Fall 2011 Percussion auditions for the Instrumental Ensemble Pool.

Ensemble Selection and Rehearsals

Prior to the audition process (15-24 August 2011), students auditioning for participation in the HIDA/SOM instrumental ensemble program will indicate their individual curricular preferences from a menu of traditional and innovative ensembles, including a variety of orchestras, wind ensembles, ethnic ensembles, and chamber ensembles. Following auditions, and in consultation with studio faculty members, conductors will assign all students to project-based ensembles. In general, each student will move from one project to another throughout the year, usually participating in approximately eight pedagogy and/or performing groups of different types during an academic year.

IMPORTANT NOTE: In general, there will be two pools of percussionists, one rehearsing on Mondays and Wednesdays, the other on Tuesdays and Thursdays. However, this will not always be the case, since a few projects will operate in a "festival-like" manner, with intensive rehearsals taking place on consecutive days (e.g., M/T/W/H) for a one or two week period. For this reason, all instrumental students who are music majors are asked to be available for rehearsals during the entire instrumental ensemble block: M/W/F, 12:55-2:55 and T/H, 1:25-3:25! The faculty realizes that in certain semesters, a few students—especially underclassmen and participating non–music majors—will encounter an occasional and unavoidable conflict with a required class. Conflicts should be considered the exception and should be avoided when at all possible! Conducting and studio faculty should be notified of such conflicts before auditions take place!!

Course Registration

All School of Music instrumental students (i.e., "music majors") who play orchestral instruments (brass, percussion, string, woodwind) should register for Instrumental Ensembles, MUP 494 (undergraduates students) or MUP 598 (graduate students). 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.

Percussionists

Auditions will be held **Wednesday August 24 from 12:30-4 in Katzin Concert Hall**. Auditions will be ten minutes each. Evaluating the performances will be Gary Hill, J. B. Smith and/or Wayne Bailey.

Audition sign-up will be administered on-line through the ensemble website.

Audition Repertoire:

Xylophone:

Copland—*Appalachian Spring*, 5 meas. after 48 to 50

Shostakovich—"Polka" from *The Golden Age* ballet

Timpani:

Tchakovsky—*Romeo and Juliet* (Overture-Fantasy)

Bela Bartok—*Music for Strings, Percussion and Celeste (fourth movement)*

Snare:

Kodaly—*Hary Janos Suite*, Movements 2 and 6

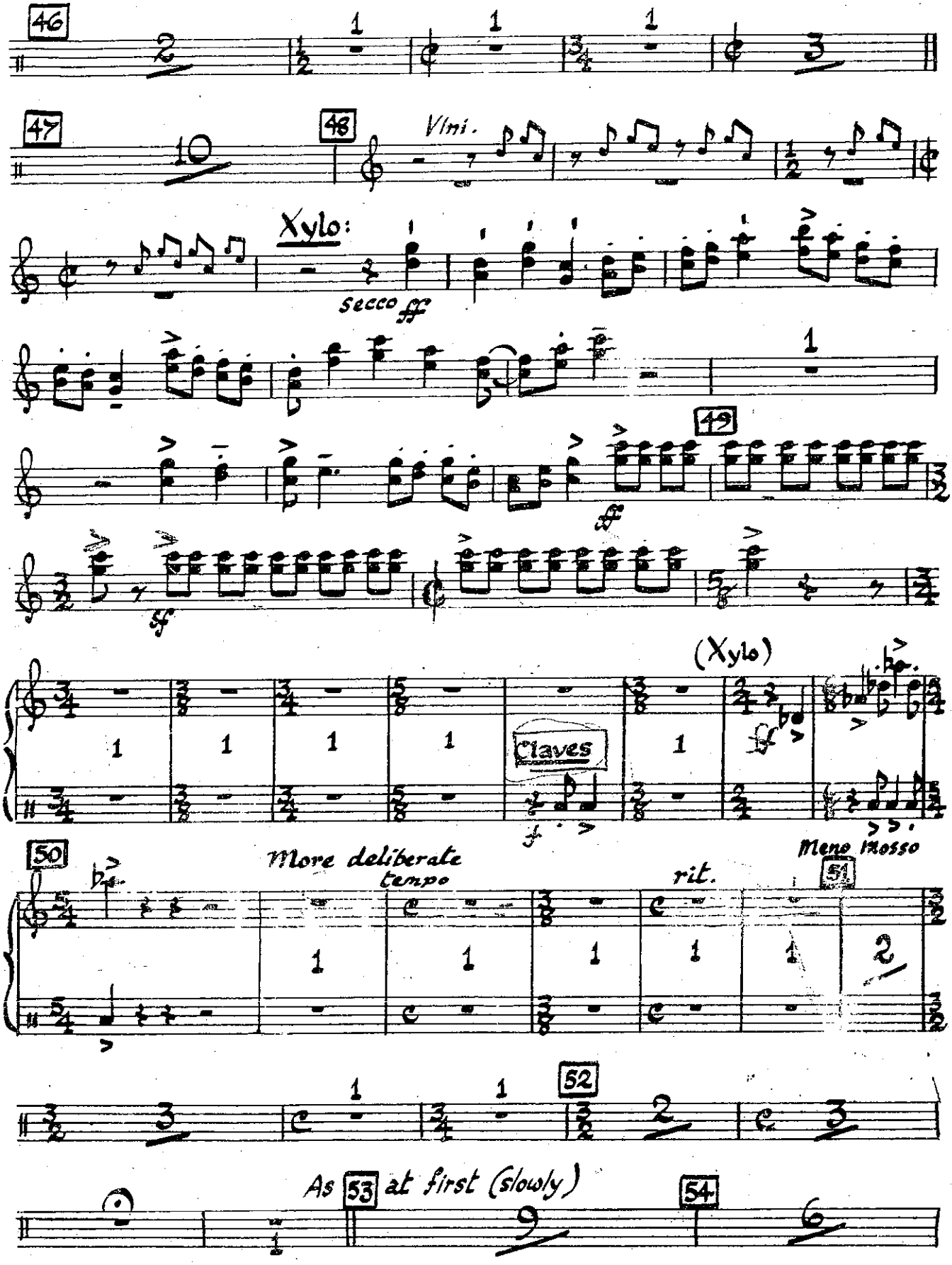
Maurice Ravel—*Rhapsody Espagnole* (movement 2: 10-12, movement 3: 8-11, movement 4: 5-end)

Tambourine:

Dvorak—*Carneval Overture*, beginning to C and T to the end

Appalachian Spring Percussion

Aaron Copland



APPALACHIAN SPRING (Copland)
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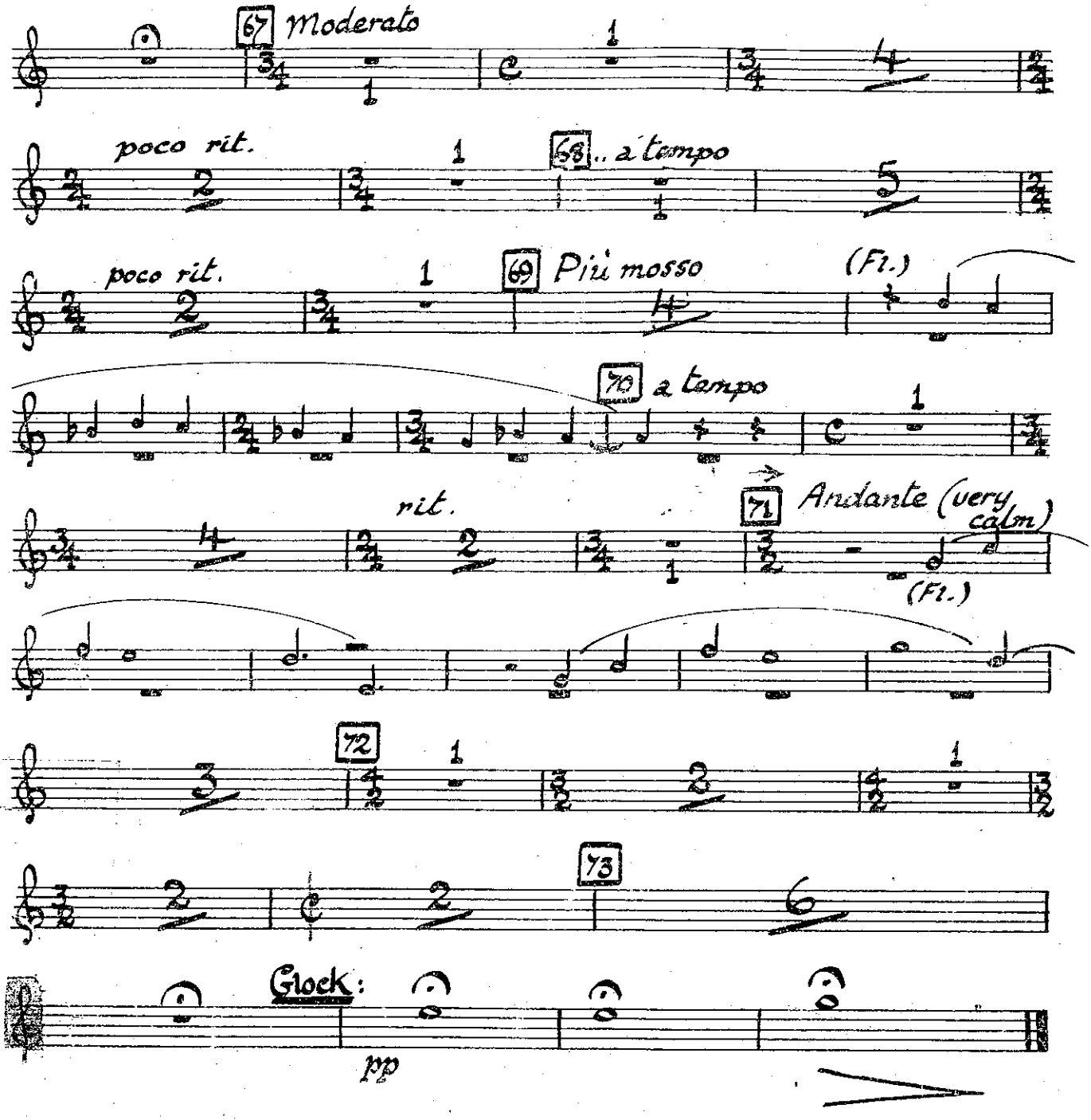
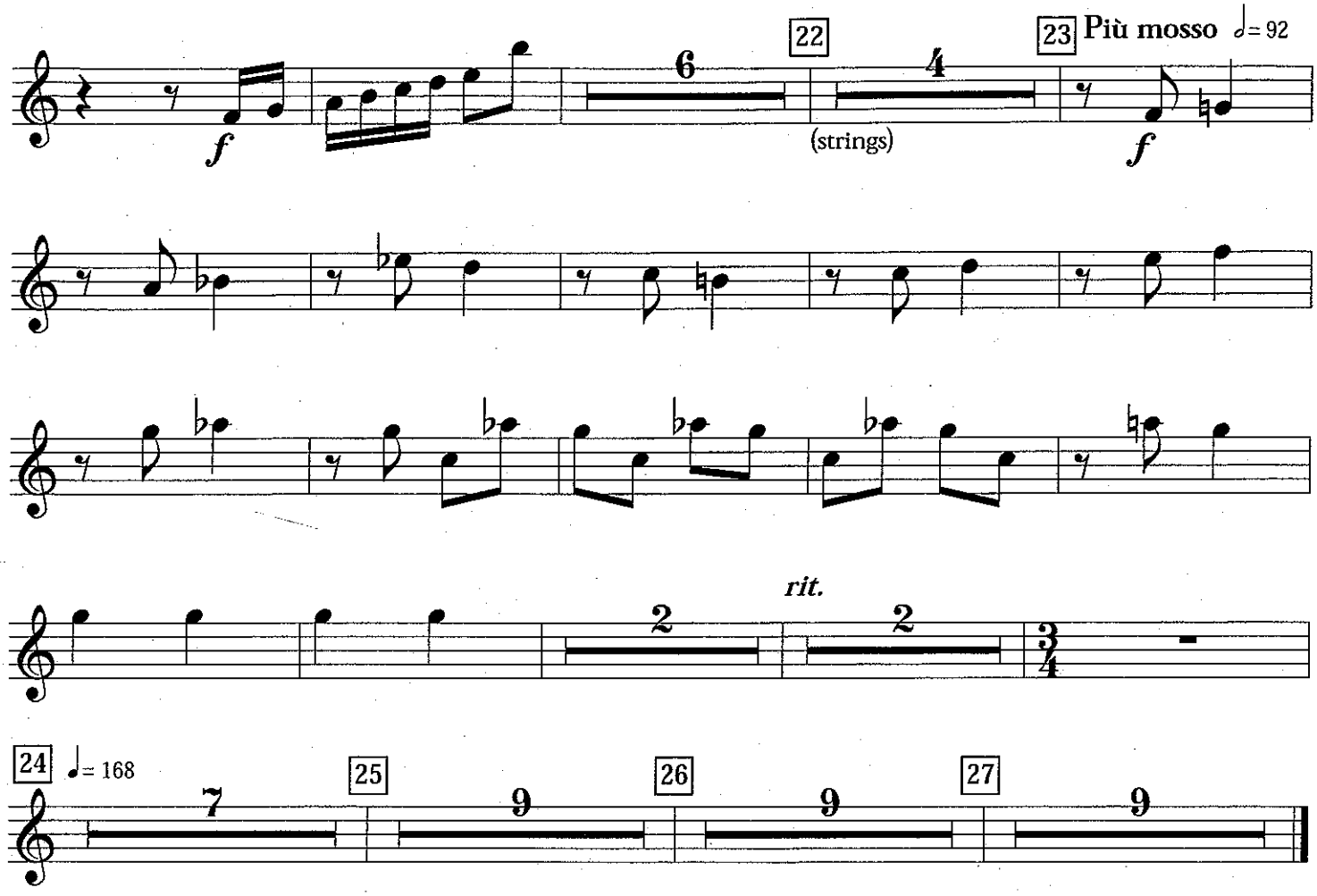
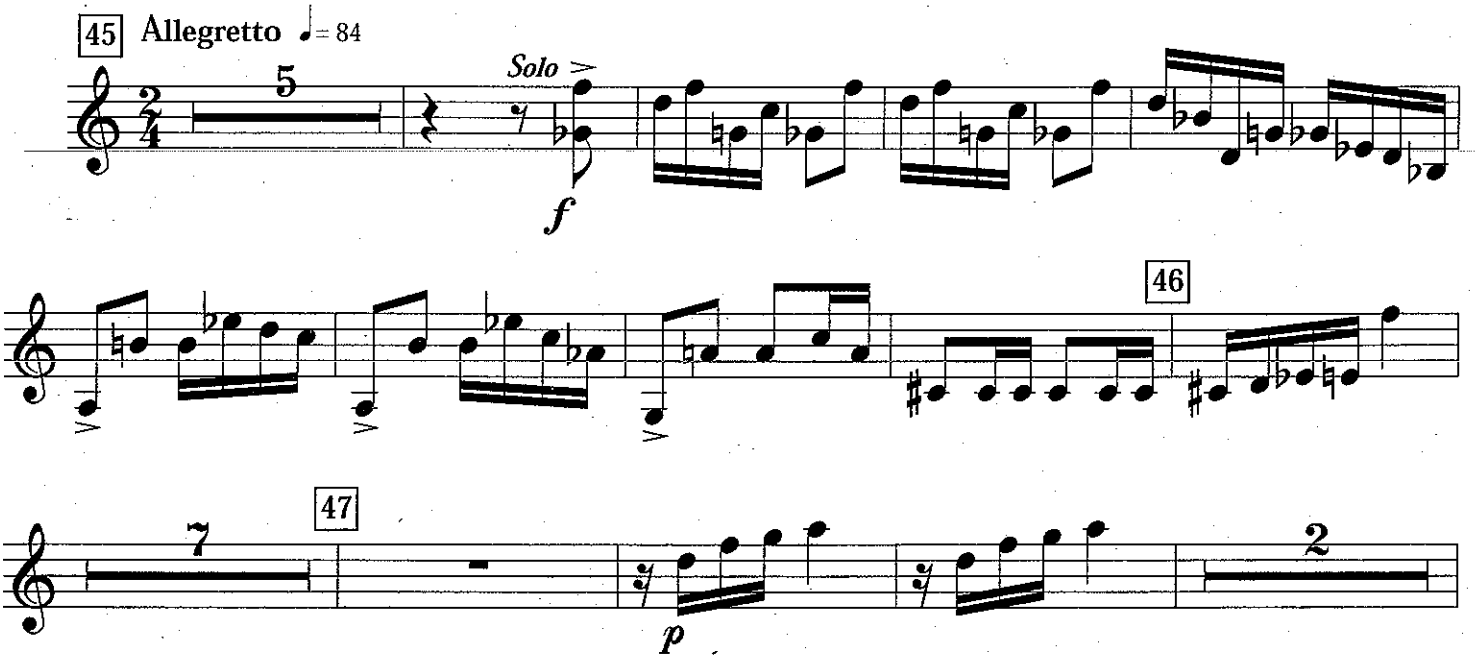
Percussion

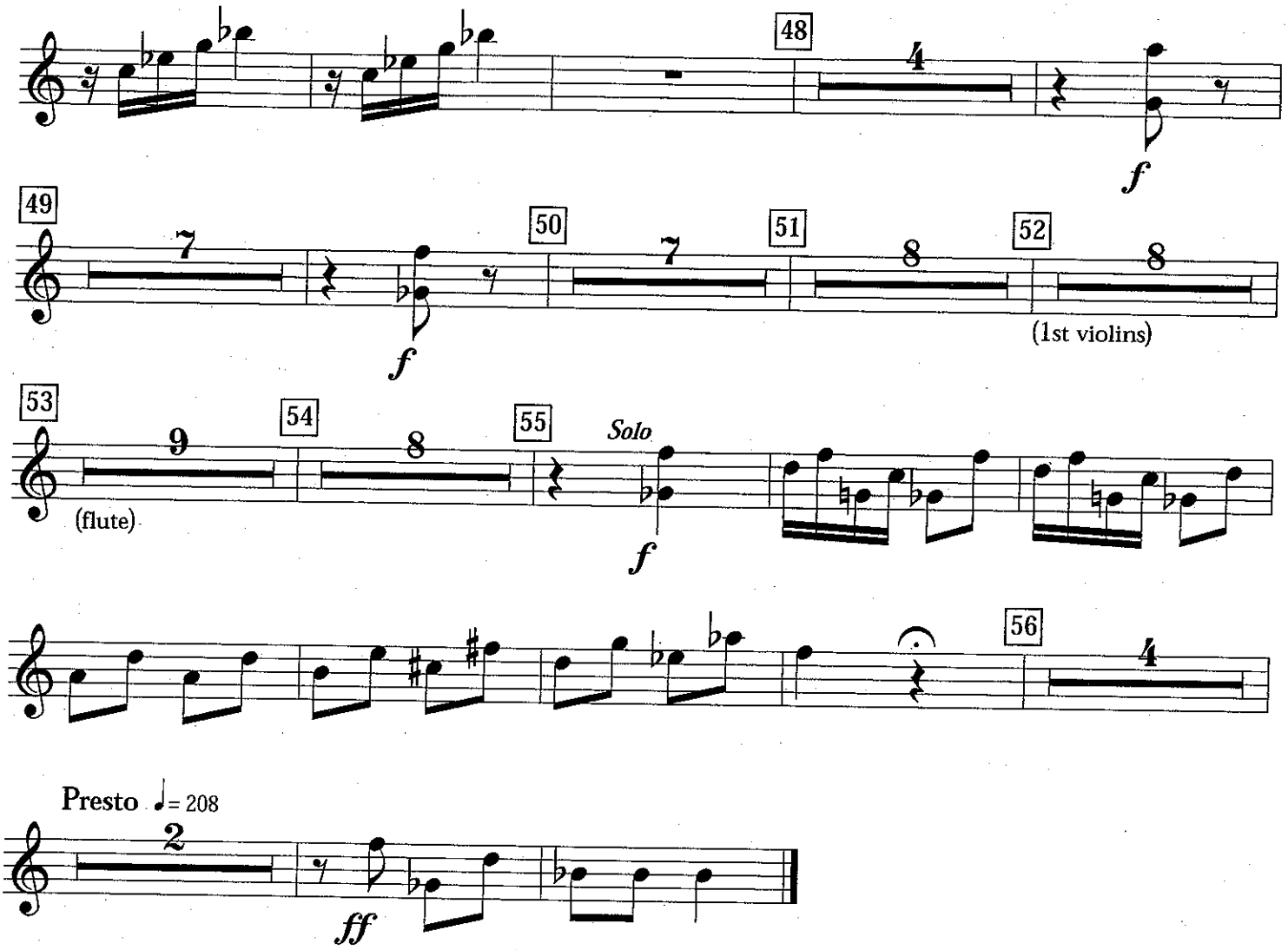

67 Moderato
poco rit.
68 .. a tempo
poco rit.
69 Più mosso
(Fl.)
70 a tempo
rit.
71 Andante (very calm)
(Fl.)
72
73
Glock:
pp



