2015–16 Ensemble Placement Audition Information

Assigned audition times will be posted on Blackboard no later than August 12th.

Voice Students
Required for all Voice Performance majors and Voice Performance/Music Education double majors to sing for the voice faculty. These “auditions” will be held in Ganz Hall (AUD 745) on:

**Wednesday, August 19 from 12:30-4:45:** Undergraduate Students
**Thursday, August 20 from 12:30-4:45pm:** Graduate Students
**5:00-5:30pm:** Professional Diploma Students

- Prepare a short song that shows your range and ability. Each audition will last a maximum of five minutes.
- Please bring music for an accompanist.
- All students who need to audition for choir placement (this includes all new undergraduate voice students) will be scheduled for an additional five minute choir audition after your audition with the voice faculty. This audition will include sight-reading and rhythm testing.

Jazz Auditions
A brief (5-6 minute) audition will be required for all Jazz Studies Instrumental and Vocal Performance majors and any other students who plan to participate in a jazz ensemble. Auditions will be held in AUD 927C on:

**Thursday, August 20, 2015 from 1:00-4:00pm**

All students will perform the melody and improvise over the chord changes of Duke Ellington's "Don't Get Around Much Anymore" from memory. Students will also be asked to sight-read and may perform major and minor (natural, harmonic, and melodic) scales at the discretion of the attending faculty. Further instructions by instrument/voice are below.

The play-along track and PDF of the lead sheet can be downloaded from the Blackboard course Music Conservatory Ensembles 2015-16 [http://blackboard.roosevelt.edu](http://blackboard.roosevelt.edu). The PDF includes a concert lead sheet in C for "Don't Get Around Much Anymore" with lyrics, along with Bb, Eb, and bass clef parts. Vocalists may contact Scott Mason, Head of Jazz and Contemporary Music Studies for assistance in determining their key (smason@roosevelt.edu). The play-along track is in the original key of C and is taken from “In A Mellow Tone,” volume 48 of Jamey Aebersold's play-along series. There is stereo separation on the track: piano and drums are on the right channel, bass and drums on the left. There is a five-beat count-off followed by four complete choruses of the tune in a swing feel. The tempo is 104 BPM.

- Singers will perform the melody of “Don't Get Around Much Anymore” using the lyrics provided in the lead sheet and improvise over one chorus.
- Horn players will perform the melody and improvise over one chorus.
- Pianists, guitarists, and bassists will perform the melody, act as an accompanist for one chorus, and improvise for one chorus.
- Drummers will play one chorus of “Don't Get Around Much Anymore” as if accompanying the melody (including the “answers” to the melody), catching accents, and providing appropriate fills and set-ups. They will then perform a solo over the form of the tune (32 bars) as if they were the last soloist, making sure to leave space for the melody pick-ups to the out chorus. A metronome set at 104 BPM will be used for the melody chorus.

Additional Audition Notes
- All students auditioning are urged to watch/listen to any of the many performances of “Don't Get Around Much Anymore” posted to YouTube, including Louis Armstrong and Duke Ellington, Nat “King” Cole, and Harry Connick. There is a wonderful of Ella Fitzgerald performing "Don't Get Around" with Duke from 1968.
- Students will be judged on accuracy of performance, stylistic authenticity, preparation, professionalism (be on time), and sight-reading.
- Placement into the various ensembles will be based on audition results, ensemble needs, and the decisions of the Jazz Faculty/Head of Jazz, which are final.
Orchestral Instruments
Placement auditions are required for Orchestral Instrument Performance and Orchestral Studies majors, Music Education Instrumental students, and any students who plan to participate in Orchestra, Wind Ensemble, and/or Chamber Music. Auditions will be held on:

Chamber Auditions (schedule to be posted no later than August 12th)
- Brass: Friday, August 21 from 2:30-4:30pm
- Piano: Friday, August 21 from 2:15-3:00pm
- Strings: Saturday, August 22 from 10:00am-5:00pm
- Woodwinds: Saturday, August 22 from 10:00am-3:00pm

