Large Ensemble Placement Auditions
(Percussion)

SPRING 2023

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 by the professors in the percussion studio to decide matters such as part assignments, extra performance opportunities (including paid gigs), ensemble tour personnel, etc.

Classical Audition Material

<u>Snare Drum</u>
Ravel: Bolero (repeat 2-bar figure 8 times at *pp*)
Gliere: *Russian Sailor's Dance* (mm. 122 to the end)

<u>Xylophone</u>
Bernstein: *Slava!* (mm. 30-65)

<u>Bells</u>
Respighi: *The Pines of Rome* (mvt 1, all)

<u>Timpani</u>
Beethoven: *Symphony No. 9* (3 bracketed sections)

<u>Cymbals</u>
Tchaikovsky: *Symphony No. 4* (11 after G to the end)

<u>Tambourine</u>
Britten: *Four Sea Interludes* (mvt IV reh. 10-11)

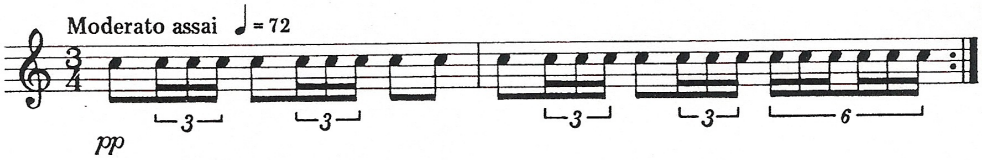
<u>Drumset</u>
Wilson: *The Music Man: No .23 Footbridge Ballet* (all)

How to Properly Prepare an Excerpt 101

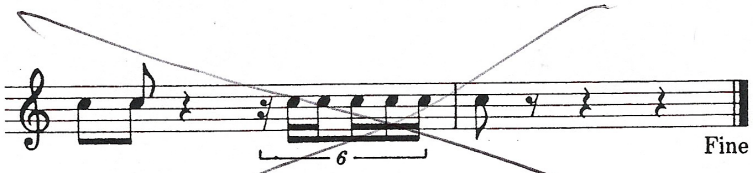
First, listen to at least three different versions of each work in its original form (no arrangements, transcriptions, alternate versions, etc). Make note of any important information such as tempo, dynamics, timbre (mallet choices), articulation (especially important for timpani, cymbals, etc), feel, 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.

BOLERO

RAVEL



Repeat this two-bar phrase for approximately 18 minutes, starting pianissimo making a gradual crescendo throughout until *ffff*ortissimo is reached for the final two bars:



A second snare drum joins in at figure 16 .

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UNIVERSITY OF MINNESOTA
DULUTH

"Russian Sailor's Dance"

№6. Танец советских моряков

("Яблочко")

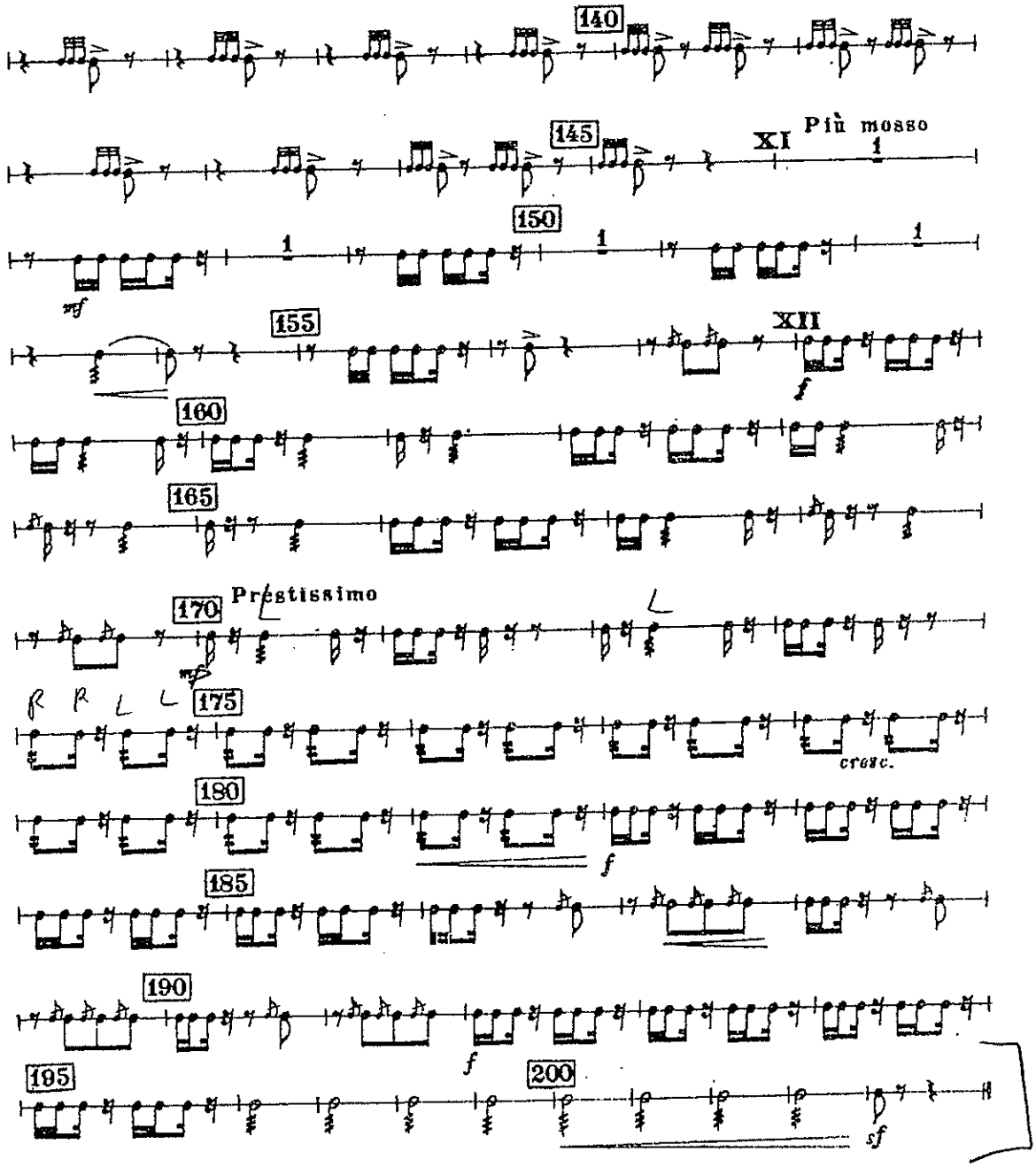
Glier

TAMBURO
Малый барабан

Allegro
T. mil.
mf
cresc.
Pesante
p
f
III Moderato
T.-rino
V Animato
mf
Triang.
Sostenuto poco
Più tranquillo
VIII Più mosso
Triang. T-rino
♩=148
IX Presto
mf
sf
X

