

This is a 5-page document addressed to auditioning LYS percussion students. Pages 1 and 2 are explanatory text. Pages 3, 4, and 5 are pieces to be played at the audition.

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Dear Player! Let me give you just a few notes on how to prepare for the percussion audition. The duration of the audition will be about 15 minutes, if I get my way about it. The total playing time will be about 8 minutes, so that gives me some time left over to ask you about this or that. So, ideally, it would be 50% playing and 50% interview. I will record the audition on my laptop. That will help me do objective scoring later.

First of all, you will play Etude No.1, the snare drum piece in 6/8 time. If you can't smoothly negotiate it, if you can't easily play the rhythms, get some coaching. The level of difficulty in the counting of this solo is representative of the level of counting skills you will need to succeed in the orchestra. Take the pencilled-in sticking suggestions seriously.

Secondly, you will play Etude No.6 for percussion keyboard. It's your choice, you can play it on bells, xylophone, marimba or vibes. The form of the piece is D.C. al fine, that's short for "da capo al fine". In Italian that means at the end of the page, you go back to the beginning and play until you see the "fine" sign.

Thirdly, you will play Groove Time, a timpani piece. I will tune the drums in advance, so tuning will not be part of the audition. You will learn about that at rehearsals. In this piece, it's important that you can count everything correctly. Secondly, you will score higher if you can mute the drums in correct time. Your execution of dynamics will be of supreme importance in judging your performance. Be sure to get all those accents and special markings!

Regarding the timpani piece: you will need to mute the drums to get the note's correct time value in order to compete successfully. "Muting the drums": what does that mean? It means stopping the drumheads from vibrating. Sometimes it's called "damping", sometimes it's called "muffling". The basic idea is that when one drum is talking, the other drum is not ringing. Avoiding the overlap the sound of one drum with the other is accomplished by canceling the sound of the drum by touching the drum head with your fingertips.

If you'd like more information about auditioning, call me.

At the house here the landline is 402-420-0457. my email address is: joe_holmquist@yahoo.com

Hope to see you at auditions!!

1.

The challenge of this etude is to play it flamboyantly and to execute the flams with uniformity.

♩ = 68

The musical score consists of six staves of music in 6/8 time, with a tempo of 68 beats per minute. The notation includes rhythmic patterns of eighth and sixteenth notes, often beamed together. Handwritten annotations include dynamics such as *mf* and *f*, and rhythmic markings like "4 5 6+" and "1 2+3".

Staff 1: *mf* R R R R R R R L R RL

Staff 2: R R L R R R L R L R L R

Staff 3: 1 2+3 R L R

Staff 4: *f* R

Staff 5: R L R

Staff 6: R

No. 6

Grave ($\text{♩} = 84$)



mp



p

pp

fine

poco animato ($\text{♩} = 98$)



mf



mp

D.C. al fine

Groove Time

D & A

for timpani

Joe Holmquist

Tempo di Marcia

f

5
mp *mf* *f* *mp* *f* *mp* *f*

9
mp

13
mf

17
p

21
pp *p* *mp* *mf*

25
f *mf* *mp* *p* *mf*