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MUSIC DIRECTOR

Audition Guide

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metropolitan youth symphony

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MYS Auditions

OVERVIEW

All new and returning MYS students* must play an audition for the MYS Conducting Staff to determine their group assignment. Based on this audition, the student will be placed in the most advanced ensemble the conductors feel will be a good fit; where students are challenged musically but can succeed and have fun.

This document includes an overview of all MYS ensembles and the musical skills expected for each. Students and their families are expected to become familiar with this information as they prepare for their MYS audition.

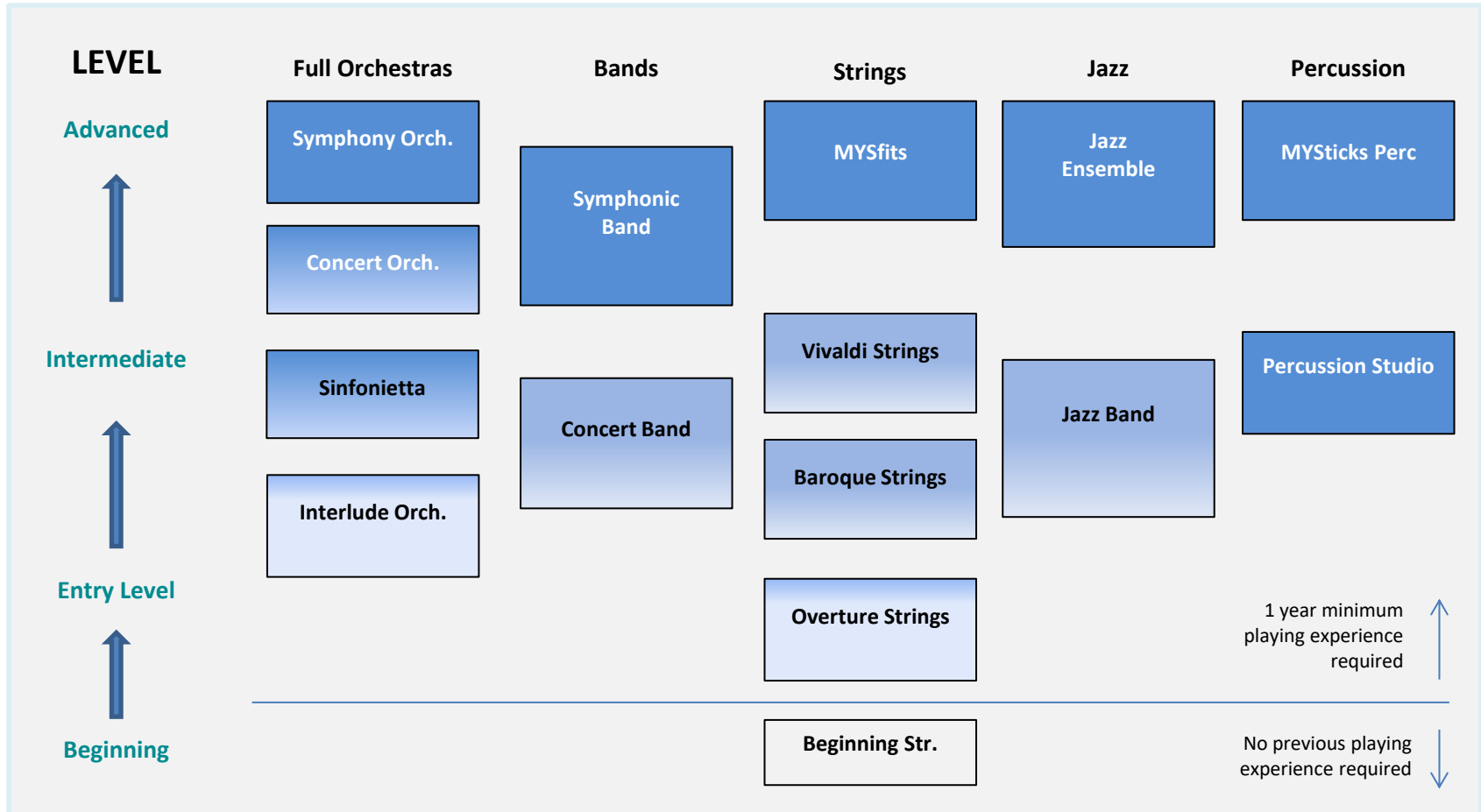
Important notes to keep in mind:

