



## University of Georgia Horn Studio

Dr. Martin-Williams · Dr. Naigus

### Ensemble Auditions – Fall 2023 - Horn

Tuesday August 15 - Starting at 1pm

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

***Tuesday August 15th, starting at 1pm***

*Sign-up will be available online - details TBD*

#### Repertoire:

Prokofiev: Symphony #5, Mvmt. 1, four before 15 to 17

Prokofiev: Symphony #5, Mvmt. 4, 5 after 80 to 83

Williams: The Cowboys (Overture), mm. 245 to end

Kofron: Sonatina, Mvt. 3, mm. 9 to rehearsal 13

Sight Reading

Prokofiev: Symphony #5, Mvmt. 1, four before 15 to 17

4

Corno I in F

espr.

f > espr. poco allarg.

ff

al tempo

mf

f espr.

poco rit. 17

The image shows a musical score for the first horn (Corno I in F) in Prokofiev's Symphony #5, Movement 1. The score covers measures 14 through 17. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written on a single staff with a treble clef. The measures are numbered 14, 15, 16, and 17. The tempo and dynamics change throughout the passage, with markings like 'espr.', 'f', 'ff', 'al tempo', 'mf', and 'poco rit.'.

Prokofiev: Symphony #5, Mvmt. 4, five after 80 to 83

14 80 *Tempo I* *Corno I in F*  
v-ee

*p*

81

*mp*

82

*cresc.*

83

# Williams: The Cowboys (Overture), mm. 245 to end

242 3 Soli *ff*

248 250 (skip ahead) 8 *marc.* *fff* *f* < *ff*

260 *sub.mf*

266 *f* *ff* *fff*

270

Kofron: Sonatina, Mvmt. 3, mm. 9 to rehearsal 13

III

Allegretto  $\text{♩} \approx 80$

5

11

12

13

*mf* *f* *mf* *f* *mp* *f*

## 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.