

# ALL-INCLUSIVE Audition Etudes

by Dr. Eric Willie & Dr. Julie Hill

**All-Inclusive Audition Etudes** is your one stop shop for successful junior and senior high percussion auditions. Furthermore, this collection of auditions is perfect for large ensemble auditions at the university level.

Included in this book:

**SENIOR HIGH** - 4 Complete Sets of the following:

Continuous Prepared Etudes: keyboard (2 and 4 mallet versions), snare drum, timpani, one accessory (changes for each set)

Sight Reading Etudes: keyboard (2 mallet), snare drum, timpani

Video Tutorials for Required Skill Sets

Performance Videos of each prepared Etude

Suggested Set-Up Diagram

**JUNIOR HIGH** - 4 Complete Sets of the following:

Continuous Prepared Etudes: keyboard (2 mallet), snare drum, timpani, one accessory (changes for each set)

Sight Reading Etudes: Keyboard (2 mallet), snare drum, timpani

Video Tutorials for Required Skill Sets

Performance Videos of each prepared Etude

Suggested Set-Up Diagram

**ADDITIONAL**

General Tips for Preparing a Successful Audition

Sight Reading Tips

## WHO should / HOW to use...

# ALL-INCLUSIVE *Audition Etudes*

---

---

### WHO should use the book?

MUSIC ASSOCIATIONS who wish to adopt consistent high standards for percussionists throughout the organization and the applicable region or state.

MUSIC EDUCATORS who are looking for a complete package to prepare their students for auditions or just desire a built-in system to vet the students in their programs. These etudes are ideal for chair placements required for large ensembles and percussion ensemble auditions.

STUDENTS who are looking to hone their audition preparation skills with regard to prepared etudes and sight-reading aptitude.

### HOW to use the book?

The beauty of *All-Inclusive Audition Etudes* is that it may be used effectively by students without the guidance of a supervising music educator. Performance and tutorial videos may be viewed at [www.rowloff.com](http://www.rowloff.com) on the *All-Inclusive Audition Etudes* page. These performance and tutorial videos are not only applicable to the provided etudes, but are an important resource for various technical and musical approaches to concert percussion. Following the tips in this book will ensure that you are increasing your overall skill-set as a musician and doing so in a logical way, rather than cramming to learn the audition etude. Having a private teacher or band director work with the student is always an added bonus, but we have specifically tried to provide enough instructional resources here that even those without access to supplemental teaching can still prepare the etudes successfully!

#### **Note regarding Keyboard Percussion Ranges:**

Senior High – A 4.3 marimba is needed, (Low A).

Junior High – Etudes are playable on every standard keyboard percussion instrument.

# All-Inclusive Tips for a Successful Audition

The majority of problems that occur in the actual audition stem from variables that are within your control. Truly! Certainly, unexpected musical issues can raise their nasty heads when nerves are involved. But, more often, potential problem areas may be averted by following the tips below:

## GENERAL AUDITION TIPS:

### a. Practice Auditioning

- i. Does it not make sense that if you actually practice auditioning you will get better at it? As with any other skill, multiple attends and additional dedicated practice time will help you improve. Plan mock auditions for as many people as you can. Make sure to include some teachers and also some peers. These need to be people whose opinions and musical skills you respect. Doing this for friends or relatives who are in your “comfort zone” isn’t a bad thing, but you also need to include people who can take you out of that comfort zone so you learn best how to deal with those pesky feelings when they arise in the actual audition.

### ii. Considerations:

#### 1. Clothing

For your mock auditions, plan to wear the exact clothing that you will wear during your real auditions. If it’s a blind audition (an audition where the judges do not see you), don’t dress up unless you feel that will help you perform better. Too often neckties get in the way and buttons make unwanted sounds. Heels on dress shoes can change your height relative to the instrument or make unwanted sounds when moving from one instrument to the other.

#### 2. Time of Day

Something as simple as scheduling your mock auditions during relatively the same time of day as your actual audition will take place, can give you an edge. If most of your practicing has occurred in the evening and your audition is in the early morning hours, it may create some uneasiness. If you are uncertain of when your audition will be, practice auditioning at several different times to make sure you have your bases covered.

#### 3. Blind Audition with Room Monitor

Many auditions today are “blind,” when a room monitor is used for communication instead of direct communication from the adjudicator. If your audition will be handled in this manner, make sure you recreate this scenario as you practice auditioning. Have a large black cloth or create

# SIGHT-READING ETUDE TIPS:

## 1. Practice Sight-Reading

It is often said that those who sight-read best, get the gig! This is definitely true in auditions. If you think about it, everyone auditioning has the prepared etude, so the odds that many people will play that etude well are high. The unknown variable is the sight-reading etude. That's where you can really develop an edge!!! It sounds so obvious, but too many students fail to practice improving their sight-reading skills and then wonder why their audition skills don't improve. Anything we work on daily will improve and we become more comfortable with the work. Dedicate ten minutes of your daily practice sessions to sight-reading. You don't have to use percussion books for this, grab a saxophone or flute book. Since you're not performing these with other people, the resources you use don't have to be restricted to your instrument. Additionally, you can work on improving pitch identification and rhythm skills away from an instrument. Keep a book of rhythm studies and a book that focuses on pitch identification with you at all times. Then, when you have ten minutes of free time, you can pick up one of these and read the note names and rhythms, just like you are reading a book of fiction. Much improvement can be made away from a keyboard. Books to help improve sight-reading rhythms and note names, specifically, are available if you are interested.

