

Dear Woodwind, Brass, and Percussion Students,

Welcome (or welcome back) to Cal State Fullerton. I am honored to be joining the faculty this year and greatly look forward to our music making. On behalf of the entire faculty, let me express our excitement to work with you this coming year. We hope that you've had a restful summer and that you are ready to hit the ground running in just a few weeks.

Below you will find information about ensemble placement auditions. Thank you in advance for your detailed preparation. I eagerly look forward to meeting you in August. In the meantime, please do not hesitate to contact me regarding any questions you may have about the audition process or about the band area in general.

Sincerely,

A handwritten signature in black ink, appearing to read "Dustin Barr". The signature is fluid and cursive, with the first name "Dustin" and last name "Barr" clearly distinguishable.

Dr. Dustin Barr
Director of Wind Studies/Assistant Professor of Music
California State University, Fullerton
dbarr@fullerton.edu

Ensemble Placement Auditions:

All students in the School of Music are required to participate in a major performance ensemble each semester. For wind and percussion students, this means that you are required to perform an instrumental ensemble placement audition and will be assigned to register for participation in one of the following three ensembles: Wind Symphony, Symphonic Winds, or University Band. We also have a fantastic orchestra in which you are welcome and encouraged to participate in addition to your assigned major performance ensemble (no separate orchestra audition required)

When: Auditions for all ensembles are held during the first week of classes: August 21 through August 25.

Scheduling your audition: Sign-up sheets to schedule auditions will be posted out side room 119 beginning on **Monday August 14**.

Who must audition: All music majors and anyone wishing to participate in the Wind Symphony or the Symphonic Winds. Non-majors wishing to play in the University Band do not need to audition at this time.

Audition Materials:

- 1) Excerpts—available online at the link below. You must prepare all excerpts but only selected excerpts will be asked the day of the audition. See the list below and download them at the following link. Listening to recordings of the excerpts is highly encouraged as part of your preparation.
<http://music.fullerton.edu/students/ensembles/auditions/>
- 2) A short solo or etude of your choice; approximately 1—1.5 minutes in length that showcases what you do best.
- 3) Sight reading

******Oboes****** - No short solo or etude of your choice is required. Dr. Liu has assigned five additional excerpts that you should prepare instead. See below for details. Please email Dr. Liu with any questions or concerns: ronghuey@gmail.com

******Percussionists****** - your audition requirements are slightly different and include pre-selected etudes for snare drum, timpani, and mallets. You must also prepare a short marimba solo or etude of your choice. Two orchestral excerpts (one for timpani and one for crash cymbals) are also included. See below and the percussion packet available through the link above. Email Prof. Slack with any questions: robslack1@gmail.com

Once again, please feel free to contact me with any questions at dbarr@fullerton.edu

Fall 2017 Audition Excerpts

Flute

<i>Sym. Metamorphosis</i> (Hindemith)	Solo from Andantino
<i>Hammersmith</i> (Holst)	Solo, five before M to O
<i>Southern Harmony</i> (Grantham)	Mvt. 3: m.48—end of the mvt

Note: Excerpts for flute and piccolo are provided for *Southern Harmony*. If you wish to be considered for piccolo, please use the piccolo version. Otherwise, please use the flute version.

Oboe

<i>Hammersmith</i> (Holst)	M to O
	Poco Adagio to the end
<i>Southern Harmony</i> (Grantham)	Mvt 3: beginning to m.24
<i>Così fan tutte</i> , Overture (Mozart)	beginning to m. 8 & m.25 to m.45

and

Additional excerpts assigned by Dr. Liu (email Dr. Liu for specific details if you do not already have this information -- ronghuey@gmail.com	Mozart Oboe Concerto in C major Ravel – <i>Le Tombeau de Couperin</i> Mendelssohn – Sym. No. 3, Mvt II Brahms Violin Concerto – Mvt II Rossini – La Scala de Seta
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Bassoon

<i>Hammersmith</i> (Holst)	A to Poco Vivace
	Five before T to V
<i>Southern Harmony</i> (Grantham)	Mvt 1: m.29 to end of mvt
<i>Così fan tutte</i> , Overture (Mozart)	beginning to m. 15 & m.25 to m.45

Clarinet

Note: placement on Eb clarinet, bass clarinet, contrabass clarinet, etc. at discretion of Director of Wind Studies in consultation with Prof. Rosengren.

