

Sydney Symphony Fellowship 2024 Audition Requirements

Double Bass

Overleaf is a copy of the DOUBLE BASS audition excerpts and set repertoire information for the first and second round of the Fellowship 2024 auditions. Before starting, please read the information below.

First round applications for Fellowship 2024 are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second round auditions.

Recording Guidelines:

- Submit two videos, each video recorded in one single unedited take.
 - Video 1: Set Repertoire (if required)
 - Video 2: Excerpts
 - *Recorded in the order listed.*
 - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Both videos are to be recorded on the same day.
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
 - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL link and completed recording declaration on the following page to auditions@sydneyssymphony.com by **11.59pm, Friday 5 May 2023**.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants on Friday 26 May 2023. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Monday 26 June 2023.

Sydney Symphony Fellowship 2024 Video Recording Declaration

Double Bass – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra Fellowship 2024.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

Signed: _____
(Witness e.g. sound engineer)

Date _____

Any questions? Please contact auditions@sydneyorchestra.com

Fellowship 2024 – Double bass

Orchestral excerpts, Round 1

Solo repertoire

Please present the exposition of the first movement of a standard concerto, without cadenza.

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	Symphony No.40	
	Excerpt 1	2
	Excerpt 2	3
BEETHOVEN	Symphony No.7	
	Excerpt 1	4
BERLIOZ	Symphonie fantastique	
	Excerpt 1	5
STRAUSS	Don Juan	
	Excerpt 1	6

Please note

These excerpts will appear at about 81% of their original size when printed on A4 paper.

The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.

To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.

MOZART Symphony No.40 in G minor, K.550

First movement
Excerpt 1 Allegro molto

111

f

118

123

129

134

5 Viol. I

Violoncelli

Fourth movement
Excerpt 2 Allegro assai

The musical score consists of four staves of music in bass clef with a key signature of one flat (B-flat).
- The first staff starts at measure 42 and ends with a double bar line and repeat sign. It features a series of quarter notes with rests.
- The second staff starts at measure 50 and contains a continuous eighth-note melody.
- The third staff starts at measure 55 and continues the eighth-note melody with some rests.
- The fourth staff starts at measure 61 and begins with a double bar line and repeat sign, followed by a sequence of quarter notes.

* Please observe a brief pause before continuing

BEETHOVEN Symphony No.7 in A, Op.92

First movement

Excerpt 1 Vivace, ♩ = 104

79

sfp *f > p* *f* *sf*

86

sf *sf* *sf* *sf* *ff*

1-6 2 3

92

4 5 6

99

p *cresc.* *staccato*

106

ff *p*

C

BERLIOZ Symphonie fantastique, Op.14

IV. Marche au Supplice

Excerpt 1 Allegretto non troppo (♩ = 72)

unis. arco

17 *f ff* *dim.* *p* *mf f*

26 *dim.* *p* *pp* *f*

34 *dim.* *p*

39 *ff* *f* *dim.*

44 *p* *ff ff ff*

49 pizz. *mf* *dim.*

57 *pp* *p* arco *f ff* 6

Detailed description: This is a musical score for the bassoon part of the 'Marche au Supplice' movement from Berlioz's 'Symphonie fantastique'. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). It consists of seven staves of music, numbered 17 to 62. The first staff (measures 17-25) begins with 'unis. arco' and features dynamic markings *f*, *ff*, *dim.*, *p*, *mf*, and *f*. The second staff (measures 26-33) includes *dim.*, *p*, *pp*, and *f*. The third staff (measures 34-38) has *dim.* and *p*. The fourth staff (measures 39-43) shows *ff*, *f*, and *dim.*. The fifth staff (measures 44-48) contains *p*, *ff*, *ff*, and *ff*. The sixth staff (measures 49-56) starts with 'pizz.' and *mf*, followed by *dim.*. The seventh staff (measures 57-62) begins with *pp*, *p*, 'arco', *f*, *ff*, and ends with a repeat sign and the number 6.

STRAUSS *Don Juan*, Op.20

Excerpt 1 Allegro, molto con brio

poco a poco più vivente
p cresc. f cresc. p cresc.

espr. f mf espr. f

molto appassionato string. un poco più lento
cresc. fff

poco calando Tempo vivo. poco sostenuto calando
dim. Vcello. 3 mf dim. Vcello. 3

Tempo vivo. poco string.

