PERCUSSION ENSEMBLE
&
SCHOOL OF MUSIC
LARGE ENSEMBLE AUDITIONS

FALL SEMESTER 2023

AUDITION INFORMATION

- Monday, August 21 (First Day of Class), 8a-3p
- Room 166 (Percussion Studio)
- SIGN UP SHEET on door of 166
- RESULTS POSTED on Percussion Bulletin outside of room 272 @ 4p
- NOTE: Percussion Ensemble will meet on Monday, August 21 from 6p-8:30p (this includes set-up and tear down) in room 272
- NOTE: Wind Ensemble personnel will not meet on Monday / Audition Day but will start rehearsals on the first Wednesday after auditions. Principal Percussionist for Wind Ensemble should see Wind Ensemble conductor immediately following the posting of audition results

ABOUT AUDITIONS

- Required during both the FALL and SPRING semesters for ALL members of the Percussion Studio and determine ensemble placement.
- Provide opportunity to experience a professional audition environment for future success as a professional percussionist auditioning for graduate programs, orchestras, military bands, etc...
- Determine ensemble placement for Percussion Ensemble and School of Music Large Ensembles
  - NOTE for NON-MUSIC Majors: Campus Symphony and Symphonic Band do not require audition.
- **NOTE to Studio members and Utah Drumline members: YES,** the expectation is that you take the audition and do well. Many have. Some of our best members/players of the studio are the best members/players of the drumline and vice versa.
  - Key= preparation, summer access to studio, etc...

ENSEMBLE INFORMATION

- Percussion Ensemble MUSC 4485 / 6685:
  - Monday (Full Ensemble): 6p-8:30p (time includes set-up / tear down)
    - **Percussion Ensemble will meet on the first day of school**
  - Wednesday (Chamber Group(s) / Sectionals as needed
    - 6p-8:30p (time includes set-up / tear down)
  - NOTE: Personnel determined at Fall Percussion Auditions
  - NOTE: All personnel will not be at all rehearsals

- ONE of the following School of Music Large Ensembles
    - Wind Ensemble: Monday, Wednesday, Friday: 2-4pm
        - NOTE: Percussionists assigned to Wind Ensemble will NOT meet on the first day/class/rehearsal of the semester due to the audition schedule.
    - Philharmonic Orchestra: Tuesday, Thursday: 2-4p / Wednesday: 11:50a-1:45p
    - University Campus Symphony: Wednesday: 6-9p
    - Symphonic Band: Thursday: 6-9p

NOTE: If you pre-register for an ensemble before semester auditions, you may need to make adjustments to your schedule based on audition placement results.

AUDITION MATERIAL LIST - MUSIC ATTACHED BELOW

FOR TIPS, TRICKS, TOOLS & TRADECRAFT - CLICK HERE

MUSIC MAJOR REQUIRED AUDTION LIST

TIMPANI
- Nick Woud: Symphonic Studies for Timpani, solo #6

SNARE DRUM
- Prokofiev Lt. Kije
    - Movement 1: Rehearsal 1 to Rehearsal 2
    - Rehearsal 13 to 4 measure after rehearsal 14

XYLOPHONE
    - Gershwin: Porgy and Bess, Opening

TRIANGLE
- Rimsky Korsakov: Scheherazade, Movement 2
    - 9 measures after rehearsal K through 17 measures after rehearsal K
- Rimsky Korsakov: Scheherazade, Movement 4
    - 9 measures after rehearsal W to rehearsal X

BASS DRUM
- Mahler: Symphony No. 3
    - Movement 1: 8 measures after rehearsal 1 through 2 measures after rehearsal 2

CHAMBER PERCUSSION ENSEMBLE GROUP AUDITION MATERIAL
- This is an optional audition in addition to the required audition material lists above.
- This audition does not substitute for the require audition material lists above.
- This audition is for consideration for the Chamber Percussion Ensemble Group and potential participation at additional events and projects such as the Percussive Arts

Society International Convention.

- You must complete both the required audition material list above and the Chamber Percussion Ensemble Group audition material list to be considered for the Chamber Percussion Ensemble Group.
- You must successfully audition and participate in the one of the large ensembles listed above including percussion ensemble to be considered and participate for the Chamber Percussion Ensemble Group.

CHAMER PERCUSSION ENSEMBLE REQUIRED LIST:

John Cage: Amores

- Movement 2: measures 1-21
- Movement 3: measures 1-12
- Students auditioning should prepare all 3 parts.
- Auditionees will be asked to perform all 3 parts with other players as a group during the audition.
- Part of the audition will be the ability of the individuals and group to rehearse and put the piece together in a first rehearsal setting / environment

NON - MUSIC MAJOR AUDTION LIST

NOTE: Campus Symphony and Symphonic Band do not require audition. Percussion Ensemble, Philharmonic Orchestra and Wind Ensemble do require an audition.

SNARE DRUM

- 2 minute excerpt of solo or etude of choice (orchestral or rudimental):
    - Examples: Pieces by Cirone, Delecluse, Peters, Pratt, Jeff Queen, Matt Savage or equivalent.

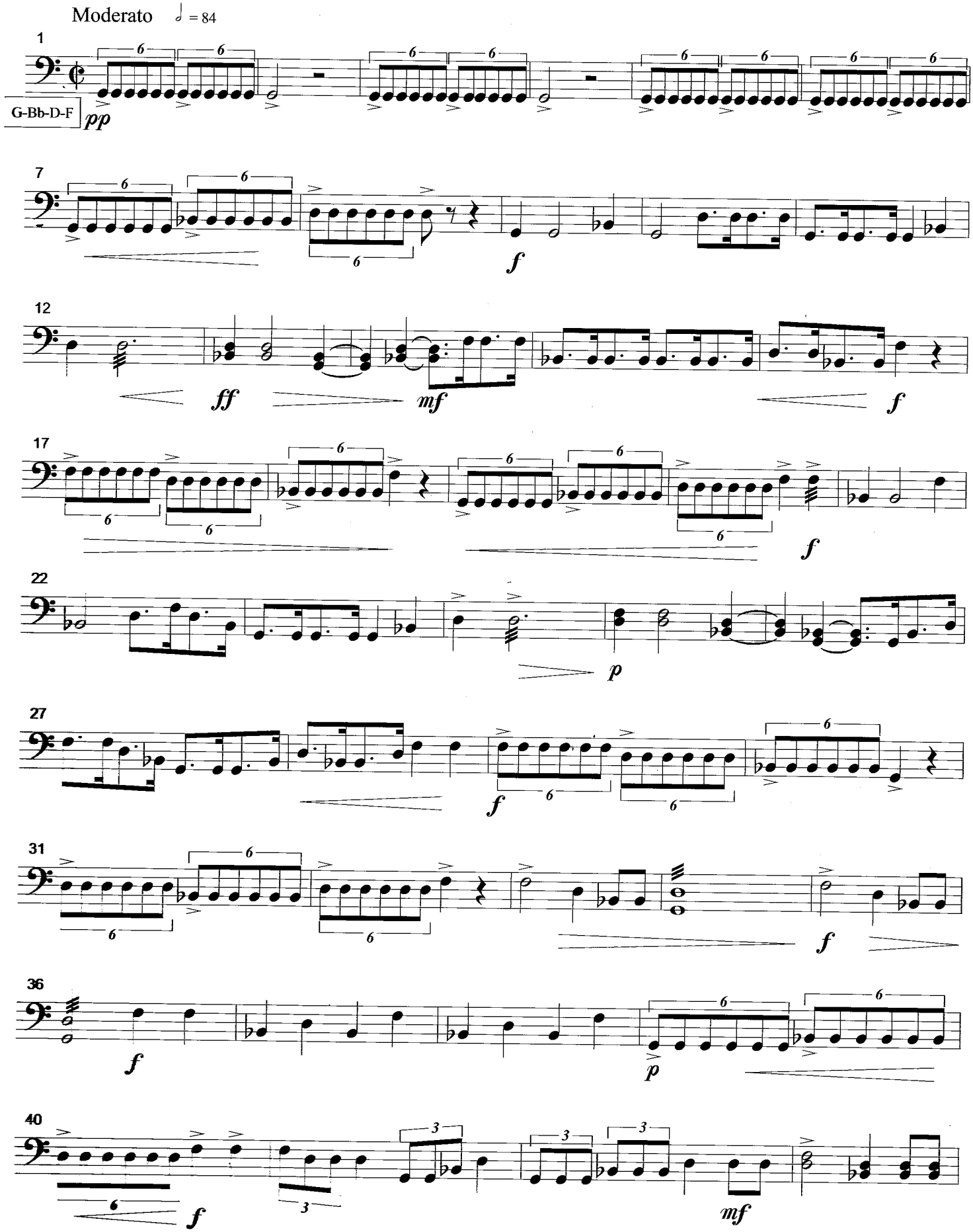
TWO MALLET KEYBOARD

- 2 minute excerpt of solo or etude of choice (marimba, xylophone, vibraphone):
    - Two Mallet Examples: George Hamilton Green *Xylophone Rag*s, Gottlieb *Masterworks for Mallets*, etudes / solos by Goldenberg, Hatch, Koshinski or equivalent.

