UVU Percussion Auditions

2018 Fall

Friday, August 17

10a GT 416
Percussion Audition Tips

- Play musically!
- 100% note and rhythmic accuracy is your goal.
- Practice with a metronome.
- Practice slowly.
- Carry yourself with a professional demeanor.
- Set-up your sticks and mallets quickly so that you may move through the audition efficiently.
- Drink plenty of water, eat something healthy (bananas may act as a natural beta blocker to help calm nerves), and sleep well the night before.
- Relax, have fun, and play the music.
Snare drum rhythms in 6/8 time are usually associated with marches. Marching music generally has an emphasis in either a dup[le or triple feeling. It is clearer to write the triple feeling in 6/8 time than to use triplets in 2/4 time. Etude #15, however, has very little to do with marching music. The opening measures suggest a rhythm that is actually very uncharacteristic of normal 6/8 music. The rhythms of this Etude are syncopated and produce a contemporary-sounding exercise. Another interesting feature of this Etude is that it uses three types of snare drum rolls: tied, untied, and crush rolls. I will say more about this later.

Very little phrasing is possible in the first two measures because of the nature of the rhythms. In normal 6/8 time, each measure is played by phrasing every three beats, however, because of the tied notes, this effectively removes the possibility of a consistent phrasing pattern. I suggest both measures be played as equal notes.

Musical elements (such as accents, flams, drags, crush rolls, tied notes, dynamics, etc.) all affect the performance of phrases. Each of these rudiments alters the phrasing by determining where the emphasis will be placed in the measure.

OBSERVATIONS:

1. The opening theme should be played as equal notes—avoid the tendency to rush. It is crucial to accurately place the second note in measure two. Since the last eighth note in measure one is tied to another dotted eighth note, there is quite a bit of silence—this may produce a tendency to rush.

2. In measure three, the roll is followed by a drag. Remember, a roll cannot be tied into a flam, drag, or 4-stroke ruff. There must be a break after the roll in order to set up for the drag. Some composers inadvertently tie rolls into these rudiments; this, however, is not practical. Do not end the roll with a single stroke because it adds another rhythm to the measure. Think of adding a rest just before the drag.

Correct

Incorrect

3. The last two measures in line 3 are untied rolls. When analyzing snare drum music, it is not always clear whether a composer actually intends the rolls to be untied or if it is simply an omission in notation. In most Classical orchestral literature, the player cannot depend on the notation of tied and untied rolls. In many cases, composers will not tie rolls to the following note, (or even to another roll). In most musical situations, however, it is necessary to tie rolls together and also into single notes.

Although this problem still exists in contemporary snare drum writing, it is to a much lesser degree. In method books such as Portraits in Rhythm, composers usually indicate their preference and these indications should followed carefully. Since the rolls are not tied into the sixteenth notes at the end of line 3, the note after the roll is more exaggerated—and this is the intention. When a roll is separated from the note, the note becomes connected to the following music.

4. Line 4 begins with a series of single notes and crush rolls. The normal notation for a crush roll is a dot above the roll. All rolls that must be played quickly, and are not tied, should be played as crush rolls. The crush roll is executed by simultaneously pressing both sticks on the head; this produces a very short sounding roll and it can be played quickly. A crush roll has no definite length; therefore, the note value does not matter. In effect, a dot over a quarter note or an eighth note will be played as the same crush roll in a fast tempo.

INTERPRETATIONS:

1. The last measure of line 1 has a short crescendo and decrescendo roll. To effectively transform the first roll from piano to fortissimo within a short span of time, open up the roll as it gets louder. Start the roll with closed, multiple bounces, and quickly broaden the strokes into an open roll. The crescendo is easier to produce with an open roll. Conversely, for the second roll (fortissimo to piano), start it as an open roll and increase the number of bounces in each stroke as it becomes softer.

2. The third line begins a series of dotted sixteenth notes. All the notes in the first two measures are the same length. Play all the notes with one hand. Remember, in orchestral snare drum writing, sound and control are of primary importance. The use of one hand for similar notes or patterns allows the player a great deal of control and helps to produce a consistent sound.

3. The diminuendo, going into line 7, ends with a dynamic of four pianos. The passage begins at two pianos, telling the performer that the end of the diminuendo must be as soft as possible—almost imperceptible.
Rudiments contained in this Drum Solo are listed below:

1. Five stroke roll
2. Seven stroke roll
3. Nine stroke roll
4. Thirteen stroke roll
5. Fifteen stroke roll
6. Flam
7. Flamacue
8. Flam paradiddle
9. Single paradiddle
10. Double paradiddle

(* Compound Rudiments)

*11. Triple paradiddle
*12. Flam tap
*13. Ruff
*14. Single ratamacue
*15. Ruff single paradiddle
*16. Drag paradiddle No. 2 (variation)
*17. Flam accent (variation)
*18. Lesson No. 25
*19. Single stroke 7
*20. Ruff double paradiddle