TAMBURO

Малый барабан

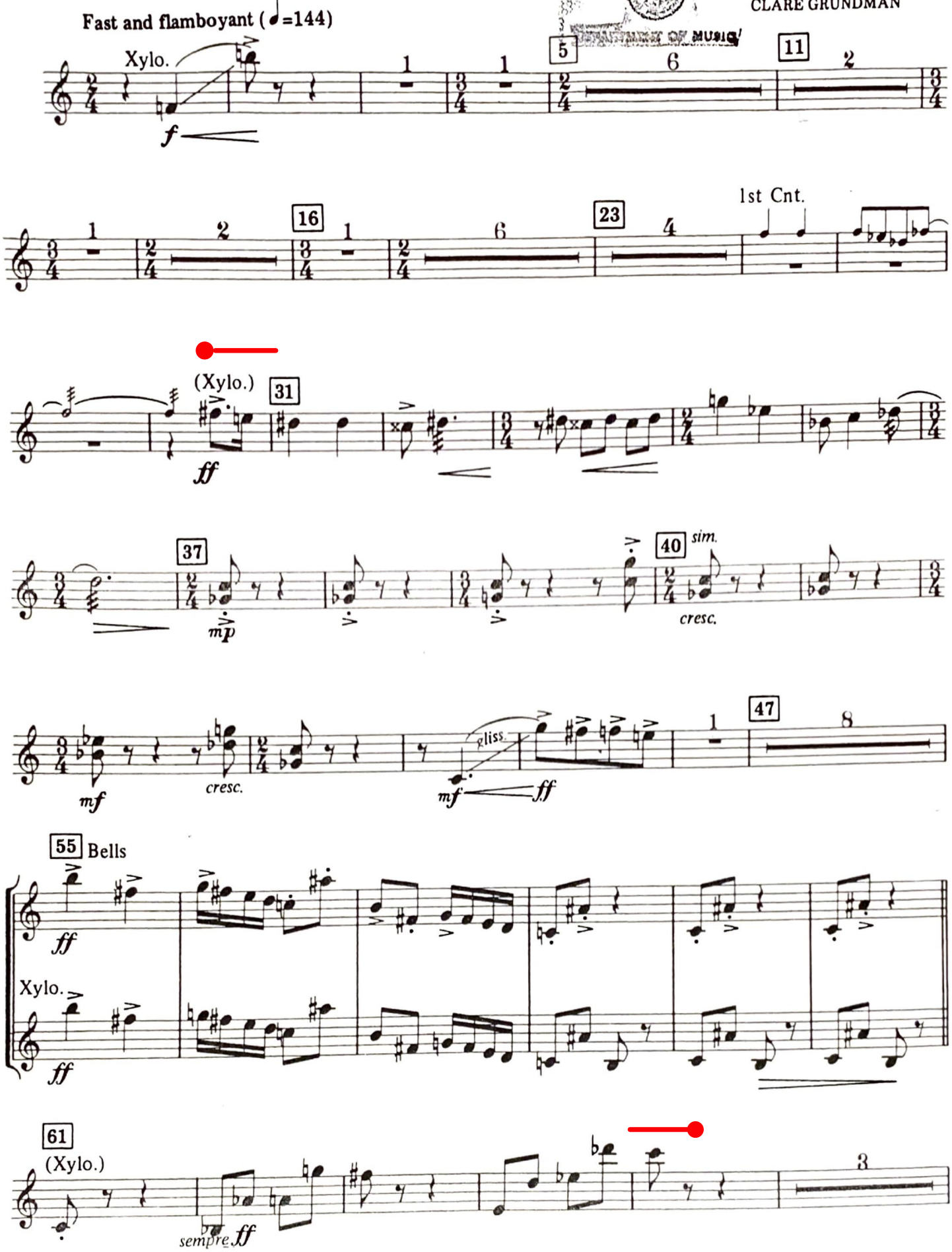


Bells, Xylophone,
Chimes & Vibraphone

SLAVA!
A Concert Overture

Messiah College
DEPARTMENT OF MUSIC

LEONARD BERNSTEIN
Transcribed for Symphonic Band by
CLARE GRUNDMAN



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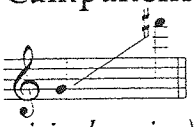
Campanelli



(Original version)

