

# BAYLOR

U N I V E R S I T Y

July 16, 2018

Dear Instrumental Student:

We hope you are enjoying the summer and looking forward to the beginning of the fall semester! As we begin our preparations for the upcoming year, we want you to be aware of the audition procedures for the Baylor instrumental ensembles. Please read the information below carefully. Learning to audition is an important part of the educational process for every music student. In order for you to maximize this opportunity, we expect you to prepare the audition material to the very best of your ability. Please be aware that part assignments and seating for the year will largely be based on the results of these fall auditions.

Auditions will be heard by the instrumental conducting faculty and applicable studio faculty. This process makes alternative audition times extremely difficult. If it is impossible for you to audition during the scheduled audition time, please call or e-mail one of us for instructions prior to August 3rd. Auditions at the end of the fall semester may be held primarily for those openings created by graduation or student teaching. However, in sections where fall auditions are extremely competitive, the conductors may require a new audition for the spring semester.

Placement in and part assignments for the following ensembles will be determined by the upcoming auditions. Please note the semester rehearsal schedule detailed below, which has been modified slightly:

<b>Baylor Symphony</b>	(MWF 11:15-12:35)	<b>Campus Orchestra</b>	(MWF 11:15-12:05)
<b>Wind Ensemble</b>	(MWF 2:25-3:45)	<b>Symphonic Band</b>	(MWF 12:50-2:10)
<b>Jazz Ensemble</b>	(TR 5:00-6:30)	<b>Concert Jazz Ensemble</b>	(TR 2:00-3:15)


Some schedule changes may be necessary following the auditions. *Undergraduate* woodwind, brass, percussion, harp and string bass students selected for the Baylor Symphony/Wind Ensemble “pool” should register for either course (not both) but must have both times available. Please be reminded that undergraduate “pool” members are not allowed to register for both Baylor Symphony and Wind Ensemble courses in the same semester, therefore, we recommend that you alternate ensembles when you register each semester so that your transcript shows participation in both wind ensemble and orchestra. Grading for these “pool” members will be based on fulfillment of assigned responsibilities, as mutually determined by both ensemble conductors. *Graduate* woodwind, brass, percussion, harp and string bass students selected for the Baylor Symphony/Wind Ensemble “pool” must be registered for both courses each semester.

The schedule of the auditions is detailed on the following page. Information regarding these auditions will be posted on the ensemble bulletin board outside of room 118 in the McCrary Music Building (MMB).

We are very excited about the coming academic year. As always, if you have any questions, or if we can be of assistance in any way, feel free to contact one of us. Enjoy the remainder of the summer!

Sincerely,

  
Stephen Heyde  
Director of Orchestral Activities

  
J. Eric Wilson  
Director of Bands

**BAYLOR UNIVERSITY**  
**SCHOOL OF MUSIC**

**INSTRUMENTAL AUDITION SCHEDULE—FALL 2018**

*All auditions are in MMB Meadows Hall (Room 163) unless otherwise indicated.*

**Thursday, August 16**

AM	9:00	Saxophones
	10:45	Bassoons
PM	1:00	Trumpets
	4:00	Clarinets
	8:00	Percussion (MMB Rm. 118)

**Friday, August 17**

AM	9:00	Euphoniums
	10:00	Tubas
	11:15	Oboes
PM	1:45	Trombones
	3:45	Horns
	7:00	Flutes

**Saturday, August 18**

AM	9:00	Violins
PM	1:30	Violas
	3:30	Celli
	7:00	Basses

**Monday, August 20**

PM	4:00	Harp (MMB Rm. 228)
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*Auditions for Jazz Ensembles are on Saturday August 18, 11:00-5:00 in MMB 118  
(Jazz audition music is provided separately online).*

<p><b>Reference recordings of Baylor Wind Ensemble audition music may be accessed online at: <a href="https://baylor.box.com/v/BU-ReferenceRecordings">https://baylor.box.com/v/BU-ReferenceRecordings</a></b></p>
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# **BAYLOR UNIVERSITY**

