# University of Melbourne Symphonic Ensembles

# 2026 Auditions: Double Bass

*Please prepare all excerpts as instructed. Note that you may not be asked to perform all excerpts.*

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

- *Listen 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 bars should be observed as a short pause before continuing.*

**1.** **BEETHOVEN** Symphony No. 7
*Excerpt 1* Mvt I, bars 14 – 42
*Excerpt 2* Mvt I, bars 83 – 112
*Excerpt 3* Mvt II, bars 191 – 210
*Excerpt 4* Mvt IV, bars 38 – 69

**2.** **ELGAR** Introduction and Allegro
*Allegro*, 4 bars before Fig. 16 – 4 bars after Fig. 16

**3.** **MOZART** Overture to *The Marriage of Figaro*
Beginning for 7 bars, then bars 83 – 95

**4.** **STRAVINSKY** Petrushka (1947)
*Masquerades*, Fig. 240 for 11 bars

**5.** **BRAHMS** Symphony No. 4
Mvt II, bars 76 - 87

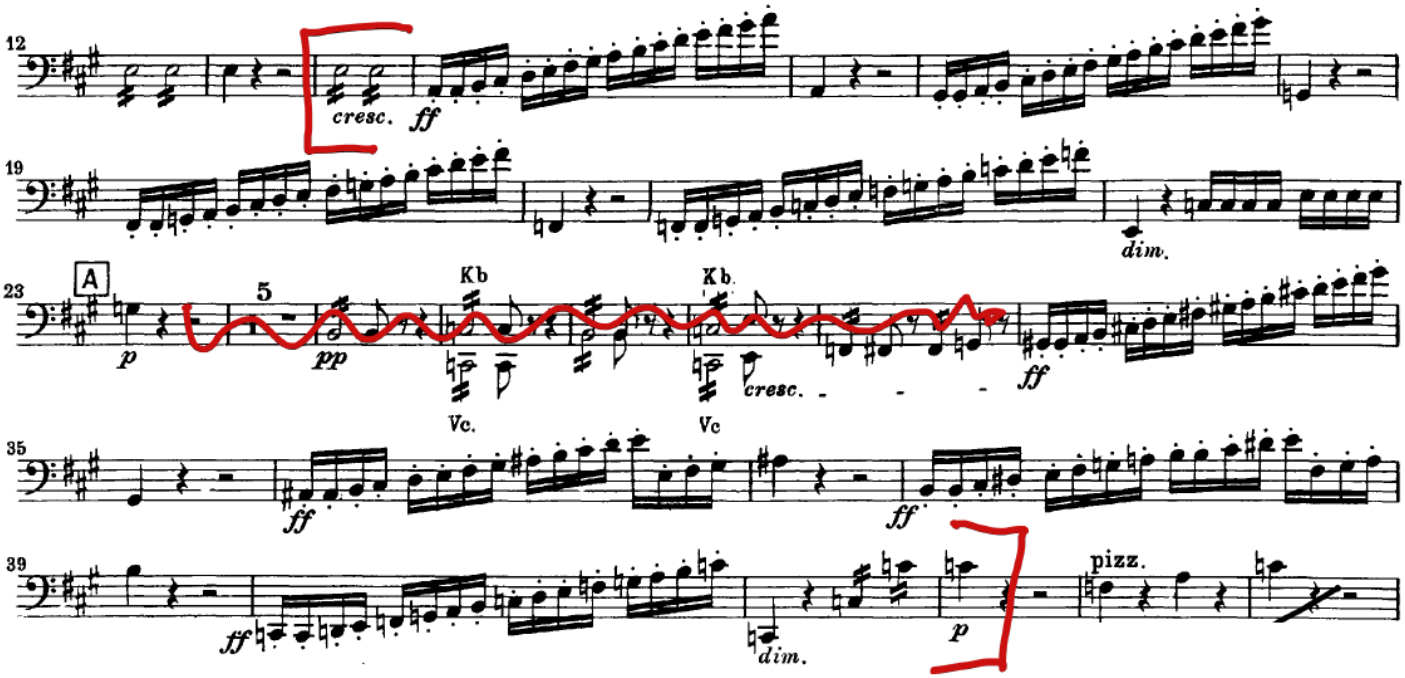
**6.** **STRAUSS** Don Juan
*Excerpt 1* Fig. A – 4 bars after Fig. B
*Excerpt 2* Fig. F – 3 bars before Fig. G

**7.** **TCHAIKOVSKY** Symphony No. 4
*Excerpt 1* Mvt I, Bars 51 – 69
*Excerpt 2* Mvt I, Bars 253 – 272
*Excerpt 3* Mvt IV, Bars 1 – 8

