

Chautauqua School of Music Instrumental Program

Guidelines for Submitting a Recorded Audition

Applicants should upload three videos with their application.

- 1. Solo Work:** Exposition from a standard concerto (sonatas are also acceptable for wind instruments,) or 4-5 minutes of a work from a composer of an historically under-represented community in classical music (including women, people of color, and composers of our time)
- 2. TWO or THREE EXCERPTS** from the suggested repertoire. Other repertoire that displays your musicianship is also acceptable. When you play from the selected excerpts, please prepare those sections that will best display your ability.
- 3. Personal Introduction**

The selection process at Chautauqua involves auditioning through recorded digital platforms. Below is a list of tips for success in this process. These guidelines will help represent you and your abilities well and ensure a fair assessment from the auditioners.

Dress professionally. Consider your background and lighting and avoid things that might be distractions or detract from the professional image you want to project. It doesn't need to look like a concert hall or recording studio, it just shouldn't be distracting.

As a baseline, using a typical practice room, classroom, or teaching studio, place your recording device such that you can stand 6-8 feet away while playing. Recording in a recital or concert hall is fine, but please keep your recording device fairly close (not out in the audience area). Test the recording and listen to ensure it is a natural sound, resonant, but still clear. Can the listener hear the details of tone quality, articulation and facility in your playing? If the space and final recording are too resonant and echoing, your chances for acceptance are diminished as the auditioner cannot make a good assessment of the qualities of your playing. Churches, for example, can tend to be overly resonant such that we don't get a clear impression of your work. Please keep clarity in mind when listening back to your recordings

Make sure the image is not backwards, or upside down.

Trumpet and Trombone: avoid pointing directly at the microphone (this goes for live auditions too, avoid pointing directly at the committee). Positioning your bell about 15 degrees away from the mic or committee works well. This allows the room to let your sound blossom, covers the slight impurities of sound that most players have all while maintaining clarity of detail.

Be sure to include music that shows stylistic, technical and musical challenges.

For accompanied works, skip long introductions and interludes from piano or other accompanying instruments.

PERSONAL INTRODUCTION

This should be about one to three minutes. Some good topics to consider might include, but are not limited to, the following: Where are you now? Who is your current teacher (and any former teachers you want to mention)? Why do you want to come to CHQ, what do you hope to get from the experience? What got you interested in music? Is there a certain kind of music about which you are especially passionate? What would you like to do for your career? Share something interesting about yourself, musical or otherwise. Give the committee an idea of who you are.

For musicians just getting started in a professional career, the impressions we make early in our careers can stay with us for a lifetime. We encourage you to take this, and every audition or interview, as an opportunity to show the music world a professional representation of your finest work. Thank you for your interest in Chautauqua's School of Music, and we look forward to hearing you.

UPLOAD TIPS

For ease of uploading, and to keep costs down, we strongly recommend uploading your videos to YouTube and using those links in your application. The full link from your address bar should be used, not the Share link.

**SUGGESTED AUDITION
REPERTOIRE for the
CHAUTAUQUA SCHOOL
OF MUSIC
INSTRUMENTAL
PROGRAM**

VIOLIN

Brahms *Symphony No. 2, mvts. I or II*
Mozart *Symphony No. 39 finale*
Mozart *Symphony No. 35, mvts. I or IV*
Prokofiev *Classical Symphony, mvts. I or IV*
Strauss *Don Juan*
Schumann *Symphony No. 2 scherzo*

VIOLA

Beethoven *Symphony No. 5, mvts II & III*
Berlioz *Roman Carnival Overture*
Brahms *Haydn Variations Var. 5, 7, 8*
Mendelssohn *Midsummer Night's Dream Scherzo*
Mozart *Symphony No. 35, mvts. I or IV*
Strauss *Don Juan*

CELLO

Beethoven *Symphony No. 5, mvt. II*
Brahms *Symphony No. 2, mvt. II*
Copland *El Salon Mexico*
Debussy *La Mer (top line)*
Mozart *Symphony No. 35, mvt. IV*
Rossini *William Tell opening solo*
Strauss *Don Juan*

