

2024 SELECTIVE PROCESS

PUBLIC NOTICE

ERRATUM 1 (21-01-2024)

The Fundação Orquestra Sinfônica Brasileira (Brazilian Symphony Orchestra Foundation, the "OSB Foundation"), a private non-profit institution, announces its application process for admission of musicians to the Brazilian Symphony Orchestra.

1. PRELIMINARY CLAUSES

1.1. The application process will consist of the following stages:

- a.** Preselection: assessment of applicants' technical skills based on résumé screening and evaluation of the video sent at application.
- b.** Assessment of preselected applicants: auditions held according to an individually informed schedule. The applicants shall perform the repertoire outlined in this Notice.
- c.** Individual interviews of those approved during the audition stage with Executives from the OSB Foundation with the participation of the president of the Musicians' Board and the Section Principal, held in person or online.
- d.** Upon the results, according to applicants' performances during the auditions and individual interview, the applicants selected are required to undergo pre-admission medical exams and shall provide the required documents to the Human Resources Department of the OSB Foundation.

1.2. Any changes to the location of the auditions will be duly informed at the time of the call for the tests.

2. VACANCIES

2.1. The application process will be conducted to fill the following vacancies:

| | |
|---------------|----------------------------|
| Violin | Tutti (2 vacancies) |
|---------------|----------------------------|

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|--|------------------------|
| Cello | Tutti (2 vacancies) |
| First Clarinet / E-Flat Clarinet | Category 1 (1 vacancy) |
| Fourth Trumpet (also plays Second Trumpet and Third Trumpet when low parts) | Category 3 (1 vacancy) |
| Second Trombone / Bass Trombone | Category 2 (1 vacancy) |
| Percussion | Category 3 (1 vacancy) |

3. BASIC REQUIREMENTS FOR ADMISSION

- 3.1.** Be up to date with military obligations, for Brazilian male applicants only.
- 3.2.** Be at least 18 (eighteen) years old by the date of admission.
- 3.3.** Be approved in the application process.
- 3.4.** Follow all the provisions in this Notice.

4. HIRING AND COMPENSATION (2024 SEASON)

- 4.1.** The Employment Contract will be governed according to the Consolidation of Brazilian Labor Laws (Consolidação das Leis do Trabalho, CLT), including: thirteenth salary, vacation, Length-of-Service Guarantee Fund (Fundo de Garantia do Tempo de Serviço, FGTS), and others.
- 4.2.** In addition to the previous provisions, the OSB Foundation currently provides health insurance and meal vouchers to all its employees.
- 4.3.** The applicants approved in the application process will be asked to conduct the admission process by providing the required documents to the Human Resources Department of the OSB Foundation and conducting pre-admission medical exams. The approved applicants shall be hired for a 01 (one) year probationary period.
- 4.4.** If the applicant fails the pre-admission medical exams, he or she will be considered disqualified
- 4.5.** The hired applicant will start performing his or her job duties immediately after completing the application process and the registration procedures at Human Resources Department, i.e., still during the 2024 season of the Brazilian Symphony Orchestra.
- 4.6.** The hired applicant shall acknowledge and comply with OSB Foundation's Internal

Regulations.

4.7. The compensation for the available vacancies is as follows:

| Category | Monthly Base Salary | Bonus by Category | Assignment of Right of Image (CDI) | Additional Bonus | Total Gross Salary |
|------------|---------------------|-------------------|------------------------------------|------------------|--------------------|
| I | R\$ 7.665,00 | R\$ 1.533,00 | R\$ 2.921,00 | R\$ 1.878,00 | R\$ 13.997,00 |
| II | R\$ 7.665,00 | R\$ 1.150,00 | R\$ 2.921,00 | R\$ 1.342,00 | R\$ 13.078,00 |
| III | R\$ 7.665,00 | R\$ 767,00 | R\$ 2.921,00 | R\$ 1.342,00 | R\$ 12.695,00 |
| IV - Tutti | R\$ 7.665,00 | | R\$ 2.921,00 | R\$ 1.342,00 | R\$ 11.928,00 |

4.8. As determined by Brazilian Labor Laws, the mandatory and regulated discounts will be met: Social Security (INSS), Withholding Income Tax (IRF) and, if the applicant has opted for the union membership, the annual union fee.

4.9. Any other tributes that may be created by the public authorities of mandatory nature, according to the law, shall apply.

