ROOSEVELT UNIVERSITY
CHICAGO COLLEGE
OF PERFORMING ARTS

2013-2014 Ensemble Audition Information

Assigned audition times will be posted no later than August 5th.

Voice Auditions

Required for Voice Performance majors and Voice Performance/Music Education double majors. Auditions will be held in Ganz Hall (AUD 745) on:

Wednesday, August 21 from 10:00-5:30pm: Graduate Students
Thursday, August 22 from 2:00-7:00pm: Undergraduate Students

- Prepare a short song that shows your range and ability. Each audition will last a maximum of five minutes.
- All students who need to audition for choir placement will be scheduled for an additional five minute choir audition which will include sight-reading and rhythm testing.

Jazz Auditions

A brief (five 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 22 from 2:00-5:30pm

All students will perform the melody and improvise over the chord changes of Duke Ellington's "Don't Get Around Much Anymore" (1942) 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 2013-14 (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. An additional lead sheet in G is also included for female vocalists.

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 two-bar count-off followed by five 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 sheets 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, catching accents, playing the "answers" to the melody, and providing appropriate fills and set-ups. They will then perform a solo over the form of the tune (32 bars). 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, particularly the Duke Ellington original (audio only) and Ella Fitzgerald with Duke (live in the studio, 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 Instrument Auditions

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 in Ganz Hall (AUD 745) on:

Friday, August 23 from 2:00pm-9:00pm: String Auditions
Saturday, August 24 from 9:00am-5:30pm: Woodwind, Percussion, Harp, and Piano Auditions
Sunday, August 25 from 2:00pm-5:30pm: Brass Auditions

- **In addition to preparing an entire movement of a solo piece (required for all instruments), audition excerpt requirements by instrument are listed below.**
- These excerpts are posted:
  - Through Blackboard course Music Conservatory Ensembles 2013-14: http://blackboard.roosevelt.edu
  - On the CCPA website: http://www.roosevelt.edu/CCPA/MusicConservatory/CurrentStudents.aspx

Violin
Beethoven, Symphony No. 1: Mvt. II, mm. 12-26; Mvt. IV, mm. 6-47
Berlioz, *Symphonie fantastique*: Mvt. I, mm. 17-24, one after #4 to #5, #6 to #7, #13 to #14; Mvt. V, mm. 422-435
Brahms, Symphony No. 2: Mvt. I, mm. 118-136; Mvt. II, mm. 51-55; Mvt. III, mm. 33-72
Stravinsky, *L'Histoire du Soldat*: Three Dances (*only required for violinists who want to be considered for this performance opportunity*)
Verdi, Overture to *La forza del destino*: L to seven after M, N to O

Viola
Beethoven, Symphony No. 1: Mvt. II, mm. 106-127
Berlioz, *Symphonie fantastique*: Mvt. I, #6 to #7, #13 to #14, Mvt. II, m. 329 to the end; Mvt. IV, mm. 89-103; Mvt. V, mm. 422-435
Brahms, Symphony No. 2: Mvt. I, mm. 17-26, mm. 118-136; Mvt. II, mm. 49-55

Cello
Beethoven, Symphony No. 1: Mvt. II, mm. 6-14
Berlioz, *Symphonie fantastique*: Mvt. I, #6 to #7, #13 to #14; Mvt. II, mm. 174-194, mm. 338-354; Mvt. V, mm. 364-396
Brahms, Symphony No. 2: Mvt. I, mm. 340-345; Mvt. II, mm. 1-15

Double bass
Beethoven, Symphony No. 1: Mvt. I, mm. 69-90
Berlioz, *Symphonie fantastique*: Mvt. IV, mm. 25-40
Brahms, Symphony No. 2: Mvt. IV, mm. 1-32
Stravinsky, *L'Histoire du Soldat*: The Devil's Dance
Verdi, Overture to *La forza del destino*: H to J

Flute
Beethoven, Symphony No. 1: Mvt. II, seven after A to eleven after B
Berlioz, *Symphonie fantastique*: Mvt. I, five after #2 (Tempo I) to #3; Mvt. II, five after #26 to two after #28; Mvt. V, five before #64 to #65
Brahms, Symphony No. 2: Mvt. IV, mm. 98-137, mm. 289-352
Stravinsky, *Pulcinella* Suite: Mvt. VI (Gavotte), #74 to #77, #81 to the end

Oboe
Berlioz, *Symphonie fantastique*: Mvt. I, #16 to two before #17; Mvt. II, #31 to three after #33; Mvt. III (English horn), beg. to #37; Mvt. V, four after #83 to #84
Brahms, Symphony No. 2: Mvt. II, mm. 19-26; Mvt. III, mm. 1-31
Stravinsky, *Pulcinella* Suite: Mvt. II (Serenata), beg. to one after #10; Mvt. VI (Gavotte), beg. to #81
Verdi, Overture to *La forza del destino*: B to C

