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[Portraits In Rhythm Anthony Cirone Pdf](#)

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## **PERCUSSION**

The successful percussion applicant will demonstrate satisfactory performing ability in the following areas: snare drum, mallets (marimba, vibraphone, or xylophone), and timpani (drum set is an additional requirement for prospective jazz studies students, see below). The suggested repertoire (specified by instrument) may be considered “representative” of the level of entrance for a percussion major at Georgia State University. Other appropriate repertoire may be substituted with the approval of the Percussion Area Coordinator. Questions regarding the specific audition repertoire should be directed to Dr. Stuart Gerber, the Percussion Area Coordinator via email (swgerber@gsu.edu) or telephone (404.413.5912)

### **Snare Drum**

A concert snare drum solo composition (etude) that demonstrates musicality and technical ability.

Representative music:

Anthony Cirone – *Portraits in Rhythm*  
Fred Albright – *Contemporary Studies for Snare Drum*  
Mitchell Peters – *Intermediate Snare Drum Studies* (pp. 27-44 only)  
Mitchell Peters – *Advance Snare Drum Studies*  
Jacques Delecluse – *12 Etudes for the Snare Drum*  
Stuart Saunders Smith – *The Noble Snare vol.1-4*

### **Mallets** (Marimba, Vibraphone, or Xylophone)

1. All majors scales and arpeggios, two octaves
2. A two-mallet solo composition (etude), or single movement from a two-mallet composition that demonstrates musicality, good tone production, and technical proficiency. Representative music:

Morris Goldenberg – *Modern School for Vibraphone, Xylophone, Marimba* (pp.64-101, choose one page)  
Anthony Cirone – *Portraits in Melody*  
Thomas MacMillan - *Masterpieces for Marimba*  
George Hamilton Green – *Log Cabin Blues*

3. A four-mallet solo composition (etude), or single movement from a four-mallet composition which demonstrates musicality, good tone production, and technical proficiency/understanding of either the Musser grip, Stevens’ grip, Burton grip, or traditional cross grip. Representative music:

Mitchell Peters – *Yellow After the Rain*  
Mitchell Peters – *Sea Refractions*  
Alice Gomez – *Rain Dance*  
Alice Gomez – *Mbira Song*  
Isaac Albeniz (arr. Howarth or Maxey) – *Leyenda*  
Richard Gibson – *Prayer*  
Ney Rosauo – *Three Preludes* (choose one)  
Paul Smadbeck – *Etude No. 1*

### **Timpani**

A two, three, or four-drum solo composition (etude) which demonstrates musicality, good tone production, accurate tuning, muffling, and technical proficiency. Representative music:

Vic Firth – *The Solo Timpanist*  
Richard Hochrainger – *Etuden for Timpani*  
Alfred Friese/Alexander Lepak – *Timpani Method*  
Mitchell Peters – *Fundamental Method for Timpani* (pp. 139-199)  
Saul Goodman – *Modern Method for Tympani* (pp. 46-68, choose two)



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