

The OSU Symphony Orchestra

Audition Information – Autumn Semester 2021

This document contains important information about auditions for the Symphony Orchestra at Ohio State for Autumn Semester 2021. Auditions are open to all enrolled students at OSU **regardless of major**. Read the information below and contact Ensembles Administrator Mr. Christopher Dent by email at dent.50@osu.edu with questions about the process.

SYMPHONY REHEARSAL SCHEDULE for AU2021

Full orchestra: Tues / Thurs 1:50—3:55pm Hughes 100
Strings: Wed 5:20—6:15pm Hughes 100

The Wed. time slot of 6:15-7pm may be used for additional symphony-related activities and is optional

AUDITION PROTOCOL

- Auditions for AU 2021 will be video recorded by each auditionee, and submitted for evaluation according to the procedures outlined below. Auditions will be evaluated by conducting and string faculty members. **Recordings are due by 5PM on Friday August 13, 2021.**
- All students auditioning for ensembles need to first complete an online audition registration, which can be accessed [here](#).

REQUIRED MUSICAL EXCERPTS

The required audition materials/excerpts for all strings can be found [here](#). Should you encounter issues with downloading the materials, please contact Ensembles Administrator Mr. Christopher Dent via email at dent.50@osu.edu. Mr. Dent responds to email between 9AM to 5PM Monday through Friday.

From the audition packet, prepare and perform the following items:

- a. your 90 second solo
- b. all excerpts in the order in which they appear in the pdf document

AUDITION RECORDING TECHNICAL INFORMATION

BEFORE YOU BEGIN – EQUIPMENT CHECK

- Use whatever video recording device you have at your disposal (video camera, phone, tablet, computer, etc.), but select a device that particularly captures the highest quality audio. It may be to your advantage to explore the purchase of a high-quality external microphone.
- When positioning the camera, be sure that you can be seen clearly in the video.
- Before recording, test the audio level and picture quality of both the device and microphone.

THE ACTUAL RECORDING

- The audition video recording is to be one continuous take, with no pauses or edits in any way.

- Begin the video with a short personal introduction in which you share:
 - + your first and last name
 - + year in school this semester (i.e. “2nd year undergraduate student,” “1st year master’s degree student,” etc.)
 - + your declared major (i.e. “music performance,” “music education,” “engineering,” etc.)
 - + your hometown (i.e. “Columbus, OH,” “Moorhead, MN,” etc.)
- Following your personal introduction, proceed to the excerpts, performing them in the order in which they appear in the pdf document. You may take some time between excerpts, but do not stop or pause the recording. Allow the recorder to capture the time you take between excerpts.

FINALIZING AND UPLOADING YOUR VIDEO

- View your completed video in its entirety to ensure that it includes all of the required components and your finest quality performance of the required excerpts.
- Auditions should be posted as a private video on YouTube or uploaded to a file sharing network such as Dropbox. Below are links to instructional videos that can help with this process:

Uploading videos to YouTube:

<https://www.youtube.com/watch?v=kIVWGHtRTuE>

How to share a private YouTube video:

<https://www.youtube.com/watch?v=IYKLBer-zqM>

Upload and share files using dropbox

<https://www.youtube.com/watch?v=f27A-RT6IEg>

- Send an email to Ensembles Administrator Christopher Dent via email at dent.50@osu.edu. Please type **Symphony Audition** in the subject line of the email and include the following information in the body of the email:

- First and last name
- Instrument
- Declared major (as recorded on the Audition Registration form – see above)
- the working link to the finalized audition video

- Links to all audition videos must be received by **5PM on Friday August 13, 2021**.

AUDITION RESULTS AND QUESTIONS

On **Tuesday, Aug. 24**, the first day of classes, orchestra personnel will have an **in-person meeting with me at 1:50pm** in Hughes 100 (no rehearsal that day). **Rehearsals will begin on Wednesday**. All students who complete and submit an audition for the OSU Symphony will receive an email notification on or before 5PM on Sunday August 22, with your seating assignment. Should you have not received an email by that time, please contact me at burns.1165@osu.edu

I look forward to making music with you all next month!

