WELCOME

Welcome to the percussion department of Manhattan School of Music. It is our hope that this handbook will both answer questions you may have and guide you through your years of study at MSM. The intent is not to overwhelm but rather to organize your thoughts as to the direction your playing can develop 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 enjoy your time of study at MSM and that it proves to be exciting, rewarding, and productive.

Sincerely,
The Manhattan School of Music Percussion Faculty
I. PLACEMENT AUDITIONS FOR ENSEMBLES

Auditions for the school’s large 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 is to be no verbal communication between the jury and the student auditioning.

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 varied audition environments.

II. EXCERPTS 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
- Glazunov: Violin Concerto
- Mozart: Magic Flute
- Respighi: Pines of Rome

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; 4th movement
- Hindemith: Symphonic Metamorphosis – 2nd movement
- Tchaikovsky: Symphony No. 4 – 1st movement
III. CURRICULUM

1. PK 0451-52/2452 PERCUSSION LAB

All students should be enrolled for this course of study.

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.

2. Lesson Schedule

Lessons at MSM are unique in that they are part of a faculty team effort. All students have multiple teachers and various types of lessons mixed in as well.

The private lesson teaching schedule is carefully designed each semester with input from all teachers and students combined. Each student should have a conversation with the various teachers prior to the start of each semester regarding goals and plans for that semester. This allows for the customizing of each student’s lesson plan.

3. 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.
IV. ENSEMBLES

1. 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.

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 the jazz department. Collaborative lessons can be discussed with the percussion and jazz faculty.

3. 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.

V. RECITALS

Recital Procedures:

- Discuss repertoire in consultation with the recital coordinator at least 12 weeks (3 months) prior to the proposed recital date
- Finalize the repertoire and possible recital dates and times with the recital coordinator
- Submit proposed dates and times to the scheduling office
- Once the date is confirmed with the scheduling office, directly notify the recital coordinator and department chair.
- If the recital it is a required recital, scheduling office will send a recital approval form to the department chair for final signature.
- Schedule a recital hearing 4 weeks (1 month) prior to the recital with the recital coordinator in order to receive final review and approval. If the recital hearing is not acceptable, the recital will be cancelled.

1. Non-required Recitals

Students are encouraged to give recitals in non-graduating years. Most non-graduating recitals are given in the fall semester or early spring semester when recital space is at less of a premium.

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 encouraged but not required to give a recital. Students must be enrolled for lessons until the graduation recital and graduation jury 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.

3. Doctor of Musical Arts Recitals

Consult the director of doctoral studies for procedures and requirements.
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 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 Department’s Operations Manager AND Department Chair.

VIII. 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 graded “technical exam” following spring break and Part 2 being the year end jury outlined above under jury requirements. This Part 1 Technical Exam 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 also help reinforce the two-year Lamb 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 Examination will be:

YEAR 1: Level I course outlined methods for snare drum and xylophone.

YEAR 2: Level I methods plus YEAR 2 supplemental materials for snare drum and xylophone.

The timpani portion for YEAR 1 will include technical exercises and etudes from “The Artist Timpanist.” The timpani portion for YEAR 2 will include tuning studies from “The Artist Timpanist.”
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

II. 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

III. TIMPANI
   a. Excerpts from *Year 1
   b. Solo selection

2. Sophomore Year

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

II. KEYBOARD
   a. Excerpts from *Year 2
   b. Solo Selections for both 2 mallets and 4 mallets

III. TIMPANI
   a. Excerpts from *Year 2
   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)

3. Junior Year

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

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

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

III. TIMPANI
   a. Excerpts from *Year 4

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

*See Appendix I
5. Classical 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

   *See Appendix I

OP Master's Degree, Year 1 (repertoire suggestion only; to be discussed and determined with OP faculty members)

Prepare: A solo work to be chosen in consultation with faculty

Excerpts:

Snare Drum:
   Bartok
   Prokofiev
   Ravel
   Rimsky-Korsakov
   Schuman

Concerto for Orchestra
Lt. Kije
Bolero
Scheherazade
Symphony #3

Cymbals:
   Dvorak
   Rachmaninoff
   Tchaikovsky
   Tchaikovsky

New World Symphony (#9)
Piano Concerto #2
Romeo and Juliet
Symphony #4 and #6

Tambourine:
   Berlioz
   Bizet
   Dvorak
   Tchaikovsky

Roman Carnival Overture
Carmen Suites
Carnival Overture
Nutcracker Suite

Triangle:
   Bizet
   Brahms
   Dvorak
   Liszt
   Tchaikovsky

Carmen Suite
Symphony #4
New World Symphony (#9)
Piano Concerto #1

Xylophone:
   Copland
   Gershwin
   Kabalevsky
   Shostakovich
   Copland
   Hoedown
   Porgy and Bess
   Polka from the Golden Age
   Kabalevsky
   Colas Breugnon

Bells:
   Dukas
   Mozart
   Respighi
   Strauss
   Tchaikovsky
   Wagner
   Duker's Apprentice
   Magic Flute
   Pines of Rome
   Don Juan
   Sleeping Beauty
   Dance of the Apprentices

Timpani:
   Beethoven
   Brahms
   Hindemith
   Mozart
   Stravinsky
   Tchaikovsky
   Beethoven
   Brahms
   Symphonies
   Symphonies
   Symphonic Metamorphosis
   Symphony #39
   Rite of Spring
   Symphony #4

6. Classical Master's Degree, Year 2
   
a. Orchestra and operatic excerpts at a professional level
   
b. Be prepared to play selections from recital programs

OP Master's Degree, Year 2 (repertoire suggestion only; to be discussed and determined with OP faculty members)

Prepare: A solo work to be chosen in consultation with faculty

Excerpts:

Snare Drum:
   Kodaly
   Nielsen
   Shostakovich
   Hary Janos
   Clarinet Concerto
   Symphony #5
   Symphony #10 and #11

Copland
Prokofiev
Shostakovich
Appalachian Spring
Lt. Kije
Polka from the Golden Age
Romeo and Juliet
Nutcracker Suite
Cymbals:
- Debussy
  - La Mer
- Mussorgsky
  - Night on Bald Mountain
- Sibelius
  - Finlandia

Tambourine:
- Debussy
  - Iberia
- Grieg
  - Arabian Dance from Peer Gynt
- Stravinsky
  - Petrushka

Castanets:
- Debussy
  - Iberia
- Prokofiev
  - Piano Concerto #3
- Wagner
  - Tannhauser

Bells:
- Debussy
  - La Mer
- Glazunov
  - Violin Concerto
- Messiaen
  - Exotic Birds
- Prokofiev
  - Piano Concerto #1
- Rimsky-Korsakov
  - Russian Easter Overture
- Wagner
  - Waldweben

Xylophone:
- Barber
  - Medea’s Meditation
- Bartok
  - Music for Strings, Percussion and Celesta
- Bernstein
  - West Side Story
- Gershwin
  - American in Paris
- Kodaly
  - Hary Janos
- Messiaen
  - Exotic Birds
- Schuman
  - Symphony #3

Vibraphone:
- Bernstein
  - West Side Story

Bass Drum:
- Mahler
  - Symphony #3
- Stravinsky
  - Rite of Spring

Bass Drum with cymbal attachment:
- Mahler
  - Symphony #1
- Stravinsky
  - Petrushka

Timpani:
- Bartok
  - Concerto for Orchestra
- Beethoven
  - Overtures and Concertos
- Berlioz
  - Symphony Fantastique
- Dvorak
  - Symphonies
- Strauss
  - Burleske
- Strauss
  - Death and Transfiguration
- Strauss
  - Don Juan
- Strauss
  - Till Eulenspiegel
- Strauss
  - Firebird, Petrushka
- Strauss
  - Gotterdammerung
APPENDIX I

The percussion department at Manhattan School of Music is determined to provide 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 for studying 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

YEAR 2

Beethoven Symphonies 3-9
Mendelssohn Symphonies
Schumann

YEAR 3

Brahms Symphonies
Dvorak Symphonies
Strauss Tone Poems
Tchaikovsky Symphonies

YEAR 4

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

Master’s Degree (Timpani continued)

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-Saëns
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
- 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 CYM. ATTACHED
- Mahler: Symphony No. 1
- Stravinsky: Petrouchka

MULIT-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