



### **Audition Requirements for Brass, Woodwinds and Percussion**

1. The Braddell Heights Symphony Orchestra (BHSO) is a community orchestra with mostly voluntary amateur musicians. In order to assigned limited number of positions available fairly, new members will be admitted strictly by audition only.
2. As a community orchestra, the expected standard of performance on the chosen instrument has been set at a reasonable level to enable less experienced musicians to have the opportunity to join the orchestra. However, members must be sufficiently competent to perform the part assigned to him/her after some practice and also keep up with the pace of orchestra rehearsals. Applicants studying the chosen instrument with a professional music teacher and/or have experience playing in string ensembles, concert bands or symphony orchestras will be preferred.

### **AUDITION NOTICE & MEMBERSHIP APPLICATION**

3. Auditions are usually organised on a Sunday during the 2-week term break which starts immediately after a concert and ends on the start of the following term. The Notice for Auditions which will include a list of positions open for application will be posed on BHSO website and Facebook page together with updated audition information and requirements as well as download links to the BHSO Audition Application Form and the selection of orchestral excerpts that applicants are required to prepare as part of the audition requirement.
4. Before submitting your application, applicants should ascertain that they are able to make a regular, long-term commitment to attend the orchestra's regular rehearsals on Sundays from 3-6pm and also participate in the upcoming concerts whose dates can be found on the BHSO website.
5. Interested applicants should complete the BHSO Audition Application Form (link available via website at [www.bhso.org/audition](http://www.bhso.org/audition)). The application will be processed and when it is accepted, you will receive an email 2 weeks after the application deadline confirming the audition date and your assigned time slot. If you do not receive confirmation for your audition after 2 weeks, please contact the BHSO through the contact form on the website, email to [info@bhso.org](mailto:info@bhso.org), or social media channels ([facebook.com/ilovebhso](https://www.facebook.com/ilovebhso)).
6. Auditionees are advised to arrive 15 mins before the assigned time slot to set-up your instrument and warm-up. Latecomers may not be allowed to proceed with the audition, or they may be required to wait until all other auditionees have completed their auditions.

## **AUDITION PROCESS & REQUIREMENTS**

7. The audition process consists of TWO parts and will take approximately 20 mins:

- Performance of audition repertoire (15 mins)
- Interview by audition panel (5 mins)

9. For all **Wind, Brass & Harp players (Tutti)**:

- Solo Work:** Prepare & perform TWO contrasting solo pieces (3-5 mins, accompaniment not required) chosen from the instrument's solo/recital repertoire, such as an etude or any movement from a concerto/sonata which demonstrates the candidate's technical ability, musicianship and musicality.
- Orchestral Excerpts:** Prepare & perform the TWO orchestral excerpts assigned (available for download from the BHSO website)
- Sight-Reading:** Perform ONE orchestral during the audition by sight-reading. Candidates will not be permitted to practice the excerpt beforehand but will be given time to study it prior to performing.

10. For **Percussionists (Tutti)**, the audition requirements are as follows:

- Orchestral Excerpts:** Prepare & perform THREE assigned orchestral excerpts on different percussion instruments (Timpani, Keyboard/Mallets, Triangle, Tambourine, Snare Drum, Crash Cymbals) chosen from list of orchestral excerpts provided (available for download from the BHSO website).
- Sight-Reading:** Perform ONE orchestral excerpt (Snare Drum, Bass Drum, Crash Cymbals or Timpani) which will only be provided during the audition by sight-reading. Candidates will not be permitted to practice the excerpt beforehand but will be given time to study it before being asked to play.

**Notes:**

- Due to limited places, membership to BHSO is through musical auditions only. Musicians at all levels are welcome to apply but they will be assessed for their ability to keep up with rehearsals and concert preparations.
- Applicants for membership must be able to fully commit to rehearsals and performances.
- Select pieces that enable you to perform your best at your current ability.
- Arrive early to set-up your instrument\* and warm-up before the allocated audition time.  
*\* For percussionists, please indicate which instruments you will require for the auditions and arrive early to collect the instruments, set-up as well as warm-up before the allocated audition time.*
- Please be adequately prepared for your audition. Good luck!

11. Members of the audition panel may start or stop the auditionee while he/she is playing at any time, ask for a piece to be repeated or give specific instructions to the auditionee so as to assess an aspect of the auditionee's playing.

12. Auditionees are encouraged to be well prepared for ALL the pieces required for the audition as poor readiness can be regarded as a poor reflection of attitude or a lack of genuine interest to join the orchestra.