End of orchestral excerpts

Fellowship 2024 – Double bass

Orchestral excerpts, Round 2

Solo repertoire – accompanied *(not included in this booklet)*

First movement of a standard concerto

and

A contrasting work of your own choice

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	Symphony No.40	
	Excerpt 1	2
	Excerpt 2	3
	Excerpt 3	3
	Excerpt 4	4
BEETHOVEN	Symphony No.7	
	Excerpt 1	6
	Excerpt 2	7
BEETHOVEN	Symphony No.9	
	Excerpt 1	8
	Excerpt 2	9
BERLIOZ	Symphonie fantastique	
	Excerpt 1	11
	Excerpt 2	12
STRAUSS	Don Juan	
	Excerpt 1	14
	Excerpt 2	14
	Excerpt 3	15

Sight reading *may be given as an unprepared excerpt presented during the audition*

Please note

These excerpts will appear at about 81% of their original size when printed on A4 paper.

The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.

To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.

MOZART Symphony No.40 in G minor, K.550

First movement

Excerpt 1 Allegro molto

111

f

118

123

129

134

5 Viol. I

Violoncelli

Excerpt 2 [same tempo]

Musical score for Excerpt 2, measures 190-214. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 190 begins with a forte (*f*) dynamic and a bracketed section of sixteenth-note runs. Measure 195 continues with similar rhythmic patterns. Measure 201 features a change in key signature to one flat (B-flat) and includes accents. Measure 208 continues with the one-flat key signature and accents. Measure 214 concludes with a section of five sixteenth-note runs, each marked with a sforzando (*sf*) dynamic.

Fourth movement
Excerpt 3 Allegro assai

Musical score for Excerpt 3, measures 42-61. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 42 starts with a bracketed section of sixteenth-note runs. Measure 50 continues with similar rhythmic patterns. Measure 55 features a change in key signature to one flat (B-flat) and includes accents. Measure 61 concludes with a section of sixteenth-note runs, each marked with a sforzando (*sf*) dynamic.

MOZART Symphony No.40 *cont.*

Excerpt 3 [same tempo]

146 6 *f*

158 1

165 1

174

182 3

191 *f*

199 *sf sf f* 1

207 *p f p f f*

215 1 *f p f* *continues*

Detailed description: This musical score is for the bass clef of Mozart's Symphony No. 40, measures 146 to 215. The key signature is B-flat major (two flats). The score is divided into eight systems. Measure 146 starts with a six-measure rest followed by a sixteenth-note triplet marked *f*. Measure 158 begins a first ending bracket. Measure 165 starts another first ending bracket. Measure 174 continues the first ending. Measure 182 begins a three-measure rest. Measure 191 starts with a forte (*f*) dynamic. Measure 199 features a crescendo from *sf* to *f*. Measure 207 shows a dynamic pattern of *p*, *f*, *p*, *f*, *f*. Measure 215 starts with a first ending bracket, followed by dynamics *f*, *p*, *f*, and ends with the word *continues*.

BEETHOVEN Symphony No.7 in A, Op.92

First movement

Excerpt 1 Vivace, ♩ = 104

79

sfp *f > p* *f* *sf*

86

sf *sf* *sf* *sf* *ff*

1-6 2 3

92

4 5 6

99

p *cresc.* *staccato*

106

ff *p* C

Excerpt 2 [same tempo]

Musical score for Excerpt 2, measures 277-297. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked as 'same tempo'. The piece begins at measure 277 with a first ending bracket over a triplet of eighth notes. The dynamic is marked *ff*. The music continues through measures 282, 287, and 292. At measure 297, the music concludes with a first ending bracket, a *pizz.* marking, and a dynamic of *p*. The final two measures of the first ending are marked with a '1' above the staff.

BEETHOVEN Symphony No.9 in D minor, Op.125

Fourth movement

Excerpt 1 Presto, $\text{♩} = 66$

Presto $\text{♩} = 66$
4 Fag. I
f Selon le caractère d'un Recitativ mais, in tempo.

