The following listings are meant as guides to help teachers who have students auditioning for a Hartt Community Division ensemble. Teachers may use these to better understand the general musical and technical skill levels expected for each ensemble. Auditions each year determine student placement, which is dependent on the given pool of applicants, their related skills, and the specific number of instrumentalists needed for each ensemble.
Harmony Winds
Directed by Alan Francis
Saturday from 11:15 to 12:15 p.m.

Scales (written, not concert keys):

- Eb, F, Bb, G, C, D Major (1 octave)
- Chromatic Scale of 1 octave, C to C
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

\[ \frac{\text{tempo}}{70} \]

\[ \text{\begin{bmatrix} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \text{\textbf{\textbf{\textbf{\textbf{}}}}} \end{bmatrix}} \]

Prepared Solo:

- Play with accurate rhythms and pitches demonstrating command over the core range of the instrument for 1.5 octaves including chromatic alterations to the key signature.
- Play with technical proficiency including 8th note passages at an Allegro tempo or faster.
- Demonstrate expressive abilities including passages with staccato and legato styles, slurs and dynamics.
- Play with a good, clear tone, with dynamic control over all registers.

Examples of repertoire: (these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)

- From Solo Sounds for Horn, Vol. 1, Level 3-5, any solo except Kemp’s Jig

Reading:

- Students should be comfortable reading music in the following time signatures:
  2/2, 4/4, 2/4, 3/4, 6/8
- Students should be comfortable reading music using the following key signatures (concert keys):
  Bb Major, Eb Major, F Major, C Major
  G Minor, C Minor, D Minor, A Minor
- Students should be able to apply slurs, staccato and accents where appropriate.
- Students should be prepared to sight read music containing the following rhythms at the audition:
Philharmonia Winds
Directed by Alan Francis
Saturday from 9 to 11 a.m.

Scales (written, not concert keys):
- Eb, F, G, Bb, Ab, C, D Major (1 octave)
- Chromatic Scale of 1.5 octave, C to F
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

\[
\begin{align*}
& \quad - \quad - \\
& \quad - \quad - \\
& \quad - \quad - \\
& \quad - \quad - \\
& \quad - \quad - \\
& \quad - \quad - \\
\end{align*}
\]

Prepared Solo:
- Play with accurate rhythms and pitches demonstrating command over the core range of the instrument for 1.5 octaves including chromatic alterations to the key signature.
- Play with technical proficiency including 16th note passages at an Allegretto tempo or faster.
- Demonstrate expressive abilities including passages with staccato and legato styles, slurs and dynamics.
- Play with a good, clear tone, with dynamic control over all registers.

Examples of repertoire: (these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)
- Mozart – Concerto #3, mvt 2 “Romanza”
- From Rubank Concert and Contest Collection for Horn:
  - Saint-Saens – Romance, op 36
  - Mendelssohn – Nocturne
  - Rachmaninoff – Vocalise
  - Koepke – La Chasse

Reading:
- Students should be comfortable reading music in the following time signatures:
  2/2, 4/4, 2/4, 3/4, 6/8
- Students should be comfortable reading music using the following key signatures (concert keys):
  Bb Major, Eb Major, F Major, C Major, G Major, D Major
  G Minor, C Minor, D Minor, A Minor, E Minor, B Minor
- Students should be comfortable reading music using quarter note and eighth note triplets.
- Students should be able to apply slurs, staccato and accents where appropriate.
- Students should be prepared to sight read music containing the following rhythms at the audition:
Greater Hartford Youth Wind Ensemble
Directed by Glen Adsit
Sunday 5:30 to 7:30 p.m.

Scales (written, not concert keys):

- F, Eb, E, D, Bb, Ab, C, G, A, Major (2 octaves) plus their relative minor scales; arpeggios recommended but not required
- Chromatic Scale of 2 octaves, G to G
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

\[ \text{\begin{tikzpicture}
\draw[thick] (0,0) -- (2.5,0);
\draw[thick] (0,0) -- (0,2);
\draw[thick] (2.5,0) -- (2.5,2);
\draw[thick] (3,0) -- (3,2);
\draw[thick] (4,0) -- (4,2);
\draw[thick] (5,0) -- (5,2);
\draw[thick] (6,0) -- (6,2);
\draw[thick] (7,0) -- (7,2);
\draw[thick] (8,0) -- (8,2);
\end{tikzpicture}} \]

Prepared Solo:
- Play with accurate rhythms and pitches demonstrating command over the core range of the instrument for 2 octaves including chromatic alterations to the key signature.
- Play with technical proficiency including 16\textsuperscript{th} note passages at an Allegro tempo or faster using both slurs and staccato articulations during the technical passages.
- Demonstrate expressive abilities including passages with staccato and legato styles, slurs and dynamics.
- Play with an excellent, clear tone, with dynamic control over all registers.
- Demonstrate technical command over the instrument in order to implement musical expression, artistic interpretation and appropriate stylistic changes.

Examples of repertoire:  \textit{(these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)}
- Mozart – Horn Concerto #1 or #3 - Rondo movement (6/8)
- Saint-Saens – Morceau de Concert - movement 1 or 2
- Glazunov – Reverie
- F. Strauss – Concerto, op. 8 - movement 2

Reading:
- Students should be comfortable reading music in the following time signatures: 2/2, 4/4, 2/4, 3/4, 6/8, 5/4, 9/8, 3/8 and mixed meter
- Students should be comfortable reading music in all major and minor key signatures:
- Students should be able to apply all types of stylistic ornaments where appropriate.
- Students should be prepared to sight read music containing complex rhythms, syncopation, ties, and mixed meter
Connecticut Youth Symphony
Directed by Dan D’Addio
Sunday 1 to 4 p.m.

Scales:

- All major and minor scales; arpeggios suggested but not required
- Chromatic Scale covering the full range of the instrument; speed and accuracy must be displayed
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

```
\begin{align*}
\begin{array}{c}
\text{Rhythm Pattern} \\
\text{Example}
\end{array}
\end{align*}
```

Prepared Solo:

- Play with accurate rhythms and pitches demonstrating command over the entire range of the instrument with a high level of difficulty.
- Play with technical proficiency demonstrating a high level of control over tone, articulation, dynamics.
- Play with an excellent, clear tone, with dynamic control over all registers.
- Demonstrate technical command over the instrument in order to implement musical expression, artistic interpretation and appropriate stylistic changes.
- Demonstrate extraordinary solo playing with confidence and projection of sound as well as musical presence and personality in one’s playing.

Examples of repertoire:
(these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)

- Saint-Saens – Morceau de Concert - movement 3, or both movements 1 and 2
- R. Strauss – Concerto #1, op. 11 - any movement
- B. Heiden – Sonata for Horn and Piano - any movement
- G. Vinter – Hunter’s Moon
- Beethoven – Horn Sonata - movement 1 or 3

Reading:

- Students should be comfortable reading music in the following time signatures:
  - 2/2, 4/4, 2/4, 3/4, 6/8, 5/4, 9/8, 3/8 and mixed meter
- Students should be comfortable reading music in all major and minor key signatures:
- Students should be able to apply all types of stylistic ornaments where appropriate.
- Students should be prepared to sight read music containing various complex rhythms in any meter.