- Group assignments are valid for the entire school year.
- Students may play in a second MYS ensemble at no extra cost. Many wind/brass/percussion students choose to play with an Orchestra in the morning and with a Band in the afternoon.
- The average MYS student plays with the same ensemble for 2 years before moving on to the next.
- Typically, students grow their individual and ensemble skills during year 1, and become leaders in year 2, while continuing their musical advancement.

*except students who are pre-registered for Symphony Orchestra, Symphonic Band or Jazz Ensemble

Our Ensembles

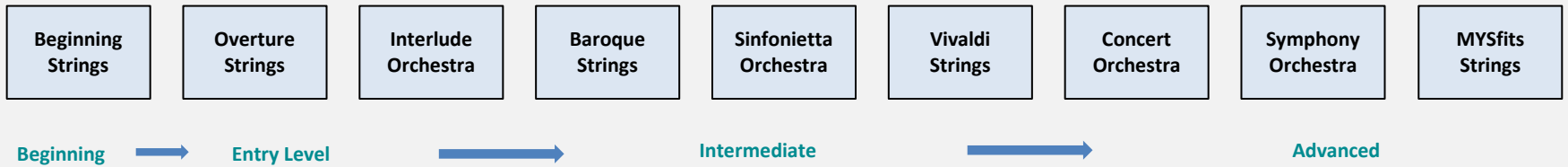
Ensembles and their conductors are arranged below by level and type, with most advanced at the top:



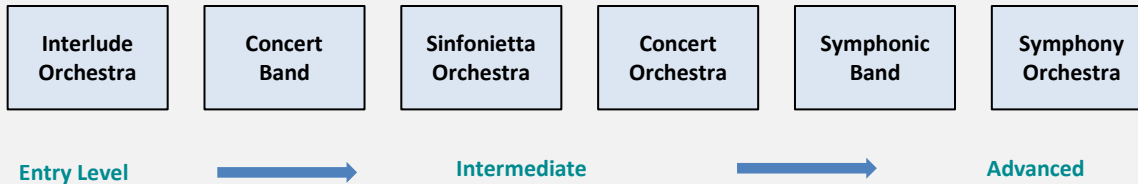
Student Progression

Below is the typical progression across our ensembles as students advance their technical and ensemble skills:

Strings

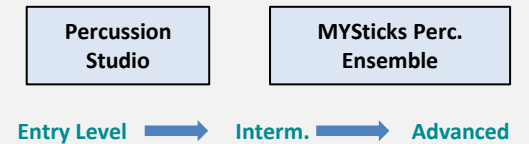


Wind/Brass/Percussion

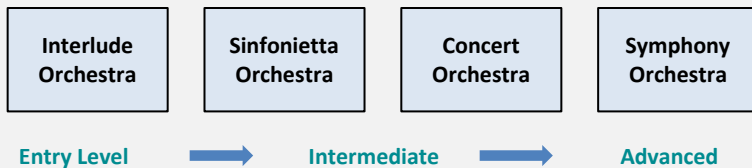


Extra Percussion Training

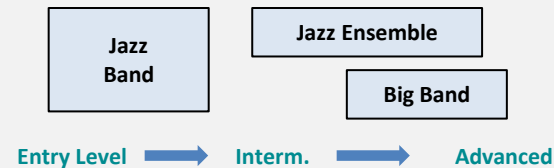
(in addition to ensembles listed on the left)



