

Thanks for your interest in playing in the UIC Orchestra! This is a historic year for UICO. This winter, the strings of UICO will present a **featured performance at the Illinois Music Education Conference**—our first performance at any conference or festival ever! And our academic year will conclude with an epic performance of **Mozart's Requiem in conjunction with UIC Choirs**. Through all of it, look forward to great music, fun times, and a community of friends.

Auditions

All string players are expected to complete an in-person audition this fall. **Don't worry—all string players with prior experience are accepted into UICO**. So the audition is not an acceptance audition, but a chance for us to get to know each other so I can devise a seating arrangement that is best for the group.

When are auditions?

Auditions will take place **Tuesday, August 27 from 3:00-8:30 pm**. Go to <https://signup.com/go/QCMBOKP> to sign up for a slot.

Where are auditions?

Auditions are in the Education, Theatre, Music, and Social Work (ETMSW) building, **1040 W. Harrison St., Room L241** in the basement level.

What should I play for auditions?

Scroll through this document to find TWO PAGES for your instrument. You will see two excerpts clearly marked #1 and #2.

- Everyone should play excerpt #1.
- Those who are *music performance majors, music education majors, OR interested in being considered for front stand or principal chair* must also play excerpt #2.

I need an instrument. What do I do?

I can help you with this! Please email me at tfawkes@uic.edu as soon as possible.

Will we have winds and percussion this year?

Yes. We will use winds and percussion on two of our four concerts this year—the Orchestra Invitational in October and our final concert in April. This year's music includes great stuff for string orchestra and full orchestra. **ANY WINDS OR PERCUSSION WHO WANT TO PLAY IN ORCHESTRA SHOULD SIGN UP FOR A WIND ENSEMBLE/SYMPHONIC BAND AUDITION.**

Do I have to register for the class in order to play in Orchestra?

Yes—generally, all string players should sign up for MUS 157, University Orchestras.

I am interested in serving on the Orchestra Board this year. How do I apply?

All returning Orchestra students are invited to apply to be on the Orchestra Board! This group works to help provide administrative support, social connection, publicity, and good vibes to our program. Check your email for a link to apply.

I have a friend who is interested in playing in Orchestra. What should they do?

Tell them to sign up for the class! It's not too late.

I am looking forward to working with you this year. Please don't hesitate to reach out (tfawkes@uic.edu) if you have any questions.

Prof. Timothy Fawkes (he/him)
Director of Orchestral Activities

UIC Orchestra Auditions Fall 2024 - Violin

- **Everyone** should play excerpt #1.
- Those who are *music performance majors, music education majors, OR interested in being considered for front stand or principal chair* must also play excerpt #2.

Violin Excerpt #1

Britten, *Simple Symphony*, mvt. IV

Half note = 138 or as close as you can get to it

Prestissimo con fuoco

Handwritten annotations include: *ten. v*, *3rd*, *4*, *ten.*, *pp*, *p*, *sempre*, *2 Don't play*, *Vla*, *PLAY*, *pizz.*, *arco*, *mf*, *sempre cresc.*, *PLAY*, *pp*, *mp cantabile*, *cresc.*, *f*, and *don't play*.

Violin Excerpt #2

Rossini, Overture to *The Barber of Seville*

Very slow. Think 8 beats per measure; eighth note = 88

Handwritten annotations: *tip* (measure 9), *4th* (measure 13), *1*, *4*, *3*, *2* (fingerings, measures 13-15), *NON DIV.* (measure 16), *B* (measure 18).

Measure numbers: 9, 13, 16, 18, 20.

Dynamic markings: *p*, *f*, *dolce*, *pp*, *f*, *p*, *f*, *f*, *p*, *dim.*, *pp*.

Performance instructions: *tip*, *4th*, *1*, *4*, *3*, *2*, *NON DIV.*, *B*, *dim.*, *pp*.

The score consists of five staves of music in treble clef, key signature of three sharps (F#, C#, G#), and a time signature of 8/8. The music is marked 'Very slow'. The first staff (measures 9-12) begins with a *p* dynamic and includes a handwritten *tip* above the first measure. The second staff (measures 13-15) features a *pp* dynamic and includes handwritten fingerings *1*, *4*, *3*, and *2* above the notes. The third staff (measures 16-17) is marked *f* and includes the handwritten instruction *NON DIV.* above the final measure. The fourth staff (measures 18-19) is marked *f* and includes a handwritten *B* above the first measure. The fifth staff (measures 20-21) is marked *pp* and includes the handwritten instruction *dim.* above the first measure.

UIC Orchestra Auditions Fall 2024 - Viola

- Everyone should play excerpt #1.
- Those who are *music performance majors, music education majors, OR interested in being considered for front stand or principal chair* must also play excerpt #2.

Viola Excerpt #1

Britten, *Simple Symphony*, mvt. I

NOTE: THIS IS IN CUT TIME.