## **INSTRUMENTAL ENSEMBLE PERFORMANCE CALENDAR**

*Tentative Schedule: 2018-19 Academic Year*

(All concert events are in Jones Hall and begin at 7:30 p.m., unless otherwise noted)

### **FALL SEMESTER**

#### **August**

8-10	Golden Wave Band Leadership Retreat
12-18	Golden Wave Band Pre-Season Week
16-17	Wind and Percussion Auditions (see audition schedule on p. 2)
18	String and Jazz Auditions (see audition schedule on p. 2)
20	Harp Auditions (see audition schedule on p. 2)
20	First Day of Fall Classes

#### **September**

1	Baylor Football vs. Abilene Christian (home)
3	Labor Day Holiday (no school)
6	Jazz Ensemble—Swing Concert
8	Baylor Football vs. UTSA (away)
13	Symphonic Band and Wind Ensemble
15	Baylor Football at Duke (home)
22	Baylor Football vs. Kansas (home)
27	Campus Orchestra/Baylor Symphony
29	Baylor Football at Oklahoma (away)

#### **October**

2	Concert Jazz Ensemble
6	Baylor vs. Kansas State (home)
8	Campus Orchestra/Baylor Symphony and Symphonic Band
9	Jazz Ensemble
13	Baylor Football at Texas (away)
13	Baylor A Cappella Reunion with Baylor Symphony (time TBA)
13-16	Giancarlo Guerrero Residency (events TBA)
19	Fall Break (no school)
23	Wind Ensemble
25	Baylor Football at West Virginia (away)

#### **November**

3	Baylor Football vs. Oklahoma State (Homecoming)
6-8, 11	Baylor Opera Theater (Hooper-Schaefer; 11/6-8 @ 7:30; 11/11 @ 2:00)
8	Jazz Ensemble
10	Baylor Football at Iowa State (away)
12	Concert Jazz Ensemble
12	Children's Concert Dress Rehearsal (Baylor Symphony, 5-7:15p, Waco Hall)
13	Children's Concerts (Baylor Symphony, 9:15a, 11:15a, 1:00p, Waco Hall)
17	Baylor Football vs. TCU (home)
19	Symphonic Band and Wind Ensemble
21-25	Thanksgiving Break (no school)
24	Baylor Football vs. Texas Tech (Arlington)
26-27	A Baylor Christmas Dress Rehearsals (Baylor Symphony, 7-10p)
29-30	A Baylor Christmas (Baylor Symphony with Combined Choirs)

**December**

2	A Baylor Christmas (Baylor Symphony with Combined Choirs, 3:00p)
3	Last Day of Fall Classes
TBA	Possible Wind Ensemble Recording Session(s)

**SPRING SEMESTER****January**

14	Spring Classes Begin
21	Martin Luther King, Jr. Holiday (no school)

**February**

1	Wind Ensemble
5	President's Concert Rehearsal (Baylor Symphony/Choirs, 7-10p)
7	Symphonic Band
8	President's Concert (Baylor Symphony/Choirs)
12	Jazz Ensemble
13-15	Jazz Ensemble at TMEA
13-16	TMEA (San Antonio)
19	Jazz Children's Concerts (9:00a & 11:00a, Jones Hall)
21	Concert Jazz Ensemble
22-24	Youth Cue ( <i>voluntary basis</i> )

**March**

4	Concert Band and Symphonic Band
5	Wind Ensemble
9-17	Spring Break (no school)
26	Campus Orchestra/Baylor Symphony

**April**

4	Concert Jazz Ensemble
9	Diadeloso (no school)
16	Jazz Ensemble
19-22	Easter Holiday
26	Symphonic Band
27	Baylor Conducting Symposium (Symphonic Band/Wind Ensemble)
27	Wind Ensemble

**May**

2	Campus Orchestra/Baylor Symphony
3	Last Day of Spring Classes
5	Concert Band (3:00p, Jones Hall)
TBA	Possible Wind Ensemble Recording Session(s)

