



- 1 **CHROMATIC SCALE** - Starting on **any** preferred pitch, articulated on the way up, slurred on the way down. It is highly preferable for you to perform **two** octaves if possible.
- 2 **SCALES** - Play at least two scales **with** arpeggios (any major and/or minor scales are acceptable), articulated on the way up, and slurred on the way down. At least one scale should be two octaves. Please announce your scales before performing them.
- 3 **INTERPRETATION** - Craft an interpretation of this excerpt that represents your most mature musicianship, including choices such as tempo, articulations, dynamics, phrasing, etc.

#### Symphony No. 3 "Rhenish," Mvmt. IV - Robert Schuman

Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. The first staff shows a chromatic scale starting on G2. The second and third staves show a scale with arpeggios, starting on G2 and ending on G4.

- 4 **EXCERPTS** - Play any **one** (1) of the following three excerpts. You may perform more of the excerpts if you wish, but it is not required for audition purposes.

#### Requiem, "Kyrie" - Wolfgang Amadeus Mozart

Andante (♩ = c. 84)

Four staves of musical notation in bass clef, 4/4 time, key of B-flat major. The first staff starts with a dynamic marking of *f*. The notation includes various rhythmic patterns and articulations.



**The Pines of Rome, Mvmt. II - Ottorino Respighi**

Ancora piu mosso (♩ = c. 69)

*p*

*ff*

*mf*

*ff*

**Symphony No. 4 (ending) - David Maslanka**

Maestoso (♩ = c. 60)

*ff* sempre

*fff*