



## Fall 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](mailto: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 2026:

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 3, mvt. 2:

Pickups to m. 9-m. 47

m. 69-101

Beethoven Symphony 3, mvt. 3:

m. 7-28

m. 201-216

Ravel Tombeau de Couperin m. 1-second ending

Bernstein West Side Story:

Somewhere (287-294)

Mambo (430-438)

Fugue (647-656)

Finale (837-844)

## 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 in this packet.

### Beethoven Symphony 3, mvt. 2: m. pickups to m. 9-m. 47

Marcia funebre  
Adagio assai

Viol. I

6

13

A 17

Viol. I

38

*p*

*cresc.* *decresc.* *p*

*f* *p* *sf* *p*

Beethoven Symphony 3, mvt. 2: m. 69-101

60 *f sf > p* **Maggiore** **3** **2**

74 *cresc.* *ff sf sf sf sf p* **C** *cresc.* **3**

83 *p*

90 *cresc.* *f sempre più forte ff sf sf*

100 *sf sf* **3** **12** *Viol. I* *tr* **1** *f*

Beethoven Symphony 3, mvt. 3: m. 7-28

**Scherzo**  
**Allegro vivace**

6 *p* **3** *p*

19 **2**

Beethoven Symphony 3, mvt. 3: m. 201-216

**Trio**

167 **6** *p* **6** **15** *Viol. I*

199 *f* *p dolce sempre legato*

211 **12** *Cor. I* *p*

Tombeau de Couperin, mvt. 1: m. 1- second ending (take the repeat)

(★) Vif. ♩ = 92

HAUTOIS

COR ANGLAIS  
(2<sup>d</sup> Hautbois)

The first system of the score shows the Hautbois and Cor Anglais parts. The Hautbois part is marked with a dynamic of *pp* and features a rhythmic pattern of eighth notes. The Cor Anglais part is marked with a dynamic of *pp* and features a rhythmic pattern of eighth notes.

1

COR A. *pp* *mp*

The second system of the score shows the Cor Anglais part. It is marked with a dynamic of *pp* and features a rhythmic pattern of eighth notes. The system is marked with a first ending bracket labeled '1'.

*p*

The third system of the score shows the piano accompaniment. It is marked with a dynamic of *p* and features a rhythmic pattern of eighth notes.

2 3

*mp*

The fourth system of the score shows the piano accompaniment. It is marked with a dynamic of *mp* and features a rhythmic pattern of eighth notes. The system is marked with second and third ending brackets labeled '2' and '3'.

HAUTB.

*mf* *f* *ff*

The fifth system of the score shows the Hautbois part. It is marked with dynamics of *mf*, *f*, and *ff* and features a rhythmic pattern of eighth notes.

V. S.

(★) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

4

1<sup>a</sup>

*p*

The sixth system of the score shows the piano accompaniment. It is marked with a dynamic of *p* and features a rhythmic pattern of eighth notes. The system is marked with a first ending bracket labeled '4' and a first ending bracket labeled '1<sup>a</sup>'.

2<sup>a</sup> 5

*f* *p*

The seventh system of the score shows the piano accompaniment. It is marked with dynamics of *f* and *p* and features a rhythmic pattern of eighth notes. The system is marked with a first ending bracket labeled '2<sup>a</sup>' and a first ending bracket labeled '5'.

West Side Story: "Somewhere" m. 287-295

4 **286** OBOE 1

Solo

Hn.: *p*

*cresc.*

**294** **300** Solo *pp* *rall e dim.* **302** a tempo

West Side Story: "Mambo" m. 430-438

6 **430** OBOE 1

*ff*

**442**

West Side Story: "Fugue" m. 642-656

**644**

*f* *mf* *cresc.*

**649** *f* *p* *3* *3*

*flutt.*

*f* *ff* *f cresc. sempre*

**656**

West Side Story: "Finale" m. 837-844

837 *Meno* (♩ = 72)

*8va*

*solo*

*pp*

844

*poco rit. Ancora meno mosso* (♩ = 60)

*lunga*

*3*

*ppp*