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INTRODUCTION

Welcome to the percussion department of Manhattan School of Music. It is our hope that this handbook will both clarify issues for you and guide you through your years here at the School. Its intent is not to overwhelm but rather to organize your thoughts as to the direction your playing should take during your short time at Manhattan School of music.

Please do read this booklet from cover to cover so that you can get a feel for the flow we hope to establish in your yearly progress.

We hope you will enjoy your time here and that it will be exciting, rewarding, and productive.

Sincerely,

The Manhattan School of Music Percussion Faculty and Staff
PLACEMENT AUDITIONS FOR ENSEMBLES

Auditions for the school ensembles take place at the beginning of each semester. The performance office has a list of the required repertoire. A list is also included in this handbook.

1st Semester

Transferring students, returning students, and graduate students are expected to present all repertoire from the timpani and percussion audition list. Incoming freshmen should try to prepare most of the repertoire on the list or at least be ready to show skills on all percussion instruments. The auditions will take place openly so that the jury can discuss the student’s progress and plans for the year.

At the conclusion of these auditions the jury will place students in the appropriate ensembles.

2nd Semester

All students will be expected to play all excerpts from the audition list. If a student has a preference for timpani or percussion, he or she should indicate to the audition monitor what will be played first (i.e., either start with timpani as a preference and finish with percussion, or start with percussion as a preference and finish with timpani). If the student has no preference, this should be indicated to the monitor.

This audition will take place behind a screen. The jury will not know who is playing, as there will be no verbal communication between the jury and the student.

Each applicant will be rated between 1 and 5 (5 being high, 1 being low). The performance office will average these ratings, and ensemble placement will be strictly by the number recorded by the jury. In the case of ties, higher standing will be given to graduate students and upperclassmen.

These two types of auditions are to give the students experience in different audition environments.
EXERPTS FOR ENSEMBLE PLACEMENT AUDITIONS

Xylophone:
- Copland: Appalachian Spring
- Gershwin: Porgy and Bess-Introduction
- Kabalevsky: Colas Breugnon
- Kodaly: Hary Janos
- Shostakovich: Age of Gold Polka

Bells:
- Dukas: Sorcerer’s Apprentice
- Mozart: Magic Flute
- Respighi: Pines of Rome
- Glazunov: Violin Concerto

Snare Drum:
- Bartok: Concerto for Orchestra
- Prokofiev: Peter and the Wolf
- Prokofiev: Lt. Kije-Birth of Kije and Burial
- Ravel: Bolero
- Rimsky-Korsakov: Capriccio Espagnol
  Scheherazade 3rd and 4th movements

Cymbals:
- Rachmaninoff: Piano Concerto #2
- Tchaikovsky: Romeo and Juliet

General crashes at varied dynamics

Tambourine:
- Bizet: Carmen Suites #1 and #2
- Dvorak: Carnival Overture

Demonstrate shake and finger roll skills
**Timpani:**

Bartok  
Concerto for Orchestra – 4th movement

Beethoven  
Symphony No. 5 – 3rd and 4th movements

Beethoven  
Symphony No. 9 – 1st and 2nd movements

Brahms  
Symphony No. 1 – opening and 4th movement

Hindemith  
Symphonic Metamorphosis – 2nd movement

Tchaikovsky  
Symphony No. 4 – 1st movement
CURRICULUM

PK 2451 – 2452 PERCUSSION LAB (Fridays, 3:00-5:00; studio 710)

The outline for the Lab Class is a full-spectrum approach to solo percussion repertoire, performance practice, stylistic discussions as well as orchestral repertoire sessions for percussion and timpani, Western and non-Western instrument workshops and lecture/demonstrations by visiting artists and clinicians. Instrument maintenance as well as stick construction and mallet wrapping will also be discussed.

Students are expected to perform regularly in the lab class be it a master class, workshop, or solo performance setting.

A number of the lab classes will be devoted to preparation for the Manhattan School of Music Marimba Project performance. The entire department participates in this public performance, which occurs yearly at the end of the fall semester. Students will discuss this program with the marimba consultant at the start of the fall semester.

