Large Ensemble Placement Auditions  
(Percussion)  

SPRING 2021

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 auditions.*

### Classical Audition Material

**Snare Drum**
- Long Roll (30-45 seconds; ppp to FFF to ppp)
- Nielsen - *Clarinet Concerto* (marked excerpt)  
- Prokofiev - *Peter and the Wolf* (marked excerpt)

**Marimba**
- Bach - *Partita No. 1 in E Major (Prelude)* (marked excerpt)

**Xylophone**
- Kabalevsky - *Colas Breugnon* (marked excerpt)

**Timpani**
- Beethoven - *Symphony No. 5* (marked excerpt - transition from mvt III into mvt IV)

**Cymbals**
- Rachmaninoff - *Piano Concerto No. 2* (marked excerpt)

**Tambourine**
- Rimsky-Korsakov - *Capriccio Espagnol* (marked excerpts)

**Triangle**
- Brahms - *Symphony No. 4, mvt III* (all)

### 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.
Poco più mosso

rall.

Un poco meno

Cadenza
PARTITA No. 3
in E major, S. 1006

Preludio

Bach
PIANO CONCERTO No. 2

Piatti

Gran cassa

I. II. - TACET

III.

Allegro scherzando $d = 116$

Moderato $d = 72$  \( \textit{dim e rit.} \)

Allegro scherzando \( \textit{(Moto primo)} d = 116 \)

Presto $d = 126$

\( \textit{acceler.} \)

\( \textit{ritard.} \)

\( \textit{pp} \)

\( \textit{f} \)

\( \textit{Meno mosso} \)

\( \textit{rit.} \)

\( \textit{dim e rit.} \)

\( \textit{Meno mosso} \)

\( \textit{pp} \)

\( \textit{acceler.} \)

© Copyright 1901 by Hawkes & Son (London) Ltd., Copyright Renewed. Used by permission of Boosey & Hawkes, Inc.
Symphony No. 4
in E minor, Op.98

Johannes Brahms

I. Allegro non troppo: TACET
II. Andante moderato: TACET

III. Allegro giocoso

Triangle

Trgl.

[Music notation]

[Explanation of notation and dynamics]