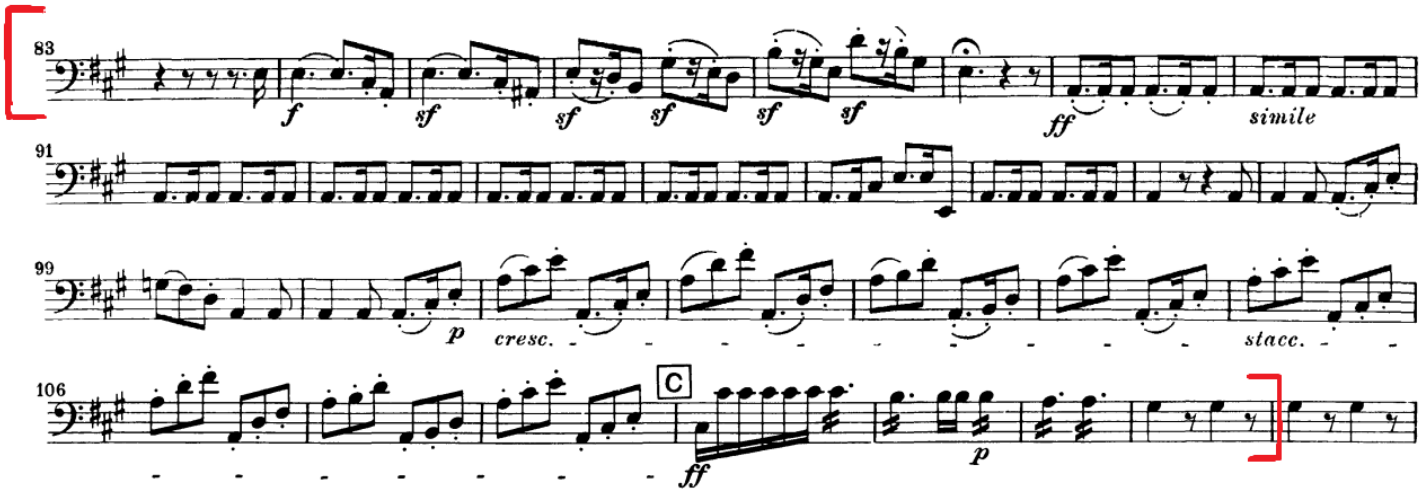
*Excerpts for educational purpose only*

## 1. **BEETHOVEN** Symphony No. 7

*Excerpt 1* Mvt I, bars 14 – 42

