

Fall 2023 Sonoma State Symphony Orchestra Audition packet: Cello

Auditions consist of scales and excerpts from Brahms' Symphony No. 4

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

1. C major scale and arpeggio; two octaves.
2. E melodic minor scale and arpeggio; two octaves.
 - a. In whole notes, one note per bow, using the whole bow, rich sound, and vibrato (whole notes at approximately quarter=72)
 - 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 times.
 - d. Spicatto 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.

Excerpts:

1. **Brahms Symphony No. 4, movement 2, letter C through end of page**
2. **Brahms Symphony No. 4, movement 3, measure 84 through letter F**

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 Brahms I recommend the recent recording by the Oslo Philharmonic (<https://www.youtube.com/watch?v=o4UScRNrb5M&t=2056s>). 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.

Excerpt 1
(pizz)

Violoncello

17

22 *pp* div. 2

29 **B** *p* 3 *cresc.*

38

35 *arco* *f* *V V V*

38 *f* *sustawi* **Q** *p* *espr.* *V*

42 *f*

47 *p* *dim.*

51 *f*

55 *p* *f*

Excerpt 2

10

Violoncello

83 arco *cresc.* **D** *ff* *ff*²

97 *ff*² *ff sempre*

110 **E** *f*

119 *f* pizz. arco

127 *f*

134 *ff*

141 *ff* *dim.*

150 *dim.* *p* *dim.*

159 pizz. *pp* *dim. sempre* *ppp*

168 **F** *mf* *div.* *pp* *arco* *dim.* *arco*

181 *pizz.* *p* *arco*

Poco meno presto