



University of Georgia Horn Studio

Dr. Martin-Williams · Dr. Naigus

Ensemble Auditions – Fall 2022 - Horn

Tuesday August 16 - Starting at 1pm

*Auditions will be held in-person in **Room 521 (HHSOM - fifth floor),***

Tuesday August 16th, starting at 1pm

Sign-up sheet will be available starting at 12:30pm outside of room 521 on the 16th.

Repertoire:

Brahms: Symphony #3, Mvt. 2, Horn 1 (in C), mm. 40-55

Dahl: Sinfonietta, Mvt. 2, Horn 3 (in F), Letter K to second measure of L

Stravinsky: Firebird, Horn 2 (in F), Rehearsal 169-174

Stravinsky: Firebird, Horn 1 (in F), Rehearsal 197-198

Brahms: Symphony #3, Mvt. 4, Horn 2 (in C), mm. 40-52

Brahms: Symphony #3, Mvt. 4, Horn 3 (in F), mm. 167-201

Sight Reading

Brahms: Symphony #3, Mvt. 2, Horn 1 (in C), mm. 40-55

Poco Allegretto

Viol. I 17 **A** Viol. I

29 8 Br. **B** *mp espr.*

46 **C** *p* *dolce* 5

61 **D** 10 **E** *p* Viol. I

Dahl: Sinfonietta, Mvt. 2, Horn 3 (in F), Letter K to second measure of L

K

f molto espr.

mf espr. *pp* *mf giocoso*

L

mf espr.

Stravinsky: Firebird, Horn 2 (in F), Rehearsal 169-174

168 *sf*

3

169 *Più mosso sf f sempre*

170 *fff*

171 *ff sempre*

172

173

174 *Les pavillons en l'air fff sempre*

Detailed description: This block contains six staves of musical notation for Horn 2. The first staff begins at rehearsal mark 168 with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It features a dynamic marking of *sf* and a triplet of eighth notes. Rehearsal 169 is marked *Più mosso* and includes dynamics *sf* and *f sempre*. Rehearsal 170 has a dynamic of *fff*. Rehearsal 171 is marked *ff sempre*. Rehearsal 172 continues the melodic line. Rehearsal 173 shows a change in phrasing. Rehearsal 174 is titled *Les pavillons en l'air* and features a dynamic of *fff sempre* with accents on several notes.

Stravinsky: Firebird, Horn 1 (in F), Rehearsal 197-198

195 *Archi dir.*

8

196 8

197 *Lento maestoso Solo senza sord. p*

198 4

199 6

200 *mf*

Detailed description: This block contains three staves of musical notation for Horn 1. The first staff starts at rehearsal mark 195 with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It includes the instruction *Archi dir.* and a dynamic of *p*. Rehearsal 196 is marked with a measure rest of 8. Rehearsal 197 is marked *Lento maestoso Solo senza sord.* and *p*. Rehearsal 198 is marked with a measure rest of 4. Rehearsal 199 is marked with a measure rest of 6. Rehearsal 200 has a dynamic of *mf*.

Brahms: Symphony #3, Mvt. 4, Horn 2 (in C), mm. 40-52

Allegro
Str. Fag.

13 **A** Pos. I 2 5

30 **B** 6 Hr. III *f* *cresc.*

43 *ff*

52 **C** 4 **D** 4 Hr. III *f*

Brahms: Symphony #3, Mvt. 4, Horn 3 (in F), mm. 167-201

159 *più f sempre* *ff*

170 **K** *ff* 1

179

186 *ff* 1

194 **L** *f*

200 7 Hr. I *ff*

Sight Reading

Sight-reading is an essential skill that should be practiced and honed daily. At any audition you might take, you always have to be ready to sight-read. Sight-reading ability is one of the most important measures of a musician's skill and flexibility. The good news is that this ability can be practiced and polished like any other skill.

It helps to have a routine when faced with a sight-reading situation. Take the time to scan the music and solve as many problems as possible. If you aren't given time (true sight-reading) work at making your scanning process as concise as possible. Here is a prioritized list of what to look for that should become second nature in your sight-reading approach:

1. Rhythm. Rhythm is more important than anything else. Look the selection over. Skip anything that looks easy and focus on any tricky rhythms. Make sure to check the meter and note any meter changes. Look for metronome marking or other tempi indications - knowing musical terminology will be helpful here!
2. Pitch. Note the key signature and any key signature changes. Look for accidentals and any unusual (especially wide) intervals. Identify any scales or arpeggios. Scan through any tricky-looking passages, trying to hear the interval and fingering as you go. You are trying to relate as much as possible to things you already know so that you can read larger groupings of notes, not just try to decipher passages note for note.
3. Expressive markings and dynamics.

Sight-read every day, either alone or with others (duets count!). With daily practice, your pre-flight problem solving will go very fast. Recognition practice takes time, but the good news is that you can also do it *away* from the instrument – sight reading is largely a mental process. Look at any music and practice recognizing the patterns in it.