U OF U PERCUSSION STUDIO
SCHOOL OF MUSIC &
PERCUSSION ENSEMBLE AUDITIONS
FALL 2018

MONDAY, AUGUST 20 from 9am – 3pm (room 166)
Sign-up sheet posted on room 166 of School of Music, David Gardner Hall

• Required during both the FALL and SPRING semesters for ALL members of the Percussion Studio
• Laboratory for applied percussion study from a performance, pedagogical and artistic aspect
• Determine personnel best qualified for School of Music Ensembles
• Provide opportunity to experience a professional audition environment for future success as a professional percussionist auditioning for graduate programs, orchestras, military bands, etc...

• Type of Auditions
  ▪ Live with recording
  ▪ Live without recording
  ▪ Blind

MUSIC MAJORS and MINORS

MARIMBA
• Bach: Tempo di Bouree from Partita No. 1 in B minor (no repeats)

XYLOPHONE
• Gershwin: Porgy and Bess, Opening – B
  ▪ Also Attaching Some Porgy Exercises

SNARE DRUM
• Bartok: Concerto for Orchestra: movement II: Begin through m.9

TRIANGLE
• Rimsky Korsakov: Scheherazade
  ▪ 4th movement, 9 measures after W to X

TIMPANI
• Martin Concerto for 7 Winds, 5 meas. before reh. #19 – 8 meas. after #22

CYMBALS
• Kerope Zildjian Scholarship Etude 2018

EXCERPTS ARE PROVIDED –SEE BELOW
NON-MAJORS

MARIMBA
• Bach: Tempo di Bourree from Partita No. 1 in B minor (no repeats)

XYLOPHONE
• Gershwin: Porgy and Bess, Opening – B
  o Also Attaching Some Porgy Exercises

SNARE DRUM

EXCERPTS ARE PROVIDED –SEE BELOW

ENSEMBLE AUDITIONS PROCEDURE
• ALL equipment (including stick trays) needed for your audition WILL BE set-up prior to auditions. You don’t need to worry about setting up equipment.
• If you have personal equipment needs (your own snare drum or a specific, personal triangle set-up), then you will need to set up PRIOR to auditions beginning.
• You will need to provide your own personal mallets and sticks.
• You will need to provide your own music
• You DO NOT need to provide a copy of the music for faculty adjudicators.

ORDER OF PERFORMANCE
As listed above

RESULTS POSTED ON PERCUSSION BULLETIN BOARD OUTSIDE OF ROOM 272

PERCUSSION ENSEMBLE MEETS TODAY @ 6:00p in ROOM 272

OTHER LARGE ENSEMBLES MEET AT THE REGULAR SCHEDULED TIME STARTING TOMORROW

EXCERPTS ARE PROVIDED –SEE BELOW

PREPARATION TIPS continued on next page
GUIDELINES / PHILOSOPHY / PRACTICE TIPS

EXCERPT PREPARATION

• 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!!!

• 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.

• 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.

• PREPARATION is the KEY to SUCCESS and will allow you to RELAX and perform like you WANT TO in the audition

• Don’t wait to prepare – small practice slots with lots of repetition is the best recipe for a FUN, ENJOYABLE experience!

• 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.

• Ensemble equip / accessories
  • You to explore and find the right sound in ensembles
  • PERCUSSION = ART OF SOUND
  • GO BEYOND THE INK!

• STYLE and SOUND
  Each excerpt has its own characteristics of STYLE and SOUND

STYLE

  Correct tempo (you may need to listen to several recordings if tempo is not specified)

• Have FUN!!!

• GO BEYOND THE INK!

PRECISION, SENSITIVITY, AND MUSICALITY

• The goals of technical precision, sensitivity to musical directives, and the importance of interpretation all add to the development of a masterful performance.

  • "Play what's on the page." This is referring to the tempo indications and character markings such as: Maestoso, Cantabile, Dolce, Pesante, Grandioso, Espressivo, Animato, Vigoroso and musical directives: rit., dim., accel., cresc., morendo., G.P., fermatas, cesuras, etc. This also includes all dynamics. Never pass up translating foreign words in music whether it be Italian, German, or French. This is the composers way of instructing the performer on the character of the music.

  • "Interpret these directives." We all know what rit., dim., accel., cresc. etc. mean. How slow is the ritard? How fast is the accelerando? Do we make a crescendo equally throughout the passage, or save the most for near the end? Does the diminuendo reduce the dynamic equally or should it decrease quickly and then more gently nearer the end of the passage (or the reverse)? These decisions often are what wins auditions.

