

## 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](http://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

390 *ff* *f*

407

421 *ff*

435 **F** 2 2 2

452 Fl. I 1 *pp* *mf*

468 *ff* 5

488 Clar. I Ob. I *ff*

in 3 START

MUMT 2

Andante con moto  $\text{♩} = 92$  84 (i:3) *ap*

*p dolce*

8 Viol. II *p* *cresc.* *f* *p*

23 *pp* *ff* **A**

31 *sempre ff*

37 *pp* *sempre p* *cresc.* *f* *f* *p dolce*

51 *f* *p* *cresc.* *f*

# Beethoven — Symphony No. 5

## Viola

This page contains the musical score for the Viola part of Beethoven's Symphony No. 5, measures 59 through 167. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It includes various musical notations such as dynamics (p, cresc., ff, pp, p dolce, piz.), articulation (accents, slurs), and performance instructions (dolce, arco, piz.).

Measures 59-71: *p*, *cresc.*, *p*. Includes a first ending bracket labeled **B**.

Measures 72-76: *dolce*, *pp*. Includes a first ending bracket labeled **B**.

Measures 77-81: *ff*. Includes a first ending bracket labeled **B**.

Measures 82-86: *ff*.

Measures 87-91: *pp*, *sempre pp*, *cresc. f*, *ff*, *p dolce*.

Measures 92-103: *pp*.

Measures 104-109: *pizz.*, *pp*.

Measures 110-114: *arco*. Includes a first ending bracket labeled **C**.

Measures 115-126: *pp*. Includes a first ending bracket labeled **C** and a handwritten "END" with numbers 1, 2, 3.

Measures 127-146: *sempre pp*, *f*, *p*. Includes a first ending bracket labeled **D**. A handwritten "Fl. I" and "10" are present above the staff.

Measures 147-156: *ff*, *off*, *piu p*, *pp*. Includes a first ending bracket labeled **D**. A handwritten "2" and "Viol. I" are present above the staff.

Measures 157-167: *cresc.*, *f*. Includes a first ending bracket labeled **E**.

# Beethoven — Symphony No. 5 MUMT 4

## Viola

Allegro  $\text{♩} = 84$

The musical score for the Viola part consists of ten staves of music, numbered 374 through 464. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 84 beats per minute. The score includes various dynamic markings: *ff*, *mp*, *f*, *p*, *cresc.*, *pp*, *sf*, and *piu f*. Performance instructions include 'START' in a box at measure 398, 'A' in a box at measure 398, and 'B' in a box at measure 429. There are also markings for '1.' and '2.' at measures 452 and 458 respectively. The word 'END' is written in large letters at the end of the piece. The score is heavily annotated with handwritten notes, including 'V' for vibrato, 's' for slurs, and various other markings. The bottom right corner of the page indicates 'Viol. I' and 'Viol. II'.