

ASSOCIATE PRINCIPAL TIMPANI / TUTTI PERCUSSION

Thursday 31 July and Friday 01 August 2025

Thank you for your interest in the Associate Principal Timpani/ Tutti Percussion position with Orchestra Victoria. It is highly important that you read this material in detail. If you have any further enquiries, please contact:

Nikki Bassani, Director of Orchestra Management via email: orchestrajobs@orchestravictoria.com.au

Orchestra Victoria is a wholly owned subsidiary of The Australian Ballet. As well as serving as performance partner to The Australian Ballet, Opera Australia and Victorian Opera, Orchestra Victoria produces its own concert performances around Melbourne and regional Victoria. The orchestra performs regular commercial engagements with a variety of promoters. Orchestra Victoria's education program is renowned across Victoria for providing professional training for young orchestral musicians. Our diverse range of activities makes us unique among Australia's eight professional orchestras.

1. GENERAL MATTERS

- i. Applications are open to Australian and New Zealand citizens and Permanent Residents of Australia only
- ii. Feedback will not be given to candidates at any stage of the process

Please find below the following:

- Audition Advertisement (featuring audition requirements and dates)
- Position Description (from the OV Musician's Enterprise Agreement 2025-2028)

2. LIVE AUDITION INFORMATION

- i. Auditions will be held on **Thursday 31 July** and **Friday 01 August 2025**
- ii. Candidates are required to be available for both audition days in entirety, unless a recorded audition has been submitted.
- iii. Warm-up time for candidates who wish to take up this offer will be available on Wednesday 30 July at OV's offices.
- iv. First Round audition times for live candidates will be advised via email by **Friday 25 July 2025** at the latest.
- v. The first round of the auditions will be held behind screens. The use of screens for subsequent rounds will be at the Panel's discretion, and this will be communicated to candidates ahead of rounds two and three.
- vi. If successful, candidates will be advised of their second-round audition time at the conclusion of round one.

3. AUDITION VENUE

This audition will be held at Meat Market, 7 Blackwood Street, North Melbourne VIC 3051.

Further information regarding access to the building will be provided closer to the audition date.

4. INSTRUMENTS

Below is further information on the required instruments for audition:

First round

Timpani

All candidates must play on:

- Hardtke Dresdner Pauken with Berlin pedals and Kalfo Skins 76/68/62/56cm (German configuration)
- Dresdner Apperatebau 'Salon' Kürublepauken with Kalfo skins sizes 64/58cm (German configuration)
- For candidates submitting a recording, first round materials must be played on Timpani in the German configuration.

For the successful candidate, Orchestra Victoria employs a collection of Hardtke (kalfo skins) and Ludwig timpani (plastic skins). Performing on German configuration instruments is a regular part of our ongoing work.

Second and Third rounds

Timpani

Choice of drums from the above list at the discretion of candidate. No preference from panel or advantage for any set:

- Hardtke Dresdner Pauken with Berlin pedals and Kalfo Skins 76/68/62/56cm (German configuration)
- Hardtke Berlin Classic Pauken with Berlin Pedals and Kalfo skins sizes 78/72/68/64cm (International configuration)
- Dresdner Apperatebau 'Salon' Kürublepauken with Kalfo skins sizes 64/58cm (German configuration)

All instruments provided by Orchestra Victoria.

Percussion

Keyboard Instruments

- 3 Octave Silver Musser M55 Pro-Vibe Vibraphone (pedal down to sustain; height 88cm)
- 3.3 Octave Adams Artist Series Pedal Glockenspiel (pedal down to cut off; height 90cm)
- 4 Octave Malletech Orchestral Xylophone (height 90cm)
- 4.3 Octave Adams Alpha Marimba (height adjustable)

Crash Cymbals (all Zildjian)

- 17" Classic Orchestral Medium
- 18" K Constantinople Medium Light
- 18" K Constantinople Special Selection
- 20" K Constantinople Medium Light

Triangles

- 14cm and 17cm Kolberg Bronze 'Exotic Natural' Triangles

Tambourines

- TambourineLab 10" Double Row Brass '*Carnivale*'
- TambourineLab 10" Single Row Brass '*Le Caisse Noisette*'
- Black Swamp 10" Double Row Beryllium Copper

Snare Drums (fitted with Remo Diplomat Renaissance heads)

- 14x4" Pearl Philharmonic Aluminium Snare Drum
- 14x5" Pearl Philharmonic Brass Snare Drum

Bass Drum

- 40" Lefima Concert Bass Drum with Stern Calf Heads on Adams Tilting Frame
- 28" Relink-Bremen '*Viennese*' Brass Bass Drum with Goat Heads on Cradle
- Selection of Vic Firth, TambourineLab and Freer Bass Drum Mallets
- Rhüte

Drum Kit: Pearl Session Studio Select with Zildjian Cymbals

- 12" Rack Tom
- 16" Floor Tom
- 22" Kick
- 14x5" Ludwig Black Beauty Snare Drum
- 14" K Custom Dark Hi-Hats
- 17" K Medium Crash
- 22" Medium High K Constantinople Ride

