

Dear Fresno State Musician,

This communication serves to inform you of the Fresno State Wind Band audition process and timeline for the coming semester. Because the Fresno State Wind Orchestra has been selected to perform at the College Band Directors National Association Western/Northwestern Conference in Las Vegas, Nevada, we will hold auditions early and the set the band before Christmas break. Please read all of this information carefully. Rehearsals will begin on Tuesday, January 18, 2024. **THE LINKS TO OFFICIALLY REGISTER FOR AN AUDITION AND SUBMIT YOUR VIDEO ARE BELOW. PLEASE READ ON:**

As a reminder - **all Music Majors and Music Minors are required to perform in a major ensemble each semester.** Anyone who does not complete the audition process and achieve placement in a major ensemble will be required to forgo their individual lesson instruction for that semester. It is your responsibility to successfully and completely engage in the major ensemble audition process, which for the wind bands includes your audition packet (scales, chromatic, two etudes) and an in-person sight reading held on campus

Percussion Auditions will be live in the studio on Monday, December 11, 2023 from 4pm until 6:30pm. Percussionists all need to complete the GOOGLE FORM below. Please adhere to the schedule and process that Dr. Darling & Professor Gabrielson set up for you for the upcoming semester **but PERCUSSIONISTS MUST BE SURE TO COMPLETE THE GOOGLE FORM (see below) AS WELL.** <https://forms.gle/EyJK887Fdkvwkwfr5>

Audition Packets - information and dates

The audition packets for both Symphonic Band and Wind Orchestra will be posted on our [website \(fresnostatebands.com\)](http://fresnostatebands.com) by **Monday, November 20, 2023 at 11:59pm.** You should create a calendar notification to remind you to download the packet and begin preparations for the auditions. The packet will contain the following: Your notated, specified scales and chromatic (please note the articulation and rhythmic patterns), audition etude #1, audition etude #2. You should initiate a daily and organized preparation process to set yourself up for maximum success as these auditions are competitive.

The entire Audition Packet (scales, chromatic, etude #1, etude #2) must be recorded (following the instructions) on video and submitted through a google form by Friday, December 8, 2023. Please ensure you have optimized your recording by testing your device and recording in a room that both enhances your sound, as well as eliminates other sounds from your recording. You should plan to record and review your audition over several days to capture your best work. These videos will be proctored and reviewed as "blind auditions", meaning we will not know who you are while you are performing on your video. During your preparation, please focus on the following, in this order:

1. Tone - We focus on this the most.
2. Pitch - Intervallic, sustained, and large leaps. Beautiful tone and pitch highly separate players, particularly in the scales.
3. Musicality & Style - Do shape and nuance exist? Do you articulate the style correctly and with inflection?
4. Rhythmic/Articulation Accuracy - Poor rhythm fundamentally changes the intent of the music. Practice with a metronome - constantly!
5. Right Notes - They matter, and good players don't miss notes, but these other things matter more.

Be purposeful in your practice, record yourself early on, review what you are producing, and be discerning in your planned changes.

How do I officially register to perform an audition?

Access this Google Form link that **must be completed (ALL WIND & PERCUSSION PLAYERS)** to register for your official audition appointment:

<https://forms.gle/EyJK887Fdkvwkwfr5>

After completing an official google form registration, students' next step will be to prepare the audition music and create their audition video.

(CONTINUED ON NEXT PAGE)

Students should follow these procedures:

1. In order to continue the process of “Blind Auditions” an Audition Proctor will run a computer and play the sound from all auditions for Dr. Gilroy and Mr. McKeithen (and potentially other studio faculty) who will adjudicate all of the musicians. Only the Audition Proctor will know the names of the various student auditionees until the scores have been tabulated for each section of musicians.
2. Auditions must be recorded in video format. The video must include all of the music on the required audition sheet for each student’s instrument.
3. **Audition videos must be recorded all in one take with no editing** besides clipping the “dead space” at the beginning and ending of your audition. **The audition video must not last longer than 4 minutes.**
4. It is suggested that students set up a recording space making sure that the recording device is a couple of feet away from the playing position in order to get the best quality sound.

