



## 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.

# APPALACHIAN SPRING

Pianoforte

AARON COPLAND  
(1943-44)

Very slowly (♩=66)

1

Faster (♩=88)

2

Moving  
forward

3

rit.

a tempo

Musical notation for measures 1-3, crossed out with a large X. The notation includes treble and bass staves with notes and rests. Fingerings are indicated below the notes: 3, 1, 1, 1, 6, 7, 2, 1.

4

5

Musical notation for measures 4-5, crossed out with a large X. The notation includes treble and bass staves with notes and rests. Fingerings are indicated below the notes: 3, 12, 1, 1.

6

Allegro

As at first

Musical notation for measures 6-7. Includes performance instructions: *Cl.*, *v*, *vigoroso*, *8va*, *rit.*, *1*, *2*. The notation includes treble and bass staves with notes and rests.

7

Musical notation for measures 7-8. Includes performance instructions: *G.P.*, *sfz*, *3*, *rit.*, *9*. The notation includes treble and bass staves with notes and rests.

8

Musical notation for measures 8-9. Includes performance instructions: *8va*, *f non legato (bell like)*. The notation includes treble and bass staves with notes and rests.

9

9

8va

8va

8va

8va

10

8va

8va

1

2

6

Fl.

G.P.

11

*f* secco

2

1

8va

8va

12

3

6

v.t. f.

13

*f* cresc.

cresc.

8va

8<sup>va</sup>

14 15

16 17

16 *Moderato*

17 *Twice as slow*

18 *a tempo primo* *as before (a trifle slower)*

16 17 18

19 *a tempo primo* *Slower* *Much slower, poco rubato* *Press forward rit...*

19 20

20 *a tempo* *poco accel.* *rit.* *a tempo* *poco accel.* *a tempo*

Cor. 1 1 1 3 1 Cor.

20 21

21 *poco accel.* *rit.* *Slower* *As before*

22

21 22