

Sydney Symphony Fellowship 2026 Audition Requirements

Timpani and Percussion

Overleaf is a copy of the TIMPANI AND PERCUSSION audition excerpts and set repertoire information for the first and second round of the Fellowship 2026 auditions. Before starting, please read the information below.

First round applications for Fellowship 2026 are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second round auditions.

Recording Guidelines:

- Submit one video, recorded in one single unedited take.
 - Video 1: Excerpts
 - *Recorded in the order listed.*
 - *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 videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note 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.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL link and completed recording declaration on the following page to auditions@sydneyssymphony.com by **11.59pm, Sunday 4 May 2025**.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

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.
- We recommend recording with a **separate microphone** and with **high-definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **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. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants on Monday 26 May 2025. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Thursday 10 July 2025.

Sydney Symphony Fellowship 2026 Video Recording Declaration

Timpani and Percussion – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra Fellowship 2026.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

Signed: _____
(Witness e.g. sound engineer)

Date _____

Any questions? Please contact auditions@sydneysymphony.com

Fellowship 2026 – Percussion

Orchestral excerpts, Round 1

Timpani excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
BARTÓK	<i>Concerto for Orchestra</i> Excerpt 1	2
BEETHOVEN	<i>Symphony No.9</i> Excerpt 1	2
TCHAIKOVSKY	<i>Symphony No.4</i> Excerpt 1	3

Percussion excerpts

<i>Xylophone</i>		
HINDEMITH	<i>Kammermusik No.1</i> Excerpt 1	4
WESTLAKE	<i>Compassion</i> Excerpt 1	5
<i>Glockenspiel</i>		
DEBUSSY	<i>La Mer</i> Excerpt 1	6
	Excerpt 2	6
	Excerpt 3	6
	Excerpt 4	7
	Excerpt 5	7
<i>Snare drum</i>		
SHOSTAKOVICH	<i>Symphony No.10</i> Excerpt 1	8
RIMSKY-KORSAKOV	<i>Capriccio espagnol</i> Excerpt 1	9
<i>Tambourine</i>		
TCHAIKOVSKY	<i>The Nutcracker</i> Excerpt 1	10
<i>Marimba</i>		
J.S. BACH	<i>Violin Sonata No.1</i> Excerpt 1	10

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 with your address.

TCHAIKOVSKY Symphony No.4 in F minor, Op.36

Timpani

First movement

Excerpt 1 Moderato assai, quasi Andante

329 17 18 19 20

333 21 22 **T** *sempre stringendo al* - - - - -
cresc.

338 **Allegro con anima**
f cresc. *ff*

342

346

350 2 U 1 2
fff

357 3 4 5 6 7 8 1 V 16
f dim.

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

Xylophone

Finale: 1921

Excerpt 1 Äußerst lebhaft

brillant

Xyl. *sva*

Musical score for Xylophone, Excerpt 1, measures 140-150. The score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'brillant' and the performance instruction is 'Xyl. sva'. The music consists of a continuous eighth-note pattern. Measure 140 is marked with a box containing the number '140'. Measure 150 is marked with a box containing the number '150'. The score includes various musical notations such as accidentals (sharps, flats, naturals), slurs, and dynamic markings like 'f' and 'p'. The piece concludes with a double bar line at the end of the sixth staff.

WESTLAKE *Compassion*

Xylophone

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

Excerpt 1 ♩ = 128

* Please observe a brief pause before continuing

DEBUSSY *La Mer*
Glockenspiel

II. *Jeux de vagues*

Excerpt 1 Animé

GLOCK.

17

18

Excerpt 2 Assez animé

19 Assez animé

20 10 2ds vons

21 GLOCK.

22 au Mouvt

Cédez un peu

Excerpt 3 au Mouvt [in Assez animé]

GLOCK.

6

Excerpt 4 [same tempo]

Fl. *p* *mf* GLOCK. *p* *mf*

32 **33** Animé *p* *mf* GLOCK. *p*

pp *p* **34** *p* *mf*

* Please observe a brief pause before continuing

Excerpt 5 Très animé

GLOCK. *pp*

40 *pp* *pp*

41 6* Harpe *pp*

GLOCK. *ppp* *pp* *ppp* **3**

* 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.*

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.

A hand icon points to the snare drum part. The notation includes a snare drum staff with a rhythmic pattern and a melodic staff with triplets and accents.

The notation continues with a melodic line featuring triplets and a snare drum part. The word "dimin." is written at the end of the system.

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

dim. *ppp sempre ppp* *a tempo* **1** *pp*

The notation features a violin solo with a dynamic marking of "ppp sempre ppp" and a snare drum part with a dynamic marking of "pp". The tempo marking "a tempo" and a first ending bracket are also present.