Harp

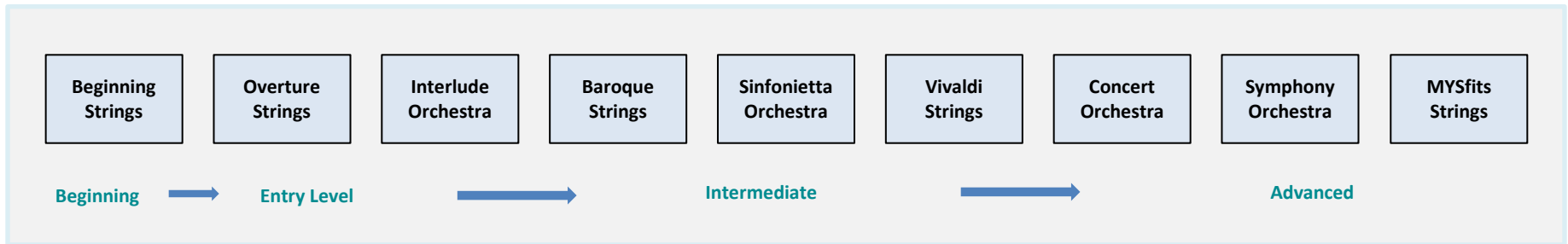


Jazz



Musical Skills Required

Strings



Overture Strings:

- At least one year of playing experience
- Able to read music notation
- Facility throughout first position
- Know several major scales in at least 1 octave (2 octaves preferred)
- Knowledge of flats and sharps: low 1st finger, low/high 2nd, 3rd or 4th finger
- Level equivalent to Suzuki books 1-3
- Private Lessons recommended

Interlude Orchestra:

- Developing vibrato for all string players; slurred & staccato bowing styles
- Violins & violas: facility in third position
- Cellos: Knowledge of extensions & 4th position
- Level equivalent to Suzuki Books 3 - 4
- Private Lessons recommended

Baroque Strings:

- Most or all of major and minor (melodic and harmonic) scales in at least two octaves.
- Good vibrato and tone production
- Off-the-string bowing (spiccato)
- Violins & violas: facility up to 5th position
- Cellos: Knowledge of extensions & 5th position
- Level equivalent to Suzuki Books 4 - 5
- Private Lessons recommended

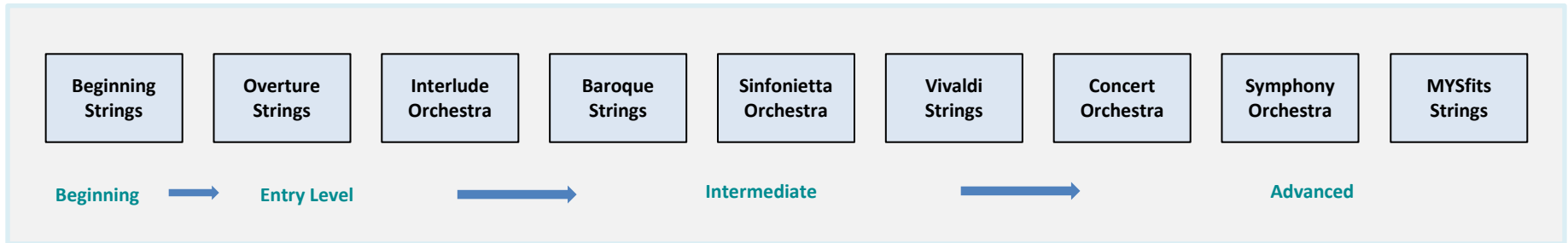
Sinfonietta Orchestra:

- Most or all of major and melodic scales in at least two octaves.
- Fully developed vibrato; slurred, spiccato & staccato bowing styles.
- Violins & violas: facility up to 5th position
- Cellos: Knowledge of extensions & 5th position
- Level equivalent to Suzuki Books 5-6
- Private lessons recommended

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Musical Skills Required

Strings (cont.)



