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.

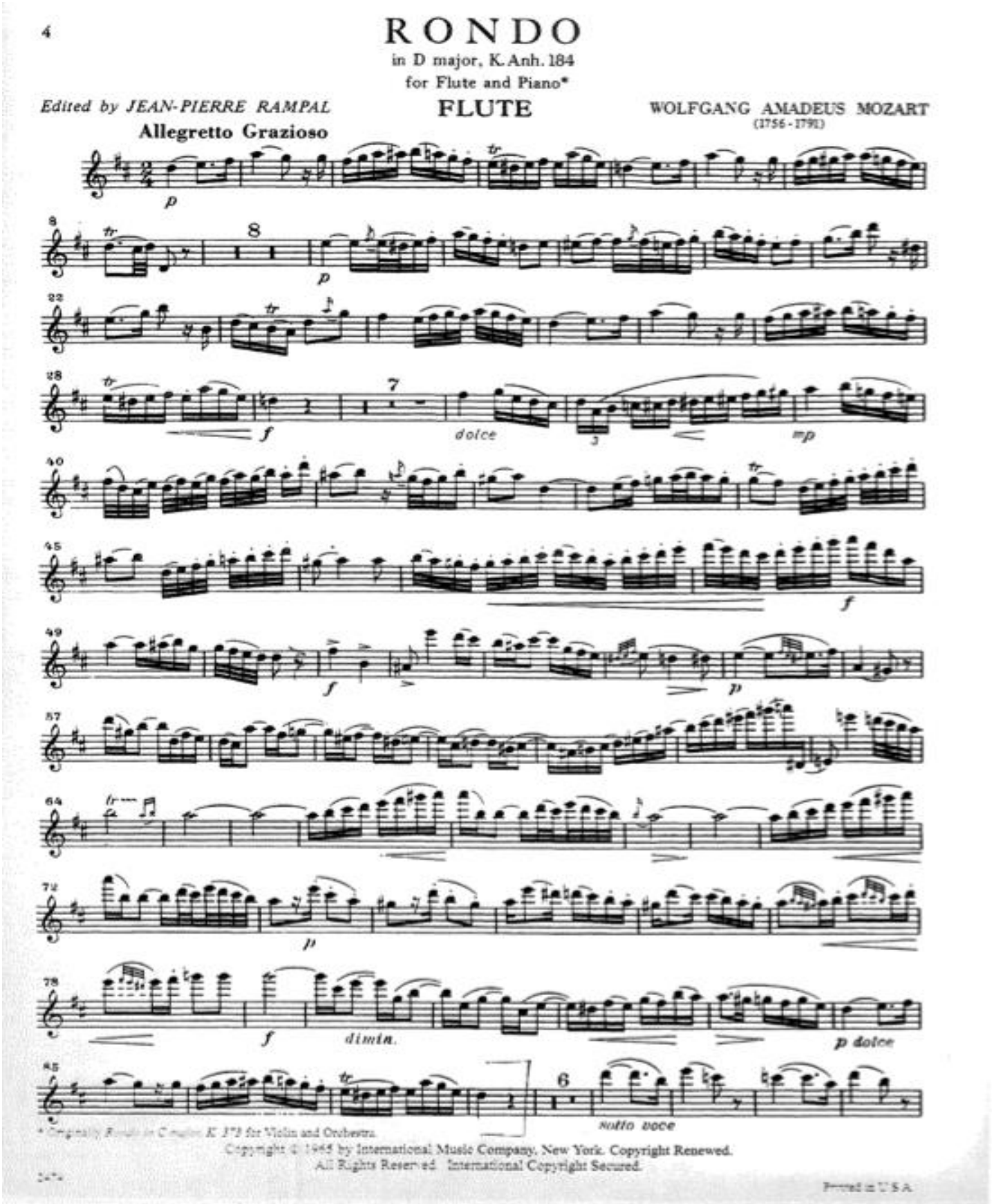
• Listen to recordings of the selected excerpts and etudes if possible.

• The audition is meant to place you in the ensemble where you will have the best experience. It is not meant to be intimidating.

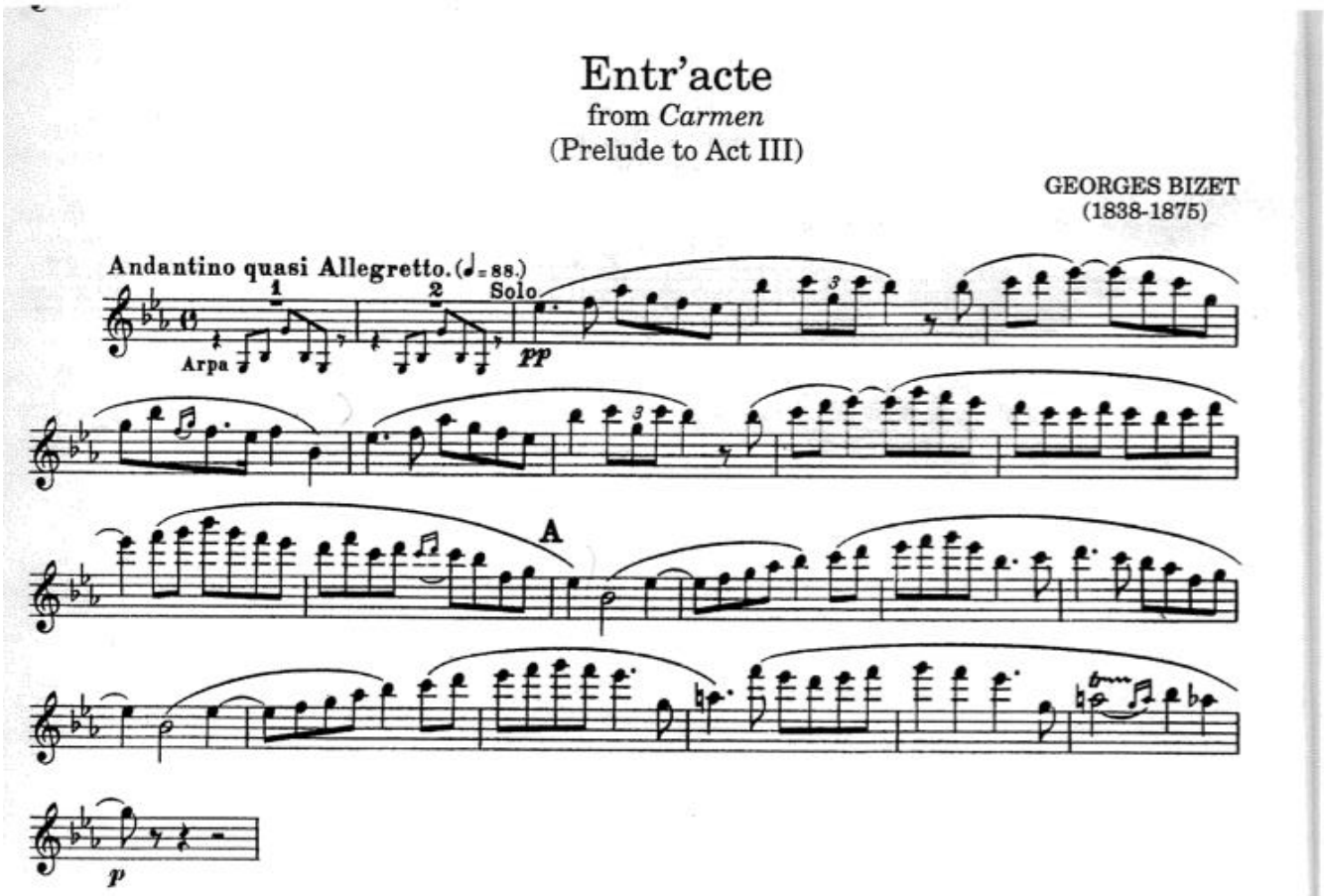
Accessibility and Accommodations

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.

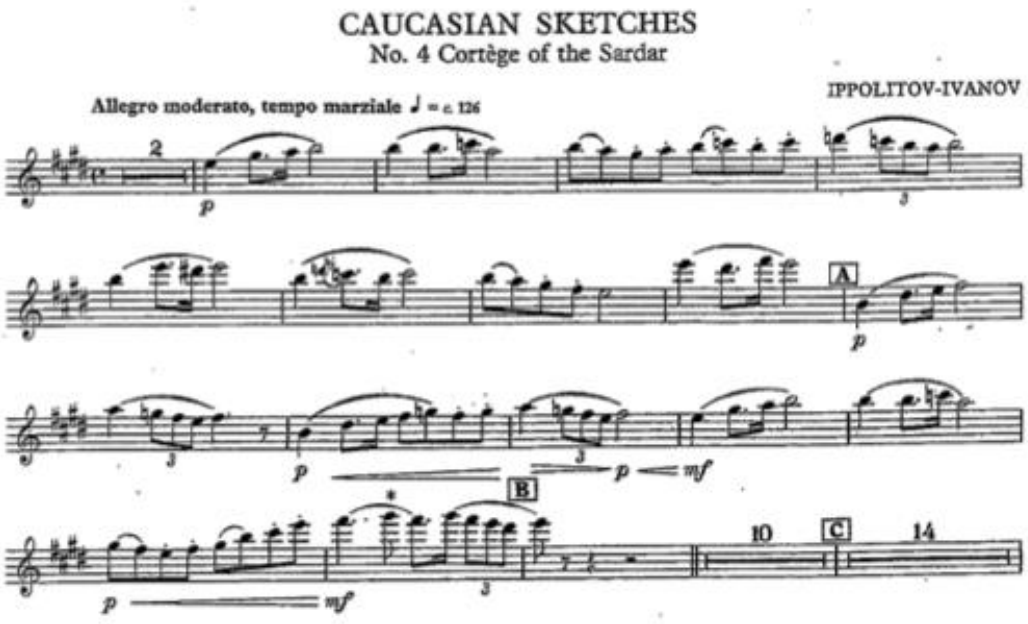
Flute and Piccolo: Excerpt 1: Rondo in D Major by Wolfgang Amadeus Mozart, Mm. 1-87



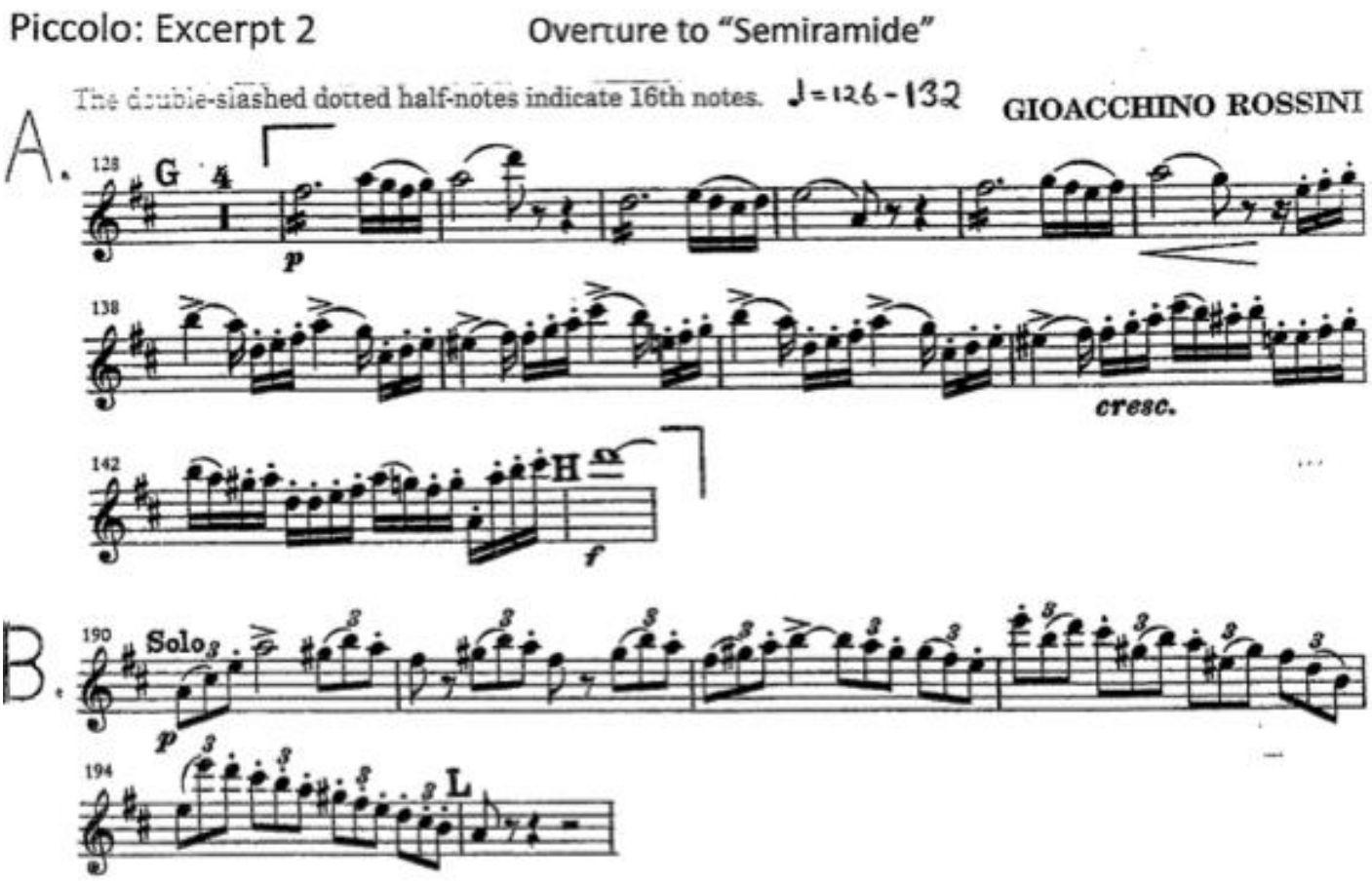
Flute and Piccolo: Excerpt 2: Entr'acte from Carmen (Prelude to Act III) by Georges Bizez, Mm. 3-22

