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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

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gershwin</td>
<td>Porgy and Bess—Introduction</td>
</tr>
<tr>
<td>Kabalevsky</td>
<td>Colas Breugnon</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Polka</td>
</tr>
</tbody>
</table>

### Bells

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dukas</td>
<td>Sorcerer’s Apprentice</td>
</tr>
<tr>
<td>Mozart</td>
<td>Magic Flute</td>
</tr>
<tr>
<td>Respighi</td>
<td>Pines of Rome</td>
</tr>
</tbody>
</table>

### Snare Drum

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bartók</td>
<td>Concerto for Orchestra—2nd movement</td>
</tr>
<tr>
<td>Prokofiev</td>
<td>Peter and the Wolf</td>
</tr>
<tr>
<td>Prokofiev</td>
<td>Lt. Kije—Birth of Kije and Burial</td>
</tr>
<tr>
<td>Ravel</td>
<td>Bolero</td>
</tr>
<tr>
<td>Rimsky-Korsakov</td>
<td>Scherazade—3rd and 4th movements</td>
</tr>
</tbody>
</table>

### Cymbals

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tchaikovsky</td>
<td>Romeo and Juliet</td>
</tr>
<tr>
<td></td>
<td>General crashes at varied dynamics</td>
</tr>
</tbody>
</table>

### Tambourine

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dvorák</td>
<td>Carnival Overture</td>
</tr>
<tr>
<td></td>
<td>Demonstrate shake and finger roll skills</td>
</tr>
</tbody>
</table>

### Triangle

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brahms</td>
<td>Symphony No. 4</td>
</tr>
<tr>
<td></td>
<td>Demonstrate roll and single note skills</td>
</tr>
</tbody>
</table>
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 sections, 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.

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
         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)

* 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 and
      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)
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 non-orchestral 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 | Overtures |
| Beethoven Symphonies 1 and 2 | 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 |

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
MASTER'S DEGREE
Review of 19th-Century Repertoire
Operatic Repertoire
Barber
Bartók
Britten
Copland
Shostakovich
Stravinsky

Percussion

YEAR 1
SNARE DRUM
Bartók
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-Saëns
Shostakovich
Young Person’s Guide
Colas Breugnon
Dance of the Rose Maidens
Mother Goose
Danse Macabre
Polyka 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

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

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

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

CYMBALS
Mozart
Rachmaninoff
Tchaikovsky
Abduction from the Seraglio
Piano Concerto No. 2
Symphonies 4–6

TAMBOURINE
Berlioz
Brahms
Liszt
Roman Carnival Overture
Symphony No. 4
Piano Concerto No. 1

TRIANGLE
Bizet
Dvorák
Carmen Suite
New World Symphony
BASS DRUM
- Mahler: Symphonies 2 and 3
- Stravinsky: Rite of Spring

TRIANGLE
- Rimsky-Korsakov: Scheherazade
- Wagner: Prelude to Die Meistersinger

MULTI-PERCUSSION
- Bernstein: West Side Story

CASTANETS
- Prokofiev: Piano Concerto No. 3
- Wagner: Tannhäuser

YEAR 3
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Ravel: Rapsodie Espagnole
- Rimsky-Korsakov: Capriccio Espagnole
- Shostakovich: Symphony No. 10

BASS DRUM AND CYMBAL HOOK-UP
- Mahler: Symphonies 2 and 3
- Stravinsky: Petrouchka

MULTI-PERCUSSION
- Stravinsky: L’Histoire du soldat

YEAR 4
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Nielsen: Symphony No. 5, Clarinet Concerto

BASS DRUM
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka

YEAR 3
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Ravel: Rapsodie Espagnole
- Rimsky-Korsakov: Capriccio Espagnole
- Shostakovich: Symphony No. 10

MULTI-PERCUSSION
- Stravinsky: L’Histoire du soldat

YEAR 4
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Nielsen: Symphony No. 5, Clarinet Concerto

BASS DRUM
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka

YEAR 3
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Ravel: Rapsodie Espagnole
- Rimsky-Korsakov: Capriccio Espagnole
- Shostakovich: Symphony No. 10

MULTI-PERCUSSION
- Stravinsky: L’Histoire du soldat

YEAR 4
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Nielsen: Symphony No. 5, Clarinet Concerto

BASS DRUM
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka

YEAR 3
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Ravel: Rapsodie Espagnole
- Rimsky-Korsakov: Capriccio Espagnole
- Shostakovich: Symphony No. 10

MULTI-PERCUSSION
- Stravinsky: L’Histoire du soldat

YEAR 4
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Nielsen: Symphony No. 5, Clarinet Concerto

BASS DRUM
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka

YEAR 3
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Ravel: Rapsodie Espagnole
- Rimsky-Korsakov: Capriccio Espagnole
- Shostakovich: Symphony No. 10

MULTI-PERCUSSION
- Stravinsky: L’Histoire du soldat

YEAR 4
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Nielsen: Symphony No. 5, Clarinet Concerto

BASS DRUM
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka

YEAR 3
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Ravel: Rapsodie Espagnole
- Rimsky-Korsakov: Capriccio Espagnole
- Shostakovich: Symphony No. 10

MULTI-PERCUSSION
- Stravinsky: L’Histoire du soldat

YEAR 4
SNARE DRUM
- Kodály: Háry János
- Prokofiev: Symphony No. 5
- Nielsen: Symphony No. 5, Clarinet Concerto

BASS DRUM
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka
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

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