

Fall 2022 Percussion Placement Auditions

For questions, contact:

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Repertoire:

- Marimba
 - Ross Edwards: *Marimba Dances*
 - Mvmt III: be prepared to play the entire movement
- Snare Drum
 - Aleo: *Advanced Snare Drum Etudes*
 - No. 11: Mm. 1-26 (marked)
 - Pratt: *14 Modern Concert Solos*
 - "Roughing up a Storm:" mm 1-32 (marked)
- Timpani
 - Hochrainer: *Etüden für Timpani*
 - Etude 8
 - Etude 9

General Preparation Tips

The audition should reflect your very best playing, as it will influence your seating in ensembles for the entire year. That said, with preparation and organization, you can feel prepared without anxiety.

Preparation Tips:

- Study the music! Look carefully at the dynamics, articulations, and other phrase markings
- Listen to recordings from reputable performers to get a sense of appropriate tempo, character, mallet choice, and other information.
- As you practice, keep track of difficult passages. Make them your focus more than the ones that are easier for you to play.
- Work to make a list of the technical and musical challenges you face, isolate down, and work on them as part of your warm-up routine.
- Be creative as you practice to ensure you develop mastery and not just mimicry.
- Practice performing. Make sure to schedule time to run through all of the pieces. Playing for friends, peers, or teachers is a great way to simulate performance anxiety

Repertoire-Specific Tips

Edwards: *Marimba Dances*

While there are many great recordings of this piece, I recommend Kramer Milan's:

<https://www.youtube.com/watch?v=ZOo2DtPPyFs>

- Implement: Edwards says "medium hard" mallets. I recommend a mallet that does not have a lot of fluff, which will allow you to have a direct connection between your emotions and the sound, and enable you to be more relaxed when you play. If your mouth you're too hard, the sound will be brittle and thin, but if they are too soft or heavy, you will struggle to get the effervescent and ebullient sound quality Edwards calls for.
- Character: effervescent, energetic, bright, joyous. Try to embody these characters with every musical technique you can think of. It should dance!
- While it is important for the 16th notes to be even, try to focus on having the listener hear the meter. Focus on groups of two and three, and use weight in your stroke instead of just accent to create these metric hierarchies.
- The dynamics are a clue to the phrasing. While it is important for you to do the dynamics exactly, understand that they support larger phrases in the music. Look at what changes whenever the dynamics change, and think about how you can highlight these shifts in character.
- In your first practice session, come up with a good sticking for each passage, and write it down! This may change in the course of your practice, but it's important to develop consistency in your approach.
- DC on the second page means "Da Capo" or "to the head." When you reach this bar, return to the beginning of the piece, and play through until the end, passing through the DC to play the remaining 4 lines of music.

Snare Drum

Pratt: *Roughing up a Storm*

- First, work to be able to play the étude at temple with rhythmic and dynamic Fidelity. Then, think about style. This piece should have a slight bit of swing to it, with some personality in the accents, how you create weight within the sound, and the dynamics phrasing.
- Avoid creating tension in your musculature to play the grace notes. Allow the ruffs and flams to happen naturally, and keep your sticks moving.
- While your stroke should be mostly wrist, use your arms to help support larger movements and show the phrase.

- Spend the majority of your time on the passages that are the most challenging to you. As mentioned above, work to create exercises around these moments so you feel comfortable reproducing them under pressure.
- Sticks: if possible, avoid using a drum set stick or marching sticks. A general “concert” stick should have good weight, be easy to maneuver, and facilitate rebounds on concert snare drums.

Aleo: Etude 11

- What does “leggero” mean!?
- Playing soft is exactly like playing loud, only soft. Wow this sounds pedantic, it’s true. Focus on using the same musculature and Sam attention to rebound you use when playing loud at the opening of this etude.
- Make sure the rhythms are clear: play true dotted notes at the opening.
- As mentioned above, your main goal is to articulate the rhythmical hierarchy with fidelity and grace. Not every note should be the same dynamic, articulation, or color.
- Rolls should be played “closed” (not double strokes).