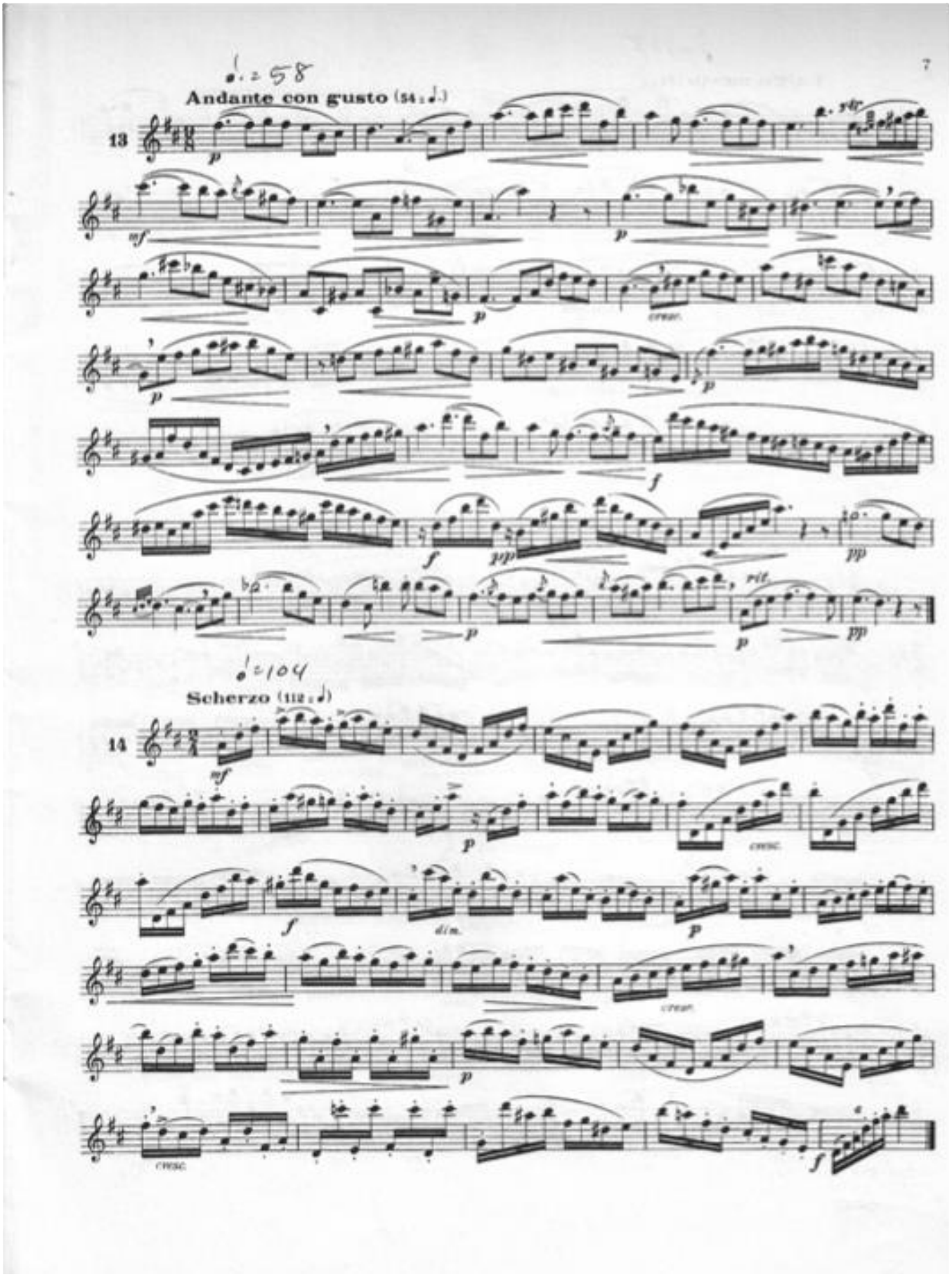


Piccolo: Caucasian Sketches by Ippolitov-Ivanov, Mm. 3 to letter B

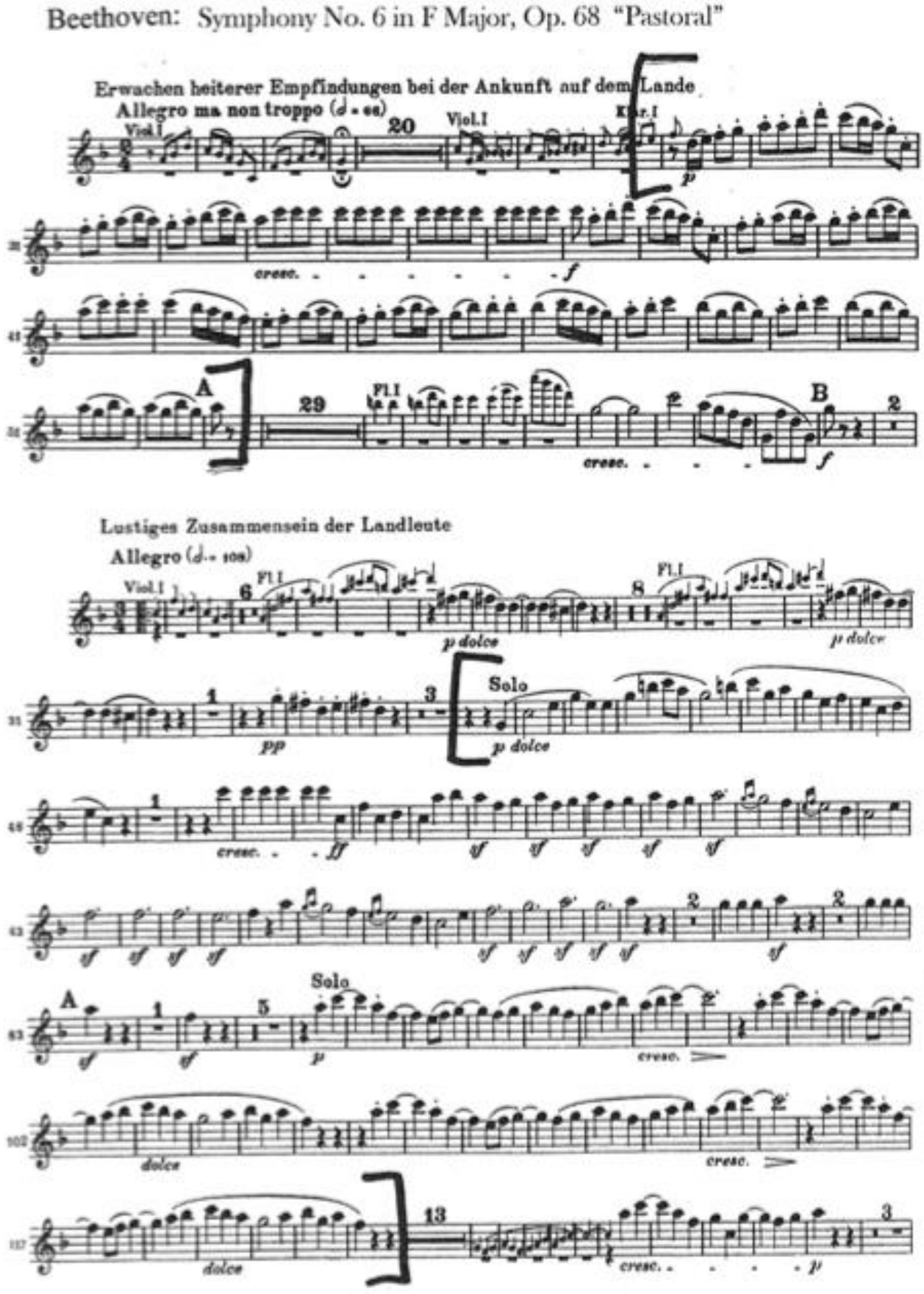


Piccolo: Overture to “Seramide” by Giacchino Rossini, Mm. 132 to Letter H, 190-194



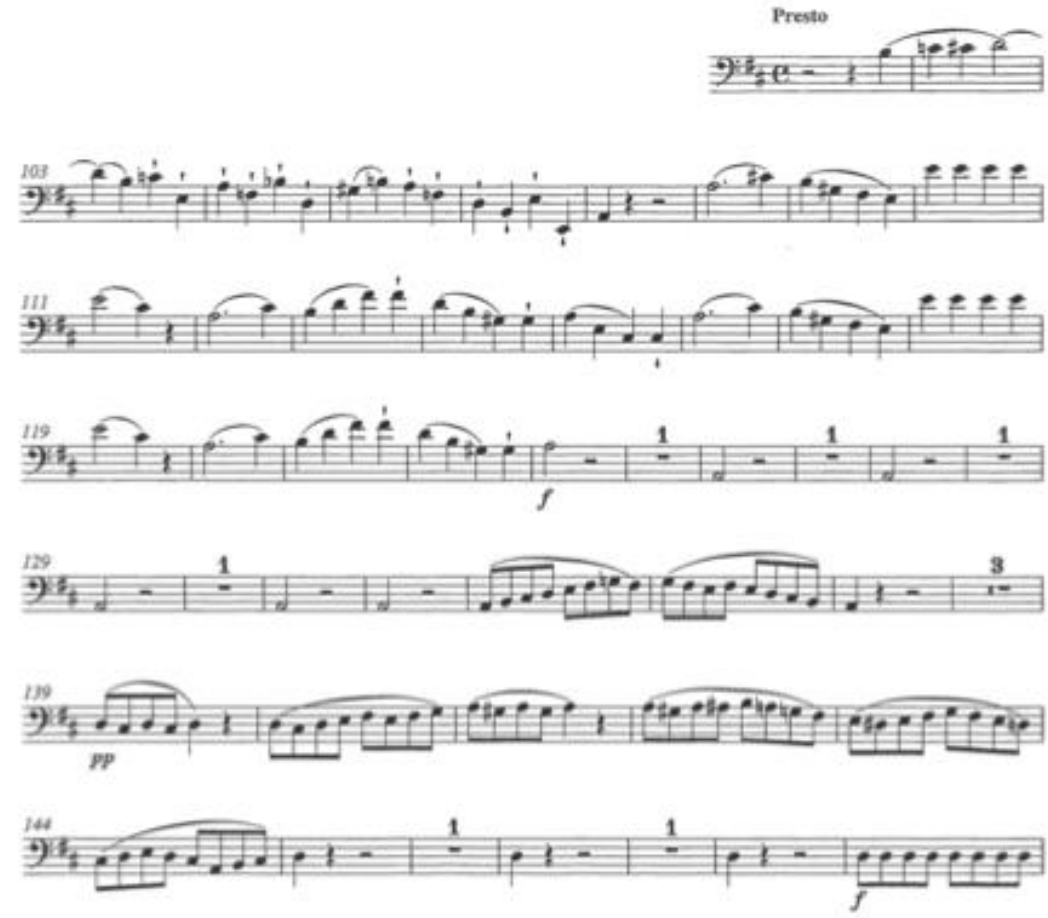

♩. = 58
Andante con gusto (54 : ♩.)
13
7
♩ = 104
Scherzo (112 : ♩)
14

Oboe: Symphony No. 6 in F Major by Ludvig van Beethoven, Mm. 26- Letter A, Mm. 39-122

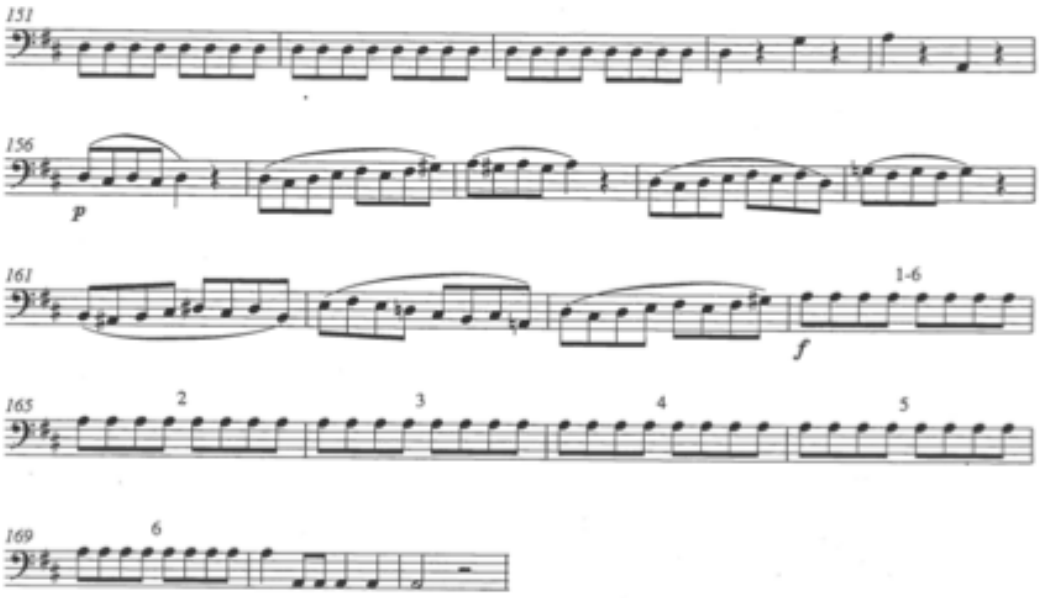


Bassoon: Overture to the Marriage of Figaro by W.A. Mozart, mm.101-171

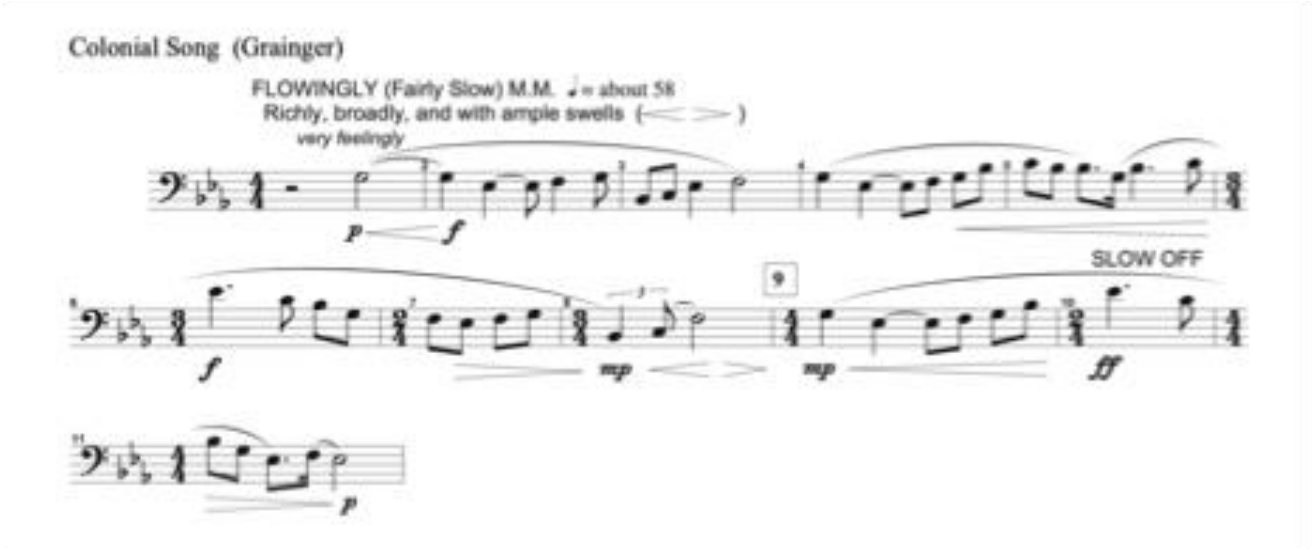
Overture to *The Marriage of Figaro* (Mozart) - mm. 101–171



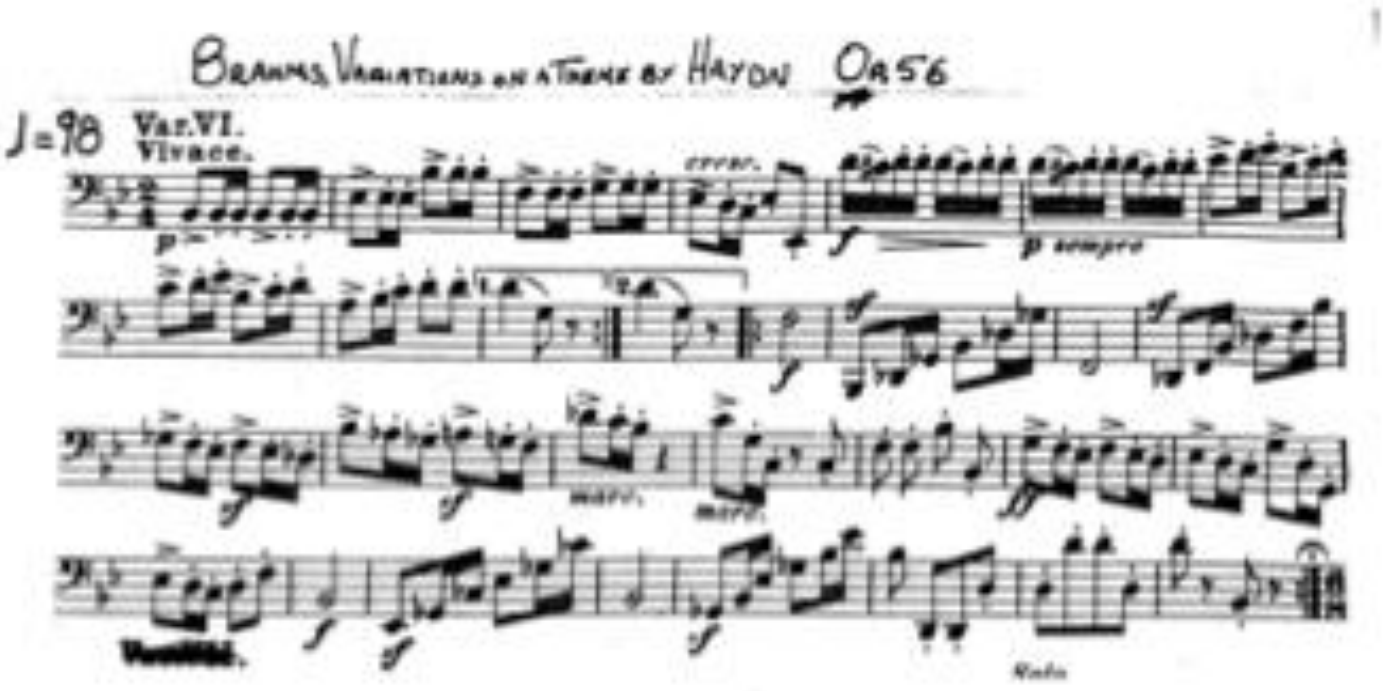
Overture to *The Marriage of Figaro* (Mozart) - continued



