

University of Melbourne Symphonic Ensembles 2026 Auditions: Percussion

While all enrolled University of Melbourne students are welcome to apply please note that percussion spots are limited as many music majors apply.

First year percussionists have the option of either:

- a) requesting that the panel use their entrance audition (in place of a live audition);***
or
- b) participating in a competitive live audition.***

Please prepare all excerpts as instructed. Note that you may not be asked to perform all excerpts. Do not take any repeats.

Need help preparing for your audition? Start now by:

- *Listening to the pieces in their entirety, with full scores. Recordings of some of these excerpts are available online. Listen to the orchestras that you've heard of first (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do the detailed work of sorting out tempos, all of the notes, intervals and rhythms first. Do all of this AWAY from your instrument.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts to a solid level of performance, record three of them in a row. Take a break, then come back and listen. Write down several specific things you know you need to fix, then spend 10 minutes working fix ONE of those specific things.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

SNARE DRUM

1. **BORODIN: Polovstian Dances**
No. 17. Figure I (presto) to 12 after Figure L.

BASS DRUM

2. **MAHLER: Symphony No. 5**
First Movement, opening to Figure 2

XYLOPHONE

3. **STRAVINSKY: Petrushka (1947)**
Figure 88 to three after Figure 90.

GLOCKENSPIEL

4. **STRAUSS: Don Juan**
Excerpt a: Figure D to 11 after Figure D
Excerpt b: Eight before Figure Q to 12 before Figure R.
5. **MAHLER: Symphony No. 5**
Third movement, 24 after Figure 26 to eight before Figure 28.

CYMBALS

6. **TCHAIKOVSKY: Symphony No. 4**
Fourth movement, 15 after Figure H to the end.

TIMPANI

7. **STRAUSS: Don Juan**
Opening to five after Figure A.
8. **BEETHOVEN: Symphony No. 7**
First movement, measures 315 to 326.
9. **BRAHMS: Symphony No. 4**
First movement, three before Figure O to 10 before Figure P.
10. **MAHLER: Symphony No. 5**
Fifth movement, Figure 34 to end.

Snare Drum

1. BORODIN: Polovstian Dances

No. 17. Figure I (presto) to 12 after Figure L.

I Presto.

1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31 32 33 34

K

1 2 3 4 5 6 7
8 9 10 11 12 13 14 15

16 1 2 3 4 **L** 1 2 3 4 5 6 7 8 9 10

Ta

Bass Drum

2. MAHLER: Symphony No. 5

First Movement, opening to Figure 2.

In gemessenem Schriff. Streng. Wie ein Kondukt.

Xylophone

3. STRAVINSKY: Petrushka (1947)

Figure 88 to three after Figure 90.

Glockenspiel

4. STRAUSS, Richard: Don Juan

Excerpt a: Figure D to 11 after Figure D.

Excerpt b: Eight before Figure Q to 12 before Figure R.

Note: Please observe a short pause between these two excerpts.

calando poco
trm.
ppp
dim.
tranquillo
ppp
pp

Viol.
Solo.
mf
p
ff
Glockensp.
Viol.
11
12

5. MAHLER: Symphony No. 5

Third movement, 24 after Figure 26 to eight before Figure 28.

Pos. I II.
3. Pos. u. Tuba.
Trgl.
ppp
ff
Glockensp.
ff
ppp
3

Cymbals

6. TCHAIKOVSKY: Symphony No. 4

Fourth movement, 15 after Figure H to the end.



Timpani

7. STRAUSS, R.: Don Juan

Opening to five after Fig. A.

Note: Please play the multi-measure rest as edited below.

in E.H.C.
Allegro, molto con brio

2 *ff* *f marcato* 1 *ff* mit Holzschlägel

1 mit Holzschlägel *f marcato* 1 *cresc.* *ff* A *f marcato*

8. BEETHOVEN: Symphony No. 7

First movement, measures 315 to 326.

315 *pp sempre* *cresc.*

323 *ff* *p*

9. BRAHMS: Symphony No. 4

First movement, three before Figure O to 10 before Figure P.

2

351 *pp* *pp* *pp* *f*

364 9 *P*

10. MAHLER: Symphony No. 5

Fifth movement, Figure 34 to 10 after Figure 35.

The image displays a musical score for the fifth movement of Mahler's Symphony No. 5. It consists of four staves of music in bass clef. The first staff shows measures 6, 1, and 11. Measure 6 is marked *rit.*, measure 1 is marked *rit. molto*, and measure 11 is marked *accel.*. A grey box highlights measures 6 and 1. Measure 34 is marked *Allegro molto und bis zum Schluß beschleunigend.* and *sempre f*. The second staff continues the melody. The third staff shows measure 35, marked *poco a poco cresc.* and *tr*. The fourth staff shows a triplet of notes marked *ff* and *tr*, followed by a dynamic shift from *ff* to *pp*.

END OF PAPER