

# ARKANSAS SOUTH REGION ORCHESTRA

## JUNIOR HIGH STRING AUDITION MATERIALS ~ SET II (2018)

There are two junior high performing groups at the South Region Orchestra Clinic. The top players in each section according to rank earn a seat in the Concert Orchestra, and the second highest group of players is invited to join the String Orchestra.

**CONCERT ORCHESTRA:** This first-tier group utilizes 16 Violin I, 16 Violin II, 10 Viola, 10 Cello, and Bases TBD, as well as a full complement of winds, brass, and percussion for a full symphonic orchestral experience. The difficulty of the music is typically what students might encounter in their third year of playing.

**STRING ORCHESTRA:** This second-tier group uses the same number of string players per section as the Concert Orchestra but is a string-only ensemble. The difficulty of the music is typically what students might encounter in their second year of playing.

**\*\*REMINDER:** Individual String applicants must be registered members of ASBOA BEFORE they will be permitted to participate in any ASBOA-sanctioned event. For more information on this, see the document titled "Information for Individual String Applicants," also located on the ASBOA website.

**AUDITION MATERIAL:** All printed fingerings and bowings are required. All instruments have the first two pieces listed in common. The third piece is a solo or orchestral excerpt specific for that instrument.

### **SET II (2018)**

- 1) An Evening Song
- 2) Perpetual Motion
- 3) Violin: Mozart: Symphony No. 40 in G Minor – 1<sup>st</sup> Mvt.  
Viola: Borodin: Polovetzian Dances  
Cello/Bass: Berlioz: "March to the Scaffold" from *Symphonie Fantastique*

### **SCALES**

Required scales are those with key signatures three sharps through three flats. All scales are to be played as detaché (smooth and connected) quarter notes at 80 beats per minute with the top note repeated, NO VIBRATO, and only in the octave(s) designated on the scale sheet. Only one major scale and one minor scale will be chosen from the following list:

- o Major Scales – TWO octaves: A, D, G, C, F, B $\flat$ , E $\flat$
- o NATURAL Minor Scales – ONE octave: f $\sharp$ , b, e, a, d, g, c

### **SIGHTREADING**

All students will be required to sightread as part of their audition. Students will have 20 seconds to look over the sightreading material, during which they may not make any sound on their instruments. At the conclusion of the 20 seconds, the judge will ask the student to play the excerpt. Students are only allowed one attempt at the sightreading material.

For more information about audition procedures or the South Region Orchestra Clinic, please reference the appropriate documents posted on the ASBOA website, [www.asboa.org](http://www.asboa.org).

# An Evening Song

Hohmann

♩ = 72 Andante

Violin

Musical notation for measures 1-7. Measure 1 starts with a piano (*p*) dynamic. The piece is in 3/4 time. Measure 4 includes a crescendo (*cresc.*) and a trill marked with a double bar line and the number 2. Measure 5 features a forte (*f*) dynamic and a trill marked with a double bar line and the number 1. Measure 7 ends with a trill marked with a double bar line and the number 1.

Musical notation for measures 8-15. Measure 8 begins with a trill marked with a double bar line and the number 1. Measure 10 includes a decrescendo (*dim.*) and a trill marked with a double bar line and the number 4. Measure 12 starts with a piano (*p*) dynamic. Measure 15 ends with a crescendo (*cresc.*) and a trill marked with a double bar line and the number 1.

Musical notation for measures 16-23. Measure 16 starts with a forte (*f*) dynamic and a trill marked with a double bar line and the number 2. Measure 17 includes a trill marked with a double bar line and the number 3. Measure 18 features a trill marked with a double bar line and the number 1. Measure 19 includes a trill marked with a double bar line and the number 2. Measure 20 includes a trill marked with a double bar line and the number 3. Measure 21 includes a trill marked with a double bar line and the number 4. Measure 22 includes a trill marked with a double bar line and the number 1. Measure 23 ends with a trill marked with a double bar line and the number 1.

