

AUDITION REQUIREMENTS --- PERCUSSION

Snare Drum

The essence of orchestral snare drum technique is to be able to play with precise control particularly at soft dynamic levels.

1. Prepared Excerpts

You will be asked to play the snare drum excerpt included in the packet:

Rimsky-Korsakov: Capriccio Espagnol

Mallet Percussion (Bells, xylophone, etc.)

The contemporary percussionist must be sufficiently versatile to play at least simple orchestral mallet parts on bells, xylophone, marimba, vibraphone and chimes. All players auditioning are encouraged to try to meet as many of the mallet requirements as they can.

1. Prepared Excerpts

You will be asked to play the two excerpts included in this packet:

Kodály: Hary Janos Suite (Bells)

Gershwin: Porgy and Bess (Xylophone)

Accessories

While the snare drum is usually considered to be the “glamour” instrument of the band, it is a fact that the orchestral percussion players spend most of their time playing instruments such as bass drum, cymbals, triangle and tambourine. It is therefore important that you know how to get a good musical sound on these instruments and that you understand the musical possibilities inherent in them

Bass drum: You should know how changing the beating spot affects the sound, how to muffle the drum when required, and how to use muffling techniques, type of mallet and beating spot to vary the articulation.

Cymbals: You should be able to play good cymbal crashes at soft, medium and loud dynamics. You should be able to play short notes as well a long resonant crashes.

Tambourine: You should be able to play shake rolls and thumb rolls. You should know how and when to use fingertips, fist, fist-and-knee and two-handed techniques to produce sounds required by the music.

Triangle: You should know how varying the place of attack on the triangle changes the sound. You should explore how changing the striking point of the beater gives you different sounds. You should be able to play a clean roll and be able to control the duration of the triangle’s ringing with proper muffling techniques.

Another important aspect of orchestral (and ensemble) percussion playing is the ability to move from one instrument to another while counting rests. You must learn how best to arrange the instruments and mallets around you so you can move smoothly and efficiently without losing your place or making unintended noises.

In order to demonstrate your ability to play the accessory percussion instruments and to move competently from instrument to instrument you will be asked to play

Audition Etude No. 2 –Fantasy on Petrouchka (BD, 2 SD, cymbals, suspended cymbal, tambourine and triangle)

which is included in the packet. Pay special attention at the meter changes as to whether the eighth-note stays the same (as it does in the beginning and at similar passages) or whether the beat stays the same (as it does throughout the tambourine passage at B and again at Letter E).

To summarize the requirements:

You will be asked to play the material in the packet

- | | |
|--------------------------|-------------------------------|
| <input type="checkbox"/> | one snare drum excerpt |
| <input type="checkbox"/> | two mallet excerpts |
| <input type="checkbox"/> | the audition etude |

Note that you will not be asked to play a solo on any of the instruments, just the material that is contained in the packet.

Always remember: your goal is to MAKE MUSIC, not to just play notes and rhythms.

Prepare this excerpt to the best of your ability.

SNARE DRUM Excerpt #1 of 4 (Play the excerpt within the brackets)
Korsakov: Capriccio Espagnol - Snare Drum

CAPRICCIO ESPAGNOL III. Alborada. SNARE DRUM

Vivo e strepitoso. $\text{♩} \sim 144$

IV. Scena e Canto gitano.

Allegretto. 4 Corsi Solo.

quasi Cadenza (I) Tamburo Solo.

$\text{♩} = 80$

L Timp. *a tempo*

ppp sempre ppp 15-20"

Cadenza (III) Flauto Solo. Cadenza (IV) Clarinetto Solo. *a tempo* Cadenza (V) Arpa Solo

a tempo M 6 Viol. I.

N P

Bells Excerpt #2 of 4 (Play the given excerpt)
Kodály: Hary Janos Suite – Bells

ZOLTAN KODÁLY
Hary Janos Suite

Chimes - a standard set of chimes has only one B♭. Unless the lower B♭ is custom made all the B♭'s must be played on the same chime.

II Allegretto

Orch. Bells

f

(Orch. Bells)

1

etc.

