

# Saskatoon Youth Orchestra

## AUDITION REQUIREMENTS

### OBOE

#### **Solo**

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

#### **Scales**

Chromatic scale through your comfortable range

Concert F, Ab, and E major scales. 2 or 3 octaves when possible.

#### **Sight Reading**

Supplied at audition

#### **Orchestral Excerpts**

Brahms                                      Symphony No.2, 2<sup>nd</sup> mvt; beginning until bar 32

Rimsky-Korsakov                      Scheherazade, 2<sup>nd</sup> mvt; A until B

\*Tchaikovsky                              Symphony No. 4, 2<sup>nd</sup> mvt, beginning until bar 21

\*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 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.

# 1

Brahms  
Symphony No. 2  
Second movement  
Beginning until m. 32

*Allegretto grazioso (Quasi Andantino)*

*p*

*dolce*

*p*

*Presto, ma non assai* (♩, ♪)  
Viol. I 10 Fl. Viol. Fl. Viol. *cresc.*

# Oboe I. Rimsky-Korsakov II. Scheherazade

**Lento. Recit. Andantino.** **1** **A** Solo  
*Viol. Cad. 20 rit. dolce ed espressivo assai*

*express. molto*

**21** **B** *rit. assai a tempo giusto* **C** *a tempo, un poco più animato* *a piacere*  
*rit. assai a tempo giusto f p f*

*rit. Solo* *più tranqu. dolce*

**2** **3** *accel. cresc.*

**4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

**Recit. Molto moderato.** **E** **Allegro molto.** **G.P.** **27** **1**

*f dim. p f* **Recit. Moderato assai.** *rit.*

*Cad. ad lib. colla parte*

**Tempo giusto. (Allegro molto.)** **Tronbu(B)** **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

*a tempo rit. a tempo rit. G* *Cad. ad lib. Cad. ad lib.* *f*

**Vivace scherzando.** **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

*pp cresc. p pp*

*cresc. pp cresc. poco*

# Tchaikovsky: Symphony No. 4 – 2<sup>nd</sup> Movement

Andantino in modo di canzona

*p* *semplice, ma grazioso*

The image shows a musical score for the second movement of Tchaikovsky's Symphony No. 4. It consists of three staves of music. The first staff begins with a dynamic marking of *p* (piano) and the instruction *semplice, ma grazioso*. The music is written in a 3/4 time signature and a key signature of two flats (B-flat major or D-flat minor). The notation includes various note values, rests, and phrasing slurs. The second and third staves continue the melodic line, with the third staff ending with a double bar line and a fermata.