12
dimin. *p* 7* *f*

Allegro ma non troppo $\text{♩} = 88$
25 1-8 2 3 4
pp

34 5 6 7 8 **Tempo I**
f ff

43 *ritard.* *poco adagio* **Vivace** **Tempo I**
dimin. 8* *f*

59 **Adagio cantabile** **Tempo I**
dimin. 2* *p*

69 *cresc.* *ff* 1

Allegro assai $\text{♩} = 80$ **Tempo I**
77 3* *f f*

87 **Allegro assai** $\text{♩} = 80$
sf p 1

95

103 *cresc.* *p*

* Please observe a brief pause before continuing

Excerpt 2 Allegro assai vivace, $\text{♩} = 84$

441 **10** Vc. *ff*

457

463

469 *sf sf*

476 *4*

486

492 *L sf sf sf*

500 *sf sf sf sf*

508 *sf sf*

515 *ff sf sf sf sf sf sf sf*

524 *sf* **3** *p* **4** *pp* **4** *pp cresc.*

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BERLIOZ Symphonie fantastique, Op.14

IV. Marche au Supplice

Excerpt 1 Allegretto non troppo (♩ = 72)

unis. arco

17 *f ff* > *dim.* *p* *mf f*

26 *dim.* *p* *pp* *f*

34 *dim.* *p*

39 *ff* *f* *dim.*

44 *p* *ff ff ff*

49 pizz. *mf* *dim.*

57 *pp* *p* arco *f ff* 6

Detailed description: This is a musical score for the cello part of the 'Marche au Supplice' movement from Berlioz's 'Symphonie fantastique'. The score is written in bass clef with a key signature of one flat (B-flat major/D minor). It consists of seven staves of music, numbered 17 to 62. The first staff (measures 17-25) begins with 'unis. arco' and features dynamics of *f*, *ff*, *dim.*, *p*, *mf*, and *f*. The second staff (measures 26-33) includes *dim.*, *p*, *pp*, and *f*. The third staff (measures 34-38) has *dim.* and *p*. The fourth staff (measures 39-43) shows *ff*, *f*, and *dim.*. The fifth staff (measures 44-48) contains *p* and *ff ff ff*. The sixth staff (measures 49-56) starts with 'pizz.' and *mf*, followed by *dim.*. The seventh staff (measures 57-62) begins with *pp*, *p*, 'arco', *f ff*, and ends with a repeat sign and the number 6.

BERLIOZ *Symphonie fantastique* cont.

V. *Songe d'une nuit de Sabbat*

Excerpt 5 Poco meno mosso [in Allegro] (♩. = 104)

233
cresc. - - - - - *ff* *f*

Hexenrundtanz
Ronde du Sabbat
Witches' round dance
Poco meno mosso (♩. 104)

241 *sf* *ff*

250 *mf* *ff*

256 *p*

264 *f*

270

276 *cresc.* - - - - - *ff* *p* *f*

282 *p* *f* *p* *cresc.* - - - - - *ff*

289 *ff* *f*

continues

296 *ff*

303 *ff* *f* pizz. arco 4 2

314 *ff* *ff* *f* 2 6

Excerpt 1 Allegro, molto con brio

arco
mf
mf
pizz.
arco
ff
ff
f
ff
ff
pizz.
pp
arco
ff

Excerpt 2 [same tempo]

poco a poco più vivente
p cresc. f
p cresc.
espr. f mf espr. f
molto appassionato string. un poco più lento
cresc. fff
poco calando Tempo vivo. G poco sostenuto calando Tempo vivo.
dim. Vcello. 3 mf dim. Vcello. 3 poco string.

Excerpt 3 [same tempo]

The musical score consists of ten staves of music. The first staff begins with the instruction *rapidamente* and *arco*, followed by a dynamic marking of *ff*. The second staff includes *ff espr.* and a *P* (Pizzicato) marking. The third staff is marked *string.* and *a tempo giocoso pizz.*. The fourth staff starts with *arco* and *p grazioso*. The fifth staff features *p*, *1 pizz.*, *Q*, and *p grazioso*. The sixth staff includes *pp*. The seventh staff has *mf*, *cresc.*, *R*, and *arco*. The eighth staff is marked *ff* and *S*. The ninth staff includes *ff* and *f*. The tenth staff features *cresc.*, *f*, *marcato*, and *cresc.*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

End of orchestral excerpts