



## Percussion Audition Requirements

**Standard Snare Drum Rudiments and Techniques:** Perform rudiments from the 26 Standard N.A.R.D. Rudiments. Tempo should be based on the standard "march" tempo of quarter note = 120. Perform open to closed rudiments demonstrating the dynamic equivalent of pp to ff and back. Prepared solo should demonstrate musicality, time, phrasing, dynamics, articulation and execution.

**Solos:** Perform a solo from each of the following categories

**Etudes:** Cirone, Portraits in Rhythm; Peters, Advanced Snare Drum Solos Rudimental: Wilcoxon, America's NARD or Swing Solos; Downfall of Paris, Three Camps, Connecticut Halftime

**Excerpts:** R.-Korsakov, Scheherazade, 3rd mvt.; Ravel, Bolero Other: Sousa, The Stars and Stripes Forever; Schumann, Chester; Tchaikowski, 1812 Overture; J. Williams, Hymn to the Fallen

### **Ensemble Skills:**

Demonstrate performance techniques on

**Bass Drum/Cymbals:** Tchaikowsky, Romeo and Juliet Overture; Stravinsky, Petrouchka

**Tambourine:** Bizet, Carmen

**Triangle:** Rimsky-Korsakov: Scheherazade, 4th Mvt.

From this point on, the person may elect to audition either with a drum set emphasis or mallets/tympani emphasis. Which route the person elects depends on his/her technical strengths and the vacancy requirements:

### **Drum Set Emphasis**

**Drum Set Techniques:** Demonstrate authentic drum styles in various styles: Broadway, Country two-beat, Bossa Nova, Samba, Cha-Cha, Shuffles, Swing, Be-bop, Funk, and Hip-hop, etc.

**Prepared Solos:** Latham, Advanced Funk Studies; Copeland, Creative Coordination for the Performing Drummer

Demonstrate open solo development.

**Ensemble Skills:** Perform on drum set with the pop music combo, protocol combo and/or jazz band demonstrating dynamics, chart reading, various styles appropriate for each ensemble. Demonstrate the ability to follow the group leader.

**Mallet Techniques:** (Lesser proficiency level required compared to Mallet/Timp Emphasis route.)

**Scales and Arpeggios:** Perform major, pure minor and chromatic scales two octaves up and down in 16th notes at quarter note = 120.

Timpani Techniques: (Lesser proficiency level required compared to Mallet/Timp Emphasis route.)

**Tuning and Intervals:** On a given pitch, tune major/minor 3rds, perfect 4ths/5ths and octaves.  
**Rolls:** Perform rolls from ff to pp and back between one to four drums. Demonstrate note value rolls (quarter note, half note, etc.). Demonstrate rhythmic embellishments (one- and two-note grace notes).

### **Mallet and Timpani Emphasis**

#### **Mallet Techniques:**

**Scales and Arpeggios:** Perform from memory the following in 16th notes at quarter note = 120

**Diatonic:** any and all major and pure minor, two octaves

**Chromatic:** 3 to 4 octaves

**Arpeggios:** major and minor, two octaves

**Solo:** Prepared mallet solo should demonstrate solid musicality and be of the highest professional standards displaying musical phrasing, rhythmic control and accuracy.

Etude I to VI from The Modern School for Xylophone, Marimba, and Vibes or Bach, Violin Concerto in a minor

Any Bach, Handel Haydn violin sonata or equivalent

**Excerpts:** Perform several orchestral and band excerpts or jazz standards

**Bells:** Mozart, The Magic Flute, finale of Act 1; J. Williams, Hymn to the Fallen

**Xylophone:** Stravinsky, Petrouchka Ballet Suite or Kabalevsky, Colas Breugnon Suite

**Sight-Reading:** Concert band or small ensemble pieces selected by the auditioning committee.

**Timpani Techniques:** Demonstrate intervallic tuning between two and four drums. Execute open and closed rolls while demonstrating various dynamic ranges and articulations.

Muffling/dampening, tone and intonation between drums will be observed.

**Tuning and Intervals:** On a given pitch, tune major/minor 3rds, perfect 4ths/5ths and octaves.

**Rolls:** Perform rolls using dynamic range from ff to pp to ff. Between one to four drums.

Demonstrate note value rolls (quarter, half, etc.). Demonstrate rhythmic embellishments (one- and two-note grace notes).

#### **Solo:**

Whaley, Musical Studies for the Intermediate Timpanist

Peters, Intermediate Timpani Studies

**Sight-Reading:** Concert band pieces selected by the auditioning committee.

**Drum Set Techniques:** Demonstrate authentic drum styles in various styles: Broadway, Country two-beat, Bossa Nova, Samba, Cha-Cha, Shuffles, Swing, Be-bop, Funk, and Hip-hop, etc. (Lesser proficiency level required compared to Drum Set Emphasis route.)

**Sight-Reading:** Demonstrate count offs, cues and solo set forms.

**Ensemble Skills:** Perform on drum set with the pop music combo, protocol combo and/or jazz band demonstrating dynamics, chart reading, various styles appropriate for each ensemble.

Demonstrate the ability to follow the group leader.