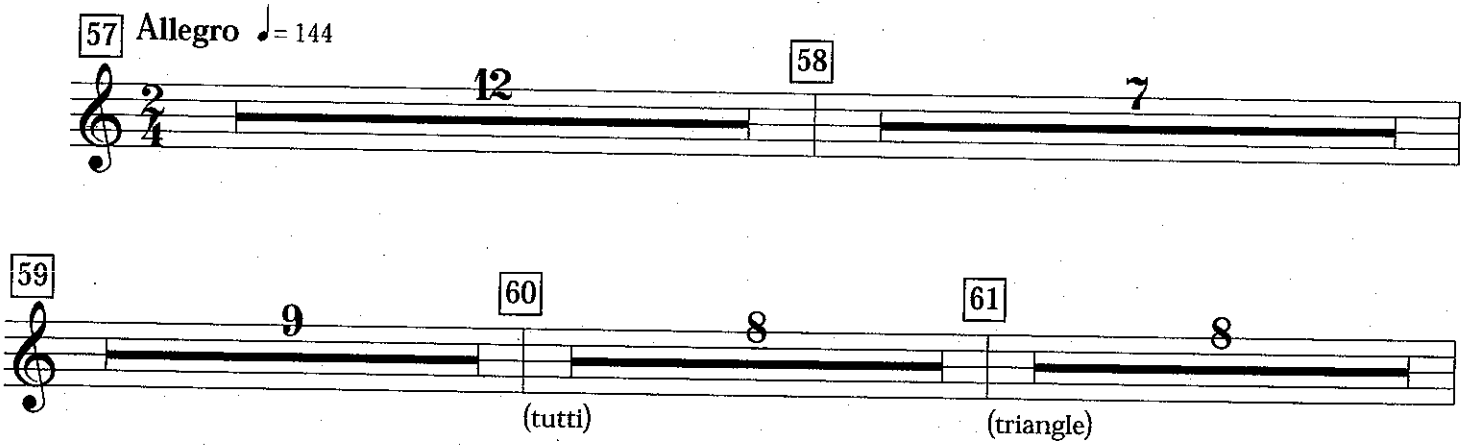
No. 2. TACET

No. 3 Polka




48
4
f
49
7
50
7
51
8
52
8
f
(1st violins)
53
9
54
8
55
Solo
(flute)
f
56
4
Presto ♩= 208
2
ff

No. 4 Dance


57 Allegro ♩= 144
12
58
7
59
9
60
8
61
8
(tutti)
(triangle)

Timpani

Romeo and Juliet

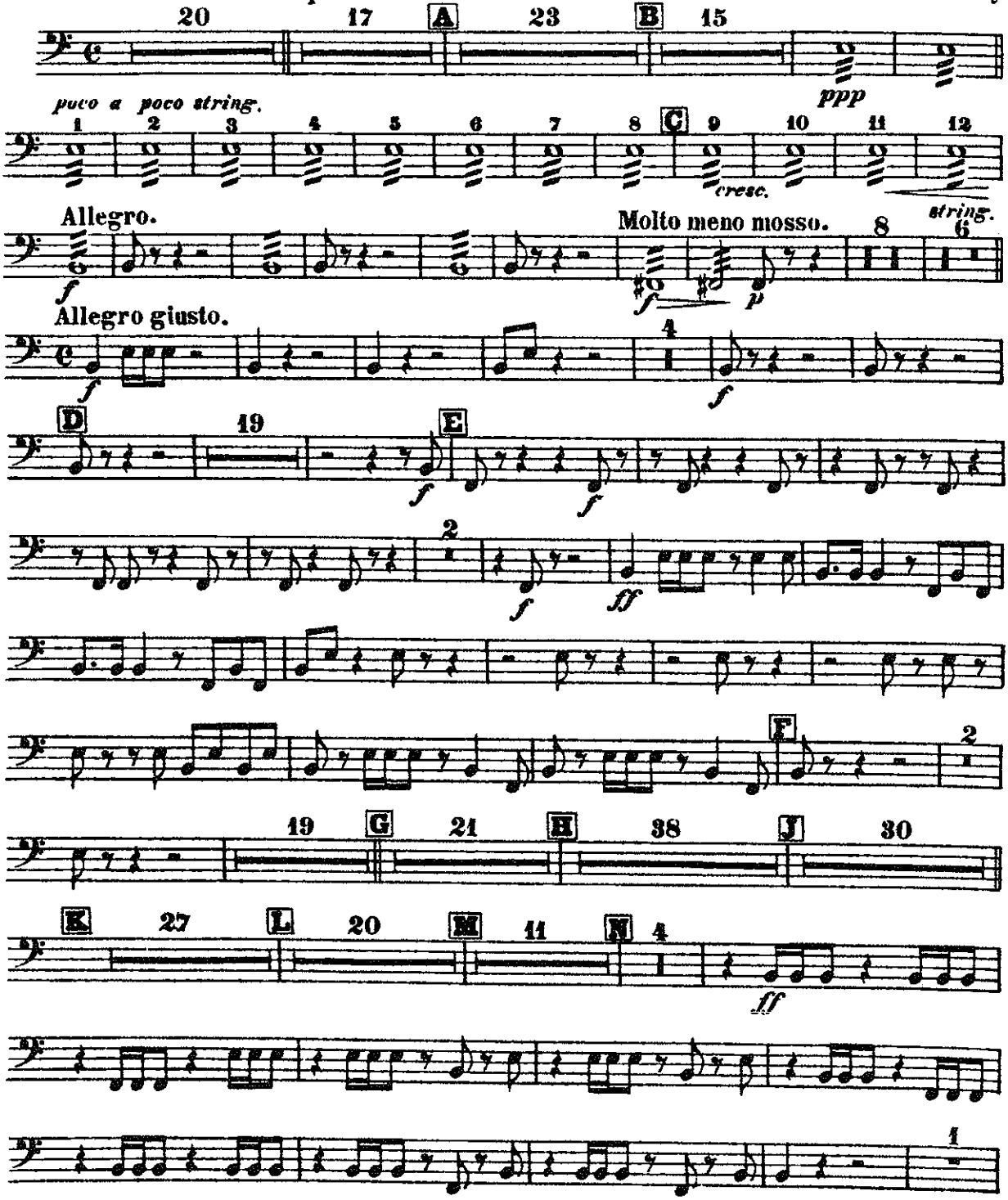
Overture–Fantasy

in E. B. F. ♯

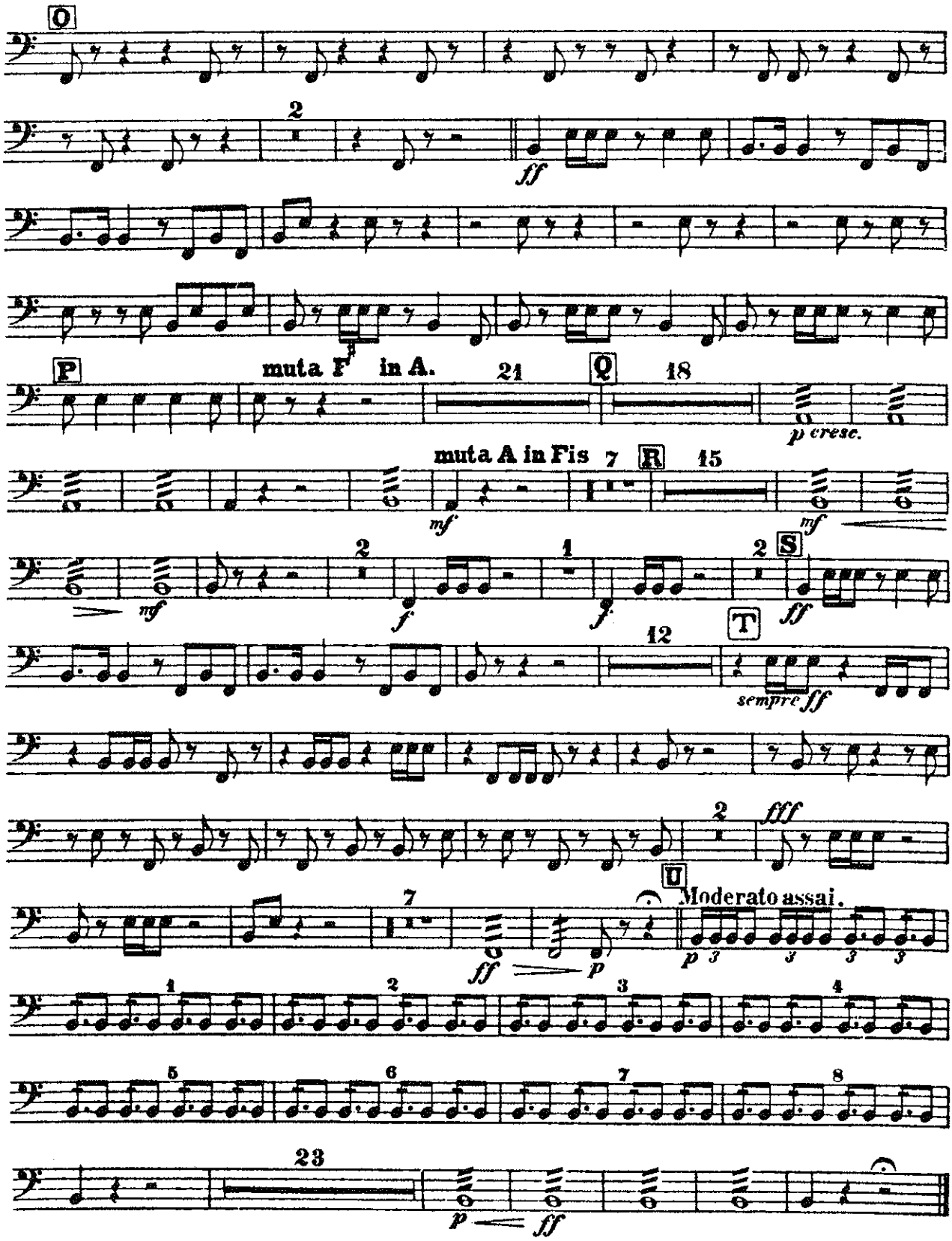
TIMPANI

Andante non tanto quasi Moderato.

