
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: Hanssen, arr. Fishburn, Valdres March

Tempo: Quarter note = 108

2 ****Trills and Mordents are optional but encouraged****

4

84 85 86 87 88

89 90 *subito sfz* 91 *tutti* 92 93

94 95 96 97 98

99

EXCERPT #2

SOURCE: Tchaikovsky (adapted Higgins), Triumphant March (based on 6th Symphony, 3rd Mvt)

Tempo: Quarter note = 88-104

4 4

1 2 3 4

A B C

f *mf* *cresc.* *ff*

EXCERPT #3

SOURCE: Bizet, L'Arlesienne Suite No. 2, II. Intermezzo
Tempo: quarter note = 90

12 4
4

36 **D**
f > *p* < *f* > *p* < *cresc. molto ff* *dim.* *p*

43 **E** **Tempo I.**
cresc. molto allargando fff

The image shows a musical score for Oboe, measures 12 to 43. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into three systems. The first system (measures 12-35) begins with a dynamic of *p* and includes a **D** marking above the staff. The second system (measures 36-42) features dynamics of *f*, *p*, *f*, *p*, *cresc. molto ff*, *dim.*, and *p*. The third system (measures 43-48) begins with *cresc. molto allargando fff* and includes a **E** marking above the staff, followed by the instruction **Tempo I.**

EXCERPT #4

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

Tempo: Quarter note = 128

2

4

Musical notation for measures 2-4. The key signature has two sharps (F# and C#). Measure 2 starts with a *pp* dynamic. Measure 4 begins with a *p* dynamic. The music features a melodic line with various intervals and a final phrase with a slur.

253

Musical notation for measures 253-258. Measure 253 starts with a *p* dynamic. A *cresc.* marking is present under measures 254-258. The music consists of a continuous eighth-note pattern with a slur over the entire phrase.

259

Musical notation for measures 259-263. Measure 259 is marked with a double bar line and the tempo marking *Moderato*. The dynamic is *stacc.*. The music features a continuous eighth-note pattern.

264

Musical notation for measures 264-269. The music continues with eighth-note patterns. Measure 269 ends with a *p* dynamic.

270

Musical notation for measures 270-274. Measure 270 starts with a *cresc.* marking. Measure 271 begins with a *f* dynamic. The music features a melodic line with a slur over measures 270-271 and eighth-note patterns in measures 272-274.