



Audition Information 2026-2027

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 second staff starts at measure 99. 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 score features various dynamic markings: *p* (piano) at the top right, *poco cresc.* (poco crescendo) under the first staff, *mf* (mezzo-forte) and *cresc.* (crescendo) under the first staff, *ff* (fortissimo) under the first staff, *ff* (fortissimo) under the second staff, and *ff* (fortissimo) under the second staff. The key signature has one sharp (F#), and the tempo is marked with a first ending bracket labeled [20] above it.

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 mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The second staff continues the melodic line with similar rhythmic patterns. 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.