

Fall Placement Auditions (2013)

In an effort to get to know the relative abilities of each and every musician in the orchestra program, and develop a plan for subsequent teaching, annual fall placement auditions are held during the month of September.

Here are a few quick tips to consider as you prepare for your audition:

- **Prepare Consistently Over Time** – Use all the time available to practice the material. A little work each day for 10 days consecutively is much better than one long day of cramming!
- **Learn to Recover from Errors** – Practice ‘playing through’ errors. Once you have recovered from an error, stop and isolate the area that was the source of the difficulty (slow practice is great).
- **Use Resources to Your Advantage** – Practice the material using a metronome, isolate pitches and passages using a tuner or intonation drones. Simply put, ‘attack’ the musical challenges in a variety of ways.
- **Practice the Process** – After you have practiced the material, perform ‘audition run throughs’ to simulate the audition itself. You could record yourself and watch to see how you fared, or perform your audition for a friend, family member, or classmate.

Remember, orchestra is a ‘team sport’, so regardless of the outcome we will all be working together to make our ensemble successful.

Practice well!

Required Scale

NOTE: All scales performed ‘one note’ per whole bow.

Symphony Orchestra (Period 2)

- Violin: 3-octave A Major Scale
- Viola: 3-octave C Major Scale
- Cello: 2-octave A Major Scale
- Bass: 2-octave G Major Scale

Concert Orchestra (Period 3)

- Violin: 2-octave G Major Scale
- Viola: 2-octave C Major Scale
- Cello: 2-octave C Major Scale
- Bass: 1-octave D Major Scale

Violin - Symphony
(Fall 2013)

From Wohlfahrt 60 Studies for Violin, Op. 45

By Franz Wohlfahrt

No. 32. Allegro.

Available online for free at imslp.org

The musical score is written for a single violin in treble clef with a common time signature (C). It begins with a forte (f) dynamic and a violin (v) marking. The piece is titled "No. 32. Allegro." and is from Franz Wohlfahrt's "60 Studies for Violin, Op. 45". The score consists of ten staves of music. The first staff starts with a forte (f) dynamic and a violin (v) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. Bowing techniques such as accents (v) and breath marks (∩) are used. The score includes several trills and slurs. A red bracket highlights a section of the fifth staff. The piece concludes with a double bar line.

Etuden.

Studies.

□ Herunterstrich.
∨ Hinaufstrich.

□ Down-bow.
∨ Up-bow.

Die Finger möglichst lange liegen lassen.
Das linke Handgelenk sehr ruhig.

Hold the fingers down as long as possible.
The left wrist very quiet.

Franz Wohlfahrt. Op. 45, Book I.

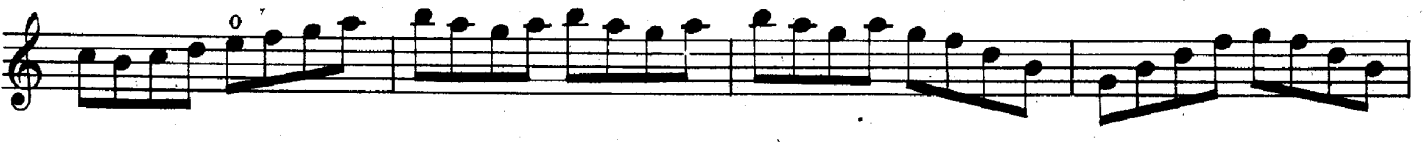


Violin - Concert (Fall 2013)

60 Studies for the Violin, Op. 45, Book 1
Franz Wohlfahrt

Available for free at IMSLP.org

Nº 1. Allegro moderato.



B.

C.

Play One Time - No Repeat

D.

The first three systems of musical notation, each consisting of two staves (treble and bass clef), show a series of exercises. Each exercise is a sequence of notes, often grouped with slurs and fingerings (0, 1, 2, 3, 4). The exercises progress from simple eighth-note patterns to more complex sixteenth-note patterns.

No Repeat - Two Bows Per Measure

B.

Exercise B consists of two systems of two staves each. The first system includes a treble clef, a common time signature (C), and a square symbol. It features slurs, a $\sqrt{4}$ symbol, and fingerings (0, 4). The second system includes a dynamic marking *f* and various fingerings (0, 4). The exercise concludes with a repeat sign and a fermata.

C.

Exercise C consists of two systems of two staves each. It features slurs, fingerings (0, 4), and a dynamic marking *f*. The exercise concludes with a repeat sign and a fermata.

D.

Exercise D consists of two systems of two staves each. It features slurs, fingerings (0, 4), and a dynamic marking *f*. The exercise concludes with a repeat sign and a fermata.

