

Collegiate Winds

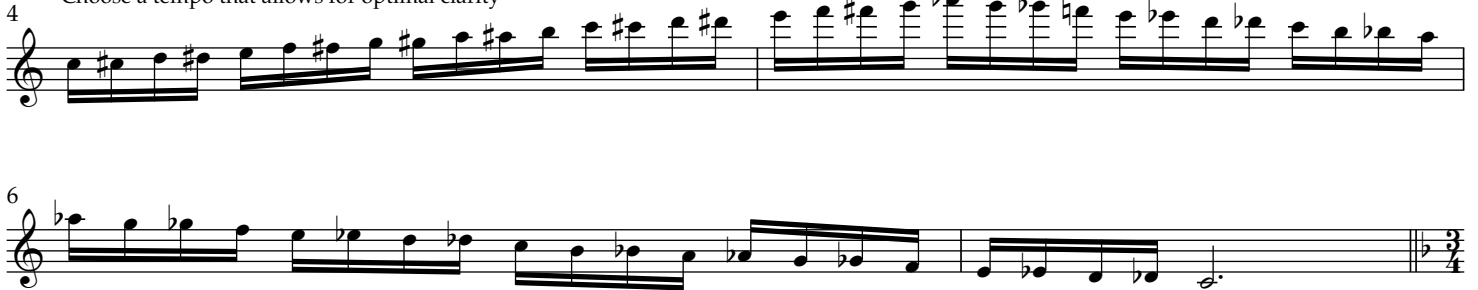
Non-music majors who wish to audition for Collegiate Winds only should prepare the exercises on the following page:

Autumn 2025 Concert Band Auditions

1. F Major scale (Two octaves)
Choose a tempo that allows for optimal clarity

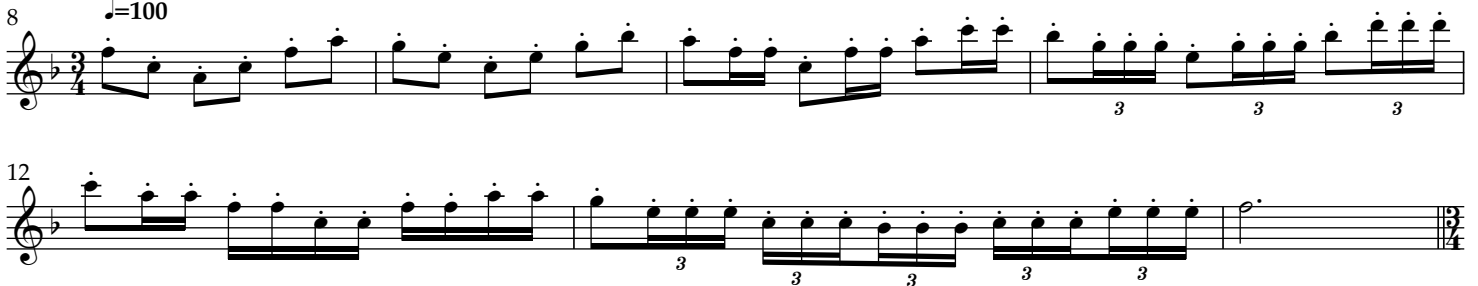


2. Chromatic Scale
Choose a tempo that allows for optimal clarity



3. Articulation Etude

$\text{♩} = 100$



4. Solo Etude

Andantino Cantabile ($\text{♩} = 76$)



Allegro spiritoso ($\text{♩} = 116$)



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. "Solo Etude" located at the bottom of the scales and etude page (previous page)
- II. Tchaikovsky "Danse Chinoise" from *The Nutcracker*
- III. Williams "Princess Leia's Theme" beginning at m. 18
- IV. Shostakovich Symphony No. 15, Op. 141
 - a. Mvt. I, 8th bar of [46] through [50]
- V. Rimsky-Korsakov "Scheherazade"
- VI. Mozart The Magic Flute, K. 620
 - a. Act I, No. 8, Finale, bars 1-24 of "Wie stark ist nicht dein Zauberton!"
 - b. Act II, No. 21, Finale, bars 1-10
- VII. **Those interested in being considered for piccolo should also prepare:**
Grainger *Lincolnshire Posy* Mvt. 3 mm. 83-end

e) Danse Chinoise

Allegro moderato

Fag. I

6

12

17

24

29

f

f

f

f

mf

cresc.

ff

STAR WARS

JOHN WILLIAMS

The music from *Star Wars* and so many other John Williams scores have become a part of our orchestral repertoire, aside and apart from the movies that inspired their creation. They are a part of our American musical identity.

