

Huxford Symphony Orchestra

Double Bass Auditions Fall 2020

Applicants will submit an audio-only, single-take recording of the required repertoire to bcrofut@ua.edu. The final deadline for materials is AUGUST 17, 2020 at 11:59 PM. Those with an MUA ensemble requirement are STRONGLY encouraged to submit materials prior to the deadline, as late recordings may affect one's grade. While the judging committee strives to assess applicants solely on the merits of their playing, recordings of insufficient audio quality (inaudible or distorted) may not be considered. Any questions should be directed to Mr. Crofut by email at bcrofut@ua.edu or text at 716.998.5161.

Solo:

Solo of choice (2-3 minutes, difficulty will be assessed for principal considerations)

OR provided etude (permissible for general section eligibility only.)

Orchestral excerpts:

- 1) A. Dvorak: Symphony no. 9, 2nd mvt; *poco meno mosso* to rehearsal 3.
- 2) R. Strauss: *Also Sprach Zarathustra*; 10 mm before rehearsal 36 – 38.

(Those preparing their audition for principal consideration should also include the following)

- 3) S. Prokofiev: Symphony no. 1, 1st mvt; rehearsal J – 1mm before M.

(Required repertoire is posted below. These excerpts are intended for educational purposes only.)

Provided etude: G. Bottesini

(For those with minimal audition experience prior to enrolling at UA, this excerpt may be used in lieu of the solo piece requirement.)

Suggested tempo is **quarter note = 80 - 162**

The committee will be listening for richness of tone, consistency of rhythm, and accurate intonation. Bowings and fingerings are suggested, but differing strategies are permissible if effective. The successful candidate will perform all articulations accurately as printed, and is encouraged to present additional musical interpretation beyond that.

GIOVANNI BOTTESINI (1821–1889), No. 30

♩ = 54

5

10

15

20

25

29

BF113

1) Excerpt: A. Dvorak, Symphony no. 9, 2nd mvt: *poco meno mosso* to rehearsal 3.

Suggested tempo is **eighth note = 75**

Accurate pitch and consistency of tone are fundamental to this excerpt. Consider practicing the passage arco with a tuner to ensure intonation is correct when pizzicato. The successful applicant will draw a beautiful tone from every note of the passage despite its frequent changes of register and string. Intelligent vibrato is encouraged to ensure resonance and tonal richness.

Poco meno mosso.
pizz.
ff
4 4 4 4 2 1 2 4 (1 2 4)

ff (4 4 1 4 2 4) *cresc.* 1 4 *mf* *p* *dim.*

3 Poco più mosso. 11 *Vell.*

2) Excerpt: R. Strauss, *Also Sprach Zarathustra*: 10 mm before rehearsal 36 – 38.

Suggested tempo is **quarter note = 150 – 180**

This excerpt replicates the melodic style of a Viennese dance waltz. Consistent tempo and attention to rhythms are key. The notated glissando 5 mm before rehearsal 36 is optional, but appropriate to the musical character if done tastefully. The espressivo marking, staccati, and dynamics should also assist in creating a charming character. Vibrato during the sustained notes is encouraged.

33 *f* *pizz.* *mf* *cresc.* 1 34 *4ff*

35 *arco*

pizz. *arco* *Sehr bewegt.* *ff* *espress.*

36 *ff*

37 *ff* *dim.* *cresc.*

0 4 2 2 1 1

Strauss — *Also Sprach Zarathustra*, Op. 30

Contrabässe.

7

dim. *pizz.* *p* 1 38 12 39 *mit Dämpfer* *pp*

Erste Soloviola.

3) Principal Excerpt: S. Prokofiev, Symphony no. 1, 1st mvt: rehearsal J – 1mm before M.

Suggested tempo is **half note = 80**

Three staves of musical notation for Double Bass. The first staff begins with *mp* and *arco*, followed by *f* and *pizz.*. It includes dynamics *p*, *mp*, *cresc.*, *f*, *ff*, *tutta forza*, and *marcato*. The second staff features *ff* and *marcato*. The third staff includes *ff* and *ff*. Fingerings and bowings are indicated throughout.

Prokofiev — Symphony No. 1 (Classical)

DOUBLE BASS

2

Single staff of musical notation for Double Bass, rehearsal M. It begins with *unis.* and *ff*. The piece concludes with a *div.* (diviso) section marked with a **M** and a *ff* dynamic.