BYU School of Music
Fall 2021
Horn Studio Audition Repertoire

It is imperative that you listen to recordings of all of these pieces as part of your preparation.

Performance notes:

**Mozart:** Articulations and dynamics may be changed or added according to the taste of the performer. Strive for grace and ease in this piece. Take this opportunity to show off your legato playing, where appropriate. Stop playing after the downbeat at rehearsal “C”.

**Shostakovich:** These low notes should be strong, but don’t need to be super loud. Work hard to make sure every note is brick-shaped. Accents, crescendos and diminuendos should be avoided at all cost except where printed. Show how well you can play in the low register.

The notes in bass clef are written in “old bass clef.” They should be played one octave higher than written.

**Gershwin:** Pay close attention to articulation in these excerpts. Exaggerate the accents. Although this piece has a jazzy feel, the notes are not swung. Skip the six-measure rest in the first excerpt. Play the upper octave in measure 285.

**Stravinsky:** Be sure to listen to a recording of this so that you understand the tempo relationships in the first excerpt. Clear articulation is key as is making sure the fast passages are not too loud. Otherwise, the quick lip slurs become very difficult. In the solo from the Finale, show off your musicality and legato playing. Avoid the dreaded twa-twa (or ballooning) on every note!

Again, please listen to recordings of these pieces, multiple times, so that you have a good understanding of how they are supposed to sound. Good luck!
Concerto for Horn in D Major, K. 412
Corno in F  Wolfgang Amadeus Mozart (1756-1791)

Allegro

Shostakovich: Symphony No. 5
Mvt. 1

Gershwin: An American in Paris
Igor Stravinsky: Firebird Suite
Danse Infernale du roi Kastchei