Saskatoon Youth Orchestra

AUDITION REQUIREMENTS
VIOLIN

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

Mozart	Symphony No. 40, 1st mvt; bar 103 until 2nd quarter note of bar 140
Tchaikovsky	Symphony No. 5, 2nd mvt; bar 109 until bar 128
*Brahms	Symphony No. 4, 4th mvt; bar 33 until bar 64
**Mendelssohn	Symphony No. 4 "Italian", 1st mvt; beginning until bar 110

*To be prepared if you wish to be considered for first violin section and/or leadership positions in the second violin section

**To be prepared, in addition to the Brahms, if you wish to be considered for concertmaster

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 Brahms 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?

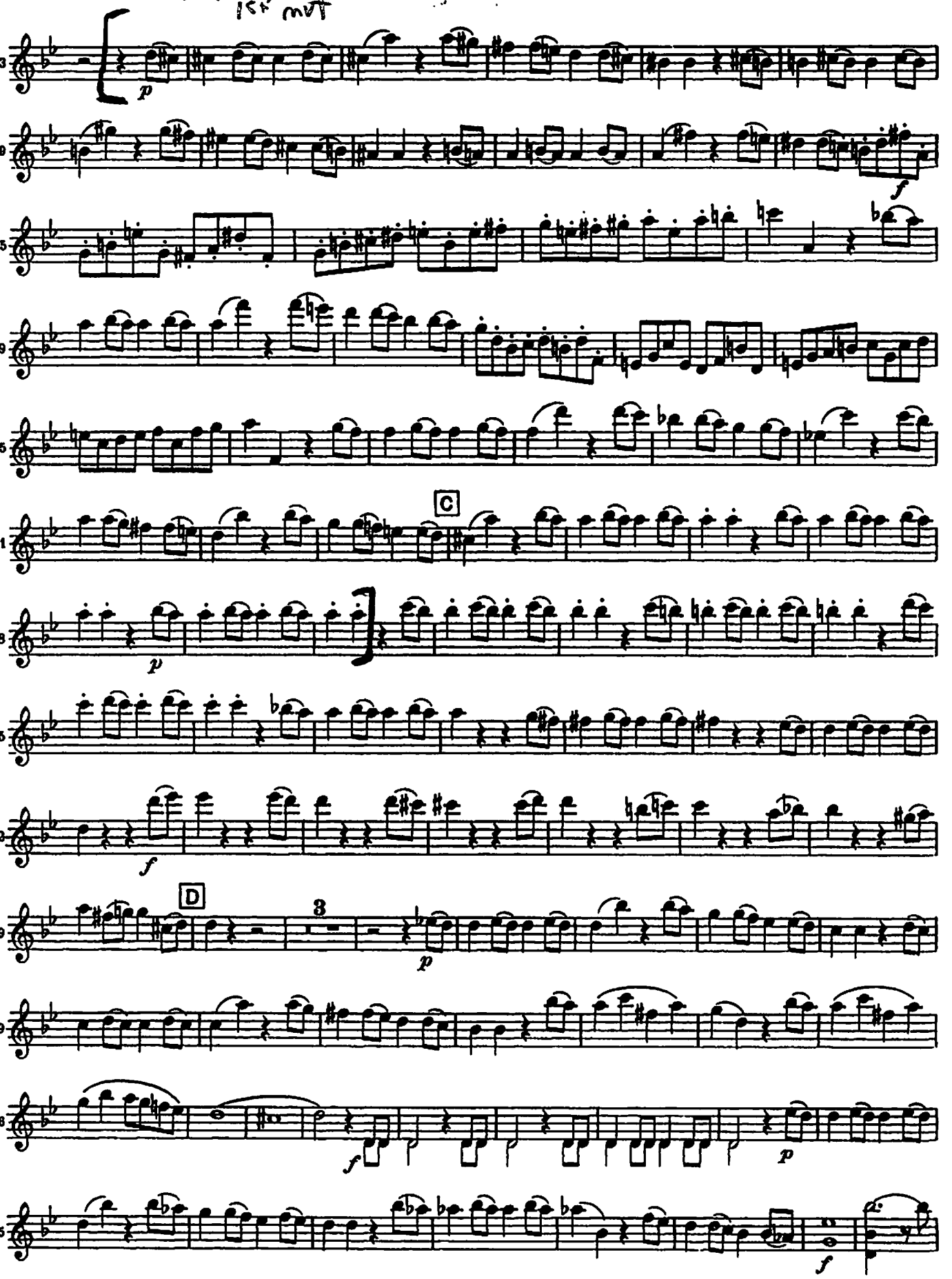
While all SYO members are required to take private lessons once they have joined the orchestra, it is not a requirement in order to audition. We do however, highly encourage musicians interested in joining the orchestra to take private lessons. In the absence of a private teacher, we recommend speaking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