Pines of Rome

I. Pines of the Villa Borghese

O. Respighi
(1879-1936)

Allegretto vivace

ff

ff

mf *cresc.*

ff

f

f

p

f

ff

ff

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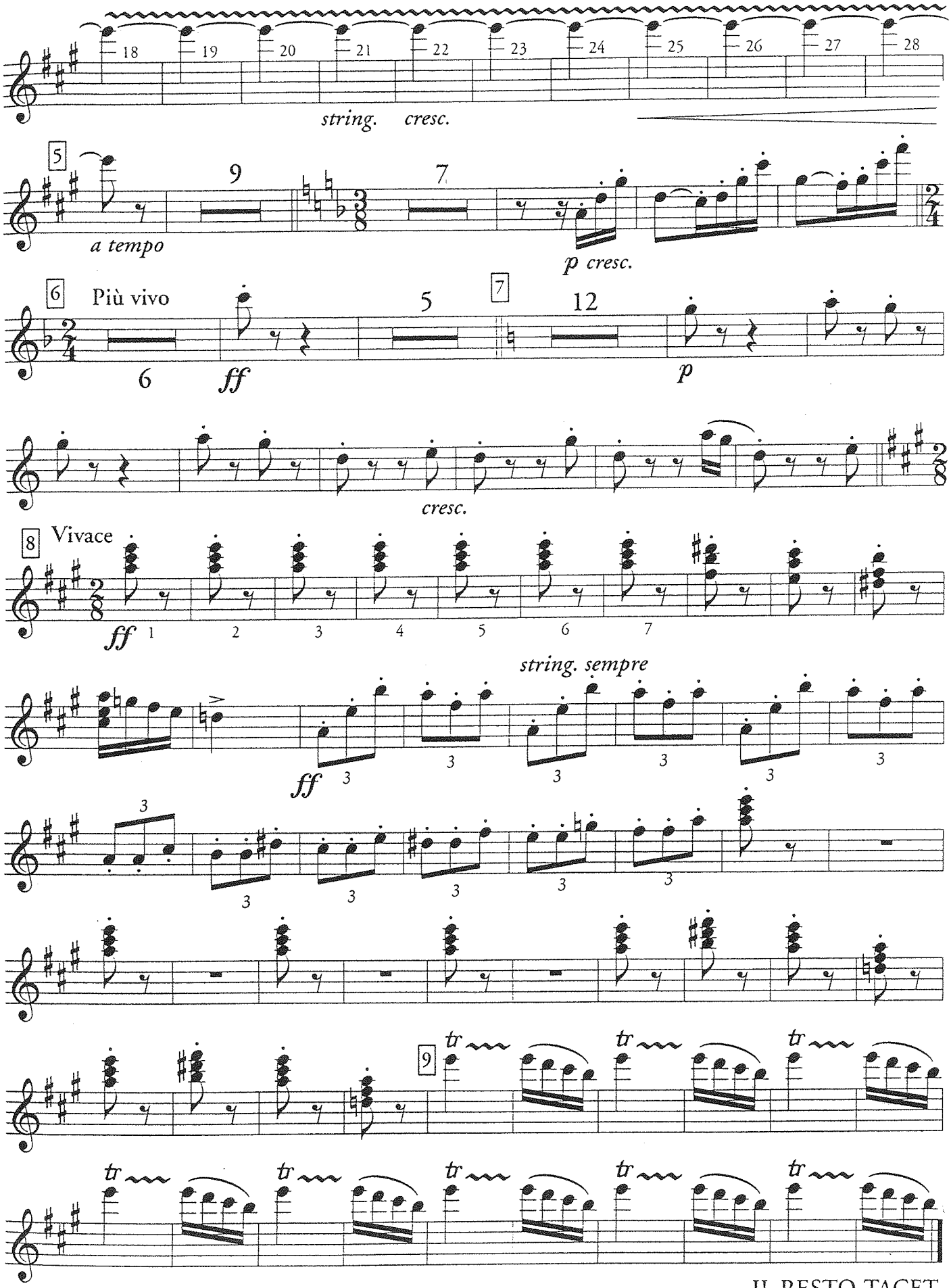


