Large Ensemble Placement Auditions
(Percussion)

FALL 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, ensemble tour personnel, etc.

Classical Audition Material

Snare Drum
- Rimsky-Korsakov - *Capriccio Espagnol,* mvt. III - IV (bracketed excerpts)
- Sousa - *Stars and Stripes Forever* (first page, no repeats)

Xylophone
- Shostakovich - "Polka" from *The Golden Age* (two bracketed excerpts)

Vibraphone
- Tyzik - *Riffs* (m. 177-193)

Marimba
- Nelson - *Rocky Point Holiday* (two measures before reh. 15 - reh. 20)

Timpani
- Hindemith - *Symphonic Metamorphosis* (mvt. II Turandot, Scherzo - <u>entire mvt</u>)

Cymbals
- Mussorgsky - *A Night on Bald Mountain* (bracketed excerpt)

Tambourine
- Bizet - *Carmen, Act II, No. 11* (two bracketed excerpts)

Bass Drum
- Stravinsky - *The Rite of Spring* (reh 72 - reh 80)

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.

K 469CAP

Capriccio espagnol.

Tamburo.

I. Alborada.

N. Rimsky-Korsakow, Op. 34.

Vivo e strepitoso.

13 A 13 B 14 C 31

attacca

II. Variazioni.

Andante con moto.

21 D 19 E

Poco meno mosso.

28 20

Tempo I.

13 F 15 G 8 3

rit.

attacca

III. Alborada.

Vivo e strepitoso.

f

3 3 3 3 3 3

H 12 I

f

3 3 3

3 3 3 K 29

Cassa Piatti.

f

30

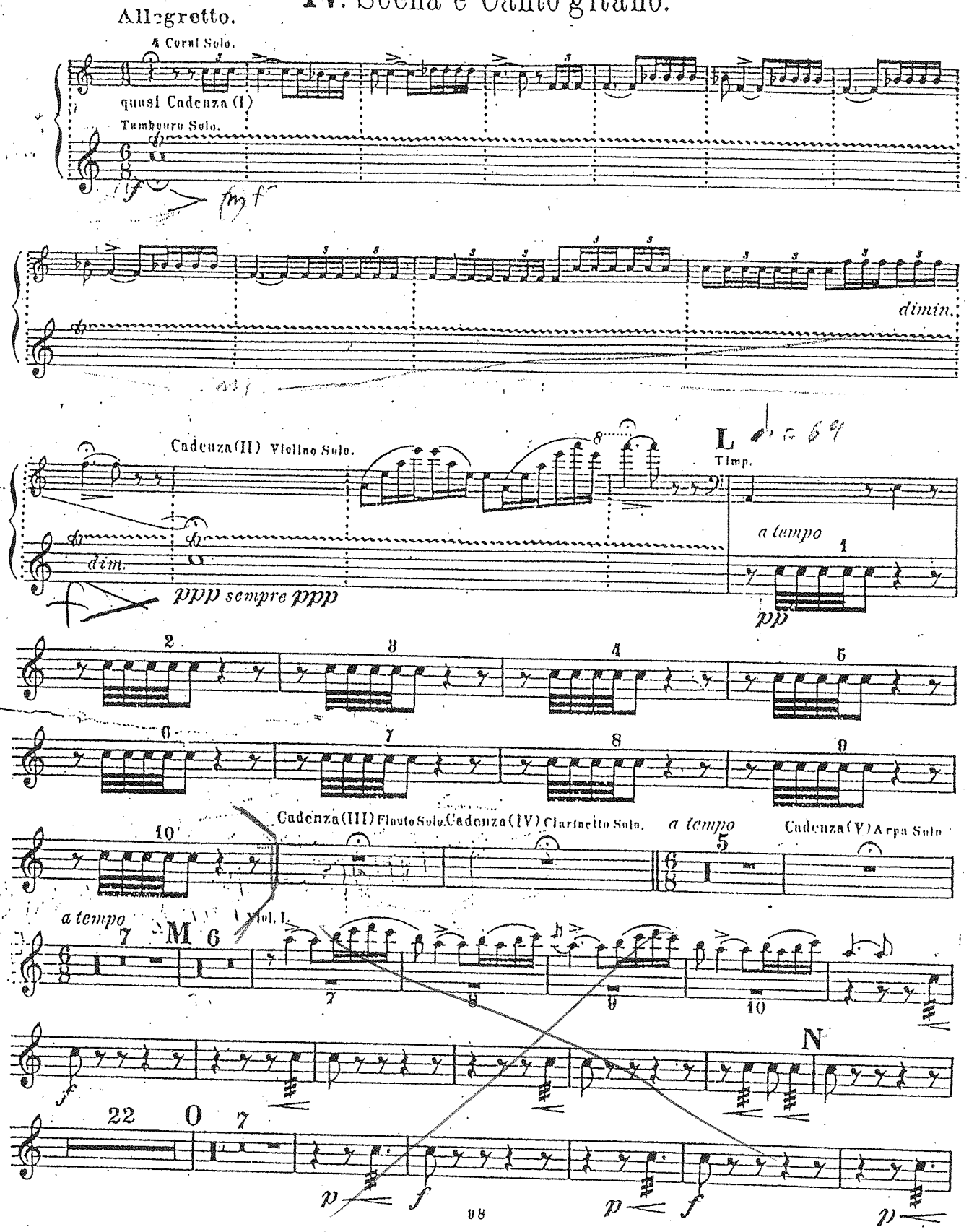
attacca

EDWIN F. KALMUS
P. O. Box 476, Scarsdale, New York

UNIVERSITY OF TEXAS SYMPHONY ORCHESTRA

Tamburo.

