

2021-2022 Audition Information

Horn



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. 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. Knowledge of transposition is helpful. Must be able to read bass clef in old notation.

REPERTORY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales in 2 octaves. **Technique:** Must have basic knowledge of the following transpositions: Eb, G, D & E. Must be able to double & triple tongue at these speeds: 8th note triplets at $\text{♩} = 72-80$, 16th notes at $\text{♩} = 132-140$.

SYMPHONY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales and corresponding arpeggios in 2 octaves. **Technique:** Must know the following transpositions: A, C, D, Eb, E & G. Must be able to double & triple tongue at the following speeds: 8th note triplets at $\text{♩} = 92$, 16th notes at $\text{♩} = 152$. Must know how to play with stopped muting.

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 for the most up-to-date information.

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

Mussorgsky: *Night on Bald Mountain*

 = 88



WIND

(Allegro feroce.)

f *mf* *f*

M

mf *ff*

marc. *marc.*

N

11

The musical score is presented in three systems. The first system is for wind instruments, indicated by a bracket and the word "WIND" written vertically. It begins with the tempo marking "(Allegro feroce.)" and includes dynamic markings of *f*, *mf*, and *f*. A first ending bracket labeled "1" spans the final two measures of this system. The second system continues the piece with dynamic markings of *mf* and *ff*, and is marked with a bold "M". The third system features the marking *marc.* (marcato) and includes a triplet of eighth notes. It concludes with a bold "N" and a double bar line with the number "11" below it.

REPERTORY AND SYMPHONY EXCERPT #1

Shostakovich: Symphony No. 5 in D minor, I. Moderato

♩ = 60

35 *ff* *cresc.* *rit.* 36 *Largamente* *ff*

38 *a tempo con tutta forza* *molto rit.* 39 *Piu mosso* *d = 84* *rall.* *p*

Detailed description: This musical excerpt consists of four staves of music. The first staff begins with a tempo marking of quarter note = 60. It starts at measure 35 with a fortissimo (ff) dynamic and a crescendo. The music then becomes ritardando (rit.) and ends at measure 36 with a fortissimo (ff) dynamic. Measure 36 is marked 'Largamente'. The second and third staves continue with complex rhythmic patterns, including triplets and sixteenth notes. The fourth staff begins at measure 38 with the tempo marking 'a tempo con tutta forza' and 'molto rit.'. It then transitions to measure 39, marked 'Piu mosso' with a new tempo of quarter note = 84, and includes a 'rall.' (ritardando) section. The dynamic is marked 'p' (piano).

SYMPHONY EXCERPT #2

Dvorak: Symphony No. 9, "From the New World," IV. Allegro con fuoco

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

♩ = 126

in E

p *dim.* *Solo.* *p* *stringendo*

cresc. *molto. cresc.* *ff*

11

Detailed description: This musical excerpt consists of two staves of music. The first staff is in the key of E major and starts with a piano (p) dynamic. It features a decelerando (dim.) section followed by a 'Solo.' section marked piano (p). The music then becomes 'stringendo' (increasingly fast). The second staff continues with a crescendo (cresc.) and a 'molto. cresc.' section, ending at measure 11 with a fortissimo (ff) dynamic. The tempo is marked as quarter note = 126.

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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 begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The rhythm is complex, featuring a variety of time signatures: 3/8, 2/4, 3/8, 3/4, 3/8, 3/4, 3/8, 2/4, and 3/8. The notes are primarily eighth and quarter notes, with some accents. The second staff starts at measure 8, the third at measure 16, and the fourth at measure 22. The music concludes with a double bar line.