IL RESTO TACET

Symphony No. 9

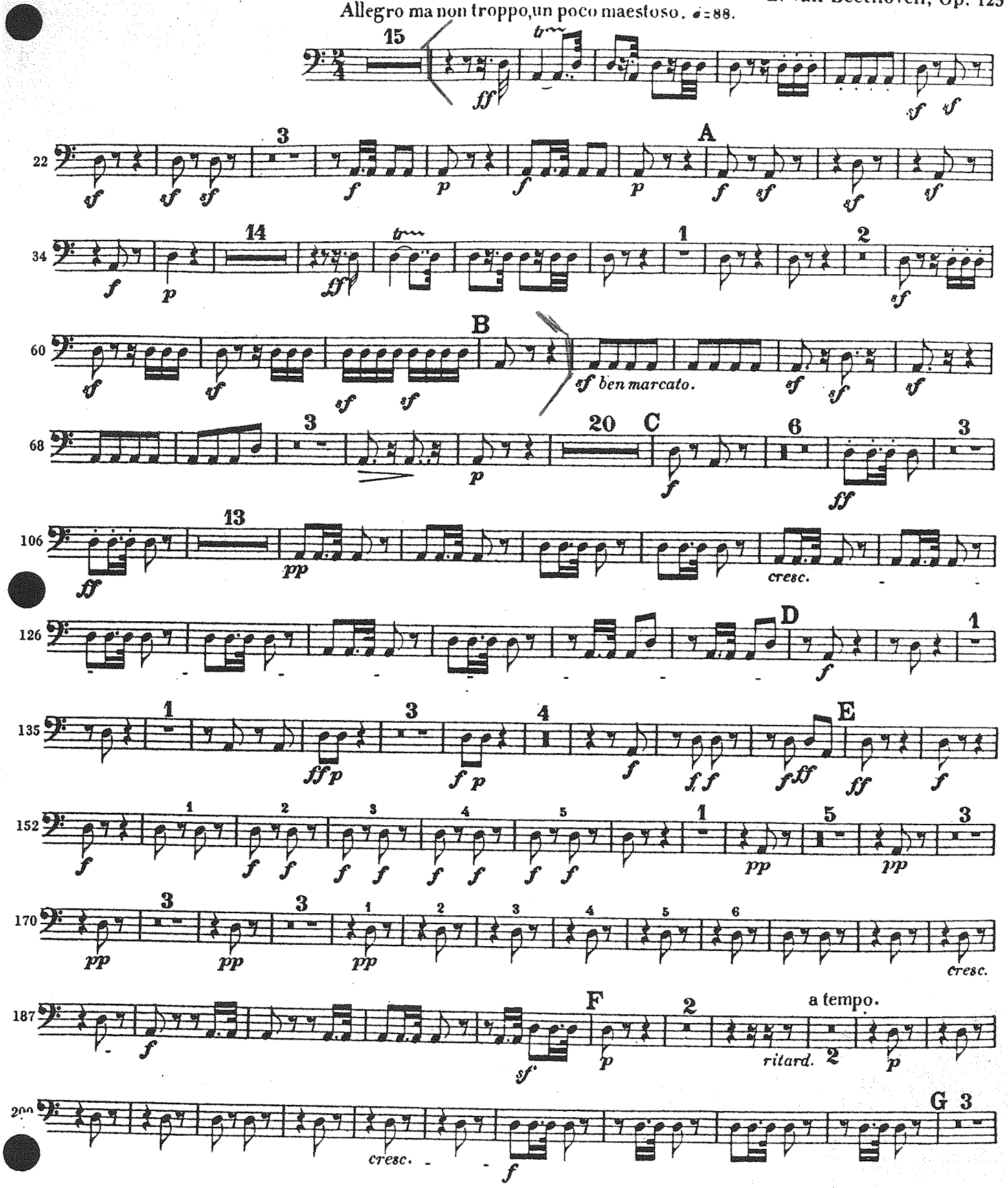
Timpani

TIMPANI

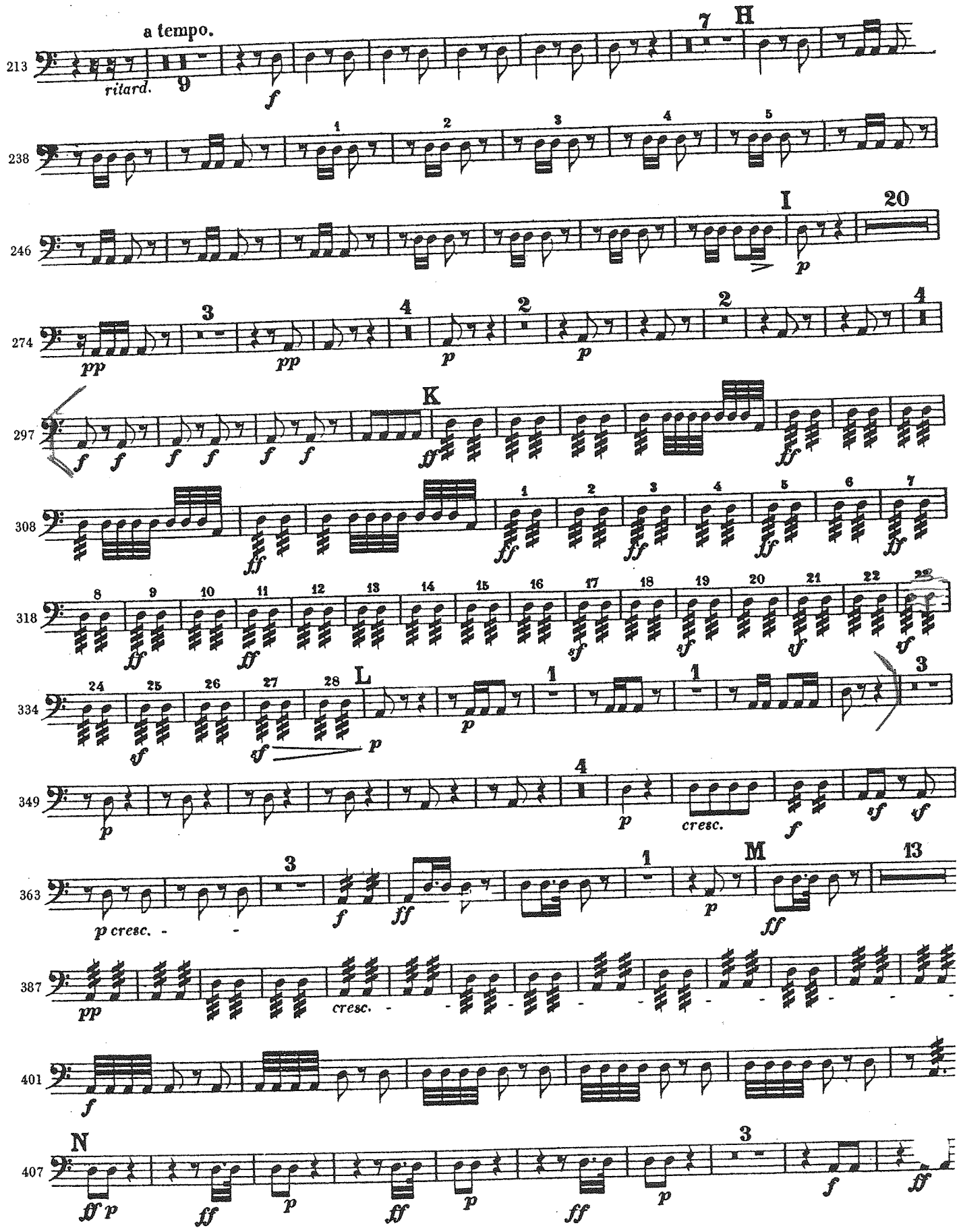
in D. A.

Allegro ma non troppo, un poco maestoso. ♩=88.