5. RESPONSIBILITIES AND/OR ASSIGNMENTS

5.1. The applicants approved in the applicant process will integrate the orchestral staff of the Brazilian Symphony Orchestra, having the following responsibilities and/or assignments:

- a)** Fulfillment of the obligations and roles inherent in the profession of an orchestral musician.
- b)** Attendance and professional zeal.
- c)** Accountability and respect towards other colleagues.
- d)** Caution when using OSB instruments or any other item or equipment entrusted to you.
- e)** Artistic priority for OSB.
- f)** Compliance with the Bylaws, Internal Regulations and any other norms or guidelines established by the Administration.
- g)** Educational aptitude for performing roles as educators of the social projects of educational nature conducted by the Brazilian Symphony Orchestra Foundation.



5.2. The musicians approved in this application process must fulfill their activities as instrumentalists of the orchestra and eventually in chamber ensembles and participate as teachers of their instrument in the social projects of the institution.

6. **APPLICATIONS**

6.1. Application period: from January 20 2024, to February 20 2024 (11:59 pm BRT).

6.2. The application is free of charges and must be fulfilled on the following form:

https://docs.google.com/forms/d/1S5bUO9IE08Q3TAOGcvrh_kAQgZEr-PcWdNNy8puEQvM/edit

6.3. Applicants must complete the application form (see link above) with the required information, attaching his or her résumé (up to two pages), a copy of a recent photo identification document and video recording (YouTube link) with predetermined repertoire for each instrument with accompanying pianist.

6.4. Applications without video will not be accepted.

6.5. Videos without a pianist or using playback will not be accepted.

6.6. The accompanying pianist must be visible in the pre-selection video.

6.7. Old recordings will not be accepted. The video must be **at most one year old**.

6.8. The camera must be positioned in a way that allows the candidate to be identified. Allowed distance of maximum 2 meters.

6.9. Only candidates approved in the résumé and video analysis will be heard in the auditions.

6.10. Applications received after 11:59 pm BRT of February 20 2024 will not be considered.

6.11. The list of those approved for in-person audition will be released on February 9th 2024.

6.12. Applications will not be accepted at the headquarters of the OSB Foundation or by conventional mail.

6.13. Incomplete applications will not be accepted.

7. **AUDITIONS SCHEDULE**

7.1. Auditions will be held on the following dates:

01-04 April and 08-10 April 2024

PLEASE NOTE: The audition schedule may be changed by the production depending on the demand of successful candidates for the in-person tests.

7.2. The applicants will receive their individual schedule after passing the résumé screening.

7.3. The order of applicants' presentation shall be set by drawing before the start of the tests.

7.4. The practical test will take place in three phases. In the first and second phases, each candidate will perform the defined repertoire behind a screen that does not allow them to be identified; in the third phase, the screen will be removed and the candidate will perform the repertoire and be seen by the evaluation panel.

8. VENUE

8.1. The auditions will be held at Cidade das Artes - Teatro de Câmara, Avenida das Américas, 5300 - Barra da Tijuca - Rio de Janeiro/RJ, Brazil.

8.2. **How to get there by bus:** get off at the Alvorada Terminal and go through an underground walkway, to the left, to access Cidade das Artes.

8.3. **Parking:** the parking lot of Cidade das Artes can be used, with expenses under the responsibility of the applicant.

9. APPLICATION PROCESS SCHEDULE

9.1. The application process shall follow the following schedule:

| | | |
|---|---|--------------------------------|
| 1 | Application | 20 January to 20 February 2024 |
| 2 | Video evaluation and résumé screening | 21 February to 1st March 2024 |
| 3 | Announcement of those approved for in-person audition | 2nd March 2024 |
| 4 | Auditions | 1, 2, 3, 4, 8, 9 and 10 April |
| 5 | Preliminary results of the auditions | 17 April |
| 6 | Individual interviews (online or in-person) | From 18 April |

| | | |
|---|---------|----------|
| 7 | Results | 25 April |
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10. GENERAL PROVISIONS

10.1. The OSB Foundation shall provide accompanying pianists **only for the day of the auditions, with the candidate being responsible for hiring the pianist for the acoustic rehearsal, if desired.** The OSB Foundation shall release a list of accompanying pianists for each instrument. If the applicant wants to bring his/her own accompanying pianist, we ask that he/she let OSB know and inform the pianist's name.

