



WMEA All-State 2018

String Audition Materials

We are pleased to introduce our **new audition materials** for grades 9-12. These materials must be used to be considered for the 2018 WMEA All-State Chamber Orchestra and Symphony Orchestra. Please note that one or more string bassists may also be placed in the Concert Band, Wind Ensemble and/or Wind Symphony.

You are free to print and distribute these materials---no longer needing to purchase a separate method book for each instrument. In addition, we have created three different sets resulting in repertoire changing each year over a three year cycle. **We will use “Set C” for 2018.**

Important:

For 2018, the Violin, Viola, Cello and String Bass audition requirements include **five separate tracks**. The Harp materials require **three separate tracks**.

Also, please consider accessing the separate string packet that provides annotations (bowings, fingerings) typically used by professionals. Those annotations are not required, simply being provided as a resource.

This is not the application packet. These materials are being provided now for preparation purposes. The entire application packet will be available September 1 online at www.wmea.org, with the deadline October 10.

The next page provides a summary of all requirements, followed by the exercises and excerpts.

2018 WMEA All-State String Audition Requirements—Set C

Below is a list of the new exercises and excerpts required for your 2018 All-State grades 9-12 string application. In the pages that follow, all exercises and excerpts are provided for you to print. Listening to recordings of the pieces these excerpts are from will help provide context.

Important Guidance regarding all scale tracks:

Each scale represents the pitch set required. Repeating the top note vs. not repeating the top, and/or adding extra notes at the beginning or end to setup the bowing is at the participant's discretion and those choices will not be part of the assessment.

VIOLIN

- Track 1 Three octave A Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 108
- Track 2 Three octave A melodic minor scale: Sixteenth notes ascending and descending, *detache*'. Quarter note = 92
- Track 3 Beethoven: Symphony #7 – 2nd mvt: meas. 51-100. Quarter note = 76
- Track 4 Schubert: Symphony #2 – 1st mvt: meas. 11-64. Half note = 132
- Track 5 Identify and play a one-minute excerpt from your solo literature.

VIOLA

- Track 1 Three octave D Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 108
- Track 2 Three octave D melodic minor scale: Sixteenth notes ascending and descending, *detache*'. Quarter note = 92
- Track 3 Mozart: Symphony #35, 4th mvt: meas. 134-181. Half note = 148
- Track 4 Bruckner: Symphony #4, 2nd mvt: meas. 51-70. Quarter note = 66
- Track 5 Identify and play a one-minute excerpt from your solo literature.

CELLO

- Track 1 Three octave D Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
- Track 2 Three octave E melodic minor scale: Sixteenth notes ascending and descending, *detache*'. Quarter note = 72
- Track 3 Mozart: Symphony #35, 4th mvt. Half note = 160
- Track 4 Elgar: Enigma Variations, Var. XII (B.G.N.). Quarter note = 58
- Track 5 Identify and play a one-minute excerpt from your solo literature.

STRING BASS

- Track 1 Two octave F Major scale: Sixteenth notes ascending and descending, slur four notes per bow. Quarter note = 88
- Track 2 Two octave E melodic minor scale: Sixteenth notes ascending and descending, *detache*'. Quarter note = 72
- Track 3 Mozart: Symphony #35, 4th mvt. Half note = 132
- Track 4 Berlioz: Symphonie Fantastique – 2nd mvt: meas. 3-36. Dotted quarter note = 60
- Track 5 Identify and play a one-minute excerpt from your solo literature.

Harp

- Track 1 Play a G melodic minor scale as written using the same tempo throughout the exercise.
- Track 2 Debussy: La Mer, 1st mvt.
- Track 3 Verdi: La Forza del Destino, Overture.



WMEA All-State String Audition Materials

Set C

Violin

Track 1: A Major Scale

Violin $\text{♩} = 108$

Vln.

Track 2: A Melodic Minor Scale

Vln. $\text{♩} = 92$ détaché

Vln.

Track 3: Excerpt - *Symphony No. 7, Mvmt. 2*, Ludwig van Beethoven

Vln. $\text{♩} = 76$ *ten.*

Vln. *p cresc. poco a poco*

Vln. *f piu forte*

Vln. *ff*



Vln. 89 *dim.*

Vln. 95 *sempre dim.* *p*

Track 4: Excerpt - *Symphony No. 2, Mvmt. 1*, Franz Schubert

11 **Allegro vivace** ♩=132

Vln. *pp sf sf*

Vln. *sf sf*

Vln. *sf sf*

Vln. 23 **A** *ff sf sf*

Vln. 27 *sf sf*

Vln. 31 *sf sf*

Vln. 35 *sf*



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39 Vln. *sf*

43 Vln.

47 Vln. G.P. B *pp*

52 Vln. *pp*

56 Vln.

60 Vln.

62 Vln. C

Track 5: Identify and play a one-minute excerpt from your solo literature.



