

**KENT STATE UNIVERSITY FALL 2026
BAND AND ORCHESTRA WIND, BRASS, AND PERCUSSION
AUDITION REQUIREMENTS**

Audition Overview

The audition determines both acceptance into the orchestra/bands and seating placements. Seating and ensemble assignments may rotate throughout the academic year.

Eligibility

- All Kent State University undergraduate and graduate students are eligible to participate.

- Students required to attend in-person auditions unless specific accommodations have been arranged.

Audition Requirements

- Prepare the selected excerpts listed below.
- Mm. refers to measure numbers

Audition Tips

- Practice well in advance and dress professionally.
- Recording your audition materials is extremely helpful. The opportunity to objectively listen for rhythmic continuity, intonation, tempo choices, interpretation, and sound is extremely valuable in monitoring your progress.
- Listen to recordings of the selected excerpts and etudes if possible.
- The audition is meant to place you in the ensemble where you will have the best experience. It is not meant to be intimidating.

Accessibility and Accommodations

If you require accommodations for the audition process, please contact the Wind Ensemble Director at blorenz1@kent.edu in advance to ensure appropriate arrangements can be made.

4

RONDO

in D major, K. Anh. 184
for Flute and Piano*

Edited by JEAN-PIERRE RAMPAL

FLUTE

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Allegretto Grazioso

p

p

f *dolce* *mp*

f

p

p

f *dimin.* *p dolce*

molto voce

* Originally *Rondo in C major, K. 373* for Violin and Orchestra

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Entr'acte
from *Carmen*
(Prelude to Act III)

GEORGES BIZET
(1838-1875)

Andantino quasi Allegretto. ($\text{♩} = 88$)

Arpa Solo *pp*

p

Piccolo: Caucasian Sketches by Ippolitov-Ivanov, Mm. 3 to letter B

CAUCASIAN SKETCHES
No. 4 Cortège of the Sardar

IPPOLITOV-IVANOV

Allegro moderato, tempo marziale $\text{♩} = c. 126$

p

p

p *mf*

10 14

Piccolo: Excerpt 2

Overture to "Semiramide"

The double-slashed dotted half-notes indicate 16th notes. $\text{♩} = 126 - 132$ GIOACCHINO ROSSINI

A.

128 *p*

138 *cresc.*

142 *f*

B.

190 *Solo* *p*

194 *L*

Oboe: Etudes No.13-14

♩ = 58
Andante con gusto (54. ♩)

13

p *mf* *p* *cresc.* *p* *f* *f* *pp* *p* *pp*

♩ = 104
Scherzo (112. ♩)

14

mf *p* *cresc.* *f* *dim.* *p* *cresc.* *p* *cresc.* *f*

Beethoven: Symphony No. 6 in F Major, Op. 68 "Pastoral"

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
Allegro ma non troppo (♩ = 66)

Viol. I 20 Viol. I Fl. I 29

p *cresc.* *f* *cresc.* *f*

A B

Detailed description: This block contains the first system of music for measures 20-31. It features two staves: Violin I and Flute I. The Violin I part begins at measure 20 with a melodic line. The Flute I part enters at measure 29 with a similar melodic line. The music is marked with dynamics *p*, *cresc.*, and *f*. There are two section markers, A and B, indicating specific points in the music.

Lustiges Zusammensein der Landleute
Allegro (♩ = 108)

Viol. I 6 Fl. I 8 Fl. I 13

p dolce *p dolce* *pp* *Solo p dolce* *cresc.* *ff* *dolce* *cresc.* *dolce* *cresc.* *p*

A Solo

Detailed description: This block contains the second system of music for measures 6-13. It features two staves: Violin I and Flute I. The Violin I part begins at measure 6 with a melodic line. The Flute I part enters at measure 8 with a similar melodic line. The music is marked with dynamics *p dolce*, *pp*, *Solo p dolce*, *cresc.*, and *ff*. There is a section marker A and a Solo instruction for the Flute I part.