## 2. Music Stand Placement and Peripheral Vision for Keyboard Sight-Reading

Many years ago, percussionists heard a common phrase from music educators, "don't look down." The thought was that if you looked down at your instrument, you would lose where you were in the music and falter or have to stop and try again. What these teachers actually meant was to look down always, but to only do so using your peripheral vision. Peripheral vision is absolutely key to great sight-reading. Try this first by adjusting the height of the music stand. Place the stand as low to the instrument as possible without actually touching the instrument. Then, adjust the lateral position of the stand and ask yourself: is it centrally located between the lowest and highest notes needed for the sight-reading passage you are about to attempt? Focus on one note on the page in front of you and keep your eyes there. Now, using your peripheral vision, see if you can put your right mallet on the C# and D# keys (group of two). Next, without moving your eyes away from that same note, see if you can put your right mallet on the F#, G#, A# keys (group of three). Next, test this with your left mallet. You should be able to see about two octaves without moving your eyes from that same note on the page. The next step is to trust your kinesthetic memory and begin to test yourself by touching some of the naturals again without moving your eyes from the page. You should be able to touch the C and E keys by first touching C# and D# (which are easier to see in your periphery) and then sliding your mallet to the left and right of these to touch C and E. Then, trust yourself to touch the D by simply knowing it's located in the middle of C and E. Next, go through the same process with the group of three, F#, G#, A#. First, slide left to touch F and then slide right to touch B. From there, trust yourself to touch G by simply knowing it's located in the middle of F and B. This is a great exercise to do at the beginning of your practice sessions to help you develop your peripheral vision and trust your kinesthetic memory.

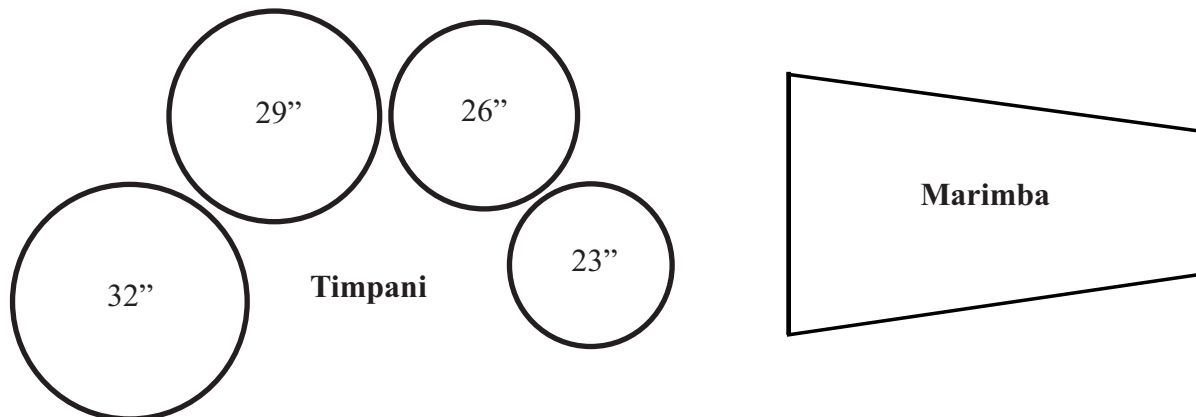
# Senior High Prepared - Set 1

## Required Skill Sets/Considerations:

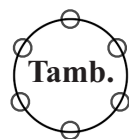
- *fp* roll/Crescendo
- Sticking choices for smooth transitions, drum to drum
- Slurs on keyboard, smooth release of rolls
- Triplet figure with rests
- Controlled stroke/sudden dynamic changes
- Roll base/speed variation within longer buzz rolls
- Tambourine rolls
- Fast passages for tambourine

*For all of the above, refer to Senior High-Set 1 Tutorial Video*

## Senior High Audition Etudes - Set 1 Room Diagram



Proceed in order of the printed etudes: Timpani, Marimba, Snare Drum, and Tambourine.



Senior High Audition Etudes - Set 1, continued

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 29-31. Dynamics: *ff* (measures 29-30), *mp* (measure 31).

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Measures 32-33. Dynamics: *ff* (measure 32), *p* (measure 33).

