percussion

Audition Packet

UTSA - SOSA Percussion Evaluations

Placement Audition Instructions

Welcome to the 2022 **UTSA - SOSA Percussion** section evaluations! We're so excited to meet and work with each and every one of you!

Our first order of business is to set the instrumentation of the ensemble. We will offer **EVERYONE** a position in the ensemble. There are **NO** cuts! That being said, some instruments are more competitive than others.

Each student will be asked to take place in an individual hearing along with a group audition. This will take place during the first few days of our summer band camp. The final placements will be decided based on the quality of these performances. We will determine your results on a number of factors, including preparedness, quality, and overall accuracy of your performances.

Please prepare everything to the best of your ability. Take note of the printed tempos and dynamic markings!

If you have any questions about this process, or anything related to the SOSA Percussion section, please send an email to: benjamin.pyles@utsa.edu

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Battery

- Exercise Packet
- Fanfare Intro
- Prelude

(Bass drums / Cymbals - Pick your desired split part for anything that isn't unison.)

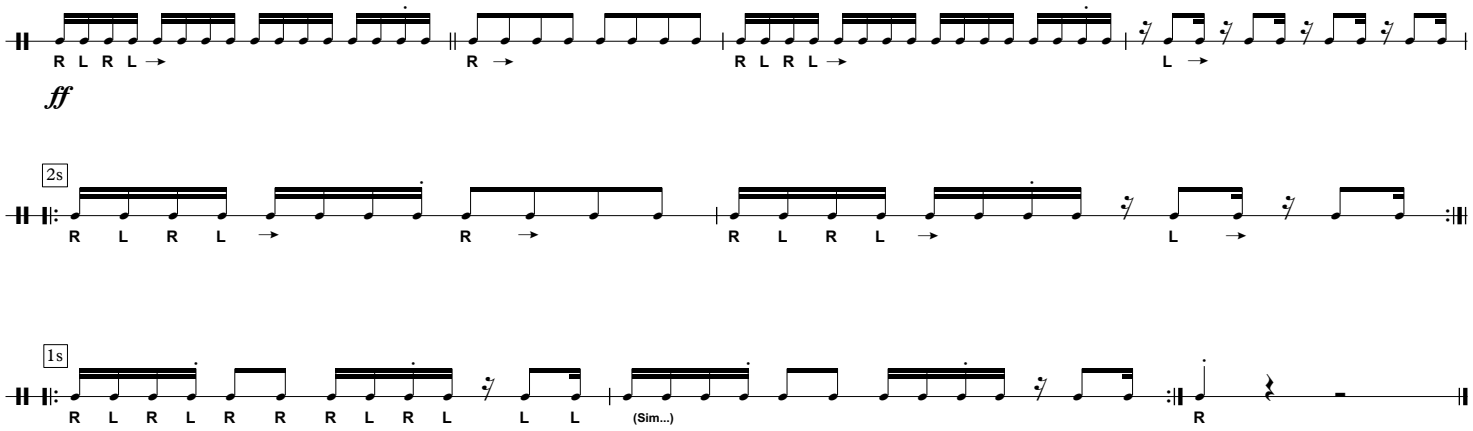
Front Ensemble

- Exercise Packet
    - Blocks
    - Rhythm Control (2 Mallets)
    - Broccoli

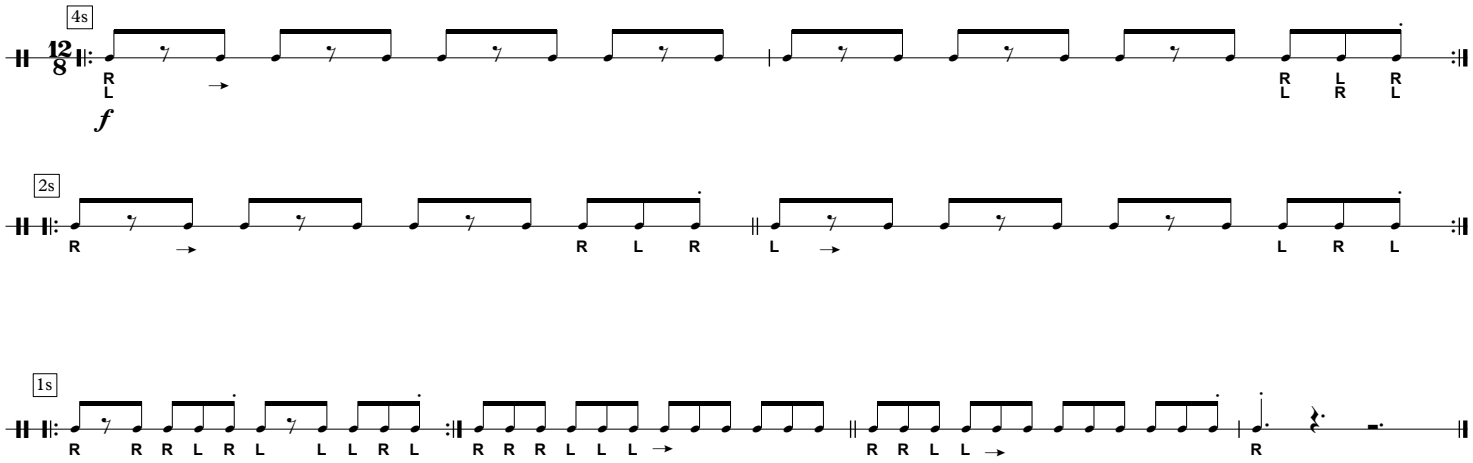
SOSA Battery Audition

Snare Drum

Note Timing 1 - Note ♩ = 110

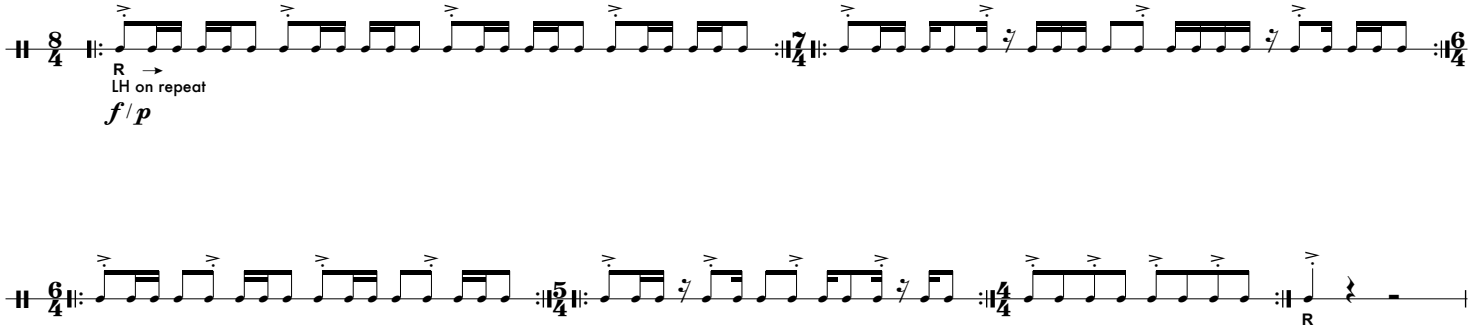


Irish Spring ♩. = 140



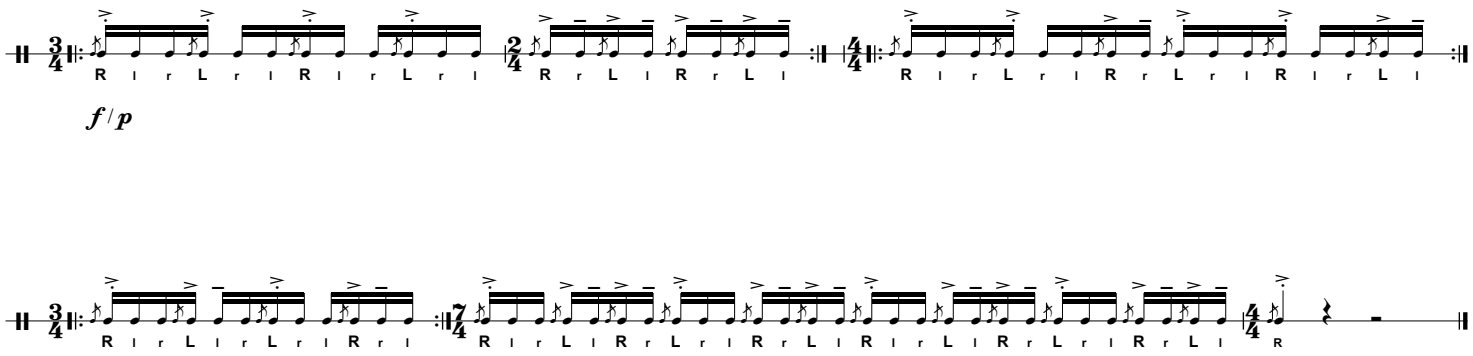
5 - 4 - 3 - 2 - 1 Accent Tap

♩ = 104



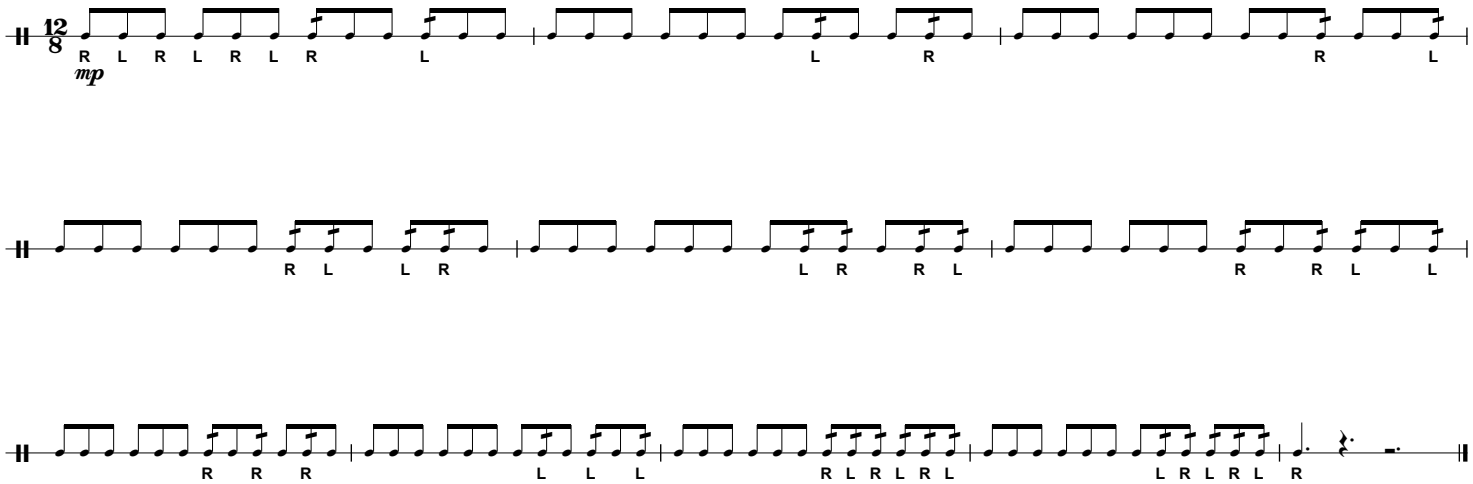
Flam Accent / Flam Tap

♩ = 104



Diddle

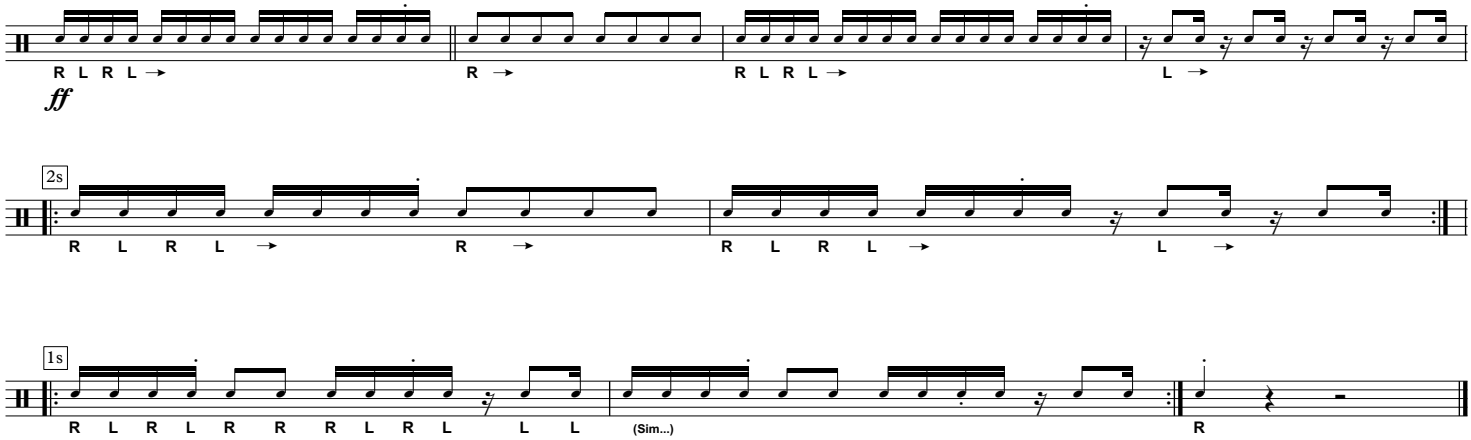
♩. = 160



