AUDITION DETAILS

All GTCYS auditions include three components: Solo, Scales, and Sight Reading. Students auditioning for Camerata, Concert Orchestra, Philharmonic, or Symphony must also prepare orchestral excerpts. Each audition takes up to 10 minutes.

1. SOLO:
   - Prepare one short solo that demonstrates your best technical and expressive abilities. This can be drawn from solo repertoire for your instrument or music you are working on in your school instrumental music ensembles.
   - Choose your selection with guidance from your instrumental teacher.
   - Solos need not be memorized.
   - Bring one additional copy of your piece for the adjudicators’ reference.
   - In the interest of time, the judges may ask you to stop before you reach the end of your piece.

2. SCALES AND TECHNIQUE (MORE DETAILS ON THE NEXT PAGE)
   - Scale memorization for the Philharmonia and Sinfonia levels is preferred but not required.
   - Example music for Philharmonia and Sinfonia level scales is provided at www.gtcys.org/auditions/requirements
   - Scale memorization for all other levels is required.
   - Minor scales: any form is acceptable (natural, harmonic, or melodic)
   - See the next page for specific scale and technique requirements for each orchestra.
   - At the audition, students will play two scales: students will choose one scale and the judges will choose the other scale.

3. SIGHT-READING
   - Sight-reading is the reading and performing of music that students have not seen before. Sight-reading examples will be selected by judges at the audition.
   - The sight-reading portion of the audition will begin with a simpler excerpt and may progress to excerpts with greater range, rhythmic complexity, and technical challenges.
   - Sight-reading skills are an important aspect of the audition and of general musicianship. Students can improve their skills by reading new material daily, such as etudes or solo selections.

4. EXCERPTS (CAMERATA, CONCERT ORCHESTRA, PHILHARMONIC, SYMPHONY)
   - See the last pages of this guide for the specific excerpts to prepare; be ready to perform all excerpts under the title that includes the orchestra(s) you are auditioning for.
   - Consult with your teacher and recordings of the excerpt (including videos on YouTube and other streaming services) to determine the correct style, tempo and phrasing.
   - Excerpts need not be memorized.
   - Bring the copy that you downloaded from the website to the audition.

PLACEMENT

- The primary criterion for placement is the student’s playing, including factors such as sound quality, pitch and rhythmic accuracy, intonation, technique, expression, scale knowledge, and sight-reading.
- Other factors such as age or instrumentation needs may be considered as well.
- All qualified students are offered placement in the appropriate GTCYS orchestra, space permitting.
- Scholarships available. GTCYS is committed to serving all qualified students regardless of financial constraints. Any student needing a scholarship is encouraged to complete an application at www.gtcys.org/scholarships
- Previous participation in GTCYS does not guarantee placement and all placements are final.
GTCYS BASS AUDITION SCALE AND TECHNIQUE REQUIREMENTS

Philharmonia East & West: Repertoire is primarily first position with some shifting to third position, and students must know detaché and staccato bow strokes. This orchestra develops the basics of ensemble playing and listening skills.

Required scales: Separate bows in quarter notes (quarter note = 50)
C, G, D Major: 1 octave  g minor: 1 octave

Sinfonia East & West: Repertoire includes shifting to fourth position and playing experience through three sharps and flats. Students must have beginning use of vibrato. This orchestra further develops the basics of ensemble playing and listening skills.

Required scales: Separate bows in quarter notes (quarter note = 60)
C, G, D, F and B♭ Major: 1 octave  g minor: 1 octave

Concertino East & West: Repertoire includes more advanced bow strokes such as spiccato, higher positions, vibrato and playing experience in four sharps and four flats. This orchestra further develops students’ technical and ensemble skills.

Required scales: Separate bows in quarter notes (quarter note = 69)
E and F Major: 2 octaves  A, B♭, C, G, D, E Major: 1 octave  g and a minor: 1 octave

camerata: Repertoire includes facility in higher positions, various bow articulations. Students must have playing proficiency in four sharps and four flats.

Required scales: Separate bows in quarter notes (quarter note = 76)
G, D, E and F Major: 2 octaves  C, A♭, E♭, and A♭ Major: 1 octave  g, a and d minor: 1 octave

Concert Orchestra: Repertoire requires facility in higher positions, vibrato and various articulations. This ensemble develops students’ more advanced technical and rehearsal skills through advanced repertoire which includes original classical works. Students must have good sight-reading skills and be proficient in advanced key signatures.

Required scales: Separate bows in quarter notes (quarter note = 92)
C, D, G, A, E, F, B♭, E♭, A♭: 2 octaves  d, c minor: 1 octave

cambralic: Music is from the standard professional repertoire. This orchestra develops individual musicianship and advanced ensemble skills. Students must be proficient in all major and minor keys and highly proficient in advanced positions and bow technique.

Required scales: separate bows in quarter notes (quarter note = 100)
G, A, E, F, B♭ major: 3 octaves  a, g minor: 3 octaves
All remaining major and minor scales: 2 octaves

Symphony: GTCYS’ flagship orchestra, which performs major symphonic repertoire at professional-style concerts. Students must be highly proficient in all major and minor keys, advanced positions and bow technique.

Required scales: Separate bows in quarter notes (quarter note = 112)
G, A, E, F, B♭ major: 3 octaves; a, g minor: 3 octaves
All remaining major and minor scales: 2 octaves
Balmages - On Top of the World
mm. 145-151

Allegro vivo (J = 152)

mm. 186-190

Tchaikovsky, arr. Müller - Romeo and Juliet
mm. 53-67
Tchaikovsky - Symphony No. 4
Mvt. I, mm. 53-69

Moderato con anima (1. In movimento di Dalse)

mm. 253-272

Moderato con anima (Tempo del comincio)