

MMus / MPerf

WBP Audition Requirements Orchestral Artistry and Advanced Instrumental Studies

All candidates for woodwind and brass auditions must prepare:

1. The set work (first movement only)
2. A contrasting piece of your own choice: *a contrasting piece that shows your technical skills and musical personality.*
At least one of your pieces must be performed with accompaniment.
3. Orchestral excerpts

Recorder, Saxophone and Timpani and Percussion requirements are different and are indicated separately below.

The audition will also comprise:

- Sight-reading
- A short, coached session with a panel member on one of the prepared works
- An interview with a senior member of the Wind, Brass and Percussion faculty

1. SET WORKS

FLUTE

Mozart: Concerto in G

OBOE

Mozart: Concerto in C

CLARINET

Mozart: Concerto in A

BASSOON

Mozart: Concerto in Bb

HORN

Mozart: Concerto No.4 in Eb Major K.495

TRUMPET

Haydn: Concerto in Eb

(one piece, either the set work or own choice, must be played on the Bb trumpet, and one piece must also be accompanied)

TENOR TROMBONE

Gordon Jacob: Concerto

BASS TROMBONE

Eugène Bozza: New Orleans

TUBA

Hindemith: Sonata

RECORDER

Three contrasting pieces appropriate to your instrument.

1. A solo *ricercar* by Bassano, or a Telemann Fantasia
2. An accompanied solo - A sonata by Castello or Bach
3. A piece of your own choice

SAXOPHONE

Two pieces of your own choice, one of which is from the 20th or 21st Century.

TIMPANI AND PERCUSSION

- Orchestral Artistry - one solo piece (or two short pieces or studies) on tuned percussion, 2 or 4 mallets
- Advanced Instrumental Studies - two solo pieces, one of them on tuned percussion, 2 or 4 mallets
- Please choose pieces that show your musicianship.

3. ORCHESTRAL EXCERPTS - Orchestral Artistry and Advanced Instrumental Studies

These excerpts can mostly be found in Orchester Probespiel (Edition Peters), but any commonly-used excerpt book or standard edition of the orchestral part is acceptable.

FLUTE

Beethoven: Leonora Overture No. 3

Opening 24 bars, and 29 bars after letter E until 18 bars before F.

Mahler: Symphony No. 9

1st mvt, from the Misterioso 21 bars after figure 16, for fifteen bars

Mendelssohn: A Midsummer Night's Dream (Scherzo)

Two bars before letter P, until the end

Ravel: Daphnis and Chloë, Suite no. 2

Figure 176 to the second bar of 179

OBOE

Brahms: Violin Concerto

Opening 32 bars

Rossini: The Silken Ladder Overture

Opening until figure 3

Ravel: Le Tombeau de Couperin

Prelude – the opening until six bars before figure 5, and six bars after figure 8 for five bars

Menuet – opening until figure 4, with repeat

Tchaikovsky: Symphony No. 4 in F minor

2nd mvt, opening 21 bars 3rd mvt, bars 133 to 145

CLARINET

Beethoven: Symphony No.6 in F major "Pastoral"

1st mvt, solo 10 bars before letter B

1st mvt, solo bars 418-438 (ending two bars before letter I)

1st mvt, 2 bars before K (bar 474) until bar 492.

2nd mvt, letter D to E

Brahms: Symphony No. 3 in F major

1st mvt, bar 36 (the 9/4) until letter D

2nd mvt, opening until letter B

Mendelssohn: A Midsummer Night's Dream (Scherzo)

Opening until letter B

Stravinsky: The Firebird Suite (1945)

Variations movement only

BASSOON

Brahms: Violin Concerto (*2nd Bassoon only*)
Slow movement, opening 32 bars
 Mozart: The Marriage of Figaro Overture
Bars 1-25, 101-123, and 214-236
 Shostakovich: Symphony No.9
4th mvt bar 10, until bar 27 in the 5th mvt
 Tchaikovsky: Symphony No.5 in E minor
1st mvt, bar 41-49, and from letter Aa to the end
3rd mvt, bars 18-27, and 56 to 72

