

Fall 2015 Music Portfolio/Audition Guidelines

Live auditions November 3-7, 2014 and February 7, 2015

A live audition is a great opportunity to meet and perform for your Music program faculty, to learn about performance-level placement, and to be considered for an additional scholarship award.*

Live auditions are not required, but are highly recommended and by appointment only.

CONTACT 312-369-6149 to make your audition appointment.

All incoming music students are highly encouraged to make a live audition. Students who make a live audition may also be considered for a Faculty Recognition Grant in addition to a scholarship.

Live auditions are by appointment only.

Audition Dates: November 3 – 7, 2014 and February 7, 2015. Call 312-369-6149 to schedule your audition appointment. Follow the requirements below to prepare your live audition.

Questions? Call 312-369-6149.

*All students who have completed their admission application for Columbia College Chicago will automatically be considered for a scholarship. See colum.edu/scholarships

Audition Requirements

[Vocal](#)

[Composition](#)

[Instrumental](#)

[Jazz Studies](#)

[Contemporary, Urban and Pop \(CUP\)](#)

Vocal Audition Requirements

HE Baccus– Classical, Musical Theater, Pop - 312-369-6109 - hbaccus@colum.edu

Carol Loverde- Classical, Musical Theater, Pop - 312-369-6148 – cloverde@colum.edu

Bobbi Wilsyn– Jazz, Gospel, Pop - 312-369-6143 - bwilsyn@colum.edu

Perform two selections in contrasting styles: one song of your choice and a second which you may choose from the list below. An accompanist will be provided. Bring a copy of the printed music, in the key you will be auditioning, for each of your selections.

Prerecorded music is unacceptable for any vocal auditions.

Suggested repertoire includes, but is not limited to, the following:

- Classical - 17th & 18th century Italian songs & arias: Schirmer, Alfred Publishing Company. Any from the following (must be a solo song or aria): Bach, Barber, Copland, Debussy, Fauré, Mozart, Puccini, Purcell, Schubert, Vaughan Williams; Folk song arrangements by Britten, Niles
- Pop/Contemporary Styles - Songs of: Harold Arlen, Donald Fagen/Walter Becker, Tony Hatch, Donny Hathaway, Antonio Carlos Jobim, Billy Joel, Elton John, Carole King, Lennon/McCartney, Lieber/Stoller, Sarah McLachlan, Joni Mitchell, Harry Nilsson, Dolly Parton, Astor Piazzolla, J. Robbie Robertson, Paul Simon, Bruce Springsteen, Sting, James Taylor, Jimmy Webb, Stevie Wonder, Hank Williams
- Musical Theater - Songs of: Leonard Bernstein, Jerry Bock, Kander & Ebb, Lerner/Loewe, Rice & Mencken, Rodgers & Hammerstein, Harvey Schmidt, Stephen Sondheim, Jule Styne, Andrew Lloyd Webber, Meredith Willson
- Jazz - Hoagy Carmichael, Vernon Duke, Duke Ellington, George and Ira Gershwin, Billie Holiday, Antonio Carlos Jobim, Jerome Kern, Johnny Mercer, Cole Porter, Jimmy Van Heusen or Kurt Weill and any other established Jazz standards from musical theatre repertoire
- Gospel - Solo repertoire only. Hymns, contemporary solo pieces, Thomas A. Dorsey, Kurt Franklin, Donald Lawrence, Donnie McClurkin, Marvin Sapp, Kurt Carr
- American Patriotic Anthems - America the Beautiful, Lift Every Voice, My Country 'Tis of Thee, The Star Spangled Banner

Composition Audition Requirements

Ilya Levinson– Composition - 312-369-6188 - ilevinson@colum.edu

Present samples of your compositions; provide scores and/or recordings, if available. Bring two copies of each sample.

