

# 2021-2022 Audition Information

## Bassoon



**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 what you play that matters most but how well you play. Musical expression, dynamics, phrasing, etc all help make for a successful solo presentation. 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.

**NEW Rhythm Excerpt:** The rhythmic excerpts for Repertory and Symphony are equally important and it is suggested that you bring it to your lesson as well.

**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.

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

**WIND ORCHESTRA Scales:** Major scales in concert pitches C, G, D, A, F, Bb, and Eb in 1 octave. Chromatic scale in 2 octaves (student may choose their starting note). **Technique:** Must be able to produce a clear, full tone.

**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 and tenor clef. **NOTE:** *Students placed on bassoon may be asked to play contrabassoon at some point during the season.*

**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. **NOTE:** *Students placed on bassoon will likely be asked to play contrabassoon at some point during the season.*

**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.**

**Due to COVID-19, in-person auditions are subject to change and may move to Zoom if needed. Please see [mnyouthsymphonies.org/auditions](https://mnyouthsymphonies.org/auditions) for the most up-to-date information.**

**Questions? Call (651) 699-5811 or e-mail [mys@mnyouthsymphonies.org](mailto:mys@mnyouthsymphonies.org).**

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

### PHILHARMONIC EXCERPT

Mussorgsky: *Night on Bald Mountain*

♩ = 88

*f*

*p cresc.*

*mf*

*f*

*cresc.*

*f*

R

S

1

1

### REPERTORY AND SYMPHONY EXCERPT #1

Brahms: *Academic Festival Overture*

♩ = 132

*marc.*

*f*


300

307

# SYMPHONY EXCERPT #2

Shostakovich: Symphony No. 10 in E minor, IV. Allegro

Please note: Students auditioning for Repertory Orchestra do not need to perform this excerpt.

 = 160



The musical score is written for Bassoon I Solo in E minor, 2/4 time. It consists of seven staves of music. The first staff begins with a bracketed section labeled 'Fag. I Solo' and measure number '192'. The music starts with a piano (*p*) dynamic. The second staff contains measure '193'. The third staff contains measure '194', which includes a triplet of eighth notes marked with the number '2' above the staff and a triplet of eighth notes marked with the number '3' above the staff. The fourth staff contains measure '195', which includes dynamic markings of *fp fp fp fp fp* below the staff. The fifth staff continues the music with a *cresc.* marking below the staff. The sixth staff concludes the excerpt with a *f* dynamic marking and a first ending bracket labeled '1' above the staff.

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# REPERTORY AND SYMPHONY RHYTHM EXCERPT

*L'Histoire Du Soldat* by Stravinsky

**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 should practice with a metronome at quarter note = 120 or an eighth note = 240. 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. The best way to learn this rhythm is to start slow and increase your speed over time.

## L'Histoire Du Soldat

Igor Stravinsky

Violin I

**Allegro** ♩ = 120

The musical score for Violin I consists of four staves of music. The first staff (measures 1-7) begins with a treble clef and a key signature of one sharp (F#). The time signature changes from 3/8 to 2/4, then 3/8, 3/4, 3/8, 3/4, and 3/8. The second staff (measures 8-15) continues with time signatures of 3/8, 2/4, 3/8, 3/4, 3/8, 3/4, 3/8, 2/4, and 3/8. The third staff (measures 16-21) has time signatures of 3/8, 2/4, 3/8, 2/4, and 3/8. The fourth staff (measures 22) has a time signature of 3/8. The music features a complex, syncopated rhythmic pattern with various note values and rests, including accents and slurs.