

ISU SYMPHONY ORCHESTRA - AUDITION INFORMATION

SPRING 2023

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 string music major, a music minor, an orchestra scholarship recipient, OR you want to be considered for a principal string chair or leadership role, you must prepare the designated excerpts and complete the blind audition on **Tuesday January 17, 2023**. For music majors, music minors, or orchestra scholarship recipients, your audition will count for one full letter grade for the semester.

You can sign up for auditions starting Sunday January 8, 2023 at <https://bit.ly/ISUSymph-Audition>.

- 2) If you are not a music major or music minor, and you have NOT auditioned successfully for the orchestra since Fall 2021, you need to audition either in person (by appointment – email orchestras@iastate.edu) or by submitting a video before 5pm on Wednesday January 18, 2023 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>. After submitting the form, please send an email to the above address to ensure your video is viewed. More information on the video can be found at the link.
- 3) If you're not a music major or minor, and you played in the orchestra in any semester after and including Fall 2020, 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 group 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

SPRING 2023

Musical excerpts are appended to this document

Violin (all violin 1 parts unless otherwise specified)

O. Respighi *Metamorphoseon*

Rehearsal 33 – Rehearsal 38

Concertmaster Callback, [Wednesday January 18, 2023](#) by invitation. Majors, minors or orchestral scholarship recipients who do not present a callback on request will receive a score of zero for the audition.

O. Respighi *Metamorphoseon*

Rehearsal 20 – Rehearsal 21

Measure 285-287

Measure 299-301

Viola

O. Respighi *Metamorphoseon*

Rehearsal 33 – Rehearsal 38

Cello

O. Respighi *Metamorphoseon*

Measures 111 to 139

Rehearsal 36 – Rehearsal 37

Double Bass

O. Respighi *Metamorphoseon*

Measures 111 to 139

WOODWIND AND BRASS AUDITIONS

SPRING 2023

Woodwind and Brass
auditions for Symphony
Orchestra (MUS 181) for
Spring 2023 will be heard
by appointment:

Wednesday January 18

Thursday January 19

The appended excerpts
are *optional*. Students
wishing to be considered
for principal chairs are
encouraged to prepare
the suggested excerpt.
Excerpts are provided for
flute, oboe, clarinet,
bassoon, and horn only.

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 found the **right** music. 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. This isn't a professional orchestra, and not everyone in the group is at the same level.
 - 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.

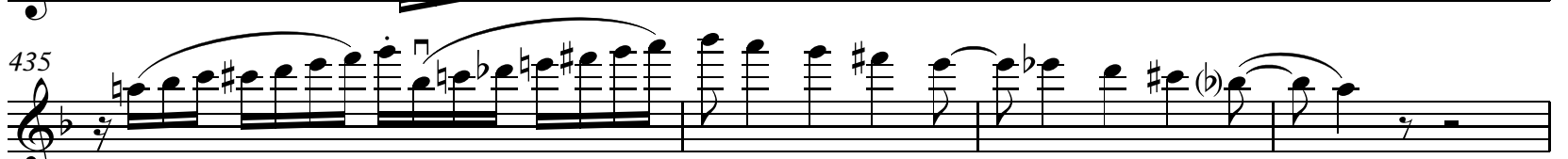
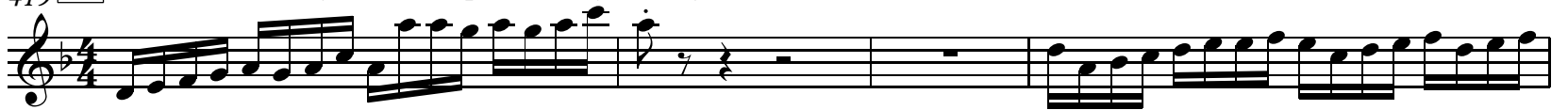
Ottorino Respighi

METAMORPHOSEON

Violin I

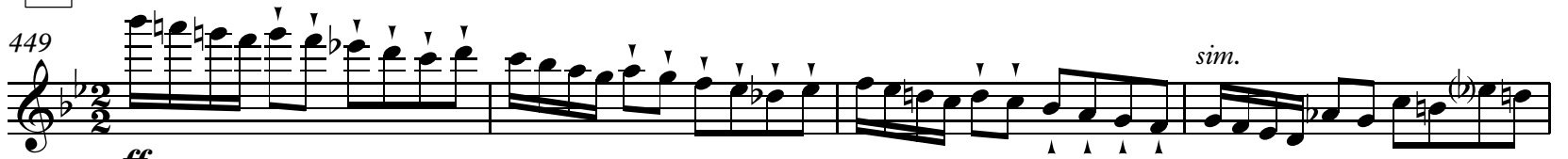
MODUS XI.

