

WIND and PERCUSSION--SENIOR LEVEL AUDITION ETUDES SET III

WINDS: All Winds required to play:

- 1) IMEA Scale Sheet
3 Minute Time Limit
All Notes Tongued
- 2) Sight reading
- 3) Etudes: Set 3

FLUTE/PICCOLO

Melodious and Progressive Studies - Book II, rev. Robert Cavally; Southern Music

- 1) Vivace in F Minor, by Kummer, Meas. 1-Fine (p. 52)
- 2) Andante cantabile in C# Minor, by Andersen, Meas. 1-50 (p. 59)

OBOE/ENGLISH HORN

48 Famous Studies, Opus 31, W. Ferling, Rev. Albert Andraud; Southern Music

- 1) Etude #14 - Scherzo, Meas. 1-Fine (p. 7)
- 2) Etude #29 - Andante amabile, Meas. 1-Fine (p. 15)

BASSOON

Practical Method for Bassoon, Julius Weissenborn, W.F. Ambrosio; Carl Fischer

- 1) Etude #15 - Lento & Andante, Meas. 1-33 (pp. 88-89)
- 2) Etude #29 - Allegro con fuoco, Meas. 1-37 (pp. 100-101)
- 3) Etude #33 - Andantino, Meas. 33-46 (pp. 104-105)

CLARINET-Eb/Bb SOPRANO

32 Etudes for Clarinet, C. Rose; Carl Fischer

- 1) Etude #17 - Adagio cantabile, Meas. 1-Fine (p. 17)
- 2) Etude #18 - Allegro vivace, Meas. 1-Fine (p. 18)

CLARINET-ALTO/BASS/CONTRA

21 Foundation Studies for Alto and Bass Clarinet, ed. William E. Rhoads; Southern Music

- 1) Etude #9 - Allegro non troppo, Meas. 1-Fine (p. 16)
- 2) Etude #15 - Allegro, Meas. 1-Fine (pp. 24-25)

SAXOPHONE

27 Virtuoso Studies for Saxophone or Oboe, L. Bassi trans. Gerardo lasilli; Carl Fischer

- 1) Etude #2 - Largo cantabile, Meas. 1-31 (pp. 5-6)
- 2) Etude #6 - Allegro, Meas. 41 (fermata)-Fine (pp. 13-15)

TRUMPET

Complete Conservatory Method for Trumpet, J.B. Arban, ed. Edwin F. Goldman and Walter M. Smith; Carl Fischer

- 1) Etude #12 - Allegro moderato (14 Characteristic Studies) Meas. 1-Fine (p. 296)
- 2) Fantaisie Brillante #3 (12 Celebrated Fantasies & Airs) Theme section ONLY - Andantino (p. 310)

HORN

335 Melodius, Progressive, and Technical Studies for French Horn Book I, Max Pottag and Albert Andraud; Southern Music

- 1) Adagio in F Major, by Kopprasch, Meas. 1-35 (p. 50)
- 2) Etude #73 - Tempo quasi Polonaise, Meas. 1-Fine (p. 92)

TROMBONE

Selected Studies for Trombone, H. Voxman; Rubank, Inc.

- 1) Etude in Gb Major - Adagio cantabile, by Duhem, Meas. 1-Fine (p. 30)
- 2) Etude in B Minor - Moderato by Rossari, Meas. 1-Fine (p. 36)

BASS TROMBONE

Concert Etudes for Tuba (or Bass Trombone), David Uber; R. King Music/Alphonse Leduc & Co.

- 1) Etude #4 - Andantino poco Agitato, Meas. 1-32 (pp. 6-7)
- 2) Etude #12 - Andante, Meas. 1-Fine (p. 16)

EUPHONIUM BC

Arban's Famous Method for Trombone, J.B. Arban, ed. Charles L. Randall and Simone Mantia; Carl Fischer

- 1) Etude #12 - Allegro moderato (14 Characteristic Studies) Meas. 1-Fine (pp. 219-220)
- 2) Fantaisie Brillante #3 (12 Celebrated Fantasies & Airs) Theme section ONLY - Andantino (p. 231)

EUPHONIUM TC

Complete Conservatory Method for Trumpet, J.B. Arban, ed. Edwin F. Goldman & Walter M. Smith; Carl Fischer

- 1) Etude #12 - Allegro moderato (14 Characteristic Studies) Meas. 1-Fine (p. 296)
- 2) Fantaisie Brillante #3 (12 Celebrated Fantasies & Airs) Theme section ONLY - Andantino (p. 310)

TUBA

70 Studies for BBb Tuba Volume I, Vladislav Blazhevich; R. King Music

- 1) Etude #30 - Moderato pesante, Meas. 1-Fine (p. 29)
- 2) Etude #38 - Andante con moto, Meas. 28-Fine (pp. 44-45)

PERCUSSION:

Band & Orchestra

All Percussion required to play:

- 1) Sight reading
- 2) Etudes: Set 3

SNARE DRUM

Portraits in Rhythm, Anthony J. Cirone; Belwin

- 1) Etude #6 - Largo espressivo (p. 8)

TYMPANI

The Solo Timpanist, Vic Firth; Carl Fischer

- 1) Etude #18, Meas. 7-28 & 37-48, (p. 33)

KEYBOARD

Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg; Chappell and Co.

