Saskatoon Youth Orchestra

AUDITION REQUIREMENTS
VIOLIN

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
Mozart Symphony No. 40, 1st mvt; bar 103 until 2nd quartet note of bar 104

Beethoven Symphony No. 7, 2nd mvt; bar 51 until bar 100

*Brahms Symphony No. 4, 4th mvt; bar 33 until bar 64

**Mendelssohn Symphony No. 4 "Italian", 1st mvt; beginning until bar 110

*To be prepared if you wish to be considered for the first violin section and/or a leadership positions in the second violin section.

**To be prepared, in addition to the Brahms, if you wish to be considered for concertmaster

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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.

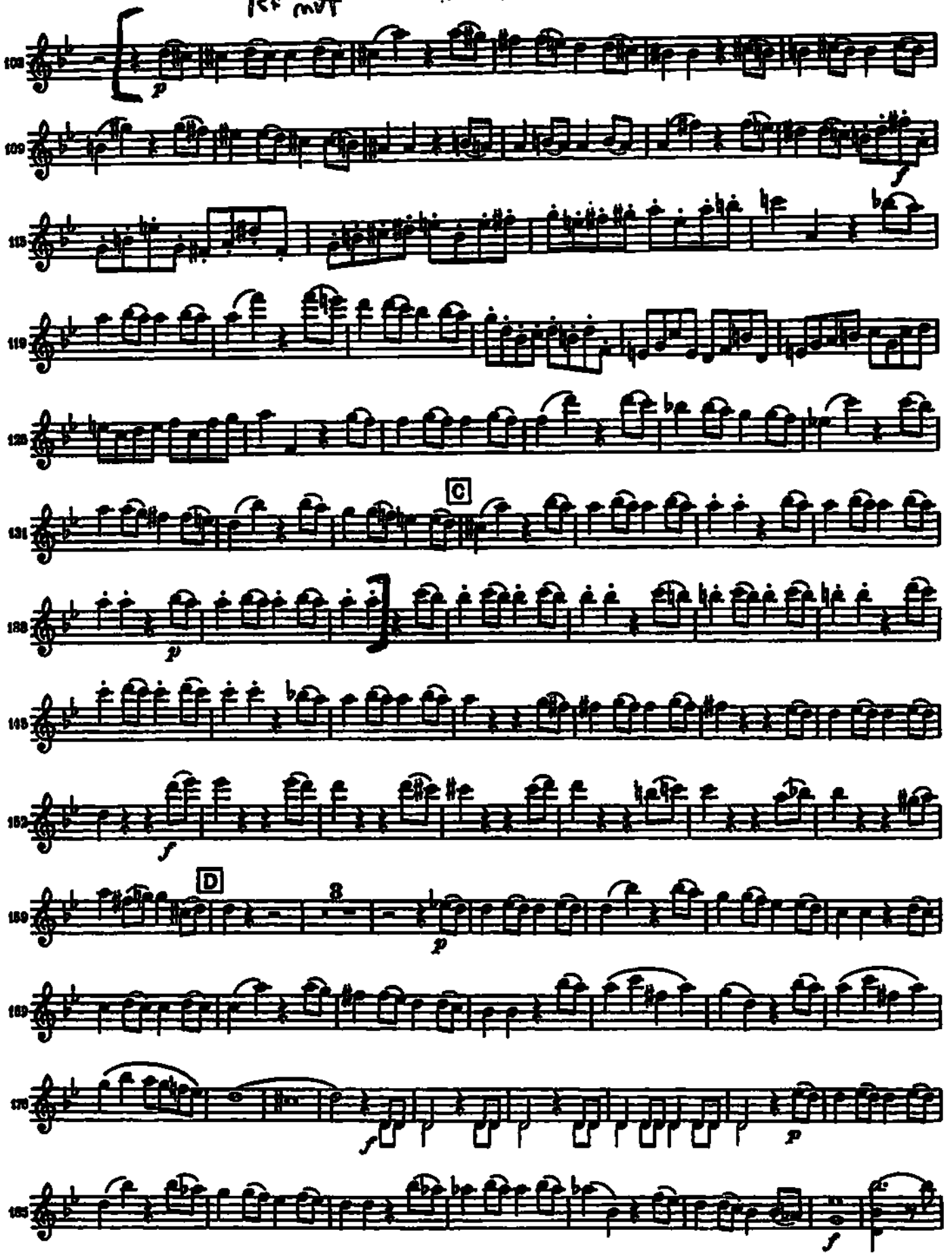
How long will my audition be? Can I bring a solo piece that is longer that 3-4 minutes?

