

CANNON MUSIC CAMP
ENSEMBLE PLACEMENT AUDITIONS

<http://cannon.appstate.edu/ensembles/ensemble-auditions>

The 1st Sunday at 12:30 P.M., all campers will audition on their primary instrument or voice for placement into the camp ensembles and placement with your instructor. Some campers may choose to audition on a secondary instrument as well, or to try out for one of the auditioned choral ensembles. These auditions will take place in Broyhill Music Center. Specific time & room assignments will be announced on Saturday as well as being posted throughout the building on Sunday.

Campers will audition individually with one or more camp faculty instructors listening.

Suggested audition pieces and scale requirements for each instrument as well as some audition information specific to certain ensembles are listed on our website. Please prepare these pieces prior to coming to camp and bring your music with you to the audition, including a copy for the faculty, if available.

We make every effort for these auditions to be as stress-free as possible. The faculty will conduct the auditions in a relaxed and professional manner. Their goal is for everyone to play or sing to his or her full potential. Try to relax and enjoy the experience.

Many fine musicians will be playing and singing at these auditions. Many of them will be “first chair” in their respective home ensembles. Because of this not everyone will be a first chair player or singer here at Cannon Music Camp. Please know that your placement into the various ensembles, and your specific seating in them will be done to the very best of the auditioning faculty’s ability.

You will be able to grow as a musician no matter what ensemble you place into.

AUDITION LITERATURE

For specific pieces and scales you should prepare for your Cannon Music Camp ensemble audition, please visit our website at <http://cannon.appstate.edu/ensembles/ensemble-auditions>.

For Instrumentalists, visit the site above for detailed information. Pieces that are used for All-District, All-Region, or All-State auditions or Solo and Ensemble festivals would be fine for CMC ensemble auditions. Also, the person listening to your audition will ask you to play scales. Ask your music teacher what scales are appropriate for your age and ability level.

Jazz Ensemble represents a significant part of the wind curriculum. There is no separate audition for this group. Any instrumentalist wishing to participate should indicate their interest during their large ensemble placement audition. **A listing of all ensembles is at the site listed above.**

For Vocalists, or others who want to audition, visit the site above for detailed information on Chamber Singers & Jazz Vocal. If vocalist have repertoire that they have been working on previously, they may be asked to sing it at their first private lesson. Concert Choir and Women’s Choir are non-auditioned groups; which you can sign-up for at registration.

If you do not have web access, please contact the camp office and we will send you a printed copy of these pages. www.cannon.appstate.edu Office phone 828-262-4091

CANNON MUSIC CAMP MUSIC THEORY PLACEMENT

Registration day at 6 P.M., all campers will take a theory exam for placement in our theory classes. Below is a brief overview for you to review, and if needed, take to your music instructor.

MUSIC THEORY CURRICULUM GUIDE

Welcome to Cannon Music Camp's music theory curriculum. For all theory courses we hope to present theory in a practical, useful and applicable manner. Students should bring music they are working on in ensembles or lessons.

In addition to the curriculum below, we will set aside time every day to work on aural skills. Playing examples, whether scales, intervals, chords, progressions or "real" music is an invaluable teaching tool regardless of the level of theory. Exercises, including identification or simple dictation can be challenging but fun for the student.

Theory Levels

THEORY I: Notation (Focus on treble and bass clef, introduce movable C clefs), Construction and Identification of Major Scales, Major Key Signatures, Rhythm Skills (meter signatures, counting, rest values), Aural-Skills (scale degrees, intervals, melodic and harmonic dictation—when applicable) and Sight-Singing.

THEORY II: Reinforce Theory I, **ADD:** Construction and Identification of Minor Scales, Minor Key Signatures, Construction and Identification of Intervals (Perfect, Major, minor, Augmented, diminished), Rhythm Skills (meter signatures, counting, rest values), Aural-Skills (scale degrees, intervals, melodic and harmonic dictation—when applicable) and Sight-Singing.

THEORY III: Reinforce Theory II and I, **ADD:** Triads/Chords, (Root Position, First Inversion, Second Inversion), Seventh Chords (Root Position and all inversions), Rhythm Skills (meter signatures, counting, rest values), Aural-Skills (scale degrees, intervals, melodic and harmonic dictation—when applicable) and Sight-Singing.

THEORY IV: Reinforce Theory I, II and III, **ADD:** Part-Writing (basics of voice ranges, part-writing rules, Primary Harmony, Secondary Harmony and Inversion of Chords), Secondary Harmony (Secondary Dominants, Secondary Diminished Seventh Chords, Augmented Sixth Chords, Borrowed Chords), Modulation, Aural-Skills (scale degrees, intervals, melodic and harmonic dictation) and Sight-Singing.

We will be using a "bubble sheet" to score the exams with students entering their response on the sheet. If a student does not know and answer, response "E" should be darkened.

Placement Into Sections

To Be Placed in the Theory Level Below a Student Must Make a **MINIMUM** of the Scores Listed:

THEORY IV:	Score of 76 – 100
THEORY III:	Score of 51 – 75
THEORY II:	Score of 31 – 50
THEORY I:	Score of 0 – 30