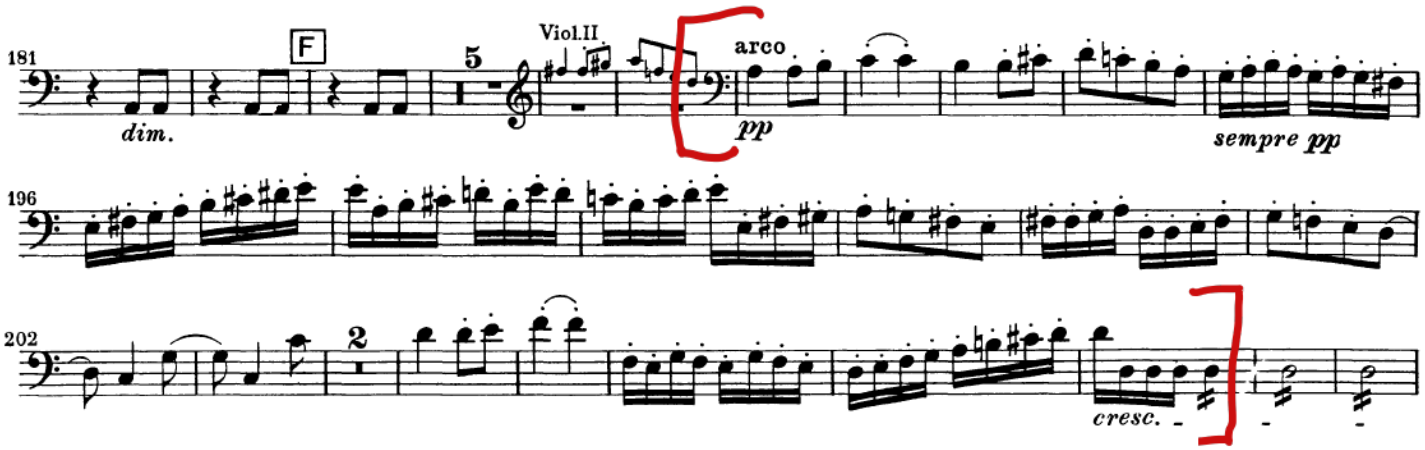



*Excerpt 2* Mvt I, bars 83 – 112

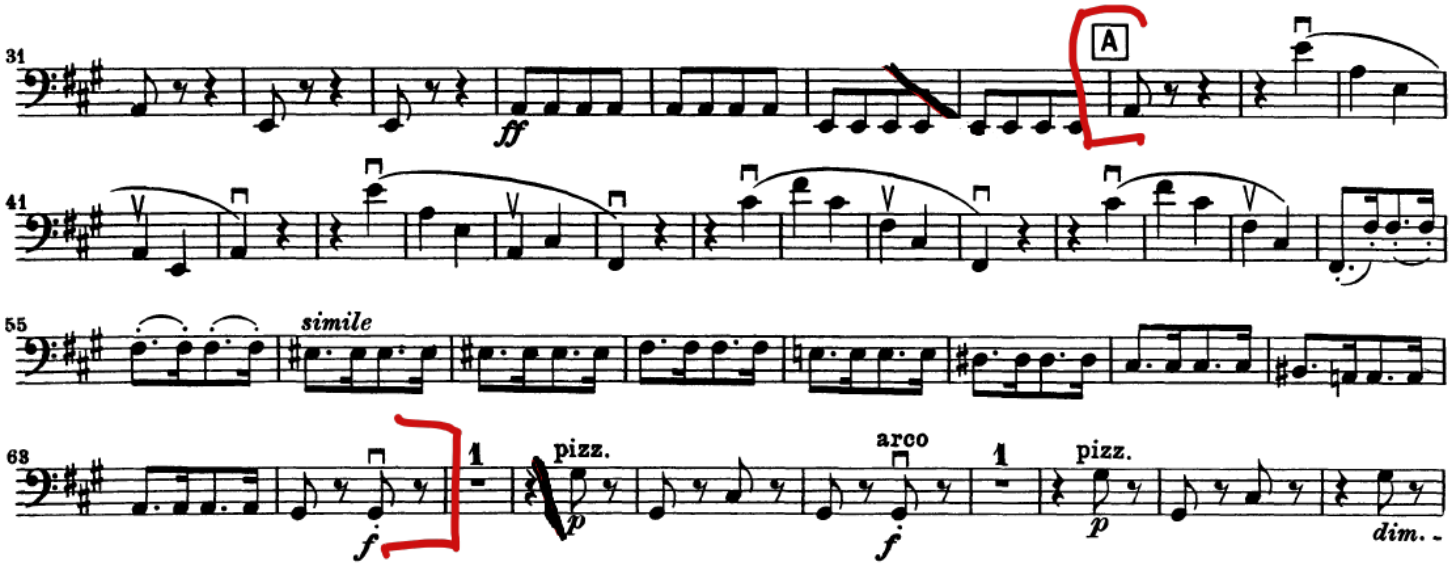


**1.** **BEETHOVEN** Symphony No. 7

*Excerpt 3* Mvt II, bars 191 – 210