Clarinet
Beethoven, Symphony No. 1: Mvt. I, mm. 35-46, mm. 178-195; Mvt. IV, E to the end
Berlioz, *Symphonie fantastique*: Mvt. I, mm. 28-35; Mvt. III, mm. 119-131; Mvt. IV, mm. 164-169;
Mvt. V, mm. 26-29 (clarinet 2), mm. 462-473 (clarinet 2)
Brahms, Symphony No. 2: Mvt. I, mm. 250-274; Mvt. II, mm. 34-40, mm. 58-60; Mvt. IV, mm. 122-135
Stravinsky, *L'Histoire du Soldat*: March du Soldat (Part I), #6 to #8, #11 to #13;
Music to Scene I (Petits Airs), three before #7 to #9; Music to Scene II (Pastorale), five after #3 to three after #4
Verdi, Overture to *La forza del destino*: G to H

Bassoon
Berlioz, *Symphonie fantastique*: Mvt. IV, #52 to #53; Mvt. V, eight after #63 to five after #64
Brahms, Symphony No. 2: Mvt. IV, mm. 9-13, mm. 126-137
Stravinsky, *L'Histoire du Soldat*: Ragtime, four before #26 to three after #27; The Devil's Dance, beg. to #4;
Music to Scene II (Pastorale), beg. to four after #1
Stravinsky, *Pulcinella* Suite: Mvt. V (Toccata); Mvt. VI (Gavotte), #81 to the end
Verdi, Overture to *La forza del destino*: Eight after C to D

Saxophone
Prepare two Ferling etudes: one lyrical and one technical.

Horn
Berlioz, *Symphonie fantastique* (Horn 1): Mvt. II, Animato before #33 to #34
Berlioz, *Symphonie fantastique* (Horn 4): Mvt. III, three after of #44 to six after of #44
Brahms, Symphony No. 2 (Horn 1): Mvt. I, mm. 447-477; Mvt. II, mm. 17-31; Mvt. IV, m. 405 to end
Brahms, Symphony No. 2 (Horn 2): Mvt. I, mm. 282-298
Stravinsky, *Pulcinella* Suite (Horn 1): Mvt. III, #43 to #44
Stravinsky, *Pulcinella* Suite (Horn 2): Mvt. VII, #85 to #89

Trumpet
Berlioz, *Symphonie fantastique* (Cornet 1): Mvt. 1, eight before #17 to nine before #19; Mvt. IV, #53 to seven before #54
Brahms, Symphony No. 2: Mvt. I, thirteen after H to four before I; Mvt. IV, eleven after P to the end
Stravinsky, *L'Histoire du Soldat*: Royal March, beg. to #6; The Little Concert, #23 to end;
Music to Scene II, five after #2 to four before #4
Stravinsky, *Pulcinella* Suite, Mvt. V (Toccata): #65 (beg.) to #68
Verdi, Overture to *La forza del destino*: Solo thirteen bars after C to two after D

Trombone
Berlioz, *Symphonie fantastique*: Mvt. IV, #56 to six after #57; Mvt. V, #60 to #63, #85 to end
Brahms, Symphony No. 2: Mvt. IV, O to the end
Stravinsky, *L'Histoire du Soldat*, Part II: Soldier's Marching Tunes, beg. to #8; Royal March, one before #20 to the end;
The Little Concert, #21 to #28; Great Choral, #2 to #4
Stravinsky, *Pulcinella* Suite: Mvt. VII; Mvt. VIII a) Minuette and b) Finale
Verdi, Overture to *La forza del destino*: C to four after E

Bass trombone
Berlioz, *Symphonie fantastique*: Mvt. IV, #56 to six after #57; Mvt. V, #60 to #63; #85 to end
Brahms, Symphony No. 2: Mvt. I, m. 247 to I; Mvt. IV, O to the end
Stravinsky, *L'Histoire du Soldat*, Part II: Soldier's Marching Tunes, beg. to #8; Royal March, one before #20 to the end;
The Little Concert, #21 to #28; Great Choral, #2 to #4
Stravinsky, *Pulcinella* Suite: Mvt. VII; Mvt. VIII a) Minuette and b) Finale
Verdi, Overture to *La forza del destino*: C to four after E

Euphonium
Berlioz, *Symphonie fantastique* (Tuba 1): Mvt. IV, #56 to four after #58; Mvt. V, seven after #66 to #67,
ten after #84 to the end

Tuba
Berlioz, *Symphonie fantastique*: Mvt. IV, #56 to four after #58; Mvt. V, seven after #66 to #67, ten after #84 to the end
Brahms, Symphony No. 2: Mvt. IV, O to P
Verdi, Overture to *La forza del destino*: seven after C to one after E, I to one after L

Percussion
(Timpani) Beethoven, Symphony No. 1: Mvt. III, Menuetto
(Timpani) Hindemith, *Symphonic Metamorphosis*: Mvt. II, five after S to T, two before Z to end
(Glokenspiel) Dukas, *The Sorcerer's Apprentice*: Three after #17 to two before #20
(Snare drum) Prokofiev, Symphony No. 5: Mvt. II
(Cymbals) Tchaikovsky, *Romeo and Juliet* Fantasy Overture

Harp
Berlioz, *Symphonie fantastique*, Mvt II: Beg. to four after #23, twelve before #29 to four after #29, #32 to the end
Tchaikovsky, *Romeo and Juliet*: Beg. to seventeen after B, H to eight after H, J to thirty after J, 23 after U to the end
Verdi, Overture to *La forza del destino*: G to one after H, N to one after O

Keyboard
Winston Choi will email an excerpt for pianists to prepare on Monday, August 19, 2013 before noon