



2024-25 Ensembles Video Audition Excerpts & Instructions

Applicants should submit separate video files for each of the audition requirements listed in the application for their instrument. Each video should include the student's name and piece name (or "scales") in the title.

An example of this would be to name the file: SquidwardTentacles_MozartClarinetConcerto_MovementII

All applicants must record the baseline requirements, but they may also choose to record the optional requirements, if they'd like to be considered for a more advanced ensemble. Please note that students are not guaranteed placement in their preferred ensemble, and final placement will be determined by the Harmony Program administration.

Videos should be uploaded directly to the application OR via a YouTube link (or similar platform). *Please note that linked videos must be "public" or "unlisted;" Harmony Program Administration will not be able to review videos that are marked as "private."

Tips on Recording Your Audition

- Include the student's name and piece name (or "scales") in the title of each video.
- If submitting a link to a video, ensure that the settings allow for Harmony Program Administration to view all files (videos should be "public" or "unlisted").
- Find a location that is well-lit with natural sunlight or plenty of indoor lighting.
- Choose a quiet, indoor, location with little background noise (street sounds, music, other people).
- Avoid spaces with lots of echo, or placing yourself in the corner of a room.
- Turn off air conditioners and heaters to avoid fan noise.
- Set your laptop, phone, or camera on a tripod or steady surface (please do not hold your camera while shooting to avoid shaky footage).
- Provide a seat for yourself that is stationary and quiet.
- Shoot horizontally (use landscape mode and avoid portrait mode).
- Position the camera so that we can see your entire body, instrument and bow hold.
- **This video does not have to be of professional quality nor are you required to have an accompanist – we just want to see and hear you clearly so that we can best determine your ensemble placement!**

Please reach out to us at programs@harmonyprogram.org if you have any questions. Thank you for your application, and good luck!



Audition Excerpts: Percussion

Applicants may choose to submit orchestral excerpts with their audition. These excerpts are optional but encouraged for those wishing to join intermediate and advanced instrumental ensembles. Please do your best to record at the printed tempo marking. Applicants should practice with a metronome, but they should not have the metronome playing in the video.

We recommend applicants strive to record the below excerpts to be considered for these ensembles (but ultimately encourage applicants to learn and record what they are comfortable performing).

Preparatory Orchestra: Perform three rudiments of your choice from the [Percussive Arts Society 40](#)

Junior Orchestra: Perform 3-5 rudiments of your choice from the [Percussive Arts Society 40](#)

Senior Orchestra: Perform five rudiments from the [Percussive Arts Society 40](#)
All excerpts in the packet

Note: some excerpts are marked for specific percussion instruments. If an applicant does not have access to the instrument marked, they may use any similar instrument available to them to perform this excerpt.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll



C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *



7. Five Stroke Roll *



8. Six Stroke Roll



9. Seven Stroke Roll *

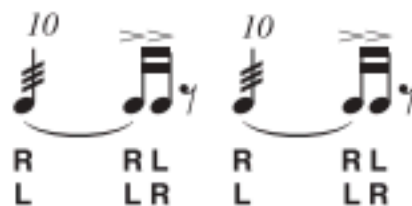


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

10. Nine Stroke Roll *



11. Ten Stroke Roll *



12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle



19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



40. Triple Ratamacue *



Carmen Suite No. 1, Aragonaise by Georges Bizet, 1 before A to 16 after B (top lines)

Recommended Tempo: dotted quarter note = 72-80 bpm

This excerpt is marked for tambourine. If an applicant does not have access to a tambourine, they may use any rhythmic instrument available to them to perform this excerpt.



A

pp

Tamburino.

Triangolo.

f *p* *f*

B

p *dim.* *pp*

pp

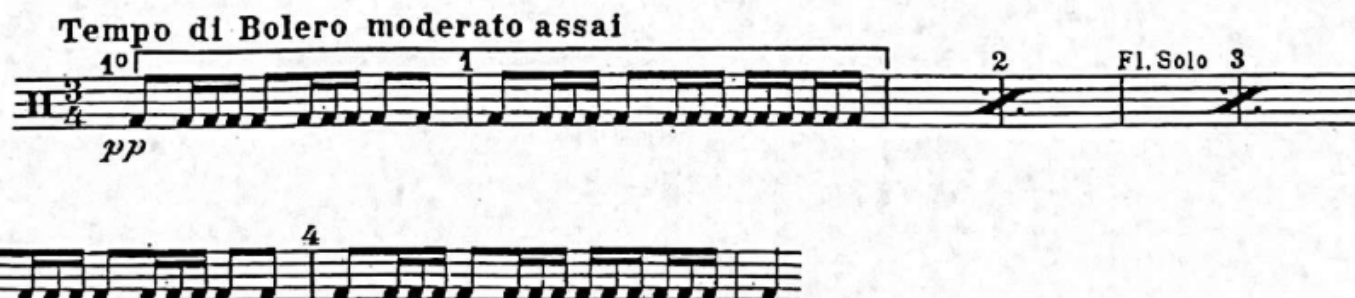
Tamburino.

poco cresc. **6**

Bolero by Maurice Ravel, opening to m. 8

Recommended Tempo: quarter note ~72 bpm

This excerpt is marked for snare drum. If an applicant does not have access to a snare drum, they may use any rhythmic instrument available to them to perform this excerpt.



Tempo di Bolero moderato assai

pp

1 **2** **Fl. Solo** **3**

4

Carmen Suite No. 1, Aragonaise by Georges Bizet, 1 before A to 16 after B (top lines)

Recommended Tempo: dotted quarter note = 72-80 bpm

This excerpt is marked for timpani. If an applicant does not have access to a timpani, they may use any rhythmic instrument available to them to perform this excerpt. We encourage you to use a pitched instrument if possible.

Allegro



The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of four staves of music. The first staff (measures 1-5) begins with a dynamic marking of *f*. The second staff (measures 6-10) begins with a dynamic marking of *ff*. The third staff (measures 11-15) begins with a dynamic marking of *p*. The fourth staff (measures 16-20) begins with a dynamic marking of *f*. The piece concludes with a double bar line at the end of the fourth staff.