IV. Scena e Canto gitano.

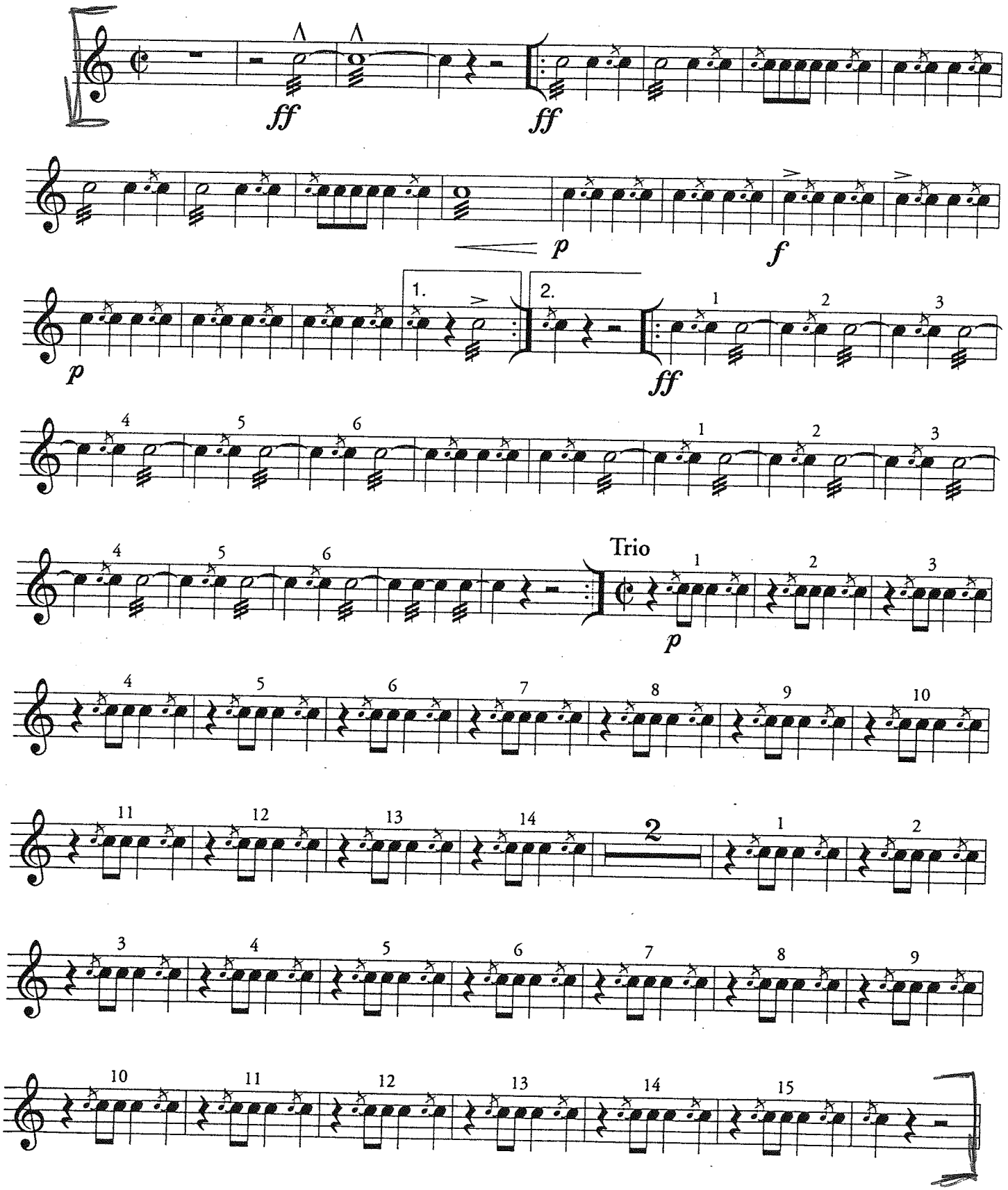


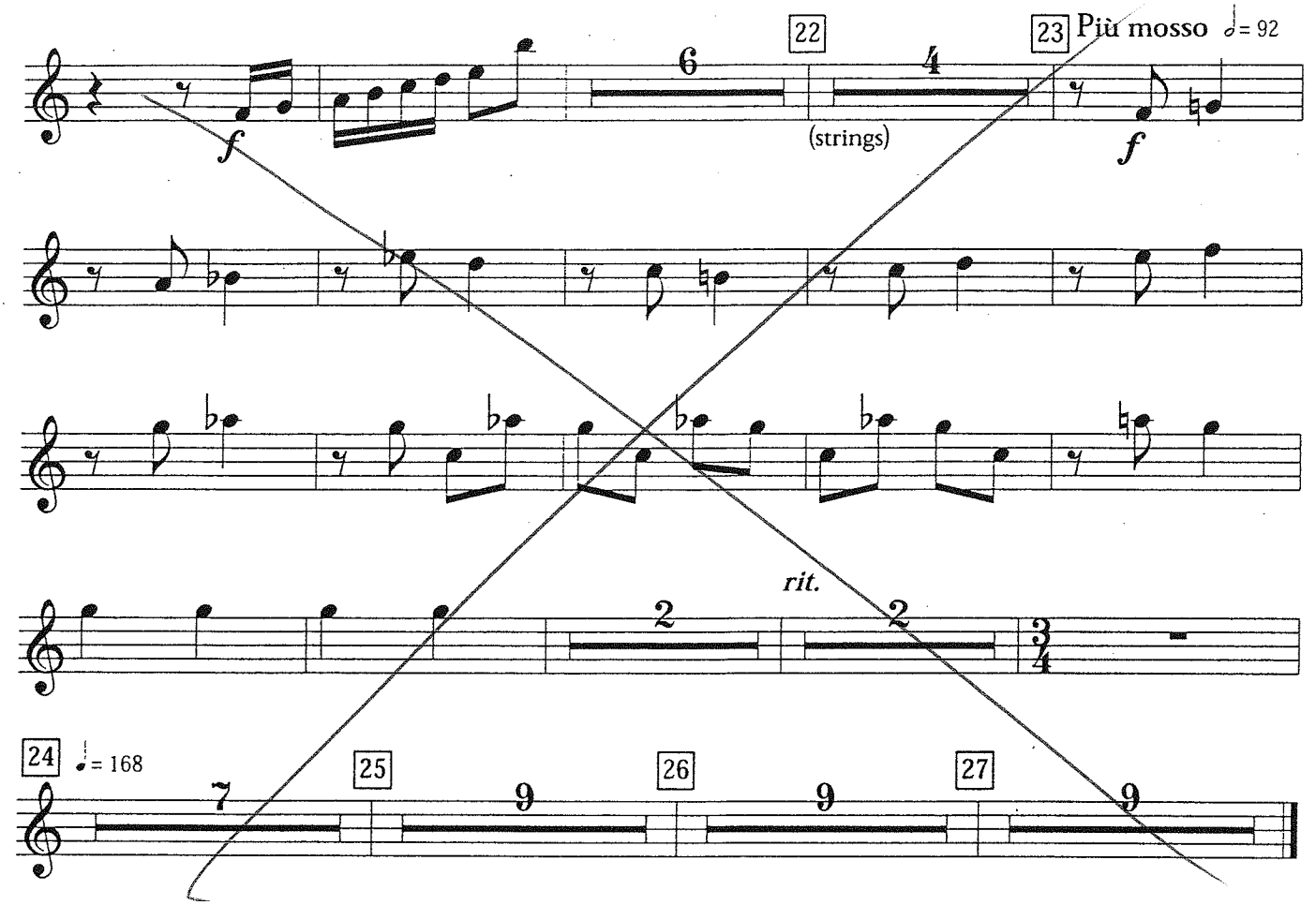
THE STARS AND STRIPES FOREVER

MARCH

Small drum

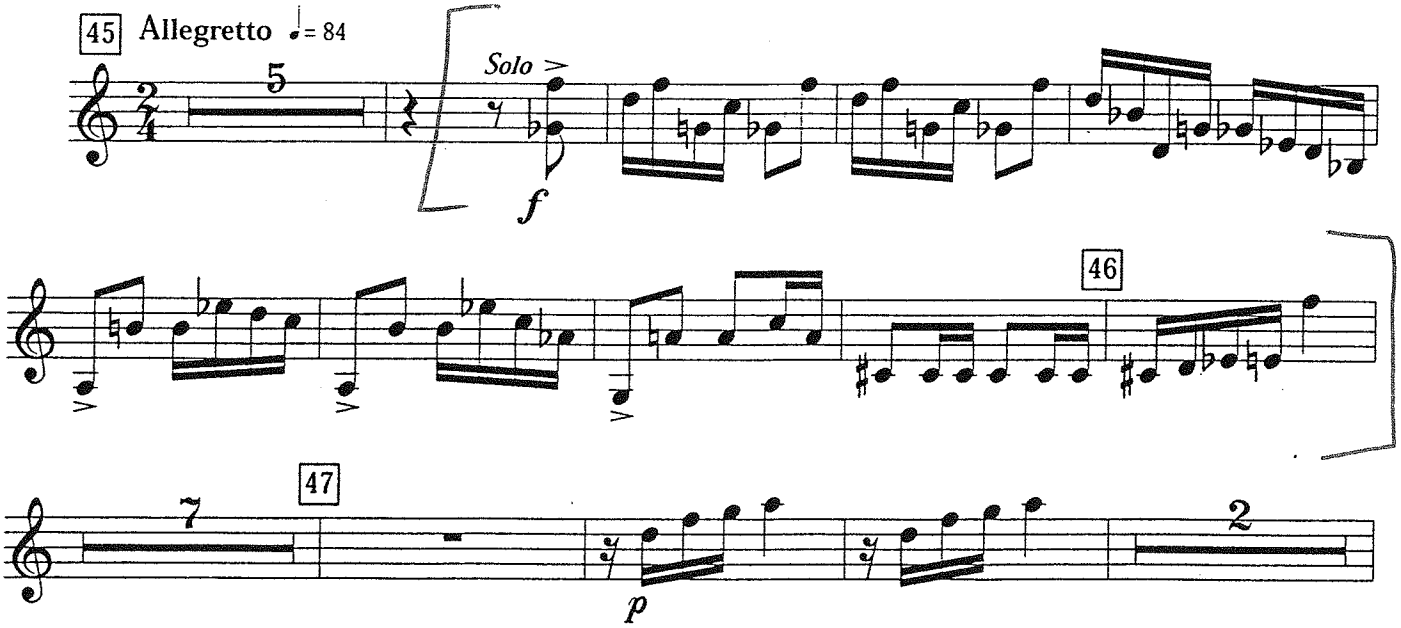
John Philip Sousa
(1854-1932)

