Fall 2018 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, Gary Hill and Jason Caslor. 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:
Sergei Prokofiev: Lieutenant Kije Movement I: Rehearsal Number 13 - END

Xylophone:
Igor Stravinsky: Petrouchka (1947 version) 80-81 and 1 after Rehearsal Number 88 – 2 before Rehearsal Number 91

Bells:
Ottorino Respighi: Pines of Rome, orchestra bells from beginning through rehearsal number 9

Timpani:
Jean Sibelius: Finlandia E-I

Tambourine:
Igor Stravinsky: Petrouchka (1947 version) 3 after Rehearsal Number 201 – 1 after Rehearsal Number 206
LIEUTENANT KIJÉ
Suite Symphonique
I
THE BIRTH OF KIJÉ

S. Prokofiev, Op. 60

EDWIN F. KALMUS, Publisher of Music, New York, N. Y.

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Second Part

Impetuoso, \( \frac{d=100}{f} \)

Cymb. (ord.)

Doppio valore, \( \frac{d=50}{mf} \)

Più mosso, \( \frac{d=78}{mf} \)

S.D. (small size)

Andantino, \( \frac{d=80}{mf} \)

Meno mosso, \( \frac{d=72}{mf} \)

Allegro, \( \frac{d=100}{mf} \)

Vivo

Lento

S.D. (normal size)
Sibelius: Finlandia

Recommended Tempo: Letter E to Letter I
Recommended Mallets: White felt staccato mallet

General Style: Allegro; moving forward with energy and drive

Important Considerations
The rolls in measure 95 can be played separately or tied; both are acceptable. Timpanists will often perform these rolls separately. However, for auditions you should be prepared to perform this both ways. Keep in mind that the sforzandi in the Allegro section should be accented within the crescendo from piano to fortissimo.
The roll in measure 100 and measure 104 should be played as a fortissimo-mezzo piano roll; playing a softer dynamic after the initial attack. The forte dynamic returns in measure 102; accenting the last three eighth-notes leading to the rhythm in measure 103. In measure 107 the dynamic should be slightly less; play this measure as a subito mezzo-forte and phrase to the third beat, and the measures that follow, up to letter G.
Sibelius: Finlandia

Recommended Technique

Here are my suggestions in regard to practicing the Allegro section. Most timpanists will perform these rolls with separation. However, as mentioned previously, you should also be prepared to tie the rolls.

1. Separate Rolls

2. Tied Rolls

Recommended Dynamics and Phrasing
4. **Two Measures before Number 56:**
The final roll, two measures before Number 56, should be played as a *Standard Shake Roll*, ending with a fist stroke.

![Standard Shake Roll Example]

5. **One Measure before Number 66 and Three Measures before Number 67:**
Execute these two rolls exactly as Number 53; however, start a bit softer and end the rolls with the heel of the hand.

![Tambourine Example]

6. **Three Measures after Number 201 to Number 206:**
This tambourine excerpt is often on audition lists. As in most of the other sections, Stravinsky is very specific regarding articulation and types of rolls. The tempo indication is very quick, at 138 to the quarter note, but this excerpt can be performed as fast as 160 to the quarter note. **There is no dynamic indication; however, I suggest beginning at an *mf* and ending at an *f* to match the winds and strings.** Typically, from Number 201 to 205, the dynamic range increases as the orchestra texture thickens.

All eighth-note rolls in the 2/4 section should have an implied *crescendo*, connect them to the accented note following the rolls. Any of the various tambourine rolls can be used to execute this passage, from the *Open-Hand Thumb Roll*, making a *crescendo* into a finger stroke, or the heel of the hand, to a *Braced Third-Finger Roll* (with the final note played by the holding hand into the knee). Use the technique that achieves the most consistent effect. The following is my edited version of the excerpt:

![Tambourine Passage Example]

7. **Number 205:**
At the 6/8 (Number 205), Stravinsky shows that the indication of a half note equals a dotted quarter note. **This means the pulse of the previous half note in 2/4 time now equals the dotted quarter note in 6/8 time.** Note that the long rolls in the first and third measures, after Number 205, are played as *Standard Shake Rolls* with the holding hand. Be careful at Number 206 because the strings are in 2/4 time at this point and have a run, leading into the second half of the bar.