

AUDITION REQUIREMENTS – CHAMBER PERCUSSION ENSEMBLE

- Play one Snare Drum solo and/or one Mallet solo (approximately NYSSMA Level 1 – 3)

AUDITION REQUIREMENTS – REPERTORY PERCUSSION ENSEMBLE

- Play one Snare Drum solo and/or one Mallet solo (approximately NYSSMA Level 4 -5)

OR

THE YOUTH PERCUSSION ENSEMBLE EXCERPTS

- **AUDITION REQUIREMENTS - YOUTH PERCUSSION ENSEMBLE**
PREPARE ALL EXCERPTS PROVIDED

Snare Drum

The essence of orchestral snare drum technique is to be able to play with precise control particularly at soft dynamic levels.

Snare Drum Excerpts:

- **Schuman: Third Symphony**
- **Bernstein: Overture to “Candide”**

Mallet Percussion (Bells, xylophone, etc.)

The contemporary percussionist must be sufficiently versatile to play at least simple orchestral mallet parts on bells, xylophone, marimba, vibraphone and chimes. All players auditioning are encouraged to try to meet as many of the mallet requirements as they can.

Mallet Excerpts:

- **Dukas: Sorcerer’s Apprentice**
- **Stravinsky: The Firebird Suite (Original 1910 Ballet)**

Accessories

While the snare drum is usually considered to be the “glamour” instrument of the band, it is a fact that the orchestral percussion players spend most of their time playing instruments such as bass drum, cymbals, triangle and tambourine. It is therefore important that you know how to get a good musical sound on these instruments and that you understand the musical possibilities inherent in them

Bass drum: You should know how changing the beating spot affects the sound, how to muffle the drum when required, and how to use muffling techniques, type of mallet and beating spot to vary the articulation.

Cymbals: You should be able to play good cymbal crashes at soft, medium and loud dynamics. You should be able to play short notes as well as long resonant crashes.

Tambourine: You should be able to play shake rolls and thumb rolls. You should know how and when to use fingertips, fist, fist-and-knee and two-handed techniques to produce sounds required by the music.

Triangle: You should know how varying the place of attack on the triangle changes the sound. You should explore how changing the striking point of the beater gives you different sounds. You should be able to play a clean roll and be able to control the duration of the triangle's ringing with proper muffling techniques.

Another important aspect of orchestral (and ensemble) percussion playing is the ability to move from one instrument to another while counting rests. You must learn how best to arrange the instruments and mallets around you so you can move smoothly and efficiently without losing your place or making unintended noises.

- **In order to demonstrate your ability to play the accessory percussion instruments and move competently from instrument to instrument you will be asked to sight read music containing techniques outlined above. You will have the opportunity to practice the reading passage prior to your audition during your warm-up time.**

Note that you will not be asked to play a solo on any of the instruments, just the excerpts provided.

Always remember: your goal is to MAKE MUSIC, not to just play notes and rhythms.

Audition Requirements – Timpani

To be considered for Symphony Orchestra, Repertory Orchestra and Wind Orchestra

1. Preliminary Demonstration of Tuning Proficiency

It is important for an orchestra timpanist to be able to tune from the orchestral tuning pitch “A”. It is strongly recommended that you use a tuning fork. Do not use a pitch pipe as the noise made by sounding the pitch can often be heard over the orchestra.

- **You may be asked to tune the drums to specific pitches and to play a roll from soft to loud to soft.**

2. Prepared Excerpts

The prepared excerpts demonstrate the application of your musical skills in interpreting representative orchestral passages in an overall context that allows you to make use of external resources such as help from teachers and use of recordings. Prepare the excerpts carefully.

Excerpts:

- Beethoven Symphony No. 5
- Tchaikovsky Symphony No. 4
- Hindemith Symphonic Metamorphosis

3. Sight Reading Passage

To demonstrate musical judgement in selecting appropriate mallets, deciding which drums to use for which pitches, ability to musically express the character of the passage, interpret dynamic markings, ability to follow a conductor and flexibility in shaping a passage as directed.

- **You will be given one short passage to prepare the day of your audition and will have approximately 15 minutes before your schedule audition to work on the passage.**