



**2021-2022**

**Violin**  
**Audition**  
**Packet**

# Orchestras

## Young Artists Orchestra (YAO)

YAO, the most advanced of our ensembles, performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony Orchestra. Concerts are performed in venues such as Boettcher Concert Hall and Gates Concert Hall at DU. Recent repertoire has included Prokofiev Symphony no. 5, Brahms Symphony no. 4, Stravinsky's *Rite of Spring*, and Borodin Symphony no. 2.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 13-23 and is conducted by Wes Kenney. Composed of approximately 70 members, YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver) and they attend a weekend retreat in September.

## Conservatory Orchestra (CO)

The Conservatory Orchestra is an advanced level ensemble for students who aspire to grow into YAO. The Conservatory Orchestra performs 3-4 concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as The Newman Center for the Performing Arts and Boettcher Concert Hall. Students receive occasional coachings throughout the season and attend an overnight retreat in September. Recent repertoire includes Brahms *Hungarian Dances*, Beethoven Symphony no. 1, and Beethoven Symphony no. 5.

Placement in the Conservatory Orchestra is by audition. Membership is open to musicians between the ages of 10 and 18. Conservatory Orchestra rehearses Monday evenings from 6:30pm-8:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

## String Ensemble (SE)

The String Ensemble gives young music students an opportunity to experience the great wealth of string orchestra literature. The ensemble is designed for those who are developing a facility in bowing techniques, reading music, and the use of vibrato. Composed of approximately 25 members, the String Ensemble performs 3-4 concerts in conjunction with the Conservatory Orchestra. Recent repertoire includes Grieg's *Holberg Suite*.

Placement in the String Ensemble is determined by audition and membership is open to musicians between the ages of 8 and 13. String Ensemble rehearses Monday evenings from 5:00pm-6:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

# Audition Requirements

Candidates auditioning for membership in a Denver Young Artists Orchestra Association ensemble must prepare the following:

1. A 1-minute excerpt of a solo piece or etude showing your highest level of development both technically and musically.
2. Orchestral excerpt(s) as defined below. *Note that any marked bowings are recommendations; alteration will not disqualify candidates.*

a. CANDIDATES APPLYING FOR THE STRING ENSEMBLE

Prepare the enclosed excerpts from:

- **Holst: *St. Paul's Suite*, (Vln. II) mvt. IV, reh. 9 to 10 measures before reh. 10**

b. CANDIDATES APPLYING FOR THE CONSERVATORY ORCHESTRA

Prepare the enclosed excerpts from:

- **Glinka: *Overture to *Ruslan and Ludmilla**, beginning to 5 bars after reh. 6**
- **Schubert: *Symphony no. 8*, mvt. I, measure 267 to 303**

c. CANDIDATES APPLYING FOR THE YOUNG ARTISTS ORCHESTRA

Prepare the enclosed excerpts from:

- **Beethoven: *Symphony no. 9*, mvt. III, measure 99 to 114**
- **Elgar: *Enigma Variations*, Variation II, rehearsal 7 to end**

**\*Note: if you are auditioning for more than one orchestra, please prepare the required excerpts for the higher level orchestra**

3. Please prepare a scale from the enclosed materials appropriate to the orchestra for which you are auditioning
4. Possible sight-reading as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Written below are a few suggestions to assist your audition preparation.

1. **Play the music in the right tempo:** If tempos are not indicated in your excerpts, please work with your teacher and listen to reputable orchestra recordings to determine the correct speed. Time after time our judges comment that candidates' tempi are unsteady and often *way too fast!* Judges are not listening to hear how fast you can play; rather, they are listening to see if you can play the piece correctly at an appropriate tempo. Rushing and dragging are things to avoid. Practice with a metronome and record yourself playing these excerpts to ensure accuracy.

2. **Play with dynamic contrast:** Often judges comment that candidates ignore dynamic markings, especially the softer end of the dynamic spectrum. Remember that music is more than rhythms and pitches: first and foremost music is sound. Sell your performance!

