

OSB 2026 SELECTIVE PROCESS

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) Pre-selection through evaluation of candidates' technical qualifications, based on analysis of their résumés and the video submitted at application, which is eliminatory in nature;
- b) Assessment of preselected applicants: auditions held according to an individually informed schedule. The applicants shall perform the repertoire outlined in this Notice, which is eliminatory in nature;
- 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, which is eliminatory in nature;
- 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:

- I. Principal Second Violin - 1 vacancy**
- II. Second Clarinet / Bass Clarinet / E-flat Clarinet - 1 vacancy**
- III. Principal Oboe - 1 vacancy**
- IV. Percussion - 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 (2026 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

probatory period. Once the probatory has been completed with a satisfactory evaluation, the contract will become effective for an indefinite period, in accordance with applicable legislation.

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 2026 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\$ 8.937,39	R\$ 1.787,48	R\$ 3.405,89	R\$ 2.189,75	R\$ 16.320,50
II	R\$ 8.937,39	R\$ 1.340,90	R\$ 3.405,89	R\$ 1.564,77	R\$ 15.248,95
III	R\$ 8.937,39	R\$ 894,32	R\$ 3.405,89	R\$ 1.564,77	R\$ 14.802,37

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 17 November to 17 December (11:59 pm BRT).

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

<https://forms.gle/PCNAAmfASA1es6Yt9>

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.

For percussion candidates, the predetermined repertoire will be without accompanying pianist.

6.4. Applications without video will not be accepted.

6.5. The video should be available for viewing on YouTube as “non-listed” with viewing permission only for those who have the link.

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

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

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

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

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

6.11. Applications received after **11:59 pm BRT of December 17th 2025 will not be considered.**

6.12. The list of those approved for in-person audition will be released on **December 29th 2025.**

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

6.14. Incomplete applications will not be accepted.

6.15. Candidates for the percussion position must use the percussion instruments provided by FOSB.

7. AUDITIONS SCHEDULE

7.1. Auditions will be held on the following dates: **23-28 February 2026.**

PLEASE NOTE: The audition date for each instrument, as well as the acoustic rehearsal date, will be announced after the selection of candidates for the in-person audition.

Candidates may choose the times for the acoustic rehearsals scheduled in this notice starting on February 2.

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 folding screen that does not allow them to be identified; in the third phase, the folding 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 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	17 November to 17 December 2025
2	Video evaluation and résumé screening	18 December to 28 December 2025
3	Announcement of those approved for in-person audition	29 December 2025
4	Auditions	23, 24, 25, 26, 27 and 28 February 2026
5	Preliminary results of the auditions	03 March 2026
6	Individual interviews (online or in-person)	From 10 March 2026
7	Results	20 March 2026

10. GENERAL PROVISIONS

10.1. The OSB Foundation shall provide accompanying pianists **for the acoustic rehearsals and auditions**. The OSB Foundation shall release the names of the accompanying pianists after the announcement of the candidates selected for the in-person phase. If the candidate wishes to bring their own pianist, they should preferably inform at the time of registration or before the announcement of those approved for the in-person audition.

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 December 29th 2025 by email, along with their audition agenda, should contact FOSB by audicoes@osb.com.br.

10.6. The orchestral excerpts are available [here](#), and it is up to each candidate to print them. Candidates must use only the material available at the link above.

Candidates are fully responsible for any discrepancies if they choose to use another edition.

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:

- **Principal 2nd Violin (Category 1) - 1 vacancy:**

Video for pre-selection:

One of the concerts listed below:

MOZART, W. A. – Concert No.3 in G major KV 216 - 1st Movement:

- Bar 34 to 152;

MOZART, W. A. – Concert No. 4 in E major KV 218 - 1st Movement:

- Bar 38 to 153;

MOZART, W. A. – Concert No. 5 in A major KV 219 - 1st Movement:

- Bar 37 to 139.

Audition's 1st Round:

BACH, J. S. – Two contrasting movements from the Sonatas and Partitas for solo violin BWV 1001-1006, chosen by the candidate, which may be

from different works; **and**

MOZART, W. A. – Concert in G major No. 3, KV 216 - 1st Movement, without cadence; **or**

MOZART, W. A. – Concert in D major, No. 4, KV 218 - 1st Movement, without cadence; **or**

MOZART, W. A. – Concert in A major No. 5, KV 219 - 1st Movement, without cadence..