419 **33** **Molto allegro** (*lo stesso tempo*) ♩ = ♩ (♩ = 132)



MODUS XII.

36 **Vivo non troppo** ♩ = 88



457 *8va*

461 (8) *8va* **37**

465 *ff*

469 *ff* *fff* *tutto l'arco* *8va*

475

479

481 **38** *ff*

Detailed description: This page of a musical score for Violin I contains measures 457 through 481. The music is written in a single staff with a treble clef and a key signature of two flats. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Measure 457 begins with a *8va* marking. Measure 461 features a circled measure number (8) and another *8va* marking, with a boxed measure number 37. Measure 465 is marked *ff*. Measure 469 includes *ff* and *fff* markings, a *tutto l'arco* instruction, and a *8va* marking. Measure 475 continues the *fff* dynamic. Measure 481 starts with a boxed measure number 38 and a *ff* marking. The score concludes with a double bar line and a repeat sign.

Viola

33 MODUS XI.

420 **Molto allegro (lo stesso tempo)** ♩ = ♩ (♩ = 132)

f

V

34 *ff*

ff

ff

ff

cresc. *ff*

35

V

MODUS XII.

448 **36 Vivo non troppo** ♩ = 88

ff

sim.

456

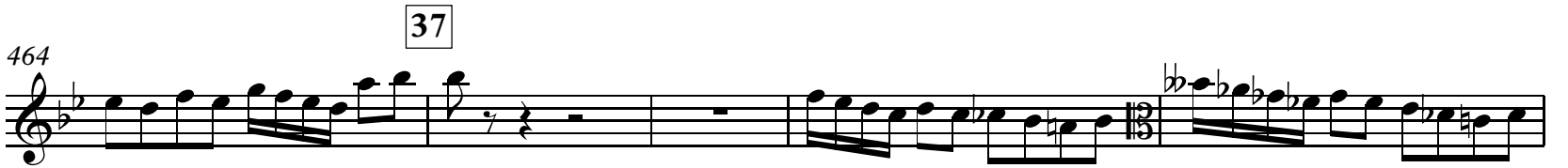


460

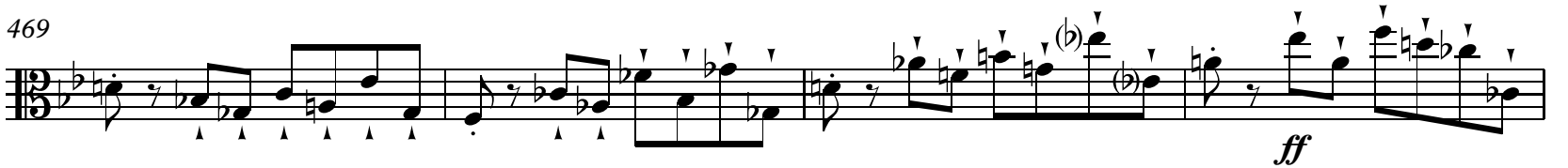


464

37



469



473

tutto l'arco

fff



479



482

38

ff



487

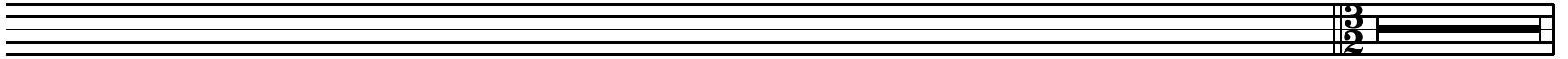
ff



Violoncello

MODUS III.

8 Lento $\text{♩} = 50$
4



111

ff *sf* molto espress. *dim.* *f* *dim.*

114

p *ff* *dim.*

117

p *ff* *mf* *p*

121 poco animato

sf *sf* *rall.*

10 a tempo

133

ff *dim.*

136

f *rall.* *p* *v.s.!*

Violoncello

MODUS XII.