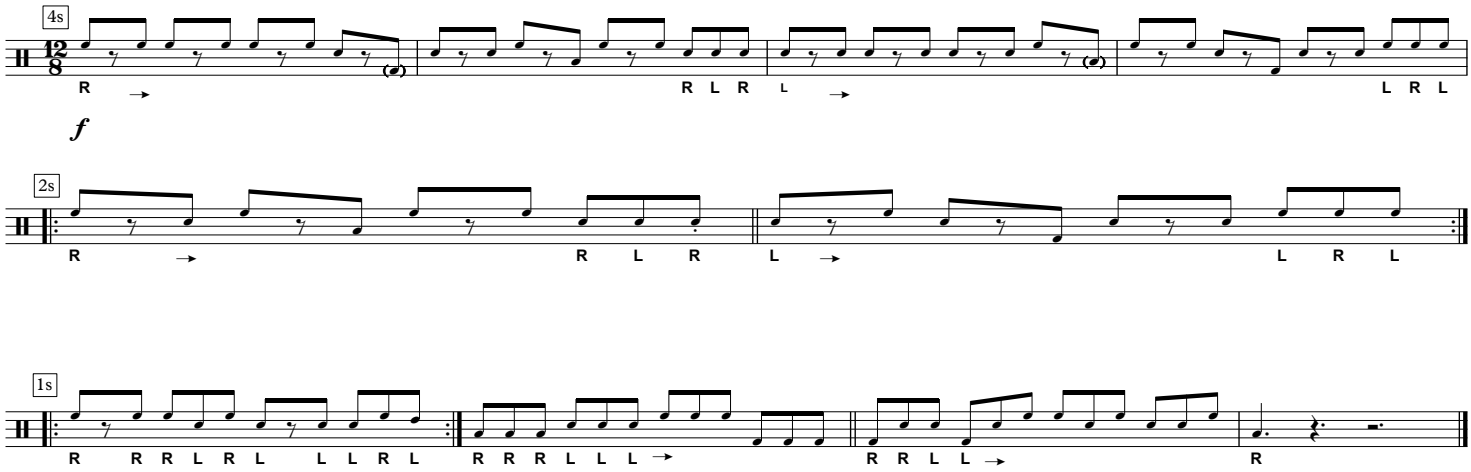
SOSA Battery Audition

Tenors

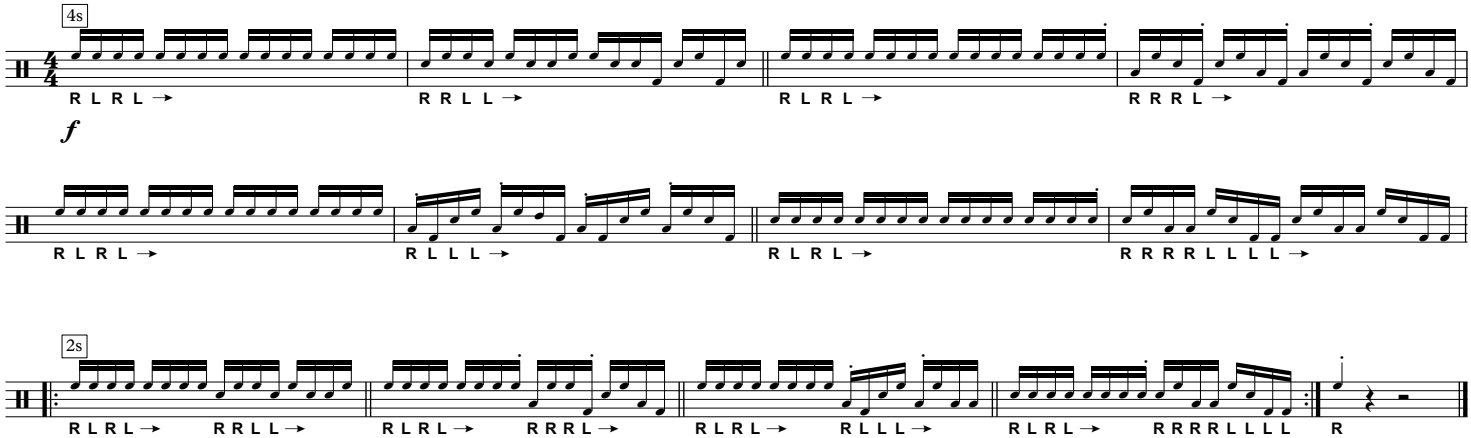
Note Timing 1 - Note ♩ = 110



Irish Spring ♩. = 140

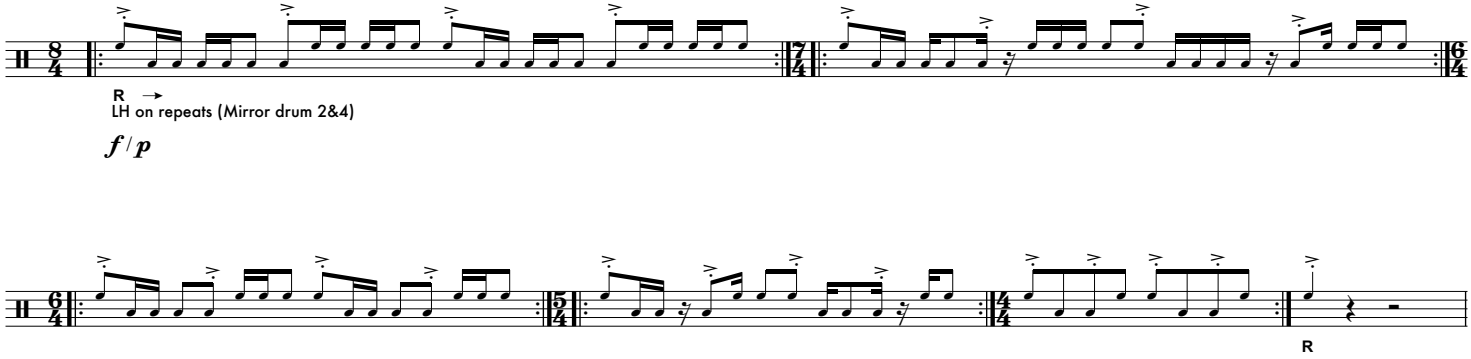


Stick Control ♩ = 110



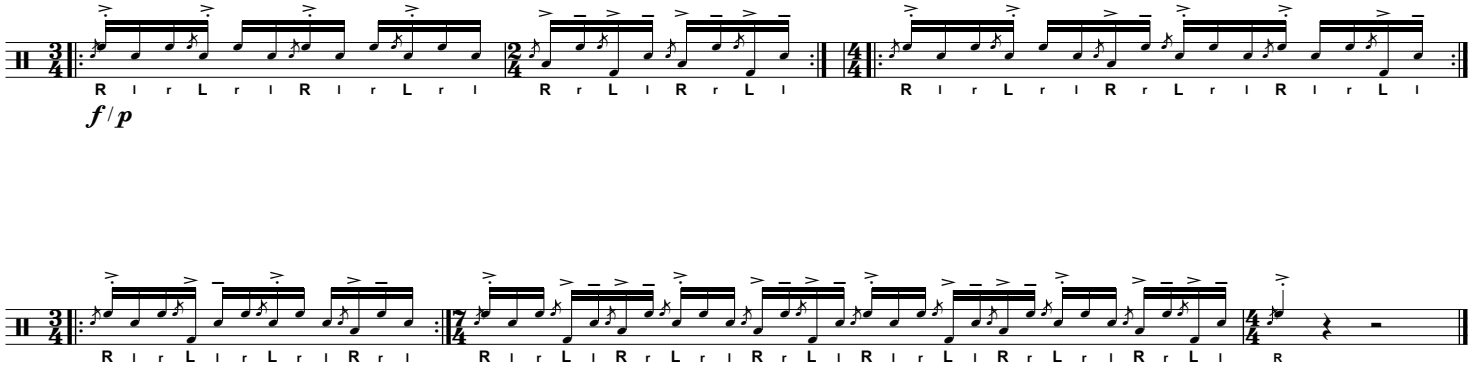
5 - 4 - 3 - 2 - 1 Accent Tap

♩ = 104



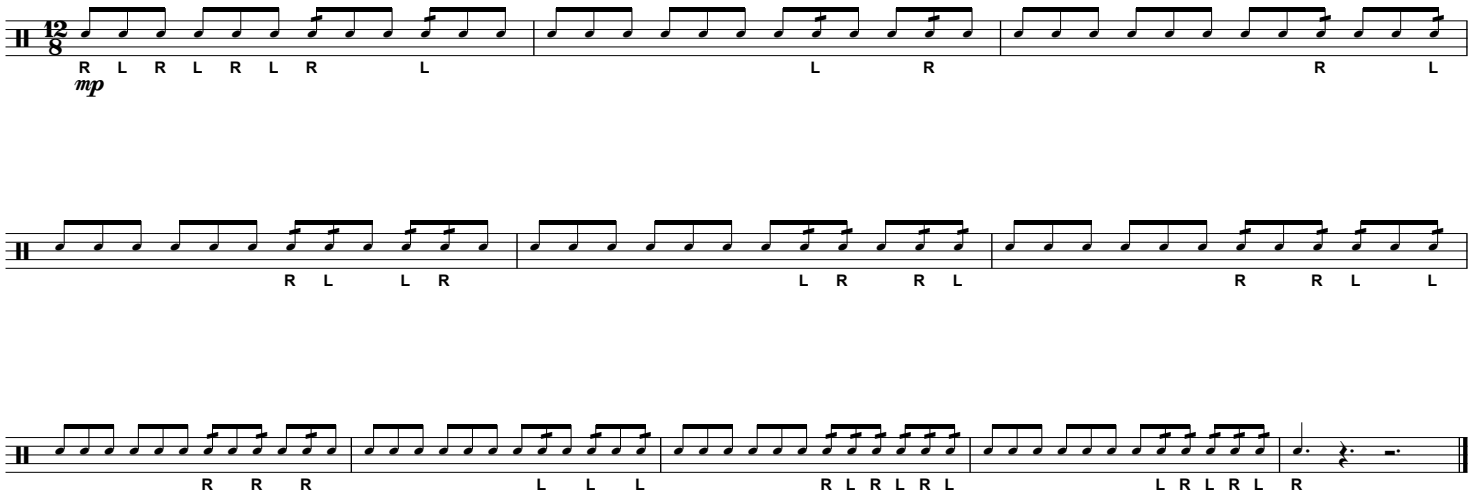
Flam Accent / Flam Tap

♩ = 104



Diddle

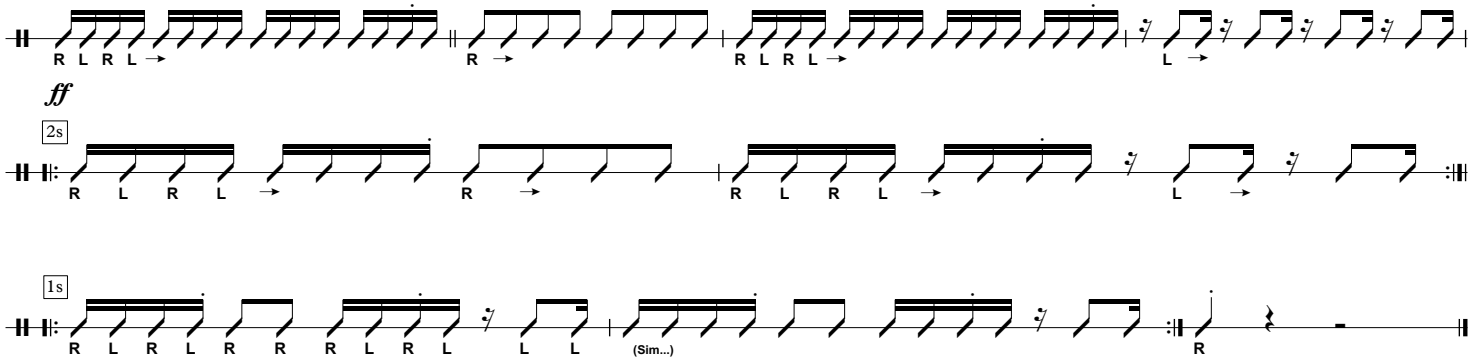
♩. = 160



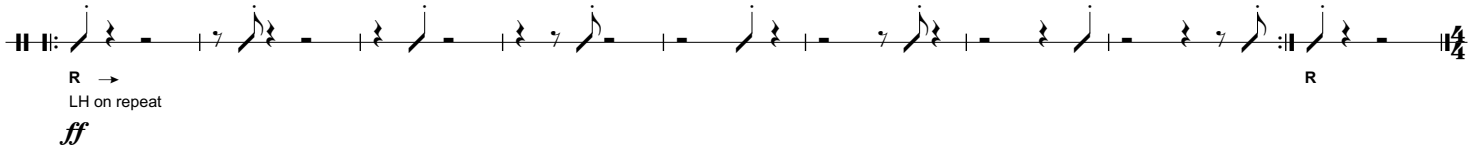
SOSA Battery Audition

Bass Drum

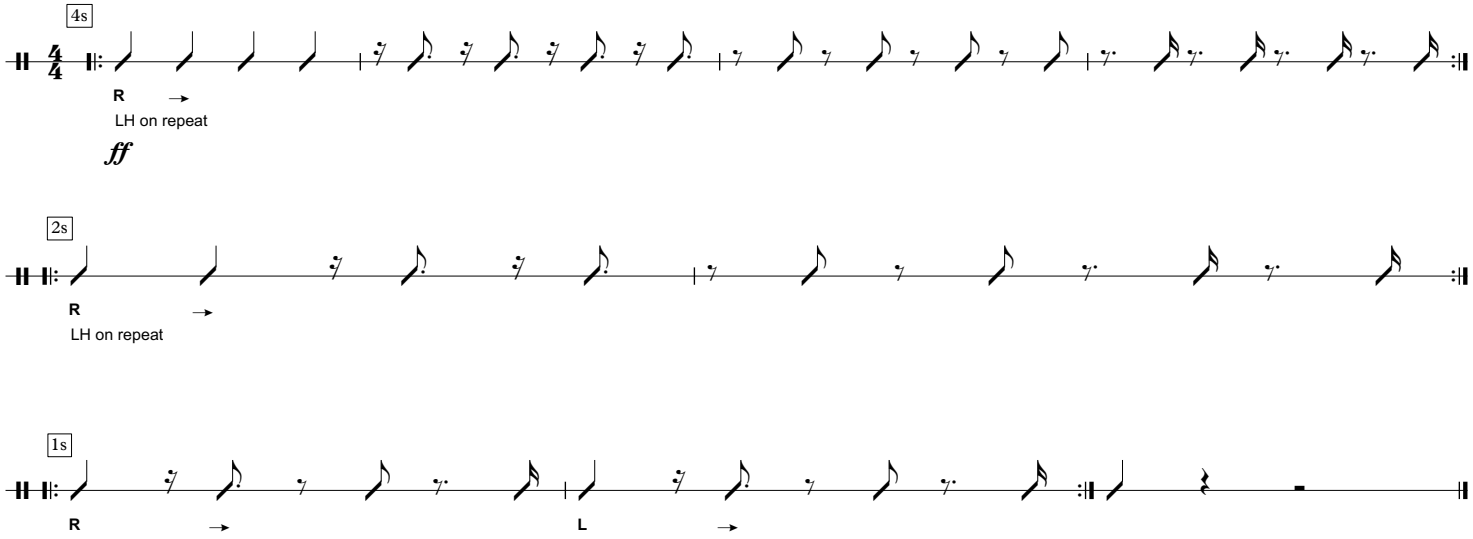
Note Timing 1 - Note ♩ = 110



Moving Note ♩ = 120

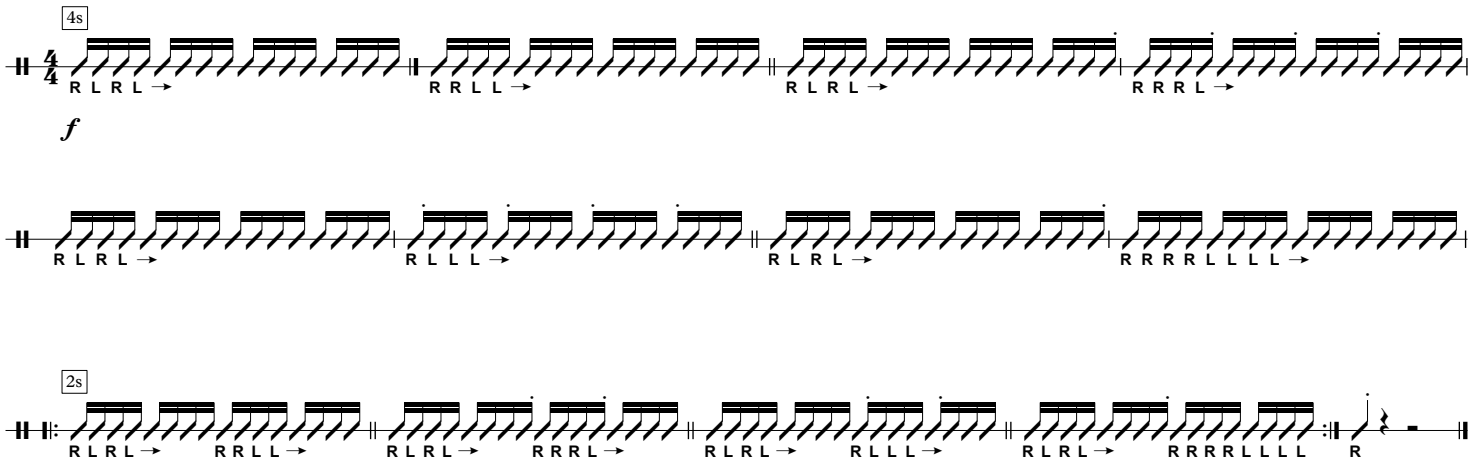


Moving Note ♩ = 90



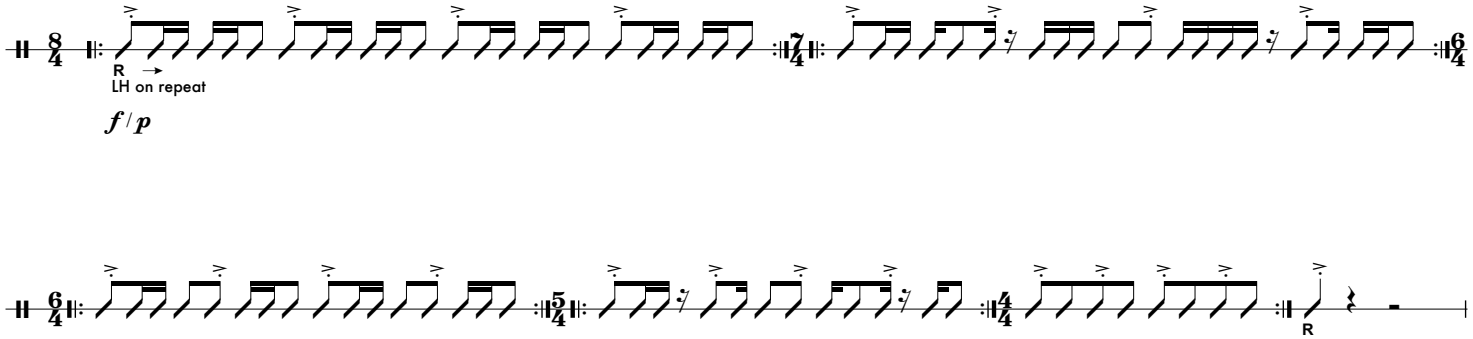
Stick Control

♩ = 110



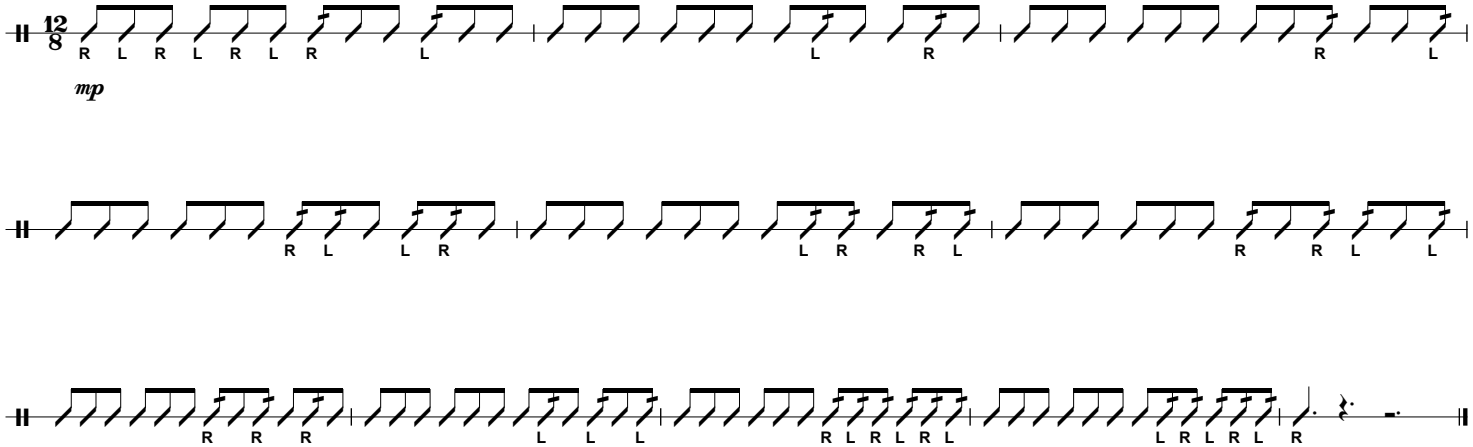
5 - 4 - 3 - 2 - 1 Accent Tap

♩ = 104



Diddle

♩. = 160



SOSA Battery Auditions

Cymbals

Vertical Crash
The preps for the AV crash will be a quarter note length for each. This also applies for the release of the crash. Both the A and V angles will have the cymbals two inches apart from either the top with the A or the bottom with the V. The angles of the cymbals will be shoulder width apart. There will be no overlap of the cymbals until the right hand is placed one inch up on the left cymbal to create the flam attack to the crash. All of the angles and space apart for this sound will be the same throughout the crash.

Vertical Choke
The prep for this sound will be on the quarter note and will only include the V prep from the AV crash. The cymbals will come into the body immediately with the top of the cymbals being two inches apart. The bottom part of the cymbals will be slightly tucked keeping the cymbals from flaring out. The outward release to this sound will typically come two counts after contact is made, which will take the cymbals back to vertical set position.

