

2012-2013 Audition Information

Cello



1. Solo piece. Prepare a polished, recital-ready, unaccompanied solo piece. You may play any work of your choice, but the level of difficulty should be an accurate representation of your technical and artistic ability. Remember, it is not what you play that matters most, but how well you play. Your solo piece need not be memorized, but the entire piece should be performance-ready. You may be asked to stop playing before you reach the end of your prepared piece, or asked to play only a particular section. If this happens, please understand that it is only in the interest of time, not a reflection of your playing.

2. Excerpts. Play one excerpt, included in this packet, closest to your ability level. If you are unfamiliar with the excerpts, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance of the piece in order to give yourself proper tempo and musical context. As with your solo piece, the performance of your excerpt should be an accurate representation of your technical and artistic ability.

With your solo and/or your prepared excerpt, you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition.

3. Scales & technique. All required scales must be memorized. Automatically play the corresponding arpeggios to a scale, if required.

STRING ORCHESTRA Scales: C, D, F, G major scales in 2 octaves; B \flat & A major in 1 octave; c, d & g minor scales in 1 octave, any form. **Technique:** Must demonstrate forward & back extensions and knowledge of shifting up to 4th position. Must be able to demonstrate the following bowings on demand: staccato, spiccato and detaché. Please have your entire solo performance-ready, as you may be asked to play any given section.

PHILHARMONIC ORCHESTRA Scales: A, A \flat , B, B \flat , E, E \flat , F G major scales in 2 octaves; C & D major scale in 3 octaves; f minor scales in 2 octaves and c & d minor scales in 3 octaves (melodic or harmonic). Scales must be prepared using the following bowing techniques: spiccato, detaché, martelé and staccato. **Technique:** Must demonstrate an understanding of 1st through 5th positions, a basic understanding of the tenor clef, and must produce a continuous vibrato and a clear, full tone.

REPERTORY ORCHESTRA Scales: ALL major and minor (harmonic & melodic) scales and arpeggios in 3 octaves. **Technique:** Must have a solid understanding of 1st through 5th positions and of the tenor clef; must be able to produce a continuous vibrato and produce a clear, full tone. Must know the following bowing techniques: detaché, ricochet, spiccato, martelé & chords.

SYMPHONY ORCHESTRA Scales: ALL major and minor (harmonic & melodic) scales and arpeggios: C through E in 4 octaves, F through B in 3 octaves. **Technique:** Must be able to play with a continuous vibrato and produce a full, clear tone. Must know the following bowing techniques: ponticello, detaché, ricochet, martelé, spiccato, chords and hooked bowings.

4. Sight-reading. Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra.

5. Orchestra placement. Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.

6. Auditions are closed to the public, including parents and families.

7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.

**FOR ADDITIONAL AUDITION TIPS, REFER TO THE AUDITIONS PAGE AT WWW.MNYOUTHSYMPHONIES.ORG.
Questions? Call (651) 699-5811 or e-mail mys@mnyouthsymphonies.org.**

REPERTORY and SYMPHONY EXCERPT #1

(Note: there are two excerpts for Repertory and Symphony, please prepare both.)

Overture to Benvenuto Cellini by Berlioz

Tempo: ♩ = 120-132

Handwritten musical score for piano, measures 353-384. The score is written in G major and 2/4 time. It features a complex texture with multiple voices in both hands. Performance annotations include:

- Measure 353: *div. cresc. molto* (written above the right hand), *cresc. molto* (written below the left hand), *ff* (written below the right hand), and a large handwritten *START* with a diagonal slash.
- Measure 358: An arrow points to the beginning of the system.
- Measure 363: An arrow points to the beginning of the system.
- Measure 369: An arrow points to the beginning of the system.
- Measure 374: An arrow points to the beginning of the system.
- Measure 379: An arrow points to the beginning of the system.
- Measure 384: An arrow points to the beginning of the system, followed by a large handwritten *STOP* with a diagonal slash.

Other annotations include *senza accel.* (written above the right hand in measure 353), *18* (written above the right hand in measure 353), and *19* (written above the right hand in measure 384). The score includes various musical notations such as slurs, accents, and dynamic markings.

REPERTORY/SYMPHONY EXCERPT #2 (Rhythm Excerpt)

(Note: there are two excerpts for Repertory and Symphony, please prepare both.)

Rite of Spring by Stravinsky

Tempo: ♩ = 160-200

Instructions: At your audition you will be asked to **sing** the rhythm of this excerpt (pitch does not matter, only the rhythm; for example, you may sing on the syllable "ta"). You may choose a tempo within the following range: a sixteenth note equals 160-200. You may be asked to sing along with the metronome at the audition (a metronome will be provided). You will NOT be asked to play this excerpt on your instrument. We are looking for accuracy, not speed. The best way to learn this rhythm is to start slow and increase your speed over time.

Note: You do not need to sing the cues (small notes) in mm. 172-175.

START

(167) non div.

sempre *f*

div. unis (168)

div. unis (169)

div. unis. (170) *ff* *f*

unis (171) div. unis div. unis (172)

div. *ff.* unis. (173) *f*

STOF

Time