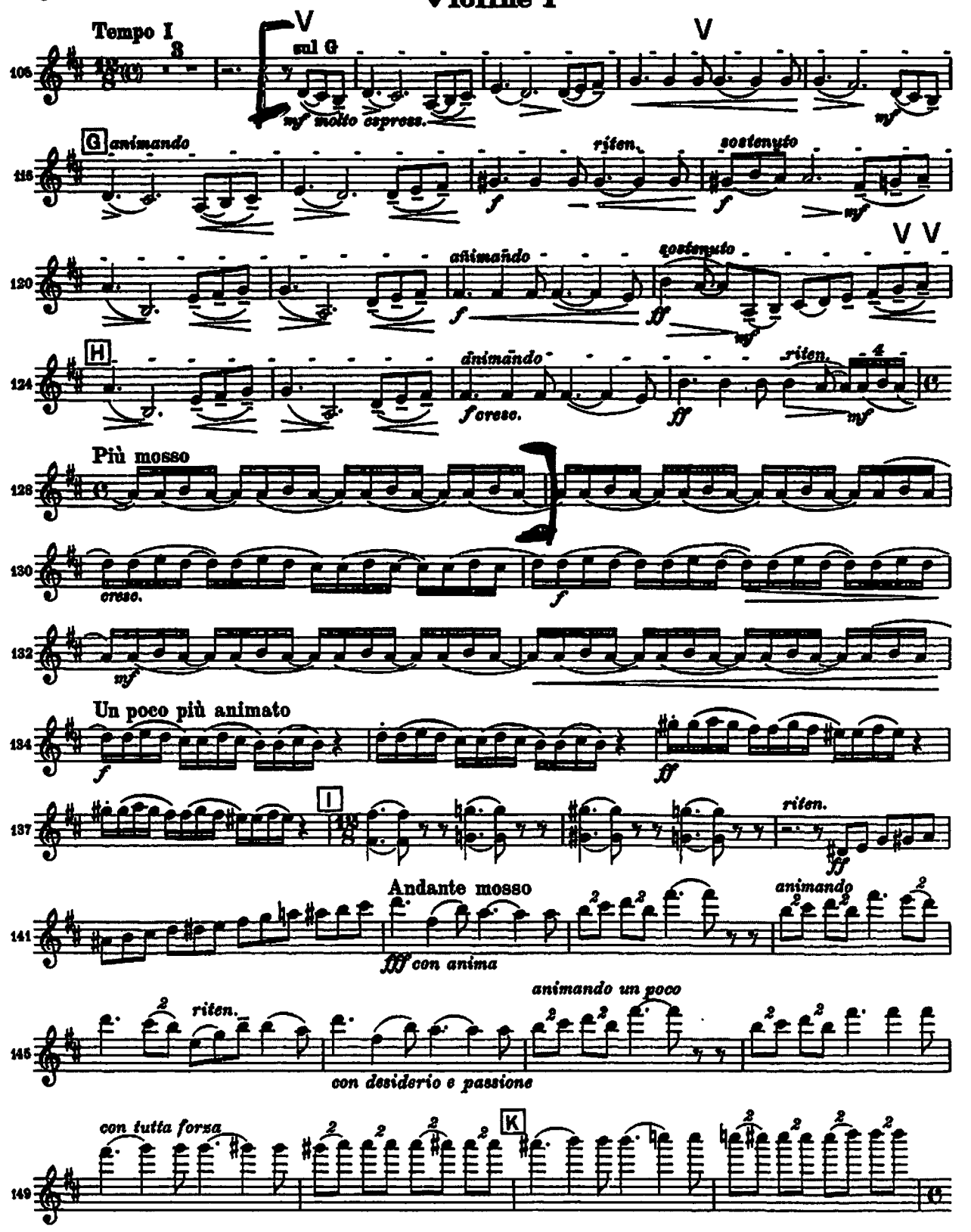
The audition will be about 10 minutes. You can certainly bring a longer solo piece, but we may only hear a shorter portion of it. Please don't be concerned if we cut you off early in a piece, as it will only be out of consideration for time.

