February 2019

ATSSB Percussion Audition Guidelines

All percussion equipment to be used must be in the audition area before auditions begin. Students may take their sticks and mallets with them to the holding area but must leave equipment in the audition area.

State level chair audition will be held on cuts from the music to be performed in the All-State Band and will be posted online after Area.

ROUND ONE: SNARE DRUM

1. The first 5 students will be allowed in the audition room for a 30-second warmup timed by the Monitor.
2. After the warmup, all but the first performer will exit the room, then auditions begin.
3. If the individual student wishes to warm up, they may play a long roll for no more than five seconds (timed by the monitor), after which they will play the assigned etude.
4. After five students have auditioned, the next five will be allowed in to warm up (see No. 1 above).
5. This continues until all students have performed the first round (snare drum).

ROUND TWO: MALLETS

1. Beginning a third of the way down the audition list, the first 5 students will be allowed in the audition room for a 30-second warmup timed by the Monitor.
2. After the warmup, all but the first performer will exit the room, then auditions begin.
3. If the individual student wishes to warm up, they may play a long roll for no more than five seconds (timed by the monitor), after which they will play the assigned etude.
4. After five students have auditioned, the next five will be allowed in to warm up (see No. 1 above).
5. This continues until all students have performed the second round (mallets).

Mallet recommendations are as follows (*this list should be used as a reference for the type of mallet that should be used for the student's performance*):

- bells - hard rubber mallets such as 06 Mike Balter, gray, or medium plastic mallets.
- marimba - any medium firm yarn wrapped marimba mallet such as Encore 32AY, lnnovative 603H or Balter 222.
- xylophone - medium hard rubber mallets such as Encore 1038, Innovative ENS360, or Balter 5.

Students should refrain from using any plastic mallets, brass mallets, or acrylic mallets.

ROUND THREE: TIMPANI

1. Beginning two-thirds of the way down the audition list, the first 5 students will be allowed in the audition room for a 30-second warmup timed by the Monitor.
2. After the warmup, all but the first performer will exit the room, then auditions begin.
3. The Monitor will lower all tuning pedals to the floor.
4. Each student will tune each timpani from any non-electronic source so long as it is audible to the judging panel. Each student will be given 30 seconds to tune the timpani. Timing will be done by the percussion monitor. After the tuning process, they must touch each drum from the lowest pitch to the highest pitch to demonstrate to the judges the resulting pitches before beginning the etude. They may play a long roll on the first note of the etude for no more than five seconds as a warmup, after which they will play the assigned etude. Judges will consider tuning in their adjudication of the etude.
5. After the student is done, the Monitor will lower the pedals to the floor again for the next student.
6. After five students have auditioned, the next five will be allowed in to warm up (see No. 1 above).
7. This continues until all students have performed the third round (timpani).

UNIFIED PERCUSSION

August 2021

SNARE DRUM: PORTRAITS IN RHYTHM (Anthony J. Cirone/Warner Brothers Music)
MALLETS: MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE (Morris Goldberg/musical interpretations and editing by Anthony J. Cirone, published by Alfred Music)
TIMPANI: MODERN METHOD FOR TYMPANI (Saul Goodman, edited by Kohloff, Werdesheim and Cirone/Alfred Music or Warner-Brothers)

YEAR A

SNARE DRUM: Page 13, #11, Play to the downbeat of line 9 (measure 12). Tempo as marked

Clarification: All quarter notes with rolls are followed by a dot and tie. The dot is slightly hidden in some ties, but they are all dotted quarter notes.

MALLETS: Pages 92-93, #XXXVIII, *Vivace.* Play all. ♩ = 120-132

TIMPANI: Page 63, #62 (three drum), *Allegro,* Play all. ♩. = 96

Clarification:

The roll in measure 9 should be on beat 4. Some editions have the roll on other beats.

YEAR B

SNARE DRUM: Page 28, #26, Play from measure 2 of line 6 (measure 17) to the end. Tempo as marked

Known Errata:

Measure 25, beat 7 should have a tie into the release like beat 1.
Measure 29, add a tie connecting the flam on the 'te' of beat 5 to the downbeat of beat 6.

MALLETS: Page 76, #XVIII ♩ = 72

Play all.

TIMPANI: Page 60, #57 (two drum), in F & C. ♩ = 92

Play through measure 6 of line 5 (measure 25). Stop on the rest at the beginning of measure 26.

