Fall 2017 Percussion auditions for the Instrumental Ensemble Pools.

10 minute auditions will be held during the first week of classes. Evaluating the performances will be J. B. Smith, Jeffery Meier and Gary Hill. Audition sign-up will be administered on-line through the ensemble website: https://music.asu.edu/node/2602

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:
Prokofiev: Peter and the Wolf (49-51)
Schuman: Third Symphony (143-199)

Xylophone/Bells:
Shostakovich: Polka from the Golden Age ballet (xylo)

Timpani:
Beethoven: Symphony No. 5 (end of third movement leading to Finale)
Berlioz: Symphonie Fantastique (4: Beginning to 2 measures before Rehearsal 52; 5: 9 measures after Rehearsal 85 to end)

Tambourine:
Rimsky-Korsakov: Scheherazade (4th movement)
The field drum is big brother to the snare drum. The construction is the same, only larger. It is most commonly used in marching bands, drum corps, etc., and, logically speaking, it is the real "military" drum. Consequently its associative characteristics are so strong that it is more rarely used in the symphony orchestra than either the snare drum or even the tenor drum. Sometimes it is used as a substitute when a conductor wants a deeper and less brittle sound than the snare drum. Also, it is used where drums of different pitches are called for. Without snares it suggests the tenor drum. The size ranges from 10" x 15" to 12" x 16" and either wire or gut snares are used, the latter usually preferred. Performance techniques are the same as those for the snare drum except for the variation in touch to accommodate the larger drum.

**Repertory for Field Drum**

1. Prokofiev — *PETER AND THE WOLF* (Ex. 9)

   This is a straightforward military march-style drum solo. It should be played with plenty of vigor and bravura. Actually, this solo is often played on the snare drum but is preferable on the field drum. The same applies to the excerpt from Prokofiev's 5th Symphony (Ex. 10).

   We have also added the drum parts for two famous Sousa marches — "The Washington Post" and "The Thunderer" which will best present the typical part as written for a march. (Washington Post Ex. 11). (The Thunderer Ex. 12).

* PETER AND THE WOLF (Ex. 9)

Field Drum

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SYMPHONY NO. 5 (Ex. 10)

Copyright 1946 by Leeds Music Corporation, New York, N. Y. Used by permission of the copyright owner.
THIRD SYMPHONY (Ex. 8)

Snare Drum

Leggiero (\(d = 108-112\))

Unusual effects are found in the:

- Bartok: Sonata (Ex. 66)
- Balakireff: Islamey (Ex. 59)
- Borodin: Prince Igor (Ex. 57)
- Prokofiev: Symphony #5 (Ex. 61)
- Prokofiev: Symphony #6 (Ex. 62)
- Rimsky-Korsakov: Capriccio Espagnol (Ex. 58)
- Varèse: Ionisation (Ex. 67)
- Walton: Facade Suite (Ex. 55)

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See additional excerpts for snare drum from "L’Histoire du Soldat" (Stravinsky). (Ex. 34)
Campanelli
(transposed version)

Pétrouchka
(1911)

I. Stravinsky
(1882-1971)

 Tacet until 13  Meno mosso

(triangle)

(flutes, clarinet)

stringendo

Come prima \( \frac{d}{=} 138 \)

Come prima \( \frac{d}{=} 138 \)

Listesso tempo

*) See footnote on page 51.
Play one octave higher if low "F#" is not available.
No. 2. TACET

No. 3 Polka
No. 4 Dance
Beethoven: Symphony No. 5

Third Movement: Letter C leading into the Finale

Recommended Tempo: $\frac{d}{=}$ 84/88 $\frac{d}{=}$ 88/92 in Finale

General Style: Allegro

Recommended Mallets: White felt staccato or colored felt mallet

Important Considerations
This section is always requested at auditions. The tempo from letter C to the Finale must be very steady. The passage at letter C can be played with one hand to guarantee a consistent sound. Listen for balance beginning at m. 332; there is a tendency to play the last beat softer. A slight accent on the third beat may be in order. Be aware of the three-measure phrases in the strings beginning at m. 352. This will help you keep your place, musically, when performing this with an orchestra. A ritardando going into the Finale is also acceptable. The first two measures of the Finale can also be slightly out of tempo (pesante). However, by the pickup of the third measure, the new Allegro tempo should be established. There is usually a crescendo in mm. 7, 9 and 11, leading into the sixteenth-notes (NOT half note rolls). The second note in mm. 14 and 16 should be accented slightly. In mm. 18 through 21 accent the sixteenth-notes and quarter-notes to match the articulation of the trumpets.
**Beethoven: Symphony No. 5**