<i>Hammersmith</i> (Holst)	Fifth measure of H to I
	Lento before M to O
<i>La Procession del Rocío</i> (Turina)	Five before R to five after S
<i>Hebrides Overture</i> (Mendelssohn)	m. 202 – m.218

Saxophones (all)

Auditioning on a particular instrument does not guarantee that you will be assigned to that instrument. Please audition on Alto Saxophone unless you consider yourself a tenor or baritone saxophone specialist.

Alto Sax	<i>Hammersmith</i> (Holst)	D to E F to H Solo at Meno Mosso after L Five before T to forth m. of W Mvt 1: m.41 to end of Mvt Mvt 3: Beg to m.25
	<i>Southern Harmony</i> (Grantham)	
Tenor Sax	<i>Hammersmith</i> (Holst)	D to E N to P Five before T to V X to Poco Adagio Mvt 1: m.41 to end of Mvt Mvt 3: beg to m.25
	<i>Southern Harmony</i> (Grantham)	
Bari Sax	<i>Hammersmith</i> (Holst) – <i>Play the alto sax excerpts on bari sax</i>	D to E F to H Solo at Meno Mosso after L Five before T to forth m. of W Mvt 1: m.41 to end of Mvt Mvt 3: Beg to m.25 and m.47-60
	<i>Southern Harmony</i> (Grantham)	
Horn	<i>Hammersmith</i> (Holst)	m. 4 to A pickup to E to 4 before G 3 after K to L Mvt I: m.46 to end of mvt Mvt III: m.24 to m.28
	<i>Southern Harmony</i> (Grantham)	m.186-187 (2 measures)
	<i>Hebrides Overture</i> (Mendelssohn)	m. 234-238 (4 measures)
Trumpet	<i>Hammersmith</i> (Holst)	1 before E to 6 before F 8 before H to 4 after H 5 after K to 5 before L See included excerpt
	<i>Crossing Parallels</i> (Salfelder) <i>Hebrides Overture</i> (Mendelssohn)	m.186-187 (2 measures) - Tpt. in D m.234-237 (4 measures) – Tpt. in D

Tenor Tbn	<i>Hammersmith</i> (Holst)	3 before E to F 9 after K to 5 before meno mosso Last 14 measures of the piece
	<i>Crossing Parallels</i> (Salfelder)	m. 68 to m. 75
	<i>Romeo & Juliet</i> (Tchaikovsky)	S to 5 before U
Bass Tbn	<i>Hammersmith</i> (Holst)	Five before T to U W to X
	<i>Crossing Parallels</i> (Salfelder)	see included excerpt
	<i>Das Rheingold, Scene IV</i> (Wagner)	see included excerpt
	<i>Romeo & Juliet</i> (Tchaikovsky)	S to 9 before U
Euphonium	<i>Hammersmith</i> (Holst)	Beginning to m. 9 3 before E to two after F 8 after T to V
	<i>Crossing Parallels</i> (Salfelder)	see included excerpt
	<i>Southern Harmony</i> (Grantham)	Mvt 2: m. 15 to m.35 (top divisi) Mvt 2: m.45 to m.53
Tuba	<i>Hammersmith</i> (Holst)	8 after K to meno mosso Solo – m. 15 of meno mosso five before T to V Poco Adagio after Y to 2 after Z (be able to play both divisi parts)
	<i>Southern Harmony</i> (Grantham)	Mvt. I: m. 53 to m. 70
	<i>Romeo & Juliet</i> (Tchaikovsky)	15 after R to 5 before U
Percussion		
	Snare Drum	Peter's Advanced Etude #3
	Mallets	Solo of your choice <u>and</u> Anderson #3 - page 1 only
	Timpani	Peter's Etude #57 <u>and</u> <i>Romeo & Juliet</i> (Tchaik.) - 9 after O to 22 before Q
	Crash Cymbals	<i>Romeo & Juliet</i> (Tchaik.) - 2