



Seattle Collaborative Orchestra Information and Audition Sheet!!!!

We are actively seeking highly capable diverse student and community musicians that are interested in participating and engaging in an innovative orchestra devoted to mentorship on a variety of levels and bringing classical and new symphonic works into Seattle communities.

Who are we and why are we important?

We are an ensemble made up of gifted student and emerging musicians, who perform with experienced professionals from premier Seattle-area ensembles, such as the Skyros String Quartet and the Seattle Symphony Orchestra. We are *especially* dedicated to promoting new music. We regularly program world premieres by composers from the Pacific Northwest and female composers across the country.

We provide a *free* educational opportunity for highly talented students in order to promote a diverse outstanding progressive musical performance experience.

Why would you want to be part of this awesome organization?

SCO is all about being part of current innovation in the symphonic culture. Our organization strives to program innovative and eclectic music that should be heard, but may be rarely performed.

What does the SCO look like?

Student musicians - 50-60%
Community musicians - 10-20%
Professional coaching Staff - 10%
Professional Musicians - 15-20%

Who can audition?

Anyone can audition. We currently have positions available for all instruments! Promoting gender and ethnic diversity in the symphony orchestra is one of our most crucially important missions. We are working to create a diverse, talented orchestra, providing placement for students regardless of background or financial hardship.

Auditions will be held from September 15 - 25. See the audition details on the last few pages for specific information.

What are my expectations as a member?

We are a collaborative ensemble and expect all of our members to be proactive in providing a rich music educational environment. Members of this ensemble are expected to:

1. Participate fully in and attend all rehearsals and concerts.
2. Bring a professional attitude and arrive prepared at all rehearsals. SCO is primarily a mentoring orchestra. Student musicians are expected to be focused and engaged throughout the rehearsal process to take full advantage of the expertise and mentorship of the professional musicians. Professional musicians are expected to bring a positive and welcoming attitude to help the students learn and grow.
3. Members are expected to help sell tickets - we want to have a full audience! Students are required to sell at least 15 general admission tickets at a discounted \$15 rate for each concert cycle.

When do we rehearse?

All rehearsals are in the Roosevelt High School Band room from 7:00 – 9:30pm.

What will we be playing this season?

Concert Series #1 - *Questions and Answers* – Tuesday December 6, 2016 - 7:30pm
Rehearsals - Oct 17, 24, 31, Nov 7, 14, 21, 28, Dec 5 (all Monday nights)

Brendan McMullen – Unquestioned
Charles Ives – The Unanswered Question
Lili Boulanger – D’un soir triste & D’un matin du printemps
Tchaikovsky – Symphony No. 5

Concert Series #2 – *Chamber Music Series* - Tuesday February 7, 2017 - 7:30pm
Rehearsals - Jan 3 (Tues), 9, 17 (Tues), 23, 30, Feb 6 - (all Monday nights besides Jan 3 and 17)

Repertoire TBA
Various smaller ensembles: brass, woodwind, percussion, string, and mixed ensembles

Concert Series #3 – *Sea Stories* - Tuesday April 4, 2017 - 7:30pm
Rehearsals - Feb 13, 27, Mar 6, 13, 20, 27, Apr 3 (all Monday nights)

Andy Clausen – Four Sea Scapes
Benjamin Britten – Peter Grimes: Four Sea Interludes, op. 33a
Jennifer Higdon – Violin Concerto, featuring Maria Larionoff, violin

How do I audition?

1. Fill out an online application form under "Auditions" at our website seattlecollaborativeorchestra.org. There are different forms depending on whether you are a student musician or a non-student community-member musician. However, the audition repertoire is the same for both.
2. Record and upload a YouTube video with the required excerpts, solo piece and participation statement. Refer to the video requirements and excerpt lists below.
3. Submit the \$25 application fee by September 25 to:
(by check only at this time)
Seattle Collaborative Orchestra
11743 19th Ave NE
Seattle, WA 98125
4. Email a link to your video (remember to make your link unlisted or public!) and your completed application form (scans are acceptable) to scoannaedwards@gmail.com or info@seattlecollaborativeorchestra.org
5. DEADLINE for video submission IS SEPTEMBER 25, 2016 at 11:59 PM.
6. You will be notified by email of acceptance by Tuesday, September 27.
7. If the video or application fee requirements make it impossible or difficult for you to audition, please contact Anna Edwards at scoannaedwards@gmail.com or info@seattlecollaborativeorchestra.org to make other arrangements.

Video Requirements:

1. Only video recordings, uploaded to YouTube, will be accepted.
2. Your audition will not be judged on video or audio quality - recording on cell phones is acceptable.
3. Video can be stopped and started between excerpts, but individual excerpts may not be spliced or edited.
4. Play the excerpts in the order listed on the NAFME website.
5. Make your video unlisted or public on YouTube! Otherwise, we will not be able to watch it.

