



## Audition FAQ

*Some of the scales and/or excerpts are very challenging for me. Should I still audition?*

Yes! The audition materials represent good goals to reach in your playing, but not having some of the audition materials prepared should not discourage you from auditioning. Slower tempo performances are always an option as well. Review the audition requirements with your teacher and ask for their advise. If you have additional questions, please don't hesitate to ask us in advance of the audition.

*Do I need to study privately in order to audition for the SYO?*

While all SYO members are required to take private lessons once they have joined the orchestra, it is not a requirement in order to audition. We do however, highly encourage musicians interested in joining the orchestra to take private lessons. In the absence of a private teacher, we recommend speaking with your school music for help in preparing your audition.

*How long will my audition be? Can I bring a solo piece that is longer than 3-4 minutes?*

The audition will be about 10 minutes. You can certainly bring a longer solo piece, but we may only hear a shorter portion of it. Please don't be concerned if we cut you off early in a piece, as it will only be out of consideration for time.

*In addition to being an audition to join the orchestra, is this audition used for ranking/seating purposes?*

Yes and No. Your audition will be used to help determine where you sit (in the string sections) and what parts are assigned (in the wind, brass and percussion sections). However, the auditions are not rankings. In the strings sections, starting in the 2014-2015 season, we will practice rotational seating whereby players change seating positions throughout the year. The first one or two stands, as leadership positions, will be a fixed seating, but other chairs should not be considered a ranking. All players have different strengths and areas for improvement and a strong orchestra has those strengths interspersed throughout the sections. For wind, brass and percussion, part assignments will often differ for each piece of repertoire. While certain players will be assigned a leadership role in the section, that does not necessarily mean they will always play the 1<sup>st</sup> parts. In the orchestral repertoire, the 2<sup>nd</sup> and 3<sup>rd</sup> parts are often just as critical (and challenging) as the first parts. Seating and part assignment decisions will always be made with the vision of our collective goal as an ensemble in mind. We strive to present exciting and vibrant performances and every members' contribution to that goal is valuable.

VIOLA

108 *div.*  
*p*

109

113

118

123

129

134 **C** *Viol. I*  
6 *p*

150 *f*

154 **D** *Viol. II* *div.*  
4 *p*

168

172

176 *f* 1

185 *div.*  
*p*

Detailed description of the musical score: The score is for the Viola part of Mozart's Symphony No. 40, first movement. It consists of 12 staves of music. The key signature has one sharp (F#) and the time signature is 3/4. The music is characterized by rhythmic patterns, often in eighth and sixteenth notes. Measure 108 starts with a dynamic of *p* and a *div.* marking. Measure 134 contains a first ending bracket labeled 'C' and a *Viol. I* marking. Measure 150 has a *f* dynamic. Measure 154 contains a second ending bracket labeled 'D', a *Viol. II* marking, and a *div.* marking. Measure 176 has a *f* dynamic and a first ending bracket labeled '1'. Measure 185 starts with a *div.* marking and a *p* dynamic.

VIOIA

390 *ff* *f*

407

421 *f*

435 **F** 2 2 2

452 Fl. I 1 1

468 *ff* 5

488 Clar. I Ob. I *ff*

Beethoven Symphony #5, 2<sup>nd</sup> mvt

Andante con moto  $\text{♩} = 92$

*p dolce*

8 Viol. II 4 *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*

Hector Berlioz  
Roman Carnival Overture, Op. 9

Viola

Allegro assai con fuoco (♩ = 158)

*f* *f* *p* *cresc.* *ff* *pizz.* *f* G.P.

Andante sostenuto (♩ = 52)

*p* *pizz.* *p* *div.* *arco* *p* *mf* *p*

*mf espress.* *f*

*cresc. molto* *f* *dim.* *p* *mf* *poco cresc.*

*pp* *mf*