10.2. Each candidate will be entitled to one 20-minute acoustic rehearsal with the pianist at a location and date to be defined after the release of this Notice.

10.3. Applicants must present the program related to their instrument contained in this Notice.

10.4. Applicants must arrive at the venue 30 minutes in advance of their audition time.

10.5. Applicants who have not received the result of their résumé screening/video evaluation by March 2nd 2024 by email, along with their audition agenda, should contact OSB.

10.6. Orchestral excerpts are available [here](#), and the applicants are responsible for printing their own excerpts.

10.7. The OSB Foundation reserves the right not to fill the total number of positions offered.

10.8. The exam board may interrupt the exam at any time.

10.9. The OSB Foundation will be available to assist candidates in case of doubts exclusively via email at audicoes@osb.com.br.

11. LIST OF ORCHESTRAL WORKS AND EXCERPTS

11.1. The application process will be conducted with the presentation of the following repertoire:

Violin (Tutti):

- **Video for pre-selection:**

Wolfgang Amadeus Mozart - one of the concerts listed below (**without cadence**):

Concert no. 3 in G major KV 216: 1st movement - from bar 34 to 152;

Concert no. 4 in D major KV 218: 1st movement - from bar 38 to 153;

Concert no. 5 in A major KV 219: 1st movement - from bar 37 to 139.

- Audition's 1st Round:

> **Johann Sebastian Bach** - Two contrasting movements from the Sonatas and Partitas for Solo Violin BWV 1001-1006, chosen by the candidate. The movements can be from different works; and

> **Wolfgang Amadeus Mozart** - **First movement of one of the following concerts with cadence:**

Concert no. 3 in G major , KV 216; or

Concert no. 4 in D major, KV 218; or

Concert no. 5, in A major, KV 219.

- Audition's 2nd Round:

Complete first movement of one of the six concerts listed below, as chosen by the candidate:

> **Ludwig van Beethoven** - Concert in D major, Op. 61; or

> **Johannes Brahms** - Concert in D major, Op. 77; or

> **Antonin Dvorak** - Concert in A minor, Op. 53; or

> **Felix Mendelssohn Bartholdy** - Concert in E minor, Op. 64; or

> **Jean Sibelius** - Concert in D minor, Op. 47; or

> **Piotr Ilitch Tchaikovsky** - Concert in D major, Op. 35.

- Audition's 3rd Round:

Tutti: The excerpts must be performed in this order:

> **Béla Bartók** - Concert for orchestra, Sz.116
5th Movement - Finale (bars 265-317) part of 2nd violin;

> **Wolfgang Amadeus Mozart** - Opera The Magic Flute KV 620 - Overture
Allegro (bars 16-59) part of 2nd violin;

> **Felix Mendelssohn** - A Midsummer Night's Dream

Scherzo (No. 1) - Allegro vivace: from bar 17 until the 7 bars after D

> **Ludwig van Beethoven** - Symphony No. 9 in D minor Op. 125

3rd Movement - Adagio Molto e cantabile (bars 99-114) part of 1st violin;

> **Johannes Brahms** - Symphony No. 4 in E minor Op.98

4th Movement - Allegro energico e passionato (bars 24-88) part of 1st violin;

> **Robert Schumann** - Symphony No. 2, Op.61

2nd Movement - Scherzo (bars 1-54) part of 1st violin;

> **Richard Strauss** - Don Juan, op.20

Allegro molto con brio (bars 1-61) part of 1st violin;

> **Sergei Prokofiev** - Symphony No.1 (Classical) Op.25

1st Movement - Allegro (bars 1-90) part of 1st violin.

Cello (Tutti):

- Video for pre-selection:

- one of the concerts listed below:

Concerto for cello in C major - from bar 22 until bar 48; or

Concerto for cello in D major - from bar 29 until bar 65.

- Audition's 1st Round:

> **Johann Sebastian Bach** - Two contrasting movements from one of the 6 Cello Suites, chosen by the candidate; and

> **Franz Joseph Haydn** - First movement of one of the following concerts:

Concerto for cello in C major; or

Concerto for cello in D major

- Audition's 2nd Round:

Complete first movement, with cadence if applicable, of one of the concerts listed below, as chosen by the candidate:

> **Robert Schumann** - Concerto, Op. 129; or

> **Antonín Dvořák** - Concerto, Op. 104; or

> **Dmitry Shostakovich** - Concerto No. 01, Op. 107.