Bassoon: Overture to the Marriage of Figaro by W.A. Mozart, mm.101-171

Overture to *The Marriage of Figaro* (Mozart) - mm. 101-171

Presto



Overture to *The Marriage of Figaro* (Mozart) - continued



Bassoon: Colonial Song by Percy Grainger, Mm. 1-11

Colonial Song (Grainger)

FLOWINGLY (Fairly Slow) M.M. ♩ = about 58
Richly, broadly, and with ample swells (< >)
very feelingly

The musical score for the Bassoon part of 'Colonial Song' by Percy Grainger, measures 1-11. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is 'FLOWINGLY (Fairly Slow)' with a metronome marking of approximately 58 M.M. The performance instructions are 'Richly, broadly, and with ample swells (< >) very feelingly'. The score consists of three staves. The first staff begins with a dynamic of *p* (piano) and a crescendo to *f* (forte). The second staff starts with *f*, has a dynamic of *mp* (mezzo-piano) at measure 9, and ends with *ff* (fortissimo) and the instruction 'SLOW OFF'. The third staff concludes with a dynamic of *p*.

Bassoon: Variations on a The by Haydn, by Johannes Brahms, Mm. 1-29

Handwritten musical score for the Bassoon part of 'Variations on a Theme by Haydn, Op. 56, Variation VI' by Johannes Brahms. The score is written in bass clef with a key signature of two flats and a 3/4 time signature. The tempo is 'Vivace' with a metronome marking of ♩ = 98. The score consists of four staves. The first staff begins with a dynamic of *p* and includes the instruction 'p sempre'. The second staff has a dynamic of *f*. The third staff has a dynamic of *mp*. The fourth staff has a dynamic of *f* and includes the instruction 'Vivace'.

Clarinet: Ballet Music from Faust by Charles Gounod, MM. 1-34

Ballet Music from *Faust* (Gounod/Tobani)

Allegretto (♩ = 102)

p

p

cresc. molto

f

Clarinet: Intermezzo from Carmen Suite #1 by Georges Bizet, Letter A

Intermezzo from *Carmen* Suite No. 1 (Bizet)

Andantino quasi allegretto

A Solo

pp

Clarinet: Serenade No. 10 in B-flat, Excerpts 1 and 2

Serenade No. 10 in B-flat, K. 361 – 6th and 7th movements (Mozart)

Excerpt 1

Thema mit Variationen.
(Andante.)

The musical score for Excerpt 1 is written in treble clef with a 2/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *p* and features a melodic line with various dynamics including *fp*, *f*, *p*, *f*, and *p*. The second staff continues the melody with dynamics *p*, *tr*, *f*, and *p*. The third staff concludes the excerpt with a dynamic marking of *f*.

Serenade No. 10 in B-flat, K. 361 (Mozart)

Excerpt 2

Rondo.
Allegro molto.

The musical score for Excerpt 2 is written in treble clef with a 2/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *f*. The second staff continues the melody. The third staff features a section labeled 'A' with a dynamic marking of *f*. The fourth staff features a section labeled 'B' with dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, *p*, *fp*, and *p*.

Saxophone: The Royal Welch Fusiliers by John Philip Sousa, Mm. 1-20

March, "The Royal Welch Fusiliers" (Sousa)

(♩ = 120)

ff *ff* *cresc.*

7 USMB Saxophone Audition Excerpts

Saxophone: Concerto for Saxophone and Band, Movement II, Mm.10-35

6

E♭ Alto Saxophone

Cresten Concerto for Saxophone and Band, Mvt II

Meditative
♩ = 60

5 10 15 20 25 30 35

pp *p* *f* *pp* *p* *f*

increase gradually *accel*

Saxophone: Etude No. 22, Mm. 1-31

J. L. Small Etude #22

$\text{♩} = 52-60$

Grave

22

p

ten.

ten.

mf

18

f

p

24

pp

mf

Moderato

25861 - 42

Saxophone: Molly on the Shore by Percy Grainger, Mm. 27-42

"Molly on the Shore" (Grainger)

Presto ($\text{♩} = 112$)

mp *cresc. poco a poco*

stacc.

