

December 2017

Dear UIC Instrumental Music Student,

Welcome to the Spring 2018 semester at the University of Illinois at Chicago! This is information for students auditioning for UIC Bands, Orchestra, and Chamber Music. The UIC Bands and Orchestra have planned an exciting semester of engaging repertoire, performances, and programs.

Woodwind, brass, string, and percussion auditions for these UIC Ensembles will take place on January 15-17. The following is information regarding the audition procedure and ensemble placement. There is a great deal of detailed information. Please read carefully.

### **Large Ensemble Placement Policies (new Spring 2018)**

1. You will be asked to indicate your placement preference from among four options: Wind Ensemble, Symphonic Band, Orchestra, Chamber Music, and any combination of these.
2. Ensemble Directors will do their best to take your preference into account. However, your assignment will be based on the quality of your audition, not on your preference or availability.
3. Only the most advanced players will be placed in the top-tier ensembles, the Wind Ensemble and Orchestra.
4. If course conflicts with your ensemble assignment arise, you will be asked to resolve the conflict. Ensemble Directors will work with you to find a solution.

### **Audition Procedures:**

**UIC**

- Note the dates, times, and locations of the audition blocks for your instrument. Sign-Up sheets are located on the board next to L048 of the ETMSW building. Sign up for a time that works for your schedule. Auditions will occur in eight-minute intervals in Rm L033. Percussion auditions will be in L060.
- Arrive to the audition site 20 minutes prior to the start of your audition block. Practice rooms are available on the lower level of the ETMSW building.

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- There will be a stand outside the audition site which has an information form and a media release form to fill out. You will indicate what ensembles you are auditioning for here. Please fill this out prior to your audition.
- If you have any questions, please wait until the current audition to finish and feel free to ask the directors inside any questions you may have.
- If you are not able to audition during your instrument's allotted time, please email Riojas at [jriojas@uic.edu](mailto:jriojas@uic.edu) to schedule an alternate time.

### **Audition Material:**

- Musical excerpts are included in this packet.
  - Wind and Percussion Players
    - Prepare all or a portion of **each** excerpt
  - String players who are NOT music majors or minors
    - You do NOT need to prepare the excerpt and should play 3-5 minutes of their favorite piece. However, violinists who would like to be considered for Violin 1, must also play the Violin 1 excerpt from Offenbach's "Overture to *Orpheus in the Underworld* "
  - String players who are music majors or minor
    - Please contact Dr. Bergonzi for excerpts.

### **Audition Blocks:**

#### Monday, January 15

3:00 pm – 6:00 pm Winds

#### Tuesday, January 16

9:00 am – 11:00 am Winds

3:00 pm – 5:30 pm Strings

5:30 pm – 7:00 pm Winds

#### Wednesday, January 17

9:00 am – 10:45 am Winds

12:00 pm – 2:00 pm Winds

3:00 pm – 4:30 pm Percussion

4:30 pm – 7:00 pm Strings

### Audition Results:

- These will be emailed to all students who auditioned.
- Bands: Will also be posted Thursday, January 18 no later than 2:00 pm outside of L048.
- Orchestra and Chamber Music: Will be posted on Friday, January 19.
- Auditions are intended to provide the Ensemble Directors with the information needed to place students in the correct ensemble, assign parts appropriately, and program the best music for each ensemble. Auditions are not intended to disclude anyone from participation in the Band, Orchestra, and Instrumental Music Program. All are welcome!

### Course Sign-up:

- It is a requirement for members of all ensembles to enroll in the proper course and section to which they are assigned: MUS 151 (Bands), MUS 157 (University Orchestras); MUS 152 (Chamber Music). Each course earns you 1 Credit Hour.
- Exceptions to this enrollment requirement are considered on an individual basis by the appropriate instructor. Please contact any of the Ensemble Directors if you have any questions or concerns regarding this policy.

### First Required Attendance, Rehearsals, and/or Meetings:

- Chamber Music
  - Students placed in a Chamber Music Ensemble will first meet the second week of school as organized by your instructor according to your schedules.
- UIC Orchestra
  - First rehearsal for strings on Thursday, January 18, 3:30 - 5:30pm and all members, including winds and percussion, on Tuesday, January 23, 3:30 pm - 5:30 pm.
- UIC Symphonic Band
  - Students interested exclusively in the UIC Symphonic Band should just plan to attend the first meeting on Wednesday, January 17 at 6:00 pm - 7:30 pm. You will receive a syllabus and music for hearings to be heard on Monday, January 22 between 6:00 pm - 7:30 pm.

