

## **Saskatoon Youth Orchestra**

### **AUDITION REQUIREMENTS CELLO**

#### **Solo**

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

#### **Scales and Arpeggios**

G major, Ab major, and E melodic minor scales.

G major, Ab major, and E minor arpeggios.

Chromatic scale

2 octaves, or 3 octaves if possible.

#### **Sight Reading**

Supplied at audition

#### **Orchestral Excerpts**

Tchaikovsky      Symphony No. 5, 2<sup>nd</sup> mvt; pick-up to bar 33 until 1 bar before B

Beethoven        Symphony No. 5, 3<sup>rd</sup> mvt; pick up to bar 141 until bar 218

\*Mendelssohn    Midsummer Night's Dream, Scherzo; Rehearsal N-O

**\*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 all 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 successful audition. Recordings can give insight into 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 the auditions with our coaching staff. We look forward to hearing you play!

## **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 also 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 join 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 teacher 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 string 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 assignment 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 be playing 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 member's contribution to that goal is valuable.

# Tchaikovsky Symphony No. 5, 2nd movt

## Violoncello

27 *mp* *sostenuto* *p* *pp*

31 *p* *mf* **Tempo I** *dolce molto espr.* *animando*

36 *f* *mf* *sostenuto* **Poco più animato** *f* *ff*

41 *riten.* **Tempo I** *riten.* *animando* **B** *pp* *f*

45 *riten.* *animando* **C** **Poco più mosso** *con desiderio cresc. poco a poco*

55 *fff* **Tempo I** *animando* *riten.* **Più animato** *riten.* **Poco meno** *p* *p*

62 *mf* *p* **Moderato con anima** *sempre p*

68 *pizz.* *arco* *p* *p*

75 **D** *mf* *mf* *mf*

82 **E** *mf* *mf*

88 *f* *mf* *f* *cresc.*

90 *stringendo* *fff*

99 **F** **Tempo precedente** 1 2 3 4 5 6 7 *fff* 6 6 6 12 12 12 6

Beethoven Symphony No. 5  
3<sup>rd</sup> mov<sup>t</sup>

Musical staff with notes and dynamics. Dynamics include *f*.

Musical staff with notes and dynamics. Dynamics include *sf*.

Musical staff with notes and dynamics. Dynamics include *dimin. pp*, *pizz.*, and *f > p*. Section marker **A** is present.

Musical staff with notes and dynamics. Dynamics include *f > p* and *sempre p*. Section marker **B** is present.

Musical staff with notes and dynamics. Dynamics include *cresc.*, *arco*, *ff*, and *unis.*. Section marker **B** is present.

Musical staff with notes and dynamics. Dynamics include *unis.* and *p*. Section marker **B** is present.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Dynamics include *f*. Section marker **B** is present.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Dynamics include *f*.

Musical staff with notes and dynamics. Dynamics include *f*. Section marker **B** is present.

Musical staff with notes and dynamics. Dynamics include *dimin.* and *p*. Section marker **B** is present.

Musical staff with notes and dynamics. Dynamics include *f*. Section marker **B** is present.

# 1

MENDELSSOHN  
Midsummer Night's Dream  
Scherzo  
Rehearsal N-0

Scherzo.  
Allegro vivace.

The image shows a page of musical notation for a piano piece. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a large bracketed 'N' and a dynamic marking of *plz.*. The second system continues the piece. The third system features a *cresc.* marking. The fourth system concludes with a large bracketed '0' and a *arco* marking. The notation includes various rhythmic values, accidentals, and dynamic markings throughout.