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?

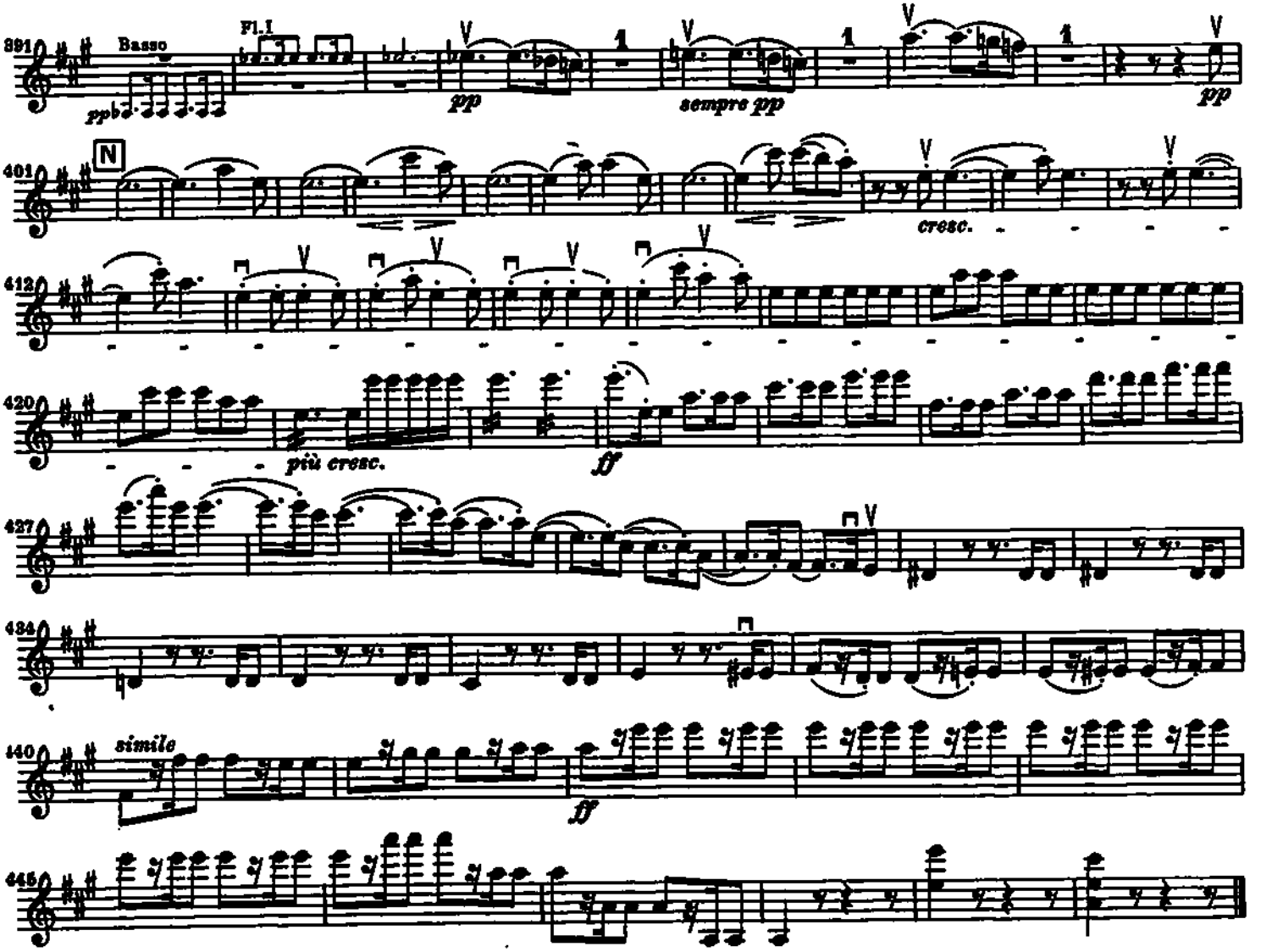
Yes and No. Your audition will be used to help determine where you sit (in the string sections) and what parts are assigned (in the wind, brass and percussion sections). However, the auditions are not rankings. In the string sections, starting in the 2014-2015 season, we will practice rotational seating 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 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 member's contribution to that goal is valuable.