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Viola

Set C

Track 1: D Major Scale

$\text{♩} = 108$

Viola

Track 2: D Melodic Minor Scale

1 $\text{♩} = 92$ détaché



WMEA All-State String Audition Materials Set C

Viola

Track 3: Excerpt - *Symphony No. 35, Mvmt. 4*, Wolfgang Amadeus Mozart

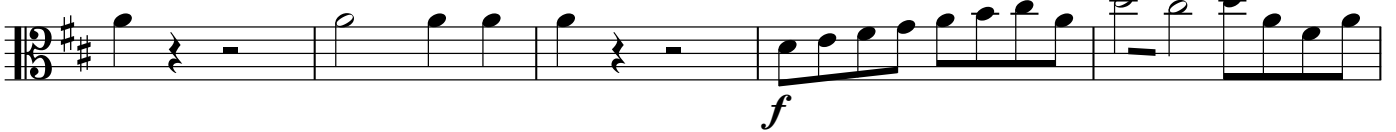
134 $\text{♩} = 148$



138



144



149



154



159



164



167



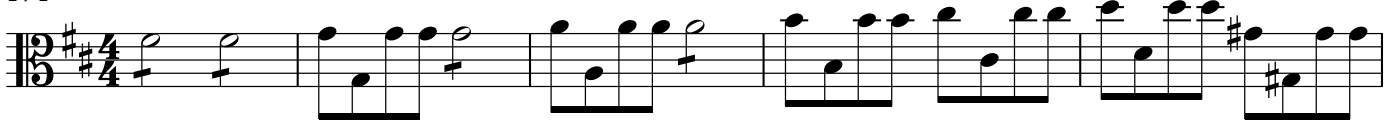


WMEA All-State String Audition Materials

Set C

Viola

171



176



Track 4: Excerpt - *Symphony No. 4, Mvmt. 2*, Anton Bruckner

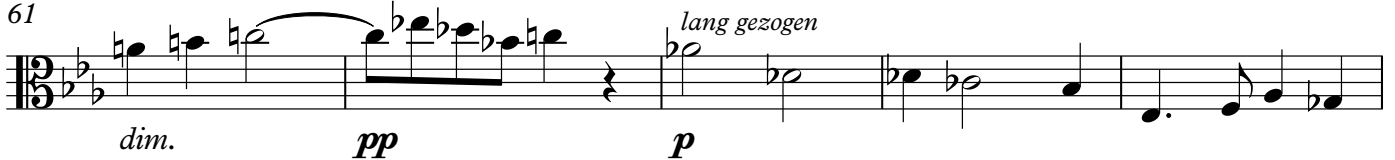
51 $\text{♩} = 66$ lang gezogen



56



61



66



Track 5: Identify and play a one-minute excerpt from your solo literature.



WMEA All-State String Audition Materials

Cello

Set C

Track 1: D Major Scale

$\text{♩} = 88$

Cello

Vc.

Track 2: E Melodic Minor Scale

1 $\text{♩} = 72$ détaché

Vc.

Vc.

Track 3: Excerpt - *Symphony No. 35, Mvmt. 4*, Wolfgang Amadeus Mozart

1 **Presto** $\text{♩} = 160$

Vc.

p

7

Vc.

f

12

Vc.



WMEA All-State String Audition Materials

Cello

Set C

17

Vc.

22

Vc.

27

Vc.

32

Vc.

35

Vc.

Track 4: Excerpt - *Enigma Variations, Var. XII (B.G.N)*, Edward Elgar

1 Andante ♩=58 *ad lib.*

Vc.

6

Vc.