## **Instrumental Audition Guide**

**Please understand that part assignments for ALL ensembles will be based on the results of these auditions. Parts will be rotated when possible, but the most challenging parts and leadership roles will be assigned to those students exhibiting the highest level of preparedness and musicianship in these auditions. Additionally:**

1. All auditions will be heard behind a screen. A monitor will escort you into the audition room and announce your assigned letter. You may then begin to play. Please do not speak at all during your time in the room. Should you have a question, exit the room and ask it of the monitor.
2. All auditions will be heard by the instrumental ensemble faculty and applicable studio teacher, as available.
3. Prepare the entire audition packet as you may be asked to play all required excerpts. Exception: those non-music major string players auditioning for Campus Orchestra need only prepare and perform the indicated material.
4. Sign-up sheets will be posted on the board outside MMB room 118 by Wednesday, August 15. At your convenience, please reserve a specific time within the designated audition period for your instrument. Additionally, pick-up the Personal Information Form (PIF) posted in this location and take the completed form to your audition.
5. Report for your audition 10 minutes prior to the scheduled time for your instrument group. A monitor will be present to assist you (give completed PIF to monitor).
6. The audition excerpts have been carefully marked. Please adhere to the musical instructions indicated. You are encouraged to listen to reference recordings (see bottom of p. 2).
7. We assume that you will play the correct notes and the correct rhythms. In addition, we are listening for quality of tone and intonation as well as intentional and expressive musicianship.

### **Woodwind, Brass, and Percussion music majors:**

Students receiving School of Music scholarships are required to audition for ensemble assignment by the conducting faculty each semester as stated in the scholarship letter of agreement. To be in compliance with the scholarship requirements, all scholarship students must audition and may be assigned to a fall concert ensemble (Symphony Orchestra/Wind Ensemble “pool” or Symphonic Band). Participating in only the Golden Wave Marching Band or Jazz Ensembles without participating in the audition process does not fulfill the scholarship requirement. Music Education majors continue to have a two-year curricular requirement to participate in the Golden Wave.



# BAYLOR

UNIVERSITY

July 6, 2018

Dear Baylor String Student,

I hope you are enjoying the summer and looking forward to the beginning of the fall semester! Please read the information below carefully.

Because the question is so frequently asked, let me assure your audition will be held behind a screen to preserve anonymity and ensure fairness. It will be evaluated by a committee that includes the orchestral conducting faculty and appropriate string faculty members and may also include other qualified judges. While I rotate seating to an extent, let me underscore again that those who play the best auditions will get the highest seats and the opportunity for leadership experience. I also encourage you to read the Instrumental Audition Guide found earlier in this packet.

Every person receiving a School of Music scholarship must audition on the required Baylor Symphony audition excerpts, even if you are not majoring in music. Failure to do so will result in revocation of the scholarship award. **Those who are planning to play in the Campus Orchestra (and not receiving any music scholarship) will not be required to audition this year,** though seating auditions will be held the first week of school at the discretion of Dr. Alexander, Conductor of the Campus Orchestra.

Those auditioning for the Baylor Symphony and/or receiving a music scholarship, should prepare all the required audition excerpts for your instrument, though you may not be asked to play all of them at the audition. If you wish to be considered for a leadership position in the Baylor Symphony, please also prepare the leadership excerpts in addition to the mandatory excerpts.

**Please note the rehearsal schedules.** After auditions, we will facilitate schedule changes (at University request) for those assigned to a different orchestra than the one in which you are currently registered. All participants must be registered for the orchestra in which they are playing.

**Students majoring in music:** We are structuring this like a professional audition, so you must prepare accordingly to get the full benefit of the experience. Listening to excellent recordings of these pieces should be part of your audition process. Please remember every little detail is important; be especially observant of articulations and dynamics as well as issues of style and musicality. We assume that everybody will play all the notes and rhythms. Your challenge is to

play in such a convincing manner that a professional orchestra would hire you! Unfortunately, every year I hear students who do not take the audition seriously enough and languish for the year behind others who may not play as well, but prepared the audition more conscientiously. Don't have any regrets afterwards!

