

Large Ensemble Placement Auditions (Percussion)

SPRING 2022

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, ensemble tour personnel, etc.

Classical Audition Material

All excerpts are from Tchaikovsky's *The Nutcracker* (full version, not the suite)

Snare Drum

No. 7 Scene (all)

Bells

No. 9 Valse des Flocons de Neige (E to the end)

Timpani

No. 15 Valse Finale (8 before H to the end)

Cymbals

No. 12 Divertissement: e) Les Mirlitons (C to E)
Coda (17 before C to the end)

Triangle

No. 13 Valse des Fleurs (L to the end)

Tambourine

No. 12 Divertissement: d) Trepak (all)

Ratchet

No. 5 Scene et Danse du Gross-Vater (8 before C to 8 after C)

Castanets

No. 12 Divertissement: a) Le chocolat (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), feel, phrasing, and so on. If you find different interpretations choose the way you will play based on what is most often heard or expected (and secondly, 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 the way you would like. Fundamental skills are paramount in successfully preparing such an audition. Finally, begin playing along to your favorite recordings while trying to carefully fit your playing into the orchestra. This is an important step not to be skipped. Repeat all steps and approach each passage from as many different angles as possible.

No. 7 Scene

Allegro vivo $\text{♩} = 144$

(Cannon cue)

Oboe 1

Pochissimo più mosso $\text{♩} = 152$

A

6 Small Snare Drum

25

Tamtam

33

41

B

47

56

61

C

2

2

Musical notation for measures 61-70. Measure 61 features a triplet of eighth notes with a dynamic of *p*. The music continues with various dynamics including *ff* and rests.

70

Musical notation for measures 70-77. Measure 70 starts with a dynamic of *ff*. A 'Tamtam' section is indicated in measure 73. Dynamics range from *ff* to *p* and *mf*.

78

Musical notation for measures 78-85. Dynamics include *f*, *p*, *ff*, and *p* with various accents and slurs.

86

Musical notation for measures 86-91. Dynamics include *f*, *p*, and *ff*.

92

D

2

22

Musical notation for measures 92-99. Measure 92 starts with a dynamic of *ff*. The music concludes with a dynamic of *ff*.

Timpani and Percussion

No. 9 Valse des Flocons de Neige

16

E

Glockenspiel

133

Musical notation for measures 133-141. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a series of chords, each followed by a triplet of eighth notes. The dynamic marking is *mf*.

142

Tim
Triangle

poco cresc.

f

f 3 3 3 3 3

150

5

6

f 3 3 3 3 3 3

F

165

Timpani

Gk *p* w/ *no* *cash*
Triangle

p 3

3

3

3

3

3

171

poco cresc.

poco cresc.

177

G

mf

dim.

