### SIDE-BY-SIDE - FLUTE

UTAH SYMPHONY

**Recording Guidelines:** 

- All audition recordings must be audio only, no video.
- No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt One: Dvorak's Symphony 8 Mvt. IV (letter D to 4 before letter F - no repeats)



### SIDE-BY-SIDE - FLUTE

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- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt Two: Shostakovich's Festival Overture (rehearsal 5 to 6)

**Recording Guidelines:** 

**UTAH SYMPHONY** 

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt One: Dvorak's Symphony 8 Mvt. IV (letter R to downbeat of S)



# SIDE-BY-SIDE - OBOE

Recording Guidelines:

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt Two: Shostakovich's Festival Overture (rehearsal 10 to 3rd bar of rehearsal 12) Play TOP part.



## SIDE-BY-SIDE - CLARINET

Recording Guidelines:

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt One: Dvorak's Symphony 8 Mvt. IV (letter P to Q with repeats) CLARINET IN A

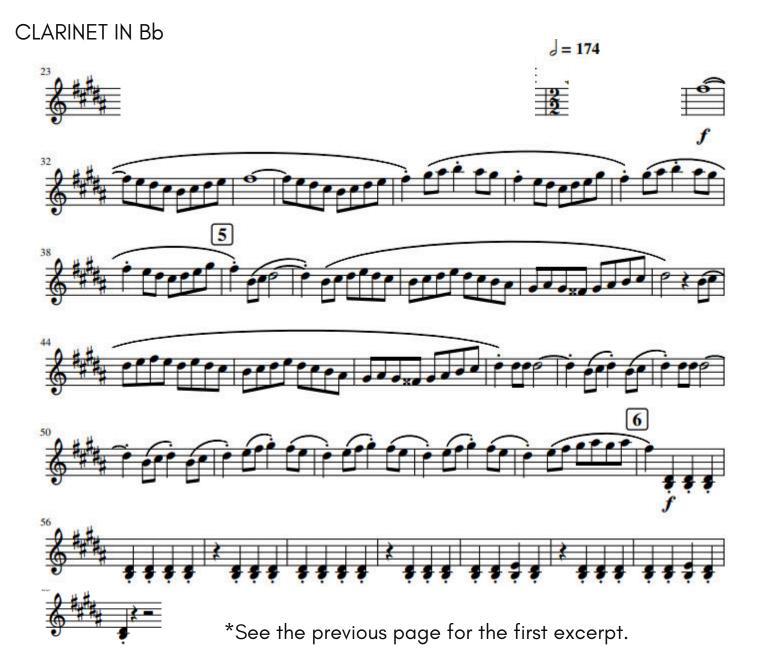


# SIDE-BY-SIDE - CLARINET

Recording Guidelines:

- All audition recordings must be audio only, no video.
- No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt Two: Shostakovich's Festival Overture (5th bar of rehearsal 4 to downbeat of 7) Play TOP part.



Recording Guidelines:

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- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt One: Beethoven Symphony 6, mvt. III, bar 177 to 203



Excerpt Two: Dvorak's Symphony 8 Mvt. IV (2nd bar of letter A to 8 after B – no repeat except letter B)

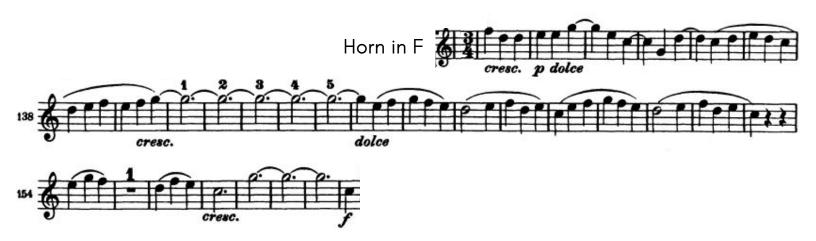


### SIDE-BY-SIDE - FRENCH HORN

Recording Guidelines:

- All audition recordings must be audio only, no video.
- No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt One: Beethoven Symphony 6, mvt. III bar 132 to 161



Excerpt Two: Dvorak's Symphony 8 Mvt. IV (letter E to letter F)

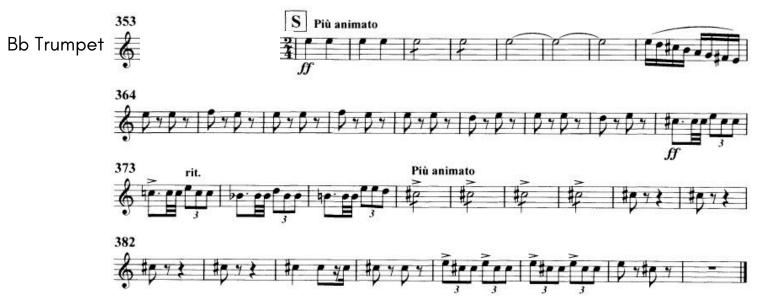


# SIDE-BY-SIDE - TRUMPET

Recording Guidelines:

- All audition recordings must be audio only, no video.
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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt One: Dvorak's Symphony 8 Mvt. IV (letter S to end)



Excerpt Two: Shostakovich's Festival Overture (beginning to downbeat of rehearsal 4). Play TOP parts.



## SIDE-BY-SIDE - TROMBONE

Recording Guidelines:

- All audition recordings must be audio only, no video.
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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt One: Dvorak's Symphony 8 Mvt. IV (5th bar of letter S to end)



Excerpt Two: Shostakovich's Festival Overture (rehearsal 11 to 1 before rehearsal 13). Play TOP parts.