Things to note when recording:

1. **Do not talk at any point in the video!** This will help you remain anonymous to the adjudicators.
2. After you have finished recording, listen back and make sure the audio is clear and loud enough.
3. Make sure the environment that you choose is quiet and be sure to eliminate any background noise.
4. Make sure to take a small pause, no longer than 5 seconds, between the excerpts.

You finish recording, what next?

1. You did it! Give yourself a pat on the back.
2. Label the video in this format: **(Instrument Name - Last name, First name)** ex. *Flute-Smith, John*
3. Please upload the audition video to YouTube and email the unlisted link with the subject as (last name/ First name- instrument) to wind.orchestra@mail.fresnostate.edu
4. Make sure to have the audition in **Friday, December 8, 2023 by 11:59pm!**

*** NO AUDITION IS COMPLETE UNTIL BOTH THE VIDEO HAS BEEN SUBMITTED AND THE SIGHT READING APPOINTMENT HAS BEEN PLAYED IN PERSON. ***

Sight Reading - information and dates

On Tuesday, December 12, 2023, ALL AUDITIONEES must also perform a brief sight reading audition, IN PERSON, in the Music Building. This process will be the same as we used this past semester: essentially you will enter a room for a specified period of time where you will be able to review the sight reading piece. After that period, you will proceed into another room to perform the sight reading for the panelists, who will not be able to see who you are. Audition results will be posted on the evening of Tuesday, December 12, 2023 by 11:59pm. **Students who rank high enough to be assigned to the Wind Orchestra should pick up their folder at 4pm on Wednesday, December 13, 2023 at Dr. Gilroy’s office.** Students should then alter their ensemble/class registration at that time, if need be. **If you do not attend the sight reading auditions, you will not be placed in wind band for the upcoming semester.** Please set this date in your calendar.

Steve and I are both extremely excited and anxious to get to make music with our students as early as we possibly can and we feel this audition process is the best path forward in achieving that goal. Please do your part by preparing your audition materials, diligently, and be ready to hit the ground running the first week of semester. **Good luck!** Gary

**The following pages contain all of the audition music for all instruments.
Good luck and don’t forget to have FUN with this educational process!**

Please perform the audition without delay in the following order:
1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
and finally, 4) play sight reading.

Piccolo Audition Materials SET E

Db Major

E Major

Sweetly ♩ = 104

mf ————— *f* > *p*

mf ————— *f*

ff ————— *mp* ————— *p* ————— *pp* > *f*

ff ————— *p*

f ————— *ff* ————— *f*

p ————— *f* ————— *p* ————— *f*

f ————— *p* ————— *f*

Furioso ♩ = 144

Please perform the audition without delay in the following order:
1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
and finally, 4) play sight reading.

Flute Audition Materials SET E

Db Major

E Major

Chromatic

Sweetly ♩ = 88

mf

< ff > f *mp* *ff* *mf*

molto rit. Brilliantly ♩ = 160

f *ff* *f* *p* *ff* *p* *ff* *ffp* *ff* *f*

ff *p* *f*

mf *f* *mf*

flutter tongue

f *sfz* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *mp* *fff* *ff*

f *mf* *mp* *f* *mf*

f *fff* *mp* *f* *fff* *sfz* *f*

Please perform the audition without delay in the following order:
1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
and finally, 4) play sight reading.

Oboe Audition Materials SET E

Bb Major **g melodic minor** **Chromatic**

Sweetly ♩ = 88

mp **ff** **f**

mp **ff** **mf** **f** **ff** **f** **p** **ff** **p** **ff**

molto rit. **Brilliantly** ♩ = 148

ffp **ff** **f** **ff**

p **f** **mf**

f **mf** **f** **sfz** **fp** **fp** **fp** **fp**

fp **fp** **fp** **fp** **mp** **fff** **ff** **f** **mf** **mp**

f **mf** **f** **fff**

mp **f** **fff** **sfz** **f**

Please perform the audition without delay in the following order:
1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
and finally, 4) play sight reading.