- **Audition's 3rd Round:**

Orchestral excerpts:

> **Wolfgang Amadeus Mozart** - Symphony No. 35 KV 385

4th Movement - Presto (bars. 134-197)

> **Ludwig van Beethoven** - Symphony No. 5, Op. 67

2nd Movement - Andante con moto (from beginning until bar 10; bars 49-59; 98-106; and 114-123);

> **Ludwig van Beethoven** - Symphony No. 9, Op. 125

4th Movement - Finale (from beginning until bar 16; bars 38-47; 92-164);

> **Felix Mendelssohn** - A Midsummer Night's Dream

From N until O

> **Johannes Brahms** - Symphony No. 2, Op. 73

Adagio non Troppo (from beginning until bar 32)

> **Richard Strauss** - Don Juan, Op.20 (from beginning until 5 bars before D)

> **Dmitry Shostakovich** - Symphony No. 5

3rd Movement - Largo (bars 110-155 or rehearsal numbers 88-93)

> **Claude Debussy** - La mer (from 2 bars before rehearsal number 9 until 6 bars before rehearsal number 10)

First Clarinet / E-Flat Clarinet (category 1):

- **Video for pre-selection:**

> **Wolfgang Amadeus Mozart** - Clarinet Concerto in A major, K. 622

1st Movement - exposition without cadence (beginning of the solo until bar 154)

> **Johann Melchior Molter** - Clarinet Concerto in A major, BWV 6.41

1st Movement complete - play B-flat Clarinet version on E-flat (E-Flat Clarinet)

- **1st Round – Confrontation Piece**

> **Wolfgang Amadeus Mozart** - Clarinet Concerto in A major, K. 622

1st Movement - exposition without cadence (beginning of the solo until bar 154)

2nd Movement - complete with cadence (omitting tutti excerpts)

3rd Movement - from beginning until bar 121

> **Johann Melchior Molter** - Clarinet Concerto in A major, BWV 6.41

1st Movement - complete

2nd Movement - complete B-flat Clarinet version on E-flat (E-Flat Clarinet) without tutti excerpts

- Audition's 2nd Round:

> **Claude Debussy** - Première Rhapsodie for clarinet and piano

> Aaron Copland - Concert for clarinet and orchestra (from the beginning until the end of cadence)

- Audition's 3rd Round:

Orchestral excerpts (1st Clarinet):

> **Ludwig van Beethoven** - Symphony No. 06

1st Movement - bars 83-B; 418-438; 476-492

2nd Movement - anacrusis from bar 8 until 18; anacrusis from bar 70 until 77

3rd Movement - bars 122-133

5th Movement - bars 80-99

> **Ludwig van Beethoven** - Symphony No. 08

3rd Movement - Tempo di Menuetto (bars 48-78 without ritornello)

> **Johannes Brahms** - Symphony No. 1

3rd Movement - Un poco allegretto e grazioso (from the beginning until bar 47)

> **Nikolay Rimsky-Korsakov** - Scheherazade, Op.35

2nd Movement - from F until G

3rd Movement - from the 2nd bar of D until 5 bars before I

4th Movement - from I until K

> **Nikolay Rimsky-Korsakov** - Spanish Capriccio, Op.34

I. Alborado (complet)

III. Alborado (11 bars after K until the end)

> **Felix Mendelssohn** - A Midsummer Night's Dream

No. 1 - Scherzo (from beginning until 1 bar before B; 7th bar of D until 4 bars before F; from L until M)

> **Pyotr Tchaikovsky** - Francesca da Rimini, Op. 32

9 bars before Andante cantábile non troppo until 7 bars after

> **Pyotr Tchaikovsky** - Symphony No. 4

1st Movement - anacrusis of bar 115 until 120; anacrusis of bar 306 until 312

3rd Movement - bars 185-193

> **Pyotr Tchaikovsky** - Symphony No. 5

1st Movement - from beginning until bar 37

2nd Movement - bars 67-70; 116-119

> **Béla Bartók** - Concerto for Orchestra

1st Movement - anacrusis of bar 175 until 211

2nd Movement - Bars 45-57; anacrusis of bar 181 until 211

> **Sergei Rachmaninoff/Ira Levin** - III. Étude Tableau, Op. 33 No. 06 (3rd bar until the end)