**ANNOUNCEMENT OF AUDITION RESULTS**

13. Auditionees will be informed of their audition results within 7 working days via email or through the contact information provided in the Application Form. The results of the audition are final and the BHSO will not discuss or provide any further justification or explanation regarding the audition process or the decisions of the audition panel.

**Braddell Heights Symphony Orchestra  
Additional Notes for Auditions**

No	Details	Remarks
1	<p><b>Conduct of Audition</b></p> <ul style="list-style-type: none"> <li>● Panel should comprise of: <ul style="list-style-type: none"> <li>○ MD/Asst Conductor/CM</li> <li>○ Principal Player</li> <li>○ Management Representative</li> </ul> </li> <li>● Sight reading selection shall be the major work from the orchestra's following term.</li> <li>● Auditions should only be called for instrumental parts that have vacancies based on current strength &amp; maximum number based on instrumentation decided by MD.</li> <li>● Auditions should be conducted regularly and should not be postponed or cancelled if possible, unless there are no applicants</li> <li>● If auditions are cancelled or postponed due to unforeseen circumstances, potential applicants can be invited to perform as guest players with the explicit approval of the MD.</li> <li>● New members should be introduced to the orchestra during their first rehearsal.</li> </ul>	<ul style="list-style-type: none"> <li>● In such cases, the candidate should possess some experience performing with an orchestra, and recommended by a current member who is aware of the candidate's playing ability.</li> <li>● Probational members should be introduced as guest players.</li> </ul>

<p><b>2</b></p>	<p><b>Issues with commitment</b></p> <ul style="list-style-type: none"> <li>● Candidate not able to commit to more than one or two concerts after audition</li> <li>● Candidate highlights specific valid short-term or long-term constraints (travel schedule due to work, health or family issues)</li> </ul>	<ul style="list-style-type: none"> <li>● Consider inviting candidate to perform as guest player for these concerts rather than offering a membership.</li> <li>● Principal to consider constraints against the urgency of the section's needs and requirements</li> </ul>
<p><b>3</b></p>	<p><b>Foreigners &amp; Full-Time Students</b></p> <ul style="list-style-type: none"> <li>● Ascertain the applicant's ability to commit to the orchestra for the long-term (in case of need to return to home country, national service or upcoming major examinations)</li> </ul>	<ul style="list-style-type: none"> <li>● Consider inviting candidate to perform as guest player if only able to commit to less than one year.</li> </ul>
<p><b>4</b></p>	<p><b>Professional Applicants</b></p> <ul style="list-style-type: none"> <li>● Applicant possesses professional qualifications (diploma / degree) in music</li> </ul>	<ul style="list-style-type: none"> <li>● CV/Resume to be requested for and MD informed before scheduling audition</li> </ul>

**Braddell Heights Symphony Orchestra  
Solo Repertoire List / Orchestral Excerpts**

<b>Instrument</b>	<b>Solo Work 1</b>	<b>Solo Work 2 (Assigned) Core Excerpt</b>	<b>Excerpt 1</b>	<b>Excerpt 2</b>
Flute	Free Choice	1) Debussy: Prelude to an Afternoon of a Faun b.16 – b.30 2) Prokofiev: Peter & the Wolf Beginning to [5]	Mendelssohn: "Scherzo" from Midsummer Night's Dream Pick up to b.339 to end	Brahms: Symphony No .4 (IV) Pick up to b. 93 – b.105
Piccolo	Free Choice	1) Ravel: Bolero 3 bars after [8] to [9]	Rossini: Semiramide Overture b. 132 to b.143	Mahler: Symphony No. 1 (IV) 7 bars after [7] – [8]
Clarinet	Free Choice	1) Respighi: The Pines of Rome (III) Pick up to [13] - 10 bars after [17] (Bb) 2) Gershwin: Rhapsody in Blue Opening Solo	Brahms: Symphony No. 3 (III) b.1-b.18 (Bb)	Shostakovich: Symphony No. 5 (IV) [97] – [102] [Bb]
Oboe	Free Choice	1) Haydn: Symphony No. 96 (III) Entire Trio, no repeats 2) Mussorgsky: Pictures at an Exhibition "Ballet of the Chicks in their Shells" No.48-52	Rossini: Overture La Scala di Seta Pick up to b.6 – 2 bars after [1]	Brahms: Violin Concerto (II) b.3 – b.32
Cor Anglais	Free Choice	1) Dvorak: Symphony No. 9 (II) b.7 – b.18	Ravel: Rhapsodie Espagnole (IV) "Feria" [5] – 2 bars after [11]	Brahms: Variations on Haydn b.1 – b.29 (through 1- ending)
Bassoon	Free Choice	1) Ravel: Bolero Solo [2] – [3] 2) Rimsky Korsakov: Scheherazade (II) b.5- b.26	Rossini: The Barber of Seville Overture b.113 – b.138	Mozart: The Marriage of Figaro Opening to b.35
French Horn	Free Choice	1) Shostakovich: Symphony No. 5 (I) b.33-41 2) Tchaikovsky: Symphony No. 5 (II) b.8 to 13 bars after [A]	Beethoven: Symphony No. 3 (III) b. 171 – b. 203 (Trio, Horn II)	Brahms: Symphony No.3 (III) b. 98-110 (Horn I in C)