Flat Crash
This position is at at an angle similar to wearing a seat belt. Your cymbals going from your left should down to your right hip. Your hand will be at sternum level and two inches apart, keep the cymbal parallel. The prep can happen on 1 or 2 counts before the crash. The prep bring your right hand rotating from the elbow back towards your bicep and the left hand simply being pressed against the forearm. Contact is made two inches inside the left cymbal, crashing straight forward, pushing the cymbals back to parallel. The follow through typically happens 1 or two counts after the crash bring the right hand back to the original flat crash position.

Flat Crash Choke
Much like the crash, the prep and contact are exactly the same. Your choke position will be against your torso, having your cymbals two inches apart in the front, and tucking the rest against your ribs, hips, and forearms. Getting back to set will happen two counts after the choke.

Crunch
Cymbals start at vertical set position and without prepping outwards, the cymbals go straight into one another, right displaced above the left, making a short and crisp sound. This can also be played at gumption.

Sizzle
Cymbals start at vertical set position and again without prepping outwards, the cymbals go straight into one another with more finesse in the hands to allow the cymbals to vibrate and allow a longer sustained sound.

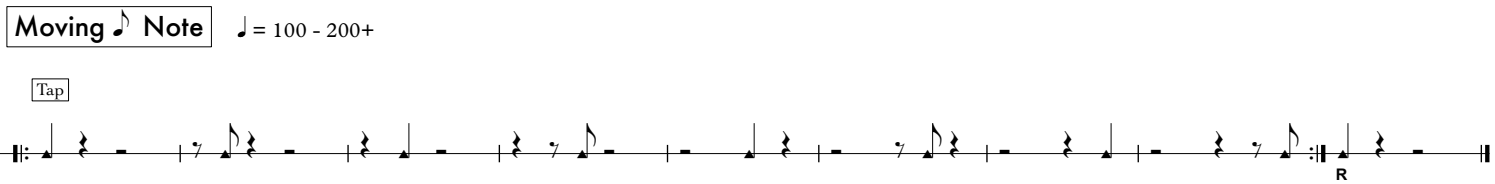
Suc
Cymbals start at vertical set position with the prep starting in the right hand going up and out at a 45 degree angle. The height of the prep lines up with the bell of the right cymbal and the top edge of the left cymbal. The suc creates a nice air pocket sound that kind of sounds like saying the word, "thump."