FOUR MALLET KEYBOARD

- 2 minute excerpt of solo or etude of choice (marimba or vibraphone):
- Four Mallet Examples: Pieces by Abe, Burton, Burritt, Friedman, Ford, Glentworth, Kopetzki, Metzger, Musser, Peters, Smadbeck, Schmitt, Sammutt, Stout, Zivkovic or equivalent.

6



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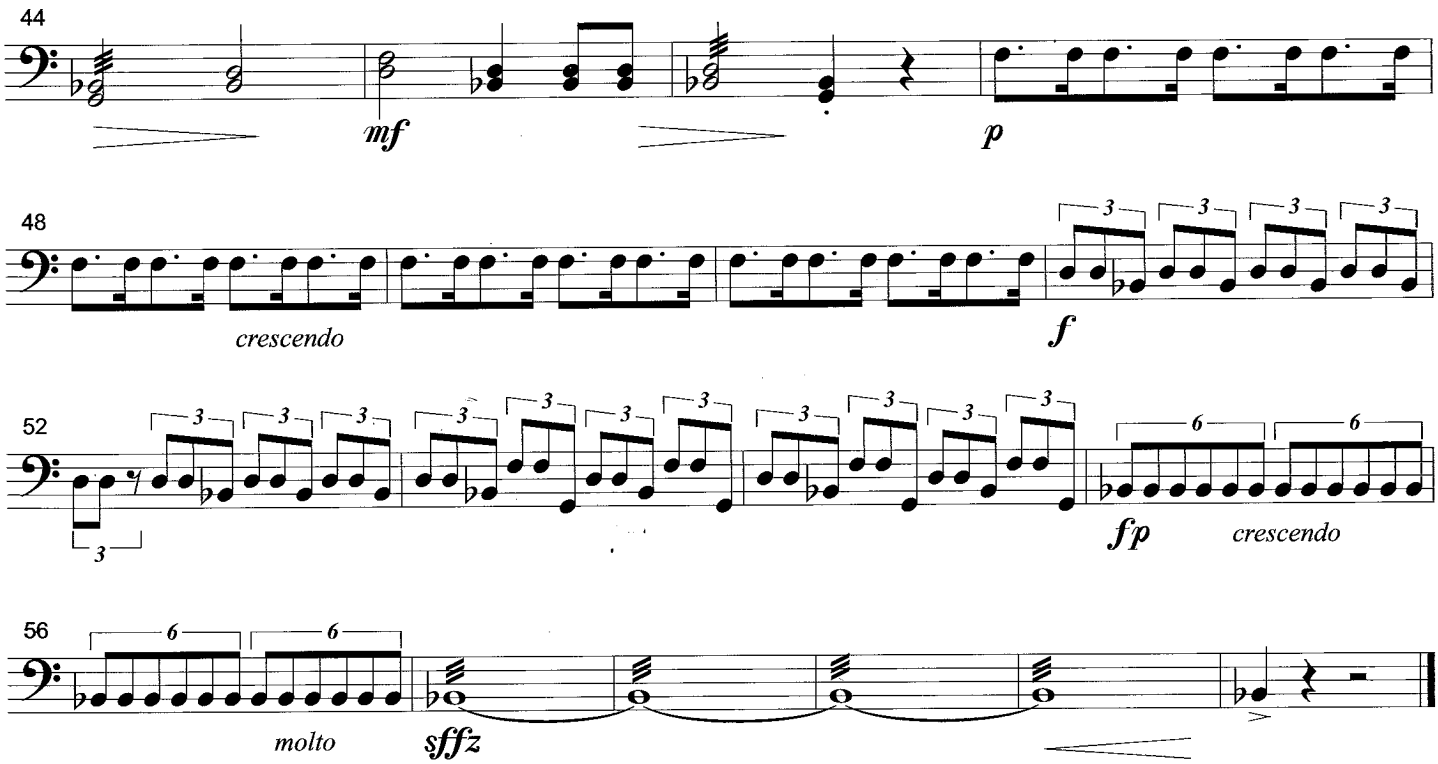


- Berlioz was an innovator in many ways. This also applies to his use of the timpani. He was specific in his choice of mallets. Symphonie Fantastique requires two (occasionally four) players and four drums. This study is based on the 4th movement, which is a march funebre, so try to catch the dark and threatening mood in your interpretation. Bar 51 and 52 need to be played with crossbeats, and then change in bar 53 and 54 to doublebeats, all traditional rudiments from Berlioz' time.

- Hector Berlioz war in vielen Hinsichten ein Neuerer, und das gilt auch für den Gebrauch der Pauken. Er wählte die Schlegel auf eine einzigartige Weise. Seine Symphonie Fantastique erfordert zwei (manchmal sogar vier) Spieler und vier Pauken. Diese Etüde basiert auf dem 4. Satz der Sinfonie, einem Trauermarsch, also versuche, die dunkele, drohende Atmosphäre in deiner Interpretation darzustellen. Die Takte 51 und 52 müssen mit Kreuzschlägen gespielt werden; in Takt 53 und 54 musst du Doppelschläge verwenden; alles traditionelle Rudimente aus der Zeit, in der Hector Berlioz lebte.

- Berlioz fut un innovateur à bien des égards, y compris dans son utilisation des timbales. Il spécifiait avec précision son choix de baguettes. La *Symphonie Fantastique* fait appel à deux timbaliers (par moments quatre) jouant sur quatre timbales. Cette étude est basée sur le quatrième mouvement de l'œuvre. Il s'agit d'une marche funèbre ; alors tentez de créer une atmosphère sombre et menaçante à travers votre interprétation. Les mesures 51 et 52 requièrent des croisements de baguettes tandis que dans les mesures 53 et 54, on double certains coups avec la même main. Ces techniques de base ont été développées à l'époque de Berlioz.

- Berlioz fu un innovatore anche per i timpani e lo era in particolare nella scelta delle bacchette. Per eseguire Symphonie Fantastique si ha bisogno di due (a volte quattro) musicisti e quattro timpani. Questo studio si basa sul quarto movimento, una marcia funebre. Cercate di catturarne con la vostra interpretazione l'atmosfera luttuosa e l'oscurità. Le battute 51 e 52 devono essere eseguite in percussioni incrociate per poi passare a percussioni doppie alle battute 53 e 54. Si tratta di elementi fondamentali del tempo di Berlioz.

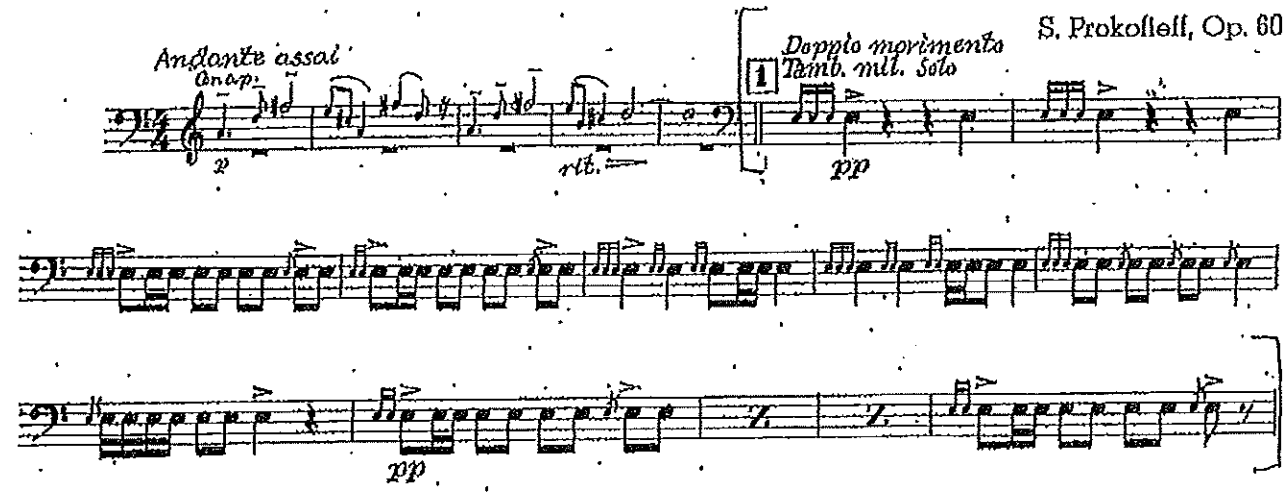
- Berlioz fue un innovador en muchos aspectos, también con los timbales. Era muy específico a la hora de elegir las mazas. Symphonie Fantastique requiere dos (ocasionalmente cuatro) músicos y cuatro timbales. Este estudio se basa en el 4° movimiento, el cual es una marcha fúnebre, así que intenta reflejar la atmósfera oscura y triste en tu interpretación. El compás 51 y 52 necesita tocarse con golpes cruzados y cambia en el compás 53 y 54 a golpes dobles, todas las técnicas en los tiempos de Berlioz.

- Berlioz was in vele opzichten een vernieuwer. Dit gold ook voor zijn gebruik van de pauken. Symphonie Fantastique vereist twee (soms vier) spelers met vier pauken. Hij was precies in zijn keuze van stokken. Deze etude is gebaseerd op het 4e deel, een dodenmars; probeer dus een donkere, dreigende atmosfeer te creëren. Gebruik in maat 51 en 52 kruisslagen en in maat 53 en 54 dubbelslagen; allemaal technieken uit Berlioz' tijd.

