1) If you’re a music major, a music minor, OR you want to be considered for a principal chair or leadership role, you need to prepare the designated excerpts and complete the blind audition on January 12, 2020.

2) If you are neither a music major or music minor, and you have NOT auditioned successfully for the orchestra in Fall 2019, 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 Dr. Govias at jgovias@iastate.edu to set up a time.

3) If you’re not a music major or minor, and you are returning from Fall 2019, you can choose not to audition, but please read the warning below!

**Students completing the blind audition will be given highest seating priority, followed by those students auditioning by appointment. If you are in Category 3), be aware that you may not get your preferred seating assignment, and you may be left out if there are too many applicants for your section.**

All students are encouraged to complete the blind audition. The 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.

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**ORCHESTRA AUDITION EXCERPTS SPRING 2020**

**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)

L.v. Beethoven

- Overture: Namensfeier Op. 115
  - Rehearsal A – Allegro assai vivace
  - 21 after Rehearsal E - 15 after Rehearsal F
- Choral Fantasie Op. 80: m.124-m.156 (124 is Solo after Meno Allegro 2/4)
- Triple Concerto Op. 56: Mvt. 1: A to m.61

Concertmaster Call-back (candidates as selected by the panel) Monday January 13, 3pm.

Nikolai Rimsky-Korsakov

- Capriccio Espagnol: Solos Mvt. III & Mvt. IV

Richard Strauss

- Don Juan Op. 20: First page
Viola

L.v. Beethoven

Overture: *Namensfeier* Op. 115 (upper part)
- 21 after Rehearsal E - 13 after Rehearsal F
- 8 before Rehearsal I – 24 after Rehearsal I

Choral Fantasie Op. 80:
- m.124-m.156 (124 is Solo after Meno Allegro 2/4)

Triple Concerto Op. 56:
- Mvt. 1: Rehearsal A to m.44

Cello

L.v. Beethoven

Choral Fantasie Op. 80:
- m.124-m.156 (124 is Solo after Meno Allegro 2/4)

Overture: *Namensfeier* Op. 115
- m.11 – Allegro assai vivace
- Rehearsal E – Rehearsal F
- Rehearsal H to end

Triple Concerto Op. 56 Mvt. 1: Rehearsal A to m.40

Double Bass

L.v. Beethoven

Choral Fantasie Op. 80:
- m.389 Allegro – m.398 Allegretto ma non troppo

Overture: *Namensfeier* Op. 115
- m.11 – Allegro assai vivace
- Rehearsal E – Rehearsal F
- Rehearsal H to end

Triple Concerto Op. 56 Mvt. 1: m.21 – Rehearsal A

Flute

Gioachino Rossini  *Semiramide* (Piccolo)
Paul Hindemith  *Symphonic Metamorphosis*
Georges Bizet  *Carmen* Entra’acte

Oboe

Johannes Brahms  *Symphony No. 1*, Mvt. I: m.29 – m.33
- Mvt. II: m.17 – m.43

Felix Mendelssohn  *Symphony No. 3*, Mvt. II: m.32 – m.67, m.83-m.100

Gioachino Rossini  *La Scala di Seta*, beginning to Rehearsal 3
Clarinet

L.v. Beethoven  Symphony No. 8 Mvt. III: m.48 to end of Trio (no repeats)
Zoltan Kodály  Galántai Táncok
Dmitri Shostakovich  Symphony No. 9 Mvt. II & Mvt. III

Bassoon

http://www.orchestralbassoon.com

Paul Dukas  Sorcerer’s Apprentice
Maurice Ravel  Alborado Del Gracioso
L.v. Beethoven  Symphony No. 9, 4th mvt
Igor Stravinsky  Firebird: Berceuse

Horn

J.S. Bach  Mass in B Minor
Johannes Brahms  Symphony No. 1, 4th mvt.  Academic Festival Overture, 3rd horn
Antonín Dvořák  Symphony No. 9, 4th mvt.

Trumpet

L.v. Beethoven  Overture: Leonore No. 2: Offstage solo
Nikolai Rimsky Korsakov  Scheherazade Mvt. IV: Complete
Dmitri Shostakovich  Symphony No. 5, Mvt. I: Rehearsal 27 to Rehearsal 32

Trombone

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

Richard Wagner  Overture: Meistersingers (Rehearsal J)
Johannes Brahms  Academic Festival Overture
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 that 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. 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.