

Fall 2024 Sonoma State Symphony Orchestra Audition packet: Cello

Auditions consist of scales and excerpts from Dvorak Symphony No. 9, “New World”

Scales: please prepare the following two scales using all of the articulations below.

1. D-flat major scale and arpeggio; three octaves preferred, two octaves acceptable.
2. E melodic minor scale and arpeggio; three octaves preferred, two octaves acceptable.
 - a. In whole notes, one note per bow, using the whole bow, rich sound, and vibrato (whole notes at approximately quarter=120)
 - b. With slurs of your choosing, as quickly as you feel comfortable while maintaining tone quality and intonation – anything from 2 to 12 notes per bow.
 - c. Sautillé sixteenth notes at the balance point, quickly, repeating each note of the scale four or eight times.
 - d. Spiccato eighth notes, moderately, repeating each note of the scale four times.

Note: Regular and dedicated practice of scales and arpeggios in a variety of tempi and articulations is **strongly encouraged** of all string players. Nathan Cole’s [Scales the Road to Repertoire](#) is a great resource for working on scales.

Excerpts:

1. Dvorak, Symphony No. 9, “New World,” movement 1, rehearsal 6– measure 261
2. Dvorak, Symphony No. 9, “New World,” movement 4, rehearsal 9 – measure 271

Tips on taking a successful audition

If possible, bring all music to a teacher early on (i.e. 1-2 months ahead of the audition) for advice and guidance on appropriate fingering, bowing, breathing, tonguing, practice strategies, etc. In addition, many (free) masterclasses on standard excerpts and audition strategies (how to prepare excerpts, how to deal with nerves, etc.) can be found on Youtube. See for example: <https://www.robknopper.com/auditionhacker>, <https://bulletproofmusician.com/>, and <https://stringsmagazine.com/12-ways-to-ace-your-orchestral-audition/>.

Get a concrete idea of the appropriate tempi (metronome markings), phrasing, articulations, etc. for your excerpts by listening to recordings. For the Dvorak I recommend [the recent recording by the Concertgebouw Orchestra and Klaus Makela](#). Repeated listenings to this recording (and others) while following along with your part will help you immensely.

Do a “mock audition” (or several mock auditions) by playing through your scales and excerpts in front of others for feedback and to simulate the stress factor of playing in front of other people.

Relax, breathe, and be kind to yourself! Remember that everyone gets nervous before auditions – a little bit of meditation, yoga, and/or positive imagery before the audition will go a long way.

Except 1, page 1

2

Violoncello.

113 *f* *pizz.* *p* *cresc.* *f* *4 arco*

122 *dim.* *p* *f* *f* *p* *dim.*

132 *pp* *f* *ff* *molto p* *dim.* *p* *dim.*

145 *pp* *ppp* *5*

157 *cresc.*

167 *cresc.* *ff*

176 *ff* *f* *f*

185 *f* *dim.* *ppdim.* *pp*

197 *ppp* *pizz.* *arco* *ff* *1*

207 *fp* *più f* *f* *1*

213 *f* *ff* *1*

Detailed description: This is a page of a musical score for the Cello part of a piece. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music, numbered 113 to 213. The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *ff* (fortissimo), *molto p* (molto piano), *dim.* (diminuendo), *cresc.* (crescendo), *ppdim.* (pianissimo diminuendo), *fp* (forzando piano), and *più f* (più forte). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *4 arco* (fourth position arco). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some specific markings like *1*, *2*, *3*, *5*, and *7* above notes, possibly indicating fingerings or breath marks. The piece concludes with a final *ff* dynamic and a fermata over the final note.

Excerpt 1, page 2

Violoncello.

221

229

235

242

248

253

260

276

284

292

Excerpt 2

Violoncello.

195 *ff* *cresc.* *ff* *f*

202 *f* *ff*

212 *Meno mosso.* *pp*

220 *pp* *dim.* *ppp* *molto cresc.* *in 2* *in tempo* *pp* *mf*

231

239 *mf* *f*

245 *mf* *f* *f* *dim.*

249 *mf* *dim.* *mp* *p* *10* *In poco sostenuto.*

253 *p*

257 *pp*

264 *dim.* *pp* *ppp* *3* *string.*