Half note = 104

The musical score for Viola Excerpt #1 is written in cut time (2/2). It consists of six staves of music. The first staff begins with a circled number 4 and includes handwritten fingering numbers: 2, 3, 1, 0, 1, 4, 1, 3, 2, 1, 2. The second staff includes handwritten fingering numbers: 1, 3, 2, 3, 2, 3. The third staff includes handwritten fingering numbers: 1, 3, 2, 3. The fourth staff includes handwritten annotations: "3rd" above the first measure, "1st" above the second measure, and "don't play" circled around the final measure. The score includes various dynamics: *pp*, *ppp*, *pp marc.*, *p*, and *mf*. Performance instructions include *pizz.*, *arco*, *marc.*, and *cresc.*. A circled number 5 is present above the fifth staff. The piece concludes with a circled number 6 above the final measure.

Viola Excerpt #2

Rossini, Overture to *The Barber of Seville*, mm. 225-end

NOTE: THIS IS IN CUT TIME.

Half note = 110 or as close as you can get to it

The musical score is written for Viola in cut time. It consists of six staves of music, with measure numbers 229, 233, 240, 245, 252, and 257 indicated on the left. The key signature is three sharps (F#, C#, G#). The score includes several performance markings: *Più mosso* at the beginning, *ff* (fortissimo) in measures 229, 233, and 245, and *L* (lento) in measure 233. A *div.* (divisi) marking is present in measure 245. Handwritten annotations in black ink are scattered throughout, including notes like *NON DIV* and *NON DIV* with rhythmic markings, and various note heads and stems with accidentals. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

UIC Orchestra Auditions Fall 2024 - Cello

- Everyone should play excerpt #1.
- Those who are *music performance majors, music education majors, OR interested in being considered for front stand or principal chair* must also play excerpt #2.

Cello Excerpt #1

Britten, *Simple Symphony*, mvt. I

NOTE: THIS IS IN CUT TIME.

Half note = 104

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of cut time. It consists of seven staves of music. Handwritten annotations include: "3rd" and "2 1/2" above the first staff; "pizz." and "4" above the first measure of the first staff; "mf" and "p" below the first staff; "arco" above the first staff; "pizz." above the second staff; "mf" and "p" below the second staff; "arco" above the second staff; "pp" below the second staff; "5 don't play" above the third staff; "arco" above the third staff; "pp" below the third staff; "1" above the fourth staff; "pp" below the fourth staff; "sempre pp" below the fourth staff; "p marc." below the fourth staff; "cresc." below the fifth staff; "6" above the fifth staff; "p" below the fifth staff; "mf" below the fifth staff; "sempre f e marc." above the sixth staff; "unis." above the seventh staff; "f" below the seventh staff.

Cello Excerpt #2

Rossini, Overture to *The Barber of Seville*, mm. 225-end

NOTE: THIS IS IN CUT TIME.

Half note = 110 or as close as you can get to it

(F# C# G# D#)

Piu mosso

227

232

238

243

249

256

The image shows a page of musical notation for a cello excerpt. It consists of six staves of music, numbered 227, 232, 238, 243, 249, and 256. The key signature is three sharps (F#, C#, G#) and the time signature is cut time. The music is written in bass clef. There are several handwritten annotations: a circled key signature '(F# C# G# D#)' at the top left; a circled 'Piu mosso' marking at the top right; and various fingering numbers (1-4) and slurs above the notes. A circled 'L' marking is present on the 238 staff. Dynamics include 'ff' (fortissimo) and 'L' (lento). The notation includes eighth and sixteenth notes, rests, and a final double bar line at the end of the 256th measure.

UIC Orchestra Auditions Fall 2024 - Bass

- Everyone should play excerpt #1.
- Those who are *music performance majors, music education majors, OR interested in being considered for front stand or principal chair* must also play excerpt #2.

Bass Excerpt #1

Britten, *Simple Symphony*, mvt. I

NOTE: THIS IS IN CUT TIME.

Half note = 104

The image shows a handwritten musical score for the Bass Excerpt #1 from Britten's *Simple Symphony*, mvt. I. The score is in cut time and includes various performance instructions and annotations. The notation is written on five staves in bass clef. The key signature is one flat (B-flat). The score includes dynamic markings such as *f*, *pp*, and *ff*, as well as performance directions like *cresc.*, *pizz.*, *arco*, *marc.*, *Allargando*, and *Animato*. There are numerous handwritten annotations in red and black ink, including fingerings (e.g., 1, 2, 3, 4, 1-4, 2-1, 3rd, 4+1/2, 4+6), accents, and other performance cues. A circled number 7 is written above the first staff, and a circled number 8 is written above the fifth staff. The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Bass Excerpt #2

Rossini, Overture to *The Barber of Seville*, mm. 225-end

NOTE: THIS IS IN CUT TIME.

Half note = 110 or as close as you can get to it

Handwritten notes above the first staff: $\frac{1}{2}$, -2, 2 1-4 1 4 1-1-4, with various accents and asterisks.

225 **Più mosso**

231

237 **L** **ff**

243

249 **ff**

256