

Liberty University Wind Symphony & Symphony Orchestra

Spring 2019 Percussion Auditions, March 4th, 8:30-11:45am in the Percussion Lab (014)

Scheduling Your Audition:

- As of Spring 2019, all percussion auditions will be “live audition” only. (NO video submissions).
- Please click on (or copy and paste) the link to the LU Large Ensemble Percussion Auditions Google Sheet:
https://docs.google.com/spreadsheets/d/12CVsw8ZD6UeKnXiOWcK2ZYSiP_pEF6HfyAZ_t8Wv7yM/edit#gid=0.
- Sign up for a time slot by typing in your LUID# only! Please do NOT provide your name.
- Indicate your preference for ONE of the following for Fall, 2019:
 - I would like to be a member of the Liberty University Symphony Orchestra (LUSO)
 - I would like to be a member of the Liberty University Wind Symphony (LUWS)
 - I would like to be in either LUSO or LUWS (no preference)
 - I would like to be in **both** the LUSO **and** the LUWS
- Bring your LUID card to your audition for verification purposes. Thank you!

The Audition Process

“Blind” Auditions:

Auditions will take place in the Percussion Lab (Room 014) with a curtain between the percussion audition area and the panel assessing candidates. This helps to ensure auditions are impartial and is referred to as a “blind” audition. With this in mind, once you enter the room, **PLEASE DO NOT TALK!**

Performance Protocol:

Please arrive to your audition at least 10 minutes early. You will be checked in by an audition assistant, so please have your LUID card. Instruments will be provided. A selection of sticks/mallets will be available; however, you are strongly advised to bring your own sticks/mallets. A tuning fork will be provided for reference pitch to tune timpani. No other devices may be used to obtain pitch to tune timpani (no pitch pipes, cell phones, etc.). You will be allowed 30 seconds to tune the timpani. **Please do not hum or sing when you tune the timpani.** When you enter the room, place your sticks/mallets and repertoire in the appropriate areas and then begin.

Candidates should perform repertoire in order from the instrument closest to the entrance door, down the line of instruments as they are set up in the room. Remember to turn snares ON before you play and back OFF when you are done with the snare drum portion of the audition. Gently lower the timpani pedals when you are done with the timpani portion. And take any sticks/mallets that are *yours* with you when you exit the audition. **If you have a question or need assistance, please motion to the audition assistant and they can help you.**

Audition Scoring:

Candidates are expected to perform ALL repertoire on the list. Any portion that is not performed will result in a zero for that portion and be factored into the total audition score. Auditions will be scored as follows:

22 points: Snare Drum excerpt

22 points: Two-mallet excerpt

22 points: Timpani excerpt

18 points: Auxiliary Percussion excerpt

16 points: Four-mallet excerpt

100 points Total

Any/all questions pertaining to the audition repertoire, process, and/or any special needs should be brought to the attention of Prof. Jay Ware (rware3@liberty.edu/434-582-2593) no less than 3 days prior to the audition.

Free Advice For A Great Audition:

- Begin preparation as soon as you receive this form and excerpts! Research, research, research!
- Decipher possible notation/performance discrepancies (i.e. cymbal crash—choked or sustain?)
- Work out your stickings (snare drum embellishments, mallet/keyboard excerpts, etc.)
- Listen to multiple recordings of professional orchestras performing this repertoire. Note the tempo of each recording and practice with a metronome at each of these tempos regularly. Then transition to practicing with each recording. It's all about the sound!
- Don't just know your part, but be able to hear how your part fits with the ensemble. Go back and listen some more!
- Make a checklist of sticks/mallets and other “special” equipment you will need (i.e. will you need a handkerchief for snare drum?)
- Dress nicely, be respectful and polite, arrive early and well prepared, and play with confidence and precision!

Timpani

Schuman, William Billings Overture (♩ = 136 bpm)

- Beginning to m. 33

Snare Drum

Aleo, Etude 10 (♩ = 126 bpm)

- Beginning to m. 17

Xylophone

Gershwin, Porgy and Bess (♩ = 136 bpm)

- Measure 4 to end of excerpt.

