

Hebron Orchestra
Audition Application for 2026-2027
www.hebronorchestra.com

The primary consideration for orchestra placement is grade level for our Concert, Symphonic, and Philharmonic Orchestras. Admittance to the Chamber Orchestra is by audition only. Our goal is to offer all students a rewarding musical experience, and this is based on placing you in the best orchestra for you. If you are new to the Hebron Orchestra we can't wait for you to be a part of the Hebron Orchestra family!

Early promotion to an advanced orchestra requires developing proficiency on the instrument. This audition is a test - an optional one. This audition tests:

- Instrumental ability across three physical domains:
 - Left hand skills
 - Right hand skills
 - Left and right hand coordination
- Your ability to follow basic instructions, and to seek clarification if needed.
- Your ability to learn music independently and with a private lesson teacher.
- Your ability to navigate the challenges and “traps” of the audition.
- Your risk vs. reward profile.
- The degree of quality you are satisfied with.
- Other intangible skills related to being a musician.

Parts of the audition process are designed to be as fair as possible, and other parts are not fair.

Placement factors you control:

- The audition you submit
- Your participation in orchestra activities
- Your personal and professional conduct
- The attitude you approach all challenges with

Placement factors you can't control:

- The auditions of other students
- The size and balance of your instrument section
- The size and balance of the orchestras
- Schedule conflicts with your other classes
- Other factors that may be beyond anyone's control

Placement factors that will be considered:

Character Qualities:

- Responsibility
- Leadership
- Dedication
- Professionalism
- Integrity
- Classroom Conduct

Musical Skills:

- Intonation
- Rhythm
- Tone
- Accuracy/Precision
- Technique/Facility
- Musicality/Expressiveness
- Vibrato

Ensemble Experience

Audition

Every day is an audition.

This placement process is 100% optional and only for students who wish to be considered for early promotion to an advanced orchestra.

- If you would like to be considered for the Advanced Concert Orchestra, record Etudes 1 & 2 for your instrument.
- If you would like to be considered for the Symphonic or Philharmonic Orchestras, record Etudes 2 & 3 for your instrument. Placement in the Philharmonic Orchestra is not available to 9th graders due to class size.
- The written music literacy exam will be administered in class. The exam is a review of music fundamentals and covered by all the material learned in class since beginner year.

Please fill out the audition paperwork and submit with the recorded audition by April 20. Please feel free to contact the directors with any questions or considerations. Submit the audition videos with the following form:

<https://forms.gle/PkETHZMAj684aoK1A>

Auditions can be a nervous experience for some. Just do your best to demonstrate your highest skill level and it will all work out. The goal of this audition is to place you in the best orchestra for you. Results will be posted in May. Good luck!

Hebron Orchestra
Matthew Cautivar & Christina Miller

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Audition Questionnaire

First Name: _____

Last Name: _____

Email Address: _____

Current School: _____

Current Grade: _____

Instrument: _____

_____ How many years have you played in middle school orchestra?

_____ How many semesters have you played in high school orchestra?

_____ How many times have you been selected for High School All-Region Orchestra?

What are the other classes you intend to take next year?

Do you intend to have a job during next school year? Please explain:

[Yes] [No] Do you currently take weekly private lessons?

If so, who is your lesson teacher? Please list first and last name.

List all other school and non-school activities you participate in:

Please describe any other factor you think should be considered in your orchestra placement:

Commitment Agreement

As a member of the Hebron community, the Hebron Orchestra has many concerts and events throughout the year. Any success the orchestra achieves is not possible without the support of your family. The following statements and commitments must be acknowledged by the student auditioning as well as a parent/guardian. Please initial the following:

Student | Parent

___ | ___ This audition is **optional**, and only for students wishing to be considered for early promotion in orchestra.

___ | ___ Certain "unfair" factors may affect orchestra placement, as outlined above.

___ | ___ LISD Code of Conduct

___ | ___ Hebron Orchestra Code of Conduct

___ | ___ Academic Excellence in all classes

___ | ___ Orchestra Service

___ | ___ All Scheduled Orchestra Performances

___ | ___ All-Region Audition - encouraged

___ | ___ Summer Training Camp - encouraged

Student Name: _____

Signature: _____

Parent Name: _____

Signature: _____

Wohlfhart No. 33

XXXIII.

Opus 45

Allegro moderato. (♩ = 123)

0 1 2 1 0 1 1 1 4

31 4 4 0 1 1 4

36 1 4 1 0 1 4 4

41 1 3 3 4 1

49

Wohlfhart No. 10

Sixty Studies Op 45, Viola, p. 8

No. 10 Moderato

Musical score for Wohlfhart No. 10, Moderato, in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a first finger fingering (1) and an accent (circled 'o') over the first note. The piece features a rhythmic pattern of eighth notes with various slurs and accents. The second staff includes a fourth finger fingering (4) and a triplet (3) in the final measure. The third and fourth staves continue the melodic and rhythmic development, with the fourth staff ending with a final flourish and a fermata.

Wohlfhart No. 24

Sixty Studies Op 45, Viola, p. 22

No. 24 Moderato assai

Musical score for Wohlfhart No. 24, Moderato assai, in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a fourth finger fingering (4) above the first measure. The piece is characterized by wide intervals and slurs, with a focus on finger control. The second and third staves continue the melodic line, with the third staff ending with a final flourish and a fermata. The key signature has one sharp (F#) and the time signature is 2/4.

Wohlfhart No. 33

Allegro moderato

33.

The musical score consists of four staves. The first staff is in bass clef with a common time signature (C). It begins with a 'V' above a note, followed by a '1' above a note, and a circled 'O' above a note. The second staff is in bass clef and contains a circled 'O' above a note, a '1' above a note, another circled 'O' above a note, a '1' above a note, a circled 'O' above a note, a '1' above a note, a '3' above a note, and a circled 'O' above a note. The third staff is in treble clef and contains a '2' above a note, a '1' above a note, and a '4' above a note. The fourth staff is in treble clef and contains a circled 'O' above a note and a '1' above a note. The score includes various musical notations such as notes, rests, and fingerings.

Schroeder No. 20

10

20.

C. Schröder, Op. 31, No. 12

Andantino

mf

f *dimin.*

f

mf *dimin.* *p*

Schroeder No. 24

24.

13
S. Lee, Op. 70, No. 24

f *Pt.* *p* *f* *p* *mf*

p

f *p* *f* *p*

mf *f*

Schroeder No. 30

18

30.

C. Schröder, Op. 48, No 6

Andantino

p dolce.

mf

cresc. - - - - - *f* *p*

Intermediate Etudes for Double Bass

Short Studies in the Low Register

Anthony Scelba

No. 2

Moderato

mf

No. 3

After a Nordic folksong

Andante moderato

mp

mf *p*

f *p* *mp*

p

No. 1

Wilhelm Sturm, 1842-1922

Edited by Anthony Scelba

from **Allegro moderato** to **Allergro vivace**

The musical score consists of four staves of bass clef music in common time (C). The first staff begins with a *mf* dynamic and a crescendo leading to a *f* dynamic, followed by a *mf* dynamic. The second staff starts at measure 7 with a *f* dynamic, followed by a *mp* dynamic and a *cresc.* marking. The third staff starts at measure 13 with a *mf* dynamic and a *cresc.* marking, followed by a *f* dynamic and a *mf* dynamic. The fourth staff starts at measure 19 with a *f* dynamic, followed by a *mf* dynamic and a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.