UTEP Percussion Large Ensemble Audition - Fall 2020

Required for all Percussion Majors performing in Large Ensembles

Instructions

- Submit by August 20
- Record audio/video via smart device
- Post unlisted YouTube videos to a YouTube Playlist
- Submit your name and YouTube Playlist url (web address) to the following google form
  https://docs.google.com/forms/d/e/1FAIpQLSdUbTXf1rxLGMY7LLAcUudXkUGfs3chNcAbr5W0govBiHxpHQ/viewform?usp=sf_link

Audition

1. s.d. etude no. 1 from Delecluse's "Studio'M Volume 2"
2. Perseverance: for Elvin and Tony (contemporary s.d. etude)
3. Adaptability: Open Instrumentation Accessory Etude
4. Minimum one minute solo of your choosing on instrument of your choosing. Use this to demonstrate lyrical, expressive, musicianship as you would on a mallet keyboard solo, however this is open instrumentation.

Etudes can be found here
https://drive.google.com/drive/folders/1uwmccKypushsBjozoSy0DPu98ttVZrwL?usp=sharing

Repertory Considerations

1. Delecluse
   Perform with an orchestral interpretation. Clear, but close grace notes. Perform with a stylistically lite touch. Trill marks indicate multiple-bounce rolls. In Delecluse, release rolls on the next written attack, AKA, do connect or “tie” rolls. He tended not to write them as tied - however, he intended them to be performed as tied. You do pronounce the 's' in in Delecluse, as it is followed by an ‘e.’ Four and five-stroke ruffs are exactly that. Drags, AKA three-stroke ruffs may be played as a quick lifted buzz or as a clear but close double - be consistent with your choice.

2. Perseverance
   For this contemporary s.d. solo, some stickings, as well as roll interpretations are left up to the performer. Rolls in measures 4-7 are specified as buzz rolls. There is a kind of hand-isolation exercise in mm. 5 and 6 suggesting a certain likely sticking. Other rolls are left up to the performer - I like to play them open. Rhythmic accuracy is the
expectation for BOTH snare drum etudes. The composer subdivides “ta ka ta ki ta” for quintuplets, and “ta ka di mi, ta ki ta” for septuplets. FYI, the traditional term is “sextuplets,” not sixlets or other colloquial terms. Marked at q=88, the prescribed tempo range is q= 84-96. This will challenge some of you. Keep in mind, listeners will want to hear the best music from you possible. So, while the prescribed tempos are ideal, I advise a solid under-tempo performance over an unsteady and unclear performance.

3. Adaptability
This "Open Instrumentation" etude is to be played on a hand held percussion instrument of your choice. Examples include orchestral accessories such as tambourine, triangle, or castanets; instruments associated with various musics outside of classical, e.g. pandeiro, guiro, maracas (especially Venezuelan, Columbian, or Cuban). Don't have one? Good time to order one, or TWO! Can't afford a $170 tambourine from Grover? Get an LP or Meinl or whatev. Same applies to other types of instruments. Need to problem-solve? A coffee can with ridges on the side can be used like a guiro (be careful and file down sharp edges!).

4. Performer’s Choice
Perform a minute of music. Do your best to take the opportunity to perform a selection demonstrating melodic expression. Mallet keyboard would be ideal. If unavailable, I would rather hear a non-percussion instrument such as a guitar, piano, or wind instrument, than another drum pad selection. Be creative. If it needs to be a world percussion piece, or an original multi-percussion piece performed on a stack of tires, so be it. Could be a melodic drum-set performance a la Max Roach. Creativity and problem solving is encouraged over more gum rubber.

5. General
The reason two snare drums etudes works for this audition while keyboards and timpani, for example, are not available to everyone, is because what matters most is the degree of diligence in your preparation. Be thorough in your research, in your approach to practice and preparation. Choose your sounds and implements wisely - a piece of hard wood or a counter top may produce a more desirable sound than a gum rubber pad, for example. It may help to keep in mind your audience. If you think of the listener, Dr. Smith as part of a “system” and not a living breathing musician, you may be content to turn in under prepared submissions. On the other hand, if you notice Dr. Smith is an actual musician who will be listening to your submissions in full, you may extend me the kindness to prepare and submit something worthy of the precious time the listener has on Earth. Dr. Genevro and others may listen as well.

Questions: apsmith@utep.edu
Perseverance (for Elvin Jones)

Fall 2020 Large Ensemble Audition, UTEP Percussion

Andy Smith

\( \text{\textcopyright 2020 asmithmusic} \)
Adaptability: Open Instrumentation Etude
for Hand-held Percussion Instrument

Large Ensemble Audition Fall 2020 - UTEP Percussion
Andy Smith

\( \text{mf} \)

apply specialized techniques

\( \text{pp} \)

embellish mm. 14-17 using instrument-specific gracenotes or effects

\( \text{f} \)