

Collegiate Winds

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

1. B \flat Major Scale (Two octaves)

Choose a tempo that allows for optimal clarity

Musical notation for the B \flat Major Scale (Two octaves) in treble clef, 4/4 time. The scale starts on B \flat and spans two octaves.

2. Chromatic Scale

Choose a tempo that allows for optimal clarity

Musical notation for the Chromatic Scale in treble clef, 4/4 time. It consists of two lines of chromatic runs: the first line is an ascending scale from B \flat to B \flat two octaves up, and the second line is a descending scale from B \flat two octaves down to B \flat .

3. Articulation Etude

Musical notation for the Articulation Etude in treble clef, 3/4 time. It starts with a tempo marking of $\text{♩} = 100$. The piece features eighth-note patterns with various articulation marks and triplet markings.

4. Solo Etude

Musical notation for the Solo Etude in treble clef, 4/4 time. It is divided into several sections with different tempo and dynamic markings:

- Measures 16-20: **Allegro con spirito** ($\text{♩} = 108$), dynamics *mf* and *mp*.
- Measures 21-24: Dynamics *mf*.
- Measures 25-34: **Allegretto** ($\text{♩} = 132$), dynamics *p* and *mp*.
- Measures 35-43: Dynamics *mf*.
- Measures 44-47: **Allegro con spirito** ($\text{♩} = 108$), dynamics *mf*.
- Measures 48-52: Dynamics *f*.

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. Mendelssohn – *Scherzo* from “A Midsummer Night’s Dream”
 - a. Beginning through measure 48
- III. Sibelius --- *Symphony No. 1* movement 3;
 - a. excerpts 4, 5, 6, 7
- IV. Stravinsky – *The Firebird* (this excerpt written for Clarinet in A can be played as written on Bb Clarinet; no transposition required)
 - a. Rehearsal 9 through 5 measures after Rehearsal 18
- V. Rimsky-Korsakov – *Suite from “Le coq d’or”* (this excerpt written for Clarinet in A can be played as written on Bb Clarinet; no transposition required)
 - a. Beginning through measure 19
- VI. Bernstein/Polster – *Symphonic Dances from West Side Story*
 - a. Measures 644-668
- VII. Dahl – *Sinfonietta*
 - a. Rehearsal P to downbeat of rehearsal R

6/5/0

Scherzo from *A Midsummer Night's Dream*

Felix Mendelssohn, Op. 61, No. 1

Example 1

Allegro vivace

in Bb

7

16

24

33

41

p

dim.

cresc.

tr

tr

tr

tr

Sibelius Symphony No.1

III Scherzo

Example 4

Allegro d. = 104
in Bb *mp*

Example 5

in Bb *pp*

3 *fz*

Sibelius - Symphony No. 1

Example 6

in Bb *mf* *fz poco cresc.*

8 *fz*

14 *ff*

22

Example 7

in Bb *mp*

Stravinsky, Firebird

Example 3

practice @ $\text{♩} = 63$

Variation de l'oiseau de feu

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It is divided into seven staves, each starting with a measure number in a box: 9, 10, 11, 12, 13, 14, and 15. The score includes various musical notations such as slurs, triplets, and dynamic markings. Handwritten annotations include 'practice @ $\text{♩} = 63$ ' and 'in A'. The dynamics range from *p* (piano) to *sf* (sforzando). The score concludes with a fermata and a final dynamic marking of *p*.

5 15 *p* *p*

29 16 *p* *sempre crescendo*

Stravinsky - The Firebird

34 17 *f*

36 *f* First flight trill

39 18 *f* normal *ff*

Le coq d'or

Suite from the opera

Nikolai Rimsky-Korsakov

Example 1

I

in A

Lento $\text{♩} = 60$

2 Solo *f*

a piacere

dim.

in tempo

in tempo ($\text{♩} = 60$)

5

p dolce

3 3 3 3

2 3 2

11

pp

2

15

4 Solo *f a piacere*

17

18 *in tempo* ($\text{♩} = 60$)

f *f* *f* *f*

Symphonic Dances from West Side Story, Bernstein
Quarter note=164

13 **644** All *cresc.*

17 *f* **649** *p* 3

51 3 *f* *ff* *f cresc. sempre*

656 *f*

50 **661** *f* 3

666 3 *ff* *ff*