WMEA All-State String Audition Materials

3

Cello

Set C

10 Vc. *f* *dim.* *p cantabile* *cresc.*

15 Vc. *ff* *dim.* *p* *dim.* *pp* *largamente*

19 Vc. *mf* *cresc.*

23 Vc. *ff* *sf* *dim. molto* *p*

26 Vc. *pp lunga pp* *dim.* *ppp*

The musical score consists of five staves of cello music. The first staff (measures 10-15) starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*) with the marking *cantabile*, and then a crescendo (*cresc.*) leading to a triplet. The second staff (measures 15-19) begins with fortissimo (*ff*), followed by a decrescendo (*dim.*) to piano (*p*), another decrescendo (*dim.*) to pianissimo (*pp*), and a triplet marked *largamente*. The third staff (measures 19-23) features a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*) and a triplet. The fourth staff (measures 23-26) starts with fortissimo (*ff*), followed by fortissimo (*sf*), a decrescendo (*dim. molto*) to piano (*p*). The fifth staff (measures 26-30) begins with pianissimo (*pp*) and the instruction *lunga*, followed by a decrescendo (*pp*) to pianissimo (*ppp*).

Track 5: Identify and play a one-minute excerpt from your solo literature.



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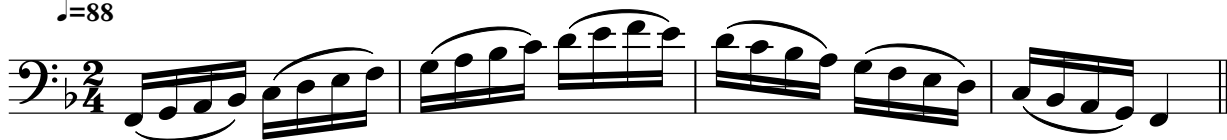
Set C

String Bass

Track 1: F Major Scale

$\text{♩} = 88$

String Bass



Track 2: E Melodic Minor Scale

1 $\text{♩} = 72$

détaché





WMEA All-State String Audition Materials

Set C

Track 3: Excerpt - *Symphony No. 35, Mvmt. 4*, Wolfgang Amadeus Mozart

Presto $\text{♩} = 132$

1

p

7

12

17

22

27

32

35



WMEA All-State String Audition Materials

Set C ³

Track 4: Excerpt - *Symphonie Fantastique*, Mvmt. 2, Hector Berlioz

3 **Allegro non troppo** ♩.=60

14

26

pp *sf* *sf* *cresc. sempre.* *ff* *ff* *f*

Track 5: Identify and play a one-minute excerpt from your solo literature.



WMEA All-State String Audition Materials

Harp

Set C

Track 1: G Melodic Minor Scale

11

17

Track 2: Excerpt - *La Mer, Mvmt. 1*, Claude Debussy

2

pp

p



WMEA All-State String Audition Materials

Harp

Set C

Modéré, sans lenteur (dans un rythme très souple)

First system of musical notation, measures 1-4. The piece is in 6/8 time and B-flat major. The treble clef part begins with a forte (*f*) dynamic and a slur over the first two notes. The bass clef part starts with a piano (*p*) dynamic, followed by a crescendo to pianissimo (*pp*). The right hand plays a series of eighth-note chords in the final two measures, marked mezzo-forte (*mf*).

Second system of musical notation, measures 5-9. The bass clef part features a triplet of eighth notes in measure 5, marked pianissimo (*pp*). The right hand continues with eighth-note chords, with a slur over measures 6-8.

Third system of musical notation, measures 10-13. The bass clef part begins with a *più pp* dynamic, followed by a piano (*p*) dynamic. The right hand continues with eighth-note chords, marked mezzo-forte (*mf*).

Fourth system of musical notation, measures 14-17. The treble clef part begins with a piano (*p*) dynamic. The bass clef part continues with eighth-note chords, marked pianissimo (*pp*). The right hand has a slur over measures 15-17.



WMEA All-State String Audition Materials

Harp

Set C

Track 3: Excerpt - *La Forza del Destino*, Overture, Giuseppe Verdi



WMEA All-State String Audition Materials

Harp

Set C

The first system of the harp audition piece consists of two staves. The treble clef staff contains a sequence of eighth-note triplets, starting on G4 and ascending to D5. The bass clef staff provides a harmonic accompaniment with eighth notes and rests, primarily in the lower register.

The second system continues the melodic line in the treble clef with eighth-note triplets, moving from E5 to A5. The bass clef accompaniment continues with eighth notes and rests, maintaining the harmonic support.

The third system features a more complex melodic line in the treble clef, incorporating sixteenth-note triplets and eighth-note triplets. The bass clef accompaniment includes some chords and rests.

The fourth system continues with sixteenth-note triplets in the treble clef. The bass clef accompaniment consists of eighth notes and rests.

The fifth system concludes the piece with sixteenth-note triplets in the treble clef. The bass clef accompaniment features eighth notes and rests, ending with a double bar line.