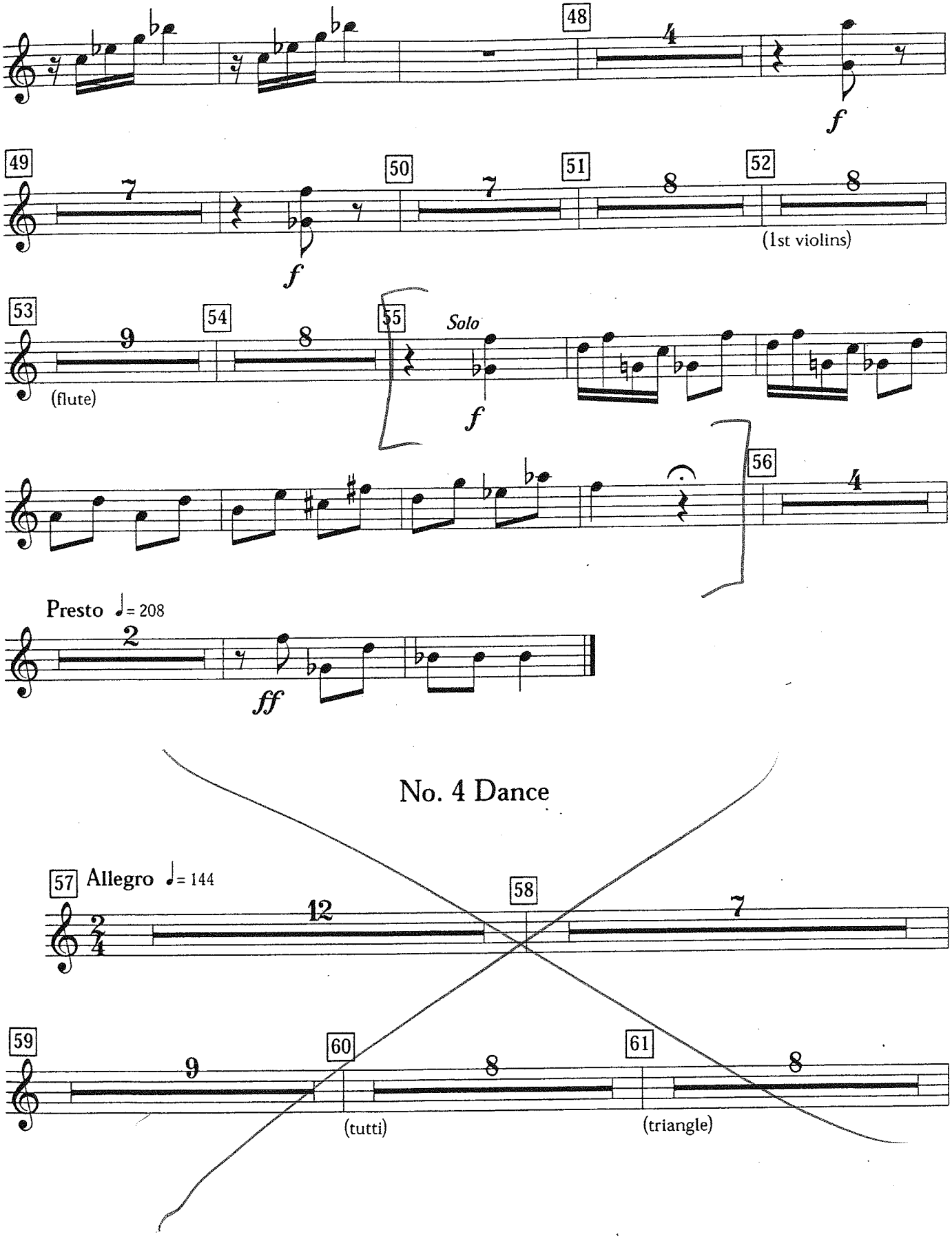




No. 2. TACET

No. 3 Polka



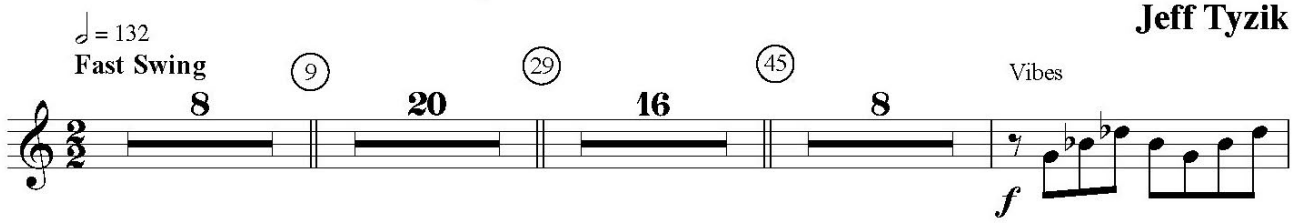

48
4
f
49
7
f
50
7
51
8
52
8
(1st violins)
53
9
(flute)
54
8
55
Solo
f
56
4
Presto ♩= 208
2
ff
No. 4 Dance
57 Allegro ♩= 144
12
58
7
59
9
60
8
(tutti)
61
8
(triangle)

Vibes
Xylophone

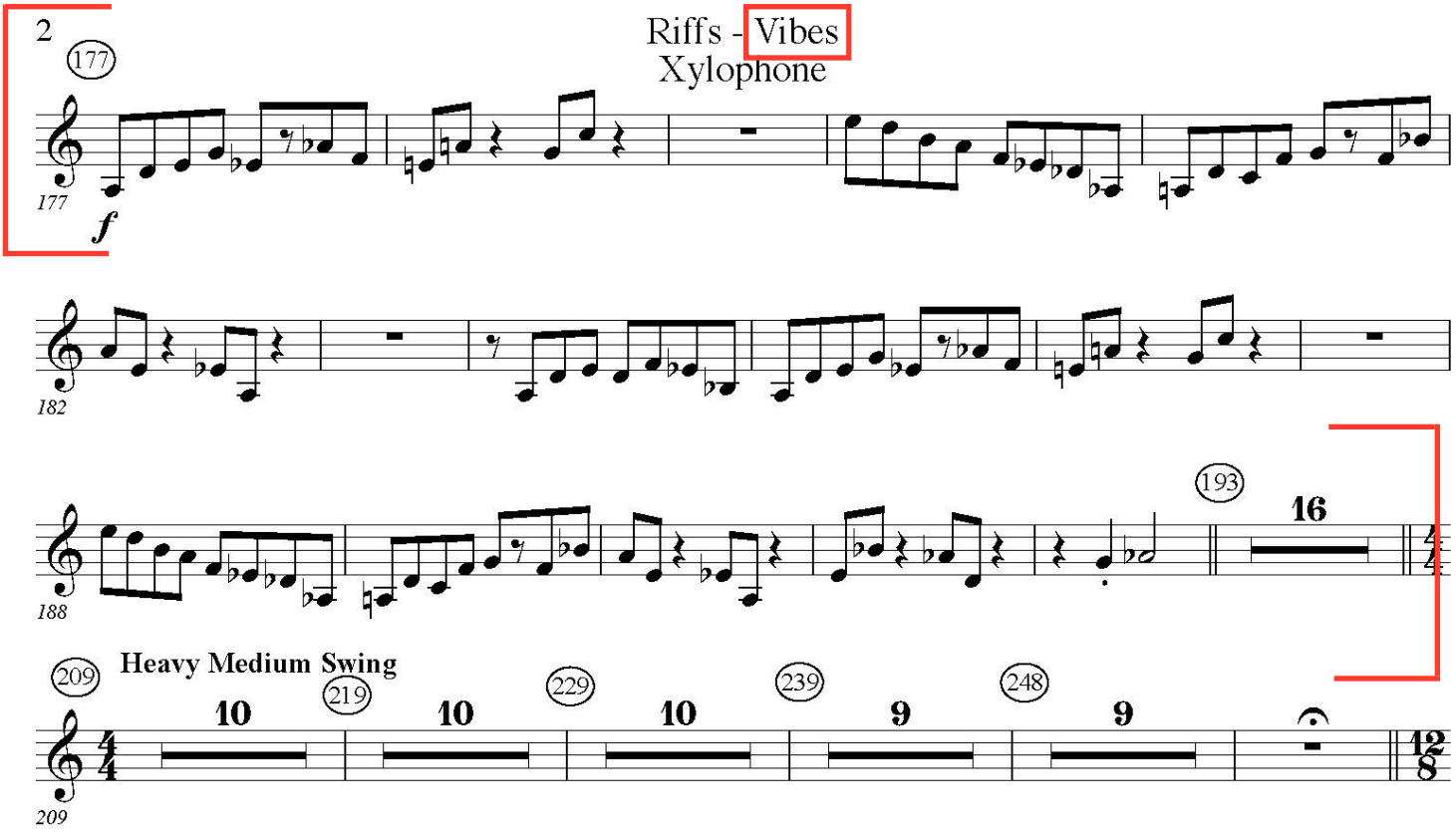
RIFFS

(for Michael Burritt)