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

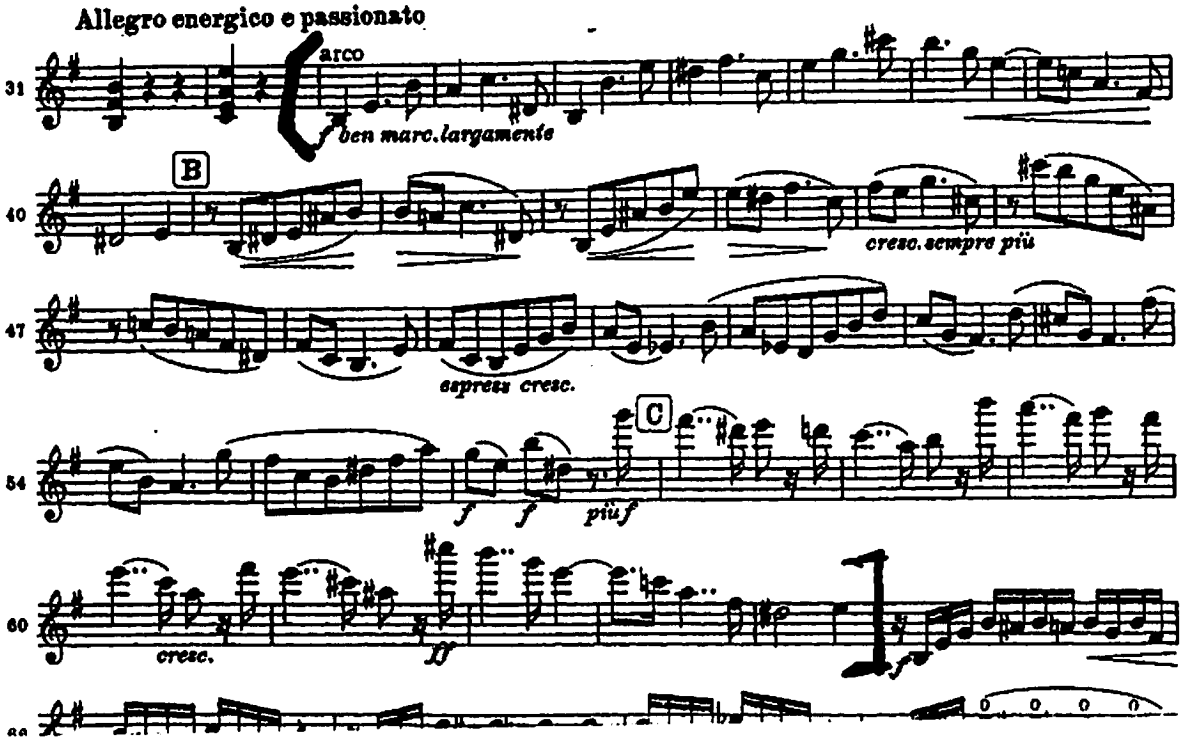
Yes and No. Your audition will be used to help determine where you sit (in the string sections) and what parts are assigned (in the wind, brass and percussion sections). However, the auditions are not rankings. In the strings sections, staring in the 2014-2015 season, we will practice rotational seating 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.


103
109
115
119
125
131
C
138
145
152
159
D
3
169
176
185

Violine I


Tempo I
V
sul G
mf molto espress.
V
mf
106
G animando
riten.
sostenuto
f
f
mf
116
V V
animando
sostenuto
f
ff
mf
120
H
animando
riten.
f cresc.
ff
mf
124
Più mosso
128
cresc.
f
130
mf
132
Un poco più animato
f
ff
134
I
riten.
ff
137
Andante mosso
animando
fff con anima
141
riten.
animando un poco
con desiderio e passione
145
con tutta forza
K
149