P. I. Tchaikovsky

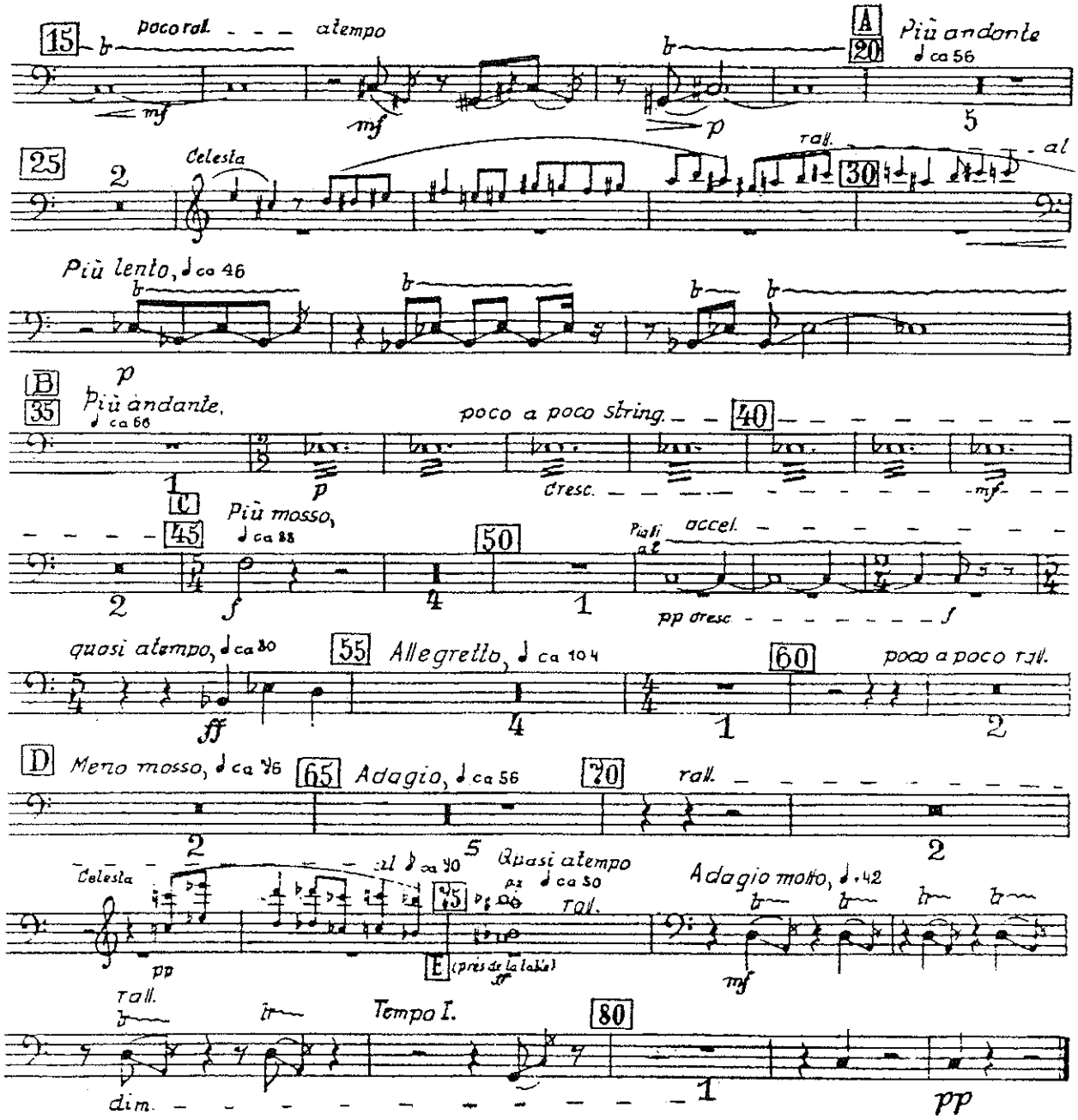


TIMPANI

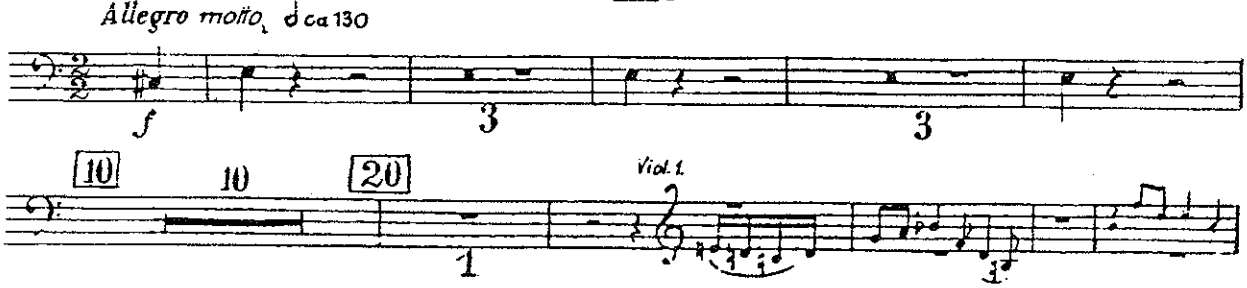

O
2
ff
P
muta F in A.
21
Q
18
p cresc.
muta A in Fis
7
R
15
mf
mf
mf
2
f
1
f
2
S
ff
12
T
sempre ff
2
fff
U
Moderato assai.
7
ff
p
p
1
2
3
4
5
6
7
8
23
p
ff

Bartok

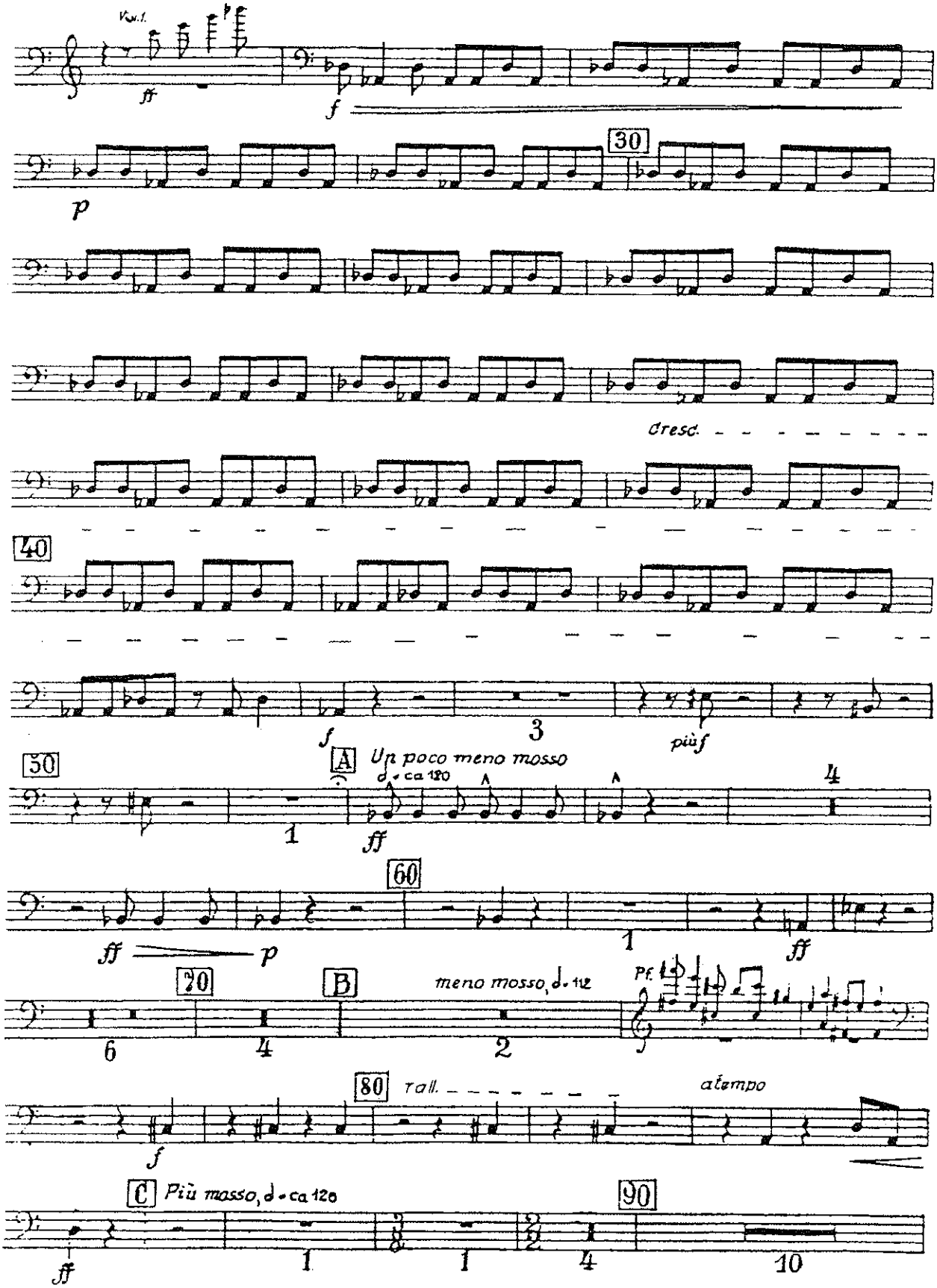
Timpani



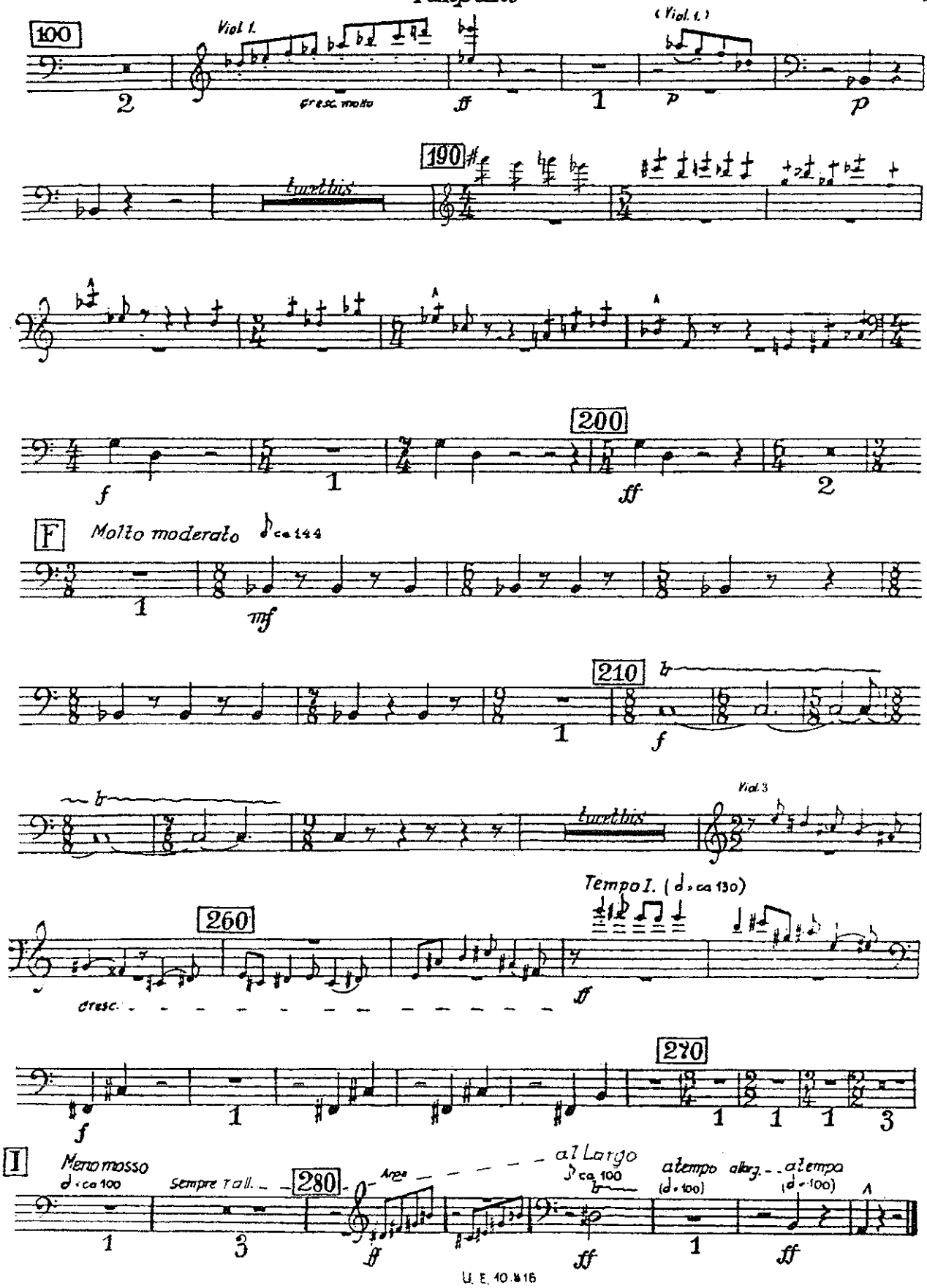
IV.