Jeff Tyzik



Riffs - Vibes
Xylophone

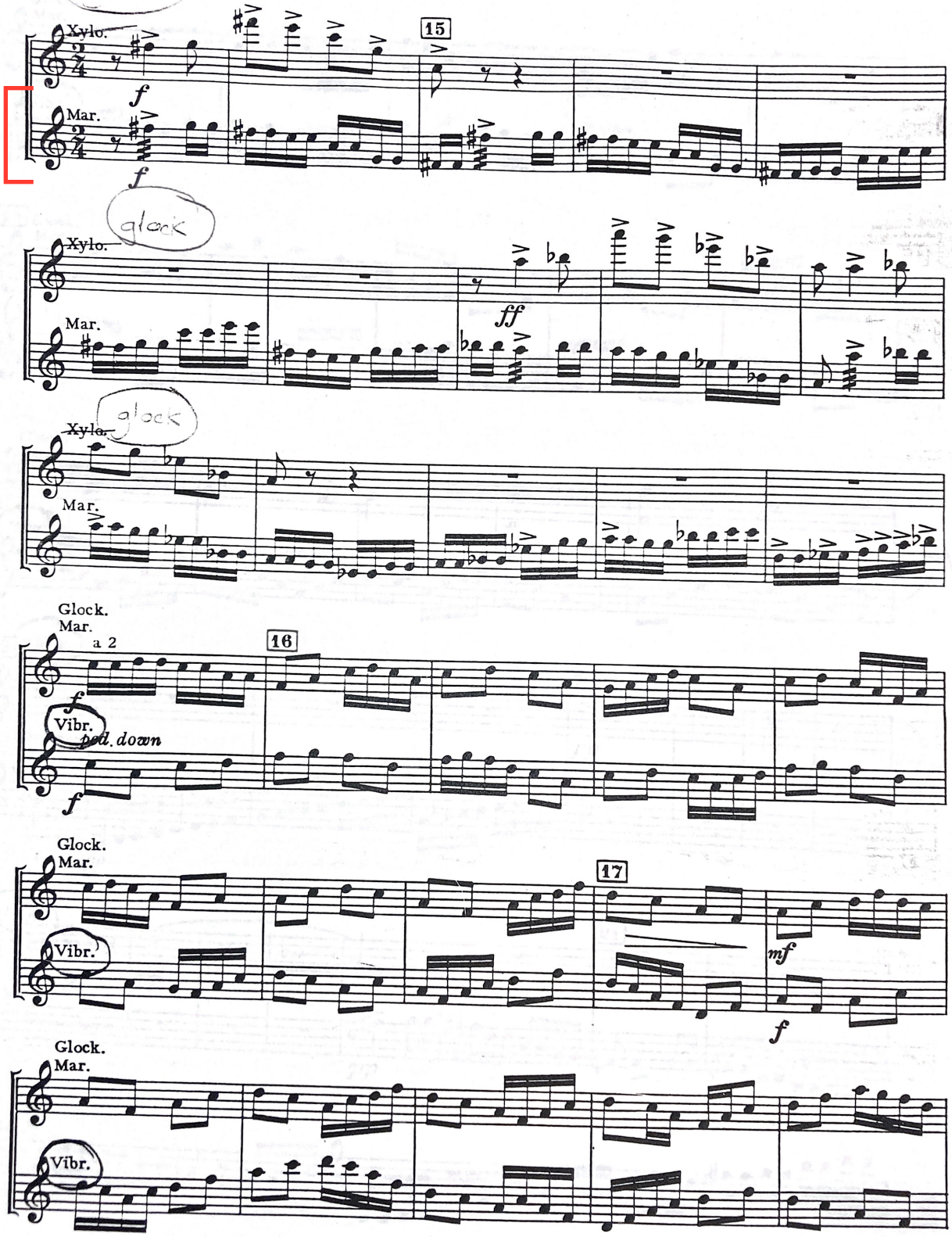


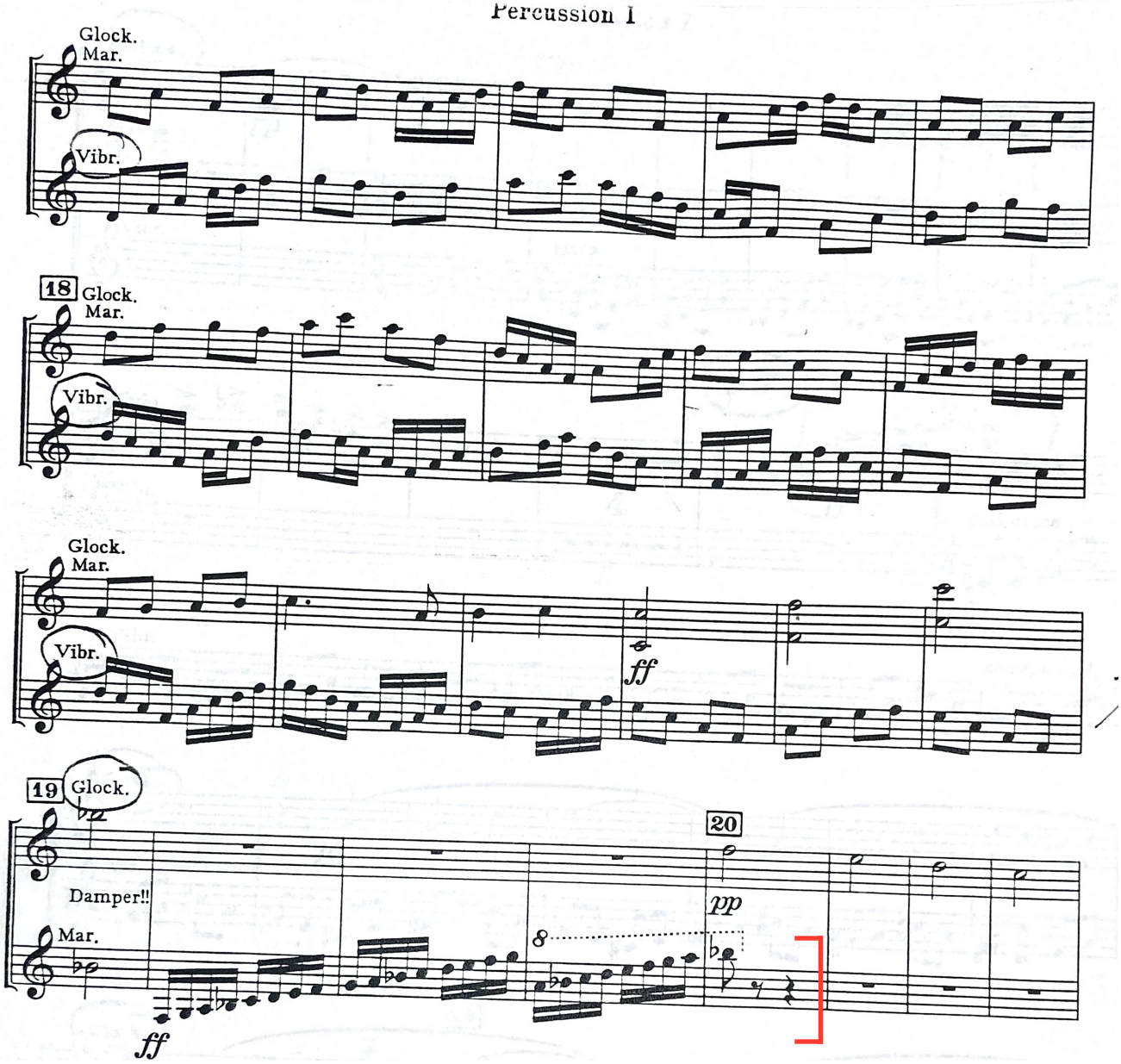
ROCKY POINT HOLIDAY

Percussion I
Glockenspiel, Xylophone
Marimba, Vibraphone

Marimba Excerpt

RON NELSON

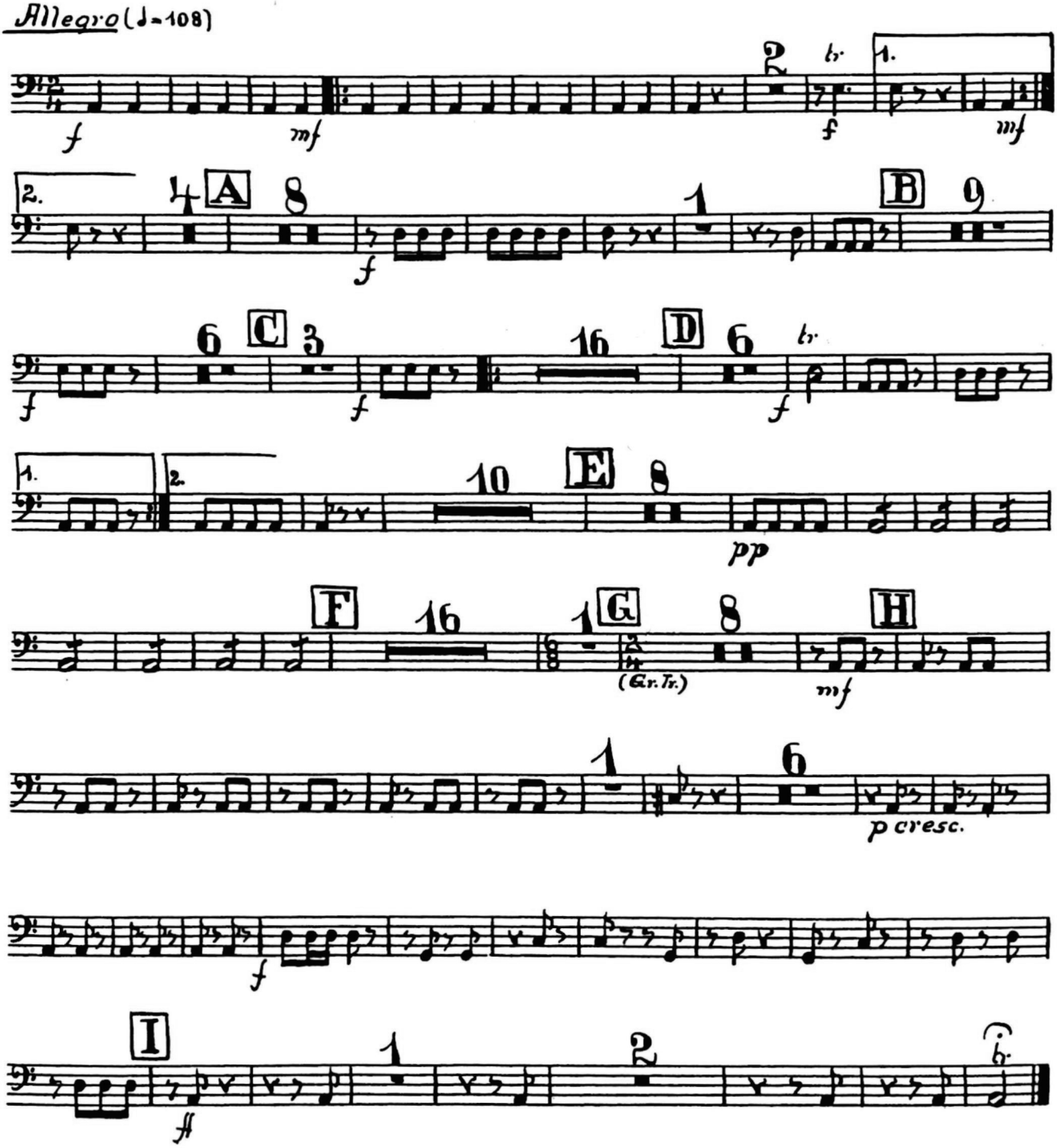



Glock.
Mar.
Vibr.
18
Glock.
Mar.
Vibr.
Glock.
Mar.
Vibr.
ff
19
Glock.
Damper!!
Mar.
ff
20
pp

