UWM Large Instrumental Ensembles  
Fall Auditions Information – Fall 2019  
Strings, Woodwinds, Brass, and Percussion  

Who?  
• All undergraduate and graduate music majors must take the Fall audition. Performance majors are encouraged to participate in more than one ensemble. Woodwind, brass or percussion Graduate Teaching Assistants or Project/Program Assistants may be asked, with consultation between ensemble directors and applied teachers, to participate in more than one ensemble.  
• Established music minors must take the Fall audition.  
• Any other students enrolled in studio lessons with performance faculty must take the Fall audition.  
• New/incoming, non-major WBP students who wish to audition to be a Music Minor or to be considered for Symphony Band – contact Dr. Corley (scorley@uwm.edu).

What?  
• This is a formal individual assessment of your performance abilities on prescribed excerpts and sight-reading.  
• This audition is used to determine your ensemble assignment(s) for the full 2019-20 academic year.  
• All audition excerpts should be prepared, though the adjudicating faculty may ask for only selected excerpts.  
• **STRING Audition**: In addition to the excerpts provided, one solo piece (3-5 minute) must be prepared, demonstrating your level of playing.

When?  
• The audition schedule is below.  
• **Sign up** for a specific audition time-slot. Go to [https://uwm.edu/arts/music/ensembles/](https://uwm.edu/arts/music/ensembles/)  
• Make this audition appointment by **Monday, August 26**.  
• Please contact one of the ensemble conductors if you have an unavoidable conflict with your class schedule. A limited number of make-up times may be available.

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<tr>
<th>Tuesday, Sept. 3</th>
<th>Wednesday, Sept. 4</th>
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<tbody>
<tr>
<td>9:00-11:00am, Clarinets</td>
<td>9:00-9:40am, Tubas</td>
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<tr>
<td>11:10a-12:00pm, Oboes</td>
<td>11:10a-12:00pm, Bassoons</td>
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<tr>
<td>1:00 – 2:20pm, Violins</td>
<td>12:10-2:00pm, Horns</td>
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<td>2:30 – 4:00pm, Violas</td>
<td>2:30-3:20pm, Trombones</td>
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<td>1:00-1:20pm, Euphoniums (Zel 250)</td>
<td>3:30-5:20pm, Percussion</td>
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<td>1:30-3:30pm, Saxophones (Zel 250)</td>
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<th>Thursday, Sept. 5</th>
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<tr>
<td>9:00-11:00am, Flutes</td>
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<td>11:10a-12:10p, Trumpets</td>
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<tr>
<td>1:00 – 2:20pm, Cello</td>
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<td>2:30 – 3:30pm, Violin</td>
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<td>3:40 – 4:30pm, D. Bass</td>
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Where?

- Auditions will take place in the Zelazo Center, Room 280 unless otherwise noted (2419 E. Kenwood Blvd).
- Arrive early to find signage and the specific room for your audition.

How?

- It is strongly encouraged that you find recordings of these excerpts, and double check tempos, meter, interpretation, etc.

Additional notes:

- All students who are required to take this audition (see “Who?” above) must hold all possible ensemble meeting times open in their course schedule. Once your ensemble assignment(s) have been determined by the faculty, you may register for that/those ensemble(s) course(s). Ensemble meeting times, FYI:
  
  Symphony Band (MUS 40/340/740): Mon/Wed, 3-4:20pm & Fri, 3-3:50pm
  Symphony Orchestra: (MUS 182/382/782): Tues/Thurs, 1-3:50pm
  Wind Ensemble (MUS 42/342/789): Mon/Wed/Fri, 1-2:50pm

- Arrive early to complete an Audition Information Form. The information you provide on this form will assist in determining your ensemble assignment(s).
- Ensemble assignments will be posted throughout the Zelazo Center by Saturday, September 7, 2019.
- Flute students who wish to be considered for Piccolo assignments should prepare the piccolo excerpts and bring an additional excerpt/etude of their choice to the audition.
W. Schumann - Symphony 3

Excerpt 1 - Toccata: ms. 143 to 165
Snare Drum
Shostakovich - Symphony 10

Excerpt 2 - Mvt. 1: [43] - [44], Mvt. 2: [98] to end
Snare Drum
Shostakovich – Polka from Golden Age Ballet

Excerpt 3 - [45] through the first measure of [46]

Xylophone

One of my teachers told me to think of this excerpt as a "drunken polka". This is a helpful concept. Even a "designated driver" has watched an inebriated dancer reel around a dance floor. Their steps are heavy and don’t always land when and where they want. Such is the case with the accented pickup notes which function as a misplaced downbeat.

1. Final Four Measures:
A word about the question of whether to add an accelerando to the last four measures. If you perform this in an audition and you decide to add this accelerando, be sure to make it musical. This is not a run-away truck. Keep the pulse clear and push the tempo slightly to the end. The committee must feel you are adding a musical element to the music and not rushing! Anytime you add something that is not written in the part, it should be subtle. If you have any doubt, only play what is written.