Vivaldi Strings:

- Know most major and minor scales in at least three octaves with contrasting articulations, including spiccato
- Fully developed vibrato, slurred & staccato bowing styles.
- Violins & violas: facility up to 7th position
- Cellos: Knowledge of extensions & beyond 5th position
- Level equivalent to Suzuki books 6-7
- Private Lessons required

Concert Orchestra:

- All major and minor scales in at least 3 octaves with contrasting articulations, including spiccato
- Facility in all positions and bowing techniques
- Fully developed vibrato
- Cellists must be able to read and play fluently in tenor and treble clef
- Violists should have facility in treble clef
- Level equivalent to Suzuki Books 7-8; early concerto repertoire (e.g. for violins: Viotti, Accolay, Mendelssohn)
- Private Lessons required

Symphony Orchestra:

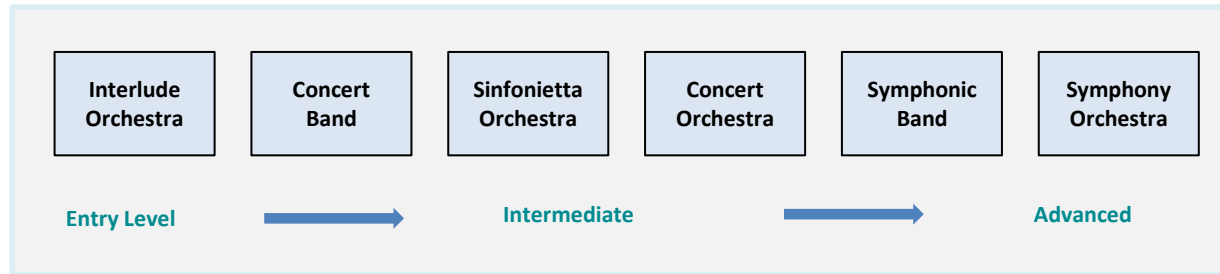
- All major and minor scales in at least 3 octaves with contrasting articulations, including spiccato
- Facility in all positions and bowing techniques
- Versatility in vibrato and bow strokes
- Violists must be able to fluently read and play in treble clef.
- Cellists must be able to fluently read and play in tenor AND treble clefs.
- Highly advanced/professional solo repertoire
- Private Lessons required

MYSfits

- Members of MYSfits are selected based on Symphony Orchestra seating auditions

Musical Skills Required

Winds/Brass



Interlude Orchestra / Concert Band

- Know chromatic scales and major and minor scales up to 3 sharps and flats in two octaves
- Comfortable reading in all meters including duple and triple
- Private lessons recommended

Sinfonietta Orchestra:

- Know chromatic scales and major and minor scales up to 3 sharps and flats in two octaves
- Comfortable reading in all meters including duple and triple
- Bassoonists must be able to read and play in tenor clef
- Clarinetists should have basic transposition skills
- Trumpet and horn players should have basic transposition skills
- Private Lessons highly recommended

Concert Orchestra:

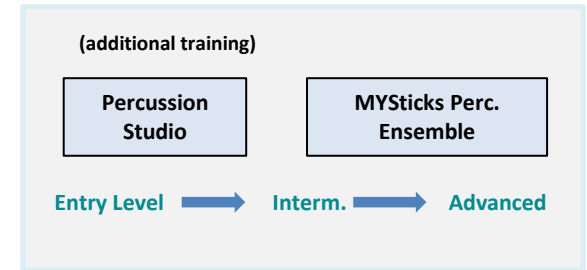
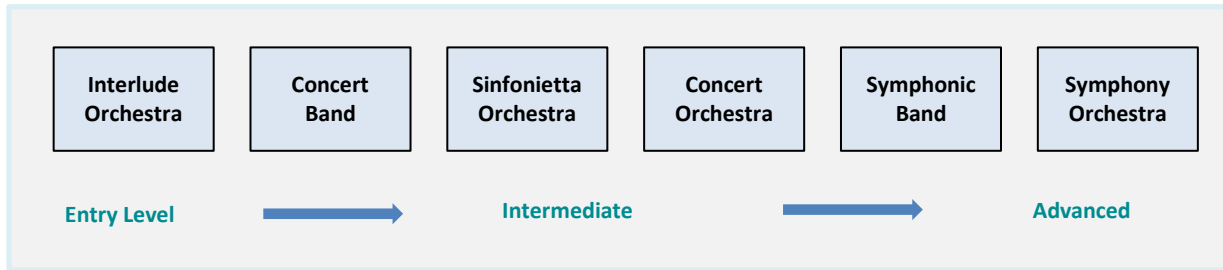
- Know chromatic scales and major and minor scales up to 4 sharps and flats in two octaves with contrasting articulations
- Comfortable reading in all meters including duple and triple
- Bassoonists must be able to read and play fluently in tenor clef
- Clarinetists should have strong transposition skills
- Trumpet and horn players should have strong transposition skills
- Must be taking private lessons