Suite for Orchestra, Princess Leia's Theme, pickup to bar 15 through bar 33

Mr. Williams chose the flute to represent the lovely Princess Leia. The solo is written like an operatic aria for flute, giving us the opportunity for beautifully expressive playing and optimal use of tone colors and shadings.

In the opening espressivo section, be sure to play every long note with a forward direction, given by a gentle increase in volume and vibrato speed.

In the eleventh bar of [19], the *f* brillante section, the tempo can move more quickly, with a bit of urgency, leaving behind the dreamy atmosphere of the first part of the solo.

As with all lyrical solos, be sure that all 16th and 32nd notes maintain the same fullness and tonal projection as the slower notes.

My suggested tempo is ♩ = 63-66 to start, although the tempo is somewhat flexible throughout.

II. Princess Leia's Theme

FLUTE 1

JOHN WILLIAMS

Andante
Solo gently
mp poco rubato

15 Un Poco Più Mosso 3
rall. mp Solo-espr. a tempo

22

26 mf f brillante

30

32

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Shostakovich *Symphony No. 15*

Excerpt 2: Mvt. I, 8th bar of [46] through [50]

Published tempo: ♩ = 120

This passage is played by two flutes and piccolo in unison, which requires that each player has steady rhythm, consistent and matching staccato, and mental focus.

There are many different practice methods used to build muscle memory and to achieve an effortless concentration in complex passages (such as altering rhythms and articulations, different starting points, etc). Your creative practice and diligence are key to achieving the confidence you will need when faced with technical challenges in an audition environment.

The musical score is written for two flutes and piccolo in unison. It consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score begins with a double bar line and a '2' indicating a second ending. The first system contains measures 46 and 47. The second system contains measures 48 and 49. The third system contains measures 50 and 51. The fourth system contains measures 52 and 53. The fifth system contains measures 54 and 55. The score is marked with various dynamics including *ff* (fortissimo) and *p sub.* (pianissimo). The notation includes many beamed sixteenth and thirty-second notes, creating a complex, rapid passage. The excerpt ends with a double bar line and a '6' indicating a sixth ending.

NICOLAI RIMSKY-KORSAKOV, Op. 35 (1844-1908)

The picturesque and evocative symphonic suite *Scheherazade* is designed to display the most opulent sounds and virtuoso qualities from an entire orchestra, as well as from each individual soloist. Even though I performed this masterpiece hundreds of times, each time was every bit as thrilling as the first time in my youth orchestra.

In addition to the flute solos provided below, there are also important flute duo passages included in GREAT FLUTE DUOS from the Orchestral Repertoire (Presser 414-41186).

Excerpt 1: Mvt. II, 3 bars before [Q] through 13th bar of [Q] Published tempo: ♩ = 112

The tone in this flute solo should have a shimmering and delicate quality matching the gentle tremolo of the strings. Gently lift off the staccato D which precedes the accented B in both bars 3 and 8 of [Q].

In my own performance, I like to create a long, arching line by having the long B (bar 5 of [Q]) crescendo and lead to the F#. This creates a natural peak to this gorgeous phrase.

Erratum:

The solo at [Q] is marked *dolce* in the score, though this is missing from the flute part.

The musical score is presented on three staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a 'lunga' marking and a 'mf' dynamic. The tempo is marked 'morendo' and then 'poco meno mosso'. The second staff continues the melody with various ornaments and slurs. The third staff shows a final phrase with a 'Solo' marking above it.

Act I, No. 8, Finale, bars 1-24 of "Wie stark ist nicht dein Zauberton!"

Andante.
Solo.

Excerpt 2: Act II, No. 21, Finale, bars 1-10

Suggested tempo, in 8: Adagio ♩ = 92-100

In this solo, the power of the magic flute guides the lovers Pamina and Tamino through the perilous trials of fire and water. The mood is of inner strength, courage, and triumph. Feel the march-like rhythm, using a full, warm sound. Play the embellishments and trills gracefully, with an unhurried approach. I prefer to begin these trills on the upper neighboring note. Although marked staccato, the 16th notes should be detached but not too short, with a clear sense of line. Some conductors may ask for the figure on beat 2 of the 1st bar (and similar figures) to be double-dotted.

MARSCH.

Adagio.

Solo



Piccolo Excerpt: If you wish to be considered for piccolo, prepare this excerpt on piccolo in addition to the rest of the flute material.

Lincolnshire Posy mvt. 3 mm. 83-end

$\text{♩} = 140$

83

Slow off lots ----- *In time, 1st Speed*

Solo

p

f

95

p *p*

Slow off ----- *long*

p *ppp*

SBS-250