

**ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2018**

**REPERTORIO PARA AUDICIÓN
CONTRABAJO**

1. Obertura La Urraca Ladrona Gioacchino Rossini
 - a) Desde el compás 4 hasta el compás 11.
 - b) Desde el compás 115 hasta el compás 159.

2. Concierto para Piano No. 1 en Si bemol menor, Op. 23 P. I. Tchaikovsky
 - a) Desde el compás 312 hasta el compás 333.
 - b) Desde el compás 427 hasta el compás 436.

3. Pini di Roma Ottorino Respighi
 - a) Pini presso una Catacomba. Desde el inicio hasta el *Piu mosso*
 - b) Pini presso una Catacomba. Desde ocho compases antes del número 11, hasta el final del movimiento.

4. Una obra a libre elección con duración máxima de 10 minutos.

RECOMENDACIONES PARA REALIZAR TU AUDICIÓN

- Busca un espacio, ya sea en tu escuela o casa, para realizar el video de tu audición, que cuente con una buena iluminación y el menor eco posible.
- Deja un espacio aproximado de 1.50 a 2 metros entre tu posición y el lugar donde coloques la cámara.
- Monta tu cámara sobre un tripié o una base fija.
- Procura que tu toma esté centrada:
 - ✓ Si estás de pie, que abarque sólo de la cabeza hasta la cintura.
 - ✓ Si estas sentado, que abarque de tu cabeza hasta las rodillas.
- Para tener buena calidad en el sonido, puede ayudarte una persona a comprobar que la cámara capte el sonido correctamente, utilizando unos audífonos conectados a la misma.
- Si el micrófono es independiente a la cámara, colócalo de frente al instrumento, asegurándote de igual forma que capte correctamente el sonido.
- Deja que la cinta corra 5 segundos antes de que comiences a tocar, esto para asegurar que se grabe completa tu interpretación.
- Asegúrate de haber estudiado el material musical antes de hacer tu grabación y de que al momento de realizarla, tus particellas estén en el orden adecuado.
- Recuerda que debes tocar todos los pasajes que se encuentran señalados en los materiales de audición, además de una obra a tu libre elección.
- Por último, no olvides poner todos tus datos, así como la documentación solicitada en la convocatoria de la OSIM.

Mucha suerte!!!

Pini di Roma:

II. Pini presso una Catacomba

II Pini presso una catacomba, inicio hasta el piú mosso 10

sord. Lento uniti

First system of musical notation, measures 194-204. Two staves in 4/4 time. The upper staff has dynamics *p* and *pp*. The lower staff has dynamics *p* and *pp*. A *sord.* marking is present at the start.

232

10

Second system of musical notation, measures 205-215. Two staves in 4/4 time. A box containing the number '10' is placed above measure 208. The upper staff has a *pp* dynamic and a triplet of eighth notes in measure 215. The lower staff has a *pp* dynamic.

238

Più mosso via. sord. 10

Third system of musical notation, measures 216-226. Two staves. Measures 216-225 are in 5/4 time. Measure 226 is a double bar line. A *dim.* marking is under measure 225. The upper staff has a *pp* dynamic. The lower staff has a *pp* dynamic. A *via. sord. 10* marking is present above and below the double bar line. Measures 216-225 have a *pp* dynamic.

Ancora piú mosso, 8 compases antes del número 11, hasta 18 compases después del

2 número 12.

Ottorino Respighi - Pini di Roma - Contrabajo

Ancora piú

253 mosso

Two staves of music in 5/4 time. The upper staff features a complex rhythmic pattern with many sixteenth notes and beams. The lower staff has a simpler bass line with dotted notes. The instruction *p sottovoce, come una salmodia* is written below the first staff.

256

Two staves of music in 5/4 time. The upper staff continues with rhythmic patterns, and the lower staff has a bass line. The instruction *cresc.* appears at the end of the system.

261 **11**

Single staff of music in 5/4 time. It features a triplet of eighth notes and a triplet of sixteenth notes. The instruction *ff* is present.

265 simile

Single staff of music in 5/4 time, consisting of a continuous eighth-note pattern.

270 **12**

Single staff of music in 5/4 time with a melodic line. The instruction *ff* is at the beginning, and *dim. a poco a poco* is written below.

275

Single staff of music in 5/4 time with a melodic line. The instruction *pp* is at the end of the system.

