

2020-2021 Audition Information Percussion - Symphony Orchestra



AUDITION SITE DETAILS

What to bring

- solo and excerpt music provided in this packet
- xylophone mallets, snare sticks, timpani mallets

What not to bring

- wood or hard plastic mallets (we are in a small room, so medium-soft or hard rubber mallets would be best).
- personal instruments or stands, including snare drums — we are on a very tight schedule, and in order to move as quickly as possible, we will require all candidates to use the instruments already in the room

What is provided

- extra music; if you have markings in your own music, you should bring your own copy
- mallets and sticks, but we encourage you to bring what you are used to using
- 3-1/2 octave rosewood xylophone (Yamaha)
- 5x14" aluminum snare drum, cable and wire snares (Pearl)
- set of four timpani, copper, balanced action pedals (Ludwig)
- music stands
- tuning fork (A=440)

Warm-up room

There will be a warm-up room that you will be allowed to use ten minutes prior to your audition. There will be a 3-1/2 octave xylophone and a 5x14" metal snare drum in the room. Timpani will NOT be available in the warm-up room.

PERCUSSION AUDITION REQUIREMENTS

1. Solo pieces

You are required to prepare solo pieces on the xylophone, snare drum, and timpani (attached). Your solo pieces need not be memorized. For your timpani solo, a set of four timpani will be provided. You will be given 60 seconds to tune the timpani before you begin playing, using a standard A=440 pitch tuning fork (provided) for your reference pitch. Pitch-pipes and electronic tuners will not be allowed. Tuning gauges will be covered at the audition.

With your solo and/or your prepared excerpt(s), you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition.

Required percussion solo repertoire for the **Symphony Orchestra** level:

- Xylophone solo: *Etude No. 8* by Goldenberg
- Snare drum solo: *Etude No. 9* by Delecluse
- Timpani solo: *Exercise No. 40* by Hochrainer

2. Excerpts

Attached are prepared excerpts on the timpani and bells. If you are unfamiliar with the excerpts, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance of the piece in order to give yourself proper tempo and musical context.

Required excerpts for the **Symphony Orchestra** level:

- Tambourine: *Carmen* by Bizet
- Xylophone: *Porgy and Bess* by Gershwin

(continued)

3. Scales & technique

Scales: All required scales must be memorized. Automatically play the corresponding arpeggios to a scale, if required. You must be able to play the following scales on the xylophone in 2 octaves: All the major scales in all keys and natural minor scales, as well as the melodic and harmonic minor scales in the keys of a, d, e, g and b. All scales are to be played from memory. Practice your scales on an actual xylophone so you will be prepared.

Technique: SNARE LONG ROLL: The long roll tests your ability to sustain an even, concert-style (buzz) roll with extreme dynamic changes steadily over several seconds and in the appropriate time. The roll will be directed by one of the judges.

4. Sight-reading

Sight-reading for all orchestras will include complex rhythms relative to the level of the orchestra. Feel free to tell the conductor which orchestra you are trying out for. Sight-reading for Repertory will be on both the xylophone and snare drum. Rhythms will consist of standard note values as small as sixteenth notes and may include triplets or dotted note values. Rolls may be included.

5. Orchestra placement

Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.

6. Auditions are closed to the public, including parents and families.

7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.

**FOR ADDITIONAL AUDITION TIPS, REFER TO THE AUDITIONS PAGE AT WWW.MNYOUTHSYMPHONIES.ORG.
Questions? Call (651) 699-5811 or email mys@mnyouthsymphonies.org.**

Xylophone Solo: Symphony

Goldenberg: Etude No. 8

Andante ♩ = 132

XIII

The musical score is written for xylophone in 12/8 time, marked Andante with a tempo of ♩ = 132. The key signature consists of three sharps (F#, C#, G#). The score is divided into 12 staves. The first staff begins with a dynamic marking of *mf* and includes rhythmic patterns such as L R R L and L R R L. The second staff features a dynamic marking of *f* and includes patterns like r r | R R and r r | R R. The third staff includes patterns like R L R R and L R L R. The fourth staff includes patterns like R R L L R R L and R R R L R R L R. The fifth staff includes patterns like L R R L R R and L L L L R R L. The sixth staff includes patterns like R L L R R L L and L L L L R R L. The seventh staff includes patterns like L R R L R R and L L R R L. The eighth staff includes patterns like r r r r and r r R R. The ninth staff includes patterns like R L R R L and mf L R R L. The tenth staff includes patterns like R L L R R L. The eleventh staff includes patterns like L R R L R and R R R L R R L R R L. The twelfth staff includes patterns like R L R R L and L R R L L R L R L R.

Snare Drum Solo: Symphony

Delecluse: Etude No. 9

9

$\text{♩} = 66, 69.$

p

mf *f* *p sub.*

f *p* *f*

p *f* *p sub.*

cresc. *f*

p *f* *p sub.* *f sub.* *p sub.*

f *pp*

f *p sub.* *cresc.*

f *pp* *p*

cresc. *poco* *a* *poco* *ff* *p*

Tympani Solo: Symphony

Hochrainer: Etude No. 40

40. *Allegro moderato*

The score consists of ten staves of music in bass clef, 12/8 time, with a key signature of one flat. The first staff begins with a circled number '40.' and a dynamic marking of *f*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *pp* to *fff*. The tempo is marked *Allegro moderato*. The final staff concludes with a fermata over a whole note chord.

f

p *mf*

mf *f*

pp

p

p *f*

stringendo

ff

fff

Xylophone Excerpt: Symphony

Gershwin: *Porgy and Bess*

Allegro con brio 3

L R R L R R L R R L R L R R L R

R L F L R R L R F L R R R L R L

R L R L R R L R R L L R R

R L R L R L R L R R R L R R R L R R

R

R L R L R L R L

L L L

L L L L R R R L R R L R

Allegro animato (♩ = 120)

69 Scene I Act I

L

120

L

R R L R R L R R L R R L L

L L R L R L L R L R R L R

L R R L R R L R R

L R L

L R R L R R L R R

R L R L R L R L

etc.

Tambourine Excerpt: Symphony

Bizet: *Carmen*

Tambourine $\frac{3}{8}$ **Allegro vivo**

ff *dim.*

molto *p*

pp

pp

f *p*

f *dim.*

pp *poco* *cresc.*

p *cresc.*

f *mf* *dim.* *rall. molto* *a tempo* *smorzando*

ppp

The score is written for a Tambourine in 3/8 time, marked **Allegro vivo**. It consists of ten staves of music. The first staff begins with a forte fortissimo (*ff*) dynamic and ends with a *dim.* marking. The second staff is marked *molto* and ends with a *p* dynamic. The third and fourth staves are marked *pp*. The fifth staff starts with *f* and includes a *p* dynamic. The sixth staff begins with *f* and includes a *dim.* marking. The seventh staff starts with *pp* and includes *poco* and *cresc.* markings. The eighth staff begins with *p* and includes a *cresc.* marking. The ninth staff starts with *f* and includes *mf*, *dim.*, *rall. molto*, *a tempo*, and *smorzando* markings. The final staff is marked *ppp* and ends with a fermata.