

ISU SYMPHONY ORCHESTRA - AUDITION INFORMATION

FALL 2021

Please read the audition guidance at the end of this document. It has been compiled for YOUR benefit.

WHO NEEDS TO AUDITION?

- 1) If you're a music major, a music minor, an orchestra scholarship recipient, OR you want to be considered for a principal chair or leadership role, you must prepare the designated excerpts and complete the blind audition on **Sunday August 22, 2021**. For music majors, music minors, or orchestra scholarship recipients, your audition will count for one full letter grade for the semester.
- 2) If you are not a music major or music minor, and you have NOT auditioned successfully for the orchestra since Spring 2019, you need to audition either in person (by appointment – email orchestras@iastate.edu) or by submitting a video before 5pm on Monday August 23 to the Director of Orchestral Activities. For video submissions, please prepare any work of your choice you believe you can play well and submit it at <http://bit.ly/ISUSymph-vid>.
- 3) If you're not a music major or minor, and you played in the orchestra in any semester after and including Fall 2019, you can request an audition waiver by writing to orchestras@iastate.edu, but please read the warning below. Waivers are also available to students who have a documented history of performance in All-State orchestras subject to the conditions below.

Placement priority is given to students who complete the blind audition at a satisfactory standard, followed by those students who audition by appointment/video. If you are in Category 3 and choose to waive the audition, be aware that you will be admitted to the orchestra only if places remain after the auditions.

All students are encouraged to complete the blind audition. Often excerpts are taken from the upcoming semester, so your time preparing will be well spent.

The last pages of this document include guidance on how to prepare any audition, and what to expect in a blind audition. We recommend you read these carefully.

ORCHESTRA STRING AUDITION EXCERPTS

FALL 2021

All parts in the public domain and available through [IMSLP.ORG](https://imslp.org) or [Orchestraexcerpts.com](https://orchestraexcerpts.com)
If a full movement or a complete work is listed without any further instructions, please consult [Orchestraexcerpts.com](https://orchestraexcerpts.com) for the specific measures to prepare.

Violin (all violin 1 parts)

L.v. Beethoven *Symphony No. 1 in C major*, Op. 21 – Mvt. I (mm. 4 to downbeat of 33)
G. Mahler *Symphony No. 4 in G major* – Mvt. I (Rehearsal 11 to 12)

Concertmaster Callback, **Monday August 23** by invitation

G. Puccini *Turandot* – Act I (Rehearsal 3 to 7 measures before Rehearsal 7)

Viola

E. Grieg *Peer Gynt* Op. 23 – First viola solo only (Rehearsal B, un poco allegro)
J. Brahms *Variations on a Theme by Joseph Haydn* Op. 56 – Variation 7

Cello

J. Brahms *Symphony No. 3 in F major* Op. 90 – Mvt. IV (mm. 1 to mm. 18)
Variations on a Theme by Joseph Haydn Op. 56 – Variation 1
Variation 5 to Rehearsal I

Double Bass

R. Schumann *Symphony No. 2 in C major* Op. 61 – Mvt. 1 (Beginning to Rehearsal A)
R. Wagner *Die Walküre* – Act III, Ride of the Valkyries (Rehearsal 11 to Rehearsal 13)

ORCHESTRA WOODWIND AUDITION EXCERPTS

FALL 2021

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If a full movement or a complete work is listed without any further instructions, please consult [Orchestraexcerpts.com](https://orchestraexcerpts.com) for the specific measures to prepare.

Flute

M. Ravel`	<i>Bolero</i> - mm. 5 to Rehearsal 1
F. Mendelssohn	<i>Symphony No. 4 in A Major</i> , Op. 90 (Beginning to mm. 34)
A. Dvořák	<i>Symphony No. 8 in G Major</i> , Op. 88 – Mvt. IV (8 before Rehearsal D to Rehearsal E)

Oboe

F. Schubert	<i>Symphony No. 9 in C Major</i> , D. 44 - Mvt. II (beginning to Rehearsal A)
P.I. Tchaikovsky.	<i>Symphony No. 4 in F minor</i> , Op. 36 – Mvt. II (beginning to mm. 21)
W. A. Mozart	<i>Symphony No. 41 in C Major</i> , K. 551 – Mvt. IV (mm. 9-mm. 35)

Clarinet

J. Brahms	<i>Symphony No. 3 in F Major</i> , Op. 90 - Mvt. II (beginning to 10 after Rehearsal B)
L.v. Beethoven	<i>Symphony No. 6 in F Major</i> , Op. 68 - Mvt. III (mm. 114 – mm. 133)
L.v. Beethoven	<i>Symphony No. 8 in F Major</i> , Op. 93 - Mvt. III (Trio)

Bassoon

J. Brahms	<i>Symphony No. 2 in D Major</i> , Op. 73- Mvt. I (see attachment) Mvt. IV (see attachment)
L.v. Beethoven	<i>Symphony No. 5 in C minor</i> , Op. 67 - Mvt. II (see attachment)
F. Mendelssohn	<i>A Midsummer Night's Dream</i> , Op. 61 - (Scherzo)

Bassoon excerpts are available [here](#)

ORCHESTRA BRASS AUDITION EXCERPTS

FALL 2021

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If a full movement or a complete work is listed without any further instructions, please consult [Orchestraexcerpts.com](https://orchestraexcerpts.com) for the specific measures to prepare.