Lesson Schedule

The private lesson teaching schedule is worked out carefully each semester with input from all teachers and students. Each student should have a conversation with the various teachers prior to the start of each semester regarding goals and plans for that semester.

Lamb Seminars

All students will participate in these seminars as a part of their private-lesson program. There will be four two-hour sessions per semester. Level I, Percussion Skills and Concepts, is for freshman, sophomores, and first-semester graduate students. Level II, Orchestral Repertoire Seminar, is for juniors, seniors, and graduate students. Level I will focus on physical movement that allows the percussionist the freedom to continually absorb new techniques required for the growing number of percussion instruments. Emphasis on how technique affects tone production will be made, and speed and control will begin to be observed. In Level II, application of the fundamentals of techniques, touch, and tone production will be made to specific orchestral repertoire for all instruments, always keeping in mind the musical directives of the composer. Both classes will include a packet of material designed to guide the student in practicing the topics and ideas presented in the classes.
ENSEMBLES

Percussion Ensemble

The Manhattan School of Music Percussion Ensemble was founded in 1957 by Paul Price. The ensemble is designed to help bridge the gap between school and professional life, with special emphasis on achieving advanced playing abilities, developing a high level of concentration and artistic satisfaction. The ensemble performs classic works of the Percussion Ensemble literature on a regular basis, as well as having a deep commitment to scores written solely for the ensemble. MSM’s Percussion Ensemble is known for its careful attention to detail surrounding the performance of percussion literature of the time. The ensemble holds a critical place in the wide-ranging ideology of the Percussion Department. Percussion students are required to take part in the ensemble’s concerts each year.

Jazz Department

There are opportunities for classical percussion majors to participate in the excellent Manhattan School of Music jazz department, and this is encouraged. Students may audition for ensemble, take lessons and/or courses with jazz faculty, attend master classes, and of course, play informally with students from the jazz department. For ensemble audition information, check with the jazz department. Collaborative lessons can be discussed with the percussion and jazz faculty.

Orchestra Principal Percussionists

The assigned principal percussionist of any orchestra in a given semester has the responsibilities of dividing and assigning parts. And for insuring that necessary instruments are in place for all rehearsals and concerts. Just as a professional principal percussionist, you must work closely and in a timely manner way with the Equipment Manager, the stage manager, the orchestra manager, the librarian, the conductor, and your section colleagues.
RECITALS

Non-required Recitals

Students are encouraged to give recitals in non-graduating years. First consult with the recital coordinator for approval and scheduling. Most non-graduating recitals are given in the fall semester (or early spring semester) when recital space is at less of a premium. Once the recital proposal is approved by the recital coordinator, the student is responsible to determine the space, date, and other related details with the scheduling office. Final confirmation needs to be reviewed and completed with the recital coordinator. Students are responsible for providing their own accompanists.

Required Recitals—Undergraduate and Graduate Programs

Students expecting to graduate from either program during the current school year are required to give a graduation recital in addition to the graduation jury. (Students enrolled in the graduate Orchestral Performance program are encouraged but not required to give a recital.) First consult with the recital coordinator for scheduling a graduation recital. The recital approval form, available from the scheduling coordinator, requires the approval and signatures of the recital coordinator and the chairman of the department. The recital coordinator’s signature implies that the student is prepared to perform. Once the form is signed, the recital coordinator is not permitted to request a postponement of the recital. The chairman’s signature signifies the approval of the repertoire and programming. The chairman will not sign a recital approval form until the recital coordinator has done so. Students should be certain that the program is accurately written before submitting it for signatures. The recital approval form is to be filed with the recital coordinator and the chairman at least four weeks prior to the recital date. After the recital form is signed, it is the student’s responsibility to schedule the space, date, and other related details with the scheduling office, in consultation with the recital coordinator. Students must be enrolled for major lessons until the graduation recital and graduation jury (as applicable) has been successfully completed. A graduation recital and/or graduation jury does not serve as a substitute for an entrance examination to a higher degree program. Students are responsible for providing their own accompanists.

