

Auditions for 2017-18 QAYO

Requirements

1. **Scales:** Up to 3 flats and sharps
2. **Solo:** Prepare an excerpt of a solo of your choice that BEST demonstrates your ability. Do NOT play something that is a work in progress. Play something that shows you at your BEST, even if it means performing something a little easier than you are currently playing.
3. **Excerpts:** The orchestra excerpts for your instrument can be found below as a PDF. The excerpts for your audition come from *Finlandia*, the masterpiece by Finnish composer, Jean Sibelius.

In order to find the approximate tempo please listen to the recording of these pieces:

- <https://www.youtube.com/watch?v=L6P3cIJHWjw>
- <https://www.youtube.com/watch?v=qOSaT6U4e-8>

VIOLIN 1 - excerpt from letter F to H

HORN - excerpts from beginning to letter D, and letter M to O

VIOLIN 2 - excerpt from letter F to H

TRUMPET - excerpts from beginning to letter A, and letter F to H

VIOLA - excerpt from letter F to H

CELLO - play only marked sections

TROMBONE - excerpts from beginning to letter A, and letter D to F

CONTRABASS - play only marked sections

FLUTE - excerpts from letter F to L

TUBA - excerpts from beginning to letter A, and letter D to F

OBOE - excerpts from letter F to L

TIMPANI & PERCUSSION - excerpt from letter F to G

CLARINET - excerpts from letter F to L

BASSOON - excerpts from letter L to O

What we are listening for:

- **For winds, brass and strings**
 - we are listening first and foremost to your **tone**. It must be characteristic in all registers of the instrument. There must be an energy to your sound and a commitment to the required dynamics and articulation.
 - we are listening for **correct notes and good intonation**, especially in the outer registers of the instrument.
- **For percussionists**
 - we are looking for **evenness of sticking and technique** on snare drum and timpani.
- **For all**
 - *We are listening for evidence of hard work and preparation.*

Jean Sibelius
Finlandia, Op. 26

Tuba

Andante sostenuto

Musical staff 1 (measures 1-9): Bass clef, starting with a half rest. Measure 1 has a sharp sign above the staff. Dynamic markings include *f* and *fz* with hairpins. Measure 9 features a triplet of half notes and a fermata. A measure number '3' is positioned above the staff.

Musical staff 2 (measures 10-17): Bass clef, starting with a fermata. Dynamic markings include *ff*, *fz*, and *sempre ff*. Measure 17 ends with a fermata and a measure number '7'.

Musical staff 3 (measures 18-20): Bass clef, starting with a fermata. Dynamic marking is *ff*. Measure 20 has a fermata and a measure number '7'.

Musical staff 4 (measures 21-50): Bass clef, starting with a fermata. Dynamic markings include *f*, *fz*, *f dim.*, *mf*, and *cresc.*. Measure 50 has a fermata and a measure number '7'.

Musical staff 5 (measures 51-67): Bass clef, starting with a fermata. Dynamic markings include *f* and *fz*. Measure 67 has a fermata and a measure number '7'.

Musical staff 6 (measures 68-73): Bass clef, starting with a fermata. Dynamic marking is *f*. Measure 73 has a fermata and a measure number '7'.

Musical staff 7 (measures 74-81): Bass clef, starting with a fermata. Dynamic marking is *f*. Measure 81 has a fermata and a measure number '7'.

Musical staff 8 (measures 82-87): Bass clef, starting with a fermata. Dynamic marking is *f*. Measure 87 has a fermata and a measure number '7'.

Musical staff 9 (measures 88-95): Bass clef, starting with a fermata. Dynamic markings include *mf cresc. fz*. Measure 95 has a fermata and a measure number '1'.

Tuba

95 **F**
fz p cresc. molto fz fz ff

102 **4 G**
f f f ff f cresc.

113
mf cresc. ff poco dim. - mf cresc. fz mf cresc. f

125 **H I 15 K 8**
mf cresc. p cresc. molto ff dim. - pp

156 **L 16** Vcl. **17 18 19 20 21 22 23**

179 **M**
f più f ff f cresc.

187 **N**
ff dim. f f f f f cresc. possibile

193
fff ff

200 **O**
fz fz ff

208 *allarg. a tempo*
ff ff ff ff ff ff