



2021-2022

Double Bass
Audition
Packet

Orchestras

Young Artists Orchestra (YAO)

YAO, the most advanced of our ensembles, performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony Orchestra. Concerts are performed in venues such as Boettcher Concert Hall and Gates Concert Hall at DU. Recent repertoire has included Prokofiev Symphony no. 5, Brahms Symphony no. 4, Stravinsky's *Rite of Spring*, and Borodin Symphony no. 2.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 13-23 and is conducted by Wes Kenney. Composed of approximately 70 members, YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver) and they attend a weekend retreat in September.

Conservatory Orchestra (CO)

The Conservatory Orchestra is an advanced level ensemble for students who aspire to grow into YAO. The Conservatory Orchestra performs 3-4 concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as The Newman Center for the Performing Arts and Boettcher Concert Hall. Students receive occasional coachings throughout the season and attend an overnight retreat in September. Recent repertoire includes Brahms *Hungarian Dances*, Beethoven Symphony no. 1, and Beethoven Symphony no. 5.

Placement in the Conservatory Orchestra is by audition. Membership is open to musicians between the ages of 10 and 18. Conservatory Orchestra rehearses Monday evenings from 6:30pm-8:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

String Ensemble (SE)

The String Ensemble gives young music students an opportunity to experience the great wealth of string orchestra literature. The ensemble is designed for those who are developing a facility in bowing techniques, reading music, and the use of vibrato. Composed of approximately 25 members, the String Ensemble performs 3-4 concerts in conjunction with the Conservatory Orchestra. Recent repertoire includes Grieg's *Holberg Suite*.

Placement in the String Ensemble is determined by audition and membership is open to musicians between the ages of 8 and 13. String Ensemble rehearses Monday evenings from 5:00pm-6:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

Audition Requirements

Candidates auditioning for membership in a Denver Young Artists Orchestra Association ensemble must prepare the following:

1. A 1-minute excerpt of a solo piece or etude showing your highest level of development both technically and musically.
2. Orchestral excerpt(s) as defined below. *Note that any marked bowings are recommendations; alteration will not disqualify candidates.*

a. CANDIDATES APPLYING FOR THE STRING ENSEMBLE

Prepare the enclosed excerpts from:

- **Holst: *St. Paul's Suite*, mvt. IV, 1 after reh. 4 to 10 after reh. 4 AND reh. 5 to reh. 6**

b. CANDIDATES APPLYING FOR THE CONSERVATORY ORCHESTRA

Prepare the enclosed excerpts from:

- **Beethoven: *Symphony no. 5*, mvt. III pickup to measure 141 to reh. B (downbeat)**
- **Schubert: *Symphony No. 8*, mvt. II measure 24 to 51**

c. CANDIDATES APPLYING FOR THE YOUNG ARTISTS ORCHESTRA

Prepare the enclosed excerpts from:

- **Beethoven: *Symphony no. 9*, mvt. IV, measure 8 to 90 (skip rests/long tones)**
- **Britten: *Young Person's Guide to the Orchestra*, variation H**

***Note: if you are auditioning for more than one orchestra, please prepare the required excerpts for the higher level orchestra**

3. Please prepare a scale from the enclosed materials appropriate to the orchestra for which you are auditioning.
4. Possible sight-reading as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Written below are a few suggestions to assist your audition preparation.

1. **Play the music in the right tempo:** If tempos are not indicated in your excerpts, please work with your teacher and listen to reputable orchestra recordings to determine the correct speed. Time after time our judges comment that candidates' tempi are unsteady and often *way too fast!* Judges are not listening to hear how fast you can play; rather, they are listening to see if you can play the piece correctly at an appropriate tempo. Rushing and dragging are things to avoid. Practice with a metronome and record yourself playing these excerpts to ensure accuracy.

2. **Play with dynamic contrast:** Often judges comment that candidates ignore dynamic markings, especially the softer end of the dynamic spectrum. Remember that music is more than rhythms and pitches: first and foremost music is sound. Sell your performance!

3. **Divisi and rests:** All players should learn **top** divisi/notes unless explicitly noted otherwise. Also, unless otherwise marked, long rests (more than two measures) should be played as unmeasured pauses in the audition.

SE:

Holst: *St. Paul's Suite*, mvt. IV, 1 measure after reh. 4 to 10 after reh. 4 AND reh. 5 to reh. 6

The musical score consists of seven staves of music in bass clef. The first staff shows a melodic line with dotted rhythms. The second staff has a boxed measure 4 with the annotation "Two beats in a bar" and includes dynamic markings "cresc." and "f pesante". The third staff has a boxed measure 5 with "ff" and a fermata. The fourth staff has a boxed measure 6 with "ff" and a fermata. The fifth staff has a boxed measure 7 with "ff" and a fermata. The sixth staff has a boxed measure 8 with "sempre ff" and a fermata. The seventh staff continues the melodic line.

