



THE UNIVERSITY OF  
TENNESSEE  
KNOXVILLE

July 1, 2024

Dear Instrumentalist:

With this letter we welcome you to the auditions for Bands and Orchestras, Fall 2024.

#### STRINGS

Please read the information sheets enclosed in this PDF, which include audition days and times. Excerpts are included.

#### WOODWINDS/BRASS

Please read the information sheets enclosed in this PDF, which include audition days and times. Also included are two sets of music excerpts:

- Excerpts for placement in Orchestra, Symphonic Band, and/or Wind Ensemble (one set of excerpts for all three of the above ensembles)
- Excerpts for placement in Concert Band

If you have any questions, please feel free to contact us at the emails listed below.

We look forward to hearing you in August!

Sincerely,

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## VIOLA

Date: **Saturday, August 17**  
**4:30-5:45pm**

Location: Orchestra Room 110  
Natalie L. Haslam Music Center

Check-in: Sign-up sheet/draw numbers  
**4:15pm**

Excerpts: Berlioz: *Roman Carnival*, bracketed excerpt  
Bartok: Concerto for Orchestra, mvmt IV, bracketed excerpt  
Mozart: Symphony No. 35, mvmt IV, bracketed excerpt



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## AUDITION ADVICE

Preparation: **Practice slowly**, with a metronome.  
After a few slow passes through the excerpts, start to play faster: 1/2 tempo, 3/4 tempo, then full tempo. Practice at speeds slower and faster than the tempi indicated.

Keep listening, carefully, to your **intonation** during all practice sessions. Work with a tuner at all times. A strong command of excellent intonation is essential.

Pay attention to all **details** in the music. Be careful to observe accents, dynamics, accidentals, written instructions, and other musical aspects notated on the music. Knowledge of additional performance practices and traditions are important as well. Play musically once technique is established.

Contact your UT applied professor for a lesson, depending on their availability during the summer.

Audition: If there are divisi parts, play the top line always, unless otherwise instructed.

If there are rests, count them unless otherwise instructed.

Recordings: **Listen to at least three different recordings of your audition repertoire.** Listening to recordings is a necessary step in preparation for an audition.

In addition to popular portals like YouTube, iTunes, Spotify, etc., you can access **Music Online** or **Naxos Library** through the Music Library website.

Use your Net ID/password to access it:  
<http://www.lib.utk.edu/music>

**Viola Orchestra Rep Class**  
Hillary Herndon  
[hillaryherndon@yahoo.com](mailto:hillaryherndon@yahoo.com)  
(305) 301-7190, cell  
(865) 974-0317, office

## **Berlioz, Roman Carnival Overture**

#1-#4  
♩ = 48-52

### **General Comments:**

*Direction of phrase* – Sustain long phrases. It is especially important to feel the phrase continuing through rests.

*Rhythm* – Keep a steady pulse through long notes and rests.

*Sound* - A warm, beautiful, expressive tutti sound is needed. Use vibrato accordingly.

*Intonation* – Watch for chordal outlines.

### **Practice Techniques:**

#### *For phrase direction/rhythm:*

The motion should be horizontal in this excerpt – never vertical! There is a constant feeling of movement or motion (the accompaniment is straight 16ths.) Hold the notes preceding rests for their full value. Hear the orchestral part. Practice playing along with a recording. Observe the dotted lines I've added to your part as a reference for phrase lengths.

*Sound:* Keep all 16ths warm with a melodic direction. In the scale before rehearsal #2, plan out bow use – the stroke should expand with the cresc. The crescendos should feel like an expansion, always keep an expressive sound through the high points. The sound should never feel forced or harsh.

Make sure that you are playing the proper articulation. Some bowings are adjusted to make the phrasing come out correctly, pay special attention to the sound of these notes. Example: the measure before 3, I've hooked the d and c# in order to end on an up bow into 3. These notes should still sound separate. Don't let the bowings determine articulation!

Another example: the first dotted eighth – sixteenth rhythm pattern is on a b in the second measure. These notes are written separately, although we are hooking them. Articulate both with a melodic, legato sound. Now, 2 measure later, (4 before #3), the a-g# is the same rhythmic pattern, but it is slurred. Make sure that the listener can hear the difference.

For intonation: work with a tuner. Keep an E drone until 3, then switch to an A. Pay special attention to the sextuplets. Keep the 5ths covered whenever possible.