3. **Divisi and rests:** All players should learn **top** divisi/notes unless explicitly noted otherwise. Also, unless otherwise marked, long rests (more than two measures) should be played as unmeasured pauses in the audition.

Violin II.

SE:

Holst: St. Paul's Suite, (2<sup>nd</sup> violin) mvt. IV, rehearsal 9 to 10 measures before rehearsal 10

uhis!

9 One beat in a bar

dim.

10 Two beats in a bar

*p* *pp*

Detailed description: This is a page of musical notation for Violin II. It contains seven staves of music. The first staff begins with the instruction 'uhis!'. The second staff has a rehearsal mark '9' in a box, with the text 'One beat in a bar' to its right. A bracket spans across the second and third staves. The fourth staff has a 'V' above it. The fifth staff has a 'p' above it. The sixth staff has a 'dim.' above it. The seventh staff has a rehearsal mark '10' in a box, with the text 'Two beats in a bar' to its right. The music ends with a double bar line and a 'pp' dynamic marking.

CO:

# RUSSLAN and LUDMILLA

1<sup>st</sup> Violin

Overture

MICHAEL IVANOVICH GLINKA  
*Adapted by Henry Sopkin*

Presto  $\text{♩} = 135$

AE 2

*ff*

*ff*

*ff brillante*

*sf*

*sf mf*

*sf*

*ff*

*mf*

*pp*

1

2

3

4

5

6

7

8

9

arco

pizz.

3<sup>rd</sup> Pos.

Tip

Violino I

CO:

Schubert: Symphony no. 8, mvt. I, measure 267 to 303

245 *cresc.* *ff*

251 *f<sub>s</sub>* *pp* *Vel.* 12

271 *decresc.*

279 *G.P.* *ff* *cresc.* 1 G

289 *f<sub>s</sub>* *p* *f*

297 *ff* *f<sub>s</sub>* *f<sub>s</sub>*

YAO:

Beethoven: Symphony no. 9, mvt. III, measure 99 to 114

Lo stesso tempo

99 arco *p dolce*

101

103 *cresc.* *dim.* *p*

105

107

109 *cresc.*

111 *cresc.* *tr*

113 *p*

II.  
(H.D.S-P.)

YAO:

Elgar: *Enigma Variations*, Variation II, rehearsal 7 to end

The musical score is arranged in four systems. The first system contains the Violino Primo part, starting with a *pizz.* instruction and a *pp* dynamic. The second system features the Clarinet part, marked *Clar.*, with a red box highlighting a measure containing the number '7' and the instruction 'arco', and a *pp* dynamic. The third system is for the Piano, marked 'divisi.' on the left, with a *pp* dynamic. The fourth system continues the Piano part, including a *dim.* instruction and a red bracket over a measure containing the number '7'. The score concludes with a *dim.* instruction and a *3* (triple) marking.