36 Vivo non troppo $\text{♩} = 88$

449

ff *sim.*

454

458

462

37

Flute 1

4

20 MODUS VII. CADENZE

273 *senza rigore di tempo*

(Harp) (Vlc.) (Vln.) (Vla.)

277 **21** **Allegro mod^{to}** ♩ = 56

Vln. I **5** **poco rit.**

285 **22** **Vivo**

(Vln.) (Hn. 1) **Lento** (Bsn. 1)

tr (Cl. 1)

291 **23** **Moderato** ♩ = 88

p molto legg. **rall.** *cresc.*

♩ = 69 **f** (Harp) (Ob. 1)

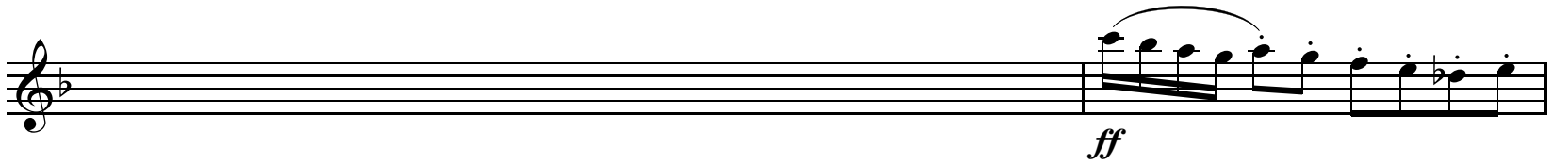
298 **24** **rall.**

(Cl. 1) (Vln.) B. Cl. **3** **4** **rall.**

Oboe 1

MODUS XII.

36 **Vivo non troppo** ♩ = 88



Musical staff 1, measures 36-40. The staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a slur over the first four measures and a dynamic marking of *ff* at the start of the fifth measure.



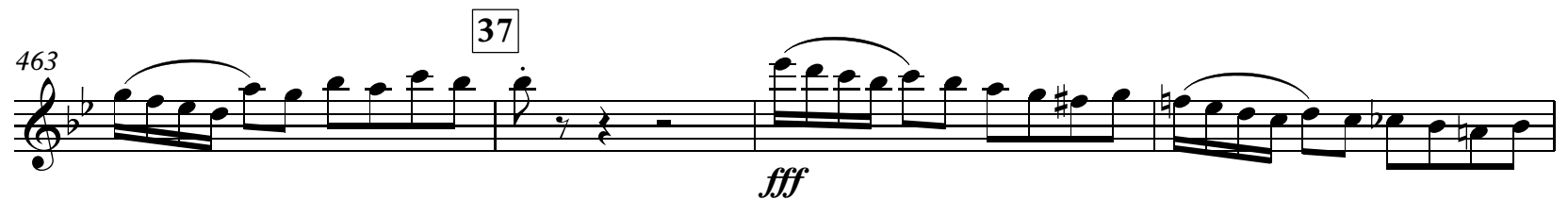
Musical staff 2, measures 41-44. The staff continues the melodic line with slurs and ties across measures.



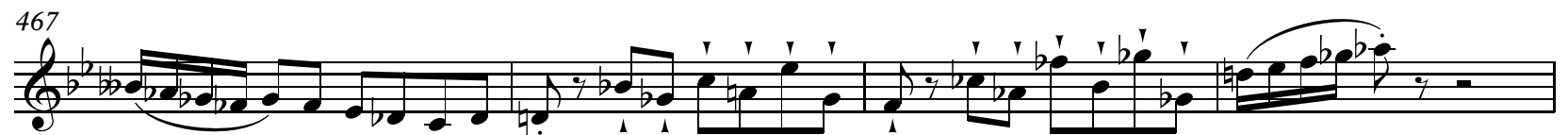
Musical staff 3, measures 45-48. The staff continues the melodic line with slurs and ties across measures.



Musical staff 4, measures 49-52. The staff continues the melodic line with slurs and ties across measures.



Musical staff 5, measures 53-56. The staff contains a measure rest in measure 54, indicated by a box containing the number 37. It begins with a dynamic marking of *fff*.