Trumpet	Free Choice	<p>1) Gershwin: American in Paris 4 bars before [46] – 8 bars after [46]</p> <p>2) Rimsky Korsakov: Scheherazade (IV) 1 bar before [C] – 1 bar before [E] [Q] - 1 bar after [R], [T] – [U]</p>	Shostakovich : Symphony No. 5 1 bar before [27] - 1 bar before [29]	Mussorgsky: Pictures at an Exhibition Opening - 3 bars after [5]
Tenor Trombone	Free Choice	<p>1) Ravel: Bolero Trombone solo [10] – [11]</p> <p>2) Wagner: Tannhauser Overture Reh A – Reh B</p>	Berlioz: Hungarian March from “Damnation of Faust” 1 bar before [4] – 3 bars after [5]	Rossini: William Tell Overture [C] – 9 bars after [D]
Bass Trombone	Free Choice	1) Haydn: The Creation (No. 26) Beginning – [C]	Schumann: Symphony No. 3 (IV) Beginning to 13 bars after [A]	Berlioz: Hungarian March from “Damnation of Faust” 1 bar before [4] – 3 bars before [5]
Tuba	Free Choice	<p>1) Mussorgsky: Pictures at an Exhibition “Bydlo” (Solo)</p> <p>2) Wagner: Ride of the Valkyries 9 bars before [11] – [12]</p>	Berlioz: Hungarian March 6 bars before [4] to 2 bars after [5 ]	Wagner: Die Meistersinger Overture [J] – [L]
Harp	Free Choice	<p>1) Tchaikovsky: The Nutcracker Suite “Waltz of the Flowers” b. 3 – b.33</p> <p>2) Britten: Young Person’s Guide to the Orchestra Variation I &amp; Fugue, [I] to 4 bars after [H]</p>	Debussy: La Mer (I) [2] – [6], [14] – End	Berlioz: Symphonie Fantastique (II) Beginning – b.23

Percussion	Not Applicable	<p>Britten: Young Person's Guide to the Orchestra Variation M (Timpani)</p> <p>Gershwin: Porgy &amp; Bess Opening to 4 bars after [2] (Xylophone )</p> <p>Tchaikovsky: Romeo &amp; Juliet Overture (Cymbals) [E] - 6 bars before [F] 2 bars before [O ] - 12 bars after [D], 18 bars after [S]</p> <p>Delecluse: "Etude #1" from 12 Etudes for Snare Drum (Snare Drum)</p>	<p>Brahms: Symphony No. 1 (III) 2 bars after [Q] - End (Timpani)</p> <p>Beethoven Symphony No. 9 (I) 18 bars before [S] to end (Timpani 2)</p> <p>Tchaikovsky: Symphony No. 4 (I) b. 333 – b. 352 (Timpani 3)</p> <p>Mozart: The Magic Flute Act 1 Finale (Glockenspiel)</p> <p>Kabalevsky: Colas Breugnon Overture [36] to [42] (Xylophone)</p>	<p>Rimsky Korsakov: Scheherazade (IV) [Q] – [R] (Snare Drum 1)</p> <p>Prokofiev: Peter &amp; the Wolf Reh 49 – 7 bars after [50] (Snare Drum 2)</p> <p>Tchaikovsky: Symphony No. 4 (IV) b. 272 – End (Cymbals 1)</p> <p>Rachmaninoff: Piano Concerto No. 2 (III) Reh 32 to Allegro Scherzando (Cymbals 2)</p> <p>Liszt: Piano Concerto No. 1 [E] – [H] (Triangle 1)</p> <p>Brahms: Symphony No. 4 (III) [[ to End (Triangle 2)</p> <p>Dvorak: Carnival Overture Beginning to [C] (Tambourine 1)</p> <p>Tchaikovsky: Nutcracker Suite "Trepak" Complete (Tambourine 2)</p>
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