



SASKATOON STRINGS

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FORM 0603: READINESS REQUIREMENTS FOR THE SASKATOON STRINGS

Candidates are asked to prepare the "audition etude" for to their instrument, an "audition piece" and/or own choice selections. See other sheets for details or contact the SYO at one of the addresses shown above.

The following information will indicate the readiness which is expected of the young people entering the program. Members must:

1. Be able to hold the bow correctly and produce good tone in a détaché stroke (long, smooth, even sound with a smooth bow change); be able to sustain down and up bow strokes for at least six seconds with good tone.
2. Realize when the instrument or fingering is out of tune.
3. Be capable of working in a group, and courteous and respectful to other students and the conductors.
4. Be able to maintain attention to a task for a prolonged period.
5. Be able to play, as a minimum, the following scales ascending and descending two octaves with correct hand position, and producing good tone and intonation (MM ♩ = 108) in the following patterns. **Note:** many of the pieces in the repertoire require playing above the first position.

Violin: major scales - G, D, A, Eb, Bb
 minor scales (melodic) - c, g
 chromatic scale - 2 octaves from open G

Viola & Cello: major scales - C, G, D, A, Eb, Bb
 minor scales (melodic) - c, g
 chromatic scale - 2 octaves from open C

Bass: major scales - G, D, A, E
 minor scales (melodic) - e
 chromatic scale - 1 octave from open A

6. Prepare the two octave G major scale (one octave for bass) with the following bowings (MM ♩ = 108):

a. separate bows in the middle of the bow (detache) ♩ ♩ ♩ ♩

b. two slurred

c. four slurred

d. two slurred/two separate bows

e. spiccato (off the string)

7. Be able to play at least the following bowing patterns:

MM ♩ = 72

MM ♩ = 72

MM ♩ = 112



MM ♩ = 96

MM ♩ = 96



8. Be able to read simple music at sight. Typical pieces will include rhythms in

Candidates may be asked to play other materials which will demonstrate readiness. Only the candidate and the auditioners will be in the room at the time of the audition. We will do our best to reduce the stress of the audition. Candidates should be told to do their best and not worry about making mistakes. We listen for those things that candidates do well and do not expect them to play without error.