



Hugh Hodgson
School of Music
UNIVERSITY OF GEORGIA



University of Georgia Horn Studio

Dr. Martin-Williams · Dr. Naigus

Ensemble Auditions – Fall 2024 - Horn

Tuesday August 13 - Starting at 12pm

*Auditions will be held in-person in the **Choral Suite (HHSOM - third floor),***

Tuesday August 13th, starting at 12pm

Sign-up information will be announced at a later time

Repertoire:

Maslanka: Symphony #4 - Opening Solo (Horn 1 in F)

Mendelssohn: Symphony #3 - Mvmt. 2, Ms. 181 to 223 (Horn 4 in F)

Hindemith: Symphonic Metamorphosis - 5 before J to 9 after L (Horn 1 in F)

Sight Reading (Hint: work on low range)

Maslanka: Symphony #4 - Opening Solo (Horn 1 in F)

freely ♩ = 128
Solo
mp

7
13
20
30
26

Mendelssohn: Symphony #3 - Mvmt. 2, Ms. 181 to 223 (Horn 4 in F)

181
mf cresc. *p cresc.* *ff*

194

203

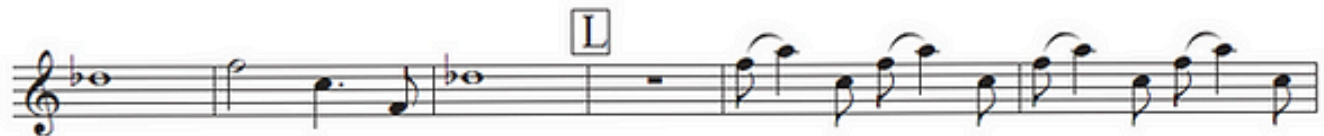
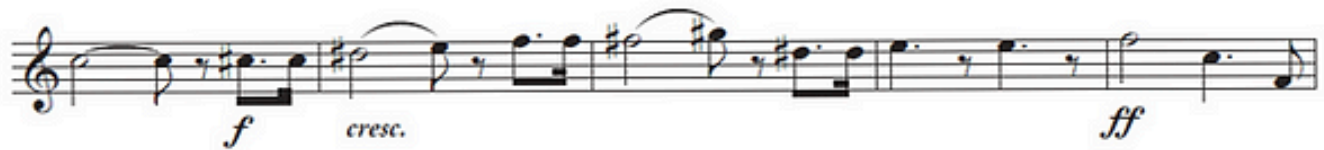
214

222
sempre ff *ff*

Hindemith: Symphonic Metamorphosis - 5 before J to 9 after L (Horn 1 in F)

Horn in F

$\text{♩} = 88-96$



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.