Johnstown Symphony Youth Orchestra
June 1, 2024 Horn Auditions

This audition will consist of three parts:

1. Excerpts from solo repertoire
Select two contrasting excerpts of 1-2 minutes each. (ex: fast/slow) Both can come from the same movement, or they can come from completely different pieces. Because of time, you will not get through entire movements – instead, please select small portions of music and prepare them to a high level.

2. Sight-reading
You will be given 8 measures of music to play that you have never seen before. Take 30 seconds to mentally go over this excerpt (especially rhythm), then do your best. Remember, correct rhythms are just as important as correct notes.

3. Excerpts from our Fall 2024 repertoire
All music is available below.

Excerpt #1
Márquez, Danzón No. 2
measures 220 to 249

Excerpt #2
Márquez, Danzón No. 2
measures 282 to 300

Excerpt #3
Bizet, Les Toréadors
2 bars before rehearsal A to rehearsal B

Excerpt #4
Bizet, Les Toréadors
rehearsal E to the end

To clarify: When you add up solo selections (2) with excerpts from the season (4), you are responsible for preparing 6 short excerpts.

Strategies:
If you have a private teacher, you should schedule several lessons with them between now and June 1st. If you do not have a private teacher, this would be a perfect time to begin lessons. Or, at the very least, play a handful of mock auditions for JSYO friends.

A Recording of Danzón No. 2 is available here:
https://youtu.be/pjZPHW0qVvo?si=9vbCaNrNetxU7-iM&t=13

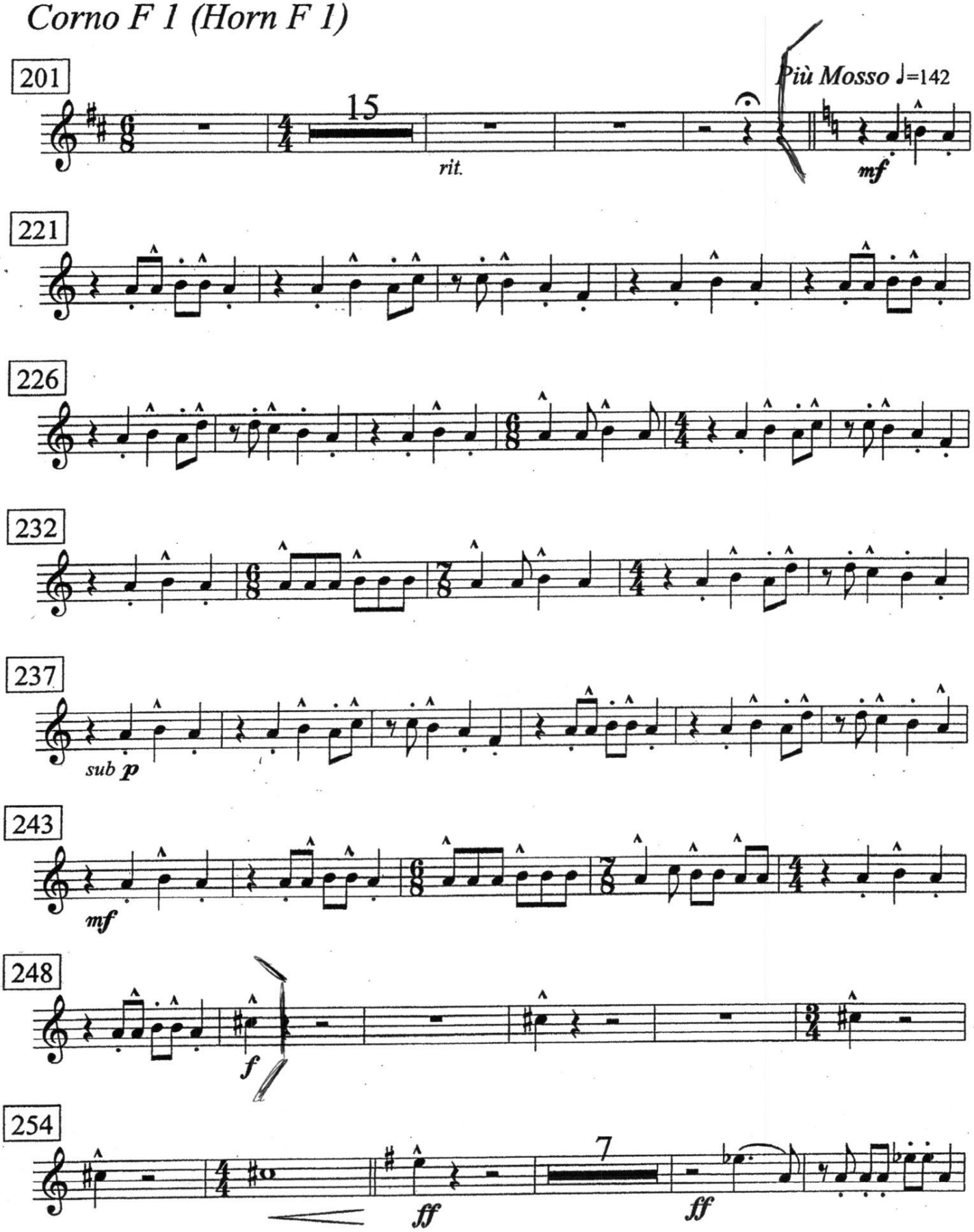
A recording of Les Toréadors is available here:
https://www.youtube.com/watch?v=qJo_EgkgDAo