Timpani


Vol. I.
ff
f
p
30
cresc.
40
f
3
più f
50
A
Un poco meno mosso
♩ = ca 120
1
ff
4
60
ff
p
1
ff
70
B
meno mosso, ♩ = 112
Pf.
6
4
2
80
rall.
a tempo
f
C
Più mosso, ♩ = ca 120
90
ff
1
1
4
10

Timpani


100
Viol I.
cresc. molto
ff
(Viol. I.)
p
p
190
tacet bis
200
f
ff
F
Molto moderato
ca 144
mf
210
f
tacet bis
Viol 3
Tempo I. (♩ ca 130)
260
cresc.
ff
270
f
I
Meno mosso
♩ ca 100
Sempre rall.
280
Arco
ff
al Largo
♪ ca 100
ff
a tempo allarg.
(♩ 100)
a tempo
(♩ 100)
ff

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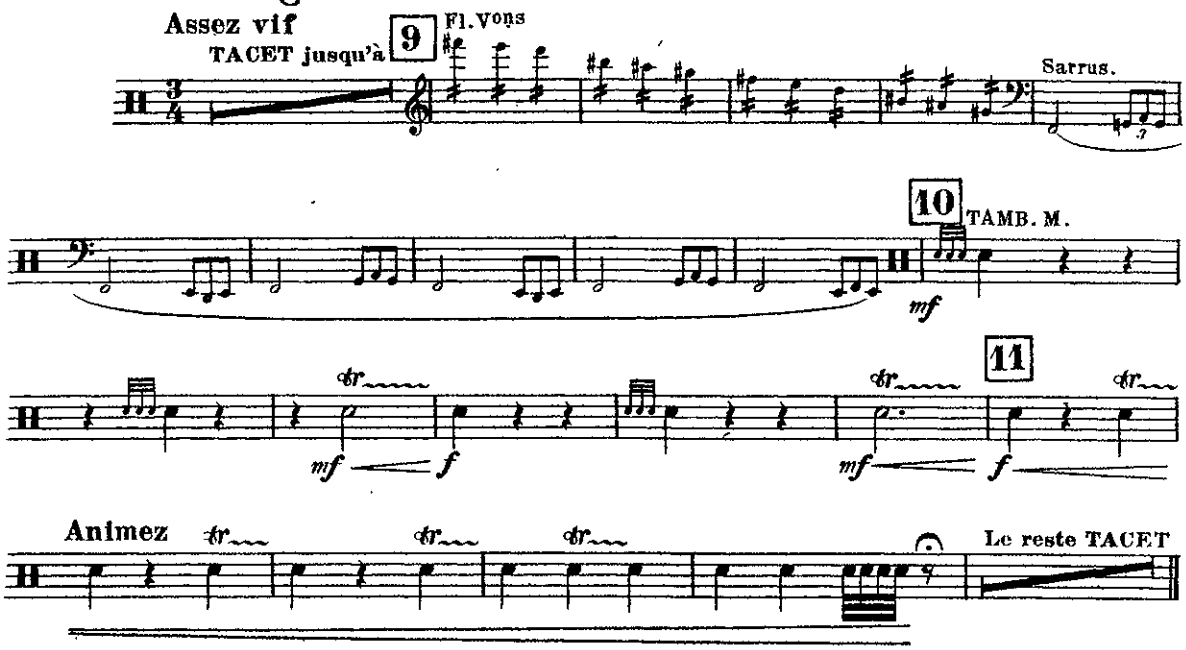
Maurice Ravel
Rhapsodie Espagnole

