



Jordan High School Orchestra

“Excellence Lives Here”

27500 Fulshear Bend Dr., Fulshear, Texas 77441

www.jordanorchestra.org



2021-2022 AUDITION REPERTOIRE

PLEASE READ THE FOLLOWING:

Welcome to the Jordan High School Orchestra program! For you to experience a successful audition please be mindful of the following:

- All orchestra assignments are based on a person’s musical potential, knowledge, technique, and overall musicianship. **Your character and work ethic matters just as much as how well you play your instrument.** Therefore, your current orchestra teacher’s recommendation carries significant weight in determining the appropriate level orchestra for you to participate next year.
- **You only have one opportunity to audition.** Prepare your repertoire with your private lesson teacher and practice your audition material every day.
- **Membership in each orchestra changes every year.** Do not assume that just because you are already in the top group that you will stay in the top group. **YOU ARE THE ORCHESTRA.** You determine how well the orchestra will be based on your ability to go above and beyond the basic requirements.
- Maintain a positive attitude! **Jordan Orchestra only works when people practice.** Your mindset determines your potential and reality to be successful in orchestra.
- **Jordan desires musicians that are committed to learning—not just competition or trying to attain 100% all the time.** You will be challenged. You should expect to fail at times and learn from mistakes. You will receive a well-rounded music education that is immersed in theory, aural skills, and performance. And you will have fun creating and performing music with your friends!
- **You decide what orchestra level you want to audition for next year.**
- **Prepare your audition music with mindful practice and careful attention to detail.**
- **Private lessons are strongly encouraged.**
- **All current Jordan Orchestra musicians must learn the audition material as this counts as 50% of your Spring Final Examination grade.** You must prepare, at bare minimum, the audition material that is listed for your current Jordan Orchestra assignment. For example, Sinfonia musicians must prepare Sinfonia audition material—NOT any other orchestra level audition material.
- Audition videos may be uploaded starting April 19th on the Jordan Orchestra website (www.jordanorchestra.org)
- Audition videos and Google are due by **Friday, April 23rd at 11:59 p.m. LATE AUDITION VIDEOS ARE NOT ACCEPTABLE.**
- **All audition results are at the sole discretion of the music director—not the student, parent, nor the private lesson teacher.** Complaints and/or bullying the director about results will not be entertained.



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HOW TO PREPARE FOR YOUR AUDITION

- **Listen to recordings of the orchestra excerpts.**
- **Study the audition material with your private lesson teacher.**
- Practice slowly at first and then gradually build-up speed to required audition tempo.
- Record and listen to yourself every day.
- **Use a tuner and drone to develop accurate pitch.**
- **Practice with a metronome.**
- Concentrate on your sound, vibrato, bow control, dynamics, and rhythm.
- Review your audition material every day.
- Practice in front of a mirror and pay attention to your instrument posture and body.
- **Make sure that your instrument is in good playing condition: strings are functional, bow hair is fresh, and rosin works well.**
- Mark in fingerings to help remind you of hand position.
- Breathe.
- Smile!
- Perform your audition for your family before you record your final performance.
- Make sure that you allow ample time to record and review your audition before you submit your video online.
- **Do your best!**
- **REMEMBER:** This audition shows your current technique and musicianship as well as your musical potential. We want you to do well!



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JORDAN ORCHESTRA LEVELS

CAMERATA	PHILHARMONIA	LYRICA	SINFONIA
<p>*May compete at UIL Evaluation</p> <p>*After school sectionals/rehearsals may be necessary (seasonal)</p> <p>*UIL Solo/Ensemble participation encouraged</p> <p>*Performs at all concerts</p> <p>*Private Lessons encouraged</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals/rehearsals may be necessary (seasonal)</p> <p>*UIL Solo/Ensemble participation encouraged</p> <p>*Performs at all concerts</p> <p>*Private Lessons very strongly encouraged</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals and rehearsals required</p> <p>*Symphony Orchestra (full orchestra) participation required in Spring semester</p> <p>*UIL Solo/Ensemble participation expected</p> <p>*Performs at all concerts</p> <p>*All-Region, Area, All-State auditions encouraged</p> <p>*Private Lessons expected</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals and rehearsals required</p> <p>*Symphony Orchestra (full orchestra) participation required in Spring semester</p> <p>*UIL Solo/Ensemble participation expected</p> <p>*Performs at all concerts</p> <p>*All-Region, Area, All-State auditions expected</p> <p>*State Honor Orchestra Competitive</p> <p>*Private Lessons expected</p>

