



colorado symphony
association affiliate

2024-2025

Flute
Audition
Packet

Orchestras

Young Artists Orchestra (YAO)

The Young Artists Orchestra (YAO), the most advanced of our ensembles, is composed of approximately 70 to 80 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, area churches, and Gates Concert Hall at The Newman Center. Students receive occasional coachings from Colorado Symphony Members or university faculty throughout the season and attend a weekend retreat in September. Recent repertoire includes Sibelius: Symphony no. 2, Bernstein: *Symphonic Dances from West Side Story*, Jennifer Higdon: *Cold Mountain Suite*, and Beethoven: Symphony No. 3.

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 (CO) is our intermediate ensemble for students who aspire to grow musically towards YAO. Composed of approximately 60 to 70 members, 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, area churches, and Boettcher Concert Hall. Students receive occasional coachings throughout the season from Colorado Symphony Members or university faculty and attend a weekend retreat in September. Recent repertoire includes Sarasate: *Zigeunerweisen*, Arturo Márquez: *Conga del Fuego Nuevo*, Price: Symphony no. 1 (mvt. II, III), 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).

Audition Requirements

1. Scales:

- **Conservatory Orchestra:** Prepare 2-octave major scales up to 3 sharps and 3 flats. Judges will select a scale at the audition.
- **Young Artists Orchestra:** Prepare a 3-octave C chromatic scale *and* 3-octave (when possible) major and melodic minor scales up to 3 sharps and 3 flats, both tongued and slurred, played in 16th notes no slower than quarter equals 60 bpm. Judges will select a scale at the audition *in addition to* the 3-octave C chromatic scale.

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 **CONSERVATORY ORCHESTRA** prepare the enclosed excerpts from:
 - **Bizet: *Carmen*, Intermezzo from Suite no. 1, measure 3 to 6 before reh. B**
 - **Prokofiev: *Peter and the Wolf*, Bird scene reh. 2 to reh. 3**
- CANDIDATES APPLYING FOR **YOUNG ARTISTS ORCHESTRA** prepare the enclosed excerpts from:
 - **Bizet: *Carmen*, Intermezzo from Suite no. 1, measure 3 to 6 before reh. B**
 - **Prokofiev: *Peter and the Wolf*, Bird scene reh. 2 to reh. 3**
 - **Tchaikovsky (Piccolo): Symphony no. 4, mvt. III measure 162 (pickup) to 170**

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.

- **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.
- **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!
- **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 and YAO:

Bizet: *Carmen*, Intermezzo from Suite no. 1, measure 3 to 6 before reh. B

Andantino quasi Allegretto. (♩ = 88.)

Arpa

Solo

pp

A

B

p

p cresc.

f

3

3

3

2

The image shows a musical score for guitar, consisting of five staves. The first staff is marked 'Arpa' and 'Solo', with a tempo of 'Andantino quasi Allegretto. (♩ = 88.)' and a dynamic of 'pp'. A large bracket spans the first two staves. The third staff is marked 'A'. The fourth staff has a 'trm' marking. The fifth staff is marked 'B' and contains dynamics 'p', 'p cresc.', and 'f'. There are also markings for fingerings: '3' and '2'.

CO and YAO:

Prokofiev: *Peter and the Wolf*, Bird scene reh. 2 to reh. 3

Allegro ♩ = 176

narrator

mf

8va

3

3

8va

mf

8va

3

3

Detailed description: This is a page of musical notation for the Bird scene in Prokofiev's *Peter and the Wolf*. The tempo is marked 'Allegro' with a quarter note equal to 176 beats per minute. The score is for a narrator and includes dynamic markings like *mf* and *sf*, and performance instructions like *8va* and *3*. The notation consists of four staves. The first staff is for the narrator, with a circled '2' indicating the start of rehearsal 2. The second staff continues the narrator's part. The third staff features a complex, multi-measure rest for the narrator, with a large bracket underneath. The fourth staff continues the narrator's part, with a circled '3' indicating the start of rehearsal 3. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some handwritten annotations, such as 'out by #1' above the first staff.

YAO:

Tchaikovsky (Piccolo): Symphony no. 4, mvt. III measure 162 (pickup) to 170

The image shows a musical score for the Piccolo part of Tchaikovsky's Symphony No. 4, Movement III, measures 162 to 170. The score is written on two staves in treble clef with a key signature of two sharps (D major).
Measure 162: Starts with a pickup note. The first staff has a dynamic marking of **E** and *Fl.* above it. The second staff has a dynamic marking of **Kl. 1** above it. The music consists of sixteenth-note patterns.
Measure 163: Continues the sixteenth-note patterns. A **ff** dynamic marking is present above the staff.
Measure 164: A **Tempo I** marking is placed above the staff. The music continues with sixteenth-note patterns.
Measure 165: A **14** measure rest is indicated above the staff. The dynamic marking **F (Kl. 1)** is present above the staff.
Measure 166: A **9** measure rest is indicated above the staff. The dynamic marking **p** is present below the staff.
Measure 167: The music resumes with sixteenth-note patterns. The dynamic marking **p** is present below the staff.