Pauken

Sinfonische Metamorphosen

Paul Hindemith



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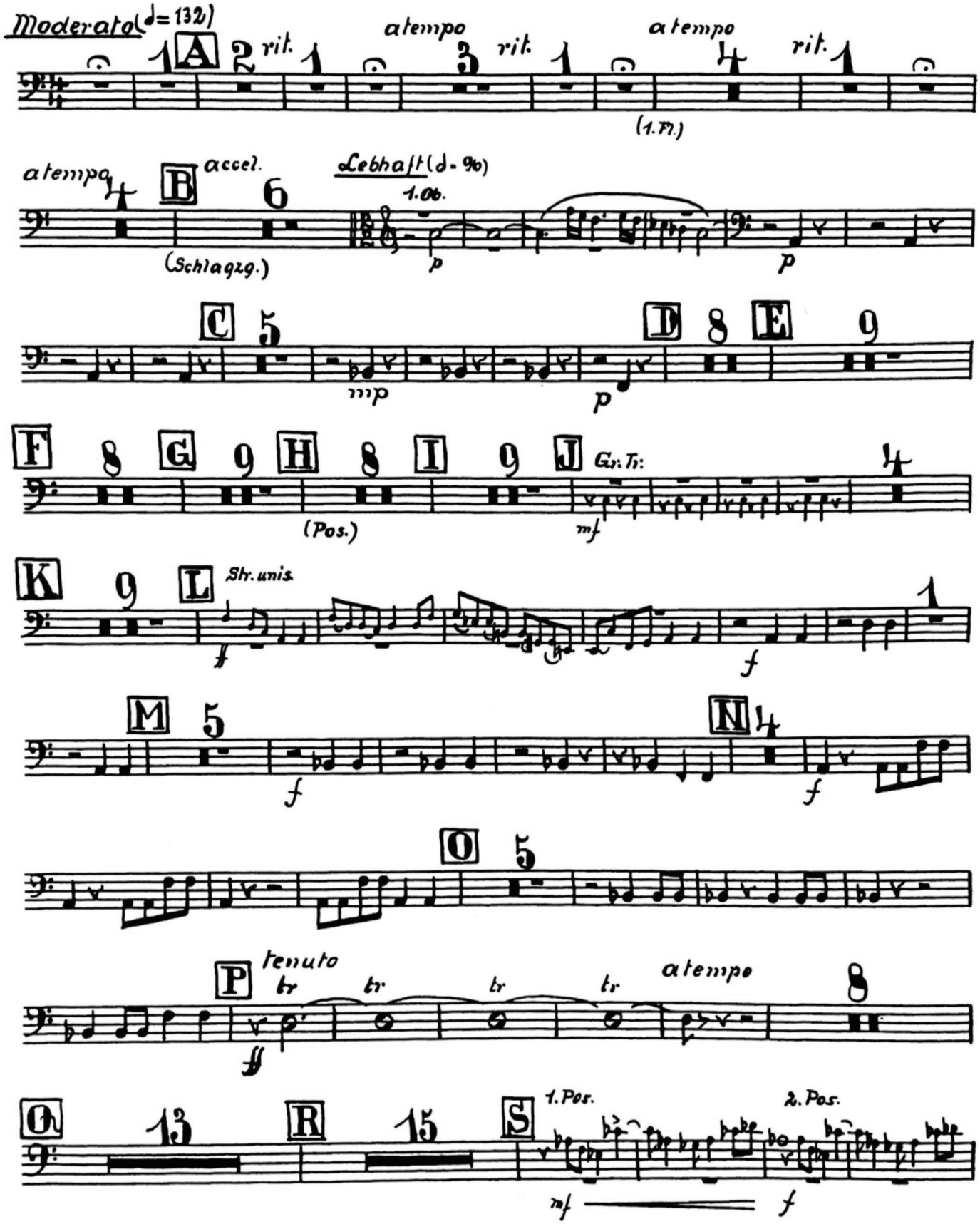