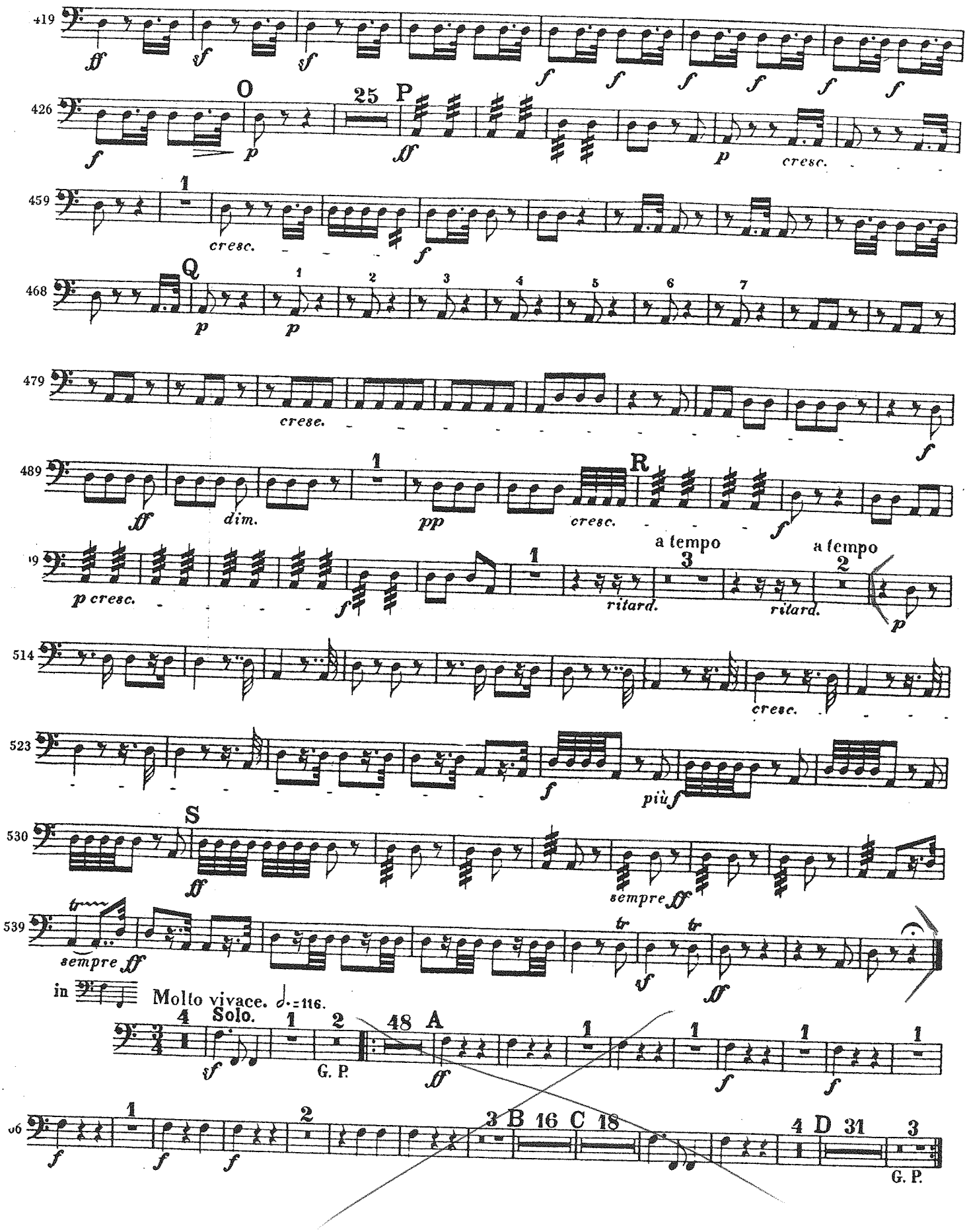
L. van Beethoven, Op. 125



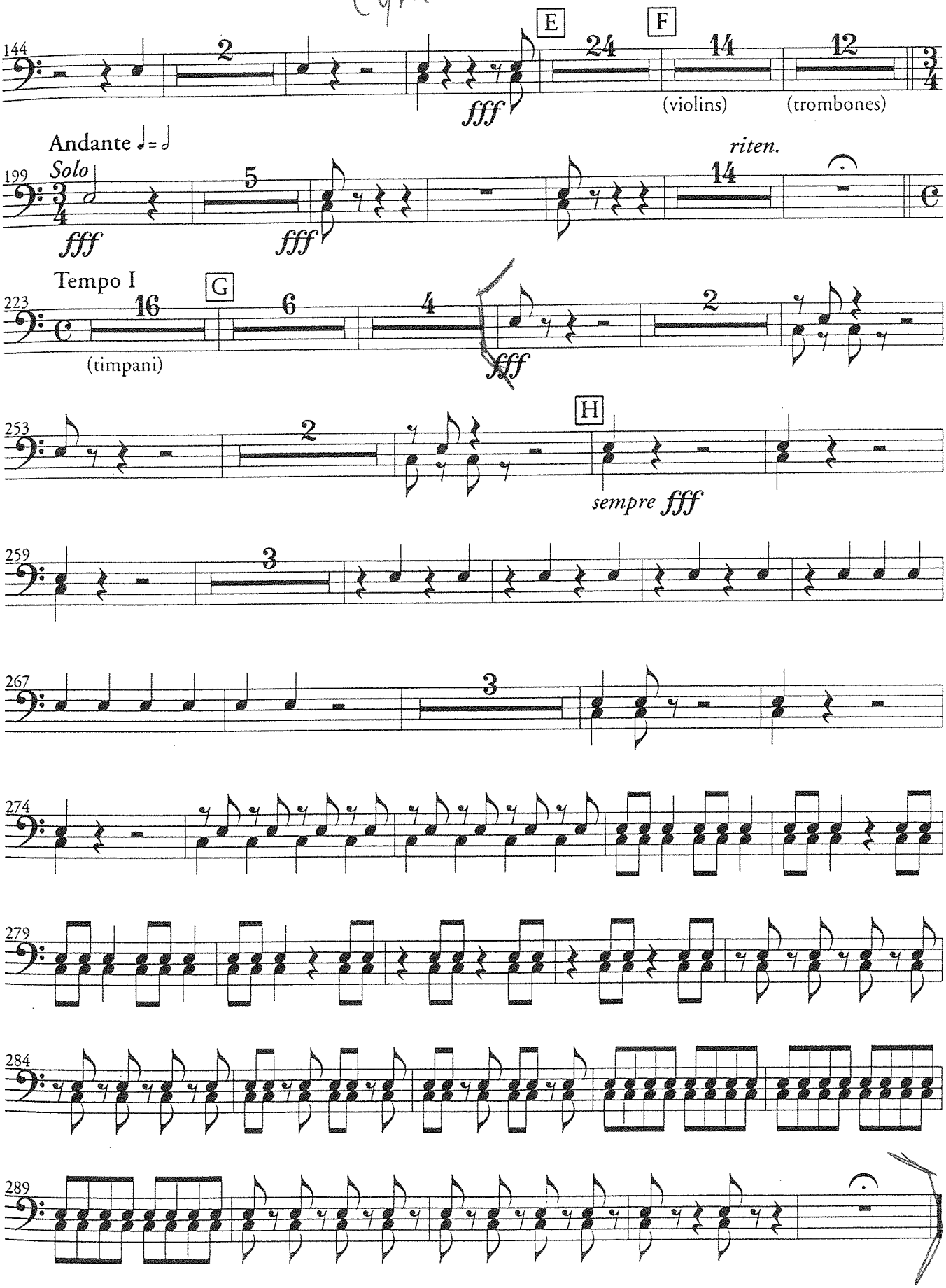
TIMPANI



TIMPANI


419
426
459
468
479
489
519
514
523
530
539
O
P
Q
R
S
25
1
2
3
4
5
6
7
ff
f
p
pp
cresc.
cresc.
cresc.
cresc.
dim.
p cresc.
ritard.
ritard.
a tempo
a tempo
più f
sempre ff
sempre ff
tr
in
Molto vivace. ♩.=116.
Solo.
G. P.
