

UTEP Percussion - Fall 2022 Large Ensemble Audition

Required for placement in wind bands and orchestra (Wind Symphony, Symphonic Band, Concert Band, Symphony Orchestra).

Auditions will be live Friday, August 19 beginning at 1:30 PM, at M140 Band Room.

Basic advice:

Start sooner than later. By now, you have had a few summer weeks to focus on other things. The sooner you start, the more familiar your relationship with the material and the more opportunity to develop specific skills.

Do your research. While Paolo Cimmino demonstrates the tambourine etude at the link, there are a variety of alternative solutions - what sounds best for you? For any excerpts, such as the Schuman Symphony No. 3 xylophone excerpt, always listen to exemplary recordings by major orchestras (or other source materials), and research solutions such as stickings and mallet selection. Know your tempos and rehearse your audition sequence. Practice on the instruments on which you will perform.

It is OK to confer with peers as well!

Audition Repertory

1. Hochrainer Timpani Etude No. 43 q = 94-112.
2. Schuman Symphony No. 3 xylophone excerpt mm. 230-244. Listen to examples for tempo.
3. Macarez Snare System, Etude 8, p. 1. Tempo as marked.
4. Tambourine Etude: Keith Aleo Tambourine Etude No. 1 as performed with scrolling notation here:
https://www.youtube.com/watch?v=X9HyAaZ75QQ&ab_channel=BlackSwampPercussion
5. 30 seconds to 1 minute 4-mallet excerpt of *your choice*. Demonstrate your musicianship - what can you do with melody, harmony, touch.

Tips on the Audition Repertory

1. Hochrainer: Disregard the “EHCG” in the upper left corner - these are German translation initials for pitches and in German set-up (low drum on the right). Priorities should include tempo control and rhythmic accuracy, intonation, and a timpanist’s “lifted” approach. Perform all dynamic indications.
2. Macarez: Select, tune, and dampen your instrument appropriately. You may need to think outside the box in terms of sticking - apply solutions achieving desired sound, e.g. is it OK to play double strokes on “written-out” 32nd notes? Of course. Prioritize rhythmic accuracy and clarity of dynamics. Grace notes should sound “copy-and-paste” consistent. Drags can be played buzzed or with 2 clear grace notes - be consistent in execution. 4 and 5-stroke ruffs are expected to be played with the specified number of strokes.
3. Schuman: Listen to exemplary recordings. Perform with a stylistic quality and with clean octave double-stops.
4. Tambourine: explore a variety of techniques. Check out demonstrations like those linked here: <https://docs.google.com/document/d/16XJm72tGindLMCgkEU5VAhzbaA463jY15JNhXkG9j2A/edit>
5. Choose an excerpt that demonstrates your strengths on marimba.

E **G** *Mäßig*

54.

f

ff

f

pp

p

pp

f

Auf den Schlag kommt es an!

Snare Drum: Macaraz, *Snare System*, Etude 8, p. 1

J = 100

pp

p

p

A

mf

f

p sub. *t* *mf* *pp*

C

mf *mp*

pp

Xylophone: Schuman, *Symphony No. 3*, mm. 230-244 (both octaves required)

The musical score consists of four staves of music for xylophone. Staff 1 (mm. 230-233) shows eighth-note patterns with dynamic *mf*. Staff 2 (mm. 234-237) shows eighth-note patterns with dynamic *mf*. Staff 3 (mm. 238-241) shows eighth-note patterns with dynamic *mf*. Staff 4 (mm. 242-244) shows sixteenth-note patterns with dynamic *mf*. A red bracket groups the first three staves, and another red bracket groups the last two staves. The instruction "(lower octave optional)" is written above the first staff.