

# Fall 2023 Percussion Placement Auditions

For questions, contact:

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## Repertoire:

- Marimba
  - Clair Omar Musser
    - Etude in C Major, Op. 6, No 10: be prepared to play the entire piece
- Snare Drum
  - Heinrich Knauer: Etude 30 from *Kleine Trommel Schule*
- Timpani
  - Richard Hochrainer: Etude 21 from *Etüden für Timpani*, vol 1
- Xylophone
  - Sylveste Revueltas: *Sensemayá*
    - Rehearsal 30-42

## 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

### Marimba: Musser Etude in C Major

While there are many great recordings of this piece, I recommend Garrett Arney's:

<https://www.youtube.com/watch?v=hH7398COa7Q>

- Implement: I recommend a mallet that does not have a lot of fluff, which will allow you to work less hard to achieve a clean and crisp sound. Remember that you will be playing at the top of the instrument, so choose accordingly.
- Character: effervescent, energetic, bright, joyous. Try to embody these characters with every musical technique you can think of. It should dance!
- 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.
- 8va means octave displacement: 8va with nothing else means an octave up, and 8va (lower) means octave down
- Hand placement: work to find a position that allows both hands to get a good beating spot even though they will be overlapped.

### Snare Drum: Knauer #30

Pratt: *Roughing up a Storm*

- This piece doesn't look so hard, but looks can be deceiving! We will be listening for your phrasing, inflection, and sound quality, so work on playing melodically as well as accurately.
- On the 4<sup>th</sup> line, the 3 dots over the dotted quarter note mean to play 3 8<sup>th</sup> notes.
- Ruffs: try single stroking these! Avoid creating tension in your musculature to play the grace notes. Allow the ruffs and flams to happen naturally, and keep your sticks moving constantly
- 6<sup>th</sup> line rolls: think about how to connect these while still making an accent.
- While your stroke should be mostly wrist, use your arms to help support larger movements and show the phrase
- Sticks: avoid using a drum set stick, or a stick which is fairly light. Avoid using marching sticks, because you will be playing on a smaller, concert style drum. A

general "concert" stick should have good weight, be easy to maneuver, and facilitate rebounds.

## Timpani: Hochrainer 21

- 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 21, sing up from A to C, and then tune the G.
- Play this etude on the lower 2 timpani (32 and 29")
- 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 mallet 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 the stroke.
- Beating spot: work to find beating spots on both drums which are timbrally equivalent. The 32" timpano should have a slightly darker beating spot (further into the head) to facilitate this.
- Work to make a contrast between the dynamics
- Muting: practicing muting the note values, and then without any muting at all. Choose something in between
- Hochrainer's stickings are for performers playing German system (low drum on the right). Reverse them for American system.

## Xylophone: *Sensamayá*

- Listen to a number of recordings. Who are you playing with? What do they sound like? How can you match that sound?
- ppp: try to get this with mallet choice as well as a light touch. Match the instruments you are playing with in the ensemble!
- Glissando: strike the G# and gliss on the NATURAL keyboard. Diminuendo by slowing the glissando.
- m.119: Think about the gap between the C# and the B.
- TYPO: in mm119, 121, 124, 154, 155, 157, 158: the 2 16<sup>th</sup> notes at the end of the bar should NOT have rolls on them, rather played as straight 16<sup>th</sup> notes.

## Etude in C Major

MARIMBA (4 Mallets)

Op. 6, No. 10

CLAIR OMAR MUSSER

Allegretto  $\text{♩} = 112$ 

The musical score is written for Marimba (4 Mallets) in 3/8 time. It begins with a tempo marking of *Allegretto* and a metronome indication of  $\text{♩} = 112$ . The key signature is C major. The score consists of nine staves of music. The first staff includes a rhythmic pattern:  $>R L R L R L >R R R >R L R L R L >R R R$ . The music features various dynamics including piano (*p*), forte (*f*), and sforzando (*sfz*). There are also markings for *8va* (octave) and *8va...* (octave and a half). The score is composed of eighth and sixteenth notes, often beamed together in groups.



This page of musical notation contains ten staves of music, likely for a piano. The notation is complex, featuring many beamed notes and rests. Dynamic markings are present throughout, including *8va (lower)* on staves 1, 2, 3, 4, 6, 7, and 8, and *ff* (fortissimo) at the bottom right. The music is written in a single system, with staves connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like *8va (lower)* and *ff*.



First system of musical notation, consisting of four staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *f* (forte).

Nº 30. *♩ = Allegro.*

Second system of musical notation, consisting of two staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, consisting of ten staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), and *ff* (fortissimo).

## Mazurka ♩ = 160

20. *f*

*mf*

*ff*

## Allegro ♩ = 132

21. *f*

*p*

*pp*

*p*

*cresc.* *mf* *f*

*ff* *f*

*r l*

*r l* *r l* *ff*

Leicht spielen!

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# Revueltas: Sensemayá

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Silvestre Revueltas - Sensemayá - Xilófono, Glockenspiel, Celesta

119 **30**

Xil. *ppp*

125 **31**

Xil. *f* *gliss.*

130 **32**

Xil.

138 **33** 3 **34** 3 **35** 3 **36** 4

Xil.

154 **37**

Xil.

Glock. *ff*

158 **38** **39** *fff*

Xil.

Glock.

**38** **39** *fff*

Cel.

161 **40**

Xil.

**40**

Cel.

163

Xil.

41

Cel.

41

165

Xil.

Cel.

167

Xil.

42

2

G.P.

Cel.

42

2

G.P.

*fff*<sup>3</sup>

Detailed description: This is a musical score for the instruments Xilófono (Xil.) and Celesta (Cel.) in the piece 'Sensemayá' by Silvestre Revueltas. The score is divided into three systems. The first system (measures 163-164) and the second system (measures 165-166) each consist of a Xil. staff and a Cel. staff. Both staves in these systems contain a continuous, rapid sixteenth-note pattern. Above the first measure of the Xil. staff in the first system is the measure number '163', and above the first measure of the Cel. staff is '41'. Similarly, above the first measure of the Xil. staff in the second system is '165', and above the first measure of the Cel. staff is '41'. The third system (measures 167-168) also consists of a Xil. staff and a Cel. staff. Above the first measure of the Xil. staff is '167', and above the first measure of the Cel. staff is '42'. In measure 167, both staves continue the sixteenth-note pattern. In measure 168, the Xil. staff has a whole rest, a '2' above it, and 'G.P.' (Grave Play) to its right. The Cel. staff also has a whole rest, a '2' above it, and 'G.P.' to its right. At the end of measure 168, there is a triplet of eighth notes marked with '*fff*<sup>3</sup>'.