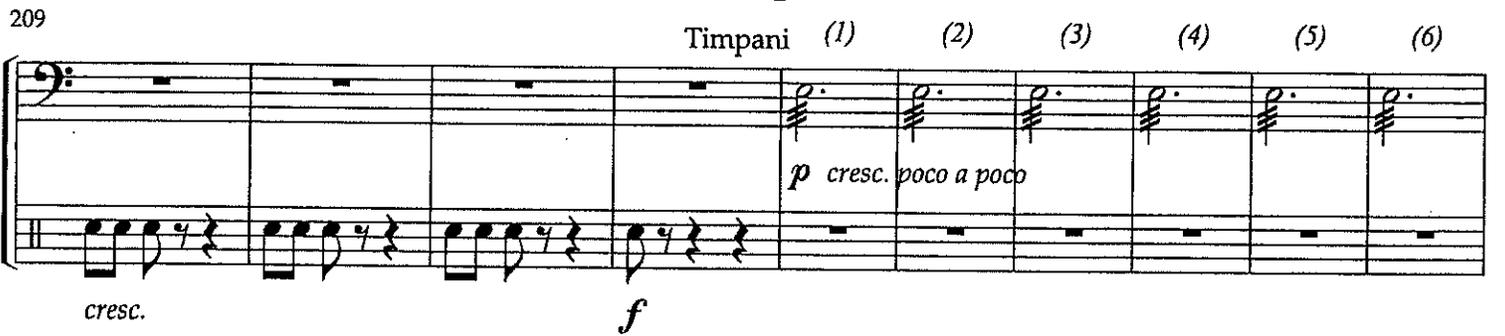
Glockenspiel

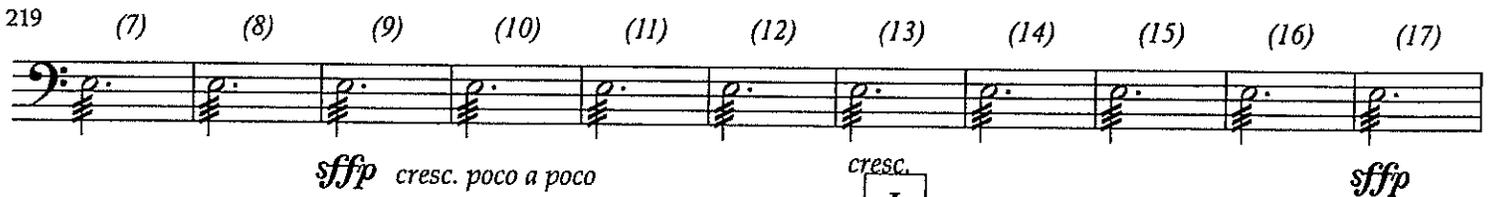
mf

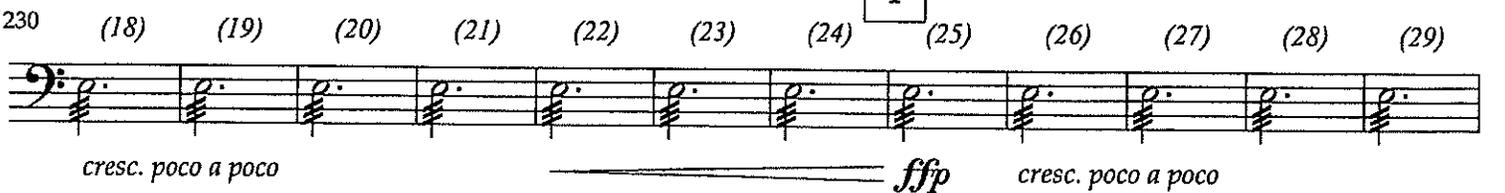
184  *poco cresc.*

192  *f* *p*
Timpani muta D to E
Triangle

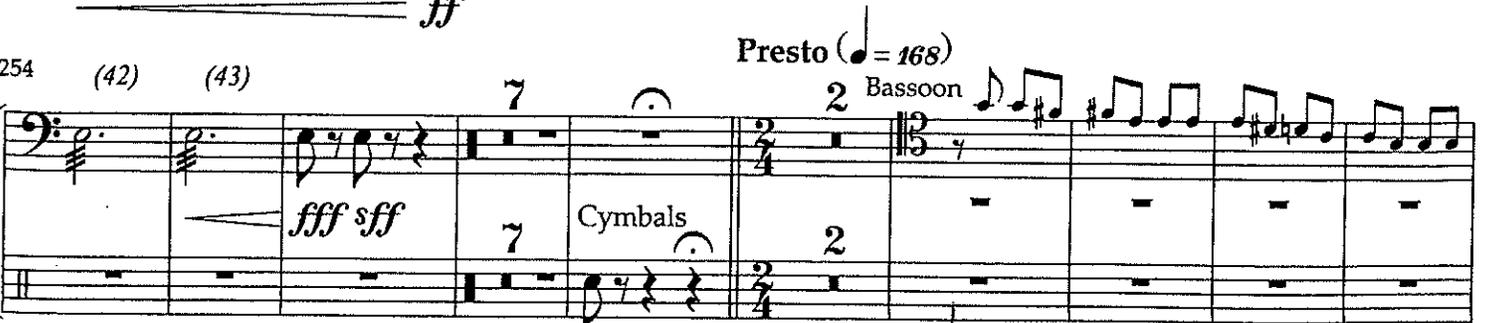
200  *poco cresc.*
H (GK)

209  *cresc.* *f*
Timpani (1) (2) (3) (4) (5) (6)
p cresc. poco a poco

219 (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17)
 *ffp cresc. poco a poco* *cresc.* **I** *ffp*

230 (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29)
 *cresc. poco a poco* *ffp cresc. poco a poco*

242 (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41)
 *ff*

254 (42) (43)  *fff sff* *fff*
Presto (♩ = 168)
Bassoon
Cymbals

fff *crash cym* →

1 1 1 22 II 1mpau

320

321

322

fff *fff* *Vita* *ff*

Cymbals 7 1 22 11 *ppp cresc.*

323

324

325

ff Cymbals *pp cresc.* *ff*

ff

326

327

328

329

330

331

ff *ff*

343 **Poco meno** (♩ = 144)

Glockenspiel
8va al fine

Vlc.