# Scales: Violin - String Ensemble

## CHOOSE 1

♩ = 120

A Major



D Major



# Scales: Violin - Conservatory Orchestra

CHOOSE 1--perform both bowings

♩ = 120

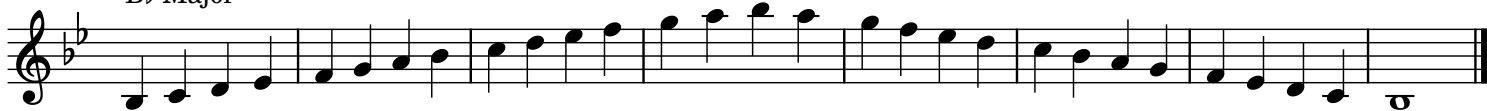
A Major



Alternate Bowing



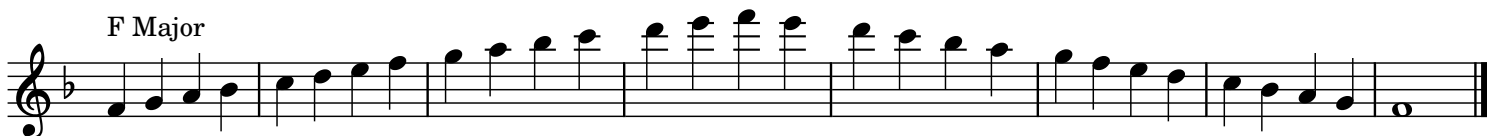
Bb Major



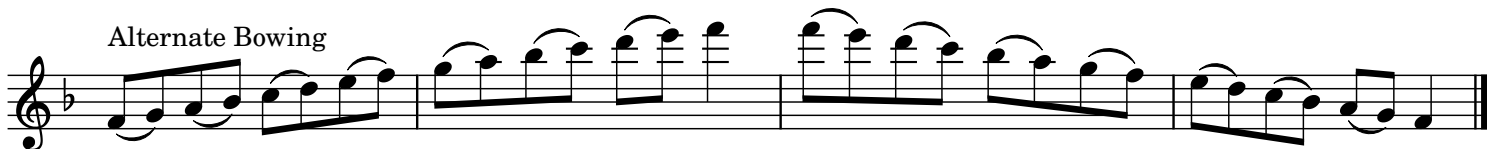
Alternate Bowing



F Major



Alternate Bowing




# Scales: Violin - Young Artists Orchestra

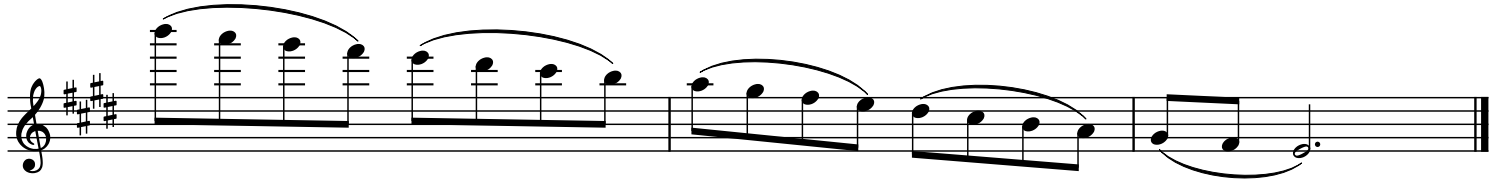
Perform one of the two major scales AND the A minor scale  
(both bowings for each scale)

♩ = 100

E Major

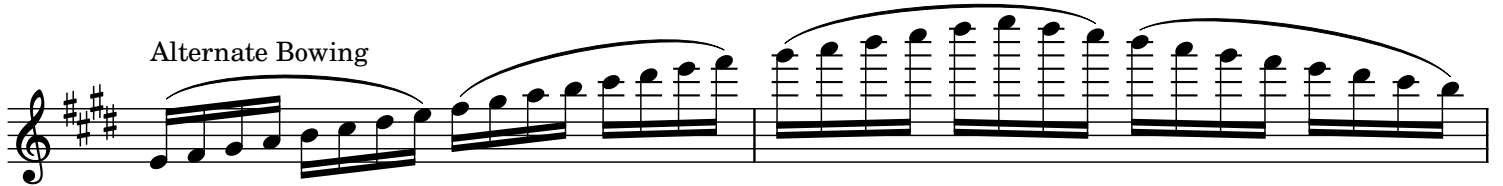


The first staff of the E Major scale, measures 1-4. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notes are E4, F#4, G#4, A4, B4, C#5, D5, and E5. Slurs are placed over the first two notes of each measure, and bowing directions (up and down) are indicated below the notes.



The second staff of the E Major scale, measures 5-8. It continues the scale from the first staff, ending with a whole note E4. Slurs and bowing directions are present throughout.