Symphonic Band / Symphony Orch.

- Know chromatic scales and all major and minor scales in at least two octaves
- Strong sight-reading skills, intonation, rhythm and musicality.
- Bassoonists & trombonists must be able to read and play in tenor clef.
- French horn, trumpet & clarinet players must have excellent transposing skills.
- Flute players may be asked to play piccolo.
- Clarinet players should have access to an A Clarinet, and may be asked to play bass clarinet and E-flat clarinet.
- Oboe players may be asked to play English Horn.
- Private lessons required

Musical Skills Required

Percussion



Entry Level

- At least one year of playing experience
- Have basic music-reading and playing skills
- Private lessons recommended

Intermediate

- Know major and minor scales (on xylophone) up to 3 sharps and flats
- Know basic timpani stroke and timpani roll
- Know closed "concert" snare drum roll
- Learning/developing mallet skills
- Must be taking private lessons

Advanced

- Know all major and minor scales (on xylophone)
- Know legato and staccato timpani stroke, pp—ff—pp timpani roll
- Snare Drum Rudiments:
 - Double Stroke Roll
 - Orchestral (multiple bounce) Roll
 - 9 Stroke Roll
 - Flam Tap
 - Flamacue
 - Double Paradiddle
- Experience in mallet instruments
- Must be taking private lessons

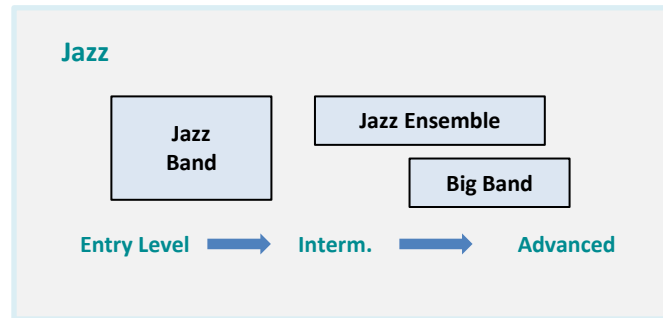
Notes:

All MYS percussion students take part in Percussion Studio class with Mr. Michael Roberts. This class happens during regular rehearsal times on select weeks.

MYSticks Perc. Ensemble is made up of Symphony Orchestra percussionists and guests from other MYS ensembles as needed.

Musical Skills Required

Jazz



Entry Level / Intermediate

- Know at least five major scales
Able to play a two-octave chromatic scale
- Sight-reading skills
- Able to play a transcription of a jazz solo

Advanced: Jazz Ensemble

- All major and dominant scales, and a two-octave chromatic scale.
- Strong sight-reading skills
- Improvisation skills required

Advanced: Big Band

- All major and dominant scales, and a two-octave chromatic scale.
- Strong instrumental skills
- Strong sight-reading skills
- Advanced improvisation skills are desirable but not required

Drummers

- Must be able to demonstrate:
1. Swing beat: medium and fast tempo
 2. Bossa Nova or latin beat
- Sight-reading skills

Audition Guidelines

Strings/winds/brass

Auditions will consist of:

- 2 Scales: if possible, 1 major and 1 minor (melodic or harmonic). Woodwinds and brass will be asked to play a chromatic scale if possible.
- Prepare 4 minutes of solo repertoire: this may be one or two pieces, or multiple selections from the same piece. The music you choose should display contrasting styles and show your highest level of achievement.
- Sight-reading

All returning students, except those who are pre-registered for Symphony Orchestra or Symphonic Band, must audition.