Timpani

- Playing timpani is all about doing simple things perfectly. Make that your focus for these two short solos.
- Intonation is critical! Use a tuning fork as a reference pitch, and tune accordingly. For no 8, since up from A to C, and then tune the F. For no. 9, tune the D based on the A tuning fork, and then situate the G accordingly.
- Stroke type: focus on clear sound with a natural rebound. Timpani are very sensitive to muscular tension, so work to completely relax your wrists, starting by dropping the ballot into the head and then later working to lift the mallet off of the head with more articulation is desired. Your arms do not need to be significantly involved, although they do move with stroke.
- Beating spot: work to find beating spots on both drums which are timbrally equivalent. The 29” timpano should have a slightly darker beating spot (further into the head) to facilitate this.

No. 8:

- Inspiration: Beethoven Scherzos
- Mallet choice: medium to medium hard: too soft and you have to work very hard, but too hard and the drums will sound thin.
- Stroke type: fast and quick off of the head. Think in one instead of in three, and work to scaffold the dynamics rather than creating an even crescendo. Don't force the mallet into the head, rather think of lifting the sound out of the drum.
- Beating spot: a little bit closer to the rhythm will help with brightness of sound and clarity of articulation.

No. 9:

- Inspiration: solemn and noble procession
- What does Mäßig mean? Look it up!
- Mallet choice: something with a rich and dark sound
- Stroke type: natural rebound, with as full a sound as you can create. I recommend tuning these notes on the inner two drums. Although the G is quite low in the range of the 29" drum, a darker beating spot and sensitivity of touch will help even the sound between the drums.
- Don't worry about muffling, as the noise from dampening can often be more prominent than the dampening of sound
- This, and number eight, really focus on making the meter clear. We need to be able to tell whether the music is felt in one, three, or something else, and this involves more than just accenting the first note of each bar.



♩ = c. 132

med. hard mallets

pp mf mp p

pp mf mp p mp p

mp mf p

p

f

ff

mf

p f

Detailed description: This page contains the musical notation for measures 132 through 147 of the piece 'Marimba Dances' by John Edwards. The music is written for marimba in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The score is divided into eight staves. The first staff (measures 132-135) features a continuous sixteenth-note pattern in the left hand and a melodic line in the right hand, with dynamics ranging from *pp* to *p*. The second staff (measures 136-140) continues this texture, with dynamics including *pp*, *mf*, *mp*, and *p*. The third staff (measures 141-145) shows a more varied rhythmic pattern with accents and dynamics like *mp*, *mf*, and *p*. The fourth staff (measures 146-147) concludes the section with a final chord and a *p* dynamic. The fifth staff (measures 132-135) features a continuous sixteenth-note pattern in the left hand and a melodic line in the right hand, with dynamics ranging from *pp* to *p*. The sixth staff (measures 136-140) continues this texture, with dynamics including *pp*, *mf*, *mp*, and *p*. The seventh staff (measures 141-145) shows a more varied rhythmic pattern with accents and dynamics like *mp*, *mf*, and *p*. The eighth staff (measures 146-147) concludes the section with a final chord and a *p* dynamic.

Musical score for Percussion Placement, page 11. The score consists of eight staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by markings such as *mf*, *f*, *mp*, *p*, and *ff*, often with hairpins showing crescendos or decrescendos. A "D.C." (Da Capo) marking is present above the fourth staff. Measure numbers 8, 16, and 7 are visible above the staves.

RUFFING UP A STORM

F = Right Flam

Pratt: Snare Drum

ⓕ = Left Flam

By JOHN S. PRATT

Metronome time (♩) = 110



R

Etude 11

Allegretto $\bullet = 110$
leggero

1 *pp*

4 *mp* *pp*

7 *cresc.* *f*

10

13 *ff* *pp*

16 *mp* *pp* *mp*

20 *p* *mp*

24 *fp* *fp* *fp* *sub. p*

Allegro

Hochrainer: Timpani

8.

pp *p* *mf* *f* *ff*

p

ff *sub. pp* *p*

mf *f* *ff*

l r l l r l

Mäßig

9.

p

mf

f

p *pp*

Beachte die Vortragszeichen!

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