AUDITION EXCERPTS

Auditions will be evaluated for intonation, rhythm, tone quality and musicianship.

1. You can find all audition excerpts from the All-Northwest audition list (to encourage student participation in this festival):

String excerpts

<http://wmea.org/Content/C113/2017NAfMEAll-NorthwestStrings.pdf>

Woodwind, Brass, and Percussion excerpts

<http://wmea.org/Content/C113/2017NAFMEAll-NorthwestWindsandPercussion.pdf>

2. Specific audition excerpts for all instruments are designated below. (We are only asking for one excerpt from the NAFME audition excerpt list)
3. Include 2 minutes of a solo piece from your instrument's standard repertoire (an accompanist is not required).

Strings:

Violin (p. 3-4)

1. Three octave Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
2. Three octave melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
3. Mendelssohn's Midsummer Night's Dream: Scherzo: beginning to C. Dotted quarter note = 124
4. 2 minute solo piece - please announce the name of your piece

Viola (p. 5)

1. Three octave Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
2. Three octave melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
3. Brahms: Variations on a Theme by Haydn, Variation V: meas. 206 -225. Dotted quarter note = 132
4. 2 minute solo piece - please announce the name of your piece

Cello (p. 7-8)

1. Three octave Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
2. Three octave melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
3. Mendelssohn's Midsummer Night's Dream: Scherzo: N – O. Dotted quarter note = 124
4. 2 minute solo piece - please announce the name of your piece

Bass (p. 9-10)

1. Two octave Major scale: Sixteenth notes ascending and descending, slur four notes per bow. Quarter note = 88
2. Two octave melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
3. Beethoven: Symphony #7 - 1st mvt: meas. 278-299. Dotted quarter note = 104
4. 2 minute solo piece - please announce the name of your piece

Harp (p. 11-14)

1. Tchaikovsky: Swan Lake, Waltz of the Flowers: meas. 3-33.
2. Mahler: Symphony #5: Adagietto
3. 2 minute solo piece - please announce the name of your piece

Woodwinds

Flute/Picc (pg 3 & 5)

1. Chromatic scale
2. Joachim Andersen, *24 Etudes for Flute, Op. 15, No. 24*
3. 2 minute solo piece - please announce the name of your piece

Picc (optional)

1. Percy Grainger, *Molly on the Shore*
2. 2 minute solo piece - please announce the name of your piece

Oboe (p. 6)

1. Chromatic scale
2. Henri Brod, *Method de Hautbois, No. 26*
3. 2 minute solo piece - please announce the name of your piece

English Horn (p. 8) (optional)

1. Henri Brod, *Sonata No. 5, Movement II, Methode de Hautbois*
2. 2 minute solo piece - please announce the name of your piece

Clarinet (p. 12)

1. Chromatic scale
2. Cyrille Rose, *40 Studies for Clarinet, No. 23*
3. 2 minute solo piece - please announce the name of your piece

Bass Clarinet (p. 15) (optional)

1. Chromatic scale
2. Johann Sebastian Bach, *Cello Suite No. 1, Gigue, mvt VII*
3. 2 minute solo piece - please announce the name of your piece

Bassoon (p. 9)

1. Chromatic Scale
2. Julius Weissenborn, *Bassoon Studies, Op. 8, Book II, No. 13*
3. 2 minute solo piece - please announce the name of your piece

Contrabassoon (p. 11) (optional)

1. Julius Weissenborn, *Bassoon Studies, Op. 8, Book II, No. 15*

Brass

Trumpet (p. 23)

1. Chromatic scale
2. Arban, *Characteristic Study No. 1, Complete Conservatory Method*
3. 2 minute solo piece - please announce the name of your piece

Horn (p. 25)

1. Chromatic scale
2. G. Kopprasch, *60 Selected Studies for Horn, Op. 6, No. 21*
3. 2 minute solo piece - please announce the name of your piece

Trombone (p. 27)

1. Chromatic scale
2. J. B. Arban, *Etude #26, Complete Method for Trombone and Euphonium*
3. 2 minute solo piece - please announce the name of your piece

Bass Trombone (p. 30)

1. Chromatic scale
2. J. B. Arban, *Etude No. 28, Complete Method for Tuba*

If auditioning on Bass Trombone, chromatic scale can top out at F instead of Bb (omit m. 13-17)

Tuba (p. 37)

1. Chromatic
2. J. B. Arban, *Complete Method for Tuba, Etude 19*
3. 2 minute solo piece - please announce the name of your piece

Percussion

Mallet Percussion (p. 39)

1. Johann Sebastian Bach, *Violin Sonata No. 1 in G minor, BMV 1001, mvt. 4*

Snare (p. 41-42)

1. Brian Yarkosky, *Rudimental Style Snare Drum Solo*
2. Brian Yarkosky, *Orchestral Style Snare Drum Solo*

Timpani (p. 43)

1. Don Neptun, *Timpani Etude No. 1* from *ALL HANDS Percussion Curriculum*