1st mvt

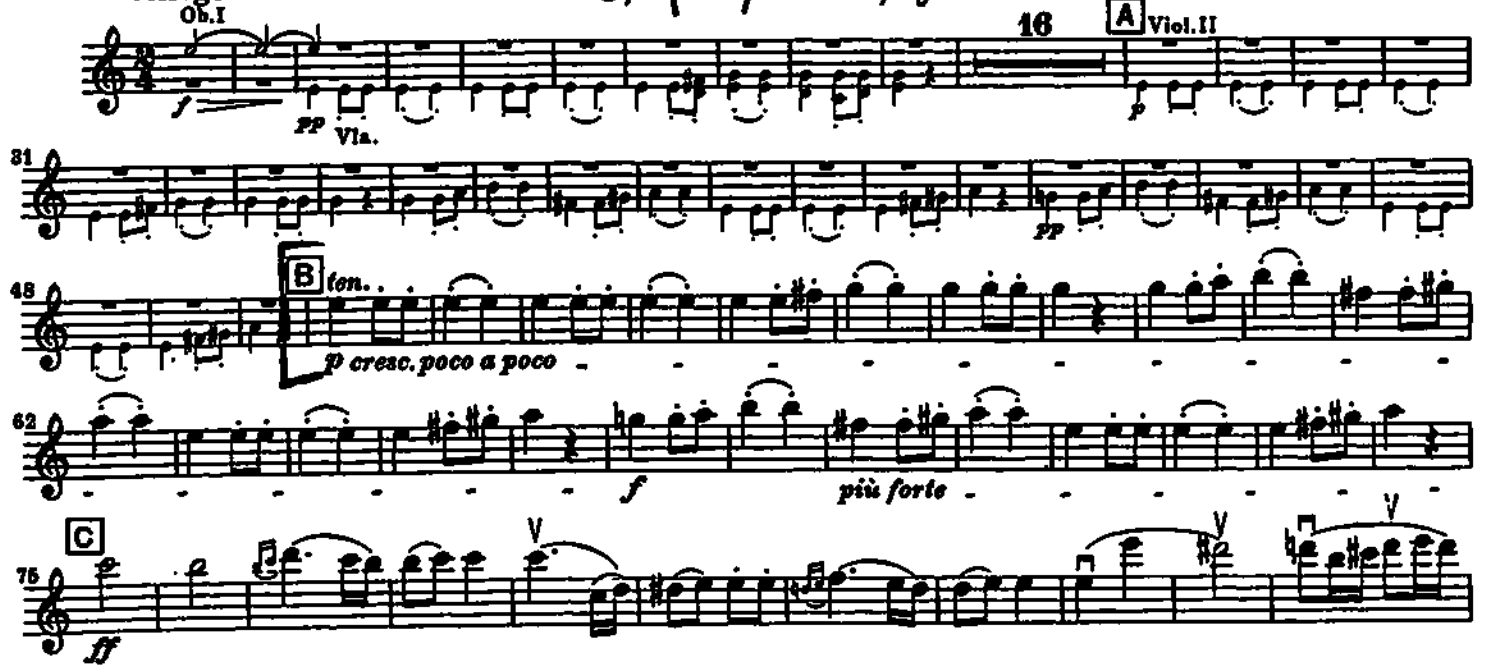


Beethoven — Symphony No. 7

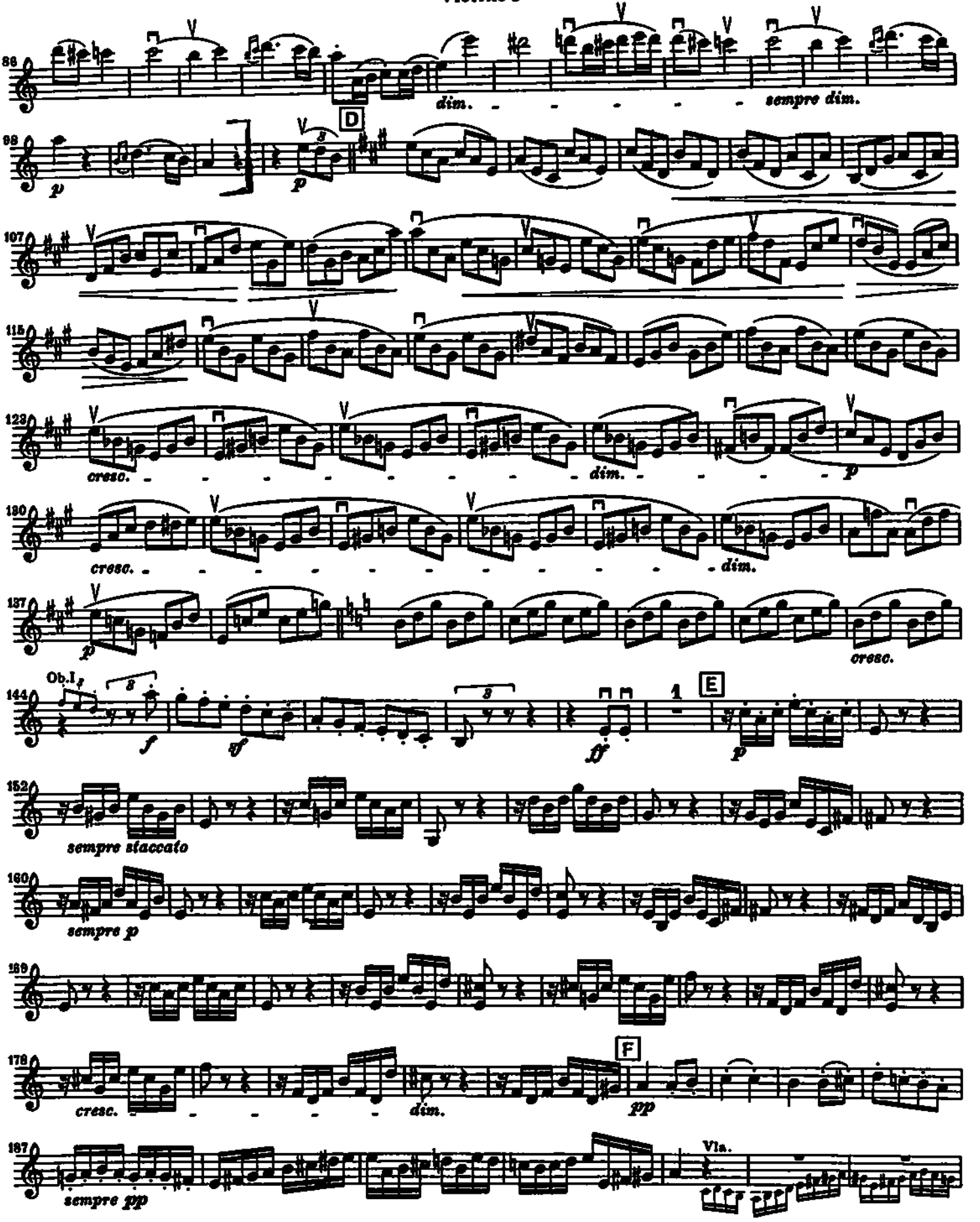
Violine I



