ISU SYMPHONY ORCHESTRA - AUDITION INFORMATION

FALL 2020

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 23, 2020. 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 during the 2019-2020 academic year, you need to audition by appointment with the Director of Orchestral Activities. Please prepare any work of your choice you believe you can play well and contact orchestras@iastate.edu to set up a time.

3) If you’re not a music major or minor, and you played in the orchestra in any semester in the 2019-2020 academic year, 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. 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.

In Spring 2020, zero violin and cello students requesting waivers were admitted to the orchestra as all the seats were filled through audition.

All students are encouraged to complete the blind audition. Often excerpts are taken from the upcoming semester, so your time preparing won’t be wasted.

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 2020

All parts in the public domain and available through IMSLP.ORG or Orchestraexcerpts.com
If a full movement or a complete work is listed without any further instructions, please consult Orchestraexcerpts.com for the specific measures to prepare.

Violinists – Please prepare all excerpts listed for both Violin I and Violin II

Violin I

L.v. Beethoven                  Symphony No. 4 in B-flat major – Mvt. 4
R. Schumann                  Symphony No. 2 Op. 61 in C Major – Mvt. 2 Scherzo
R. Strauss                  Don Juan Op. 20 (1st page)

Violin II

J. Brahms                  Concerto for Piano No. 1 in D Minor, Op. 15 – Mvt. 3, Fugue
W.A. Mozart                  Symphony No. 41 in C Major K. 551 – Mvt. 4 (exposition)

Concertmaster Callback, Monday August 24 (Time TBA)

P.I. Tchaikovsky                  Swan Lake Op. 20 (solos)

Viola

B. Bartok                  Concerto for Orchestra Mvt. 1 (231-272)
                           Mvt. 4 (42-60)
                           Mvt. 5 (80-96)
R. Strauss                  Don Juan Op. 20 (Beginning until Rehearsal D)

Cello

J. Brahms                  Symphony No 2 in D Major Op. 72 Mvt. 2 (mm. 1-15, 49-55)
F. Mendelssohn              Symphony No. 4 in A Major Op. 90 (“Italian”) Mvt. 1 (mm. 25-85, mm. 260-287)
R. Schumann                  Symphony No. 3 in E-flat Major Op. 97 (“Rhenish”) Mvt. 3: Solos

Double Bass

C. Debussy (arr. Caplet)                  Coin des Enfants (Children’s Corner): Jimbo’s Lullaby (Solo)
G.F. Handel                  Messiah: Overture (mm. 50 to end)
S. Prokofiev                  Lt. Kijí: Mvt. 2, Beginning to Rehearsal 16
ORCHESTRA WOODWIND AUDITION EXCERPTS

FALL 2020

All parts in the public domain and available through IMSLP.ORG or Orchestraexcerpts.com
If a full movement or a complete work is listed without any further instructions, please consult Orchestraexcerpts.com for the specific measures to prepare.

Flute

F. Mendelssohn
A Midsummer Night's Dream Op. 61: Scherzo. (2 measure before Rehearsal P to end)

M. Ravel
Bolero (mm.5 to downbeat of Rehearsal 1)
Daphnis et Chloé Suite No. 2. (3 measures after Rehearsal 176 to Rehearsal 183)

Oboe

L.v. Beethoven
Symphony No. 3 in E-flat Op. 55 (5 excerpts)

P.I. Tchaikovsky
Symphony No. 4 in F minor Op. 36, Mvt. 2: solos

Clarinet

M. Ravel
Daphnis et Chloé Suite No. 2. (Clarinet 1, first 2 pages)

O. Respighi
Pina di Roma (Pines of Rome), Mvt. 3

I. Stravinsky
Firebird: Suite
“L’oiseau de feu et sa danse”
“Variation de l’oiseau de feu”

Bassoon

http://www.orchestralbassoon.com

L.v. Beethoven
Symphony No. 9 in D minor Op. 125, Mvt. 4

P. Dukas
L’apprenti sorcier (Sorcerer’s Apprentice)

M. Ravel
Alborado Del Gracioso

I. Stravinsky
Firebird: Berceuse
# ORCHESTRA BRASS AUDITION EXCERPTS FALL 2020

## FALL 2020

All parts in the public domain and available through [IMSLP.ORG](https://imslp.org) or [Orchestraexcerpts.com](http://www.orchestraexcerpts.com)