353

M

365

366

367

368

369

370

371

372

373

374

pp *pp*

Timpani and Percussion

374

Musical score for measures 374-383. The score is written for two staves: a bass staff and a treble staff. The key signature is three sharps (F#, C#, G#). The bass staff contains a sequence of notes: G2, G2. The treble staff contains a sequence of chords: G#3-A#3-B#3, G#3-A#3-B#3. A *pp* dynamic marking is present at the end of the treble staff.

384

Musical score for measures 384-398. The score is written for two staves: a bass staff and a treble staff. The key signature is three sharps (F#, C#, G#). The bass staff contains a sequence of chords: G#3-A#3-B#3, G#3-A#3-B#3. The treble staff contains a sequence of notes: G2, G2. A *ff* dynamic marking is present in the treble staff. A '7' is written above the treble staff in measure 398.

399

Musical score for measures 399-408. The score is written for two staves: a bass staff and a treble staff. The key signature is three sharps (F#, C#, G#). The bass staff contains a sequence of chords: G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3, G#3-A#3-B#3. The treble staff contains a sequence of notes: G2, G2. A '3' is written above the treble staff in measure 403. A fermata is placed over the final note in the treble staff.

193

ff

201

H

pp *cresc. poco a poco*

209

fff Cymbals *ff*

217

I

fff add B.D. *fff*

225

232

Timpani muta in F#, C#, D

e) Les Mirlitons

Moderato assai ♩ = 69

2 Flute 1

35 Flute 1

43 Timpani

pp

Cymbals

p

50

56

70 Flute 1

Timpani muta to A, Bb, D

Coda

Vivace assai $\text{♩} = 168$

3 Violin 1 8 A 8

28 Violin 1 Cymbals 14 B 4 Trombone *f*

56 Timpani *ff* *mp* Cymbals (1) (2) (3) (4) (5) (6) (7) *ff* *mp*

65 (8) (9) (10) (11) (12) (13) (14) (15) (16) *cresc.* *f* *mp*

74 C (17) (18) (19) (20) (21) (22) (add B.D.) // 1 Cymbals *cresc.* *ff* *f*

83 Timpani D 1 1 1 1 1

95 (add B.D.) *cresc.* *ff*

Timpani and Percussion

No. 13 Valch. Des Fleurs
muta C to D

L

310

329

342

M

349

to 11/1

d) Trèpak

Timpani: G,D

Tempo di trepak, molto vivace ♩ = 152

A

Violin 1

12 Timpani 1 1

ff Tamb. 1 1

mf

22

f ff 1 ff 1 mf

ff mf

32

B 15 C

ff 15 ff

ff

57

ff

Stringendo

67

(1) (2) (3) (4) (5) (6)

sempre fff

75

Prestissimo sempre fff

(7) (8) (9) (10) (11) (12) (13) (14) (15)

No. 5 Scene et Danse du Gross-Vater

Timpani: G,C

Andante (♩ = 63) (Tempo di Valse)

Violin 1

7 **A** 13 *ritenuto* 2

28 **B** Flute 1 Tempo I *molto riten.*

7 1

39 Andantino (♩ = 76) poco accelerando

2 3 *ritenuto* Tempo I 7

56 Piu Allegro (♩ = 92)

mf *mf*

65 **C** *ritenuto* Tempo I 7

80 *ritenuto* Più mosso Moderato assai Andante

Violin 1 **D** 9 9 4 7 6

9 9 4 7 6

string.

fff

121 L'istesso tempo Più mosso (♩ = 100)

16 Snare Drum 2 3 4 5 6 1 11

ff

Timpani and Percussion
No.12 Divertissement
a) Le chocolat

22

Allegro brillante $\text{♩} = 69$

21

4 Trumpet 1

Piccolo

31

Castenets

37

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

p

cresc.

45

(9)

(10)

(11)

(12)

(13)

(14)

3

3

3

3

3

3

f cresc.

52

Timpani

ff

57

62

Più mosso

68

3

2