Horn

L.v. Beethoven	<i>Symphony No. 6 in F Major</i> , Op. 93 – Mvt. III (linked)
R. Schumann	<i>Symphony No. 3 in E flat Major</i> , Op. 97 – Mvt. II (linked)
R. Strauss	<i>Don Juan</i> , Op. 20 (linked)

Horn excerpts are available [here](#)

Trumpet

L.v. Beethoven	<i>Leonore: Overture No. 2</i> , Op. 72b – Offstage fanfare
G. Gershwin	<i>An American in Paris</i>
M. Ravel	<i>Piano Concerto in G</i> – (Rehearsal 2 – Rehearsal 3)

Trombone

G. Bizet	<i>L'Arlésienne Suite No. 2</i>
G. Rossini	<i>La Gazza Ladra</i>
C. Saint-Saëns	<i>Symphony No. 3 in C minor</i> Op. 78 – Mvt .1

PREPARING FOR AN AUDITION

- 1) Find the music. For most professional auditions, music is the responsibility of the applicant, unless the requested excerpts are not in the public domain.
- 2) Make certain you have identified the right excerpts in the part. If the part doesn't look audition-worthy (a page full of offbeats, for example) you're probably looking at the wrong section. Check and double-check. Ask if you're not sure.
- 3) Listen to recordings. These will give you an idea of style, sound and tempo.
- 4) Consult your applied instructor. If they are available and willing, they are a superb resource. But do your homework first: ensure you consult with them only after steps 1, 2 and 3.
- 5) Practice with recordings. This is an invaluable tool for internalizing the music. Be aware that orchestras from different regions (Europe and Asia) tune to a different A, and that some old, remastered recordings may be significantly off-key. You'll find out very quickly what's the case if you try playing along.
- 6) If you can't play the excerpt up to tempo:
 - a) That's perfectly understandable. The audition *format* is professional, but the expectations of the panel in this University setting are not.
 - b) Play the excerpt under tempo, but focus on absolute accuracy of pitch and rhythm. Show the panel that you have a firm command of the music at a slow tempo and it will be easy for them to see you're capable of playing it faster with more practice. If you play an excerpt fast but badly, it's much harder for a panel to determine whether you're a decent musician taking on something a bit too difficult, or if you're just a bad player.
- 7) Pay attention to rhythm. Time any rests carefully and make certain you don't rush through them, or that you don't rush through long held notes. If there are dotted rhythms, don't turn them into lazy triplets. A wrong note in the right place is a far better option than the right note in the wrong place.
- 8) If you're a string player, give some thought to bowing – don't just bow everything “as it comes.” Dotted rhythms should normally be hooked, for example. The New York Philharmonic parts archive is a fantastic resource of superb bowings.
- 9) Prepare everything. Don't assume you won't be called back if there's a posted second round.
- 10) Remember: everyone in the audition room wants you to do well. The panel is on your side and is looking for reasons to say Yes.

AT A BLIND AUDITION

- 1) Keep the panel on your side - show up. If you booked a time, be there unless the circumstances are extenuating. “No shows” waste time and are discourteous to both the panel and the other people auditioning.
- 2) Show up early. Know your time slot and be there, warmed up and tuned, 10 minutes ahead of schedule. A late arrival will not endear you to the panel either.
- 3) Take your instrument out of the case and have the music in hand before entering. Reserve your audition time for playing, not getting settled, apart from a very quick tuning refresh or last-ditch spit valve emptying.
- 4) The audition proctor will instruct you when to enter the room
- 5) Enter silently. Some musicians elect to wear soft-soled shoes so their gender cannot be identified by their footfall.
- 6) Normally the panel will tell you when they’re ready, or the proctor will announce you. Don’t speak - play your excerpts in the order given.
- 7) Be aware that the panel may provide further instructions – to skip/repeat an excerpt, or to end the audition, for example. Don’t respond verbally, just follow the instruction. Don’t freak out either or jump to conclusions if the panel interrupts – most often the request has more to do with time management than how you’ve played.
- 8) If you need to communicate to the panel in the event of disaster (string breaking/valve sticking) leave the room and ask the proctor to inform the panel of the situation.
- 9) At the conclusion of the audition, leave the room silently. Saying “Thank you” might feel polite, but maintaining the integrity of the blind audition process is more important than what feels like good manners.