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

### Horn

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Brahms</td>
<td>Symphony No. 2 in D Major</td>
<td>Symphony No. 2 in D Major Op. 72: Mvt. 1 (final solo)</td>
</tr>
<tr>
<td>M. Ravel</td>
<td>Concerto for Piano in G Major</td>
<td>Concerto for Piano in G Major</td>
</tr>
<tr>
<td>R. Schumann</td>
<td>Symphony No. 3 in E-flat Major Op. 97 (“Rhenish”)</td>
<td>Symphony No. 3 in E-flat Major Op. 97 (“Rhenish”) (4 excerpts)</td>
</tr>
<tr>
<td>P.I. Tchaikovsky</td>
<td>Symphony No. 4 in F minor</td>
<td>Symphony No. 4 in F minor Op. 36: Mvt. 1 (opening)</td>
</tr>
</tbody>
</table>

### Trumpet

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Brahms</td>
<td>Symphony No. 2 in D Major</td>
<td>Symphony No. 2 in D Major Op. 72</td>
</tr>
<tr>
<td>M. Ravel</td>
<td>Concerto for Piano in G Major</td>
<td>Concerto for Piano in G Major</td>
</tr>
<tr>
<td>I. Stravinsky</td>
<td>Firebird: Danse Infernale (Tpt. 1)</td>
<td>Firebird: Danse Infernale (Tpt. 1)</td>
</tr>
<tr>
<td>P.I. Tchaikovsky</td>
<td>Symphony No. 4 in F minor</td>
<td>Symphony No. 4 in F minor Op. 36: Mvt. 1 (opening)</td>
</tr>
</tbody>
</table>

### Trombone


<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>H. Berlioz</td>
<td>Marche Hongroise</td>
<td>Marche Hongroise</td>
</tr>
<tr>
<td>W.A. Mozart</td>
<td>Requiem: Tuba Mirum</td>
<td>Requiem: Tuba Mirum</td>
</tr>
<tr>
<td>R. Wagner</td>
<td>Die Walküre: Act III Scene I</td>
<td>Die Walküre: Act III Scene I</td>
</tr>
</tbody>
</table>

**Optional:**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Schumann</td>
<td>Symphony No. 3 in E-flat Major Op. 97 (“Rhenish”)</td>
<td>Symphony No. 3 in E-flat Major Op. 97 (“Rhenish”) Mvt. 4: alto part</td>
</tr>
</tbody>
</table>

### Bass Trombone

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.J. Haydn</td>
<td>Die Schöpfung No. 26</td>
<td>Symphony No. 3 Mvt. IV – first 18 measures</td>
</tr>
<tr>
<td>R. Schumann</td>
<td>Symphony No. 3</td>
<td>Symphony No. 3 Mvt. IV – first 18 measures</td>
</tr>
<tr>
<td>O. Respighi</td>
<td>Pini di Roma - I pini presso una catacomba</td>
<td>Pini di Roma - I pini presso una catacomba</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 before Rehearsal 11 to 3 after Rehearsal 12</td>
</tr>
</tbody>
</table>

### Tuba

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Strauss</td>
<td>Till Eulenspiegel Lustige Streiche Op. 28</td>
<td>Till Eulenspiegel Lustige Streiche Op. 28</td>
</tr>
<tr>
<td>P.I. Tchaikovsky</td>
<td>Symphony No. 5 in E minor</td>
<td>Symphony No. 5 in E minor Op. 64</td>
</tr>
<tr>
<td>R. Wagner</td>
<td>Overture: Meistersingers</td>
<td>Overture: Meistersingers</td>
</tr>
</tbody>
</table>
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 tell you start. 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 of the time the request has more to do with time 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.