- Students who are placed in Symphonic Band through the full audition process will first attend rehearsal on Wednesday, January 24 at 6:00 pm - 7:30 pm.
- UIC Wind Ensemble
  - First rehearsal will be on Friday, January 19 at the normal rehearsal time of 4:00 pm - 4:50 pm.

### First Concerts for Large Ensembles:

- UIC Orchestra
  - The orchestra's first performance is set for Sunday, March 11 at 3:00pm. This concert will be with the UIC Jazz Ensemble and will include repertoire for Jazz Orchestra and Musical Theater Orchestra.
  - The final concert is on Saturday April 28 at 7:30pm. The concert is likely to include musicians from the Chicago Philharmonic as section leaders and concerto soloist/s.
- UIC Symphonic Band
  - The UIC Symphonic Band's first performance is scheduled for Wednesday, March 7 at 7:30pm.
- UIC Wind Ensemble
  - The UIC Wind Ensemble's first performance is scheduled for Friday, March 9 at 7:30pm.
  - The repertoire for this concert will be as follows:

Toccata and Fugue in D Minor, Johann Sebastian Bach, arr. Riojas (10:00)

My Eyes are Full of Shadow, Joel Puckett (9:00)

Brenna Curtis, guest conductor

Prelude Op. 34, No. 14, Dmitri Shostakovich and Scherzo a la Britten, John Leszczynski (6:30)

Dreams in the Dusk, David Biedenbender (14:00)

Drew Hays, alto saxophone

Symphonic Suite from "On the Waterfront," Leonard Bernstein, trans. Bocoock (20:00)

If you have any questions or concerns regarding the audition material, audition times, or rehearsal times please feel free to contact Riojas at [jriojas@uic.edu](mailto:jriojas@uic.edu).

We hope you have had a relaxing summer and are ready for a semester of great music making here at UIC!

Sincerely,



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## AUDITION EXCERPTS

Spring 2018

### Trombone

Excerpt 1 (Play with no repeats)

$\text{♩} = 78$

Musical score for Excerpt 1, Trombone part. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three staves of music. The first staff begins at measure 9 and ends at measure 12, marked with a piano (*p*) dynamic. The second staff begins at measure 13 and ends at measure 16, also marked with a piano (*p*) dynamic. The third staff begins at measure 17 and ends at measure 20, marked with a forte (*f*) dynamic. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together, with some slurs and accents.

Excerpt 2

$\text{♩} = 72$

Musical score for Excerpt 2, Trombone part. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of three staves of music. The first staff begins at measure 1 and ends at measure 4. The second staff begins at measure 5 and ends at measure 8. The third staff begins at measure 9 and ends at measure 12. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together, with some slurs and accents.

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## Excerpt 3

$\text{♩} = 152$

Musical notation for Excerpt 3, measures 1-5. The piece is in bass clef with a key signature of one flat (B-flat). The tempo is marked as  $\text{♩} = 152$ . The first measure starts with a *ff* dynamic. The notation includes various rhythmic values and accents.

Musical notation for Excerpt 3, measures 6-10. The notation continues with rhythmic patterns and accents, ending with a fermata.

## Excerpt 4

Allegro non troppo, molto marcato ( $\text{♩} = 108$ )

Musical notation for Excerpt 4, measures 368-377. The piece is in treble clef with a key signature of one flat (B-flat). The tempo is marked as *Allegro non troppo, molto marcato* with  $\text{♩} = 108$ . Measure 368 is boxed. The notation includes a fermata over measure 368 and a *5* fingering. The dynamic is *fff*.

Musical notation for Excerpt 4, measures 378-380. Measure 378 is boxed. The notation includes a crescendo hairpin and dynamics of *fff* and *f*.

Musical notation for Excerpt 4, measures 381-387. The notation includes various rhythmic patterns and accents, with a *ff* dynamic.

Musical notation for Excerpt 4, measures 388-391. Measure 389 is boxed. The notation includes various rhythmic patterns and accents, with dynamics of *fff*, *dim.*, and *p*.

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## Excerpt 5

**Andante sostenuto**

The musical score consists of three staves of music in bass clef. The first staff begins with the tempo marking "Andante sostenuto". It contains six measures with dynamics  $f < f_s$ ,  $f < f_s$ ,  $ff$ ,  $ff$ ,  $ff$ , and  $ff$ . The second staff starts at measure 10 and contains five measures with dynamics  $ff < f_s$ ,  $ff < f_s$ , *sempre ff*, and  $ff$ . The third staff starts at measure 20 and contains three measures with a dynamic of  $ff$ . The score includes various musical notations such as slurs, accents, and dynamic markings.