Titan	Adam Pietz	2	2:24	132 BMP	4/4	Wood Block, Temple Blocks, High Tom, High Snare, Brake Drum, Medium High Tom, Medium High Snare, Medium Low Tom, Medium Low Snare, Floor Tom, Bass Drum.	https://www.gpgmusic.com/concert-music/titan/	The piece is meant to be the first percussion ensemble experience for young musicians. As such the parts are very accessible to young students, allowing them to focus on technique, timing, sound quality, sticking, and listening in an ensemble setting. Feel free to add as many players to each part as you want. The instrumentation is open for interpretation and the conductor should feel free to experiment with different combinations. Care should be taken to have the greatest range of pitches between players possible. Below are some suggestions.