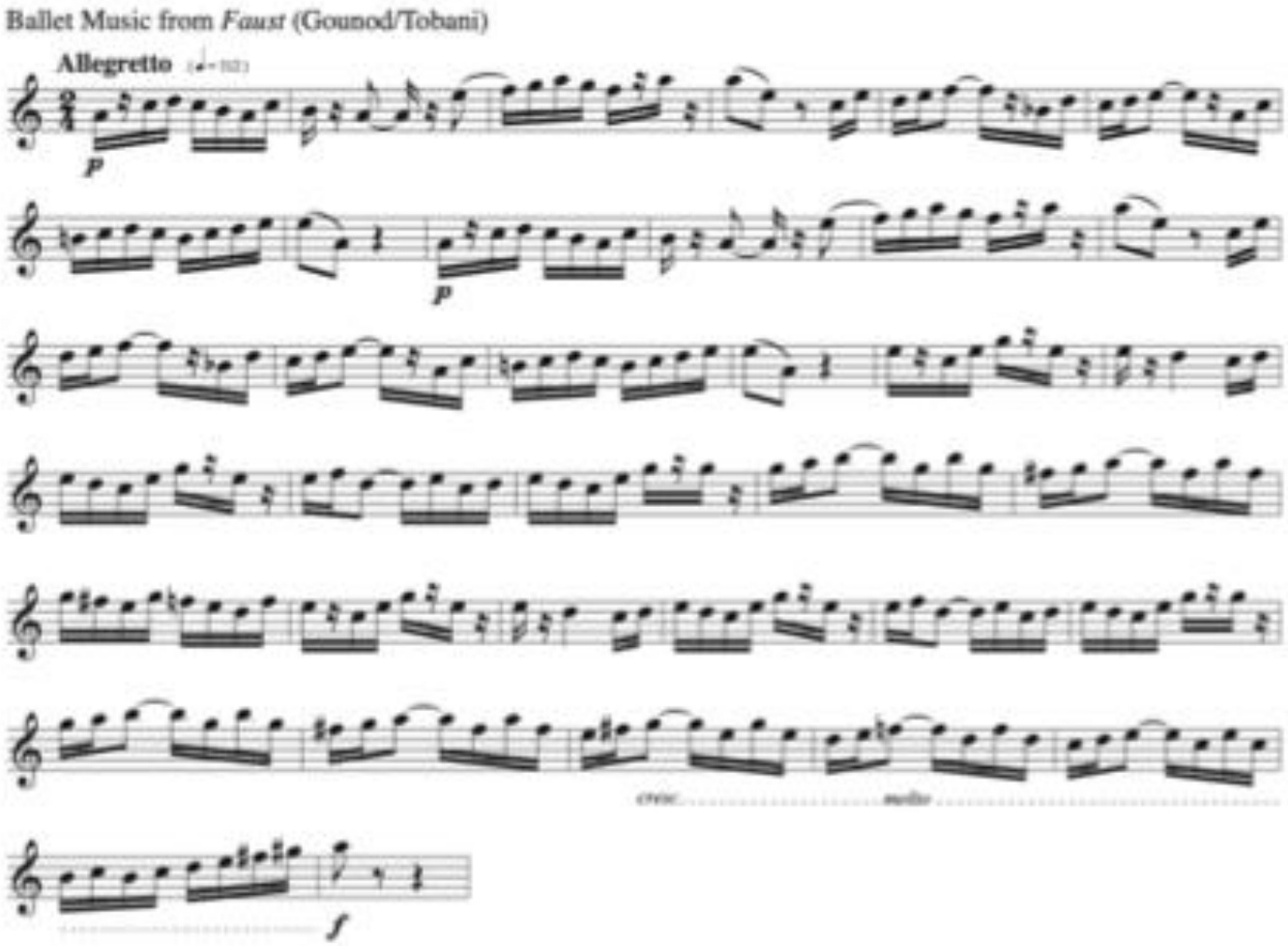
Bassoon: Colonial Song by Percy Grainger, Mm. 1-11



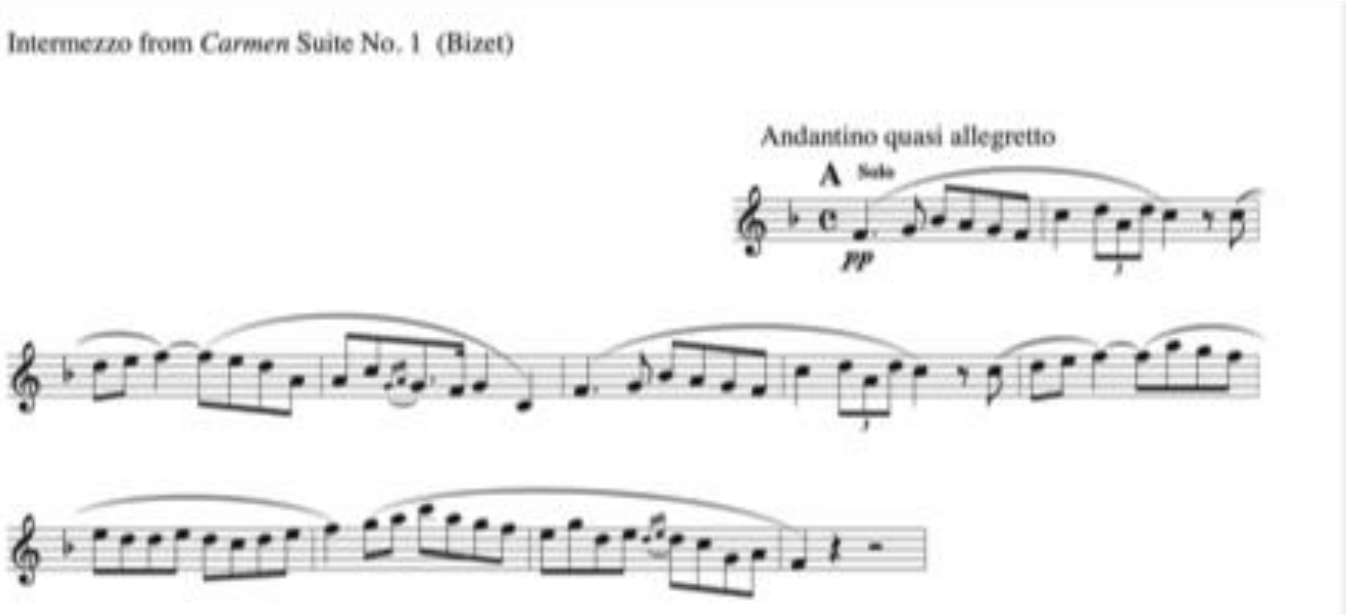
Bassoon: Variations on a The by Haydn, by Johannes Brahms, Mm. 1-29



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



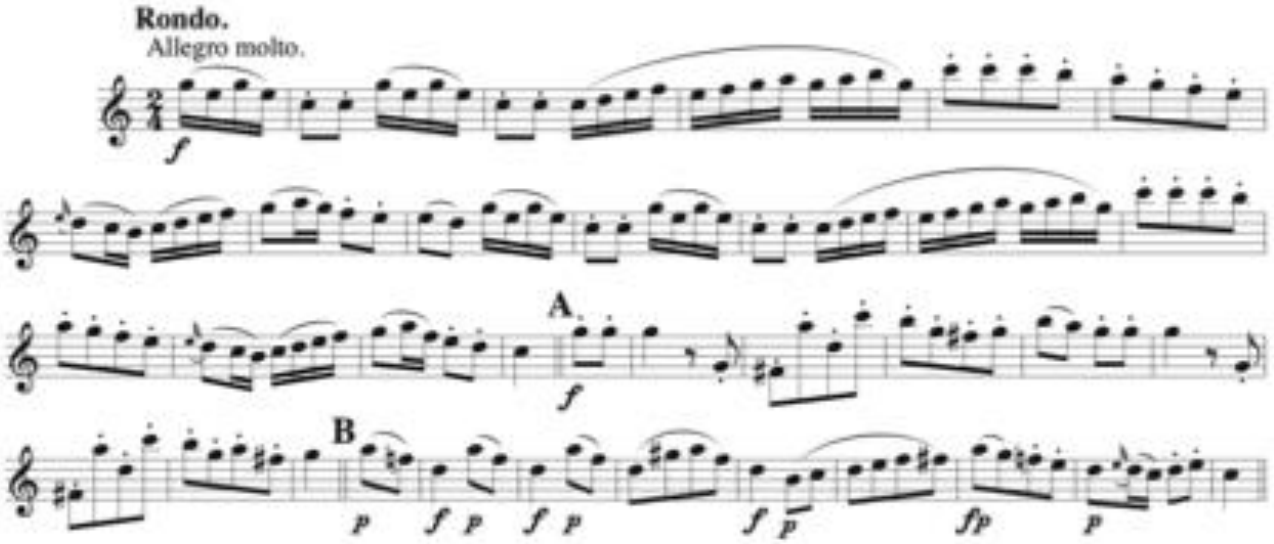
Clarinet: Intermezzo from Carmen Suite #1 by Georges Bizet, Letter A



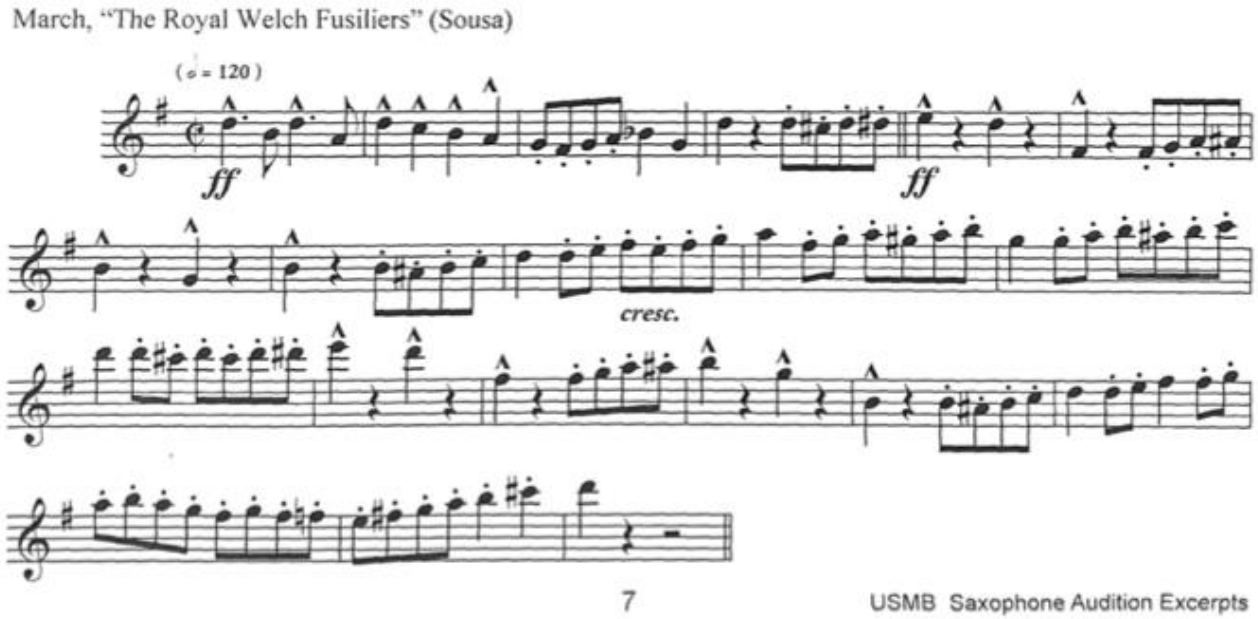
Clarinet: Serenade No. 10 in B-flat, Excerpts 1 and 2

Serenade No. 10 in B-flat, K. 361 – 6th and 7th movements (Mozart)
Excerpt 1

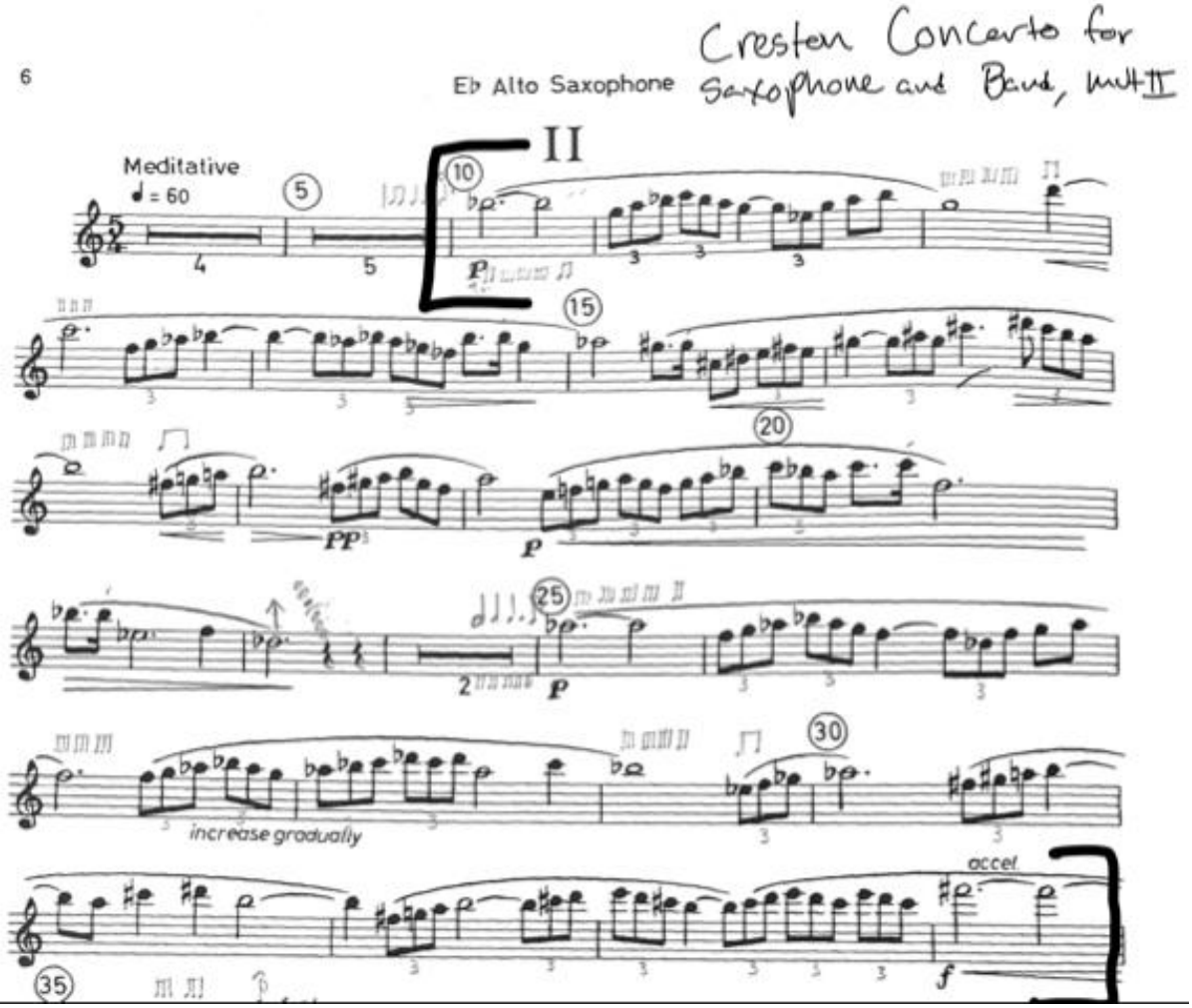
Serenade No. 10 in B-flat, K. 361 (Mozart)
Excerpt 2



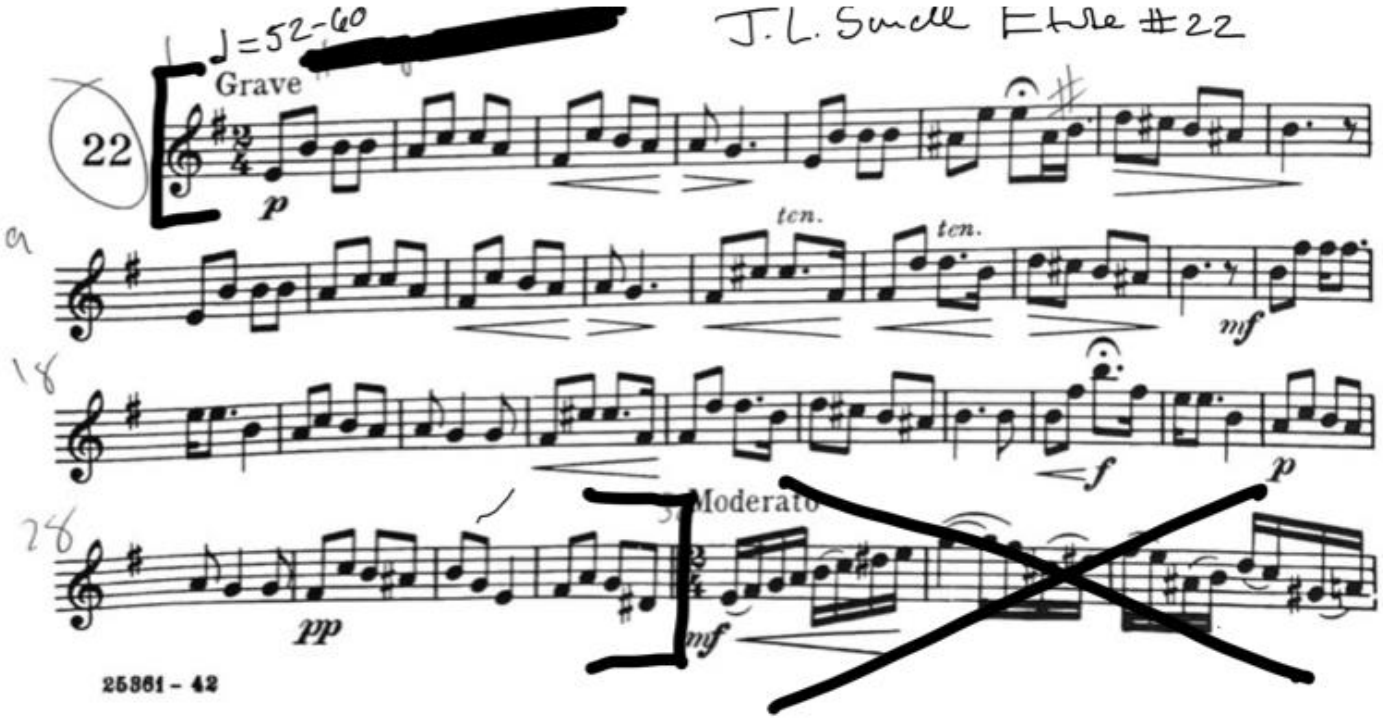
Saxophone: The Royal Welch Fusiliers by John Philip Sousa, Mm. 1-20



