



Please find audition materials for the following ensembles (in order):

- Concert Orchestra
- Youth Philharmonic Orchestra
- Youth Symphony Orchestra

If you are unsure which ensemble you should audition for, discuss the various excerpts for your instrument with your school music teacher or private lesson instructor. They can help you decide which orchestra you are likely to find most challenging and fulfilling.

If you would like to be considered for more than one ensemble, please play the more advanced excerpt.

CONCERT ORCHESTRA

1. Prepare a solo excerpt that is 1 minute in length. Solos may be school contest solos, excerpts from larger solos, or any solo selection which demonstrates your skill. Solos do not have to be memorized and should be performed unaccompanied. Etudes from All-State, District, SEIBA, SEISTA, or equivalent are acceptable.

2. Prepare a 2-octave G and C major scale. Scales should be played with separate bows on quarter notes at a tempo equal to or faster than quarter note = 60, ascending and descending.

3. Prepare the required excerpt(s) below.

"Dreams of a Midsummer Night" by Richard Meyer, measures 139 through 159; ♩=68

The musical score is presented in three systems, all in bass clef. The first system (measures 139-143) is in 4/4 time, marked **Meno mosso e molto sonoro** and *mf legato*. It features triplets and a *div.* (divisi) instruction. The second system (measures 144-151) is in 3/4 time, marked **Tenderly** and *mp*. It includes a **Solo** instruction starting at measure 148 and a *sempre f* marking. The third system (measures 152-159) is in 2/4 time, marked **1st stand** and *p*. It includes a *cresc.* marking and a *dim.* marking.

YOUTH PHILHARMONIC ORCHESTRA

1. Prepare a solo excerpt that is 1 minute in length. Solos may be school contest solos, excerpts from larger solos, or any solo selection which demonstrates your skill. Solos do not have to be memorized and should be performed unaccompanied. Etudes from All-State, District, SEIBA, SEISTA, or equivalent are acceptable.
2. Prepare a 3-octave C major and 2-octave D major scale. Scales should be played at quarter note = 80, slurring two quarter notes per bow with a full and sustained sound, ascending and descending.
3. **Prepare the required excerpt(s) below.**

Hector Berlioz (arr. Leidig) - Symphony Fantastique: March to the Scaffold - m. 25 - 50.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The first staff starts at measure 25 and includes dynamics *p*, *mf*, and *f*. The second staff includes dynamics *dim.*, *p*, *pp*, and *mf*. The third staff starts at measure 33 and includes dynamics *f* and *dim.*. The fourth staff includes dynamics *p* and *ff*. The fifth staff starts at measure 41 and includes dynamics *f* and *dim.*. The sixth staff includes dynamics *p*, *ff*, *ff*, and *ff*. The seventh staff includes dynamics *p* and *ff*, and ends with a triplet of notes.

YOUTH SYMPHONY ORCHESTRA

1. Prepare a solo excerpt that is 3 minutes in length or less. Solos may be school contest solos, excerpts from larger solos, or any solo selection which demonstrates your skill. Solos do not have to be memorized and should be performed unaccompanied. Etudes from All-State, District, SEIBA, SEISTA, or equivalent are acceptable.

2. Prepare a 3-octave E-flat major and F minor scale. Scales should be played with separate notes in eighth notes (quarter note = 80).

3. Prepare the required excerpt(s) below.

Antonin Dvorak - Symphony No. 8 in G major, op. 88 - mvt. 1, m. 127 - 144.

First system of musical notation for Mvt 1, m. 127-144. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of a single melodic line with various dynamics including *espress. p*, *p*, and *pp*. There are also hairpins for crescendo and decrescendo.

Second system of musical notation for Mvt 1, m. 127-144. It continues the melodic line with dynamics *pp*, *dim.*, and *dim.*.

Third system of musical notation for Mvt 1, m. 127-144. It includes a double bar line with a repeat sign and a second ending bracket. Dynamics include *ppp*, *pp*, and *poco a poco cresc.*

Mvt 1, m. 194 - 217.

First system of musical notation for Mvt 1, m. 194-217. It starts with a common time signature and a key signature of one sharp. The music is in a lower register with dynamics *ff* and *ffz*.

Second system of musical notation for Mvt 1, m. 194-217. It features eighth-note patterns with dynamics *ff* and *ffz*.

Third system of musical notation for Mvt 1, m. 194-217. It includes a key signature change to two sharps (D major) and dynamics *ff* and *fff*.

Fourth system of musical notation for Mvt 1, m. 194-217. It features a melodic line with dynamics *ff marcato* and *ffz*.

Fifth system of musical notation for Mvt 1, m. 194-217. It features a rhythmic pattern with dynamics *ffz* and *ffz*.

Mvt. 4, m. 244 - 267 (no repeats).

pp *pp* *poco rit.* *pp* *Tempo I.*

p *fz* *fz* *f* *dim.* *p* *pp*