

**Howard County**  
**High School Gifted and Talented Orchestra**  
formerly known as the  
HOWARD REGIONAL YOUTH ORCHESTRA

**AUDITION REQUIREMENTS**

**REVIEW THE REHEARSAL AND CONCERT SCHEDULE. IF YOU ACCEPT A POSITION IN THIS ORCHESTRA, YOU MUST BE ABLE TO ATTEND REHEARSALS AND CONCERTS. IT IS A REQUIREMENT THAT YOU ARE ENROLLED IN YOUR SCHOOL BAND OR ORCHESTRA TO PARTICIPATE IN THIS GROUP.**

**Strings**

**Violin**

- Scales: Major scales up to 5 sharps and 4 flats, three octaves, to be played in triplets, slurring three eighth notes per bow, followed by a three octave arpeggio, in the same note pattern at the same tempo (quarter note = 86). A melodic minor scale, three octaves, to be played by slurring three eighth notes per bow starting on e and b (quarter note = 86). Scales are to be played from memory. NO Chromatic scale is required.
- Solo: An excerpt from a piece that is an accurate representation of your technical and musical ability.
- Excerpt: Orcestral Excerpts from the Symphonic Repertoire for Violin, Vol. 1, edited by Gingold (International Music Co.): page 56, Prelude to the Opera “Hansel and Gretel”, E. Humperdinck. Play all 5 lines (half note = 88). Sight-reading: Sight-reading will be required of all students.

**Viola**

- Scales: Major scales, two octaves: Bb, F, G, A, Ab, to be played by slurring two eighth notes per bow, followed by a two octave arpeggio, in the same note pattern at the same tempo (quarter note = 92). A melodic minor scale, two octaves, to be played by slurring two eighth notes per bow starting on a and g (quarter note = 92). Scales are to be played from memory. NO Chromatic scale is required.
- Solo: An excerpt from a piece that is an accurate representation of your technical and musical ability.
- Excerpt: Orcestral Excerpts from the Symphonic Repertoire for Viola, Vol. 1, edited by Vieland (International Music Co.): page 45, “Symphony No. 4,” Anton Bruckner. Play starting at the Andante at the beginning of the second line to the bottom of page 45 (quarter note = 68).
- Sight-reading: Sight-reading will be required of all students.

**Cello**

- Scales:** Major scales, two octaves: G, E, A, F, Bb, Ab to be played by slurring two eighth notes per bow, followed by a two octave arpeggio in the same pattern; and three octaves: C, D, Eb, to be played in triplets, by slurring three eighth notes per bow, followed by a three octave arpeggio, in the same note pattern at the same tempo (quarter note = 86). A melodic minor scale, two octaves, to be played by slurring two eighth notes per bow starting on c and g (quarter note = 86). Scales are to be played from memory.  
NO Chromatic scale is required.
- Solo:** An excerpt from a piece that is an accurate representation of your technical and musical ability.
- Excerpt:** Orchestral Excerpts from the Symphonic Repertoire for Cello, Vol. 1 (revised), edited by Rose and Stutch (International Music Co.): page 45, Overture to “William Tell,” Rossini. Play to the end of page 45 (quarter note = 60).
- Sight-reading:** Sight-reading will be required of all students.

### **Bass**

- Scales:** Major scales, two octaves: F, C, Bb, G, D, and A to be played by slurring two eighth notes per bow, followed by a two octave arpeggio in the same pattern at the same tempo (quarter note = 92). A melodic minor scale, two octaves, to be played by slurring two eighth notes per bow starting on a and b (quarter note = 72). There is no arpeggio for minor scales. Scales are to be played from memory.  
NO Chromatic scale is required.
- Solo:** An excerpt from a piece that is an accurate representation of your technical and musical ability.
- Excerpt:** F. Simandl New Method for the Double Bass, Book I, rev. by Zimmerman, edited by Drew (Carl Fisher): page 122, “Rigoletto, Giuseppe Verdi. Begin on line 6 and play to the bottom of the page (quarter note = 104).
- Sight-reading:** Sight-reading will be required of all students.

### **Winds**

- Scales:** Two octave Bb chromatic scale and two octave major scales from 4 sharps to 4 flats. Scales and range will be chosen appropriately to each instrument.

**Sight-reading:** Sight-reading will be required of all students

**Excerpt:**

- Flute:** Rubank Selected Studies, page 6, Valse Lento – Quarter Note = 80-86  
Rubank Advanced, Vol. 1, page 52 #19 – Half note = 88-92
- Oboe:** Rubank Selected Studies, page 7, Allegro – Quarter Note = 82-86  
Rubank Advanced, Vol. 1, page 49 - #15 – Quarter Note = 86-92
- Clarinet:** Rubank Selected Studies, page 6, Romanza – Quarter Note = 76-82  
Rubank Advanced, Vol. 1, page 26-27 - #8 – Quarter Note = 88-92
- Bassoon:** Practical Method, Weissenborn (Fischer) – page 100, #38 – Quarter Note = 120  
Practical Method, Weissenborn (Fischer) – page 84, #7 – Quarter Note = 92

- Trumpet: Rubank Selected Studies, page 4, Andante – Quarter Note =64; Largamente – Quarter Note =58  
Second Book of Practical Studies, Getchell, page 55 #105, Presto – Dotted-Quarter Note =120
- Horn: 60 Selected Studies, Book 1, Kopprasch (Fischer), page. 15 #50 – Quarter Note =104-116  
Rubank Advanced, Vol. 1, page 37 #22 – Eighth note = 92
- Trombone: Rubank Selected Studies, page 16, Allegretto - Dotted-Quarter Note =60  
Rubank Advanced, Vol. 1, page 35 #19 (top) – eighth note = 76-82
- Tuba: Second Book of Practical Studies, Getchell, page 14 #89 – Maestoso, Quarter Note = 88-96  
Second Book of Practical Studies, Getchell, page 14 #89 – Allegro, Quarter Note = 120