  • "Play what's not on the page!" Always considering the wishes of the composer, there are also decisions of how to phrase the music. Composers are more careful to add phrase markings to piano, strings, woodwinds, and brass music than with percussion music. Therefore, it is up to the performer to add musical phrasing in order to increase the musicality of the performance. Body Language / Visual, Kinesthetic NATURAL movements often affect perception of performance – We often HEAR WITH OUR EYES!
AUDITION REPERTOIRE RESOURCES / SCORE RESOURCES

- Symphonic Repertoire for Percussion Accessories: Tim Genis
- Symphonic Repertoire for Keyboard Percussion: Jack Van Geem
- Symphonic Repertoire for Snare Drum: Anthony Cirone
- Symphonic Repertoire for Cymbals: Anthony Cirone
- Survival Guide for the Working Timpanist: John Tafoya
- Orchestral Excerpts for Timpani: Randy Max
- www.IMSLP.ORG
- http://music.utah.edu/students/mckay-music-library/

THE WHY

- Provide the opportunity for students to experience a professional audition environment for future success as a professional percussionist auditioning for graduate programs, orchestras, theater, military etc…
- Learning Excerpts - WHY?
  - Professional Employment
  - Military Band Lists are all orchestral excerpts
  - Orchestral Study of Percussion has unique aspects to performance that only IT can teach
- Why the recording?
  - See preparation
  - Musical Context
  - See handle adversity
  - Recovery
- Why BLIND?
  - Anonymity
  - Different environment
  - Professional Standard

GENERAL NOTES

- Use Warm-up Room (not floor outside the room)
- Warm-up / Preparation
  - Listen to Recording
  - Sing Along
  - Stretch / Breathing Ex
  - Visualization
- Preparation
  - Score study
  - Play with recordings
  - Mock audition / play for others!
  - Dressed like you would for audition
  - Mock the set-up too
- Audio and video record yourself
- What if you walked in with your own SD, Tambourine(s) and triangle(s)
- Don’t observe obsessive measures of rests
- PREPARATION is the KEY to SUCCESS and will allow you to RELAX and perform like you WANT TO in the audition
- Don’t wait to prepare – small practice slots with lots of repetition is the best recipe for a FUN, ENJOYABLE experience!
Demeanor / Professionalism

- Dress
- Know the procedure
- Keep internal commentary internal
  - "I didn’t have time to prepare", etc....
  - No deep breathing
- No questions – Read material sent out / posted
- Organized music (binder)
- Excerpts performed in listed order
- Mallets laid out on tray stand or organized in a bag such as:
  - Other cheaper options readily available at: http://www.steveweissmusic.com/
- Instruments adjusted (especially snare drum height)
- Have a logistical plan for set-up / practice this / simulate before audition

Individual Instrument Notes

Snare Drum

- Turn off and on snares (even within long period of rests)
- Which SD to use? – Know ahead of time and set up properly (refer to style and sound above)
- How much muffling? What does the excerpt call for (style and sound)
- If more than 1 excerpt required, feel free to use multiple snare drums (even within 1 excerpt)
- Feel free to bring your own snare drum
- Adjust height

Timpani

- Tuning fork (A, Bb, C) / not a pitch pipe or use of KBD instrument (piano included)
- Be in tune with yourself
- Tune to recording as you go
- Pay attention to muffling that may not be marked in the part but silence / articulation that the orchestra is observing.
- Sticking: Repeated notes (to alternate or not to alternate??)
- Adjust placement of timpani to ensure good beating spots Tune timpani before starting audition / re-check when you get to the timpani portion of the audition
- Timpani stool placement and height adjusted

Tambourine

- Which one are you going to play with - know ahead of time
- Don’t just pick up one
- Stool or chair for knee / fist technique (know ahead of time and HOW) Include this in set-up
- If more than 1 excerpt required, feel free to use multiple tambourines (even within 1 excerpt)
- Beating spot – edge, center, mid
- Implements: Fingers (how many?), Knuckle, Palm
- Feel free to bring your own tambourine or 2

Triangle

- Which one are you going to play with - know ahead of time
- Don’t just pick up one
- To mount or not to mount?
- NEVER mount on a stand (use triangle bar)
• If more than 1 excerpt required, feel free to use multiple triangles (even within 1 excerpt)
• Feel free to bring your OWN Triangle or 2
• Different beaters / triangles have different sound and style
• Different beating SPOTS within a triangle – various articulations, timbres, etc...

MARIMBA
• Which octave? Down an octave? As Written?
• Mallet choice – graduated mallets?
• To Roll or Not to Roll?
• How to handle grace notes?
• How to handle trills?
• Adjust height of marimba

MALLET / STICK / INSTRUMENT CHOICE
• Refer to SOUND and STYLE
• NO Sharing mallets - get your own and maybe instruments too!
• Different mallets AND STICKS for different excerpts (even for passages WITHIN the excerpt)
**XYLOPHONE:**

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

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**Gershwin**  
*Porgy and Bess*  
Opening

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**PORGY AND BESS**  
*Overture*  
By George Gershwin
Xylophone
Gershwin
Porgy and Bess
Introduction
m. 3 to four before figure B
Continued

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

I add this accent as well