**Students who are not music majors:** I am delighted you are auditioning. Every year we have many students with majors other than music who make enormous contributions to our program. We really value your contributions.

**Waco Symphony Auditions and Internships:** Positions in the Waco Symphony are highly contested and represent important educational and financial opportunities for our students. The Baylor orchestra auditions will determine those string students offered WSO internships, which will be available in all string sections at the standard intern rate of fifty dollars per service.

Waco Symphony contract auditions will be held later in August. Those interested in taking a contract audition should contact the WSO Personnel Manager, Dr. Mark Whitney, at [mwhitnet@cord.org](mailto:mwhitnet@cord.org). Students offered an internship may subsequently elect to take a WSO contract audition. If successful, a contract will be issued at the negotiated union rate. If you are not offered a contract, you may still accept the internship.

**Please understand that auditioning for a contract position with the Waco Symphony is a separate process completely and does not excuse you from the Baylor Symphony auditions.**

If you have any questions, please e-mail me or call or text me at (254) 744-2976. I am very excited about the possibilities for the coming year and look forward to seeing you all soon! Enjoy the remainder of the summer!

Sincerely yours,



Stephen Heyde

*Mary Franks Thompson Professor of Orchestral Activities  
Conductor-in-Residence  
Baylor University*

*Conductor/Music Director  
Waco Symphony Orchestra*

# Baylor Symphony Orchestra Auditions

## Fall 2018

### Viola Excerpts

Gustav Mahler: Symphonie No. 2

- 1: (1<sup>st</sup> mvt) one before rehearsal 21 to downbeat of three after rehearsal 23
- 2: (3<sup>rd</sup> mvt) rehearsal 32 to two before rehearsal 34
- 3: (5<sup>th</sup> mvt) Finale, rehearsal 18 to one after rehearsal 20

Jean Sibelius: Symphony No. 5 in Eb, Op. 82

- 4: three after rehearsal B to three after rehearsal
- 5: two before rehearsal F to four after rehearsal F (top line only)
- 6: *Largamente* to rehearsal N
- 7: \**Un pochettino largamente* "N" to eight after rehearsal O

### LEADERSHIP EXCERPTS

G. Mahler: Symphonie 2

- 8: (2<sup>nd</sup> mvt) rehearsal 3 to six before the key change
- 9: (2<sup>nd</sup> mvt) four after rehearsal 14 to 9 before 15

Richard Strauss: Don Juan, Op. 20

- 10: entire first page



# FALL 2018 Ensemble Audition Excerpts – Viola

## 1. MAHLER Symphonie No. 2 - I (♩=92) Allegro Maestoso

Handwritten musical score for Viola, measures 21-22 of Mahler's Symphony No. 2, I. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegro Maestoso" with a quarter note equal to 92 beats per minute. The score consists of six staves of music, with measures 21 and 22 indicated. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The score also includes articulation marks like *poco cresc.* and *mf*. The notation is handwritten and includes some corrections and annotations.

Measures 21 and 22 are indicated. The score includes dynamic markings such as *p*, *pp*, *f*, and *ff*. The tempo is marked *Allegro Maestoso* with a quarter note equal to 92 beats per minute. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical symbols such as notes, rests, accidentals, and articulation marks like *poco cresc.* and *mf*.

# FALL 2018 Ensemble Audition Excerpts – Viola

## 2. MAHLER - III Scherzo (♩ = 56-60)

Handwritten musical score for Viola, Mahler III Scherzo, measures 32-41. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 56-60 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a measure number of 32 and the instruction "unisono". The score features a variety of dynamics including *p*, *pp*, *mf*, and *ff*. There are also markings for *pizz.* (pizzicato) and *arco* (arco). The notation includes slurs, ties, and various fingerings and bowings indicated by numbers and letters. The score is a single system of six staves.