Sizz Suc *(Slide Choke)*
This implement mixes both the sizzle and suc implements listed above. The first attack starts with the siz going out at the 45 degree angle with the suc happening when the cymbals are brought together again making that, "thump," sound.

Tap Choke
The cymbals are placed in the midsection of the body. The right cymbal overlaps the left cymbal. The prep for the left hand consists of the cymbal coming straight out away from the body while holding the same position. The right cymbal prep causes a turn in the wrist to let the cymbal pop out and create a parallel line between the cymbals. The sound is made by the right cymbal making contact with the edge of the left cymbal and then immediately being choked off into the midsection of the body. This is a harsh sounding implement.

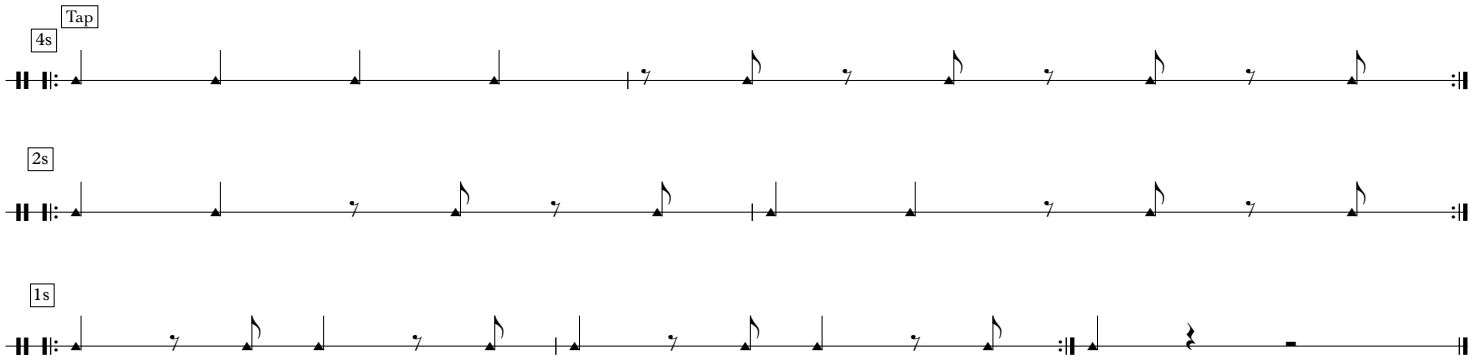
Zing
The cymbals are at vertical set position with the prep coming a count before the note is played. The prep brings the right hand to the bell of the left hand with the angle of the sound going out at a 45 degree angle and then returning to vertical set position the following count.

Tap
This can be played at vertical position or off of your mid section. At vertical, your cymbal will be at your "A' position. The left hand stays stationary while the right hand does the striking. Much like stick heights, the height/angle in which you prep is based of of the dynamic being played. The furthest you would prep would bring your cymbals parallel to each other and then making contact two inches inside the right cymbal. This is the same at your mid section.