> **Sergei Rachmaninoff** - Concerto for piano No. 2

2nd Movement - 4th bar after rehearsal number 17 until 18

> **Sergei Rachmaninoff** - Symphony No. 2

3rd Movement - from beginning until 1 bar before rehearsal number 48

> **Dmitri Shostakovich** - Symphony No. 9

2nd Movement - from beginning until the 2nd bar of A

3rd Movement - from beginning until C

> **Zoltán Kodály** - Dances of Galanta

2nd bar of rehearsal number 30 until 36; from rehearsal number 571 until the end

> **Ottorino Respighi** - Pini di Roma

I. Pini del Gianicolo - from rehearsal number 13 until 15

> **Igor Stravinsky** - Firebird Suite (1919)

Variation of L'Oiseau de Feu (complete)

Orchestral excerpts (E-Flat Clarinet):

> **Maurice Ravel** - Boléro

3rd bar of rehearsal number 3 until 4

> **Maurice Ravel** - Daphnis et Chloé Suite No. 2 (Symphonic Fragments)

From rehearsal number 200 until 2 bars before 204; from rehearsal number 214 until the end

> **Richard Strauss** - Till Eulenspiegels lustige Streiche Op. 28

Rehearsal number 31 until 32; rehearsal number 40 until the 9th bar

> **Hector Berlioz** - Symphonie fantastique, H. 48

5th Movement Hexensabbath - from rehearsal number 48 until 5 bars before 65

> **Igor Stravinsky** - The Rite of Spring

1st part - Rehearsal numbers 4-12; 48-49; 56-57

> **Dmitry Shostakovich** - Symphony No. 6

2nd Movement - Rehearsal numbers 34-48

> **Dmitry Shostakovich** - Symphony No. 5

2nd Movemento - Rehearsal numbers 49-55

Fourth Trumpet (also plays Second Trumpet and Third Trumpet when low parts)

- **Video for pre-selection:**

Joseph Haydn - Trumpet Concerto in E-flat major

1st Movement - from beginning until rehearsal number 6 (**without cadence**).

- **1st Round:**

> **Joseph Haydn** - Trumpet Concerto in E-flat major

1st Movement (**without cadence**).

- **2nd Round:**

> **Paul Hindemith** - Trumpet Sonata

1st Movement

- **3rd Round:**

Orchestral excerpts - 1st Trumpet (except those that indicate another):

> **Johann Sebastian Bach** - Magnificat BWV 243 (2nd trumpet)

1 - Magnificat Anima Mea - from beginning until bar 49

> **Georges Bizet** - Carmen Suite No. 1 (2nd trumpet)

No. 1 Prélude

> **Antonín Dvořák** - Symphony No. 8 (2nd trumpet)

1st Movement - bars 219-237

2nd Movement - bars 65-80

4th Movement - from beginning until bar 18

> **Richard Strauss** - A Hero's Life Op. 40/ (2nd trumpet in E-flat)

Rehearsal numbers 51-66

> **Béla Bartók** - Concerto for Orchestra (2nd trumpet)

Introduction - Bars 39-51;

Bars 348-396

Finale - Bars 201-211

> **Gustav Mahler** - Symphony No. 2

5th Movement - 1 bar before rehearsal number 30 until the next fermata

2nd Trombone / Obligation in Bass Trombone (Category 2)

- **Video for pre-selection:**

> **F. David** - Concertino (Tenor) - 1st movement (without cadence)

- **1st phase – Confrontation Piece**

> **F. David** - Concertino (Tenor) - 1st movement (without cadence)

- **2nd phase – Confrontation Piece**

> **A. K. Lebedev** - Concert in 1 Movement (Bass Trombone)

- **3rd phase – Orchestral Excerpts**

Tenor trombone:

> **W. A. Mozart** - Requiem: Tuba Mirum - From the beginning to bar 18

> **G. Rossini** - La Gazza Ladra (trombone version) – Bar 115 to bar 139; Bar 275 to 291; From I to J.

> **G. Rossini** - Guilherme Tell - from C to the ninth bar of D.

> **N. Korsakov** - Russian Easter - Solo of M.

Bass trombone:

> **J. Haydn** - The Creation - No. 26 Chor und Terzett

> **C. Frank** - Symphony in D minor - Letter N up to 18 bars after N

> **Z. Kodaly** - Hary Janos – 4th movement

Start with “Poco meno mosso” after number 4 until “Lunga pause” before the end of the movement.

> **O. Respighi** - Fountains of Rome

Start at anacrusis of rehearsal number 11 until 4 bars after the 15

> **R. Wagner** - The Ride of the Valkyries

From the beginning to number 12.

