

2020-2021 Audition Information

Tuba



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. A slow, non-technical solo *must* be contrasted with a faster, more technical solo. Remember, it is not so much what you play but how well you play. Your solo piece need not be memorized. You may be asked to stop playing before you reach the end of your prepared piece. If this happens, please understand that it is only in the interest of time and 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.

Note: 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. **Students auditioning for Wind Orchestra are not required to prepare an excerpt.**

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

WIND ORCHESTRA Scales: All major & natural minor scales in 1 octave. **Technique:** Must be able to produce a clear, full tone. Must demonstrate a beginning use of vibrato.

PHILHARMONIC ORCHESTRA Scales: All major & natural minor scales in 1 octave. **Technique:** Must be able to produce a clear, full tone. Must demonstrate a beginning use of vibrato.

REPERTORY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales in 2 octaves. **Technique:** Must have begun work on continuous vibrato. Must be able to double & triple tongue at the following speeds: 8th note triplets at ♩ = 72-80, 16th notes at ♩ = 132-140.

SYMPHONY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales and corresponding arpeggios in 2 octaves. **Technique:** Must be able to play with continuous vibrato. Must be able to double & triple tongue at the following speeds: 8th note triplets at ♩ = 92, 16th notes at ♩ = 152.

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.**

Please note: students auditioning for Wind Orchestra do **not** need to prepare an excerpt.

Philharmonic Excerpt

$\text{♩} = 126$

Dvorak Symphony No. 8, Mvt. 4

VLI.

ff

D

7 1 1

Repertory Excerpt

$\text{♩} = 92$

Berlioz - Harold in Italy

ff

f

f

1 51 6 7

*lourdement
schwer
ponderously*

Symphony Excerpt

Berlioz - Overture to Benvenuto Cellini

$\text{♩} = 120$

355 **18** *senza accel.* *sf*

366

378 **19** *ff*

390 *Poco animato* **2**

The image shows a musical score for the Overture to Benvenuto Cellini by Hector Berlioz. It consists of four staves of music in bass clef with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 120$. The score includes dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *Poco animato*. Measure numbers 355, 366, 378, and 390 are indicated. Rehearsal marks 18 and 19 are present. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance instructions like accents and slurs.