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## **CONCERT ORCHESTRA Audition Requirements**

Students auditioning for Concert 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. Concert Orchestra members should be able to play all scales listed below.
- b. For the audition, please select from the list and perform:
  - 2 Major scale, your choice (2 octaves)
  - A chromatic scale through your entire range

#### **Up to 4 sharps & 4 flats Major**

C Major	F Major
G Major	Bb Major
D Major	Eb Major
A Major	Ab Major
E Major	

### **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 finally *cresc. molto*. The fourth staff (measures 45-48) is marked **E** **Tempo I.** and features a series of accents (>) over the notes.