



CKYO seeks to program repertoire to use as many players from a full symphonic orchestra as possible, however, the use of piano in an orchestral score can be infrequent. A CKYO pianist may only play on one piece for each concert cycle, or sometimes, not have an assignment for an entire concert cycle. With that in mind, pianists would not be required to pay a full CKYO tuition (prorated based on number of rehearsals) and would be scheduled for their assigned ensemble each week with consideration of the individual's time. In the past, CKYO has had a pianist assigned to both Symphony and Concert Orchestras.

Each Piano Audition will consist of two sections performed in the following order during the audition:

1) ORCHESTRAL EXCERPT(S): Please prepare BOTH orchestral excerpts if you are auditioning for **Symphony Orchestra**. If auditioning for Concert Orchestra only, please only prepare EXCERPT #1.

2) SOLO: Prepare a solo of your choice that represents your ability at the time of the audition. Please play 5 minutes of your solo for the video (you do not need to find a 5 minute piece, just announce if you are playing an excerpt from a longer piece of repertoire on your video – “ i.e. I will be playing an excerpt from Beethoven’s Piano Concerto in CM, Movement 1.”

The Application will ask for the scales you will play to be listed, you can leave that area blank or just write “piano” in the space. Scales are not required for the orchestral piano audition.

TIPS for PREPARING the EXCERPTS

The complete name of each piece is included at the top of each excerpt to help in the process of finding a recording. Please take advantage of the recorded resources out there in the world. Listening to (or watching) a recording of the complete piece or movement from which an excerpt is taken is a great way to get to know the piece and the context of your part.

EXCERPT #1 PIANO— AARON COPLAND *Appalachian Spring*

 = 160



Musical score for piano, showing three staves of music. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 13 starts with a dynamic *f* and a crescendo. Measure 14 follows with dynamics *f* and *cresc.*. Measure 15 starts with a dynamic *f* and a crescendo. Measure 16 ends with a dynamic *sf*. Measure 17 begins with a dynamic *fff*. Measure 18 ends with a dynamic *sf*.

EXCERPT #2 PIANO – IGOR STRAVINSKY *Petrouchka* (1947 Version)

DANSE RUSSE

[64] Allegro giusto, $\text{J} = 116$



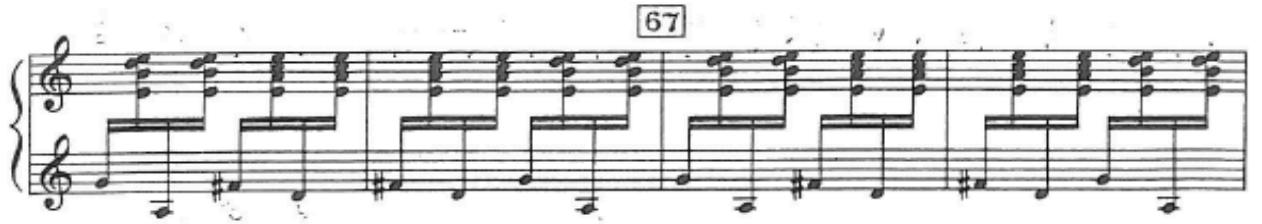
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