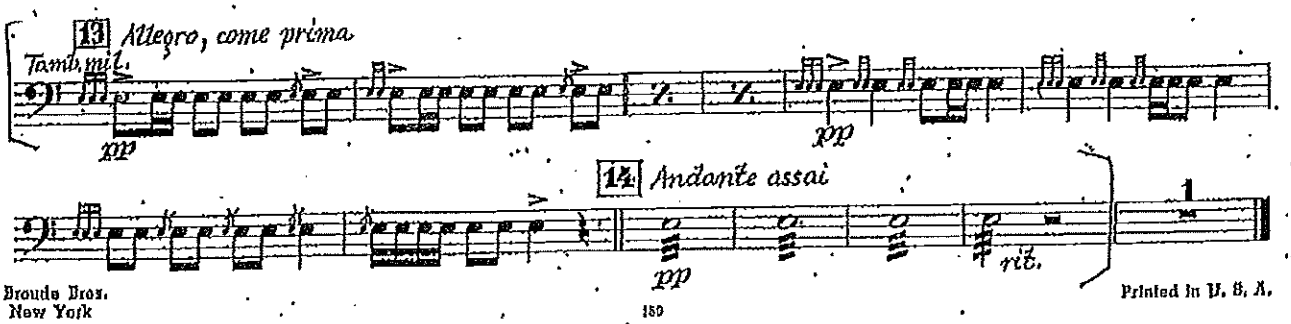
Prokofiev Lt. Kije Mvmt. 1 reh. 1 to reh. 2

THE BIRTH OF KIJÉ

S. Prokofieff, Op. 60



Lt. Kije Mvmt. 1 reh. 13 through 4 mm. after reh. 14



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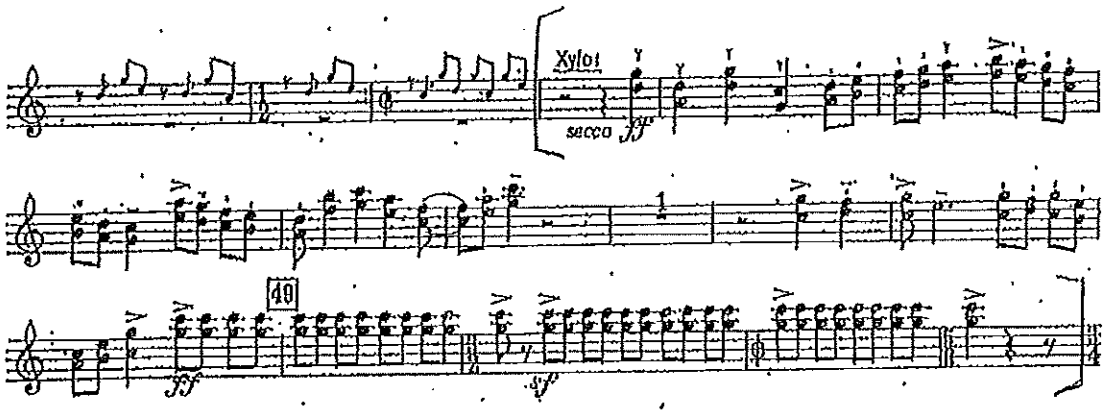
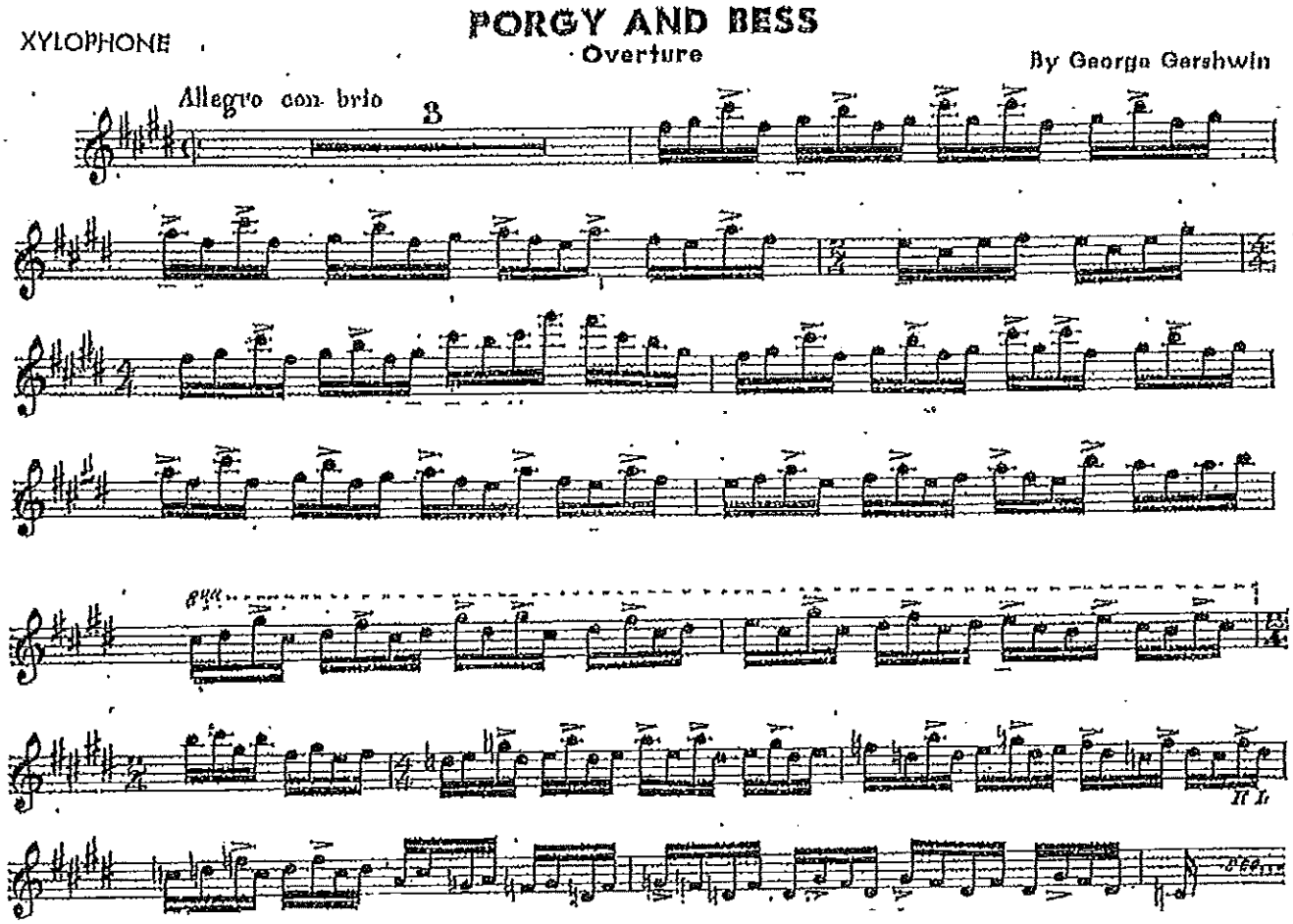
XYLOPHONE:

Copland *Appalachian Spring* reh. 48 to 4 mm. after reh. 49

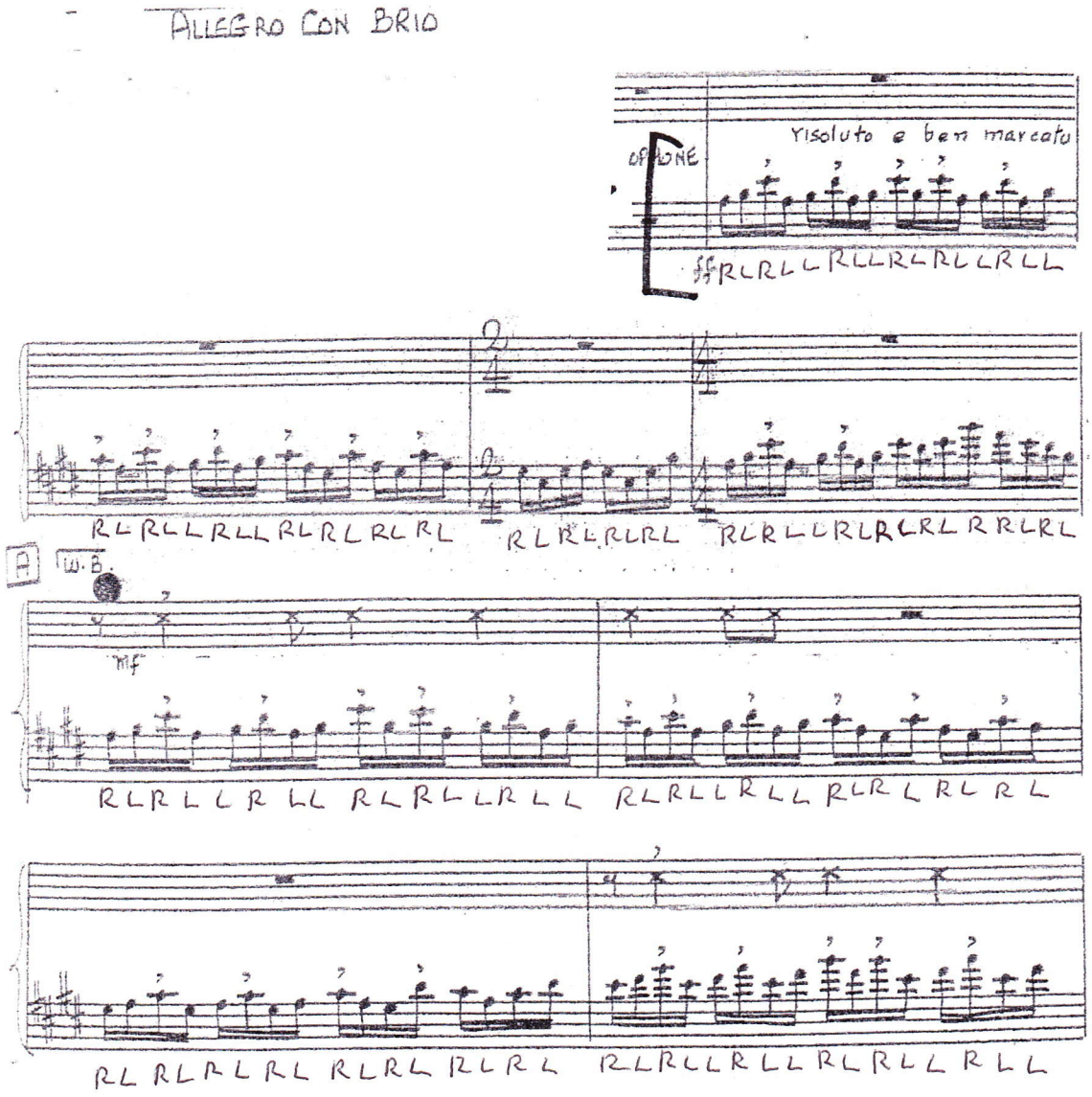


Gershwin *Porgy and Bess* Opening



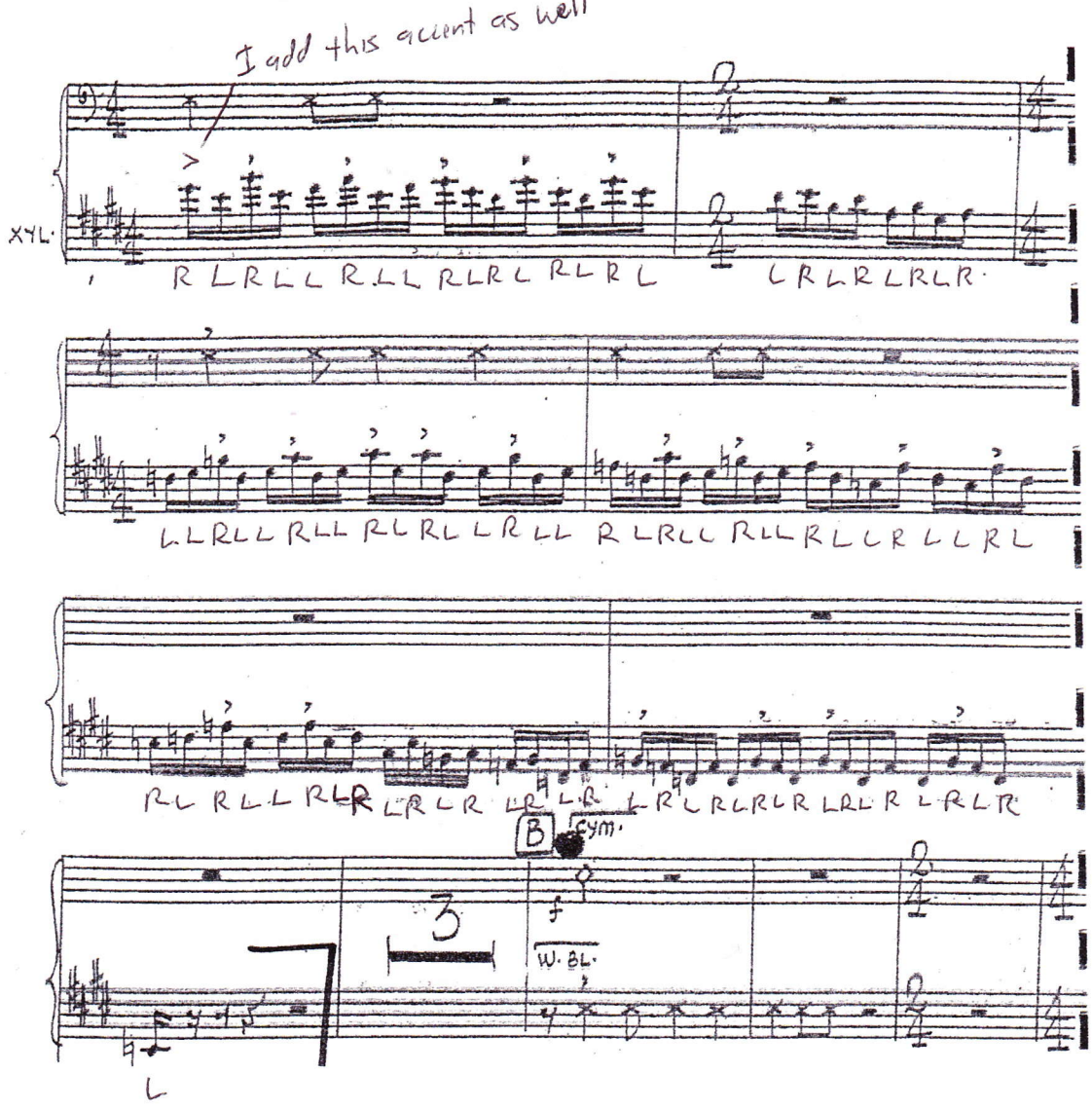
4

Xylophone
Gershwin
Porgy and Bess
Introduction
m. 3 to four before figure B

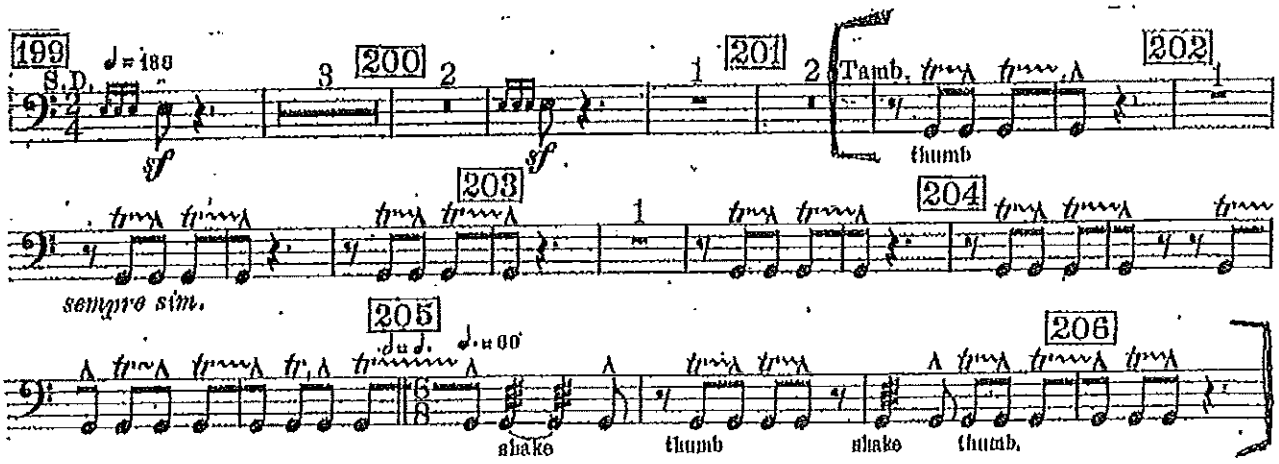


4 Continued

Xylophone
Gershwin
Porgy and Bess
Introduction
m. 3 to four before figure B

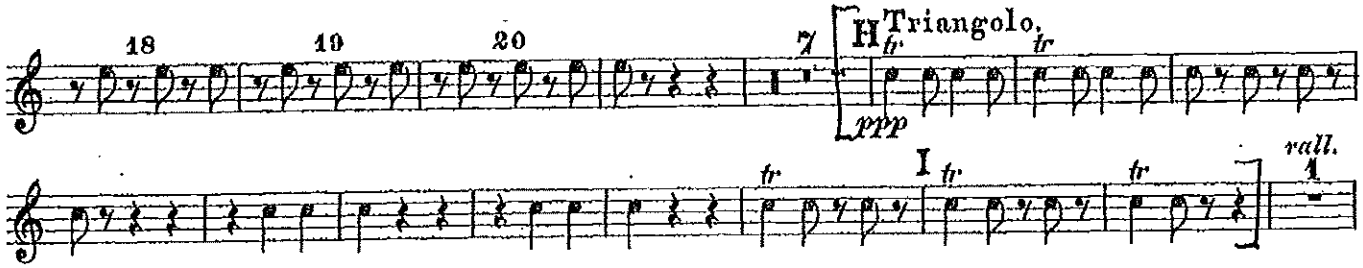


Stravinsky *Petrouchka*, 1947 reh. 201 to reh. 207

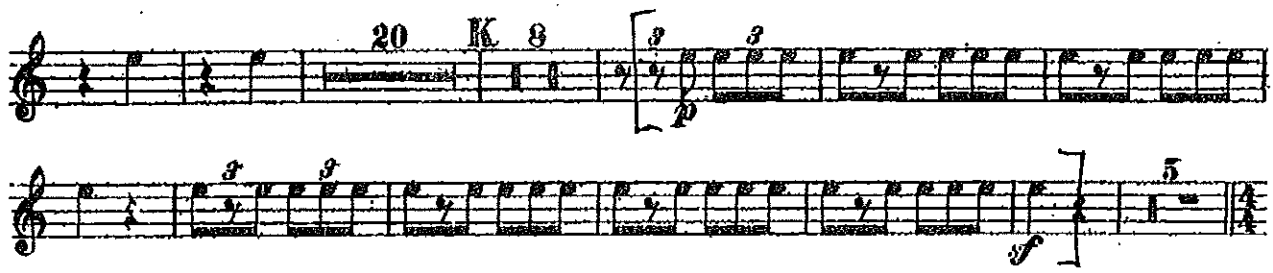


TRIANGLE:

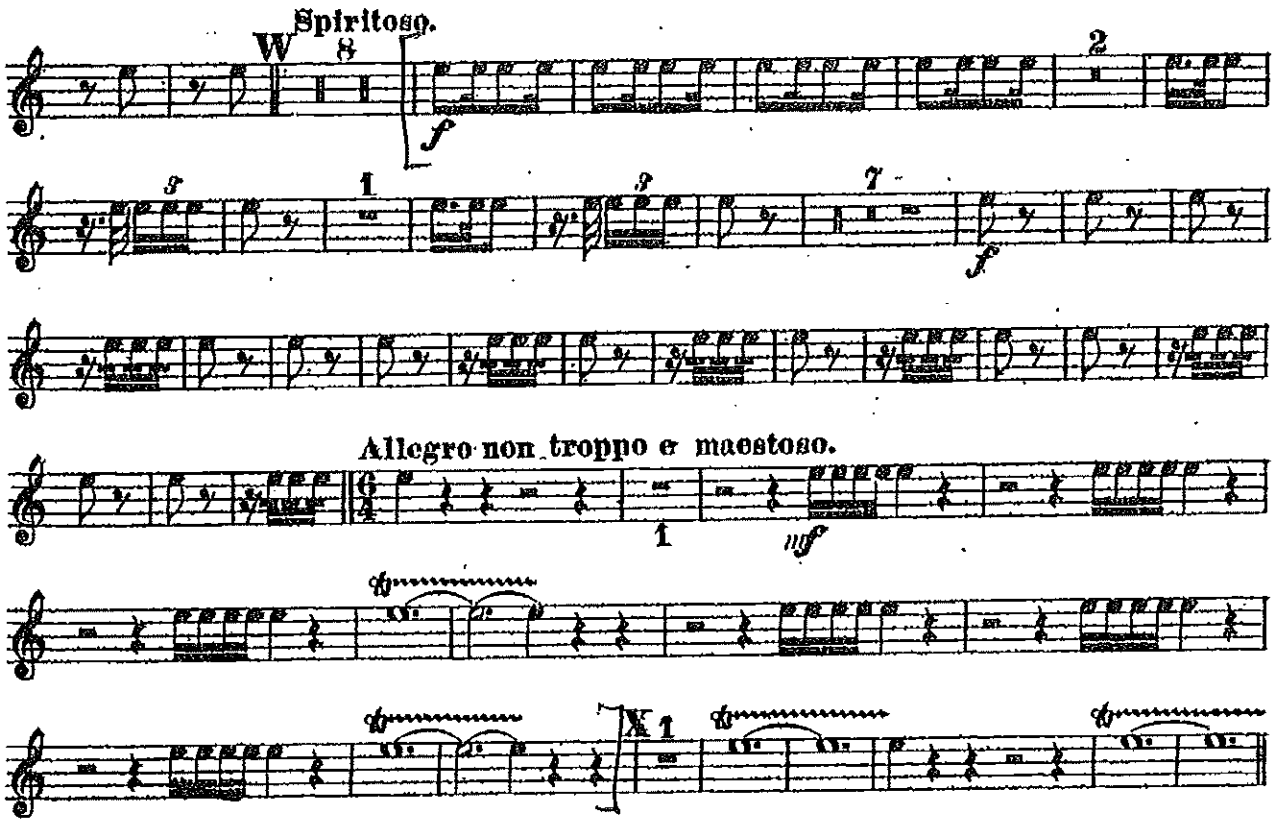
Bizet *Carmen Suite No. 2* Danse Boheme reh. H through 2 mm. after reh. I



Rimsky-Korsakov *Scheherazade* Mvmt. 2 9 mm. after reh. K through 17 mm. after reh. K

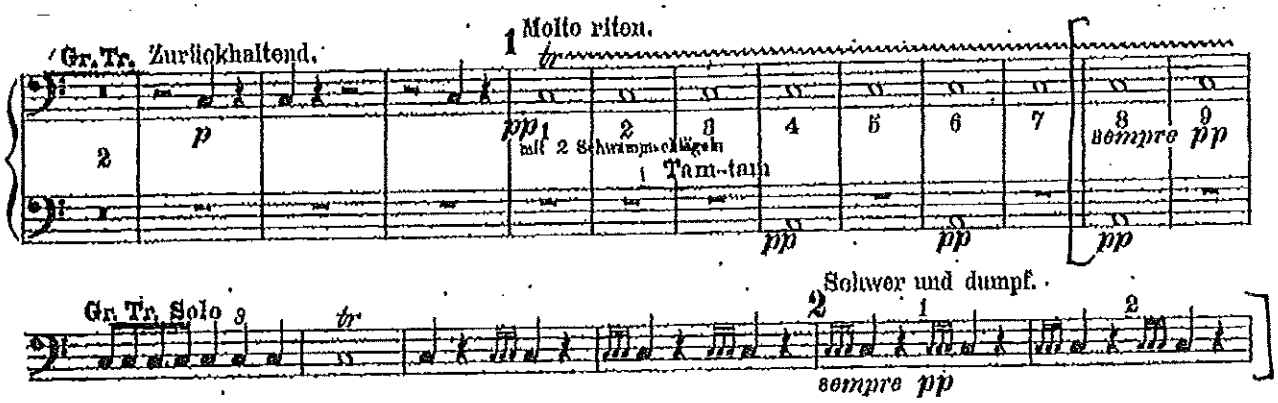


Scheherazade Mvmt. 4 9 mm. after reh. W to reh. X



BASS DRUM:

Mahler *Symphony No. 3* Mvmt. 1 8 mm. after reh. 1 through 2 mm. after reh. 2



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JOHN CAGE

AMORES

PIANO AND PERCUSSION

I. Solo for Prepared Piano
II. Trio (9 tom-toms, pod rattle)
III. Trio (7 woodblocks, not Chinese)
IV. Solo for Prepared Piano

(High Fidelity Recording: TIME—58000)

duration: 9 minutes

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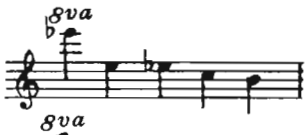
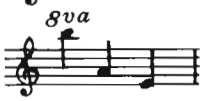
INSTRUMENTS AND NOTATION

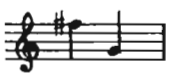
I AND IV

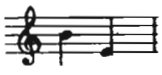
PREPARED PIANO:

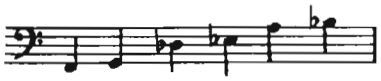
MATERIALS PLACED BETWEEN FOLLOWING STRINGS

SCREW 

RUBBER 

2 SCREWS, ONE WITH LOOSE NUT 

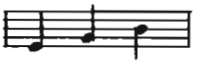
BOLT 

BOLT 

DETERMINE POSITION AND SIZE OF MUTES BY EXPERIMENT

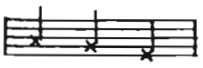
II

3 PLAYERS, 3 GRADUATED TOM TOMS EACH:

CENTERS EDGES  (USE FINGERS);

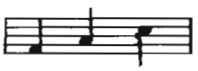
1st PLAYER TRILLS (PAGE 3) BY FRICTION;

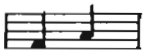
2nd PLAYER ALSO PLAYS POD RATTLE (TAPPED);

3rd PLAYER ALSO USES WIRE BRUSH 

III

1st PLAYER, 3 GRADUATED PIECES OF RESONANT

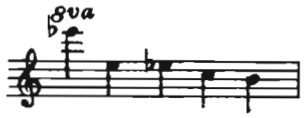
WOOD  2nd AND 3rd PLAYERS, 2 SUCH

INSTRUMENTS EACH  (HARD WOOD BEATERS)

I and IV

Prepared piano: Materials, acting as mutes, are placed between the strings pertaining to certain keys (18 keys in all). This is easily effected on a grand piano, but only with difficulty on an upright. The result obtained is a change in the acoustic characteristics of the strings affected.

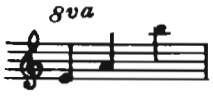
Nine screws, eight bolts, two nuts and three strips of rubber are required.

In preparing the strings of the five following keys 

place between adjacent strings, in each case, a single screw. There being generally three pertinent strings for each of these keys (except in the case of the first E flat which has only two), one has the choice of placing the screw between the 1st and 2nd or between the second and third strings. The size and position of the screws, as indeed of all mutes, may be determined by experiment. If the screw is too small in diameter, an undesired metallic buzz will occur when the proper key is played. The screw must be large enough and so positioned on and between the strings as to produce a resonant sound, rich in harmonics.