### SIDE-BY-SIDE - TUBA

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UTAH SYMPHONY

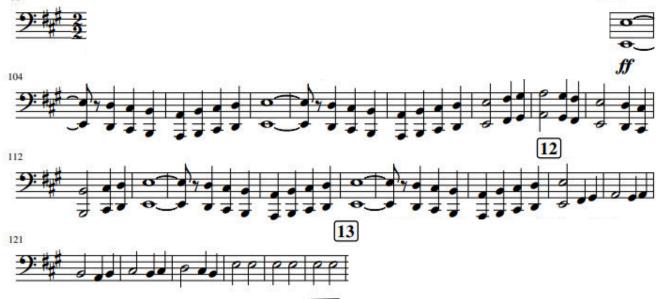
**Recording Guidelines:** 

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- No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

Excerpt One: Dvorak's Symphony 8 Mvt. IV (letter S to end)



Excerpt Two: Shostakovich's Festival Overture (rehearsal 11 to rehearsal 13). Play TOP parts.



# SIDE-BY-SIDE - TIMPANI

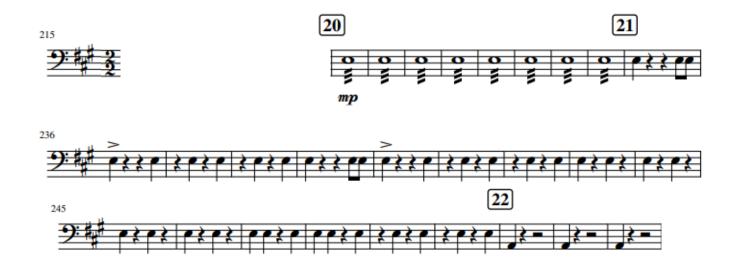
Recording Guidelines:

- All audition recordings must be audio only, no video.
- No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt 1: Dvorak's Symphony 8 Mvt. IV (letter S to end)



Excerpt 2: Shostakovich's Festival Overture (rehearsal 20 to 3rd bar of 22)

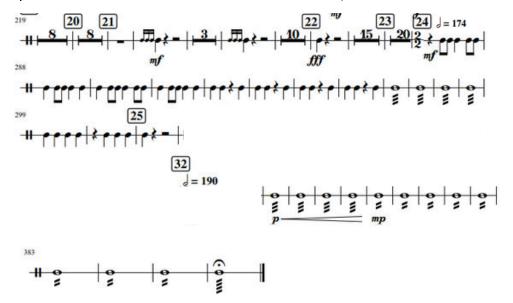


### SIDE-BY-SIDE - PERCUSSION

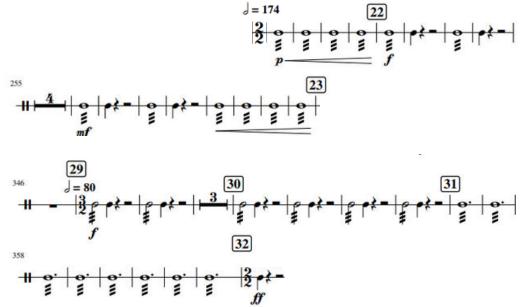
Recording Guidelines:

- All audition recordings must be audio only, no video.
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- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

SNARE DRUM Excerpt 1: Shostakovich's Festival Overture (rehearsal 24 to 25, 11 of 32 to end)



TRIANGLE Excerpt 1: Shostakovich's Festival Overture (4 before rehearsal 22 to 23, rehearsal 30 to 32



### SIDE-BY-SIDE - VIOLIN

Recording Guidelines:

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- No talking of any kind is allowed in the recording. Recordings with any speech are disqualified.
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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.



#### Excerpt One: Beethoven Symphony 6, mvt. III pick-up to bar 25 to bar 54

## SIDE-BY-SIDE - VIOLIN

Recording Guidelines:

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- No editing, splicing or digital manipulation of the recording is permitted. The recording should be reflective of the performer's ability in a live situation.
- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt Two: Dvorak's Symphony 8 Mvt. IV (letter E to Cm key change)



## SIDE-BY-SIDE - VIOLA

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.



Excerpt One: Beethoven Symphony 6, mvt. III pick up to bar 25 to 59

## SIDE-BY-SIDE - VIOLA

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt Two: Dvorak's Symphony 8 Mvt. IV (letter S to end)



Recording Guidelines:

UTAH SYMPHONY

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
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#### Excerpt One: Beethoven Symphony 6, mvt III, pick-up to 231 to 261



# SIDE-BY-SIDE - CELLO

Recording Guidelines:

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt Two: Dvorak's Symphony 8 Mvt. IV (letter A to C; no repeats)



## SIDE-BY-SIDE - BASS

Recording Guidelines:

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
- For instruments with multiple excerpts, play the first excerpt then allow several seconds of a pause before continuing to the next excerpt.

#### Excerpt One: Dvorak's Symphony 8 Mvt. IV (letter S to the end)



<sup>\*</sup>See the next page for the second excerpt.

### SIDE-BY-SIDE - BASS

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- Recordings are listened to for the quality of your performance, not the quality of the recording; thus, it is not necessary to have your recording professionally made.
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#### Excerpt Two: Dvorak's Symphony 8 Mvt. IV (letter O to 1 before P)