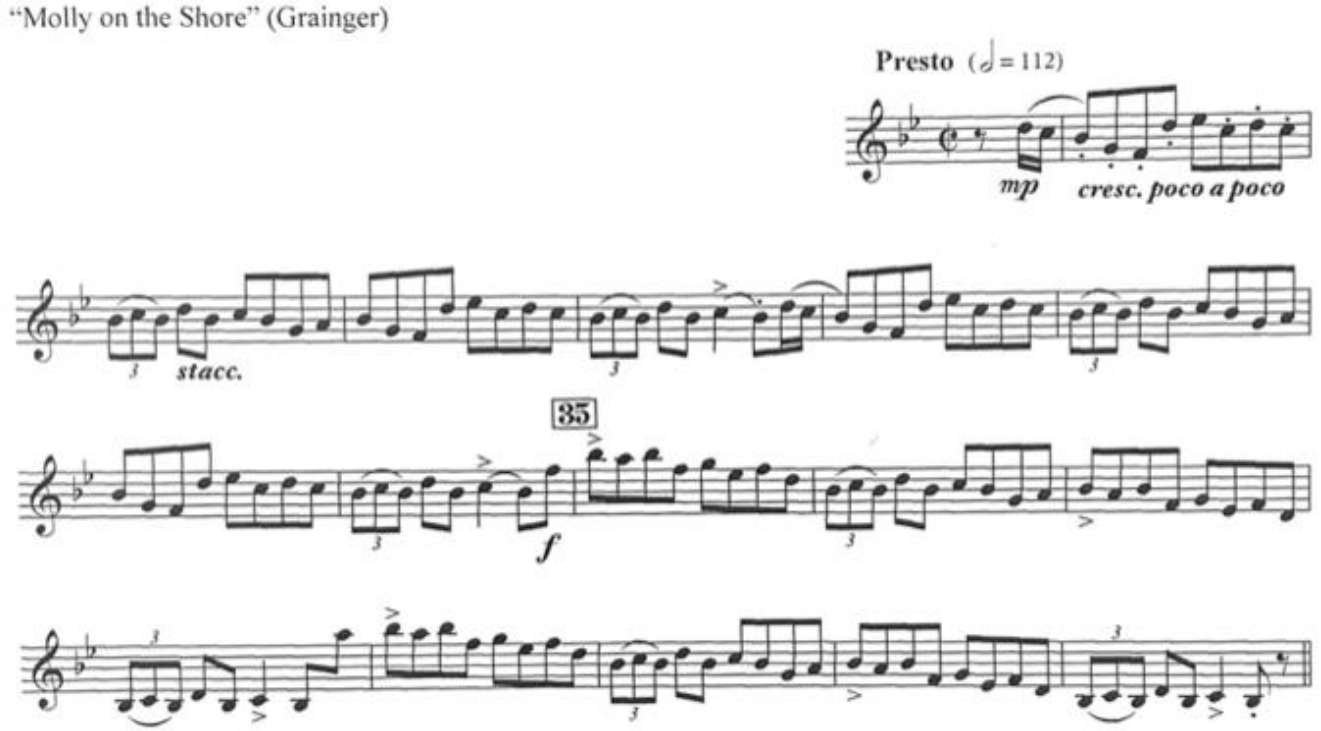
Saxophone: Concerto for Saxophone and Band, Movement II, Mm.10-35



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

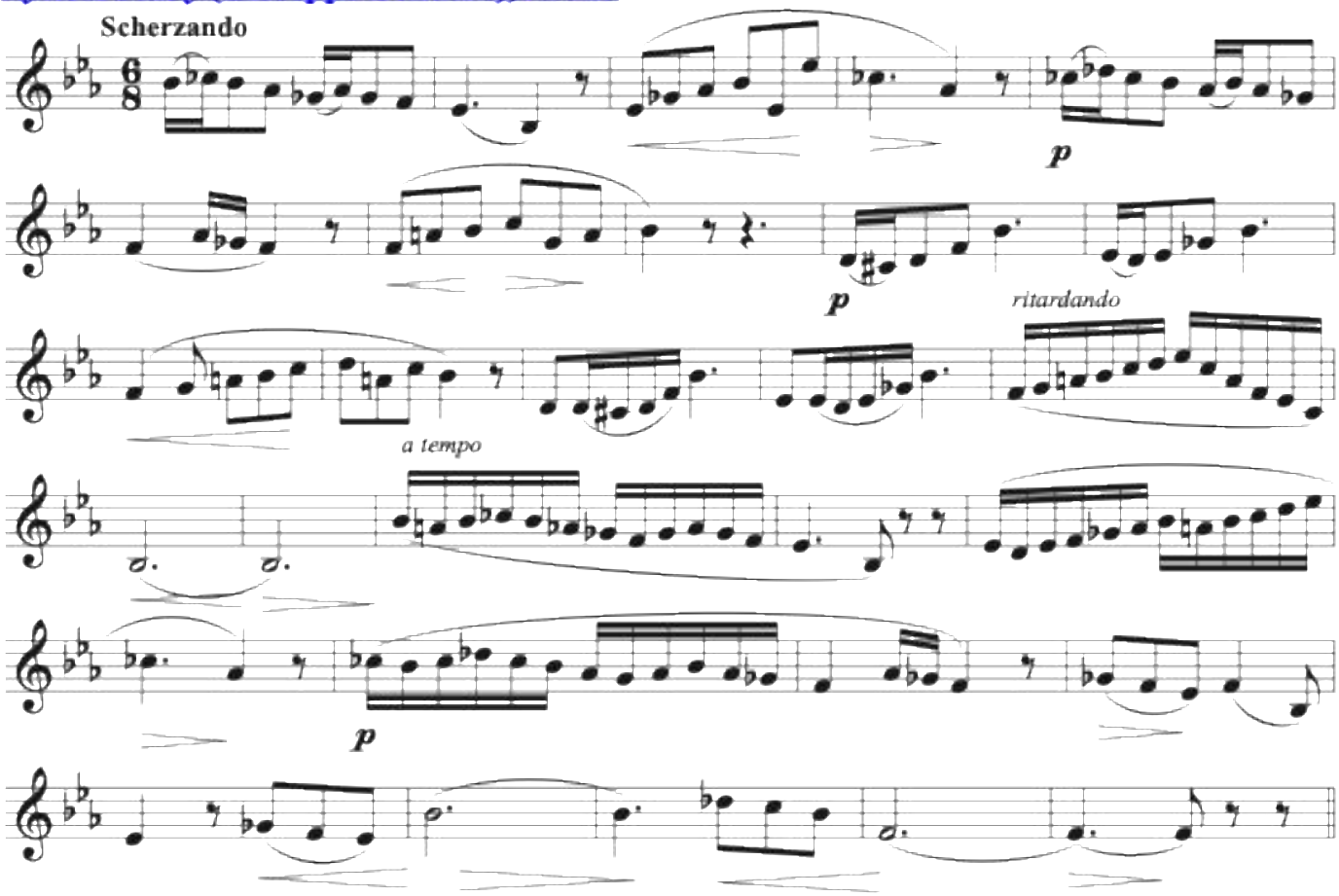


Saxophone: Molly on the Shore by Percy Grainger, Mm. 27-42



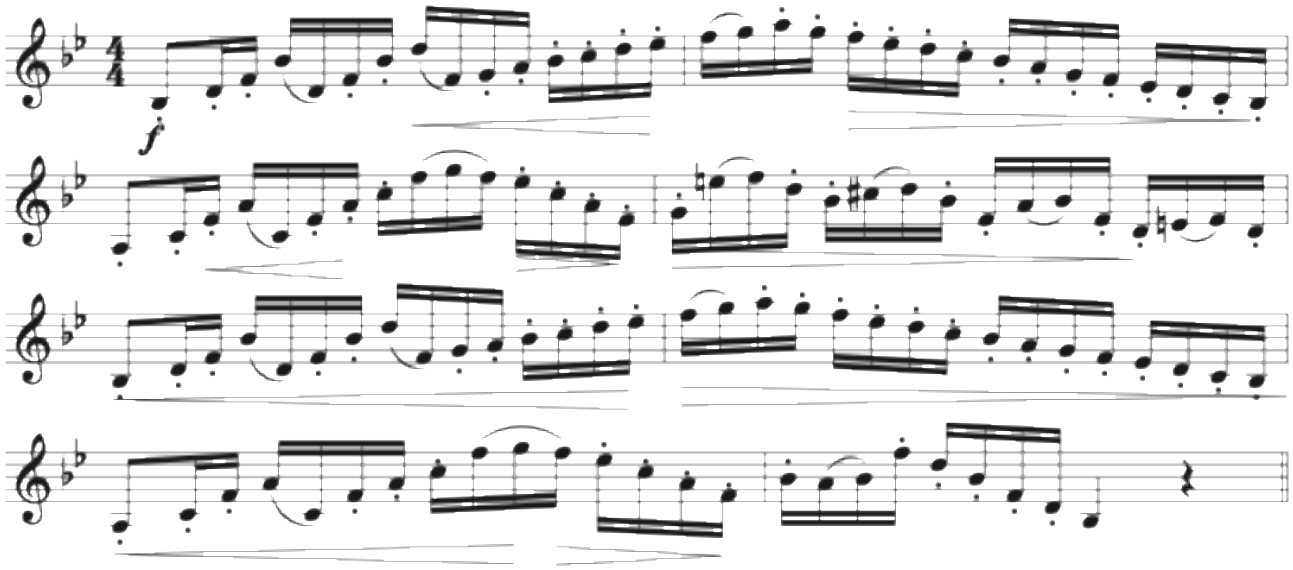
Trumpet: Lyrical Study No. 17 by Giuseppe Concone, all

Lyrical Study (Giuseppe Concone), No. 17

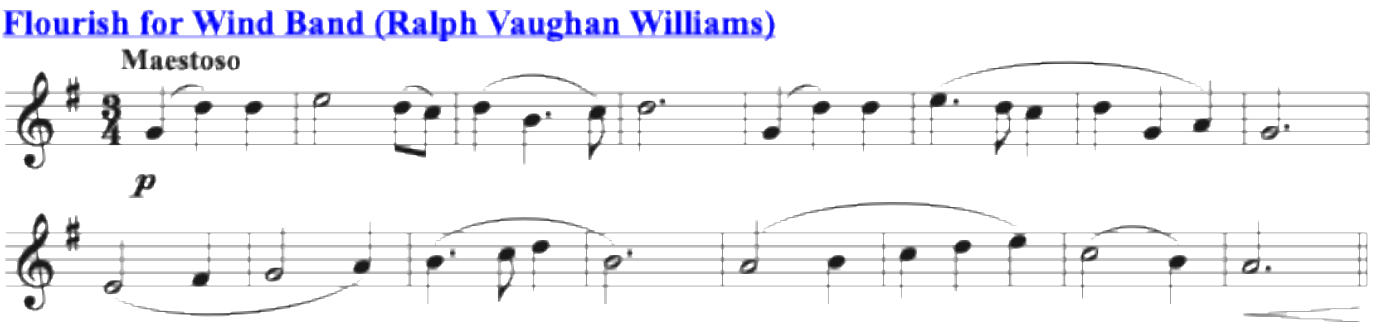


Trumpet: Characteristic Study No.9 by J.B. Arban, all

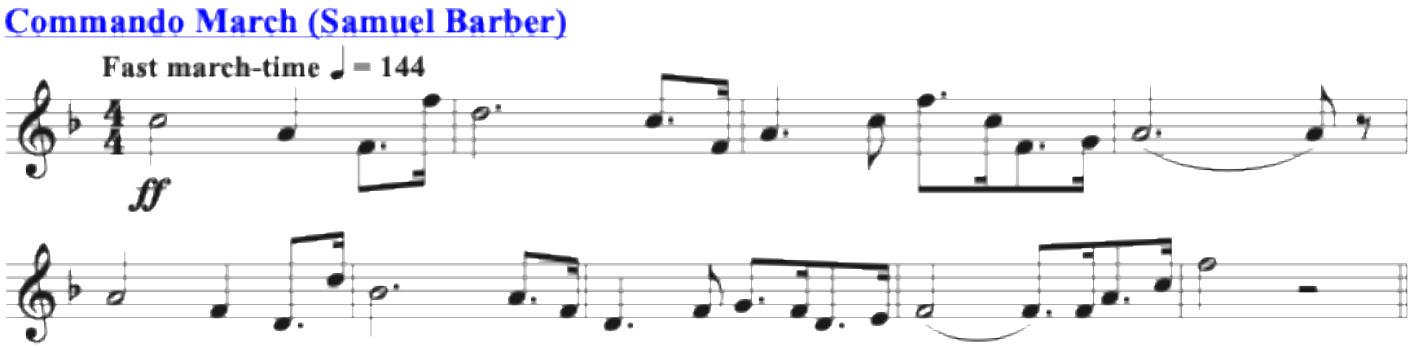
Characteristic Study (J. B. Arban), No. 9



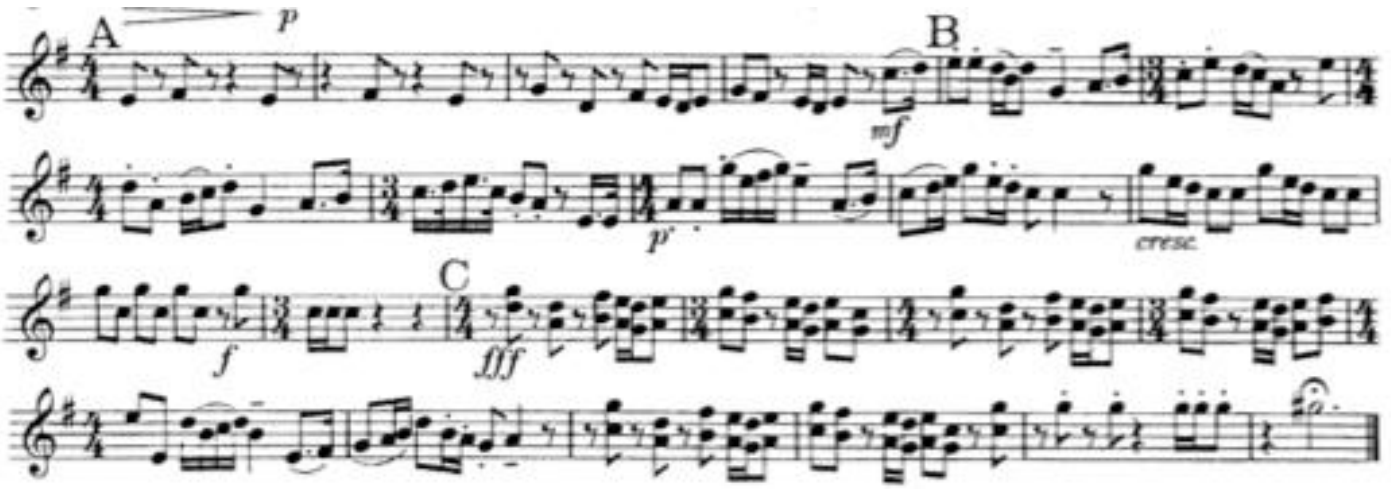
Trumpet: Flourish for Wind Band by Raph Vaughan Williams, all



