

## Fellowship 2022 - Video Audition Information

Overleaf is a copy of the TIMPANI + PERCUSSION audition excerpts for the first round of the Fellowship 2022 auditions. Before starting, please read the information below.

First round applications for Fellowship 2022 are by **video audition only**.

### Recording Guidelines:

- Audition video must be recorded in one single unedited take.
  - *Excerpts may be recorded in any order but keep each instrument group together.*
  - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
- Upload your audition video to a web sharing platform and generate URL links.
- Complete the declaration at the bottom of the page and email along with your Video Audition link to [auditions@sydneyssymphony.com](mailto:auditions@sydneyssymphony.com) by **11.59pm, Wednesday 7 July 2021**.

### Presenting your Audition Video

Youtube or Vimeo are our preferred web-based video sharing platforms.

Security settings: Youtube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- **High Definition** video recording is preferable.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

### What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second round auditions.

Audition panels are made up of SSO musicians from the applicable section.

Results will be communicated to applicants on Friday 23 July 2021.

For second round live audition dates refer to [www.sydneyssymphony.com/fellowship](http://www.sydneyssymphony.com/fellowship)

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### Fellowship First Round Video Audition Declaration

I, \_\_\_\_\_ (applicant), declare that the enclosed recording is a true and accurate representation of my playing for the purposes of auditioning for Sydney Symphony Orchestra Fellowship 2022. It was recorded on: \_\_\_\_\_ (date). I have not altered the recording beyond basic editing.

Signed by applicant \_\_\_\_\_

Date \_\_\_\_\_

Signed by Recording Engineer/Witness \_\_\_\_\_

Date \_\_\_\_\_



# Fellowship 2022 – Percussion

Orchestral excerpts, Round 1

## Timpani excerpts, Round 1

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## Percussion excerpts, Round 1

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### *Glockenspiel*

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### *Snare drum*

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### *Marimba*

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#### Please note

*These excerpts will appear at about 81% of their original size when printed on A4 paper.*

*The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.*

*To request a 100% copy, please e-mail [alastair.mckean@sydneyssosymphony.com](mailto:alastair.mckean@sydneyssosymphony.com) with your address.*

# SHOSTAKOVICH Violin Concerto, Op.99

## III. Passacaglia

### Excerpt 1 Andante

Tuba

77

*p*

78

*dim.*

*pp*

Please note that the part has been edited to match the bass line, as per the usual custom:  
the notes above should be played, rather than those in the score

**BEETHOVEN** Symphony No.8 in F, Op.93

First movement

**Excerpt 1** Allegro vivace e con brio,  $\text{♩} = 69$

Allegro vivace e con brio  $\text{♩} = 69$

in Fa-Do/  
F-C

14

24

*f* *f* *tr* *tr* *sf* *sf* *sf* *sf* *A* **1** **9** G.P.

Fourth movement

**Excerpt 2** Allegro vivace,  $\text{♩} = 84$

431 **1** *tr* **2** **5** **1** **1** **1** **1** **K** *ff* *f* *sf* *sf*

452 **10\*** **1-10** **2** *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *pp* *sempre pianissimo*

472 **3** **4** **5** **6** **7** **8** **9** **10** *cresc.* *f*

481 **1** **1** *ff*

492 *ff*

\* Please observe a brief pause before continuing

BRITTEN *Four Sea-Interludes from Peter Grimes*, Op.33a

IV. Storm

Excerpt 1 Presto con fuoco

Presto con fuoco

Solo

*ff molto pesante*

*sf*

*sf*

*tr*

①

*ff*

*sf*

*tr*

②

*ff*

*sf*

*sf*

*sf*

*tr*

③ largamente ④ 6 ⑤ 8 *sfp* ⑥ Tempo I *ff*

Solo

*fff*

*ff*

**HINDEMITH** Kammermusik No.1, Op.24 No.1

Xylophone

Finale: 1921

**Excerpt 1** Äußerst lebhaft

*brillant*  
*Xyl. 8va*

140

150

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**WESTLAKE** *Compassion*

Xylophone

II. *Who Is Wise (Eize Hu Chachan)*

**Excerpt 1** ♩ = 128

78 Xyl [hard mallets] *f* \*

81 H 3

86 \*

89 I 6

97 4:3

100 J 6\*

108 K

110

112 4:3 4:3

114 4:3

Detailed description: This is a musical score for Xylophone, Excerpt 1, measures 78-114. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 128. The score consists of ten staves of music. Measure 78 starts with a box labeled 'Xyl' and the instruction 'hard mallets' in brackets, followed by a dynamic marking 'f'. A wavy line indicates a sustained sound. Measure 81 has a box labeled 'H' and a '3' above it, with a wavy line. Measure 86 has an asterisk above it and a wavy line. Measure 89 has a box labeled 'I' and a '6' above it. Measure 97 has a '4:3' time signature change. Measure 100 has a box labeled 'J' and a '6\*' above it, with a '3:2' time signature change. Measure 108 has a box labeled 'K'. Measure 112 has two '4:3' time signature changes. Measure 114 has a '4:3' time signature change and ends with a double bar line and repeat sign. There are various musical notations including notes, rests, and dynamic markings throughout.

\* Please observe a brief pause before continuing

**DEBUSSY** *La Mer*  
Glockenspiel

II. *Jeux de vagues*

**Excerpt 1** Animé

GLOCK.

pp p p

17 18

2 1 2 1 3 1 3

p pp pp pp p f f

Detailed description: This musical score is for the Glockenspiel part of Debussy's 'La Mer', specifically the 'Jeux de vagues' movement. It covers measures 17 and 18. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 17 begins with a piano (*pp*) dynamic and features a triplet of eighth notes. The piece continues with various dynamics including *p*, *pp*, and *f*. Measure 18 shows a change in dynamics from *p* to *f* and includes more complex rhythmic patterns with triplets and slurs. The score is enclosed in large square brackets at both ends.

