

Collegiate Winds

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

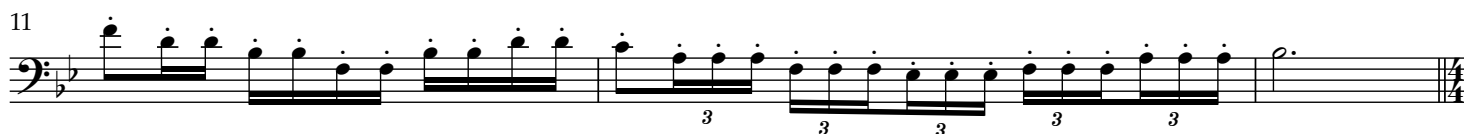
1. Bb Major Scale (Two octaves)
Choose a tempo that allows for optimal clarity



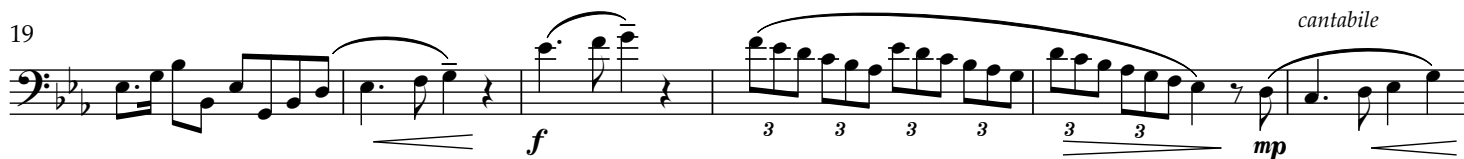
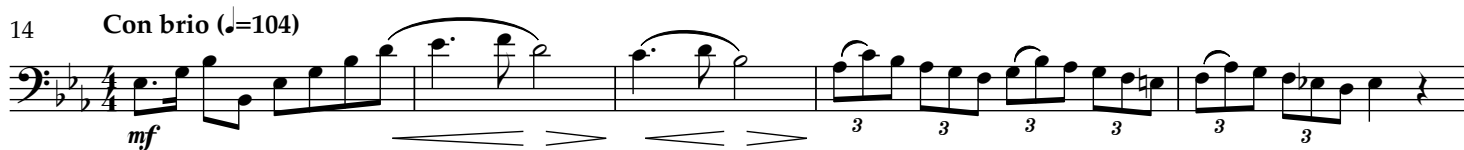
2. Chromatic Scale
Choose a tempo that allows for optimal clarity



3. Articulation Etude



4. Solo Etude



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. Scales and Etude Sheet
- II. *When Jesus Wept* – Schuman
- III. Etude #6 – Arban
- IV. George Washington Bicentennial March. – Sousa

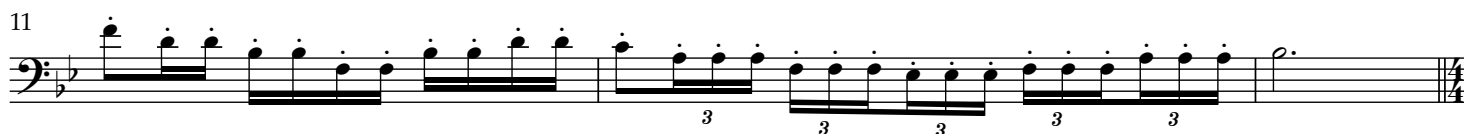
1. Bb Major Scale (Two octaves)
Choose a tempo that allows for optimal clarity



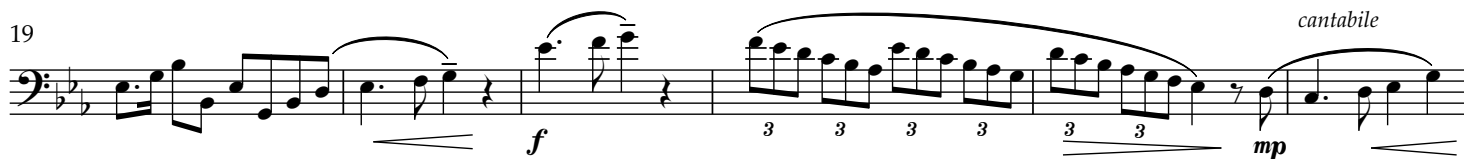
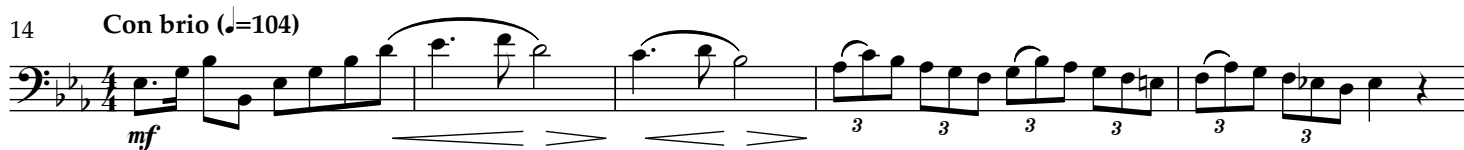
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Choose a tempo that allows for optimal clarity



3. Articulation Etude



4. Solo Etude



When Jesus Wept (Schuman)

Play upper divisi line

♩=60

Meno mosso

Solo

Tutti

mp legato sempre, espressivo

p

ppp

80

85

Tempo I

90

95

100

pp

"Etude #6"

② Moderato ♩. = 76

6

The musical score for "Etude #6" is written in bass clef, 6/8 time, and key of B-flat major. It begins with a tempo marking of "Moderato" and a quarter note equal to 76 beats. The score consists of seven staves of music. The first staff starts with a circled "2" and a "6" below it. The music features a continuous eighth-note pattern with various melodic and harmonic changes, including trills and slurs. The piece concludes with a double bar line and a key signature change to B-flat major.

George Washington Bicentennial March

Baritone 9: $\text{♩} = 120$

JOHN PHILIP SOUSA

The musical score for Baritone 9 of the George Washington Bicentennial March is written in bass clef with a key signature of one flat (B-flat) and a tempo of 120 beats per minute. The score consists of 12 staves of music. The first staff begins with a forte (ff) dynamic and features several accents (^) over the first four measures. The second staff continues the melody with a forte (f) dynamic. The third staff includes a staccato (stacc.) marking and a first ending bracket labeled '1'. A second ending bracket labeled '2' is shown below the third staff. The fourth staff begins with a forte (ff) dynamic. The fifth staff continues the melody. The sixth staff features a forte (ff) dynamic and several accents (^) over the last four measures. The seventh staff continues the melody. The eighth staff features a forte (ff) dynamic. The ninth staff continues the melody. The tenth staff features a forte (ff) dynamic. The eleventh staff continues the melody. The twelfth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'.

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