

Fall 2022 Sonoma State Symphony Orchestra Audition packet: Double bass

Auditions consist of scales and excerpts.

Scales: please prepare the following two scales using all of the articulations below.

1. G major scale and arpeggio. Three octaves preferred; two octaves acceptable.
2. Two-octave G melodic minor scale and arpeggio
 - a. Slowly with whole bows, rich sound, and vibrato (whole notes at approximately quarter=120)
 - b. With slurs of your choosing, as quickly as you feel comfortable while maintaining tone quality and intonation – anything from 2 to 12 notes per bow.
 - c. Sautillé at the balance point, quickly, repeating each note of the scale four times.
 - d. Spicatto, moderately, repeating each note of the scale four times.

Note: Regular and dedicated practice of scales and arpeggios in a variety of tempi and articulations is **strongly encouraged** of all string players.

Excerpts:

1. Shostakovich, **Symphony No. 5, movement one, rehearsals 17-27 (two pages)**
2. Shostakovich **Symphony no. 5, movement two, page one**

Tips on taking a successful audition

If possible, bring all music to a teacher early on (i.e. 1-2 months ahead of the audition) for advice and guidance on appropriate fingering, bowing, breathing, tonguing, practice strategies, etc. In addition, many (free) masterclasses on standard excerpts and audition strategies can be found on Youtube. See for example: <https://www.youtube.com/watch?v=6ZB7zufumCs>

Get a concrete idea of the appropriate tempi (metronome markings) for your excerpts. Have these goals in mind over the course of your preparation and work toward them gradually over the course of several weeks or months rather than expecting overnight miracles. Practice effectively and correctly from the beginning. Remember that "Practice makes permanent." Focusing on the most challenging passages over time will likely result in a more confident, fluid and even performance at the audition.

Listen to a recording of each piece. Even better, listen to several recordings, as different ensembles and conductors may have widely varying interpretations of the same piece, and you'll hear different and interesting things (solos, balances, tempi, etc.) in each one. The best approach would be to listen while following along with a score (many are available on imslp.org) as well as your own part. This will enable you to get a sense of how your part functions within the entire ensemble.

Do a "mock audition" (or several mock auditions) by playing through your scales and excerpts in front of others for feedback and to simulate the stress factor of playing in front of other people.

Excerpt Number One: Shostakovich, Symphony No. 5, movement one, rehearsals 17-27

- 17 -

X² *Non vib* **Contrabasso.** *Non Vib*

div. arco

86 *pp*

X¹⁴ **14** *div. vib.* *pp*

109

16 *Bow* **17** *unis. pizz.* *DOWN* *f*

121

126

18 *poco animando* *OE*

137 **19** *104* **20** *3* *(pizz)* *f*

149 **21** **22** *arco* *Allegro non troppo.* *f* *ff* *126*

159 *ff*

176 **23** *2* *ff*

Contrabasso.

167 

171 

176 

181 
poco stringendo
f cresc.

188 
Poco sostenuto. J = 12c
pizz.
ff (1-16) (4) (6)

194 
(8) (10) *arco* (12)

200 
(14) (16) *fff*

206 
poco stringendo 31

213 
32 *J = 138* *2 div.*

221 
33 *unis.* 34

229 
35 *rilenuto* 5 2

Excerpt Two: Shostakovich Symphony No. 5, movement two, page one

Contrabasso. 5

48 Allegretto. $\text{♩} = 138$
senza sord.

50 *sim.*

51 *p* *cresc.* *f marc.* *dim.*

52 *cresc.* *ff*

53 *pizz.*

arco *f marc.* **54** *ff*

55 *pizz.* *p*

(Pizz.) *cresc.* **56** *arco* *ff* *ff*

57 **58**