Most of the excerpts happen in the middle of movements. You should listen from the beginning of each in order to hear the selections in their full context. (Feel free to make a note of the time when each of the excepts begins so you can easily go back to these specific spots.)

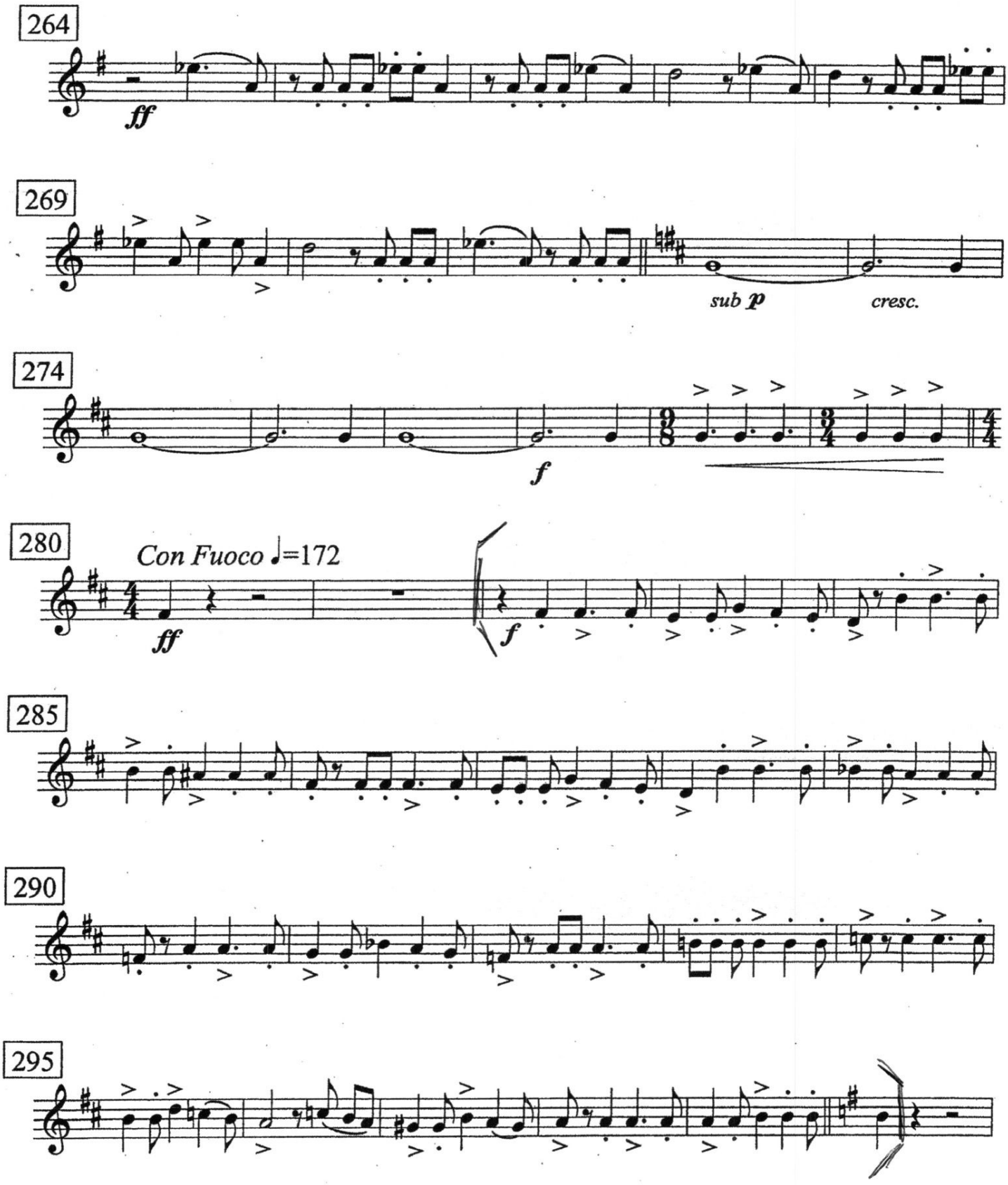
Before you play one note, you should listen several times. Besides right notes and rhythms, the audition committee also listens for things like style, articulation, and appropriateness of the tempo – all things where recordings can help. Many of these excerpts have challenging rhythms, so practicing with a metronome is essential. (For these, about 90% of your playing should be with a metronome.)