General audition information

- No recording during auditions is permitted
- No electronic tuning devices are allowed
- Tuning forks are allowed
- Moving, repositioning and mixing sets of timpani is not permitted
- Tables and mallet rakes will be available
- Height adjustable timpani, percussion and drums kit stools will be available
- With the exception of marimba, please do not adjust any of the keyboard instrument heights
- During warm ups, please be mindful of the instruments remaining in good condition for all candidates
- Please refrain from using wooden mallets or heavy playing during timpani warmups
- Please refrain from using brass mallets on the glockenspiel during warmups
- Candidates may use their own snare drums, triangles and tambourines if desired
- Candidates must play on the mallet instruments, cymbals, bass drum, drum kit and timpani provided by OV
- OV will provide bass drum mallets and rhüte, however, candidates may use their own if desired
- Candidates must provide their own mallets for all other instruments listed in the audition
- Warm up instruments will be provided on the day of the auditions; however, these instruments may differ from the instruments used in the audition

5. REPERTOIRE

Candidates should prepare the following repertoire for the audition:

Please note that a copy of the set works will be sent through to candidates upon receipt of application.

First round Set Works and excerpts ('G' denotes German configuration drums):

Timpani:

- **Krüger** Etude 45 (G)

First round orchestral excerpts:

Mozart Die Zauberflöte (G) (small timpani) [excerpts]

Beethoven Symphony no. 7 (G) [excerpts]

Tchaikovsky Swan Lake, Op.20 (G) [excerpts]

Beethoven Symphony no. 9 (G) [excerpts]

Percussion:

- **Lyloff** Arhus Etude 9 (edited for OV audition) [Snare Drum]

First round orchestral excerpts:

Stravinsky The Firebird, 'Complete Ballet', K010 (Xylophone) [excerpts]

Tchaikovsky Sleeping Beauty Suite (Glockenspiel) [excerpt]

Britten Peter Grimes, Op.33a Four Sea Interludes (Tambourine) [excerpt]

Bernstein Westside Story Symphonic Dances (Vibraphone) [excerpts]

Second and Third round Set Works

The panel reserves the right to also request works and excerpts from previous rounds in rounds 2 and/or 3. Sight reading may be requested in rounds 2 and/or 3.

Percussion

- **Bach** Violin Partita No.1 – Bourée (no repeat) [Marimba]

Second and Third round orchestral excerpts (* denotes piano accompaniment):

Timpani

Britten Peter Grimes, Op.33a Four Sea Interludes*

Foss Salomon Rossi, Suite* (candidates must play pedalling as indicated in the timpani part)

Shostakovich Symphony No.11 in G minor, Op.103*

Strauss Der Rosenkavalier, Op.59*

Stravinsky Le Sacre de printemps*

Talbot Alice's Adventures in Wonderland*

Wagner Lohengrin*

Wagner Die Walküre*

Percussion

Snare drum

- **Prokofiev** *Lieutenant Kijé Suite, Op.60*
- **Rimsky-Korsakov** *Scheherazade, Op. 35*
- **Shostakovich** *Shostakovich Symphony No. 11 in G minor, Op. 103*

Xylophone

- **Bernstein** *West Side Story: Symphonic Dances*
- **Shostakovich** *The Golden Age, Op. 22*
- **Talbot** *Alice's Adventures in Wonderland**

Glockenspiel

- **Dukas** *The Sorcerer's Apprentice*
- **Puccini** *La Rondine**

Vibraphone

- **Gray** *Bila's Big Dance*

Tambourine

- **Bizet** *Carmen**
- **Tchaikovsky** *The Nutcracker, Op.71*

Triangle

- **Rimsky-Korsakov** *Capriccio espagnole Op.34*

Cymbals

- **Tchaikovsky** *The Nutcracker, Op. 71*
- **Tchaikovsky** *Swan Lake, Op. 20*

Bass Drum

- **Britten** *Billy Budd*

Drum kit

- Various *beats/grooves/time*

Timpani and/or Percussion

- **Mozart** *The Abduction from the Seraglio**

Please note members of the OV Timpani and/or Percussion section may join the candidate for this excerpt.

All orchestral excerpts:

To be supplied by Orchestra Victoria.

Excerpt booklets will be emailed to candidates on **Friday 27 June 2025**.

Orchestra Victoria performs at A=441

RECORDED APPLICATIONS

- i. Please see our recorded audition guidelines on the Musical Chairs advert page.
- ii. For candidates submitting a recording, first round materials must be played on Timpani in the German configuration.
- iii. If a recorded candidate is successful, they may be required to perform a live audition at a later date.

You must provide your electronic file no later than 9am AEST on Friday 25 July 2025.

6. ACCOMPANIST

- i. Orchestra Victoria provides an official accompanist, who will be available to all applicants on the day of the auditions. Contact details for this accompanist will be available upon enquiry to Nikki Bassani on orchestrajobs@australianballet.com.au.

Time with the official accompanist will be provided for each candidate and arranged by OV.

- ii. If you wish to use your own accompanist, they must be available for the full duration of the audition.

