



# INSTRUMENTAL ARTIST'S INTENSIVE HIGH SCHOOL AUDITION MATERIAL

Students interested in playing in the Symphony Orchestra in week 2 must also submit the Tchaikovsky excerpts listed at the bottom

## STRINGS

- One 3 octave scale (2 octaves for basses, with the 3rd octave optional)
- One arpeggio (your choice of key)
- A piece or excerpt from your solo repertoire, not to exceed five minutes. Piano accompaniment optional.
- All Tchaikovsky excerpts as listed below for your instrument

## WINDS, BRASS AND PERCUSSION

### SCALE REQUIREMENTS

D Major scale, G flat Major scale, B Melodic Minor scale, Chromatic scale

In addition to the scale requirements, all students must prepare the following excerpts

### FLUTE

Poem, Charles Griffes (G. Schirmer)

B to C

D to E

N to beat 1 10 bars before O

(PICCOLO) Concerto in C Major F VI, 4, Antonio

Vivaldi, ed. G.P. Malipiero (Ricordi)

I. Allegro: m. 19 to downbeat of m. 42

\*Note: Students auditioning on Piccolo must play the required scales and submit a complete Flute audition



## OBOE

Sonata, Hindemith (Schott)

Mvmt I: m. 1 to 3 measures before 2

5 measures before 9 to 12 after 11

Mvmt II: Beginning to 1 measure before 2

9 measures before 4 to 5

(English Horn) (Excerpt posted on [www.cbda.org](http://www.cbda.org))

La Mer

Mvmt 1: 4 after 13 (Tres Modere) to 14

Mvmt 2: 16 to 17

\*Note: Students auditioning on English Horn must also submit a complete Oboe audition

## BASSOON

Sonata in F Minor, Telemann, ed. Kovar (International)

II. Allegro: m. 1 to 28

III. Andante: All

IV. Vivace: All – no repeats

## B $\flat$ CLARINET

Sonata, Poulenc (Chester)

I. Allegro trisamente: Beginning to m. 38

II. Romanza: Beginning to m. 24

III. Tres Anime: Beginning to m. 41

(Eb Clarinet) I. Allegro trisamente: Pick up to m. 10 to m. 38

\*Note: Students auditioning on Eb Clarinet must play the required scales and submit a complete B $\flat$  Clarinet audition

## B $\flat$ BASS & CONTRABASS CLARINET

Adagio and Allegro, Galliard, ed. Merriman (Southern)

I. Adagio: All

II. Allegro: Beginning to D

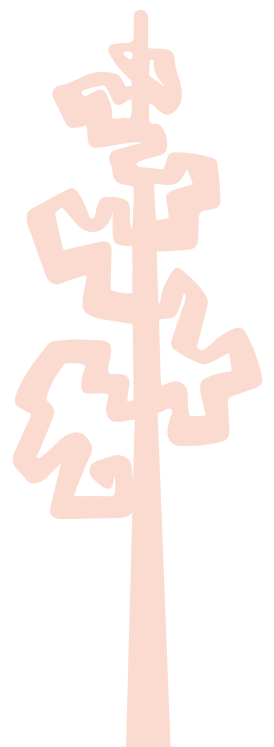
## ALTO SAXOPHONE

Sonata, Heiden (Schott)

I. Beginning to 3

III. Beginning to beat 4 of 2

Presto to 4 bars before 5



## TENOR SAXOPHONE

Solo de Concert, Singalee (Rubank)

Beginning to 1st note at m. 45

m. 94 (a tempo) to End

## BARITONE SAXOPHONE

Sonata #3, Handel, ed. Rascher (Hal Leonard) Note: arranged for Alto Saxophone

I. Adagio: Beginning to 1 bar before D

II. Allegro: Beginning to the rest 1 bar before B (no repeat)

## TRUMPET

Sonata, Paul Hindemith (Schott) Note: Student must play Bb solo

I. Mit kraft: Beginning to fermata three measures after 9 (omit long rests)

II. Massig bewegt: Beginning in measure 3 to eight measures after rehearsal 17 (Omit long rests)

## FRENCH HORN

Sonata Op. 17, Beethoven, ed. Tuckwell (G. Schirmer)