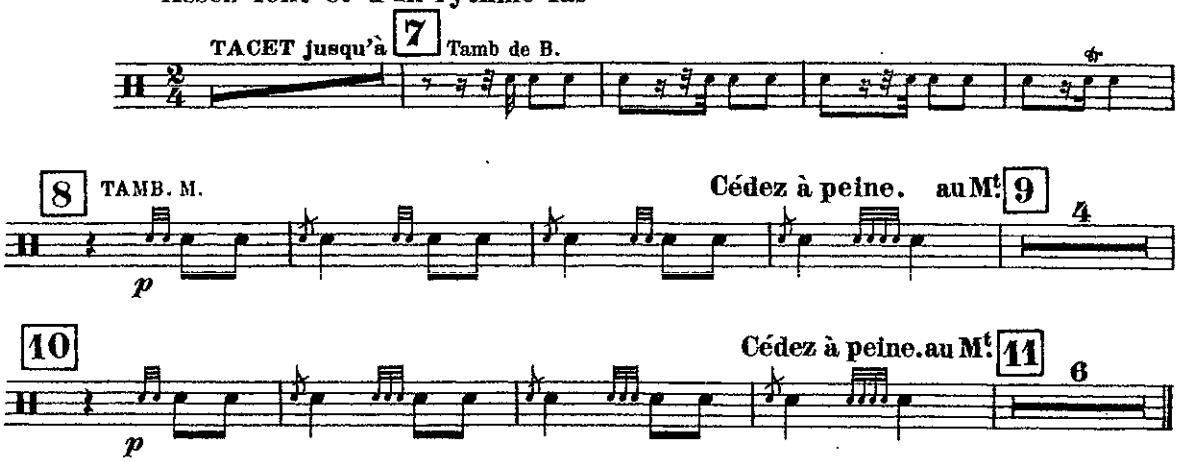
TAMBOUR MILITAIRE

I.. Prélude à la nuit TACET

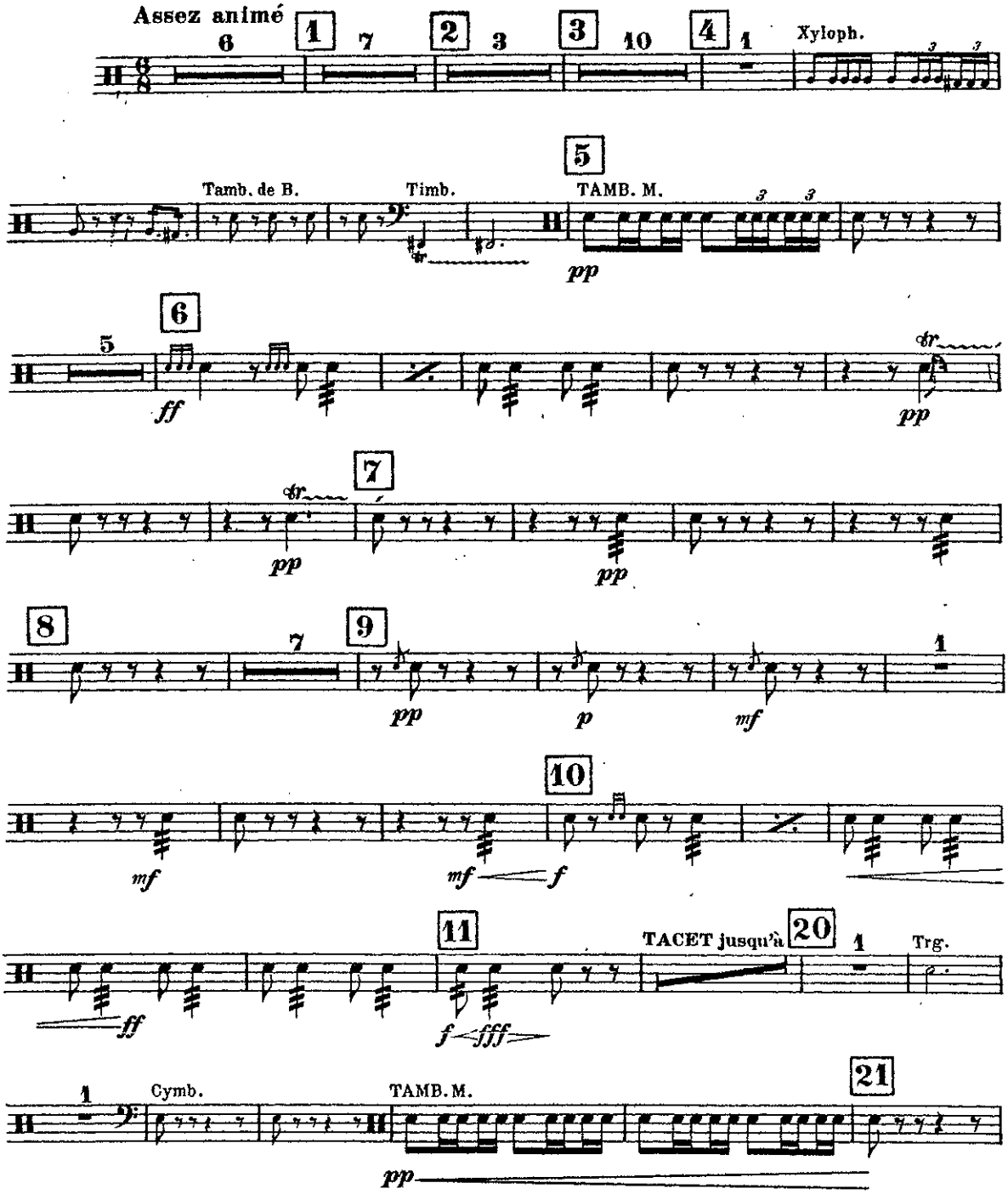
II.. Malagueña



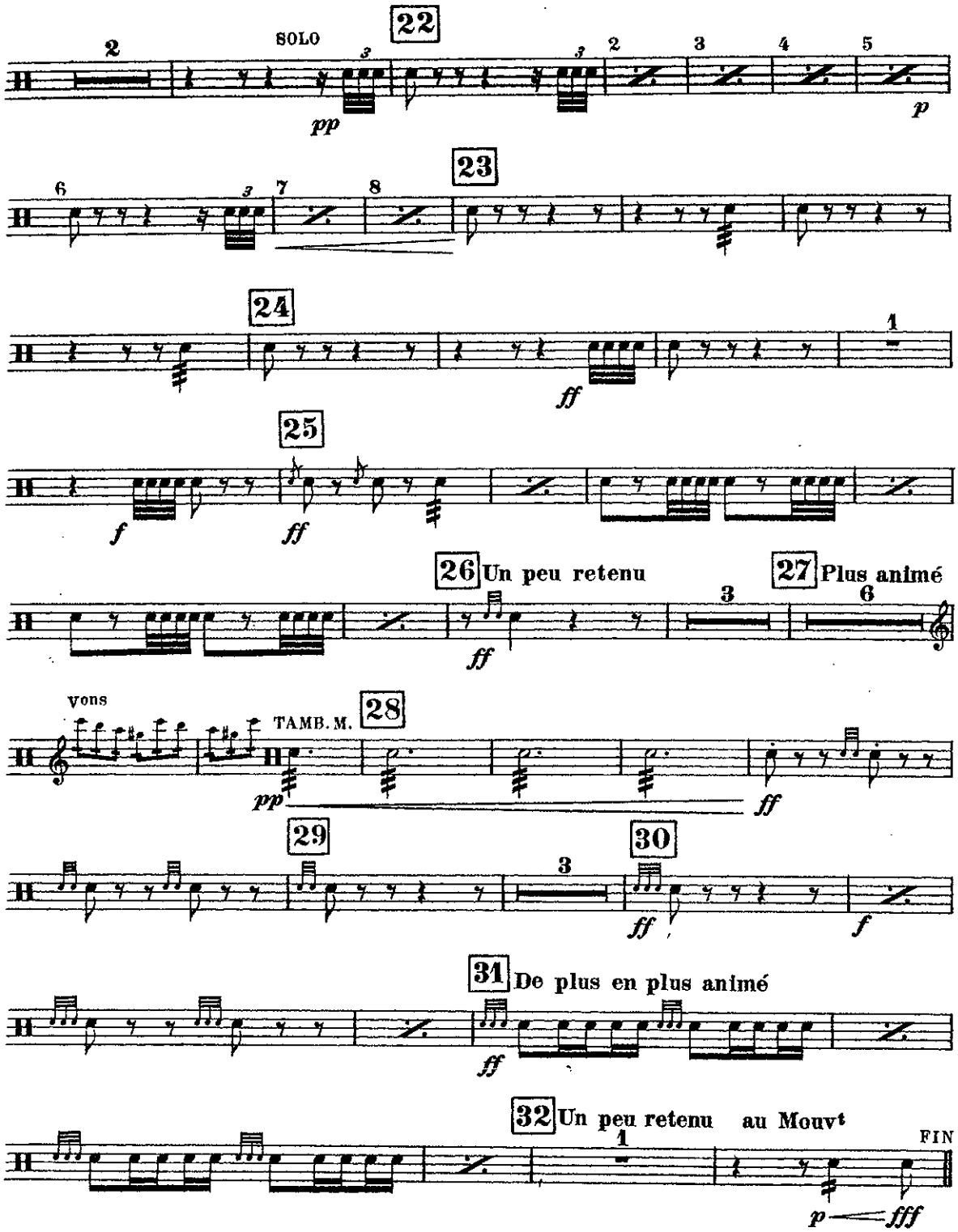
III.. Habanera (1895)



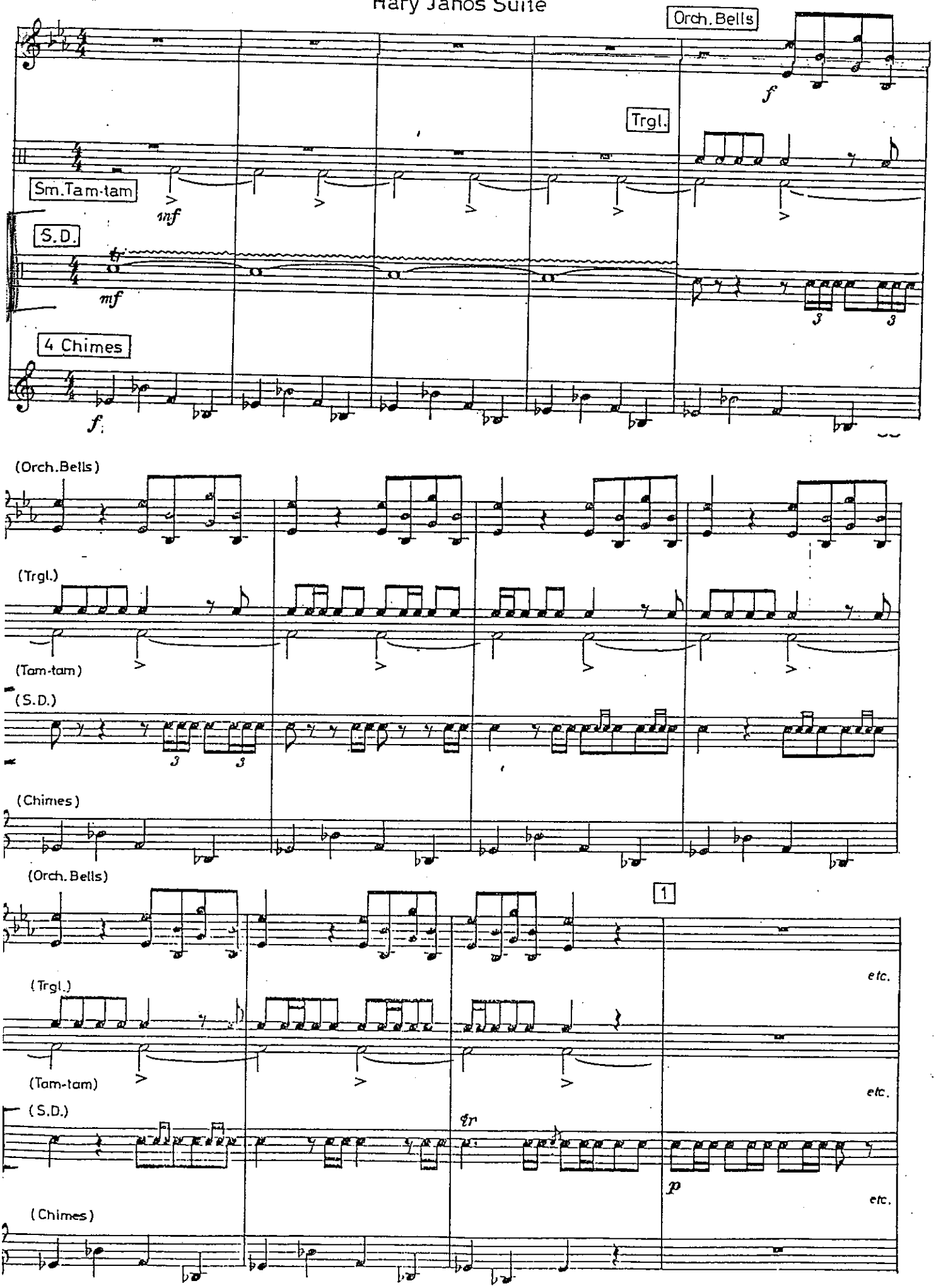
IV.. Feria

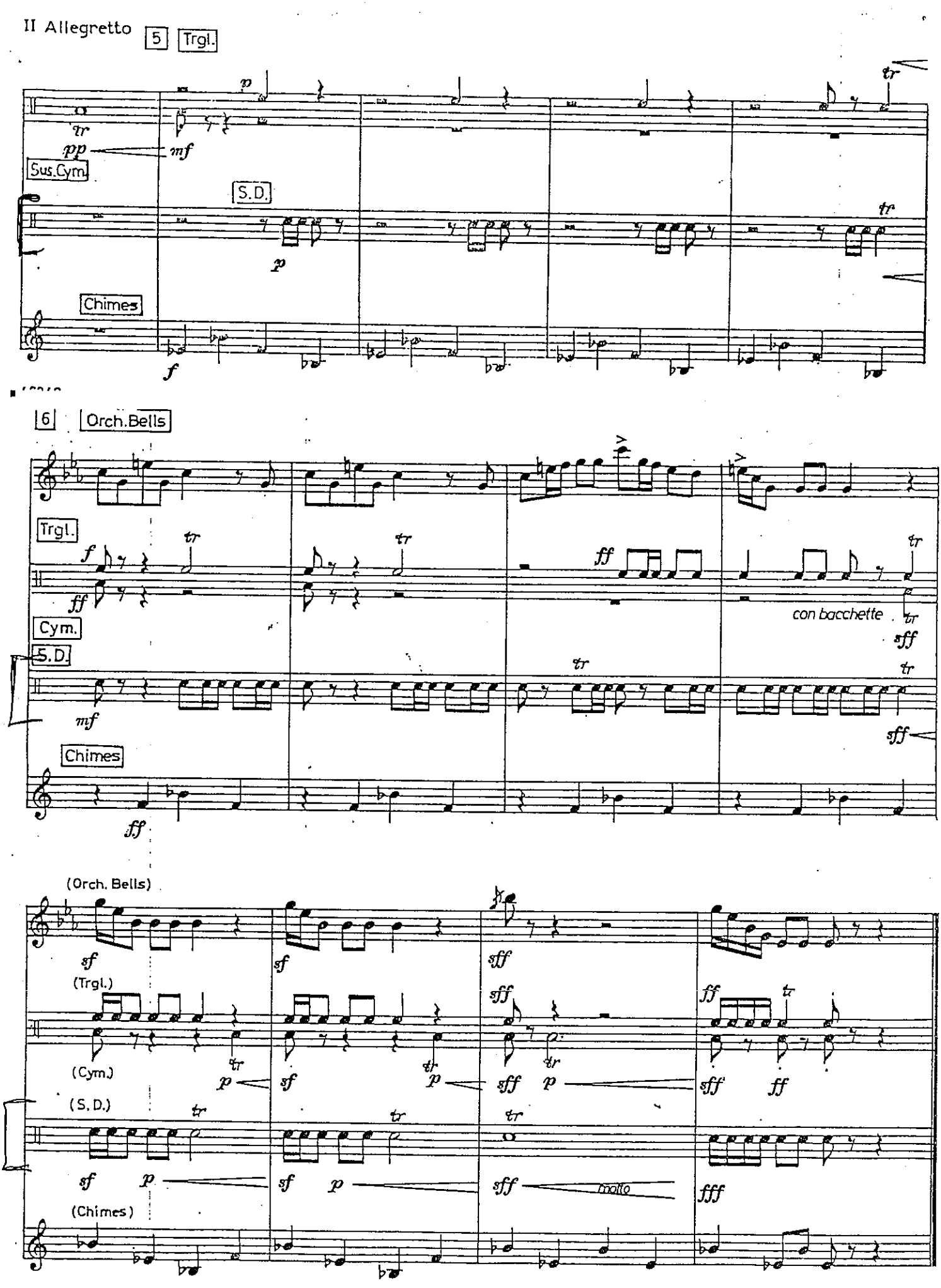

Assez animé
6
1
7
2
3
3
10
4
1
Xyloph.
Tamb. de B.
Timb.
5
TAMB. M.
pp
6
5
ff
dr
pp
7
dr
pp
pp
8
7
9
pp
p
mf
1
mf
mf
f
10
11
TACET jusqu'à
20
1
Trg.
ff
f
fff
1
Cymb.
TAMB. M.
21
pp

