

# The Metropolitan Opera

## Recorded Round Excerpt List: **Section Percussion (including Timpani)**

For some candidates, our audition procedure will include the submission of a CD for the preliminary screening of applicants. Recordings should be submitted on CD-R; mini-discs and CD-RWs are not acceptable. There should be no speaking or announcing of any kind. When recording, stopping between excerpts is permitted, but each excerpt must be recorded as a whole.

### **Please record the following excerpts in the order given:**

[Parts for these excerpts will be made available to candidates after 4/16/2016.]

1. Snare Drum: Zuber (Roll Exercise)
2. Snare Drum: Delecluse Etude #9 from Douze Etudes: mm. 1- downbeat of 27 (please play all ornaments open)
3. Shostakovich: Lady Macbeth of Mtsensk: Act I Entr'acte: [113] – 5<sup>th</sup> mm. of [127]
4. Xylophone: Gershwin Porgy and Bess: Overture opening passage
5. Tambourine: Dvorák Carnival Overture: beginning – 15<sup>th</sup> mm of [B]
6. Snare Drum: Prokofiev Birth of Kijé from Lt. Kijé Suite: Rehearsal Nr. 1-2
7. Snare Drum: Rimsky-Korsakov Scheherazade: [P] – [U]

For candidates who are asked to submit a recording, it should be mailed to the address listed below:  
Metropolitan Opera House, **attn.:** Orchestra  
30 Lincoln Center Plaza, New York, NY 10023

Be certain your name is clearly marked on the CD, and indicate “Section Percussion (including Timpani)” on the outside of the envelope. To be considered, your recording must be mailed in time to reach the MET by Wednesday, June 15, 2016.

You will be advised as to your acceptance to the live audition on or shortly after July 1, 2016.

# 2016 SD Roll Exercise

Snare Drum (snares on)

Zuber

♩ = 60

The musical notation is written on a single staff with a treble clef and a 4/4 time signature. It begins with a series of eighth notes, including a triplet of three eighth notes. The first two notes are marked with dynamics *f* and *mf* respectively, with a wedge-shaped crescendo leading to the third note. The first note has an accent (>) above it. This is followed by a series of quarter notes, each with a triplet of eighth notes beamed above it. The first quarter note is marked with *f* and has an accent (>) above it. The next two quarter notes are marked with *ppp* and have wedge-shaped decrescendos leading to them. The final quarter note is marked with *f* and has a wedge-shaped crescendo leading to it. The exercise concludes with a quarter note followed by a quarter rest, ending with a double bar line.