



YOUTH
ORCHESTRAS

Bassoon Audition Information 2025-2026

Youth Orchestra Auditions will consist of the following:

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

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: Symphonie Fantastique, mvmt IV

Half note = 76/quarter = 152

Bassoon I

49 *a 2* **Soli**
p

54

59 *f*

This musical score is for the Bassoon I part of the fourth movement of Berlioz's Symphonie Fantastique. It consists of three staves of music. The first staff begins at measure 49 with a dynamic marking of *p* and a **Soli** instruction. The second staff starts at measure 54. The third staff starts at measure 59 and ends with a dynamic marking of *f*. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and articulation marks.

Tchaikovsky: Symphony No. 4, second movement, bar 274–end

268 *Solo*
pp

280 *espress.*

288 *Solo*
pp *morendo*

This musical score is for the Bassoon I part of the second movement of Tchaikovsky's Symphony No. 4. It consists of three staves of music. The first staff begins at measure 268 with a dynamic marking of *pp* and a **Solo** instruction. The second staff starts at measure 280 with a dynamic marking of *espress.*. The third staff starts at measure 288 with a dynamic marking of *pp* and a **Solo** instruction, and ends with a *morendo* instruction. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and articulation marks.