KEY DATES

Thursday 29 May 2025 - Position advertised and applications open

Thursday 10 July 2025, 23:59 AEST - Applications close

Friday 27 June 2025 - Orchestra excerpts emailed to applicants

Friday 25 July, 9am AEST - Closing date for recorded submissions

Wednesday 30 July 2025 - Warm-up day for all candidates who wish to participate

Thursday 31 July and Friday 01 August 2025 - 1st and 2nd round of Auditions.

For any audition enquiries please phone Orchestra Victoria reception on 03 9694 3600 and ask to speak with a member of Orchestra Management.

POSITION DESCRIPTION

Extracts from Orchestra Victoria Musicians' Enterprise Agreement 2025 – 2028



B4.3 In addition to the duties of Tutti players and Associate Principal players the **Associate Principal Timpani / Tutti Percussion** will:

- (a) Play both timpani and percussion instruments which includes but is not limited to timpani, tuned percussion, untuned percussion, auxiliary percussion and drum kit
- (b) If approved and mutually agreed by the Player, Section Principal Percussion, Section Principal Timpani and/or OV Artistic Advisor assume the performing duties of Section Principal if that Section Principal is absent for more than one week or Associate Principal Percussion as deemed appropriate;
- (c) In consultation with Artistic Advisor and Section Principal Percussion play sole percussion parts where necessary
- (d) In consultation with Section Principal Timpani and Section Principal Percussion assist with Timpani and/or Percussion maintenance
- (e) In consultation with Section Principal Timpani and Section Principal Percussion assist in the management of the section and the preparation of parts
- (f) Player will perform on all instruments sourced by OV as deemed appropriate by the Section Principal Timpani and Section Principal Percussion. In the case of Timpani this may include German and American configurations
- (g) Where requested by Section Principal Percussion and Section Principal Timpani, play both timpani and percussion parts during a season
- (h) Play in combinations of 7 or less
- (i) Play “off-stage” and/or “onstage” situations if the circumstances are deemed reasonable to do so by the Section Principal, Concertmaster and/or the OV Artistic Team
- (j) Participate in any Education activity the Section Principal and/or OV Artistic Team deem to be appropriate
- (k) Participate in auditions, trial assessments and other meetings as required

B4. Associate Principal Players

B4.1 In addition to the duties of Tutti Players, the Associate Principal Players will:

- (a) play principal and secondary parts as required;
- (b) if approved by the Concertmaster and/or OV Artistic Advisor assume the performing duties of Section Principal if that Section Principal is absent for more than one week;
- (c) assist the Section Principal in managing the section and preparing parts;
- (d) share the musical responsibilities of the section and lead the section when required due to rostering or unforeseen circumstances;

- (e) in the case of the strings, sit on the front desk or in another position as required;
- (f) cover the Section Principal and the section for all programs (up to a maximum of 2 parts, unless there is mutual agreement to cover additional parts) except those that have been agreed in advance.

B2. Tutti Players

B2.1 General duties and work requirements are to:

- (a) work under the terms and conditions of this Agreement;
- (b) play the instrument(s) for which the Player was auditioned;
- (c) play any instrument in the relevant family of instruments as defined in Clause B1.2 of this Appendix provided that:
 - (i) the Player was auditioned on the relevant instrument(s), or
 - (ii) the Player is willing and has a recognised professional level of competence.
- (d) the artistic standards of the orchestra are not compromised, a Tutti Player will:
 - (i) perform higher duties if approved and willing;
 - (ii) play in combinations of seven or less (voluntary for Tutti players only);
 - (iii) play “off-stage” and/or “onstage” situations if circumstances are deemed reasonable to do so by the Section Principal, Concertmaster and/or the OV Artistic Team, provided that the Player’s artistic standards are not compromised.
 - (iv) participate in any Education activity the Section Principal and/or OV Artistic Team deem to be appropriate for the level of competence of the player. Education work will not attract additional payment or penalties.
- (e) undertake preparation of parts in advance of the first rehearsal;
- (f) rehearse, perform and cover parts as required;
- (g) mark parts and convey all relevant information consistent with the Section Principal’s instructions, in a concise and timely manner;
- (h) maintain a fully professional appearance and behaviour while on duty;
- (i) follow the directions of the Section Principal in all matters relating to style, ensemble, intonation, articulation and bowing (as relevant) and seating;
- (j) follow the performance directions of the Principal(s), Concertmaster(s) and Conductor(s) and accept instructions and performance feedback from Principal(s), Concertmaster(s), OV Artistic Advisor and Conductor(s);
- (k) participate in auditions, trial assessment and other meetings as required;
- (l) attend any meeting called by the Section Principal and General Manager, Orchestra or Section Principal and the OV Artistic Advisor;

- (m) not unreasonably refuse to be available for meetings with management and colleagues to discuss job-related issues;
- (n) undertake promotional activities consistent with the Player's capacity as a professional musician and as agreed;
- (o) provide instruments and accessories of a professional standard unless otherwise provided for in this Agreement;
- (p) A tutti string player will play in any position in either the First or Second Violin Sections (except first desk) without additional remuneration and whenever requested to do so.