Fall 2015 Percussion auditions for the Instrumental Ensemble Pools.

Auditions will be held During the First Week of Classes. Auditions will be ten minutes each. Evaluating the performances will be J. B. Smith and Gary Hill. Audition sign-up will be administered on-line through the ensemble website: http://music.asu.edu/instrumental/

Ensemble Selection and Rehearsals
Following auditions, in consultation with studio faculty members, conductors will assign all students to ensembles. There will be three pools of percussionists, one rehearsing on Mondays, Wednesdays and Fridays from 1-2:45 with the symphony orchestra and wind orchestra, one on Tuesdays and Thursdays from 1-3 with the wind ensemble and the other on Tuesday and Thursday evenings from 7:30-9 with the Concert Band.

Course Registration
Those placed in orchestra or wind ensemble should register for Topic: Wind Ensemble or Wind Orchestra, MUP 442 (undergraduates students) or MUP 542 (graduate students). Concert Band students should register for Topic: Concert Band MUP 494 or 598. In most cases, students should elect “one hour” of credit; however, those students wishing to participate in multiple sections of each project period (e.g., orchestras and wind bands) may elect two hours, if their overall course load permits. Following the August audition period, students will be advised to “drop” or “add” an hour, as determined by their ensemble assignments.

Audition Repertoire:

Snare:

Kodaly--Hary Janos Suite, Movements 2 and 6

Rimsky-Korsakov—Capriccio Espagnol, Third movement to K, all of movements 4 and 5

Xylophone:

Copland--Appalachian Spring, 5 meas. after 48 to 50

Kabalevsky--Colas Breugnon (7 m. before reh. 10 through reh. 11 and reh. 36)

Timpani:

Tchaikovsky--Symphony No. 4, first (R to end) and fourth (Andante after F to end) movements

Tambourine:

Bizet—Carmen, Aragonaise (to D) and Danse Boheme (C to F and L to the end)
CAPRICCIO ESPAGNOL

N. Rimsky-Korsakov

III. Alborada

1. Opening:
Tie all rolls (except measure 6 which begins a new phrase). Play all rolls with an open character and articulate the release notes of the rolls.

2. Letter I:
The rolls in the first six measures after Letter I can be played as tied rolls with a pulse on each roll, or as one long roll. I prefer the pulsing, which continues the marcato character of the movement.

IV. Scena e Canto gitano

1. Opening:
The roll at the beginning of movement IV is a solo and, on the conductor’s cue, it should begin with a strong ff. Immediately drop down to the printed f when the horns enter. Follow the dynamics of the horns as they make a diminuendo in measures 7–8, and a crescendo into the fermata just before the violin cadenza.

Hold the fermata at a ff level for a moment; and then, begin a long diminuendo to the ppp. Try to relax the tension in your muscles as you descend from the loud roll to the delicate, soft roll during the diminuendo.

This is one of the most difficult passages in snare drum literature. Relaxing during the long ppp is crucial to sustaining the long roll during the violin cadenza.

2. Letter L:
Conductors usually make a break before Letter L; however, it is wise to watch carefully since the snare drummer may or may not be given a cut-off!

The following thirty-second notes should be played as single strokes and not as a 5-stroke roll.
3. Letter M to Letter P:
All the rolls between Letters M, N, O, and P should be tied into the release note.
Open up the sound of the roll during the *crescendo*.

4. Letter P:
The music at Letter P is similar to Letter L. The notation of the thirty-second notes, however, is different. Does Rimsky-Korsakov want a closed roll at this point or abbreviated thirty-second notes? This is definitely a matter of interpretation. I suggest playing them as single strokes in the same manner as Letter L. If a 5-stroke roll is used, it should be played open so each stroke can be heard as a rhythm. A more accurate notation for this section (which is the same rhythm as the violas) is notated below:

![Musical notation image]

V. Fandango asturiano

1. Opening:
Play all 4-stroke ruffs closed and with a solid stroke on the finale note of each ruff so they end exactly where written.

2. Letter U and W:
Play all the rolls in a similar manner as before by tying them into the release note.

3. Coda:
The Coda is quite fast and all rolls should be accurately measured. Depending on the tempo, the quarter-note rolls at the opening can be 9-stroke rolls. Connect the rolls at Letter Y as one long roll. The dotted-quarter note rolls before Letter Z can be 11- stroke rolls and the eighth-note rolls can be played as 5-stroke rolls.

Since the quarter-note rolls after the Presto are now so fast, they should also be played as 5-stroke rolls.
Capriccio espagnol.

Tamburo.

I. Alborada.

N. Rimsky-Korsakov, Op. 34.

Vivo e strepitoso.

II. Variazioni.

Andante con moto.

Poco meno mosso.

III. Alborada.

Vivo e strepitoso.
Tamburo.

