Auditions are required during both the FALL and SPRING semesters for ALL members of the Percussion Studio and determine ensemble placement. The audition will determine personnel best qualified for these ensembles as well as provide the opportunity for students to experience a professional audition environment for future success as a professional percussionist auditioning for graduate programs, orchestras, etc…

**BACH**
- Bach Selection of candidate choice. 2 minute time limit

**OR**
- Suite No.2 in D minor for Violoncello, BWV 1008: Allemande

**TIMPANI**
- Tchaikovsky: Symphony No. 4, Movement 1: 4 before T – V
- Mozart: Symphony No. 39, Movement 1:
  - Opening to Allegro
  - Measure 272 - end

**SNARE DRUM**
- Shostakovich: Symphony No 11:Movement II and IV

**XYLOPHONE**
- Kodály: Háry János Suite: Movement VI
- Stravinsky: Les Noces: Movement II

**GLOCKENSPIEL**
- Tchaikovsky: Sleeping Beauty Suite: Waltz No. 5

**TAMBOURINE**
- Dvorak: Carnival Overture, opening – C, and 8 before U to end

**CYMBALS**
- Demonstration of piano to forte crashes

*Excerpts are provided —SEE BELOW.* All instruments are provided. Players may bring their own instrument if preferred.
EXCERPT PREPARATION
1. Get a score and study the musical context of the part in relation to the full ensemble (nature, phrasing, balance, is the part solo or accompaniment, how can you best enhance the music). You might even discover some glaring misprints!!!
2. Find good recordings (i.e. major orchestras, well-known conductors and percussionists). Listen to as many different recordings as you can. Play with the recording – put on your IPOD or make a CD. You can be the percussionist for any orchestra in the world!
3. Master the “mechanics” of the ink – rhythm, notes, dynamics, and technical issues with a metronome. Decide on stickings for best accuracy and phrasing. Then GO BEYOND THE INK!
4. Consider instrument selection and sticks – summer and holidays are a great time to buy tambourines and triangles as well as various sticks and mallets. You will need them as a professional percussionist.
5. Have FUN!!!
Set piece for marimba: J.S. BACH: Suite No.2 in D minor for Violoncello: Allemande and Sarabande
Ben sostenuto il tempo precedente.

stringendo poco a poco crescendo

Moderato con anima.
TIMPANI.

Moderato assai, quasi andante. Ben sostenuto il tempo precedente.

Allegro con anima.
TIMPANI.

Scherzo D.C. al segno e poi la Coda.

Coda.

H 18 J 34

Allegro con fuoco.

IV. FINALE.

In F, C, G.
TIMPANI.

Tempo I.

Andante, (d=d предъявляющего)
SNARE DRUM EXCERPTS CONTINUED

4) SHOSTAKOVICH, Symphony No.11, 2\textsuperscript{nd} & 4\textsuperscript{th} movements

Excerpt A – 2\textsuperscript{nd} movement

Allegro $\frac{\text{4}}{\text{4}} = 176$
Excerpt B – 2nd movement

Allegro \( \frac{\text{4}}{\text{1}} = 108 \)
Excerpt C – 4th movement

Allegro non troppo $\frac{3}{4}$ = 120

[Music notation image]
XYLOPHONE EXCERPTS CONTINUED

13) KODALY, Hary Janos

Alla marcia

\[ \text{f} \]

\[ \text{ff} \]

\[ \text{a tempo ma piú mosso} \quad \text{d} = 138 \]

\[ \text{string.} \]

\[ \text{cresc.} \]
14) STRAVINSKY, Les Noces, 2nd movement

\[ \text{\( \cdot \) = 120} \]

[Music notation image]
Suite

P. Tchaikovsky, Op. 66a

No. 5. Valse.

Clochettes.

Allegro. (Tempo di Valse)

\[ \text{Music notation} \]

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