Bassoon Audition Material SET E

Bb Major

d melodic minor

Chromatic

Sorrowfully ♩ = 84

p *pp* 3

molto rit. *lunga*

pp 6 *f* *p* *mf* *f* *mp* *p*

Funkilicious ♩ = 108

ff *p* *ff* *fp* *ff*

p *f* *fff*

mp *fff* *mp* *f* *ff*

p *ff*

3 *fff*

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
- and finally, 4) play sight reading.

Clarinet Audition Materials SET E

G Major



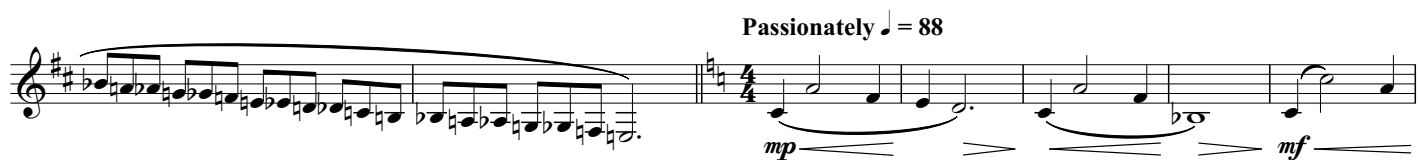
Bb Major



Chromatic



Passionately ♩ = 88



Playfully ♩ = 108



Please perform the audition without delay in the following order:
1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
and finally, 4) play sight reading.

Bass Clarinet Audition Material SET E

C Major

E Major

Chromatic

Sorrowfully ♩ = 84

pp pp f p

lunga Funkilicious ♩ = 108

mf f mp p ff p ff

fp ff p ff

f fff mp fff mp f

ff p ff

fff

Detailed description: The score is for Bass Clarinet and consists of ten staves of music. The first two staves are scales: C Major (4/4) and E Major (4/4). The third staff is a chromatic exercise in 12/8 time. The fourth staff is the beginning of the 'Sorrowfully' excerpt in 4/4 time, marked with a tempo of ♩ = 84 and dynamics of pp, pp, f, p. The fifth staff continues the 'Sorrowfully' excerpt with dynamics pp, pp, f, p and includes a triplet of eighth notes and a sixteenth-note run. The sixth staff is the beginning of the 'Funkilicious' excerpt in 4/4 time, marked with a tempo of ♩ = 108 and dynamics mf, f, mp, p, ff, p, ff. The seventh staff continues 'Funkilicious' with dynamics fp, ff, p, ff. The eighth staff continues 'Funkilicious' with dynamics f, fff, mp, fff, mp, f. The ninth staff continues 'Funkilicious' with dynamics ff, p, ff. The tenth staff concludes the 'Funkilicious' excerpt with dynamics fff and includes a triplet of eighth notes.

Saxophone (all) Audition Material SET E

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
and finally, 4) play sight reading.

Bb Major

D Major

Chromatic

Passionately ♩ = 120

mp *mf* *p* *mp*

mf *mp* *mf* *f* *molto rit.* *ff* *p* *mp*

With Intensity ♩ = 164

mf *mp* *f* *p* *f*

p *f* *mp* *ff*

p *f* *ff* *p* *mp* *f* *ff*

ff *mp* *f* *ff*

mp *f* *p*

molto accel.

f *ff* *mp* *f* *mp* *f* *mp* *f* *mp*

f *fp* *ff*

Trumpet Audition Materials SET E

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds) and finally, 4) play sight reading.

Bb Major **D Major**

Chromatic

Passionately ♩ = 88

Heroically ♩ = 132

rit. a little slower

mf *mp* *f* *p* *mp* *f* *mp* *f* *p* *mp*

mf *mp* *f* *p* *mp* *f* *ff* *mp*

mf *p* *mp* *f*

p *f* *ff* *mp* *f* *ff*

mf *f* *ff* *fff* *mp*

f *ff* *mf* *ff* *mf*

f *mp* *f* *ff*

f *p* *f* *p* *f*

ff *mf* *ff* *p*

ff *p* *ff* *fff* *f* *fff*

Horn in F Audition Materials SET E

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
- and finally, 4) play sight reading.

Ab Major



E Major



Chromatic



Reverently ♩ = 88



p mp p mp mp f p p

mf mf f mf p

Slower ♩ = 78



pp ppp p mp mf

molto rit.