35

f

Trumpet: Lyrical Study No. 17 by Giuseppe Concone, all

Lyrical Study (Giuseppe Concone), No. 17

Scherzando

p

p

ritardando

a tempo

p

The score consists of six staves of music in 6/8 time, key of B-flat major. It begins with a *Scherzando* tempo marking. The first staff contains a melodic line with a *p* dynamic marking. The second staff continues the melody with another *p* marking and a *ritardando* instruction. The third staff features a *a tempo* marking. The fourth staff has a *p* marking. The fifth and sixth staves conclude the piece with a *p* marking.

Trumpet: Characteristic Study No.9 by J.B. Arban, all

Characteristic Study (J. B. Arban), No. 9

f

The score consists of four staves of music in 4/4 time, key of B-flat major. It begins with a *f* (forte) dynamic marking. The music is characterized by rapid sixteenth-note passages and slurs across all four staves.

Trumpet: Flourish for Wind Band by Raph Vaughan Williams, all

Flourish for Wind Band (Ralph Vaughan Williams)

Maestoso

p

Trumpet: Commando March by Samuel Barber, all

Commando March (Samuel Barber)

Fast march-time ♩ = 144

ff

Trumpet: Second Suite in F by Gustav Holst, Song of the Blacksmith, B-C

p

mf

f

cresc.

Horn: Concerto No. 3 by W.A. Mozart, Mm. 5 to Letter C

WOLFGANG AMADEUS MOZART
(1756-1792)

Horn in F

ALLEGRO

4 Tutti 18

28 Solo A

34 3

43 tr

49 B 3 con espressione

57 cresc. - - - - - f

63 p cresc. - - - - - f C tr

Detailed description: This is a page of musical notation for the Horn part of Mozart's Concerto No. 3. The music is in F major and 4/4 time. It begins with a 'Tutti' dynamic and a tempo marking of 'ALLEGRO'. The score is divided into sections: 'Solo A' (measures 28-43), 'B' (measures 49-57), and 'C' (measures 63-68). Dynamics include 'Tutti', 'Solo', 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). Performance instructions include 'con espressione' and 'tr' (trill). Measure numbers 4, 18, 28, 34, 43, 49, 57, and 63 are indicated at the start of their respective lines. The key signature has one flat (Bb).

Horn: Etude No.5, all

5 *All^o maestoso.*

Musical score for Horn Etude No. 5, *All^o maestoso.* The score consists of seven staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Horn: Etude No.37, all

N° 37 *Modéré*

Musical score for Horn Etude No. 37, *Modéré*. The score consists of three staves of music in C major, 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Horn: Eternal Father Strong to Save by Claude T. Smith, all

Eternal Father Strong to Save (Smith)

ff $\text{♩} = 84$

mp **A**

rit. *fp* *a tempo* *ff*

accel.

molto rit.

mf $\text{♩} = 140$

Tenor Trombone: Vocalise No. 17 by Marco Bordogni, Mm. 1-29

14

TROMBONE

Allegretto (♩ = 100)

17. *p*

6 *mf* *p* *f*

11 *p* *cresc.* *f*

16 *mf*

22 *cresc.*

27 *f* *p cresc.*

34 *p cresc.* *f* *p*

Detailed description: This is a musical score for Tenor Trombone, titled 'Vocalise No. 17' by Marco Bordogni, covering measures 1 through 29. The score is in bass clef with a key signature of one flat (B-flat major or D minor) and a time signature of common time (C). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The piece begins with a dynamic of *p* (piano) at measure 1. The first line (measures 1-5) features a melodic line with slurs and accents. The second line (measures 6-10) shows a more rhythmic, sixteenth-note pattern with dynamics *mf*, *p*, and *f*. The third line (measures 11-15) continues the melodic line with dynamics *p*, *cresc.*, and *f*. The fourth line (measures 16-21) features a rhythmic pattern with a dynamic of *mf*. The fifth line (measures 22-26) shows a melodic line with a dynamic of *cresc.* and a *V* (ritardando) marking at measure 24. The sixth line (measures 27-33) begins with a dynamic of *f*, followed by a *p cresc.* section. The final line (measures 34-29) concludes with dynamics *p cresc.*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tenor Trombone: Etude No. 29, all

Allegro

29

The musical score for Tenor Trombone, Etude No. 29, is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The piece consists of six staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and breath marks are indicated throughout the piece.