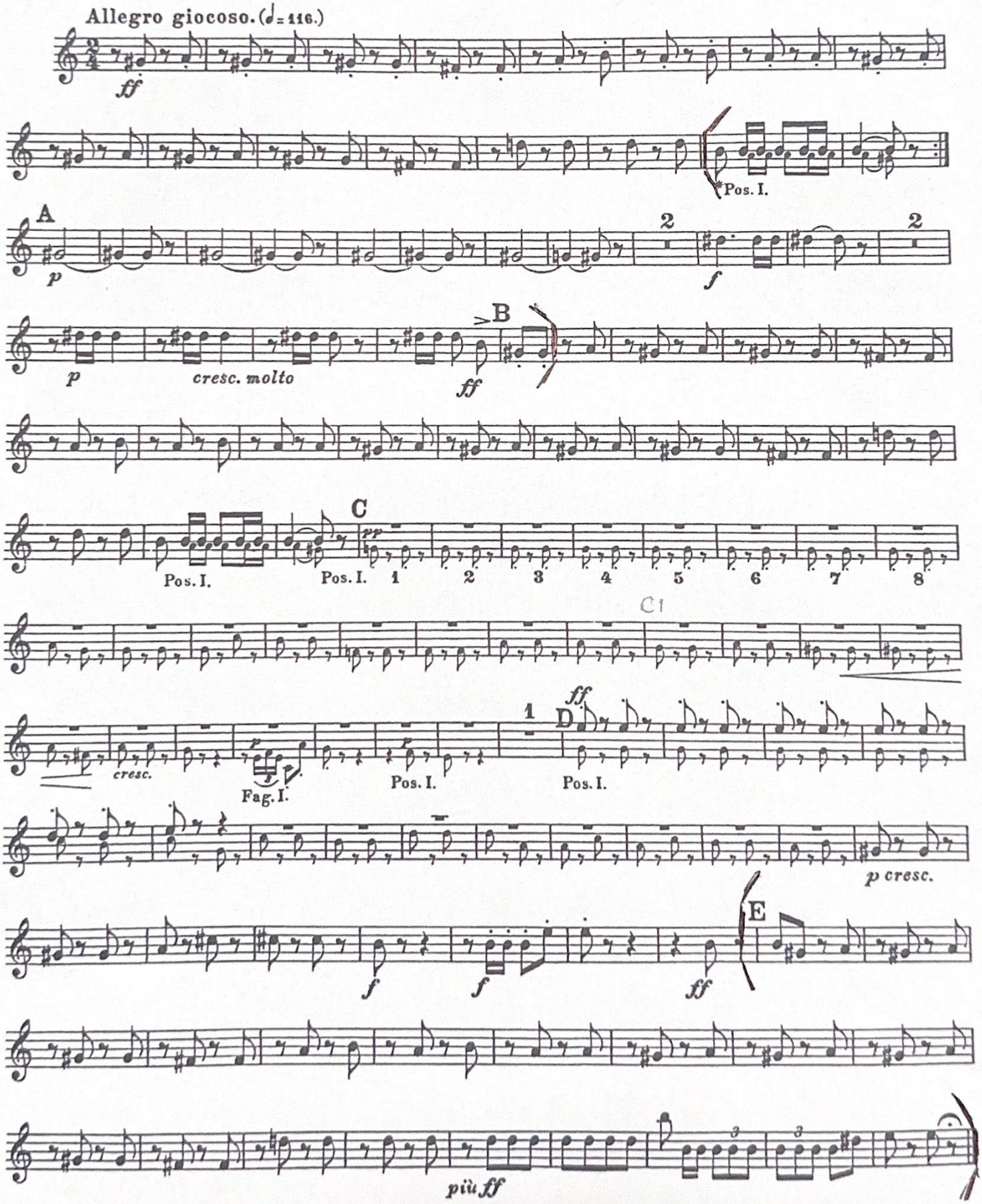
If you have any questions, contact Mr. Anderson (david.anderson.jsyo@gmail.com).

Corno F 1 (Horn F 1)



Corno F 2 (Horn F 2)



Nº 5. Les Toréadors.

(Introduction to Act I)