

Audition FAQ

Some of the scales and/or excerpts are very challenging for me. Should I still audition?

Yes! The audition materials represent good goals to reach in your playing, but not having some of the audition materials prepared should not discourage you from auditioning. Slower tempo performances are always an option as well. Review the audition requirements with your teacher and ask for their advise. If you have additional questions, please don't hesitate to ask us in advance of the audition.

Do I need to study privately in order to audition for the SYO?

While all SYO members are required to take private lessons once they have joined the orchestra, it is not a requirement in order to audition. We do however, highly encourage musicians interested in joining the orchestra to take private lessons. In the absence of a private teacher, we recommend speaking with your school music for help in preparing your audition.

How long will my audition be? Can I bring a solo piece that is longer than 3-4 minutes?

The audition will be about 10 minutes. You can certainly bring a longer solo piece, but we may only hear a shorter portion of it. Please don't be concerned if we cut you off early in a piece, as it will only be out of consideration for time.

In addition to being an audition to join the orchestra, is this audition used for ranking/seating purposes?

Yes and No. Your audition will be used to help determine where you sit (in the string sections) and what parts are assigned (in the wind, brass and percussion sections). However, the auditions are not rankings. In the strings sections, starting in the 2014-2015 season, we will practice rotational seating whereby players change seating positions throughout the year. The first one or two stands, as leadership positions, will be a fixed seating, but other chairs should not be considered a ranking. All players have different strengths and areas for improvement and a strong orchestra has those strengths interspersed throughout the sections. For wind, brass and percussion, part assignments will often differ for each piece of repertoire. While certain players will be assigned a leadership role in the section, that does not necessarily mean they will always play the 1st parts. In the orchestral repertoire, the 2nd and 3rd parts are often just as critical (and challenging) as the first parts. Seating and part assignment decisions will always be made with the vision of our collective goal as an ensemble in mind. We strive to present exciting and vibrant performances and every members' contribution to that goal is valuable.

Mendelssohn: Symphony No. 3 (Scottish) – 3rd Movement

in B
Vivace non troppo ♩ = 128

7 13

14

22

33

40

48 54

dim. *cresc.*

cresc. *ff*

Clarinet in A

Rimsky-Korsakov: Capriccio Espagnol

In A

Vivo e strepitoso.

The musical score is written for Clarinet in A and consists of three main sections, A, B, and C, each enclosed in a large bracket. Section A is the first and largest section, starting with a treble clef and a 2/4 time signature. It contains two staves of music. The first staff begins with a box labeled 'A' and includes a 'con forza' dynamic marking. The second staff continues the melodic line. Section B is a single staff of music that begins with a box labeled 'B' and a forte 'f' dynamic. Section C is the final section, starting with a box labeled 'C' and containing three staves of music. The first staff of section C has a 'con forza' dynamic, while the second and third staves are marked with a piano 'p' dynamic. The score is filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.