In preparing the strings of the following two keys somewhat smaller screws and 1 nut are required for each set of strings. Choose nuts that are large enough to slide freely on the screw, yet small enough so that they do not slide off the screw-head end. Prepare each set of strings as follows: put a screw through a nut; then, place the screw with nut between two adjacent pertinent strings (e.g. 2nd and 3rd strings); finally, place second screw (without a nut) between the two remaining adjacent strings (e.g. 1st and 2nd strings). When the proper key is played, a resonant sound, as in the previous operation, will be produced, but, in addition, a metallic rattling sound occurs, due to the free movement of the loose nut on the screw, between the screw head and piano strings. Also, the nut, which is made to move by the vibrating strings, comes finally to rest on the strings, stopping their vibration and thereby shortening the duration of the sound.

In preparing the strings of the eight following keys use bolts, one for each set of pertinent strings. Otherwise the operation is similar to that described above for screws. Bolts are used in this lower register, rather than screws, because of their greater diameter, necessary in muting their longer strings to achieve the desired result: a sound resonant, rich in harmonics and free of any metallic buzzing.

The strings of three keys 

are prepared by placing in each case one end of a strip of rubber (approximately 4" x 1" x ⅛") between two adjacent strings (e.g. 1st and 2nd), then the other end between the remaining adjacent strings (e.g. 2nd and 3rd), and, finally, pressing the rubber firmly down against and between the strings. The rubber may then be pushed into such a position along the strings that it will produce harmonics when the proper key is played. Because of the nature of the material, however, the sound produced is dull, thud-like, rather than rich. If rubber cannot be obtained, absorbent paper or cloth, folded several times, may be substituted.

It will be seen that the notation does not always agree with the actual duration of the sounds (e.g. 4th and fifth measures, page 1, rubber-muted "A"); the notation given facilitates phrase-reading.

The total desired result has been achieved if, on completion of the preparation, one may play the pertinent keys without sensing that he is playing a piano or even a "prepared piano." An instrument having convincingly its own special characteristics, not even suggesting those of a piano, must be the result.

Observe the pedal indications in IV carefully, for, on a good instrument, the sounds will change accordingly, particularly in their amplified overtone structure.

The sign ↑ (page 10, last staff) is used to indicate an arpeggiando upward.

II

Each of the three players plays three tom toms. They are graduated in pitch and size, and accordingly placed, the lowest and largest to the left, the highest and smallest to the right.

In the notation the spaces indicate playing near or at the centers of the three drum heads, whereas the lines indicate playing near the edges of the drum heads. Since the centers are lower in pitch than the edges, each player plays six different tones, notated in order of ascending pitch

that is: center, edge, lowest drum, center, edge, middle drum, center, edge, highest drum.
Since the sound produced is most resonant only if the skin is allowed to vibrate freely, one should be careful to play elastically, the fingers leaving the drum head as soon after hitting it as possible. A "glancing-off" technique is particularly successful when playing at the edges.

The tremolo is produced with two fingers of the same hand.

indicates the use (for the third player only) of a wire brush.

indicates a drag of the brush across the drum head.

At several points, as will be seen in rehearsal, it is necessary for the 3rd player very quickly to drop the brush (on a cushion or pad, appropriately placed, so that no extraneous sound is produced), in order to play with the fingers. This occurs, e.g., in the second measure, page 2. On the other hand, the brush must sometimes be quickly picked up (e.g., page 4, middle of the page).

The trill, page 3, 1st player, is produced by skidding the middle finger across the drum head, a small roar-like sound being produced.

The second player also uses a pod rattle; the pod rattle contemplated is obtained from tropical poinsettia trees growing in Mazatlan, Mexico. It is from 12 to 18 inches in length, very thin, and about 2½ inches wide. The sound is dry and like the rattle of a snake. A small maraca (Cuban rattle) held against the knee, or placed lightly on a pad, and then taped, may be substituted.

