

Fall 2024 Percussion Placement Auditions

For questions, contact:
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Repertoire:

- Marimba
 - Toshimitsu Tanaka
 - *Two Movements for Marimba*, movement 1
- Marimba or Xylophone
 - Morris Goldenberg: Etude 18 from *Modern School for Xylophone, Marimba, and Vibraphone*
- Timpani
 - Richard Hochrainer: Etude 40 from *Etüden für Timpani*, vol 1
- Snare Drum
 - Rimsky-Korsakov: *Scheherezade*
 - Mvmt III: D-G
 - Mvmt IV: 4 before N to 19 after N
 - Mvmt IV: P-Q

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: Tanaka

Play this piece with FOUR mallets

While there are many great recordings of this piece, I recommend Ji Hye Jung's:

<https://www.youtube.com/watch?v=t-4CFoauAEA>

- 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: mercurial, quickly changing between extremes.
- 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.
- Use the meter to help make your phrases
- 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.

Marimba or Xylophone: Goldenberg

Play this piece with TWO mallets

- Work to keep your mallets low to the keyboard, and watch the positioning of the hands to make sure that you are getting a good beating spot.
- When striking the edge of the accidental bars, be sure to strike as close to the edge as possible to ensure a clear tone.
- Practice SLOWLY!
- In your first practice session, come up with a good sticking for each passage, and write it down.
- Focus your practice on the difficult passages, and NOT on running the piece through

Timpani: Hochrainer 40

- 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 40, sing down from A to F, and then tune the C using the F as a reference pitch.
- Play this etude on the middle 2 timpani (29" and 26")
- 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. To do so, your mallets should be a little closer to the rim on the 26" than the 29" drum
- Character is essential. Give each section of the piece a different musical character, working to make as much contrast as possible using dynamics, color, inflection, and articulation.
- Muting: practicing muting the note values, and then without any muting at all. Choose something in between. For example, mute on beat 2 of the 1st measure of line 4, to help the *pp* dynamic.

Snare Drum: Scheherazade

- This is the most-frequently asked orchestral excerpt for snare drum. Learn it well, and learn it for life.
- Listen to a number of recordings. Who are you playing with? What do they sound like? How can you match or support that sound?
- Mvmt III: D-G
 - Letter D: these 32nd notes are typically played as double strokes, making the passage a 7-stroke roll followed by three notes
 - Work to inflect this line the way the clarinet player would, with a gentle little leading to beat 4 and then falling away.
 - Challenges in this passage include dynamic contrast, consistency of double, and
 - First, decrease the dynamic challenge by playing the passage loudly
 - Then, decrease the technical challenge by removing the double strokes, playing the skeleton of the phrase to isolate inflection
 - Then, increase the challenge of the passage by extending the diminuendo beyond *ppp*
 - Finally, increase the challenge of the passage by lengthening the doubles
 - These steps are outlined in the attached Scheherazade exercise sheet. NOTE: these exercises are intended to aid in practice, and will not be played at the audition.
- Mvmt IV: 4 before N to 19 after N
 - Focus on an even sound in the *pp* notes. The most difficult part of this passage is the transition from *sfz* to *pp*, so isolate moving from loud to soft and practice it separately from the roll and the *pp* notes.
 - N can be played all with one hand (RRRR...) or alternating. If playing with one hand, work to make sure the notes are not tense. If alternating, make sure the pitch, color, and articulation between both hands is the same.
- Mvmt IV: P-Q
 - P:
 - Metric and rhythmic clarity without tension are key here!
 - The ruffs should be relatively tight and crisp. Make us hear the difference between off-beat and downbeat.
 - Focus on your wrists to articulate the 4th bar of P
 - 9th measure of P and following: it's common practice to play a hair-pin over the 3 measures of 8th notes, matching the inflection of the strings.
 - Q: These are 32nd notes, and should be played as single strokes, either RRIRLRLR-RRRLRLRL or RLRLRLR-LRLRLRL, etc.

TWO MOVEMENTS FOR MARIMBA

Allegro $\text{♩} = 132$
Suono 8va

I

Toshimitsu TANAKA

The musical score is presented in a grand staff format, consisting of two systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegro' with a metronome marking of 132 beats per minute. The performance instruction 'Suono 8va' indicates that the piece should be played an octave higher than written. The score features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mp*, and *poco dim.*. The piece is divided into measures by bar lines, with some measures containing multiple stems for chords. The overall style is contemporary and rhythmic.

6/8 7/8 *mf* 6/8 5/8 *f* 6/8 8/8 *poco dim* 7/8

This system contains the first six measures of the piece. The top staff features a melodic line with various rhythmic values and accidentals. The bottom staff provides a harmonic accompaniment. The time signature changes from 6/8 to 7/8, then back to 6/8, then to 5/8, and finally to 8/8. Dynamic markings include *mf*, *f*, and *poco dim*.