Professor Burns

THE OHIO STATE UNIVERSITY SYMPHONY 2021—22

Professor Miriam Burns, Conductor

STRING AUDITION REQUIREMENTS (video submission)

See additional document listing specific directions for preparing the video

ALL CANDIDATES

- * Start with a short solo selection of your choice (90 seconds)
- * Anyone, regardless of rank/degree/major may audition for front desk. You are encouraged to prepare the front desk excerpts specified if you have the ability.
- * Suggested bowings are in the attached parts, and there are a few links to recordings below. Clean parts for all the excerpts listed can be found at <https://imslp.org>
- * Metronome markings listed are performance tempo. Please take the tempo you are most comfortable with, for accuracy of notes and rhythm.

VIOLIN

REQUIRED EXCERPTS OF ALL VIOLINISTS:

1. Mendelssohn Symphony No. 4 'Italian' mov't 1
beginning thru bar 51 AND bar 90—110
2. Mozart Symphony No. 39 mov't 4 beginning thru bar 41

Players who wish to be considered for the 1st violin section, also prepare:

- * Dvorak Symphony No. 7 mov't 1: letter D—H
<https://orchestraexcerpts.com/violin-dvorak-symphony-no-7-mvt-i-violin-excerpt/>
mov't 4: letter B—D AND bar 121—151

Players who wish to be considered for the front desk, also prepare:

- * Strauss *Don Juan* (first page). [Don Juan Vln 1](#)

VIOLA

REQUIRED EXCERPTS OF ALL VIOLISTS:

1. Brahms Symphony No. 4, mov't 2 bar 64—80 (top line). *In 6, 8th note = 60*
<https://orchestraexcerpts.com/brahms-symphony-4-mvt-ii-mm-64-80/>
2. Brahms Symphony No. 4, mov't 4 letter B—D
<https://orchestraexcerpts.com/brahms-symphony-4-mvt-iv-mm-33-80/>

(continued)

3. Mozart Symphony No. 35, mov't 4 bar 134—181
<https://orchestraexcerpts.com/mozart-symphony-35-mvt-iv-m-134-181/>

Players who wish to be considered for the front desk, also prepare:

- * Shostakovich Symphony No. 9, mov't 3 bar 39—63

CELLO

REQUIRED EXCERPTS OF ALL CELLISTS:

1. Brahms Symphony No. 3, mov't 3 beginning thru bar 39
2. Mendelssohn Symphony No. 4 'Italian' as listed on excerpt:
 - a. mov't 1 bar 25—55 and bar 405—422
 - b. mov't 4 1 bar after letter D for nine bars *this movement is in A MINOR 😊*
3. Beethoven Symphony No. 9, mov't 4 RECIT
<https://orchestraexcerpts.com/beethoven-symphony-9-mvt-iv-mm-1-96/>
please follow the interpretation and specific articulation in any of the recordings given

Players who wish to be considered for the front desk, also prepare:

- * Beethoven Symphony No 8, mov't 3 TRIO, top line *no repeats*
- * Brahms Piano Concerto No. 2 3rd mov't (Andante) beginning through downbeat of rehearsal A (top line). [Brahms B-flat Piano Concerto: Cello](#)

BASS

REQUIRED EXCERPTS OF ALL BASSISTS, as provided by Barry Green:

1. Mendelssohn 'Italian' Symphony, mov't 1
2. Beethoven Symphony No. 9, mov't 4 RECIT
<https://orchestraexcerpts.com/beethoven-symphony-9-mvt-iv-mm-1-96/>
please follow the interpretation and specific articulation of any of the recordings given
3. Beethoven Symphony No. 5, mov't 3 TRIO

Poco allegretto
mezza voce

espress.

dolce

dim. *dolce*

p legg.

pizz. *p* *arco*

dolce

pp espress. *cresc.*

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100

(Italian Symphony)

'CELLO & BASS

Felix Mendelssohn Bartholdy, Op. 90

Allegro vivace.

Symphony No 4 mov 4.1 (1)

First system of musical notation for Cello and Bass. The Cello part (top staff) is marked *p* and *arco*. The Bass part (bottom staff) is also marked *p* and *arco*. Both parts feature a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation for Cello and Bass. The Cello part continues with the rhythmic pattern, while the Bass part has a more active line with eighth notes.

