Collegiate Winds

Non-music majors who wish to audition for Collegiate Winds only should prepare the following two pages:

I. Compulsories
II. Lyrical Etude (Vocalise #2)
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.
Vocalise #2

Giuseppe Concone

Piccolo

Andante Cantabile $\frac{\text{b}^\flat}{3}$

$\text{b}^\flat$ $\text{b}^\flat$

8

14

20

26

31
Wind Symphony, Symphonic Band, Symphony Orchestra Winds

Music majors and non-majors who wish to be considered for placement in all ensembles should prepare the following materials:

I. Holst “Second Suite in F”
   a. Excerpts as noted

II. Rimsky-Korsakov “Scheherazade”
   a. Excerpt 3
   b. Excerpt 4

III. Mussorgsky “Night on Bald Mountain”
    a. Rehearsal Letter Z to end.

IV. Prokofiev “Classical Symphony”
    a. Excerpt as noted

V. **PICCOLO ONLY**
   a. Arnold “Four Scottish Dances”
      i. Excerpt as noted
Second Suite in F Movement #1 Gustav Holst
Tempo: Dotted quarter note equals 116-120

Second Suite in F Movement #3 Gustav Holst
Tempo: Quarter note equals 96
Excerpt 2: Mvt. III, pickups to 8 before [B] to 1 before [B]
Published tempo: Andantino quasi allegro \( \frac{\cdot}{\cdot} = 52 \)

These two solo scale passages should sound as effortless and magical as a harp glissando. This is challenging, for the tempo can vary with each performance according to the conductor's wishes. The flutist must be in complete control of the momentum of each scale, taking special care with the two scales after [M], which are in unison with the clarinet. In my experience, these scales can be conducted from a slow 6 pattern to a brisk 2 – and everything in between!

For security, I subdivide these passages into six note-groupings per bar. Feel free to make your own subdivisions – I offer mine only as a starting point for you. Remember, subdivisions are for your mental organization only. The scales should sound fluid and almost improvisatory.

4 bars before [B]: 3 4 4 4 5 6
2 bars before [B]: 4 4 6 4 6 8

Excerpt 3: Mvt. III, pickups to [M] through [N]
Published tempo: Andantino quasi allegro \( \frac{\cdot}{\cdot} = 52 \)

As with the preceding excerpt, the following subdivisions are for your mental organization only, sounding fluid.

4 bars before [N] (with clarinet): 3 4 4 4 5 6
2 bars before [N] (with clarinet): 4 4 6 4 6 8

Excerpt 4: Mvt. IV, 4th bar
Published tempo: Vivo \( \frac{\cdot}{\cdot} = \)

In this passage the tempo remains.

Even though these passages a tonguing and technical mastery.

After [T], play this dolce mel.

breath accents on the third be.

At [U] play with a legato dou.

measure following [U].

At [V] strive for clarity and c.

extraordinarily fast!

A good method for practicing to play with a well-supported.

Optional Alternate Fingering:

As the passage at [V] is often.

third bar (E-F-E) and subsequen.

Erratum:
The entrance after [T] lacks a
Excerpt 4: Mvt. IV, 4th bar of [T] through Più stretto
Published tempo: Vivo \( \frac{\dot{\text{c}}}{\text{c}} = 88 \)

In this passage the tempo remains the same in all sections at 88 to the bar.

Even though these passages are doubled by the 2nd flute and piccolo, they do appear on audition lists to show the tonguing and technical mastery of the applicant.

After [T], play this dolce melody with crisp staccato eighths alternating with lovely lyricism, punctuated with the breath accents on the third beats.

At [U] play with a legato double-tonguing; the only staccato notes in this passage appear on the downbeats of each measure following [U].

At [V] strive for clarity and coordination between the fast movement of the fingers and tongue; the tempo often is extraordinarily fast!

A good method for practicing this extended rapid tonguing passage is to slur the entire passage. This encourages you to play with a well-supported musical line, a clean technique, and a good tone.

*Optional Alternate Fingering:*
As the passage at [V] is often played at break-neck speed, feel free to use trill fingerings in the second bar (D-E) and third bar (E-F-E) and subsequent identical bars.

*Erratum:*
The entrance after [T] lacks a \( \text{p} \) dynamic which is present in the score.
Mussorgsky "Night on Bald Mountain"
Prokofiev Classical Symphony
Piccolo Excerpt: If you wish to be considered for piccolo, prepare this excerpt on piccolo in addition to the rest of the flute material.