Audition's 2nd Round:

BEETHOVEN, L. V. – Concert in D major, Op. 61 - 1st Movement, with cadence; **or**

BRAHMS, J. – Concert in D major, Op. 77 - 1st Movement, with cadence; **or**

DVORAK, A. – Concert in A minor, Op. 53 - 1st Movement, with cadence; **or**

MENDELSSOHN, F. – Concert in E minor, Op. 64 - 1st Movement, with cadence; **or**

SIBELIUS, J. – Concert in D minor, Op. 47 - 1st Movement, with cadence; **or**

TCHAIKOVSKY, P. I. – Concert in D major, Op. 35 - 1st Movement, with cadence.

Audition's 3rd Round:

Tutti - The excerpts must be performed in this order:

BARTÓK, B. – Concert for Orchestra, Sz.116 - 4th Movement - Finale:

- Bar 265 to 317, 2nd violin part;

MENDELSSOHN, F. – A Midsummer Night's Dream - Scherzo - Allegro vivace:

- From bar 17 to the 7th bar after rehearsal letter D;

MOZART, W. A. – The Magic Flute opera, KV 620 - Overture- Allegro:

- Bar 16 to 59, 2nd violin part;

BEETHOVEN, L. – Symphony No. 9 in D minor, Op. 125 - 3rd Movement - Adagio Molto e cantabile:

- Bar 99 to 114, 1st violin part;

BRAHMS, J. – Symphony No. 4 in E minor, Op.98 - 4th Movement - Allegro energico e passionato:

- Bar 24 to 88, 1st violin part;

SCHUMANN, R. – Symphony No. 2, Op.61 - 2nd Movement - Scherzo:

- Bar 1 to 54, 1st violin part;

STRAUSS, R. – Don Juan, Op.20 - Allegro molto con brio:

- Bar 1 to 62, 1st violin part;

PROKOFIEV, S. – Symphony No. 1 (*Classical*), Op.25 - 1st Movement - Allegro:

- Bar 1 to 90, 1st violin part.

Solos - The excerpts must be performed in this order:

BRAHMS, J. – Symphony No. 1, Op. 68 - 2nd Movement - Andante sostenuto:

- Bar 90 to 128;

RIMSKY-KORSAKOV, N. – *Scheherazade*, Op. 35:

- Recitativo Lento (bar 14 to 18), Allegro non troppo (bar 94 to 102 and 173 to 181);
- Recitativo Lento (bar 1 to 5);
- Recitativo Lento (bar 142 to 165);
- Recitativo Lento (bar 8 to 9, 29 and from 641 to the end).

● **2nd Clarinet / Bass Clarinet / E-Flat Clarinet (Category 2) - 1 vacancy:**

Video for pre-selection:

MOZART, W. A. – Clarinet Concerto in A major, K622 - 1st movement:

- From the beginning of the solo to the bar 154, exposure without cadence.

1st Round – Confrontation Piece:

MOZART, W. A. – Clarinet Concerto in A major, K622 - 1st movement:

- From the beginning of the solo to the bar 154, exposure with cadence.

MOZART, W. A. – Clarinet Concerto in A major, K622 - 2nd movement:

- From the beginning to bar 67, with cadence (omitendo tutti).

MOZART, W. A. – Clarinet Concerto in A major, K622 - 3rd movement:

- From the beginning to bar 121.

Audition's 2nd Round:

DEBUSSY, C. – Première Rhapsodie for clarinet and piano

- * There is the possibility of anticipating some orchestral passages at this



round.

Audition's 3rd Round:

Orchestral excerpts (Clarinet):

BEETHOVEN, L. – Symphony No. 6 (1st Clarinet) - 1st Movement:

- Bar 418 to 438;
- Bar 474 to 492.

BEETHOVEN, L. – Symphony No. 6 (1ª Clarinet) - 2nd Movement:

- Bar 68 to 77.