Required Recital—Professional Studies

Consult the scheduling coordinator in scheduling the recital and file the recital approval form (see previous paragraph). Notify the office of the
registrar and the chairman at least four weeks prior to your scheduled recital in order for faculty adjudication of the recital to be arranged. In some cases it may be necessary for the student to have the recital taped for later adjudication. Students are responsible for providing their own accompanists.

**Doctor of Musical Arts Recitals**

Consult the director of doctoral studies for procedures and requirements.

**Concerto Competition**

A concerto competition for interested Manhattan School of Music students takes place in the spring of each year. Please discuss your interest in the competition with your teachers and the department chair.
LIBRARY COLLECTION

The library has a policy of purchasing new solo literature as well as standard percussion books for use. Each year, new music will be added to the collection. Percussion periodicals are also being made available. Please make good use of our library, as your interest will support the continuation of this policy. Students should feel free to make recommendations of percussion literature for library acquisition through the department chair.

INSTRUMENT CARE

Much thought goes into building the instrument collection at Manhattan School of Music, but responsibility for the equipment care begins and ends with the students. Any abuse or misuse of percussion instruments causes an unnecessary financial burden on the department and negatively affects not only your educational experience but also that of future generations of Manhattan School of Music percussionists.

Take care in moving equipment – especially keyboard instruments – over and through doorways. Cover instruments after using them. Be considerate. Always lock studios and practice rooms.

No one may perform fine – tuning of timpani heads unless they have studied this and been granted permission. Any problems related to instrument maintenance should be reported promptly to the Equipment Manager AND Department Chair.
JURY REQUIREMENTS

The end of the year jury should be viewed as a “presentation of proficiency” by the students. It should consist of 15-18 minutes of solo presentation followed by selected excerpts and/or accessory work and demonstrations for the appropriate year. (See Appendix I for the suggested repertoire.) These presentation guidelines may require cuts and arrangements of solo works so as to meet the time restraints. Every effort should be made to display these presentations in a recital like manner.

Materials for juries should be determined in consultations with the percussion faculty.

Year 1 and 2 Technical Examination

In addition to the yearly juries for the department, a technical exam will take place following spring break for first and second year students only. This exam, combined with the year-end jury will assist to more completely assess student’s technical developments and readiness to successfully complete the remainder of the departments 4 year program.

The total jury process for first and second year students will be comprised of 2 parts. Part 1 will be a pass/fail “technical exam” just following spring break and part 2 would be the year end jury outlined above under jury requirements. This Part 1 or “mid-term” exam will afford the department a clearer picture of technical development in year 1 and a more precise continuation recommendation for year 2. This two stage jury will help reinforce the two year seminar course “A Comprehensive Examination of Classical Percussion Training”. Part 2 will be the normal year end jury consisting of solo works and orchestral repertoire.

The materials for the Percussion technical exam will be: Year 1: Level I course outlined methods and Year 2: Level I methods plus year 2 supplemental materials. The timpani portion for Year 1 will be Patton materials on timpani exercises and etudes and Year 2 tuning etudes from Friese-Lepak Timpani Method.
Freshman Year

SNARE DRUM
a. Rolls at various dynamics and varying degrees of open or closed
b. Rudiments
c. Excerpt examples from *Year 1
d. Solo Selection

KEYBOARD
a. Scales (major and minor)
b. Arpeggios, 2 octaves (major and minor)
c. Excerpt examples from *Year 1
d. Solo selections for both 2 mallets and 4 mallets

TIMPANI
a. Excerpts from *Year 1
b. Solo selection
Sophomore Year (continuation jury)

I. SNARE DRUM
   a. Excerpts from *Year 2
   b. Solo selection

KEYBOARD
   a. Excerpts from *Year 2
   b. Solo selection or selections for both 2 mallets and 4 mallets
   c. Sight reading skills

TIP PANI
   a. Excerpts from *Year 2
   b. Solo selections

ACCESSORIES
   a. Cymbal, triangle, tambourine, bass drum skills (choose two instruments)
   b. Excerpts from *Year 2

