

# 2012-2013 Audition Information

## Bass



**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:** G major in 2 octaves; F, A, Bb, C & D major in 1 octave; d & a minor scales in 1 octave, any form. **Technique:** Must have a basic understanding of shifting and be able to demonstrate the following bowings on demand: staccato and détaché. Please have your entire solo performance-ready, as you may be asked to play any given section.

**PHILHARMONIC ORCHESTRA Scales:** A, Ab, B, Bb, C, D, E, F, G major scales in 2 octaves; e, f & a minor scales in 2 octaves (melodic or harmonic). Scales must be prepared using the following bowing techniques: spiccato, détaché, martelé and staccato. **Technique:** Must demonstrate a full understanding of 1st through 3rd positions, must produce a continuous vibrato and a clear, full tone.

**REPERTORY ORCHESTRA Scales:** ALL major and minor (harmonic & melodic) scales and arpeggios in 2 octaves. **Technique:** Must have a solid understanding of 1st through 5th positions. Must be able to play with a continuous vibrato and produce a full, clear tone. Must know the following bowing techniques: détaché, ricochet, spiccato, martelé & chords.

**SYMPHONY ORCHESTRA Scales:** ALL major and minor (harmonic & melodic) scales and arpeggios in 2 octaves. **Technique:** Must be able to play with a continuous vibrato and produce a full, clear tone. Must know the following bowing techniques: ponticello, détaché, 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](http://WWW.MNYOUTHSYMPHONIES.ORG).  
Questions? Call (651) 699-5811 or e-mail [mys@mnyouthsymphonies.org](mailto:mys@mnyouthsymphonies.org).

**STRING ORCHESTRA EXCERPT:**

Hoe Down from Rodeo by Aaron Copland, arr. Stephen Bulla

Tempo: ♩ = c. 104

103 *pizz.*  
*p*

107 *arco*  
*f*

110

115

117

123  
*ff*  
STOP

**PHILHARMONIC EXCERPT:**

A Midsummer Night's Dream, Op. 61: Wedding March by Mendelssohn

Tempo: ♩ = 80

**Allegro vivace**

68 *arco*  
*cresc.*

78 *molto cresc.*  
3

90 *ff*

99 *ff*

104



# 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*

168

div. unis.

169

div. unis.

170 unis. div. unis. div.

171 unis.

172

173 unis. STOF

Time