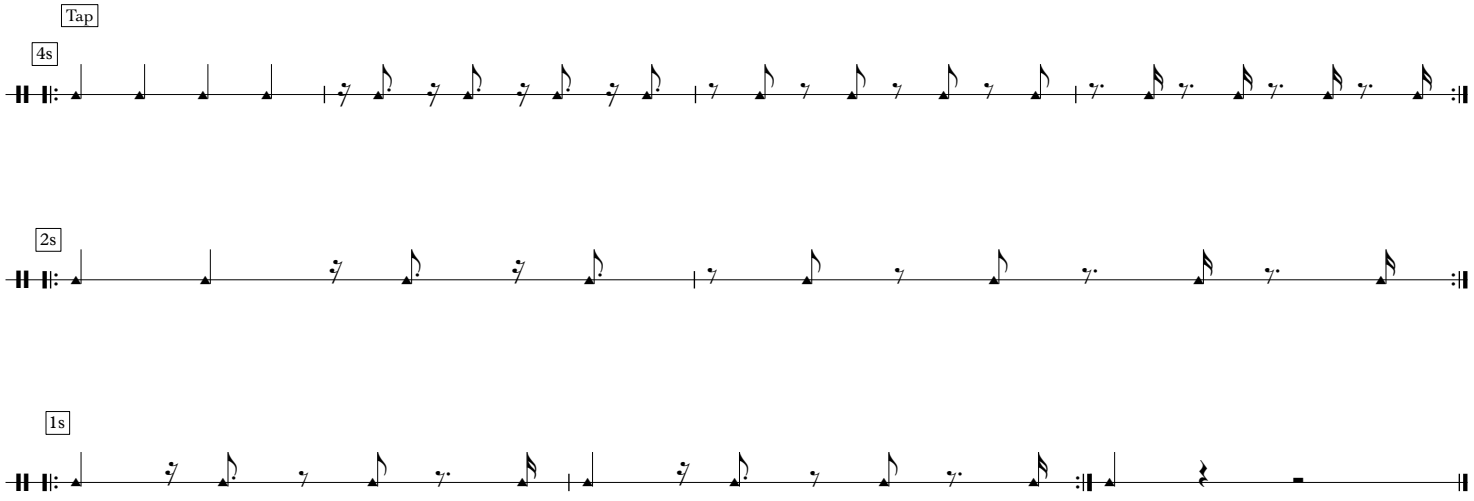
Note Timing

♩ = 90



Moving Note

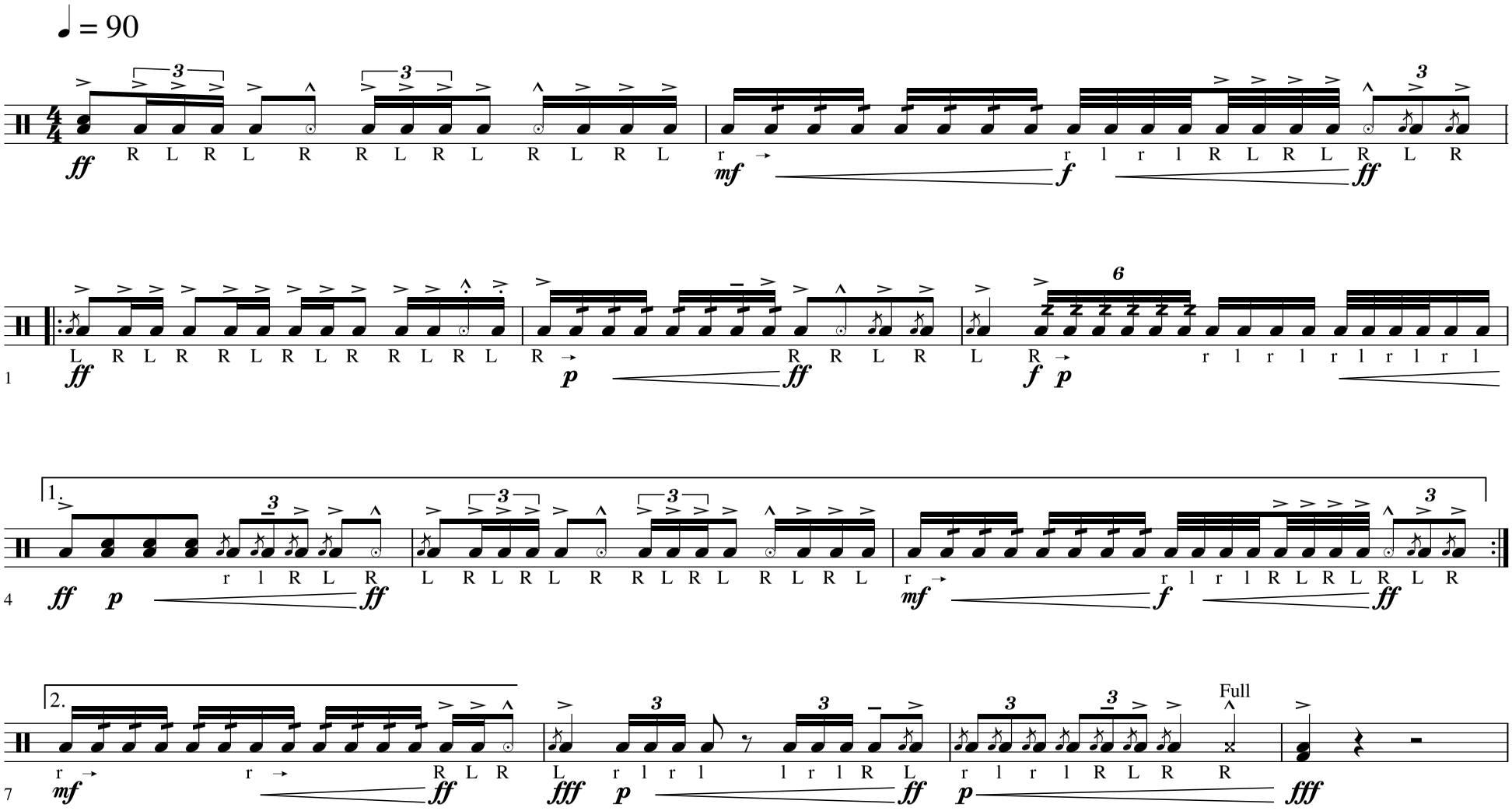
♩ = 80



UTSA Spirit of San Antonio

Fanfare Intro

June 1, 2021

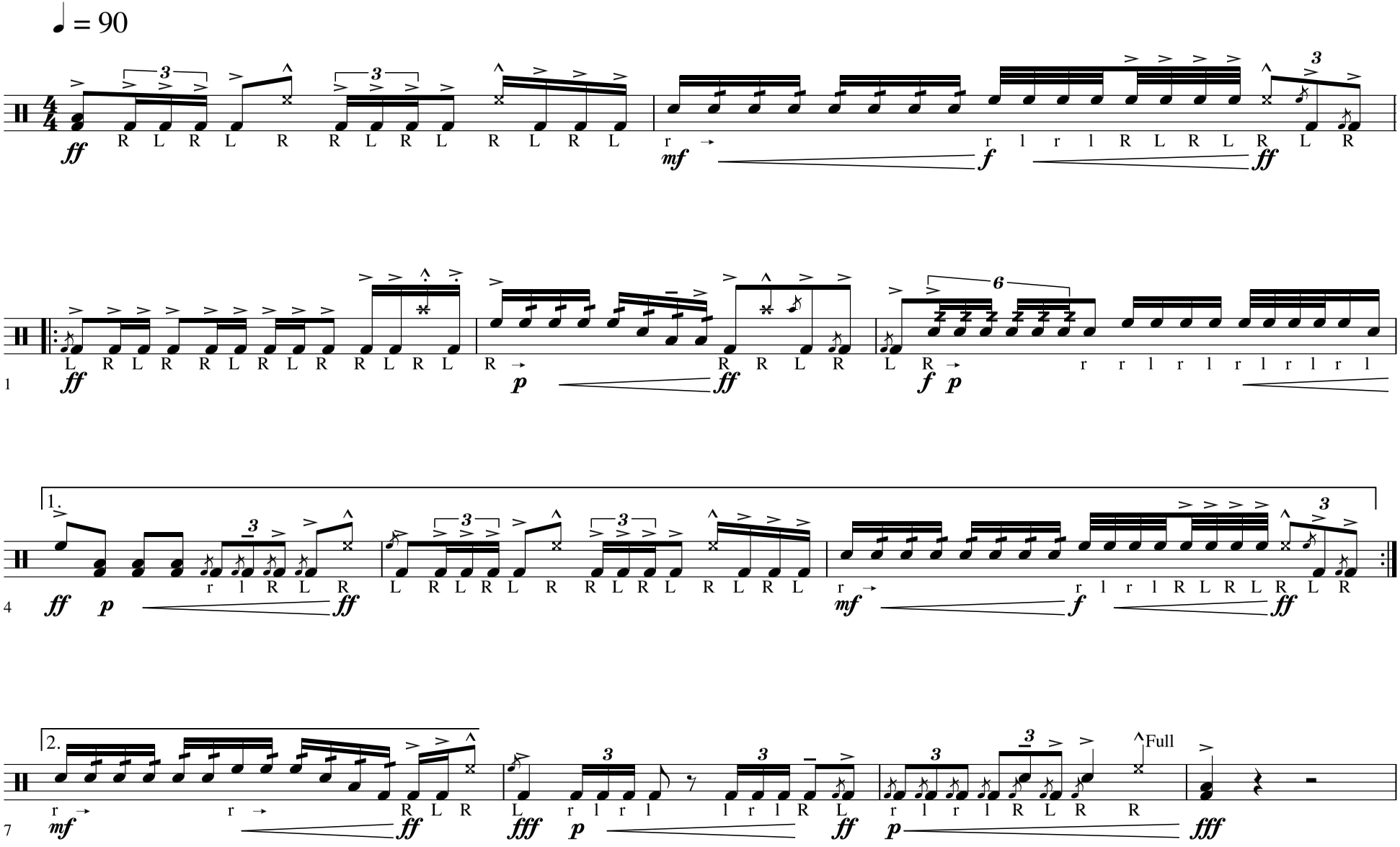


Tenors

UTSA Spirit of San Antonio

Fanfare Intro

June 1, 2021

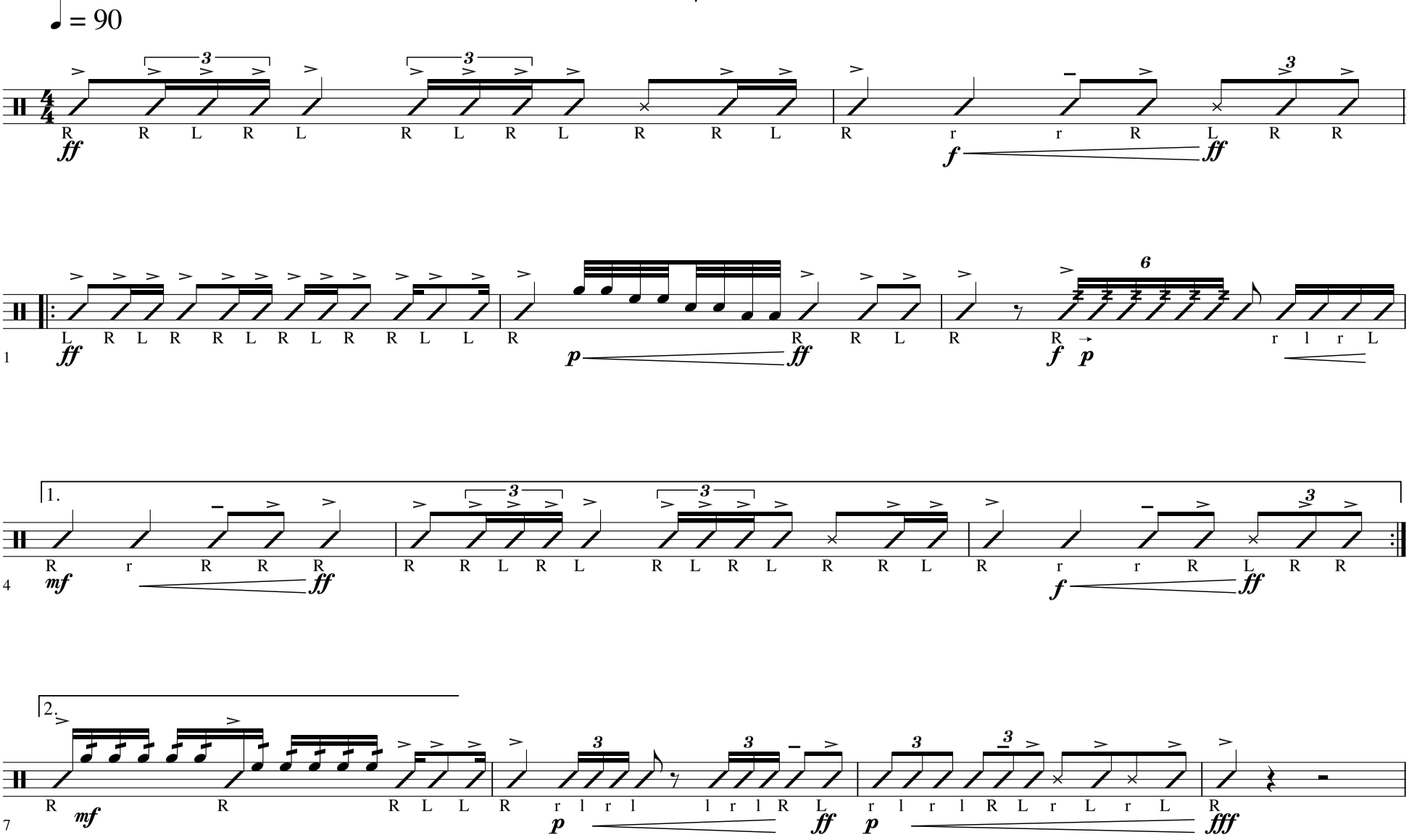


Bass Drums

UTSA Spirit of San Antonio

Fanfare Intro

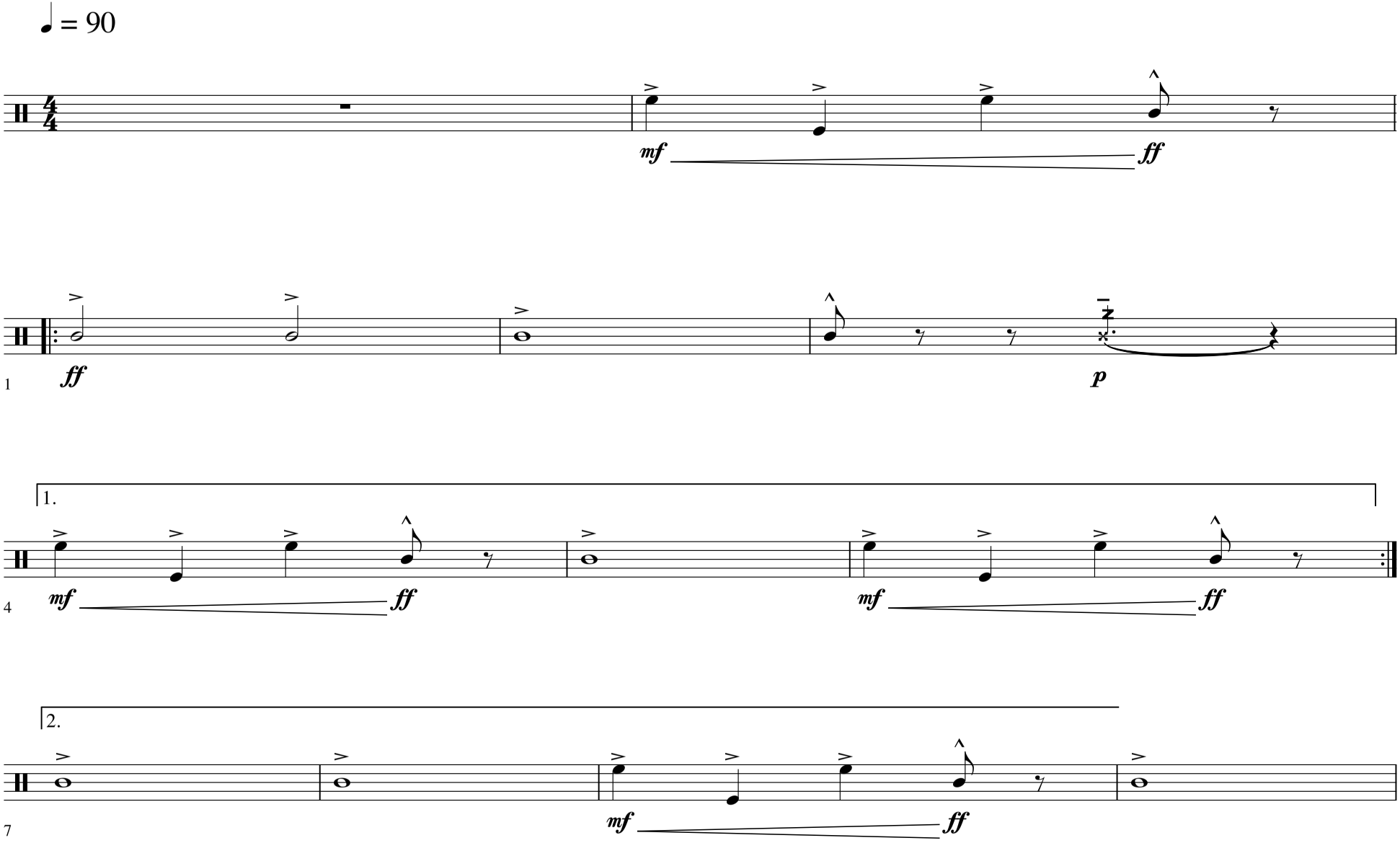
June 1, 2021



UTSA Spirit of San Antonio

Fanfare Intro

June 1, 2021



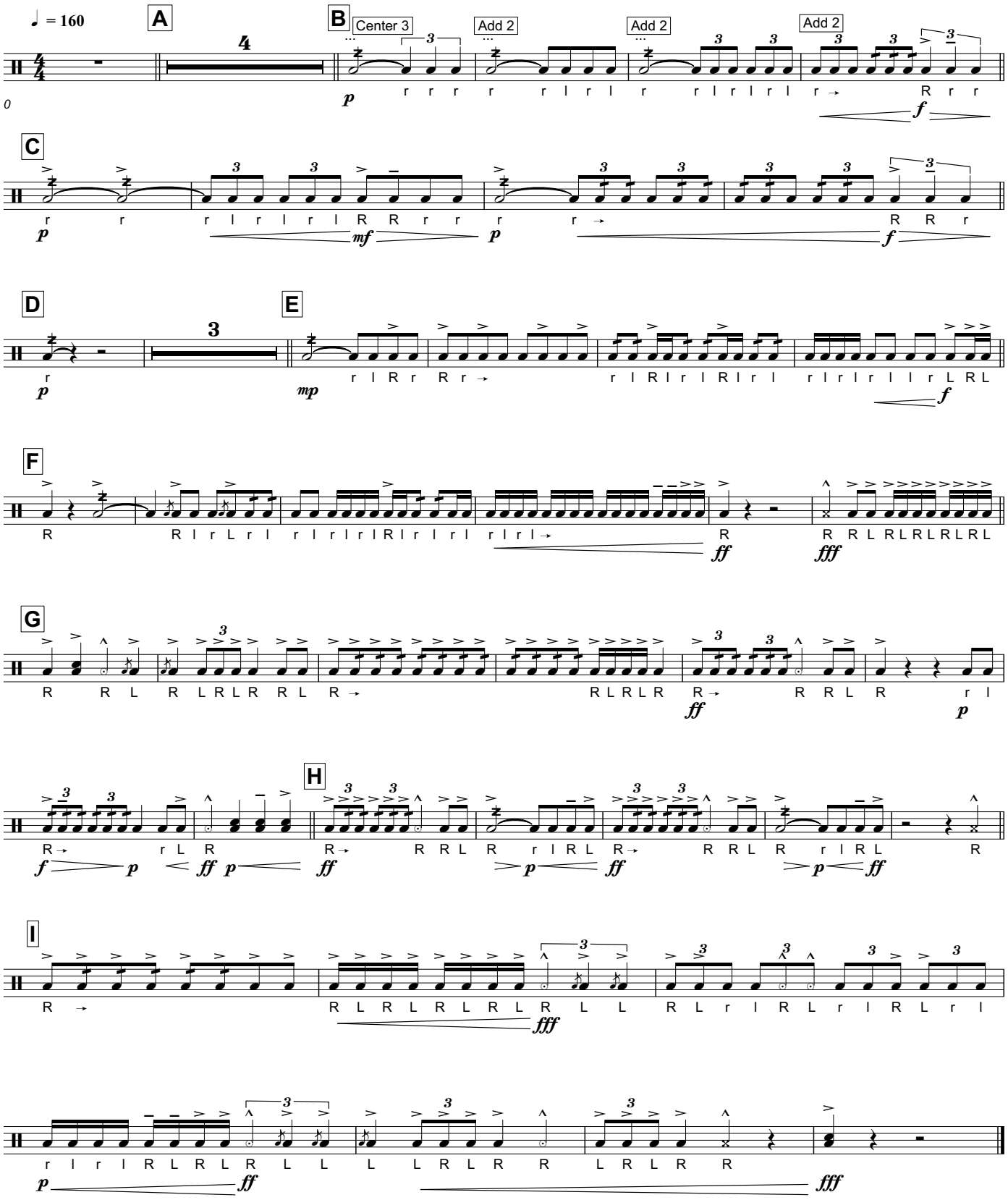
Snares

Prelude

Commissioned by UTSA, San Antonio, Texas, U.S.A.

