

ATLANTA SYMPHONY YOUTH ORCHESTRA AUDITIONS

Audition materials for **PERCUSSION/TIMPANI**

Thank you for applying for the 2026-2027 ASYO Season! Included in this packet are the audition materials for this upcoming year. **Exact excerpt information is provided on each page.**

These auditions will consist of two parts: Prescreening and a live audition. Students must record a prescreening round in order to be considered for a live audition.

Your live audition will also be used for seating placement* during the year.

Please record your prescreening in the form of a video in one continuous take. Please check your ASYO application and the audition webpage for submission details.

*all seating is subject to rotation throughout the season.

Repertoire requirements

Prescreening:

1. Please select two excerpts from this packet for your prescreening. One of them **must** be the mallet excerpt

ASYO Audition:

1. Concert Snare Drum Roll
(piano then crescendo to forte and back down to piano — 30 seconds)
2. Timpani Roll on “B”
(piano then crescendo to forte and back down to piano — 30 seconds)
3. All excerpts from this packet. Please play the bracketed [] passages only

Students are strongly encouraged to listen to recordings of the selected pieces



Snare Drum

Anthony J. Cirone

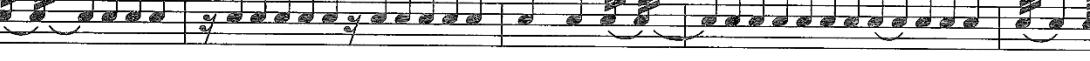
Portraits in Rhythm Complete Study Guide

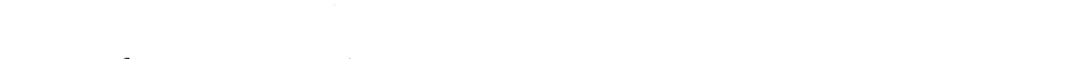
Etude #5

Please play entire etude

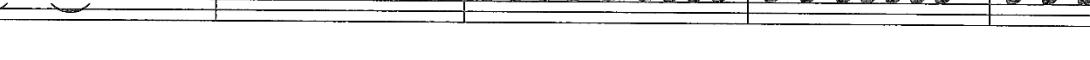
Moderato $\text{♩} = 112$

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

Timpani

Richard Hochrainer

Etudes for Timpani Vol. 1

Etude #48

Please play entire etude (quarter note = 60)

48. *Langsam*

D G **C**

f ***sfz*** ***p***

pp ***3*** ***3*** ***f***

p sfz

pp ***stringendo***

f

Allegro molto

Mallets

Johann Sebastian Bach
Sonatas and Partitas for the Violin
Sonata IV
Allemanda
Please play entire etude

Allemanda.
(M. M. $\text{♩} = 76$)

The music is arranged in 12 staves, each consisting of a treble clef, a key signature of one flat, and a common time signature. The notation is primarily composed of eighth and sixteenth notes. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *cresc.*. The third staff starts with a dynamic of *dim.*. The fourth staff starts with a dynamic of *cresc.*. The fifth staff starts with a dynamic of *dim.*. The sixth staff starts with a dynamic of *cresc.*. The seventh staff starts with a dynamic of *cresc.*. The eighth staff starts with a dynamic of *dim.*. The ninth staff starts with a dynamic of *cresc.*. The tenth staff starts with a dynamic of *cresc.*. The eleventh staff starts with a dynamic of *cresc.*. The twelfth staff concludes the piece with a dynamic of *cresc.*