

APPLIED MUSIC AUDITIONS

Each person enrolled in the Associate in Fine Arts degree program in either Classical track or Jazz Studies track should plan to take Applied Music (private music lessons) for college credit, for four semesters. The student must already be reasonably proficient as a musician, rather than a beginner, in order to receive college credit for each semester of lessons. Every music degree student should begin Applied Music no later than the second semester at CCRI. Any student at CCRI in any degree program may take private music lessons for college credit by auditioning successfully. In such a case, the student will enroll in Secondary Applied Music by instrument/voice designation. Music and Jazz Studies students may audition on more than one instrument or on an instrument and voice. One will be designated as the principal instrument and one as the secondary.

Prior to the semester in which the student intends to study his/her principal instrument/voice for credit at CCRI, he/she must audition at the Warwick Campus for the Music Faculty. The schedule has been established as follows:

Fall term – Auditions are held by appointment on the Thursday immediately prior to the first day of Fall classes, with **deadline** on the preceding Monday, to submit documents and make an appointment.

Spring term – Auditions are held by appointment on the Friday immediately prior to the first day of Spring classes, with **deadline** on the preceding Tuesday to submit documents and make an appointment.

Appointments – Please call or email Mrs. Pam Forleo, Music Department secretary, in early to mid-August for Fall term Applied Auditions information and appointment. For Spring term Applied Auditions, please contact Mrs. Pam Forleo in early January.
Telephone: (401) 825-2168 Email: paforleo@ccri.edu

Documents -- Please fill in a **Background Questionnaire** and an **Audition/Examination** form. At any time during business hours Monday through Friday, students may pick up these forms from Mrs. Pam Forleo, third floor faculty office area. They may also be accessed online at www.ccri.edu/music/handbook.shtml
Please submit these completed forms, with 5 copies of your audition music, to Mrs. Forleo by the audition deadline, as described above under Fall term and Spring term. These documents will be used by the Music Faculty as they meet you and listen to your audition.

Requirements – Each student should perform two published music selections, in different tempi (speeds) and different styles/historic eras, such as Baroque or Romantic, Bebop or Swing. Original (student) compositions are not permitted. The student may request advice from the Music Faculty regarding music selections appropriate for

the audition.

Students of definite pitched instruments should be prepared to play scales in strict rhythm for at least two octaves, ascending and descending.

All percussionists should be prepared to play rudiments, etudes, and other composed examples. In addition, jazz percussionists should be prepared to play examples in two to three different fields or styles.

Instrumental students will be asked to sight-read simple examples.

If the student needs help preparing for the audition, please ask A CCRI Music Faculty member, or Mrs. Forleo for a referral to a well-qualified teacher who will help the student prepare for the audition. Please read “Preparing for Your Next Audition” at the end of this material.

Accompaniment – If an accompanist is needed, you must request one in advance and provide the accompaniment score to the music secretary. The Music Department will provide a professional accompanist for Classical students and a jazz rhythm section [bassist, drummer, and pianist] for Jazz students.

Instrument -- The auditioning student will bring his/her instrument to the audition [except piano or pipe organ, of course!]. Percussionists may make an advance request to use the Music Department drum set, or may bring a small set-up with a minimum number of drums/cymbals, to save time on the audition day.

Appearance -- Please present yourself in a professional manner by wearing the appropriate clothing, as if you are interviewing for a job. Please, no shorts, ragged jeans, distracting logos, noisy jewelry, etc.

Privacy -- Each student will audition individually for the Music Faculty. The auditions are closed to the public, so friends and family are not allowed. No one will hear the audition except the CCRI Music Faculty and the accompanist(s).

Private Music Teacher -- After successfully auditioning, the music/jazz student will be assigned to a qualified professional music teacher from the Music Department’s approved list of teachers. It is the norm that a student will change teachers between high school and college. The student should view this as an opportunity to receive another teacher’s viewpoint and guidance in the process of pursuing the his/her own personal potential.

Expenses -- For the **full-time student**, a fee of \$175 per semester must be paid

to the CCRI Bursar for private lessons. *This \$175 fee will be paid by CCRI to the student's private teacher for the weekly hour-long lessons. Since the private teacher's hourly rate is now more than the \$12.50 per hour covered by the \$175 fee, the student must pay the teacher the balance of his/her hourly rate at each lesson.

For the **part-time student**, a fee of \$175 per semester, plus the tuition for two credits must be paid to the CCRI Bursar for private lessons. See * in the above paragraph.