JORDAN ORCHESTRA AUDITION CRITERIA

CAMERATA	PHILHARMONIA	LYRICA	SINFONIA
<p>INTONATION: Student demonstrates need to review fundamentals in playing; basic posture and correct fingering patterns to work on pitch accuracy. Student demonstrates need for mastering accurate pitch and fingering patterns. Shifting is rigid and hinders accurate pitch.</p> <p>RHYTHM: Student is developing a strong sense of rhythmic pulse.</p> <p>TONE QUALITY: Student demonstrates need to work on "core" sound in order to overcome thin tone quality. Vibrato is non-existent and/or developing.</p> <p>FLUENCY: Fluency in playing needs improvement; no stopping and starting within a passage.</p> <p>SCALES: Student knows one-octave major scales and some two-octave major scales with developing intonation.</p> <p>MUSIC READING: Student demonstrates developing ability to read music correctly with accurate pitch and correct rhythm.</p> <p>MUSICIANSHIP: Student is learning how to interpret a piece with dynamics and articulations.</p> <p>CITIZENSHIP: Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is highly encouraged.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher) in order to participate in UIL and Solo & Ensemble Contest. Student involvement in UIL Evaluation and Solo & Ensemble Contest is expected.</p>	<p>INTONATION: Student is developing accurate intonation with only a few minor errors. Excellent left hand fingering technique. Demonstrates loose and smooth left hand shifting motion.</p> <p>RHYTHM: Demonstrates strong understanding of steady rhythmic pulse. Accurate reading of rhythmic values.</p> <p>TONE QUALITY: Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is developing. Bow changes are coordinated with finger changes.</p> <p>FLUENCY: Excellent left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece.</p> <p>SCALES: Student is proficient in two-octave major scales up to four sharps and four flats with near perfect intonation.</p> <p>MUSIC READING: Student demonstrates proficiency with reading music correctly with accurate pitch and rhythm.</p> <p>MUSICIANSHIP: Developing the ability to perform printed dynamics and printed articulations without verbal reminder from director. Demonstrates growing ability to perform musically—student does not just perform notes, but interprets the dynamics, rhythms and phrasing.</p> <p>CITIZENSHIP: Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is strongly encouraged.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher) in order to participate in UIL and Solo & Ensemble Contest. Student involvement in UIL Evaluation and Solo & Ensemble Contest is expected.</p>	<p>INTONATION: Near perfect intonation with only a few minor errors.</p> <p>RHYTHM: Demonstrates strong understanding of steady rhythmic pulse. Accurate reading of rhythmic values.</p> <p>TONE QUALITY: Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is evident.</p> <p>FLUENCY: Excellent left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece. Shifting is fluent and "scoops" are absent in playing.</p> <p>SCALES: Student is proficient in two-octave major scales. Student also performs some three-octave major scales up to three sharps and three flats with near perfect intonation.</p> <p>MUSIC READING: Student possesses ability to read advanced rhythms, symbols, and terms accurately.</p> <p>MUSICIANSHIP: Demonstrates the ability to perform printed dynamics, phrasing and printed articulations without verbal reminder from director.</p> <p>CITIZENSHIP: Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is expected.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher). Must prove capable of turning in orchestra assignments and playing tests on time. Student highly encouraged to audition for Region. Student involvement in Region auditions, UIL Evaluation and Solo & Ensemble Contest is expected.</p>	<p>INTONATION: Accurate intonation is expected.</p> <p>RHYTHM: Demonstrates extremely strong rhythmic pulse.</p> <p>TONE QUALITY: Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is constant, rich, even, full, and capable of producing different speeds/widths.</p> <p>FLUENCY: Superb left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece. Shifting is fluent and "scoops" are absent in playing.</p> <p>SCALES: Student is proficient in all two-octave major and minor scales. Student also performs all 12 three-octave major scales with accurate intonation.</p> <p>MUSIC READING: Student possesses ability to read advanced rhythms accurately. Student is fluent in foreign music terminology.</p> <p>MUSICIANSHIP: Demonstrates the ability to perform printed dynamics, phrasing and printed articulations without verbal reminder from director.</p> <p>CITIZENSHIP: Exceeds classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative and perseverance at all times.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is expected.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher). Must prove capable of turning in orchestra assignments and playing tests on time. Student excels in all facets of music. Must have ability to work to All-State potential and participate in several functions throughout the year that may require travel (festivals, state competitions, Midwest Clinic, school tours, Solo & Ensemble Contest, Region, etc.). Student involvement in Region auditions, UIL Evaluation and Solo & Ensemble Contest is expected.</p>



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CAMERATA

VIOLA

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALES: Please perform each scale with the metronome audible.