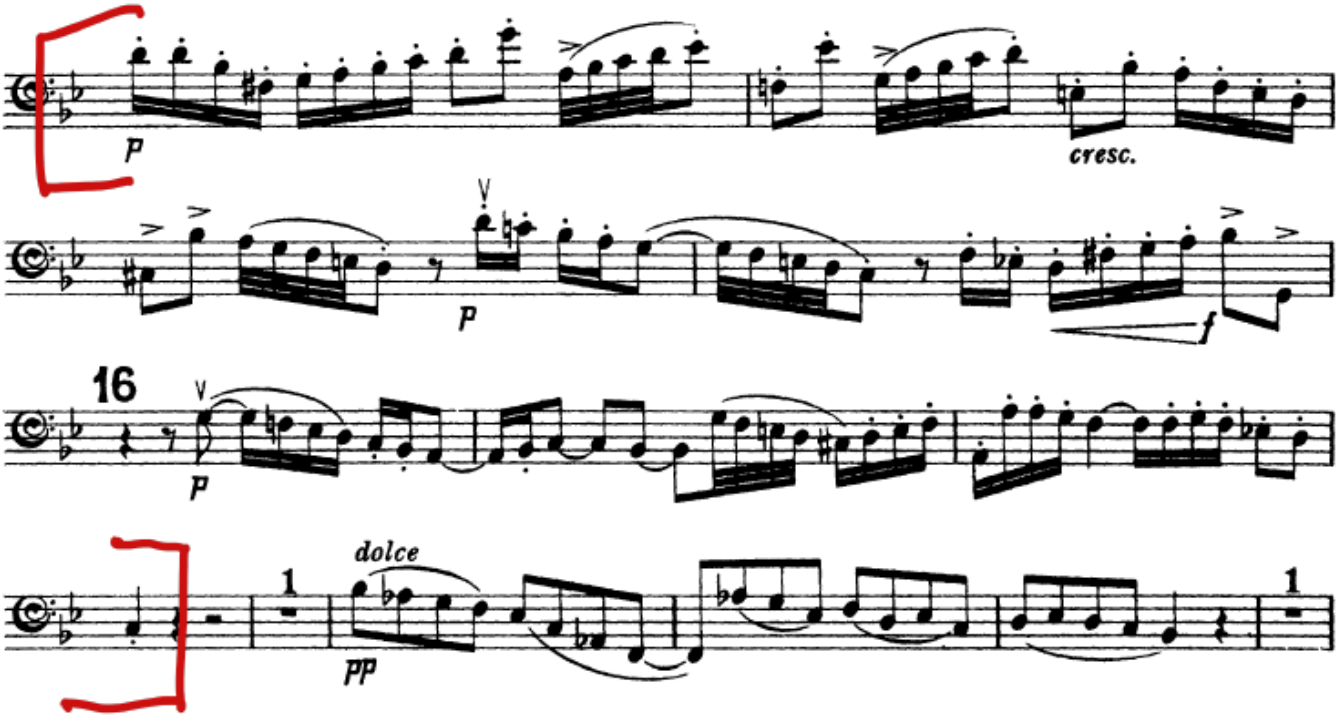



*Excerpt 4* Mvt IV, bars 38 – 69



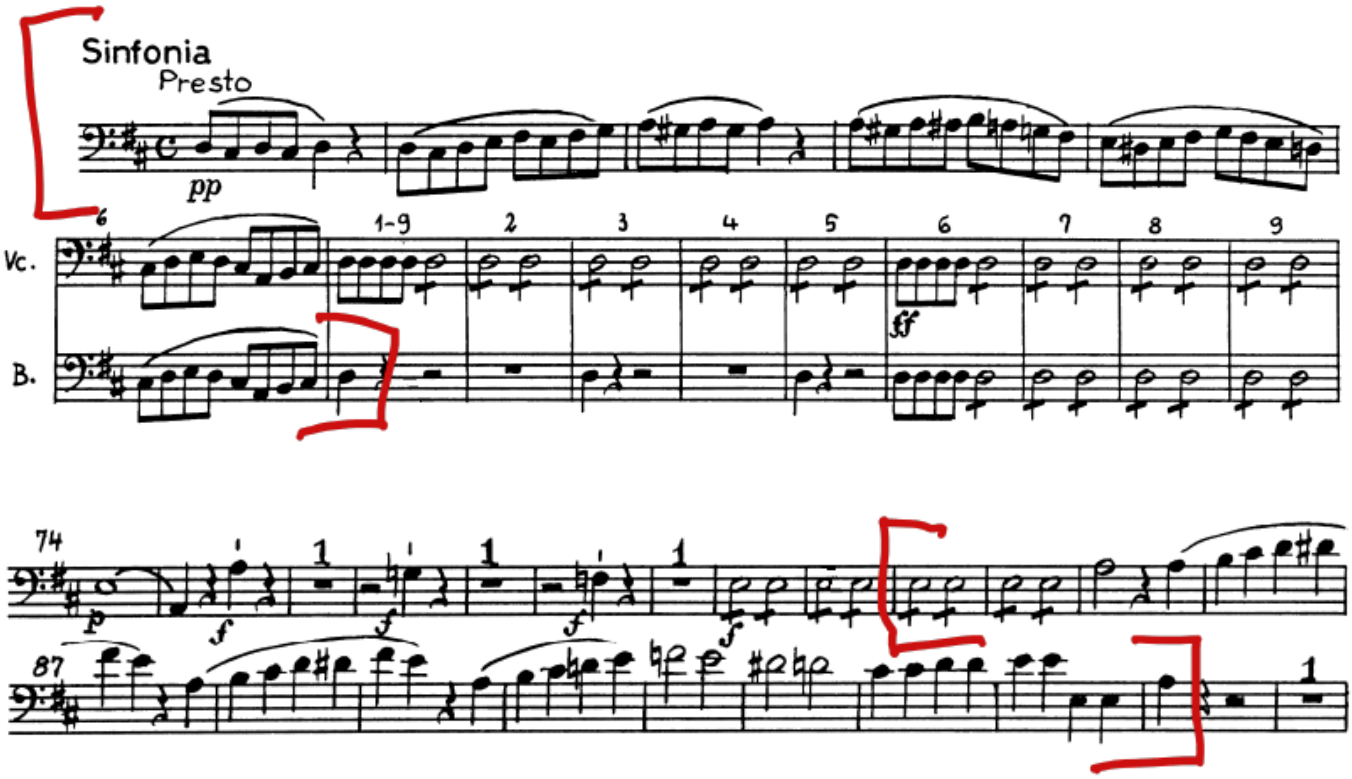
**2.** **ELGAR** Introduction and Allegro

