

Saskatoon Youth Orchestra

AUDITION REQUIREMENTS DOUBLE BASS

Solo

Solo of candidate's choice (3-4 minutes in length)

Scales

Major and minor scales through 4 sharps and 4 flats, 2 or 3 octaves when possible. Performed in eight notes at a tempo of quarter note = 60

Sight Reading

Supplied at audition

Orchestral Excerpts

Beethoven Symphony No. 5, 3rd mvt; pick-up to bar 141 until bar 218

Berlioz Symphonie Fantastique, 4th mvt; 3rd bar bar of 50 until bar before 52

*Beethoven Symphony No. 9, 4th mvt; Recitatives

*To be prepared if you wish to be considered for a leadership position in the section.

Candidates are strongly encouraged to review audition material, particularly the orchestral excerpts, with their private teacher. Listening to recordings of the orchestral excerpts is also a critical part of preparing a strong audition. Recordings can give insight appropriate style and tempo. Excerpts may be performed under tempo if you wish. Clean execution at a slower tempo is preferable to a struggled performance at tempo.

The SYO strives to make the audition process as stress-free as possible. We do not “count mistakes” and are interested in hearing a holistic picture of your playing. If you have any questions prior to or during the audition, please don't hesitate to ask. Please note that your audition may be recorded so that our music director can review auditions with our coaching staff.

Special Info for 2014 Auditions

Your SYO audition may also be used for the purposes of auditioning for the **Saskatchewan Honour Orchestra**, held annual in November. If you wish to audition for Honour Orchestra, please indicate your intention to do so at your audition and prepare the optional Beethoven excerpt for this purpose. More info available at <http://www.saskorchestras.com>

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.

68 *f*

82 *sf*

96 **A** *dimin. pp* *f* *p* *pizz.* *pizz.*

Vello
Cb.

109 *f* *p* *sempre p*

Vello

122 *cresc.* *arco* *f* *ff*

unis.
Vello
Cb.

137 *p* *f*

unis.

147

158 *f*

1. 2.

166

175 1 2 3 4 5 6

188 **B** *f* *f*

Vello
Cb.

198 *dimin.* *p*

unis.

207 *sempre più p* 8

pizz. **49** 19 Cor. ingl. arco

pp > poco riten. 20 21 22 ppp

IV.

Berlioz Symphonie Fantastique

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Allegretto non troppo. (♩ = 72)

pizz. div. a 4. ppp pizz. ppp

50 f f

unis. arco f ff > dim. p mf f

dim. p pp f

dim. p

51 ff f dim.

52 pizz. mf dim.

arco **53** p f ff 6

Beethoven — Symphony No. 9, 4th mv^t
Violoncello e Contrabasso

149 *cresc.* *f* *p* *pizz.* **C**

153 *pp* *cresc.* *f* *fp* *p* *f* *pizz.* *arco*

Presto *Logai* *f*

11 *dim.* *p* *Fag.* **2**

22 *f* *Fag.*

Allegro ma non troppo *div.* *pp* *pp*

88 **Tempo I** *unis.* *f* *ff* *ritard.* *dim.*

45 *poco Adagio* *Vello.* *Vivace* *pizz.*

56 **Tempo I** *Vello* *arco* *Adagio cantabile* *dim.* *Fag. I*

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 *Fag. I* *Allegro assai *Tempo I Allegro* *f* *f**

84 *Fag.*