A
B
C
D
48
16
18
31
G. P.

Tchaik 4
Cym


144
E
F
24
14
12
fff
(violins)
(trombones)
Andante ♩= 𝅗𝅥
199
Solo
5
14
riten.
fff
fff
Tempo I
223
16
G
6
4
2
(timpani)
fff
253
2
H
sempre fff
259
3
267
3
274
279
284
289

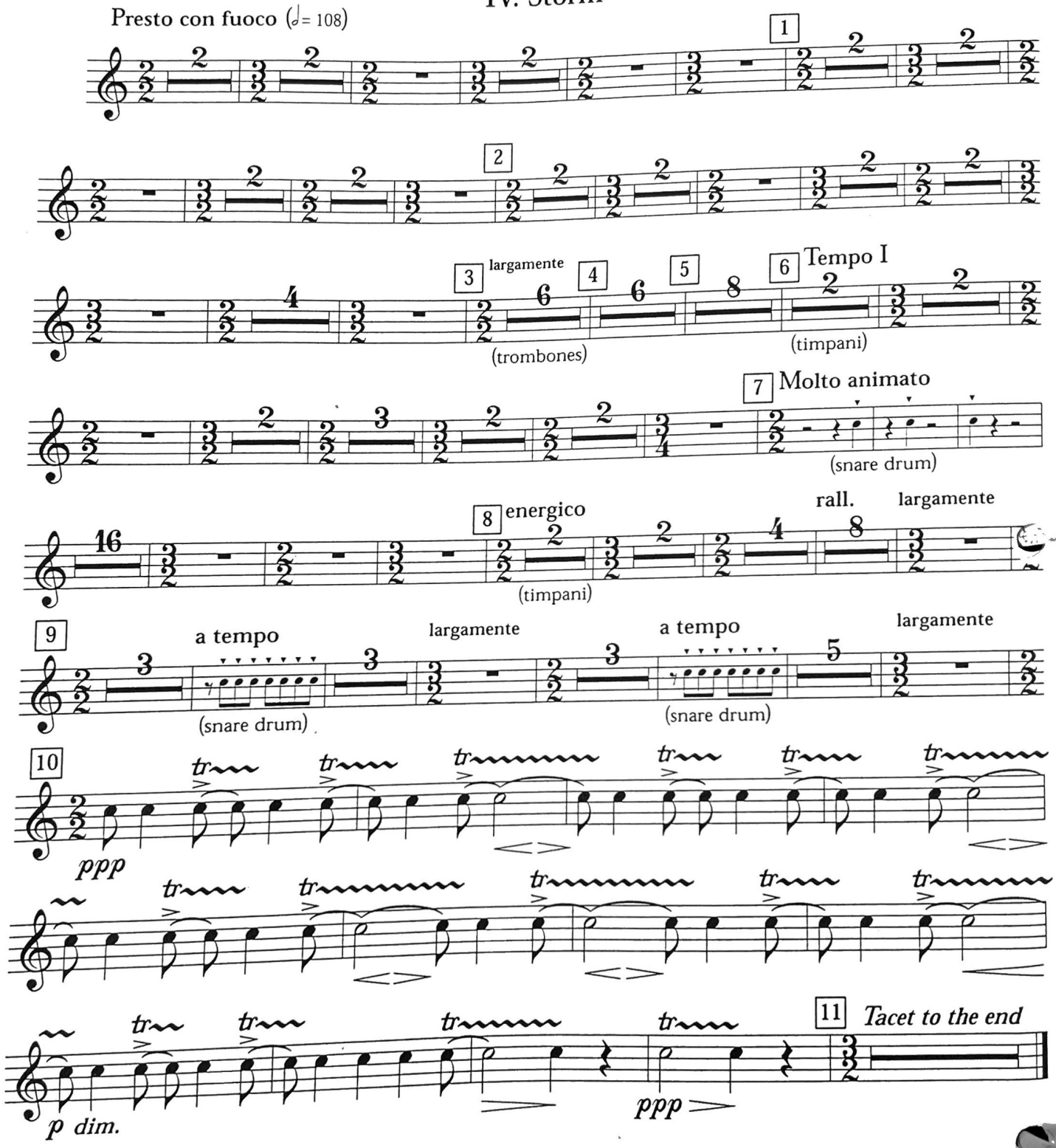
FOUR SEA INTERLUDES

from the Opera "PETER GRIMES"

Tambourine

Benjamin Britten
(1913-1976)