Orchestra/Wind Ensemble Auditions (schedule to be posted no later than August 24th)
- September 2-4 from 1-8pm

• In addition to preparing approximately 3 minutes of a solo piece (required for all instruments for both chamber and orchestra auditions), audition excerpt requirements by instrument are listed below.
• These excerpts are posted in the Blackboard course “Music Conservatory 2015-2016” General Information section: http://blackboard.roosevelt.edu
• String players: this document has the shorter list of approximately 3 minutes of orchestra audition excerpts

UPDATED String Orchestra Excerpt List

Violin

Chamber Audition
(Stravinsky excerpt provided; students should find all other chamber excerpts on IMSLP. Contact Stefan Hersh, head of string chamber music, at shersh@roosevelt.edu if you have questions.)

Stravinsky, L'Histoire du Soldat: Three dances: Tango, Valse, Ragtime

Schoenberg, Verklarte Nacht (2nd violin): 4 before reh. N to 4 after letter N

Schumann, Piano Quartet: Mvt. III, mm. 17-31

Brahms, B major Trio (v. 2, 1889): Scherzo, m. 12 to 1st ending

Orchestra Audition

Mendelssohn, Midsummer Night’s Dream, Overture (half note=126-132)
- m. 8 - reh. A: top first violin part

Franck, Symphony in D minor

Mozart, Symphony No. 35 (“Haffner”) (half note= 76-80)
- Mvt. I: mm. 15-29; mm. 84-94; mm. 143-154

Sibelius, Symphony No. 1
- Mvt. II: 16 after reh. N - 3 before reh. P (NB at Tempo I- quartet note equals half note of previous tempo)
- Mvt. IV: 3 after reh. N - reh. O
Viola

Chamber Audition

(Students can find all chamber excerpts on IMSLP. Contact Stefan Hersh, head of string chamber music, at shersh@roosevelt.edu if you have questions.)

Schoenberg, Verklaerte Nacht (1st Viola): 4 before reh. N to 4 after reh. N
Schumann, Piano Quartet: Mvt. II, opening to trio 1; Mvt. III, melody at return to Tempo 1 (15 bars) [no repeats]

Orchestra Audition

Mendelssohn, Midsummer Night’s Dream, Overture (half note=126-132)
78 after reh. F - 89 after reh. F

Franck, Symphony in D minor
9 after reh. R - reh. S
Mvt. II: reh. C - 10 before reh. F

Mozart, Symphony No. 35 (“Haffner”)
Mvt. I (half note=76-80): mm. 74-94
Mvt. II (eighth note=76-80): mm. 18-22; mm. 67-71

Cello

Chamber Audition

(Students can find all chamber excerpts on IMSLP. Contact Stefan Hersh, head of string chamber music, at shersh@roosevelt.edu if you have questions.)

Schoenberg, Verklaerte Nacht (1st cello): 11 before reh. M to reh. M
Schumann, Piano Quartet: Mvt. II, opening to trio 1; Mvt. III mm. 3-18
Brahms, B major Trio (v. 2, 1889): Scherzo, m.1 to 1st ending

Orchestra Audition

Franck, Symphony in D minor

Mozart, Symphony No. 35 (“Haffner”)
Mvt. I (half note=76-80): mm. 74-94

Sibelius, Symphony No. 1
Mvt. II: 13 after reh. N - 3 before reh. P (top part) (NB at Tempo I quarter note equals half of note of previous tempo)
Mvt. III: 4 before reh. C - 8 before reh. D; 4 before reh. P - 8 before reh. Q

Double Bass

Chamber Audition

Stravinsky, L’histoire du Soldat: The Devil’s Dance

Orchestra Audition

Mozart, Symphony No. 35 (“Haffner”)
Mvt. I (half note=76-80): mm. 59-66; mm. 74-94; mm. 165-172

