Prepare the following excerpts to audition for ensemble placement. Pay attention to the tempo, stylistic markings, and phrasing. An excellent audition will be musically and technically sound. Practice your intonation, articulation, and finger technique. Also, listen to several recordings so that you understand the style and context of each excerpt. Happy practicing and best reed wishes.

1. **Beethoven – Symphony no. 6 (Second movement, m. 68-77)**

Recording: [https://open.spotify.com/album/5zE608YVqnNFsGHBh5fZ1n](https://open.spotify.com/album/5zE608YVqnNFsGHBh5fZ1n)

2. **Dahl – Sinfonietta (First movement, m. 217-231, stop at reh Q)**

Recording: [https://open.spotify.com/album/1XYnOYF5Wz6CBm4kPGaBm](https://open.spotify.com/album/1XYnOYF5Wz6CBm4kPGaBm)

Score: Not public domain
3. Jeanjean – Etude no. 3 from *Études Progressives et Mélodiques Cahier 1 (assez facile)*

Recording: This isn’t exactly the same etude, but is the style of Jeanjean’s lyrical, technical writing. [https://www.youtube.com/watch?v=KW_677nj-0](https://www.youtube.com/watch?v=KW_677nj-0) And here’s a version with a newly-composed piano part to give you an idea of the harmonies Jeanjean liked to use: [https://www.youtube.com/watch?v=EDU4MUVAKS8](https://www.youtube.com/watch?v=EDU4MUVAKS8).

**ADVICE FROM DR. O**

**Beethoven**
- Hear the string part in your rests, in addition to counting. Use the score while you listen!
- Make the grace notes smooth and lyrical; connect slurs with a legato tongue.
- The articulated arpeggios should be smooth and flowing in the air, with a stable tongue.
- Crescendo all of bar 75 with a *subito piano* on the downbeat of bar 76.

**Dahl**
- Keep a stable air stream with one “pitch” of air, and use a light staccato.
- Use a metronome and go slowly to start; keep your rests as part of the music.
- Use full and round air for the *ff* and the accents, rather than harsh or angular.
- Cut the ties for style, and don’t breathe in rests shorter than a quarter note.

**Jeanjean**
- In compound meter, a flowing feel of 1-2-3-4 is important, with no air pulsing.
- Articulation should be smooth, with legato markings indicating emphasis, not length.
- Wide leaps should feel consistent in the voicing and air stream so the sound is stable.
- This is in A minor, with several “detours,” so think about tonality and intonation.

**Be brilliant. Go.**