

# PERCUSSION [2009]

Students will be required to prepare the following excerpts, all major scales for their instrument up to 4 flats and 4 sharps, as well as a chromatic scale. Sight reading will also be required.

**The provided excerpts are for study purposes only. Students who are auditioning must purchase the three method books for the actual audition.**

- The percussionist will be required to perform on snare drum, bass drum, keyboard percussion, timpani, crash cymbals and tambourine.
- Percussion instruments provided at the audition are a minimum 4-octave marimba, a xylophone, 4 timpani, snare drum, tambourine, cymbals, and bass drum. A bass drum mallet will be provided.
- Students may elect to bring their own snare drum, tambourine, and/or cymbals.
- All percussionists are expected to provide their own snare drum sticks, keyboard mallets, timpani mallets, and a pitch source for tuning the timpani.

## **Snare Drum**

- Perform a long concert (closed) roll from pp to ff and back to pp in approximately 30 seconds.
- Perform the following rudiments: closed five-stroke roll, closed seven-stroke roll, single-stroke roll.
- Perform a long open roll, flam, flam tap, flam accent, and ruff/drag.
- All rudiments except closed rolls should be played at a mezzo-forte dynamic, beginning at a slow tempo, accelerando to a fast tempo, and rallentando back to a slow tempo. Beginning and ending tempi are left to the discretion of the performer.

*Please see next page.*

# 24

♩ = 69-80

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*mp*

*mf*

*p* *cresc poco a*

*poco* *f* *p* *f* *p* *f* *p* *f* *p*

*mp* *mf* *f* *ff*

Please see next page.

## Keyboard Percussion

- Perform a 2-octave chromatic scale beginning on a note of the student's choosing.
- Perform 2-octave major scales selected from the following keys: C, F, G, D, A, E, B- Flat, E- Flat, A-Flat.
- Perform 2-octave major arpeggios (ascending and descending) in the keys listed above in eighth note triplets at 72 beats per minute. Do not repeat the top note.
- Play prepared music
- Sight read.

Percussion Keyboard Technique (McMillian): page 27, *Minuet*. ♩ = 120.

27

### MINUET

J.S. Bach

♩ = 120  
*mf* L R L L L L R-R  
R L Roll *pp* L L L  
L R R rit. *f* R L RR R L RR  
L L *mf* R L RR  
R R L L

Please see next page.

## Timpani

- Tune three drums to intervals prescribed by the auditioner. A pitch source may be used.
- Demonstrate the ability to change any or all drum pitches without the aid of a pitch source to any pitch the judge may choose.
- Play a long roll from crescendo to diminuendo in approximately 20 seconds.
- Play prepared music.
- Sight read.

Modern Method for Timpani (Goodman): page 54, #46.  $\text{♩} = 76$ .

**In B & E** **Exercise 46**

**Andante preciso**  $\text{♩} = 76$

The score is written in bass clef with a key signature of one sharp (F#). It consists of five staves of music. The tempo is **Andante preciso** with a quarter note equal to 76 beats. The score includes various dynamics: *f*, *mf*, *p*, *f*, *ff*, and *fff*. There are also accents and slurs. Drum strokes are indicated by 'R' for right hand and 'L' for left hand. The piece ends with a double bar line.

## Bass Drum, Crash Cymbals and Tambourine

### **Bass Drum**

Since the bass drum will be unmuffled, the student should dampen the drum on the rests (only). A commonly used technique to control both heads is to use the fingertips of the left hand to dampen the vibrating head, and the inside of the right knee joint to dampen the batter head. Depending on the equipment used, the student may rest the right leg on the bass drum stand or on a chair, if desired. The drum is struck with no dampening on the quarter notes, and dampening is applied simultaneously to both heads at the beginning of the rests. The drum should be struck about 1/3 of the way down its diameter, and the tone should be “pulled” or “lifted” from the drum.

### **Crash Cymbals**

Though sometimes subjective, in an audition situation the student should assume that the rests are significant, and since there is no indication to let them vibrate, the cymbals should be dampened on the rests. The student should strive for a resonant sound when the cymbals are struck with an appropriate follow-through, and there should be an absence of an air pocket. The angle between the cymbals will normally be wider for the forte crashes and more narrow for the piano crashes. The student should strive for consistency of sound within each dynamic marking.

## Tambourine

When playing soft and fast on a tambourine, the student would normally place the tambourine horizontally with the head down just above the knee with the upper portion of the leg parallel to the ground (by raising the leg or resting it on a chair). The close rim of the tambourine would be supported by the bottoms of the arms just in back of the wrists, and the rhythm would be played on the far rim, using fingers of both hands, usually between the two joints.

For Bass Drum and for Cymbals

$\text{♩} = 132$

*f* *p* *f* *p*

For Tambourine

$\text{♩} = 84$

*pp* *p* *mf*

The image shows two musical staves. The top staff is for Bass Drum and Cymbals, in 4/4 time with a tempo of 132 beats per minute. It features a simple rhythmic pattern of quarter notes with stems pointing up and down, alternating between fortissimo (f) and piano (p) dynamics. The bottom staff is for Tambourine, in 4/4 time with a tempo of 84 beats per minute. It features a complex rhythmic pattern of eighth and sixteenth notes, including triplets and accents (> and >>). The dynamics range from pianissimo (pp) to mezzo-forte (mf).