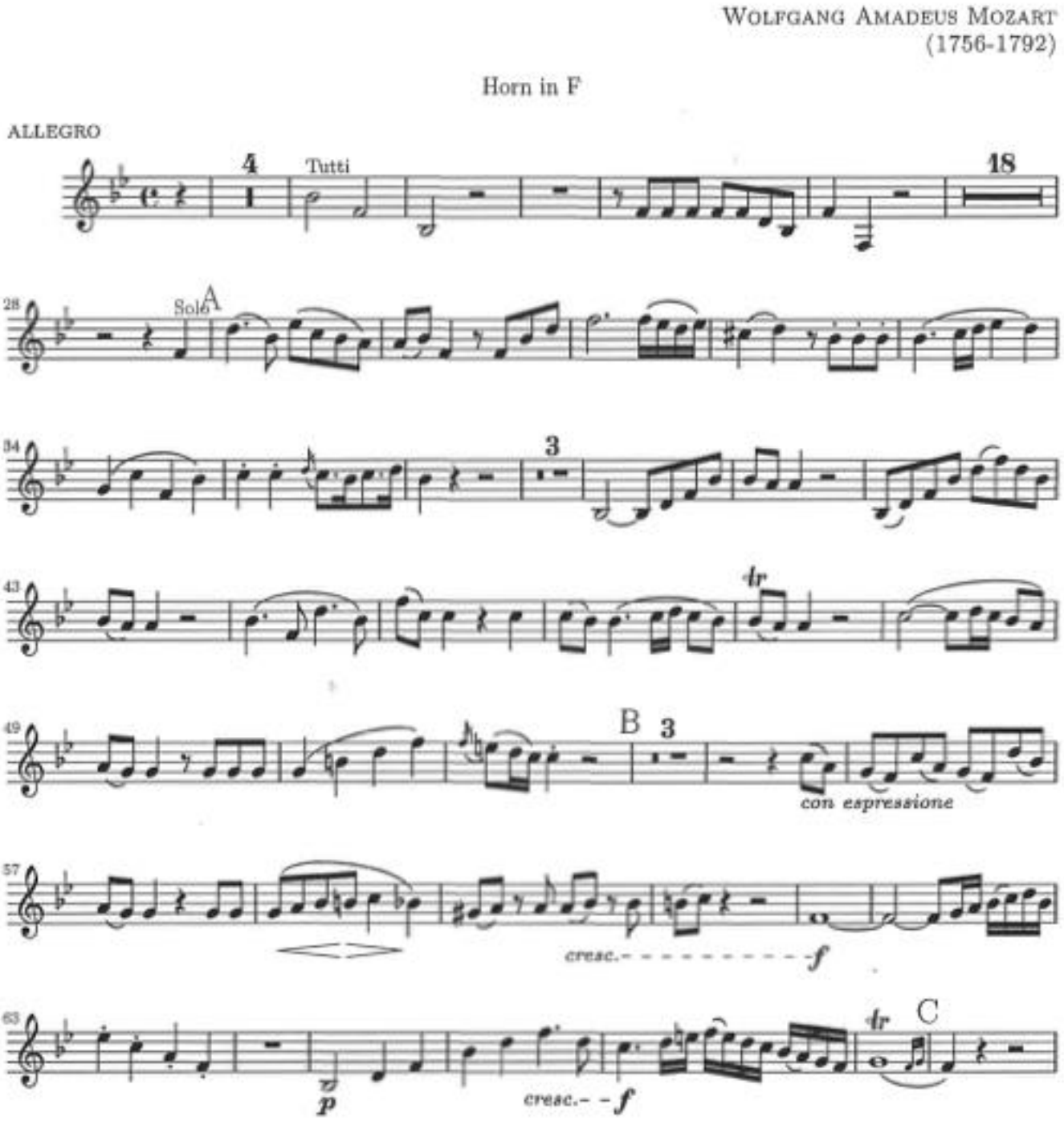
Trumpet: Commando March by Samuel Barber, all



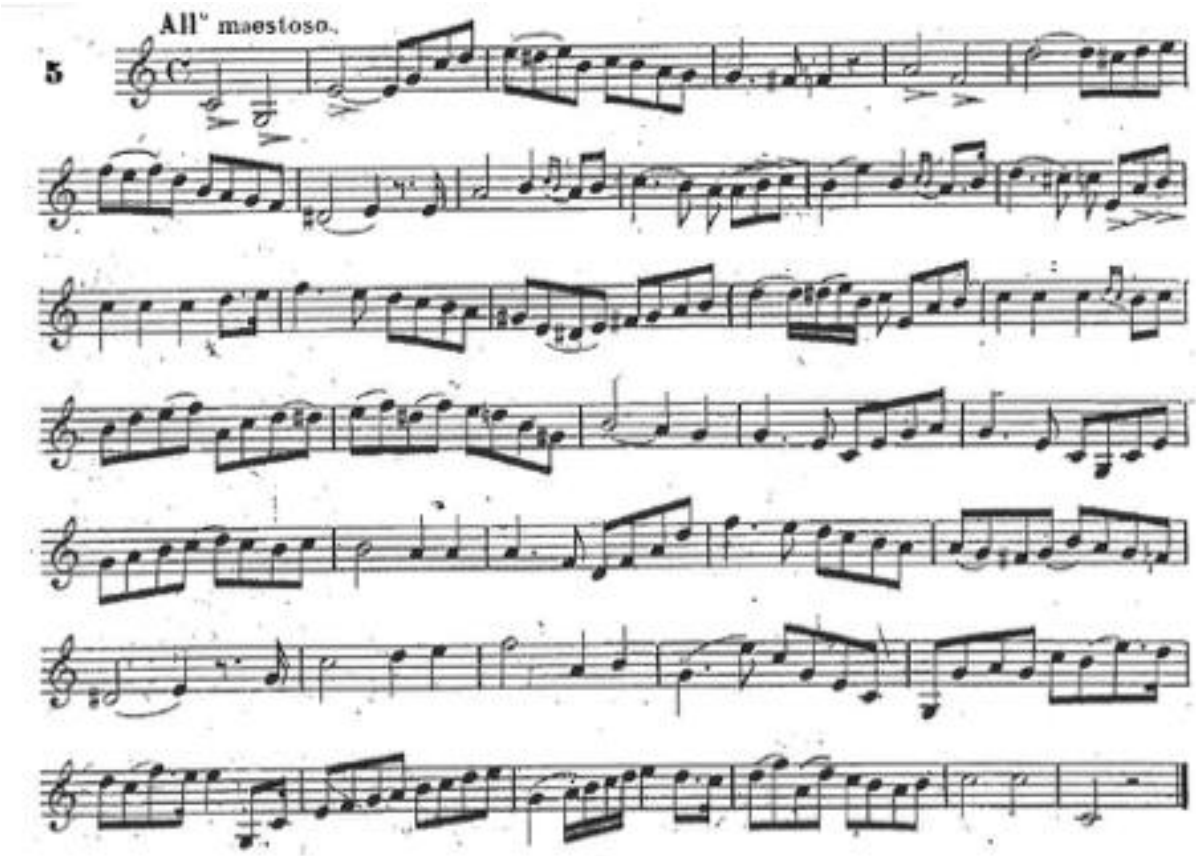
Trumpet: Second Suite in F by Gustav Holst, Song of the Blacksmith, B-C



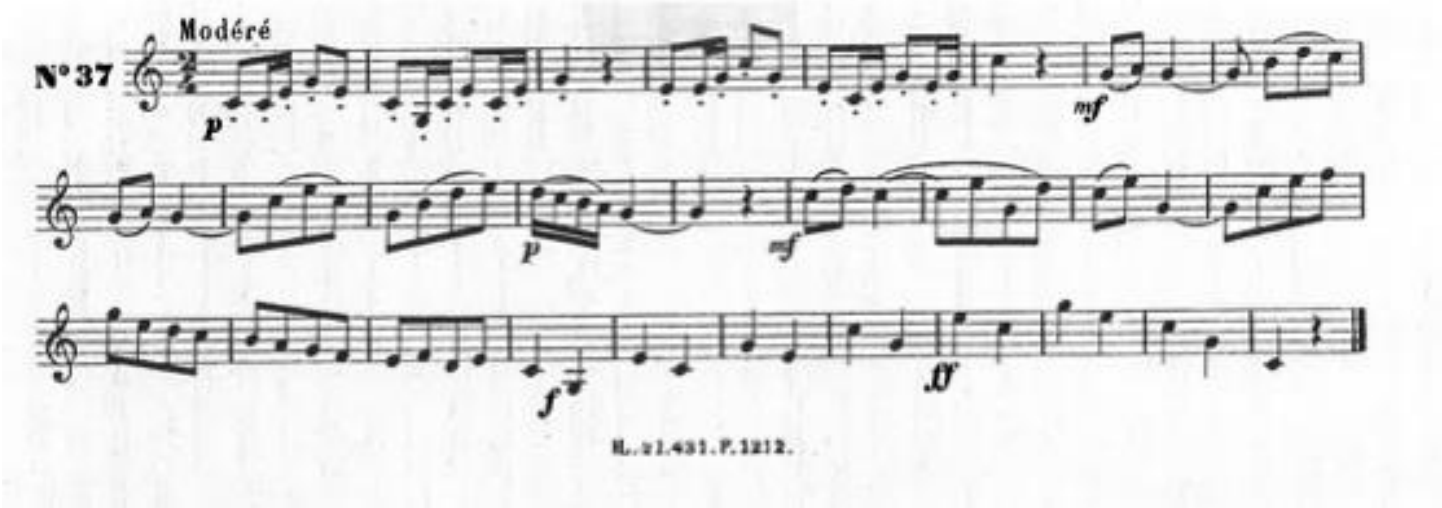
Horn: Concerto No. 3 by W.A. Mozart, Mm. 5 to Letter C



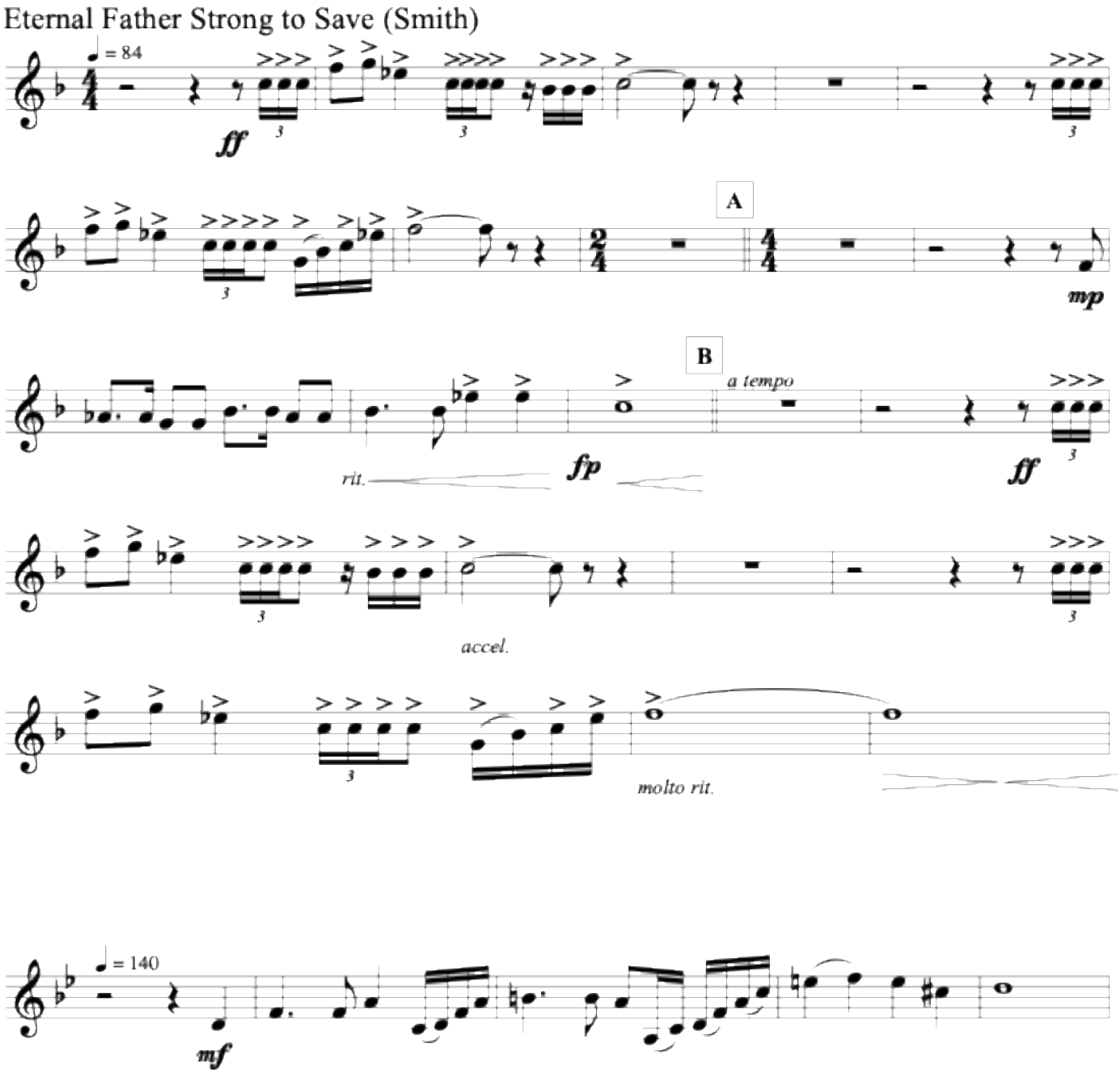
Horn: Etude No.5, all



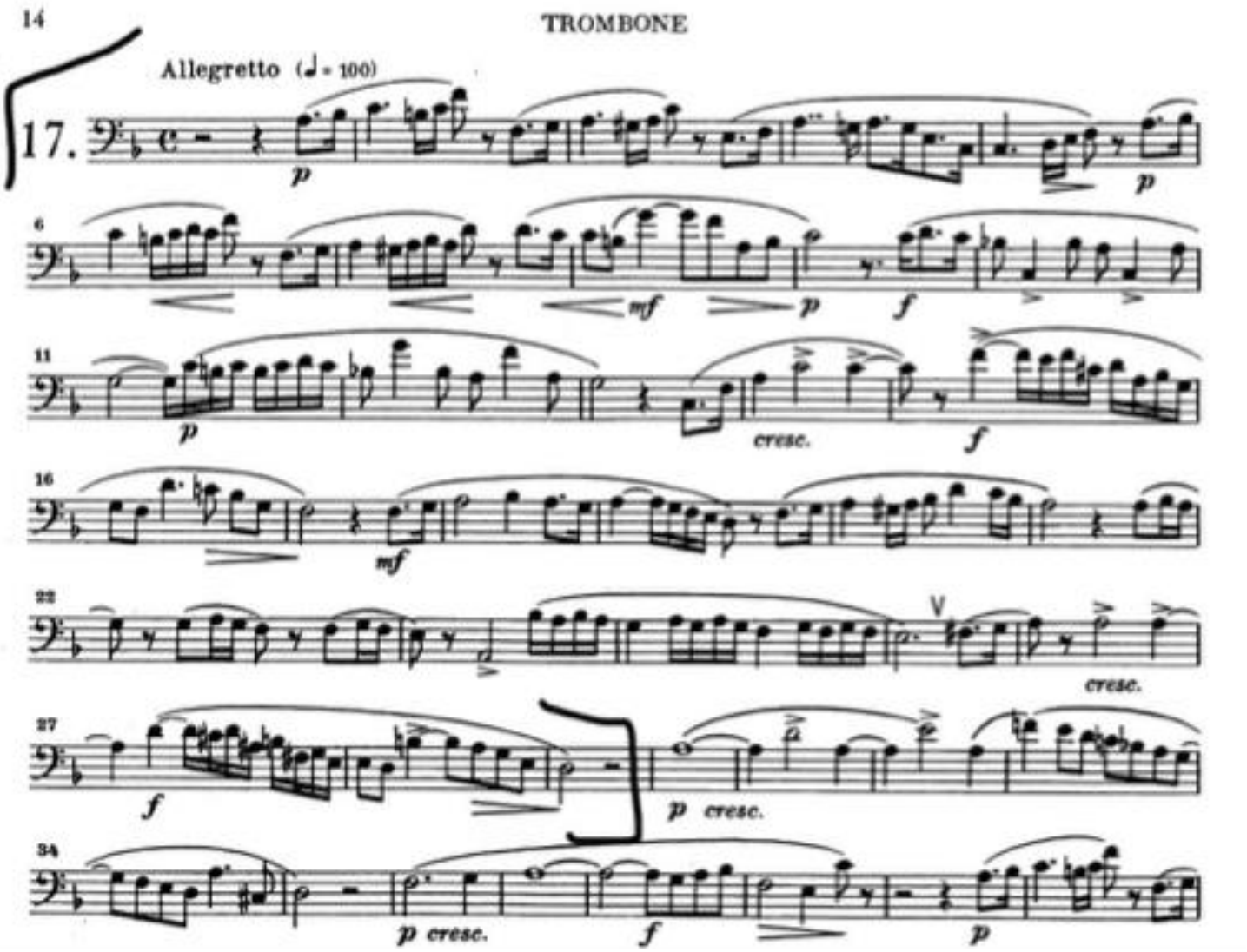
Horn: Etude No.37, all



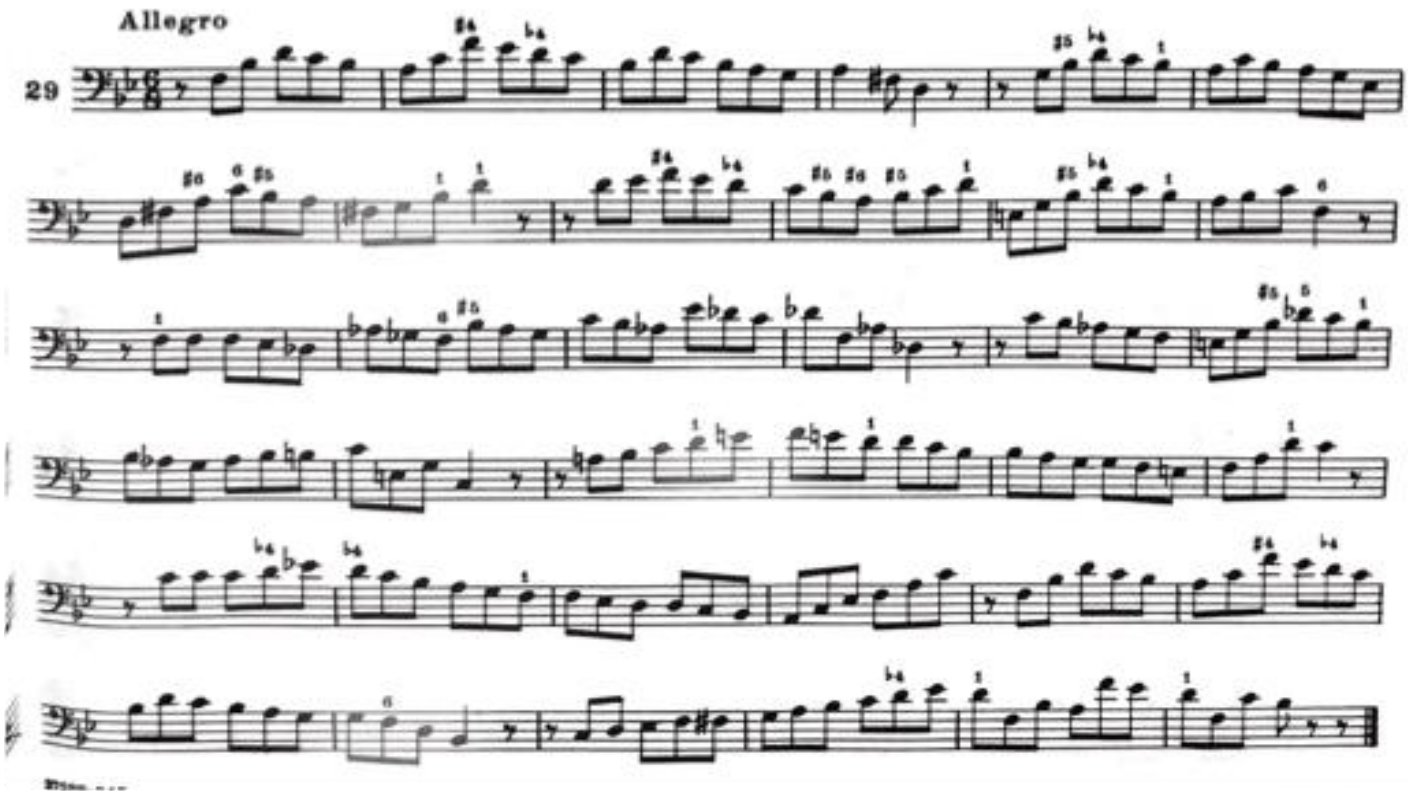
Horn: Eternal Father Strong to Save by Claude T. Smith, all