May 2, 2018

Tirado / Pyles



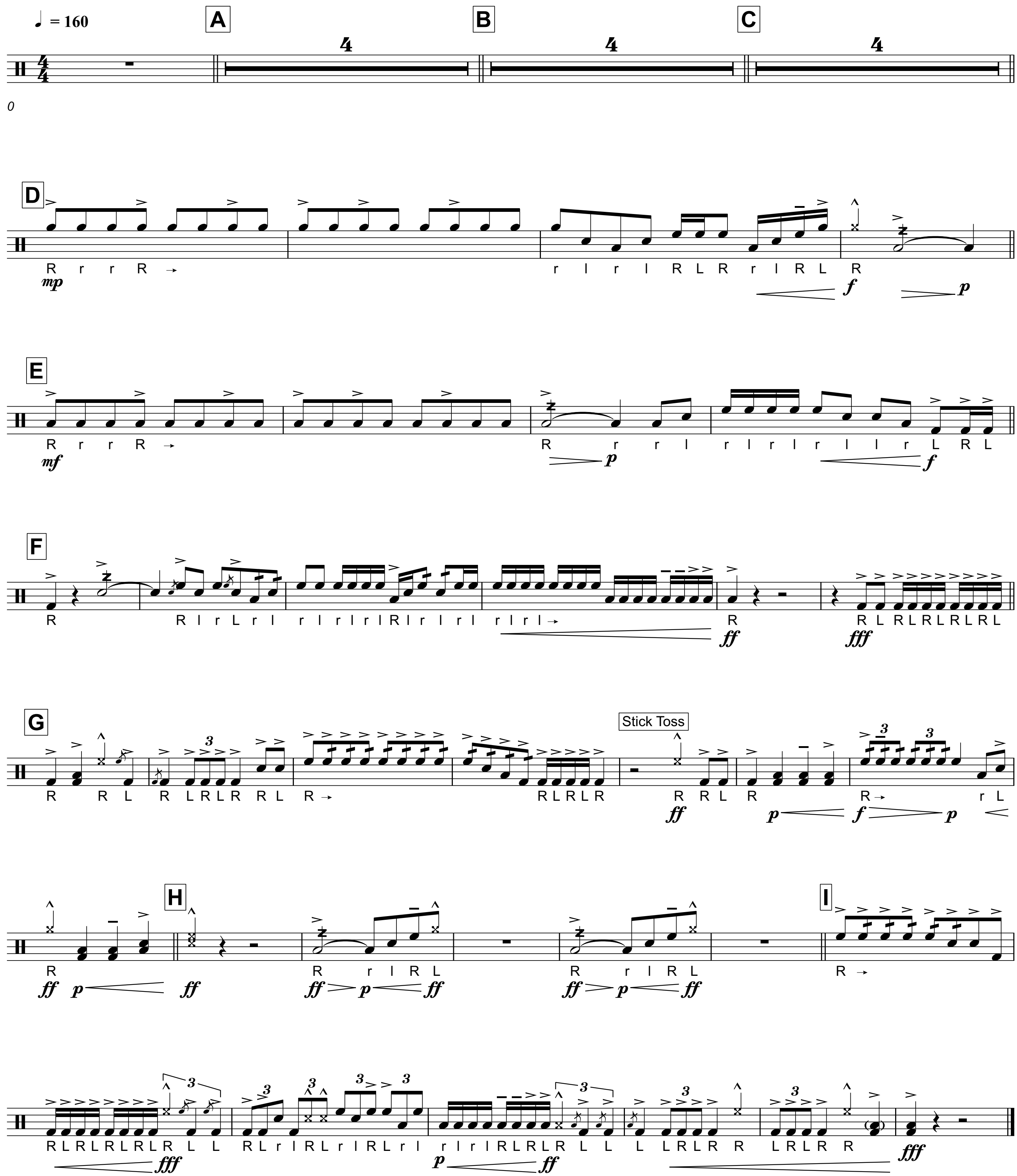
Tenors

Prelude

Commissioned by UTSA, San Antonio, Texas, U.S.A.

May 2, 2018

Tirado / Pyles



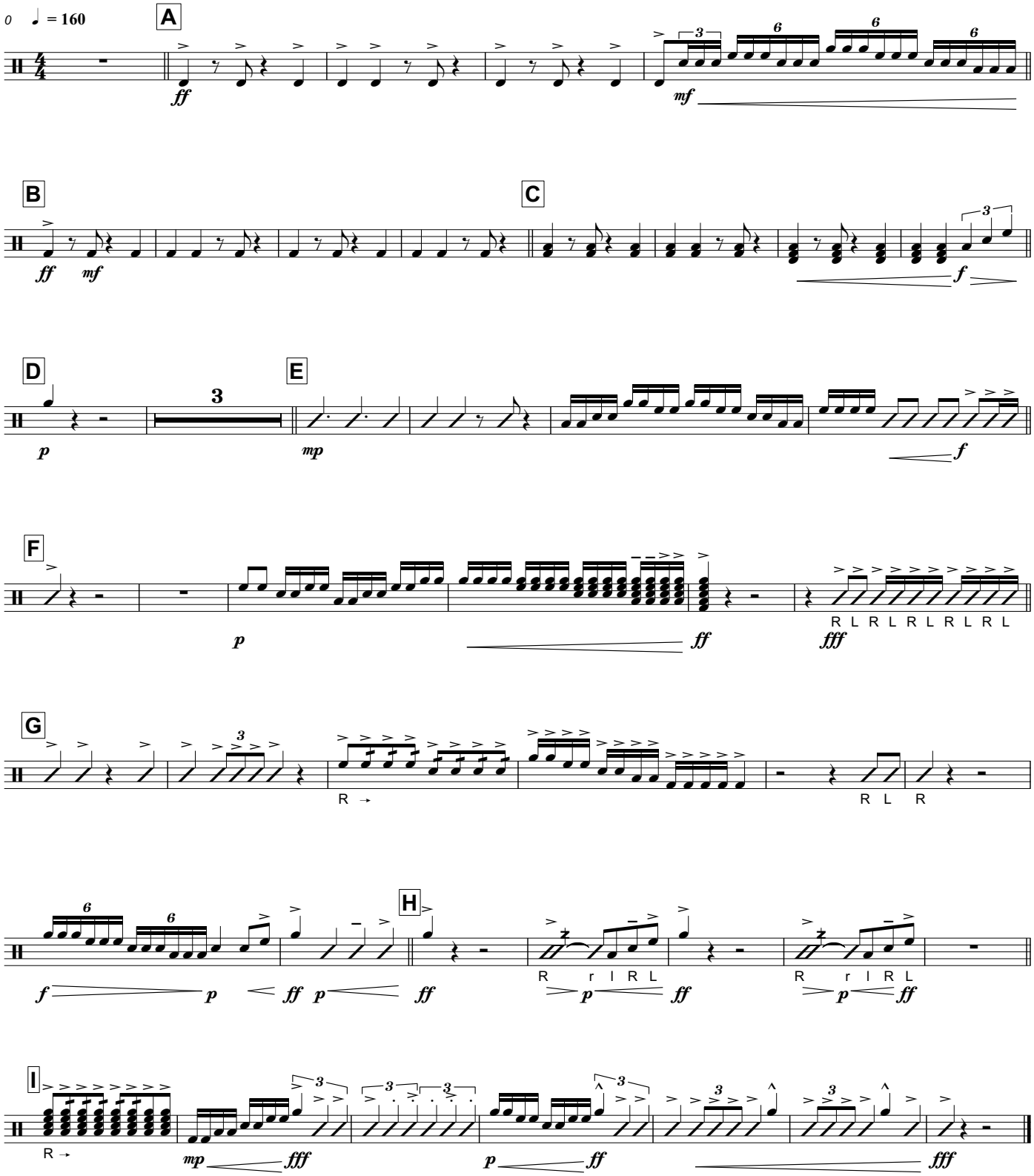
Bass Drums

Prelude

Commissioned by UTSA, San Antonio, Texas, U.S.A.

May 2, 2018

Tirado / Pyles



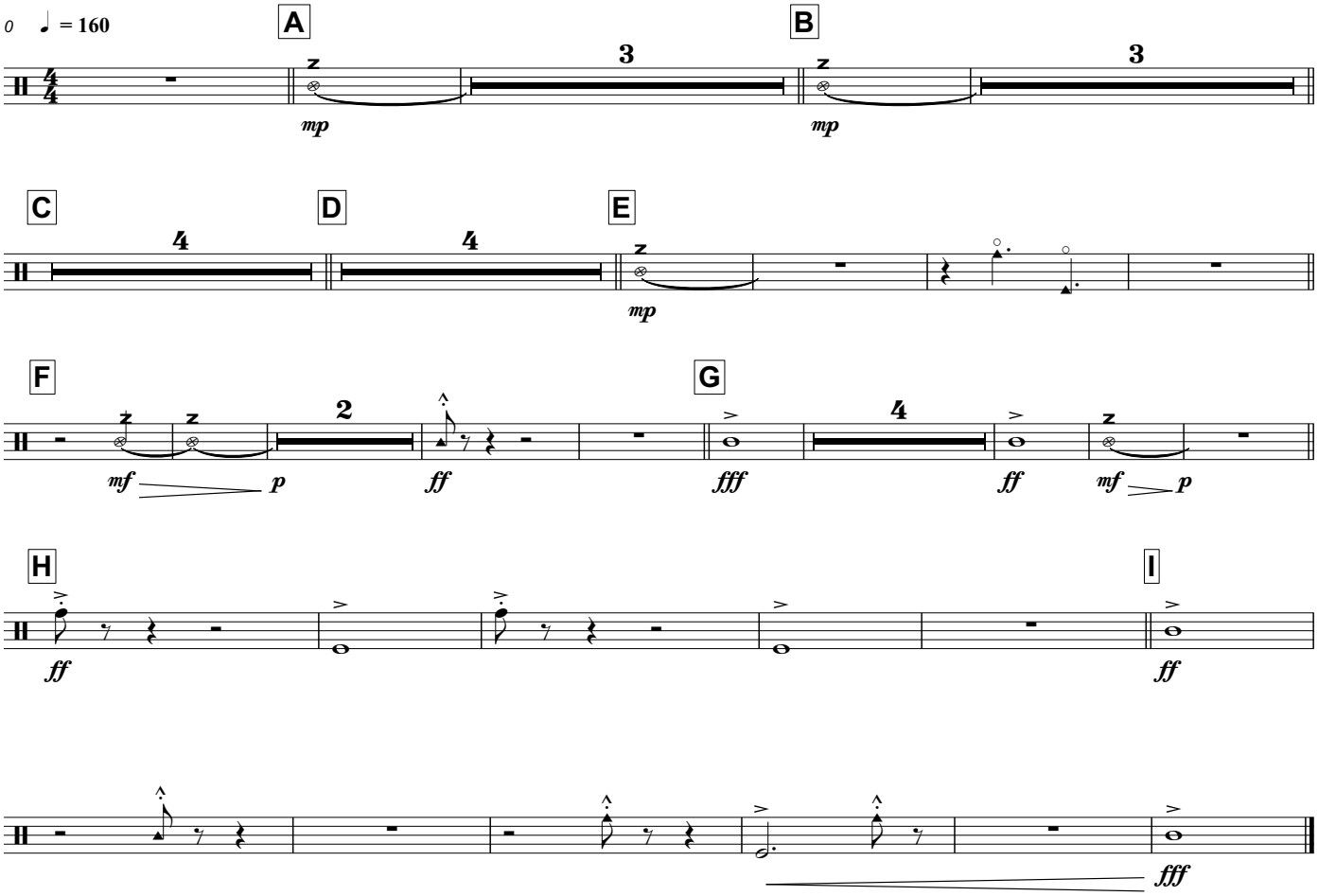
Cymbals

Prelude

Commissioned by UTSA, San Antonio, Texas, U.S.A.