YEAR C

SNARE DRUM: Page 26, #24 Tempo as marked

Play from measure 1 of line 3 (measure 5) to the first note of measure 2 of line 11.

MALLETS: Page 94 *Bach's Violin Concerto in A Minor* ♩ = 110-116

Play from the beginning to the first note of beat 2 in measure 2 of line 12.

Known Errata:

1. Measure 9, last note tied to the next measure (10) is rolled.
2. In measures 21, 22, 25, and 27, the tied eighth note on the upbeat of the first count is rolled.

TIMPANI: Page 58, #53 (two drum), *Slow March.* Play all. ♩ = 66

YEAR D

SNARE DRUM: Page 52, #48, Play the first 8 lines. Tempo as marked

Known Errata:

In older editions in measure 12, the last note should be an eighth note, not a sixteenth note.

MALLETS: Page 90, #XXXV, *Allegretto*, Play all. ♩ = 80

Known Errata:

Measure 24 should have a flat on the D, not a natural as is found in the new edition.

TIMPANI: Page 63, #60 (three drum), *Andante*, Play the first 4 lines. Stop on the rest at the beginning of measure 18. ♩ = 80

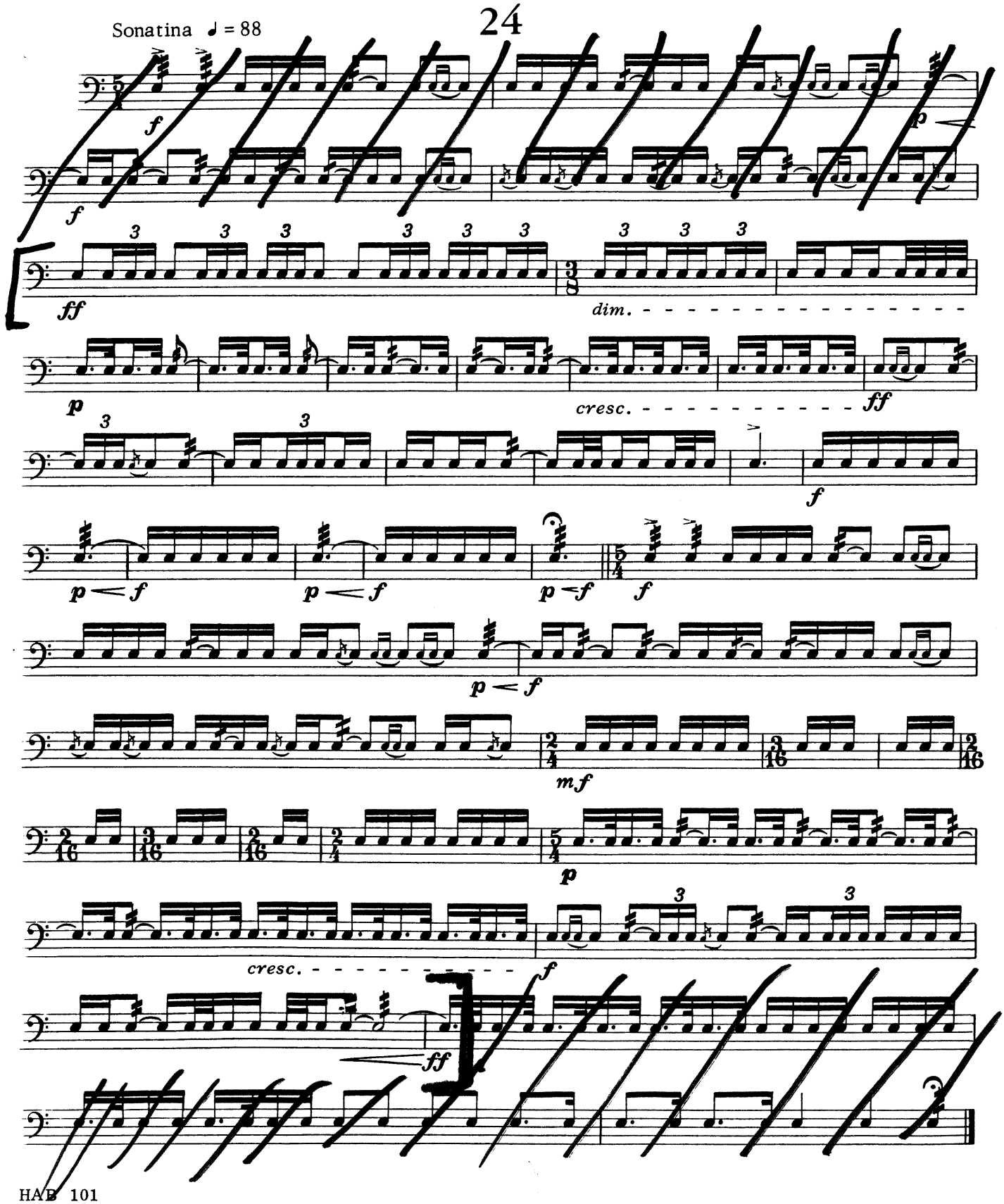
YEAR E

SNARE DRUM: Page 45, #42, Play the last 6 lines. Tempo as marked

MALLETS: Page 69, #XI, *Allegro assai*, Play all. ♩ = 132

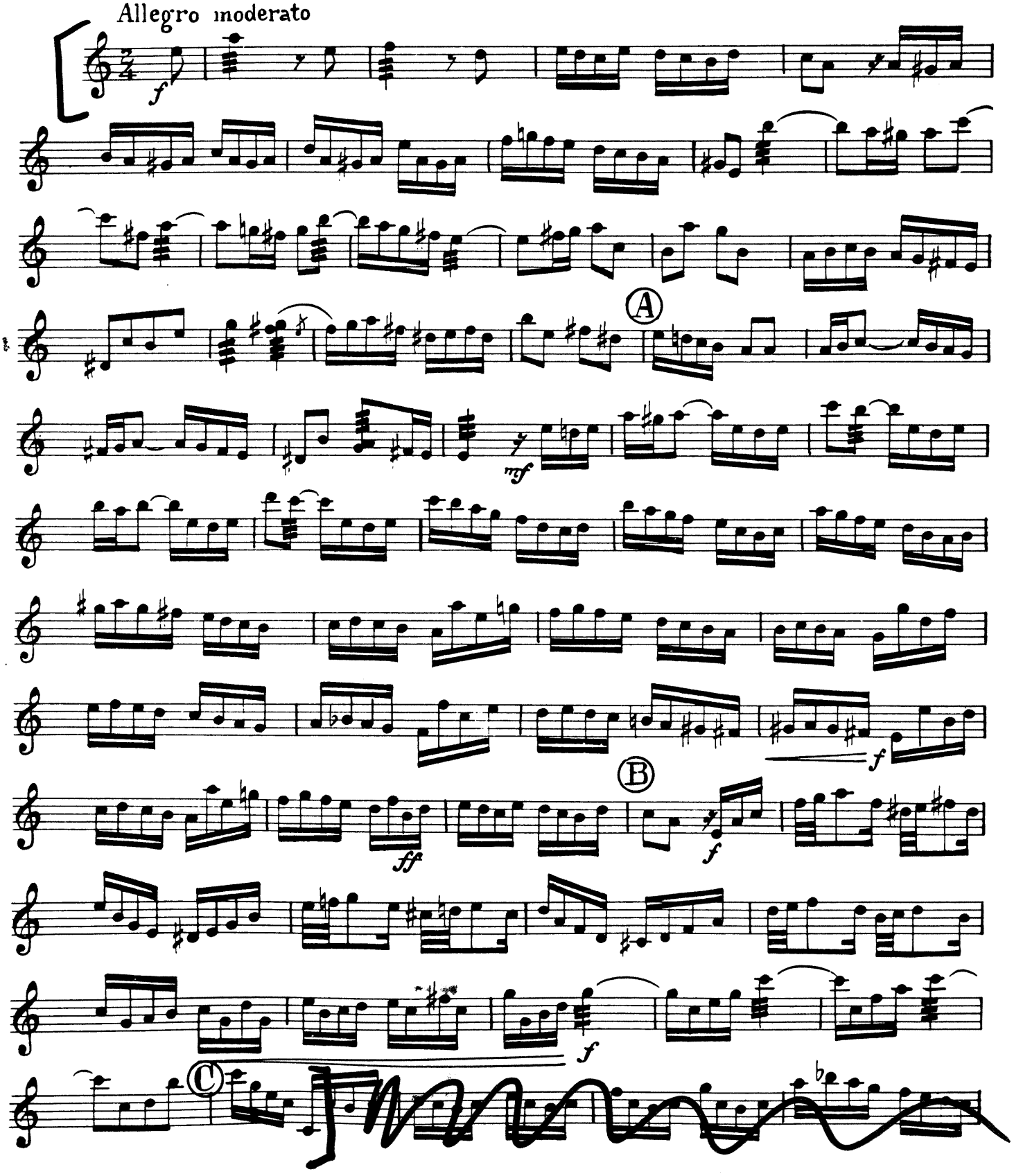
TIMPANI: Page 60, #58 (two drum), *In G & D*, Play from measure 4 of line 3 to the end. 𝅗𝅥 = 64

