



Spring 2026

All students registered for lessons are required to enroll in a large ensemble and should prepare this packet in its entirety and to the best of their ability. Performers will be assigned to one to two ensembles and rotate chairs based on strengths and needed experiences demonstrated in the audition. Based on the printed rehearsal schedule below, please notify Dr. Kaunitz (galit.kaunitz@colostate.edu) of any anticipated and unavoidable scheduling conflicts before auditions take place.

You may not select your specific ensemble placement, and conflicts are only acceptable for major-required coursework. Dr. Kaunitz will work with you and your advisor to navigate schedules as necessary. The following is the ensemble rehearsal schedule for Fall 2025:

Wind Symphony (MU 404) M/W/F 2:10-3:40pm	Symphony Orchestra (MU 302) T/Th 2:30-5:00pm
Symphonic Band (MU 304) T/Th 3:00-5:00pm	Concert Orchestra (MU 206, strings only) M/W 1:00-2:30pm

10 Preparation Tips

1. Seek out a variety of high-quality reference recordings and study the scores. High-quality means formal recordings of professional ensembles; avoid anything that doesn't look like it was professionally recorded. What to pay attention to when you are studying:
 - Style, tempo, articulation, and dynamics
 - Listen beyond the solo. What else is going on while the solo is being performed? Can it help you stay in time and in tune?
2. Perform the audition many times before the audition date.
3. Perform/practice the excerpts in random order.
4. Be creative with practice techniques. Don't just keep doing the same thing over and over.
5. Visualize your successful audition many times before the audition date.
6. Take breaks during your practice sessions.

7. Record yourself.
8. Start your preparations early.
9. Keep up your reed making habit throughout the summer. If you take a long break, you will ruin a few reeds when you get back in shape.
10. Practice consistently throughout the summer. Cramming doesn't work!

Excerpts to Prepare

Beethoven Symphony No. 6: mvt. 1 measures 28-53 and mvt. 3 measures 40-122

Hindemith Symphony in B flat: mvt. 1 measures 28-36 and m. 157-168, mvt. 2 measures 53-65

Brahms Violin Concerto: mvt. 2 measures 3-32

Scales and Sight-Reading

Up to two major scales may be asked during your audition and should be slurred and in even rhythm, without pausing on tonic, demonstrating your full range. Performers may select any tempo allowing for control and accuracy.

Each performer will be asked to perform a brief sight-reading sample. Sight reading will be at the approximate level four or five of SightReadingFactory.com.

Audition music is provided on pages 2-6 of this packet.

Beethoven Symphony 6, mvt. 1: m. 28-53

Ludwig van Beethoven

Symphony No. 6 in F Major, Op. 68 “Pastoral”

Oboe I

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

Allegro ma non troppo ($\text{d} = 66$)

Viol. I 20 Viol. I Klar. I

31 *oresc.* - - - - - *f*

41

51 A 29 Fl. I B 2 *cresc.* - - - - - *f*

Beethoven Symphony 6, mvt. 3: m. 40-122

Hindemith Symphony in B flat, mvt. 1: m. 28-36

Hindemith Symphony in B flat, mvt. 1: m. 157-168

Hindemith Symphony in B flat, mvt. 2: m. 53-65

Brahms Violin Concerto, mvt. 2: m. 3-32

Adagio

Tutti Hr. (Solo)

Fag. 8 p dolce

13 Ob. II p dim.

20 p

28 Solo 11 Solo-Viol.

mf f

Score showing five staves of musical notation for orchestra. The first staff features woodwind parts (Tutti, Bassoon, Horn) with dynamic markings *p dolce* and *mf*. The second staff shows a melodic line for Oboe II with dynamic *p* and a diminuendo line. The third staff is a bassoon line with dynamic *p*. The fourth staff is a violin line with dynamic *mf* and a forte dynamic *f*. The fifth staff is a violin line with dynamic *mf* and a forte dynamic *f*.