



Percussion Audition Information 2025-2026

Youth Orchestra Auditions will consist of the following:

Orchestra excerpts (provided by KSYO).

Percussionists must audition on ALL instruments represented in the excerpts.

Sticks

All percussionists are expected to bring their own sticks to the audition.

Audition Preparation

LESSONS. Seek lessons from your private teacher, or from your band director. They can give you valuable advice on how to successfully prepare for your audition.

Listen to at least three different recordings of your audition repertoire (if available).

Listening to recordings is an important step in preparation for an audition (the *more* recordings, the better). Also, it is helpful to PLAY a recording while you practice!

Tempo. Perform at the tempo indicated. If a tempo is not indicated, get a general sense of tempo from recordings, and from your private lesson instructor.

Practice slowly, with a metronome. After several slow passes through the excerpts, start to play faster: 1/2 tempo, 3/4 tempo, then full tempo. Practice at speeds slower and faster than the tempi indicated.

Intonation. Keep listening, carefully, to intonation while practicing timpani.

Musicianship. Be careful to observe accents, dynamics, accidentals, written instructions and other musical aspects notated on the music. Knowledge of additional performance practices and traditions are important as well. Pay attention to all details in the music. Read the music carefully and don't take anything for granted. Play musically once technique is established.

TIMPANI

4

M. Peters

March

March Tempo ♩ = 120
B - E

f *mp*

5


13


mf *f*

21

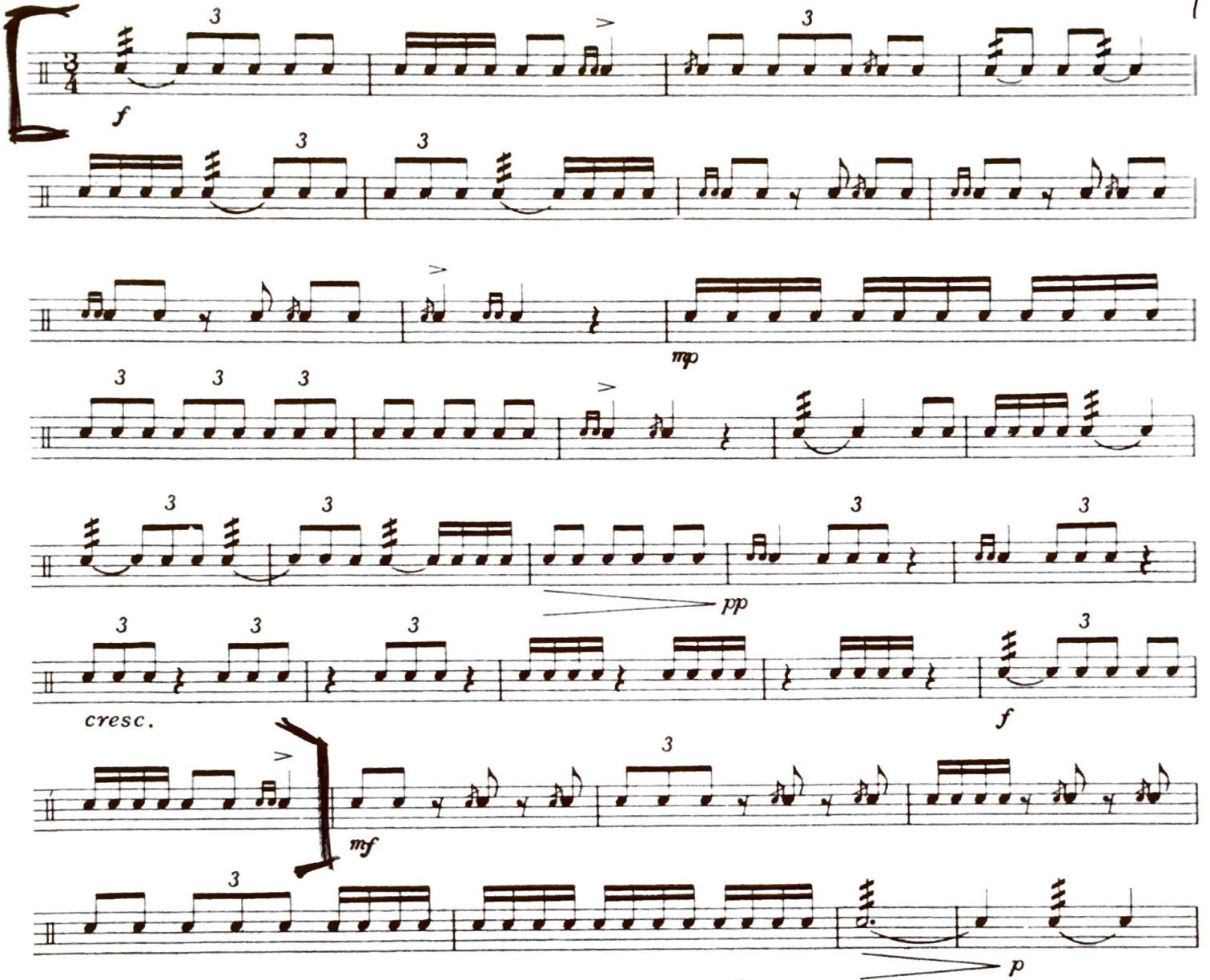
p *f* *p* *f*

SNARE

of a roll unless an accent is indicated (especially ).

 = 84-96

G. Whaley



The musical score is written on ten staves in 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' above the notes). Dynamic markings include *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). The score is marked with a large bracket on the left side, indicating a single musical phrase. The key signature has one sharp (F#).

Tambourine

$\text{♩} = 120-180+$ (fist/knee)

[D] 4/4

mf. f. ff

$\text{♩} = 60-132$ (up, one hand)

[G] 4/4

pp. p. mp. mf

$\text{♩} = 80-132$ (shake or finger roll)

[K] 4/4

Finger roll → Shake Roll →

pp. p. mp. mf. f. ff

CYMBALS

EXCERPT #1

(tempo approx. ♩=144)

Tchaikovsky: *Romeo and Juliet* (2 before O–12 after O; top line only)

Musical score for Cymbals, Excerpt #1, Tchaikovsky's *Romeo and Juliet*. The score consists of three staves of music in bass clef. The top staff begins with a forte (*ff*) dynamic and features a series of eighth notes. The middle staff continues with eighth notes and includes a '2' marking above a measure. The bottom staff shows a few notes at the end of the excerpt.

EXCERPT #2

I.

(for Cynthia)

Keith Aleo

♩=90

Musical score for Cymbals, Excerpt #2, I. (for Cynthia) by Keith Aleo. The score is in bass clef and consists of two staves. The first staff starts at measure 19 and has three notes with dynamics *f*, *mf*, and *p*, each marked with "L.V.". The second staff starts at measure 22 and has a crescendo from *pp* to *ff*, ending with a final note marked with an accent (>).

Xylophone VII

Allegro

This musical score is for a xylophone piece, marked 'Allegro'. It consists of 12 staves of music, all in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. Below the notes, rhythmic markings 'L' and 'R' indicate the left and right hands. A large square bracket on the left side of the page spans the first six staves. The notation includes various note values, rests, and dynamic markings. The piece concludes with a final chord on the twelfth staff.