BOLDLY! ♩ = 144



ff fp ff fp

f fp < f ff fp fp fp

f ff mf ff

fp < f

Trombone/Euphonium (BC) Audition Materials SET E

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds) and finally, 4) play sight reading.

Bb Major D Major

Two musical staves showing scales. The first staff is in Bb Major (two flats) and the second is in D Major (two sharps). Both are in 4/4 time and feature eighth-note patterns.

Chromatic

A musical staff showing a chromatic scale in 12/8 time, consisting of a sequence of half notes moving up and then down the scale.

Reverently ♩ = 88

Musical notation for a section marked 'Reverently' with a tempo of ♩ = 88. It features a 4/4 time signature and dynamic markings: *p*, *mp*, *p*, *mp*, *mp*.

Musical notation for a section with dynamic markings: *f*, *p*, *p*, *mf*, *mf*, *f*.

Slower ♩ = 78

Musical notation for a section marked 'Slower' with a tempo of ♩ = 78. It features a 4/4 time signature and dynamic markings: *mf*, *p*, *pp*.

molto rit.

Musical notation for a section marked 'molto rit.' (molto ritardando). It features a 12/8 time signature and dynamic markings: *ppp*, *p*, *mp*, *mf*.

BOLDLY! ♩ = 144

Musical notation for a section marked 'BOLDLY!' with a tempo of ♩ = 144. It features a 12/8 time signature and dynamic markings: *ff*, *fp*, *ff*, *fp*.

Musical notation for a section with dynamic markings: *f*, *fp*, *f*, *ff*.

Musical notation for a section with dynamic markings: *fp*, *fp*, *fp*, *f*, *ff*, *mf*.

Musical notation for a section with dynamic markings: *ff*.

Musical notation for a section with dynamic markings: *fp*, *f*.

Trombone/Euphonium (TC) Audition Materials SET E

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds) and finally, 4) play sight reading.

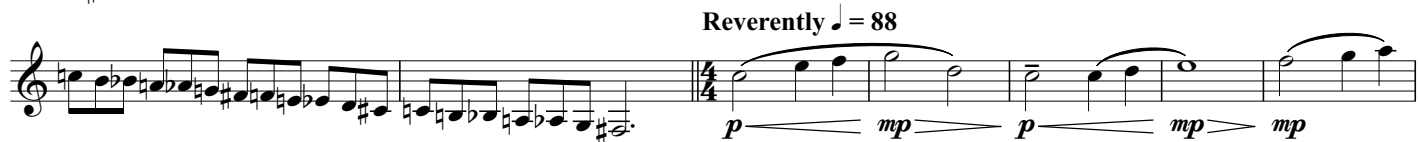
C Major (Bb Concert) E Major (D Concert)



Chromatic



Reverently ♩ = 88




Slower ♩ = 78



molto rit.



BOLDLY! ♩ = 144



Tuba Audition Material SET E

Please perform the audition without delay in the following order:

- 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds) and finally, 4) play sight reading.

e melodic minor

Bb Major

Two musical staves showing scales. The first staff is in e melodic minor (one sharp, key signature of one flat) and the second staff is in Bb Major (two flats). Both are in 4/4 time and end with a double bar line and a common time signature of 12/8.

Chromatic

A single musical staff showing a chromatic scale in Bb Major, starting on Bb and ending on Bb, in 12/8 time.

Sorrowfully ♩ = 84

Two musical staves for the piece 'Sorrowfully' in 4/4 time. The first staff contains a melodic line with a dynamic marking of *p*. The second staff contains a bass line.

Two musical staves continuing the piece 'Sorrowfully'. The first staff has dynamic markings of *pp*, *pp*, *f*, and *p*. The second staff has a triplet of eighth notes and a sixteenth note.

Funkilicious ♩ = 108

Two musical staves for the piece 'Funkilicious' in 4/4 time. The first staff has dynamic markings of *mf*, *f*, *mp*, *p*, *ff*, and *p*. The second staff has a *lunga* marking and a dynamic marking of *p*.

Two musical staves continuing the piece 'Funkilicious'. The first staff has dynamic markings of *ff*, *fp*, and *ff*. The second staff has a dynamic marking of *ff*.

