

**Fall 2024 Sonoma State Symphony Orchestra and Wind Ensemble Audition packet:
Percussion**

Auditions consist of excerpts for snare, timpani, and marimba, as follows. Auditionees are encouraged to prepare all three excerpts but may elect to prepare only one or two of the excerpts if they lack experience on a given instrument.

Excerpt One (snare): Whaley Etude

Excerpt Two (timpani): Carrol Etude, letter F to end of page

Excerpt Three (marimba): Cirone, Orchestral Mallet Player

Tips on taking a successful audition

If possible, bring all music to a teacher early on (i.e. 1-2 months ahead of the audition) for advice and guidance on appropriate fingering, bowing, breathing, tonguing, practice strategies, etc. In addition, many (free) masterclasses on standard excerpts and audition strategies (how to prepare excerpts, how to deal with nerves, etc.) can be found on Youtube. See for example <https://www.robknopper.com/auditionhackera> and <https://bulletproofmusician.com/>

Get a concrete idea of the appropriate tempi (metronome markings), phrasing, articulations, etc. for your excerpts by listening to recordings. Repeated listenings to recordings while following along with your part will help you immensely.

Do a “mock audition” (or several mock auditions) by playing through your scales and excerpts in front of others for feedback and to simulate the stress factor of playing in front of other people.

Relax, breathe, and be kind to yourself! Remember that everyone gets nervous before auditions – a little bit of meditation, yoga, and/or positive imagery before the audition will go a long way.

SNARE - PLAY ALL

GARWOOD WHALEY 29
ETUDE

This exercise should be played "in 1." Start slowly in order to learn the dynamics and rhythms and gradually increase the tempo until a relaxed feeling of "1" is reached.

♩ = 66-76

f sempre

RAYMOND CARROLL
ETNGES

TIMPANI - Letter (F) - observe D.C. al Coda

E

$\text{♩} = 138$

1 Musical staff with bass clef, 6/8 time signature, measures 1-6. Dynamics: *pp*, *mp*, *pp*, *mp*, *pp*, *mp*.

7 Musical staff with bass clef, measures 7-13. First ending (1.) and second ending (2.) are shown. Dynamics: *mf*, *f*.

14 Musical staff with bass clef, measures 14-20. First ending (1.) and second ending (2.) are shown. Dynamics: *pp*.

21 Musical staff with bass clef, measures 21-27. Dynamics: *f*, *p*, *f*.

F

$\text{♩} = 76$

To Coda

1 Musical staff with bass clef, 3/4 time signature, measures 1-8. Dynamics: *p*.

9 Musical staff with bass clef, measures 9-16. Dynamics: *f p*, *f p*, *f p*, *f p*.

17 Musical staff with bass clef, measures 17-24. Dynamics: *f*.

D.C. al Coda

25 Musical staff with bass clef, measures 25-32. Dynamics: *decrescendo*.

Coda

33 Musical staff with bass clef, measures 33-40. Dynamics: *p*, *pp*.

MARIMBA - Play All

39.

ANTHONY CIRONE 35
ORCHESTRAL Mallet Player

Andante - Allegro

4 mallets *f*

[A] *f* Change to 2 mallets

[B] *p* R L R L

L R [C] *f*

R *p*

cresc.

[D] *f* Change to 4 mallets *f*