Fall 2021 Sonoma State Symphony Orchestra Audition packet: Viola

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. Viola players are recommended to consult the Carl Flesch *Scale System for Viola* and Nathan Cole's *Scales: the Road to Repertoire* (available at https://www.natesviolin.com/courses/scales-the-road-to-repertoire/)

Excerpts:

1. Beethoven, Symphony No. 5, movement two (see below), opening through measure 123
2. Beethoven, Symphony No. 5, movement four (see below), letter A through measure 458

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.

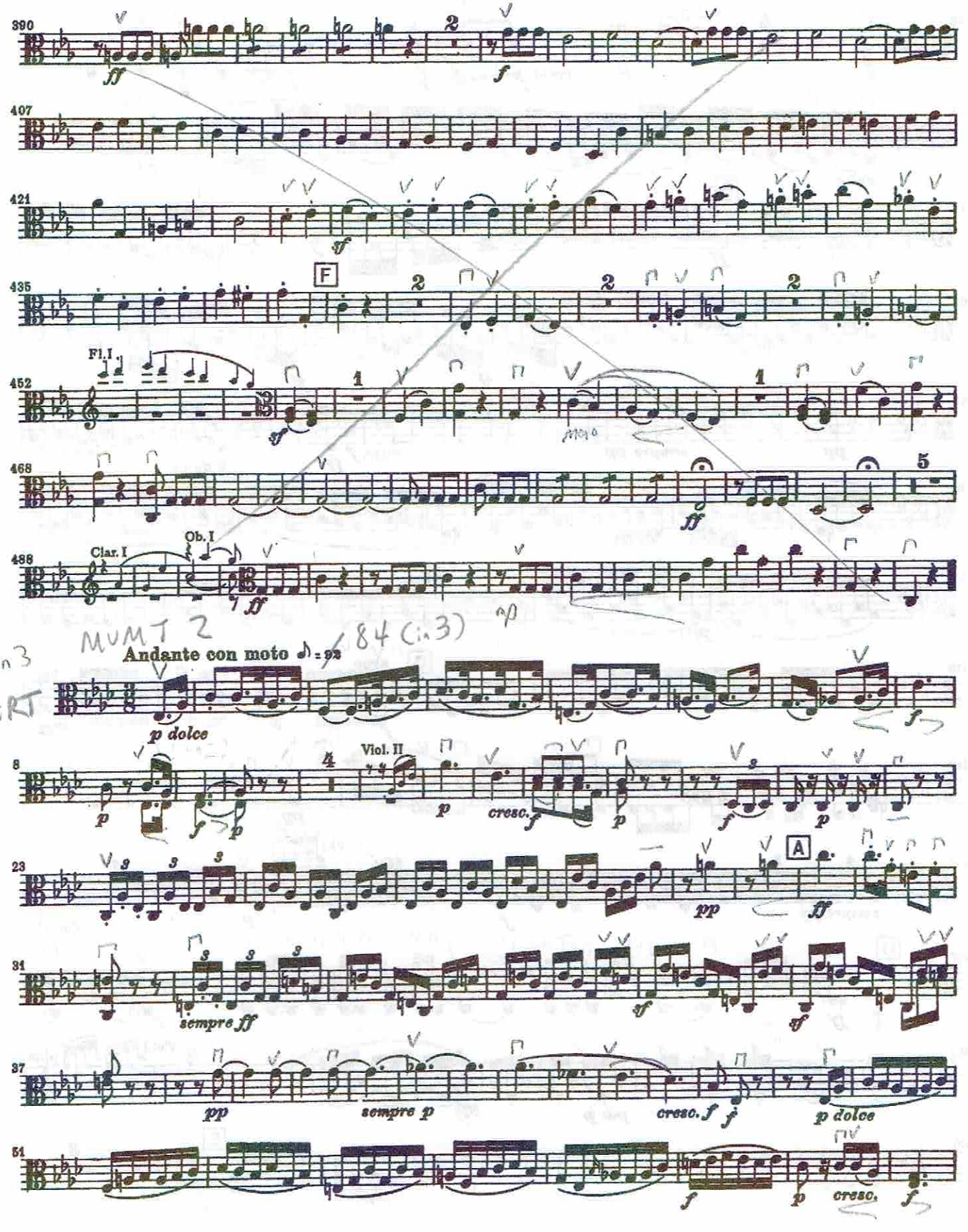
Get a concrete idea of the appropriate tempi (metronome markings) for your excerpts. Have these goals in mind over the course of your preparation and work toward them gradually over the course of several weeks or months rather than expecting overnight miracles. Practice effectively and correctly from 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.