Two musical staves continuing the piece 'Funkilicious'. The first staff has dynamic markings of *p*, *f*, *fff*, *mp*, and *fff*. The second staff has a dynamic marking of *fff*.

Two musical staves continuing the piece 'Funkilicious'. The first staff has dynamic markings of *mp*, *f*, *ff*, *p*, and *ff*. The second staff has a dynamic marking of *ff*.

Two musical staves continuing the piece 'Funkilicious'. The first staff has a dynamic marking of *fff*. The second staff has a triplet of eighth notes.

Please perform the audition without delay in the following order:
 1) scales, 2) solo excerpt, 3) review sight reading (30 seconds)
 and finally, 4) play sight reading.

String Bass Audition Material SET E

Bb Major A Major

The first two staves show scales in Bb Major and A Major. The Bb Major scale is in 4/4 time, and the A Major scale is in 12/8 time. Both are written in bass clef.

A double-octave scale exercise in bass clef, starting with a Bb Major scale and transitioning into an A Major scale.

Calmly ♩ = 72
arco

A scale exercise in A Major, 4/4 time, marked "Calmly" with a tempo of ♩ = 72. It is played arco. The dynamic starts at mp and increases to f.

FUNK! ♩ = 88
arco

A scale exercise in A Major, 4/4 time, marked "FUNK!" with a tempo of ♩ = 88. It is played arco. The dynamic starts at mp and increases to f.

pizz. arco

A scale exercise in Bb Major, 4/4 time. The first half is played pizzicato (pizz.) with a dynamic of p, and the second half is played arco with a dynamic of mp.

A scale exercise in Bb Major, 4/4 time, featuring dynamic markings of f, p, and f.

A scale exercise in Bb Major, 4/4 time, featuring dynamic markings of ff, p, f, fp, and f.

A scale exercise in Bb Major, 4/4 time, featuring a dynamic marking of ff.

Fresno State Percussion Placement Auditions: Spring 2024
Symphony Orchestra, Wind Orchestra, and Symphonic Band

Live Audition (behind screen): Monday, December 11, 4:00pm-6:30pm;
Percussion Studio (M132)

REQUIRED REPERTOIRE:

1. Glockenspiel: *The Magic Flute*, Mozart. No. 8, Finale, from Act I of the Opera.
 - a. (meas. 29 to 45 – as marked).
2. Snare Drum: *Scheherazade*, Rimsky-Korsakov. 4th Mov. P-R Prepare as marked.
3. Timpani: *Carmina Burana*, #6 “Tanz”. Carl Orff. Prepare as marked.

IMPORTANT:

I. AS PER DEPARTMENT OF MUSIC POLICY, ALL MAJORS WITH PERCUSSION AS THEIR INSTRUMENT WHO ARE ENROLLED IN LESSONS MUST AUDITION FOR AND BE AVAILABLE TO PERFORM IN WIND ORCHESTRA AND SYMPHONY ORCHESTRA.

II. WHILE STUDENTS ARE EXPECTED TO CHOOSE A PREFERENCE ENSEMBLE (SYMPHONY ORCHESTRA OR WIND ORCHESTRA), ACTUAL PLACEMENT INTO AN ENSEMBLE IS BASED ON HOW HIGH ONE RANKS IN THE AUDITION.

III. IF A STUDENT DOES NOT RANK HIGH ENOUGH TO GET INTO THEIR CHOSEN ENSEMBLE, THEY WILL BE PLACED IN SYMPHONIC BAND

IV. MUSIC MINORS MAY CHOOSE TO USE PERCUSSION ENSEMBLE AS THEIR PRIMARY ENSEMBLE.

V. MUSIC HAS BEEN SENT TO ALL NEW AND RETURNING STUDIO MEMBERS AS AN ATTACHMENT.

VI. SIGHT READING ON SNARE DRUM AND MARIMBA WILL BE PART OF THE AUDITION

VII. IF YOU HAVE ANY QUESTIONS, PLEASE EMAIL Dr. Darling – matthewd@csufresno.edu

Good Luck!

