

2018-2019 Audition Information

Piano



- 1. Solo piece.** Prepare a polished, recital-ready, solo piece that demonstrates your technical ability. A slow, non-technical solo *must* be contrasted with a faster, more technical solo. You may play any work of your choice. Remember, it is not what you play that matters most, but how well you play. Your solo piece need not be memorized but the entire piece should be performance-ready. You may be asked to stop playing before you reach the end of your prepared piece or asked to play only a particular section. If this happens, please understand that it is only in the interest of time, not a reflection of your playing.
- 2. Excerpts.** Play one excerpt, included in this packet, closest to your ability level. If you are unfamiliar with the excerpt, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance in order to give yourself proper tempo and musical context. As with your solo piece, the performance of your excerpt should be an accurate representation of your technical and artistic ability. With your solo and/or prepared excerpt, you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition.
- 3. Scales & technique.** All required scales must be memorized. Automatically play the corresponding arpeggio to a scale.

Pianists are required to know ALL the major and minor scaled in the natural form in 2 octaves, hands together, and know the corresponding arpeggios and principal chords for each scale. The student must be a confident player and have previous accompaniment experience. Rotation of pianists among orchestras may be required. Students qualifying for a particular orchestra will be contacted as needed.
- 4. Sight-reading.** Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra. Feel free to tell the conductor which orchestra you are trying out for.
- 5. Orchestra placement.** Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.
- 6. Auditions are closed to the public, including parents and families.**
- 7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.**

String & Philharmonic Orchestra Piano Excerpt

Symphony #5 by Sergei Prokofiev

♩ = 60

73

74

Strings

1

The image shows a piano score for measures 73 through 77. The score is written for piano and includes a tempo marking of quarter note = 60. Measure 73 is marked with a box containing the number 73. The score consists of five systems of two staves each. The first system (measures 73-74) features a piano (p) dynamic. The second system (measures 74-75) includes a crescendo (cresc.) marking. The third system (measures 75-76) continues the melodic and harmonic development. The fourth system (measures 76-77) is marked with a forte (ff) dynamic. The fifth system (measures 77-78) includes a circled measure with a '1' below it, and a handwritten 'Strings' annotation above the staff. The score concludes with a double bar line.

EXCERPT CONTINUES ON THE FOLLOWING PAGE

First system of musical notation, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The music consists of eighth and sixteenth notes with various accidentals.

Second system of musical notation, continuing the piece with treble and bass staves. A *dim.* dynamic marking is present in the second measure of the bass staff.

Third system of musical notation, showing a single measure of music in both treble and bass staves with a *mf* dynamic marking.

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Repertory and Symphony Piano Excerpt

Firebird Suite by Igor Stravinsky

♩ = 60

The image displays a piano score for measures 12 through 14 of the Firebird Suite by Igor Stravinsky. The score is written in 6/8 time and consists of five systems of music.

- Measure 12:** The first system shows the beginning of measure 12. The right hand features a melodic line with a slur and a fermata over the final note. The left hand plays a rhythmic accompaniment with a '7' fingering. A box containing the number '12' is positioned above the first staff.
- Measure 13:** The second system continues measure 13. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. A box containing the number '13' is positioned above the first staff.
- Measure 14:** The third system shows the beginning of measure 14. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. A box containing the number '14' is positioned above the first staff.

Additional musical details include:

- Dynamic markings: *f* (forte) and *ff* (fortissimo).
- Performance instructions: "glissez sur les touches bl." (slide on the white keys) and "8va" (octave).
- Fingering: "5" and "7" are indicated for the left hand.
- Articulation: "v" (accents) and "x" (staccato) are used.
- Rehearsal marks: The number "1" is placed in the left hand of the second and fourth systems.