I. Allegro Moderato: Pick up to A to D

2 bars after F to 1 bar after G

II. Poco adagio: All

III. Rondo: Beginning to D

## TROMBONE

Concerto for Trombone, Rimsky- Korsakov (Alfred or Kalmus) Allegro Vivace: Pickup to 2 after A to beat 3 of measure before D

Andante Cantabile: H to beat 1 of the measure before I

Allegretto: Pick up to O to four before S

## BASS TROMBONE

Concertino Basso, Lieb (Carl Fischer)

C to 6 bars before E

F to H

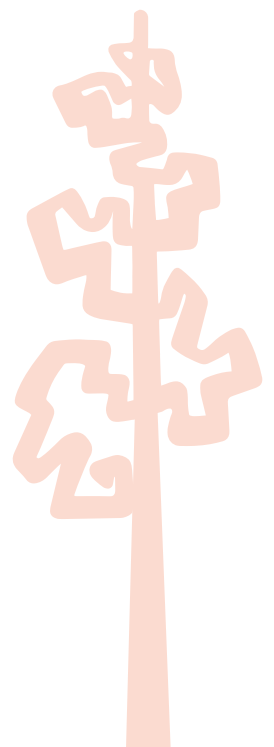
4 measures after I to K

## EUPHONIUM

Bassoon Concerto, Mozart (Carl Fischer)

Mvmt II- m.7 through m. 20

Mvmt III- m. 89 through m. 137



## TUBA

Andante and Rondo, Antonio Capuzzi, ed. Philip Catelinet (Hinrichsen Edition)

Andante- Rehearsal A to D

Rondo- m.4 to m.12, and m.22 to m.66

## PERCUSSION

Percussionists must play all three solos in the order listed below. \* There is no Mallet Specialist category.

Mallets Spanish Dance, Kai Stensgaard (Stensgaard)

Beginning to beat 1 of m. 25 (1st repeat good; do not take 2nd repeat)

m. 42 to beat 1 of m. 58

Snare Drum

Etude #29, Portraits in Rhythm, A. Cirone (Belwin) Page 31

Timpani

Etude #52 (p. 184) from Fundamental Method For Timpani, Mitchell Peters (Alfred)

## PIANO

Two contrasting solo pieces from standard classical repertoire; examples J. S. Bach's Well-Tempered Clavier, Sonatas by Haydn/Mozart/Beethoven/Schubert, solo piece from Romantic composers 1825-1900, and/or substantial pieces from 20th-21st Century art music

-Optional, though helpful – chamber music and/or other collaborative work (piano + voice/instrument, piano + choir/orchestra/ensemble, and/or piano duet)

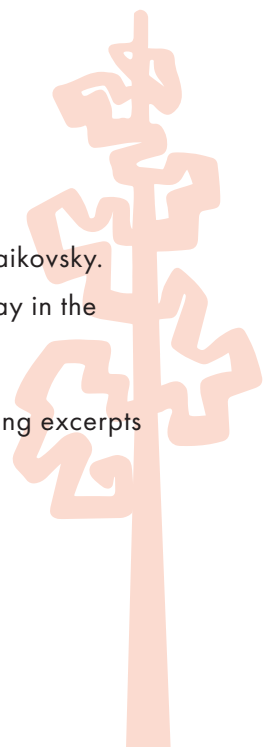
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The central orchestral piece for the Symphony Orchestra will be Symphony No. 4 by Pyotr Ilyich Tchaikovsky. Selected Wind Players will have the option during week 2 (in addition to the Symphonic Band) to play in the Symphony Orchestra

Wind players interested in playing in the Symphony Orchestra in week 2 must also submit the following excerpts

**Complete orchestral parts and reference scores [available here](#)**

All excerpts are from 1st parts, unless otherwise noted



## FLUTES

- Mvt. 1 – Melody pick-up to mm. 36 – downbeat of mm. 50
- Mvt. 1 – Rehearsal P – downbeat of mm. 272
- Mvt. 3 – Measure 349- end of movement

## PICCOLO

- Mvt. 3 – mm. 162 – 203
- Mvt. 3 – Rehearsal I – end of movement
- Mvt. 4 – Rehearsal D – E

