



Audition Information 2019-2020

Youth Orchestra Auditions will consist of the following:

Brief solo (approx. 1 minute) of your choice
Orchestra excerpts (provided by KSYO)
Sightreading and Scales

Scales

Scales will include all keys for major scales, and chromatic from lowest note to highest note.

Audition Preparation

Lessons. Seek lessons from your private teacher. Please notice that some excerpts may not have many (or any!) *extra markings* or *bowings*. Your private teacher can help you with those aspects, as well as give you valuable advice on how to successfully prepare for your audition!

Listen to at least three different recordings of your audition repertoire. Listening to recordings is an important step in preparation for an audition (the *more* recordings, the better). Also, it is helpful to **PLAY** a recording while you practice!

Tempo. Perform at the tempo indicated. If a tempo is not indicated, get a general sense of tempo from recordings, and from your orchestra director/band director/private lesson instructor.

Practice slowly, with a metronome. After several slow passes through the excerpts, start to play faster: 1/2 tempo, 3/4 tempo, then full tempo. Practice at speeds slower and faster than the tempi indicated.

Intonation. Keep listening, carefully, to your intonation while practicing.

Wind and Brass players: work with a tuner. If you do not have one, buy one! A tuner is an essential tool in becoming a better performer.

Musicianship. Be careful to observe accents, dynamics, accidentals, written instructions and other musical aspects notated on the music. Knowledge of additional performance practices and traditions are important as well.

Pay attention to all details in the music. Read the music carefully and don't take anything for granted. Play musically once technique is established.

Berlioz: *La damnation de Faust* (Trombone II), “Hungarian March,” six bars before [20]—two bars after [21]

The image displays a musical score for Trombone II from the opera *La damnation de Faust*, specifically the "Hungarian March" section. The score is written in bass clef and includes dynamic markings and performance instructions. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four systems of music:

- System 1:** Starts at measure 91. It begins with a *poco cresc.* marking. A first ending bracket labeled "1" spans measures 95-98. A second ending bracket labeled "2" spans measures 99-103. The dynamics progress from *mf* to *cresc.* and finally to *ff*.
- System 2:** Continues from measure 99, marked with *ff*.
- System 3:** Continues from measure 104, marked with *ff*.
- System 4:** Starts at measure 110. A first ending bracket labeled "1" spans measures 110-113. A second ending bracket labeled "2" spans measures 114-117. Measure 114 is marked with a boxed "21".

At the top right of the page, there is a short musical phrase in bass clef, marked with a *p* dynamic, consisting of six measures.

Mozart: Requiem

2. Tuba mirum

Andante

The musical score for "Tuba mirum" is written in 3/8 time and consists of four staves. The key signature has one flat (B-flat). The first staff begins with a dynamic marking of *f* (forte) and includes a *mf* (mezzo-forte) marking later. The music features a variety of note values, including eighth and sixteenth notes, and rests. The second staff continues the melodic line with slurs and accents. The third staff, starting at measure 12, shows a change in the melodic contour. The fourth staff, starting at measure 15, concludes the piece with a final melodic phrase and a fermata.