

**WHEATON COLLEGE**  
**SYMPHONY ORCHESTRA**  
**PERCUSSION AUDITION MATERIALS**  
**2019-2020**

**Timpani**

Beethoven: Symphony No. 7, 1st mvt.  
8 measures before K to downbeat of L; 21 measures after N to end  
Dotted quarter note = 104

**Snare Drum**

Rimsky-Korsakov: Scheherazade, 3rd mvt.  
Letter D to 9 measures before K  
Eighth note = 200-204

**Xylophone**

Kodály: Háry János Suite, 6th mvt.  
See bracketed material  
Quarter note = 116-120

**Cymbals**

Tchaikovsky: Symphony No. 4, 4th mvt.  
16 measures after letter H to end  
Quarter note = 160

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**SYMPHONIC BAND**  
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[Note different sections and tempo markings from the orchestra requirements]

**Timpani**

Beethoven: Symphony No. 7, 1st mvt.  
8 measures before K to  
Dotted quarter note = 104

**Snare Drum**

Rimsky-Korsakov: Scheherazade, 3rd mvt.  
5 measures after Letter F to the downbeat of Letter H  
Eighth note = 186-194

**Xylophone**

Kodály: Háry János Suite, 6th mvt.  
Lines three, four, five and six of bracketed material  
Quarter note = 112-116

**No Cymbal excerpt required**

SNARE DRUM

Rimsky-Korsakov: Scheherazade, 3rd movement

Tambur piccolo.

I. II. tacet.

III.

N. Rimsky - Korsakow, Op. 35.

Andantino quasi Allegretto.

24 A 24 B 14 C Viol. I.

*pocchiss. più mosso*

*p dim.*

*ppp*

*pocchiss. cresc.*

*pp*

4 G L1 L2 L3 C 4 5 6

7 H 4

*p = f*

*Cymbal*

*Come prima*

Lento. Recit. Tempo I.

9 M2 5 N 7

Viol. Solo. Lad.

*allarg. a tempo*  
*assa.*

0 24 P 4 2 R. I.

*pocchissimo più animato*

*rit. molto*

*pp*

*a tempo, scherz.*

↑ think in 2 for andantino

# TIMPANI

## Ludwig van Beethoven: Symphony No. 7, 1st movement

Vivace  $\text{♩} = 104$

818 *pp sempre* *cresc.*

828 **K** *tr* *tr* *ff* *p* *f*

836 1 2 3 4 *Str.* **L** 11 *ff*

860 *Fag. I* *Klar. I* *Ob. I* *Fl. I* *ff* *ff*

872 2 **M** *ff*

888 1 2 3 2 1 1 10 **N** 4 *Viol. I* *ff* *G.P.* *G.P.* *p*

411 2 1 3 1 4 1 5 1 6 1 *poco cresc.* *più cresc.* *ff*

424 2 3 4

434 *ff*

448 *L*

# XYLOPHONE

Zoltán Kodály: Háy János Suite

VI Alla marcia

Xylo. ....

unis.

*f*

1

7

*ff*

*poco string.*

10

Xyl.