Instrumental Performance Audition (Non-Jazz) Requirements

Bill Boris– Guitar - 312-369-6182 - wboris@colum.edu

Scott Hall– Trumpet and Trombone – 312-369-6322 – shall@colum.edu

Tom Hipskind– Drums - thipskind@colum.edu

Sebastian Huydts- Piano - 312-369-6309 - shuydts@colum.edu

Doug Lofstrom– Strings - 312-369-6324 - dlofstrom@colum.edu

Chuck Webb– Bass - 312-369-6418 – cwebb@colum.edu

10-minute time limit. Required Scales (12 major scales) and Sight Reading. Bring your instrument (other than piano or drums); prepare two selections in contrasting styles; bring two copies of each of your selections. *Please note: Students auditioning for Jazz Studies have additional requirements (see Jazz Studies Requirements).*

Guitar: Prepare to play one octave major scale for C, F, B-flat and E-flat; two octave major scale in G and B-flat; two octave arpeggios for G major 7 and G-7; major 7, minor 7, minor 7 (flat 5) chords. Sight reading – melody and chords, two tunes. Classical - prepare two short classical pieces of contrasting styles.

Electric Bass: Prepare two short pieces of contrasting styles. One piece should be uptempo (rock, funk, Latin, uptempo swing, etc.) and demonstrate your ability to play with solid time feel (groove) and appropriate tone. The other piece should be slower in tempo and showcase your ability to play melodically. This selection can be a classical etude, jazz standard or popular song. Demonstrate ability to play walking bass on a jazz standard. Improvise a bass groove in various styles (rock, funk, shuffle etc.) as requested at audition. Unprepared sight reading (sheet music will be provided at audition).

Drums:

- Styles: Be able to play effectively in a variety of styles, including:

Jazz Swing - Play medium-tempo (qtr=130), 12-bar blues form (such as “C-Jam Blues” or “Straight, No Chaser”). Be able to trade ‘4’s over two complete choruses Play uptempo (qtr=240 or higher), 32-bar AABA form (such as rhythm changes, like “Oleo”). Be able to

trade '8's over this form. Optional: Swing on the A sections, Samba on B section. Play jazz ballad ("Misty" or "Body and Soul") with brushes.

Latin - Play bossa-nova at qtr=125 Play uptempo samba at qtr=200. **Afro-Cuban** - Play Songo (qtr=90), or 12/8 Nanigo (dotted qtr=110). **Pop/rock** - Play 8th-note rock groove, medium tempo (qtr=100), 4 bars, play fill on 4th bar, repeat. Play 16th-note rock/funk groove, qtr=85, 4 bars, play fill on 4th bar, repeat. Play James Brown's "Cold Sweat" groove at qtr=112.

- Technique: Play rudiments selected by adjudicator, medium tempo, such as: Single Paradiddle 5-Stroke Roll Flam (Alternated) Flam Tap Single Drag Tap
- Sight-Reading: Read and play one of the two: Jazz/big-band chart with kicks and rhythmic band figures Rudimental snare drum solo.

Piano: Perform one piece of your choice (from memory) that best represents your abilities. The piece should be written by a composer other than yourself. Perform a second piece (from memory or from score) in a contrasting style by a different composer (other than yourself). All styles, ranging from classical to jazz, pop and rock are allowed, but should be ready to be performed at a high level. Additionally, original work (music you have composed for piano) may be brought in for the audition. Note that unless your music showcases great technical ability, it may not be considered suitable for scholarships in instrumental performance. You will be asked to sight read short excerpts of both printed music and chord charts. You will have to demonstrate your current level of technique in scales, cadence chords, exercises, etudes, etc. Bring either a hard copy of the music or an iPad/Tablet with the music for all pieces you will perform.

Strings:

Violin

1. Any major or minor scale in three octaves.
2. One etude or caprice.
3. One movement from a Bach Sonata or Partita.
4. One work in a contrasting style to the above. If you have jazz or other non-classical experience, you can use this opportunity to demonstrate it.

Viola

1. Any major or minor scale in three octaves.
2. One etude or caprice.
3. One movement from a Bach Sonata or Partita.
4. One work in a contrasting style to the above. If you have jazz or other non-classical experience, you can use this opportunity to demonstrate it.

Cello

1. Any major or minor scale in three octaves.
2. One etude.
3. One movement from a Bach Suite.
4. One work in a contrasting style to the above. If you have jazz or other non-classical experience, you can use this opportunity to demonstrate it.