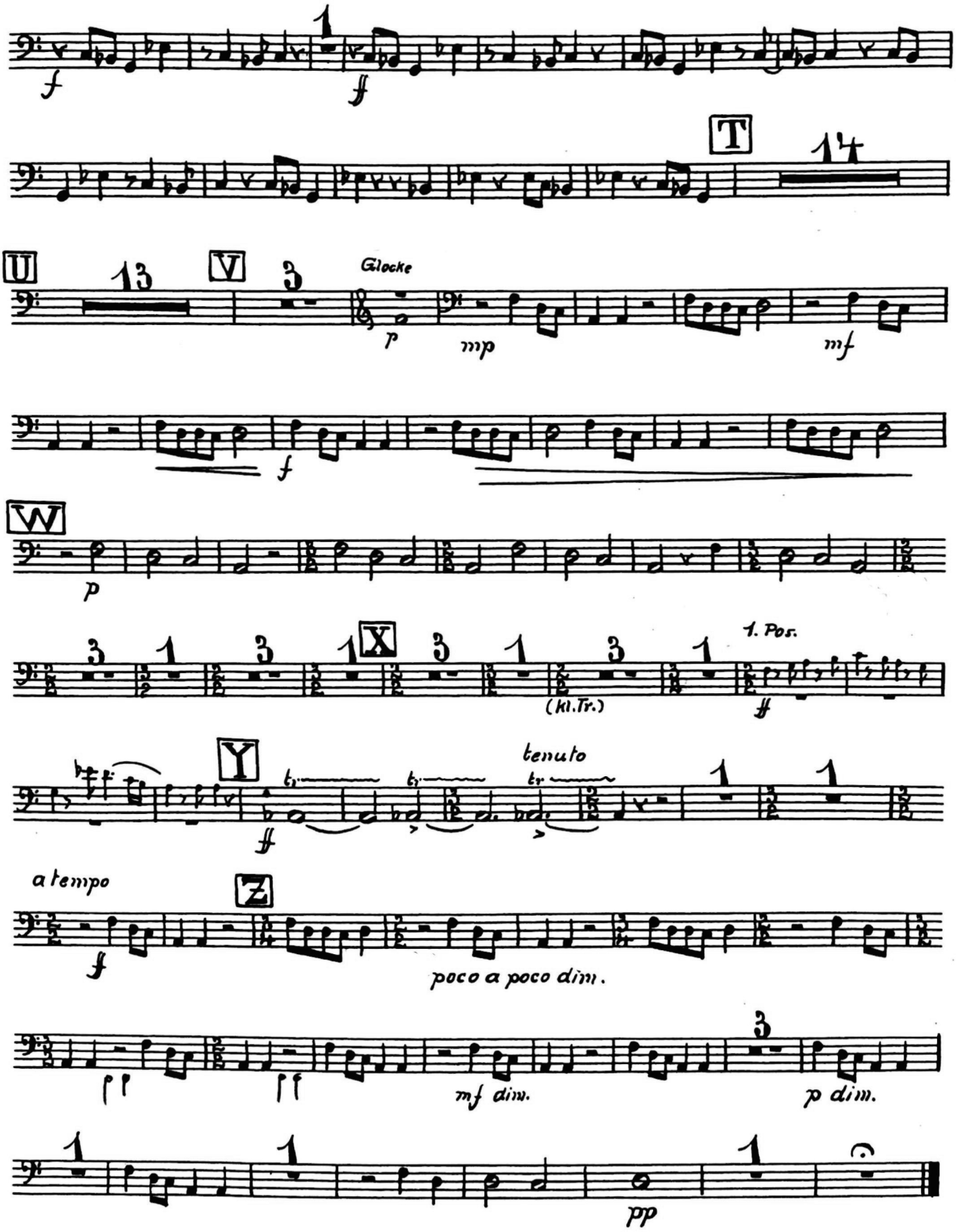
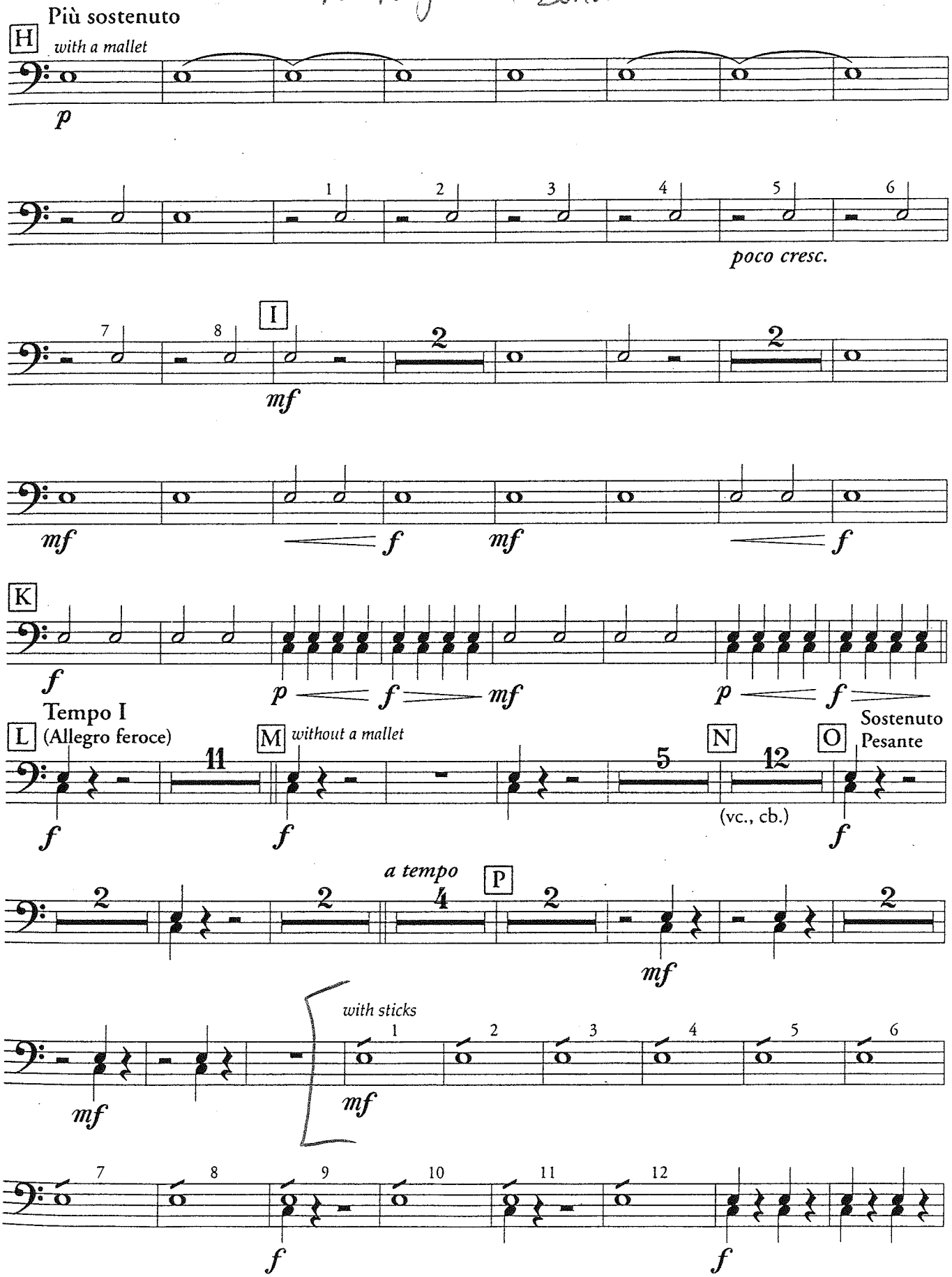
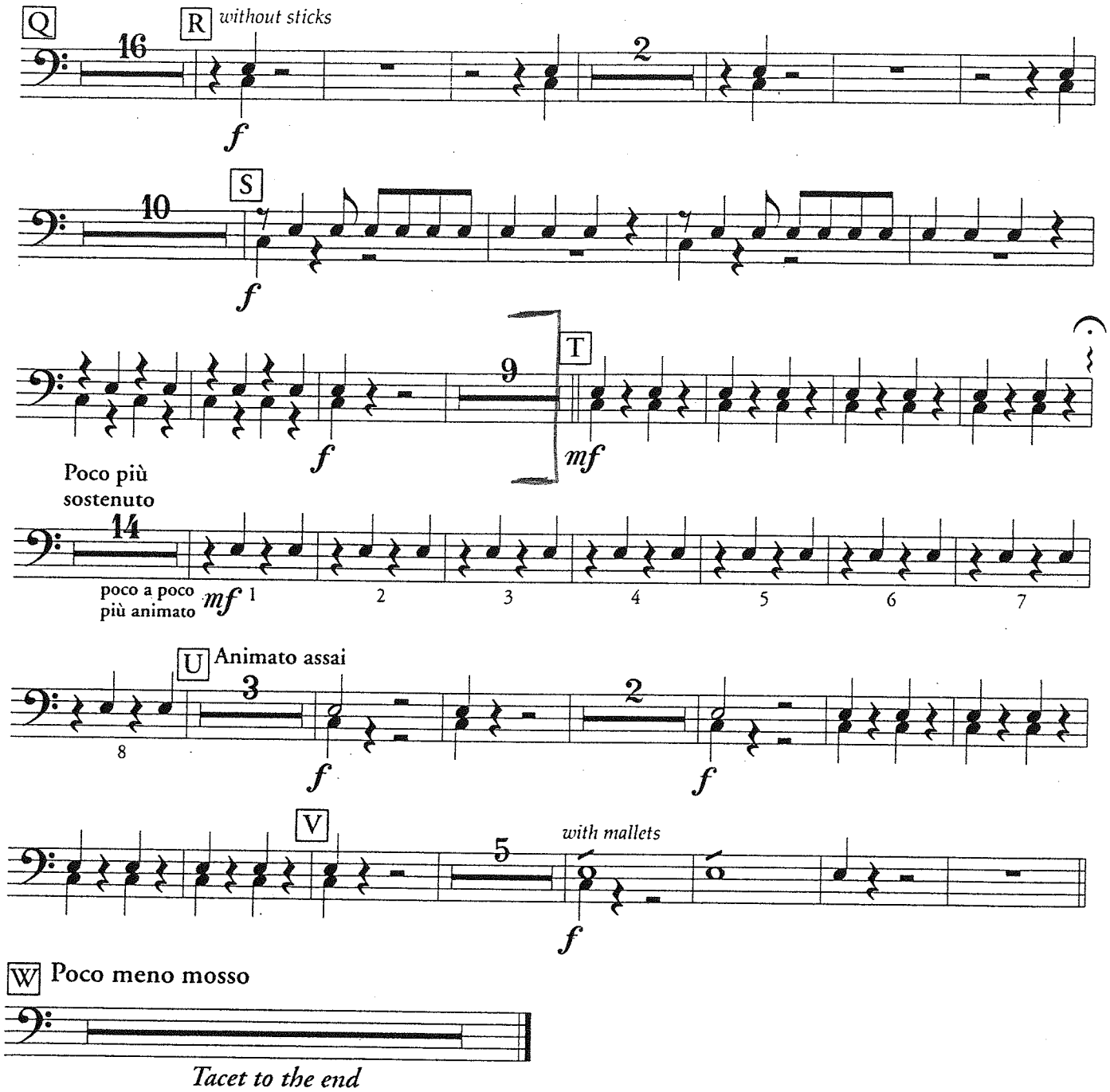
Turandot, Scherzo




