

TABLE OF CONTENTS

WELCOME	5
I. PLACEMENT AUDITIONS FOR ENSEMBLES	7
1. 1st Semester	
2. 2nd Semester	
II. EXCERPTS FOR ENSEMBLE PLACEMENT AUDITIONS	8
III. CURRICULUM	10
1. PK 2451—2452 Percussion Lab	
2. Lesson Schedule	
3. Chris Lamb Seminars	
IV. ENSEMBLES	11
1. Percussion Ensemble	
2. Jazz Department	
3. Orchestra Principal Percussionists	
V. RECITALS	12
1. Nonrequired Recitals	
2. Required Recitals—Undergraduate and Graduate Programs	
3. Required Recital—Professional Studies	
4. Doctor of Musical Arts Recitals	
5. Concerto Competition	
VI. LIBRARY COLLECTION	13
VII. INSTRUMENT CARE	13
VIII. JURY REQUIREMENTS	14
1. Freshman Year	
2. Sophomore Year	
3. Junior Year	
4. Senior Year	
5. Master's Degree, Year 1	
6. Master's Degree, Year 2	
APPENDIX I	17
APPENDIX II	23

WELCOME

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

Erik Charlston, *co-chair*

Duncan Patton, *co-chair*

Christopher Lamb

Jeffrey Milarsky

Claire Heldrich

Steven Schick, *Consulting Artist in Percussion*

She-e Wu, *Marimba Artist in Residence*

I. 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.

1. 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.

2. 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 numbers 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.

II. EXCERPTS FOR ENSEMBLE PLACEMENT AUDITIONS

Xylophone

Gershwin	Porgy and Bess—Introduction
Kabalevsky	Colas Breugnon
Shostakovich	Polka

Bells

Dukas	Sorcerer's Apprentice
Mozart	Magic Flute
Respighi	Pines of Rome

Snare Drum

Bartók	Concerto for Orchestra—2nd movement
Prokofiev	Peter and the Wolf
Prokofiev	Lt. Kije—Birth of Kije and Burial
Ravel	Bolero
Rimsky-Korsakov	Scheherazade—3rd and 4th movements

Cymbals

Tchaikovsky	Romeo and Juliet
General crashes at varied dynamics	

Tambourine

Dvorák	Carnival Overture
Demonstrate shake and finger roll skills	

Triangle

Brahms	Symphony No. 4
Demonstrate roll and single note skills	

Timpani

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
Stravinsky	Rite of Spring—Danse Sacrale
Tchaikovsky	Symphony No. 4—1st movement

III. CURRICULUM

1. *PK 2451—2452 Percussion Lab (Fridays, 3:00–5:00; Room 610)*

A full-spectrum approach to percussion performance and practice through sectionals, orchestral repertoire sessions for percussion and timpani, Western and non-Western instrument workshops, and lecture/demonstrations by visiting artists. Instrument maintenance as well as stick construction and mallet wrapping will also be discussed.

Students are expected to perform regularly in class either in master classes, workshops, or solo performance settings.

A number of the lab classes are devoted to the Marimba Project. These are performance-oriented classes where students have the opportunity to play solo and small ensemble repertoire for their peers, culminating in a spring concert in which all students perform.

2. *Lesson Schedule*

The private lesson teaching schedule is worked out carefully each semester with input from the primary teacher, secondary teachers, and the student. Each student should have a conversation with his or her primary teacher prior to the start of each semester regarding goals and plans for that semester. Students may also speak about this with Mr. Patton, who creates the schedule.

3. *Chris 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 grad 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 technique, 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.

IV. ENSEMBLES

1. *Percussion Ensemble*

The Manhattan Percussion and Contemporary Ensembles are designed to help bridge the gap between school and professional life, with special emphasis on achieving a high level of playing ability and concentration, artistic satisfaction, and kinetic opportunities.

Students are able to: 1) gain hands-on experience, 2) work under a conductor, 3) expand their knowledge of the literature, and 4) apply the skills they have learned in their lessons and in the practice room.

Concerts include masterpieces from the repertoire (Cage, Varèse, Boulez, Stravinsky, etc.) as well as new works by young composers. A wide variety of styles are programmed including minimal music (Reich, Glass, etc.), 12-tone music (Carter, Babbitt, etc.), spatial music (Cage, Foss, etc.), tonal music, and improvisation.

2. *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 ensembles, 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 Mr. DiCioccio. To schedule lessons with jazz percussion faculty, speak first with Mr. Patton.

3. *Orchestra Principal Percussionists*

Whoever is assigned as a principal percussionist in either orchestra for a given semester has responsibility for dividing and assigning of parts, and for insuring that necessary instruments are in place for all rehearsals and concerts. Just as a professional principal percussionist would, you must work closely and in a timely way with the supervisor of instruments (Ms. Heldrich), the stage manager, the orchestra manager, the librarian, the conductor, and your section colleagues.

V. RECITALS

1. *Nonrequired Recitals*

Students are encouraged to give recitals in nongraduating years. Consult with your teacher for approval. Most nongraduating recitals are given in the fall semester when recital space is at less of a premium. The scheduling coordinator is responsible for the assignment of recital space and other related details. Students are responsible for providing their own accompanists.

2. *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 not required to give a recital.) Consult the scheduling coordinator in scheduling a graduation recital. The recital approval form, available from the scheduling coordinator, requires the approval and signatures of your teacher and the chairman. The teacher's signature implies that the student is prepared to perform. Once the major teacher has signed the form, the teacher 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 major teacher 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 scheduling coordinator and the chairman at least four weeks prior to the recital date. Students must be enrolled for major lessons until the graduation recital and graduation jury (as applicable) have 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.

3. *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.