Allegro assai con fuoco (♩ = 156)

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

Andante sostenuto (♩ = 52)

*p* *pizz.*

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

*mf espress.*

*f*

*cresc. molto* *f* *dim.* *mf*

*poco cresc.*

*pp*

*4* *3* *1* *1* *4* *1* *2*

VIOLA

IV. INTERMEZZO INTERROTTO

$\text{♩} = \text{ca } 110$   
V *lunga* Allegretto  
1 5 1 pizz. 1  
*f* *p* 13 arco 21 n V  
25 n V n rall. V  
33 a tempo V n V  
38 1 n V n V n Calmo 43 n  
*f cantabile* 2  
3 n V V V n 1 2 V n 1 2 V  
51 n 2 V n n 2 y n n V  
59 n  
Tempo 1 non div. V 66  
*p*



33  
Viola  
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## Mozart, Symphony #35, "Haffner"

4<sup>th</sup> movement

$\text{♩} = 152$

### Key Factors and Practice Suggestions

#### *Clarity of Articulation*

Always start from the string.

The left hand needs to be articulate and energized, even under a slur.

Do standard rhythmic exercises with the fast passage work as shown bellow.

Rhythmic exercises are used to help even out the left hand in passage work when done under slurs. Separate bow exercises help to match the left and right hands together. I've written a few examples of each type of exercise below.

#### Slurred Rhythmic Exercises:

The image shows four staves of handwritten musical notation for slurred rhythmic exercises. Each staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The exercises are numbered #1, #2, #3, and #4. Exercise #1 consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and a fermata over the last note. Exercise #2 consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and a fermata over the last note. Exercise #3 consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and a fermata over the last note. Exercise #4 consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first three notes and a fermata over the last note. Each exercise is followed by the word "etc." and a double bar line.

Also practice these with groups of 6 and 8. The above exercises can also be done with separate bows.

### Separate Bow Rhythmic Exercises:

The image shows two staves of handwritten musical notation. The first staff is labeled with '#1' and '#2'. It contains two rhythmic patterns. The first pattern consists of a quarter note, an eighth note, and a quarter note, with a double bar line. Above the notes are bowing directions: 'v' (down) and 'n' (up). The second pattern is similar but with different note values. The second staff is labeled with '#3' and '#4'. It also contains two rhythmic patterns with bowing directions. Both staves are in 3/8 time and G major (one sharp).

These are just a few of the patterns possible. Make up your own!!

### *Rhythm*

Steady! Feel in 1. Rests need to be absolutely precise. This is where most violists rush. Practice with "ughs" on the rests. Also practice with the metronome on the offbeat. This is an invaluable method of metronome work in this movement!

After you've mastered the off beat metronome test, start setting the metronome to the bar, followed by 2 and 4 bars. This is a great way to make sure that you don't start to speed up without a constant reminder beat!

### *Musical Style*

Make sure that the style and sound are appropriate to Mozart. Musically, this should be felt in 1, but keep steady half note pulses going in your head. The listener should be able to hear 2 and 4 bar phrases with strong/weak beats. Never emphasize the "weak" beat, or second beat of the bar. It is important to hear a clear direction in phrasing through this excerpt.

The sound should be light and never pressed, even in forte sections.

The 8<sup>th</sup> notes should be played near the middle of the bow and on the string while allowing the natural "bounce" of the bow to produce a sautille stroke.

Play measures 134-139 in the upper half of the bow. Take care to prepare string changes to avoid "bumps" in the sound.

### *Intonation*

As always. Identify tonal center of large sections and play with tuner set to that pitch as a reference.



Mozart: Symphony No. 35, mvmt IV

mm. 134-181

57

63 *f*

69 *fp* *fp* *f* *sfz*

79 *sfz* *p* *sfz* *p*

88

94 *f* *p* *f*

100 *p* *f* *p*

108 *f* *p* *f*

116 *p* *fp* *fp*

123

134

139

147 *p*

152 *f*

Detailed description: This page of a musical score for Viola covers measures 57 to 181. The music is in 3/8 time and D major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics range from piano (*p*) to fortissimo (*f*), with frequent use of *fp* (fortissimo piano) and *sfz* (sforzando). The score includes numerous slurs, accents, and articulation marks. A triplet of eighth notes is marked with a '3' above it at measure 123. The piece concludes with a final fortissimo (*f*) dynamic at measure 181.

158

163

168

173

178

185

195

204

211

221

230

240

249

254

259

*sf* *sf* *p* *fp*

*fp*

*f*

*fp* *fp* *fp* *fp* *f*

*sfp* *sfp* *p*

*p*

*f*

1 3

1

1