



colorado symphony
association affiliate

2024-2025

Percussion

Audition

Packet

Orchestras

Young Artists Orchestra (YAO)

The Young Artists Orchestra (YAO), the most advanced of our ensembles, is composed of approximately 70 to 80 members and performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony. Concerts are performed in venues such as Boettcher Concert Hall, area churches, and Gates Concert Hall at The Newman Center. Students receive occasional coachings from Colorado Symphony Members or university faculty throughout the season and attend a weekend retreat in September. Recent repertoire includes Sibelius: Symphony no. 2, Bernstein: *Symphonic Dances from West Side Story*, Jennifer Higdon: *Cold Mountain Suite*, and Beethoven: Symphony No. 3.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 12 and 23. YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver).

Conservatory Orchestra (CO)

The Conservatory Orchestra (CO) is our intermediate ensemble for students who aspire to grow musically towards YAO. Composed of approximately 60 to 70 members, the Conservatory Orchestra performs three to four concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as Gates Concert Hall at The Newman Center, area churches, and Boettcher Concert Hall. Students receive occasional coachings throughout the season from Colorado Symphony Members or university faculty and attend a weekend retreat in September. Recent repertoire includes Sarasate: *Zigeunerweisen*, Arturo Márquez: *Conga del Fuego Nuevo*, Price: Symphony no. 1 (mvt. II, III), and Copland: "Hoedown" from *Rodeo*.

Placement in the Conservatory Orchestra is by audition. Membership is open to musicians between the ages of 10 and 18. Conservatory Orchestra rehearses Monday evenings from 6:30pm-8:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

Audition Requirements

1. A one-minute excerpt of a solo piece or etude showing your highest level of development both technically and musically.

2. Orchestral excerpt(s) as defined below.

- CANDIDATES APPLYING FOR **CONSERVATORY ORCHESTRA** prepare the enclosed excerpts from:
 - Prokofiev: *Lt. Kije Suite* (snare drum)
 - Kabalevsky: *Colas Breugnon Overture* (xylophone)
 - Beethoven: *Symphony no. 5 mvt. IV* (timpani)

- CANDIDATES APPLYING FOR **YOUNG ARTISTS ORCHESTRA** prepare the enclosed excerpts from:
 - Prokofiev: *Lt. Kije Suite* (snare drum)
 - Snare drum roll from ppp to fff to ppp in about 20 seconds
 - Tchaikovsky: *Romeo & Juliet, Fantasy Overture* (cymbals)
 - Ten cymbal crashes from ppp to fff; play half notes with quarter = 60
 - Tchaikovsky: *Symphony no. 4 mvt. IV* (bass drum)
 - Kabalevsky: *Colas Breugnon Overture* (xylophone)
 - Dukas: *The Sorcerer's Apprentice* (glockenspiel)
 - Dvorak: *Carnival Overture* (tambourine)
 - Beethoven: *Symphony no. 5 mvt. IV* (timpani)
 - Brahms: *Symphony no. 1 mvt. IV* (timpani)

**Note: if you are auditioning for more than one orchestra,
please prepare the required excerpts for the higher level orchestra.**

3. Possible sight-reading, scales, snare rolls, cymbal crashes, etc. as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Written below are a few suggestions to assist your audition preparation.

- **Play the music in the right tempo:** If tempos are not indicated in your excerpts, please work with your teacher and listen to reputable orchestra recordings to determine the correct speed. Frequently, candidates' tempi are unsteady and often *way too fast!* Judges are not listening to hear how fast you can play; rather, they are listening to see if you can play the piece correctly at an appropriate tempo. Rushing and dragging are things to avoid. Practice with a metronome and record yourself playing these excerpts to ensure accuracy.
- **Play with dynamic contrast:** Often judges comment that candidates ignore dynamic markings, especially the softer end of the dynamic spectrum. Remember that music is more than rhythms and pitches: first and foremost music is sound. Sell your performance!
- **Divisi and rests:** All players should learn **top** divisi/notes unless explicitly noted otherwise. Also, unless otherwise marked, long rests (more than two measures) should be played as unmeasured pauses in the audition.

CO and YAO:

Prokofiev: *Lt. Kije* Suite (snare drum)

Andante assai
Gr. ap.
p

rit.