Clarinet-Eb/Bb Soprano: 32 Etudes for Clarinet, C. Rose; Carl Fischer - Etude #15 - Adagio, Meas. 1-Fine, (p. 16); Etude #26 - Allegro furioso, Meas. 1-Fine, (p. 26)

Flute/Piccolo: Melodious and Progressive Studies - Book II, rev. Robert Cavally; Southern Music - Etude #5, Moderato, Meas. 1-64, (pp. 20-21); Etude by Kummer, Meas. 1-Fine, (p.51)

Keyboard: Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg; Chappell and Co. - Etude #5 - Allegro, Meas. 1-31, (p. 64)

Multiple Percussion: Portraits in Multiple Percussion, Anthony J. Cirone; Belwin Mills (1996) - Etude #1, Meas. 38-64, (p. 3)

Saxophone: 27 Virtuoso Studies for Saxophone or Oboe, L. Bassi trans. Gerardo lasilli; Carl Fischer - Etude #7 - Largo sostenuto, Meas. 1-Fine, (p. 16); Etude #16 - Marziale, Meas. 1-Fine, (pp. 36-37)

Trumpet: Complete Conservatory Method for Trumpet, J.B. Arban, ed. Edwin F. Goldman and Walter M. Smith; Carl Fischer - Etude #8 - Allegro moderato, (14 Characteristic Studies), Meas. 1-Fine, (p. 292); Etude #1 - (12 Celebrated Fantasies & Airs), Intro and Theme, (p. 301)

Trombone: Selected Studies for Trombone, H. Voxman; Rubank, Inc. - Etude in G Major - Andante con moto by Blazhevich, Meas. 1-Fine, (p. 26) Etude in A Minor - Allegretto by Vobaron, Meas. 1-Fine, (p. 21)

Bass Trombone: Concert Etudes for Tuba (or Bass Trombone), David Uber; R. King Music/Alphonse Leduc & Co. - Etude #8 - Andante con moto, Meas. 1-17, (p. 12); Etude #13 - Allegretto grazioso, Meas. 1-40, (p. 17)
Euphonium BC: Arban's Famous Method for Trombone, J.B. Arban, ed. Charles L. Randall and Simone Mantia; Carl Fischer - Etude #8 - Allegro moderato, (14 Characteristic Studies), Meas. 1-Fine, (pp. 214-215); Cavatina, (12 Celebrated Fantasies & Airs), Intro and Theme, (p. 255)

Tuba: 70 Studies for BBb Tuba Volume I, Vladislav Blazhevich; R. King Music Etude #9 - Andante cantabile, Meas. 1-Fine, (p. 8); Etude #8 - Veloce, Meas. 1-Fine, (p. 7)

Jazz Studies Requirements

Scott Hall- 312 369 6322 - shall@colum.edu

10-minute time limit. Bring your instrument (other than piano or drums); prepare two selections in contrasting styles; bring two copies of each of your selections. You will be asked to sight read and improvise.

Please note: the following are only suggested pieces; any standard work of comparable quality is acceptable. Students should prepare an audition best representing their abilities.

Now's The Time, C. Parker; Blue Monk, T. Monk; So What, M. Davis; Freddie the Freeloader, M. Davis; Caravan, D. Ellington; Little Sunflower, F. Hubbard; Straight No Chaser, M. Davis; All Blues, M. Davis; Solar, M. Davis; Blue Bossa, J. Henderson; Satin Doll, D. Ellington; Take the "A" Train, D. Ellington

Contemporary, Urban, and Pop (CUP) Requirements

Gary Yerkins- 312 369 6110 - gyerkins@colum.edu

- CUP Instrumentalists: Prepare your audition according to the "Instrumental Performance" guidelines (above).
- CUP Singers: Prepare your audition according to the "Vocal" audition requirements (above).
- CUP Singer/Songwriters: Perform two of your original songs. You may accompany yourself or perform to a pre-recorded backing track. Please bring two typed copies of your lyrics. Optional: You may also supply recorded examples of your work in addition to your live audition.