BEETHOVEN, L. – Symphony No. 6 (1ª Clarinet) - 3rd Movement:

- Bar 122 to 133.

BEETHOVEN, L. – Symphony No. 6 (1ª Clarinet) - 5th Movement:

- Bar 80 to 99.

BRAHMS, J. – Symphony No. 3 (1st Clarinet) - 1st Movement:

- Bar 36 to 46.

GUARNIERI, C. – Festive Overture for Orchestra (1st Clarinet):

- Bar 23 to 59.

KORSAKOV, R. – Scheherazade, Op. 35 (2nd Clarinet) - 1st Movement:

- From the 5th bar of F to 1 bar before H;
- From L to M.

MENDELSSOHN, F. – Midsummer Night's Dream (1st Clarinet) - Scherzo:

- From the beginning to B;
- From the 7th bar of D to 4 bars before F;
- From L to the 6th bar of M.

TCHAIKOVSKY, P. – Symphony No. 5 (2nd Clarinet) - 1st Movement:

- From the beginning to bar 37;
- Bar 49 to 99;

TCHAIKOVSKY, P. – Symphony No. 5 (2nd Clarinet) - 3rd Movement:

- Bar 28 to 72.

BARTÓK, B. – Concerto for Orchestra (2ª Clarinet) - 2nd Movement:

- Bar 45 to 57;
- Anacrusis of bar 181 to 211.

BARTÓK, B. – Concerto for Orchestra (2ª Clarinet) - 5th Movement:

- Bar 231 to 254.

Orchestral excerpts (E-Flat Clarinet):

RAVEL, M. – Bolero:

- 3rd bar of number 3 to number 4

RAVEL, M. – Daphnis et Chloé – Suite nº 2:

- From number 200 to 2 bars before number 204;
- From number 214 to the end.

STRAUSS, R. – Till Eulenspiegels lustige Streiche Op. 28:

- From number 31 to 32;
- From number 40 to its 9th bar.

BERLIOZ, H. – Symphonie fantastique - 5th Movement (Hexensabbath):

- From number 63 to 5 bars before 65.

STRAVINSKY, I. – The Rite of Spring - 1st part:

- From number 4 to 12;
- From number 48 to 49;

- From the 3rd bar of number 56 to 1 bar before 57.

SHOSTAKOVICH, D. – Symphony No. 6 - 2nd Movement:

- From number 34 to 48.

SHOSTAKOVICH, D. – Symphony No. 5 - 2nd Movement:

- From number 49 to 55.

Orchestral excerpts (Bass Clarinet):

SHOSTAKOVICH, D. – Symphony No. 7 - 2nd Movement - Moderato
(poco Allegretto):

- 12 bars before number 98 to 100.

SHOSTAKOVICH, D. – Concerto for Violin - 2nd Movement - Scherzo:

- From number 23 to 4 bars before 25;
- From the 3rd bar of number 26 to 6 bars before 27.

STRAVINSKY, I. – The Rite of Spring:

- Bass Clarinet 2: From number 1 to 4 bars before 2;
- Bass Clarinet 2: From number 6 to 8 bars before 7;
- Bass Clarinet 2: From number 7 to 3 bars before 8;
- Bass Clarinet 2: From 2 bars before number 141 to 3 bars before 142;
- Bass Clarinet 1: From number 11 to number 12.

VILLA-LOBOS, H. – Bachianas No. 8 - 2nd Movement - Aria (modinha):

- From number 1 to bar 25.

STRAUSS, R. – The Cavalier of the Rose suite- Stürmisch Bewegt (con moto agitato):

- From anacrusis of the 3rd bar of number 1 to 3rd bar of number 5.

● **Principal Oboe (Category 1) - 1 vacancy**

Video for pre-selection:

BACH, J. S.: Oboe Sonatas in G minor BWV 1030b - 1st Movement;
and

SCHUMANN, R.: Adagio und Allegro Op.70.

Audition's 1st Round:

MOZART, W. A. – Oboe Concerto KV314 - 1st Movement (remove introduction and omit tuttis), without cadenza.