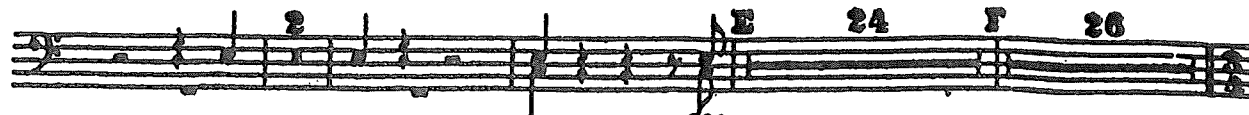
*ff*

*ff*

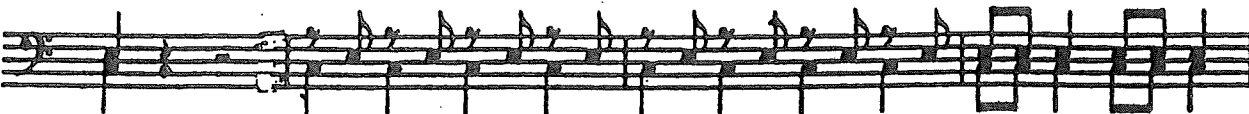
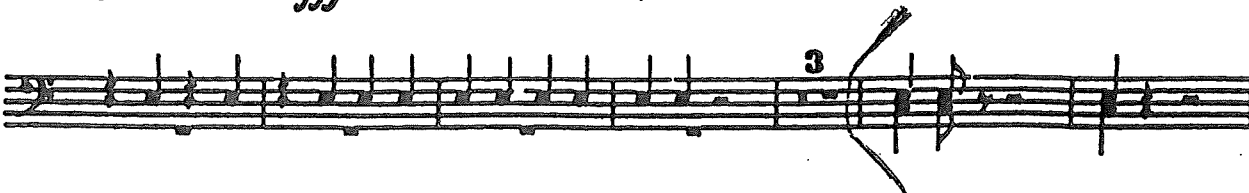
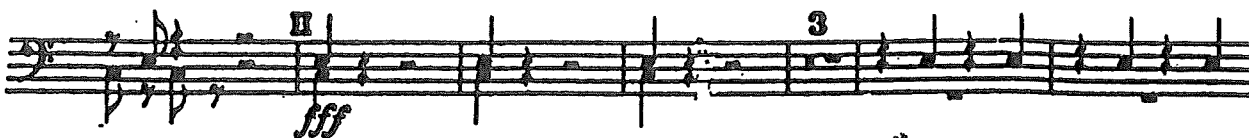
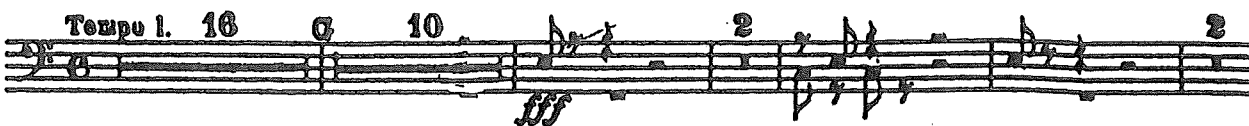
CYMBALS

Tchaikovsky: Symphony #4, 4th movement

TAMBOUR GRAND et PIATTI.



Piatti solo.  
Alfanto. (св. вродь каушаго)



WHEATON COLLEGE INSTRUMENTAL AUDITIONS FOR SYMPHONY ORCHESTRA AND  
SYMPHONIC BAND, FALL, 2019

Percussion  
p-6

Dear Instrumentalist:

Auditions will be held during the first three days of classes in the fall, August 28, 29 and 30. For new students, go to the Symphonic Band and Symphony Orchestra table in the Beamer Center during Freshman Orientation, Aug. 22-24, and we will sign you up for an audition time. For returning students, we will sign you up for a time and let you know.

In addition to preparing the excerpts in this packet, **please prepare a one- to two-minute portion of a solo of your choice** (except for percussionists). This should be something you choose that shows your strengths as a musician (some audition packs include such an excerpt for all to play, instead of individually-chosen solos). The auditions are about 6-7 minutes long.

**\*Non-music majors who wish to audition only for Symphonic Band are only required to play the excerpts marked with an asterisk. (\*)**

Here are a few tips for you as you prepare for your audition:

Be sure to listen to the excerpts in context. In other words, listen to the orchestral or band composition that contains your excerpt so that you have an idea about the tempo, style, mood, and dynamics. Be sure to check the tempos and metronome marks given on the excerpt, as well as clefs, transpositions, etc. (some of the wind and brass excerpts call for transposition since this is a common practice in the orchestra).

As you look at each excerpt try to discern which technique or techniques is being tested. Tone quality, intonation, and rhythmic precision are vitally important, but so is the ability to shape the musical phrase and give the music direction.

Arrive at the audition early to give yourself time to warm up. Make sure you have your music, instrument, mutes, etc. with you at the audition (no cases). String players, make sure your strings are tuned before you enter. Since there are so many people auditioning we have to keep to a strict schedule.

For those violinists interested in auditioning for concertmaster, there will be additional audition music available one or two weeks before classes begin. **The auditions will be at the same time as your regular audition, NOT an additional audition time.** Please sign up for two consecutive slots if you are auditioning for concertmaster. The audition will consist of selections in addition to the main audition music, sight reading, plus a separate passage to bow, finger, and prepare to play.

Have a great summer, and keep playing!

Dr. Sommerville  
Orchestra Director, Interim Band Director