- Two-octave D major scale. Quarter note=70. Legato bow, one quarter note per pitch.
- Two-octave G major scale. Quarter note=70. Legato bow, one quarter note per pitch.

ETUDE

- Wohlfahrt, Book 1, Etude #8. Entire. Quarter note=82-86. Perform without metronome.

EXCERPT

- Woodruff: *Adoration*. Quarter note=120. Measures 1-57. Perform without metronome.

Jordan Orchestra Viola Audition Scales

D major $\text{♩} = 70$

Viola

5

Vla.

G major $\text{♩} = 70$

9

Vla.

13

Vla.

E-flat major $\text{♩} = 70$

17

Vla.

21

Vla.

B major $\text{♩} = 70$

25

Vla.

29

Vla.

Jordan Orchestra Viola Audition Scales

Vla. 33 A major $\text{♩} = 60$

Vla. 35

Vla. 37 A-flat major $\text{♩} = 60$

Vla. 39

METRONOME MUST BE ON WHEN YOU PERFORM YOUR SCALES

Camerata

$\text{♩} = 82-86$

This study may be practiced with all of the Bowing Variations for Groups of Eight Notes.

Op. 74, No. 1

Allegro moderato

8 *f* *mf*

4 *f* *f*

8 *f*

12 *p*

15 *mf*

18 *f*

21 *p* *mf*

24

27 * *f* *mf*

31 *f* *f*

Viola

Adoration

BUD WOODRUFF

Allegro $\text{♩} = \text{c. } 120$

YAS156

9

17

25

41

57

73

80

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 68 69 70 71 72 73 74 75 76 77 78 79 80

f *f* *mp* *f* *f* *mf* *mp* *mf* *mp* *f*



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PHILHARMONIA

VIOLA

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALES: Please perform each scale with the metronome audible.

- Two-octave E-flat major scale. Quarter note=70. Legato bow, one quarter note per pitch.
- Two-octave B major scale. Quarter note=70. Legato bow, one quarter note per pitch.

ETUDE

- Wohlfahrt, Book 2, *Etude #14*. Entire. Dotted quarter note=60. Perform without metronome.

EXCERPT

- Richard Meyer: *A Keltic Feast*. Dotted quarter note=100. Measures 134-end. Perform without metronome.

Jordan Orchestra Viola Audition Scales

D major ♩ = 70

Viola



Staff 1: Viola, D major, 4/4 time, measures 1-4. The scale begins on D4 with a square fingering box above the first note.

Vla.



Staff 2: Viola, D major, measures 5-8. The scale continues from measure 4, ending on D5 with a square fingering box above the final note.

G major ♩ = 70

Vla.



Staff 3: Viola, G major, 4/4 time, measures 9-12. The scale begins on G4 with a square fingering box above the first note. Handwritten fingering III-1 is above the second measure.

Vla.



Staff 4: Viola, G major, measures 13-16. The scale continues from measure 12, ending on G5 with a square fingering box above the final note. Handwritten fingering I-2 is above the second measure.

E-flat major ♩ = 70

Vla.



Staff 5: Viola, E-flat major, 4/4 time, measures 17-20. The scale begins on E-flat4 with a square fingering box above the first note.

Vla.



Staff 6: Viola, E-flat major, measures 21-24. The scale continues from measure 20, ending on E-flat5 with a square fingering box above the final note.

B major ♩ = 70

Vla.



Staff 7: Viola, B major, 4/4 time, measures 25-28. The scale begins on B4 with a square fingering box above the first note. Handwritten fingering III-1 and IV-1 are above the second and third measures respectively.

Vla.



Staff 8: Viola, B major, measures 29-32. The scale continues from measure 28, ending on B5 with a square fingering box above the final note. Handwritten fingering III-2 and I-2 are above the second and third measures respectively.

Jordan Orchestra Viola Audition Scales

33 A major $\text{♩} = 60$

35

37 A-flat major $\text{♩} = 60$

39

Detailed description: The page contains four staves of musical notation for viola. The first two staves are for the A major scale, starting at measure 33 and ending at measure 36. The first staff shows measures 33-34 with a tempo marking of quarter note = 60. The second staff shows measures 35-36. The last two staves are for the A-flat major scale, starting at measure 37 and ending at measure 40. The third staff shows measures 37-38 with a tempo marking of quarter note = 60. The fourth staff shows measures 39-40. All scales are written in bass clef with a 15-line staff. Fingering numbers (1-4) and bowing marks (arcs, flags) are present throughout. Roman numerals (IV, VI, VII, VIII, X) are placed below the notes to indicate fingerings. The key signature for A major has two sharps (F# and C#), and for A-flat major has two flats (Bb and Eb).

