

### David K. Wallace, Chair

#### PLAY A PREPARED PIECE THAT YOU ARE COMFORTABLE WITH AND THAT SHOWS US YOUR STRENGTHS:

It should be a composition from the repertory, a transcription of a well-known artist's solo, or a standard tune (which may include blues and rhythm changes) with your own improvisation.

#### IN ADDITION, YOU MAY BE ASKED TO PLAY SELECTED EXAMPLES FROM THE FOLLOWING LIST:

• Scales: Three three-octave scales of your choice—slowly, using two notes per bow, and quickly, using

eight notes per bow.

• Arpeggios: One three-octave arpeggio of your choice (three notes per bow) and the five qualities of

seventh chords in one key, one octave.

• Tone exercises: Demonstrate the ability to play different dynamic levels in different registers with good pitch

and tone color.

• Ear training: You will be asked to participate in call-and-response exercises. The audition team will play short

rhythms and melodies that you will play back on your instrument.

• Reading: Included in this packet are reading examples that you can practice prior to your audition. We

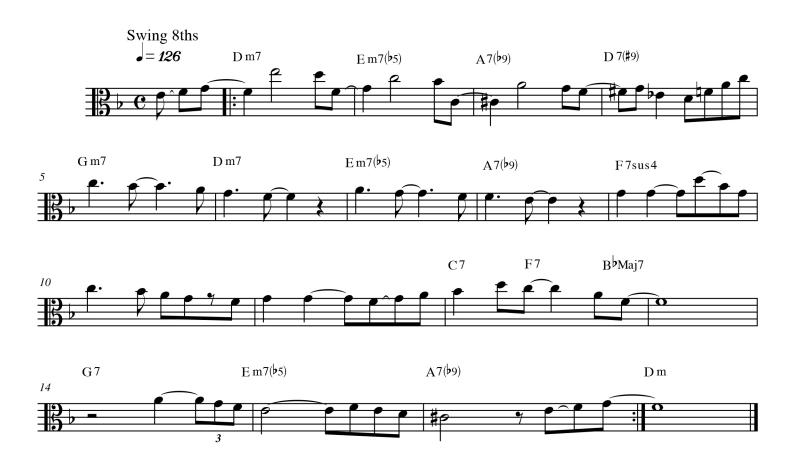
may also give you sight-reading examples at the audition.

#### IT IS ALSO IMPORTANT TO US TO FIND OUT HOW YOU PRACTICE.

Feel free to show us exercises and concepts that are part of your practice routine.



## **Viola Lead Sheet**



1-3 Viola

# **Viola Reading Exercises**





3-3 Viola