



## 2024 All-Virginia Guitar Ensemble (AVGE) Audition Information & Materials



Auditions will take place September 14 and 15 2024 at sites across the Commonwealth. Site locations and sign ups will be posted by Labor Day.

**Eligibility:** 9 - 12 Grade Students enrolled in a guitar class at school (if guitar is not offered at your school, you must be enrolled in another music class at school). Teachers must be a current member of the National Association for Music Education (NAfME)/Virginia Music Educators Association (VMEA).

*The 2024 AVGE will perform for the VMEA Professional Development Conference in Norfolk, VA (tentatively scheduled) Nov. 22, 2024 with rehearsals starting on November 20. Should you win the audition to participate in the AVGE, you will be required to pay a fee of approximately \$400 to cover food and lodging. This price may drop as sponsorship increases. Some school districts may give financial assistance for this event. You are encouraged to discuss this ahead of time with your teacher and administrators.*

## Sight Reading

- 10 Points (out of 100)
  - 4 Points Notes
  - 4 Points Rhythm
  - 2 Musicality

## A Harmonic Minor Scale - 3 Octaves

(See music included in this packet)

- 15 Points (out of 100)
  - 5 Points for correct notes
  - 5 Points for fluid, steady rhythm
  - 5 Points for tone quality (left and right hand techniques)

## Solo: *Study in Am, Op. 60, No. 7*

(Included in this packet)

- 35 Points (out of 100)
  - 10 Points for correct notes and rhythms
  - 10 Points for tone quality from right hand and left hand techniques
  - 10 Points for musicality: dynamics, phrasing, interpretation
  - 5 Points for overall quality of preparation

## Ensemble Excerpts

(Included in this packet)

Prepare 4 short excerpts from *Trois Paysages Sélénites* by Luc Lévesque. You will be asked to play two of these excerpt at the audition (not free choice).

- 40 Points (out of 100)
  - 10 Points for correct notes and rhythms
  - 10 Points for tone quality from right hand and left hand techniques
  - 10 Points for musicality: dynamics, phrasing, interpretation
  - 10 Points for overall quality of preparation

## 2024 All-Virginia Guitar Ensemble Conductor



Chuck Hulihan, has enjoyed a career as a guitarist, educator, conductor, narrator, arts administrator, and as a classical music radio host. Since 1999 he has directed the internationally recognized guitar program at Glendale Community College, where he conducts the Glendale Guitar Orchestra and leads Guitar Ensembles in concerts that feature world premieres by many of today's most prominent and prolific guitar composers.

Chuck is one of the most active and sought-after conductors for guitar ensembles in the US, including recent performances with Florida, Virginia, New Mexico, and Nevada All-State Guitar Ensembles. His work is highlighted by collaborations with composers who have written new

works for guitar ensemble including Andrew York, Mark Houghton, Rex Willis, Jan Bartlema, Adrian Andrei, Frank Wallace, Vito Nicola Paradiso, Taiwo Adegoke, Francisco Munoz, and Aramis Silvereke.

Conducting highlights include three tours with the Arizona Guitar Orchestra, including Shingo Fujii's *Concierto de Los Angeles* with William Kanengiser, Andrew York's *By Chants* with the GRAMMY-award winning Los Angeles Guitar Quartet, and Brad Richter's *Once We Moved Like the Wind* with soloists Jose Luis Puerta and Jonathan Crissman. In 2019, Chuck conducted an exclusive guitar ensemble performance at the Guitar Foundation of America's International Convention and Competitions of GRAMMY-award winning composer Carlos Rafael Rivera's score to the Netflix mini-series *Godless* in close collaboration with the composer.