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. Measures 34-36. Includes triplets. Dynamics: *ff* (measure 34), *p* (measure 35), *ff* (measure 36).

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Measures 37-38. Measure 37 has a dynamic marking *ff*. Measure 38 is a whole rest with a '3' above it and the text 'to Snare'.

Snare Drum

Snare Drum staff 1: Common time (C), tempo  $\text{♩} = 120$ . Measures 41-44. Dynamics: *f* (measure 41), *p* (measure 42), *ff* (measures 43-44).

Snare Drum staff 2: Measures 45-50. Includes a triplet in measure 45. Tempo  $\text{♩} = 180$ . Dynamics: *ff* (measures 45-47), *sub. p* (measures 48-50).

Snare Drum staff 3: Measures 51-57. Dynamics: *mf* (measures 51-52), *p* (measures 53-54), *f* (measures 55-57).

Snare Drum staff 4: Measures 58-63. Dynamics: *ff* (measures 58-59), *sub. pp* (measures 60-61), *mp* (measures 62-63), *f* (measures 64-65), *pp* (measures 66-67).

Snare Drum staff 5: Measures 64-66. Measure 66 has a tempo marking  $\text{♩} = 90$ . Measure 67 is a whole rest with a '4' above it and the text 'to Tambourine'.

Tambourine

Tambourine staff 1: Key signature of two sharps, 4/4 time signature. Measures 70-71. Dynamics: *f* (measure 70), *p* (measure 71).

Tambourine staff 2: Measures 72-73. Dynamics: *f* (measures 72-73).



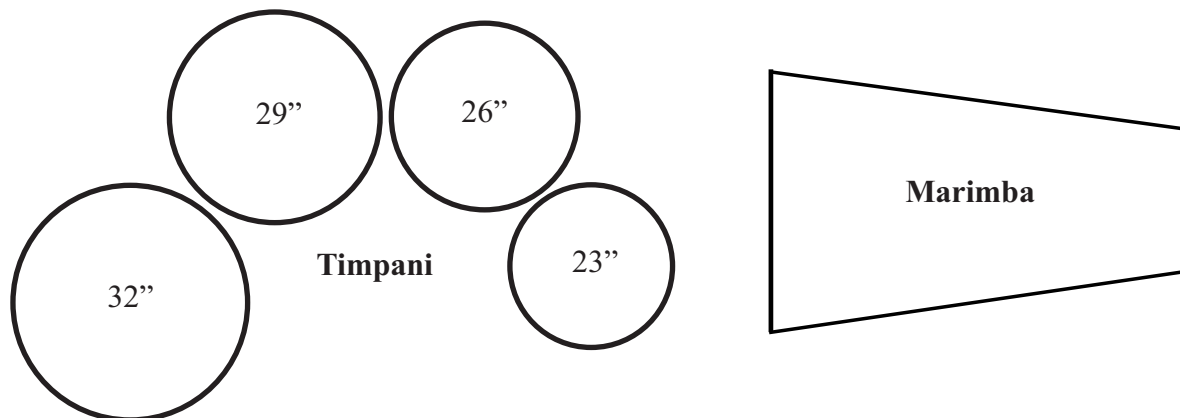
# Junior High Prepared - Set 1

## Required Skill Sets/Considerations:

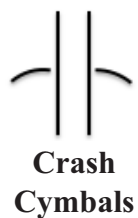
- 16th/8th /16th rhythmic combination
- Duple to triple combinations
- 8th note triplet to quarter note triplet
- Timpani dampening
- D major scale and arpeggio
- Crescendo/decrescendo rolls
- Controlled stroke/sudden dynamic changes
- Flams and drags
- Crescendo/decrescendo crashes
- Long and Short Crashes

*For all of the above, refer to Junior High-Set 1 Tutorial Video*

## Junior High Audition Etudes - Set 1 Room Diagram



Proceed in order of the printed etudes: Timpani, Marimba, Snare Drum, and Crash Cymbals.



# Junior High Sight Reading Etudes - Set 1

## Timpani - C, F

**A** ♩=100

Timpani part A musical score in bass clef, 4/4 time. It consists of three staves. The first staff starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff includes piano (*p*) and forte (*f*) dynamics, with a 4-measure rest labeled "to Snare".

## Snare Drum

**B** ♩=100

Snare Drum part B musical score in treble clef, 4/4 time. It consists of three staves. The first staff starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The second staff features a piano (*p*) and mezzo-forte (*mf*) dynamic. The third staff includes piano (*p*) and forte (*f*) dynamics, with a 4-measure rest labeled "to Mallets".

## Marimba/Xylophone

**C** ♩=100

Marimba/Xylophone part C musical score in treble clef, 4/4 time. It consists of three staves. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic. The second staff features a piano (*p*) and forte (*f*) dynamic. The third staff includes piano (*p*) and forte (*f*) dynamics.