

Ithaca College Summer Music Academy

2021 High School Division Orchestra Auditions:

Welcome to the 2021 Ithaca College Summer Music Academy! We are excited that you have elected to participate this summer and we look forward to seeing you on our beautiful campus. It is going to be another exciting and action-packed year.

All students will play an audition to help SMA faculty place students in an appropriate orchestra seating arrangement and chamber ensemble. The audition is a short 5-minute hearing that will occur on the first Sunday afternoon of SMA. Students will be assigned to an audition room where one or two faculty members will hear them play. Specific information concerning the audition room assignments and the format itself will be provided at the orientation meeting on the first Sunday afternoon of SMA immediately following check-in.

The audition performance will consist of two components:

1. Orchestra Music Excerpts
2. Sight-reading

The orchestral music excerpts are selected from a few pieces being performed this summer and can be found on the following pages (see the appropriate pages for your instrument.) Please spend time becoming familiar with the excerpts before coming to SMA. Do your best to follow the fingerings, bowings and tempi that are marked. Immediately after you have played through the excerpts for the faculty member(s), you will be asked to perform a brief sight-reading example as the second component of the audition. Overall, it is a very quick and easy process.

We look forward to meeting you at the start of our Summer Music Academy! If you have any questions, please feel free to direct them to Bradley Whittemore (bwhittel@ithaca.edu).

Jeffrey Abbott
Orchestra Division Coordinator

Week 1 Program – Dr. James Mick, Conductor

Price: Adoration

St. George: Symphony XI, No. 2

Biber: Battalia

Wharton: Hoedown

Week 2 Program – Dr. Edward Kawakami, Conductor

Zare: Starry Night

Piazzolla: Libertango

Hovanness: Psalm and Fugue

Stamitz: Sinfonia in D, mvt. 1

Violin (4 total)

Excerpt 1

Hoedown by Geoffry Wharton

Tempo – Quarter note = 130

mm. 15-32

Violin (4 total) musical score for measures 15-32. The score is written for four violins and includes various performance markings.

Measures 15-16: *p* (piano), *uv* (up-bow), *uv* (up-bow). Measure 15 has a *12* (12th fret) marking. Measure 16 has a *3* (triple) marking.

Measures 17-19: *p* (piano), *uv* (up-bow), *uv* (up-bow), *uv* (up-bow). Measure 17 has a *12* (12th fret) marking. Measure 18 has a *3* (triple) marking. Measure 19 has a *3* (triple) marking.

Measures 20-23: *p* (piano), *uv* (up-bow), *uv* (up-bow), *uv* (up-bow). Measure 20 has a *12* (12th fret) marking. Measure 21 has a *3* (triple) marking. Measure 22 has a *3* (triple) marking. Measure 23 has a *3* (triple) marking.

Measures 24-27: *mp* (mezzo-piano), *uv* (up-bow), *uv* (up-bow), *uv* (up-bow). Measure 24 has a *12* (12th fret) marking. Measure 25 has a *3* (triple) marking. Measure 26 has a *3* (triple) marking. Measure 27 has a *3* (triple) marking.

Measures 28-31: *mf* (mezzo-forte), *uv* (up-bow), *uv* (up-bow), *uv* (up-bow). Measure 28 has a *12* (12th fret) marking. Measure 29 has a *3* (triple) marking. Measure 30 has a *3* (triple) marking. Measure 31 has a *3* (triple) marking.