26 The Sonatina is the largest two-part construction in music. The first section of the form begins with an exposition of a primary theme, moves through a "bridge-like" portion into a secondary theme in a different key, and usually concludes with a kind of coda. The second section recapitulates the opening theme in the original key, often utilizes a transitory passage as a lead-in to the secondary theme, which is, this time, also in the original key; the form may or may not employ an appended, coda-like closing. In this piece, the form has again been translated into rhythmic terms: Section I - primary theme, measures 1-5; transition, measures 6-7; secondary theme, measures 8-19; coda, measures 20-25. Section II - primary theme, measures 26-29; transition, measures 30-36; secondary theme (in original time signature,) measures 37-40; coda, measures 41-43.



BACH'S VIOLIN CONCERTO IN A MINOR

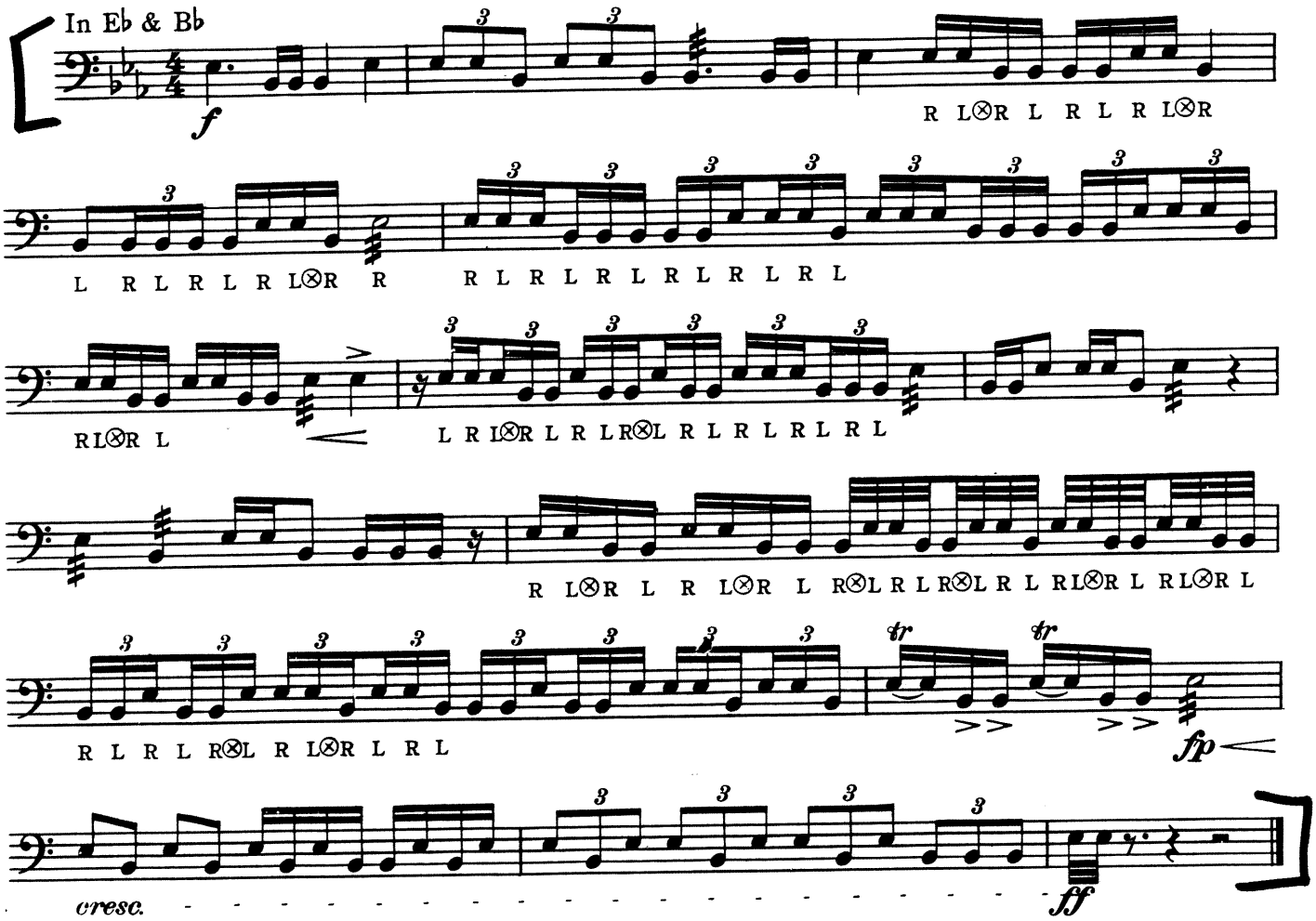
Adapted for xylophone by M. Goldenberg



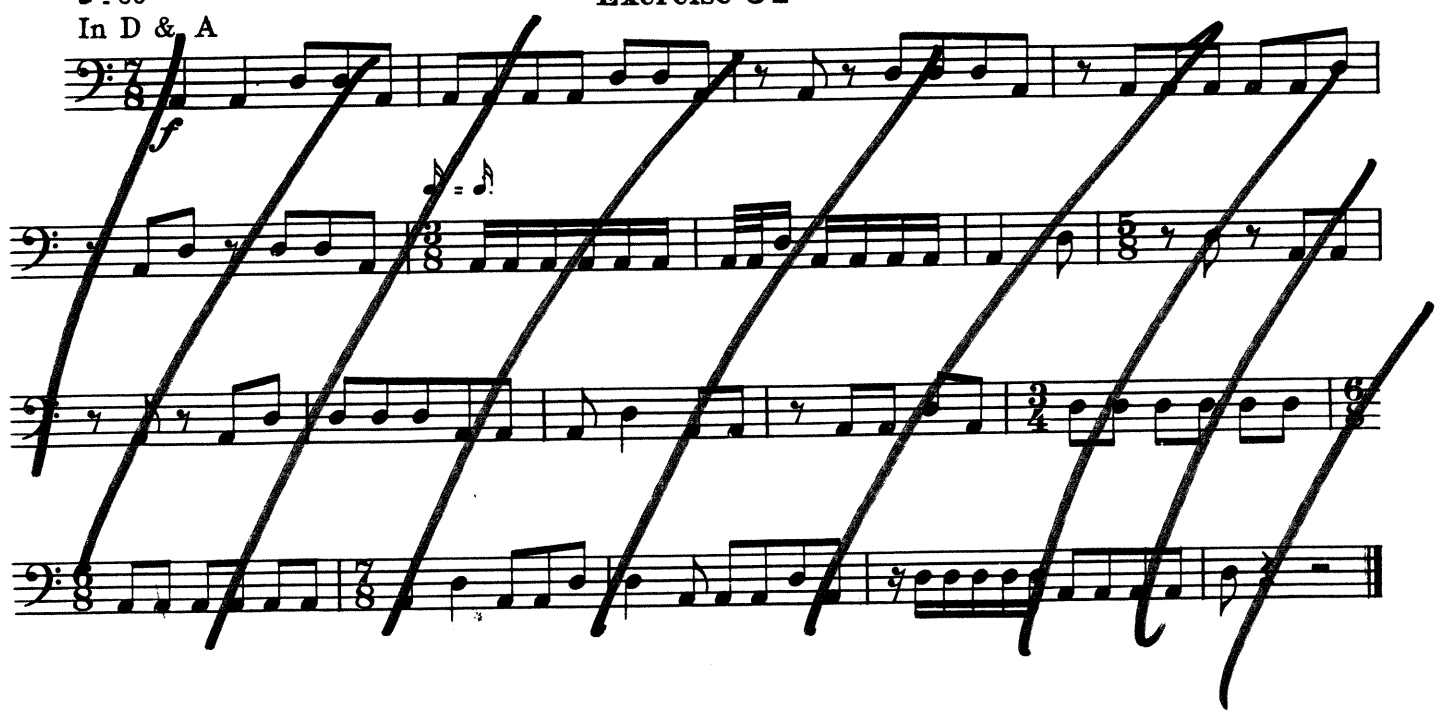
Exercise 53

♩ = 66 Slow March

In Eb & Bb



Exercise 54

♩ = 80

In D & A