

University of Melbourne Symphonic Ensembles

2026 Auditions: Piano

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

Auditions are open to any MCM keyboard students from second year onwards (including Honours, MMPT, MMus and PhD students) who obtained a mark of 70 or above on their last performance exam.

Rostering of piano parts in the ensembles of the Symphonic Ensembles subject will be dependent on repertoire. Some ensembles may also include celesta (this is not required for the audition).

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

Prepare one (1) solo piano work of your choice up to 5 minutes. This must be written after 1900

**Please provide a copy of your solo work (printed or digital) to audition staff prior to your audition.*

AND please prepare the following excerpts

COPLAND Appalachian Spring
Fig 7 - Fig. 10

STRAVINSKY Firebird Suite
Mvt I, Fig. 72 – End

STRAVINSKY Petrushka
“Danse Russe”, Fig. 64 – Fig. 73

COPLAND Appalachian Spring

Fig 7 - Fig. 10

The image displays a musical score for the piano part of Copland's Appalachian Spring, specifically Figures 7 through 10. The score is written for two staves (treble and bass clef) and includes various performance instructions and markings.

- Figure 7:** Starts with a **G.P.** (Grand Pause) and **sfp** (sforzando piano) marking. A bracketed section begins with **f marc** (forte marcato) and includes an **8^{va}** (octave) marking. The music features a series of eighth notes with accents.
- Figure 8:** Features a **f non legato (bell like)** marking. The music consists of sustained chords in the right hand and eighth notes in the left hand. An **8^{va}** marking is present at the beginning.
- Figure 9:** Continues the eighth-note pattern in both hands, with an **8^{va}** marking at the start.
- Figure 10:** Concludes with a **G.P.** marking. It includes a section with a 5/4 time signature and a **Cl.** (Climax) marking. The final measure is marked **G.P.**.

STRAVINSKY Firebird Suite

Mvt I, Fig. 72 - End

72

gliss. on white keys
f

73

simile
ff

75

77

p sub.
3 3 3 3 3 3 3
7
5

79

r.h. 5
gliss. on white keys
ff

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Piano

DANSE RUSSE

64 Allegro giusto, $\text{♩} = 116$

Musical notation for measures 64-65. The piece is in 2/4 time. Measure 64 begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Measure 65 continues this pattern, ending with a glissando in the right hand.

65

Musical notation for measures 65-66. Measure 65 ends with a glissando in the right hand. Measure 66 continues the accompaniment pattern from the previous measures.

66

Musical notation for measures 66-67. Measure 66 continues the accompaniment pattern. Measure 67 continues the accompaniment pattern.

67

Musical notation for measures 67-68. Measure 67 continues the accompaniment pattern. Measure 68 continues the accompaniment pattern.

Musical notation for measures 68-69. Measure 68 continues the accompaniment pattern. Measure 69 continues the accompaniment pattern, marked with a piano (*p*) dynamic and a *sub.* (subito) marking.

68

Musical notation for measures 69-70. Measure 69 continues the accompaniment pattern. Measure 70 continues the accompaniment pattern, marked with a piano (*p*) dynamic.

Piano

69

Musical notation for measures 69-70. The system consists of two staves. The upper staff features a melodic line with a triplet of eighth notes in measure 69 and a slur over measures 70-71. The lower staff provides a rhythmic accompaniment with eighth-note patterns. A dynamic marking of *p sub.* is present in measure 69.

70

Musical notation for measures 70-71. The system consists of two staves. The upper staff continues the melodic line with a slur over measures 70-71. The lower staff continues the rhythmic accompaniment.

71

Musical notation for measures 71-72. The system consists of two staves. The upper staff features a melodic line with a slur over measures 71-72. The lower staff continues the rhythmic accompaniment.

gliss.

72

Musical notation for measures 72-73. The system consists of two staves. The upper staff features a melodic line with a slur over measures 72-73. The lower staff continues the rhythmic accompaniment. A glissando marking is present in measure 72.

8

Musical notation for measures 73-74. The system consists of two staves. The upper staff features a melodic line with a slur over measures 73-74. The lower staff continues the rhythmic accompaniment. A dynamic marking of *ff* is present in measure 73.

8

Musical notation for measures 74-75. The system consists of two staves. The upper staff features a melodic line with a slur over measures 74-75. The lower staff continues the rhythmic accompaniment. A dynamic marking of *ff* is present in measure 74.