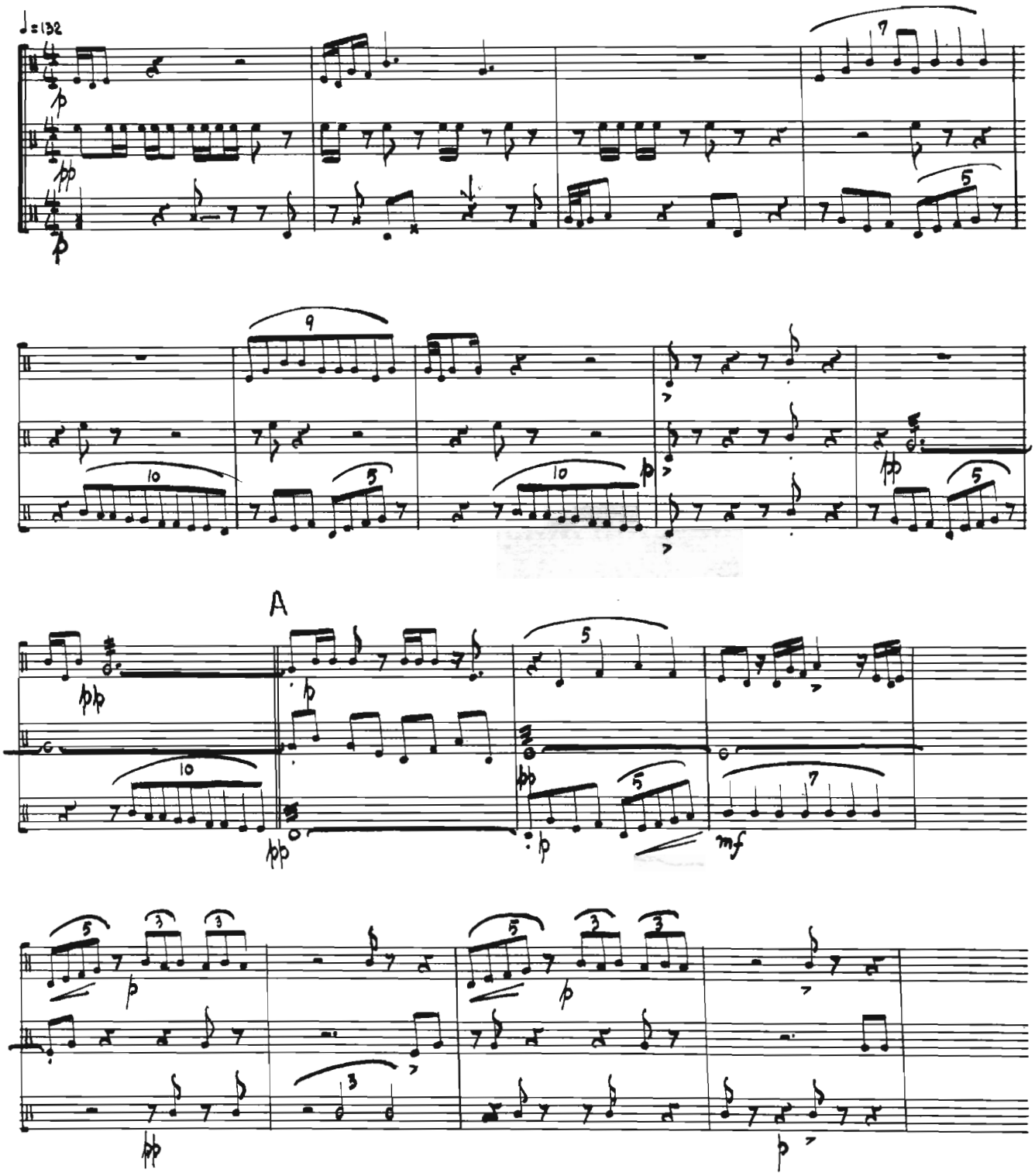
III

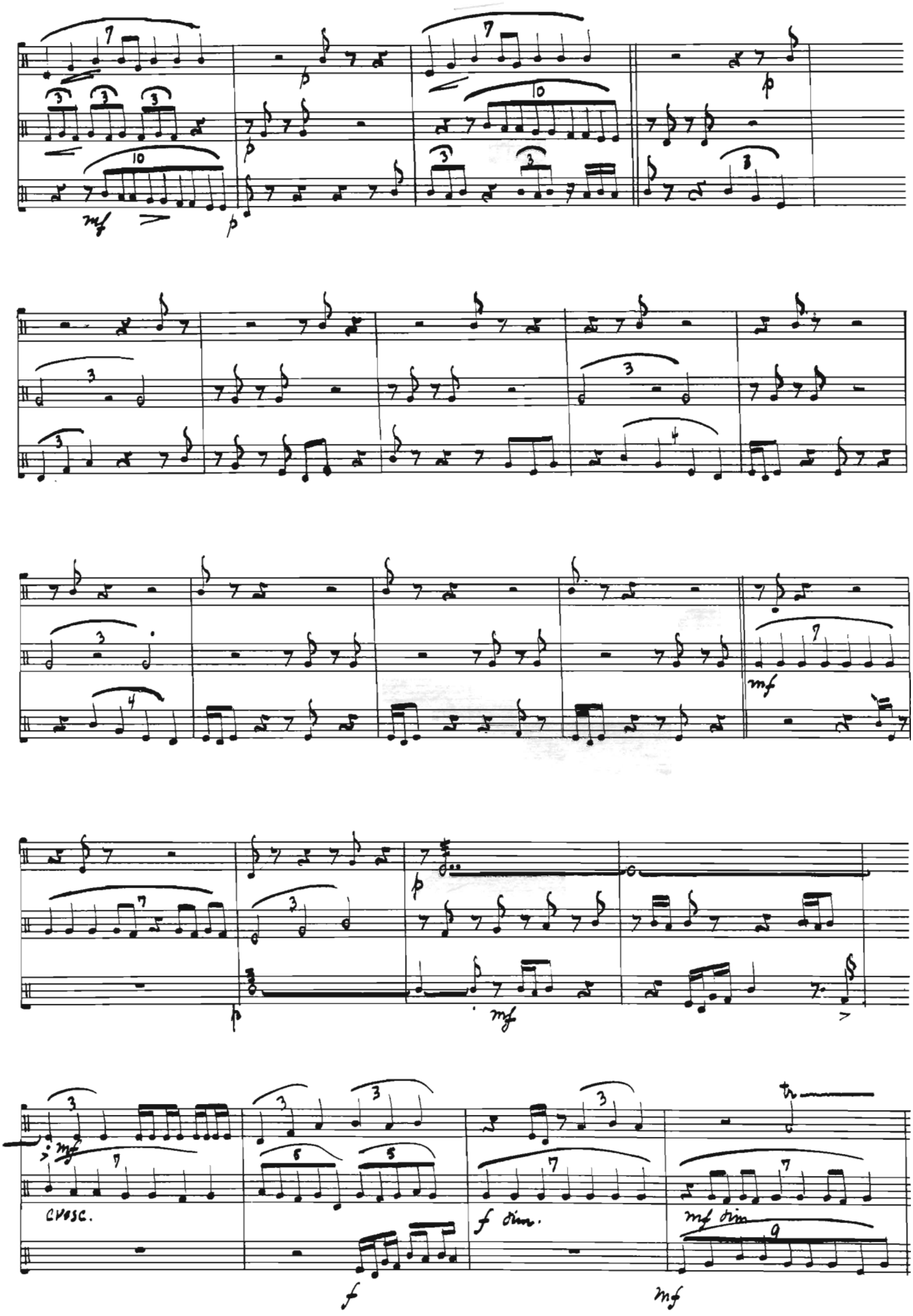
The graduated pieces of wood (three in the case of the first player, two in the other cases) are placed on cloth pads on benches in front of the players. They are arranged according to pitch, low to high, left to right; the notation is on the 2 or 3 lowest spaces of the staff, as the case may be. The ends of the pieces should face the players and slightly overhang the benches. The players, using small hard-wood beaters (e.g. cup gong beaters), may then conveniently hit the edges of the pieces, obtaining the desired resonance.

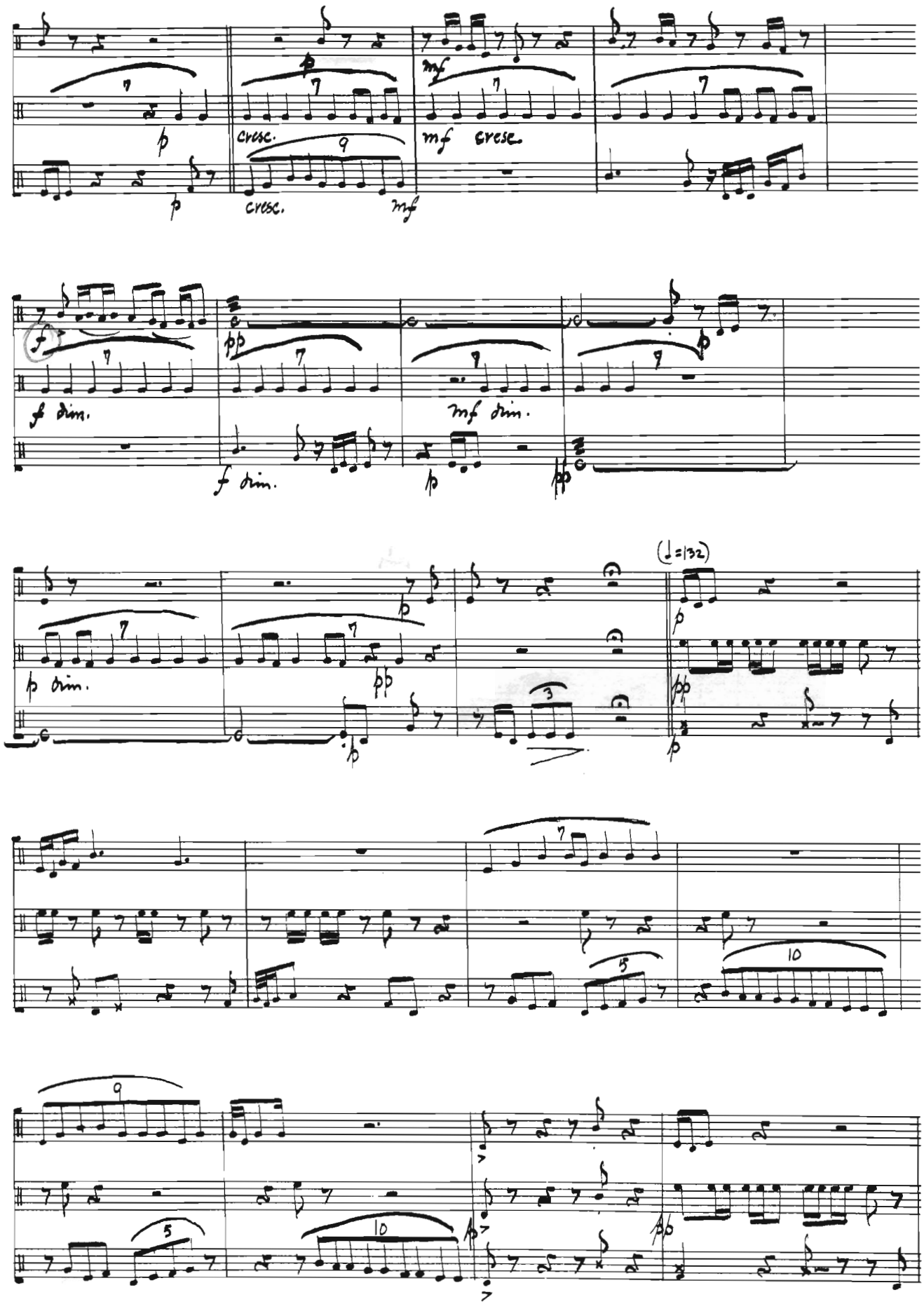
Other arrangements may be invented. What is not desired, however, is the extreme richness of, e.g., the marimba or xylophone, nor, on the other hand, the extreme sharpness of the conventional Chinese wood block.