## OBOES

- Mvt. 1 – pick-up to Rehearsal D – E
- Mvt. 2 – Opening solo – mm. 21
- Mvt. 2 – Rehearsal D – mm. 189
- Mvt. 4 – Rehearsal C – mm. 130 (full measure)

## CLARINETS

- Mvt. 1 – pick-up to mm. 68 – mm. 87 (full measure)
- Mvt. 1 – Solo pick-ups to mm. 116 – Rehearsal F
- Mvt. 2 – mm. 85 – 100 (full measure)
- Mvt. 3 – Rehearsal F – mm. 216 (full measure)

## BASSOONS

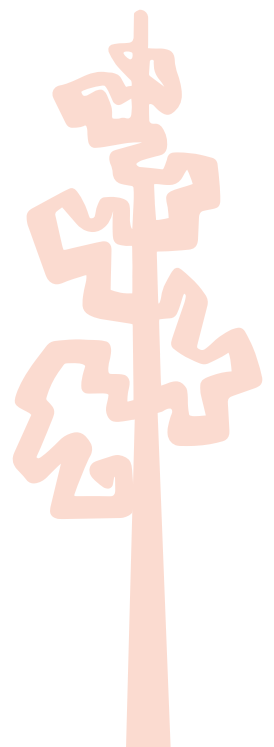
- Mvt. 1 – Opening – downbeat of Rehearsal A
- Mvt. 1 – Rehearsal D – mm. 114
- Mvt. 1 – Solo pick-ups to mm. 295 – Rehearsal R
- Mvt. 2 – Solo mm. 274 – end of movement

## HORNS

- Mvt. 1 – Opening – mm. 20 (full measure) • Mvt. 1 – Rehearsal I – downbeat of Rehearsal K
- Mvt. 3 – mm. 170 – downbeat of mm. 198
- Mvt. 4 – mm. 225 – 268

## TRUMPETS

- Mvt. 1 – Opening – downbeat of Rehearsal A
- Mvt. 1 – mm. 161 – mm. 196 (full measure)
- Mvt. 3 – mm. 170 – downbeat of 198
- Mvt. 4 – mm. 127 – Rehearsal E



## **TROMBONES**

- Mvt. 1 – mm. 176 – downbeat of Rehearsal K
- Mvt. 1 – mm. 254 – downbeat of 267
- Mvt. 3 – mm. 170 – downbeat of mm. 198
- Mvt. 4 – mm. 127 – Rehearsal E
- Bass Trombone Specialization:
  - Mvt. 1 – Rehearsal D – E
  - Mvt. 1 – mm. 340 – downbeat of mm. 352
  - Mvt. 3 – mm. 170 – downbeat of mm. 198
  - Mvt. 4 – Rehearsal A – B

## **TIMPANI**

- Mvt. 1 – Rehearsal D – E
- Mvt. 1 – Rehearsal T – downbeat of mm. 352
- Mvt. 3 – mm. 170 – downbeat of mm. 198
- Mvt. 4 – Rehearsal H – end

## **VIOLINS**

- Mvt. 1 – Melody pick-ups to mm. 28 – mm. 51 (full measure)
- Mvt. 1 – pick-ups to Rehearsal H – downbeat of mm. 193
- Mvt. 2 – pick-ups to Rehearsal A – downbeat of mm. 77
- Mvt. 4 – Rehearsal A – downbeat of mm. 48

## **VIOLAS**

- Mvt. 1 – Rehearsal C – downbeat of mm. 86
- Mvt. 1 – pick-ups to Rehearsal H – downbeat of Rehearsal I
- Mvt. 2 – Melody mm. 77 – downbeat of mm. 117
- Mvt. 4 – Rehearsal A – downbeat of Rehearsal B

## **'CELLI**

- Mvt. 1 – Melody pick-ups to mm. 28 – downbeat of Rehearsal B
- Mvt. 1 – pick-ups to Rehearsal H – downbeat of Rehearsal I
- Mvt. 2 – Melody mm. 21 – downbeat of mm. 63
- Mvt. 4 – Rehearsal A – downbeat of Rehearsal B

## **BASSES**

- Mvt. 1 – mm. 51 – downbeat of Rehearsal C
- Mvt. 3 – mm. 25 – downbeat of mm. 49
- Mvt. 4 – Rehearsal F – downbeat of mm. 199

