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colorado symphony  
association affiliate

**2023-2024**

**Tuba**  
**Audition**  
**Packet**

# Orchestras

## Young Artists Orchestra (YAO)

YAO, the most advanced of our ensembles, is composed of approximately 70 members and performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony. Concerts are performed in venues such as Boettcher Concert Hall and Gates Concert Hall at The Newman Center. Students receive occasional coachings throughout the season and attend a weekend retreat in September. Recent repertoire includes Tchaikovsky: Symphony no. 4, Bernstein: *Symphonic Dances from West Side Story*, Stravinsky: *Firebird Suite*, and Beethoven: Symphony No. 9.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 12 and 23. YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver).

## Conservatory Orchestra (CO)

The Conservatory Orchestra is an advanced level ensemble for students who aspire to grow musically towards YAO. The Conservatory Orchestra performs three to four concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as Gates Concert Hall at The Newman Center and Boettcher Concert Hall. Students receive occasional coachings throughout the season and attend a weekend retreat in September. Recent repertoire includes Smetana: *The Moldau*, Bizet: *L'Arlesienne Suite no. 1*, Arturo Márquez: *Conga del Fuego Nuevo*, and Copland: "Hoedown" from *Rodeo*.

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 three to four concerts in conjunction with the Conservatory Orchestra. Students receive occasional coachings throughout the season and attend a one-day retreat in September. Recent repertoire includes Vivaldi: Concerto for Strings RV121, Britten: Simple Symphony mvt. I, a world premiere by composer and violinist Joy Black, and music from *Moana*.

Placement in the String Ensemble is determined by audition. Membership is open to musicians between the ages of 7 and 13. String Ensemble rehearses Monday evenings from 5:00pm-6:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

## DYAO 2023-2024 Video Auditions

### Step-by-Step Instructions

1. Record all required audition elements in one video (unedited and unenhanced in a single take, as if it were a live audition). Your video may have slight pauses between the scales/solo/excerpts but must not be spliced together with multiple takes or videos. See audition packet for requirements based on the orchestra for which you are auditioning.
  - a. \*\*Percussionist Exception: your video may be multiple videos spliced together to allow for changing instruments (timpani, snare, cymbals, etc.)\*\*
2. Introduce yourself at the beginning of the video and say the name of the solo/etude (excerpt) you will be playing. Record all elements of the audition in the order listed in the audition packet.
  - a. You must be visible in the video. String players' hands must be visible to the greatest extent possible (right side profile for violins and violas).
3. Upload your video to Acceptd. Don't wait until right before the deadline to start uploading, as even small files may take time.

### Tips for recording your video audition:

- Don't wait until the day of the deadline to record your audition. Give yourself plenty of time to record your audition multiple times and choose the best single take. Also, make sure you upload your video well before the deadline!
- Take a deep breath, and try to relax. Everyone at DYAO is cheering you on and wants you to be successful!
- Position yourself so that the camera records you with no obstructions; *watch out for the placement of your music stand.*
- Try to find a space that is free of loud external noises and distracting background items.
- Have sufficient lighting; more light should be coming from in front of you than behind you. This will make you more visible to the viewer.
- For phone or tablet users, devices should be set horizontally – put it in Airplane mode or Do Not Disturb mode to avoid interruptions – and tap the screen to focus. Do not use the zoom function as this makes the image grainy or fuzzy.
- There is no specific dress code requirement, but we do recommend dressing professionally. It gives a good impression and can often give you confidence! Wearing overly casual clothing, like athleisure or pajamas, may not present you in the best light.
- It is okay to move—be natural and not stiff. Your hands and instrument (and bow stroke, for strings) should remain in the frame while you are playing.
- Brass and woodwind players should be at some distance from the microphone, and if possible, should not play directly into the microphone. Playing too closely can cause sound distortion.
- Watch your video before you submit it! Listen for clarity, appropriate volume, etc. Have your private teacher or school band/orchestra director watch it as well, if at all possible.