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

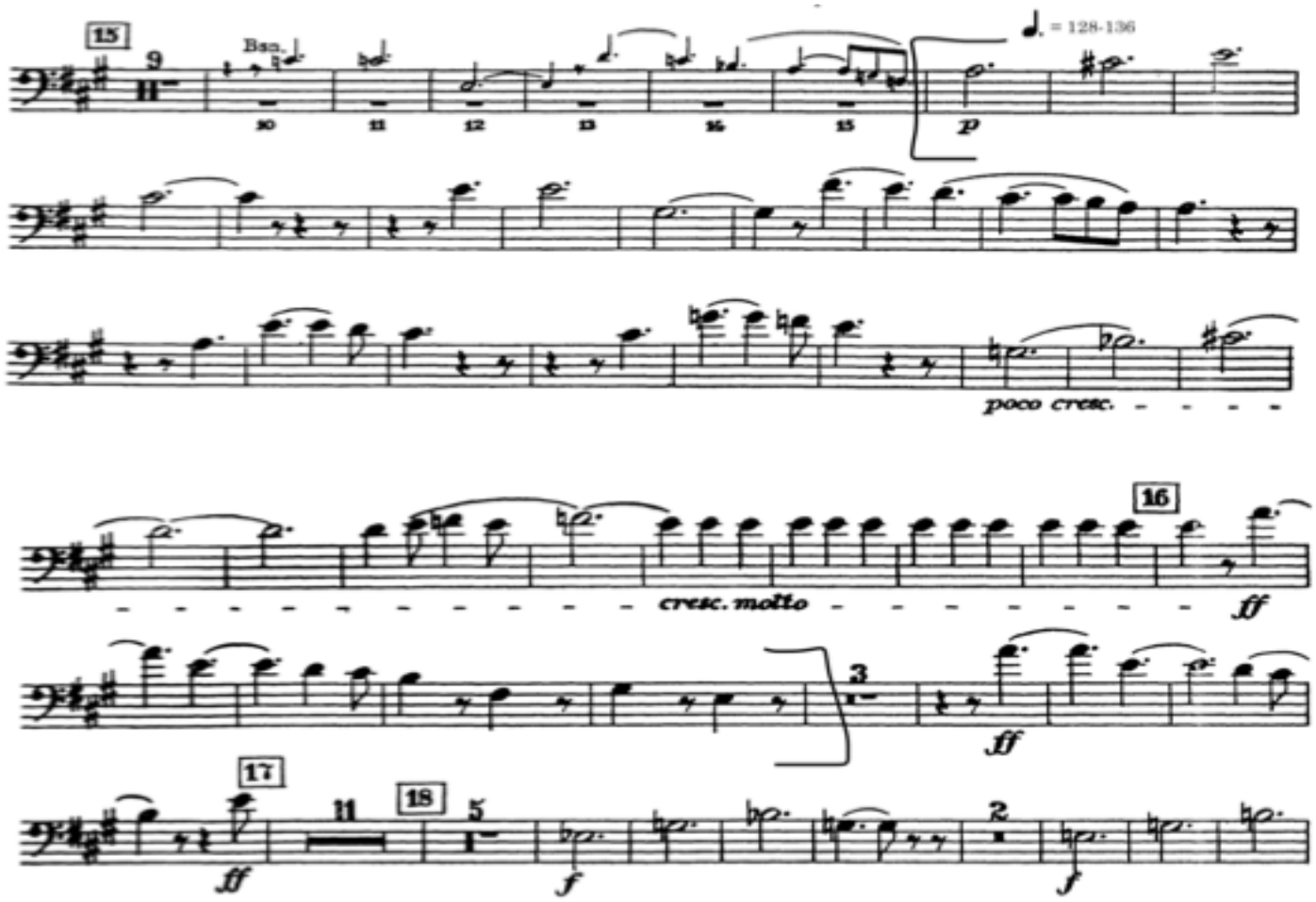


Tenor Trombone: Etude No. 29, all

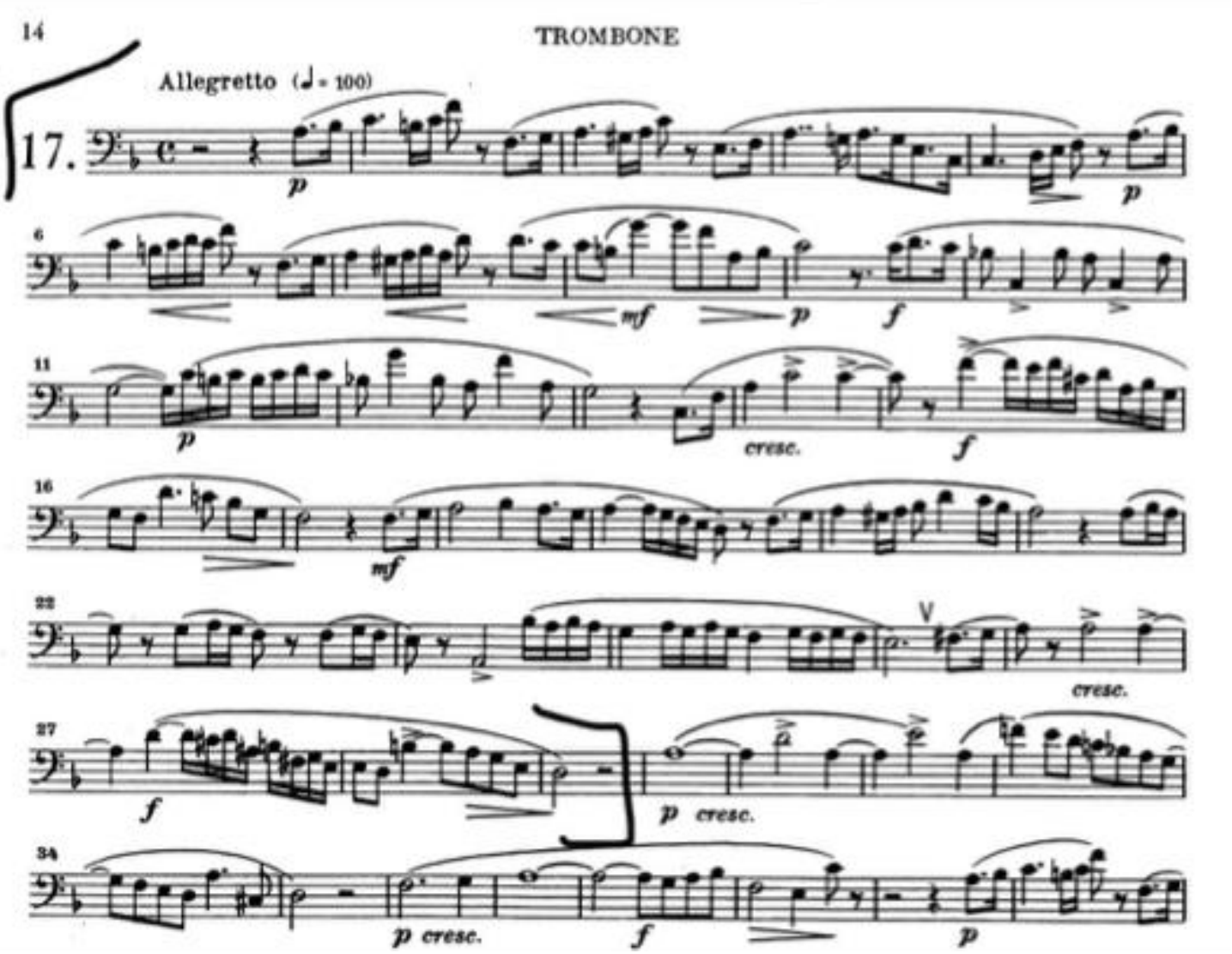


Tenor Trombone: Roman Carnival Overture by Hector Berlioz, 16 measures of rehearsal 15 through 5th bar of rehearsal 16, as marked

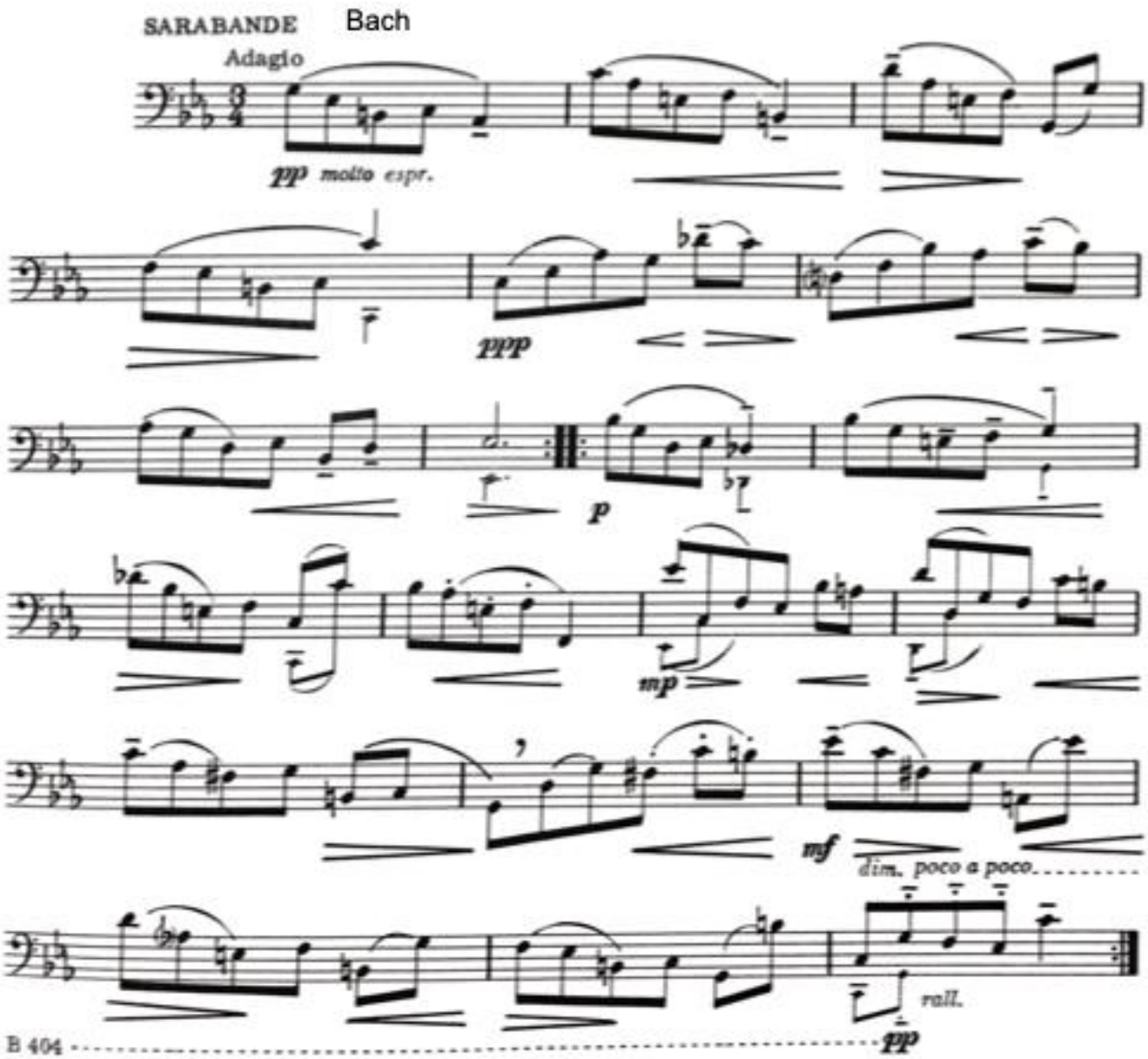
***Roman Carnival Overture,* Berlioz, sixteenth measure of Rehearsal 15 through fifth measure of Rehearsal 16, as marked**



