The Ohio State University Concert Bands and Orchestral Winds
Audition Information – Autumn Semester 2021

This document contains important information about auditions for concert bands and Symphony Orchestra at Ohio State for Autumn Semester 2021. Auditions are open to all enrolled students at Ohio State regardless of major. Read the information below thoughtfully and contact Ensembles Administrator Mr. Christopher Dent at dent.50@osu.edu with questions.

AUTUMN SEMESTER 2021 CONCERT BANDS STRUCTURE/FORMAT
To honor our fundamental commitment to the health, well-being, and safety of all involved in ensemble music making, the structure of large ensembles may be modified this semester.

All ensembles at Ohio State are credit-bearing courses. Ensemble rehearsal days and times for Autumn Semester 2021 are as follows:
- Wind Symphony and Symphonic Band: M and W from 1:50-3:55PM and F from 1:50-2:45PM
- Symphony Orchestra: TU and TH from 1:50-3:55PM
- Collegiate Winds: TU and TH from 7-8:30PM
- University Band: TU and TH from 7-8:30PM

AUDITION PROTOCOL

- Auditions are required for membership in the Wind Symphony, Symphonic Band, Symphony Orchestra, and Collegiate Winds. Auditions are open to all students enrolled at The Ohio State University, regardless of major.
- Audition Sign Ups are completed online via Signup Genius. The link is available here. If you are unable to audition during the scheduled audition window for your instrument, contact Mr. Christopher Dent to request an alternate audition time. Please note, while we will try to accommodate requests for alternate times, we cannot guarantee that you will be granted your requested time.
- Complete the online Ohio State University Instrumental Ensemble Information Form before you arrive for your audition. If you have difficulty accessing the form, contact Mr. Dent.
- Music Majors are required to prepare repertoire for Wind Symphony, Symphonic Band, and Orchestra. Non-Music Majors may choose to audition for all ensembles or Collegiate Winds only. See next page for information on required repertoire for all parties.
- The audition committee may stop you at any point in the audition, once they feel they have heard enough to make an appropriate ensemble placement.

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REQUIRED MUSICAL EXCERPTS

The required audition materials/excerpts for all woodwind and brass instruments can be found here. Should you encounter issues with downloading the materials, please contact Ensembles Administrator Mr. Christopher Dent via email at dent.50@osu.edu. Mr. Dent responds to email between 9AM to 5PM Monday through Friday.

WIND SYMPHONY, SYMPHONIC BAND, and/or SYMPHONY ORCHESTRA
From the audition packet, prepare and perform the following items:
   All repertoire excerpts and etudes in the order in which they appear in the pdf document
   **A reminder:** Music Majors (and non-majors who wish to be considered for placement in any ensemble) do NOT need to prepare the compulsories and/or lyrical etude.

COLLEGIATE WINDS
From the audition packet, prepare and perform **only** the following items:
   a. all exercises on the Compulsories page in the order in which they appear in the pdf document
   b. the Lyrical Etude

   *In addition to the prepared materials in your packet, all musicians will be asked to sight read.*

UNIVERSITY BAND
There is no audition requirement for University Band. Students interested in being part of University Band should register for the course. All registered students will be contacted via email near the start of the semester. Questions can be directed to Graduate Teaching Associate Daniel Farr via email at farr.68@osu.edu.

AUDITION RESULTS AND QUESTIONS
All students who complete and submit an audition for autumn semester large ensembles will receive an email notification on or before 12PM on Thursday August 26, 2021. Should you have not received an email by that time, please contact Ensembles Administrator Mr. Christopher Dent via email at dent.50@osu.edu. Mr. Dent responds to email between 9AM to 5PM Monday through Friday and is also available for general questions about ensembles and the audition process.
## Audition Schedule

### Autumn Semester 2021

### Saturday, August 21, 2021

<table>
<thead>
<tr>
<th>Time</th>
<th>Instrument</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m. – 12:00 p.m.</td>
<td>Flute</td>
<td>Hughes Auditorium</td>
</tr>
<tr>
<td>9:00 a.m. – 12:00 p.m.</td>
<td>Clarinet</td>
<td>Weigel 174</td>
</tr>
<tr>
<td>2:30 p.m. – 5:30 p.m.</td>
<td>Saxophone</td>
<td>Weigel 174</td>
</tr>
<tr>
<td>2:30 p.m. – 5:30 p.m.</td>
<td>Trumpet</td>
<td>Hughes Aud.</td>
</tr>
</tbody>
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### Sunday, August 22, 2021

<table>
<thead>
<tr>
<th>Time</th>
<th>Instrument</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00 p.m. – 4:30 p.m.</td>
<td>Euph/Tuba</td>
<td>Hughes Aud.</td>
</tr>
<tr>
<td>2:00 p.m. – 3:00 p.m.</td>
<td>Oboe</td>
<td>Weigel 174</td>
</tr>
<tr>
<td>3:15 p.m. – 4:30 p.m.</td>
<td>Bassoon</td>
<td>Weigel 174</td>
</tr>
<tr>
<td>6:30 p.m. – 8:30 p.m.</td>
<td>Horn</td>
<td>Hughes Aud.</td>
</tr>
<tr>
<td>6:30 p.m. – 8:00 p.m.</td>
<td>Trombone</td>
<td>Weigel 174</td>
</tr>
</tbody>
</table>

### Monday, August 23, 2021

<table>
<thead>
<tr>
<th>Time</th>
<th>Instrument</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 p.m. – 8:30 p.m.</td>
<td>Percussion</td>
<td>Weigel 174</td>
</tr>
</tbody>
</table>
Compulsories

#1 - Full Range Scale with Articulation Pattern - At a tempo that demonstrates evenness of rhythm, depth of tone, and impeccable intonation.

#2 - Single Tongue - As fast as possible, while presenting clear articulations, accurate rhythm, and a consistent pulse of your choosing.

#3 - Double Tonguing - As fast as possible while presenting clear articulations.

#4 - Triple Tonguing - As fast as possible while presenting clear articulations.
Prélude à l’après-midi d’un faune

CLAUDE DEBUSSY
(1862-1918)

The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subtlety, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness. In the first bar of 1, the triplet sign on the last beat should be removed. In the second bar of 2, old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.
This excerpt is from The Collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library, New York.

Facsimile of Debussy’s manuscript, sketch for beginning of Prélude à l’aprèsmidi d’un faune.
Symphony No. 4 in A Major, “Italian”
Movement IV - Saltarello

FELIX MENDELSSOHN, Op. 90
(1809-1847)

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern t-tkt-t, t-tkt-t or k-tkt-t, k-tkt-t, or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!

Presto
\[ j=144-152 \]

Classical Symphony

SERGEI PROKOFIEV, Op. 25
(1891-1953)

“I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style.”

— Sergei Prokofiev
A Brief Autobiography

In movement II, play with a singing dolce quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.

EXCERPT 1
(from Movement II)

Larghetto
\[ j=54 \]
Excerpt 2: A Young Person’s Guide to the Orchestra, Britten