May 2, 2018

Tirado / Pyles

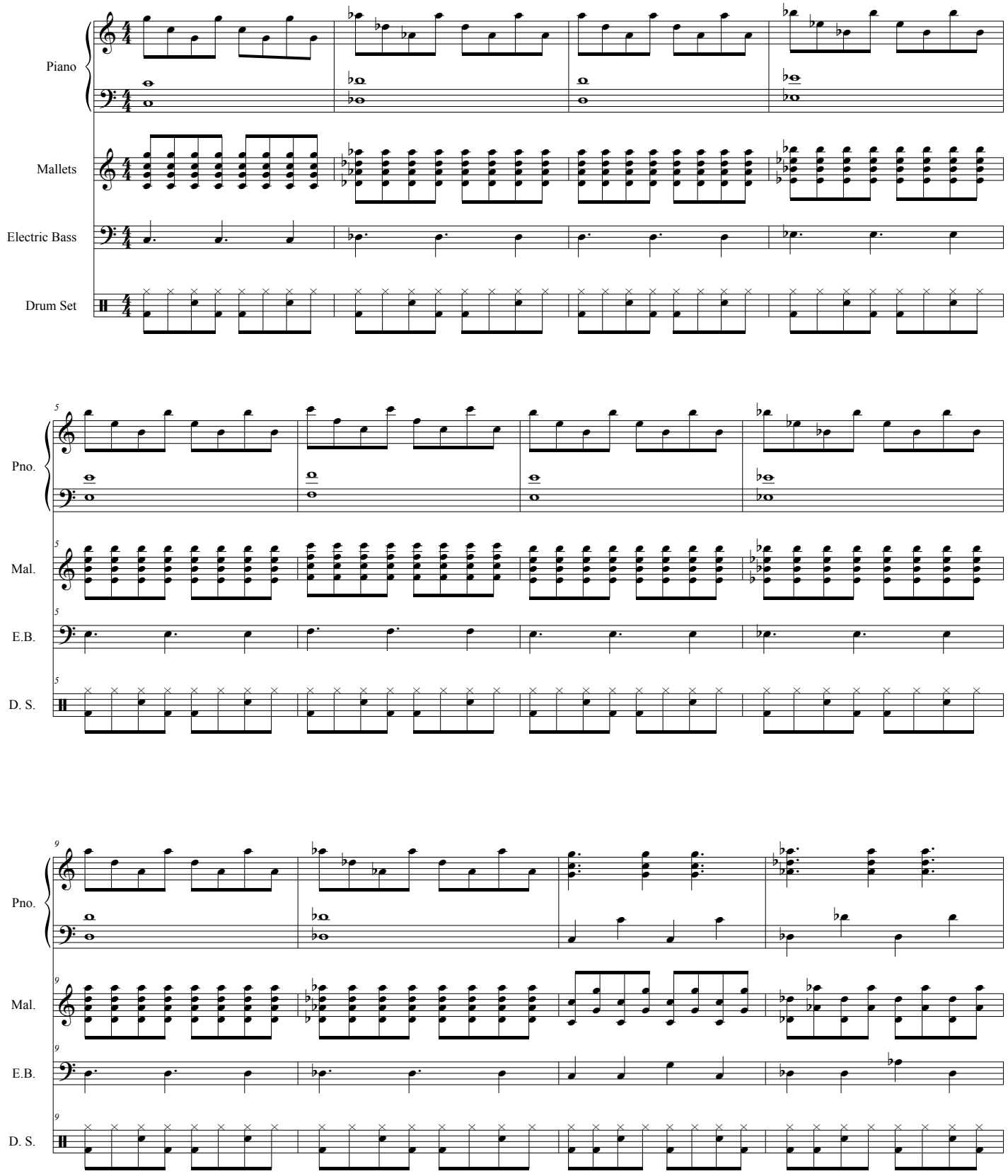


Score

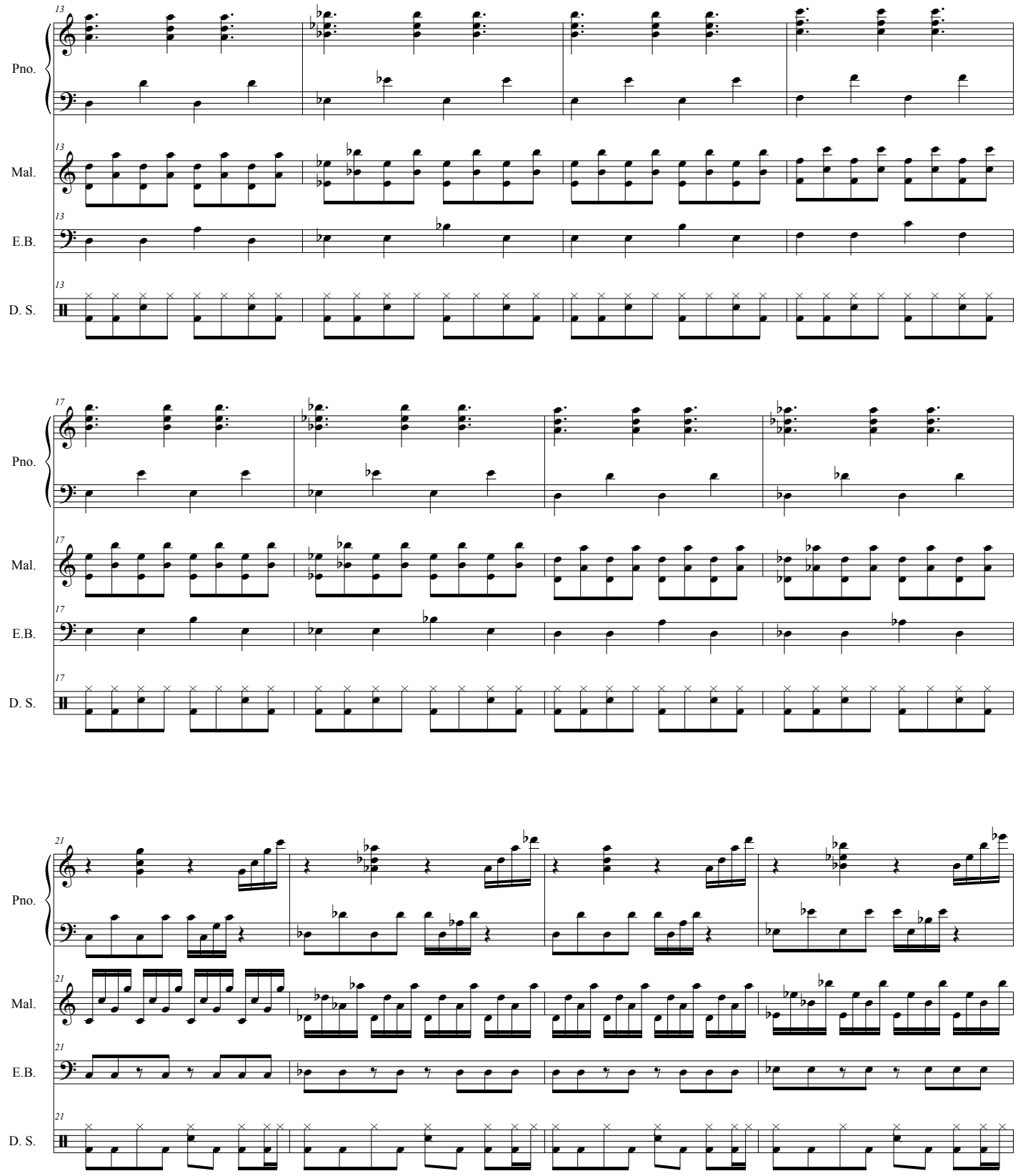
Blocks

♩ = 60 - 120

Filipiak



©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Pno.
Mal.
E.B.
D. S.
17
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Mal.
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D. S.
21
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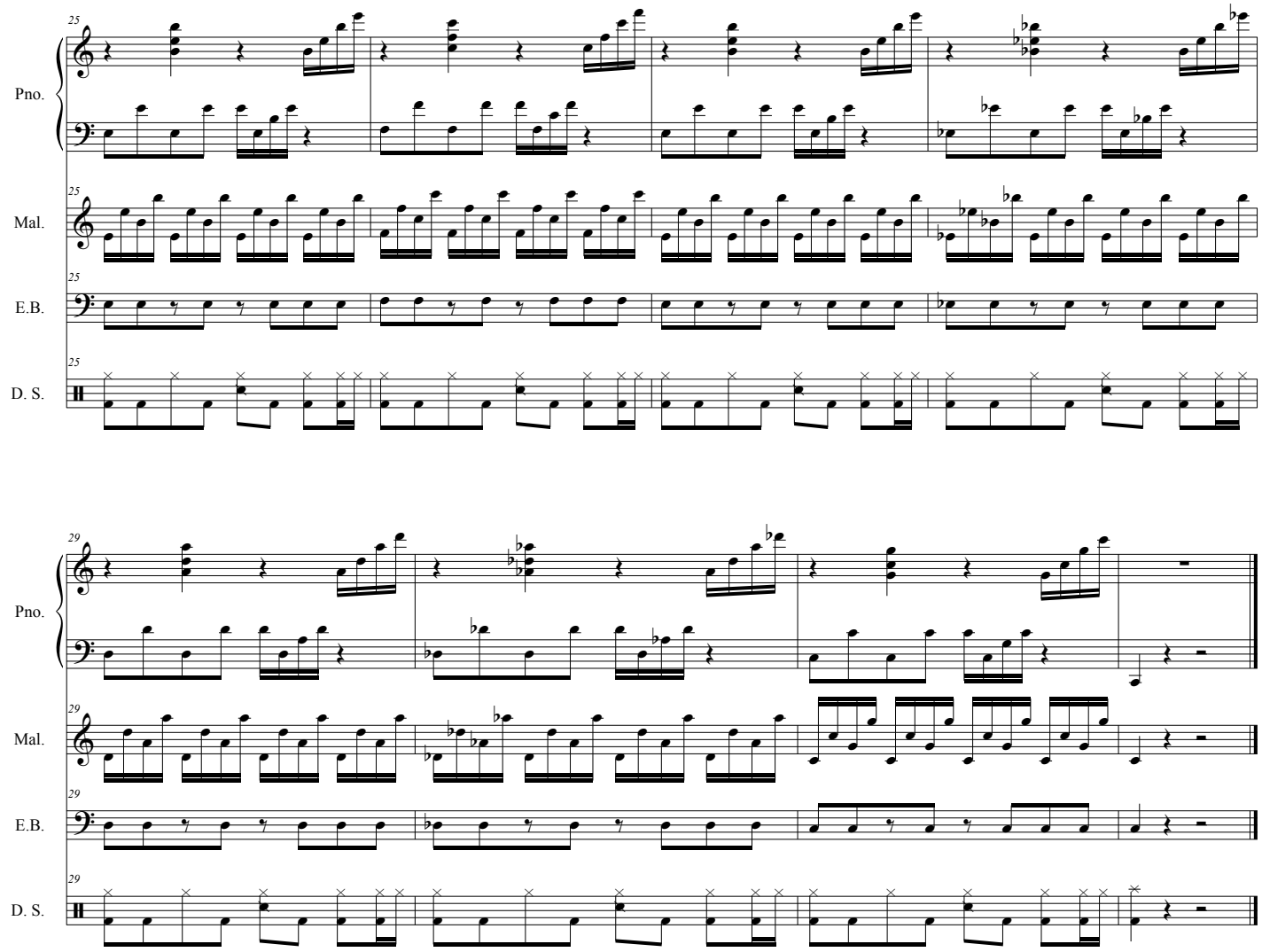
E.B.
D. S.



Blocks is an exercise that works on both the double vertical as well as the single alternating techniques.

Prepare this exercise throughout the entire posted tempo range as well as the whole dynamic range.

Blocks can also be played using many other sticking combinations than the one that is written

EX: 1/4 - 2/3 hands together 1 - 4 - 2 - 3 hands split OR 2/3 - 1/4 hand togehter 2 - 3 - 1 - 4 hans split

This exercise can also be played right hand lead on the hands split part the, the same holds true for any other permutations that you can come up with using the different sticking combinations described above.

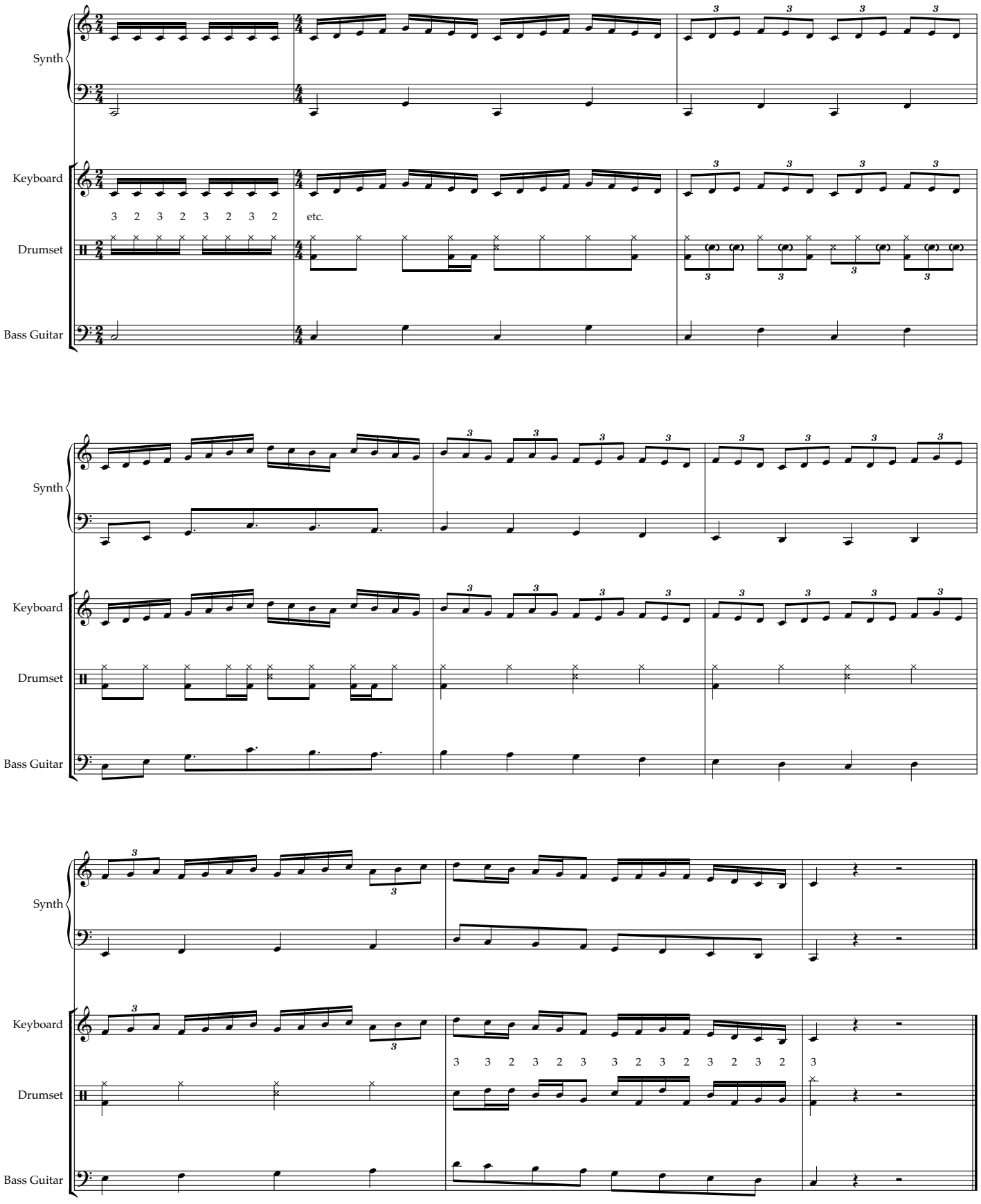
This exercise should also be prepared with a wide variety of shaping definitions

EX: crescendo a bar, decrescendo a bar OR crescendo the double verticals, decrescendo the hands together, crescendo the hands split

These variations will allow us to practice the full variety of permutations that could be used in the show and also help us be better more thoughtful keybaord players.

