

# Premier Audition Application Requirements for Percussion Performance/Classical

All applicants to Performers National Signing Day are required to record an audition video that includes the content outlined below.

- Each performance segment must be recorded in one take with no editing (though you may and should select the best of several takes).
- All videos must be recorded within the six months prior to the application deadline.
- Professional equipment and/or studio space is not necessary for a successful application to Performers National Signing Day. With attention to a few details, your music making can be conveyed using readily available consumer electronics; even iPhone or other smartphone recordings are acceptable.
- Please refer to [Audition Tech Tips](#) for additional information and suggestions for effectively recording your audition.

## Required Video Segments for Percussion Performance/Classical

### Video 1

**Introduction:** Before you record your first musical selection, please include a spoken introduction in which you state your name, instrument, hometown, and state.

- **Required Musical Selections:** You are asked to record only one video. From the list detailed below, auditionees must perform two contrasting selections PLUS any two of the orchestral or wind ensemble excerpts:

#### **Percussion**

- A movement of a Concerto (Suggested: Ziek, *Concerto for Percussion Solo & Orchestra*; Husa, *Concerto for Percussion and Wind Ensemble*; Mayazumi, *Concerto for Percussion and Wind Ensemble*; Ozley, *Concerto for Percussion and Wind Ensemble*; and Stucky, *Concerto for Percussion and Wind Orchestra*)
- A Sonata (Suggested: Williams, *Sonata for Percussion Soloist*; Moore, *Sonata #1 for Percussion Soloist*)
- A complete work from the 20<sup>th</sup> or 21<sup>st</sup> century
- An etude (Suggested: Delecluse, Udow/Watts, Grover/Whaley)
- Any two of the following orchestral or wind ensemble excerpts:
  - Shostakovich, *Symphony #15, Movement 3*, Section 96 to Section 97

- Shostakovich, *Symphony #15, Movement 4*, Section 151 through Section 152
- Norgard, *Ching, Movement 4*, 2 measures before Section I for 12 measures
- Any piece of the auditionee's choice

Optional: Memorization is not required but highly suggested on at least one of the selections.

### **Snare**

- A movement of a Concerto (Suggested: Glennie, *Prometheus Rapture*; Masson, *Concerto for Snare Drum*; Zivkovic, *Pezzo da Concerto #1*)
- A Sonata (Suggested: Fink, Sarcich, and McLean)
- A complete work from the 20<sup>th</sup> or 21<sup>st</sup> century
- An etude (Suggested: Delecluse)
- Any two of the following orchestral or wind ensemble excerpts:
  - Prokofiev, *Lt. Kije, Birth of Kije*, Section 1-3
  - Rimsky-Korsakov, *Scheherazade, Movement 3*, Section D-E
  - Ravel, *Bolero*, Beginning through Section 2
  - Rimsky-Korsakov, *Capriccio Espagnol, Movement 4*, 3 measures before Section L through 10 measure after Section L
  - Rimsky-Korsakov, *Scheherazade*, Section D and 4 measures before Section N through 18 measures of Section N
  - Nielson, *Clarinet Concerto, Allegro non troppo*, 2 measures before Section 28 through Section 32 to Cadenza
- Any piece of the auditionee's choice

Optional: Memorization is not required but highly suggested on at least one of the selections.

### **Timpani**

- A movement of a Concerto (Suggested: Daugherty, *Raise the Roof*; Kraft, *Timpani Concerto #2*; Oliverio, *Concerto #1*; Tyzik, *Concerto for Timpani*, and Aho, *Concerto for Timpani and Orchestra*)
- A Sonata (Suggested: Beck, and Holly)
- A complete work from the 20<sup>th</sup> or 21<sup>st</sup> century
- An etude (Suggested: Hochrainer, Goodman, Delecluse)
- Any two of the following orchestral or wind ensemble excerpts:
  - Adams, *Doctor Atomic Symphony*, mm.537-571 & mm.596-606
  - Shostakovich, *Symphony #1, Movement 4*, Section 35 through Section 36 and three measures following Section 36

- Britten, *Young People's Guide to the Orchestra*, Variation Movement, mm. 2-10
  - Barber, *Medea's Meditation and Dance of Vengeance*, Section 28 through Section 32
  - Strauss, *Burlesque*, Beginning to mm. 20
  - Stravinsky, *Rite of Spring*, Section 189 to end
  - Brahms, *Symphony #1, Movement 1*, 2 measures before Section B to 6 measures before Section C
  - Beethoven, *Symphony #7, Movement 1*, mm. 421 to end
- Any piece of the auditionee's choice

Optional: Memorization is not required but highly suggested on at least one of the selections.