Finis

Tenor Trombone: Roman Carnival Overture by Hector Berlioz, 16 measures of rehearsal 15 through 5th bar of rehearsal 16, as marked

Roman Carnival Overture, Berlioz, sixteenth measure of Rehearsal 15 through fifth measure of Rehearsal 16, as marked

The image shows a musical score for Tenor Trombone, consisting of three systems of staves. The first system starts with a rehearsal mark [15] above measure 9. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked $\text{♩} = 128-136$. The first system contains measures 9 through 15. The second system contains measures 16 through 20. The third system contains measures 21 through 25. Rehearsal marks [16] and [17] are placed above measures 22 and 24 respectively. Dynamic markings include *p*, *poco cresc.*, *cresc. molto*, and *ff*. Performance instructions include *Bass.* above measure 9, *3* above measure 22, and *11*, *5*, and *2* above measures 24, 25, and 26 respectively. The score is written in bass clef with a key signature of one sharp (F#).

Bass Trombone: Vocalise No. 17 by Marco Bordogni, Mm. 1-29

14

TROMBONE

Allegretto (♩ = 100)

17. *p*

6 *mf* *p* *f*

11 *p* *cresc.* *f*

16 *mf*

22 *cresc.*

27 *f* *p cresc.*

34 *p cresc.* *f* *p*

Detailed description: This is a musical score for Bass Trombone, titled 'Vocalise No. 17' by Marco Bordogni. The score is for measures 1 through 29. It begins with a tempo marking of 'Allegretto' and a metronome marking of 100 quarter notes per minute. The music is written in bass clef with a key signature of one flat (B-flat). The score consists of seven staves of music. The first staff starts at measure 17 and ends at measure 21, marked with a piano (*p*) dynamic. The second staff covers measures 6 to 10, with dynamics of mezzo-forte (*mf*), piano (*p*), and forte (*f*). The third staff covers measures 11 to 15, marked with piano (*p*), crescendo (*cresc.*), and forte (*f*). The fourth staff covers measures 16 to 21, marked with mezzo-forte (*mf*). The fifth staff covers measures 22 to 26, marked with crescendo (*cresc.*). The sixth staff covers measures 27 to 33, marked with forte (*f*) and piano crescendo (*p cresc.*). The seventh staff covers measures 34 to 29, marked with piano crescendo (*p cresc.*), forte (*f*), and piano (*p*). The score includes various musical notations such as slurs, accents, and dynamic markings.

Bass Trombone: Sarabande by J.S. Bach, all

SARABANDE Bach

Adagio

pp *molto espr.*

ppp

p

mp

mf *dim. poco a poco.....*

rall. *pp*

B 404

Detailed description: This is a musical score for Bass Trombone, titled 'Sarabande' by J.S. Bach. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Adagio'. The piece consists of six staves of music. The first staff begins with a dynamic marking of *pp* and a performance instruction of *molto espr.*. The second staff has a dynamic marking of *ppp*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mp*. The fifth staff has a dynamic marking of *mf* and a performance instruction of *dim. poco a poco.....*. The sixth staff has a dynamic marking of *pp* and a performance instruction of *rall.*. The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a double bar line and repeat dots.

Bass Trombone: Ride of the Valkyrie by Richard Wagner, all

Ride of the Valkyrie- Wagner

11

12

Euphonium: Sarabande by J.S. Bach, all

SARABANDE Bach

Adagio

pp *molto espr.*

ppp

p

mp

mf *dim. poco a poco.....*

rall. *pp*

B 404

Euphonium: Fairest of the Fair by John Philip Sousa, all

Fairest of the Fair - John Phillip Sousa

youtu.be/0SZpuJXHYOg

(♩ = 120)

ff *f* *mf* *f*

Euphonium: Danceries by Kenneth Hasketh, all

Danceries, Mvmt. I - Kenneth Hasketh

youtu.be/bR7km6EQfiM?t=28

Andante espressivo (♩ = 54)