TAMBOUR MILITAIRE

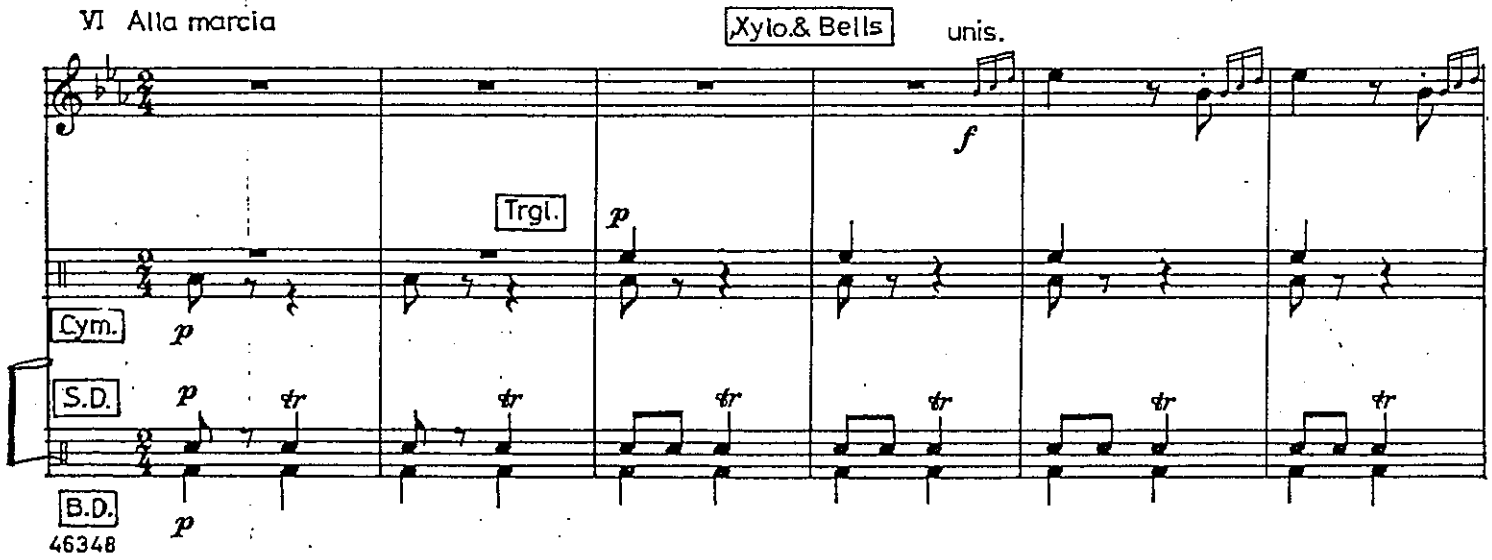


ZOLTAN KODALY
Hary Janos Suite

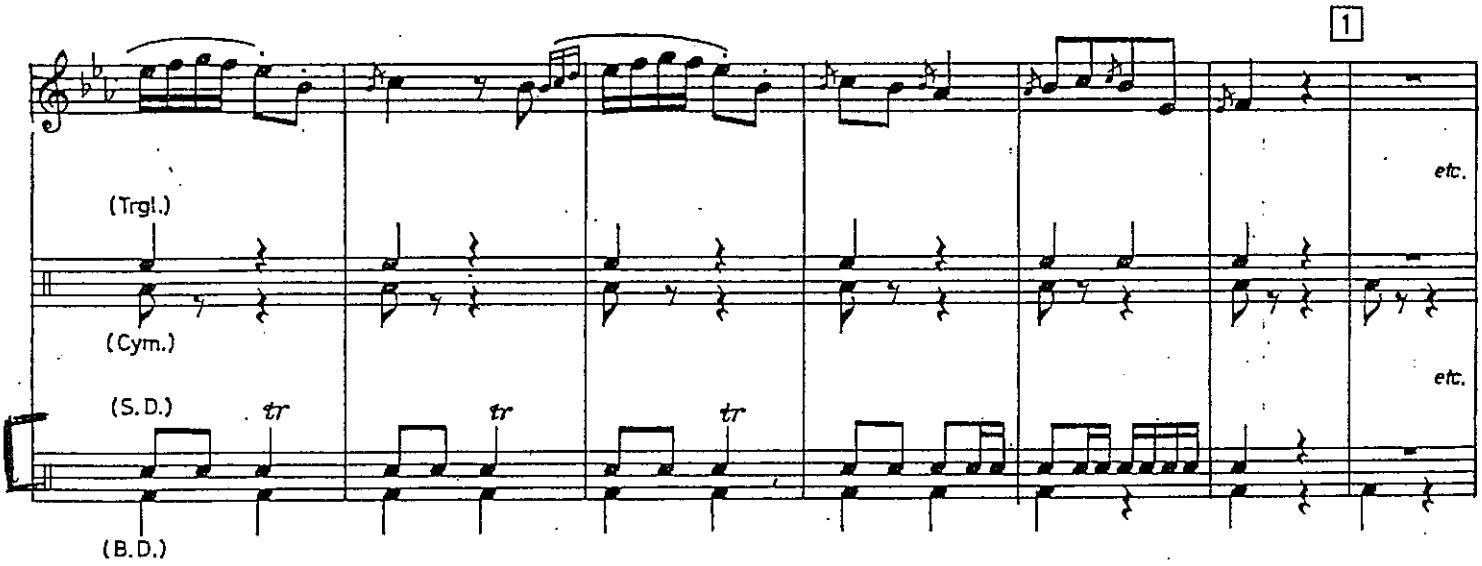



II Allegretto
5
Trgl.
Sus.Cym.
S.D.
Chimes
6
Orch.Bells
Trgl.
Cym.
S.D.
Chimes
con bacchette
(Orch. Bells)
(Trgl.)
(Cym.)
(S. D.)
(Chimes)
molto

