

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 excerpts 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)

201 *Più Mosso* $\text{♩} = 142$

15
rit.
mf

221

226

232

237 *sub p*

243 *mf*

248 *f*

254 *ff* *ff*

Corno F 2 (Horn F 2)

264

Musical staff 264: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents. The dynamic marking *ff* is placed below the first few notes.

269

Musical staff 269: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents. The dynamic marking *sub p* is placed below the staff, and *cresc.* is placed below the final notes.

274

Musical staff 274: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents. The dynamic marking *f* is placed below the staff. There are also some time signature changes indicated by a 3/8 and a 3/4.

280

Con Fuoco ♩=172

Musical staff 280: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents. The dynamic marking *ff* is placed below the first few notes, and *f* is placed below the final notes. There is a double bar line with repeat dots.

285

Musical staff 285: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents.

290

Musical staff 290: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents.

295

Musical staff 295: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a series of eighth and sixteenth notes with slurs and accents. The staff ends with a double bar line and repeat dots.

N° 5. Les Toréadors.

(Introduction to Act I)

Allegro giocoso. (♩ = 116.)

ff

Pos. I.

A
p *f*

p *cresc. molto* *ff*

B

C
Pos. I. *Pos. I.* 1 2 3 4 5 6 7 8

cresc. *Pos. I.* *Pos. I.* *ff*

D

Fag. I. *Pos. I.* *Pos. I.* *p cresc.*

E

f *f* *ff*

più ff