

Fall 2022 Sonoma State Symphony Orchestra Audition packet: Viola

Auditions consist of scales and excerpts.

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

1. G major scale and arpeggio: three octaves preferred, two octaves acceptable.
2. E-flat melodic minor scale and arpeggio: three octaves preferred, two octaves acceptable.
 - a. Slowly with whole bows, 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 at the balance point, quickly, repeating each note of the scale four times.
 - d. Spicatto, 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. Violin and viola players are recommended to consult the Carl Flesch *Scale System* for their instrument and all string players are encourage to read Nathan Cole's *Scales: the Road to Repertoire* (available at <https://www.natesviolin.com/courses/scales-the-road-to-repertoire/>)

Excerpts:

1. Shostakovich, *Symphony No. 5, movement 2, rehearsal 55 - 57*
2. Shostakovich, *Symphony No. 5, movement 1, rehearsal 15-17*

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 can be found on Youtube. See for example: <https://www.youtube.com/watch?v=6ZB7zufumCs>

Get a concrete idea of the appropriate tempi (metronome markings) for your excerpts. Have these goals in mind over the course of your preparation and work toward them gradually over the course of several weeks or months rather than expecting overnight miracles. Practice effectively and correctly from the beginning. Remember that "Practice makes permanent." Focusing on the most challenging passages over time will likely result in a more confident, fluid and even performance at the audition.

Listen to a recording of each piece. Even better, listen to several recordings, as different ensembles and conductors may have widely varying interpretations of the same piece, and you'll hear different and interesting things (solos, balances, tempi, etc.) in each one. The best approach would be to listen while following along with a score (many are available on imslp.org) as well as your own part. This will enable you to get a sense of how your part functions within the entire ensemble.

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.

Excerpt Number Two: Shostakovich, Symphony No. 5, movement 1, rehearsals 15-17

The image shows three staves of musical notation. The first staff, labeled with a boxed '15' and a '1' below it, is in bass clef and contains a melodic line with a dynamic marking of *p* and the instruction *espress.* below it. The second staff, labeled with a boxed '16', is in treble clef and continues the melodic line with various notes and slurs. The third staff, labeled with a boxed '17', is in bass clef and shows a few notes with a slur underneath.