*Allegro*, 4 bars before Fig. 16 – 4 bars after Fig. 16

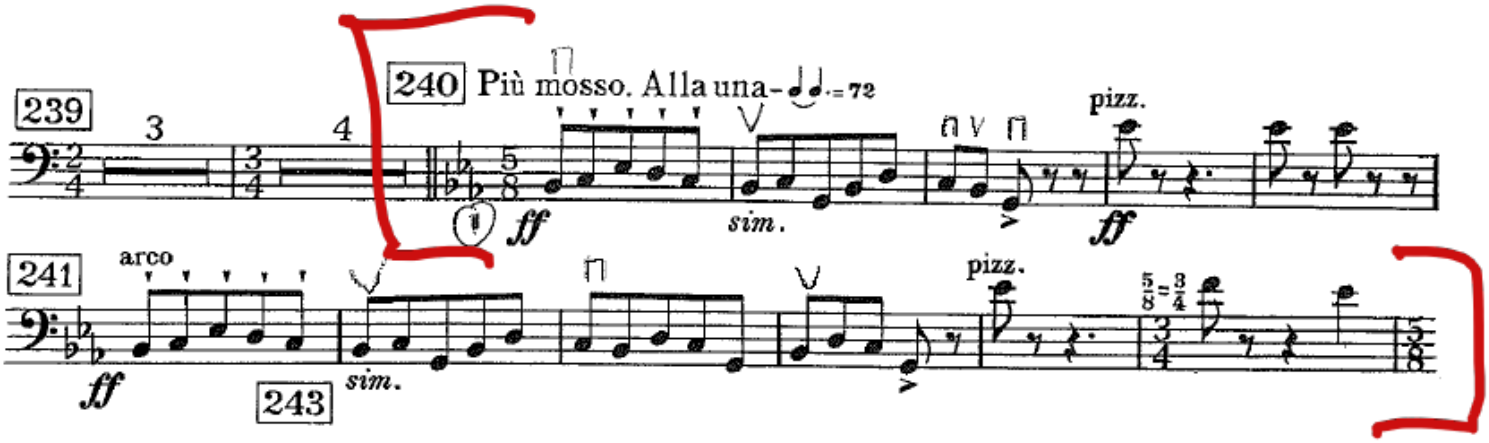



**3.** **MOZART** Overture to *The Marriage of Figaro*

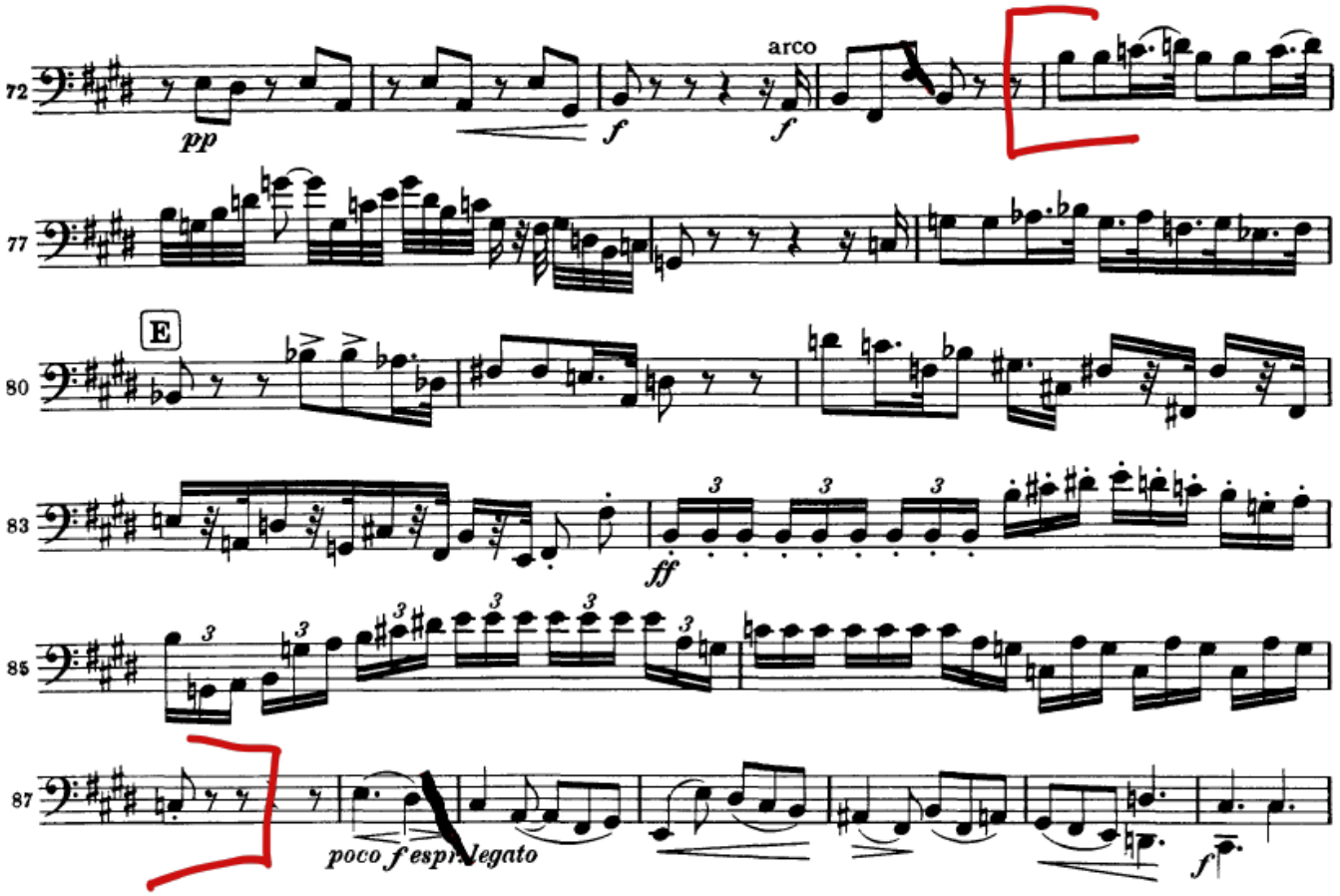
Beginning for 7 bars, then bars 83 – 95