Dr. Darling

Prof. Gabrielson

Timpani Pesante

6. Tanz

Carmina Burana

Carl Orff 35

Allegro J = 132

36

2/p 2 3/D 2/D 4/p 3/D 4/p 3/D 2

4/p 3/D 4/p 3/D 2 4/p 3/D

37

4/p 3/D 2/D 4/p 2/p 3/D 2 4/p

38

3/D 4/p 3/D 2 4/p 3/D 4/p 3/D 2

Un poco più lento rit. a tempo

39

Flute

start

Timp. Solo

p

4/p 6/D 3/D 4/p 6/D

rit. a tempo

p

40

6/D 3/D 4/p 6/D 12/D 3/D

41

J = 138 with strgs., hns.

4/p 3/D 4/p 3/D

p > f > > > > > > sim.

4/p 3/D 4/p 3/D 4/p

fine

Glockenspiel



(transposed version)

No. 8, Finale
from Act I of the Opera
The Magic Flute

W. A. Mozart
(1756-1791)

Allegro

Scheherazade Mov IV

Rimsky-Korsakov

F 4 16 **G** 16 **H** 16 **I** 16 **K** 32 **L** 32 *tr* *f*

(violins) (oboes) (clarinet) (triangle) (triangle)

M 21 *tr* **N** 1 2 3 4 5 *mf cresc.* *sfpp*

mf cresc. *sfpp*

6 7 8 9 10 11 12 13 14 15

16 17 18 11 (tambourine) **O** 16 *pp* 12 13 14 15

11 (tambourine) **O** 16 *pp* 12 13 14 15

P *f*

Q *mf*

R 15 **S** *tr* *f > p*

Tips for a Successful Audition

**Dr. Matthew Darling, Professor of Percussion
California State University, Fresno**

Probably one of the most difficult things a musician has to do is audition for jobs, scholarships, groups, etc.... Often the process is seemingly quite unrealistic. An example of this is a typical orchestra or wind ensemble audition where you play excerpts from existing works in the standard repertoire. These excerpts are generally not true solos in the composition. Rather they are most likely soli (with another instrument) but are soloistic in nature. Thus when played in an audition setting, they are played out of context. This serves many purposes for the audition committee, however. It allows them to hear the following:

1. How well you have studied the part
2. how you interpret the part as a soloist
3. how steady your natural rhythm is
4. how you handle yourself under pressure
5. your musicianship

These are all very important things to know. The problem with this type of audition is they do not allow the committee to see how well you blend and fit with the orchestra/wind ensemble. They also do not evaluate your ability to adjust to nuances in rhythm, dynamics, or articulation. Unfortunately, the perfect audition is nearly impossible to attain given the logistical nightmare it would create.

These 10 tips will help you prepare better and help you feel more confidence. Confidence often equals success and improved audition results!

1. **Listen:** Listen to at least three recordings of the work to hear how your part fits with the ensemble. Find recordings with reputable (well established) orchestras.
2. **Score study:** Study the score of the work so you know exactly what is happening in the ensemble while you are playing. This will help with mallet choice, phrasing, articulation, etc... You can find articulation markings, phrasing, other nuances in the other parts that may be omitted from the percussion part for whatever reason (this happens quite often, by the way).
3. **Tempo:** Determine a median tempo and use that to prepare. Avoid taking tempos that are faster or slower than recordings you've listened to. With faster tempos you risk losing control during the audition, and with tempos too fast or slow you risk losing interpretation points
4. **Ask questions:** Find someone who is knowledgeable and ask questions.
5. **Don't procrastinate:** Work out sticking, phrasing, dynamics, etc... as far in advance as possible. Be consistent!
6. **Mock auditions:** Do mock auditions by yourself (video/audio) or for a friend/colleague.
7. **Mental-aural picture:** Have the sound/music in your head *before* you play, thus creating an accurate mental/aural picture.
8. **Body position:** Prepare to play by positioning your mallets and your body correctly throughout the excerpt.
9. **Practice all notes:** Practice all the notes you must play. Do not exclude the "*simple*" isolated notes that appear to be extremely easy to play. Often these notes give players the most difficulty.
10. **Experiment:** Be willing to experiment with different mallets, instruments (when able/applicable) and techniques to get the sound you want.