STRAUSS, R. – Concerto - 1st Movement:

- From the beginning to number 5;
- From 3 bars before number 7 to 8;
- From 3 bars before number 9 to Lebhaft (vivo);
- From number 13 to the end of 1st Movement.

Audition's 2nd Round:

One of the pieces listed bellow:

JOLIVET, A. – Sérénade (version with piano):

- Cantilène (attacca il seguente);
- Caprice.

SANCAN, P. – Sonatine pour Hautbois et Piano:

- 1st Movement;
- 3rd Movement.

Audition's 3rd Round:

Excertos orquestrais de Primeiro Oboé:

BACH, J. S. – Cantata No. 82, *Ich habe genug* - No. 1, Ária:

- The first 35 bars.

BEACH, A. – Symphony in E minor “Gaelic” - 2nd Movement:

- Bar 4 to 19.

BEETHOVEN, L. – Symphony No. 3 - 2nd Movement:

- Bar 8 to 56.

BRAHMS, J. – Concerto for violin in D major, Op. 77 - 2nd Movement:

- Bar 3 to 32.

BRAHMS, J. – Symphony No. 1 - 1st Movement:

- Bar 25 to 33;
- From letter D to bar 145.

BRAHMS, J. – Symphony No. 1- 2nd Movement:

- Bar 17 to 23;
- Bar 38 to 43.

BRUCKNER, A. – Symphony No. 5 - 2nd Movement:

- Bar 5 to 18.

SHOSTAKOVICH, D. – Symphony No. 10 - 4th Movement:

- Bar 8 to 23.

DEBUSSY, C. – La Mer - 2nd Movement:

- From number 17 to 18;
- From number 25 to 6 bars after 25 (at bars 5 and 6 after 25, continue playing the part of the 2nd oboe);
- From 5 bars after number 33 to 35.

DEBUSSY, C. – La Mer - 3rd Movement:

- From 7 bars after number 54 to 9 bars after 55.

HAYDN, J. – Symphony No. 96 in D major “The Miracle” (*Das Wunder*) - 3rd Movement: Trio, with repetition *piano* the first time and *pianissimo* the second time.

MAHLER, G. – Symphony No. 3 in D minor - 2nd Movement (*Tempo di Menuetto*):

- From the beginning to the 9th bar.

MENDELSSOHN F. – Symphony No. 3 in A minor, Op. 56 - 2nd Movement:

- From 1 bar before letter A to 13 bars after letter C.

RAVEL, M. – *Daphnis et Chloé* (complete ballet, not Suite No. 2)

- From number 2 to 3.

RAVEL, M. – *Le Tombeau de Couperin* - 1st Movement:

- From the beginning to number 2;
- From 6 bars after number 8 to 9;

RAVEL, M. – *Le Tombeau de Couperin* - 2nd Movement:

- From number 1 to 2;
- From number 4 to its 5th bar;
- From number 6 to 8;
- From number 16 to 17.

RAVEL, M. – *Le Tombeau de Couperin* - 3rd Movement:

- From the beginning to number 4 (with repetitions);
- From number 9 to 10.

ROSSINI, G. – *La Scala di Seta* - Ouverture:

- From bar 5 to number 3.

STRAUSS, R. – *Don Juan*, Op. 20:

- From the beginning to 4 bars before letter B;
- From 4 bars after letter L to 2 bars after letter N;
- From 5 bars before letter O to O;

STRAVINSKY, I. – *Pulcinella*, suite - *Serenata*:

- From number 8 to 1 bar after number 10;

STRAVINSKY, I. – *Pulcinella*, suite - *Gavotta*:

- From number 73 to 74;
- From number 77 to 81.

