

Timpani Audition:

There will be two judges for timpani auditions, judging both middle and high school students.

The audition requirements for timpani rolls and tuning will be as follows:

Long roll:

- a. **Forte-piano roll:** Students should begin the roll with a forte attack followed immediately by a piano dynamic that crescendos back to a forte dynamic. Points are scored for technique and consistency of the roll. (3.5 points)
- b. **Crescendo/Decrescendo roll:** Students should begin the roll at a piano dynamic that crescendos to a forte and then decrescendos back to a piano dynamic. Points are scored for technique and consistency of the roll. (3.5 points)

~~**Tuning:** For 2020 auditions, there is no tuning audition requirement. Just tune the drums for the solo.~~

~~Students will be expected to tune **three** sets of two pitches on two timpani. All students (Middle and High) may use a pitch pipe or mallet instrument for only one of the pitches for each set of tunings. Students will be expected to tune the second pitch of each set by ear. (Example: G & C – tune the G with pitch pipe or mallet instrument, tune the C by ear without the assistance of the pitch pipe or mallet instrument).~~

~~Each tuning/interval is worth 3 points per drum (3 point x 6 drums = 18 points) with the following breakdown:~~

~~0 points=incorrect pitches & intervals~~

~~1.5 points=close (+or- 1/2 step) pitches & intervals~~

~~3 points=exact pitches & intervals~~

~~The procedure is as follows:~~

~~Match pitch: 1st drum ____ points; Interval tuning: perfect 4th ____ points; restore pedal.~~

~~Match pitch: 1st drum ____ points; Interval tuning: perfect 5th ____ points; restore pedal.~~

~~Match pitch: 1st drum ____ points; Interval tuning: major 3rd ____ points; restore pedal.~~

SOLO MEASURES, BY INSTRUMENT

FLUTE

Begin at measure 27. Stop after beat one of measure 90. NO REPEATS.

OBOE

Begin at measure 17. Stop after the half note in measure 40. NO REPEATS.

BASSOON

Begin at the pickups to measure 5 in Gavotte. Stop at the end of measure 8 in Menuet I. NO REPEATS.

CLARINET

Begin at measure 19. Stop at the end of measure 37.

BASS CLARINET

Begin at the pickup to measure 21. Stop after the quarter note in measure 47.

ALTO SAXOPHONE

Begin at measure 59. Stop at the end of measure 92. SKIP THE 7-MEASURE REST.

TENOR SAXOPHONE

Begin at the pickup to measure 1. Stop at the repeat in measure 24. NO REPEATS.

BARITONE SAXOPHONE

Begin one measure before C. Stop two measures before F.

TRUMPET

Begin at measure 25. Stop at the end of measure 56. SKIP THE PIANO CUES.

HORN

Begin at measure 27. Stop at the end of measure 40.

TROMBONE

Begin at the pickup to measure 27. Stop at the end of the page. SKIP THE 4-MEASURE REST.

EUPHONIUM BC

Begin at the pickup to measure 27. Stop at the end of the page. SKIP THE 4-MEASURE REST.

EUPHONIUM TC

Begin at the pickup to measure 27. Stop at the end of the page. SKIP THE 4-MEASURE REST.

TUBA

Begin at the pickup to measure 27. Stop at the end of the page. SKIP THE PIANO CUES.

MALLETS

Begin at measure 9. Stop at the end.

TIMPANI

Begin at measure 1. Stop at letter C.

SNARE DRUM

Begin at letter A. Stop at letter F.

Timpani

2020 Middle School Sightreading

NCBA - EAST CENTRAL DISTRICT

Moderato

The musical score is written in bass clef with a 4/4 time signature. It consists of two staves of music. The first staff contains measures 1 through 4. Measure 1 starts with a dynamic marking of *mf*. Measures 2, 3, and 4 contain eighth-note patterns with fingerings 2, 3, and 4 indicated below the notes. A crescendo hairpin spans from the end of measure 3 to the beginning of measure 4, leading to a dynamic marking of *f*. A decrescendo hairpin spans from the end of measure 4 to the end of the staff, leading to a dynamic marking of *p*. The second staff contains measures 5 through 10. Measure 5 starts with a dynamic marking of *f*. Measures 6, 7, and 8 contain eighth-note patterns with accents (>) above the notes. Measure 9 contains a dotted quarter note with an accent (>) above it. Measure 10 contains a quarter note with an accent (>) above it. A decrescendo hairpin spans from the end of measure 8 to the end of the staff, leading to a dynamic marking of *f*. The tempo marking **rit.** is placed above the staff between measures 8 and 9, followed by four dotted lines. The piece concludes with a double bar line at the end of measure 10.