HORN

Beethoven: Symphony No.9 in D minor (*4th Horn*)
3rd mvt, from bar 82 (Adagio) for 17 bars until the Lo stesso tempo.
 Mahler: Symphony No.9 (*1st horn*)
1st mvt, bars 381-391
 Rossini: The Barber of Seville Overture (*1st horn*)
The two bars before figure 1
The solo thirteen bars after figure 8, for nine bars
 Strauss: Ein Heldenleben (*1st horn*)
The opening until six bars after figure 3, and figure 101 for seven bars

TRUMPET

Mahler: Symphony No.5 (*1st movement*)
1st mvt:
Opening 24 bars
The bar before 12 until figure 14
 Ravel: Piano Concerto in G
1st mvt, figure 2 to figure 3
 Strauss: Ein Heldenleben (*1st Eb trumpet part*)
Seven bars after figure 49 to figure 55
 Stravinsky: Petrouchka (1947)
The Ballerina's Dance, figure 135 to seven bars after 138

TENOR TROMBONE

Mahler: Symphony No. 3 in D minor
1st mvt: Figure 13 to 18, and figure 58 to 62
 Mozart: Requiem - *Tuba Mirum* – *2nd trombone*
 Wagner: Tannhäuser overture
Letter A to letter B
 Rossini: William Tell Overture
Letter C to 9 bars after D

BASS TROMBONE

Kodály: Háry János, *4th mvt*
 Rossini: William Tell Overture
Letter C to 9 bars after D, and letter O to P
 Wagner: The Ride of the Valkyries (from *Die Walküre*)
Act 3 Scene 1, the first nine lines

TUBA

Wagner - Die Meistersinger Overture (beginning to first change of key signature)

Mahler - 1st Symphony mvt. 3 (4 bars before 3 to 4 bars before 5)

Stravinsky - Petrushka

Peasant with Bear (figure 188 to 191) and Masqueraders (figure 240 to 242)

On contrabass tuba if possible but on bass tuba if not:

Wagner - Die Walküre (Act III, Ride of the Valkyries, figure 10 to 11 (bar 123 to 140))

Respighi - Fontane di Roma (Figure 11 to 14)

Note: the contrasting piece can be a study.

TIMPANI AND PERCUSSION

Timpani

For online auditions, timpani playing will not be required if you do not have access to timpani.

- Beethoven: Symphony No. 9 in D minor
1st movement: opening until 5 bars after letter A (bars 1-35), and bar 513 to the end
Scherzo: one bar before E until letter H
- Bartók: Concerto for Orchestra
4th movement: bars 42-50

Tuned Percussion

- Dukas: The Sorcerer's Apprentice (*glockenspiel*)
Four bars after figure 17 to four bars after 19
- Gershwin: Porgy & Bess, (*xylophone*)
The first 18 bars of the overture (as in the Goldenberg book)
- Prokofiev: Alexander Nevsky
4th movement: 30-31 (as in the Goldenberg book)
- Stravinsky: Les Noces, (*xylophone*)
4th tableau: 94-98 (as in the Goldenberg book)

Snare Drum

- Rimsky-Korsakov: Scheherazade
3rd movement: letter D to I, and the whole of the 4th movement.
- Bartók: Concerto for Orchestra
Second movement: opening nine bars, and 252 to the end

Tambourine

- Dvorak: Carnival Overture
Letter Q until the end

Instruments provided:

Timpani: Ludwig, and Hardtke Dresden style with calf

Snare drum: Pearl Philharmonic and Black Swanp

Marimba: Marimba One and Adams, both 5-octave

Vibraphone: Musser 3-octave F-F Yamaha 4-octave C-C

Xylophone: Malletch, Adams, both 4 octaves C-C

Glockenspiel: Adams with pedal, F-E

Tambourine: Grover, various