**Suggested Phrasing**

**Third Movement:** Letter C leading into the Finale

**Recommended Tempo:** \( \dot{\text{c}} = \frac{84}{88} \quad \text{or} \quad \dot{\text{c}} = \frac{88}{92} \) in Finale

**General Style:** Allegro

**Recommended Mallets:** White felt staccato or colored felt mallet

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If a drier sound is preferred at letter C, try muting the drum with your non-playing hand.
Berlioz: Symphonie Fantastique (Timpani I)

Fourth Movement: Beginning to 2 measures before Rehearsal 52
Recommended Tempo: $d = 72-76$
General Style: Allegretto non troppo; "procession to the stake", funeral procession
Recommended Mallets: White felt staccato or colored felt mallet (with mutes)
Berlioz: Symphonie Fantastique (Timpani I)

Important Considerations
This excerpt contains some debatable notations in regard to what sticks to use, how to execute the flams, when to use mutes, and what sticking to employ.

Although the part lists “sponge-headed drum-sticks”, most timpanists will use a hard mallet to guarantee articulation in this passage. There has also been much discussion as to whether the “flams” indicated in this section should be “French” flams (playing unison notes on the first and second beats) or regular flams (notes with a grace-note on the first and second beats). For purposes of clarity (especially at an audition), it is recommended to use regular flams for this excerpt.

Berlioz indicates special instructions in regard to the sticking in this passage. “The first quaver of each half-bar to be played with 2 drum-sticks; the other 5 quavers with the right-hand drum-stick.” Depending on the tempo, this sticking may, or may not, be possible. If the tempo is slow enough, the following sticking (indicated by Berlioz) is possible:

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\begin{figure}
\centering
\includegraphics[width=\textwidth]{sticking_example1.png}
\caption{Example sticking for Berlioz's special instructions.}
\end{figure}
```

If the tempo is fast however, you may have to rely on an alternating sticking for this excerpt:

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\begin{figure}
\centering
\includegraphics[width=\textwidth]{sticking_example2.png}
\caption{Alternate sticking for Berlioz's special instructions.}
\end{figure}
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The opening section should also be muted. A dry, articulate sound is needed for this passage.

In a concert setting, timpani mutes are usually removed at rehearsal 52. However, certain interpretations of this movement include a repeat 16 measures after rehearsal 53 back to the beginning of the movement. If this is the case, keep the mutes on the timpani until the 17th measure after rehearsal 53.

The principal timpanist needs to agree on the proper dynamics with the second timpanist. Since the second timpani part plays a G-natural in this section you may want to play slightly less than the second timpani player. The final movement also contains similar writing. Since the fourth movement ends in G major you will want to be sure that the second timpani part is slightly louder than the first timpani part.
Berlioz: Symphonie Fantastique (Timpani I)

Fifth Movement: 9 measures after Rehearsal 85 to the end
Recommended Tempo: \( \frac{\text{A}}{\text{B}} = 144-152 \)
General Style: Allegro - poco meno mosso; fast, but not too fast
Recommended Mallets: White felt staccato or colored felt mallets

Important Considerations
Cross-sticking is necessary to maintain intensity and fluidity of eighth-note rhythms in this excerpt. The first timpanist, at rehearsal 86, may perform this passage starting with either the right or left hand. Performing a crescendo at the end of this passage is also recommended. See the example below for suggested stickings.

\[ \text{\( \text{\^{X}} \) = cross-stick} \]
SCHEHERAZADE
N. Rimsky Korsakow
Suite Symphonique
Tamburino
I. II. Tacet
III.

I use two tambourines for this work: a very delicate one for soft dynamics and a general, all-around tambourine with bronze jingles for everything else — both instruments should have double rows of jingles.

1. Letter E
   The tambourine dynamic should perfectly match with the triangle. Rest the palm of the striking hand on the head of the tambourine while striking the notes with the third finger near the edge of the head.

   

2. Five Measures after Letter F:
   Play this and all similar sections with a braced third finger. I perform the roll in the eighth and sixteenth measures after Letter F with an Un-Braced Third Finger Roll. Add a slight diminuendo into the final note, striking it with the thumb.

   

3. Letter G:
   The written dynamic at Letter G is pp. I find this to be too soft. I recommend playing this section at mp. Balance this dynamic with the entire percussion section.

   

4. Three Measures before Letter I:
   Since the orchestration is still thin, I suggest continuing with the delicate tambourine at three measures before Letter I. The measure before each of these two entrances broadens a bit (slight rit.); so, carefully watch the conductor. I recommend playing the two grace notes with a twisting motion of the wrist while striking the main note with the knuckles.
5. Nine Measures after Letter P (Final Four Measures):
   Using an **Un-Braced Third-Finger Roll**, connect each roll to its release note. Add a subtle *diminuendo* (as a nice touch) to these measures. Notice the addition of the slurs which indicates a smooth connection to the note.

   ![Music notation](music_notation_image)

   **IV.**

   See page 45, in the triangle excerpt of this movement, for a lengthy discussion of performance issues concerning the 2/8 vs. 3/8 time signatures.

   1. Thirteen Measures after the “Allegro molto e frenetico:”
      Perform this extended roll using the **Assisted-Shake Roll**. Hold the tambourine low (at the knee) for the *pp* and lift it up as you make a *crescendo* into a *forte*. Strike the final note with the fist.

   ![Music notation](music_notation_image)

   2. Twenty Four Measures before Letter A (Vivo):
      The Vivo will probably be conducted in one beat to the measure. **Listen to the viola part (below) in order to place the rhythms accurately.**

   ![Music notation](music_notation_image)

   3. Letter B:
      These four measures, repeated four times, are all phrased to the downbeat in the fourth measure. **Add a slight accent to this downbeat to articulate the passage with the orchestra.** I suggest playing this part with the fist at the indicated *mf* dynamic.

   ![Music notation](music_notation_image)
4. **Letter F:**
The tambourine part is written to imply two beats to the measure. It should actually be played with one beat to the measure, in a 3/8 feel, to accommodate the flute melody. The following examples show how this rhythm is written and how it should be played. The interaction between the flute and tambourine part at four measures after Letter F is as follows:

Rest the center of the tambourine on the knee with the head facing up. Brace the tambourine with the forearms and heel of the hands, striking the head with the fingers. **Begin this section a couple of inches away from the edge; then, move closer to the rim to help with the diminuendo.**

5. **Four Measures before Letter L:**
This section is unique and a lot of fun to play. The entire orchestra is in a 6/16 pulse; the tambourine follows the cymbal part, playing the same rhythms. Hold the tambourine in the “head-down” position for this section. **I suggest flipping the tambourine from the “head-up” position to the “head-down” position after playing the eighth note at four measures before Letter L.**

Keep the tambourine in the “flipped” position for the remainder of the movement.
6. **Four Measures before Letter O:**
   Rest the tambourine on the knee and play on the rim (head down) with the third and fourth fingers of each hand. **Even though the dynamic is pp, dig in and play with a quasi-marcato touch.** Also, take note that nine measures after Letter O, the winds have a hairpin crescendo and diminuendo. Do not be influenced by this — play **sempre pp** throughout.

   The tambourine complements the flute and oboe at this point. Carefully listen to these instruments since the timpani and violas are playing four sixteenth notes to the measure (2/8) against the 6/16 triplet feel in the winds and tambourine.

7. **Fifteen Measures after Letter W:**
   Use the **Knee-Fist Method** as indicated below. Alternating the fist and knee strokes works well for this excerpt.

8. **Thirteen Measures before Letter X (Allegro non troppo e maestoso):**
   A slight broadening may occur before the Allegro; so, watch the conductor!