# Audition Requirements

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

- 1. Scales:** One scale of your choice (played once tongued and once slurred).
- 2. A one-minute excerpt of a solo piece or etude** showing your highest level of development both technically and musically.
- 3. Orchestral excerpt(s)** as defined below.

- CANDIDATES APPLYING FOR **THE CONSERVATORY ORCHESTRA**  
Prepare the enclosed excerpts from:
  - **Berlioz: Overture 'Le Corsaire', rehearsal 5 to 17 before 6**
  - **Smetana: *The Moldau*, measure 213 to 235**
- CANDIDATES APPLYING FOR THE **YOUNG ARTISTS ORCHESTRA**  
Prepare the enclosed excerpts from:
  - **Sibelius: *Finlandia*, rehearsal F to 14 after G**
  - **Wagner: Prelude to *Die Meistersinger*, beginning to A**
  - **Prokofiev: *Romeo & Juliet* suite no. 2, mvt. V, 4 after 49 to 50**

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

- 4. Possible sight-reading** as determined by the audition committee.

The excerpts are meant to challenge your musicianship. 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. Frequently, 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.

**CO:**

Berlioz: Overture 'Le Corsaire', rehearsal 5 to 17 before 6

5 *ff*

17 6 21 7 21 8 22 9 43 10 11

# CO:

Smetana: *The Moldau*, measure 213 to 235

213 *ppp possibile* *ppp* *sempre pp*

221 *sempre pp*

227 **G** *pp*

233 *cresc.* **3** **Tempo I** **27** **Fag. I** **H** St. Johann-

Detailed description: This image shows a musical score for the CO part of Smetana's 'The Moldau'. It consists of four staves of music. The first staff (measures 213-220) is in bass clef with a key signature of two flats. It features a melodic line with a first ending bracket and a fermata. Dynamics include *ppp possibile*, *ppp*, and *sempre pp*. The second staff (measures 221-226) continues the melodic line with *sempre pp* dynamics. The third staff (measures 227-232) shows a key change to one flat and a change in dynamics to *pp*. A box labeled 'G' is placed above the staff. The fourth staff (measures 233-235) is in bass clef with a key signature of one flat. It begins with a *cresc.* marking and a first ending bracket. A double bar line is followed by a 3-measure rest, then a tempo change to 'Tempo I' and a 27-measure rest. The music then continues with a 'Fag. I' marking. A box labeled 'H' is placed above the staff, with 'St. Johann-' written to its right. The score ends with two measures of music.

# YAO:

Sibelius: *Finlandia*, rehearsal F to 14 after G

95

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

102

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

113

*mf cresc. ff poco dim. mf cresc. fz mf cresc. f*

Detailed description: This image shows a musical score for the bass line of Sibelius's Finlandia, rehearsal F to 14 after G. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff starts at measure 95 and ends with a double bar line and a repeat sign. The second staff starts at measure 102 and ends with a double bar line and a repeat sign. The third staff starts at measure 113 and ends with a double bar line and a repeat sign. The music features various dynamics and articulations, including *fz*, *p cresc. molto*, *ff*, *f*, *mf cresc.*, *poco dim.*, and *fz*. There are also markings for **F** and **4 G** above the staff.

# YAO:

Wagner: Prelude to *Die Meistersinger*, beginning to A

**Schr gehalten**  
*(Molto tenuto)*

*f*

8

5

*f*

19

24

**A**

8

**Ein wenig rall.**  
*(un poco rallentando) a tempo*

1 4



# YAO:

Prokofiev: *Romeo & Juliet* suite no. 2, mvt. V, 4 after 49 to 50

Handwritten musical score for Prokofiev's *Romeo & Juliet* suite, mvt. V, measures 49-50. The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. Measure 49 is marked with a box containing the number 49, the tempo marking *Andante*, and a fermata. The music features a triplet of eighth notes. Dynamic markings include *mp*, *espress.*, and *mf*. The word *ten.* (tension) is written above the notes. The bottom staff starts with a box containing the number 50 and a *pp* marking. It shows a series of chords and a melodic line. Handwritten notes include *G#* and *F#* with a *p* dynamic marking.