

**CMEA-NS JUNIOR HIGH HONOR BAND AUDITION INSTRUCTIONS
FOR “WORLD OF MUSIC”
(AUDITION SET C)**

Welcome! We hope that this year’s audition materials are a fun and exciting opportunity for you and your students to explore some musical cultures from around the world. Here are a few hints and instructions that might be helpful.

Audition Excerpts

Each excerpt is a famous melody from a fascinating culture different the Western European/White American musical tradition:

1) We begin with “Yo Me Llamo Cumbia,” a very popular cumbia from the country of Colombia. We had to simplify some of the rhythms for the purposes of this audition, but students would probably still benefit from listening to some original versions so they can hear the joy and style of this excerpt. Students may take it as slowly as needed, and can certainly count it in 4/4, if that is helpful. The actual “feel” is in cut time, though, so the auditions earning the highest scores will be closer to the marked tempo and will be played and felt in cut time. There are many versions on Youtube, but here is a link to get you started:

<https://www.youtube.com/watch?v=68QkYfdW7QI>

2) The second excerpt is taken from the overture to Färid (or Färit) Yarullin’s famous ballet, “Shurale.” This ballet was the first of its kind, and reflects the unique culture, traditions, and musical styles of the Volga Tatar, who are an ethnic minority living near Kazan, Russia. Their history is filled with tragedy, resilience, and courage, and their music is a fascinating blend of Asian/Mongolian, Turkic, and Hungarian influences. This particular song is based on one of their most beloved national songs, called “Тафтиляу” (Тафтиляю). Here is a link to this melody in the opening of Yarullin’s ballet: <https://www.youtube.com/watch?v=23WijJPbaIA> (begins at time stamp 0:30)

3) The third excerpt is taken from “Pirlere Niyaz Ederiz,” a modern recreation of an ancient Sufi Turkish chant. The lyrics are often attributed to Kalender Çelebi, a 16th-century Alevi Sufi mystic who rebelled against the Ottomans. This arrangement was created by Iranian composer, performer, ethnomusicologist, and Youtube content creator, Farya Faraji, and his colleague, Kelareh Kabiri. For the purposes of this audition, we used a short and slightly simplified version of the main melody, but we believe it would be helpful for students to listen to the original in order to understand the style and tempo. Here is a link to the original:

<https://www.youtube.com/watch?v=HWtVFzWBiyw> (the main melody begins at 0:38)

4) The final excerpt is taken from the very famous “El Jarabe Tapatío,” or “Mexican Hat Dance.” The following is taken from AI: “El Jarabe Tapatío, or the [Mexican Hat Dance](#), is Mexico's national dance, originating in 19th-century Guadalajara, Jalisco as a courtship dance blending Spanish and Indigenous influences. Its history is marked by colonial bans due to its perceived suggestiveness, its rise as a symbol of Mexican national identity after independence, and its 1920s promotion through public schools . . . The dance's name comes from the word for syrup, a nod to its complex musical structure, while "Tapatío" refers to the people of Guadalajara.” There are many versions on Youtube. We recommend that students take this excerpt as slowly as they need to in order to accurately perform the notes, rhythms, and articulations. The tempo marking given reflects a typical professional performance tempo, but can absolutely be adjusted as needed.

Other information

Scales: Students, please perform the scales at whatever tempo is best for you. Although some bonus points are awarded for speed and dexterity, the primary goal is steadiness, your best tone quality, and accuracy of notes, rhythms, and articulations.

Accommodations: Teachers, if you have a student who is an excellent student and a good player, and you really would like them to be considered even though they are unable to play a portion of one of the excerpts, or are unable to do the full range on the scales, please adjust their part as needed and submit whatever their best work is. If we have openings, we would be happy to fill the backs of the sections with these solid, emerging players.

Percussion Auditions:

- Percussionists who would like to specialize in mallets are only required to submit the two mallet audition pages.
- Percussionists who prefer to play battery instruments (such as snare, timpani, bass drum, and auxiliary instruments) should prepare both the timpani and percussion pages. These students will play the percussion audition pages for excerpts 1, 3, and 4. These excerpts call for snare, bongos (could use congas or two roto or pitched toms if no bongos available), and tambourine.

Best of luck to everyone!

Please feel free to reach out to Mary Colligan or Jane Brown if you have any suggestions, questions, or concerns.