f
ff
T
14
U
13
V
3
Glocke
p
mp
mf
f
W
p
3
1
3
1
X
3
1
3
1
(Kl.Tr.)
1. Pos.
ff
Y
ff
tr
tr
tr
tenuto
1
1
a tempo
Z
f
poco a poco dim.
mf dim.
3
p dim.
1
1
1
pp

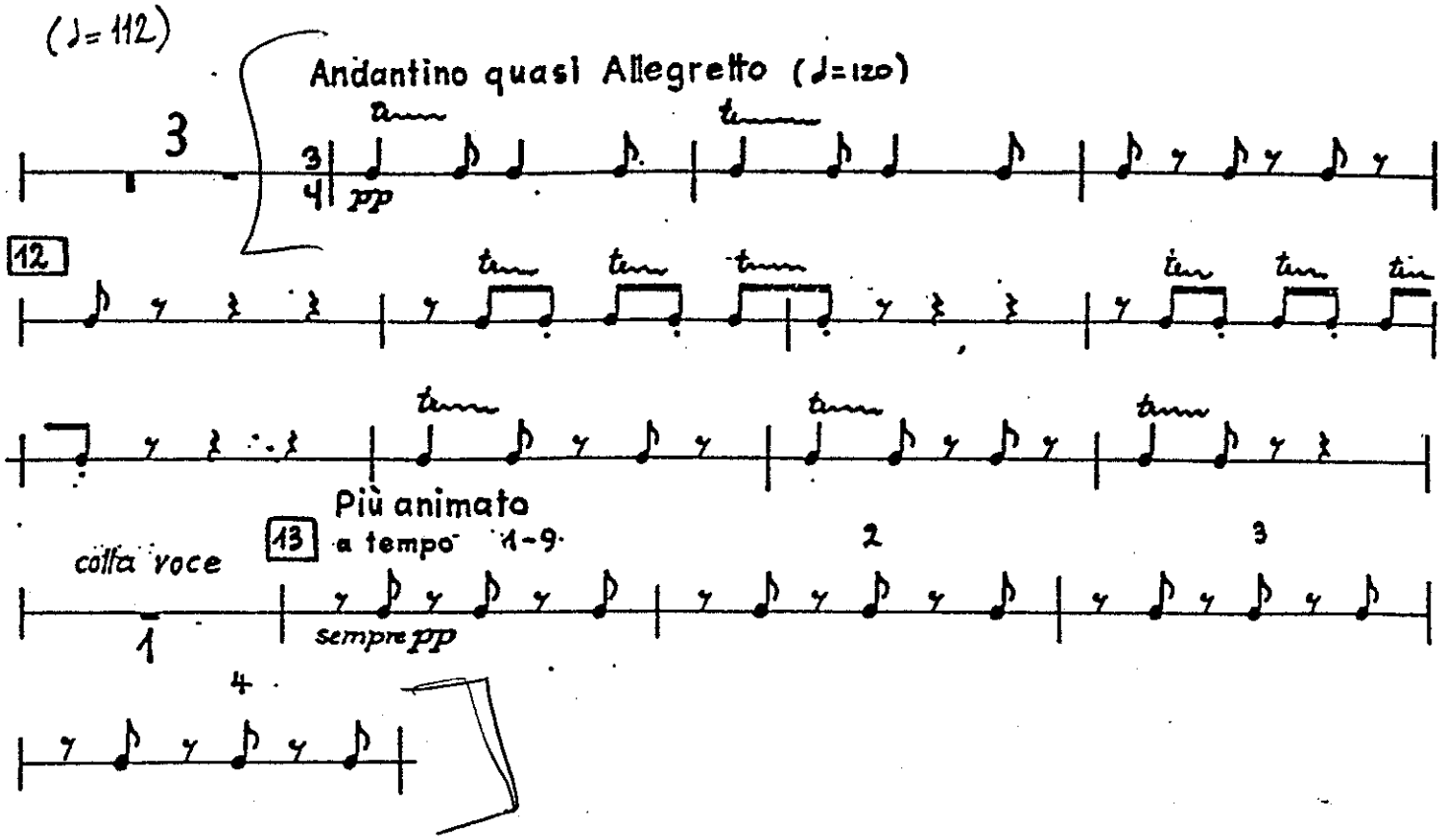
A Night on Bald Mountain



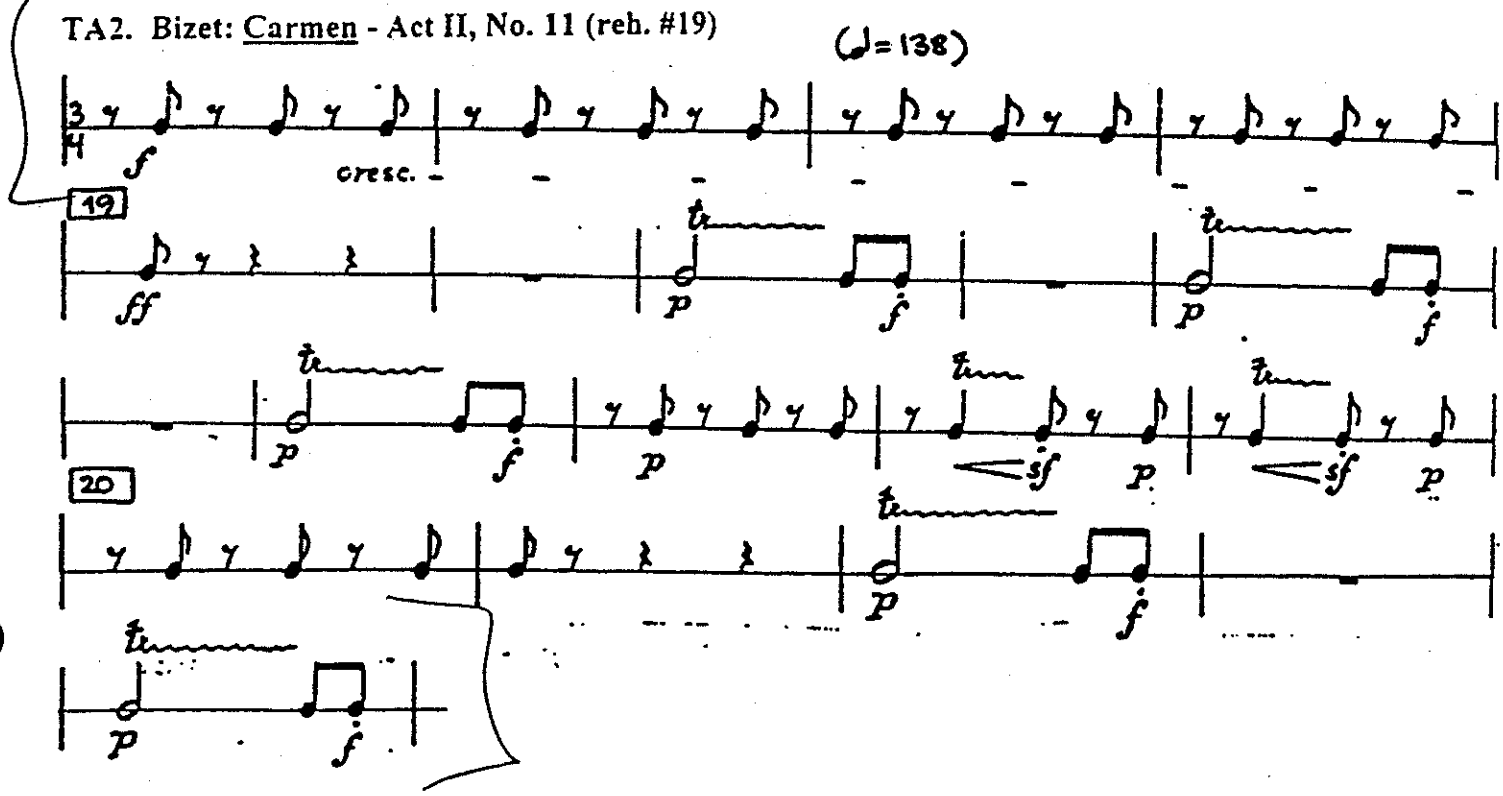

Q
16
R
without sticks
f
2
10
S
f
9
T
f
mf
Poco più
sostenuto
14
poco a poco
più animato
mf
1
2
3
4
5
6
7
U
Animato assai
3