4. *Doctor of Musical Arts Recitals*

Consult the director of doctoral studies for procedures and requirements.

5. *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.

VI. 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.

VII. 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 mallet 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 by Mr. Patton. Any problems related to instrument maintenance should be reported promptly to Ms. Heldrich.

VIII. JURY REQUIREMENTS

1. *Freshman Year*

I. 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

II. MALLETS

- a. Scales (major and minor)
- b. Arpeggios, 2 octaves (major and minor)
- c. Excerpt examples from * “Year 1”
- d. Solo selection

III. TIMPANI

- a. Excerpts from * “Year 1”
- b. Etude selection

2. *Sophomore Year*

I. SNARE DRUM

- a. Excerpts from * “Year 2”
- b. Solo selection

II. MALLETS

- a. Excerpts from * “Year 2”
- b. Solo selection or selections (at least one to show four-mallet skills)
- c. Sight reading skills—two mallets

III. TIMPANI

- a. Excerpts from * “Year 2”
- b. Solo selection

IV. ACCESSORIES

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

* See Appendix I

3. *Junior Year*

I. SNARE DRUM

- a. Excerpts from * “Year 3”
- b. Solo or etude selection (optional)

II. MALLETS

- a. Excerpts from * “Year 3”
- b. Four-mallet work
- c. Sight reading

III. TIMPANI

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

IV. 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”

V. MULTI-PERCUSSION WORK—published or self-composed (junior or senior year)

4. *Senior Year*

I. SNARE DRUM

- a. Review of excerpts from * “Year 1–4”
- b. Sight reading

II. MALLETS

- a. Excerpts from * “Year 4”
- b. Selection (your choice)

III. TIMPANI

- a. Excerpts from * “Year 4”

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

5. *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 keyboard percussion

6. *Master's Degree, Year 2*

- a. Orchestral and operatic excerpts at a professional level
- b. Be prepared to play selections from recital program

* See Appendix I

APPENDIX I

The percussion department at Manhattan School of Music is interested in providing its students 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 nonorchestral works are listed as well.) These lists are included in this handbook to give students some guidelines 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

Various	Overtures
Beethoven	Symphonies 1 and 2
Mozart	Symphonies

YEAR 2

Beethoven	Symphonies 3–9
Mendelssohn	Symphonies
Schumann	Symphonies

YEAR 3

Brahms	Symphonies
Dvorák	Symphonies
Strauss	Tone Poems
Tchaikovsky	Symphonies

YEAR 4

Bartók	Concerto for Orchestra
Hindemith	Symphonic Metamorphosis
Mahler	Symphonies
Sibelius	Symphonies
Stravinsky	Rite of Spring

MASTER'S DEGREE

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

*Percussion***YEAR 1****SNARE DRUM**

Bartók	Concerto for Orchestra
Britten	Young Person's Guide to the Orchestra
Prokofiev	Peter and the Wolf
Ravel	Bolero
Rossini	Overture to La gazza ladra

XYLOPHONE

Britten	Young Person's Guide
Kabalevsky	Colas Breugnon
Khachaturian	Dance of the Rose Maidens
Ravel	Mother Goose
Saint-Saëns	Danse Macabre
Shostakovich	Polka from the Golden Age

BELLS

Mozart	Magic Flute
Strauss	Don Juan
Tchaikovsky	Sleeping Beauty
Wagner	Dance of the Apprentices, Rhine Journey

CYMBALS

Tchaikovsky	Romeo and Juliet
Wagner	Ride of the Valkyries

TAMBOURINE

Berlioz	Roman Carnival Overture
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 4-6

TAMBOURINE

Borodin	Polovetsian Dances
Chabrier	España
Rimsky-Korsokov	Scheherazade

TRIANGLE

Bizet	Carmen Suite
Dvorák	New World Symphony

BASS DRUM

Mahler	Symphonies 2 and 3
Stravinsky	Rite of Spring

MULTI-PERCUSSION

Bernstein	West Side Story
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YEAR 3**SNARE DRUM**

Kodály	Háry János
Prokofiev	Symphony No. 5
Ravel	Rapsodie Espagnole
Rimsky-Korsakov	Capriccio Espagnole
Shostakovich	Symphony No. 10

XYLOPHONE

Bartók	Music for Strings, Percussion and Celeste
Bernstein	West Side Story
Gershwin	American in Paris
Kodály	Háry János

BELLS

Glazunov	Violin Concerto
Holst	The Planets
Kodály	Háry János
Rimsky-Korsakov	Russian Easter Overture

CYMBALS

Debussy	Fêtes, La Mer
Mussorgsky	Night on Bald Mountain
Sibelius	Finlandia

TAMBOURINE

Debussy	Ibéria
Grieg	Arabian Dance from Peer Gynt
Stravinsky	Petrouchka

TRIANGLE

Rimsky-Korsakov	Scheherazade
Wagner	Prelude to Die Meistersinger

CASTANETS

Prokofiev	Piano Concerto No. 3
Wagner	Tannhäuser

BASS DRUM AND CYMBAL HOOK-UP

Mahler	Symphony No. 1
Stravinsky	Petrouchka

MULTI-PERCUSSION

Stravinsky	L'Histoire du soldat
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VIBES

Bernstein	West Side Story
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YEAR 4**SNARE DRUM**

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

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 Resurrectionem Mortuorum

CYMBALS, TAMBOURINE, TRIANGLE

Refine skills and styles learned in first three years

Develop personal style

BASS DRUM

Bartók, Mahler, Prokofiev, etc. (sounds and styles)

MULTI-PERCUSSION

Bartók

Sonata for Two Pianos and Percussion

APPENDIX II

Doctoral Studies

THREE RECITALS

Extensive skills on all mallet 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