Sibelius, Symphony No. 1
Mvt. III: reh. C - 8 before reh. D
**Flute**

**Chamber Audition**
- Barber, Summer Music: opening to reh. 1; pickups to reh. 18 to 19
- Ibert, Three Short Pieces: Mvt. I, pickups to reh. 9 to end of the movement
- Mozart, Flute Quartet K. 285: Mvt. I, opening to m. 43
- Nielsen, Quintet for Winds: Mvt. III Praeludium, mm. 1-11; variation II; variation X

**Orchestra/Wind Ensemble Audition**
- Mussorgsky/Ravel, Pictures at an Exhibition: Tuileries opening to reh. 34; Ballet of the Unhatched Chicks
- Mendelssohn, Midsummer Night's Dream: Scherzo
- Debussy, Prelude to the Afternoon of a Faun: Opening solo
- Brahms, Symphony No. 4: Mvt. IV, mm. 93-105

**Piccolo**
- Ravel, Piano Concerto in G: Mvt. I, opening to reh. 1
- Beethoven, Symphony No. 5: Finale, mm. 698-723

**Oboe**

**Chamber Audition**
- Barber, Summer Music: reh. 2 to 5; reh. 18 to 19
- Hindemith, Kleine Kammermusik: Mvt. I, mm. 7-16
- Mozart, Oboe Quartet, K. 370: Mvt. III, mm. 89-112
- Nielsen, Quintet for Winds: Mvt. III, variation III; variation VIII

**Orchestra/Wind Ensemble Audition**
- Brahms, Violin Concerto: Mvt. II, opening solo
- Barber, Overture to The School for Scandal: reh. C to 13 after reh. C
- Beethoven, Symphony No. 5: Mvt. I, cadenza mm. 254-268
- Mussorgsky/Ravel, Pictures at an Exhibition
  - Tuileries, opening to reh. 35; Ballet of the Unhatched Chicks opening to 5 after 55 (no repeat)

**English Horn**
- Ravel, Piano Concerto in G: Mvt. II solo

**Clarinet**

**Chamber Audition**
- Mozart, Clarinet Quintet, K. 581: Mvt. II Larghetto, opening to m. 23
- Nielsen, Quintet for Winds: Mvt. II, menuet first strain (no repeat); Mvt. III, variation V
- Stravinsky, L'histoire du Soldat: March du Soldat (Part I), reh. 6 to 8, reh. 11 to 13; Music to Scene I (Petit Airs), 3 before reh. 7 to 9; Music to Scene II (Pastorale), 5 after reh. 3 to 3 after reh. 4

**Orchestra/Wind Ensemble Audition**
- Mussorgsky/Ravel, Pictures at an Exhibition: Old Castle, reh. 28 to 30; Tuileries, reh. 36 to 5 after 37
- Sibelius, Symphony No. 1: Mvt. I, opening solo to 4 after Allegro; Mvt. III, 6 after reh. E to H
- Barber, Overture to The School for Scandal: Clarinet solo
- Franck, Symphony in D minor: Mvt. II, Allegretto mm. 32-48

**Bass Clarinet**
- Mussorgsky/Ravel, Pictures at an Exhibition: Gnomus, reh. 6 to 8 and 15 to 16; Samuel Goldenberg, reh. 56 to 58

**Saxophone**

**Orchestra/Wind Ensemble Audition**
- Prepare two Ferling etudes: one lyrical and one technical
**Bassoon**

**Chamber Audition**
- Barber, Summer Music: opening to 2 before reh. 2; 2 before reh. 20 to 1 before reh. 21
- Nielsen, Quintet for Winds: Mvt. I, mm. 1-9; Mvt. III, Variation VII
- Stravinsky, L’histoire du Soldat: Pastorale, beginning to 4 after reh. 1; Ragtime, 4 before reh. 28 to 3 after reh. 27; Devil’s Dance, beginning to reh. 4