*See Appendix I
**Junior Year**

I. **SNARE DRUM**
   a. Excerpts from *Year 3*
   b. Solo or etude selection (optional)

**KEYBOARD**
   a. Excerpts from *Year 3*
   b. Solo Selections for both 2 mallets and 4 mallets
   c. Sight reading

**TIMPANI**
   a. Excerpts from *Year 3*
   b. Solo selection (to show tuning and/or pedaling abilities)

**ACCESSORIES**
   a. Cymbal, triangle, tambourine, bass drum skills (choose two instruments different from sophomore year)
   b. Castanet skills
   c. Excerpts on accessories from *Year 1-4*

**MULTI-PERCUSSION WORK**-published or self-composed (junior and senior year)
**Senior Year**

**SNARE DRUM**

a. Review of excerpts from *Year 1-4*

b. Sight reading

**KEYBOARD**

a. Excerpts from *Year 4*

b. Solo Selections for both 2 mallets and 4 mallets

**TIMPANI**

a. Excerpts from *Year 4*

IV. MULTI-PERCUSSION WORK-published or self-composed (junior and senior year)

*See Appendix I

**Master's Degree, Year 1**

a. Show extensive knowledge of orchestral repertoire from *Year 1-4*

b. Prepare “mini-recital”- to include multi-percussion, timpani, and keyboards

**Master's Degree, Year 2**

a. Orchestra and operatic excerpts at a professional level

b. Be prepared to play selections from recital programs

*See Appendix I
APPENDIX I

The percussion department at Manhattan School of Music is interested in providing its student with foundational skills and opportunities to prepare them for any area of professional music-making. Any interest a student might have in ethnic, contemporary, jazz, solo, ensemble, or orchestral percussion will be encouraged by the entire percussion faculty.

The following lists contain suggested orchestral timpani and percussion excerpts for both undergraduate and graduate students. (Some non-orchestral works are listed as well) These lists are included in this handbook to give students some guide-lines to studying only one small area of percussion performance. The excerpts need not be studied in the given order—that can be discussed between the student and teacher. But it is suggested that all students be familiar with all excerpts by the time they graduate.

**Timpani:**

**YEAR 1**

<table>
<thead>
<tr>
<th>Various</th>
<th>Overtures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven</td>
<td>Symphonies 1 and 2</td>
</tr>
<tr>
<td>Mozart</td>
<td>Symphonies</td>
</tr>
</tbody>
</table>

**YEAR 2**

<table>
<thead>
<tr>
<th>Beethoven</th>
<th>Symphonies 3-9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mendelssohn</td>
<td>Symphonies</td>
</tr>
<tr>
<td>Schumann</td>
<td>Symphonies</td>
</tr>
</tbody>
</table>

**YEAR 3**

<table>
<thead>
<tr>
<th>Brahms</th>
<th>Symphonies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dvorak</td>
<td>Symphonies</td>
</tr>
<tr>
<td>Strauss</td>
<td>Tone Poems</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Symphonies</td>
</tr>
</tbody>
</table>

**YEAR 4**

<table>
<thead>
<tr>
<th>Bartok</th>
<th>Concerto for Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hindemith</td>
<td>Symphonic Metamorphosis</td>
</tr>
<tr>
<td>Mahler</td>
<td>Symphonies</td>
</tr>
<tr>
<td>Sibelius</td>
<td>Symphonies</td>
</tr>
<tr>
<td>Stravinsky</td>
<td>Rite of Spring</td>
</tr>
</tbody>
</table>
Master’s Degree

Review of 19th-Century Repertoire
Operatic Repertoire
Barber
Bartok
Britten
Copland
Shostakovich
Stravinsky

Percussion:

Year 1

SNARE DRUM

Bartok
Britten
Prokofiev
Ravel
Rossini

Concerto for Orchestra
Young Person’s Guide to the Orchestra
Peter and the Wolf
Bolero
Overture to La Gazza Ladra

XYLOPHONE

Britten
Kabalevsky
Khachaturian
Ravel
Saint-Saens
Shostakovich

Young Person’s Guide to the Orchestra
Colas Breugnon
Dance of the Rose Maidens
Mother Goose
Danse Macabre
Polka from the Golden Age