JANACEK, L. – Sinfonietta - 5th Movement:

- From 4 bars after number 5 to 6;

● **Percussion (Category 3) - 1 vacancy:**

Video for pre-selection:

SNARE DRUM

KNAUER, H. – Study No. 7 (6/8- 116 bpm)

MARIMBA

BACH, J. S. – Prelude of Suite No. 1 for cello (must be played at 5-octave marimba)

Audition's 1st Round:

SNARE DRUM

KNAUER, H. – Study No. 7 (6/8- 116 bpm)

MARIMBA

BACH, J. S. – Prelude of Suite No. 1 for cello (must be played at 5-octave marimba)

Audition's 2nd Round:

SNARE DRUM

LYLLOFF, B. – Århus Étude No. 9

XILOPHONE

STRAVINSKY, I. – Firebird (Ballet 1909) - 1 Tableau - Supplications de l'Oiseau de Feu:

- 1 bar before number 47 to 48;

STRAVINSKY, I. – Firebird (Ballet 1909) - Danse de la Suite de Kastchei Enchantée par l'Oiseau de Feu:

- From number 127 to 133;

Audition's 3rd Round:

SNARE DRUM

PROKOFIEV, S – Lieutenant Kijé - 1st Movement:

- From number 1 to 2.

KORSAKOV, N. R. – Sheherazade - 3rd Movement:

- From letter D to H.

KORSAKOV, N. R. – Sheherazade - 4th Movement:

- From 4 bars before letter N to 16 bars before O;
- From letter P to R;

- From letter T to U.

PROKOFIEV, S. – Peter and the Wolf:

- From number 49 to 2 bars before 51.

SHOSTAKOVICH, D – Symphony No. 10 - 2nd Movement:

- From number 98 to the end.

CYMBALS

RACHMANINOV, S. – Concerto No. 2 for Piano and Orchestra - 3rd Movement:

- From number 32 to 12 bars before 33.

TCHAIKOVSKY, P. I. – Romeo and Juliet Fantasy Overture:

- From letter E to 7 bars before F;
- From 2 bars after letter T to 14 bars before U

BASS DRUM

MAHLER, G. – Symphony No. 3 - 1st Movement:

- From 8 bars before number 2 to 1 bar after number 3;
- From 6 bars after number 32 to 33.

STRAVINSKY, I. – The Rite of Spring:

- From number 72 to 6 bars after 78.

TRIANGLE

LISZT, F. – Piano Concerto No. 1

- From 15 bars before letter F to 13 bars after F.

BRAHMS, J. – Symphony No. 4 - 3rd Movement:

- From letter I to the end.

TAMBOURINE

BIZET, G. – Carmen Suite No. 1 - Aragonaise:

- From the beginning to 8 bars before letter C.

BIZET, G. – Carmen Suite No. 2 - Danse Bohème:

- From 3 bars before letter D to 3 bars after E;
- From 3 bars after letter L to 4 bars after M.

STRAVINSKY, I. – Petrouchka (1947):

- From 3 bars after number 201 to 1 bars after 206.

CHABRIER, E. – España:

- From 20 bars after letter A to 1 bar after B;
- From letter L to 4 bars before M.

DVORAK, A. – Carnival Overture:

- From the beginning to 4 bars before letter C;
- From 8 bars before letter U to the end.

RECO-RECO

VILLA-LOBOS, H – Bachianas Brasileiras, No. 2 - 4th Movement - The Little Train of the Caipira:

- Bar 148 to 176.

GLOCKENSPIEL

MOZART, W. A. – The Magic Flute - 1st act:

- Number 8, Finale.

DUKAS, P. – The Sorcerer's Apprentice:

- From 4 bars after number 17 to 4 bars after 19;
- From number 22 to 24.

DEBUSY, C. – La Mer - No. 2 - Jeux de vagues:

- From 1 bar after number 16 to 4 bars after 18;
- From 4 bars after number 25 to 6 bars after 25;
- From 2 bars before number 32 to 32.

DEBUSY, C. – La Mer - No. 3 - Dialogue du vent et de la mer:

- From 9 bars after number 55 to 8 bars before 56.

XYLOPHONE

VILLA-LOBOS, H – Bachianas Brasileiras 8 - 3rd Movement - Tocata:

- From number 8 to 9;
- From 5 bars after number 19 to 5 bars before 20;
- From 12 bars after number 23 to 3 bars before 24.

VILLA-LOBOS, H. – Bachianas Brasileiras 8 - 4th Movement - Fuga:

- From 2 bars after number 11 to the end.

KODÁLY, Z. – Háry Janos Suite - VI - Entrance of the Emperor and His Court

VIBRAPHONE

BERNSTEIN, L. – West Side Story - 1st Act:

- Number 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;