Rhythm Control

Filipiak

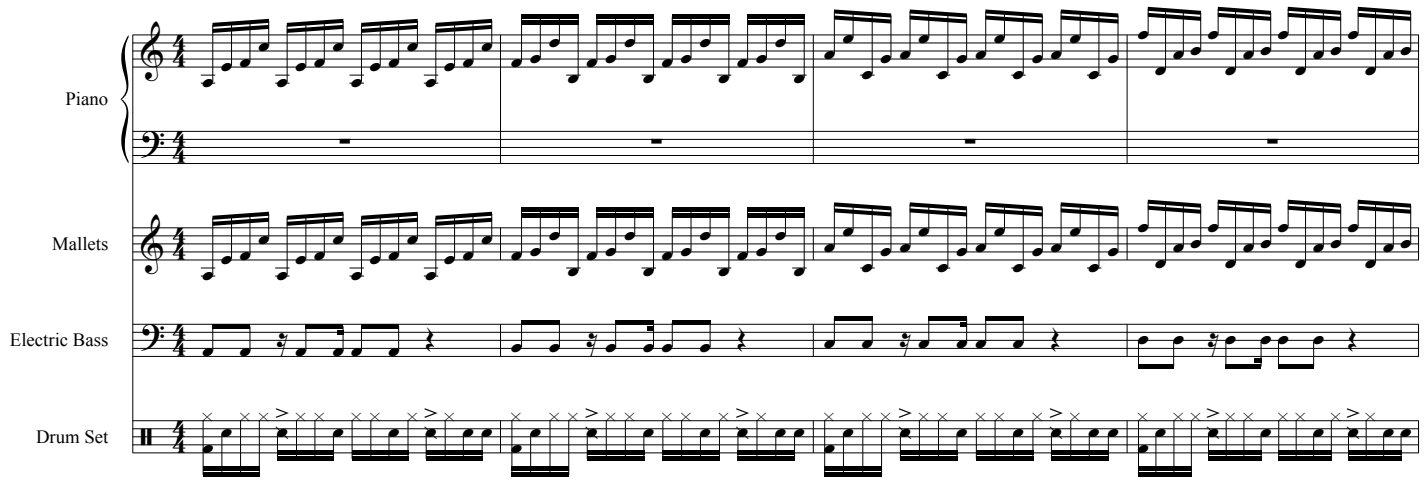


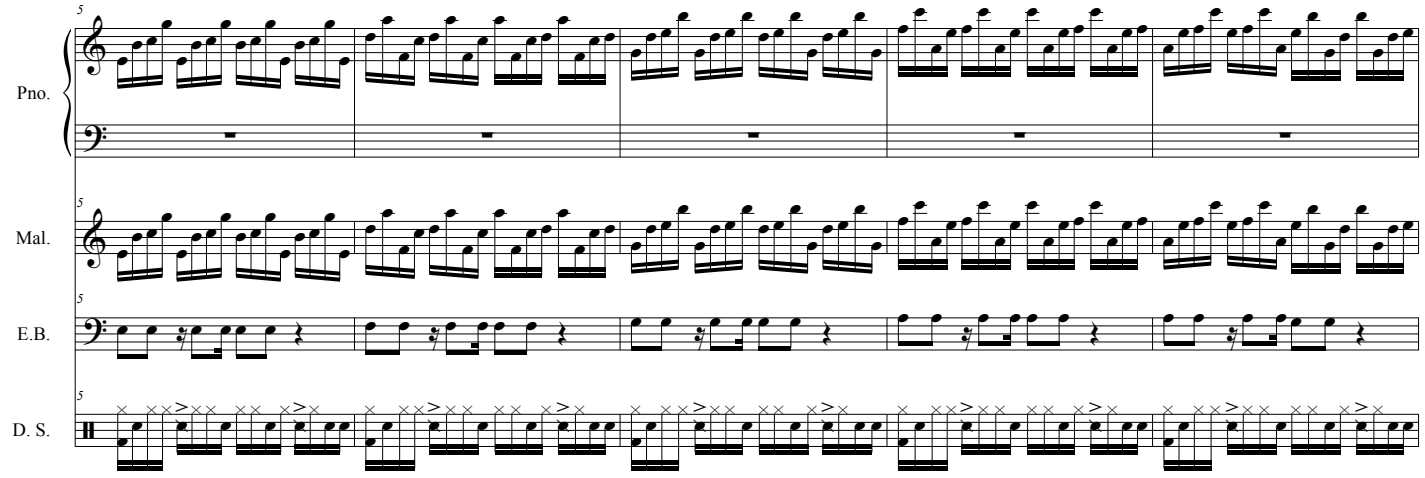
Score

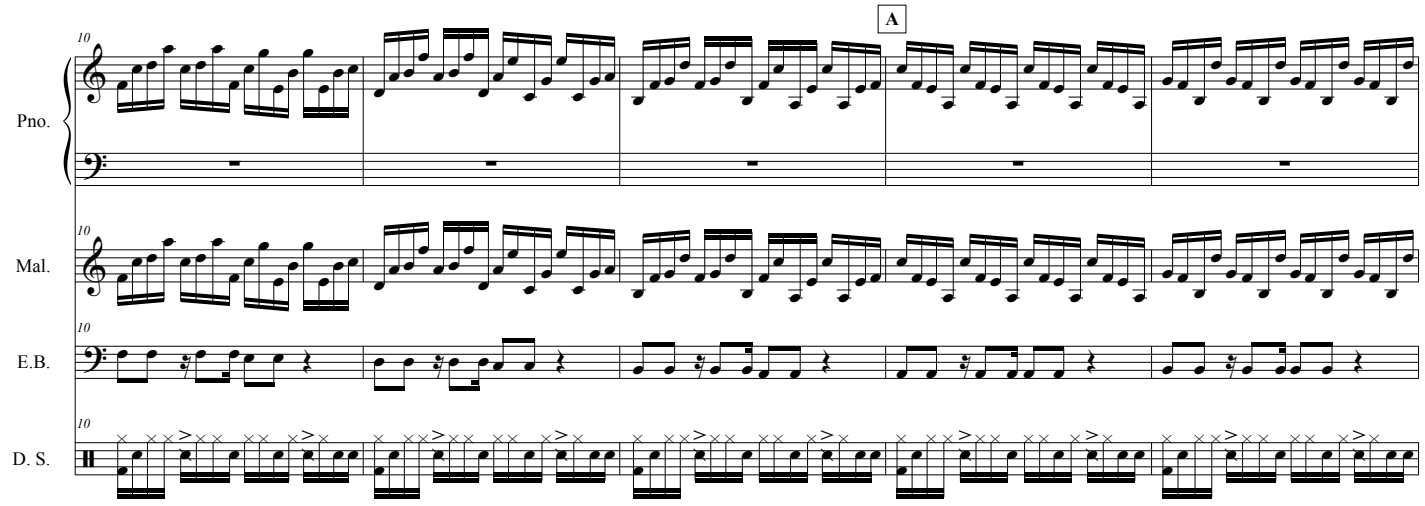
♩ = 80 - 130

Broccoli

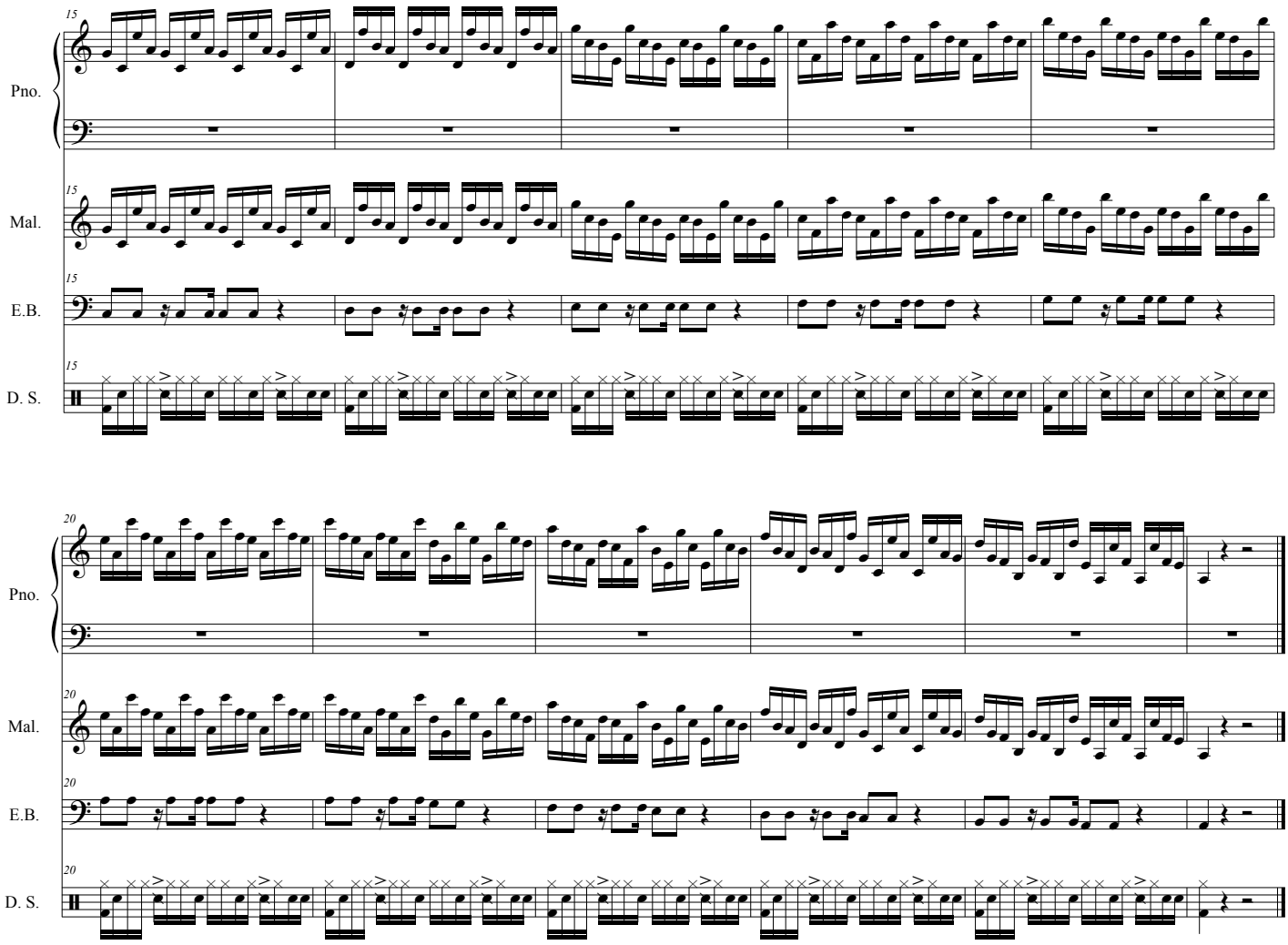
Filipiak







©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Pno.
Mal.
E.B.
D. S.

20
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Mal.
E.B.
D. S.