mp dolce e cantabile

Euphonium: Lincolnshire Posy, Movement 4, all

Lincolnshire Posy, Mvmt. IV - Percy Grainger

youtu.be/ni-8A-6fKxE?t=30

Sprightly (♩ = 94)

mf

f

Tuba: First Suite in E-flat by Gustav Holst, beginning to Mm. 7, 8 after B to C

Boosey & Hawkes Q. M. B. Edition No 120

THE U.S. AIR FORCE BAND
WOLFE AFB, DALLAS, TEXAS 75232

First Suite in Eb for Military Band

BASSES.

$\text{♩} = 110$
Allegro moderato.
legato.

I. Chaconne.

Composed by
GUSTAV HOLST.

#1

The musical score is written for Basses in E-flat major, 4/4 time. It consists of eight staves. The first staff begins with a dynamic marking of *p* and a *legato* instruction. A bracket labeled '7' spans the first seven measures. The second staff has a dynamic marking of *pp* and a *legato* instruction, with a handwritten note 'Strg Bass Solo.' above it. A bracket labeled 'A' spans the first seven measures. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *ff* and a *crec.* instruction. A bracket labeled 'B' spans the first seven measures. The fifth staff has a dynamic marking of *ff* and a handwritten note '#2' above it. A bracket labeled 'C' spans the first seven measures. The sixth staff has a dynamic marking of *dim.* and a handwritten note 'upper octave only Pesante.' above it. The seventh staff has a dynamic marking of *p* and a handwritten note 'D Pesante.' above it. A bracket labeled 'C' spans the first seven measures. The eighth staff has a dynamic marking of *p* and a handwritten note '22' above it. The score concludes with a final measure.

Die Meistersinger

Erstaufführung am 21. Juni 1868 in München

Vorspiel

Richard Wagner

Sehr mäßig, sehr gehalten

Tuba: In Storm and Sunshine March, all

In Storm and Sunshine March.

J. C. Mack

E♭ Basses.
or Tuba.

1030

2026 Fall Percussion Auditions

- The audition music from the fall semester will be from the following:
- Snare Drum – Dimitri Shostakovich, Symphony No. 10 (Movement II), perform bracketed measures only
- Marimba – 2 or 4 mallet pieces of your choice, make cuts so that it is no longer than 3 minutes
- Xylophone – Igor Stravinsky, The Firebird 1910 ballet. Allegro at Mm. 127 to the downbeat of 133 only.
- Timpani – Igor Stravinsky, The Rite of Spring timpani 1 part 2. Mm. 189 to the end of the movement only

Practice Tips

When learning orchestral excerpts, it is most important that one listens to recordings of professional orchestras to gain knowledge of tempo, interpretation, and style. When searching on YouTube, be sure to select videos that mention the name of the orchestras as well as the name of the conductor. When listening, have the score with you so that you can write down notes (tempo, what instruments in the orchestra are playing, etc.) You should be able to sing the melody before, during, and after your excerpt is performed.

Dr. Holm

Snare Drum – Dimitri Shostakovich, Symphony No. 10 (Movement II), perform bracketed measures only

Symphony No. 10
Mvmt. II - Shostakovich

10 11 12 13 14 15 16 17 18
mf (timpani)

85
p cresc.

ff

1 2 3 4 5 6
p cresc.

86 *Solo*
ff

87 10 88 11

89 9 90 10 91 13

92 8 (timpani) 93 5 (timpani)

1 2 3 4 5 94 11
p cresc. *fff*

95 13 96 9

Marimba – 2 or 4 mallet pieces of your choice, make cuts so that it is no longer than 3 minutes

Xylophone – Igor Stravinsky, The Firebird 1910 ballet. Allegro at Mm. 127 to the downbeat of 133 only.

Allegro $\text{♩} = 152$ The Firebird – stravinsky

127 *p* *mp*

128

129 *mf*

130 *f*

131 *f* enharm.

132 *f possibile*

Allegro feroce $\text{♩} = 168$

133 *ff*