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

The notation shows a snare drum part with measures numbered 2 through 10. It includes instructions for various cadenzas: Flauto Solo, Clarinetto Solo, and Arpa Solo. The tempo marking "a tempo" and a fifth ending bracket are also present.

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 rhythmic accompaniment with the instruction *stringendo* above it. The fourth staff (treble clef) has a bass line with the instruction *sempre ff* above it. The piece concludes at measure 75 with the instruction *Prestissimo* above the staff and a double bar line with repeat dots.

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 a single staff in treble clef with a 12/8 time signature. It features a melodic line with a circled '3' above measure 2 and a circled '5' above measure 4. The piece concludes at measure 5 with a double bar line.

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 time signature is 7/8. The score begins at measure 7 and ends at measure 18. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are several accidentals (sharps and flats) throughout the piece. The piece concludes with a double bar line and repeat dots at the end of the final measure.

End of orchestral excerpts

Fellowship 2026 – Percussion

Orchestral excerpts, Round 2

Timpani excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
BARTÓK	<i>Concerto for Orchestra</i> Excerpt 1	2
BEETHOVEN	<i>Symphony No.9</i> Excerpt 1	2
BRITTEN	<i>Four Sea-Interludes from Peter Grimes</i> Excerpt 1	3
MENDELSSOHN	<i>A Midsummer Night's Dream: Overture</i> Excerpt 1	4
TCHAIKOVSKY	<i>Symphony No.4</i> Excerpt 1	6

Percussion excerpts

Xylophone

HINDEMITH	<i>Kammermusik No.1</i> Excerpt 1	7
MESSIAEN	<i>Chronochromie</i> Excerpt 1	8
WESTLAKE	<i>Compassion</i> Excerpt 1	10
<i>Glockenspiel</i>		
WILLIAMS	<i>Harry Potter: Suite</i> Excerpt 1	11
DEBUSSY	<i>La Mer</i> Excerpt 1 Excerpt 2 Excerpt 3 Excerpt 4 Excerpt 5	16 16 16 17 17

Snare drum

PROKOFIEV	<i>Symphony No.5</i> Excerpt 1	18
RIMSKY-KORSAKOV	<i>Capriccio espagnol</i> Excerpt 1	19
SHOSTAKOVICH	<i>Symphony No.10</i> Excerpt 1	20
<i>Tambourine</i>		
TCHAIKOVSKY	<i>The Nutcracker</i> Excerpt 1	21
DEBUSSY	<i>Ibéria</i> Excerpt 1 Excerpt 2	22 22
BIZET	<i>Carmen: Suite No.2</i> Excerpt 1	23

Marimba

J.S. BACH	<i>Violin Sonata No.1</i> Excerpt 1	24
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Sight reading may be given as an unprepared excerpt presented during the audition

Please note

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To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.

BARTÓK Concerto for Orchestra

Timpani

IV. Intermezzo interrotto

Excerpt 1 Calmo

Calmo
TIMP. 43
mf
51 1 1 1 1 1 2 1

BEETHOVEN Symphony No.9 in D minor, Op.125

Timpani

First movement

Excerpt 1 Allegro ma non troppo e un poco maestoso, ♩ = 88

513 *p* *cresc.*
524 *f più f*
530 *ff sf*
539 *tr sf ff*

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

Timpani

IV. *Storm*

Excerpt 1 Presto con fuoco

Presto con fuoco

Solo

ff molto pesante

sf *tr* *ff*

sf

tr *ff*

sf *sf* *sf*

tr *ff*

③ largamente ④ 6 ⑤ 6 ⑥ Tempo I ⑧ Solo

fff *ff*

MENDELSSOHN A Midsummer Night's Dream: Overture, Op.21

Timpani

Excerpt 1 Allegro di molto

Allegro di molto.

Ouverture.

1 56 **A**
ff

64 *tr* *tr* *ff* *f* *f*

73 *tr* *tr* *tr* *sf* *sf* *ff* 5 3

90 23 *tr* *tr* 1 *tr* **B** 43
ff *f*

166 5 17 *mf* *mf* *ff* > > > >

197 > > **C** > > > > > > > > > > > > > 7

214 7 *ff* *ff*

231 *tr* *f*

238 1 1 1 *f* > > > > *ff*

250 **D** 8 1 22 *pp* *pp*

288 1 3 *tr* *pp* 5 *tr* *pp*

306 5 *tr* **E** 18 13 *pp* *pp*

349 **19 F 14 2 1 5** **Tempo I.** **21**
pp *ritard.*

419 *p*

427 **6** *tr* **49** **5**
pp *mf* *mf*

495 **15** **G**
ff

520 **7**
ff

536 *f* *tr*

544 *tr* **5** *tr* **1** *tr* **6**

566 *tr* **1** **3** **3** *tr* **2**
f *f* *f*

583 *tr* *tr*
sf *ff*

592 **3** **3** **1** **1**
f

606 *ff* *ff*

618 *tr* **H** **22** **I** **13** **K** **20** **4** *tr*
ff con tutta la forza *poco riten. rit.* *pp*