**Orchestra/Wind Ensemble Audition**
- Beethoven, Symphony No. 5: Andante mm. 147-176; Scherzo mm. 244-324
- Ravel, Piano Concerto in G: Mvt. I high solo, reh. 9 to 10; Mvt. III, 5 after reh. 14 to 16 (both 1st and 2nd parts)
- Mussorgsky/Ravel, Pictures at an Exhibition: Old Castle, reh. 19 to 1 after 20; Baba Yaga reh. 90 to 91
- Mozart, Symphony No. 35 (“Haffner”): Finale mm. 9-37

**Contrabassoon**
- Ravel, Piano Concerto for the Left Hand: opening solo
- Beethoven, Symphony No. 5: Finale, mm. 580-628

**Horn**

**Chamber Audition**
- 2 contrasting etudes (up to 7 minutes of music)

**Orchestra/Wind Ensemble Audition**
- Shostakovich, Symphony No. 5: Mvt. I, low horn tutti
- Beethoven, Fidelio Overture: 2nd horn solo
- Strauss, Ein Heldenleben: 1st horn opening
- Ravel, Pavane
- Mendelssohn, Symphony No. 3: 3rd horn, Mvt. II

**Trumpet**

**Chamber Audition**
- 2 contrasting etudes (up to 7 minutes of music)

**Orchestra/Wind Ensemble Audition**
- Ravel, Piano Concerto in G: Mvt. I reh. 2 to 3 and reh. 34 to the end
- Ravel, Piano Concerto for the Left Hand: reh. 5 to 8 and reh. 46 to 50
- Beethoven, Symphony No. 5: Mvt. II reh. A to 10 after B
- Mussorgsky/Ravel, Pictures at an Exhibition: Opening to reh. 2; Goldenberg and Schmuyle

**Euphonium**
- Rochut, Etude
- Mussorgsky/Ravel, Pictures at an Exhibition: Bydlo

**Tenor Trombone**

**Chamber Audition**
- 2 contrasting etudes (up to 7 minutes of music)

**Orchestra/Wind Ensemble Audition**
- Wagner, Rienzi Overture: 9 before to 5 before reh. 2; reh. 4 to 10 after reh. 4
- Sibelius, Symphony No. 1: Mvt. II, reh. M to N
- Mozart, Requiem: Tuba Mirum, 2nd trombone solo
- Berlioz, Hungarian March: 1 before reh. 4 to 3 after reh 5
- Saint-Saëns, Symphony No. 3: reh. Q to S
Bass Trombone

**Chamber Audition**

2 contrasting etudes (up to 7 minutes of music)

**Orchestra/Wind Ensemble Audition**

- Wagner, *Rienzi* Overture: 9 before to 5 before reh. 2; reh. 4 to 10 after reh. 4
  
  Mvt. IV, reh. L to O
- Berlioz, *Hungarian March*: 1 before reh. 4 to 3 after reh 5
- Rossini, *Overture to La Gazza Ladra*: reh. C to m. 140
- Wagner, *Entrance of the Gods into Valhalla*: 20 after ‘Moderato’ to 18 before double bar, last 15 measures

Tuba

**Chamber Audition**

2 contrasting etudes (up to 7 minutes of music)

**Orchestra/Wind Ensemble Audition**

- Revueltas, *Homage to Federico Garcia Lorca*
- Mussorgsky/Ravel, *Pictures at an Exhibition*: Promenade #3; Bydlo; Baba Yaga

Percussion

- Rimsky-Korsakov, *Scheherazade*: snare drum
- Gershwin, *Porgy and Bess*: xylophone
- Tchaikovsky, *Waltz from Sleeping Beauty*: bells
- Beethoven, *Symphony No. 9*: timpani

*If you do not have copies of these parts, please contact Ed Harrison, head of percussion, at eharrison@roosevelt.edu.*

Harp

- Sibelius, *Symphony No. 1*: Mvt. IV complete
- Mussorgsky/Ravel, *Pictures as an Exhibition*: Mvt V complete (no repeats); Mvt. IX reh. 92-93
- Ravel, *Piano Concerto for the Left Hand*: 1 before reh. 25 to reh. 27

Piano

A short solo piece of your selection as well as an excerpt that will be distributed by Winston Choi no later than Friday, August 14.