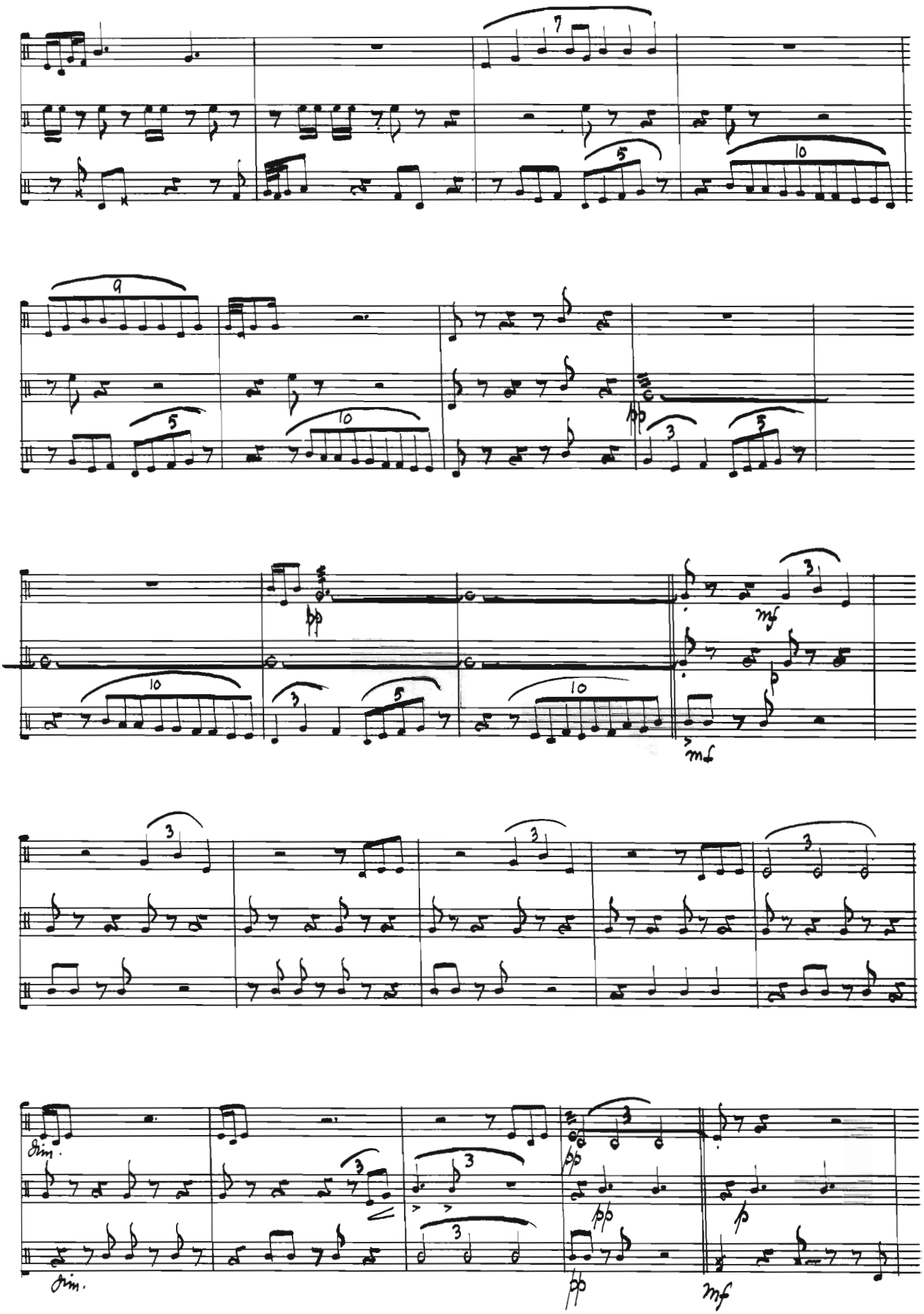
II

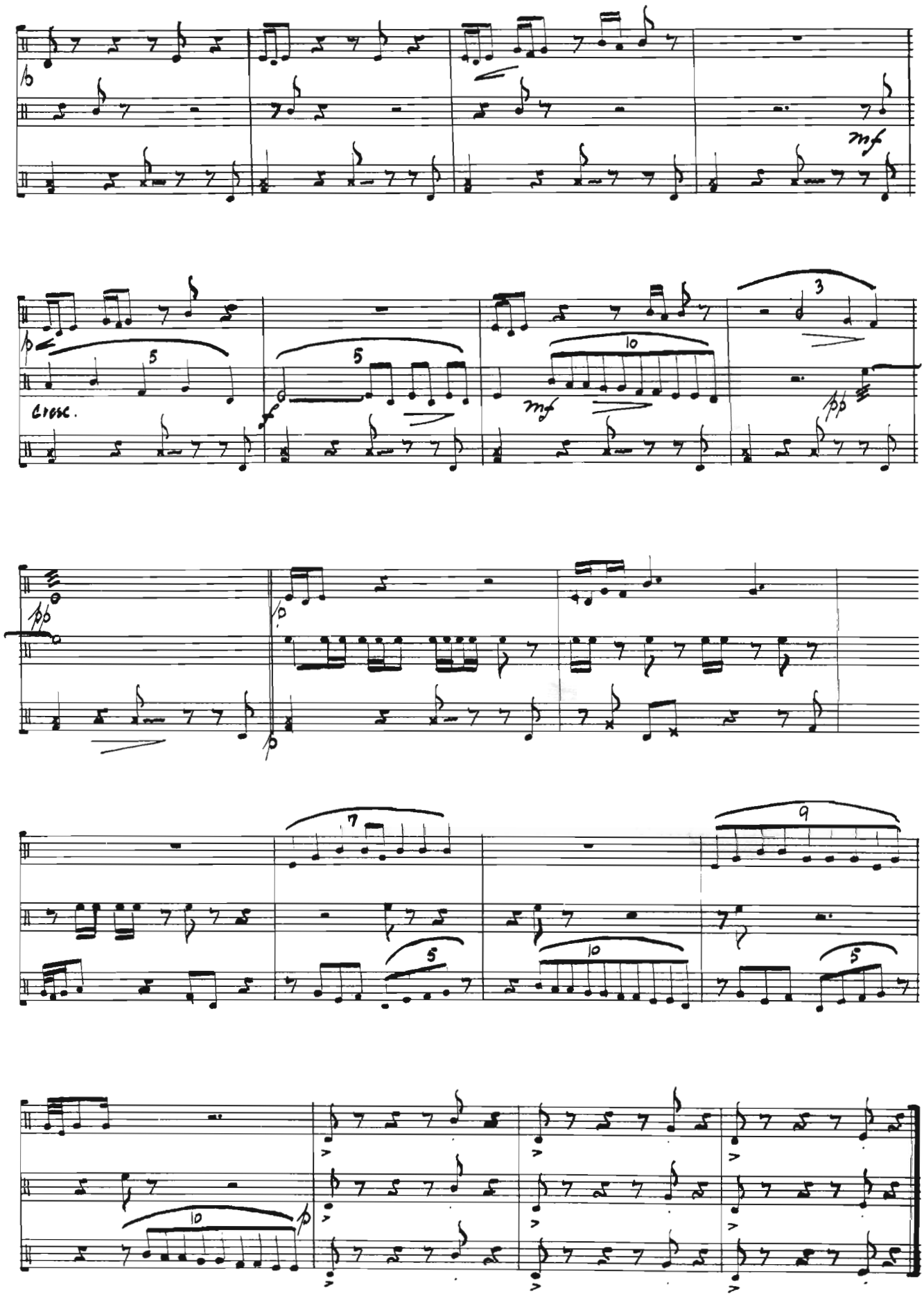
TRIO: NINE TOM TOMS, POD RATTLE




mf
p
p
p
mf
p
mf
mf
cresc.
f
f dim.
mf dim
mf

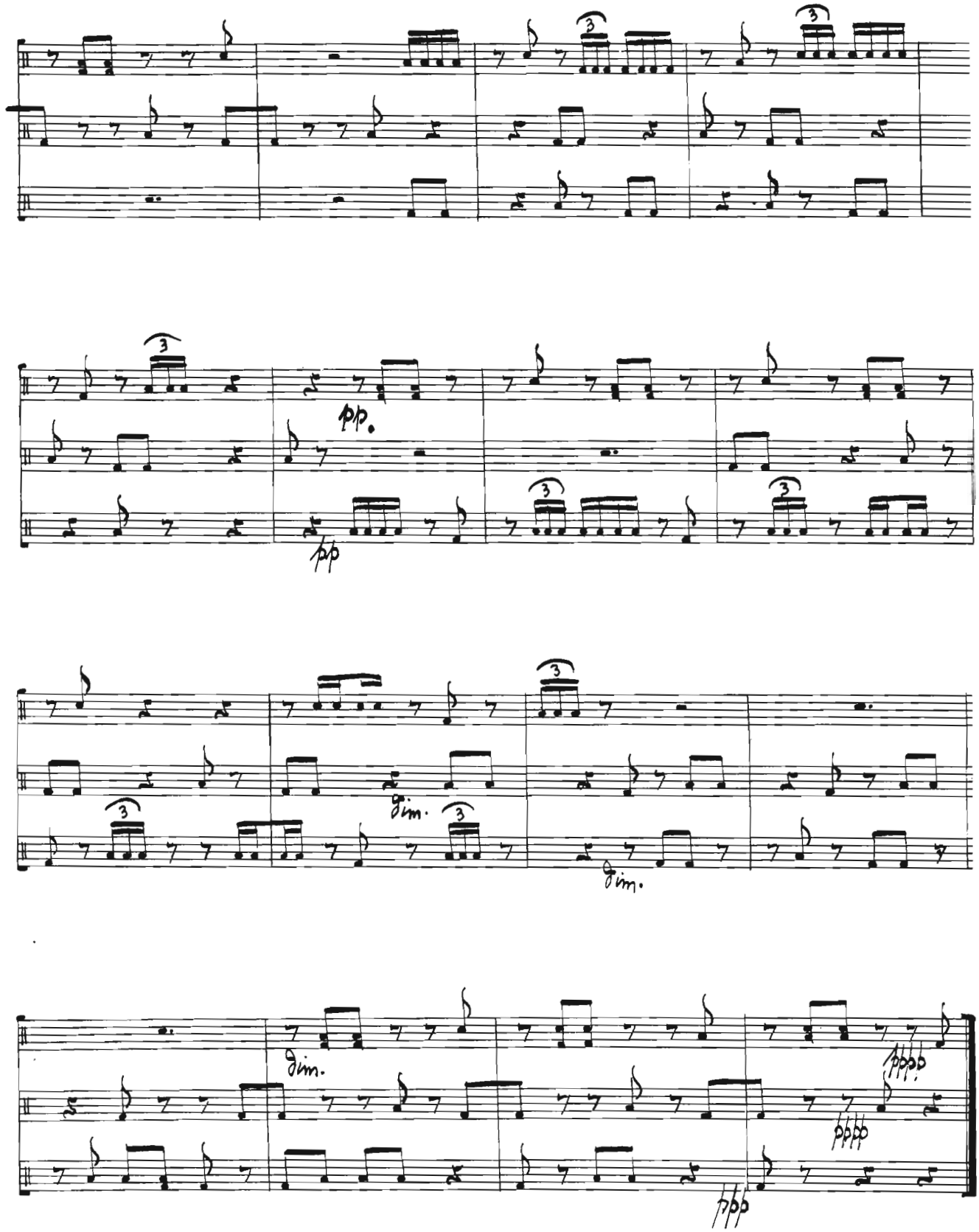

cresc.
mf cresc.
f dim.
mf dim.
(♩=132)


dim.
dim.
pp
pp
pp
mf


mf
cresc.
mf
pp
pp
p
p
p

III

TRIO: SEVEN WOODBLOCKS [NOT CHINESE]


pp.
pp
dim.
dim.
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pppp