

Clear Lake High School Orchestra

Audition Material

2010 – 2011



CELLO

CLEAR LAKE HIGH SCHOOL

ORCHESTRA

HOUSTON ♪ T E X A S

Dear Students and Parents,

We are very excited about having you as a member of the award winning Clear Lake Orchestra program. As you know, the orchestras at Clear Lake are among the top in the state and consistently reproduce top quality musicians and performances. We look forward to having you continue in this tradition of excellence and being a part of one of Clear Lake High School's most valued organizations.

Auditions will take place during the student's class time during the weeks of May 24th - June 4th. All audition material will come from the enclosed music and should be prepared to the best of the student's ability. **Please understand that NO student will be declined the opportunity to join the high school orchestras based on playing ability.** There is a class suitable for every level of performer and we will do our best to place those students into the orchestra class that best meets their individual needs.

The orchestras at Clear Lake are divided into six different performing classes based on the student's level of playing at the time of the audition. **Students will also complete the enclosed questionnaire and return it to their director by the deadline date of May 14th for further evaluation by the current director(s).** Once students have been placed into an orchestra class, they will remain in that class/level for the duration of the school year. All students will re-audition for advancement in the spring for the following year's placement. Students do not automatically move up into a higher orchestra may be lowered if the student does not uphold the obligations of their current orchestra placement the previous year. Students not taking the audition will automatically be placed into the Concert orchestra class not matter their playing ability.

We are fortunate to have many fine players at Clear Lake. We strongly encourage students to participate in private lessons to help ensure continued success both individually and as an orchestra ensemble. Although the audition process can be competitive, we must also consider the balance of instrumentation within each orchestra class. (For example, the top orchestra can not have 30-40 violins if there are only 6-7 violas to balance it.)

All orchestra students will be required to attend one 45 minute weekly sectional (after-school) and students in the Chamber I and Chamber II classes will be required to participate in the Full Orchestra which rehearses on Thursdays from 3:00-5:00 pm. Students placed in the Chamber I, Chamber II and Symphony classes will be required to participate in Region auditions and solo and ensemble contest. Private lessons are essential for placement in these orchestra classes. Students in The Philharmonic and Concert orchestras are strongly encouraged to participate in these events as well although they are not required for placement.

We wish you all the best of luck in your preparation and the remainder of the school year. If you have any questions, please feel free to contact us at anytime at bbuffalo@ccisd.net or kblack@ccisd.net Have a great summer!

Mr. Buffaloe, Mr. Black and Mr. Law

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Clear Lake High School Orchestra Placement Evaluation

Please fill out this form and turn it in to your director by *May 14*

Student's Name: _____

Grade: _____ ID # _____ Instrument: _____

Mailing Address : _____

Zip Code : _____ Home Phone: _____

Please circle the answer to the following questions:

1. I played a solo/ensemble at solo and ensemble this year: Y N

2. I auditioned for Region Orchestra this year: Y N

3. I made the Region Orchestra this year Y N

4. I am currently taking private lessons: Y N

If YES, who is your teacher? _____

If NO, why? _____

5. List any solos you have played within the past two years: _____

6. Are you interested in private lessons for next year? Y N

7. I was ineligible during the year because of grades? Y N

If YES, how many six weeks? _____

8. I am involved with a Youth Orchestra: Y N

If YES, which organization? _____

9. Would your director(s) say that my attitude and work ethic in orchestra is positive and in the best interest of the orchestra as a whole team?

Y N

If NO, Why? _____

10. Are you signed up for orchestra next year? Y N

If NO, why? _____

11. What other activities will you be participating in besides orchestra? (ex. Drill team, ROTC)

To be completed by the current director(s):

Please evaluate this student's orchestra participation from 1 to 5 with 5 being outstanding and 1 being poor.

Leadership	1	2	3	4	5
Conduct	1	2	3	4	5
Dependability	1	2	3	4	5
Practice efforts	1	2	3	4	5
Attitude	1	2	3	4	5
Group Participation	1	2	3	4	5
Individual Participation	1	2	3	4	5

Additional comments : _____

Director's Signature _____ Date: _____

Audition Notes:

Posture/Position

Scale-Arp. -

Etudes -

Excerpts -

General Intonation -

Observed strengths -

Observed areas of improvement -

Score _____ Orchestra Placement _____ Section _____

CONCERT ORCHESTRA

This orchestra will provide students an opportunity to review and develop fundamentals. Classroom instruction will involve expanding technique, introducing positions, developing vibrato, improving tone quality and learning various bowing styles.

Students will be expected to attend a weekly sectional/rehearsal after-school for 45 minutes. Participation in private lessons are encouraged.

Play as written and using the bowings below. For variety, also play tremolo, measured or unmeasured.

39. C Major Etude

Franz Wohlfahrt (1833-1884)

Op. 45, no. 15

Musical score for C Major Etude, measures 1-17. The score is written in bass clef with a common time signature (C). It consists of five staves of music. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The music is a continuous eighth-note pattern.

Bowing Variations:

Bowing variations for C Major Etude. The score shows three variations (a, b, c) in bass clef with a common time signature (C). Variation a shows a sequence of notes with 'V' (violino) and 'P' (pizzicato) markings. Variation b shows a sequence of notes with 'V' and 'P' markings. Variation c shows a sequence of notes with 'P' markings.

