

# Scales for Sinfonietta and Concert Orchestras

## Viola

*C major* ♩ = 60

Begin at Frog

Upper half

Lower half

Upper half

Lower half

*D major* ♩ = 80

*E flat major* ♩ = 60

W.B.

*F major* ♩ = 80

*G major* ♩ = 60

Detaché

# Youth Orchestra Viola

## Audition Excerpt

I of 2

### Tips for Preparing Excerpt 1 (viola)

### Tchaikovsky: Symphony No. 5, Movement 1

1. Listen to a recording (and multiple times). This excerpt comes very near the beginning of Tchaikovsky's Symphony No. 5 (1<sup>st</sup> movement)—within the first four minutes. Listen for articulation and especially which parts of the phrase are accompanying other instruments. When you practice, try to hear those other instruments in your head.
2. Steady tempo. Hear the strong beats underneath you and push the syncopations against them. Use a metronome. Practice at various speeds (not always at performance tempo). It will be easy to rush the exciting, louder phrases.
3. Pay close attention to bow distribution. It will affect your phrase shapes and articulations. Be very aware of where you are in the bow for the various articulations and dynamics.

Allegro con anima  $\text{♩} = 72$

63

68

73

79

83

END

# Youth Orchestra Viola

## Audition Excerpt

2 of 2

### Tips for Preparing Excerpt 2

#### Beethoven: Symphony No. 5, Movement 2

1. Listen to a recording (multiple times). This late 18<sup>th</sup> century style is a very particular way of bowing and phrasing, and the best way to learn it is by listening to good string players. Watch a video and notice the bow use.
2. It can be difficult to keep a *piano* dynamic and maintain a beautiful tone. Make that a goal. The *forte* notes should be rich, round, and full—not edgy or sharp.
3. Again, bow distribution will be important. But begin learning the piece without the long slurs, breaking them into smaller units, so you can focus on left hand intonation and rhythm.
4. Make sure your dotted rhythms are 3:1 (and not loose triplets).
5. Although there are no printed dynamics (except *p*), these phrases should have shape. In each phrase, create arcs, taper the final note before a rest (never accent), choose a destination note, and make each phrase as elegant and shapely as possible. Singing the phrases and imagining these melodies as a song will help you make good choices about shaping the phrases.
6. Practice slowly. Play the 16<sup>th</sup> note passage without the slurs, slowly and carefully, for perfect intonation. Do not be in a hurry to play at performance tempo.

(♩ = 84)

*Andante con moto*

①

*p dolce*

*f p f p*

*same tempo*

②

*p dolce*

*f p cresc. f p*