

Set III: All-State Orchestra Audition Requirements

Major Scales: minimum tempo is quarter note = 60

Violin – Two octaves except as noted; play four slurred sixteenth notes per bow, ascending and descending
G (3 octaves), C, F, E \flat

Viola – Two octaves except as noted; play four slurred sixteenth notes per bow, ascending and descending
C (3 octaves), G, F, E \flat

Cello – Two octaves except as noted; play two slurred sixteenth notes per bow, ascending and descending
C (3 octaves), G, F, E \flat

Bass – One octave; play two slurred sixteenth notes per bow, ascending and descending
F (2 octaves), C, G, E \flat

Piano – Four octaves; play sixteenth notes legato, ascending and descending
C, G, F, E \flat

Harp – Four octaves; play sixteenth notes legato, ascending and descending
C, G, F, E \flat

Prepared Material:

Violin

Selection 1: Fiocco - *Allegro*, mm. 1-49 Suzuki Vol. 6 or International

Selection 2: Bach, J. S. - *Concerto in E Major*, 1st mvt. (Allegro), mm. 1-34; International or Carl Fischer

Viola

Selection 1: Telemann - *Concerto in G Major*, 2nd mvt. (Allegro); International or Suzuki Vol. 4

Selection 2: Wohlfahrt - *60 Studies*, Op. 45, Vol. 2, No. 42, mm. 1-16; International

Cello

Selection 1: Bach, J. S. - *Gigue from Suite No. 1 for Unaccompanied Violincello*, no repeats; Suzuki Vol. 5 or International

Selection 2: Schroeder - *170 Foundation Studies*, Vol. 2, No. 91, mm. 1-16; Carl Fischer

Bass

Selection 1: Bach - *Bach for the Young Bass Player*, No. 10 (Air); MCA, trans. Zimmerman

Selection 2: Marcello - *Sonata in A Minor*, 4th mvt. (From 1st double bar to end); International, trans. Zimmerman

Harp and Piano

Prepare approximately 3 to 4 minutes of an etude or solo that demonstrates the full range of the student's performance ability. The choice of music is left to the discretion of the student, but should include contrasting tempi and styles. The title and composer of the selection must be included with the audition recording.

CONCERTO No. 2

VIOLIN CHAIR AUDITIONS
ALL-STATE AUDITIONS
MULTI-DISTRICT HONOR ORCHESTRA AUDITIONS

VIOLIN AUDITION 1
PERFORM THIS ENTIRE
PAGE.....

JOHANN SEBASTIAN BACH
(1685-1750)

Allegro.

Tutti.

The musical score consists of ten staves of music, each with various performance markings and dynamics. The first staff begins with a forte (*f*) dynamic and includes a trill (*tr*) and a fermata. The second staff features a series of sixteenth-note patterns with fingerings (1, 2, 3, 4) and a trill. The third staff includes a trill, a dynamic change to mezzo-forte (*mf*), and a fermata. The fourth staff starts with a forte (*f*) dynamic, followed by a trill, a dynamic change to mezzo-forte (*mf*), and a section marked 'Solo.' with a 'V' above it. The fifth staff begins with a forte (*f*) dynamic, followed by a trill, a dynamic change to mezzo-forte (*mf*), and a section marked 'Solo.' with a 'V' above it. The sixth staff starts with a forte (*f*) dynamic, followed by a trill, a dynamic change to piano (*p*), and a section marked 'Tutti.' with a 'V' above it. The seventh staff begins with a mezzo-forte (*mf*) dynamic, followed by a trill, a dynamic change to piano (*p*), and a section marked 'Tutti.' with a 'V' above it. The eighth staff starts with a forte (*f*) dynamic, followed by a trill, a dynamic change to mezzo-forte (*mf*), and a section marked 'Tutti.' with a 'V' above it. The ninth staff begins with a mezzo-forte (*mf*) dynamic, followed by a trill, a dynamic change to piano (*p*), and a section marked 'Tutti.' with a 'V' above it. The tenth staff starts with a mezzo-forte (*mf*) dynamic, followed by a trill, a dynamic change to piano (*p*), and a section marked 'Tutti.' with a 'V' above it.

3 Allegro

アレグロ

J.-H. Fiocco

Allegro

フィオッコ

The musical score is written for a violin in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and a first violin (V) marking. The tempo is marked 'Allegro'. The score includes various dynamics such as *f*, *mf*, *p*, and *cresc.* (crescendo). There are several slurs and accents throughout. Fingering is indicated by numbers 1, 2, 3, 4, and 0 (open string). A green highlight is on the first staff. The piece concludes with a fermata on the final note.