**4.** **STRAVINSKY** Petrushka (1947)
*Masquerades*, Fig. 240 for 11 bars

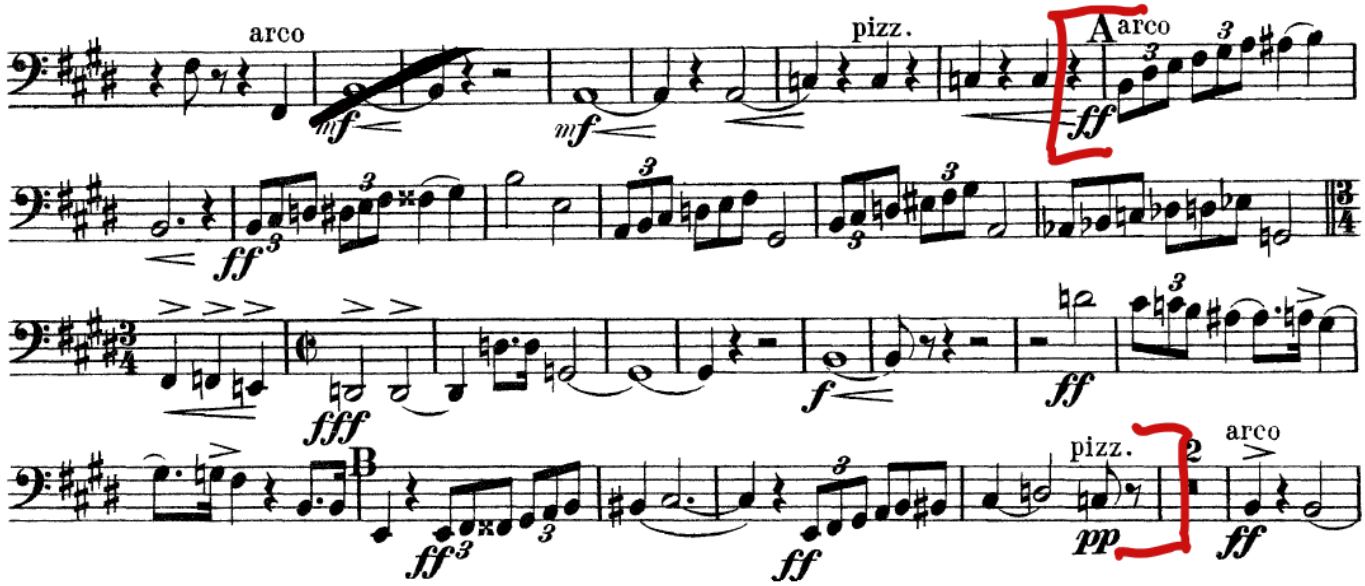



**5.** **BRAHMS** Symphony No. 4
Mvt II, bars 76 – 87

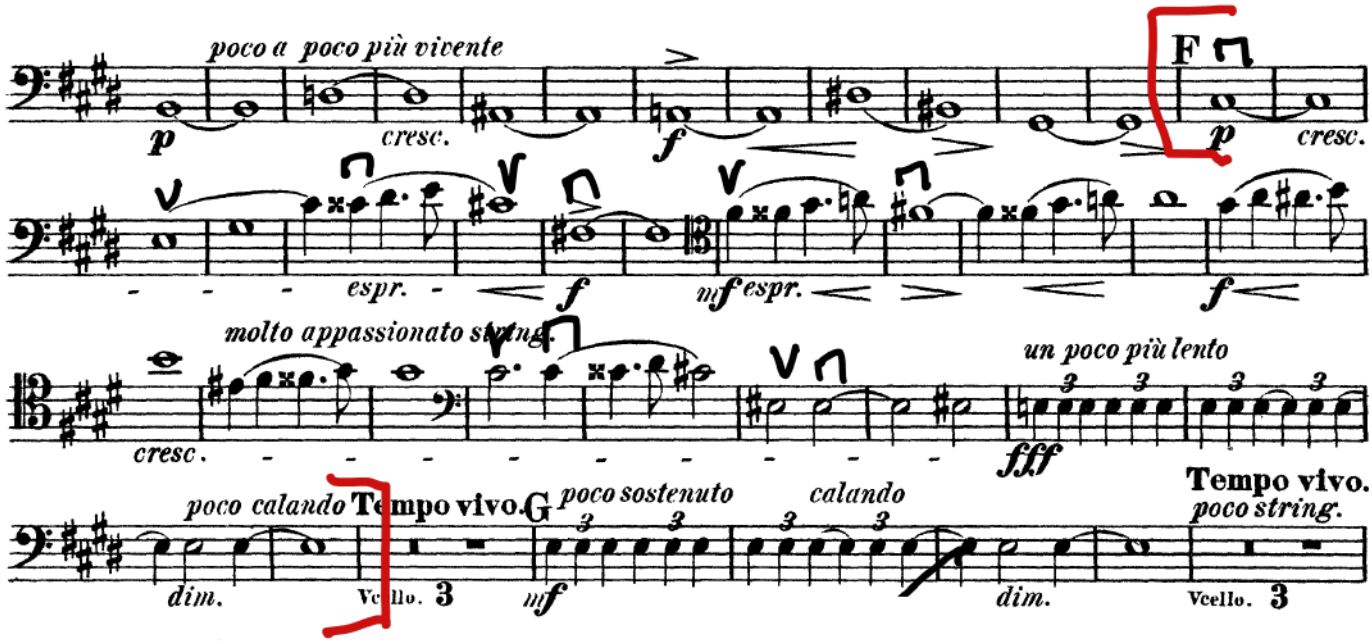


