

## **Saskatoon Youth Orchestra**

### **AUDITION REQUIREMENTS PERCUSSION**

#### **Solo**

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

#### **Scales**

Chromatic scale on mallet instrument

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

#### **Sight Reading**

Supplied at audition

#### **Orchestral Excerpts**

Tchaikovsky                      Symphony No. 4, Timpani, 1<sup>st</sup> mvt; bar 338 until bar 352

Dvorak                              Carnival Overture, Tambourine; as enclosed

Tchaikovsky                      Romeo and Juliet, Cymbals; as enclosed

Rossini                              La Gazza Ladra Overture, Snare Drum; opening until 4<sup>th</sup> after B

\*Kodaly                              Harry Janos Suite; as enclosed

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

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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.

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## 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 1<sup>st</sup> parts. In the orchestral repertoire, the 2<sup>nd</sup> and 3<sup>rd</sup> 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.

Timpani

Tchaikovsky Symphony No 4

15<sup>+</sup> mvt

Ben sostenuto il tempo precedente

313

pp

317

Poco a poco stringendo

321

poco a poco cresc.

325

mf

329

333

cresc.

T sempre stringendo al .....

Allegro con anima

338

f cresc. ff

342

346

350

fff

357

f dim.

Tambourine

Dvořák: Carnival

(1841 - 1904)

**Allegro**

**f** **sfz** **p**

**A**

**B** **f** **ff**

**C** 88 **4** **Piatti** 2 2 **D** 16 **E** **Poco tranquillo: Obi** **ero.**

**U** 1 2 3 4

**W** **Poco più mosso** 2

**ff** **ff**

# Tchaikovsky: Romeo et Juliette

Cymbals

**Platti e Gran Cassa.**

P. Tchaikowsky.

Andante non tanto quasi Moderato. *string.* Allegro. Molto meno mosso. *string.*  
20 17 A 28 B 17 8 0 4 6 10 6

First musical staff showing notes and rests corresponding to the tempo markings above.

Allegro giusto 1/2 <sup>1</sup> Platti

Second musical staff with notes and rests, starting with a circled '1'.

Third musical staff with notes and rests, including a '2' marking.

F. Gr. Cassa 22 G 21 H 38

Fourth musical staff with notes and rests, including a '4' marking.

Fifth musical staff with notes and rests, including a 'Moderato assal.' marking.

Snare Drum

Rossini: Overture to the Opera "La Gazza Ladra" (The Thieving Magpie)

Maestoso marziale

Musical staff 1: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill (*tr*) over a quarter note. The second measure has a dynamic marking of *p* and another trill. The third measure has a dynamic marking of *p cresc.* and a trill. The fourth measure has a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill. A bracket on the left side of the staff indicates the beginning of the piece.

Musical staff 2: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill. A bracket on the left side of the staff indicates the continuation of the piece.

Musical staff 3: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill.

Musical staff 4: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill. A bracket on the left side of the staff indicates the continuation of the piece.

Musical staff 5: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill.

Musical staff 6: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill.

Musical staff 7: Treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and a trill. The staff continues with a series of eighth notes and quarter notes, ending with a trill. A bracket on the right side of the staff indicates the end of the piece.

Xylophone

Kodály Háy János Suite

**3**  
Alla Marcia  $\text{♩} = 128$

**1**  
**15**

**1a**

**7**  
a tempo