

# Scales for Sinfonietta and Concert Orchestras

## String Bass

E major ♩ = 60

Begin at frog

Upper half

Lower half

Upper half

Lower half

F major ♩ = 80

G major ♩ = 60

W.B.

A major ♩ = 80

Bb major ♩ = 60

Martele

C major ♩ = 60

D major ♩ = 80

# Youth Orchestra Bass

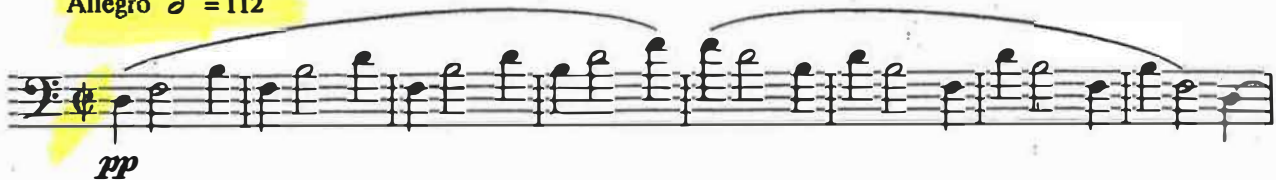
## Audition Excerpt

1 of 2

### Tips for Preparing Excerpt 2 (bass) Beethoven: Leonore Overture No. 3

1. Listen to a recording of the entire overture, to get a sense of Beethoven's style. This excerpt begins at m. 352, about 10 minutes into the piece (after a solo trumpet fanfare, and a famous flute solo).
2. Clean articulation on the syncopated ascending chromatic scale, especially on the staccato quarter notes. Once you have the rest of the orchestra (especially the upper strings) in your head, play this syncopation "against" these other parts.
3. Work slowly and take out the slurs at first. Work for solid, consistent intonation and be relentless about it.
4. Steady tempo. Work with a metronome, and play the excerpt at various tempos, only at performance tempo occasionally.

Allegro  $\text{♩} = 112$



# Youth Orchestra Bass

## Audition Excerpt

### 2 of 2

#### Tips for Preparing Excerpt 1 (bass)

#### Tchaikovsky: Symphony No. 5, Movement 1

1. Listen to a recording (and multiple times). This excerpt comes very near the beginning of Tchaikovsky's Symphony No. 5 (1<sup>st</sup> movement). Listen for articulation and especially which parts of the phrase are accompanying other instruments. When you practice, try to hear those other instruments in your head.
2. Steady tempo. Hear the strong beats underneath you and push the syncopations against them. Use a metronome. Practice at various speeds (not always at performance tempo). It will be easy to rush the exciting, louder phrases.
3. Pay close attention to bow distribution. It will affect your phrase shapes and articulations. Be very aware of where you are in the bow for the various articulations and dynamics. Sometimes the bow direction actually makes the dynamics harder—pay close attention to the phrase shape and make your bow obey it.
4. Practice slowly. Do not be in a hurry to play at performance tempo.

Allegro con anima ♩ = 84

*f* *f* *p* *f* *p* *f*

65 *p* *f* *p* *ff*

75 *p* *f*

80 *mf*

86 *mf* *mf* *mf*

97 *f* *mf* *f*

END