Measures 32-33: *f* (forte), *uv* (up-bow), *uv* (up-bow), *uv* (up-bow). Measure 32 has a *12* (12th fret) marking. Measure 33 has a *3* (triple) marking. Measure 34 has a *3* (triple) marking. Measure 35 has a *3* (triple) marking. Measure 36 has a *3* (triple) marking. Measure 37 has a *3* (triple) marking. Measure 38 has a *3* (triple) marking. Measure 39 has a *3* (triple) marking. Measure 40 has a *3* (triple) marking. Measure 41 has a *3* (triple) marking. Measure 42 has a *3* (triple) marking. Measure 43 has a *3* (triple) marking. Measure 44 has a *3* (triple) marking. Measure 45 has a *3* (triple) marking. Measure 46 has a *3* (triple) marking. Measure 47 has a *3* (triple) marking. Measure 48 has a *3* (triple) marking. Measure 49 has a *3* (triple) marking. Measure 50 has a *3* (triple) marking. Measure 51 has a *3* (triple) marking. Measure 52 has a *3* (triple) marking. Measure 53 has a *3* (triple) marking. Measure 54 has a *3* (triple) marking. Measure 55 has a *3* (triple) marking. Measure 56 has a *3* (triple) marking. Measure 57 has a *3* (triple) marking. Measure 58 has a *3* (triple) marking. Measure 59 has a *3* (triple) marking. Measure 60 has a *3* (triple) marking. Measure 61 has a *3* (triple) marking. Measure 62 has a *3* (triple) marking. Measure 63 has a *3* (triple) marking. Measure 64 has a *3* (triple) marking. Measure 65 has a *3* (triple) marking. Measure 66 has a *3* (triple) marking. Measure 67 has a *3* (triple) marking. Measure 68 has a *3* (triple) marking. Measure 69 has a *3* (triple) marking. Measure 70 has a *3* (triple) marking. Measure 71 has a *3* (triple) marking. Measure 72 has a *3* (triple) marking. Measure 73 has a *3* (triple) marking. Measure 74 has a *3* (triple) marking. Measure 75 has a *3* (triple) marking. Measure 76 has a *3* (triple) marking. Measure 77 has a *3* (triple) marking. Measure 78 has a *3* (triple) marking. Measure 79 has a *3* (triple) marking. Measure 80 has a *3* (triple) marking. Measure 81 has a *3* (triple) marking. Measure 82 has a *3* (triple) marking. Measure 83 has a *3* (triple) marking. Measure 84 has a *3* (triple) marking. Measure 85 has a *3* (triple) marking. Measure 86 has a *3* (triple) marking. Measure 87 has a *3* (triple) marking. Measure 88 has a *3* (triple) marking. Measure 89 has a *3* (triple) marking. Measure 90 has a *3* (triple) marking. Measure 91 has a *3* (triple) marking. Measure 92 has a *3* (triple) marking. Measure 93 has a *3* (triple) marking. Measure 94 has a *3* (triple) marking. Measure 95 has a *3* (triple) marking. Measure 96 has a *3* (triple) marking. Measure 97 has a *3* (triple) marking. Measure 98 has a *3* (triple) marking. Measure 99 has a *3* (triple) marking. Measure 100 has a *3* (triple) marking.

Excerpt 2

Libertango by Astor Piazzolla arr. Williams

Tempo – Quarter note = 144

mm. 30-48

Excerpt 2 shows measures 30 through 48 of the piece. The score is written for a single melodic line on a treble clef staff. Measures 30-33 feature a series of eighth-note patterns with accents (V) and a crescendo leading to a fortissimo (ff) dynamic. Measures 34-47 continue with various rhythmic patterns, including eighth-note runs and quarter notes, with dynamics ranging from mezzo-forte (f) to mezzo-piano (mp). Measure 48 begins with a mezzo-piano (mp) dynamic and a half-note melody. The piece concludes with a final measure marked with a forte (f) dynamic and a mezzo-piano (mp) dynamic.

Excerpt 3

Battalia by Heinrich Biber

Tempo – Quarter note = 120

Mvt. 7 "The Battle" (entire movement)

7. The Battle

Excerpt 3 shows measures 1 through 10 of the piece. The score is written for a single melodic line on a treble clef staff. Measures 1-4 feature a series of eighth-note patterns with accents (V) and a forte (f) dynamic. Measures 5-10 continue with various rhythmic patterns, including eighth-note runs and quarter notes, with dynamics ranging from forte (f) to mezzo-piano (mp). The piece concludes with a final measure marked with a forte (f) dynamic and a mezzo-piano (mp) dynamic.

Excerpt 4 (Optional Violin Solo)

Battalia by Heinrich Biber

Tempo – Quarter note = 76

Mvt. 4 The March

Any student interested in performing the solo should prepare this excerpt. Students who do not wish to be considered for the solo are not required to play this excerpt.

4. The March

The musical score is written for a violin solo in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 76. The score is divided into five systems, each starting with a measure number (1, 4, 6, 8, 10). The first system includes a 'Solo' marking and a 'V' (violin) instruction. The second system includes a '5' in a box. The third system includes a '1' in a box. The fourth system includes a '-2' and a 'V' instruction. The fifth system includes a '10' in a box and a 'IV' instruction. The score features various musical notations including slurs, ties, and dynamic markings.

