Colorado State University
Percussion Studio

Large Ensemble Auditions for Percussion
(Orchestra, Symphonic Band, Wind Ensemble)

Spring Semester 2016

Monday, January 18, 10:00-3:00 pm, IRH

All students who are interested in playing percussion in any of the above ensembles must perform an audition. The audition is only for one semester.

Please sign up for an audition time outside the Music Office prior to the audition.

Each auditioning student must perform all of the excerpts listed. It is important that you learn the entire piece given. Please listen to a recording of each of the ensemble excerpts to gain insight into the performance that may not be evident in the written part.

The auditions will be held behind a screen to ensure an objective evaluation of each performer. There is to be no talking during the audition. You may whisper quietly to a monitor who will be with you during the audition. All of the instruments required will be available in the audition room except for a tambourine, in which you should use your own. You may use your instruments if you wish. No mallets or sticks will be provided.

If you have any questions concerning the pieces listed below, please write me an email or call and I would be happy to meet with you.

Dr. Eric Hollenbeck, DM
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Snare Drum – Festive Overture – Dimitri Shostakovich (1906-1975)

Xylophone – Porgy and Bess (opening only) George Gershwin (1898-1937)

Glockenspiel – La Mer – Claude Debussy (1862-1918)

Marimba - All Major and Harmonic Minor scales - ascending and descending – 3 octaves - Sight Reading

Tambourine – Petrouchka (revised 1947 version) – Igor Stravinsky (1882-1971)

Timpani – Symphony No. 5 – Ludwig van Beethoven (1770-1827)

Cymbals – Symphony No. 4 – Peter Tchaikovsky (1840-1893)
One of the more technically demanding snare drum parts is the one from Prokofiev's \textit{Lt. Kije Suite}. The first problem is executing the stroke riffs at the beginning while maintaining the clarity at a \textit{pianissimo} dynamic. I use a sticking that I learned from Charlie Owen R-L-L-R with an accent on the last note, which gives the riffs a very martial character.

The real problem spot is between the third and fourth bars, where there is a flam on the fourth beat followed by an 8th note, and a four-stroke ruff into the next downbeat. I think that these two beats are the key to the whole excerpt as far as execution is concerned. I suggest that you isolate those two beats, practice them very slowly, and then gradually speed up the tempo. Practice it slowly with the sound and feel until you have the technique to play it at performance tempo.

Cermak's \textit{Porgy And Bess} is on every audition list. I have my students learn two different stickings. First, they learn a hand-to-hand sticking with only a few doubles that are necessary. After that is under control, they learn a double-left sticking, which means the accents are played mainly with the right hand while the left hand plays mostly unaccented notes. It's a very logical sticking based on the accents fall. I used to play the entire passage with the double lefts, but I found that my left hand would get fatigued by the end. So the years, I have modified the sticking a little bit, so that it's not quite as demanding on the left hand. I also prefer this double-left sticking because of the swing feel it gives me.

Incidentally, I had practiced \textit{Porgy} for several years before I got the chance to play it with an orchestra. It finally turned up at a pops concert shortly after I joined the Dallas Symphony. When I received the part, I almost fainted. In order to accommodate the singer who was performing with us, the part had been transposed to a different key!
La Mer
Three Symphonic Essays for Orchestra

C. Debussy
(1862-1918)

No. 1 - De l'aube à midi sur la mer: TACET

No. 2 - Jeux de vagues

Allegro (dans un rythme très souple)

Animé

Assez animé

Cédez un peu

au Mouv't
No. 3 - Dialogue du vent et de la mer

 Tacet until

 (flute)

 (trumpet)

 Tacet to the end
(snare drum)

sempre sim.

(shake) (thumb) (shake) (thumb)

Tempo di rigore non accelerando!

(1st trumpet)

Meno mosso

(English horn)

(xylophone)

† Ending for concert performance

††) Hold the tambourine close to the floor and let it fall flat.
SIMPHONI NO. 5
op. 67
in C minor

TIMPANI in C. G.

L. van Beethoven, Op. 67

Allegro con brio. (d - 108)

Viol. I
Viol. II
Viol. II
Fl.
Viol. I
Viol. I
Oh, Solo Tempo I.

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