40. Romance in G

Ludwig van Beethoven (1770-1827)

Op. 40

Cantabile (Moderato)

Musical score for Romance in G, measures 1-13. The score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The music is a continuous eighth-note pattern. The score includes dynamic markings (p, mf) and articulation (accents, slurs). The first staff has a 'p' marking. The second staff has a 'p' marking. The third staff has 'mf' and 'p' markings. The fourth staff has 'mf' and 'p' markings, and ends with 'poco rit.'.

PHILHARMONIC II ORCHESTRA

This orchestra will provide students an opportunity to develop upper position technique, improve vibrato, tone quality, use various bowing styles and improve sight-reading skills. This is a competing orchestra at a sub-non-varsity level. Students will be expected to attend a weekly sectional/rehearsal after-school for 45 minutes. UIL participation is required. Participation in private lessons and solo/ensemble contest is encouraged.

Phil 2 - cello

Allegro moderato

Op. 28, No. 2

46. Pavane for a Dead Princess

Maurice Ravel (1875-1937)

PHILHARMONIC I ORCHESTRA

This orchestra will provide students an opportunity to perform at an advanced level while continuing to develop upper position technique, improve vibrato, tone quality, use various bowing styles and improve sight-reading skills. This is a competing orchestra at a sub-non-varsity level. Students will be expected to attend a weekly sectional/rehearsal after-school for 45 minutes. UIL participation is required. Students must maintain academic eligibility to remain in this class. Participation in private lessons, solo/ensemble contest, and All-Region orchestra auditions is strongly encouraged.

Phil I - cello

Play as written and using the three bowing variations provided. For variety, try playing with measured or unmeasured tremolo.

57. A Major Etude

Heinrich Ernst Kayser (1815-1888)

Op. 20, no. 5

4x 2x 4x 2x 1 3 4 5

9 13 17 21

Bowing Variations:

a. b. c.

58. Theme - Pilgrims' Chorus (from "Tannhauser")

Richard Wagner (1813-1883)

III Andante maestoso 4 v 2 4 1 1 2 4 3 v 5 4x 1-1 3

4 mf 1-1 4x 2x v 3 9 v 13 - 1 3 f

4 3 1 1. To measure 19 v 2 4 Fine 19 p mf

23 b b2 1. v 29 p

2. v 29 f ff D. C. al Fine

SYMPHONY ORCHESTRA

This orchestra will provide students an opportunity to perform at a more advanced level. Students must demonstrate mastery of upper position technique, vibrato and good tone quality to be in this class. This is a competing orchestra at a non-varsity level. Students will be expected to attend a weekly sectional/rehearsal after-school for 45 minutes. UIL participation is required. Students must maintain academic eligibility to remain in this class. Participation in private lessons, solo/ensemble contest, and All-Region orchestra auditions are required.

Sym. cello

Play as written and use the three bowing variations provided.

99. D Minor Etude

Hans Sitt (1850-1922)

Op. 32, no. 20

Bowing Variations:

100. Theme – Swan Lake

Peter Ilyich Tchaikovsky (1840-1893)

CHAMBER II ORCHESTRA

This orchestra will provide students an opportunity to perform at a very advanced level. Students must demonstrate mastery of upper position technique, vibrato, good tone quality and sightreading to be in this class. This is a competing orchestra at a varsity level. Students will be expected to attend a weekly sectional/rehearsal after-school for 45 minutes. In addition, students in this class are required to participate in the full orchestra and attend the weekly rehearsal from 3:00-5:00 on Thursdays. UIL participation is required. Students must maintain academic eligibility to remain in this class. Participation in private lessons, solo/ensemble contest, and All-Region orchestra auditions are required. Students are strongly encouraged to audition for membership into the All-State orchestra

$\text{♩} = 66$ Chamber I+II cello

13. At the point. The staccato notes very short.

Allegro.

The musical score consists of multiple staves for Chamber I and II cellos. It begins with a dynamic marking of *f* (forte). The notation includes various rhythmic values, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. There are several instances of staccato notes, as noted in the section header. The score includes several key signatures changes, indicated by double bar lines with sharp signs. A section of the score is marked "same Pos." (same position), indicating a specific fingering or bowing technique. A "D-str." (D-string) marking is present in one of the staves. The score concludes with a double bar line and repeat dots.

CHAMBER I ORCHESTRA

This orchestra will provide students an opportunity to perform at the most advanced level. Students must demonstrate mastery of all upper position technique, vibrato, good tone quality and sightreading to be in this class. This is a competing orchestra at a varsity level. Students will be expected to attend a weekly sectional/rehearsal after-school for 45 minutes. In addition, students in this class are required to participate in the full orchestra and attend the weekly rehearsal from 3:00-5:00 on Thursdays. UIL participation is required. Students must maintain academic eligibility to remain in this class. Participation in private lessons, solo/ensemble contest, All-Region and All-State orchestra auditions are required for participation in this class.

$\text{♩} = 66$ Chamber I+II cello

13. At the point. The staccato notes very short.

Allegro.

The musical score consists of several systems of staves. The first system includes a bass clef staff with a forte (*f*) dynamic marking. Subsequent systems include two 16/16 time signature changes. The score is heavily annotated with fingerings (numbers 1-4) and slurs. A section of the score includes the instruction "same Pos." and "D-str." (D-strapped). The final system features large, sweeping slurs across multiple staves, indicating a long, continuous melodic line.