

Fall 2021 Sonoma State Symphony Orchestra Audition packet: Violoncello

Scales:

1. Two-octave A-flat major scale and arpeggio in a variety of tempi (slow and fast) and articulations (one to a bow, two to a bow, four to a bow, etc., staccato, legato, and off-the-string, etc.).
2. Two-octave C harmonic minor scale and arpeggio in a variety of tempi (slow and fast) and articulations (one to a bow, two to a bow, four to a bow, etc., staccato, legato, and off-the-string).

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. Beethoven, Symphony No. 5, movement two (see below), opening through measure 123
2. Beethoven, Symphony No. 5, movement three (see below), measures 141 through measure 218

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. As you listen, ask yourself whether the passage is soloistic or accompanimental? How would you describe the character or underlying emotion? Try to come up with adjectives that describe the atmosphere and mood you're trying to achieve. Go beyond the notes to consider dynamics, articulation, style, etc.

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.

Beethoven — Symphony No. 5 MOVEMENT TWO

4 START

84 Violoncello e Basso

Andante con moto $\text{♩} = 62$

This page of the musical score contains measures 84 through 100. It features two staves: the upper staff for Violoncello (Cb.) and the lower staff for Basso (Vcllo). The score includes various musical notations such as dynamics (p, p dolce, pizz., f, ff, sempre p, sempre ff, cresc., decresc.), articulation (accents, slurs), and performance instructions (arco, pizz.). Measure numbers 84, 90, and 97 are clearly marked. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante con moto' with a metronome marking of 62 quarter notes per minute. The score shows a complex interplay between the two instruments, with the cello often playing a more active, melodic line while the bass provides harmonic support and rhythmic stability.

Beethoven — Symphony No. 5

Violoncello e Basso

102 *pp*

107 *pizz.*
arco
pp

114 *unis.* *arco*

118 *pp*

124 *sempre pp* *f* *p*
Fl. I *v off*

144 *ff*
Corni

156 *pizz.* *dimin.* *p* *pp*
Viola *arco* *Vello arco*

166 *unis.* *pizz.* *cresc.*
Viol. I

176 *f* *pp* *cresc.* *ff*
Viol. I *arco*

186

190 *f* *3*

♩. = 88 (in 1)

Beethoven — Symphony No. 5 MOVEMENT THREE

Violoncello e Basso

68 *f*

82 *sf*

96 **A** *dimin. pp* Vello Cb. *pizz.* *pizz.*

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 V unis. *p* *f* *start*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8 **END**