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

Snare Drum
Ravel: Bolero (repeat 2-bar figure 8 times at pp)
Gliere: Russian Sailor’s Dance (mm. 122 to the end)

Xylophone
Bernstein: Slava! (mm. 30-65)

Bells
Respighi: The Pines of Rome (mvt 1, all)

Timpani
Beethoven: Symphony No. 9 (3 bracketed sections)

Cymbals
Tchaikovsky: Symphony No. 4 (11 after G to the end)

Tambourine
Britten: Four Sea Interludes (mvt IV reh. 10-11)

Drumset
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

Moderato assai \( \text{ff} \) 72

Repeat this two-bar phrase for approximately 18 minutes, starting pianissimo making a gradual crescendo throughout until \( \text{ffff'} \) fortissimo is reached for the final two bars.

A second snare drum joins in at figure 16.

TAMBURO
Малый барабан

Прикрепленный текст: Prestissimo
Pines of Rome
O. Respighi
(1879-1936)

I. Pines of the Villa Borghese

Allegretto vivace

FOUR SEA INTERLUDES
from the Opera "PETER GRIMES"

Tambourine

Presto con fuoco (\( \text{j} = 108 \))

I. - III. TACET

IV. Storm

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FOOTBRIDGE BALLET

(1/25/22 version)

Music and Lyrics by Meredith Willson
Orch. by Jonathan Tunick

Drums
Wood Block
Temple Blocks
Cowbell

Agitato $\dot{=} 144$

(4) (Tpts.)

(sfz mf)

(6)

$\dot{=} 134$

W.B.

f p

20

21 22 23

W.B.

24 25 26 27

C.B.

31 $\dot{=} 134$

30

32 33 34

35 $\dot{=} 134$

36 37 38 39 40

(no time)

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