He is the Education Director for the Guitar Foundation of America, where he also directs the Guitar Orchestras and The Bridge: GFA's Teen Academy at the yearly International Convention and Competitions. Chuck has been Guitar Chair for the Arizona Music Educators Association where in 2022 they launched the All-Arizona Guitar Ensemble with a virtual project of music by Mark Houghton. He has served as Western Division Representative for the National Association for Music Education's Innovations Council and as a board member for the Grand Canyon Guitar Society and Phoenix Guitar Society. He has been a frequent guest conductor for all-state ensembles across the US including Nevada, Florida, New Mexico, and Virginia, and twice served as conductor for the NAFME All National Honor Guitar Ensemble.

# Sight Reading Examples from Past Auditions

*mp* *f*

*mp* *mf*

*mp* *f*

*mp* *p*

*f* *p*

*mp*

# A Harmonic Minor Scale



There are no required fingerings as the audition is an audio recording only.

## Recommendations:

Alternate right hand fingers

Avoid audible glissandi

## **Solo: Study in Am, Op. 60, No. 7**

**by Matteo Carcassi (1792 - 1853)**



Thousands of student guitarists throughout the world today know the name Carcassi as the author of an important guitar method and the composer of many attractive compositions and studies. There is no doubt he is most well known for these works, but Carcassi was also one of the great guitarists of the 19th century.

Matteo Carcassi studied the guitar from an early age in his native Italy. Before he was 20 he already had a reputation in Italy as a virtuoso of the guitar. In 1815 he was established in Paris as a teacher of both guitar and piano. French guitarist Meissonier opened a publishing house in Paris. The two guitarists became firm friends, and Meissonier published most of Carcassi's works.

In 1882 Carcassi established himself in London, after only a few concerts, as an exceptional guitar soloist and teacher. He soon returned to Paris, but was able to make an annual trip to London, where his guitar talents were much in demand.

When he first arrived in Paris, Carcassi's talents had been somewhat overshadowed by the older Italian guitar virtuoso guitarist Ferdinando Carulli, but after a few years Carcassi attained very great success. He gave annual concerts in most of the major cities of Europe, including London., but, despite a brief return to Italy in 1836, Paris was to become his permanent residence.

- from *The Classical Guitar: It's Evolution, Players and Personalities since 1800* by Maurice J. Summerfield, (Ashley Mark Publishing, 2002).

Solo Guitar

# Study in Am

Op. 60, No. 7  
*fingerings based on facsimile*

Matteo Carcassi  
1792 - 1853

**Allegro**

*f* *p a m i p a m i* *p i a i* *p i m i*

3

5

7 *dim.* *p* *poco ritenuto*

9 *a tempo* *f*

11 *mf*

13

Study in Am

15

*mf*

17

*mf*

19

*cresc.*

21

*f*

1/2 C III

23

*mf*

25

*sf*

27

*poco ritenuto*  
*p*

**For Audition: Do Not Repeat**







Guitar 3 Excerpt  
Movement 2  
Measures 12 - 29

8 **Start Here**

13

18

23

28 **End Here**

*f*

Guitar 4 Excerpt  
Movement 2  
Measures 12 - 28

Start Here

12

mf

Musical notation for measures 12-15. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 12 starts with a quarter rest, followed by eighth-note patterns. Measures 13 and 14 feature slurs over eighth-note runs. Measure 15 ends with a quarter note and a fermata. The dynamic marking *mf* is placed below the staff.

16

Musical notation for measures 16-19. Measures 16 and 17 continue with eighth-note patterns and slurs. Measure 18 has a slur over a quarter note. Measure 19 ends with a quarter note and an accent (>). The dynamic marking *mf* is not explicitly shown in this system but is implied from the previous system.

20

mf

Musical notation for measures 20-21. Both measures consist of eighth-note patterns. The dynamic marking *mf* is placed below the staff.

22

Musical notation for measures 22-23. Both measures consist of eighth-note patterns.

24

Musical notation for measures 24-25. Both measures consist of eighth-note patterns.

26

End Here

mf

Musical notation for measures 26-28. Measures 26 and 27 consist of eighth-note patterns. Measure 28 ends with a quarter note, a fermata, and a dynamic marking of *p*. The text "End Here" is written in red above the staff.