



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)
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!

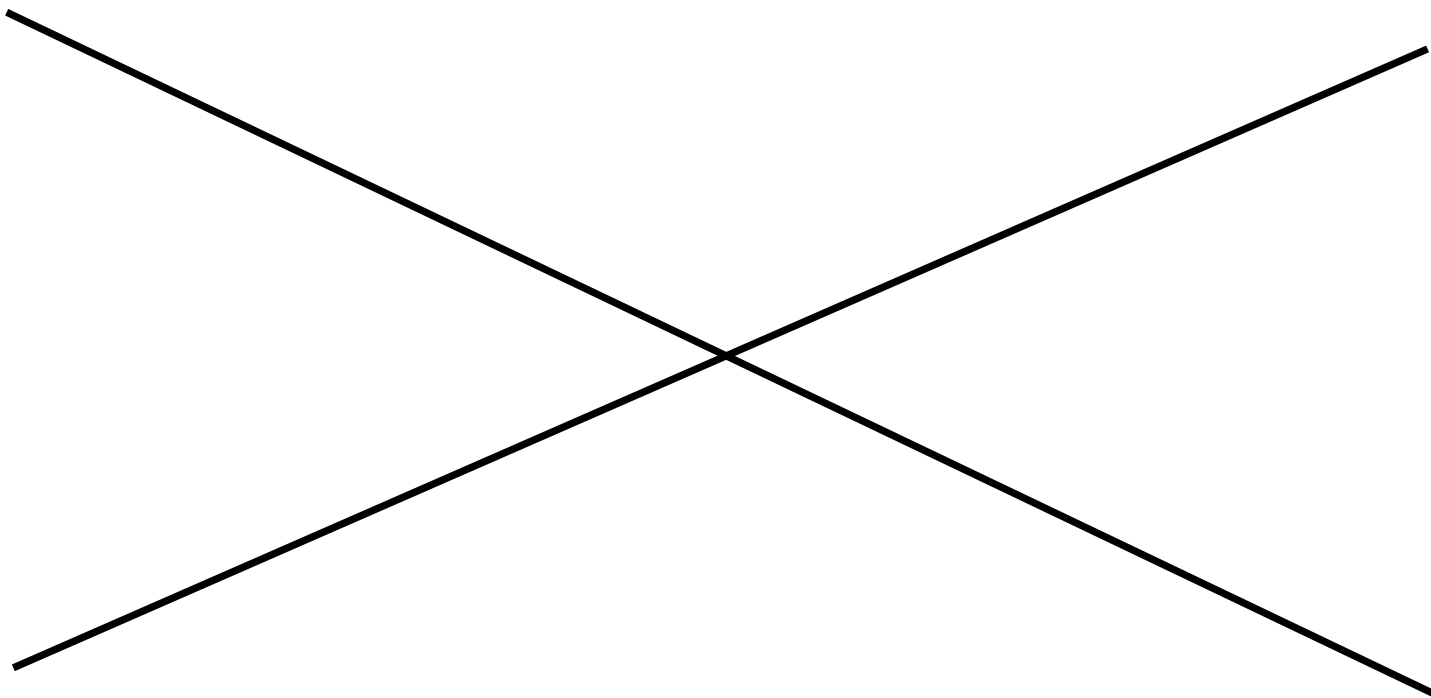
Listen to at least three different recordings of your audition repertoire. Listening to recordings is an important step in preparation for an audition (the *more* recordings, the better). Also, it is helpful to **PLAY** a recording while you practice!

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.



Beethoven: Symphony No. 5 in C Minor, Op. 67

Allegro. (♩ = 84)

362 *ff*

378

390 *sf* A 1

402

411 *ff*

419 *cresc. f* 1 1 3 B *f f f ff*

432

Detailed description: This block contains the musical score for the bassoon part of Beethoven's Symphony No. 5 in C Minor, Op. 67, measures 362 to 432. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *ff* and a tempo marking of Allegro. (♩ = 84). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *ff*, *sf*, *cresc. f*, *f*, and *ff*. A section marked 'A' starts at measure 390, and a section marked 'B' starts at measure 419. The score includes fingerings (1-5) and breath marks.

Rimsky-Korsakov: Scheherazade, mvt II

Eighth note = 112

Bassoon I

Andantino. **II.**
dolce espressivo

Lento. Recit. *ad lib.*

Solo. *Viol. Solo Cap. capriccioso, quasi recitando*

rit. assai A a tempo

Detailed description: This block contains the musical score for the Bassoon I part of Rimsky-Korsakov's Scheherazade, mvt II. The score is written in bass clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of Andantino. II. and a performance instruction of dolce espressivo. The music is marked Lento. Recit. and includes a Solo section for the Violin Solo. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *ad lib.*, *capriccioso*, *quasi recitando*, and *rit. assai A a tempo*. The score includes fingerings (1-3) and breath marks.