* 記法
 écrit
 geschrieben
 escrito



* 奏法
 played
 joué
 gespielt
 tocado



VIOLA AUDITION SET 3
VIOLA CHAIR AUDITIONS
ALL-STATE AUDITIONS
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Take a second, then skip the measures that have lengthy rests

Allegro

6 *f* 4 4 4

Musical staff 6-9: Measures 6-9. Measure 6 has a green vertical bar. Measure 7 starts with a forte (*f*) dynamic. Measures 8 and 9 contain four-measure rests.

13 *f* 4 4

Musical staff 10-13: Measures 10-13. Measure 10 starts with a forte (*f*) dynamic. Measures 11 and 12 contain four-measure rests.

16 *p* *cresc.*

Musical staff 14-16: Measures 14-16. Measure 14 starts with a piano (*p*) dynamic. Measure 15 has a crescendo (*cresc.*) marking.

19 *f*

Musical staff 17-19: Measures 17-19. Measure 17 has a forte (*f*) dynamic. Measure 18 has a four-measure rest.

22 *p* *cresc.* 0

Musical staff 20-22: Measures 20-22. Measure 20 starts with a piano (*p*) dynamic. Measure 21 has a crescendo (*cresc.*) marking. Measure 22 has a zero (*0*) marking.

25 *f* 5 4 *p*

Musical staff 23-25: Measures 23-25. Measure 23 has a forte (*f*) dynamic. Measure 24 has a five-measure rest. Measure 25 has a piano (*p*) dynamic.

33 *poco a poco cresc.*

Musical staff 26-33: Measures 26-33. Measure 33 has a *poco a poco cresc.* marking.

36 1 1 4 1

Musical staff 34-36: Measures 34-36. Measure 34 starts with a first finger (*1*) marking. Measure 35 has a first finger (*1*) marking. Measure 36 has a four-measure rest.

39 *f* 1 0 1

Musical staff 37-39: Measures 37-39. Measure 37 has a first finger (*1*) marking. Measure 38 has a first finger (*1*) marking. Measure 39 has a forte (*f*) dynamic.

33 *p*

46 *f* *p*

50 *poco a poco cresc.* *f* *p*

54 *f* *p*

57 *p* *f*

60 *poco a poco cresc.*

63 *f* *p*

67 *cresc.* *f*

71

74 *poco rit.*

Nº 42, Andante.

mf dolce

f *mf*

1

VIOLA AUDITION SET 3

VIOLA CHAIR AUDITIONS
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1. Listen to recordings to ensure proper execution of the grace notes.
2. Perform an andante tempo, focusing on phrase shaping.
3. Add vibrato throughout, emphasizing vibrato on accented notes.

CELLO AUDITION SET 3
CELLO CHAIR AUDITIONS
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GIGUE. (♩. = 100) (Allegro)

mf *f* *mf* *f* *mf* *f*

cre - - - scen - - - do *f*

mf *f* *mf* *f* *f*

sfz *sfz* *dim.* *sfz* *sfz* *p*

cre - II scen - - do *f* *p* cre -

scen - - - do *f*

Allegretto grazioso

p U.H.

cresc.

II *f* II

CELLO AUDITION SET 3

CELLO CHAIR AUDITIONS
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Allegretto grazioso is a musical directive meaning "moderately fast and graceful." It combines the tempo marking *allegretto* (a light, cheerful pace slightly slower than *allegro*) with *grazioso*, which instructs the performer to play with elegance, charm, and a flowing, polished style

NO REPEATS

- 1. Shape phrases
- 2. Vibrato
- 3. Vary bow weight
- 4. Vary bow speed
- 5. Vary vibrato speed

10. AIR

BASS AUDITION
SET 3

BASS CHAIR AUDITIONS
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AUDITIONS

Adagio

mf *mf*

mf

mp

mf *f*

mf

BASS AUDITION SET 3

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AUDITIONS

1. Pay close attention to the dynamics and the articulation.
2. Start trill from upper note
3. Always practice with a metronome with the 8th note counting as the beat

The musical score consists of four staves of bass clef notation. The first staff begins with a dynamic marking of *f* (forte) and contains a series of eighth notes. The second staff starts with a dynamic marking of *p* (piano) and includes a crescendo marking (*cresc.*). The third staff features a dynamic marking of *f* at the beginning, followed by a trill (*tr.*) and a dynamic marking of *p*. The fourth staff begins with a dynamic marking of *f*, includes a ritardando marking (*rit.*), and ends with a trill (*tr.*) and a dynamic marking of *f*. Handwritten annotations include arrows pointing to specific notes and circled dynamic markings.