Beethoven — Symphony No. 5

Violoncello e Basso

CO:

Beethoven: Symphony no. 4, mvt. III pickup to measure 141 to reh. B (downbeat)

The image shows a musical score for Violoncello and Bass, measures 137 to 188. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'unis.' (unison). The score includes several measures with dynamic markings such as *p* (piano) and *f* (forte). A bracket labeled 'h.= 84' spans measures 141 to 147. A first ending bracket is present in measure 158, with a second ending starting in measure 166. A box labeled 'B' is placed above measure 188. The score is divided into two systems: the first system contains measures 137-175, and the second system contains measures 175-188. The second system is labeled 'Vcllo' and 'Cb.' (Cello and Bass). An arrow points to the beginning of the second system.

CO:

Schubert: Symphony No. 8, mvt. II measure 24 to 51

Andante con moto

8 *pizz.* 3 3 *fp*

15 *pp* 2 *arco* 1

29 *f* A.

40 3 *pizz.* *fp*

52 *arco* 1 *pizz.* 33 *cresc.* *pp* *ppp*

YAO:

Beethoven: Symphony no. 9, mvt. IV, measure 8 to 90 (skip rests/long tones)

Presto $\text{♩} = 96$

Legni

11

Fag.

dim. *p*

22

Fag.

f

Allegro ma non troppo $\text{♩} = 88$

30

div. *pp*

Tempo I

38

unis. *f* *ff* *ritard.* *dim.*

poco Adagio

45

Vello. **Vivace**

Tempo I

56

Vello arco C-B. *f* *dim.* **Adagio cantabile** Fag. I

Tempo I Allegro

65

p *cresc.* *ff*

Allegro assai $\text{♩} = 80$

75

Fag. I *f* *f* **Tempo I Allegro**

84

Fag.

YAO Britten: *Young Person's Guide to the Orchestra*

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VARIATION H

Bass

Cominciando lento ma poco a poco accel.

Soli
pp
poco a poco cresc.

al Allegro
ff *veloce* *sf* *mf espr.*

f *f* *f* *cresc.*

Cominciando lento ma accel.
ff rall. molto *pp* *poco a poco cresc.*

al Allegro
ff *veloce*

gliss. *fz* *pizz. pp* *vi de*

Scales: Double Bass - String Ensemble

CHOOSE 1

♩ = 120

G Pentatonic



Tetrachord in A



Tetrachord in D



Scales: Double Bass - Conservatory Orchestra

CHOOSE 1--perform both bowings

♩ = 120

G Major



Alternate Bowing



Bb Major



Alternate Bowing



A Major



Alternate Bowing



Scales: Double Bass - Young Artists Orchestra

Perform one of the two major scales AND the A minor scale
(both bowings for each scale)

♩ = 100

E Major

Musical notation for the E Major scale, first bowing. The staff is in bass clef, key signature of three sharps (F#, C#, G#), and 4/4 time. The scale is written in a single line, starting on E2 and ending on E3. The notes are: E2, F#2, G#2, A2, B2, C#3, D3, E3. The notation includes slurs and bowing marks.

Alternate Bowing

Musical notation for the E Major scale, alternate bowing. The staff is in bass clef, key signature of three sharps (F#, C#, G#), and 4/4 time. The scale is written in a single line, starting on E2 and ending on E3. The notation includes slurs and bowing marks.

F Major

Musical notation for the F Major scale, first bowing. The staff is in bass clef, key signature of one flat (Bb), and 4/4 time. The scale is written in a single line, starting on F2 and ending on F3. The notes are: F2, G2, A2, Bb2, C3, D3, E3, F3. The notation includes slurs and bowing marks.

Alternate Bowing

5

Musical notation for the F Major scale, alternate bowing. The staff is in bass clef, key signature of one flat (Bb), and 4/4 time. The scale is written in a single line, starting on F2 and ending on F3. The notation includes slurs and bowing marks.

A Melodic Minor

Musical notation for the A Melodic Minor scale, first bowing. The staff is in bass clef, key signature of no sharps or flats, and 4/4 time. The scale is written in a single line, starting on A2 and ending on A3. The notes are: A2, B2, C3, D3, E3, F#3, G#3, A3. The notation includes slurs and bowing marks.

Alternate Bowing

5

Musical notation for the A Melodic Minor scale, alternate bowing. The staff is in bass clef, key signature of no sharps or flats, and 4/4 time. The scale is written in a single line, starting on A2 and ending on A3. The notation includes slurs and bowing marks.