Large Ensemble Placement Auditions  
(Percussion)  
FALL 2020

Each semester, all percussion majors are required to audition for placement in large ensembles (orchestra, wind ensemble, and concert band). Approximately one month before the semester begins, students will be given a packet (in PDF form) of standard orchestral/band excerpts for students to prepare on their own. Students will perform these excerpts for a faculty jury consisting of at least 2 percussion faculty members, likely more. The auditions will be screened, meaning the jury will not see, only hear, each performer. The students will receive a score based on their preparation and performance (along with comments) and be placed in ensembles based on the outcome of the studio audition. Those that place higher will have first choice of ensembles over those that place lower. These results are also often used to decide matters such as part assignments, extra performance opportunities, etc.

*During the COVID-19 pandemic, students will record their audition remotely. More specific information will be distributed for those Fall 2020 auditions.*

**Classical Audition Material**

**Snare Drum**
- Etude IV from *Recital Solos for Snare Drum* by Garwood Whaley
- *Scheherazade* (mvt IV) by Nikolai Rimsky-Korsakov (P-U only)
- *Lt. Kije* by Sergei Prokofiev (measures 1-12 only)

**Xylophone**
- *Porgy and Bess* by George Gershwin (bracketed section only)
- *Appalachian Spring* by Aaron Copland (bracketed section only + the next downbeat)

**Tambourine**
- *Carnival Overture* by Antonin Dvorak (two bracketed sections - opening/ending)
- *Petrushka* by Igor Stravinsky (two bracketed sections)

**How to Properly Prepare an Excerpt 101**

First, listen to at least three different versions of each work in its original form (no arrangements, transcriptions, alternate versions, etc). Make note of any important information such as tempo, dynamics, timbre (mallet choices), articulation (especially important for timpani, cymbals, etc), groove, phrasing, and so on. If you find different interpretations choose the way you will play based on what is most often heard and/or personal preference. Try to listen to reputable recordings (ie, Philadelphia Orchestra, New York Philharmonic, Berlin Philharmonic, etc). The second step is to learn the excerpts methodically and meticulously. There is no room for error in an orchestral audition! During this time period it is important to address technical concerns you may have with your playing. Take a look inside your playing and see what is stopping you from playing a certain passage perfectly (then FIX IT!). Finally, begin playing along to your favorite recording all the while trying to carefully match your playing into the orchestra and with the recorded percussionist. Repeat all steps and attack from all angles in order to produce the most flawless performance possible.
Practice the tied rolls and syncopations slowly, counting the basic eighth note pulse. Be sure to phrase each bar in groups of two and three or three and two in order to produce a continuous rhythmic flow. If necessary, mark each group.
Fourth Movement

Snare Drum (Tambur Piccolo)

Allegro molto

Recit. Lento

Allegro molto e frenetico

Vivo

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CARNIVAL OVERTURE

Antonín Dvořák
(1841-1904)

Triangle

Allegro  \( \text{d} = 132 \)

-39-
Poco più mosso

secco = dry, short.
(snare drum)

sempre sim.

shake thumb shake thumb

Tempo di rigore
non accelerando!

Tacet until
For continuing

Meno mosso
(1st trumpet)

(English horn)

(xylophone)

Ending for concert performance

11) Hold the tambourine close to the floor and let it fall flat.