METRONOME MUST BE ON WHEN YOU PERFORM YOUR SCALES

This Study may be practiced with all of the Bowing Variations for Groups of Six Notes.

J. = 64-70

Allegro

14 *mf* *p*

6 *mf*

11 *f*

16 *mf*

21 *p* *mf* *p*

26

31 *p*

36 *cresc.*

41 *mf* *p*

46 *mf*

51 *p* *mf*

VIOLA - 3

107 *p* 108 109 110 *rit.* 111 112 *pp*

113 **Andante** 114 *pp* 116 (V) 117 118 *cresc.*

119 120 121 *mp* 122 123 *cresc.* 124

125 126 *mf* 127 128 *cresc.* 129 130 *f*

131 (V) 132 133

34 **Tempo I Soli** $\text{♩} = 100$ 134 *mp* 135 136

137 138 *mf* 139 140 141 *f marc.*

142 143 144 145 146 147 148

149 150 151-152 153 154 *ff*

155 156 157 158 159 160 161

162 163 164 165 166 167

VIOLA - 4

171

168 169 170 171 172 173

p

174 175 176 177 178 179

cresc. *f*

181 L'istesso tempo (one beat in a bar)

180 181 182 183 184 185

sempre ff

186 187 188 189 190 191

192 193 194 195 196 197

198

199 200 201 202 203 204 205

206 207 208 209 210 211 212 213

214

215 216 217 218 219

f

220 221 222 223 224 225 226

227 228 229 230 231 232 233



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LYRICA

VIOLA

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALE: Please perform the scale with metronome audible.

- Three-octave ^A major scale. Quarter note=60. Sixteenth notes. Slur two beats.

ETUDE

- Mazas, Book 1: *Etude #5*. Entire second page. Quarter note=80. Perform without metronome.

EXCERPTS

- Dello Joio: *Choreography*. Quarter note=120-124. Measures 1-44. Perform without metronome.
- Dvorak: *Symphony No. 9, IV. Movement*. Quarter note=132. Entire first page. Perform without metronome.

Jordan Orchestra Viola Audition Scales

D major $\text{♩} = 70$

Viola

Vla.

5

Vla.

G major $\text{♩} = 70$

9

Vla.

13

Vla.

E-flat major $\text{♩} = 70$

17

Vla.

21

Vla.

B major $\text{♩} = 70$

25

Vla.

29

Jordan Orchestra Viola Audition Scales

33 A major $\text{♩} = 60$

Vla.

35

37 A-flat major $\text{♩} = 60$

Vla.

39

METRONOME MUST BE ON WHEN YOU PERFORM YOUR SCALES

♩ = 80

Lyrica

First staff of music, bass clef, key signature of one sharp (F#). It begins with a dynamic marking of *f*. The melody features various fingering numbers (2, 4, 2, 4) and includes a double bar line.

Second staff of music, bass clef. It begins with a dynamic marking of *dimin.* and ends with a dynamic marking of *p*. The melody includes a double bar line and a fermata.

Third staff of music, bass clef. It begins with a dynamic marking of *cresc.* and includes a double bar line.

Fourth staff of music, bass clef. It begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*. The melody includes a double bar line.

Fifth staff of music, bass clef. It includes a double bar line and a fermata.

Sixth staff of music, bass clef. It includes a double bar line and a fermata.

Seventh staff of music, bass clef. It includes a double bar line and a fermata.

Eighth staff of music, bass clef. It includes a double bar line and a fermata.

Ninth staff of music, bass clef. It begins with a dynamic marking of *crescendo* and includes a double bar line.

Tenth staff of music, treble clef. It begins with a dynamic marking of *f* and includes a double bar line.

Eleventh staff of music, treble clef. It includes a double bar line and a fermata.

CHOREOGRAPHY

Three Dances for String Orchestra

Viola

$\text{♩} = 120-124$

I

NORMAN DELLO JOIO

Allegro scherzando

pizz. *ff* *arco* *mf* *ff* *p* *p legato* *ff* *p* *div.* *1* *unis. pizz.* *p* *arco* *ff*

$\text{♩} = 132$

IV.