Musical notation for measures 24-31. Measure 24 starts with a trill marked with a double bar line and the number 1. Measure 25 includes a trill marked with a double bar line and the number 2. Measure 26 includes a trill marked with a double bar line and the number 1. Measure 27 includes a trill marked with a double bar line and the number 1. Measure 28 includes a trill marked with a double bar line and the number 1. Measure 29 includes a trill marked with a double bar line and the number 1. Measure 30 includes a trill marked with a double bar line and the number 1. Measure 31 ends with a decrescendo (*dim.*) and a trill marked with a double bar line and the number 1.

Musical notation for measures 32-35. Measure 32 starts with a piano-piano (*pp*) dynamic. Measure 33 includes a trill marked with a double bar line and the number 1. Measure 34 includes a trill marked with a double bar line and the number 1. Measure 35 ends with a trill marked with a double bar line and the number 1.

# Perpetual Motion

Hofmann

Violin

$\text{♩} = 80$  Allegretto

*mf* sim.

5

1 III 2 I

9

# Symphony #40 in g minor

W. A. Mozart

$\text{♩} = 60$

Molto Allegro

Violin

Violin part, measures 1-5. The music is in G minor (two flats) and 3/4 time. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. There are accents (v) over the first notes of measures 2, 4, and 5.

Violin part, measures 6-10. Measure 6 is marked with a *p* dynamic. The music continues with eighth and sixteenth notes, including a sharp sign (#) in measure 8. Accents (v) are present over notes in measures 7, 9, and 10.

Violin part, measures 11-15. Measure 11 is marked with a *ff* dynamic. The music continues with eighth and sixteenth notes, including a sharp sign (#) in measure 12. Accents (v) are present over notes in measures 11, 12, and 13. The piece concludes with a double bar line in measure 15.

# Violin Major Scales

South Region Orchestra

No vibrato, repeat top note, quarter note=80

Scales must be memorized.

Violin



9



17



25



33



41



49



# Violin Natural Minor Scales

No vibrato, repeat top note, quarter note=80

South Region Orchestra

Scales must be memorized.

Scales should only be performed as printed; playing a different octave will result in a score deduction.

Violin



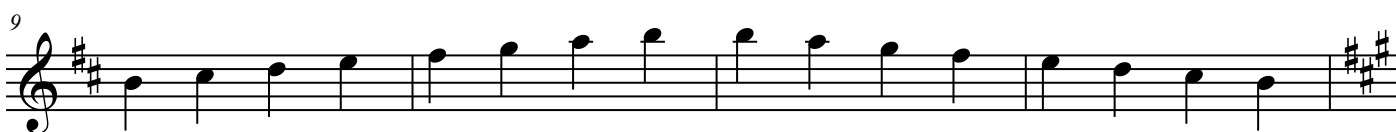
The first line of the scale is written in treble clef, 4/4 time, starting on G4. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The key signature has one sharp (F#).

5



The second line of the scale starts on D5. The notes are: D5, E5, F5, G5, A5, B5, C6, D6, C6, B5, A5, G5, F5, E5, D5. The key signature has one sharp (F#).

9



The third line of the scale starts on A5. The notes are: A5, B5, C6, D6, E6, F6, G6, A6, G6, F6, E6, D6, C6, B5, A5. The key signature has one sharp (F#).

13



The fourth line of the scale starts on E6. The notes are: E6, F6, G6, A6, B6, C7, D7, E7, D7, C7, B6, A6, G6, F6, E6. The key signature has two sharps (F# and C#).

17



The fifth line of the scale starts on B6. The notes are: B6, C7, D7, E7, F7, G7, A7, B7, A7, G7, F7, E7, D7, C7, B6. The key signature has two sharps (F# and C#).

21



The sixth line of the scale starts on F6. The notes are: F6, G6, A6, B6, C7, D7, E7, F7, E7, D7, C7, B6, A6, G6, F6. The key signature has two flats (Bb and Eb).

25



The seventh line of the scale starts on C7. The notes are: C7, D7, E7, F7, G7, A7, B7, C8, B7, A7, G7, F7, E7, D7, C7. The key signature has three flats (Bb, Eb, and Ab).