

Saskatoon Youth Orchestra

AUDITION REQUIREMENTS TRUMPET

Solo

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

Scales

Chromatic scale through your comfortable range
Concert C, F, and G major scales. 2 octaves if possible.

Sight Reading

Supplied at audition

Orchestral Excerpts

Beethoven Lenore Overture #3, 21 bars after D until E

Tchaikovsky Symphony No. 5, 4th mvt; Aa until bar 504 (n.b. Trumpet in A)

*Mussorgsky Pictures at an Exhibition; beginning until 3rd bar of 5
(n.b. Trumpet in C)

*To be prepared if you wish to be considered for a leadership position in the section

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 advice. 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 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 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 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.

Beethoven Lenore #3
TRUMPET I.

4 12 11

ff *ff* *ff* *p*

D 1 4

f *f*

Trumpet in B \flat 4 Solo

ff

Tempo I 16

Solo

Tempo I 70

p cresc. *ff*

F 1 1

sempre ff

ff *ff* *ff* *ff* *ff* *ff* *ff*

G 42

ff Hra III

3 H

ff Trb. I

Tchaikovsky – Symphony No. 5, op. 64

Mvt IV. Finale

Trumpet I in A

Tempo: Quarter = 96

(Aa – 6 after Bb)

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Trompette I in A

7

Moderato assai e molto maestoso

472 *f* 2

482 *f* 1 **Aa** *marziale, energico, con*

492 *tutta forza* *marcatissimo*

498 **Bb**

504 **Presto** *p* *cresc.* *f* *f* *f*

Mussorgsky Pictures at an Exhibition

Trumpet in C Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning of the first measure.

The second system of musical notation consists of two staves. The upper staff continues the melodic line, marked with a circled number 1. The lower staff continues the bass line. A dynamic marking of *f* is present at the end of the system.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, marked with a circled number 2. The lower staff continues the bass line, with fingerings 2, 1, and 1 indicated in the final measures. A dynamic marking of *f* is present at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, marked with circled numbers 3 and 4. The lower staff continues the bass line, with fingerings 2, 2, and 2 indicated. A dynamic marking of *f* is present at the beginning of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, marked with a circled number 5. The lower staff continues the bass line with many sixteenth notes and rests. A dynamic marking of *f* is present at the beginning of the system.