34

6 Orch. Bells

(Orch. Bells)

ff

ff

ff

Detailed description: The musical score is written on a single staff in treble clef. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The tempo is marked 'II Allegretto'. The score begins with a red bracket on the left side. The first measure is a whole rest. The second measure contains a half note chord (F4, B♭4). The third measure contains a half note chord (F4, B♭4). The fourth measure contains a half note chord (F4, B♭4). The fifth measure contains a half note chord (F4, B♭4). The sixth measure contains a half note chord (F4, B♭4). The seventh measure contains a half note chord (F4, B♭4). The eighth measure contains a half note chord (F4, B♭4). The ninth measure contains a half note chord (F4, B♭4). The tenth measure contains a half note chord (F4, B♭4). The eleventh measure contains a half note chord (F4, B♭4). The twelfth measure contains a half note chord (F4, B♭4). The thirteenth measure contains a half note chord (F4, B♭4). The fourteenth measure contains a half note chord (F4, B♭4). The fifteenth measure contains a half note chord (F4, B♭4). The sixteenth measure contains a half note chord (F4, B♭4). The seventeenth measure contains a half note chord (F4, B♭4). The eighteenth measure contains a half note chord (F4, B♭4). The nineteenth measure contains a half note chord (F4, B♭4). The twentieth measure contains a half note chord (F4, B♭4). The twenty-first measure contains a half note chord (F4, B♭4). The twenty-second measure contains a half note chord (F4, B♭4). The twenty-third measure contains a half note chord (F4, B♭4). The twenty-fourth measure contains a half note chord (F4, B♭4). The twenty-fifth measure contains a half note chord (F4, B♭4). The twenty-sixth measure contains a half note chord (F4, B♭4). The twenty-seventh measure contains a half note chord (F4, B♭4). The twenty-eighth measure contains a half note chord (F4, B♭4). The twenty-ninth measure contains a half note chord (F4, B♭4). The thirtieth measure contains a half note chord (F4, B♭4). The thirty-first measure contains a half note chord (F4, B♭4). The thirty-second measure contains a half note chord (F4, B♭4). The thirty-third measure contains a half note chord (F4, B♭4). The thirty-fourth measure contains a half note chord (F4, B♭4). The score ends with a red bracket on the right side.

Xylophone **Excerpt #3 of 4** (Play the excerpt within the brackets)
Gershwin: Porgy and Bess - Xylophone

XYLOPHONE

From **PORGY & BESS**

GEORGE GERSHWIN

ALLEGRO ANIMATO (♩ = 120)

f

mf

f *mf*

subito p

f

f

(BD, 2 SD, cymbals, suspended cymbal, tambourine and triangle) **Excerpt #4 of 4 (play the given excerpt)**

*In order to demonstrate your ability to play the accessory percussion instruments and to move competently from instrument to instrument you will be asked to play:

Audition Etude No. 2 –Fantasy on Petrouchka Audition Etude No. 2 –Fantasy on Petrouchka

ESYO
BD
CYMBL
SUSP CMBL
TAMBO
TRI

ADDITION ETUDE #2: FANTASY ON
PETROUCHKA

ALDAMI

VIVACE ♩ = 138

(SHAKES OFF)

(SHAKES ON)

f

[A] z SIMILE

p CANIC POLO A POCO

[B] 4 TAMBO

f (THUMB)

SHAKE THUMB SHAKE THUMB

[C] f

(SHAKES ON)

[D] (SHAKES OFF)

Psub ff

CONTINUES >>>

FANTASY ON PETRUCHKA

2

5 CYMBALS

mf

E SOSTENUTO $\text{♩} = \text{♩}$ $\text{♩} = 138$

f sfz p

(TO BD)

F p

G SUST Cymb (Full. Swatter) p BD

H SD (MARCH ON) ppp pp ff

TEMPO I $\text{♩} = 138$ SNARE OFF (IN. ON)

f ff

Detailed description: This is a handwritten musical score for five cymbals. It consists of eight staves of music. The first staff is marked '5 CYMBALS' and 'mf'. The second staff has a box labeled 'E' with 'SOSTENUTO' and a tempo marking '♩ = ♩' and '♩ = 138'. Dynamics include 'f', 'sfz', and 'p'. The third staff has '(TO BD)' written above it. The fourth staff has a box labeled 'F' and 'p'. The fifth staff has a box labeled 'G' with 'SUST Cymb (Full. Swatter)' and 'p BD'. The sixth staff has a box labeled 'H' with 'SD (MARCH ON)' and dynamics 'ppp', 'pp', and 'ff'. The seventh staff has 'TEMPO I ♩ = 138' and 'SNARE OFF' written above it, and '(IN. ON)' written below it. The eighth staff has dynamics 'f' and 'ff'. A red bracket is drawn under the final two measures of the eighth staff.