Allegro con fuoco

The musical score is written for Viola and consists of ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro con fuoco" with a metronome marking of quarter note = 132. The score includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), and *f* (forte). Performance markings include accents, slurs, and fingerings (e.g., 1, 2, 1). The piece is divided into sections, with a first ending marked "1." and a second ending marked "2. div. v".



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SINFONIA

VIOLA

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SCALE: Please perform the scale with the metronome audible.

- Three-octave A-flat major scale. Quarter note=60. Sixteenth notes. Slur two beats.

ETUDE

- Mazas, Book 1: *Etude #23*. Measures 1-45. Eighth note=96. Perform without metronome.

EXCERPTS

- Dvorak: *Symphony No. 9, IV. Movement*. Quarter note=132. Entire first page. Perform without metronome.
- Tchaikovsky: *Symphony No. 4, IV. Movement*. Quarter note=124. Cut indicated on score. Perform without metronome.

Jordan Orchestra Viola Audition Scales

D major $\text{♩} = 70$

Viola  Musical staff for D major scale, measures 1-4. The staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are D, E, F#, G, A, B, C#, D.


5

Vla.  Musical staff for D major scale, measures 5-8. The notes are E, F#, G, A, B, C#, D, E. The staff ends with a double bar line and a key signature change to one sharp (F#).

G major $\text{♩} = 70$

Vla.  Musical staff for G major scale, measures 9-12. The staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are G, A, B, C, D, E, F#, G. A fingering 'III -1' is written above the second measure.

13

Vla.  Musical staff for G major scale, measures 13-16. The notes are A, B, C, D, E, F#, G, A. A fingering 'I -2' is written above the second measure. The staff ends with a double bar line and a key signature change to two flats (Bb and Eb).

E-flat major $\text{♩} = 70$

Vla.  Musical staff for E-flat major scale, measures 17-20. The staff is in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The notes are E-flat, F, G, A, B, C, D, E-flat.

21

Vla.  Musical staff for E-flat major scale, measures 21-24. The notes are F, G, A, B, C, D, E-flat, F. The staff ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

B major $\text{♩} = 70$

Vla.  Musical staff for B major scale, measures 25-28. The staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notes are B, C, D, E, F#, G, A, B. A fingering 'III -1' is written above the second measure, and another 'III -1' is written above the fourth measure.

29

Vla.  Musical staff for B major scale, measures 29-32. The staff starts in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notes are C, D, E, F#, G, A, B, C. A fingering 'III -2' is written above the second measure, and another 'I -2' is written above the fourth measure. The staff ends with a double bar line and a key signature change to two sharps (F# and C#).

Jordan Orchestra Viola Audition Scales

33 A major $\text{♩} = 60$

35

37 A-flat major $\text{♩} = 60$

39

METRONOME MUST BE ON WHEN YOU PERFORM YOUR SCALES

Short Detached Strokes and Octaves *Sinfonia*

$\text{♩} = 96$
Allegretto quasi Andante

The score consists of 13 staves. The first two staves are for a double bass, indicated by a large '2' on the left. The remaining staves are for other instruments, likely strings. The music is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. Dynamics range from *p* (piano) to *f* (forte). Articulations include staccato (*str.*) and accents. Performance instructions include *dolce*, *p delicatamente*, and *cresc.*. The score includes fingering numbers (0-4) and breath marks. A double bar line with a repeat sign is present in the lower right section. The word *II* appears at the end of the first staff and below the eighth staff.

$\text{♩} = 132$

IV.

Allegro con fuoco

The musical score is written for the Viola part of a larger work, specifically the fourth movement (IV). It begins with a tempo marking of *Allegro con fuoco* and a metronome indication of $\text{♩} = 132$. The key signature is one sharp (F#), and the time signature is 2/4. The score is composed of ten staves of music. The first staff starts with a fortissimo (*ff*) dynamic and includes several accents (*acc.*) and slurs. The second staff continues with a sforzando (*sf*) dynamic. The third and fourth staves show a mix of dynamics, including *ff* and *f*. The fifth staff features a first ending (*1.*) and a second ending (*2.*) marked *div. v.* (divisi). The sixth and seventh staves continue with complex rhythmic patterns and dynamics like *ff* and *f*. The eighth and ninth staves conclude the piece with various dynamics and performance markings. The score is densely notated with many slurs, accents, and dynamic markings, indicating a technically demanding and expressive performance.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Viola

$\text{♩} = 124$

ff

ff div.

sff

f

f

f

f