



Youth Symphony Orchestra (YSO) / Youth Concert Orchestra (YCO) Audition Excerpt Packet BASS

1. Scale

YCO: ♩ = 80

2 octave G major scale & arpeggio

YSO: ♩ = 120-132

3 octave E major scale & arpeggio

2. Solo

Play a 1-minute excerpt of a solo of your choice. Please stop when asked by the judges.

3. Excerpts

YCO & YSO: Tchaikovsky *Symphony No. 6, mvt 1*

YCO & YSO: Beethoven *Symphony No. 9, mvt. 4*

YSO Only: Beethoven *Symphony No. 3, mvt 4*

General Preparation and Audition Tips

- Arrive 30 minutes prior to your audition time to warm up. Allow time for parking and finding the location.
- Make sure your instrument is in tune. Ask a parent volunteer at the audition if you need help.
- You will be escorted from the warm up room to your audition at the designated timeslot.
- Auditions are blind. You will not be able to see or hear the judges, and you should not speak to them.
- Enter the room without saying anything and play straight through in this order
 1. Scale and arpeggio
 2. Solo
 3. Excerpts
 4. Collect your music and leave the room without speaking
- Practice slowly and carefully. Slow and accurate with beautiful tone will score higher than fast and sloppy.
- Study key signatures, rhythms, articulations and accidentals carefully.
- Work on your audition materials with your private or school music teacher.
- *Listen to recordings of the works that you are playing on our audition.*
- Contact Virginia Bowman at 775-323-6393 ext. 106 or vbowman@renophil.com with any further questions.

YCO & YSO

Tchaikovsky - Symphony No. 6

Excerpt 1 - Movement I

Double Bass

171 **H** 3 *ff feroce*

178 *sempre ff*

195 *ff*

YCO & YSO

Excerpt # 2

Beethoven — Symphony No. 9, Mvt 4 Contrabasso

18

Allegro assai $\text{♩} = 80$

92



102



112



YSO Only

Beethoven Symphony No. 3 Movement IV: mm. 294-318

Double Bass

278 $\frac{14}{4}$ *p* *cresc.*

304 *f*

310 *f* *ff*

317 **E** *sf*

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff (measures 278-303) begins with a $\frac{14}{4}$ time signature, a piano (*p*) dynamic, and a crescendo (*cresc.*) marking. The second staff (measures 304-309) features a forte (*f*) dynamic and a complex rhythmic pattern of eighth and sixteenth notes. The third staff (measures 310-316) continues the rhythmic pattern with dynamics ranging from *f* to *ff*. The fourth staff (measures 317-318) starts with a forte (*sf*) dynamic and a chord marked with a bold 'E' above it.