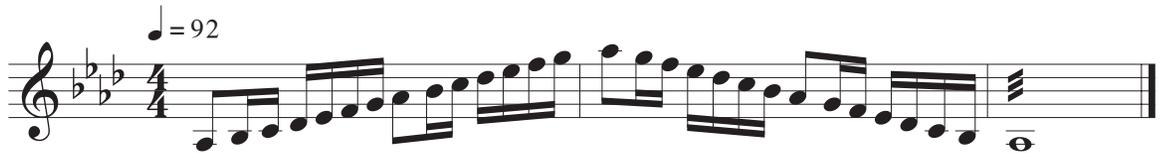


# All-State, CSU and NOCO Auditions

## Percussion - Set 4B

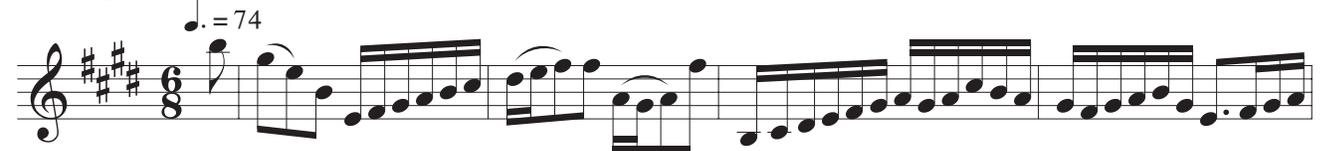
*For the mallet portion of the audition, marimba is preferred, however, any mallet instrument may be used.*

1. A-Flat Major Scale  Musical notation for the A-Flat Major Scale in 4/4 time, starting at a tempo of quarter note = 92. The scale is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat).

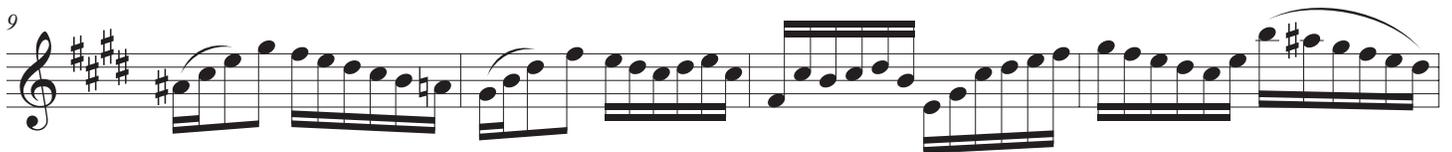
2. F-Sharp Harmonic minor scale  Musical notation for the F-Sharp Harmonic minor scale in 4/4 time, starting at a tempo of quarter note = 92. The scale is written in treble clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp).

3. Two octave chromatic scale (starting on C)- eighth notes, mm=104. Play ascending and descending

4. MALLETS: Record prepared excerpt. Page 26, from Recital Pieces for Mallets (Whaley) Published by J. R. Publications (ASB: Beginning to the end of measure 16; CSU/NOCO: Beginning to the end of measure 16). Do not take the repeat

 Musical notation for the mallets excerpt in 4/4 time, starting at a tempo of quarter note = 74. The key signature is three sharps (F-sharp, C-sharp, G-sharp). A box labeled "START CSU/NOCO" is positioned to the left of the first measure.

5  Musical notation for the mallets excerpt, measure 5.

9  Musical notation for the mallets excerpt, measure 9.

13  Musical notation for the mallets excerpt, measure 13. A box labeled "END CSU/NOCO" is positioned to the right of the final measure.

### NOTES:

Metronome markings are recommended TARGETS for students, not REQUIREMENTS. Performing at a slower tempo with greater accuracy and expression may result in a higher score.

Memorization of scales is not required.

5. SNARE: Record prepared excerpt. Page 33 #31 from Portraits in Rhythm (Cirone). Published by Belwin Mills (ASB: Theme and Variations 1, 2 and 3; CSU/NOCO: Theme and Variations 1 and 2).

All snare drum rolls should be done in the concert style

The theme and variations form is exactly that; a theme (given here in the first line,) followed by a set of any number of variations of that theme

**Andante** ♩ = 84

1 Theme

START CSU/ NOCO

*mf*

**Andante** ♩ = 84

7 Variation I

*mf*

10

**Waltz Tempo** ♩. = 66

13 Variation II (in 1)

*mp*

25

**Allegro** ♩ = 120

31 Variation III

*p*

34

END CSU/ NOCO

6. TIMPANI Record prepared excerpt. Page 38 from Musical Studies for the Intermediate Timpanist (Whaley)

Published by J. R. Publications (ASB: Beginning to the end of measure 19; CSU/NOCO: Beginning to end of measure 19)

The desired effect in measures five, six, and seven is obvious. Make sure that each group of sixteenthths begins and ends at the same level as the preceding group.

**G-B-D-F** ♩. = 72

START CSU/ NOCO

*f*

5

*p < f p < f p < f p < f p < fp < fp < f p < f fp < f*

9

*dim.*

12

*p* *cresc.*

16

END CSU/ NOCO

*ff*