

Saskatoon Youth Orchestra

AUDITION REQUIREMENTS

DOUBLE BASS

Solo

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

(If you don't have a solo piece, we suggest the Simandl Etude #10 which is attached in this audition packet)

Scales and Arpeggios (see attached)

F major, 2 octaves

D melodic minor, 2 octaves

Bb chromatic scale, 1 octave

Sight Reading

Supplied at audition

Orchestral or Band Repertoire

*There are two options here. You can play **two pieces from your school band repertoire** OR you can play the below orchestral excerpts which are attached to this audition packet. If playing from your school band repertoire, you don't need to play the entire piece, approximately 32 bars from each would suffice.*

If you choose to play the orchestral excerpts instead of band repertoire the excerpts are:

Beethoven	Symphony No. 5, 3rd mvt; pick-up to bar 141 until bar 218
Berlioz	Symphonie Fantastique, 4th mvt; 3rd bar of 50 until bar before 52
*Beethoven	Symphony No. 9, 4th mvt; Recitatives

*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 with their band or private teacher. All parts of the audition 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 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 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.

Etude #10

Franz Simandl

Moderato

The musical score is written for a single melodic line in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'Moderato'. The score consists of six staves of music, with measure numbers 6, 12, 17, 21, and 25 indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Slurs are used to group notes across measures. The piece concludes with a double bar line at the end of the sixth staff.

Measure 1: *f*

Measure 6: *f*

Measure 12: *p*, *mf*

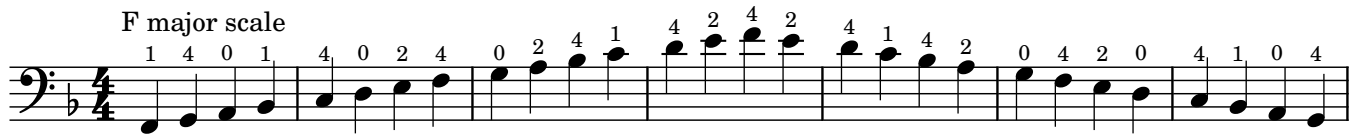
Measure 17: *f*, *ff*

Measure 21: *ff*

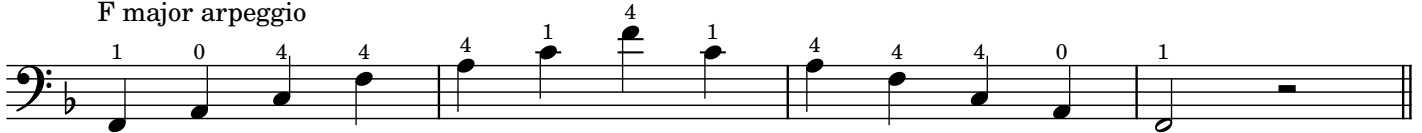
Measure 25: *ff*

SYO Audition Scales - Double Bass

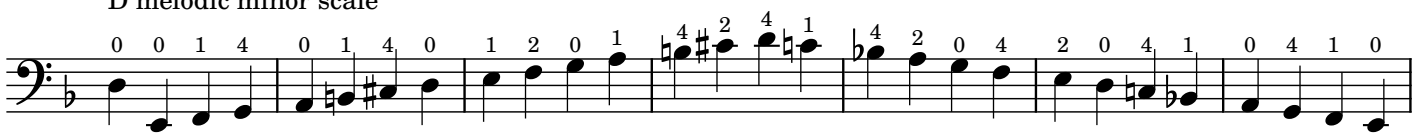
F major scale



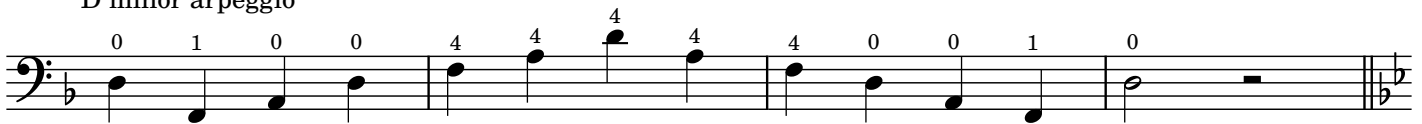
F major arpeggio



D melodic minor scale



D minor arpeggio



Bb chromatic scale



pizz. **49** 19 Cor. ingl. arco
pp = poco riten. 20 21 22 pp =

IV.

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Berlioz Symphonie
Fantastique

Allegretto non troppo. (♩ = 72)

pizz.
div. a 4. pp
pizz.
pp

50

unis. arco
f ff > dim. p mf ff

dim. pp f

51

dim. ff p

52 pizz. mf dim.

arco **53** 6
pp p f ff

149 *cresc.* *pizz.*

153 *arco* *cresc.* *pizz.*

Presto *Logni*

11 *dim.* *pizz.*

22 *pizz.*

Allegro ma non troppo

30 *div.* *pp*

39 **Tempo I** *unis.* *ritard.* *dim.*

45 **poco Adagio** **Vivace** *Vello.* *pizz.*

55 **Tempo I** *Vello.* *arco* **Adagio cantabile** *dim.* *pag. I*

65 **Tempo I Allegro** *p* *cresc.* *dim.* *pag. I*

75 **Allegro assai** *pag. I* **Tempo I Allegro** *pag. I*

84 *pag.*