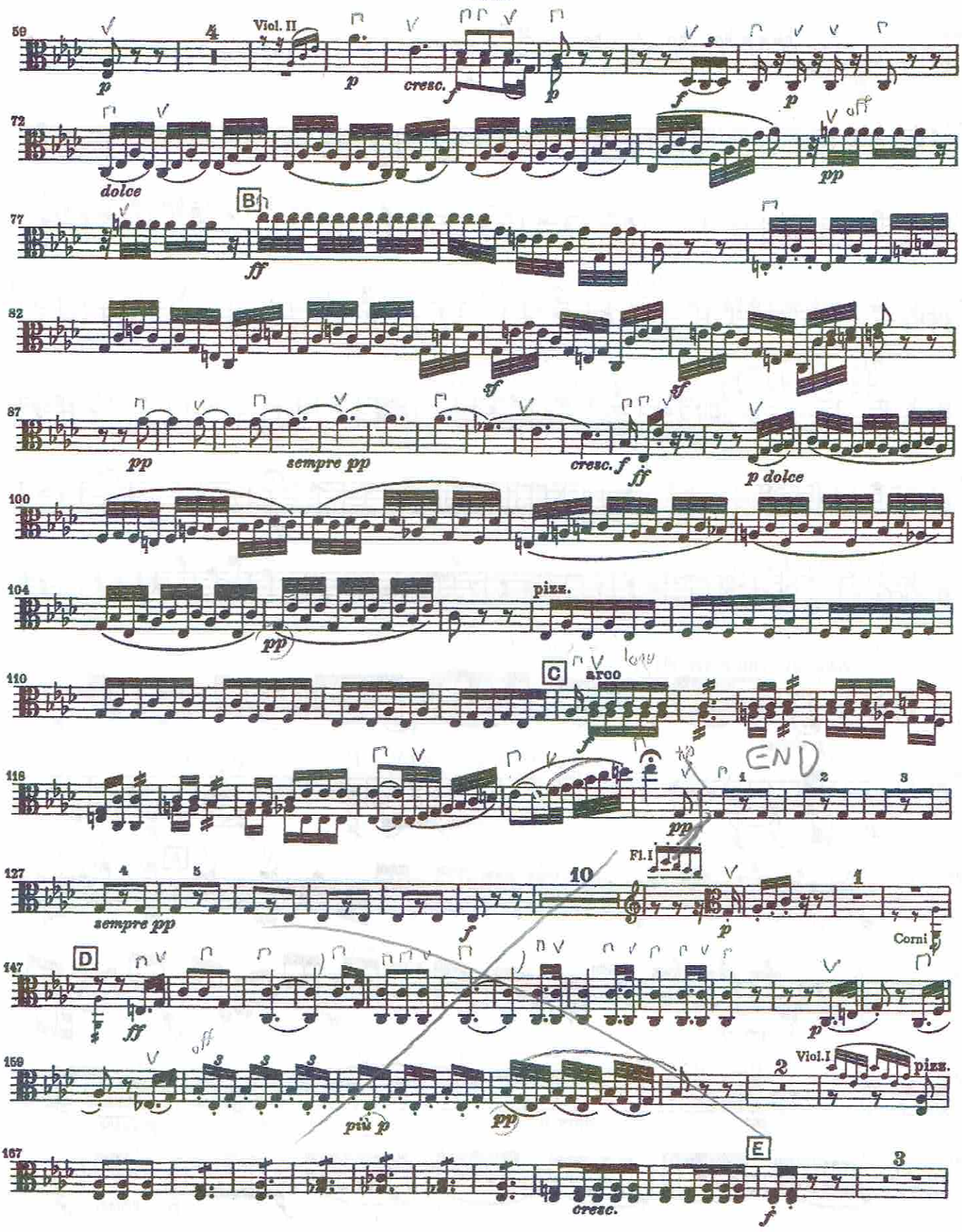
Beethoven — Symphony No. 5

Viola

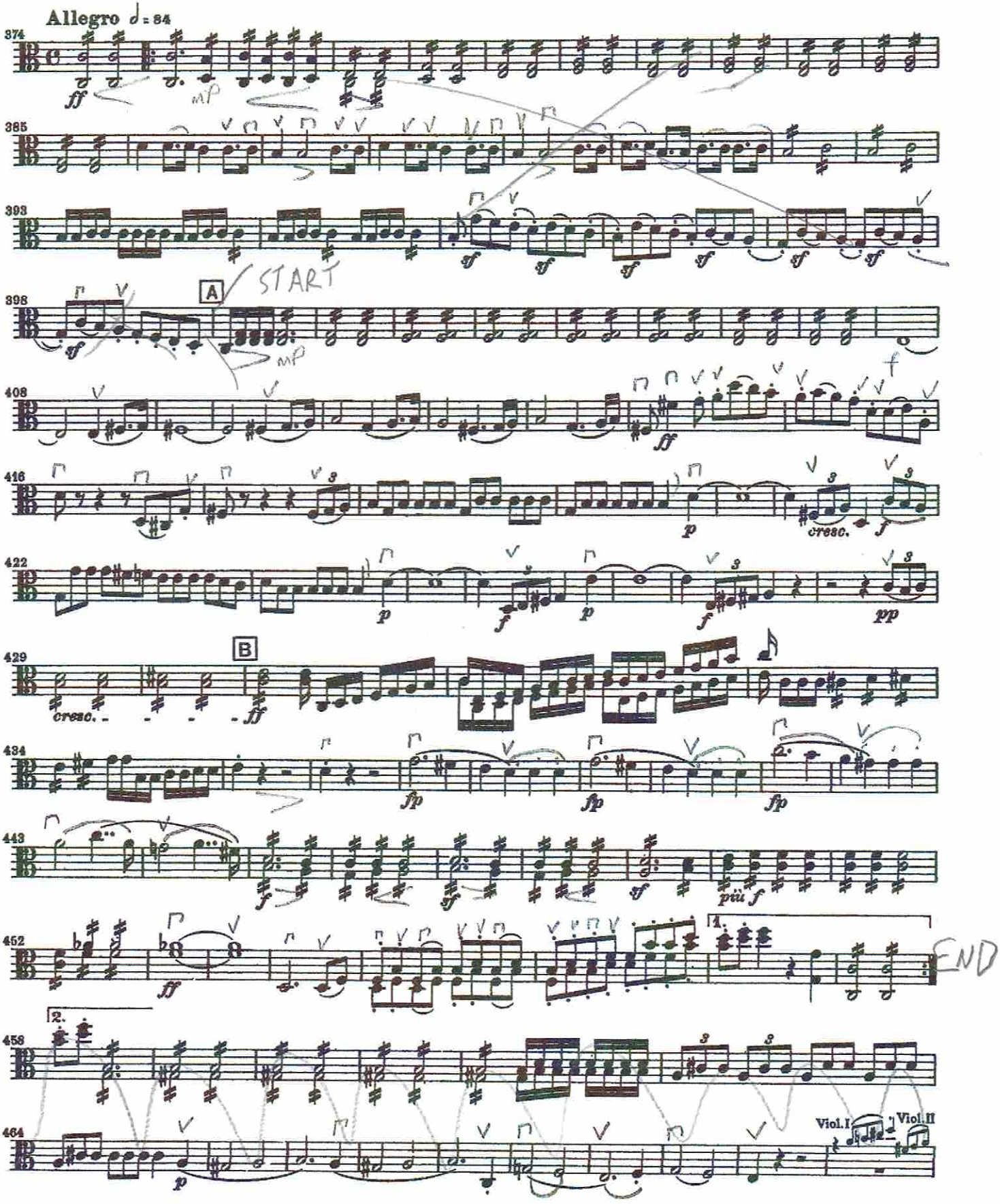


Beethoven — Symphony No. 5

Viola



Viola


Allegro ♩ = 84
374
385
393
398
A
START
408
416
422
429
B
434
443
452
458
464
Viol. I
Viol. II
END