TCHAIKOVSKY Symphony No.4 in F minor, Op.36

Timpani

First movement

Excerpt 1 Moderato assai, quasi Andante

329 17 18 19 20

333 21 22 **T** *sempre stringendo al* - - - - -
cresc.

338 **Allegro con anima**
f cresc. *ff*

342

346

350 2 **U** 1 2
fff

357 3 4 5 6 7 8 1 **V** 16
f dim.

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

Xylophone

Finale: 1921

Excerpt 1 Äußerst lebhaft

brillant
Xyl. 8va

Musical score for Xylophone, Excerpt 1, measures 140-150. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'brillant' and 'Xyl. 8va'. The music is written in a rhythmic pattern of eighth and sixteenth notes. Measure 140 is marked with a box containing the number '140'. Measure 150 is marked with a box containing the number '150'. The score includes various musical notations such as accidentals (sharps, flats, naturals), slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line at the end of the sixth staff.

MESSIAEN Chronochromie

Xylophone

V. Antistrophe II

Excerpt 1 Un peu vif (♩ = 144)

Un peu vif (♩ = 144)

Alouette des champs

68

69

70

71

72

continues

The musical score is written for Xylophone and consists of ten staves of music. The tempo is marked 'Un peu vif' with a quarter note equal to 144 beats per minute. The score begins at measure 68 and ends at measure 72, with the word 'continues' at the bottom right. The music is in a key with one flat (B-flat major or D minor) and features a complex, irregular meter. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *ff*, *f*, *mf*, *p*, and *fff*. The score is divided into measures by vertical bar lines, and some measures contain specific rhythmic patterns indicated by numbers above the notes.

This page of musical notation contains ten staves of music, likely for a piano. The notation includes various time signatures such as 3/16, 2/16, 3/16, 3/32, 4/16, and 2/16. Dynamics range from *p* (piano) to *fff* (fortississimo). Articulations like *d* (accents) and *s* (staccato) are used throughout. Fingerings are indicated by numbers 1-5. Rehearsal marks 73, 74, and 75 are present. The piece concludes with a *p* dynamic and a final chord.

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

* Please observe a brief pause before continuing

Musical score for measures 89-92. The upper staff features a melodic line with eighth-note triplets. The lower staff provides a harmonic accompaniment with chords and eighth-note triplets. The dynamic marking is *f*.

Musical score for measures 93-96. The upper staff features a melodic line with eighth-note triplets. The lower staff provides a harmonic accompaniment with chords and eighth-note triplets. The dynamic marking is *mf*.

Musical score for measures 97-100. The upper staff features a melodic line with eighth-note triplets. The lower staff provides a harmonic accompaniment with chords and eighth-note triplets. The dynamic marking is *f*.

Musical score for measures 101-104. The upper staff features a melodic line with eighth-note triplets. The lower staff provides a harmonic accompaniment with chords and eighth-note triplets. The dynamic marking is *f*.

Musical score for measures 105-110. The upper staff features a melodic line with quarter-note triplets, marked *sim.* The lower staff provides a harmonic accompaniment with chords and quarter-note triplets, also marked *sim.*

Musical score for measures 111-116. The upper staff features a melodic line with quarter-note triplets. The lower staff provides a harmonic accompaniment with chords and quarter-note triplets.

(turn fast for Glock.)

continues

111

WILLIAMS *Harry Potter and the Sorcerer's Stone* cont.

117 Glock.
mf

121

Glock.
mf

Vibes
mp w/Ped.

125

mf

129

(Glock.)

134

mf bring out

w/Wws.

133

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DEBUSSY *La Mer*
Glockenspiel

II. *Jeux de vagues*

Excerpt 1 Animé

GLOCK.

pp p p

17

18

19

f f

Excerpt 2 Assez animé

4 12 10 21

Assez animé

GLOCK.

