

Audition Packet for
UTC Wind Bands

Fall 2023

Percussion

Suggestions for Preparation for Auditions

- Listen to a recording of the piece or movement multiple times, with and without your part and/or the score. Many pieces are now available on iTunes, YouTube, on a composer's website, or other places online. The UTC Library's NAXOS music database has many recordings as well.
- Pay close attention to detail on the excerpt—tempo, dynamics, etc.
- Play the excerpt for other people before your audition. Ask them for feedback.

Day of Audition

- Give yourself plenty of time before your audition—wake up early, eat a meal, travel time, finding the right room, filling out forms, warming up, etc.
- Avoid fatigue—do not over practice, but do warm up well The Audition Process
- Arrive early. Warm up. Fill out the audition form if you haven't already.
- Leave your case, etc. outside the audition room.
- Have your instrument out and ready to play.
- A proctor will assist you in entering the audition space. If you are taking part in a "blind" audition, do not speak once you enter the audition space. You will be behind a screen, not visible to the judges. Whisper any questions or concerns to the proctor before entering the audition space.

Execution

- Take the audition seriously but stay calm and have fun.
- Communicate musically—play idiomatically, expressively, and with musicality.
- Play to your own high standards. Don't second-guess yourself or assume how the ones listening to the audition may want something performed.

Remember: EVERYONE involved in this process want you to do your best and succeed.

Williams/Hunsberger – *Star Wars Trilogy* (Snare Drum)

32 $\text{♩} = 104$

f

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

Armenian Dances

Timpani

G C F G

(Part I)

Broadly, and sustained

Alfred Reed (1972)

(medium hard felt sticks) *ff*

3 1 2 3

3 9 Str. B. 2 3 1

(3: D) + p 4

14

hold back slightly

19 a tempo. broadly 3 *p* *pp* *pp* *cresc.* *molto*

sfz *ff* *f* *mf*

poco a poco dim. al soli 2

30 Con moto 10 40 8 48 11 59

L'istesso tempo

(G D E.)

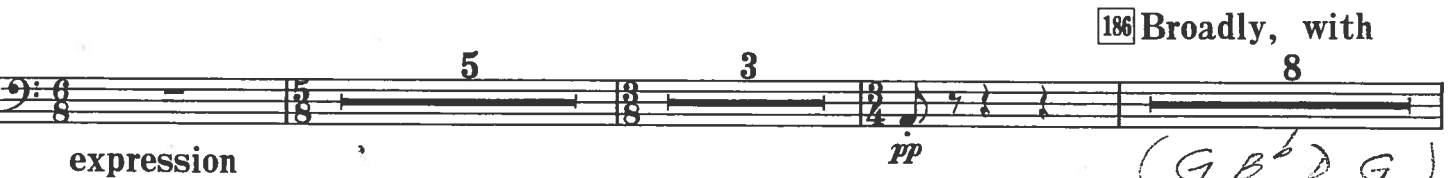
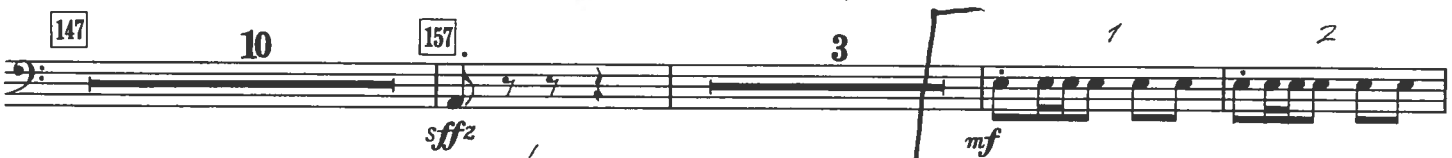
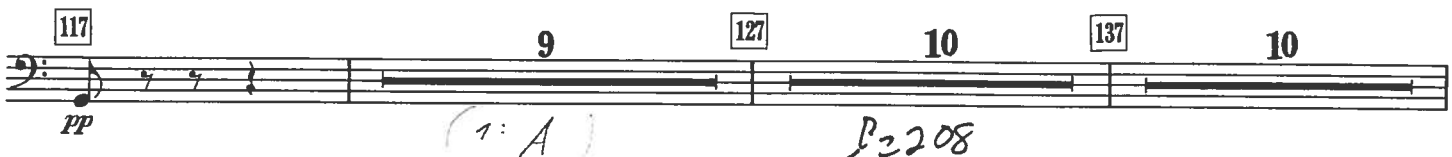
(Soft sticks) *mf* 5 poco rit.

69 Allegretto non troppo 2 3 - 3 + 2 11 (p 1)

P (medium hard sticks) (Let ring) *sempre p* (always short)

3 1 2 x 3

87



Armenian Dances

Percussion II (Suspended & Pair of Cymbals, Tambourine)

(Part I)

UNIVERSITY OF MICHIGAN

Alfred Reed(1972)

Broadly, and sustained

Sus. Cym.

(let-rīng)

H
ld back

a tempo, broadly

ff (let ring)

L'istesso tempo

Allegretto non troppo

Tamb.

Tamb.

sempre p

(to tambourine)

(With timp. stick, normally)

(let ring)

* play with metal triangle beater on edge of Cym.

XR 303

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Xylophone

Excerpt 1: Kabalevsky - Colas Breugnon Overture

This musical score is for the Xylophone part of the first excerpt from Kabalevsky's *Colas Breugnon* Overture. It consists of two systems of four staves each, covering measures 30 through 44. The first system begins with measures 30-34, marked *allarg. a tempo*, and ends with measure 34 marked *Presto*. The second system covers measures 35-44, with measure 35 marked *mf* and measure 42 marked *sf*. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "XILOFONO" is written above the second system. Measure numbers 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44 are boxed in the original score.

30 31 6 32 6 33 34 *Presto*
allarg. a tempo

35 *mf* 36 37 38 39 40 41 42 *sf* 43 44

XILOFONO

Tchaikovsky – *Symphony No. 4* (Cymbals)

Allegro con fuoco

Becken

273 Gr. Tr. SEMPRE *fff*

278

284

289