Woodwind/Brass players: You can audition for jazz, band and/or orchestra. Please indicate your selection in the Audition Information Sheet before your audition.

Percussion Auditions

Percussion Audition: MYS will provide a snare drum and xylophone for your audition. Students must bring their own sticks and other equipment they may require.

ALL students will be asked to play a prepared solo (your choice) and a selection of rudiments (see below) on the snare drum. They will also be asked to play scales and a prepared solo (your choice) on the xylophone. We will also ask for sight-reading on snare drum.

Snare Drum Rudiments:

- Double Stroke Roll
- Orchestral (multiple bounce) Roll
- 9 Stroke Roll
- Flam Tap
- Flamacue
- Double Paradiddle

Beginning students: Prepared xylophone solo is optional.

As MYS Percussionists, students are expected to bring their own set of sticks to every rehearsal. Conductors recommend that students purchase the Vic Firth pack for \$80 (at Beacock Music) that includes two sets of snare sticks (SD1 and SD2), a pair of yarn mallets (M3), xylo/glock mallets (M6), staccato timpani sticks (T3), and a stick bag.

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Audition Guidelines

Jazz

Beginning/intermediate: A student in this group should know five major scales, a two-octave chromatic scale of their choice, and a transcription of a jazz solo of their choice. Sight-reading skills are also required.

Advanced: A student in this group should know all major and dominant scales, and a two-octave chromatic scale. A jazz transcription of their choice plus good sight-reading and improvisation skills are required.

Drummers* must demonstrate:

1. a swing beat: medium and fast tempo
2. Play a Bossa Nova or a Latin beat

There will also be a chart for the students to sight-read

*Students will need to bring their own drum set and sticks to the audition.

Audition Tips

Be prepared. This is the single most important thing you can do. Consistent daily practice is the way you get there.

Plan ahead. Make sure you have left yourself an adequate amount of time to prepare the music for the audition.

Know the “big picture.” Listen to recordings of your piece and work with an accompanist if possible. Talk to your private teacher about different interpretations of various performances.

Take care of yourself. Get a good night’s sleep, eat properly & keep yourself hydrated by drinking adequate water.

Think positively. When you think about the audition, visualize yourself going into the room with confidence and hear yourself (in your mind) playing the best you can.

Wear comfortable clothes. You don’t have to dress up for the audition, but do consider the impression you’ll be making on others. Wear clothes that make you feel positive about yourself, that are neat, and that are easy to play in.

Leave plenty of time. Make sure you have directions to the audition location. Allow adequate travel time so that you aren’t rushed to get there.

Warm up. If possible, warm up before you leave home. Warm-up rooms at the audition site are assigned 20-30 minutes before each audition. Woodwind players: evaluate the condition of the reed you’re currently using, and have a good spare with you.

Let your personality shine through. Show us your stuff – be musical and interesting in your playing. Sometimes in an audition, the adjudicators ask you to play something again with some sort of change (play louder/softer, play more staccato/legato). This is usually a chance for the adjudicators to see how you take correction, or to hear how you might play something differently.

Before you sightread: Check the key signature and the time signature.

After the audition: Be proud of yourself for getting up there and playing. It’s normal to get nervous at auditions, but the more experience you gain, the more confident you’ll be. Taking auditions gets easier with practice, just like everything else. Remember that at MYS, we are not looking for perfection, we’re looking for your potential.

Have fun! You’re taking the first step towards playing in a great group that will be an incredibly rewarding part of your life. Most MYS players continue with us for many years, developing lasting friendships and wonderful memories.

Learn more about MYS, including upcoming performances, conductors' biographies and more at:

www.playmys.org