2 3 4 5 6 7 8 22

Cédez un peu

au Mouvt

p

Excerpt 3 au Mouvt [in Assez animé]

GLOCK.

p

6

Excerpt 4 [same tempo]

Fl. *p* *mf* GLOCK. *p* *mf*

32 **33** Animé *p* *p* GLOCK. *p*

pp *p* **34** *p*

* Please observe a brief pause before continuing

Excerpt 5 Très animé

GLOCK. *pp*

40 *pp* *pp*

41 6* Harpe *pp*

GLOCK. *ppp* *pp* *ppp* **3**

* Please observe a brief pause before continuing

PROKOFIEV Symphony No.5, Op.100

Snare drum

Second movement

Excerpt 1 Più mosso, un poco più animato ch'el Tempo I [Allegro marcato]

Più mosso, un poco più animato ch'el Tempo I

Musical score for snare drum, measures 37-40. The score is written on a single staff in treble clef with a 2/4 time signature. Measure 37 starts with a dynamic marking of *pp*. Measure 38 has a dynamic marking of *p*. Measure 39 has dynamic markings of *p* and *mp*. Measure 40 has a dynamic marking of *mf*. The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and a final double bar line with a repeat sign.

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.

A hand icon points to the snare drum part. The notation includes a snare drum staff with a rhythmic pattern and a melodic staff with triplets and slurs.

The snare drum part continues with a consistent rhythmic pattern. The melodic line features triplets and ends with a *dimin.* marking.

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

dim. *ppp sempre ppp* *a tempo* **1** *pp*

The violin part has a *dim.* marking and a *ppp sempre ppp* dynamic. The snare drum part has a *pp* dynamic and a **1** marking. A **L** marking is above the snare drum staff.

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

The snare drum part consists of ten numbered patterns (1-10) of rhythmic figures. The system concludes with a key signature change to 6/8 and a **5** marking.

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

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 contains a melodic line with a boxed 'C' above measure 48 and a '5' below measure 49. The second staff (treble clef) starts at measure 59 and contains a rhythmic accompaniment with a boxed 'D' above measure 60. The third staff (treble clef) starts at measure 67 and contains a rhythmic accompaniment with the instruction 'stringendo' above measure 68 and 'sempre ff' below measure 70. The fourth staff (treble clef) starts at measure 75 and contains a rhythmic accompaniment with the instruction 'Prestissimo' above measure 76 and numbered measures 1 through 7 below the staff. The score concludes with a double bar line and a fermata over the final note.

DEBUSSY *Ibéria*

Tambourine

I. *Par les rues et par les chemins*

Excerpt 1 Assez animé (dans une rythme alerte mais précis)

Musical score for Excerpt 1, measures 19-29. The score is written for a Tambourine (TAMB. de B.). It begins with a TACET instruction until measure 24, where the tempo is marked '1^o Tempo'. The music features a mix of melodic lines and rhythmic patterns. Measures 25 and 27 contain wavy lines indicating specific fingerings (6* and 5* respectively). Dynamic markings include *pp*, *p*, *mf*, *p*, *sf*, and *f*. The score concludes with a double bar line in measure 29.

* Please omit these notes and observe a brief pause before continuing

Excerpt 2 [same tempo]

Musical score for Excerpt 2, measures 33-34. The score is written for a Tambourine (TAMB. de B.). It begins with a TACET instruction until measure 33. The music consists of rhythmic patterns with specific fingerings (1, 3, 1) indicated above the notes. Dynamic markings include *pp* and *ppp*. The score concludes with a double bar line in measure 34.

BIZET *Carmen*: Suite No.2

Tambourine

11. *Danse bohème*

Excerpt 2 Andantino quasi Allegretto, ♩ = 100

The musical score consists of two staves. The first staff begins with the instruction "Tamburino." and a dynamic marking of *pp*. It features a series of eighth notes with trills (*tr*) and rests, with a key signature change to D major indicated by a "D" above the staff. The second staff starts with a key signature change to E major, marked with an "E" above the staff, and continues with eighth notes and trills. A bracket indicates a section change: the first part is marked *rall.* and the second part is marked *a tempo* with a dynamic marking of *pp*. The second part includes a key signature change to F major, marked with an "F" above the staff, and contains triplet markings (1, 2, 3) above the notes.

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

Marimba

III. Siciliana

Excerpt 1 [no tempo indication]

12/8

3

5

7

8^b

10

12

continues

The image displays three staves of musical notation, numbered 14, 16, and 18. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with beams. There are frequent rests, some marked with a '7' (likely indicating a 7/8 or 7/16 time signature). The notation includes various articulations such as slurs and accents. The first staff (14) shows a complex sequence of notes and rests. The second staff (16) continues with similar rhythmic complexity. The third staff (18) concludes with a final note and a double bar line.

End of orchestral excerpts