Moderato

WB

7

f

rall.

f

Cello - Symphony (2013)

Allegro

WB

Change bows every measure (4 counts)

8

mf

f

cresc.

cresc.

dim.

mf

cresc.

mf

cresc.

f

Signs and Abbreviations

▣ Down - Bow

∨ Up - Bow

WB Whole Bow

UH Upper Half of Bow

LH Lower Half of Bow

N At the Nut (Frog)

M Middle of Bow

Pt. At the Point (Tip)

┌── Keep the finger on the note indicated until the line ends

Cello - Concert (2013)

113 Études for Violoncello

17. = 10/11 11/12
M = Middle
N = Nut/Frog

WB = whole bow
LH = Lower Half
UH = Upper Half

Friedrich Dotzauer, Book I, Nos. 1-34

1 **Allegro**

WB LH N WB Pt. UH M LH N

WB LH N WB Pt. UH

M UH M UH M

LH WB

UH M

LH WB UH

Pt. WB LH M

LH M

LH WB N WB

pesante

Johann Sebastian Bach

Brandenburg Concerto No. 3

In G Major, BWV 1049

String Bass

Violone

This image shows a musical score for the String Bass (Violone) part of Johann Sebastian Bach's Brandenburg Concerto No. 3 in G Major, BWV 1049. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures, with measure numbers 4, 7, 11, 15, 19, 23, 27, 30, 33, and 36 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are two red rectangular boxes highlighting specific measures: one at the beginning of the first line (measures 1-3) and another at the end of the third line (measures 6-7). The score is presented on ten staves.

From: Mr. Herman's Packet

Reminders

- Strong L.H.
- Even tone on all strings

Bass - Concert (2013)

Position Exercise

1st Position - 1st and 4th finger

Musical notation for 1st Position - 1st and 4th finger exercise. The exercise is written on a bass clef staff in 2/4 time. It consists of four measures, each representing a different position: I, II, III, and IV. The notes are: Measure I (open string, 1st, 4th), Measure II (1st, 2nd, 3rd), Measure III (1st, 2nd, 3rd), and Measure IV (1st, 2nd, 3rd). A red bracket is drawn around the first measure.

1st Position - 1st and 2nd finger

Musical notation for 1st Position - 1st and 2nd finger exercise. The exercise is written on a bass clef staff in 2/4 time. It consists of four measures, each representing a different position: I, II, III, and IV. The notes are: Measure I (1st, 2nd), Measure II (1st, 2nd), Measure III (1st, 2nd), and Measure IV (1st, 2nd).

1/2 Position - 2nd and 4th finger

Musical notation for 1/2 Position - 2nd and 4th finger exercise. The exercise is written on a bass clef staff in 2/4 time. It consists of four measures, each representing a different position: I, II, III, and IV. The notes are: Measure I (2nd, 4th), Measure II (2nd, 4th), Measure III (2nd, 4th), and Measure IV (2nd, 4th). A red bracket is drawn around the last measure.

Moving Between Positions

Musical notation for Moving Between Positions exercise. The exercise is written on three bass clef staves in 2/4 time. Each staff shows a sequence of notes for different positions: 1st Position, 3rd Position, and 4th Position (Thumb Position). The notes are: Staff 1 (1st, 4th), Staff 2 (1st, 4th), and Staff 3 (1st, 4th). Arrows indicate the movement between positions across the staves.

Double Bass Exercises

By Jory Herman

Shifting Drill

Ascending

Ascending Shifting Drill musical notation. The exercise is written on two staves in 4/4 time. The first staff contains an ascending eighth-note scale with slurs over pairs of notes. The second staff contains a descending eighth-note scale with slurs over pairs of notes. Red brackets are drawn around the first and last notes of each staff.

Descending

Descending Shifting Drill musical notation. The exercise is written on two staves in 4/4 time. The first staff contains a descending eighth-note scale with slurs over pairs of notes. The second staff contains an ascending eighth-note scale with slurs over pairs of notes. Large 'X' marks are drawn over the entire section, indicating it is to be ignored.

Shifting Drill Finger Combinations

Shifting Drill Finger Combinations musical notation. A single staff in 4/4 time showing two eighth-note pairs with slurs, representing the finger combinations listed below.

1 - 1	1 - 1
1 - 2	2 - 1
1 - 3	3 - 1
1 - 4	4 - 1

→ (only one octave)

2 - 1	1 - 2
2 - 2	2 - 2
2 - 3	3 - 2
2 - 4	4 - 2

→ (only one octave)