Poco meno

p

pp

Piú lento

281

Two staves of music in 5/4 time. The upper staff has a melodic line with a triplet and a fermata. The lower staff has a bass line. Instructions include *p*, *dim.*, *pp*, and *rall.*

285

Two staves of music in 5/4 time. The upper staff has a melodic line with a fermata. The lower staff has a bass line. The instruction *pp* is at the end of the system.

Gioacchino Rossini
La Gazza Ladra Overture

compás 4 al 11

Bass.

Maestoso marziale.

8

Kl. Tr.

tr *ff*

tr *f*

1 2

Detailed description: This is a musical score for the Bass part, covering measures 4 to 11. The music is in the key of D major (two sharps) and 4/4 time. The tempo and mood are 'Maestoso marziale'. The score consists of two staves. The first staff begins with a whole rest, followed by quarter notes G2, F2, and E2. Measures 5 and 6 contain half notes G2 and F2, respectively. Measure 7 starts with a first ending bracket (marked '1') over a quarter note G2, followed by a trill on G2 (marked 'tr') and a quarter note F2. Measure 8 contains a quarter note G2, a quarter note F2, and a quarter note E2. Measure 9 features a quarter note G2, a quarter note F2, and a quarter note E2, with accents (>) above the notes. Measure 10 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 11 begins with a second ending bracket (marked '2') over a quarter note G2, followed by a trill on G2 (marked 'tr') and a quarter note F2. The dynamic markings are *ff* (fortissimo) at the start of measure 7 and *f* (forte) at the start of measure 11. The instrument is identified as 'Kl. Tr.' (Trumpet).

La Gazza Ladra:

compás 115 (C) hasta el compás 159

allegro

112 *ff* *marc.* *sf*

119 *sf*

125 *sf*

131 *f* *cresc.* *ff*

137 *sf* *f cresc.* *ff*

145 *sf* *ff* *marc.*

154 *pp* *1* *Fag. u. Hr.* *G.P.* *1* *2* *3* *4*

Detailed description: This is a page of musical notation for the bassoon part of 'La Gazza Ladra'. It contains seven staves of music, numbered 112 to 154. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'allegro'. The score includes various dynamics such as fortissimo (ff), sforzando (sf), piano (p), and pianissimo (pp), as well as crescendos and marcato (marc.) markings. There are several triplet markings (3) and trills (tr). At the end of the page, there are performance instructions for the bassoonist, including 'Fag. u. Hr.', 'G.P.', and a four-measure sequence numbered 1 through 4.

Piano Concerto No.1, Op.23 (Tchaikovsky,

allegro non troppo e molto maestoso

del compás 312 al 333

poco accel.

305

più cresc. *f* *f*

Detailed description: This musical staff contains measures 305 through 315. It begins with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The music features a series of eighth-note patterns, some with slurs and accents. There are two '2' markings above the staff, likely indicating a second ending or a specific articulation. The dynamics are marked with 'più cresc.' and two 'f' (forte) markings. The tempo instruction 'poco accel.' is positioned above the staff.

316

K

Detailed description: This musical staff contains measures 316 through 323. It continues with the same bass clef and key signature. The notation includes slurs, accents, and a box containing the letter 'K' above measure 320. The dynamics are marked with 'f' and 'p' (piano).

324

Alla breve

ff

Detailed description: This musical staff contains measures 324 through 333. It starts with a bass clef and a key signature of three flats. The tempo is marked 'Alla breve' and the dynamics are marked 'ff' (fortissimo). The music consists of a series of eighth-note patterns.

del compás 427 al 436

Piano Concerto No.1, Op.23 (Tchaikovsky, Pyotr)

allegro non troppo e molto maestoso

425 *pizz.* 1 *arco* *mf* *mf*

Musical notation for measures 425-431. The piece is in 3/4 time and B-flat major. Measure 425 starts with a piano (pizz.) instruction and a first finger (1) marking. Measures 426-431 feature arco playing with a mezzo-forte (mf) dynamic. The melody consists of eighth notes, with measures 428-431 containing triplets of eighth notes.

432 *mf cresc.* *ff*

Musical notation for measures 432-436. The melody continues with eighth notes and triplets. Measure 432 begins with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The piece concludes in measure 436 with a fortissimo (ff) dynamic.