Musical staff 6, measures 57-60. The staff features a complex melodic line with many accidentals and slurs.



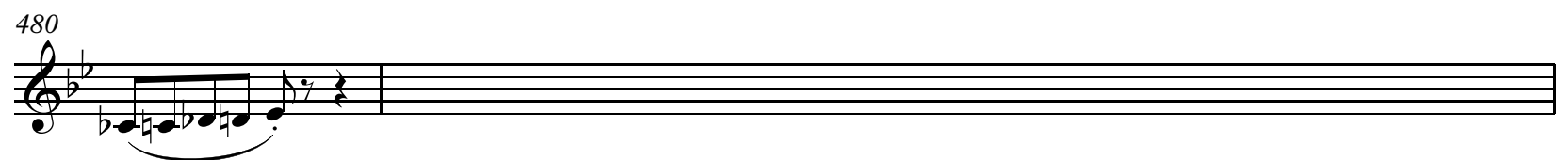
Musical staff 7, measures 61-64. The staff continues the complex melodic line with a dynamic marking of *ff*.



Musical staff 8, measures 65-68. The staff continues the complex melodic line with a slur over the entire staff.



Musical staff 9, measures 69-72. The staff continues the complex melodic line with a slur over the entire staff.



Musical staff 10, measures 73-76. The staff concludes the melodic line with a slur over the first two measures.

Clarinet 1 in B \flat

20 MODUS VII. CADENZE

273 *senza rigore di tempo*

(Harp) (Vlc.) (Vln.) (Vla.)

21 Allegro mod^{to} $\text{♩} = 56$

Vln. I

278 *poco rit.*

22 Vivo Lento

5 (Vln.) (Hn. 1) (Bsn. 1) (Flt. 1)

289 *p* *cresc.*

a tempo *mf* *p* *cresc.*

a tempo *f* *rall.* *molto legg.* 23 Moderato $\text{♩} = 88$

292 *cresc.*

294 $\text{♩} = 69$ *f* *rall.*

296 (Harp) Ob.1

298 *p* *legg.*

rall. 24 6 (Vln.)

Bassoon 1

20 MODUS VII. CADENZE *senza rigore di tempo*

270

(Harp) (Vlc.) (Vln.) (Vla.)

277 **21** Allegro mod^{to} ♩ = 56

Vln. I

5 poco rit. **22** Vivo

(Vln.) (Hn. 1)

Lento

287

f > p

rit.

(Flt. 1) (Clt. 1)

Horn 1 in F

MODUS VII. 20 CADENZE *senza rigore di tempo*

275

(Vln.) (Vla.) Vln. I (Harp) (Vlc.)

21 Allegro mod^{to} ♩ = 56

5

poco rit.

286

22 Vivo

cadenza

f *pp* *f*

eco 5

eco stent. lunga **Lento**

p *f* *pp* (Bsn. 1)

Concertmaster Callback

1. Solo
275 arco
f

Musical notation for measures 275-285. The first measure is marked with a forte *f* dynamic and the instruction 'arco'. The notation consists of a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The melody is primarily in the upper register, featuring sixteenth-note runs and chords. The bass line provides harmonic support with chords and occasional eighth-note patterns.

(Solo)
276

Musical notation for measures 276-285, marked as a solo. The notation continues the melodic and harmonic patterns from the previous section, with a focus on intricate sixteenth-note passages in the upper register.

(Solo)
IV. C.
f rall. *8va* (Vla.) *segue*

Musical notation for measures 286-295, marked as a solo and 'IV. C.'. The first measure is marked with a forte *f* dynamic. The notation features a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It includes a *V* marking above a note, a *rall.* (rallentando) instruction, and a *8va* (octave) marking. The piece concludes with a double bar line and the instruction '(Vla.) segue'.

22 Vivo

286 (Solo) **Lento** **Tutti** **a tempo**

f (Bsn. 1) (Flt. 1) *pp* (Cl. 1)

291 **a tempo** **23 Moderato** ♩ = 88

legg.

293 *cresc.* *div.* ♩ = 69 *f* *dim.*

3 3 3 3

continuare senza altarare il movimento

296 *p* (Harp) (Ob. 1) (Cl. 1)

1. Solo

299 *f* **rall.**

pp

24 (Solo)

300 *pp*