Percussion

Video for pre-selection

Snare Drum

H. Knauer - Study No. 7 (6/8- 116 bpm)

Marimba

J. S. Bach - Prelude to Suite No. 1 for cello

1st Round:

Snare Drum

H. Knauer: Study n.7 (6/8- 116 bpm)

Marimba

J. S. Bach - Prelude to Suite no.1 for cello

2nd Round:

Snare Drum

B. Lylloff - ÄRHUS ÉTUDE No. 9

Xylophone

Igor Stravinsky - Firebird (Ballet 1909)

1 Tableau - Supplications de l'Oiseau de Feu: 1 bar before rehearsal number 47 until 48;

Danse de la Suite de Kastchei Enchantée par l'Oiseau de Feu: rehearsal number 127 until 133;

3rd Round:

Snare Drum

S. Prokofiev - Lieutenant Kijé

1st Movement - Rehearsal numbers 1-2

N. R. Korsakov - Sheherazade

3rd Movement - Letters D-H

4th Movement - 4 bars before N until 16 before O;

4th Movement - Letters P-R

4th Movement - Letters T-U

S. Prokofiev - Peter and the Wolf

From trial number 49 to 2 bars before rehearsal number 51;

D. Shostakovich - Symphony No. 10

2nd Movement - rehearsal number 98 to the end;

Cymbals

S. Rachmaninov - Concerto No. 2 for Piano and Orchestra

3rd Movement - rehearsal number 32 up to 12 bar before 33;

P. I. Tchaikovsky - Romeo and Juliet - Fantasy Overture

Letter E up to 7 bars before F;

2 bars after T until 14 bars before U;

Bass Drum

G. Mahler - Symphony No. 3

1st Movement - 8 bars before rehearsal number 2 until 1 bar after 3;

1st Movement - 6 bars after 32 to 33;

I. Stravinsky - The Rite of Spring

From number 72 to 6 bars after 78;

Triangle

F. Liszt - Piano Concerto No. 1

15 bars before F until 13 after F;

J. Brahms - Symphony No. 4

3rd Movement - Letter I to the end;

Tambourine

G. Bizet - Carmen Suite No. 1- Aragonaise

From beginning to 8 bars before C;

G. Bizet - Carmen Suite No. 2- Danse Bohème

3 bars before D until 3 bars after E;

3 bars after L until 4 bars after M

I. Stravinsky - Petrouchka (1947)

3 bars after 201 until 1 bar after 206

E. Chabrier - Spain

20 bar after A until 1 bar before B;

Letter L up to 4 bars before M

A. Dvorak: Carnival Overture

From the beginning to 4 bars before C;

8 bars before U until the end

Reco-Reco

V. Lobos - Bachianas Brasileiras No. 2

4th Movement - from bar 148 until 176;

Glockenspiel

W. A. Mozart - Magic Flute

1st act - No. 8, Finale

P. Dukas - Sorcerer's Apprentice

4 bars after rehearsal number 17 until 4 bars after 19;

From rehearsal number 22 to 24

C. Debussy - La Mer

Nº 2 - Jeux de vagues: 1 bars after 16 until 4 bars after 18;

Nº 2 - Jeux de vagues: 4 bars after 25 until 6 bars after 25;

Nº 2 - Jeux de vagues: 2 bars before 32 until 32;

Nº 3 - Dialogue du vent et de la mer: 9 bars after 55 until 8 bars before 56

Xylophone

V. Lobos - Brazilian Bachianas 8

3rd Movement - Toccata: from rehearsal number 8 to 9;

3rd Movement - Toccata: 5 bars after 19 until 5 bars before 20;

3rd Movement - Toccata: 12 bars after 23 until 3 bars before 24;

4th Movement - Escape: 2 bar after 11 until the end

Z. Kodály - Háy Janos Suite

VI - Entry of the Emperor and his Court

Vibraphone

L. Bernstein - West Side Story

Act 1 No. 8: "Cool"

Brazilian Tambourine

Play a choro/samba rhythm (100 bpm), until the panel interrupts the candidate;

Play a levada de baião (100 bpm), until the panel interrupts the candidate

NOTE:

The OSB will make available to candidates the percussion instruments to be used in the audition;

For candidates who wish to test OSB instruments, the production team will arrange an appointment;

Candidates can bring their own instrument;