I. - III. TACET
IV. Storm



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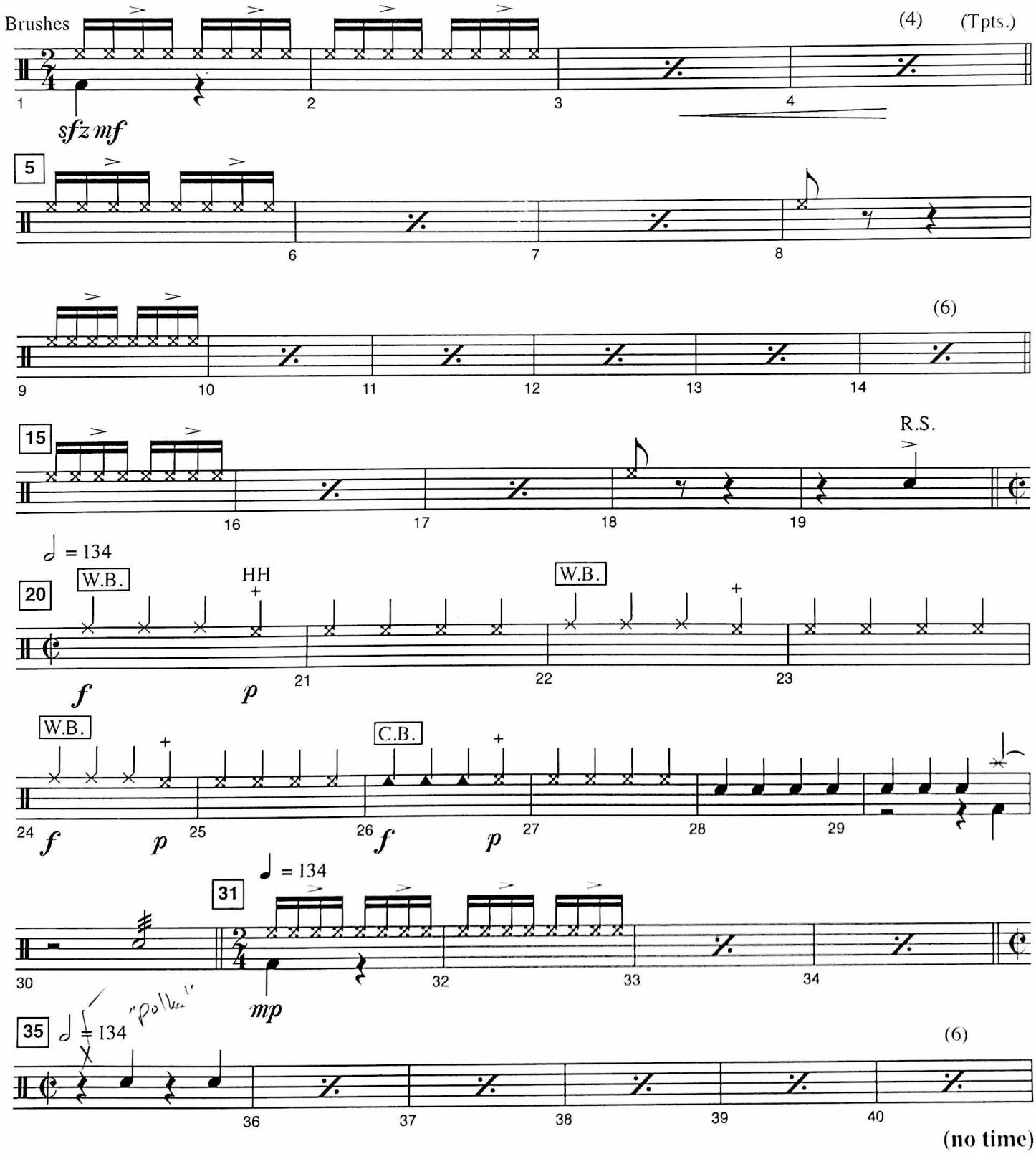
FOOTBRIDGE BALLET

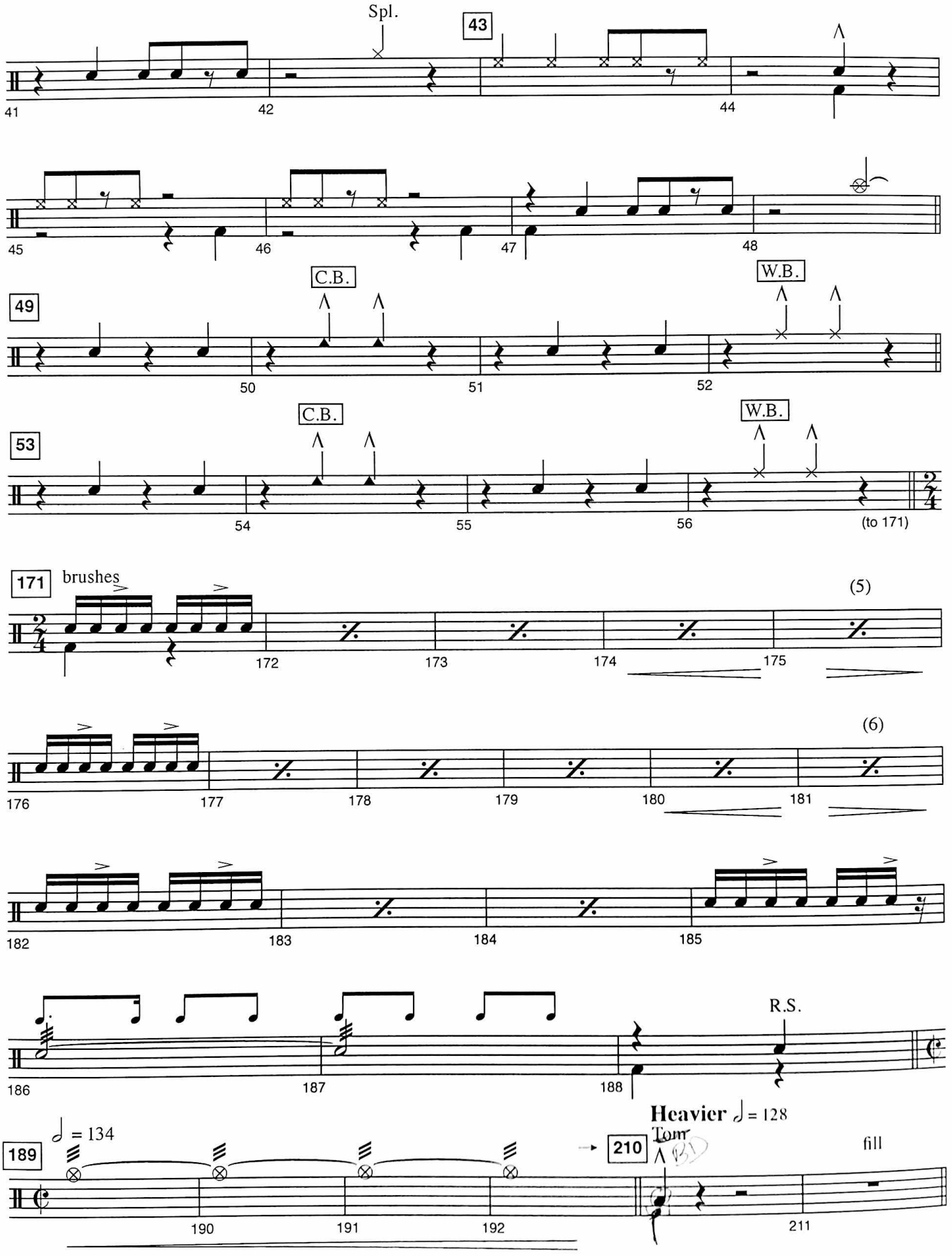
(1/25/22 version)
(INCORPORATED PENCIL EDITS)

