Greater Twin Cities Youth Symphonies
2020 – 21 Audition Details: CLARINET

Register for your audition at www.gtcys.org/auditions. Questions: 651-602-6803 or katie@gtcys.org

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 preparing in your school instrumental music ensembles.
   - Choose your selection with guidance from your instrumental teacher or ensemble conductor.
   - 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 Sinfonia and Concertino level is preferred but not required.
   - Example music for Sinfonia and Concertino 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 three scales: students will choose one major or minor scale, judges will choose another major or minor scale, and then students will play their chromatic 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 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 CLARINET AUDITION SCALE AND TECHNIQUE REQUIREMENTS**

**Philharmonia East & West:** Philharmonia is strings only (no woodwinds, brass, or percussion)

**Sinfonia East & West:** Students must have playing experience with both sharps and flats. This orchestra develops students’ ensemble playing and listening skills.

- All scales in quarter notes (quarter note = 92)
  - Major scales: C, G, D, A, F, B♭, E♭: 1 octave
  - Chromatic scale: 2 octaves

**Concertino East & West:** Students must have playing experience through four sharps and flats. This orchestra further develops students’ technical and ensemble skills.

- All scales in quarter notes (quarter note = 100)
  - Major scales: C, G, D, A, F, B♭, E♭, A♭: 2 octaves
  - Chromatic scale: 2 octaves

**Camerata:** Students must have playing experience through four sharps and flats. This orchestra integrates the ongoing advancement of students’ technical and ensemble skills with the development of higher-level music reading skills.

- All scales in eighth notes (quarter note = 60)
  - Major scales: C, G, D, A, E, F, B♭, E♭, A♭: 2 octaves
  - Minor Scales: a, e, b, d, and g: 2 octaves
  - Chromatic scale: 2 octaves

**Concert Orchestra:** 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.

- All scales in eighth notes (quarter note = 84)
  - Major scales: C, G, D, A, E, B, F, B♭, E♭, A♭, D♭: 2 octaves
  - Minor scales: a, e, b, f#, g#, d, g, c, f, b♭: 2 octaves
  - Chromatic scale: 2 octaves

**Philharmonic:** 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 be familiar with C transposition.

- All scales in eighth notes (quarter note = 84)
  - All major and minor scales: 2 octaves (3 where practical)
  - Chromatic scale: 3 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 and be able to transpose parts in C.

- All scales in sixteenth notes (quarter note = 80)
  - All major and minor scales: 2 octaves (3 where practical)
  - Chromatic scale: 3 octaves
Balmages - On Top of the World
mm. 19-35

Allegro vivo ($J=152$)

Tchaikovsky, arr. Müller
Romeo and Juliet
mm. 60-75

Allegro giusto
Tchaikovsky - Symphony No. 4
Mvt. I, mm. 115-120

Mvt. II, mm. 234-241

Mvt. III, mm. 185-194

*Please note - the final excerpt is written for clarinet in A. Please audition on A if available; if performing on B-flat clarinet, play as written - do not transpose!