Re-Auditioning -- In the event of insufficient background/ability to study Applied Music for credit, the student will be assigned to a qualified professional music teacher from the Music Department's approved list of teachers. This teacher will prepare the student for the next semester's audition.

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Preparing for Your Audition

Practical Suggestions that Work

By Kevin E. Eisensmith, edited by Prof. Swenson

You have just found out about an audition scheduled just before the beginning of the next semester. Here are some great tips on how to prepare.

PRACTICE. Learn your music in a slow tempo at first, focusing on **accuracy** of rhythm, pitches, articulation, dynamics, etc. Remember: **practice makes permanent**. If you learn something incorrectly, you will always play/sing it incorrectly. Learn the correct notes, the correct intervals, the correct rhythms, and other important performance details. Then gradually increase the tempo, performing accurately, until reaching the "performance" tempo. Consider the style of the piece. Find out as much as possible about the music and composer. Have some definite ideas about the style, and work on conveying those ideas through your performance. Listen to several different recordings of the piece—CDs are available through the public library. **Memorize** your music at least three weeks to a month before the audition. Nerves and adrenalin at the audition will sabotage your performance unless you **really know the music very thoroughly**.

BUILD CONFIDENCE. All musicians need to practice "performing." Play for people – choose familiar audiences such as parents, teachers, or other musician friends. This practice performing really helps. Things will happen in performance that *never* happen in practice sessions. Learn from the things that go wrong and then adjust so they will not happen again. Focus on improvement!

AUDITION DAY. Get a good night's sleep before the audition, and eat lightly that morning. Arrive at the site early. Assemble your instrument and warm up briefly. *Avoid practicing too much*. Playing through your solo music several times while waiting will tire you and perhaps make you nervous. Pay no attention to the other musicians who are

auditioning. **You are auditioning to present your personal best, not to compete against other students.** Wait quietly, breathe slowly and deeply, and concentrate on thinking through your own music, rather than talking to others who are waiting. If others are distracting you, move to a quiet place away from them and remain focused on your music. Move slowly and calmly – do not run down the hall at the last minute. Be sure you are physically comfortable just before the audition – drink some water, make a pit stop, be sure your clothing is warm enough/cool enough, etc.

PERSONAL APPEARANCE. Dress neatly, comfortably, and conservatively so that the faculty will focus on your performance instead of your appearance. Please wear clean, presentable, modest clothing. Avoid wearing jeans, shorts, bare feet, extreme shoes, noisy jewelry, large accessories, distracting logo shirts. Most players reflect the way they look in their performance. If you dress sloppily and have a sloppy attitude, you will probably play/sing sloppily. If you dress appropriately, your self-confidence will be boosted, and you will probably play with greater confidence.

THE AUDITION. Enter the room only when you are called. Get comfortable in your playing/singing position and placement in the room. Wait until the music faculty ask you to begin. They may ask you questions about your background before your performance. **TAKE YOUR TIME!** [It is possible to let your excitement cause you to perform faster than you've ever practiced.] Take a deep breath before starting. **ONCE YOU HAVE BEGUN PLAYING, DON'T STOP!** Ignore any mistakes if they should occur, and just keep playing in a steady tempo to give your best performance for the faculty. Concentrate on the melody (unless you're a drummer!) and just do it! If there are several pieces to be played, take a few moments to relax/regroup after each piece. Remember, *this is YOUR time*, so don't feel as though you must rush from one piece of music into the next, before you and the auditioners are ready. Wait for the faculty to signal for the next piece to be performed. They may need time to write their comments between pieces.

WHEN YOU HAVE FINISHED. After the performance, leave the room immediately, quietly with self-respect, so that the auditions may stay on schedule. Do *not* say or gesture anything about your own performance. Any outward show of anger or disappointment or ego in the audition room is inappropriate and may influence the auditioners adversely.

AFTER THE AUDITION. An audition is not always a true example of the best abilities of a youthful musician. The Music Faculty know this! They are looking for your potential, not absolute perfection. There is obviously an "art" to auditioning. Students should regard auditions as a learning experience. The more times you audition, the more you adapt to the experience and are able to express yourself musically under pressure. **Good thorough preparation is one of the most important aspects of playing/singing your best at an audition.** With the right approach, attitude, and motivation, everyone has an equal chance of auditioning successfully. "Luck" has nothing to do with it!