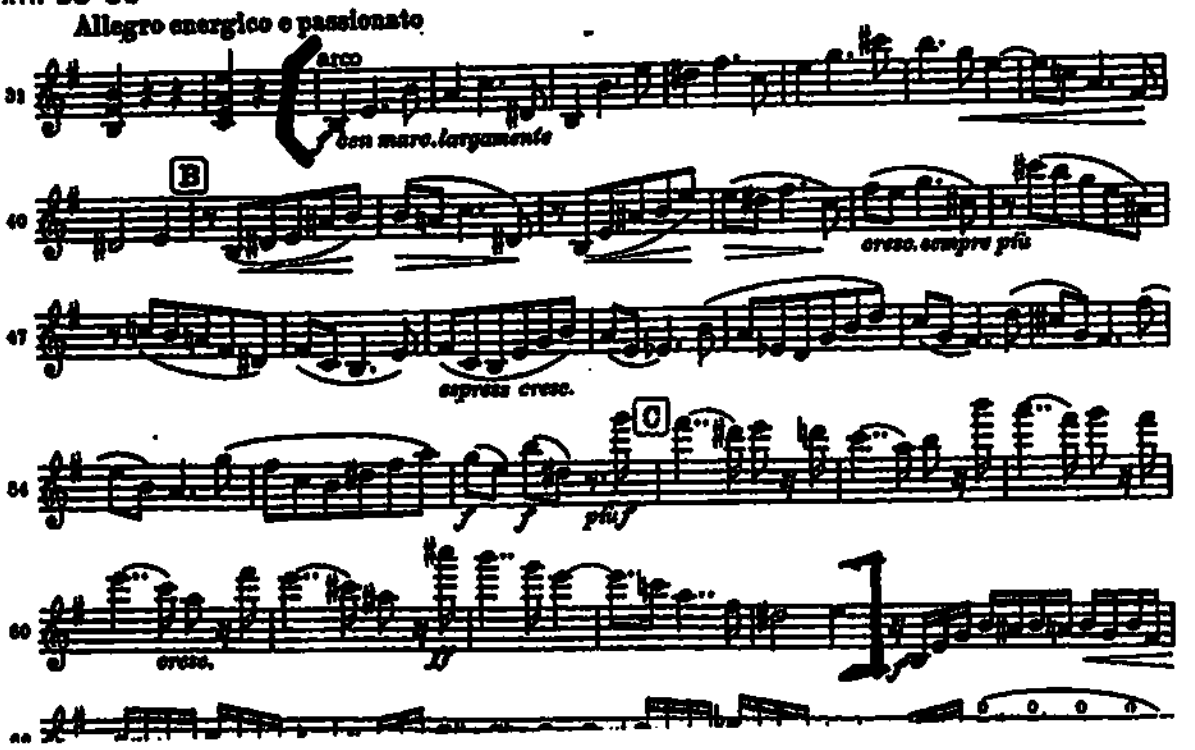
Allegretto ♩.=76 Beethoven Symphony No. 7, 2nd mvt



Violine I


88
dim.
sempre dim.
98
D
p
p
107
115
123
cresc.
dim.
p
130
cresc.
dim.
137
p
cresc.
144
Ob.I
f
sf
ff
1
E
p
152
sempre staccato
160
sempre p
169
178
cresc.
dim.
F
pp
187
sempre pp
Vla.

