

## Western Connecticut Youth Orchestra 2016-2017 Audition Guidelines

**Auditions will be held on June 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> 2016.** Candidates will be greeted upon arrival at auditions and escorted to a warm-up area. **Parents are NOT permitted in the audition area.** All candidates will be notified by mail of acceptance into a WCYO ensemble following auditions.

The following are the audition requirements for each WCYO ensemble:

### **STRING ENSEMBLE**

- Candidate's choice of at least a 2 octave, preferably 3 octave, major scale and the relative melodic minor of that scale.
- Candidate's choice of a solo piece or movement from a concerto. This piece must be a solo piece for the candidate's instrument, not an orchestral excerpt or accompaniment.
- Sight reading

### **WIND ENSEMBLE**

- Chromatic scale - ascending and descending - starting on the note of the candidate's choice.  
Note: 2 octave scale is preferred, but 1 octave scale is acceptable
- Candidate's choice of a solo piece of at least 16 measures at the level of a middle school or high school Western Regional piece. Present and past Western Regional solo pieces are acceptable. Candidate must bring a copy of the piece they are playing for the adjudicator to follow.
- Sight reading

### **SYMPHONY ORCHESTRA**

#### **Strings:**

- Two contrasting movements from the standard solo repertoire. Bring a copy for the adjudicator.
- Two octave major and melodic minor scales up to four flats and sharps
- Three octave major and melodic minor scales up to two flats and sharps
- 3 octave arpeggios up to two sharps and flats
- Sight reading

#### **Woodwinds and Brass:**

- Two contrasting movements from the standard solo repertoire. Bring a copy for the adjudicator.  
Piccolo/English Horn (optional) - In addition to the flute/oboe repertoire, please choose two contrasting works to perform. These works can be etudes, or preferably excerpts from standard orchestral repertoire.
- Sight reading
- Scales (see below)

#### Flute/Piccolo

Two octave major and melodic minor scales up to four flats and sharps, three octaves where possible

#### Oboe/English Horn

Two octave major and melodic minor scales up to four flats and sharps, and two octave chromatic scales beginning on low Bb

**SYMPHONY ORCHESTRA: (continued)**Clarinet & Bassoon

Two octave major scales up to four flats and sharps, three octaves where possible

Two octave melodic minor scales up to four flats and sharps, three octaves where possible

French Horn, Trumpet, Trombone & Tuba

Two octave major scales up to four flats and sharps, where possible, one octave when not

Two octave melodic minor scales up to four flats and sharps, where possible, one octave when not

**Percussion:**

- One piece from the standard repertoire for the Timpani. Bring a copy for the adjudicator.
- One piece from the standard repertoire for the Snare Drum (etudes acceptable). Bring a copy.
- Be prepared to play a closed and/or open roll on the snare drum at various dynamics.
- Sight reading
- Mallets (optional): Two contrasting works. Etudes, orchestral excerpts, and solo works are acceptable. Bring a copy.

**Harp:**

- Two contrasting movements from the standard solo repertoire. Bring a copy for the adjudicator.

**\* SUGGESTIONS FOR SYMPHONY ORCHESTRA AUDITION REPERTOIRE SELECTION \***

Make sure to keep two main points in mind when selecting repertoire for audition:

1 – Do the pieces show your current state of musicianship accurately?

While your repertoire choices should show your technical and musical abilities, your pieces do NOT need to be virtuosic in the slightest. You should choose pieces that are challenging for you, but not so challenging that you cannot interpret and be creative. This means something different for every musician, so have a meaningful conversation with your private teacher about selecting pieces that will challenge your musicianship, while also bringing out the qualities of your playing that are unique.

2 – Do you love playing this music?

Make an effort to select music that you really love and want to play for an audition. That way, an event that can be stressful becomes more of an opportunity to simply express yourself and enjoy the sounds you are making. Musicians generally perform better playing pieces they love. While it is preferable to play movements from standard sonatas or concerti, it is acceptable for one of your choices to be a standard etude that belongs to the core repertoire of your instrument.

We do not expect perfection for these auditions. They are simply a means to get to know you and your playing.