
SYMPHONY ORCHESTRA Audition Requirements

Students auditioning for Symphony Orchestra should perform the following for the audition video **in the order** listed below.

1. Excerpts – 4

- a. Perform all excerpts included in this document in the order they are listed (i.e. #1, #2, etc)

2. Scales – 3

- a. Symphony Orchestra members should be able to play all scales listed below.
- b. For the audition, please select from the list and perform:
 - 1 Major scale (2 octaves)
 - 1 Minor Scale (2 octaves)
 - A chromatic scale through your entire range
 - Memorization required

Up to 4 sharps & 4 flats Major & Melodic Minors

C Major (A melodic minor)

G Major (E melodic minor)

D Major (B melodic minor)

A Major (F# melodic minor)

E Major (C# melodic minor)

F Major (D melodic minor)

Bb Major (G melodic minor)

Eb Major (C melodic minor)

Ab Major (F melodic minor)

3. Solo – 1 (your choice)

- a. Select a solo, or a passage of a solo, that best represents your skills at the time of the audition. About 2-4 total minutes of music.
- b. On your video, announce the title of the solo and the composer.
- c. Keep in mind that you have to upload your full audition video to YouTube, so the longer solo you play, the longer it may take to upload your video.

EXCERPT #1

SOURCE: Holst (transcribed by A. Kent), Second Suite in F, I. March

Tempo: dotted quarter note = 100-110*

110 111 CLAUDY BANKS

ff *mf* *giocoso*

116

122

EXCERPT #2

SOURCE: Saint-Saens (arr. Merle Issac), Bacchanale from "Samson and Delilah"

Tempo: quarter note = 100 – 108

2
4

p

[118]

EXCERPT #3

SOURCE: Bizet – L'Arlesienne Suite No. 2, II. Intermezzo

Tempo: quarter note = 72

4
4

29 *p* *cresc.* *f* *p*

35 *f* *p* *f* *p* *cresc. molto*
allargando

40 *ff* *dim.* *p* *cresc. molto*

45 **E** **Tempo I.**

Detailed description: This is a musical score for the Bassoon part of an excerpt from Bizet's L'Arlesienne Suite No. 2, II. Intermezzo. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff (measures 29-34) starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to a forte (*f*) dynamic, and then returns to piano (*p*). The second staff (measures 35-39) features a dynamic pattern of *f* > *p* < *f* > *p* <, followed by a *cresc. molto* and *allargando* marking. The third staff (measures 40-44) begins with a fortissimo (*ff*) dynamic, then *dim.* to piano (*p*), and ends with *cresc. molto*. The fourth staff (measures 45-48) is marked **E** **Tempo I.** and features a series of accents (>) over the notes.

EXCERPT #4

SOURCE: HOLST, IV. Jupiter, the Bringer of Jollity from “The Planets”

Tempo: Quarter note = 128

** Please skip extended rest sections (if more than 1-2 measures of rest) and continue to the next passage.

Allegro giocoso.

Musical notation for measures 1-18. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Allegro giocoso.* The music begins with a dynamic marking of *ff* (fortissimo).

19

Musical notation for measures 19-27. The music continues with a dynamic marking of *ff*. A circled number 1 is placed above the staff at the beginning of measure 27.

28

Musical notation for measures 28-72. The music continues with a dynamic marking of *ff*. A circled number 2 is placed above the staff at the beginning of measure 72.

73⁶ Horn in F

Musical notation for measures 73-80. The music continues with a dynamic marking of *mf* (mezzo-forte) and a *6* (sixteenth notes). The tempo marking *f non legato* is present.

81

Musical notation for measures 81-89. The music continues with a dynamic marking of *f* (forte).