CONTRABASS

Beethoven *Symphony No. 5 scherzo & trio*
Beethoven *Symphony No. 9 recitative*
Berlioz *Symphonie Fantastique witches sabbath*
Brahms *Symphony No. 1, 1st mvt.*
Mahler *Symphony No. 1 solo*
Mozart *Symphony 35 or 40, mvts I & IV*
Prokofiev *Lt. Kije solo*
Tchaikovsky *Symphony No. 4, mvt. IV*

FLUTE/PICCOLO

Beethoven *Leonore No. 3*
Brahms *Symphony No. 4*
Mendelssohn *Scherzo*
Ravel *Daphnis and Chloe*
Stravinsky *Petrouchka*
Tchaikovsky *Symphony No. 4 (piccolo)*

OBOE/ENGLISH HORN

Ravel *Tombeau de Couperin*
Rossini *La Scala di Seta*
Rimsky-Korsakov *Scheherazade*
Tchaikovsky *Symphony No. 4*
Berlioz *Roman Carnival (EH)*
Berlioz *Symphonie Fantastique (EH)*

CLARINET

Beethoven *Symphony No. 6*
Kodaly *Dances of Galanta*
Mendelssohn *Scherzo*
Rimsky-Kosakov *Capriccio Espagnole*
Rimsky-Kosakov *Sheherazade*
Silbelius *Symphony No. 1 (opening)*
Stravinsky *Petrouchka*

BASSOON

Mozart *Marriage of Figaro*
Ravel *Bolero*
Rimsky-Kosakov *Sheherazade*
Stravinsky *Firebird*

FRENCH HORN

Beethoven *Symphony No. 3 (Scherzo)*
Strauss *Til Eulenspiegel*
Strauss *Ein Heldenlieben*
Tchaikovsky *Symphony No. 5*

TRUMPET

Beethoven *Leonore No. 3*
Respighi *Pines of Rome*
Rimsky-Kosakov *Sheherazade*
Stravinsky *Petrouchka*

TROMBONE

Mozart *Requiem*
Rossini *La Gazza Ladra*
Ravel *Bolero*
Rimsky-Korsakov *Scheherazade*
Stravinsky *Petrouchka*
Wagner *Die Meistersinger (BASS)*
Wagner *Ride of the Valkyries (BASS)*

TUBA

Berlioz *Symphonie Fantastique*
Mahler *Symphony No. 1*
Mussorgsky *Byldo from Pictures at an Exhibition*
Prokofiev *Symphony No. 5*
Strauss *Til Eulenspiegel*
Strauss *Ein Heldenleben*
Stravinsky *Petrouchka*
Wagner *Die Meistersinger*
Wagner *Ride of the Valkyries*

HARP

Berlioz *Symphonie Fantastique*
Donizetti *Solo from Lucia di Lammermoor*
Chabrier *Espana Rhapsody*
Ravel *Tzigane*
Rimsky-Korsakov *Capriccio Espagnol*
Tchaikovsky *Nutcracker cadenza*

PERCUSSION

All percussion applicants must perform the entire list of repertoire below.

Marimba

4 mallet movement of choice from Bach Violin Sonatas and Partitas, Cello Suites or Lute Suites, or 4-5 minutes of a work from a composer of an historically under-represented community in classical music (including women, people of color, and composers of our time.)

Snare Drum

1. Delecluse *Etude 1 from Douze Etudes Mm 1-35 (stop on the downbeat of the measure before the 5s)*
2. Rimsky-Korsakov *Scheherazade III, D-E only. IV, P-R*

Xylophone

Stravinsky *Firebird Complete Ballet.*
Pick up to 47-48, 127-133

Glockenspiel

Mozart *Magic Flute Act 1 Finale*

Tambourine

Dvorak *Carnival Overture beginning-3 before C*

Cymbals

Dvorak *Scherzo Capriccioso* letter Q to the end

Timpani

1. Beethoven *9th Symphony First Movement coda*
2. William Schuman *New England Triptych - Opening solo to Be Glad Then America*