Viola Excerpts (3 total)

Excerpt 1

Libertango by Astor Piazzolla arr. Williams

mm. 47-55

Tempo – Quarter note = 144

Excerpt 1 of Libertango, measures 47-55. The score is in 3/4 time. Measure 47 starts with a half rest, followed by a half note G4 (marked 'p') and a quarter note A4 (marked 'v'). The melody continues with eighth and quarter notes, including a trill on G4. Measure 48 has a crescendo leading to a fortissimo (f) dynamic. Measures 49-51 feature a descending eighth-note scale. Measure 52 begins with a half note G4 (marked 'p') and a quarter note A4 (marked 'v'), followed by a series of eighth-note triplets. The excerpt ends with a mezzo-forte (mf) dynamic.

Excerpt 2

Hoedown by Geoffrey Wharton

mm. 27-41

Tempo – Quarter note = 130

Excerpt 2 of Hoedown, measures 27-41. The score is in 3/4 time. Measure 27 starts with a half rest, followed by a half note G4 (marked 'p') and a quarter note A4 (marked 'v'). The melody continues with eighth and quarter notes, including a trill on G4. Measure 28 has a mezzo-forte (mf) dynamic. Measures 29-31 feature a descending eighth-note scale. Measure 32 begins with a half note G4 (marked 'p') and a quarter note A4 (marked 'v'), followed by a series of eighth-note triplets. The excerpt ends with a mezzo-forte (mf) dynamic.

Excerpt 3
Battalia by Heinrich Biber
Mvt. 2, The Profligate Society of Common Humour
Entire movement Viola 1 part (top line)
Tempo – Quarter note = 96

The musical score is written for the Viola 1 part (top line) of the entire movement. It is in 3/4 time, key of D major, and consists of four systems of staves. The first system shows measures 1-5, the second measures 6-9, the third measures 10-13, and the fourth measures 14-17. The score includes various musical notations such as notes, rests, dynamics (f), and articulation marks (accents, slurs). The tempo is marked as Quarter note = 96.

Cello Excerpts (3 total)

Excerpt 1

Libertango by Astor Piazzolla arr. Williams

mm. 15-48

Tempo – Quarter note = 144

This musical score is for a cello excerpt, measures 15 through 48, of the piece 'Libertango' by Astor Piazzolla, arranged by Williams. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked as Quarter note = 144. The score is divided into five systems, each containing a single staff. Measure numbers 15, 22, 29, 36, and 43 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as eighth notes, sixteenth notes, and dotted notes, often grouped with beams and slurs. Dynamic markings include 'ff' (fortissimo) at measures 18, 32, and 45, and 'mp' (mezzo-piano) at measure 48. There are also hairpins indicating crescendos and decrescendos. The excerpt concludes with a final measure (48) marked 'mp'.

Excerpt 2
 Hoedown by Geoffry Wharton
 mm. 41-49
 Tempo – Quarter note = 130

Excerpt 2 shows measures 41 through 49 of the piece 'Hoedown' by Geoffry Wharton. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked as Quarter note = 130. The score includes various musical notations such as slurs, ties, and dynamic markings like 'arco p' and 'p'. A vertical line is drawn through the first staff at measure 41, and another vertical line is drawn through the second staff at measure 45.

Excerpt 3
 Battalia by Heinrich Biber
 Mvt. 5, Presto
 Entire Movement
 Tempo – Dotted Half Note = 76

Excerpt 3 shows measures 1 through 40 of the piece 'Battalia' by Heinrich Biber, Movement 5, Presto. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked as Dotted Half Note = 76. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Presto (d. = 76)', 'p', 'f', and 'p'. The score is divided into four systems, each starting with a measure number (1, 11, 22, 32). The first system ends at measure 10, the second at measure 20, the third at measure 30, and the fourth at measure 40. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Presto (d. = 76)', 'p', 'f', and 'p'. The score is divided into four systems, each starting with a measure number (1, 11, 22, 32). The first system ends at measure 10, the second at measure 20, the third at measure 30, and the fourth at measure 40.