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

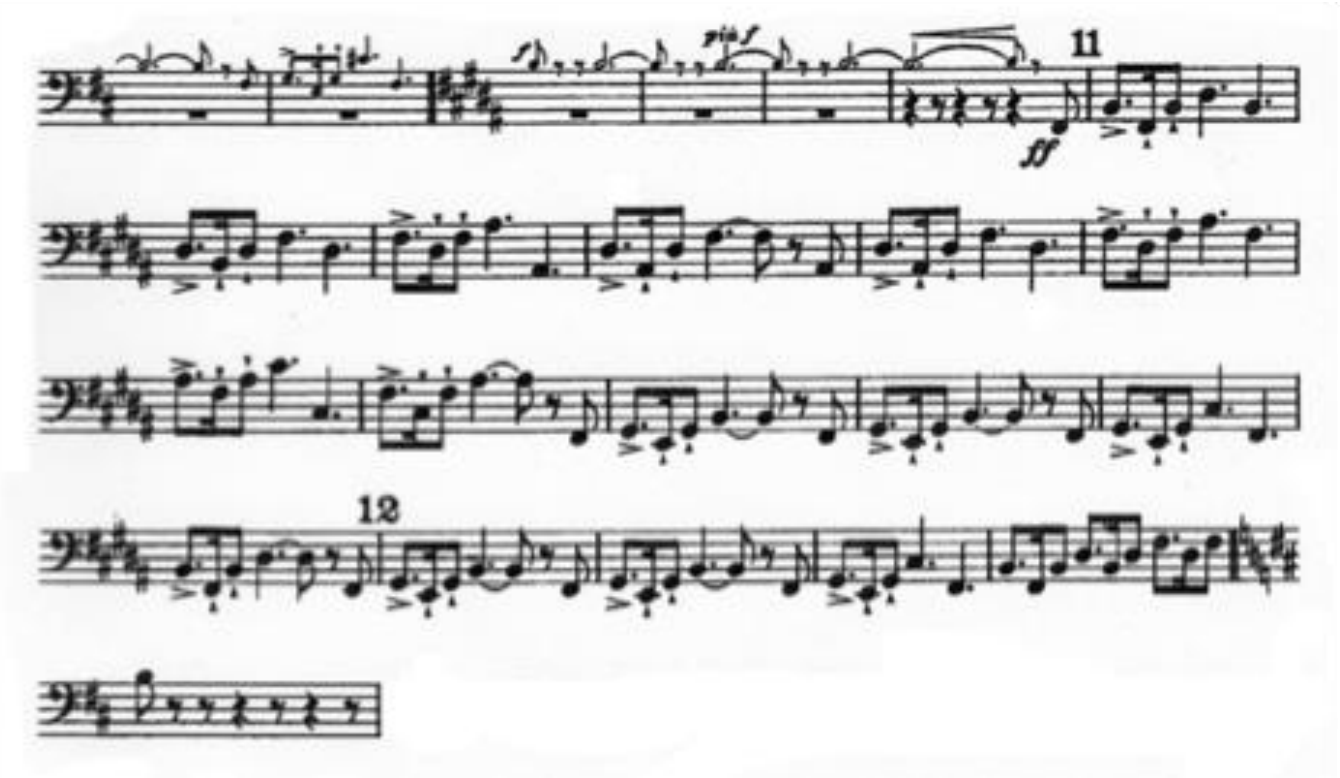


Bass Trombone: Sarabande by J.S. Bach, all

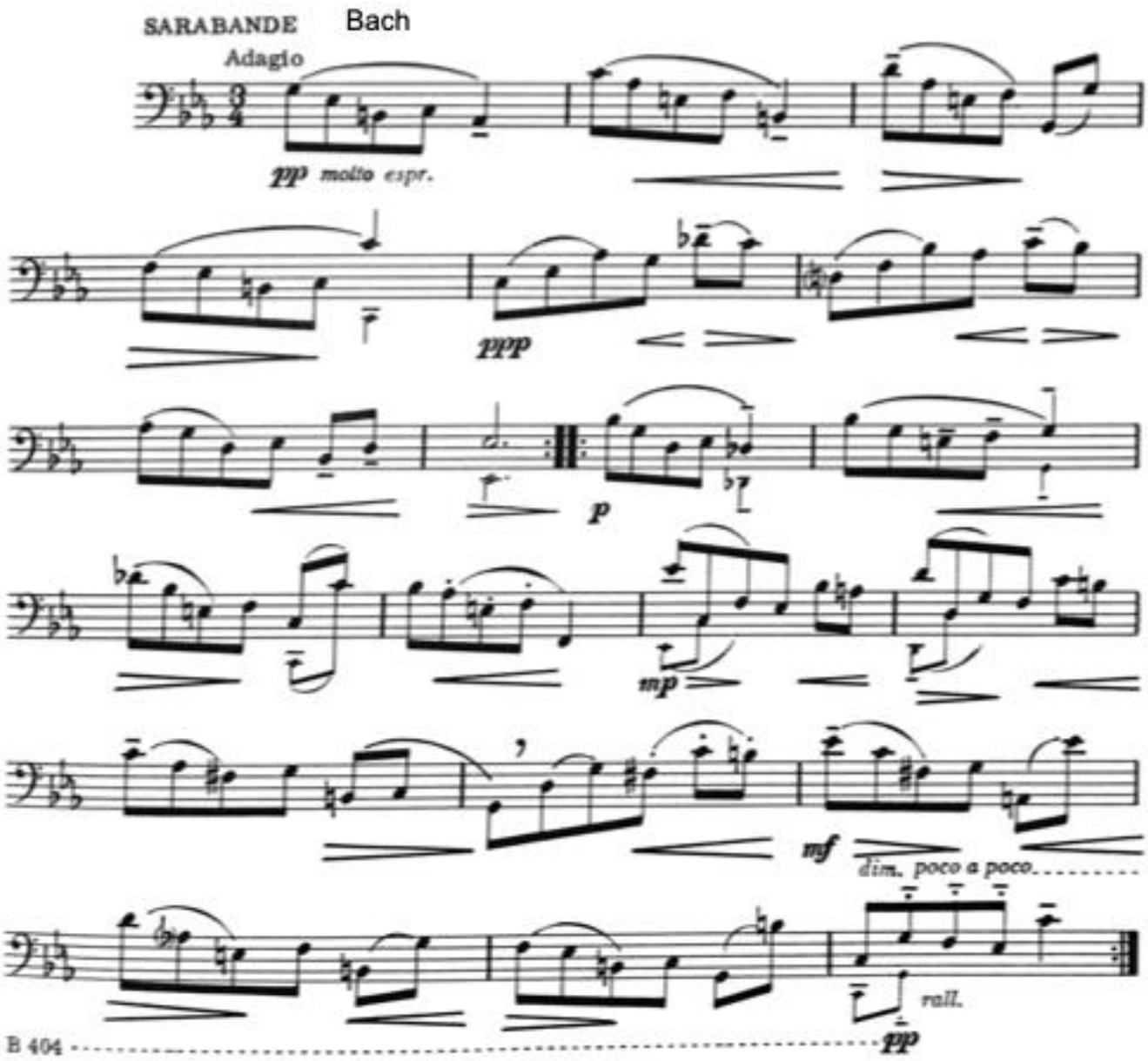


Bass Trombone: Ride of the Valkyrie by Richard Wagner, all

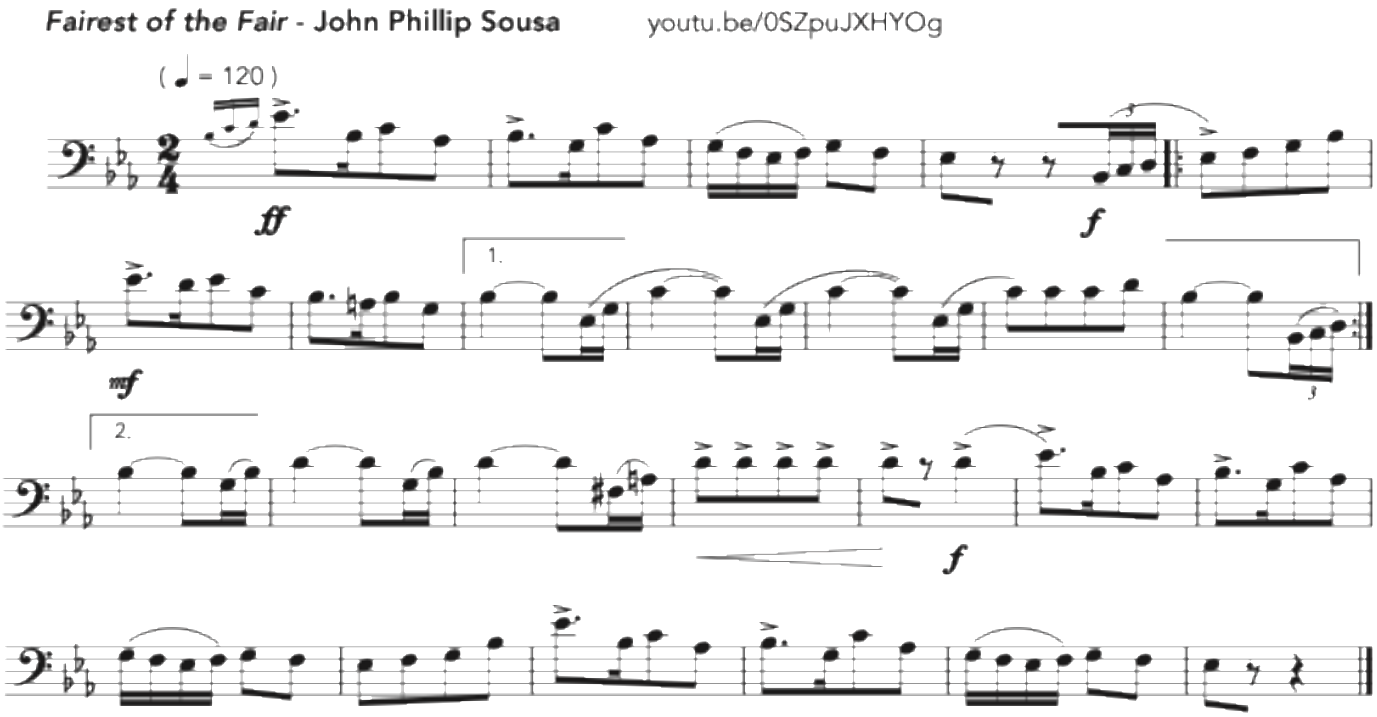
Ride of the Valkyrie- Wagner



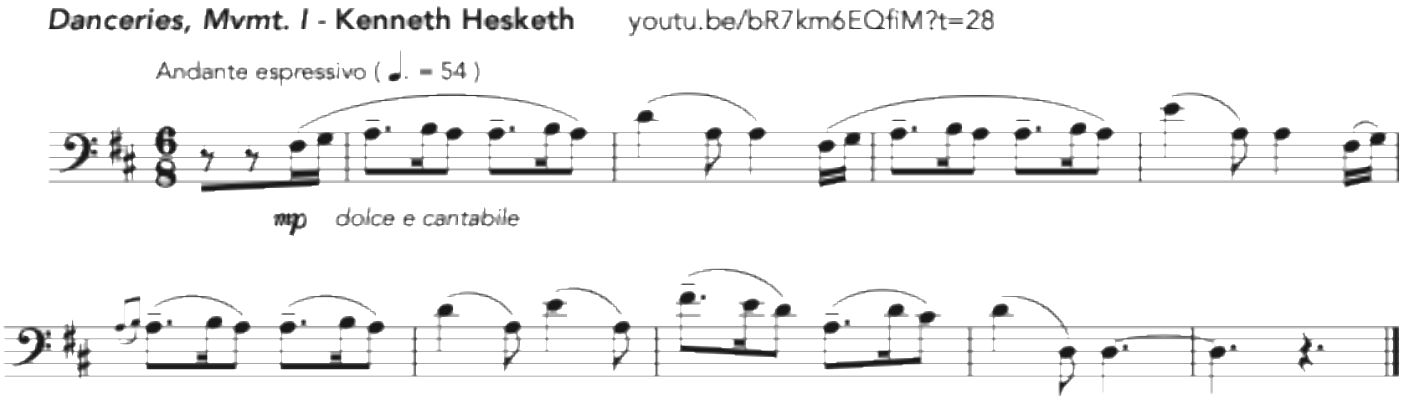
Euphonium: Sarabande by J.S. Bach, all



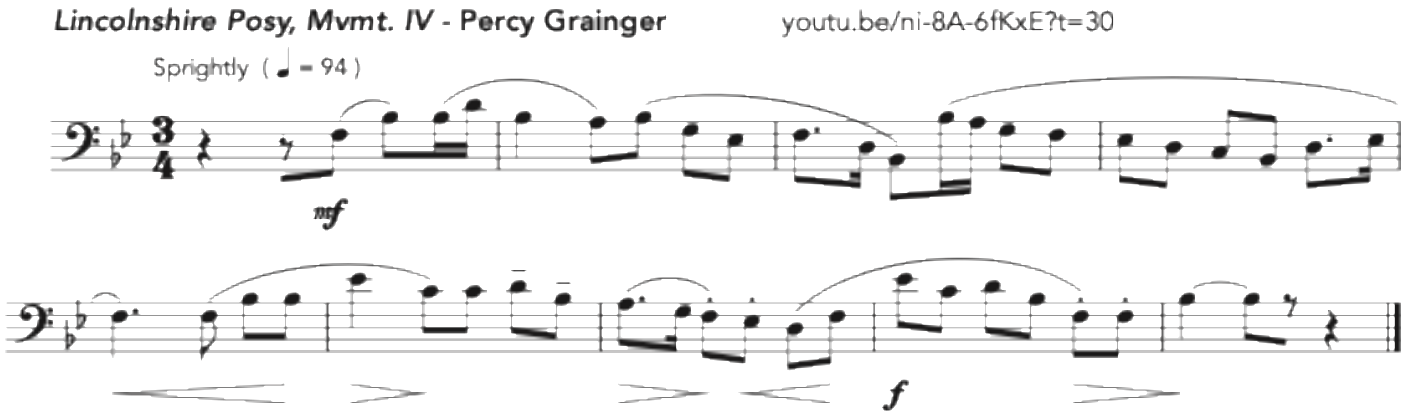
Euphonium: Fairest of the Fair by John Philip Sousa, all



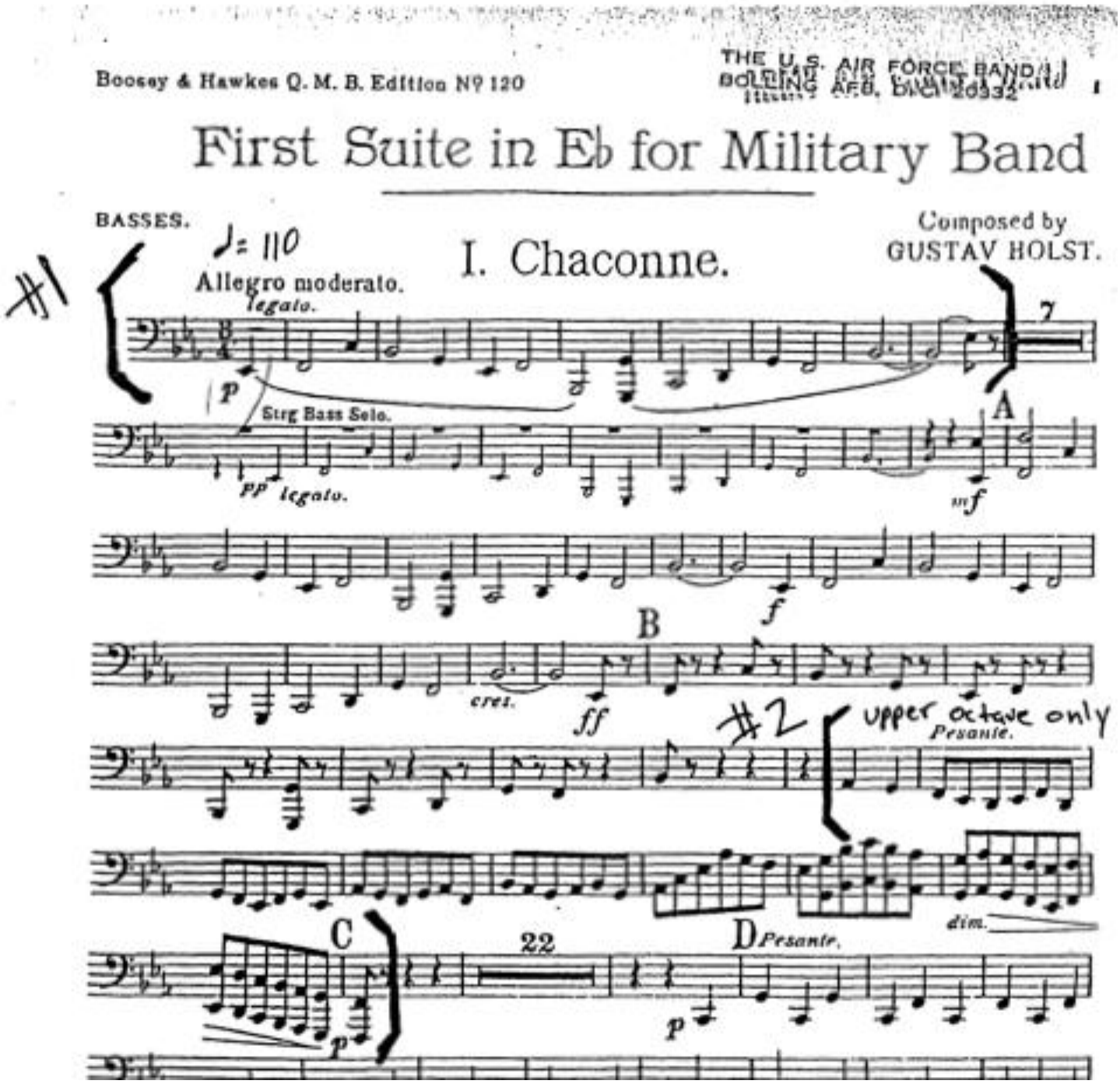
Euphonium: Danceries by Kenneth Hasketh, all



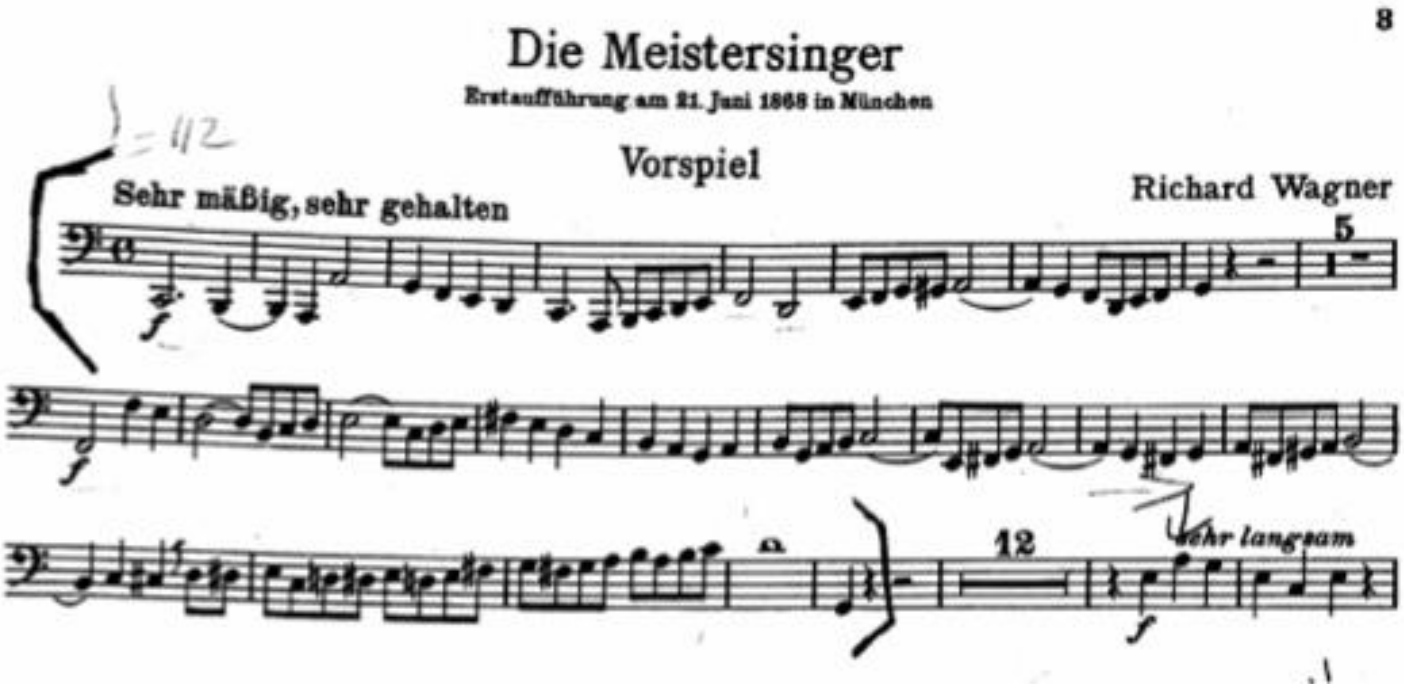
Euphonium: Lincolnshire Posy, Movement 4, all



