Identification of percussion performance techniques in the standard orchestral percussion repertoire

Abstract
Chapters III through IX provided a brief discussion of the various orchestral percussion instruments' history and physical characteristics as well as a summary of their basic performance techniques. Various passages from the Standard Orchestral Percussion Repertoire were examined. Possible methods for executing these passages, along with personal interpretations by selected professional orchestral percussionists were provided.

The identification of the standard orchestral percussion repertoire would be particularly useful to the percussionist desirous of pursuing an orchestral career. Also, the identification of specific percussion performance problems contained in the standard repertoire may aid in their proper interpretation and execution.

The purposes of this study were to identify, through a systematic survey, the orchestral literature that constitutes the nucleus of the percussion repertoire as determined by the collected audition lists of the major North American symphony orchestras; to identify specific percussion performance techniques necessary for the performance of the standard repertoire; and to include an anthology of the standard orchestral percussion repertoire.

In Chapter II, the procedure for conducting the survey of thirty-four major North American symphony orchestras was outlined with the tabulated results of the twenty-seven orchestras responding to the survey included. The individual audition-repertoire lists were presented in Appendix I while Appendix II provided a complete categorized listing of the individual audition lists cross-indexed by instrument, composer, title, and orchestra. Appendix III included the complete published percussion parts to the Standard Orchestral Percussion Repertoire.

The Standard Orchestral Percussion Repertoire was identified as those compositions appearing on five or more of the twenty-seven audition-repertoire lists received. In general, the appearance of specific compositions may be attributed to one or more of the following: (1) their solo-like status for a percussion instrument; (2) the fact that they contain passages for percussion instruments that are technically and/or musically difficult; (3) they are...
Orchestral Percussion SDX Vol. II’s interface — click on an instrument to hear its sound! Other Latin perc staples include cowbells, triple agogo bells, a lovely bell tree, silvery mark trees (aka bar chimes) and some very pretty-sounding triangles ideal for decorative ‘tings’ or playing a light eighth-note groove. Nestling alongside standard orchestral temple and wood blocks are less common items such as the ‘whip’ (a clacky handheld device made of two pieces of wood which bash together when shaken) and binzasara, a small Japanese rattle consisting of corrugated wooden slats and two handles. You can chill out after a hard day’s work at the meat packing factory by listening to the hypnotic tidal swoosh of the ocean drum, before dozing off to the rainstick’s slow pour of seeds cascading down a hollow stick.

**words:** Orchestral percussion excerpts, Percussion Practice, Percussion technique, Snare Drum Excerpts, Tambourine Excerpts, Xylophone Excerpts, Glockenspiel Excerpts, Timpani Excerpt. **ABSTRACT** This thesis is about my own work preparing percussion orchestral excerpts that are often asked in auditions. He and David Johnson started the London Percussion Ensemble in the sixties.

The newest books I used are the ones that I find that give more detailed information about practicing excerpts. They are Symphonic repertoire for percussion accessories by Tim Genis and Symphonic repertoire for keyboard percussion by Jack Van Geem.

Both were students of Anthony J. Cirone and as him have career as orchestral musician but also as a pedagogue. Orchestral percussion are percussion instruments used in orchestras and concert bands mainly in classical music and related styles. The term can also refer to the department or study of performance on said instruments at a music school or conservatory. Generally within such a department, students are required to study all aspects of orchestral playing; with marimba, snare drum, and timpani being the three most basic areas of study. Orchestral percussion usually does not include a drum set, but some The growing importance of the percussion section is most evident in the orchestra. The first record of any percussion part is for timpani in Jean-Baptiste Lully’s opera Thésée of 1675. professionals were well aware of the demands of orchestral percussion literature as they were all performers in major orchestras. These educators (Beck and Firth in particular) were also the first major composers of percussion ensemble music, a growing trend since Edgard Varese’s Ionizations of 1933. Rudiments are the building blocks of percussion technique. useful in the repertoire of the future band director with their sections on the marching percussion section. VII. Drum Set The technique for playing the drum set is different from that of individual instruments in.