**6. STRAUSS** Don Juan

*Excerpt 1* Fig. A – 4 bars after Fig. B

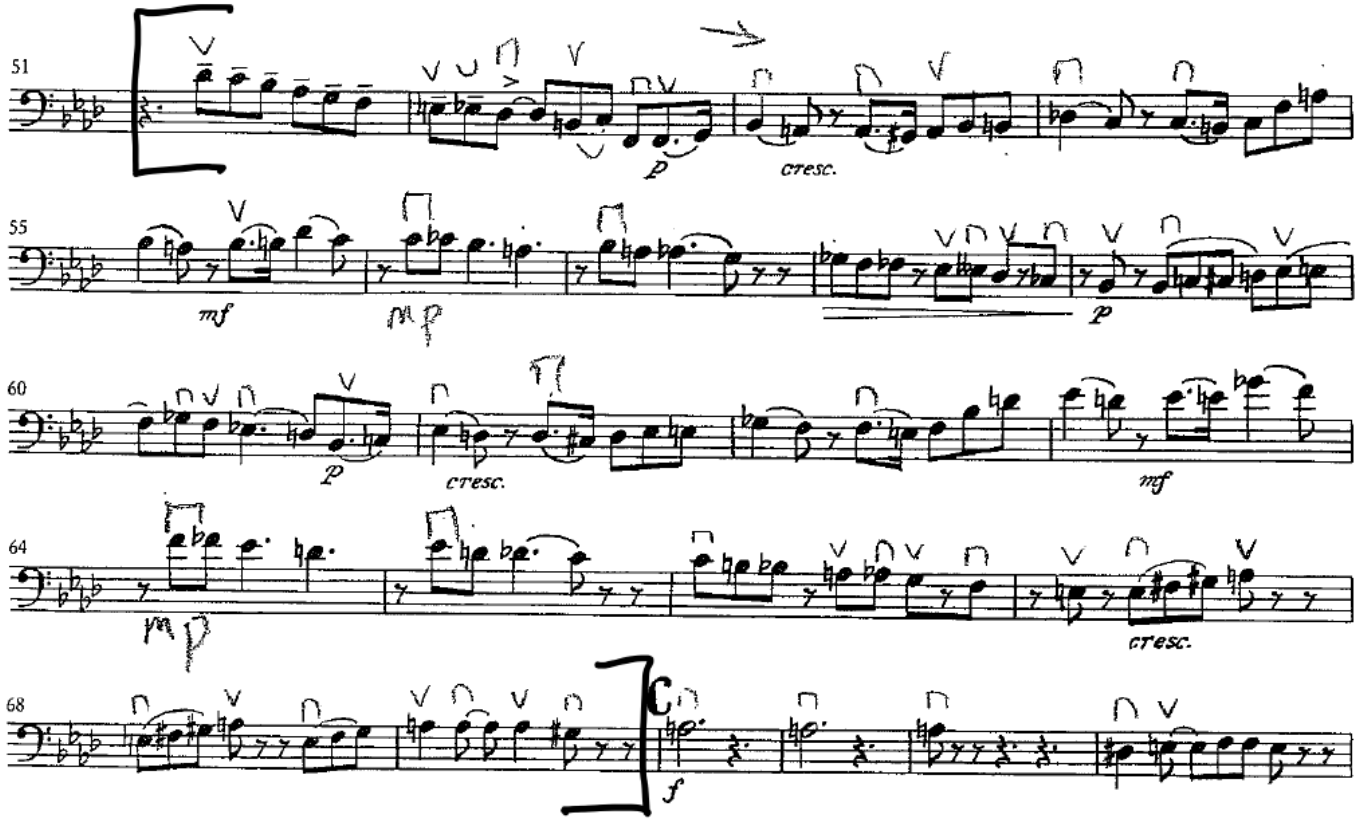



*Excerpt 2* Fig. F – 3 bars before Fig. G

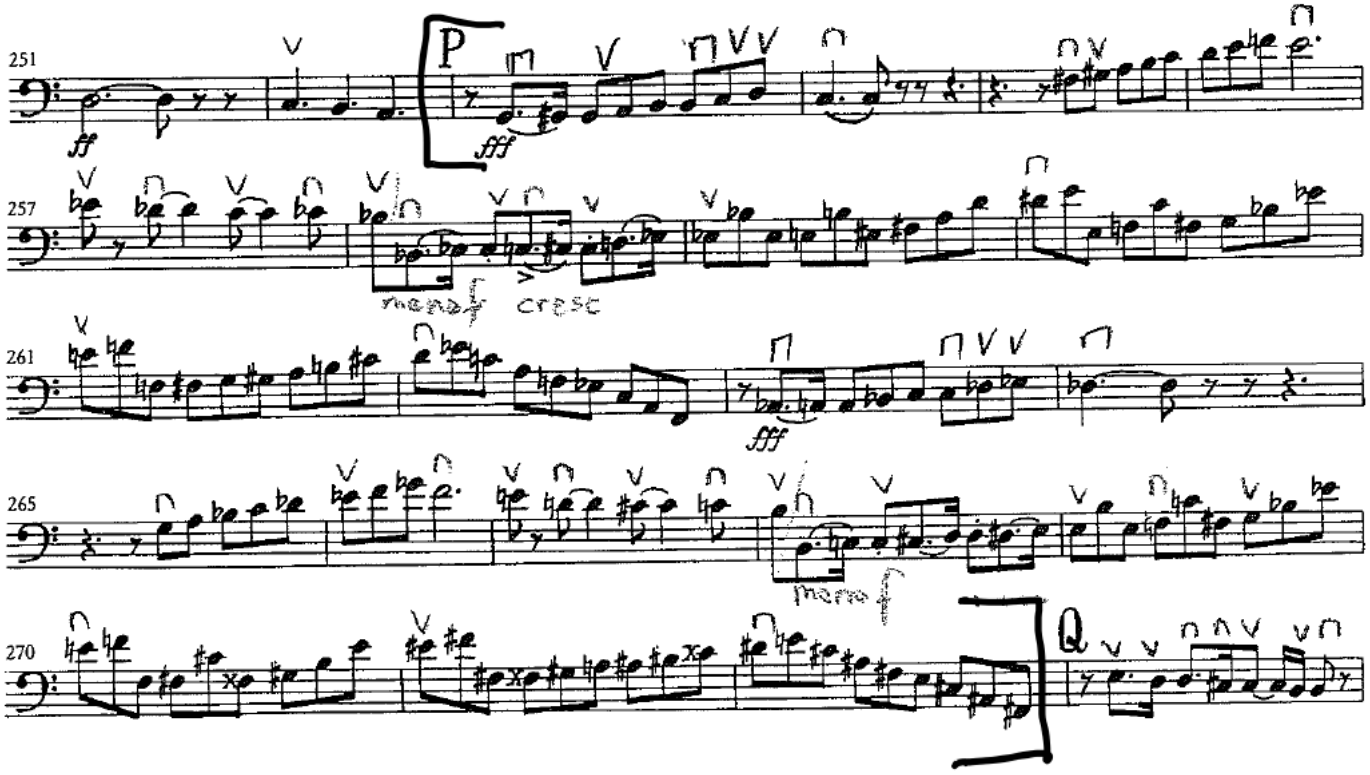


## 7. **TCHAIKOVSKY** Symphony No. 4

*Excerpt 1* Mvt I, Bars 51 – 69

