For Fall 2019, an audition is required of all students wishing to play in the orchestra.

If you are a music major or music minor:

You are required to prepare the excerpts specified for your instrument and complete the blind audition process on Sunday August 25th. A “blind audition” is one in which the faculty panel cannot see the person auditioning. This is the standard audition format for the professional orchestra industry, and it is intended to eliminate race or gender-based biases (among others) by forcing the panel to evaluate the audition solely on the basis of sound. For string majors or minors, the audition will constitute 10% of the grade for the semester.

If you are neither a music major nor a music minor OR if you are a major/minor on a secondary instrument you can either:

a) choose to play the excerpts specified for your instrument at a blind audition (see definition above) on Sunday August 25th, or
b) Audition by appointment with the director on a work of your choice no later than 3pm on Thursday August 29th.

Please note that only students who complete a blind audition on Sunday August 25th will be considered for principal/front desk roles. Non-majors/non-minors WILL be considered for leadership positions if they complete the blind audition.

**ORCHESTRA AUDITION EXCERPTS FALL 2019**

**All parts in the public domain and available through IMSLP.ORG**

Instrumentalists must prepare all respective excerpts as listed

**Violin** (all first violin excerpt unless otherwise noted)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Niels Gade</td>
<td><em>Echoes of Ossian</em> - Letter E to 17 before F</td>
</tr>
<tr>
<td>Felix Mendelssohn</td>
<td>Overture: <em>The Hebrides</em></td>
</tr>
<tr>
<td></td>
<td>Letter D to downbeat of E</td>
</tr>
<tr>
<td></td>
<td>Letter F to downbeat of 260</td>
</tr>
<tr>
<td></td>
<td><em>Midsummer Night’s Dream</em>: Scherzo (1st page)</td>
</tr>
<tr>
<td>Nikolai Rimsky Korsakov</td>
<td><em>Sheherezade</em> – solos</td>
</tr>
<tr>
<td></td>
<td>Mvt. I – 14-18</td>
</tr>
<tr>
<td></td>
<td>Mvt. I – C-D</td>
</tr>
<tr>
<td></td>
<td>Mvt. III – Before L to M</td>
</tr>
<tr>
<td></td>
<td>Mvt. IV – both cadenzas</td>
</tr>
<tr>
<td>Johannes Brahms</td>
<td><em>Symphony No. 1</em> – Mvt. II solo</td>
</tr>
<tr>
<td>Viola</td>
<td><em>Echoes of Ossian</em> - Letter E to 17 before F</td>
</tr>
</tbody>
</table>

**Viola**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Niels Gade</td>
<td><em>Echoes of Ossian</em> - Letter E to 17 before F</td>
</tr>
<tr>
<td>Felix Mendelssohn</td>
<td>Overture: <em>The Hebrides</em></td>
</tr>
<tr>
<td></td>
<td>Measure 1 to downbeat of measure 13</td>
</tr>
<tr>
<td></td>
<td>Letter D to downbeat of E</td>
</tr>
<tr>
<td></td>
<td>Letter F to downbeat of 260</td>
</tr>
<tr>
<td></td>
<td><em>A Midsummer Night’s Dream</em>: Scherzo</td>
</tr>
</tbody>
</table>
Cello
Niels Gade  
*Echoes of Ossian* - Letter E to 17 before F

Felix Mendelssohn  
Overture: *The Hebrides*  
Measure 1 to downbeat of measure 13  
Letter D to downbeat of E  
Letter F to downbeat of 260

*A Midsummer Night’s Dream*: Scherzo  
Rehearsal Letter N to Rehearsal Letter O

Double Bass
Niels Gade  
*Echoes of Ossian* - Letter E to 17 before F

Felix Mendelssohn  
Overture: *The Hebrides*  
Letter B to downbeat of measure 93  
Letter D to downbeat of E  
Letter F to downbeat of 260

L. v. Beethoven  
*Symphony No. 5*, Mvt. III – Beginning-m.218

Flute
Antonin Dvořák  
*Symphony No. 8*, Mvt. IV - Rehearsal letter D to Rehearsal letter E

Johannes Brahms  
*Symphony No. 4, 4*, Mvt. IV, mm 89 - 105

Claude Debussy  
*Prélude à l’Aprés-midi d’un Faun* Beginning to Rehearsal Number 3.

Oboe
Niels Gade  
*Echoes of Ossian* – 7 after Rehearsal Letter C to 18 after C

Remainder TBA by Prof. Christensen

Clarinet
Hector Berlioz  
*Symphonie Fantastique* II. & III.

Nikolai Rimsky-Korsakov  
*Scheherazade* I., II., III., & IV.

Dmitri Shostakovich  
*Symphony No. 1 J.*, II., & IV.

Felix Mendelssohn  
Overture: *The Hebrides* Solo 15 measures before Animato in Tempo

Bassoon
L.v. Beethoven  
*Symphony No. 4* Mvt. IV

Dukas  
*Sorcerer’s Apprentice*, Rehearsal 7 to Rehearsal 9

Ravel  
*Alborada Del Gracioso*, Rehearsal 9 to Rehearsal 12

Prokofiev  
*Peter and the Wolf*, Rehearsal 15 to 4 bars after Rehearsal 16

Horn
Manuel De Falla  
*Three Cornered Hat* Suite No. 2: Danza del Molinero (both solos)

Johannes Brahms  
*Piano Concerto No. 1* (Horn 3)

Richard Strauss  
*Don Juan* (Horn 1)

Schumann  
*Symphony No. 3* – Mvt. II (Horn 1)

C.M. v. Weber  
*Der Freischütz*: Overture (Horn 4)
Trumpet

Igor Stravinsky

Petrouchka – Ballerina’s Dance

Aaron Copland

Rodeo – Hoe-Down

Mussorgsky/Ravel

Pictures at an Exhibition – Promenade, opening to Rehearsal No. 2

http://www.tromboneexcerpts.org/

Hector Berlioz

Marche Hongroise

Niels Gade

Echoes of Ossian – 19 before Rehearsal letter B to downbeat of B

Richard Wagner

Die Walküre: Act III Scene I

W.A. Mozart

Requiem: Tuba Mirum

Bass Trombone

Franz Joseph Haydn

Die Schöpfung: No. 26

Robert Schumann

Symphony No. 3 Mvt. IV – first 18 measures

Ottorino Respighi

Pini di Roma - i pini presso una catacomba

7 before Rehearsal 11 to 3 after Rehearsal 12

Tuba

Hector Berlioz

Marche Hongroise – Rehearsal 4 to 2 measures after Rehearsal 5

Felix Mendelssohn

A Midsummer Night’s Dream: Overture – M. 545 to Rehearsal letter H

Igor Stravinsky

Petrouschka – Rehearsal 100 to Rehearsal 101

Harp

Hector Berlioz

Symphonie Fantastique

Mvt. 2, Beginning to Rehearsal 23 and Rehearsal 32 to Rehearsal 35

Claude Debussy

Prélude à l’Après-midi d’un Faun

Rehearsal 2 to Rehearsal 4

5 m. after Rehearsal 7 to 5 before Rehearsal 8

Nikolai Rimsky Korsakov

Capriccio Espagnole – Cadenza
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.

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 that the right note in the wrong place.

8) Prepare everything. Don’t assume you won’t be called back if there’s a posted second round.

9) 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. 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.

8) If you need to communicate to the panel in the event of disaster (string breaking/valve sticking) leave the room and communicate through the proctor.

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.