Brahms
Symphony No. 4
Fourth movement
mm. 33-80



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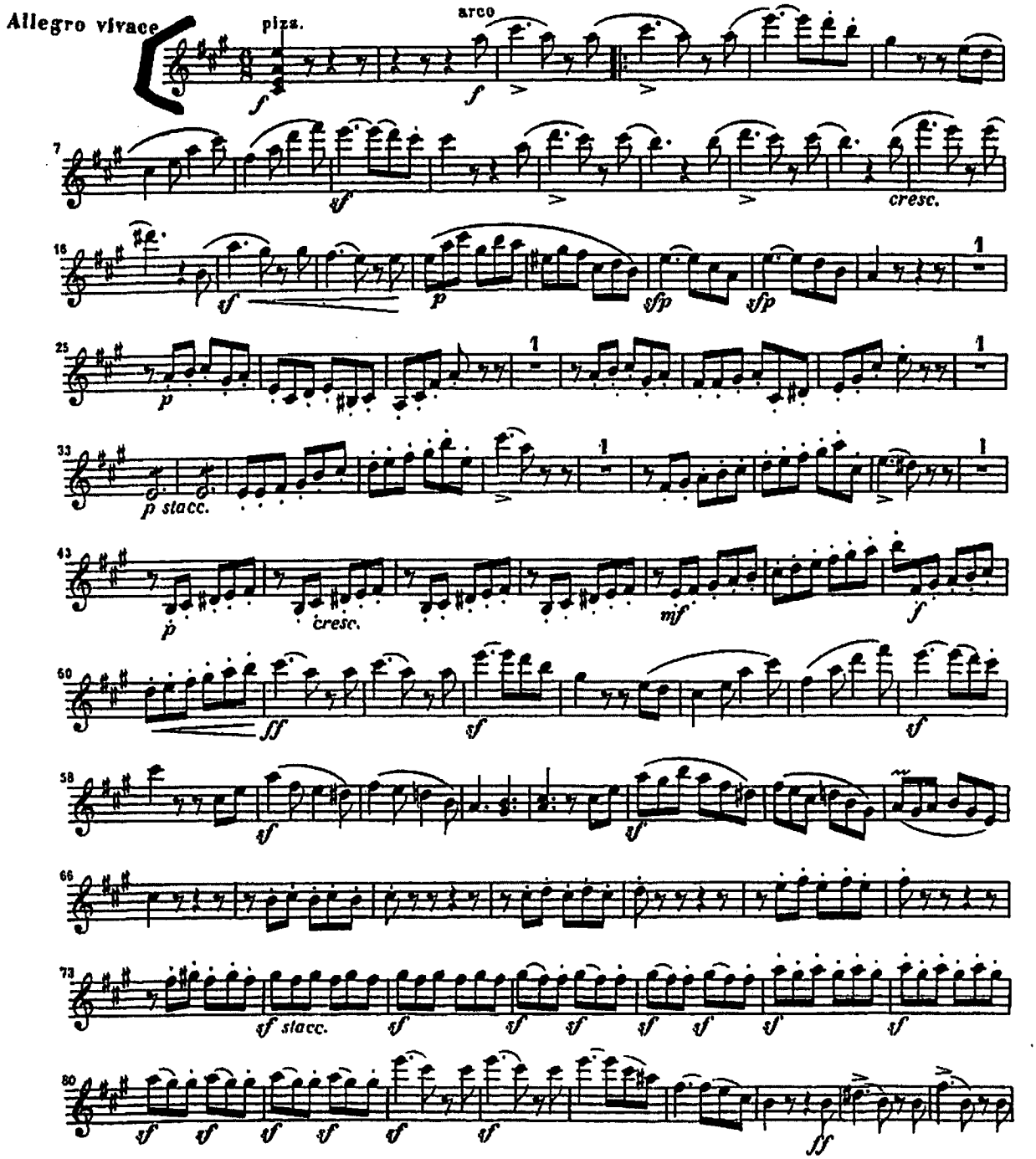
Mendelssohn
Symphony No. 4 "Italian"
First movement
Beginning-110



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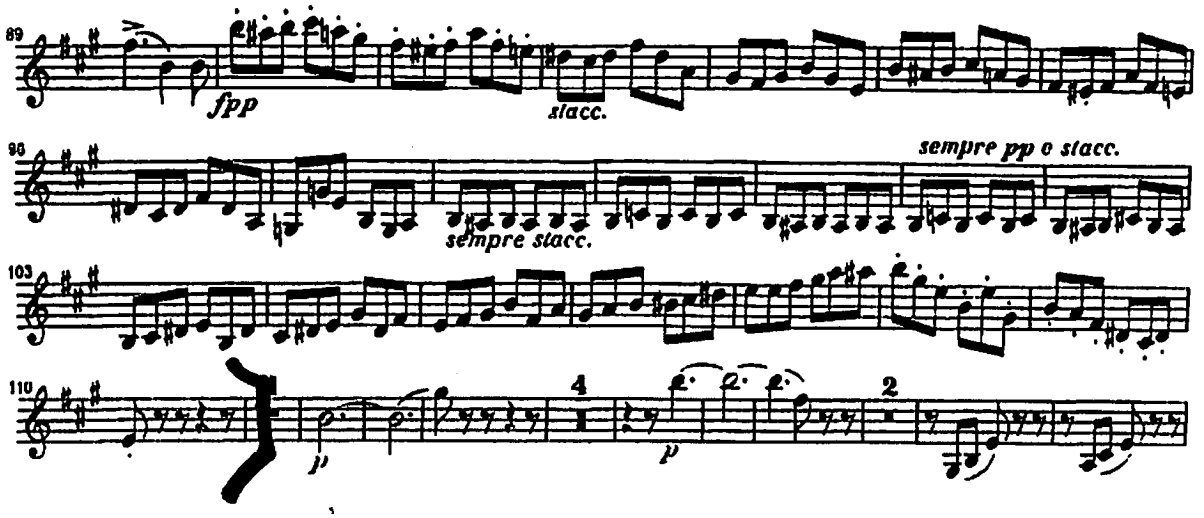
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