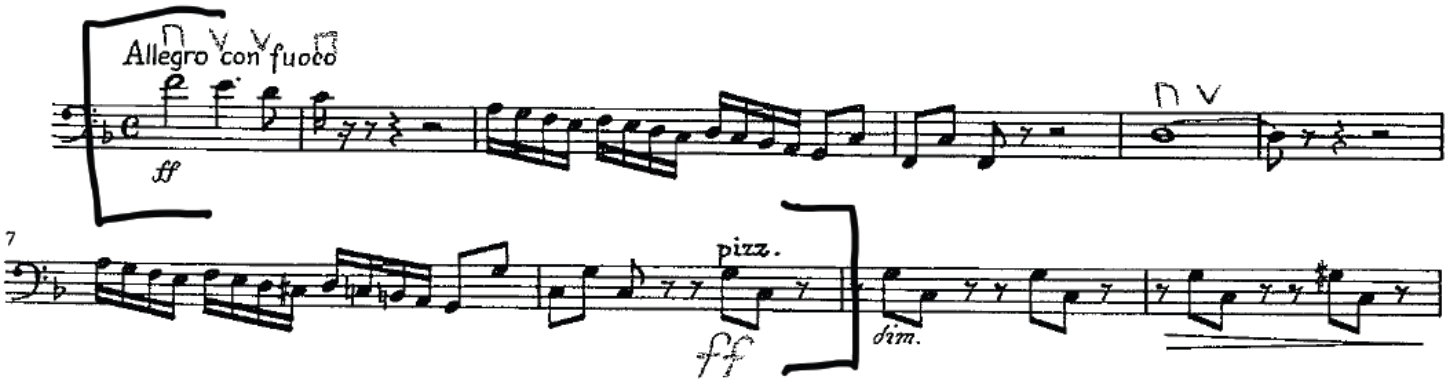



*Excerpt 2* Mvt I, Bars 253 – 272



**7.** **TCHAIKOVSKY** Symphony No. 4

*Excerpt 3* Mvt IV, Bars 1 – 8

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