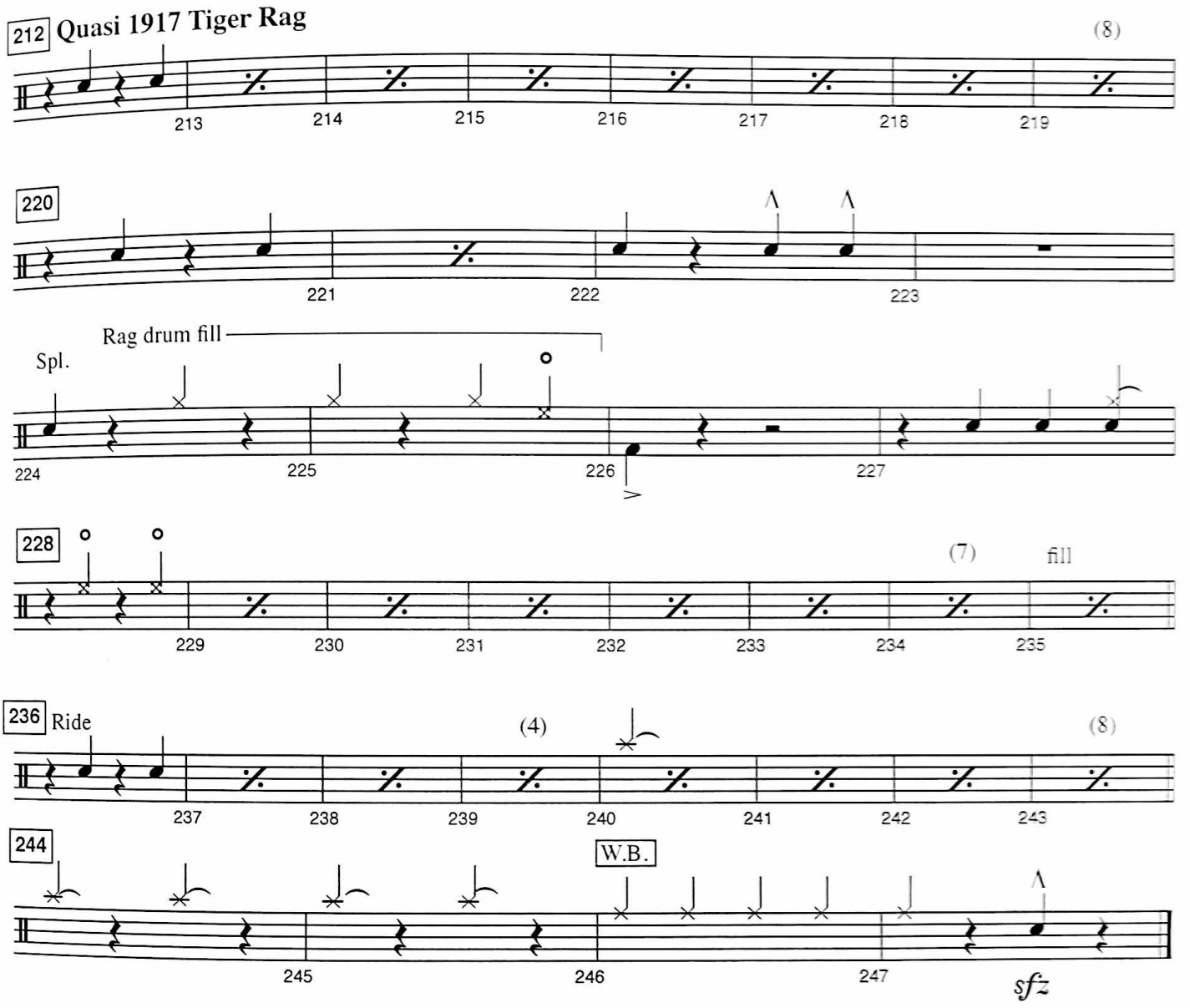
Music and Lyrics by Meredith Willson
Orch. by Jonathan Tunick

open 3

Agitato ♩ = 144




Spl.
43
41
42
44
45
46
47
48
49
C.B.
W.B.
50
51
52
53
C.B.
W.B.
54
55
56
(to 171)
171
brushes
(5)
172
173
174
175
(6)
176
177
178
179
180
181
182
183
184
185
186
187
188
R.S.
189
= 134
190
191
192
Heavier = 128
210
Tom
fill
211


212
Quasi 1917 Tiger Rag
(8)
213
214
215
216
217
218
219
220
221
222
223
Rag drum fill
Spl.
224
225
226
227
228
(7)
fill
229
230
231
232
233
234
235
236
Ride
(4)
(8)
237
238
239
240
241
242
243
244
W.B.
245
246
247
sfz