Vibraphone (4 mallets)

Friedman, Etude 18 (♩ = 130 bpm)

- Letter A to end

Tambourine

Berlioz, Roman Carnival Overture (♩ = 52 bpm)

- Rehearsal 3 to 5 bars before Rehearsal 4

William Billing's Overture

by WILLIAM H. SCHUMAN

START $\text{♩} = 136$ **TIMPANI**

mf *fff* *mp* *mf* *fff* *pp* *fff* *fff* *rit.*

END **TACET to**

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Fugue in C Minor

by JOHANN SEBASTIAN BACH
Arr. by DIMITRI MITROPOULOS

mf *cresc. molto* *fff* *ritard.*

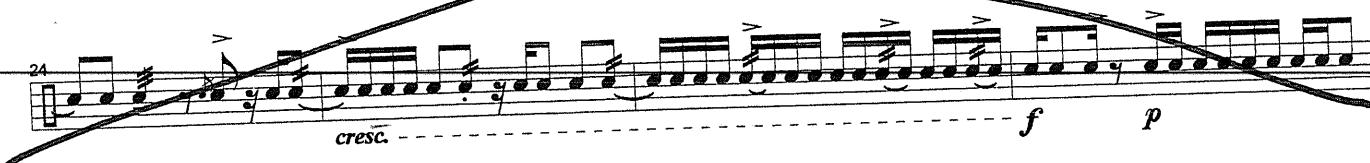
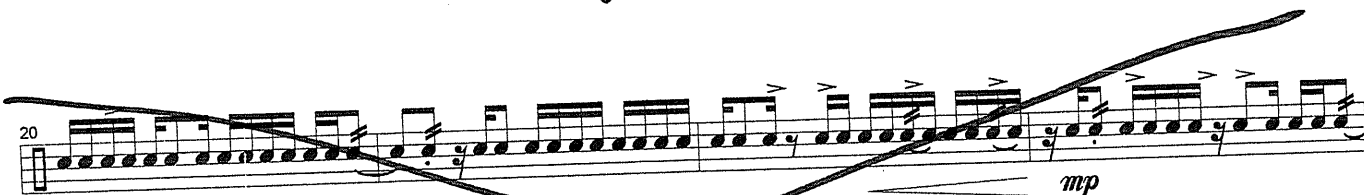
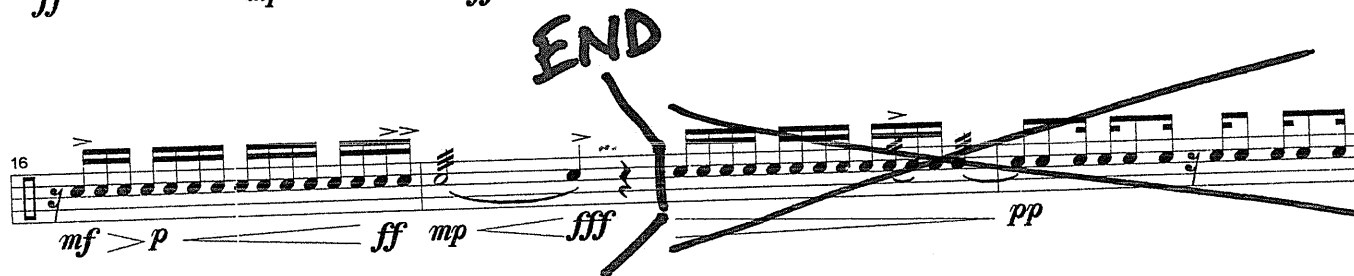
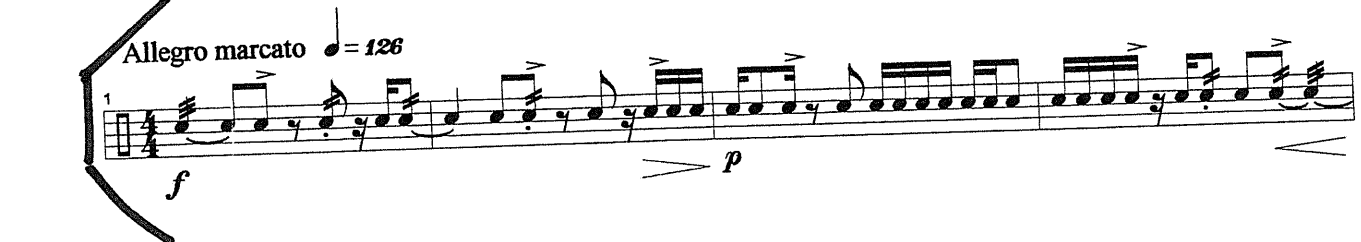
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SNARE DRUM