Alternate Bowing

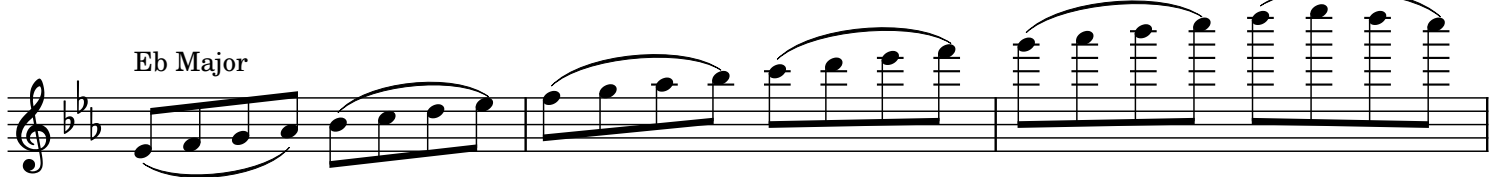


The alternate bowing section for the E Major scale, measures 1-4. The notation is identical to the first staff, but the bowing directions are reversed: down, up, down, up, down, up, down, up.

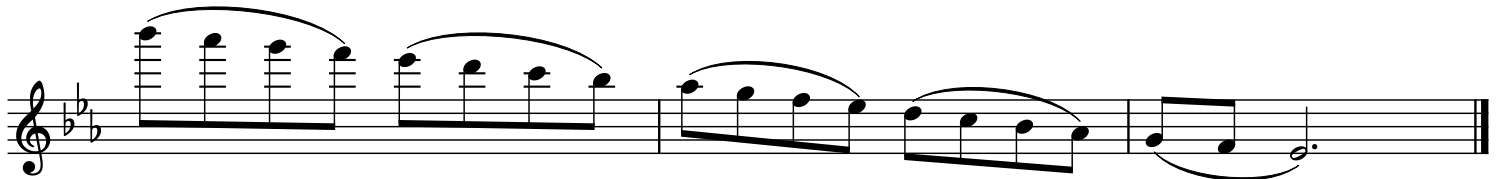


The triplet section for the E Major scale, measures 5-8. It features a triplet of eighth notes (E4, F#4, G#4), followed by a quarter note (A4), and two eighth notes (B4, C#5). The final measure contains two eighth notes (D5, E5) with a fermata over the E5.

Eb Major



The first staff of the Eb Major scale, measures 1-4. It begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The notes are Eb4, F4, G4, Ab4, Bb4, C5, D5, and Eb5. Slurs and bowing directions are present.



The second staff of the Eb Major scale, measures 5-8. It continues the scale from the first staff, ending with a whole note Eb4. Slurs and bowing directions are present.

Alternate Bowing



The alternate bowing section for the Eb Major scale, measures 1-4. The notation is identical to the first staff, but the bowing directions are reversed: down, up, down, up, down, up, down, up.



The triplet section for the Eb Major scale, measures 5-8. It features a triplet of eighth notes (Eb4, F4, G4), followed by a quarter note (Ab4), and two eighth notes (Bb4, C5). The final measure contains two eighth notes (D5, Eb5) with a fermata over the Eb5.

A Melodic Minor

Musical notation for the exercise 'A Melodic Minor'. It consists of two staves of music. The first staff contains the first four measures, and the second staff contains the remaining four measures. The melody is written in treble clef and features a series of eighth notes with various slurs and accents, including a triplet of eighth notes in the final measure.

Alternate Bowing

Musical notation for the exercise 'Alternate Bowing'. It consists of two staves of music. The first staff contains the first four measures, and the second staff contains the remaining four measures. The melody is written in treble clef and features a series of eighth notes with various slurs and accents, including a triplet of eighth notes in the final measure.

Musical notation for a triplet exercise. It consists of one staff of music. The melody is written in treble clef and features a triplet of eighth notes in the first measure, followed by a series of eighth notes with various slurs and accents, including a triplet of eighth notes in the final measure.