



## **Philadelphia Youth Orchestra (PYO) Auditions 2024-2025**

### **Instrument: Percussion + Timpani**

#### **Audition Requirements:**

Percussionists should play

- 1) required scales & rudiments
- 2) their own selection from the solo repertoire
- 3) the attached required orchestral excerpts.

In addition:

Percussionists must play timpani, snare drums, cymbals and should play xylophone.

## **PYO Percussion & Piano Scale Requirements**

### **Percussion**

*Rudiments* to be played either on a practice pad or on a snare drum (snare drum preferred)

Flam Paradiddle, slow to fast

Single Drag Tap, & Single Ratamacue, slow to fast

Long roll, slow to fast

*Scales* if you have access to a mallet instrument (bells, xylophone, or marimba) please record the following on that instrument

Eflat major 2 octaves in eighth notes, quarter note equals 120 BPM

C major 2 octaves in eighth notes, quarter note equals 120 BPM

### **Piano**

D Major scale

B melodic minor scale

Please play the assigned scales at 96 BPM ascending and descending in the following order:

Quarter note 1 octave

Eighth notes 2 octaves

Triplets 3 octaves

Sixteenth notes 4 octaves

# PYO Music Institute – Recommended Solo Repertoire

**2024-2025**

- 1) The works listed in this document are recommendations for the Solo Repertoire component of your PYOMI audition. These are not the Required Excerpts for your PYOMI audition. (Required Excerpts are listed separately in the packet below.)  
Select the Solo Repertoire piece that you perform for your audition by using the recommended works listed below as a guide, in consultation with your private teacher.
- 2) The PYO Music Institute adjudication faculty will be listening for: precise **rhythmic execution**, your ability to **play in time**, good individual **intonation**, and a solid and accurate representation of your **technical proficiency**.
- 3) **Woodwinds Only:** Please do not present any solo specifically written for an unaccompanied instrument. For example, the following are regarded as unacceptable choices:  
Flute: Syrinx by Debussy                      Clarinet: Three Pieces by Stravinsky  
Oboe: Metamorphoses by Britten              Bassoon: Parable by Persichetti

## **Philadelphia Youth Orchestra (PYO)**

Students entering PYO should be playing core concerto repertoire for their respective instrument and demonstrate outstanding levels of technical and musical mastery.

### **Harp**

- Bach - Sonata for Harp in G major
- Bach/Renié - Pièce en sol (from Partita no. 5 in G major BWV 829)
- Boïldieu - Concerto for Harp and Orchestra
- Debussy - Danses for Harp & Strings (Sacrée et Profane)
- Fauré - Une châtelaine en sa tour
- Fauré - Impromptu for Harp
- Grandjany - Aria in Classic Style
- Grandjany - Rhapsodie
- Handel - Concerto in B Flat Major
- Handel/Grandjany - Prelude and Toccata from Suite in C minor
- Handel/Salzedo - Harmonious Blacksmith
- Hindemith - Sonata for Harp
- Houdy - Sonata for Harp
- Loeillet - Toccata in F major
- Mozart - Flute & Harp Concerto
- Rota - Sarabande e Toccata
- Salzedo - Variations on a Theme in Ancient Style
- Spohr - Fantasie C-moll, op. 35 BAR

### **Piano**

- *Consult your private lesson teacher or contact the PYOMI office for more information.*

### **Percussion**

- *Consult your private lesson teacher or contact the PYOMI office for more information.*

Timpani

Hindemith - Symphonic Metamorphosis

Second Movement

5 measures after rehearsal S through rehearsal T; Rehearsal Z to the End

TIMPANI 3

*Lebhaft* ( $\text{♩} = 96$ )

*f* *ff*

**T**

*allegro*

**Z**

*f* *poco a poco dim.* *mf dim.* *p dim.* *3* *pp*



Snare Drum

Shostakovich - Festive Overture

Rehearsal 25 through 5 measures before rehearsal 29

*Presto*

**25** *ff*

**26** *p*

**27** *1*

**28** *1*

**29** *7*

Snare Drum

Hindemith - Symphonic Metamorphosis

Fourth Movement

Rehearsal G through 3 measures after rehearsal H

(♩ = 80)

#2 **G** Rühr' hommel

pp

Rühr' h:

**H**

Er. Tr.  
tr

mf

p

p

**I**

p

tr

tr

tr

tr

tr

Beck.

p

mf

cresc.

f

### 9 measures after rehearsal E to rehearsal F

**Allegro** (♩ = 108)

**Piano:** The piano part is written in 2/4 time. It features a series of chords and single notes, with dynamic markings of *f* (forte) and *pp* (pianissimo). The score includes measures with repeat signs and first/second endings. Measure numbers 1, 2, 5, 8, 12, and 15 are indicated. The key signature has one sharp (F#).

**Kleine Tri. (Triangle):** The triangle part is written in 2/4 time. It features a series of chords and single notes, with dynamic markings of *p* (piano) and *f* (forte). The score includes measures with repeat signs and first/second endings. Measure numbers 1, 7, 12, and 15 are indicated.

**Glockenspiel:** The glockenspiel part is written in 2/4 time. It features a series of chords and single notes, with dynamic markings of *pp* (pianissimo) and *p* (piano). The score includes measures with repeat signs and first/second endings. Measure numbers 1, 3, 6, 9, 12, and 15 are indicated.

**Ob. Fl. (Oboe/Flute):** The oboe/flute part is written in 2/4 time. It features a series of chords and single notes, with dynamic markings of *f* (forte) and *pp* (pianissimo). The score includes measures with repeat signs and first/second endings. Measure numbers 1, 3, 6, 9, 12, and 15 are indicated.