Etude 10

START

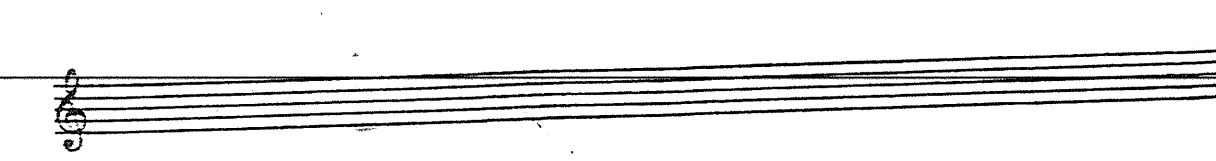
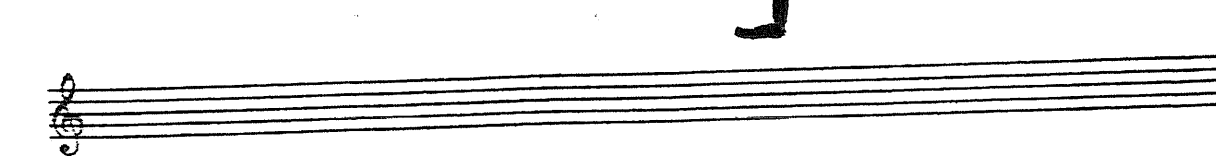
Allegro marcato ♩ = 126



Xylophone

Allegro Con Brio
IGNORE STICKING START $\text{♩} = 136$ Gershwin

Allegro Con Brio



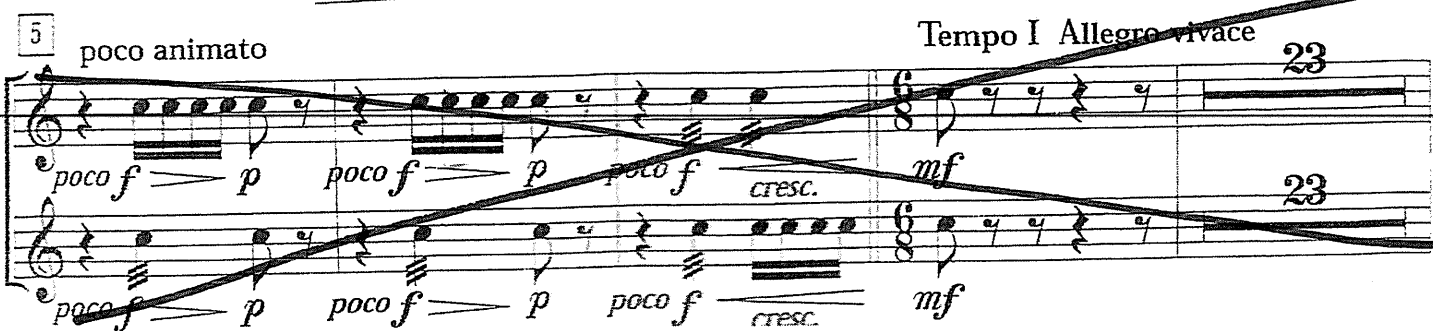
ROMAN CARNIVAL OVERTURE

Triangolo
2 Tamburini

Hector Berlioz
(1803-1869)

Allegro assai con fuoco ♩ = 156

Andante sostenuto ♩ = 52



Pedaling: Etudes

18

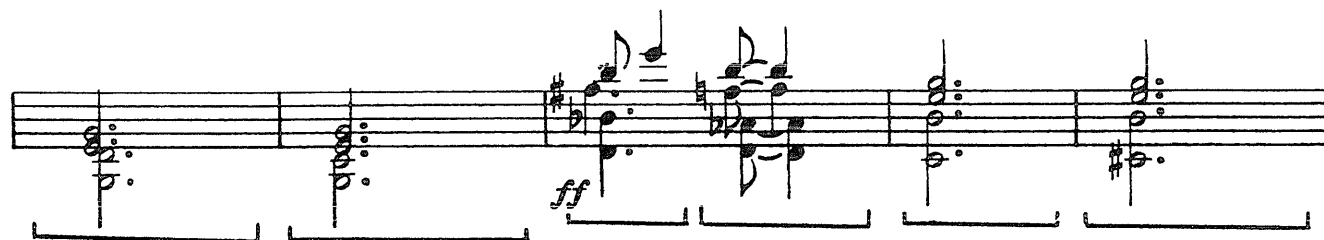
Note the similarity between this etude and the previous one. The basic difference is rhythmic and the rhythmic feeling is quite important. This might present some difficulty with smooth pedaling at a brisk tempo, so practice the etude slowly at first. The four mallet section at letter A should have the same rhythmic feeling as the two mallet section and should be played as smoothly as possible.

VIBRAPHONE W/O MOTOR

a tempo



30



rit -----