



## Audition Information 2022-2023

### 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 Berlioz's *La damnation de Faust*, specifically the "Hungarian March" section. The score is written in bass clef and 2/4 time. It consists of four staves of music. The first staff begins at measure 91 and includes a first ending bracket labeled [20] above it. The dynamics are marked as *poco cresc.*, *mf*, *cresc.*, and *ff*. The second staff starts at measure 99 and is marked *ff*. The third staff starts at measure 104. The fourth staff starts at measure 110 and includes a second ending bracket labeled [21] above it. The key signature has one sharp (F#) and the time signature is 2/4.

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 in the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The second staff continues the melodic line with similar rhythmic motifs. The third staff, starting at measure 12, shows a more active rhythmic pattern with frequent eighth notes. The fourth staff, starting at measure 15, concludes the piece with a final melodic phrase and a fermata over the last note.