- 1) Etude #7 - Allegro, Meas. 1-21, (p. 66)

AUXILIARY PERCUSSION

Crash Cymbals: Orchestral Repertoire for Bass Drum and Cymbals, Raynor Carroll

A Night on Bald Mountain, Modest Moussorgsky (Letter "S" to the End) - pp. 34-36

Tambourine: Orchestral Repertoire for Tambourine, Triangle and Castanets, Raynor Carroll

Carnival Overture, Anton Dvorak (Beginning to "C" - "F" to "H" - 14 Before "S" to the End) - pp. 39-41

ORCHESTRA WINDS & PERCUSSION

If a **WIND** or **PERCUSSION** player is selected to play in the All-State Orchestras, they will audition on:

Winds:

- 1) Senior Band Division Scale Sheet
- 2) Orchestra Required Selection and excerpts, or complete parts, of selected All-State/Honors repertoire.
- 3) Sight Reading

Each selectee will be required to prepare the principal part of their instrument (i.e. all flutes will audition on the Flute 1 part; all oboes will audition on the Oboe 1 part). Any school needing copies of the All-State Required Selection should request them from their District Orchestra Chairperson. SEE ORCHESTRA DIVISION AUDITION PROCEDURES.

Percussion:

- 1) Complete Senior Percussion Requirements (Snare Drum/Tympani/Keyboard/Auxiliary)
- 2) Sight Reading

I.M.E.A. SENIOR BAND AUDITION SCALES

Oboe & Saxophone

The image displays 12 musical staves, each containing a scale for Oboe and Saxophone. The scales are arranged in a sequence of key signatures and time signatures. The first staff is in C major (one sharp) and common time (C). The second staff is in D major (two sharps) and common time. The third staff is in E major (three sharps) and common time. The fourth staff is in F major (one flat) and common time. The fifth staff is in G major (one sharp) and common time. The sixth staff is in A major (three sharps) and common time. The seventh staff is in B major (four sharps) and common time. The eighth staff is in C minor (no sharps or flats) and common time. The ninth staff is in D minor (two flats) and common time. The tenth staff is in E minor (three flats) and common time. The eleventh staff is in F minor (three flats) and common time. The twelfth staff is in G minor (two flats) and common time. Each staff begins with a treble clef and a common time signature (C). The scales are written in a standard musical notation with stems, beams, and accidentals.

Largo cantabile

The image displays a musical score for a piece titled "Largo cantabile". The score is written on ten staves of music, all in treble clef and G major (one sharp). The time signature is common time (C). The music is characterized by a slow, expressive tempo. It begins with a large, sweeping melodic line that spans across the first two staves. The melody is composed of eighth and sixteenth notes, often grouped in pairs or small groups, and is frequently marked with triplets. The piece features a variety of rhythmic patterns, including long, sustained notes and more active passages with sixteenth-note runs. The overall mood is serene and lyrical, typical of a cantabile movement. The score concludes with a final, sustained note on the tenth staff.

Più mosso

Imo Tempo

START @ m. 41

No 6

13

Allegro

The musical score is written on ten staves in treble clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music begins at measure 41. The first staff starts with a quarter rest followed by a quarter note G4 with an accent (>). The subsequent staves contain eighth-note patterns, many with slurs and accents. The final system includes first and second endings, indicated by '1.' and '2.' above the notes. The piece concludes with a double bar line.

This page contains ten staves of musical notation in G major. The notation is a single melodic line with various rhythmic and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often grouped with slurs. Accents (>) are placed above several notes throughout the piece. A fermata is present over a note in the third staff. The notation is dense and covers the entire page.

This page contains ten staves of musical notation in G major. The notation is complex, featuring a variety of melodic lines with slurs, ties, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often grouped with slurs. The second staff introduces flats (b) for some notes, such as Bb and Eb. The third and fourth staves continue with similar melodic patterns, including ties and slurs. The fifth staff features a measure with a whole rest followed by a series of notes. The sixth and seventh staves show more intricate melodic lines with many slurs and ties. The eighth staff includes a measure with a whole rest and a fermata. The ninth and tenth staves conclude the page with melodic lines that end with a double bar line and repeat signs. The overall style is that of a technical exercise or a short piece for a stringed instrument.