

UTEP Percussion - Fall 2025 Large Ensemble Audition

Percussion Majors, Applied Minors, and anyone playing percussion in large ensembles and percussion ensemble.

Required for placement in wind bands, orchestra, and percussion ensemble (Wind Symphony, Symphonic Band, Concert Band, Symphony Orchestra, UTEP Percussion Ensemble).

Auditions will be Friday afternoon, August 22, 3:00 PM at M140 Band Room.

Advice

Preparation, characteristic of a serious musician is expected. This involves spending appropriate and organized practice time, observing all indications in the part, applying appropriate research into stylistic considerations, and performing with artistic intent.

Start sooner than later. It's appropriate to take a few summer weeks to focus on other things. Still, the sooner you start, the more familiar your relationship with the material and the more opportunity to develop specific skills. You may ("don't wait") decide to engage with the audition material before the end and wrap up of the previous semester.

Do your research. Always listen to exemplary recordings, 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. Timpani - Etude 6 - Inspired by the fourth movement (Funeral March) of Berlioz' *Symphony Fantastique*. Consider the mood, as well as Berlioz' innovations in percussion scoring such as mallet specification. Tuning, touch, rhythmic accuracy, and style are key.
2. Snare Drum - *Etude 10* - For orchestral snare drum performance, meter, pulse and rhythmic accuracy are paramount. Also consider touch, relative dynamic, style, etc. Define dynamics for the instrument. Don't overlay forte and fortissimo. Ornaments should sound consistent whether flams or ruffs (drags). "Diddle" slashes with two dots above are double strokes. All other roll indications are orchestral multiple bounce rolls.

3. Marimba - Play this xylophone excerpt on marimba with marimba appropriate mallets (not marching mallets) — Robert Jager's *Symphony No. 2*, Mvt. 2 - Cuts as marked and in time
4. Two-octave chromatic scale (marimba) etude.
5. Sight Reading (snare drum and 2-mallet marimba).

Additional Tips

Play in meter, with rhythmic accuracy

Balance hands

Perform all of the information on the page (e.g. dynamics, and tempo and expressive indications).

Timpani - looking for appropriate touch and techniques, great tone and contour, AND accurate rhythm and pulse control.

Snare Drum - Meter, pulse, and rhythm are paramount. Be intentional with technical solutions for rolls, ornaments, and a balanced sound. Be sure your instrument is tuned, and be mindful of a balanced sound hand to hand in the optimal striking area. Check patterns, check patterns, check patterns.

Keyboards - Listen to recordings, and/but, we are always looking for character, and especially dynamic contour with keyboard melodies beyond what is marked on the page.

The Audition

Attire - It's Band Camp - you are welcome to "come as you are."

Have a plan - Sticks and mallets, your marked-up music, envision yourself relaxed and confident and playing successfully in the audition environment.

Be cordial and concise in communication with adjudication panel and proctor.

TURN SNARES ON AND OFF.

Sight Reading - turn the page back over when completed.

Etude 10

Allegro marcato ♩ = 126

The musical score for Etude 10 consists of five staves of music, each beginning with a measure number in a box. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro marcato' with a quarter note equal to 126 beats per minute. The score includes various dynamic markings and articulations:

- Staff 1 (Measures 1-4):** Measure 1 starts with a forte (*f*) dynamic. Measures 2 and 3 feature a crescendo leading to a piano (*p*) dynamic. Measure 4 ends with a decrescendo.
- Staff 2 (Measures 5-8):** Measure 5 starts with a forte (*f*) dynamic. Measures 6 and 7 feature a crescendo leading to a piano (*p*) dynamic. Measure 8 ends with a decrescendo.
- Staff 3 (Measures 9-12):** Measure 9 starts with a forte (*f*) dynamic. Measures 10 and 11 feature a crescendo leading to a piano (*p*) dynamic. Measure 12 ends with a decrescendo.
- Staff 4 (Measures 13-15):** Measure 13 starts with a fortissimo (*ff*) dynamic. Measures 14 and 15 feature a decrescendo leading to a mezzo-piano (*mp*) dynamic. Measure 16 ends with a fortissimo (*ff*) dynamic.
- Staff 5 (Measures 17-20):** Measure 17 starts with a mezzo-forte (*mf*) dynamic. Measures 18 and 19 feature a decrescendo leading to a piano (*p*) dynamic. Measure 20 ends with a fortissimo (*ff*) dynamic.

The score also includes various articulations such as accents (>), slurs, and phrasing slurs. The final measure (20) ends with a forte (*f*) dynamic.

6

Moderato $\text{♩} = 84$

1

G-Bb-D-F *pp*

7

f

12

ff *mf* *f*

17

f

22

p

27

f

Xylo.
ff

Slowly
(N) Vibes-motor on, pedal down
f med. hard mallets dim.

allarg. 2 motor off, pedal down, soft mallets
(mf) (mp) pp to nothingness

♩ = 1/4

II. Shohō-Muga

諸法 無我

Start

Spirited Xylo.
ff

To (D) in time

(B) (C) (D) Xylo. - plastic mallets p

Cut to (N) in time

(E) (F) (G) Bells (plastic mallets)

to Coda (H)

2 8

涅槃 寂靜

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a single melodic line in 4/4 time. It consists of three staves, each with a treble clef and a key signature of one sharp (F#). A large, thick black diagonal line runs from the bottom left to the top right, crossing all three staves. The music is divided into sections labeled A, B, C, D, E, and F, each with a duration in measures. Section A (14 measures) is marked 'Slowly, peacefully'. Section B (11 measures) is marked 'Vibes. - motor on, pedal down, soft mallets'. Section C (8 measures) is marked '1. v.'. Section D (4 measures) is marked 'accel.'. Section E (6 measures) is marked 'rit.'. Section F (8 measures) is marked 'a tempo' and 'ff'. The score ends with a double bar line and a repeat sign.

Two- Octave Chromatic Scale Example

♩. = 96 - 138