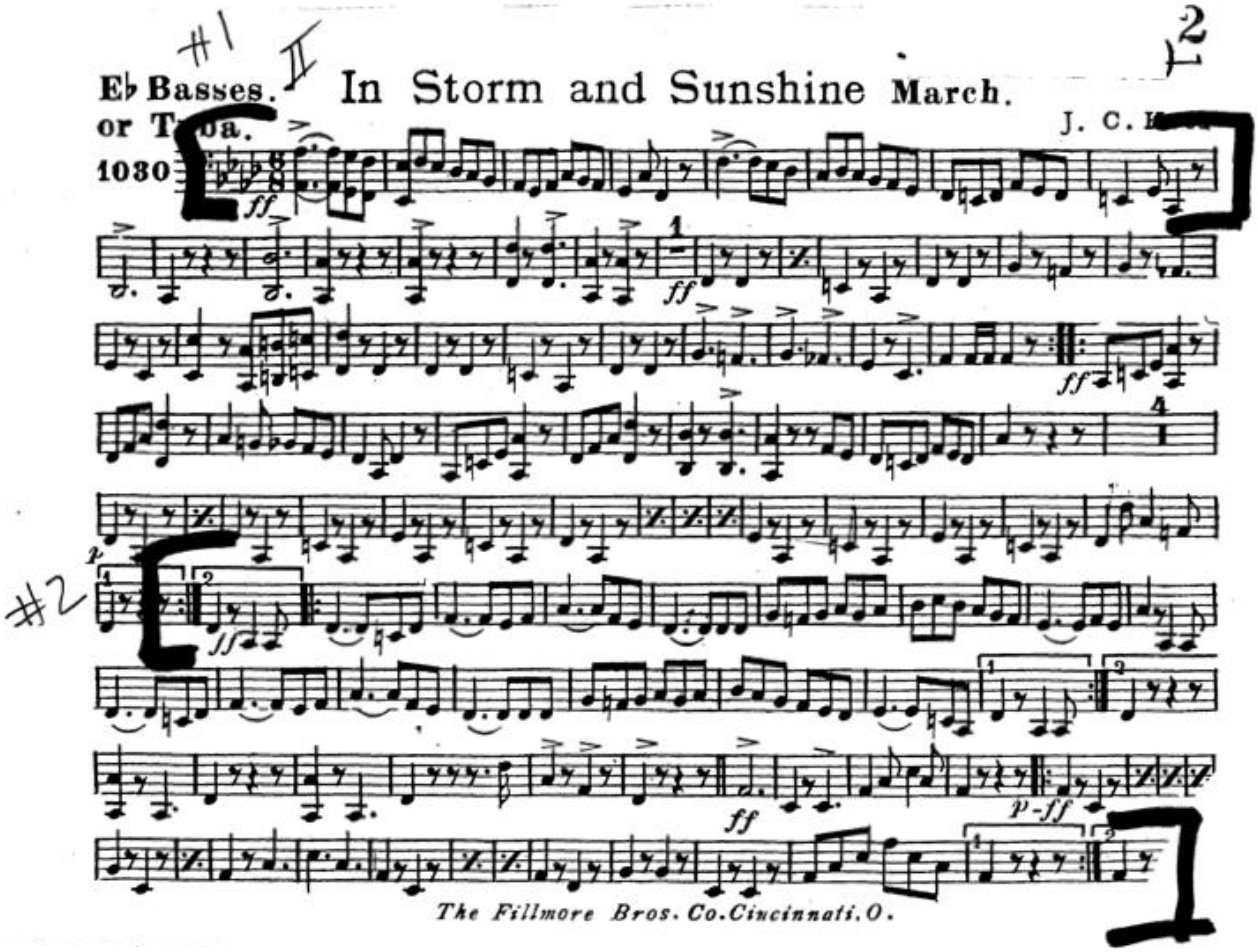
Tuba: First Suite in E-flat by Gustav Holst, beginning to Mm.7, 8 after B to C



Tuba: Die Meistersinger, Mm. 1-27



Tuba: In Storm and Sunshine March, all



2026 Fall Percussion Auditions

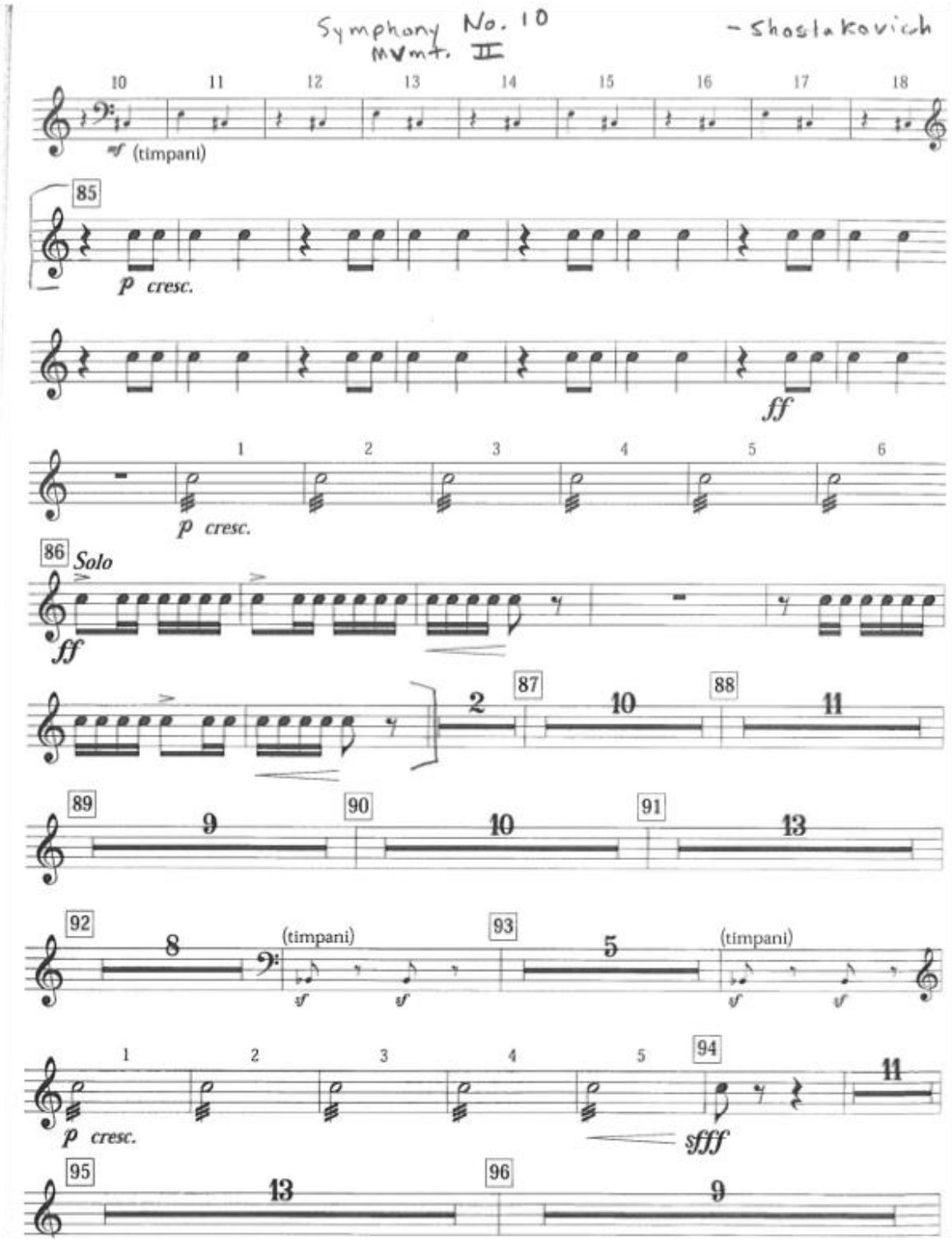
- The audition music from the fall semester will be from the following:
- Snare Drum – Dimitri Shostakovich, Symphony No. 10 (Movement II), perform bracketed measures only
- Marimba – 2 or 4 mallet pieces of your choice, make cuts so that it is no longer than 3 minutes
- Xylophone – Igor Stravinsky, 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.

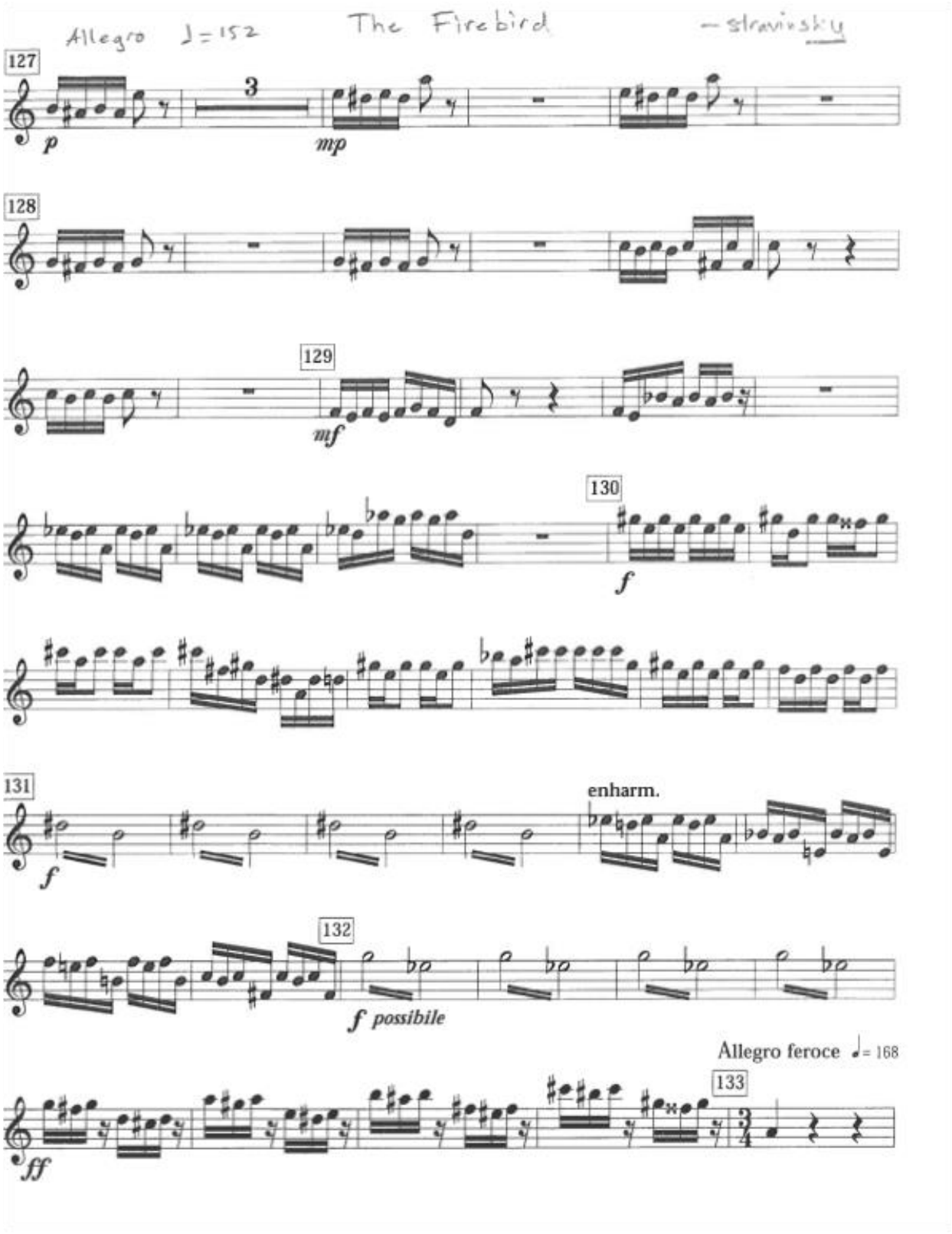
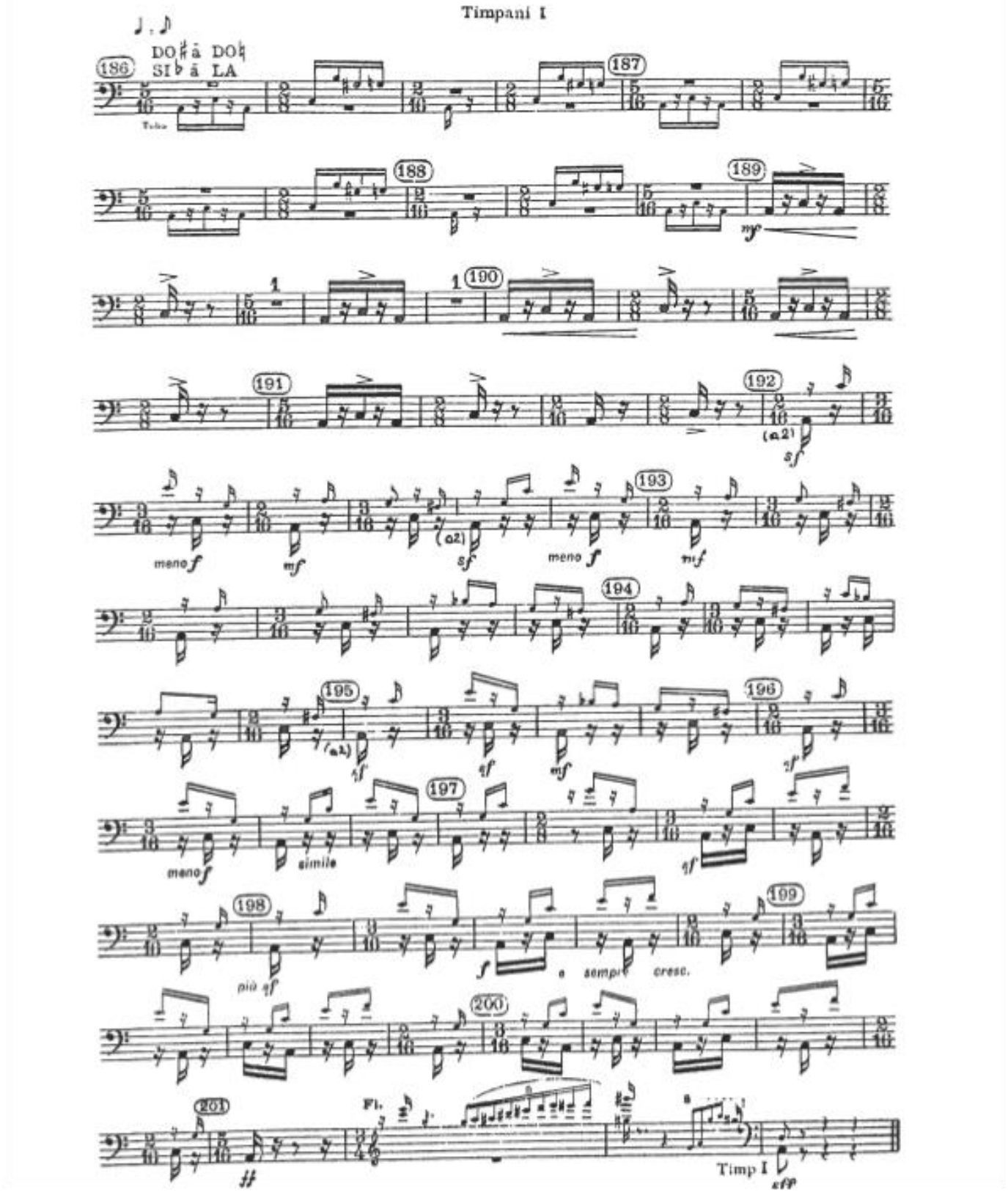
Dr. Holm

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



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