

## Fall 2024 Sonoma State Symphony Orchestra Audition packet: Violin

**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:**

**1A. Dvorak, Symphony No. 9, “New World,” movement 2, measures 78-end of movement**

**1B. Dvorak, Symphony No. 9, “New World,” movement 4, measures 287-end of movement**

**2A. Dvorak, Symphony No. 9, “New World,” movement 1, measures 125-196**

**2B. Dvorak, Symphony No. 9, “New World,” movement 4, measures 280-end of movement**

Violinists who wish to be considered for both the first and second violin sections should prepare the first violin excerpts (1A and 1B); violinists who wish to be considered for the second violin section **only** should prepare the second violin excerpts (2A and 2B).

**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.

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

Violino I

Excerpt I A: *meno sul G<sup>1</sup> tasto*

(M)

73 *f* *Meno.* *pp* *pp*

80 *cresc.* *f* *dim.*

86 *pp* *pp* *ff* *dim.*

90 *p* *cresc.*

94 *mf* *cresc.* *cresc.*

96 *ff* *ff* *dim.* *mp* *dim.*

100 *ritard.* *p* *pp* *Meno mosso. Tempo I.* *4 Violini.*

105 *solo* *2 Violini con Sordini.* *sempre più dim.*

110 *Solo.* *pp* *f* *p* *p* *Tutti.*

115 *dim.* *pp* *sol G* *dim.*

119 *ritard.* *a tempo* *ppdim.* *ppp* *Molto Adagio.*

Excerpt 1B

VIOLINO I

Musical score for Violino I, measures 287-345. The score is written in treble clef with a key signature of one sharp (F#). It features various musical notations including dynamics (ppp, p, f, fff, cresc.), articulation (accents, slurs), and performance instructions (Allegro con fuoco, in tempo, Cori, poco a poco rit., Meno mosso e maestoso). The score includes measures 287, 291, 296, 301, 305, 310, 317, 325, 327, 335, 339, and 345. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic contrasts.



# Excerpt 2B

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VIOLINO II

11 Tempo I.

275 *ff* *fff*

282

286 *mf* *fff*

291 *v v p p v v p p*

297 *fff*

302

307 *UH* *sempre più dim.* *p* *vln I.*

317 *poco a poco rit.* *in tempo*

327 *ppp* *Meno mosso, maestoso* *Allegro con fuoco* *cresc.*

335 *fff* *non dir*

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