Brahms
Symphony No. 4
Fourth movement
mm. 33-80



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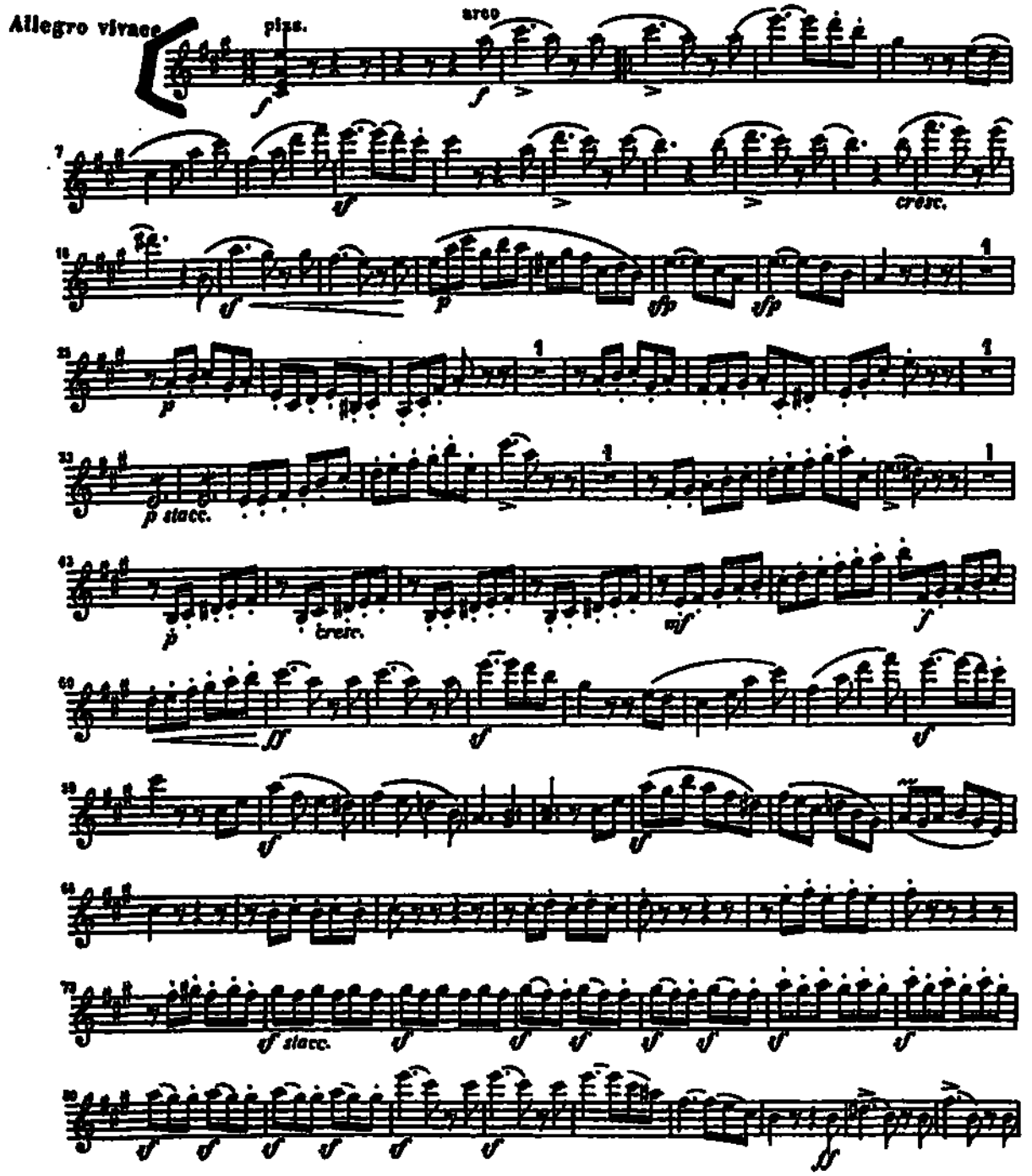
Mendelssohn
Symphony No. 4 "Italian"
First movement
Beginning-110



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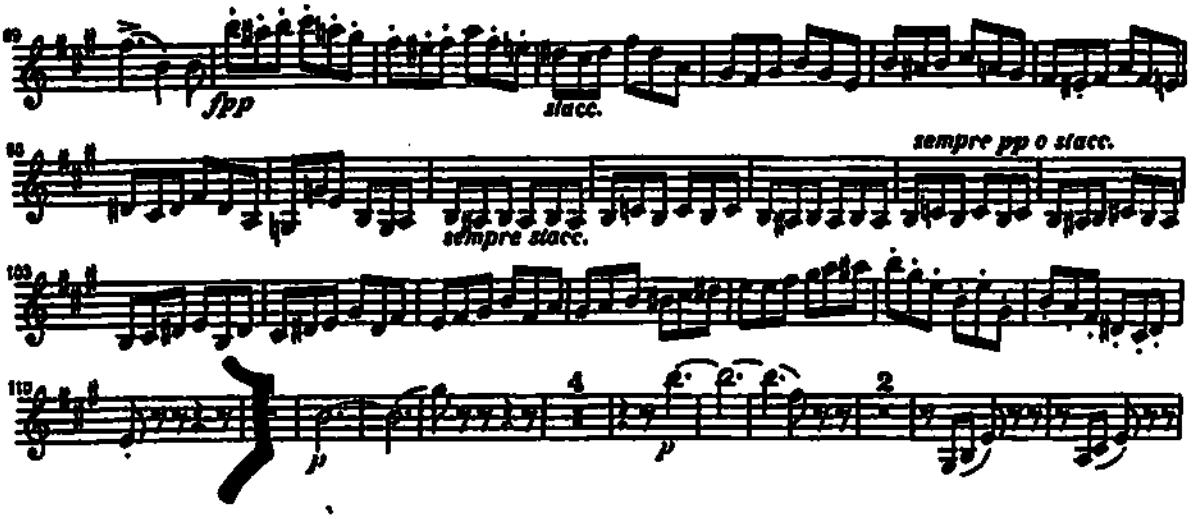
Mendelssohn
Symphony No. 4 "Italian"
First movement
Beginning-110