FALL 2021 ENSEMBLE AUDITION - UTEP Percussion

Required for all Percussion Majors engaged in lessons and/or ensembles of any kind.

The audition will determine placement in large ensembles for Fall 21 (Concert Band, Symphonic Band, Wind Symphony, Orchestra).

4 selections to be performed in a live audition (August 18–20 with specifics TBD).

1) Pop-Percussion/“Hybrid Percussion Set-Up”
   • Choosing your instrumentation, create and perform a percussion part to John Mayer’s “Queen of California” acoustic version, which has no percussion in the track.
   • Perform with the track using your own headphones/in-ears/ear-buds
   • For inspiration, check out the full-band version with Steve Jordan on drums; check-out Damon Grant’s Hybrid Percussion version. https://www.youtube.com/watch?v=xTPpixj6-64
   • Use your cajon, or an alternative hand-percussion instruments, or a substitution; you may also use a UTEP instrument that you practice at UTEP.
   • Incorporate some independence (play a shaker or tambourine or similar, in combination with your main instrument. Pedals are another optional add-on.

2) Marimba
   • Etudes 29, 32, and 35 from Nancy Zeltsman’s “Four-Mallet Marimba Playing: A Musical Approach for All Levels.”

3) Cymbals
   • Carmen Suite No. 1, No. 5, Les Toreadors, Bizet, Allegro Giocoso
   • Symphony No. 4, Mvt. 4, Tchaikowsky, 3 before 13–end
   • Don Quixote, Strauss, Rehearsal 27

4) Snare Drum
   • Excerpts from “Symphonic Dances” by James Campbell
   • Play continuous as cut and pasted.
   • Errata: At m. 7, insert the 4/4 meter indication

*Audio Files for “Queen of California” and Cymbal Excerpts will found in the following google folder. Cymbal audio files will be added at a later date, with an announcement to be made at the studio facebook group page.
https://drive.google.com/drive/folders/1Jc4aPGGWvEJCO22SkRP01f1vZXeKjaNW?usp=sharing

*Practice rooms will be set-up for cymbals and for hybrid-percussion practice.

*Take the time off that you need to recharge (you may have already done so, as classes ended the first week of May). Get cracking on these challenges a few weeks before classes resume. These are selected to challenge you to problem-solve, to do research (listen/seek tutorials and inspiration/ask peers), and to learn something from the process.
La Valse, by Maurice Ravel, provides us with another example of exceptional orchestral writing. The cymbal sound is glorious no matter what one does. However, the discriminating cymbal player must take note: every half note should be played exactly as written. All the rests must be strictly adhered to and the cymbal sound is cut off, except the last one. The last half note before rehearsal number 18 should sound through to the next measure.
Let’s take a closer look at the end of the fourth movement of Tschaikowsky’s Symphony No. 4. Depending on the tempo, the ending of movement is either a cymbalist’s dream or a nightmare. At the very least it remains a challenge.

For the first measure, play the notes exactly as written. In the second and third measures, let the cymbals ring through for two beats and cut them off sharply. The remainder of the movement should be played as accurately as possible, including obeying the rests!

Ex. 19: Symphony No. 4, Mvt. 4, Peter I. Tschaikowsky (see stroke #16, Chapter 5)

Conducted by Christoph von Dohnanyi on 7/7/04, Boston Symphony Orchestra

CD 1 • Track 19

(Triang.)

(Gr. Cassa e Piatti.) (18")

(less)

(Multi flap)

(easy)
Another example of the use of the Frizzle stroke is in Richard Strauss's epic musical setting of *Don Quixote*. In the fifth bar of rehearsal number 27, there is a piano note where a Frizzle stroke can be used. The orchestration is a bit thicker here than before, and this allows the player to "stretch" the cymbal sound over the full quarter note, thus more fully supporting the cello solo.

**Ex. 50: Don Quixote, Richard Strauss**

Conducted by Seiji Ozawa on 2/23/01, Boston Symphony Orchestra,
Soloists: Yo Yo Ma/Steve Ansell
This study focuses on larger intervals, particularly octaves. The main challenges are bringing out the phrases and subtle dynamic shifts.
In the middle and upper registers of the marimba, it is not uncommon for mallet players (especially jazz players) to use mallets 2 and 4. Why not practice the opposite: mallets 1 and 3 (applied in the lower registers)? In the course of this study, many different sticking combinations are used. My goal was to introduce some unusual, but plausible stickings (which use minimal movements). Note that m. 6 marks a sudden dynamic contrast; it should seem like a sudden echo, or rhythmic underpinning, until melodic material returns in m. 7, beat 2. (The underpinning material returns in m. 8.)

\( \text{\textbf{32}} \)

\( \text{\textbf{84-100}} \)

(mallet 3 on middle beating spot)

(alt.) 3 \( \rightarrow \)

\( \text{\textit{mf}} \)

(alt.) 3 \( \rightarrow \)

\( \text{\textit{play D} on edge beating spot} \)

\( \text{\textit{no repeat on D.C.}} \)

\( \text{\textbf{D.C.}} \)

\( \text{\textbf{43}} \)
Try to play with a full (rather than harsh) tone. It is quite challenging to play the intervals of a second interspersed with larger intervals. Try to shift to the various-sized intervals before you need to play them.