8
f
2
f
V
5
with mallets
f
W
Poco meno mosso
Tacet to the end

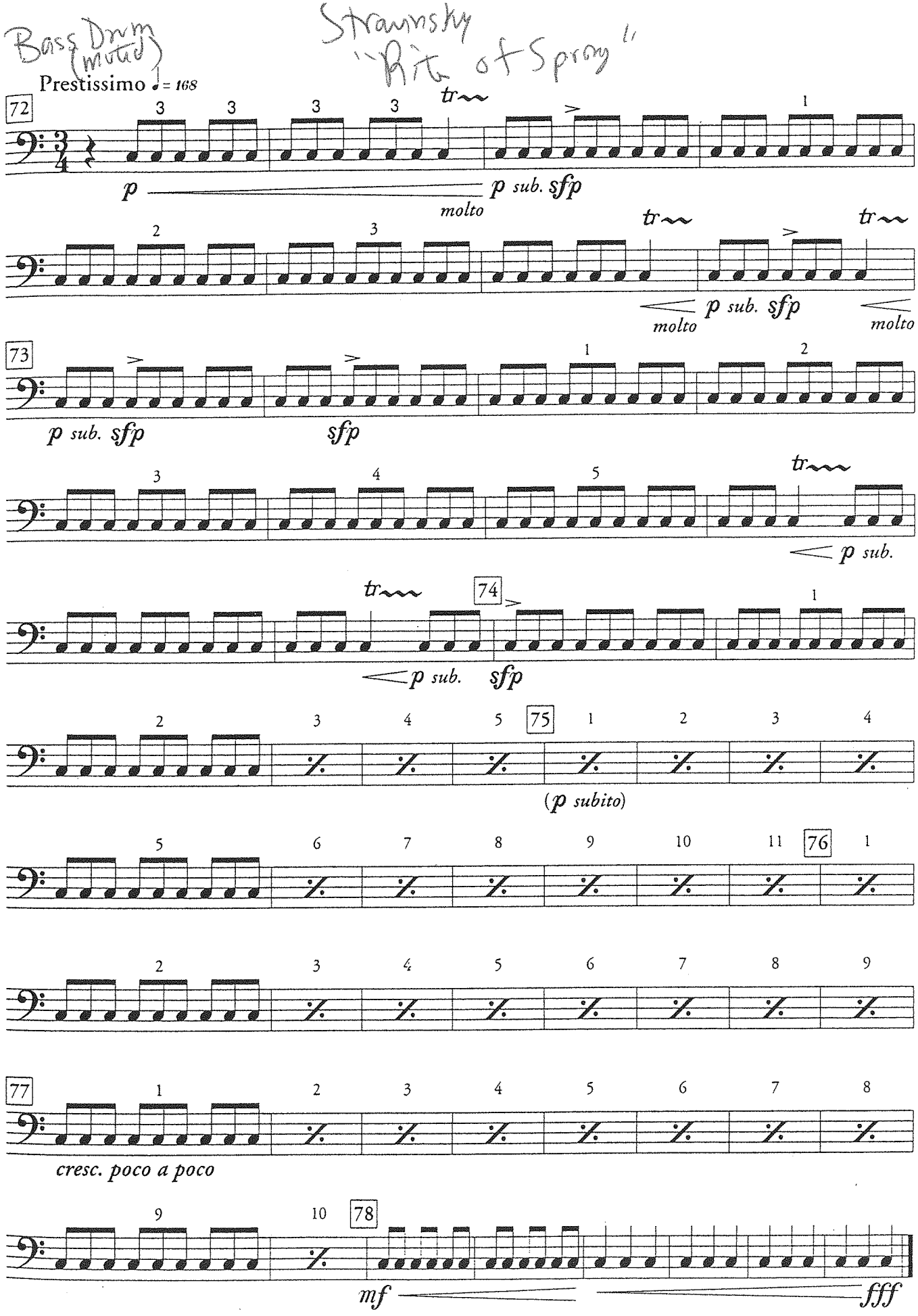
TAMBOURINE EXCERPTS

TA1. Bizet: Carmen - Act II, No. 11 (reh. #11)



TA2. Bizet: Carmen - Act II, No. 11 (reh. #19)




Bass Drum (muted)
Stravinsky "Rite of Spring"
Prestissimo ♩ = 168
72
p
p sub. sfp
molto
tr
73
p sub. sfp
sfp
74
p sub.
75
(p subito)
76
77
cresc. poco a poco
78
mf
ffff