Third system of musical notation. The top staff is labeled *Bass* and *p*. The bottom staff is marked *mf* and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation. The top staff is marked *mf* and *pizz.* (pizzicato). The bottom staff continues with a steady eighth-note accompaniment. The system includes various musical markings like *mf*, *pizz.*, and *cresc.*

Fifth system of musical notation. The top staff features a melodic line with eighth notes and rests. The bottom staff continues with the eighth-note accompaniment.

Mov 4.4

(3)

Sixth system of musical notation. The top staff is marked *D* and *sfz* (sforzando). The bottom staff features a melodic line with eighth notes and rests.

Seventh system of musical notation. The top staff continues with the melodic line, and the bottom staff features a more active line with eighth notes.

BEETHOVEN 9 movt. 4

RECIT

Cello / Bass

Handwritten musical score for Cello/Bass, Beethoven 9th Movement, 4th Part, Recitativo. The score includes measures 149 to 84, with various tempo markings (Presto, Allegro ma non troppo, Tempo I, poco Adagio, Vivace, Adagio cantabile, Allegro assai, Tempo I Allegro) and dynamic markings (cresc., f, pp, dim., p, f, cresc.). It features handwritten annotations in green and blue ink, including a large green 'X' over measures 30-45, a green bracket around measures 153-160, and a green bracket around measures 84-90. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 3/4.

Measures 149-152: *cresc.*, *f*, *pizz.*

Measures 153-160: *arco*, *cresc.*, *f*, *fp*, *p*, *f*, *pizz.*

Measures 161-170: *Presto* $\text{♩} = 96$, *Legni*, *f*

Measures 171-180: *dim.*, *p*, *Fag.*

Measures 181-190: *f*

Measures 191-200: *Allegro ma non troppo* $\text{♩} = 88$, *div.*, *pp*

Measures 201-210: *Tempo I*, *unis.*, *f*, *ritard.*, *dim.*

Measures 211-220: *poco Adagio*, *Vivace*, *Vello.*, *pizz.*, *p*

Measures 221-230: *Tempo I*, *arco*, *f*, *Adagio cantabile*

Measures 231-240: *Tempo I Allegro*, *p*, *cresc.*, *dim.*, *Fag. I*

Measures 241-250: *Allegro assai* $\text{♩} = 80$, *Fag. I*, *Tempo I Allegro*, *f*

Measures 251-260: *f*, *Fag.*

Cello

Beethoven 8 mov't. 3 Trio

Handwritten musical score for Cello, marked "Trio". The score is written on a grand staff (bass and treble clefs) with a key signature of one flat (B-flat). The tempo is marked "Allegretto" (implied by the 3/4 time signature). The score begins with a large bracket and the word "Trio" written above it. The first measure is marked "p" (piano) and "pizz." (pizzicato). The melody consists of eighth and sixteenth notes, often beamed in groups of three. The bass line is marked "p" (piano) and "pizz." (pizzicato). The score ends with a double bar line and the word "Fin" written above it.



Handwritten musical score for "The Rose Tree" by Robert Schumann, Op. 155, No. 1. The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The music is in a 4/4 time signature. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in the score, including "no repeat for audition" in a circle, and "sub. PP" in a circle. The score is written on a grand staff with a treble and bass clef. The voice part is written in the treble clef, and the piano part is written in the bass clef. The score is written in a handwritten style, with some corrections and annotations. The score is titled "The Rose Tree" and "Op. 155, No. 1".

Violoncell

Brahms Piano Concerto No. 2

419 3 pizz. 3 3 [H] 1 arco Tutti 2

436 *ff* molto marc. Solo *ff* ben marc.

447 *fz fz fz fz*

Andante (M. M. ♩ = 84)

Violoncell I Solo

Violoncell II III

mp espress.

div. p

p pizz.

f

mf arco

p

p pizz.

Vcell. I Solo

Vcell. II

Vcell. III

p

cresc.

cresc.

cresc.

Solo

Vcell. II. III arco

mf

pizz.

p

dolce

arco mf

20

Solo rit.

in tempo

8

*dolce**pizz.**pp rit.*

in tempo

8