

University of Melbourne Symphonic Ensembles

2024 Auditions: Double Bass

Please prepare all excerpts as instructed however please note you may not be asked to perform all excerpts.

Need help preparing for your audition? Here are some suggestions:

- *Listening to the pieces in their entirety, with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

**Any rests longer than 2 measures should be observed as a short pause before continuing.*

- 1. SHOSTAKOVICH** Symphony No. 5
Mvt I, Fig. 22 – 4th bar of Fig. 26

- 2. RIMSKY-KORSAKOV** Scheherazade
Mvt IV, 29 bars after Fig. V - Fig. W

- 3. DVOŘÁK** Carnival Overture
7 bars after Fig. C, for 12 bars
4 bars after Fig. G – 3 bars after Fig. H
4 bars before Fig. Q – 6 bars before Fig. R

- 4. NIELSEN** Clarinet Concerto
Beginning – bar 16

- 5. BEETHOVEN** Symphony No. 6
Mvt IV, bar 214 - 237

- 6. HOLST** Planets Suite
Mvt I *Mars*, 9 bars after Fig. 5 - 10 bars after Fig. 7

1. SHOSTAKOVICH Symphony No. 5

Mvt I, Fig. 22 – 4th bar of Fig. 26

f *ANegro non troppo* $\text{♩} = 100$ *f*

22 arco *ff* *ff* *f*

23 2

24

25

26

poco stringendo

2. RIMSKY-KORSAKOV Scheherazade
Mvt IV, 29 bars after Fig. V - Fig. W

10

pizz.

$\text{♩} = 150$

Basso.

p

f

f

p

Piu stretto.
arco

cresc.

poco

poco

ff

ff Spiritoso.

3. DVOŘÁK Carnival Overture

Excerpt 1 7 bars after Fig. C, for 12 bars

Musical score for Excerpt 1, showing two staves of music. The first staff has a section crossed out with large X's. The second staff has a section crossed out with large X's. Dynamics include *ff*, *dim.*, and *p*.

Excerpt 2 4 bars after Fig. G – 3 bars after Fig. H

Musical score for Excerpt 2, showing three staves of music. The first staff has a section crossed out with large X's. The second staff has a section crossed out with large X's. The third staff has a section crossed out with large X's. Dynamics include *pp*, *pizz.*, *arco*, *f*, *fz*, *fz cresc.*, and *sf*. Tempo marking is *poco a poco cresc.*

Excerpt 3 4 bars before Fig. Q – 6 bars before Fig. R

Musical score for Excerpt 3, showing three staves of music. The first staff has a section crossed out with large X's. The second staff has a section crossed out with large X's. The third staff has a section crossed out with large X's. Dynamics include *ff* and *sf*. Tempo marking is *d = 150*.

4. **NIELSEN** Clarinet Concerto
Beginning – bar 16

Koncert for Klarinet og Orkester

Contrabasso

Carl Nielsen, Op. 57

Allegretto un poco (♩ = 72)

mp

p

5. **BEETHOVEN** Symphony No. 6
Mvt IV, bar 214 - 237

214 *arco* *piu star.* *ff*

220 *sf* *sf* *sf* *sf*

229 *sf* *dimin.* *p* *piu piano* *pp*

6. HOLST Planets Suite

Mvt I *Mars*, 9 bars after Fig. 5 - 10 bars after Fig. 7

5 9 [*ff* *V*

V (d=d) *ff* *p* *V* *n* *V*

p *cresc.*

7 *p* *cresc.*

1 *V* *fff* *(v)*

- END -