7/8 6/8 *mp* 7/8 6/8 *p*

This system contains measures 7 through 11. The melodic line continues with eighth and sixteenth notes. The accompaniment consists of steady eighth-note patterns. The time signature changes from 7/8 to 6/8, then back to 7/8, and finally to 6/8. Dynamic markings include *mp* and *p*.

8/8 6/8

This system contains measures 12 through 16. The melodic line features a circled triplet of eighth notes in measure 13. The accompaniment continues with eighth-note patterns. The time signature changes from 8/8 to 6/8. A circled triplet of eighth notes is also present in the accompaniment in measure 15.

8/8 5/8 8/8 *p* 8/8

This system contains measures 17 through 21. The melodic line has a circled eighth note in measure 17. The accompaniment features a circled triplet of eighth notes in measure 19. The time signature changes from 8/8 to 5/8, then back to 8/8, and finally to 8/8. A dynamic marking of *p* is present in measure 19.

5/8 *mp* 8/8 *mf* 8/8 8/8 8/8

This system contains measures 22 through 26. The melodic line has a circled eighth note in measure 22. The accompaniment has a circled triplet of eighth notes in measure 23. The time signature changes from 5/8 to 8/8, and remains 8/8 for the rest of the system. Dynamic markings include *mp* and *mf*.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#). The system concludes with a *pp* dynamic marking and a 5/8 time signature.

Second system of the piano score. It continues the melodic and harmonic development. The right hand has a more active eighth-note pattern. The system includes dynamic markings of *mp* and *mf*, and a 3/8 time signature.

Third system of the piano score, marked *poco rit.* (poco ritardando). The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a steady accompaniment. The system includes a *f* dynamic marking and a 4/8 time signature.

Fourth system of the piano score, marked *a tempo*. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment. The system includes a *f* dynamic marking and a 7/8 time signature.

Fifth system of the piano score. The right hand continues with a melodic line, and the left hand provides a harmonic base. The system includes a *mf* dynamic marking and a 6/8 time signature.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major or D minor). The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *mf* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines. Time signatures of 6/8 and 7/8 are indicated.

Second system of the musical score. It continues with two staves. The treble staff has a melodic line with dynamic markings *mp* and *f*. The bass staff features a rhythmic accompaniment with chords. Time signatures of 6/8 and 4/8 are present.

Third system of the musical score. The treble staff has a melodic line with dynamic markings *mf poco cresc.* and *f*. The bass staff has a melodic line with dynamic markings *f*. Time signatures of 6/8 and 7/8 are shown.

Fourth system of the musical score. The treble staff has a melodic line with dynamic markings *p* and *poco cresc.*. The bass staff has a melodic line with dynamic markings *f*. Time signatures of 6/8 and 7/8 are shown.

Fifth system of the musical score. The treble staff has a melodic line with dynamic markings *ff* and *8va sfz*. The bass staff has a melodic line with dynamic markings *f* and *sfz*. Time signatures of 6/8, 3/8, and 4/8 are shown.

XVIII

(♩ = 72)

The musical score consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 72. The music is written in a 2/4 time signature with a key signature of one flat. The notation includes various rhythmic patterns such as triplets and sextuplets, often indicated by brackets and numbers 3 or 6 above the notes. Fingerings are indicated by 'L' for left hand and 'R' for right hand. The score is a continuous piece of music, likely a technical exercise or a short composition, featuring a variety of melodic and rhythmic motifs.

Ube:

First staff of music featuring triplets of eighth notes. Fingerings are indicated as *r l l r* and *l r r l r*.

Second staff of music featuring triplets of eighth notes with slurs.

Allegro moderato

40. *f*

p
p *mf*
mf *f*
pp
p
p *f*
ff
ff *stringendo*
fff

Ube täglich!

D. 9638

Tambur piccolo.

IV.

Allegro molto. **Recit. Lento.** **Allegro molto e frenetico.**

4 1 18

G.P. G.P. Viol.Solo. G.P.

Lento. Recit. Vivo. 24 **Triang.** 2 2 7 **B^{Fl.}** 1 2 3

Viol.Solo.

11 **C** *tr tr tr > tr tr tr > tr tr*

mf

D 15 **E** *f-p f*

f 1 3 **F** 4 16

G 16 **H** 16 **I** 16 **K** 32 **L** 32 **M** 21

f

N 1 2 3 4 5 6 7

mf cresc. f pp

8 9 10 11 12 13 14 15

16 17 18 11 **Tamburino.** 12 13 14

15 16 **P** *f*

1

Scheherazade Exercises

As written

Michael Compitello

D *pocchiss. più mosso*

1 2 3 4

p *dim.* *ppp*

5 6 7 8

pocchiss. cresc.

9

Decrease dynamic challenge

1

f-mf-mp

Decrease technical challenge to isolate work phrasing a number of dynamics

2

p *pp-ppp-pppp-ppppp-pppppp*

Increase challenge by extending dynamics

3

p *pp* *ppp* *pppp*

Increase challenges by extending length of doubles

4

p *pp* *ppp* *pppp*