BELLS

Mozart
Strauss
Tchaikovsky
Wagner

Magic Flute
Don Juan
Sleeping Beauty
Dance of the Apprentices, Rhine Journey

CYMBALS

Tchaikovsky
Wagner

Romeo and Juliet
Ride of the Valkyries
TAMBOURINE
Berlioz Roman Carnival Overture
Britten Sea Interludes from Peter Grimes
Dvorak Carnival Overture

TRIANGLE
Brahms Symphony No. 4
Liszt Piano Concerto No. 1

Year 2
SNARE DRUM
Rimsky-Korsakov Scheherazade
Prokofiev Lt. Kije
Schuman, Wm. Symphony No. 3

XYLOPHONE
Copland Billy the Kid, Appalachian Spring, Hoedown
Gershwin Porgy and Bess
Strauss Salome
Stravinsky Petrouchka

BELLS
Debussy La Mer
Dukas Sorcerer’s Apprentice
Prokofiev Alexander Nevsky
Respighi Pines of Rome

CYMBALS
Mozart Abduction from the Seraglio
Rachmaninoff Piano concerto No. 2
Tchaikovsky Symphonies 4 and 6

TAMBOURINE
Borodin Polovetsian Dances
Chabrier Espana
Rimsky-Korsakov Scheherazade
TRIANGLE
Bizet                        Carmen Suite
Dvorak                       New World Symphony

BASS DRUM
Mahler                       Symphony 1 and 3
Stravinsky                   Rite of Spring

MULTI-PERCUSSION
Bernstein                    West Side Story

Year 3
SNARE DRUM
Kodaly                        Hary Janos
Prokofiev                    Symphony No. 5
Ravel                        Rapsodie Espagnole
Shostakovich                 Symphony No. 10

XYLOPHONE
Bartok                       Music for Strings, Percussion and Celesta
Bernstein                    West Side Story
Gershwin                     American in Paris
Kodaly                       Hary Janos

BELLS
Glazunov                     Violin Concerto
Holst                         The Planets
Kodaly                       Hary Janos
Rimsky-Korsakov              Russian Easter Overture

CYMBALS
Debussy                      Fetes, La Mer
Mussorgsky                   Night on Bald Mountain
Sibelius                     Finlandia
TAMBOURINE

Debussy               Iberia
Grieg                Arabian Dance from Peer Gynt
Stravinsky                  Petrouchka

TRIANGLE

Rimsky-Korsakov        Scheherazade
Wagner                Prelude to Die Meistersinger

CASTANETS

Prokofiev                Piano Concerto No. 3
Wagner                     Tannhauser

BASS DRUM AND CYMBAL HOOK-UP

Mahler            Symphony No. 1
Stravinsky              Petrouchka

MULTI-PERCUSSION

Stravinsky          L’Historie du soldat

VIBES

Bernstein            West Side Story

Year 4

SNARE DRUM

Sousa         Stars and Stripes Forever (style studies)
Strauss, J.    Die Fledermaus, Kaiser Waltz (style studies)
Nielsen              Clarinet Concerto, Symphony No. 5

XYLOPHONE

Barber                  Medea’s Meditation
Messiaen                  Exotic Birds
Schuman, Wm.              Symphony No. 3
Stravinsky        Firebird (complete), Les Noces
BELLS
Messiaen                      Exotic Birds
Prokofiev                    Piano Concerto No. 1
Stravinsky                   Petrouchka
Wagner                       Waldweben

CHIMES
Messiaen                     Et Expecto Resurrection Mortuorum

CYMBALS, TAMBOURINE, TRIANGLE
Refine skills and styles learned in first three years
Develop personal style

BASS DRUM
Works by Bartok, Mahler, Prokofiev, etc. (sounds and styles)

MULTI-PERCUSSION
Bartok                       Sonata for Two Pianos and Percussion
APPENDIX II

DOCTORAL STUDIES

Three Recitals

Extensive skills displayed on all keyboard instruments
Vast knowledge of multi-percussion repertoire

Timpani

Comprehensive knowledge of 20th Century Orchestral Repertoire
Operatic Repertoire
Solo Repertoire

Percussion

Comprehensive knowledge of 20th Century Orchestral Repertoire
Solo Repertoire