



ASSOCIATE PRINCIPAL PERCUSSION

November 17-18, 2024

SOLOS

Snare Drum:

Delécluse Etude No. 9 (complete) from Douze Etudes pour Casse-Claire

Marimba:

Bach, J.S. Lute Suite in E minor, BWV 996 – Gigue
(complete movement, no repeats)

Marimba Solo of Candidate's Choice (*final round only*)

SNARE DRUM

Nielsen	Concerto for Clarinet and Orchestra	10 after [3] – [4]; [28] – [32]
Prokofiev	<i>Lt. Kije</i>	Mvt. I: [1] – [2]
Prokofiev	Symphony No. 5	Mvt. II: [37] – [40] Mvt. IV: [111] – end
Ravel	<i>Bolero</i>	mm. 1 – 14
Rimsky-Korsakov	<i>Capriccio Espagnol</i>	Mvt. III: (complete) Mvt. IV: Beginning – [M]
	<i>Sheherezade</i>	Mvt. III: [D] – [I] Mvt. IV: [P] – [U]
Schuman	Symphony No. 3	Toccata: mm. 143 – 199
Shostakovich	Symphony No. 10	Mvt. II: [73] – [74]; [98] – end

XYLOPHONE

Copland	<i>Appalachian Spring Suite</i>	[48] – 4 after [49]
Gershwin Orch. Campbell-Watson	<i>American In Paris</i> (Full Orchestra Version)	[4] – [7]; [20] – beat 1 of [21]; [32] – [37]
Gershwin	<i>Porgy and Bess</i>	Overture: mm. 1 – 15 Act 1, Scene 2: [212] – [213] Act 2, Scene 1: [108] – [109]
Messiaen	<i>Exotic Birds</i>	[6] – [7]; 1 after [28] – [30]

Schuman	Symphony No. 3	Tocatta: mm. 230 – 244
Stravinsky	<i>Firebird</i> (1910 Ballet)	1 before [47] – [48]; [127] – [133]

GLOCKENSPIEL

Debussy	<i>La Mer</i>	Mvt. II ; Mvt. III (entire)
Dukas	<i>The Sorcerer's Apprentice</i>	[17] – [20]; [22] – [24]
Mozart	<i>The Magic Flute</i> (opera)	Act I, No. 8 Finale: 28 after <i>Allegro</i> – end

VIBRAPHONE

Bernstein	Symphonic Dances from <i>West Side Story</i>	mm. 581 – 632
Williams, J.	<i>Escapades</i> for Alto Saxophone and Orchestra	Mvt. I: mm. 49 – 64 Mvt. III: mm. 126 – 175

CASTANETS

Rimsky-Korsakov	<i>Capriccio Espagnol</i>	Mvt. V
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BASS DRUM

Mahler	Symphony No. 3	Mvt. I: 6 after [1] – 3 after [2]
Stravinsky	<i>Rite of Spring</i>	[72] – 6 after [78]; [186] – end

CYMBALS

Dvořák	Scherzo Capriccioso	mm. 830 – end
Rachmaninoff	Piano Concerto No. 2	Mvt. III: [32] – [33]
	Symphony No. 2	Mvt. II: 13 after [35] – 3 before [36]
Sibelius	<i>Finlandia</i>	[N] – [O]
Tchaikovsky	<i>Romeo and Juliet</i> Overture Fantasy	2 before [O] – 8 before [P]

TAMBOURINE

Bizet	<i>Carmen</i> Suite No. 1	Aragonaise : Beginning – 17 after [B]
	<i>Carmen</i> Suite No. 2	Danse Bohême: 3 before [D] – 3 after [E]
Britten	Four Sea Interludes from <i>Peter Grimes</i>	Mvt. IV: [10] – [11]

Chabrier	<i>España</i>	[L] – 4 before [M]
Dvořák	<i>Carnival Overture</i>	Beginning – 4 before [C] (no repeat); [Q] – end

TRIANGLE

Bizet	<i>Carmen Suite No. 2</i>	Danse Bohême: [H] – 2 after [I]
Dvořák	Slavonic Dance – Op. 72, No. 2 in E minor	[B] – [C]; [G] – end

DRUMSET

Bernstein	Symphonic Dances from <i>West Side Story</i>	mm. 87 – 107; mm. 656 – 705
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INSTRUMENT LIST

The following instruments will be available for use on stage during the audition. **Candidates may bring and use their own snare drums, castanets, cymbals, tambourine, and triangles. Mallets and sticks will not be provided.** Marimba, xylophone, glockenspiel, and vibraphone stands are height adjustable.

Marimba:	5-octave; specifications to be communicated
Snare Drums:	(1) Ludwig Super Sensitive vintage 14" x 5.5" (1) Pearl aluminum Philharmonic 5" (1) Snare stand
Xylophone:	Yamaha 3.5-octave rosewood on field frame (YX-500R)
Glockenspiel:	Yamaha/Deagan 2.5-octave concert bells no damper (#DG-1590A) (1) Ludwig adjustable bell stand (#LE1368)
Vibraphone:	Yamaha 3-octave on field frame (YVRD-2700MS)
Castanets:	(1) pair Black Swamp 2 7/8" Grenadillo (#BLA-PCC3-GD) (1) Black Swamp Professional Castanet Mounting Frame (#BLA-PCMF)
Bass Drum:	Gretsch 40" vintage concert bass drum on stand
Cymbals:	(1) pair 18" Sabian HHX medium <i>piatti</i>
Tambourine:	Luft 10" German Silver/Bronze (#LUFT-DM-GS/B-10)
Triangle:	(1) Alan Abel 6" (1) Grover 6" Pro Bronze Hammered (6) Danmar triangle clips
Drumset:	Yamaha Maple Custom drumset – 14" x 6.5" brass snare drum, 12" and 13" mounted toms, 16" floor tom, all stands and throne Cymbals – 20" ride cymbal, 18" crash cymbal, and 14" hi-hat cymbals

The Louisville Orchestra tunes to A 440.

Sight-reading and section playing may be asked for the final round. The Audition Committee reserves the right to immediately dismiss from the audition any candidates who do not exhibit the highest professional performance level at these auditions.