Below is my version with added phrasing and dynamics. The sticking is straightforward.

\[ \text{Allegretto} (\dot{d} = 84) \]
POLKA
(from "THE GOLDEN AGE")
by D. Shostakovich

POLKA from THE AGE OF GOLD OP - 22 BALLET
By Dmitri Shostakovich
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Used by Permission.
It is important to think of this entire piece as though it was written in 9/8. Most of the time, conductors will conduct this work with a beating pattern of three beats over three measures instead of one beat to a measure as written. The expanded measures particularly help to give a more controlled and effective crescendo in the solo at four measures after Number 17 since you can use the 9/8 downbeats to gauge the pace of the crescendo. This also provides a larger meter structure to show phrasing details.

For example, the downbeat at three measures before Number 19 is a bit stronger than the next measure, and the 16th notes can be played much lighter and then lead into the next big downbeat. This approach creates a more effective, musical phrase throughout the measures without losing any intensity. It is also easier to play the 16th notes more accurately when the dynamic is relaxed a bit. I have added a ff to the fourth measure after Number 19 which is not in the part, but is a good target dynamic (don’t overplay!)

A brief note about the grace notes throughout the piece, they should be performed in a crisp manner and should not sound like 16th notes. The grace notes should also be softer than the main notes and finally they should all be played in a consistent manner.

1. Four Measures after Number 17 to Four Measures after Number 19:
Below is the sticking I suggest for this passage:
2. **Number 18:**
The *ritard* indication comes from *ritardando* which is similar to *sforzando* and means to reinforce the sound at that moment. Again, remember to play with a 9/8 “feel” to lighten up what could be a heavy moment. In some scores, the *ritard* indication is actually written as *rfz*. Reduce the second measure after Number 18 to a *meno f* and then *crescendo* into the next *ritard*.

3. **Number 22 to Number 24:**
The measures from Number 22 to Number 24 have many issues. I suggest learning the section on a marimba or xylophone. Not only is it easier on the ears, but it allows us to hear the right notes from the wrong notes. I find many students cannot hear wrong notes among the Glockenspiel’s overtones. Also, practice playing all five notes in a single motion thereby creating a smooth phrase for each group.

**Continue the 9/8 “feel” with a clear emphasis on the first note of each group.**
Pay close attention to this detail when the phrase turns around in the third, sixth, and eighth measures after Number 23. Give a full rhythmical value to the 8th note at the end of each group as you prepare to start the next one. It can be easy to make these notes sound like quintuplets. The sticking for the descending runs is: RRLRL. All ascending runs are: LRLRL. The final run starts on the left hand.

4. **Three Measures before Number 24:**
Provide some dynamic profile to the trill by using a reverse hairpin. Then add a slight lift before the grace notes so they sound separate from the trill. Finish the excerpt by dampening the G, Ab and Bb after striking the final A.

5. **Below is the sticking and accents I use for the two passages after Number 52:**
L'APPRENTI SORCIER

Scherzo

(D'après une ballade de Goethe)

PAUL DUKAS

GLOCKENSPIEL.

Assez lent

Vif

1er Mouv!

Vif

silence

Vif

Poco animato

Au Mouv!

PAUL DUKAS

A. Durand & Cie, Éditeurs

D. & F. 5292

Paris, 4, Place de la Madeleine.
Timpani
Danse Sacrale: [189] to the end
Timpani

Important Considerations
Editions will vary on where the accents and sforzandos occur, so be sure to check this excerpt before an audition. In most cases, the orchestra will provide you with a copy of this passage. Time-keeping is a key component of this excerpt, keeping a steady sixteenth note subdivision throughout. Be sure to play softer at the meno forte one measure after 192. The sforzandos can still be played quite strong but the other remaining notes should be played at a softer dynamic. There is usually a slight crescendo that will lead into the sforzando at 195. Nineteen eighth notes can be counted (allowing you to keep your place in the music) beginning at the third measure of rehearsal 198.

Some players may tune the notes A and C on the 29” and 26”; however, I prefer to place these notes on the 32” and 29” drums. The sound will be more robust and you should be able to use a larger mallet (for a full sound) while still achieving the correct articulation.

This ending is one of those rare spots where being aware of the conductor is important. However, due to the many syncopated patterns that exist in this section, it is wise to not watch the conductor too closely. Lock into a steady beat and listen carefully to the sixteenth notes in the orchestra. In performance, try to have the bass drum player as close to you as possible.

Many players use too much muffling in this passage. Generally, when playing the notes A to C you can muffle the A just before striking the C. However, very little muffling is required in this passage.

You may also notice the “a2” markings in this part, indicating that both timpanists should play this passage. Although some timpani players may choose to have the second timpanist double this section, it is quite customary to have the principal timpanist play this passage alone (not doubled).