

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.

The Ohio State University
CONCERT BANDS and ORCHESTRA WINDS
Wind Symphony • Symphony Orchestra
Symphonic Band • Collegiate Winds
Audition Schedule

Autumn Semester 2021

Saturday, August 21, 2021

9:00 a.m. – 12:00 p.m.

Flute, Hughes Auditorium

9:00 a.m. – 12:00 p.m.

Clarinet, Weigel 174

2:30 p.m.- 5:30 p.m.

Saxophone, Weigel 174

2:30 p.m.- 5:30 p.m.

Trumpet, Hughes Aud.

Sunday, August 22, 2021

2:00 p.m.- 4:30 p.m.

Euph/Tuba, Hughes Aud.

2:00 p.m.- 3:00 p.m.

Oboe, Weigel 174

3:15 p.m.-4:30 p.m.

Bassoon, Weigel 174

6:30 p.m. - 8:30 p.m.

Horn, Hughes Aud.

6:30 p.m. - 8:00 p.m.

Trombone, Weigel 174

Monday, August 23, 2021

6:30 p.m.- 8:30 p.m.

Percussion, Weigel 174

Compulsories

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

Flute

The exercise is written for flute in 4/4 time. The first staff shows a scale starting on middle C, moving up through the instrument's range with various articulation patterns including slurs and accents. The second staff continues the scale, including a section with slurs and accents, and ends with a double bar line and a key signature change to B-flat major (two flats) in 3/4 time.

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

The exercise is written in B-flat major (two flats) and 3/4 time. It consists of two staves of eighth-note triplets. The first staff contains six measures of triplets, and the second staff contains five measures of triplets, ending with a double bar line.

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

The exercise is written in B-flat major (two flats) and 2/4 time. It consists of two staves of eighth-note pairs. The first staff contains five measures of pairs, and the second staff contains four measures of pairs, ending with a double bar line.

#4 - Triple Tonguing - As fast as possible while presenting clear articulations.

The exercise is written in B-flat major (two flats) and 2/4 time. It consists of two staves of sixteenth-note groups. The first staff contains four measures of groups of three sixteenth notes, followed by a whole rest, and then a group of six sixteenth notes. The second staff contains five measures of groups of six sixteenth notes, followed by a whole rest, and then a group of six sixteenth notes. The exercise ends with a double bar line.

Piccolo

Vocalise #2

Giuseppe Concone

Andante Cantabile ♩ = 76

8

14

20

26

31

The musical score is written for a piccolo in 3/4 time, key of B-flat major. It consists of six staves of music. The tempo is marked *Andante Cantabile* with a metronome marking of 76. The score includes various musical notations such as slurs, ties, and a triplet. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is characterized by flowing, melodic lines with frequent slurs and ties. A triplet of eighth notes is indicated in the second staff. The score concludes with a double bar line at the end of the sixth staff.

Flute 1

Vocalise #2

Giuseppe Concone

Andante Cantabile ♩ = 76

8

14

20

26

31

Flute

Timothy Mahr

Moderato

♩ = 76

Musical score for the Moderato section, measures 1 through 37. The score is written in treble clef with a key signature of one flat (B-flat). It begins with a tempo marking of Moderato and a quarter note equal to 76 beats per minute. The music features various dynamics including *mf*, *pp*, *f*, *mp*, *p*, *sub. pp*, and *mf*. There are several trills (*tr*) and triplets (3) throughout. The piece concludes with a *p* dynamic and a fermata over the final note.

poco meno mosso

♩ = 72

Allegro

♩ = 104

Musical score for the Allegro section, measures 38 through 46. The tempo marking is Allegro with a quarter note equal to 104 beats per minute. The music is written in treble clef with a key signature of one flat. It features dynamics such as *mf*, *f*, and *flutter tongue*. The section includes triplets (3) and ends with a fermata.

1st time simple for the ballet - slow in concert faster

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.

See & carry up with the flutist
just p not too soft

Très modéré

Simple - JG - no cresc unless written

1^o SOLO

p doux et expressif

hold air

COR

1 1^o FL. SOLO

mp

2

2 1^o SOLO

p cre - scen - do *f*

1 *p* léger et expressif

1^o

Handwritten musical score system 1, featuring treble and bass staves with complex rhythmic patterns and triplets. A dynamic marking of *p* is present.

Handwritten musical score system 2, continuing the piece with similar rhythmic complexity and melodic lines.

Handwritten musical score system 3, featuring prominent triplets and a dynamic marking of *f*.

Handwritten musical score system 4, marked with a circled '3' in a box, showing a specific rhythmic figure with a dynamic marking of *p*.

*keep support
+ throat open
stand -
ha ha*

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'après-midi d'un faune*

Facsimile of Debussy's manuscript for the beginning of *Prélude à l'après-midi d'un faune*. The manuscript includes the tempo marking *Andant.*, the signature *Claude Debussy*, and the date *October 1899.* The score shows the initial melodic and harmonic sketches for the piece.

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 $\text{♩} = 144-152$

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.

Larghetto $\text{♩} = 54$

EXCERPT 1
(from Movement II)

Ngamj Excerpt : A Young Person's Guide to the Orchestra, Britten

Allegro molto $\text{♩} = c. 152$

Solo

p

A

pp

B

p