**Excerpt 2** Assez animé

4 12 10 21 1

19 Assez animé 20 2ds vons GLOCK.

2 3 4 5 6 7 8 22 au Mouvt

p p

Detailed description: This musical score covers measures 19 through 22. Measure 19 is marked 'Assez animé' and starts with a dynamic of *p*. Measure 20 is marked '2ds vons' and continues with *pp*. Measure 21 is marked 'GLOCK.' and begins with a new section. Measure 22 is marked 'au Mouvt' and features a 4/4 time signature. The score includes various dynamics like *p* and *pp*, and includes rests and slurs. The key signature remains two sharps.

**Excerpt 3** au Mouvt [in Assez animé]

GLOCK.

p

6

Detailed description: This musical score covers measures 6 and 7. It begins with a dynamic of *p* and is marked 'GLOCK.'. The notation consists of a series of eighth notes with slurs. Measure 6 ends with a double bar line, and measure 7 continues with a similar rhythmic pattern. The key signature is two sharps.

**Excerpt 4 [same tempo]**

Musical score for Excerpt 4, measures 32-34. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).  
Measure 32: Flute (Fl.) part, starting with a piano (*p*) dynamic. The melody is marked with a slur and a fermata.  
Measure 33: Flute (Fl.) part, marked **Animé**. The dynamic is piano (*p*). The melody is marked with a slur and a fermata. A bracket indicates a measure rest of 9 measures.  
Measure 34: Flute (Fl.) part, starting with a piano (*p*) dynamic. The melody is marked with a slur and a fermata. A bracket indicates a measure rest of 5 measures, followed by a measure rest of 10 measures.  
Glockenspiel (GLOCK.) parts are present in measures 32 and 33, with dynamics *p* and *mf* respectively.

\* Please observe a brief pause before continuing

**Excerpt 5 Très animé**

Musical score for Excerpt 5, measures 40-42. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).  
Measure 40: Glockenspiel (GLOCK.) part, starting with a pianissimo (*pp*) dynamic. The melody is marked with a slur and a fermata.  
Measure 41: Harp part, starting with a pianissimo (*pp*) dynamic. The melody is marked with a slur and a fermata. A bracket indicates a measure rest of 6 measures.  
Measure 42: Harp part, starting with a pianissimo (*pp*) dynamic. The melody is marked with a slur and a fermata. A bracket indicates a measure rest of 3 measures.  
Glockenspiel (GLOCK.) parts are present in measures 40 and 42, with dynamics *pp* and *ppp* respectively.  
Flute (Fl.) parts are present in measures 41 and 42, with dynamics *pp* and *ppp* respectively.

\* Please observe a brief pause before continuing

**SHOSTAKOVICH** Symphony No.10 in E minor, Op.93

Snare drum

Second movement

**Excerpt 1** Allegro, ♩ = 176

**98** *T. mil. solo*

*f*

*ff* **99** *Triang.*

*ff*  
*T. mil.*

*fff*

*fff*

**RIMSKY-KORSAKOV** *Capriccio espagnol*, Op.34

Snare drum

IV. *Scena e Canto gitano*

**Excerpt 1** Allegretto

**Allegretto.**

4 Corni Solo.  
quasi Cadenza (I)  
Tambour Solo.

Cadenza (II) Violino Solo.  
Timp. **L**

*dim.* **ppp sempre ppp** *a tempo* **pp**

2 3 4 5  
6 7 8 9  
10 Cadenza (III) Flauto Solo. Cadenza (IV) Clarinetto Solo. *a tempo* Cadenza (V) Arpa Solo

**TCHAIKOVSKY** *The Nutcracker: Suite No.1, Op.71a*

Tambourine

II. *Dances Caractéristiques: c) Danse russe Trepak*

**Excerpt 1** Tempo di trepak, molto vivace

Musical score for Tambourine, Excerpt 1, measures 47-75. The score is written for four staves. The first staff (bass clef) starts at measure 47 with a treble clef and a common time signature. It features a melodic line with a circled 'C' above measure 50 and a circled 'D' above measure 59. The second staff (treble clef) continues the melody with dynamics *ff* and *sf*. The third staff (treble clef) has a *stringendo* marking and *sempre ff* dynamics. The fourth staff (treble clef) is marked *Prestissimo* and contains a sequence of chords numbered 1 through 7. The piece concludes with a double bar line and a fermata.

**J.S. BACH** Violin Sonata No.1, BWV1001

Marimba

III. Siciliana

**Excerpt 1** [no tempo indication]

Musical score for Marimba, Excerpt 1, measures 1-5. The score is written for three staves in 12/8 time. The first staff (treble clef) begins with a treble clef and a common time signature. The second staff (treble clef) starts at measure 3 with a circled '3' above it. The third staff (treble clef) starts at measure 5 with a circled '5' above it. The music features a complex rhythmic pattern with many grace notes and slurs.

*continues*

A musical score for guitar, consisting of seven staves of music. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The score begins at measure 7 and ends at measure 18. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of slurs and ties. Measure 8 features a complex, multi-measure rest indicated by a '7' and a 'b' (likely a typo for '7'). The piece concludes with a double bar line at the end of measure 18.

End of orchestral excerpts