1

Doppio movimento
Tamb. mil. Solo
pp

S. Prokofiev, Op. 60

2

Tamb. mil.
pp

B.D.
ppp

pp

CO and YAO:

Kabalevsky: *Colas Breugnon* Overture (xylophone)

Musical score for xylophone, measures 6 through 13. The score is written on a single treble clef staff with a key signature of one flat (B-flat). Measure numbers 6, 7, 8, 9, 10, 11, 12, and 13 are indicated in boxes above the staff. Measure 6 contains a whole note with a fingering of 9. Measure 7 contains a whole note with a fingering of 7. Measure 8 contains a whole note with a fingering of 5. Measure 9 contains a whole note with a fingering of 9. A bracket groups measures 9, 10, 11, and 12, with the dynamic marking *f* placed below the bracket. Above measure 9, the instruction *8va* is written. Below measures 7 and 8, the percussion parts are indicated as (snare drum) and (timpani). Measure 10 begins with a *8va* instruction and contains a melodic line starting with a sharp sign. Measure 11 contains a melodic line with a *cresc.* marking below it and a *ff* marking below it. Measure 12 contains a melodic line with a *sf* marking below it. Measure 13 contains a whole note with a fingering of 7. A bracket groups measures 12 and 13, with the instruction (triangle) written below the bracket.

CO and YAO:

Beethoven: Symphony no. 5 mvt. IV (timpani)

359 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8
Allegro ($\text{♩} = 84$) *cresc.* - - - *attacca*

374 *ff*

383

391 3 A 2 1

407 7 2 7
Bassi *f* *3* *3* *3* *3*

YAO:

Tchaikovsky: *Romeo & Juliet*, Fantasy Overture (cymbals)

Allegro giusto.

10 **D** 21 **E** Piatti *mf* *ff*

4 **F** Gr. Cassa *ff* 22 **G** 21 **H** 38

J 30 **K** 27 **L** 20 **M** 11 **N** *ff* 1 1

YAO:

Tchaikovsky: Symphony no. 4 mvt. IV (bass drum)

(play bottom line)

The musical score consists of five staves of music in bass clef. The first staff begins with a rest followed by a series of eighth notes. The second staff features a rhythmic pattern of eighth notes with stems pointing down. The third staff continues with eighth notes, some with stems pointing up and some down. The fourth staff shows a sequence of eighth notes with stems pointing down. The fifth staff concludes with eighth notes and a final double bar line.

Fine.

YAO:

Dukas: *The Sorcerer's Apprentice* (glockenspiel)

9 12 10 12 11 12 12 9 13 9 14 9 15 6

16 12 Altos Soli

GLOCK.
p détaché

18 *cresc.* *rinf.*

19 *rinf. più f.* *sempre cresc.*

20 12 21 6 *Poco animato Più animando*

22 Au Mouv! GLOCK.
ff

The musical score is written for a glockenspiel and consists of seven staves. The first staff shows a sequence of numbers: 9, 12, 10, 12, 11, 12, 12, 9, 13, 9, 14, 9, 15, 6. The second staff begins with measure 16, marked 'Altos Soli', and includes a bracketed section labeled 'GLOCK.' with the instruction 'p détaché'. The third staff contains measures 17 and 18, with dynamics 'cresc.' and 'rinf.'. The fourth staff continues with measures 19 and 20, marked 'rinf. più f.' and 'sempre cresc.'. The fifth staff shows measures 20, 21, and 22, with tempo markings 'Poco animato' and 'Più animando'. The sixth staff is marked '22 Au Mouv!' and 'GLOCK.', with a dynamic of 'ff'. The seventh staff continues the melodic line.

YAO:

Brahms: Symphony no. 1 mvt. IV (timpani)

359 *Viol. I* *Trpt.* *Q* 7

375 *string.* *f* 1 2 3 4 5 6 7 8 9 10 11 12 13 14

p < *sf* > < *sf* > < *sf* > *cresc.*

Più Allegro

391 *f* *mf*

397 4 1 6 1

415 3 3 3 3 3 3 3 3 3 3

423 3 3 3 3 3 5 3 6 6 6 6 6 3

435 6 6 6 6 6 6 3 6 6 6 3

445 *tr* *sf* *tr* 1 2 3 4 *tr*

Detailed description: This is a page of a musical score for the timpani part of Brahms' Symphony No. 1, 4th movement. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins at measure 359 with a complex rhythmic pattern. Above the staff, there are markings for 'Viol. I' and 'Trpt.' with their respective staves. A 'Q' (quasi) marking is present. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *sf* (sforzando), along with a *cresc.* (crescendo) marking. A section starting at measure 375 is marked 'string.' and features a sequence of notes numbered 1 through 14. The tempo changes to 'Più Allegro' at measure 391. The score contains numerous triplets and sixteenth-note patterns. It concludes at measure 445 with a trill (*tr*) and a final flourish.