32 unisono

*p*

*pp*

*p*

*pp*

*mf*

*ff*

*pizz.*

*arco*



FALL 2018 Ensemble Audition Excerpts – Viola

4. SIBELIUS Symphony No. 5 (1:40)

Jean Sibelius

Symphony No. 5 in Eb Major, Op. 82

**Viola.**

*Tempo mollo moderato. (1:40)*

8 A B 2

*poco flautato*

*poco cresc.*

*forte.*

*meno f* *poco f* *cresc. - molto*

*ff*

# FALL 2018 Ensemble Audition Excerpts – Viola

5. SIBELIUS

First system of musical notation for Viola. The key signature is B-flat major (two flats). The time signature is 3/8. The music consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern. The instruction *poco cresc.* is written below the lower staff.

Second system of musical notation for Viola. The key signature remains B-flat major. The time signature is 3/8. The music continues with two staves. A dynamic marking of ***F*** (Fortissimo) is placed at the beginning of the system. The notation includes various note values and rests, with the lower staff showing a more complex rhythmic texture.

Third system of musical notation for Viola. The key signature is B-flat major. The time signature is 3/8. The music continues with two staves. Dynamic markings of *pp* (pianissimo) are present at the beginning of both the upper and lower staves. The system concludes with a double bar line and repeat signs.

# FALL 2018 Ensemble Audition Excerpts – Viola

## 6. SIBELIUS

*Largamente.*  
*forte e patetico*

*M*

*cresc.*

*crescendo*

*molto*  
*poco a poco meno moderato al*  
*segue*

*ff*

*N*

The musical score is written for Viola and consists of six staves. The first staff begins with a large bracket on the left and is marked *Largamente.* and *forte e patetico*. The second staff continues the melody. The third staff is marked with a large *M* and *cresc.*. The fourth staff is marked *crescendo*. The fifth staff is marked *molto* and *ff*. The sixth staff is marked *poco a poco meno moderato al segue* and ends with a large bracket on the right. A large *N* is written below the sixth staff.

# FALL 2018 Ensemble Audition Excerpts – Viola

## 7. SIBELIUS

un pochettino largamente. (♩=♩)

*mf*

*f* Poco più largamente

*meno*

*0*

*allarg.*

*dim.*

*p*

*sul 12*

*ff*

*Largamente assai.*

*p*

*n*

*mf*

The musical score is written for Viola in 3/4 time, featuring five staves. The first staff begins with a key signature of two flats and a tempo marking of 'un pochettino largamente. (♩=♩)'. The second staff includes a triplet of eighth notes. The third staff has a dynamic marking of 'f' and the instruction 'Poco più largamente'. The fourth staff starts with a '0' marking and includes 'allarg.', 'dim.', and 'p' markings. The fifth staff features 'Largamente assai.', 'p', 'n', and 'mf' markings. The score is characterized by long, flowing melodic lines with many ties and slurs, typical of Sibelius's style.

# FALL 2018 Ensemble Audition Excerpts – Viola

\*Leadership

## # 8 MAHLER Symphonie No. 2 - II (♩ = 90-92) Allegro moderato

1. Runde

Symp. #2,  
Mov. 2.

Nicht eilen. Sehr gemächlich.  
Nur 2 Pulser

Handwritten musical score for Viola, Mahler Symphony No. 2, Movement 2. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. Handwritten annotations include:

- sempre ppp*
- Alle spring. Bog.*
- immer spring. Bog.*
- Etwas drängend.*
- etwas zurückhaltend.*

## # 9 Mahler #2, Mov. 2 (♩ = 80) Draisene.

Handwritten musical score for Viola, Mahler Symphony No. 2, Movement 2, 'Draisene'. The score is written on two staves with various musical notations including notes, rests, and dynamic markings. Handwritten annotations include:

- unisono*
- Draisene*
- 1-2 1 4 1 3 5*



# FALL 2018 Ensemble Audition Excerpts – Viola

# 10

Richard Strauss  
Don Juan, Op.20

(d = c. 82)

VIOLE

**Allegro, molto con brio**

[illegible]