### **Mallets**

- A movement of a Concerto (*Suggested: Rorem, The Mallet Concerto, [vibraphone, marimba, glockenspiel, & xylophone]; Klatzow, Concerto for Marimba and String Orchestra; Vinao, Marimba Concerto; Rosauero, Concerto for Marimba and Orchestra; Creston, Concertino for Marimba; Basta, Concerto for Marimba; Yagisawa, Marimba Concerto; Daughtery, Concerto for Vibraphone; Rosauero, Concerto #1 for Vibraphone; David, Concerto for Vibraphone; Theofanidis, Concerto for Marimba and Wind Sinfonietta; Mayuzumi, Concerto for Xylophone; Papandopulo, Concerto for Xylophone and String Orchestra; and Glover, Xylophone Concerto #1*)
- A Sonata (*Suggested: Wilshere, Vibraphone Sonata; Saya, The Murphy Sonata for Vibraphone; Genzmer, Sonata for Vibraphone; Russell, Equinox Sonata [marimba]; Blazewicz, Sonata for Marimba; Zuzell, Sonata for Marimba; Tanner, Sonata for Marimba; Pitfield, Sonata for Xylophone; Koors, Sonata for Xylophone*)
- A complete work from the 20<sup>th</sup> or 21<sup>st</sup> century
- An etude (*Suggested: Goldenburg, Modern School for Xylophone, Marimba and Vibraphone; Schietroma, North Texas Percussion-Mallet Studies; Bona, Complete Method for Rhythmical Articulation, and Omar Musser, Etudes*)
- Any two of the following orchestral or wind ensemble excerpts:

### **Vibraphone**

- Bernstein, *Symphonic Dances from West Side Story*, mm.582-607
- Williams, *Suite from Harry Potter and the Prisoner of Azkaban, Movement 3*, beginning through mm.40
- Williams, *Suite from Harry Potter and the Prisoner of Azkaban, Movement 3*, Section 40 to Section 57

### **Xylophone**

- Gershwin, *Porgy and Bess Overture*, Allegro con brio section
- Hindemith, *Kammermusik #1, Movement 4*, mm.137-154
- Schumann, *Symphony #3, Toccata*, mm. 230-244

### **Glockenspiel**

- Dukas, *Sorcerer's Apprentice*, Section 17 to Section 20
- Mozart, *Die Zauberflote, Act 1 Finale*, last 34 measures
- Prokofiev, *Piano Concerto #1, Movement 3*, Section 35 through Section 37

### **Marimba**

- Bach, *Violin Sonata #1*, first 55 measures of Fugue
- Any piece of the auditionee's choice

Optional: Memorization is not required but highly suggested on at least one of the selections.

- Announce the title of the song and composer and/or arranger before you begin the performance for each required tune/style/excerpt for your instrument.
- If you wish to wish to demonstrate proficiency on a doubling or secondary instrument, you must include one or two additional examples.
- Applicants must perform unaccompanied, accompanied, or with prerecorded accompaniment tracks.

### **Video 2**

**Video Essay:** Please record a 2 to 3-minute answer to **one** of the following questions:

- What is a non-musical interest or activity about which you are passionate and why?
- What musician (of any genre/of any time) most inspires you and why (or how)?
- What do you anticipate your professional life to look like in 5 years, 10 years, and 20 years?

### **Print Music Resources**

Lead sheets for the required titles can be purchased online:

- SheetMusicPlus.com
- Amazon.com

Also, here are two sources for finding public domain sheet music:

- Educational Music Service ([www.emsmusic.com](http://www.emsmusic.com))
- Kalmus ([www.efkalmus.com](http://www.efkalmus.com))