

SYMPHONY ORCHESTRA Audition Requirements

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

1. Excerpts – 3

- 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)

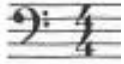
3. Solo – 1 (your choice)

- 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: Tchaikovsky (adapted Higgins), Triumphant March (based on 6th Symphony, 3rd Mvt)
Tempo: Quarter note = 88-104

Allegro marcato



EXCERPT #2

SOURCE: Dvorak, Slavonic Dances, Op. 46 No. 8

Tempo: dotted half note = 72

**Do NOT play the repeat

The musical score is written in bass clef with a key signature of one flat (B-flat). It begins with a 3/4 time signature, which changes to 4/4 after the first few measures. The score includes various dynamic markings such as *p cresc. molto*, *f cresc.*, *ff grandioso*, *ff*, *dim.*, *p*, *ff p*, and *dimin. sempre*. The piece concludes with a Coda section marked *p*. The notation features a variety of note values, including eighth and sixteenth notes, and rests, with some notes marked with accents (>).

EXCERPT #3

SOURCE: HOLST, IV. Jupiter, the Bringer of Jollity from “The Planets”
Tempo: Beginning - Quarter note = 150; at Reh. 7 – Quarter note = 128

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

4

139

Più mosso
f non legato

This musical excerpt shows measures 139 through 146. It begins with a treble clef and a 3/4 time signature. The tempo marking is *Più mosso*. The first measure has a dynamic marking of *f non legato*. The music features a series of eighth and quarter notes, with a triplet of eighth notes in measure 142. There are some rests in measures 139, 140, 141, and 145.

147

ff

This musical excerpt shows measures 147 through 154. It continues with the same treble clef and 3/4 time signature. The dynamic marking is *ff*. The music consists of a steady eighth-note pattern that transitions into a triplet of eighth notes in measure 154.

155

Tempo I

fff

This musical excerpt shows measures 155 through 163. It begins with a treble clef and a 3/4 time signature. A circled number 7 indicates a rehearsal mark. The tempo marking is *Tempo I*. The dynamic marking is *fff*. The music features a series of eighth notes, with a triplet of eighth notes in measure 155. There are rests in measures 156, 157, and 158.

164

dim.

This musical excerpt shows measures 164 and 165. It begins with a treble clef and a 3/4 time signature. The dynamic marking is *dim.*. The music consists of a few eighth notes in measure 164, followed by a whole note in measure 165.