IV. Scena e Canto gitano.
Tamburo.

V. Fandango asturiano.

Coda.
Vivo. (Tempo di comincio.)

Presto.
5. Lesginka

This rhythmic background underlies the entire movement. Try to maintain a good dynamic level, rhythmic control and structure of tempo. Be flexible if the beat wavers unreasonably.

Allegro vivace \( \text{\textit{d}} = 88-92 \)

S.D. Solo

&c.

ZOLTAN KODÁLY
Hary Janos Suite

Chimes - a standard set of chimes has only one Bb. Unless the lower Bb is custom made all the Bb's must be played on the same chime.
VI L’istesso tempo

7 Xylo.

Xylo.

poco string.

Trgl. mf cresc.

Cym. pp cresc.

S.D.

B.D. P poco a poco cresc.
After \(34\), the Snare Drum establishes tempo, \(J=116\) in 4/4 time, against the Adagio maintained by the orchestra. The conductor should pre-arrange a cue so that the ad lib cadenza ends in time for the roll to start one measure before \(37\). It seems logical for the cadenza to be a development of previous material.

\[
\text{Adagio non troppo}
\]

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COLAS BREUGNON
OVERTURE

Dimitri Kabalevsky
(1904-1987)

xilofono

Allegro  \( \dot{=} \) 126-132

\[
\begin{array}{c}
\text{Presto}  \\
\text{(snare drum)}  \\
\text{(timpani)}
\end{array}
\]

\[
\begin{array}{c}
\text{f}
\end{array}
\]

\[
\begin{array}{c}
\text{cresc.}
\end{array}
\]

\[
\begin{array}{c}
\text{ff}
\end{array}
\]

\[
\begin{array}{c}
\text{(triangle)}
\end{array}
\]

\[
\begin{array}{c}
\text{(snare drum)}  \\
\text{(vc., cb.)}
\end{array}
\]

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First Movement: Letter T to letter V

Recommended Tempo: $\dot{\text{c}} = 92/96$

General Style: Allegro con anima

Recommended Mallets: General purpose or white felt staccato mallets; cartwheel (soft) mallets at letter U

Important Considerations
This excerpt is often requested at auditions. Dynamics, phrasing, rhythms and time-keeping are all key elements in this passage. At letter T the dynamic is generally mezzo-piano; a relaxed roll with an eventual crescendo. The dynamic in the Allegro con anima should be mezzo-forte to allow for a more noticeable crescendo leading into the sixth measure of T. The roll speed in the Allegro con anima should be close to a sextuplet rhythm. This should help your time-keeping in this measure. Certain editions will contain an A instead of a C in the sixth measure (last note) after T. Be sure to double-check this at auditions. Oddly enough, the eighth measure of T can be unsteady. Double-check your tempo and placement of eighth notes in this measure. It is also advisable to slightly accent the first, fourth, seventh and eighth notes eight measures before U. Maintain a slightly louder dynamic beginning seven measures before U, sustaining the intensity here. Switch to larger mallets at U. Stay louder a little longer after letter U. Sustain the fortississimo dynamic for three full measures and diminuendo as written.
Tchaikovsky: Symphony No. 4
Suggested Phrasing and Dynamics

First Movement: Letter T to letter V

Recommended Tempo: $=92/96$

General Style: Allegro con anima

Recommended Mallets: General purpose or white felt staccato mallets
**Important Considerations**

In the opening roll save the crescendo; play soft and do not crescendo too soon. Add a noticeable crescendo in the sixth measure after letter G. Use the softest mallets possible in this section and change to harder mallets (white felt staccato) for the next passage. To achieve a very soft sound, try placing a C on the 26” drum. Do not rush the rhythm at letter H. Be careful with the rhythm in the third measure of H, maintaining a strict sixteenth-note subdivision in the second beat.
Tchaikovsky: Symphony No. 4

Fourth Movement: Tempo I before letter G to the end (continued)

Recommended Tempo: \( \frac{d}{=\) 160/168

General Style: Allegro con fuoco

Recommended Mallets: Hard white felt staccato mallets

Important Considerations
Since the general dynamic of this excerpt is marked very loud throughout, my recommended dynamics and muffling have been added to this excerpt. Listen to a recording of this section to hear the varying dynamics of the orchestra.
No. 11. Danse Bohème

Andantino quasi Allegretto $\frac{6}{4}$

\begin{align*}
A & \quad 20 \\
B & \quad 18 \\
(f') & \quad 10 \\
C \quad (oboe) & \quad 1 \\
& \quad 2 \\
& \quad 3 \\
& \quad 4 \\
& \quad 5 \\
& \quad 6 \\
& \quad 7 \\
\end{align*}
Piu mosso $= 128$

Presto $= 152$

*) sec. (secco) = dry, short.