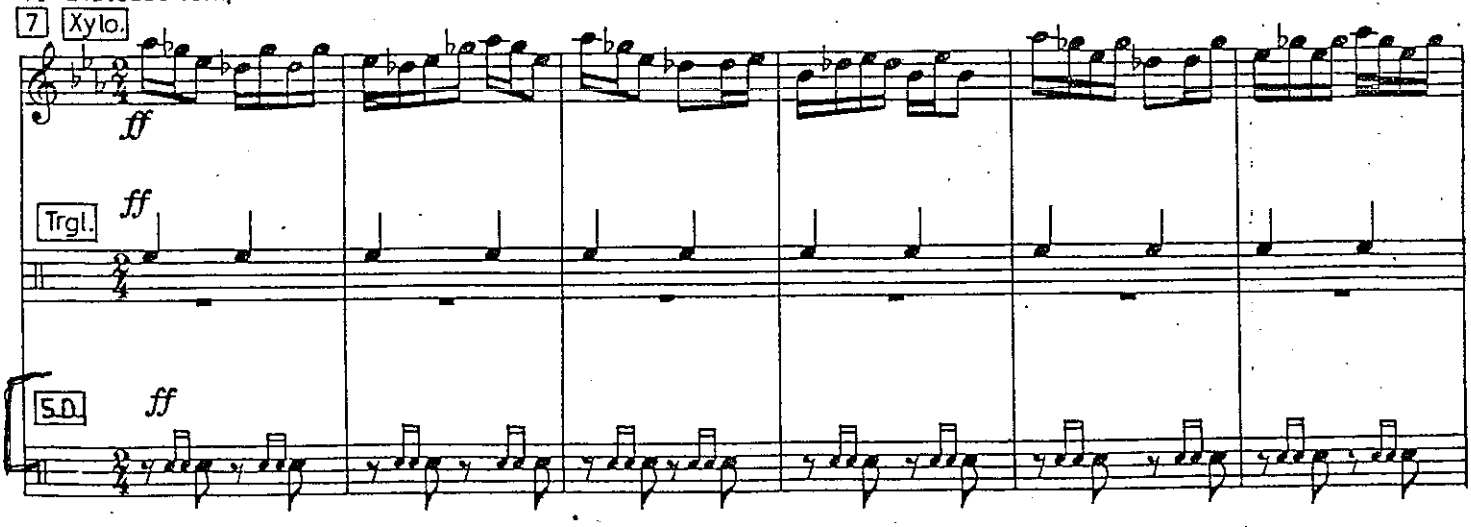
VI Alla marcia

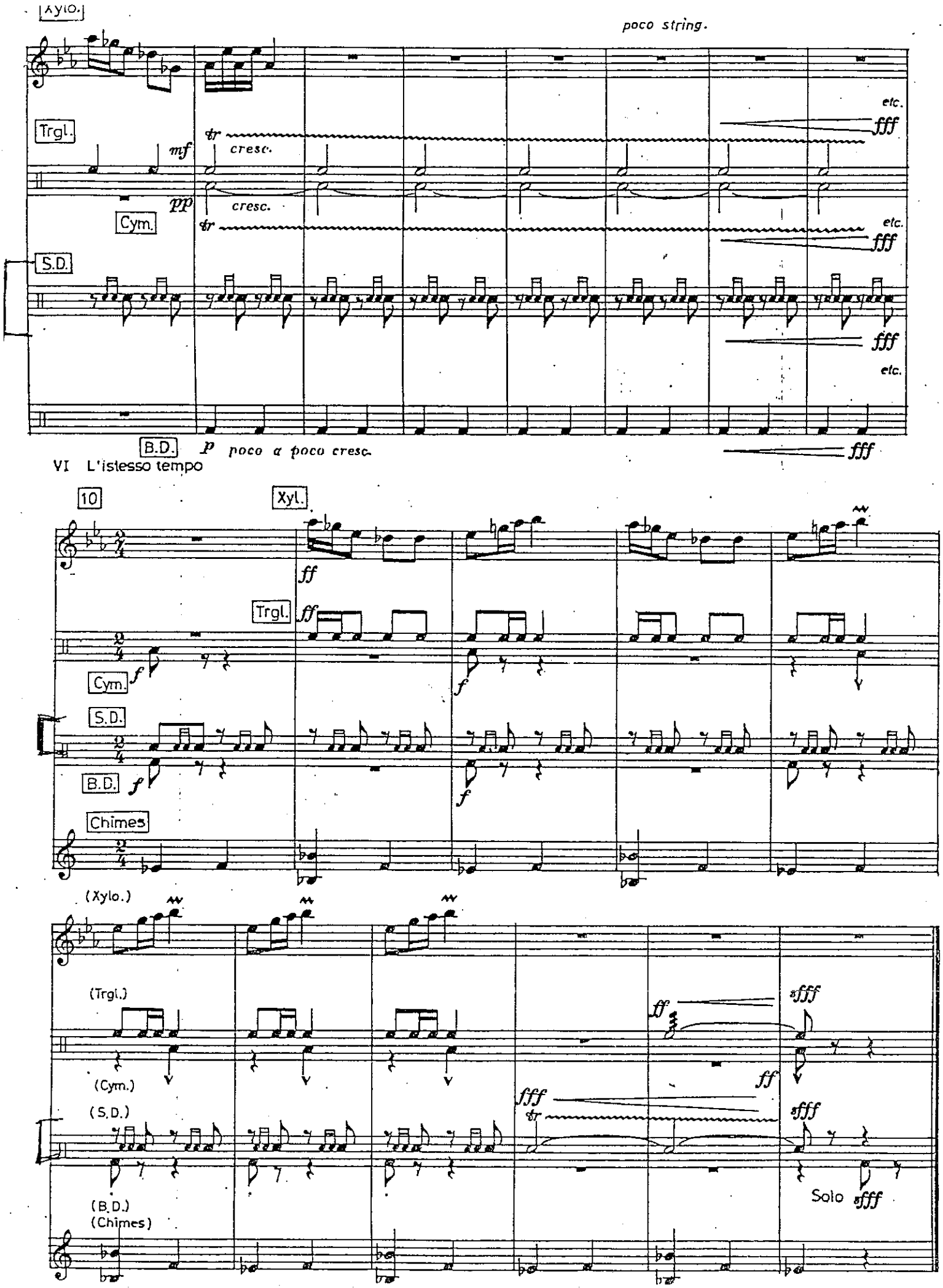


46348



VI L'istesso tempo




Xylo.
poco string.
Trgl.
mf
cresc.
pp
cresc.
Cym.
S.D.
etc.
fff
B.D.
p
poco a poco cresc.
VI L'istesso tempo
10
Xyl.
ff
Trgl.
Cym.
S.D.
B.D.
Chimes
(Xylo.)
(Trgl.)
(Cym.)
(S.D.)
(B.D.)
(Chimes)
Solo

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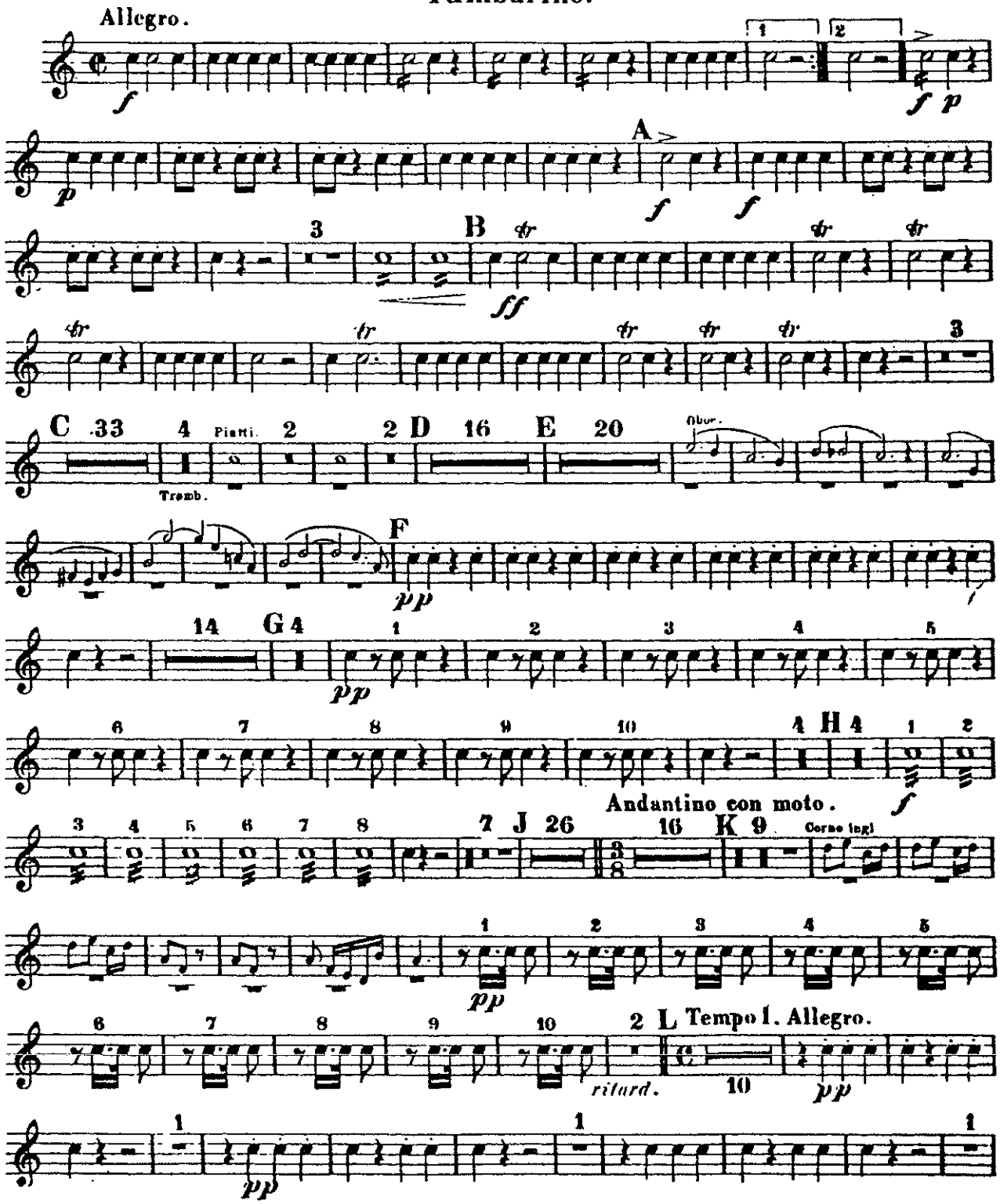
Antonín Dvorák

Carnival Overture, Op. 92

Tamburino.



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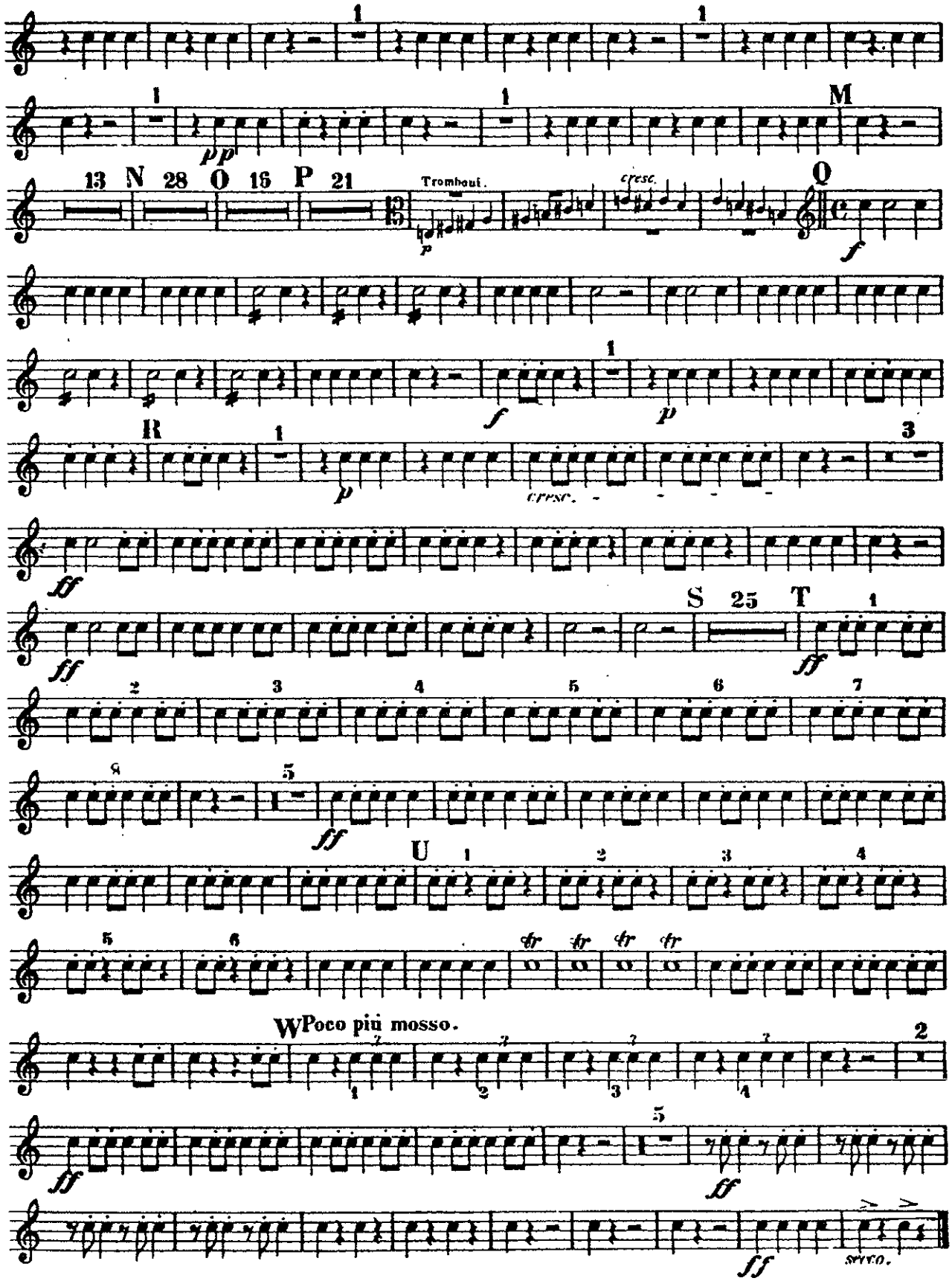
Tamburino.